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HISTORY OF THE
EVERY DAY**

CATALOG 3

American Personal Narratives



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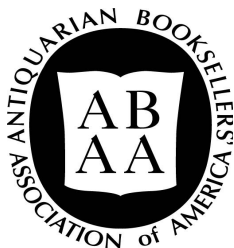
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Front Cover: Item 27

Rear Cover: Item 14

1. [Agriculture][Children][World War I]

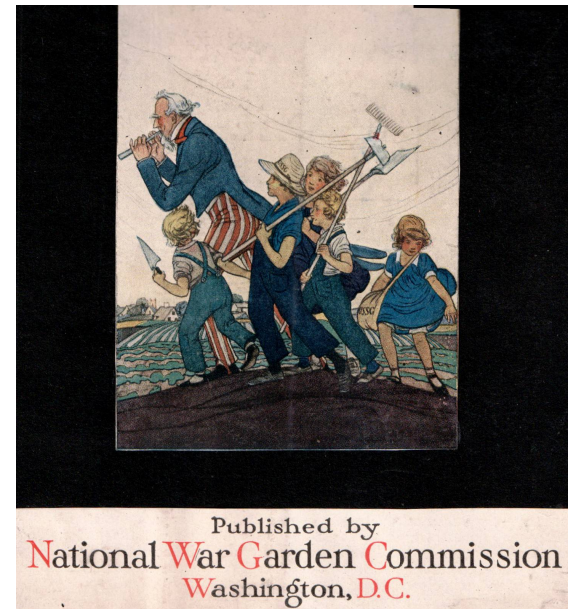
Photo Album and Scrap Book Depicting the United States School Garden Army. Boston, Massachusetts: 1918-1919. 7¼" x 10¼". Full leather over flexible card. 104 pages with 168 black and white photographs and 20 items of ephemera adhesive mounted. Most photos measure from 2¾" x 4½" to 3½" x 5¾" and around half are captioned. Album good: heavily worn and lacking backstrip, three leaves detached. Photos generally very good: around 25 are faded, a few are loose and a few are lacking.



program that *"represented an unprecedented governmental effort to make agricultural education a formal part of the public school curriculum throughout the United States."*

The horticultural child warriors depicted here are from the Mary Hemenway School in Boston, one of the most successful examples of the program. They were organized by Gertrude Howes, a teacher who later had a Boston park named for her. In addition to numerous images of the results of their efforts,

Faced with a worldwide food crisis and recognizing the link between domestic food scarcity and civil unrest, in 1918 the Bureau of Education, with funding from the War Department, created the United States School Garden Army. The USSGA mobilized children between the ages of 9 and 16 to create *"appreciable worth in swelling the total of war time food production and, of even greater importance, in creating a vast army of future citizens trained to intelligent application of the principles of thrift, industry, service, patriotism and responsibility."* An estimated several million children took part in the short-lived



the children are shown shown tilling, planting and harvesting, at exhibitions, and at an Armistice Day celebration.

Ephemera include news clippings, portions of scarce USSGA publications, printed and typescript planting songs and a handbill regarding a food demonstration truck. There is also a flyer by President Wilson entitled *"War Garden Letter"* with no copies on OCLC.

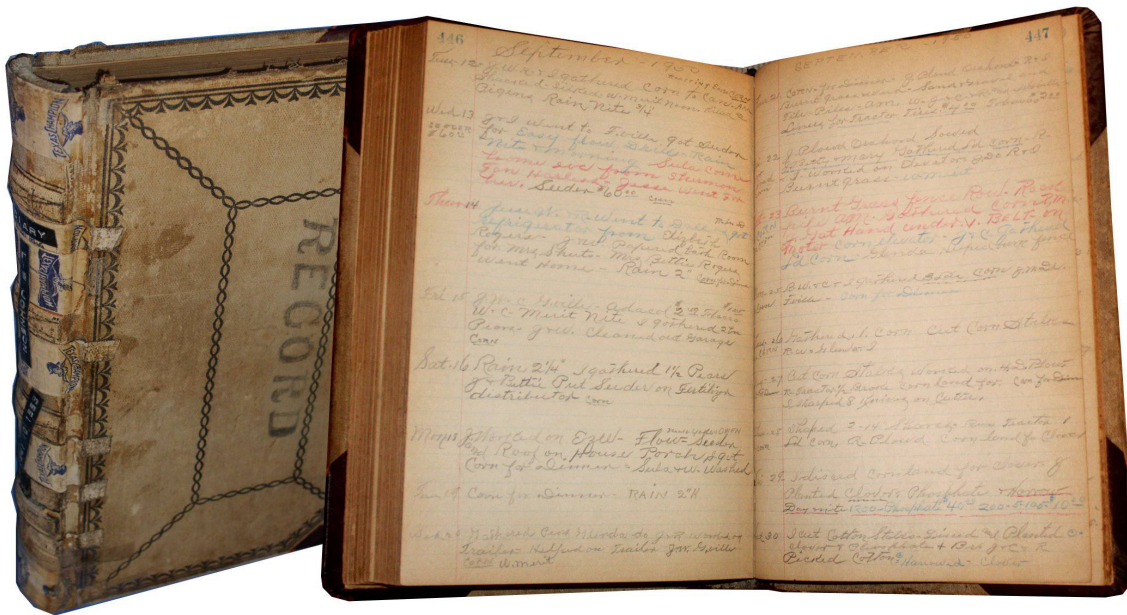
The Hemenway kids were so motivated and successful they were made the subject of a government movie about the USSGA. Although the program was dismantled in 1919, the school continued with its gardening program for at least another decade and images here show a visit from a Forestry Department official on Arbor day in 1919.

A wonderful artifact documenting the patriotic war efforts of children in World War I.

(Pack, Charles Lathrop. *The War Garden Victorious* (J.B. Lippincott, 1919); Hayden-Smith, Rose. *Soldiers of the Soil: A Historical Review of the United States School Garden Army* (University of California, Winter 2006)).



*Our boys return from the World War
Abraham Miller
Harold Louder
Louis L. Morse
and about 250 others.*



2. [Agriculture][Texana]

Johnson, L. Wood. **Daily Diary of a Texas Farmer**. Farmersville, Texas: 1941-1953. 12½" x 8¼". Quarter leather ledger book. 500 numbered pages, all but 36 handwritten in pencil, at least 70,000 words. Very good: sound binding, heavy edge wear and lightly soiled covers.

This is the daily diary of L. Wood Johnson's work at his farm with thousands of entries over 13 years. Johnson began farming around 1907 and continued until at least 1953 (he died in 1956 at the age of 87). He used all but 15 of his 128 acres for farming, growing corn, cotton, peas, oats, sweet clover, grapes, apples, Irish potatoes, slip onions and more. He also kept a flock of sheep, milk cows, turkeys and hogs. He even had his own strain of corn, The Wood Johnson Yellow Dent corn. His farm was the subject of a review in 1928 by Texas A&M district home demonstration agent, Jennie Camp, and he was deemed a master farmer by the *McKinney Weekly Democrat-Gazette*.

The diary details the daily work of Johnson and his children, recording what was planted, trips to market and sale prices, building improvements, the weather, livestock births and deaths and a whole lot more.

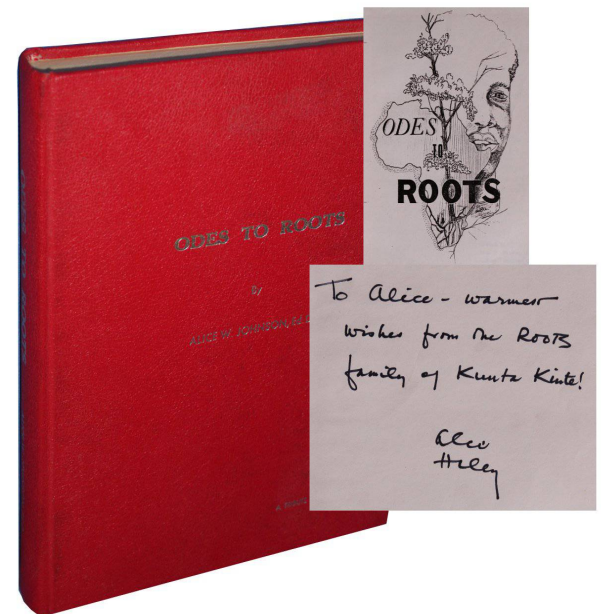
An excellent record of a working Texas farm.

3. [African-Americana][Poetry]

Johnson, Alice W. **Odes to Roots**. Miami, Florida: Self Published, [1977]. 11" x 8¾". Red cloth. Inconsistent pagination, approximately 170 leaves of photocopied typescript, printed rectos only + 20 leaves of photocopied illustrations. Fine.

After the publication of Alex Haley's book, and airing of the television series, *Roots* classes cropped up at many colleges and universities. The author was a student at one of those classes offered by Florida International University, and this book of *Roots*-inspired poems was her class project. According to the preface, some of the poems were based directly on discussions in the class and the book is "divided into 14 sections capturing the complete American saga . . . and focuses on each generation, chronologically."

The book is inscribed to the author by Haley and comes with paperwork documenting its sale at Haley's estate auction. OCLC and internet searches reveal no copies.





4. [African-Americana][Women]

Cook, Lillie. ***"Girl Graduate" Book Compiled by an African American.*** Chicago, Illinois: 1938. 8¼" x 9". Blue decorated cloth, rivet bound. 92 pages with 14 black and white photographs and 16 items of ephemera adhesive mounted and several more laid in; numerous pages with handwritten entries, final 20 pages blank. Photos measure from 1" x 1½" to 4" x 5". Good: lacking bottom rivet and presumably strings; boards heavily worn and soiled; leaves a bit wavy and/or grubby; lacking a few items. Photos and ephemera generally very good.

This is the *"Girl Graduate Journal"* of Lillie Mae Cook, a graduate of Chicago's Wendell Phillips High School, who apparently transferred there for her senior year after moving from Hollandale, Mississippi. Wendell Phillips High, named for the abolitionist, opened in 1904 and catered to wealthy whites. The Great Migration changed its demographics such that by 1920 it was Chicago's first predominantly black school. In addition to some of its basketball players forming the nucleus of what would become the Harlem Globetrotters, Phillips boasts Nat King Cole, Sam Cooke and Gwendolyn Brooks among its graduates.

Cook's journal is filled with signatures of her teachers as well as over 150 classmate names and addresses that included their hobbies and professional goals. She's written a two page, 40 line poem entitled *"A Young Woman Wanted"*. Although we are unable to determine if the work is Cook's, it includes such lines as *"a young woman who will not obey as slaves obey"*, *"a young woman who is lovable, she may not be beautiful of face, but she possesses charm"* and *"a young woman who*

is proud to be of the Negro race, and is prouder to be a woman."

Ephemera include her school ribbons, a graduation program, a prom invitation and a handwritten copy of *Lift Every Voice and Sing*. The photos include several group shots and one of girls playing volleyball in the gym. There are 5 small, trimmed photos showing students, one of which includes Lillie. Laid in report cards from the mid to late 1940s show Lillie worked on a college degree, but we cannot determine if she graduated.

A fine artifact documenting an African American girl's high school years, and containing the dreams of dozens of her classmates who experienced the Great Migration.

5. [African-Americana][Women][Business]

Collection of Photographs of African American Women Posing in a Department Store. N.P.: 1970. 11½" x 9¾" Commercial album with pictorial floral covers, internally bound with steel rings. 10 mylar covered leaves. 60 color photos inserted into corner mounts on first ten pages, the rest are blank. Photos measure 3½" x 3½". Photos are generally near fine, but most are a bit overexposed.

A fun group of funky shots featuring women who probably worked at a Shoppers Fair department store. Many of the photos show them lounging on furniture, posing provocatively in bedroom sets, or making use of the mod accoutrements. A few show them working in the back office.





6. [Civilian Conservation Corps][African-Americaniana] [Printing]

Leach, Winsor Bradford. ***Scrapbook and Photo Album of Printing Instructor For Two Integrated Civilian Conservation Corps Camps.*** Mount Holyoke and Plymouth, Massachusetts: 1936-1938. 11½" x 15". String-tied faux leather over stiff board. 70 pages with 37 black and white photographs and approximately 55 items of ephemera adhesive mounted; final 24 pages blank. Approximately 20 pieces of correspondence, most TLSs, laid in. Album very good with

moderate wear and losses at corners and edges; front board with small separations at top and bottom but holding. Photos and ephemera generally very good or better.

This is a small archive of photographs and print samples compiled by Winsor Leach, a teacher for the WPA who set up print shops at two CCC Camps: the 102nd (Myles Standish St. Forest) and 1173rd (Mount Tom Reservation). In July, 1935, despite language in the legislation that created the CCC that prevented discrimination based on race, its director issued an order requiring the complete segregation of the camps with the caveat that "*only in those states where colored strength is too low to form a company unit will the mixing of colored men in white units be permitted.*" The First Corps Area, which included Massachusetts, had a low African American population and therefore remained integrated.

Over 50 different examples created by Leach's presses are represented here. Most of the ephemera relate to his work at the 1173rd where he created the Mt. Tom Academy Press which employed around 20 men of the Corps. They hand set an 8x12 Old-Style Gordon foot press to create letterheads, envelopes, handbills and broadsides, CCC forms, calling cards, a napkin, menus and more. Examples of each are included here. Entire booklets created by the men that are tipped in include the first two issues of *The Ear Bender*, camp magazine for the 1173rd. Also included is the *Brush Hook*, the 1937 yearbook for the 102nd which has portraits of seven African Americans.



While most of the photographs are portraits or group shots, there are a couple of sports teams, men working in the print shop and five depict African Americans. The correspondence includes letters of commendation from the Department of Interior, First Corps Headquarters and others. There's also a handwritten thank you from a local PTA and other correspondence related to Leach's duties.

A diverse collection featuring artifacts produced by men in integrated CCC units.

7. [Civilian Conservation Corps][Maine]



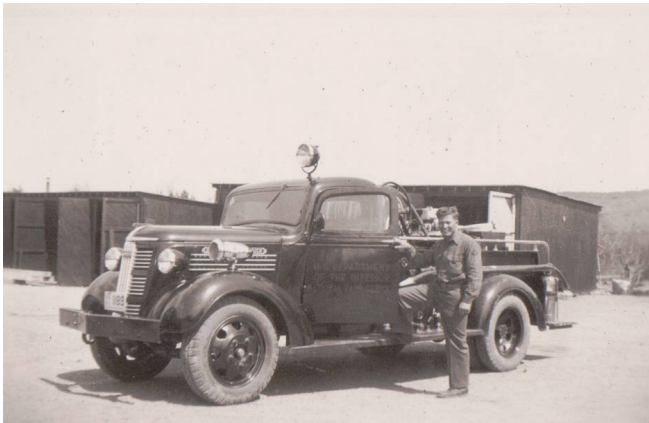
Doucette, Ludger. **Photo Album of Civilian Conservation Corps Camp 154.** Bar Harbor, Maine: 1935-1939. 7½" x 11½". String tied limp leather, decoratively illustrated and initialed in blind on front cover. 110 pages with 304 black and white photographs inserted into corner mounts. Photos generally measure 2½" x 3½" to 3¼" x 5" and several are captioned. Album very good plus with moderate edge and spine wear; photos generally near fine or better; around 20 are lacking.



This is an album compiled by Ludger Doucette who served at the Civilian Conservation Corps Camp Number 154 in Bar Harbor, Maine. Just under two-thirds of the album is devoted to the camp and surrounding area at Eagle Lake at the Acadia National Park. It was one of the earliest camps established by the program and one of around 100 camps (out of over 4,000 established) that existed for the entire life of the program. According to the National Park Service website,

"During the nine years the CCC was stationed at Acadia, they completed hundreds of projects. The majority of these were in forestry, such as fire fighting, fuel reduction, and disease control.

The "boys" also performed most of the work in constructing the park's two campgrounds, Blackwoods and Seawall. Their most enduring and endearing successes, though, are the stunning and unusual trails that lead hikers into the heart of Acadia, such as the Ocean Path and Perpendicular Trail. Granite blocks weighing more than a ton were carefully cut and laid by hand. Thousands of dead or downed trees were cleared. The work was hard, but fulfilling, and through their efforts, the CCC opened, protected, and beautified Acadia National Park."



In addition to excellent group shots and images of camp life, the photos depict the men moving the granite mentioned above. It shows them building walkways by rivers, building bridges, clearing land, logging and shoveling snow. We see the barracks, the mess hall set up for holiday meals, two show fire trucks, and one series shows a row of vehicles destroyed by an unknown force. Others show them building roads, digging trenches and laying pipes, and another series show the men and others hiking, presumably on the paths mentioned above.

Outstanding visual documentation of this long lived CCC camp.



8. [Civilian Conservation Corps] [Minnesota]

Laukkanen, Bennie. **Photo Album Depicting Civilian Conservation Corps Company 1720.** Ely and Gooseberry Falls State Park, Minnesota: 1933. 7¼" x 11". String tied faux leather over stiff card. 38 pages with 101 black and white and 7 hand-colored photographs + two postcards inserted into corner mounts. Photos measure from 2¼" x 3" to 6½" x 4½", nearly all are captioned and 17 are real photo postcards. Album very good with moderate wear (heavy at the edges) and one leaf detached. Photos generally very good plus or better, two are lacking.



This a photo album created by a member of CCC Company 1720 documenting their work in Ely and at Gooseberry Falls State Park. The 1720th worked on forestry and soil conservation projects. Photos show life around the camp, men erecting structures, crushing rocks for landscaping, setting up a gas pipeline, and building roads. Others show them working in the snow, boxing and a few show a wood-chopping contest.

Over half the real photo postcards have longer captions on their backs and several have short narratives that were sent by Laukkanen from camp to his parents. Seven lovely hand-colored photos round out the group.



9. [Civilian Conservation Corps][Photography]

Photo Album of Civilian Conservation Corps Company 756 and Surrounding Towns. Mostly Nebraska, Oregon and South Dakota: 1933-1935. 7¼" x 9¾". String tied full leather over flexible card. 100 pages with 407 black and white photographs mostly inserted into corner mounts. Photos measure from 1 5/8" x 2½" to 2½" x 4¼". Album near fine with light wear, contents fine but note that most photos are adhered to their mounts.

This is an album documenting the first two years of work by Company 756 of the Civilian Conservation Corps. The compiler is an unknown photographer with an uncommon wizardry for composition. Company 756 was made up of men from Nebraska and they spent 1933 and 1934 in Oregon and South Dakota where their focus was fire fighting and protection as well as building roads, telephone lines and other infrastructure.



(near Spearfish and Lead, South Dakota) where we see before and after fire shots, the building of structures and roads from start to finish and a lot of logging images. Others show the men getting gravel from a river, using heavy machinery and dynamite, and getting their heads shaved. Still more show the insides of barracks, mess and recreation halls, and a commissary.

The surrounding communities are represented with exceptional street scenes and lush landscapes. One shows the grounds of the "Coos County Poor Farm". Others depict Japanese ships delivering lumber, auto races at Myrtle Point, gold mining operations and plenty of interior store, home, hotel and saloon shots.

An album of sharp images that leap from the page, each a story in itself, fully documenting the work of a Civilian Conservation Corps company and the local communities it served.



Hello," Goils



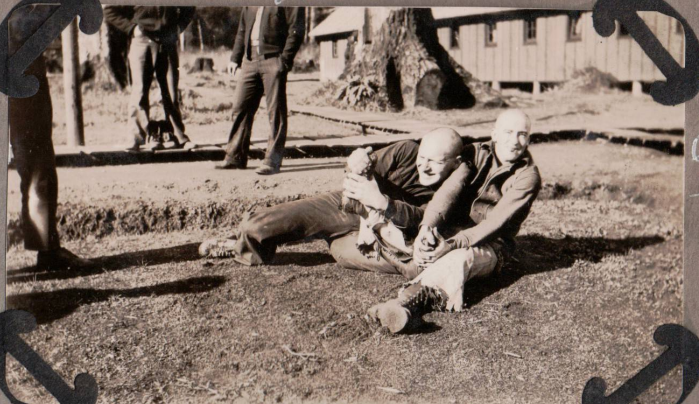
The Bald Brigade.

U.S. slop cans & their full too.



Too tough to wear shirt - us.

Who Dya think I win



Excuse our bald heads please.

We'll have head cheese for dinner



Go - Ho - Oh'h'h' Boy.

The old lady and her goats



She doesn't know what a dress is



Leaving Coquille and



Boarding train for East.

The "Buffalo," Gambling house



Crap tables, black jack, and anything you want to drink.



The big two table pool hall in Hoople



In the rear of Johnstons store



10. [Doll Collecting]

Stolle, Alta. **Photo Album of Doll Fanatic.** Spring Valley, California: 1957-1963. 9¼" x 12¾". String tied velour over boards. 40 pages with 105 photographs inserted into corner mounts. Photos measure from 3½" x 2½" to 5½" x 3½", 50 are black and white, the rest color, final eight pages blank. Album and contents fine, lacking one photo.

Dolls. Everywhere. Although clearly the work of an avid collector, the album has us vacillating between admiration and fear. Alta Stolle appears to have been a

member of the San Diego Doll Club who participated in various exhibitions and competitions. This album features her dolls posed on the kitchen table, relaxing on the sofa, ignominiously bunched with others on shelves, and featured on Christmas greetings. One appears to be applying makeup in a mirror.

Adding a bit of humanity to the album, there are several group shots of her sister collectors, showing the ladies in Hawaiian outfits as well as Victorian dress.

Our fear of some dolls (and clowns) should not bear on what is a celebration of the passion of collecting.



11. [Entertainers][Music][Opera]

Vernacular Photo Album Featuring Luciano Pavarotti. (New York?): mostly 1968-1979. 11¼" x 9¾". Commercial photo album, internally steel spiral bound. 20 gummed mylar covered leaves with 135 mostly color photos adhered both sides with another 29 laid in. Most measure 3½" x 3½" to 3½" x 4½" and only one, so far as we can tell, is captioned. Album good: front hinge split, such that front board and back strip are loose, but firmly attached to rear board. Photos generally near fine or better, a few are a bit overexposed.

An album with numerous humanizing images of one of the most famous opera singers of the 20th century. This collection of photographs centers around Luciano Pavarotti but also includes shots of a number of other opera notables including Placido Domingo and Joan Sutherland.

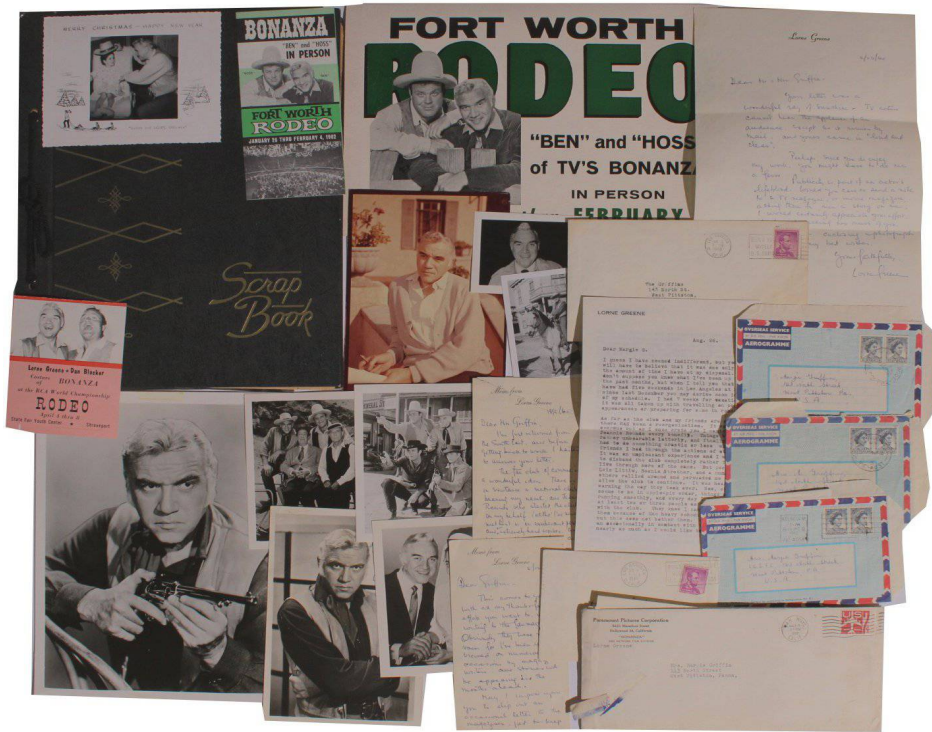
Around 60 images show Pavarotti. He first appeared in the United States with his debut at the Metropolitan Opera in November 1968. The New York Times wrote in its obituary of Pavarotti that "*millions . . . found in his expansive personality,*

childlike charm and generous figure a link to an art form with which many had only a glancing familiarity."

The pictures here document that charm and persona in a way that professional photos cannot. They begin in late 1968 and show the young Pavarotti just after performances, still in makeup and costume. Some show him in a room offstage enjoying friends and fans while others show him mugging for the camera just outside a theater.

One series from the mid-70s shows him in someone's living room standing around a piano and singing with his companions. Another series shows him at a tennis club, dressed to play, including one of him on the court awaiting the serve. There are shots of him sitting around a dining room table with remnants of a dinner party strewn about. Several of his photos are simply silly. An uncommonly intimate look at famous opera singers, with an abundance of photos of the man the New York Times called "*a titan of pop culture.*"





12. [Entertainers][Television] [Western Americana]

Greene, Lorne. Griffin, Margie.
Correspondence and Photo Album Related to the Lorne Greene International Fan Club ("LGIFC").
Various: 1960-1962. 12" x 10".
String tied scrap book. 10 pages contain 21 original and 13 commercial photographs inserted into corner mounts; the rest are blank. One original and eight commercial photos laid in. Photos measure from 2½" x 3½" to 8" x 10".
[Together with] eight letters from Greene to Griffin (two are TLS, the rest ALS) and seven letters to Griffin from a young-adult member of the LGIFC. Around 10 items of ephemera and a large number of loose news clippings included as

well. Scrap book near fine with minimal wear and toned pages; photos generally near fine; clippings and ephemera generally very good or better.

An homage to Lorne Greene by a fan, Margie Griffin, of West Pittston, Pennsylvania, that sheds light on his relationship with fans, his struggles with fame, and his exposure to anti-Semitism. Greene was the star of *Bonanza* which ran from 1959-1973 and was the first hour-long Western television series in color.



The show's first episode appeared September 12, 1959, and Greene's first letter to Griffin is dated February 23, 1960, around two months before the first season's finale. Greene asked Griffin to write to television and movie magazines asking them to do a story on him since, "publicity is part of an actor's lifeblood." In May, he wrote again to thank her for the effort as he'd given numerous interviews and a fan club cropped up. He asked her to write again, "just to keep their interest ripe." Margie did just that and clippings included here show several letters that were published. One was a response to an article entitled "The Christmas I'll Never Forget", in which Greene and several other celebrities shared personal reminiscences. Margie received an anonymous letter in response (the original included here) that read, "Lorne Greene is a kike from this town and the significance of Christmas means nothing to him. All that the Jews are interested in

at this time of the year as in the rest of the year is the chimes of the cash register." She forwarded it to Greene who told her that "hate letters, poison letters, etc. are not worth the emotional enervation they create—ever!"

The best letter is a three page TLS dated August 26th, (presumably 1960) in which Greene responded to Margie's complaints about his non-responsiveness. He was pained that he did not have time to write her due to his heavy schedule. He wrote, "There's no way I have of proving it, but I have been very guilty of neglecting my children in the same way. Fortunately there is a telephone and at every opportunity I speak to them. Naturally I cannot do this with all my "Bonanza Friends", so they must feel neglected, as you do, and for this I am genuinely sorry." He goes on to share his dislike of living out of a suitcase and the fact that the show "has made a hermit out of me, except for the odd outing the studio arranges, as for a premiere."

The photos include Greene on the set, at personal appearances, and around five are shots of television sets depicting Greene in various roles. Ephemera include promotional materials for Greene's appearances in Fort Worth and Shreveport as well as a couple of fan club membership cards, a Greene Christmas card, and more.

Warm, poignant and interesting.





13. [Entertainers][Theater][Los Angeles]

Lavender, Warren. [Robinson, Jerome]. **Scrapbook of Theater Actor and Director with Photographs by Noted Theater Photographer.** Mostly Los Angeles, California: 1947-1960. 14½" x 12". String tied brown faux leather over boards. 94 pages-approximately half are blank and most items are loose. Includes 73 black and white photographs, 18 programs and other items of ephemera and around 20 news clippings. Most photos measure 5" x 7" or larger. Album good: covers detached, toned leaves with edge chipping; photos generally fine, ephemera very good or better.

A scrapbook compiled by Warren Lavender, a small theater actor and director in Southern California for over 50 years. Most of the items center on productions at the Geller Theater in the late 1940s and early 1950s with at least seven performances represented. The Geller Theater Workshop existed from 1941-1959 at the acting school now known as the Theater of Arts College for the Contemporary Actor. It's the longest continually running acting school in Los Angeles and claims Marilyn Monroe, James Dean, and Jack Nicholson among its iconic former students.

All but a few of the photos show performances and at least 36 are by Jerome Robinson. Robinson was an accomplished theater photographer who started in New York in the 1930s and was a staff photographer for *Stage* and *Theater Arts* and also did features for *Life* magazine. After moving to Los Angeles in 1943, he found work in major film studios, only to be banished in 1950 when he refused to testify before the House Un-American Activities committee.

Some of the plays depicted include Hardie Albright's *"All the Living"*, William Bower's *"Where Do We Go From Here?"* and Ben Hecht's *"Front Page"*. An excellent grouping of a storied acting school, with outstanding images by an accomplished photographer who stood up to HUAC.

14. [Entertainers][Ventriloquists]

Stillwell, Pat. **Photo Album and Scrapbook of Child Ventriloquist.** Tulsa, Oklahoma: 1952-1957. 14½" x 12¼". String tied full faux red leather over boards. 58 pages with 66 black and white photographs and over 40 items of ephemera adhesive mounted. An additional four photos and nine pieces of ephemera laid in. Photos measure from 3½" x 3½" to 5" x 7" and most are captioned. Album very good with moderate wear and toned leaves prone to edge chipping; photos and ephemera generally very good plus or better; lacking a couple items.

This is the scrapbook of Pat Stillwell and his wooden sidekick Eddy, documenting their career from a time when Pat was 11 until around the age of 16. Pat was a local celebrity in Tulsa where he and Eddy performed at numerous events. The album includes shots of performances at a Kiwanis celebration, a home show where they did 10 shows a day for five straight days, a YMCA fundraiser, some local festivals, a Coca-Cola plant, and more. Some photos show him practicing his bit at home. The best, and creepiest, photos (see item 10 for our shortcomings related to dolls and clowns) are a three-shot series related to the month he spent in Hollywood training under The Great Lester. One of these is our back cover.

Ephemera include a lot of news clippings, programs, and a signed flyer from Edgar Bergen (Bergen interviewed him when Pat was in Dallas for a performance). There's also a six page typed script of that Dallas performance. As part of his shtick at the Jefferson Hotel, the 12 year old Pat has Eddy say to the audience, *"say, fellows, did you ever want to find your wives and couldn't? Say somewhere in a big department store when they're practically buying the joint out? Well, let me tell you the best way to find her. Just start talking to the first pretty girl you see and she'll show up in a hurry."*

While we celebrate passion for all harmless pursuits, we can't help but think this scrapbook would provide a firm foundation for a mockumentary.



15. [Japanese Americans]

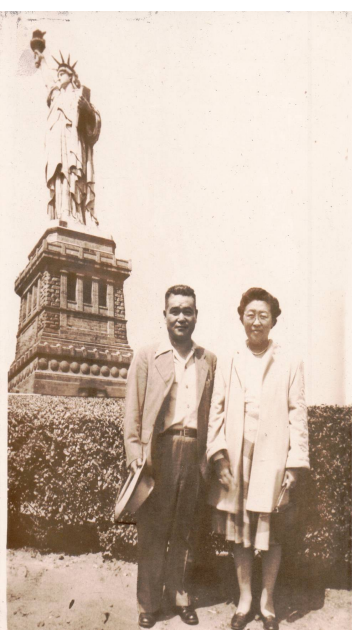
Baba, Komao. ***Photo Albums Compiled by Japanese Couple Who Were Interned at Granada Colorado.*** Mostly California but also locales throughout the United States: mostly 1917-1960. The first album measures 10¾" x 12¾" and is string tied full leather over flexible boards; the second, is 7¼" x 11¼", string tied full embossed leather over boards. Together they contain 230 pages with 560 mostly black and white photographs inserted into corner mounts. A majority of the photos measure from 1" x 2" to 3½" x 5½" with at least 75

measuring 4" x 6" or larger. Around one third of the images in the larger album are captioned, some in Japanese. Most photos in smaller album captioned on versos. Smaller album near fine with moderate corner wear, larger album very good with moderate cover wear which is heavy at the edges. Nearly all photographs are near fine or better, around 10 appear to be lacking and 13 are loose.

These are the family photo albums of Komao and Eiko Baba who were interned at the Granada Relocation Center from 1942 to 1943. They depict the lives of Japanese immigrants as well as generations of their extended families. They were begun by Komao, likely sometime in the 1930s and also show the result of the Midwest's public/private partnership with the War Relocation Authority to release internees during the war.

The story begins in 1917, in the larger album, with a family portrait showing a 12 year old Komao. There are other images showing him and his family in Japan from the 1920s as well. Komao emigrated to the United States and arrived in San Francisco on November 2, 1922. There's a portrait of him taken one month after his arrival. He attended San Francisco's Polytechnic High, graduating in 1928 and a series of shots from this period include class portraits and several outstanding images show an exceptionally well dressed Komao and buddies ready to seize opportunity.

Sometime thereafter Komao moved to Los Angeles where, in 1931, he opened S&S Produce at the Nuway Market on West Pico Boulevard. Several photos are devoted to displays at the store, and some show the Baba Ranch where he presumably grew the produce he sold. He married Eiko in 1934 and in addition to their wedding portrait, there are a number of other magnificent professional images taken at the weddings of friends and family.





The larger album also contains numerous photos of trips around California in the 1930s visiting family and friends as well as the California International Exposition in 1935. They reflect a hopeful and well-to-do family who embodied the pursuit of happiness.

The photos abruptly stop after November 1941, and with the exception of a couple of photos (including one shot of children taken at the Granada camp in September 1944) they don't begin again until October 1945. These later images include a shot of Komao and Eiko at the Statue of Liberty in 1948.

The final 45 pages of the first album contain around 80 photos from the 1960s to the 1990s, presumably compiled by Eiko (Komao died in 1958, Eiko in 2006) consisting mainly of professional portraits and group shots of extended family.

Nearly all the photos in the smaller album are from 1945 to 1948. One image from June of 1946 suggests

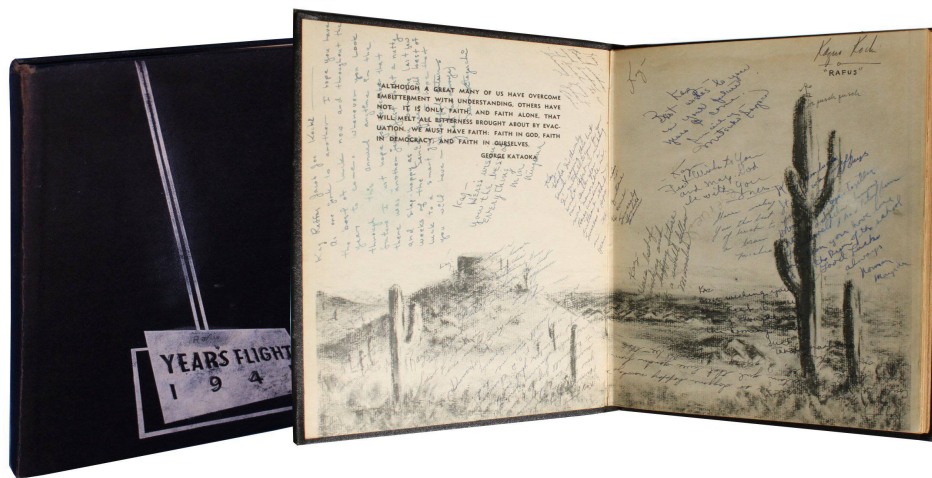
that Komao was able to get his produce business running again. Of particular interest are the images taken in and around Cleveland, Ohio in 1945 and 1946. Komao and Eiko were interned at Granada from September 1942 to July 1943 when they were granted indefinite leave to move to Cleveland. Pressure from groups in the Midwest hoping to provide resettlement opportunities to internees led to the WRA's creation of a relocation office in Chicago, followed soon after by one in Cleveland. Ohio newspapers began reporting as early as January 29, 1943 that Japanese labor would soon be available to fill shortages. Internees were allowed to leave indefinitely if they met certain requirements, including having a job and a place to stay. This caused the Japanese population in Cleveland to jump from a total of 18 in 1940 to around 3500 by the end of the war. While we cannot discern how the Babas were employed there, we think the multitude of photos taken at the house of Mrs. A.E. Johson in Cleveland suggest the Babas were hosted by her. There are also two photos from around September 1946 showing Japanese Americans at a picnic hosted by the wife of Robert Meeks. Meeks' short biography at the Phi Kappa Tau website states that he was an educator and school administrator who, *"took an unpopular and public stand against the internment of Japanese Americans. This led to derision and hostility from some in his community, and even put his wife and children's safety at risk, evidenced when a bullet came crashing through a window of their home."*



The smaller album also documents the Babas' trips across the United States after the war. They visited Florida, Washington D.C., Wyoming, Upstate New York and other locales. A series of shots show the road signage as they approached these destinations. There is one photo of Toshio Yamabe of the all-Japanese 442nd regiment as well as a shot of Komao and Eiko on a glass-bottomed boat in Florida, where, along with the African American boat operator, they are the only non-whites.

In all, an exceptional photographic archive documenting the lives of generations of a Japanese American family compiled by internees.





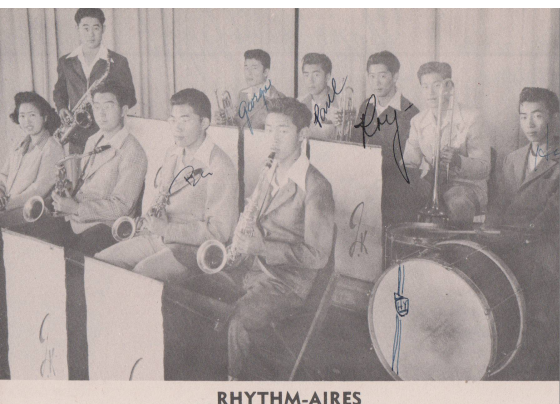
16. [Japanese Americans][American Internment Camps]

[Kochi, Kazuo Jay]. ***Year's Flight 1945*** [Cover title]. [Butte High School Yearbook—Gila River War Relocation Center]. Rivers, Arizona: 1945. 11¼" x 8½". Full faux leather. 64 unnumbered leaves printed both sides. Very good: light wear and rubbing with faint inked nickname of owner on front cover; first gathering partially detached but holding; leaves lightly toned at extremities.

This is the school yearbook for Butte High School, the secondary school at the Gila River War Relocation Center that contained grades 7-12. The Gila River internment camp was located approximately 50 miles southeast of Phoenix, Arizona and mostly took internees from California. The camp was meant to hold 10,000 people but at its peak over 13,000 squeezed in, resulting in water and food shortages and very cramped living spaces.

This final edition of *Year's Flight* starts with the following printed on the front paste down,

"Although a great many of us have overcome embitterment with understanding, others have not. It is only faith, and faith alone, that will melt all bitterness brought about by evacuation. We must have faith: faith in God, faith in democracy, and faith in ourselves."



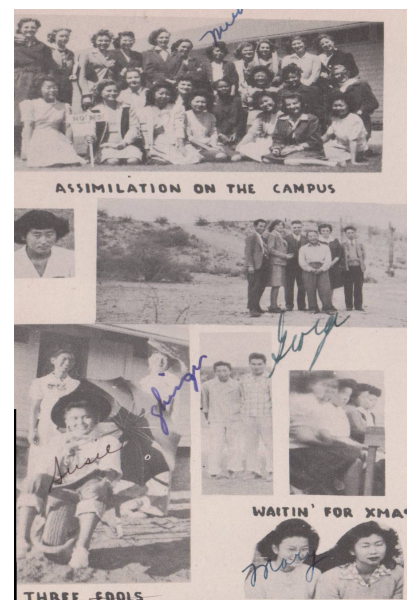
RHYTHM-AIRES

red heads from Florence High Varsity down Butte Varsity in the crowded Gymnasium."

This was Kazuo Kochi's copy acquired directly from his nephew. Kochi (who later went by "Jay"), who was senior class president II, went on to a distinguished career as a physical organic chemist, lecturing at Harvard and sitting on the faculty of three different universities as well as getting elected to the National Academy of Sciences. Kochi was quite popular and acquired an astonishing number of signatures in this book--over 300, with more than 40 longer inscriptions, some covering an entire page. The longer passages provide an uncommon depth of insight into the hopes and dreams of these teenagers.

OCLC lists 8 locations for the three year run of yearbooks produced by Butte High School with the notation that Arizona State University has all three, and UCLA has the 1943 edition. The rest are not similarly noted.

A special artifact that passed through the hands of hundreds of adolescent internees.



TOP ROW LEFT TO RIGHT: M. TSURUODOME, A. TASHIMA, K. KAWAGUCHI, Y. YOKOTA.

17. [Japanese/American Relations]

Scrap Book Created by Japanese School Children for Presentation to American School Children. Funai-gun, Kyoto Prefecture, Japan: 1932. 11" x 15". Quarter brown linen over olive

paper-covered stiff card, with embossed Red Cross logo and gilt title in Japanese. 28 leaves with 64 items of ephemera and artwork adhesive mounted rectos only. Very good album with moderate wear, ephemera generally near fine.

A lovely collection of magazine clippings, prints and original artwork created by Japanese school children to reach out to and teach American children about its history and culture. A project of the Junior Red Cross of the Takeno school, the first page has a handwritten note in Japanese describing the book's purpose, with a typescript translation tipped on to the front pastedown.

Many of the clippings are captioned in English pointing out the similarities of the cultures such as the keeping of dogs and rabbits as pets, fishing, and baseball. There are at least eight pieces of original artwork including several watercolors. One of these shows the Japanese and American flags crossed with the Japanese national anthem written underneath.

A relic resonating with a dichotomy: the innocent hope of children and history's knowledge of the enmity that existed when both its compilers and recipients came of age less than a decade later.

18. [Jazz][California]

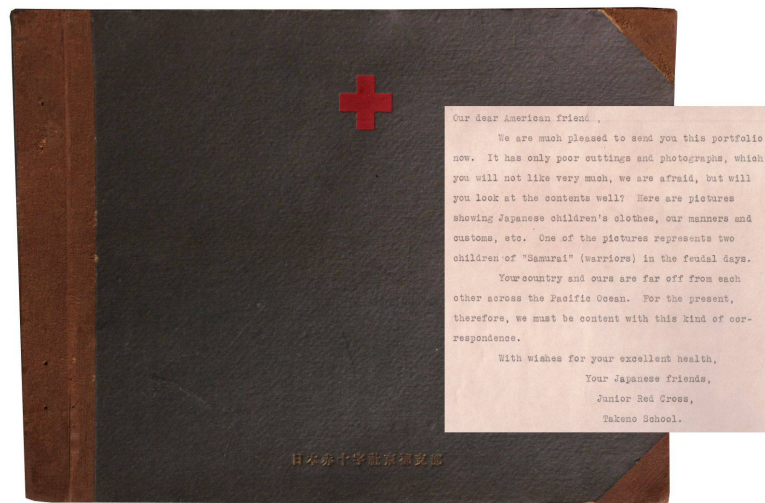
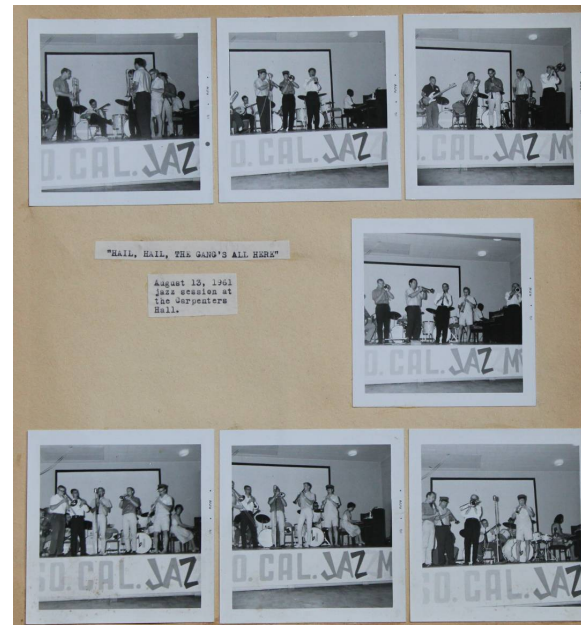
Photo Album and Scrapbook of The Kern County Hot Jazz Society. Bakersfield, California: 1961. 12¾" x 12¼". Embossed imitation leather over boards, disbound scrapbook. 36 pages with 70 mostly black and white photographs and around 40 items of ephemera either pasted or laid in. Photos measure from to 3½" x 3½" to 3¼" x 4¼" and about half are captioned; some of the ephemera captioned with context as well. Album good: disbound with toned leaves; photographs generally near fine or better, ephemera very good or better; lacking two photos.

The Kern County Hot Jazz Society was founded in Bakersfield, California in July 1961. The group's purpose was for "*Families [to] meet and enjoy modern Jazz music and playing music together*" and their motto was "*A Non-Profit Organization for the Prevention of Rock-And-Roll and Progressive Jazz.*"

This scrapbook documents the formation and progression of the KCHJS throughout 1961. It includes at least 30 performance photos, many noted with date and location. Other images show them participating in a parade and engaging in social gatherings. The ephemera includes eight mimeographed handbills on card stock promoting the organization and its meetings. Letters include correspondence between founding members and *Jazz Report*. One small typescript shows what transpired at their first meeting, and numerous news clippings trace their meetings, performances and advertisements.

We're not sure how long the organization lasted. Archived internet news reports regarding them disappear after 1962. According to the Austin Traditional Jazz Society's website, there are at least 27 extant jazz societies in California as of 2015. A unique visual record of one of their forebears.

Live performances of the KCHJS may be found at: <https://www.reverbnation.com/pearlroseschmedding/song/10372575-kern-county-hot-jazz-society-1962>.

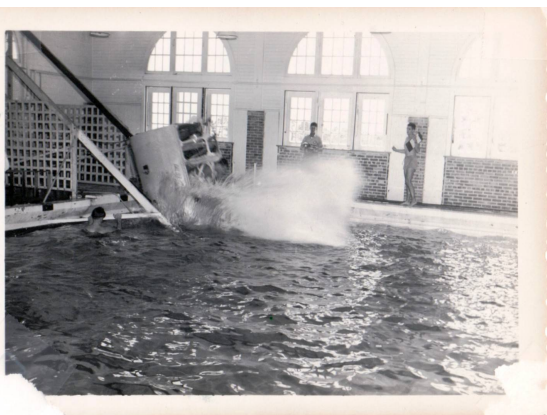


19. [Military][Aviation]

Littlepage, Jr., [Hamilton] Sterling. ***Earning My Wings and Some Thereafter [Cover Title]***. Mostly Florida and Texas: 1950-1954 (but narrative appears to be printed in last 20 years). 11½" x 11". Modern three ring binder. 100 three-hole punched mylar sleeves. Each sleeve with two leaves of 8½" x 11" printer paper, creating 200 pages of text and artifacts. 33 pages of narrative (approximately 10,000 words) accompany 62 black and white photographs and around 120 original documents and correspondence. Photos generally measure 3" x 4" to 4½" x 6½" with several 8" x 10".

Photographs and ephemera discreetly taped to pages. Binder very good plus with light wear and soiling; contents generally very good plus or better, some photos with small surface losses.

This is the unpublished memoir of a Navy aviator, Sterling Littlepage, with a bounty of original documentation, photographs, news clippings and other items augmenting the text.



Dilbert Dunker simulates a plane crash at sea. Cadet must swim free in 15 sec.s or try again.

One mile swim with clothes on except for shoes.



The story begins inauspiciously in 1950 with his induction. A Navy pilot flew Littlepage and his friend, Charlie Wetzel, to Scott Airfield for their induction and Wetzel vomited during the flight. Things got better, and in great detail Littlepage describes every aspect of his training, from his pre-flight course in Pensacola, to various forms of flight training at Whiting Field in Milton, Florida as well as airbases throughout Texas. In addition to his regular narrative, he provides a few lines of reminiscence atop the 70 different flight reports completed by his instructors as he takes us through instrument flying, formation and gunnery, learning to land on aircraft carriers, dealing with bad weather and more.

After jet school, Littlepage was assigned to the Miramar Naval Air Station in San Diego. On July 25, 1952, before being sent to Korea, Littlepage ran out of fuel on a flight and crashed. He described his crash and recovery which included a visit by Jane Russell and (a drunk) Robert Mitchum who were shooting a film, *Macao*, nearby. He was then assigned as a Navy recruiter and finished his active service on the U.S.S. Randolph, an aircraft carrier in Virginia, finishing up with a 6 month cruise of the Mediterranean.

In addition to the flight instructor reports, other documents include telegrams, orders, certificates, letters from his Congressman and correspondence from base commanders to his parents updating them on his training. Photos include images around the base in Pensacola, pool training, group shots, several on an aircraft carrier, and more. His leather name tag and his cut "solo tie" are included as well.

A highly readable and explicitly documented account of a Navy pilot's stateside life during the Korean war.

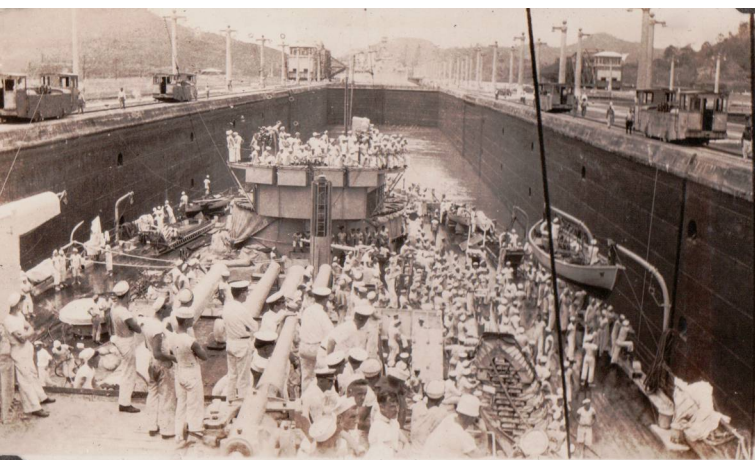


20. [Military][Navy][Travel]

Epsel, Henry. **Photo Album Depicting Navy Man's Worldwide Tours.** Seemingly everywhere: 1922-1925. 7" x 11". String-tied black cloth over flexible card. 142 pages pages with 490 black and white photographs inserted into corner mounts. Most photos measure from 2½" x 3½" to 3" x 5" and all but 14 are captioned. Additionally, 16 pages of typescript bound in before the photos + Epsel's Navy identification card and discharge papers. Album good, because it lacks its front cover and has heavy edge wear; otherwise near fine with near fine or better photos, though some are faded; three photos lacking.

An immense photo album detailing a sailor's exploits on three long cruises in the early 1920s. Henry Epsel spent many months at sea and was rarely without a camera. The album starts with his typescript timeline that provides dates, places and short notes of experiences such as in September 1922 when his group participated in getting tens of thousands of refugees out of Smyrna. He loved Australia, writing, *"most wonderful welcome and reception ever received by sailors. Beautiful women and girls are plenty here. We were forced into company of girls at all times. Most everything free. It did not pay for us to get drunk as we lost out on too much of good times."*

With the exception of Russia, he took photos of nearly every place he visited including Beirut, Jaffa, England, Holland, Cuba, the Panama Canal, California, Athens, Constantinople and more.



AUGUST 27, 1922. DEPARTED FOR THE NEW YORK CITY ON THE USS BULMAR. UNDERWAY FOR NOVEROSSISK. RUSSIA. USS BULMAR ARRIVED THIS A.M. AND RECEIVED US. (NOTE HERE: "USS BULMAR" IS THE NAME OF THE SHIP.)

AUGUST 28, 1922. ARRIVED AT NOVEROSSISK, AND RECEIVED THE USS EDSALL. LIVING CONDITIONS ARE BETTER AND STRICTER LAW AND ORDER IS HELD. EVERYNIGHT BUT MIDNIGHT LIBERTY WAS GRANTED BY THE BOLSHIVISK'S. HAD MY FIRST DRINK OF "VOKA", GOOD WINE IS TO BE HAD HERE. (MOST OF THE CREW ARE OUT OF CIGARETTES AND SOAPS)

SEPTEMBER 6, 1922. DEPARTED FROM THE PORT OF NOVEROSSISK AND UNDERWAY FOR SAMSOUN. TURKEY. USS BULMAR RECEIVED US THIS A.M. (NOTE HERE: "USS BULMAR" IS THE NAME OF THE SHIP.)

SEPTEMBER 7, 1922. DEPARTED FROM SAMSOUN AND UNDERWAY FOR JAFFA. ARRIVED AT SAMSOUN. RECEIVED THE USS EDSALL. SATURDAY AND WEDNESDAY AFTERNOON LIBERTY. NOTHING TO BE SEEN, HEARD OR



There are moving images of makeshift cemeteries at Gallipoli and quite a few street shots in many of the cities. We see worshipers at the Wailing Wall in Jerusalem, ruins at Balbak, Syria, and ships filled with refugees. A self proclaimed ladies' man, there's a number of photos of the beauties Epsel left on land including "Rotterdam Special", "my Dutch girl" and "my Spanish queen."

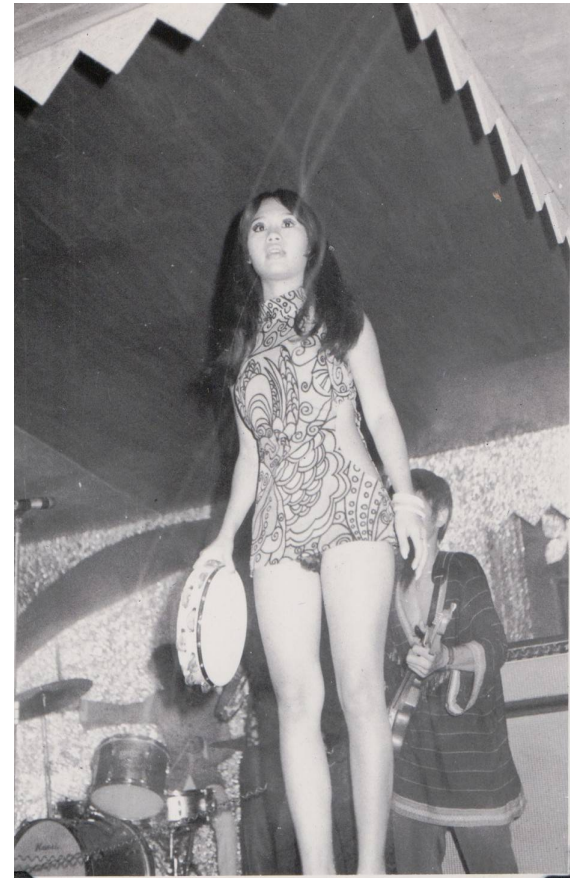
While this is more a travel album than a military one there's well over 100 photos of ships and maneuvers as well as life aboard his ships.

A comprehensive look at the world through the eyes of a sailor with a good number of well composed images.



21. [Military][Vietnam War]

Photo Album Depicting United States Army Soldiers and Bands. Vietnam: 1970. 20 loose, trimmed, gummed commercial album leaves, now inserted into archival sleeves and housed in a three ring box measuring 11½" x 10½". 78 photographs, all but two in color, measuring 3½" x 3½" or 5" x 3½". Contents generally near fine or better, a few images faded, one with a soil spot.



An album featuring soldiers at play at a base in Vietnam. The shoulder patches identify the men as members of the 18th Engineer Brigade but with no captions we are unable to learn much more about them. From the appearance of the soldiers and their equipment, it appears that leadership of their detachment may have been a little lacking.

There's nary a dull photo in the group: dazzling dancers are depicted next to musicians in matching red and white pin-striped jackets. Several show the soldiers on stage, either dancing with, or borrowing instruments from, the musicians. Warning: the dancers are nude in some shots, and a couple were taken a bit too close to the stage, from ground level.

Other interesting photos show the base with choppers in flight, internal views of the barracks, African American soldiers, and black and white soldiers goofing around together.

22. [Military][World War I]

Hunter, Eldrid Thomas. **AEF Soldier's World War I Diary**. Mostly France: 1918. 5½" x 3½". Leather over flexible card. 90 pages, 71 in Hunter's handwriting (approximately 6,000 words) another nine with signatures and addresses of fellow soldiers; the rest are printed or blank. Also included are two short letters by Hunter, one written from basic training, the other from France. Good: text block mostly detached but internally sound, lacking two leaves. One ALS is fair: fragile, portions about to detach at folds, and small portion of loss, losing a couple of words.

This is the contemporary wartime diary of Eldrid Hunter of Grand Forks, North Dakota with a number of vivid accounts of his life in the trenches of France.

Most entries are written from April to August 1918. It starts with his arrival at Camp Dodge in Iowa. He details his equipment as well as his daily life and activities. In late April his group headed to New York by train and left for Europe on May 3rd. Arrival in France saw the continuation of his training, and his exposure to the war. His entry for May 29th reads, "Drill. Rifle practice & shooting at target. Drill. Gas masks, hand grenades, etc. Heard German bombardment of some town, could see reflection, looked like lightning at night."

Hunter spent a significant amount of time in the trenches in July and August, and around two thirds of the diary is devoted to that experience. He regularly speaks of his guard duty, his lack of food, his desire to bathe, and skirmishes with Germans. On July 4th he wrote, "lots of real fireworks all day . . . the Germans wasted a lot of ammunition this day, as did we, but we also brought down 7 snipers from the trees and had no casualties." On August 14th,

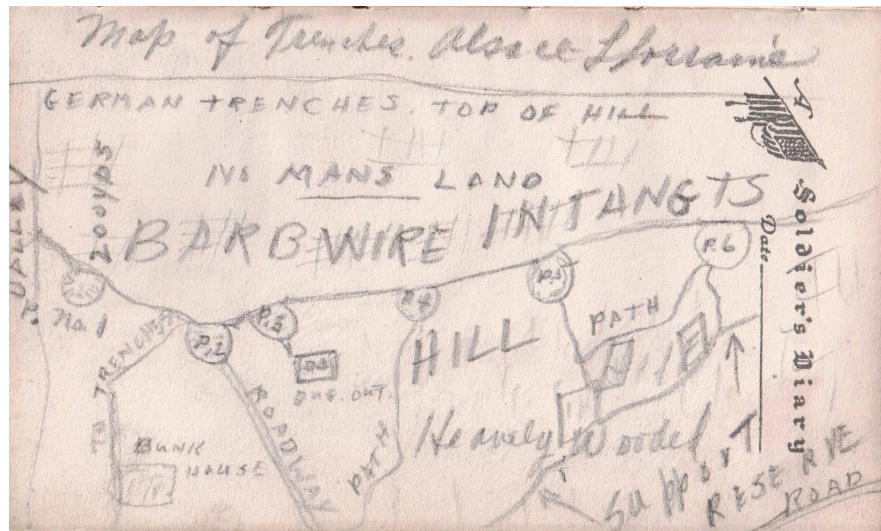
"our post was shelled by artillery which destroyed it, and we narrowly escaped with our lives, only by seeking shelter in a dugout, it was an exciting night, we all expected a fight, hand to hand, but the Boche failed to show up, our trench sure was tore up. 1 of us sleep, while 2 is on guard. We sleep any place we can lay our head for 4 hrs. then we stand as still as mice for 4 hrs waiting and looking for the Dutch to come up at us."

Hunter was always anxious because of the placement of his "lonely and dangerous post. The Boche has almost perfect range on our post, so believe me it is serious business for us, pray to God we only stay ten days in these shell shot trenches." Hunter also drew two maps in the diary. One shows his impression of the front at Alsace-Lorraine.

Hunter was in Company G of the 138th Infantry. The 138th was part of the 35th Infantry Division which was involved in some of the heaviest fighting of the war. Hunter's regiment led the attack for the 35th at the start of the battle of Meuse-Argonne on September 26, 1918. The Meuse-Argonne Offensive was the largest of World War I, involving around 1.2 million men at a cost of over 26,000 American lives. Hunter later reflected,

"On Sept. 26 we started the last and biggest drive of the war around Verdun, our division was the first over the top, our barrage was something terrific, and cost in ammunition over one million dollars. To describe a drive such as this is almost impossible. You have to go thru such a living hell to appreciate what an awful thing war is. To see your companions shot down on every side and to witness such butchery and then try to tell it as you saw it and felt it is as I say impossible. Now that I am thru it and safe I am glad to have had the experience which was worth countless dollars but which I wouldn't care to go thru for all the money that was ever coined. I really never expected to get thru it as I did and sure will thank God for the balance of my life in bringing me thru that hell on earth."

Despite his experience, Hunter registered for the selective service in 1942, when he was 51 years old. An excellent firsthand account by an infantryman who participated in some of the most important battles of World War I.



23. [Military][World War II]

Dern, Colonel Arthur W. ***Letter from Grandpa to Sev [B-29 Pilot's Unpublished World War II Memoir]***.

N.P.: [mid-1980s]. 11¼" x 8¾". Plastic comb-bound wrappers. 69 numbered leaves of photocopied typescript printed rectos only (approximately 23,000 words) + 31 leaves of photocopied illustrations and other material interspersed. Very good plus with light wear.

An outstanding narrative by a B-29 squadron commander with numerous accounts of bombing missions, aerial combat, and of planes and men lost. After flight school, Dern commanded a squadron that formed especially for the new B-29 program as part of the 73rd Bomb Wing. While the 73rd was the first to bomb Japan after the Doolittle Raid, Dern did not take part because of problems with his plane.

Dern described his first bombing run, to attack the Nakajima engine works, writing, *"when the first fighters appeared . . . they looked like a swarm of little black gnats in the sunlight. It was there that the tenseness of the moment, the emotional release perhaps, contributed almost to my undoing."* He also described a fellow commander who lost an engine on takeoff, his plane hitting the water, and *"as the water flooded the cockpit, he scrambled out of the side window . . . he pounded on the navigator's astrodome, watching his crewmates frantically clawing from the inside as the ship sank and they disappeared under him."*

Dern took several pages to describe a run near Tokyo where his plane was hit repeatedly, losing communication and pressurization and the cockpit filling with smoke. Pursued by around 25 fighters and convinced they were not going to make it, Dern thought, *"I hope they get me in the head. Immediately thereafter, I remember myself saying to myself—you son of a bitch, if they get you in the belly you can at least hold it while the rest of the crew bails out."*

These are just a few highlights of the riveting recitation of his combat career. Dern made mention of creating other copies of this work for crew mates but we could not locate any on OCLC.

24. [Military][World War II]

Morse, Dr. Chester William. ***Kriegsgefangener (Prisoner of War) #13017***.

Germany: 1944-1945 [though probably printed in the 1980s]. 11" x 8½".

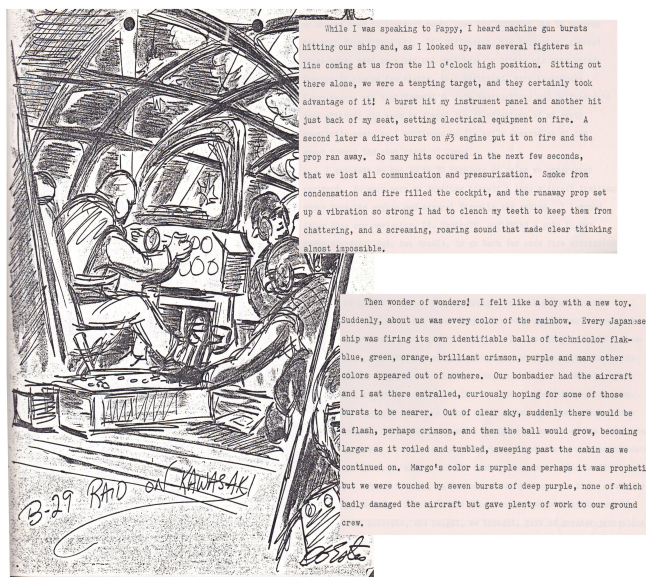
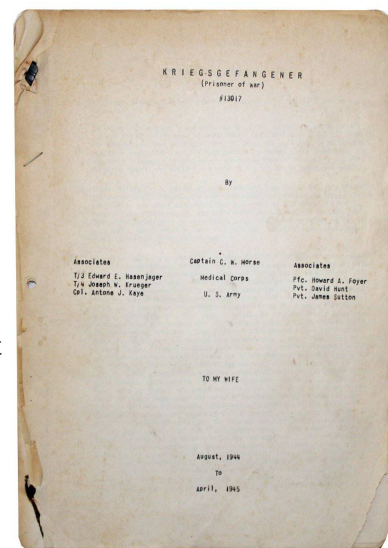
Typescript leaves, three hole punched and held by prongs in upper and lower holes. pp. [title leaf] [introduction leaf] 1-22; 1-63 (approximately 60,000 words). Very good: title leaf heavily worn and foxed with chipping at extremities, the rest with minor wear and light toning.

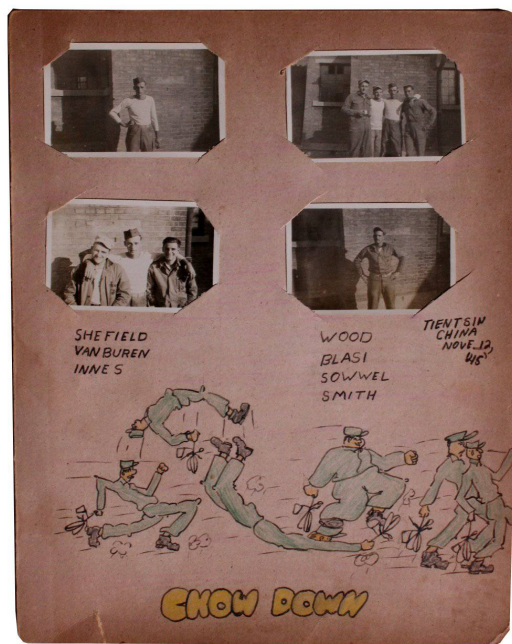
Dr. Chester W. Morse, from Decatur, Georgia, was a graduate of Harvard Medical School who served in the medical corps attached to the 35th infantry. He was captured by the Germans on August 8, 1944 and was imprisoned at various camps in Darren, Bonn and Koln until April 13, 1945 when he was freed by the 13th Armored Division. His densely packed journal is filled with numerous accounts of kindness and atrocity, hope, despair, humor, terror, agony and more.

The journal begins with his first experience of war at the Battle of St. Lo in July 1944, where he treated 326 wounded men the first two days: *"men came in walking with part of their faces gone. One walked in with holes through the back of his hands so large that you could stick three fingers right through. His fingers dangled from the ends."* He wrote that by the time he left St. Lo, over 50 percent of his battalion was wounded or dead.

On August 8, 1944, he was captured along with three other officers and 50 other men. During this phase of his captivity, he moved a lot, and wrote about treating German soldiers as well as dodging the shells of the Allies who were getting ever closer. At one point, his group was so hungry they were on the brink of cannibalism. Interspersed throughout are his thoughts on war and peace, his memories of family back home, and through it all an invaluable record of the daily life wherever he was: from the creation of barter economies to the contempt the various nationalities had for one another, the scarcity of supplies, the thoughts and treatment of the local populace and a lot more.

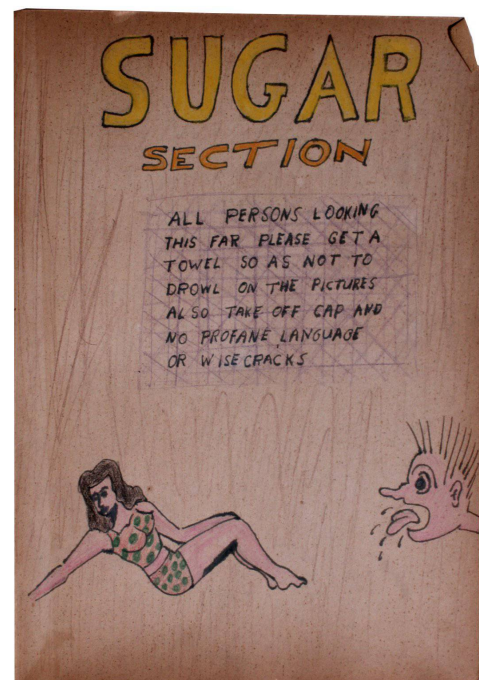
While OCLC records no copies, we located one at the George C. Marshall foundation.





Most photos show the men overseas and most are posed, with several group shots and some with equipment. A few show the men in China and include shots of locals as well as one soldier riding a rickshaw. There are two group shots of Skyrms' platoon. Around 15 photos are stateside, showing friends and family.

Many of the colorful illustrations are enthralling. One, a full page entitled "Marines at Work Dangerous" shows a marine, his helmet covered in slogans, while mini-marines mill about his head and torso. Others show soldiers drinking and roughhousing and one depicts a battle scene. Skyrms also left us with cartoonish rickshaw drivers and caricatures of locals and his family.



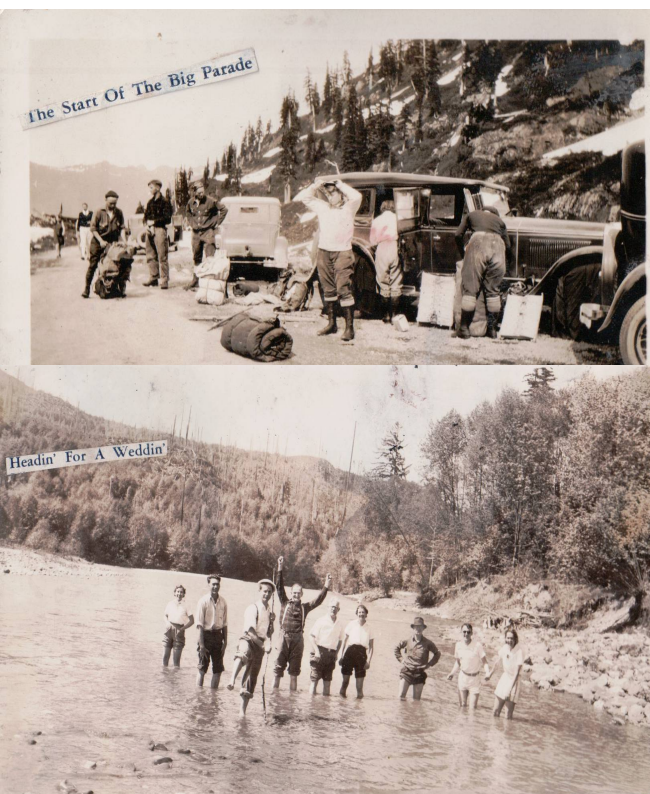
An interesting (we dare to say "charming") expression of a marine's war, and early post-war, experiences.

26. [Mountaineering][Pacific Northwest]

Groot, Vincent. **Photo Album and Scrapbook of the Mount Baker Club.** Bellingham, Washington: mostly 1929-1936. Thin card wrappers, steel spiral bound. 28 pages with 73 black and white photographs, 34 membership cards and a number of news clippings adhesive mounted. Photos measure from 2½" x 3½" to 3½" x 6" and most are captioned. Album very good with moderate cover wear. Photos very good or better, a few items perished.

The Mount Baker Club was founded in 1911 to promote the beauty and resources of the Mount Baker region which is near Bellingham, Washington. The club still exists today and provides numerous opportunities for hiking, kayaking and other outdoor activities in the region.

The scrapbook was compiled by a past president of the club and documents several outings including a climb of Mt. Shuksan in 1929, a hike to a glacier in 1930, as well as the club's first ski carnival. In addition to gorgeous scenic views, a fair amount depict female members of the club, and others show members in the act of climbing, making camp and just being silly.



News clippings consist of reports on club activities as well as a newspaper account of a climb of Mt. Shuksan that almost turned deadly.

Excellent source material on the early decades of a co-ed mountaineering club.



27. [Native Americans][Arizona][Photography]

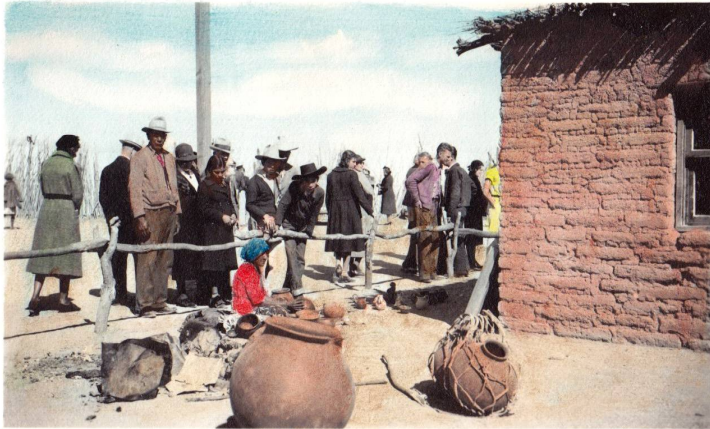


Alford, Pierrepont [PA-la-Ko-NE-SE-MO] and Alford, Dorothy. **Photo Album Documenting the United States' Indian Service's Traveling Library and Motion Picture Bus.**

Mostly Arizona: 1937-1941. 16" x 11". String-tied, handmade wood boards with painting of man sitting beneath palm trees. 51 leaves with 32 black and white and 175 hand-colored photographs inserted into corner mounts rectos only. Most photos measure between $2\frac{7}{8} \times 4\frac{1}{2}$ " and $3\frac{1}{2} \times 5\frac{3}{4}$ "; around 10 are larger and one is smaller. All but one captioned on photo's verso. Album good:

boards detached with moderate wear.

Approximately two-thirds of the photos are near fine or better with a touch of waviness; around 75 are dampstained, 50 of which have the image affected; approximately 30 are missing.

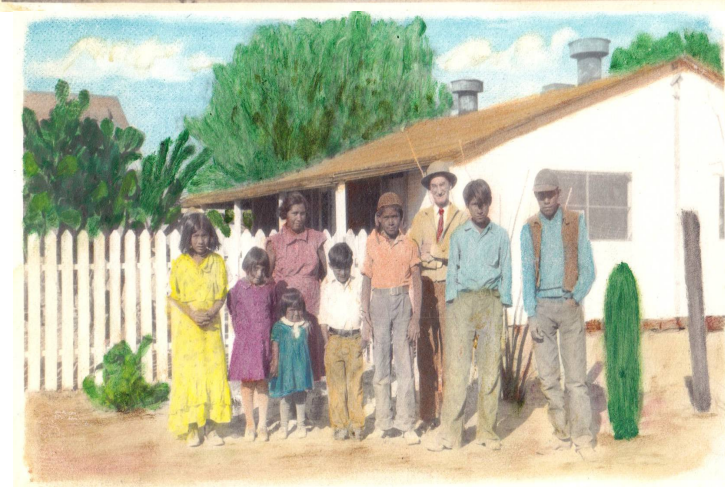


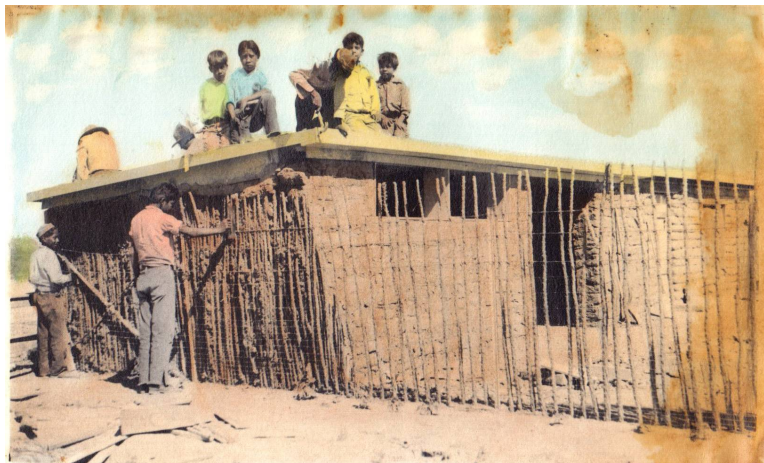
A dreamlike album documenting the travels of a couple as they brought books and movies to Native American school children throughout Arizona. Pierre Alford was the operator of the *United States Indian Service's Traveling Library and Motion Picture Bus*. Pierre was a Shawnee born in 1885 and internal evidence suggests Dorothy took and colored the photos as well as providing the captions.



Most of the album is devoted to their travels around Arizona and it begins with the 1938 Tucson Rodeo where we see the Indian Village, various structures created by Hopis and Pimas and a Navajo silversmith. Photos at or around Native American schools are numerous. They include Papago Park, Phoenix Indian School, South Well and the following day schools: Santa Rosa Ranch, Kerwo in Ajo, Quajote in Casa Grande, Chuechu, Vamori, and Hickiwan in Sells, Casa Blanca in Bapchule and Frazier's Well at Walapi Reservation. These shots include children in a classroom, sitting outside reading, enjoying the bus, celebrating the 4th of July and more.

Other images depict Native Americans outside their homes, a maternity home made of mud brick and thatch, the Whiteriver USIS Girls Camp and a five shot series, fully narrated, showing



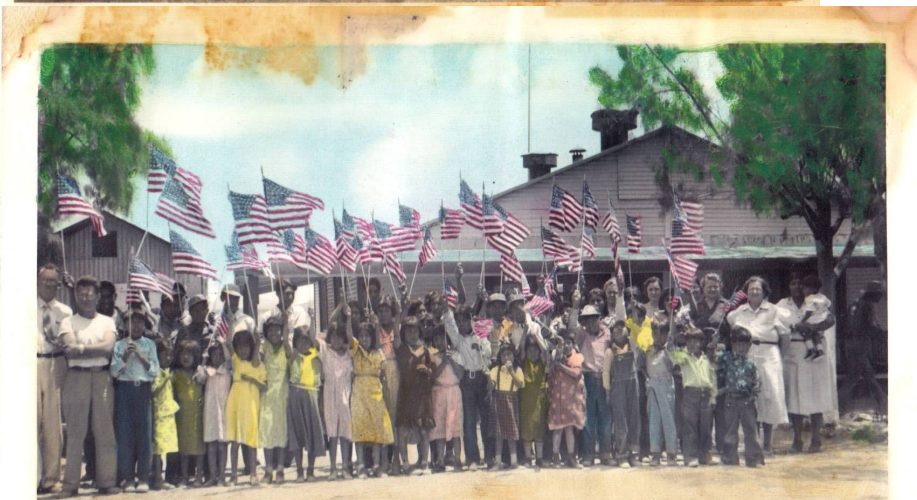


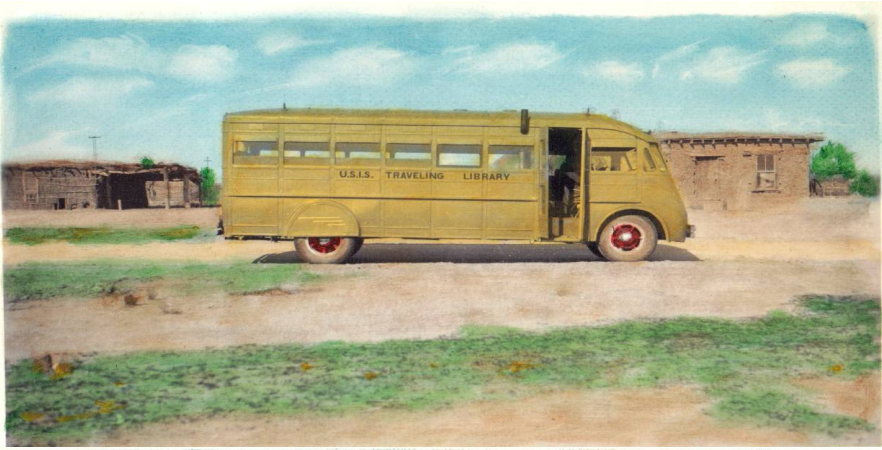
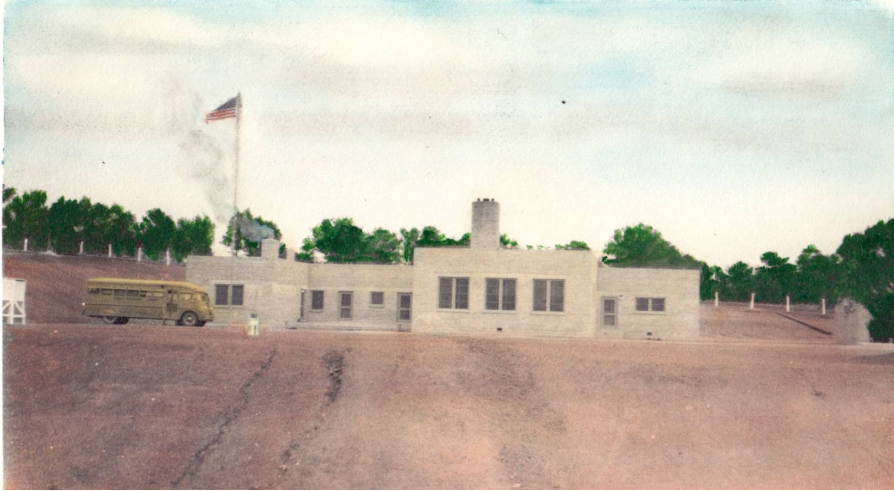
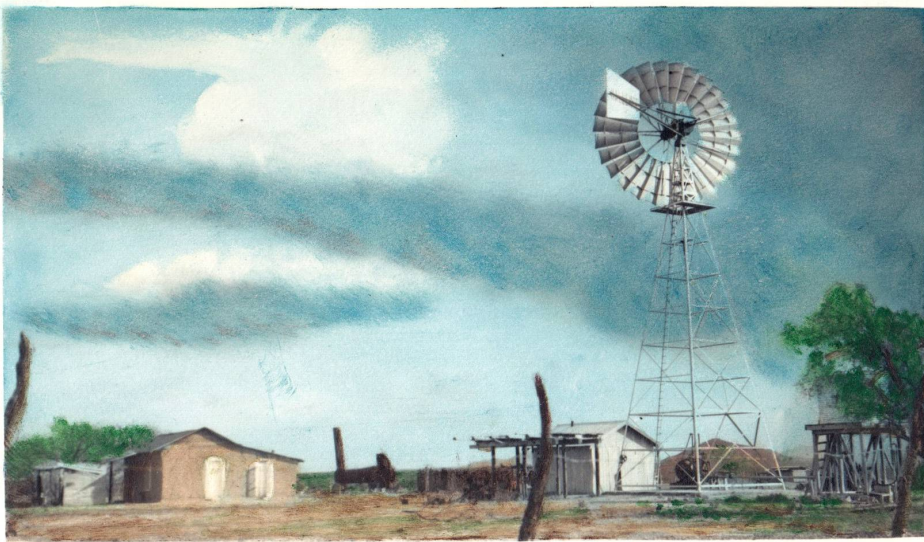
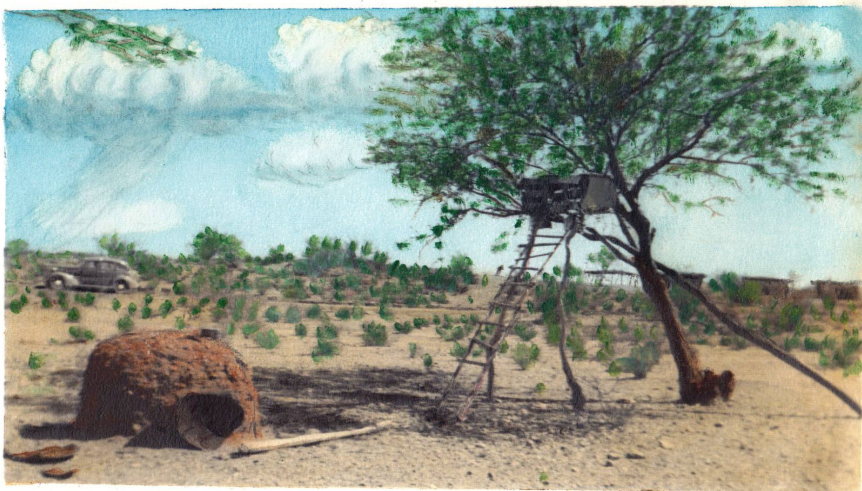
Papagos picking, then roasting, corn. One series shows Virgil Brown, apparently a family friend as some include a party after his wedding. Brown (who graces this catalog's cover) was a staff sergeant with the Bushmasters of the 158th infantry regiment in World War II. A photo of Brown and four other Bushmasters standing with General MacArthur appeared on the front page of at least seven different newspapers in January 1944. The caption was some form of *"Indian Troops Battle Japs"* and MacArthur later said that, *"no greater fighting combat team has ever deployed for battle"*.



The Alford's also took outstanding desert scenery shots including studies of cacti, pictures of, and on, mountains, and a few of both the Roosevelt and Boulder dams. Most captions provide a lot of detail often recording the names, place, date, time of day and distance from the subject.

An important visual record of pre-World War II Native American life in Arizona and an elegant work of art.





28. [Native Americans][Western Americana]

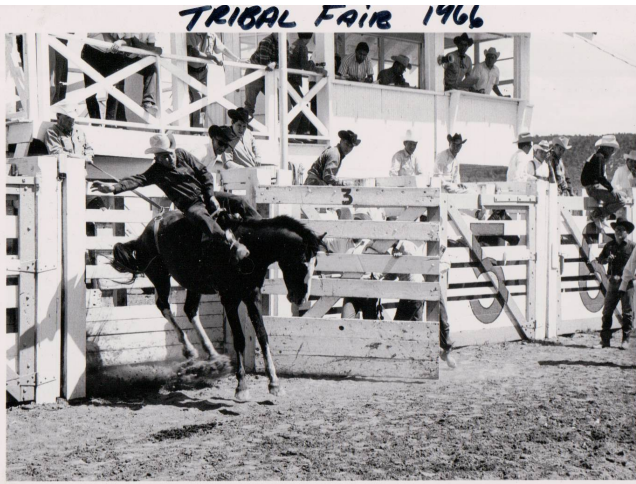


Photo Album of All-Indian Rodeos. Arizona, New Mexico and Colorado: 1965-1966. 10½" x 13". Full faux leather album. 52 pages with 139 black and white and 15 color photos inserted into corner mounts. Most photos measure either 3½" x 3½" or 3½" x 4¾", and three color shots are 8" x 10". Most are captioned on photo border. Album good: front board perished; photos generally near fine or better, 15 are lacking.

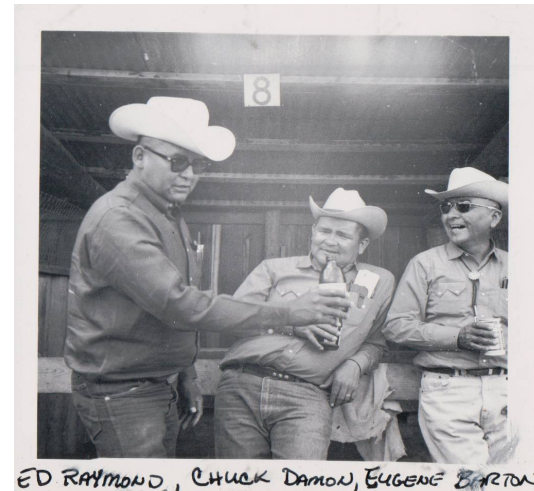
An album of exceptional photographs likely taken by the official photographer for a Navajo rodeo association. According to the magazine *American Cowboy*, "while rodeo competitors were somewhat diverse in the early 20th century, by the end of WWI, white cowboys

had claimed the rodeo arena, and Indians moved over to powwows and parades. But that didn't mean they weren't still roping and riding at home. The Navajo were the first to organize, creating the All Indian Rodeo Cowboys Association (AIRCA) in 1957." This album covers two years of rodeos held by the All Indian Cowboy Association and the All Indian Rodeo Cowboy Association. We think AIRCA and AICA may have been different entities as

1965 issues of *Navajo Times* have articles detailing season standings that distinguish between AIRCA and AICA with many overlapping winners.

The images are gripping--easily 75 percent of the shots show the cowboys in action. They're seen riding bulls and broncos, calf roping and sitting along the tops of pens. Rodeos depicted include the Seba Dalkai Frontier Rodeo, Steamboat, Coal Mine, the June Roundup, Piñon, Gallup, the Tribal fair, Ahoohai Days, Sawmill and Window Rock.

Other photos show the cowboys enjoying beers after a competition. One shows Ella Jackson who was second in the 1965 AICA standings for Girls



Barrel Racing. Another shows Indian Rodeo all time great Clarence Peterson. There are also several shots of an AICA awards banquet.

The three 8x10s are signed "by Teller '65" and most of the captions appear to be in the same hand. Additionally, there's a plastic sheet included that is printed with "AIRCA" Official 1967 Photographer" so we think it likely this was compiled by a professional rodeo photographer, but we've been unable to give him or her a first name.

While we could piece together some history of All Indian Rodeos from contemporary news accounts and snippets from websites, we could find little else about the history of this sport that is still going strong.

A fine collection of action shots of this little studied Native American subculture.

29. [Photojournalism][Six-Day War][Iron Curtain]

Braley, Russell Norton. ***Photo Album Compiled by American Journalist Depicting Soviet Europe and the Six Day War.*** Eastern Europe and Israel: 1956-1967. 9¾" x 13". Steel spiral-bound artist's sketchbook. 48 leaves with 99 black and white and 63 color photographs inserted into corner mounts. Photos measure from 2¾" x 4" to 5" x 7" and some are captioned either on the page or on photo verso. Album good: cover and several leaves detached, photos generally very good plus to near fine with several overexposed; lacking ten photos.

A collection of photographs by a journalist with an eye for composition and a nose for action. Russ Braley was a reporter for over 40 years, and these photos were taken while he was the Germany correspondent for the *New York Daily News*.

The album starts with four photos of the Hungarian revolution of 1956, all showing armed men during a respite in fighting. Braley also shows Hungary in other years with shots of the secret police,



huge crowds at political rallies, street scenes, and a couple of Nikita Khrushchev amidst adoring throngs

There are some pictures of Moscow in 1960 that include the subway and the Kremlin. Several show the Berlin Wall in 1962 and 1964 while others in East Berlin include street scenes and people dancing. Braley depicts Romania in 1966 with women planting flower beds in Bucharest, street scenes, and an excellent image of a woman swinging a pickaxe alongside men working on a railroad.

About half the album is devoted to Israel starting with Eilat in May, 1967. More than one photo here has captions regarding "*Beatniks*" living in shanties on Eilat Beach before the war. Others show the inside of a restaurant, the desalinization plant, and some street scenes.

At least 47 photos depict the Six-Day War. Braley joined another journalist, Shelby Scates, mid-war, going through the West Bank in a rented Ford given to Scates by Bill Mauldin. Scates recounts their time together in his *War and Politics by Other Means: A Journalist's Memoir* (University of Washington Press: 2015). They watched the invasion of Syria from the Kfar Blum kibbutz, ultimately getting caught in the crossfire:

"Three grim looking farmers greeted us under the struggling shade trees at Kefar Blum. The other members of this commune were tucked away in bunkers. The first sounds, like an orchestra warming, were screams from three Israeli Mysteres, slashing down with bombs for Tel Azaziat, the Syrian fortification a few hundred feet above and several kilometers away from Kefar Blum.





The Israeli column reached halfway to Tel Azaziat before the first Syria shells came down on or toward Kefar Blum. I dove for the slit trench. Braley and Austrian landed on top of me. The hour that followed was an unblended symphony of incoming shells—heavy artillery, light artillery, and mortars. They seemed to fall all about us, reaching for the nearby road and the Jordan River bridge apparently . . . Braley, veteran of our Pacific War, said, 'I never went through anything like this in the Philippines.'

We jumped from the trench and ran toward the German

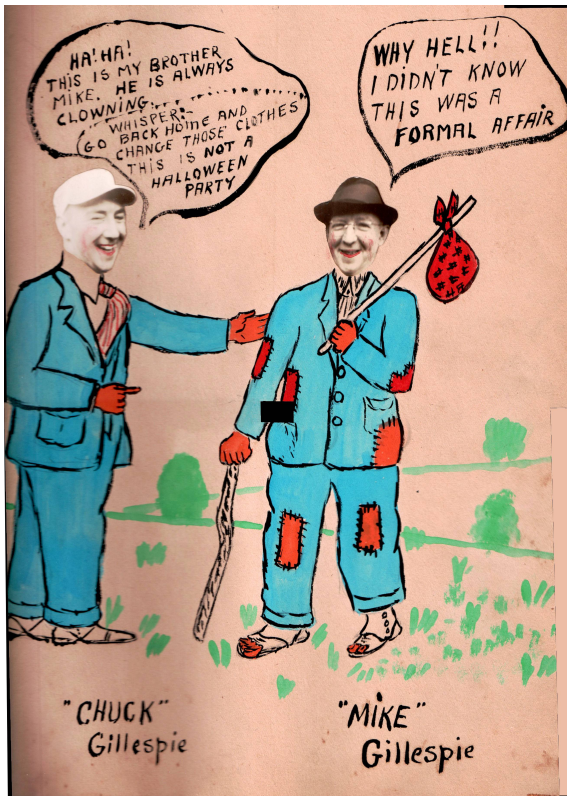
Ford . . . I floorboarded the Ford, so we bounced over the shellpocked byroad, then sped over the highway to Tiberias."



Images of the war show soldiers and a destroyed plane at Rafah, destruction at Tel Katzir, and men in trenches at Kfar Blum. Others show Israeli military vehicles on the way to Kfar Blum, helicopters in flight, and soldiers celebrating in Syria. There are also photos of the dead and wounded, prisoners in Syria, and Jordanian refugees at the Allenby bridge.

An astounding mix of well composed imagery documenting war, culture and daily life in hotbeds of social and military conflict.



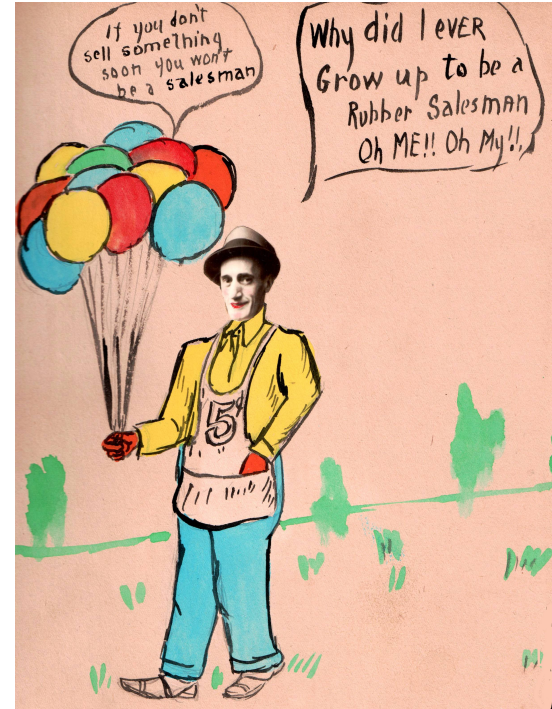


30. [Pop Photographica]

Sye, Samuel. **LaBelle Bowling Banquet at The Dells.** Wildwood, Penna: 1939. 14½" x 12". String tied scrapbook. 67 leaves, all but the first two with a captioned cartoon in gouache, the character's heads being original black and white photographs, trimmed to fit, a fair amount of which are hand colored. Album very good with moderate wear and some edge loss, rear cover with rectangular loss resulting in partial detachment; leaves toned and a few detached and/or with edge chips.

A mixed media marvel. Untold hours were invested in this campy homage to a Pennsylvania bowling league. The artist melded a blaze of colored gouache with neatly trimmed head shots, most with lips and cheeks hand colored.

We are unable to find any information on the artist or his bowling league but each standalone leaf roasts members' foibles. There's a fair amount of drunken carousing and gambling,



an "underwear race", the splattered result of someone who lost an egg tossing match and much much more.

31. [Space Exploration]

Weick, Dale and Frances. **First-Person Photographs of the Space Shuttle Challenger Explosion.** Meritt Island, Florida: 1986. Five mylar-covered gummed commercial photo album leaves, three hole punched and tied with yarn. Ten original color photographs, three commercial photographs, a few news clippings and xeroxed note affixed to pages. Original photos measure 4" x 5". Leaves very good with moderate wear and toning, mylar of first leaf heavily wrinkled. Contents fine.

We were dubious when a colleague handed us five loose album leaves tied with yarn, with the top leaf showing a photocopied image of the doomed Challenger crew. Indulging him, we turned the pages to find a note on the recto of the third leaf which reads, "Frances & Dale were up to the Air Force Base on a special pass & were just 3½ miles from lift off. They captured a bit of history here for you. Frances kept saying 'It was so beautiful & then it was gone.' The reason they got these pictures was because they wanted to get the 'Pods' dropping off at 2 minutes after lift-off."

We've now turned that third leaf over around 10 times with the same result: goosebumps and sadness. Images begin at liftoff.



32. [Women][Civil Rights][African-Americana][Air Force]

Photo Album Documenting the Early Days of the Women in the Air Force Program, Some of the Earliest African American WAFs and Possibly the First-Ever Integrated Trainees in The United States Military.

Mostly San Antonio, Texas and Lackland Air Force Base: 1949. 10½" x 14½". Blue leather post binder. 62 pages with 220 photographs and five postcards inserted into corner mounts; only two are captioned on versos, final 21 pages are blank. Most photos measure either 3½" x 3½" or 4½" x 2¾". Album near fine with moderate corner wear; photos near fine or better, a few are lacking.

An extraordinary album, documenting not only some of the first women in the United States Air Force, but showing some of its earliest African American members as well as what may be its first group of integrated trainees.

This album depicts the Women's Air Force (WAF) program at Lackland Air Force Base in San Antonio, Texas just a few months after its first recruits started training. The WAF came about due to legislation signed by President Truman in 1948, the *Women's Armed Services Integration Act*. It allowed for women to serve directly in the military and the WAF was its first program. It was natural for women to start in the Air Force, since the leaders of the Army Air Force readily and gratefully accepted WACs and publicly declared their importance to the war effort during World War II. The first group of women started training at Lackland on October 19, 1948 and the earliest photos in this album were printed in March, 1949.

A little over half the album is devoted to life on the base and/or feature women in uniform. It begins with an outstanding series of full length posed shots as well as images of women working around the base. There are some that show the inside of the barracks, a number of great group photos, and a fair amount of playful shots with a few bordering on risqué. We also see the women at a Tommy Dorsey performance at the base's outdoor theater.

The non-military photos show the women around town, visiting the Alamo and the Riverwalk. They also show camping trips and other road trips including one to the Continental Divide.



At least 10 photos in the album show African American women. Some of these include white and black women together. Two of these were printed in April 1949; the rest are undated but we think most were taken between February and April 1949. Truman's 1948 executive order desegregating the military took a while to implement. The Air Force was the first to integrate, but its plan was not approved until May 11, 1949. The first flight of black WAFs (a segregated group) graduated in March 1949. After discussions with Lackland's base historian we think it unlikely that the very first flight of African Americans is depicted here, but it certainly shows some its earliest black members. Whether the album shows the first group of integrated members of the armed forces remains an open question.





An album that brims with the pride of women stomping multiple societal barriers and worthy of further scholarship.





33. [Women][Aviation]

Warren, Dorothy. ***Mementos of a Dallas Aviatrix.*** Dallas, Texas and elsewhere: mostly 1960s-1970s. 66 different items including photographs, ephemera and jewelry. Most items near fine or better, those with condition issues noted in inventory.

Dorothy Warren was a pilot who ran an instrument flight school with her husband at Addison Airport (near Dallas, Texas) beginning in the early 1960s. She was involved in several other aviation businesses and also ran a women's clothing venture.



Warren's participation in The Ninety-Nines (the premier international organization for female pilots) as well as the Powder Puff Derby. Warren's collection includes her 1961 National Aeronautic Association license, 20 photographs and a number of charms, pins, and programs from Powder Puff Derbies and Ninety-Nines conventions. The photographs show Warren and a co-pilot posing with their plane at a few different derbies and all but two of the images appear to be from the 1960s. The five programs (two from Derbies, three from Ninety-Nines conventions) are surprisingly lacking in institutions, with only 6 copies from various years that we could locate on OCLC, none of which are included here. The Derby programs contain a wealth of data, including images of all the participants.

A displayable, colorful collection. An inventory is available upon request.



34. [Women][Aviation]

Photo Album of Embry Riddle Airfield and Its Students. Miami Florida: 1945. 10" x 12". String tied embossed paper over thin board. 16 pages containing 78 black and white photographs inserted into corner mounts, the remaining 22 pages are blank. An additional 8 photos laid in. Photos measure 3½" x 2½" to 4" x 5". Some photos captioned with names in ballpoint directly on photo border, others with more detailed captions on versos. Album very good plus with moderate corner wear; photos near fine or better.

This album centers around Ev Bowman, a student and dispatcher at the Embry-Riddle School of Aviation at Chapman Field in Miami. It depicts life around the school and includes a fair amount of shots of female students around their planes. Others show students standing at the airfield watching instructional flights, the results of more than one plane crash and one shows

a woman learning how to spin a propeller.

A series of the larger photos shows the destruction of 95% of the facilities wrought by a September 1945 hurricane. Even the planes they evacuated to another airfield were destroyed. Images include the thrashed hangar, trucks and vehicles strewn about, planes found upside down and more.

Alas, we cannot find anything more about Ev and her classmates, though around 10 names are mentioned in the album. Still, a number of excellent shots of student aviatrixes.



35. [Women][Education]



Smith, Flora E. ***Bible Study Notebook of Student at the Spingler Institute***. New York City: 1858. 8¼" x 7". Quarter leather over brown embossed cloth, handwritten label on front board. 110 pages, 48 with handwriting + 11 handwritten sheets laid in. Good plus: rear board partially separated but holding firmly, losses of leather at spine tips and joints; internally sound and clean; evidence of excised leaves at rear.

This is the bible studies notebook of Flora Smith, a student at Gorham Abbot's Spingler Institute. Abbot was from a family of educators and opened the Spingler Institute in 1843 as Abbot's Collegiate Institute for Young Ladies. He found immediate success educating daughters of the wealthy. The heirs of Henry Spingler built a new school for him in Union Square, and the name was changed a little after they moved into the building in 1849. It became one of the most prestigious girls schools in the country, educating young women from 28 states, Canada and Switzerland. It closed in 1870 due to Abbot's failing health. Abbott

also acted as a close consultant to Matthew Vassar in his founding of the college that bears his name.

In addition to some of her bible work (which includes a timeline of the history of the world) Smith has copied several poems as well as a short musical score that appears to be either a slave spiritual or a minstrel song.

An interesting artifact from the heyday of an important, and practically forgotten, girls school.

36. [Women][Education]

Wilcox, Helen A. "Nellie". ***Daily Diary of a 16 Year Old Girl***. Bloomfield and Clinton, Connecticut: 1874. 6" x 3". Full leather over flexible card, wallet style. 22 pages of printed matter followed by 397 calendar, memoranda and accounting pages (296 with handwriting, approximately 18,000 words). Very good: moderate wear with a ¼" x ¼" area of loss on the spine.

This is the diary of Nellie Wilcox that records her transformation into young adulthood as she leaves her home in Bloomfield, Connecticut to excel at a prestigious high school in Clinton. Nellie was the daughter of John Wilcox who served as a state representative in the Connecticut legislature. On January 1st she wrote, "I neglected to keep my diary last year, and it seemed so lonesome that I am going to try and do better this year." She succeeded.

January through early April had her going to school locally, knitting, baking, and quilting. She caught the measles in February and her entries show its spread through friends and neighbors. In April, preparations were made for her to attend The Morgan School in Clinton. Nellie was almost always at, or near, the top of her class, excelling in piano, Latin, grammar, algebra, gymnastics and more. Being at the top was not all it was cracked up to be, as she became "class monitor" and "all there is pleasing to it is the honor of being first in the room. There is considerable to be done. I have to open and shut the door, go to the office . . . and wait on the teacher generally."

In June, she shared a fellow student's suicide attempt: "Blanch Smith jumped into the river Friday night, and Fred Burrell pulled her out. The story is that she jumped in because Charlie Parks does not care for her." In September, she wrote about her conflict with religion, "if I had been at home this week I think I would have joined our church today but it scarcely seems as if I would have been warranted in so doing not knowing that I ever experienced religion as I supposed others did." More than one entry describes engaging in "mesmerism" including one where "we tried to make a table walk but did not succeed although they say they do it at their club. Mr. H seems to have the most electricity."

Throughout her daily entries, she became more confident and opinionated, but also shared childish glee in moments such as when her dog remembered her on her return home. She also recorded two months of her expenses.

An interesting 19th century foray into the life and education a young woman.



37. [Women][Horses][California]

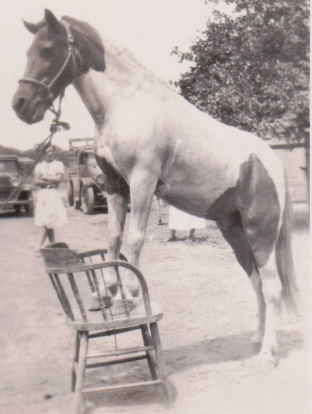
Jackson, Virginia Jeanne Rankin Wrenshall. **Photo Album of Horses, Horse Shows and Parades.** Mostly Southern California: 1924 to 1947. 11" x 15". String tied full leather over boards. 98 pages with 454 mostly black and white photographs; 85% are inserted into corner mounts, the rest are taped at the corners. Most photos measure from 3½" x 2½" to 3½" x 5½" and most are captioned. Album good: leather of both boards heavily worn and separated at edges exposing padding and boards underneath; photos generally near fine and around 125 are lacking.

This is the photo album of Virginia Jeanne Rankin Wrenshall Jackson, a Southern California horse enthusiast who went on to be a well-known award-winning breeder and exhibitor of American Saddlebreds on the California horse show circuit. The earliest pictures in this huge album show Jeanne when she was 5 years old in 1924, just one year after she moved from her native Hawaii to live with her grandmother. The majority of the pictures are from the mid-late 1930s and the name written in the album (as well as many of the captions) is "Jeanne Rankin". She may have been a bit of a rebel as she apparently eloped: to marry Robert Rankin, she went to Yuma, Arizona and signed a sworn statement that she was 19 (she was 16), to apply for a marriage license.

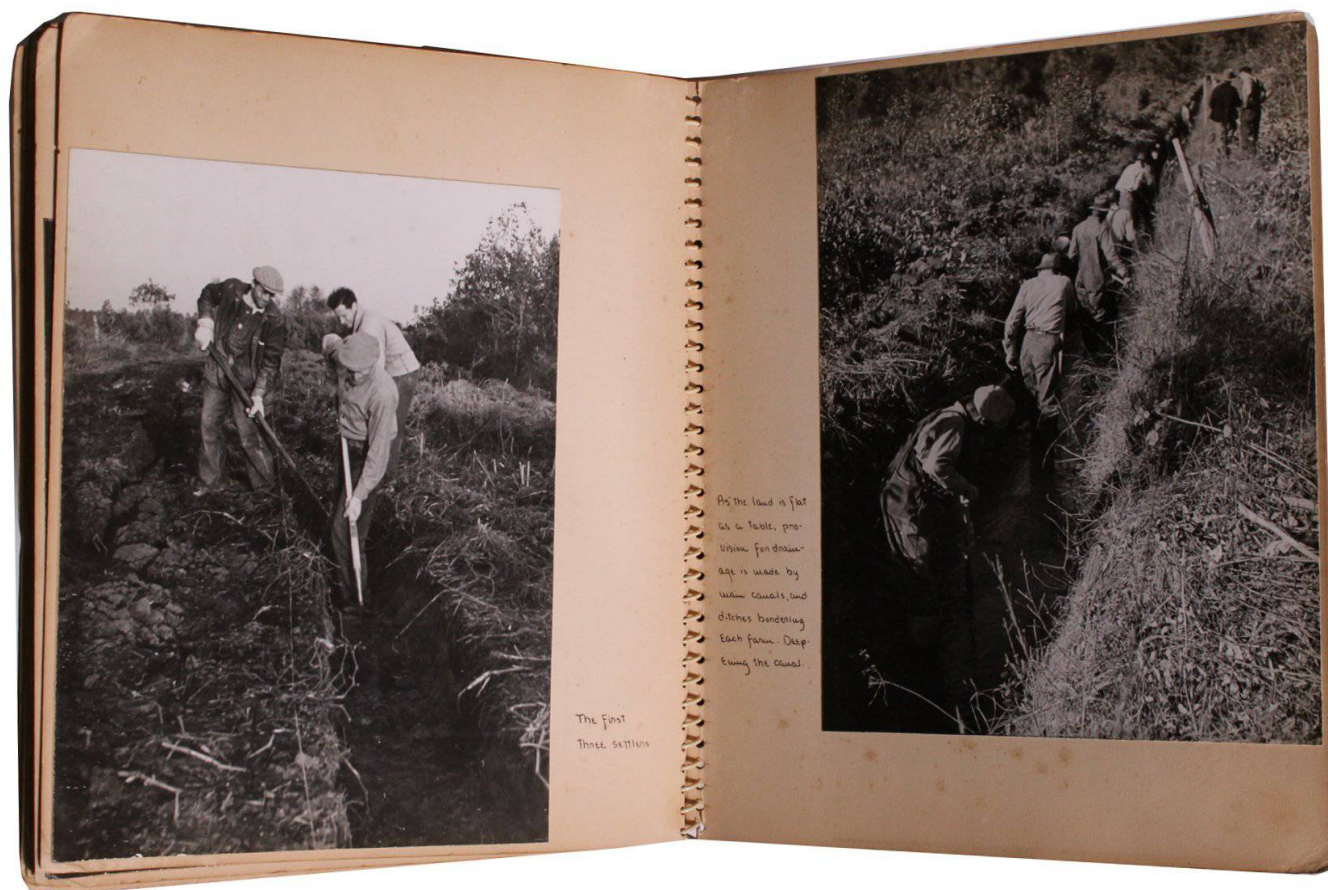
There are numerous shots of Jeanne with named horses as well as a fair amount showing adults decked out in

Western gear showing their steeds. There are shots of rodeos, horses performing, and visits to stables, breeders and farms.

At least 30 photos show parades including several that show Jeanne leading the parade. Images here include the 1936 and 1937 El Monte Pioneer Days Parade, the Santa Barbara Fiesta Parade, and the City of Asuza's 50th anniversary parade in 1937.



An exhaustive assemblage depicting the early years of an accomplished horsewoman.

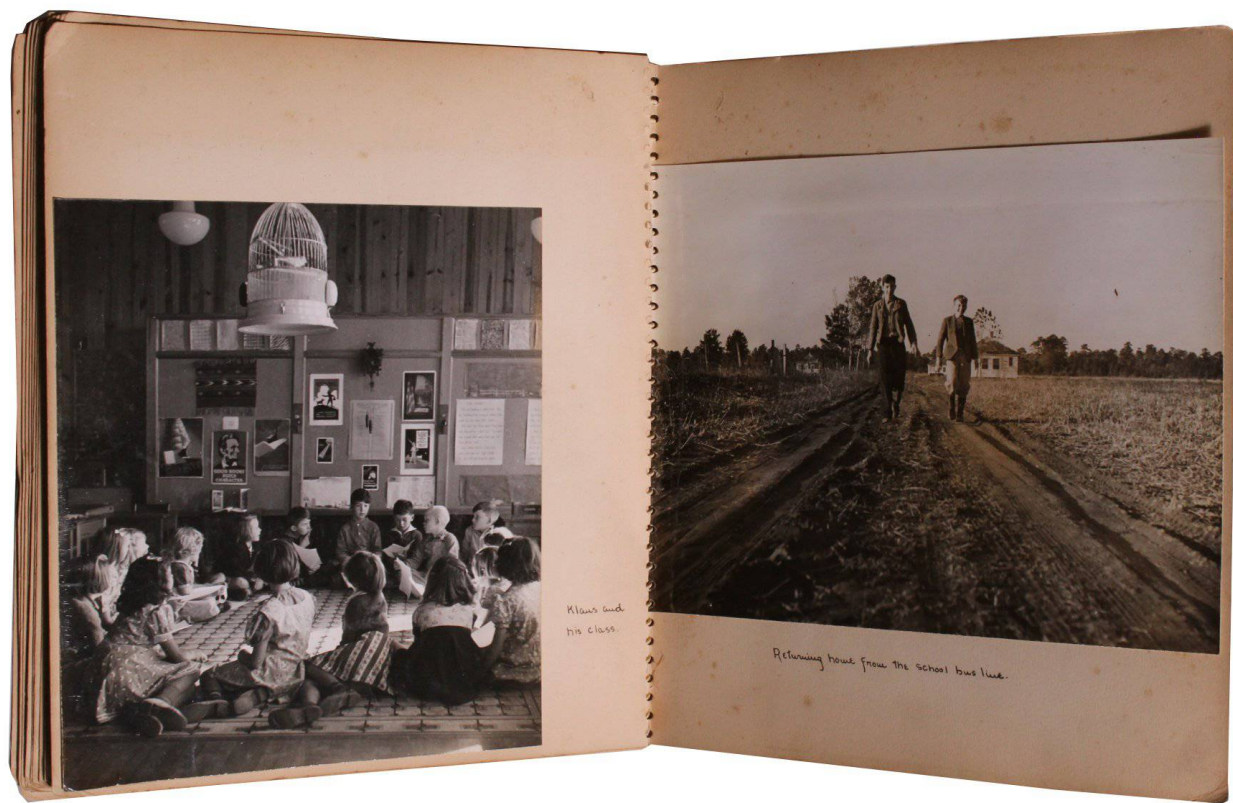


38. [Women][Jewish Refugees][Photography]

Staudinger-Rozaffy, Ruth. **Photo Album Depicting the Van Eeden Settlement.** [Pender County, North Carolina]: [1939-1940]. 11½" x 10". Spiral bound with thick celluloid covers and stiff card leaves. 38 pages with 33 black and white photographs adhesive mounted. All but the first photograph measure either 7 5/8" x 9 5/8" or 8½" x 7½" and most have handwritten captions. Album very good minus: celluloid soiled, first leaf heavily worn with a small amount of loss; light foxing and moderate wear to rest of the leaves; 1 leaf detached, another partially so. Photos generally very good or better, the first is heavily worn and moderately soiled.

This is a photo album depicting the Van Eeden settlement in North Carolina. It was intended as a farming colony that would enable those persecuted by the Nazis to escape Europe while quickly assimilating into American society. It was the brainchild of Alvin Johnson, one of the founders of The New School for Social Research, and its director for 18 years. After Hitler's rise to power, and in light of the United States' restrictive immigration laws, Johnson became a refugee advocate. In 1933 he successfully launched a program dubbed "*University in Exile*" to help scholars persecuted by Hitler become permanent faculty at the New School. Having grown up on a farm, and with his experience in land reclamation, Johnson hatched a plan to create an agricultural colony for other refugees. He founded the Alvin Corporation for that purpose in the summer of 1939 with a board made up of influential refugee advocates. Half of the funding came from the board members who hoped to use profit from Van Eeden to seed other colonies. Johnson hoped to create what he called an "*independent and agreeable life on the soil for the world's disinherited.*"

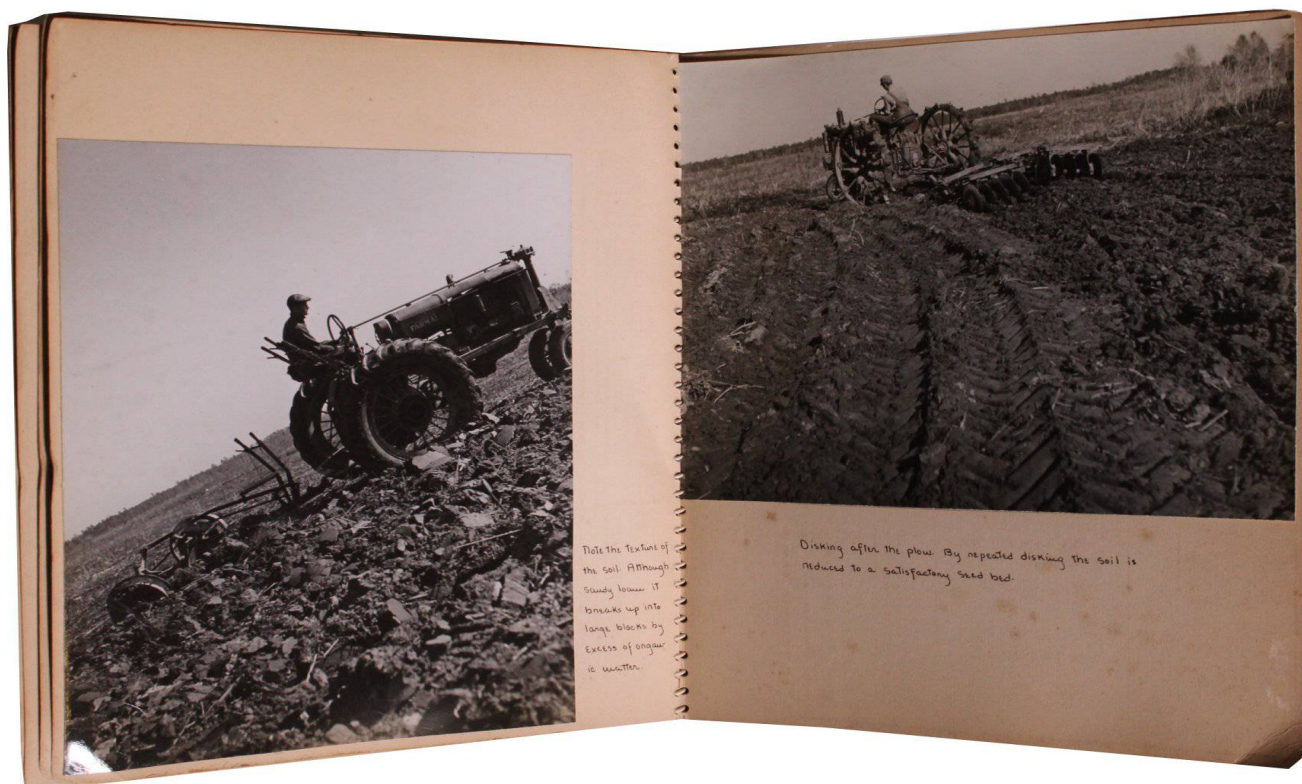




Johnson purchased land in Pender County, North Carolina that was the site of a failed Dutch settlement called Van Eeden and searched for settlers. He wanted families with farming experience but ultimately ended up with over half led by well educated businessmen. Johnson did not intend to restrict the settlement to German Jews, but he was forced to recruit mostly Jewish refugees until he was able to get non-Jewish funding. The first four families arrived in late 1939 and the next four came in the spring of 1940. Each family was required to cultivate its own farm. They were expected to produce enough to sell goods up North as well as sustain their families and contribute to the betterment of the community. The first year was deemed successful, as half the group was on its way to self-sufficiency. The success did not continue as competition between families led to disillusionment with one settler complaining, *"no one wants to cooperate [because] at least some of the settlers are too interested in their personal success to be truly cooperative."* One farming expert who visited noted that *"envy, distrust, and rivalry"* played significant roles and Johnson grew frustrated with the settlers' complaints and lack of gratitude. He was especially upset by his belief that the settlers could not see the bigger picture—he hoped the colony would work as propaganda to prevent Congress from eliminating Jewish emigration altogether by showing the world that Jews could

emigrate and assimilate successfully. The settlement ultimately collapsed around 1944.

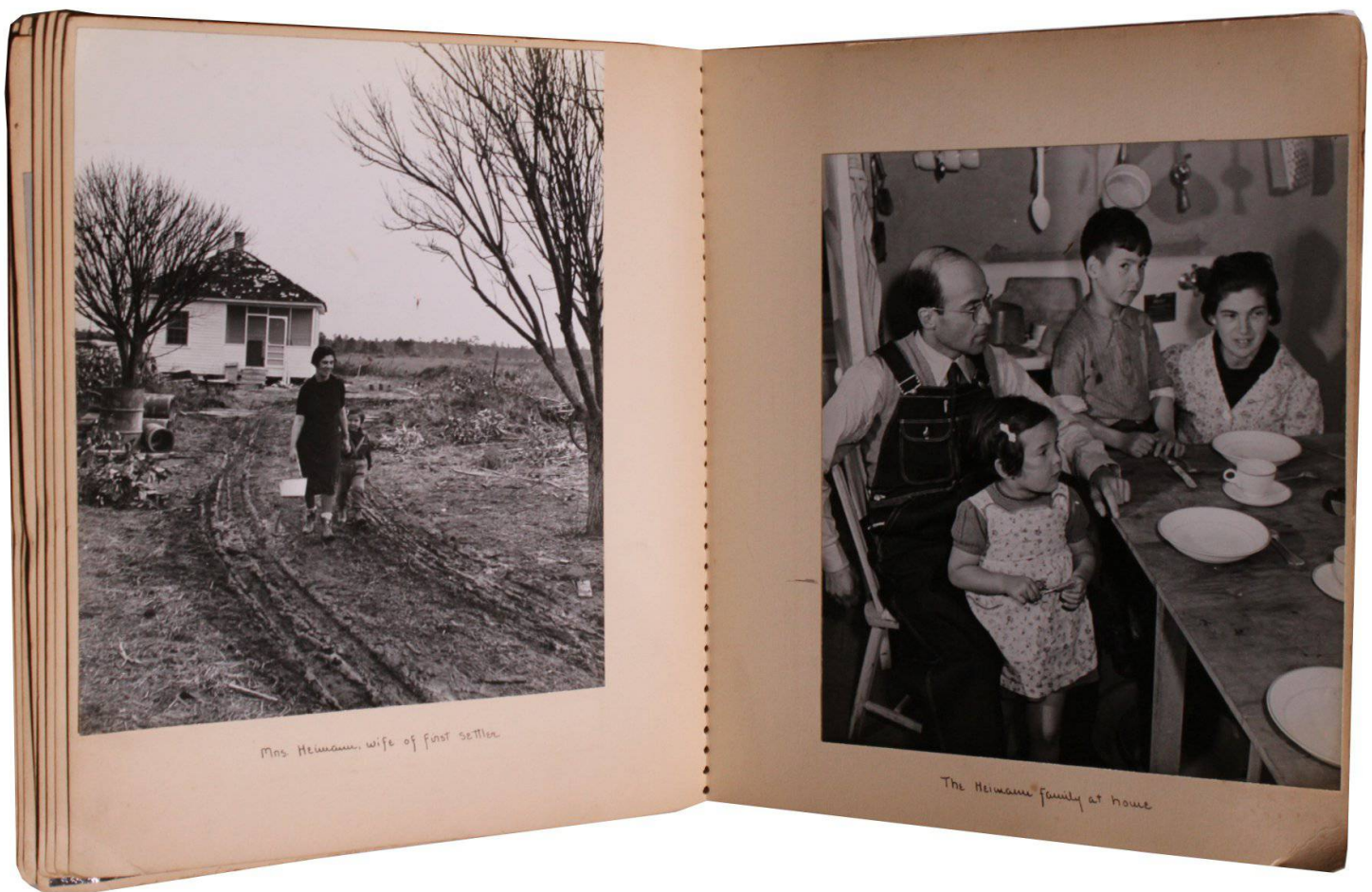




The photos here are reminiscent of images snapped by elite photographers for the Farm Security Administration during the Dust Bowl. They show the land before it was cleared as well as before and after shots of the settlers' homes. Others show settlers plowing their fields, milking a cow, sewing and digging into the land by hand. Another shows them sinking a well. There are several internal views of settlers' homes and some show the refugee children at school, on the school bus and playing with other children.



The photographer and her family also have a story worthy of preservation. Ruth Staudinger-Rozaffy was raised in Germany and educated in Berlin until her father, Hans, was arrested as a political prisoner in 1933. Hans had been secretary of state for the Prussian trade ministry, but his opposition to the Nazis along with the fact that Ruth's mother was Jewish, had him flee Germany. He and his family were beneficiaries of Johnson's *University in Exile*, arriving in the United States to teach at The New School in 1935 after stops in Switzerland and France. While in France, Ruth studied photography. She then became a professional photographer in New York City. She was a contributor, along with Berenice Abbott, Margaret Bourke-White and others, to the 1939 photo book *Women at Work: A Tour Among Careers*. During World War II she was a photographer for the Free French information service and was a television producer in the 1950s. She married an artist during this time which led to her befriending a number of important artists such as Chagall and Dali. Staudinger-Rozaffy later married Joseph Schaffner of Hart, Schaffner and Marx, and after his death she ran a successful art gallery in Santa Barbara. She later created a gallery in Kenya where she was an expert on contemporary African art.



Our research indicates that Staudinger-Rozzaffy's photos are the only known original photographs of the settlement. The University of North Carolina at Chapel Hill has the same set of 33 photographs. Theirs are mounted on leaves from a spiral binding and now disbound, while ours is intact as its author intended. While UNC-Wilmington lists a holding of some of these photos, we note that they are reproductions. We could locate no other original photographs (Chapel Hill has some copy prints that came from some of the settlers) of Van Eeden via the various institutional search engines as well as google searches. None show in searching any institutional holding of Alvin Johnson's papers, with Yale seeming to hold the largest portion of his archive and no mention of Van Eeden in its folder level inventory.

We can find no record of why the album exists. We hypothesize that it could have been a promotional item, intended for publication and used to satisfy the original donors and encourage new ones. Since Chapel Hill's set came from one of the settlers, it's also possible these were created for the settlers to celebrate the colony's early success.

An historically important album, where art meets artifact, documenting an experiment in conscious capitalism; and with photos taken by a female Jewish refugee whose family escaped the Nazis thanks to the efforts of the colony's founder.



39. [Women][Medicine]

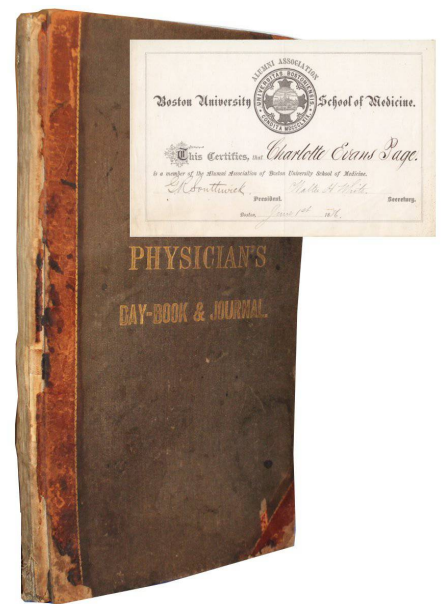
Page, Charlotte Evans. **Account Ledger and Ephemera of 19th Century Female Doctor.** Lowell Massachusetts: 1884-1898. 14" x 8½". Quarter leather Physician's Day Book and Journal + 29 items of ephemera laid in. 86 pages with handwritten entries, the rest are blank. Book very good minus: lightly warped and externally heavily worn with some soiling and lacking the backstrip; pages are clean with practically no foxing.

Charlotte Evans Page graduated from Boston University School of Medicine in 1880, a little over 30 years after Elizabeth Blackwell was the first woman in the world to graduate from medical school. It was also less than a decade after BU merged with The New England Female Medical College (itself the first female medical college in the U.S.) to become the first accredited co-ed medical school in the country.

This glimpse into her practice provides detail of around 450 treatments including the patient name, location, disease, number of visits and cost. The ledger reflects either a very small (but growing) practice or neglectful record keeping, and other items of ephemera in it lead us to believe Page ran or worked for a general store/stable as well. She treated convulsions, apoplexy, teething, tapeworm, STDs and more. Interestingly, each month contains a line for "anonymous cash business" though she appears to have written the last names of patients in a tiny hand.

There are also twelve items of ephemera related to her practice, mostly notes related to money owed, a few thoughts on patients and one from an angry estate executor threatening to sue for overcharging. There are six retained autograph letters, most have Charlotte tracking down information for a family genealogy she wished to write, though one to a cousin describes how hectic her life is.

Fine source material of an early female doctor.



40. [Women][Mountaineering]

Barber, Gladys M. **Diary and Photographs Documenting a Trip to Climb Mount Rainier.** Mostly Portland, Oregon and the vicinity of Seattle, Washington: 1905. Two items: (1) *Diary*. 5¼" x 3¼". Bound memo book with brown card covers. 80 pages, 64 of which are handwritten (approximately 5500 words), the rest are blank. Near fine with minor scuffing to covers. (2) *Photographs*. 6¼" x 10¼". 6 loose bifolia + 1 additional leaf of thin card stock with 17 black and white photographs adhesive mounted rectos only. All but one measure at least 4 3/8" x 3½", four are 4½" x 6½" and three panoramas are 3½" x 10". Near fine though a few are faded.

This is a diary and group of photos that document the trip of Gladys M. Barber to Oregon and Washington where she climbed Mount Rainier. Barber, who graduated Phi Beta Kappa from Boston University about a month before these were created, went on to become president of the Massachusetts Society for University Education for Women and was a prolific poet.

Gladys traveled to Washington with her father and a couple dozen other members of the Boston based Appalachian Mountain Club. The AMC is one of the oldest outdoor groups in the United States, founded in 1876, initially to preserve the White Mountains in New Hampshire. Along with members of the Mazamas (a Portland mountaineering group) and the Sierra Club, they began an ascent of Mount Rainier on July 15, 1905. The climb was heavily covered in newspapers as it coincided with Portland's Lewis and Clark Centennial Exposition. According to one report the group started with 220 people with "a large percentage of all clubs being women."



Gladys' journal starts with her trip out from Boston July 1, 1905. She has a light writing style, often observing detail lost on a more casual observer. She stopped in Chicago where she saw *"Elegant office buildings—tall & substantial, white marble & open broad elevator circles"* and *"Fine dep't stores—ladies' rooms not up to Boston in comfort or elegance but toilets much better and larger."* In Nebraska she was dazzled by the *"hotel elevator you could run yourself to any floor by pressing buttons."* She described Pocatello, Idaho as a *"typical town with saloons, party houses and queer outer shacks. Indians from reservation—bead hat band and moccasins, bright bands and feathers and pistol. Red cloths over heads under felt hats. Braids wound with yellow flannel. Tepees—fish nets in rivers—central space in camps reserved for dances, etc."*

On July 16th she began the ascent at Mount Rainier. She wrote a lot about what she saw (glaciers, plants, wildlife) as well as activities at base camps. One member of the party would play violin by the fire and another night there was an impromptu minstrel show. She was floored when a group of men apparently dressed in drag, *"all in fantastic costumes . . . Mr. Colby with orange bandannas spread down the front, a red one tied on his head and weaning a red bordered kimono. Mr. Parsons in green sweater, white silk bow around neck, red white and green around left leg, green trimmed hat with veil. Professor Le Conte with white skimpy mosquito netting skirt and pink silk necktie. Mr. Morse in pink pajamas."*

The photos that accompany the narrative deal only with the ascent of Mount Rainier. Several show majestic scenery. One panorama taken far from the climbers shows them as tiny dots against the mountain, while a closer shot shows them with their gear. There's a group shot of some AMC members as well as an outstanding image showing a large group around the camp fire.

Barber and her father left Mount Rainier on July 28th and she described her visits to Vancouver (British Columbia) and other Pacific Northwest locales. Near the end of the book are a couple of pages listing Native American (she called them *"Siwash"*) words she learned alongside their English equivalents.

A lively, prettily written account of a female mountaineer with exceptional photographs.



41. [Women][Peace Corps]



Bickert, Patricia. **Photo Album and Scrap Book of Peace Corps Volunteer.** Mostly Brazil: 1965. 9¾" x 12¾". String tied leather spine attached to lacquered wood boards with a 12 piece inlaid map of South America in different types of wood. 46 pages with 39 mostly black and white photographs, 17 postcards, and 14 other items of ephemera inserted into corner mounts; final ten pages blank. An additional 35 photos and 12 pieces of paper money laid in.

Photos measure 2½" x 3½" to 9½" x 7", many are captioned, and a few may be commercial. Very good: small areas of loss at spine tips, a few insignificant nicks to front board and a couple of small scratches to rear board; five



leaves detached. Although the photos are near fine or better, many are under or overexposed and/or a bit out of focus.

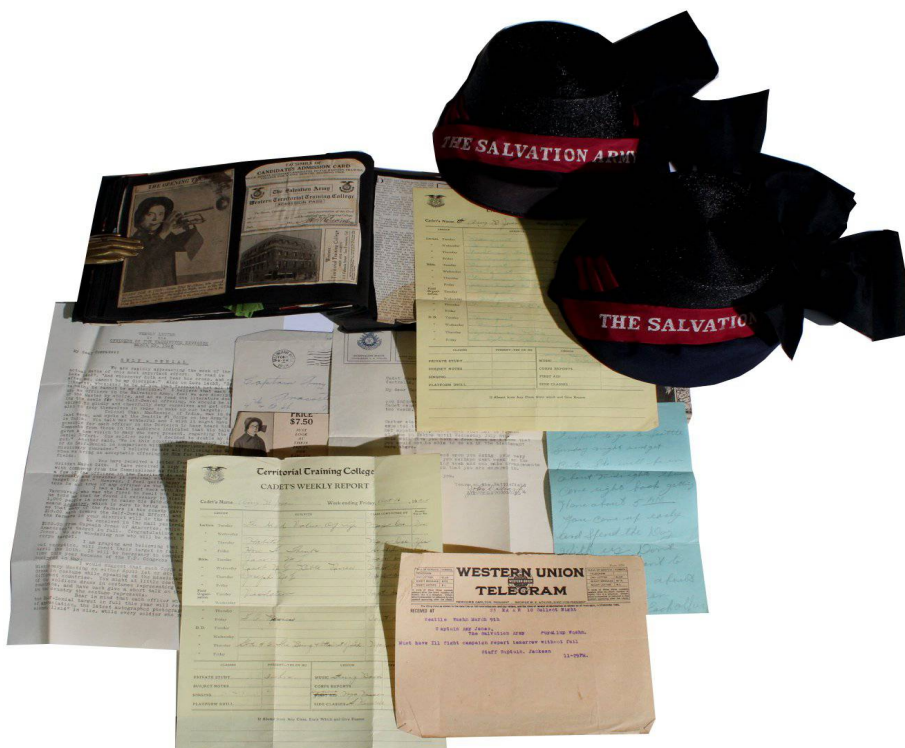
Patricia Bickert completed an intensive eleven week program at Marquette University in Public Health and Community Development for her Peace Corps assignment in Brazil. This collection of photos and ephemera of her experience is contained in an exquisite album with photos from Queimadas, Rio Itapicuru, Riacho de Onca and other locales. The photos show street fairs, school children, places she lived, and more. Unfortunately, many are either a bit out of focus or have exposure issues, but they nonetheless show the squalor in which she worked and the joy she brought to those she helped.

The ephemera include her letter from Sargent Shriver informing her that she was chosen for the Peace Corps, a telefax from Senator Jacob Javits congratulating her, maps and brochures of where she stayed, menus and programs, and more.

42. [Women][Salvation Army]

Jones, Amy Byrd. **Scrapbook of Female Salvation Army Captain.** Mostly various cities in Washington: 1923-1927. 7¼" x 11¼". String tied cloth over flexible board photo album. 100 pages, 28 of which with approximately 63 items of ephemera adhesive mounted, the rest are blank. An additional 50 items laid in. Album very good with modest wear, most ephemera very good or better.

[Together With] Two contemporary Salvation Army Ladies' Bonnets, in zippered leather hat box. Fine with the slightest bit of fading to lettering on ribbon.



A diverse group of ephemera documenting the early Salvation Army career of Amy Jones, originally from Centralia, Washington, who was working with the Salvation Army by the time she was 16 years old in 1923.

Around half the ephemera consist of news clippings related to Salvation Army happenings and include one that shows Jones wearing a bonnet. There may be other images of her here, but none that we could find captioned. The other ephemera includes napkins from various events, a paper Halloween hat, her Pacific Northwest train schedule, a small leather memory book with sentiments from childhood friends and a Salvation Army Young People's Congress ribbon. There are several telegrams, a handwritten program for a young people's council meeting she ran and an unsent ALS by Jones addressed to a newspaper making an appeal for donations. She also included weekly reports and typed notes from her time at the SA's Territorial Training College in San Francisco, a handbill announcing a talk by a blind evangelist and much more.

Her bonnets accompany the collection. While these are not difficult to acquire, they are in exceptional condition and we were unable to locate the sale of any others with provenance.

A colorful collection from the life of a young female Salvation Army officer.



43. [Women][Sports]

[Applebee, Constance Mary Katherine]. **Photo Album Depicting A Camp Created by the Founder of Women's Field Hockey in the United States.** Mt. Pocono, Pennsylvania and Brussels, Belgium: late 1920s-1935. 5" x 7½". String-tied, patterned paper over boards. 92 pages with 163 black and white photographs adhesive mounted. Most photos measure 2½" x 3½", a few are larger and around a third are captioned. Album good: heavy edge wear, patch of surface loss to front cover and lacking most of backstrip but still firmly held together by string tie; photos generally near fine.



This album documents some of the efforts of a woman who was instrumental in the development of women's sports in the United States. Constance Applebee, a native of England, introduced field hockey to the United States in 1901. She co-founded the American Field Hockey Association, was the director of athletics for Bryn Mawr, and in 1924 created the first American magazine devoted to women's sports, *The Sportswoman*.



In 1922, Applebee founded the Pocono Hockey Camp at Camp Tegawitha which was held each summer for the next 72 years and included top coaches from around the world. She also taught lacrosse at the camp and the U.S. Women's Lacrosse Association was founded there in 1931. This album begins at that camp, probably in the late 1920s and there are at least five photos of Applebee. In addition to portraits of the athletes and hockey and lacrosse shots, the women are seen rowing, engaged in archery, riding horses and simply having fun. There's a photo of Anne Pugh, captain of

the women's lacrosse national team in 1934, and for whom the eponymous Bryn Mawr Award for Athletic Excellence, Sportsmanship and Leadership is named. Also shown is Anne Townsend, another pioneer of American women's hockey and lacrosse and the captain of the women's national field hockey team for many years.





The album then jumps to Belgium with shots of the 1935 Brussels International Exposition. Around one third of the album consists of travel shots in and around Brussels. Amidst these photos are a number related to an international hockey tournament. There are several team photos as well as more than one where Nazi flags can be seen and at least two with players giving Nazi salutes. We have been unable to determine exactly what competition this was or whether Applebee made the trip.

The Association for Intercollegiate Athletics for Women deemed Applebee a *"Foremother of Sport for Women."* She continued to coach and play until the age of 96, ultimately training thousands of young women in lacrosse and field hockey.

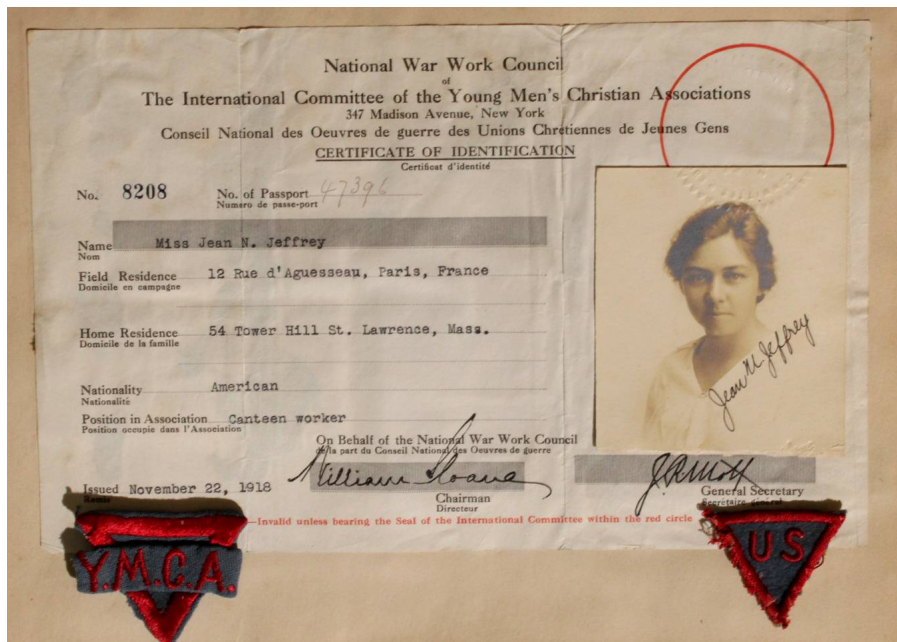
An album of fiercely spirited women brought together by one of the matriarchs of women's sports in the United States.



44. [Women][World War I]

Jeffrey, Jean Ure. **Archive of a Female YMCA Canteen Worker in France.** Mostly Lawrence, Massachusetts and France: 1918-1919. 53 loose three-hole punched leaves of construction paper stock with four photographs and approximately 133 different items of ephemera and artifacts + 39 postcards, 11 news clippings and 16 pieces of paper money. All but a few items adhesive mounted (a few loose, a few inserted into corner mounts). Items and leaves generally very good or better, a few leaves or items torn, significant issues noted in inventory.

Jean Jeffrey, a 30 year old school teacher from Lawrence, Massachusetts, spent eight months at canteens in France assisting mostly American soldiers from December 1918 to August 1919. This collection of her experience consists of over 200 items including YMCA documents, a few photographs, pamphlets and patches, a few original illustrations, a number of rare publications, broadsides, brochures, correspondence and more.



In September, 1917, three women were tasked to establish canteens for the YMCA in France for the newly arrived members of the American Expeditionary Force. One of them, Marguerite Standish Cockett, was a practicing physician already in France where she had established a female ambulance corps. In their first week in a "dingy, muddy, unlighted hut" they served 1500 hot chocolates, 850 sandwiches, and 2300 cookies. Describing the importance of their work, and the importance of the A.E.F., Cockett wrote "the deciding factor rests in the hands and hearts and lives of American men and boys. Who is going to give them their final word of hope and cheer? Surely not French or English women, whose burden is already greater than they can bear; it can only be the American girls and women who are right here in France." Thus the French YMCA canteen program was born, and several hundred American women ultimately served in it, including Jean Jeffrey.

Barnard College partnered with Columbia University's Committee for Women's War Work to provide women for YMCA canteens in France and England. Jean's story begins with a letter to her dated August 19, 1918 from the Canteen Committee of the YMCA's National War Work Council. It contained a sheet describing canteen work. Women were required to be able to perform well in emergencies, be "ready for anything" and "willing to endure the loneliness and hardships that life in an isolated village in France may mean." They were also required to pay most of their own way for their service of 9 months to a year. She was accepted into the program in October, subject to a physical as well as approval by the Barnard Conference. That week-long conference started November 20th, leading the local newspaper to exclaim (and the headline is included here), "LOCAL GIRL IS GOING TO FRANCE TO SERVE AS Y.M.C.A. WORKER".



The archive documents all aspects of her trip. Ticket stubs, travel permits and other documents show where she was and how she got there. Notes and letters from soldiers and locals show her impact and news clippings further flesh out her story. Giving the archive even more depth are a few patches from her YMCA uniforms as well as a Third Army AEF soldier's shoulder patch.

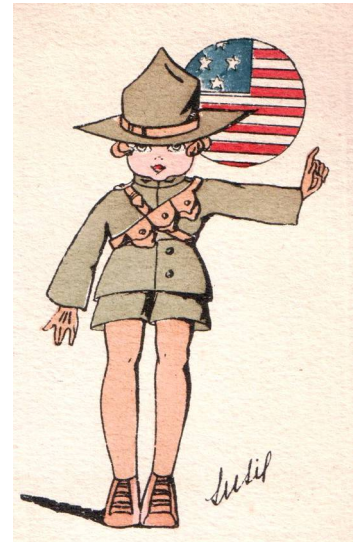
Jean spent most of her time stationed in Besançon, where American soldiers attended college in the early days after the Armistice. Despite the war's end, its remnants are ever present--in the warning on her YMCA instruction forms, "YOU ARE HONOR BOUND NOT TO

MENTION IN LETTER OR OTHERWISE ANY FACTS CONCERNING SAILING OF VESSELS" as well as a large broadside in French which warns, "Shut up! Beware! The enemy ears listen to you."

There are a number of rare items reflecting the service of women overseas including a series of four calendar cards printed in France, each with a color illustration of a woman dressed in her country's army uniform. There's also an invitation to a French suffrage event and several party invitations. Canteen workers were to provide comfort by giving the soldiers a place to rest, a taste of home, hot coffee, etc. If they were able to provide fun—even better. Jean clearly took part in whatever she could, with an active social life reflected by one dance card containing 30 signatures. A penciled note from "an aspirant" called her "the adventures". Some women apparently went too far according to a memo included here that stated some women "spent too much time with their friends among the officers and have given the impression that they have come to France for their own amusement." This led to the admonition that that "no woman worker should smoke or drink wine in public places . . . or lunch or dine alone with an officer."

The information regarding the start of the French canteen program comes from a rare 32 page pamphlet included here, issued by the Women's Bureau of the Y.M.C.A., "Experiences in a Camp Canteen." It was written by Cockett and vividly describes her experiences, as they were happening, in opening the first canteens. It also provides a blueprint on how to create and run a canteen: all the equipment needed, the menu and prices, recipes (for service of 60) and more. According to OCLC, only Princeton holds a copy.

A striking artifactual record, likely impossible to otherwise assemble, of one woman's contribution to World War I, while giving a deeper insight into the war relief efforts of American women in France. A complete inventory is available upon request.



The 11th Conference of Y.M.C.A. Overseas Workers, New York, November, 1918.

45. [Women][World War II]

Hoover, Jessie Mae Bryson and Hoover, Leonard George "Len". ***Photo Album Depicting a Husband and Wife's Military Service in World War II.*** Harlingen, Texas; Boca Chica Key, Florida; France and elsewhere: 1943- ca. 1948. 10¼" x 13½". String tied brown faux leather over boards. 64 pages with 342 black and white photographs inserted into corner mounts; 9" x 11" pencil sketch of a WAC laid in. Most photos measure 2½" x 2½" to 3½" x 5" and most are captioned. Album very good plus with moderate corner wear and two gouges on the back board, a few leaves partially detached; photos generally near fine or better, 14 are lacking.



This is a photo album documenting the wartime and early postwar years of a husband and wife who served in World War II. Len and Jessie Hoover were married November 16, 1940. Jessie was a WAC who likely served stateside in the Army Air Force. Len enlisted in 1943 and was sent to radio school after basic training. He was part of the 90th Infantry Division that liberated the Flossenbourg concentration camp in April 1945. According to contemporary newspaper accounts, Lin was part of a small group asked to tour the camp with instructions to remember all that they saw, and was subsequently asked to testify at the Nuremberg Trials.

The album starts with shots of Jessie in basic training at Camp Ruston in Louisiana as well as attending the United Radio and Television School in Newark, New Jersey. Several excellent shots here show groups of WACS marching, standing at attention and going to class. We know she was stationed at Harlingen and Boca Chica and photos here show her and friends around the base and in town, as well as relaxing and interacting with the men. At least 60 photos in the album feature women in uniform and a fair amount show them in civilian clothes during R&R. One great shot shows women in military dress at an NCO club, cigarettes in hands, the table covered in beer bottles.



The military photos of Len begin with him at infantry training at Camp Gordon Georgia and show men lined up with rifles and standing at attention. There's a series of approximately 40 photos showing him in France near the end of, and just after, the war. These photos mostly show the men at rest,



and some show them at the Moselle River as well as a series of shots of a bridge that they had to guard after taking it along with 200 German prisoners. Alas, none of the photos here show Lin at Flossenbourg.

There are also around 60 images showing the Hoovers' civilian life, posing with friends and family as well as shots of their young children after the war.

An excellent collection of well composed military photos, featuring a WAC and a soldier who testified against Nazis in their war crimes trials.

46. [World War II][Entertainers]

Gardiner, Reginald. ***Photo Album and Scrapbook Documenting the First U.S.O. Shows at non-U.S. Army Bases.*** Manitoba, Canada: 1944. 14 $\frac{3}{4}$ " x 11 $\frac{3}{4}$ ". Full leather album, internally string tied. 100 pages, the first 27 with 70 black and white photos and five items of ephemera adhesive mounted; the rest are blank. An additional 55 photos and two items of ephemera laid in. Most photos measure 4" x 5". Photos in album are captioned, others are not. Album externally good: lacking the back strip and with significant edge wear and losses at corners; internally near fine or better.



Reggie Gardiner was a well known comedic stage actor and mimic in England before hitting Broadway and ultimately tackling Hollywood. His first Hollywood movie was in 1936 and he appeared in over 100 films as, according to an obituary, "the amiable ass." He was best known for his role in Chaplin's *The Great Dictator* and a news clipping in the album suggests he was more well known as a socialite, for a time acting as Hedy Lamarr's favorite escort.

This album documents Gardiner's time as a headliner in the *Kay Francis Show*, which toured central and western Canada and Alaska for several weeks in February 1944, entertaining troops at around 50 American, as well as Canadian, camps. Many of these were in remote Arctic areas whose locations were kept secret and some of the men had not seen

women for months. One of Gardiner's captions on the opposite page reads, "the picture on the opposite page is typical of the outposts we saw—as for instance Eskimo Point which juts out into the Hudson Bay simply miles and miles and miles from anywhere." News reports stated that the events at Canadian military outposts were the first U.S.O. performances outside an American military base.



The album reflects infectious happiness injected into an exceptionally harsh climate. The photos include group shots, rehearsals and performances, a group of men dressed in drag, receptions and dinner parties, and the entertainers mixing with soldiers. Others show the troupe serving food to soldiers and visiting them in the hospital. One interesting shot shows Gardiner and another man gawking at a Vargas



centerfold, while a great series shows the group outside with dogsleds, igloos, and Native American guides. Another shows Kay Francis sitting at a mess hall bench with soldiers while one shovels food into her mouth, and one image shows Francis on their plane doing her nails.

The ephemera include a letter to Gardiner from the commanding officer, an NC-17 rated poem in Gardiner's hand and the first three leaves of the *Eskimo Phrase Book For United States Armed Forces*, a mimeo that does not exist on OCLC. There's also a map of North America with Gardiner's flight paths drawn in blue.

A wonderful collection of well composed images, documenting this little known, and clearly successful, attempt to bring warmth and joy to troops way up north.



The picture on the opposite page is typical of the lonely outposts we saw - as for instance Eskimo Point which juts out into the Hudson Bay simply miles and miles and miles from anywhere.



(Item 15)



(Item 29)



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