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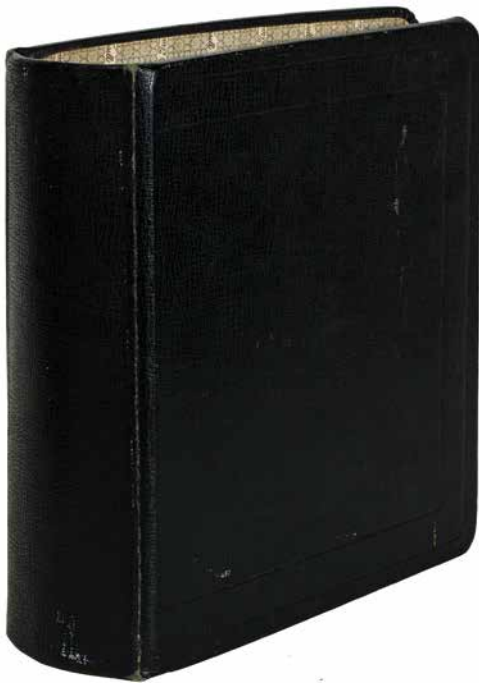
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1 (Advertising)


Employee Directory of 1950s-Era Cleveland Advertising Agency

Cleveland, Ohio: [circa 1950-1955]

\$1200

Octavo. Black leatherette three-ring binder with tabbed dividers and 103 pages each with tipped on photographs. Near fine with toning to the pages, glue stains, and a few photos detached but those are present in an envelope at the rear. A new employee directory for the Fuller, Smith & Ross Advertising Agency of Cleveland, Ohio, one of the nation's top advertising agencies with clients that included Westinghouse and Alcoa. A pencil note on the first divider dates the album to the early to mid-1950s and credits the entries to Merrit Johnquest. Each page of the directory features a photograph of a new employee, along with a brief bio stating the person's career experience, education, and hobbies. The directory is organized alphabetically with additional, undivided entries at the back suggesting possibly that the employee has left the company. A charming artifact, although not for the fact that the women involved were large restricted to secretaries, typists, or research librarians. [BTC#412407]

FSR WELCOMES
 CHARLES D. BARKER




From June 1948 until he came to work with Ed Leary on Appliance Specialties for Westinghouse, Mansfield, Charles D. Barker served successively as Trainee with General Electric Advertising and Publicity Division in Schenectady and as Assistant in the Space, Radio and TV Advertising Section of the Lamp Divisions, G.E. Like the vacationing postman, Chuck likes to write free-lance as a hobby. He experiences change of pace with his squash and golf. He has a Bachelor of Journalism degree from the University of Missouri.

FSR WELCOMES
 ELIZABETH CHAMPE



From University of Michigan Elizabeth arrived on the Washington scene and served for 2 years with Kiplinger Magazine as Chief of Information. Next with the Hoover Committee as Research Assistant for several years, she then came to Cleveland as Industrial Relations Analyst with the Salary Stabilization Board. As Research Librarian she can be found in 413, ready to obtain those elusive facts and figures which are so necessary at times.

FSR WELCOMES
 CARLOS J. VAZQUEZ



A recent graduate of the Cleveland Institute of Art, Carlos joins our Art Department as an apprentice. He is a member of the Junior Society of Artists and, in his spare time, enjoys sports and cartooning.

Carlos attended Timken High School in Canton, Ohio.

2 (Automobiles)

1923 Indianapolis 500

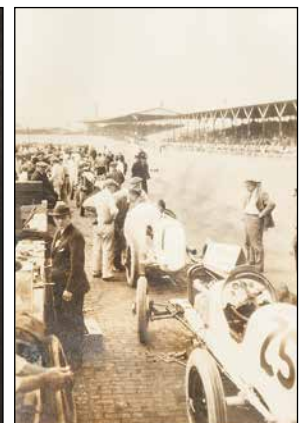
Indianapolis, Indiana: 1923

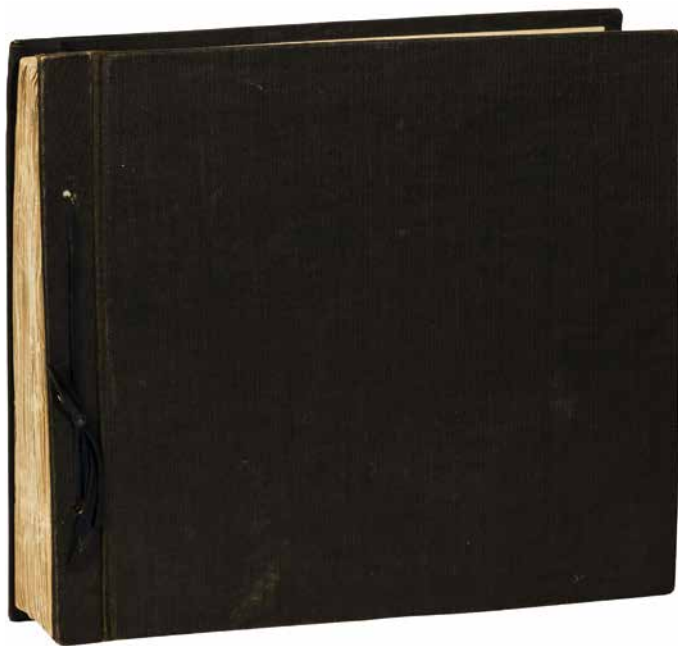
\$3500

Oblong small quarto. Measuring 10" x 7". Black cloth over flexible paper boards with "Photographs" stamped on the front board. Contains 46 black and white silver gelatin photographs measuring between 1 3/4" x 2 1/2" and 7" x 8 1/2", with captions. Very good album with some rubbing and with near fine photographs.

An original photograph album documenting the 1923 Indianapolis 500, highlighted by several enlarged, aerial shots of the track on race day, and intimate views of a group of contemporary racing and auto industry luminaries attending the race together. This was likely the album of early American auto racer, Mike Moosie, with a presentation inscription on the interior front cover: "These pictures were presented to Moosie by Caddy. Two speed Ruckstell men." The Two-Speed Ruckstell was the first 2-speed axle developed and marketed as aftermarket equipment for the popular Ford cars of the day by early automotive entrepreneur Glover Ruckstell. Its first foothold in the market came around 1922-1923, after its near decade of participation in racing competition; an early commercial success in a long line of street modifications adopted from the track. The Indy 500 was one of the most well-attended sporting events of the early 20th Century, routinely drawing audiences in excess of 100,000, as well as an important showcase and marketing venue for the burgeoning American auto industry. Race drivers often entered the automotive business in its early years. Ruckstell, himself a former driver (though retired from competition by the '23 race), competed against many of the sport's early luminaries, some of which are pictured here, presumably attending as part of the Ruckstell Co. contingent, including: Louis Chevrolet, Barney Oldfield (who appeared in Ruckstell advertisements), George Hill (Oldfield's longtime riding mechanic), and two recurring men lacking captioned first names: Thompson and White.

An uncommon glimpse, captured from the perspective of a racing insider, of the 11th running of the Indy 500. [BTC#415432]





**3 (Baby Parade)
(Helen Louise SCHNEIDER)**

New Jersey Baby Parade Contestant

Ocean City, New Jersey and vicinity: 1922–1934

\$5000

Oblong quarto. Approximately 12" x 9½". [72]pp. String-tied commercial black cloth photo album. A few closed tears on some leaves, overall near fine. 72 pages, containing approximately 450 black and white or sepia (and a few hand-colored) gelatin silver photographs, some artistically trimmed, with related ephemera and newspaper clippings, and an additional six photographs laid in. The photos are neatly arranged and captioned within the album. Red, green, and black ink decorations or flourishes adorn most pages along with a number of vignette drawings.

The photos document a young girl contestant in New Jersey Shore boardwalk baby contests. A beautifully composed and decorated vernacular photograph album depicting the infancy and early childhood of Helen Louise Schneider of Philadelphia. From ages 1½ to 5½, Schneider was a regular contestant and frequent prizewinner in New Jersey shore boardwalk baby contests.

In the summers Schneider's parents ran the Yarn Shop on the boardwalk in Ocean City, New Jersey. From 1923 to 1927 they regularly entered young Helen in various baby beauty contests there and in the nearby oceanside resorts of Wildwood and Atlantic City. The album documents seven such contests and depicts Helen in various outfits sitting on decorated parade floats.

She won the "Queen's Prize" at the annual Baby Carnival in Wildwood (1927), a "Purity" ribbon at the Atlantic City Baby Parade (1927), and the first prize in the float division in Wildwood (1928). Photos of this last contest show Helen in the costume of "Luna, Goddess of the Night" seated on a large crescent moon. A "Certificate of Merit" for this parade is included.

Other events chronicled in Helen's childhood photo album include riding in her first baby carriage, various birthdays, at school, on the beach or boardwalk, with her family and pets, and playing dress-up. Other places visited by Helen and her parents and documented here include Philadelphia and Bethlehem, Pennsylvania; Smyrna, Delaware; Detroit, Michigan; and St. Petersburg, Florida. The main span of the album is 1922–1934, though two outlying photos show her parents in 1915 and a grown-up Helen at her wedding circa 1940.

A captivating and unusual album of an aspiring pageant contestant. [BTC#413638]





Daddy Helen Grannie Mother

Ocean City, N.J July 1923.



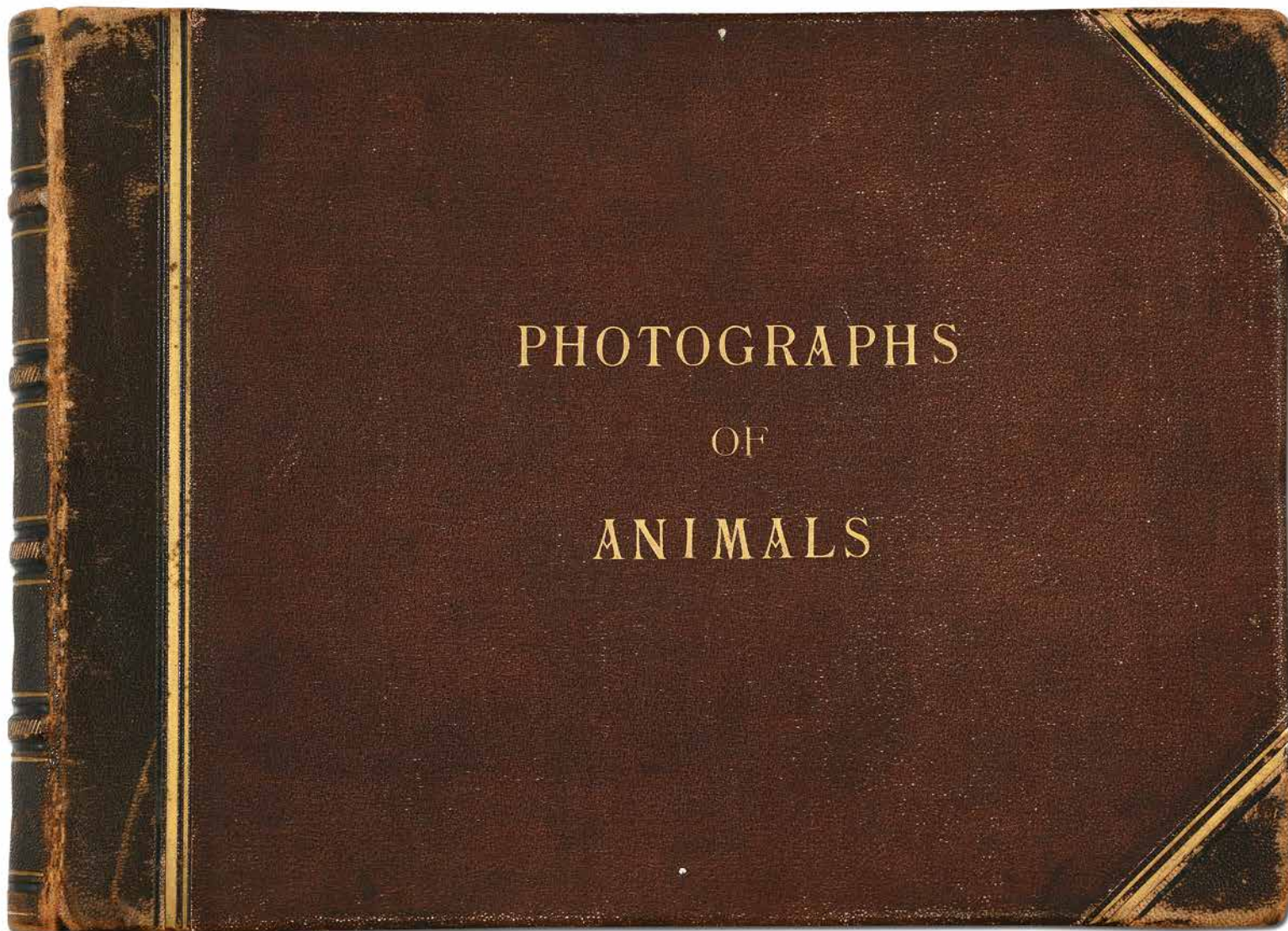
1924



1924



Crowd on boardwalk for Parade Aug 1928 Wildwood, N.J



4 (Gambier BOLTON, Ottomar ANSCHUTZ, Henry DIXON)

Images of the Animals of the Breslau Zoo in Prussia
Circa 1880s

\$15,000

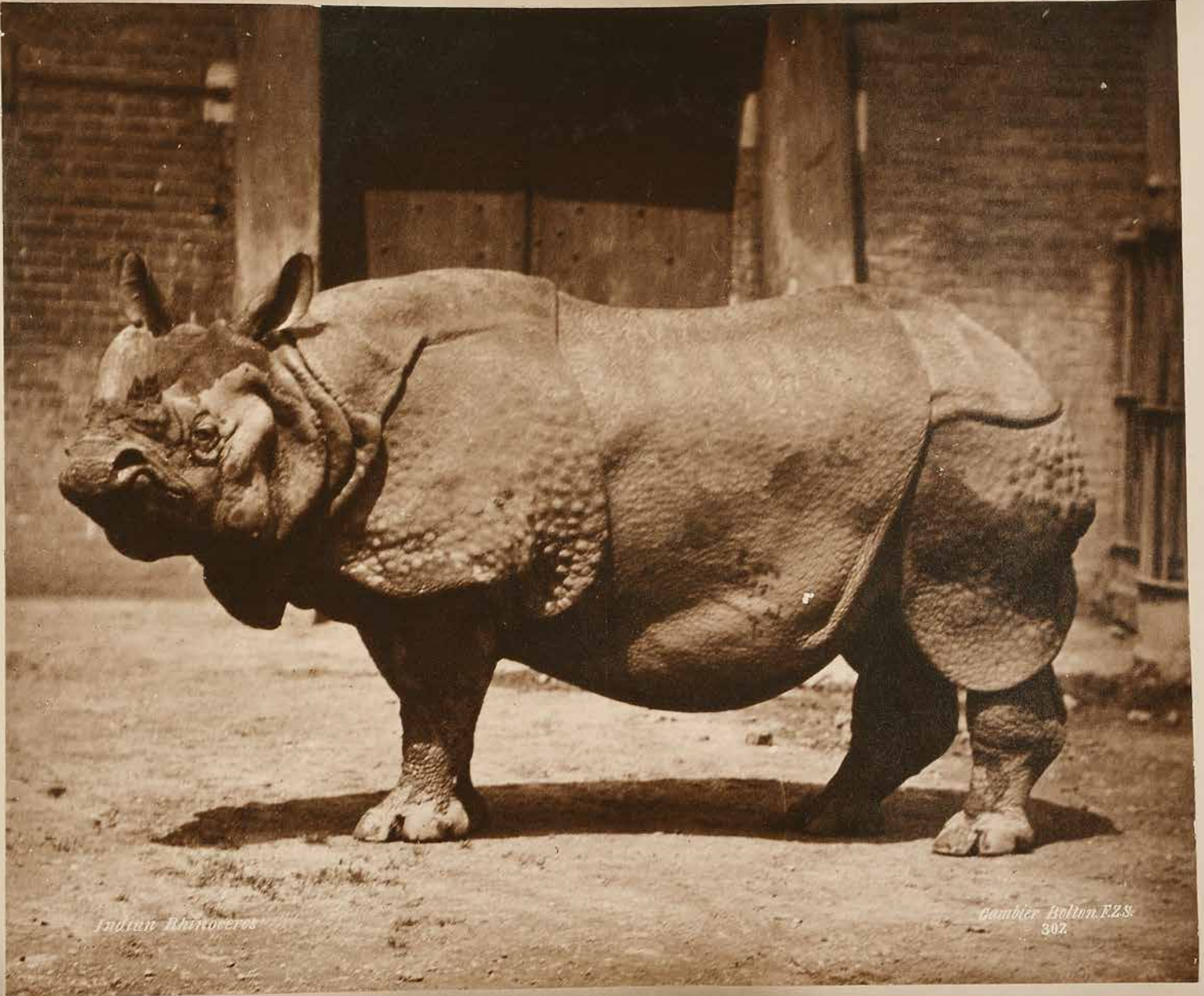
Oblong folio. Approximately 15" x 11". Original half leather and cloth binding gilt, bound by Palmer & How of Manchester, England. Some modest rubbing at the extremities, a little soiling in the margins, near fine; the images are about fine, a few with slight fading. Includes 85 large albumen photographs by Gambier Bolton, Ottomar Anschutz, Henry Dixon, and others who are unidentified. Various sizes, many are approximately 7¾" x 5¾" or larger, with a few near the end smaller. Most are captioned in ink, several are captioned in the negative. Many have the marks of either Bolton or Anschutz in the negative.

In 1882 Ottomar Anschutz, a photographer in Lisa, (then in Prussia, now Lezno, Poland) began making photographic studies of a large variety of animals which he kept on an extensive estate adjoining his home. His beautiful and well-chosen images convinced the Breslau Zoo to make similar facilities available to him there. Previously to this, large living animals, including predators, had mostly only been photographed in cages, which had restricted their movements and influenced their habits. Anschutz's resulting photographs proved important to both photographers and naturalists.

Except for the few slightly smaller images of dogs and field animals, beautiful in their own right, most are outdoor action images of various wild animals. Striking, large images of animals, and seldom found in a collection of this quality and vintage.

[BTC#412312]



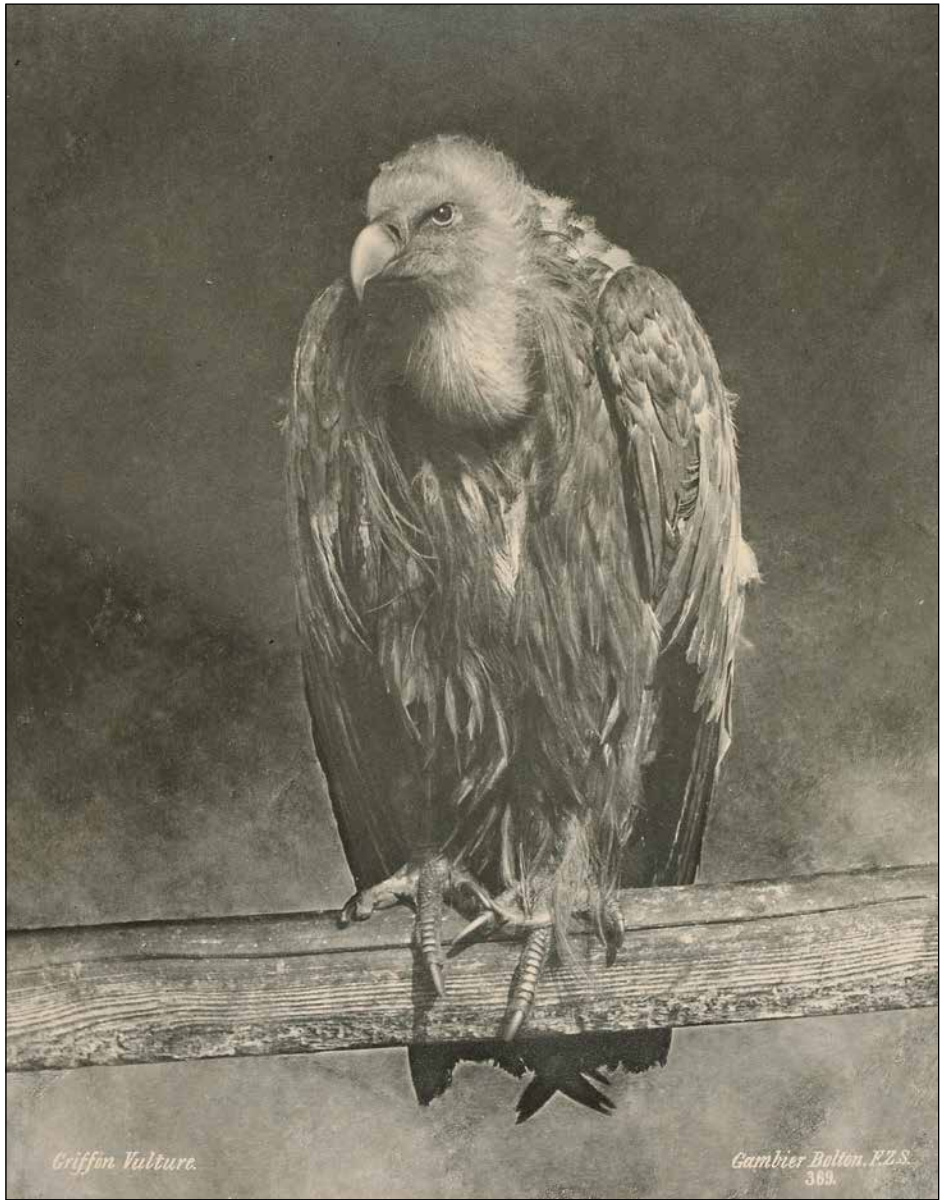
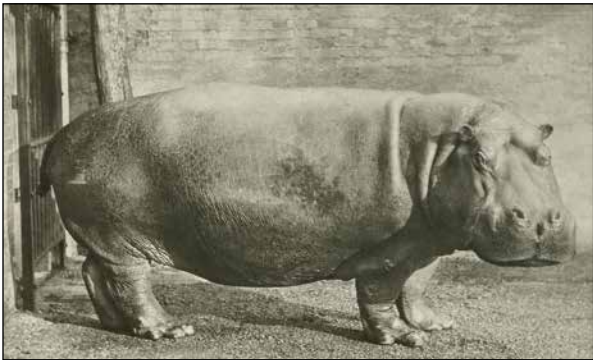


Indian Rhinoceros

*Gambler Bolton, F.Z.S.
302*







Griffon Vulture.

Gambier Bolton, F.Z.S.
369.

Bactrian Camel

Gambier Bolton, F.Z.S.
373

Modern Narcissism and Early Selfie Culture



5 COCO

Coco, French-Born Actress and Exhibitionist

New York: [circa early 1990s]

\$2800

Three volumes. Spiral bound commercial photo albums. Two are large octavos, the third is a tall quarto. The albums contain approximately 150 snapshot photographs, mostly in color, but a few in black and white; most of the images are 5" by 7", a small amount are other sizes. Very minor wear, the photographs are fine (although technique was not the photographer's strong point, and many are obscured in the creation with flashes caused by the camera). There are a few pieces of ephemera laid in: rainbow and star decals, a clipping, etc. Almost every photograph is either a portrait or self-portrait of Coco, pseudonym of a French actress, the former Miss Luxembourg of 1964, the Mistress of Ceremonies at Trude Heller's (a Go-Go-era discotheque in Greenwich Village), and a self-professed exhibitionist. Despite a reasonably successful career in France as an actress, she achieved her greatest notoriety as a recurring guest making several appearances on *The Jerry Springer Show*, in the early days of its run.

The photographs are mostly of Coco scantily or sexily clad or partially nude, with outrageously big hair and aggressive make-up, and often taken by Coco herself in her bathroom or bedroom mirror, with a flash camera. At first glance they seem to languish at the level of banality, and for some they may remain exactly that, but others may see something more akin to performance art and the near-contemporaneous early photographs of Cindy Sherman. Other images include several of Coco on a television screen (probably all on *Jerry Springer*), a few from what looks like a decadent night club, one of a semi-nude dominatrix, and a few of Coco posed in a museum gallery and in an artist's studio. Also among the photographs are a few earlier images of her in her days as an actress and model, exhibiting a considerably more demure persona. A unique and interesting insight into a colorful New York character. [BTC#411905]







6 (Chicago)
Leroy T. GOBLE and
Gilbert B. SEEHAUSEN
A Collection of Photographs
by Chicago Photographer
Leroy T. Goble

[Chicago: circa 1916-25]

\$12,000

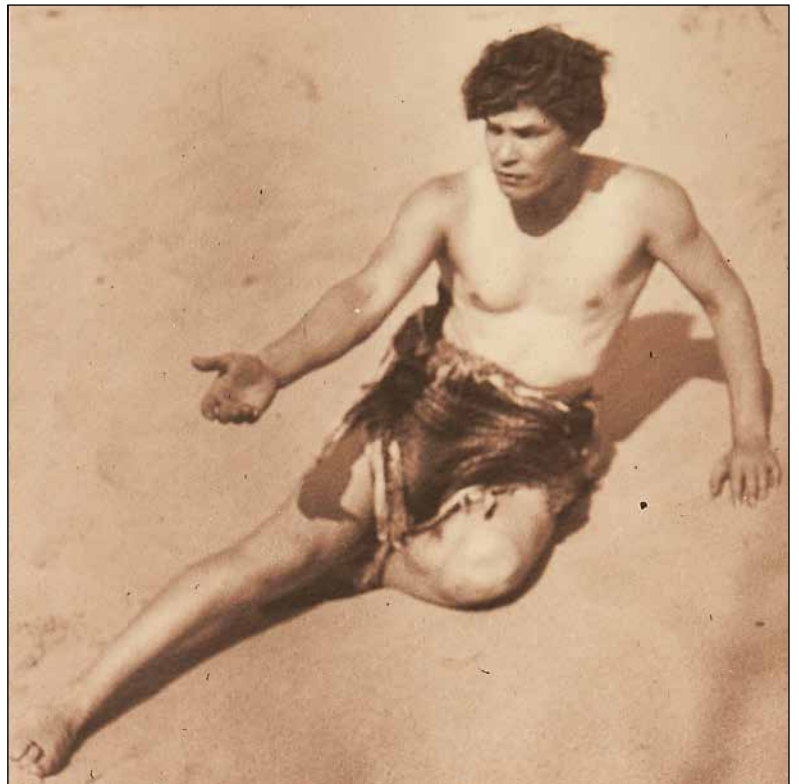
A collection of 60 large gelatin silver photographs by Chicago ad-man Leroy Truman Goble. The collection features outstanding images of nude women both in the studio and outdoors, along with several other portraits of women, and of actors dating from the early days of Chicago's Sawyer Goodman Theater. A prominent figure among Chicago's literary and theatrical circles, Goble had developed close friendships with almost everyone involved in the Chicago literary renaissance, including Carl Sandburg, Sherwood Anderson, Floyd Dell, Vachel Lindsay, Ben Hecht, and John Gunther. *Chicago Tribune* journalist and author Harry Hansen wrote a special memorial tribute to Goble in 1946. As noted by Hansen and others, Goble also was an important collector and an accomplished amateur painter and photographer. An active member of the Caxton club and Chicago Camera Club, in 1922 Goble served as president of the Chicago Camera Club alongside of Gilbert B. Seehausen (then Treasurer), a fellow photographer in the advertising business who later won acclaim for his use of modernist and avant-garde elements in portraits for *Esquire* and other magazines. Included in the collection are eight portraits of Goble, four of which were taken by Seehausen (including one signed by Seehausen in ink).

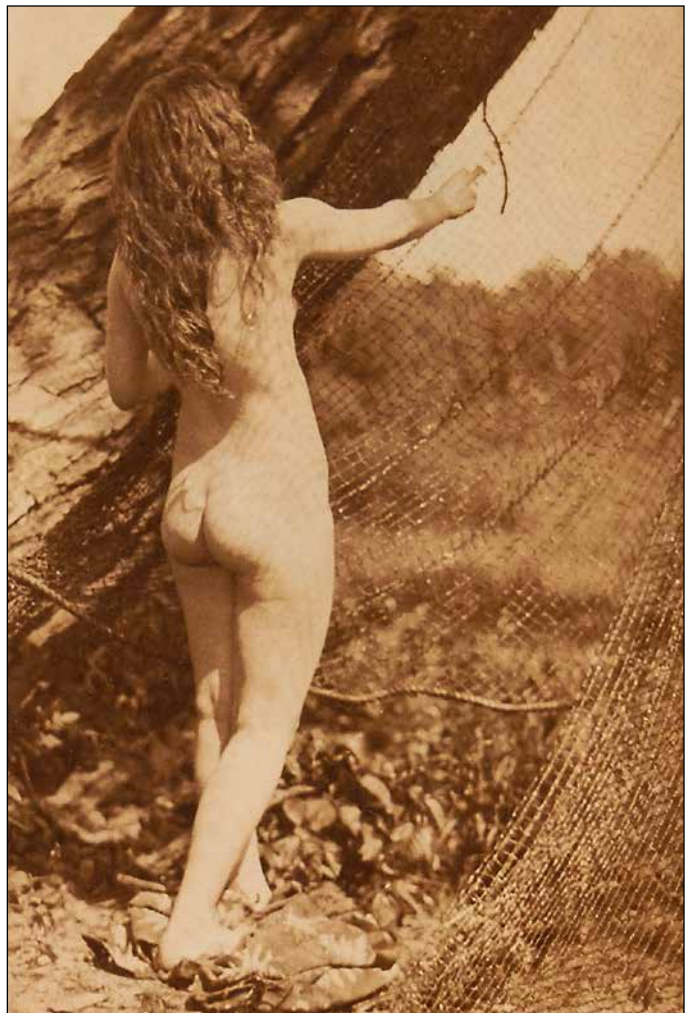
The collection consists of 50 photographs neatly mounted on thick paper portfolio

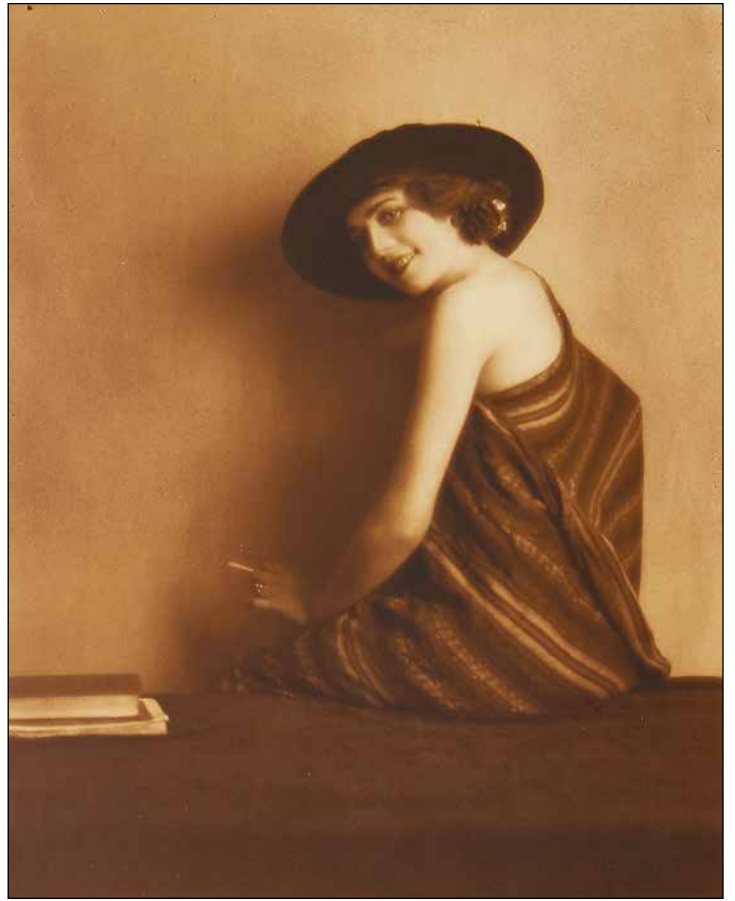
sheets, and 10 loose photographs all of a nude female model. Modest silvering to a few prints at the edges, overall near fine. The prints range in size from about 7" x 9" to 10" x 13". Most are black and white, including some that are gold tinted, possibly graytones. None of the subjects are unidentified, and only one print (of two young women dancing on a beach) is signed and dated by Goble (1916). Aside from the eight portraits of Goble, the other 52 prints were all likely taken by him. Many of Goble's images build upon the modernist aesthetic established by Stieglitz and Steichen, especially in his use of raking light and blurred backgrounds in his many portraits of actors and women. Other images illustrate the tension between advertising art and fine art, as seen in his outdoor portraits of women in pioneer dress in Black Hawk country (where he was born), and in his landscape views of Native American villages and cliff dwellings.

Among the mounted prints 32 are housed in a commercial four-ring binder (Wilson-Jones Co., Chicago) with custom-made marbled paper sides. Among the prints in the portfolio are 12 images of women: portraits (including seven nudes) taken in the studio or outdoors on a wooded beach; and 20 portraits of male actors in various roles (including two outdoor portraits of a young man on a beach dressed in a loincloth). The other 18 mounted prints were removed from the same type of binder: these include three outdoor portraits (of a young man and two women in pioneer dress), seven landscape views, and eight portraits of Goble (including one image of Goble in company of three friends). The remaining 10 loose prints are studies of a female nude: these prints range in size from about 7" x 13" to 14" x 11" and all appear to be of the same woman.

A remarkable collection of early 20th century American fine art photographs, documenting the early theatrical and related artistic circles of the Chicago literary renaissance. [BTC#411494]









7 (Chicago)

Chicago Amateur Photographer

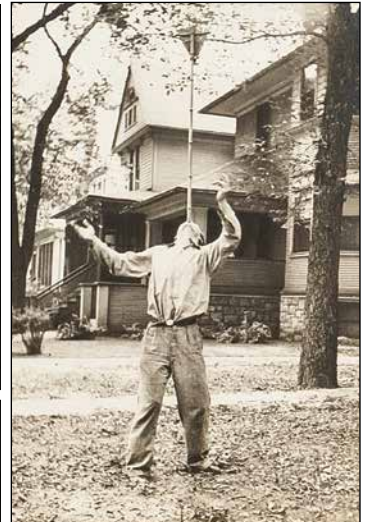
Chicago: 1935

\$1250

Small quarto. Measuring 8" x 9". Brown textured leather over stiff boards. Contains 58 sepia-toned or black and white gelatin silver photographs measuring between 2½" x 3½" and 5" x 6½", with captions in pencil. Very good with worn edges and chips along the spine hinge; internal photos are fine.

A photo album kept by a young amateur photographer in 1935 in the greater Chicago area including Oak Park and Grant Park. The photographer took portraits of friends and family as well as still-life images of things around his house. The first photo is of a group posed around a car followed by pages of urns and tombstones. He photographed a backyard performance, a boating trip, and children playing. Many of the captions include information on what film and camera was used, with Kodak being a favorite. One series of photos shows a woman taking a photo of a young boy with a small box camera. A well-composed photo of a smiling women reads "Grant Park Art Fair." Another photo shows a lightning bolt streaking across the sky.

A wonderful collection of well-composed amateur photography. [BTC#416062]



8 (Fiji)

Edmund SCHROEDER

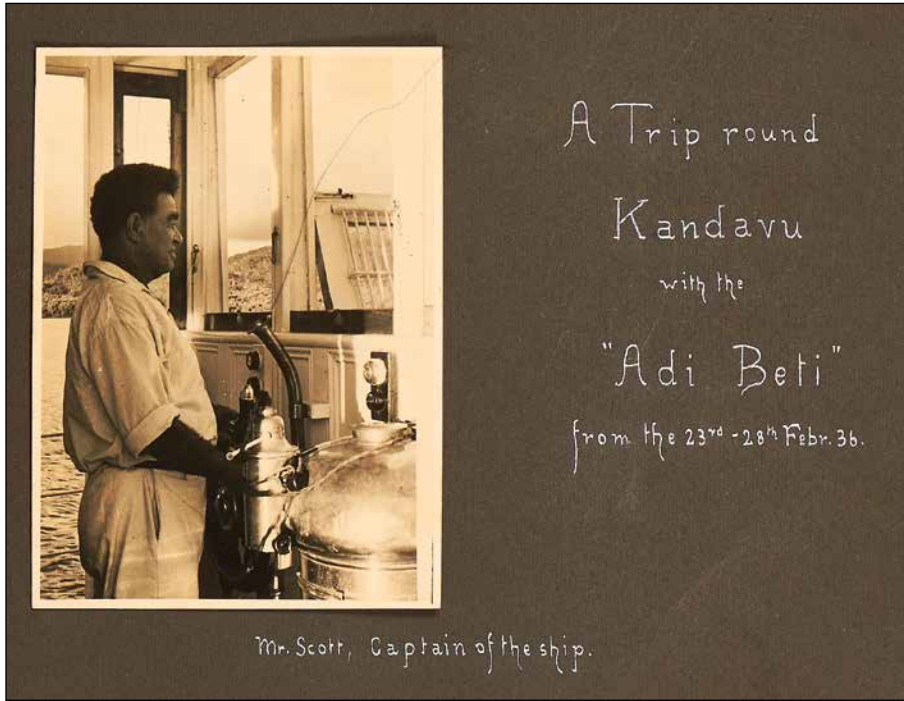
"A Trip round Kandavu with the 'Adi Beti' from the 23rd-28th Febr. 36"

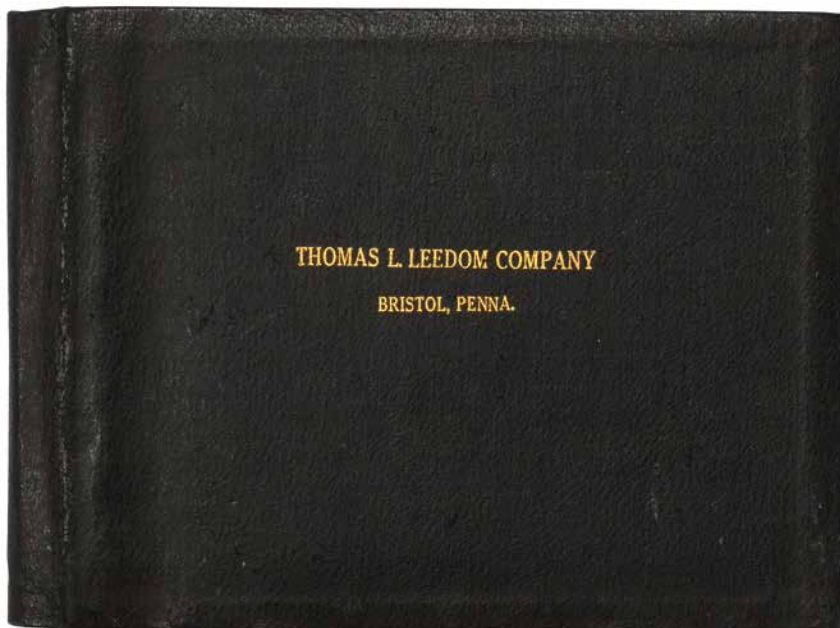
Kandavu, Fiji; 1936

\$800

Oblong octavo. String-tied quarter cloth and wood-grain over boards. Contains 31 richly-toned gelatin silver images. Most of them are approximately 3" x 4", neatly captioned in English in white album ink. One image appears lacking, old glassine tissue guards mostly removed. Nicely composed images of natives and village life of Fiji, taken by a German tourist. Schroeder documents his trip from his arrival by boat with images of the boat captain, his private suite, various workers, a group shot of men playing on the "Kandaru Golf Club," Mount Washington, indigenous housing, and various beaches.

Laid in are a few pages removed from a travel book with an 1889 folding map in color of Kandavu Island. [BTC#412932]





9 (Film)

Western Theatre Interiors

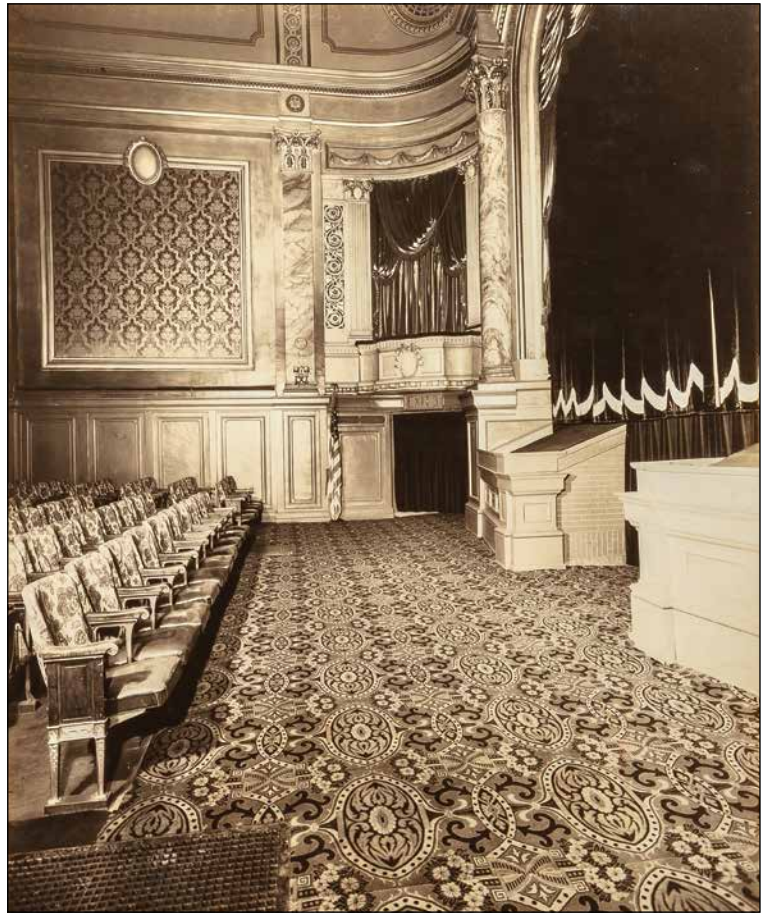
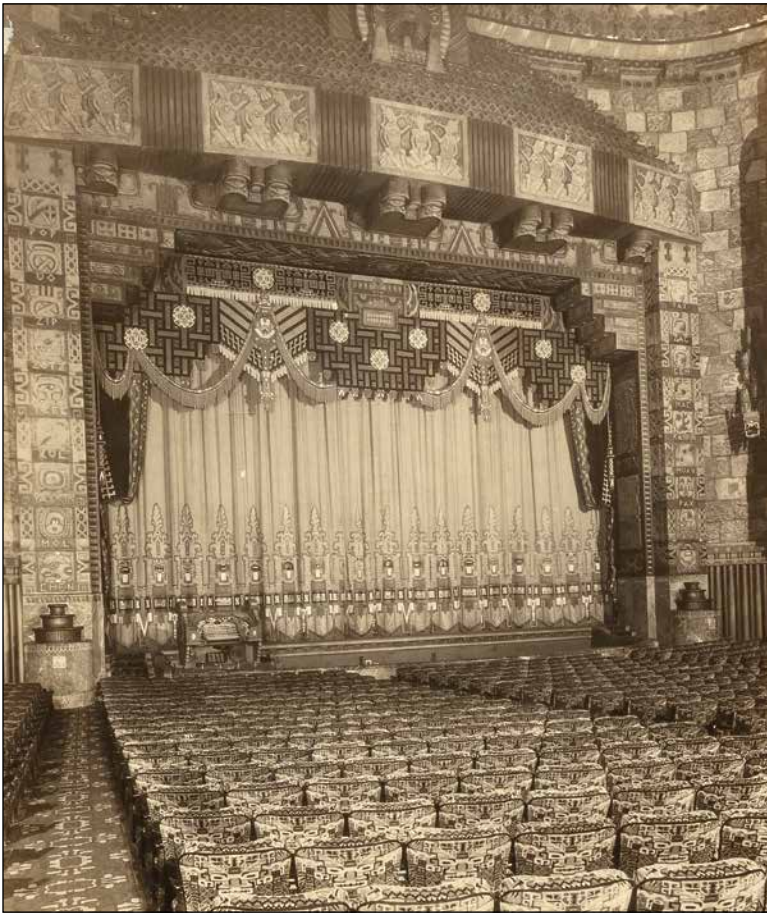
Philadelphia: Bond Brothers Photographers [circa 1928-1930]

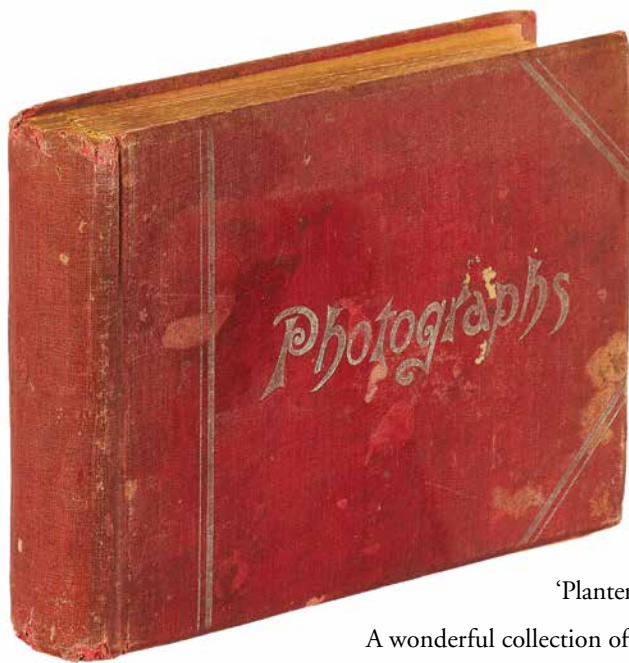
\$3200

Oblong quarto. Measuring 12" x 9". String-tied flexible leather (with "Thomas L. Leedom Company, Bristol, Penna." in gilt on rear board). Some rubbing and light wear, very good, images near fine. Contains 17 large gelatin silver doubleweight linen-backed photographs attached on a stub, most with a Bond Brothers stamp on the verso. Each photo is approximately 9¾" x 8". One of the images is laid in, detached from the stub. Each theatre is identified on the verso, usually on a label. All of the theatres are from the west, usually identified by name, but always by location, including Delta, Colorado; Boise, Idaho; Spokane and Seattle, Washington; Phoenix, Arizona; Bozeman and Billings, Montana; Salinas and Crescent City, California; North Platte, Nebraska; Medford, Portland (2), and Salem, Oregon; and Juneau, Alaska. A few film posters are visible: *Sins of the Fathers* with Emil Jannings and *On Trial* with Pauline Frederick both released in 1928; and *Sea Legs* starring Jack Oakie and *The Last*

Dance starring Vera Reynolds from 1930. The Thomas L. Leedom Company owned carpet manufacturer Bristol Mills in Bristol, Pennsylvania, and it is not unintentional that these images accentuate the intricate carpets in the lobbies and auditorium rooms of the theatres. A wonderful collection of images showing the extravagant palaces created during the golden age of American cinema. [BTC#413160]







10 (Florida)

"Views of St. Augustine, Florida and Vicinity"

St. Augustine, Florida: [circa 1896]

\$4000

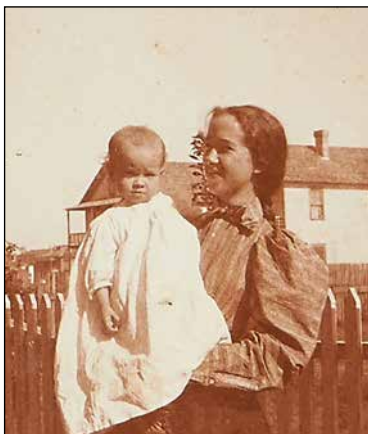
Oblong octavo. Measuring 8½" x 6½". Maroon cloth over stiff paper boards with "Photographs" stamped in silver on the front board. Contains 48 sepia-toned photographs measuring 3" x 3¼", with captions. The images are inserted recto and verso into windows on 24 thick card leaves. The album has soiling, staining, and wear including fraying at the spine extremities thus very good with near fine photographs, some with slight fading.

An album entitled "Views of St. Augustine, Florida and Vicinity" featuring early Kodak prints circa 1896 depicting views in and around St. Augustine, Florida, each with a manuscript caption below. The album features amateur shots of hotels, residences, churches, yachts, military fortifications, and sailing vessels. Also included are six photos of African-Americans and five of a family identified as the "Walton family." Some of the captions read: "shrimping from the seawall," "three little coons," "Battery 'J' 3rd Artillery U.S.A.," "ruins of San Marco Hotel the morning after the fire," "Steamboat 'Planter' from Charleston, South Carolina," and "torpedo boat 'Dupont' in Mantanzas River."

A wonderful collection of early Kodak images of Florida. [BTC#416072]



Shrimping from Sea Wall.



Plaza, showing Old Spanish Cathedral



Three Little Coons.



Battery 'J' 3rd Artillery, U.S.A.

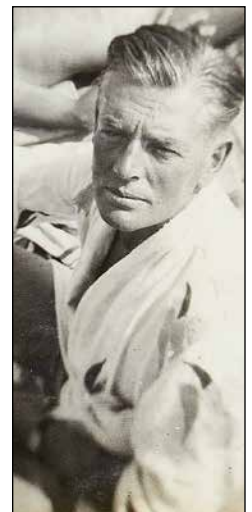
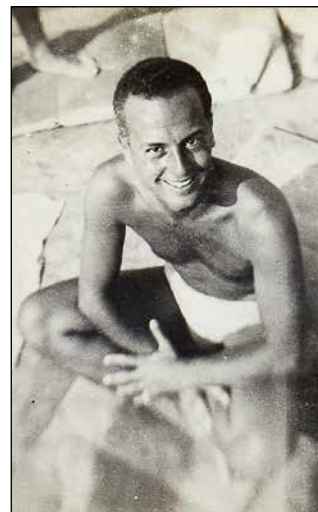
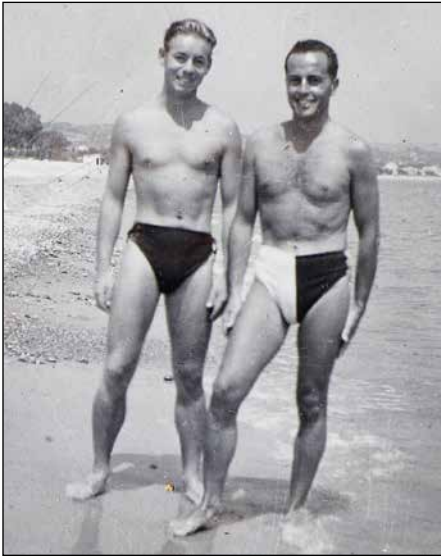
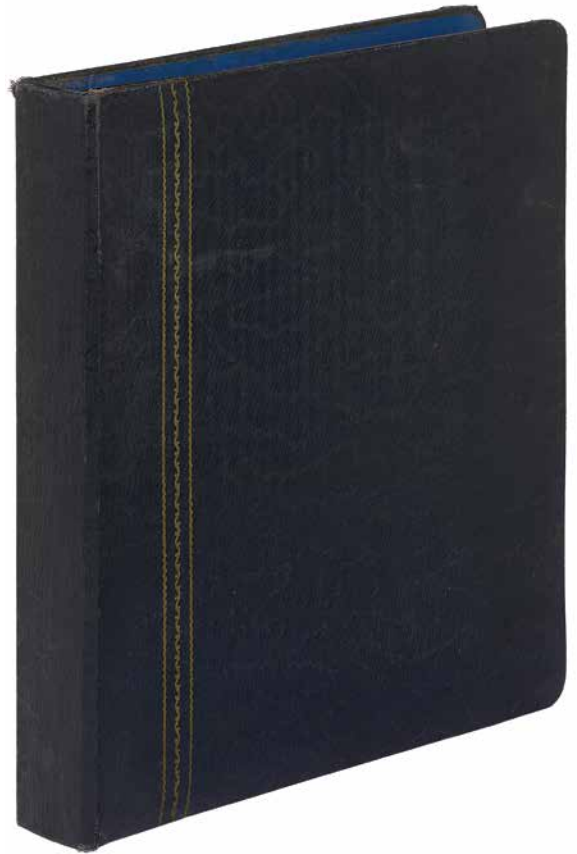
11 (Gay Interest)

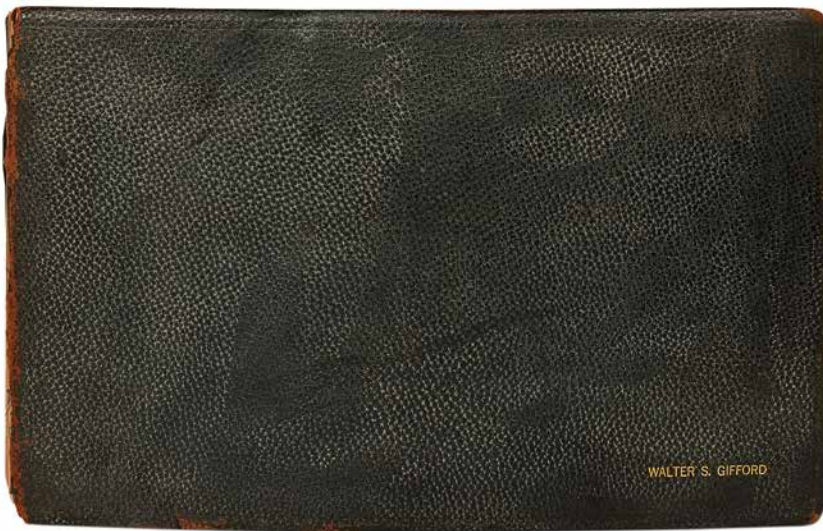
*Summer Vacation In Europe
1949 with Gay Interest*

Various locations in Europe: 1949

\$2500

Quarto. Measuring 10" x 11½". Ring-bound blue cloth album. Approximately 260 black and white gelatin silver photographs, each 3" x 3". A few pieces of travel ephemera mounted in the album. Both album and all images are fine. The photo sequence begins in Paris and proceeds through the South of France and into Italy, with a brief detour to England, bracketed at front and rear by sailing notices (to Europe on the steamer *America*, departing May 14, 1949; returning from Liverpool on the R.M.S. *Parthia*, departing August 20th, 1949). All available evidence points to a couple, two men traveling together, meeting with friends along the way, almost all of them attractive young men. The majority of the images are carefully composed photographs of architectural details, markets, village squares, and cultural artifacts. A smaller but still substantial number of photographs are of the travelers at restaurants and cafes, lounging poolside and on the beach, and taking in the scenery; and a handful of skillful, well-crafted portraits of individuals. Although the subjects are unidentified, it seems a likely inference that the men were from the entertainment or show business world. All in all, an unusually full, carefully constructed album, offering an uncommonly intimate view of gay men traveling in 1949. We are occasionally put off, skeptical, or scornful of the use of the appellation "gay interest" used by dealers to refer to material that depicts the slightest affection between men, but in this case it seems appropriate. [BTC#411910]





12 Walter S. GIFFORD

1930s Travel and the set of "Boy's Town"

Alaska, Canada, New York, California, Hawaii: 1936-1938

\$3500

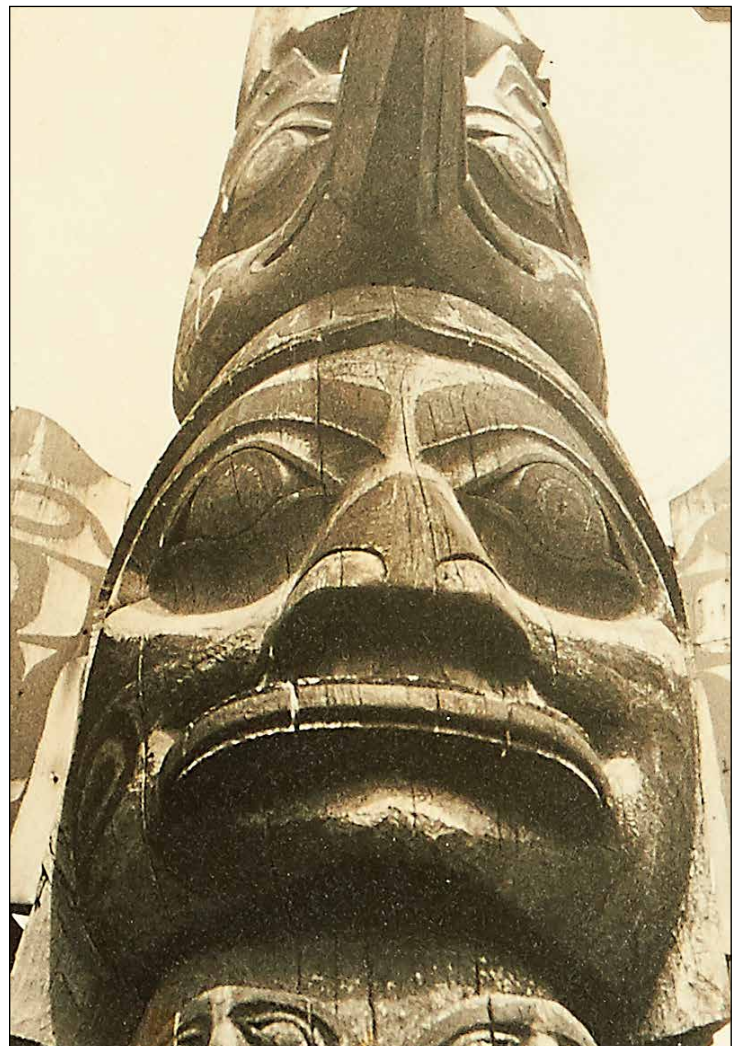
Oblong folio. Measuring 16" x 10½". Black leather over stiff paper boards with "Walter S. Gifford" stamped in gilt on the front board. Contains 501 sepia-toned or black and white gelatin silver photographs measuring between 2½" x 3½" and 8" x 10" with captions. Very good album with rubbing, worn edges, and a detached spine, with near fine photographs.

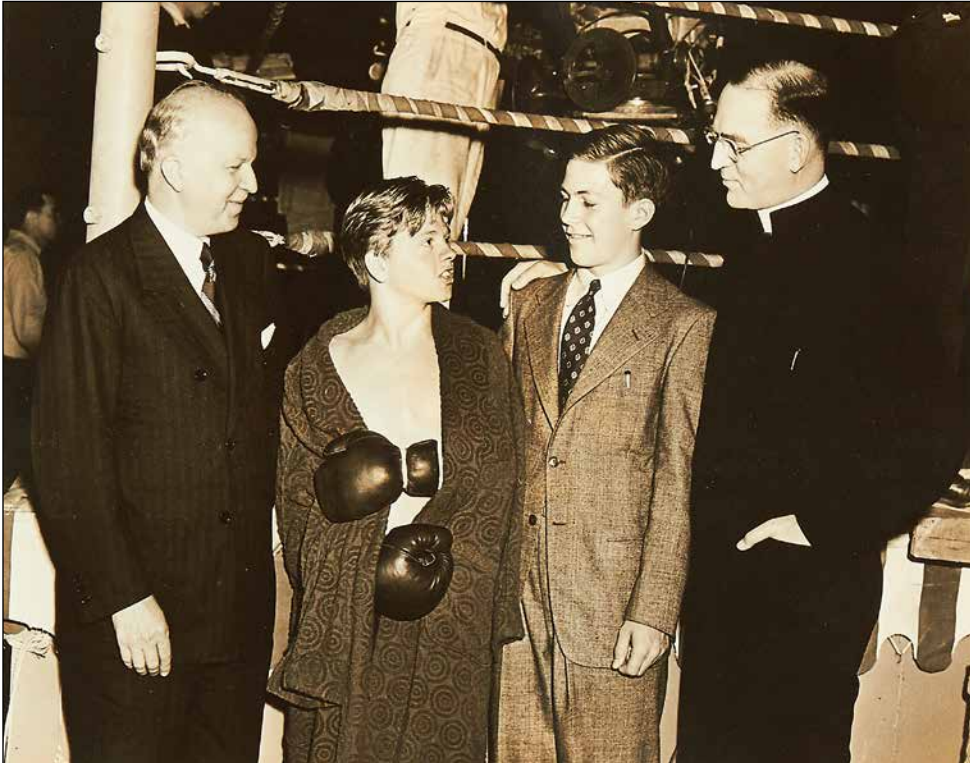
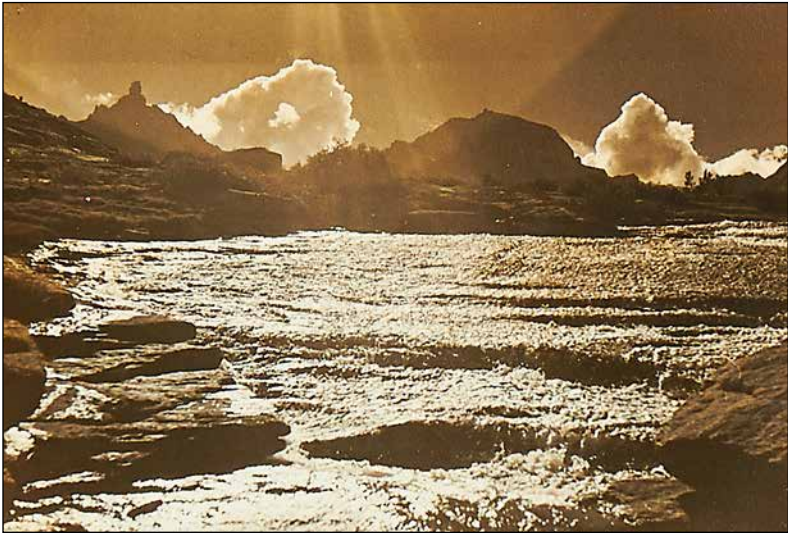
A photo album kept by Walter S. Gifford, the president of AT&T (1925-1948) and later U.S. Ambassador to Great Britain (1950-1953), documenting his travels between 1936 and 1938. The album begins with a trip to Alaska showing glaciers, mountains, and beautiful landscapes, along with shots of totem poles, Alaskan relics, and portraits and candid photos of the travelers, including a man panning for gold. Gifford next details a July 1937 trip to Thimble

Farm in British Columbia, Canada. These photos show farm animals, men canoeing and fishing, feeding wild deer, and a trip to Giant Forest. Later in the same year he is pictured in Yosemite on horseback riding through the mountains with photographs capturing the grandeur of the area. The images continued on through the Sierra Nevadas visiting Kern River Canyon, Wales Lake, and Mount Whitney. The party hiked through numerous paths, up peaks, and spent much of the trip fishing.

In 1938 Gifford went to Hollywood and was invited to the set of *Boy's Town*. Photos show Gifford and his son posing with Spencer Tracy in his Father Flannigan costume on set, as well as with a young Mickey Rooney and the real-life Father Flannigan. Another photo from another movie set shows Gifford and his son surrounded by actors dressed as natives pointing spears at them. The final quarter of the album documents a trip Gifford took with his son to Hawaii, pictured with his son in leis around their bungalow, at Waikiki Beach with images of people on the beach and surfing, a trip to Kauai, and volcano lava flows. The final pages show the travelers on the way back to San Francisco on the S.S. *Lurline* with photos of a tennis match, performers, and a game of catch.

An extensive collection of photographs following a prominent man's travels in the 1930s. [BTC#415647]







13 (Japanese Americans)

The First Group of Nisei Students to Attend the Waseda Kokusai Gakuin in Tokyo

San Francisco, Tokyo: 1935 - 1937

\$3500

Oblong octavo. Measuring 8" x 6". String-tied black leather over stiff paper boards. Contains 185 black and white silver gelatin photographs measuring between 1" x 1" and 4" x 6". A number of the photos have been trimmed, some in decorative shapes. All have been glued to the pages, and all have been captioned in English using white album ink. The pages and photographs are near fine in a near fine binding with some wear on the boards.

A photo album compiled by a young girl named Helen between 1935 and 1937 in California and Japan detailing the education of Nisei students. The images show the Bon Voyage festivities in California and many identified groups and individuals while aboard the S.S. *Tatsuta Maru* in route to Japan. One photo is of a large student group posing in front of the Rikko Student's Home at the Waseda Kokusai Institute. They are seen enjoying parties, including a shinnenkai (New Year's party) at the student home, at the institute, and YWCA. Many of the students and instructors are seen in both Western and traditional Japanese attire. Some of the photographs show young men, presumably Japanese nationals, in military uniforms. Helen also captured the scenic views of the country as well as bonsai exhibits.

The education of Nisei youth in the United States had long been a concern of their Issei parents, Japanese-American organizations, and the Japanese Imperial Diet, and by the 1920s, a consensus had been reached that the education of born-in-America Japanese youth "must be



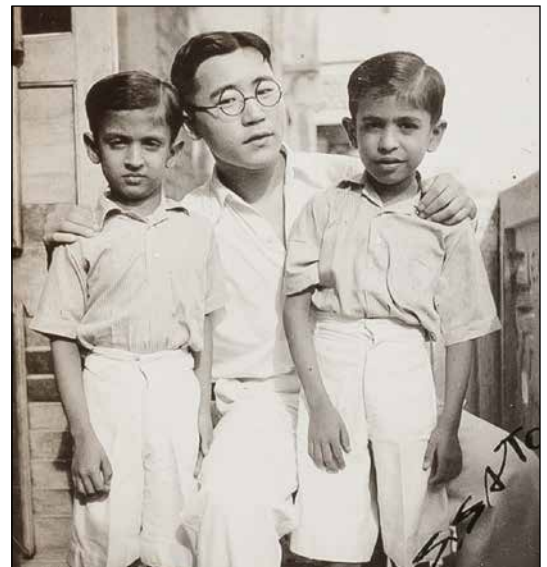
principally the assimilation of American customs and manners, supplemented by instruction [at extra-curricular Japanese language schools] in other essential ideals so they will not forget the motherland." Within 10 years, however, a new goal had assumed primacy; that Nisei "should be nurtured to become a kusabi or kakehashi, a link or bridge of understanding between the United States and Japan." Additionally, it was believed that by the time they entered the adult world, the best and brightest thoroughly Americanized Nisei, those "who exhibited leadership potential," should become not only fluent in Japanese, but well versed in Japan's history, culture, politics and moral foundations, in order to assume principal roles in what was widely believed to be the dawning of the new "Pacific era in which . . . Japan and the United States [would jointly establish] a new Pacific culture combining the best elements of [both]." Following the brutal conquest of Manchuria by the Japanese and its establishment of the Manchukuo puppet state, the Imperial government placed additional emphasis on

bringing Nisei to Japan in order to ensure they were inculcated with a favorable understanding of the occupation that they could relate to families, friends, and Americans at large upon their return to the United States.

To that end, the Japanese government strongly encouraged all Issei parents to send their children on long-term organized state-supported excursions to Japan and local consuls were authorized to waive matriculation requirements at Japanese universities for select Nisei high school graduates. "In 1935, the Waseda Kokusai Gakuin (Institute) opened its doors and admitted many Nisei students. Staffed by people affiliated with Waseda University, it . . . provided instruction in Japanese language and culture and [served] as a preparatory school for higher education. In 1935, the Rikkokai set up its own school and dormitory to accommodate Nisei. . . . Established in 1897 as a Christian organization, the Rikkokai had assisted many . . . Japanese to immigrate to the United States at the turn of the century [and] the Tokyo YMCA established a special program for Nisei . . . that taught Japanese and Japanese culture to foreigners." (See *Before Internment: Essays in Prewar Japanese American History* by Yugi Ichioka, pp. 10-36.)

An important visual record documenting Nisei education at the time relations between Japan and the United States began to fray as the result of Japanese aggression in Manchuria. While internment camp photograph albums are scarce, visual records of Nisei education in Japan are very rare. We could find no similar items in OCLC or in various auction records. [BTC#416506]







14 (Japanese Americans, Post-WWII)
Japanese-American Army Soldier in Guam as part of the Marianas-Bouinins Command after the defeat of the Japanese in World War II

Hawaii and Guam: 1946-1948

\$3200

Oblong folio. Measuring 15" x 11". String-tied blue leather over stiff paper boards with "Photographs" stamped on the front board and a label reading "Robert's - Home" affixed to the front board. Contains 140 black and white or sepia-toned silver gelatin photographs measuring between 1½" x 2" to 5" x 7", with captions. Very good album with worn edges, tears, and rubbing with near fine photographs.

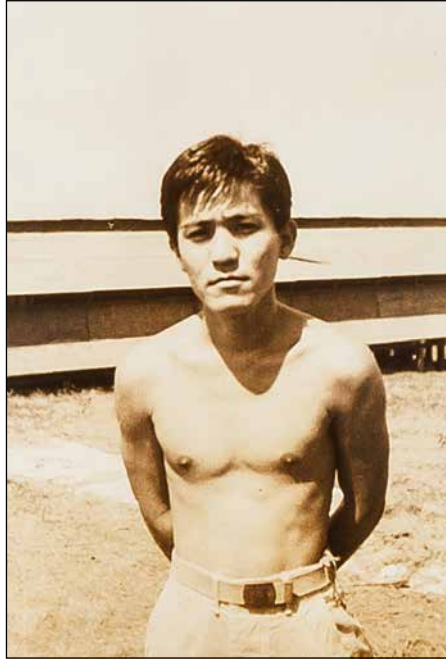
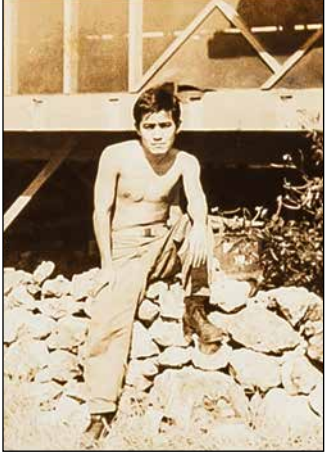
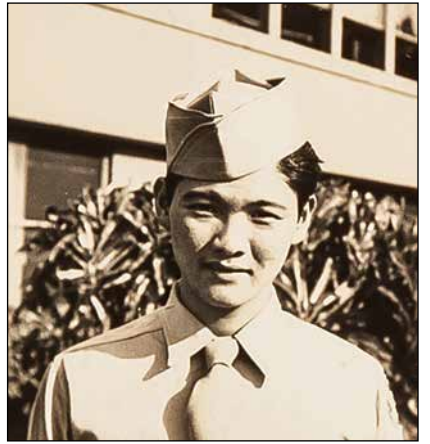
A photograph album documenting the Army service of a Japanese-American soldier in Guam as part of the Marianas-Bouinins Command after the defeat of the Japanese in World War II. The compiler was a Hawaiian soldier named "Robert." The album begins with a drawing of tropical flowers followed by pages of family and friends. The middle part of the album

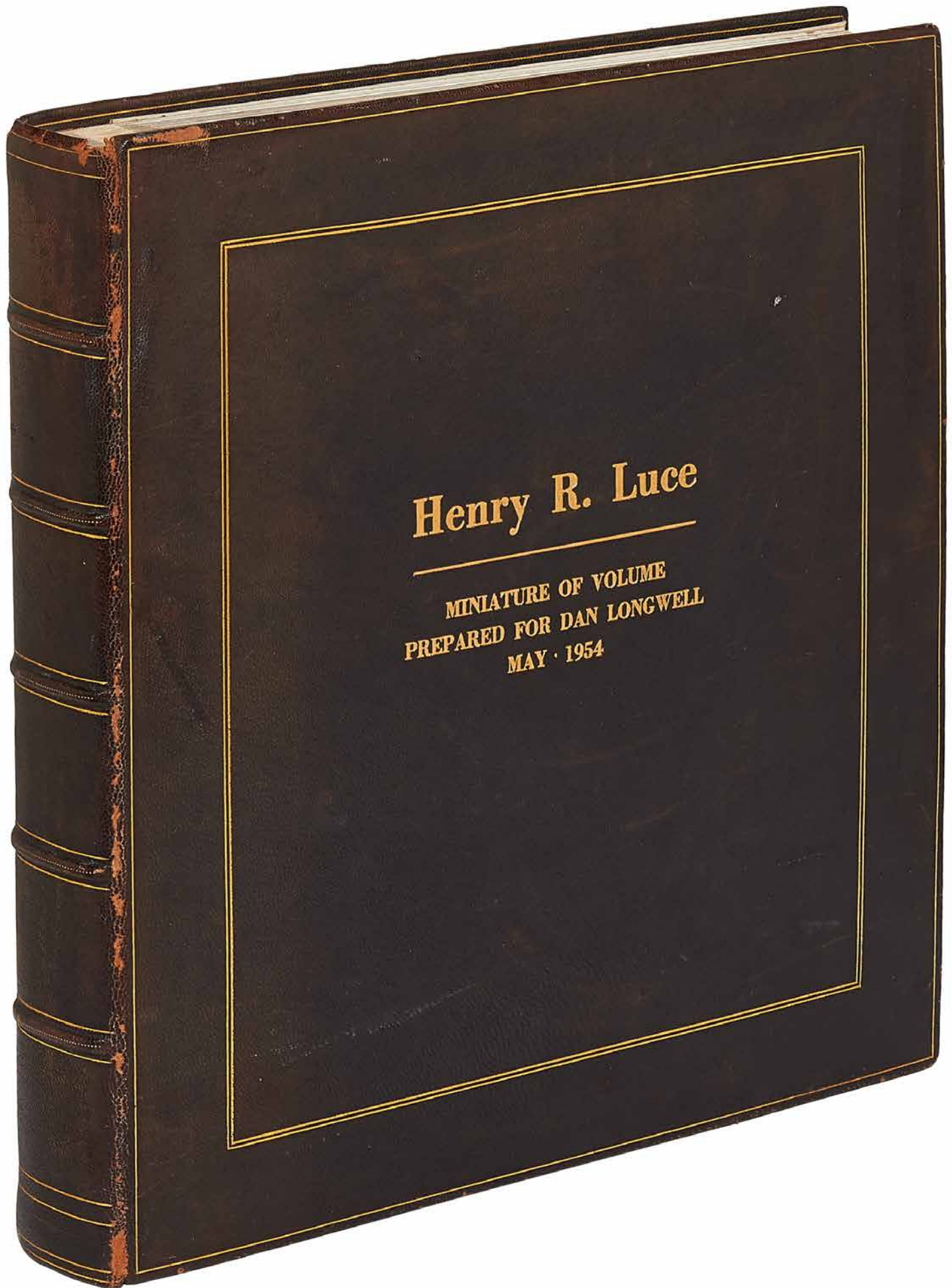
documents life within the 8722 Marianas-Bouinins Command (MARBO). The military photographs include images of individuals and groups of soldiers, mostly Japanese-American, who were assigned to MARBO. Also featured are military facilities on Guam (officers' quarters, officers' club, cook's quarters, bandstand and dance floor, civilian housing, Robert's quarters, the curio shop, hamburger stand, a jewelry shop, the Marine Barracks, the Navy golf club, the Navy community store, equipment storage areas, Quartermaster reefers, the MARBO-AFG headquarters area, etc.) Their daily lives are detailed throughout the album. Men are seen washing clothes, working at the motor pool, snacking in the barracks, sleeping in bunks, shifting through piles of war surplus, and on guard duty. One photo shows a military truck filled with women and captioned "Native girls going home;" another shows their pinups of Chili Williams and Rita Hayworth. The aircraft that transported Robert and other soldiers off the island to Hawaii after they completed their service is also featured here.

It is likely that Robert was assigned to Guam sometime in 1946, before MARBO was officially activated as a subordinate unit of the Far East Command (FECOM) on 1 January 1948 following a post-war reorganization of the United States military organizational structure in the Pacific. Its primary mission was to provide logistical support to army and air force units in the region as well as to "rollup" (reclaim) excess World War II supplies and equipment (vehicles, weapons, ammunition, etc.) left on islands throughout the Pacific and process them for shipment to Japan for repair and storage.

A scarce visual record of a little-known post-war Pacific command apparently composed of many Nisei soldiers who were tasked with accomplishing a huge but unsung logistical mission following the end of World War II. [BTC#416092]







Henry R. Luce

**MINIATURE OF VOLUME
PREPARED FOR DAN LONGWELL
MAY · 1954**

Presentation Album of Iconic Life Magazine Images prepared for Departing Life Editor Dan Longwell

15 (Henry R. LUCE)

[Cover title]: Henry R. Luce: Miniature of Volume prepared for Dan Longwell. May, 1954

[Title page]: Dan Longwell and Life. Duplicate copy prepared for Henry R. Luce, May, 1954

\$35,000

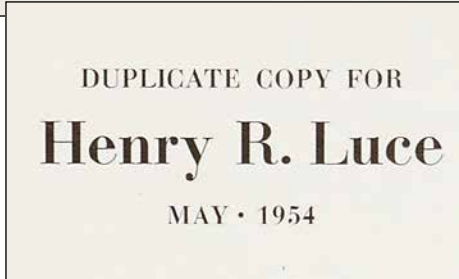
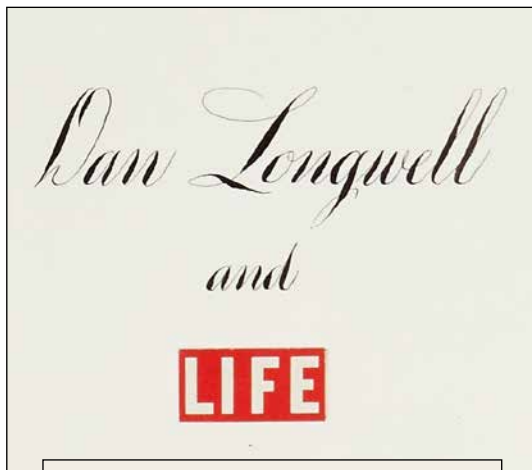
Large nearly square folio. Approximately 13½" x 14½". Full black morocco gilt, red morocco doublures, moire silk endpapers. Minor rubbing at the extremities, very near fine. The interior images are immaculate.

Longwell was the editor of *Life* magazine beginning with its inception in 1936. This was presumably the only other copy of the magnificent "going-

away-present" given to him when he left the magazine in 1954. After the title page is a typed letter on *Life* letterhead addressed to Longwell: "Dear Dan, We made this album for you because we thought you would like to see and keep a few of the many pictures in *Life* which will always remind us pleasantly of you... ." This is followed by 41 painstakingly printed full-page gelatin silver photographs, with a single page containing four smaller portrait images (for a total of 45 images) mounted on thick card leaves. Most of the larger images are a close variant of 7½" x 9¼".

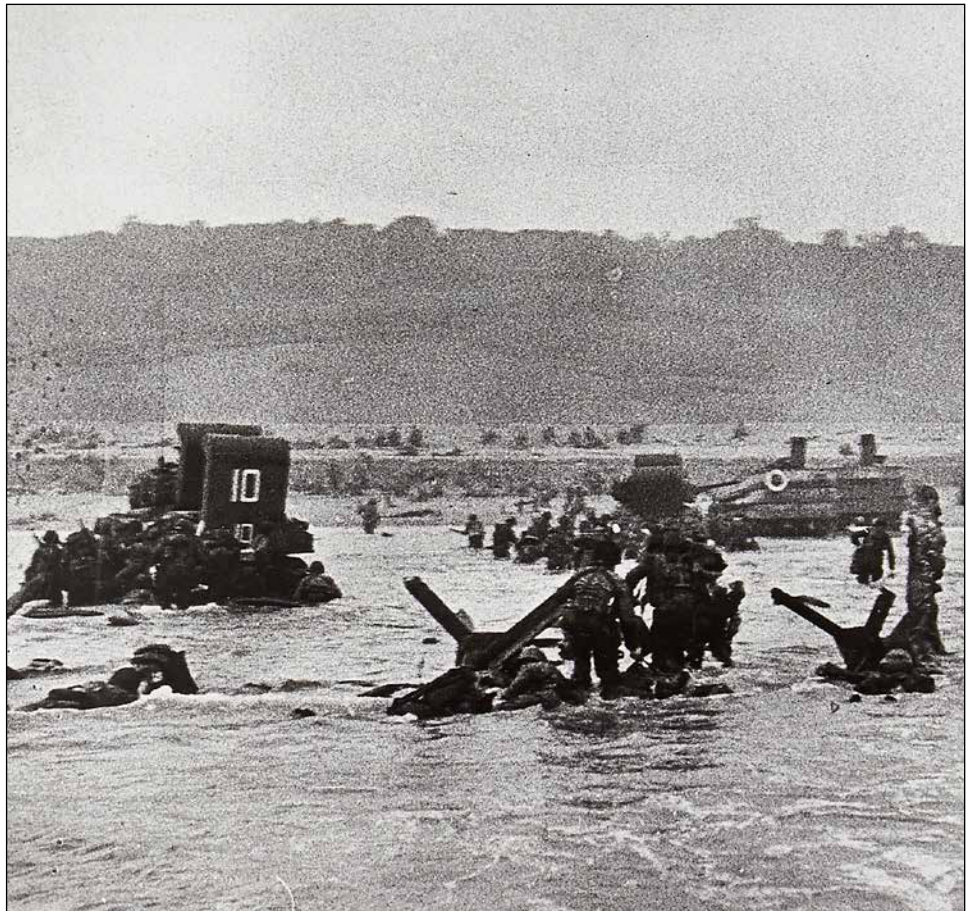
The first three images, taken by Alfred Eisenstaedt, are of Longwell in swimming trunks, drinking and playing croquet with Luce. The rest of the images are beautifully printed images, several of them iconic, from the first two decades of the magazine, many with the photographer neatly identified in pencil below the image. Among the images are nine by Eisenstaedt, three by Hansel Mieth (the second woman photographer to join *Life*, and including her image of a male Macaque monkey in the water seeking escape from the island of Santiago near Puerto Rico), two by Peter Stackpole, two by Robert Capa (one of D-Day), one by Margaret Bourke-White of a battlefield, one by Martin Munkácsi, one by Cecil Beaton (of an injured child in hospital), one by Yonosuke Natori, one by Eric Schaal, one by Hans Wild (of a Winston Churchill painting), and one by Otto Hagel.

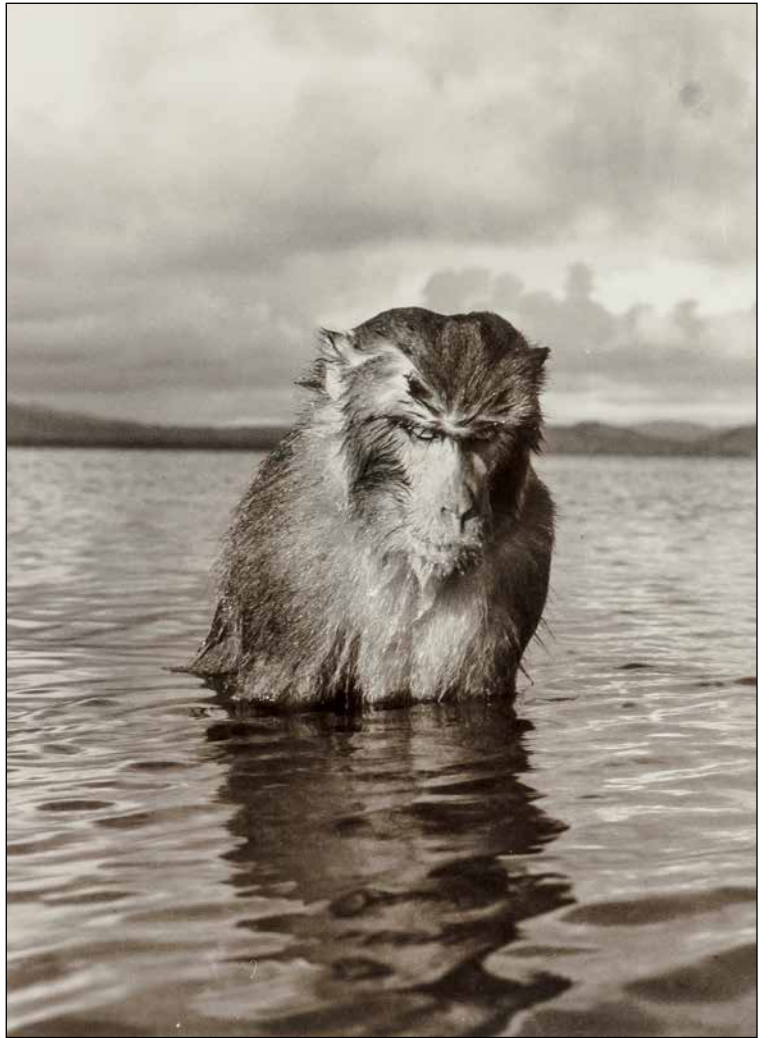
Others include the iconic image of Rita Hayworth by Bob Landry which is the single most famous and most frequently reproduced American pin-up image. Also present is the famous image by Ed Clark of African-American Chief Petty Officer Graham Johnson playing the accordion with tears streaming down his cheeks as F.D.R.'s body was removed from Warm Springs, Georgia. Although unattributed here (by chief photographer of the *Daily Mail*, Herbert Mason) is the great WWII image of St. Paul's Cathedral emerging from behind the smoke and flames of the Blitz.

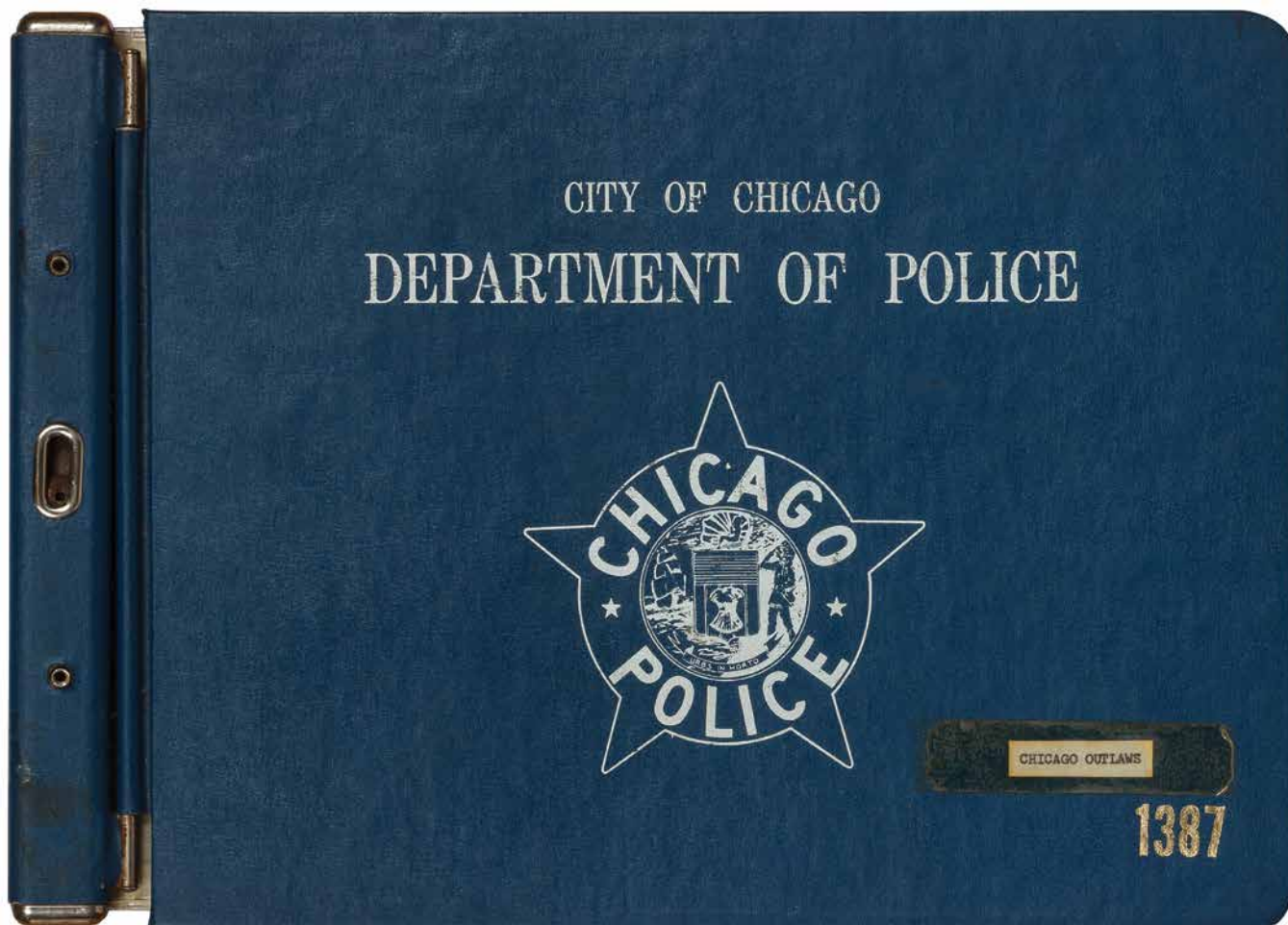
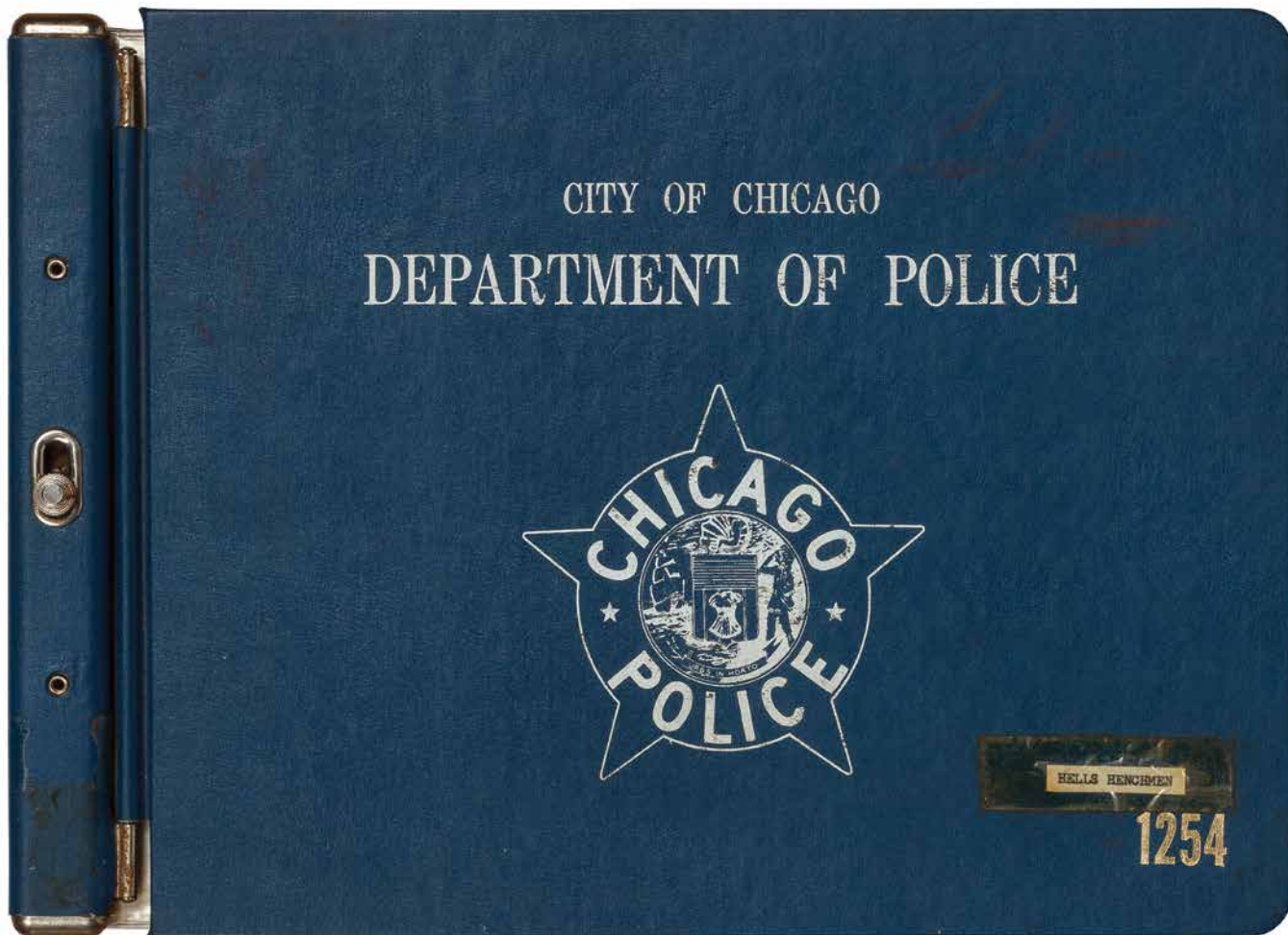


Among the unattributed images is that of Lauren Bacall seated on the piano while Harry Truman plays; another well-known image of Bob Feller striking out Joe Dimaggio en route to his 1946 no-hitter at Yankee Stadium, and portraits of Walt Disney and other notables.

If this is indeed a "miniature" version, one wonders at the size of the volume that was given to Longwell. A truly noteworthy collection of important images, beautifully prepared, and likely one of only two copies. The location of the second copy seems to be unknown. [BTC#419660]







16 (Motorcycles)

Outlaw Chicago Motorcycle Gangs

Chicago: City of Chicago Department of Police [circa 1980]

\$12,000

Two oblong quarto albums. Each measuring 13¼" x 9½". Metal spine assemblies hinged to blue vinyl-covered boards with Chicago Police titles and insignia on the front boards, with small typed labels with gang names taped to the lower right corners. Internal photos are mounted on rectos and verso of cards in clear plastic sleeves, with two additional sleeves at the rear of each with typed index sheets identifying subjects. The first album contains 46 mugshot and booking photographs (42 color, 4 black and white) in various formats. The majority of prints are approximately 4" square color Polaroids; the rest range from 3" x 3" to 7" x 5". The second album contains 112 color mugshot and booking photographs (97 color drugstore prints trimmed down to about 4" x 2½"), eight prints approximately 4" square color Polaroids, and seven color dual-image mugshot photos, approximately 3½" x 4½". Albums with some tearing to vinyl at spine and about 50 prints perished, overall about very good. 158 photographs in total.

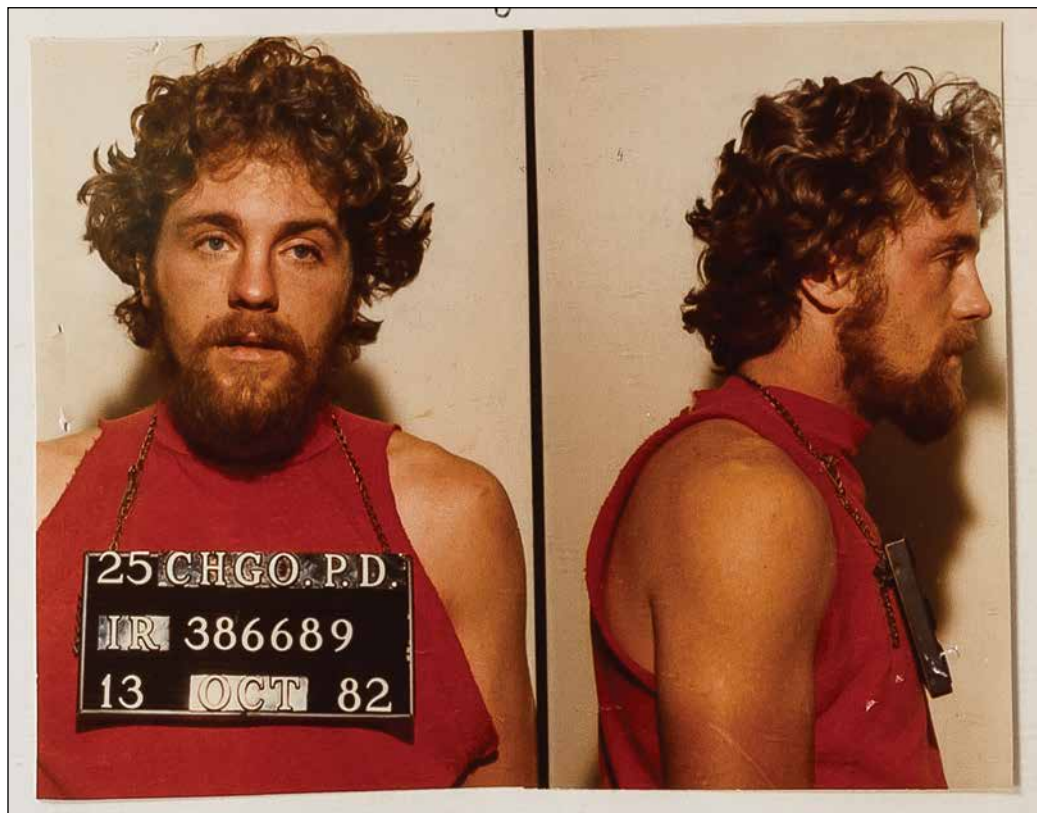
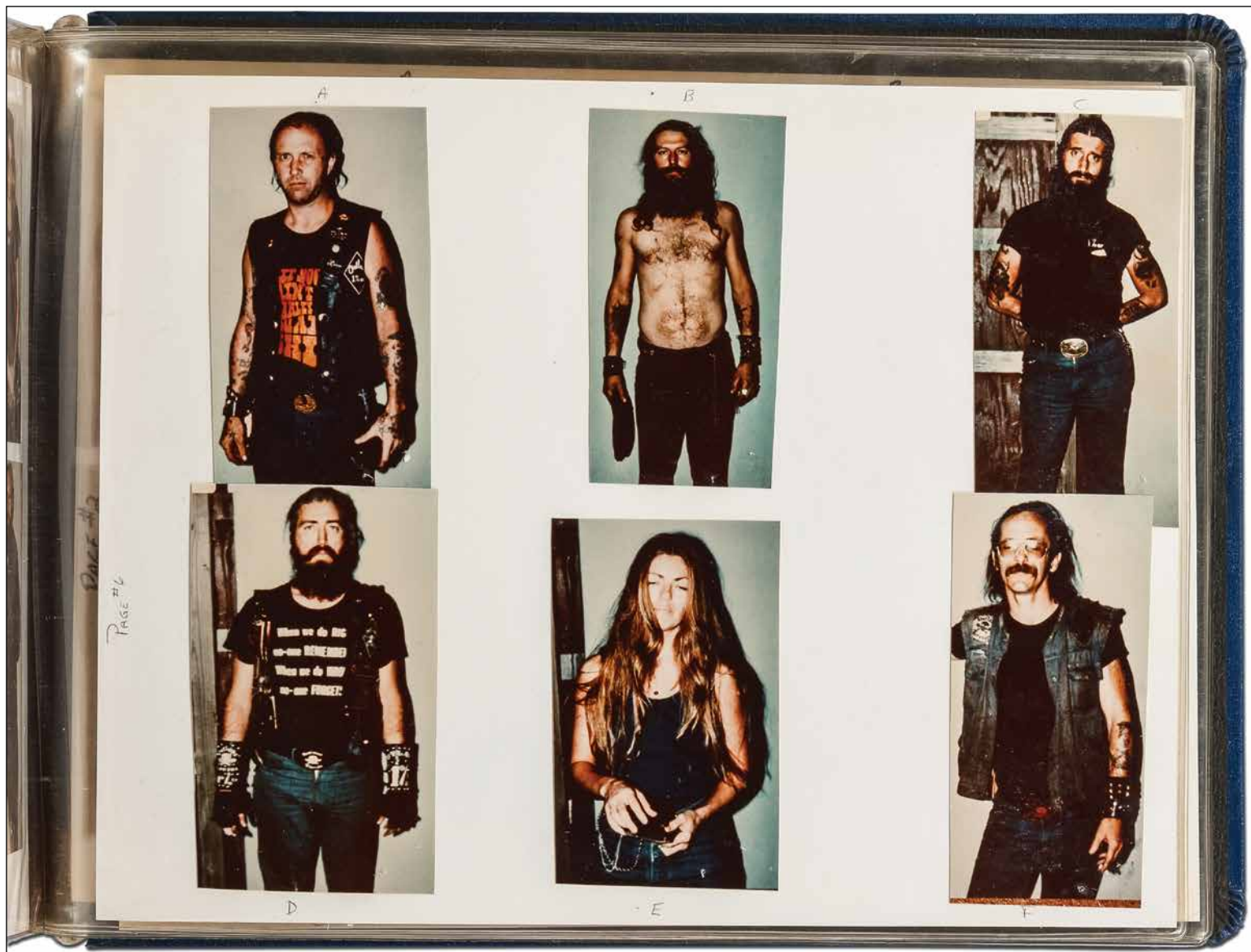
An exceptional pair of circa-1980 photo albums, each a full dossier compiled by the Chicago Police on members of two notorious outlaw motorcycle clubs with a longstanding and bloody rivalry, The Outlaws and Hells Henchmen. The Outlaws were famously the subject of Danny Lyons's seminal 1968 photobook *The Bikeriders*. But whereas Lyons captured biker culture at the mid-point between restless post-war hobby and one-percenter mayhem, these albums clearly portray gangs that have evolved to fully live up to their names. The albums offer a detailed and scarce glimpse into outlaw clubs' membership, holding more than 150 photographs, each identified in police-compiled index sheets noting names, dates of birth, nicknames, and addresses — almost certainly assembled for the anti-gang unit of the Chicago police.

The photographs — taken of both men and women — include several mugshots, but it is not a mugshot album per se. Also present are a large quantity of more informal photos (including several group shots) displaying the bikers' fashion in full detail: black T-shirts, denim, "cuts," leather, and more leather. Especially in the Outlaws binder, the photos are particularly iconic, offering a vivid picture of 1970s to early 1980s one-percenter fashion, which became much more heavily black and bearded in the years following Lyons' documentation. Numerous photos have been excised and the names crossed out in the indexes, presumably of members who were convicted or died.

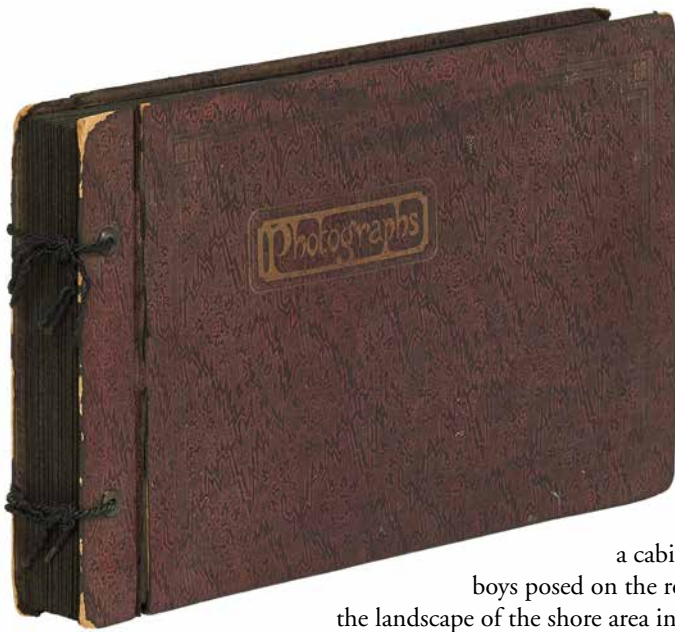
The Chicago branch of The Outlaws is the founding or "mother" chapter of the worldwide club, which is rivaled in membership numbers and notoriety only by the Hells Angels. Though published accounts of outlaw club activities is mired in sensationalism and secrecy, it is widely believed the Angels allied with the Henchmen as part of an ongoing, historic rivalry with the Outlaws over Chicago turf. The Angels merged with (or "patched over," to use an insider term) the Hells Henchmen in about 1994, when its war with the Outlaws reached a fever pitch. In one of the most audacious and high-profile events in the history of the tumultuous American outlaw biker scene, the Outlaws successfully launched coordinated bombings on two Henchmen clubhouses in the Chicago area. We suspect therefore it is no coincidence that these albums survived as a pair: law enforcement documentation of two bitter rival gangs.

The club members display a wide range of moods: proud, bored, stoned, insouciant, and (of course) angry. In contrast to *The Bikeriders*, these bikers are taken out of their element (having been presumably picked up for various offenses), and forced to reveal something of themselves to the camera's dead-on gaze. Altogether a moving, sensational photographic record, and scarce internal law enforcement document on two of the country's most notorious outlaw motorcycle clubs. Primary and unfiltered. [BTC#415437]









17 (New Jersey)
 "The Four Cabineers"

New Jersey, Maine: 1936 - 1937

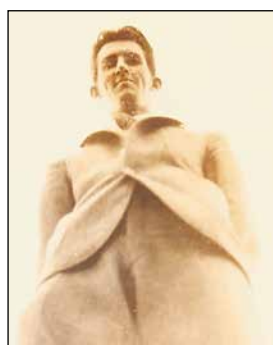
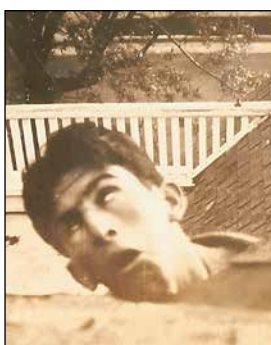
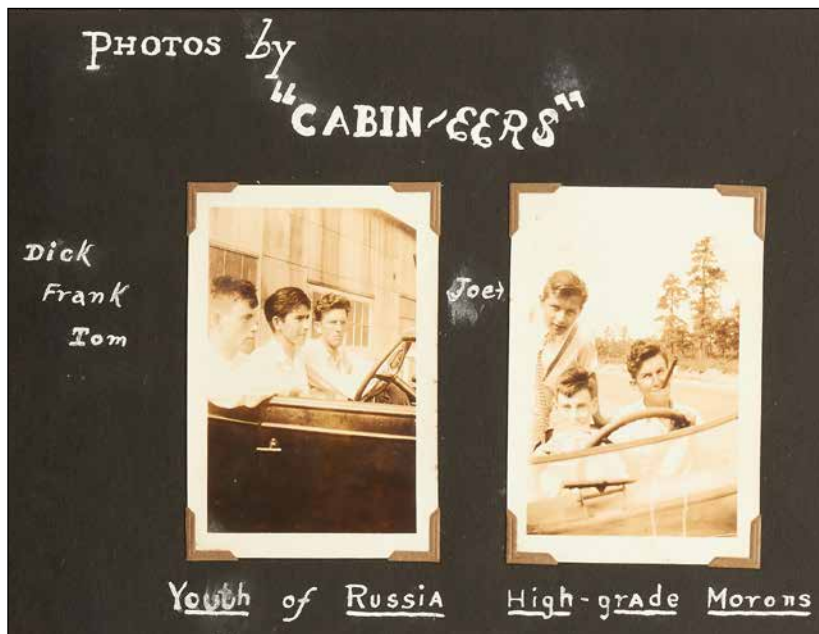
\$1400

Oblong small quarto. Measuring 11" x 7½". String-tied maroon cloth over stiff paper boards with "Photographs" stamped on the front board. Contains 127 sepia-toned or black and white silver gelatin photographs measuring between 2" x 3" and 3½" x 5½", with captions. Very good album with worn edges and rubbing with near fine photographs.

A photo album kept by a group of boys, Dick Smith, Frank Nelson, Joe Lovitz, and Tom Hoopes, who referred to themselves as the "Cabin-eers" in 1936 and 1937. The boys who were in their late teens (16-19) spent time together camping, visiting the beach, and later at airfields. It seems they were interested in photography and often note who took the photographs and occasionally the quality of the photo. They frequently caption the photos with tongue-in-cheek comments such as "youth of Russia" and "high-grade morons." They vacationed at a cabin on the New Jersey coast with images of their vacation spot including photos of the boys posed on the roof of the cabin. They visited Tom's River, Ventnor, and Margate, and photographed the landscape of the shore area including a photo of a "blimp over Atlantic Ocean." They had an interest in airplanes and frequently visited airfields and took trips in planes. A section titled "A Summer Day" shows images of a plane taking off that Tom and Dick were passengers on. The captions read "cavalier takes off - motor idling over, comes in - over high tension wires on Albany Ave., for a short 3-point landing." This is followed by a section from the Atlantic City airport showing parked planes including a Stinson and a Douglas. They spent time at Catawba on the Egg Harbor River in New Jersey during one winter with photos of a camp built by the boys and a lean-to they slept in during a snowstorm. A later photo shows a trip in a Fairchild KR-21 flying over Atlantic City and one of views of Ventnor from a Waco plane. They traveled by plane from Newark, New Jersey to Maine where they camped at Moosehead Lake. One of the Maine photos is captioned "Stinson gull-wing on Moosehead Lake" and shows a view of the pontoon plane waiting by a dock.

Tom Hoopes, one of the boys in the album, went on to join the Air Force and was stationed in Hawaii during World War II. He stayed there and attended the University of Hawaii eventually becoming a meteorologist for Pan American's Aviation/Aerospace Division. According to his obituary he was "an aviation enthusiast, adventurer, and world traveler who visited 50 countries." The early days of his enthusiasm are exhibited here.

A nice collection of photography detailing a group of teenage boys' adventures in the 1930s with an emphasis on aviation. [BTC#416346]



18 (New Jersey and Pennsylvania)
James P. PETIT

[Illustrated Photo Diary]: "Summer Trips Beginning from 1905"
Pennsylvania and New Jersey: 1905 - 1937

\$1200

Small quarto. Measuring 7½" x 9½". Tan cloth over paper boards. Contains 172 sepia toned or black and white gelatin silver photographs measuring between 1" x 1¼" to 3½" x 5½", with captions, along with two letters and various ephemera. Album is good only with bowed boards, spotting, and loose pages. Photographs are very good with some modest wear.

An extensive photo diary kept by Philadelphian James P. Petit documenting summer vacations in Pennsylvania and New Jersey from 1905 to 1937. The entries vary in length with the earlier trips the most detailed, and each includes some kind of photo documentation. A woman named Claire is mentioned frequently and could possibly be his wife or girlfriend. The diary begins with a trip to Ocean City, New Jersey on July 5th, 1905 which reads, "Ocean City had greatly improved since 1904. The new board walk, the bowling alley and casino are all quite fine, and the streets are improved, too." Later in the year they go to Nolan's Point Villa on Lake Hopatcong, New Jersey with photos showing Petit and his friends and family enjoying rowing on the lake and hiking the surrounding area. The album continues through the years with trips to beaches in Atlantic City, Cape May, Ocean Grove, and return trips to Ocean City, all showing pictures of the boardwalks, intricate sand castles, and bathing beauties of the time. Also included are excursions to the Poconos and Schwenksville in Pennsylvania. Along with photographs Petit includes menus, programs, and postcards from various events and dinners they participated in while on their vacations. The final page mentions a "terrible storm" during a 1933

trip to Atlantic City and follows with a short timeline of vacation activities that took place between 1933 and 1937.

Additionally laid in are two letters written by Petit to a Marie A. Sickel, from 1902 and 1903, requesting permission to become better acquainted with her daughter, possibly Claire. Petit impresses upon Sickel and explains, "I am indirectly assured that your daughter is not adverse to the acquaintanceship, and I cannot understand why it should be otherwise as my reputation is unassailable in every respect."

An interesting journal detailing excursions outside of the city by a member of the upper middle class of Philadelphia at the turn of the century.

[BTC#401193]





19 Allston Wait NILES

Texas, Baseball, Western Electric, etc
1920-1924

\$3000

Oblong octavo. Measuring 11½" x 7". String-tied flexible suede wrappers with "1920-1924" handwritten and "Photographs" in gilt on the front wrap. Flexible suede wrappers eroded, some leaves detached, good only, but internally very good to near fine. Contains approximately 369 gelatin silver photographs and a few newspaper clippings. Very well captioned in white album ink. A particularly rich photo album kept by Western Electric foreman Allston (also known as Alston or Alton) Niles, born in Hallowell, Maine documenting his family life with his wife Fannie, but particularly his work for Western Electric traveling around the country in Texas, Oklahoma, Kansas, and South Carolina.

Allston Wait Niles was born in 1887 in Hallowell, Maine. He was an electrician according to a clipping in the album, circa 1923: "He has an extremely interesting position with the Western Electric company, that of installing entire telephone units in towns and cities throughout the country. Within recent years his work has taken him to Topeka, Kansas, Wichita Falls, Texas, Tulsa, Oklahoma and Omaha City... In Topeka he was in charge of the largest single unit step by step office in the United States."

Niles was particularly fond of hunting and fishing and the album contains numerous images of him in the company of other men, engaged in related activities and with their catches. Additionally, at each location he seems to have been on the Western Electric baseball team that competed frequently, and many images here depict men playing baseball or in baseball uniforms. Additionally there are a modest number of images of the family visiting Maine, and a few of other locations including Louisiana and Indianapolis.

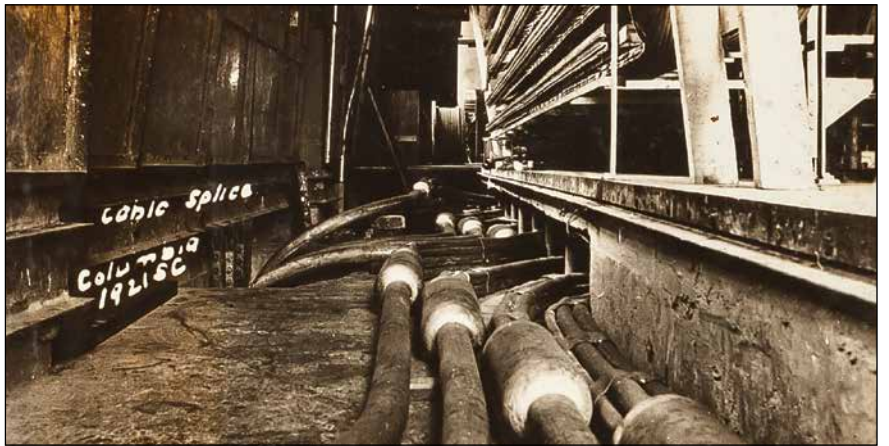
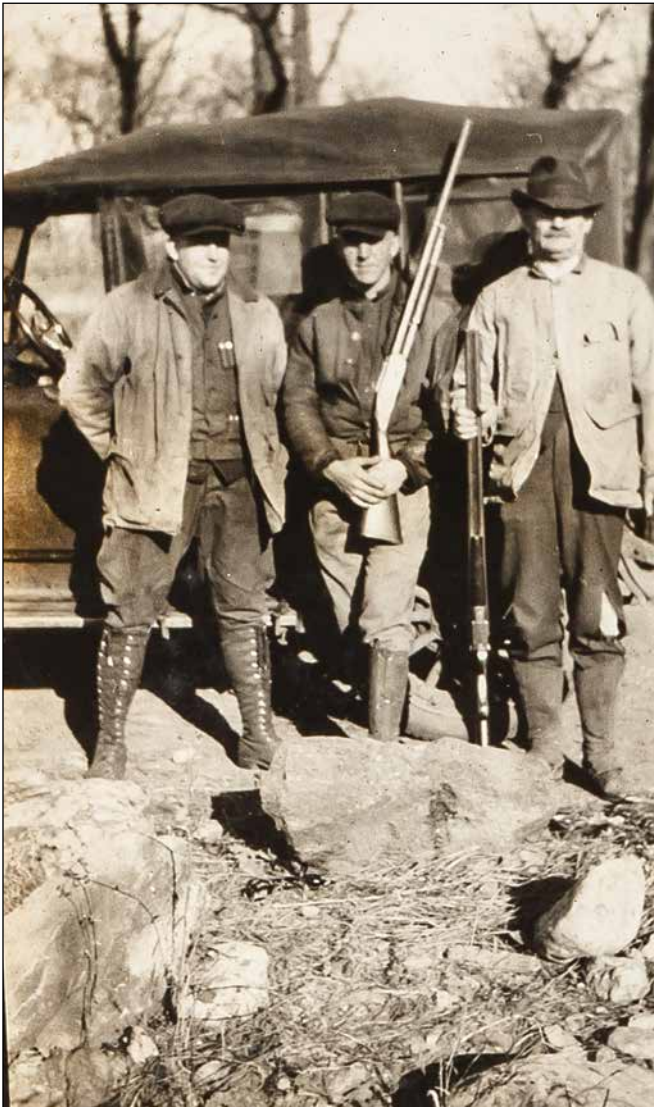
This album follows his progress: first to Wichita Falls and Austin, Texas, then onto Columbia, South Carolina, and still later to Topeka. Throughout his travels, in addition to hunting, fishing, baseball, and family, Niles mixes in pictures from his work including "Call Thru Girls" (operators), "Telmen" (telephone men), equipment (senders, splicers, line switches, tone panels, and other items), and telephone offices and office buildings.

In all, a generous number of well-composed and captioned images by a peripatetic technologist, much of it set in the West, of an otherwise active sportsman and family man. [BTC#413113]





Call thru girls





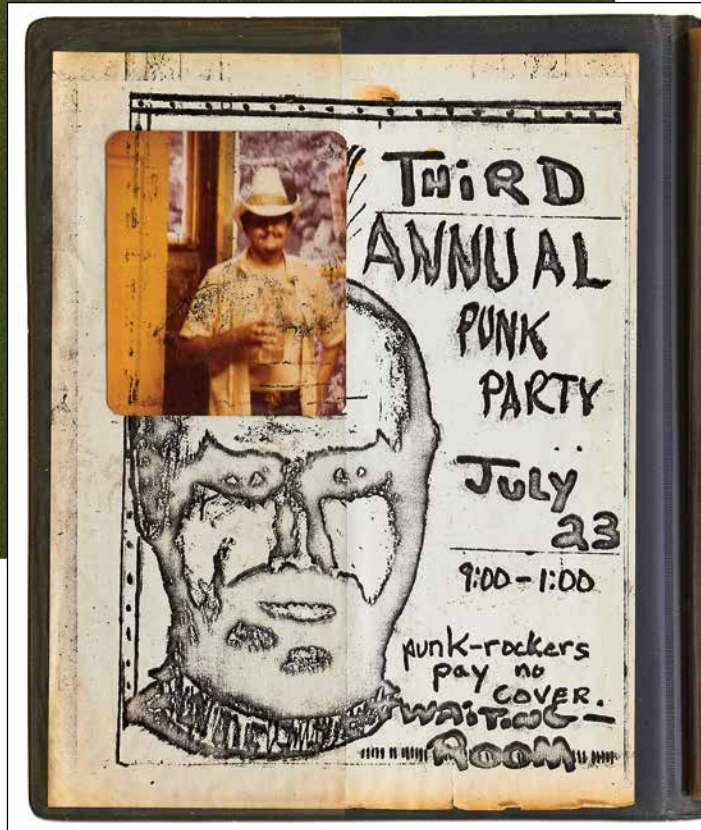
20 (Outdoor Festival)

Hippie/Punk Parties in Arizona

Brisbee, Arizona: 1980

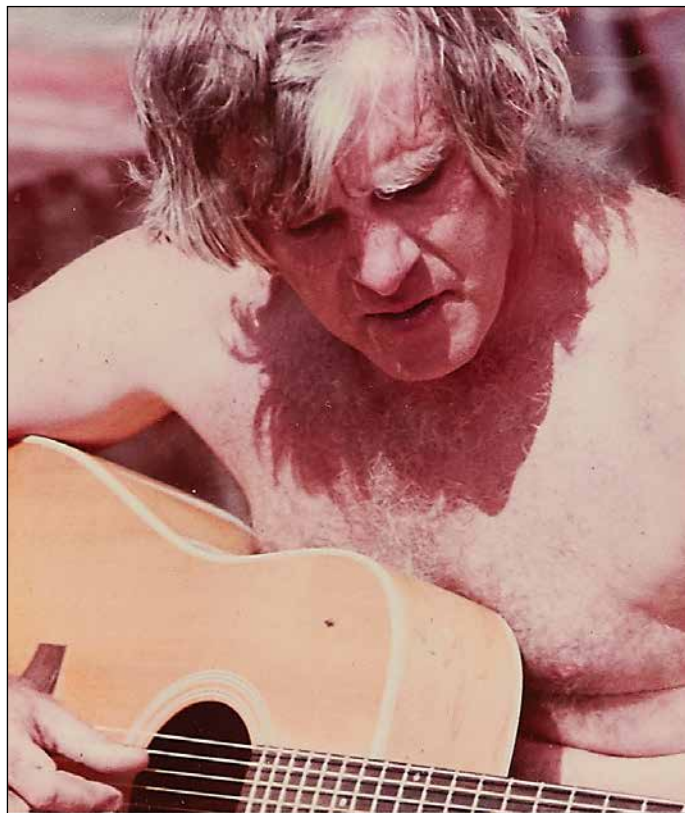
\$2500

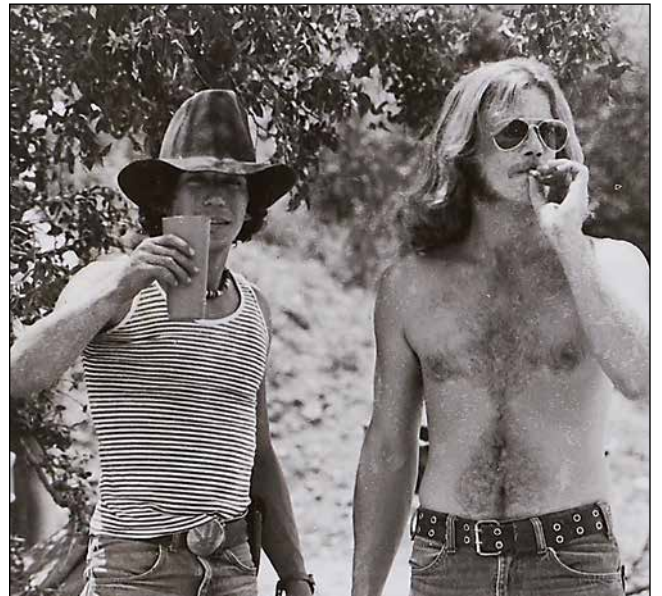
Quarto. Measuring 9½" x 11½". Green leatherette album with "Bisbee 1980" written on a card on the front board. Contains 159 black and white or color gelatin silver photographs measuring around 3½" x 5", with captions. Very good album with some mustiness and age toning with fine photographs.



A photo album kept by an amateur photographer capturing his hippie punk friends in Arizona through the year of 1980. The album begins with a laid-in flyer for the "Third Annual Punk Party" and postcards from Brisbee, Arizona. Following this are photos from a bonfire party with images of friends and family posed around a camp fire, hiking, and enjoying the sights of Messiah Point. The next section is from "Newborn's Mud Party." Newborn was the African-American host of a party which consisted of him using a garden hose in a field to create mud puddles for people to roll around in. A series of photos of a woman named "Angel" shows her smiling and posed covered in mud. "Telephone Tom's Party" is photographed here with men partaking of marijuana, drinking, and posing for photos. They went to the Bisbee Bike (bicycle) Race which begins with two friends riding in on a motorcycle. The racers are seen at the starting line with the crowd looking on and a caption reading "there [sic] off." Throughout the album candids are seen of friends and family at parties, at camps sites, and the bike race through the eyes of an amateur photographer. One black and white photograph shows a crowd around a car with one man in a baseball hat moving towards the camera with the caption "come in to break my camera and face true story." A black and white section of photos shows people laughing and talking at a 4th of July party and parade. One of these photos shows a close up of two men leaning on each other; another shows a smiling woman with beaded braids. Other parties are seen with birthday celebrations, horseshoe playing, skinny dipping, and copious amounts of booze. The final page shows a collage of the compiler's photography.

An interesting look at an amateur photographer's work capturing parties and friends in Arizona in 1980. [BTC#411931]







21 (Paris)

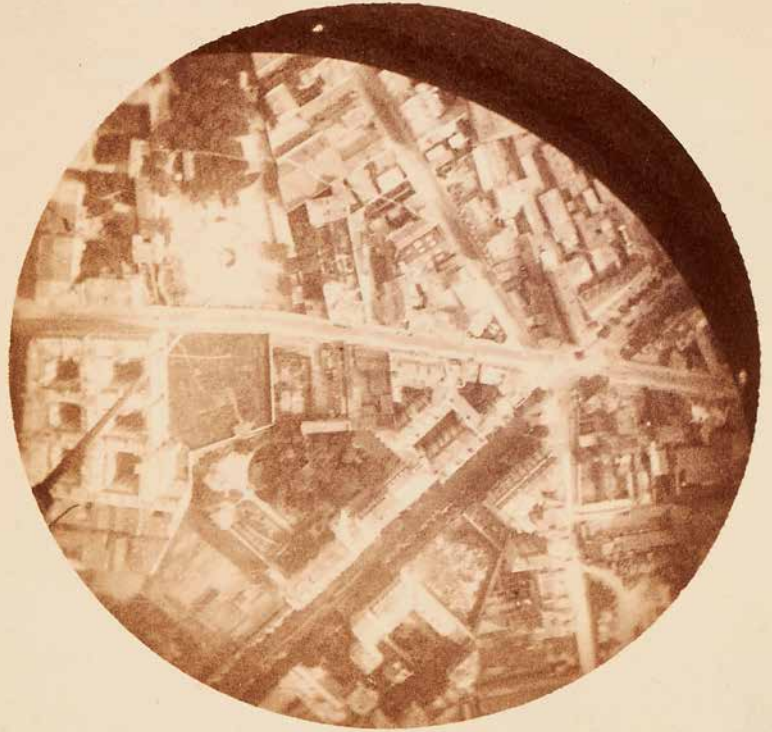
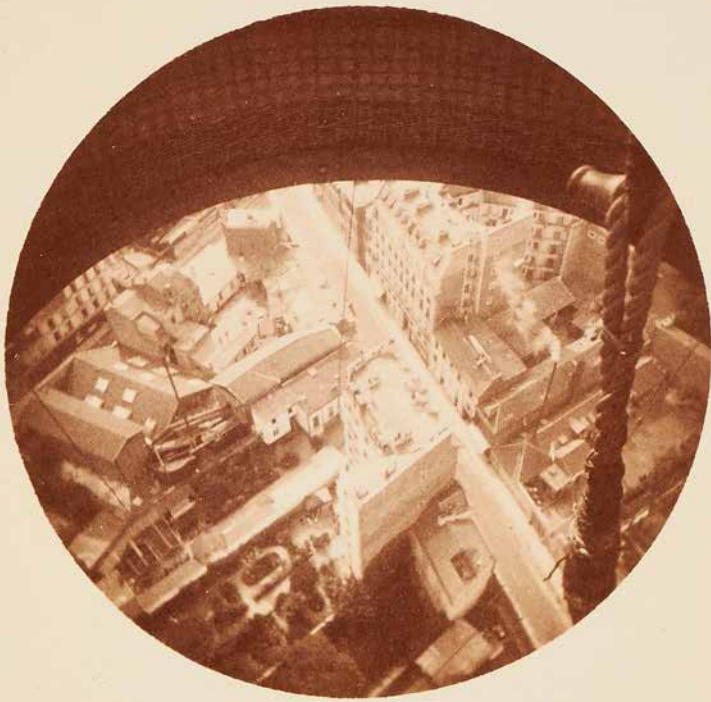
Six No. 1 Kodak Photos of Paris and the Eiffel Tower Taken from the Paris Balloon, 1889

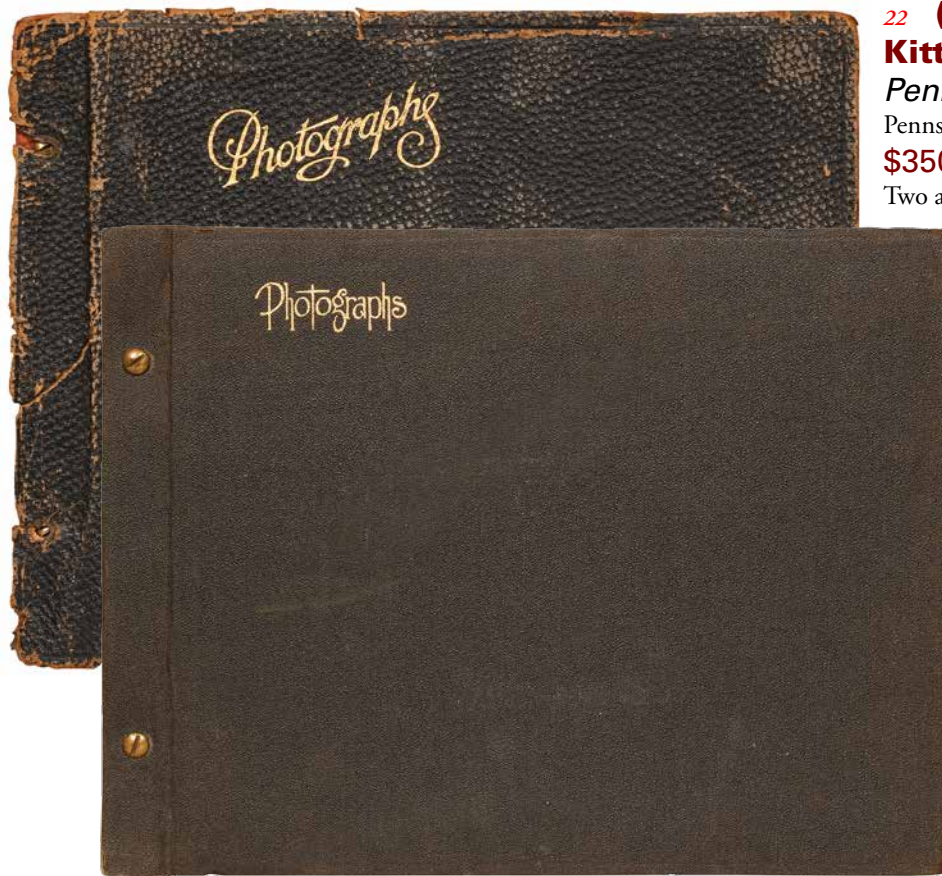
Paris: 1889

\$8000

Six gelatin silver photographs taken with a No. 1 Kodak camera. Each image is 2½" in diameter and is mounted on a 3½" x 4½" card with a printed Kodak back and bears an ink caption in English below the image, indicating that they were all taken from the Paris Balloon on September 10th, 1889. Two of the images are taken looking straight down from the balloon, two are of the newly opened Eiffel Tower and the surrounding buildings of the 1889 Paris Exposition Universelle, and two are of Paris in the distance, one of which is focused on the River Seine. The images are slightly unfocused, presumably from atmospheric haze, slight soiling on the mount but crisp and clean images. The Exposition Universelle was organized in Paris in 1889, from 15th May to the 6th November, and it was for this event that the Eiffel Tower was built. Also in 1889 Eastman introduced the No. 1 Kodak Camera, which was essentially the first broadly distributed camera intended for amateur use. Obviously an intrepid amateur, almost certainly an American, took the opportunity to utilize their new No. 1 Kodak to document the opening of the Eiffel Tower, in what must certainly be among the earliest examples of amateur aerial photography. [BTC#416302]







22 (Pennsylvania)

Kitty and Frank BRUST*Pennsylvania Family. Brust Dental Company*

Pennsylvania: 1916-1927

\$3500

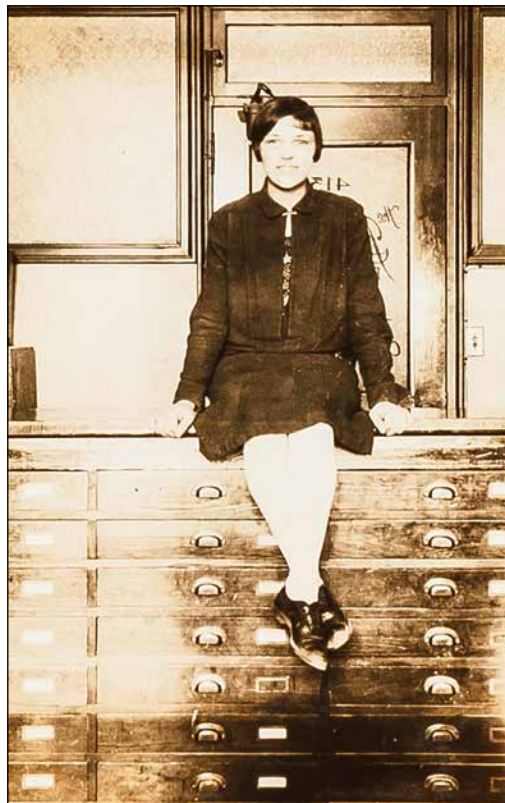
Two albums. Oblong folios. Each measuring 12½" x 10". First album is screw-bound flexible leather. Second album is screw-bound black cloth over stiff paper boards, each with "Photographs" stamped in gilt on the front board. The albums contain 951 sepia-toned or black and white gelatin silver photographs measuring between 1" x 1" and 5" x 7", with captions. The first album is good only with detached front board, chips, and tears, with near fine photographs. The second album is very good with rubbing and edgewear, with near fine photographs.

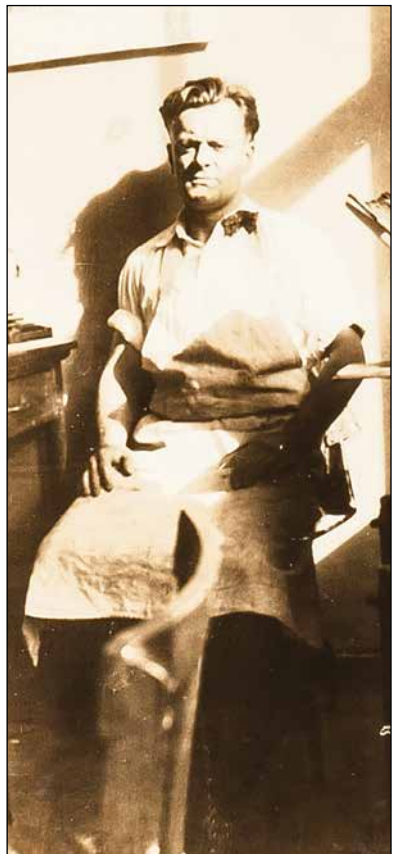
Two photo albums follow Kitty and Frank Brust of Pennsylvania beginning around 1916 and going through 1927. The family owned the Brust Dental Company in Hazelton, Pennsylvania and Frank and his brother Herman worked together at the Brust Dental Laboratories. The albums contain more than 70 photographs of people at the Brust offices posed at or on the front counter with the hand painted glass door visible behind them, as well as in the laboratory or office. These photos include various members of the Brust family and their staff along with various dental

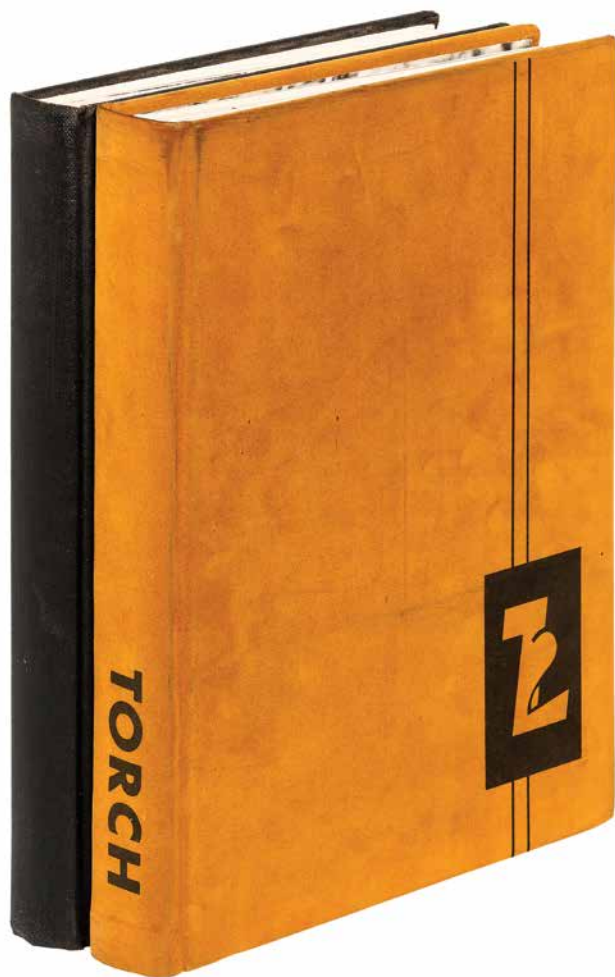
related salesmen and technicians, along with patients of the practice. All of the images are captioned with a printed label below the photo or white album ink listing the person's name and often their occupation: "Sergeant Robert E. Tipton, Pennsylvania State Police, Gettysburg, Penna.," "Dr. John A Walters, Columbus Dental Co., Columbus, Ohio," "Norman & Richard Roberts the News Boys," etc. The albums also follow the Brusts while on trips, spending time with friends, with scattered handcolored photographs. Various places in Pennsylvania are seen throughout the album including Wilkes Barre, Harrisburg, and Schuylkill Park. They also visited the New Jersey coast and are seen in Atlantic City and Ocean City. Many of the photos show the Brust's family and friends on hunting trips and at home.

A wonderful and extensive collection of photos detailing a Pennsylvania family over a decade with an emphasis on their dental business and travel.

[BTC#416066]







23 (Photography)

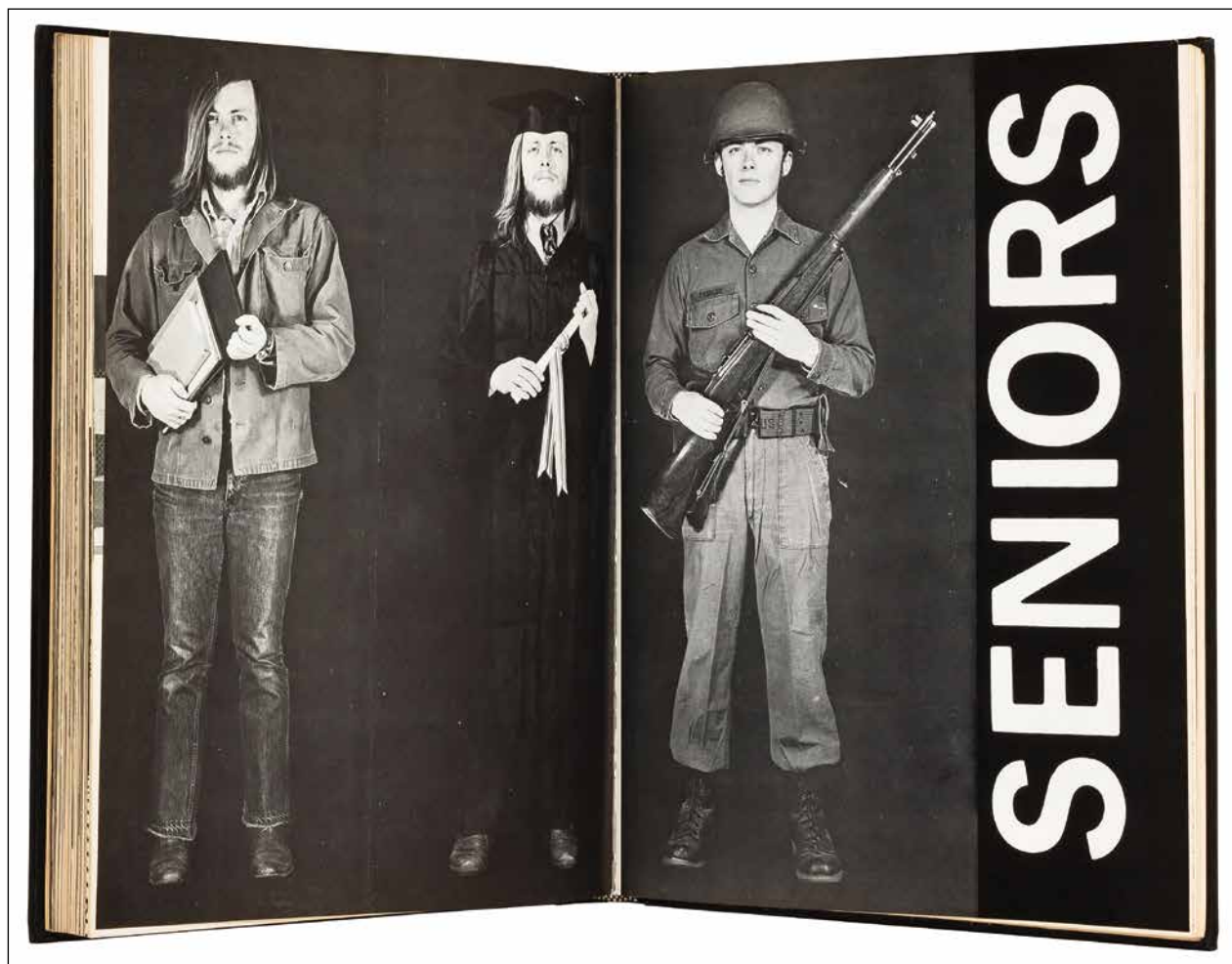
[College Yearbooks]: *Torch* 1971 [and] *Torch* April 71 - March 72
State University of New York

Albany: State University of New York 1971, 1972

\$5500

First and only editions. Folios. 1971 is thick blue buckram illustrated in white; 1972 is beige suede decorated in brown. 1972 is a trifle soiled, else each volume is just about fine. In the annals of college year books these two represent the apex of the art. According to Martin Parr, in an article for *Time* entitled: "The Best Photobooks About America": "One of the unsung achievements of American publishing are the college annuals, especially the ones produced in the 60/70's. Just recently I found the best one I've ever seen, from the State University of New York [the *Torch* 1972, SUNY Albany]. At over 350 pages, it has hundreds of photos, from images of Phillip Jones Griffiths on the Vietnam war through to sports and student protest."

The standard yearbook tropes (i.e., the homecoming game, the stiffly posed, poorly lit group portrait of the debate team, and so on) are there, but surrounded by a visual context that belies the obvious and reflects the time, the place and the era in a particularly jarring manner, with hippies and rock music, gay and lesbian activism, radical feminism, black power images, etc. As an example: the Senior portraits are alphabetized by first name followed only by the last name initial (there is a directory in the rear), interspersed with the smiling faces of the students is a repeated image of a decapitated head from a Vietnam atrocity. While in the article Parr is referencing the 1972 edition, it is unknown if he had seen the 1971 edition, but it is every bit the equal of the 1972 volume, heavy with protest inspired by the Kent State massacre, photo experimentation, and is certainly as striking. Very uncommon. The web citation is here: <http://time.com/4391595/the-best-photobooks-about-america/>. [BTC#411897]

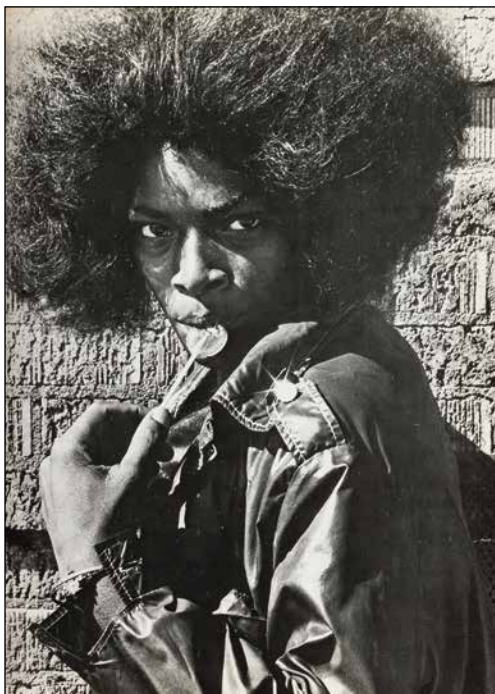
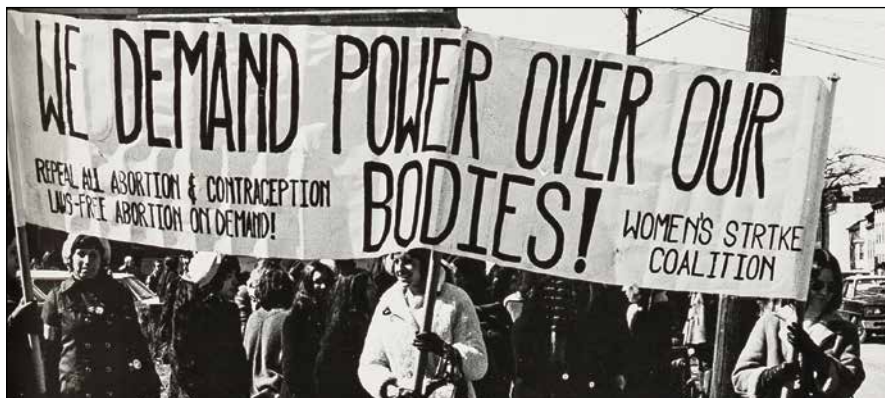


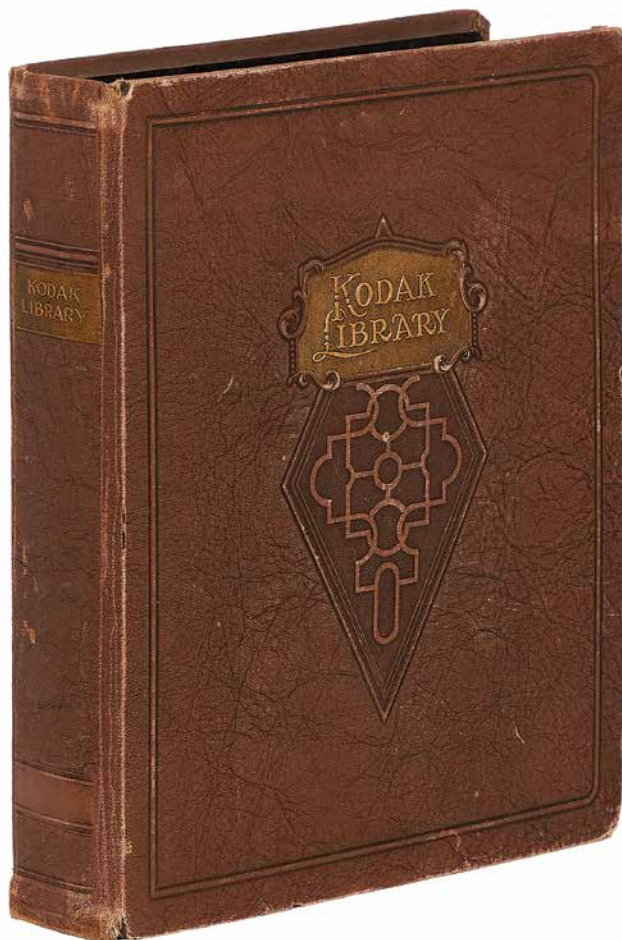


Audrey D.

Audrey M.

Barbara A.





24 (Racing)

Motorcycle Racing

Pennsylvania, New Hampshire and Rhode Island: 1950-1952

\$3000

Quarto. Measuring 8½" x 10¾". Full faux leather Kodak Library album. Contains 238 black and white gelatin silver photographs measuring between 3¼" x 4½" and 5" x 7", with captions. Album very good with moderate wear and some fraying at edges and corners with fine photographs.

A densely packed and highly detailed motorcycle racing album, featuring action in New England and Pennsylvania. Nearly every photo is an action shot, showing the riders tackling dirt tracks, open roads, mud, hills and more. The photos show riders working on their bikes, numerous images of riders taking curves, and others showing crowds viewing the action. Many photos are captioned with the rider's last name and number, as well as bike manufactures including Indian, Harley-Davidson, Norton, and Triumph. A fair amount of shots show AMA Hall-of-Famer Dick Klamforth.

Races include the AMA (American Motorcyclist Association) 100 mile national championship at Langhorne Raceway in September 1951 as well as another AMA 100 mile in Loconia New Hampshire. Other locations include Stafford Springs Connecticut, Kingston and Johnston, Rhode Island and Keene and Dover New Hampshire.

An extensive collection of wonderful amateur racing photographs. [BTC#414266]

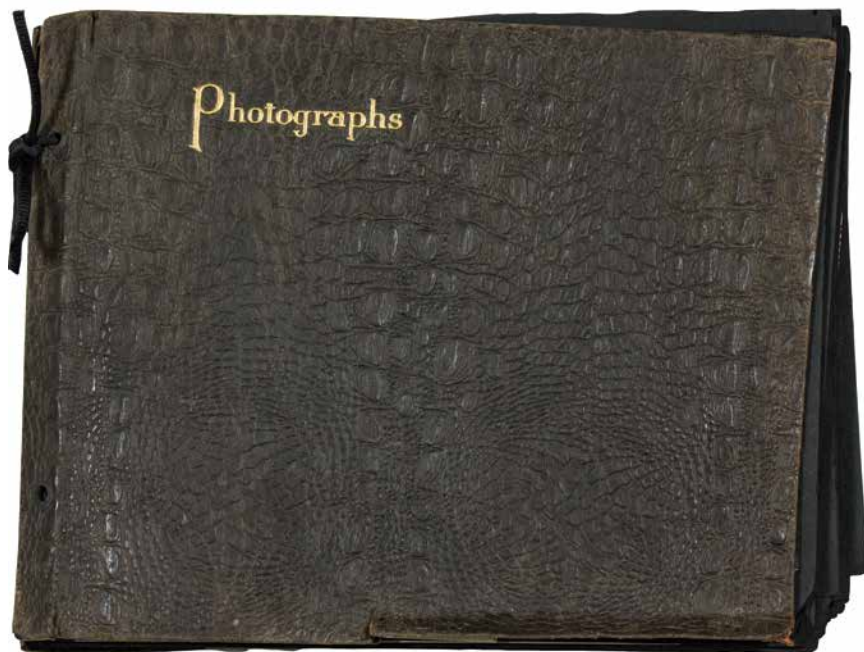


Rhode Island State Fair Grounds
Kingston, R.I. - 1951



#84 Dohaine
H.D.
#35 Sherwood
B.S.H.
#88
#52 Woodward
H.D.
#49





25 (Special Needs)

Crippled Kiddies Committee

New Jersey: 1967

\$2000

Oblong quarto. Measuring 13" x 10". String-tied textured brown leather over stiff paper boards with "Photographs" stamped on the front board. Contains 76 sepia toned or black and white gelatin silver photographs measuring between 3½" x 3½" and 8" x 10", with captions. Very good album with creasing on the corners, loose pages, and rubbing, with near fine photographs.

A photo album titled "Crippled Kiddies Committee of Rahway Lodge" compiled in the late 1920s through 1960. The photographs show portraits of handicapped children with a variety of conditions as well as images from outings they went on with the "committee" which was founded by the Elk's Lodge of Rahway, New Jersey. Also featured throughout are newspaper clippings about the handicapped community including events held for them as well as handwritten letters and invitations to events. The portrait photographs include typed captions

with the name and personal information about the patient. "[Name Withheld], Blanchard Avenue, Avenel, N.J. – congenital dislocation of left hip 3-1/2" short. Manipulation of left hip. Application of mole skin traction. Operation May 17, 1927." Later in the album there are larger photos from excursions the "kiddies" went on to amusement parks, beaches, and miniature golf courses. They visited Olympic Park, the Old Mill, and Midland Beach with photos of groups of children and counselors posed in front of each place. They also visited the Rahway Lodge and lodge members are seen posed with the kids who are wearing fezzes, along with the lodge members. One newspaper article reads, "handicapped children of Rahway will benefit directly from proceeds of a Valentine Dance to be held February 15 by the Elks Club according to George Marhak, dance committee chairman." The album follows the organization through the 1960s with photos, newspaper clippings, and other ephemera detailing the goings on of the group. The album ends with a letter from the Children's Specialized Hospital thanking the committee for televisions that were donated for the children's entertainment.

An interesting album following a charitable endeavor over 40 years. [BTC#412814]



Erotic Vegetables!

26 (Sexuality-ish)

Dénes BOTTA

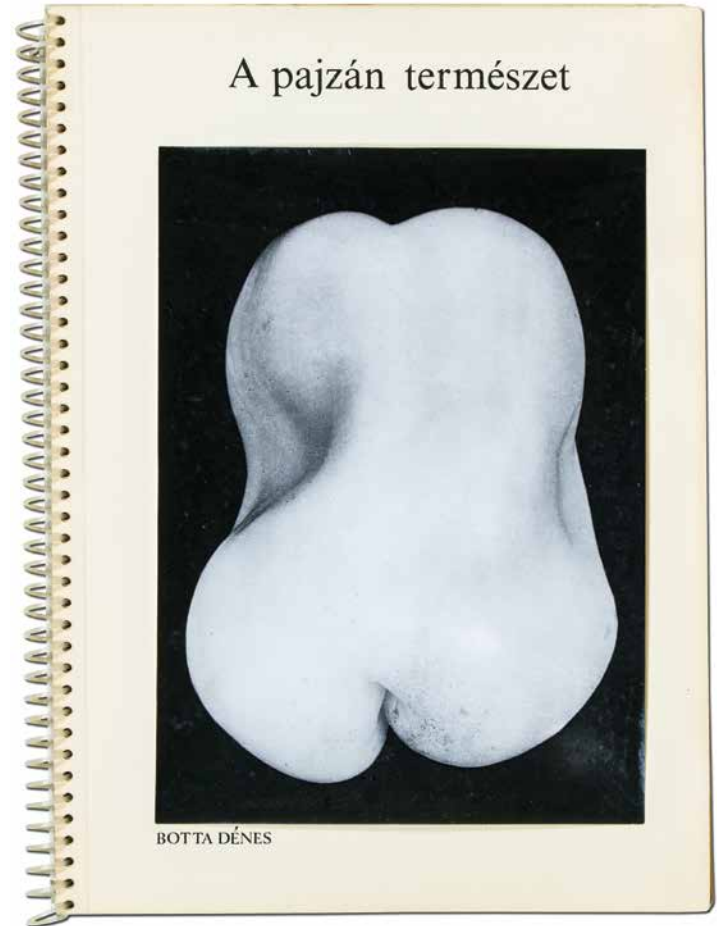
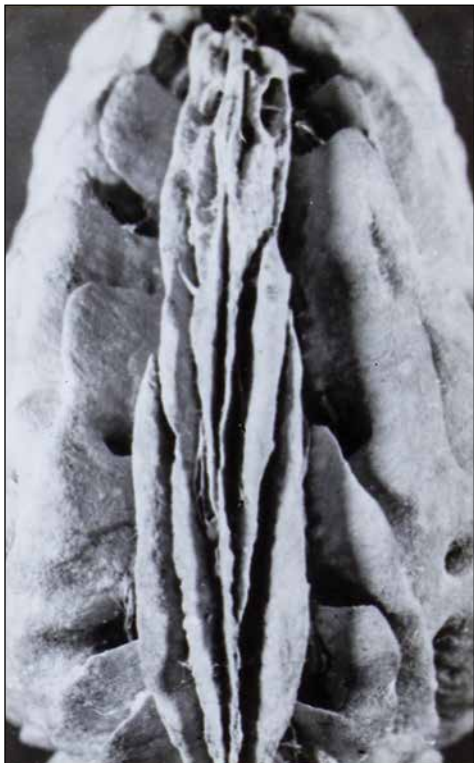
A Pajzán Természet

[*The Shameless Nature*]

Budapest: 1985

\$3500

First edition. 36pp.; with 50 original gelatin silver black and white photographs, the images mounted on numbered album pages. Coil bound with transparent plastic guard on front and rear, with original photographic image on front wrap. Very near fine. Signed by the photographer. 50 images of erotic-looking vegetables and fruits by the Hungarian photographer Dénes Botta, apparently collected over 20 years. Typed text, some images have typed captions in Hungarian. Apparently unique. [BTC#412600]





27 (Twins)

Leroy Twin Festival

McLean County, Illinois: 1944-1949

\$3000

Three volumes. All three albums are oblong folios measuring 15" x 11". String-tied tan leather over stiff paper boards. Contains 364 sepia toned or black and white photographs measuring between 2½" x 3½" and 8" x 12½", with captions. Very good albums with some edgewear and chips with near fine photographs.

An archive of photo albums depicting three years of the Leroy Twin Festival from 1947 to 1949 as well as some earlier photos from the mid-1940s. The album includes ribbons which read "I am a twin," "honorable mention," and various prizes. It also features portraits of the twins at the festival including the winners of various categories. The twins are in matching outfits and are seen posed and smiling for the camera as the winners of the title, "Kings and Queens" of the festival. Other photos show candid shots of the festival with crowds including one with the caption, "the only living separated Siamese twin in Illinois." The album also includes family photos of twins at home which were presumably provided by the families as part of their entry into the festival. One photo shows "the Clark Twins," a group of three sets of twins, all dressed in basketball uniforms which reads, "these boys got together in February 1947 for the first time in several years, having been in military service. They organized and have won 14 of 15 games played." The compiler of the album was interested in twins in general and newspaper clippings discussing twin events such as birthdays and marriages can be seen throughout the albums; he's seen in a photo affixing the images into an album. One clipping discusses the 80th birthday celebration of a set of fraternal twins and another shows two sets of twins that were to be married. The festival itself included entertainment, prizes, and a dinner for the contestants. Additionally, other local festivals are captioned here including American Legion Day and a twin festival in Indiana.

An extensive collection of photographs representing a curious festival and hobby. [BTC#413652]







28 (Vietnam War-Era)

[Name Withheld]

[Loose Photographs]: Soldier's Candid and Experimental Photographs during the Vietnam War Era

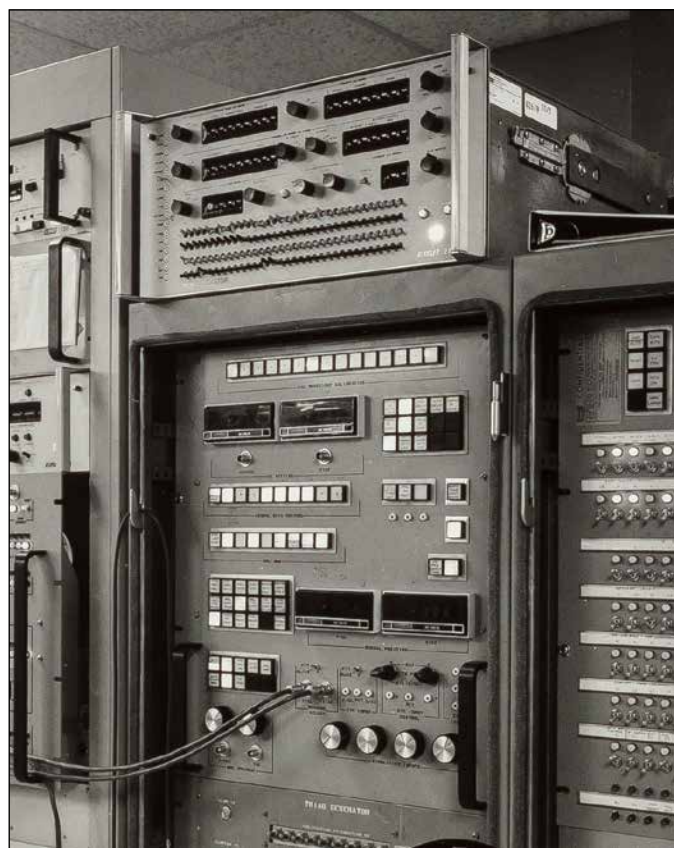
Berlin, Germany: [circa 1960s-1970s]

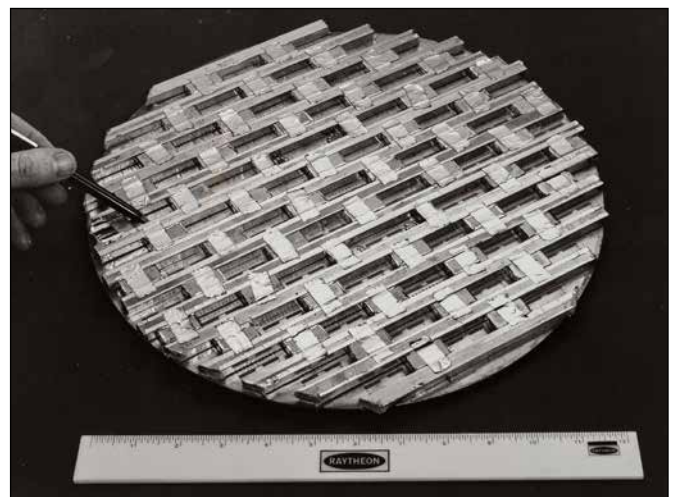
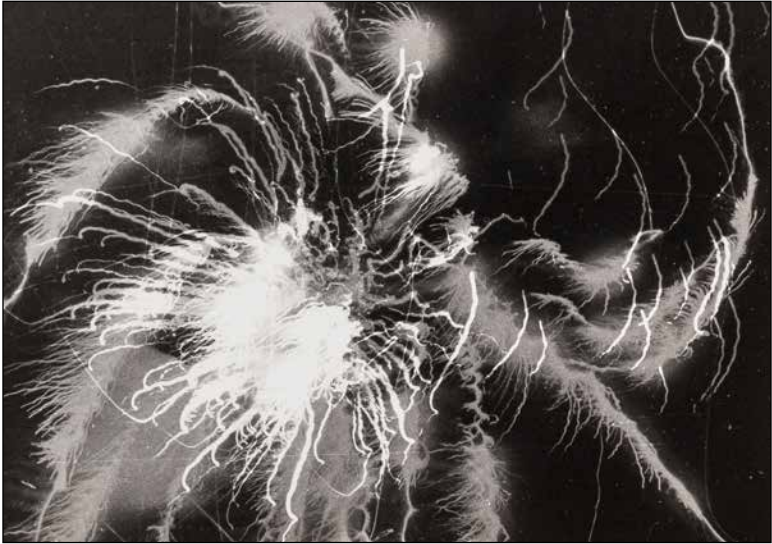
\$3000

A collection of 2075 black and white photographs of a U.S. soldier stationed in Germany during Vietnam along with images from his work as a photo technician with the military contractor Raytheon. The photographs, measuring between 4" x 6" and 6" x 4", are near fine with dried glue on some of the versos, and some with captions.

A substantial archive of photographs taken by a skilled photographer stationed in Berlin, Germany from the mid-1960s to the late-1970s. A majority of the photographs show soldiers working and off-duty around the base. There are also images of a military parade with tanks and military vehicles showing Vietnam War protesters with signs and pictures of President Lyndon B. Johnson, and Queen Elizabeth. There are a great number of photographs around Berlin during Christmas, as well as numerous images of buildings, homes, churches, and bridges including several pictures taken from a helicopter. The compiler was a skilled photographer with many of the images featuring bokeh, light painting, and double exposure effects. There are also several photographic negatives of a young naked man posing in a garden, with both full body shots and close ups of the man's genitalia and buttocks. Census records reveal that the photographer never married and this may indicate his interest was confined to men.

The remaining photos were taken in American with his family, showing his mother, sister, and brother. There is also an interracial couple with their children that was he presumably close to, interacting with them as the couple with his family at a gathering, suggesting a progressive environment. The photographer worked as a photo lab technician for Raytheon, a manufacturer of weapons and

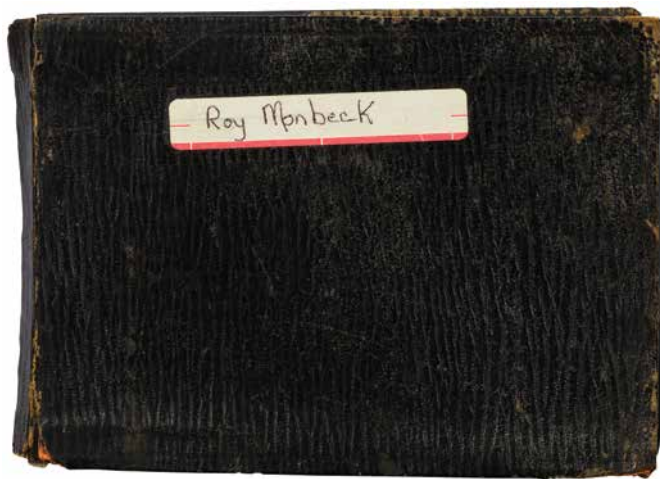




military electronics, as well as commercial electronics for the public. Photos from the 1970s showing a Raytheon press event including images of motherboards and specially designed electronics designed for weapons and computers. Most notable are photos of a watch that has a camera hidden within its face. Our research found nothing about a camera watch developed by Raytheon, suggest it was a nonworking proto-type or has remained classified.

An extensive archive of photographs taken by a skilled U.S. soldier stationed in Berlin during the Vietnam War and his postwar career with a military contractor.

[BTC#419386]



29 (Western Americana)

Roy R. MONBECK*Longs Peak Quad[rangle], Colorado*

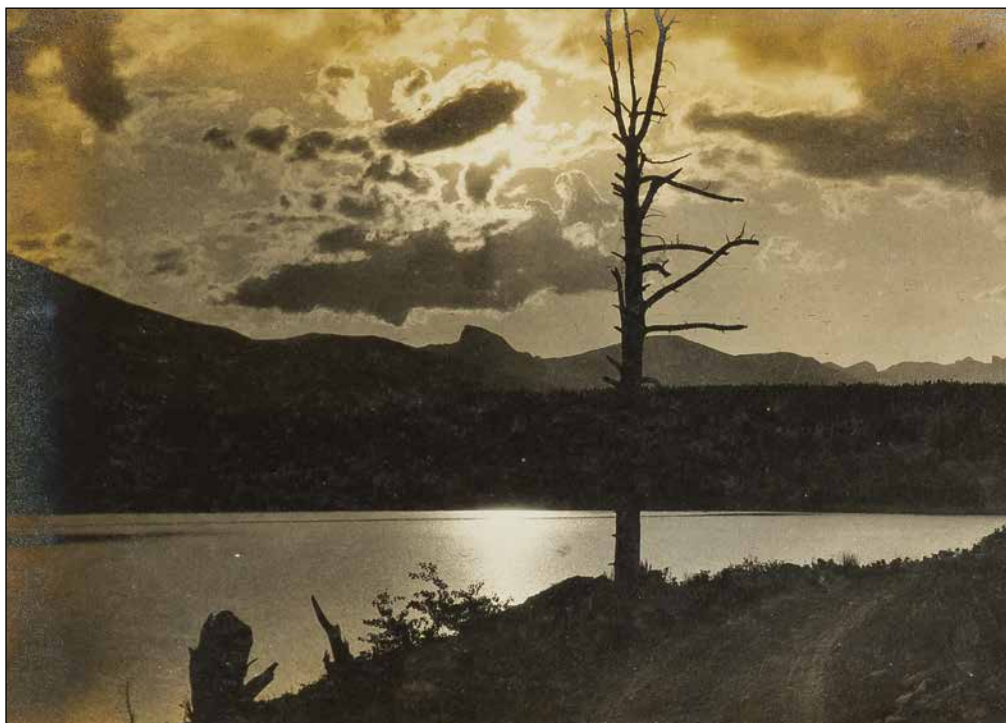
1913

Colorado: 1913

\$3500

Small oblong octavo. Approximately 7" x 5½". Leather over flexible card wrappers. Label on front wrap. R.R. Monbeck, U.S. Geological Survey, Washington, D.C." inside front cover, and "Longs Peak Quad" on front fly, both in white album ink. 84 sepia-toned gelatin sliver photographs measuring between 4½" x 2¾" and 5½" x 3½", mostly one or two to the page, most very neatly captioned in white album ink. A couple of newspaper clippings tipped in. Modest edge wear to the album, front hinge cracked, else very good; images are near fine. A subject specific album taken by a member of a U.S. Geological Survey crew working mostly in the northern Front Range of the Rocky Mountains in the Rocky Mountain National

Park Wilderness for several months starting in June 1913. Set entirely in Colorado, among the other locations mentioned are Ousel Lake, Thunder Lake, Wild Basin, North St. Vrain, Tubleson Lake, Buchanan Pass, Ward, Saw Tooth, Albion Reservoir, Arapaho Peak, and many others. While most of the images are of the crew at work and the locations that they were surveying, there are a modest number of pictures of local people they visited with, including a few of young women, including one of Vesta Schaedla, the University of Colorado woman's tennis champion, who must have visited the camp. An exceptionally well-composed and very carefully captioned album. A superior example of this type of album. [BTC#414286]





**MISS SHAEDLA WINS TENNIS
TOURNAMENT AT BOULDER**

BOULDER, Colo., Oct. 18.—(Special).—Vesta Shaedla is the new champion of the single tennis tournament held at the University of Colorado. She won her honors by defeating Kate Gobin from Rocky Ford by the score of 6-1, 6-4, 6-3, 6-4. Four girls qualified for the semi-finals, Vesta Shaedla, Kate Gobin, Lolita Snell and Aileen Monahan.



Miss Schaedla of Boulder





30 (Western Americana)

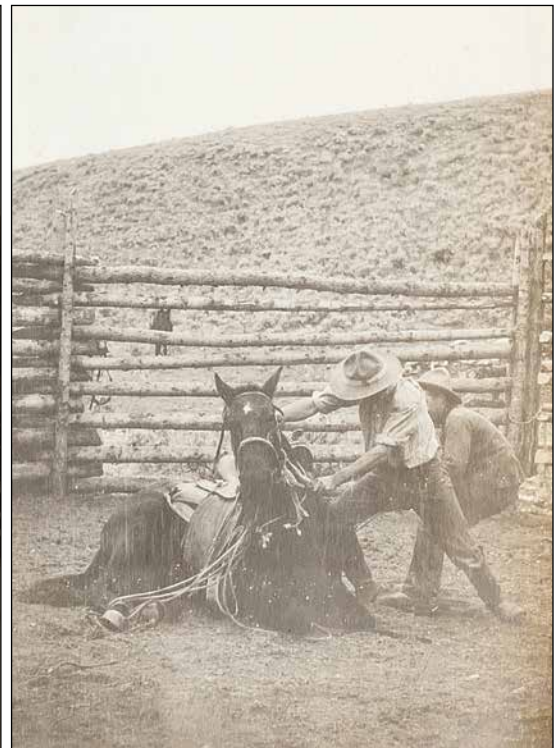
Large album of interesting mostly Outdoor images of the West and Midwest

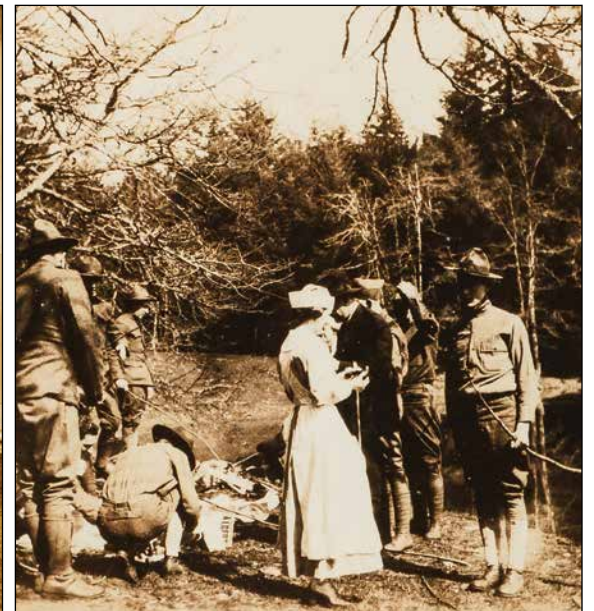
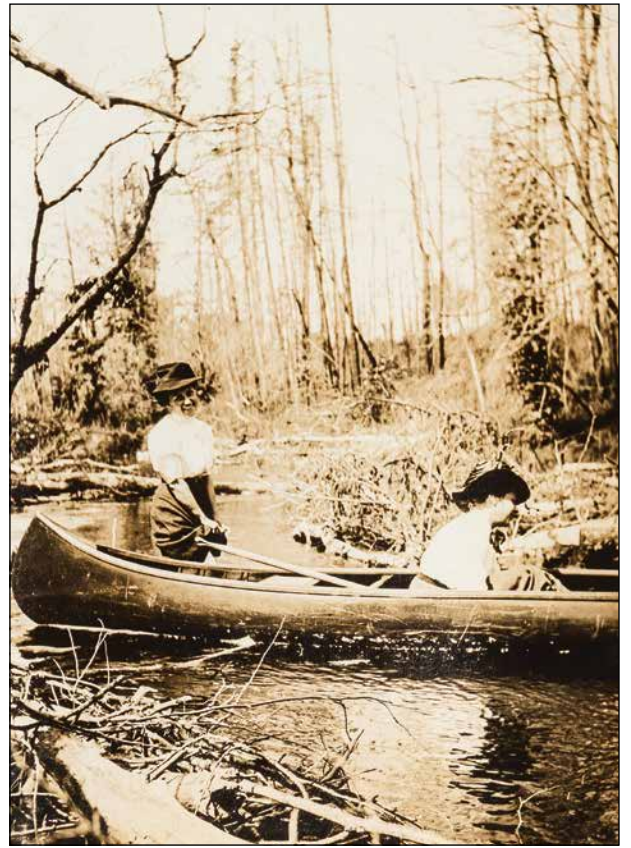
Various locations: mostly 1908-1918

\$4000

Larger oblong octavo. Approximately 10½" x 7¼". Leather over flexible card wrappers. Chipping with some loss, spine partially perished, front wrap detached but present, overall good, with mostly very good or better images. Approximately 421 gelatin silver images. Various sizes, mostly variants of 3" x 4" with some smaller and larger. Sporadically captioned, mostly identifying locations and dates. An album that seems to be from the feminine perspective that includes a generous selection of outdoor images at various vacation or wilderness areas that are mostly Western: Yellowstone, Wyoming, Colorado, California, and others; and Midwestern locations including Minnesota and Wisconsin, and a few images near the end of a Maine vacation spot. Activities include much hunting and fishing, camping, horse roping, logging, swimming and bathing,

hiking, and motoring, with many puckish images of women and some men posing. About the last quarter of the album is of nurses in California, probably during WWI, caring for wounded soldiers. Some of the captioned images are identified, including D.B. Lyman, Jr. a Chicago lawyer. Among the images are several others laid in loose, including a few from much later dates (1940s-1964), which we assume are from a descendant. In any case a more interesting than usual album of outdoor activities. [BTC#413406]







31 (Women)

Alma LAVENSON*Alma Lavenson's Portfolios of Photographs taken in Guatemala and Mexico, 1959*

(Guatemala and Mexico: 1959)

\$45,000

A collection of 79 gelatin silver prints (ranging in size from 7" x 7" to 8" x 10") and four smaller (5" x 4") prints by Alma Lavenson, collated and housed in 11 handmade paste-paper portfolios. The collection consists of 51 prints taken in Guatemala (in seven portfolios), and 32 prints taken in Mexico in four portfolios. Each print is captioned by Lavenson on the versos in green ink (giving place names) and in her smaller hand underneath in blue ink (giving additional information). All are in fine condition. Also included is a San Francisco Museum of Modern Art exhibition catalog (1984-85), *Inscribed* by Lavenson.

This portfolio is Lavenson's first book solely devoted to her photography. A remarkable assemblage of images made by the famed California photographer, of Guatemalan and Mexican women, children, and men, including several Mayan peoples, from various rural regions and towns throughout both countries. The images date from a trip Lavenson made in 1959, during which she also visited her son Albert who was conducting anthropological field research in Chiapas, Mexico.

Lavenson was a self-taught photographer from the Bay Area whom Edward Weston told to abandon the soft-focus style of the times and adopt the crisp style of the Modernist movement. She took the advice with such verve that she was invited to participate in a San Francisco gallery show that featured work by Weston's newly formed photo group f/64. The attention-getting show, which also featured the work of Ansel Adams, Imogen Cunningham, and Consuelo Kanaga, exposed her work to wide acclaim leading to three solo shows at the San Francisco Museum of Modern Art, inclusion in Edward Steichen's "The Family of Man" exhibition, and showings at the Metropolitan Museum of Art and the Museum of Modern Art in New York. Like many women of the time Lavenson largely set aside her career as a photographer after her marriage in 1933. Lavenson died in 1989 at age 92, just a year after her final solo exhibition at the Baltimore Museum of Art but today is gaining in reputation as an important photographer of the first part of the 20th Century.

ALMA LAVENSON

19. *San Idelfonso Indians, 1941*

*For Gady Hau
from Alma*



A detailed list follows:

Guatemala (47 prints + 4 small prints)

[Portfolio 1]. Almolonga, Quetzaltenango (5 prints). In a red and purple paste paper wrapper. Some fraying and short tears to the edges, else all other wrappers are near fine.

[Portfolio 2]. San Francisco el Alto (6 prints). In a dark green/blue paste paper wrapper. Includes several images of "Friday Market Day."

[Portfolio 3]. Chichicastenango (8 prints). B & W and multi-colored paste paper wrapper.

[Portfolio 4]. Antigua (3 prints). Light amber and multi-colored paste-paper wrapper. Includes an image of a man stitching on a loom.

[Portfolio 5]. San Antonio Aguas Calientes (3 prints). B & W and multi-colored paste-paper wrapper.

[Portfolio 6]. Palín, Nahualá, and Quetzaltenango (10 prints). Light purple paper wrapper.

[Portfolio 7]. Lake Atitlán (16 prints, including the four smaller prints). Light purple paper wrapper. Includes images of Guatemalans in Panajachel, Santiago, and San Antonio Palopó. The four smaller prints are landscapes of Puerto Barrios and the Rio Dulce.

Mexico (32 gelatin silver prints)

(Housed in 4 orange and black paste-paper wrappers, very good or better)

[Portfolio 1] (12 prints)

Pátzcuaro (6) and Taxco (6).

[Portfolio 2] (4 prints)

Janitzio (3) and Cuernavaca (1).

[Portfolio 3] (9 prints)

San Miguel Allende (5) and Guanajuato (4). Includes one print: "Child with Sugar Cane" owned by the Center for Creative Photography at the University of Arizona; and images of the woman "Caretaker of Church Guanajuato."

[Portfolio 4] (7 prints)

San Juan de las Lagos (2) and Morelia (5). Includes images of "Fiesta dancers, Guadalupe Day" and of a "Fire-Works Family."

Also: Exhibition Catalog, *Inscribed. Portraits of Artists; Faces Photographed; 9 December 1984 – 24 March 1985. Inscribed by Lavenson: "For Judy [Nan?] / from Alma" on p. 37 underneath her photograph printed in the catalog: San Idelfonso Indians, 1941.* [BTC#419549]







Rachel
\$480



Effie's Graduation
\$490



Barrett, Benson,
and Bill Bashor
\$380



Agnesia "Nona" Gagliardi
\$420

**32 AMY JOHNQUEST
(aka Banner Queen)**

19th Century Cabinet photographs

Individual hand-painted Victorian cabinet cards with casein and acrylic. Each is Signed. We find these altered photographs fascinating and have been buying them for ourselves. Each of these four examples appears in Johnquest's forthcoming book, *Altered Ancestors*, and are available now from us or Amy Johnquest directly (see below).

**33 AMY JOHNQUEST
(aka Banner Queen)**

Altered Ancestors

Never be lonely again with your very own fabulous ancestors keeping you company in this wonderful new book containing over 70 different images of Johnquest's hand-painted altered Victorian cabinet cards. Available for preorder in two editions:

- **Limited edition hardcover** of only 50 copies. Printed on 100lb. paper and measuring 8.5" x 8.5", with endband, ribbon, and applied cover image. Each copy is Signed and Numbered. Available for preorders at \$62.00 (includes priority shipping & handling).
- **Paperback edition.** Printed on 80lb. paper and measuring 8.5" x 8.5". This edition features the same content as the limited hardcover. Available for preorders at \$35.00 (includes priority shipping & handling).

Altered Ancestors will be released on April 14, 2018 with a book signing and launch party from 5-8 pm at Johnquest's gallery Spot 22 located at 22 Cottage St., Easthampton, MA 01027. She can be reached by phone (413) 563-4312; email ajohnquest@gmail.com; or via her website bannerqueen.com.

