

Auger Down
Books

E-List 5:

California
International
Antiquarian
Book Fair
2020



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California International
Antiquarian Book Fair, 2020

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墉黎

This page and cover:
Item 1, detail.

Lai Yong,

PORTRAIT PAINTER AND

PHOTOGRAPH GALLERY,

743

Washington St., cor. Dupont,

SAN FRANCISCO.



1. [Chinese Americans]

A Rare Suite of Twenty-Four Carte-de-Visite Photographs Documenting Chinese Persons in America From the 1860s through the 1880s, with a Focus on Californian Subjects and Photographers.

V.p., 1860s-1880s. Albumen cartes-de-visite, generally 2 3/4 x 3 3/4 inches on larger mounts.

The Chinese-American communities that existed prior to the Chinese Exclusion Act of 1882 were mostly on the West Coast, with a few others scattered throughout the country. This collection, assembled over many years by a private collector, offers a rather representative view of these communities, particularly in California. Included here are scarce images taken by the photographer and activist Lai Yong, as well as an identified portrait of an employee of the Yan Wo Co. Store, a member of the notable Big Six that actively opposed the Chinese Exclusion Act.

Two of the photographs, both depicting Chinese subjects, were taken by Lai Yong, who operated a studio in San Francisco's Chinatown and was one of the Chinese-born photographers working in the United States. Beyond his work as an accomplished photographer and portrait painter, Lai Yong was a noted author and activist who argued publicly against anti-Chinese sentiment and discrimination.

One subject is identified in period ink as Wong Yep, and it notes that he is of the "Yan Wo Co Store, 11 Washington Alley." The Yan Wo Co. store was the business arm of the Yan Wo Company, one of the six branches of the Chinese Consolidated Benevolent Association. Formed in the mid-1850s and modeled after the Hui-Kuang guildhalls of the Qing Dynasty, the Chinese Consolidated Benevolent Association was better known simply as "The Chinese Six Companies." With a board of directors comprised of wealthy merchants, these were prominent business organizations who represented immigrants of varying Chinese districts and dialects (Yan Wo having been formed by Hakka settlers). The Six Companies stood for Chinese interests at local, state and national levels and their stated goals were to curb prostitution and vice, help facilitate travel to and from China, and ensure food, shelter and prosperity for its constituents.

Another photograph, published by the Women's Missionary Society of the Pacific Coast shows a young woman identified as "Ah He." Founded in 1870, the Women's Missionary Society of the Pacific Coast aimed to provide rehabilitation and a Christian education for girls and women caught in Chinatown's illegal sex and servitude trades. On the back of this card there is a pasted label detailing the plight of the sitter (and her salvation through Christ, naturally), with information on how to donate to the Society's cause so that other "lost souls" may do the same.

Other interesting images include a group of Chinese workers on a railcar; A Chinese nurse with a white child; Portraits of Yu Kai Chih and Hu Chi Pin, two prominent members of the Methodist Episcopal Church in China who toured the US as part of a series of international conferences in the 1880s; And portraits by noted California photographers such as William Shew and the photo-firm Bradley and Rulofson. Other locations represented in the collection include Boston, Providence, New York City and Vancouver, BC.

With notable figures alongside anonymous persons, who nonetheless represent the fabric of their community, this thoughtfully assembled group of portraiture is a rare and fascinating survey of Chinese-American identity in the last quarter of the 19th century. Condition varies but overall very good.

\$8,500 [More Images](#)

Offered in partnership with Daniel / Oliver Gallery.

Directions for using the copying- Machine.

1. The Rolling Press is contained in the Box (A) the lid of which is fastened on by Screws. Having taken

2. Franklin, William Temple; Thomson, Charles (?) [Franklin, Benjamin] [J. Watt and Co.]

Directions for Using the Copying-Machine.

Passy, 1782. Handwritten manuscript in ink, 10 pp., 12 ½ x 8 inches, four pages in Franklin's hand, the remainder in an unknown hand, possibly that of Charles Thomson.

The first copying machine was made by James Watt and Company in England, using a letterpress to make additional imprints from the ink of original documents. Benjamin Franklin was the first American to experiment with the machines while stationed in France, ordering three of them shortly after their release. He helped introduce the technology to America, helping to procure a machine for Thomas Jefferson in 1783. George Washington procured his own machine in 1782, and used it extensively during his presidency to assist in record keeping.

This document is a handwritten copy of the manual for operating Watts' machine, in the hand of Franklin's grandson and secretary William Temple Franklin, copied in his hand to accompany one of the machines procured by Franklin. Per Franklin's papers, he initially ordered three machines before procuring Jefferson's in 1883. It appears, per a letter written by William Temple Franklin to a Jason Woodmason, presumably of the Watt company, that the machines may have arrived without manuals. In his letter of May 14, 1881, he states, "We found every Article specified in the little Blue Book, except the wetting & drying Books, of which there were none to either of the three Machines." A note on the final leaf of this document relates that the instructions were "Copied from those sent with the Preper (?) from England - they do not answer in all points to the Preper (?) from France, but will answer the same end." An additional note reads "N.B. The Copying Machine is sent to Rochefort to go by M. De la Touche / Passy, 25 Ap. 1782." An additional note reads "But were never received."

The document is a verbatim copy of Watt's 1780 Birmingham imprint of the same title. The manual deals with all aspects of operation of the newly invented machine, and the contents are divided into twenty-one sections with a table of contents at rear. A few copies of Watt's original printing manual, of which this is a transcribed copy, have survived, three in Europe and a single copy in America at the University of Minnesota.

Overall a very scarce document relating to the introduction of copying technology into the Americas, and if one is to count expatriate imprints, possibly the first American copying manual. From the collection of the noted Americana dealer Forest H. Sweet, with an original folder with his letterhead, which states that the aforementioned note is in the hand of Charles Thomson (though we have not confirmed). Well preserved in excellent condition overall with light normal wear and a paper clip mark to upper margin.

Sold [More Images](#)

References:

William Temple Franklin to James Woodmason (unpublished), Passy 14 May 81. Franklinpapers.org. Accessed 1/22/2020.



JUST LUMBER TRUCK WRECKS



LOG LANDING PICTURES

3. [Industrial Photography] [Timber][California]

Photo Album of Logging in Humboldt and Eureka Counties, c. 1951-1960.

Humboldt and Eureka Counties, 1951-1960. Oblong quarto, cream colored cloth boards, 10 ¼ x 13 ¼ inches. Contains 160 photographs, measuring from 2 x 3 to 2 x 5 inches. Most photos identified with captions.

An engaging photographic document of mid-century forestry, following the Rodgers Brothers trucking company in their logging trips through Humboldt and Eureka counties. With images of accidents, company trucks and machines, the cutting and processing of giant redwoods, drivers posed in front of their trucks and more. The deadpan captions "THIS ONE GOT HIT BY A TRAIN," "THESE ARE PRIVATE ROAD TRUCKS AT BIG LAGOON," "THIS ONE WENT THROUGH THE BRIDGE," etc., add to the visual appeal. Redwood logging in Humboldt County reached its apex around this time, which preceded the establishment and expansion of Redwood National Park. Overall in near fine condition, quite well preserved, with minimal wear. Housed in a custom cloth slipcase.

\$1,500 [More Images](#)



4. [Japanese-American Internment Camps]

The personal album of Fusako Imoto with 260+ Photographs Chronicling Life at the Poston (Camp II) Relocation Center, Arizona, Including Photographs of Other Japanese-American Internees at Other Relocation Camps.

Scrapbook, 11x14 inches, tied binding, with approximately 208 photographs affixed, as well as 33 collaged elements on the page of drawings and 20~ loose prints. Also present is Fusako's invite to the Graduation Social, held in "Rooms 15 and 16," likely of the camp.

When approximately 120,000 Japanese-Americans were forcefully relocated at the onset of World War 2, it was common for families and communities to be split up among different internment centers. This album chronicles the experiences of a young woman in the Poston II camp in Arizona, the largest of the ten concentration camps operated by the War Relocation Authority. Many of the present images were sent from friends and families interned in different camps, including the other portion of Poston, and their exchange and compilation speak to the power of the photograph as a means of comfort and connection in times of devastating upheaval.

This album chronicles the experiences of Fusako Imoto, known to her friends as "Fuzzy" and later "Darlene," in the years of her internment, with a few photographs appearing to be taken earlier, and some possibly in the months following release. A majority of the photographs were sent or given to Imoto by other internees at Poston, the Jerome Relocation Center in eastern Arizona, and presumably other Internment camps. Many of these are annotated "To Fuzzy, or "Dearest Fusako", etc., in the upper left corner, similar in presentation to other Japanese-American albums compiled during internment that we have seen.

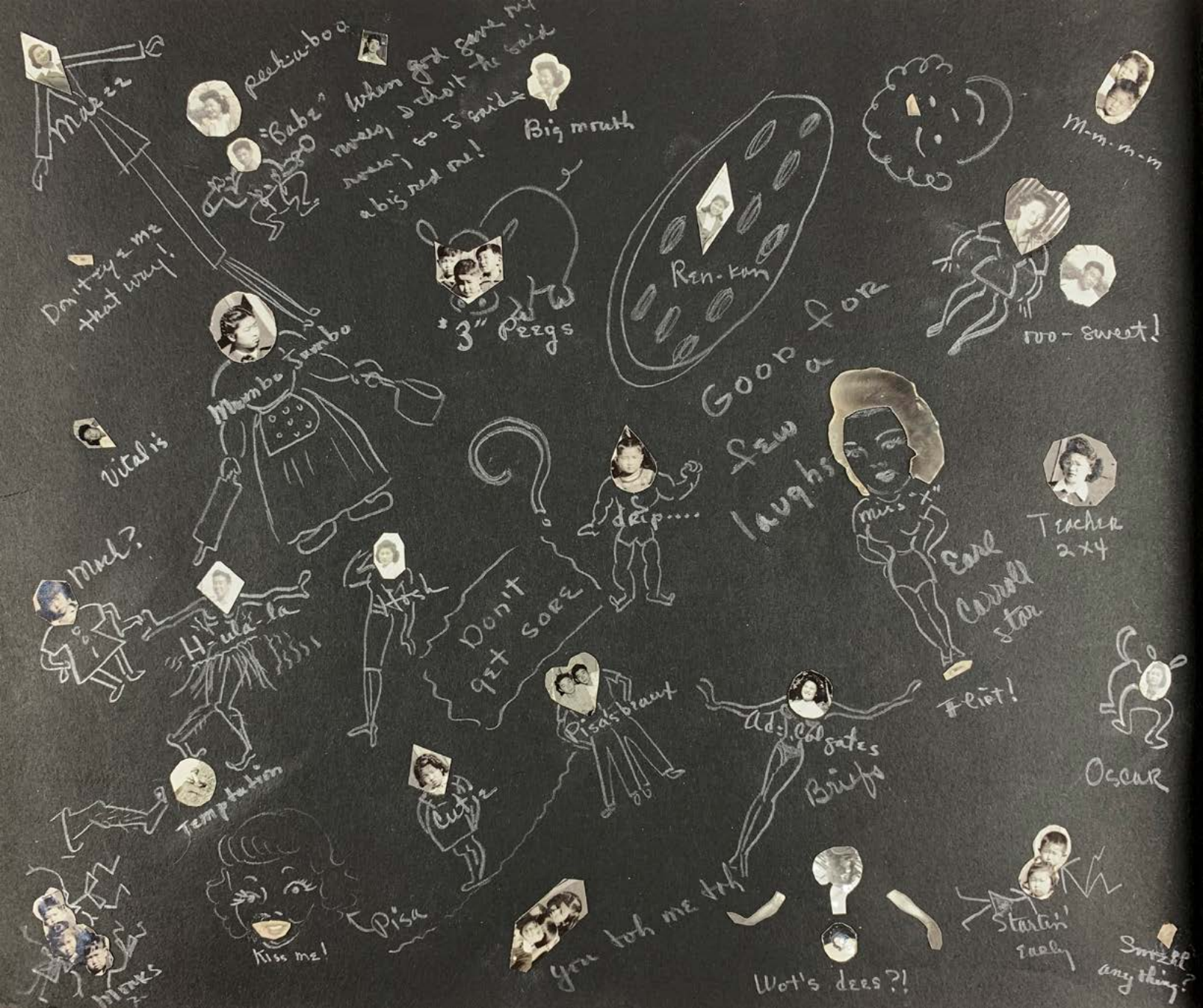
The first few pages of the album show Fusako's immediate and extended family including siblings Charlie, Kenji, Yoshi-ko, Yoshan "Kay", Aki, and various aunts and uncles. Presumably these images were made by Fusako herself. Following are photographs of the "School Office Staff" at Poston High (where Fusako was placed on the Election Committee in 1945); a page with small-format photographs of agricultural farming scenes, presumed to be pre-internment; among numerous other photographs, many inscribed to Fusako and signed, of Nisei friends and classmates, posed coolly for the camera. A single page towards the rear of the album including six photographs is entitled "Muragishi family." The Muragishis were also interned at Poston II.

One compelling element of the album is the numerous photographs of Japanese-American soldiers, including Fusako's brothers, Akira "Aki" Imoto, who was drafted in 1940, and Sam Shigeru Imoto (drafted upon his return to Lindsay, CA in 1946). There is a poignant irony to the shots of the men posed proudly in their uniforms, juxtaposed against images of their relatives still deprived of freedom, which highlights the complicated meaning of patriotism for Japanese-Americans during this time. Incidentally, Sam Imoto would later go on to become a celebrated Judo instructor, a skill he learned while in Poston and perfected in the service. Each time he was transferred, he recalled in an interview, he was attacked by xenophobic American soldiers who doubted his loyalty.

Taken as a whole, this is a moving record of a young woman coming of age during a dark chapter of history, and a testament to the degree in which families and communities were able to endure despite geographic and social isolation. Overall, very fine condition, some images with edgewear and loose corners. Nine Photos missing.

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Offered in partnership with Daniel / Oliver Gallery.



Item 4, The Personal Album of Fusako Imoto: Detail





5. [Labor][Delano Grape Strikes] Ballis, George; Kalick, Cliff.

Collection of Twenty-Four Studio Prints of Delano Grape Strike Marches, ca. 1966-1969.

Silver gelatin photographs, 8 x 10 inches, most double weight, three single weight with press marks to versos, all with Ballis' stamp to versos. Together with one photograph by Cliff Kalick.

George Ballis was a reporter for a Fresno union newspaper in the mid-1950s when he took a short photography course with Dorothea Lange, inspiring a shift to photojournalism. One of his first assignments was for the AFL/CIO, documenting the living conditions of migrant farm workers for the nascent Agricultural Workers Organizing Committee (AWOC; led by Larry Itliong) in the early 1960s. Although Ballis later moved to Mississippi to join the civil rights Southern Documentary Project, he returned to California in 1965 when the Filipino farm workers of the AWOC voted to strike against the Delano grape growers.

Ballis remained in California, photographing the Delano Grape Strike for the next five years. His extraordinary commitment to La Causa, the collaboration between AWOC and the mostly Latino National Farm Workers Association (NFWA; led by Cesar Chavez and Dolores Huerta), and their eventual unification as the United Farm Workers (UFW) union, produced an intimate portrait of this historic American immigrant labor movement. Ballis became a personal friend of Chavez, and shot many of the most iconic images of the grape strike.

This collection of vintage Ballis studio prints is comprised of rare images of at least two pivotal moments in the Delano Grape Strike: First, the 300-mile, month-long Delano to Sacramento protest march organized during the first joint strike by the NFWA and AWOC in March, 1966 (often called the longest protest march in US history); and second, the nine-day UFW Coachella Valley march from Indio to Calexico in May, 1969.

The Sacramento march is represented by at least one photo of deputy sheriffs guarding grape fields and the migrant children pickers hired by the growers as strike-breakers. But the majority of the photos in the group appear to be from the Coachella march. By this point, the grape strikers had attracted national media attention and support from mainstream politicians, other workers' movements, and celebrities. Many politicians and activists joined the march and the large outdoor masses the UFW held to counter injunctions against picketing. Some are depicted in Ballis' photos, including Senator Walter Mondale and SCLC President Ralph Abernathy.

Abernathy's presence was an important symbol of the UFW's efforts to build solidarity with other social justice movements. Later that year the UFW's high-profile strike against Safeway achieved huge gains in collaboration with the Black Panther Party, crippling the grocer's business in California.

Ballis' images represent a turning point in the historic movement, shortly before the grape growers signed their first union contracts with the UFW in 1970. A scarce collection, most in fine condition, one with some tears. We find no other examples of Ballis' original prints in the trade or auction records.

\$4,800 [More Images](#)



1004

Corner of Killing Room.

6. [Mexico] [Beef Industry][Industrial Photography][De Kay, John Wesley, aka the "Sausage King" of Mexico] Mexican National Packing Co., or Popo.

Some Photographs Taken at the Inauguration of the Uruapan Packing Plant, 18th January 1908.

Oblong folio, cloth, 12 x 7 inches. With twenty-five silver gelatin photographs affixed to album leaves, each measuring 6 $\frac{3}{4}$ x 5 inches.

John Wesley De Kay was an American businessman, playwright and eccentric socialite who, using funds amassed as a teenage newspaper and cattle owner in South Dakota, moved to Mexico in 1899 and established a high-profile career in meat packing. In his first decade in Mexico, he established the Mexican National Packing Company, also known as Popo. By 1910 De Kay would be dubbed the "Sausage King" of Mexico. De Kay simultaneously enjoyed a vanity career as a playwright and maintained a high-profile in society circles, and caused a minor scandal in the theatre circles with an ill-fated play entitled Judas in 1910.

The present book of photographs, which is unrecorded, documents the opening of one of De Kay's plants, the Uruapan Packing Plant, in 1908. At this point, De Kay was aligned with the Porfirio Diaz regime, and this plant represented the culmination of De Kay's efforts to provide refrigerated meat to the local and global markets. The photographs in this album show the opening of the plant, with great ceremony, and include photographs of the Vice President Ramón Corral Verdugo and his party, as well as flattering photographs of the plant's architecture, the killing floor, and notably the power turbines that powered the refrigerated plant. The Mexican National Meat Packing Co., or Popo, would employ a widespread advertising campaign aimed at a public averse to chilled meat. Popo was initially successful, until the Mexican Revolution of 1910 brought about events that eventually eliminated foreign ownership of the meat industry.

Overall a scarce record of an important episode in Mexican industrial history, and an engaging photographic record in its own right, with the photographs in very good condition with some silvering and the album in very good condition as well, the only flaw being bowing to the heavy cardstock mounts. Unrecorded in OCLC.

\$2,750 [More Images](#)



7. [Mexico][Mennonites][Santa Clara Colony, Mexico]

Album of Panoramic Photographs Taken in Mexico by a Mexican Land Agent Showing A Mennonite Colony in Santa Clara, Mexico, c. 1923.

Oblong 4to. Forty image sheets mounted to black paper album pages, with two images per sheet and descriptive text on each photo, each image measuring 3 ½ x 9 ½ inches.

This album shows scarce documentation of Mennonite settlement in Mexico during the 1920s, when Canadian Mennonites relocated en masse to Mexico and Paraguay to escape a series of newly created educational laws. The first migration to Mexico took place in 1922, with migration to Paraguay following in 1926.

The photographs in this album show a newly established colony in Santa Clara in the summer of 1923, soon after the colony's establishment, and are notable for the scarce record they give to Mennonite life in Mexico during this period. The photographs show Mennonites farming successfully in the arid Mexican landscape, with specific focus given to crops. The album, we believe, was assembled for Cornelius Krause, a Mennonite from Manitoba, and likely assembled by a land agent hoping to sell land to Krause and his family.

Overall scarce documentation of Mennonite settlements in Mexico, in particular because the Mennonite relationship with technology make photographs from this period quite uncommon. The success of the subjects in farming the arid Mexican landscape is notable, and is a testament to their desire for religious freedom. Many Mennonite settlements would find it increasingly difficult to farm in the arid conditions, with some eventually returning to Canada for seasonal work. Well-preserved in very good condition with some occasional fading to images.

\$2,500 [On Hold] [More Images](#)

Consulat de France
à San Luis Potosi et Tampico.

*Tableau comparatif et récapitulatif
de la
Navigation de Tampico de Camaulipas,
pendant les huit années qui se terminent le 31 Décembre 1831.*

*Ann. No. 1, jointe
à la Député
No. 211.*

Années qui se sont terminées le 31 Décembre	Pays de Provenance et de Destination.																Totaux par année.				
	Colombie		Etats-Unis		France		Grande-Bretagne		Haïti.		Pays-Bas		Sardaigne.		Villes Anversiques				Provinces et Destinations diverses.		
	Navires	Tonnage	Navires	Tonnage	Navires	Tonnage	Navires	Tonnage	Navires	Tonnage	Navires	Tonnage	Navires	Tonnage	Navires	Tonnage	Navires	Tonnage	Navires	Tonnage	
1824.	Entrée	1	150	26	1,721	1	48	1	72	1	52	"	"	"	"	"	"	6	310	36	2,353
	Sortie	"	"	37	2,489	"	"	1	72	1	52	"	"	"	"	"	"	1	40	40	2,653
	Total	1	150	63	4,210	1	48	2	144	2	104	"	"	"	"	"	7	350	76	5,006	
1825.	Entrée	"	"	49	3,573	11	1,358	11	1,710	1	52	"	"	"	"	3	540	6	376	81	7,569
	Sortie	1	150	60	4,298	1	48	2	135	"	"	"	"	"	1	180	1	40	66	4,851	
	Total	1	150	109	7,871	12	1,406	13	1,845	1	52	"	"	"	4	720	7	416	147	12,420	
1826.	Entrée	"	"	52	4,098	8	914	2	300	"	"	"	"	2	150	1	180	1	87	66	5,669
	Sortie	"	"	59	4,538	5	895	3	526	"	"	"	"	1	75	"	"	1	87	69	6,081
	Total	"	"	111	8,636	13	1,749	5	826	"	"	"	"	3	225	1	180	2	174	135	11,750
1827.	Entrée	"	"	48	4,370	6	548	7	983	"	"	"	"	2	291	3	225	2	128	68	6,543
	Sortie	"	"	57	5,031	5	456	1	146	"	"	"	"	1	136	"	"	4	218	68	5,987
	Total	"	"	105	9,401	11	1,004	8	1,129	"	"	"	"	3	427	3	225	6	346	136	12,530
1828.	Entrée	"	"	40	4,361	5	662	2	257	"	"	"	"	1	191	1	65	1	61	50	5,571
	Sortie	"	"	43	3,536	11	355	6	626	"	"	"	"	1	153	1	65	1	50	56	4,785
	Total	"	"	83	7,897	16	1,017	8	883	"	"	"	"	2	344	2	130	2	111	106	10,356
1829.	Entrée	"	"	48	5,127	11	1,895	3	888	"	"	"	"	2	325	4	467	"	"	73	8,642
	Sortie	"	"	51	4,154	"	"	"	"	"	"	"	"	1	124	1	"	"	"	60	6,257

8. [Mexico][Pastry War] Hersant, M.

Signed Manuscript Report and Chart from Hersant, Consul de France a San Luis Potosi and Tampico, to Comte de Rigny, Minister of the Navy.

Mexico: May 23, 1833. Letter and chart on watermarked single folio sheets, approx. 13 x 16-1/2 in., letter: [3] pp.; chart: [2] pp.; sl. toning as expected, very good.

Rare first-hand documentation of the growing trade tensions that eventually led to the French-Mexican "Pastry War" of 1838. Consul Hersant's gossipy report surveys the "commercial movement of the port [of Tampico] since it's opening in 1824 until the end of 1832." Hersant complains to his superiors that Mexican trade with the US and England far outpaces France; even the Hanseatic League has become a problem. The Consul includes a hand-drawn table tallying foreign ships and the weight of goods by country, a visual aid supporting his claim that French trade lags considerably behind other partners.

Ultimately it is civil disorder that most disturbs the Consul; that is, smuggling assisted by the Mexican customs officers themselves: "se fait impunément et avec l'aide des douaniers eux-mêmes et peut porter au double la quantité de marchandises qui entrent du dehors." Indeed, the early years of the Mexican Republic were marked by a notable lack of governmental accountability toward foreign governments or private property owners as various internal parties struggled for power. This disregard eventually led King Louis-Philippe's government to sue for damages against Mexico on behalf of French citizens doing business there. The most famous claimant was a pastry chef who claimed his shop had been looted. In 1838, when the amount went unpaid, the French invaded Veracruz and blockaded Mexico's Atlantic ports, beginning the so-called Pastry War.

References to Hersant can be found in other histories of the French attempt to gain ground in Mexico, e.g. establishing alternative shipping passages inland to compete with North American traders. Overall a scarce pair of documents, in excellent condition with minimal normal wear.



9. [Music][Jazz][Parker, Charlie] Morehead, Howard

Portrait of Charlie Parker Playing Table Tennis, c. Early 1950s.

Silver gelatin print, 8 x 10 inches. With Morehead's marks to verso.

A scarce and perhaps unrecorded image of Charlie Parker playing table tennis, likely taken in Los Angeles, by the pioneering Los Angeles-based African-American photographer Howard Morehead. Morehead, originally from Topeka, Kansas, served as member of the Tuskegee Airmen in World War II, later studying photography at Los Angeles City College, motion picture photography at USC, before getting a job as the news photographer for the Los Angeles Sentinel in the 1950s. By 1958 he became the first West Coast staff photographer for Johnson Publications, with his work appearing in *Jet* and *Ebony* magazines. He would later become the first African-American cameraman to work for a Los Angeles television station.

We find specific reference to a party at the Zorthian Ranch in 1952 in which Parker was found in an inebriated state playing table tennis. Parker also performed at the party, and a recording of his performance was recovered and released many years later. This picture was likely taken around this period, when Parker's health was in decline due to drug use, and at the beginning of Morehead's professional career as a still photographer. Overall well preserved in excellent condition with good contrast. We find no examples of Morehead's work on the market. From the collection of Jazz photographer Jack Bradley, with his marks to versos along with Morehead's.

\$2,750



10. [Music][Los Angeles][African-Americana]

Photo Album of Aeros Theda, an African-American Musician in the 1970s Los Angeles Fusion Scene.

Mostly Los Angeles, 1970s-early 1980s. Quarto, laminated photographic cloth album, 10 x 11 inches, 80 photographs and assorted ephemera, most photographs 8 x 10 inches.

Aeros Theda was a Michigan-born formally-trained musician living in California in the 1970s, where she played in several fusion/rock/jazz bands and had a solo career as a pianist. This album, a very succinct encapsulation of the local Los Angeles music scene in the 1970s, shows her career through a mix of press photos, candid photos and ephemera. Her first band was the Nazgul (named after Sauron's servants in Tolkien's Lord of the Rings) who played in California early 1970s opening for the likes of Jeff Beck. The next project was called Menage, described according to the publicity photos here as "hot 100 jazz rock." Along with Theda's own projects, a few pictures show other bands of the time period. Various pieces of ephemera - written notes, etc. - appear to be souvenirs of Theda's musical ideas. A very of-the-moment relic of the local scene in fusion-era Los Angeles. Photographs very good to excellent, album separated from rings at spine, about very good overall.

\$1,500 [More Images](#)

Offered in collaboration with Daniel / Oliver Gallery.

10. [New Left] Free U. of Berkeley; Berkeley Tribe; Leon, Eli

Promotional Poster for the Harvest Festival, Berkeley.

Berkeley, 1969. Black and white offset lithograph, 14 1/2 x 17 3/4 inches.

The scarce photographic record of a Berkeley harvest festival in the fall of 1969. The event was sponsored in part by the Free University of Berkeley, which was an outgrowth of the Free Speech Movement, and the radical newspaper The Berkeley Tribe, which had begun publication the same year. The poster shows the more bucolic side of Berkeley's New Left. The Oakland Museum of California (which holds a copy), describes the goings-on in the photograph as follows: "Poster has a black and white photograph of a group of hippies. They are seated in a park with trees surrounding them. Some people on the outside are playing instruments: flutes, guitars, and drums. There are small children around." - OMCA. A perfectly of-the-moment piece of visual history, capturing the New Left during the end of an important on-campus movement. Very well preserved in fine condition with slightest creases at corners.



\$450

12. [New Left][Bruce, Lenny] Wilson, Wes; Shea, Edmund

Bill Graham Presents: In Concert Lenny Bruce. Fillmore Auditorium June 24-25, (1966).

Poster on vellum paper after a photograph by Edmund Shea. 14 x 20 inches, Likely first printing, with the LPIU Union logo and "72" at bottom left corner.

Lenny Bruce, himself a product of the Jazz era, was highly influential for many of the new left comedians of the 1960s. This poster, advertising a Bill Graham production, shows the intersection of these two eras, with Frank Zappa's Mothers of Invention opening for Bruce in what would be his final performance before dying of a drug overdose less than two months later. This is an exceptionally clean copy of the first printing, with the "LPIU" logo to the corner as well as the number 72. Fine condition overall.



\$1,500



[Western Americana][Art] De Yong, Joe.

Collection of Correspondence and Sketches, 1926-1971.

30 undated pencil sketches on paper, 107 x 170 mm and smaller, approx. 17 with captions depicting landscapes and scenes in New Mexico, the rest largely figure studies of Native Americans or cowboys, a few mounted on card, together with assorted ephemera, and clippings, many related to Charles M. Russell and other artists with approx. 30 letters to or from Joe De Yong, many regarding his research about Russell. Correspondents include artists Will James, C(harles) B. Greul, author James H. Cook, and Russell's widow, Nancy, among others.

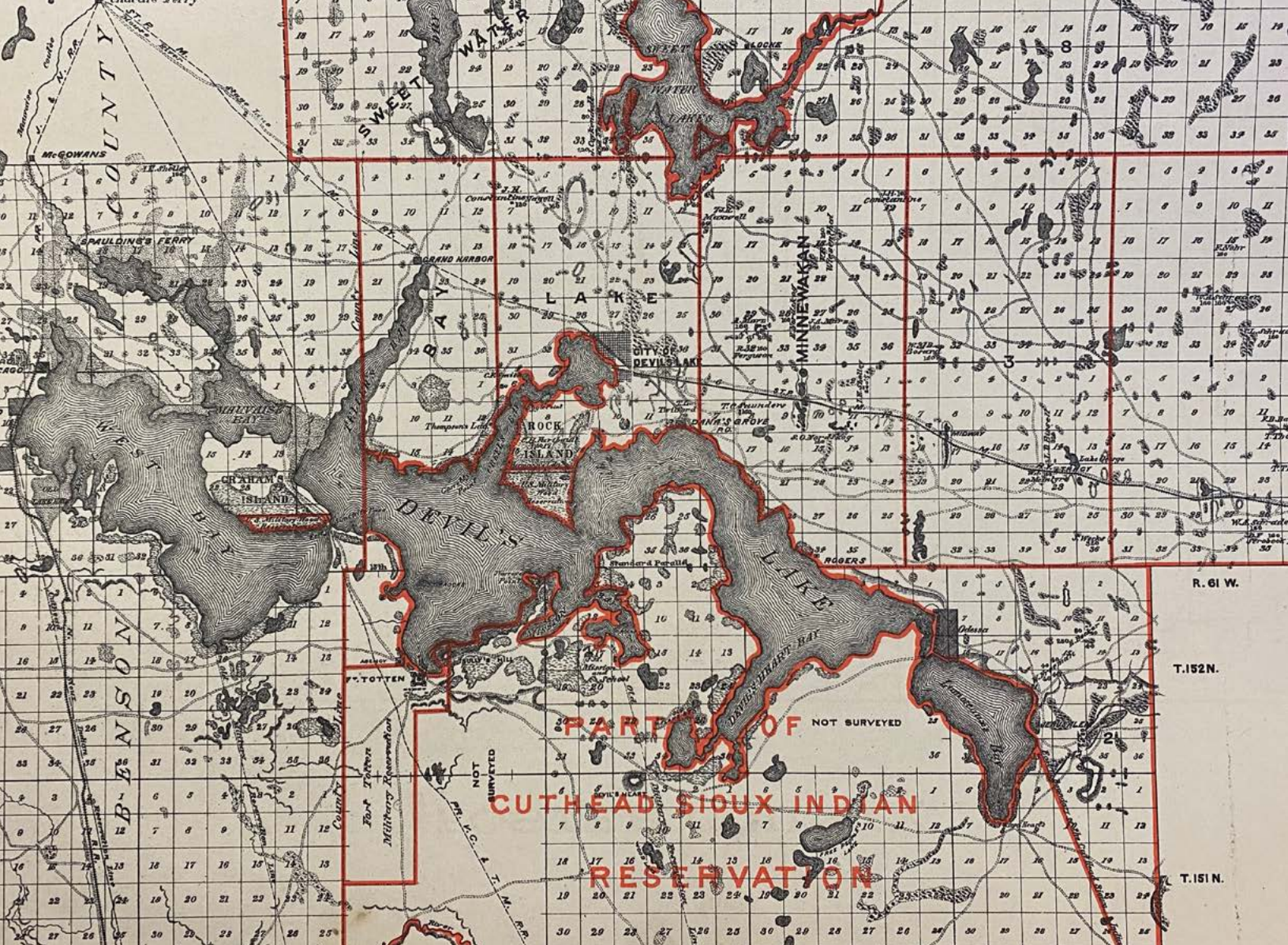
De Yong (1894-1975) was a young cowboy and bit actor in Tom Mix silent Westerns when a case of spinal meningitis left him deaf at age nineteen. Struggling to find work, he began painting. His art soon came to the attention of famed Western artist, Charles M. Russell, who invited De Yong to be his student and studio assistant in Great Falls, Montana. De Yong worked there from late 1914 until Russell's death in 1926. From the beginning, Russell supported De Yong's artistic development; he also introduced him to a local Blackfoot band, whose members taught De Yong Plains Sign Talk. He used a combination of this sign language, handwritten notes, and lip-reading in his communications for the rest of his life. After Russell's death, De Yong moved to California where he worked as an illustrator and a costume designer/consultant for a number of Hollywood Westerns, collaborating with Cecil De Mille and others to define the cinematic representation of the West in classic films including *The Plainsman*, *Red River* and *Shane*.

The present collection's correspondence begins with a series of letters sent to De Yong shortly after Russell's death; mutual friends and family reminisce about the artist. The remainder deals with De Yong's ongoing research and plans for a book on Russell, as well as correspondence about his own work with collectors and other Western artists: Aaron Bohrod, Will James, Lone Eagle, et al. De Yong occasionally authenticated Russell's work, as is also documented in the correspondence.

The sketches represent De Yong's mature style, a confident and expert illustrator of the disappearing Old American West, as he had experienced it first-hand in Arizona, Montana, and Wyoming. The collection also includes a small group of illustrated materials from the non-indigenous Pacific Northwest artist Charles Greul. Greul has recently been the subject of some controversy about the origins of the "Pacific Northwest" print style, drawing further attention to the complex legacy of the representation of indigenous Americans in popular art. Overall an evocative collection of sketches and correspondence from an important Western artist. Excellent condition.

\$6,500

[More Images](#)



14. [Western Americana][Dakota Territory] Andras, A[lfred] T[heodore]

Andrea's [sic] Historical Atlas of Dakota.

Chicago, R.R. Donnelly, The Lakeside Press, 1884. Folio, 15 x 17 inches, [4] 13-232 pp., with Rand McNally & Co.'s Dakota map affixed prior to page 13.

This is the first comprehensive atlas of Dakota Territory, produced by Alfred T. Andreas, who, though not a cartographer by trade, was able to publish several important atlases through his skills of managing large groups of people, which he had learned while in the army. He employed teams of surveyors, biographers, portraitists and salesmen, producing several state atlases, including his much acclaimed Atlas of Iowa (1875). This atlas was completed in 1884, five years before statehood, and according to the preface was undertaken at great expense (such was the case with these atlases - some were financially successful and others not, depending on subscriptions, advertisements, and the extent to which businesses and people paid extra for biographies, portraits and features). Pages 13-84 are composed of maps, with the remaining portion offering a territorial history, with prominent biographies, as was common for atlases of this era.

This copy has been professionally rebaked, with a custom burgundy clamshell case provided. Contents are generally fine, with two professionally repaired tears to title page, and a handful of pages showing some sporadic foxing. The folding map, Rand McNally & Co.'s Dakota, is in fine condition as well. Uncommon in the trade (particularly in presentable condition), with one restored copy and three defective copies appearing in auction records, and about thirty copies held publicly per OCLC.

\$6,000 [More Images](#)



15. [Western Americana] [National Parks] [Blackfeet] Hileman, T.J.; Haynes, Frank J.; Jacobs, Frank, et al.

Album of 132 Photographs showing Scenery from Western American National Parks, with Many Realphoto Postcards by Noted Photographers including Blackfeet Photographs by T.J. Hileman.

V.p., 1920s. Oblong folio, cloth over cardstock, 15 x 11 inches. Photographs mounted to pages.

The system of national parks was created at first in a somewhat piecemeal fashion, with the Department of the Interior holding responsibility for establishing each park individually. Chief White Calf of the Blackfeet famously negotiated the sale of the bulk of the lands that would form Glacier National Park in 1895, with the agreement being that the US Government would allow for Blackfoot hunting (Chief White Calf's son, Chief Two Guns White Calf, would later travel to Washington in protest of the government's subsequent actions). The establishment of the National Park Service in 1916 coincided roughly with the dawn of American motor tourism.

This album dates from that early period of National Park recreation, and bears evidence as to the excursions that happened around the early part of the century. The album shows scenery in three national parks by noted photographers, including some iconic photographs of Yellowstone by Frank J. Haynes first taken in the and several scarce images of Blackfeet attributed to the noted photographer T.J. Hileman, who was the official photographer of Glacier National Park during this period. The album begins with twenty-eight photographs by Haynes, who printed copies of his classic Yellowstone photographs, first taken in the 1890s, from his St. Paul, Minnesota studio. The next group shows twenty realphoto postcards of Mt. Rainier National Wilderness Area, taken by Frank Jacobs. Some images show the architecture of the lodges, some of which were later designated as national landmarks due to their exemplification of National Park Service rustic-style architecture. Surrounding these images are a series of photographs, presumably of the family responsible for the album, showing a young family picnicking beside their automobile. This section also includes, interestingly, a realphoto Christmas Card from Mr. and Mrs. Mark Frederick Jukes. Jukes was a notable photographer based in Elko, Nevada during this period.

The next section, which represents the most uncommon images in the album, shows a series of images of Glacier National Park. The group includes ten realphoto postcards by or attributed to T.J. Hileman, some with his copyright mark, who was at that time the park's staff photographer, and famously took photographs of the Blackfoot people living in the eastern portion of the park. Included are two portraits of Two Guns White Calf and a portrait of Chief Three Bears, neither of which we find records of in the trade. Following the Hileman images are twenty-one images taken by Fred Kiser of Glacier National Park, each measuring 3 x 3 5/8 inches, showing captioned scenes throughout Glacier National Park in Kiser's distinctive cursive writing. Kiser began photographing western mountain landscapes on his own in 1905 following the death of his brother, and his photographs of Glacier and its environs were reproduced during the park's early days. Eight amateur photographs follow, showing camping scenes in an unidentified Western landscape. The remainder of the album - 29 pictures - show the family at home, and are most notable for a series of white children dressed up in faux- American Indian costumes.

Overall a somewhat extensive and iconic representation of early automobile-age Western travel, with the grand western scenery and zeitgeist of the time on full display. Images generally in fine condition with a few stray creases, album with some light normal wear.

\$1,375

[More Images](#)

Offered in partnership with James Arsenault and Company.



16. [Western Americana] [Recreation]

Album of Photographs of a Couple and their German Shepherds, Enjoying Decades of Recreation in the Great Outdoors in Early 20th Century Oregon and California.

Mostly California, 1926 - 1954. Oblong 8vo, dyed calf album measuring 11 x 7 inches. Contains 218 photographs, most measuring 3 x 5, with some smaller.

A charming album depicting the canine-centric adventures of a couple as they fish, hike, and camp their way through some of the great Western parks, nearly always with a German Shepherd in tow. Several iconic landmarks are on display - El Capitan, the Columbia River, giant redwoods, and more. The photographer had a keen eye for landscapes, and the overall quality of the images and the omnipresent dogs present an infectious appreciation of nature and the outdoors.

The size of the fish on display and the beauty of the surroundings show the bounty of the Western parks in the early days of automobile-era tourism. Mixed in with the shots of the outdoors is a curious series of a German shepherd in various poses at a table, and several pictures of the couple at home. Presumably several dogs are shown (all German Shepherds), as the album spans several decades. Contents are beautifully preserved, album torn at seams at the exterior and spine perished, good to very good condition overall.

\$975 [More Images](#)

Offered in partnership with James Arsenault & Company.



17. [Women][Chicana][Los Angeles Gangs]

[Name Withheld]. *Photo Album of a Chicano Gang-Affiliated Teenager, including Scrapbook Ephemera, Los Angeles, ca. 1981-1986.*

An album of original snapshots compiled by a young woman associated with a well-known Chicano gang active in Compton, Los Angeles, in the 1980s. Photos are interspersed with ephemera including drawings, Christian anti-violence pamphlets, memorial artwork for a deceased gang member, as well as educational and identifying documents. Texts largely in English, some Spanish.

The album provides an unusual glimpse into the frequently hidden role of young women in gang-affiliated communities and documents the vernacular fashion of 1980s East Los Angeles teen gang culture. Highlighting the romantic relationships that are often described as the entry point for women into gangs, it visualizes the powerful forms of belonging, protection, and social organization that they can provide.

Juxtaposed with evidence of the resources and security of gang membership (including photos of consumer goods like cars, motorcycles, etc.) are clear indications of the young woman's ambivalence toward the violence that maintains these resources. One typescript laments the deaths of rival gang members and the violence that has torn apart what could be a united ethnic group, Mexican-Americans. Additional materials identify ongoing education and career goals for the young woman and her friends or family.

Overall a nuanced portrait of a young woman's life that counters later commodification of Chicano gang culture and the criminalization of urban youth of color.

\$3,500 [More Images](#)

Offered in partnership with Daniel / Oliver Gallery.



18. [Women][Nursing][Spanish-American War][Congregation of American Sisters]

Photographic and Manuscript Archive of a Nurse in the Spanish-American War, Containing Over Ninety Photographs of Military Scenes in Cuba and Florida Surrounding the Conflict, c. 1899.

Most Cuba and Jacksonville, c. 1899. With 90+ silver gelatin or albumen photographs, various sizes ranging from 3 x 3 to 6 x 8, most captioned to verso. With handwritten manuscript, four leaves, discussing various diseases.

The Spanish-American War was the first war in which nurses formed their own dedicated units, as well as the first war in which they were accepted within military hospitals. While no nurses died in battle, 153 died during the war from disease. Nurses were responsible for both treating soldiers as well as maintaining sanitary conditions within the camps. Conditions were often poor, leading some to work until they were too sick to continue.

The current collection of photographs documents the experiences of a Mrs. Y?/ Waters, who was originally from Groton, Massachusetts. The collection begins with a couple early photographs including a portrait as a young woman and a cyanotype of one of Waters' leprosy patients at Johns Hopkins Hospital in Baltimore. The next section shows Waters' training in Jacksonville, Florida, with either the Fourth or Seventh Army Corps at what was called Camp Cuba Libre (both Corps trained there in 1898). The photographs of Jacksonville show life around the military camp and environs, with some notable photographs of African-American inhabitants of the region. Three photographs, quite notably, show the Congregation of American Sisters, a small group of American Indian nuns led by Reverend Francis Craft. The photographs taken in Cuba are notable for their portrayal of local life. Several photographs of military installations are taken around the "trocha" or line, established by General Valeriano Weyler from Mariel to Majana. Another notable photograph is a cabinet card of a large group of nurses taken by the Havana photographer R. Testar.

The group overall shows very early photographic records of military nurses in training, as well as a scarce photographic record from a woman in a combat situation. The photographs are generally well preserved in very good to excellent condition, with some light fading. Accompanying the photographs is a four page manuscript essay, presumably by Waters, discussing leprosy, as well as the booklet Spanish Phrase Book for American Soldiers and Sailors, published by the National Relief Commission of Philadelphia.

\$4,500 [More Images](#)

Offered in partnership with Daniel / Oliver Gallery.

19. [Women][Performance][Lee, Gypsy Rose (pseud. Rose Louise Hovick)]

Promotional Poster for Lee's One-Woman Autobiographical Show, *A Curious Evening*.

Los Angeles, CA: 1961. Poster on card stock,

A Curious Evening capitalized on the famed burlesque star's renewed notoriety following the publication of her biography, *Gypsy: A Memoir* (1957), and its adaptation into the hit Broadway musical, *Gypsy* (1959). The show featured film and slides, with narration by Lee and piano accompaniment. It opened first in New York City in May, 1961, before traveling to Los Angeles in June. The NY Times described it as a "cross between a documentary and an intellectual strip teaser's home movies."

Scarce ephemera from one of the most storied American entertainers of the twentieth century.

\$600



20. [Women][Sports][Alaska]

The Lightning Strikers. Winners of the Ladies Indoor Baseball League Trophy, Nome, Alaska, 1914.

Silver gelatin print, 6 ½ x 9 ½ inches.



Women's baseball evolved alongside men's leagues beginning in the 1860s, with many teams and leagues appearing throughout the following decades, often playing indoors and often unrecorded in the annals of baseball history. Women's baseball was particularly popular in Minnesota and parts of the Midwest in the early part of the twentieth century. This photograph bears evidence as to the game's migration to Alaska Territory, where long winters would have been particularly conducive to an indoor league. This photograph, by the Nome, Alaska firm Lomen Brothers, shows the champion team of the Ladies Indoor Baseball League in Nome. We find no record in contemporary newspapers or anywhere else of the league. The Nome Brothers were a well-known photographic firm, who migrated from Minnesota to Alaska at the height of the Nome Gold Rush in 1903. By 1909 at the end of the gold rush, the population of Nome declined substantially to 2,500 from 20,000 just a few years earlier. This photograph shows interesting documentation of Nome post-rush and also of the spread of women's sports through migrant populations. We find one other example, in the Fred Henton collection at the Anchorage Museum at Rasmuson Center. A fine example.

\$450