catalogue eleven
[TERMS]:

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The professional archive of Diane Wolkstein, encompassing the totality of her career: examples of all her books and commercially-released recordings (including in many cases, typescript drafts, proofs, and — in the case of some of the recordings — master tapes), complete files of research materials and business records, notebooks and journals from throughout her life, costumes utilized in her storytelling and theatrical work, numerous performance tapes and videos, promotional materials and other ephemera, correspondence (both written and electronic — several hard drives present), photographs, and more. Carefully maintained by Wolkstein throughout her life, the archive is well-organized and in excellent condition. Some forty linear feet in all, a more complete inventory is available on request.

The archive of influential storyteller, folklorist, and writer Diane Wolkstein. Traditional folk and fairy tales, epics and myths from across the globe were at the heart of her work, which originated in simple outdoor performances, but grew to include teaching, radio, print and recordings — almost all of it based on her own original research. Wolkstein is credited with the storytelling revival that began in the 1970s, and she established a network of organizations (the Storytelling Center of New York City and America’s National Storytelling Conference) that continue to this day. She published widely, including two groundbreaking works THE MAGIC ORANGE TREE (Knopf, 1978) and INANNA (Harper, 1983), and performed for audiences all over the world.

Wolkstein graduated from Smith College, and in 1964 went to Paris to study pantomime under Étienne Decroux, celebrated mime and teacher of Marcel Marceau. Upon her return, Wolkstein received an MA in education from Bank Street College. In 1967 Wolkstein took a summer job as a recreational director for the NYC Parks Department, but soon earned the title of Official Storyteller of New York. During her five-year tenure in that capacity, Wolkstein gained a significant following and established a tradition of Saturday morning storytelling at the foot of the Hans Christian Andersen statue in Central Park. In 1968, she began a radio show (STORIES FROM MANY LANDS) on WNYC, which ran until 1980.

Following her time as Official Storyteller, Wolkstein traveled to Haiti, where (after teaching herself Creole specifically for this purpose) she gathered hundreds of native Haitian folk tales which she collected into three well-regarded books based on her fieldwork, beginning with THE MAGIC ORANGE TREE, a book widely praised, including by Lillian Ross and P.L. Travers. Wolkstein continued to travel and collect stories from different cultures (including traditional Jewish, African-American, Chinese, Nigerian, and Persian folk tales,
among others), incorporating them into her live performances and her more than twenty books — which ranged from picture books and academic studies to collections of stories for adults. Perhaps her most notable work was a collaboration with Assyrian scholar Samuel Noah Kramer on the ancient Sumerian goddess of love, fertility and warfare; INANNA: Queen of Heaven and Earth is now widely viewed as a landmark of feminist mythology. At the time of her sudden death in 2013, Wolkstein was traveling in Taiwan to research a new adaptation of the Chinese monkey king epic.

Wolkstein also had a long career as an academic and teacher. She founded the first ever graduate program in storytelling at Bank Street College, and for many years taught a course on mythology at N.Y.U., in addition to teaching at Sarah Lawrence, The New School and elsewhere. Wolkstein was an iconic figure in storytelling and to the children of New York; in honor of her 40 years of service to the city, Mayor Michael Bloomberg declared June 12, 2007 Diane Wolkstein Day. Wolkstein is also the mother of noted poet Rachel Zucker.

The archive thoroughly documents Wolkstein’s work, both its creative and business aspects. But perhaps more importantly it documents her life as a professional storyteller, a career in no small part she invented herself. Indeed, while she wore many hats (author, educator, researcher, actor, academic) and her career demonstrates a remarkable breadth, Wolkstein always identified herself first as a storyteller, and considered storytelling her primary art. Her archive stands as testament to a path she forged almost single-handedly. Most importantly, it preserves, in hundreds of hours of audio and video recorded by Wolkstein at numerous performances spanning her entire career, this otherwise most ephemeral of arts.

Other highlights include the original field recordings and notebooks from Wolkstein’s Haitian travels; the audio archive of her long-running WNYC program; extensive research files of stories, myths, and folktales from around the world, many with holographic marginalia; costumes and other outfits worn by Wolkstein in her various performances (an element she saw as integral to her art); her extensive commercial audio works issued in a variety of formats (LP, CD, cassette); royalty statements, contracts, and other publishing records from throughout her career; correspondence, both personal and professional; various elements of set and production design; personal journals and notebooks; copies of her published works, including proofs, maquettes, typescripts, and other early stages; and more.

The Wolkstein archive represents a resource, one that lends itself to multiple academic and scholarly approaches: from folklore and mythology, to theater and performance, children’s literature and storytelling, to feminism and anthropology. A remarkable monument to this pioneering woman, whom Joseph Campbell called “one of the greatest storytellers in the Western world.”
A collection of materials relating to early American modern dance pioneer Ted Shawn. Belonging to Malcolm Pitt, professor of Indian studies and Dean of the Kennedy School of Missions at Hartford Theological Seminary, it includes a group of warm, signed correspondence from Shawn, sent between 1926-1940, and totaling approximately 625 holograph and 800 typed words. Their correspondence begins in May 1926 with Pitt having just left Jubbulpore, India, in his capacity as a professor of Indian and Hindu studies. Shawn appears to have been in the country at the same time with Denishawn, the legendary troupe he and then-wife Ruth St. Denis founded. This early work was apparently well received in Asia, with Shawn writing:

"We played a return engagement in Calcutta and also Bombay, then went to Secunderabad, where we had a most amusing season. His Exalted Highness, the Nizam of Hyderabad came to our perfor-"
mance four nights out of five, and destroyed our last illusion about Oriental royalty. [...] We came on to Singapore, and played a return engagement there to larger houses even that we had in December.

The signed photograph in the collection is also from this time and is inscribed: “To / Malcolm Pitt / in appreciation / of his appreciation / Ted Shawn / Jubbulpore - March 24 [19]26.”

On November 30, 1927, Shawn writes of himself and St. Denis:

We are on tour as stars of the Ziegfeld Follies this year - a 44 week tour. We had planned to stay in New York - live in our new home & studio and study, research, create, produce, etc. But this offer came along, a big salary - no responsibility - and the result will be that we can pay for the new hom in full instead of paying off a mortgage for eleven or twelve years in monthly payments.

Shawn and St. Denis operated Denishawn until financial and marital difficulties ended the company in 1929. Shawn would go on to found his own school and performing arts center known as Jacob’s Ladder, near his childhood home in the Berkshire Mountains, where Pitt was a frequent visitor. His programs from these performances are also included, including a signed copy from a December 1938 performance of “Ted Shawn and his Men Dancers” in New York. Additional are two of Shawn’s Christmas letters, recapping annual personal events from 1940 and 1947, as well as assorted related pamphlets, clippings, and photographs of and about Shawn and his dancers (most frequently Barton Mumaw), plus three snapshot photographs of Shawn and St. Denis.

Pitt integrated dance into his Indian studies curriculum at the Hartford Theological Seminary and also included is a small selection of materials related to American ethnic dancer La Meri, including Pitt’s lecture notes and correspondence with her manager, Guido Carreras, concerning a potential performance at Hartford.

A substantial archive from one of the most important figures in 20th century modern dance.
Eighteen original vintage B&W prints, 9.5" x 7" all. Photographer's stamp to verso of fifteen, another signed by photographer. Minor wear to edges, some unobtrusive curling. Various annotations to versos of most images. Very good or better.

Series of eighteen original photographs from the set of the 1966 film adaptation of Beckett's one-act COMÉDIE, directed by Mariu Karmitz. First staged in Paris in 1964 with Delphine Seyrig, Eleanore Hirt, and Michael Lonsdale in the leads (roles they recreated for this film version), COMÉDIE marked the first sustained involvement of Beckett himself in the rehearsals of one of his works (see GROVE COMPANION TO SAMUEL BECKETT pp. 104-5), a role he assumed again two years later — as these photos evidence. These rehearsals "laid the foundations for his later choreography of sound and silence, light and dark, motion and stillness" (ibid). Nusimovici (1932-2013) was a respected photographer of the French theater, as well as of architectural, musical, and literary subjects. And these images — three prominently featuring Beckett, the others of the various principals — are rendered in a stark and atmospheric Expressionist style. Together, an intimate view of this important Beckett film production.
4. [Music]: [CAGE, JOHN AND LEJAREN A. HILLER]  
[Complete Set of Three Silk-Screened Posters for Cage’s Performance of HPSCHD]  
Urbana-Champaign: University of Illinois, 1969

Three original silk-screened posters, each roughly 38” by 28” on heavy stock. Occasional tiny edge tears. A small chip here and there. Some minute pin holes. Else bright and sharp. Near fine or better.

HPSCHD (pronounced “harpsichord”) premiered at the Assembly Hall of University of Illinois at Urbana–Champaign on May 16, 1969 as the culmination of a Cage artistic residency. One of the earliest musical works for computer, and ultimately a five-hour multimedia extravaganza, HPSCHD remains a landmark happening of the 1960s. Cage helped design and produce two of the posters using chance operations (the final example, depicting Cage as dragon slayer, we suspect is the work of a student who’d read too much Tolkien); these are therefore among his earliest forays into visual art. Fewer than one hundred of each were produced, and only 60 or so of the final poster (right — which required at least seven separate passes). The posters proved popular on campus and most were stolen for dorm display; individual examples are now rare, sets in this condition even more so. OCLC locates just one complete set (at the Getty, though we are aware of an uncatalogued set at Northwestern). A vivid group of posters representing some of Cage’s first visual artworks and documenting a major Fluxus performance, one that Richard Kostelanetz called “one of the great artistic environments of the decade.”

-9500-
Five holograph setlists over seven leaves, from 11" x 8.5" to 22" x 8.5". All penned or penciled to versos of various Minneapolis music flyers. Two in Bob Mould's hand, remainder possibly in second hand (either Hart or Norton), but likely Mould's as well. Generally very good with expected folds, creasing, and wear. One setlist on oversized flyer (1/12/81) cleanly split down middle between sets one and two, likely at time of composition. This setlist also shows mild running to some of the ink (sweat?), not effecting legibility. Another (12/30/80) includes only second set ("2" prominently noted and circled at top). All lists additionally penciled by original collector, who noted locations and dates of each gig in a tiny, unobtrusive hand. Dates included: 11/22/80 (at 7th St. Entry, on verso of undated Sam's promo flyer), 12/13/80 (7th St. Entry, second set only, on verso of different undated Sam's promo flyer), 1/12/81 (7th St. Entry, on verso of Sam's flyer advertising Jan. 22nd, 1981 show by Nona Hendrix and Zero Cool), 2/5/81 (7th St. Entry, on verso of January 1981 calendar from same, which lists the 1/12 show above, as well as two shows by the Replacements), and 8/27/81 (7th St. Entry, on versos of two different Sam's flyers — one a Sept. 1981 calendar listing shows from Hüsker Dü, The Replacements, and the db's, the second for a Sept. 17th Screaming Urge gig).

Collection of early setlists from seminal band Hüsker Dü for shows in their hometown of Minneapolis, all predating the release of their debut album LAND SPEED RECORD, and all but one predating its recording. More so than for any of their contemporaries, the setlist was an integral part of Hüsker Dü, not only because of the band's legendary live shows and incessant touring, but because even from an early date Hüsker had an extensive catalogue. By the time of the first gig represented here, the band had more than 50 songs to their name. And throughout their career the band experimented with live performances arguably more than any of the other prominent punk bands of the period. Husker was known for performing multiple sets, rotating songs, and blistering performances that blurred the lines between the beginnings and ends of their often notoriously brief songs. Indeed, Husker's first album was a live LP. The best Hüsker resource remains the website Hüsker Dü Database (http://www.thirdav.com/hddb.shtml), as complete a record of the band as exists anywhere. None of these sets, however, are recorded (indeed it appears that almost all the known setlists from this period originate with bootleg recordings), and the final show here represented is not recorded in the database at all. Therefore, a significant primary record of one of the most influential bands to emerge from 1980s alternative music, coupled with flyers that offer a small portrait of the burgeoning Twin Cities "college rock" scene.

-2500-
Green hanging file folder, marked “GARDNER,” approximately two inches thick containing a variety of correspondence, production materials, and other related items regarding John Gardner and his novel VLEMK THE BOX-PAINTER (Lord John Press, 1979), from the archive of Herb Yellin's Lord John Press. Includes two copies of the finished book, both the standard and deluxe (one of 100 bound in leather, signed by Gardner and illustrator Catherine Kanner) editions - both noted as “Publisher's copies,” with deluxe edition inscribed by both Gardner and Kanner to Yellin. Generally fine condition overall.

FOLDER CONTAINS: complete set of loose photomechanically reproduced galley sheets for VLEMK - with a handful of holograph corrections in Gardner's hand; a brief typed and apparently unused preface to VLEMK (presumably by Gardner); six TLS and one ALS (approximately 1500 words total) from John Gardner to Herb Yellin regarding both VLEMK and POEMS (1978, also published by Lord John Press); three 8” x 10” B&W promotional author photographs of Gardner (two inscribed to Yellin), plus two color snapshots of the author with the publisher; five TLS from the Georges Borchardt Literary Agency to Yellin regarding the contract for publication of VLEMK, with carbon copy of two TLS from Yellin to Borchardt in response; photocopy of TLS from Yellin to Gardner regarding the contract; signed receipt of advance for VLEMK; copyright filing and certificate; unsigned contract between Lord John Press and Gardner; two unbound signed limitation statement sheets with drawings; plus various correspondence between Yellin and several Gardner family members.

ALSO INCLUDES: photomechanically reproduced radio play script [43 pp.] for Gardner's THE TEMPTATION GAME, inscribed to Yellin; typed draft of Gardner's preface to POEMS (Lord John Press, 1978) with several corrections in Gardner's hand - plus several assorted poems by Gardner; invitation to wedding between Rosenberg and Gardner, with note to Yellin in Gardner's hand referencing VLEMK; six typed and two holographic manuscript pages from various works of John Gardner including two short poems and an apparently unpublished essay on the value of fine printing; partial copy of a transcript [2pp.] of conversation at Pitzer College between Gardner, the book dealer James Pepper, and Herb Yellin; two draft letters from Yellin to Gardner containing early conversations re: publishing his work; four TLS from book dealer John Howell to Yellin regarding the publication of a Gardner bibliography, with excerpt from the bibliography; copy of letter from Yellin to Frank Sinatra proposing a meeting with Gardner and a possible collaboration; program for Gardner's memorial service; plus assorted other ephemera and printed materials relating to Yellin, Gardner and/or the Lord John Press.
Production archive and related correspondence for John Gardner's book VLEMK THE BOX-PAINTER, an early offering from Herb Yellin's Lord John Press. Founded in 1976 and named for the many "Johns" (Updike, etc.) whom Yellin admired, the press went on to publish more than 100 titles, including Gardner (another "John"). One of Gardner's early letters in the archive reveals that Yellin, who had met Gardner as a collector, wrote to the novelist announcing the start of the press and asking for a short story he might publish. Gardner instead proposed a collection of verse, published as POEMS in 1978, establishing a personal and professional relationship that led the following year to the publication of VLEMK, a fable unlikely to have been published by Gardner's mainstream publishers (though later included in a collection published by Knopf). He and Yellin remained close until Gardner's death in 1982. The archive presents the beginning of this relationship, and contains several short but apparently unpublished pieces by Gardner, including an essay on fine press printing. A warm collection, showcasing both writer and publisher at work, and offering a valuable look at the early days of this noted fine press publisher.
THE NEW YORK GRAPHIC (1924-1932) was one of the earliest and most notorious tabloid newspapers of the 20th century. Though sensationalism and yellow journalism had long been part of the American fourth estate, THE GRAPHIC's unique mix of lurid detail, near-truths, half-truths, outright lies, doctored photographs, celebrity culture, and criminal antics made it the progenitor not only of THE ENQUIRER or WEEKLY WORLD NEWS, but also more recent exploitive tabloid incarnations such as TMZ. Cohen was the paper's Contest Editor — another unique feature of the paper — and one for which it would become famous. His memoir, published in 1964 by Chilton Books, is a chatty and opinionated behind-the-scenes look at THE GRAPHIC. The typescript here offered is apparently his working copy. Heavily annotated in his hand, it contains many hundreds of changes, with at least several — and more typically many — corrections, revisions, edits, etc. to each page. Wildly popular in its day, THE GRAPHIC nonetheless was so reviled when published that no institution retained copies and there is no known complete run of the paper. Its most extensive holdings are at the New York Public Library, which has an incomplete microfilm version. This typescript, therefore, represents a rare primary document of one New York's most controversial but culturally important periodicals.

1.5 linear feet approx. in total of various printed and holograph materials, largely organized into a series of some 20+ thick file folders. A folder-level inventory is available on request. Conditions vary, but generally very good.

Wobbe's bibliography of Graham Greene (Garland, 1978) remains the standard on the famed and prolific British author. Offered here are Wobbe's working research files and production materials utilized in the publishing of the bibliography. Highlights include: over fifty original photographs (title pages, dust jackets, a complete photo reproduction of Greene's BABBLING APRIL, etc.) considered or included in the finished bibliography (including 22 original photos utilized in the layout itself - with notations and other printer's annotations); a unique 10-volume typed, bound, and slip-cased collection of Greene's complete early contributions to THE SPECTATOR — all transcribed in full by Wobbe — used in the production of his article “Graham Greene's Literary and Theater Reviews and Articles in THE SPECTATOR, 1932-1941” (Bulletin of Bibliography & Magazine Notes, Jan. - March, 1977); an extensive collection of clippings, photo-mechanical reproductions, and (often) Wobbe's own meticulously typed and holograph transcriptions (many with Wobbe's additional notes) of Greene appearances, including many that remain difficult to access to this day; correspondence with scholars, collectors, auction houses, and dealers who provided corrections and other information for the bibliography; Wobbe's holographic and typed bibliographic lists, notes, etc. on and about Greene; as well as various drafts for portions of the bibliography itself. In short, a vivid working portrait of a diligent bibliographer compiling a still-important bibliography on a major 20th century writer.

-2500-
Nine TLS on various stationary (including one on Something Else Press letterhead, one with Higgins’ business card attached (left), and a postcard. All materials fine, with the exception of a small tear in the center of a single letter.

An occasionally acrimonious group of correspondence between writer, artist, and Something Else founder Dick Higgins and publishers Arthur & Glee Knight. The correspondence begins with a xeroxed call for entries for a COSMEP catalog, along with a xeroxed letter on COSMEP stationary sent as a reminder for contributors to forward their contributions. Stapled to the top of these two items is a TLS dated May 10, 1972 from the Knights detailing their instructions for the printing of their page in said catalog. In reply is a TLS from Higgins on a Note-a-Gram form from Something Else, signed in ink and with the carbon duplication sheet still attached, describing the difficulties of printing the page according to their instructions. In reply is a terse typed letter on Unspeakable Visions stationary: “Dick: you obviously have more in common with the President than just your name.” The reply from Higgins follows on May 21st, requesting that the Knights stop sending him insulting letters and submit their corrected page. A lengthier TLS from Arthur & Glee follows, which begins: “There’re so many assholes in the small press scene...” but concludes on a conciliatory note. A TLS on Something Else stationary follows in a warmer vein, attesting to the financial difficulties of the small press world, with reference to a Canadian librarian downstairs looking to buy his archives, and hopefully fund another few Something Else titles. The correspondence picks up again three years later, with a TLS from Arthur in response to a call for entries by Higgins for his Erotikon. (Also included is a handsomely letterpress printed card from Higgins calling for entries). The next piece is the carbon Note-a-Gram sheet from Higgins, with a response typed directly on the sheet by Knight concerning his entry, and signed by him in red ink. The correspondence concludes with a TLS from Higgins on a Note-a-Gram. Attached is Higgins’ business card with phone numbers inked on. A fascinating correspondence between the proprietors of two important underground presses, exemplifying some of the stresses and perils involved as clearly as any such material we’ve seen before.
[DRUGS]: [LEARY, Timothy]

[Collection of Timothy Leary Ephemera]
[New York], [1965-1966]

4tos. One sheet folded once to make 4pp. pamphlet. Additionally folded in thirds, likely as issued; one A4 broadside, printed to verso and recto, folded in thirds; and printed circular letter, printed to recto only. Mild handling wear. Together: near fine.

Three pieces of ephemera related to Timothy Leary's legal defense and psychedelic programs. First: an original program "Psychedelic Sessions. Timothy Leary and Ralph Metzner. Fall and Winter 1965-66" [Horowitz L10]. Details a series of psychedelic group sessions held in several large Eastern U.S. cities, conducted by Leary and Ralph Metzner. The experiences aimed to reproduce the psychedelic effects of LSD and awaken consciousness without use of the actual drug through “an intense ten hour inundation of programmed stimuli — sensory, emotional, intellectual, artistic, philosophic — which reproduce and induce the LSD experience.” A broadside for a similar program staged by the Castalia Foundation and USCO titled “Psychedelic Explorations” and held at the New Theatre on East 54th St. beginning June 14, 1965 also present. The sessions were often led by Leary and aided by the work of artists Jackie Cassen, Don Snyder and Richard Aldcroft. Finally: an approximately 100 word, April 9, 1966 printed form letter from Diane Di Prima and Allen Ginsberg on Timothy Leary Defense Fund letterhead asking for contributions toward an appeal of Leary’s March 11, 1966 conviction and 30-year prison term for marijuana possession, a campaign that was ultimately successful; the conviction was quickly overturned on Constitutional grounds. A scarce group of Leary materials from a significant two-year period of the 1960s.
106 vintage gelatin silver prints (with twelve duplicates) trimmed to sizes ranging from 11.75” x 7.5” to 12” x 9.5”. Various holographic notations in photographer’s hand to versos, the most common being “Paris, Mai 68 © Montfort.” A small group of six photographs covering the elections of 1969 printed double-weight and stamped STERN, the German weekly magazine. Prints curling slightly; some with minor edge-wear or creasing at corners. Very good to near fine.

Striking in detail and proximity, this collection depicts the events of May 1968: barricades in the Latin quarter; the meeting of the Union Nationale des Étudiants de France at Stade Charlety (where tens of thousands demonstrated); the occupation of the Sorbonne and Odeon Theater, etc. The photographs capture scenes of anonymous demonstrators throwing paving stones and climbing on barricades, riot police in conflict with protesters, clearing streets, and like. Also: bystanders, observers, and a number of Red Cross and other aid workers. Notable as well are images of counter-demonstrators. Several photographs cover the pro-De Gaulle demonstration along the Champs-Élysées on May 30th, which signaled the dissipation of the dream of ’68. Four show a protest outside a factory in Mondeville near Caen, possibly from January 1968 when a strike at the Renault-owned Saviele factory later that year precipitated the largest general strike in French history. Monfort is best known for his collaborations with Charles Bukowski (SHAKESPEARE NEVER DID THIS, etc.) and had a long and noted career as a photojournalist. In all, a vibrant overview of these events, demonstrating the subtleties and passions of this watershed moment, one that Guy Debord described as “the most important experience of the modern proletarian movement.”
An album of protest photographs, likely taken by a North Carolina State University student, of two anti-Vietnam campus demonstrations in May and October of 1970. The May event, planned in objection to Nixon's April announcement of U.S. plans to invade Cambodia (and an ensuing public message of support by North Carolina Governor Bob Scott), was dubbed “The Peace Retreat.” NCSU, even during the radical 1960s, remained a decidedly conservative institution, but after the May 4, 1970 events at Kent State, support for “The Peace Retreat” grew. On the Raleigh campus — as at similar, previously passive institutions nationwide — massive protests erupted. The May 8th march included over 6,000 demonstrators (out of a student body of just 13,000). The October protests were organized around a visit by Vice President Agnew and show not only the anti-Agnew contingent, but a sizable group of supporters from the campus' Republican groups. The final 51 images of the album show more typical campus life, as well as the photographer's family. Nearly all prints captioned or titled by the photographer. An unusually well-executed collection of images from a pivotal American moment, and an accomplished visual record of late counterculture protests.
A substantial group of issues of THE ANGOLITE, the prisoner-produced magazine of the Louisiana State Penitentiary at Angola, former slave plantation turned largest maximum-security prison in the U.S. Notably, the collection contains complete annual runs for 1977-1979, broadly considered the most important era for American prison publications. Also present are approximately 2,200 words (in one 3pp. TLS and 8pp. holograph interview) of original content from editor Wilbert Rideau. These and other assorted inmate correspondence are addressed to inmate counselor and program coordinator Nina Sulzer of New Orleans.

A newspaper at Angola was first begun in 1940 and titled THE ANGOLA ARGUS. It was renamed THE ANGOLITE in 1952 and though it appeared consistently, it published little of substance. During the early 1970s, however, Angola was the site of prolific violence. Between 1972 and 1975, 40 inmates died and another 350 were wounded in knife attacks alone, and the prison was ordered to reform. One of first implemented by acting Angola warden C. Paul Phelps was a revamped ANGOLITE, one with near-complete editorial freedom. Walter Rideau, an inmate serving a life sentence for his role in a 1961 killing, was appointed editor. Rideau had previously been denied a position on the all-white staff and had begun publishing his own magazine, the all-black LIFER, which had to be smuggled out of the prison for distribution.

In JAILHOUSE JOURNALISM: The Fourth Estate Behind Bars (McFarland, 1998), James McGrath Morris writes: “There had been an inmate newspaper for years, but like many other such publications it had been precluded from [prison] reporting [...] Phelps decided to give the publication editorial freedom of the like that had never before been granted in a penitentiary. THE ANGOLITE would now be free to investigate, photograph, and publish whatever it wanted” (160). Morris further notes: “It was [...] not until 1975, when Rideau took the helm of the ANGOLITE, that any black prisoner held a position of authority on a prison newspaper” (1). He continues: “The prize-winning ANGOLITE has been able to criticize prison authorities to an extent that no other prison publication has thus far been allowed. But it is apparently the sole exception to the censorship rule, and its extraordi-
nary fame has won it a measure of protection” (10-11).

Articles on rape, sexuality, drugs, AIDS, race, violence, rehabilitation, and the like appeared, and under Rideau’s editorship the magazine won the Robert F. Kennedy Journalism Award, the American Bar Association’s Silver Gavel Award, two George Polk Awards, and was the first prison publication to be nominated for the National Magazine Award.

In an approximately 1750 word, December 10, 1979 TLS (with a copy of his 2pp. 1979 resume), Rideau extensively outlines a novel of prison life he has been contracted to write for Doubleday upon his release (a novel that was never published), and goes on to mention perhaps the most notable article ever published by THE ANGOLITE, a Polk Award expose on sexuality, violence, and rape in prison, authored by Rideau that appeared in the November–December 1979 issue (present here) and titled: “PRISON: The Sexual Jungle.”

Additional within the correspondence is a March 7, 1977, 8pp. manuscript interview (detail below), conducted by Sulzer (likely their first contact). An unfiltered question-and-answer — likely passed back and forth between a visitor’s partition — on the issues of incarceration in Angola and the ANGOLITE’S role in it, reflecting on legal issues, black militancy, mental health, rehabilitation, and more.

Rideau was retried and convicted of a lesser charge of manslaughter, earning release from prison for time served in 2005, after 44 years of incarceration. Since then he has worked as a capital punishment legal consultant and regular on the lecture circuit. He also continued writing, contributing to many national publications and authoring a memoir: IN THE PLACE OF JUSTICE (Knopf, 2010).

Back issues of THE ANGOLITE are scarce. And while OCLC notes dozens of holdings under the title, the majority are modern issues, from the 1990s and later. Outside of Louisiana, where at least 10 institutions note similar runs, only the NYPL appears to hold any substantial run from this important Rideau era.

A strong selection from the most significant era of likely the only uncensored prison news magazine in the United States, authored primarily by African-American inmates, with obvious stylistic influence from the black power movement — together with a small though revealing group of correspondence from its chief editor.

A list of issues and a more complete description is available upon request.

-3500-
14.

PROPERTY OF THE NEWPORT POLICE DEPARTMENT:
WANTED AND UNWANTED PERSONS [COVER TITLE]
(Newport, OR), [CA. 1930S-1940S]

Oblong 4to. ledger. 3/4 leather over red cloth. 8” x 10.25” approx. Multiple ink-stamps of E. E. Chambers to front cover. Containing 65 mugshots, most 3” x 5”, with a few snapshot and one 8” x 10” enlargement. Most with crimes and personal details typed or printed to versos. Also, four crime scene photos of evidence (fingerprints, footprints, etc.) as well as several related newspaper clippings. [26pp.] mounted both recto and verso to thirteen leaves (with remainder of ledger blank). Most images loosely mounted in photo corners. Some with additional annotation below. A number of leaves at front of ledger removed. One or two images apparently perished, else remarkably complete. Many with old tape residue to a number of photos, but largely unobtrusive. Binding shaken but sound. Very good overall.

A excellent example of a quintessentially American vernacular form: the mugshot. Compiled by the police chief of Newport, Oregon, this homemade assemblage — likely for station or precinct reference — gathers both male and female offenders (mostly escapees) from throughout the Pacific Northwest: rapists, burglars, murderers, "joy-riders," check-bouncers, forgers, car thieves, armed robbers, and other various scoundrels. But also many more poignant entries: an amnesia victim ("Seems to know a lot about precious metals"), the 20-year-old runaway from multiple boys homes with a scar running the entire length of his cheek, a Bonnie and Clyde-ish couple (above, right). An arresting (sorry) collection of folk portraiture.

-4500-
15. [Crime]: [Mugshots]  
[Mug Shot Photograph Album] (Iowa), [1928-1934]

Small oblong 8vo. Leather wraps over three-ring metal snap binder. 36 black-and-white photos, each hole-punched at left margin; two additional prints loosely laid in. Most photos notated on versos. Moderate handling wear. Overall well-preserved, very good.

The mug shot album of a railroad policeman, likely an agent of the Union Pacific given the Council Bluffs location of many photographs. Council Bluffs was the origin point of the original UP line (the first transcontinental line in North America) and one of the United States' largest rail centers in the 1930s. These well-captioned images identify criminals from several Iowa cities — as well as Nebraska and Missouri — and detail their physical descriptions, crimes, known aliases, and like. Criminals include boxcar and Pullman thieves, safe blowers, murderers, mail fraudsters, depot burglars, etc. Also, colorful period aliases: Titanic Blackie, Go About Riley, B & O Shorty, Gold Tooth Kelley, and others. In all but three of the 38 photographs subjects are shown in classic mug shot format: one profile view, one straight on. The men (and one woman) bare the worn, hard-boiled expressions of the era and this album, likely a pocket aid to the identification of fugitives, stands as a compelling visual archive of Depression-era criminals, and railroad crime in particular.
A small holographic notebook on the making of improvised explosive devices. The pad itself bears the logo of The Barrett Company, a New York manufacturer of Tarvia, a petroleum-based road paving compound popular in the first half of the 20th century. The text includes a contents page with five entries: “Grenade,” “Stink Bombs,” “Tear Gas & Smoke Bombs,” “Thermite Incendiary,” and “Electrical Ignition.” Illustrated schematics of these five projects present, as well as timing devices and a thermite bomb made from a common pencil. The final two leaves — titled “RECEPES” [sic] — include instructions on the mixing of chemical compounds to produce cellulose nitrate, thermite, hydrogen fluoride, and nitroglycerin. While author and purpose are unknown, given the possible association with a petrochemical company, likely the mischievous or even nefarious work of a professional chemist.
17.

[SXUALITY]

[HOLOGRAPH NOTEBOOK DOCUMENTING 162 NUMBERED DATES WITH GIRLS]

[BERKELEY, CA], (1943-1947)

16mo. Top-bound spiral notebook, 5.75” x 3.75” approx. Penned rectos only in a neat, legible hand. Very good or better with some minor toning. Else clean, sound, and remarkably well-preserved.

Original holograph notebook recording the mating rituals of an unnamed high school and college student during WWII. A sort of account book of the loves and losses of a young man from 1943 to 1947, the notebook meticulously notes girls’ names, contact information, what they did on the dates (movies seen, diners visited, parties attended, etc.) and a brief assessment of each date (“enjoyable,” “she likes to talk,” “never enjoyed dancing so much,” “no comment,” “alright,” “it’s slow but sure”). This teenage Casanova was almost certainly a University of California student (he has a car which he regularly parks on the Berkeley campus). The diary documents a stream of girls, and a large part of the text describes the rise and fall of an extended romance with “Marilyn.” For example: “If we were a bit older, one would say that we’re engaged.” And: “Undoubtedly she’d have enjoyed herself more with a trained dog — which I’m not!” And eventually: “At long last the embers have turned black!” The diary concludes on Sept. 12, 1946 when the author is 19 years old and closes somewhat philosophically: “[T]hus I end this, the first report on girls that I know, or in many cases have known. I close with the realization that my search is not yet over. And so I look forward to new faces and new loves.” One of the more remarkable vernacular histories we’ve encountered, a fascinating look at romantic mores during the sociological dawn of the Teenager.
201 snapshot photographs: 195 color, six black-and-white. Majority 3.5" square approx. Also includes one color 8" x 10" enlargement. 202 photographs in all. Prints loose from original album and pages, both unsalvageable, now perished. Else about near fine.

A substantial group of intimate and personal snapshots of a gay community circa 1973 in San Francisco, highlighted by 21 prints of the city’s 1973 Gay Freedom Day Parade. Also: 39 images of a picnic (likely 1973 or 1974) sponsored by Tavern Guild of San Francisco, the first gay business association in the U.S., as well as 27 interior views of a Polk Street gay bar. The archive centers around a single group of friends, mostly gay men, and provides a candid and uncommon glimpse into the early 1970s LGBT scene in San Francisco.
19.

**[Gay Interest]: [Pulp]**

**[Collection of 24 Gay-Themed Pornographic Titles from Surrey Ltd.]**


12mo. mass-market paperbacks. Original pictorial wrappers all. All from publisher's “HIS 69” series. Generally very good to near fine.

The bibliographic case for porn has been made by many before us, and better. Yet still this bookseller finds himself (perhaps somewhat defensively) marshaling arguments in favor of the inclusion of some two-dozen 70s-era porno pulps in a catalogue such as this. And when he further scrutinizes his intentions, your cataloguer must admit that such appeals are not merely the carnival barkings of a sideshow book hawker; nor are they mere post-structuralist ass-covering. Instead, he finds sincere interest in how, for example, these books' identical formats (repeatedly 184pp.) and frequent lack of even a title page reflect a possibly shaky but ultimately efficient business model. Or how the publisher's subtle but regular name changes (Surey, Surree, etc.) hint at both possible sub-rosa regurgitations of content as well as perhaps lingering obscenity concerns. Or how the two-word noun-modifier titling formula (TRUCKER’S TAIL, SCHOOL MEAT, LUSTY LIFEGUARD, FARM BOY, TOWEL BOY, DICK DOCS, TRUCKER COMIN’, etc.) suggest a thorough understanding of target markets. Whatever the reasons, Surrey “turned out traditional pulp novels of quality [and] represented the last true flourishing of gay pulps until the ad-vent of Badboy Books in 1992” (Gunn and Harker, 1960s GAY PULPS, U. of Mass. 2013, p. 15). Wait, what? Was that a university press supporting quote? Really? Has this bookseller finally protested too much? Per-haps. So we will instead resort to the last refuge of the scoundrel salesman: scarcity. OCLC locates no more than a handful of holdings for any of these titles, with the same institutions repeatedly named. So there.
Eight original cover proofs. Color lithograph on card. 2 also include rear cover graphics and text. Mild handling wear. Very good.

Collection of eight original cover proofs from the Popular Library publishing company. Seven of the eight feature artwork attributed to prolific pulp cover artist Rudolf Belarski. The proofs appear identical to the published versions of each work. Titles include: FIND ME IN FIRE; SOME DAY I’LL KILL YOU; DEATH AND TAXES; LOVE HAS NO ALIBI; LADY IN PERIL; SOLDIERS’ DAUGHTERS NEVER CRY (2 copies); and THE OLD BATTLE AX (above). An uncommon lot of process materials from one of the most prominent mid-20th Century pulp publishers, featuring the work of one of the genre's foremost cover artists.

Approximately 24 pieces of full-color signage, including: four tent cards, scored but unfolded, 3” x 4” approx; one uncut sheet of ten small signs, 6” x 10.75” approx.; ten individual signs for various sundaes, 14” x 9” approx.; and nine larger signs measuring 18” x 9” approx. Tent cards screen-printed, rest offset. Near fine.

Founded by Alvin “Buddy” Rothstein, Dairy Dan was a soft-serve ice-cream truck franchise operating nationally. Signage advertises Dairy Dan products, primarily various sundaes such as “Butter Scot” or “Cobbler Cherry,” with humorous slogans and graphic illustrations in cartoon-style typical of the period. Charming.
Lavish promotional book of full-bleed and -color lithographed illustrations advertising upcoming programs for Columbia Pictures' 1940-1941 season. Likely distributed to theater owners and clearly produced well in advance of actual production, the book contains a disclaimer stating that properties may not be produced precisely as advertised. And indeed, most of the films advertised did not make it into theaters, or did so with different stars or under different titles. Of the films included, 11 appear to be completely unrealized, with most of the remaining either produced under different titles, with different principals, or both. Most of the pictures rely heavily on Columbia's roster of contract players: Cary Grant, Loretta Young, Melvyn Douglas, Jean Arthur, etc. Star directors like Charles Vidor also feature prominently. While many of the pictures seem well on their way to production — with directors, writers and stars attached — some seem to be little more than ideas, such as "Canal Zone" or "I Joined the Bund," with generic titles evoking timely topics. In addition, a handful of CBS radio plays are advertised as well, including Ellery Queen and Blondie. An uncommon look into film marketing and production at the height of the studio era. Only two holdings in OCLC; especially rare with original mailer.
[Marketing]: [Film]. GROSSMAN, DAVID (Artist) [21 Hand-Painted Cinematheque Film Posters] (Philadelphia), (ca. 1970s-80s)

21 handmade signs (possibly maquettes) measuring 14” x 21.5” approx. on stiff card. Some damp-staining and soiling. Touches wear at edges. Light toning. Generally good to very good. Also includes a program from the spring 1985 screening series measuring 14” x 8.5” printed recto and verso. Three folds, else fine.

Signs made by David Grossman, pillar of the Philadelphia film community, for the Temple University Cinematheque screening series, which Grossman founded in 1974 and ran until 1989. Various a theater owner, 16mm collector, film history teacher (Joe Dante was among his students), and impresario, Grossman was involved in the preservation and exhibition of classic films for the better part of four decades.

Grossman pulled from his enormous collection of over 1,000 prints for screenings at the Cinematheque. The titles represented in these posters are classic repertory fare, from CITIZEN KANE to MEAN STREETS. The artwork, though amateur, shows the respect for cinema that Grossman was known for. Some are original designs that make use of film stills and magazine cutouts in combination with hand-lettering and drawing, while others attempt to reproduce iconic originals designs like THE GODFATHER, ANATOMY OF A MURDER, or Saul Bass's work for Hitchcock films.

A lovingly-crafted example of cinephilia at the tail end of its college and university heyday, before home video reduced movies to, as Sonntag wrote in her seminal essay “The Decay of Cinema,” “one of a variety of habit-forming home entertainments.”
Four hand-painted signs measuring 40” x 7” approx. on stiff card. Some nicks at edges and curling at one end. Overall very good.

Four lively hand-painted signs (two pictured right), likely from one of the adult-only theaters that lined 42nd street in the pre-Disney days of Times Square. The signs advertise soft-core films LOLLIPOP, THE NAUGHTY SHUTTER, EVE OR THE APPLE, and ADAM LOST HIS APPLE, each “nudie-cuties,” featuring naked women in nudist colonies, a popular conceit for adult films in the early 1960s that helped inoculate them from charges of obscenity. Three of these films have been released on DVD by Something Weird Video.
Collection of photographs documenting a local marketing campaign for CAT ON A HOT TIN ROOF at the Loew's Poli Theater in Bridgeport, CT. The bulk of the photographs reveal various storefront businesses, approximately two dozen, featuring an advertisement for the film in their windows. The posters feature various stills, all with “Advertised in LIFE” printed at the top, suggesting an additional promotional deal between the magazine and the film. Cross-promotional efforts are also seen at a Ford dealership (where a car out front has a sign in its window reading “This is the car that Elizabeth Taylor used in CAT ON A HOT TIN ROOF”) and at the theater itself (where a Polaroid Land Camera photographer takes pictures of theatergoers posed with standees of Paul Newman and Elizabeth Taylor).

Though a by-product of this advertising blitz, the images document another form of marketing as well: the signage and window displays of various Bridgeport businesses. From George's Shoe Shop to Neisner's Five-and-Dime, Scanlon's Luncheonette and Broadway Pet Shop, an overview of how Bridgeport businesses presented themselves at street-level, including quintessential mid-century typography, neon signage, product displays, and building architecture. While the exact purpose of the photographs remains opaque (agency?), the images nevertheless document a variety of mid-century marketing efforts.
26. [DESIGN]: [ELECTRICAL LIGHTING]
ANDERSEN, Lauritz W.
[MANUSCRIPT PHOTO CATALOGUE OF A LIGHT FIXTURE MANUFACTURER]
WATERBURY, CT: WATERBURY METAL WARES, [CA. 1929]

Large 8vo. commercial album. Limp leather wraps over metal ring binding. Printed catalogue with 75 added leaves holding 85 professional black-and-white photographs, loosely corner-mounted. Some stamped on verso with company name. With numerous additional manuscript notations and dozens of sketches. An unmodified copy of the print catalogue, a supplemental catalog and various related scrap and ephemera additionally laid in. General wear. Overall sound. Very good.

Draft production binder used in creation and revision of a 1929 catalogue of electric lighting fixtures and accessories, belonging to Lauritz W. Andersen, industrial designer and owner of The Waterbury Metal Wares Co. Andersen was a prominent inventor and designer of electrical socketry in the early 20th century; his career can be traced through patent office records, where over 60 items bear his name. He was with the firm of Plume and Atwood for approximately 25 years, leaving in 1915 to form Waterbury. The firm specialized in fixtures and other components for lamps and lighting — including earlier methods (candles, lanterns). Sconces, candelabras, floor and desk lamps, as well as more specialized (piano, drafting) much in evidence. The clear, professional photographs, as well as sketches and notes within the binder provide a thorough glimpse into the early industrial design and marketing of electrical lighting.
44 furniture design drawings with various notations. Sizes from 6.5” x 8” to 18.5” x 11.5” approx. Most in pen on a variety of board, two on onion skin. One finished in watercolor (left). Two albumen photos mounted to board (below) measuring 16.75” x 6.5” approx. Some stains, edge-wear, foxing. Very good overall.

Archive of furniture designs — likely both production and promotional, as well as client — from furniture maker P. Hanson Hiss Manufacturing, headquartered in downtown Baltimore but with additional addresses in Washington, D.C. and New York. Drawings illustrate various furnitures produced by the company, from contemporary styles and practical office furniture to Louis XIII chairs and a classic English chesterfield. A variety of desks, tables, chairs, bookcases, bureaus, panels, and like also present. Notations include dimensions, inventory numbers, prices, and clients — among them downtown Baltimore neighbors William Lanahan and Son, makers of the iconic Hunter Baltimore Rye. Hanson Hiss also designed interiors and was most famously responsible for the Garrett family’s Evergreen House, now a part of Johns Hopkins. Hiss & Co. flourished in the mid-late 1800s before declaring bankruptcy around the turn of the century, and as the National Park Service noted in their Historic American Building Survey of Evergreen, “Little is known about the firm.” A significant and evocative collection, and a remarkable survival.
675+ gelatin silver photographs measuring 3.25” x 4” approx. depicting lace samples against a black background, item numbers pinned to lace. Some curling, else generally fine. Plus 140+ lace sample cyanotypes, measuring 4.75” x 3” approx. Generally very good. Plus 31 additional images in black-and-white: eight 15” x 12” approx., others various smaller sizes. With: faux-leather album measuring 13” x 11” approx. and titled “THE SCRANTON LACE COMPANY / Corner Glenn Street and Meylert Avenue” on paper label to front cover. Interior marked “curtains/table coverings book no. 3.” Contains 273 images of various sizes, cyanotype and gelatin silver mounted on black paper, some captioned with names of product lines. Plus: two invoices for yarn and other textiles. Joints and edges worn, several pages detached. Contents generally fine.

A sizable archive of over 1,150 images from the Scranton Lace Company, a major manufacturer that operated from 1890 to 2002, consisting of samples used in home decor — primarily window treatments and table linens — likely photographed for internal purposes. Composed mainly of product sample photographs, including images of intricate lace patterns against a dark background and with inventory numbers pinned to the sample. Several enlargements of full tablecloths and settings also included, with those mounted in the album cut — with striking effect — to create the illusion of a three-dimensional perspective. More than 200 of the images are cyanotypes, which are notoriously fugitive to light and are here uncommonly well-preserved.

The company was a leading producer of decorative lace throughout the 1900s. Notably, the invoices and marginalia indicate at least some of these styles were made from Rayon, which had only debuted commercially in the U.S. in 1924. Also noteworthy, firm designer Hugh Rodham (likely responsible for many of the patterns pictured here) is the grandfather of Hillary Clinton. The bulk of the company’s extant archives are held by two regional museums: Pennsylvania Anthracite Heritage and The Waverly Community House. A comprehensive representation of period lace styles, ranging from traditional to contemporary and art-deco patterns, all rendered in exquisite detail. We will note for purely self-serving reasons that two small lots of about 50 photos — both of a similar nature and from the same company — made more than $1000 each at the 2015 Swann vernacular photo auction.
29.  

[TEXTILES]: [LACE]: [SAMPLE BOOK]  
PARAMOUNT NOVELTIES [COVER TITLE]  
LACES AND EMBROIDERIES [TITLE PAGE]  
LOS ANGELES, [CA. EARLY 1940S]  


Handmade salesman's sample book containing various cotton and nylon decorative trims, including embroideries, broderie anglaise, and lace from the Victor H. Levy Company of Los Angeles. Levy was a prominent West Coast businessman and was involved in several different importing concerns throughout the first half of the last century, including one with Charlie Chaplin's brother. An attractive collection, including many early examples of nylon fabric, which was introduced at the 1939 World's Fair.

-750-
ICE STORM, VAN HORNESVILLE NY, DECEMBER 28-31 1942

Oblong folio, 15.5” x 11” approx. Brown faux-leather commercial album, string-tied with “Photographs” printed at front cover. Hand-written title page in white pencil followed by 84 photographs corner-mounted rectos only (with one exception) on 25 leaves. Ten 8” x 10” photographs and 64 various snapshot sizes. Twelve blank leaves at rear. Most photographs captioned by hand in white pencil. Generally very good with several small scratches to front cover, leaves suffer some edge-wear with minor loss, not affecting photographs which are generally fine. Also: partial copy of the ALBANY TIMES UNION dated January 3, 1942 — which published many of these photographs. And: letter from the New York Telephone Co. dated January 4, 1943 addressing telephone outages resulting from the storm.

Photographs of the immediate aftermath of four-day ice storm in Van Hornesville, NY taken by a New York Power and Light worker during reconstruction efforts. One of the worst ice storms in New England history, the 1942 event led to ice six inches deep in some places and cut power and closed roads in the area for many days. Contained in this album are the expected images related to power service: downed poles, lines covered with ice, workers making repairs, and like. But also present are general landscapes, roads, downed trees, debris, homes, as well as people posing with the ice. One of the homes featured prominently in the album was the residence of Owen D. Young, businessman, industrialist, diplomat and founder of the Radio Corporation of America (RCA), who was born in Van Hornesville and retired to his family farm there in 1939. The Van Horn School, founded by Young and later named in his honor, is also featured in several photographs. Taken by a more than competent photographer, the images are clear and well-composed, showing the breadth and severity of the damage. A skillful album of uncommon focus and unity, and a singular document of regional history.
31. [Catastrophes]: [Photography]  
[Album of Hurricane Damage Along the Connecticut River Near Springfield, MA]  
Various (Springfield, MA etc.), [ca. 1938]

Small oblong 8vo. commercial album, 5.75” x 8.5” approx. Black with gold title (“Photos”). Stiff cloth-covered string-tied boards, 23 paper leaves and 55 B&W snapshot photos, adhesive-mounted recto and verso, most 3.5” x 4.5” approx. Occasional faint wear. Near fine.

Small but focused album of the aftermath of The Great New England Hurricane of 1938, anonymously but skillfully shot along the Connecticut River corridor in and around Springfield (MA), Windsor Locks (CT), and Longmeadow (MA). Images show downed trees, overturned cars, flooded streets (right), damaged buildings, and like. The storm was the first major hurricane to strike New England since 1869 and is believed to have caused over 650 deaths. A poignant collection.

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32. [Catastrophes]: [Photography]  
[Photo Album of the Golden Eagle Steamboat Sinking]  
[Grand Tower IS., IL]: 1947

Oblong 16mo. Black leather spiral bound album with 15 B&W snapshot photographs, recto-mounted to black paper leaves. Mimeograph typed caption sheets to versos provide an approximately 700 word narrative. Several caption slips loose from original tape mountings, otherwise very good or better.

Album of the sinking of the Golden Eagle steamboat, taken by a passenger, May 17-19, 1947. The Golden Eagle, the last wooden-hulled passenger boat to travel the Mississippi, departed St. Louis for a seven-day trip to Nashville. At approximately 2 a.m. the following morning, the craft struck rocks off Grand Tower Island, causing an evacuation onto the small, wooded isle. As the passengers looked on, the ship slowly sank into the river. Herein is a thorough record of the island scene and the progression of the boat's demise. Several of the passengers are identified, including Capt. William “Buck” Lehye, a prominent St. Louisan and the boat's former owner; Miss Helen Peters, a “sound sleeper” and the final person to flee the boat (rescued after a reading of the passenger list found her unaccounted for); and two images of The Duke of Paducah, a prominent comedy entertainer of the era and frequent performer aboard the ship. A detailed and narrative vernacular photobook of a Mississippi River disaster at the end the era of steamboat travel.

-400-
POTATO SPRAYING EXPERIMENTS IN 1904
COVER TITLE [ORIGINAL PHOTO ALBUM]
GENEVA, NY: N.Y. AGR. EXP. STATION, 1904

Gray paper photo album self wraps embossed “Photographs” in white. Measuring 7” by 5.5” approx. Titles handwritten in white ink to front cover. 30 photographs glue-mounted recto and verso on fifteen leaves with one blank. All photographs captioned. Speckled with white ink at front cover. Wraps worn at top edge of spine, with approximately 2” loss. Still, remarkably intact. Very good.

Photo album of experiments on the effects of pesticide sprays on potato production conducted over ten years at New York Agricultural Experiment Station, originally an independent state institution (and one of the oldest of its kind in the country), later a part of Cornell (1923). Photographs show farmers spraying with horse-drawn equipment at the Geneva, NY station as well as at over a dozen farms participating in the study, with captions explaining yield increases. Photographs also feature blighted plants (left), contrasted sprayed and unsprayed potatoes, equipment and pesticide facilities, and a diagram of potato mildew. Captions explain the types and quantities of spray used, including Bordeaux mixture, a compound developed in France for preventing mildew in grapes and now used in organic farming. With well-composed photographs and captions, a thorough record.
34. [CATHOLICISM]. MORIN, JULIA
MADONNA ALBUM [COVER TITLE]
[ORIGINAL SCRAPBOOK ALBUM]
[MASSACHUSETTS], [CA. 1914]

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

A hand-accented gift scrapbook of religious iconography created and presented by Julia Morin to her brother, Reverend William Morin upon the occasion of his ordination. Populated with reproductions of the masterworks of Christian art by Bellini, Gaddi, Titian, Correggio, Raphael, Del Sarto, Renni, Rubens, Rembrandt, Hoffman, among others, each page is carefully engrossed with exquisite titles and borders. Plates likely clipped from THE PERRY MAGAZINE FOR SCHOOL AND HOME, a Boston-based periodical of the era which reproduced fine works of art for use in education. Several instances of hand-colored covering-over an otherwise nude baby Jesus add a note of reverential modesty. Julia's inscription to the cover identifies her as a 1914 graduate of St. Ann's Convent, presumably of Readville, MA. Historical references cite William as having ministered to congregations near Boston, Fitchburg, and North Adams. A touching and lovingly-assembled folk book.
Lovely salesman’s sample book of sacramental vestment textiles from the French firm of G. Bochard, which operated in St. Etienne from the late 19th century until the mid 20th. The company focused primarily on embroidered silks, not only for vestments but also table cloths, banners, book braids, and the like. Examples in this volume include swatches of numerous priestly vestments: alb, cincture, maniple, stole, chasuble, cope, dalmatic, surplice, and cotta represented in brightly-colored woven silks as well as embroidered and tapestry fabrics — many with stock notes, and other related penciled marginalia (in French). A beautiful production.
An early photo album of Mrs. Dow's School for Girls, a college preparatory boarding school in Briarcliff Manor, NY. Given quality and uniformity of images, likely one of a small number produced for students of one of the institution's first graduating classes, perhaps as a yearbook or memento of the theater club. Mary Elizabeth Dunning Dow, upon resigning her position as head of the prestigious Miss Porter's School in Farmington, CT in 1903, and at the bequest of prominent Briarcliff businessman Walter M. Law, took with her the majority of that institution's students and teachers to begin this school. Interim classes were conducted in Law's famed resort complex Briarcliff Lodge until construction of a new campus was completed in 1905. Included here are three, circa-1906 interior views of the newly finished Dow Hall and several additional views of dorm room, gymnasium and other interiors at Farmington and Briarcliffe. The remaining images are largely of student body group shots and theater department productions. Each is sharp, clear, and well composed, with theater shots often exhibiting elaborate, sometimes unusual set and costume designs. The album lacks notation, though the ownership label of a Miss Mary Bigelow Schultz is mounted inside and the verso of a single loose photograph bears 11 manuscript names, identifying the students. One of those identified is a Leonore Brewer, who eventually became a prominent Chicago philanthropist. A privately printed memorial booklet in her honor (“Leonore Brewer Cudahy: A Memorial” [1933] - provided) briefly describes the transition from Farmington to Briarcliff: “In time, Nora and her sister [Leonore] left home for a finishing school in Connecticut, which that year [1903] migrated to Briarcliff, New York” (16). The school would grow to include post-secondary curriculum and be renamed Briarcliff College, gaining accreditation as a four year school in 1957. It folded in 1977 and was absorbed by nearby Pace University, which continues to utilize the original Dow Hall today as a co-ed dormitory. While presumably a number of copies of this album may have been produced, OCLC notes no similar holdings.
Collection of 100+ items/3” linear approx. belonging to student of Peabody College for Teachers, comprised primarily of personal papers relating to the student’s course materials, schedules, receipts, graduation forms and invitations, a photograph of classmates, social club rosters, directories, correspondence, and promotional material issued by the college including brochures, newsletters, bulletins, solicitations, alumni association and other assorted materials. Some toning, wear. Generally very good.

Archive a student who received his BS, MA and PhD at Peabody, as well as that of his wife, who also graduated from Peabody with a BS. The couple were both heavily involved in the school, members of numerous social organizations, and active in student government (he was president of the senior class of '26). The promotional material in the collection shows that the college, which had reorganized and opened a new campus directly across from Vanderbilt University in 1914, was in the midst of major construction and expansion projects during this time; many pieces show photographs and renderings of new or planned buildings. The college, at that time the largest teachers' college in the South, was incorporated into Vanderbilt in 1979.

A varied education archive, particularly rich with detail of curricula and student life.
Archive of more than 1,100 vernacular photographs from the service of a single soldier before, during, and immediately after World War II. Contained in five albums:

(1) Oblong string-tied commercial album measuring approximately 13” x 10.5”. Imitation leather titled “Photographs” with small portrait photo, cut to the shape of a key-hole, fixed to front cover. 163 photographs of various snapshot sizes, corner-mounted to leaves recto and verso, most with holograph captions and several small doodles. Approximately half are colorized. Photographs depict family vacations, bicycle racing, aviation, scouting, and other subjects, dated from 1927 to 1935. Five photographs and a bicycle race program laid-in. Four hand-made title pages dividing album into sections. Album is generally in good condition, with some rubbing and wear and a tear at the front cover to which tape has been applied. “Aviation Section” of nine leaves is lacking most photographs. First painted title page adhered to the cover opposing it. Most photos about fine.

(2) Oblong commercial photo album measuring 13.75” x 10.75” approx. Lacquer cover with surfing scene and “Aloha Hawaii” at rear; lacking front cover. 226 B&W photographs, most with captions, corner mounted to 25 leaves recto and verso. Photos primarily military scenes in Hawaii and Panama from 1937-1938 with several family photographs. Album in poor condition: lacking the front cover, rear cover and leaves edge-worn and many photographs loose from their mounts. Still most photographs about fine.

(3) Oblong string-tied commercial album titled “Photographs,” 15” x 11.5” approx. Hand-lettered title page “G.I./ Memories/Feb. 6 1942-Nov. 17 1945” (above right) with domestic and Pacific theatre place names listed. 202 photographs, various sizes, most 4” x 2.75” approx. Photos primarily from Hawaii and New Guinea. Laid in at rear is a promotional calendar for 1944, upon which a rendering of a B-2 has been drawn. Album generally good. Front cover detached but present. Covers edge-worn. Leaves suffer some chipping to edges. Some photographs have come loose from their mounts, but most in fine condition.

(4) Oblong string-tied album, 13.25” x 10.25” approx. Brown imitation leather with “Photographs” printed at front cover. 252 photographs of various snapshot sizes, a handful larger, mounted recto and verso to 36 leaves plus leaf of photo-strips with a total of 50 images. Most photos with holograph captions from Oahu, New Guinea, and various locations throughout the Philippines. Dated 1945. Album suffers some edge-wear, front joint starting. Several pages disbound. Some photographs dismounted, most generally fine.
(5) Oblong string-tied commercial album measuring 13.25” x 10” approx. Imitation leather embossed with a horse bust design and “Photographs” at front cover. Hand-lettered title page “Nanking China/ Nov. 9th 1945/ to/ Feb. 12th 1946”. One photo measuring 2.75” x 4” approx. and 290 B&W photographs measuring 2.25” x 1.75” approx. corner-mounted to 14 leaves recto and verso, most with hand-written captions. Photographs depict scenes from an airfield, the city of Nanking (Nanjing,) Shanghai, aboard the transport ship USS General Scott, arrival in Seattle, train journey, domestic family scenes and a welcoming parade in Buffalo, NY. Laid in are four photographs of various sizes from 2.5” x 2.5” approx. to 8” x 10” approx. Album lightly edge-worn. Some pages disbound but present. Generally very good.

Peter R. Betz (identified by his name and postwar address in the rear of two of the albums) served with the U.S. Army in the Pacific, and his photographs document that theater and the Philippines Campaign in detail. Nearly every photograph features Betz’s neat, holograph captions, and the albums in general are highly organized, making for an incredibly thorough photographic biography of a soldier.

The earliest photographs are dated 1927 and feature images of a Boy Scout troop and camping trip. Two of the albums also contain several images of the Betz’s family, including parents, siblings, and cousins. Many of these family portraits are hand tinted. Betz’s documentation of his Army career begins in 1937 and ‘38, with his service in Hawaii and Panama. The photographs regarding this time are casual and candid: soldiers relaxing in barracks and off-base in Honolulu and Waikiki beach, hiking trips in the mountains of Hawaii, native
Hawaiians in traditional dress, a visit from President Roosevelt, as well as (separately) from Gracie Allen and George Burns. And photographs of the Panama Canal lock system in action reveal a keen interest in mechanics and engineering.

Wartime photographs are contained primarily in two albums. The first, titled “G.I. Memories, Feb. 6, 1942 - Nov. 17, 1945” (above) features over 200 images. These include stateside images of Camp Croft and Sand Hill, SC. A second deployment to Hawaii also features heavily, including many of the same kinds of images as appeared earlier. The album contains a notable series of 28 photographs taken in New Guinea, identified by Betz as “Native dance...started Friday thru Sunday night.” 47 photos from December 1944 to January 1945 in Leyte, Philippines show US Army barracks and soldiers, native Filipinos (mostly children), countryside, numerous aircraft and ships, and the aftermath of one or more unidentified battles (as left).

The second album focuses almost entirely on operations in the Philippines. These include eighteen photographs, with aerial shots, labeled “Air Drop,” eleven photographs “taken from” and of Japanese soldiers, and six showing a Japanese surrender on an unidentified airfield. Most importantly, however, over 60 photos that trace the U.S. effort to retake islands from the Japanese, including the January 29, 1945 beach landing at San Narciso, which marked the beginning of the Battle of Bataan. Also noteworthy: Mariveles and the aftermath of fighting in Zig Zag Pass, preparing for the detonation of Fort Drum in Manila Bay on April 12, 1945, followed by images of a beach landing on and aerial shots of Carabao Island on April 16. Additionally: 100 photos, dated January-October 1946, of Luzon after the liberation of the island. The photographs show soldiers and native Filipinos, including Negrito resistance fighters armed with bow and arrow, as well as villages and buildings, many showing the effects of the war.

A final album documents, in over 200 images, Betz’s experience immediately after the end of hostilities, where he served out his enlistment in Nanking and Shanghai, China. Dated Nov. 9, 1945 - Feb. 12, 1946, these photographs show various aspects of the city, soldiers, and people, as well as US and Japanese planes, ships, and like. The album concludes with photographs taken from the deck of the USS General Scott during Betz’s return voyage to the United States.

Betz was a serious student of photography, and his images demonstrate a keen eye for framing and documentary. As comprehensive an archive of a soldier’s WWII service as we’ve encountered. While vernacular albums from this era do turn up, we aren’t aware of any as large, or as comprehensively-captioned, that focuses on a single person as this one. Indeed, both circumstances of life in the Pacific theater, as well as formal censorship policies and security restrictions made assembling such a large collection extraordinarily difficult. A rare, compelling, and significant collection.
Four holograph diaries containing approximately 140,000 words. With: 350 +/- ALS written by Glazer while on active duty, in the U.S. and Europe, totaling more than 100,000 words. Hundreds of additional ALS and TLS from friends/family during and following wartime. Dozens of pieces of service and family ephemera. Nearly all correspondence with original mailing envelopes. Contents clean, well preserved; generally very good or better.

A large WWII-era service archive of Harry Bernard Glazer (1923-2014), a young Jewish man from Washington D.C.’s Cleveland Park neighborhood. Consisting primarily of personal diaries and correspondence (to his mother Dorothy, father Morris, and brother David — whose long, mysterious illness and death are also documented here), the materials chronicle Glazer’s coming of age, his failed attempts to enlist in the military, his eventual successful induction, and his service (including training and deployment with the 824th Tank Destroyer Battalion in support of the 100th Infantry Division of the 7th Army through France, Austria, and Germany) — all from an unmistakable and distinctly Jewish perspective.

Highlights include: a moving account of a 1945 Sedar held in Germany for U.S. troops, along with the rare program from that event (right — another copy of which, remarkably, currently exists in the trade as part of the effects of the Chaplain presiding over the service; otherwise no additional copies known); Glazer’s frank diaries which describe his abusive home life as well as his dawning Jewish identity in the wake of WWII; more than 250 wartime letters home, many displayed Glazer’s keen eye and unusual insight; plus numerous supporting documents that offer a full portrait of Glazer’s wartime life and service. With his formidable skills as a writer and uncommon point-of-view, an archive of notable depth and breadth, and an important record of a Jewish soldier serving in the European theater under the shadow of the Holocaust.

A rich archive of a Jewish-American and his combat service in Europe during WWII, exceptionally composed and preserved, including rare printed Judaica. A more complete description and inventory of contents is available.
Oblong 8vo. album. Full calf over boards. Title and ornate decoration stamped in gilt to front with matching border to rear. 91 B&W photos (83 snapshot, eight medium enlargements) with four commercial postcards recto and verso mounted to 26 card leaves. 61 additional prints loose (54 black-and-white; seven color); 152 photographs total, various sizes. Also: several service medals/ribbons and a few pieces of ephemera. Album boards moderately bowed, section of fading to front, starting to leather at front hinge. Mild wear to contents (more so to ephemera). Very good overall.

An important assembly of photographs compiled by Japanese-American soldier Richard B. Ohashi (1925-2015) of Cheyenne, Wyoming, chronicling his European theatre WWII service in the 442nd Infantry Regiment, 3rd Battalion, Company K (likely the 4th Platoon), of the United States Army. The 442nd was a legendary unit composed nearly entirely of Japanese-American soldiers, one of only three such combat units in which Nisei were permitted to serve during the period of WWII internment.

Enlistment records show Ohashi entered the service in August of 1944. Though contents here are seldom dated, most appear to be from 1945 and early 1946. At least 6 of the wartime prints feature prominent signage and the majority of images of soldiers appear to be from a single camp. Though no location more specific than Italy can be gleaned (the album is boldly stamped “ITALIA”), one notable sign advertises an American Red Cross “Go For Broke” Club (the iconic, official slogan of the 442nd). Another points the way to the presumed camp of the “Fourth Platoon” with the names of 8 Japanese-American soldiers clearly visible. 108 of the 152 images are of Ohashi’s fellow Japanese-American servicemen, unit support staff, or of the European theater, primarily Italy. Singular in the group are his portraits of fellow soldiers, with many of the prints signed or inscribed by their subjects. These are moving works of amateur portraiture, capturing the pride, bravery, and character of Ohashi's fellow Nisei soldiers. Indeed, taken as a whole, the images throughout the archive are uncommonly well-composed and accomplished.
Aside from a single, medium enlargement of a destroyed German tank, however, none of the images reveal the intense combat the 442nd encountered during the war. The regiment's contributions have been well documented and include more than 18,000 individual decorations. Indeed, with its nearly 9,500 Purple Hearts and more than 5,000 Bronze Stars (out of only about 4,500 soldiers), the 442nd emerged from the war as “the most decorated unit in U.S. military history” (PATRIOTS UNDER FIRE, 2006).

The balance of the archive (some 50 pictures) are family images, most post-war but some perhaps pre-. These later family images are also exceptionally executed, with one featuring a German-made Rolleiflex TLR in the frame, a professional grade camera, suggesting Ohashi likely had some training in photography and took the hobby seriously.

This collection stands out as a rare glimpse into this hallowed regiment and its European service in the war, as well as an intimate look at a Japanese-American family in the years immediately before and after internment. Scattered Nisei soldier photographs are institutionally held, but typically only in small groups or individually. The Japanese American National Museum in Los Angeles, however, recently acquired a trove of approximately 1,000 combat images by fellow 442nd soldier Susumu Ito. Ito wrote about his photographs in a POPULAR PHOTOGRAPHY MAGAZINE article (August 21, 2015) where he explained their significance: “We had orders not to have cameras.”
APID 12TH ARMY GROUP [Cover Title]
PHOTO INTELLIGENCE [Interior Title]
NP: (12TH ARMY GROUP), [1945]

Oblong 8vo. Cloth covered boards. Photographic pastedowns to front and rear covers with fabric insignia mounted to front. 29 real photo leaves mounted to tabs. Boards, contents moderately bowed and with mild handling wear. Previous ownership inscription to interior. Final leaf a bit edge-worn. Otherwise sound, clean. Very good or better.

A military photobook with an unusual depth of design, detailing the contributions of the Twelfth United States Army Group's Aerial Photography Interpretation Detachment to the Allied ground invasion in Europe, beginning with Omaha Beach and ending with the German surrender. The APID served as photo intelligence support, examining millions of aerial views. From the introductory leaf: “From D-Day (and before) till the last death rattle of the Wehrmacht, millions of aerial photographs passed thru [sic] our hands. Under magnifying glass and stereoscope they disclose the enemy's cherished secrets, answered questions, and helped solve strategic and tactical problems. Here in brief, is the story of the campaign as we saw it — through the eyes of the camera. APID, 12th Army Group.” With each picture captioned in the negative, an unusual WWII history. OCLC locates only two copies (MoMA and the Met).

-1750-
Two black-and-white gelatin silver photographs, each measuring 4” x 5” approx. Typed captions to versos. One bearing large ink stamp of the Hiroshima-Matsuyama ferry line. Mild wear. Very good or better.

A pair of official United States Strategic Bomb Survey (USSBS) damage prints of Hiroshima taken November 28, 1945. One is an exterior view of the Chugoku Coal Distribution Control Company (designated Building 12 by the Survey); the other captioned as: “Building 300 ft. NWW from GZ [Ground Zero]. No structural damage.” The history of photo documentation in the months just after the bombings of Hiroshima and Nagasaki is one of official censorship. General Macarthur’s order in late 1945 explicitly banning photographs of the sites has meant that images of the immediate aftermath are scarce, and these survey photos remain perhaps the best and most accurate sources extant. The largest collection of such photos is at the I.C.P.; individual examples are rarely seen.

-950-
Collection of sixteen gelatin silver prints and eight color photographs on heavy stock. Each measuring 10” x 8” approx. All curling at edges. Slight toning to black-and-white prints. Color prints mildly faded. Very good or better overall.

Taken Veteran's Day, November 11, 1961, these images document Kennedy's first presidential visit to Arlington National Cemetery. The president was accompanied by Major General Paul A. Gavan, Commanding General of the Military District of Washington, as well as the VA administrator John S. Gleason, and military aides General Chester Clifton, Colonel Godfrey McHugh, Captain Tazewell Shepard, and National Commander of the Legion of Valor Thomas Stirling. These images document the president's participation in the Veterans Day ceremony, including laying a wreath at the Tomb of the Unknown Soldier and speaking to a crowd of more than 5,000 at the Memorial Amphitheater. This speech, perhaps a justification for the United States' increasing involvement in Vietnam, was a message of peace through war: "In the end, the only way to maintain the peace is to be prepared in the final extreme to fight for our country — and to mean it. As a nation, we have little capacity for deception. We can convince friend and foe alike that we are in earnest about the defense of freedom only if we are in earnest — and I can assure the world that we are."
Group of ten 3" binders containing primarily inter-office memos from Fred Panzer, dating from January 1966 to January 1969. Most measuring 8.5" x 11", primarily carbon, some typed and some photocopy on a variety of paper stocks. Various other documents: photocopied reports, newspaper and magazine articles, etc. Also includes: two 3" binders dating from July 1966-Feb 1967 containing memos by or to Tad Cantril; two 3" binders containing research for a position paper addressing the “credibility gap”; two 1.5" binders containing information on administration accomplishments from 1965; two folders containing transcripts of the LBJ Library Oral History Project interview with Panzer; and relating ephemera. Approximately four linear feet in all. Original binders unsalvageable and now perished; rehoused in new three-ring binders, maintaining original divisions and order. Two volumes exhibiting moderate rodentia loss to page edges (not effecting any text). Overall very good.

An exhaustive archive of polling, public opinion, and related papers (including memos and other internal communications, research materials, and like) belonging to Fred Panzer, President Lyndon B. Johnson’s chief pollster. More than any other president that preceding him, Johnson relied on polling. Similar statements could also have been made of JFK (and arguably Truman...and even FDR), but Johnson commissioned more than four times the number of polls as Kennedy. And while Kennedy utilized polling primarily in crafting his message, LBJ was the first president to extensively use polls in his decision- and policy-making. Therefore polling — and by extension Fred Panzer — helped shape the presidency in a way that hadn’t been seen before.

Panzer was recruited to the White House by Bill Moyers for an assignment that was initially planned to last just two months, but Panzer remained until the end of the administration. Throughout that time, Panzer’s role was somewhat undefined. When asked his title as part of the LBJ Library Oral History Project, Panzer noted with pride his anonymity outside of the White House, and offered (somewhat tongue-in-cheek, somewhat cagily) “He does what he’s told” as a job description. And while his exact title may have been unspecified, these memos make clear that Panzer’s role was not: to gather, synthesize, interpret, and when necessary commission public opinion polling for various administration purposes. Indeed, LBJ biographer Robert Dallek in FLAWED GIANT described Panzer unequivocally as “the White House pollster” (393) and this archive bears that out. Panzer supplied information from departments, agencies, and other sources for use in speeches by the president and messages from White House. Additionally, accompanying memos show Panzer in frequent dialogue with the pollsters — primarily George Gallup and Louis Harris — re-
questing additional information, taking issue with recent numbers, or attempting to persuade them to gather data particularly useful to the administration.

Material from the earliest part of the archive consists of research submitted to Moyers and Hayes Redmon (Moyers' assistant), including magazine digests, reports on current events, historical research, and poll numbers on policy issues. In addition, there are examples of Panzer's rhetorical contributions, including drafts of speeches and even periodic lists of jokes the president might use. But with the departure of Moyers and Redmon in early '67, Panzer became the administration's main liaison to public pollsters and Johnson's primary source for data on public opinions, eventually reporting directly to the president.

Polling makes up an increasingly larger portion of the archive in 1967 and 1968, as the administration considered a possible reelection bid, and as protests against the Vietnam war grew. Data and analysis — submitted to the president three or four times per week — range from general approval ratings to specific results based on locality or demographics, pairings with different potential candidates in the Republican and Democratic parties to polls on a wide range of policy issues, the most frequent of which is the administration's handling of Vietnam. Civil rights and race relations, inflation, and crime are also frequently polled. And as the archive goes on, an increasing number of memos are addressed to the president directly, not just his staff and advisors.

After the Johnson's decision not to seek the nomination, Panzer continued to perform research for the administration, coordinating various public relations campaigns, supplying ideas for speeches, and even writing the president's personal letters as well as official White House responses (a fascinating file binder offering various form responses to White House correspondence is also included).

After he left the administration, Panzer went on to work as an executive for the Tobacco Institute where he penned the now-infamous memo known as the "Roper Proposal," which laid out the industry's strategies for avoiding regulation and liability in the face of the growing medical consensus on the dangers of smoking.

Ten binders from the desk of Fred Panzer make up the bulk of the archive, creating an exhaustive survey of his work at the White House. Several additional binders of related materials (research, file copies, etc.) round out the archive. Together, a comprehensive look at executive branch polling, both its directions and effects, during a particularly turbulent time in American history, all from the point of view of a man at the center of modern political public opinion. A binder-level inventory is available on request.
114 photographs: 91 in hand-numbered series, remainder largely various angles on finished sculpture. 48 printed as real photo postcards, remained on various stocks of similar dimensions. 39 with annotations, from date stamps to detailed descriptions. One image INSCRIBED by Grafly to Pennypacker. Mild wear. Very good or better.

A fascinating series of photographs showing sculptor Charles Grafly at work at what would become the General George Meade Memorial. This set of photographs belonged to (and we suspect may have been taken by) Isaac R. Pennypacker, brother of the Governor of Pennsylvania and Vice-Chairman of the memorial commission. As noted extensively by Pennypacker on the verso of one of the images, the series shows: “Mr. Charles Grafly sculptor of the Meade Memorial at what he calls his 'summer studio' on Cape Ann, Mass. in the winter of 1922-23, when he was superintending the work of making the casts from the wax model. This series of photographs shows the process of cutting the wax model into sections, making the casts and then [unreadable] one set of the casts a duplicate set being shipped to the marble cutters the Piccirelli Brothers in N.Y. City. I.R. Pennypacker Jan'y, 1923.”

Other images show pouring of glue, the preparation and removal of molds and clay shells, Grafly attending to the component sculptures in various states, and like. Images cover a period of roughly three months, from November 1922 to January 1923. Meade is most famous for leading the Union troops in their victory over Robert E. Lee and his army at Gettysburg. Plans for a memorial in his honor began in 1911, but numerous budgetary and legislative delays meant work did not begin in earnest until 1921, and the final monument was not officially dedicated until 1927. Grafly was a noted sculptor who studied under Thomas Eakins at the Pennsylvania Academy of Fine Arts, where Grafly went on to teach for almost four decades. Pennypacker was the author both of a biography of Meade and a well-known poem on Gettysburg (read on the battlefield during a dedication in 1889). A likely unique collection, documenting a noted American sculptor at work.
46. [Architecture]: [Washington, D.C.]
[Press Kit from Ground-Breaking for John F. Kennedy Center for the Performing Arts]
Washington, D.C.: [Kennedy Center], (1964)

4to. Two-pocket card folder, gilt title to front. Containing approximately 25 sheets of typed press information, two original site programs, an illustrated informational booklet, and four 8” x 10” black-and-white photographs. Light adhesive staining to photograph versos, overall near fine.

An apparently complete press kit from the December 2, 1964 ground-breaking for the John F. Kennedy Center for the Performing Arts. Highlighted by four photographs of intricate architectural models of the interior and exterior, the kit also contains dozens of pages of information provided to the press by the Center's public affairs department, including: a January 23, 1964 copy of the “John F. Kennedy Center Act” of Congress; a copy of Most Reverend Philip M. Hannan's invocation during the ceremony; seating charts of dignitaries attending the event; background on the conception and planning behind the Center, and more.

The Kennedy Center is the busiest performing arts center in The United States and represented the first time that the Federal Government financed construction of a building devoted to the performing arts. The Center opened to overwhelming positive reviews and remains an enduring landmark. A scarce and well-kept record of its ground-breaking. No copies located in OCLC nor in commerce.
Oblong 4to. album with pebbled flexible leather boards and gilt titles, 7.25" x 10.75" approx. Seventeen photographs mounted recto only, all 4.5"x 7.5" approx. Remaining leaves blank. Bookplate of George F. Steele to pastedown. Album good only. Hinges cracked, edges worn. Board bowed. Contents however sound and overall near fine.

A beautiful photographic study of the earliest planned community in the U.S. Includes a picture of founder Joseph Sears (above right), as well as those of several houses and buildings. Most images though of natural surroundings, an interesting facet as Kenilworth was also one of the first communities to incorporate landscape architecture into its development. While the album’s exact purpose is unclear (though we presume promotional or perhaps survey), a fine assemblage by an accomplished photographer that exhibits a strong Pictorialist influence.
Small 8vo. spiral-bound wraps with flexible plastic covers and a metallic design illustrating the fairgrounds, measuring 7.25” x 5.25” approx. 44 leaves with 250+ black-and-white snapshots, with various ephemeral items additionally pasted in. Most photos measure 1.5” x 2.5” approx. and captioned by hand. Book very good plus. Pages a bit wavy, some adhesive residue and stains. Several photos and other elements apparently apparently perished; else photos generally about fine.

Souvenir book produced for the 1939-1940 New York World’s Fair, encouraging visitors to record their own experiences. As the preface states: “You, yourself, must round it out by adding your personal impressions to what you see. In years to come, therefore, this book will serve as a complete record and accurate reminder of the Fair.” And the owner of this book took full advantage of the allotted space for photographs and notes; pages are filled with snapshots and exhaustive captions, most quite objective, with information and statistics on buildings, monuments, artworks, performances, and exhibits. The book’s cover (a metallic rendering of the fair’s iconic structures the Trylon and Perisphere) reflects both the fair’s theme of “The World of Tomorrow” as well as its overall art deco aesthetic. Contents expand on this retro-futurism, particularly in the “Futurama” exhibition (designed by Norman Belle Geddes) and commercial exhibits from companies like General Motors, Westinghouse, and G.E., where visitors were invited to marvel at new technologies and innovations. Notations and photos reveal this book to be the work of a frequent visitor throughout both the 1939 and 1940 seasons. A careful record of a monumental spectacle of 20th-century optimism from an enthusiastic (obsessive?) fair-goer.
Oblong 4to. Embossed leather over card boards. String bound commercial album with 37 black paper leaves containing 192 black-and-white photographs of varying size, adhesive-mounted both recto and verso: 60 measure approximately 4.5” x 2.5”; 55 approximately 2.75” x 2”; 50 approximately 7” x 4.5”; 28 approximately 3.5” x 2.5”. Covers moderately worn, one rear corner torn at lower spine end. One snapshot appears perished. A handful with sections of tearing, loss. A few prints loose from mounting. About very good.

An album of an early 1920s fly fishing expedition, primarily in the Southern Sierra Nevada Mountains of California. Notations identify specifically the Kern River and its watershed. Locations appear remote with the party traveling on horseback and likely in search of the area's unique varieties of the California golden trout (the state fish of California). Several views of caught trout laid out and on display (right) present, though the monochromatic format makes precise determinations of species difficult. Most enlargements bear inscriptions to versos, many visible despite mounting, as prints curling slightly at edges. Identified environs include Farewell Gap, Coyote Pass, Coyote Creek, Kern Lake, Kern River, Little Kern River, Volcano Creek, Big Canyon, and more. Pack mules and horses, river forging, campsite, line castings, group candids, as well as gorgeous natural studies and related subjects throughout. A handsome and detailed document of conservation and angling — with majestic, clear, and well-composed views of the unspoiled environs of the Southern Sierras.

-1400-
50. [CALIFORNIA?]: [ANGLING] [ALBUM OF ORIGINAL LANDSCAPE, FLY FISHING, AND HUNTING PHOTOS] NP, [CA. 1910]

Oblong 8vo. album. Leather wraps, 9.75" x 6.75", containing 25 paper leaves, each with a single 7.75" x 4.75" gelatin silver photograph, recto mounted. Leather worn from spine, later cloth rebacking and rehinging of covers. Prints with mild wear. Contents well preserved, very good or better.

A strong group of stunning landscape, hunting, and angling images (details left). Album undated and without notation, though prints and images suggest ca. 1910 with landscapes reminiscent of California's Central Valley and its adjacent Sierra Nevada foothills. A strong selection by an accomplished photographer.
Rosario Curletti (1913-1986) was an anthropologist, genealogist, writer, book collector, and lifelong Southern Californian. She worked as an editor for the L.A. TIMES and a book reviewer for the SANTA BARBARA NEWS-PRESS. Portions of her exceptional collection of Southern Californiana now reside in the Huntington, UCSD, and elsewhere. In addition, she was assistant to historian Maynard J. Geiger (author of the standard biography of Junipero Serra), and published several book of California history herself — including her best-known, PATHWAYS TO PAVEMENTS: The History and Romance of Santa Barbara Spanish Street Names (1953). And this elaborate hand-made book addresses similar interests. A compilation of expressions and sayings of the Californianos arranged alphabetically in a kind of ABCdiery interspersed with numerous illustrations of California cattle brands and pasted-in printed illustrations from Jose De Yong and Ed Borein (all from an unknown source), DICHOS appears to be wholly unpublished and unrecorded (although she made at least one other similar copy). Nevertheless, this linguistic study was assembled with obvious passion and scholarship. A charming and unknown work of Califoriana.
29 printing plates, various sizes, all mounted to wood blocks. Some mild, expected wear. Generally very good condition.

Small but interesting collection of printing plates utilized by the United Steelworkers Union, likely for a local’s newsletter or other USWA periodical. Includes clip art, as well as multi-panel comic strips (below) advocating various pro-union positions or figures, with some simply promoting the benefits of membership (pensions, healthcare, job security, and like — as above). An unusual archive used in the production of labor propaganda.
MERRILL, Dana B. (Photographer)  
[PHOTO ALBUM OF THE CONSTRUCTION OF THE MADEIRA-MAMORE RAILROAD]  
(BRAZIL), (CA. 1909-1912)

Small oblong 8vo. album. Black textured board, 5.5” x 8” approx. “Brazil” in white album pen to front cover. Photographic map mounted to front pastedown. With 61 vintage photographs glue-mounted recto and verso, plus one remarkable 5-panel, 2.5’ fold-out panorama (above) of Porto Velho. Most images 5.75” x 6.75”, some smaller. Eleven hand-colored. Most numbered in the negative. All clearly captioned in English. Rubbed at joints; some bumping, wear. Binding cocked. A few leaves tender at gutter. Apparently complete. Very good.

The construction of the Madeira-Mamore Railroad through the Brazilian Amazon is considered one of the most deadly and impressive engineering feats of the 20th century. More than 6,000 workers died over the course of its 230-mile construction, one — so the legend goes — for every railroad tie laid. The line was intended to transport rubber from remote Brazilian forests for export, but not long after its completion in 1912 the center of rubber production shifted to Asia. Nevertheless, the railway was a defining event of Brazilian and South American identity. And the album here offered contains beautiful, accomplished images of the project, taken by official photographer Dana B. Merrill. Merrill was contracted to document the project in 1909 and stayed through completion, eventually taking more than 2,000 photos (fewer than 200 are known today). Images in this album include the hospital ward, worker’s cafe, bridges and other rail structure, engines and train-cars, native Caripuna Indians, various camps and laborers, jungle scenes, and like. Many of these appeared in the two most comprehensive accounts of the Madeira-Mamore: Frank Kravingny’s THE JUNGLE ROUTE (Tremayne, 1940) and TRACKS IN THE AMAZON by Gary and Rose Needleman (Utah, 2014). However, our research suggests at least several of these photographs are previously unknown. An important collection of one of the major construction projects of the last century, taken by an innovative photographer, of whom foremost Merrill expert Pedro Ribeiro Moreira Neto has written: “How then did these dramatic and powerful images emerge — since we find no precedent — if not from the genius of the photographer? What other photographer could have produced images of such sophisticated technical quality[...]?” OCLC lists only two substantial collections of Merrill’s photographs: NYPL and the National Library of Brazil.
Oblong 4to. Leather wraps over metal snap ring binder. Twenty linen backed black-and-white photographs: seventeen 8” x 10” with three fold-out panoramas. Ink-stamping, writing to versos; occasional stamping to images, writing to margins outside of image areas. Very good.

A small but engaging album of photographs documenting the construction of aggregate processing facilities along the Chagres River in the Miraflores and Gamboa areas of the Panama Canal Zone in 1942, including a magnificent nine-panel panorama measuring over four feet in length (detail, above). The uncredited photographs were commissioned by the Nevada Constructors Company, and capture the building of plants to provide materials for the construction of additional locks for the Panama Canal. Crisp views of construction progress include: steel erection, concrete placement, a massive Hercules dredging crane (right), etc. An impressive production.
Oblong 4to. Red string-tied leather album with decorative stitching to edges. 47 black paper leaves with 322 photographs recto and verso mounted (302 black-and-white snapshots; eighteen color snapshot; two black-and-white enlargements). Original penned map illustration to title page, majority of pages with holograph Spanish language captions in white. Well preserved, generally near fine.

A substantial album of photographs documenting the travels of the Mexican delegation to the 1947 Universal Postal Union Congress, held in Paris and compiled by delegate Lauro F. Ramirez. A noted series of four prints cover the Congress' proceedings, though most images capture the group's travels with clear, well composed views of New York, Paris, Loire, Amsterdam, Cannes, Monaco, Pisa, Washington D.C., and Mexico City. Highlights include the artful title page (below), enlarged aerial view of Mexico City, and many European landmarks.

The 1947 meeting of the Universal Postal Union, founded in 1870 as an international treaty organization to help standardize international postal delivery, was one of the most significant in the organization's history, establishing it as a specialized agency of The United Nations. A well-preserved and extensive travel album with connections to Latin America and an international postal treaty.

-750-
An ornate album of large, well-executed photographs, produced in commemoration of the United Kingdom of Libya's independence from Italy. Presented to Lewis Clark, John F. Kennedy’s personal representative, who had the rank of Special Ambassador to this anniversary celebration, the images portray the Libyan infrastructure, agriculture, industry, education, government and society since independence. The country gained its independence from Italy in 1951 under the reign of King Idris. An informative collection of the country's short-lived and relatively prosperous iteration as an independent Kingdom, prior to the harsh rule of the Gaddafi regime.
Oblong folio commercial photo album in original slipcase. Containing 22 vintage 9.5” x 7” B&W gelatin silver photographs mounted recto and verso to eleven leaves. With onion skin tissue between each image. Slipcase worn. Generally very good.

An evocative assemblage of photographs documenting the facilities of Boomershine Pontiac, located on Spring Street in Atlanta, GA. Boomershine was a prominent regional dealership through most of the 20th century and was an early patron of NASCAR, sponsoring Jack Smith's #47 Pontiac in the early 1960s. Shot in a cold, almost forensic style, the album captures the dealer's showroom, offices, parts and repair departments, etc. Likely photographed immediately prior to the dealership’s 1978 move to suburban Marietta, GA. Most images lack people and are focused less on a subject and more on the space itself. While the unknown photographer likely simply wanted to document the business — perhaps for posterity or other promotional purposes — what emerges is a rather hauntingly mundane narrative where no real action takes place but yet something lingers — like crime scene photographs, but without the crime. Unusual and Ruscha-esque.
An unusual album of the building of a custom sports car by famed performance mechanic Frank Dominianni at his Long Island speed shop in or around 1960. Dominianni opened Hi-Speed Power Equipment in 1947, operating it from the same Valley Stream, NY location up until his death in 2011. During that time, he developed a reputation as one of the finest engine and chassis experts on the East Coast, with a specialty in modifying 1960s Corvettes and Italian sports cars for both high performance street use as well as competition racing. A majority of the images here detail his audacious 1960 attempt to fit a turbo-modified Corvette engine into the frame of a Mercedes Benz 300SL Roadster, a commission from a wealthy customer and collector named Perry (likely source of this album). Images of Perry's additional vehicles, including four of an early 1960s Ferrari 250 GT, eight of another 300SL, and nine of a wrecked 1963 Corvette Z06, are also present. The album's contents have been reviewed by Dominianni's son, Joseph, who recalled the project and positively identified the photographs of Perry and his father. According to Joseph, the car was never completed and its frame was later sold to an East Coast sports car dealer. The images of the build are striking, sequentially capturing from close vantage the sculptural and geometric qualities of the 300SL's complex, almost delicate European tube frame contrasted against the chrome and brawn of the American V-8. Many of the prints are discolored or otherwise washed out, likely defects from original processing, lending them an immediate, almost artistic quality. An important record of sports cars modification from one of its highest practitioners.
[AUTOMOBILIANA]: [PHOTOGRAPHY]
STAFFORD, Rick
[PHOTO ARCHIVE OF A MIDWESTERN DIRT TRACK RACER]
NEVADA, MO, [CA. 1983]

85 loose color snapshot and Polaroid photographs with two small related periodical clippings. Near fine.

A collection of amateur photos of the various racing cars of one Rick Stafford of Nevada, Missouri. Stafford competed in the street stock class, which involves modifying a street-legal production car into a dirt-track racer. Shown are several different late 1960s and early 1970s Chevrolet models which Stafford raced at the Nevada Speedway (a quarter-mile oval dirt track) in the early 1980s. An intimate glimpse into the niche culture of Midwestern dirt track racing with views of now-iconic American autos of the muscle car era.

-T500-

[AUTOMOBILIANA]: [PHOTOGRAPHY]
The Very End [Interior Title]. [Original Photo Album]
[Eugene, OR], [ca. 1984-1985]

26 4to. black paper album leaves with 145 color snapshot photographs adhesive-mounted recto and verso. With captions and a few mounted clippings. Leaves loose from original album, but re-housed and sleeved in new binder. Else generally near fine.

A semi-lurid collection of photographs vividly capturing the mangled aftermaths of car wrecks on rural highways outside of Eugene, Oregon in the mid-1980s. Though uncredited, the images were likely taken and compiled by a local news photographer: two of the attached clippings from city's daily, THE REGISTER-GUARD, duplicate included photos. Most images of accident scenes, though a wittily captioned series of seven prints details the frenzied arrest of a shirtless man on a residential lawn. A Warholian collection of period close-ups of accidents and (petty) crime scenes.

-T800-
59 4to. commercial albums containing over 7,000 color snapshot photographs, seemingly without duplicates, mounted recto and verso to adhesive card leaves. Albums of various makes; spiral bound or metal snap-ring binders, many with titles in marker, embossed tape gun, or commercial label maker to fronts and/or spines (see below). Majority of prints firmly adhered to album leaves. Occasional images perished, presumably having come loose from adhesive or removed. Mild handling wear to contents, generally very good or better. Also includes several additional scrapbooks composed mainly of clippings, promotional race handouts, and a few of personal photographs; these albums are not included in the volume or picture count above.

Now lookie here: a friggin’ ginormous snapshot archive of the stock car racing events of NASCAR’s Winston Cup Series held in Daytona, Atlanta, Charlotte, and Darlington between 1977 and 1992, photographed and compiled into individually titled and dated albums by one Roy A. Phillips of Jacksonville, FL. The images are almost exclusively taken from the grandstands and are chronologically arranged, documenting entire races, but with an emphasis on notable wrecks, prominent drivers, as well as the crowd and fan culture of the era. The majority of contents (51 of the 58 albums) chronicle 1979-1988, a distinct and transitional decade in NASCAR history, one in which it grew rapidly, away from its Southern roots and into the global, multi-billion dollar industry it is today.

Since its inception, the sport has been strongly associated with the South. In the 1973 mock-autobiography of fictional NASCAR driver Stroker Ace, STAND ON IT (Little, Brown, and Co.), one of the first (and likely only) widely read works of stock car fiction, Bill Neely and Bob Ottum wrote of the strong cultural identification by the typical fan to the sport, and the automobile in particular: “The reason that stock car racing caught on so much in the first place was that the grandstands were full of folks who had those very same stock cars parked right outside. And old Dad would sit there and see this
stock Ford whomp the shit out of every other car on the track – and the Ford folks could just as well have had salesmen outside with the order blanks to sell more cars. People identified” (158). And indeed, Phillips’ own circa-1979 gray Ford Thunderbird (with Confederate flag license plate) is shown in a handful of images, as are frequent comments in his notations about the superiority of Fords in general and the Thunderbird in particular.

While NASCAR had been exceedingly popular in the South since its formation in 1948, it wasn’t until 1979 that CBS broadcast the Daytona 500, the sport’s flagship event, in its entirety, drawing an estimated 15 million viewers. ESPN began showing select races in 1981 and devoting more time in its news programming to NASCAR. By 1989 nearly all Winston Cup races were broadcast live, either on network or by a host of cable stations. This early television era is well-chronicled here by Phillips: the 1979 Daytona 500 alone is covered by three albums; and in easily the oddest selection of the lot, a 62-image volume is composed solely of race action broadcast on Phillips’ home television screen, circa-1982.
The money coming into the sport due to its national television exposure brought about significant changes. As corporate sponsorship of cars and individual races increased, so did purse money. In 1979, Winston Cup champion Richard Petty won approximately $415,000; by 1988 that number had nearly doubled for Bill Elliott, who took in approximately $812,000. More recently, 2013 Cup champion Jimmie Johnson garnered almost $9 million in purse money alone (and another estimated $6.5 million in endorsement revenue). Phillips documented not only the races, but also, extensively, the primarily Southern sponsorship common in the early, pre-television era. As revealed in an included program from the 1981 Firecracker 400, more than half of the field (24 of the 42 cars) carried either local or regional sponsorship from companies like Jim Peacock Dodge, Rogers Auto Leasing, and The Daytona Inn, or even no sponsorship at all — a marked difference from the cars fielded today.

More than 40 of the albums are of Daytona and its two biggest annual events: The Daytona 500 and the July 4th, Firecracker 400. Phillips photographed prolifically from his location in the grandstands, with several albums of individual races holding over 200 prints each. And while NASCAR events have been extensively photographed, there is a kind of archetypal racing image. Commercial photographers almost universally choose ground level, just inside the track, between the turns, or on the infield for their vantage points, typically capturing an action shot of a particular car, mid-turn, at high speed. The photographic capability to execute the view is one that generally eludes the average fan. Most fans, therefore, choose to purchase racing photographs rather than take their own, making a vernacular collection like this one particularly unusual. And Phillips’ photography certainly transcends the archetype. While the majority of these images are of the racing action, the vantage point — among his fellow spectators — continually influences the frame, offering the view of the common NASCAR fan. Phillips’ lens often drifts from the action
to particularly attractive or scantily clad woman, infield scenes of shirtless race-goers and their camps, prominently displayed Confederate or American flags, and the like. Thus he documents the culture of stock car racing as well as its action.

In his 1997 work, FROM MOONSHINE TO MADISON AVENUE: A Cultural History of the NASCAR Winston Cup Series (the only attempt to date to place the sport’s rise in a cultural framework), Mark D. Howell writes:

*It is a sport rooted in cultural mythology — the stereotypes of rural America and the agrarian Southeast, the outlaw nature of folks forced to break the law in order to put food on their tables, and the eventual transition that turned regional folk heroes into national sports heroes. [...] Stock car racing is more than a sport; it represents an important element of our nation’s culture.* (5)

And while the history of the sport has been well covered, it has largely been done by NASCAR itself. Referred to by Howell as a “benevolent dictatorship” (13), he devotes an entire chapter to the tight control the governing body has maintained over its public image. Television, magazines, and newspapers tend to rely on the same sources of monetary support as the sport they cover, which has undoubtedly often affected coverage. And popular takes, such as films like STROKER ACE (1983) (based upon the previously mentioned book), DAYS OF THUNDER (1990); and TALLADEGA NIGHTS (2006) have grossly exaggerated or lampooned stock car racing. Further, the myriad books on the subject (Howell’s aside) have tended to focus on its salacious, mythical roots: the legends of bootleggers with trunks full of moonshine modifying their “stock” cars to outrun prohibition agents. This archive therefore represents an unfiltered, fan-level history of an important and popular Southern cultural scene.
62. [ART]: [COLOR THEORY]. WHITESIDE, FORBES J. COLOR BOOK [VOLS.] 1, 2, & 3 NP: [FORBES. J. WHITEHEAD], ND [CA. 1960s?]


Remarkable series of three matching hand-made books by color theorist, educator, architect, and artist Forbes J. Whitehead. He is perhaps best known for developing a systematic program for teaching color appreciation, and we suspect these volumes were likely created as maquettes for a potential book about his approach (we find no evidence any such text was ever published, however). But in absence of any text, these intricate assemblages (which include overlays, pop-ups, and other movable elements) have a fascinating minimalism about them, one that creates an almost conceptual air. Whitehead was an expert in color theory and perception and was one of the inventors of the Synchroma machine, which created constantly-changing visual images based on sonic inputs supplied by an artist, an invention that predated the advent of laser-light displays. His work with the Synchroma was exhibited in an “Experiments in Art and Technology” show in the Brooklyn Museum in 1968 and his paintings are in the collections of the MoMA, the Cleveland Art Museum, and elsewhere. One of an unknown number of copies, but given elaborate nature of the production likely very small. OCLC does not locate the title. An intricate and evocative creation.
28 works, ranging from 15” x 12 to 36” x 24, with most 24” x 20” approx. Various mediums, but most pencil, wood-burning pen, and poster paint on plywood. Generally very good or better.

Willie Shepperson (1936-2014) was among the original students who on April 23rd, 1951 walked out of Robert Russa Moton High School in Farmville, Prince Edward County, VA to protest conditions there. While the walk-out was not originally intended to address “separate but equal” policies, this action is considered by many to mark the beginning of the school desegregation movement. And indeed, the lawsuit that grew out of Farmville strike, of which Shepperson was a named party, became one of the cases eventually folded into the landmark Brown vs. The Board of Education.

The experience had a lasting influence on Shepperson. He went on to a long career as a beloved educator, and was active in local and regional politics. He regularly took part in interviews, panels, symposium, and the like regarding the Farmville protests, the Brown decision, school desegregation, and civil rights. And while he was known to be an avid photographer, unbeknown to perhaps all but those closest to him, towards the end of his life Sheeperson engaged in the creation of a small but striking body of art that boldly expressed his lifelong interests and concerns.

These pieces were typically executed with inexpensive materials (plywood or other board, poster paints, store-bought frames) and are
almost all African American in subject, whether entertainment (Cicely Tyson, Paul Robeson, Bob Marley, Ray Charles), political (Thurgood Marshall, Mary Bethune), biographical (Mrs. Rawlins, an influential grammar school teacher vividly described in essay penned by the artist and affixed to verso of her portrait), or educational (schoolhouses - below left, both). The artist would usually begin a piece by sketching in pencil, then used a wood-burning pen to carve the portrait into the wood. Pieces were then typically painted, often with textual additions, the wood-burned elements and incorporated frames lending the works an almost sculptural quality.

It is unclear whether Shepperson ever intended these pieces for public display. They were apparently discarded by his estate and were brought to us by a scout who rescued them from disposal and dispersal. What is clear, however, is that these are the work of a talented and vibrant artist. His style mixes the brash colors and iconic subjects of Pop Art with the methods and materials of folk. The effect is one of a unique outsider artist utilizing themes of African American history and pride. A collection worthy of preservation and display.
FANS, I MISS YOU.
brian cassidy bookseller