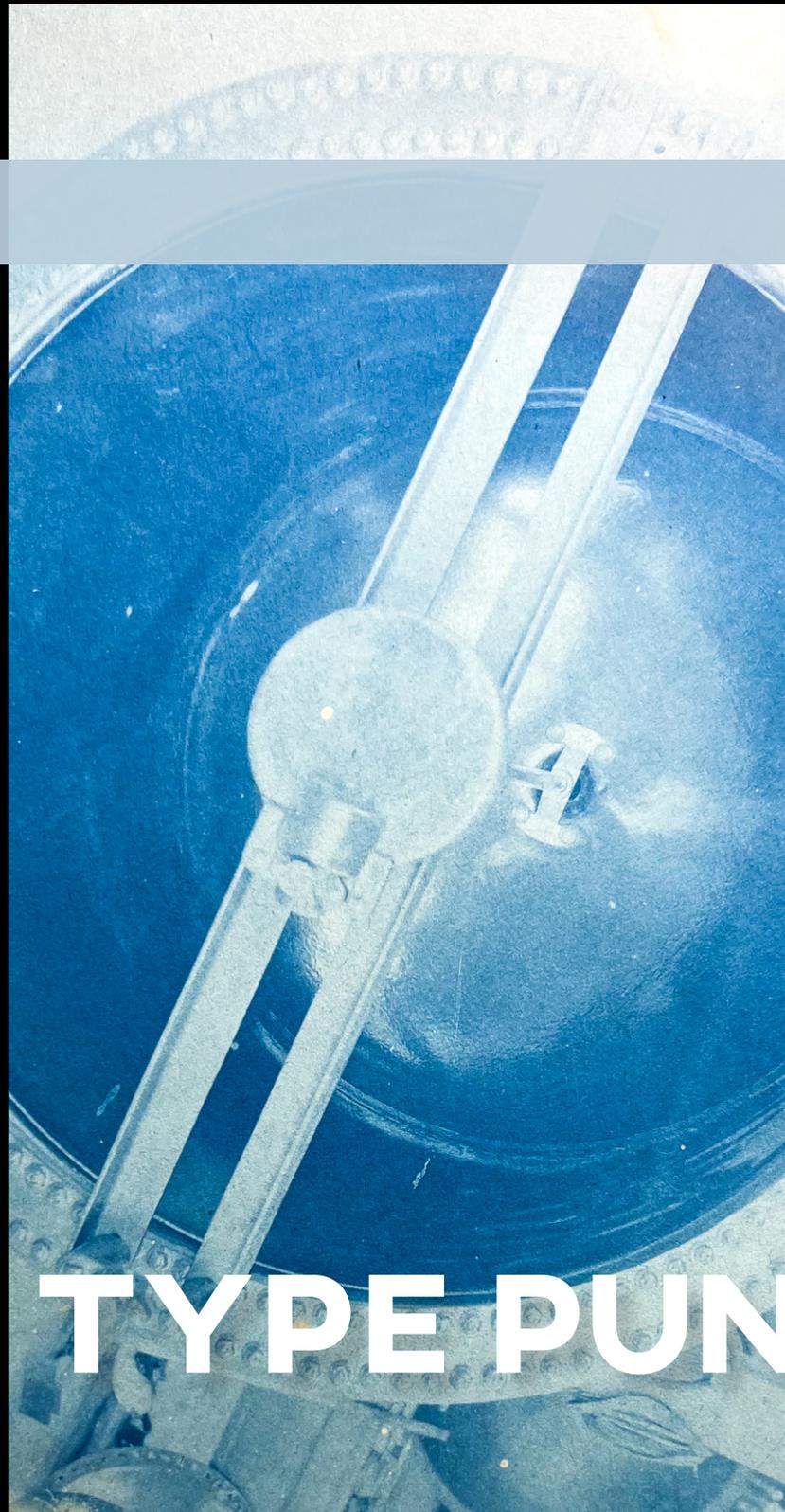


Catalogue #9



STRAWBERRY-TREE
(*Arbutus menziesii*)



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(cover: items 6, 7, 23)

1.

An Intemperate Plea For Temperance

**Anonymous Nineteenth Century
Holograph Temperance Lecture**
[circa 1833]

A plea from an unknown author offering statistics, historical context, and warnings of the dangers of a half-way approach to temperance.

\$600.

Advocating for the kind of legal ban of alcohol that would come to fruition during Prohibition, the anonymous lecturer mixes a potent cocktail (sorry, had to) of morality and patriotism: "Intemperance is the severest scourge with which our nation was ever visited. It has for many years rolled its waves of desolation over us, spreading poverty, ruin, death and devastation around. Intemperance has filled our lands with widows and orphans. Under his black banner crime has stalked abroad at mid day and worked in darkness, he has fed the hungry man of pestilence and nourished disease while they have done his deeds of cruelty [...] He hath filled our prisons and jails, our poorhouses and penitentiaries with his unhappy visitors." Reference to Reuben Mussey, Professor at Dartmouth College (who left Dartmouth in 1838) and the "recent establishment of the Congressional Temperance Society" (which was established in 1833) appear to date the manuscript to the mid 1830s; the paleography is consistent with this period as well. The lack of corrections suggests either fair copy or utilized in delivery. An apparently unpublished lecture (bordering on sermon) from the early years of the American temperance movement.



[likely New England], n.p. Oblong 8vo. self-wrappers. Awkwardly hand-stitched in a rather ad-hoc manner. 21 leaves of manuscript penned in a neat and legible hand recto and verso. [42] pages in all. Mild toning, infrequent foxing, moderate edgewear. Very good overall.

August 31, 1896 to November 1, 1896
 Beech Hill School, No. 8.
 Hopkinton, Merrimack Co., N.H.
 38-2

Name	Age	1	2	3	4	5	6	7	8	9	10	
Roger Dimmer Ward	Nov. 6, 1882	+	+	+	+	+	-	-	-	-	-	-
Ruth Mary Garland	June 13, 1882	+	+	+	+	+	+	+	+	+	+	+
Geo. Henry Little	Mar. 12, 1882	+	+	+	+	+	+	+	+	+	+	+
Marion M. Ward	July 2, 1882	+	+	+	+	+	+	+	+	+	+	+
Flora Belle Harrington	Jan. 14, 1882	+	+	+	+	+	+	+	+	+	+	+
Gertrude G. Chamberlin	Dec. 22, 1881	+	+	+	+	+	+	+	+	+	+	+
Frank Chamberlin	Jan. 22, 1882	+	+	+	+	+	+	+	+	+	+	+
Anna M. Swinington	Oct. 3, 1881	+	+	+	+	+	+	+	+	+	+	+
Gertrude Robinson Rollins	Apr. 17, 1882	+	+	+	+	+	+	+	+	+	+	+
M. Ethel Brown	Nov. 10, 1881	+	+	+	+	+	+	+	+	+	+	+
Ida Morey	Mar. 5, 1882	+	+	+	+	+	+	+	+	+	+	+
John Jordan Chamberlin	Aug. 10, 1881	+	+	+	+	+	+	+	+	+	+	+
Benj. Foster Symonds	July 5, 1882	+	+	+	+	+	+	+	+	+	+	+
Willie Harrison Long Rollins	June 19, 1882	+	+	+	+	+	+	+	+	+	+	+
Rena May Morse	July 25, 1882	+	+	+	+	+	+	+	+	+	+	+
Etta May Swinington	Aug. 21, 1882	+	+	+	+	+	+	+	+	+	+	+
Margaret Collins	Aug. 8, 1882	+	+	+	+	+	+	+	+	+	+	+

Victorian Bullet Journal

Original Manuscript School Record Book
 By Electa E. Wakefield
 1890-1900

2.

Beautiful original record book of teacher Electa E. Wakefield, demonstrating her sharp talent for data visualization and excellent organizational methods – Tuft before Tuft. \$1500.

“Miss Wakefield [...] displayed excellent judgement in her methods of instruction and in the management of her school.” — 1899 Report of Board of Education of Gilmanton

Over a century before bullet journaling became an organizational craze and some 80 years before Edward Tufte pioneered the field of data visualization, teacher Electa E. Wakefield created this information-rich and aesthetically attractive record book. The book contains precise drawings of each schoolhouse Wakefield taught in, miniscule records of the names, ages, and grades of her dozens of students, seating charts, class schedules, and even the various addresses where she lived as a boarder. She also carefully saved several articles that praise her teaching ability (“a lady of fine literary attainments, and well adapted to the duties of the school-room,” declares one; “In carrying out the program the scholars excelled themselves on all previous occasions, which reflect much credit on the part of the teacher” observes another), and various materials including ribbons, invitations, and even a hectograph document from her own final year of school in Wisconsin. Her precise ruling and tight (but legible) cursive demonstrate the care with which she organized her documentation.

This fascinating record spans the majority of Wakefield’s teaching career – she graduated in 1890 and took her first job the same year, and died in 1903 of stomach cancer, only 32 years old. It captures a very specific moment in American education, when school attendance became more normalized near the end of the one-room schoolhouse era. Among Wakefield’s attendance records are several examples of students who leave school mid-semester to take jobs; some of them return, others evidently did not. Also recorded are the effects of outbreaks of measles, with four students out of 17 in Hopkinton, New Hampshire missing out on the end of the fall 1896 semester. And in 1899, she led her Gilmanton, New Hampshire students in a program about the benefits of the Temperance movement as it became mainstream. A revealing piece of education history and a sophisticated work of vernacular design.

Wisconsin and New Hampshire: n.p. 7.75" x 6.5". Original quarter-sheepskin binding with marbled boards. Various original art, ephemera, and/or clippings inserted or laid in throughout. [190] pages, approximately 150 with manuscript material. Binding with some rubbing and edgewear, bumping to corners and spine ends. Leaves with occasional offsetting and one or two small closed tears, one piece of ephemera largely perished; front hinge tender, but holding. Firm. Very good plus.

Read more: *Annual Report of Town Officers of the Town of Gilmanton for the Fiscal Year Ending Feb. 15, 1899.*

Photographing Black Washington

Six Studio Portraits of African Americans from Washington D.C.

By Scurlock Studio and elsewhere
[circa 1890s-1910s]

Six cabinet cards of African American sitters at the turn of the century, photographed at various Washington, D.C. studios, including one card from the Scurlock Studio, undated but most likely from the early 1900s.

\$1200.

Addison Scurlock arrived in D.C. from North Carolina in 1900 and opened his own business four years later, after an apprenticeship with white photographer Moses P. Rice (whose studio is also represented here). Scurlock specialized in portraiture and became the premier African American photographer to Washington's black middle-class in the early 20th century. Two other studios represented in the collection, J.D. Merritt and Johnson Bros., both located on Pennsylvania Avenue's "photographer's row," where a number of white studio owners employed African American photographers, some of whom, like Scurlock, eventually established their own businesses ("Picturing the Promise: The Scurlock Studio and Black Washington" - a copy is provided with purchase). An early portrait from an important African American photographer, together with several other studio portraits from both the Washington African American and photographic communities.



Washington DC: [Various]. Six late 19th- and early 20th-century mounted studio portraits. One portrait with handwritten name and date on reverse ("EB Williams / 1877"), others undated. Four cards gilt-edged, in very good condition with some foxing and moderate wear to edges and card backs. Corners of one card chipped; mounted photograph unaffected. Final card shows more signs of wear, with some damage spots and chipping to cardstock back. Mounted photograph affected at outer edge only. Collection in very good condition overall. Individual portrait details follow: 1) 4.25" by 6.5" approx. Standing man wearing several medals and a sword, otherwise in civilian dress. Identified on reverse as "EB Williams / 1877." Taken at Johnson Bros. 2) 4.25" by 6.5" approx. Seated woman in armchair, holding a book. No studio name. Card heavily chipped along edges, with some discolored spots and staining to back. 3) 3" by 4.25" photograph mounted on 5" by 7.5" cardstock. Infant in elaborate gown seated on chair, taken by the Scurlock Studio. Undated but no earlier than 1904, the year of the studio's founding. 4) Standing young woman in late 19th century dress, undated. Taken at the Rice Studio. One corner creased. Negative number written on back in pencil. 5) Standing young woman in late 19th or early 20th c. dress, undated. Taken at J.D. Merritt. 6) Group of five men, apparently related but not identified. Taken at Paul Tralles Studio. Very good.



4.

1900s Photo Travelogue

Original Photograph Album of Scenes from Venice, Paris, and Versailles

With poem by Herbert Bashford
[circa early 1900s]

Original photo album of the European vacation of four young men, featuring well-composed shots of distinctive locations – a remarkably cohesive assembly.

\$350.

"When shall we go again?"

Small but attractive album featuring well-composed and evocative photographs of classic scenes around Venice, including St. Mark's Square and a number of shots apparently taken from a gondola, as well as several images in Paris (the dome of Napoleon's tomb stands out) and Versailles. These photos are bookended by more personal images: three men reading side-by-side on the deck of a steamship, and a final collage of the same three men and the likely photographer, captioned "When shall we go again?" It also includes a transcript of a Whitman-esque poem by H. Bashford at the beginning. A delightful collection, with a decidedly Edwardian feel, whose unity and careful assembly lend it an uncommonly focused charm.

n.p.: n.p. 4" x 7.5" (leaf); 1" x 2" (photographs). Original limp ribbon binding with "Photographs" in manuscript to front cover. 18 likely gelatin-silver photographs and one small captioned photograph collage, adhesive-mounted both recto and verso. [11] leaves of grey paper, one page of manuscript. Binding with mild edgewear, front cover with light foxing. Clean and firm. Near fine.



5.



Indonesian Tobacco Culture

Photo Album Documenting the Cultivation of Sumatran Tobacco [circa 1910]

Photo album of a Sumatran (likely East) tobacco plantation taken by an accomplished and likely professional photographer.

\$1500.

Includes crisp and detailed photographs of the fields (planting, cultivation, harvest), various processing areas (drying, etc.), buildings, landscapes, and many striking portraits of workers and other native Indonesians. Laborers much in evidence throughout, including several images showing what are likely Chinese immigrant workers (more than 300,000 emigrated between 1870 and 1930 to work the plantations after tobacco's introduction to Sumatra in the 1860s).

The album opens with several individual studio portraits, likely the plantation owners or other Sumatran officials, suggesting this was assembled with promotional or official purposes in mind. Nevertheless, an intimate look at the tobacco industry in Indonesia around the turn of the century, taken by an accomplished photographer. Perhaps more than any other region of the world, tobacco remains an integral part of Indonesian life, with some of the highest smoking rates anywhere. Therefore, an important document in the development of Indonesian culture during the peak years of tobacco production in the region.

[Sumatra]: n.p. Oblong photo album measuring 7" x 10" approx. String-bound, padded boards in Indonesian batik cloth. 32 sepia-toned photographs glue mounted recto and verso, each measuring 6" x 4.25" approx. Minor soil to cloth with touches of wear at corners. Page edges very lightly worn. Sunning at extremities. Tissue guards edge-worn and creased. Photographs generally fine. Near fine overall.





"The new collector takes no part in this waste of rare and interesting wildlife."



By A Proponent Of Natural History Photography

Original Photograph Album of Fruiting Plants

By Edward Kay Robinson
[circa 1910]

Original album of well-composed photographs of a variety of seasonal fruiting plants by journalist and naturalist E. Kay Robinson, who advocated for the use of photography instead of specimen collection. \$1500.

E. Kay Robinson was the editor of several publications – including the CIVIL AND MILITARY GAZETTE, where he was assisted by Rudyard Kipling – before turning his professional focus to natural history. As the editor of the weekly publication COUNTRY-SIDE, he advocated for a lower-impact study of the natural world, using the increasingly attainable photograph as a documentary method. An article on his philosophy in a 1909 issue of THE MANCHESTER COURIER uses birds as an example: "It is quite impossible, of course, for the new collector to make his series of British birds complete by his own exertions: but, having once secured a really fine negative of any British bird [...] he is able to exchange prints from it with collectors [...] for other prints which he needs to fill gaps in his own collection. He has thus this great advantage over the old-fashioned collector." This album illustrates his aims: in this case, a collection of attractive photographs of seasonal fruiting plants from strawberry and to dewberry and walnut. A cohesive and beautifully preserved collection.

6.



n.p.: n.p. 10.25" x 13" (leaves); 5.5" x 3.5" (photographs). Original padded black cloth boards, string-bound with tassels. 35 black-and-white silver gelatin photographs, corner-mounted, apparently complete. [18] leaves, photographs mounted one side only, two to a page with the exception of the final leaf; each leaf with spiderweb-patterned tissue guard. Product label to rear pastedown. Boards with a touch of edgewear, a hint of rubbing. Firm and clean. Fine.

Read more: "The 'New Collecting'," *Manchester Courier and Lancashire General Advertiser* 5 February 1909.



Pompsian Co.,
Baltimore, Md.
36" x 56-1/2" I.D.
Elliptical, welded bottom
2-hard maple agitators
for vacuum.
#399 Enamel.
Shipped Sept. 24, 1917.

7.

Industrial Cyanotypes

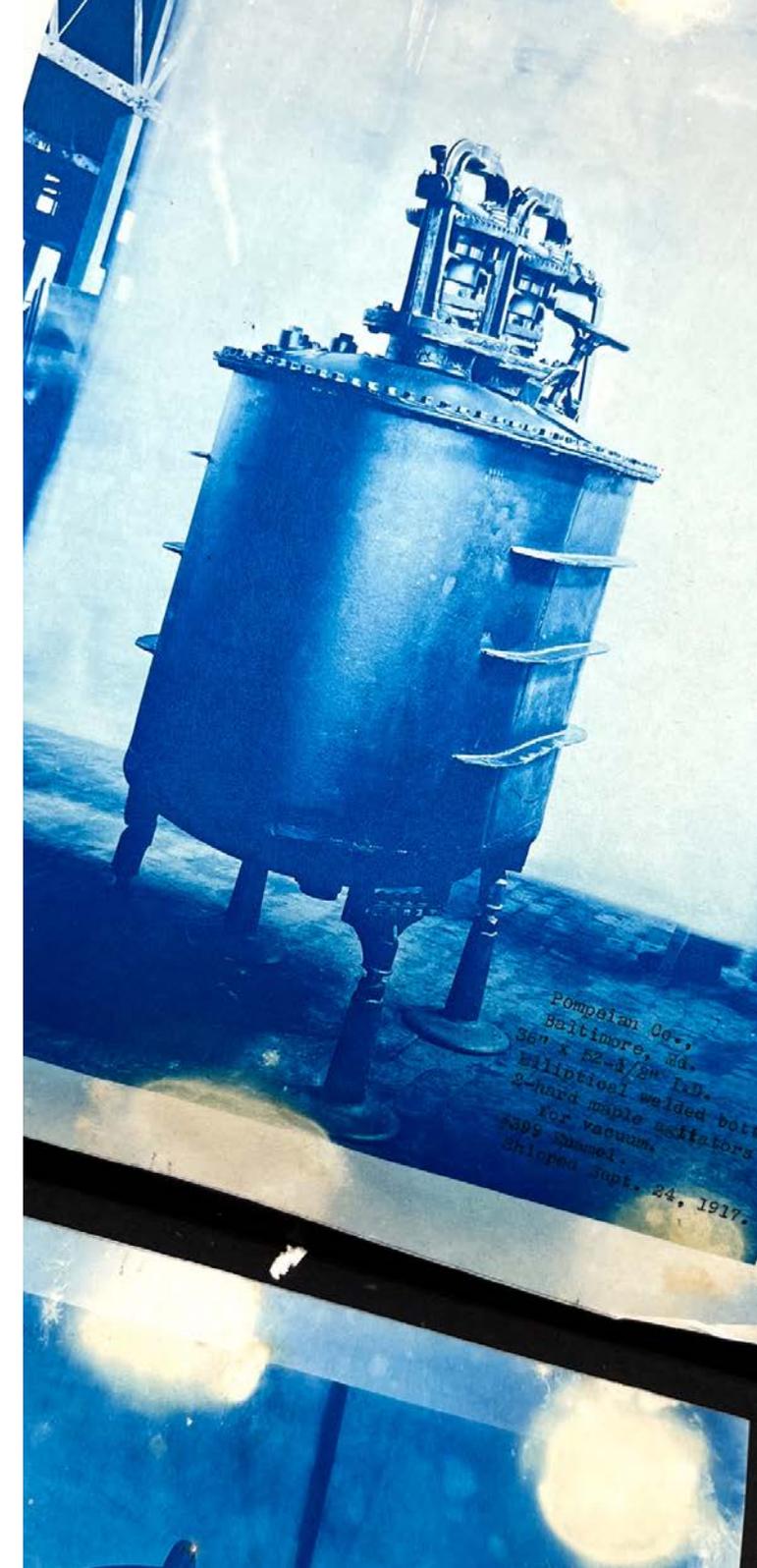
Album of Liquid Storage Tank Photographs, Most Culinary

[circa 1913-1917]

An album of storage tanks, agitators, and other liquid-related metal machinery photos compiled by the manufacturer, which — judging by the locations of most of its clients — was located somewhere in the Midwestern United States.

\$2750.

Majority of the photos show a single piece of equipment, captioned with its order number, destination (e.g. "National Ice Cream Co., San Francisco"), the product name (e.g. "Deep Upright Closed Tank"), shipment date, dimensions, and other relevant notes; several images show the product installed in its destination factory, but most appear to have been taken before shipment. Many clients were ice-cream and other dairy processing plants, and the majority were American; but a few were international, including the Nestle plant in Switzerland and a Cuban brewery. Among the American non-dairy plants were the Coors brewery in Colorado, a Perth Amboy chemical plant, and a California paint manufacturer. Two images depict a dozen salesmen posing at the tank factory, and others show factory workers in motion. Likely assembled as a salesman's book (or perhaps company archive), with its many cyanotypes a striking vernacular book and an informative record of industrial food preparation at the dawn of the Ford age.



Pompsian Co.,
Baltimore, Md.
36" x 56-1/2" I.D.
Elliptical welded bottom
2-hard maple agitators
for vacuum.
#399 Enamel.
Shipped Sept. 24, 1917.

[Midwest U.S.]: n.p. Commercial string-tied album in black textured wraps. 58 cyanotype (11" x 8.25") and 55 gelatin-silver prints (most 9.5" by 7.25", some 6" by 3.5" or smaller); four of the latter apparently perished. Adhesive-mounted recto and verso on black paper sheets. Very good. Some glue-bleaching to cyanotypes' edges. Many pages cleanly detached from perforated tabs, but photos remain clean. Very good.

An Anthology Of Marys

MADONNA ALBUM

Compiled by Julia Morin
[circa 1914]

Hand-accented gift scrapbook of religious iconography created and presented by Julia Morin to her brother, Reverend William Morin, upon the occasion of his ordination.

\$1500.

Populated with reproductions of the masterworks of Christian art by Bellini, Gaddi, Titian, Correggio, Raphael, Del Sarto, Renni, Rubens, Rembrandt, Hoffman, among others, each page is carefully engrossed with exquisite titles and borders. Plates likely clipped from THE PERRY MAGAZINE FOR SCHOOL AND HOME, a Boston-based periodical of the era which reproduced fine works of art for use in education. Several instances of hand-colored covering-over an otherwise nude baby Jesus add a note of reverential modesty. Julia's inscription to the cover identifies her as a 1914 graduate of St. Ann's Convent, presumably of Readville, MA. Historical references cite William as having ministered to congregations near Boston, Fitchburg, and North Adams. A touching and lovingly-assembled folk book.

[Massachusetts]: n.p. Commercial string-tied album. Cloth covered, limp card boards. Gilt lettering to front. 50 leaves holding a single portrait photograph and 194 clipped artwork reproductions within hand-cut corner mounts at rectos and versos. Each page with ornate outlining and calligraphic titling in white album pen. Loose tissue guards between leaves intact. Mild handling wear. One clipped element perished. Overall clean, well preserved. In a custom archival clamshell box. Very good plus.



9.

“And our marriage, honey, will be so far different from the marriages we knew, that they will seem like a bad dream!!!!”

TO MY OWN “MARGIE”

By “Magie,” perhaps a nickname of Carl Francis
[1917]

Original manuscript journal containing the wildly ardent lovelorn musings of “Magie” to “Margie,” written while waiting for the finalization of Margie’s divorce.

\$1500.

To call “Magie’s” love for “Margie” superlative would be an understatement: his writing in this journal is comprised of verbose expressions of fondness and adoration for her, “the only blessed, wonderful, loyal, fine, sweet, true, adorable, lovable, precious, beautiful, altogether lovely incomparable, perfect little woman in God’s great universe whom I ever have, ever can really love!!!!!!!!!!” Magie’s enthusiasm even bleeds into the margins of some leaves, where he has written additional missives around the main text.

Who is the lovesick “Magie,” the author of this manuscript journal that positively oozes with pent-up emotion, and who is the “Margie” for whom he so desperately pines? Magie’s remark that “our marriage [...] will be so far different from the marriages we knew, that they will seem like a bad dream” as well as several references to the day when Margie will be “legally free” to “give and receive” love indicate that both parties had been married previously, and that Margie was likely still in the divorce process or the remarriage waiting period when this journal was written. The US divorce rate in 1917 was just 1.2%; this borderline-taboo action often had dire social consequences for the parties involved, particularly the women, and a state- or self-imposed period of waiting before remarriage was not unusual. Magie apparently spent this separation in varying degrees of agony, emptying his (evidently very full) heart into this journal almost every day from May 28th to July 22nd.



The lovebirds remain somewhat elusive in official records, despite several tantalizing pieces of information nestled within Magie’s lovelorn ramblings: references to “this fearful year” (which in addition to a mention of a state military census pins the date of this journal pretty convulsively to 1917) which was “three quarters of the way through” by July 19th, his occupation as a lawyer, and the address 302 N. Cayuga Street (a location Magie calls “our office”). That address is sometimes listed as the location of a local Ithaca restaurant (The City Cafeteria), but more frequently as the longtime residence of prominent citizen (and noted Wordsworth collector — her collection was donated to Cornell) Cynthia Woodward Morgan St. John. Her son Edward Morgan St. John (Cornell 1911, Cornell Law 1913) did work as an attorney and in the records of his 1919 marriage to Ruth Cronk he lists at least one (and possibly two) previous marriages (though we find only a 1910 marriage to Lena Marie Smith). Cronk, however, does not. Which suggests, perhaps sadly, that “Margie” if she existed at all, did not get her happily ever after. Nevertheless, a compelling document overall and a vivid vernacular portrait of limerence.

[Ithaca, NY]: n.p. 10.25” x 7.5”. Original cloth-backed marbled boards with printed label to front board, hand-lettered “1”. [94] manuscript leaves, written both recto and verso. Boards with light edgewear. Hinges a touch cracked. Tight and clean. Very good plus.

Read more: “Take Depositions in the Boyer Divorce Case,” *The Ithaca Journal* 27 December 1916.



10.

Lovingly Assembled

Illuminated Pocket-Size Family Album [circa 1920s]

A petite and uncommonly ornamented vernacular album, with intricate border designs on most pages in a variety of styles, borrowing considerable Art Deco and Art Nouveau influence.

\$950.

Most designs are primarily floral, though many involve geometric shapes, and in addition to the drawings, several borders also use a kind of silver foil. An impressively well-executed work of amateur design and illustration, on an intimate and charming scale.

n.p.: n.p. 3.25" x 4.5". Commercial olive-green, faux-leather string-tied album. 12 gray leaves with 43 small photos adhered to rectos and versos, with 17 hand-drawn, colored border illustrations. About near fine overall, with a bit of external rubbing; leaves clean, if mildly warped. Colors vivid throughout.



Souvenir
de
Mariage

A. Braunstein
PARIS
12 Rue d'Hauteville

11.

Art Deco Wedding

**Original Photo Album
of a French Wedding**
[circa 1920s]

Carefully assembled and curated French wedding album likely dating from the mid 1920s, including portraits of the bride and groom, the wedding party, family and guests, with two shots of the reception.

\$850.

A striking collection of photos, making dramatic use of natural light to capture the upper-class bride and groom and their attendants in their finery, and an artful object.

Paris: n.p. 7.25" x 5.25". String-tied album in paper binding with pearl finish. Stamped "Souvenir de Mariage" in gilt at front, with photographer's mark at lower corner, "A. Braunstein/ Paris/ 12 Rue d'Hauteville." Contains thirty gelatin silver photographs fixed to stiff leaves recto only. Album bowing slightly. Boards edgeworn with some rubbing. Interior clean and sound. Photographs generally fine. Very good overall.



1920s Dress-Up Catalogue

Trade Catalogue of Rentable Dress Costumes

[circa 1920]

Original photograph album of a variety of costumes and accessories able to be rented from a photography studio in Derby, England, including outfits emblematic of the Imperial mindset of the 1920s.

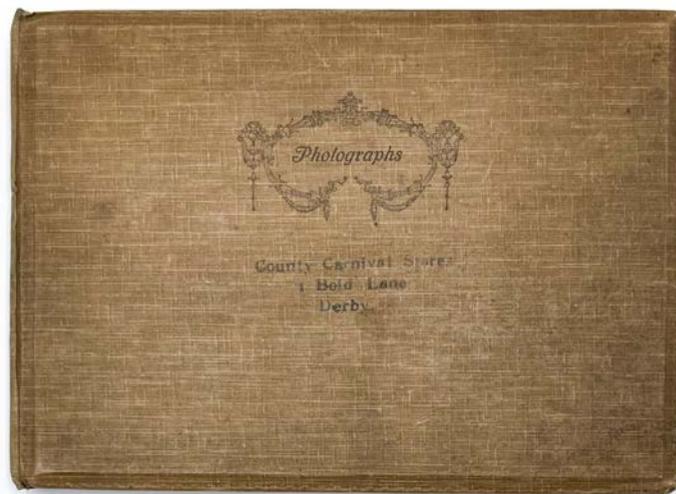
\$950.

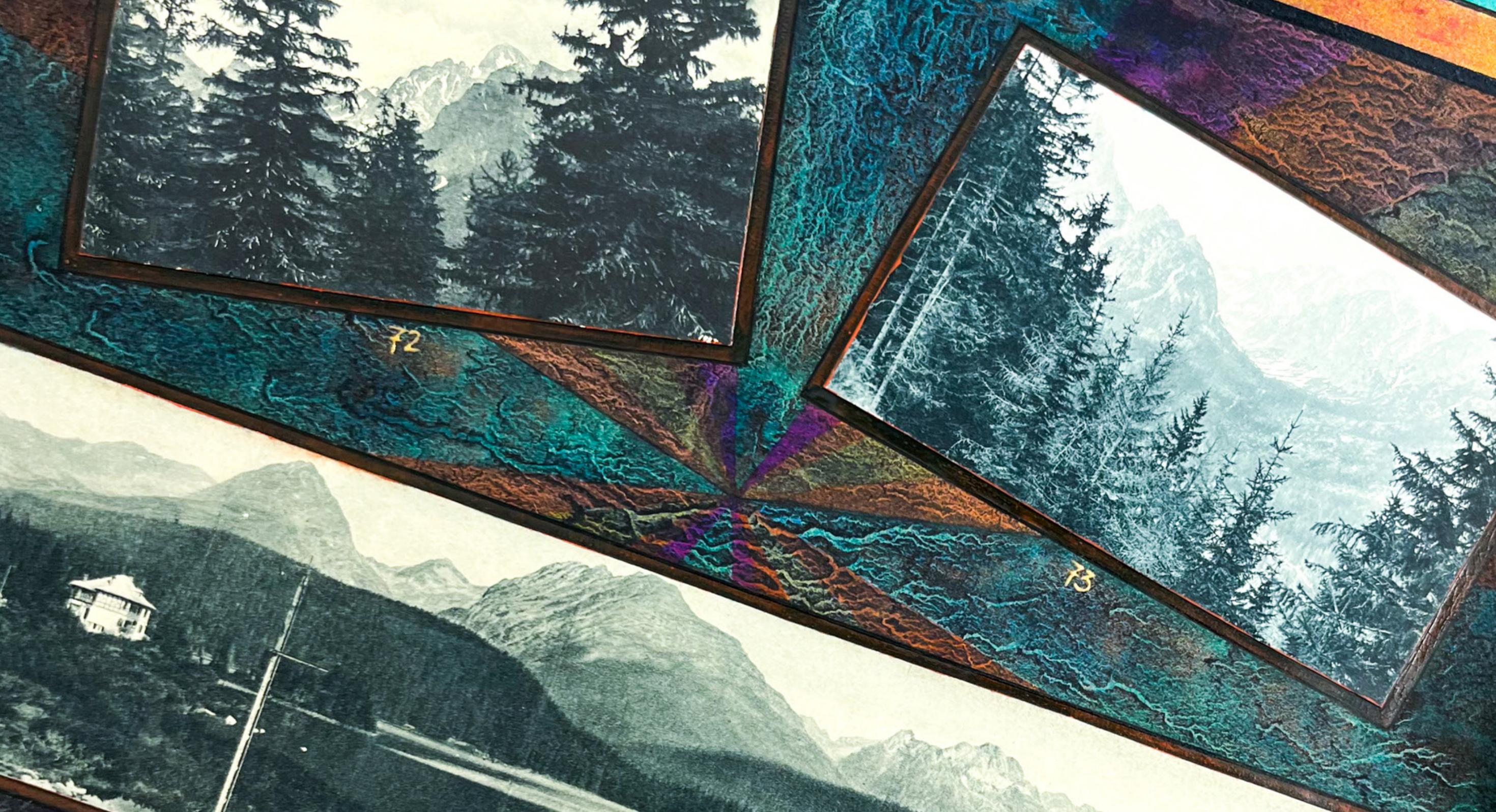
Clowns, court pages in awfully short shorts, and a powder puff are just a few of the variety of fancy dress costumes to be rented from the County Carnival Stores (and photography studio) in Derby – “an unlimited selection at reasonable prices” as described by the DERBY DAILY TELEGRAPH in September 1921, intended to be worn to events and celebrations. The outfits in this album range from the charming (a butterfly costume with wings and a matching hat with antennae) to the strange (who wants to dress up like a target?!), to the nationalist (the helmet, trident, and Union Flag-emblazoned shield of Britannia). Most notably, several costumes are of cultural dress, including a “Hindoo Rajah” and a “Spanish Gipsy,” as well as “Scotch Dress,” with a kilt and sporrán. The accessories continue this theme: alongside fezzes, Native American headdresses, and turbans there are no fewer than 12 British military hats and helmets. The inclusion of these costumes speaks to the prevailing nationalism of the British Isles at the time, rebounding from the traumas of WWI while suppressing the rising volume of protests in the British Raj and elsewhere around the Empire.

The photograph studio predates the costume arm of the business, with this album likely being produced around 1920 and then stamped with the County Carnival Stores name sometime after; we find the earliest mention of the carnival name in 1924. This is reinforced by the label and price changes over the years. An attractive snapshot of both a cultural mindset and the history of having fun.

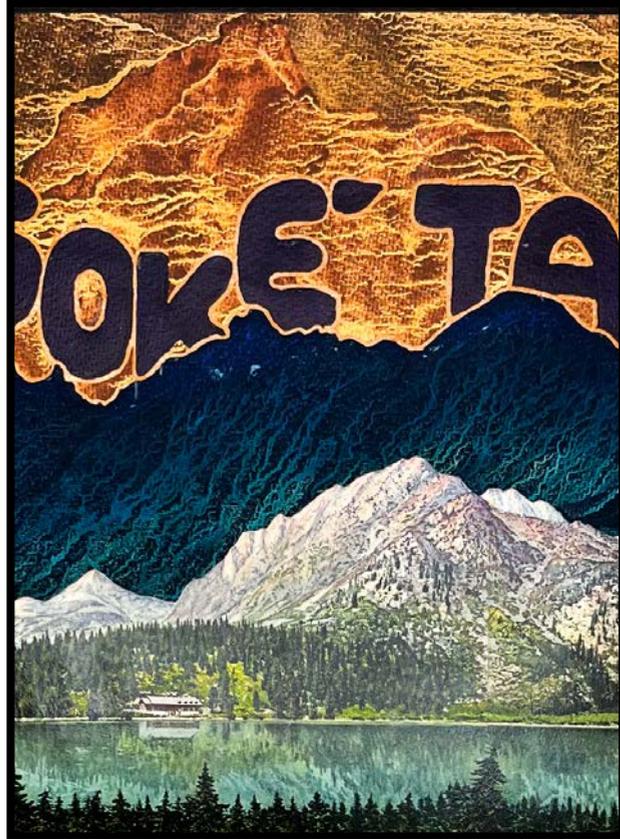
Derby: n.p. 5.25" x 3.25" (most photographs); 7" x 10.25" (album). Original brown cloth boards with title stamped in black to front and rear. 26 photographs laid onto leaves recto and verso, 11 hand-colored, many with printed location "County Studios 1 & 2 Bold Lane Derby" printed to lower edge; 108 small black-and-white illustrated cutouts of hats and other accessories. Photos and illustrations all with captions, many on printed labels pasted over earlier captions. [8] thick leaves. Scattered pencil annotations. Binding with light edgewear, some soil; a bit shaken. Leaves with scattered faint soil, some photos with mild rubbing. Firm. Very good plus.

Read more: Derby Daily Telegraph, 2 September 1921.





13.



n.p. [Czechoslovakia?]: n.p. 12" x 16.5". String-tied quarter-leather commercial album with 40 full-color, hand-illuminated (most likely gouache) pages on 20 thick paper leaves, each interleaved with spider-web design tissue. Featuring 123 mounted original postcards and photographs (most approx. 3.5" x 5.5"), each numbered and keyed to a calligraphic index of captions on verso of collaged and painted title page. Touches of wear to pages and tissue, a few bumps to boards. Else generally fine; housed in custom archival linen clamshell box.

Illuminating Travel

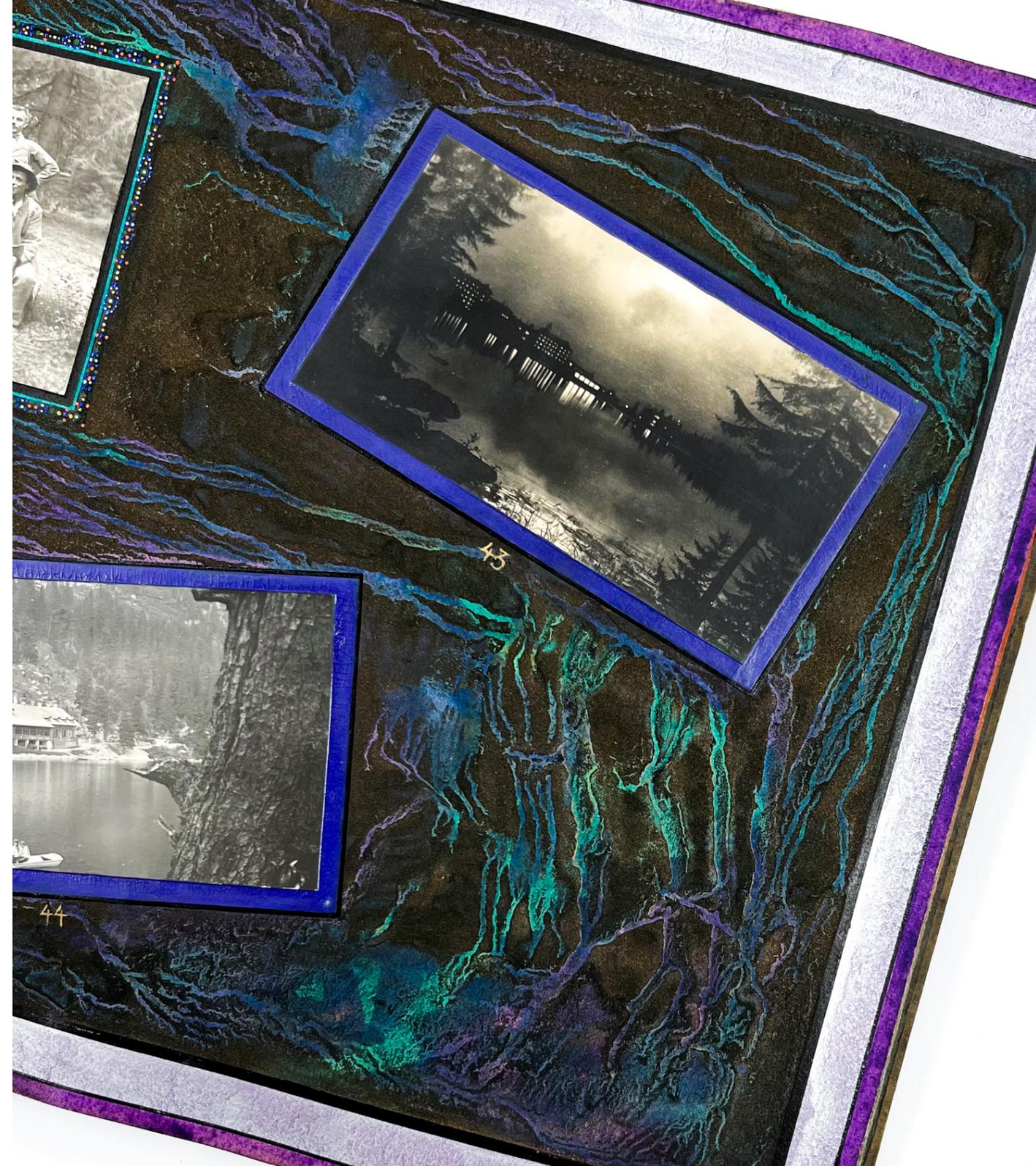
VYSOKE TATRY [Hand-Illuminated Travel Album of Souvenir Post Cards and Original Photographs of the Tatry Mountain Region of Czechoslovakia, Poland, and Hungary]

By "R. CH. V. S."
[circa 1923]

Singularly striking work of folk art executed as a travel album that documents an extensive tour through the Vysoke Tatry mountain range, featuring hand-painted illuminated backgrounds and borders.

\$6500.

The artist, here unnamed but presumably identified by the monogrammed and dated painting that ends this album, has filled each page and framed each image with elaborately marbled and intricately detailed elements. These expert illuminations, which seem influenced to some extent by Art Nouveau, exhibit a brilliant palette and a decidedly modern sense of design. A whirlwind of effects — from geological patterns that evoke the mountainous terrain of the journey, to pointillist enameling reminiscent of matryoshkas, and abstract geometrics that call to mind the burgeoning avant garde — all carefully arranged to accentuate colors, subjects, and other details in the mounted photos and postcards. Quite simply one of the most impressive and beautiful vernacular books we've handled. Virtuositic.



14.



Pre-War Photo Album of a Japanese Man's Travels in New York
 Compiled by Naohiro Kusunoki
 [1928-1931]

Original photo album of a Japanese businessman's American travels, including stops in Seattle and Chicago before a longer stay in New York, and a visit to a Japanese family in Long Island.

\$2500.

From photos out the window of his fifth-floor apartment facing the Hudson River, to people lined up to board New York City buses, to ice skating outings and picnics in the park, businessman Kusunoki Naohiro documented a variety of private and public moments in this album of his stay in New York City and travels around the US. There are, of course, also photographs of famous sights, including Niagara Falls, Grand Central Station, and the Empire State Building, as well as a number of color postcards purchased during the trip of other landmarks.



The photographs assembled by Kusunoki date from 1928 to 1931, and demonstrate the pre-war cultural exchange between Japan and the US. An ephemeral insight into the life of Japanese visitors and immigrants before the disruption of WWII.

[Seattle, Chicago, New York City, Boston]: n.p. 5.7" x 7" (leaves); 3.5" x 5.5" (postcards); 2.5" x 3.5" (majority of photographs). Original stiff black textured paper boards, with black cord tie; paper manuscript label to front board. 67 black-and white photographs, 19 color postcards adhesive-mounted on 20 pages and 1 slip, many with manuscript captions to adhesive-mounted labels. [24] leaves, 1 slip inserted to binding; [7] blank pages. Evidence of five removed photographs or postcards from final five pages. Binding with light edgewear, paper label lifting a bit with mild chipping to two corners. Some photographs with slight fading, one or two photographs and postcards beginning to lift but still secure. Clean and solid. Very good plus.

15.

Selling Light

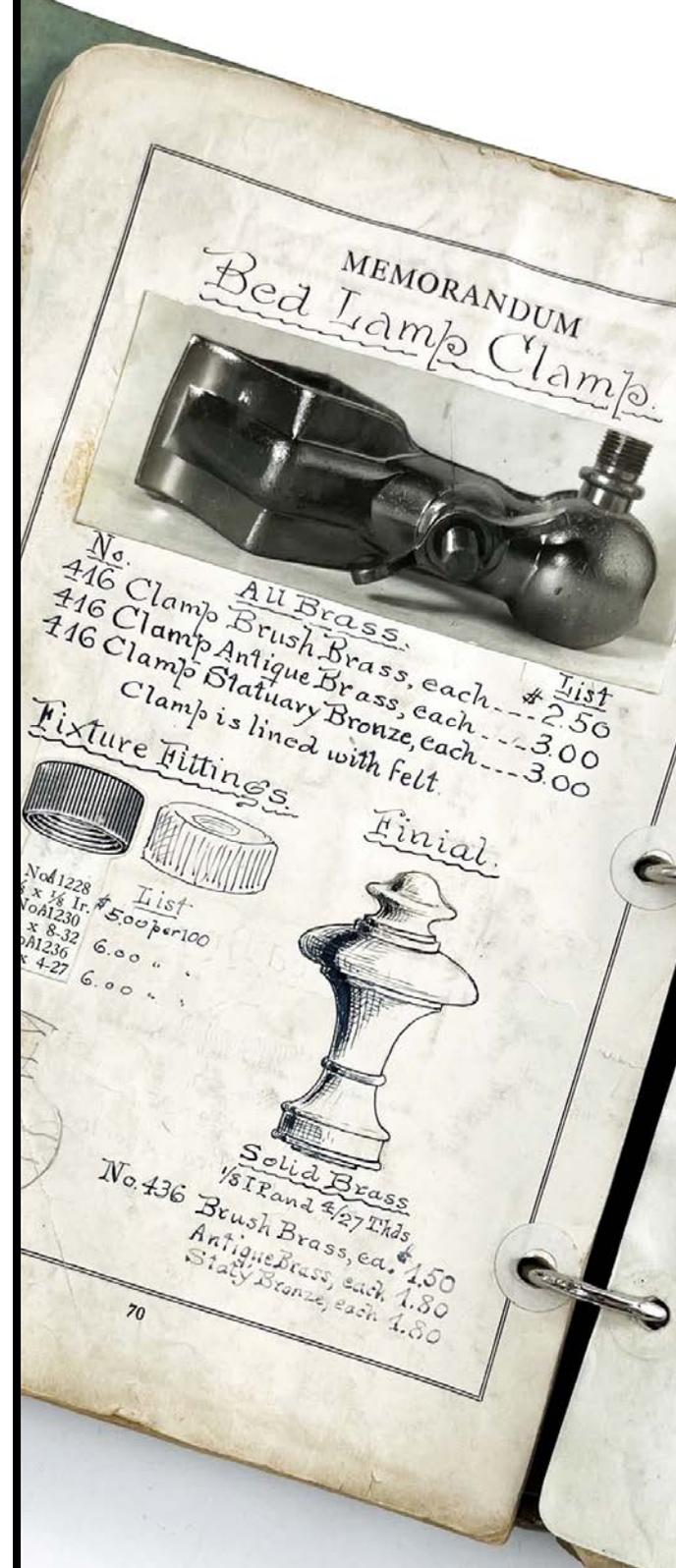
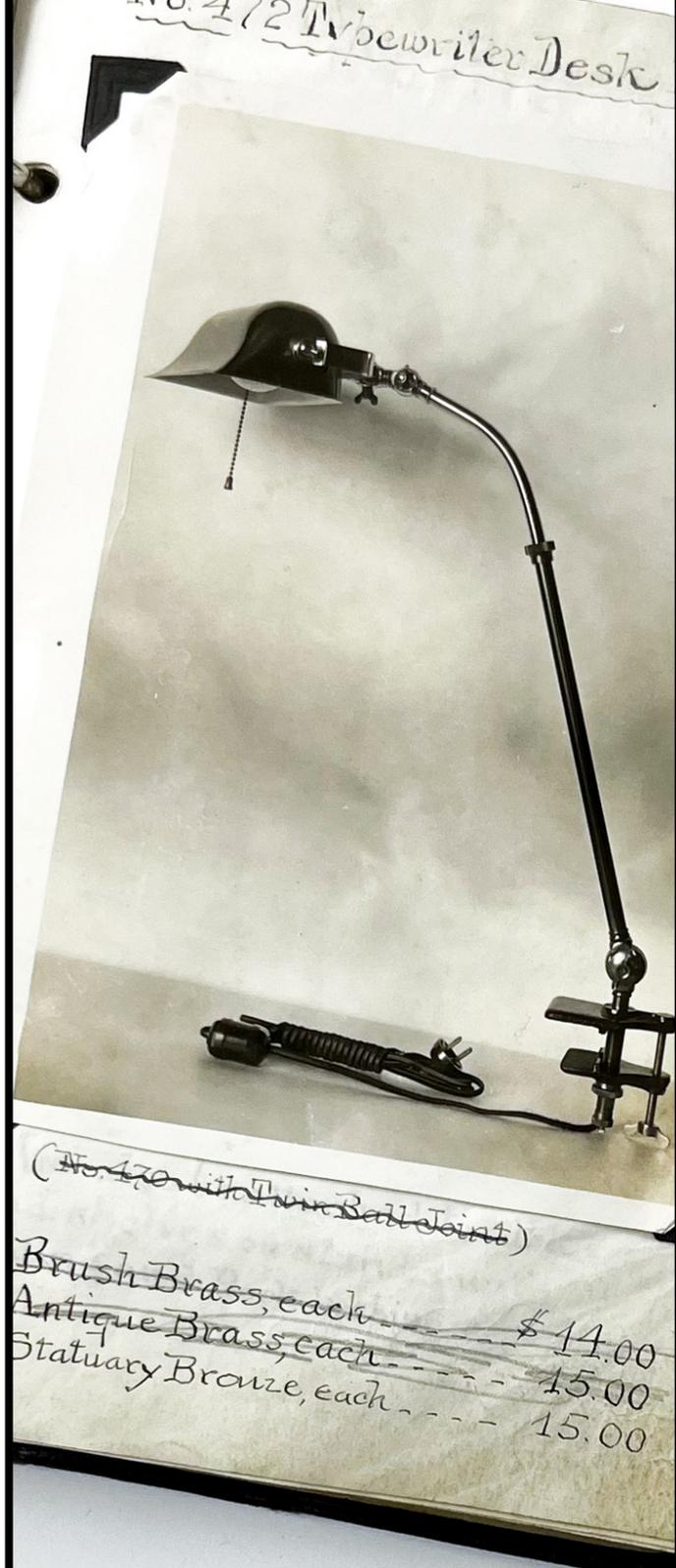
Manuscript Photo Catalogue of Light Fixture Manufacturer [circa 1929]

Draft production binder used in creation and revision of a 1929 catalogue of electric lighting fixtures and accessories, belonging to Lauritz W. Andersen, industrial designer and owner of The Waterbury Metal Wares Company.

\$2500.

Andersen was a prominent inventor and designer of electrical socketry in the early 20th century; his career can be traced through patent office records, where over 60 items bear his name. He was with the firm of Plume and Atwood for approximately 25 years, leaving in 1915 to form Waterbury. The firm specialized in fixtures and other components for lamps and lighting — including earlier methods (candles, lanterns). Sconces, candelabras, floor and desk lamps, as well as more specialized (piano, drafting) are much in evidence. The clear, professional photographs, as well as sketches and notes within the binder provide a thorough glimpse into the early industrial design and marketing of electrical lighting.

Waterbury, CT: The Waterbury Metal Wares Co. Commercial album. Limp leather wraps over metal ring binding. Printed catalogue with 75 added leaves holding 85 professional black-and-white photographs, loosely corner-mounted. Some stamped on verso with company name. With numerous additional manuscript notations and dozens of sketches. An unmodified copy of the print catalog, a supplemental catalog and various related scrap and ephemera additionally laid in. General wear. Overall sound. Very good.



16.

A School Project Memoir

REMINISCENCES OF HAZEL DOROTHEA CHRISTOPHER

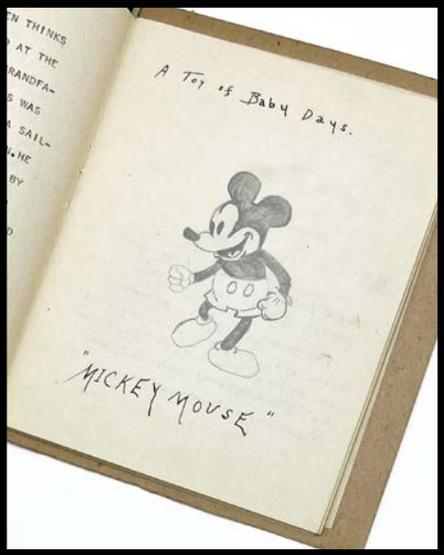
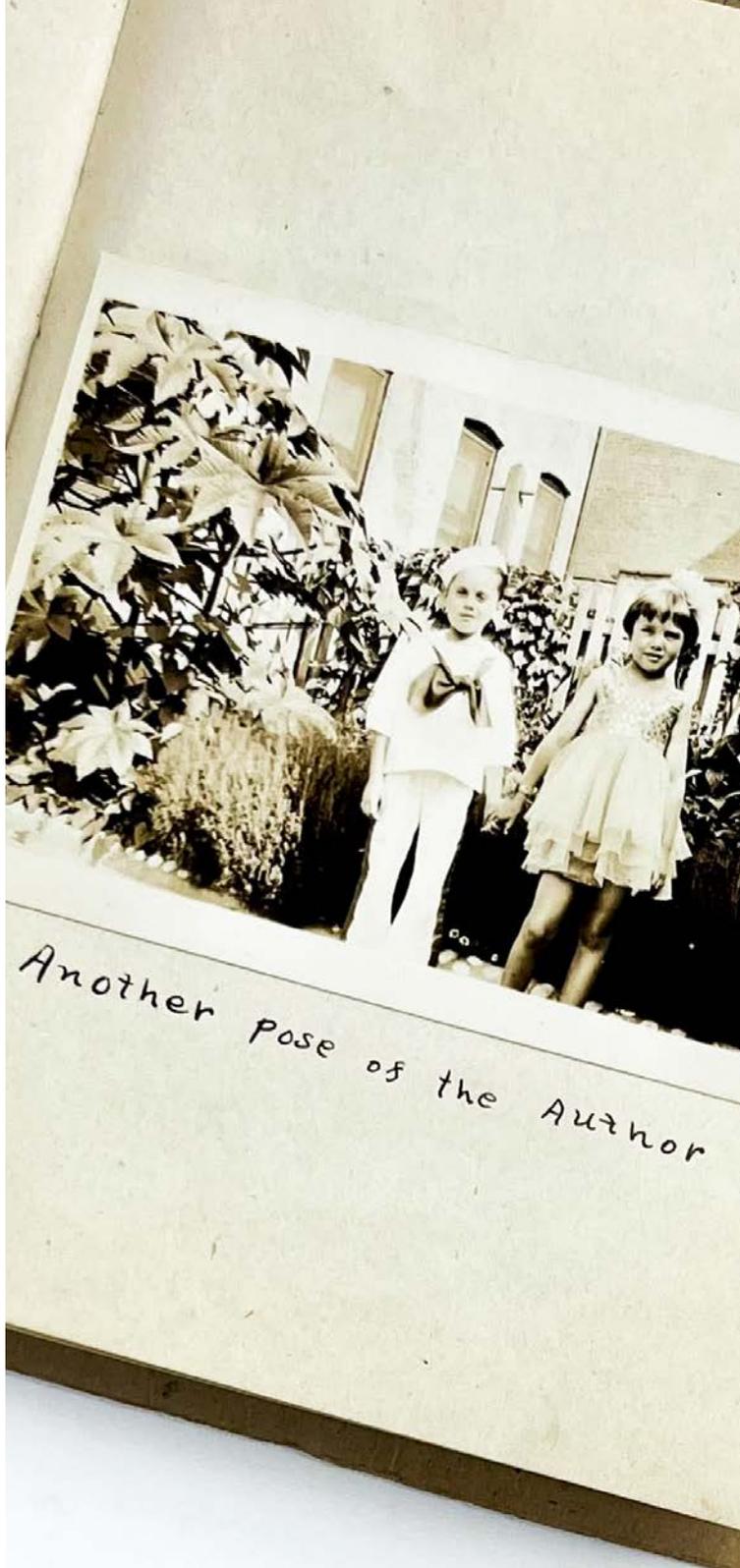
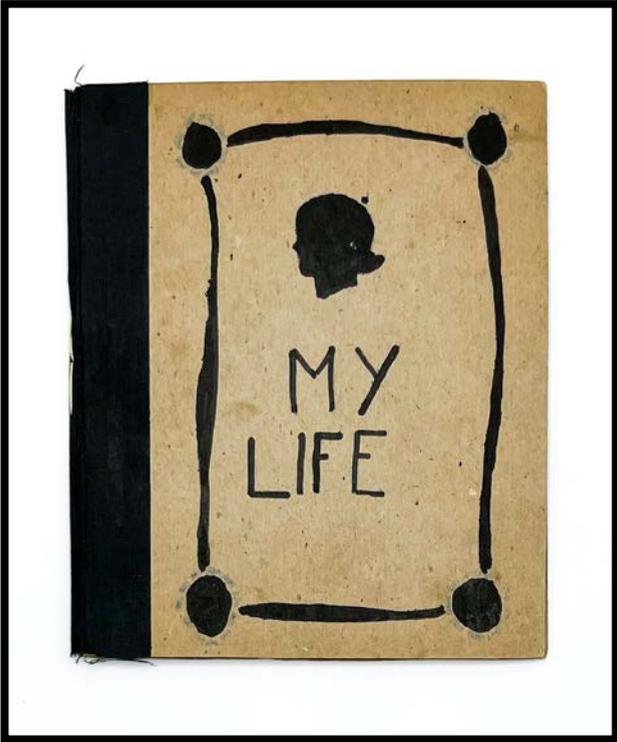
By H.D. Christopher [circa late 1930s]

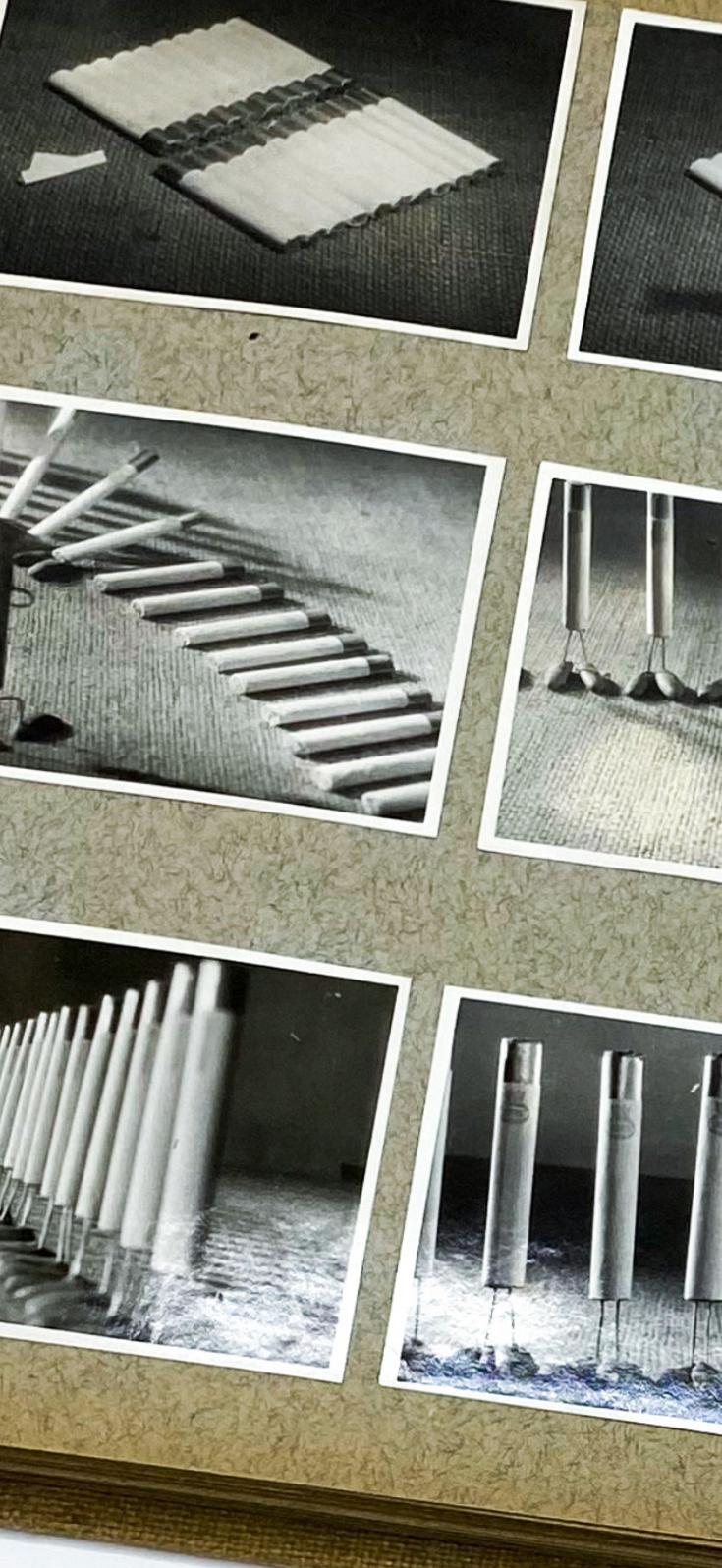
Handmade and hand-illustrated memoir of the author's early childhood in the 1920s and '30s, told in the third person and apparently completed as a school project (the author's age at publication is not specified).

\$150.

Recounts the youthful seafaring exploits of her Norwegian grandfather ("While at sea he was struck by lightening and fell from the mast into the hold of the ship") and dwells on the "good qualities of [Scandinavian] races from which we come." The final chapter, "The Future," looks to high school and after, considering possible careers for the author as a nurse or teacher. A charming folk book.

Brooklyn: Remington Publishing. Original black cloth spine over brown cardstock boards, hand-sewn and decorated. Light edgewear and scuffing. Boards attached to cloth tape of spine, but not to sewn text block, apparently as constructed. Typescript with hand annotations and corrections in pen and pencil. Illustrated with tipped-in photographs, repurposed magazine clippings, and pencil drawings. Very good.





17.

Early Record Of Animation History And Production

Original Photo Album from Animation Productions

By George Pal
[circa 1932]

Personal photo album of several commercial animation projects undertaken by the Academy Award-winning animator, producer, and director before emigrating to the United States.

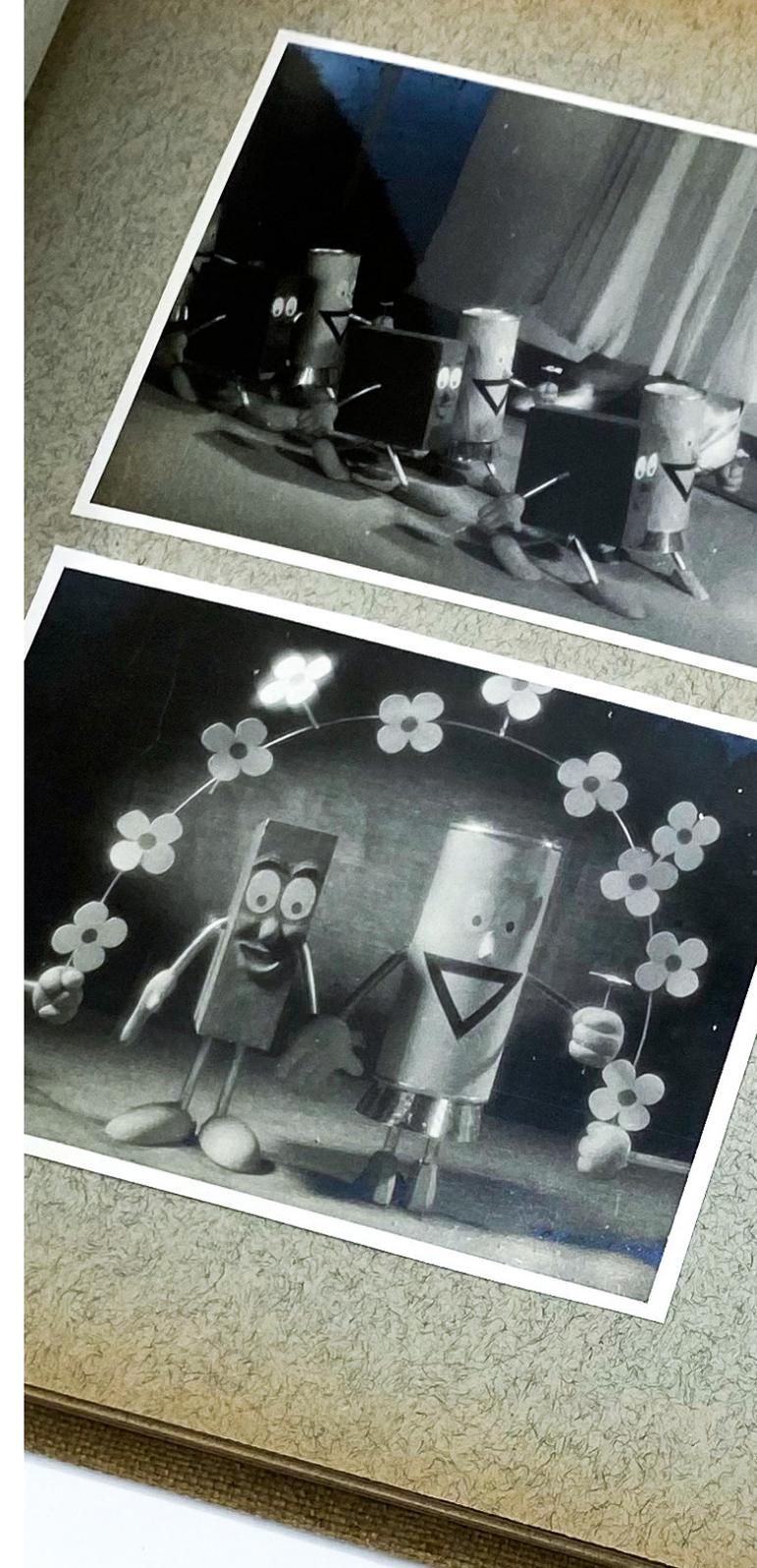
\$6000.

Pal emigrated from his native Hungary in 1939 and went on to a successful and innovative Hollywood career. He is perhaps best remembered as the producer of several science fiction and fantasy films in the 1950s, including *WHEN WORLDS COLLIDE* (1951) and *THE WAR OF THE WORLDS* (1953). He himself directed *TOM THUMB* (1958), *THE TIME MACHINE* (1960) and *THE WONDERFUL WORLD OF THE BROTHERS GRIMM* (1962).

But before his emigration, he had a varied and successful career in Europe, where he developed the "Puppetoon" method. "Puppetoons" are a form of replacement animation in which a series of different hand-carved wooden puppets (or puppet parts) are substituted in each frame, rather than manipulating a single puppet, as in most stop-motion animation. It was for this technique he won an honorary Oscar in 1943 and these intricate, time consuming techniques are on prominent display here.

The majority of the photographs appear to be production images and action stills from *MIDNIGHT* (1932), an early Pal advertising effort featuring dancing cigarettes, widely recognized as the first Puppetoon animation. A photograph titled "Heiraten und nicht verzweifeln" ("Spouses do not despair") precedes 16 photos of a different (though likely equally as early) household cleaning product film. A rich and handsome album, documenting at least several commercial animation projects undertaken by Pal before his emigration to the US, and likely produced for showcasing Pal's early advertising shorts to perspective clients.

[Hungary]: n.p. 9.75" x 11.5". Original screw-bound linen boards. Pal's bookplate to front free end-paper and his ownership stamp to inside front and back covers. Containing 68 original black-and-white photos adhesive-mounted rectos only to 39 leaves, plus some related ephemera. Apparently complete. Binding lacking one screw, otherwise neat and clean. Fine.





come
1933
me closely and
turn on my left
so I w-fueled in
bed with my
a cricket
a little under
blamed.
and
afternoon
of the
and

Saturday, February 11, 1933

42nd day—323 days to come

The thermometer went to
below zero - The coldest yet
This year sure tho we think it
would not be so cold.
Again Mother had to watch
me to keep me from turning
over on my nose face and
probably will for many nights
to come.

Effie, Sylvia, Lacey, Hubert, Julia,
and Imogene all came this
afternoon. Nellie went with
them over to Evalenas aft
a time that Raffle N. H.
Ruth is selling
for sons

Speaking For Her Daughter

YEAR BOOK 1933

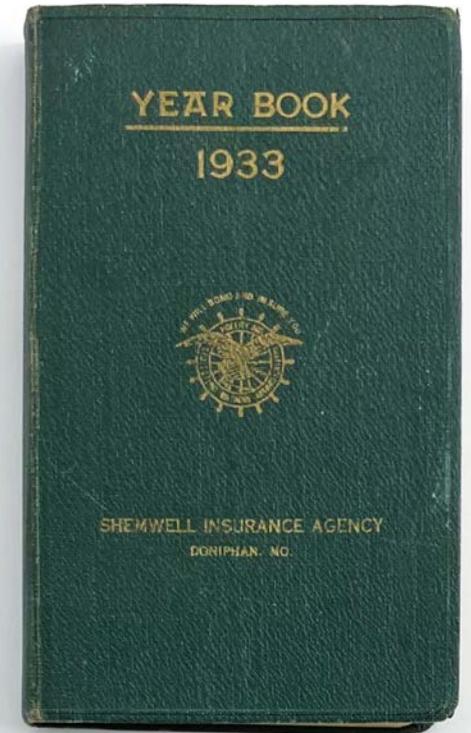
By Lois B. Whitwell
(1933)

18.

Diary of one Lois B. Whitwell, written in the 'voice' of her daughter Maxine Alice Whitwell (then three years old), and updated near-daily through the year 1933.

\$950.

Without breaking character, the writer carefully records all things seen, done, and spoken by her daughter, to mildly unnerving effect. ("It is another cold day. Mother was sick in bed all forenoon and she tho I nearly worried her to death." And: "I decided that when I get big and Mother gets little, she will be my little baby and I'll be her mother [...] I played that things were about to get me tonight, to get Mother to fight them off [...] I wanted badly to play in the fire but they wouldn't allow it.") Small glimpses of the family's working life appear throughout: sowing oats and planting cabbages; buying calves; making and mending clothes; driving trucks and tractors. "Daddy went to town today and Mother had to tend the store... Mother meant to kill a chicken for breakfast in the morning but Daddy had been hunting and came back with two squirrels..." While her parents work, the toddler diarist preoccupies herself with pet hens, rabbits, imaginary foxes, Sunday school, hair curlers, and troublemaking. Census records show the family living in the Ozarks in the town of Kelly (and the diary, a promotion for an insurance company in nearby Doniphan, further supports). Again, according to census records, they did in fact own a store, though by 1940 her father lists his occupation solely as "farmer." A child's-eye view of rural Depression era domestic and family life, observed and impersonated at close range.



[Doniphan, MO?]: n.p. Flexible green gilt-stamped boards. Some [350] pages. 15,000 words in total approx. Moderate edgewear; corners bumped and scuffed. Mild rubbing to edges. Rear board /creasedcracked but intact and holding. Else clean and sound. Very good overall.

19.

Inside Jokes In Book Form

CASE HISTORIES IN CONGENITAL FEEBLEMINDED-NESS

[In The Spirit of Today]

By Elmer Z. Twaddle
(1934)

Curious artist's book (of sorts), repurposed from and collaged over an advertising book for the Marmon Sixteen ("a modern car for the modern woman"), the book's original ad copy is still visible and legible throughout under tipped-in photographs and typescript pages.

\$375.

The title and contents appear to be part of a family joke, with the three women pictured held in some affection by the author (presumably): "The following case histories all subjects taken from one family, are excellent examples of congenital feeble-mindedness." Below each of three black and white photographs are listed the subjects' vital statistics, with brief description: "Note the simple smirk, a trait frequently seen in idiots"; and: "This subject posed herself. She suffers from delusions of grandeur, i.e., believes she is Queen Marie of Rumania." Illustrations from the original advertising have been left visible, with new captions tipped in. A skillful production with some strikingly creative collage work, elaborately composed for "Elmer Z. Twaddle, Ph.D."s own obscure purposes. Unique.

n.p.: n.p. Silver metallic boards, heavily scuffed. Two 2.5 x 3 inch framed photographs laid in. Two small photographs in metal frames originally glue-mounted to inside rear cover are also laid in. Very good.





20.

Handmade Copy
Of Potter's Classic

THE TAILOR OF GLOUCESTER

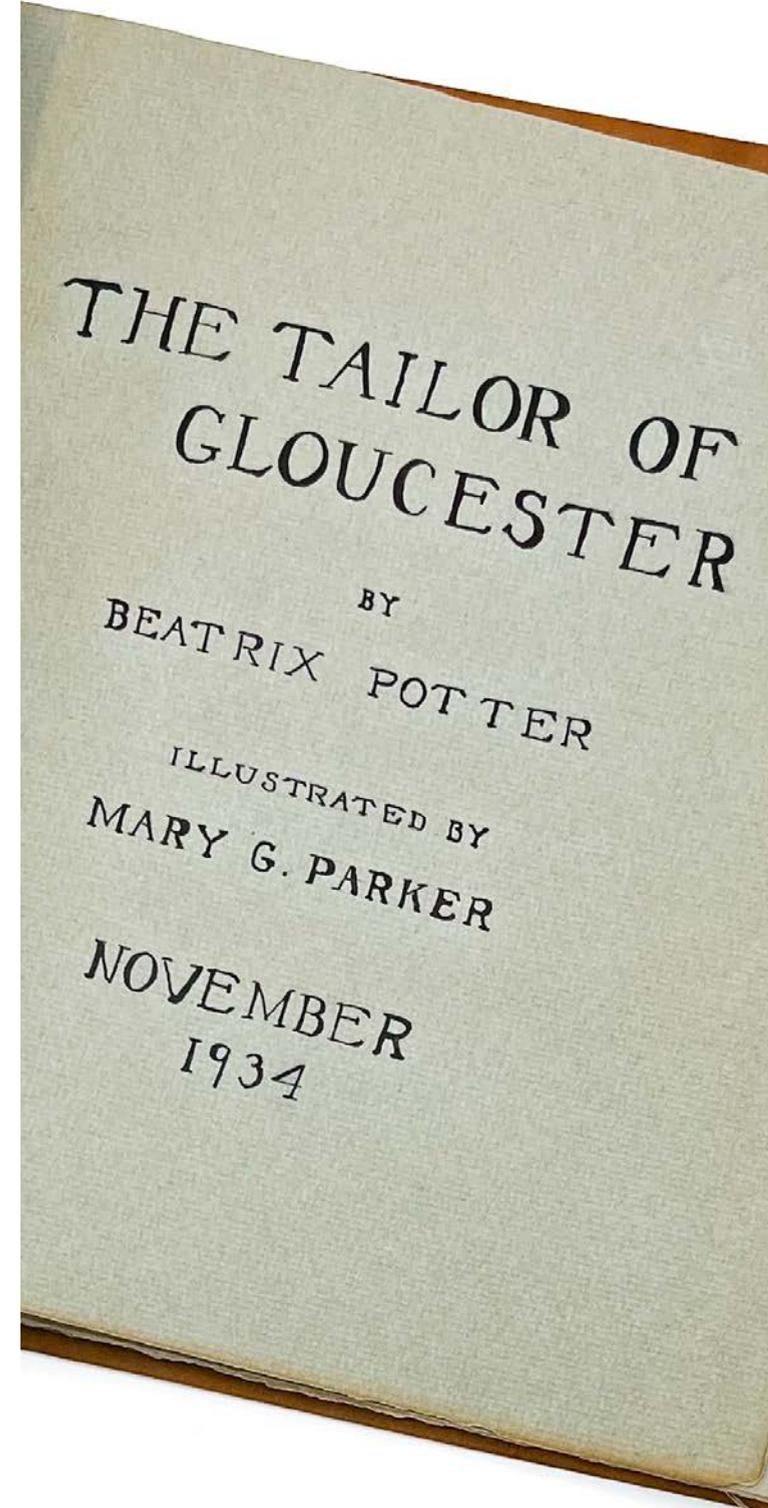
By Beatrix Potter,
illustrated by Mary G. Parker
1934

Lovely unpublished artist's manuscript
reimagining of Potter's text, illustrated
with full-page watercolors and illuminated
initials.

\$1800.

These technically proficient and well-composed '30s watercolor illustrations offer a radically different visual interpretation of TAILOR's original text: where Potter's animals have rounded and realistic animal proportions and gestures, Parker's mice are languid, long-legged, anthropomorphic cavaliers in lace collars and green stockings. While the skill and care of the work suggest some formal training, no indications of Parker's later artistic output or career could be found, and the dedicatee (S.A.B.) is unknown. A charming and enigmatic tribute to Potter's personal favorite among her own works.

10" x 8.5". Original tooled and painted leather. Pictorial endpapers. Handwritten fair copy text with illuminated capitals and original watercolor illustrations on facing pages, on grey Strathmore paper. Rubbing and edgewear to covers. Very good plus.



- MS -
'De Rerum Natura, etc.'

Cantos 1, 2, 5, 6, 7 -
 (all since revised)

W.B.A.

**Magnificent And Deranged
 Poetic Manifesto Contra The
 'Jazz-Gnostics'**

DE RERUM NATURA, ETC

By W.B.A.
 [circa 1935]

Mock-epic manuscript in six cantos,
 offering meticulously footnoted anonymous
 rhyming invective against the New Deal,
 the Nietzschean Superman, and the
 unappreciative American publishing industry.

\$600.

*"A lot of the blind Teuton egotistics / Of mystic
 official Prussian metaphysics / (Here I refer you to
 that ever canny'r / Ex-Harvard ex-Platonist, grave
 Santayana) / Has been dementia Americana."*

This never-published satire presents an array of politico-philosophic opinions and prejudices, refined to a high degree of erudition and incomprehensibility, unified by the author's displeasure with Franklin D. Roosevelt and "Teutonism" in all its forms. Refused by two cowardly American periodicals in previous drafts, the author then turned his furious aspirations across the Atlantic, adding in several verses of explanation and entreaty. These seem to have had no effect on the hard hearts of British editors, who perhaps could not tell from invocation of "The Saxonism which took itself to be / Chief of all 'eaches' in a 'pluriverse'" whether they were being complimented or insulted.

W.B.A.'s crackpottery, stuffed with classical allusions and furnished with appeals to William James and Julian Huxley, is of that pure and dedicated kind all but vanished from the Humanities in latter days: if there still live philosopher-polemicists who can rhyme "apologies" with "Aristophanes" and "gnosis" with "neurosis," few of them are now committed to doing it at such length. As the poet so truly says, "We ex-Puritans are lost in a pragmatized, hystericized literalization."

n.p.: n.p. Full title: De rerum natura. Contra the "new era" and "new deal," etc. A satire on pragmatic ("brain-trust") democratized, pacifistic Prussian super-man-ism - on super-humanism, on "scientific" humanism', especially as original, American. Followed by a religious return to nature to an adoration of the permanent natural moral law through the love of physical nature, the form of the law, and the sphere of the law's display - love and adoration truly, enduringly religious naturalistically poetic naturalistically intuitive, naturalistically mystic. 11" x 8.5". Original tan wrappers with black ink lettering. [126] typescript pages, heavily emended and annotated by the author in pen and pencil throughout. Very faint pencil note to front cover: "Cantos 1, 2, 5, 6, 7 - (all since revised.) / Dear Jenny - you can keep this MS. or chuck it away when you have seen as much as you choose of it." Toning and moderate edgewear throughout; light chipping and small tears to wrappers. Very good.

22.

On The Runway

MANIFESTAZIONE DE S[AN] REMO [Album of Italian Fashion Photographs]

Photographs by Eda Urbani
1937

Original photo album documenting a fashion show held on Jan. 16-17, 1937, with most photographs taken by Eda Urbani (1908-2001), an Italian photojournalist who covered the outbreak of the Spanish Civil War in 1936 and later became an interior designer.

\$2500.

Urbani's work was the subject of a 2008 traveling exhibition compiled by Turin's Associazione per la Fotografia Storica (which described her as "one of the first female photojournalists") and is uncommon at auction. This album includes photos of women sporting fashions by Italian designers, all credited in the captions (Rivella Torino, Gambino Torino, others), and displaying styles emblematic of the period: heavy fur coats, billowy dresses, and hat veils. Altogether a gorgeous display of period fashion, and a fine record of the photo work of Urbani, whose work remains largely unheralded outside Italy.

Sanremo: n.p. Oblong album in string-tied cloth-covered boards. 36 gelatin-silver prints, plus nine prints of fashion-figure drawings, all 9" by 6.75" approx. and mounted on stiff gray leaves with handwritten captions throughout; 24 of the prints signed (stamped) by Eda Urbani. Album appears complete and is about near fine, with a bit of rippling to some pages, but all photos remain bright, clean, and sharp.



23.

An Evacuated Woman Employee's Copy

Original Photograph Album of an Evacuated Bank's Business Activities During WWII [circa 1939]

Album of photographs chronicling the activity of the Hambros Bank after it was evacuated to an estate at the start of WWII — once owned by a Hambros employee and likely produced by them for workers.

\$2000.

As Hitler launched his air offensive against Britain in 1939, critical financial operations were evacuated away from population centers and into the English countryside. One evacuated business was Hambros Bank, an unassuming but influential institution started by a Danish Jewish immigrant in 1839. One of the important merchant banks of London known as "The Princes of the City," Hambros financed international interests including the Scandinavian timber industry. They were the first bank "to help continental diamond cutters fleeing Nazism," sowing the seeds for "a hefty business in London's diamond center" (TIME). The imminent threat of bombing led the bank's owner, Jack Hambro, to offer up his substantial family estate at The Hyde on the outskirts of Luton as an evacuation center for the bank's employees, ranging from messenger boys to the upper management.

This album was likely produced by Hambros as a souvenir of sorts and distributed to the employees who took up residence at The Hyde. Huts were

built on the grounds for the men employees, documented in this album — the Spartan accommodations were only slightly improved for the women employees who had rooms within the house, but the same saggy cots as the men. Among the more "business as usual" images — the management reviewing documents at a well-appointed desk, the correspondence department working away on typewriters surrounded by piles of paper with a crystal chandelier above — are striking images that remind the viewer of the chaos caused by frequent Luftwaffe air raids. A photo labeled "The Chain Gang" features men hefting boxes of records into the depths of a stone basement for safekeeping; sandbags are stacked high inside the walls behind two women playing ping pong in their off hours. Though the bank's history indicates that these fortifications were thankfully never put to the test, they were well warranted: Vauxhall tank and truck factory in nearby Luton was bombed in August 1940, less than a year after these photographs were taken, killing 39. This copy was owned by one of the women employees — the eighth photo, showing the "Correspondence and Day Book" department, features a woman in the back marked with an x and labeled "Me." She also is in "The Club Room" photograph again marked "Me" and concentrating on a knitting project. She has sprinkled pencil notes throughout the album, pointing out the screen hanging in the Bay room "for films" and identifying young men in line for a meal as "the comedians [sic] for the club concerts." She also names all of the kitchen staff in the "Preparing for Lunch" photo, and the young messengers in "Messengers at Lunch."

A revealing and personal illustration of the upheaval of early WWII, and a perfect encapsulation of the "keep calm and carry on" attitude.



Radford in his Shop

[Luton]: n.p. [Hambros Bank]. 9.25" x 10.75" (leaves); 8" x 10.25" (photographs). Original faux leather cloth binding with gilt armorial stamp of the Hambros Bank, string-bound. 30 gelatin silver prints mounted to leaves one side only, each with printed captions. [31] leaves of thick brown paper. Scattered pencil annotations and two pen labels identifying the owner of the album. Binding with light edgewear, a touch of rubbing; a little shaken. Leaves with mild edgewear, a bit of soil to far bottom margins. Sound. Very good plus.

Read more: "Britain: A Prince Among Princes," TIME Magazine, 24 January 1964.



The Chain Gang



Correspondence and Day Book



24.

A Personal Funny Papers

Child's Cartooning Album and Scrapbook

By Paul Kenton Conrad

[circa 1941-44]

Sketchbook album from the early 1940s, documenting a young boy's self-guided attempts to develop facility in cartooning.

\$325.



Cut-out tutorials from Frank Webb's "How to Make Faces" are mounted on the album's early pages, with faithful attempts in pencil to follow their instructions. Midway through, Conrad branches out from these copies into his own chosen subject matter: army airplanes, sheriffs, pistols, cowboy hats, and a series of one-panel strips boldly titled "Stuff That's Funny."

Conrad, who would have been close to 10 years old when the U.S. entered World War II, devotes considerable space to planes, trains (Pullman cars labelled), ships, and guns; his drawings of cowboys and Old West shoot-outs, however, outnumber those depicting bombers, air gunners, and surprise parachute attacks. Elsewhere, he develops and refines what appear to be a series of original characters; notably "Little Teresa," a tough, chain-smoking, tie-and-clip wearing woman with a pistol in her side holster and six notches on her belt.

The artist, a Pittsburgh native who settled in Honolulu, would later become a successful lounge pianist and musician of some note in the 'Exotica' genre, releasing one well-received album ("Exotic Paradise").

[Pittsburgh]: n.p. String-tied brown leatherette album. Pages toned and partially detached from binding in places; some soil to page edges. Pencil drawings throughout, with printed illustrations mounted to pages in first half. Pencil smudged or faded in places, but generally clear, with written captions legible throughout. Very good minus.

"Undoubtedly she'd have enjoyed herself more with a trained dog — which I'm not!"



His Little Grey Book

**Holograph Notebook Documenting 162
Numbered Dates With Girls**
(1943-1947)

Original holograph notebook recording the mating rituals of an unnamed California high school and college student during WWII. \$1000.

A sort of account book of the loves and losses of a young man from 1943 to 1947, the notebook meticulously notes girls' names, contact information, what they did on the dates (movies seen, diners visited, parties attended, etc.) and a brief assessment of each date ("enjoyable," "she likes to talk," "never enjoyed dancing so much," "no comment," "alright," "it's slow but sure"). This teenage Casanova was almost certainly a University of California student (he has a car which he regularly parks on the Berkeley campus). The diary documents a stream of girls, and a large part of the text describes the rise and fall of an extended romance with "Marilyn." For example: "If we were a bit older, one would say that we're engaged." And: "Undoubtedly she'd have enjoyed herself more with a trained dog — which I'm not!" And eventually: "At long last the embers have turned black!" The diary concludes on Sept. 12, 1946 when the author is 19 years old and closes somewhat philosophically: "[T]hus I end this, the first report on girls that I know, or in many cases have known. I close with the realization that my search is not yet over. And so I look forward to new faces and new loves." One of the more remarkable vernacular histories we've encountered, a fascinating look at romantic mores during the sociological dawn of the Teenager.

25.

(104) Marilyn
Movie + beach
May 24, 1946 (swell)

(105) Marilyn
Rode to San Jose, had dinner in
a drive-in, + then to beach.
May 25, 1946 (wonderful +)

(106) Marilyn
Her family, herself, + I were
picnicing in the mountains
near San Mateo.
May 30, 1946 (best picnic!)

(107) Marilyn
Went to a Confirmation
May 30, 1946 (bayer)

[Berkeley, CA]: n.p. 5.75" x 3.75". Top-bound spiral commercial notebook wrappers. Penned rectos only in a neat, legible hand. Very good or better with some minor toning. Else clean, sound, and remarkably well-preserved.



26.

Documenting Destruction

Photo Album of the Botched Allied Bombardment of the Bezuidenhout

[circa 1945]

A pair of carefully assembled albums, possibly compiled for official use, the majority of the photos in both albums recording the aftermath of a botched Allied bombardment in the Hague on March 3, 1945 that claimed the lives of 511 civilians and left over 20,000 homeless.

\$1750.

Targeted at a German missile base in the occupied Netherlands, bombs deployed by the Royal Air Force landed instead in the adjacent Bezuidenhout neighborhood in the Hague, destroying thousands of homes, business, and public buildings. These photos show several bombed-out churches and many apartment buildings, with street names captioned underneath. Near the end of the first album, three images show the burning of the Schevenigen Pier near the Hague, which the compiler blames on the Germans, but whose exact cause has never been established. The album forms a direct account of wartime destruction in the Netherlands.

The second album, much more extensive, includes some of the same material along with many other photographs. Affixed to the front paste-down is a black-bordered satirical memorial card for Hitler, reading (in Dutch), "He came...but not to England / He saw...Moscow / He lost...the war." Beginning with two views of The Hague, one in 1930 and

one apparently mid-bombardment, labeled March 3 1945, it also includes numerous scenes of destroyed buildings and monuments identified by street name. Some of these overlap with images from the first album; many do not. In addition to those showing the aftermath of the bombing, several photos show intact monuments and buildings from neighboring cities like Middelburg, possibly as a point of comparison with the ones destroyed. A few pages show photographs of various Bailey bridges at unspecified locations and other wartime construction. The final page of uncaptioned photos includes a shot of a pro-Hitler slogan painted in Dutch on a bridge underpass and a photo of several posters, including a Dutch advertisement for "De Eeuwige Jood" (The Eternal Jew), a German propaganda film. A final leaf follows, with two pro-R.A.F. cards with verses and drawings, and three souvenir cards of Queen Wilhelmina, Princess Juliana, and her children Beatrix and Irene. The final page has two sepia-toned photos of a parade, presumably celebrating the war's end. An important act of witnessing from an unfortunate event.

[The Hague]: n.p. First album: 11.5" x 9" approx. String-tied faux-alligator boards. 43 gelatin-silver prints (majority 3.75" x 2.5", but many 5.5" by 3.25") mounted to stiff gray leaves with cobweb-patterned tissue guards on each and handwritten captions in Dutch. Apparently complete. Near fine, with several photos mildly yellowed, but majority bright and sharp. Second album: 13" by 9" approx. String-tied grey textured paper boards. 91 gelatin-silver prints of various sizes from 3.75" by 2.5" to 5.5" by 3.25", most of the latter size, on stiff blue paper with tissue guards and handwritten captions in Dutch. Also contains an anti-Hitler card affixed to the front paste-down, several cards with art and verse, and two sepia-toned photographs on the final page. Two 5" scuff marks to front board, album corners and edges worn and bumped, otherwise near fine with bright and sharp photographs. Near fine.



27.

We Can't All Be Lion Tamers

Mid-Century American Circus Photo Album

[circa 1946]

Vast photo collection of post-war circus performers touring the American Southeast.

\$3500.

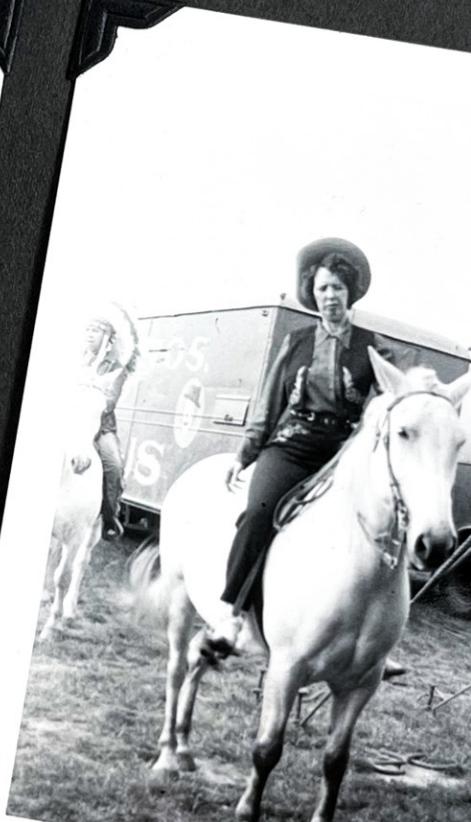
More than 400 candid photographs from the late 1940s collectively document the life of the touring circus performer on and off the clock, from the hoop-skirted pageantry of a 'Meg' and 'Jo' performing Little Women under the big top to a line of elephants in top hats much too small for them. Locations are unspecified but the palm trees and bathing suits in many images suggest the Southern states, perhaps most likely Florida, where most troupes wintered. The album includes images from several circuses, which suggests it was assembled by someone who worked with multiple outfits over at least several years. Trucks and trailers bear the names of the Mills Brothers, Coles Brothers, Ringling Brothers and Barnum and Bailey, and Clyde Beatty — whose immense fame as an animal trainer and circus operator extended to a Hollywood career in which he generally played himself, instigating boxing matches between lions and tigers who, trapped by contractual obligations, never manage to organize, cooperate, and fight the real enemy (capitalism).

*"[I]t is a matter of record in the circus world that people like to see tigers ride elephants."
— Clyde Beatty*

As Beatty himself disclosed in a later memoir, "animal training might be described as the art or science of keeping wild animals from learning the facts." His cats perform in several photos here, as do a few seals, some dogs, more horses (both miniature and full-sized), even more elephants, and a single baby giraffe ("Boston," b. 1946). Beyond animal acts, the album captures hundreds of happier, more willing workers, busy at all hours: high-wire and trapeze artists mid-performance, a woman repairing, then wearing, her own blue jeans; a ring of clowns dancing by the light of the moon. An intimate, vivid, and often behind-the-scenes look at post-war circus life.

n.p.: n.p. 10.25" x 13.25". Oblong string-tied photo album. Gilt-stamped burgundy boards. Black paper leaves with 405 black and white photographs mounted rectos only. Moderate wear and scuffing to boards at extremities. Some wear and tears to album leaves; photographs generally near fine throughout. Very good plus.

Read more: Beatty, Facing the Big Cats.





28.

Dressmaking Scrapbook

DRESSES I'VE MADE (Since May 9th, 1948)

Compiled by Dorothy M. Renfer
[1948-1994]

Unique and meticulous record of a home sewer's completed garments, with fabric swatches (noting material, cost per yard, and place of purchase), construction techniques, and completion times, along with illustrations both clipped from patterns and hand-drawn. \$500.

The majority of the entries are for dresses, from 1948's gingham day dresses to a 1952 midnight-blue taffeta gown with flared skirt and princess neckline. Renfer writes: "A lot of years missing between about 1952-1979." Following this gap are entries for several cotton dresses, blouses, and camisoles, made between 1980 and the mid-1990s. From the earliest entries, Renfer records custom changes made to pictured dress designs (eliminating pleats, shortening sleeves), and appears to have constructed some simpler skirts without the use of any commercial pattern. A careful history of home clothing production from an accomplished sewer and a valuable record of the technical skills and labor once required in the rural 20th century household.

[Deshler, OH]; n.p. 12" x 14.5". String-tied album. Moderate bumping and wear to edges and corners. 16 construction-paper leaves with fabric samples and pattern clippings mounted recto and verso, with notes in pencil, followed by 17 blank leaves. Very good plus.



Midcentury Progressive- Humanist Reader

A PAGAN'S BIBLE

By William A. Baumgartner

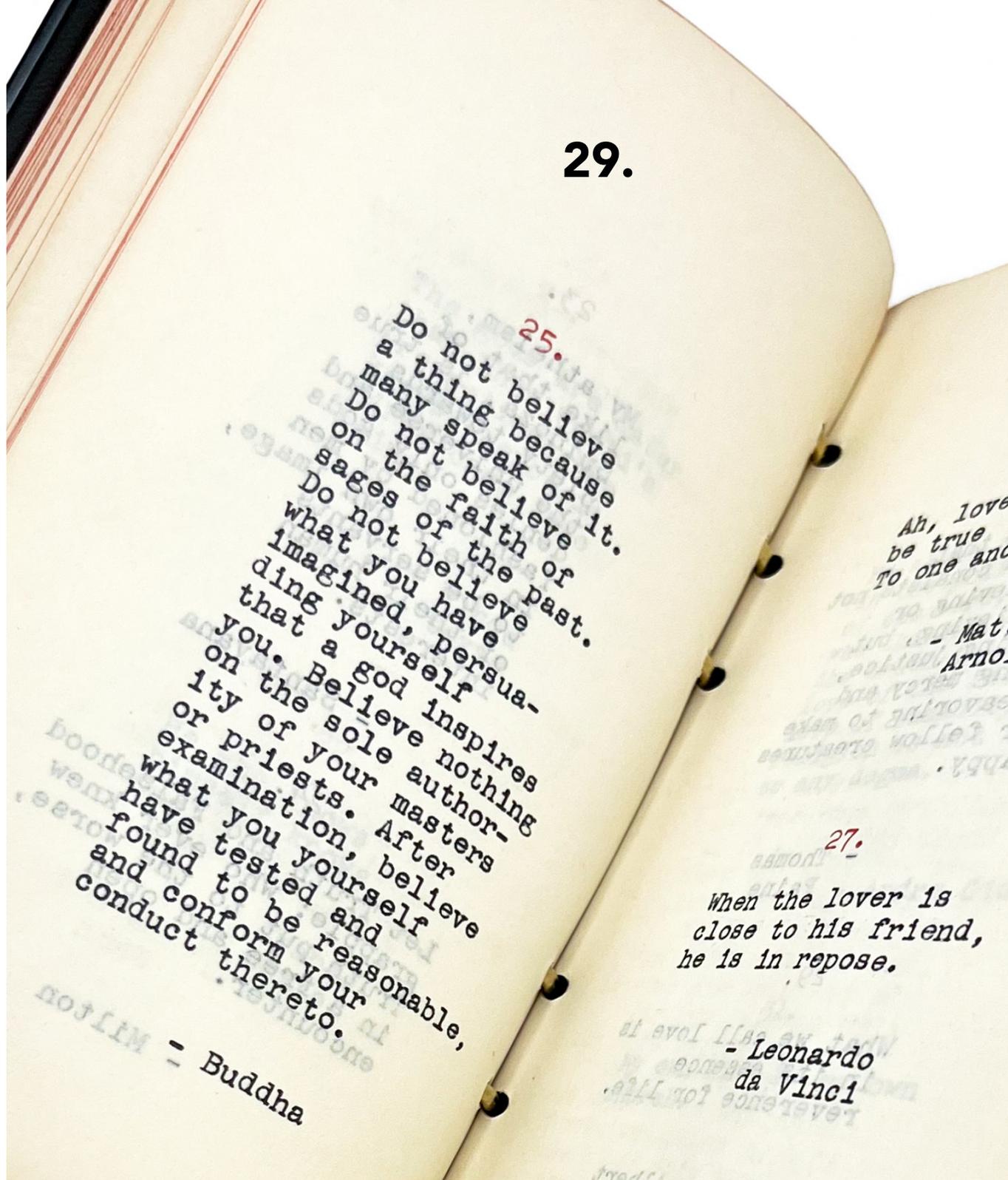
[circa 1950]

Handmade philosophical commonplace book drawing from a wide array of agnostic, rationalist, and freethinking sources.

\$250.

This handsomely made collection of quotations gathers together a year's worth of sentiments against superstition and in praise of human reason and the natural world. Quoted sources range from Lao-Tzu and the Homeric Hymn to Gaia, to Voltaire, Thomas Paine, and Walt Whitman, to 20th century figures like Bertrand Russell, Julian Huxley, Corliss Lamont, Henry Steele Commager, A. Eustace Haydon, Dagobert Runes, and Eric Fromm. Though no biographical material is included, Baumgartner's selections suggest a man with decidedly Enlightenment sensibilities, widely read in (particularly American) history, philosophy, and sociology of the mid-20th century, with socialist leanings and pronounced atheist sympathies. Unique.

n.p.: n.p. 7" x 4.5". Original ring-bound pebbled black vinyl covers. Unpaginated typescript leaves. All edges tinted red. Tipped-in plate reproducing Praxiteles's *Hermes and the Infant Dionysus* to verso of first "March" leaf. Tape reinforcement to front free endpaper. Moderate toning. Very good plus.



"And so, in this godless universe, we shall become gods."
(Bertrand Russell)



30.

Study Of Laotian Religion In Unpublished Translation

LOKAPALA: Genies, totems and sorciers of North Laos **[English typescript translation]**

By Henri Deydier
[circa 1955]

Anonymous English translation of Deydier's work on Laotian Buddhism and local spiritual practices, based on his 18-month stay in the Mekong Valley and comparative studies of Laotian and Indian Buddhist manuscripts.

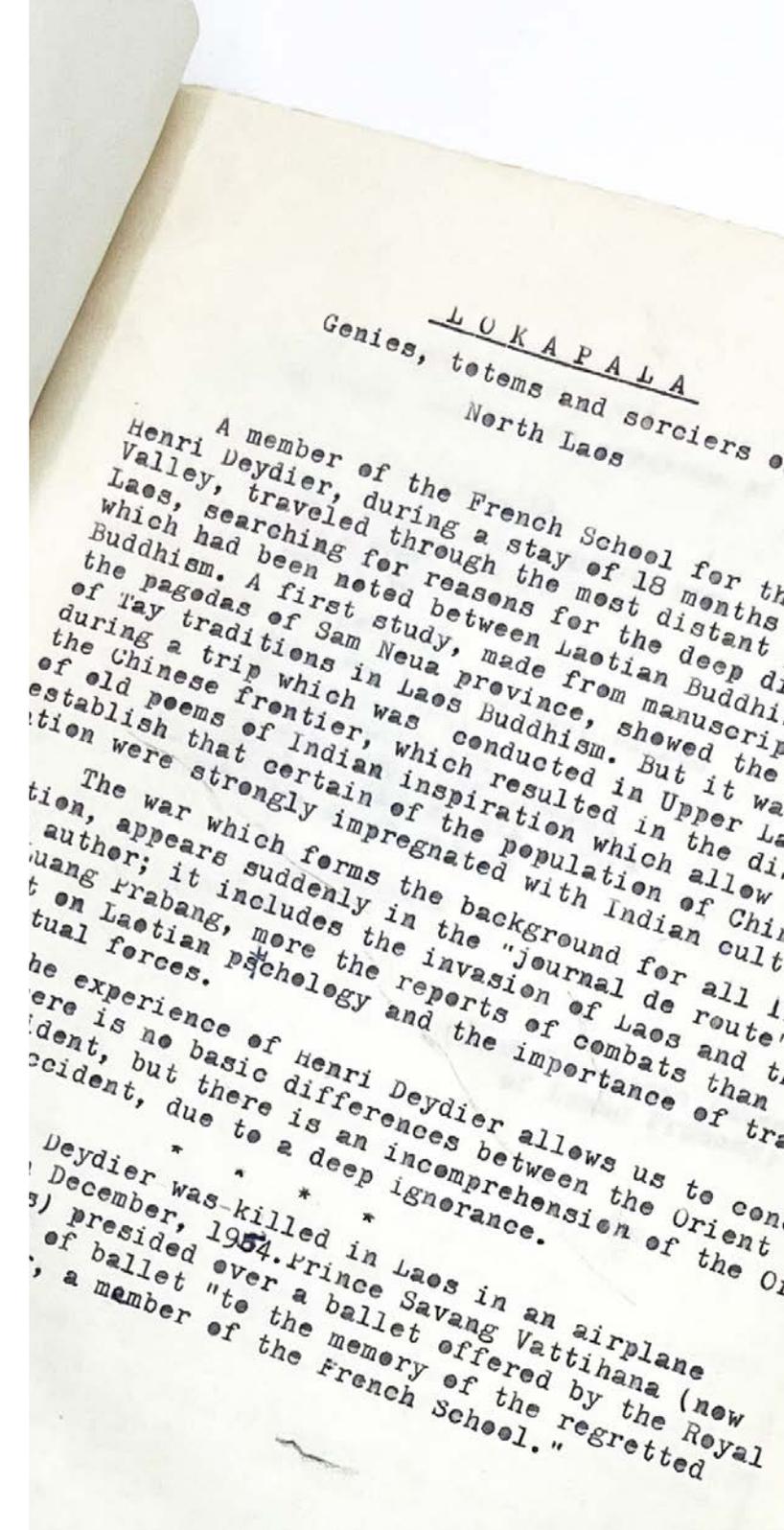
\$750.

"In the night the fiery serpent descended from the hill of Phou Si."

LOKAPALA was the last book by the French philologist, historian, and Resistance fighter. From the unnamed translator's preface: "The war which forms the background for all Indochinese action, appears suddenly in the "journal de route" of the author; it includes the invasion of Laos and the battle of Luang Prabang, [less] the reports of combats than a document on Laotian psychology and the importance of traditional spiritual forces."

This translation was apparently never published; OCLC notes only the original French edition and a contemporary German translation. The preface records the author's death in December, 1954, and can thus be dated to 1955 or later. One other copy of an English version of LOKAPALA, with slightly different subtitle ("Lokapala: the spirits and sourceres of North Laos") is held by the University of London's School of Oriental and African Studies Archives and credited to translator Simon Jervis-Reed; no translator's name or publication information in this copy confirms a connection.

[Laos?]: n.p. 9.75" x 7.5". Original typescript, bound in gilt-stamped red cloth boards. Marbled Laotian-style endpapers. 126 pages, rectos only. Corners bumped and scuffed; general edgewear and rubbing. Pages mildly toned with occasional light rippling. A few corrections in ink to text. Near fine.



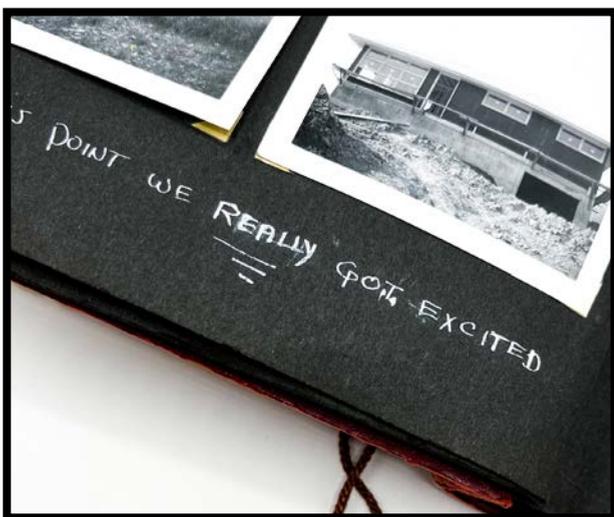
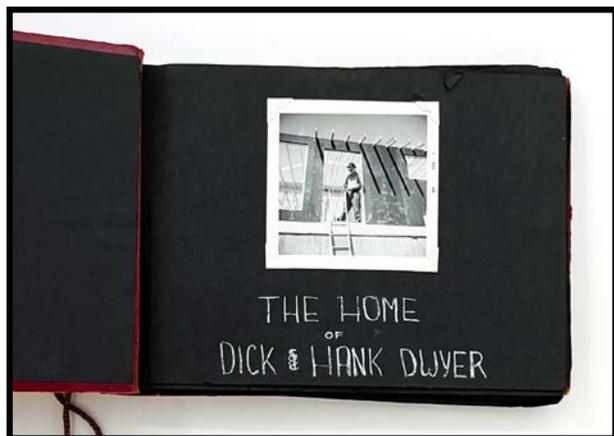
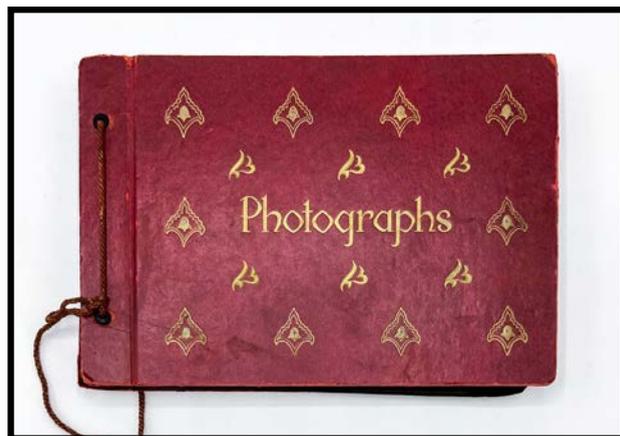
LOKAPALA
Genies, totems and sorciers of
North Laos

A member of the French School for the
Henri Deydier, during a stay of 18 months in
Valley, traveled through the most distant
Laos, searching for reasons for the deep
which had been noted between Laotian Buddhism
Buddhism. A first study, made from manuscripts
the pagodas of Sam Neua province, showed the
of Tay traditions in Laos Buddhism. But it was
during a trip which was conducted in Upper
the Chinese frontier, which resulted in the di-
of old poems of Indian inspiration which allow
establish that certain of the population of Chi-
tion were strongly impregnated with Indian cult

The war which forms the background for all
tion, appears suddenly in the "journal de route"
author; it includes the invasion of Laos and the
Luang Prabang, more the reports of combats than
t on Laotian psychology and the importance of tra-
tual forces.

he experience of Henri Deydier allows us to con-
ere is no basic differences between the Orient
ident, but there is an incomprehension of the Ori-
cident, due to a deep ignorance.

* * *
Deydier was killed in Laos in an airplane
December, 1954. Prince Savang Vattihana (now
s) presided over a ballet offered by the Royal
of ballet "to the memory of the regretted
, a member of the French School."



The Biography Of A Home

THE HOME OF DICK & HANK DWYER [Photo Album of the Construction of a House] [1958-1959]

Original and unusually unified photograph album detailing the birth and early life of a midcentury house outside Binghamton, New York.

\$850.

From an empty lot to its first Christmas, this is the story of the construction of the home of the Dwyers. Here is Kopyar's well-digging truck, struggling to make it up the hilly landscape; here is Hank – Mrs. Dwyer – reaching into the hole that would later become the cellar, and here is Dick among the rafters that would later become the attic. Here are two pictures, taken only a month apart, of Dick in a bathtub, the first in a bare-bones bathroom where he sports sunglasses and a full outfit, the second nude and scrubbing down among tile and a sparkly shower curtain. This warmly vernacular album of moments in the construction of a home is unusual in its cohesiveness. It paints an intimate picture of the exuberance of mid-century America, and of the relationship of this young couple just beginning their life together.

[Binghamton, NY]: n.p. 6.75" x 8.5". Oblong red commercial string-tied album with gilt accents. 28 black leaves containing 105 black-and-white gelatin silver photographs corner-mounted recto and verso, and first 15 leaves captioned in white. Boards with light edgewear, scuff to rear; one of the metal "eyes" of string structure pulled out of board to rear, but secure on the string. Four photos apparently perished. Several corners degraded or lacking; six photos loose. Very good plus.



32.

Socialist Bubblers

ISKOLAI IVÓKUTAK

[Report on "School Drinking Fountains"]

By László Karmazsin
1959

Cold War era proposal for school water fountain designs submitted to the Hungarian Ministry of Culture by Imparművészeti Vállalat, a ceramics design firm.

\$1250.

Though not a part of the USSR, Hungary was an Eastern Bloc state under deep Soviet influence, its socialist People's Republic government (1949-1989) concurrent with most of the Soviet Union. In keeping with typical Soviet design, the water fountains exhibit a late (and striking) constructivist influence. One photograph depicts a circle of seven fountains, and others designs show circular fountain bowls with multiple spouts; perhaps with the intent of creating a communal water-drinking experience for students. A fascinating intersection of design, education, and politics.

[Budapest]: [Imparművészeti Vállalat]. Gray bubble-grain cloth album, with design gilt-stamped to front board. Thirteen leaves, mimeographed rectos only with introductory text, followed by seventeen thick card leaves with mounted photographic prints (6.75" x 5") depicting sketches of fountains, one photo montage of fountains, and a pasted-in card of color swatches (which has detached); lastly sixteen fold-out blueprints bound in at rear, most about 23" x 23", several smaller. Overall, about near fine. Some trivial, small tears; light toning; but overall sharp, clean throughout.



FORMATERV

FALI IVÓKÚT

VÁZLAT 3.

33.

Remembering A Defining Publication Of Yellow Journalism

THE GRAPHIC: New York's Craziest Newspaper

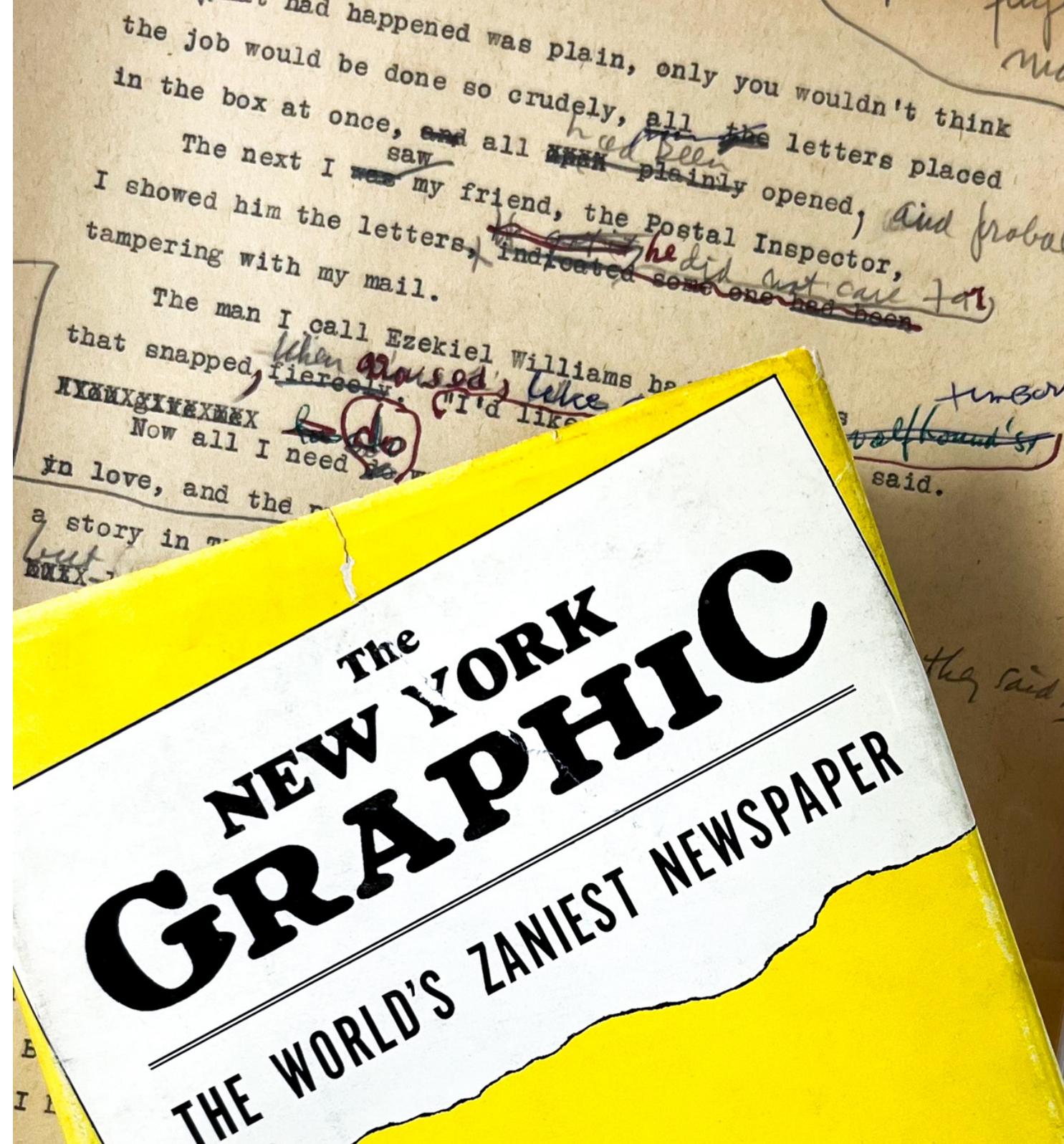
By Lester Cohen
[circa 1960]

Original working typescript for editor Lester Cohen's memoir of his time at THE NEW YORK GRAPHIC (1924-1932), one of the earliest and most notorious tabloid newspapers of the 20th century.

\$2500.

Though sensationalism and yellow journalism had long been part of the American fourth estate, THE GRAPHIC's unique mix of lurid detail, near-truths, half-truths, outright lies, doctored photographs, celebrity culture, and criminal antics made it the progenitor not only of THE ENQUIRER or WEEKLY WORLD NEWS, but also more recent exploitive tabloid incarnations such as TMZ and BUZZFEED. Cohen was the paper's Contest Editor — another unique feature of the paper — and one for which it would become famous. His memoir, published in 1964 by Chilton Books, is a chatty and opinionated behind-the-scenes look at THE GRAPHIC. The typescript here offered is apparently his working copy. Heavily annotated in his hand, it contains many hundreds of changes, with at least several — and more typically many — corrections, revisions, edits, etc. to each page. Wildly popular in its day, THE GRAPHIC nonetheless was so reviled when published that no institution retained copies and there is no known complete run of the paper. Its most extensive holdings are at the New York Public Library, which has an incomplete microfilm version. This typescript, therefore, represents a rare primary document of one New York's most controversial but culturally important periodicals.

n.p.: n.p. 11" x 8.5". Original typescript on a rather ad-hoc collection of papers (including hotel and other commercial letterheads). 375+ pages, heavily revised and corrected in Cohen's hand, all now housed and individually sleeved in two large three-ring binders. First half of typescript rather toned and a bit brittle. Occasional chipping to edges. Else sound and complete. Originally housed in a box (now perished) to which was glued an apparent dust-jacket mock-up for a book by Cohen entitled THE FABULOUS WORLD OF HORACE LIVERIGHT. This and a portion of the spine (which was glued to the side of the box and lists Bobbs Merrill as publisher) have both been preserved. In black marker the Liveright title has been crossed out and "N.Y. Evening Graphic The World's Craziest Newspaper" added with an arrow to Cohen's name on the mock-up. (We find no evidence of a book by that title ever having been published, nor of any Liveright biography by Cohen.) Very good.



upon below
issues of

Print

IT'S A GOOD TRICK IF...

BY KATE WILHELM

Ever try to outgrow your hallucinations?

... had hallucinations, I guess by now that most of us have. Only did you realize that's what it was? You know the time you put your belt, or a book, or anything you care to name, on the dresser, only when you went back to get it, it wasn't there. This is the editor's or typesetter's copy; corrections are not Wilhelm's.

It's A Good Trick, If...

Based copy

I guess by now that most of us have. Only did you realize that's what it was? You know the time you put your belt, or a book, or anything you care to name, on the dresser, only when you went back to get it, it wasn't there.

45- read page. (no
45- Wilhelm's percent. 2 co

34.

Typescript for Short Story
"It's A Good Trick, If..."
[Published in AMAZING STORIES]
By Kate Wilhelm
[1960]

Original typescript for a short science-fiction story by the eminent sf author, ultimately appearing in the February 1960 issue of AMAZING STORIES (included).

\$300.

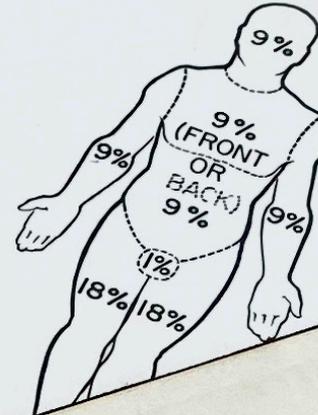
An early work from the renowned sf author, three years before her first book, MORE BITTER THAN DEATH, beginning with classic sf themes: "You've had hallucinations, I guess by now that most of us have. Only did you realize that's what it was? You know the time you put your belt, or a book, or anything you care to name, on the dresser, only when you went back to get it, it wasn't there." This is the editor's or typesetter's copy; corrections are not Wilhelm's.

[Louisville, KY]: Ziff-Davis Publishing Company. Six typewritten sheets, with penned corrections, held together with paper clip in manila envelope with handwritten note. Envelope fairly soiled and rubbed, and sheets handled. Else clean and complete. Very good.

35.

Second-de
mottled-red, or bland
and the wound is mo
particularly to th
This sensitivity
Marked edema is
it becomes evi
injury and re
hours, afte

RULE OF NINES



Nursing Burn Victims

Typescript with Original Photographs on the Medical Treatment of Burns

By Martha C. Peake
1966

"The material contained in this binder is a duplicate of a manuscript which was prepared to be included in a book on medical and surgical nursing. The book is being edited by Miss Gladys Sorensen and Mrs. Harriet Moidel, and is to be published by McGraw Hill publishers. The original manuscript was mailed to Miss Sorensen in November 1965."

A typescript on the medical and surgical treatment of burns, written by Army Nurse Corps Major Martha C. Peake.

\$375.

Text largely follows the 1971 published version, (appearing as pp. 945-976 in: NURSING CARE OF THE PATIENT WITH MEDICAL-SURGICAL DISORDERS; Moidel, Sorensen, Gibling, and Kaufman; McGraw-Hill; (1971) - provided) with some renaming of sections and sentence-level revisions. The 10 black-and-white snapshot photographs capture often gruesome images of burn victims and are reproduced in the published work, along with the two illustrated diagrams. A moving and visceral document.

n.p.: n.p. 11" x 8.5". 45 typed pages loosely inserted into 26 clear binder sleeves. With 10 captioned black-and-white photographs and 2 illustrated diagrams on photo paper mounted to binder sleeve paper. Mild handling wear. Contents well preserved, clean. Very good plus.

36.

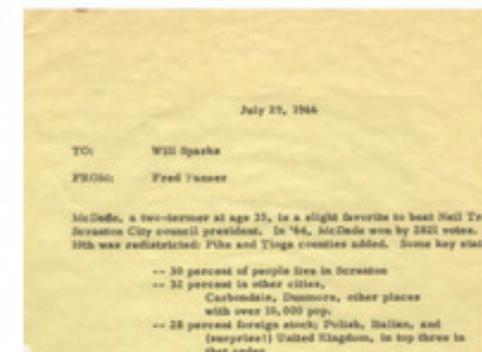
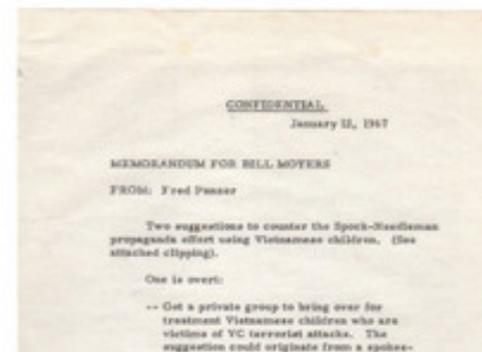
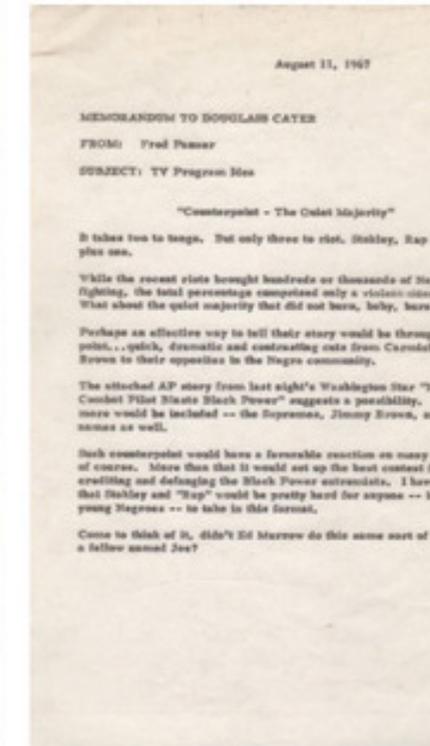
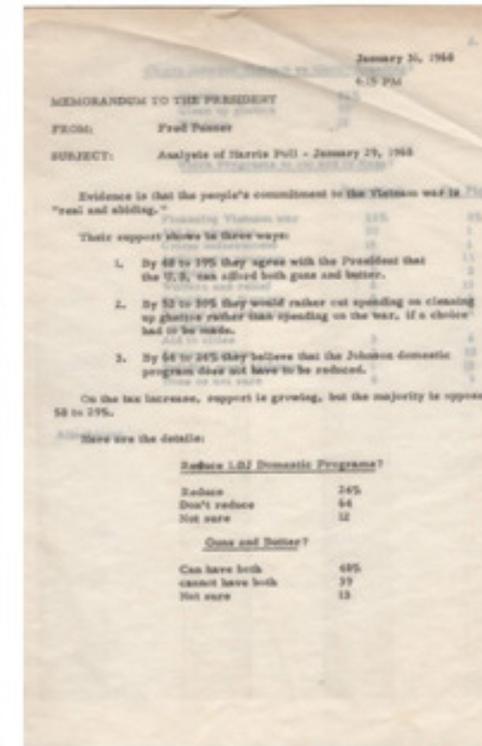
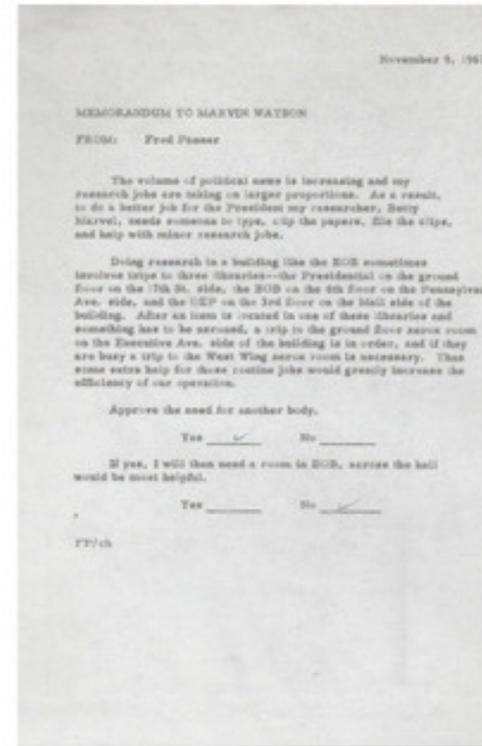
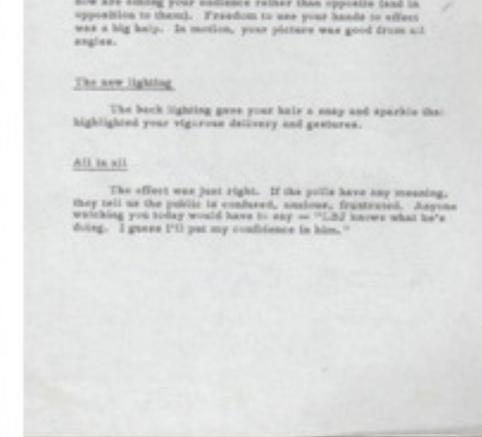
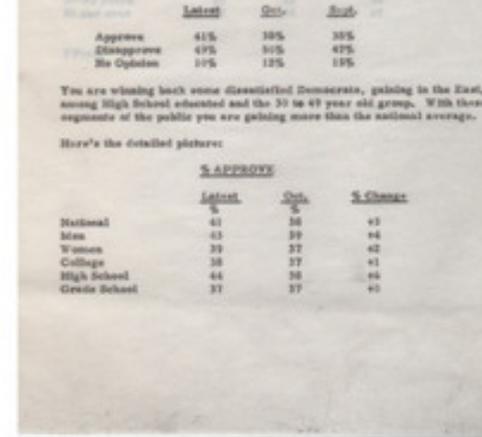
Memos to LBJ

Archive of White House Memoranda and Other Documents from LBJ Pollster Fred Panzer From Frederick Panzer (1965-1969)

An exhaustive archive of polling, public opinion, and related papers (including memos and other internal communications, research materials, and like) belonging to Fred Panzer, President Lyndon B. Johnson's chief pollster. \$7500.

More than any other president preceding him, Johnson relied on polling. Similar statements could also have been made of JFK (and arguably Truman...and even FDR), but Johnson commissioned more than four times the number of polls as Kennedy. And while Kennedy utilized polling primarily in crafting his message, LBJ was the first president to extensively use polls in his decision- and policy-making. Therefore polling — and by extension Fred Panzer — helped shape the presidency in a way that hadn't been seen before. Ten binders from the desk of Fred Panzer make up the bulk of the archive, creating an exhaustive survey of his work at the White House. Several additional binders of related materials (research, file copies, etc.) round out the archive. Together, a comprehensive look at executive branch polling, both its directions and effects, during a particularly turbulent time in American history, all from the point of view of a man at the center of modern political public opinion. A binder-level inventory is available on request.

(Washington, D.C.): n.p. Group of ten 3" binders containing primarily inter-office memos from Fred Panzer, dating from January 1966 to January 1969. Most measuring 8.5" x 11", primarily carbon, some typed and some photocopy on a variety of paper stocks. Various other documents: photocopied reports, newspaper and magazine articles, etc. Also includes: two 3" binders dating from July 1966-Feb 1967 containing memos by or to Tad Cantril; two 3" binders containing research for a position paper addressing the "credibility gap"; two 1.5" binders containing information on administration accomplishments from 1965; two folders containing transcripts of the LBJ Library Oral History Project interview with Panzer; and relating ephemera. Approximately four linear feet in all. Original binders unsalvageable and now perished; rehoused in new three-ring binders, maintaining original divisions and order. Two volumes exhibiting moderate rodentia loss to page edges (not affecting any text). Overall very good.





Chess Movements

Materials from the New York Performance of John Cage's REUNION

Photographed by Alfred Statler,
performance by John Cage
(1968)

A small archive of materials relating to John Cage's May 27, 1968 performance of his musical-chess work "REUNION" staged at New York's Electric Circus nightclub.

\$2000.

*"'Reunion' might be considered as the third part of '4'33'", just as '0'0'" was part two."
— David Revill*

Originally performed with Marcel and Teeny Duchamp in Toronto a couple of months previous (March 5), this was the second of only three performances of the work which saw Cage play an opponent (his friend, writer and editor John Kobler) on a specially made electronic chess board with the result being an (according to the included, original event flyer): "[...] electronic sight-and-sound work whose form is determined by the moves of a chess game."

As Cage biographer David Revill points out, "Reunion" was a significant piece in Cage's oeuvre, in many ways the companion to his groundbreaking "4'33'": "Cage told Daniel Charles that his first silent work 'involved one or several musicians who made no sound. The second one [...] indicates that an obligation toward others must be fulfilled [...] The third one involves gathering together two or more people who are playing a game in an amplified context [...] another essentially silent - musical work.'"

37.

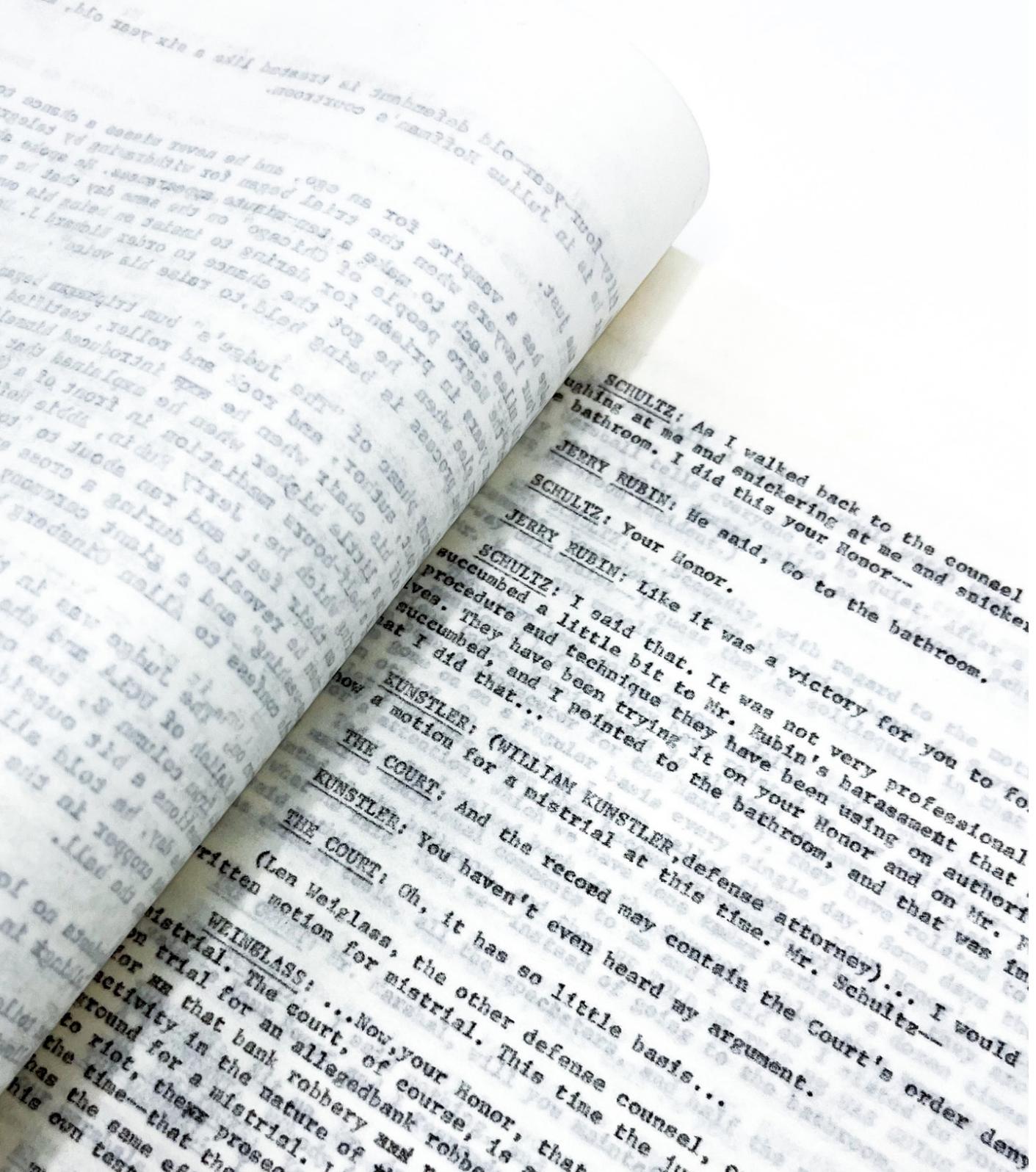
Included here are 20 original photo contact sheets of more than 600 individual frames of the performance shot by photographer Alfred Statler (1916-1984), while on assignment for TIME magazine, as well as an original site program for the event (with a brilliant, day-glo ink printed cover of the famed Electric Circus logo designed by Tom Geismar and an essay by Eric Salzman titled "The Electric Ear"), an original broadside flyer for the event, and some miscellaneous paperwork from TIME's photographic lab. (Also additionally are a number of unrelated contact sheets of other contemporary NYC events, including images of a Beverly Sills performance).

A revealing and detailed document of an important Cage performance and composition.

(New York): [Alfred Statler] and (Electric Circus). 20 black and white contact sheets, each approximately 11" x 8 1/2" on single weight "A KODAK" paper. [WITH] Event program measuring approximately 11" x 8 1/2" ; [i-iv], [1], 2-6pp. Top thin card wrapper with silk screen title design in green day-glo ink followed by a single blank endpage, 3 printed leaves on decorated "Electric Circus" letterhead, then seven leaves of text (no lower wrapper), all stapled three times at left margin. [WITH] A single 9 1/4" x 5 1/2" event broadside flyer. [WITH] A small assortment of photographer's notes and paperwork as well as miscellaneous additional photos filed together with these. Near fine overall.

Read more: David Revill, The Roaring Silence, John Cage: A Life, 223.





Contempt

DON'T FLUSH FOR EVERYTHING!

By "William Yippie"
[circa 1969-70]

A fierce (likely unpublished) diatribe against Judge Julius Hoffman, or as the "Panthers called him 'Adolph Hitler Hoffman,'" who presided over the "Chicago 8" trial of Yippies Abbie Hoffman, Jerry Rubin, David Dellinger, Tom Hayden, Rennie Davis, John Froines, Lee Weiner, and Bobby Seale — who were charged with various federal offenses in the wake of the 1968 Democratic Convention.

\$750.

The judge is described by "William Yippie" as being a "cartoon of a man [a] 'magoo [...] who talked as if his larynx was made of sandpaper." It quotes extensively from the court transcript, including many requests by Rubin to go to the bathroom (with the title derived from a water saving campaign slogan used in the New York area during the drought of 1965). From the start, the article (if article it is) outlines a dire political scenario: "By now most everyone has an idea of the repression that's going on in Amerika. Fascism! Bummer! Genocide! Horrow [sic] show!" It is however done with a great deal of satirical detail, for example: "He [Ed Sanders] brought him [Hoffman] to his feet when he revealed to during a cross examination that the Yippies had planned for 'dawn ass washing' and a giant ceremony at Soldier's field in which "Hubert Humphrey would confess to Allen Ginsberg his secret preference for anal intercourse." Provenance, internal evidence, and paper size all suggest British origins, but we find no trace of "William Yippie," either online or in OCLC. Nevertheless, a vivid take on this landmark trial and distinctly American countercultural movement from a likely British sympathizer.

n.p. [Chicago?]: n.p. 11" x 8.5". Carbon typescript. [7] pages on onionskin paper, corner-stapled, with overtyping and corrections, signed in blue ink on foot of last page. Mild wear, creasing. Very good.

39.

Slip Sliding Through The Seventies

1970s Fashion Photography Slide Archive

By Peter L. Levy
[circa 1960s-1970s]

Vast archive of professional fashion, advertising, and editorial photographs from the late 1960s and 1970s, almost all by noted photographer Peter Levy.

\$850.

Large collection of professional fashion (and other) photographs, the majority with stamp credit to individual photographers and/or Transworld Feature Syndicate, Inc. The overwhelming majority (about 95%) are credited to Levy, though with a few other names noted including Jon Abbot, Ronnie Hertz, and others. The images were presumably intended for use in advertising due to the variety of subjects, but most are focused on fashion. Vivid scenes of men and women sporting outfits on the beach are included, as are in-depth shoots of female clothing, hair, and accessories.

A deep archive, representative of a wide variety of the decade's styles: from the straight-haired, clean-faced Twiggy-esque holdovers from end of the '60s, to any number of snoods, turbans, and topless women in straw boaters, echoing the '20s revival that brought Mia Farrow's Great Gatsby to the screens of 1974.



Models are for the most part uncredited, with the exception of Sue Smith, still remembered for her wrestling bout with Andy Kaufman; and several women identified by first name only: Holly, Ingrid, Eddie, Nina, Cathy, Marie. A significant majority of photographic subjects are women, with some notable forays into male swimwear in 1974, the year of the lounging onesie and the yellow plaid beach singlet magnificently memorialized here.

[London]: [Transworld Feature Syndicate]. 667 color slides in 36 plastic album leaves housed in an archival box (provided). Sleeves sometime worn and soiled, but slides all quite clean. Very good plus.



40.

Learning Paper Mechanics

Handmade Pop-Up Book

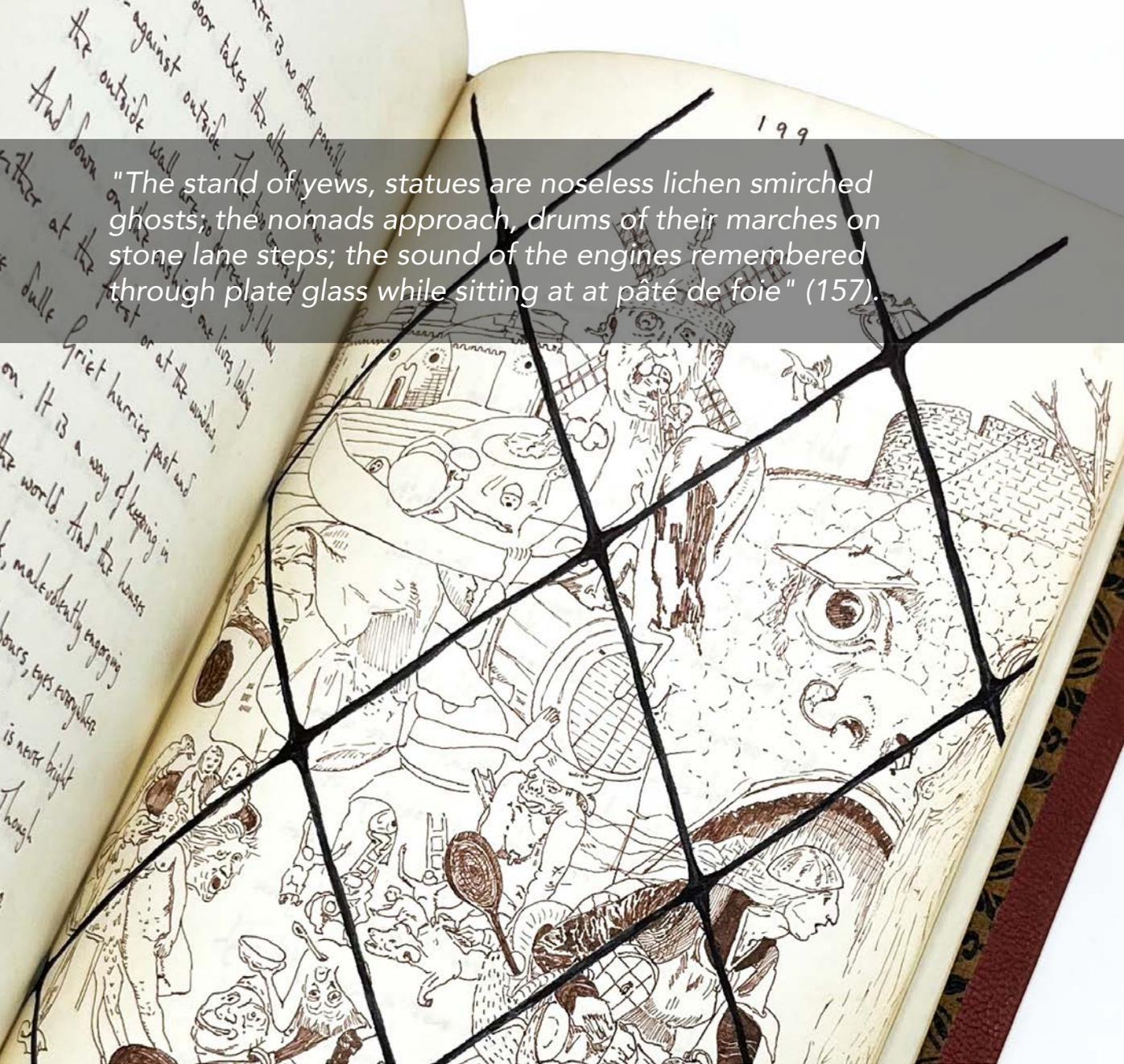
[circa 1970s]

Small volume likely created for a school project that opens to reveal two brightly painted and stamped ocean scenes — a tropical island and a lobster-like creature, respectively — each with handcrafted pop-up mechanisms.

\$200.

n.p.: n.p. 5.5" x 6.25". Original marbled metallic boards with red tape. Four original painted cardstock plates with pop-up mechanisms. Moderate edgewear, small tear to tape; one sliding pop-up tab detached though still functional. Very good plus.





"The stand of yews, statues are noseless lichen smirched
ghosts; the nomads approach, drums of their marches on
stone lane steps; the sound of the engines remembered
through plate glass while sitting at at pâté de foie" (157).

n.p.: n.p. Original red morocco, with raised bands and decorative gilt stamping to spine. Top edge gilt. Black and gold patterned endpapers. 205 pages. Bookplate taped to ffep; brown geometric design with designer [?] initials ACW at lower right and "Ex Libris AJ". Gilt stamping to lower edge of back cover below paste-down: "BOUND BY BAILEY BROS. LTD." Slight chipping to leather at inside rear hinge. Light edgewear and rubbing. Near fine.

41.

An Idiosyncratic Voice

Untitled Original Manuscript Illustrated Artist's Book

By "A.J."?
[circa 1970s?]

Enigmatic and disquieting collection of six short stories and one 90-page novella, neatly and distinctively handwritten and illustrated in brown ink.

\$2500.

The material veers in tone from the parodic to the surreal to the philosophically melancholic; the style incorporates a recondite vocabulary ("the pyral tarantism of being in the world") and a single consistent, insistent voice, alternating long unpunctuated Joycean streams of frantic consciousness with brief and airless sentence fragments. A perpetual undercurrent of violent sexuality surfaces as much in the settings and scenery as in the events: a car crash; a game of human chess; a blazing furnace; a slaughterhouse. The table of contents gives titles for each work, but no author's name; the bookplate, with initials "A. J.," offer the only clue to the item's creator or owner.

The authorial narration steps out of its queasy dreamtime now and then to comment on itself ("[I]t would appear that this is the whim of the authors") or to focus on a concrete and precisely dated image: "Week-end Traffic" catalogs automobile makes and models in obsessive, parodic, almost Ballardian detail — a 1931 Alfa-Romeo; a '28 Lombard, a Triumph Scorpion — and characters offer each other Passing Cloud cigarettes. But for the most part, settings are as hard to place as the book itself. Character names are almost, but not quite, real: Nish, Rogoze, Valetta, Fedor, Shad.

Illustrated with line drawings in brown pen (presumably also by the writer), with occasional accents in black, and brief captions taken from the scenes they illustrate. The execution is skilled but careful, often quoting other artwork (as in the illustration to the final story, "Communication," whose subject is the Breughel painting Dulle Griet; we see a copy of Breughel's scene through the latticework of a window). Other illustrations appear to be carefully composed from copies or multiple tracings, giving something of the effect of a Max Ernst collage — particularly the images of a horse-headed woman and a lion-headed man, perhaps an intentional quotation from Une Semaine de Bonte. A Piranesi-esque interior gives way to a crowned woman in 20th century corset and garter belt: the Queen.

Although a precise date cannot be given, this book bears the stamp of a London bindery which operated as Bailey Bros. until a name-change in the 1970s, and references in the text place its composition after the 1930s; we estimate the date of production to be circa the late 1960s to early 1970s — though its private library feel perhaps hints at a possible earlier creation. Bizarre and unsettling, yet also the product of an original voice. In short: a singular artist's book of unique vision.

42.

The Sex Pistols As Boy Band

Sex Pistols Fan Scrapbook

Compiled by Eileen Walsh
[circa 1977-1981]

A fascinating selection of Sex Pistols fandom assembled by one Eileen Walsh, who the provenance suggests was a sixteen years old Belfast teen when she began.

\$1200.

Collected from a variety of magazines (NME, Super Sonic, Sounds, Sunday People, Smash Hits, Pink Super Star, the Irish Independent), the collection is striking for its relative emphasis on teen-mag style "heartthrob" mags, not typically associated with the Pistols (who were, after all, in many ways a boy band): "Aaaah, the lovely Johnny! A dead cert for the Top Three in anybody's chart! He's so cute, you can forget all those stupid spitting 'n' swearing scenes the Pistols staged to get noticed. Johnny's quite acceptable now." The first clipping dates from October 1977, and the next is from July 1978, after the band had already broken up. The scrapbook tracks the band's publicity after their breakup, through Sid Vicious' death (Feb. 1979) and the 1980 film THE GREAT ROCK N' ROLL SWINDLE. While the clippings lean heavily on Johnny Rotten, there are plenty of Sid and the band, plus several clippings about Sid's death: "Sid' s Last Exit After Orgy," "The Fix," "Sid Vicious Drugs Death," "Final Curtain of a Violent Young Life," and "Sid Vicious – Now a Poison Probe." An unexpected vernacular archive of punk, much of it now undoubtedly lost to time.



(Belfast): n.p. Commercial (Dickinson Robinson brand) pictorial folio scrapbook wrappers, containing 16 leaves, all with newspaper and magazine clippings pertaining to the Sex Pistols adhered with glue and sticky tack. 40 pieces, with many full- page and double- page spreads. Clippings with publication details include Super Sonic (Oct. 1979), New Musical Express (July, August, Dec. 1978, Feb., July, Dec. 1979), Sounds, Pink, Smash Hits, Sunday People (Feb. 1979), Daily Mirror (Feb. 1979), and the Irish Independent (Feb. 1979). Also includes, in a clear plastic sleeve, 50+ loose clippings, from inch-square images of Rotten to large NME double-page spreads. Several multi-page articles, including "The Punk Process" by Jon Savage (The Face), as well as selections from Smash Hits (April 1979), Record Mirror (June 1979), NME (Feb., April, Oct. 1979, Feb., June 1980), Super Sonic, Pink, Starlight (April 1979), Boy Oh Boy!, and The Face (Dec. 1981). Overall about very good with moderate wear and soil. The sticky tacked clippings on several leaves detached but present. Very good.





43.

Making A Romance Cover

Original Collection of Reference Photographs for Romance Illustration

Photographed by Robert Osonitsch (1982)

Remarkable set of original posed photographs mostly likely for a romance novel cover, sent to comics artist and CIA illustrator John Fantucchio.

\$500.

By the period of these photographs, the established method used by US publishers for designing romance covers began first in the photography studio: models would be posed in various intimate embraces (known in the industry as "the clinch"). Artists would then work from these photographs to create paintings for reproduction on the paperback wrappers.

Housed in the original mailing envelope sent from Robert Osonitsch, Ltd. Photography in New York to Fantucchio in Arlington, VA, the photographs in this collection exemplify the classic clinch cover poses of the golden age of romance cover illustration: two unidentified models, a man and a woman, pose in several dozen variations of a dramatic embrace, kneeling in front of or perched precariously on an unassuming beige studio couch. The Osonitsch studios catered to illustrators of all genres in need of photo references, notably to romance cover great Elaine Duillo among a host of others.

Intriguingly, Fantucchio is not best known – if known at all – for romance illustration. An academically trained commercial artist, Fantucchio

was a prominent figure in comics fandom of the '60s and '70s who also drew stories for VAMPIRELLA and CREEPY; but in addition to appearing in comics publications and fine art group shows, some of Fantucchio's work was created for the most select, if not selective, audience of all: the CIA, where he was an illustrator and art director between 1963 and 1988.

Much of Fantucchio's public output is uncatalogued and underdiscussed, partly because of its volume and the wide variety of markets and audiences for which he worked, and partly because his admirers from the comics/fanzine world have concentrated their attentions almost exclusively on his achievements in that genre. And while we have no evidence that CIA was at any point running either a covert propaganda campaign or a secret in-house experimental program involving the powerful Art of the Clinch, it must be admitted that we also have no evidence that they were not.

(New York): (Robert Osonitsch, Ltd). 12" x 15" (mailing envelope). Original mailing envelope with Osonitsch studio label mounted to upper left corner, hand-addressed to Fantucchio, with postage and postmark to upper right corner. Contents: 22 3.5" x 5" color Kodak photographs, dated Nov 1982; 33 11" x 8.5 black and white photocopied sheets, primarily of images from the same photo set, from which three have been cut, mounted on heavy card and cropped with tape borders; two 17.5" x 12" poster-quality black and white enlargements printed on heavy paper, horizontally folded, with eight similar enlarged prints cut to approximately 12" x 12"; and 9 14" x 11" uncut sheets of 6 glossy black and white photographs each. Sparse marginal notation to sheets; a few creases and minor toning; most items near fine or better. Edgewear and tearing to outer mailing envelope. Near fine.

Read more: "The Artistry of John G. Fantucchio," fantucchio.com; *The Business of Publishing: A PW Anthology*.





44.

Following Instructions

85 Photographs of Sol LeWitt Wall Drawings 343 and 146 Installation

Photographed by Chris Cobb
2008

Portraits of Sol LeWitt wall drawing installers, with images of the wall drawings themselves, photographed by artist and writer Chris Cobb, (himself one of the installers for the exhibition) over course of the 6-month creation of the Sol LeWitt Wall Drawing Retrospective at MASS MoCA.

\$6500.

"By 'working on' I mean that I am attempting to recreate, from a brief page of written instructions, a work of conceptual art."

From Cobb's included description: "These were made as tests for the final portfolios made for the museum & for Sol's widow Carol LeWitt. The portraits haven't been published, only shown at Mass MoCA." Portrait subjects are identified on versos by first name and position title; of the several Wall Drawings visible, most are shown in progress, with a few shots of drawings #343 and #146 in a completed or nearly completed state.

As LeWitt wrote in his 1967 essay "Paragraphs on Conceptual Art," "When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair." Accordingly, his Wall Drawings were recreated each time they were exhibited, as Cobb detailed in a 2008 BELIEVER article: "Early in LeWitt's career he made the drawings himself, but as demand for them grew it became necessary for him to rely on a small group of draftsmen who could faithfully carry out his instructions, developing techniques specific to each wall drawing [...] I am working, alongside my apprentice Julia, on Wall Drawing #343. By 'working on' I mean that I am attempting to recreate, from a brief page of written instructions, a work of conceptual art."

A remarkable collection, documenting the process of recreating a body of artwork itself impermanent by design. And according to the photographer, the first time a LeWitt work has been allowed to be documented in process.

n.p.: [Chris Cobb]. Collection of 85 photographs: 14 11" x 14" and 2 5" x 14" prints in white envelope; 19 4" x 5" prints in small folio with protective plastic sleeves; and 38 11" x 14" prints in plastic sleeves, housed in ring-bound portfolio with handle and zipper closure. Brief identifying notes to verso of all prints. Production mark-up notes in silver ink to rectos of a small number of photos. With loose sheet briefly cataloging the contents, handwritten and signed by Cobb. Some duplication. Near fine.

(Item #2)

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Photography: Rebecca Romney

Cataloguing: Allie Alvis, Brian Cassidy,
Rebecca Romney, and Zoe Selengut

Design: Ashleigh Cox, Brian Cassidy

