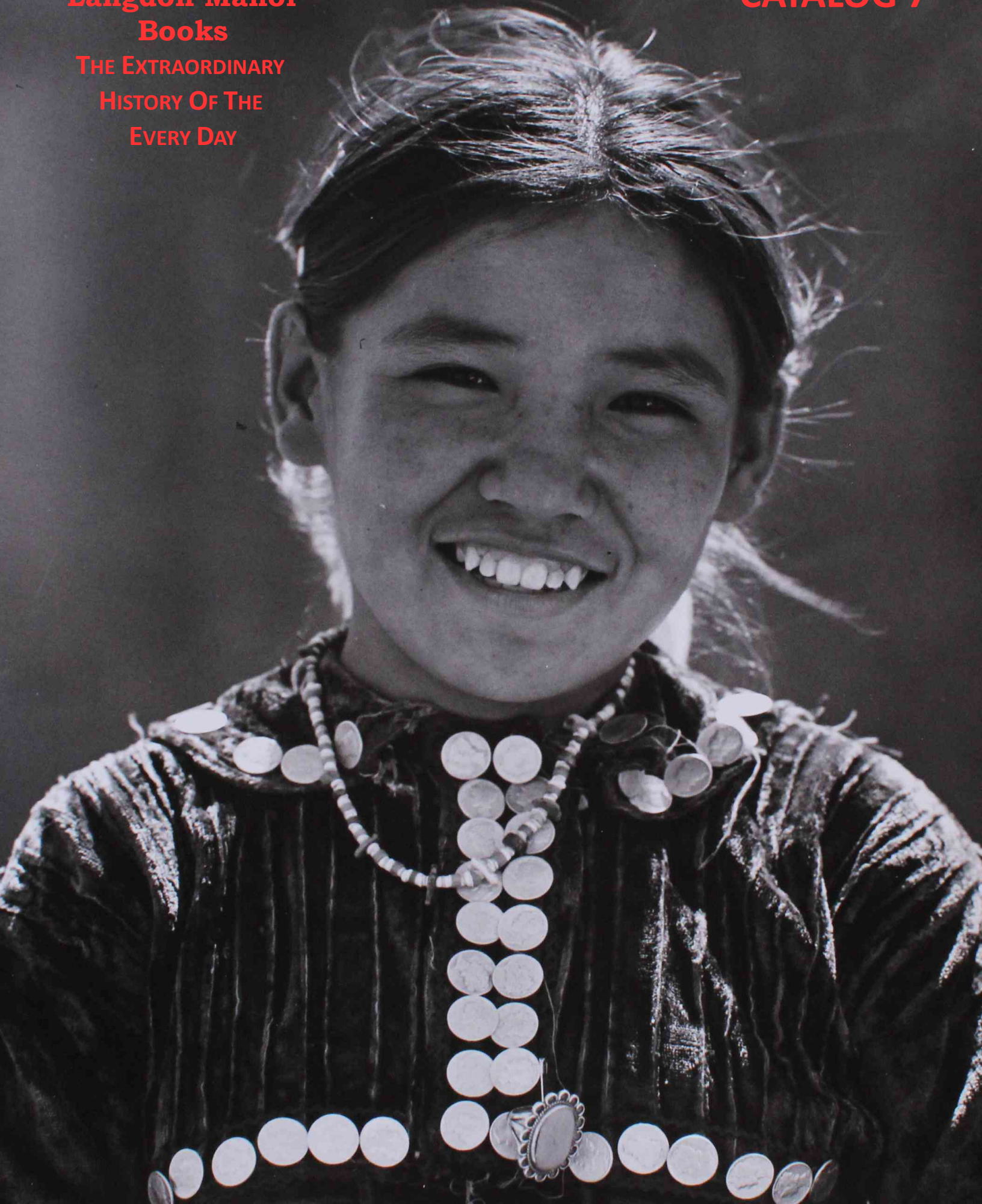


**Langdon Manor
Books**

**THE EXTRAORDINARY
HISTORY OF THE
EVERY DAY**

CATALOG 7



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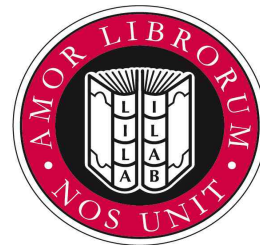
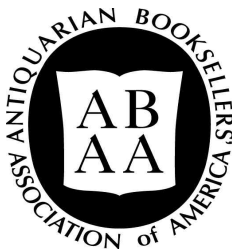
Many of these items will be on display at the 52nd
California International Antiquarian Book Fair.
We'll be located in Booth 211 and welcome your visit.

A subject index is located on Page 67.

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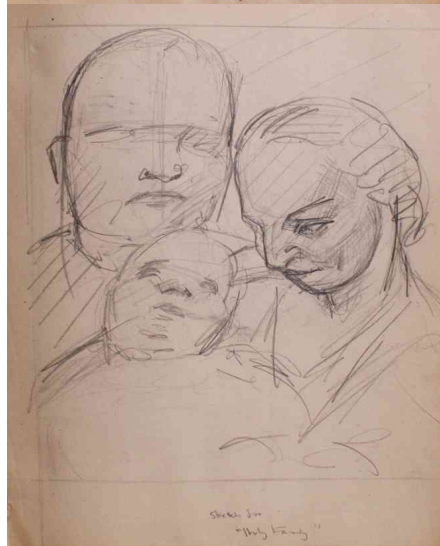
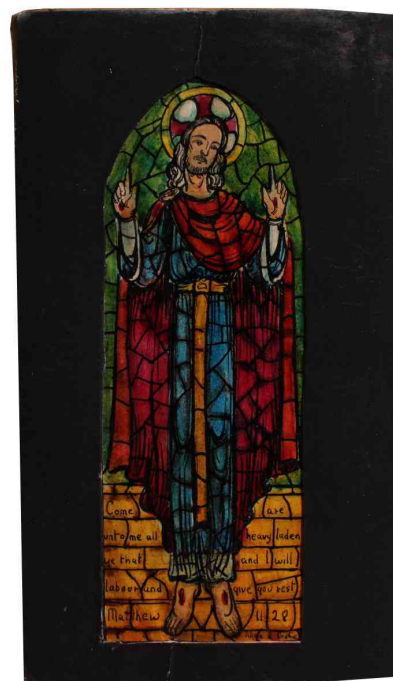
1. [African Americana][Art]

Crite, Allan Rohan. **Crite's Personal Sketchbook.** Boston, Massachusetts: 1932. 7½" x 4 7/8". Quarter cloth over marbled paper with title label affixed to front board. 134 pages, 127 with sketches; many are full page. Most are pencil or pen and ink, a few are watercolor or other media and ten drawings are in color. Book good: heavily worn with both boards mostly detached but holding firmly, backstrip perished, one leaf detached; internally generally very good or better.

An intriguing sketchbook created by Allan Rohan Crite. It was done early in his career while he was a student at the School of the Museum of Fine Arts, Boston from where he graduated in 1936. Two of the drawings are signed and Crite's name and address is written in the upper corner of the first page. His name is also on the cover's paper label, though it is so faint it can only be seen by angling the book in a strong light.

Crite was best known for his paintings and drawings of everyday African American life as well as religious imagery and the book reflects his interests in those subjects. There are a number of religious drawings including four in color that take the form of stained glass windows. In three, the people are painted as Caucasian, in the fourth they are black. There are also several sketches of individual African Americans. The book shows his experimentation in other forms about which we could find little, most notably the ones he called "Grotesques," an example of which can be seen at right. There is also a series of people in medieval dress as well as medieval architecture and these include a gruesome two page sequence of a man being decapitated. There are several pages of architectural renderings, a couple of street scenes, and one shows the S.S. St. John. Approximately 20 pages display a minimal amount of work: doodles, several with floor plans and the like.

An electrifying sketchbook with dozens of striking drawings giving unique insight into Crite's processes and ideas at the dawn of his career.
\$7500



2. [African Americana][Benevolent Societies]

Ledger Book of the Benevolent Sons and

Daughters of Harrison Smith. [Townsend?],

Delaware: 1871-1880 (but mostly 1871-1874). 12" x 3¾". Quarter leather over marble paper-covered boards ledger book. 124 total pages: 59 are handwritten, the rest are blank. Good: heavily worn with losses to covers, boards warped.

This is the ledger book of an African American benevolent group in Delaware formed at the Ebenezer Methodist Episcopal Church on May 3, 1871. Its front pastedown and first page lists the names of its founding members and initial officers and declares its purpose: "We the People of Color of the County of Newcastle in the State of Delaware having Associated ourselves for the purpose of Relieving The Wants and distress of each other in time of Sickness [sic] or death, Agree to unite ourselves under the Name and Style of the United Benevolent Sons and Daughters of Harrison Smith." Despite this preamble, as you'll see below, we think the group did more than collect funds for distribution to needy members.

The group may have been named for the Harrison Smith who was one of the preachers at the first African American Methodist conference held in 1864. The book was initially owned by the group's first Assistant Secretary, Ann Calk, who became president of the group at their meeting held July 3, 1871 (it appears they elected new officers with some frequency). At least a few pages are in her hand. It's likely the group was from Townsend as one of the founding members, Wesley Calk (also spelled as "Caulk" in census records), was a landowner there, and a portion of that land in New Castle County is still owned by a Caulk. A local historian helped us track down the tiny church, which still stands, and an image of it can be seen on its Facebook page.



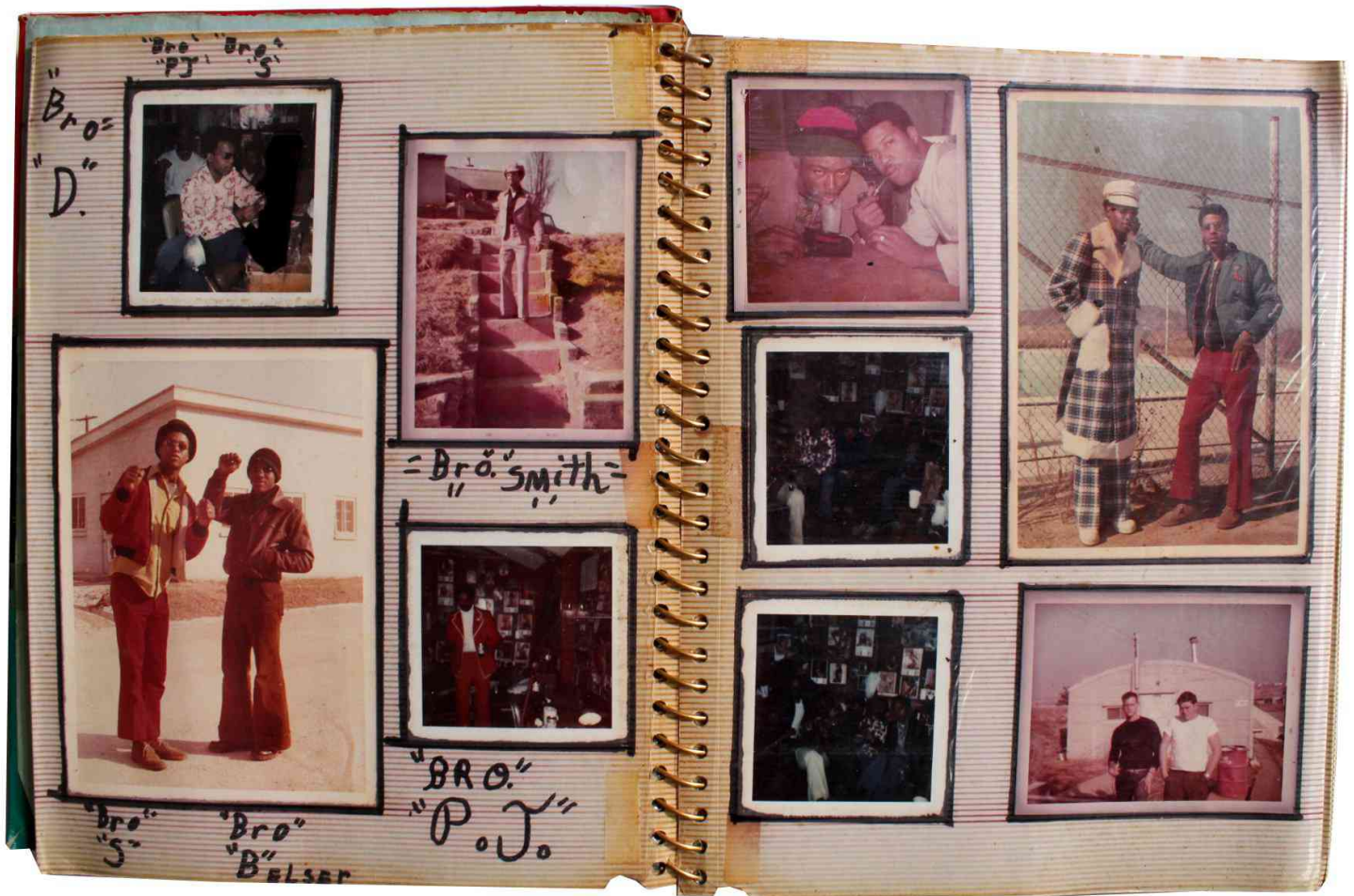
Newberry Starkey
stated that Mary Right
said she was sorrow
for the way she and
A. B. Guy had acted,
and would leave him
off Ann J. Caulk. Stated
that Mary Right, told
others she is guilty of A.
B. Guy, and wanted to
make up with with
Aunt Hannah Guy
and let A. Bird Guy
go and have no more
to do with him. it is

There are a number of entries with lists of member names and their contributions, usually ranging from 25 cents to one dollar. Internal evidence suggests that claims were presented to a three person committee who ruled on the worthiness of a member's need as well as the amount that should be disbursed. Most meeting notes are boilerplate calls to order, though a few are intriguing such as two mentions of cases related to "salt an battery" as well as polygamy. One man was accused of both, and though the cases usually don't go into great detail, some of the comments are compelling: (original spelling and grammar retained) "Andrew Price state he was not in fault for fighting and if the people can prove he an Frances was married they could do more than he can." In one case, nearly two pages are taken up with accusations of adultery against two members, along with short witness statements. There was also some discussion of opening up a shop, including allotment of five dollars and fifty cents to purchase a license as well as six dollars paid to a member to rent space for the shop for one year.

An 1889 newspaper article about the group's incorporating shows it was still active at that time. The same article mentioned they were saving to purchase a building, which is why they needed to be incorporated, but we only find one other later mention, in 1891.

Important documentation of an effectively lost (until now) African American organization that existed to help its needy, resolve disputes, and further entrepreneurial goals.

\$3000



3. [African Americana][Folk Books/Folk Art][Texas]

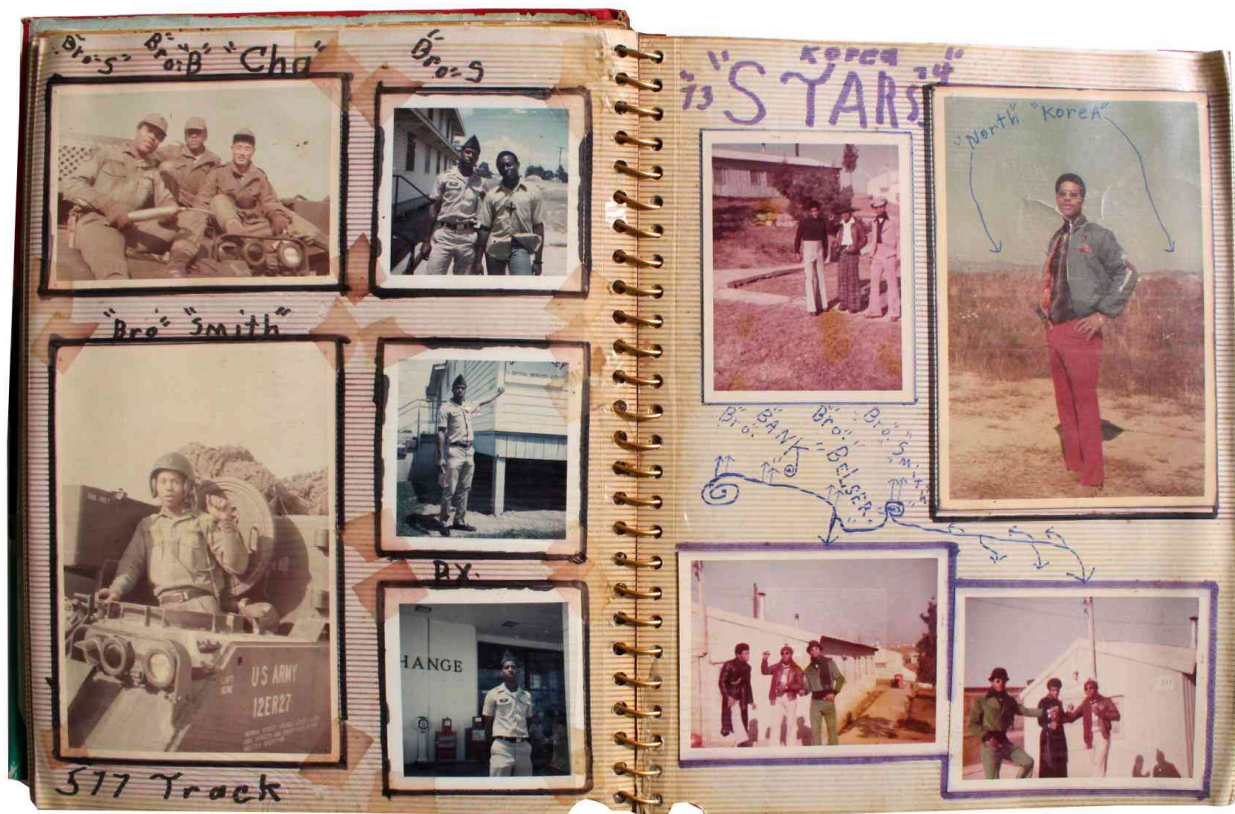
Smith, Charles Ray. **Black Power Album**. South Korea and Austin, Texas: 1973-1975. 13¼" x 10½". Spiral bound commercial photo album with mylar-covered gummed leaves, housed in a cardboard slipcase covered entirely in masking tape with one side illustrated in ballpoint. 36 pages with 139 mostly color photographs and 17 items of ephemera. Most photos measure between 3½" x 3½" to 4½" x 3½" and many are captioned with names. Very good: light cover wear, pages toned.

An act of love created this raw statement of the black experience in the early 1970s. It's a gift from Charles Smith to his wife Janice, documenting his time in South Korea while with the United States Army as a member of the 1st Battalion (Mechanized) 31st Infantry as well as stateside in and around Austin, Texas. Smith covered the album in equal sized strips of red, black and green leather to mimic the Pan-African/Black Liberation flag. He decorated the slipcase in what may be rebuses: there are words and pictures that seem to go together, but areas are too faint for us to completely figure it out. A hole in the slipcase is deliberate: when the album is inserted properly it creates a window to see that Smith carved "I ♥ U" in the book's upper right corner in letters three millimeters tall.

There are many photos of partying, both stateside and in Korea. Several internal shots of the men's living quarters show walls covered in images of nude women.

Others in Korea include posed shots at the DMZ, one of a USO show, and images around the base. Stateside pictures include a few of what may have been the Smiths' wedding day. Others in Texas show Smith, family and friends around their mobile homes as well as on a road trip. In one of the internal home views, we spot a black light poster with a black panther. Many show Smith and his buddies decked out in early 70s soul fashion. The ephemera includes labels from bottles of Korean alcohol, several of Smith's ID cards, and evidence of his wife's strength of character, which can be seen in the image at right.

I'm the only one who knows. Yes I have been out and I've met guys + all I would tell about is you Charles. I'm satisfied with you Charles but I'm not taking any shit.



The captions are mostly scrawled with felt marker in a graffiti-esque hand, giving the album a gritty feel and many photos are framed in a similar way. At least 27 photos show men with raised fists including one of a soldier sitting partly inside an M577 armored command vehicle as well as another in which a South Korean soldier joins in. A compelling fusion of black power imagery, folk art, and affection. **\$3000**

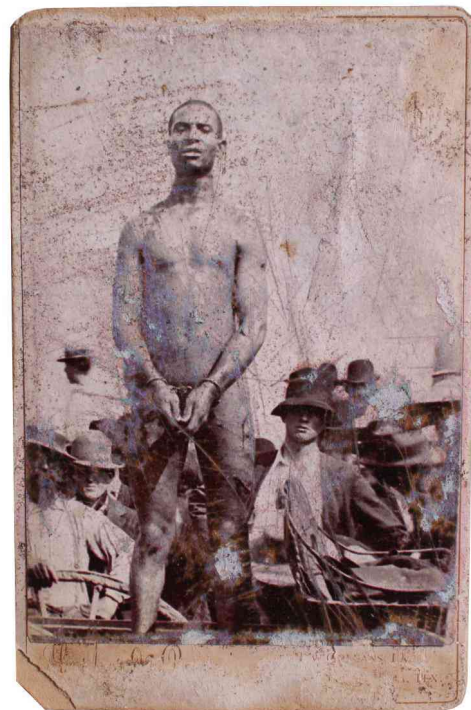
4. [African Americana][Lynching]

Photograph of Frank Embree. Fayette, Missouri: [1899]. Black and white silver gelatin photograph measuring 5¾" x 4" mounted on possibly unrelated cabinet card. Fair: heavily worn with a significant number of surface scratches.

This is a photograph of Frank Embree taken moments before his death on July 22, 1899, one of three views created of his lynching. Embree had been accused of raping a 14 year old girl in Howard County, Missouri and was abducted on his way to be held at a jail before trial by a mob that reportedly grew to over 1,000 people.

The image shows Embree after he'd been whipped over 100 times. His hands are chained and there are fresh wounds on his legs. Although difficult to see in this example, just to the right of Embree's left leg is the end of a whip, held by a hand in the lower right corner. Despite his agony, he appears defiant and Amy Ray Stewart, in "Witnessing Horror: Psychoanalysis and the Abject Stain of Lynching Photography (Psychoanalysis, Culture & Society (2014) 19, 413-434) describes Embree better than we ever could:

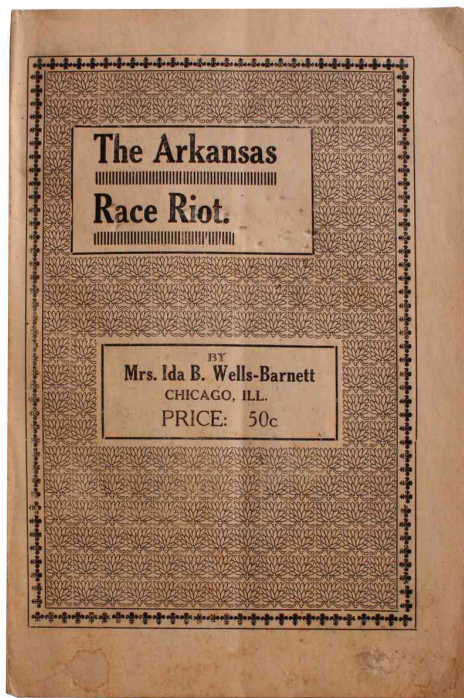
"his stare seemingly reaches through time and space, disturbing any spectator who might come across what he undoubtedly knew would become an archival commodity. . . Embree's piercing look functions as a kind of stain that returns to the white mob the very filth within themselves that their concerted racial violence had attempted to conceal."



Frank Embree's lynching was the subject of an award winning short film by Skinner Myers, released in 2017.

OCLC locates no copies of the photo and none appear in the auction records.

\$1350



5. [African Americana][Women][Elaine Riots]

Wells-Barnett, Ida B. *The Arkansas Race Riot [Cover Title]*. Chicago, Illinois: [Hume Job Print], [1920]. 8 5/8" x 5 3/4". Stapled wrappers, housed in a custom box which exhibits the front wrapper's art in facsimile. pp. 58 + two plates of illustrations, one folding. Very good plus: toned as usual, a few soil spots and small indentations on front wrapper; tiny chip to lower corner of first leaf; faint vertical crease to first fifteen leaves.

Ida B. Wells, born a slave, was an investigative journalist as well as a staunch civil rights activist, feminist and founding member of the NAACP. She reported on lynchings and violence against African Americans in the United States, publishing two books in the 1890s that focused national attention on the issue. This is her expose on the riot that occurred in Elaine and Hoop Spur, Arkansas from September 30th to October 3, 1919.

Elaine, located in Phillips County, had been developed for cotton farming prior to the Civil War and blacks outnumbered whites by a ten to one ratio. 1919 was a banner year for cotton, with prices their highest in nearly 60 years. The Farmers and Household Union of America ("FHUA") was revived in Arkansas in 1918 by Robert L. Hill to combat

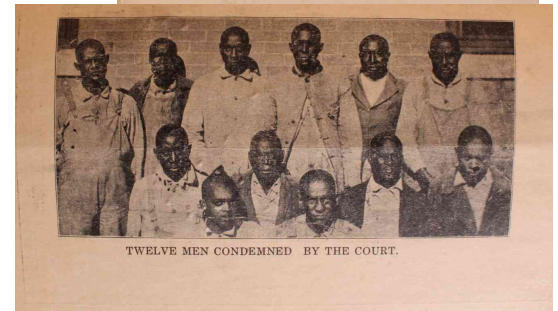
a system that cheated cotton-growing black sharecroppers out of fair wages and charged exorbitant prices for necessities at "plantation stores." Hill established a PFHUA chapter in Elaine in 1919. A meeting was held September 30th at a church in Hoop Spur and the FHUA had armed guards to protect farmers and their families. Two deputized white men and a black trustee arrived at the meeting and shots were exchanged, killing one of the white men and wounding the other. Mayhem ensued, and the church was burned to the ground the next day. Arkansas newspapers fomented the violence by reporting that a black insurrection was occurring. This led to a mob of between 500 and 1000 armed men terrorizing the black residents of Elaine and surrounding areas, hunting them down and killing many. When the military was called in, it arrested nearly 300 African Americans. 122 of them were indicted and tried by all white juries. 75 were given life sentences and 12 were sentenced to death. The number of African Americans who died in the horror is unknown and estimated to be between 100 and 237. No white people were ever charged with a crime.

Arkansas governor Charles Brough created a commission to investigate the riot composed of seven white businessmen who did not speak to a single black farmer. The committee concluded that the PFHUA was "established for the purpose of banding negroes together for the killing of white people." An NAACP investigation, published in both *The Crisis* and *The Chicago Defender*, concluded the riot was "an extreme response by white landowners to black unionization." This led Brough to request the United States Postal Service not allow the mailing of either periodical into the state of Arkansas.

Wells decided to step in. She was compelled to investigate in person after receiving a letter from one of the men who was on death row for his alleged involvement, and that letter is transcribed in the book. She visited him and the other death row inmates and learned that in prison, the men "had been beaten many times and left for dead, given electric shocks, and suffocated with drugs" all in an attempt to get them to confess to a conspiracy against the white populace. The back cover of the book stated her purpose which was to show that "the riot was a conspiracy by the white men to take the Negroes' cotton and not a conspiracy by Negroes to kill white people." She presented a structured, multilayered argument to prove her case, while giving a voice to victims that had been mostly silenced by the white press. Wells covered the events in detail, pointing out repeatedly why it couldn't have been a black plot against whites. She included firsthand accounts of a number of union members as well as painful detail of the terror and murder suffered by union and non-union black citizens alike. Around 20 pages were devoted to trial transcripts and another section described the response of appellate courts. In her essay on the aftermath, she compared the unionized black sharecroppers to unionized white coal miners who engaged in a nationwide strike in 1919: the white miners "were rewarded by the President of the United States with a patient hearing and final success, the other to suffer massacre at the hands of the mob and the death penalty by courts of law."

OCLC locates five copies; a lesser copy appeared at Swann in 2008. Considering the paper quality, an exceptional example of this important work.

\$20,000



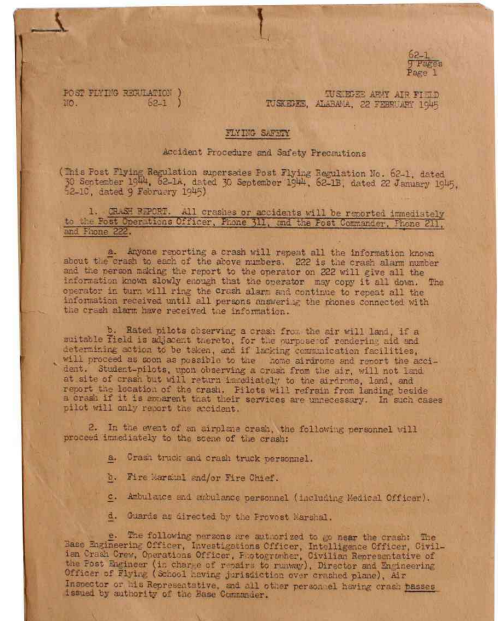
6. [African Americana][World War II][Tuskegee Airmen]

Flying Safety. Tuskegee, Alabama: 1945. 10½" x 8". Five leaves of photomechanically reproduced typescript, printed both sides, stapled in upper left. Pp. 9. Very good: toned; first leaf torn from staple with resulting chip, and small tear at upper margin.

This an accident procedure and safety precaution regulation issued at Tuskegee Army Air Field on February 22, 1945. It sets out a number of procedures related to the base, including the responsibilities of airmen after a crash, radio call words, instrument radio procedures, cloud flying procedures and more.

A rare look into the rules and regulations regarding the training of the first African American aviators. OCLC locates no copies.

\$300

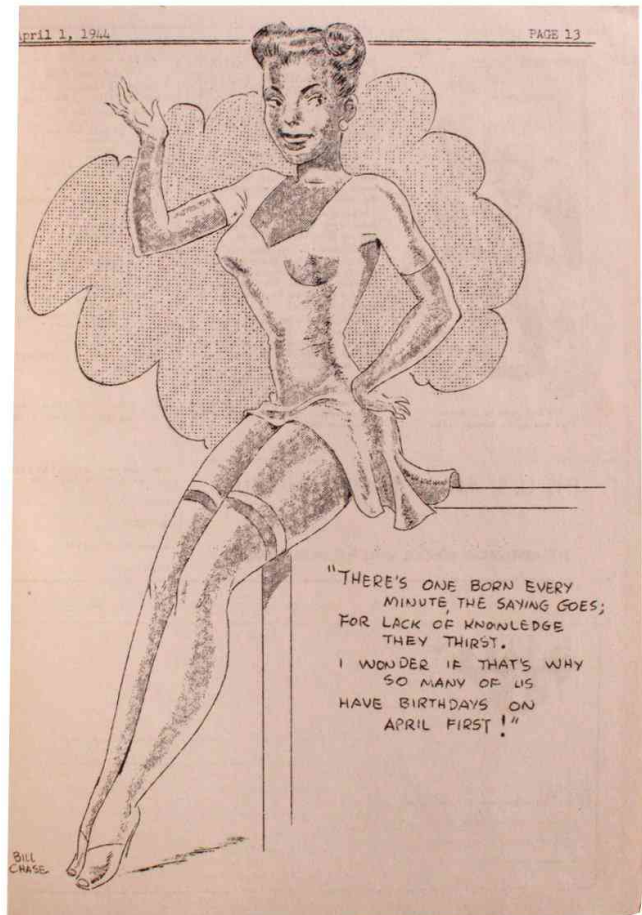


7. [African Americana][World War II][Tuskegee Airmen]

Hawks Cry. Vol. III, No. 13. April 1, 1944. Tuskegee Army Air Field, Alabama: [Public Relations Department of the Tuskegee Army Flying School], 1944. 10½" x 8". Seven leaves printed both sides. Very good plus: staples oxidized, first page a little toned, internally fresh.

A rare copy of a newsletter issued at the Tuskegee Army Air Field. Written by African American Airmen for African American Airmen, the paper was apparently issued twice a month. Heavily illustrated,

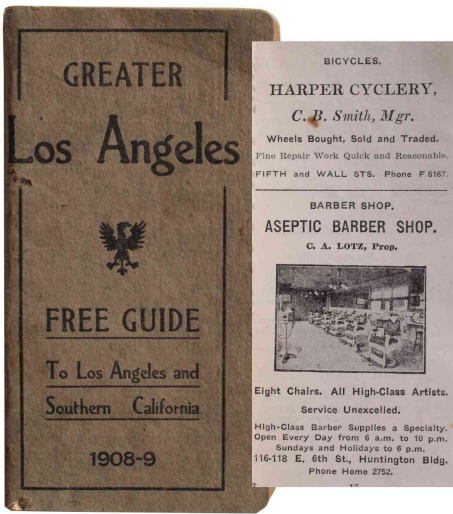
this copy features the regular comic strip making light of happenings at the base, "Pvt. TAAFU", as well as a full page drawing of an African American pinup. It also has war news, base news, reports on squadrons, sports and



more. Of note is an illustration and detailed description of the base's insignia which carried the motto "Prepare for Combat."

OCLC lists four institutions with holdings, only one showing actual an issue owned, which was the May 21, 1943 issue. Internet searches find three other issues in institutions as well as a fourth sold as part of a lot at Swann. None of them is the issue offered here.

\$850



8. [California]

Los Angeles. *The City Beautiful.* Los Angeles California: Burger & Burger, 1908. 5½" x 3". Stapled wrappers. pp. 96. Very good: moderate wear; a few stains to wrappers; first leaf with partially torn corner adhered to second leaf; around 15 leaves with a dampstain in margin not affecting text.

A rare and densely packed city guide distributed by a moving and storage company, Burger & Burger, which was located on Grand Avenue in Los Angeles. It lists office buildings, hotels, lodges, banks, churches, hospitals and more. It also includes short descriptions of 23 towns within about a 25 mile radius of Los Angeles, has around 300 business advertisements, and the center contains a two page map of the greater Los Angeles area.

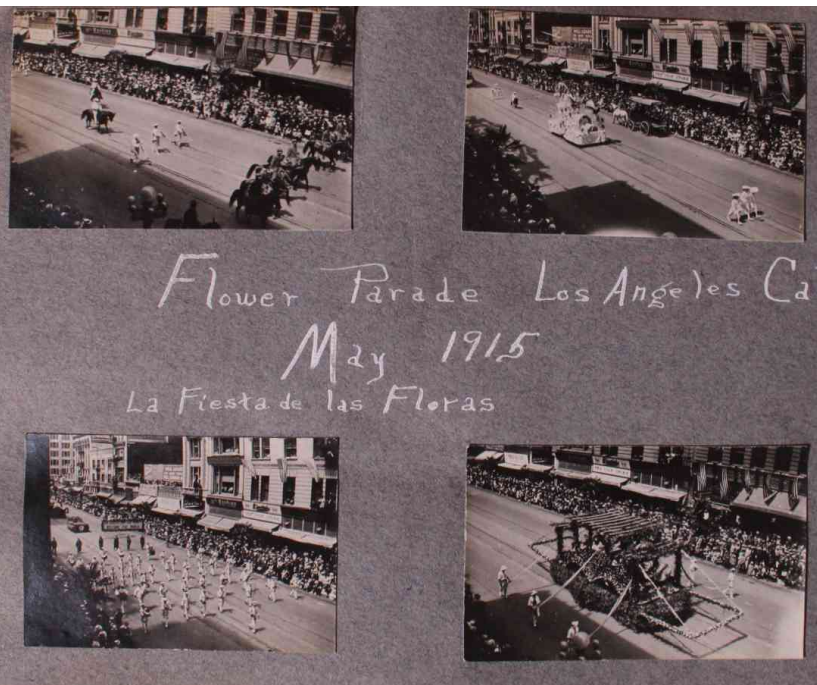
OCLC locates no copies.
\$200

9. [California]

Photo Album Depicting Southern California With Numerous Parade Photos. Avalon/Santa Catalina Island, Pasadena and Los Angeles, California: 1914-1917. 5½" x 7". Thin card wrappers. 32 pages with 109 black and white photographs adhesive mounted. Most photos measure around 1½" x 2½" though several are up to 4" x 4¾" and most are captioned. Very good plus: light wear with a touch of waviness to leaves and photos.

A lovely and carefully arranged album depicting Southern California. Though the images are small, their composition and subject matter is exceptional, allowing the viewer a genuine sense of immersion.

The album begins at Avalon/Santa Catalina Island



with several shots of the harbor, street scenes including The Strand, walks through the mountains, seals on the water and one shot of a whale just breaching the surface. Next is San Pedro including a number of shots at Point Fermin as well as a photo of Dead Man's island, a little over a decade before it was obliterated as part of harbor improvements. The harbor scenes here include images of named ships, as well as five showing a dirigible in flight identified as an airship by A. Roy Knabenshue.

Next are 11 shots of a barely developed Echo Park Avenue in Los Angeles, with mostly birdseye views. There are also 17 pictures of parades including the 1914 Pasadena Rose Parade and the 1915 Los Angeles Flower Parade. The compiler also strung together a few panoramas by gluing 2-3 shots of a scene together.

Crisp and clear imagery of Southern California in the 1910s.
\$875



10. [California][Americans with Disabilities]

Still, Mentley F. ***Song of California***. N.P.: [self published], [1915]. 6" x 7 7/8". String-tied card wrappers in original presentation box. pp. [27]. Nearly pristine book in a near fine box with a tiny tear and stain to box top.

A gorgeous production by Mentley F. Still in its original presentation box. The cover and box top market Still as "California's Blind Poet" as he started going blind at the age of two and lost his sight completely at 13. It's a longish poem about California, one stanza per page. Each of the 24 stanzas is surrounded by an illustration in green and there's a tipped-in halftone plate with two pictures of Still.

Rare in such remarkable condition and its original box. OCLC locates seven copies with no mention of a box.

\$225

11. [California][Business][Photography]

Photo Album Depicting the Sperry Flour Company.

Los Angeles, California: News Pictures, Ltd., [1930s]. 6 1/2" x 8 1/4". Ribbon tied card wrappers. 8 pages with 8 black and white photos adhesive mounted. Photos measure 5" x 7". Fine.

A small collection of compelling images showing the Sperry Flour Company, probably depicting their main mill in San Jose, California. Sperry was founded in 1892 at the site of San Jose's first flour mill which was built in 1854. It grew to be the largest milling enterprise on the west coast, and also had mills in Portland, Oregon as well as Tacoma and Spokane in Washington. It was acquired by General Mills in 1929.



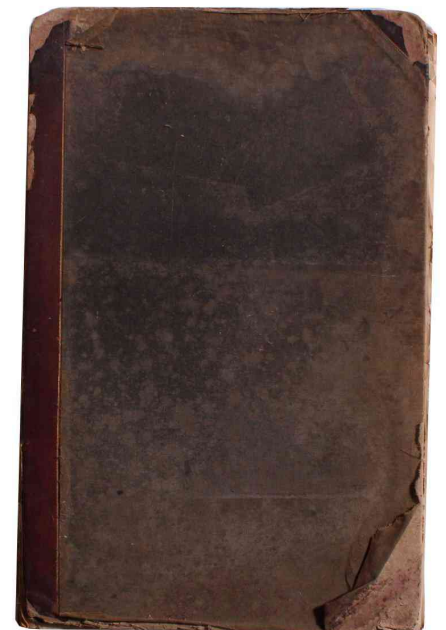
The album starts with joined two photo panorama of the outside of the mill. The rest are internal views of the mill including a warehouse filled with sacks of flour and men working machines including the presses used to print company info on the sacks. Four of these have sacks, and only the sacks, dreamily hand colored.

\$200

12. [California][Crime][Prison]

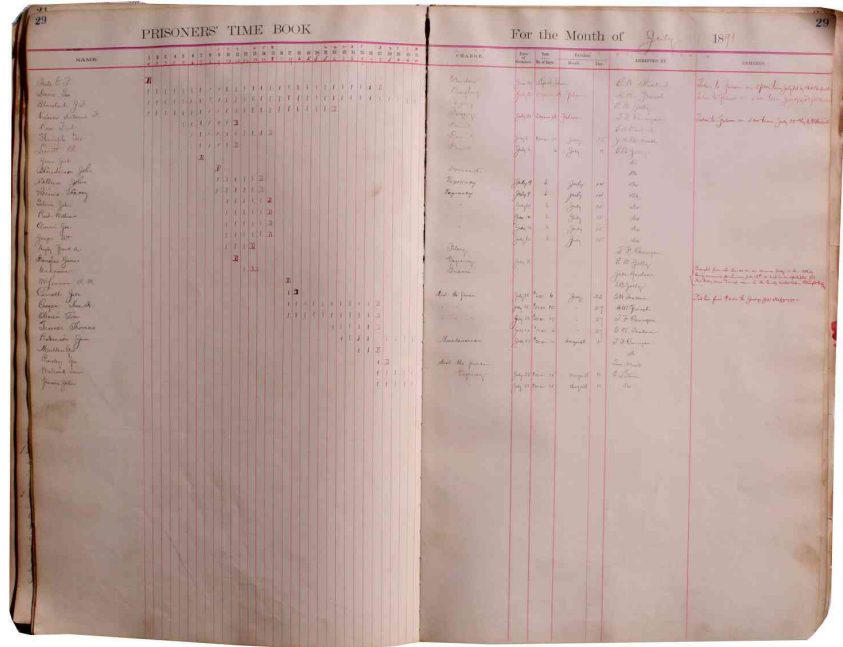
Prisoner Record Ledger for the Merced County Jail. Merced County, California: 1889-1892. 17 3/4" x 11 1/2". Quarter leather over cloth. 51 double-page spreads with the verso and recto of each facing leaf printed with the same page number. Book about good: boards detached and heavily worn, soiled and with loss, free endpapers and first blank leaf detached; text very good with light toning and occasional soiling.

A prison ledger for the Merced County Jail. Each double-page spread has printed columns for the inmate's name, days incarcerated, crime charged, date of sentence, term of sentence, arresting officer and notes. Several hundred offenders are described with the most common crimes vagrancy, theft, and drunkenness. Insanity, bail jumping, sleeping in a box car, burning railroad ties, jail breaking, forgery, defrauding a hotel proprietor and using vulgar language are some of the more interesting offenses. One man was held for chicken theft, another was taken into custody for a stagecoach robbery. The rfeop contains an inscription by one of the prisoners (his spelling retained), "240 days for passing fictitious checks/Good enough for me and lucky I did not get/more/Admireably Yours/C.L.H./alais/Ed L. Kelly." Fred Colsbough was held for a day, on September 5, 1891, as a witness to the Ceres Train Robbery. It was actually a failed attempted robbery, but still garnered screaming media attention. Armed masked men blasted a hole in the side of the messenger car, but the employee there stood firm, refusing to open the door until Southern Pacific detectives on the train fired on the



bandits who escaped. Bill Dalton of the Wild Bunch/Doolin-Dalton Gang was ultimately arrested.

The book also covers a noteworthy period of the jail: it was the first time that it held three murderers at once, and the newspapers at the time had a field day. One of them, E.F. Hale, was jailed for the murder of Mrs. Perry McDowell. According to contemporary newspaper accounts, Hale shot McDowell through a window while she was sitting at her brother's home. The reason for the murder may have been because Hale's wife and Mrs. McDowell were "bitter enemies." The news also reported, "there is talk of lynching. The whole neighborhood in the vicinity of Cottonwood is in a fever of excitement and it is not unlikely that if Hale is not removed from Los Banos there will be no use for a judge or jury in this case." Another accused murderer was Huey Tong, who was involved in a brawl of 20 Chinese men who worked for the See Yup Company. One of the men died in the brawl, and the others fingered Tong and a man named Fong Ah Fai who was not captured.



The book's most notorious inmate was August Olsen, accused of murdering successful rancher John Ivett. Ivett was married to Olsen's sister, Sophie, and owned 12,000 acres of land and \$80,000 of personal property at the time of his death. His killing is still a mystery: he died from blunt force trauma to the head and investigators surmised he was killed by someone he knew. As Sophie was 50 years younger than Ivett, theories abounded that he was killed by a spurned suitor, but enough circumstantial evidence pointed to August, which led to his arrest and his appearance in this book. He was acquitted after a sensational eight week trial with a red "D" for "discharged" written in the column for May 16, 1891 and a note regarding the length of the trial.

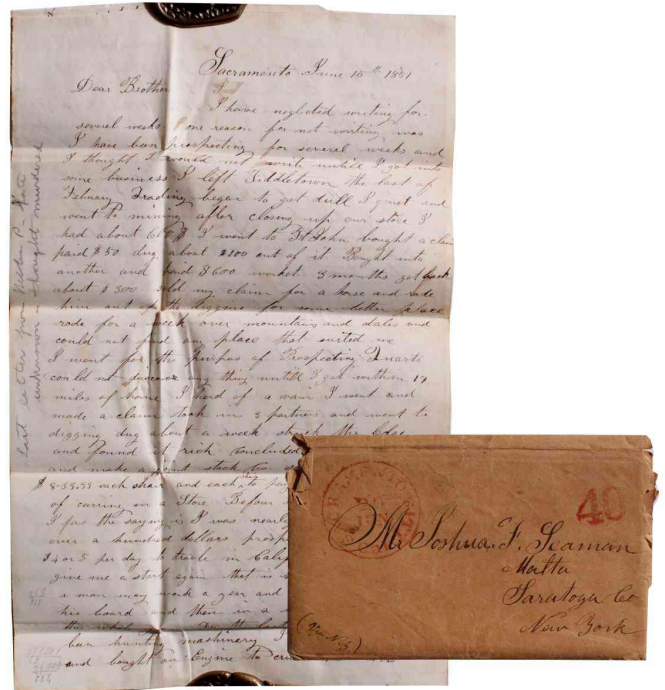
A trove of source material on the crimes and processing of criminals of a small late 19th century California community, compiled during the stay of one of its most notorious accused murderers. **\$1650**

13. [California][Gold Rush]

Palmerton, Miles. **Letter from a Prospector.** Sacramento, California, 1851. 12¼" x 7¾". Two leaves, handwritten all sides (approximately 1400 words) in original stampless mailing envelope, postmarked in Sacramento. Letter is very good with old folds, envelope very good minus with small chips.

A compelling report home from the Sacramento, California area filled with important detail, boundless optimism and an ominous end. It was written by a prospector, Miles Palmerton, in June, 1851. Palmerton was apparently from Saratoga County, New York.

He started by explaining that he had a store in Fiddletown, California which he abandoned in February, 1851 after "trading began to get dull." With \$600 in his pocket, he left for Fort John, bought a claim that did not turn out well and then sold that claim "for a horse and rode him out of the diggings for some better place," hoping to prospect for quartz. He learned of a quartz vein about 45 miles from Sacramento "on the Amidore, a branch of Dry Creek", and with the rest of his money he purchased a claim with three partners. After a week of digging they "struck the edge and found it rich. Concluded to sell shares and make a joint stock company. Sold 8 shares for \$833.33 each . . . that is the way with mining, a man may work a year and not more than make his board and then in a week make up for the whole year." He then went to San Francisco where he "bought an Engine to crush the Quartz" for \$1,000. He was convinced his new company would thrive and said he was unwilling to sell his share for \$5000. But even if that didn't work out, he believed gold would be everywhere in the coming summer, "I believe there will be more gold taken out this summer than there has been taking for the last two years. Miners are beginning to go on the sides and tops of the mountains and are taking out large quantities of gold. They are sinking holes from 10 to 120 feet and finding rich deposits. There is gold all through the earth."



The letter is sprinkled with his impressions of his new home:

"We can have vegetables fresh the year round in the valleys. We have no winters here. It is the greatest country for stock I ever saw. . . . there is the prettiest valleys here I ever saw. Clove and wild oats grows in an abundance and cattle get fat in a short time and the valleys are covered with wild cattle and horses we have the purest water in the World. . . . Plumbs are very large. California is the greatest country for grapes in the world. In the south part of the state there is very large vineyards. Grapes grow in abundance along the rivers plenty of blackberries and strawberries. We have the finest oranges here I ever saw."

He reported on the cost of a number of important staples including horses, mules, oxen, beef cattle, cows, flour, potatoes, pork, corn meal, butter, hay, barley. He also spoke of society and culture, shared information on churches and temperance groups and commented that "the gambling houses are shutting their doors that is a good sign that the Society is improving."

The last paragraph contained high hopes and was the last communication this friend or family member would ever receive from Palmerton, "I will know in a few weeks how our vein will turn out and I will let you know if it proves to be rich and extensive. We have enough claimed for 100 fortunes." The recipient never learned what happened next, as on the left margin of the first page is written in a different hand, "Last letter from Miles P—fate unknown—thought murdered."

\$575

14. [California][Maps]
Lettres Edifiantes et Curieuses, Ecrites des Missions Etrangeres par quelques Missionnaires de la Compagnie de Jesus. V. Recueil. Paris: Chez Nicolas Le Clerc, rue S. Jacques, proche S. Yves, à l'image S. Lambert, 1705. 6½" x 3¾".

Full contemporary calf, spine in six compartments with five raised bands, lettered and decorated in gilt. Pp. [title, blank] [30] [folding copper engraved map] [1]-287 [5]. Near fine, boards lightly worn with small pieces of loss at joints and spine tips, gilt and bands rubbed; text fresh with large margins, small loss to upper corner of page 59/60.

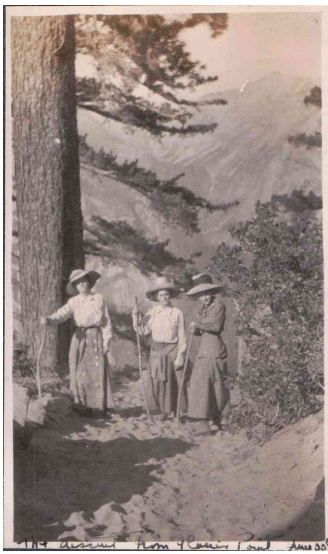
Map detail: *Passage par Terre a la Californie*
 Decouvert par le Rev. Pere = Eusebe-François Kino, Jesuite depuis 1698 jusqu'a 1701 ou l'ou voit encore les Nouvelles Missions des PP. de la Compagnie. de Jesus.

250mm x 220mm (sheet), 237mm x 208mm (impression). Very good plus: fresh, with ½" tear at the left margin affecting the border.

First edition, first printing of the book with the "Father Kino Map." This map is the first to show California as part of the North American continent. It was the first to disprove the concept of California as an island, though it took a while before cartographers caught up. Rarely found with the book which was the first printed description of California to receive wide circulation, with much information on the California missions.

\$2000





15. [California][Women][Yosemite]
Photo Album Depicting Group of Women Engaged in Outdoorsy Activity. Yosemite National Park and elsewhere on the West Coast: mostly 1911. 10¼" x 12¼". Leather over flexible card. 48 pages with 154 black and white photos and four RPPCs adhesive mounted. Most photos measure from 2½" x 4" to 3 1/8" x 5½" and around half are captioned. Album very good plus with light wear; contents near fine or better, evidence of removal of a number of leaves and one photo appears to be lacking.



An album of outstanding images depicting a group of women on a road trip in California and the Pacific Northwest. Around half the album shows them engaged in outdoor activity, mostly hiking and occasionally on horseback. They are also seen on the water, canoeing, preparing meals and lodging at campgrounds. Approximately 50 photos were taken in Yosemite. Other locales include Esquimalt, British Columbia and the Asilomar Conference Grounds in Pacific Grove.

\$1250



16. [California][Women][Yosemite]
 Tilden, Lilly F. **Photo Album Documenting Women Trekking Yosemite.** Mostly Yosemite National Park: 1901. 5" x 5½". Suede over thick card. 48 leaves with 30 black and white photographs adhesive mounted rectos only. Photos measure 3½" x 3½" and all are captioned on their borders. Near fine with lightly rubbed covers and leaves that are a bit wavy; photos near fine or better with light silvering and a couple with exposure issues.

This album documents a family trip to Yosemite where all but one of the five travelers were women. It was compiled by Lilly F. Tilden of Alameda, though the captions appear to be done by one of her children. Tilden was born into a wealthy family, the child of Col. A. W. Von Schmidt who was a gold rush engineer and Oakland lumber magnate. This trip was taken when Lily was around 42 years old, and the other young women would have been around 14 or 15.



The album begins with an image dated June 25, 1901 showing the family standing outside their home holding their luggage. They are next seen in a Yosemite Stage Company wagon as well as outside Crocker's Station. We see the women lounging on Overhanging Rock, mounted on horses at Nevada Falls and their tents at Camp Curry. One interesting shot shows them climbing Staircase Falls, the caption pointing out that it was a six hour trek and that "very few women have ever been up this trail." Around 12 of the photos are purely scenic, with great views of the rapids in the Merced River, Inspiration Point, Staircase Falls, Sierra Point, Mirror Lake and more.

An elegant album of well composed images.
\$800

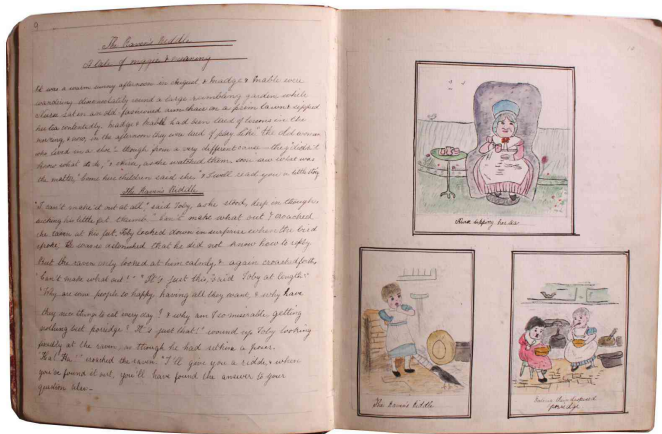
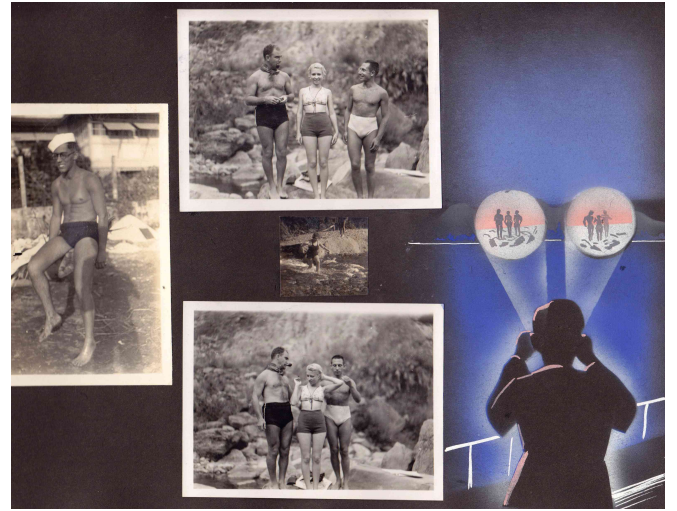


17. [Folk Books/Folk Art][Art Deco Illustration]
Magnificent Illustrated Photo Album with 40 Original Works of Art. The Philippines: circa 1935. 8½" x 12¼". String tied, multicolored upholstery over boards. 40 stiff card leaves interleaved with tissue with 226 black and white photos mostly adhesive mounted rectos only. Each leaf embellished with original art consisting of airbrush, stencil and applied paint. Most photos measure from 2½"

x 2 3/8" to 3 3/8 x 4 7/8". Near fine, with a renewed string tie, lacking two photos, original leather strap partially perished.

An enigmatic beauty, as clues to its compiler and subjects are scant. Each leaf contains a stunning handmade composition complementing images of pretty people living the high life in the Philippines. Many of the drawings reflect the theme of the photos on the page; e.g.: a drawing of someone standing with an apple on his head on a page of target shooting photos.

\$2000

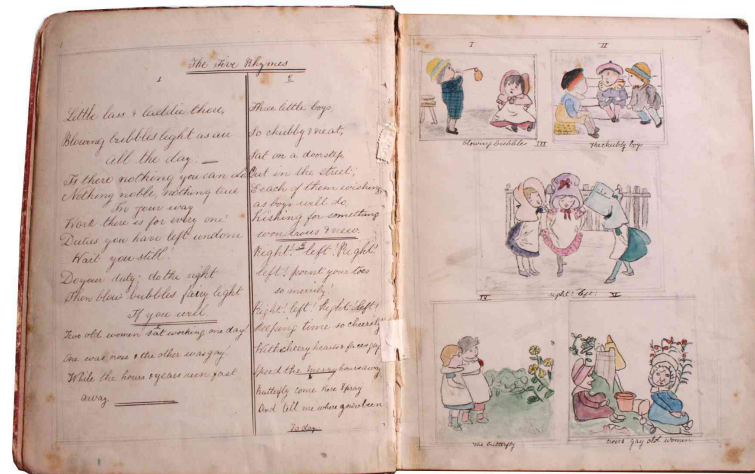


18. [Folk Books/Folk Art][Children's Books]
 Wolff, Katie. **Collection of Handwritten and Illustrated Children's Stories and Poems.** [England]: 1881. 9¼" x 7¼". Quarter morocco over marble paper-covered boards. pp. 90. Book good: heavily worn with loss to corners and backstrip, hinges cracked, first several leaves sprung but repaired at an early date; otherwise internally very good with scattered dust soiling.

A charming gift for a sick child created by her cousin, this book contains three handwritten short stories, and around 35 poems and short passages. All are illustrated with 57 original drawings in pencil and watercolor.

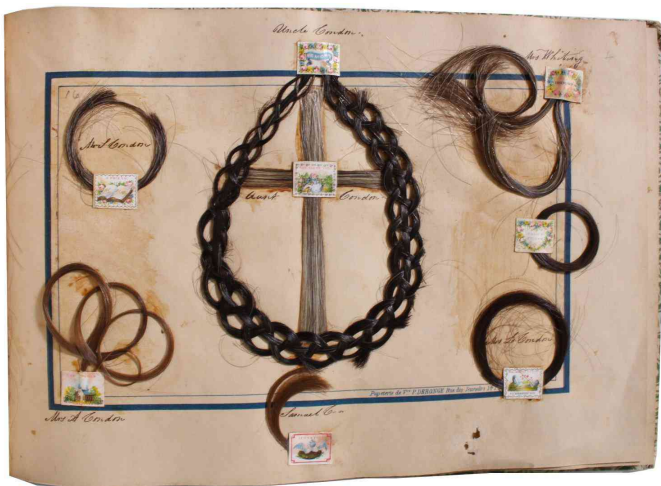
It appears to be a mixture of original ideas as well as copies from contemporary children's magazines. We located one of the longer stories, "The Raven's Riddle" in an 1880 edition of "Golden Hours: A Magazine for Boys and Girls," whereas one short poem is clearly a play on a nursery rhyme: "sing a song for sixpence/A pocket full of rye/Four-&-twenty snowballs/Baked in a pie!/When the pie was opened/The snow had gone away./Wasn't that a pretty dish/To have on Christmas Day."

One story involves a "queer little sprite looking very much like an inverted flower pot" who whisks children away to another world while another tells the tale of Fastidious and Miserima, children who were miserable because they couldn't fly. They were given the gift of flight, only to be cursed to never touch ground again.



Wolff created the book over three months in 1881 and the last two pages contain a letter to her cousin Duckley, who was apparently so sick Wolff thought "I should never have to send it to you."

\$750



19. [Folk Books/Folk Art][Hair]

Hair and Pressed Flower Album. [Probably Hillsborough County, New Hampshire]: [1840s?]. 6¾" x 9½". Patterned paper-covered boards with paste-on embossed label. 17 leaves: 11 with a total of 47 mounted locks of hair and five with pressed flowers, all adhered to rectos only. Book very good minus with some loss to the spine and staining to the front board; internally very good with lightly toned leaves showing a hint of waviness and paste residue on most.

A handsome and carefully created album, likely made by a resident of Hillsborough County, New Hampshire. Nearly all its 47 locks of hair are adhered to the leaves by tiny stamps measuring 7/16" x 5/8". Most stamps have chromolithographic illustrations and a comment related to friendship or death. One larger design is

a dark braided lock shaped like a teardrop, with a different person's gray hair forming a cross in the middle. Most locks are captioned with names, with around 20 providing first and last names.

\$850

20. [Folk Books/Folk Art][LGBTQ]

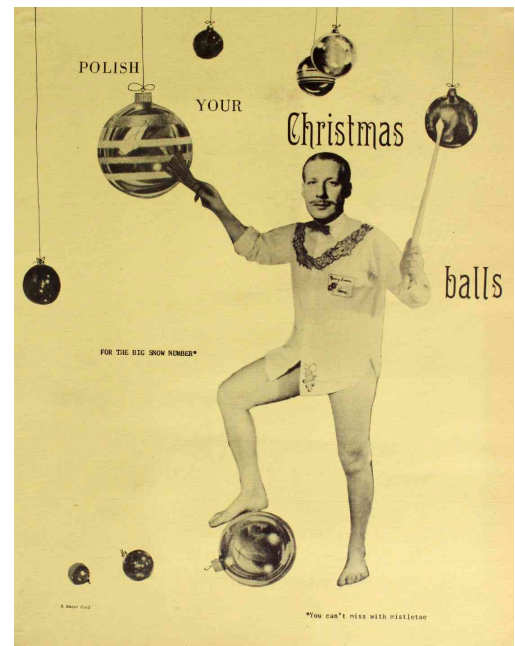
Crockett, William Keene. **Collection of "Keene Cards"**. New York City and Moline, Illinois: 1940s-1985. 11¾" x 14¾", faux leather multi ring binder. 58 pages with 74 mostly handmade greeting cards, mostly adhesive mounted; around 15 are loose and five are duplicates. Cards range in size from 3½" x 5½" to 8¼" x 12¼". Album and contents generally near fine or better.

Keene Crockett spent his life in entertainment. He was regularly in the newspaper during high school and college for his theater exploits and appeared in three Broadway plays. Crockett was a radio sound effects specialist in New York for NBC and ABC from 1935-1962. His work appeared on over 20 different series and he was a favorite of Bob Hope's. After retiring from radio, he became filmmaker.



This is a collection of his "Keene Cards"--hand produced greeting and postcards with a flair of clever creativity, most of which employ what we now call photoshopping. A myriad of print processes are represented, several are mixed media and a number are risqué, with heavy LGBTQ overtones. At least two are pen and ink and at least eight employ altered real photographs. We don't think Crockett intended these as a commercial enterprise and simply produced small quantities to distribute to friends and family.

Internal evidence suggests this album was created by Crockett's mother, as several of the cards are addressed to his parents. At least half of the cards have a photographic element dropped into some other scene: one has a photo of Crockett and Bob Hope placed on an illustration depicting people sitting in a theater; another has Crockett's face replacing a Roman emperor on a painting. A postcard Crockett made in 1965 includes an image of him juxtaposed on a photo of a flooded city street. He's wearing only a bathing suit and appears to be knee deep in the water.





Some are simply quirky photo postcards, others are complicated creations requiring manipulation of the cards to understand their message. One card has a news clipping with World War II news affixed to its cover. The clipping is stamped “World War News/Censored!” and the card is opened to reveal a trimmed real photo of a mostly nude Keene with what appears to be a halo made of rope. Another uses red cellophane to cover a line drawing of Santa Claus in red, except one cannot see Santa with the cellophane covering him. Instead, a line drawing of a nude woman and a message in faint green is embedded in the Santa image and the nude woman is all one sees until the cellophane is lifted. In later years, the cards became less creative with around 16 from the late 1960s to the mid-1980s being photos of Keene and his mother printed on Kodak paper with a greeting, though one shows them posed as the couple in Grant Woods' *American Gothic*. There is also a series of seven block printed Chinese New Year cards.

While we cannot definitively say that Keene was gay, we've categorized the collection as LGBTQ based on the cards that are risqué including one showing a pants-less Crockett with the message, “polish your Christmas balls.” One card's cover has an image of Crockett placed on a drawing of a piper and uses real fabric to act as his kilt; when the card is opened the text asks the reader to lift the kilt, and a holiday greeting is revealed in his crotch. Another simply shows an image of Crockett standing next to a sign reading “Queen Street.”

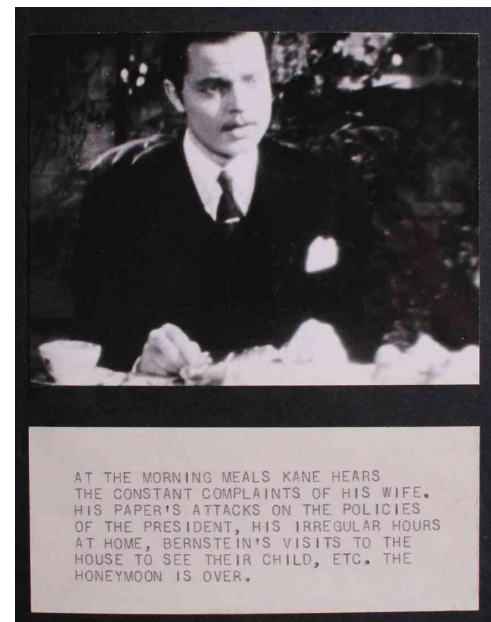
Gay or not, an exceptional collection documenting the creativity of an amateur print maker, entertainer and mixed-media aficionado. **\$1350**



21. [Folk Books/Folk Art][Photography][Citizen Kane]
 Harder, Warren John. *Album of Photographs Depicting Screen Shots of Citizen Kane as it Appeared in Theaters Around 1942*. Harrisburg, Pennsylvania: 1942 (photographs) and 1965 (album compilation). 11” x 18½”. Screw bound brown cloth over boards. 28 pages with 79 black and white photographs adhesive mounted. Most photos measure 3½”

x 4½” and are captioned on adhered small sheets of typescript. Fine save for a couple of small punctures to front board.

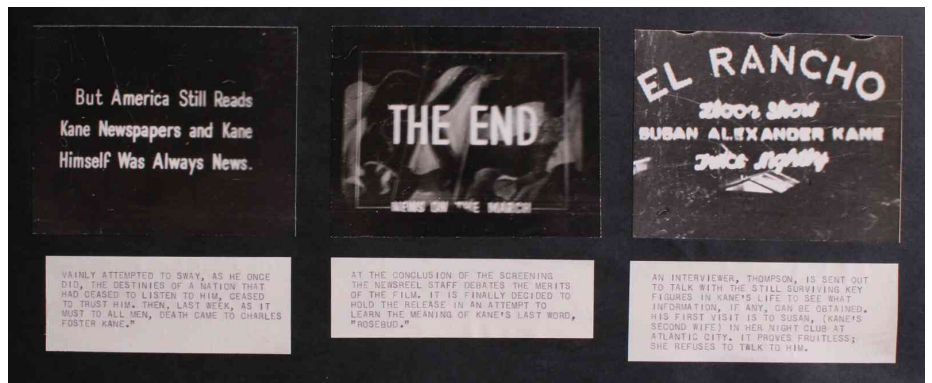
“An abridged version of of one of the greatest motion pictures ever produced,” is how the compiler of this album describes his creation. Warren Harder was a news reporter and commercial photographer who fell in love with “Citizen Kane” when it first appeared in theaters. According to his introductory typescript, the photos were taken in 1942 in theaters in Harrisburg. He was compelled to make the album by the opportunity to watch it on television in 1965. This is his attempt at recreating the experience of the movie through photographs of the film itself, combined with his captions.



Page by page, the album unfolds the story from the movie, beginning with shots of the production and title screens. The captions are rich with detail such as “in the dimly lighted room can be seen a hand of the dying man holding a small glass ball containing a snow covered house. As he hoarsely whispers his last word, 'Rosebud,' it rolls from his hand and breaks on the floor. The body is covered and the scene fades.”

Harder also recorded the sound from the television broadcast and transcribed portions of the audio for his captions.

A carefully and cleverly created homage to a favorite film. **\$750**

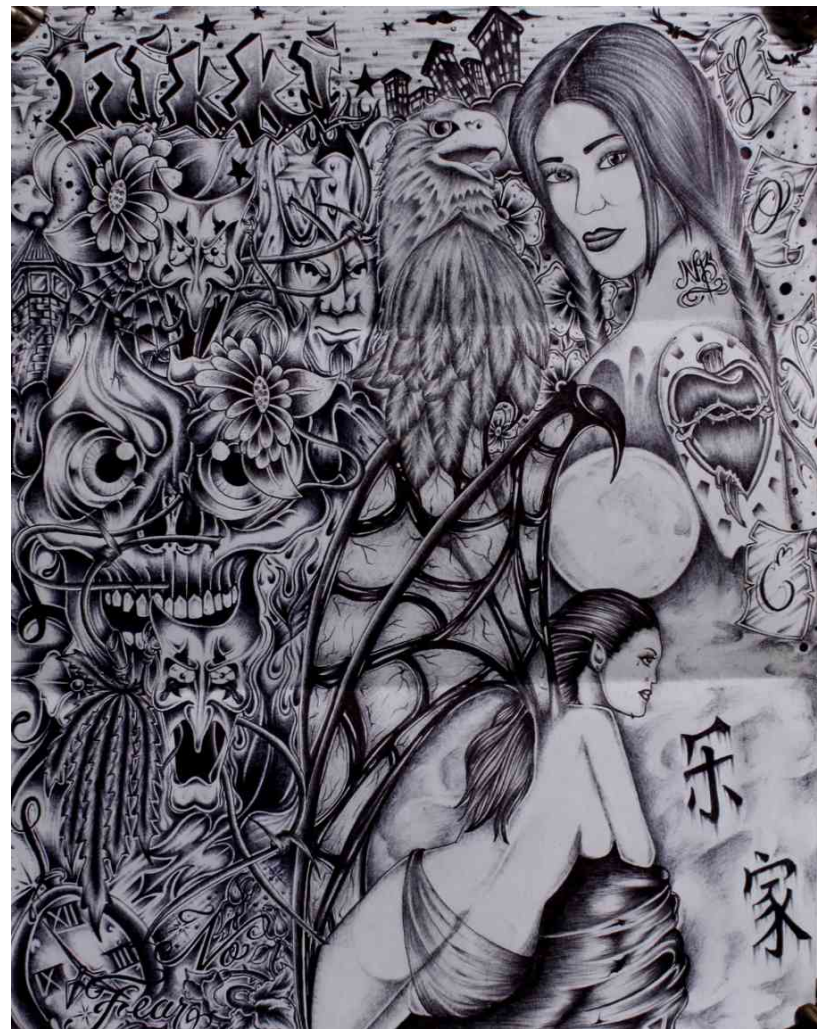




22. [Folk Books/Folk Art][Prison][Tattoo Art]

[Names supplied to purchaser]. **Letters and Art From Prison.** Oklahoma: 2008-2009. 19 handwritten letters (71 pages, approximately 20,000 words) and 12 poems/other handwritten expressions of affection on separate sheets in 22 mailing envelopes. 12 envelopes + five other sheets or cards with original illustrations mostly in colored pencil and some in ink. Generally very good plus or better.

This is a collection of letters and artwork sent by a prisoner who killed a police officer when he was 14 years old in 1995. A child of Laotian immigrants, he was convicted of first degree murder in September 1996. The murder occurred after a car chase while he was on probation for burglary and driving a stolen car. Tried as an adult, he was sentenced to 40 years. His state supreme court overturned that conviction, ordered a new trial, and he was convicted again. He was given a longer prison sentence the second time because of his assault on a prison guard in the interim. The letters are to a young woman, herself an ex-con. The correspondence began in June 2008 when he was 27 years old. While much of his writing centers around grandiose expressions of love, he reveals some of his personality and history. He told her that his crime was "shooting at the police" while he was with a group of five others, and that he was charged because he was the youngest of the group. He explained that he was in gangs beginning at the age of 12 and that he presently led a gang called "Los Carnales Chingones" but he "may not want to go shoot someone for colors or sides," and also mentioned that there was an FBI file stating he was a prison gang leader. His most revealing passage was a short chronology of how he ended up where he was,



"I grew up real fast in life, faster than the average cub. I don't blame no one for my mistakes, and I sure made many but I experienced and learned fast. Shoot I had to come to prison at the age of 15! Man or child. Shit prison ain't no joke for anyone. But yeah I was always living bigger than I was. I had and still do 'big dreams'. I always wanted the best in life and my family was immigrants from Laos so it was hard for my parents to

make good money you know with no education and shit. So I did my part and became the dude of the crib when my aunt, uncle, mom'z and pop'z went to work. Hell I was the only dude anyway! Ha, but I looked out for my sisters and cousins. And I started moving trees around for my older sister's boyfriend at the time. So I always had bud, and friends, and my own dough at the age of 12. At the time I figured I'd be helping out my mom'z and Pop'z if I left and took care of myself. Well, I took that and try to be my own boss. Man just name the crime and if I didn't do it, I helped em do it. I thought it was a cool reputation I had in the hood!"

The correspondence includes 17 examples of his artwork. It's a mesmerizing explosion of tattoo art, its most common subject women, but also including a purple dragon, mermaids and dragonflies. Much of it is bright, crisp and vivid, simultaneously defying and confirming the ugliness of his life and surroundings. There are also a number of poems, as well as a few raps.

By March of 2009, his pen pal was incarcerated again and he wrote to her at her correctional facility. The final piece of correspondence from our prisoner artist is from July, 2009, but the most recent letter from a prisoner to the recipient is postmarked December, 2010. Its envelope is also decorated with art, but her last name has changed. Enclosed in the envelope is a prisoner call list. She's on that list, listed as that different prisoner's wife.

An intimate look into the life of a criminal, first incarcerated as a child. At times compelling, but also disturbing, and with artwork revealing that beauty can emerge from the most wretched of circumstances.

\$1350



23. [Folk Books/Folk Art][Typography]

Gift Book With Lavishly Written and Decorated Pages In a Number of Typefaces. [England]: 1890. 6¼" x 10".

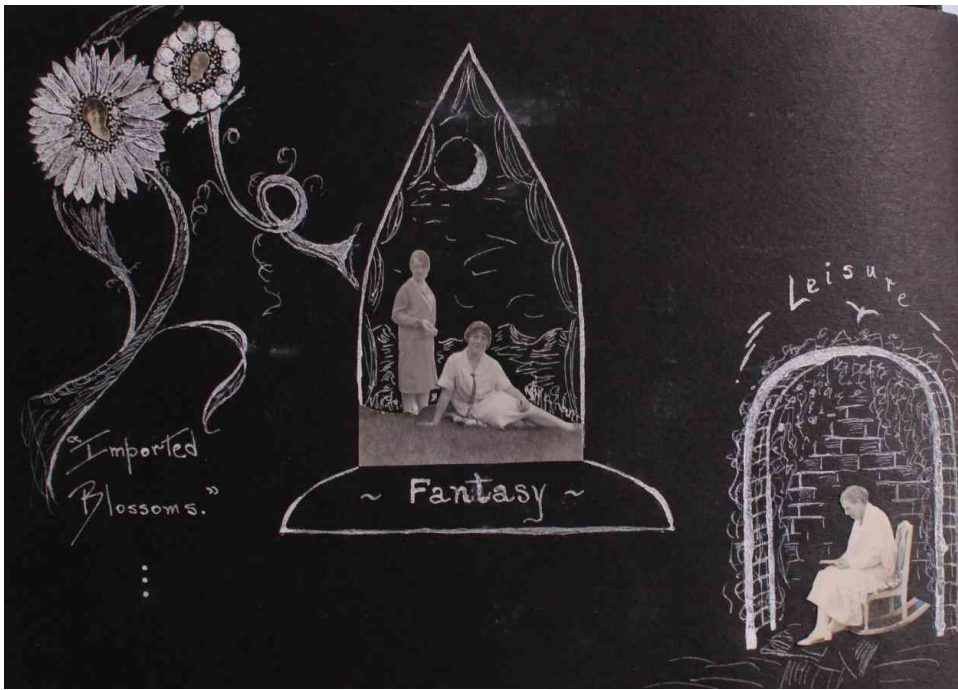
Full red leather, titled and decorated in gilt, a.e.g. 28 leaves, handwritten rectos only in pen and ink and some watercolor + five blank leaves. Very good plus: spine rubbed, corners threadbare, a few leaves with foxing and one with a 2" x 3" stain in the upper right, affecting the frames.

This is a gift book presented to an Isaac Wells and his wife by a Presbyterian young men's society on the

occasion of their silver wedding anniversary. It features 28 elaborately written and decorated pages in black, red, purple, blue and green. It includes a title page bordered with a flower and vine pattern in watercolor as well as several others with watercolor embellishments. Most pages show subscriber names, three to a page, and we count at least 15 different fonts.

\$400



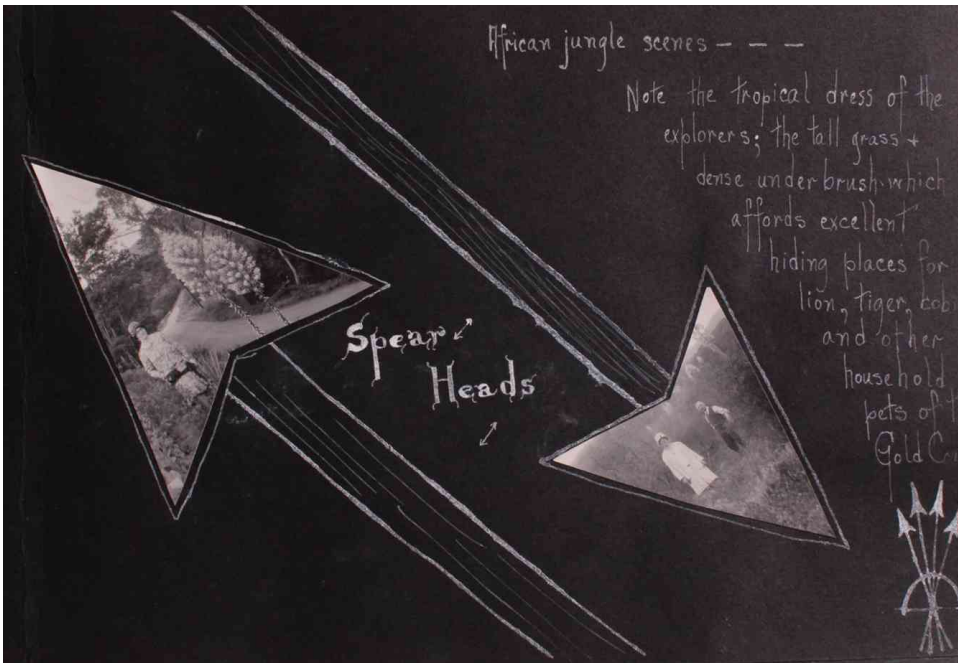


24. [Folk Books/Folk Art]

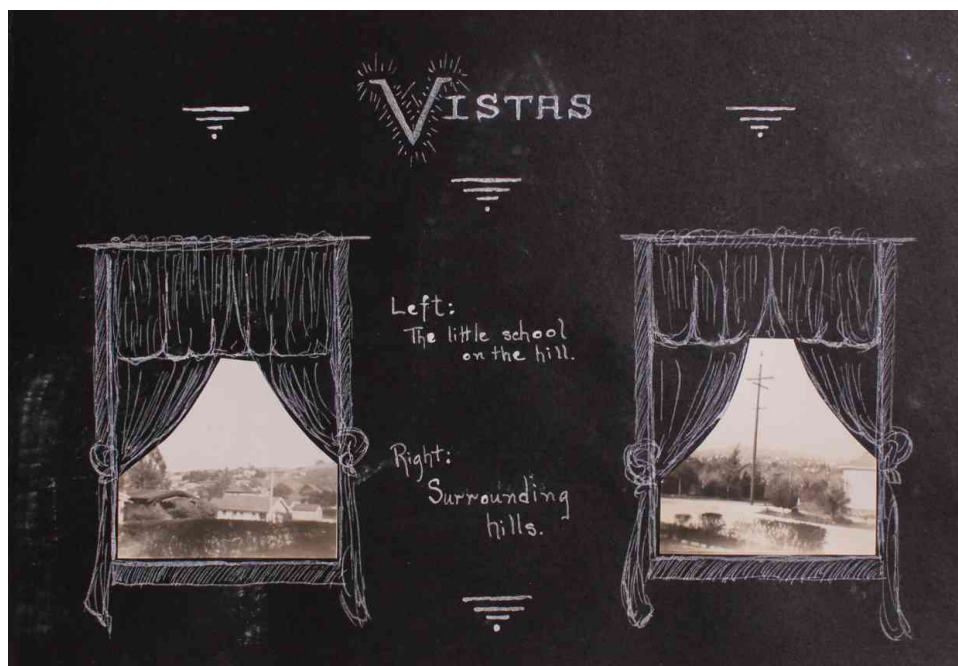
[Women]

Album of Exquisite Combinations of Art and Photographs.

Southern California: 1924-1930. 7¼" x 11¼". String tied faux leather over flexible card. 42 pages with 20 of them containing 48 black and white photographs adhesive mounted, the rest are blank. Photos range from minuscule portraits to 3" x 3¾"; all photos are precisely trimmed to fit the scenes drawn on each page. Fine; a few photos may be lacking.

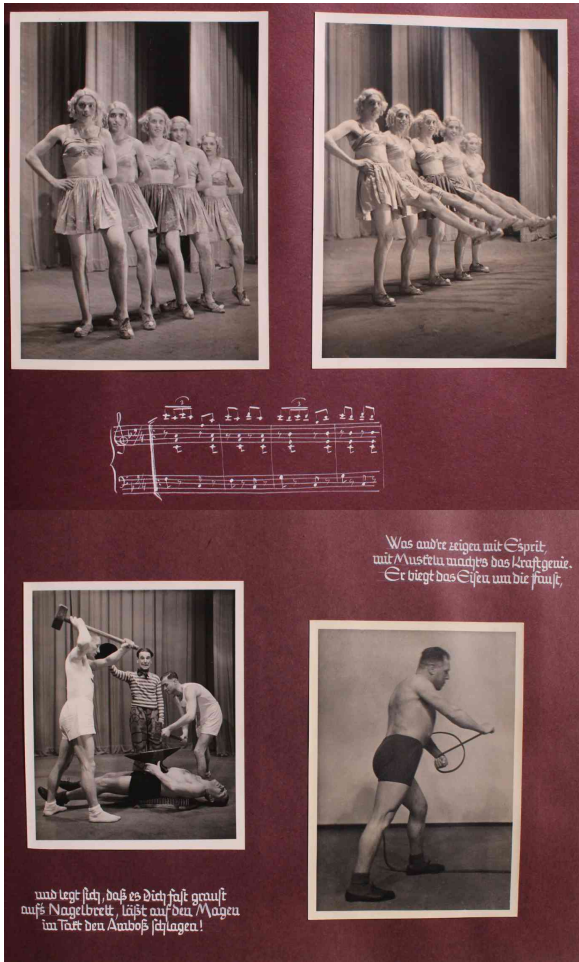


This album contains a spectacular fusion of art and real photographs. It was created by an unknown young woman who apparently lived on North Avenue 57 in Los Angeles. Each page is embellished with artwork, where the photographs are trimmed and placed within each drawing to complete a scene. In a photo of her cat sitting in her yard, the scene is extended by her sketch of grass and trees. A skyline has a tiny trimmed photo of two women sitting atop scaffolding, making them appear at the top of the sketched tall buildings. There's a photograph of a woman sitting in a rocking chair inside a sketched trellis while another page has a photograph of a woman reading a book-- she's "sitting" on a drawn swing, way atop a tall tree. An exceptional page has illustrated window frames with photographs inserted into the space for the window, allowing the viewer to "look out" and see the scene on the photo.



While many photos are portraits, some show scenery presumably in Southern California, including one identified as the 1929 Valencia Orange Show. A hand-colored photo shows the Catalina Island Bird Farm and a three shot series shows a Wigwam Club gathering at Sycamore Grove.

Simply stunning and should be seen.
\$1650



Was andre zeigen mit Esprit,
mit Lusten machtes das Kraftgenie.
Er biegt das Eisen um die Faust.

und legt sich, daß es Dich fast genaut
aufs Nagelbrett, läßt auf den Nageln
im Takt den Amboss schlagen!

25. [Folk Books/Folk Art][World War II][Germany]

Artsy Album Depicting German Soldiers Performing for Charity. Bad Kissingen, Germany: 1943. 12" x 15³/₄". String tied, floral patterned cotton over boards. 24 leaves interleaved with tissue, with 39 black and white photographs adhesive mounted rectos only. Photos measure 5" x 7" and most are captioned in German. Album very good plus with light wear, contents fine.

This is a carefully and artistically produced album by the men of the 13th Medical Replacement Training Battalion stationed in Bad Kissingen, Germany. It was presented to their Battalion Commander to commemorate the unit's participation in the Wehrmacht Winter Assistance program where they raised money for German charities. The men staged a talent show in the main city theater, sold tickets and then donated the proceeds to the charity.



ཕྱི་སྤྱོད་ཀྱི་ཚོལ་གཞི་བྱུག་པ་

ཀྱི་དབྱ་ཚོལ་མ་ཚོ་བྱུག་པ་

Professionally produced images are accompanied by captions in an artful hand. That same hand also provided captions in what appears to be Sanskrit, as well as several bars of music presumably describing the performance pictured. Men are seen playing accordions, violins and saxophones as well as performing in scenes involving a hospital room. One shows a caricaturist drawing onstage, two show a fire eater and one shows a trapeze artist, Nazis in drag, and more.

outstanding shot shows a man lying on a bed of nails, an anvil on his pelvis, and a man standing over him wielding a sledgehammer. There's a trapeze artist, Nazis in drag, and more.

\$750

26. [Folk Books/Folk Art][World War II][POWs][Christmas]

Franke, Ulrich. Christmas Story by a Prisoner of War Illustrated with Watercolors. Lille, France: [circa 1945]. 10 1/4" x 5 3/4". Single sheet Prisoner of War mailer, completely covered in text and watercolors on recto, addressed for mailing verso. Very good plus: lightly toned, folded for mailing.

A beautifully illustrated Christmas story sent from a German POW to his family who lived in an American-occupied section of Germany. The story is about a poor girl named Bienchen who lived with her brother, mother and grandmother near the woods. Bienchen learned from older children about Santa Claus, as well as Little Jesus who was said to live in the forest. When Bienchen went to collect firewood she went deep in the woods looking for Little Jesus without telling her mother or grandmother. She got lost and chased a tiny light, believing it to be Little Jesus, until it disappeared in a church. From the church she found her way home, told her mother she found Little Jesus, and was informed that Santa had visited while she was out.

\$185





27. [Harper Lee]

Presenting In Words and Pictures The Traditions of Huntingdon College Montgomery, Alabama [College Yearbook Featuring Harper Lee as a Freshman]. Montgomery, Alabama: 1945. 10 3/4" x 8". Faux cushioned leather. pp. 142 + 12 pages of advertisements. Very good: boards soiled, internally bright and clean.

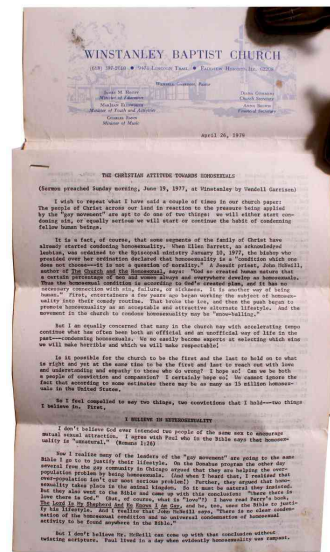
Harper Lee attended Huntingdon College in Montgomery, Alabama where she published two short stories in the school's literary journal. She only attended Huntingdon her freshman year and transferred to the University of Alabama. She's seen here in a freshman portrait as "Nelle Lee."

\$475

28. [LGBTQ]

Garrison, Wendell. [Mariah, Paul]. The Christian Attitude Toward Homosexuals. [Fairview Heights, Ill.]: 1977. 11" x 8 1/2". Three leaves of photocopied typescript, printed both sides (approximately 3300 words) + cover letter. Very good: folded for mailing a few stains, three lines underlined in red crayon.

This is a sermon delivered by a Baptist pastor revealing his evolving and conflicted feelings about homosexuality. He began by pointing out his fear that that "movement in the church to condone homosexuality may be snowballing," but that he was equally concerned about wholesale condemnation of gays. He went on to provide biblical justification that homosexuality was not God's will but then presented some scholarly studies related to why people might be gay. He said he believed in compassion stating that Jesus dealt "compassionately and sympathetically with all kinds of people involved in so-called sins of the flesh." He also discussed important misconceptions such as the ill-held belief that most homosexuals were child molesters, yet he also stressed that homosexuality was not normal and akin to being an alcoholic. In his cover letter, written two years after the sermon, Phillips wrote, "I probably feel even more ignorant now than I did two years ago when I preached the sermon."



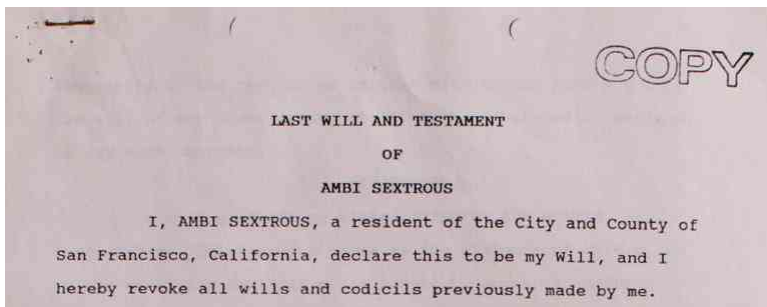
This came from the estate of Paul Mariah, acquired directly from his niece (more on Mariah in the following item). The sermon was sent to Mariah's mother apparently in response to a letter she wrote Phillips regarding her feelings about her son's sexuality. In his cover letter, Phillips wrote, "I praise the Lord for your capacity to love your son as he is." She was clearly conflicted herself as she underlined the following passage in the sermon in red crayon, "don't go so far with this thing of family environment that you assume complete responsibility for the kind of person your child turns out to be."

Fascinating source material regarding one pastor's views on homosexuality, made poignant by its provenance.

\$275

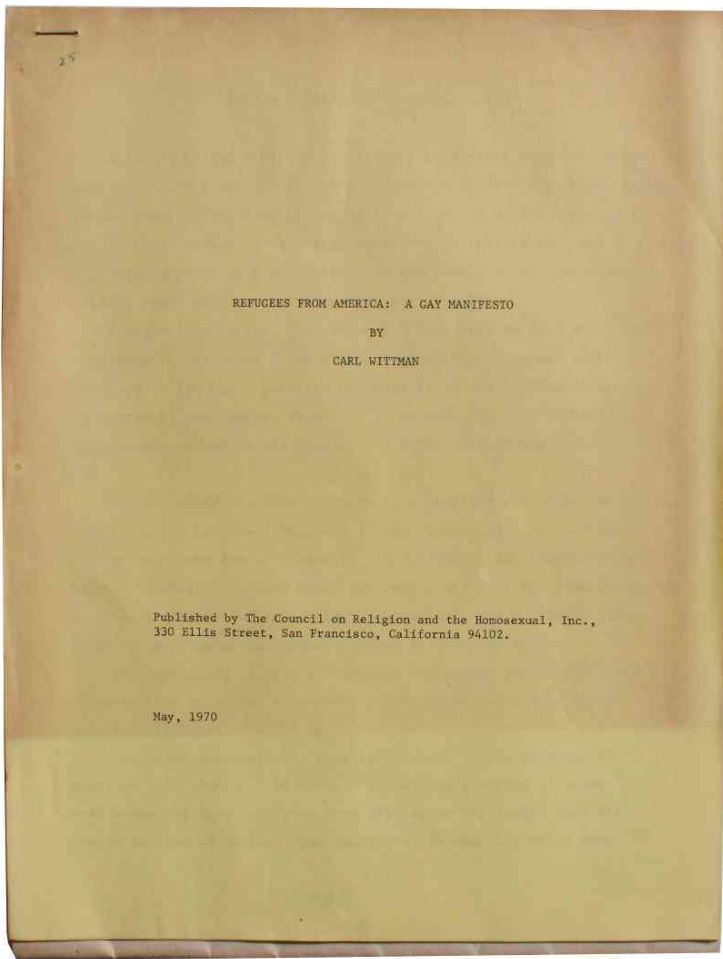
29. [LGBTQ]

[Sextrous, Ambi f/k/a Graham, Robert Lee]. [Mariah, Paul]. Estate Planning Documents Related to Ambi Sextrous. San Francisco, California: 1993. 11" x 8 1/2". Four groups of photocopied typescript or legal forms stapled in upper left corner printed rectos only (consisting of 4, 4, 3 and 9 leaves respectively) + attorney transmittal letters. Near fine.



This is a collection of documents related to the estate of Ambi Sextrous. Robert Lee Graham was a cross-dressing San Francisco area cabaret performer who successfully started proceedings to legally change her name to Ambi Sextrous in 1988. According to her obituary, "she was well known for the bizarre makeup and clothes that made her the legend she was in the gay community." Ambi died of AIDS in 1993, and this group of documents include Ambi's last will and testament, its first codicil and the paperwork related to their filing with the court. In researching this piece, we learned the term "ambi-sextrous" was used as early as 1916 to describe a cross dressing performer named Julian Eltinge.

These were Paul Mariah's copies, acquired directly from his niece. Mariah was an author, poet and the co-founder of Manroot Books along with his partner Richard Tagett. Manroot was an early publisher of mostly gay literature and poetry, publishing the works of writers such as Jack Spicer, James Broughton, Robert Peters, and Thom Gunn as well as 12 issues of an eponymous literary magazine. \$250



30. [LGBTQ]

Wittman, Carl. *Refugees From America: A Gay Manifesto*. San Francisco, California: The Council on Religion and the Homosexual, Inc., May 1970. Eight leaves of photocopied typescript stapled in upper left corner, the first three on yellow paper measuring 11" x 8½", the rest on white paper measure 14" x 11½". pp. [title, blank], i-iv, 1-9. Very good plus: title page toned and with a tiny ".25" in ballpoint, longer leaves folded at bottom, presumably as issued.

An important early edition of an LGBTQ call to arms. Carl Wittman was a civil rights activist at an early age and was part of the national leadership of the Students for a Democratic Society. He came to San Francisco in 1967 where he completed this work in May 1969, though it was first published in a periodical in December of that year.

Written in the months before Stonewall, Wittman began the *Manifesto* by calling San Francisco a refugee camp and ghetto for gays: "by the tens of thousands, we fled small towns where to be ourselves would endanger our jobs and any hope of a decent life; we have fled from blackmailing cops, from families who disowned or 'tolerated' us; we have been drummed out of the armed services, thrown out of schools, fired from jobs, beaten by punks and policemen." He defined homosexuality as the capacity to love someone of the same sex and called traditional marriage a "rotten, oppressive institution." He discussed the oppression of gay men, their role in society, sex, and how they could form coalitions with other oppressed social groups. While appreciating San Francisco as a gay refuge, he declared that

gay men could not truly be free until they governed themselves, "set up our own institutions, defend ourselves, and use our own energies to improve our lives. Rural retreats, political action offices, food cooperatives, a free school, unalienating bars and after hours places—they must be developed if we are to have even the shadow of a free territory." Wittman lived these sentences as he left San Francisco in 1971 to seek a life in gay communes and was one of the founding members of the periodical, RFD.

This early printing contains Wittman's four page preface written in March 1970 that we have been unable to locate anywhere else. He was pleased with the *Manifesto's* reception writing, "A year ago each of us at the States Steamship Line picket in San Francisco was almost incredulous to find other gay people who felt the same things we had been feeling. And apparently, reading this was a similar experience for many gays, particularly those in isolated areas." He gave his reasons for not revising the work, discussed gay women's roles in the fight for liberation and commented, "for those encouraged by the *Manifesto*, good; but I feel obligated to say honestly that my own optimism is continually challenged. We are most unhappy when we must contrast what we have with what we dream of and aspire to." The publisher of this edition, The Council on Religion and the Homosexual, was formed in 1964 and counted Phyllis Lyon and Del Martin among its founders. In January 1965 it held a costume party to raise money for the group which led to severe police harassment and significant publicity regarding oppression of the LGBTQ community.

OCLC locates six other separate publications of the *Manifesto* in 1970. One of them, issued by Red Butterfly, probably predates this edition. Wikipedia and other internet sources state Red Butterfly's publication as either the first printing/appearance of the *Manifesto* or published in January, 1970 and both statements are incorrect. An online essay by a member of Red Butterfly mentions the group's four publications, the first of which was published February 13, 1970, with its second being the *Manifesto*. Seven copies of the Red Butterfly edition are located in OCLC.

OCLC locates four copies of this edition with Wittman's preface. A rare artifact, with Wittman's first published criticism of his own work that one historian has called "one of the founding documents of the nascent gay liberation movement."

\$1250

And we have formed a ghetto, out of self protection. It is a ghetto rather than a free territory because it is still theirs. Straight cops patrol us, straight legislators govern us, straight employers keep us in line, straight money exploits us. We have pretended everything is OK, because we haven't been able to see how to change it -- we've been afraid.

31. [LGBTQ] [Crossdressing] [International Imperial Court System]

Archive Related to the growth of the International Imperial Court System. Western United States: 1971-1989. Over 60 items of ephemera, mostly event programs but also including fliers, tickets, etc. Most programs measure 8½” x 11” and are stapled wrappers of 10-30 pages. Generally near fine or better, significant flaws noted in inventory.

A compelling visual record of gay life from the 1970s to the AIDS era. The International Imperial Court System (“IICS”) is one of the oldest LGBTQ organizations in the world and its second largest. Founded in San Francisco in 1965 by Jose Sarria, the first openly gay candidate for public office, it is a charitable organization with each fundraising year culminating in a coronation ball. The group grew in 1971 to include Portland, Oregon, then Seattle and Vancouver, B.C. 50% of the membership now consists of cross dressers or drag queens. This archive’s main focus is the IICS coronation balls of the founding

chapters of the Pacific Northwest as they expanded to more and more cities throughout the 1970s and early 1980s.

The collection is comprised of duplicates from another IICS archive previously sold. Over half of the items were owned by the third empress of the Raintree Empire of southwest Washington, Roni Bee (a pseudonym) and they are denoted as such in the inventory. Most programs are heavily illustrated with dozens of images of drag queens, partying and simple moments of joy. They are also filled with gay-friendly business advertising. Many reflect the nascent years of a chapter’s existence and were created in a rainbow of colors, featuring an array of paper stocks and creative cover design.

We looked up around 75% of the items in OCLC, finding only two holdings. While a few of the programs and other items of ephemera have survived and appear on the market, most are from the 1990s or more recent, with only ten of the items offered here dated 1980 or later. We are aware of only one institution with significant holdings related to the growth of the IICS in its early days. This is a unique opportunity to acquire a rich and diverse archive, worthy of scholarship and display, portraying a celebratory and philanthropic slice of LGBTQ culture in the nascent years of one of its largest organizations.

An inventory is available. **\$2350**





32. [Native Americans]

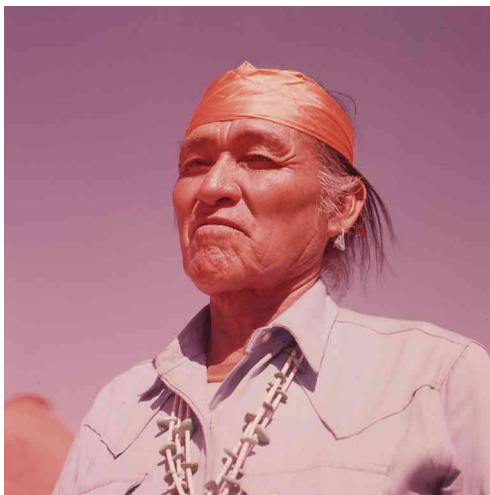
Cummings, Frank S. [compiler]. **Archive Documenting Navajo Families and Other Native Americans.** Mostly Monument Valley, Arizona/Utah: Mostly 1950 to mid-1960s. Collection consists of approximately 1,000 photographs and slides, 52 reel to reel audio tapes (a little over 17 hours of audio), 3 VHS tapes with several hours of film and some ephemera including a few notebooks. More detail on all below. Photos generally near fine or better, audio tapes are playable and have been professionally digitized, VHS tapes fine. A link to numerous images and several audio and film samples is available.

This archive documents decades-long friendships between a Caucasian family from California and Navajo families in the Monument Valley region. In addition to over 1,000 images and several hours of film, it contains over 17 hours of original audio featuring oral histories, language lessons and more. Most of the content takes place in and around the Todacheene Mesa which is located near the Hoskinini Mesa in the Monument Valley region.

Frank Schilling Cummings, the compiler, was an engineer and amateur anthropologist who grew up in Los Angeles, California, graduating Los Angeles Polytechnic High School in 1912, and settling in Oakland after attending college in New Jersey. The story begins in 1949. Cummings was friends with Harry Goulding. Goulding had set up a trading post in Monument Valley in the early 1920s hoping to turn it into a tourist destination. He was best known for getting John Ford to shoot movies in Monument Valley, and the story of his settling there, his meetings with Ford, and more is told on some of the audio offered here. According to Cummings, on that fateful day in 1949, he and Goulding,

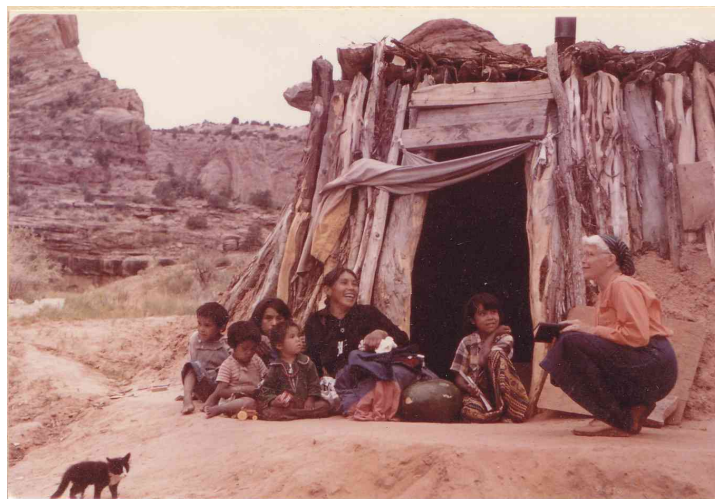
“were bumping along the road from Monument Valley to the entrance to Narrow Canyon when we saw in the distance two figures walking along in the dust and heat carrying something on their shoulders. When we caught up with them, Harry Goulding recognized them so we stopped. It seems that they had been to the trading post at Oljeto and were on their way home with a new saddle. They had no horse: in fact they had no

food, no water and no blankets although they knew they would have to sleep outside as the distance was too great for one day's walk, even for a Navajo. We offered them a ride home and thus we became acquainted with Frank Todacheene."



That acquaintance blossomed into a friendship and Cummings, along with his wife Betty, spent the next 25 years getting to know the Todacheenes and other Navajo in the region. They recorded their family histories, camped with them, "*ventured into the white men's world*" with them, filmed them and took wonderful photographs. Many of their original films are owned by the Denver Public Library, but three VHS tapes included with the collection contain several hours of transferred movies. Two fliers from the late 1950s or early 1960s that are included here show that Frank and

Betty coordinated with Oakland's Intertribal Friendship House to give talks on the Navajo and show their films to the public. A 1963 San Francisco Bay Sierra Club Chapter newsletter shows that Frank and Betty also led trips to Monument Valley, "*their knowledge of the area and friendship with the people made it possible . . . to have Indians with us on our trip, we were able to visit a hogan, and weaving, spinning, and carding of wool were demonstrated for us.*"



Photographs and Slides

There are 1010 different images in the collection, with most photographs black and white and most slides in color; nearly all are loose. 297 photographs measure 8" x 10", 187 measure 5" x 7" and 123 others are smaller. There are 227 35mm slide transparencies and 176 2 1/8" x 2 1/8" slides. Most of the images date from 1947-1960, though some of the photographs may have been printed later, and some are dated as late as 1972. Approximately 90% of the images relate to the Monument Valley region and Native Americans, the rest depict other Cummings family trips in the 1940s and 1950s.



The largest groups of images include portraits, group shots and desert scenes. Many portraits are simply magnificent, revealing an intimacy and feeling we can't quite put in to words. Mostly taken in the 1950s, the tribe members are shown in both traditional and modern clothing. Hope and pride emanate from the portraits of younger folk, whereas many of the older tribe members appear reserved, sometimes regal, with years of their difficult lives etched in the deep lines of their faces. A number show women with their babies, and group shots of families were often taken with exceptional composition of their desert and mountain surroundings in the background. We see men and women on horseback

as well as outside their homes (including hogans) and vehicles. Some show the interior of living quarters and a few show the inside of a trading post. The small group from the late 1960s and early 1970s show the families further assimilated, and rarely in traditional clothing. Although many of the photos are dated, only a few dozen are captioned, but those few captions are all one needs to identify many of the people portrayed.

Approximately 25 percent of the images consist of desert scenery as well as some of buildings. We input "breathtaking" into thesaurus.com as a number of the views in and around Monument Valley are truly amazing, astonishing, hair-raising, heart-stopping, magnificent and/or stunning.

Other interesting series show women weaving rugs, a man and woman sandpainting, and a few show the building of a sweat lodge. Another series shows petroglyphs and cliff dwellings. Seven photos from 1957 show students and young adults inside a school, possibly the Monument Valley Mission School. There we see a group of toddlers inside a classroom, young





men working in a shop, and young women in a kitchen. One group of ten large photos shows Anfesia Shapsnikoff and (presumably) other Inuit dressed in native clothing, dancing and playing drums. Anfesia was also recorded, and more detail about her is below. Photos from 1947 show a river rafting trip conducted by Norman D. Nevills in the last years of his life.

Audio

The photographs, which speak for themselves, barely scratch the surface of the importance of this collection. The thousands of words we may hear when viewing them become spellbinding when we listen to their subjects speak about their lives, and the lives of their ancestors. At least 18 Navajo and one very special Inuit woman are identified in the tapes. There are 52 reel tapes, most 7" or 5" diameter and total over 17 hours of playing time. They contain oral histories, Navajo language lessons, songs and more. All the tapes have been professionally digitized. Approximately 12 hours are spoken word, with the rest devoted to songs and chants. A little over two hours of the spoken word portions are entirely in Navajo, and several hours of chants and songs have no English identification, so we partnered with a

Navajo professor to learn what was on them. Her notes total nearly 12,000 words and are included with the collection, and we are happy to provide a sample on request. An inventory of the recordings, along with our detailed notes, is provided as is the portable hard drive given to us by the digitization service, which contains all of the audio in both MP3 and .wav formats.

What follows are some of the highlights.

Maurice McCabe

McCabe was the tribal secretary of Window Rock. He was recorded in 1956 and spoke for about an hour. His topics included the Navajo governing council and he provided information on how the Navajo government worked, its laws, education, health care and more. He also told stories of Navajo who served in World War II and discussed current economic developments for the tribe. He is seen in at least one photo.

John and Flora Watchman

Around two hours of audio recorded in 1957 feature tribe members John Watchman and his wife Flora speaking in English, seen in the image to the right as well as several other photos. They discussed the history of Todilto Park as well as Navajo myths related to the creation of the Grand Canyon. Importantly, Watchman provided a family history, saying, *"these are the true stories, true facts of how the Navajos lived all through the time that they were running away and didn't feel safe and they'd just been hiding."* His name was Watchman because his grandfather was a night watchman at a military fort and when asked his name for payroll paperwork, he chose his profession at the fort since he did not have an English name. He said that his grandmother escaped the Utes as a child and that his grandparents settled at a place whose name we can't quite make out ("Puddin' tomp?") but which meant "Splashing Water". They arrived there when they fled Mexican troops, Pueblo Indians, and apparently American cavalry where they survived on wheat, corn, cactus fruit and yucca. He also provided his version of the story of the 1892 confrontation at Round Rock between Black Horse and the Bureau of Indian Affairs.



John shared that he was born with a humpback at Fort Defiance in 1900, but was taken to a medicine woman who performed a ceremony to repair it. He attended school at Fort Defiance until 1909 when he was sent to the Albuquerque Indian School where he learned to be a blacksmith. He returned to Fort Defiance, and, with a loan, opened a smithy. Watchman also talked about his teaching career, his service at the Morenci copper mine during World War II where he was the spokesman for Navajo miners and his time as a local guide.

He also discussed Navajo protection ceremonies at sweat baths and proceeded to sing one of the protection chants. He then translated the song. John also sang (in harmony with Flora) the "Four Colored Bear Song" which was meant to be sung when alone in the wilderness, feeling lost and needing refuge.

Ned Todacheene

Ned was interviewed by his grandson in 1956, in Kayenta, Arizona and is seen in a number of images. The audio is entirely in

Navajo. He was apparently in his 70s or early 80s at the time and explained that all Navajo came from the Whiteshell Woman. His clan, Bitterwater, came from the Whiteshell Woman's underarm. He was born while his mother was herding sheep in Kayenta and he said, *"she went into labor and brought me home along with the sheep."* He was a boy in 1892 when Blackhorse and the BIA had its standoff over educating Navajo children and shared his memories of the events. He was not placed in a formal school and lamented that he would have become a leader of his clan if he had. He said, *"at six years old, one is a little weak, seven, eight, at nine one is a bit sturdy, and at 10, one is stronger and able. At 15 you are way strong and then even though it is cold winters and hot summers, you continue to herd sheep."* He was a shepherd, trapped foxes and bobcats and hunted rabbits with bow and arrow. He later acquired cattle which he found much more difficult than caring for sheep as he did not have enough horses to manage the herd. He told the story of the first Bilagana (Caucasians) family to settle in Oljeto, Utah and explained that since that family had access to supplies in Gallup, his family's life got a little easier. He also shared stories of the ceremonies involved with childbirth and how his community would request the creation of certain gift items depending on whether it was a boy or a girl. As he was a shepherd his entire life, he also explained how sheep came to be: *"It was long ago, the sheep just did not appear out of nowhere, there were some sacred beings who brought them. There is Whiteshell woman, who lives in the west on a floating house out on the ocean. It was there that the sheep was created out of intestine secretion. One stepped over the intestine juice, back and forth and the intestine moved and turned into a sheep. Then the sheep moved, shook itself, spoke, and walked. There were some songs sung to help give life to the sheep too."* He then sang a portion of that song.



Nedra Todacheene

We think Nedra was Ned's wife or sister and her audio is in Navajo. She and Ned are seen in the photo at left. Nedra explained that she was given to her grandmother when she was tiny and was raised by her. As a child, she was taught to care for their sheep. She remembered the stories her grandmother told her about the Utes and "Spaniards" stating the Utes did far more damage to her people especially because their weaponry was much better than the Navajos'. She also relayed her grandmother's participation in the Long Walk: her grandmother's family lived near Flagstaff when a messenger from Fort Defiance warned them that they would be killed by neighboring tribes if they did not move to Fort Sumner. The family joined a group of Caucasians who made the trek, and while the white family had four large wagons to carry belongings and children, her family was only allowed three horses. Her grandmother was pregnant with her mother on the walk and gave birth to her 10 days after reaching Fort Sumner. A few days after arrival at Fort Sumner, they were placed in a large building and given rations of unfamiliar food. They were close to starving and did not know how to prepare the food. A number of people died, either from overeating or because the food was not properly prepared. She also shared her grandmother's story of her family getting attacked by Utes, and their fighting back.

Edward Clisto

This is another interview entirely in Navajo in which Edward Clisto described the items to be used in a rain ceremony. Our translator noticed Clisto's discomfort and his hesitance in answering and she commented, *"something that people don't know is the sacredness of some of the paraphernalia and how the world doesn't need to know. I thought the interviewer was not respecting*

this and kept pushing for more. Clisto did not want to give more information and so he repeated what he already said." When asked the location of where the interview took place, Clisto responded *"the place is called "Tse bich'ahi", means Rock with a Hat. The Wind People also live here and they are probably looking at me right now."* At least one of the larger slides shows Clisto's home, and another shows Clisto sitting in the desert with two other Navajo with a notation of "rain ceremony."

Walter Zitlau

Zitlau was a Caucasian who was the president of the San Diego Gas and Electric Company. He spent 40 minutes detailing his childhood in Ajo, Arizona and also shared the history of Native Americans who lived in the Pinacate Peaks in Sonora, Mexico. Zitlau moved to Ajo as a child in January 1914 as his father was hired to run Ajo's power plant, which had yet to be built. His family came by stagecoach and all supplies, including those needed for construction of the plant were brought by wagon train as there were no rail lines at the time. Zitlau also recounted his experience at tent house schools in Ajo, as well as the flu epidemic. He provided much detail about the operation of the plant as well as describing some businesses and citizens of Ajo including the blacksmith shop, movie theater, general store, George Sayer and the Levy family.

John Seaton

Seaton's interview is in Navajo and he was around 82 years old at the time of the recording in 1960. He shared the story of his mother and uncle's pursuit by a group of Utes armed with guns. His mother was shot in the shoulder and taken. His uncle and four others managed to get her back. Their names were Little Mustache, Naaghashi, k'elkidi biya', and Bila'agodi. According to Seaton, they killed nine Utes in the process with Little Mustache leading the charge: *"he ran with his spear in*

hand and stabbed and tore into the back of the Ute that was first in line.” He also shared a much longer family history, providing names of parents, grandparents and others both in Navajo and English.

Seaton said that he did nothing but herd sheep from the ages of 6 to 19. He then learned to become a Medicine Man and was still practicing at the time of the recording, explaining what he would charge for certain tasks. He also recited a rain prayer and explained how a basket was used in the ceremony.

Ralph Gray

Ralph was interviewed in 1960 when he was 89 years old and the interview was conducted in Navajo. He explained that he was a member of the Towering House clan and that his mother died from an accidental gun shot wound. He said his grandparents would talk about Fort Sumner and he shared some of their memories of the Long Walk, “soon there were just a few Navajos left, they died crying for their homeland, fell to the ground and died. They weren't being killed, but they were dying on their own, crying for the land and wanting to go back to Dził yíjín.” He also relayed stories of his grandparents' return home as well as the plants they ate: “tlohdeeh, ch'ichin, hashch'eeda', lich'ü, dzidze' (cedar seeds), pinon, and banana, and these were what people ate.”



Anfesia Shapsnikoff

Anfesia Shapsnikoff spoke for around one hour in 1959. She was an Aleut leader known for her weaving of grass baskets who flew around the state teaching children Attu basket weaving. In 2000, 27 years after her death, the Alaska State legislature recognized her as an “Aleut Tradition Bearer.” She was born into a traditional, subsistence way of life and experienced the forced transition into a “modern” way of living while working tirelessly to preserve Aleut traditions. She was in Oakland at the time of the recording because the governor of Alaska had her represent the state at the Oregon centennial celebration as an expert on Aleutian life. She explained that her mother was a basket weaver from Attu and her father was a sea otter hunter from Siberia. She expounded on Aleut marriage practices as well as her experience of living at Aleut fishing camps as a child. She described their way of life, how they used every last bit of seal or sea lion for necessities ranging from raincoats to spoons, how they built and used boats, their system of government and much more. She also shared the experience of being displaced during World War II, evacuated by the United States military prior to the Japanese invasion only to

return home to Unalaska in 1945 to find her village destroyed. She spent around four minutes sharing Aleut words and phrases along with their English translations and ended by singing a Russian song learned from one of her father's relatives. She is in the photo at left, in the center wearing glasses and facing forward.

Unidentified Navajo Woman

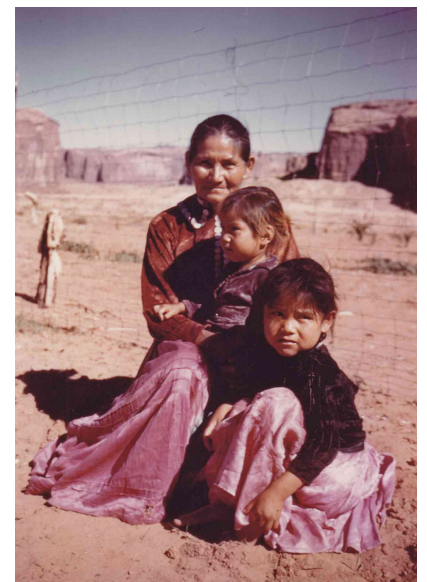
There is a short interview in Navajo of a woman we cannot identify. She said she was a member of the Manygoats clan and was married when she was 15. It was a polygamous marriage, and her sister was the man's other wife. The three of them lived together and he had children with both of them. Those children and grandchildren were taking care of her at the time of the recording. She spent her life weaving, caring for children and caring for their flock of sheep. She also shared stories of grandparents who fought with Caucasians.

Language lessons

One series of tapes involves around two and a half hours of a Navajo man, Guy White, and a woman known only as Inez teaching their language to Mrs. Cummings. A lot of it is simple vocabulary, with Guy saying a word, Betty repeating it and working on pronunciation. They also worked on conversational translations including discussing trip preparation in Navajo as well as what to say when arriving at someone's hogan. The Cummings also recorded Native Americans from Alaska. Included here are language lessons where Mrs. Cummings is taught a number of words and phrases. We also hear chants and songs including a whaling song from Wainwright, Alaska.

Chants and Songs

The tapes include quite a few songs and chants. Ceremonies include Enemy Way, Rain, Beauty Way, Peyote, Haat'aal (a healing ceremony), Shoe Game, Fire Dance and Puberty. Some song titles include Tobacco Song, Talking God/Male Hogan song, Hating of the Male in-law, Weaving Song, and Spindle Song. The Navajo professor's summaries often include information regarding how and when the songs were performed, what implements were used and more. For example one tape has part of the Enemy Way, a ceremony performed in the summer and the song's translation in English is “Throw-Out, Give Away.” She explained the point at which the song was sung during the larger ceremony and that it is “danced to like a country and



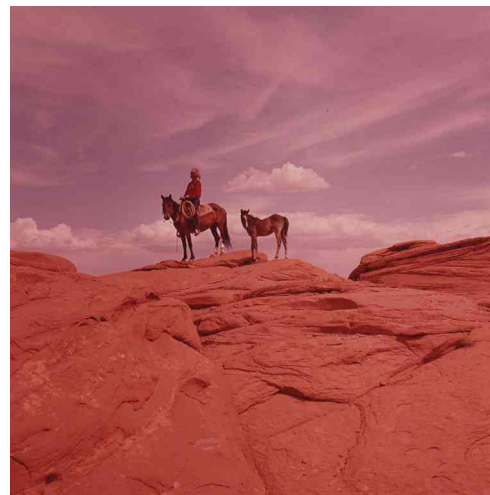
western line dance.” One tape features Torbert Chaney doing the Windway Chant as well as John Watchman performing the Blessingway Ceremony. This tape, recorded in 1956, also includes songs related to “armored boys” and “the black bear song” and one of the men provides explanations in English as to how the songs came about and what they mean. On one tape, a Navajo woman sings a song she called “Wherever I go there’ll be happiness” that she said her ancestors sang as they returned home from Fort Sumner. The Navajo professor who assisted us pointed out that several recorded chants and songs are considered so sacred that they should never have been recorded and they are so noted in her transcriptions. We are not able to determine if other like recordings exist. Either way, we ask our end purchaser to be respectful of this issue.

Films

Frank Cummings was an inveterate filmmaker. A three ring binder included with the collection contains lists of the films he created and there looks to be at least 25 made in the Monument Valley region from 1949-60. Most of the films also have separate sheets with more detail, often listing where and when they were exhibited and occasionally more detail on who is seen in each. Several hours of these films are on three VHS tapes included here, apparently transferred by Frank's son in 1991. They are all in color and without sound. We have digitized around 90 minutes of them in shorter clips and will provide the files with the collection. Scenes include:

Sand Painting

The film begins with a man finishing a mostly completed sand painting. A bare breasted woman who appears to be ill then sprinkles something over the painting and sits in the middle. She then washes herself with water from a bowl that appears to be mixed with dirt. Then we see another woman erasing the painting and taking some of that sand away in a cloth. Next we see two men creating a different sand painting from the beginning, followed by a bare breasted woman who appears to be ill (we cannot tell if it's the same woman from the previous painting) sitting in its center who also bathes herself from a bowl of muddy water.



“Navajo Hairdo”

This film starts with a woman digging a yucca plant out of the ground and separating its root. She then beats the root into a pulp with a rock, and places the pulp in a bowl of water to make soap. She washes her hair and then combs it for quite some time using what appears to be a comb made of thatch. She then creates a pony tail around which she wrapped a long piece of cloth, and folded the pony tail into a bun while continually wrapping the cloth around it.

“Navajo Squaw Bread”

This film begins with a woman mixing flour and water and creating dough. She then prepares the pans over an open flame with either butter or animal fat. She kneaded, rolled, and flattened the dough and made the bread.

“Intertribal Fair”

This depicts a tribal fair, presumably in the Monument Valley Region, though we are not sure what year. Native Americans are seen parading around a racetrack as well as portions of a rodeo showing men riding wild horses and calf roping. In the evening elaborately dressed people are seen performing dances around a bonfire.

Building and Use of a Sweatbath

In this film, men build a sweat bath from scratch. They began with the layering of the inner wood structure and added layers of sticks and brush. All the while a strong fire burned close to the structure. They covered all but the building's small opening, which was covered by a blanket, with fresh dirt. Four older men then entered wearing only clothing that covered their genitalia. They are then seen coming out and wiping fresh dirt on their bodies.

“Squaw Dances”

This film shows two women wearing blankets, arms locked with male partners in modern clothes. They turn in small circles near a fire, while another man beats a small drum. The two couples then did a more complicated dance.

Other highlights

- More than one large group meal is seen and in one we can see several people who have been identified in the photos.
- A man building a hogan, using spade and mud.
- An artist workshop with Robert Chee painting

- Navajo plowing fields, tending herds of cattle and flocks of sheep, as well as weaving and spinning thread
- Petroglyphs in Canyon Del Muerto
- A group of women with a number of fires heating many steel pots, all preparing food

Notebooks and Ephemera

Providing further insight into the relationships are six notebooks of Frank's notes for trips taken in 1945, 1947, 1949-50, 1952, 1956 and 1973. Most of these trips are in the Monument Valley area, and there's little narrative, just short notes such as this entry in August 1950, *"Two cars into Cliff Dweller Ruins. Take poles along to give access. Climb into first ruin, second ruin in cliff along slick rock. Photograph Indian family. Up box canyon to paintings and small cliff dwelling."* Several items of ephemera round out the collection, the most important being the two fliers advertising talks and film showings by Cummings.

The Denver Public library has some material from the Cummings family including reel to reel tapes, movies and family photographs. These were donated in the late 1990s and early 2000s. As there is no finding aid, we are unsure whether this offer overlaps with any of their holdings, but in conversations with their staff, it appears this collection is comprised of different material.

These images, movies and recordings were captured during a period of great distress for the Navajo Nation. The winter of 1947/8 was so bad that government airlifts dropping food and supplies were required to prevent starvation in some areas. This led to the Navajo-Hopi Act of 1950 which pressured tribe members to move off the reservation while offering job placement services, initially in the Denver, Salt Lake City and Los Angeles areas. The government had also reasserted its policy of forced assimilation of Native Americans into "civilized" society. Although the Navajo were not slated for termination, the government sought to transfer their more valuable resources such as water, uranium and coal to non-Native American corporations and in the process forced the relocation of a number of families who lived not far from the families depicted here. Despite these struggles, the families documented here persevered and tried to maintain centuries-old traditions, while also recognizing the increased outside pressure to become "civilized."

This is a special collection with a wealth of fertile research opportunity, especially for linguists. It's clear from the audio that the Cummings' friends wanted their culture preserved and honored, and the sensitivity of the photographs does just that. That we get to hear from a number of the faces we see in the photos significantly enhances its cultural importance.

A visual and aural celebration of Native American families desperately trying to preserve their culture as outside forces continually pressured them to assimilate. **\$55,000**





33. [Native Americans]

Moore, Frank E. *Song of Hiawatha*. N.p.: F.E. Moore, [circa 1908]. 79 (of at least 109) magic lantern photograph glass transparencies measuring 3¼" x 4" with most images measuring 2 11/16" x 2 7/8". 62 are black and white and 17 are hand colored. All but 6 are captioned by hand in ink. A separately acquired program for the performance is also included. Very good plus or better, save for 6 with cracks (4 of which affect the image). All images have been scanned and their digital versions will accompany the collection.

This is a collection of magic lantern slides which document Frank E. Moore's production of Longfellow's *Song of Hiawatha*, using exclusively Native American performers in traditional clothing and living arrangements. According to one scholar, Hiawatha pageants took form in 1900 when a land agent of the Canadian Pacific Railroad, Louis Olivier Armstrong, was camping with Longfellow's daughters, their families, and local Ojibwes on an island off of Kensington Point near Desbarats, Ontario. While there, he came up with a play based on the poem using Native American

actors. By the following year Armstrong had written a libretto in English and Ojibwe and the show went on the road as part of a marketing plan by the railroad to sell land in "Hiawatha's Playground"--in many instances, the land offered was originally occupied by the ancestors of the performers. The performances were an instant hit, with shows in Chicago, New York, Philadelphia and elsewhere by 1902, and a nearly six month run in London in 1904. By 1905, dialogue in Ojibwe had diminished significantly, perhaps due in part to reviewers' complaints that the audience could not understand what was said. Soon thereafter Armstrong's performances ceased.

Enter Frank E. Moore. All we know about him has been cobbled together from contemporary newspapers and the occasional mention in a print reference. It seems he was a producer, photographer and filmmaker. He may have been a bit of a huckster as many of the the newspaper accounts conflict as to where Moore was from, how he built his Native American cast, and from where those people came. Moore's production was different from Armstrong's as the performers were silent. While Moore also used an all Native American cast, the only voice heard was a narration of the poem in English by a white actor who was not seen by the audience except for when he performed in scenes as the priest. Moore probably started staging his version around 1905 or 1906 and the earliest newspaper mention we could find was a 1907 performance in Buffalo, New York where he built "an Indian village complete even to the long house, for many of the Indians have refused to come until the long house was provided." Another newspaper article stated the show was performed "among the beauty spots of America. They pitch their teepees along the green banks of a running stream, and from the opposite side, an audience views . . . the unfolding of this beautiful story." The performers wore their traditional clothes and performed traditional dances--no small matter considering that most public performances of indigenous ceremonies were effectively outlawed at the time. One newspaper article stated the cast was made up of Iriquois, though Moore told a reporter in 1908 that he used interpreters to find cast members in Oklahoma and some were Native Americans from upstate New York. Another article said he had 40 cast members from 8 representative tribes.

In 1912, Moore converted his show to the big screen. It was the first-ever feature film to use an entirely Native American cast. The movie was released in 1913 and had a cast of 150. Portions of that film are lost, with the Library of Congress owning only an abridged version. At least one article implied the cast for the movie was the same cast that had been performing since the show's inception, but we have located other articles between 1907 and 1914 that spoke of Moore's need to replace cast members.

Most of the images have a copyright date of 1908 and we posit that they may



have been used as part of Moore's promotion of his show. They are numbered, presumably to be shown in order, and consist of well composed shots of the performers in action. There are at least 17 enthralling large group images. Headdresses, canoes, decorated tee-pees, weapons, dances and more are all seen in exquisite detail. Additionally, and 17 have of the images have been hand colored. While we are not sure where they were taken we have located 1908 newspaper accounts that refer to Lake Chatauqua as the performers' home base.

We know that Moore produced postcards for sale at the shows and have located individual cards, as well as a group of 12, on Worthpoint. None of those images match the ones here. OCLC locates only four images by Moore related to the performance. All are copy negatives held by the Library of Congress with a copyright date of 1908, and three of those, along with their captions, exactly match the images and their captions here.

A rare group of images documenting Native Americans in traditional clothing and home environments, engaged in performances that simultaneously recognized their cultural elimination while attempting to preserve some of it.

\$4500





34. [Native Americans]

Warzinik, Carolyn. **Sketchbook for Native American Art Appreciation Class.** [Tempe, Arizona]: 1953. 11 3/8" x 8 1/2". Red cloth sketchbook. Approximately 300 total pages; around 100 with writing and approximately 50 sketches in pencil, pen and ink, colored marker and at least one watercolor. At least 14 are full page and ten are in color .

Very good: moderate wear, shaken, hinges cracked with front hinge reinforced with old masking tape, leaves lightly toned.

This is a sketch and notebook created by a student at Arizona State University. Carolyn Warzinik took an art appreciation class at ASU in 1953 that apparently focused on Native Americans. She approached the topic with zeal, depicting Native American imagery in at

least 26 drawings including four full page enchanting likenesses of Kachina dolls in color. There's also a stunning full page abstract watercolor of what appears to be the entrance to an adobe home or cave dwelling. Her class notes include detailed descriptions of Native American dress, history of Arizonan tribes and information gleaned from her attendance at a Native American fashion show she attended in March, 1953.

\$1150



35. [Photography] [Advertising][Sample Books]

Haloid Photo Paper Sample Book With Outstanding Images. [Rochester, New York?]: [Haloid Photographic Company], [circa early 1930s]. 11 3/8" x 9 1/8".

Flexible faux leather,

internally screw bound. 42 three-hole punched leaves of photo paper measuring 8 3/4" x 11 1/4". Each leaf with an original photograph as well as a printed product name of the paper. Most images measure around 9 1/2" x 6 1/2". Fine save for first leaf with a light corner crease and final leaf which as a small stain and a small tear.

This is a photographic paper sample book for the Haloid Photographic Company which we know today as the Xerox Corporation. The book features professional photographs with at least 36 different papers represented in the Silika, Portraya, Industro, Nemis and Fine Fabric lines. Approximately 15 shots depict products including shoes, furniture and cars. At least five show room interiors including the inside of a luncheonette. 18 are portraits of models and the rest show buildings, a street scene and more.

\$1200





36. [Photography][Advertising][Women]

Johnson, Ruth E. **Product Photography Album.** [New York]: [circa 1961]. 11½" x 9¾". Vinyl folder, internally bound with prong fasteners. 13 mylar-sleeved leaves with 26 black and white photographs inserted both sides. Photos measure 8" x 10". A few pieces of correspondence and Johnson's business card laid in. Near fine: light wear, mylar a bit dusted.

A collection of product display photographs that we think was the marketing portfolio of the photographer. Images include a playing card case, toys, a filing system, knives and more. The laid in correspondence makes clear that Johnson was hired by the Western Hemisphere Exports Council, a British trade organization, to be its liaison officer in the United States. Her home office was at the British

Trade Centre in New York City and the job entailed traveling the United States and Canada to assist in the development of British displays at exhibitions and stores.

Outstanding product imagery by a female photographer.
\$750



37. [Photography][Alps][Glaciers]

Alps and Rhine [Cover title]. Switzerland, Austria and Germany: circa 1880s. 9¾" x 12¼" Quarter leather over pebbled cloth, titled in gilt, a.e.g.

36 thick card leaves with 78 black and white photographs adhesive mounted both sides. Over 75 percent of the photos measure from 7" x 9½" to 8½" x 11" Book fine: expertly rebacked, recorned and with renewed endpapers; contents generally very good plus or better with a touch of waviness to the leaves which also show scattered foxing, a couple leaves reinforced with archival tape.



An album with at least 25 majestic images of the Swiss Alps including shots of the Jungfrau Mountains, Eiger, Matterhorn, Monte Rosa Staubbach Falls, Maloja Pass and more. Several glaciers are also shown including the Rosenlauri, Aletsch, and Rhone Glacier. At least three pictures show ancient castles along the Rhine and there are birdseye views of Bern, Interlaken, Grindelwald, Zurich, Innsbruck, and Tyrol. There's an exceptional shot of the Kurhaus Grand Hotel Murren as well as several others depicting hotels. Shots around Lucerne and Geneva and street scenes in Innsbruck and Frankfurt round out the collection.

\$1250



**38. [Photography][Canoeing]
[Hudson River]**

***Photo Album Documenting the
Fifth-Ever General Meet of the
American Canoe Association.***

Croton Point, New York: 1894.
13½" x 10¼". Full original black morocco, rivet bound, spine rebacked to style and rivets renewed. 23 leaves interleaved with tissue, each with a 6½" x 8½" albumen photograph adhesive mounted recto only; four additional leaves with news clippings inserted into mylar sleeves. Photos generally near fine or better. Album is fine: some restoration to board edges, endpapers renewed; four new leaves inserted at front for news clippings. Leaves very good with toning, and occasional chipping, at edges.

The American Canoe Association was founded in 1880 by 15 avid canoeists. Today, the organization boasts over 30,000 members and this photo album documents its fifth-ever general meet (and its 14th overall) held along the Hudson River.

Canoeists made camp at Croton Point on its northwestern side facing Haverstraw Bay, from July 13 to July 28, 1894. A number of newspapers reported on the event with headlines such as *"Preparations made . . . in a blaze of sun and glory—Dainty crafts that will speed over the rippling courses on the Hudson."* Participants competed in 20 events, and, as this album and contemporary news accounts show, had a hell of a good time. In previous meets, those who didn't want to cook for themselves could join a mess, but this year, according to one report, *"each club hired a colored cook, who mixed the ingredients of indigestion"*—one of these cooks can be seen in a group shot blowing a horn. Another great camp shot shows a group of men around a pile of bottles (which we assume used to contain alcohol) all hamming for the camera: one is playing a guitar, another is forcing a man to drink, one is pouring himself a drink, and two men lurk at the side, dressed as Sherlock Holmes. Although women stayed at a separate camp (apparently one of them broke through and was taught how to canoe) they are shown in several group shots.



Several images taken on the water include a race with sails and the beach with canoes strewn about. Another looks at the beach from a distance. There's a great shot of the Knickerbocker Canoe Club and the Ianthe Canoe Club of Newark's tent compound. Two photos show the firing of the camp cannon; one up close, the other from a distance shows a just-fired cannon beneath two flag poles with six club flags. The formal opening of the camp was delayed until July 14th because they had neither cannon ammunition, nor all the club flags. Each club had its own particular flag and totem and a group shot in front of the headquarters shows men wearing club sweaters with the totems: one a bat, another a sea horse (likely the Knickerbocker Club of New York), and two with a left-pointing arrow inside a left-pointing flag.



Outstanding, and possibly the only surviving, images of an important event at the dawn of organized canoeing. **\$2750**

39. [Photography][Cuba][Business][Advertising]

CAWY Bottling Company Photo Album. Cuba: [Cia. Embotelladora Yumuri, S.A.], 1955. 10¼" x 13". Full leather over thick/heavy boards, gilt. 106 pages with 196 black and white photographs; nearly all are adhesive mounted. 64 measure 8" x 10", all but 15 of the rest are between 3¼" x 4¼" and 4" x 4¾"; a few are captioned. Very good: moderate wear and a few gouges to covers, some leaves and photos a bit wavy, but otherwise very good plus or better.

An album of outstanding images, with a number of large professional industrial photos, depicting the

construction and use of a bottling plant in Cuba. According to obituaries of Vincent Cossio, the CAWY bottling company was started by his father in 1948 and was taken over by Castro's government with the promise of compensation in 1960. Two years later, Cossio and his family were living in exile in Miami. He made a living by selling cookies during the day and dinnerware at night. In 1964, he teamed up with Nestor Machado who was CAWY's treasurer in pre-Castro Cuba and had also fled to Miami. Together they obtained financing from two other Cuban exiles to re-establish CAWY in the United States. We believe this may have been compiled by Machado, as his business card is affixed to a page at the front of the album. The company is still in business, selling its soft drinks throughout the United States, Canada, Spain and Central America.

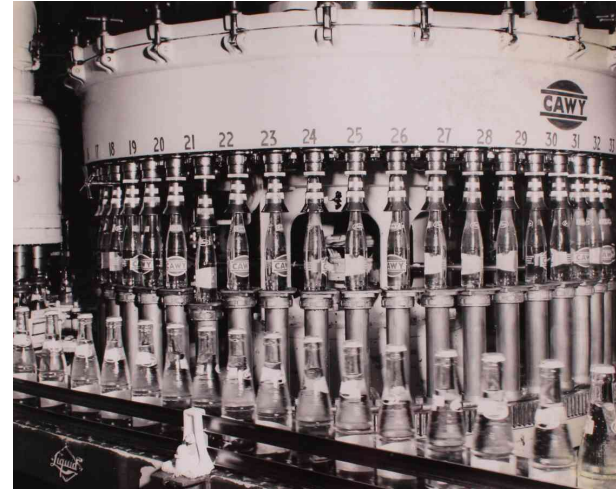
This album depicts CAWY's glory days in Cuba, just a few years before the revolution. It begins with 75 images showing the construction of a bottling plant. The building is shown with most of its frame up, brick walls being built and laborers working at the site. Men are seen walking through the incomplete structure and large trucks are shown delivering supplies as well

as some of the large machines for use in the plant. Several external views of the completed building follow, as well as internal shots of its offices. We see its warehouse space with pallets holding sacks of sugar, as well as the factory itself with vats, bottling machines, rows of

bottles on conveyor belts, and factory workers inspecting the processes. Several photos show seemingly endless bottles waiting to be packed up for delivery. Another series is devoted to marketing efforts, with shots of women posting CAWY posters on trees and outside buildings. A number show large groups of children visiting the plant on school field trips. One great shot shows a delivery truck filled with newly completed product, several show airplanes emblazoned with the CAWY logo, another shows the company baseball team, and several show the company's employees engaged in various activities.

An exceptional album combining industrial photography with the story of exiles who found success repeating their process in their new country.

\$3500





40. [Photography][Greece]

Outstanding Photographs of Greece. Greece: [circa 1965]. 11½” x 14¾”. String tied embossed faux leather. 92 pages with 100 black and white photographs and 11 postcards inserted into corner mounts. Nearly all photographs measure 5½” x 7¾” or larger. Album very good with moderate wear; photos generally fine, several are loose and several are lacking.

A trip album depicting Greece in the 1960s by an unknown photographer of unusual skill. It's filled with large, well composed images that include Delphi, Santorini, Lindos, Knossos, Corinth and more. Many show ruins, landscapes and architecture.

There are a few exceptional street scenes as well as portraits of locals including a woman creating thread from cotton. **\$350**



41. [Photography][India][Hindu “Self-Torture”]

Norton, W[illiam] K. **My Best Photographs [Cover title].** Benares, India: self-published, 1926. 8 1/8” x 10¼”. 18 stiff card leaves with 61 black and white photographs adhesive mounted both sides + a few items of ephemera. Photos measure from 3¼” x 4¼” to 3½” x

5¼” and all have detailed captions on applied small sheets of typescript. Album very good: front wrapper with light foxing and surface abrasions, a couple of leaves with small stains; photos fine save for two with small losses.



An album depicting India with an emphasis on Hindus engaged in religious rituals, many of which appear quite painful. It was created by a missionary in Benares, India, W.K. Norton, who deemed these images “self-torture.” His goal in creating the album

was to raise funds for the mission by showing “the great need the Hindu people are in for ‘something better,’ that is found only in accepting the Lord Jesus Christ as their personal Saviour.” To further drive home the need for funds, one caption for a photo named “Devil Dancers in India” reads “worshiping the devil is a part of nearly all heathen religions.” As of 1930, it seems Norton’s fundraising efforts were suffering, as his newsletter included here showed that financial conditions were dire and that there was “a serious lack of interest which alarms us.”



Around 25 photos show people engaged in self-suffering. These include men who held their arms above their heads for years, one who has moved his foot above his shoulder, and several which show people laying on beds of nails or spikes including a young boy. Others show a man with his head buried in the ground, while another shows a man buried up to his head. One shows people laying on cacti, another shows a man who vowed he would never again lay down so he slept suspended by ropes under his arms. A couple show a man hanging by his feet, his head just over a fire. Two show a man getting hooked in his back and then suspended far above the ground to swing.

Other views include street scenes in villages, people worshipping stone figures of snakes and the tulsi plant, and animal sacrifices. There are two shots of preparation for a cremation, one of a souvenir shop, another showing a crowd of thousands

bathing in the Ganges and more.

Although more than one online reference states Norton was the photographer, four of the photos in the book are clearly commercial, and a few appear to be photographs of photographs. We know that Norton and his wife produced another original photograph book of 12 pages in the 1920s with two copies in institutions. OCLC locates no copies of this expanded work, but we note the online sales of two others since 2012 with 61 and 53 photographs respectively

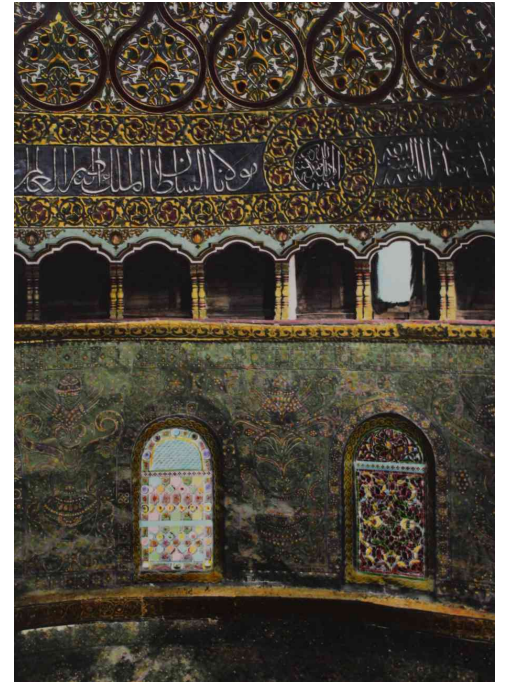
An outstanding album filled with arresting images, all described in great detail.
\$1200



42. [Photography][Israel]

Album Depicting the Palestine and Its Peoples. [Palestine]: [1930s]. Two albums uniformly bound measuring 10" x 7½". Leather tied suede over thick card. A total of 69 stiff card leaves (68 with consecutive printed numbers), each with a black and white photograph measuring 6¾" x 4 7/8" adhesive mounted rectos only. Eight are hand colored and none are captioned. Fine.

A collection of striking images of Palestine, with a little over half of them depicting native peoples. There are scant clues as to the compiler, photographer or purpose of the album. Its lavish production implies that its creation was meant for something of import, but we are stumped. Laid in is a possible clue, but also possibly a red herring: a printed map entitled "The Excavations at Jericho 1908-1931" taken from a Palestine Exploration Fund publication and with a handwritten date of February 21, 1932.



Photos include a wide view of Jerusalem which prominently depicts the Dome of the Rock, Jericho, Maronite Christian imagery including a cemetery and what appears to be the interior of a church. Other religious buildings include interior views of the Church of the Holy Sepulchre, an Armenian Orthodox church and a photo at the Wailing Wall with women praying alongside men. A captivating hand colored photo shows the upper arcade under the Dome of the Rock.

There are a couple of busy street scenes, carpenters working a hand/foot/bow drill, a camel operating a wheel likely for a cistern or grain mill and two shots of mosaics including an amazing view of a floor map. We see a shepherd with his flock, tent fields, women working with mortar and pestle, and woodworkers. There are a few views of living quarters inside caves as well as shots of Roman ruins.

An album of emotionally evocative images with outstanding composition and presence.
\$4000



43. [Photography][Mathew Brady][Organization of American States]

Brady, M[athew] B. *Delegates to the International American Conference, Washington, D.C., 1889-'90.*

[Washington, D.C.]: N.P., [1890]. Full brown calf measuring 17³/₄" x 12" x 4" (457x327x104mm) with brass clasps, a.e.g, front board titled in gilt. 22 thick card leaves, each page with an albumen portrait mounted on card, which in turn is mounted inside a windowed sleeve (44 total photographs). Photographs measure 13 11/16" x 7 7/8" (346x201mm).

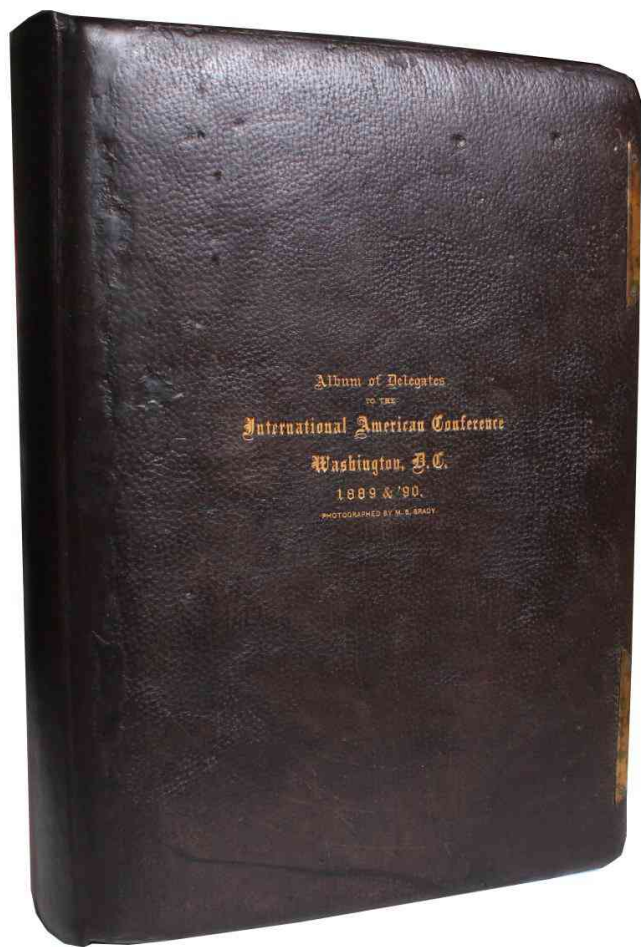
Photographs generally very good, a few with dust soiling, all with from 3 to 12 neat wormholes; 2 photos good: heavily tanned. Album very good plus: professionally rebaked with some restoration to board corners and edges; lacking one clasp.

A massive, 21 pound monument to the series of meetings that ultimately created the Organization of American States and likely the last major work by Mathew Brady.

The first International American Conference came about, initially, because of James Blaine's desire to bring all the countries of the Western Hemisphere together to prevent war. In 1881, when Blaine was Secretary of State for Garfield, invitations to the countries were sent. After Garfield's assassination and Blaine's removal by Chester Arthur, the invitations were withdrawn. Out of public office, Blaine continued to promote the idea of a conference adding that it could also bring about trade benefits. His efforts succeeded

with Congress, in 1888, adopting a resolution encouraging President Cleveland to hold the conference, "*for the purpose of discussing and recommending for adoption to their respective governments some plan of arbitration for the settlement of disagreements and disputes that may hereafter arise between them and for considering questions relating to the improvement of business intercourse.*" Cleveland agreed, plans were made, Blaine became secretary of state again under Harrison and the conference was held. 27 delegates from 13 countries got together, but before the formal sessions were held they went on a 6 week rail tour of major industrial centers. The United States pulled out all the stops, hoping to foment friendships among the delegates through familiarity and shared experiences. The delegates met 70 times in the five months after their train trip. The most important result of the conference was the commitment to regular future meetings and the creation of the International Bureau of American Republics. It later became the Pan American Union and is now the Organization of American States. April 14, 1890, the Bureau's founding date, is now celebrated as Pan American Day, or Day of the Americas.

By the time Brady was contracted to create this album, his wife had died and his health was failing. His finances were a shambles and he often depended on the kindness of friends. Two years earlier, Brady and his nephew created an album depicting all the members of the 50th Congress, including the President and cabinet, but it was likely not published. He was still taking portraits in 1890, and he was hired to photograph the delegates to the Patent Centennial Celebration in April 1891, but we can find no record of that album's production. As such, this is likely Brady's last significant work prior to his death in 1896.



Despite the album's title, only 27 of the 43 men photographed were actually delegates with ten of them from the United States. Designation as a delegate was a point of contention when Blaine (who is seen as the first photo in the album) was nominated to be chairman of the conference. The Argentines successfully opposed Blaine's nomination on the grounds that he was not a delegate. In addition to Blaine, there is a photo of Andrew Carnegie as well as two men who each went on to become president of Argentina: Manuel Quintana and Roque Sáenz Peña. Other notables include John B. Henderson, co-author and co-sponsor of the 13th amendment and Charles Ranlett Flint, founder of the company which later became IBM. The final image shows the Wallach Mansion on Massachusetts Avenue, where the conference was held.

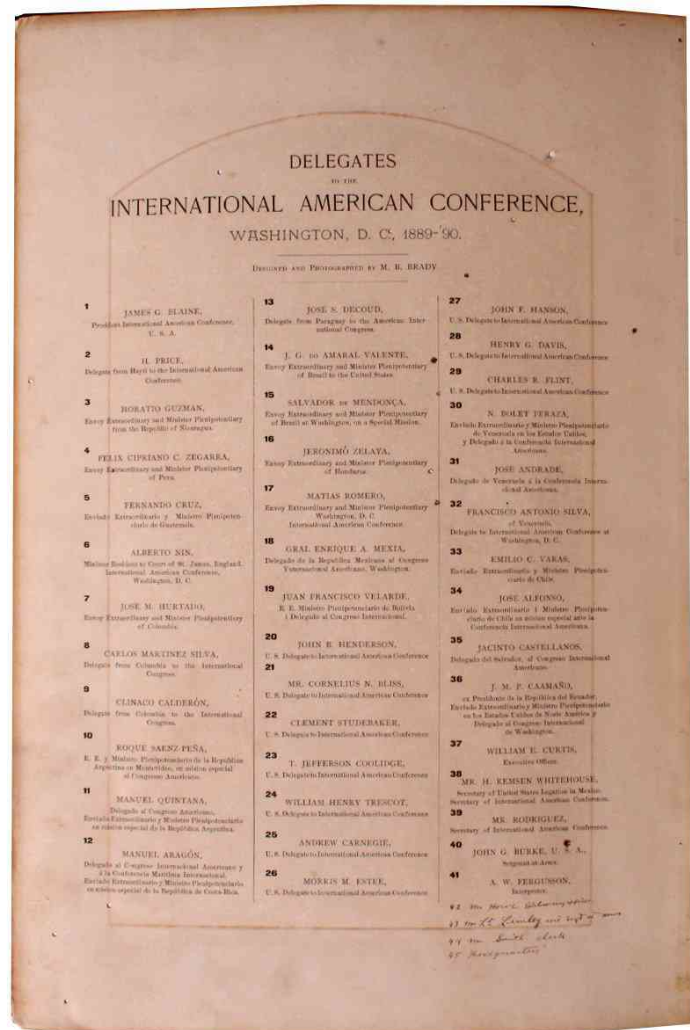
This is the ninth copy of the album we've been able to locate. The album is shrouded in mystery, with just a few lines mentioning it in three of the four Brady biographies we consulted. One believed that an album was created for each foreign delegate, in which case 17 were made; another hypothesizes they were given to each foreign delegation, or 12. OCLC locates a few individual images at the Library of Congress and a copy held by the Columbus Library of the Organization of American States. The National Archives states that OAS owns four total copies (two at Columbus, one with the National Archives, another in the cornerstone of the Pan American Building). A google search shows the Library of Congress has an album with 40 photos (and a longer title on the front board) and the Harvard Art Museums hold a copy (similar cover title as the copy held at LOC, and with 41 photos). A 1906 catalog of the Honduran National Library listed another and one with 43 photos sold at Swann's in 1997.



This album was given to Nicanor Bolet Peraza,

a delegate from Venezuela, and comes from one of his descendants. Its having spent the last 125 years in that climate would account for the wormholes and we surmise it had been opened to the 30th and 31st photographs which would account for the two photos in lesser condition.

An important cultural artifact joining one of the most illustrious photographers of the 19th century with the diplomats who founded what is now the Organization of American States. **\$15,000**



44. [Photography][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, housed in a custom brown silk-covered clamshell box. 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. They watched the invasion of Syria from the Kfar Blum kibbutz, ultimately getting caught in the crossfire

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.

\$1500



45. [Photography][Women][Jewish Refugees]

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-Rozaffy'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.

\$12,500





STREET SCENE, HONGKONG.

46. [Photo Books]

[China]

Hong Kong [Cover Title]. Hong Kong: W. Brewer & Co., [circa 1910]. 6 1/8" x 8 5/8". Stapled wrappers. 24 leaves, each with a captioned halftone illustration, printed rectos only. Very good plus: minimal wear, tiny bit of loss to foot of spine, final leaf separated

from staple but attached to rear wrapper.

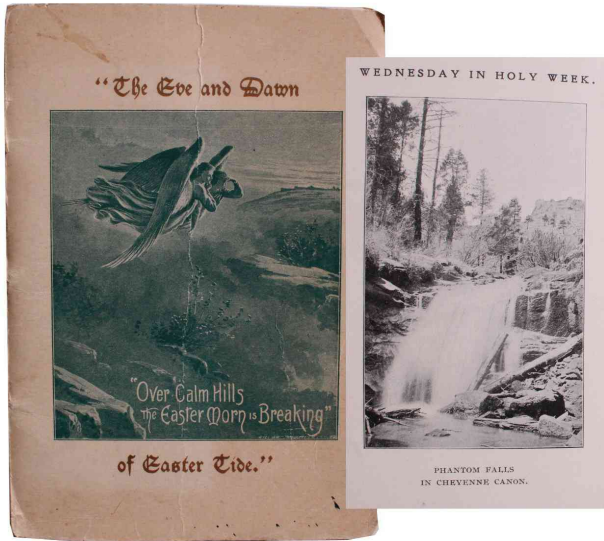
A rare photo book with numerous compelling views of Hong Kong and elsewhere in China around the turn of the century. In addition to birdseye views of the city and several street scenes, there are several images of Canton. The final leaf has a gripping shot of man being punished by wearing a cangue.

OCLC records no copies, though it does find one copy of a different photo book of Hong Kong published by Brewer.

\$250



THE CANGUE, CHINA.



47. [Photo Books][Western Americana]

Sharp, Sara S. [compiler]. **"The Eve and Dawn of Easter Tide" with scenes in the Rocky Mountains.** [Denver, Colorado?]: N.P., N.D. 5 5/8" x 4". String tied card wrappers. pp. [16]. Very good: front wrapper with light horizontal crease, a few faint spots of soiling to both wrappers, one leaf with a crease.

A rare photo book featuring eight half-tone illustrations of the Rocky Mountains (and one of the Garden of the Gods) opposite short essays and poems by bishops. We attribute place based on the dedication and the subject matter of the illustrations. OCLC records no copies.

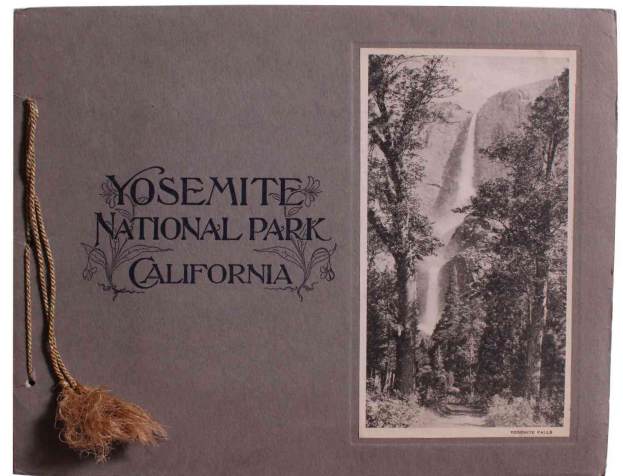
\$175

48. [Photo Books][Western Americana][Yosemite]

Yosemite National Park California [Cover Title]. San Francisco: Pacific Novelty Company, (circa 1920). 10 1/8" x 12 3/4". String tied card wrappers with a half tone illustration pasted on to front wrapper. 18 leaves, each with an adhesive mounted halftone illustration measuring 6 1/4" x 8 1/4" with a printed caption on the border. Fine: fresh, with a hint of edge wear to wrappers.

A gorgeous collection of images depicting Yosemite, probably around 1920 and produced by the Albertype Company. OCLC records no copies.

\$225

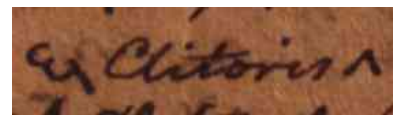
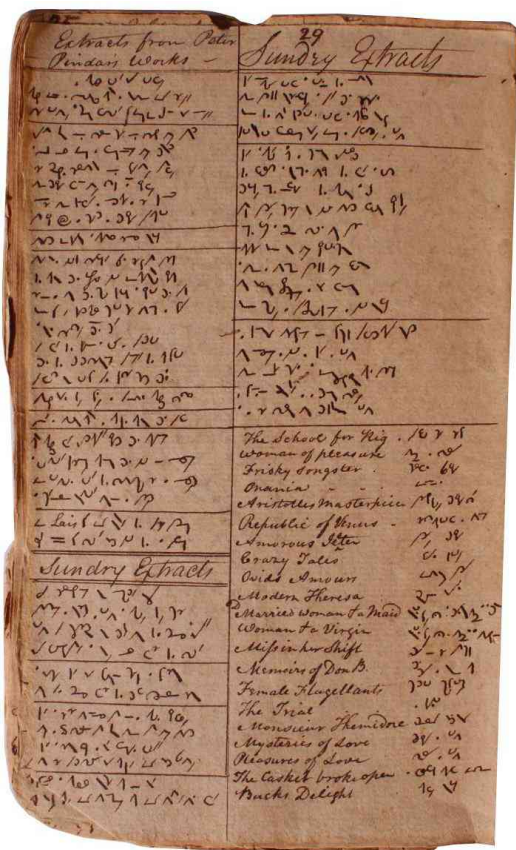
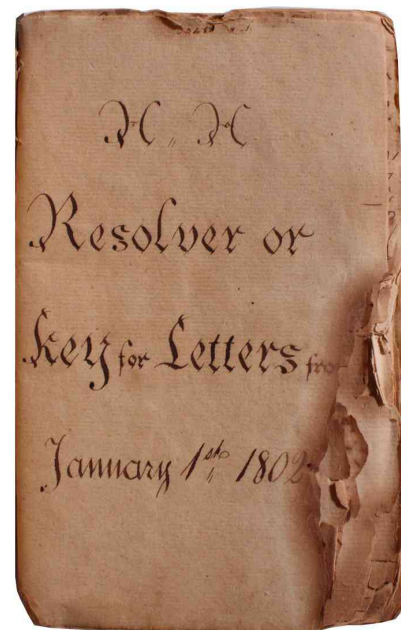


49. [Pornography/Erotica][Shorthand][Folk Books/Folk Art]

Book of Erotic Literature Passages Copied In Shorthand. N.P.: 1796-1802. 6½" x 4". Limp leather. 192 total pages with 95 pages handwritten in shorthand with passage headings in English; the rest of the pages are blank. Book is good minus: both covers with significant loss, with the rear detached, first 10 leaves with large losses, apparently from fire, affecting some text.

This is a blank book that was used to create an 18th century porn stash. The book contains over 60 passages of text with titles in long hand English, all written in what appears to be a form of Taylor shorthand. We looked up every one of those titles, and every one we could locate fell into the category of 18th century erotica.

The beginning of the book has four pages which contain a key for some of the symbols used, but only for the letters "A" and "B" and about 75 other words and short phrases. That's followed by transcriptions of a few letters from the 1790s, but then it's nothing but naughty. We're happy to provide a sample of around 15 of the titles, nearly all of which seem harmless on their face. Once one has a feel for the book, passages such as, "Adventures of Theresa the Dwarf" seem less so. And if our writer was hoping to keep the wool over snooping eyes, he or she probably should not have written the title of a story in the book, "Cloisters Laid Open, Or, Adventures of Priests and Nuns", which reads: "The Adventure of Isabella with a Friar who under the pretense of making an ablation of her virginity to the blessed virgin debauched her before an altar at 13 years old." Occasionally our writer struggled to transcribe certain words or phrases into shorthand and left them in regular English, with one of them being:

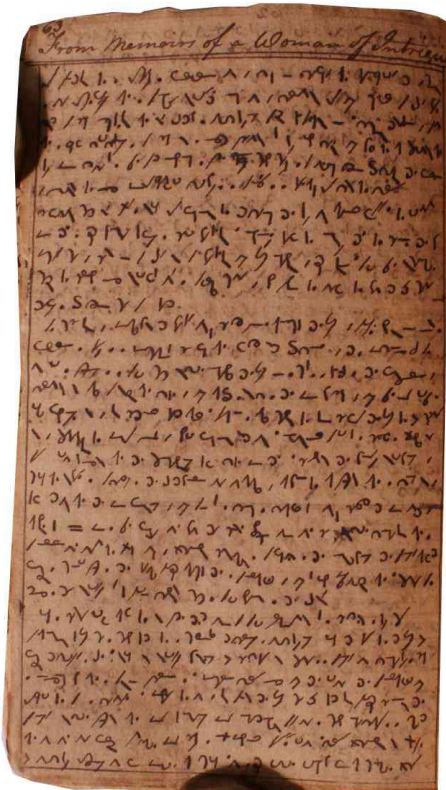


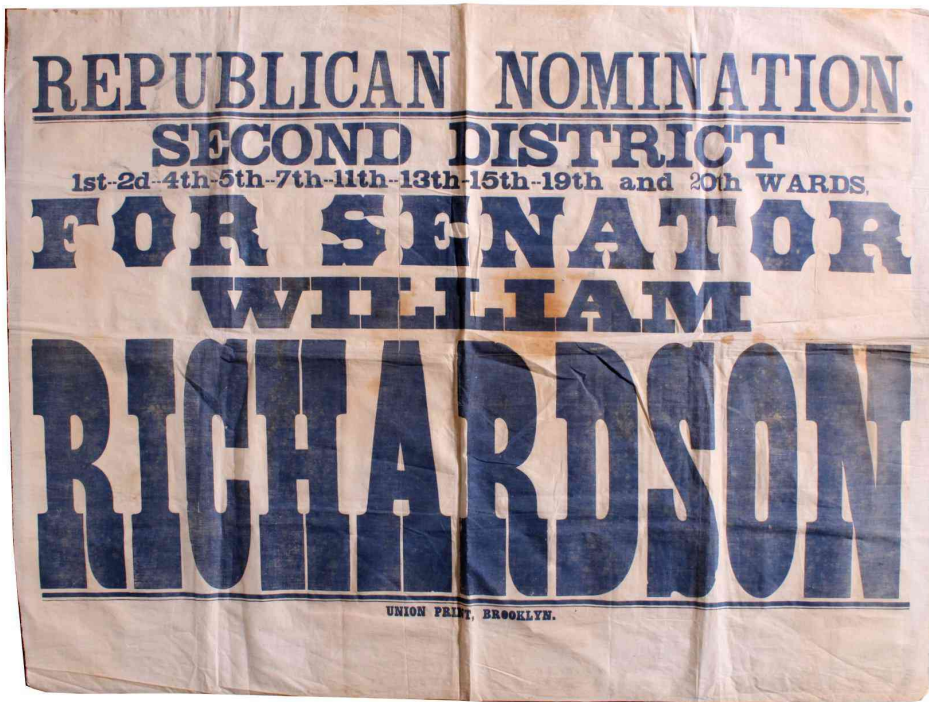
At least one of the passages, a short paragraph from "The Adventures of an Irish Smock" was considered lost until the publication of an academic paper in 2017. From that paper we learned that contemporary reviewers of Smock, originally published in 1782, thought it "One of those pernicious incentives to vice that are a scandal to decency", and felt that "The most ignominious punishment prescribed by our laws is infinitely too slight for offences of so

heinous a nature." Considering the nature of the material, we would not be surprised if other lost pieces of erotica are rediscovered here, but we'll leave that to a future researcher.

England saw a significant rise in prosecutions of publishers and sellers of erotica in the late 18th and early 19th centuries which may have led our compiler to believe that openly flaunting an interest in pornography was a bad idea (it's probably still a bad idea). We imagine our writer created this to have easy access to his or her NSFW reading pleasures while hiding them in plain sight (save, of course, for the adventure of Isabella) but if so, why write the titles in longhand? And why were the first few leaves burned? An angry spouse? The writer's brush with self-loathing?

An enigma. Wrapped in bacon.
\$2250

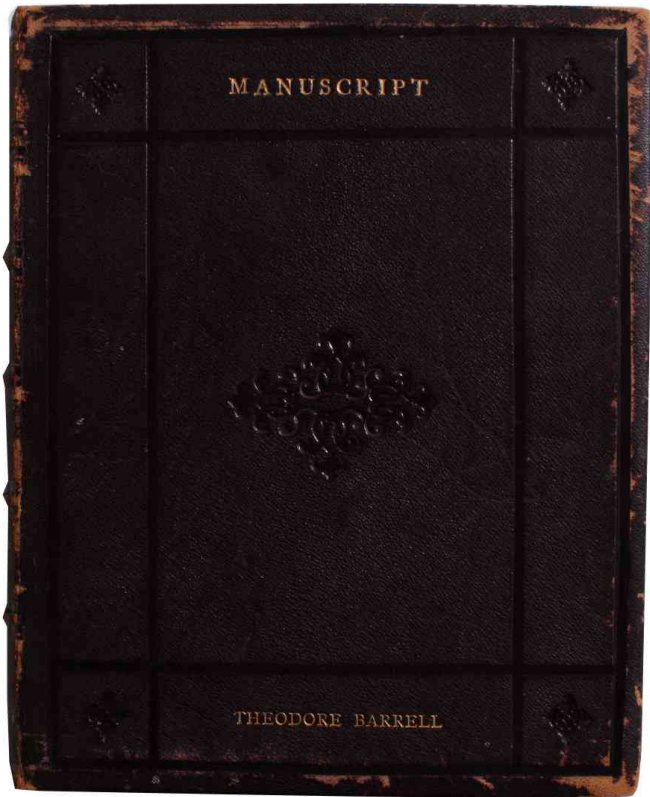




Tracy who was an officer of the Atlantic Avenue Railroad.” This is an enormous banner, nearly nine square feet in size, promoting his unsuccessful run for state senate in 1875.
\$675

50. [Politics][Advertising]
[Richardson, William]. **Large Political Campaign Banner.** Brooklyn: Union Print, [1875]. Banner measuring 31¼” x 41½” printed on cloth in blue ink. Very good: old folds, a few small circular stains, and a 2” x 2½” stain around the “i” in “Richardson.”

William Richardson was a Brooklyn businessman and politician. In 1872, he was able to convert his lease on the Atlantic Avenue, East New York and Greenwood Railroad into full ownership and created the Atlantic Avenue Railroad Company which he ran and owned for the next 20 years. According to a short biography in the finding aid to his papers at the Brooklyn Historical Society, he was “elected to serve two terms as Alderman for Brooklyn’s 22nd Ward from 1870-1874 . . . and was regarded as a lieutenant of Republican boss Benjamin



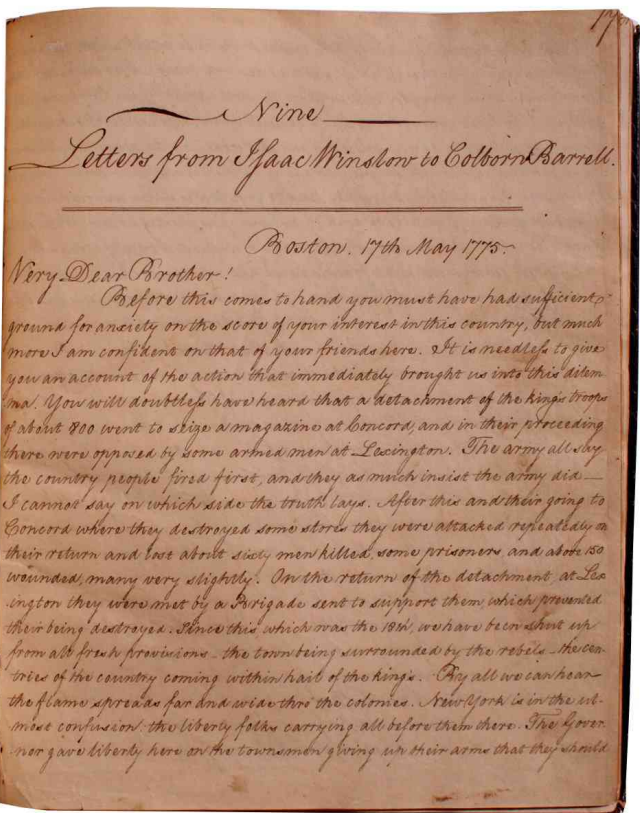
51. [Revolutionary War][Sandemanians]

Barrell, Theodore et al. **Copy Book Containing Correspondence and Poetry By Sandemanians Including Accounts of the Revolutionary War.** Mostly Boston and elsewhere in New England: mostly 1775-1780, mostly copied here between 1839 and 1845, though some entries appear to be earlier. 9¾” x 7¾”. Full black morocco, spine with five raised bands, decorated in blind and titles in gilt, a.e.g. 210 handwritten pages. Very good: book heavily rubbed along spine and edges; internally near fine with a few leaves partially detached but holding, one fully detached, and a couple with burn holes not affecting text.

This is a copy book with extraordinary content related to the Sandemanian religious sect as well as the early days of the Revolutionary War including firsthand accounts of the Siege of Boston. Sandemanians were followers of Robert Sandeman, a Scotsman who believed in the separation of church and state, nonviolence, and that the Bible required loyalty to rulers. Sandemanians also required that congregational decisions be unanimous and that members share their excess goods and money with needy congregants. Sandeman came to America in 1764, establishing his first church in Portsmouth in 1765. One historian believes they never had more than 100 adherents in the United States and by the 1850s, the Sandemanian movement had all but

died on this side of the Atlantic.

This manuscript belonged to Theodore Barrell whose father, Walter, and uncle Colborn, were successful merchants and among the first adherents of Sandeman in the colonies. While some of the writing is Theodore's as evidenced by his initials and/or signature alongside some passages, others appear to be in at least one other unknown hand. All the script is careful, and easily read. Most dated passages were written from 1839-1845 (one is dated 1785), hence the attribution



above, and the others are undated but we believe are a bit earlier.

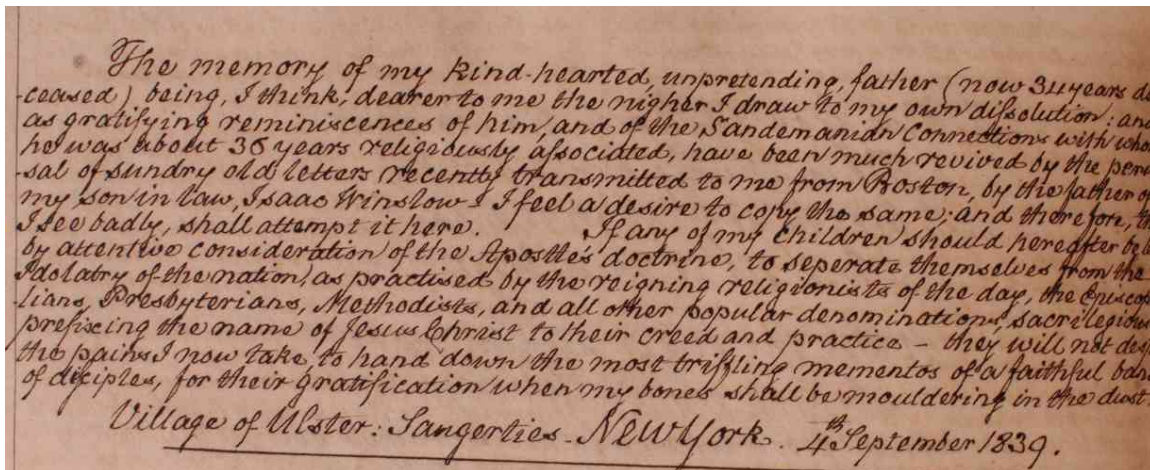
Around 80 pages contain transcriptions of correspondence between Sandemanians totaling around 37,000 words. A little over half was written from Boston, New Haven and elsewhere in New England from 1775-1776. The first nine letters were written by Isaac Winslow to Colborn Barrell, while Barrell was out of the country. Winslow, another of Sandeman's first Colonial followers, was also a successful businessman. Seven of these letters were written from Boston (where Colborn Barrell moved in 1770) during the Siege of Boston. The first, dated May 17, 1775 briefly related the events at Lexington and Concord with Winslow explaining, "we have been shut up from all fresh provisions—the town being surrounded by the rebels . . . by all we can hear the flame spreads far and wide through the colonies . . . the shops and stores are mostly shut, numbers of houses empty, and people flying they know not where." Winslow hoped to leave Boston but decided to stay because he could not find a viable way for his family to leave and bring any belongings with them. He feared conscription stating, "we hope we shall not be called to the work of killing folks."

Winslow was apparently in charge of Barrell's affairs while Barrell was away, and he lamented that commerce had come to a halt. He mentioned that they should consider selling items needed by the military and that he could not be of much help to Barrell's business in that moment--"I know not how to manage about your concerns here. Probably I do not do all I might, but it is difficult when one is agitated even about the safety of life to attend to property." On July 10th, Winslow shared news of the Battle of Bunker Hill and its affect on Boston: "such a scene of war and bloodshed with the precariousness of all means of living, you could hardly have

conceived of . . . this is a most shocking situation, scarce a day without the firing of cannon of some sort round the town." He relayed a dock fire where a number of their friends lost their businesses, that around 6,000 remained in Boston, and that merchants who supplied soldiers, such as a Mr. Davis who maintained a bakery, were beginning to recover financially. In August, Winslow reported that he was generating cash by distilling rum for soldiers, but otherwise the city was faring poorly:

"disenteries have prevailed much, and their progress promoted by our living on salt provisions and the want of vegetables . . . the town is completely invested by strong works from Dorchester to Winter Hill, having encampments of our rebels all round on every eminence. We are looking for the results of the resolutions at home in what way they will push this matter. Conquest will be tedious and however disproportioned the power of the colonists is to withstand such a scheme might be defeated by a foreign war. Some think this place will be abandoned as it will take too many men to defend it in the winter. I have become used to the hearing of firing and seeing hostile preparations . . . I think desertion and dejection must take place among the Colonists and from intercepted letters it appears to be working among them. It however has gone far enough to ruin many with the loss of business and their debts."

In October, he reported that supplies were available, but prices were skyrocketing and with the approaching winter they were desperate for coal. He also mentioned that Mr. Davis' baking business had an 18 pound cannonball fly through the top of his kitchen. It was "fired from the rebel lines nearly opposite where the George tavern was," but Davis refused to move because his location was perfectly placed to regularly serve several British regiments. December brought news of smallpox vaccinations, a colleague who regularly risked capture and his life to travel to Rhode Island to bring back goods, and Winslow relayed the going prices for a number of essentials such as wood and coal. He also described a Boston in shambles: "both



Whigs and Tories are bent on destroying the country, it should seem. You would not know your town scarcely. Fences, old houses, and such sort of fuel, all greedily caught up. A law has been promulgated by the General making it death to pull up fences and houses. Doctor Sewal's meeting house has been gutted of pews and galleries to make riding place for the Light Horse. Doctor Byle's is a barrack. Fanueil Hall is a play house." Recent rebel successes had him fearing the worst, "[they] have subjected almost all Canada, and should they compleat their conquest by taking Quebec . . . the stores they get there and what they have in the ordnance brig may make them formidable to the town in this winter." By January he thought that even an influx of British troops would solve little-- "how far a superior force will overawe them to submission is a doubt; if it does not the next Spring will open a dreadful scene."

Sandemanian belief required that adherents be loyal to their rulers. This issue appears in several of the letters. In one, Winslow waxed about the political, ethical and religious bind they were in as it related to their faith, "affection for the old [government] is our due: gratitude as members of our society asks that, and the liberty we get to obey all that God commands his people for aught of any restriction from Government here or at home heightens this obligation. If it pleases Heaven to change it we must acquiesce, but our wish ought to be for the old one." One letter from a church leader, John Sparhawk, recounted serious threats created by the Loyalist tendencies of church members in New Haven in November, 1775:

"as soon as the news of the destruction of Falmouth reached New Haven the town assembled and appointed a number of men to go to town and to every householder and order each one to provide himself with arms and ammunition. Titus Smith happened to be the first of our brethren who was ordered. He thought it not proper to disguise his sentiments and therefore said if the arms were to be used against the king's troops he could not in conscience do it. The man soon grew exceedingly angry and made use of severe threats: then he went to Mr. Humphrys and others to all the rest of our brethren who all returned much the same answers . . . a committee of respectable men came round to each one, and after enquiring minutely into their principles they told our brethren that they were unwholsome members of society and should depart the town immediately; that if they dared to assemble again in their meeting house they should find it a hospital to them."

Sparhawk reported that most left town and that a resolution was passed in New Haven which read, "that every person who holds himself bound either from conscience or choice, to take an active part, or to yield obedience to any commands of His Majesty King George the Third, so far as to take up arms against this town or the United Colonies, be desired peacably to depart this town."

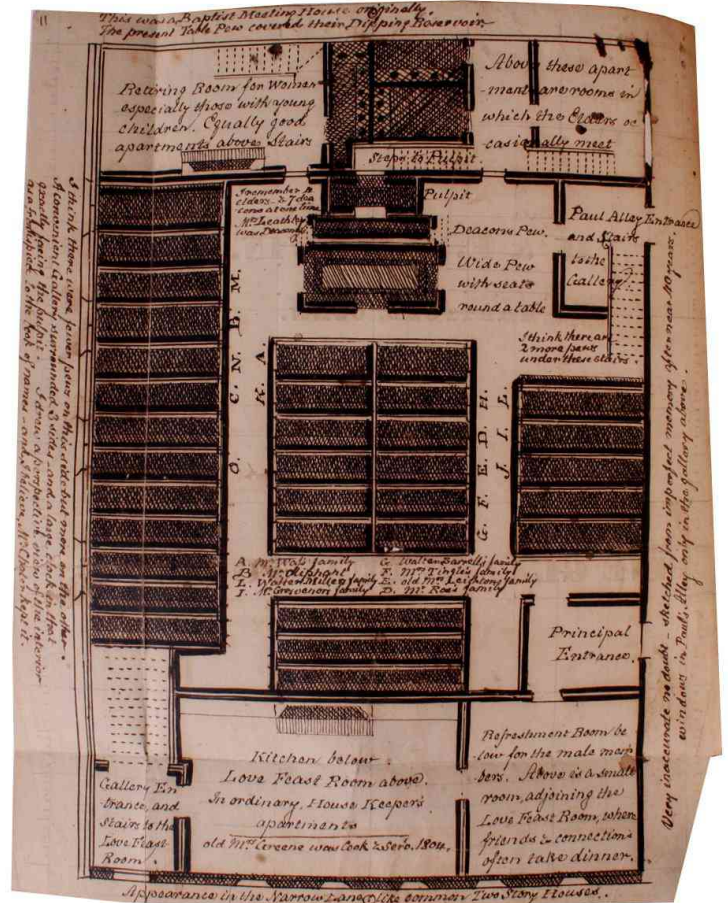
The remaining letters in this section date mostly from 1779 and 1780 and relate almost exclusively to church affairs with long discussions of church matters and interpretation of its laws as it related to the admission and discipline of members. There is also much content related to Colborn and Nathaniel Barrell's expulsion from the church.

Approximately 113 pages contain religious poetry written by Sandemanians. 53 pages are devoted to 26 hymns with a note that they were copied from a manuscript in Walter Barrell's hand that was found at his death. Several poems are by Sandeman himself and the book shows that the Barrells knew Sandeman personally and had access to his manuscripts. Bound in at the end is a pen and ink sketch of the floor plan of the Sandemanian church at Paul's Alley in the Barbican in London. This was the third meeting place of Sandeman's followers in London where services were held from 1778 to 1862. The plan contains a number of notes regarding parishioners and activities within the church.

Our research indicates that none of these letters, poems or hymns have been published in their entirety. Portions of Winslow's Siege of Boston letters are included in a manuscript Winslow family history held by the Massachusetts Historical Society which also holds a letter from Sparhawk to Winslow from December 1775 that recounted details of the impact of the New Haven resolution mentioned above. None of the letters are found at the Theodore Barrell papers held by Columbia University and none are found in the Sandeman/Barrell or Winslow Family Papers held by the MHS. Internet and OCLC searches turn up no evidence of any of the letters as well. While we did not research each poem and hymn, we tried to locate a number of them online with no success.

A fascinating and important manuscript giving insight into a tiny non-violent Loyalist religious sect with unpublished accounts of the Revolutionary War. More transcriptions of portions of letters are available.

\$3000





52. [United Nations][Documentary Film]

International Zone Film Collection. Various: United Nations Television, 1961-1967. Nineteen 16mm films with sound (some color, some black and white), each from 25-29 minutes long. Very good: most with typical outgassing from period film stock as usual; of the five films that have been digitized, four of them had to be spliced. Image quality varies: the color film is a bit off hue, one of the black and white films is blurry and the sound cut out halfway through *Fabio's Journey*; we note that Costco was used for digitization and believe all media would benefit from expert restoration.

This is a collection of films produced by the United Nations for its United Nations Television series, "International Zone." It began airing on at least 58 television stations in the United States in late 1960 or early 1961 with many of the episodes hosted or narrated by Alistair Cooke. The countries shown in this collection include Senegal, Singapore, Ecuador, Peru, the Congo, Malaysia, Nigeria, Thailand, Egypt, Morocco, Tanzania, Brazil, Sri Lanka and Venezuela. An inventory of the films including their titles is available, along with any information we have been able to glean about the ones we have not digitized.

The series presented a wide range of issues. It ran to at least 99 episodes and is now all but forgotten. Most in this group depict poverty-stricken regions adapting to the infrastructure assistance they received from the UN. A few relate purely to culture and one film describes the project that led to the adoption of the World Heritage Foundation. According to a contemporary newspaper article on the series, its goal was to convey the UN's role in the world outside of crisis situations. From the five films offered here that we've been able to view, we think another goal was to inform viewers about the lives of everyday people in developing countries. While we understand that film can be mislabeled or not catalogued at all in the institutional world, we have located no holdings for 12 of the 19 films in this collection and six of the seven we have located are held by at most two entities. None of them appear in the online search engine for the UN's Dag Hammarskjöld Library.

Descriptions of the five we have viewed follow, clips of each available on request.

The Journey of Fabio Pacchioni

This film was produced in 1967 and tells the story of an Italian theater director hired by UNESCO in 1962 to build a national theater program in Ecuador. According to the *Cambridge Guide to Theater* (Cambridge University Press, 1998), Ecuador's Casa de la Cultura reached out to UNESCO in 1962 for a technical



director to revamp Ecuadoran theater. The person chosen was Fabio Pacchioni from Italy, who had been experimenting with using theater to help impoverished people improve their lives. Through that experiment he learned that he needed actors who could understand the challenges faced by these groups. He stressed the importance of the social responsibility of the theater and *"its function as a bridge between peoples."* Pacchioni arrived in Ecuador in October, 1963 and created the Teatro Ensayo to train actors and other theater personnel. According to the film he spent his first few months traveling to small villages, and going to festivals to get a feel for the different cultures of Ecuador and he's seen speaking to landowners, farmers, missionaries and people on the streets. We also know, thanks to Americantheatre.org, *"that in 1963, when a junta [in Ecuador] seized power and suspended civil liberties, "Los Tzanticos"—a group of poets, playwrights and actors—started a theatre movement that used a "combative language" in open opposition to both the old Spanish theatre tradition and the new dictatorship." When Pacchioni arrived, "he immediately connected with "Los Tzanzicos," and from that point on, Ecuadorian theatre became politically charged and more socially relevant."*

The film recounts how Pacchioni advertised for a drama school in Quito, which ultimately had over 100 students. After a year of training, he chose 30 of the students to make up the national theater company and they set out to perform throughout the country. The group staged classical plays as well as new works by writers such as José Martínez Queirolo. The film depicts parts of performances, including their first, in Santo Domingo de los Colorados, where they are also shown building the stage. Other performance footage is at a housing project near Quito, as well as their last performance in a remote village that required all their equipment be transported by canoe. Pacchioni is shown working with actors and giving direction, and there's some footage of the actors interacting with audience members after performances.

A Light for Lalla Mimouna

This film documents the building of urban infrastructure in Lalla Mimouna, Morocco. Filmed in 1963 or early 1964, it starts with a brief introduction by its narrator, Alistair Cooke. The project began in 1960 with the UN assisting the Moroccan government in an experiment to transform the town into modernity. The film tells the story of its transformation and its subsequent economic growth through the establishment of modern facilities.

The Moroccan government loaned money to replace merchants' tin storage shacks with concrete buildings that would better protect their goods and the film shows the removal of the shacks and creation of the new buildings. Money was also provided for the purchase of heavy duty trucks for transport, as well as for building roads and supporting drainage systems. These trucks drastically cut down on transit time to and from markets, which was previously done by donkey, and increased business tenfold in three years. The film shows engineers and construction crews digging ditches for huge pipes for drainage, dumping gravel for roads and more.



Much of the film focuses on Abdel Kader Maiz who was the town council's vice president and the prime mover behind its ongoing progress. We see him and other merchants setting up their tents at markets, transferring goods from trucks and setting up displays inside the tents for olive oil, sugar loaves, bags of spices and more. Despite being nearly illiterate, Maiz represented Lalla Mimouna in the initiative and he's shown negotiating on their behalf for infrastructure items. At some point, Maiz got fed up with the process and threatened to quit but was reinvigorated when the government offered to extend electrical services to the town. In this part of the film, several merchants are interviewed regarding how much electricity would help their businesses, e.g. not having to use candles (which also caused fires), not expending cash for batteries, etc. We see the installation of power lines by professional engineers as well as the first (failed) test of their first street lights.

In addition to its portrayal of economic projects, the film documents the town's populace in its every day life. We see the bustle of the town square; women doing laundry at a well by stomping on clothes with bare feet; men playing board games and more. There's even a scene in a classroom where the children learn about electricity and its importance to their town. The film ends with a large ceremony in the town square, replete with dancing men firing weapons, celebrating the installation of electricity.

A Call From Malaysia

This film juxtaposes Malaysia's telecommunications training center with the rural family life of one of the center's students. The facility was built in Kuala Lumpur with the assistance of the UN in a project that began in 1962 with the clearing of a 12 acre plot covered in jungle.

The film follows one of the students, James Suyon. He was from a rural village of around 70 families in Sarawak and the only educated person in his family. As a child, he had to travel to a parochial school by canoe, and the film depicts children traveling to that school by river. They are also shown lining up for school and singing. James left his village at 13 to attend a Catholic school where most graduates became clerks or teachers. James was an exception—a villager who was chosen for the



prestigious work of the telecommunications school which only accepted around 12 percent of its applicants. In addition to scenes of James walking around commercial areas of Kuala Lumpur, he's shown both at his home village and at the telecommunications center. We see James arriving at his village in a canoe and walking among the flimsily built homes and interacting with his family. At the telecommunications center, James and other students are seen working with telephone, radio and television equipment, as well as putting up telephone lines outside the school.

Rescue in Nubia

This film, narrated by Alistair Cooke, documents the movement of the Abu Simbel temples to prevent their complete submersion in Lake Nasser, which was created by the construction of the Aswan High Dam. Around one third of the film is devoted to a short history of the building of the temples, their rediscovery in the nineteenth century, and how the structures were created. UNESCO led a coalition of 50 countries for its safe movement and the film depicts the various proposals for its relocation. The work, which was done from 1964 to 1968, turned out to be one of the greatest challenges of archaeological engineering in history.



The rest of the film is devoted to the removal process. The enormous statues in front had to be entirely covered in sand before the mountain above and behind them could be removed, and we see heavy machinery moving earth, installation of internal support scaffolding and the temples being covered. The temples were ultimately cut into 16,000 blocks (no explosives were used), averaging around 20 tons each and workers are shown cutting blocks of stone. Cranes are shown moving those blocks, ultimately placing them over 200 feet above and 650 feet back from the Nile.

The film ends with the project director discussing the hope that *“we would establish a new concept that there are some sacred places in the world which belong to all of us and which all of us must preserve and to which all of us must have access.”* Sure enough, the Abu Simbel relocation led to the adoption of the World Heritage Convention in 1972.



In Search of Myself

Filmed in 1964 or 1965, this film shows Nigeria at a crossroads as it transitioned from a mostly farming economy to one that was much more technologically advanced, juxtaposing scenes of urban Lagos with rural inhabitants using “talking drums.” The story is told from the perspective of a number of important Nigerian authors and artists. Some of those interviewed include a 34 year old Chinua Achebe, Amos Tutuola (who gave a short reading from his “The Palm Wine Drinkard”) and Cyprian Ekwensi. Duro Ladipo, the opera composer, is also interviewed and there are several minutes of footage depicting one of his productions in a town square.

\$12,000

**53. [Western Americana][Alaska][Native Americans]
Photo Album Depicting Turn-of-the-Century Alaska.**

Mostly Alaska: 1901-1902. 6 1/8” x 8 3/8”. Rivet bound cloth. 44 pages of thick card leaves, each with a black and white photograph adhesive mounted. Photos measure 3 1/4” x 4 3/8” and most are captioned, though some are quite difficult to read. Album very good: dust soiled with moderate edge wear; photos generally very good or better with trimmed edges. Around 15 appear a bit faint and an additional four are quite faint.

An Alaska album with a wealth of compelling images taken at the dawn of the 20th century. There are around 11 town and village views including Juneau, Skagway, Killisnoo, and Angoon. Two are captioned “Kootz Bay” which may be the Kootznoowoo Inlet. Eight photos show Oregon and include the capitol building, the entrance to the Oregon State Penitentiary, a shot of the grounds of the Indian Asylum in Salem, as well as an outstanding shot of the Union Depot in Portland.



At least 13 photos relate to Native Americans, their homes or their art. Two shots show a large gathering of Native Americans on the shore of Angoon with many of them holding American flags. Another shows Native

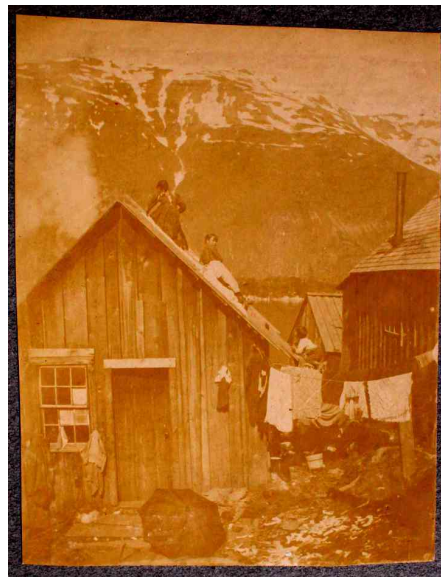


Americans outside their home as well as a Native American camp with long canoes sitting outside tents. One highlight is a photograph of Saginaw Jake (Kitcheenault), leader of Killisnoo. Jake was a Tlingit and a member of the Deisheetaan clan of Angoon who was also involved with the United States Navy. He was known to display his uniforms and Native American artifacts and the image shows him proudly seated among blankets hanging from the walls and surrounded by clothing and jewelry. There is another interior shot of Jake's home, providing a different view of some of his displayed artifacts. There's possibly a third interior shot as the photo immediately

after the second shot of Jake's home shows a large collection of Native American baskets and other implements. Another great shot shows Billy Webster, a Tlingit artist known for his carving work, standing next to several of his miniature totem poles. Other interesting images include portions of a whale skeleton, men building a boat and more.



While around 15 images are a bit faint, only a four are so faint as to make them very difficult to see without digital assistance. We've experimented with a photo editor on several of the fainter images, successfully reviving each and believe the same result as what you see below can be achieved for most, if not all, of them:



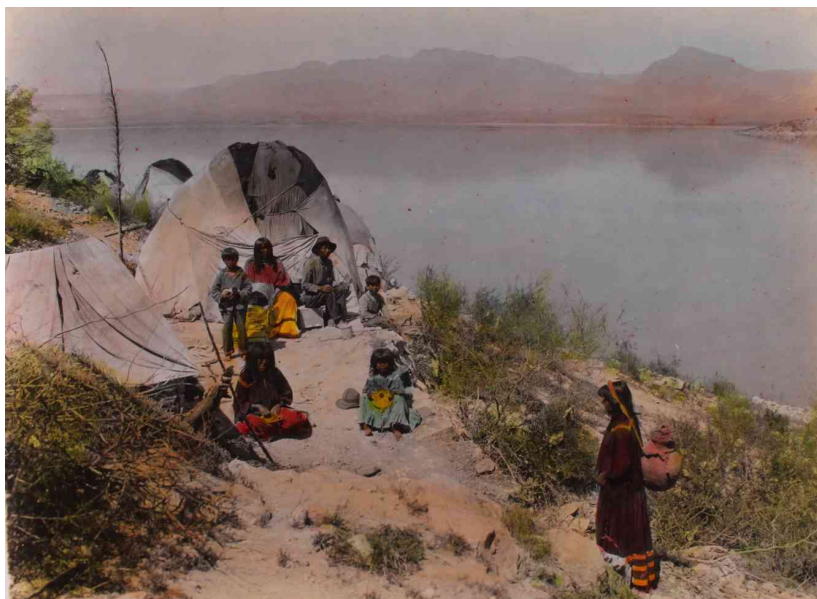
A terrific Alaska album, with exceptional images.
\$1750

54. [Western Americana][Arizona][Native Americans][Photography]

Apache Trail of Arizona [Cover Title].

N.P.: [Southern Pacific Railroad], [ca. 1915?]. 6 5/8" x 9 3/4". Copper cloth with title stamped in black on front cover. 50 photographs, each measuring 6 3/8" x 8 1/4" printed on heavy photo paper and attached to stubs. All with printed captions on border of photo and all hand colored. Album good: boards grubby; front endpaper and backstrip partially detached from textblock but holding firmly; photos with a hint of waviness, otherwise near fine or better.

An album of alluring hand-colored images of Arizona's Apache Trail, presumably created as part of the Southern Pacific Railroad's ("SPR") marketing program of a side trip for transcontinental passengers. Completed in 1906, the road links the Phoenix area with Roosevelt Lake. The trail had been used by Native Americans for over 1,000 years and construction of the road began in 1903. It was initially called the "Tonto Wagon Road", and also became known as the "Mesa Roosevelt Road". SPR accomplished the name change in 1915 as part of its plan to market the side trip. SPR newspaper advertisements in 1916 touted the Trail as "*a modern auto highway through a mountainous country of ancient and modern wonders*" and the album works its way along the road, beginning in the town of Globe and ending in Tempe.



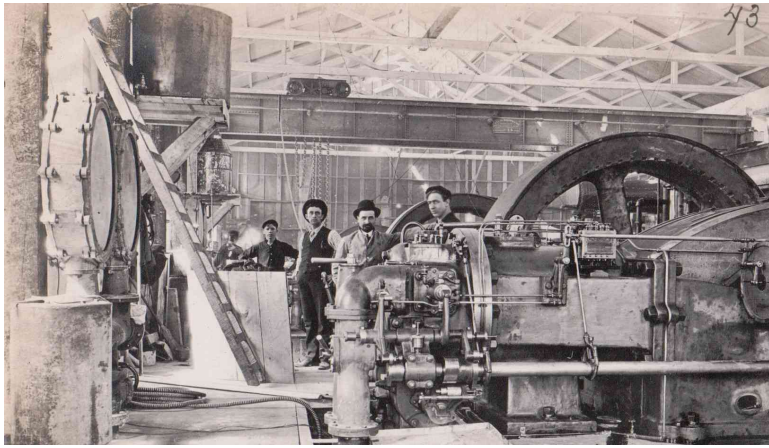
The vast majority of the photos are majestic desert, mountain, river or lake scenes. It includes around 18 shots in and around Roosevelt Lake and Roosevelt Dam, including waterfalls and a couple of night views. There's an excellent image of Smoke Signal Peak and a couple that show the Superstition Mountains.

There are two exceptional birdseye views of the town of Globe--the first showing the city itself, the other centering on the Old Dominion mine and smelter. Some show horse-drawn wagon trains meandering through mountain roads, one shows a man and horse dwarfed by a giant saguaro and another shows the bridge across the Salt River in Tempe.

Six photos relate to Native Americans. Three show cliff dwellings in the Roosevelt Lake area and one shows pictographs in Cherry Creek Canyon. The other two show Apaches—one depicts an Apache family living along a lake shore near Roosevelt Dam, the other is a closeup of one of the family members working on weaving a basket.

OCLC records no copies. The University of Arizona's website shows a similar holding; it does not state the number of photos, but the image it depicts is included in our offering. Searching the cover title with "Southern Pacific" as the publisher pulls up a number of items on OCLC, but they are all promotional brochures, not photographs.

\$1800

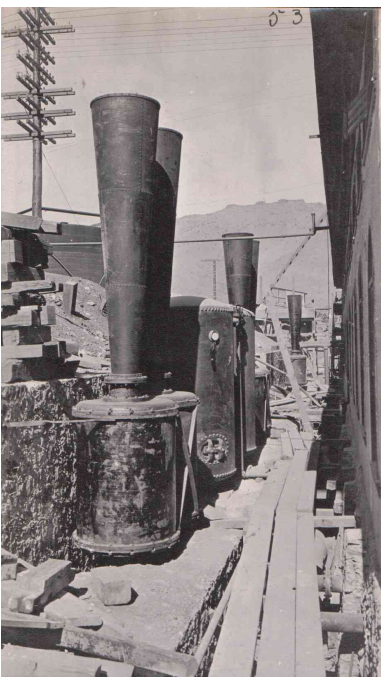


55. [Western Americana][Mexico][Industrial Photography][Engineering and Construction] Photo Album of Colorado and Mexico with Numerous Town and Industrial Views. Mostly Colorado and Mexico: mostly circa 1907-1908. 10¼" x 12". Leather over flexible card. 78 pages with 395 black and white photographs and 11 commercial photos adhesive mounted and an additional 13 laid in. Most photos measure from 3¾" x 4½" and 3½" x 5½" and the majority are captioned. Album very good plus: light wear, hinges reinforced with cloth tape and evidence of leaf removal; photos generally near fine (the laid in photos all very good and appear to have been

removed from album pages) with a couple dozen exhibiting minor exposure issues and three appear to be lacking.

An exceptional album depicting Colorado and Mexico in the early 1900s with a bounty of street level and industrial images. There are scant clues regarding the compiler but we imagine it was an American in the power industry, possibly an engineer.

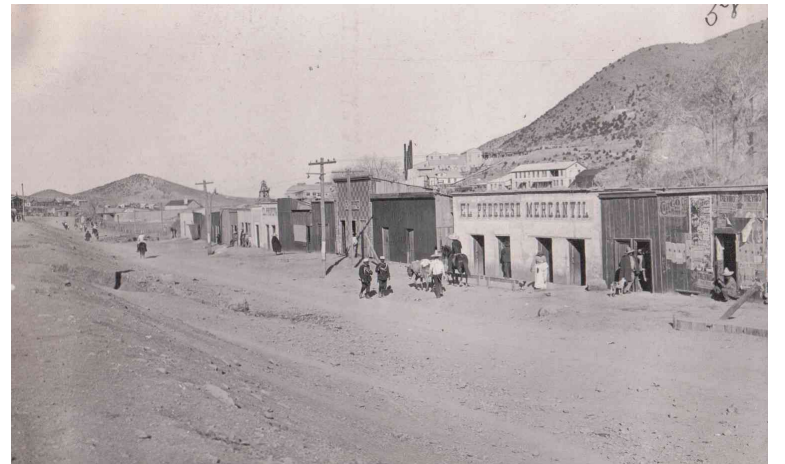
It's filled with sharp images that follow a path related to power generation in the numerous cities visited by the compiler. The locations in Colorado include Arvada, Colfax, Denver, Manitou Springs, Eldorado Springs and Colorado Springs. Mexican areas represented include Juarez, Chapultepec, Mexico City, Vera Cruz, Santa Barbara, Chihuahua, El Oro de Hidalgo, and Toluca.

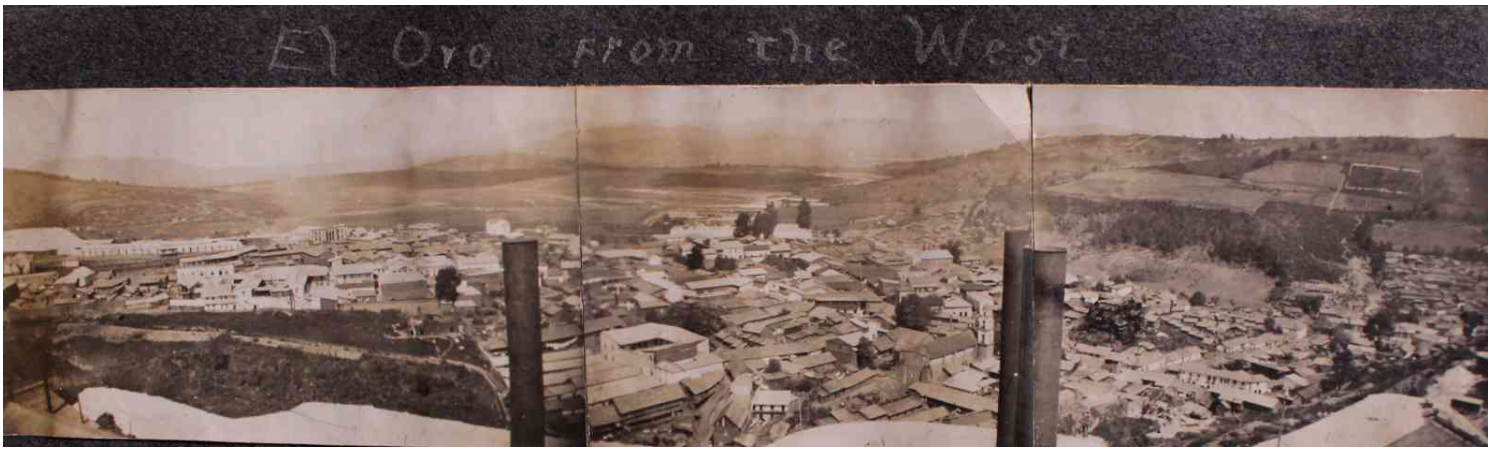


At least 65 photos relate to power stations and mining. We see the equipment to generate power, mills and mines, a cyanide/sand treatment plant, and a gas production plant. Power plant shots include a number of internal views, whereas mining photos were all taken outside and more than one locale has shots of power plant construction. A great shot is a 7½" x 9½" photo of the Tecolotes Silver Lead mine in Santa Barbara. Many of the industrial photos include laborers and at least ten show their living conditions. Identified businesses visited include the Moctezuma Lead Company, Denver

Tramway Company, and the Rio Plata Company.

There are at least 115 street or town scenes. These include a birdseye view of Denver's business district, four shots of a Cinco de Mayo Parade, a market in Tlalpujahuá and much more with quite a few exhibiting identifiable signage. There are several night shots of the Lakeside Amusement Park in Denver, then called "White

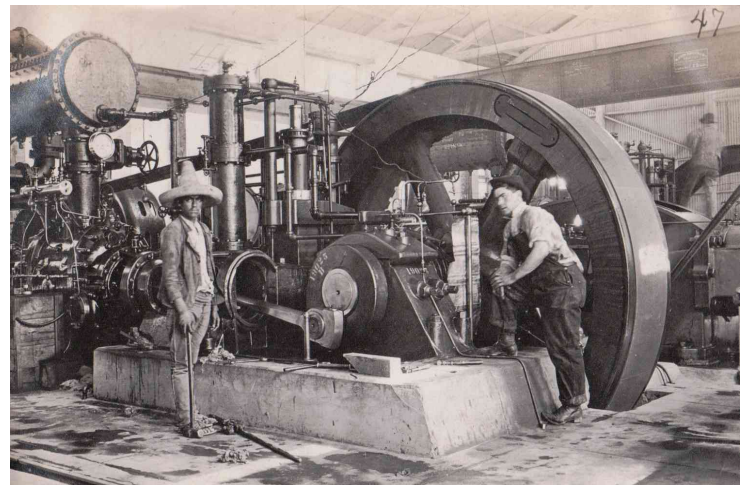
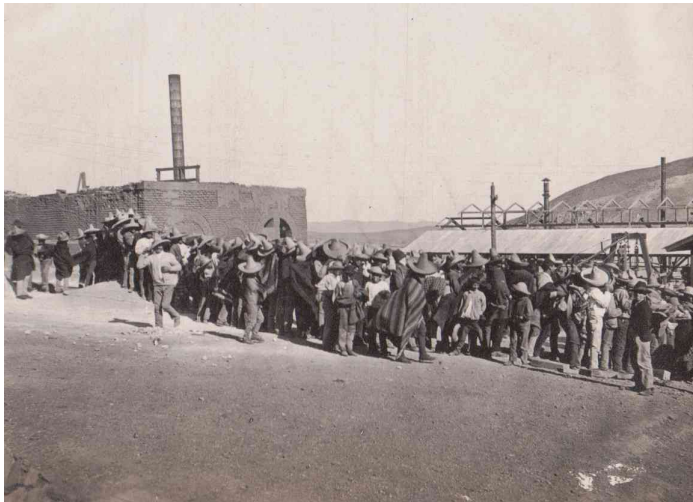


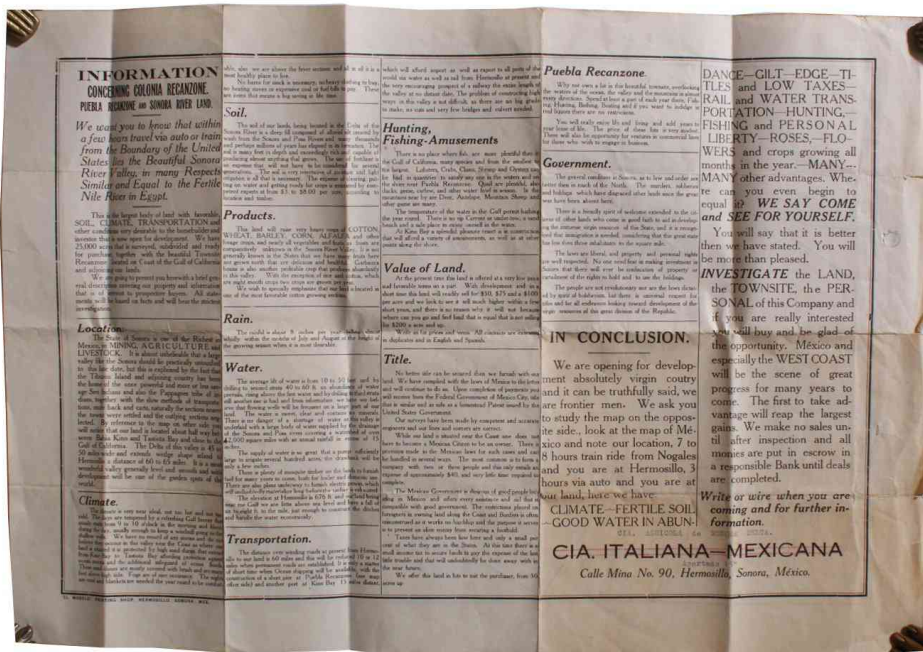


City", not long after its opening in 1908, several of train wrecks, a series at a rubber/coffee/banana plantation, and two shots taken at a cock pit with men holding their roosters prior to battle. We see women washing clothes in a river and a long line laborers waiting to get paid. There are a few dozen shots in the desert and/or mountains as well as many showing plazas, hotels and other structures.

Hundreds of outstanding images of Mexico and Colorado at the dawn of the 20th century.

\$4500





56. [Western Americana][Mexico][Maps]
Information Concerning Colonia Recanzone. Puebla Recanzone and Sonora River Land.

Hermosillo, Sonora, Mexico: "El Modelo" Printing Shop, 1924. 20" x 13³/₄". Broadside printed both sides. Very good: old folds, a couple of tiny separations at folds, small ink scribble in margin, not affecting text.

A land promotional issued by the Compania-Italiana-Mexicana, apparently co-opted by a later company, Agricola de Sonora Delta who in one area of the text crossed out the former's name in red crayon while typing in its own. It promotes settlement in the Sonora River Valley, touting the climate, water, transportation and more. The text noted that "the murders, robberies and holdups which have disgraced other lands since the great war have been absent here" and that "the people are not revolutionary nor are the laws dictated by spirit of bolshevism." Its verso is a full page map of the Colonia Recanzone detailing its available lands in the Sonora River Delta near the Gulf of Lower California.

OCLC records no copies.
\$185

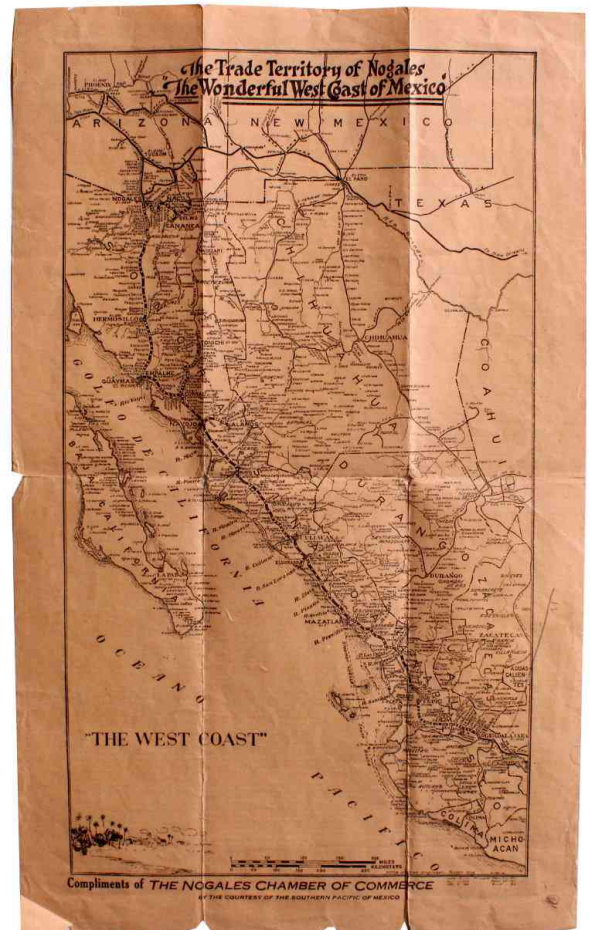
57. [Western Americana][Mexico][Maps]
The Trade Territory of Nogales "The Wonderful West Coast of Mexico."

[Nogales, Arizona]: The Nogales Chamber of Commerce, 1921. 17¹/₄" x 10¹/₂". Broadside printed both sides. Good: old folds with two 1" separations and holes at two intersections.

A rare and highly detailed map/land promotional for the west coast of Mexico. It was part of a charm offensive by the city of Nogales to promote trade in western Mexico in the early years after the revolution. Its verso begins with a hopeful quote from Alvaro Obregon and is filled with text related to farming opportunities, detailing a number of rivers, arable land and more.

Printed notes on the map reveal its first iteration was drafted in 1910 at the Office of Chief Engineer in Tucson, this version updated as of 1921 for distribution by the Nogales Chamber of Commerce. The map itself was published in newspapers, as we found it in a 1921 advertisement touting business opportunities on Mexico's west coast, as well as a reference to its publication in a different 1920 newspaper supplement.

OCLC locates no copies.
\$300



58. [Western Americana][Photography]
Photo Album Depicting Road Trip Through the American Southwest. New Mexico, Arizona and California: 1909. 10¼" x 13½". Rivet bound, full leather over flexible card. Six thick card leaves with 51 black and white silver gelatin photographs adhesive mounted both sides. All but two photos measure around 3 1/8" x 5¼". Album good with losses at edges and spine tips, chips at corners; contents generally near fine.

An engaging album of a trip through the American West which shines in its 20 images depicting street, building or rail stop scenes. It begins in Las Vegas, New Mexico in May, 1909 where we see vivid images of the Hotel Castaneda and the train depot. The compiler then gives a few shots of



Albuquerque as well as Laguna's "Indian Village" with a grouping of mud brick houses. They next went to the Grand Canyon, devoting 11 pictures to its majesty but also depicting the Hotel El Tovar and Hopi House. There are town views of Williams and Ash Forks, Arizona as well. The album then jumps to Venice, California with a great street level view of the Cabriella Ship Hotel and the Aquarium along the boardwalk. Scenery photos of Los Angeles, La Jolla and eight shots at Yosemite round out the group.

\$1250

59. [Western Americana][Oregon]
Marshfield Oregon Parade Photos. Marshfield, Oregon: J.W. Riggs, 1897-1898. Four black and white photographs, each measuring around 7½" x 9½" on larger card mounts. One photo and mount near fine; one very good with small stains around the images not affecting the image, the other two very good minus with stains affecting the image.

Large, well composed images of Marshfield, Oregon parades at the end of the 19th century. Three different parades are depicted. One may have been a Woodmen of the World parade as an archway is emblazoned with a banner, "Woodmen" and the back of this photo identifies it as Front Street. Another is identified on the mount as a Fourth of July Parade in 1898. The final two depict the same parade, taken close together in time as the people in the left foreground appear to be the same. **\$300**



60. [Western Americana][Oregon]

Photographs Depicting Marshfield Horse Race Track.

Marshfield, Oregon: Ernest A. Stauff, 1900. Three photographs: two are small panoramas measuring 3 5/8" x 9 5/8", both mounted to the same card; the third measures 7 5/8" x 9 5/8" on larger card mount. Panoramas very good: slightly faded on a mount with dampstaining; larger photo very good minus with some pink hues of discoloration scattered on the photo.

Three great images of the Marshfield, Oregon horse race track. The verso of the mounts identify their being taken at the Second Southern Oregon District Fair on August 30 and September 1, 1900. The track's location is identified as the south end of 4th and Kruse. The panoramas show the stands from a distance and the larger photo shows a harness race in progress.

\$165



61. [Western Americana][Oregon][Logging]

Oregon Logging Photo. [Marshfield?, Oregon]: McMillan, [1890s]. Black and white photograph measuring 7 1/2" x 9 1/2" on larger card mount. Photo very good with faint foxing and some light surface abrasions, card very good with moderate corner wear.

A compelling logging image, showing a sawmill probably in Marshfield, Oregon. The foreground shows men driving a horse-drawn cart and sitting atop a large log. A number of workers are also seen among the cut planks strewn about the yard. Our attribution of place is based on the photographer's known work in Marshfield.

\$125

62. [Western Americana][Oregon]

Small Panoramic Photographs of Coos Bay

Waterfront. Marshfield, Oregon: J.W. Riggs, [1890s]. Two black and white photographs, each measuring 4" x 9 5/8" mounted on the same card. Near fine.

Outstanding images of the waterfront in Marshfield, Oregon likely taken in the 1890s. Parts of the images depict the same area, as the Pioneer Hardware store can be seen in both, though they were taken at different times based on the shapes of the flags overhead. **\$135**

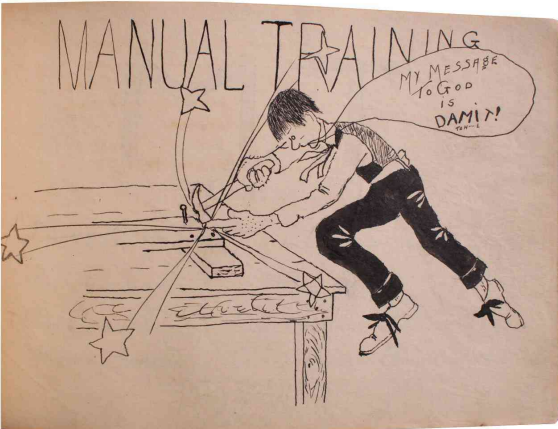
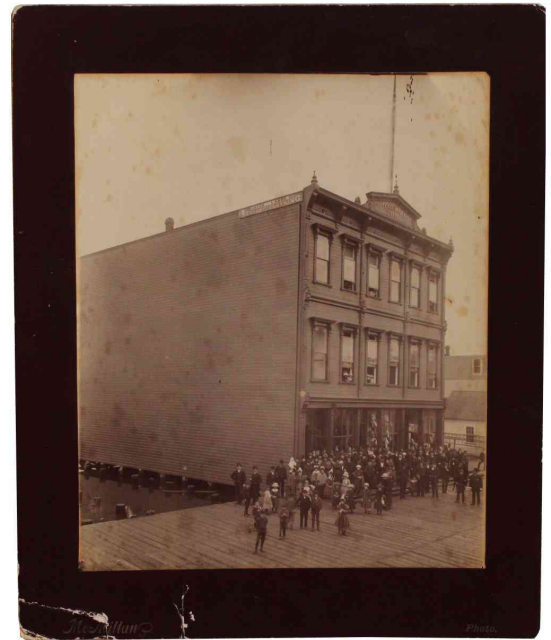


63. [Western Americana][Oregon]

Two Photographs Related to the International Order of Odd Fellows Building Dedication in Marshfield, Oregon.

Marshfield, Oregon: McMillan, 1889. Two black and white photographs, each measuring 9 1/4" x 7 5/8" on larger card mounts. Photos very good with light foxing; mounts good and very good.

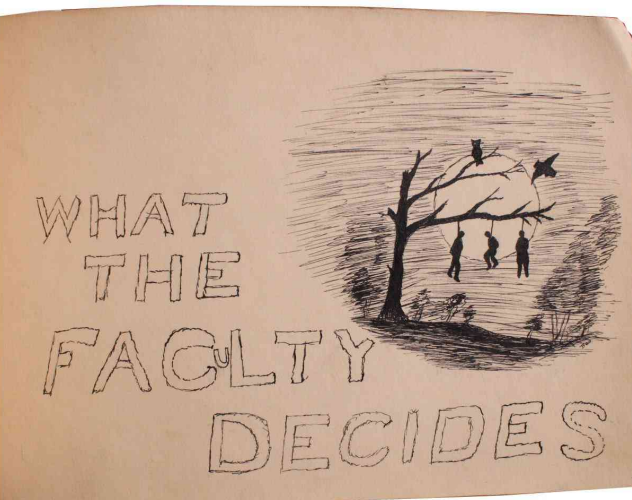
Two images related to the dedication of the Odd Fellows building in Marshfield, Oregon in 1889. The building had an opera house on its second floor and burned to the ground in 1920. One photo shows the building itself, with a crowd outside. The other is a composite image of Odd Fellows members who are identified on the verso of the mount. The composite interestingly contains the same photo of the building offered here, in miniature. **\$125**



State Normal College, now West Texas A&M University. Founded in 1910, this original unpublished work was created two years later. It does not compare at all with the published 1912 yearbook for the school and is therefore an act of one student's creativity.

The book contains at least 15 illustrations, all but one in pen and ink.

Considering the time and place, negative portrayals of African Americans are not surprising and there are at least three in the book. One that's disturbing to modern eyes



64. [Western Americana][Texana][Folk Books/Folk Art]

Terrill, Bob, editor. **The Mirage [Original Manuscript].**

Canyon, Texas: 1912. 7 1/2" x 9 3/4". String tied paper wrappers. 36 leaves, 50 pages are handwritten and/or illustrated in ink, the rest are blank. Very good: wrappers heavily worn and soiled, leaves lightly toned with scattered dust soiling.

This is a manuscript yearbook for West Texas

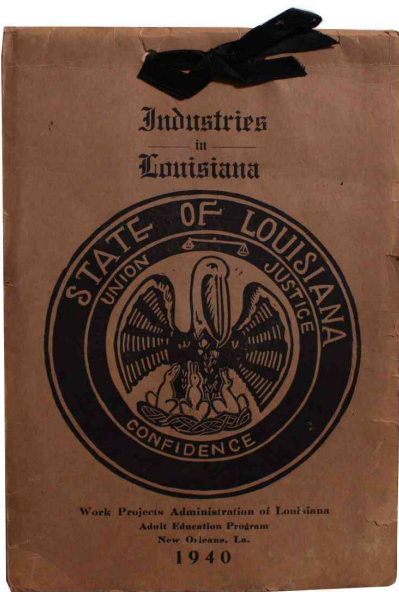
not surprising and there are at least three in the book. One that's disturbing to modern eyes

appears at left. Though couched in terms of the punishment a student received from faculty if he or she broke a rule, we note that there were over 450 lynchings in Texas between 1885 and 1942.

It has standard yearbook fare, save for photos (there is one original photograph of the school itself) with a list of student names by class year, bars of music and lyrics for the school yell as well as an advertising section, though we doubt the more pithy slogans of a few of the businesses made the final production. Two sports teams were included: the football team, with the men's names, heights and weights and girls basketball with an entire page devoted to the note, "TOO SHORT TO HAVE THEIR NAMES OR PICTURES IN THE ANNUAL. AVERAGE HEIGHT 5FT AND SUMPIN."

In all, an interesting and creative West Texas artifact. **\$750**





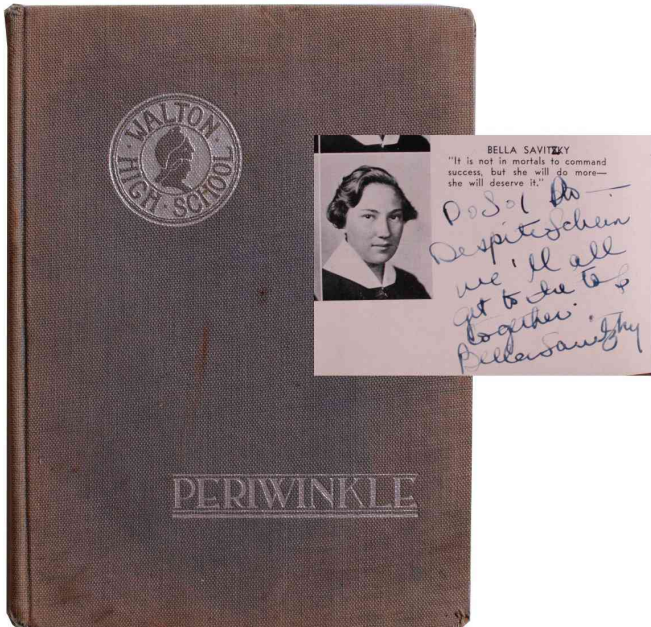
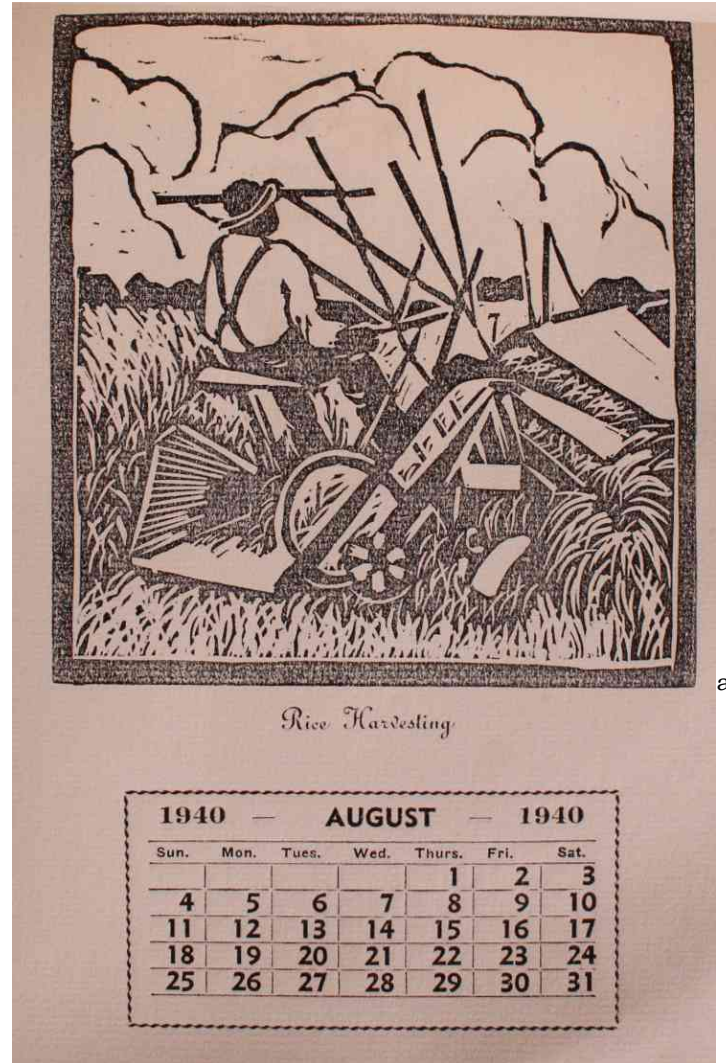
65. [WPA]

Industries in Louisiana [Cover Title]. New Orleans, Louisiana: Work Projects Administration of Louisiana Adult Education Program, 1940. 9¼" x 6½". Ribbon tied wrappers. 12 leaves printed rectos only. Very good plus: wrappers with moderate edgewear and small closed tears, internal leaves fine save for hint of toning at edges.

A calendar consisting of 12 stirring woodblock prints in black and white, representing various industries and their workers of New Orleans including

oyster luggers, salt miners, cotton pickers and rice harvesters. This was apparently the work of an adult education class based on the publication information as well as the verso of the rear wrapper which reads "Work of W.P.A. Art and Printing Classes in New Orleans."

One artist's last name is embedded in two prints and appears to read "Cracwall", and a third is initialed "HAC" in similar hand. Considering a search on Ancestry brings up just two people with the surname of "Cracwall", we believe the second "c" is a "g" so it's possible the work may be that of Hilda Ann Cragwall, a woman living in New Orleans at the time of the calendar's creation. OCLC records no copies. **\$375**



66. [Women][Feminism][Bella Abzug]

The Walton Periwinkle. [High School Yearbook Featuring Bella Abzug's Inscribed Senior Class Portrait.] Bronx, New York: 1938. 10 ¾" x 7 7/8". Blue cloth. pp. 100. Very good: boards unevenly faded with spots of soiling and some loss at corners and spine tips; shaken but holding firmly.

The senior high school yearbook of the Bronx's Walton High School, an all girls school at the time. This copy features Bella Abzug (Savitzky) in her senior year with a prophetic inscription, "Despite Schein/ we'll all/ get to the top/ together." Miss E. Hedwig Schein was chair of the music department. The printed quote next to her portrait reads, "it is not in mortals to command success, but she will do more—she will deserve it." Abzug's image also appears at least three other times including group photos of senior officers (she was class president) and who's who (she was voted most popular).

\$850

67. [Women][Folk Books/Folk Art][LGBTQ]

Weldon, Georgina. *Scrapbook Compiled by Victorian Celebrity, Social Activist and Amateur Attorney*. Anglesey, Wales: 1862-1869. 9¼" x 7¾". Full red morocco with brass clasps, a.e.g. 162 total pages with approximately 3000 different items adhesive mounted (our count came to 2897); 49 pages blank. Two pages contain watercolor illustration, two with watercolor embellishment and one full page pen and ink drawing. Book good: heavy wear and bits of loss, lacking lower portion of one clasp and three leaves detached; contents generally very good or better.

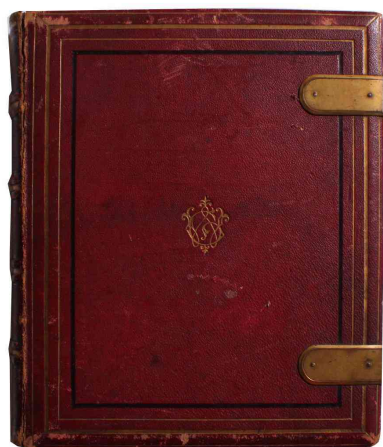
A remarkable scrap book created by an extraordinary woman, Georgina Weldon. Weldon was a bisexual singer, teacher, author, writer and mental health law reformer. This book was compiled after her marriage in 1860 to William Henry Weldon; an act which caused her father to disown her. By 1863, Harry took a mistress with whom he was together for the rest of his life. A large inheritance allowed Harry to lease Dickens' Tavistock House in Bloomsbury in 1870, which Weldon turned into an orphanage and music sanctuary. The Weldons eventually separated and, as part of the arrangement, Harry gave Georgina the lease to Tavistock and £1000 a year.

At Tavistock, she began a long relationship and shared a bed with Angele Menier. Angele was married to Anarcharsis Menier, and together they moved into Tavistock as friends of the French composer Charles Gounod who lived there as a guest of Georgina. Anarcharsis ultimately defrauded Georgina and was banished from Tavistock, but Angele stayed.

Georgina became nationally known in 1878 after Harry tried to have her forcibly confined to a mental institution in an attempt to end her annual stipend. She evaded capture, convinced a judge she was sane and wanted to sue all involved. She could not, as the law at the time did not allow a married woman to instigate suit, but that changed with the Married Woman's Property Act of 1882. From that point on there was no stopping her. She became known as "Portia of the Law Courts", filing over 100 lawsuits,

including managing 17 of them at once, and all without a lawyer or legal advice. She successfully sued everyone who tried to have her sent to the asylum decades before the first woman would be admitted to the bar in England, in 1922.

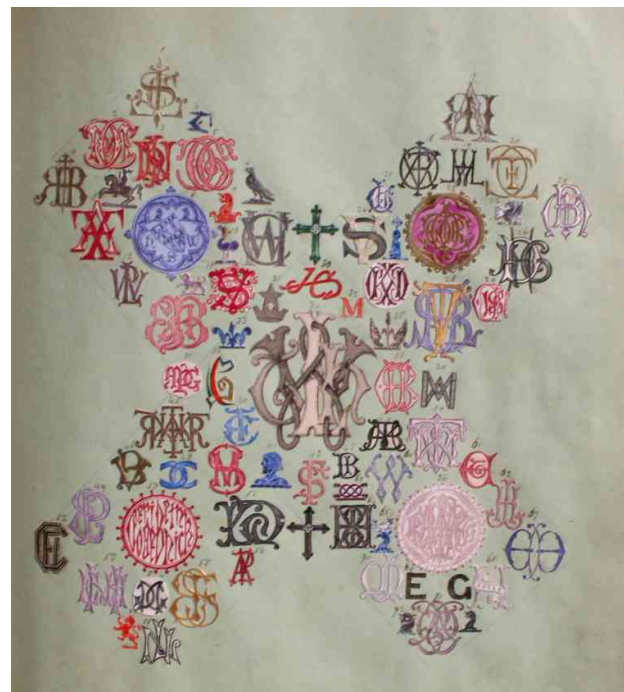
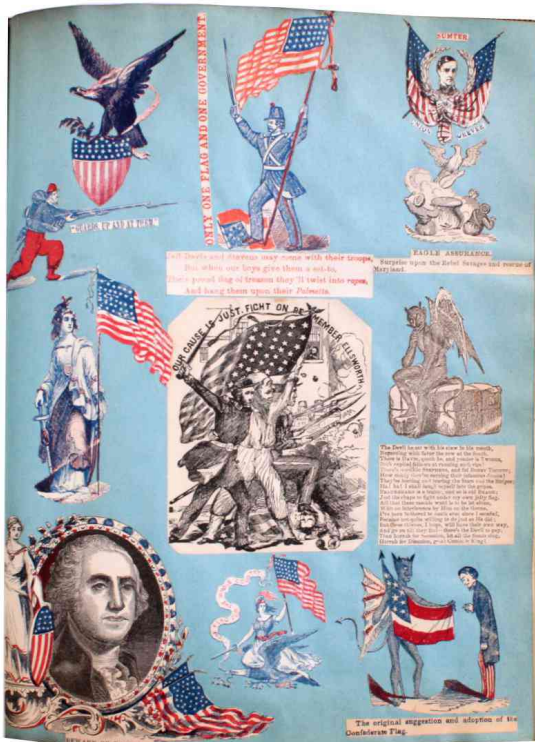
This is not your run-of-the-mill crestbook. The front free endpaper has nothing but a tiny oval albumen portrait of Georgina with its verso boldly signed by her. It's followed by thousands of labels, crests, clipped portions of letterhead, American patriotic covers and much more--all meticulously arranged in organized and geometrical patterns. Items taken from letterheads or other paper have all been carefully trimmed to shape with the 19th century equivalent of an exacto knife. As the child of an MP, Weldon was in a position to acquire an astonishing array of items that don't just include royalty and the aristocracy. Arranged in coordinated groupings there are seemingly endless emblems, labels, seals and more related to government departments, army and volunteer regiments, the emblems for the navy's named ships, colleges, clubs, banking associations, numerous businesses, societies, foreign embassies and shipping/postal items. Although many items are identifiable on their face, a significant number are not and Weldon has identified over 1,000 items in a tiny hand on their opposite pages. One magnificent page contains a watercolor of stained glass windows, with 49 monogrammed crests placed inside the

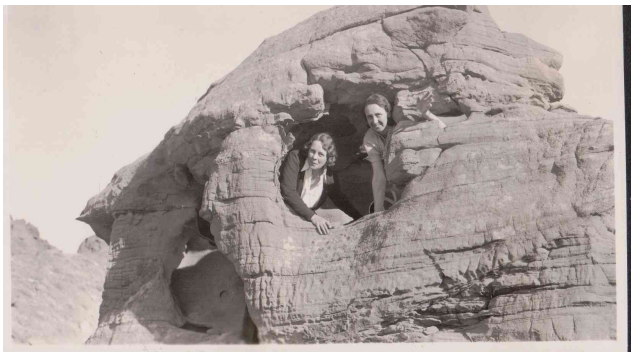


individual compartments. The book also contains portions of over 60 patriotic American Civil War covers. We think she may have acquired them on a trip to Canada and the United States during the war, where she was part of an amateur choir who gave concerts to British volunteers who were supporting the Union.

One of Weldon's biographer's described her as a maniacal collector, and we know from that same biography that her desire to acquire crests and monograms was known in her social circle as an 1862 diary entry of Georgina's mentions her delight at receiving "quantities of monograms" from a friend. While the book stands alone as a beautiful artifact of obsession, it also reflects the unhealthy craving instilled by Georgina's father to be an important and accepted member of the elite. Considering the precision of her cuts and placement of each item, this took hundreds, if not thousands, of hours to create and mimics its creator's belief that she was exceptional, and exceptionally important.

\$2350





Caves... large and small entice one to explore.
Clara & Mary



68. [Women][Hiking/Camping][California]

Fritz, Mary Apolline. *Photo Album Depicting Ten Years of Activities of the Angeles Chapter of the Sierra Club*. Mostly California: 1931-1940. 11¼" x 15¼". String tied faux leather over flexible card. 94 pages with 596 black and white photographs, 37 real photo postcards and around 20 items of ephemera, all adhesive mounted. One third of the photos measure between 2¼" x 3 5/8" to 6" x 7½", the rest measure 1¾" x 2 5/8" and nearly all are captioned. Book and contents fine.

This album depicts the vibrant activities of the Angeles Chapter of the Sierra Club during the Great Depression. From the images, it appears that around half the members were women. Though not directly stated in the album, it was compiled by Mary Apolline Fritz who graduated Pomona College in 1920. She married Charles Haines Comfort and published at least two books under her married name, including a guide to Sante Fe, New Mexico which is included with the album.

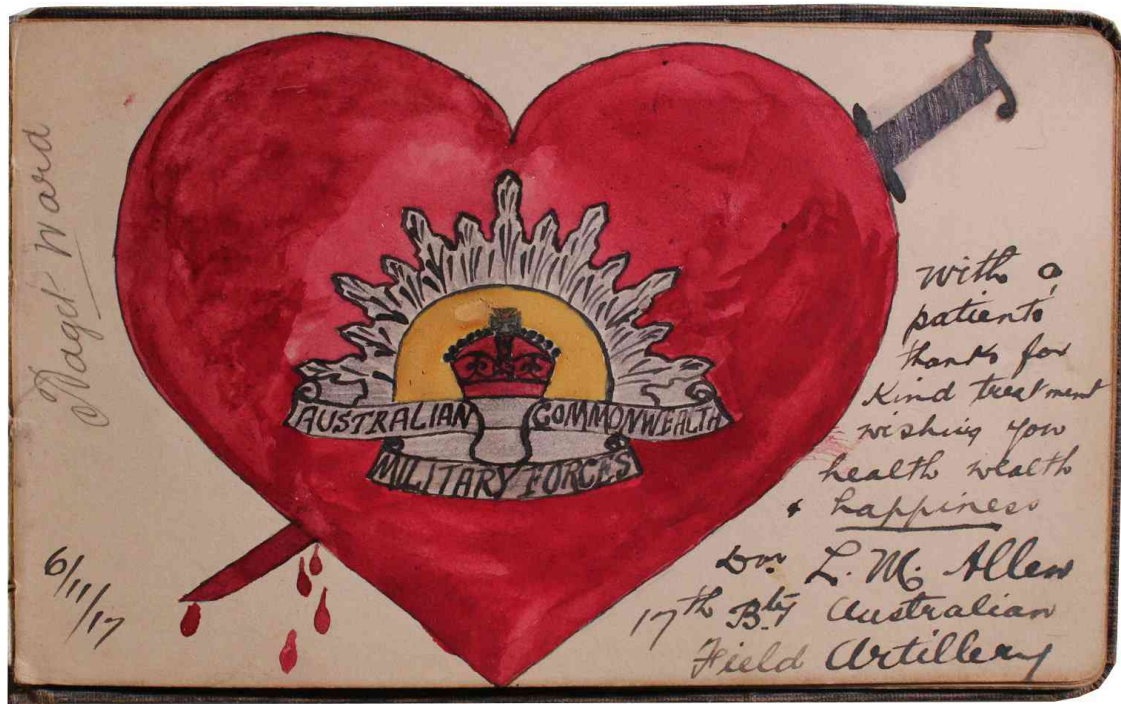


Nearly 600 photos depict a remarkable number of outings including North Baldy, Big Bear, Mollet Island, Deep Canyon in Coachella Valley, Hot Springs Creek, Borego Palm Canyon, Bear Heaven, Lake Chatsworth, Mount San Jacinto, Mt. Islip, Toro Peak, the Santa Monica Mountains, Big Pines, Red Rock Canyon, Coyote Canyon, Calico Mountains, Palisades Glacier and more. The members are seen camping, eating, hiking, playing in the snow, sledding and many show skiing. There are many images of mountain and desert scenery as well as waterfalls.

Other images show parties at Muir Lodge and Mount Lowe as well as members enjoying Manhattan Beach, Catalina Island and Laguna Beach. One excellent shot shows Las Vegas' Fremont street in the mid-1930s and an outstanding series shows their Halloween party in Laguna with everyone in costume. The album also depicts road trips to San Francisco, Boulder Dam and other locales.

An exhaustive visual record of Sierra Club treks, with women equally involved in the experiences.
\$2500





69. [Women][Militaria][World War I][Nursing][Folk Books/Folk Art]

Beckham, Daphne. **Autograph Book with Original Illustrations and Sentiments by 85 Wounded Soldiers.** The American Women's War Hospital in Paignton, England: 1916-1918. 4" x 6 3/8". Cloth over stiff card. 116 pages, a total of 86 of which are handwritten including 26 pages with original illustrations and four with mixed media art. Book good: moderate wear; a couple gatherings sprung but holding, four bifolia detached at center; internally very good or better.



This is an autograph book compiled by Daphne Beckham of County Kerry, Ireland while she served as a nurse at the American Women's War Hospital in Paignton, England. The hospital was a cornerstone of the effort of the American Women's War Relief Fund ("AWWRF"). The AWWRF was created in August 1914 by American women married to Englishmen. It raised a significant amount of money quickly, and purchased seven ambulances for the treatment of wounded soldiers. It also received a donation of Paris Eugene Singer's Oldway House in Paignton which was converted to a 220 bed hospital, replete with an operating theater, pathology lab and more. By the end of the war, it had treated over 7,000 wounded men. 85 of them participated in the creation of this book.



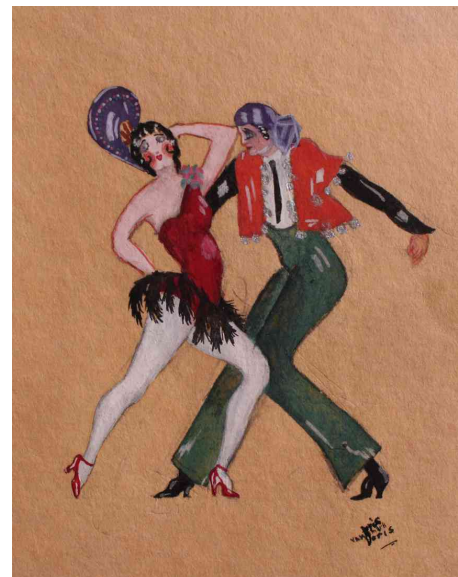
All but one of the inscriptions and drawings are by soldiers recovering at the hospital. Moving contributions include a full page drawing of a worn-out soldier in full gear in a trench as well as one young man's inscription which read "I'm but a young Soldier Sweet/ When I can Walk it'll be a treat/ To chase the nurse round the Ward/ that'll be my great reward." There's also a page signed by a number of nurses at 5 a.m. on the morning of Armistice. We're not sure how much of the verse is original, but one take on The Sailor's Prayer reads, "May God above send/ down a dove/ With Wings as/ sharp as/ A Razor/ to cut the coat of the/ mad old goat/ the Crown Prince/ and the Kaiser."

There are at least 26 pages with illustrations. The highlight of the book is a captivating watercolor of a large heart pierced by a sword created by a member of the Australian Field Artillery. At least seven of the illustrations depict unit crests.

A fine artifact documenting wounded soldiers as well as the efforts of American women to treat them. **\$1500**



70. [Women][Texas][Folk Books/Folk Art]
Wiseman, Mary Jane. **Memory Book and Photo Album.** Houston, Texas: 1925. Album is string tied card measuring 5 $\frac{3}{4}$ " x 8 $\frac{1}{4}$ ", memory book is embossed leather over flexible card, 7 $\frac{1}{4}$ " x 11". They contain a total of 188 pages with 242 black and white photographs, 38 items of ephemera, seven original illustrations in color, over 125 handwritten entries and ten pages of news clippings. Most items adhesive mounted and 57 pages in the memory book are blank. Most photos are trimmed and range in size from minuscule portraits to 2" x 3" with a few larger. Album very good minus with a large chip to front cover; memory book very good with small cover losses and lightly toned and wavy leaves, a few leaves are a bit grubby, as are the endpapers; contents generally very good or better.



This is a photo album and memory book compiled by Mary Jane Wiseman of Houston, Texas. She attended Reagan High School where she was the society editor for the school newspaper, her networking documented here by over 100 multi-sentence inscriptions from classmates. The photographs involve a number of playful scenes including one which shows two men kissing on the lips, group shots, costumes and more. A number are devoted to sports teams with head shots of football players trimmed into stars as well as a large portrait of the basketball team. Ephemera includes calling cards, ticket stubs, invitations, a number of colorful and pretty art deco table and greeting cards, and a program for the school play where Mary was the female lead.

The highlights of the collection are the original color illustrations in the memory book. There's a full page watercolor of a young woman with eyes reminiscent of the dust jacket for *The Great Gatsby*; another shows a female socialite at a bar holding a lit cigarette in a long holder.

An exceptional example of a memory book, documenting a young Texan's senior year in high school.
\$1350





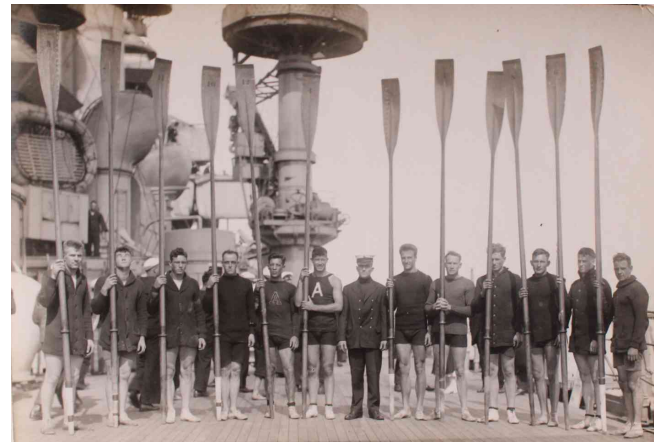
There are at least 15 pictures of Wilson including his arrival in Seattle, on the reviewing stand of the USS Oregon and at least five shots of the parade on 1st and 2nd Avenue. Other notables identified in the photos include Secretary of the Navy Josephus Daniels, Admiral Hugh Rodman, then Commander-in-Chief of the Pacific Fleet (including several with his dog), Seattle Mayor C.B. Fitzgerald and Governor of Washington Louis Hart. There are many photos taken on board the battleships Oregon, Arkansas and New Mexico. These include well composed images of weaponry, smaller craft, sailors horsing around and more. There's also a series showing the fleet coming in to Seattle harbor. A number of individual ships are seen, all named, including the Mississippi, Idaho, Texas, New York, and Birmingham.

An album of excellent images documenting events brought about by Wilson's unsuccessful attempt to gain support for the League of Nations.
\$1200

**71. [Woodrow Wilson][United States Navy]
 [Seattle]**

Photo Album Documenting Woodrow Wilson's Review of the Fleet of the United States Navy. Seattle, Washington: 1919. 5¼" x 8". String tied black leather over board. 118 linen leaves each with a photograph printed directly on the leaf. Photos measure 4¾" x 6¾" and around two thirds are captioned in pencil on versos. Album good: some loss to the front cover, rear cover perished; photos generally very good plus or better (they'd be near fine or better save for bumped corners on most).

This album shows Woodrow Wilson's review of the United States Navy's fleet on September 13, 1919. They are professionally produced photos, each with a small five digit number in the negative. Wilson was in Seattle as part of a national speaking tour to garner support for the League of Nations. His day began with a parade, and was followed by a trip to Elliot Bay where the largest fleet ever assembled on the Pacific Coast awaited his review: 51 ships, including seven battleships, and 5,000 sailors. That evening he attended a dinner at the Hippodrome on University Street. The national tour exhausted him and less than two weeks after these photos were taken, Wilson nearly collapsed during a speech in Colorado. On October 2nd he suffered a stroke.



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