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Books  
Catalog 2:

Photographic  
Archives

ON RECEIVER

of one of the television receiving sets used  
adcasts of RCA experimental television. Only  
nies have these sets in their homes. Notice  
is not viewed directly on the screen (properly  
reflected in the mirror lining of the lid.

### Auger Down Books Catalog Two: Photographic Archives

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SCANDINAVIAN SOCIETIES OF NEW YORK  
20<sup>TH</sup> ANNIVERSARY

CHRISTINE JORGENSEN  
"WOMAN OF THE YEAR"

APRIL 7 1952 MANHATTAN CENTER



## 1. [African-Americana][Advertising] McKellar, Allen; Withers, Ernest; Falstaff Brewing Company

***An Archive of Material from Allen McKellar and the Falstaff Brewing Company relating to the Advertising and the African-American Market in the Civil Rights Era, with Original Photographs of James Brown and his Band taken by Ernest Withers.***

St. Louis, et al, 1940-1975.

Allen McKellar was an important figure in mid-century American advertising, first as part of a groundbreaking effort to expand Pepsi-Cola sales into the African-American market in the 1940s, and later as an executive at the Falstaff Brewing Company. McKellar's career began when, as a college senior from North Carolina in the 1940s, he won an essay contest held by the Pepsi-Cola corporation. He became part of an effort under Pepsi-Cola CEO Walter S. Mack to dethrone Coca-Cola by increasing market share and expanding into the African-American market. The group's efforts were chronicled by Wall Street Journal editor Stephanie Capparell in her book, *The Real Pepsi Challenge*. Under Mack's leadership, Pepsi-Cola helped reshape the landscape of American advertising and contributed to the eventual inclusion of the African-American market in middle-class marketing. Few companies hired African-Americans for white collar jobs during the 1940s, making McKellar one of very few African-Americans to work in advertising at this point.

In the 1950s, McKellar's team at Pepsi was dissolved due to a company shake-up, and McKellar took a job at the Falstaff Brewing Company in his hometown of St. Louis. At Falstaff he eventually became a vice-president of marketing during a career of twenty-one years, retiring upon Falstaff's sale in 1975. Falstaff was the third largest brewery in America in the 1960s before a disastrous decision to purchase the Naragansett Brewing Company led to financial decline, eventually leading to Falstaff being purchased by the S&P Company in 1975.



The material here, from McKellar's estate, documents Falstaff's efforts in midwestern African-American markets during the Civil Rights era, with a large amount of internal and commissioned research on the demographics of African-American markets. As a large company with substantial resources in the 1960s and early 1970s, Falstaff was able to conduct a considerable amount of market research. McKellar was able to direct resources toward advertising to African-American communities, much as he had done during his time at Pepsi. Chicago is most heavily represented, though the archive contains many reports on other American cities. McKellar was in charge of promotional events for the African-American market, and the archive includes his correspondence surrounding these events as well as promotional literature for the events themselves. McKellar was responsible for hiring James Brown and Hank Aaron as spokespeople for the company, hiring noted African-American photographer Ernest Withers to photograph Brown and his band drinking Falstaff beer. Withers portraits of Brown are included here, as well as the negatives from the Brown shoot. Also included are a handful of letters from McKellar's work in the 1940s while at Pepsi. The material relating to the African-American market and McKellar's career composes a linear foot of material, housed in three portfolios. With an additional two linear feet of Falstaff promotional and sales material from the period,



# MARKET INFORMATION ABOUT— CHICAGOLAND'S 1,300,000 BLACKS

1905 INTERVIEWS IN 15 SUPERMARKETS

BLACK INTERVIEWS BY BLACK INTERVIEWERS



SEPT.—OCT. 1969




A MEDIA STUDY OF A ONE AND A HALF BILLION DOLLAR

MARKET BY **CREATIVE RESEARCH ASSOCIATES**

RESEARCH REPORT ON

# BARGAIN POWER!

BLACK CONSUMER  
DIRECT MARKETING PROGRAM



MARCH 1971

PEPSI-COLA COMPANY  
47-51 33rd Street  
Long Island City, N. Y.


Phone ST1044 4-4700

Miami Fla.

Hello Pat.

Here is a copy of letter to Pepsi hope it is OK. I think it says what we intend doing and what we expect of them. Your honest opinion for your office (Taylor plan) and I think a girl. Let me know when you hear from your office, and how are you doing getting your contact in Atlanta? Nothing else, now, keep in close touch with me.

Roy




NEGRO POPULATION

HOME OWNERSHIP



**Why A Handful Of Advertisers Dominate Negro Markets**

Schenley... Esso... Rumsford... Pepsi-Cola... long have cultivated America's 10-billion-dollar Negro market with special advertising teamed with colored salesmen and sales managers. Now others seek a share of this rich market.

Why marketing and management... The market began to stir in 1945 when major war firms... With marketing and management... The market in this business character... To be sure, marketing procedures... The market in this business character... has been given one searching study... These few people had discovered that... Negro market began to heat up in... having one color ad campaign... in different size as would be the...

planning the right steps for higher... and greater profit returns... will be the subject of a book of... U.S. Negro population in the four... years from 1940, negroes more... than 13% were to be found in... and total income rises.

The average northern, mid-western... and western city has had the... report of large increase in Negro... population. Cities with negroes 25... and up to 50. Negro population... per cent of 250, 200, and 170... Negro population. Some will... per cent of 200, Negro... population.

In areas of financial stagnation or... or the national middle-income... is centered, one needs only to look... at the sharp increase in home own... ership among them. In 1940, 22.8%... of U.S. Negro families owned their... own homes. Now, home ownership... has increased to slightly over 34%... for the country as a whole. People... class rose to more than 12,000,000 in... 1940, which is compared to the new... home sale. And in a year, 3,000,000... rose up 28.2% per 1,000, double the...

BY DAVID J. SULLIVAN  
SALES MANAGEMENT



# DON'T BUY COORS BEER

BECAUSE:

1. No Black Distributors (Out Of 6)
2. Anti-Black
3. Anti-Chicano
4. Anti-Women
5. Anti-Labor Unions

Coors politics don't mix with ours.  
They support:

- The Committee For The Survival Of A Free Congress (whose main purpose is to defeat most liberal congresspersons who currently hold office ... has "enemies list" of these officials).
- The Heritage Foundation (which trains and places conservative speakers on college campuses, including former OEO director Howard Phillips, who almost wiped out the "War On Poverty").
- Young Americans For Freedom (conservatives on campus who spearheaded Americans For Agnew campaign ... '3,000 came from Coors).

Operation Bread Basket - Floris Marshall, Executive Director

# The Temptations Show

ION

MARCH 20, 1969



**The Temptations IN CONCERT Plus MOTOWN REVIEW**

KIEL AUDITORIUM SUNDAY, MAR. 16 - 7 P.M.

TICKET PRICES: \$1.00, \$1.00, \$1.00

On Sale at Kiel Box Office, Joe's (4) Music Shop's, Lillian Record Shop

MAIL ORDER FORM: For your convenience, use this Order Form. Enclose Check or Money Order with self-addressed stamped envelope. Mail to:

THE TEMPTATIONS SHOW, Kiel Box Office, Saint Louis, Missouri 63103

Ticket Information: OL 2-3412.

Enclosed is my check for \$\_\_\_\_\_ for \_\_\_\_\_ tickets @ \_\_\_\_\_ each.

NAME \_\_\_\_\_ CITY \_\_\_\_\_ STATE \_\_\_\_\_

A REGAL SPORTS PRODUCTION

cc: Brand Group  
Mr. J. Jordan  
Mr. J. Cobb  
Mr. J. Griesendieck, Jr.

SECTION I

# PROCEEDINGS OF THE 10TH ANNUAL CONFERENCE NATIONAL ASSOCIATION OF MARKET DEVELOPERS ON MARKETING AND PUBLIC RELATIONS IN THE NEGRO MARKET

GENERAL THEME

## "THE NEGRO REVOLT"

### "ITS IMPLICATION FOR NEGRO MARKET PROGRAMS"

MAY 29 - JUNE 3, 1963

STATLER HILTON HOTEL  
Washington, D. C.

Form No. 6-600-0204

# FALSTAFF BREWING CORPORATION

OFFICE MEMORANDUM

TO: Mr. Joseph Griesendieck, Sr. Date: July 31, 1970

FROM: H. J. Putney - sm

Dear Joe:

As an obligation of a continuing supplier of products to the military, or Armed Forces, and government purchasing, an Affirmative Action Program is needed for our continued selling to these establishments.

This plan will also serve as a guide for our personnel and public relations attitude toward minority group employment and support.

Attached is an initial draft of such a program which has been designed by Ray Nielson before his leaving us and has the concurrence of Bob Hutchinson. There are one or two minor changes to be made in this program, but not of significant nature. I would like you to review it for any further comments or otherwise, it will be distributed to our plants to be available for guidance to our Plant Managers and Personnel Managers.

Anhusser-Busch has been getting considerable static from the black community, particularly CORE. It is felt it would be helpful to us if a memorandum similar to the one attached would be released by you to certain distribution lists as indicated. This would also serve as a reference concerning our position with regard to minority group people in the event we are subject to any type of harassment such as experienced by Anhusser-Busch from CORE. If you are in agreement with this policy, please indicate and we will proceed.

Also attached is a news item from the St. Louis Argus in connection with the policy at Anhusser-Busch.

Best regards,

H. J. Putney

ATT.



Sections as follows:

1. Various material, publications and correspondence regarding African-American markets. Includes: McKellar's report on "The Ethnic Market," 1966; a large report on New York City commissioned by the Ballantine Beer company, 1972; material on various local markets including a Falstaff-produced report on Shreveport; much internal correspondence between McKellar and other Falstaff executives regarding the African-American market; The National Association of Market Developers studies of the African-American market from 1963 and 1966 - the 1963 program is entitled "The Negro Revolt: Its Implication for Negro Market Programs"; programs for African-American beauty pageants including the 1969 Miss New Orleans-Miss Louisiana Black America, Miss Black America Florida and the national Miss Black America pageants; a folder of correspondence and programs from the National Business League conference of 1974; Internal policy documents for Falstaff's affirmative action policies; a report produced by the Reuben H. Donnelley Corp. entitled Bargain Power! Black Consumer Direct Market Program, 1971; various other memos and publications.

.4 linear feet

2. Materials relating to the African-American market in Chicago. Twenty four items and various correspondence. Includes several publications by the Chicago Urban League, promotional material from local radio stations; City of Big Shoulders, a 104 pp. publication on the media market by the Chicago Tribune c. 1967; the contract and promotional material for a promotion involving Chicago Bears running back Gale Sayers on WCIU; McKellar's original research on the subject entitled, "Chicago Black Market Study 1972" and several other items.

.2 linear feet

3. Materials relating to the hiring of James Brown. Includes: twenty-five silver prints by Ernest Withers, with two prints showing Withers' stamp to verso (these have unfortunately suffered some staining to margins); contact sheets and negatives from Withers' shoot; James Brown's Black and Brown Stamp Album (also with some dampstaining); various correspondence, contracts, memos, handbills, etc. regarding Brown's appearance for Falstaff. Of particular interest is the fact that Falstaff ceased having Brown appear in concert due to political turmoil, and instead hired him for local in-person appearances within African-American markets.

.1 linear feet

4. Materials relating to Hank Aaron. Includes: Two contact sheets and three silver prints from a photo shoot of Aaron by an unknown photographer; bulk of material consists of internal correspondence and memos on Falstaff letterhead regarding Aaron and his appearances, contracts, etc.; with some press releases from the Atlanta Braves. Of particular interest is a letter to Aaron's agent Matt Merola declining a request to allow Aaron to open a distributorship in the Mobile, Alabama market.

.1 linear feet

5. Materials relating to other celebrities and public events from McKellar's files. Mostly consisting of internal memos and correspondence, also show fliers, photographs and various promotional materials. Artists represented include The Temptations and Gladys Knight and the Pips. Several documents relate to 100% Wrong Club Jamborees held in the early to mid 1970s.

.1 linear feet

6. Allen McKellar - Correspondence from his time at Pepsi-Cola, c. 1940s. Seven letters.

7. Promotional materials and company literature from the Falstaff Brewing Company, unrelated to African-American markets. These include Falstaff's general advertising and sales literature from the period, housed in seven binders and a folder. Includes a two volume "War Book," a manual for salespeople; promotional materials for Falstaff's proprietary "Tapper" device which allowed customers to have beer on tap from a small countertop cask; examples of advertising paraphernalia including coasters; a United States Brewers' Association handbook, a management conference binder from 1963; The Falstaff telephone directory; a binder of company policies, and various other documents.

Two linear feet.

With the demise of Falstaff in 1975, McKellar set up an import/export business dealing mostly with African clients. He kept this material in his personal files and we acquired it from his estate after his death in 2018. The material is generally in excellent condition, with the exception of the Brown photographs and documents which have dampstaining at margins (the negatives remain in fine condition). We find no other holdings of Falstaff material. An illuminating and important archive worthy of much research.

**Sold**



## 2. [African-Americana] Polk, Prentice H.

### *A Series of Five Photographs taken by Prentice Polk, c. 1930s.*

Silver gelatin prints, measuring 8 x 10 inches.

When Prentice Polk enrolled at Tuskegee Institute at the age of eighteen, he had every intention of becoming a painter. The staff at Tuskegee decided that his goals were impractical, and at the advice of the Institute's official photographer, C.M. Battey, Polk instead decided to pursue a career in photography. He studied with Battey for three years before dropping out of school to pursue the craft on his own. Polk moved to Chickasaw, Alabama, where he married and worked in shipyards. As no photography school would accept an African-American at this time, Polk learned the craft through a correspondence course. In 1924 Polk and his wife Margaret Blanche Thomson moved to Chicago, where Polk studied with the photographer Fred Jensen. He returned to Tuskegee in 1927, opening his own studio and working in the Institute's photography department, assuming the role as head of the department. After a year's stint in Atlanta in 1938, he returned to Tuskegee and served as the Institute's official photographer for the next forty-five years.

These photographs date from the 1930s, during the second of Polk's three periods in Tuskegee. Polk rejected Battey's approach of softly focused idealized portraits, instead preferring a more realistic style. His work from this period included studio portraits, a series entitled "Old Characters" which depicts ex-slaves from Macon County, Georgia, and pictures of rural African-Americans, some of which were commissioned. He described one of his images, "The Boss," as follows: "To be portrayed in her own matter-of-factness: confident, hard working, adventuresome, assertive and stern. The pose, at an angle, and her expression, authoritative and firm, are not the result of my usual tactics to encourage a response. She wears her own clothes. She is not cloaked in victimization. She is not pitiful; therefore, she is not portrayed in pitiful surroundings. She is not helpless, and she is not cute. Instead she projects notions of independence, and is powerful in appearance, and is, by title, the boss."





**Elderly Cotton Pickers.**

N.p., c. 1930s.

An image of two elderly African-American cotton pickers, possibly taken in the Tuskegee environs or elsewhere in the south.



**Mrs. Cot and Son.**

N.p.; 1931.

The bulk of Polk's work at this time was studio portraiture, though this is the only formal studio photograph included in this group.



**Mr. George Moore.**

N.p.; c. 1930s.

Possibly from the "Old Characters" series.



**Elderly Couple Sitting Outside Cabin.**

No place; c. 1930s. This was likely taken in the area surrounding Tuskegee, possibly as part of commissioned work.

Family Gardening, No place; c. 1930s. A nicely composed image of an African-American family outside their home, with an automobile. (See Opposite Page)

A wonderful group of images, indicative of Polk's work as a whole during this period. Generally very good condition, with the portrait of the cotton pickers showing some creasing to the corners. All images except "Cotton Pickers" signed by Polk, all except "Mr. George Moore" with Polk's stamp to versos. Polk's images are quite uncommon on the market.

**\$7,500**

References:

Lomax, Pearl Cleage. P.H. Polk. International Center of Photography, n.d.

Kambon, Malaika. "P.H. Polk, one of '10 essential African-American photographers'". San Francisco Bay View, February 10, 2015.



### 3. [African-Americana][Women][Film] Van Engle, Dorothy.

#### ***Family Photo Album of the Actress Dorothy Van Engle, 1929-1936.***

New Jersey, et al, 1929-1936. 9- $\frac{1}{4}$  x 5- $\frac{3}{4}$  in.; approx. 165 black and white photographs mounted to 38 leaves, each approximately 3- $\frac{1}{2}$  x 2- $\frac{1}{2}$  inches. Album's original leather wrappers present but missing string and heavily worn with losses; reinforced/backed with first and last album leaves, "Dorothy Van Engle" and "Atlantic City 1929" inscribed on upper wrapper; some album pages chipped, most good, many with handwritten captions (likely in Van Engle's hand), a few photographs missing.

Actress Dorothy Van Engle (1917?-2004) was a leading lady of independent African-American cinema in the 1930s. She starred in a number of pioneering director Oscar Micheaux's films, including *Harlem After Midnight* (1934), *Murder in Harlem* (1935), *God's Step Children* (1938), and *Swing!* (1938). Born Donessa Dorothy Van Engle, the actress was known, and is identified in the album, as "Sug." She grew up in Harlem and possibly Brooklyn. Her stepfather, Arvelle Harris, was Cab Calloway's saxophonist, and through him she was eventually introduced to Oscar Micheaux, Hollywood's first black filmmaker.

Van Engle's life outside of modelling and acting is not well documented, and this album offers tantalizing new details about her youth and early years in film. A class photo and other photographs show her attending Brooklyn Industrial High School, an integrated girls technical school that had only recently opened (1930) to teach young women trade skills. It appears that this is where Van Engle became a proficient seamstress. She was later known for designing her own clothes and her movie costumes. In addition to images of her family, a dog named Joe Calloway, and stylish, captivating photos of Van Engle at various ages, the album is replete with symbols of middle-class African-American life in the 1930s. These include several summers at Camp Fern Rock, an interracial YWCA camp at Bear Mountain State Park where Van Engle may have been a counselor; trips to California, Chicago, and London, and leisure activities such as boating and hunting.

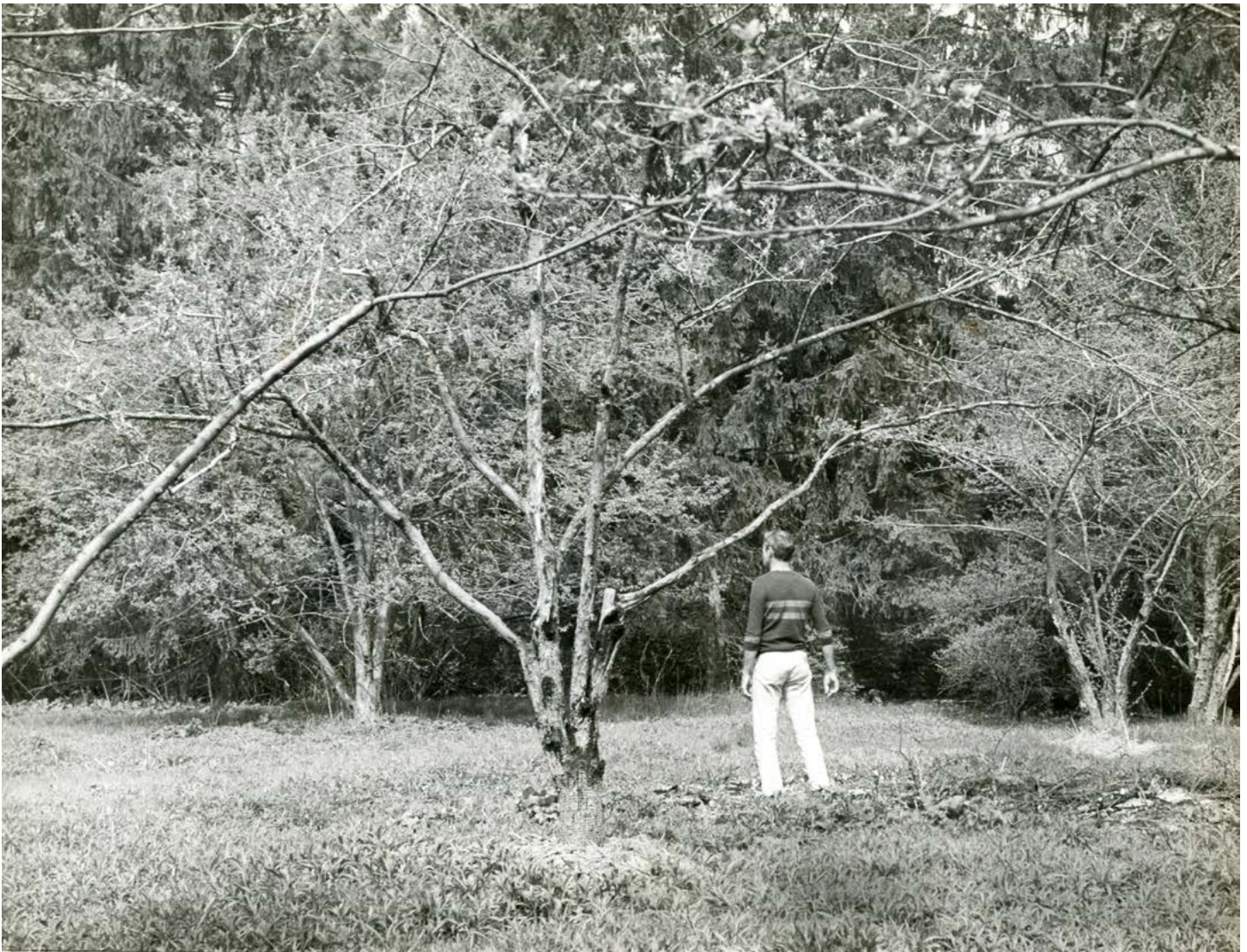




Beginning in the early 1930s, the appearance of photographs of Van Engle's husband, Herbert Hollon, and their first child, contradict the idea that she abandoned her career for marriage, a story offered in most of her biographies and obituaries. Overall a fascinating portrait of the talented lead actress of landmark race films, who disappeared from the screen by 1940.

Sold





#### 4. [Drugs][Leary, Timothy] O'Sullivan, Joe

##### ***The Imprint of Timothy Leary (or Timothy Leary Revisited). Exclusive Story and Photos By Joe O'Sullivan. [with] Seven Photographs from the "Man of Visions" Series***

New York: UPI Roto Service, 1966. Photocopy of a typed manuscript, 8-½ x 11 in., 12 pp., printed recto only, sl. chipping and toning at edges; together with an additional copy of the typed manuscript; a "License to Use Your Head" order form for Leary's *Future History* book series, no date; and seven (of eight?) "Man of Visions" silver gelatin prints, 8 x 10 in., each dated May 28, 1966, with caption leaves and UPI Press stamps verso.

Journalist Joe O'Sullivan visited Timothy Leary's community in Millbrook, New York twice in 1966. Following these visits he released two interviews with Leary on the UPI Roto Service. This interview, unpublished and unrecorded in Leary's bibliography, is the second of the two interviews. The interview offers detailed descriptions of Leary's daily life and providing an ordinary context for his controversial work. Leary gives laconic answers to O'Sullivan's questions about drugs, the counterculture, free love, Viet Nam [sic], and the communal life at Millbrook, occasionally proffering a bit of unasked for advice, including on the author's children. "Let them turn you on ... Treat them as little gods and goddesses."

The photos, taken to accompany the first interview, similarly reflect O'Sullivan's interest in the mundane: e.g. poignant, detailed vignettes of a shrine to Rosemary Woodruff (soon to be Leary's wife) while she was doing jail time for marijuana possession. We find no evidence that either interview was ever published. The first article, "Man of Visions," is referenced in our typescript's caption and was "serviced to UPI Roto Service clients in the package of May 28, 1966," the same date as the present photo-series which presumably accompanied it.



UPI ROTO SERVICE

THE IMPRINT OF TIMOTHY LEARY  
(or TIMOTHY LEARY REVISITED)  
Exclusive Story and Photos  
By Joe O'Sullivan  
United Press International  
(Sec of Ten)

(EDITORS NOTE: This is the second in a series of exclusive United Press International interviews with and pictures of Timothy Leary and his followers. The first was serviced to UPI Roto Service clients in the package of May 28, 1966.)

I

"I can't get no satisfaction...I just can't get no satisfaction," the growly, gutsy voice complains and the hi-fi carries the song--the message of much of the world and its people in this summer, 1966--the full length of the long porch.

It's hot, a day to forget, to get through until martini, beer or tranquilizer time.

Shoulders moving slightly with the music, the young girl smiles. It's a steady, quiet little smile with her lips shut but curving up to her shining eyes. She's wearing a kind of half-length smock over her bikini. Pulled back from her forehead by a clip, her hair flows neatly down her back in a kind of king-sized pony tail.

She's the kind of girl to make the proverbial normal red-blooded American boy dream king-sized dreams. She'd make the most stubborn "swinger" cover the little vine-covered, mortgage-covered house in the suburbs bit.



Both articles would have appeared before Leary's landmark Playboy interview was published in September 1966, which the annotated Leary bibliography lists as his first published interview [Horowitz, Walls, & Smith D1]. Surprisingly, there is no reference in Horowitz to either of the earlier O'Sullivan UPI articles, though a short, third article, "God and Timothy Leary," was published in Dec. 1966 [Howoritz et al. D3]. Some of the photographs from "Man of Visions" are known from other sources, a few seemingly unpublished. Materials are in excellent condition with minimal wear.

**\$1,800**



## 5. [Inuit] [Hudson's Bay Company]

### ***Photograph Album with 330 Pictures of a Hudson's Bay Company Trading Missions through Northern Canada and Alaska, with Photographs of Inuit Inhabitants of the Region.***

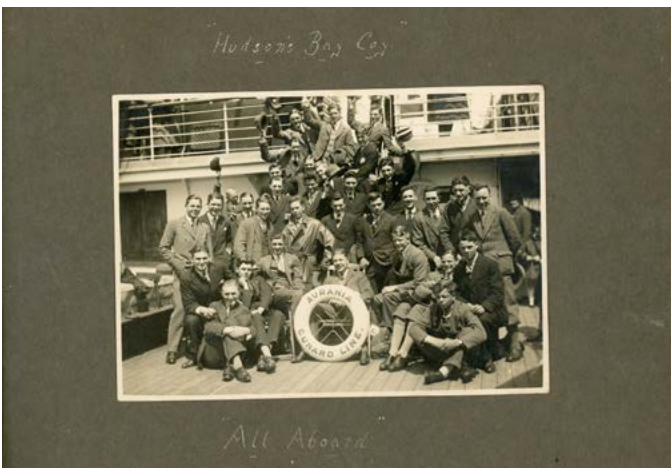
Nanavut, et al, c. 1928 - 1941. Oblong quarto, 8 ½ x 11 inches, leatherette album with mounted photographs. Most photographs measuring 3 x 4 inches or similar, with sixteen 8 x 10 prints and six 5 x 7 or similar sized. Many photographs loose and included separately.

The Hudson's Bay Company maintained a network of trading posts throughout Northern Canada throughout the early 20th century even as its business model shifted away from the fur trade toward department stores and oil and gas exploration. The company had given up control of Rupert's Land - it's large privately owned territory in Northern Canada - in 1868. The company kept many fur trading outposts in its former territory and elsewhere in Northern Canada. Company missions during this period are perhaps best known for the devastation caused in 1928 by an outbreak of influenza spread by passengers on the HBC paddle wheeler SS Distributor.

The photographs in this album provide scarce documentation of a series of voyages from 1928 to 1941 by an unknown member of the company. The album was assembled at a later date, as several of the pictures are out of chronological order and the pictures are uniformly captioned and mounted. The album begins chronologically with photographs from a voyage in 1928 aboard the SS Aurania of the Cunard Line, which would later be used for military service, and showing a range of stops including Dutch Harbour, Fort Mearne, Kugaryuak, Bernard Harbour, Reid Island, Herschel Island, Perry River, and other locations in Northern Canada, as well as a few tourist photographs of Canadian cities. A series of photographs shows sailors on the Bay Chimo, a ship which would famously become a ghost ship after being abandoned several years later, with one photograph showing the ship aground on a mud bank.

The most notable photographs are of the Inuit inhabitants of the region, of which a large portion of the album is composed. Many aspects of Inuit life are on display, including shelters, ceremonies and ceremonial dress, and a large amount of the photographs showing the Inuit engaged in trade. Several photographs show sled dogs. The photographs give insight into Euro-Inuit relations during this period, when HBC trading posts - now mostly deteriorated - dotted the Arctic landscape.





The photographs are generally in very good condition with some normal fading and wear, album about very good, with some photos missing and included separately as noted. The captions provide important information about the contents, and the photographer seemed to take pride in the creation of the album as it documents a lengthy career of voyages. Overall a scarce and well constructed collection.

**Sold**



## 6. [Jazz] Bradley, Jack

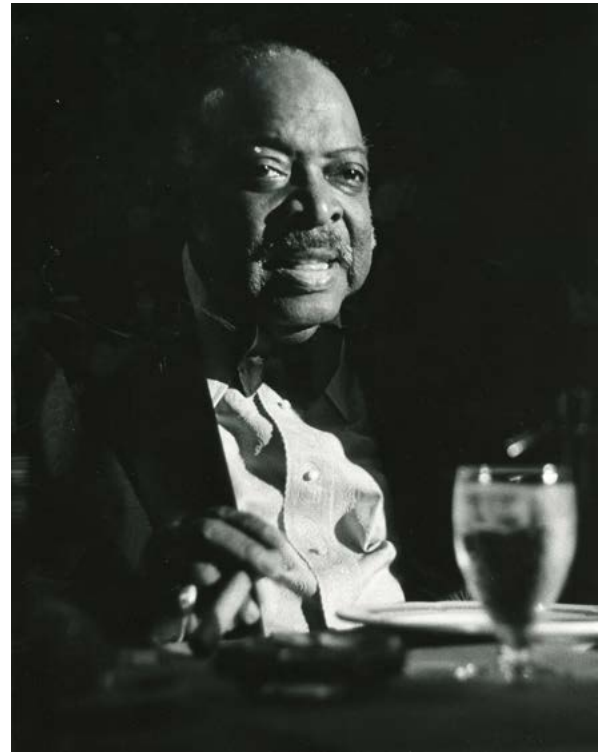
### *Seven Photographs of Jazz Musicians.*

New York, et al, late 1940s-1960s. Five 8 x 10 and two 5 x 7 inch gelatin silver prints, with Bradley's estate marks to versos.

Jack Bradley was a Cape Cod native who, after graduating from the Massachusetts Maritime Academy, fell in love with Jazz after seeing Louis Armstrong perform at the Boston Armory in 1956. In 1958 he moved to New York from Cape Cod and began dating Jeann Failows, a member of Louis Armstrong's inner circle. Through Failows, Bradley gained access to Armstrong, eventually becoming very close friends with the trumpeter and his inner circle. Bradley already had amassed a large collection of jazz material, much related to Armstrong, and he augmented his own collection by photographing Armstrong and his Jazz circle for the next decade. The bulk of Bradley's collection now resides at the Louis Armstrong House Museum in Queens.







Photographs as follows:

Willie Cook. 5 x 7 inches. A portrait of Cook seated. Excellent condition.

Count Basie and Duke Ellington. 5 x 7 inches. The two jazz greats are seated at their respective pianos during rehearsal. Excellent condition.

Duke Ellington's Empty Bandstand. 8 x 10 inches. The horns, chairs, and sheet music are laid out. Very good condition with some toning to margins and a faint scratch at outer edge of image.

Duke Ellington Conducting his Band. 8 x 10 inches. Excellent condition.

Ella Fitzgerald at the Apollo Theatre, New York, c. 1959. 8 x 10 inches. Excellent Condition.

Count Basie Seated at a Table, Smoking a Cigar. 8 x 10 inches. Excellent condition.

Pee Wee Russell Painting at his New York Apartment, c. 1966. Good condition, marginal tear affecting 1/2 inch of image.

Overall a nice group and an example of a photographer whose work is not often available on the market, and evocative documentation of the tail end of the Classic Jazz era.

**\$1,750**



**7. [Mexican Revolution][Escobar Rebellion][Glodell, Leroy?][Almazán, General Juan Andreu]**

***Escobar Revolution - 1929: Northern Front Battles of Jimenez and Reforma [Cover Title]***  
***[Presentation Album with Sixty-Three Captioned Photographs of the Escobar Rebellion of 1929]***

Mexico, 1929. Album assembled later. Sixty-three photographs measuring 4 x 6 inches, housed in a limp green cardstock portfolio, with photographs loosely inserted into mylar-fronted portfolio pages with captions loosely laid in.

The Escobar Rebellion was the final rebellion following the Mexican Civil War of 1920. General José Gonzalo Escobar led the rebellion against the forces of President Emilio Portes Gil. After some successes, the rebel forces were defeated decisively at the Battle of Jimenez in March, 1929. The newly inaugurated Herbert Hoover backed Portes Gil despite Escobar's hope to gain recognition as the legitimate government by planning his rebellion to coincide with the new American administration.

These photographs, of which we find no record, document the events of the Battles of Jimenez and Reforma in significant detail. They originate from the estate of Leroy Glodell, an American soldier who spent the 1920s touring Mexico as the dancing partner of the Spanish dancer Dorita Caprano and who later served as deputy secretary of the Inter-American Defense Board in Washington and as a chief of the Intelligence Division in the Panama Canal Zone (he was also a world class maker of castanets). He taught at several institutions, including as a professor of military science at the University of Bolivia, and it is possible that he assembled this album himself as an educational tool. It is unclear whether he took the photographs himself. The album was found in his estate among his papers upon his death in 1984. Notations on the versos state that they were printed on May 4, 1929 by the War Department, suggesting that they are possibly unpublished American intelligence photographs. Additional labels to the versos read "Presentado por J.E. Abbe, American Club, Mexico, D.F. No sin permite publican sin su permiso." The image quality is very high, with some photographs taken with a medium format camera and the exposures generally excellent. The images are numbered in the negatives, and corresponding captions explain the content.





34. This rebel soldier must have been killed during the federal night attack, when the federal soldiers worked their way into the streets of Jimenez itself.

35. Gen. Almazan to the left on the tracks above his field headquarters just outside of Jimenez. The two telegraph operators were just below this culvert and kept Gen. Calles and President Portes Gil informed as to the progress of the battle. At the extreme right is Gen. Ortiz in his red striped sweater, which could be as easily discerned as the famous red trousers of the French at the beginning of the World War. Gen. Ortiz, however, must lead a charmed life, because he was continuously at the head of his cavalry which was of course the first to contact with the enemy, - yet he was not wounded.



The images show the entire conflict from the front lines. Many are quite graphic in nature. The photographer was traveling with General Juan Andreu Almazán and the government forces. Several pictures are intimate portraits of the generals, including among others: a picture of General Jimenez in captivity and flanked by General Anacleto Lopez; a posed portrait of a Colonel Amara with José Manuel Puig Casauranc, the mayor of Mexico City; and several pictures of General Almazán in a range of settings - drinking a beer, reclining at camp, conversing with other officers, etc.







23. Advance guard of federal cavalry going off on one of their numerous raids on the rear guard of the retreating rebels.

25. Mr. Pegram, British Vice Consul at Torreón. A veteran of the World War. He remained at his post in Torreón during the rebel occupation and federal bombardment; and with the British flag draped over his car motored out to meet Gen. Almazan on behalf of the citizens of Torreón who having been obliged to lend support to the rebels during their occupation, were anxious as to the treatment they might expect from the federals.



The photographer had a keen eye for the nuances and difficulties of military life. One photograph, showing a group of soldiers kneeling and looking at the camera, is captioned as follows: "Easter Sunday, March 31st. In the burning sands of the Mapimi Desert, having had little food and less water for forty-eight hours, somebody discovered a herd of goats which were quickly cooked and eaten. The feast was washed down with water from the radiator of a truck." Other subjects include water rationing, a local parade, rebel prisoners and a burning granary.

A significant collection, worthy of further research. The images are generally in excellent condition with some light normal fading, but the overall quality is quite high, particularly those taken with the medium format camera.

**\$7,500**









F. Klouse, KEWA FINDU, DELICATE ARTS PATASKALA, OHIO



W. A. Jenks Studio NEWPORT, VT.



Coules & Westervelt, North Beach, Santa Monica, Cal.



E. L. Goben, AUBREY, TEXAS.



Leary, St. Mary's





## 8. [Music][Vernacular Photography]

### ***Music in American Vernacular Photography: A Collection of 320+ Cabinet Cards, Real Photo Postcards, and Photographs from the Analogue Era, 1880-1930.***

Various sizes and formats, ranging from large mounted studio albumen prints (9-<sup>1</sup>/<sub>4</sub> x 7-<sup>3</sup>/<sub>8</sub> in.) to small unmounted paper prints (3 x 2 in.), including more than 60 cabinet cards (approx. 4-<sup>1</sup>/<sub>2</sub> x 6-<sup>1</sup>/<sub>2</sub> in.), 100 real photo postcards (approx. 3-<sup>3</sup>/<sub>8</sub> x 5-<sup>3</sup>/<sub>8</sub> in.), with a few cyanotypes and cartes-de-visite. Many with printed or handwritten captions identifying places, subjects, instruments, or dates. Some with longer gift inscriptions, letters, or signatures. Most ca. 1890-1915. Condition varies, some toning, fading, or discoloration present, wear to edges of mounts and prints, a few prints with remnants of previous mounting verso. Together with twelve international examples from the same period, mostly British.

Blind musicians, family bands, poised soloists, women's social clubs, sibling groups, drinking buddies, and all kinds of instruments (one-man bands, glass harps, bassoons, banjos, violas, drum kits, trumpets, and clarinets, et al.), are featured in this magnificent, wide-ranging document of vernacular American music before the electronic era.

The collection spans a period that witnessed the explosion of popular music in the United States. Contributing to this rapid growth was the proliferation of sheet-music; the influence of African American music, including ragtime, gospel, and the blues; the flourishing of musical theater, popular religious music, dance orchestras, and hybrid regional ethnic genres, including folk and bluegrass, as well as revolutionary methods for recording and distribution.

During this seismic shift in the way music was composed, played, and listened to, analog recording technologies granted even the most rural areas of the country unprecedented access to America's changing rhythms. Composer John Philip Sousa predicted that the phonograph would lead to the death of music. "The time is coming when no one will be ready to submit himself to the ennobling discipline of learning music [...] Everyone will have their ready made or ready pirated music in their cupboards." But these fears were overstated, at least until the emergence of electronic recording in the mid-1920s.









As musicologist Richard Crawford writes, "Behind [professional] band's like Sousa's lay a vast network of amateur groups [...] that were part of many Americans' musical experience, as both performers and listeners. Nourished by the spread of musical teaching, the growth of the musical instrument business, and an appetite for music [...] the amateur band provided amusement for people in towns and villages ... the[ir] playing [...] reverberated across the land during these years (1865-1915): bearers of a tradition of democratic music making that gradually faded in the twentieth-century."

In the cabinet cards and RPPCs of the present collection, local and soon-to-be archaic musical forms and performers remain a vital part of everyday life and self-expression. These "music communities" testify to the importance and diversity of amateur music-making in America through the 1920s. In parallel to the evolution of American music, the photographs chart a dramatic shift in the role of photography in American life. Posed and professional studio photographs of the 1880s give way to intimate and candid amateur shots of the first decades of the twentieth century.

Highlights of the collection include close to a hundred images of women musicians, from soloists to women's bands and cabaret acts; images of musical 'special personalities', e.g. a one-armed musician, albino musicians, and an African-American dwarf troubadour, Lynn Lewis White; child musicians, including vaudeville performer L. Wade Ray, "The Boy Wonder Youngest Violin Player in U.S.A.;" a number of examples depicting one-man bands; ten photographs of African-American musicians; two promotional cabinet cards for the American tour of the Till Family Rock Concert, a British group who played a percussive instrument of their own design, made of rocks and admired by John Ruskin; and a Californian cabinet card depicting a music lesson in the mid-1880s.

Provenance: The collection was largely assembled by California artist Steve Roden and reflects his idiosyncratic vision. His own writing about the images captures the poetry of his ad-hoc methods: "[you will] see [...] a collision of gathered forgotten: the homespun, the modern, the amateur, the master, the professional, the hobbyist, the hillbilly, the city slicker, the self-taught, the academically inclined, the private, the showman, the natural, the cultural, the backwoods wanderer, [...] the manipulated, the documentary, [...] the focused, the blurred, the scratched, the stained, the anonymous, the famous, the stylist, the authentic, the humble, the big-headed, the lyrical, [...] the melancholy, the joyous, the smitten, the numbed, the cityscape, the landscape, the shouted, the whispered..." (Music in Vernacular Photographs, Roden, p. [23]).

Overall an extensive and carefully curated collection. Photographs generally well preserved in good to very good condition, with some stray marks and normal condition issues from age.

**\$12,000**



## 9. [New York][Photography] Reister, Harry

***Archive of 100 Photographs from New York Photographer Henry Reister, advertising Remington Typewriters, the New York Telephone Directory, Other Various Products, and depicting the People and Architecture of the New York Metropolitan Region c. 1915-1930.***

New York, 1916-1930. Silver gelatin prints, measuring 8 x 10 inches.

We find scant information on Henry Reister, a professional photographer operating throughout the New York metropolitan region in the early part of the century. His studio moved several times, from the Bronx to Bridgewater, New Jersey, then to Woodlawn, New York. This interesting and varied collection from his estate shows the type of work available to a professional photographer operating in New York during the period - architectural shoots, product photography, events and some portraiture. The opulent wealth of New York's upper classes during the 1920s is on display in Reister's architectural work, which makes up a large portion of this collection. The burgeoning commercial age is also shown in his product photographs, most notably a series of photographs of Remington typewriters, a series of photographs of the newly created New York Telephone Directory, two photographs of automobiles and a series of brightly-lit interior grocery store displays.







Contents as follows:

Seven images advertising typewriters, with five showing a young woman posed with a Remington typewriter; five images of the New York Telephone Directory; five images of brightly lit grocery store interiors, most focusing on elaborate lighting on a dairy display; two images of automobiles, one showing a man in fine dress posed alongside an automobile, the other showing a close-up of a license plate; thirteen varied product images, including proto-modernist images of radiators, an image of the Cory Smoke Telegraph Indicator, three floral still lives and an opulently presented bowl of ice cream; forty-six architectural photographs, including a rather stark series of institutional interiors including lavatories, extravagant gardens, the interiors of a bank on Broadway and high end domestic interiors; six photographs of the Yorkville Social Center Baby Parade of 1916; seven portraits, including one of a worker holding two bolts, several military portraits and an outdoor portrait of a couple in a garden; Eight scenes from Reister's personal life, most relating to an automobile trip made with his wife in 1930.

Overall a strong representation of pre-Depression New York, with many iconic aspects of the city and its environs represented. Despite his low profile, Reister was a proficient professional photographer, and the images remain quite attractive and in generally very good to fine condition with a few showing small tears at edges.

**\$ 3,000**



**10. [Niagara Falls][Photography - 19th Century][Cold Weather] Curtis, George E.**

***A Collection of One Hundred Mounted Albumen Photographs of Niagara Falls and its Environs by George E. Curtis, in a Period Sample Box, c. 1860s-1870s.***

Albumen Prints, most measuring 3 x 4 inches, most mounted to 5 x 6 1/4 card stock. Most captioned in calligraphic hand. Housed in a 22 x 6 x 7 inch wooden salesman's sample box.

George E. Curtis (1830-1910) was one of a handful of nineteenth-century photographers to extensively document Niagara Falls and its environs during photography's early years. The collection here, from the collection of the photographer George Cremer of Philadelphia, is a sample set of Curtis's images of the falls in a period sample box. And though many of Curtis's stereoviews have survived, the amount of photographs represented here, their larger size, and the wonderful period wooden sample box that holds them makes this quite an uncommon collection.

It is easy to see from these images how the falls occupied the imagination of nineteenth-century Americans. The volume of water, before power companies began syphoning off portions of it for power generation, was nearly twice what it is today. The falls attracted many daredevils. Two pictures here show Henry Bellini. In one, he crosses the falls, in the other he makes a deliberate jump down to a waiting boat. Perhaps most impressive is the volume of snow and ice present in the winter still-lives, with the full power of pre-industrial winter on display. Curtis shows a keen sense of composition, and the subject matter and sensibility bear some resemblance to the winter pictures of Jacques-Henri Lartigue.

Stereoview manufacturers sold their wares in several ways - by mail order, through stores, and door-to-door. James Cremer, who is best known for his series views of Philadelphia's Centennial Exposition, achieved success as a stereoscopic photographer and owned the Stereoscopic Emporium on South 8th Street in Philadelphia. This collection was found in the estate of his grandson Henry Richardson Cremer, also a photographer, among several other items from the elder Cremer's collection. The box was manufactured by Samuel Peck and Co., a New Haven-based company who manufactured photographic accessories in the 1870s.





*Ice bridge and American Fall  
Niagara.*



*Sunshine and shadow Luna Island  
Niagara.*



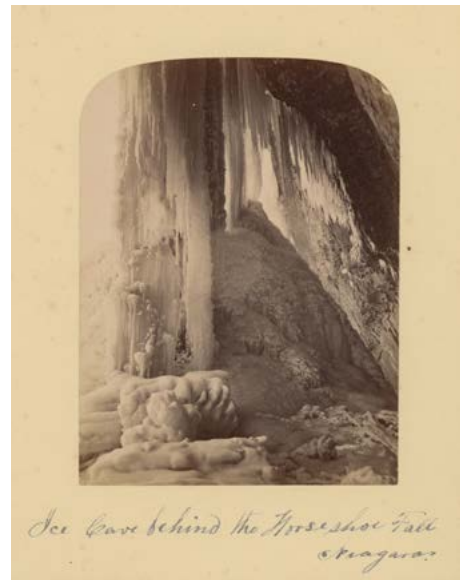
*Crystal Falls  
Niagara.*



*First snow here in August 1880  
Niagara.*



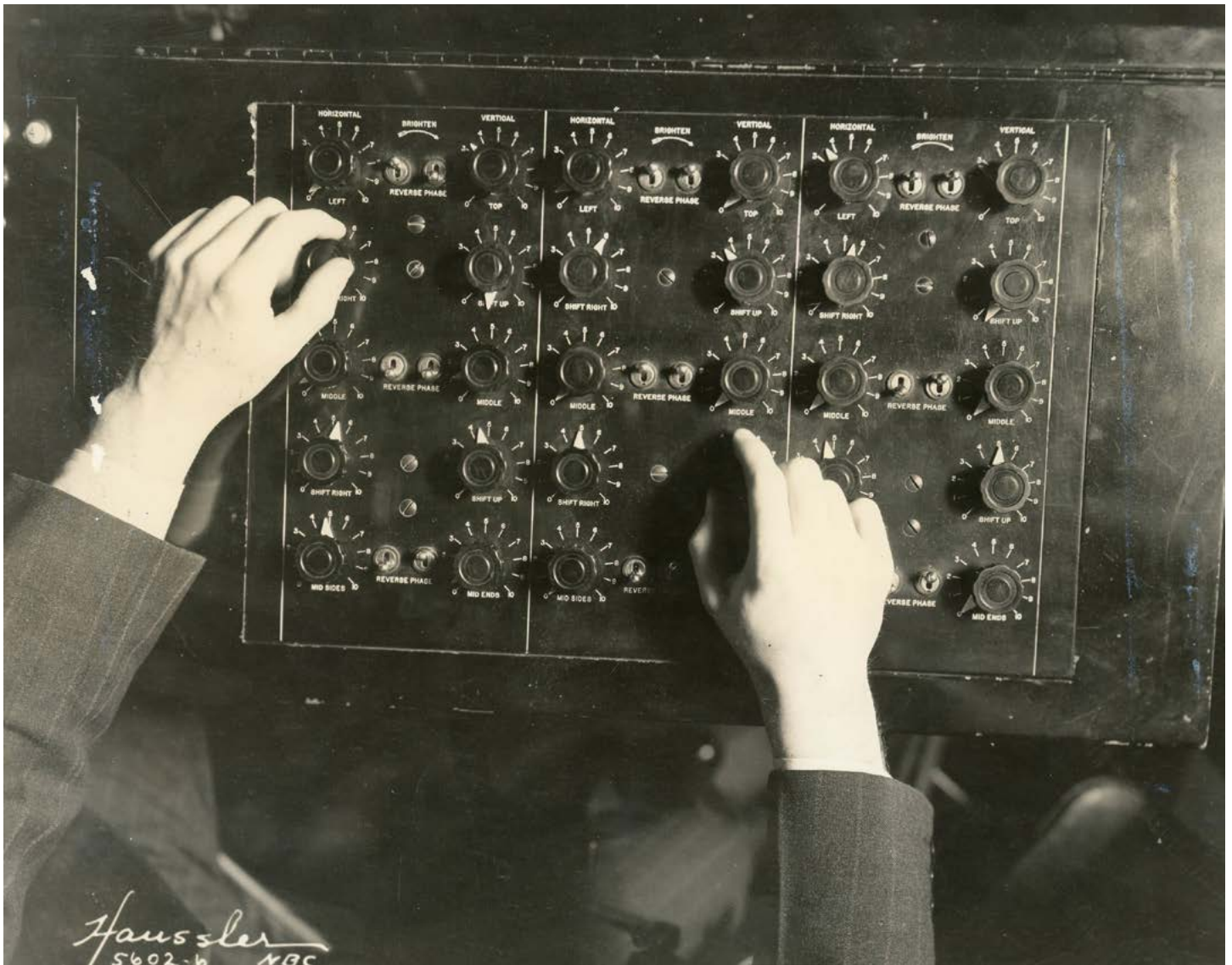
*Wind blown icicles. Frost work on Luna Island  
Niagara.*



*Ice Cave behind the Horseshoe Fall  
Niagara.*

Overall a wonderful set of images and an uncommon relic of the stereoview era. Images generally very good with some foxing to mounts. Box in very good condition with some normal dings and wear from age.

**Sold**



**10. [Television] Hausler, William; National Broadcasting Company**

***A Collection of Thirty-Four Photographs Relating to the First Broadcasts of NBC Television, c. 1937-1940.***

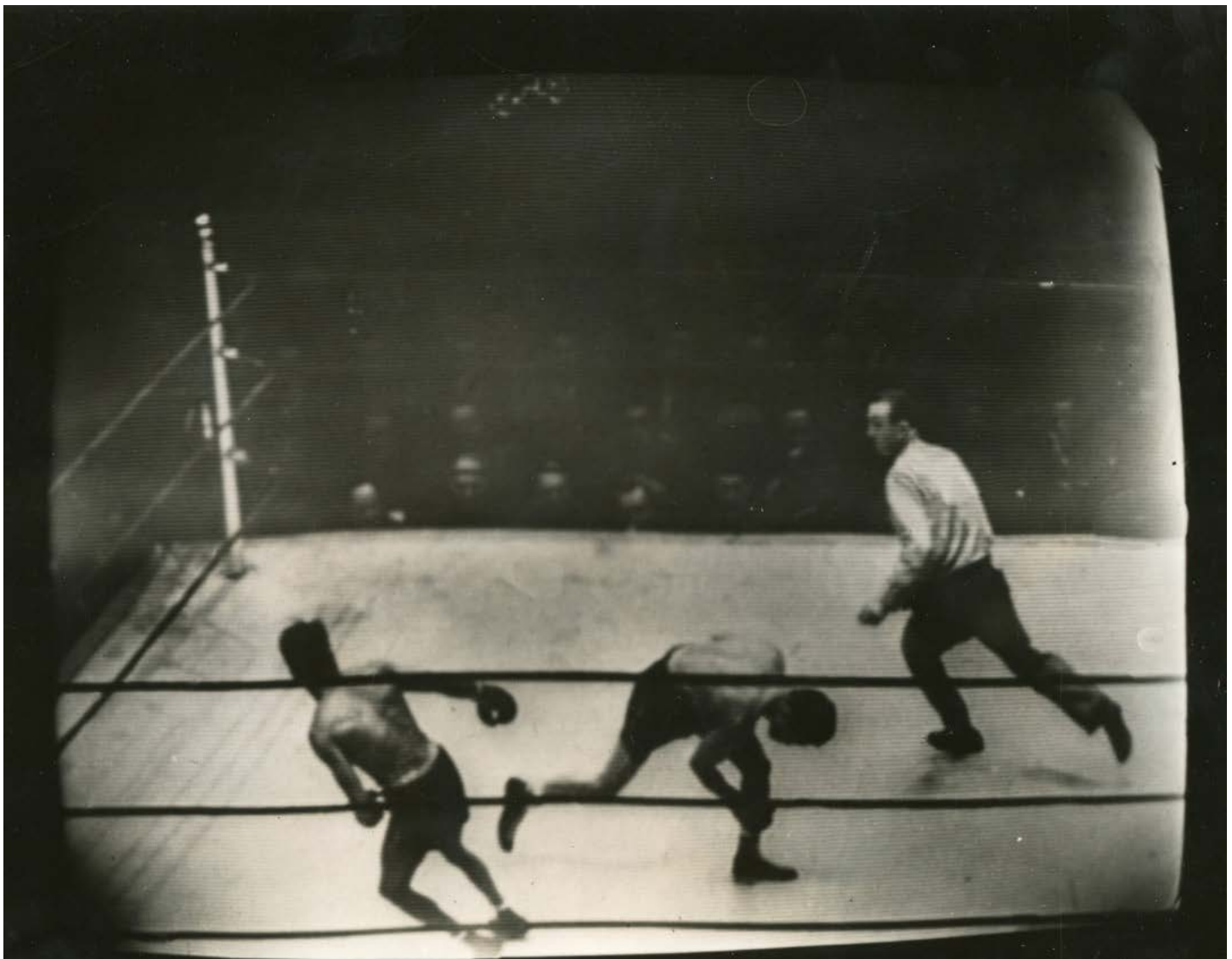
Silver Gelatin prints, 8 x 10 inches. With various press markings and labels to versos.

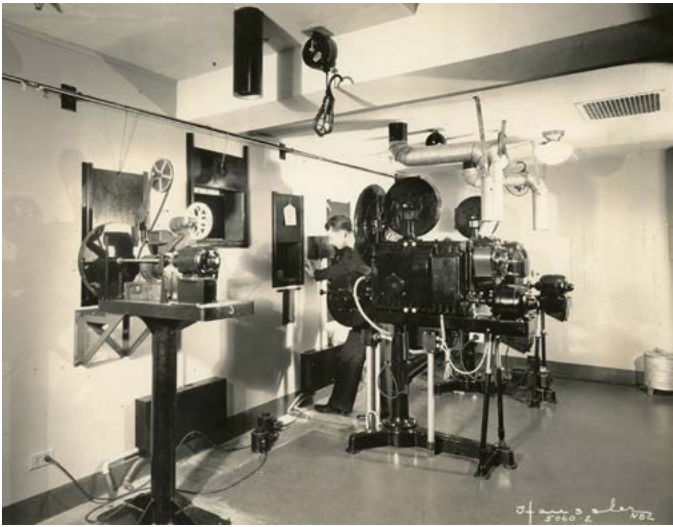
In the late 1930s and through World War Two, television was in its experimental phase and radio dominated the American media landscape. The first large scale exposure the American public had to the new technology was at the 1939 World's Fair. NBC and its parent company, RCA, initiated a schedule of programming the same year to coincide with the exhibition. The expense of the new machines and the limited geographic range of the broadcast limited the amount of television consumers.

RCA's involvement in the development of television began in 1929, when the inventor Vladimir Zworykin convinced RCA's David Sarnoff to produce a commercial version of his prototype system. Sarnoff and RCA would eventually invest millions of dollars in the project, culminating in the World's Fair exhibition. The present collection shows this development at the tail end, when the technology was near completion and RCA had begun to promote the new technology in earnest. The first broadcasts were on W2XBS, which would later become WNBC Channel 4, broadcasting from the Empire State Building transmitter at the top of the building. RCA began selling its TRK-5 and TRK-9 model televisions at the same point, but the onset of the war and FCC involvement prevented the mass rollout the company had imagined.



Of the thirty-four images here, twenty-nine are from the NBC archives, mounted on linen and most with large labels to verso explaining the pictures. The NBC photographers tried to capitalize on the look of the modern era with the photos, and the labels direct the conversation as such. One reads: "Modern Art / If this picture appears to be an example of ultra modern photography there is good reason. It has to do with television, most modern of the arts." The photos show the equipment at the NBC transformer room at the Empire State Building where the transmitters were located or at nearby Radio City, which housed the NBC studios. Another shows Lanny Ross, another shows the composer Walter Damrosch seated at a piano. The new technology is on full display, with the Iconoscope Camera shown in one image and various transmitters, microphones and other pieces of equipment shown in others. The last few photographs - these without the internal NBC markings - show the first series of broadcasts from afar, some showing the United Airlines-equipped Research ship in its journey over Manhattan, another showing the Billy Soose boxing match of 1941 in Madison Square Garden. Another image printed in the 1950s shows the first ever NBC telecast in 1930, a single close-up of a Felix the Cat doll.





IN THE TELEVISION SCANNING ROOM

Experimental television programs of the National Broadcasting Company are of two types — studio pick ups (with live talent) and motion picture film. This picture is concerned with the latter. Film is placed in the projection machine (center) and run off ~~xxx~~ exactly as it might be in any motion picture theatre. However, instead of showing up as an enlarged image the film is focussed on an Iconoscope camera.

That brings us to something else again. Opposite the projection machine, on the other side of the wall and unseen in this photograph, is an Iconoscope camera. Virtually identical with those used in the television studio, it picks up the optical picture and transforms it to electrical impulses. These, obviously, are much easier to transmit through space.

In effect, the motion picture machine functions in television exactly as a studio. Television transmission, from the moment the image is picked up in the Iconoscope tube, is exactly the same for both live talent and "canned".

NBC Photo  
Job #5060 Neg #2







A scarce collection, and significant documentation of the early television age in America. We find only one of these images in the Getty NBC-Universal archive. Photographs generally well preserved in very good condition with some stray marks on versos, overall quite well preserved and worthy of further study. Generally very good to excellent with marks as noted to versos.

**\$8,500**



11. [Photography - 19th Century] [Abolition][Alaska][Douglass, Frederick] Warren, George, et al.

***Album of Albumen Portraits of Noted Abolitionists, Cultural Figures and Politicians including an Uncommon Frederick Douglass Image by George Warren, as well as Kodak Model Two Photographs taken in Alaska c. 1890s.***

V.p., 1890s.

This album of photographs, assembled probably during the 1890s, is notable in three ways; for its extensive collection of notable cultural figures in the late nineteenth century including abolitionists, politicians, women's suffrage advocates authors, etc; the inclusion of early Kodak Model Two photographs of Alaska including Inuit subjects; and in particular the scarce portrait of Frederick Douglass, taken by George Warren.

We can only guess as to the origins of the album. The first two images show women posed in the landscape of Sugar Hill, New Hampshire, a popular resort that attracted wealthy summer visitors after being made famous by White Mountain artists. The album then proceeds, somewhat mysteriously, as follows: two scenes in France; an 8 x 6 inch view of High Bridge, New York; nine tourist views of Europe; two Kodak Two photographs of Alaska including a glacier; a portrait of Napoleon III; a European view; two views of Muir Glacier, Alaska and Lone Star Geyser, Yellowstone Park; three Kodak Two scenes of California; an albumen view of the Cliff House, San Francisco; a large unidentified view of a mission; fifteen Kodak Two views of Alaska including views of Juneau and one of native basket sellers; an unidentified albumen of a sculpture.

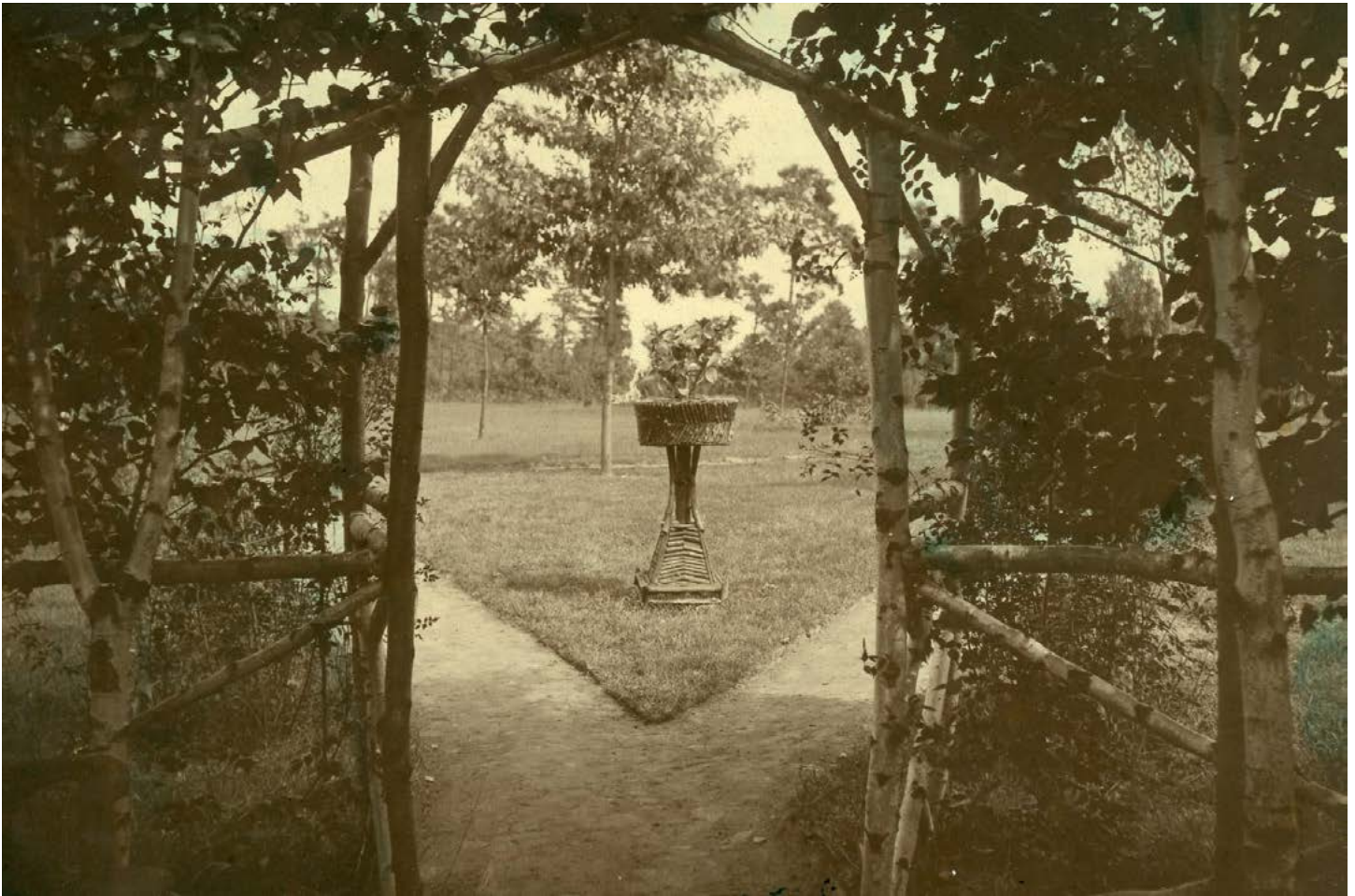
The second part of the album is composed of sixty-two portraits of notable cultural and political figures, both American and European, including several abolitionists. The subjects include: Albert Barnes, General Irvin McDowell, General David Hunter, General Gouverneur Warren, Ulysses Grant, General James Barnett Fry, Schuyler Colfax, Abraham Lincoln, Mary Todd Lincoln, James Blaine, Horace Greeley, William Evarts, Roundell Palmer, Sir Alexander Cockburn, James Anthony Froude, Hugh McCulloch, Charles O'Conner, Peter Cooper, Edwin Landseer, Patrice de MacMahon, General William Sherman, General Winfield Scott Hancock, General Philip Sheridan, Henry M. Stanley, David Livingstone, Bayard Taylor (x2), William Gladstone, Cyrus Field, Death Mask of Oliver Cromwell, Adolphe Thiers, Louis Agassiz, Victor Hugo, George William Curtis, Harriet Beecher Stowe (x2), Louisa May Alcott, Henry Ward Beecher, Julia Ward Howe, John Albion Andrew, Wendell Phillips, Frederick Douglass, Anna Dickenson, Adelaide Wilson, Alice and Phoebe Cary, Ralph Waldo Emerson, John G. Saxe, Edward Everett, Edgar Allan Poe, Nathaniel Hawthorne, Oliver Wendell Holmes, Adelaide Ristori as Marie Antoinette, Charlotte Cushman, Henry Wadsworth Longfellow, William Cullen Bryant, and John Greenley Whittier. Taken as a whole the group represents a large swath of political and cultural luminaries.





The Douglass portrait, taken by George Warren, is quite uncommon. Most CDV prints from this period show a variant pose from the same shoot. We find a record of this pose in the Library of Congress collections, printed by the New York photographer G.W. Thorne from Warren's image, but no record of this pose published by Warren. The image is in excellent condition with good contrast. We find few examples of Douglass's image in this type of setting, with the Douglass portraits we have encountered rarely included in vernacular albums of the time. The presence of the Kodak Two photographs, which were quite expensive to produce at the time as the entire camera had to be sent to develop the film, suggests that whoever assembled the album was affluent. Overall an interesting and significant document. Front board of album detached, contents excellent.

\$6,000



## 12. [Utopias][Physical Culture Movement][McFadden, Bernarr] Physical Culture City

### *Collection of Thirty-One Photographs Taken in Physical Culture City.*

Physical Culture City, Spotswood, New Jersey, 1905 or later. Thirty-one images in total, Varying sizes, most 3 x 5 inches or smaller.

Bernarr Macfadden was a proponent of Physical Culture, a movement combining exercise with nutrition and ascetic living that helped give rise to bodybuilding culture. The movement had origins in the mid nineteenth century in Germany, the United Kingdom and eventually America. Macfadden's system gained popularity largely through the exposure he gave it in his large publishing empire. He founded Physical Culture magazine in 1899, and eventually grew his publishing holdings to include several other publications including Liberty, True Detective, Photoplay and others. In 1905, McFadden purchased land in Spotswood, New Jersey with the intention of forming a community of Physical Culture proponents. He wrote, in Physical Culture, that he wanted to form a community where "physical culturists could live the kind of life they could not find out in the rest of the world... No sickly prudes, no saloons, drug stores, tobacco shops or places in which one may purchase things that make for the moral undoing of man or woman!"

After engaging the services of two hundred loyal physical culturists to clear the land and build the camp, Macfadden moved his entire publishing operation to the newly-built camp in 1905. The experiment was short-lived. Residents of the area complained of the physical culturists scant attire, the camp suffered from disorganization, and Macfadden was busy dealing with various other legal problems relating to his publishing empire, including a conviction for publishing explicit material in Physical Culture. Eventually this proved too much to bear, and the experiment failed in 1910. Macfadden moved his remaining operation to the Flatiron Building.





The group of photographs here offer a scarce look into the failed project. Macfadden is pictured in one of the pictures, wrestling with another man in the snow. Most of the other images show the architecture of the camp, with a few showing the residents, and one picture showing a group of men looking at a car that has fallen into a river due to a bridge collapsing. Unfortunately the images are not in great shape, having been exposed to moisture at some point and removed from an album by us to house in archival sleeves. We have kept the rear board of the original album, as there is a map of Physical Culture City affixed, and it is included here. The pictures remain in fair to good condition, and the historical scarcity and intrigue of the content makes them worth the effort to digitize and preserve.

**\$2,000**



### 13. [Women][Abolition][Ursuline Order] Purcell, Reverend Edward

#### ***Album of Carte-de-Visite Portraits of Students of the Brown County Convent, with a Portrait of the Abolitionist Reverend Edward Purcell.***

Cincinnati, et al, c. 1867-1876. Decorative calf album housing thirty-seven cartes-de-visite and a gem tintype. Album measures 5 x 6 x 2 inches. Images captioned on mounts.

The Reverend Edward Purcell of Cincinnati was perhaps the most vocal Catholic opponent of slavery in the years leading up to the Civil War, publishing his anti-slavery views in *The Cincinnati Telegraph* at a time when most Catholics were notably silent on the subject. The Catholic opposition to abolition would see a violent expression in the New York Draft Riots of 1863, where many Irish-Catholic immigrants partook in the brutal events. Edward's views were notably different than those of his brother John Purcell, the Bishop of Cincinnati who was the basis of the character Father Ferrand in Willa Cather's historical novel *Death Comes for the Archbishop*. John Purcell condemned slavery in abstract terms until 1861, though he would eventually advocate abolition. Edmund Purcell would eventually cause financial calamity for himself and his brother after taking deposits from people who were trying to circumvent the banks. An inability to pay for interest led to the financial ruin of both brothers.

The Ursuline Sisters arrived in Ohio in 1845 during the tenure of John Purcell. They established a convent in Brown County, and these photographs show the students of the convent in the period just after the Civil War. The Ursuline Sisters were notable for establishing the first girls' school in the United States. This album appears to have been a gift to a Mother Dolores, who was likely Dolores O'Brien, originally from Rochester. Taken as a group, the photographs provide an extensive document of early girls' seminary education particularly as all the photographs are identified. Photographer identifications show most novitiates to be from the Cincinnati area, with some from Rochester, Pittsburgh, and other nearby cities. The portrait of Edward Purcell has no markings on the verso, and we can find no other record of the image. The album is in very good condition with a weakened front hinge and some superficial tears to calf at spine, the photos are very good with some intermittent foxing.





*Hannah Woodworth Manning  
1868.*

*Mrs. S. W. Phillips  
(Rose Woodworth) 1868.*



*Jessie Waggoner*

*Annie Bolger Smith  
1871.*



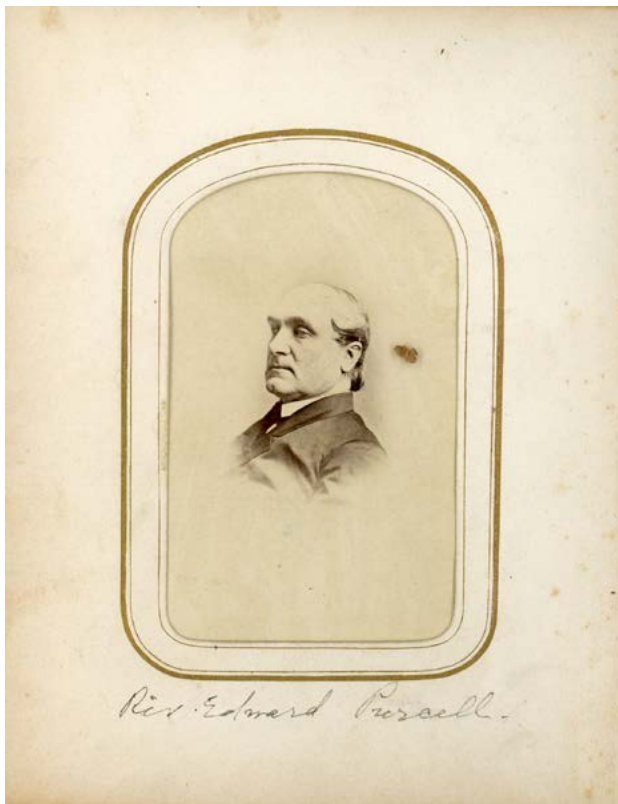
*Jessie Springer Miller  
Mary Jane Foster Hol.*

*Lizzie Maginnis Bell  
1871.*



*Mary Anne Manning  
Mary Rose Lane*

*Fina Cross*



*Rev. Edward Purcell*

A scarce photographic record of seminary education and the local culture that supported the abolitionist Purcell brothers.

References: [Anonymous] A Member of the Community. Fifty Years in Brown County Convent. Cincinnati, McDonald, 1895.

Butler, Fr. George. The Real Heroes of the 1863 Draft Riots. Crisis Magazine, September 11, 2014.

McGreevy, John. Catholicism and American Freedom. New York, W. W. Norton, 2003.

**Sold**



14. [Women][Vaudeville][Jorgensen, Christine][Wong, Anna May][LGBTQ] Bell, Myles and Nan [Bedini].

***American Vaudevillian Photograph Collection, 1930-1970, with over Twenty-Five Unpublished Photographs of Anna May Wong and Christine Jorgensen.***

Comprised of 100+ photos and documents, most promotional (8.5 x 11") or souvenir-size (5 x 7") or smaller, many with studio stamps and/or manuscript captions verso, a few recto; printed on various papers.

Married vaudevillians Myles and Nan Bell began performing together sometime in the late 1920s. She was a burlesque dancer, he was a comedian. During World War II, they toured with the USO in Panama, the Carribean, and North Africa; Myles managed one of the shows and was interviewed periodically in Billboard magazine for the USO.

This collection includes approximately seventeen items from the Bells' USO period, including fifteen never-published candid performance photographs of Chinese-American actress Anna May Wong (1905-1961), long considered the first Chinese American movie star, and later an icon of gay Hollywood (though her lesbianism was never confirmed). The Bells toured with Wong as the principal performer in a USO show in 1944; an otherwise unrecorded promotional poster for the show is included in the collection together with a May 28, 1944 issue of APO 724 magazine, Bulldozer, that describes Wong's patriotism. In addition to her work with the USO, she was a passionate supporter of the China Relief movement, selling her movie costumes and memorabilia to raise money for refugees fleeing the Japanese occupation.

After the war, the Bells were managed by Charlie Yates, Bob Hope's former agent. Yates befriended the transgender pioneer and ex-G.I. Christine Jorgensen (1926-1989) shortly after her sex reassignment surgery. In early 1953 he asked Myles to partner with Jorgensen on a two-person nightclub show. Myles and Nan met with Jorgensen and began working on a routine that eventually debuted in August, just one year after her surgery. Nan wrote the dialogue and helped Jorgensen with her dancing; Myles was onstage as the straight-man. Sixteen original photographs (1953-1955) in the collection feature Jorgensen on- and off-stage, with the Bells and other performers; most have never been published.



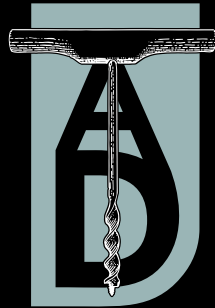


The Bells toured with Jorgensen for more than a year, pausing only for her vaginoplasty in May 1954. Documented in the collection are their performances at famous clubs in New York, Las Vegas (at the newly opened Sahara, which tried to cancel its contract with Jorgensen when it discovered she was transgender), Havana, and Washington D.C. Also present are otherwise unrecorded promotional elements from the tour, including a large format illustrated promotional booklet advertising Jorgensen's show as "America's No. 1 Box-Office Attraction." The two parted ways following a European flop in fall 1954, but some sources indicate they performed together on-and-off until 1955.

The majority of the remaining seventy-plus photographs and documents in the collection come from various vaudeville tours or Myles' solo comedy shows during and after WWII, ca. 1940-1970. This group includes various autographed photos, by celebrities and lesser-known performers, including Debbie Reynolds, Frankie Avalon, Chicago Cubs baseball player Ernie Banks, Rear Admiral Ernest L. Gunther, U.S.N., and others, most inscribed to Myles and Nan. Also present are numerous publicity shots and candid performance photographs (of the Bells and others), and group photos of performers relaxing at nightclubs and bars (many captioned verso or recto in Myles' hand; many in their venue's souvenir photo folders, e.g. Mother Kelly's and The Harem).

An interesting and important archive of material, showing scarce documentation of Christine Jorgensen and Anna May Wong from members of their inner circles. Generally very good with some slight toning and edgewear.

**Sold**



AUGER  
•DOWN•  
BOOKS



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