

1

Daniel/Oliver Auger Down

SUMMER 2021



The Joint

About Auger Down Books

Auger Down Books is the work of Marco Panella of Marlboro, Vermont. I have been a professional bookseller since 2012, and have been a member in good standing of the American Bookseller's Association of America since 2015. I studied history at Brown University and photography as a visiting student at the Rhode Island School of Design. Before selling books I managed a record store in Philadelphia, ran a record label and spent several years as a recording musician and video artist.

My inventory is a reflection of my interest in American history across various formats, and in particular an interest in the cultural and social history of America. I stock material that I find compelling. I am very selective with the material that is included here on my site.

Please do not hesitate to contact me regarding your collecting interests. In addition to publishing catalogs and listing material on the site, I also can assist directly in collection development.

About Daniel / Oliver Gallery

Founded in 2018, Daniel / Oliver is a New York based gallery with a primary focus on unique photographic archives, albums, collections, and vernacular works. Our democratic approach to the medium highlights the varied uses of photography throughout its brief but rich history, and brings into question artistic qualities that were previously overlooked by examining relationships between these utilitarian photographs and their fine art counterparts. Our inventory spans the medium's gamut, from 19th century to Contemporary, much of which is represented online but of course, even more is not! Please contact us to arrange a viewing appointment at our Brooklyn gallery space.

The gallery also offers services such as collections management & development, advising in acquisitions or sale at auction, and the sale or consignment of individual works and entire collections.

All items may be ordered or reserved by emailing us at: archival@augerdownbooks.com or danieloliver@gmail.com or by calling or texting us at 802.387.0837 (Marco, Auger Down Books), 650.575.7459 (Dan, Daniel/Oliver Gallery) or 914.417.7869 (Ollie, Daniel/Oliver Gallery).

All items are offered subject to prior sale. We accept payment by check, money order, credit card (Visa, MasterCard, Discover, American Express), or direct transfer of funds (wire transfer or PayPal) prior to shipping.

Institutions may be billed according to their needs. Returns will be accepted for any reason within ten days of receipt. All of our items are guaranteed to be authentic and as described. We have noted any restoration or alterations, where applicable, and will accept returns at any point for anything shown to be inauthentic.

Shipping: All items in this catalog include gratis shipping via Fedex. Overseas shipping rates will be at cost, and quotations can be supplied.

Table of Contents

[Lincoln Conspirators]	05
[Native American Ceremonies]	09
[Argentina]	13
[Port of Spain, Trinidad]	19
[Ela May Clemens & Wong Sun Yue]	23
[National Builders Bureau]	29
[Sneak Thief]	33
[Los Angeles Glass Negatives]	39
[Pacific Coast Oil]	45
[Ceremonial War Dance of the Kwakwaka'wakw or Kwakiutl]	49
[Budd Manufacturing Company]	51
[Timken Roller Bearing Factory]	57
[Kensico Dam and Reservoir]	59
[Grace Del Marco Agency]	63
[US Rubber Co]	67
[Motorcycle Culture]	71
[Political Activism]	77
[Sex Workers of Rue St. Denis]	85
[Narcotics and Dangerous Drugs]	89
[Columbus Quarter Race Track]	93
[Operation Blue Jay]	97
[Vietnam War]	101
[Southern California Safe Burlary Investigators' Association]	107
[Portraits of Jazz Musicians]	113
[Federal Bureau of Investigations]	117
[Wrestling]	121
[Native American Artifacts]	125
[We Remember Wounded Knee]	129



(Lincoln Conspirators)

Alex Gardner

Washington, D.C., 1865

Unique collection of retouched photographs of the Lincoln conspirators, from a series of portraits taken by the great Civil War photographer.

Alexander Gardner's four month endeavor to photographically document the aftermath of the Lincoln assassination came to him through his relationship with Allan Pinkerton, whose intelligence agency was the precursor to the Secret Service. Pinkerton granted Gardner unlimited access to the notorious crime's key people and places.

On April 27th, Gardner arrived at the Washington Navy Yard and boarded the USS Montauk and Saugus, where 5 of the surviving conspirators were being held, blind-folded and manacled. There, he created a stunning series of intense, hauntingly intimate portraits of the doomed men awaiting their fates. Often noted for their proto-mugshot-like qualities, the works are strikingly modern, particularly his photographs of Lewis Payne (Powell), who remained remorseless until the day he was hanged.

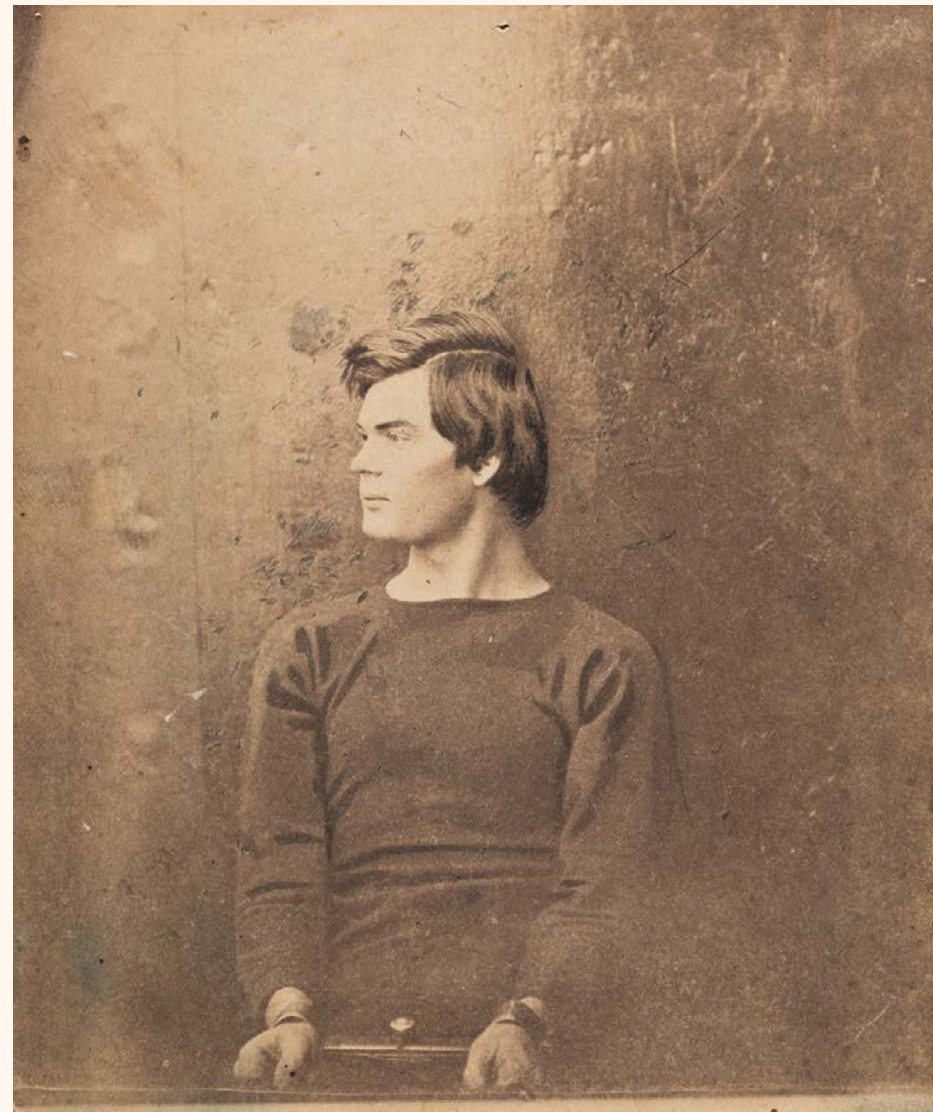
The present group of photographs is an interesting mid-point between Gardner's original images, masterpieces of 19th-century portraiture, and the duller, less-detailed carte de visite versions that were distributed to the public. While the creation of these types of commercial copy prints was common practice, guided by the practical and financial limitations of photographic reproduction at the time, it is nonetheless interesting to consider the artistic implications, however inadvertent.

Overall, the collection is a fascinating primary document from a pivotal moment in American history, created by one of the nation's preeminent early image-makers, which also speaks to the use and dissemination of photography as a persuasive tool.

Retouched albumen prints, (5), measuring 7 x 6 inches on slightly large cards, each with pencil inscriptions, dated 1869, on verso, 3 with remnants of original backing paper and second inscriptions over the first, mat toning to O'Laughlin only, a bit of mat adhesive remnants at the edges of Atzerodt and Arnold.

Alexander Gardner (1821-1882), a Scottish expatriate, was one of the leading photographers of the American Civil War. In 1851, while still living in Scotland, Gardner first encountered the work of Matthew Brady at The Great Exhibition in Hyde Park, London. By 1856, Gardner had moved to the United States with his family, made contact with Brady, and ultimately became the manager of his Washington, D.C. gallery. He eventually became the staff photographer in the Army of the Potomac. In this role and independently, Gardner photographed some of the Civil War's most iconic battles.

\$15,000





(Native American Ceremonies)

Great Plains Region (possibly Rosebud Reservation), 1880–83

Scarce group of six albumen photographs documenting the Sun Dance, an important ceremony for Native Americans and Indigenous Canadians, particularly Plains cultures, taken on the Rosebud reservation likely before the ceremony was outlawed by the U.S. government in 1883.

John A. Anderson, a Swedish-American photographer, took several photographs of Omaha War Dance ceremonies at the Rosebud Reservation in 1881, though the handwriting found on the versos of the extant copies are not exact matches to the handwriting here, and we find no matching examples in our review of his work. The Omaha War dance was performed by the Sicangu Lakota on the Rosebud Reservation through the 1890s, with Anderson photographing the ceremonies. The Sun Dance, however, had been outlawed in 1883 as part of the broader efforts by the U.S. government to eliminate traditional ceremonies and culture. We are unable to pin down the exact location of the ceremonies.

The Department of the Interior would later legalize the ceremony in the late 1920s, and there are documented instances of the ceremony being performed through the mid twentieth century. According to a contemporary account from the Todd County Tribune, it was suspected that the ceremony was performed in secret

despite the ban. Because of the risks involved, we doubt that a presumably white photographer would have been allowed to photograph the ceremony, which makes our best guess that these were taken pre-1883.

Overall an important and striking collection. We find no other records besides this exact set, which were last sold at auction in 2003.

Hand-colored albumen prints, (6), measuring 7¼ x 4½ inches on larger cardstock mounts. Captions below images read "Omaha War Dance," "The Squaw Dance," "The Brave at the Pole of Torture," "Sun Dance Council," "Departure from the Sacred Ground," and "Cutting of the Holy Pole." Overall very good with striking colors and excellent contrast and normal wear.

\$4,800





(Argentina)

**Arturo W. Boote and
Company
c. 1890s**

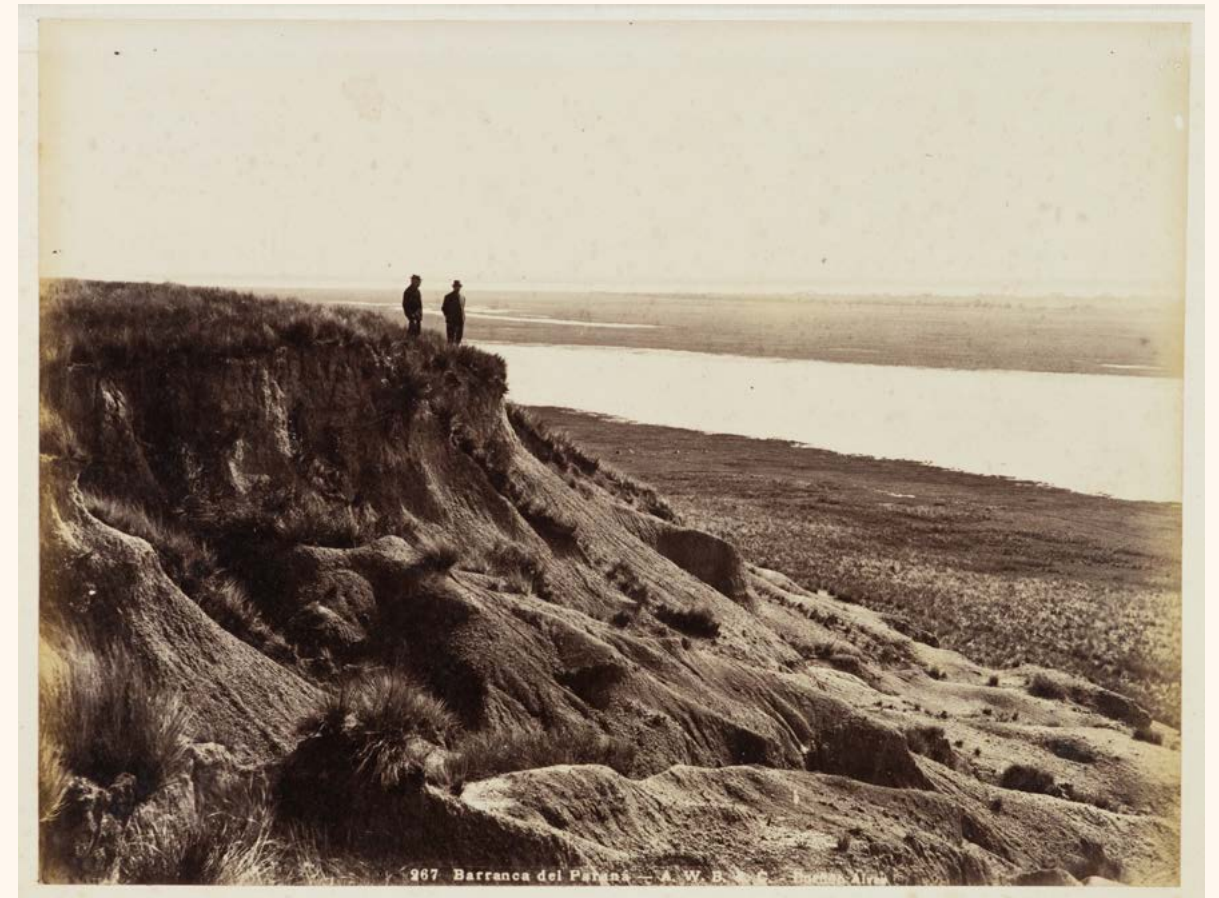
An album showing the country in the late 19th-century, with views of the stately architecture and bustling street life of Buenos Aires; breathtaking vistas, waterfalls and other natural wonders; scarce portraits of indigenous life; and other interesting scenes of industry and commerce.

Identified locations and subjects include Vestibule - Casa de Gobierno; Vista General de Ciudad; Plaza y Catedral - Rosario; Avenida Alvear; the Hurlingham; Quinta Basualdo Flores; Parte de Los Grandes Salto del Yguazu; Gruta de la Recoleta; Plaza de la Recoleta; Donde Forma la Isle Salto Yguazu; Avenida Sarmiento and Avenida de Palmas in the neighborhood of Palermo; Salto del Rio Nacunday Alto Paraná; Indio Toba; and more.

Oblong folio; albumen prints, (72), most measuring 5 by 7 inches, many with title and photographer studio credit "A.W.B. & C" captioned in negative. Front cover and first 2 leaves split from album, otherwise very fine condition.

\$7,500

[\(Click here to view more images\)](#)



The Joint



(Argentina)





(Port of Spain, Trinidad)

Felix Morin

c. 1880s

Collection of twenty-two photographs documenting Port of Spain, the capital city of Trinidad and Tobago.

While offered as a collection, there are a handful of individually compelling photographs present; one scene shows a sprawling mudflat--areas like this were dredged throughout the 19th century to allow for civic expansion. One major reclamation took place in the 1870s-80s, likely around the time this image was taken. Another photograph, quite uniquely composed, looks down from Morin's studio window or balcony, showing his courtyard and photographic advertising signage on the street below. Others depict the Botanical Gardens, Queens Park Savannah, a Hindu procession or parade, and numerous views of local infrastructure and places of note. One street scene documents a number of local businesses, including "E. Watronville." We have been able to locate records of Watronville as a general goods merchant in 1888. Also present in the collection are two studio photographs; the first a botanical still life, and the second a portrait of a young woman. Both are beautifully lit and highlight Morin's competence as a skillful studio photographer.

Each photograph is presented on its own mount. Tonally the prints are mostly quite strong, exhibiting rich tonal ranges and strong contrast. The mounts however are slightly brittle, and most show chipping and cracking towards the

edges and corners, with just a few showing larger areas of loss. Images of the full mounts are also available. We have been unable to track down any other substantial holdings of Morin's photographic output.

Albumen prints (22) Each measuring approximately 8 x 10 inches. Mounts measuring 11 x 14 inches. Each with the "Port of Spain, TRINIDAD, W. Ind." stamp on mount recto, and a few with further identification stamps. 6 of the prints possess Morin's credit in the negative.

Felix Morin established a photographic business in Port of Spain 1869. From c. 1893 he had a studio at the corner of Frederick Street and Brunswick Square. In 1896 he is recorded as having a studio on Frederick Street. He was awarded numerous medals for photographs at international exhibitions: Silver Medal, Trinidad 1873; Honourable Mention, Paris 1878; 1st Prize, Trinidad 1886; Bronze Medal, Colonial and Indian Exhibition, London 1886; Gold Medal, Trinidad 1890; Diploma, St John's, Canada 1890. In addition to photography work, Morin also worked as a land surveyor.

\$3,750

[\(Click here to view more images\)](#)





(Ella May Clemens & Wong Sun Yue) San Francisco, CA, c.1915

Suite of real photo-postcards showing portraits of Ella May Clemens Wong, her husband, Wong Sun Yue, and their children, in and around their San Francisco curio shop, which sold relics of the devastating 1906 earthquake.

With numerous portraits of their couple posed in front of their eclectic wares, as well as views of their children and the shop itself, the majority of which are signed "Mr. & Mrs. Wong Sun Yue Mrs. Howard Gould's sister," (a reference to her sister Katherine's very public, short-lived marriage to the son of robber baron Jay Gould).

Ella May Clemens was born in 1871 as Ella May Clemmons (she changed the spelling of her name later in life and spuriously claimed to be Mark Twain's niece). Clemens grew up in Palo Alto, CA, the daughter of a somewhat prosperous farmer, along with her two sisters, Ida and Viola (later Katherine Gould). After chaperoning Viola as she toured around the world with Buffalo Bill's Wild West Show, Ella May ended up in San Francisco. In 1901, she "renounced the frivolities of the world" and opened a mission in Chinatown called "The Little House of Gold." Her advocacy for San Francisco's Chinese community earned her the nickname "Christ Angel of Chinatown." After the 1906 earthquake, which leveled the vast majority of Chinatown (including the Little House of Gold), Ella May assumed responsibility for the area's relief effort, operating out of a small tent in the Presidio. It was there she met future husband Wong Sun Yue when he joined her volunteer effort. The pair had marriage ceremonies at both a Chinese joss house and later a Methodist church and spiritually considered one another husband and wife, though they were not legally married. California law not only forbade interracial marriage in the state, but specifically voided interracial marriages performed outside the state.

Using lumber donated by the Red Cross, the couple built their home and curio shop at 353

Grant Street, selling relics from the earthquake, giving guided tours of Chinatown, and peddling various quack medicines such as a "miracle opium cure" that supposedly kicked her husband's vicious addiction to the drug. The couple raised two mixed-race children, first said to be their own, later claimed by Clemens to have been adopted.

In 1915 they traveled to China to open a school, an endeavor financed by Clemen's sister, Katherine Gould. There was an eventual falling out between them, for reasons unknown, and Gould pulled the funding and the project fell through. After both suffering a severe bout of malaria, Clemens learned that Wong already had a wife in China throughout the entirety of their relationship. The pair broke up and Wong remained abroad while Clemens returned to the U.S., her health and spirits broken. By 1938 she had linked up with a snake-oil salesman straight out of Agatha Christie, who was purporting to cure her ailments with "health regiments," such as a diet of no water and, by contrast, a diet of only water. The sad truth is that he was slowly poisoning her while siphoning her wealth and having an affair with a woman posing as his assistant. He married Clemens very shortly before she succumbed to the poisoning. While he was accused of her murder, he was never tried nor convicted of the crime.

Silver prints, (35) on carte postale paper, each 3 1/2x4 5/8 inches and the reverse; many signed in ink recto, some duplicates.

Sold

[\(Click here to view more images\)](#)







(National Builders Bureau) Spokane, WA, c. 1910s

Group of artistically hand-colored photographs showing Craftsman-style homes, published by the National Builders Bureau.

Based out of Spokane, Washington, the National Builders Bureau was an early 20th-century advertising agency that connected architects and contractors to potential homeowners throughout the country.

As much as houses, the National Builders Bureau advertised the idea of the suburbs itself. Their campaigns enticed urban Americans to leave their rented apartments, and pitched a home of one's own as the fulfillment of the American promises of freedom, joy, and security. One loftily-worded ad proclaimed, "The Beast of the Field have Holes...The Birds of the Air Have Nests...But the Home Renter with the Home sold from over his head knows not which way to turn, nor where to go." Another declared, "the bible says 'And the Lord formed man of the dust of the ground'...But unless man owns more dust than he's made of he has not started to really live." The present collection of photos, likely used by a sales rep as a presentational tool, are a striking visual example of how the firm pushed the notion that the American dream belongs to those that own a home.

Hand-colored silver prints (22), Each xx inches, mounted to larger board, with embossed "National Builders Bureau" stamp on recto; a few with dates, inventory numbers, and / or photographer's credit ("Lewis") written in negative.

Sold

[\(Click here to view more images\)](#)





(Sneak Thief)

Maurice-Louis Branger
France, c.1920s

Intriguing, sequential group of photographs showing a recreation of a female thief, clad in all black, surreptitiously sneaking into an unsuspecting victim's home.

While the exact purpose of the photos' creation is unknown, we have found other similar examples of crime-reenactment photographs that were disseminated to French law enforcement for educational purposes.

Silver prints, (8), each measuring 5 x 7 inches, with photographer's credit stamp verso

Born in Fontainebleau, France in 1874, Maurice-Louis Branger began to work as a photographer around 1895. In 1905 he created his 'Photopresse' photo agency. He was an extremely prolific photo-journalist, covering the main events of Paris life, most famously the flood of 1910, but also criminal affairs and trials, sports, culture, and political activity.

Sold

The Joint



(Sneak Thief)

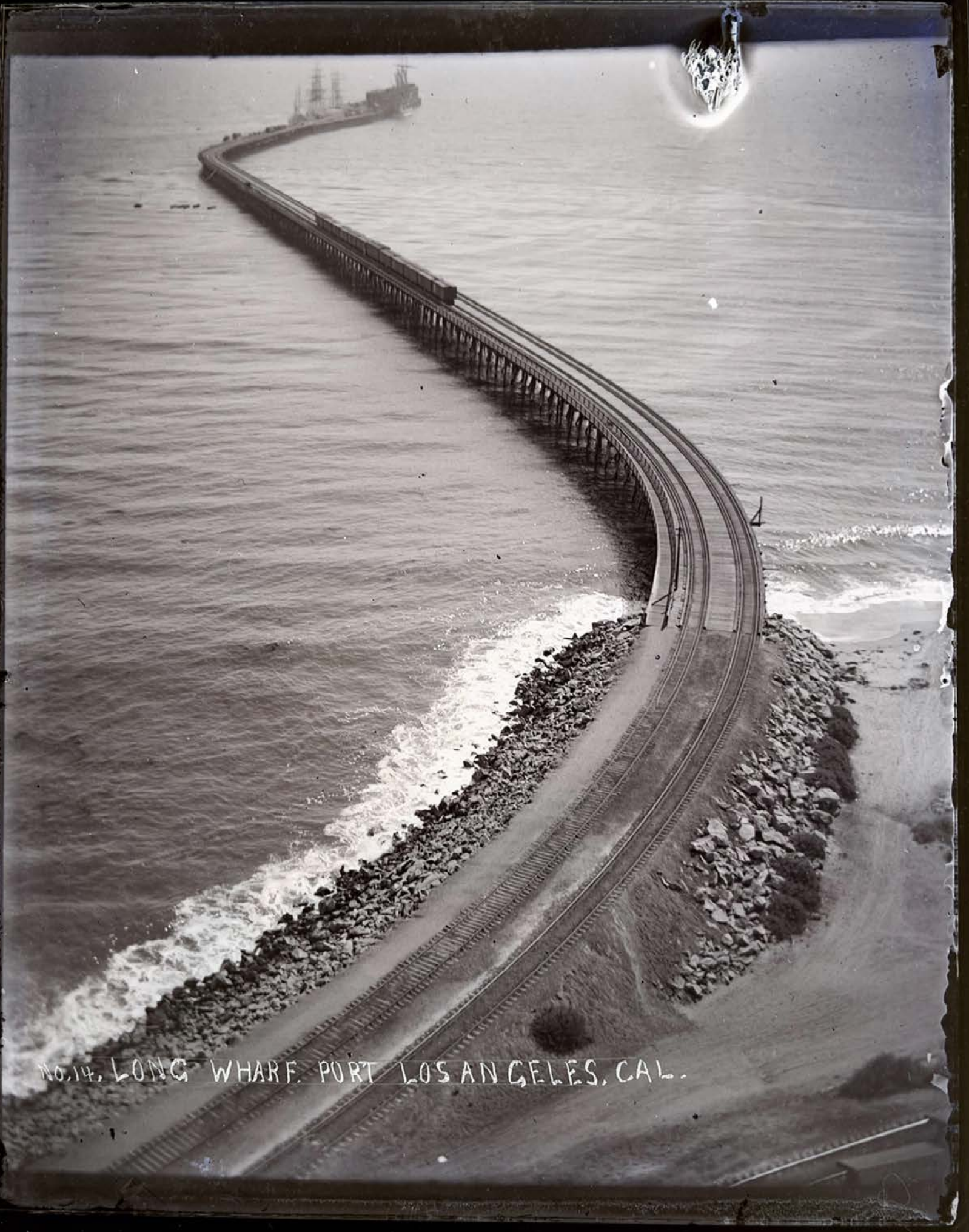


The Joint



(Sneak Thief)





(Los Angeles Glass Negatives)

O.M. Fallon
c.1920s

Collection of 91 scarce glass plate negatives produced by a professional photographer documenting interesting scenes of the greater Los Angeles County area, with a focus on public spaces and parks throughout LA and Pasadena.

The consistently well-composed negatives suggest a high level of competence possessed by the photographer who was possibly commissioned by the Southern Pacific Railroad or a private company in conjunction with a Western railroad excursion. Most of the scenes capture Downtown LA, featuring views of East Side (Lincoln) Park, Prospect Park, Hollenbeck Park, Boyle Heights, Plaza Park, Elysian Park, Chatsworth, and the SPRR Park. There are also scenes of Oil Wells on Burlington Avenue; a Chinese "Rag Picker" and "Centipede Kite"; the Long Wharf pier in Santa Monica; and the California State Normal School, a predecessor to UCLA.

Included in the collection are a small grouping of lantern slides advertising "G.S. Richmond & Sons," at 2926 N. Broadway, a name and address that is also present on a few of the original negative boxes. While we have not been able to identify the photographer, it is likely the printed photographs were sold by this dealer of Used Books and miscellany.

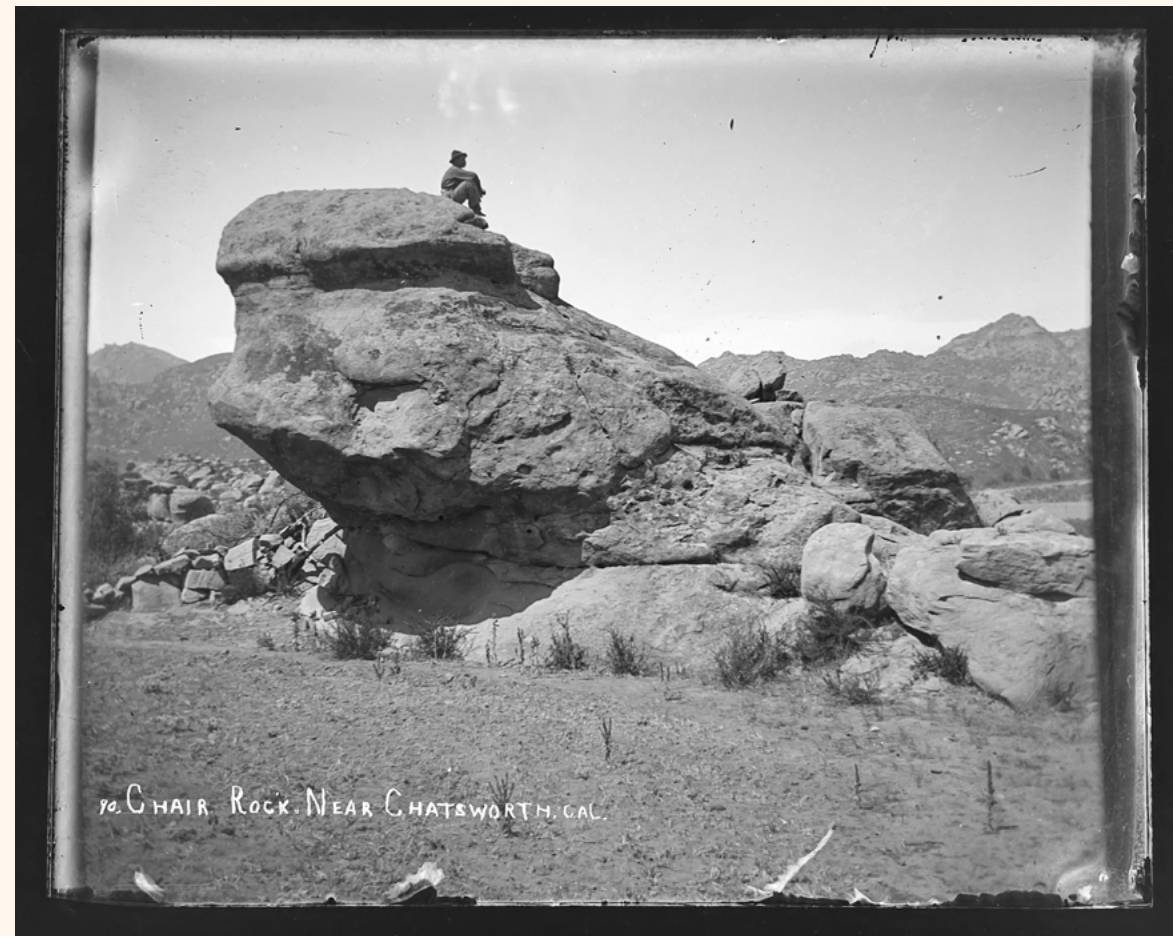
Glass plate negatives (91), and Lantern slides (4).
4 x 5 (58), 3 1/4 x 4 1/4 (24), 5 x 8 (7), 3 1/2 x 3 1/2. (2)

\$3,000

[\(Click here to view more images\)](#)

- | | |
|---|---|
| <p>Identified Scenes</p> <ol style="list-style-type: none"> 1. West Lake Park, LA, Cal. 2. 7th Regiment, NGC 3. First Barge of Rock for Outer Harbor San Pedro, Cal. 5. West End Oil Field, LA, Cal. 6. Vineyard near LA, April 1901 10. Bluffs and Beach, from Port Los Angeles to Santa Monica, Cal. 11. Inner Harbor San Pedro, Cal. 12. Yacht Adlie, San Pedro Harbor 13. Near San Pedro, Cal. 14. Long Wharf, Port Los Angeles, Cal. 17. Beach Near San Pedro, Cal. 19. Inner Harbor San Pedro, Cal 25. [Spray Near San Pedro, Cal.] 26. Spray Near San Pedro, Cal. 27. Hollenbeck Park 28. Hollenbeck Park 34. Prospect Park, Boyle Heights 36. Date Palm, East Lake Park 42. Prospect Park 44. SPRR Park 48. View in Elysian Park 53. South Pasadena, Ostrich Farm, Cal. 58. Cactus, SPRR Park, LA, Cal. 59. Chinese Rag Picker 61. Chinese Centipede Kite 69. Oil Wells, Burlington Ave, LA 70. Santa Monica Canyon 71. Santa Monica Canyon 73. Chinese Centipede Kite 86. Central Park, LA, Cal. 87. Reservoir, Elysian Park, LA, Cal. 88. Rocks near Chatsworth 90. Chair Rock, Near Chatsworth, Cal. 91. Conservatory, East LA Park, LA, Cal. 92. Central Park, LA, Cal. 93. Fremont Gate, Elysian Park, LA, Cal. 94. Plaza Park, LA, Cal. 95. Fountain, St. James Park, LA, Cal. 98. Falls, Elysian Park, LA, Cal. 102. Palm Ave. Los Angeles, Cal. 103. State Normal School, Los Angeles, Cal 104. Ashes of 0002, Tons of Hay, LA, Cal
This scene likely relates to the six unidentified fire scenes 104. Rocks, Chatsworth Park 106. Mountains, Chatsworth Park 107. Mountain View, Chatsworth Park 115. Unidentified Portrait 127. Redondo 132. Rock Work, West Lake Park | <p>Unidentified Scenes</p> <ul style="list-style-type: none"> Unidentified Fire Scenes x6 Unidentified Building Unidentified Farming Scene Unidentified vineyard scene identified on the plate? Jpeg 62-64 unidentified scenes Orchard, ___ Soth, Cal. Unidentified Chinatown Parade Unidentified Park Pond Unidentified Sailboats in Park x 2 Unidentified Seal in Cage Unidentified Park Scene Unidentified Beach Scene x5, possibly Redondo? Man and bicycle |
|---|---|







(Pacific Coast Oil) Kern County, CA, c.1910

A scarce collection of views of oil development in Kern County, California, circa 1905

We can date these photographs due to one view of above ground and newly built oil tanks bearing on their side the initials P.C.O. CO. or Pacific Coast Oil Company. Well No. 4 in the Pico Canyon Oilfield, located in the Santa Susana Mountains north of the San Fernando Valley in Southern California, was the first commercially successful oil well in California and the Western United States. In 1875, the Star Oil Works, later reorganized as the California Star Oil Works Company, hired Charles Alexander Mentry to supervise its drilling operations in Pico Canyon, which became the Pico Canyon Oilfield. Lacking the capital it would need to successfully market their product, California Star was soon acquired by the Pacific Coast Oil Co. on Sept. 10, 1879. Colonel Charles Felton, Coast Oil's president, had incorporated the company less than seven months earlier, on Feb. 19, 1879.

Within the next year, Coast Oil built California's largest and most modern refinery, with a capacity of 600 barrels a day, at Point Alameda on San Francisco Bay; constructed a pipeline that linked Pico Canyon with the Southern Pacific's train station at Elayon in southern California; and undertook an extensive, largely successful drilling program. In 1899 the P.C.O.Co. struck black gold at the Kern River Oil Field. At that time Standard Oil was an upstart with only offices in LA and their largest fields in Iowa but in 1900 Standard Oil bought the entirety of Pacific Coast Oil Company.

The P.C.O.Co. was allowed to continue using their name until 1906. As the tanker and developments shown in the archive are very obviously very early we can realistically date these photographs to ca. 1903.

The photographs are varied and all quite interesting as they show not only derricks (one photograph shows eleven derricks), but tanks (both constructed and under construction), canals and rivers, workers working and at rest, excess oil burn-offs, natural scenes, etc. But likely this crew was a tank building crew. One interesting photograph shows six men under a tree and with a caption on the verso reading "A spot where a murder was committed in 1899." About 4/5 of the photographs are numbered; sometimes in the negative and others in manuscript. It is curious that all of these rather amateur shots were mounted on board and not into an album so there might be a sales impetus behind their assembly. In any case, a wonderful view into the life of workers in the early days of the Kern oil fields.

Silver prints, (25), measuring 4 3/4 x 3 5/8 inches on embossed bordered mounts measuring 6 1/4 x 5 1/4 inches; each with ink captions verso.

\$1,800

[\(Click here to view more images\)](#)





(Ceremonial Winter Dance
of the Kwakwaka'wakw
or Kwakiutl)

Edward Curtis
British Columbia, c.1911

Edward Curtis traveled to British Columbia in 1911 and in addition to the work he did for his seminal photographic survey "The North American Indian," he produced a silent melodrama entitled "In the Land of Head-hunters." Featuring non-professional actors from Kwakwaka'wakw communities, it was the first feature-length film with an entirely Native American cast. Despite gala openings in New York and Seattle, the film was a financial flop, all but lost to history until a single copy was found in a dumpster in Chicago in 1947.

Silver print measuring 6 x 11 inches, with inventory notations verso.

\$1,800



(Budd Manufacturing Company)

Philadelphia, PA, 1916-40

A robust, comprehensive archive documenting the first three decades of the Budd Company, with over 1200 sharp, professional photographs showing products, facilities, and employees of the Philadelphia-based metal fabricator and the important work they did in the early days of the automobile industry.

The photos each have a numerical inventory number which begins at 252 and ends at 15303, with many missing numbers throughout. The earliest photograph is dated 1916 and the latest 1940, though the bulk of the photos date to the 1920s and the vast majority of the archive showcases Budd Company's work for the automobile industry. In 1915 the Budd Company (then called Edwin G. Budd Manufacturing Company) was the first to develop all-steel automobile bodies and by 1928 they had over 10,000 employees manning 600 presses. Included in the present collection are hundreds of thoughtfully-composed shots of the sleek, streamlined parts that Budd produced for such companies as Citroen, Morris Motors, Rolls Royce, Liberty Motor Car, Dodge, and others. There are many photographs of the completed vehicles, as well as numerous portraits of the employees themselves, either shown in formal group portraits or in Lewis-Hine-like scenes of them hard at work in the factories.

Also included are views of plant construction, the earliest being Budd's Nicetown-area facility, which broke ground in 1915, a handful of photos of the

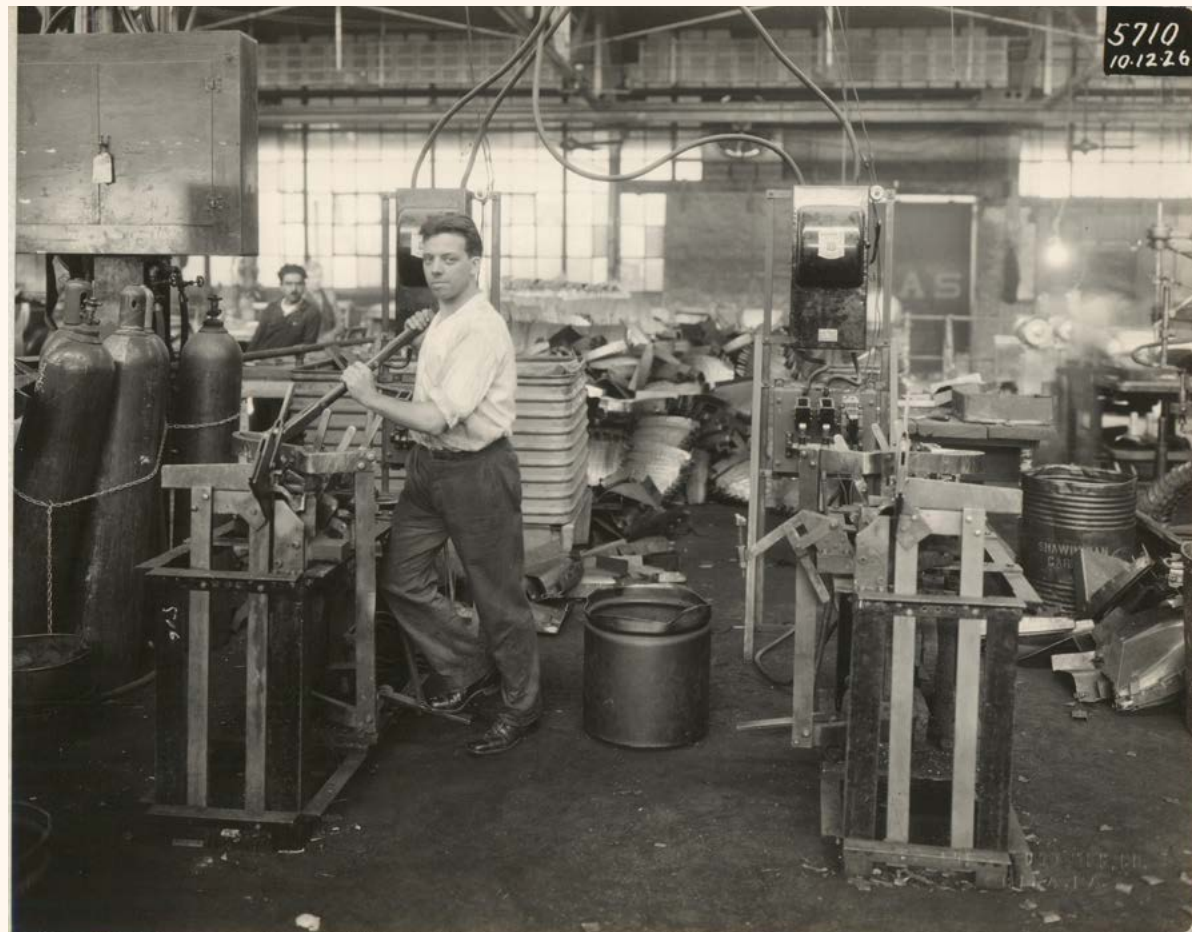
Ambi Budd Pressworke, a German steel pressing facility that Edwin Budd set up with inventor and entrepreneur Arthur Müller, and other aspects of the company's production and publicity. Some of the photos at the end of the archive document the company's railroad ventures, which began in 1934 when it built the Pioneer Zephyr for the Chicago, Burlington & Quincy Railroad and was following by lightweight stainless steel passenger cars for railroads such as Amtrak and transit agencies for Chicago, Philadelphia, New York, and other major cities.

Linen-backed silver prints, (approx.1200), each approx. 8 x 10 inches; with an inventory number and most with a date in upper right recto, and most with an embossed EDW. G. BUDD MFG. CO. credit stamp bottom right recto. Condition generally very good, with some minor tears and creases throughout.

\$15,000

[\(Click here to view more images\)](#)







(Timken Roller Bearing Factory) Canton, OH, 1944-45

A collection of wartime portraits from a major producer of bearings for the war effort, with many pictures of women at work.

The company produced an enormous amount of bearings for the war, supplying nearly sixteen million bearings for the jeeps used, twenty-four in each vehicle. The factory was located firmly in the rust belt in Canton, Ohio, close to the Detroit and Cleveland automobile producers and the Pittsburgh and Cleveland steel centers. The war effort saved the steel industry, which had struggled during the depression, with the nation producing 90 million tons of finished steel during the peak year of 1944, and 427 million tons from 1941 through 1945. The war was a springboard for the industry and for American industrial production in general through the 1960s before a widespread decline in the 1970s.

the Willow Run Bomber Plant outside of Detroit. The pictures - snapshot sized - were likely not taken as part of any publicity campaign, as they have the informality of snapshots and were taken with a basic flash from close range, likely by another worker. The subjects seem at ease with the photographer. Overall a surprisingly intimate group, showing an iconic and important period of American labor history.

Silver prints (44) measuring 4 x 3 inches and slightly smaller.

\$1,750

The role women played in wartime was enormous, with nineteen million women employed in the home front and millions more involved in volunteer efforts. Many of the women shown here are wearing head scarfs similar to Rosie the Riveter of Westinghouse poster fame. The inspiration for Rosie the Riveter was believed to be Geraldine Doyle of Michigan, who worked closeby in a Navy machine shop during World War II, or possibly Rose Will Monroe, who worked as a riveter at





(Kensico Dam and Reservoir) Crandler and Fletcher Kensico, NY, 1910-14

Extensive photograph album meticulously documenting a major New York City public works project.

As New York City expanded in the early 20th century, the need for water grew. The first water brought in from Westchester County was from the Croton Reservoir in 1842, which was enlarged several decades later. When that proved insufficient, the City built a dam in Kensico in 1885, to collect water from the Bronx River and Byram River. When the city's needs grew further, they set out to construct an even larger dam in Kensico, creating a reservoir that would supply the city with waters from existing reservoirs.

Collected here is an extensive photographic record of the first years of the project, which was undertaken by the H.S. Kerbaugh Company, perhaps the largest contractor building public works projects in the first decades of the twentieth century. The work was mostly done by Italian immigrants - the collection includes several photographs of the quarry town built for the project, which provided a school, sewing classes for women, and English-language classes for the workers.

The project was massive and happened in several stages, with the demolition of the previous dam and the building of a new railroad line to transport stone and debris to and from the site. The dam

itself, which is 1,843 feet high, would take four years to build, at a cost north of \$15,000,000. The album shows these undertakings in exhaustive detail, with the scale and scope of the project on full display. The photographer may have been a C. Beccannon, who is credited in one of the photographs. Equipment on display includes excavators, scaffolding, stacks of concrete blocks and everything else needed for such an ambitious undertaking. The album records the period up until December 31, 1913, and construction would continue into 1915. Overall an important and exhaustive documentation of one of New York City's most important public works construction projects.

Oblong folio, 10 1/2 x 14 1/2 inches; with silver prints (335), measuring 5 x 6 3/4 inches, and one larger 9 1/2 x 13 image. Images numbered in negatives, most dated as well. Three pages with spaces for images that aren't included, with corresponding lapses in numbering, otherwise complete. Some leaves detached, light wear, very good condition overall.

\$3,200

[\(Click here to view more images\)](#)



Grace Levy

GRACE DEL MARCO AGENCY

UN. 5-7900



(Grace del Marco Agency) New York, NY, c.1958

A charming suite of advertising headshots showcasing the talent pool of the Grace Del Marco Agency, the first firm in the United States that represented Black models and performers.

With portraits of elegant women, handsome men, and adorable children, including "French Connection" actor Alan Weeks who made his Broadway debut at the age of 10 in the 1958 musical comedy "The Body Beautiful."

The montaged pages, typical of headshots at the time, were created to show off the range or versatility of the model. One sheet shows a woman in elegant evening wear and also a fun summer swimsuit. Another shows a man in a formal sports coat in one shot, as well as "casually" holding a tennis racket. Some of the models' photos have been cut from the sheets, likely because they were sent to casting directors or kept as reference after an audition.

Ophelia Devore (1922-2014) was an American businesswoman, newspaper editor, model, and pioneer in the "Black is Beautiful" movement. While she found some early success as a model, primarily for Ebony, she was frustrated by industry's lack of opportunity, discrimination, and outright racism toward people of color so in 1946 she founded the The Grace Del Marco Agency along with four others (Marco being an acronym for the 5 founders' names). The agency

represented numerous notable Black performers and models such as Diahann Carroll, Cicely Tyson, Richard Roundtree, Gail Fisher, and Helen Williams. Devore went on to open a charm school and later took over the Columbus Times, a daily newspaper for the Black community of Columbus, GA. As per her 2014 New York Times obituary, Devore "almost single-handedly opened the modeling profession to African-Americans, and in doing so expanded public understanding of what American beauty looks like."

Silver prints, (23), comprising 68 images on 23 sheets, most measuring 8 x 10 inches. Many with the models name, measurements, and other information printed in negative or stamped or written on verso, some also containing the Grace Del Marco credit stamp.

\$3,250

Size	10 - 12	Height	5'4" (5'6" heels)
Bust	34 B	Shoes	7½
Waist	24	Gloves	7½
Hips	37		





(US Rubber Co)
Lancaster, CA, c.1950

Suite of fifteen photographs showing rigorous tire testing at the United States Rubber Company's "desert proving grounds."

A selection of images highlighting the "stopping power" and durability of US Rubber's premiere tire line, showing the varied scope of painstaking testing and quality control undergone by the company when reviewing their products. Examples include a sculptural scattering of tires, placed out to bake in the blistering desert sun, each observed for deterioration over a period of time; the steel "cone rupture" test, which the US Royal Air Ride tire endured "20 times without failure"; and one particular shot of two testing cars, one careening through a wooden barrier, due to the fact it was not equipped with U.S. Royal Tires, unlike the other which stopped far short of collision.

Silver prints (15), measuring 8 x 10 inches, and the reverse. Nearly all with an accompanying caption snipe.

\$750

[\(Click here to view more images\)](#)





(Motorcycle Culture) Los Angeles, CA, 1937-9

Album of photographs of a motorcycle-loving couple from Los Angeles, including photographs of motorcycle touring through the Southwest.

A charming album documenting the lives of a couple from California and their love of motorcycle touring and racing in the late 1930s, uncommon for the many pictures of women in motorcycle clothing that are included. Some of the photographs document travels, some in the west such as the Boulder Dam, Arizona, Big Bear Lake, etc., and some at a motorcycle meet in Marion, Indiana. Several photos show a crashed U.S. Army bomber at Miner Field in Inglewood. Several show San Gabriel Canyon on Thanksgiving, 1937, with one showing a portrait of a woman captioned "Drunk Again." Another shows a national time trial race in San Diego. The photos seem to follow a tight-knit group of friends, with nicknames such as "Little Marvin" and "The Mad Russian." Overall a charming document of late 1930s motorcycle culture in Los Angeles.

Oblong quarto; with silver prints (117), each measuring XX. Sixty-two of the photographs involve motorcycles directly, either action shots or posed shots in attire, with many others showing scenery from motorcycle tours. Some photographs missing, those present are in excellent condition with fine contrast, very good condition overall.

\$1,750

J. B. Jones



T. T. Race in Marion, Indiana 1938



J. B. Jones

J. B. Jones

Desert taken on the move.



These pictures were taken just before we got to Blythe, California.

More desert & Yucca trees.





(Political Activism)

(Political Activism)

Denver, CO, 1950s–80s

An exhaustive archive of 348 photographs of protests, demonstrations, and political unrest.

This broad collection of protest photographs, from the collection of the Denver Post, provides a rare exhaustive glimpse of the intersection of local and national activism throughout a several decade period beginning with Coors-related protests in the 1950s and extending through the 1980s. The bulk of the collection - 300 photographs - show events in the 70s and 80s, when issues such as abortion, immigration and U.S. overseas intervention brought protests from across the social and political spectrum.

Some of the issues covered in the protests include national level events such as the Vietnam and Gulf wars, as well as pictures of protesters on both sides of the Roe vs. Wade decision. Also shown are protests around a range of hyper-local issues: accessibility for the subway system, an unsafe intersection, a man in a gorilla costume appealing a zoning decision while advertising a haunted house. The juxtaposition of not just the issues and viewpoints but the scope and breadth of the issues is what makes the collection

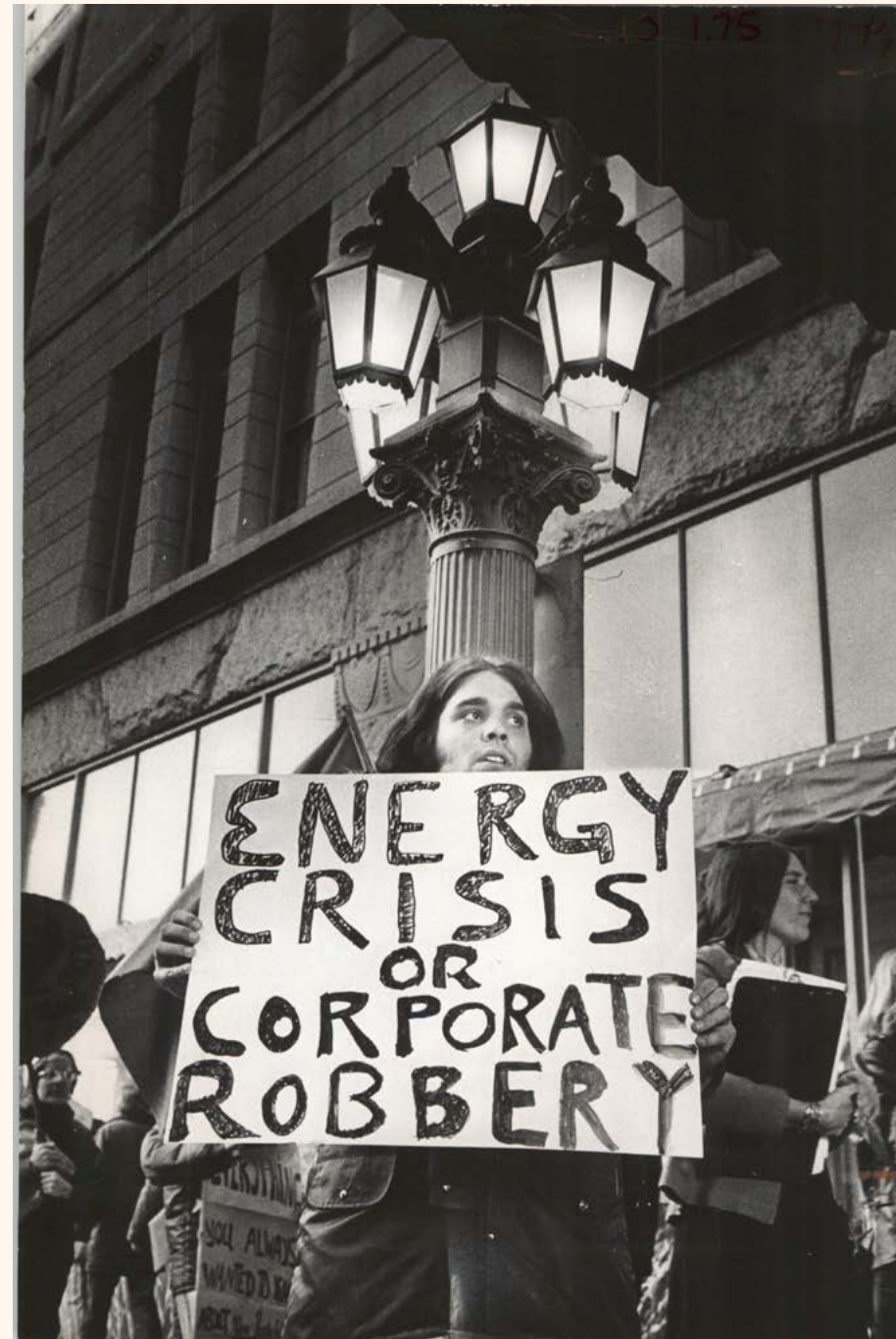
interesting, and provides opportunity for scholarship of social activism during this period, particularly in the 1970s and 1980s when the bulk of the photos were taken.

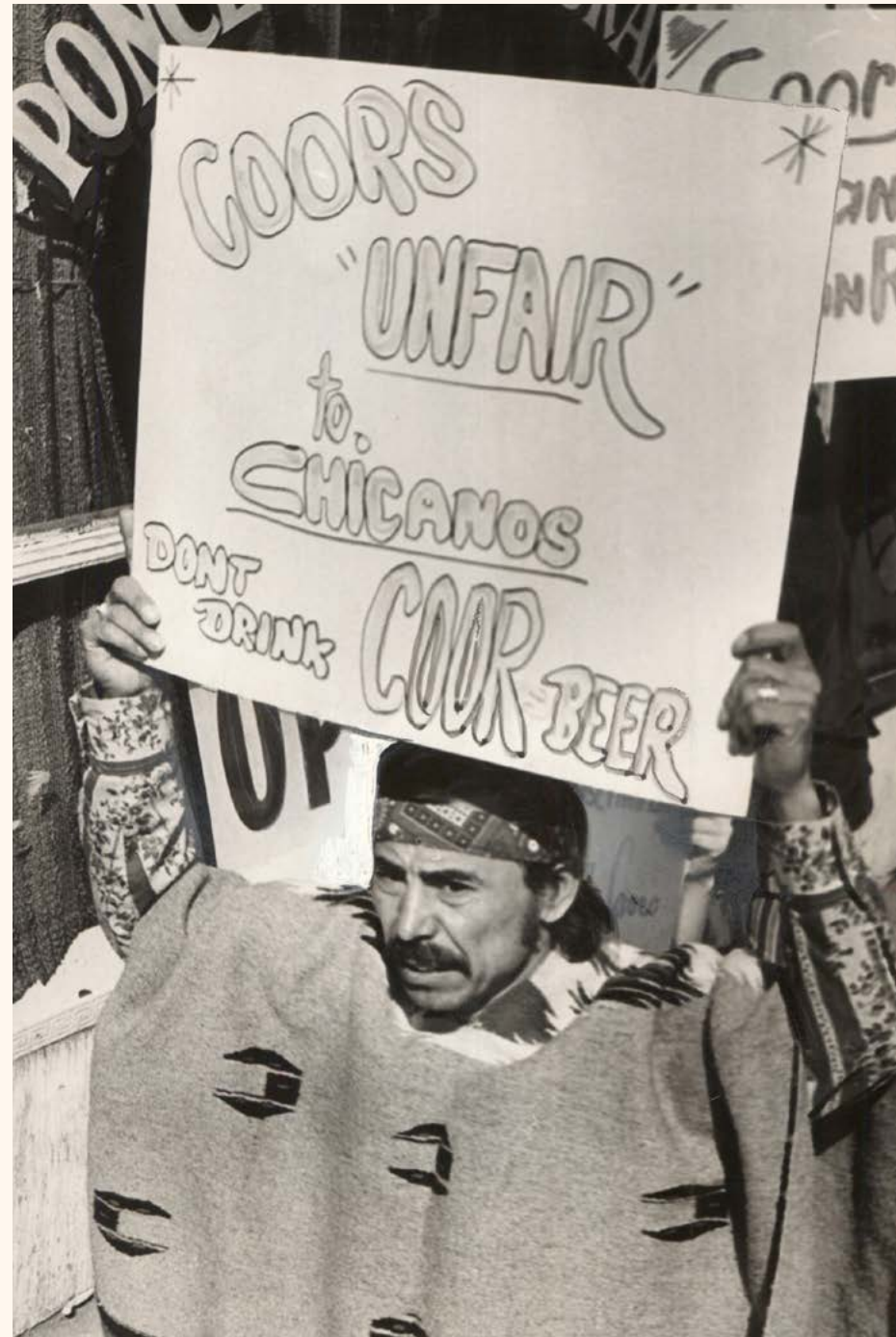
Overall an exceedingly well preserved collection of images, documenting a range of social issues, with a particular local focus on immigration, land-use and agriculture, nuclear power, and U.S. military interventions abroad during the 1970s and 1980s.

Silver prints, (348), most measuring 8 x 10 inches; most with Denver Post and other newspapers stamps, and various editorial marks and descriptions. Nearly fine, uncommonly well preserved with excellent contrast.

\$4,000

([Click here to view more images](#))









(Sex Workers of Rue Saint-Denis)

Jacques Prayer
Paris, France, 1960s–80s

A collection of humanistic portraits of sex workers in a notorious Parisian red light district.

From the 1950s through 1980s, filmmaker and photographer Jacques Prayer photographed sex workers and other denizens of Rue St. Denis, a notorious red light district of Paris. The present group was gifted to sex rights advocate Margo St. James, who became friends with Prayer after he photographed her and others at the first “Whore’s Congress” in Amsterdam in 1975.

Also included is a letter from Prayer to St. James, dated 1977, that he scribbled to her on the back of 5 of his photos.

Silver prints, (17), measuring 11 x 14 inches and the reverse; with photographer’s credit sticker on recto, and annotations and signature on ink verso.

From the archive of Margo St. James.

\$1,800

[\(Click here to view more images\)](#)

The Joint



(Sex Workers of Rue St. Denis)





(Narcotics and Dangerous Drugs)

Winston Projects for Education San Diego, CA, c.1970

A graphic, mid-70s instructional flip chart identifying dangerous drugs and cartoonishly showing their harmful effects on the body and mind.

The first section of the chart is dedicated to marijuana, illustrating the different ways the substance is imbibed (Marijuana smokers prize "the roach") and the deadly, often irreversible effects it has on the body. One page dramatically warns, "Behavior is ERRATIC. Marijuana releases inhibitions. The user loses control. The result may be comical, pleasant, annoying, disgusting, tragic... WHO KNOWS?"

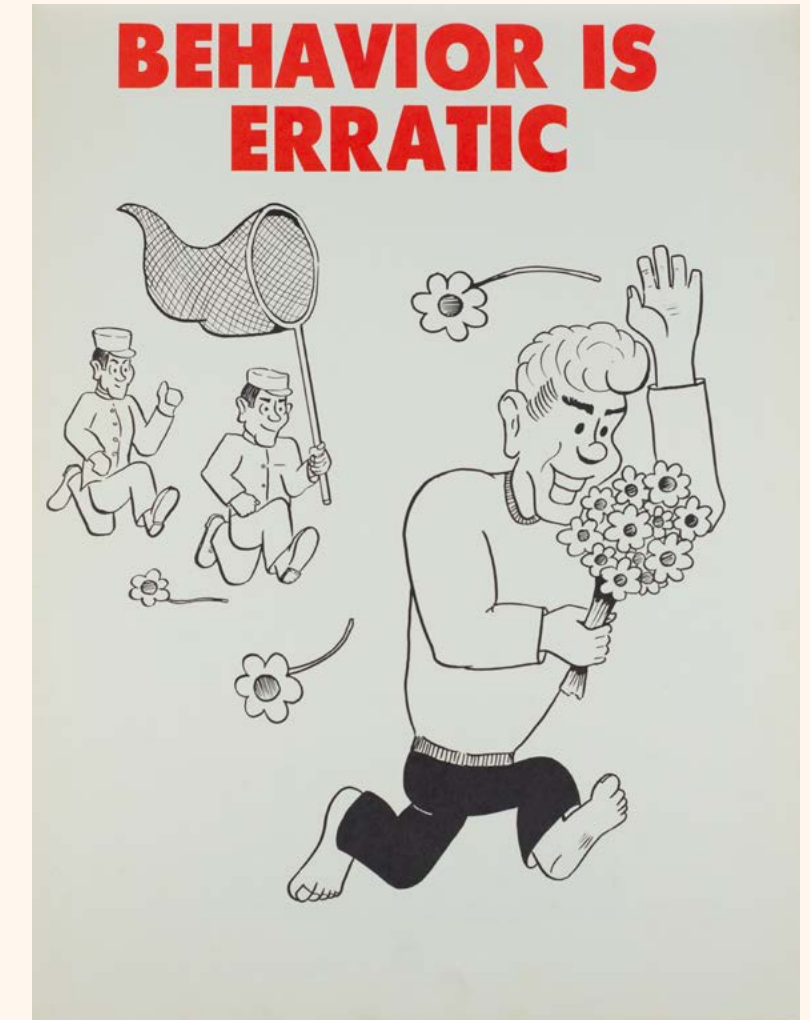
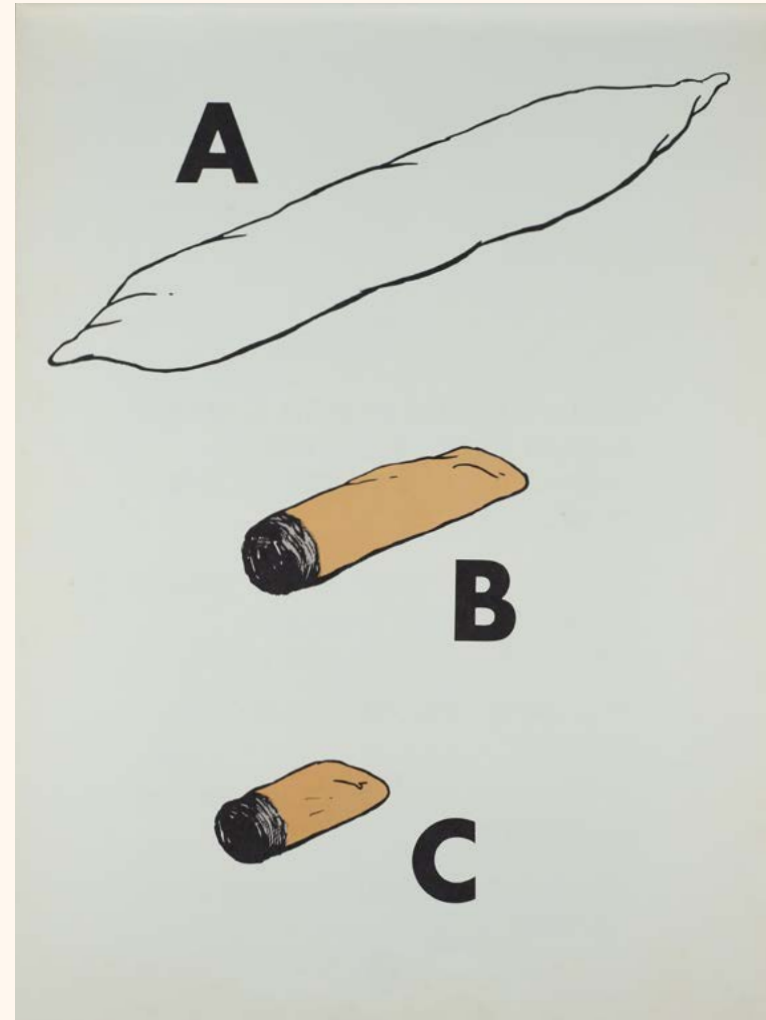
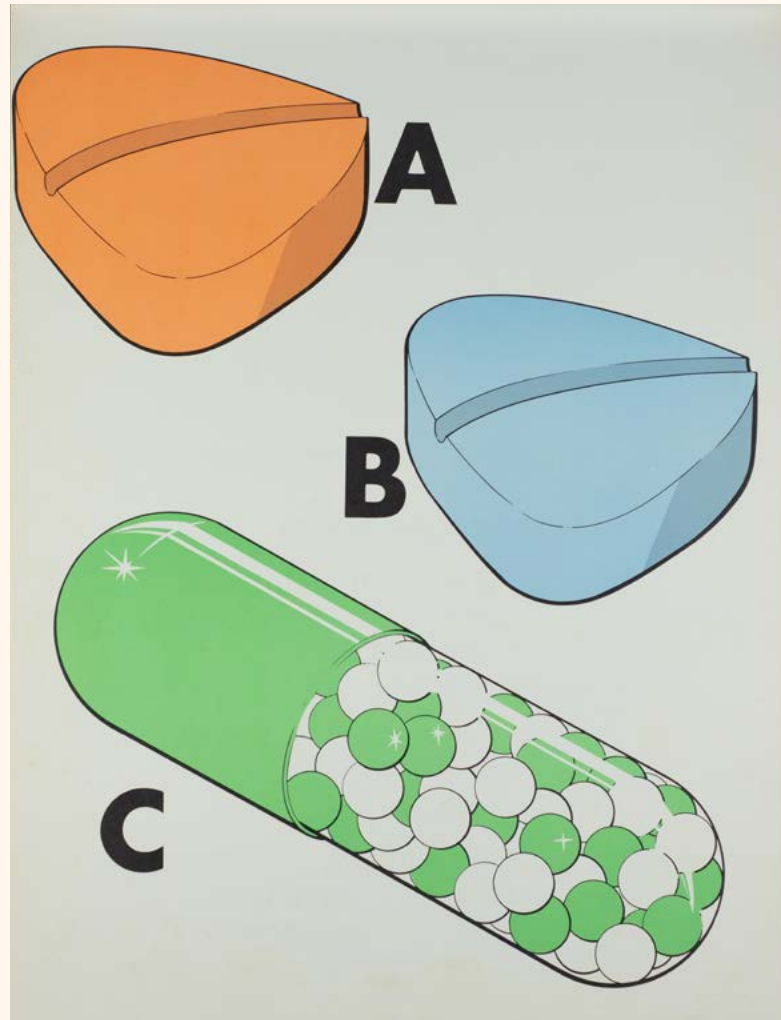
This is followed by a breakdown of popular stimulants such as dexamyI (AKA dexies or peaches) and methamphetamine, followed by depressants such as barbiturates, opium, and heroin, and finally hallucinogens such as mescaline, L.S.D., mushrooms, and good old fashioned glue-sniffing.

Published by Winston Products for Education, a San Diego based company, and disseminated to law enforcement officers nationwide as an educational tool (both in the police station and classroom), the present example was used by the sheriff of Essex county, New Jersey.

The chart contains 30 double-sided pages, each measuring 23 x 16 inches, and containing a bold, eye-catching illustration accompanied by related bullet points and information. Housed in embossed leather boards. Some minor wear.

\$1,500

[\(Click here to view more images\)](#)





(Columbus Quarter Horse Race Track)

Columbus, TX,
1968-1970.

Scarce photographic documentation of African American involvement in Texas Quarter Horse racing in the late 1960s.

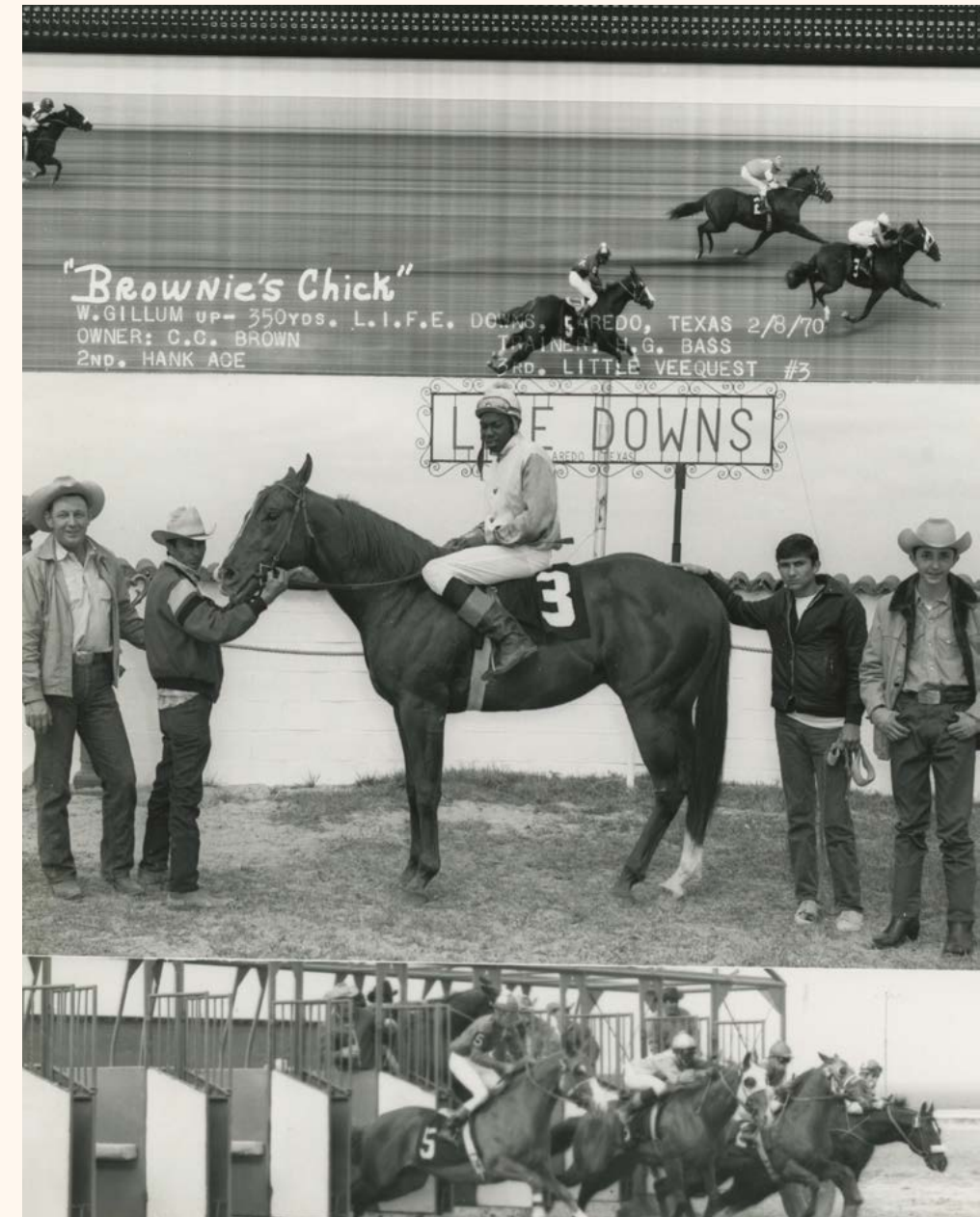
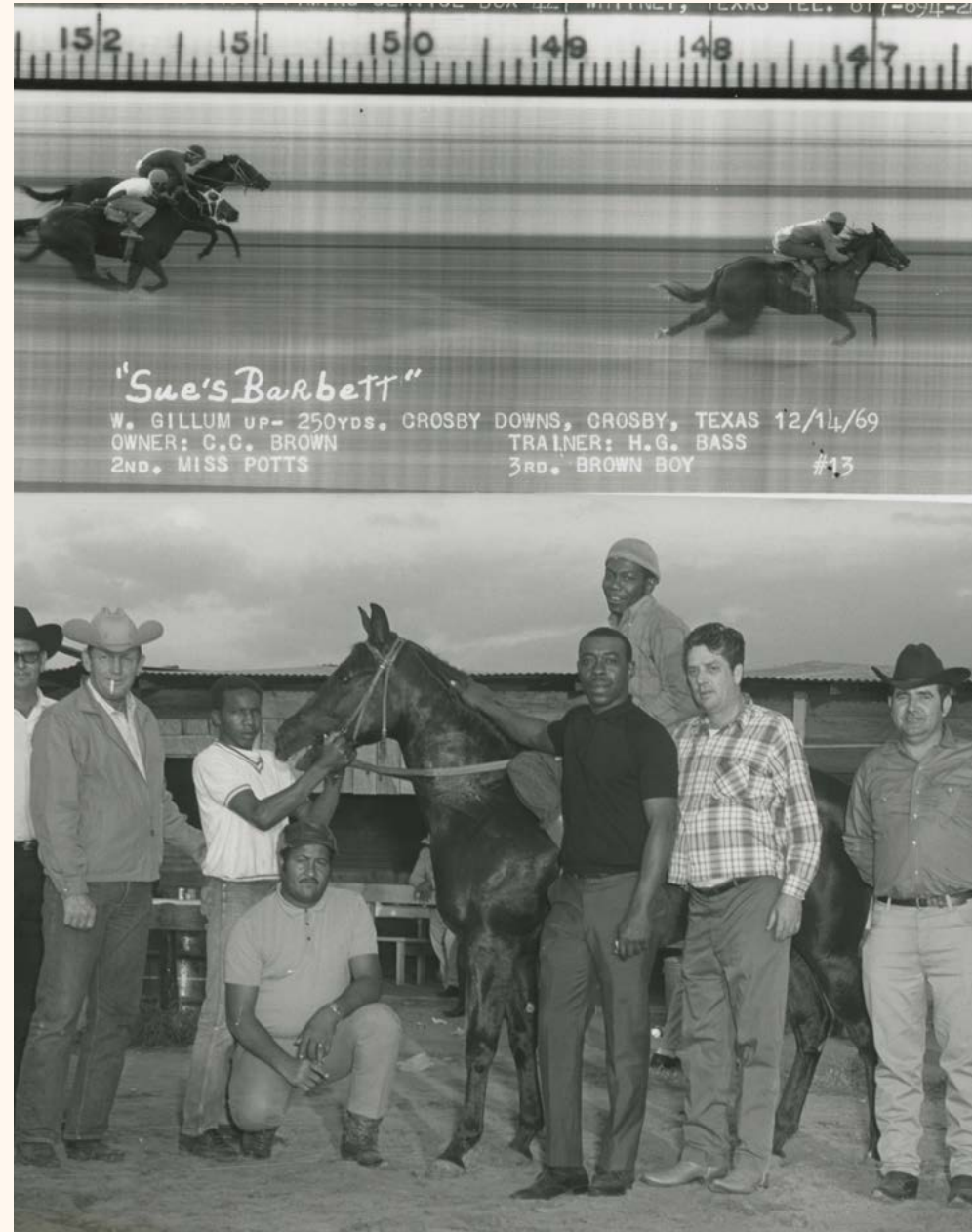
Horse racing in the late 1960s, with nineteen photographs showing horses owned by C.C. or Elizabeth Brown. Most of the photographs are composite images, produced by the Mohon & Nelson Photo Timing Service. All but one have the jockey W. Gillum aboard. All but one were trained by H.G. Bass. The races took place at four Texas tracks: Columbus Race Course (Columbus), Crosby Downs (Crosby), La Bahia Downs (Goliad), and L.I.F.E. Downs (Laredo). There are three color photographs interspersed with the others. The horses included are Sue's Billy Joe, Brownie's Chick, Flashie, Sue's Barbett, Hi Motion, Flashie Sis, and Olympia Chick.

Because of anti-wagering laws, horse racing endured financial hardships in Texas until the laws were changed in 1987. We find few records of racing during this period. Overall a very uncommon collection in an ornate presentation binding, with the composite images having much visual appeal, providing scarce documentation of local Texas racing in the late 1960s and more generally the contributions of African-Americans to the sport.

Silver prints, (19), each measuring 8 x10 inches, in a leather album with title tooled among acanthus leaves, rear cover with the image of a Native American in headdress. Fine condition.

\$800

[\(Click here to view more images\)](#)





(Operation Blue Jay) Early 1950s

Building Cold War infrastructure in the Arctic, primarily Greenland.

After the start of the Korean War in 1951, in an effort to expand the range of American aerial defenses, the US Corps of Engineers began construction of an air force base on the northwest coast of Greenland, in a mission dubbed Operation Blue Jay. The base was built in the small settlement of Thule, 750 miles north of the Arctic Circle. Because of the frigid temperatures and limited access due to ice, the project required extensive planning by the Army Corps of Engineers. The base continues to operate to this day, one of the few pieces of Cold War-era infrastructure to remain active.

Offered here is the archive of Morton J. Solomon, a District Engineer for the Army Corps of Engineers, who participated in the base's construction and directed part of the construction, offering extensive documentation of the project as well as many photographs. According to one document in the archive, "The future Deputy District Engineer and Contracting Officer, Colonel Morton Solomon, was already working on the Thule project [prior to start of construction]. As Assistant Chief of the Repairs and Utilities Division, Office of the Chief of Engineers, he had attended the 5 January [1951] negotiations with the joint ventures. Colonel Solomon, a civil engineer from City College of the City of New York, integrated with the Regular Army in 1947, had extensive experience with air base construction, having been thus employed in the United States and in Brazil during WWII...." Construction began in secret in 1951, though in June 1951, the base was accidentally discovered by French cultural anthropologist and geographer Jean Malaurie and his Inuit friend Kutikitsaq, on a return journey from the North Pole. The project was made public in 1952.

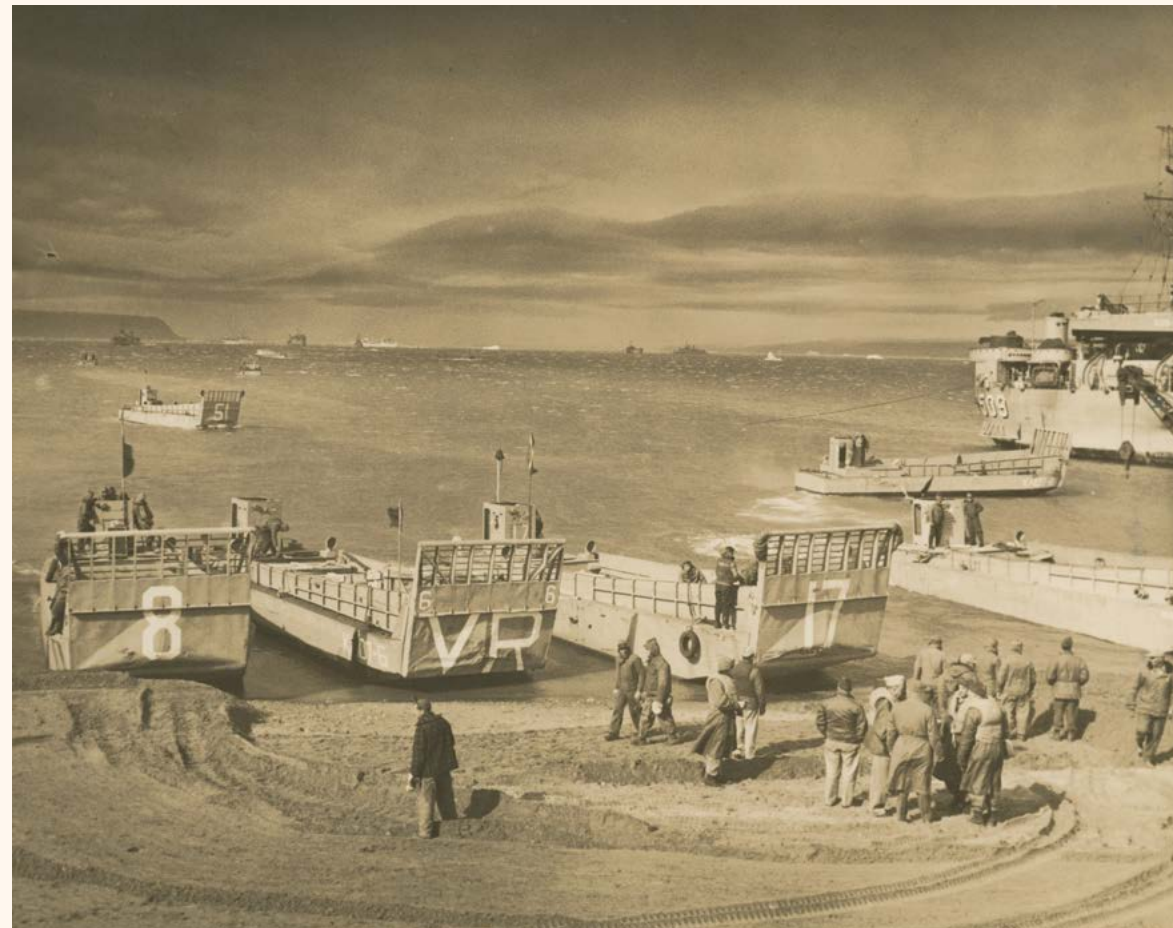
The documents and photographs in the archive show the enormous scope of the project. In great detail. Many documents relate to a final report entitled "Greenland Completion Report," which is present in final and draft form (OCLC locates two other copies). The report also covers the development of smaller Greenland facilities at Sondrestrom and Narsarsuaq. Also present are organizational charts showing the command structure for the project; diagrams depicting foundation construction for light occupancy buildings; draft chapters from an unidentified publication, with chapters such as "The Design of Thule Air Base," "Selection of the Runway Location," and "Blue Prints for Blue Jay," all of which describe construction of Thule base; and an essay "Heating Facilities at Thule Air Base."

The photos include roughly 150 8 x 10 images of the base's construction, some originally assembled in an album that was presented as a gift to Solomon and now housed in an archival box (the album had suffered moisture damage). Also present is a personal snapshot album of Solomon's early military career, and various loose images of his friends and family. The photos give insight into the scope of the endeavor, and though they were most likely produced for public distribution, still offer an uncommon visual documentation of Arctic engineering and the extraordinary ends the government would go through to expand the Air Force presence in the Arctic.

Various sizes and formats, most photographs measuring 8 x 10 inches. Some light normal wear, near fine condition overall.

\$1,800

[\(Click here to view more images\)](#)



BJ 51-133

When Army Engineers first inspected the site in 1951, they found that the entire base site was a vast permafrost table that remained frozen year 'round, except for an active layer of 2 to 5 ft at the surface. Typical of the foundation problems is this ice lens discovered beneath the active layer at one of the building sites.



(Vietnam War) Horst Faas Vietnam, Laos, & Cambodia 1963–73

A compelling collection of press photographs documenting the Vietnam war and the devastating toll it took on the country and its people, by the important, two-time Pulitzer Prize winning photo-journalist.

Faas became AP's chief photographer for Southeast Asia in 1962, based in Saigon until 1970 and then regularly returning until the withdrawal of American forces in 1973. The present collection represents the majority of his tenure there. The earliest image, dated 1963, shows Vietnamese regular troops and civil defense guardsmen, some still barefoot, preparing to board a U.S. helicopter en route to the Mekong Delta. Other photos from the war's early years include a spare image of a table-less plaza that once housed the most famous and bustling sidewalk cafe in Saigon until it became a popular target for grenades.

The photographs from the mid-1960s document the war's escalation, with dramatic scenes of soldiers engaged in battle, including one poignant shot of U.S. infantrymen in Phu Loi using an ancient Vietnamese tomb as cover. Scenes of the war's waning years include a photograph from 1972 showing a lone South Vietnamese soldier walking the empty road of an abandoned U.S.

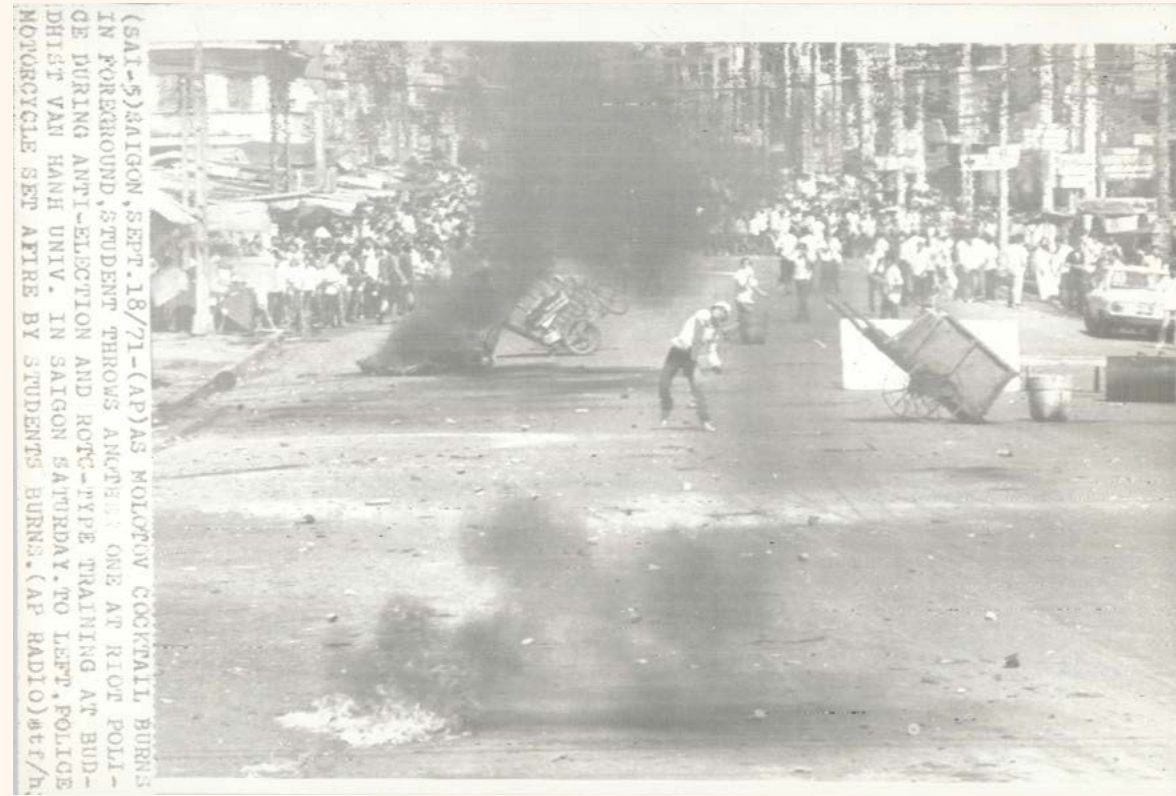
logistical command camp at Cam Ranh Bay, and a sensitive portrait of 3 older North Vietnamese citizens, all of whom have clearly endured years of horror and suffering. There are also a few photos of the conflict in Laos, including child soldiers posed with rifles, fortified bunkers at the Kalong outpost in Laos, a view of the Pakse airbase, and refugees north of Luang Prabang, and one photo of Cambodia

Silver prints (31) measuring 7x9 to 8 x 10 inches, with various dates, captions, and credits verso.

Horst Faas (1933-2012) was born in Germany in 1933 and joined the AP in 1956. He is best remembered for his war photography in places such as Bangladesh, Congo, Algiers and Vietnam.

\$3,750

[\(Click here to view more images\)](#)



(SAI-5)SAIGON SEPT 18/71-(AP)AS MOLOTOV COCKTAIL BURNS IN FOREGROUND, STUDENT THROWS ANOTHER ONE AT RIOT POLICE DURING ANTI-ELECTION AND ROTC-TYPE TRAINING AT BUD-DHIST VAH HANH UNIV. IN SAIGON SATURDAY. TO LEFT, POLICE MOTORCYCLE SEPT 18/71 BY STUDENTS BURNS. (AP RADIO)stf/h



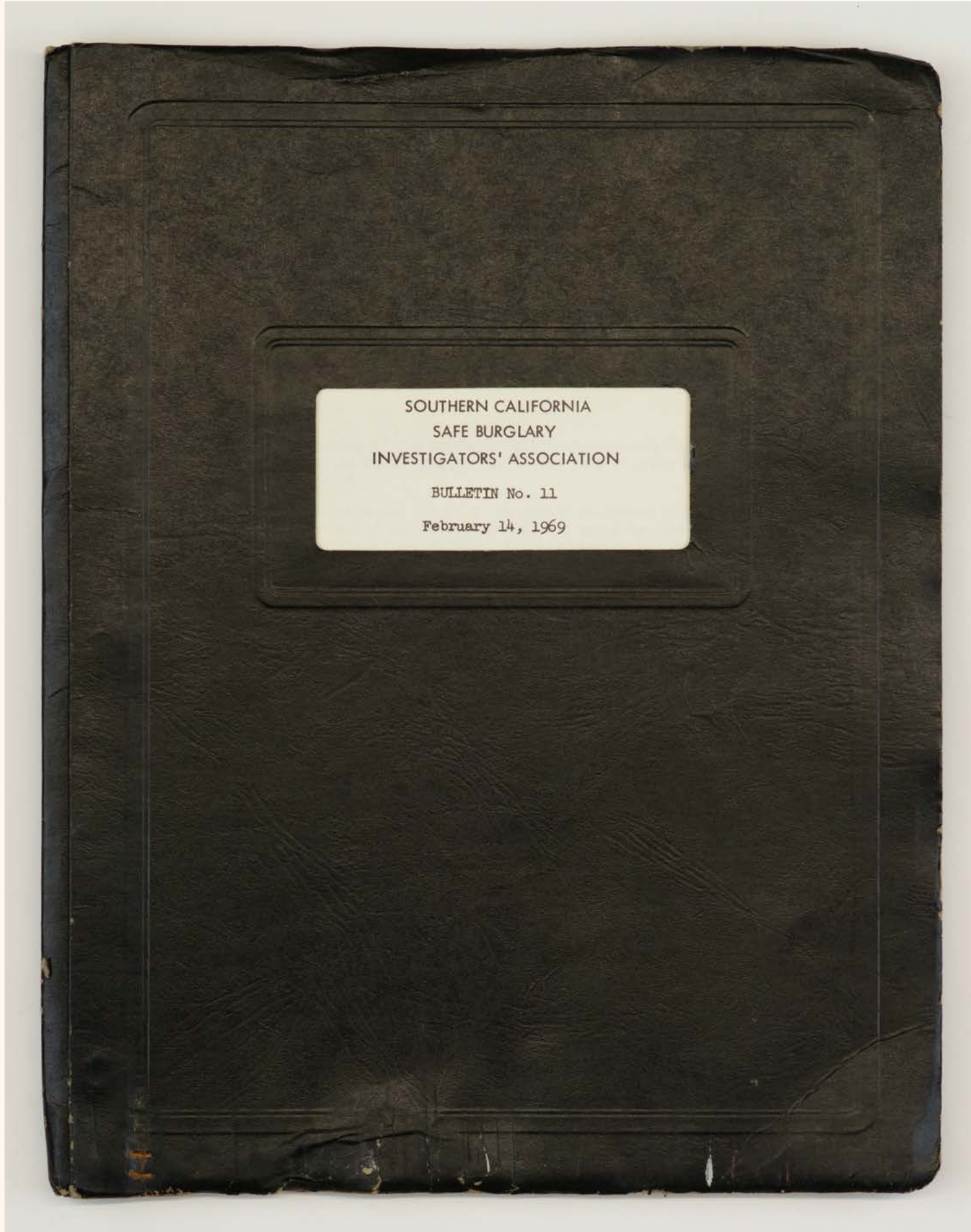
(NY13-April 24)OPERATION MANHATTAN--A covey of helicopters swoops into landing zone in forest 35 miles northwest of Saigon, South Vietnam. Their arrival at the cratered and charred strip in Long Nguyen Forest was given the protection of smoke screen, background, to hinder sniper fire. The assault is part of Operation Manhattan. (AP Wirephoto by radio from Saigon)(jh 2900stf-hf)1967



SECOND OF FIVE IN NEWS-PICTURE PACKAGE BY H. ST. PAULS ON NORTH VIETNAM PACES
 ADVANCE FOR PMS ON WEDNESDAY APRIL 11)
 (NY4-Apr 11 6)-PASSIVE FACES--Three North Vietnamese sit on bench recently
 to wait the passing of a foreign delegation in Hanoi. Many North Vietna-
 ese faces look haggard after years of war. (AP Wirephoto)(1fy/yw 50936atf-
 as) 1973



(NY23-May 13)ANTY COVER IN ASSAULT--Two U.S. infantrymen use an ancient
 Vietnamese tomb as cover as they advance through dried-out paddies near
 Phu Loi. They were from a lead squad that pushed ahead after a helicopter
 assault some 12 miles north of Saigon. It was a Vietnamese custom to bur-
 the dead on their own land and tombs like this dot the countryside. (AP
 Wirephoto)(hwm/1153hf)1967



(Southern California Safe Burglary Investigators' Association)

Bakersfield, CA, 1969

A dossier comprising a felonious compilation of xeroxed suspect mugshots, wrap sheets, evidence photographs, and burglary descriptions, to be used for reference by Safe Burglary investigators throughout California.

The document was compiled following the Association's quarterly meeting, this time held at the Ramada Inn in Bakersfield, on February 14th, 1969. The purpose of such meetings was to congregate with other investigators from Police Departments throughout the state to discuss open cases, leads, and active suspects. This meeting boasted the attendance of 116 members representing 51 agencies, including police departments from San Diego to Kern County, as well as Postal Officers and reps from the Pacific Telegraph and Telephone Company.

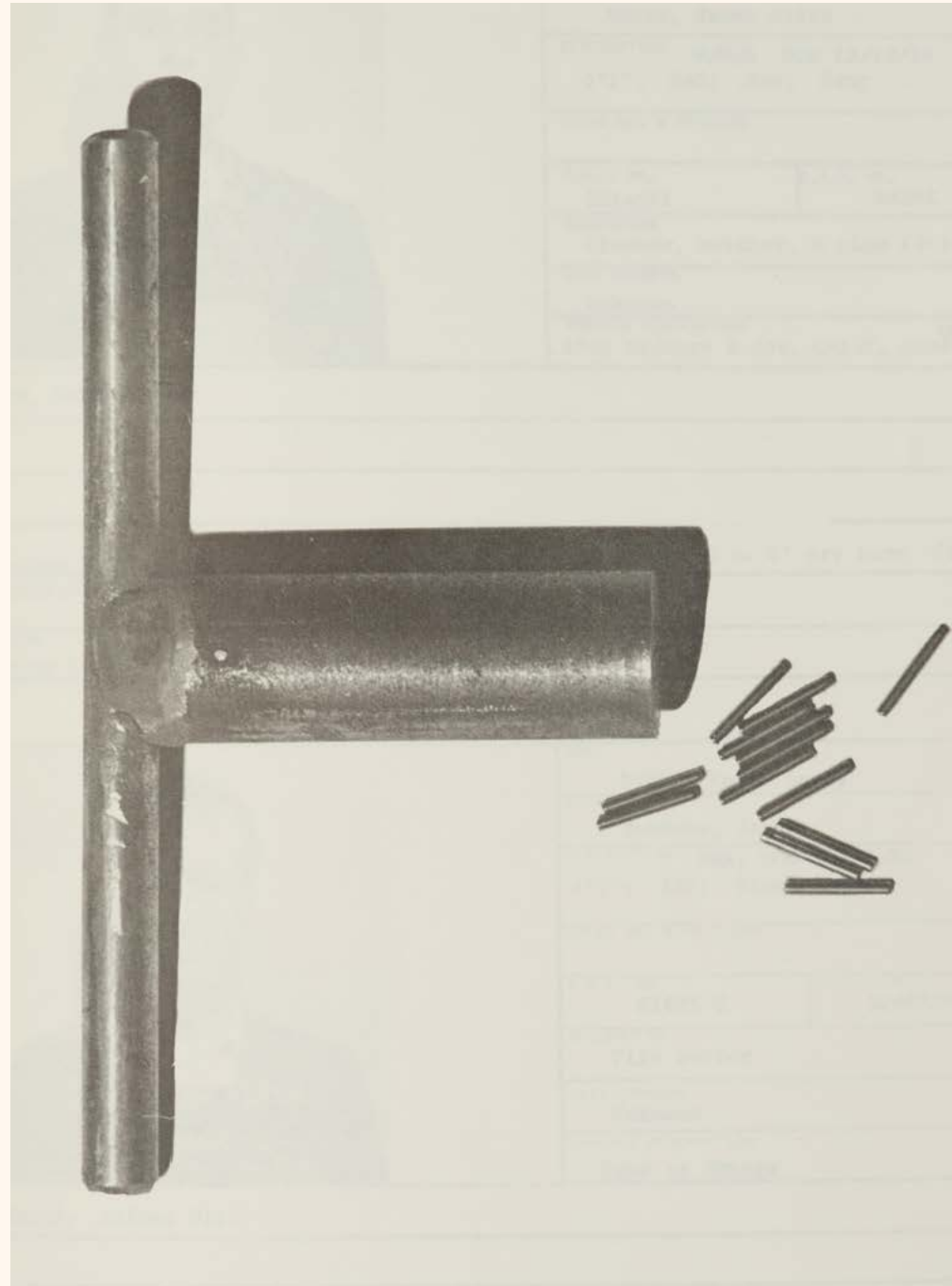
The zine-like collection of confidential data features a motley crew of cunning criminals and burglary rings, each identified with supplementary information on their nefarious acts, specialized skill sets, and intricate methods of crookery. Within the "line up" are an array of burglars, jewelry thieves, getaway drivers, joint-casers, and "stalls." Also present are expansive descriptions of specific "jobs," noting losses, evidence, and the variety of tools used.

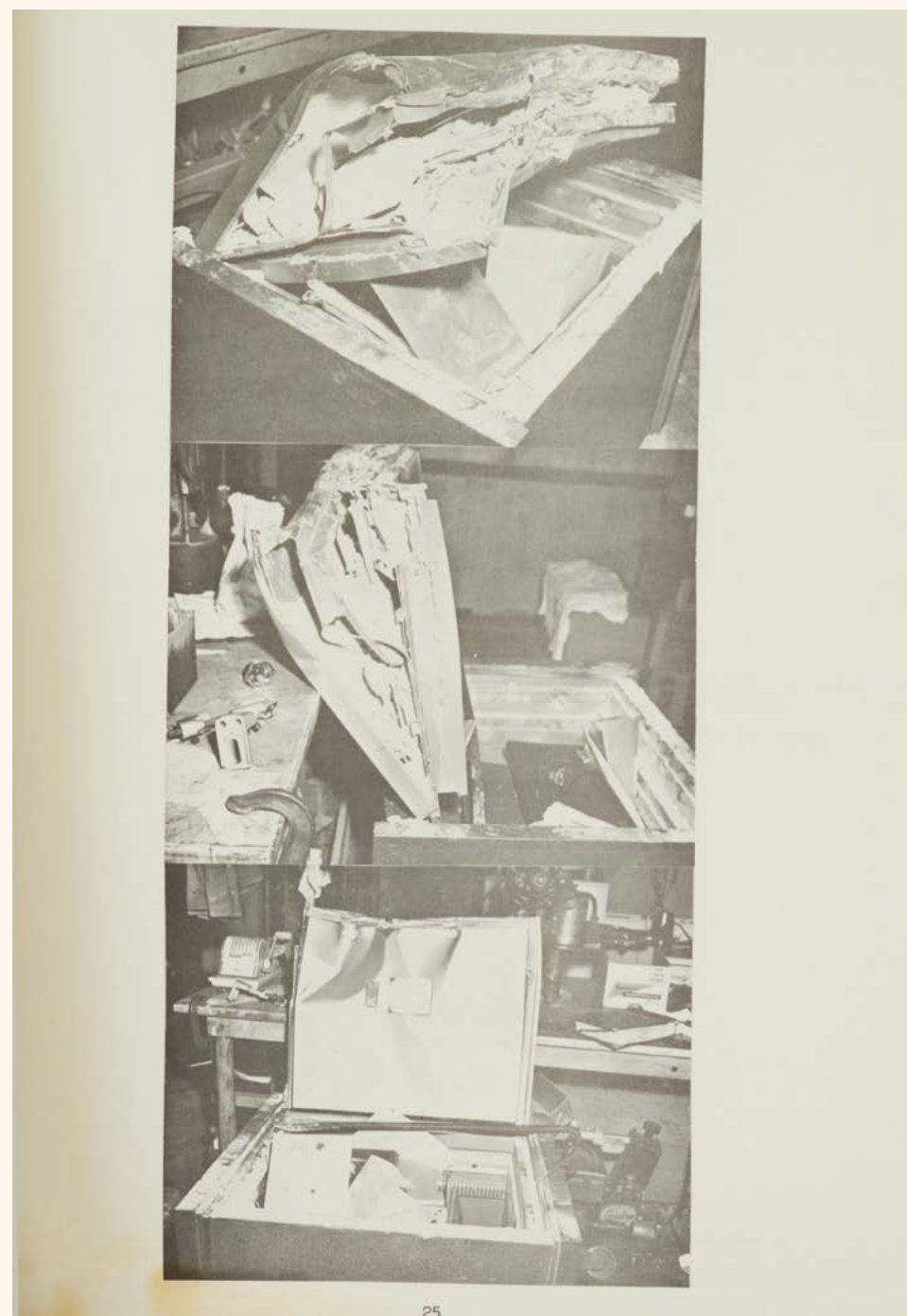
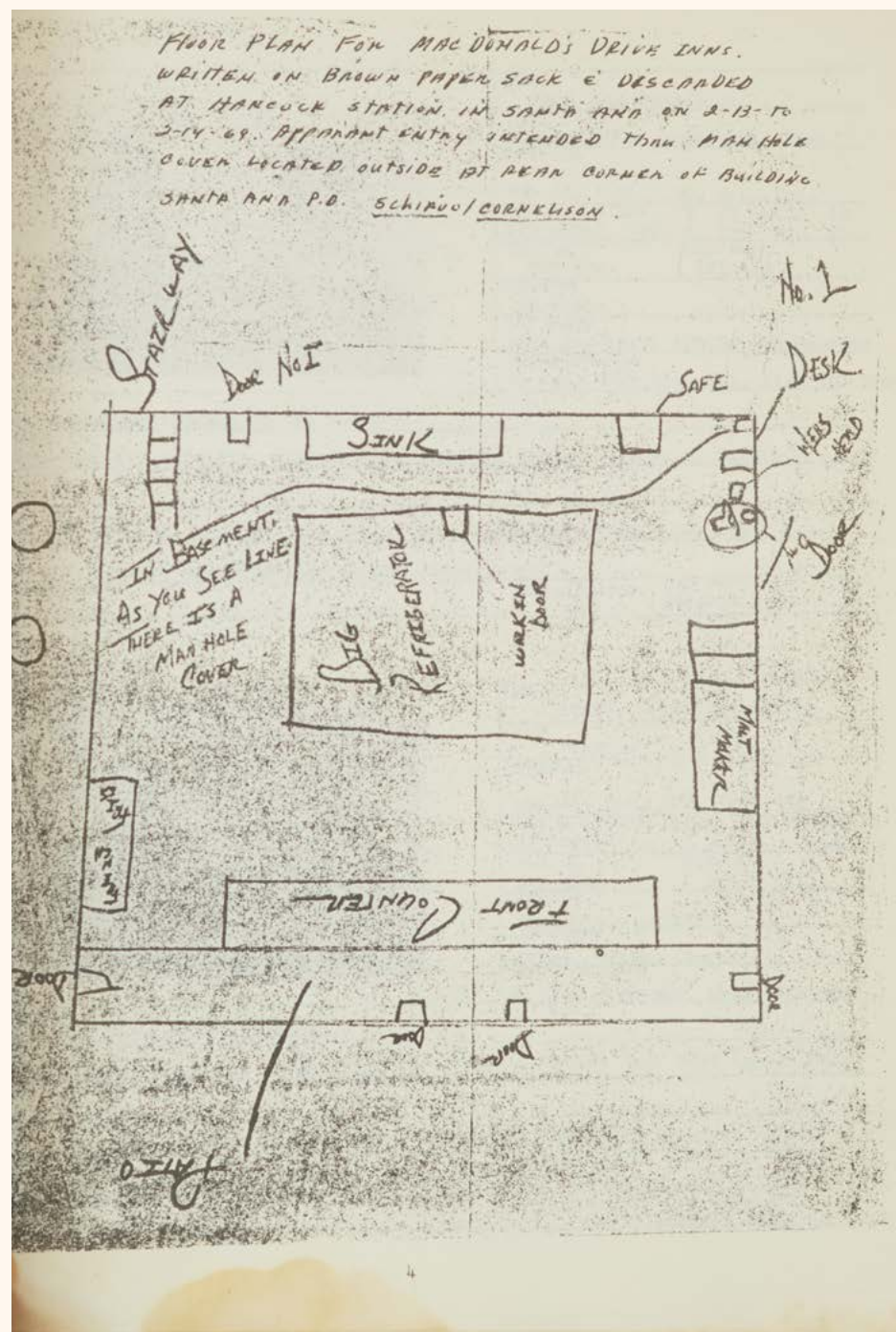
As well as detailing the suspects' Modus Operandi and desired loot type, known hangouts are also listed. Certain mugs specify restaurants and lounges while one Rex James Price is identified only as "a heavy drinker, any bar will do."

Naturally, many of the featured felons reportedly engaged in other illegal activities such as high-jacking, pimping, narcotics dealing, forgery, grand larceny, card cheating, and so on. Only a select few stuck to what they knew best: cracking safes.

\$850

[\(Click here to view more images\)](#)







(Portraits of Jazz Musicians)

David Gahr

c.1960s

Included are portraits of Miles Davis (4 photos), Aretha Franklin, Thelonious Monk, Freddie Hubbard, The Heath Brothers, Art Farmer, Helen Humes, Chico Hamilton, Eric Gale, and Dexter Gordon.

Silver prints, (13) measuring 8 x 10 inches and the reverse, with the photographer's credit stamp verso.

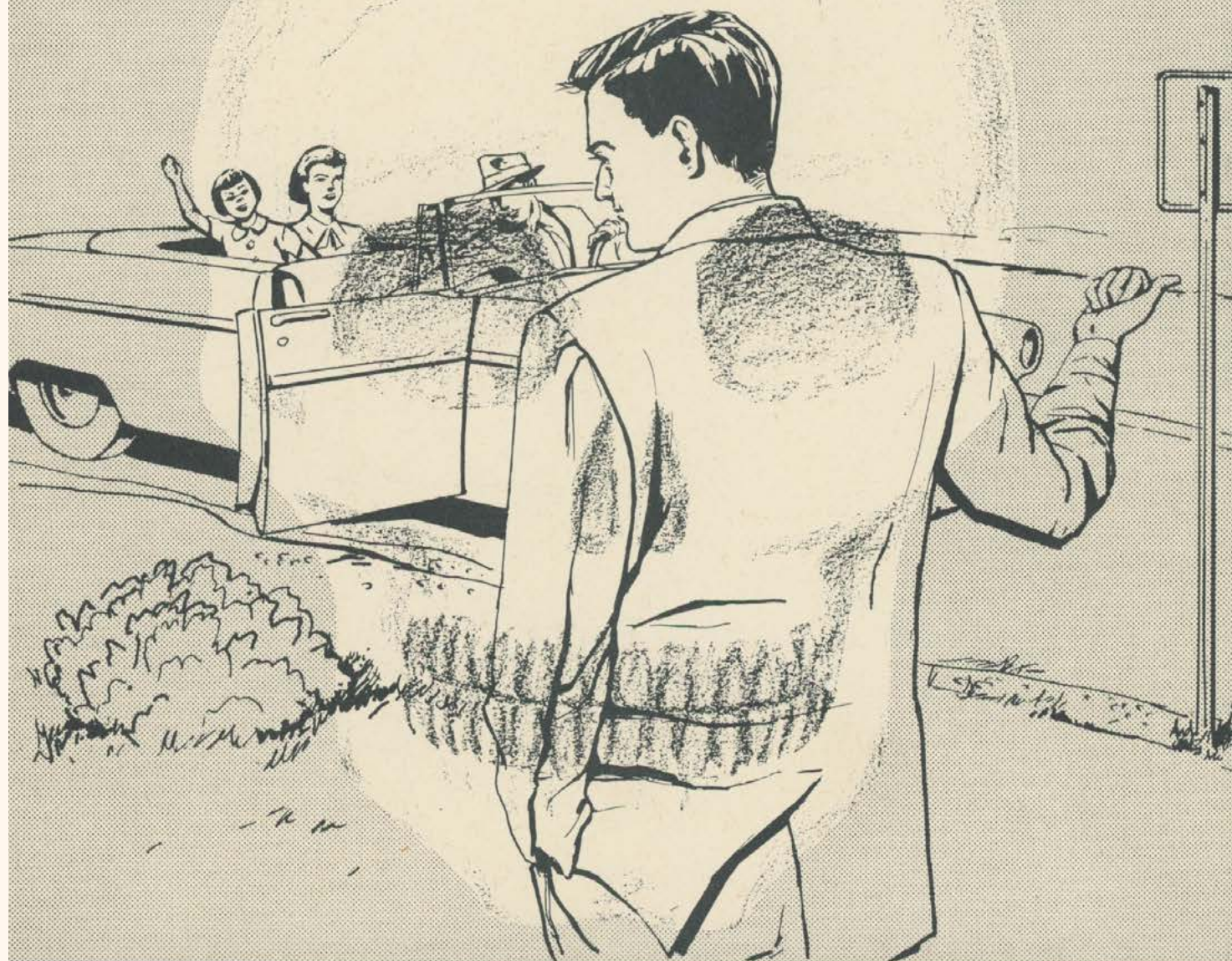
David Gahr (1922-2008) was one of the preeminent music photographers of the 1960s and beyond, creating memorable portraits of folk, blues, jazz, and rock-and-roll legends including Bob Dylan, Bruce Springsteen, Van Morrison, Janis Joplin, John Lennon, and countless others.

\$1,200

[\(Click here to view more images\)](#)



DEATH IN DISGUISE ?



TO THE AMERICAN MOTORIST:

Don't pick up trouble! Is he a happy vacationer or an escaping criminal--a pleasant companion or a sex maniac--a friendly traveler or a vicious murderer? In the gamble with hitchhikers your safety and the lives of your loved ones are at stake. Don't take the risk!

J. Edgar Hoover

DIRECTOR, FEDERAL BUREAU OF INVESTIGATION

(Federal Bureau of Investigations)

Washington, D.C., and North Carolina, 1940s-70s

A career-spanning archive collected by Special Agent Arthur Lea, including official bureau-produced bulletins and publications from the Greensboro and Charlotte Divisions during the Civil Rights Era.

The F.B.I. under J. Edgar Hoover showed a willingness to surveil and harass American citizens, perhaps most famously in the COINTELPRO program, while at the same time investigating some instances of domestic terrorism, such as some K.K.K. activities, and some of the racially charged murders in the south. Collected here is a group of materials – agent memos, magazines, anti-Communism papers penned by Hoover, and various bureau publications - that show a time capsule of the bureau in the 1950s-1970s (the group does not include any original casework, internally-circulated photographs or bureau files). The material reflects the volatile time period, with several memos relating to unrest, the murder of Malcolm X, anti-war protesters, and other issues relevant to the Civil Rights era – as well as the degree to which the bureau was still investigating bread and butter crimes - bank robberies, wire frauds, counterfeit currency, and the like.

The material was collected over a period of several decades by Special Agent Art Lea, a sharpshooting pistol specialist who had given up a career playing professional football to join the bureau in the 1940s. Lea was a lifer agent who remained loyal despite the various controversies that surrounded Hoover, stating in a career retrospective in the Charlotte Observer that “when the essentials are sorted out John Edgar Hoover will go down in history as one of the great men in the country.” The group contains nine letters written to Lea by Hoover. Lea led pistol training for other agents, with twenty photographs of these events collected here. He would engage in stunts to make the training more interesting, including shooting cards in half behind his back using a diamond ring as a mirror, and splitting bullets in half on an axe blade.

He once foiled an airline cargo smuggling plot mid-air, and kept the container that the perpetrators had been hiding in to use for a dog house.

There are thirty-eight agency memos present, ten of which deal with matters relating to the Civil Rights movement or unrest, including one detailing the rift between Malcolm X and the Nation of Islam, another on weapons possession by Klan members, several stating the need to infiltrate Civil Rights groups, one stating “there must be a continuing, intensive investigation into all facets of subversive activities relating to the racial movement... Black Nationalist groups, such as the Nation of Islam and the Revolutionary Action Movement, must receive diligent attention because of propensity for violence.” Of the other memos, some of the language is surprisingly vivid, one for example describing a suspect as “described by acquaintances as a ‘nut’ who would shoot his best friend if his back were turned.” Other crimes are farcical, such as the theft of \$40,000 worth of spark plugs from a fireproof storage facility in Knoxville.

The other material consists mostly sixteen published pieces by Hoover, mostly anti-Communist diatribes, as well as public service flyers warning against the dangers of hitchhikers (one is pictured with the caption ‘Death in Disguise?’), and another shows a would-be abductor offering candy to an unsuspecting child.

Various formats including bulletins, magazines, and photographs, comprising one linear foot in total.

\$2,000

[\(Click here to view more images\)](#)



AGENTS' MEMO #160
SERIES 1964
CHARLOTTE, N.C.

MEMO ALL AGENTS:

RE: NATION OF ISLAM
IS - NOI

MUSLIM MOSQUE, INCORPORATED
IS - MMI

By airtel dated 6/11/64, the Bureau advised as follows:

The New York Office has furnished information indicating MALCOLM X. LITTLE, leader of Muslim Mosque, Inc. (MMI), has publicly exposed ELIJAH MUHAMMAD, Nation of Islam (NOI) leader, as the father of illegitimate children which were borne by former members of MUHAMMAD's secretarial staff. LITTLE has been in the process of gathering evidence from these women to substantiate his statements.

This public announcement has resulted in the NOI declaring war against LITTLE and the MMI. The MMI is to be "driven out of town" (New York City). NOI members have been instructed not to attack any MMI member but if attacked by MMI members, to fight back. An anonymous telephone call has also been received for LITTLE advising "just tell him he's as good as dead."

(REGISTERED MAIL)

100-4273
100-10000
CC - 66-138

RES:mmk
June 16, 1964



(Wrestling)

“Lil” Al Vavasasseur Port Allen, LA, c.1970s

A deadpan, typological survey of the heels, jobbers, hosses, and baby-faces of the National Wrestling Alliance, the sport’s largest and most influential governing body of independent promotions until WWE’s national expansion in the mid-1980s.

With uniform portraits of the athletes striking dramatic poses and dressed in elaborate (or revealing) costumes, many of which accentuate their gimmick of choice. Some of the wrestlers pictured include Eric the Red, Bob Sweeten, Dennis Stamp, The Wild Samoans, The Hollywood Blonds, El Mongol, The Hanie Brothers (“Bad Boy” and Billy Boy”), Maw Bass, Buck Robley, Manuel “Cyclone” Soto, The Garvin Brothers, Bruiser Brody, and more.

Chromogenic prints, (48), each 5 x 3 1/2 inches, all but one with Lil Al’s hand stamp verso.

Lil’ Al Vavasasseur was self-proclaimed the “World’s largest supplier of color photos of professional wrestlers.” Based in Louisiana, he primarily covered the Southern wrestling scene, photographing events throughout Georgia, Mississippi, Louisiana, and Oklahoma.

\$2,500

[\(Click here to view more images\)](#)

The Joint



(Wrestling)





(Native American Artifacts)

Various Locations,
1930s-60s

A fascinating collection of photos showing various Native American objects and artifacts,

Included are an Oglála Sioux beaded vest, Húnkpa a Sioux quiver and bow case, a Lakota dance wand and coup stick, and other important Sioux artifacts including Catlinite pipes, a Ghost Dance dress, and implements of war. Also included are two examples of early Santa Cruz pottery, Shoshone cloth baskets, and more. Overall, a captivating set of still-life photos that speak to the United States' long and complicated history with the acquisition and presentation of indigenous artifacts.

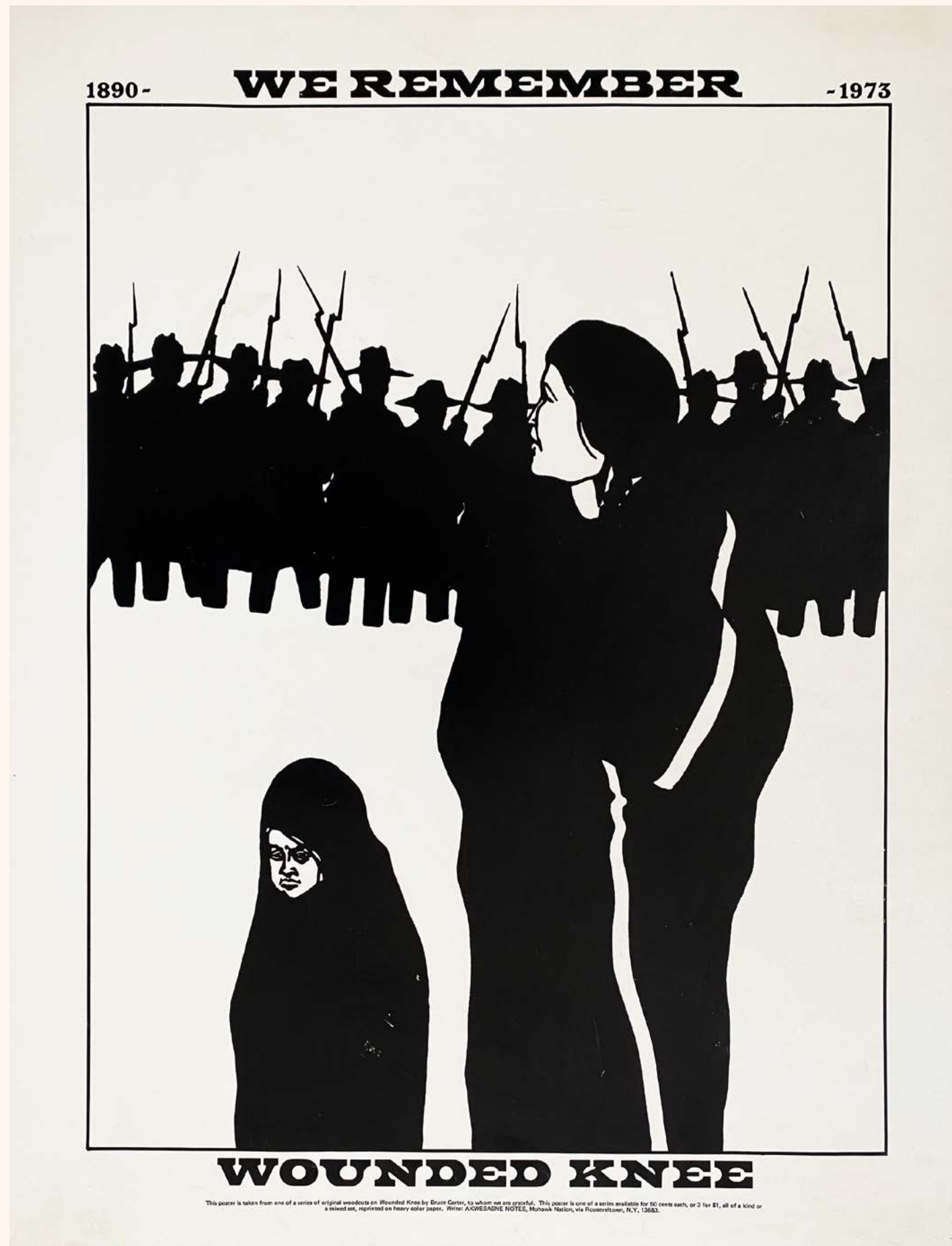
The material show is from the collections of the Museum of the American Indian, the Smithsonian, the Museum of Natural History, the Philbrook Art Center in Tulsa, Arizona State Museum, Canadian institutions including Hudson's Bay Company Museum.

Silver prints (30) each 8 x 10 inches, some smaller, with museum stamps and other information verso.

\$950

[\(Click here to view more images\)](#)





(We Remember Wounded Knee) Bruce Carter for Akwesasne Notes Mohawk Nation, 1973

One of a series of posters made by the artist Bruce Carter and produced in the 1970s by Akwesasne Notes in Mohawk Nation, the design shows a scene from the Wounded Knee Massacre, with silhouettes of soldiers behind a woman and child. Akwesasne Notes was first published in 1968 and continued until 1992, with a second series starting in 1995 and ending in 1997. This is a striking image, produced in support of the Wounded Knee Occupation.

*Poster, 23" by 17-½," matted to quarter inch cardstock.
Slightest edgewear, image fine.*

\$300

All Rights Reserved
Copyright 2021

Daniel/Oliver Gallery
1002 Metropolitan Ave #11
Brooklyn, NY 12112
danieloliver@gmail.com

Auger Down Gallery
PO Box 234,
Marlboro VT 05344
archival@augerdownbooks.com

