

Langdon Manor Books

THE EXTRAORDINARY
HISTORY OF THE
EVERY DAY

CATALOG 19

56th California International
Antiquarian Book Fair

Booth 144



Langdon Manor Books, LLC

THE EXTRAORDINARY HISTORY OF THE EVERY DAY

212 W. 24th Street
Houston, Texas 77008
713-443-4697

Orders@langdonmanorbooks.com
LangdonManorBooks.com

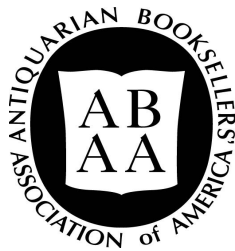
Many of the items below will be on exhibit at Booth 144.
We welcome your visit.

Prepared by:
Adam Schachter, Founder/Owner
Jessi Fishman, Researcher/Writer
Marissa Treviño, Staff Photographer/Office Manager

Terms: All items subject to prior sale and may be returned within 14 days in the same condition as sent. All items guaranteed authentic in perpetuity. Usual courtesies to the trade, institutions may be billed to suit their needs, payment otherwise expected at time of purchase. When applicable, we must charge sales tax for orders coming from or shipped to the State of Texas. We prefer payment by check, but accept most major credit cards as well as Paypal. Domestic shipping is \$10 for the first item and \$2 for each additional, international customers please email for a quote.

NOTE THAT THESE ITEMS ARE NOT YET ON OUR WEBSITE. Please call or email to reserve items or request additional photos and/or reference citations for any of our descriptions.

We are members of the Antiquarian Booksellers' Association of America, the International League of Antiquarian Booksellers and the Independent Online Bookseller's Association and adhere to their rules of ethics.



Front Cover: Item 58
Back Cover: Item 51

**1. [African Americana]
[Advertising][Sports]
[Coca-Cola
Corporation]. *Athletic
Programs 1959-60
For Negro Schools
and Colleges***

[Caption title]. New York, New York: Spencer Advertising Company, [1959]. 9½" x 11½" pictorial folder with eight program samples, each measuring around 11" x 8". Most samples bifolium, printed all four sides; a few with extra blank pages. Very good: folder a bit creased and worn at edges, lightly dust-soiled with a few faint stains; contents near fine.

This is a rare relic of corporate advertising that features fantastic illustrations of African American athletes on sample game day programs. The samples were aimed at African American schools and colleges, in order to promote the sale of Coca-Cola at athletic events.



In *Soda Politics: Taking on Big Soda (and Winning)* (Oxford University Press, 2015), author Marion Nestle wrote that:

"Coca-Cola did nothing special to appeal to African Americans until after World War II. Coke placed its first ad in African American newspapers in 1951 and soon began supporting community organizations such as the NAACP. . . During the late 1940s and early 1950s, African American professionals began to advocate for more access to sodas, more advertising in African American publications and more inclusion in the soda corporate world. . . This created a dilemma: If Coca-Cola forged relationships with African Americans — who made up 30 percent of the Southern market for its products — it might alienate its white customers. Moss Kendrix, an African American public relations specialist, offered the company a way out: Advertise directly to the community. . . Coca-Cola hired Kendrix as a roving ambassador. He induced the company to place separate-but-equal ads featuring prominent African American athletes. It did so, but only in African American publications."

The folder on offer contains eight sample programs that schools could order for use at their sporting events. They reveal five different cover variants featuring African American athletes. Three of the variants were pictured on the folder and showed college-age Black football players. The folder also provided printing specifications, ordering instructions and the contact information for the New York advertising agency that would *"assist you with publishing problems."* The other two variants showed African American baseball players, mid-action. Each program opened up to a centerfold spread of two Coca-Cola bottles on pedestals, with wreath and wing symbolism reminiscent of Olympic games.

A great group of marketing materials aimed at African Americans. We were unable to find evidence of these samples, or anything similar, in OCLC or online. **\$1500 [7621]**

2. [African Americana][Beauty Schools][Texas] [Yearbook for] Wilson Beauty College [Cover title]. [Odessa, Texas]: Wilson Beauty College, 1959. 10½" x 8". Plastic comb binding, pages printed rectos only. pp. 49. Good plus: covers moderately worn and stained; comb cracked in two places but holding; internally clean with occasional light toning and/or foxing.

This is a rare yearbook documenting an African American beauty school in Texas which is mentioned in no secondary sources.

The book is dedicated to its founder, Vie (or Vio) Lou Wilson who the *"students of Wilson Beauty College cherishes our affection for one whose sympathetic understanding, energetic sponsorship, and culture ideal have caused her personality to be indelibly written in its memories."* While the book is mostly made up of photographic images, it also includes a short history where we learn the school was opened May 1, 1956 and

was located at 808 South Wabash Avenue in Odessa. We also learn from the history that the school was co-owned by Wilson's husband, Jefferson.

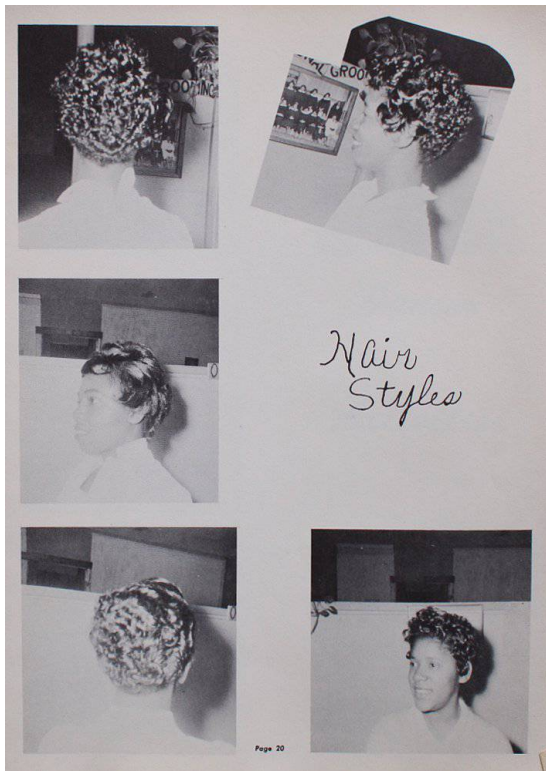
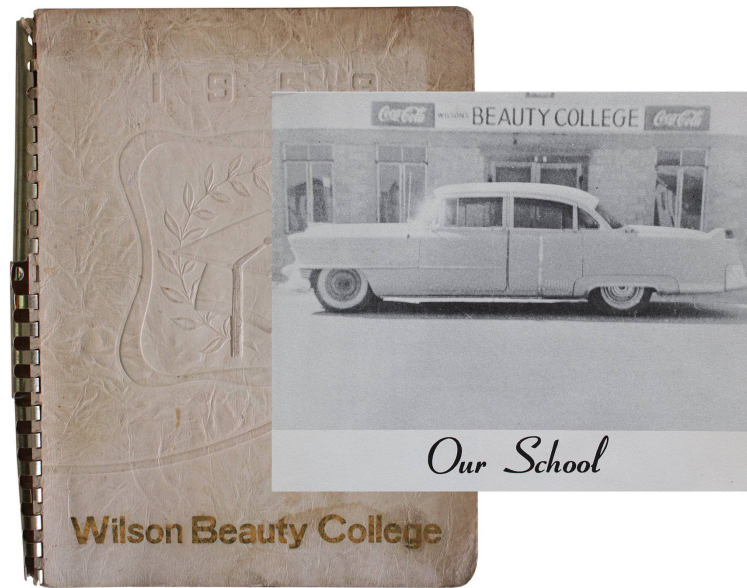
The book further includes the school's motto, flower, alma mater song and its constitution:

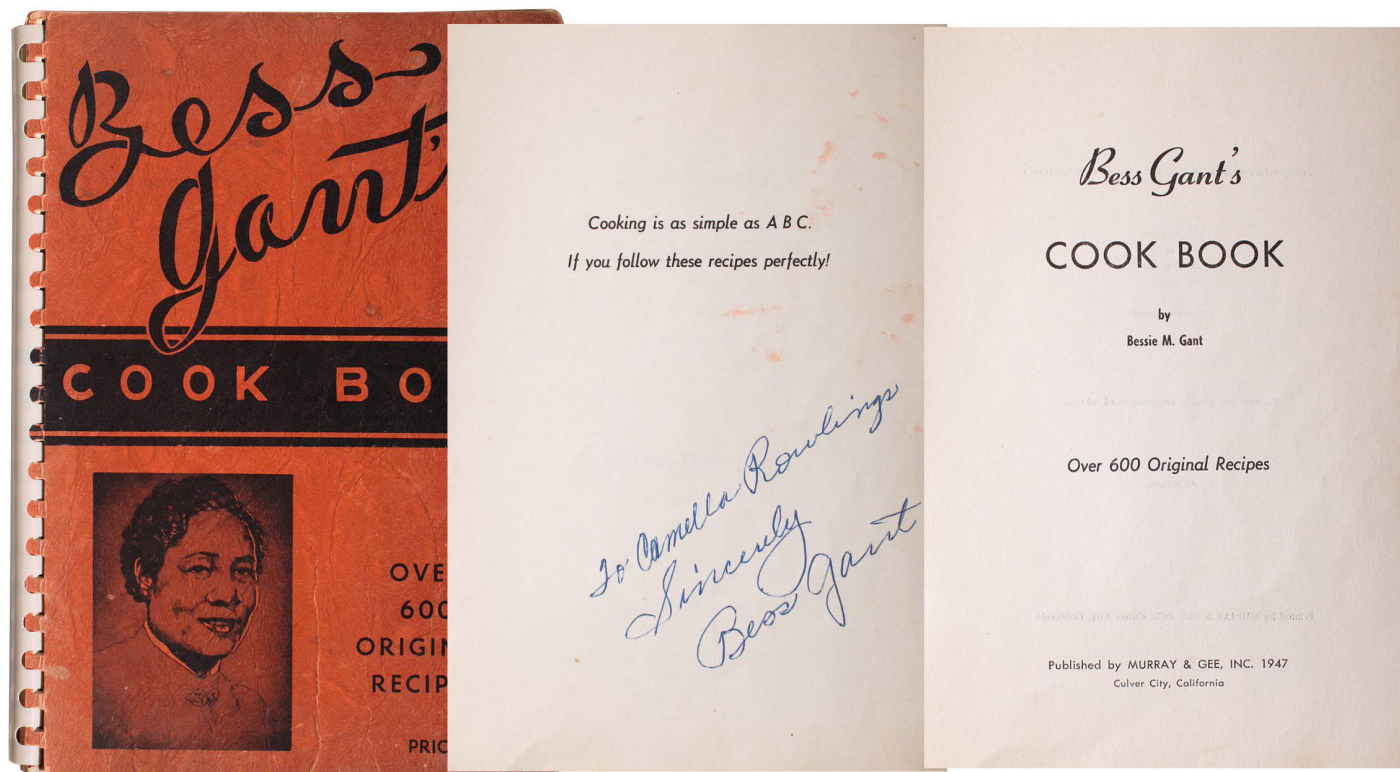
"We the members of the Wilson Beauty College in order to form a better community, to establish suitable shops, to insure shop deportment, to provide for the beauty needs, to promote attractiveness, to regard the thoughts of others, not only for ourselves but for our fellow man, do ordain and establish the constitution for the Wilson Beauty School."

The images in the book are fantastic--165 in all—and includes large shots of the 1959 class valedictorian and salutatorian and many showing students working with clients' hair. There are internal shots of the

dwelling of students who lived together as well as shots of students in classrooms. There's an eleven-photo series of a fashion show including the students in Western wear, a five-shot series of a visit from a white beauty college and another series showing the school's prom. Important to the school's history are six pages of portraits of alumnae, listing a total of 49 former students and where they were living. There are also four pages of ads for Black owned businesses, several of which include photographs.

The only record of this African American Texan beauty school. OCLC locates no copies. **\$2750 [8037]**





3. [African Americana][Culinary][Women]

Gant, Bessie M. **Bess Gant's Cook Book**. Culver City, California, 1947. Third edition. 10" x 7". Plastic comb binding with thin card wrappers. pp. [2], 79. Very good: wrappers moderately worn and soiled; leaves lightly toned with the occasional insignificant stain, some tiny pencil marks, one penciled note to a recipe, another in ballpoint. **Signed** by the author on the first page.

This is a cookbook written by an African American woman, Bessie Gant. Gant was the national food editor for the *Pittsburgh Courier* and also built a catering business that served MGM and Fox Studios.

The book is broken up into 25 categories including soups, fish, meats, breads, sauces, and desserts. Interesting recipes include Maiden-Blush Appetizers, deviled crabs, creole tripe, Bess' fried chicken and macaroni with cheese in ham jackets. The last couple of pages contain recipes contributed by celebrities including Katherine Hepburn, Lena Horne, Walt Disney and Hattie McDaniel.

Jemima Code p. 61. OCLC locates 20 copies over two entries. **\$1200 [5864]**

4. [African Americana][Culinary][Women]

Lee, Amanda. **Mandy Lee's Recipes for Good New Orleans Dishes** [Cover title]. [New Orleans, Louisiana]: N.P., [circa 1951-1954]. 7¼" x 3¾". Plastic spiral-bound at top edge, thin card covers. Pp. 68 + two blank pages for notes at rear. Very good: covers lightly spotted with a few small stains to rear; a few pages lightly soiled at top edge; a bit of light scattered spotting.

This is a rare and fantastic book of recipes written by an early African American female celebrity chef and television host, Mandy Lee.

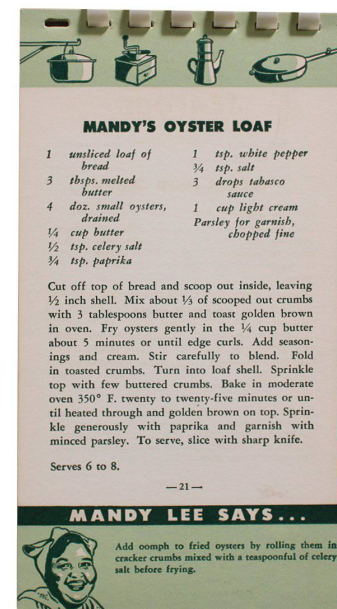
Amanda "Mandy" Lee was the on-air pseudonym for Ruth Porter Prevost. She was born in Slidell, Louisiana in 1917, and a 1950 New Orleans census listed her occupation as "lunch room supervisor" for a parish school. Later that year, Lee took over as host of a cooking show on New Orleans' WDSU-TV when Lena



Richards died. Richards had been the first African American woman to host her own television cooking show, making Mandy the second. Contemporary news accounts called Mandy “a jovial person with a delightful smile and a rich laughing voice” and spoke of the “warm regard that New Orleans housewives have for her . . . On the streets she is immediately recognized and spoken to and in the fan mail you really learn of her popularity.” Lee died suddenly of a brain hemorrhage in 1954; she was 37.

This cookbook featured an introduction by Harnett T. Kane on what could be misconstrued as a title page. Kane, who authored over 30 books on Louisiana history and culture, wrote that “New Orleans food is, of course, the best that America can offer” and called Mandy one of the city’s “most resourceful artists of skillet and baking oven, a mistress of high cuisine.” The book contained 80 recipes in nine categories. Sweets were the star – there were sections for Cookies, Cakes and Pastries, all separate from a fourth category of Desserts – but there were also recipes for a “Creole Grillade,” “Upside Down Burger Pie” and a few surprises like a “Sophisticate Salad” and broccoli with a “Horse-radish Cream.” Of course several pages featured New Orleans-style seafood including “Old Plantation Okra Gumbo,” fried shrimp and “Mandy’s Oyster Loaf.” Each recipe page had a “Mandy Lee Says...” section at the bottom, with a cartoon illustration of Lee’s smiling face and a handy tip or ingredient alternative.

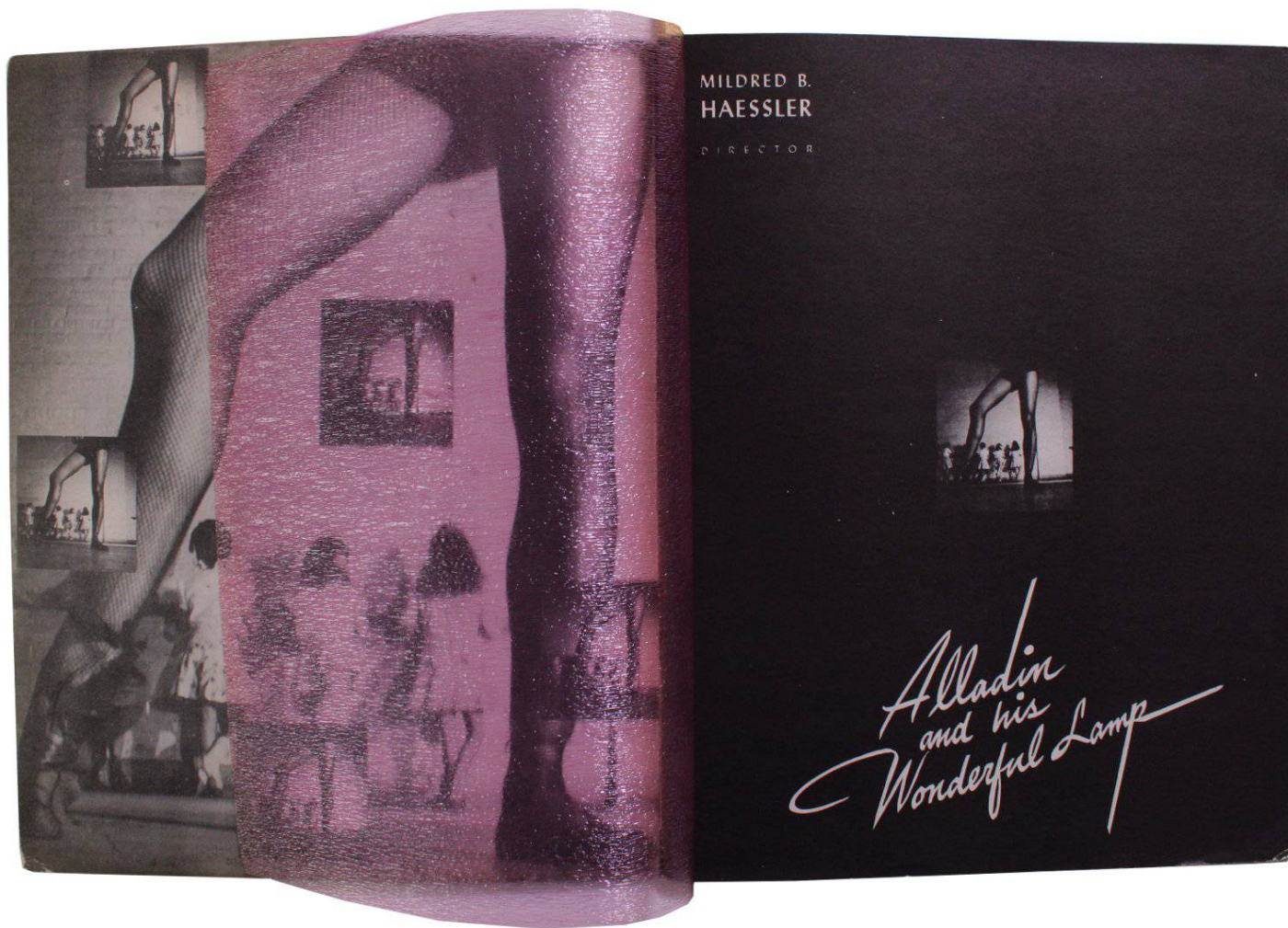
A great book of Southern recipes by a young Black cooking star who came to an untimely end. OCLC locates three holdings, and there is another copy presently available online.
\$1500 [4607]



5. [African Americana][Dance][Women][Chicago]

McBride, William; Williamson, Stanford. **[Six Souvenir Programs from an African American Dance School]**. [Chicago, Illinois]: [Mildred B. Haessler Ballet Group], 1947-1957. 10³/₄" x 8³/₈". Stapled thin card wrappers. Six program books + one 8" x 10" B&W photo, eight 5" x 4" photographic negatives and two 8³/₄" x 5³/₄" smaller programs laid in. Pp. [16]-[48]. Generally very good or better: first issue with eight small portions neatly excised; a few with light creasing or notations to covers; some light scattered spotting and a bit of dust-soiling.

This is a group of exceptionally beautiful souvenir programs for performances by a ballet school for African American girls, the Mildred B. Haessler Ballet Group (MBHBG). They also serve as a spectacular resource for Black-owned businesses in Chicago.



Online information on Haessler and her school is scarce, but corroborates the story found in the 1957 program on offer here. In 1930, the Rosenwald Building opened in the South Side neighborhood of Chicago as affordable housing for Black families. Seven years later, the building's Recreation Director, an African American woman named Pearl Pachaco Williams, decided to include ballet lessons for girls as part of its recreation program. A white woman from Ravinia,

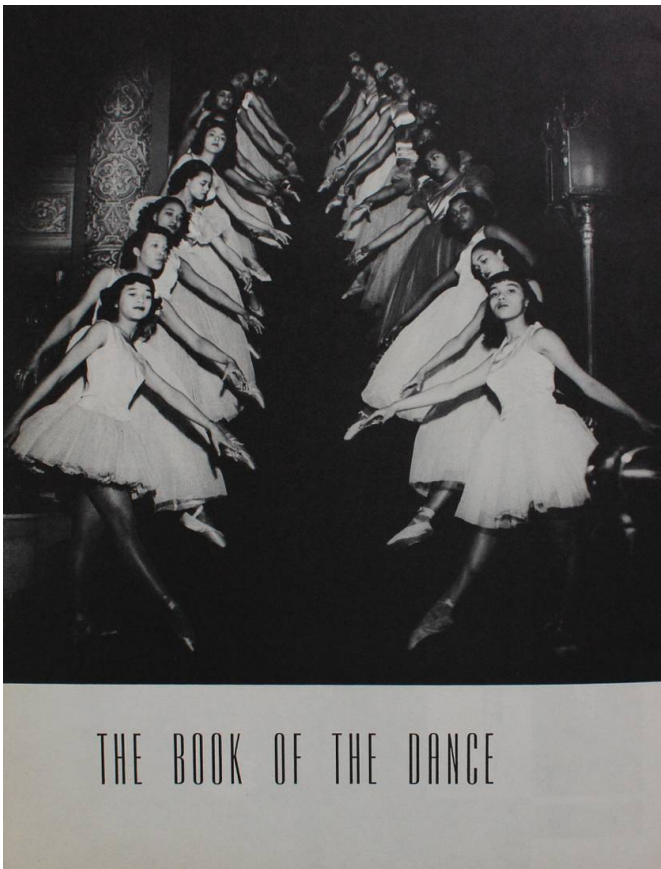
Illinois, Mildred B. Haessler, heard about the plans and offered her services. Haessler, born in 1892, had been a ballet student herself from the age of eleven, and earned an A.M. degree from the University of Illinois. The 1957 program further explained:

"Mrs. Haessler teaches because she enjoys it, because of the beauty which can be created, and for the development of the individual girl through the group process. The work as she visualizes it is to be a progressive thing, purely educational, and not to turn out professional dancers. A woman intensely interested in human relations, both she and Mrs. Williams have dedicated themselves to this project for these past 20 years."

With Haessler as Director/Choreographer, and Assistant Director Williams, the school grew from two classes to eight, serving girls ages 5 to 22 from all sections of Chicago and the suburbs. The two women also founded the Psi Sigma Delta Dance Sorority in 1947 for high school girls, believing that *"By knowing our girls better we can find and encourage talent and abilities to fill the need of our ever growing project. Teachers, assistant teachers, office help, and pianists have been drawn from the Sorority."*

These detailed, heavily illustrated programs document yearly performances and celebrate the school's anniversaries of 1947-49, 1952, 1954 and 1957. The first four books in particular are truly works of art, designed by prominent Black artist and activist





We hope you will all help us to achieve this dream which we have worked toward for over a decade. Art is all inclusive and tolerance is most readily developed . . . in the realm of artistic endeavor." The book from 1952 features beautiful drawings of dancers on a background of sheet music, lists of sponsors and advertisers, and dozens of artistic photographs. There are also creative ads which take the form of illustrated performance tickets.

The program for MBHBG's 17th anniversary, in 1954, was designed by Stan Williamson with photographs by Jerry Cogbill. Williamson was an award-winning African American artist and art director who published a book entitled *Grief Acquainted* in 1964, featuring commentary on the Black experience in Chicago with photographs by Cogbill, James Stricklin and Don Sparks. The last book on offer here provides a history of the school, the sorority and the "Red Shoes Award." It also lists presentations of the group from years past, and features more contemporary, illustrated ads and photographic images of classes of dancing girls. A great full page shot shows the young virtuoso Gloria Burt and her harp, part of that year's performance.

Two smaller programs are laid in for earlier performances of MBHBG in 1944 and 1945. There is also an 8" x 10" photo of some of the girls on stage, and eight photographic negatives – three of dancers and five of school staff.

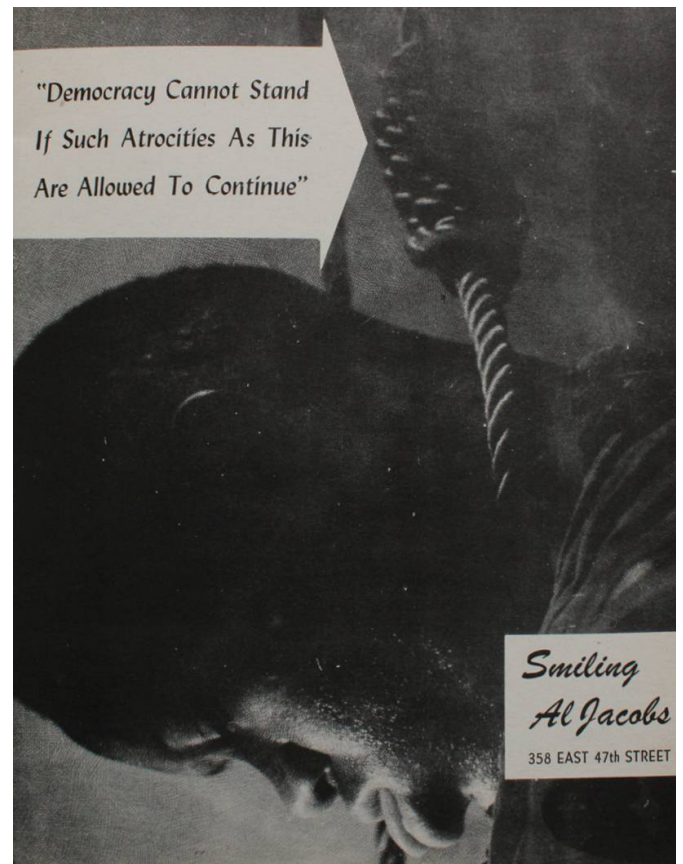
Rare and stunning programs for a little-known Black ballet school designed by prominent African American artists and photographers. OCLC shows two holdings of the 1947 book and one of 1948's; a Google search revealed one private collector with the 1954 and 1957 programs. **\$8500 [4154]** More photos may be seen here: <http://tinyurl.com/269dscee>

William McBride, who also served as Art Director for MBHBG's yearly concerts. McBride designed murals and graphics for the WPA and had gained renown for the souvenir books and posters he had created as Publicity Director of the South Side Community Art Center (SSCAC). Similar to the books he created for SSCAC, the MBHBG books feature artistic advertisements for, and endorsements from, many sectors of Black Chicago society. Making the first two books even more spectacular is that Gordon Parks was listed as the "photographic illustrator" and for which he created mesmerizing montages.

Each of the books contains photographic portraits of Haessler as well as the Black women leaders of the MBHBG, and detailed programs that list performers, stage crew and scene synopses. Collectively there are hundreds of images of the dancers, in class and on stage, posed for the camera and mid-step, from early childhood to poised young adult.

The first book on offer here celebrates ten years, or "*Tenth of a Century*" of the MBHBG. There are fantastic ads with illustrations and photographic images that represent and correspond with African American businesses including doctors, dentists, camera shops, framers, insurance agents, funeral homes, florists, record stores, tailors, attorneys, educators, hotels and restaurants. There are also incredible woodcut and sketched renderings of African American children, dancers and others in various aspects of daily life.

The 1949 book includes a foreword from Haessler, expressing a higher goal: "*the establishment of an Inter-racial School of the Arts with a permanently trained Ballet.*"

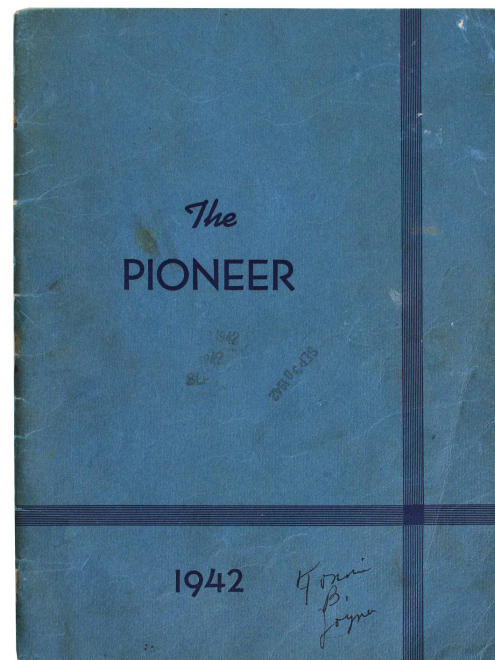


6. [African Americana][Education][Medicine][Nursing]

The Pioneer. [Raleigh, North Carolina]: Saint Agnes [Hospital] School of Nursing, 1942. 10 3/8" x 7 5/8". Stapled blue thin card wrappers. Pp. 40. Very good minus: wrappers chipped at spine but holding, lightly stained with a few faint 1942 date stamps and inked owner notation to front; light damp stain to bottom edge throughout, moderate on last several leaves; a bit of scattered creasing and spotting; several inscriptions.

This is the stated second annual yearbook of the first professional training school for African American nurses in North Carolina (and fourth in the country), the Saint Agnes Hospital School of Nursing (SA).

SA was established in 1896 by Sarah Hunter, wife of the head of the Raleigh HBCU St. Augustine's College. Per a 1980 history of the school, *"working with the college and community heightened Mrs. Hunter's awareness of the urgent need for medical facilities in the Black neighborhood."* That history also quipped that SA was *"founded with faith, love, and \$1,100."* SA became accredited to train interns as well as nurses in 1928, and closed in 1961 with the establishment of the Wake County Medical Center.



This yearbook's foreword expressed the hope that it would *"recall the profound traditions of a glorious past, inspire the future and remind us who are about to leave of the National Emergency and the urge for a still greater future."* The book held images of the hospital, the dormitories, the chief of staff and the ten women of the faculty and administration, nine of whom were African American. There were individual portraits of the senior class, complete with hometowns, nicknames and hopes or plans for after graduation, such as *"to be a Doctor," "to be 1-a in the Army,"* and *"to get her Mrs. degree."* The class of 1942 included some creative writers; the yearbook held a class history, *"prophecy,"* song, poems, jokes, clever predictions and superlatives, all authored by the students. The class also established their own defense program, *"to do all we can for the protection of others and help to win the war."* There were group portraits and histories of the junior, freshman and *"preliminary"* classes as well, and *"The Frosh"* provided a *"Who's Who," "Superstitions"* and several original poems. A few pages of great photographic images reveal student life, including sports, classroom scenes, the junior-senior prom and the *"May Queen Contest."* Two narratives over three pages were devoted to the care of the *"severely burned,"* one with a compelling image and authored by a senior student, the other by the hospital's chief of staff. One student wrote on the prevention, care and control of tuberculosis, and another urged *"splendid preparation*

for life's work. Never mind the sacrifices." There were also a list of sponsors and 15 small advertisements for local businesses.

Rare documentation of an early Black nursing school, rich with personal anecdotes. OCLC shows only one holding, at the New York Public Library. **\$2500 [8052]**





7. [African Americana][Medicine][Nursing][HBCUs]

***Preparing for a Career in Nursing* [Cover title].** Hempstead, Texas: Prairie View A. & M. College, 1952. 6" x 9". Stapled self wrappers. Pp. [12]. Very good: underlining in ballpoint to front cover; faint diagonal crease to all leaves and small stain to upper outer corner of all pages.

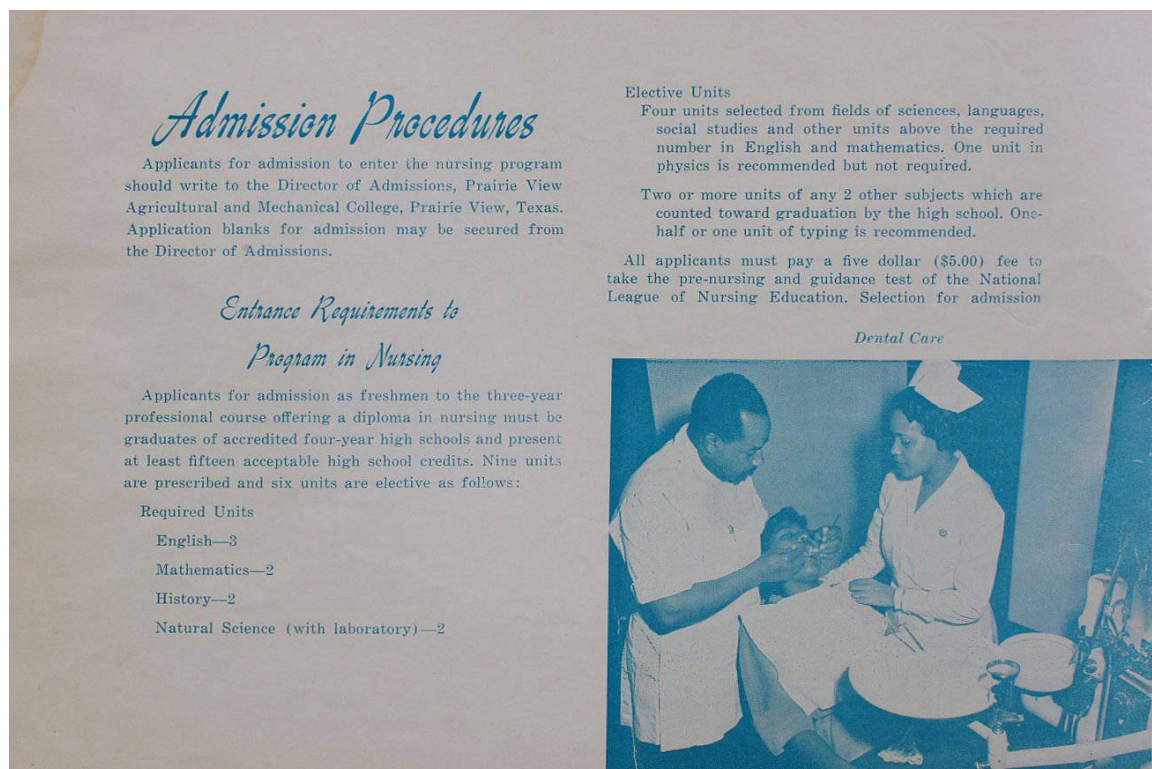
This is a photo book promoting the nursing school at a Texas HBCU, Prairie View A. & M. College, now known as Prairie View A&M University (PV). It was issued as a supplement to PV's quarterly bulletin.

Per the book's introduction,

"The Prairie View School of Nursing is an integral part of a great institution of education and is also a part of a medical program which . . . has few equals. In the classrooms of the School of Nursing and in the laboratories and patients' rooms of the Prairie View Hospital . . . the student is prepared for her future in nursing."

We also learn from the book that students had to have completed high school, be between the ages of 17 and 30, have better than average grades and have "*an adaptable personality.*" The school also offered a professional diploma program in addition to a track for a college degree and the book shared much on the school's extracurricular activities as well as the need to give back to the community.

Packed with 19 photographic images on 12 pages, the promotional has images and descriptions of six different types of nursing: surgical, obstetrical, medical, pediatric, and psychiatric. We see the nurses in classrooms, attending to patients, in a maternity ward and there are two posed group shots of students.



Rare: OCLC locates no copies. **\$950 [8081]**

8. [African Americana][Music][Women]

[Broadside for Performances by Three African American Female Musicians]. [New Orleans, Louisiana]: N.P., 1936. 11¼" x 8 3/8". Broadside. Very good minus: several tiny tears to edges not affecting any content; lightly toned and spotted.

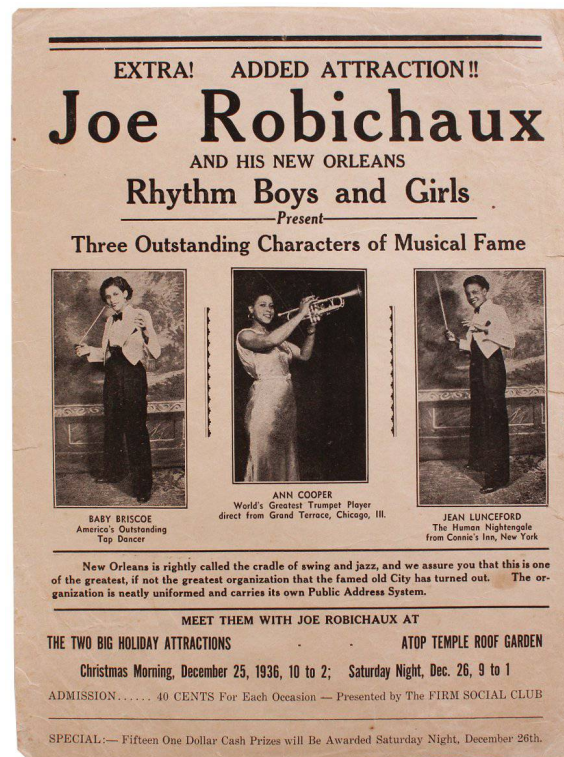
This is a fantastic photographically illustrated handbill advertising two performances of a noted African American musical group, the New Orleans Rhythm Boys and Girls (RBG). Taking place at the famed rooftop garden atop the Pythian Temple in New Orleans, the shows included appearances by "three outstanding characters of musical fame," all Black female performing stars.

African American pianist Joe Robichaux (the nephew of noted bandleader John Robichaux) founded the well-known six-piece band called the New Orleans Rhythm Boys in 1931. When the group returned to New Orleans in 1933 after a stint in New York it grew to a mixed-sex 15-piece, and the band's name changed accordingly. RBG included the three women pictured prominently on this flyer: "America's Outstanding Tap Dancer" Baby Briscoe, Ann Cooper, the "World's Greatest Trumpet Player" and singer Joan Lunceford (here mistakenly called "Jean," the "Human Nightengale" [sic]).

Neliska "Baby" Briscoe was born in New Orleans in 1914. By the age of 11 she was singing and dancing at the local gambling den the Alley Cat, earning her the nickname which stuck throughout her life. She and trumpeter Ann Cooper played with the all-female orchestra led by Lil Hardin Armstrong (Louis Armstrong's wife) in Chicago before joining Robichaux's troupe. As RBG's frontwomen, Baby and singer Joan Lunceford were staged in tuxedos with conductors' batons; Briscoe later made the tuxedo her trademark. She went on to front the all-Black, all-female big band Harlem Playgirls, who made headlines touring the nation.

This handbill boasted that "New Orleans is rightly called the cradle of swing and jazz" and that RBG could be "the greatest organization that the famed old City has turned out." The concerts took place at the roof garden atop the Pythian Temple in New Orleans. Designed in 1908, the Temple was a cornerstone of African American life in New Orleans. *Beacon Lights of the Race* (E.H. Clarke & Brother, 1911) called it "the Eighth Wonder of the world . . . not a temple that is dedicated to the gods, but it is a mammoth, modern, up-to-date building, dedicated to the living and built by Negro brains and Negro capital." The roof garden hosted jazz legends from the 1920s to the 1940s, when the building became a wartime hiring office and dance hall. It is currently undergoing rehabilitation efforts.

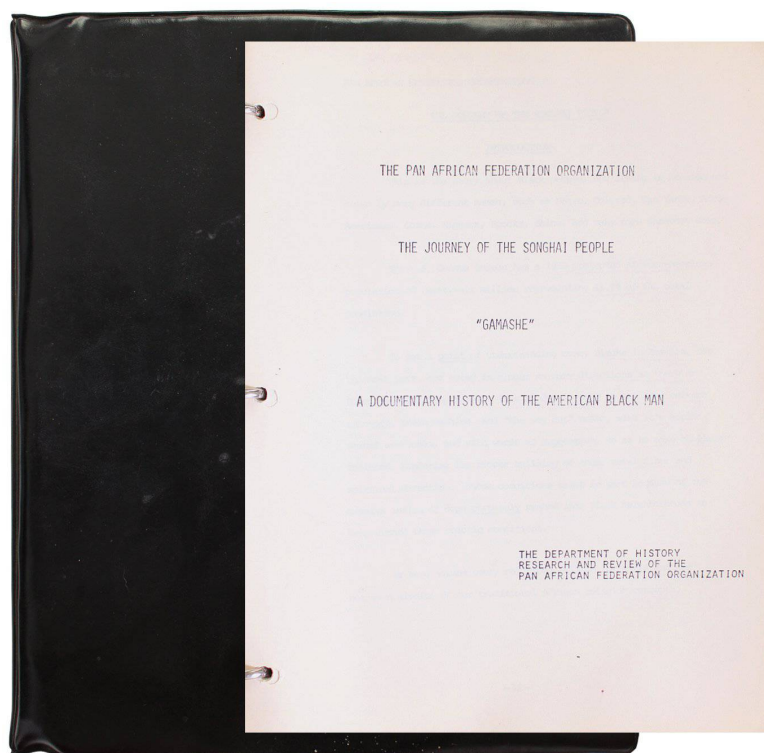
A rare promotional for performances by Black female musicians and bandleaders at a noted New Orleans venue. No holdings were found in OCLC. **\$1500 [7144]**



9. [African Americana][Pan-Africanism][Education]

[Course Book for Sessions on African and African American History]. [Philadelphia, PA]: [Pan African Federation Organization], [1978]. 11¼" x 9¼" black vinyl commercial three-ring album. Pp. [185] + 5 pages of handwritten quiz questions laid in. Very good: album chipped at two corners and lightly mottled; some scattered small stains and light edgewear; some pages printed lightly or crooked, as issued; one page loose at bottom ring and a few reinforced at an earlier date.

This is a binder documenting an obscure course in African and Black American history that was produced by a little-known Philadelphia group, the Pan African Federation Organization (PAFO). The



materials reveal a deeply moving effort to advance Black Americans' knowledge of African culture, replete with an attending student's copious underlining and manuscript notations.

There is very little online evidence to be found on PAFO, which was incorporated in Philadelphia in 1978. Two sources reported people earning a "*bachelor of historical education*" from PAFO, the group gave a presentation on Black history at an AME church in Philadelphia in 1984, and there were brief mentions of membership in newspaper accounts as late as 2010. An introduction found in this binder, dated September 1978, was signed "*Napendo Ulinzi Milele*" which translates in Swahili to "*Love Security Eternity*." This motto was found in only one other location: the cover of a book entitled *The Journey of the Songhai People*, which was co-authored by brothers Calvin R. and Edward W. Robinson and first published by PAFO in 1987. One section of the present course book (mentioned below) strongly alludes to the Robinsons being its authors.

Dr. Edward W. Robinson was born in 1918. He served as Pennsylvania's executive deputy secretary, executive director of Philadelphia's Minority Business Council, and was the first African American to be appointed a member of the Board of Directors of the city's Federal Reserve Bank. Also an attorney and educator, Robinson is credited with the infusion of African history as mandatory curriculum into the Philadelphia public high school system. His mission, in his words, was "*to effect a positive change of attitude toward the ancestral value of people of African descent by the total world society through dramatically exposing the beauty, grandeur and sophistication of ancient Egypt and the Songhai Empire*." He produced the 1970 spoken word history album *Black Rhapsody* and wrote scripts for seven motion pictures. His younger brother Calvin self-published four books on African history, and the two co-hosted a radio show called *The Elders Speak* from 1990 to 2000.

This binder contains a nineteen-section crash course situated at the intersection of Pan-African and Black American history. Introductory materials include the text of a 1973 speech by Philadelphia Representative David Richardson on the Capital Punishment Bill, the lyrics to James Weldon Johnson's "Lift Every Voice and Sing" and a list of books sourced for the course, including works by Herbert Aptheker, W.E.B. DuBois, Daniel Chu and Elliott Skinner. On the verso of this bibliography is a handwritten list of additional references. The authors also listed PAFO's "*Purposes and Goals*," which included "*To recreate in the minds of our people the glory, the pomp, the splendor and the honor that was ours in a land far away from where the kidnappers carried us*" and "*To develop an intertwining philosophy based on the culture of the Songhai Empire, and out of the experiences of the degradation suffered on this American soil*." They pointed out that:

"In this approximately 66,000 word digest, we are merely trying to present the essence of our Black past, Western African . . . We hope that as you read and study this text, that in spite of all the tactical maneuvers projected by the white power structure against Black people's thrust for self determination, manhood and dignity, that somehow we shall overcome it."

Most of the course sessions ranged from about two to ten pages long, though one 45-page section focused on the "*Background of the Brainwash Against Black Peoples*" and enumerated various theories on evolution, speciation and brain composition. There were copies of two hand-drawn diagrams, one a chart of chronological time and one on the composition of skin and hair. It detailed the "*advantages of melanin*," also revealing its authors: "*Dr. Ed. Robinson and Calvin Robinson's grandmother, a gorgeously richly pigmented lady, had fewer wrinkles at age ninety-one than those of us less richly pigmented descendants had at thirty years of age*."

About 20 pages were dedicated to "*The Value of History*," mainly centered on William Leo Hansberry's contributions to African American education. Other sessions concerned ancient African civilizations, the development of the Western Sudan, "*Songhai's Beginning*" and a two-part session on its expansion. The course veered through the fall of the Songhai Empire, "*the Middle Passage and the Triangular Trade*," and "*the unmitigated pressures to destroy our Black Family during our bondage*." It argued that "*the white world conspired against us, with one concern and that was to forever keep us in servitude (for their profit)*" and that "*our flesh financed the entire Industrial Revolution*." One session detailed examples of "*Our Fathers and Mothers in Revolt Against Their Captors*" in Jamaica, Haiti and on the American mainland. Later sessions covered the "*Period of The Black Reconstruction*," in which "*Blacks took steps towards*

Black History: Why is it Necessary?

Because of their plot to condemn Black-skinned African people to unending slavery, the Europeans, Arabs, and even some Asians schemed up to blot out all records of the Great African Past. Therefore, we are now going to learn the name of the oppressor's game.

Let us say here and now that the upper echelon of the white race knows our history better than most Black people. These white scholars in the educational system control the education of Blacks, not only in the United States, but throughout the world. Therefore, they see no need, even in the 1970's, to take a new look at the history of Blacks from its beginnings, and start the work of restoring the pages they deleted or ignored.

Actually, they are doing the opposite. Their histories and other "scientific" studies of Blacks are presented just as they have been for three hundred years. With the rise and spread of independent African States and the Black Revolution in America, these scholarly representatives of White Supremacy quickly reformed their techniques of mind control. They set up, in Europe and the United States, highly financed African Studies Associations, societies, institutions, history journals, and "African Periodicals" of various kinds- all under complete white control and direction. Their African studies programs were pushed in the colleges and universities, far ahead of the general demand by Black youths for Black studies. As the latter demand developed, Black youths discovered that white professors not only had the field occupied, but were still teaching their traditional viewpoint on "race".

In the continuing crusade to control minds of the Blacks through the nature of their education, which also includes religious education, the "Bible" and the Koran notwithstanding, American and British scholars led. They are as ruthless and aggressive in their scholarly pursuits on races as their co-partners are in seizing and controlling the wealth and people of other lands.

oneness," through to the Civil Rights Movement, Malcolm X and Martin Luther King, Jr. There was also a segment on "Post-Reconstruction Freedom Fighting" groups and leaders such as Booker T. Washington, Ida B. Wells, Harriet Tubman, the Niagara Movement, NAACP and the Urban League. The final session, "The Spirit of Nationalism," conveyed an African proverb: "Not to know is bad, not to wish to know is worse." It bemoaned that "the total society has been historically programmed to loath our pre-Colonial African culture and to loath the genetic pool from which we were produced," and argued that "Black people must unite to change the image and the values by the study of themselves from the beginning of our culture."

A rare, impactful and thorough reflection on African and Black American history, intended to enlighten the modern African American population. No holdings were located in OCLC nor any evidence found of its existence online. **\$3500 [7796]**

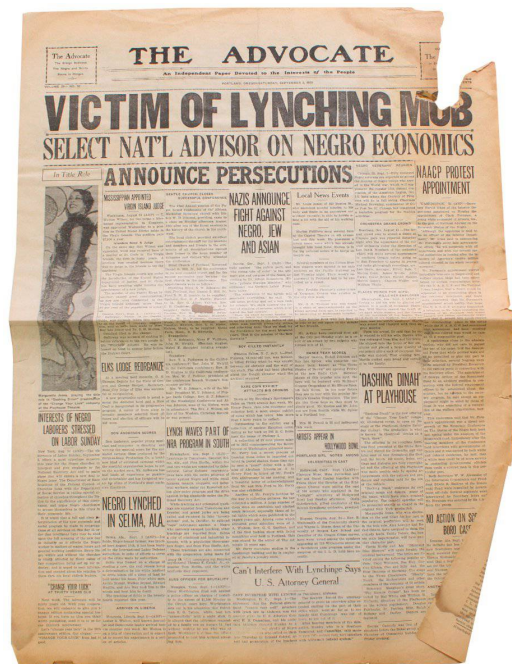
10. [African Americana][Periodicals][Women]

Cannady, Beatrice H. (editor and publisher). ***The Advocate*** [***Broken Run of 36 Issues and 16 Supplements***]. Portland, Oregon: Beatrice H. Cannady, 1922-1934. 23½" x 17½" or 17" x 11½". Most papers with four pages each. Generally fair+ to good+: while each issue and supplement has all its pages, nearly every one has damage resulting in the loss of some text such that approximately 90% of all text and images in the collection as a whole are extant; edges chipped and prone to more chipping.

This is a collection of rare newspapers which simultaneously document the tiny African American population of Portland, Oregon during a time of significant change as well as the newspaper work of an exceptionally important Black female civil rights activist, Beatrice Cannady.

Beatrice Morrow married Edward Cannady in 1912 and became editor and publisher of *The Advocate* around 1930, with most of the issues on offer here showing her in that role. In the early 1920s, her work at the paper brought attention to racial violence leading to Oregon's governor publicly decrying the actions of the Ku Klux Klan. Cannady was the first Black





voted to amend their constitution to allow Blacks to permanently settle in Oregon and there was little employment open to African Americans."

We are not sure when *The Advocate* first began publication: Danky Hady lists publication years of 1923 to 1933, but our run has an issue from 1922 with a volume number of XXI, leading to the inference that the paper may have begun as early as the turn of the century. Its founder and first editor/publisher was Edward Cannady and the paper often touted itself as *"The Bridge Between the Negro and White Races in Oregon."*

Based on this run, the paper was often issued in two sections: the main news section and a smaller tabloid insert entitled "Illustrated Feature Section." The main paper was filled with local news as well as national news of interest to African Americans such as a Marcus Garvey Speech and the Scottsboro case. There was much on the work of the NAACP and the paper regularly hammered civil rights issues along with reporting on lynchings, attempted lynchings and legislation related to outlawing the practice. International news often involved articles on Liberia and race relations.

Other reporting included local society news, African American women's clubs, and much on local churches. There were many columns by Black writers including a regular column on fitness by Unthank and many written by women including two different society editors: Pollyann Reed and Rosalie Bird. The papers often had book and entertainment reviews and there's at least one example of an African American comic strip, *Sambo Simms*. There are many ads for Black-owned businesses including the Cannady Real Estate Company and several for a Chinese American herbalist in Portland; there's also a photographically illustrated ad for a Japanese American dentist. Issues during election season included dozens of illustrated ads for white politicians.

The collection has 16 issues of the "Illustrated Feature Section." Nearly every issue had some form of fiction column including a number of installments by Black writers including Ralph Matthews, Edward Worthy and Ted Haviland. There are also several large illustrations by Black cartoonist, Fred B. Watson, as well as at least one example of a comic strip illustrated by him. There's also one example of a single panel comic, *Take it or Leave It*, in the style of *Ripley's Believe It or Not* and containing information on Black history. The supplements also contain dozens, if not hundreds, of ads for African American beauty and hair products and snake-oil remedies including several taking up the entire back page.

OCLC and internet searches locate no physical copies of the paper. Their condition is not the greatest but their survival is remarkable and the text within important and found nowhere else. We've taken photos of many front pages to complement our written description of condition above; they may be seen here: <http://tinyurl.com/55dnrbzk>

An important resource on the Black community of Portland, and documenting the work of an exceptionally important African American woman. Danky Hady 95. A list of all issues is available. **\$8500 [8108]**

woman to graduate from law school in Oregon and the first Black woman to practice law in the state. She was also instrumental in founding the Portland Chapter of the NAACP--the organization's first chapter established West of the Mississippi. She further was the first Black woman to run for state office in Oregon and successfully advocated for the passage of civil rights bills in Oregon legislature. One issue here has a front page advertisement for Beatrice's run for the state legislature along with a simple editorial which read,

"I sincerely ask your support at the polls on Friday. I do not deem it necessary to say a whole lot about what I shall do if nominated and elected. If my work in the interest of mankind for the past 18 years or more is not sufficient to inform you as to my sincerity, nothing I can say now will convince you."

According to the online Oregon Encyclopedia's entry for DeNorval Unthank, these papers were produced during a time that Portland

"was a city deeply divided. Its small population of African Americans lived uneasily among their white neighbors. [As of 1929] only three years had passed since Oregonians had



11. [African Americana][Women]

England, Gladys Veatrice *[Photo Album of a Student at the University of Illinois.]* Illinois: 1924-1930. 11¼" x 14¼". String tied leather over flexible card, embossed with "University of Illinois" medallion. 32 pages with 54 black and white photographs adhesive mounted and another 26 laid in + approximately 50 items of ephemera. Most photos measure 4½" x 2¾" and a few are captioned. Album good: moderate wear, string tie renewed, most leaves loose; photos and ephemera generally very good.

This is a scrapbook compiled by a young African American woman from Illinois, Gladys England. It covers her years of college and early adulthood. We learn a bit about Gladys

from her handwritten text in the beginning of the album which begins with a transcription of William Ernest Henley's poem, "Invictus."

That's followed by this musing:

"I know that I am responsible for my actions. I will accept this responsibility and play the woman. I will not be ever seeking excuses for my weakness. I know I do not understand all the secret springs of the acts of others, hence I will be charitable in my judgments . . . I know that the world is managed by a power and a will not of myself and greater than myself, hence will try to understand and conform to it . . . I know that whatever God may be, a constant effort to do right is the only way to secure his approval. Whatever wrong I may have committed, He becomes my friend when I begin to do right . . ."

If we have choice thoughts to express, now is the time to express them. If we have energy for achievement, now is the time to release it. If we have beautiful emotions involving those we love, now is the time to liberate them. Let us live now. In five minutes the tide of affairs may be moving us in another direction."



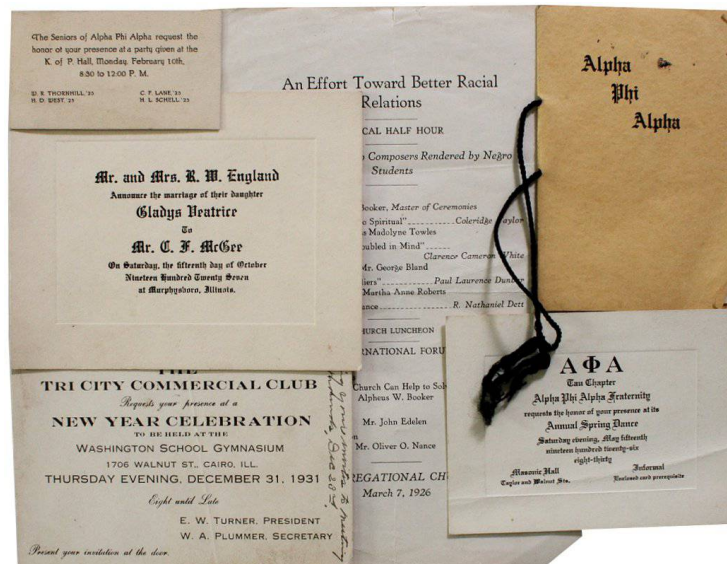
The next several pages have 55 classmate signatures and addresses. The signers included their hometown, nickname and a short thought or quote and the vast majority of students were from Mounds. At the time, Mounds had reached its peak population of a little over 2,000 people and today the community is over sixty-percent African American. Gladys also listed a group of important events beginning with the University of Illinois homecoming in 1924, her marriage in 1927, and the birth of her son in 1930.

The photos show Gladys and her friends around campus and homes. There's a series showing the group posing with a stringed instrument, others show them playing tennis, and several show them wading through a flood. There's also an exceptional 8"x10" portrait of several women which we presume includes Gladys.

Important ephemera include five items related to Alpha Phi Alpha including an engraved dance invitation, dance card and her pledge ribbon. There are also several other invitations from Black fraternities or sororities. Also notable is a one page program for "An Effort Toward Better Racial Relations" and invitations to events for a few little known African American groups, the Tri-City Commercial Club in Cairo, Illinois, the Chancellor Club and The Imperial Social Club.

A lovely album, with important ephemera, documenting a young African American woman's time at the University of Illinois. **\$2250 [7978]**

More images may be seen here: <http://tinyurl.com/kkxbny82>



12. [Alaska][Native Americans][Whaling]

Lesneski, Richard P. *[Photo Album Depicting Whale Hunts and other Native American Activities]*. Barrow (Now Utqiagvik), Alaska: 1959. 7" x 11". String tied, cloth over wood. 47 leaves with 109 black and white photographs adhesive mounted rectos only with another 8 laid in; 57 photos measure 4 7/8" x 4 7/8" or larger, the rest a mix of sizes; several are captioned. Album very good with moderate wear; photos generally very good or better.

This is a photo album with approximately 80 photographs showing Native Americans in the northernmost regions of the United States. It was compiled by a Caucasian man who appears to have been in the military, but he may have been a civilian employee who we think was there to work at the Point Barrow Long Range Radar Site as a dentist. The compiler is seen in at least 15-20 photos and we know his name, and that he was a dentist, due to an included award of merit he received for his service in Point Barrow.

Point Barrow is one of the northernmost cities in the world; it's north of the Arctic Circle and today has a population of around 5,000. At the time these pictures were taken, a little over 1,000 people lived there. While there are some great scenic shots showing ice floes and radar monitoring areas, the vast majority of the photos depict Native Americans, presumably the Iñupiat, an Inuit group who has lived in the area for more than 1,500 years. In 1940, the group incorporated as the Native Village of Barrow Iñupiat Traditional Government, now a federally recognized Alaska Native Iñupiat "tribal entity", as listed by the US Bureau of Indian Affairs around 2003. They also wrote a constitution and by-laws under the provisions of the Indian Reorganization Act of 1934.



This album shows our compiler and many of his Iñupiat friends a little under 20 years after that incorporation. Approximately 53 photos relate to hunting, with around 30 specific to whaling. One of the loose photos shows a man in a canoe dressed in fur, its verso reads *"Henry is in his 60s and whaling since 10 years old. A ready smile, he calmly accepts the long cold hours of waiting. He has harpooned many whales and is still one of the best."* Several show numerous tribe members, including women, assisting with a freshly killed whale. Another captioned photo shows the compiler in the foreground with a freshly killed reindeer; behind him in the near distance can be seen the bodies and antlers of hundreds and hundreds of living reindeer. We also see images of a seal hunt, fishing, and several showing hunters with their equipment and/or their canoes.

The rest of the photos include approximately 13 portraits of Iñupiat as well as at least 20 showing that the compiler was clearly close with some of the native people. These include an internal shot of

barracks showing him and fellow servicemen hosting Native children as well as a multishot series of what appears to be a games night showing a lot of laughing, happy people appearing to play limbo as well as dancing.

A fascinating album juxtaposing the brutal work of Native Americans hunting with joyful images of recreation.

\$2500 [7864] More images may be seen here: <http://tinyurl.com/5n8jwam5>





13. [Arizona][Ranching]

[Photo Album Depicting Two Dude Ranches]. Hereford and Oracle, Arizona: 1926. 7¼" x 11". String tied faux leather over stiff card. 88 pages with 174 black and white photographs adhesive mounted + three items of ephemera. Photos measure from 5 3/8" x 3 3/8" and none are captioned. Album very good with moderate edge wear; photos generally near fine or better.

This is an album of well-composed images documenting experiences at two dude ranches in Arizona, the Y-Lightning and Rancho Linda Vista. Save for a few pictures of Mexico and Tucson, the album is devoted entirely to life on these ranches.

Included brochures for both ranches allow us to learn about each location. Y-Lightning was situated on 25,000 acres in the San Pedro Valley, around six miles from Hereford. It was a working ranch with

"delightful accommodations for a limited number of guests who would appreciate the romance and thrill of the real West. The ranch management is actively engaged in the cattle business and this is considered one of its chief attractions for here the guests can assist the cowboys in the round-ups, the driving of the cattle, cutting the herd, roping and branding the calves."

Rancho Linda Vista was located 37 miles north of Tucson, around two miles from Oracle and the included photographically illustrated brochure described it as

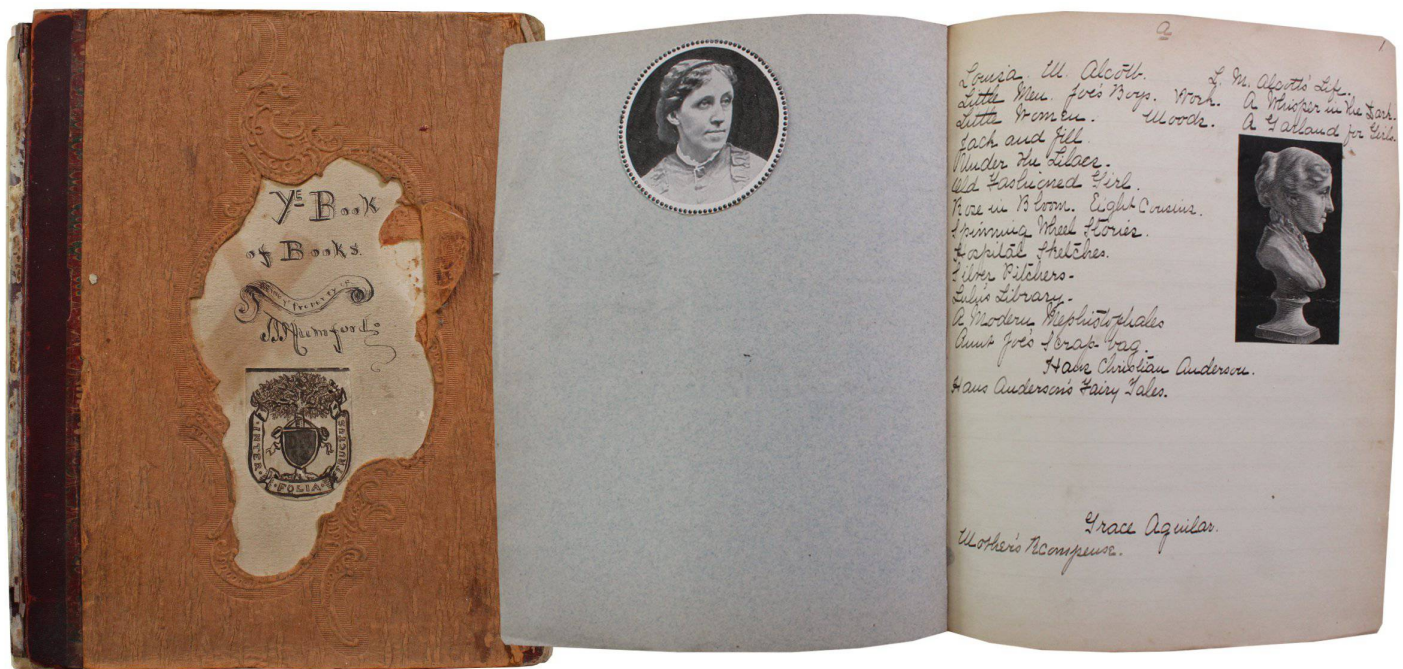
"an old time cattle ranch, the present owner having been engaged in the stock business for over 20 years . . . we were requested by friends to build accommodations and accept guests. With this in mind we remodeled our ranch buildings and built comfortable cottages . . . enabling us to accommodate about 35 guests."

Per the brochure, guests at Rancho Linda Vista hunted rabbit, quail, bear, mountain lion and wolves and could trap coyotes, foxes and other small animals.



The album depicts everything mentioned in the brochures including outstanding views of grounds and buildings and several of lodgings. There are many shots of cowboys broncho-breaking, calf branding and roping. Others show a cattle drive, more than one series depicts slaughtering of stock, and a fair amount of photos presumably show the compiler(s) of this album. Also of note is that many photos include women participating in the ranching activities.

A great dive into several aspects of ranching in Arizona. **\$850 [7741]**



14. [Books About Books][Women][Folk Art/Folk Books]

Mumford, Emma Taggart. **Book of General Reading Commenced in the Summer of 1879. Recopied at Narragansett Pier Summer of 189_ [Manuscript Title]**. Narragansett, Massachusetts: [1890s-1907]. 8½" x 6¼". Marbled paper over boards. 284 pages, approximately 200 contain handwriting + 74 author news clippings pasted in and additional 46 laid in. Good due to detached boards and mostly perished backstrip and most gatherings partially detached, held together at bottom cord; some individual leaves detached as well.

[Together With]

Mumford, Jane Jarvis. **Ye Book of Books. [Manuscript cover title]**. [Baltimore]: 1896-[1909]. Marbled paper over boards, the front board with an applied second cover with manuscript title. 310 pages, approximately 235 with handwriting + approximately 130 author news clippings pasted down an additional 71 laid in. Good due to detached boards, one gathering detached, and perished backstrip.

This offering is for a pair of extraordinary homemade books which document the reading interests of a mother and her adult daughter over several decades beginning in 1879. They were compiled by Emma Taggart Mumford and her daughter, Jane Jarvis Mumford. Combined, the Mumfords logged 2400 titles by 1100 authors, though there is a fair amount of overlap between the two books. Each book represents hundreds of hours of effort as Emma and Jane logged their authors, titles and gathered clippings related to many, in turn creating author reference works that capture the perceptions of their favorite writers at the time each woman read them.

We don't know much about Emma save for census data. She was born in 1856 and would have been around 24 when she initially started her list in 1879, one year after Jane was born. Emma was living at Fort Johnson near Salt Lake City as of 1876, Santa Fe, New Mexico as of 1885 and Baltimore as of 1900. We know a little more about Jane who was born in 1878 and would have been around 18 when she started her book in 1896. Per the 1900 census she was living in Baltimore with Emma. Jane was a landscape artist of some renown, with her works presently being offered for sale by at least one gallery, and she had one painting exhibited as part of a show at the Provincetown Art Association and Museum in 2016. She reached a new auction record in 2022 with the sale of her painting of a view of Baltimore. She was also known for miniatures, having a solo show in 1915 at the Indianapolis Museum of Art.



Each woman listed authors and titles and sometimes where and when a particular work was read, but Emma's book has more researchable depth than Jane's. Entries in both books are alphabetical but not alphabetized: there are sections for each letter, with extra blank pages for additional authors, but the names are not in order within each letter, e.g. in the "A" section, T.B. Aldrich appears before Lyman Abbott. The authors run the gamut from extremely famous to completely forgotten and around one third of them are women. In Emma's book, women in the C group alone include Elizabeth Carey, Francis Crompton, Clara Erskine Clements, Eliabeth Wells Campney, and Edna Cheney. The majority of handwritten pages have a clipping, or several, related to the listed authors. Sometimes this is a simple portrait, often it's a longer article or blurb; some are long reviews, others are biographies. Wonderfully, many of these clippings come from publisher catalogs or industry periodicals. They are all tipped in such that only edges are glued, allowing for lifting of the clipping and seeing the handwritten notes underneath; also longer clippings are neatly folded up and can be unfurled as seen in the image on the right.

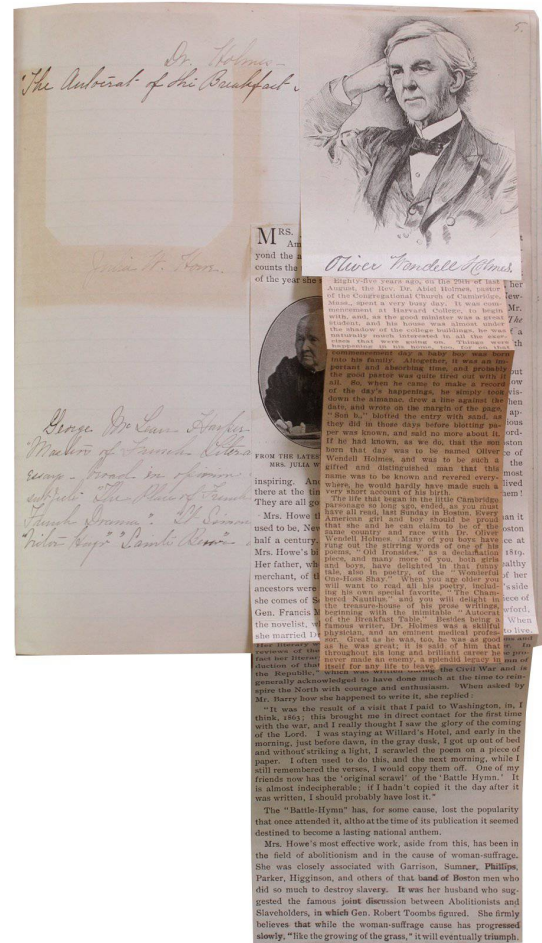
Emma documented approximately 1100 titles by 510 authors, approximately 160 of whom were women and included 73 clippings. The first thing written by Emma in her book is a quote from Thomas Carlyle, "of all things which men do or make here below by far the most momentous, wonderful and worthy are the things we call books." Further enhancing Emma's book is that she wrote comments or critiques on around 85 of the books she read such as:

--A translation of Edmondo de Amici's "Constantinople" which she read in August 1897, "written in a chatty way, I'm guessing the memory and making one feel as if the visit had been their own and not the writer's only."

--Graham Balfour's "The Life of Robert Louis Stevenson" read in Baltimore in June 1902, "charming reading of one of the most beautiful characters one could imagine."

--Stuart Dodgson Collingwood's "Life & Letters of Lewis Carroll,": "the preface says 'if this memoir helps others of his admirers gain a fuller knowledge of a man whom I know [illegible], I shall not have written in vain.' I am one."

--S. Weir Mitchell's "When All the Woods are Gone": "a work to read often, descriptions perfect, conversation genuine, characters natural and lovable."





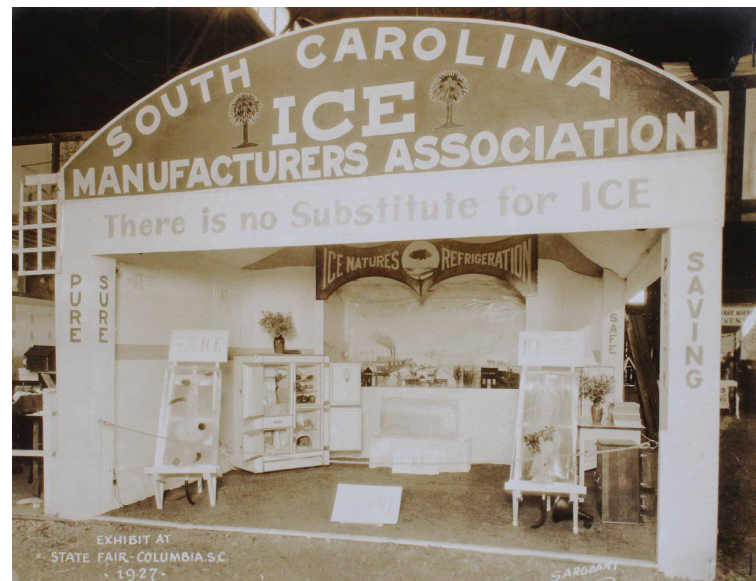
Jane listed over 1300 titles by 590 authors with approximately 200 of the authors being women. Her manuscript title is artfully written and includes a handwritten shield that easily doubled as a bookplate with the motto "Inter Folia Fructus" (Among the Leaves of Fruit). Her book is a bit different than Emma's in that Jane did not appear to comment on any of her readings, but put more effort into gathering and applying clippings related to her favorite authors.

A fascinating resource documenting decades of reading by two 19th century women which provides numerous avenues for research. An inventory for each book, listing author names and number of titles, is available. **\$3500 [7617]**

15. [Business]

[Photo Album Documenting the City Ice Company and the South Carolina Ice Manufacturers Association]. Columbia South Carolina: Sargeant Photo Company, late 1920s-mid 1930s. String tied album with flexible card covers. 11 5/8" x 15 1/2". 40 leaves with a total of 38 black and white photographs. Photos measure 8" x 10" and nearly all are either adhesive mounted or stapled along one edge, a few are captioned. Album very good with moderate wear, photos generally very good or better.

This is an album of large professional images featuring Columbia, South Carolina's City Ice Company (CIC), as well as the South Carolina Ice Manufacturers Association. It was created during a period where refrigerators were becoming more common, and the use of ice companies was diminishing. Per contemporary news accounts, CIC applied for a charter to do business in December 1926 and in January 1927 issued this statement as to its purpose:



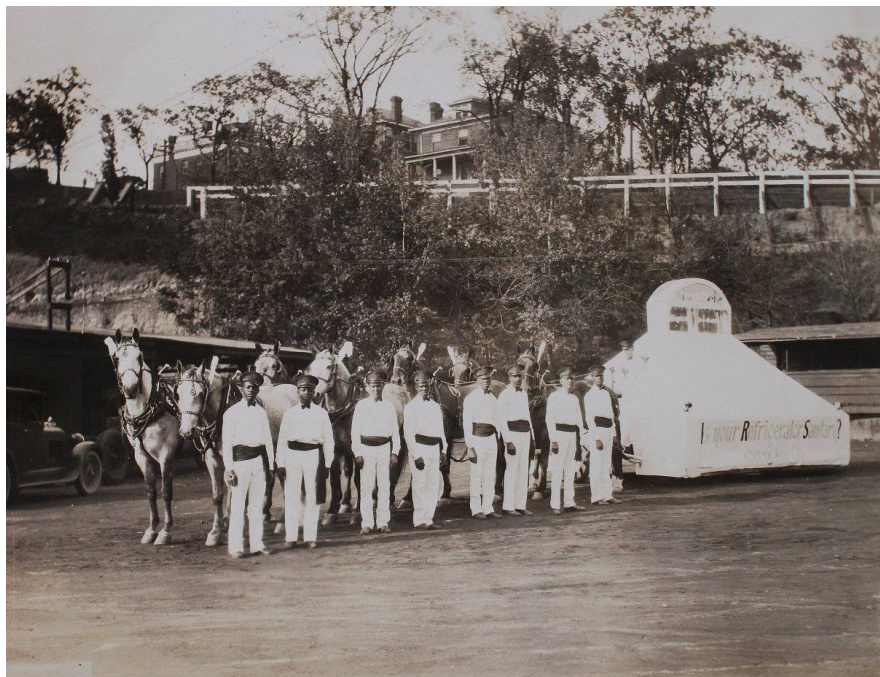
"The City Ice Company . . . was organized to give to the people of Columbia a more efficient ice delivery service. The new ice company will deliver ice of the Palmetto Ice company, the Arctic Ice Company and the Columbia Ice and Fuel Plant . . . a co-operative delivery system is about to be put into effect by the leading department stores of Columbia for the convenience of their customers and it is felt that the same beneficial results can be made in the delivery of ice . . . this system of unified ice delivery is now being used in practically all the large centers of the country . . . the delivery equipment of the new company will be so attractive in appearance that the people will point to it with pride . . . the new company will shortly open an office conveniently located on Main street where an attractive display showing the many uses of ice will be maintained."

Around one third of the photos relate to the CIC, with three showing the aforementioned window displays and four interior shots of the showroom exhibiting refrigeration products like coolers and ice boxes. Also per that press release,

at least four show ice delivery men with their “attractive equipment”: horse drawn refrigerated carts. A couple of horse-drawn parade float shots are great as well. One shows a line of African American employees in uniform alongside a float for CIC which asks “Is Your Refrigerator Sanitary?” Another parade shot from the early 1930s shows CIC's support for The New Deal and the National Recovery Administration. There's also an outstanding image showing workers at the icing stations at Andrews Yard.

At least eleven photos depict South Carolina Ice Manufacturers Association trade show exhibits, including a few captioned in the negative as having occurred at the 1927 South Carolina State Fair in Columbia. These elaborate displays involve waterfalls and icebergs, penguins and polar bears, all touting the benefits and usefulness of ice over newer technology with messages such as “A Block of Ice Never Gets Out of Order.”

An album of stunning images, showing the efforts of the ice industry to remain relevant during a time of unrelenting change. **\$1500 [6043]**



16. [Business][Advertising][Texas]
[Photographs and Ephemera Documenting Drug Store Promotions in Texas]. Texas: 1951. 33 photographs and 12 pieces of ephemera. 24 photos measure 5¾" x 3½", the rest are 6¼" x 10¼". Items generally very good plus or better with evidence of scrapbook removal on many versos.

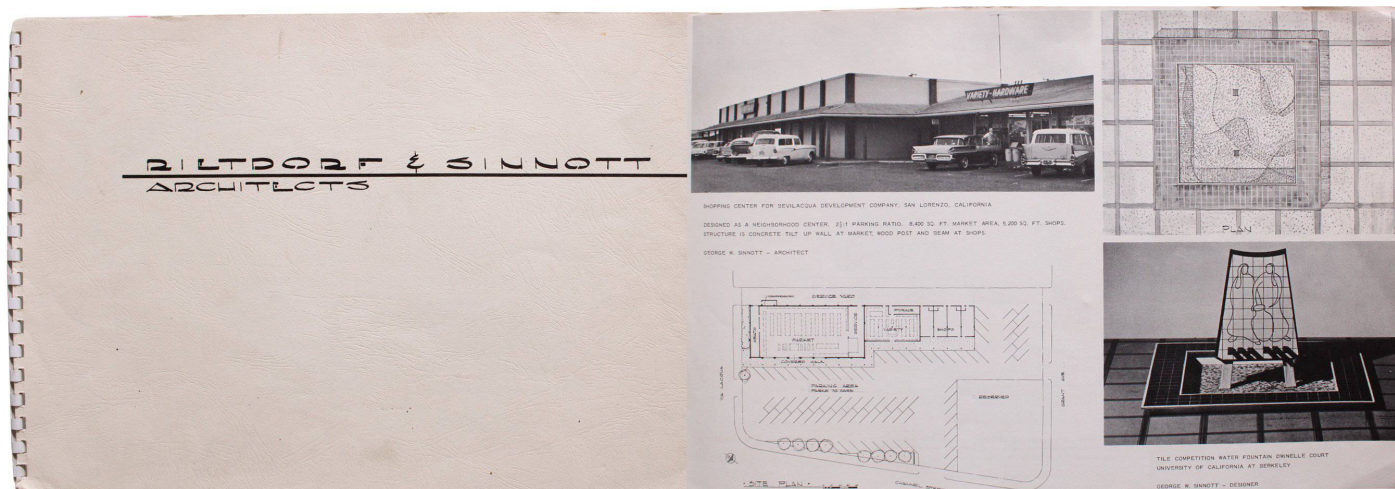
This is a small collection of photographs and ephemera documenting a promotion for a Texas-based drugstore, Skillern's Departmental Drug Stores. The item promoted was Schick razor blades and contestants competed for trips to exotic locales like Rio De Janeiro or Havana by submitting entries which finished this sentence in 25 words or less, “I buy Eversharp Schick Products from Skillern's because . . .”



The photos are spectacular and, with one exception, are entirely devoted to internal shots of store displays for the contest. Each image is filled with razors and promotional signs. One of those signs is included here as part of the ephemera. Because the promotional displays were placed all over the stores we see other store sections within, including canned goods, produce, dinnerware, liquor, the butcher and a Valentines display.

Ephemera includes a multipage typescript itinerary for the winners of the contest as well as a five page mimeo of the contest rules. There are six leaves of photo-ready newspaper advertisements for the promotions as well as an original in-store sign—that sign can be seen in some of the photos as well. Rounding out the collection are four colorful travel brochures featuring Havana, Peru, Rio and the Caribbean.

A compelling group of images and ephemera showing in-store promotional displays in Texas. **\$675 [5573]**



17. [California][Architecture]

Rietdorf, Vernon J.; Sinnott, George W. ***Rietdorf & Sinnott, Architects [Cover title]***. Oakland, California: [circa 1962]. 11" x 17". Comb bound thin card self-wrappers. Pp. [18]. Very good: wrappers moderately worn and dust soiled.

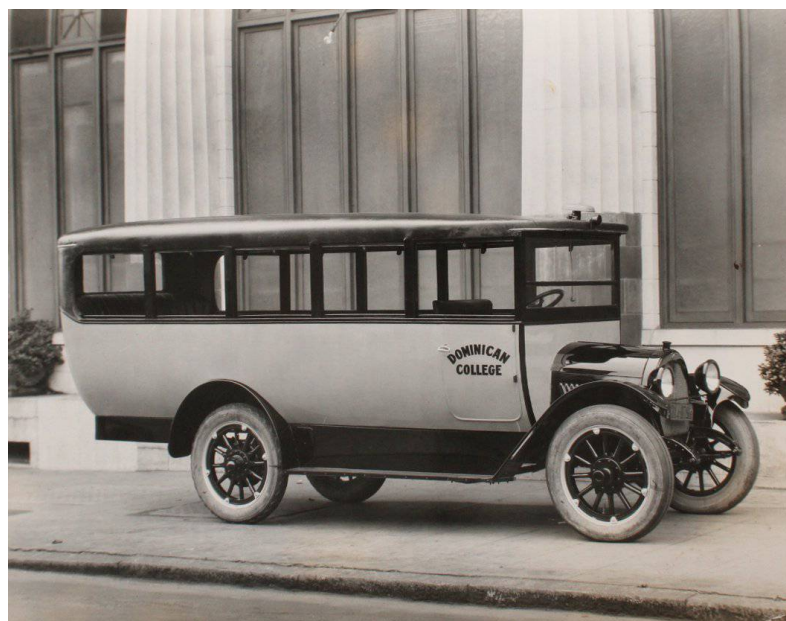
This is a promotional for the architecture firm of Rietdorf & Sinnott which was located in Oakland. The brochure shared the firm's philosophy, the services it offered and includes the curriculum vitae of both architects reflecting accomplished careers. Of interest is the documentation of the firm's designs. Approximately 15 projects are represented which include 20 concept drawings, 22 floor plans and 18 photographic images. Projects included submissions for the California governor's mansion as well as the International Mission Chapel Competition. Also documented are completed projects such as several residences including Sinnott's home, the St. Marks Methodist Church in Orinda, a school and a shopping center in San Lorenzo.

Not in OCLC. \$375 [8025]

18. [California][Automobilia][Photography] [Promotional Photo Album for the California Body Building Company].

Oakland, California: Morton & Co. [1920s]. 8½" x 11½". Full leather over flexible card, post binder. Binder contains 30 linen backed photos, each measuring 7½" x 9½" and none are captioned. Album very good with light wear, photos near fine or better.

This a promotional photo album documenting the work of the California Body Building Company (CBBC). CBBC was founded in 1914 by Buck Travis as a subsidiary to his taxi service, the Taxicab Company of California. CBBC was created to construct taxicab bodies, to mount them onto car or truck chassis and to build and modify other bodies. By 1917 CBBC began to build bus bodies and in 1919 it built its first all metal bus body. Buck also owned the California Transit Company (CTC) and we know from an article in the *California Historical Quarterly* that CBBC constructed its first complete coach for the CTC in 1922. CTC, in turn, grew to be one of the largest segments of the Greyhound network. In 1926, CBBC was renamed as the Pioneer Motor Coach Works.



18 photos here show completed vehicles including coaches for CTC as well as the Clovis Fresno Stage Company, the Joe Miller Stage Line, Dominican College and Modesto High School. There are also two views of a hearse. Eight photos show the process of building the vehicles, from the wood body structure to a steel chassis. Rounding out the album are several shots of internal views of completed coaches.

An outstanding album of professional photos documenting a lesser-known California automotive company. \$675 [8058]

19. [California]

[Chinese Americans]

A Short Story About Chinatown [Cover title]. [San Francisco, California]: [San Francisco Tourist Agency], [1903]. 5" x 3 3/8". Stapled wrappers. Pp. 32. Very good: wrappers lightly soiled, a bit of scattered spotting. Tourist Agency stamp to front wrap and one page.

This is a heavily illustrated guide to the "strange, eerie quarter of San Francisco known as Chinatown." Produced by the San Francisco Tourist Agency (SFTA), the guide is filled with fantastic line drawings, images of paintings and an aura of mystique.

In this small booklet, SFTA touted themselves as "Licensed Chinatown Guides" – one page issued a warning to tourists that it was a "misdemeanor for anyone to escort visitors through the Chinese quarters" without a license – and also noted that they were "the only agency in the city having a waiting room for ladies." The text tempted potential visitors:

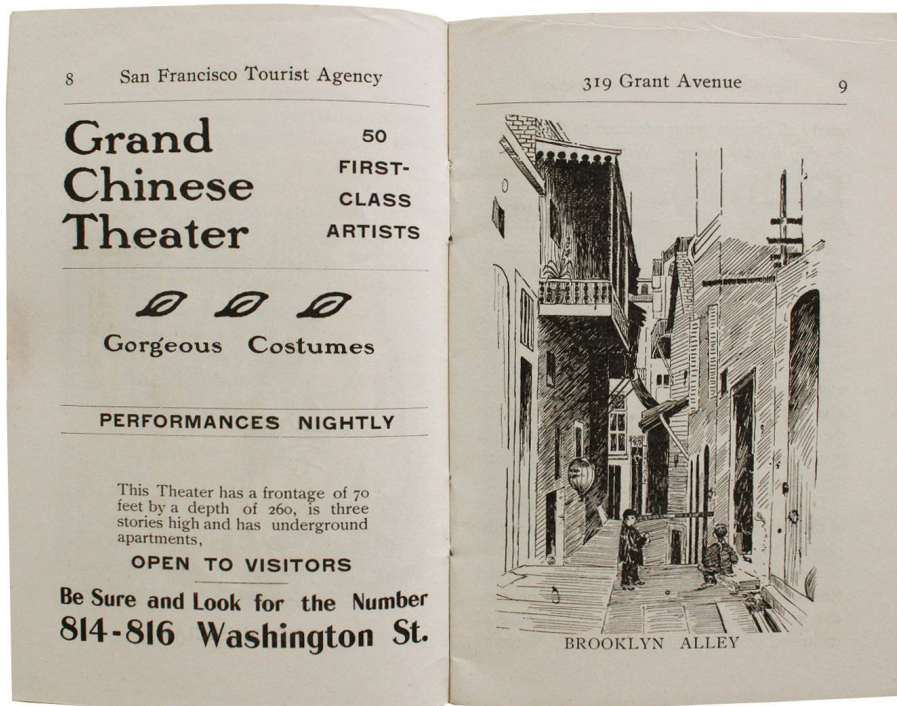
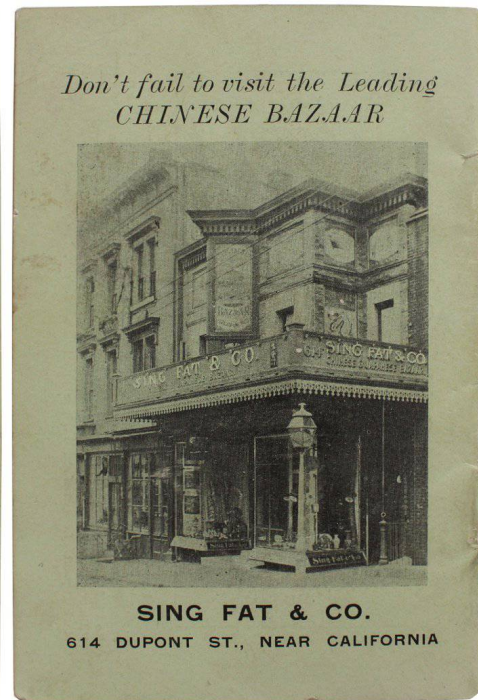
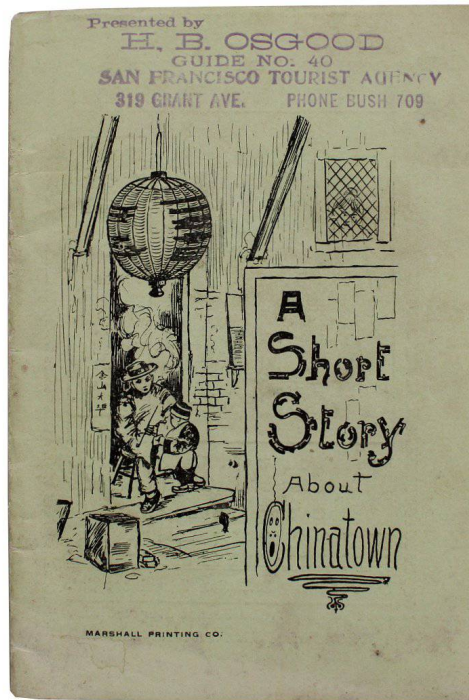
"In this modern China there are myriads of curious and beautiful works of art in magnificent bazaars, tastefully displayed for the tourist's inspection; while around the corner perhaps, one will find the opposite in their vices as flagrantly in evidence."

The agency offered guided tours into "the many underground opium dens" and advised that "the time to get the full effect of Chinatown is when night throws its halo about the quarter, and the lights of many lanterns add color . . . the Chinese theaters are then in full blast." It suggested visiting the area during the Chinese New Year, gave enticing descriptions of food and entertainment, and promised that "too much cannot be said of the courtesy and attention they display in catering to the white man." The book listed the hotels for which SFTA would furnish guides and avowed that "a visit to

the city of San Francisco that does not include Chinatown, would be like a visit to Europe that did not include Paris."

This small guide contains terrific illustrations. Six line drawings revealed "The Fortune Teller," "The Musician" and a fish stall, among other scenes. There were three images of paintings by noted San Francisco artist Edward Wilson Currier: two street scenes (including "Ragpickers Alley") and an image of Chinese children that could be mistaken for a photograph. That painting was created in 1903, leading to our date attribution. There were also seven photographic images: one of the agency's building, and others in ads for the Grand Chinese Theater, the Palace of Art, cafes, curio shops and the Golden Gate Observation Cars.

A rare and enticing promotional for visitors to San Francisco. OCLC shows three holdings. **\$875 [7879]**



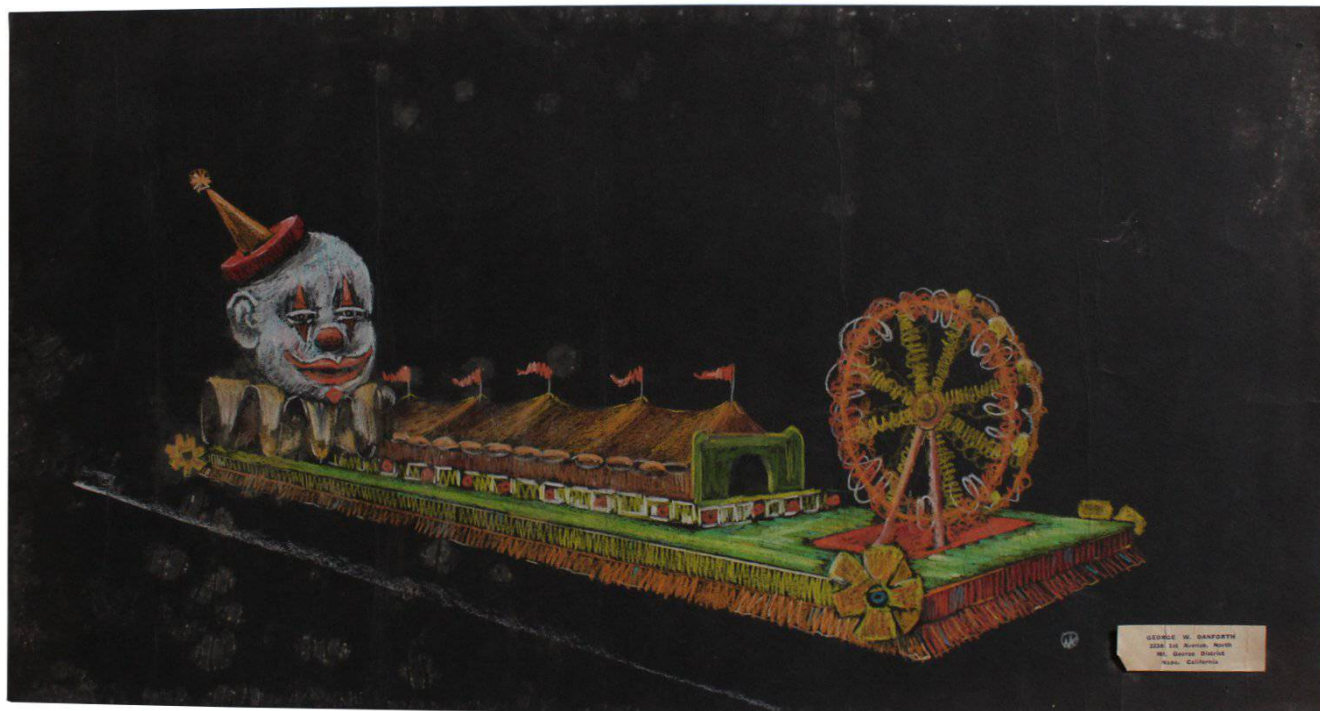
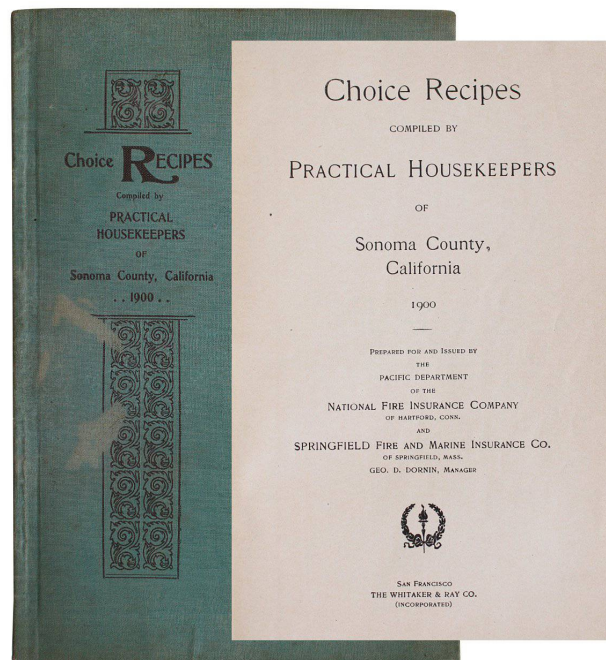
20. [California][Culinary]

Choice Recipes Compiled By Practical Housekeepers of Sonoma County, California. San Francisco, CA: The Whitaker & Ray Co., 1900. 8 3/8" x 5 5/8". Cloth over flexible boards. Pp. 57, [2]. Very good: covers lightly scuffed, soiled and creased; tiny tear and offsetting to ffeep; two pages moderately spotted and two with a tiny closed tear; a bit of creasing at margins; lightly toned.

This is a lovely cookbook composed exclusively of recipes by women in Sonoma County, California.

The book holds 230 recipes in 17 categories including breads, salads, soups, pickles and fish. Sweets were the star, with sections for puddings, pudding sauces, pies, "frozen dainties," cakes and "confectionery." Each recipe noted the California "Miss" or "Mrs." responsible for its inclusion, and there were small quotes at the beginnings of most sections, such as "Love in a cottage and cottage pudding with it" and "An't please your Honour, ' quoth the peasant, 'This same dessert is very Pleasant.'" A segment devoted to "breakfast and luncheon dishes" included waffles, baked eggs and "codfish balls," and one section held recipes intended "For the Invalid's Tray." The book also suggested a "mock chicken salad" made with veal, a "coffee jelly" and Mrs. Sutherland's "favorite pudding." A few cooking tips and "rules" were interspersed, and one page advertised Sonoma County's Oakmead Orchards, with instructions on cooking dried fruits. There were full page ads for the insurance agencies responsible for the book's publication, and a table of weights and measures for liquids and select ingredients was included at the rear as well.

A "choice" presentation of California women's culinary expertise, issued at the turn of the century. OCLC shows three entries with a total of 17 holdings. **\$225 [8107]**



21. [California][Parades][Business][Art]

Pragnell, Bart (artist) et al. ***[Original Concept Art for Parade Floats]***. Napa, California: 1957-1961, 1969. 15 drawings, five of which are on construction paper, the rest on tracing paper. Most drawings measure from 11" x 18" to 12" x 20". Drawings on construction paper very good or better with light wear; drawings on tracing paper good to very good with varying degrees of creasing, chips or small tears some of which are repaired on versos.

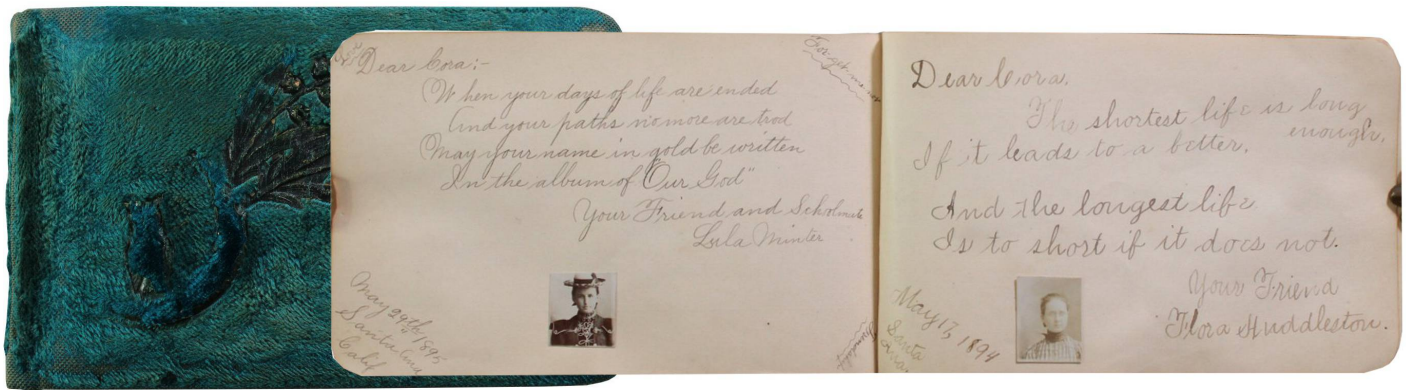


This is a collection of original concept art used in the process of designing parade floats. Most have either a stamp or an address label for a George W. Danforth. According to Danforth's obituary in the *Napa Valley Register* he "served in the Merchant Marine during World War II and later worked as an engineer for Union Oil. His engineering and artistic abilities led him to designing and building parade floats for the Tournament of Roses Parade with business partner Gene Taylor, and locally for parades in Northern California."

Eight of the drawings were accomplished by noted artist Bart Pragnell, six of which were signed by him. Pragnell was an artist and float designer and at the time he lived in Fresno. Prior to that he was the principal of the Winnipeg, Canada, College of Art, a professor of fine arts in the Goddard College in Plainfield, Vermont and a staff artist for the Royal Canadian Air Force. One of his designs won an award in the 1954 Tournament of Roses Parade. According to the website for the Alberta Foundation for the Arts, "Pragnell had a very successful career as an educator, but is remembered today as an important Western Canadian artist, particularly for his watercolour portrayals of prairie landscape and small town scenes." All of Pragnell's works here are in colored pencil on tracing paper and most are captioned or have suggestions for use/theme as well. "Toyland or Happiness Special," shows a train car which includes a Black passenger. Another drawing depicts a house in the form of a shoe with the caption "Let Your New Home Be in our Planned Community." One float is designed as a futuristic city, replete with a "recycling wheel." Another great and futuristic drawing shows a float with space aliens, presumably Martians and their landing craft.

The other pieces are by different artists and include four chalk drawings on black construction paper. One shows a float made up of a series of sailboats on water surrounded by dolphins; another shows an amusement park with a giant head of a creepy clown. Three of these are initialed "NK," the fourth is signed "Walt '69."

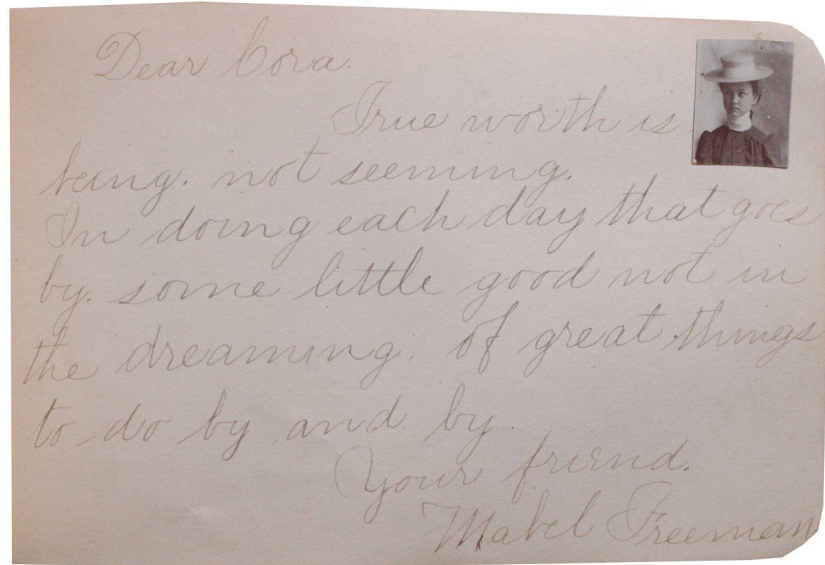
We don't know if any of the designs came to fruition. A unique and boldly colorful collection of concept art from a California float design firm. **\$950 [7792]**



22. [California][Women]

Clark, Cora. **[Late 19th Century Southern California Friendship Book Embellished with Original Photographs]**. Santa Ana, California: 1893-1899. 4¼" x 7". Green decorated cushioned velvet. 94 pages, 75 with handwriting and/or photographs pasted down. Album has 111 photographs, 102 of which are small portraits measuring from 1" x ¾" to 1¾" x 1½". Very good: light wear, a few small areas of covers are threadbare; three leaves detached.

This is a friendship book created by a young woman in Santa Ana which contains over 100 portrait photographs. Cora's name is a little too common to research directly, but we think we found her thanks to an inscription by her aunt, Alice Edwards. A Cora Lee Clark was born in Santa Ana in 1882, and her mother's maiden name was Edwards. Considering that most signers would have been friends of Cora's around her same age, further evidence for Cora Lee are the birth years of two friends: Xarifa Towner was born in 1881, Mazeppa Guyer in 1882.



There are a total of 56 inscriptions, all by females, and not surprisingly consist of platitudes of the day. Remarkably, 17 of the inscriptions include each writer's small portrait photograph. Friendship books of this time period and place are reasonably scarce, but ones with photographs of signers are quite rare. The album has another 85 small portraits spread out throughout the book that are unidentified, but we imagine closer examination would match some of the portraits to identified ones.

A lovely Californian friendship book, with original photographs of some of the women who signed within.
\$600 [7970]

23. [Children's Books][Religion][California]
[Four Books from the] Sunshine Series for Little Folks. Oakland, California: Pacific Press, [circa 1877]. 4½" x 2 7/8". Decorated paper wrappers. Each consisting of two 16 pp. sections, pp. [32] total each. Generally good or better: light to moderate chipping, scuffing and soiling to wrappers; light scattered small stains and spotting; penciled notations to each first page.

This is a group of four small, beautiful and rare books of children's stories, originally part of a series of ten printed by founding members of the Seventh-Day Adventist Church (SDA).



A lovely and quite uncommon collection of religious children's books. OCLC shows one entry for the series of ten books with three holdings, though only one of those institutions has all ten; one has seven and one does not appear to have any. One other institution holds the series of 20 books. There are also limited holdings of individual titles; three of the books on offer here are found at only one institution, while the fourth is held at two. **\$500 [6451]**



[Handbill for a Chinese Theater Performance in Cuba]. Havana, Cuba: [1930]. 10 5/8" x 15 7/8". Single sheet handbill. Good plus: two small tears at intersections, one affecting about three characters of text; creased at old folds; lightly dust-soiled, spotted and toned.

Large numbers of Chinese began arriving in Spanish-controlled Cuba in the 1840s – some tricked and some kidnapped – to serve arduous eight-year contracts for indentured labor. They worked alongside enslaved Africans on sugar plantations and other industries until Cuba abolished slavery in 1886. The Cuban Chinese community continued to grow with the arrival of the “Californios,” Chinese who left the United States because of discrimination and racism there. They banded together, started businesses and formed associations, the most popular being the Casino Chung Wah, established in 1893. It offered language courses and legal help, while also serving as a social club and theatrical venue.

This handbill advertises a performance at the “Chung Wa” of the new play *Zhaojun*, about Wang Zhaojun (王昭君), one of the Four Beauties of ancient China. The woman seen in the photo is the leading actress Huaqimei (花旗妹) – we were unable to learn anything else about her, and our translator suggested this was likely an “art” or stage name. The handbill also contains a poem on Zhaojun by Du Fu (known as one of the greatest Chinese poets), as well as the play's program, synopsis and a list of the crew. The date on the handbill was listed as “March 5th Wednesday”; based on our research we believe the event took place that day in 1930.

Rare documentation of Chinese arts and community in Havana. No holdings were found in OCLC. **\$750 [7854]**

25. [China][Labor][Manufacturing]
[Photographs of Factory Workers and Processes]. [Taiwan]: [circa mid 1960s-mid 1970s]. 120 loose photographs measuring 4” x 5”; 94 are captioned verso. Photos generally near fine with a moderate curl.

This is a collection of photographs depicting Chinese factory workers. Their origin is unknown and the captions are in English and read as though someone in the position of inspector or similar took and described them. One of the photos shows a medallion or pin with Chinese letters as well as “C.S.Q.C.” which stood for “Chinese Society for Quality Control,” which opens the possibility that these photos were taken by an employee of that entity. Along those lines, two photos depict vehicles for the China Productivity and Trade Center (CPTC). CPTC was a Chinese government entity which issued “The Taiwan Buyer's Guide,” which was a bilingual directory of manufacturers, so our compiler may have been part of that group.



*Machines made for plywood
Industry*



Honda motorcycle assembly

The photos are devoted exclusively to factory workers and their conditions and include at least 15 showing child laborers. They are separated into several distinct series including at least ten photos which depict the production of plastic including precise plastic sheets, plastic bags and the pouring of liquid plastic into moulds. Approximately 23 photos relate to processing cotton. Several of these are captioned as having been taken at the Min Hsing Cotton Mill Company. We see workers cleaning mounds of raw cotton, rooms filled with dozens of workers and machines spinning and spooling. We also see women working in the quality control rooms, others are shown weaving and one shows huge rolls of cotton, ready for sale. At least eight photos show a Honda plant where we see the manufacture of electric motors, motor and motorcycle assembly, and the testing of motorcycles. At least 20 show frozen food processes including fish, green beans, asparagus, mushrooms and mandarins.

Several show the manufacture of electric irons including captions mentioning “dirty and outmoded plating shop” and “buffing dept. in shop making electric motors—no masks, dark and dirty.” At least 18 depict the manufacture of plywood and a few photos are captioned as taken at the Taiwan Sugar Co. in Fu Wei district. We also see manufacturing and production of asbestos, wire coils for electronics, nails, iron rods, electric motors and more.

A detailed dive into Taiwanese labor conditions and manufacturing processes. **\$1500 [1856]**
 More images may be seen here: <http://tinyurl.com/bdd23d8v>

26. [Cuba][Sports]

García, Enrique Tamarit. *[Original Artwork for] La Caricatura Beisbolera de Hoy [Today's Baseball Cartoon]*. [Cuba]: N.P., 1950-1952. Eighteen 11" x 8½" sheets of thin paper with color illustrations, each housed in a slightly larger mylar sleeve. Very good: bright and vivid, though most a bit chipped and worn at edges with pin holes to corners; a few with small tears or holes, affecting one word but little other content; some light spotting and the occasional small stain.

This is a group of 18 beautiful original illustrations for a daily cartoon that covered Cuban baseball in the early 1950s.

The Cuban League, centered in Havana, was one of the earliest and longest lasting professional baseball leagues, operating from 1878 to 1961. Games were played during the winter months, generally among only three to five teams per season, and the league was racially integrated in 1900, predating United States baseball by over four decades. Baseball in Cuba was more than just a sport; it was seen as part of the country's national identity and a source of collective unity. Cubans took great pride in their athletes and their teams. With Fidel Castro's rise to power, the professional league was abolished and replaced by the amateur

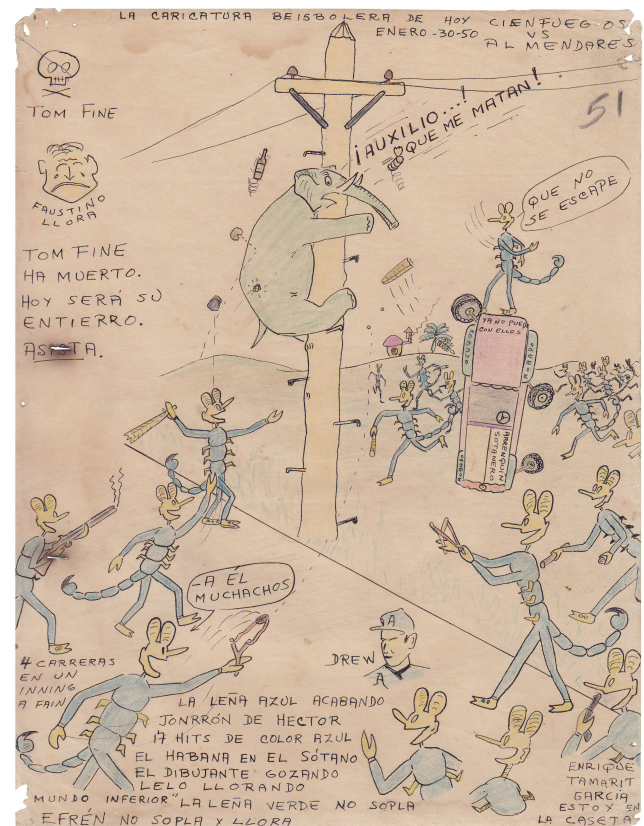
Cuban
baseball
system.



match where one player "wasn't in shape," one "doesn't stop" and another couldn't "find what to do." A few sketches had stereotypical caricatures of Black players: "in this challenge, both pitchers were of the colored race." The final drawing included a thrilling illustrated story: "La Sorda threw a dead ball at Chiquitin! Chiquitin became enraged and attacked La Sorda, and the umpire got hit! La Sorda charged at Chiquitin and threw him to the ground! Chiquitin is expelled!"

A unique celebration of a beloved Cuban pastime. We were unable to find any evidence of these illustrations in OCLC, online or in the trade, though it appears that photographs of 25 of the drawings are held in a private collection.

\$1500 [5415] More images may be seen here: <http://tinyurl.com/8983snus>



These cartoons document the 1949-50, 1950-51 and a bit of the 1951-52 seasons of the Cuban League. The four teams represented were Havana (los Leones – the Lions), the Almendares Alacranes (Scorpions), los Elefantes (Elephants) of Cienfuegos, and the Marianao Tigers. Online research on the artist proved futile – the only thing we could uncover was a listing for someone of the same name as a manufacturer of tejidos (fabrics) in Pego, Spain in 1958, and we can't be sure it was him. We were likewise unable to learn anything about this series of cartoons, so we don't know how many the artist created, but the 18 on offer here are dated and numbered sequentially within seasons.

Each of these hand-drawn cartoons features the teams' mascots – deep in conversation, quarrel or competition – along with in-depth descriptions of the day's game, listing scores, stats and standouts. There were small caricatures of individual athletes, along with sad little skulls and crossbones denoting losing or poorly performing players. The first eight cartoons here reveal an exciting race to the finish of the 1949-50 season, complete with allusions to "robberies" and which team was currently in the "basement" in the fight for "el primer lugar" (first place). García pokes some fun at the players; there's a sketch of "Niño llora" (crying), while "el dibujante gozando" (the cartoonist enjoys it). We see the mascots beating each other with baseball bats and riding the high on a "Victory train," with accompanying commentary on hits, home runs, strikeouts and a "Doble Juego" (doubleheader). There was a

27. [Dance][Women][Business]

Burnham, Joan. **[Belly Dancer Photo Album and Scrap Book]**. Michigan: 1975-1982 15" x 12". Full leather post binder. 128 pages with 423 photographs, 143 items of ephemera and a few dozen news clippings. Photos are in a range of sizes, most are in color and most are captioned. Album very good with light wear and lightly toned leaves; contents generally near fine or better.

This is a massive scrapbook documenting international dance culture throughout the state of Michigan with an emphasis on belly dancing in the mid-1970s and early 1980s. It was compiled by Joan "Mikola" Burnham of Kalamazoo. Per the scrapbook, Joan was the wife of an attorney and started a small business around 1975, the Belly Dance Academy of Kalamazoo, (BDAK). While we don't know when Joan started in belly dancing, the



book shows that when she decided to make a business of it, it took off immediately.

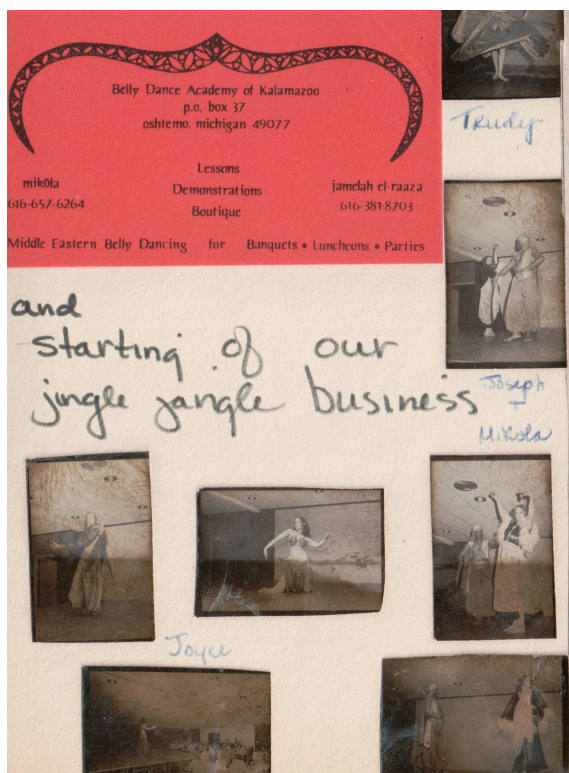
Per the scrapbook, BDAK's first workshop was held March 13, 1976. That seminar also featured a famous dancer named "Süheyla" was held at a Kalamazoo YWCA and featured an Arab makeup demonstration as well as a bazaar. In the eight years covered by this book, Joan compiled documentation which shows she helped expose thousands to belly dancing and other international forms of dance such as Egyptian, Tunisian and Bedouin. The book also documents other women-owned businesses and performers as Joan performed with a number of other groups, and nearly every dance group documented here was led by a woman.

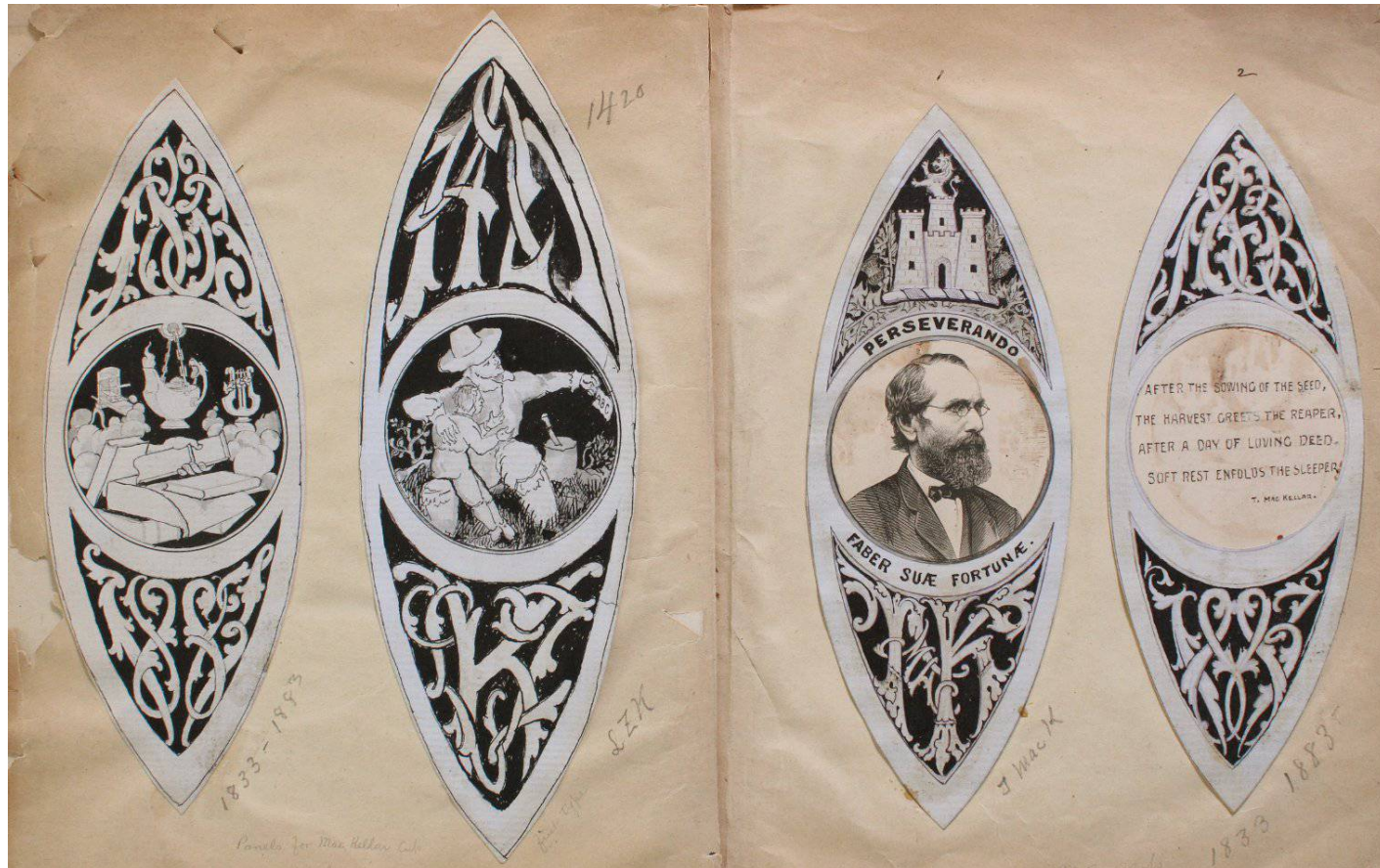
The book has flyers and event programs from dozens of shows, from hypnosis conventions to Middle Eastern festivals, mall openings to women's club demonstrations. There are also two rare books of poetry—one related to prisoners, another written by a belly dancer. The book has performance contracts,

correspondence and thank yous, and some exposure to national dance events and conferences as well. The album also shows that Joan reached out to important dancers asking for tips and written materials.

The photos are devoted almost exclusively to dance demonstrations including two shots of performing for a Jerry Lewis telethon in Kalamazoo. Some show outside gatherings of dancers, and a couple show dancers getting dressed and madeup. We'll note here that the photos also document hundreds of authentic costumes.

A massive and comprehensive resource documenting international dance communities of Michigan, with an emphasis on belly dancing and women-owned businesses. **\$2500 [3502]**
More images may be seen here: <http://tinyurl.com/yvx327ry>





28. [Folk Art/Folk Books][Jewelry Design]

[Original Designs for Monograms, Jewelry and other Metal Engraving]. [Philadelphia]:[J.E. Caldwell Co.], 1890s. 9¼" x 7". Quarter leather over marbled paper-covered boards, blank book. 75 leaves with 430 hand illustrated designs (mostly pen and ink) on cut sheets or card stock adhered or inserted mostly to rectos. Book good due to detached boards and loss of backstrip; designs generally very good or better.

This is a stunning collection of original design-work, most of which were intended for engraving on metal. Internal evidence suggests the designer worked for J.E. Caldwell & Co. (JEC) as there are numerous "original design quote" cards embossed with that company's name. JEC was founded in 1839 and produced its own silverware until the early 1850s. The firm gained a national reputation through its silver services presented to the United States Navy and exhibited at the Centennial Exposition in 1876, representing the American Jewelry Maker. JEC was still in business, though under different owners, through 2009.

The designer for at least some of the items here was an A.P. Jordan as at least one of the cards has a note "return to A.P. Jordan" and several others are marked "Jordan." Nearly every design includes a handwritten notation, usually the letters for a monogram, but some items have a title or a particular item identified. The vast majority of designs are elaborate monograms in an Art Nouveau style, but there are also designs for trophies and medallions such as one for the Philadelphia Fencing and Sparring Club and another for the Philadelphia Gun Club and its Dolan Cup. We see designs intended for leather-work, candlesticks, a hand fan and a medallion for a golden wedding anniversary. Several pages were devoted to a proposed catalog or circular covers for the firm and a series of 47 were intended for pocket watches.

A terrific book of original designs which documents the in-house work of a major Philadelphia silversmith and jewelry maker.

\$1350 [8072]

More images may be seen here: <http://tinyurl.com/ye232brp>



29. [Israel][Yom Kippur War]

[Photojournalism]

North, Don (photographer). *[Collection of Slides Documenting the Yom Kippur War]*. New York: Liason Agency, 1973. 488 color slide transparencies measuring 1" x 1 7/8" in Kodachrome cardboard mounts measuring 2" x 2"; 28 are captioned on the mount. Fine.

This is a collection of nearly 500 images documenting the Yom Kippur War in October 1973 by a noted war photographer, Don North. We acquired these from a dealer who acquired them from North's estate. A small portion are captioned including several with "D. North" and at least one with "Don North." The slides are stamped with "Liaison Agency" and an address in New York City, but the name is too generic for us to find anything about the entity.



Per a short bio of North from a 2015 conference on Vietnam:

"[North] arrived in Vietnam in May 1965 to work as a freelance photographer for AP, UPI and Time magazine. In 1966 he joined ABC News as a staff radio and TV correspondent based in Saigon. The Overseas Press Club Award for best radio reporting from Vietnam in 1967 was awarded to Don. In January 1968 Don reported from the US Embassy in Saigon under siege by National Liberation Front forces. He covered most major fronts of the Tet offensive from Cholon, Khe Sahn to Hue. In 1970 Don switched to NBC News and covered Vietnam through 1973. Following Vietnam Don reported conflicts in El Salvador, Nicaragua, the Yom Kippur war, Gulf War, Afghanistan and Iraq. He was senior producer on the TV series 'The Ten Thousand Day War,' a history of the Vietnam war produced for CBC in Toronto."

According to <https://www.jewishvirtuallibrary.org/>,



"On October 6, 1973 — Yom Kippur, the holiest day in the Jewish calendar (and during the Muslim holy month of Ramadan) — Egypt and Syria launched a coordinated surprise attack against Israel. The equivalent of the total forces of NATO in Europe was mobilized on Israel's borders. On the Golan Heights, approximately 180 Israeli tanks faced an onslaught of 1,400 Syrian tanks. Along the Suez Canal, fewer than 500 Israeli defenders with only three tanks were attacked by 600,000 Egyptian soldiers, backed by 2,000 tanks and 550 aircraft . . ."

This collection is devoted entirely to the Yom Kippur War and North can be seen in at least one photo, as can a female photographer whom we

cannot identify. 27 shots are captioned and we learn from them that some photos show a press conference in Suez, a few show the road to Damascus while others show the Israeli army advancing into Syria and the Golan Heights, respectively. Other captions include an Egyptian POW behind barbed wire, Syrian dead in the Golan Heights, and a surface to air missile in Suez.

There are at least 12 different series of photos in the collection based on different four-digit stamps that appear on most slides. Many show tanks on the move, others show soldiers marching and moving through the desert. Several show recent explosions, others show soldiers holding and firing weapons including rocket launchers and the firing of artillery. We also see soldiers digging trenches and running barbed wire. There's a series showing an injured soldier at a makeshift hospital, several showing an injured man being transported by jeep with another soldier holding his

intravenous bag and several show recently captured POWs. Some show base camps and there's a series showing the building of a bridge to get a convoy across a river. There's also a gruesome series showing two bodies near a downed Israeli plane

At least 25 images depict Golda Meir holding a press conference and at least 30 are devoted to United Nations troops which included Arabic and African peacekeepers. We also see meetings and conversations of presumed people of import. Some images were taken on kibbutzim including a man with a tractor and others show homes. There's also a series showing civilians giving cigarettes to soldiers and another showing a man and a woman entertaining troops.

Many more images may be seen here:

<https://tinyurl.com/2s8nnku4> The entire collection has been scanned in jpeg format and will be made available to the purchaser.



A deep trove of photos from an embedded photojournalist during the Yom Kippur War. **\$3000 [6825]**

30. [Japanese Americans][Culinary]

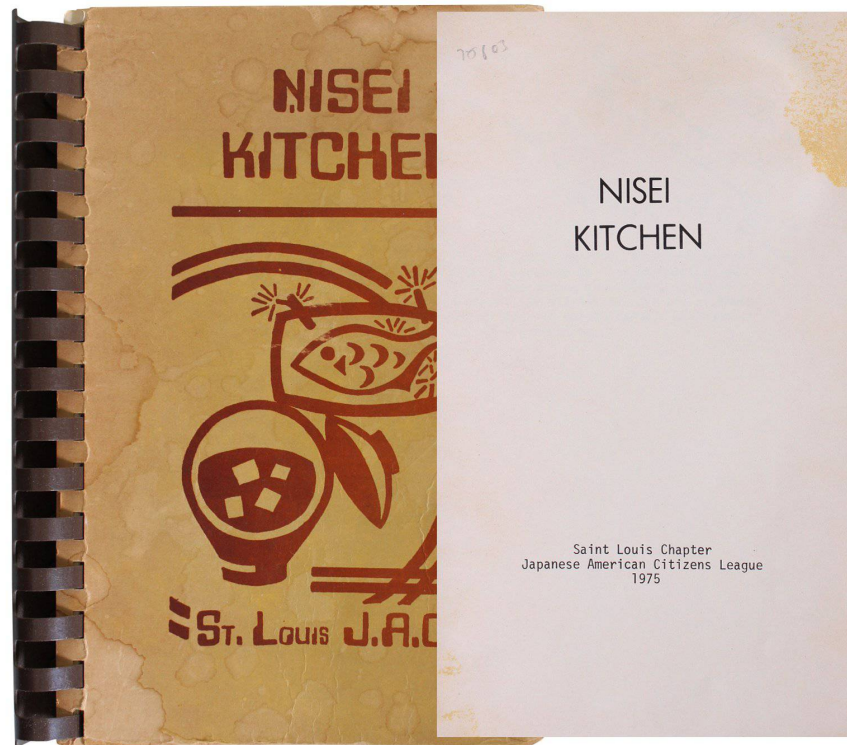
Nisei Kitchen. St. Louis, Missouri: Saint Louis Chapter, Japanese American Citizens League, 1975. First printing. 8 3/8" x 5 3/4". Pictorial thin card wrappers; plastic spiral binding. Pp. 216 + four illustrated thin card section separators + three blank leaves at end for notes. Good due to wrappers moderately damp-stained, extending to corners of title page and last (blank) leaf; lightly chipped and split at edges. Internally very good with light scattered spotting and edge wear. Small penciled notation to title page and gift inscription to its verso in year of publication.

This is a fantastic cookbook distributed by the St. Louis chapter of the Japanese American Citizens League (JACL).

Founded in 1929, the JACL is the oldest and largest Asian American civil rights organization in the United States. Per their website, the *"ongoing mission is to secure and maintain the civil rights of Japanese Americans and all others who are victimized by injustice and bigotry."* They also work to *"promote cultural, educational and social values and preserve the heritage and legacy of the Japanese American community."* The St. Louis chapter of the JACL was founded in 1946 and is especially noted for their efforts in establishing the Japanese Garden of St. Louis (widely known as one of the finest in the country) as well as their *Nisei Kitchen* cookbook, first published in 1975 and in its ninth printing as of 2021.

This book listed the *"Cook Book Committee"* members and issued a dedication: *"From our ISSEI parents, the first generation of Japanese to live in America, we NISEI, the second generation, lovingly transmit the miracle of life and richness of heritage to our children, the SANSEI, or third generation."* It held general content about Japanese cooking, which *"underscores the need to be at one with nature, utilizing the earth's resources wisely."* There were three pages on gardening, two on planning a Japanese meal, and one on tea, *"the most important beverage of the Japanese."*

The main content of the book was 199 recipes in 14 different categories including *"appetizers and picnic foods,"* seafood, *"sunomono (vinegared foods),"* noodles and desserts. There were sections for Chinese and Korean dishes, as well as Polynesian food for a *"Hawaiian Luau"* and extra narrative on soup, rice and the New Year's celebration. Recipes included eggplant with mustard-miso sauce, cold summer noodles, various *"tsukemono (pickles)"* and even *"frankfurters"*



in soy sauce." Several of the recipes credited the chef authors, most of whom appeared to be women, and a nine page glossary was included at the rear.

A rare first edition of this important Japanese American contribution to the culinary arts. OCLC shows three holdings. **\$600 [6830]**



31. [Japanese Americans][Photography]

Kamikihara, Morinosuke. ***[Collection of Professional Photographs by Previously Interned Japanese American with mostly Japanese American Subjects]***. San Francisco: Mori Studio, [circa 1946-mid-1950s]. 266 black and white photographs (a few are hand-colored); approximately 1.5 small Bankers boxes in volume. Seven photos measure 16 $\frac{3}{4}$ " x 12", 34 measure 14" x 11", 82 measure 8" x 10" and 143 are 5" x 7";. Most of the 8" x 10" and larger photos are in individual photo folders and have a photographer imprint, back stamp and/or

penciled signature. Generally very good plus or better: some of the folders with light to moderate foxing; 5x7s are lightly curled.

This is a collection of photographs created by Morinosuke Kamikihara's Mori Studio in San Francisco. Kamikihara's photos were included in an exhibition at the Japanese American National Museum in 2016, "Making Waves: Japanese American Photography 1920-1940." From that exhibition catalog we learn:

"Kamikihara was born in Kagoshima Prefecture, Japan, on March 28, 1904. After coming to the United States, he adopted the name Jack. Before WWII, he attended the New York Institute of Photography, and he photographed the city's famous buildings. In California, he operated a studio inside the Union Laundry at 2310 Filbert



Street, Oakland, and he may have, for reasons unknown, exhibited as Kiyoshi or Jack Tanaka.



He married and had two children, a boy and a girl. His 1942 Alien Registration Card indicates that the family's residence was located at 2021 Fillmore Street, San Francisco, the same address as the Motoyoshi Studio, which he apparently operated. When WWII began, he and his family were incarcerated at Heart Mountain Relocation Center in Wyoming. In 1944, he was allowed to work at the Murray Photographic Studio in Omaha, Nebraska, after which he and his family returned to San Francisco where he opened the Kami Studio in his home at 1849 Laguna Street. He also worked in the middle to late 1950s aboard various ships as a cook or clerk. At some

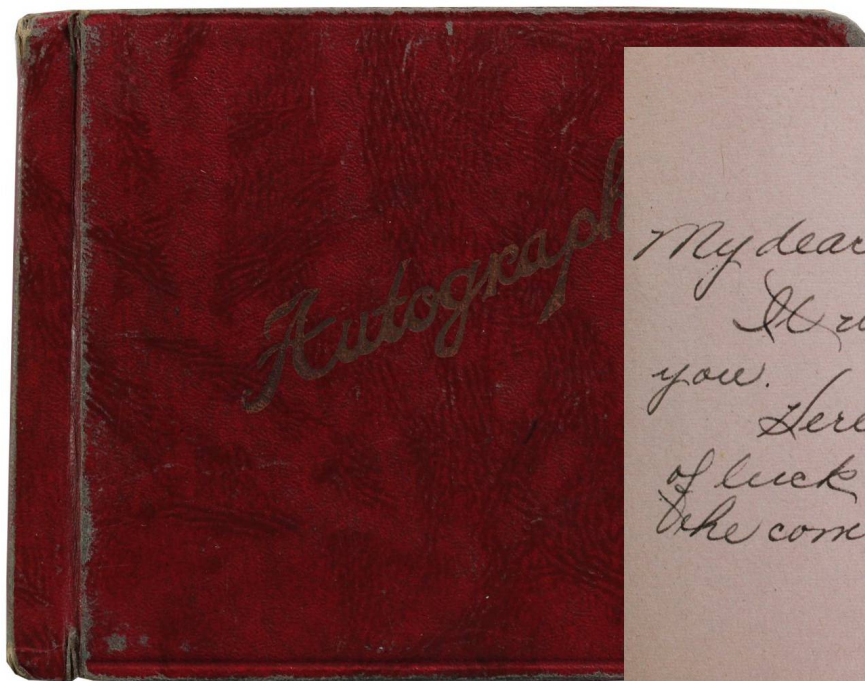
point during his life, he worked for the railroads and received a pension upon retirement. In 1954, he became a naturalized citizen of the United States. Kamikihara died March 26, 1988."

With two exceptions, we think all of the photos here were created after the war, as part of Kamikihara's Mori Studio at 1849 Laguna Street which is the address that appears on his stamp. The first exception is a 5x7 of two Japanese theater performers which has the Motoyoshi imprint, the other is a family portrait showing Japanese Americans

The vast majority of photographs are either formal studio or wedding portraits. There are around 20 candid photos of Japanese American weddings and another group of eleven showing a celebratory dinner. A little over 200 of the photographs depict Japanese Americans. Although none of the photos are captioned with names, based on geography it's a safe inference that many of the subjects were also sent to internment camps during the war. There are also several pictures of African Americans and several more of Filipinos and the approximately 40 photos of Caucasians reflect at least a small portion of the community's acceptance of a Japanese photographer.

An exceptional collection of lovely portraits by a previously interned Japanese American photographer who was able to rebuild his business after the war.
\$5000 [6894] More images may be seen here: <http://tinyurl.com/mr3nbxs7>





June 11, 1945
Block Office
My dear sweetest Tomi-chan:-
It was nice knowing
you.
Here's wishing you lots
of luck & success throughout
the coming years.
Love,
Laru

32. [Japanese American Internment]

Yokota, Tamiko. **[Autograph Book Compiled By School Girl at the Gila River War Relocation Center]**. Gila River War Relocation Center, Arizona and Sanger, California: 1944-1947. 4 7/8" x 6 1/4". Faux leather over boards, commercial autograph book. 124 pages with 90 pages of inscriptions. Very good with moderate wear to boards.

This is a child's autograph book compiled by a Tomiko Yokota. Tomiko was just 8 years old when she was first incarcerated at the Gila River War Relocation Center on August 3, 1942. She was the second youngest child in a family of six, all of whom lived together in the squalid conditions of the camp. Tomiko's parents, Shigeki and Satoyo, were farmers living in Downey Township in Los Angeles prior to being sent to Gila River and we know Shigeki was born in Saiki, Japan per his World War II draft card.

The Gila River internment camp was located approximately 50 miles southeast of Phoenix, Arizona and consisted of both the Canal and Butte Camps, with each camp having its own high school. Gila River mostly took internees from California. Gila was meant to hold 10,000 people but at its peak over 13,000 lived there, resulting in water and food shortages and very cramped living spaces.

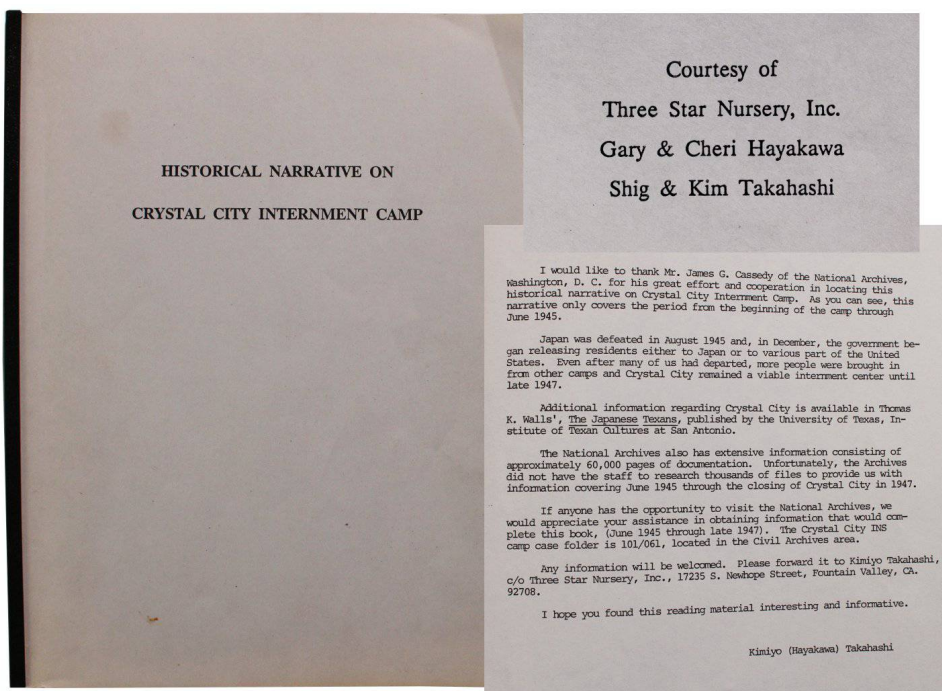
The book has approximately 90 inscriptions, nearly all of which are expected saccharin sayings of the time that children ages 9-13 would write. Exceptions come from a couple of teachers, including a Mrs. Hutchinson who wrote, "Dearest Little Tomiko, I am very fortunate to have had the chance to know you even if we will all be leaving here soon. I do hope you will remember to write to me so I will not lose track of a good little friend." At least 25-30 of the inscriptions were made at Gila River based on the date or context, all beginning in 1944 when Tomiko would have been around ten years old. The Yokota family left the camp after the war was over, on September 13, 1945 and resettled in Sanger, California. The rest of the inscriptions come from classmates and teachers from the Fairview school, which may have been a boarding school based on one student's mention of living in a cabin on campus. These inscriptions show, happily, that Tamiko quickly made a wide circle of friends at her new home.

6/18/45
Dear Tomiko
I wish you best of luck
and success with lots
of happiness too. To a swell
girl like you.
Always your playmate,
Eiko C. Murayama
P.S. Don't get me not.
The big little girl who
live at the corner of the
Block).

A poignant artifact of a Japanese American child's experience with internment. **\$2500 [7945]**

33. [Japanese American Internment][Texas]

Takahashi, Kimiyo (Hayakawa) (compiler). **Historical Narrative On Crystal City Internment Camp. [Cover title].** [Fountain Valley, California]: [Three Star Nursery, Inc.], [circa 1990s]. 11" x 8½". Thin card wrappers; bound booklet of 37 leaves, printed rectos only. 32 pp. typed report + 4 pp. photocopied archival documents + compiler statement at rear. Very good plus: a few small faint soil spots to wrappers; internally fresh.



This is a reproduction of a rare (and apparently now impossible to locate) United States government report on the Crystal City Internment Camp (CCIC). It was reproduced here with help from the National Archives by a Japanese American who had been incarcerated at CCIC.

CCIC opened in December 1943 near Crystal City, Texas as part of a program called the "Enemy Alien Control Unit." Along with Japanese American citizens and immigrants, the camp held Americans of German and Italian descent who had come under FBI suspicion. Many had been deported from Latin American countries. CCIC was designed to hold families during World War II; wives and children (often American citizens) opted to be interned with the men rather than lose them completely, a situation deemed "voluntary internment." By August 1944, there were over 2,000 Japanese and over 800 people of German descent interned at CCIC, housed separately by ethnicity. The camp was officially closed in February 1948.

A statement at the rear of this work shares that it was compiled by Kimiyo Hayakawa (later Takahashi), a Japanese American born in Los Angeles. We found a CCIC registry online that listed her family; she would have been around 18 at the time of incarceration and her father, a nurseryman, was assigned to the camp's greenhouse. Kim and her brother Gary operated a nursery in Los Angeles for decades after the war. The rest of the book consists wholly of material found in the National Archives. There is a photocopied government office memorandum that instructed CCIC division heads to prepare a "summary narrative" to be submitted "to the Bureau of the Budget for incorporation into a general war effort history of government agencies." It is unclear whether such a history was ever produced. This report, completed in 1945, is the only evidence we could find of a CCIC history created by employees of the camp.

The narrative discussed the establishment and construction of CCIC, including factors behind the selection of its location and acknowledgment of its severe overcrowding. There were thorough statistics on the arrival and numbers of Japanese, German and Italian "inductees," lists of camp policies, procedures, staff members and their roles. It claimed that "the vast majority of personnel employed at Crystal City were untrained in the work they were called upon to do" and bemoaned the isolated conditions which affected not only the hiring of staff but also the procurement of supplies.

Camp life was also covered in the report, which stated the staff's goal of providing "normal life for the internees, so far as circumstances would permit." It described the methods of distribution of clothing and necessary goods, cultural events organized by the internees, and work, recreational and entertainment programs. There were notes on visitation, surveillance and the censorship of correspondence: "the known fact that a third party will read a letter does not seem to bother the composer; so family secrets are bared, promises made and broken, anger and distrust portrayed, etc., just as though the writer or receiver was not in custody." Four pages were dedicated to internee education, noting the installation of an "official school, based on the regular school system in Texas . . . open to enrollment by any child, German or Japanese, who desired to continue or begin the American education." There were also distinct German and Japanese schools. The report recommended that ethnicity-based separation be utilized in other camps, noting conflicts between the "pro-American and pro-enemy factions" and suggesting that if there were separate groups not only of "like nationality, but of like attitude as well . . . internment utopia might be realized."

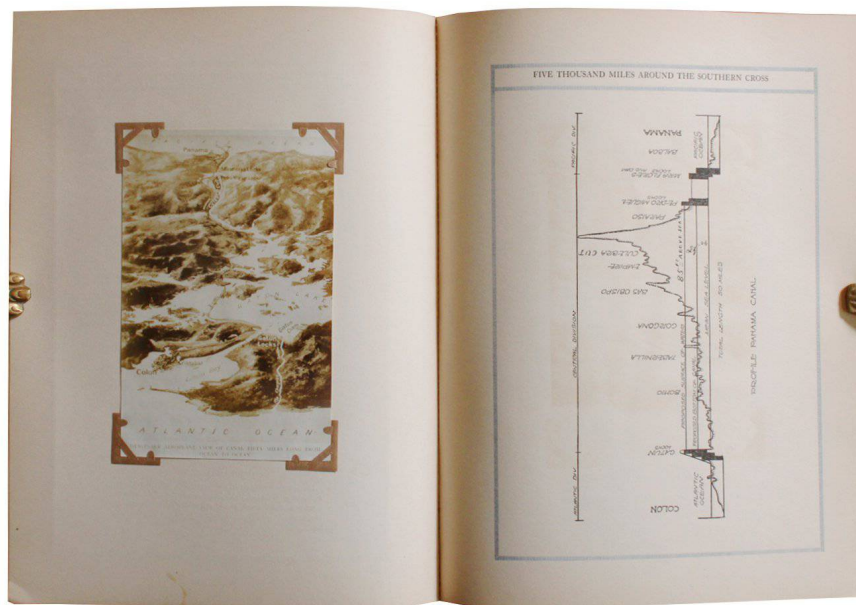
A rare compilation of data and descriptions of life at a family detention camp during World War II, made available through the dedication of a formerly incarcerated Japanese American. No holdings found online or in OCLC. **\$1500 [5514]**

34. [Latin America][Panama Canal]

Long, William Simon. ***Five Thousand Miles Around the Southern Cross. A Popular Review of Life and Customs in Cuba, Jamaica, Colombia, Costa Rica, Mexico and Ancient Yucatan with a Survey of the Great Panama Canal.*** Camden, New Jersey: The Long Photographic Art Studios, 1912. **Inscribed by the author on the ffep.** 12¼" x 9½". Blue cloth, gilt. pp. 43 + 32 interspersed plates containing a map, a chart and 30 original photographs. Very good: light wear that is stronger at spine tips and corners, a few minor stains.

This is a finely produced travelogue with original photographs documenting the sites and peoples of several different Latin American countries. According to the book's forward, the author created it because,

"The Panama Canal . . . should be the means of drawing this entire Western Hemisphere into closer bonds of commercial and social intercourse. Our neighbors . . . regret that their brothers of the United States do not understand them as they deserve to be understood . . . Let us not forget that they number nearly one hundred million strong and they and their respective countries are rapidly forging to the front ranks of modern nations. The opening of the Panama should be a day of rejoicing for the peoples of the Three Americas."



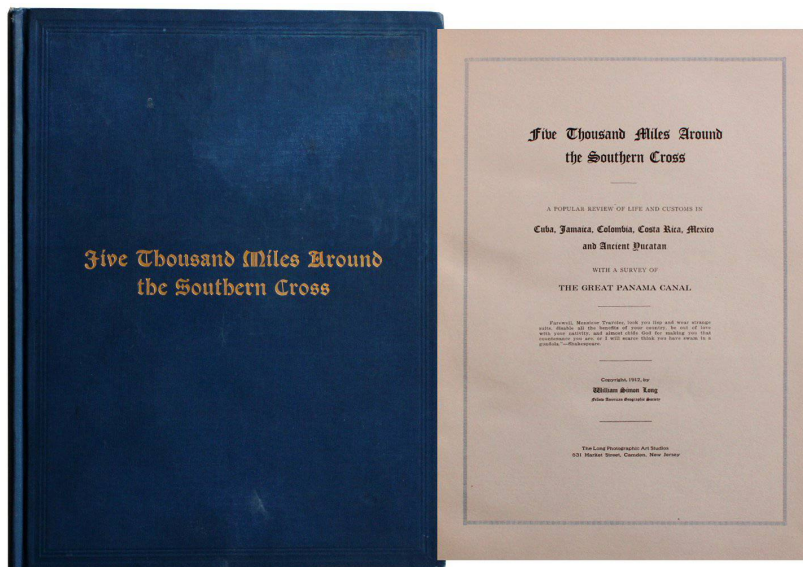
Per the title, over three months, Long traveled to the listed countries and recorded detailed descriptions of each town or city he visited; he also provided brief histories of each country. In Cuba, he spent time in Matanzas and Santiago as well as providing this description of Havana,

"visitors seem transported as they note the carefree throngs that eat, drink and make merry in the brilliant cafes and places of amusement along the broad and handsome Prado . . . streets in the old section are exceedingly narrow . . . The metropolis contains several modern

office buildings, which appear like skyscrapers from the alleyways below, and the mansions of the wealthy, especially along the Malecon, are homes of splendor. On the other hand, the one-story dwellings of the working classes are devoid of ornamentation, the iron barred windows giving them the appearance of penal institutions."

From Cuba Long went to Jamaica where in Montego Bay, *"women display far more animation than men, driving carts, wheeling barrows, hawking long ropes of tobacco and smoking big black cigars with the sang froid of a veteran."* Next was Colombia, with a first stop in Barranquilla, with this lyrical description of the end of siesta, *"at the stroke of six the sunset gun sends forth its booming notes, and with an hour the Zocala fills [with people] . . . Along the plaza they stroll and chat the señors emitting great clouds of the noxious weed, the demoiselles flashing glances of Andalusian hue. They are of every rank and every class . . ."* He also spent several pages describing Bogota.

In Costa Rica he was impressed by San Jose, *"it is not hyperbole to say that there are but few cities of the same size that display more animation or progressiveness we find in San Jose."* He briefly discussed Punta Arenas before heading to Mexico where he spent a couple of pages on Mexico City and Cuernavaca, respectively, while also providing much detail on rail travel in the country. There are short passages on Jalapa, Orizaba and the last several pages are devoted to descriptions of Mayan ruins in the Yucatan peninsula.



Also of note are the 32 plates which include 30 original black and white photographs as well as a map of the Isthmus of Panama with the completed canal. The photos include a Cuban tobacco field, Gatun Dam in Panama and Mayan ruins in the Yucatan. There are also several outstanding street scenes and a few more showing native peoples.

OCLC locates four copies over two entries; one has 17 plates, the other has 15, making this the copy with the most known plates and photographs. With ours a third variant, we imagine Long issued these books based on the number of photos or maps he had on hand. A rare travelogue documenting the sights and peoples of several Latin American countries and embellished with original photographs. **\$1850 [7626]**

35. [Latino/a Americans][Mexico][Zapatistas]

[Scrapbook Album Documenting Edward James Olmos' Humanitarian Work in Mexico]. Various towns in Chiapas, Mexico: 1995-1996. 11 5/8" x 8 7/8". Commercial black leather album, sticker reading "EJO" to spine and small copy photo of Olmos to front corner. 40 mylar-covered sleeves with 76 photographs, 1 original newspaper, original and photocopied clippings + 12 pp. correspondence and printouts laid in. Photos (most color, 6 B&W copies) range from about 4" x 4" to about 8" x 11", most 4" x 6" and none are captioned. Album, sleeves and contents all near fine; a bit of spotting to original newspapers.

This is a fantastic scrapbook full of original and copy photographs and newspaper coverage documenting the humanitarian work of Mexican American actor, director and activist Edward James Olmos.

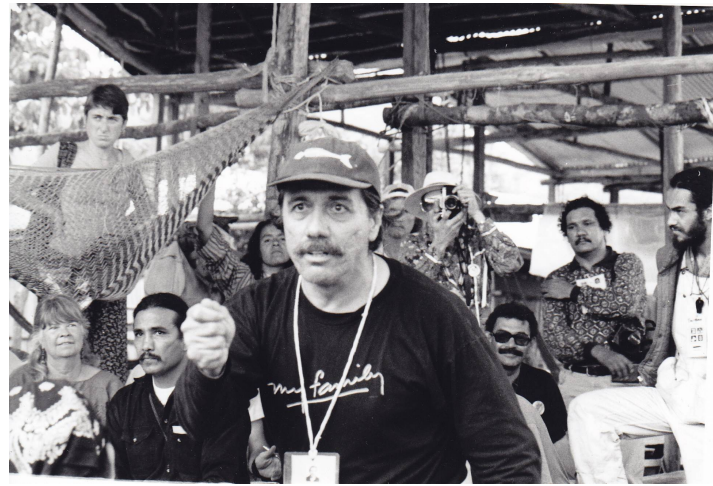
Edward James ("Eddie") Olmos was born in 1947 and raised in East Los Angeles. His father was a Mexican immigrant who moved to California in 1945 and his mother was an American of Mexican descent. He got his big break portraying the narrator in the play *Zoot Suit*, which dramatized the World War II-era "Zoot Suit" riots brought on by tensions between Mexican Americans and California police. The play moved to Broadway, and Olmos was nominated for a Tony Award; he later reprised the role in the film version. Perhaps best known for his 1984 to 1989 role in the television series *Miami Vice*, Olmos also acted in and directed the 1992 film *American Me*, and played Detective Gaff in *Blade Runner* and *Blade Runner 2049*. He was the first American-born Hispanic to be nominated for an Academy Award for his role in *Stand and Deliver*, starred alongside Jennifer Lopez in the film *Selena* and had a recurring role in the television drama *The West Wing*.



Olmos is also noted for his humanitarian and social activism efforts. He helped clean up and rebuild communities in Los Angeles affected by riots in 1992, and in 1997 he co-founded the Los Angeles Latino International Film Festival as well as the non-profit organization Latino Literacy Now. One year later he founded Latino Public Broadcasting, in his words, "*to confront misconceptions and misguided views about Latinos and make sure our true stories were told on a national media platform.*" Olmos was also one of the driving forces behind "Americanos: Latino Life in the U.S.," a book project featuring over 30 award-winning photographers, later turned into a Smithsonian traveling exhibition and HBO special, and is a longtime ambassador for UNICEF.

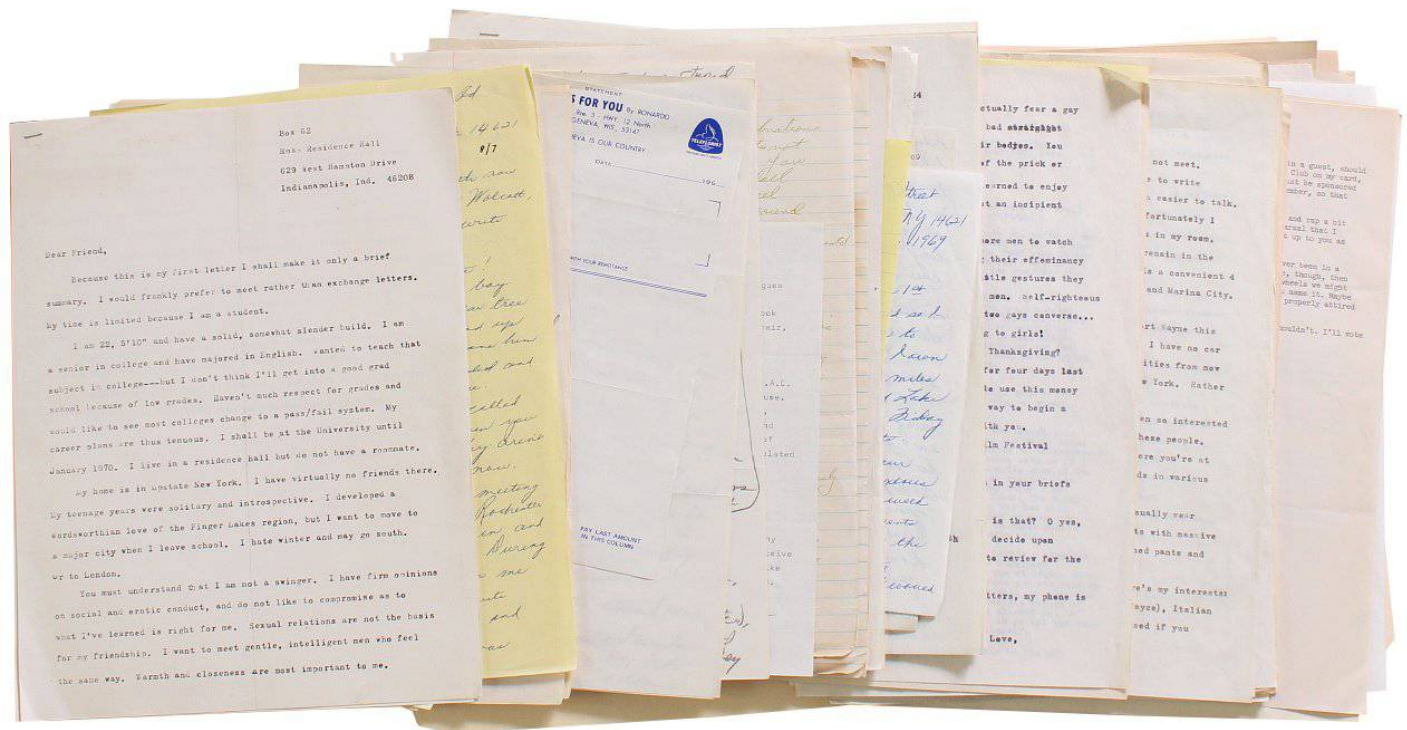
This album contains original and copy photographs, newspapers and clippings related to Olmos' work in the state of Chiapas, Mexico, partly on his own and partly with a program known as the Intercontinental Encounter for Humanity and Against NeoLiberalism (IEHAN). Olmos and his crew are seen in photos lecturing, conversing and generally enjoying their time among the natives of Chiapas, oftentimes strategically placed in front of a poignant mural on the side of a community building. The mural shows an armed soldier and a phrase that translates to "Living for the Country, Dying for Freedom." Three photographs reveal a female colleague discussing fabrics with Mexican women, and two show a male crew member demonstrating a musical instrument for a group of native children. An additional five shots depict Olmos among crowds of Mexican soldiers, as another female crew member snaps photos.

An original newspaper found in the album, *Cuarto Poder*, reported that Olmos arrived “as a concerned citizen to consider the situation of extreme hunger in Chiapas.” A great series of about 15 photos reveals the actor helping load and unload bags of corn or maize to help feed the community, a few with him posing in quite a promotional manner for the brand. There is also a “Press Information Guide” for IEHAN, which covers the 1996 event. It discusses working groups, roundtables and presentations of papers, with information about the towns to be visited and a mimeographed hand-drawn map. IEHAN aimed to cover the political, economic, cultural, social and “indigenous experience of life under neoliberalism” including “forms of resistance, struggle and proposals for action.” A packet of clippings from another newspaper, *La Hora*, were dedicated to the event, and include an image of Olmos with Zapatista leader Commander Tacho at one of the roundtables. We were unable to locate either the Press Information Guide or the newspapers in OCLC.



A few items from 1995 were laid in to the album, including a TLS from Cecilia Rodriguez accompanying a TLS from Subcomandante Marcos, regarding “proposals for a movie about the Zapatistas floating around Hollywood” and Marcos’ “hope that the Chicano/Mexicano artist community be involved should that effort come to fruition.” Cecilia Rodriguez is a lifelong activist for Mexican Americans and women workers who served as director of Centro del Orbrero Fronterizo (the Center for the Border Worker), executive director of the Funding Exchange, a national social justice foundation based in New York City, and coordinator of the National Commission for Democracy in Mexico (NCDM). In 1995 she was the representative of the Zapatista National Liberation Army (EZLN) and opened their office in Chiapas, focused on the human rights crisis of the indigenous population. Rafael Sebastián Guillén Vicente, better known as Subcomandante Marcos, is a Mexican insurgent, the former military leader and spokesman for the EZLN and a prominent anti-capitalist and anti-neoliberal. Olmos went on to narrate the 1999 documentary film *Zapatista*, in support of the EZLN. The album also contains printouts of email correspondence concerning offensive portrayals of Mexicans in North American advertisements and a five page document of the NCDM entitled “Working To Rebuild Zapatista Communities.”

A fantastic group of materials documenting the humanitarian work of a noted Mexican actor and filmmaker as well as the mid-1990s Zapatista uprising in Chiapas, Mexico. **\$1750 [7867]**



36. [LGBTQ+]

Ford, Adrian Robert. **[Collection of Correspondence Related to Gay Personals Ads]**. Various places: 1968-1972. 115 letters of varying length, both hand and typewritten. Generally very good or better.

This is a remarkable collection of letters written by gay men seeking companionship through print media personals ads. They all revolve around Adrian Robert Ford who grew up in Webster, New York and attended Butler University in Indiana where he studied English literature. After graduating college, he spent the rest of his life in Chicago where he was a long time member of the LGBTQ+ writing group, NewTown Writers, and where he passed away in 2020. Per his obituary, Ford also published a book of poetry entitled *More Sleep*.

The bulk of the collection contains letters written to Ford which came from men who feared discovery and craved discretion: some were married, others were well known as straight in their communities, many were from the South and many were from small towns. The content is exceptional: while some of the letters are simple introductions, well over eighty percent of them have compelling content discussing some aspect of sexuality or gay life.

Ford's retained letters

The collection begins while Ford was still in college at Butler and contains some of his retained responses where we learn more about him. One of these is a form letter where he described himself as

"22, 5'10" and have a solid, somewhat slender build. I am a senior in college and have majored in English . . . my home is in Upstate New York. I have virtually no friends there. My teenage years were solitary and introspective . . . you must understand that I am not a swinger. I have firm opinions on social and erotic conduct, and do not like to compromise as to what I've learned is right for me. Sexual relations are not the basis for my friendship. I want to meet gentle, intelligent men who feel the same way. Warmth and closeness are most important to me."

Ford's parents *"know about me, but I have no friends at home and the subject is not discussed."* In most of Ford's responses he maintained that he wasn't a swinger and that,

"I simply do not like persons who are cynical in their promiscuity and imply by their attitude that you are unenlightened or declassé if you're not. I don't like to hear queens berate every other man that walks by, to have to listen to what is often whine from sour grapes. The bars in Indianapolis, for instance, are crowded with stare queens too involved in their cliques, too timid or too smug to strike up conversations."

Ford admired

"masculine virtues such as reserve and dignity . . . but I resent pseudo-masculinity. Making fun of queers is one aspect of this redneck defensive orientation. I have to remind myself that some males get tight in the stomach when a guy puts his hand on their shoulder, that some actually fear a gay will lunge for their hips in the shower. It's too bad straights can't read the homophile's mind as he sizes up their bodies. You know there is more to the appraisal than the size of the prick or the curve of the butt . . . it would perhaps be a healthy experience for more men to watch two gays seriously making out rather than flaunting their effeminacy or impersonating women."

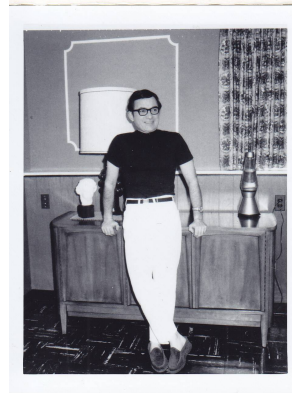
In a later ad in *The Advocate*, Ford called himself "Chicago Occult," and many later correspondents in the collection shared this interest. The collection shows Ford was also an active member of the Gay Liberation Front in Chicago. By 1972, he was getting a little frustrated with the process of corresponding for connection:

"I have responded to ads before and usually gotten no response. I begrudge the time I spend to carefully set forth my feelings, then to receive no response, not even a note declining further contact. I suppose because I live in Chicago, some delicate, timid types downstate may have thought I must lounge about like a whore, curled up in the corner of a black naugahyde sofa, twisting my slender butt and cooing cutesy gossip into my princess phone. Nothing could be further from the person I am."

This frustration came through in another of his retained letters where a 32 year old man from Crete, Illinois had shared that he owned a farm and that *"I get up to old town once in a while to the Bijou to see a flick."* Ford's typewritten response included,

"In even your short note you mentioned that you come up just to see movies at the Bijou Theatre. I live here and have only been once, out of curiosity about porn movies. Old Town isn't hip. It is the joke of the city. The gays who live there, especially in Carl Sandburg Village, and who relate well to its faggotty grooviness are not the kind I want to meet. I can say this without smugness as even gay liberation has become strident and tacky. Intuitively I do not think we would have much in common."

Dear Adrian,
Thank you for answering my ad in The Guild, you make the tenth one. I doubt if I will ever get to meet the others you are the only one close to home. I would like very much to meet you and I will call you when you get home. My number is 716 671-6260 and I can be reached any



Letters addressing Ford's desire not to engage in sex acts

Many commented on Ford's mention in his ad or correspondence that he wasn't a swinger and didn't necessarily want to have sex.

Bill, from Evanston:

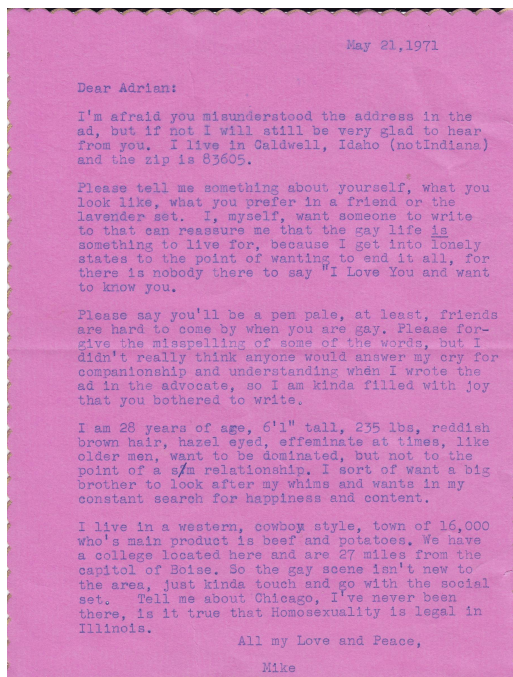
"I do respond very much to your idea of loving the whole person! There is certainly more to a guy than his dick or his ass . . . Guess maybe I over responded with that bit, but I like people and I like to know a lot of different people, that does not mean promiscuity necessarily because I have only 'known' 5 or 6 sexually but several hundred as persons."

From a 25 year old florist in Wisconsin:

"I, too, have always been attracted to males (especially if they are men, boys or of the masculine gender, ha ha). I have done an awful lot of experimentation and a lot of sex. The sex part does not play the vital role. I enjoy the company, the conversation and just the vibrations of togetherness . . . I have tried pot, not the greatest escape. A greater escape: being nude out in a field on a bright sunny day with the wind blowing freely over each body hair and skin pore."

A man named Ron liked Ford very much, but shared that he needed to have sex with his love interests:

"The truth is, just laying in bed, loving and nothing else, and then my having to masturbate to reach a climax just isn't what I call real companionship . . . I would want to love you, hug and kiss you, eat you up, suck you off, screw you, have you do the same to me. Experience with each other in anything that would bring us closer. But just lying in bed and touching each other, I just can't get anything out of it."



Sexuality generally

Many letter writers shared sexual thoughts and experiences. Some were unsure about their sexuality, such as a man named Ron, from Cicero, Illinois who said

"I would be considered straight but I guess I am actually only as straight as people of society are in actuality, that is, the ones who try to prove to the world that they are and are unable to prove it to themselves. All that bull crap means is that I am very much aware of the other life and have and would participate for the enjoyment of it but do not go ape over the deal."

In another letter, Ron wrote, "His hopes are that I am straight. I am not but I sure as hell am not gay either. It's just that I like my friends and if other things work into the friendship, well it's because it is enjoyable and also part of friendship." The collection includes Ford's response where he wrote, "you seem defensive about having had sex with men . . . You did not say you are bisexual. May I assume you are?" We also have Ron's response to Ford's where he mentions,

"I don't make fun of people who are homosexual but I do not like those people who try to make the whole thing a circus. It isn't the easiest thing in the world to be homosexual and still maintain a place in society. If

someone asks me if I'm queer I say sure but I don't make a big show of it. Also, when I admit it, people aren't sure if I am telling them the truth. So cause I say I am queer, they assume I am straight. If I said I wasn't, they would say I was."

One man shared:

"Although I have been involved in gay life for a number of years, I have only had two serious emotional involvements that were lasting. In my younger days, I tried the straight life for a short time and did enjoy an emotional involvement with the opposite sex. I realized my dual nature after a short time and my true preference for the company and companionship of men and ended the straight segment of my life with one final crash."

Another man shared graphic details:

"As far as 'action' I've only tried to screw a guy twice: once when I was 12 (but he was dry and very tight—no go at all) and another time when I was 14, but I hurt the other guy (he cried, and so did I, because of

it) and since then have had a hangup about hurting people. So, I just don't. Maybe some day I'll reconsider if it is something the other guy wants. Otherwise, I never suggest it. Conversely, I won't take the passive role (being screwed) either since I have had hemorrhoids and am frankly reticent about the consequences were I to try it."

The need for discretion

A World War II veteran named Al, was married with children:

"I hope you are not shocked at this Adrian: I am married and have two sons . . . my wife and I, though fairly happily married, do not see eye to eye on many things . . . some friends we both have, then she has her friends and I have mine. She never interferes with anything I do. She is very liberal and understanding. She politely tolerates my little idiosyncrasies and my sometimes off-beat behavior. I do take occasional weekend trips to visit some of my friends out of town. She understands and merely says, 'Have a good time, but be careful.' . . . though I do enjoy the gay life, I am a very sensible and discreet person."

Ford maintained a correspondence with an English professor in Chicago who shared an interest in his students:

"The Saturday before I threw a party for some of my students and fellow faculty members . . . To be sure, I invited the most beautiful of my male students. Thank heaven the jealously competitive and cautious female students were here too. Even with my monumental self-control, I could be tempted to do something disastrous while rosy with alcohol, and responding with every fiber of my being to a beauteous creature offering me a gift of appreciation—my students do that frequently!"

After the exchange of a few letters back and forth, that same English professor in Chicago wrote Ford, frightened,

"I want to caution you again, however. Please do NOT use my name in any way whatsoever in your activities with the GLF. You must understand that I am particularly vulnerable at this point. My doctoral orals are coming up . . . and with the police reacting nastily to the Mattachine Society's challenge of Manley, I cannot afford to become an object for exposure."

The Bar Scene

Several letters discuss the gay bar scene including:

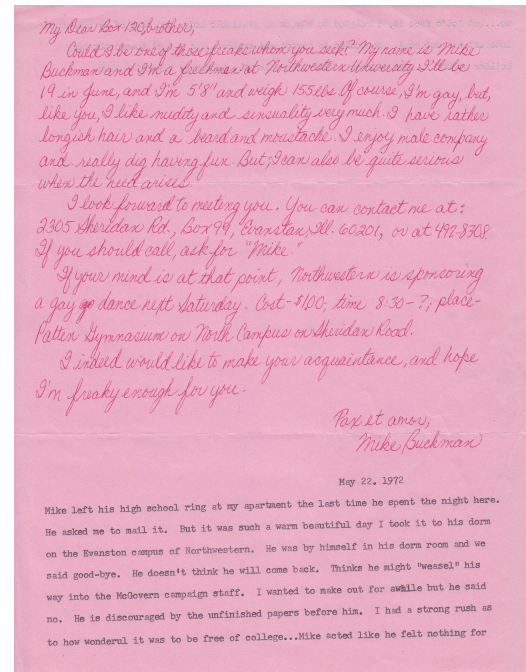
"Indianapolis has suddenly gotten extremely 'hot' and the vice squad has been extremely active. They don't seem to be bothering the gay clubs but they are really cracking down on public and semi-public areas such as the bus station, Turkish Baths and the like. The vice squad is using both enticement and entrapment tactics and are causing some fear to be generated in the gay community. Might advise anyone going to Indianapolis to be very careful where he goes and to whom he speaks."

Fred, from Valparaiso, Indiana was tired of the bar scene:

"I was impressed by your ad in the Nov 8 issue of The Advocate, and mostly by your reference to the 'mirrored wax museums of Clark Street'—I'm only new to the Chicago area but don't have to try hard to decipher the reference to the classic gay bar scene: the whole neurotic Narcissus-in-wax syndrome is the same coast to coast. And it took me a while to realize that and I began, when I came out at 29, with the assumption that 'it' would happen in the bars but somehow I couldn't get through to the masks staring at themselves in the mirror behind the bar at each other in the mirror and—worst of all—at themselves looking for 'it' or 'him' . . . then add the 'forever young' with the costumes, cosmetics, careful pose industry and tradition dictate and you have the living-dead phoniness of a wax shell with wax eyes and wax smile. And I have talked to, made love with and otherwise known the shells in the mirrors. I prefer people with blood and soul in a balance."

Other highlights

- Several of the responses include photos of the writers.
- Eight letters from an African American young man and one from an Asian American.
- A detailed report on a Mattachine Society ball held in Chicago in 1972.
- An 11-page handwritten letter from Tom Woodward, the founder of the GLF at Purdue University where he shared

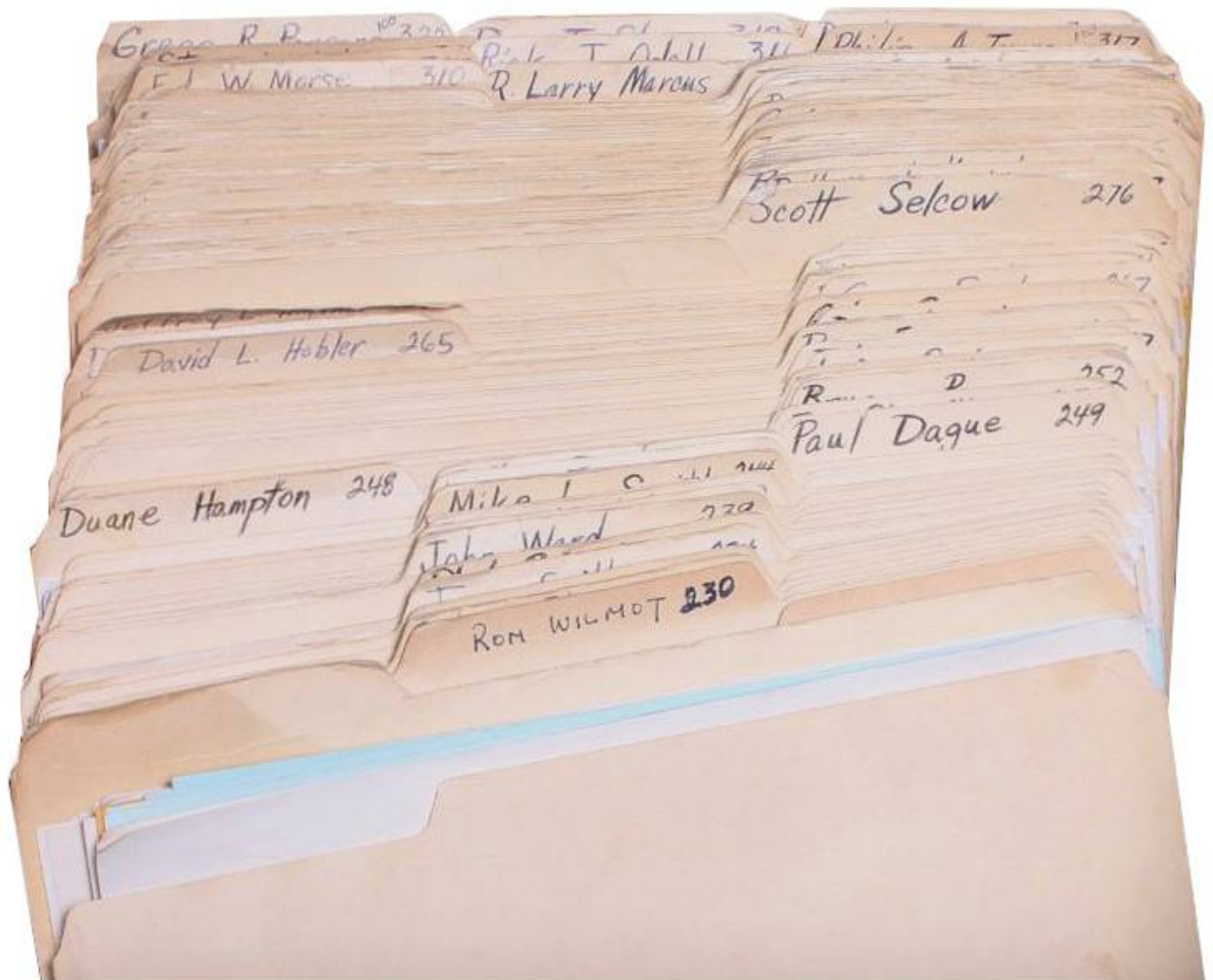


much about his life, loves, and coming out.

An exceptional collection ripe for deep research and giving varied insight into the lives of gay men during a pivotal period of LGBTQ+ history. **\$13,500 [8123]**

An inventory with notes on most of the letters is available.

More images may be seen here: <http://tinyurl.com/2ek3aer2>



37. [LGBTQ+]

Jerome, Robert. **[Archive Related to the Founder of Other Ways—A Highly Structured Social Organization for Gay Men]**. San Francisco: 1981. Archive includes 96 member folders which each contain a polaroid of the member and a lengthy completed questionnaire (approximately 576 pages of handwritten answers); 15 issues of the group's newsletter; an essay by Jerome and a few items of ephemera. Generally very good or better.

This is a small archive related to Bob Jerome and the dating service/social organization he created, Other Ways (OW). It contains 96 member folders that offer an extraordinary opportunity to understand the male gay community in San Francisco as of 1981, with a ridiculous amount of data and intimate, personal thoughts on a wide range of topics.

We don't know a lot about Bob Jerome other than what we find in the documentation and essay offered here. Per the OW brochure included here,

"Other Ways is an organization of sincere, loving and responsible gay men. We are committed to a social alternative that promotes a feeling of openness and friendliness in a relaxed atmosphere . . . Members

share two common goals; meeting other gay men with compatible values and interests, and expanding social opportunities through a variety of social events and one-to-one introductions. Besides the social program, Other Ways offers educational and community services, seminars and lectures. Peer counseling and referral services are also available to men in the process of coming out."

An article included here that was published in the San Francisco Examiner in 1983 further elaborated that OW was

"a nonprofit, non-political social organization that seeks to set up a network and support system for gay men in the Bay Area who wish to avoid the bar and bathhouse scene [while emphasizing] values of dignity, decorum and self-respect. In the course of making a Dignity retreat Memorial Day weekend of 1979, Jerome received the sudden intuition that the gay community of San Francisco lacked a diversity of social and support structures. There were the bars and the bathhouses but not much else. Educated gays, many of them conservative in their lifestyle, lacked a public social structure. Founding Other Ways, Jerome has sought to enrich and diversify gay life in San Francisco with an alternative organization that avoids posturing politics in favor of encouraging deeper personal relationships and values of moral and social responsibility . . .

Interestingly enough, as Jerome has pointed out, Other Ways also exists as a business and professional network. Members of Other Ways refer business back and forth among each other in a good old boy network that parallels the clubs and fraternal organizations of the straight community."

Client Files

Importantly, the collection includes 96 OW member files, all of which were created in the very early AIDS era from March to September 1981. Each file contains a polaroid of the member along with the member's handwritten answers to a detailed six-page questionnaire which included basic demographic information as well as alcohol and drug use, income, occupation, ethnicity, whether someone would date outside their ethnicity and much more.

Of note were the requests for narrative answers, which applicants took seriously. Members were required to explain the quality of their relationships with parents and siblings, whether they were raised in a religious tradition, and how they felt about themselves at the ages of 0-6, 6-12, 12-18, and age 18 and on. Participants were further asked at what age they came out of the closet and to describe their primary adult love relationships. They were asked whether they had been in therapy and were required to perform a self-evaluation where they ranked things such as the importance of looks, their sexual awareness and many other traits such as possessiveness. They were also requested to give narrative answers towards their feelings on monogamy, philosophical outlook, and their concept of love. Considering the preceding, each file contains a bounty of information and narratives on individual homosexual men and their feelings on immensely important issues. Collectively, they provide an important overview regarding male homosexuality within a narrow time frame.

We briefly reviewed all files for completeness and ethnicity. They show the group had over 325 members as of September 1981 and that all but four of the 96 included here were white: one man was African American, another stated he was Filipino and Mexican, a third was Chinese and a clearly Hispanic man identified as white. While the ethnic diversity of the group may have been lacking at this stage, the range of responses is all over the place and we chose two files at random to share some sample answers to questions. We've also scanned two other questionnaires

which may be seen here: <https://tinyurl.com/ym5rmz58>



- 2 -

- 240
2. Parents (Quality of relationship) Close - know & accept. Wasn't a problem. Just great!! Syna people
 3. Brothers and/or sisters (Quality of relationship) One sister 22 yrs. - close & accepts a free soul
 4. Were you raised in a religious tradition? Episcopalian - liberal
 5. Age 0-6 years: Happy - playing in the yard, the trees - adventurous - great big trees - climbing them - well behaved -
- Age 6-12 years: Real Happy - stable home life - lots of love. School - avg. lots of friends - football, baseball, school plays; Vacations in to out islands in Hawaii; Stamp collecting & coin collecting - learned about quality - learned how to achieve goals
- Age 12-18 years: Unsure & unstable because of sexuality. Felt homosexual & not wanting it to be that way. Sublimated this in music. playing guitar 5 hrs. Music taught me determination & self-discipline. School avg. finally 11th + 12th 4 pt. avg. Thoury taught guitar class in school, music arrangements for musical
- Age 18 on: College - hardest period of my life. College in Boston - living alone for 1st time. Mugged 5 times in 6 mos. Apart from parents 1st time. Fighting my sexuality. Had a nervous break down - only missed one day of school - depression - the reality was not what my expectations were (was positive & optimistic) - Felt I'd be rejected for my gayness
- ② →
- ① →
- ② →

One file is for a 30 year old named Ron who was a real estate broker earning \$45,000 per year. He grew up in the Midwest and arrived in San Francisco in 1972. In response to "use of grass" he wrote "coke, acid, mda, mushrooms, opium, mescaline," but also crossed some of the words out. Ron owned his own home and was interested only in dating white men and joined the group to find both potential love interests and friends. In response to the question regarding the quality of his relationship with his parents he wrote "close and distant—know for 8 years—polite distance about this." For siblings relationships he wrote, "one sister, real close—accepts, so does her husband." He was raised as a High Episcopal and was an acolyte in his church. Ron was happy from the ages of 0-6 but from 6-12, "not real happy—*isolated—wasn't very good in sports and equated with being a sissy.*" From the age of 12-18, "tumultuous—suppressing sexual feelings. 12-16, horrible socially, 16-18 hit my social stride, lots of emphasis on sports. 11th grade started drinking heavily, almost to the point of alcoholism (sexual repression)." In the 18-on section he revealed coming out to the military: "requested discharge due to gayness. They sent me to shrinks—they were gay—got glowing reports—court martial—then retained me as a lieutenant—assistant for welfare and morals . . . in trial, big emphasis that I hadn't had sex with military personnel." To this time, his longest relationship with a man was six months where they ultimately lived together but that, at the time, Ron was "in a confused state, just recovering from Navy court martial."

Ron further described himself as "intelligent, social, can sizzle at cocktail parties, articulate, successful, comfortable financially, reasonably attractive, sensitive, supportive, caring, loving, sense of humor, thought of as distant or aloof, not true is a touch of shyness . . ." His attitude toward monogamy was, "Don't know how I feel about it. Flexible, would accommodate. Feel that it is necessary in the straight world but not in gay. Would work it out, would have to lay the ground rules." Ron had an optimistic outlook on life and his concept of love involved "caring and sharing, support, trust and communication. A real need for affection comes out. Being not afraid to tell someone you love them—commitment."

The other file was for a 23 year old man named Terry. He was a hairdresser who was waiting tables at a Mr. Toads and made \$12,000 a year. He smoked cigarettes and drank "lightly" daily and had attended a cosmetology school. He joined Other Ways to "meet a more stable type of person who are interested in relationship, commitment." His relationship with his parents was "distant" and they threw him out of their home when he came out to them at the age of 14. His early life seemed stable but between the ages of 6-12 they were "pretty confusing, parents divorcing, mother becoming alcoholic." For the ages of 12-18, he wrote that he was "a loner, mother was very bad alcoholic, looked after myself. Had gay friends at 13 on in town of 300 people. Teased for not being macho and having female friends. Moved at 14 to my fathers, three months later he asked me to leave. Lived with 2 gay lovers in Laramie, worked as a waiter. Went to Denver at 17—had gay friends there." He said that he came out of the closet to males at the age of 10, and to females at 16. Terry spent a few months in therapy at the age of 17 and found it a little bit helpful. His first serious relationship was when he was 14 and his male partner was 21 and the relationship lasted for six months with Terry saying he needed security and was very dependent on the man. At 17, he dated a 25 year old for two years, lived with him, and described him as "naturally macho, self confident, assertive, independent. Very spiritual—had been in a monastery. Couldn't handle his drug dealing. Was afraid of being busted. Mutual decision."

Terry further described himself as "spontaneous, sensitive, compassionate, generous, fairly stable . . . very open, romantic sexual, loving." As to his thoughts on monogamy he wrote that he was interested in a three-way marriage which would be flexible and preferred. He said he could eventually be monogamous with the right person. Terry's outlook was also optimistic and his concept of love was "happiness, security, would be reason for the best day I've ever had. Warm feeling. A bond, supportiveness, sense of family. It's a choice." He was interested in men aged 25-45, was

OTHER WAYS		CODING AREA	
Name <u>[REDACTED]</u>		Prefer in Others: <u>25-35</u>	Client Info: <u>23</u>
Street <u>315 Duncan St #5</u>		age range <u>25-35</u>	social <u>white</u>
Telephone (home) <u>821-3531</u> (work) <u>986-3900</u> (hours) <u>9-6 PM</u>		athletic <u>white</u>	domestic <u>black?</u>
City <u>S.F.</u>		cultural <u>black?</u>	cards <u>black?</u>
Date <u>3/9/81</u>		hobby <u>black?</u>	
Can you be called at work? "yes (X)" no ()			
Birthdate <u>10/31/51</u>	Age <u>29</u> <u>30</u>		
Occupation <u>Consultant - (long range planning - financial forecasting - EDP Systems - feasibility studies for these systems)</u>			
Annual Income <u>30k</u>	Do you own your own home? yes () no (X)		
Birth Sign <u>Scorpio</u>	Race: white (X) other ()		
Height <u>6'2"</u>	Weight <u>180</u>	Hair <u>Brn.</u>	Balding <u>Blue</u>
Education <u>B.S. (Mktg.) U. of Colo. MBA (Finance) ditto; Spanish for the Para Corp. (Bogota, Colombia); Acctg. Organization al Behavior (Bus. By.); Photography, Computer Science (Fortran Programming & Basic); Gen'l Bus. Periodicals; Statistics;</u>			
Foreign Languages <u>Spanish, Russian</u>			
Do you smoke? yes (X) no ()		Use of Alcohol <u>MOD.</u>	Use of Grass <u>MOD.</u>
Interested in potential lover ()		friends (X)	both (X)
Personal Appearance: neat () casual () good dresser ()			
Personality: outgoing () quiet () talkative () aware ()			
sense of humor () serious () relaxed () friendly ()			
Personal Background:			
1. Where did you grow up? <u>Denver, Colo (29)</u> ; <u>Bogota, Colombia</u> <u>S.F. 1/25/81</u> <u>(31-23)</u> <u>Port Charlotte, Fla</u> <u>one summer</u>			

open to dating outside of his race and was looking for someone who was loving, romantic, spiritual, mature, and “a little aggressive.” He specifically did not want to date, “gross fat, heavy alcohol, hard drugs, very passive personality.”

Each and every file is as detailed and complete as Ron's and Terry's.

Newsletters

The collection includes 15 issues of OW's newsletter from February 1982 to 1984. Most issues are several pages and include a calendar of events, allowing researchers to recreate the day to day life of the group. Volume 2 number 2 is the earliest issue and shows an active group with some form of event all but seven days that month. These earliest issues, in addition to the calendar, mostly had short blurbs about group activities, but also solicitations for those interested in health insurance or could offer their home for a meeting or small party. As the group grew and became more sophisticated, so did the newsletters, with most reaching four pages in length along with a calendar insert. These later issues would report on club events and retreats and also included profiles of members, letters to the editor, and reports of committees and from the board.

With the caveat that the name of the periodical is difficult to search, we find no copies in OCLC.

Essay on the First National March on Washington

The collection also includes a compelling typescript by Jerome entitled “The Long March.” It describes how he ultimately came out of the closet and includes a rare first-hand account of his participation in the first-ever National March on Washington for Lesbian and Gay Rights in 1979. It's six pages long (approximately 1800 words) and began,

“1979 was a momentous year in my gay evolution. Anita Bryant and John Briggs had threatened our right to life, liberty and the pursuit of happiness. I felt an expanding fog of oppressiveness that I imagined was not unlike what the Jews had experienced in Nazi Germany.” Jerome then shared how he outed himself by wearing a pin showing he was against the Briggs Initiative but that many people positively acknowledged him which led to a transformative experience in that year's San Francisco Pride parade,

“The Gay Pride Parade in San Francisco had always been associated in my mind with drag queens and the more flamboyant elements of the gay scene. I had never identified myself with a so-called gay community. My gonads were my connection with other Gays in the broader community until the Briggs Initiative shoved me from the groin of the community to the Common Spirit that we all share, regardless of differences. The parade of 1979 was a clarion call to all Gays and non-Gays to march in defense of a common human spirit being attacked by the dark forces of oppression. My attitude over the years was to not even consider going to a parade of Queens, but now I had to convince myself that this might be like a civil rights march with all the dignity of noble purpose. The thought that I would be irrevocably out of the closet was very intimidating. There were vague fears of losing the safety of my anonymity.”

That experience led to his attending the March on Washington:

“My friend gave me some airline coupons good for a 50% discount on American Airlines. We flew in first class to the World's first Gay Civil Rights March in Washington, D.C. . . . The staging area was vast and I was thrilled and startled by the regional diversity and numbers present. Texas had huge contingents from Houston, Dallas, San Antonio and elsewhere. They were smartly attired as cowboys and cowgirls hoisting countless Lone Star flags . . .

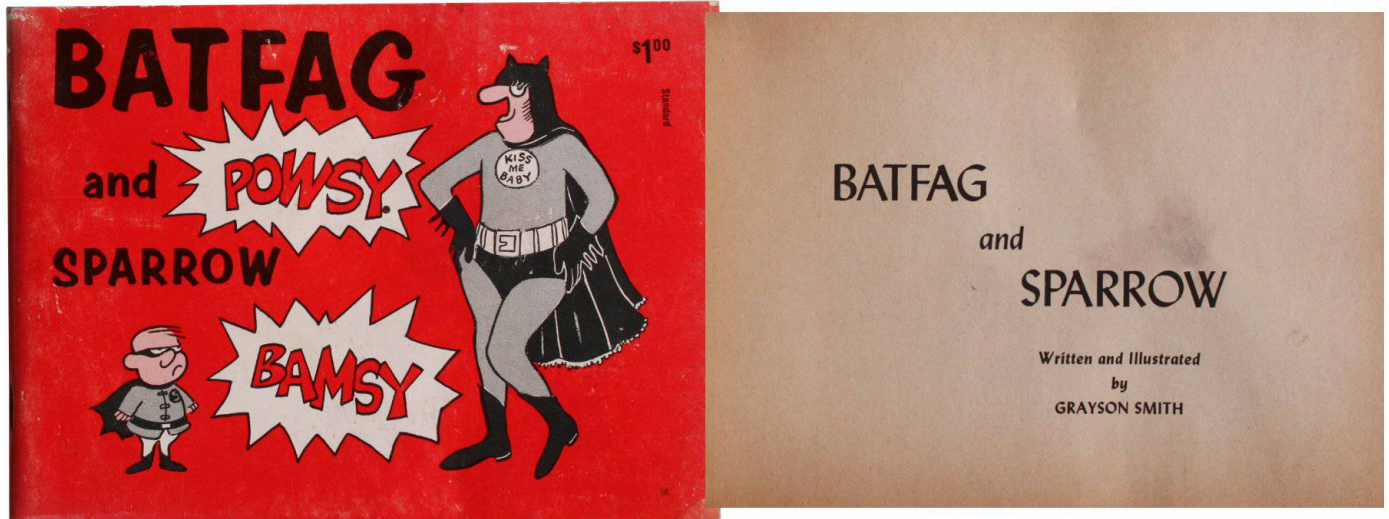
The police visibility was enormous. Their facial expressions changed from alien discomfort or disdain to grudging respect as wave after wave of marchers passed with unique and imaginative slogans reflecting



a respectable diversity of professionals and groups. Who could be against a mother and father marching in support of their son or daughter? . . .

When we were all gathered together [at the Washington Monument] we sang the Star Spangled Banner. The emotions that we felt were so moving that many of us were sobbing quietly . . . We were at the altar dedicated to the Divine Human Spirit, the pure white gleaming marble of the Washington Monument. This monument symbolized what America was founded on: that each of us is born with inalienable rights, i.e. the right to life, liberty and the pursuit of happiness . . . The American Spirit was born anew."

A sociological goldmine: a horde of data for researchers on gay life in the early AIDS era, with 96 different client files providing an unparalleled opportunity to understand gay men in the San Francisco area within a narrow time frame.
\$15,000 [6385]



38. [LGBTQ+][Comics]

Smith, Grayson. *Batfag and Sparrow*. New York, N.Y.: Forbud Books, Inc., 1966. 5¼" x 7 1/8". Stapled wrappers. Pp. [45]. Good: wrappers moderately worn and soiled; leaves toned with scattered dust soiling.

This is a rare and early gay-themed comic book, featuring "Batfag" and his sidekick "Sparrow." We have not been able to locate any secondary sources regarding it, save for an old eBay listing on Worthpoint which stated that the book's author, Grayson Smith, was an alias for Don "Duck" Edwing. Edwing wrote and illustrated for *MAD Magazine* for nearly 50 years, including the famous "Spy vs. Spy" comic from 1987 to 2002. We were not able to corroborate the information in that listing.

In this comic, Batfag was called upon by the police commissioner to stop "Jack the Snipper," the "anatomy separating menace before the entire male populus is walking around without their doozy dippers!!" Our hero sprung to action, vowing, "I've got to get over to that men's * drool * steam-bath fast - and save all those dear boys!" In the story, Jack had as a pet a massive, "extinct dickey-doo-bird . . . a diet of diced doozy slices are all they were believed to eat (lucky bird)," and several pages show Batfag and Sparrow attempting to battle the bird. The book was filled with charming and hilarious details, like framed photos of "Dad" and "Mom" on Batfag's dresser, both showing mustachioed men. There were a variety of emblems on Batfag's costume - his chest read "Kiss Me Baby" on the cover, "fore" on one page and "skin" on the next, and once, "legalize pot." One scene showed a police officer scampering away with a pile of "confiscated pornography," and while



battling the bird, Batfag quipped, "Gee, if only I was a girl . . . this bird would go nuts, trying to find it!"

A rare and thrilling gay superhero comic. The last page told readers to "Watch for the next issue: Batfag vs. King Cohen" but no evidence suggests this was ever created. OCLC shows three holdings. **\$1200 [7455]**

39. [LGBTQ+][Periodicals][Asian Americans]

Chan, Samson and others. **Newsletter [Broken run of 38 issues]**. Chicago, Illinois: Asians and Friends – Chicago, 1985-1993. 8½" x 5½". Stapled self-wrappers. Most issues pp. 12-16, 7 pp. 8, one with detailed calendar of upcoming events laid in. Publication sequence: Vol. I, Nos. 1-5 (Aug-Dec 1985); Vol. II, Nos. 1-4 (Jan-Apr 1986), 7 (Jul 1986), 9-10 (Sep-Oct 1986); Vol. III, Nos. 3-4 (Mar-Apr 1987), 10 (Oct 1987); Vol. IV, Nos. 3-5 (Mar-May 1988), 7-9 (Jul-Sep 1988), 11-12 (Nov-Dec 1988); Vol. V, Nos. 1-2 (Jan-Feb 1989), 4 (Apr 1989), 7-9 (Jul-Sep 1989); Vol. VI, Nos. 6-11 (Jun-Nov 1990); Vol. VII, Nos. 4 (Apr 1991), 9 (Sep 1991); Vol. IX, No. 1 (Jan 1993). Generally very good: one issue with a tiny tear and moderate fold to rear wrap, small dogear throughout; two issues with faint coffee stains to rear; one with tiny pinprick hole at top edge; a few inked notations, some light toning and edge wear.

This is a large run of a rare, photographically illustrated and densely packed LGBTQ+ periodical, the Asians and Friends – Chicago (AFC) *Newsletter*.

AFC, known as "a group for gay Asians and non-Asians," was co-founded in 1984 by Samson Chan, who served as the group's first president until 1987 and again from 1988 to 1989. Born in China in 1961, Chan arrived in the United States in 1980 and earned his MBA in international business from Roosevelt University. Under his leadership AFC gained traction in Chicago, and through his *Newsletter* and his travels Chan assisted others with forming chapters in New York, Dallas and Florida. Unable to gain permanent residence in the United States, Chan returned to Hong Kong in late 1991 and became Service Program Director for the newly formed Hong Kong AIDS Foundation. Battling HIV himself, Chan worked tirelessly to garner positive publicity for gays and lesbians in Hong Kong; he also established Horizons, a crisis hotline. His own doctor and nurse called him "the person they were waiting for" to help change Chinese attitudes toward the disease. Chan died of complications from AIDS in May 1995; he was 34. Per AFC's website, the group exists today as an official chapter of the International Fellowship Alliance (IFA) and "carries on the work locally of providing safe social environments to the GLBT community of Asian descent and supports IFA's work in organizing an annual conference of GLBT Asians and those interested in Asian cultures." There are Asians



AFC NOTES



Bill, Samson & Makoto were among the 16 at the first AFC meeting in August, 1984

We've grown since the first meeting of 16 of us in August, 1984 (pictured left). Over sixty members and friends joined us for our first anniversary party August 18th at Club Victoria. The flawless weather, great food prepared by our members, party decorations, and hospitality of Club Victoria's owner Jennifer and bartender Michael added up to a fantastic day. We had a surge of new members, including Chuck, Dwight, Gary, Joe, Mark, Rey, Ricky and Walter, and a few who's names I didn't catch. (My apologies to anyone I missed: catch me for the next newsletter.) We also had our first membership renewal, and want to remind those who were with us in our early meetings to see page 16 to renew your membership.

Our new logo was unveiled by the two who gave it birth. Ed Bautista created the prize-winning logo concept, which was transformed into the final design by art director Chen Ooi. Ray frosted the logo onto the first anniversary cake he baked for the occasion. The Board shows off the logo and the cake in the photo at the right. The new logo will adorn our newsletter cover next month, with a whole new design for the masthead. This logo will grace our stationary, and eventually will be available for your body on AFC T-shirts. For his efforts, Ed was awarded the prize of a one-year subscription to *Pacific Bridge*. (See photo on page 4)

Our call for a social director has been answered! Jim Webb will be coordinating our monthly socials in the future. If you have ideas to offer, a place to share, or help to give, please call Jim at (815) 744-4610. Thanks, Jim, for coming forward to help.

A survey on social issues is being conducted by the Gay and Lesbian Informational Resources Group, with the support of Gay and Lesbian Horizons, the Illinois Gay/Lesbian Taskforce, Kinheart Women's Center, and other organizations. AFC has been asked to help, and questionnaires will be available at the September social.

Jim Barr is putting together a Mah-Jongg group. Those interested should call him at 893-1248, for the clack of tiles building the wall. Also, Todd Shoji has volunteered to organize a bowling team for AFC members. Those interested should see him at the next social. Out of the gutters and into the lanes! Our thanks to Jim and Todd for expanding our social activities. This is what active membership is all about!

Along with the dishes brought by our members to our first anniversary at Club Victoria, Ray baked our new logo onto our very first birthday cake (photo right). Delicious inside and out.



AFC NOTES (Continued)



The AFC logo with Officers and Board members (L to R) Samson, Makoto, Alan, Glenn, Larry, Richard and Chen

CALENDAR FOR OUR NEXT SOCIAL MEETINGS

SEPTEMBER 15TH - Our next social and general meeting will be on Sunday, September 15th, from 3:00 to 7 at the home of Paul Samuelson, 4322 N. Clarendon. Snacks and drinks will be provided. Again, the cost is \$2 for members and \$3 for non-members. If you are willing to help please give Paul a call at 929-9034, or call Jim Webb, our social director, (815) 744-4610. Paul has opened his home to us before, and we thank him for his generosity again.

OCTOBER AND NOVEMBER MEETINGS PLANNED

OCTOBER 20TH - Fred Eychaner will be hosting our October 20th social at his home at 665 Wrightwood. We will be having a barbeque. Members should bring their own meat and buns (no wiscracks, please!). The Board will supply refreshments. Fred is another AFC member who has gone all-out for us and shared his place before.

NOVEMBER 17TH - This social will be hosted by Richard Villagracia and Alan Kuchta, at a location to be announced. Our December party will be held on the 8th, with Gary Burget as our host. Details of these parties will be available as the dates approach.

As Samson mentioned in his opening message, AFC, jointly with several other groups, will host a holiday party this December to raise money for Chicago people with AIDS who need help. Board members Alan and Chen are representing AFC on the joint planning committee.

All groups have been asked to contribute seed money so that we can plan a huge and successful fund-raiser. A donation jar, for anything from loose change to folding money, will be available at the September social. One of our members has already contributed \$50 toward this fund. We hope all who can help out, will help out.

and Friends chapters around the world.

The issues on offer here document the workings of AFC and newly formed chapters in other cities, international news, studies and research projects, Chicago gay activism and much, much more. A succinct example of the *Newsletter's* contents can be found in one issue's *"Coming Distractions"*:

"AFC member and bodybuilder Philip Tsui shares his experiences as a participant in Gay Games II, and Tim McCaskell describes a 'Ricequeen.' We interview Gay Asians of Toronto activist Alan Li just before his return to Hong Kong, and gay Chicago City Council candidate Ron Sable . . . fiction, reviews, and opinion from our members and friends, and a regular update of news items affecting the gay and Asian communities."

Nearly every issue included a *"President's Message"* and *"AFC Notes,"* focused on the group's events and accomplishments, and there were interviews with AFC leaders and *Newsletter* staff. *"News From All Over"* announced international gay groups and conferences, along with political developments, such as President Bush agreeing to sign the *"major immigration reform law which drops the prohibition on homosexuals which has been enforced since 1952."* Chicago news was also a focus – issues ran election endorsements, touched on the displacement of Chinese families due to gentrification and profiled other gay associations like Black and White Men Together and the Chicago chapter of Trikon, the national organization for gays and lesbians from India.

The issues also ran several photographic images, mostly showing AFC members, social events and business meetings. There were film and music reviews, announcements of performances by the *"Windy City Gay Chorus,"* Asian art events at the Art Institute of Chicago and a Japanese tea ceremony at the Cultural Center. While the group was comprised entirely of men, the *Newsletter* did make efforts to include women. One issue had an interview with Kit Duffy, Freedom of Information Officer for the city and the mayor's liaison to the gay and lesbian community. Another announced the first Asian Pacific Lesbian Retreat, to be held in Santa Cruz, California, in September 1989.

The *Newsletter* also ran editorials and opinion pieces covering AIDS, racism and relationships, and there were reviews of Chicago bars, restaurants and a new disco. Several issues had original poems, one printed a few Asian recipes and many ran a racy cartoon. One issue had a full-page illustrated ad for an AIDS benefit presented by *"various Chicago area gay and lesbian organizations"* and another ran a full-page illustrated menu for a local Chinese New Year's Dinner. There were classified ads, calendars of events and instructions on becoming an AFC member. Starting near the end of Volume II, the paper also ran a directory of gay-friendly shops, bars and services, and two issues held a list of *"Gay Asian Resources Worldwide."*

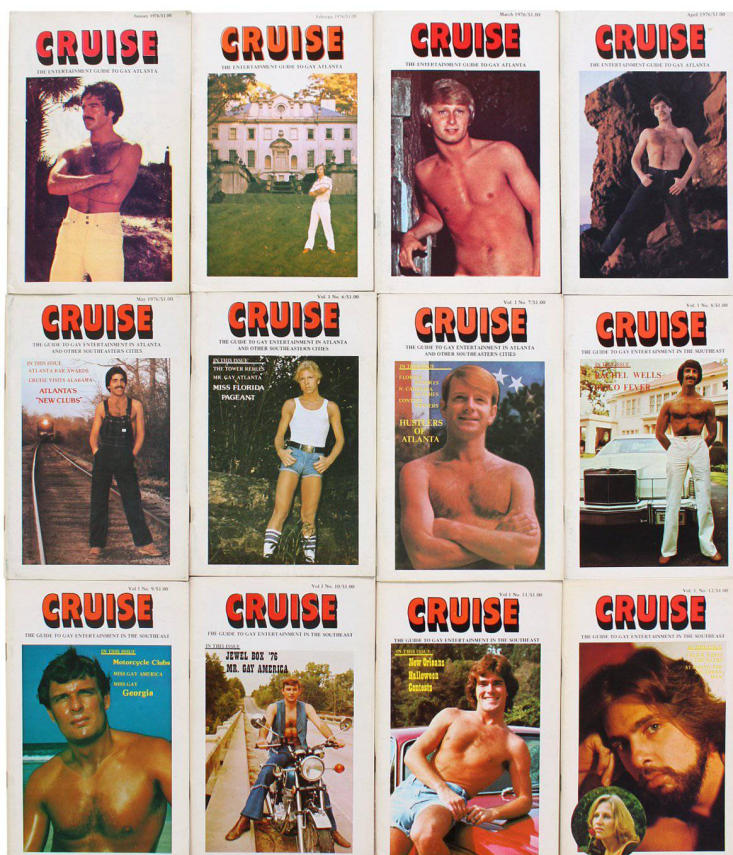
A fantastic resource of an important gay organization in Chicago, with national and international news of interest to Asians and Asian Americans. OCLC shows only one institution with limited holdings of the AFC *Newsletter*. We note that holdings of other chapters' publications appear scarce in OCLC, as well. **\$4000 [7810]**

40. [LGBTQ+][Periodicals] [Directories/Guides/Maps]

Cruise: The Entertainment Guide to Gay Atlanta/The Guide to Gay Entertainment in the Southeast. [Complete run of 12 issues, January-December 1976]. Atlanta, Georgia: The Cruise Division of IPI [Jan-Feb]/The Cruise Division of Cavco, Inc. [Mar-Dec], 1976. 8½" x 5 3/8". Stapled wrappers. Pp. 28-94, most pp. 62. Generally near fine; most issues like new with a few exceptions: one with minimal edge wear and a stamp to top edge; one with a bit of light creasing; a few edges of wrappers lightly scuffed or soiled and a few tiny dogears; scattered light spotting and stray ink.

This is a complete run of the first year of *Cruise*, a scarce and densely packed magazine which served as a guide to LGBTQ+ businesses in Atlanta and, later in the run, the entire Southeastern United States.

An excerpt from a 1982 issue found at www.houstonlgbthistory.org shared that *Cruise* was founded in 1976,



"as a local monthly magazine of gay entertainment in Atlanta, Georgia, a town that was, at that time, just reaching maturity as a gay entertainment center . . . Within the first three months of operation, we began expanding into nearby cities in Alabama, Florida, North and South Carolina, thus becoming a regional guide to the southeast. At that time, our basic goals were two-fold: First, we provided a guide for traveling gay men and women, enabling them to locate the types of establishments they preferred in unfamiliar cities with a minimum amount of wasted effort. Second, we provided articles about the cities, the cruises, the establishments themselves, and what was happening there . . . All this was done in order to prove that everyone could walk openly and proudly into gay clubs from coast to coast, in many cities, not sneaking through dark alleyways but using front entrances."



Cruise expanded into *Cruise Weekly*, published in both Atlanta and Detroit, and later went national as a monthly. A handful of variations of the magazine were produced until 1985.

The issues on offer here are in remarkable shape and reveal a vivid glimpse into the Southeastern LGBTQ+ scene. They are filled to the brim with color photographic images (many of them fully nude), great illustrated advertisements, features on travel and things to do in a host of American cities. There was a shirtless hunk on each cover, along with a male centerfold model, but the magazine appealed to lesbians as well, with a number of issues also showcasing a "Woman of the Month." The first four issues focused on Atlanta, providing a descriptive guide to local bars, clubs, restaurants, baths, bookstores and cinemas. Issues 3-6 showed all the establishments plotted on a great 16" x 10" folded map of Atlanta laid in – a similar map was found on the first two issues' rear covers, and later as a two-page spread. Later issues expanded to include more articles and business listings in Alabama, Florida, Georgia, Tennessee, Louisiana, North and South Carolina. The magazines also had great illustrated detachable subscription forms and coupons for free entry to local clubs and baths, and one had a ballot for the Atlanta Entertainer of the Year Awards. Issues 8-12 ran a weekly calendar of Atlanta events, and most issues also featured a "Directory of Gay Religious Organizations." Articles covered local and regional pageants and contests, Atlanta

entertainers, "Florida's Gay Resorts" and Halloween events in New Orleans.

OCLC locates a total of 13 entities with holdings of *Cruise*. Going to respective library databases shows that only two institutions have any issues from 1976, and their runs are incomplete. A terrific resource for research into LGBTQ+ lifestyle in the Southeastern United States. **\$4000 [7962]**

41. [LGBTQ+][Periodicals]

[North Carolina]

Baxter, Jim. *The Front Page*
[Broken run of 11 issues].

Raleigh, North Carolina: Bugle Publishing, Inc., 1979-1980. 15" x 11½", folded at center. Newsprint. Most pp. 12, a few pp. 16-20. Publication sequence: Vol. 1, Nos. 1 (Oct 25 1979), 4 (Dec 6-19 1979), 5 (Dec 20 – Jan 9 1979), 6 (Jan 10-23 1980), 7 (Jan 24 – Feb 13 1980), 10 & 11 [one issue] (Mar 20 – Apr 9 1980), 12 (Apr 10-23 1980), 14 (May 8-20 1980), 15 (May 21 – Jun 11 1980), 16 (Jun 12-26 1980), 17



(Jun 27 – Jul 9 1980). Generally very good: a few issues with light wear, toning and dust-soiling, predominantly at edges; a bit of scattered spotting and a few small stains.

This is a group of eleven rare early issues of *The Front Page* (TFP), known as “*The News & Entertainment Paper for N.C.’s Gay Community*.” TFP was founded and produced for over 26 years by North Carolina native Jim Baxter.

Jim Baxter entered college in North Carolina in the early 1970s and volunteered for a monthly publication called the *Greensboro Sun*. In his words, “*The Sun came along too late to be ‘underground’ and too early to be ‘alternative.’*” He wrote a column called “On Being Gay,” which was “*scandalous at the time, and helped with production.*” In 1979, Baxter started TFP, a free biweekly publication for the gay and lesbian community. He subscribed to a clipping service, receiving any story about homosexuality that appeared in any North Carolina newspaper, and would cull the newsworthy items down to 200 words or less, with attribution. Over the years, the regularly published TFP offered the North Carolina LGBTQ+ community a way to spread news, announce meetings and run personal ads. In 1984, the writer John Preston called TFP one of the “*great bulletin boards of the gay world*” with “*marvelously inventive and creative advertisers*” and a “*great source of amusement and assignations.*” TFP published its final issue in May 2006 after a 26 year run, then merged with *Q-Notes*. Based out of Charlotte, North Carolina, *Q-Notes* is the largest print publication serving the LGBTQ+ community in the American Southeast.

On offer here are eleven of the scarce first 17 issues of TFP, spanning October 1979 to July 1980. The “*Editor Emeritus*” for each issue was listed as “Hildy Johnson,” Baxter’s clever tribute to the main “ace reporter” character of Broadway play (and 1931 film) *The Front Page*. That film was the inspiration for *His Girl Friday*, released in 1940, which used the same plot but switched Hildy’s character from a gay man to a straight woman.

Each issue was filled with North Carolina and national news covering legal issues, acts of Congress, marches and protests, advancements (and regression) in civil rights. The paper also covered lifestyle, entertainment, sexuality and venereal disease. There were music and book reviews, social calendars, and a plethora of fantastic illustrated advertisements for local gay-friendly bars, clubs, churches, art galleries and bookstores. TFP ran small cartoons and photographic images revealing noteworthy players in the fight for gay rights such as Captain Robert Coronado, who was dishonorably discharged from the United States Air Force for “*consensual sodomy with an Army enlisted man*,” and the North Carolina winner of the “*Man of the Year*” contest. There were reports connecting gay rights to immigration, the Holocaust and the press, as well as headlines covering a memorial held for Harvey Milk, actions of the National Gay Task Force, the “*Christian right*” and the “*Morality*” march on Washington. While most of the issues were printed and folded like a standard newspaper, four were printed to include a full-page illustrated ad on the rear cover, including two with photographic images of half-dressed men. The issues also ran directories of groups and services as well as classified ads.

A fantastic trove of news, activities and resources available to the North Carolina LGBTQ+ community. OCLC shows 19 institutions with holdings of *The Front Page*. Checking individual catalogs revealed that only five institutions have all of the first 17 issues (and at least three of these appear to be bound volumes). There is also one other institution with issue no. 7, one with no. 12, and two with nos. 14-17. **\$1750 [7847]**



42. [Maps][Politics][Women]

Lyle, Dr. Annie G[alloway]/Rice, Archie. **Political Sentiment Map Of United States: What Politicians Don't Know.** N.P.: N.P., 1931. 27" x 16½". Single sheet poster. Very good plus: folded as issued; one tiny tear at an intersection's edge; lightly toned with a few faint stains.

This is a rare campaign poster analyzing the results of the 1928 presidential election. It was created by two of Herbert Hoover's college classmates, Dr. Annie G. Lyle and Archie Rice, and includes statistical tables, a vividly colored map and insights into Republicans planning the 1932 campaign.

The 1928 presidential election was fought between Democrat Al Smith, Governor of New York, and Republican Secretary of Commerce Herbert Hoover. Hoover's platform stressed continued prosperity, lower taxes and the enforcement of Prohibition, while Smith ran on his Catholicism and open opposition to Prohibition. The result was a landslide, with Hoover winning 58 percent of the popular vote and 444 of 531 electoral votes.

This poster was created by Annie G. Lyle and Archie Rice, both of whom graduated with Hoover in Stanford University's "Pioneer Class" of 1895. Lyle was one of the first women to attend Johns Hopkins, earning her medical degree in 1902, and was a prominent physician in San Francisco. She was frequently quoted in newspapers, lectured on the importance of women's and children's healthcare, and co-founded and served as first physician of the San Francisco Juvenile Court. She was also a Republican Party campaign worker, supporting Hoover during both his presidential campaigns. Rice was a journalist and founder of the *Stanford Daily*. The poster features a thematic map of the United States, showing counties that voted for Hoover in red and those for Smith in black. Shading was also used to differentiate counties where the contest was relatively close, with the winner receiving 50-55 percent of the vote, from those won by 55-80 percent. The map reveals Hoover's domination across the country, with the exception of the South.



Below the map, Lyle and Rice analyzed with strong arguments for national Prohibition and provided a wide range of data and voting patterns across the country. A table of election results, entitled "Partisan Power, Intelligence, and Prejudices in Each State," revealed demographics based on rates of illiteracy, Ku Klux Klan membership, voter turnout and car and radio ownership. Other data provided a look at "The Fluctuating Danger Zone" (what we would now call swing counties) and "Classes of People in Each of Four Regional Groups," which highlighted racial and religious differences across the country. A section entitled "Wet-Dry Tests" argued that the Democratic National Committee was "financed by and heavily in debt to a little group of wets in that small coastal region between the Potomac River and the Canadian border, an area that contains 68 percent of all the aliens in the United States, 71 percent of all the Jews, and 50 percent of all the Catholics." The authors posited that high turnout, particularly by women, would help ensure a Republican victory in 1932, and alleged that the "Democratic Chances of Victory" in the next election would be slim.

A rare relic of Prohibition-era politics. OCLC shows two holdings. **\$750 [7345]**

43. [Mexico]

Waite, C[harles] B[etts]. **[Group of Photos of Mexico].** Mexico: [1890s-early 1900s]. 30 loose photographs, all but a few measuring 5" x 8 1/8"; most captioned in the negative. Generally very good, several photos with creases and/or small chips.

This is a collection of professional photographs depicting Mexico in the late 19th and early 20th centuries. 24 of them are by C.B. Waite and four are by Winfield



Scott. Waite was born in Ohio in 1861 and moved to California at the age of 20. He became a sought-after landscape photographer, with commissions from rail companies to photograph Arizona and New Mexico. He opened a studio in Mexico City in 1897. He then traveled the country, documenting people, archaeological sites and landscapes with his works ending up in a number of books, magazines and periodicals. Scott was a hotelier-turned-photographer who spent six months in Mexico in 1888 then lived there from 1895 to 1924.

Approximately two thirds of the photos show local peoples, with several of them occupational. One great shot shows a group of mostly women and children surrounding another woman cooking entitled "*Street Breakfast in Mexico.*" Another shows "wood carriers," men walking with huge bundles of branches strapped to their backs. We see a small group of people in tattered clothing with large clay containers at a water fountain, another of a barber cutting a young man's hair. There's also a fantastic shot of women sorting coffee beans and a group shot showing matadors in full costume. Another shows vendors approaching a train with their wares, with passengers leaning out of windows to inspect and there's an amazing image of men standing outside a Pulque shop. Another exceptional image shows a kneeling woman wearing a crown of thorns and giving penance.

The other photos depict architecture, scenery and street views in a variety of areas, with several also showing the local populace. These include two of the Scott photos which depict Guadalajara including a hospital and another shows a waterfall at Juanacatlan. There's a shot of a huge organo cactus, another of the Cortez palace in Cuernavaca and one of a suspension bridge in Chietla. We see a theater in Juarez, a man standing in front of a field of sugarcane and a birdseye view of Pachuca.



A lovely collection of exceptionally well composed images of Mexico. **\$1350 [6743]**

44. [Native Americans]

[Photographs of the Heard Museum Indian Fair]. Phoenix, Arizona: 1969. 24 contact sheets each measuring 8" x 10", with a total of 196 images; three 8" x 10" photographs are also included. Most images measure 3" x 2½". Generally near fine or better; five of the contact sheets are trimmed and missing a few images each.

This is a collection of photographs related to an art fair and other events at the Heard Museum in April 1969. The museum was initially founded in 1929 and closed for eight months beginning in the summer of 1968. It reopened with a gala on March 29, 1969. Per contemporary news accounts, that reopening coincided with "*a 10-day celebration featuring dances and arts and crafts displays by tribes from the United States, Canada and Mexico.*"



The photos here document the events of the celebration with all but a few showing Native Americans and/or their art. Approximately 85 shots are devoted to an arts and crafts fair where we see Native Americans exhibiting their works for sale. Identified vendors include Navajo Community College and Philip Cassadore. Cassadore was a musician who made several records related to Apache songs and music. Other images here include a sand painting demonstration, a woman weaving a rug, and several show Native artists sketching or painting.

The non-art show images show Native Americans in traditional clothing participating in dances, some show an awards ceremony, and others show some of the smaller events of the festival. The three 8x10s each show a Native American in traditional clothing.

Terrific images of an under-documented Native American event at the Heard Museum. **\$750 [8113]**
More images may be seen here: <http://tinyurl.com/4che8j4z>



45. [Native Americans][Art][Book Illustration]

Battles, Asa. *[Collection of Original Art by Native American Artist]*. [Denver, Colorado?]: 1973-1983. 45 pen and ink and/or sharpie drawings on 25 pieces of paper or artist board, six of which are matted and 16 of which are signed. Dimensions range from 4" x 6¾" to 11" x 14", with the largest matte measuring 16" x 20" and most pieces 8"x10" or larger. Generally near fine or better.

This is a collection of artwork, some of which was used in published materials, by a Native American artist, Asa Battles. Battles was born in Buckeye, Arizona in 1923 and attended school there. While one source listed Battles with Cree heritage, most show him as Choctaw. He served in World War II and was decorated for his participation in the Battle of the Bulge. Battles was a painter and book illustrator and was especially well known for his scratchboard drawings. He had a studio in Denver where he executed many commissions including for the National Parks Service, Denver Public Library, Red Cloud Indian School, Sioux Indian Museum, University of Wisconsin and Pratt College. He won a number of awards in the 1970s including the gold medal at the Bicentennial Century of Western Art exhibition in 1976 and first place at the 33rd American Indian Art Exhibition at Philbrook Art Center and Museum in Tulsa in 1987. He also demonstrated and participated in shows at the Denver Museum of Natural History from 1980 to 1987. He is listed in Lester's "Biographical Directory of Native American Painters," and passed away in 2005.

Known for his historical accuracy and realism, Battles told an interviewer in 1986 that he'd studied over 400 books on Native American culture such that his illustrations would be authentic. He illustrated, at a minimum, three books by Nancy Petersen: "People of the Old Missury", "People of the Moonshell" and "People of the Troubled Water" as well as at least two books by Jamake Highwater, "Fodor's Indian America" and "Ritual of the Wind."

With a few exceptions the drawings here all depict Native Americans and at least 26 were used in published works. One is from "People of the Old Missury," and shows a mounted member of the military being led by a Native American man. Another large drawing is from an unidentified publication and shows a long canoe in choppy waters paddled by five men. There are 24 smaller (4" x 3½") drawings on six pieces of artist board, all of which were used in "Ritual of the Wind." A copy of the first edition of the book is included and its jacket stated the book was about examining "the aura of sacredness that surrounds American Indian rituals and their correlation with the entire life process of Indians." Two of

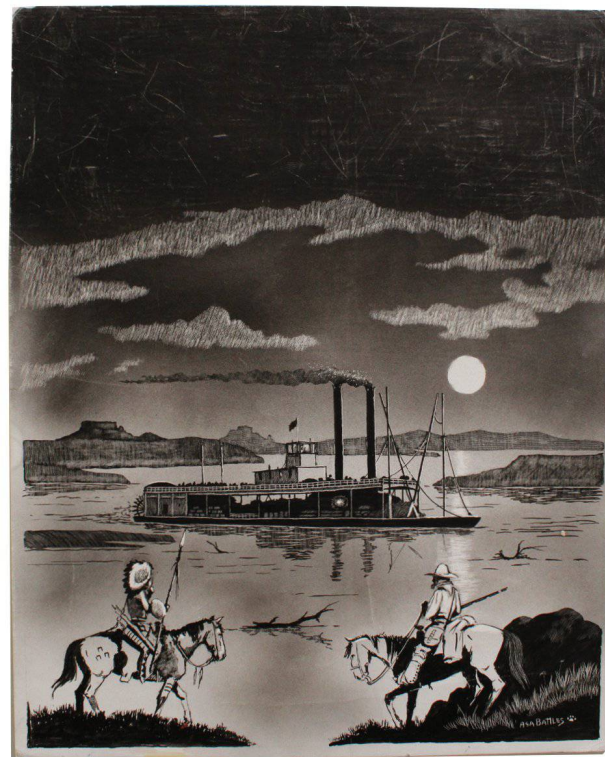
the panels have the original tracing paper overlays showing captions and proposed page numbers; the illustrations in the book are exact reproductions, but the page numbers are a little off. Most of these drawings involve action and/or relate to ceremony, and we see Native Americans dancing in a circle, a man performing a dance with a watermelon and an archer in the process of using his bow.

Other drawings include an exceptional image of a man wearing a wolf's head and a great scene showing groups of Native Americans moving on the Plains. Two large drawings have been triple matted and show Spanish clergy with Native Americans. Each matte is titled by hand, respectively, as "Father Escalante" and "Father Benavides." These also may have been intended for book illustration, or may have been part of a series related to the settlement of California.

As mentioned earlier, Battles was well known for his scratch-work and the fact that he regularly taught the craft. The collection includes one example of scratch-work, a stunning 15" x 12" image of a riverboat at night, with moon and clouds in the background, and a mounted Native American man and settler in the foreground.

A compelling collection of an important, but lesser known, Native American artist and book illustrator. **\$3850 [7883]**

More images may be seen here: <http://tinyurl.com/2jjit3me>



46. [Native Americans][Education][Indian Boarding Schools]

[Seven Volumes of the Native American Yearbook] Tse Yaaniichii. Rehoboth, New Mexico: Rehoboth Christian School, 1957-1966. 10¾" x 8¼". Embossed faux leather over boards. Each pp. 60 + 12-18 pp. advertisements at rear. Generally very good plus: a few small scuffs, stains and light dust-soiling to covers; internally fresh with copious autographs and inscribed messages.

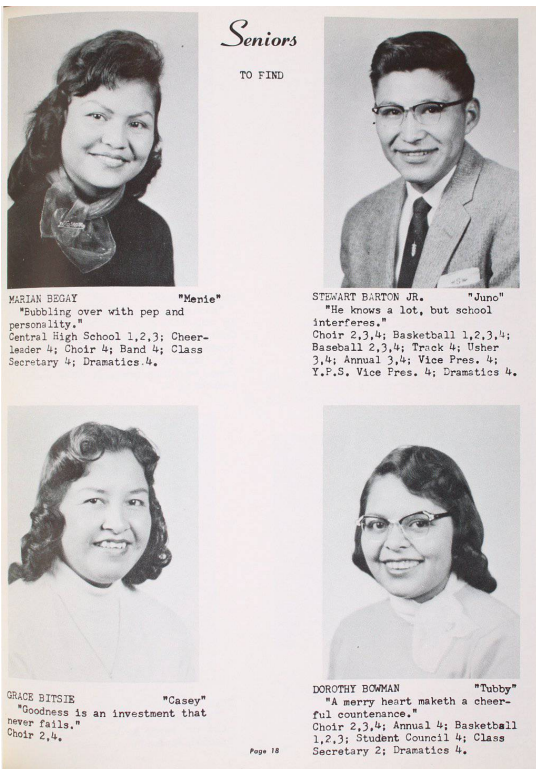
This is a run of seven yearbooks of the Rehoboth Christian School (RCS) in Rehoboth, New Mexico. RCS was founded as the Rehoboth Mission School in 1903 by Christian Reformed Church missionaries to the Navajo and Zuni people. Its first pupils were six Navajo children, ranging from five to eleven years old, and by 1917 there were 100 students. In its early years as an Indian boarding school, the children were taught to deny their native culture and forbidden to speak in their native tongue. A high school was added in the 1940s and by 1985, enrollment had grown to nearly 400 students, most of whom were Native American, predominantly Navajo. In 2002, the school's then-executive director, Ron Polinder, was quoted as saying, *"We came here 100 years ago with some cultural arrogance, expecting Native American people to become like white people."* Courses in the Navajo language were added to the curriculum in 2002 and, per its website, the school is now *"committed to respecting Native culture and language."*

These yearbooks document the RCS classes of 1957, 1959, 1960 and

1963 to 1966. Several had photographically illustrated end papers revealing the campus and the New Mexico desert expanse; the Dutch-born missionaries had chosen the name Rehoboth because it means "plenty of room."

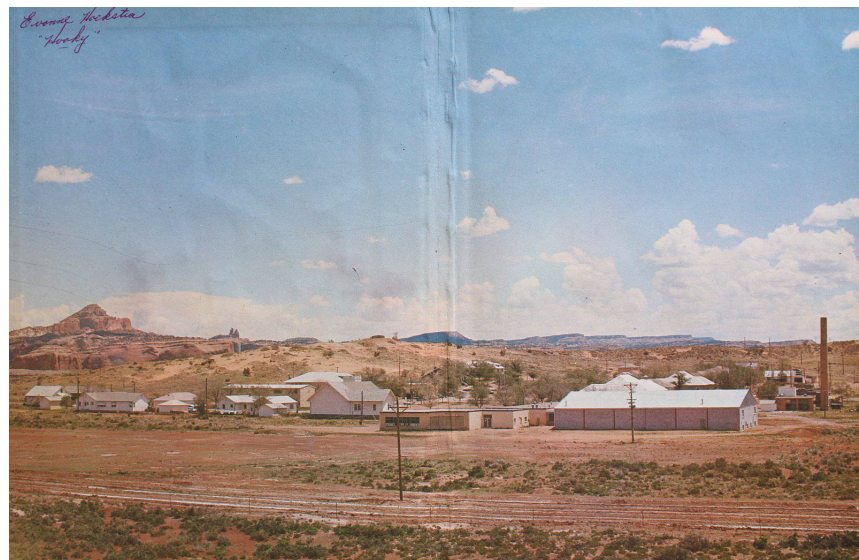
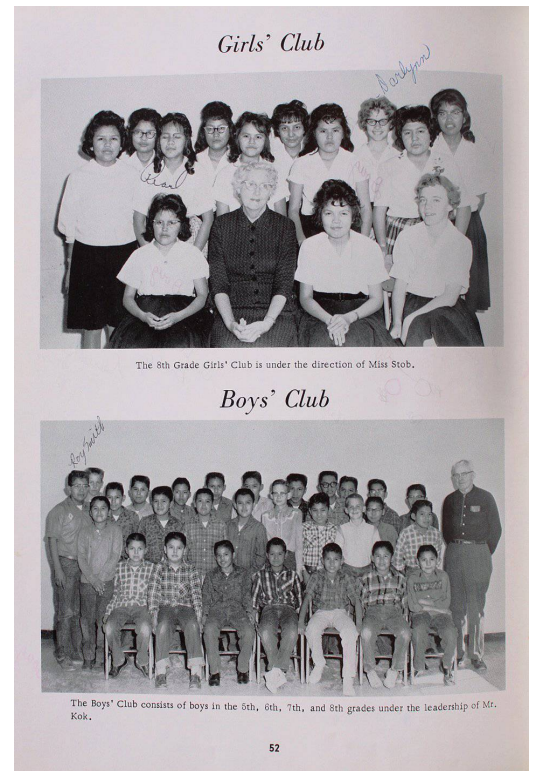
The books lean heavily to the religious; the 1963 issue featured nine full pages dedicated to sheet music of psalms, and *"Chapel"* as a student activity was given a main focus in each book.

The annuals reveal large portraits of faculty, staff and the members of the senior class, complete with students' nicknames, quotes, clubs and activities. There are identified smaller portraits of pupils in the first through eighth grades, as well as the three underclasses of the high school. Great images of student life display the gym in use, along with *"a typical day"* with time for *"learning," "worship," "chow," "practice," "study"* and *"relaxing."* Pages are dedicated to sports and clubs such as Student Council, the *"Voice of Christian Youth,"* cross-country track,



cheerleaders and basketball, including score listings. We also see RCS' vocational side: *"High school boys are shown in these pictures working on their details. The boys help the industrial workers of Rehoboth. They dig ditches, burn weeds, visit the dump every Saturday and other things which will improve the campus. Detail is a part payment for our tuition."* There are also a few shots of the future *"Career Girls"* working on their own details. The 1965 book featured several medieval castle-themed illustrations and photographic images, positing that *"We are constantly building an imaginary castle all through our lives. This castle must have a strong foundation. We are grateful to Rehoboth for the aid it provides in building this foundation."* Each book had a plethora of advertisements, many of which were illustrated, for local shops and services.

A fantastic collection of yearbooks revealing a Native American Christian boarding school in New Mexico. No issues of this annual were found in OCLC. **\$3000 [7999]**



47. [Native Americans][Education]
[Indian Boarding Schools]
[Six Scarce Issues of] *The Indian Leader*. Lawrence, Kansas: Haskell Institute, 1934-1938. 10³/₄" x 7³/₄". Stapled wrappers. Pp. 32-55. Publication sequence: **Commencement Numbers:** Vol. 37, No. 40 (Jun 8 1934); Vol. 38, No. 37-38 (May 24 1935); Vol. 40, No. 37 (Jun 18 1937); Vol. 41, No. 36 (Jun 17 1938); **Fiftieth Anniversary Homecoming Souvenir Program** (Nov 10-12 1934); **Fiftieth Anniversary Number:** Vol. 38, No. 11-12 (Nov 23 1934). Generally very good or better: some light spotting and staining to wrappers, two with inked name of former owner; a few small stains, scattered light spotting and creases.

Together with:

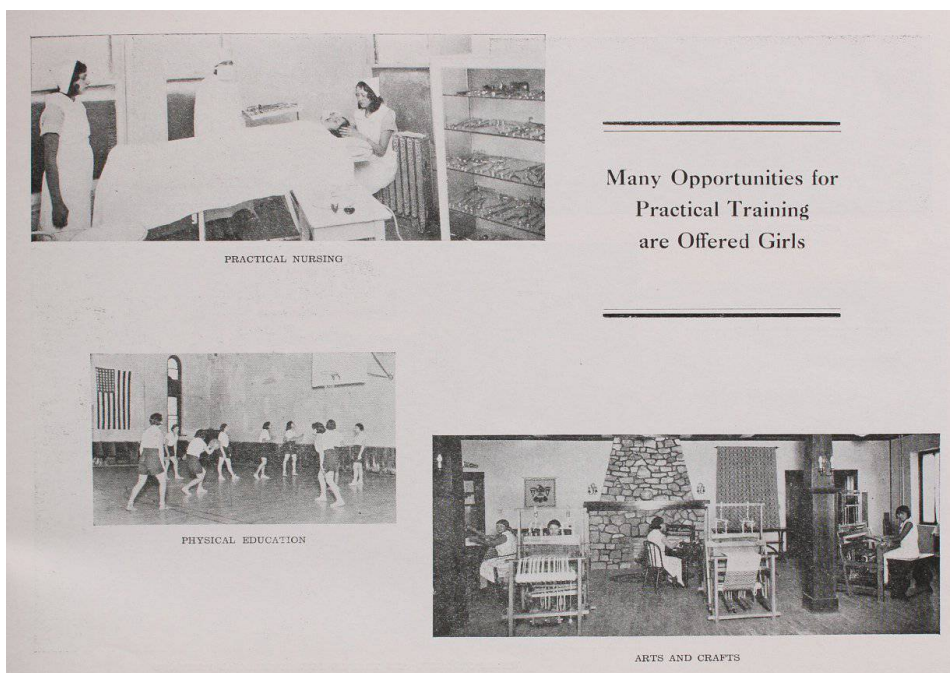
[28 Pieces of Ephemera Related to the Haskell Institute]. Lawrence, Kansas: [circa 1930]-1938. Items range from 5" x 2" to 7³/₄" x 10³/₄". Generally very good.

This is a collection of rare printed ephemera documenting the Haskell Indian boarding school, as well as six scarce issues of its official news publication, *The Indian Leader*. The issues also function as heavily photographically illustrated programs for four years' commencements as well as the school's 50th anniversary celebration.

Haskell Institute was founded in 1884 as a residential boarding school for Native American children in Lawrence, Kansas. It is now a college serving members of federally recognized Native tribes known as Haskell Indian Nations University, and is the oldest continually operating federal school for American Indians. *The Indian Leader* is the world's oldest Native American school newspaper, and students from Haskell's print shop were responsible for its printing from the start. In the 1930s, Dr. Henry

Roe Cloud, a Yale graduate and the school's first Native American Superintendent, named himself the paper's editor-in-chief. The *Leader* of those years, and the ones on offer here, was known for its high quality of reporting, focusing on global current events, general happenings around Haskell and within the United States government, sports and student life, and social news regarding the school's alumni, faculty and staff.

The present issues of *The Indian Leader* are significant not just for their scarcity and physical condition, but also for their vivid documentation of specific and important school events. Four of the issues are deemed a special "Commencement Number," and serve as a combination newspaper, yearbook and graduation program for the years of 1934, '35, '37 and



'38, respectively. Also present is the "Fiftieth Anniversary Number" of 1934 and that same year's "Fiftieth Anniversary Homecoming Souvenir Program."

The books are rich with photographic images and detailed narrative, providing histories of the school, faculty and staff reports, commencement addresses, news of former students and of other Native schools and agencies. There are group portraits and lists of "Commercial," "Vocational" and "High School" graduates, identifying hometowns, tribal affiliations and placements into new fields of work. Each issue reveals student clubs and activities with a large focus on sports, including shots of teams and individual athletes, rosters, schedules and scores. There are dozens of great images of students training for new trades such as child care, cooking, carpentry, gardening, plumbing, printing and "arts and crafts." We meet the winner of "Posture Queen" three years running, the students voted "Campus Brave" and "Campus Queen," and the 1938 book has a full-page aerial shot of the campus.

The "Fiftieth Anniversary Homecoming Souvenir Program" ran a summary of the "Pageant of the Wa-ka-rusa" as well as the game's starting line-up, "Band Concert Program and Line of March For Parade." There were photos and bios of coaches and athletes, one page introducing the South Dakota competition, updates on "Former Haskell Football Stars," a few ads and lists of contributors. The "Fiftieth Anniversary Number" reported that Haskell had won the game, and there is a shot of the team in Indian headdresses. It also covered the "Throng at Haskell's Golden Jubilee," the "Potawatomi Celebration" and an Armistice Day address by Kansas State Senator Arthur Capper. Nearly every book ended with a colophon noting that it had been "put into type and printed by students in the Haskell Print Shop."

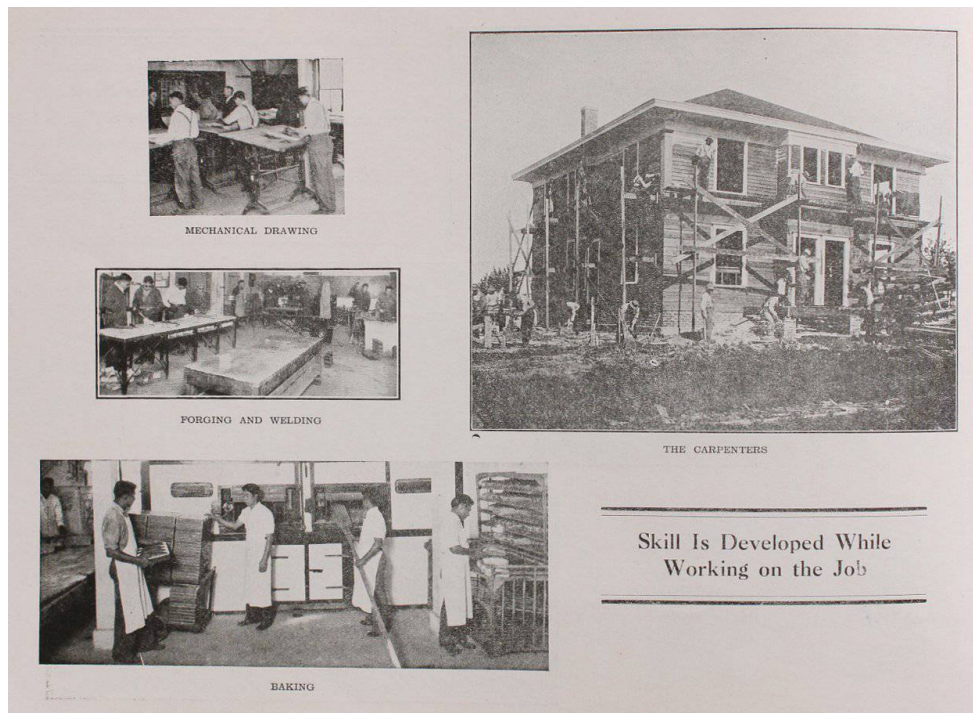


● The Indian Club

Back row, left to right, Richard Pratt, John Eosin, Walter Hamilton, Ben Naranjo, Dana Knight, Page Roy. Front row, Pete Sitting, Joanna Hauser, Mary Blackwolf, Libby Botone, Ethel Crane, Adah Bent, Clara Davis. The Indian club is sponsored by the boys' and girls' advisers. Throughout the school year just past they responded to numerous requests from nearby communities for programs in which Indian pageants, ceremonials, legends, music, and dances were featured.

teacher in Haskell's Home Economics department, Lora Mendenhall. Mendenhall had previously taught at Chilocco, and left Haskell to become head of Home Ec at the Concho school near El Reno, Oklahoma in 1939.

While *The Indian Leader* is generally well-represented in institutions, exact OCLC holdings are difficult to ascertain. We conducted a thorough search and determined that the present issues are likely to be held at fewer than ten institutions. OCLC shows two additional entries for holdings of Commencement Number issues, but none with the ones here, and we found no entries for either of the Fiftieth Anniversary issues. Similarly, we found only one holding of any of the present ephemera: a "Haskell Institute Celebrates Fiftieth Anniversary" announcement, at the Kansas City Public Library. A detailed inventory is available. \$4750 [8110]





48. [Native Americans][Photography]

Anderson, J[ohn] A[lvin]. *[Photo Album Depicting Native Americans at the Rosebud Indian Agency]*. South Dakota: 1889-1893. 6¾" x 11¼". Steel post binder with contemporary semi-wraparound enclosure made of thick wood boards, held together with a calf backstrip. 25 thick card leaves, most of which are interleaved with typing paper with a total of 50 albumen photographs glued down, one per page. Photos measure 4 3/8" x 7 5/8" and 39 are captioned in the negative, though a few are hard to read. Album very good: moderate wear, leaves a bit wavy; photos generally near fine or better.

This is an album of large photographs depicting the Sioux at the Rosebud Sioux Indian Reservation (RSIR, also known as the "Rosebud Agency") in South Dakota. The album also features some of the early work of an important photographer who dedicated his life to documenting the Rosebud Sioux, John Alvin Anderson.

According to an article by Claes H. Jacobson, Anderson emigrated from Sweden at the age of one in 1870, and his family eventually settled, in 1883, in Sparks, Nebraska, close to the border of South Dakota and near RSIR. ("John Anderson: A Swedish Immigrant and Pioneer Photographer among the Rosebud Sioux Indians" (Swedish-American Historical Quarterly, v. 60, no. 2: Swedish-American Historical Society (April 2009)). John became a carpenter as a teenager and purchased his first camera in the mid-1880s. Per Jacobson, "At this time . . . John became an apprentice to [a local photographer]. Unfortunately, no exact date has been found to confirm exactly when John took his first photographs, but it was probably around 1885." Anderson also started collecting Lakota artifacts around this time and ultimately spent forty-five years on the reservation. Over that period Anderson built a collection that led to his becoming a museum curator for its exhibition, though he sold the collection to the BIA in 1938. Per Jacobsen, Anderson's

"interest in photography on Rosebud Reservation was an important part of his life . . . there he met daily with tribal members in the store, learned to speak the Lakota language, became close friends with many of them, and developed opportunities to photograph them in his small studio or in outdoor settings. His photographs, taken between the mid-1880s and the late 1920s show not only the Sioux of the past but also what he witnessed of their daily activities in the transitional years."

Anderson ultimately issued two photobooks on the Sioux, 1896's "Among the Sioux," and "Sioux Memory Gems," published in 1929 and including poems from Anderson's wife, Myrtle.

With a few exceptions, all of the photos here depict Sioux and/or their living conditions. Per Jacobsen, Anderson recorded visiting Rosebud in May and June 1889 when the Sioux Land Commission visited for a "Great Council" with General George Crook. Crook then hired Anderson to take photos of Sioux for \$20, thereby establishing him as a professional photographer. The few dated photos here show either 1889 or 1893. Jacobson pointed out that



Anderson's existing notebooks mention that he was hanging around the reservation's corral and witnessed a slaughter of cattle in June 1889 and that in July he witnessed "*Indians . . . dancing all day in spite of the hot weather,*" allowing for the inference that some of the undated dancing and allotment photos mentioned below were taken as early as 1889.

According to Jacobson,

"The Rosebud Sioux, or Sicangu Lakota Oyate (Burnt Thigh People), or Brule Sioux, as they are also known, are part of the larger Teton Sioux group who once lived as nomads and hunters on the prairies of central North America from about the 1750s until the mid-nineteenth century . . . by the beginning of the 1880s, the buffalo had been virtually wiped out. The last buffalo hunt of the Sioux took place in 1882 and thereafter a lifestyle and livelihood disappeared. As part of peace treaties between the Sioux and the United States government, the Sioux were forced onto a number of reservations, including the one at Rosebud in south central South Dakota, and the Bureau of Indian Affairs became responsible for providing the Sioux with meat to prevent mass starvation. Large herds of cattle were driven from Texas to the reservations in South Dakota to be slaughtered in corrals . . . Between 1890 and 1915, the Rosebud Reservation was home to some 5,000 Sioux."

Approximately 15 photos relate to cattle and/or allotments. More than one shows huge crowds of hundreds, if not thousands, of Sioux on horses and with covered wagons awaiting receipt of supplies. One shows several men butchering a steer and there's a great shot of a lone woman with her horse, surrounded by dogs, with the caption, "*Sioux Squaw on way home from beef issue.*" Another shows a series of tipis in the foreground with the slaughter and issue house in the background, while several show men working with cattle in the corrals themselves.

At least ten show Sioux around their homes. These include a great shot of a woman tanning a hide, while another shows two women preparing a meal. Another amazing shot shows a family sitting outside their tipi with much of their belongings off to one side and what appears to be hides drying on wooden poles.

At least 12 photos depict dances/religious ceremonies. Two of these are captioned "*Squaw Dance.*" One shows a large crowd watching a single dancer with the caption "*War Dance,*" another with the same caption shows several dancers. One captions reads "*Sioux Indians Dancing the Omaha,*" another reads "*Scalp Dance,*" a third reads "*White Buffalo Dance.*" There's also a shot of a log and mud structure captioned "*Sioux Indian Dance House.*"

Other images include the Sioux mounted police force and a great birdseye view of a large swath of the reservation. One, with a caption, "*Modern Indian Village,*" shows several buildings made of cut logs alongside a few tipis.

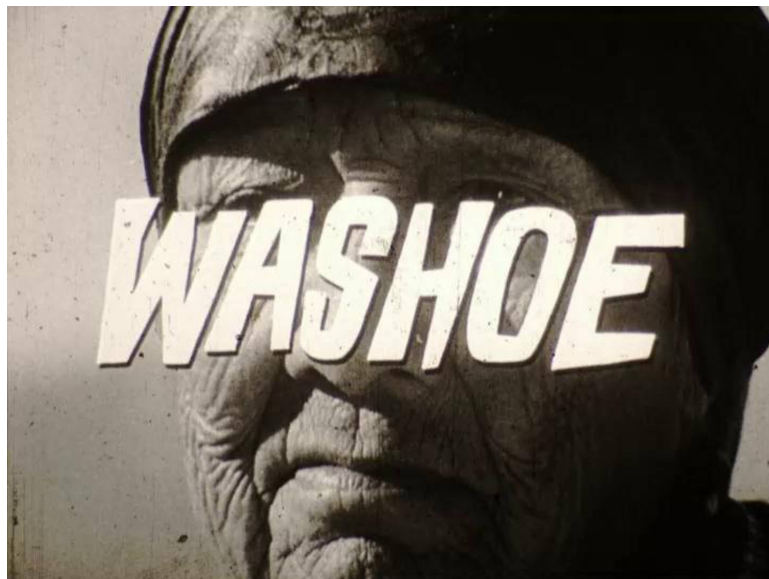
The Nebraska State Historical Society has a collection of Anderson Rosebud photographs but they are otherwise institutionally rare and a collection of 22 photos sold at Cowan's in 2020. Exceptional images documenting the Sioux during a significant time of transition at Rosebud and taken by a photographer who spent much of his life preserving their culture. **\$23,500 [7957]**

More images may be seen here: <http://tinyurl.com/26k4ukw2>

49. [Native Americans][Women]

Pataky, Veronika. **Washoe [A 16mm film].** Indian Colony, Dresslerville, Nevada/Santa Barbara, California: Western Artists Corporation, 1968. Two 12" diameter reels of 16mm black and white film. Approximate running time 55 minutes. Very good or better.

This is a fantastic 16mm film, that we had digitized, which showcases the Washoe Native American tribe outside Dresslerville, Nevada. A peaceful, respectful documentary, the footage reveals tribal customs, rituals and celebrations and strives to promote understanding and appreciation for the Washoe culture and ways of life. The film was written and directed by a woman with a creative and storied life, Veronika Pataky, and has an emphasis on women's contributions to the tribe as well as special moments in a young Washoe girl's life.



Veronika Pataky was born in Budapest, Hungary in 1918. She studied music, art, theater and dance at the University of Dresden, was active on the stage in Budapest and Vienna, and founded and directed the Magyar Peasant Theater. She came to the United States in 1934 as a dancer in the company of Mary Wigman, famed pioneer of modern and expressionist dance, and stayed in San Francisco to marry German-born pianist and composer Otto Bostelmann. Pataky was the assistant director of noted theater director Max Reinhardt's *Everyman*, taught choreography at his school in Los Angeles, and had lead roles in several Hollywood films. In 1953 she was hired to direct a program for the state of Nevada, where she became interested in Native tribal customs. She spent over ten years visiting with the Nevada Washoe, working to raise funds to make her film, which was finally shot in 1966. A review from *American Anthropologist* (Vol. 69, No. 5, October 1967) shared that:



"The film had a remarkable warmth and sensitivity for Washoe life. All activities are shown in a leisurely manner, at length, which is how the Washoe live them . . . This sensitivity is not an easy quality to capture in any film, let alone a documentary. Miss Pataky has achieved it because of a long acquaintance with the Washoe . . . From the beginning, the Washoe were enthusiastic about having a film made. The older generation looked upon it as a chance to record customs that they were aware might one day disappear. The film was shot in two weeks."

The film captures day-to-day activities of the Washoe on their Nevada reservation, with long,

lingering, black and white footage highlighting the tribe's enduring traditions in spite of modern developments. It shows elders conversing, women weaving and bathing a baby, children playing with tires and running to catch the school bus. Background sounds include tribal chatter, music and children's laughter, accompanied by the narrator's peaceful drone. *"They never seem to rush, or hurry,"* he intones. *"They are Indians. American Indians. They are of that race of men who originally inhabited this continent."*

A main focus of the film is the traditional pine nut ceremony. There is incredible footage of the Washoe women playing the hand game as part of the ritual, which *"has traditionally been a betting game, with the women doing their own betting."* The women sing and make music with sticks, while the men lead their own game in another part of the sagebrush expanse. We see the Washoe dancing around the fire under the stars: *"Always from left to right, always clockwise, from east to west, moves the circle . . . They are the circle. Life is a circle. There is no word for goodbye. He who goes will return. The dance goes on."* The narrator translates the leader's speech, with messages of being good to the children and to each other, and continuing to pray to the creator: *"This the young will remember and pass on to the next generation."*

The film also highlights a tribal girl, Elda's ascent into womanhood: *"The advent of puberty is an important event with*

the Washoes and they celebrate it." We learn of the "feats of endurance" Elda must perform to strengthen her for her life as a woman – weeding, bending down close to the earth and walking great distances: "She has inherited the light walk of her ancestors." There is lovely footage of the women preparing at the river for the ceremony's midnight supper: "This is the way the food has always been prepared, in a moving, living stream of water, which gives the food a fresh, sweet taste and fills the soul with quietude and peace." We see the women all taking part in the ritual, hear them singing and bidding farewell to Elda's girlhood, sharing in the momentous occasion – "On and on they dance like one big family."

Pataky went on to teach an extension course, "The Art of Film Making in Practice," at the University of California, Santa Barbara. A university newsletter called her a "noted Santa Barbara film producer and writer" whose "films have dealt extensively with the lives and living conditions of American Indians . . . the course will culminate in making a film documentary on Native American life." With her husband, Pataky founded the Western Artists Corporation, responsible for the production of this film.



A stunning work celebrating the lives and customs of a Native Nevada tribe. OCLC shows one holding of the film on VHS tape, and one on DVD. The first five minutes of the film may be seen here: <https://tinyurl.com/35nk9j5z> **\$2500 [1782]**

50. [Native Americans][Women][Nursing][Arizona]

Cunningham, Clara H. **[Photo Album of Nurse on Hopi Reservation.]** Oraibi, Arizona: 1930-1931. 12" x 10". String tied cloth over boards. 36 pages with 59 black and white photographs, six pieces of ephemera and 15 postcards all adhesive mounted. Photos measure from 2¾ x 3½" to 3 5/8" x 5 1/8" and nearly all are captioned. Book good plus with moderate wear and staining to boards; some chipping to leaves; contents generally very good plus or better.

This is an album compiled by a Clara Cunningham documenting her time as a nurse among the Hopi in the early 1930s. As of 1925, Clara was a member of the Army Nurse Corps and as of 1930 she was working for the United States Department of the Interior [USDI] at Oraibi. A 1931 USDI publication listed her title as field nurse, showed she earned \$2,000 per year and that she was from Pennsylvania.

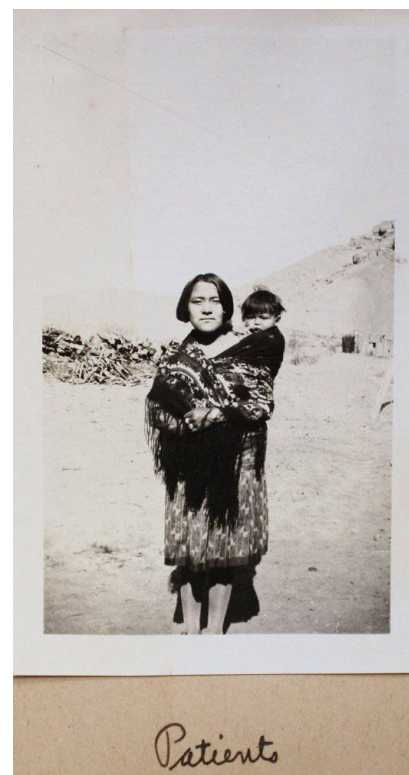
We also know Cunningham was a nurse at Oraibi as the album begins with a 1930 TLS to her from Elinor D. Gregg who was then the Supervisor of Nurses for the USDI. Gregg was a pioneer in industrial nursing and established the public health division of



the American Bureau of Indian Affairs.

She later published a book, "The Indians and the Nurse." The letter mentions preparation of a general order in response to a letter from Cunningham regarding "difficulties" at the reservation. The letter has a short ANS from Gregg as well.

Save for one page, this well captioned album is devoted entirely to Cunningham's time in Oraibi. There appears to be a few photos of Clara herself as well as several pictures of her home and other buildings on the reservation including the





a Navajo family -
The boy just came
home from boarding school -
You can tell by his hair.

doctor's office. There are also several great shots of the town of Oraibi including street scenes.

At least 27 photos show Native Americans including participants in a May Day celebration and several wonderful vernacular images of families on the reservation. Several show patients, a great shot shows women doing laundry with a cauldron and one shows a hogan. Four images depict dancers performing the Hopi Snake Dance. Ephemera includes another letter to Cunningham from the USDI as well as a chalk drawing of a kachina doll.

A terrific album of a nurse's experience at an Arizona Hopi reservation. **\$1800 [6798]**

More images may be seen here: <http://tinyurl.com/6jsrmkrn>

51. [Oil Industry]

McLean, H.A. ***A Series of Pictures In Sort of Chronological Order of a brief quest for a Fortune by a young man from Missouri.*** [Manuscript Title for Scrapbook of an Oilman]. Mostly

Oklahoma: 1921-1927.

9" x 13 1/4". 77 loose leaves of blank oil well contracts converted into a scrapbook with 71 black and white photographs inserted into slits and 47 news clippings pasted in, all rectos only;

approximately 20 items of ephemera laid in as

well. Most photos measure at least 3 5/8" x 5 5/8" and all are captioned Leaves toned and dustsoiled, photos generally very good or better.

This is a heavily captioned and narrated scrapbook with a manuscript title page that gives a good explanation of what this is: documentation of one man's quest to get rich in the oil business. It's filled with images of oilmen working the fields hoping to secure black gold.

The first 33 leaves consist of original photographs and narrative captions. The book begins with photos of an oil derrick and a gusher, respectively, with the captions, "I helped raise the money in K.C. to drill Wild Cat well in Oklahoma. They struck some oil in shallow well territory." The next page has only text, "I decided to go to Okla and throw in my lot to find oil myself. So without any capital I dropped off the train in Tulsa and began to look for a lease. I was just married—had a wife—no money—no friends—and as a complete stranger."

*A Series of Pictures
In sort of Chronological order
of a brief quest for a fortune
by a young man
from Missouri*

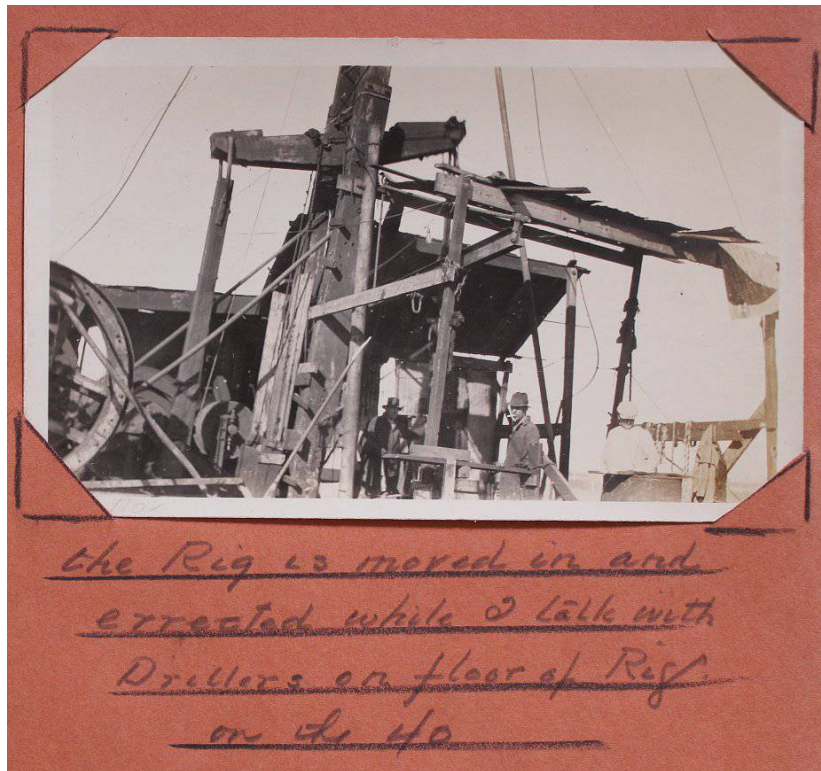


McLean then included two panoramas of oilfields, one in Wichita, Kansas, the other showing operations at a Palson Farm that was owned by an Empire Oil and Gas Company. Those were followed by a page of text which read,

"I formed a plan, secured a lease, wrote the contracts, drew the maps and blue prints and started out to raise \$30,000 to drill my first well. This lease is on 80 acres near Tulsa and is my first tract. I secure an office and gradually furnish it complete with \$3000 of equipment, maps, etc."

The photos then show the step-by-step construction of derricks on that lease, the purchase of piping and visitors to the project. We next learn that this project led to a dry hole, which led to,

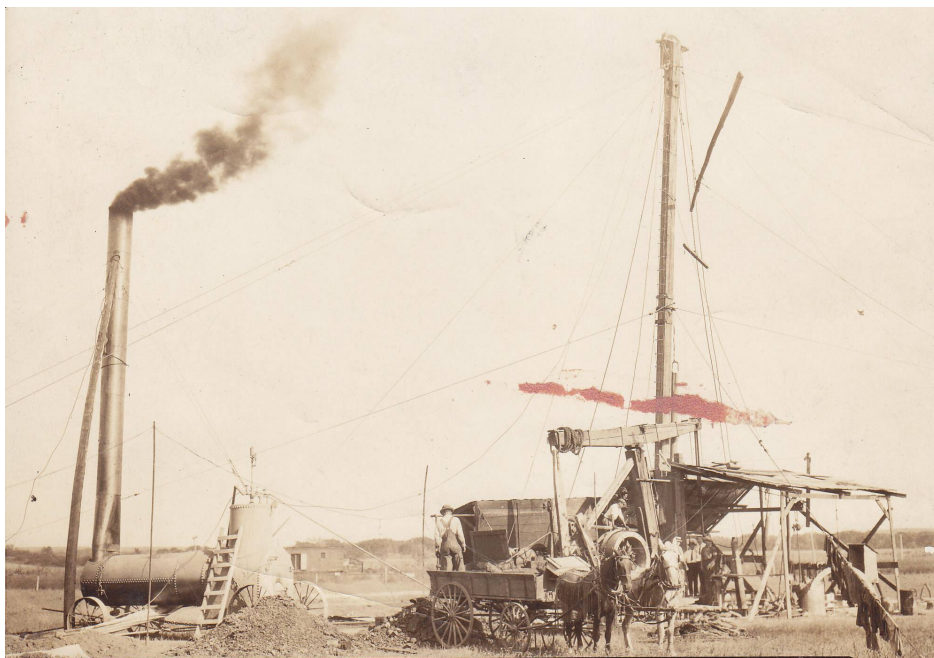
"the start of a New Deal. I formed a new plan as quick as my 1st well was dry. I decided to drill 9 wells on the land of Average Basin and raise \$300,000 within 10 days. I had contracts written, maps drawn and most of all my old associates again with me in the new plan, but I needed more capital and decided to go east to Cleveland, Cincinnati, etc. and other parts of the country."



The photos and narrative show McLean secured an 80 acre lease and he's seen with some of his Nebraska investors. Along with fields of derricks we see tanks, heavy equipment and laborers working to extract oil. One series of photos shows a contractor "moving his rig and the rig being erected and getting ready to drill." Another attempt drilled to 2472 feet and that was also dry. He then secured a different 40 acre lease as well as a lease on some town lots, and raised more associates and more capital and increased his office space. Finally, on one of the town lot leases, "I inspected a deep test that found gas and discovered it beginning to make oil—later another deep test struck a gusher, and the rush was on." He next "closed a deal with drilling contractors to drill on the lots and rush casings to the locations." A couple of photos here show the unloading of the casings, and more show the well being built, step by step, only to learn "the 1st well on the lots was lost by contractors at 1510 feet, a new location was blasted out, the rig was skidded and a new well started." Finally, a well started to produce and we see photos of McLean and some of his associates around the producing well as well as the process of connecting the well to oil tanks.

McLean then shared and illustrated the story of attempts at production on the 40 acre lease, only to discover it was also dry. What followed were other attempts and other drilling escapades, as well as successes and his expanding oil business including the purchase of producing wells and more.

The final 24 leaves tell McLean's story via news clippings and the collection also includes nine leases and/or well contracts, all of which were executed between McLean family members. There's also some McLean promotional materials including circular letters and a promotional flyer.



A remarkable album, worthy of publication as crafted, and with many original photographs as well as marketing material and contracts related to McLean's ventures. **\$2500 [3702]**
More images may be seen here: <http://tinyurl.com/bdf9mfen>

52. [Outlaw Motorcycle Clubs]

[Collection of Photographs and Clothing Related to an Outlaw Motorcycle Club]. Mostly Georgia: 1974-1984. Eight commercial photo albums with mylar-covered gummed leaves containing a combined 969 color photos + large embroidered riding scarf, four jacket patches and a painted, heavily used helmet. Most photos measure approximately 3½" x 5" to 4" x 6" and around fifteen percent or more are captioned on versos. Generally very good plus or better, one of the albums good only due to water damage, a couple of albums a bit grubby as well; photos generally near fine or better.

This is a collection of nearly 1,000 photographs and a few other items compiled by an outlaw biker from Georgia. Someone self-identifies in one of the albums, and there's a pistol license as well as an addressed envelope with the same name, but we can't be sure he's the compiler. At least two albums are from 1976 and 1977, and a lot of the photos in those albums involve members of The Outlaws; the other six albums, as well as the patches and helmet, focus on the Remaining Few South Georgia (RFSG) chapter. The present incarnation of RFSG may not be the same as those shown in these albums, but The Remaining Few exists today as a non-profit established in 2009 and its Facebook page shows many examples of philanthropic rides for noble causes. The groups shown in these albums may have had a philanthropic side as one photo implies they participated in a toy drive,



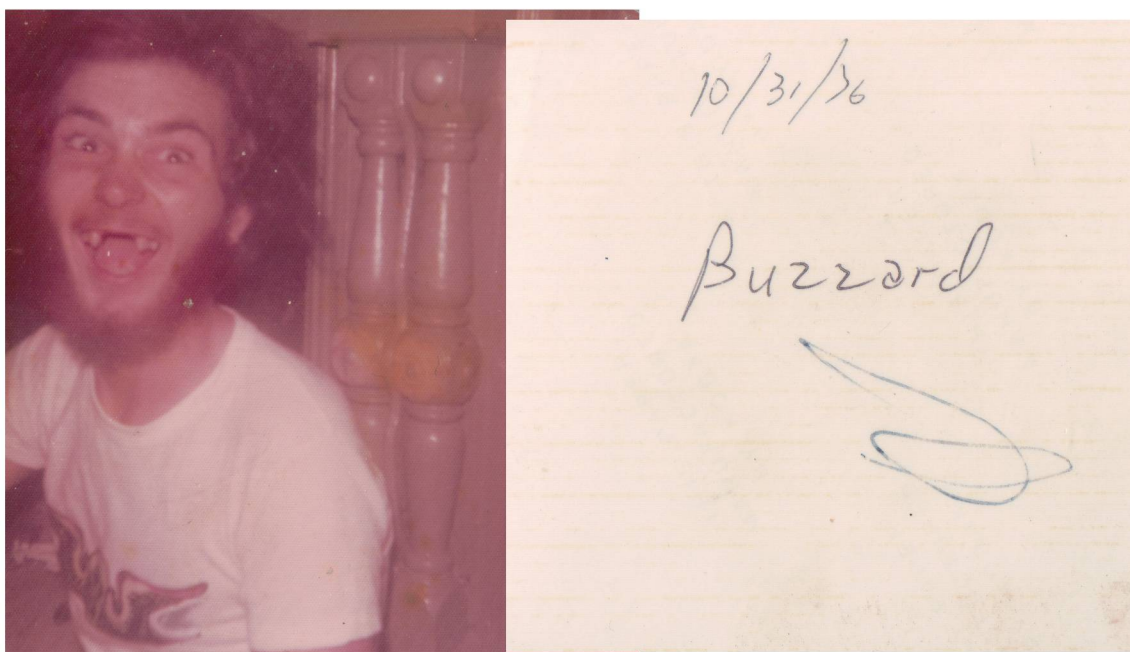
but these albums depict nothing but riding, rallying and partying. And funerals—there are at least four different series showing members gathering at tombstones or freshly marked graves.

Many photos show members hanging around a clubhouse. They are heavy in partying images, but also show members relaxing, playing pool and simply acting silly. Close examination of the walls of the clubhouse can provide a lot of insight into the ethos of the club as we see a lot of Nazi and Confederate imagery and there's a bunch of handwriting on the walls to be read. There are also many shots in the woods where they held campouts and cookouts. We see members passed out, and treated appropriately with varying degrees of magic marker on their faces, and at least two show a man with his penis out over the head of a snoozing fellow biker.

Many photos show female members, sometimes seen wearing jackets reading "Property of" a particular motorcycle club. At least 25 photos show nude women including a series where several of them are dancing fully nude inside a clubhouse. A

couple of these include body paint.

A bevy of images show individual bikes, treasured tattoos and several show the act of tattooing. One great shot shows a



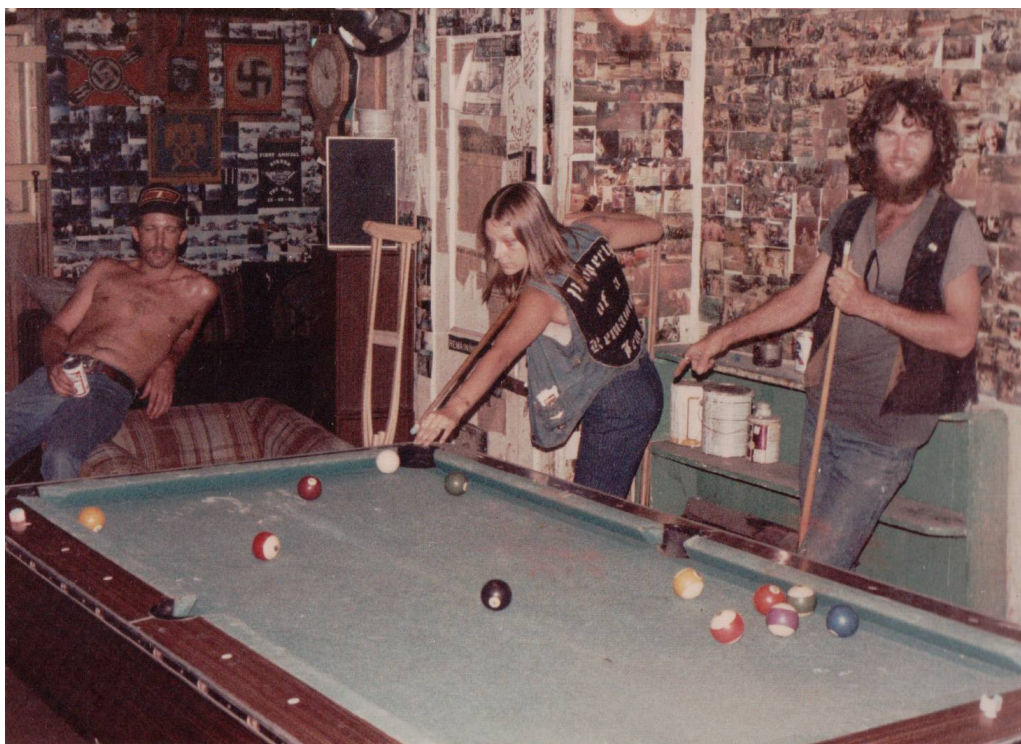
member whose back is completely covered in ink. Images at rallies (one of which is identified as “Southern Jam” in June 1984) include shots of other outlaw motorcycle clubs as well as rides all over Georgia. One album has around eight great intentional multiple exposures and there's a series showing a small outdoor music festival, possibly showing Willie Nelson performing and including three images of Jimmy Carter. Another series shows members skinny dipping.

Some photos are captioned verso, though we've only lifted a few and have little idea of the total—a reasonable estimate is around 100 or so have captions. Often it's simply a date, but some have a little more detail, and some listed member names such as “Spider,” “Paranoid,” “Buzzard,” “Lazy,” and “Gorilla.”

The collection is accompanied by a helmet, scarf and a few patches. The helmet is fantastic: it's colorfully painted with the logo of the Remaining Few and shows signs of heavy, heavy use. The large black and orange scarf is embroidered with “RFFR” and presumably the former owner's initials. Also included is a middle insignia embroidered with multicolored threads, top and bottom rockers and an embroidered small “M.C.” patch.

A large trove of images, with some artifacts, shedding light on the inner workings of outlaw bikers in Georgia during the mid-70s and 80s. **\$7500 [7913]**

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



53. [Philippines]

Fee, Darlington. *[Photo Album Depicting the Philippines with an Emphasis on Siasi.]* Japan and Philippines: 1900. 12¾" x 7¾". Brown cloth over boards ruled ledger book. 49 leaves with 79 black and white photographs adhesive mounted and another 12 laid in. Photos measure from 2½" x 3¼" to 4" x 7¾" and most are captioned. Book good: backstrip perished, boards partially detached but held firmly by cords; some loss of cloth to covers; leaves a bit wavy and a few are detached; photos generally good to very good or better.

This is an album depicting life in the Philippines, focusing on Siasi, compiled by a Darlington Fee who was the deputy collector of customs in Siasi and may have been from New Richmond, Ohio.

The beginning of the book is taken up with around 15 photos aboard the S.S. Doric as it made its way around Japan, but also includes a great shot of the entry to Nagasaki Harbor, one showing women riding rickshaws in Nagasaki and another showing statues of gods in Kobe.

After that there are a little over 50 photos devoted to the Philippines, most of which were taken around Siasi, though a few show Jolo as well. Fee was stationed at Camp Gregg and there are some photos around the camp showing ditch diggers, the hospital, and a group shot of the 23rd infantry. There are a couple internal views of Fee's living quarters and a five shot series showing the punishment for stealing rifles which involved tying the thief to a tree and giving him 100 lashes.

At least 20 photos show indigenous people and/or their living conditions including a great shot of "Badger Village" showing a few dozen dwellings built on stilts above the water. There are several photos of markets with natives milling about and one shot of a graveyard. There's a group shot of the Sultan of Jolo and his staff, a native bridal party, children posing outside their school, and more.

A fine album documenting an American's time in Siasi. **\$1750 [6689]**

More images may be seen here: <http://tinyurl.com/34j8v5x9>



54. [Texas][Women]

Barnett, Almira. **[Strongly Opinionated Letter Espousing the Virtues of Brenham as Compared to Bastrop]**. Brenham, Texas: 1848. 10" x 7 $\frac{3}{4}$ ". Bifolium with three pages of handwriting, approximately 1100 words. Very good with old folds for mailing in an easily read hand.

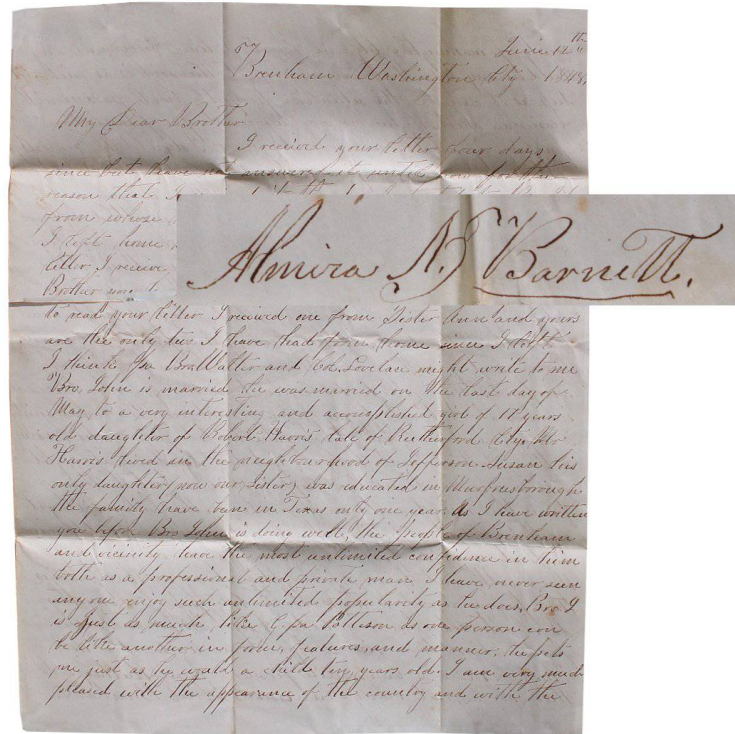
This is a phenomenal letter from a female settler of Texas which espouses the virtues of Brenham, especially in relation to Bastrop, while also making mention of (for lack of a better term) female cowboys and referencing Tennesseans who had stereotypically Gone to Texas. We don't know much about Almira Barnett, other than her maiden name was Key and that she had emigrated to Texas from Tennessee and settled in Bastrop. In this letter, she writes from Brenham where her brother John lived. We've edited punctuation and spelling for clarity, but her unabashed views read:

"I am very much pleased with the appearance of the country and with the society of Washington County. In short I have never seen any land in my life that can surpass it, the soil is as rich and deep as it can be, the situation perfectly level prairie with occasional skirts of timber very sufficient for plantation purposes if Mr. Barnett was a farmer. I should be perfectly satisfied to settle here for I do think it by far the most beautiful and productive part of Texas I have ever seen and I am far from being alone in my opinion. It is settled by the most genuine aristocracy I have ever met with in any country a great many of whom having been unfortunate in older settled countries have emigrated here for the purpose of retrieving their shattered fortunes which class of people you know have the highest, the nicest, principles of pride and honour and of such persons the society here is principally composed.

There is a decided contrast in the people here and in and about Bastrop, my place of residence. There the society is composed of real backwoods uncultivated people who know nothing but to hunt buffalo and deer, lie down at night with a mexican blanket or buffalo skin to protect them from the rain or cold we never have. The ladies will get on their Mexican ponies without either bridle or saddle and in that way ride for miles entirely alone in search of their cattle and horses which often stray on the prairies. They pay no regard to the sabbath but pass it as any other day . . .

My dear brother, do not think because I have given you a plain description of my country (you see I have learned to call Texas my home) that I am dissatisfied. No, far, very far from it because I know that it is infinitely to Mr. Barnett's advantage in a pecuniary way to remain."

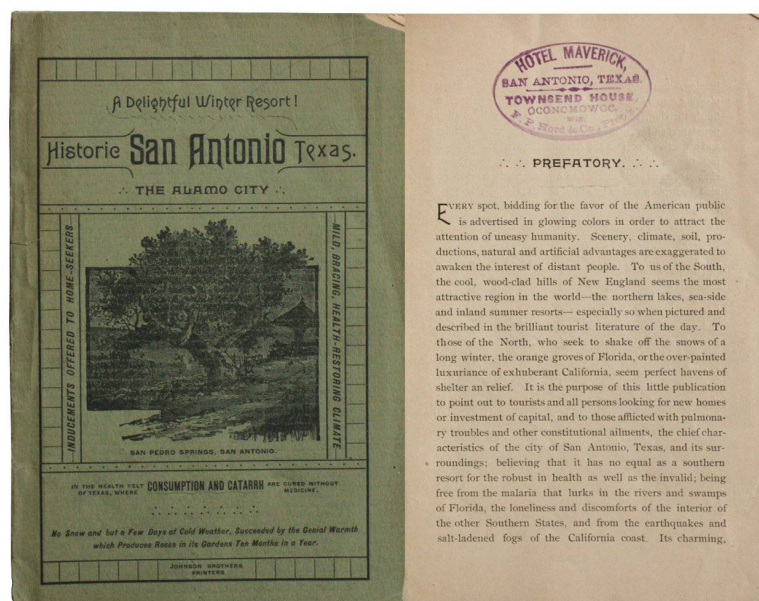
A wonderful letter from a female settler. \$950 [8096]



55. [Texas][Land Promotionals]

A Delightful Winter Resort! Historic San Antonio Texas. The Alamo City. [Cover Title]. [San Antonio, Texas?]: Johnson Brothers Printers, [188?]. 7 $\frac{1}{2}$ " x 5 1/8". Stitched illustrated wrappers. pp. 51. Good: wrappers chipped, portion of spine perished; faint distributor's stamp and penciled date of 1888, leaves lightly toned.

This is a land promotional for San Antonio with a large portion of the text devoted to the area's climate and its benefits to the sick, with a number of testimonials from doctors and those healed. The book's introduction mentioned that "San Antonio needs no exaggerated description" while pointing out that "its charming, bracing, health-giving climate—its historic interest—its



pleasing scenery—its comfort—its hospitable, educated, refined, thriving, contented people, and its rapid growth in population and wealth, makes it to-day the most complete and attractive resort on the American continent.” There are also sections on nearby cities and resorts, hunting and fishing, the history of the area and its plans for near future growth. The rear wrapper is especially important, listing the costs of living for San Antonio including food and lodging prices as well as listing many boarding houses along with their addresses.

We can date the distribution of the pamphlet to January 1888 or later based on the stamp on the first page for the Hotel Maverick which also contains the text “Townsend Home Oconomowoc, Wis. F.P. Hord, Proprietor.” A brief mention in the December 31, 1887 issue of the *San Antonio Daily Light* stated that Hord had recently purchased the Townsend property in Wisconsin.

OCLC locates seven copies over three entries.

\$675 [7784]



56. [Theater][Women][Vaudeville]

Graham, Jr., Robert E. *[Scrapbook Album of a Vaudeville Actor]*. Multiple locations in the United States and Canada, 1885-1886, 1908-1927. 12" x 11". Marbled cloth over boards. 62 pp. with pasted-down clippings and ephemera followed by 77 pp. blank but for 3 captioned photographs and unrelated penciled notations and 19 pp. of photographs adhesive mounted. Album contains 149 photographs + 206 clippings/other ephemera. Photos range from 1¼" x 1" to 8" x 10" and all but one are captioned. Album good: moderately soiled, spine heavily reinforced with old tape, cloth heavily chipped. Internally better, though one leaf is detached, most pages moderately soiled with some light creasing, waviness or chipping to paper contents. One clipping crudely removed, one 4" section neatly excised, one laid in item moderately worn. Photographs very good, a few lightly soiled or spotted.

This is a fantastic photograph and scrapbook album documenting the relatively long and celebrated acting career of Robert E. Graham, Jr. His father, Robert E. Graham, Sr., had also performed for decades, and is represented as well. Notably, the album is overflowing with photographs (both professional and vernacular) of female performers of the era.

Most of what we learned about Robert E. Graham, Jr. came from this album itself, supplemented by a few articles we found online. Nearly 100 newspaper clippings, several captioned with the city or paper title, and over 100 portions carefully snipped from theater programs (as well as a few complete handbills) show a talented young actor who made

quite an impression on audiences. One page had a handwritten chronology of Graham's career from 1909 to 1917, including company names and how long he stayed with each. A clipping from 1913 called him "a youth of 20 years, a juvenile lead with the Lubin Stock Company" and

"a real good actor. He has appeared in such successful productions as 'Excuse Me,' 'Rejuvenation of Aunt Mary,' 'Tillie's Nightmare [later made into a film starring Charlie Chaplin],' 'Havana,' and many other photo-plays under the Shubert, Savage, and Lew Fields management. He is the son of the well-known comedian, Robert E. Graham. Having been in pictures for about a year, 'Bobbie' (as he is more often called) has been very successful in his new departure."

Graham traveled the nation as a vaudeville actor, in films and on stage, and the album reveals his many roles. Importantly, there are also dozens of photographic portraits and reviews of other performers from the era, lovingly clipped from theater publications, many with Graham's handwritten notes. A New Jersey theater manager referred to the actor as

"one of the bright young up-to-date and clever comedians now playing the Empire Theatre . . . forging rapidly to the front with his older and more experienced brothers in the same profession. Attention to details and a superabundant amount of enthusiasm are his most essential assets . . . fast becoming a general favorite with Paterson theatre-goers."

Years later he was still getting rave reviews; his 1924 vaudeville act was promoted as "Fifteen minutes of joyous laughter. The doctor's prescription for the blues." Two photographs revealed his name on the marquis at the State Theater in Stockton in 1927, and an article from Moose Jaw, Saskatchewan that same year raved about the "Best bill of Vaudeville yet." The album also includes a few sheets of handwritten lyrics pasted in, and some written directly onto a page. There were a few note cards from other performers signed to "Bobby" and "My Dear Boy." Laid-in items include a clipping listing vaudeville agents in New York, a typed draft for an article or press release, announcing Graham "with a vehicle that can not fail to thoroughly please the patrons of Vaudeville" and two clippings on a racetrack-themed act that garnered quite a bit of fanfare. There were also the lyrics for "Just You Always You" - a song by R.E. Graham," though we are unsure whether this was written by Bobbie or his father.

A very special segment of this album is the final 19 pages (and inside rear cover), heavily adorned with 138 captioned photographs. About ten are film stills and group shots showing (and identifying) cast members of Lubin Productions' *The Wolf and Waif of the Desert*. There are 24 great shots of Graham (including a few with his dad), some portraying roles, some posed and a few candid. The remainder reveal about 66 different women, many of whom we discovered to be vaudeville stars - singers, dancers, actresses, comediennes and even famed ventriloquist Grace De Wintres. They were all captioned with the woman's name, almost all with the year, and many with a city as well. About half of these were lovely professional shots, no doubt used as promotion, others vernacular posed shots or candids, and a few were gifts, signed by the subject to Bobbie on the photo. A handful show Graham with his female friends, a few designate roles ("Marguerite Skirvin played with me in 'Excuse Me' season 1912 and 1913") and a few were decorated with embellished borders, showing the love and care Graham put into this scrapbook.

A heavily reachable collection of photographs, newspaper coverage and theatrical ephemera revealing a celebrated actor and dozens of stars from the vaudeville era. **\$3500 [7875]**

More images may be seen here: <http://tinyurl.com/2a9kwnf6>

57. [Western Americana]

[Chinese Americans]

[Photo Album with Exceptional Images of South Dakota and Mississippi including Fee Lee Wong's Deadwood Store]. South Dakota, Louisiana, Mississippi and Wisconsin: [circa 1900]. 5" x 6¾". Half leather over silk moire. 21 stiff card leaves, the first 31 pages each with a single photograph measuring approximately 3¼" x 3¼"; 19 are captioned. Album very good plus with wavy leaves; photos generally very good plus or better.

This is a short but spectacular album of photos likely taken on a train trip from California where the compiler ultimately ended up in Wisconsin.

At least fourteen photos were taken in South Dakota



including a great shot in Hot Springs of houses built into the side of a mountain and several in Deadwood taken outside of businesses including the Plunge Bath House, the Hotel Evans and the Hotel Bullard. The highlight of the album is a phenomenal vernacular image of the "Chinese Bazar" in Deadwood, with several Chinese people standing in front. The sign reads "Wing Tsue Chinese Bazar," and shows Fee Lee Wong standing in front with four of his children. Per a biography on the City of Deadwood website, Fee Lee Wong arrived in Deadwood in December 1876 and lived there for 43 years with his *"business interests including mining, merchandise and a number of other ventures. He was best known, perhaps, for a pair of sturdy brick buildings on Lower Main Street collectively named the Wing Tsue Bazaar. Constructed in 1885 and 1896, these buildings stood as the center of Deadwood's Chinatown community for decades."*

The rest of the album includes five shots in New Orleans, including Canal street and a great image of oyster boats. Three depict Hattiesburg, Mississippi including two outstanding street scenes as well as a group of young Black men near the railroad tracks.

The last eight photos likely show Wisconsin as the first is captioned "our party going to a dinner at Soldiers Home, Waupaca, Wis. The remaining photos are not captioned, but two of them relate to logging and there's a newsclipping laid in related to a logrolling contest in Ashland, Wisconsin. While we can't be certain these photos show the events from that clipping, the clipping itself is dated to 1900 which is how we dated the album.

An album of great images, with an important vernacular photograph of center of Deadwood's Chinese community.

\$750 [7699]

More images may be seen here: <http://tinyurl.com/y2brrz7j>



58. [Women]

Maxwell, Martha. *[Carte-de-visite of Martha Maxwell]*. N.P.: [circa 1870s]. Albumen photograph measuring 3 3/8" x 2 1/4" on larger card mount. Very good with light wear and tiny chip to bottom of photo.

This is a CDV of Martha Maxwell. Per the Colorado Women's Hall of Fame website,

"Martha Dartt Maxwell, only five feet tall and a lifelong vegetarian, became an accomplished hunter and taxidermist whose work changed the look of natural history museums forever. When a child, her grandmother exposed her to the natural beauty of the Pennsylvania wilderness. Martha arrived in Colorado in 1863 and operated a restaurant in a dining camp . . . Martha returned to Wisconsin and attended to her ailing mother, and became inspired when she saw the work of a local taxidermist. After resettling near Boulder, she began hunting regularly and skinned her own animals for artistic endeavors. In 1868 she opened a museum in Boulder and later showed her stuffed mammals and birds at the Colorado Agricultural Society Fair in Denver and the American Centennial Exhibition of 1876 in Philadelphia. . . . Both displays were a huge success and became predecessors of today's dioramas that depict animals in their natural habitat. Martha was the first woman to have a subspecies named after her . . .

She [later] became involved with the women's movement and studied biology and chemistry. She wrote a book titled On the Plains and Among the Peaks or How Mrs. Maxwell Made Her Natural History Collection. Martha died in 1881.



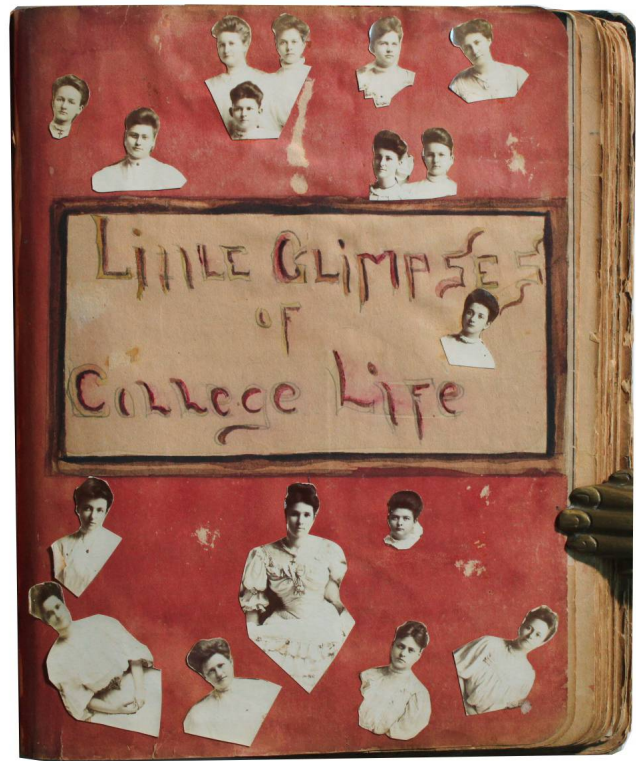
This image shows Maxwell dressed in hunting gear, including a rifle and leather bags, with her dog at her booted feet. We don't know if that's her signature on the mount. **\$600 [8116]**

59. [Women][Art][Education]

Benton, Joy Kime. *[Scrapbook Compiled by an Accomplished Female Artist]*. North Carolina and Florida: mostly 1905-1908 with a few items from the 1930s. 10" x 7½". Quarter leather over marbled paper-covered boards. 128 pages with photographs, clippings and ephemera adhesive mounted and some items laid in: 321 items total. Good: album lacking backstrip; covers moderately worn and soiled. A few large and small tears to leaves, some with portions excised; most pages and contents lightly soiled.

This is a lively, creative scrapbook compiled by Joy Kime (later Benton), a published and award-winning author, poet, painter and weaver whose works were later displayed at the 1933 Chicago World's Fair. The album mostly showcases her work during her college days (1905-1908) and provides a deeply personal glimpse into her exceptional life.

Most of what we learned about Joy comes from the album itself, supplemented by a few glowing contemporary news articles we found online. Joy Rebekah (sometimes seen as "Rebekah Joy") Kime grew up in Burlington, North Carolina and was the valedictorian of her graduating class at the Salem Female Academy (later Salem College in Winston-Salem). She served on the editorial staff and provided all of the artwork for *The Ivy*, the school's literary magazine. Clippings in the scrapbook from school publications and local newspapers called her "one of the brightest girls we have ever known" and "one of the most original and beautiful writers of the State." After graduation she worked with her father, a horse dealer; one clipping in the album noted that Joy saw: "no reason why she should not run a little business of her own at odd hours . . . soon she had four or five horses in her part of the barn and to-day is doing a good business trading horses on her own account."



This scrapbook is filled with Joy's artwork, poems and stories. At least ten clippings from *The Ivy* showcase her artwork, including the covers of two issues, one of which may be the original mockup. There are at least four clipped sheets with original art, five full page sketches, scattered small drawings throughout and two political cartoons that were likely copied from contemporary newspapers. One page shows Joy trying out different signatures, and there is a full page "Sketch of Miss Kime from life" signed by another young woman on the *Ivy*'s staff, Virginia Vawter.

There are 158 clippings in the album, divided about equally between newspapers and school publications. The vast majority are poems, including a few of Joy's which were published in newspapers. On one clipping ("A Winter Reverie" by James Stephens), she had noted, "The simplicity of this strikes me." We also get a glimpse into life at Salem Female Academy, with clippings showing the campus, buildings and portraits of faculty members. There are images of school groups like the Virginia Club,

tennis and basketball teams and "The Cooking School," with all of the members identified by Joy. Other clippings announce her work being published and lauded.

The scrapbook contains 87 photographs, few are captioned, and a few are accompanied by Joy's sketches. The photos range from tiny trimmed shots decorating a page captioned "Little Glimpses of College Life" to 6½" x 8½" group shots of the *Ivy* staff and school clubs. Several show horses (most with buggies and riders), a few women with babies, and there are captioned shots of Joy herself. The album also holds 35 pieces of ephemera, such as recital and commencement programs, a note from a teacher ("It seems to me that your work is well worth cultivating"), name cards of fellow students and the (rare) catalog for Salem Academy's 1905-1906 session.

After college Joy married Homer Benton, and settled in the mountains near Asheville. Joy was inspired by an elderly neighbor and learned the process of dyeing, painting and hook-weaving rags into homespun rugs. Her tapestries were widely exhibited, appearing in, and winning prizes at, the International Textile Exhibit in Brooklyn, the Corcoran Art Gallery in Washington, the Canadian National Exhibition in Toronto and the Chicago World's Fair. Joy was also recognized for her achievements in poetry and short story writing, having twice won the Separk poetry cup and three times the O. Henry short story prize. The Bentons spent winters in Miami, Florida, where she was also a staff writer for *Tropic* magazine. Joy died in 1957.

A vibrant album showcasing the early work and life of an accomplished female artist and author. **\$2850 [6716]**
More images may be seen here: <http://tinyurl.com/4k9z6pvn>

60. [Women][California]

L.A. Women's Union Newsletter [Broken run of 7 issues]. Los Angeles, California: Los Angeles Women's Liberation Union, 1975-1976. 8½" x 7". Self-wrappers, stapled for mailing. Pp. 16 + three leaves of ephemera laid in. **Publication**

sequence: 1975: Apr, Jun, Jul, Aug, Oct 15; 1976: Feb, Mar.

Generally very good plus with a few exceptions:

bottom third of last leaf excised from first issue; address labels to rear and staple holes to edges of all leaves as mailed.



This is a group of uncommon issues of a newsletter produced by an accomplished but little-known activist group, the Los Angeles Women's Liberation Union (LAWLU). The newsletter reveals the inner workings of the group as well as national and international advancements in the fight for women's rights.

There is surprisingly little information to be found online concerning the LAWLU; we found only a few brief mentions in newspaper articles between 1973 and 1978. The Los Angeles Women's Liberation Center existed from 1970-1972, and it's possible the Union grew out of that organization. LAWLU members founded the Bread and Roses Theatre in L.A. in 1973 and were said to *"perform at colleges, rallies, teachers' conventions and consciousness-raising groups, always trying to engage the audience in discussions about the issues raised in their performances."*

As seen in these newsletters, LAWLU focused on raising awareness and affecting political change on issues such as abortion, LGBTQ+ activism, labor conditions and prisoners' rights. Articles covered national and international groups and conferences, strikes at the General Hospital and the Gay Community Services Center, and the status of Joan Little (here spelled *"Joanne"*), the African American woman who killed a white prison guard in self-defense. Little became the first woman in the United States to be acquitted for using deadly force to resist sexual assault. One issue reported that LAWLU was working with the ACLU, YWCA, NOW and the Women's History Project for a 19th amendment anniversary celebration, and another shared plans for a conference on organizing for women workers. The group also co-sponsored an event on the Cuban Revolution and *"Cuba's Solidarity with the Third World,"* and hosted programs and speakers such as Arlene Eisen-Bergman, author of *Women of Vietnam*.

Each issue had a centerfold monthly calendar of events which listed phone numbers for the Union, the theater, and the women's switchboard, bookstore and health center, among other services. The calendars also recorded meetings, classes, workshops and programs like a *"NOW Legal Info Night,"* as well as film screenings, art exhibits and a benefit dance and concert. The June calendar mentioned a LAWLU meeting, with *"only one agenda item - 'the future of the union.'"* The group's *"Principles of Unity"* were laid in to the August issue, detailing goals such as fighting *"to end the exploitation and domination of peoples throughout the world"* and to *"initiate militant actions and involve ourselves in joint struggles with other women."* Other laid-in materials include a folded broadside: the *"Action Program to Take Home"* from the Ohio Socialist-Feminist Conference of July 1975, and a LAWLU meeting agenda from February 1976.

Rare newsletters showcasing the activities and accomplishments of California women fighting for their rights. OCLC shows four entities with holdings; three have these issues. A Google search revealed holdings within collections at two other institutions, though it's not clear which issues. **\$875 [8033]**



1837
3-29 A very pleasant day - about 11 o'clock our Head Teacher informed us that those who wished could go to walk the remainder of the forenoon - accordingly the most of the girls improved the opportunity - but C. J. and myself chose to remain and having no satisfactory excuse for staying we remained in the trunk-room while they were gone - and I passed my time as well as the rest - After dinner we proposed going to the Asylum if we could get permission of the Superintendent - we asked leave to go which was granted and at once we started - Our company consisted of J. B. D. - H. C. C. - L. C. - A. P. - C. C. - H. C. - C. S. - M. - P. H. - W. H. - S. C. and myself - We were shown the different apartments of the Building by a lady and she enumerated the various scenes would be tedious and uninteresting - Suffice it to say they were many of them scenes of misery and I think the impression they made on my mind will not soon be effaced - We went up into the Observatory from whence we had a fine view of the city and surrounding country - I could distinctly see Fall River and the blue smoke curling from the Fire-works of that place made me almost forget that I was so far distant - After examining the various apartments of the Building we returned

61. [Women][Education]

Gifford, Hannah. *[Diary of a Female Student and Teacher]*. Rhode Island and Massachusetts: 1837-1842. 6 1/4" x 7 1/2". Thin card wrappers, neatly covered in contemporary newsprint. 36 handwritten pages, about 7500 words. Very good: covers lightly soiled and spotted with a bit of wear and tiny loss at corners; internally near fine, lightly toned.

This beautiful diary holds the narrative of a young woman from Fall River, Massachusetts, Hannah Gifford. Gifford attended a boarding normal school in Providence, Rhode Island and went on to become a teacher in a few small towns in Massachusetts.

The exceptionally well-written, neatly legible journal began on a high note: "A very pleasant day - about 11 o'clock our Head Teacher informed us that those who wished could go to walk the remainder of the forenoon." Gifford seemed to enjoy her schooling and was particularly interested in science. She described in detail a lecture on chemistry, learning about "Iodine, Bromine and their compounds" as well as a lecture "on Magnetism which I think I shall not soon forget" and "the first lecture we have had on Galvinism and very interesting. Several of the girls took the shock which was really amusing." The diary also mentioned classes in elocution, writing composition, grammar, algebra and arithmetic. Hannah described reading for pleasure as well, including a day that the Head Teacher was absent and the girls went to the "sewing school where we heard a very interesting book read, the title of which was 'Living within the Means' which interested me so much that I borrowed the Book and read it through this evening."

The journal covered the students' trips into nature as well as to local landmarks. One day they visited the asylum:

"Suffice it to say they were many of them scenes of misery and I think the impression they made on my mind will not soon be effaced. We went up into the Observatory from whence we had a fine view of the city and surrounding country - I could distinctly see Fall River and the blue smoke curling from the Fire-works of that place made me almost forget that I was so far distant. After examining the various apartments of the Building we returned to the Institution much more content with our situation than when we left and determined not to complain again without good reason for it."

She also recounted a visit to "Dr. Tobey's," no doubt Dr. Samuel Boyd Tobey, a prominent physician, trustee and officer of Brown University. Another time Hannah and a few girls

"obtained permission to go to town . . . we enjoyed ourselves very much and the day being fine we saw the city in all its stir and bustle - Indeed we saw enough of the city to make us prefer the country or the neat and industrious village - and not wish to exchange our simple manners and comparatively plain dress for the extravagance of a city belle."

Gifford's notes of her everyday occurrences at the school were interspersed with some poetic and spiritual musings:

"I have sat this evening and watched the gray twilight envelop the landscape with her dusky mantle - whilst there on the wings of fancy, my mind has wandered back to by gone scenes of happiness . . . And then some thoughts of the transient nature of our existence, its high purpose and the necessity of improving our time in such a manner that the record of each day may bear some grateful and pleasing memorial along with it - I was aroused from my thoughtful reverie by the sound of the Bell which called us to the lecture-room to which we accordingly repaired."

Several entries showed Hannah's awe at places of natural beauty including "the Spring," "the grove," and this description of "the Grotto":

"the grandeur and power displayed in its formation bore convincing proofs of the works of an overriding Hand – who it would seem had contrasted the majestic and beautiful in such a manner as to lead the wondering mind to its great Author and with an humbling sense of our own unworthiness confess that he alone is great."

About halfway through the diary, Hannah recounted leaving school and returning to family homes at New Bedford, Falmouth and Fall River, Massachusetts:

"I shall often look back to many happy hours spent here and may they afford pleasure and improvement . . . There are many sensations which crowd upon the mind upon leaving School when we never expect to return again – we leave many friends and scenes which are dear to us and mingle in the various concerns of life."

Gifford was awarded a teaching certificate in Falmouth and began teaching there, to "28 scholars mostly small – I expected to have some difficulty in managing them but found them quite tractable." She found that "my school not only employs my time but I feel a deep interest in their improvement." Besides teaching, Hannah spent time with friends and family, attended lectures on topics such as "Intellectual Education," and continued her walks in nature: "Thus surrounded by the loved ones at home, a pleasant school and an agreeable circle of visiting acquaintance the Summer passed on."

Gifford was then requested to fill a vacancy at the Friends School at Fall River. There she had "25 scholars. Most of them were docile, obedient and interesting, but a few called my firmness into action occasionally in enforcing wholesome discipline without which I was sensible my teachings would be of little worth." She was delighted to be close to her family and joined literary societies of Fall River. Near the end of the volume, several pages were dedicated to the author's religious re-awakening after falling ill, as well as the death of her mother. She also switched to teaching "at a family school about a mile from home where with a small school I had much opportunity for mental improvement and religious retirement." She was particularly inspired by a religious lecture led by Anna Thornburg, an early female minister from Walnut Ridge, Indiana, held in Massachusetts in 1842.

A poetic, thoughtful and highly readable narrative of a female student and teacher in New England in the 1830s and '40s. **\$1200 [6116]**

62. [Women][Suffrage]

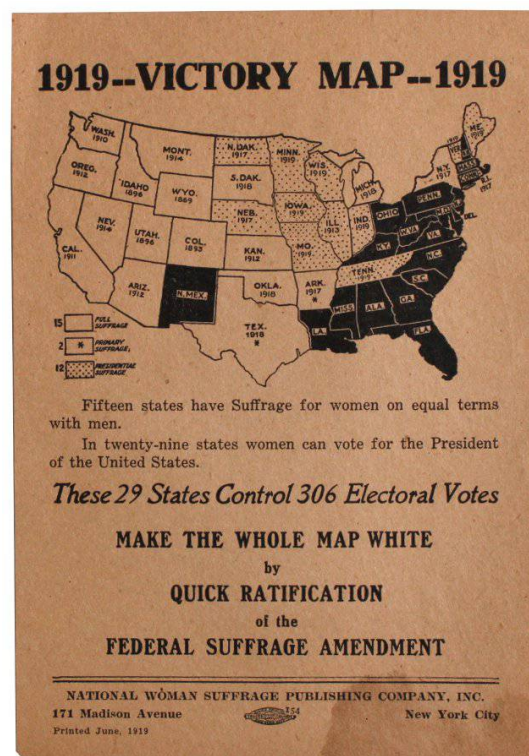
1919 – Victory Map – 1919. New York City: National Woman Suffrage Publishing Company, Inc., 1919. 6¾" x 4¾". Handbill. Very good: 2" stain to lower corner; lightly toned.

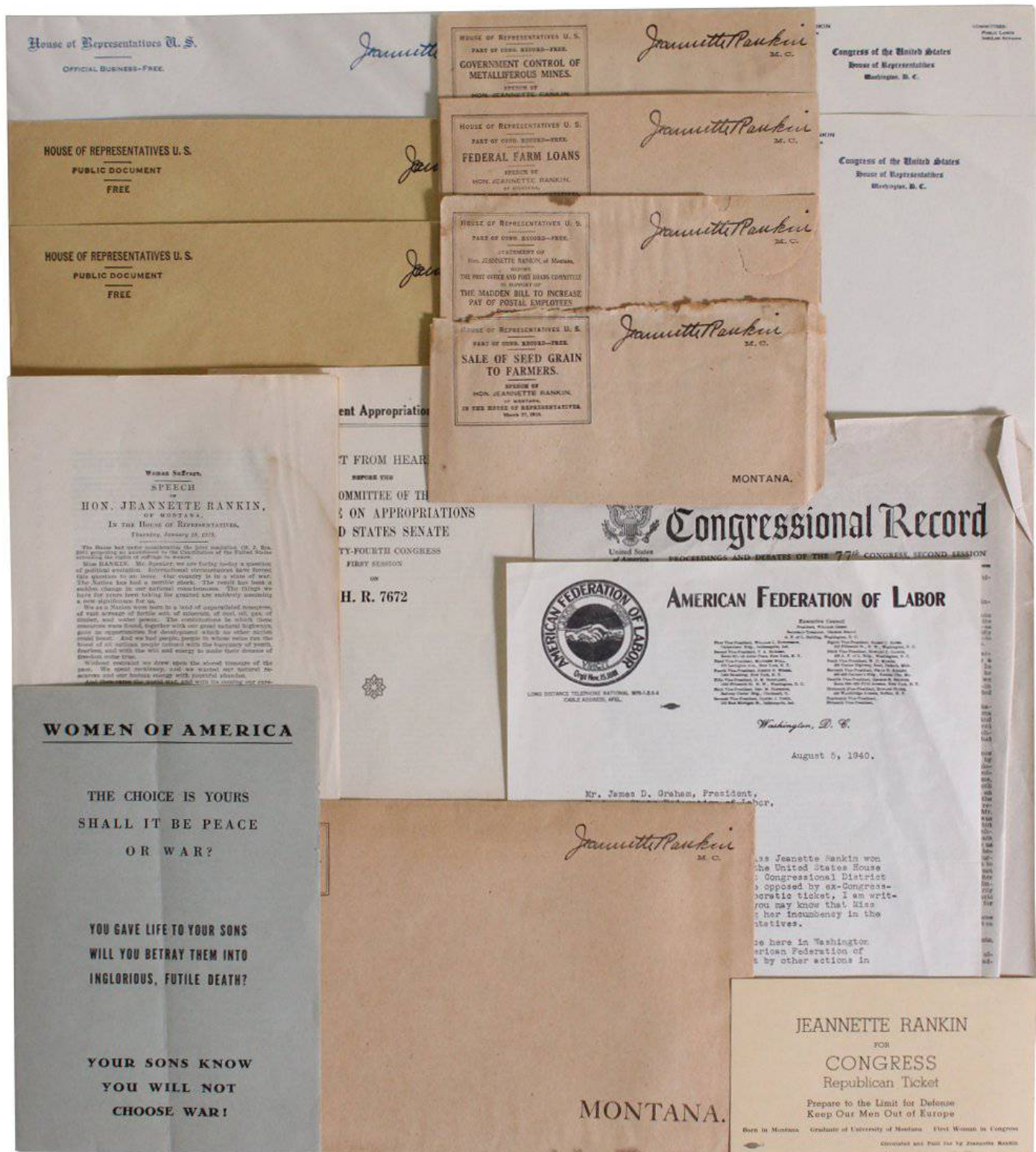
This is a rare handbill, illustrated with a map showing the status of women's suffrage throughout the United States.

In "Make the Map All White: The Meaning of Maps in the Prohibition and Suffrage Campaigns" (*University of Colorado Law Review*, Volume 92, 2021), author Susan Schulten wrote that a breakthrough in the women's suffrage movement came with a map created by journalist Bertha Knobe for *Appleton's* magazine in 1907. Rather than show only which states had full suffrage and which did not, Knobe's map used shading to indicate states that had made at least some progress. Schulten argued that the map "caught on for its ability to reframe a period of relative failure as a story of success, which in turn became a call to action. Across the country, suffragists quickly began to create and distribute similar maps to advance state campaigns for voting rights."

The map on offer here works off of Knobe's design, showing how many and which states were currently enjoying full suffrage (15), primary suffrage (2), and the right to vote for the President of the United States (29). The general pattern is of full suffrage in the western states, primary voting rights in the Midwest and upper New England, and nothing whatsoever in the southeast region. The handbill urged, "Make the Whole Map White by Quick Ratification of the Federal Suffrage Amendment."

A simple but impactful handbill. Not located in OCLC. **\$675 [7344]**





63. [Women][Politics]

Rankin, Jeannette. **[Materials Relating to the First Woman Elected to the United States Congress]**. Washington, D.C.: 1917-1919, 1935-1942. Group of 16 pieces of ephemera measuring between 3¼" x 5½" and 11½" x 9". Most items very good: one with a tiny tear and moderate creasing at edges, not affecting any text; a few with light edge wear and a few small soil spots; some scattered light spotting.

This is a fantastic group of speeches, ephemera and campaign materials related to the first woman to be elected to national office in the United States, Jeannette Rankin.

Jeannette Rankin was born in 1880 near Missoula, Montana and graduated from the University of Montana in 1902.

After a brief period as a social worker in Spokane, she moved to Seattle to attend the University of Washington and became involved in the women's suffrage movement. She helped organize the New York Woman Suffrage Party, served as president of the Montana Women's Suffrage Association and as field secretary of the National American Woman Suffrage Association. In 1911, Rankin became the first woman to speak before the Montana legislature. In 1916 she ran for the state's seat in the House of Representatives, and became the first woman elected to the United States Congress. Her vote against entry into World War I likely cost her re-election, and Rankin went to work as field secretary for the National Consumers League and later as legislative secretary for the National Council for Prevention of War (NCPW). She bought a farm in Georgia, founded the Georgia Peace Society, lobbied and lectured around the country on behalf of various pacifist groups. As World War II loomed, Rankin once again ran for Montana's seat in the House, winning election in 1940. She was the only member of Congress to vote against entry into the war and again was not re-elected to a second term. Rankin went on to study pacifist teachings in India and mobilize against the Vietnam War, inspiring an all-women's protest group who became known as the Jeannette Rankin Brigade. In 1968 she led the Brigade on an anti-war march in Washington, D.C., the largest march by women since the Suffrage Parade of 1913. Rankin died in 1973 and as of 2023 is still the only woman to be elected to Congress from Montana.

This collection contains Rankin's speeches, statements and excerpts of speeches from both her terms in Congress. Several include their original distribution envelopes, featuring her printed signature in the top right corner. The speeches cover issues such as federal farm loans, wages and working conditions for women, food conservation, war risk insurance for the wives of soldiers with children, and government control of mines. There is also an extract from Rankin's statement to Congress when she was working for NCPW, regarding the Navy Department Appropriation Bill of 1936. A campaign postcard urges Republican voters to "*Keep Our Men Out of Europe*" and a pamphlet was addressed to the "*Women of America*": "*The Choice is Yours – Shall it be Peace or War?*" There are two blank pieces of Rankin's stationery, one of which listed her committees, and a typed circular letter from the President of the American Federation of Labor urging Montana voters to "*give every aid*" in electing Rankin to a second term.

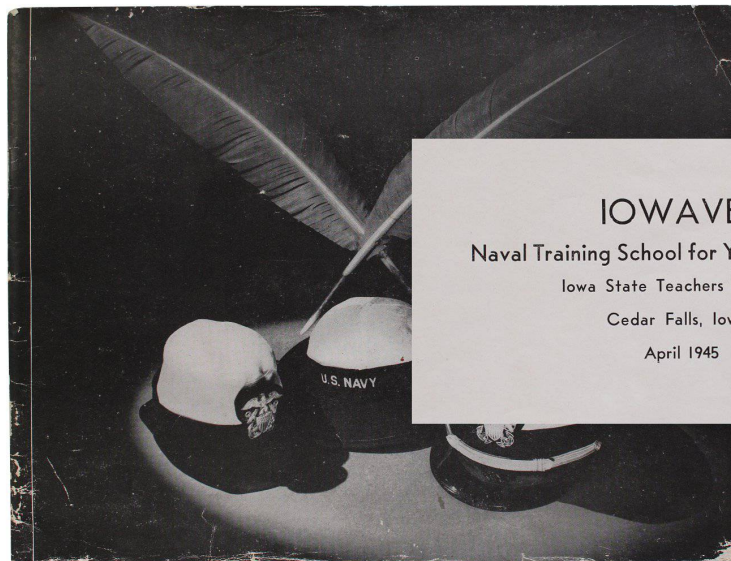
Only one of these documents were located in OCLC: the extract regarding the Navy Appropriation Bill, with three holdings. Harvard holds a collection of Rankin's papers, but the finding aid notes that the collection is lacking in terms of her career – it mostly contains family papers, some correspondence and news clippings. There are also small collections related to Rankin at the University of Montana and at Swarthmore, similarly sparse and mostly comprised of secondary materials.

A fantastic group of primary documents revealing the work and words of the first female member of Congress. **\$2500 [7789]**

64. [Women][World War II]

IOWAVE. Cedar Falls, Iowa: Naval Training School for Yeomen (W-R), Iowa State Teachers College, 1945. 7 7/8" x 10 3/8". Stapled wrappers. Pp. 93. Very good: wrappers a bit spotted and moderately edge-worn; light thumb-soiling and faint creases to most pages; inked note to one image.

This is a rare photo book documenting a late-World War II era training class of WAVES (Women Accepted for Volunteer Emergency Service). Filled to the brim with incredible photographic images, the book also provides a history of the training school.



During World War II, the Iowa State Teachers College – now the University of Northern Iowa (UNI) – provided temporary facilities and training for units of the United States Navy and the Army Air Corps. This book contains an essay, "*The Navy at Cedar Falls, 1942-1945*," which shared the history, starting with the "*One thousand and fifty young women who reported to the Iowa 'boot' school for enlisted WAVES . . . the first of its kind in the nation.*" They were told by the school's first Commander that, "*To the Navy, each one of you represents a fighting man.*" The first class graduated in 1943 and were sent out as "*seamen second class, some to specialized schools for further training as hospital apprentices, machinist's mates, aviation metalsmiths, and aerographer's mates, some on direct assignment as yeoman strikers.*" The women pledged that "*The WAVES will be the best and the best of the WAVES will be IOWAVES.*"

The fabulous, full-page photographic images on nearly every page of this book document the last class of "IOWAVES" from registration to decommission. We see the women receiving their uniforms and through various aspects of their



training, including shorthand practice, sports, at attention, in review, *"Marching in Snow and Marching in Sun."* There are great shots of the trainees reaping vegetables in the fields, operating a thresher and being dwarfed by the corn. Images reveal a graduation, a wedding, Christmas festivities and WAVES' mothers on Visiting Day. There were also portraits of the school's Commanding Officers (two of the three leading Lieutenants were women), as well as other staff. Notably, the book contains an index to the photographic images, identifying all the subjects.

A rare and vivid glimpse into World War II training of female Naval cadets. OCLC shows only one holding. **\$675 [7986]**

For additional photos of any of the items herein, please drop us a line.

If you would like to be notified of newly catalogued items in your interest area(s), please contact us or go to our website, click "Your Account" at the top, then click "Create Account" at the bottom of the page that appears. Or you can just type the following into your address bar:

<https://www.langdonmanorbooks.com/createAccount.php> We promise only to use your information to notify you of items that may be of interest to you.

