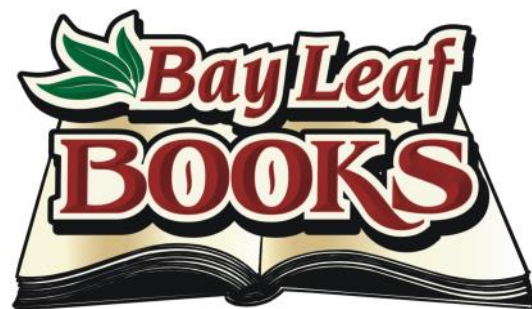
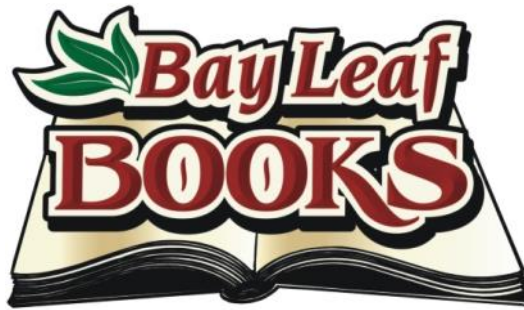


AVIATION BASEBALL
BICYCLE RACING BLACK
PANTHERS BOOKS ON BOOKS
ODDS CIRCULATING LIBRARIES
CIRCUS & CIVIL WAR
ENVIRONMENTALISM ENDS
FORE-EDGE PAINTINGS
KANSAS KENTUCKY LITERATURE
MENUS PHOTOGRAPHY
POETRY PUNK RADICAL
POLITICS RELIGION
SCRAPBOOKS
SPAIN TABARD
INN LIBRARY
WOOD CARVING WORLD
WAR I AND MORE





eList 31 ~ ODDS & ENDS ~ November 2020

Between Covid and the elections, the last few months have been a chaotic roller-coaster leaving me, at times, worried, upbeat, and scatter-brained. What better time to assemble a list for those with short attention spans? What follows is an odds-and-ends catalog including photo albums, scrapbooks, art, fore-edge paintings, Kansas history, Tabard Inn lending library memorabilia, poetry from classics to the mimeo revolution, punk zines, a wonderful set of vintage bicycle racing/Tour de France scrapbooks, and much more. So, take a break from the news apps and enjoy our latest list...



Item No. 65

Bay Leaf Books, ABAA

G.L. Konrád, Bookseller

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Thank you for taking time to explore our list; please feel free to call or email with any questions. All items subject to prior sale; please call or email to reserve. Additional photographs can be emailed upon request.

Terms: All items are packed and posted with care. Unless otherwise noted, domestic shipping via Media Mail is \$4.00 for the first item, and \$1.00 for each additional item (adjustments are made for small booklets, pamphlets, bookplates, etc.). Priority rates are available. Foreign shipping is billed at cost.

Payment is accepted via all major credit cards, PayPal, money orders or checks (U.S. funds drawn on a U.S. bank). Trade discounts are available and institutional purchase orders are welcome. Michigan residents must add 6% sales tax. Approved, prompt returns are accepted.

We are members of the Antiquarian Booksellers' Association of America and the International League of Antiquarian Booksellers and adhere to those organizations' standards of professionalism and ethics.



1. **[Architecture]** Sánchez, Yvette, ed. **Art in Architecture**. St. Gallen, Switzerland: University of St. Gallen, 2013. Wraps, 15 by 23.5 cm, 105 pp., illus. in color. Very good with only light wear to the edges of the spine. A beautifully illustrated look at the art and architecture of Switzerland's Universität St. Gallen. From Prof. Thomas Bieger's foreword and Prof. Peter Nobel's introduction: "For fifty years the University of St. Gallen has been located on the grounds on Rosenberg. When it opened in 1963 the Brutalist-style building complex designed by architects Walter Förderer, Georg Otto and Hans Zwimpfer was often mentioned throughout Europe. Even today we still admire the courage of the patrons, the city, and the Canton of St.Gallen [...] The link between art and architecture is particularly impressive at the HSG campus. Thanks to the early incorporation of art, the campus does not demonstrate the refinement of the architecture through art, but rather a 'gesamtkunstwerk.' Anyone who discovers the Giacometti sculpture in the centre of the 'crown' of the building, the Miró frieze, a natural design element on the ground floor, or the playful combination of the self-supporting concrete stairs and the Calder mobile, soon realises that this was an outstanding achievement [...] At the HSG, world-renowned art can be found in and around the university buildings. The architecture plays a fundamental role in the diversity of the urban structure. This is a particularly successful example of art in the public domain and in architecture." \$25

2. **[Art, Designer Toys]** Mangel, Larry. **Cerealart: Feed Your Head**. Philadelphia: Cerealart LLC, c. 2004. Staple-bound wraps, 10.8 by 14 cm, [60] pp., illus. in color. Very good with light rubbing on the back cover. Cerealart "develops, produces and distributes a range of three-dimensional visual artist's multiples. The sculptural designs are conceptualized by critically acclaimed internationally recognized contemporary artists who are interested in exploring the possibilities presented by consumer culture." This fully-illustrated booklet introduces the company and its products. There are single-page bios of each artist, followed by photos and details on their multiple. Included are works by Marcel Dzama, Keith Haring, James Marshall (DALEK), Allan McCollum, Ryan McGinness, Yoshitomo Nara, Kenny Scharf, Laurie Simmons, and Momoyo Torimitsu. \$25



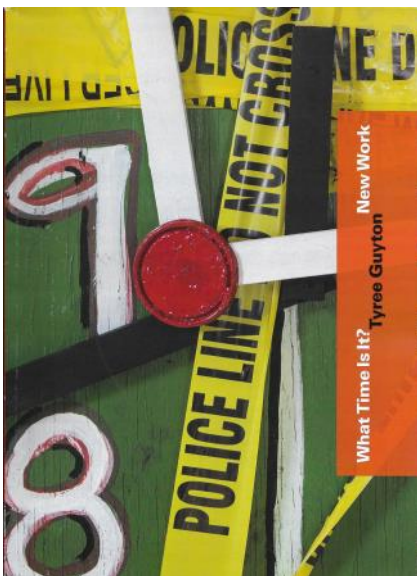
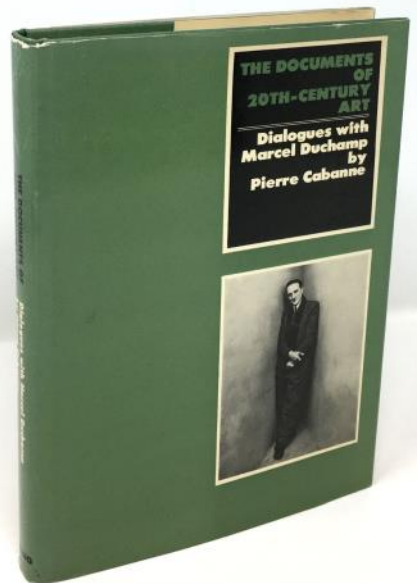
3. **[Art, Georges Braque]** Verdet, André. **Georges Braque: Le Solitaire**. Paris: Éditions XX^e Siècle with the New York Graphic Society (Greenwich, CT) and Galleria Crivelli (Milan), 1959, no. 7870 of a limited edition of 900. Oatmeal cloth with a cover vignette by Braque, 24.3 by 19.2 cm, 55 [3] pp., 8 color plates by Braque, in original plain card slipcase. Text is in French. The book is very good with some faint soiling on the boards; light yellowing to the leaves and foxing to the endpapers and first and last few leaves. The slipcase is fair with edgewear, small stains, and drip marks. A beautiful book on Georges Braques (1882-1963), the French painter, printmaker, and sculptor best known for his involvement with the Cubism and Fauvism movements. Includes eight striking reproductions of work complete by Braque from 1958 and 1958. "Quelques mois avant sa mort, à Gif-sur-Yvette, Fernand Léger me déclarait: Braque, c'est un silencieux, un solitaire... Quoique nous cherchions tous deux le fait plastique en dehors de toute préoccupation sentimentale ou expressionniste, mes recherches sont à l'opposé des siennes, il est loin de moi, bien loin, mais quell peintre immense, immense et secret!" \$200





4. [Art, Jim Dine] Hirshhorn Museum. **Pin Back Button for Jim Dine's Five Themes Exhibition at the Hirshhorn Museum.** Washington, DC: Hirshhorn Museum, 1985. Glossy red, black and white design, 5.5 cm diameter (about 2 1/4 inches). Very good with very faint discoloration on the front and minor corrosion on the back. A promotional or commemorative button for the Hirshhorn exhibition "Jim Dine: Five Themes" held February 20 – April 28, 1985. The exhibition "presented an extensive mid-career retrospective of approximately 70 works by this distinguished American artist who emerged in the Pop milieu of the sixties as an assemblagist-painter. Works in a variety of media executed during the previous two decades focused on five major themes symbolic of different events and interests in the artist's life: the now-familiar motifs of hearts, robes, tools, gates, and trees (Albright-Knox)." \$10

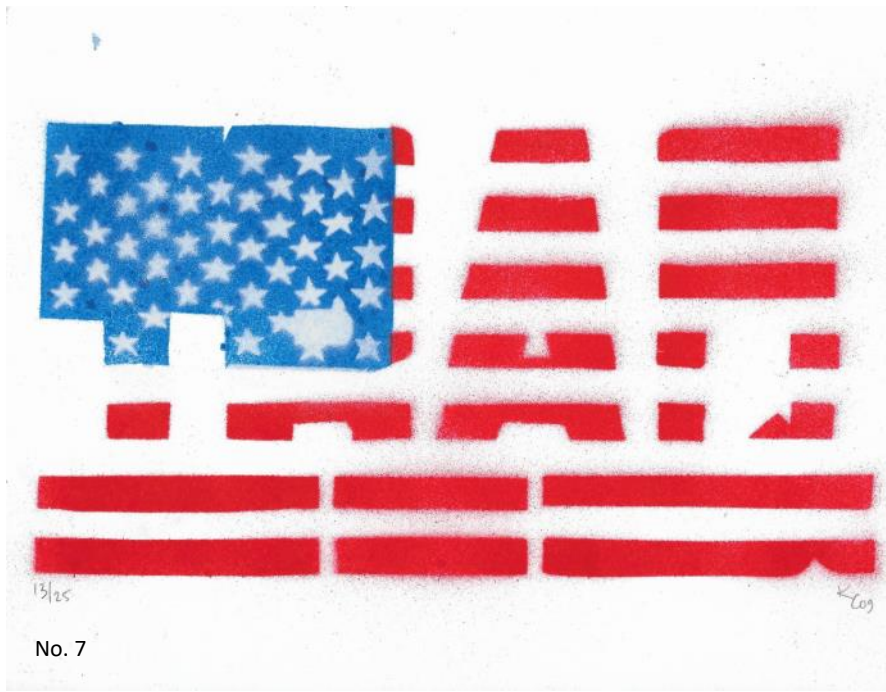
5. [Art, Marcel Duchamp] Cabanne, Pierre. **Dialogues with Marcel Duchamp [The Documents of 20th Century Art].** New York: The Viking Press, 1971, first English-language edition. Hardcover with dust jacket, green cloth with silver spine titles, light green top stain, 15.5 by 21.5 cm, 136 pp. plus 16-pages of black and white photos. The hardcover is near fine but for a faint diagonal scratch on the back cover; the jacket is very good with light edge wear and a crease on the front flap. From the jacket: "The life and work of Marcel Duchamp, one of the major figures and twentieth-century art, have always been subject to mystification and controversy. In this unusually revealing series of interviews held shortly before his death in 1968, and now available for the first time in English, Duchamp provides a unique self-portrait as he sums up his life and career in a frank and amusing recollection of events, people, and attitudes. The closest equivalent to an autobiography we shall ever have, these conversations with French art critic Pierre Cabanne are, as Duchamp himself put it, 'from the horse's mouth.' Translated by Ron Padgett, with an editor's note by Robert Motherwell, a preface by Salvador Dali written especially for this edition, and an appreciation by Jasper Johns. The documentation by Bernard Karpel, Chief Librarian of the Museum of Modern Art, New York, includes a selected bibliography, a chronology, and sixteen pages of rare photographs of Duchamp at various stages in his career." \$65



6. [Art, Tyree Guyton] Taylor, Bradley L., curator. **What Time Is It? Tyree Guyton, New Work.** Ann Arbor: GalleryDAAS, Department of Afroamerican and African Studies, University of Michigan, 2015. French-fold card wraps, 20.2 by 27.9 cm, 76 pp., heavily illus. in full color. Very good with minor wear to the edges and extremities. Scarce exhibition guide for this well-known Michigan artist which "presents fifteen mixed-media wall pieces and a floor installation that reexamine some of the themes Guyton as grappled with for over thirty years—the passage of time, adapting to change, the plight of the poor and disenfranchised, abuses of political power, race in America, and the paradoxes of organized religion. Some of his iconic images, in particular his whimsical clocks and his assemblages of shoes, are given new significance as they are deployed to interrogate the nature of time and the challenges facing humanity as it moves through time. Tyree Guyton is perhaps best known as the creator of the Heidelberg Project, a dynamic outdoor art installation covering two city blocks in the Paradise Valley neighborhood of Southeast Detroit [...] Guyton's new work builds on his well-known Heidelberg Project, which addresses important social and economic challenges that Detroit has faced over the last fifty years. The exhibit marks a key moment of transition for Guyton as he shifts his attention from the Heidelberg Project, to which he has devoted the last thirty years, to the studio." \$45

7. [Art, Stencil, Graffiti] Caplicki, Kevin. **Untitled (Iraq) – Signed Print by Kevin Caplicki.** [Brooklyn]: Kevin Caplicki, 2009, no. 13 in an edition of 25. Three-color stencil, 23.5 by 17.8 cm, pencil signed and numbered by the artist. Near fine. Caplicki is a founding member for the Justseeds Artists' Cooperative and Brooklyn-based artist. The artist's statement on this piece: "I made this in response to the ongoing occupation of Iraq by the United States Military and the redesign of the Iraqi flag chosen by the Iraqi Governing Council in 2004. We could just say it like it is and add some new stars; Puerto Rico, Iraq, South Korea..." \$30

8. [Aviation, Portrait Photography] Malme, Gustav A. **Portrait Photograph of Wisconsin Aviators Ruth Harman and Herb Walraven.** Racine, WI: Malme Studio, c. 1943. Sepia-toned photograph, approx. 20 by 26 cm, matted in a 28 by 38.5 cm portrait folder. The folder, with "Malme / Racine" printed in the lower margin, has had the cover flap neatly removed (probably for framing). The remaining mat is near fine, and the photograph is fine. A striking image of, we believe, Ruth Harman and Herb Walraven. Both are wearing aviation helmets and goggles. This is presumably a wedding portrait, but there are no notes, dates or names on



the folder. Ruth Harman (1913-1993), a pioneering aviatrix who was friends with Amelia Earhart, was Wisconsin's "first stunt pilot, first female commercial pilot, first female airport owner, and the first female aircraft dealer [...] she was also America's first woman to pilot an airmail flight."¹ Harman "bought the Kenosha airport from the city in 1940 [and] during World War II, Walraven was one of only fifty female instructors nationwide — and the only one in Wisconsin — to train Navy cadets in the Civilian Pilot Training Program."² Harman married Herb Walraven, himself an aviator, in 1943. The photography studio of Gustav A. Malme operated in Racine from 1913 until 1947.³ \$250

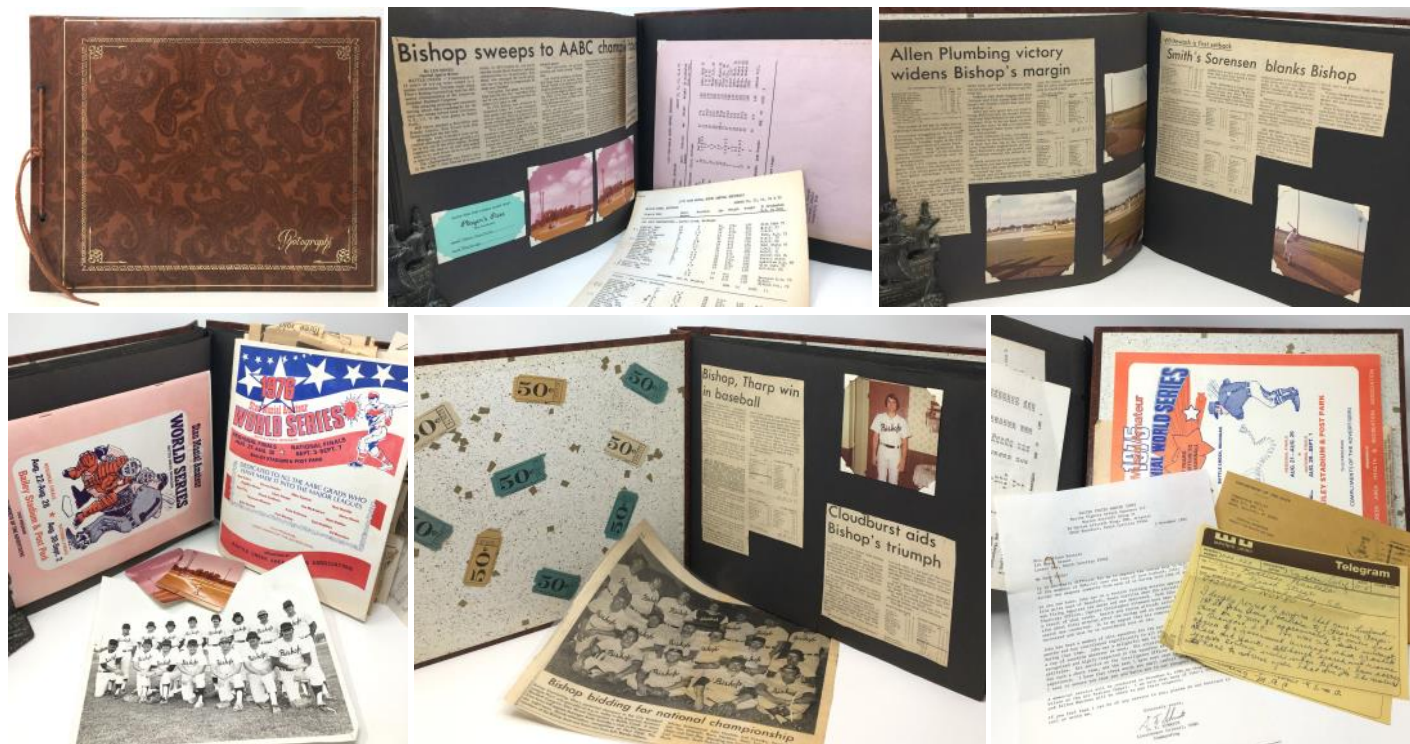
1. Archival Revival: Ruth Harman and Amelia Earhart. Kenosha News, https://www.kenoshanews.com/news/archival-revival-ruth-harman-and-amelia-earhart/article_217500e6-670a-5cc9-a0bc-cdfa2f11373f.html. Accessed 5 December 2019.
2. Wisconsin Women Making History: Ruth Harman Walraven, <http://womeninwisconsin.org/ruth-harman-walraven/>. Accessed 5 December 2019.

3. Wisconsin Photographers Index 1840-1976. Wisconsin Historical Society, <https://www.wisconsinhistory.org/pdfs/WHI-Wisconsin-Photographers-Index-1840-1976.pdf>, p. 164. Accessed 5 December 2019.

9. [Baseball, Michigan] 1973-1976 Flint Amateur City Baseball League Scrapbook and Military Death Notice. [Flint, Michigan]: Most likely assembled by Kathleen Hautala, chronicling the amateur baseball career of her husband, John Hautala, 1973-1976, with later items laid in. Cord-bound, production photo album, 35.5 by 28 cm, 66 pages [33 leaves] of which 65 are used. Very good with minor wear at the corners. A wonderful scrapbook/photo album of John Hautala's time with the Bishop Contractors team from Flint, Michigan — a great story with a sad ending. The scrapbook proper includes 74 newspaper clippings—primarily from *The Flint Journal*—many mounted one to a page—60 color photos of the team in action, and some miscellaneous ephemera. The inside of the front cover and one of the pages are covered with 50 cent ticket stubs (presumably ballpark entrance tickets), two player's passes ("good for one female guest only"), four-page stat sheets for the 1974 and '75 Regionals, 56-page programs for the 1974 and '75 Stan Musial Amateur World Series, and stat sheets for the 1975 Stan Musial National Finals. Laid in is a 68-page program for the 1976 Stan Musial Amateur World Series, with stat sheets, a player's pass, 14 ticket stubs, 28 newspaper clippings, two color snapshots of the team on the field, and a black and white team portrait (25.5 by 20.2 cm, corner creases and a 3 cm tear to the top edge). In the pages of this scrapbook we follow the Bishop Contractors team as they clinch their 12th consecutive City



No. 8

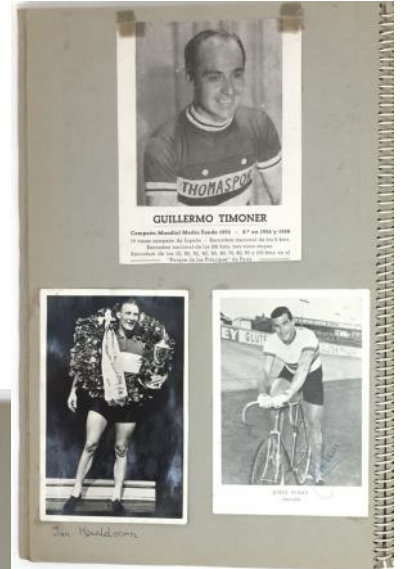
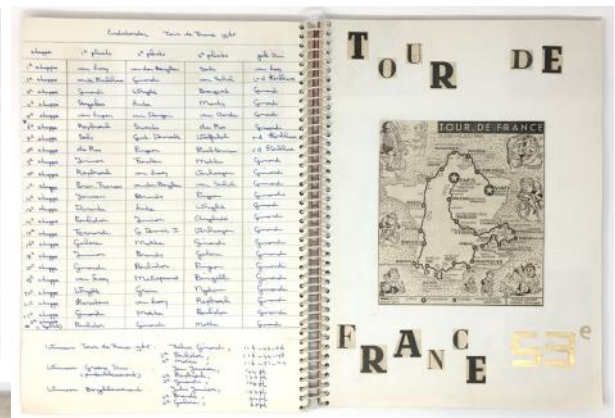
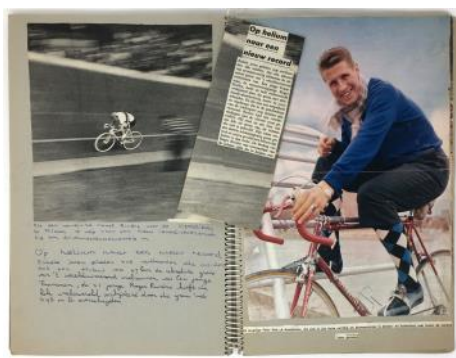
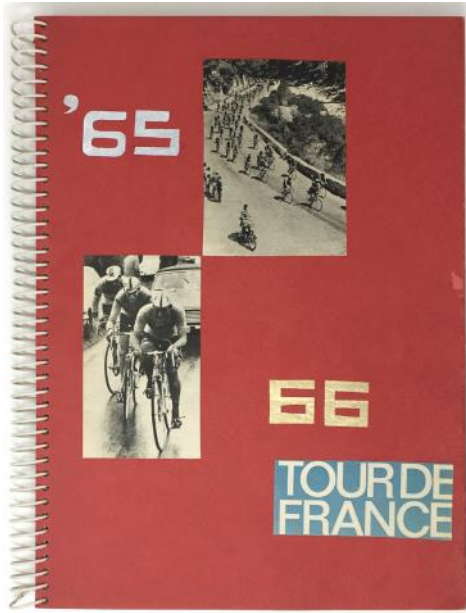


Baseball League-West Championship in 1974, and their elimination from the 1974 North Central Regionals in Battle Creek. In 1975 Bishop continued their winning streak and won the Senior Championship of the American Baseball Congress as well. In 1976, Bishop once again took the CBL and Regionals but left the Nationals in defeat. After his amateur baseball career, Hautala joined the Marines. Laid in is a copy of *The Skyline*, Navy/Marine news from the Meridian Star (Meridian, Mississippi), from December 14, 1978. A photo of First Lieutenant John A. Hautala is printed along with the article "VT-9 Men of the Month:" "Congratulations to Marine 1/Lt John A. Hautala for receiving VT-9's award for Student of the Month for November 1978. 1/Lt Hautala received this honor as a direct result of his outstanding performance and high degree of proficiency in both academic and flight training phases. Originally from Flint, Michigan, 1/Lt Hautala attended the University of Michigan, majoring in Biology. He was commissioned a Marine Corps Officer in November 1976 in Quantico, Virginia. Previous awards he has received are Student of the Week and the Commodore's List in VT-3 at Whiting Field, Pensacola, Florida. 1/Lt Hautala and wife, Kathy, have been in Meridian since August." Also laid-in, unfortunately, is a Western Union Telegram dated November 5, 1980, from James M. Mead, Colonel, USMC, Commanding. The hand-written and signed Telegram informs Kathy Hautala that John "died on 3 November 1980 approximately 65 miles east of Beaufort, South Carolina. He was the pilot of a government aircraft which crashed at sea and sank" and he was lost at sea. Also included is a typed, signed letter from Lt. Col. G.T. Schmidt expressing his sorrow, giving a few more details of the accident, and relating what a joy John was to have around; "a ray of sunshine wherever he went." The letter has rust marks from a paperclip. It includes the original mailing envelope dated 6 November 1980. \$150

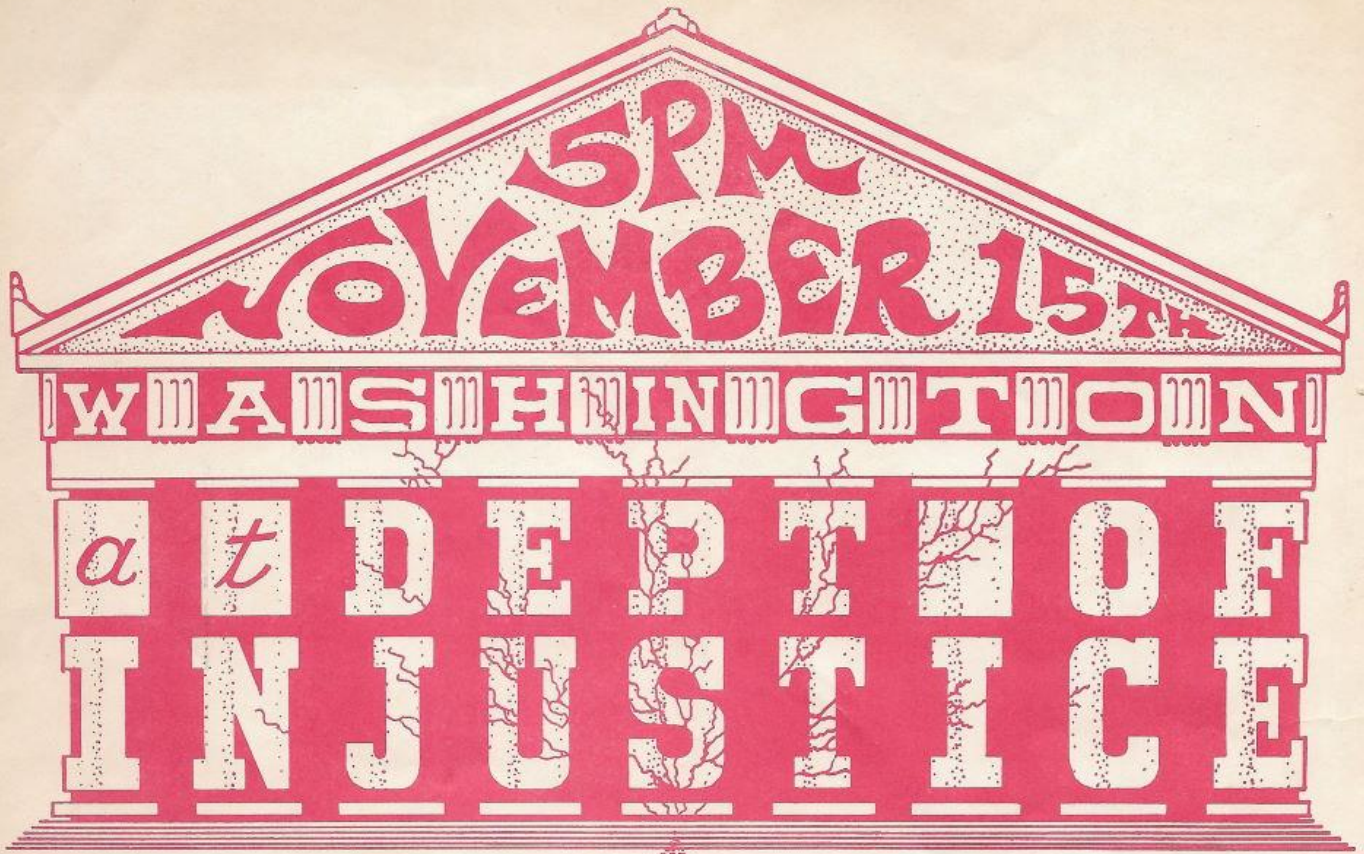


10. [Bicycle Racing] Knebel, Hans. **Six Spectacular Scrapbooks of Bicycle Racing from the 1960s including the Tour de France, World Cycling Championships, and Track Racing.** Assembled by Hans Knebel, no location but it appears to be Amsterdam or its environs, 1959-1968, with additional programs and news clippings laid in from 1969-1981. A true labor of love, these neatly arranged and well-organized scrapbooks showcase this young Dutchman's love of professional cycling. Most of the clippings and all the hand-written text are in Dutch. All the scrapbooks appear complete with no missing items.

The first scrapbook was cobbled together from used algebra and geometry school notebooks, 17 by 21 cm, 57 pages of the notebooks are used, while the remaining 5 pages have old math notes. Very good with wear to the covers and edges. An impressive juvenile effort from young Hans, this scrapbook focuses on the 1959 track cycling World Championships that were held at the Olympic Stadium in Amsterdam and the road cycling World Championships held in Zandvoort. Includes numerous clippings from Dutch newspapers and sports magazines, many of which are large enough to have to be unfolded to view, as well as two different 32-page programs for the event with striking cover graphics. Also, tipped-in is a ticket for



No. 10



STOP THE TRIAL
STOP THE TRIAL
STOP THE TRIAL

STOP THE TRIAL

STOP THE TRIAL

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STOP THE TRIAL
STOP THE TRIAL

YOUTH INTERNATIONAL PARTY

the track races and twenty-eight autographs from cyclists taking part in the races including American Ted Ernst (now a member of the U.S. Cycling Hall of Fame) and the Italian track champ Domenico De Lillo.

The next two collections are housed in production, spiral-bound *platboeks*, 22 by 32.5 cm, 42 pages each. Both are very good with wear to the corners and edges of the covers and light soiling on the back covers. These scrapbooks focus on 1959-61 road and track racing seasons, with an emphasis on Dutch riders including Peter Post, Jan Derksen, Leen van der Meulen, Jo de Roo, Wim van Est (the first Dutch cyclist to wear the Yellow Jersey), Arie van Vliet, Ab Geldermans, and many more, as well as international cycling greats like Federico Bahamontes, five-time Tour de France winner Jacques Anquetil, Rik Van Steenbergen, Fausto Coppi, Rudi Altig, Roger Rivière, the “King of the Classics” Rik van Looy, etc. One of the scrapbooks features eight postcards, including ones autographed by the Dutch track champion Martin Wierstra, Australian John Perry, and Frenchman Roger Rivière. Rivière was a track champion and considered a top contender for the 1960 Tour de France until a horrific crash ended his career. Tipped-in is a 16-page program from the June 1960 Grand Prix of Amsterdam track championships at the Olympic Stadium in Amsterdam, with event winners penciled in, as well as a ticket for the event. There is also a program from the July 1960 International Cycle Races at the Olympic Stadium for the Gerrit Schulte Trophy for the best amateur cyclist, and a ticket for the event. There are handwritten results for the 1960 Ronde van Nederland (won by Post), and while most of the image clippings have their captions attached, others are neatly hand-written.

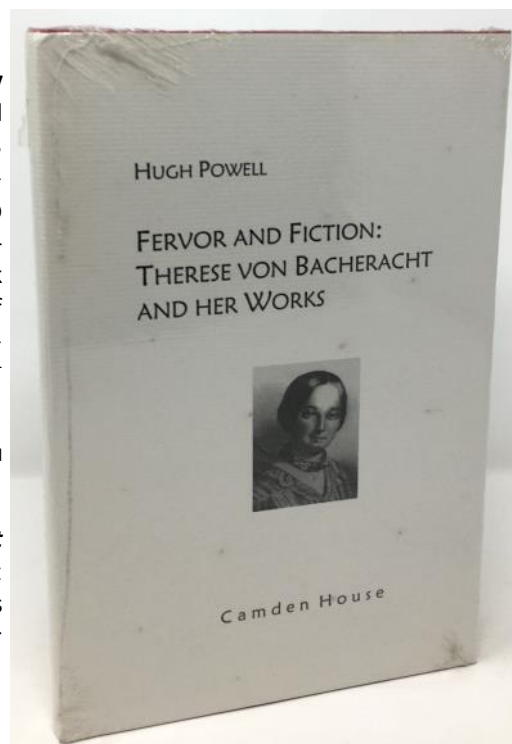
The final three volumes focus on the greatest of all stage races, the Tour de France. These collections are housed in production, spiral-bound scrapbooks, 25 by 33.5 cm, 94, 118, and 102 pp. Very good with minor wear. Composed primarily of very neatly arranged news clippings, each volume features two editions of *le Tour*, 1963/1964, 1965/1966, and 1967/1968. The covers are decorated with clippings and foil dates, and the first pages of two volumes use cut-out letters—ransom-letter style—for the titles. While there’s an expected bias towards the Dutch riders, all the great champions are well represented in Knebel’s stage-by-stage record of the event. The big names get a lot of coverage, including Jacques Anquetil, Rik van Looy, Federico Bahamontes, Felice Gimondi, Julio Jiménez, Lucien Aimar, Willy Planckaert, Rudi Altig, and Roger Pingeon, but the Dutch cycling star Jan Janssens was front and center in the Dutch press. And for good reason; after Janssen won a stage and then dropped out of the ’63 Tour, he began to make the long climb to the top of the podium. In 1964 he won two stages and the green jersey (points classification). In 1965 Jan won a stage and found himself in green again and, after a down year for ’66, he had a repeat of a stage win and the points classification for 1967. Janssen’s pinnacle came in 1968 with two stage wins and the overall victory—the same year he also won the *Vuelta a España*. Aside from the 1969 and ’70 Tours where Janssen finished but didn’t make any podiums, his entire Tour de France career is covered in these scrapbooks. There is also coverage of Tom Simpson’s death due to doping during the 13th stage of the 1967 Tour de France, and laid in the final album are two Dutch newspaper sections from 1980 and ’81 with stories on the Tour de France. Dutchman Joop Zoetemelk won in ’80, and Dutch riders won five stages in ’81.

Also included are four different programs for the 1969 “popular competitions” at the Olympic Stadium, with results penned in, and ticket stubs in two of the programs; programs for the Track Championships of the Netherlands for 1969, 1970, and 1972, also with results penned in and ticket stubs in two of the programs; a program for the June 1969 International Track Races at the Olympic Stadium, with results penned in, and two tickets and two news clippings about the event laid in; and a program for the Grand Prize of Amsterdam track event at the Olympic Stadium in June 1969 with results penned in, and one ticket and one news clipping laid in. An impressive archive. \$850

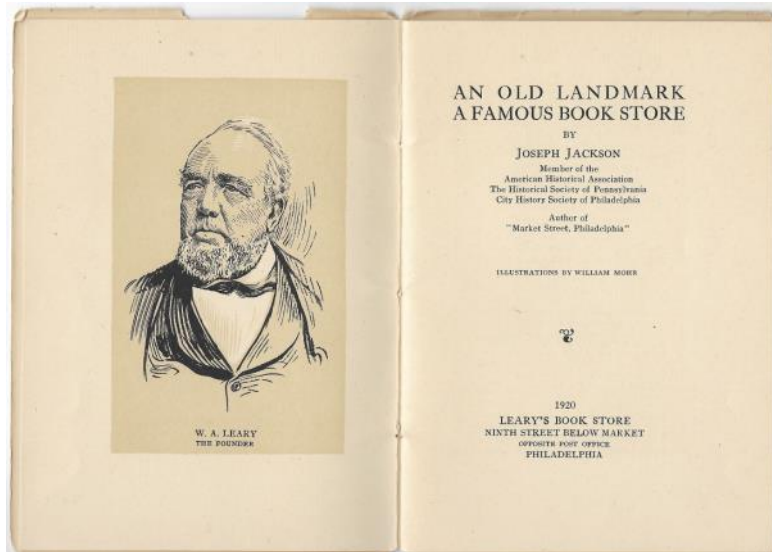
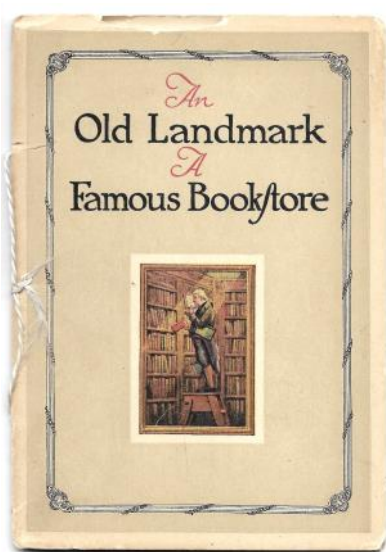
11.[Black Panthers, Chicago Eight] Youth International Party. 1969 Free Bobby Seale Protest Flyer. Original flyer, 21.5 by 27.8 cm (8 1/2 by 11-inches), printed recto only, offset in red and black. Paper is faintly yellowed with light creases from being folded in fourths. There is a tiny nick on the bottom edge and a minute pinhole near the upper right corner. A Yippie flyer for a “Free Bobby / Stop the Trial” demonstration at the “Dept. of Injustice” in Washington. Dated November 15, I’m assuming this was from 1969 when Bobby Seal, co-founder of the Black Panthers, “was sentenced to four years in prison on sixteen counts of contempt of court during the federal Chicago Eight trial in Chicago; he was charged for his insistent claims to the right to choose his own lawyer, or to represent himself.”¹ Wonderful graphics from the storied Youth International Party. \$150

1. This Week in History. PeaceButtons, <http://www.peacebuttons.info/E-News/peacehistorynovember.htm>. Accessed 13 November 2019.

12. [Books on Books] Powell, Hugh. *Fervor and Fiction: Therese von Bacheracht and Her Works.* Columbia, SC: Camden House, Inc., 1996. Hardcover with dust jacket, red cloth, 15.5 by 23.5 cm, x 143 pp. As new, still sealed in the publisher’s shrinkwrap. “This book is about the life and work of a woman totally forgotten for over a century, although she had traveled widely in Europe, the Middle East and Russia, and published five novels, five travel books and memoirs. Therese von Bacheracht (pseud. Therese) was born in 1804 in Stuttgart and died in 1852 in



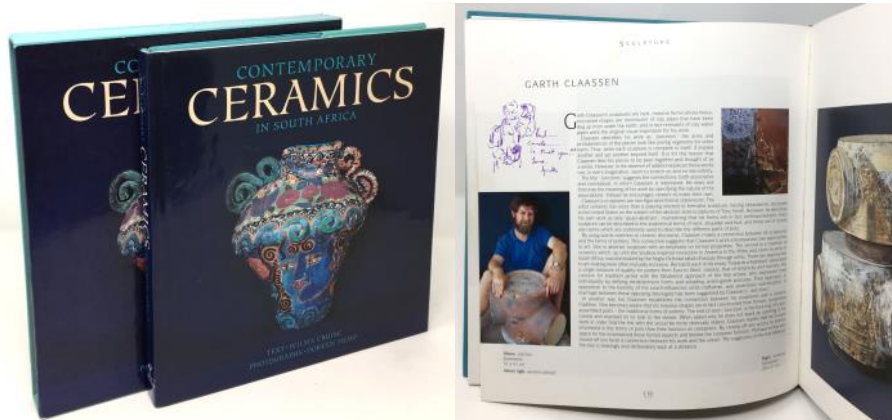
Java. The breadth and depth of her culture she owed to her father and to an insatiable intellectual curiosity. Her acquaintances included Goethe who took an interest in her during her year in Weimar, Franz Liszt, members of the Bonaparte family, Metternich and other statesmen. Prominent among themes in her writings are the injustice suffered by women in Germany and elsewhere, stemming from limited opportunities for education and from a hostile male establishment; secondly, the institution of marriage and thirdly, corruption at the courts of ruling despots in her homeland, with their indifference to the suffering of their subjects, aggravated by conditions in the factories of the industrial revolution. Professor Powell traces the life and environment of Therese, discusses her fiction, reproduces her impressions of contemporary European literature, theater and fine art, but also her ideas on education with her concern for the human condition. Her novels containing psychological studies of women are contemporary, and include references to living writers and composers such as Hahn-Hahn, George Sand, Gluck, Mendelssohn, Meyerbeer and Strauss. Together with her memoirs they provide information about the fabric of life in nineteenth-century Germany, difficult to find in the 'classic' literature. Warm sympathy for her fellow mortals prevails in the life and work of Therese, whose multifarious experiences included an encounter in a slave market in Constantinople. That she preserved for posterity the letters of Wilhelm von Humboldt to Charlotte Diede is not the least of her." \$35



13. [Book Store, Leary's] Jackson, Joseph. **An Old Landmark, A Famous Book Store.** Philadelphia: Leary's Book Store, 1920. Cord-bound, card wraps, 10.5 by 15 cm, 29 pp., 5 full-page illus. by William Mohr. Edgewear on the wraps with a 35 mm chip along the top edge of the front cover. Leary's was a landmark Philly bookstore that was open for

nearly a hundred years, at one time advertising that they were the oldest book shop in America. This little booklet recounts the history and wonders of the shop, including the use of Spitzweg's painting *The Bookworm* as a mural on the business. The *Bookworm* image was used on much of Leary's signage and promotional materials, including the cover of this booklet. \$20

14. [Ceramics, South Africa] Cruise, Wilma; Doreen Hemp, photographs. **Contemporary Ceramics in South Africa.** Cape Town: Struik Publishers (Pty) Ltd., 1991, first edition of the standard edition (also issued as a Sponsors' Edition and Collectors' Edition, a total of 4,176 printed). Hardcover with dust jacket in matching slipcase, teal cloth with gilt spine titles and cover decoration, 26.5 by 28.5 cm, 208 pp., well-illustrated in full color. The book and jacket are very good with minor shelf wear to the edges; the slipcase is good with light wear at the corners and light scratches and dents to the front and rear panels. From the slipcase: "South African ceramics has experienced an extraordinary surge of creativity in the past decade. After a long period during which functional stoneware in the 'Anglo-Oriental' tradition was the dominant mode of ceramic expression, the 1980s saw an increasing number of artists exploiting the possibilities of fired clay in new and exciting ways. As a result, contemporary South African ceramics encompasses far more than the utilitarian vessel: there is now a significant overlap with the concerns and interests of the fine arts in general and sculpture in particular, and the objects that are produced show a great diversity of style, form and function. This



book, the first major publication on South African ceramics since Clarke and Wagner's *Potters of South Africa* (1974), presents a detailed survey of the entire range and variety of contemporary ceramic expression in this country: thus, forms as diverse as figurative sculpture and decorated plates both receive attention; rural beer parts share space with sophisticated and complex Post-Modern vessels; figurines, murals, tiles, teapots and traditional stoneware all have their place. In order to see and record the entire field of ceramics in South Africa, the author and photographer

traveled more than 37,000 km and interviewed over 200 artists in their research for this book. Lavishly illustrated was superb color photographs, *Contemporary Ceramics in South Africa* includes almost 100 actively working artists and examines the work of about 80 of them in detail. The treatment is not historical but focus is on the current or recent work of each artist. Interspersed throughout the book are photographic features – for example on teapots and decorated plates – which provide interesting opportunities for a comparison between artists working within the same genre. Biographical and technical information is kept to a minimum in the main text, being assembled at the end of the book in an appendix of concise biographies and a glossary of terms. By means of an informed and incisive text accompanied by outstanding photography, this important new book forcibly conveys the vigor and vitality of ceramics in South Africa today. It is produced to the very highest standards in terms of design, photographic reproduction and materials, and will not fail to attract and excite anyone who is interested in ceramics and the visual arts.” This copy made the rounds at an event – possible a book release party or exhibition – at the Potter’s Workshop in Kalk Bay, South Africa, and is signed by several of the artists and attendees. The Potter’s Workshop was founded in 1986 by Chris Silverston and she signed this copy on the acknowledgments page, as well as the list of thirteen men, women, and children who attended a braai dinner at Kalk Bay on January 19, 1992. The previous owner’s name and date (January ’92) is written on the ffep. The artists Katherine Glenday, Clementina van der Walt, John Anthony Wilhelm, Garth Claassen, and Ian Calder have signed the book at their chapters, with Claassen and Calder adding little drawings. \$50

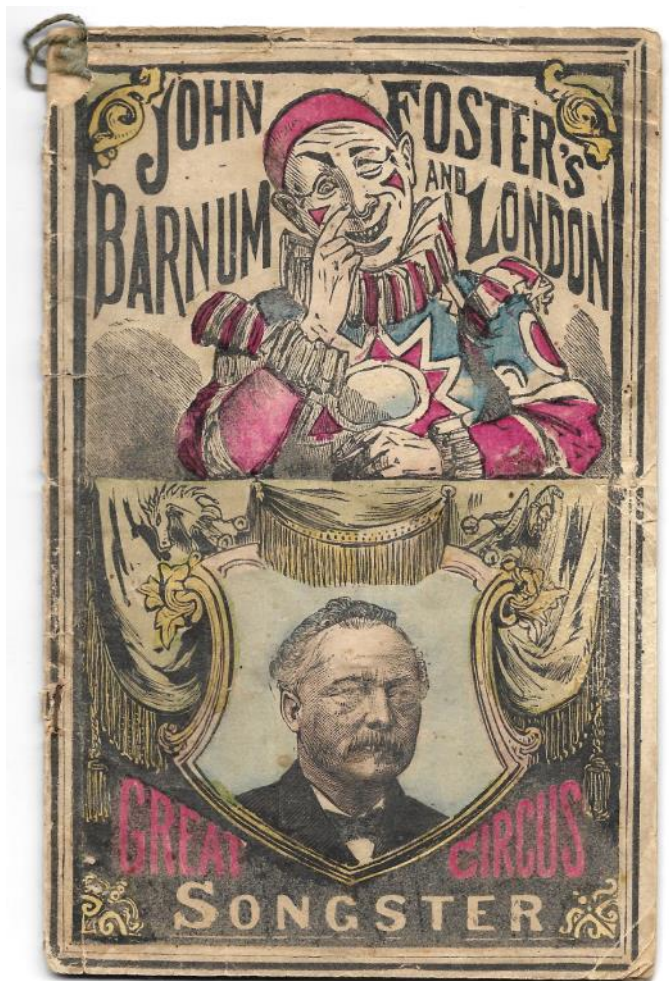


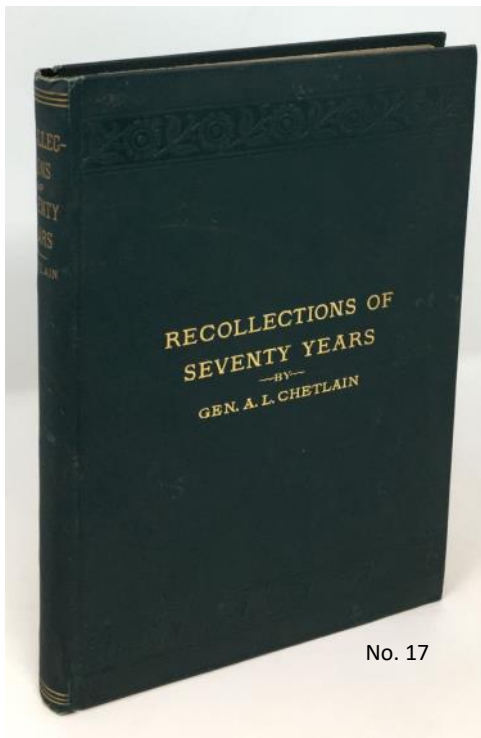
15. [Circulating Libraries] Book Token for Boots Booklovers Library. Ivory tag printed in green, approx. 3 by 3.5 cm. Very good with light soiling. The Boots Booklovers Library, which had no connection to Seymour Eaton’s Booklovers Library based in Philadelphia, was formed in 1898 and were located within over a hundred Boots shops, a chain of English pharmacies. In its heyday, the lending library had over 500,000 subscribers. The concern lasted until 1966.¹ This token, an ivorine version of their logo and labels, reads on the verso “This voucher is issued in lieu of one book & must be surrendered when borrowing recommences or the subscription expires.” \$15

1. Boots Booklovers Library. InfoScienceToday.org, <http://www.infoscience.today.org/library-science/boots-booklovers-library.html>. Accessed 19 November 2019.

16. [Circus] [Foster, John]. *John Foster’s Great Barnum and London Circus Songster. Containing All Those Great Songs, the Singing of Which Has Made This Great Original Clown the Most Popular Jester and Vocalist that Ever Trod the Arena.* New York: New York Popular Publishing Company, not dated, c. 1880. Staple-bound wraps with hand-colored cover, small loop of grey string at the head of the spine, 10.4 by 16.2 cm, 32 pp. Tattered, though intact wraps with chips and small tears, chipping to the upper corner of the textblock, light stains here and there, and some spotting from insect leavings on the back cover. Scarce booklet of songs performed at the Great Barnum and London Circus on its tour of America, including acts written and sung by John Foster, Tony Pastor, Cool Burgess, Lulu Mortimer, P.C Loy, the “great Dutch clown” Arthur Johnson, etc. Foster was “born into poverty in Pennsylvania and orphaned at a very early age [and] made a place for himself in the itinerant circus world.” Before long he “played with and was known to every performer and circus man of note during the last half century, and has been with shows in every civilized country.”¹ Includes songs you’d expect at a circus, like “Clown’s Sparks of Wisdom” and “Go to Barnum’s Show,” as well as some surprising downers like “Why Have My Loved Ones Gone” (“But still I remain to mourn the happy days when the dear departed friends were here”), “Billy’s Request” (“Give my box and string to brother, Mama when I’m dead, When the sexton puts me under in my little bed”), and “Six Feet of Earth” (“Six feet of earth make all men of one size”). \$80

1. John Foster. Afflictor.com, <http://afflictor.com/tag/john-foster/>. Accessed 14 January 2020.





No. 17

17. [Civil War, Illinois History] Chetlain, Augustus L. *Recollections of Seventy Years*. Galena, IL: The Gazette Publishing Co., 1899, first edition. Green cloth with bright gilt spine and cover titles, blind-stamped cover decorations, decorative endpapers, 15.5 by 22 cm, frontis portrait, tipped-in errata slip, 304 pp. Light corner wear, wear at the head and tail of the spine, minor scratches and scuff marks to the boards, and small splits to the front hinge. This copy has a small book label for the Senn Room Library at St. Joseph's Hospital, and a "Senn Rooms" stamp on the title page and page 263, and a small binders' ticket on the rear pastedown (Elce Bros., Galena, Illinois). Inscribed and signed by Chetlain on the second leaf following the ffep. A very nice copy of this scarce first edition. Major General Chetlain (1824-1914) served in the Union Army and was said to be the first person in Illinois to volunteer for service during the American Civil War.¹ Later, "he was Consul General at Brussels from 1869 to 1872, after which he went to Chicago and organized the Home National Bank, of which he was President, and later the Industrial Bank of Chicago."² While in the war, Chetlain was involved in the capture of Paducah, defense of the Cumberland River, the capture of Fort Henry, the battle of Fort Donelson, the Battle of Shiloh, and the Siege of Corinth, after which he was "given command of Corinth, Mississippi, where he began to organize and train black soldiers for Union Army service."³ This memoir includes "early Galena, 1825 to 1832; Black Hawk War, 1832, Galena 1832 to 1836; later Galena, 1836 to 1850, sketches of prominent citizens; Galena and the Northwest, 1850 to 1861, a tour in Europe, incidents, etc.; the Civil War, recruiting the first Galena Company in April 1861, Army at Cairo, movement on Fort Donelson, prominent army men etc.; the Civil War, Fort Donelson to Vicksburg, battles of Shiloh and Corinth, sketches

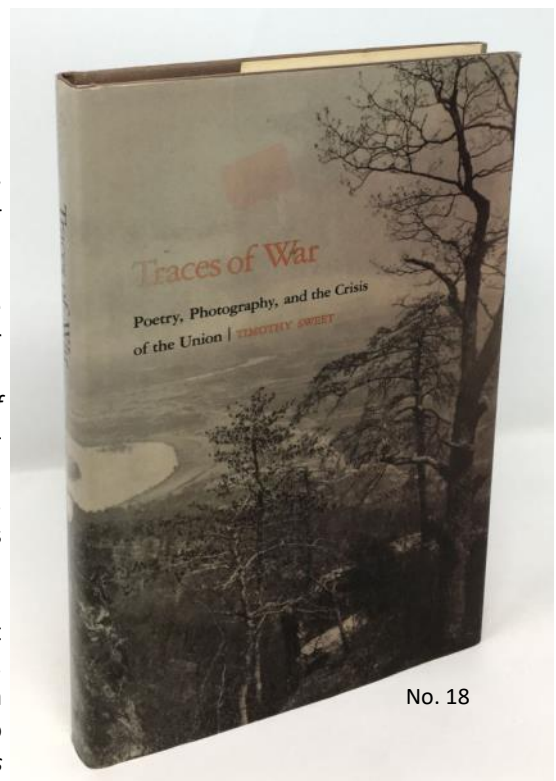
of prominent army men, incidents, etc.; the Civil War, 1863 to 1865, Army of the Tennessee, recruiting and organizing U.S. colored troops in Tennessee, in command of post and forces of Memphis, incidents at close of the war, commanding the district of Talladega, Alabama, 1856 to 1866; Utah, 1867 to 1869, the Mormons and Mormonism; US consul at Brussels, 1869 to 1872, sketches of Americans in Europe, notes on the Franco-Prussian War, Siege of Paris, the Commune, etc.; Chicago after the great fire of 1871, convention in Chicago in 1874 of old abolitionists, tour in California, Jo. Jefferson the famous actor at Galena in 1840, international military encampment at Chicago 1887, visit to Europe, interview with General Ferron the French Minister of War, General Grant and ex-Minister Washburn in 1879 to 1880, sketches of prominent men who have died in Chicago since 1872, and men now living in Chicago and in the Northwest; World's Columbian Exposition of 1893, location secured, management, etc., women's department, etc.; brief sketches of noted women of Chicago; Army societies in Chicago, brief sketches of army officers; notes on the Dominion of Canada, notes on Rockford, Illinois, and Platteville, Wisconsin; the Philafrican Liberators League; Galena at the close of the 19th century, sketches of prominent citizens who have died, sketches and notices of citizens now living." \$250

1. Obituary Notes. New York Times, <https://timesmachine.nytimes.com/timesmachine/1914/03/17/101754974.pdf>. Accessed 6 May 2020.

2. *Ibid*

3. Augustus Louis Chetlain. Wikipedia, https://en.wikipedia.org/wiki/Augustus_Louis_Chetlain#cite_note-GalenaHistory-Chetlain-6. Accessed 6 May 2020.

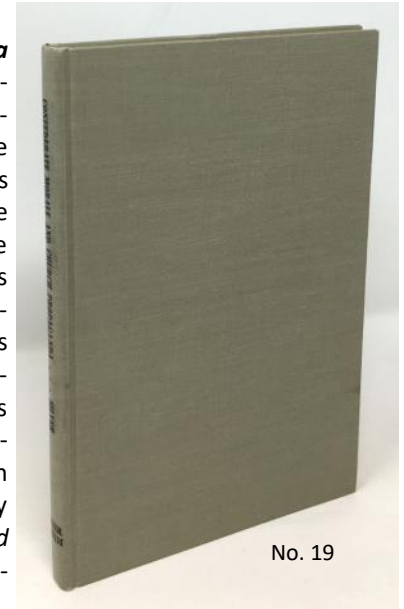
18. [Civil War, Photography, Poetry] Sweet, Timothy. *Traces of War: Poetry, Photography, and the Crisis of the Union*. Baltimore/London: John Hopkins University Press, 1990, first edition. Hardcover with dust jacket, brown cloth with copper spine titles, 15.5 by 23.5 cm, x 240 pp., illus. The hardcover is very good with minor shelf wear and some sunning to the lower edges of the boards. The jacket has light edge wear, some yellowing and uneven fading, and a sticker ghost above the title on the front panel. A wonderful book on the power and importance of photography and poetry in war. From the front flap: "Traces of War is the first book to offer a comparative study of the literature and photography of the Civil War. Examining poems by such authors as Walt Whitman and Herman Melville as well as photographs by Matthew Brady, George Bernard, Alexander Gardner, and others, Timothy Sweet explores the interconnections between artistic and political representation. While traditional studies of Civil War photographs rarely go beyond the identification of photographers, dates, and subjects, *Traces of War* treats these works not as historical documents but as ideological productions. Discussing an 1863 Alexander Gardner photograph, for instance, Sweet explains how the photographer's careful rearrangement of a dead soldier's mutilated body seeks to make sense of war's violence. Turning to literary representations of the war, Sweet shows how Whitman's *Drum-Taps*



No. 18

expresses the pro-war ideology of the North, and he explores Melville's critical struggle with this ideology in *Battle-Pieces*. Throughout, sweet stresses the relationship of photography and literature to long-established American traditions of the pastoral and the picturesque." \$50

19. [Civil War, Religion] Silver, James W. ***Confederate Morale and Church Propaganda [Confederate Centennial Studies Series]***. Gloucester, MA: Peter Smith, 1964, no. 3 in the Confederate Centennial Studies series, reprint of the 1957 Confederate Publishing Company edition. Grey cloth with black spine titles, no jacket (if issued), 13.3 by 21 cm, 120 pp. Near fine with only faint signs of wear to the spine ends – appears unread. From a later edition: "In this closely documented study, Professor James W. Silver examines the role of the church in the South during the Civil War: what part it played as a powerful social institution in shaping the mind of the South, bringing on secession, and promoting the war, and to what extent its efforts succeeded or failed. Basing his analysis on examination of sermons, church newspapers, and the minutes of denominational organizations, Professor Silver shows how politics and religion influenced each other, why the church was able to mold public opinion so strongly, what arguments and techniques it employed, and to what extent it represented, or was able to produce, unanimity of opinion. He discusses churchmen's attitudes to secession, slavery, and states' rights; the practical work of the church during the war; and the ways in which religious propaganda may have backfired and defeated its own ends. By exploring this highly significant facet of the role of public opinion in the Confederacy, *Confederate Morale and Church Propaganda* sheds light on the larger question of the South's aims and the internal dissonances which contributed to its collapse." \$50



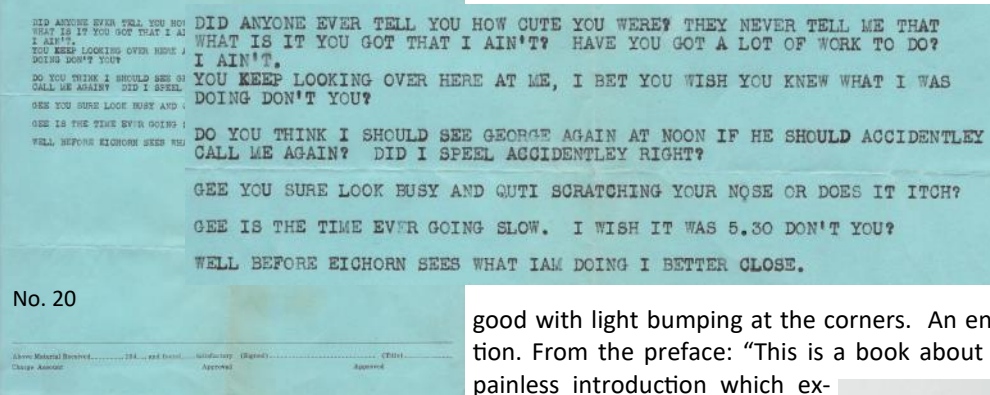
No. 19

Inter-Office Frenemies

20. [Correspondence, Found Letter] **Vintage Albert Pipe & Supply Company Letterhead with Inter-Office Complaining.** Single piece of blue paper printed recto only, 21.5 by 27.8 cm, not dated. Creases from being folded in eighths. Type-written note on vintage invoice stationery for Albert Pipe & Supply Co. of Saginaw, Michigan.

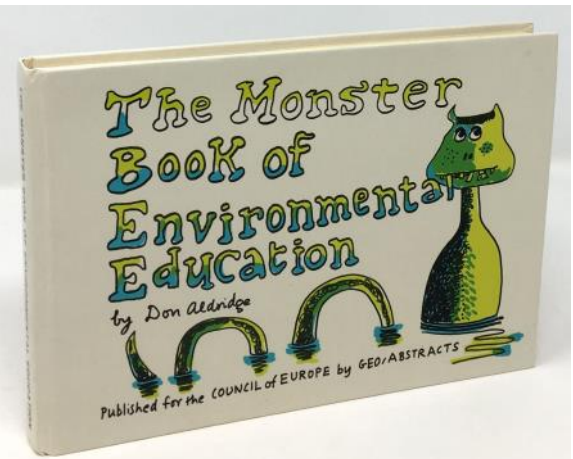


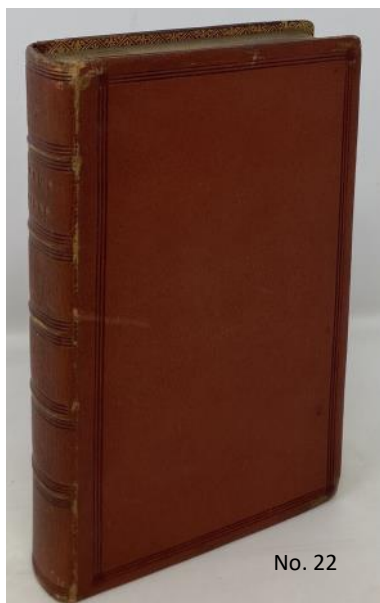
A bored Betty Maxwell sending a note to her co-worker, Jean. "Did anyone ever tell you how cute you were? They never tell me that. What is it you got that I ain't? [...] Do you think I should see George again at noon if he should accidently call me again? Did I spell accidently right? [...] Before Eichorn sees what I am doing I better close." Folding creases from when Betty passed the note to Jean so many years ago. \$15



21. [Environmentalism] Aldridge, Don. ***The Monster Book of Environmental Education***. Norwich, England: Geo Books for the Council of Europe, 1981, first edition (published simultaneously with the French edition). Hardcover with glossy boards, printed on a variety of different color papers, 21.5 by 15.5 cm, [142] pp., illus. Very good with light bumping at the corners.

An entertaining look at environmental education. From the preface: "This is a book about that fashionable word 'environment,' a painless introduction which explains how to communicate the significance of a place to those who visit it (sometimes called 'interpretation'). The chapters cover 15 illustrated talks, most of which were given by the author at international Council of Europe meetings, in the form of very long strip cartoons drawn on continuous rolls of drawing material – if all the originals had been stretched, end to end, they might well have gone round the Council's Strasbourg headquarters three times... This modest volume gives a popular account of the author's earlier (unpopular) works on the very complex subject – so fraught with perils, traps, difficulties, misunderstandings, obstacles, pitfalls and (of course) very long sentences." \$20

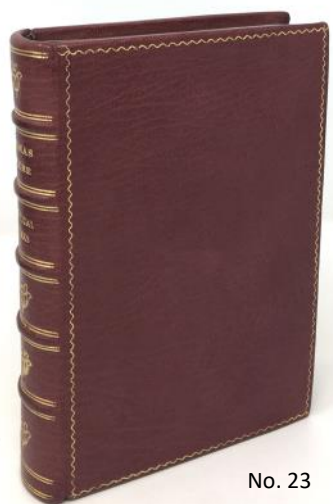




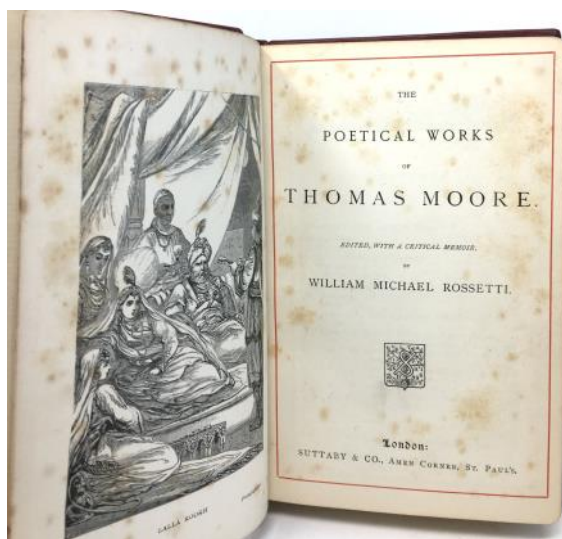
No. 22

22. [Fore-Edge Painting, Poetry] Hood, Thomas. *Poems by Thomas Hood*. London: Edward Moxon & Co., 1860, 12th edition. Textured burnt orange leather with slightly dulled gilt spine titles, all edges gilt, gilt turn-ins, 10.5 cm by 16.8 cm, x [1] 388 pp. Features a striking 2005 fore-edge painting by Martin Frost of an amputation, titled "Early Surgery" in the style of Thomas Rowlandson. Light wear at corners and hinges and one signature is minutely off-set (does not affect fore-edge painting). Remnants of an old bookseller label on front pastedown. Martin Frost was featured in the May/June 2008 issue of *Fine Books & Collections*, a copy of which will be included with the book, as is a note signed by Frost giving the painting's title. \$600

23. [Fore-Edge Painting, Poetry] Moore, Thomas; William Michael Rossetti, ed. *The Poetical Works of Thomas Moore*. London: Suttaby & Co., not dated, c. 1870. Rebound in full burgundy calf with bright gilt spine titles and embellishments and five raised spine bands, all edges gilt (see below), 13 by 19 cm, xxviii 595 pp., illus. The binding is fine; the textblock is near fine but for some light foxing to the first four and last two leaves. An extensive collection of Moore's poetry with a critical essay by Rossetti. However, the real treat is the wonderful fore-edge painting hidden beneath the gilt. This lightly-erotic image of two lovers embracing is by an unknown artist and not dated, but looks to be contemporary to the binding and not the book. Well-executed in shades of brown and burgundy that match the binding beautifully. \$500



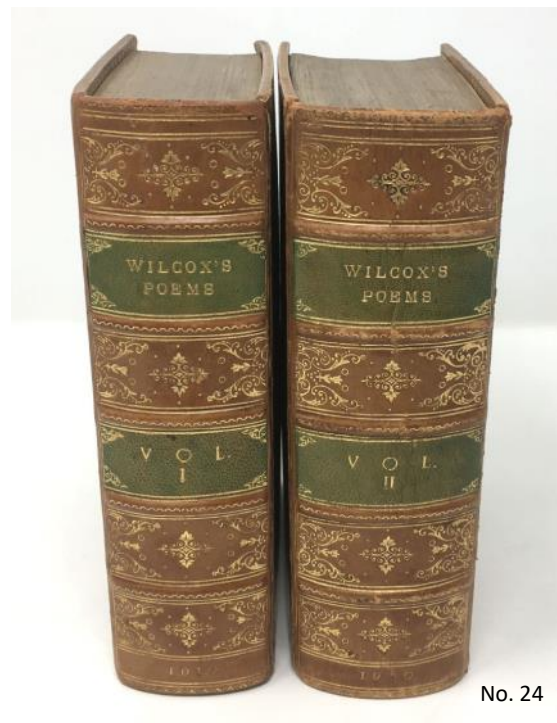
No. 23



24. [Fore-Edge Painting, Poetry] Wilcox, Ella Wheeler. *Poems of Passion, Poems of Pleasure, Maurine and Other Poems, Three Women, Poems of Power, Poems of Sentiment, The Kingdom of Love and Other Poems, Poems of Cheer, and Poems of Progress and New Thought Pastels [Nine Books in Two Matching Volumes with Fore-Edge Paintings]*. London: Gay and Hancock, Ltd., *Passion*: 1909, sixteenth edition; *Pleasure*: 1909, sixteenth edition; *Maurine*: 1909, no edition stated; *Three Women*: 1909 no edition stated; *Power*: 1909, tenth edition; *Sentiment*, 1909, no edition stated; *Kingdom of Love*: 1909, no edition stated; *Cheer*: Reprinted 1909; *Progress*: November 1909, second printing.

Nine books in two matching volumes, full leather with green leather spine labels and gilt titles and decorations, 10.5 by 16.3 cm, all edges gilt with fore-edge paintings on both volumes (see below), gilt turn-ins, marbled endpapers, xii 175 xii 180 vi 175 163 pp., x 164 viii 120 viii 156 xi 155 xii 180 pp. Two elegant, uniform tree-calf bindings. Not signed by the binder but dated 1910 at the foot of the spines. Light wear at the extremities and a few tiny edge tears here and there. It appears as if some minor repair work has been done to the hinge of the upper board on Vol. I. There are 1910 gift inscriptions on the verso of the fore-edge of both volumes. A compact collection of a large body of work, Wilcox (1850 – 1919) was an American author and poet, famous for the lines

"Laugh, and the world laughs with you; weep, and you weep alone." Both volumes have unsigned fore-edge paintings, one a buildings and river scene, the other featuring ships in a harbor. Both paintings are detailed, but light. A lovely set. \$500



No. 24





No. 23



No. 24

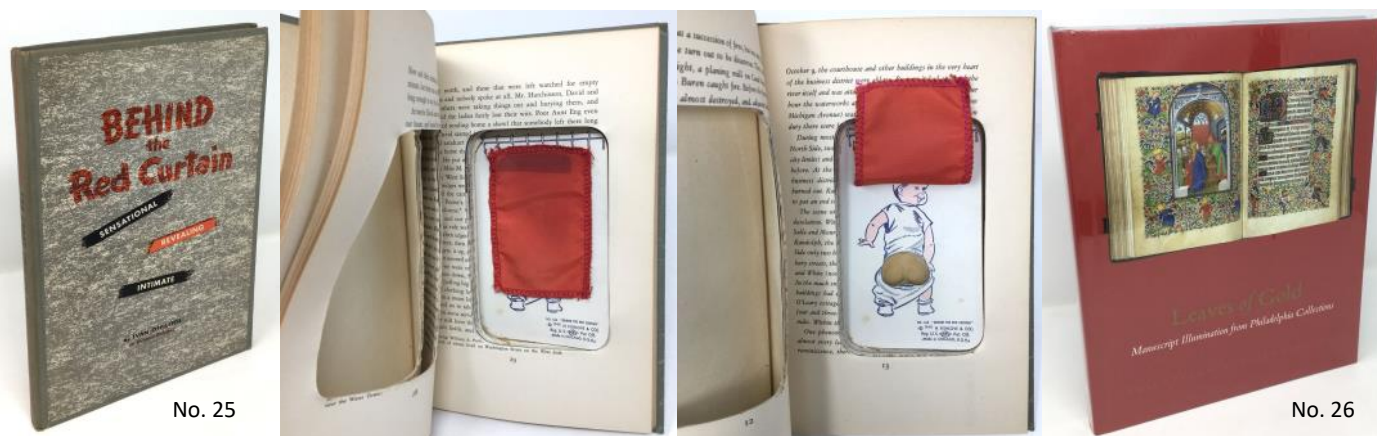


No. 24

25. [Humor] Offillitch, Ivan. *Behind the Red Curtain: Sensational, Revealing, Intimate*. Chicago: H. Fishlove & Co., 1948. Grey cloth with black and red spine titles that read “The Great Chicago Fire” and a paper cover label, 15.5 by 23.6 cm, 85 pp. (see below). Very good with light wear at the extremities and back cover. *Behind the red Curtain*, or, a creative use of remainders. Once a book on the Chicago fire, Fishlove & Co. had a rectangle die-cut through the endpapers and entire textblock to reveal the joke – a cloth red curtain that you lift up to reveal an illustration of a young boy with bare buttocks. The buttocks appear to be made from some sort of plastic. A great gag. \$20

26. [Illumination] Tanis, James R.; Jennifer A. Thompson. *Leaves of Gold: Manuscript Illumination from Philadelphia Collections*. Philadelphia: Philadelphia Museum of Art, 2001. Hardcover with dust jacket, blue cloth with gilt spine titles, 24.5 by 31.3 cm, xiv 242 pp., illus. in color. New, still sealed in the publisher’s shrinkwrap. A beautifully illustrated exhibition catalog from the Philadel-

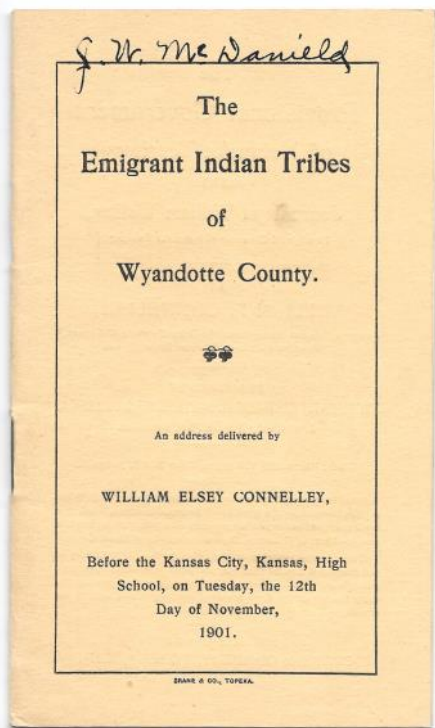
phia Museum of Art, "Presented in this catalogue are eighty illuminated manuscripts and individual leaves and cuttings from manuscripts in Philadelphia's public collections. Important manuscript centers of medieval and Renaissance Europe are represented, as is almost every known type of early illuminated book: Bibles, Psalters, Books of Hours, a wide variety of liturgical manuscripts, and many types of literary and secular texts." \$50



Four Volumes of Kansas and Kentucky History by William Elsey Connelley

Connelley (1855-1930) was born in Kentucky but spent his adult life in Kansas as a teacher, county clerk, businessman and banker. In the 1890s, Connelley began researching and writing historical and biographical volumes that many believe "constitute the most authentic and comprehensive record of Wyandotte County" in north-eastern Kansas, on the Missouri border.¹ Connelley authored fourteen major books on Kansas and Wyandotte history, as well as numerous magazine and newspaper articles. From 1914 till his death in 1930, he was Secretary of the Kansas State Historical Society, who now hold the majority of his papers.^{2,3}

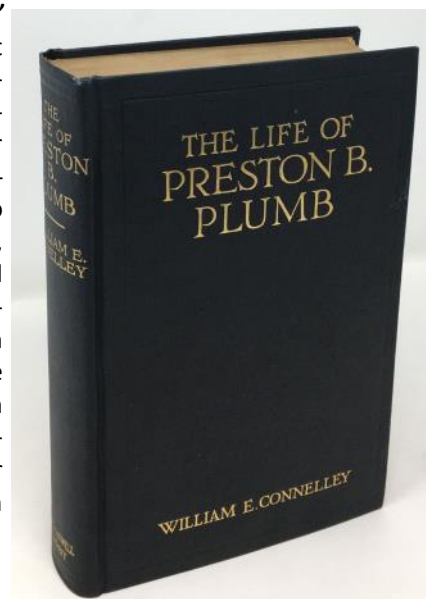
1. William E. Connelley. Wyandotte Nation, <https://www.wyandotte-nation.org/culture/history/biographies/william-elsey-connelley/>. Accessed 9 January 2020.
2. William E Connelley Interviews. Pickler Memorial Library (Truman State University), <http://library.truman.edu/manuscripts/C4-Connelley.asp>. Accessed 9 January 2020.
3. William Elsey Connelley Papers, 1878-1931. Kansas State Historical Society, <https://www.kshs.org/p/william-elsey-connelley-papers-1878-1931/19153>. Accessed 9 January 2020.



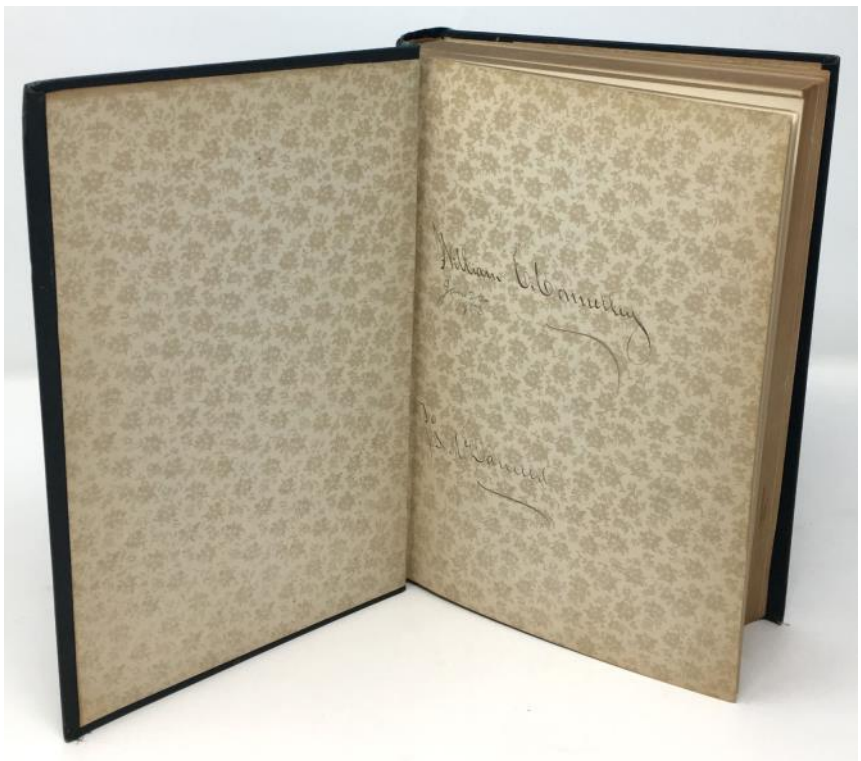
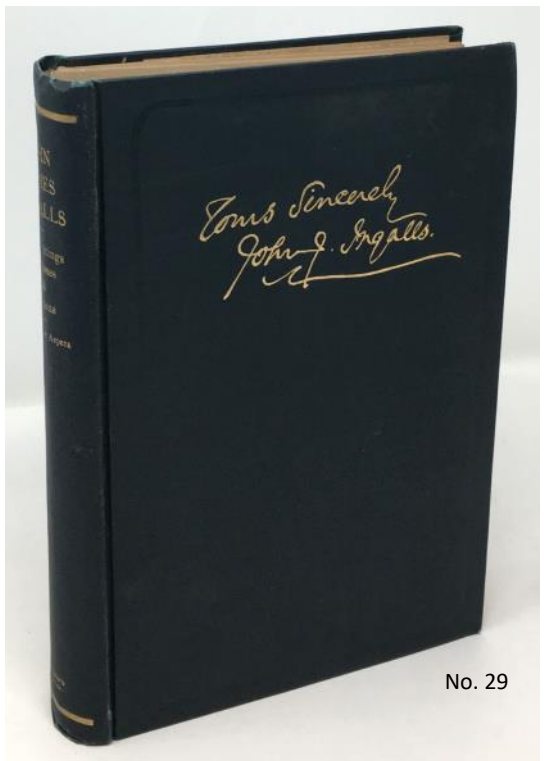
27. [Kansas History, Native Americans] Connelley, William Elsey. *The Emigrant Indians of Wyandotte County*. Topeka, KS: Crane & Co., 1901. Staple-bound wraps, 8.8 by 14.9 cm, 27 [1] pp. Faint wear to the wraps, the name J.W. McDaniel in pen in the upper margin of the front cover (McDaniel was a long-time personal friend of the author), and a single pencil pa. This scarce booklet features "an address delivered by William Elsey Connelley before the Kansas City, Kansas, High School, on Tuesday, the 12th day of November" which focuses on the pre-territorial days of Wyandotte County. \$145

28. [Kansas History] Connelley, William Elsey. *The Life of Preston B. Plumb, 1837-1891: United States Senator from Kansas for the Fourteen Years from 1877 to 1891, "A Pioneer of the Progressive Movement in America."*

Chicago: Browne & Howell Company, 1913, first edition. Blue cloth with bright gilt spine and cover titles, 15 by 22.5 cm, top edge gilt, frontis portrait, vi [iii] 475 pp., 3 folding maps. Minor wear at the extremities only – a very nice copy. Inscribed and signed by the author on the ffep: "To J.S. McDaniel, Christmas 1913 / From his Friend, William E. Connelley." Laid in is a typed, signed letter from Connelley to McDaniel dated December 25, 1909. The letter, that must have been included with another gift book, talks about the author's twenty-eight-year friendship with

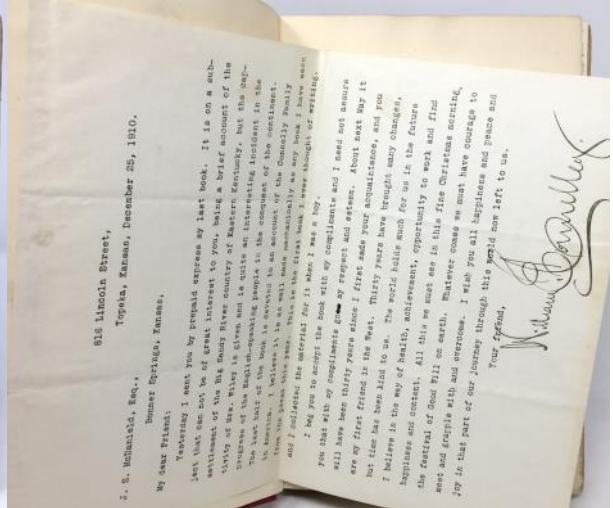
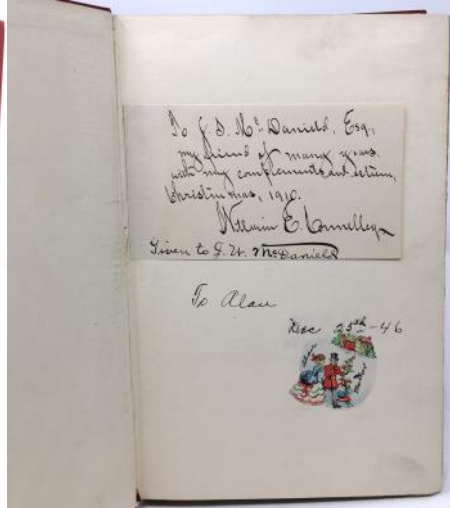
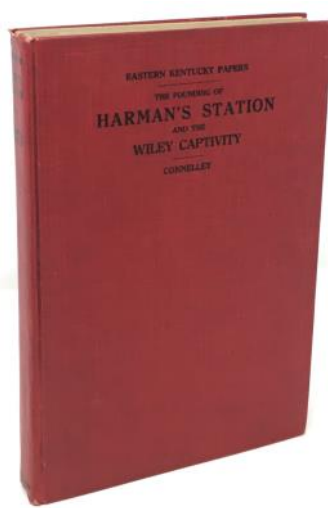


McDaniel that started in Tiblow, Kansas (now Bonner Springs). "I rejoice that that friendship has never been broken." This is a biography of Preston Bierce Plumb, a U.S. Senator representing Kansas from 1877 until his death in 1891. He was also a Union Army officer in the American Civil War. \$150



No. 29

29. [Kansas History] Ingalls, John James; William E. Connelley, preface. *A Collection of the Writings of John James Ingalls: Essays, Addresses, and Orations*. Kansas City, MO: Hudson-Kimberly Publishing Co., 1902, first edition. Black cloth with gilt spine and cover titles, 16 by 23.5 cm, frontis portrait, 536 pp. Some wear and rubbing at the extremities and there is a split to half the rear hinge. Signed to J.S. McDaniel by William E. Connelley, the historian who provided the preface to this collection. Under Connelley's signature is the penciled date Jan. 22, 1903. A collection of writings and speeches by the Republican U.S. Senator John James Ingalls, who represented Kansas from 1887 to 1891. Ingalls was also, incidentally, a second cousin of Laura Ingalls Wilder's father. Connelley (1855-1930) was born in Kentucky but spent his adult life in Kansas as a teacher, county clerk, businessman and banker. In the 1890s, Connelley began researching and writing historical and biographical volumes that many believe "constitute the most authentic and comprehensive record of Wyandotte County" in north-eastern Kansas, on the Missouri border. Connelley authored fourteen major books on Kansas and Wyandotte history, as well as numerous magazine and newspaper articles. From 1914 till his death in 1930, he was Secretary of the Kansas State Historical Society, who now hold the majority of his papers. \$40



30. [Kentucky History, Native Americans] Connelley, William E. *The Founding of Harman's Station with An Account of the Indian Captivity of Mrs. Jennie Wiley and the Exploration and Settlement of the Big Sandy Valley in the Virginias and Kentucky, To Which is Affixed a Brief Account of the Connelley Family and Some of Its Collateral and Related Families in America*. New York: The Torch Press, 1910, first edition. Red cloth with black spine and cover titles, 16 by 24.6 cm, frontis, 177 pp., maps, illus. Some rubbing and wear at the extremities, especially the lower corners, and a couple of tiny splits at the front gutter. Tipped-in on the ffep is a slip of paper with a signed inscription from the author: "To J.S. McDaniel, Esq., my friend of many years, with my com-

pliments and esteem, Christmas, 1910.” Below that is a 1946 gift inscription and Christmas label. Tipped-in on the verso of the ffep is a typed, signed letter from the author. It talks about the long-term friendship of Connelley and McDaniel and this book, “a brief account of the settlement of the Big Sandy River country of Eastern Kentucky, but the captivity of Mrs. Wiley is given and is quite an interesting incident in the progress of the English-speaking people in the conquest of the continent,” and “I believe it is as well made mechanically as any book I have seen from the press this year.” \$200



31. [Literature] Read, Opie; [Maxfield Parrish]. *Bolanyo: A Novel*. Chicago: Way & Williams, 1897, first edition. Tan cloth with yellow, black and white cover illustrations by Maxfield Parrish, top edge gilt, 12 by 17.6 cm, frontis, 309 pp., illus. by Charles Francis Browne. Very good with light wear at the extremities, minor rubbing to the cover illustrations, and faint foxing here and there. Universal bookplate and small book label on the front pastedown. The second novel from this prolific American journalist and novelist. Striking cover art by Maxfield Parrish, who also designed the promotional posters for the release of *Bolanyo*. \$50

32. [Menu] *Vintage Menu for Antoine’s of New Orleans*. New Orleans, LA: Antoine’s, not dated (c. 1940). Brown printing on tan paper, 22.5 by 29.5 cm, [4] pp. Light corner wear and a faint crease from having been folded in half lengthwise. A “Centennial” menu (1840-1940) for Antoine’s of New Orleans, Roy L. Alciatore, proprietor, featuring their well-known Creole cuisine. Antoine’s, who hosted several U.S. presidents, was immortalized by Frances Parkinson Keyes’s best-selling mystery novel *Dinner at Antoine’s*.¹ \$15

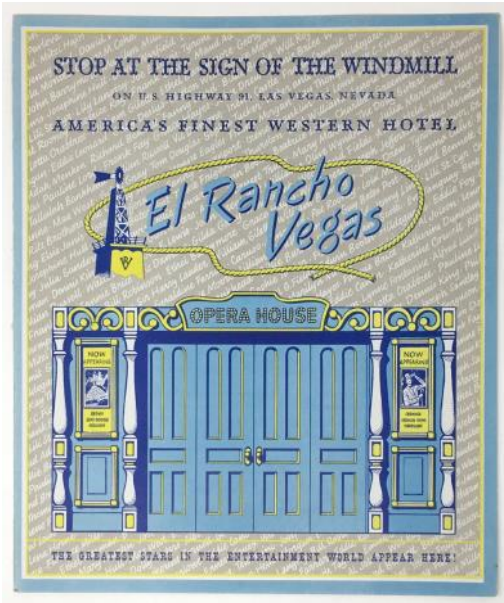
1. Roy Alciatore, Host of Antoine's, New Orleans Restaurant, Dead. The New York Times, <https://www.nytimes.com/1972/10/01/archives/roy-a-lciatore-host-o-antoiness-i-new-orleans-restaurant-dead-i-i-i.html>. Accessed 3 February 2020.

33. [Menu] *1950 Menu for Chicago’s Eitel Old Heidelberg*. Chicago: Eitel Old Heidelberg, not dated but postmarked Nov. 13, 1950. Card stock with color printing, 24 by 31.6 cm, [4] pp. Light edge wear with some faint corner creases; a single set of staple holes on the second leaf. A wonderful menu from one of the Eitel brother’s Chicago restaurants, the Old Heidelberg on Randolph. Designed to be a souvenir, “just fill in name and address / we mail it for you.” This copy was sent to a gentleman in Grandville, Michigan, with a note inside: “Hi Honey – Just to let you know that I was thinking of you. See you soon – Louise.” The Eitel brother’s were a family of German emigrants who ran several Chicago-area restaurants and hotels including the Bismarck Hotel, Mari-gold Gardens, and the Eitel Field Building Restaurant. The Old Heidelberg opened in 1894.¹ \$20

1. Eitel Brothers. Wikipedia, https://en.wikipedia.org/wiki/Eitel_Brothers#Old_Heidelberg_Inn. Accessed 14 January 2020.

34. [Menu] *1954 Menu for the Stage Door Steak House at El Rancho Vegas, Las Vegas*. Las Vegas: El Rancho Vegas, Tuesday, November 2, 1954. Card stock with color printing, 28.1 by 33.5 cm, [4] pp. plus a stapled-in dinner menu. Very good with only minor corner wear. A fantastic menu from El Rancho Vegas, at one time hailed as Vegas’ first resort hotel. Originally built in 1941, the resort—which included a casino, restaurant, the Opera House Showroom, and several shops—was consumed by fire in 1960. After some feeble attempts at reopening, El Rancho finally folded in 1979.¹ The menu—“Superb Food, Supreme Wine”—features breakfast and lunch selections, with a staple-in dinner menu for the Opera House Theatre Restaurant. A 1937 *Chateau D’Yquem* was a whopping \$10... a bottle! \$20

1. The El Rancho Vegas Hotel Fire. Clark County Nevada Fire Department, <http://www.clarkcountynv.gov/fire/Pages/ElRanchoFire.aspx>. Accessed 3 February 2020.



35. [Menu] 1943 Menu for The Roosevelt Coffee Shop, New Orleans. New Orleans, LA: The Roosevelt, July 1943. Card stock with orange and black printing, 20.3 by 29.2 cm, [4] pp. Light corner wear and a light crease from having been folded in half lengthwise. A charming breakfast menu for the Coffee Shop in The Roosevelt, the stately hotel that stands in the center of New Orleans. Originally called the Hotel Grunewald after Louis Grunewald who originally built the hotel in 1893, it was renamed after Theodore Roosevelt by new owners in 1923.¹ War Bond slug on the lower left corner of the front cover. \$25

1. The Roosevelt New Orleans. Wikipedia, https://en.wikipedia.org/wiki/The_Roosevelt_New_Orleans. Accessed 3 February 2020.

36. [Menu] 1943 Menu for The Victorian Room at the Palmer House, Chicago. Chicago: Palmer House, Wednesday, August 25, 1943. Card stock with color printing, 21.5 by 27.6 cm, [4] pp. very good with minor corner wear and some faint foxing. A luncheon menu for the Victorian Room at the Palmer House, the iconic Chicago hotel. Along the bottom edge of the inside of the menu, the restaurant notes the war effort: "Rationing is in effect with us too! So, many items usually found on Palmer House menus are absent. Other items are limited. These include sugar, Tea and ice creams. We now manufacture only our famous chocolate ice cream on alternate days. The Palmer House does not tolerate any dealings with black markets. We buy only the best foodstuffs from established purveyors and prepare and serve them in a manner consistent with our seventy-two year tradition of the finest in foods." \$20

37. [National Park Service, Photograph] Photograph of the First National Park Service Director Stephen T. Mather and Yosemite National Park Superintendent Washington Dusty Lewis. No location or publisher are noted, though it was presumably taken by the NPS at Yosemite, [1925]. Gelatin silver black and white photograph, 17.2 by 12.2 cm, blank on verso. Very good with some tiny, faint creases and some spots on the verso from having been mounted in an album at some time. There's no other way to say it, this is just a very cool image of Stephen Mather and Dusty Lewis. Mather, shown on the right in the photograph, was a self-made millionaire from the borax industry who, in 1915, became special assistant to the U.S. Secretary of the Interior Franklin K. Lane for national park concerns. "His vigorous efforts to build public and political support for the parks helped persuade Congress to create the National Park Service in 1916 [and he was] appointed the first NPS director in May 1917."¹ Mather had a deep understanding of the need for grassroots support of the park system, as well as a desire to promote nature studies among the public. He was the first to recognize the importance of park amenities and concessions, and always valued beauty and uniqueness in park selection.² During his tenure, Mather "continued to promote park access, development, and use and contributed generously to the parks from his personal fortune [and] the service's domain expanded eastward with the addition of Shenandoah, Great Smoky Mountains, and Mammoth Cave national parks."³ The dap-



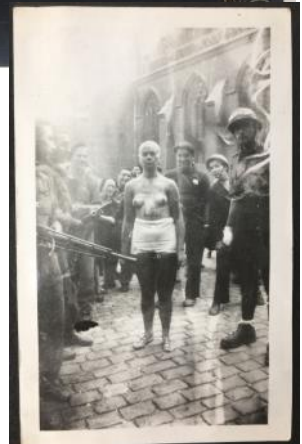
per cent on the left is Washington Bartlett “Dusty” Lewis. At the time, Lewis was the superintendent of Yosemite National Park and his superintendent’s brassard can be clearly seen on his right sleeve.⁴ During the early years of the NPS, there were no rules governing what uniforms the park rangers had to wear. Often, they wore a combination of military and civilian clothes⁵ and these “uniforms” would vary greatly from park to park. Dusty Lewis was outspoken in his belief that the NPS needed a standard uniform that all rangers and park employees would wear. He helped design the uniforms—even providing hand sketches—and arranged for their production. With the NPS covering such a wide geographic range, the new uniforms provided an identity for the rangers and helped park guests be able to easily identify NPS employees, whether they were at Yosemite or in the Everglades.⁶ \$150

1. Stephen Tyng Mather. National Park Service, <https://www.nps.gov/bestideapeople/mather.html>. Accessed 4 February 2020.
2. Stephen T. Mather. National Park Service, https://www.nps.gov/parkhistory/online_books/sontag/mather.htm. Accessed 4 February 2020.
3. Stephen Tyng Mather. National Park Service, <https://www.nps.gov/bestideapeople/mather.html>. Accessed 4 February 2020.
4. National Park Service Uniforms: Ironing out the Wrinkles, https://www.nps.gov/parkhistory/online_books/workman3/photo4.htm. Accessed 4 February 2020.
5. National Park Service Uniforms: In Search of an Identity. National Park Service, https://www.nps.gov/parkhistory/online_books/workman2/vol2c15.htm. Accessed 4 February 2020.
6. National Park Service Uniforms: The Developing Years. National Park Service, https://www.nps.gov/parkhistory/online_books/workman5/vol5c8.htm. Accessed 4 February 2020.

38. [Photo Album, Michigan] Family Photo Album from 1921-1930: Cats, Dogs, and a Great Childhood. [Michigan]: No name, dated 1921-1930, with a single photo dated 1915. Cord-bound, production photo album, 28.3 by 18.8 cm, 80 pages [40 leaves] of which 39 are used. Minor bumping at the corners and a couple of small stains on the back cover. Otherwise, very good with no missing photographs. This album relates the childhood of its two main subjects, Mary and Pat. No last names are given, but the presumed sister and brother are the primary focus between 1921 and 1930, along with photos of several other children and teens. While there are snapshots of a couple of adult women—probably Mary and Pat’s mother and grandmother—there are only two images of a single adult male—presumably the grandfather. The only photo with a last name is a boy called Tom Fuller. A friend? Cousin? This young man with the common name offers more questions than answers. Other than a page of photos from Niagara Falls in 1927, no definitive location is noted. However, photos taken at the High Rollway Spring (on the Manistee River), Bills Lake, Rud’s Lake (Rudd Lake), and Oxbow, most surely place the locations in the lower peninsula of Michigan. A mention of “Lake Drive” on a couple of photos could indicate that they were from Grand Rapids, though there’s more than one Lake Drive in the state. The album showcases Mary, Pat, and the kids swimming, canoeing, rowing, fishing, playing and posing with their dogs and cats, climbing trees, posing in their good clothes, and other numerous shots of the kids enjoying the great outdoors and having a great childhood. \$85



39. [Photo Album, World War II] Lillis, Robert and James. Photo Album of Two Michigan Brothers with the 53rd Military Police Company in Italy and France During World War II. [Grand Rapids, MI]: Robert Lillis, James Lillis, c. 1942-1945. Cord-bound, production photo album, 39 by 29 cm, 42 pages [21 leaves] of which 40 are used. Wear at the corners of the album from some splitting to the front and rear hinges – otherwise stable. The first leaf is detached with heavy chips, tears and rodent nibbles at the fore-edge. The following two leaves have chips and tears on the fore-edges, but the remaining leaves are all very good with some small chips here and there. The album chronicles two brothers and their time serving in World War II. It appears they served Sparanise, Italy, and moved north to Angio, and into Lyon, France. The brothers were from Grand Rapids, Michigan. James Lillis was born in 1921. He was working as a furniture maker when he enlisted in August of 1942.¹ Robert Lillis was born in 1923. He was working as an auto mechanic when he enlisted in November of 1942.² The album contains 323 black and white photographs – none appear to be missing. Only 71 of the images are captioned, mostly with locations or names of their buddies. Only one photo is dated, a tiny snap of some children dated February 1944. It appears they served in Sparanise, Italy, and moved north to Angio, and into Lyon, France. The photos appear to be in no particular order, but it looks like the brothers enjoyed their time serving with the MPs, who were often used to maintain a police function in occupied areas. While there are several snapshots of the soldiers touring the sights of Paris, including the Eiffel Tower, and what looks like Rome, you'll find numerous photographs of bombed-out buildings in Lyon, Sparanise, and Angio, as well as images of blown-out bridges, several tank wrecks, airplanes – both wrecks and functional – and two group portraits of the 53rd MPs in Lyon, France. Included are eleven photos of motorcycles – including two shots in formation, most of which are Harley-Davidson WLA models. Featured are photos of the brothers and other men drinking beer outside of a café in Lyon, flirting with women, riding a donkey, firing a .45, relaxing on a beach, arm and arm with several local women, and a photobooth image of one of the brothers. There are images of big guns, a make-shift cemetery, several military encampments, and a shot of enemy soldiers being marched in formation, hands-on-heads,



down a city street. Perhaps most striking is a shocking, rare image (7 by 11.5 cm) of a female presumed collaborator, stripped to the waist, head shaved, and a swastika painted on her belly. Images of those who offered comfort and aid to the enemy and those even suspected of collaboration have become scarce and it is surprising that it is nestled, without a caption, amongst images of smiling comrades, relaxed moments, and the ravages of a war just won. \$600

1. Lillis, James B. The National Archives, <https://aad.archives.gov/aad/record-detail.jsp?dt=893&mtch=6&cat=all&tf=F&q=james+lillis&bc=&rpp=10&pg=1&rid=6364064&rlst=641220,2442439,3059520,6364064,8228795,602268>. Accessed 14 November 2019.

2. Lillis, Robert J. The National Archives, <https://aad.archives.gov/aad/record-detail.jsp?dt=893&mtch=2&cat=all&tf=F&q=robert+lillis&bc=&rpp=10&pg=1&rid=1253696&rlst=719630,1253696>. Accessed 14 November 2019.



40 [Photo Album, China] Two Chinese Family and University Photo Albums, Pre- and Post-Cultural Revolution. The photographs are housed in two spiral-bound, magnetic photo albums made by Seagull (Shanghai) and Flying Eagle (Tianjin). The first album, featuring a river scene on the cover, measures 25 by 30 cm, and has 10 leaves (20 pages) with 151 photographs. It has light edge wear and chips and the hinges have small cracks. The second album, featuring a gymnast on the cover, measures 28 by 24.5 cm, and has 10 leaves with 85 photographs. Faint wear to the cover. The “magnetic” pages in both albums are yellowed.

The “river” album is more of a family album. It is full of portraits and school pictures—both pre- and post-Cultural Revolution—as well as snapshots of family groups. A Chinese acquaintance took a look at the album and believed that the main gentleman in the album is the father who, based on his clothing, was probably a wealthy businessman that was forced to nationalize his company or the company he are from before the revolution because like that after [the revolution] and most wedding dress like the lady in the pictures.” apparently, rare at the time, and some of they were also taken prior to the revolution. post-revolution images as well—lots of caps from the 1980s of a university that features

The “gymnast” album is more of a college yearbook. After the revolution, they resumed there were no printed yearbooks, so students would create their own with pictures of classmates, friends, the an early class, starting just a few years after offered. The student, presumably a son of graduated in 1984 with a textiles major and English minor from the Chengdu University of Science and Technology in Chengdu, the capital city of Sichuan Province. The album contains tourist snapshots of Wuxi, near Shanghai, as well as images of an internship the young man took part in. Several of the group portraits have captions within the images, and there are printed captions that accompany twenty-nine of the photos. \$200



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college yearbook. After the revolution, they resumed there were no printed yearbooks, so students would create their own with pictures of classmates, friends, the an early class, starting just a few years after offered. The student, presumably a son of graduated in 1984 with a textiles major and English minor from the Chengdu University of Science and Technology in Chengdu, the capital city of Sichuan Province. The album contains tourist snapshots of Wuxi, near Shanghai, as well as images of an internship the young man took part in. Several of the group portraits have captions within the images, and there are printed captions that accompany twenty-nine of the photos. \$200





41. [Photograph, Dog] Cabinet Card Photograph of a Boy and His Dog. A wonderful image of a boy and his dog. On the back is penciled "Compliments of your cousins Wilbur & --- ages --- 11 years." The mount is signed Cook & McIntire, Niles, O. The studio of Cook & McIntire was operational from 1896 -1900.¹ The photo measures 9.8 by 14.1 cm, and the mount measures 13 by 18 cm. The photo is in very good condition with some minor scuffs and scratches, and a faint line of foxing across the center of the image. \$65

1. Gagel, Diane VanSkiver. Ohio Photographers 1839-1900. Nevada City, CA: Carl Mautz Publishing, 1998, p. 48.

The "Gyp Salibury" image has some minor damp staining along the bottom edge of the mount and scratches in the upper margin of the mount – again, these defects do not affect the actual photo. \$110

42. [Photograph, Dog] Four Mounted Photographs of Show Dog Gyp Salisbury. Four wonderful gelatin-silver images of a very good boy, Gyp Salisbury (or Salibury, as is written on one of the mounts), a presumed show and/or breeding dog – or a beloved family member. No date, place, or photographer noted. The two rectangular images measure 16 by 10 cm on 21.5 by 15.8 cm mounts. The oval images measure 12.7 cm at their widest point, on 20 by 15 cm mounts. The images are all very good with minor silvering in the dark areas of the images. The oval mounts are very good with only minor wear. The "Gyp Salibury" image has damp staining on the upper left corner of the mount, but it hasn't affected the photograph at all. The "Gyp Salibury" image has some minor damp staining along the bottom edge of the mount and scratches in the upper margin of the mount – again, these defects do not affect the actual photo. \$110



43. [Photographs, Vernacular] Three 1963 Snapshots of the Grand Rapids, Michigan Freedom March in Honor of the Birmingham Bombing Victims. Three Polaroid snapshots, black and white, 10.5 by 8.3 cm. Very good condition, though two on the snaps are a bit overexposed. All the shots are captioned in pen on the verso. The first reads "Rabbi Essrig [most probably Rabbi Harry Essrig of Grand Rapids' Temple Emanuel] speaking to Freedom March, Sept., 1963 (In memory of 4 murdered Negro girls)." The second reads "Father Mike, Sept., 1963 / Silent march in memory of four murdered Negro girls." The final photo reads "Freedom March / Grand Rapids / Sept., 1963."

Rare images of this event. Unfortunately, many of the placards carried by the marchers are washed out. However, two of the signs read "Temple Emanuel: Equal Justice for All" and "B'nai B'rith Supports the Fight for Full Equality." \$45



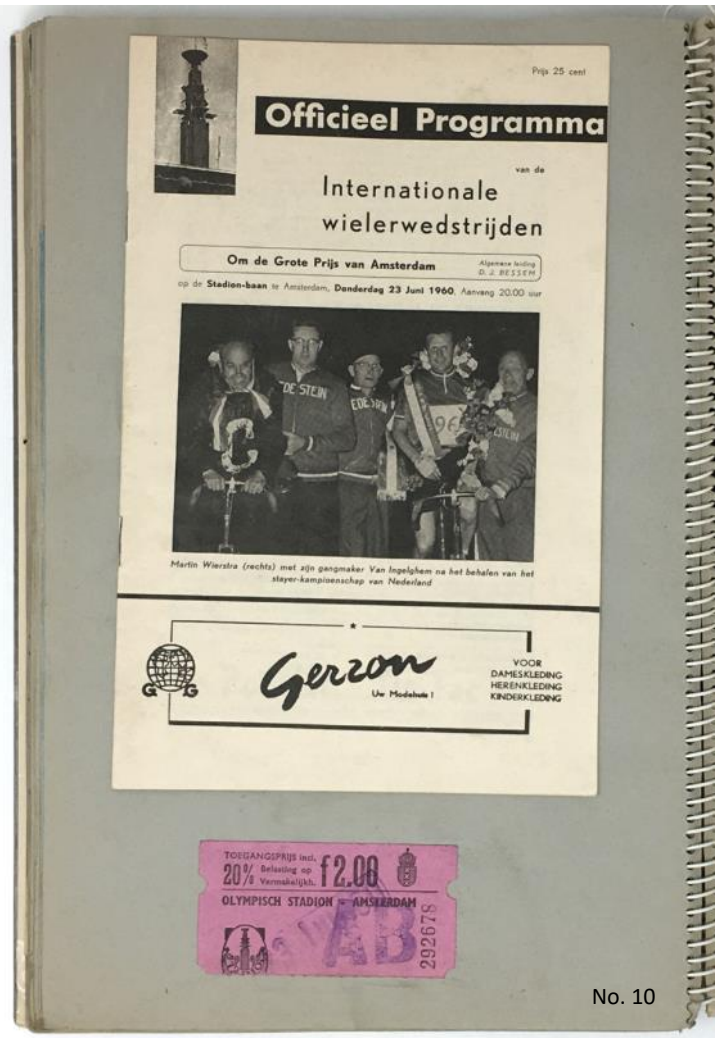
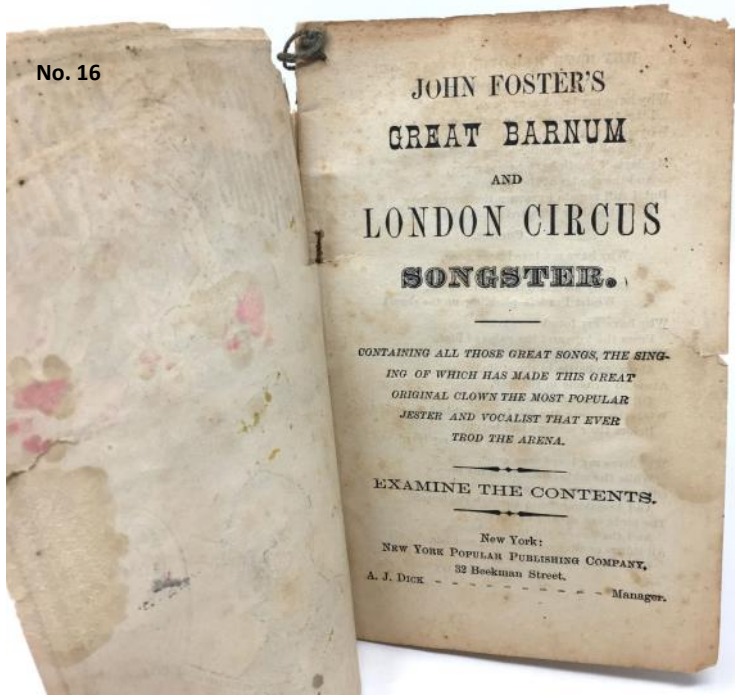
*Freedom March
Grand Rapids
Sept. 1963*

*Rabbi Mike
Sept. 1963
Silent March in
memory of 4
murdered Negro girls*

*Public Square
Sept. 1963
(In memory of 4
murdered Negro girls)*



No. 16



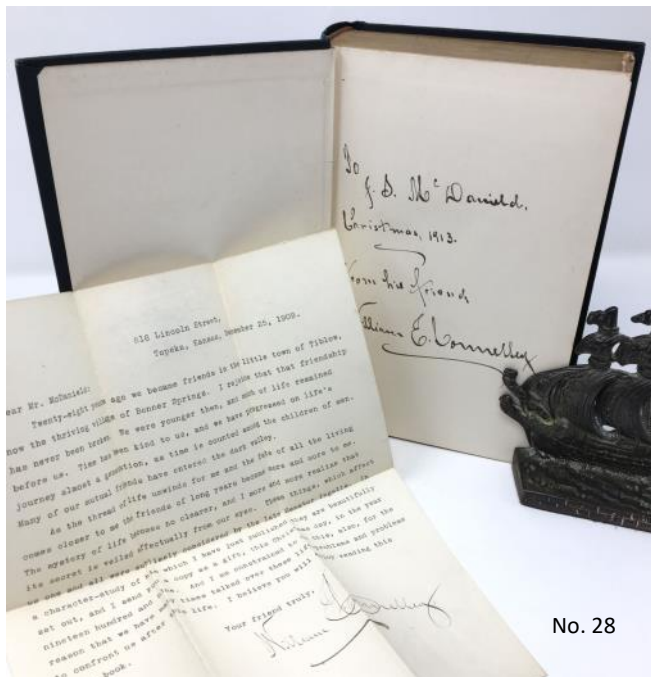
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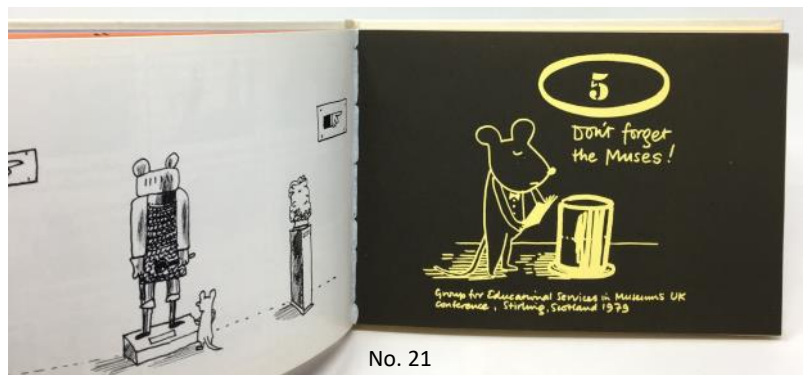
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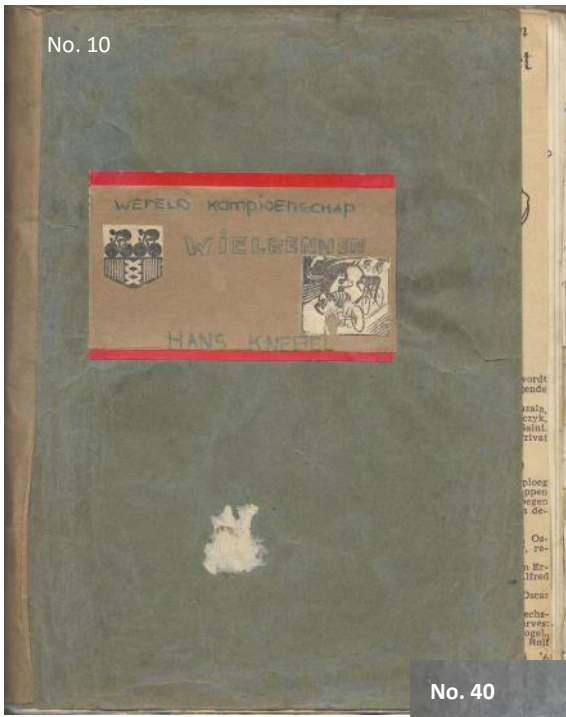


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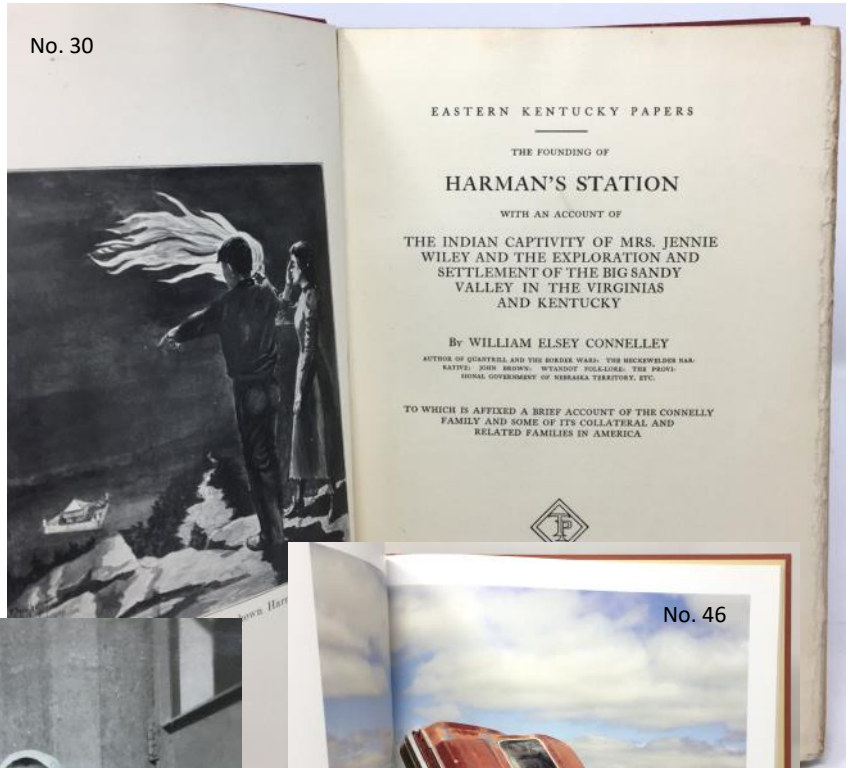


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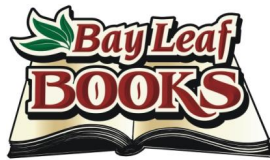
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No. 39



No. 40



STANDARD TIME INDICATED RECEIVED AT: _____

Postal Telegraph
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Commercial Cables Canadian Pacific Telegraphs

THIS IS A FULL RATE TELEGRAM, CABLEGRAM OR RADIOGRAM UNLESS OTHERWISE INDICATED BY SYMBOL IN THE PREAMBLE OR IN THE ADDRESS OF THE MESSAGE. SYMBOLS DESIGNATING SERVICE SELECTED ARE OUTLINED IN THE COMPANY'S TARIFFS ON HAND AT EACH OFFICE AND ON FILE WITH REGULATORY AUTHORITIES.

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DEEPLY REGRET TO INFORM YOU THAT YOUR SON PRIVATE FIRST CLASS ELLSWORTH H NEELEY INFANTRY WAS SLIGHTLY WOUNDED IN ACTION IN SOUTHWEST PACIFIC AREA DECEMBER 5 PERIOD REPORTS WILL BE FORWARDED WHEN RECEIVED=
ULIO THE ADJUTANT GENERAL.

No. 20

No. 44





44. [Photographs, Vernacular] Snapshots from a 1969 Art happening at Aquinas College, Grand Rapids, Michigan. Four color snapshots, 8.8 by 8.8 cm, and two black and white Polaroid snapshots, 8.2 by 10.5 cm. Good to very good with fading and tape residue on the verso of the color snaps; a couple of surface scratches on one of the color images; and some tape (?) residue on the bottom edge of one of the black and white images. The color photos feature Nate (no last name, unfortunately) during an Aquinas College art show “Happening” in which he was encased in 250 lb. plaster and sat for three hours. Two of the images are of Nate sitting there in his full plaster cast; in one the plaster is just starting to crumble; and the final image shows Nate breaking free from his plaster cast, 1960s sideburns and all! All are captioned in pencil on the verso. The two black and white photos feature images of the sculpture “Grant Us Peace’ (Ralph)” by Nathan in May 1968. Both are captioned in pen on the verso. \$25

45. [Photographs, Vernacular, WWII] Archive of Photographs from a U.S. Army Soldier Based in Italy and Africa During World War II. This collection includes 155 black and white photographs, of which all but three are either military-related or snapshots while taken off-duty while stationed overseas. In addition, there is a complete set of ten tourist images of Venice and its original wrapper. With some variation, most of the photographs measure 6.3 by 9 cm or 11.5 by 7 cm. Overall, the photos are in very good condition. A few have black paper remnants on the verso from having been removed from albums, a few have tape residue on the front or back corners. There are some creases and chips here and there. The photos are housed in a 1970s-looking, imitation leather box that holds four pull-out photo trays. The box measures 14.5 by 9.5 by 9.5 by 29.5 cm and is in very good condition with a couple of small cracks in the faux leather on the lid hinge.

The archive consists of photographs taken by, or of Pvt. Howard Neely (Army serial number 36460322).¹ Howard enlisted in Kalamazoo, Michigan, in 1943, and while his service records state “no branch assignment,” he could have been part of the 891st Signal Co., which is featured in a couple of the photographs. Howard appears to have been stationed primarily in Italy – with most images from Rome, Naples, and Pisa – and Tunisia, Tunisia, in 1944-45. Many of the snapshots are of Neely and his comrades hanging out or working, touring Rome, images of bombed buildings, and some of the locals. There are several shots of – and with – “my buddy,” Ted Chagin or Cleveland, Ohio (Army serial no. 35285433);² a touching photo of four kids, captioned on the back “Some Italian children. Thank God that Marilyn doesn’t have to live like this;” shirtless men – and a partially nude image of two men – enjoying the sun on what looks to be the roof of the building his Company was occupying; six photos with “Passed by US Army Examiner” stamps on the versos including dramatic images of war ruins, a river scene, Red Cross office, and Neely and his fellow soldiers; and an excellent image of Howard Neely in Pisa next to some war ruins with the hand-painted warning “THIS BLOCK IS MINED and TRAPPED!! KEEP OUT.” There are six images (two are duplicates) of Howard and other soldiers posed in front of a wall with the graffitied message “Urrah for Badoglio [an Italian general who became the Prime Minister of Italy after the fall of Mussolini] and allies that from slavery did free us. Death to Germans rongs [?] murderers. Mussolini must be Crucifix: so we want,” under which is written, “The Citizens of Naples welcome the armies of liberty.” There are a handful of photographs from Tunisia in 1944, includ-



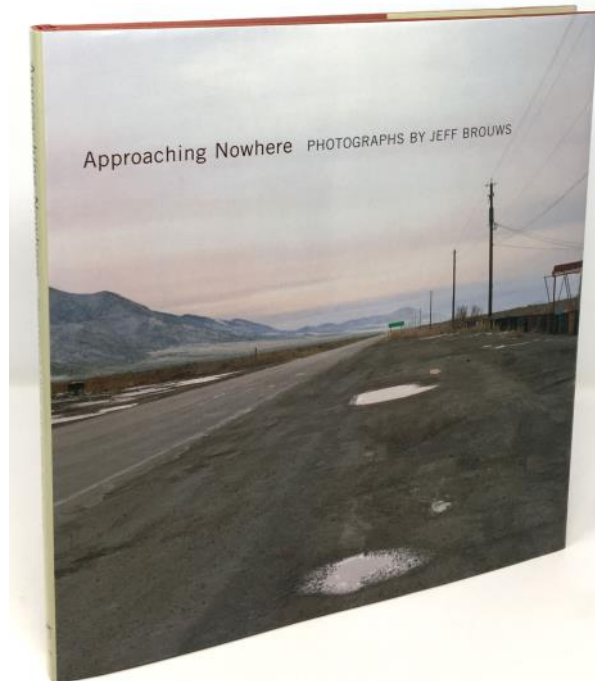


ing a shot of Italian POWs, the Acropolium of Carthage, and ancient ruins of Carthage. Seventy-six of the photographs have captions or names written on the front or back of the images. Some are simply first names, but many are more detailed: “Arthur Landy (New Orleans) / Taken in Africa 1944.” Also included is a 1943 postcard from the War department approving Howard Neely’s “dependency Benefits.”

A few of the photos are probably related to Howard’s brother, Ellsworth Neely (Army serial no. 20635882),³ including an image of the “Camp Beauregard / 32nd Division” sign. Ellsworth enlisted in Grand Rapids, Michigan, in 1940 for the infantry as a Private First Class from the National Guard. It appears he served in the Pacific theatre with the 32nd Infantry Division. Included is a telegraph to Mable Neely, Ellsworth’s mother, from the Adjutant General with a message that offers both anxiety and relief in a single sentence: “Deeply regret to inform you that your son Private First Class Ellsworth H Neely infantry was [...] slightly wounded in action in Southwest Pacific...” (pause is mine).

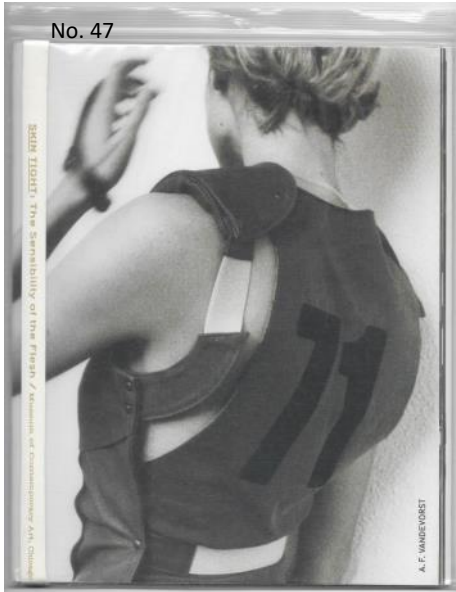
A wonderful collection of images of young men who gave their all in defense of Europe and America. \$200

1. Neely, Howard W. The National Archives, <https://aad.archives.gov/aad/record-detail.jsp?dt=893&mtch=1&tf=F&q=36460322&bc=&rpp=10&pg=1&rid=6628454>. Accessed 8 April 2020.
2. Chagin, Theodore G. The National Archives, <https://aad.archives.gov/aad/record-detail.jsp?dt=893&mtch=4&cat=all&tf=F&q=Chagin&bc=&rpp=10&pg=1&rid=5619897&rlst=156363,2311994,5619897,6179780>. Accessed 8 April 2020.
3. Neely, Ellsworth H. The National Archives, <https://aad.archives.gov/aad/record-detail.jsp?dt=893&mtch=1&cat=all&tf=F&q=ellsworth+Neeley&bc=&rpp=10&pg=1&rid=2013551>. Accessed 8 April 2020.

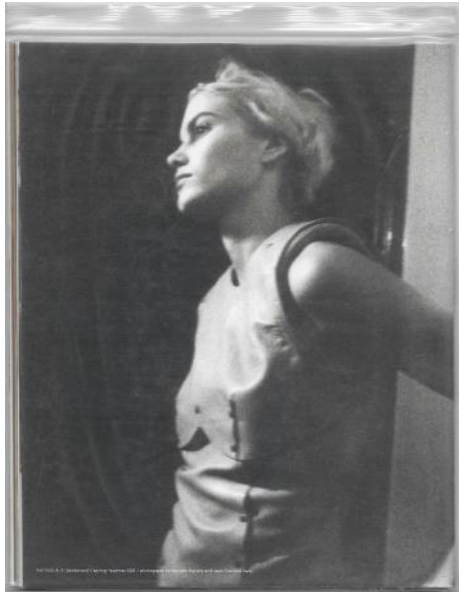


46. [Photography] Brouws, Jeff; William L. Fox, essay. *Approaching Nowhere: Photographs by Jeff Brouws*. New York and London: W.W. Norton & Co., 2006, first edition, first printing. Hardcover with dust jacket, burnt orange cloth with gilt spine titles, 29 by 31.2 cm, 159 [1] pp., 100 color photographs. Near fine in like jacket. From the publisher: “Evocative images of buildings and places, seen from the American road. Like many who grew up during the spread of sprawl—with its predictable landscape of housing developments, shopping malls, interstate highways, and big-box construction—acclaimed photographer Jeff Brouws is drawn to places that still embody the vernacular past as well as to those that starkly portray the soulless, franchised American landscape. What began as cultural geography of Main Streets became a visual critique of the myth of upward mobility that created this car-centered, paved-over universe. Some images look outward to the edges of suburbia where sprawl is encroaching upon nature. Others turn inward, documenting the devastated inner cities. All the stunning color photographs reflect the complex beauty and desolation of visual life in our time.” \$30

47. [Photography, Fashion, Exhibition Guide] Fitzpatrick, Robert; Sylvia Chivaratand; Frédéric Bonnet; Caroline Evans; Gerdi Esch; Gillion Carra; Li Edelkoort. *Skin Tight: The Sensibility of the Flesh*. Chicago: Museum of Contemporary Art, 2004, first printing. Staple-bound wraps with the



title printed in gold on a large white rubber band that is wrapped around the first half of the book near the spine, and housed in the original fitted zip-lock bag, 20 by 24.8 cm, [60] pp., heavily illus. in full-color. Fine in near fine bag. Scarce in this complete condition. The purpose of this exhibit was to “examine the work of fashion designers who parallel artists in their conceptual approaches” at a time when “the creative endeavors of art and design are constantly being blurred.” Skin Tight was conceived around three major categories, “the architecture of the body, the sexualized body, and the deconstruction of the body ... that reflect contemporary anxieties and suppositions related both to the body itself and the emotional resonances connected to it.” Includes essays by Fitzpatrick, Chivaratanon, Bonnet,



Evans, Esch, Carrara, and Edelkoort, and designer biographies of Walter Van Beirendonck, Boudicca, Hussein Chalayan, Li Edelkoort, Maison Martin Margiela, Raf Simmon, Under Cover, A.F. Vendervorst, Viktor & Rolf, and Bernhard Willhelm. \$100

X-Ray with Charles Bukowski, Billy Childish, Jim Carroll, Timothy Leary, Allen Ginsberg

48. [Poetry, Art, Zine] Brewton, Johnny, ed. *X-Ray Magazine No. 5*. San Francisco: Pneumatic Press/X-Ray Novelty Co., No. 5, Winter 1995, limited edition of 226, this being number 90 of 200 numbered copies (26 lettered copies were also published). Card covers with mylar overlays and a Surebind (plastic post) binding, 17.7 by 21.6 cm, [92] pp. with three laid-in cards, two foldouts, and six tipped-in items. Very light scuffing to the mylar covers, otherwise near fine. Includes poetry, art, etc. by Charles Bukowski, Mark Faigenbaum, Billy Childish, Jim Carroll, Dr. Timothy Leary, Allen Ginsberg, and many others. *X-Ray Magazine*, founded and edited by artist, musician, designer, and letterpress printer¹ Johnny Brewton, featured collections of poetry, art, and found objects that were created in various ways, including letterpress, Xerox, and by hand, with several pieces signed by the poets and artists. Ten issues were published from 1993 to 2004.² \$200

1. Bio. Johnny Brewton, <https://johnnybrewtonart.wordpress.com/bio/>. Accessed 24 March 2020.
 2. Back Issues. X-Ray Book & Novelty Co., http://www.xraybookco.com/back_issues/back_issues.html. Accessed 24 March 2020.



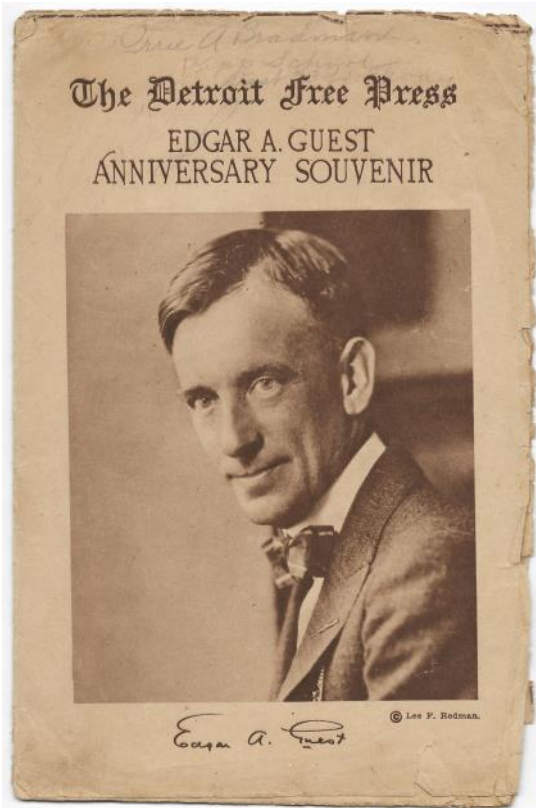
No. 48

49. [Poetry, Art, Zine] Brewton, Johnny, ed. *X-Ray Magazine No. 10*. San Francisco: X-Ray Book Co., No. 10, 2004. First, Limited Edition. Fine. San Francisco: X-Ray Book Co., 2004, limited edition of 126, this being number 52 of 100 numbered copies. Letterpress booklet and over twenty letterpress mini



-broadsides, photographs and found objects housed in a cardboard box with letterpress card label on the lid by Jason Davis of the Verdant Press, 13 by 15.6 by 2.8 cm. Fine. Featuring a previously unpublished poem by Charles Bukowski, as well as contributions by Sonic Youth singer, guitarist and songwriter Thurston Moore, Billy Childish, Jamie Crespo, and others. \$200

50. [Poetry, Michigan] Guest, Edgar A. *The Detroit Free Press Edgar A. Guest Anniversary Souvenir*. Detroit: The Detroit Free Press, not dated, c. 1923. Self-wraps, 13.5 by 20.2 cm, 15 pp., illus. with 5 photographs incld. cover image. Well-tattered with chips, small tears, and light ceases to all edges; penciled name and address in upper margin of front cover. A scarce commemorative of Michigan's poet, Edgar A. Guest, including fourteen of his favorite poems. Guest began as a copy boy for the Free Press in 1895, but I believe this anniversary marks his start in the news room around 1898.¹ "Twenty-five years ago this month 'our Eddie'



Guest started to work for The Detroit Free Press. Next Saturday is his birthday. Because of this double anniversary The Free Press has prepared a souvenir which it feels sure will be treasured by thousands of Mr. Guest's friends." \$25

1. Edgar Guest. Poets.org, <https://poets.org/poet/edgar-guest>. Accessed 14 January 2020.

Four Volumes Published by the Mimeo Press Remember I Did This For You/A Power Mad Book

From the mimeo press of Steve Levine and Barbara Barg. While the press, operated out of The Poetry Project at St. Mark's Church In-The-Bowery, only ran during 1978 and '79 and produced four publications,¹ it helped cement the reputation of the poets it published at a time when young writers had to fend for themselves in the shadows of the large publishing houses.

1. Clay, Steven; Rodney Phillips. *A Secret Location on the Lower East Side: Adventures in Writing, 1960-1980*. New York: The New York Public Library and Granary Books, 1998, pp. 230-231.

51. [Poetry, Mimeo] Lenhart, Gary. *Drunkard's Dream*. New York: Remember I Did This For You/A Power Mad Book, 1978, limited edition of 200 copies. Staple-bound card wraps with cover art by Rae Berolzheimer, 21.5 by 27.9 cm, not paginated (12 leaves printed recto only). Very light wear to the edges and corners and staple indentations along the left edge of the front cover and rusty staple indentations on the back cover. (Clay & Phillips, pp. 230-231). \$50

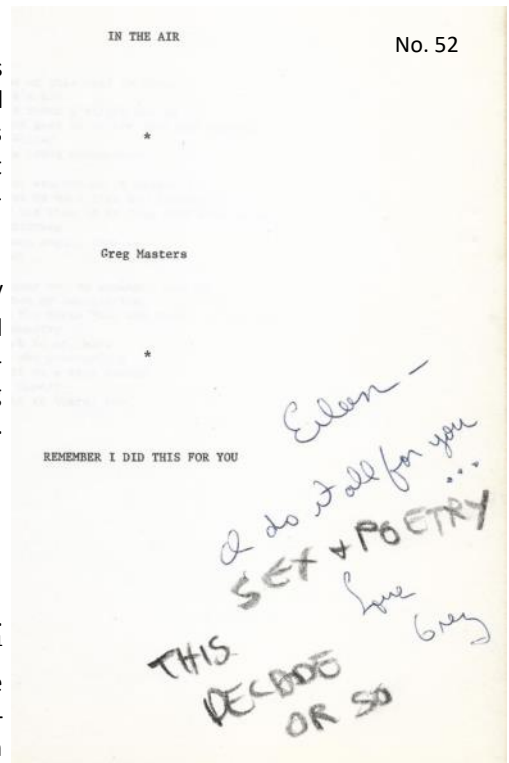
52. [Poetry, Mimeo] Masters, Gregory. *In the Air*. New York: Remember I Did This For You/A Power Mad Book, 1978, limited edition of 200 copies. Staple-bound card wraps with cover art by Rae Berolzheimer, 21.5 by 27.9 cm, not paginated (12 leaves printed recto only). Light rubbing and staple indentations on the covers, light corner creases on the lower left front cover and upper left back cover. Inscribed and signed by the author on the first title page: "Ellen - I do it all for you... Love, Greg." There is additional writing in wax pencil in the same area as the author's inscription with no attribution: "SEX + POETRY / This DECADE OR SO." (Clay & Phillips, pp. 230-231) \$75

53. [Poetry, Mimeo] Scholnick, Michael. *Perfume*. New York: Remember I Did This For You/A Power Mad Book, 1978, limited edition of 200 copies. Staple-bound card wraps with cover art by Rae Berolzheimer, 21.5 by 27.9 cm, not paginated (12 leaves printed recto only). Very light wear and staple indentations on the covers. The first collection by Scholnick, a friend and contemporary of Allen Ginsberg. (Clay & Phillips, pp. 230-231) \$50

54. [Poetry, Mimeo] Wright, Jeff. *Charges*. New York: Remember I Did This For You/A Power Mad Book, 1979, limited edition of 250 copies. Staple-bound glossy card wraps with cover art by Jim Moser, 21.7 by 27.9 cm, not paginated (24 leaves printed recto only). Faint rubbing and wear on the covers along with some light foxing and yellowing along the edges. The third collection from this well-respected poet. (Clay & Phillips, pp. 230-231) \$75

Signed by Jim Harrison

55. [Poetry] Harrison, Jim. *The Shape of the Journey: New and Collected Poems*. Port Townsend, WA: Copper Canyon Press, 1998, first edition, 9,200 copies printed.¹ Hardcover with dust jacket, maroon cloth over black cloth spine with bronze spine titles, a facsimile of Harrison's signature in bronze on the upper board above a blind-stamped caricature of the author, 15.5 by 23.3 cm, xii 463 [2] pp. Very good with light foxing on the edges of the textblock and a light scratch on the fore edge of the textblock; the jacket has light edge wear with light foxing on the verso of the jacket only. Signed by Harrison on the half-title page. A wonderful collection of poetry. From the front flap: "Eschewing the current fashions of formalism and self-justifying confession- alism, Jim Harrison's voice—impassioned, natural, and wisely self-deprecating—is unique in poetry. With influences that include ancient Zen literary traditions, Russian Modernism, and poets as diverse as Whitman, Rilke, García Lorca, and Wordsworth, he has



**DRUNKARD'S
DREAM**

**GARY
LENHART**

No. 51

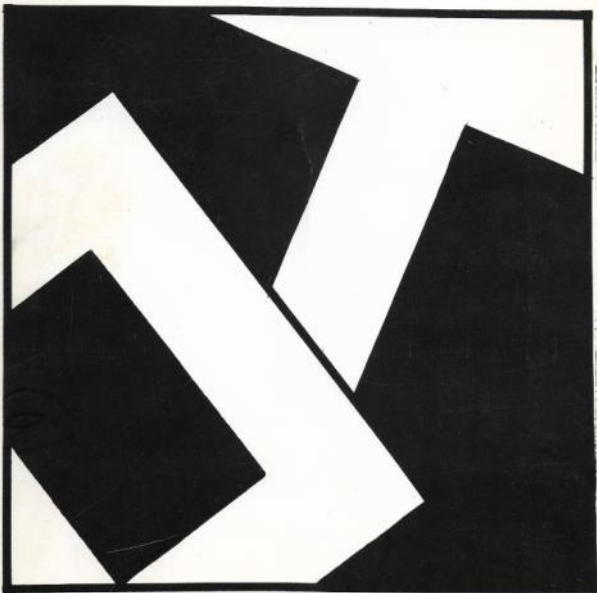
**IN
THE
AIR**

**GREGORY
MASTERS**

No. 52

CHARGES

JEFF WRIGHT

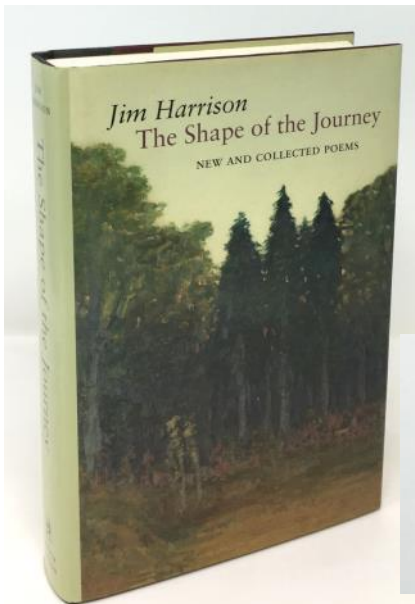


No. 54

PERFUME

**MICHAEL
SCHOLNICK**

No. 53



redefined and invigorated American letters while establishing himself as a major writer. In the early 1960s, Harrison was an unknown poet from rural Michigan when Denise Levertov discovered his work and helped publish his debut volume, *Plain Song*. From these early, nature-based lyrics he began working in longer suites and sequences, writing a type of poetry that stalked its subject rather than merely presenting it. With each successive volume, Harrison has exercised distinctly different forms—from energetic ghazals to the astonishing prose poem ‘correspondence’ with Serge Yesenin, a Russian poet who committed suicide in the 1920s. While writing *Letters to Yesenin* Harrison himself contemplated suicide. When asked years later whether his poetry helped him survive, he responded, ‘it’s about the only thing that does.’ *The Shape of the Journey: New and Collected Poems* provides a sweeping review, including Harrison’s out-of-print work from eight previous books, together with a major suite of new poems, confirming his rightful place among the most brilliant and essential poets writing today.” \$60

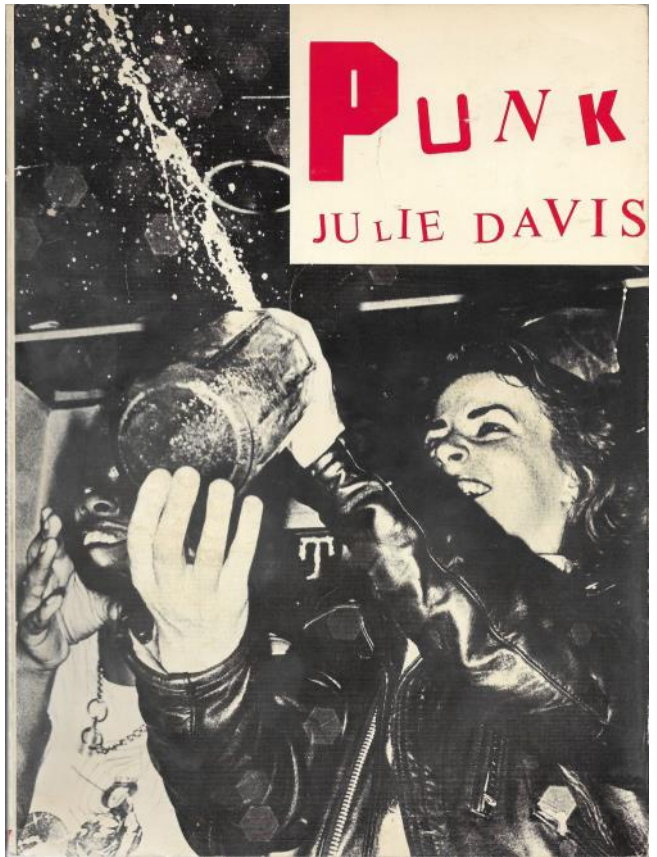
THE SHAPE OF THE JOURNEY

Jim Harrison

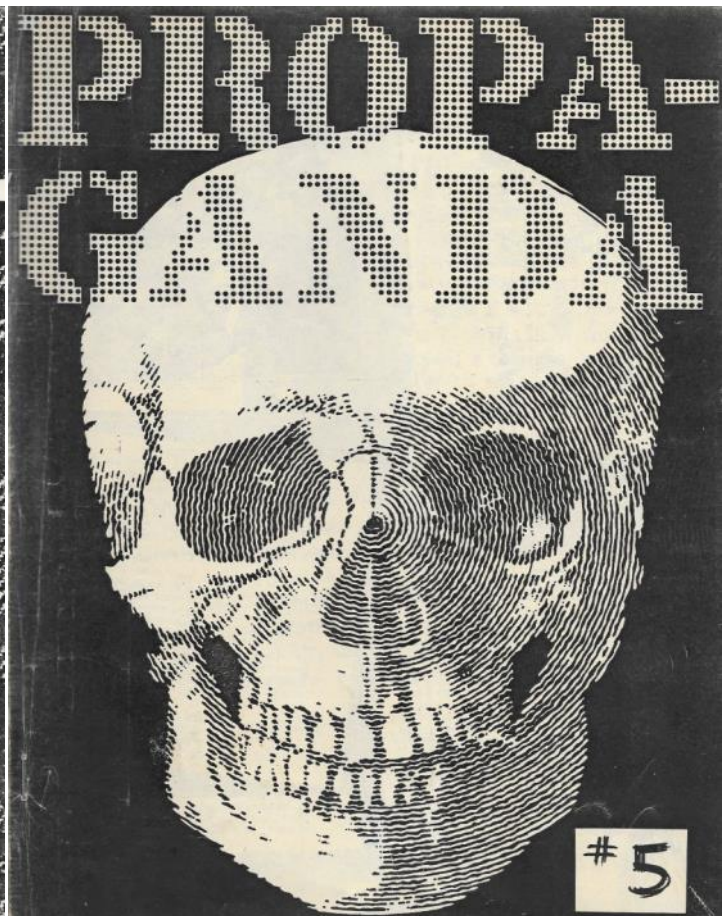
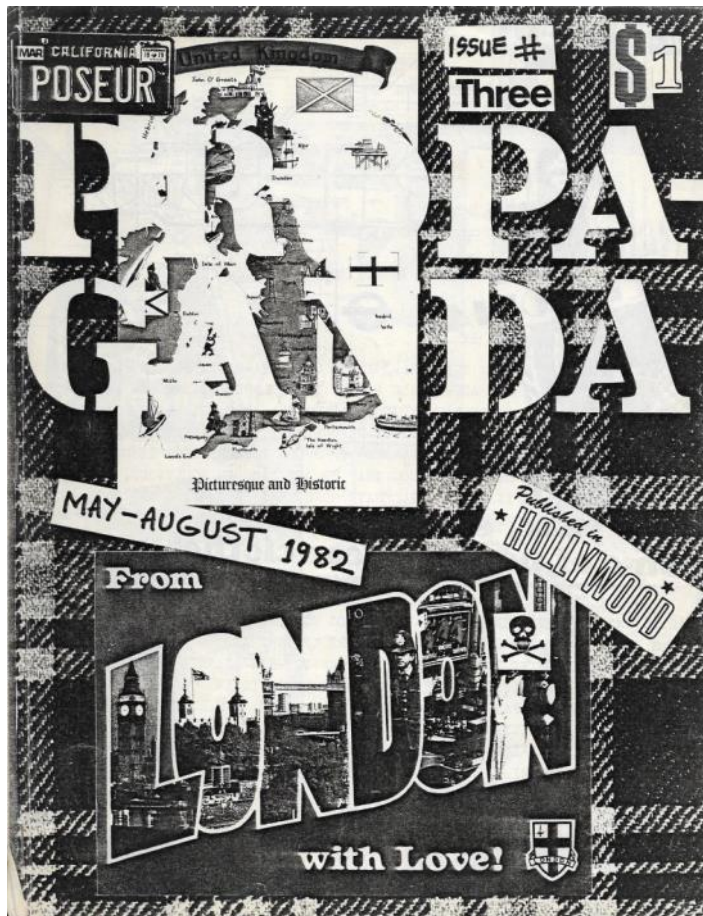
A handwritten signature of Jim Harrison in black ink, written in a cursive style.

1. Orr, Greg; Beef Torrey; Jim Harrison, foreword. *Jim Harrison: A Comprehensive Bibliography, 1964-2008*. Lincoln, NE/London: University of Nebraska Press, 2009, A32.b.

56. [Punk] Davis, Julie, ed. *Punk*. London: Millington (Davison Publishing Ltd.), 1977, first edition. Wraps, 20.8 by 27.9 cm, [128] pp., illus. Light rubbing and wear to the wraps and a light dampstain running along the spine that can only be seen on the spine-edge on the back cover and the gutters. A scarce, early book on [mostly] British punk, just a year into the movement, as it happened by those making it happen. An assortment of show reviews, interviews and editorials from young women and men who “have been putting together their own magazines about punk rock for the last year.” Some of the authors include Jane Suck, Nag, Sex Ade, John Goto, Alan Anger, Charlie Chainsaw, and Erica Echenberg, covering the Damned, Slits, Cortinas, Television, Adverts, Buzzcocks, Vibrators, Siouxsie and the Banshees, The Boys, Johnny Thunder and the Heartbreakers, Alternative TV, The Lurkers, The Jam, Generation X, Sex Pistols, Chelsea, X-Ray Spex, Ramones, 999, Slaughter and the Dogs, Johnny Moped, Stranglers, Eater, Squeeze, Penetration, XTC, and the Clash. Interviews include Dave Vanian of the Damned, the Slits, Pete Shelly of the Buzzcocks, TV Smith from the Adverts, Ian “Knox” Carnochan of the Vibrators, Siouxsie Sioux, Paul Weller of The Jam, Poly Styrene from X-Ray Spex, Johnny Ramone, etc. A few of the editorials include “Girl Bands” and “Fascism” by Lucy Toothpaste, “Sod the Press” by Alan Anger, and “Sex and Mental Oppression” by Tony D (“I’m not IN ANY WAY saying that the way to topple the system and achieve physical and mental freedom is by becoming a sexless moron...”). Heavily illustrated with superb images, and the final page lists addresses for the contributor’s zines including 48 Thrills, Ripped & Torn, Strangled, and Shews. A wonderful book. \$120



57. [Punk] Motown, Pamla; Jim O’Connor. *Poseur Propa-ganda, Issue #3, May-August 1982*. [Hollywood]: Poseur, May-August 1982, issue no. 3. Staple-bound self-wraps, 21.6 by 27.9 cm, [12] pp. incld. wraps, illus. Very good with light wear at the corners and a faint coffee stain on the back cover. The third issue of Poseur’s second-generation zine focuses on reader letters and drawings, a couple of articles on Pam and Jim’s recent trip to England – including reviews of a Discharge and Exploited shows – the Propa-ganda top twenty (mostly British, with Discharge at number one), and some new products including bondage shirts and trousers, cheesecloths, braces, etc. From the punk fashion shop founded by British designers Pamla Motown and Jim O’Connor in 1978 on Sunset Boulevard. Prior to teaming up with O’Connor and founding their own firm, Motown was working for the London boutique Mr. Freedom which opened in 1969.¹ Motown and O’Connor designed clothing for mass-market retailers, private clients like members of the band Roxy Music, and a line of punk T-shirts for Macy’s. Upon moving to Los Angeles, the team founded Poseur on Sunset Blvd. When the shop moved to Melrose Avenue in the early 1980s, it helped put that famous street on the map. Their catalogs featured a variety of punk and new wave buttons, stickers and T-shirts, as well as studded leather wristbands, bondage pants and shirts, a few sweatshirts and ties for the mods, etc. Poseur was probably the first one-stop-mail-order-shop in the

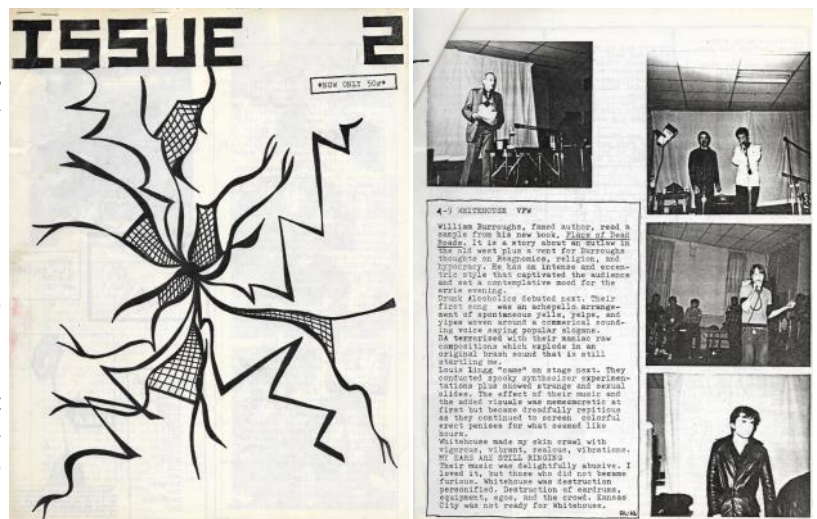


United States for punk, new wave and rock attire and accessories. While Pam and Jim were always up front about their business—they were called Poseur after all, and their zine was *Propa-ganda*—they were one of the few outlets for young American punks looking for Sex Pistols and Black Flag buttons, Fear T-shirts, and Crass and Exploited stickers. And if you wanted a Sid Vicious chain necklace (you could have just gone to the hardware store), they had you covered. \$100

1. Pamla Motown Designer Extraordinaire, <http://www.onepersononevoteoneplanet.com/PamlaMotown/index.html>. Accessed 15 September 2017.

58. [Punk] Motown, Pamla; Jim O'Connor. *Poseur Propa-ganda*, Issue #5, Early 1983. [Hollywood]: Poseur, early 1983 (based on the cover dates of issues 3 and 4, this should be the January-April '83 issue), issue no. 5. Staple-bound self-wraps, 21.7 by 27.9 cm, 16 pp. incl. wraps, illus. Very good with light wear at the corners and edges and the last page is detached. The fifth issue of Poseur's second-generation zine features a bunch of reader letters and ten pages of photos from Poseur's "Battle of the Jackets" in November 1982. The *battle* brought together Cali punks to show off their patched, pinned, painted, and metal-studded leather jackets. There are some awesome – albeit xeroxed – images of leathers with graphics that include the Anti-Nowhere League, Discharge, Sex Pistols, Riot!, Vice Squad, The Exploited, G.B.H., Subhumans, The 4-Skins, Cockney Rejects (the winning jacket), and many more. \$100

59. [Punk, William S. Burroughs] Ratchett-Head. *Issue*, No. 2. Kansas City, MO: Issue, c. mid-1983. Corner staple-bound self-wraps, 21.5 by 27.9 cm, [10] pp. incl. wraps, illus. Good with light corner wear, minor creases, and a pinkish smudge on the left edge of the front cover. The second issue of *Issue*, which seemed to primarily be a show review zine. Reviews include Wall of Voodoo at the K.U. Ballroom ("THRILLING!"), Circle Jerks at the VFW ("The Circle Jerks put hair on my chest and everyone's sweat in my eyes. The dance floor was filled with war babies and I caught a glimpse of the anti-christ thrashing to the beat"), Psychedelic Furs at Stevens Auditorium ("boring as shit"), and the Thrash Bash at the Road Apple. There is a short write-up on William S. Bur-



roughs at the VFW on 9 April 1983, reading from *Place of Dead Roads* (he has an intense and erratic style that captivated the audience), along with the industrial group Whitehouse (“destruction personified”). The gem is a review of a chaotic Minor Threat show at the VFW (“MT’s music sounded like awareness pushed to the brink of fury. Ian was monstrous with astounding stage presence and powerful voice”), and a page-and-a-half interview with Minor Threat’s members about their tour, weird things that have happened at shows, and Straight Edge. Good stuff. \$45

60. [Radical Politics] Griffin, Jim. *Racism and the Workers’ Movement [Class Struggle Unionism Pamphlet No. 1]*. Philadelphia: Philadelphia Workers’ Organizing Committee, not dated (the latest date mentioned in the text in 1967). Staple-bound card wraps, 13.8 by 21.5 cm, 40 pp. illus. Light foxing and uneven yellowing to the wraps with a sticker ghost over the original 75 cent price. Published by the Communist PWOC, chapters include: How the Few Rule the Many; The Historical Roots of White Racism; The Dollars and Cents of Racism; Racism: the Great Wedge; Black Workers and the Class Struggle; The Road to Victory Over Racism: Class Unity and Class Struggle; Can the White Worker be Won to the Struggle Against Racism?; The Fight Against Racism in the Trade Unions; and Organize! \$20



61. [Radical Politics] MacPhee, Josh. *An Encyclopedia of Political Record Labels [Pound the Pavement #16]*. Brooklyn: Pound the Pavement, issue no. 16, August 2017, updated second edition of 400 copies. Staple-bound card wraps with French flaps, 14.7 by 21.6 cm, 56 pp., illus. in black and red. Fine. The sixteenth issue of MacPhee’s Pound the Pavement that features an index of 230 record labels which released political vinyl between 1965 and 1990. \$30

62. [Religion] Hoffmann, Heinrich. *Jesus Allein: Zwölf Zeichnungen aus dem Leben unferes Heilandes, Eine Festgabe für Christliche Familien [Jesus Alone: Twelve Drawings from the Life of Our Savior, A Festival for Christian Families]*. Reading, PA: Pilger-Buchhandlung [Pilgrim Bookstore], not dated, c.1890. Green cloth portfolio with gilt and black cover titles and decorations, 28.5 by 35.8 cm, title plate and 12 plates featuring Hoffmann’s paintings, plates measure 28.2 by 35.2 cm. The portfolio has light wear at the corners, lacks the ribbon closure, and has a small, faint dampstain on the lower edge of the back cover. The title plate has some minor foxing and a crease to the upper right corner. The graphic plates have very faint toning and minor corner wear, otherwise very good overall. A scarce complete set¹ of this portfolio, with OCLC showing only three holdings worldwide. The plates feature captions in German and English and include “Annunciation of the Birth of Christ,” “The Wise Men from the East,” “The Flight into Egypt,” “Jesus in the Temple,” “Jesus Purifies the Temple,” “The Widow’s Son at Nain,” “The Lord’s Supper,” “Jesus before Pilate,” “Jesus led to Golgatha,” “The Burial of Jesus,” “Jesus appears to Mary Magdalene,” and “Jesus in Gethsemane.”

Johann Michael Ferdinand Heinrich Hofmann (19 March 1824 – 23 June 1911) was a German painter of the late 19th to early 20th century. He was the uncle of the German painter Ludwig von Hofmann. He was born in Darmstadt and died in Dresden. He is best known for his many paintings depicting the life of Jesus Christ [...] Heinrich Hofmann was one of the pre-eminent



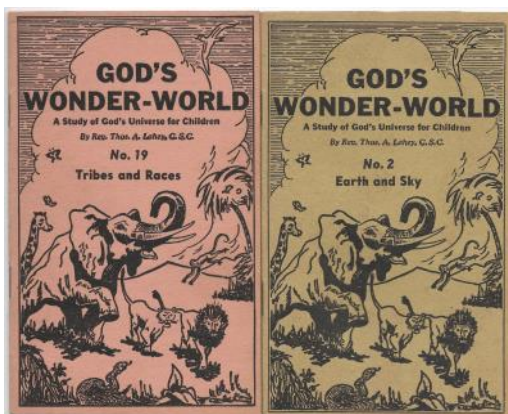
painters of his time. The Sunday Strand – at that time a very popular British magazine– describes him as the most influential contemporary German painter. Hofmann’s style of painting was unique in its own way but at the same time he based his work on the traditional art of old German, Dutch and Italian masters. While in Rome he also came in touch with the Nazarenes – especially through the influence of Cornelius – but throughout his life he remained faithful to the great examples of the Renaissance. Religious paintings take the center stage in Hofmann’s work; but he also created numerous portraits and pictures that depict mythological and historical topics.”² \$350



1. Jesus Allein. WorldCat, <https://firstsearch.oclc.org/WebZ/>

FSQUERY?format=Bl:next=html/records.html:bad=html/records.html:numrecs=10:sessionId=fsap04pxm1-1680-kg6jmxsd-s0d0f1:entitypagenum=1:0:searchtype=advanced. Accessed 12 October 2020.

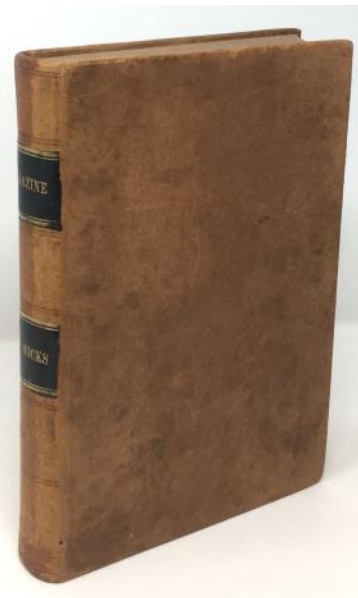
2. Heinrich Hoffmann (painter). Wikipedia, [https://en.wikipedia.org/wiki/Heinrich_Hofmann_\(painter\)](https://en.wikipedia.org/wiki/Heinrich_Hofmann_(painter)). Accessed 12 October 2020.



63. [Religion] Lahey, Thomas A. *God’s Wonder-World: A Study of God’s Universe for Children, Complete in 20 Parts*. Notre Dame, IN: The Ave Maria Press, not dated, c. 1930s. Complete set of 20 booklets in Staple-bound card wraps, 9.4 by 15.1 cm, 15-16 pp. ea., housed in original mailing box. Booklet no. 1 has a chip to the lower corner of the front cover, a repaired chip to the upper corner, and a 3 cm tear on the bottom edge of the front cover near the spine. The remaining booklets are

near fine. The original mailing box is poor with corner splits, heavy wear, and the mailing label and stamp removed. “The purpose of these twenty pamphlets is to teach boys and girls of the fourth, fifth, and sixth grade levels the power of goodness of God as demonstrated in the world around them.” The subjects treated include God’s Gifts to Man; Earth and Sky; Mineral and Metals; Gems; Plants; Trees; Flowers; Fruits; Wild Animals; Tame Animals; The Dog; Side-Show Animals; Birds; Insects, Part A; Insects Part B; Fishes; Snakes; Man; Tribes and Races; and the Conclusion. Very much a product of its time, in the *Tribes and Races* booklet the author expounds on the sad situation “these one-time children of God” experience when “Eskimo children eat fat or decayed fish as our children eat candy,” “Toureg women never powder and paint, but the men do,” and in Quito, Ecuador, “women tip their hats to men instead of the men to the women.” \$35

64. [Scrapbook, Fashion, Crafts] [Hicks, E.A.] **A Bound Collection of Engraved Plates from various Magazines from the Mid-19th Century**. An unusual collection of engraved plates from several different magazines. Full-leather with black leather spine labels, 16 by 24.3 cm, 444 pp. including one fold-out and several color plates. Very good with light wear to the boards and a few small holes in the leather. A firmly bound book. Included are clippings from Godey’s Lady’s Book, Graham’s Magazine, Peterson’s Magazine, and Ballou’s Monthly Magazine. From those that are dated, the contents range from 1858-1864. The illustrations focus primarily on women and children, fashion, fabric designs, and sewing patterns, along with some poetry, music, and



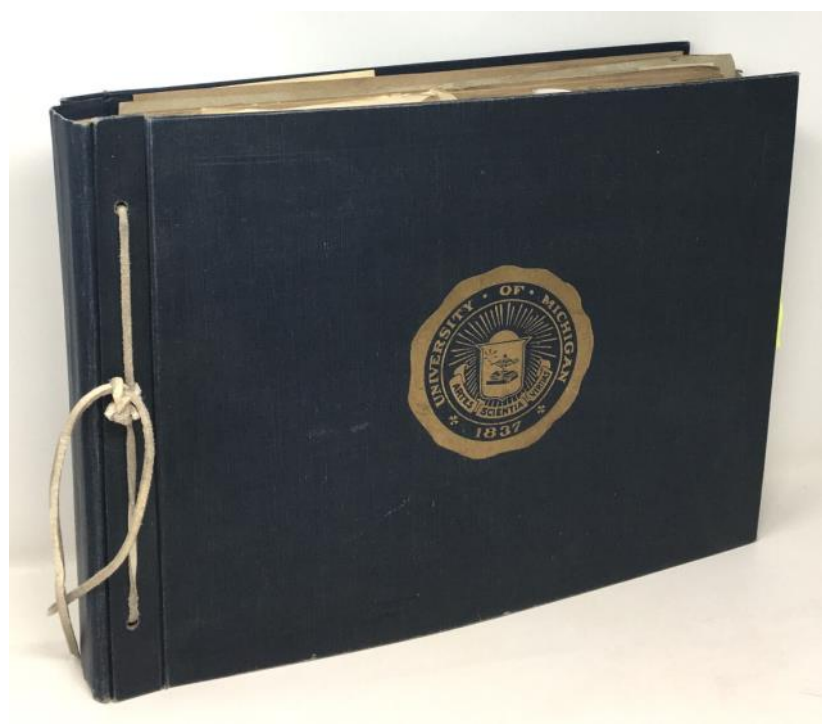


a few articles. The name of the original owner, E.A. Hicks is stamped in gilt on the spine label, and "Rev. Hicks / Monday" is written in pencil on the third leaf. \$125

65. [Scrapbook, Photo Album, University of Michigan] [Fox, Mabel Welma] A Large Scrapbook of a Young Woman's Experiences at the University of Michigan, 1921-23. Housed in a production scrapbook made in Chicago by the College Memory Book Co., 1918. Blue cloth with dull gilt U of M emblem on the cover, endpapers feature crests of dozens of other universities, approx. 42 by 31.2 cm, 96 pp. of which 12 are unused. Very good overall with only minor cover wear. The last six leaves are disconnected. Two small items appear to have been cut from the album (see below), and six items have been peeled out.

The album was assembled by Mabel Welma Fox (1902-1960) from Grand Rapids, Michigan. It primarily covers the years 1921 through 1923, Mabel's junior and senior years at the School of Education at the University of Michigan. There are items in the album that indicate that she attended Grand Rapids Junior College for her freshman and sophomore years. She graduated from the School of Education in 1923 and went on to become a teacher.

The first twenty-five pages feature pre-printed sections like an eight-page register of friends, of which five pages are used, with 64 entries from students across Michigan, the U.S., and a couple from Japan and China. Most of the students left comments in the "ambition" and "happy thoughts" columns, and tiny drawings in the photo column. The opening section also features mini-postcards and clippings on the "Faculty and Campus" section, an unused "Student Hall of Fame," a "Comparative Athletic Record" with one of the two pages used with football, baseball, and basketball scores, and twelve pages (11 used) of school and social events with numerous quotations, quotes, ticket stubs, etc.



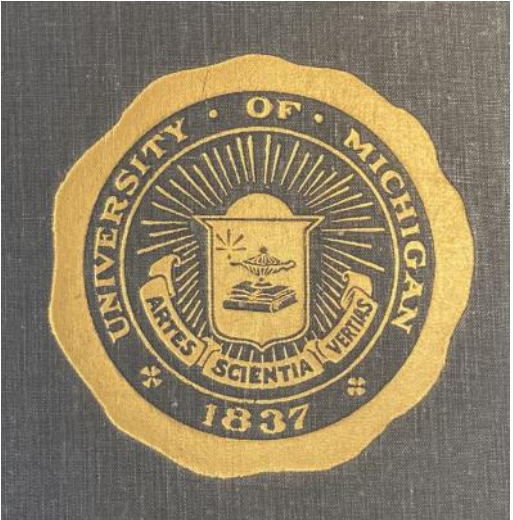
After the pre-printed sections, the remaining 68 pages (four unused) are absolutely chock-full of hundreds of pieces of Michigan ephemera and over 170 photographs, many of which are captioned including groups of shots of Mabel's first house guests, second party, a botany field trip, prom, graduation, and Betsy Barbour dormitory.

Also included are several Michigan football and sports clippings, place cards from Mabel's first house meeting, subscription stubs from *The Michigan Daily*, pressed paper Armistice Day poppy with clippings, a program for the 1921 U of M "Fall Band Bounce," several invitations, news clipping reporting "Robert Frost Outlines Artistic Aims Before Audience at Union Reception,"

lodging house agreement, "order of dance" cards, an envelope of receipts including tuition, lodging, taxis, raffle tickets, YWCA membership, Martha Cook and Betsy Barbour rent, diploma fees, and a notice that she has been approved to work as a botany assistant for \$300. There are numerous report cards from GRCC, U of M, and U of M grad school (mostly As and Bs), poetry clippings, a mini-celluloid frying pan that was memento of a dinner event, May Day rose petals, Valentine cards and napkins, prom tickets, an envelope of Christmas cards, calling cards, a clipping about U of M football star Bernie Kirk dying from injuries sustained in a car crash, U of M Women's League booklets, and numerous programs including one for a senior party, junior girls play, 1923

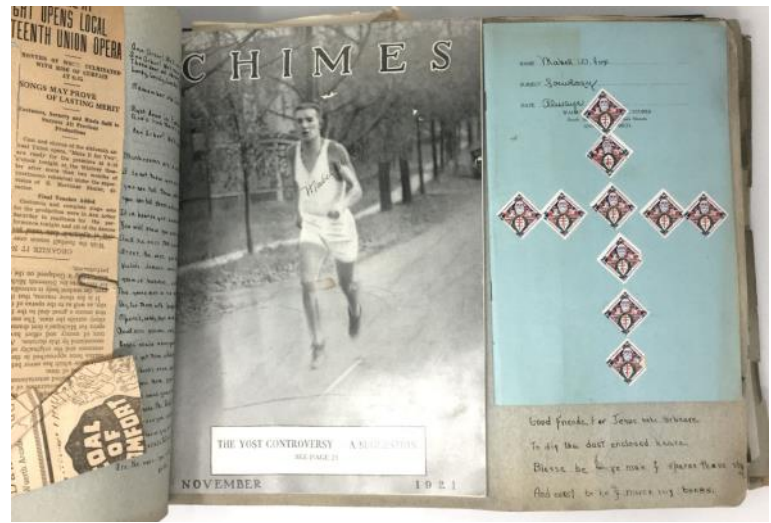


No. 65



Friendship is the only cement
That will hold the world together
- Richard Nixon

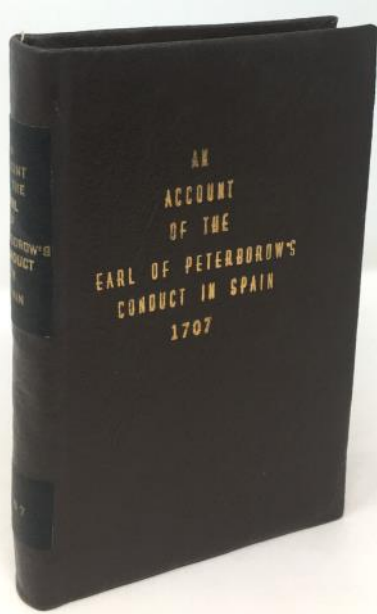
DATE	NAME	HOME	HE OR SHE	ADDRESS	PHONE	HAPPY THOUGHTS
July 17	James M. Campbell	Chatham, Mass.	Ward	Town	21	
July 20	Lucy Ward	Worcester, Mass.	Ward	July 2	"To sleep"	
July 21	Kameya Sadako	Japan	M. M. M. M. M.	To go home		Betsy Barbour says she will be the only thing to go for you and I will be with you.
July 2	Dorothy F. Bryan	Worcester, Mass.	Ward	July 2		
July 2	Thomas G. Morrison	Worcester, Mass.	Ward	July 2		
July 2	Allen H. Brown	Worcester, Mass.	Ward	July 2		
July 2	Helen B. Greenwood	Worcester, Mass.	Ward	July 2		
July 2	Elizabeth Carland	Worcester, Mass.	Ward	July 2		
July 2	Ellen L. Nyland	Worcester, Mass.	Ward	July 2		
July 2	Laura L. Lindstrom	Worcester, Mass.	Ward	July 2		
July 2	Laura M. Greenwood	Worcester, Mass.	Ward	July 2		
July 2	Christine Davis	Worcester, Mass.	Ward	July 2		
July 2	Henry J. ...	Worcester, Mass.	Ward	July 2		
July 2	Laura Reynolds	Worcester, Mass.	Ward	July 2		
July 2	Harriet Crow	Worcester, Mass.	Ward	July 2		



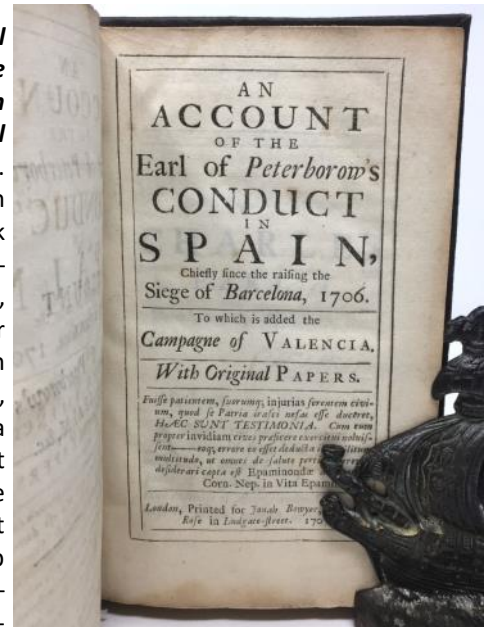
commencement, Michigan Academy of Science, Arts & Letters, Choral Union series, the School of Education, Washington's Birthday Convocation (1923), the *Union Summer Spotlight*, and plays and musicals. There are several 1919 issues of *College News* from GRCC, birthday cards, a membership card for the U of M *Cercle Français*, a hand-drawn advert offering her mending and dress repair services, some laid-in news clippings, and a few laid-in items that looked like they were clipped from another scrapbook.

In an envelope mounted on the inside of the back cover there are letters, cards, photos, song sheets, class notes, a Kodak envelope full of negatives, etc. Some of the items look like they were cut or peeled from this scrapbook.

A fascinating view of one young woman's full university life. \$900



66. [Spain] Friend, John. *An Account of the Earl of Peterborow's Conduct in Spain, Chiefly since the raising the Siege of Barcelona, 1706. To which is added the Campaign of Valencia. With Original Papers.* London: Printed for Jonah Bowyer, 1707. The 1707 edition unfortunately bound in brown imitation leather over flexible boards with black cloth spine labels and gilt titles (a durable, reader-friendly binding, I'll give it that), 13 by 19.8 cm, half-title, title, [IV] 280 pp. The binding is near fine. The textblock is very good throughout with only minor foxing, some corner wear and chipping, and faint dampstains here and there. There is a name in ink on the first page of the dedication that looks like C. Killigrew, and a more modern name and city at the top of the page. There is a short poem about the love of books on the original ffep and the writing seems to match Killigrew's signature. There is a 1967 date in ballpoint on the original rear free endpaper – possibly the date the book was bound. An account of Charles Mordaunt, 3rd Earl of Peterborough, and his command of an expedition to Spain during the War of the Spanish Succession from 1705-1707. Written by John Freind, a physician who accompanied the English army, under Mordaunt, into Spain. While this account was a popular book, Freind's major work was *The History of Physic* in 1725.



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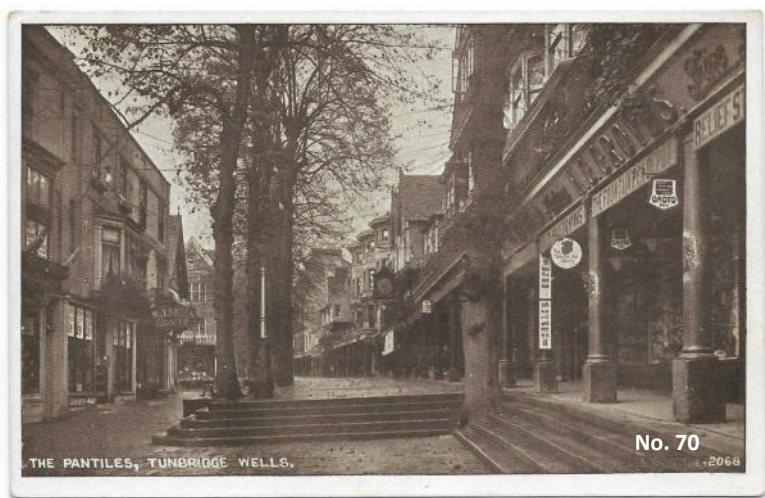
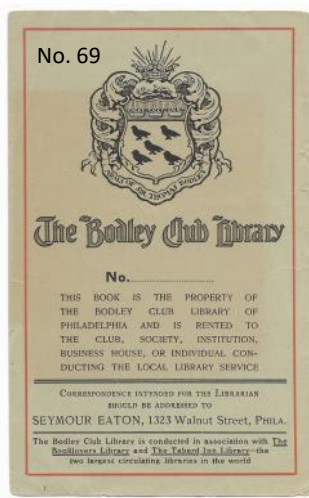


67. [Tabard Inn Library] *Large Photograph of The Pantiles, Royal Tunbridge Wells, Kent, England, with H.G. Groves, Stationer.* Gelatin silver print, c. 1905, 24.4 by 29.8 cm, mounted on a 33 by 41 cm card. No studio mark or date. While the mounting card has large dampstains, mildew stains in the lower margin, and edge wear, the photo is very good with only a dark, finger-like 6 cm drip stain from the lower edge of the print. Slight bowing of the print and card. A lovely winter scene of two men shoveling and sweeping snow in the commons of the Pantiles, in Tunbridge Wells, Kent. To their right stands the shop of H.G. Groves displaying two signs for The Tabard Inn Library, as well as a sign for Onoto Pens. \$75



68. [Tabard Inn Library] *Bookplate for The Tabard Inn Library.* Philadelphia: The Tabard Inn Library, no designer, nd (circa 1902-05), 10.1 by 14.8 cm. Used, very good with light edge wear, a couple of tiny tears, and paper remnants on the verso. The date section has not been used, but the stamped book number (4079) is present. \$12

69. [Tabard Inn Library] *Bookplate for The Bodley Club Library.* Philadelphia: The Bodley Club Library, nd (c.1900-1905), 9.2 by 14.7 cm. Unused, but this plate has light creases, edge and corner wear, some tiny tears, and uneven yellowing. I don't know much about the Bodley, other than it was yet another subscription library service developed by Seymour Eaton – "The Bodley Club



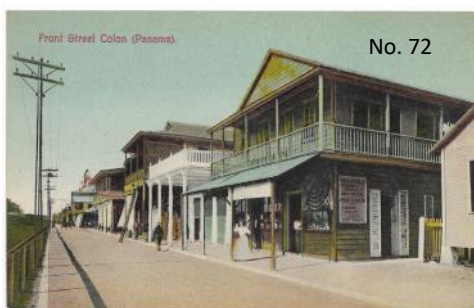
Library is conducted in association with The Booklovers Library and The Tabard Inn Library—the two largest circulating libraries in the world.” \$15

70. [Tabard Inn Library] Vintage Postcard of The Pantiles, Royal Tunbridge Wells, Kent, England, with H.G. Groves, Stationer. Published by A. Mercer, Tobacconist, not dated, card no. 2068-272. Unused postcard, 13.9 by 8.9 cm. Minor wear at the corners. A classic view of the Pantiles, in Tunbridge Wells, Kent. To the right stands the shop of H.G. Groves displaying a sign for The Tabard Inn Library, as well as a sign for Onoto Pens. On the left can be seen W.J. Biggs, Grocer. \$10

71. [Tabard Inn Library] Scarce Repurposed Postcard for the Tabard Inn Library, 1904. Published by Illustrated Postal Card Co., New York, card no. 309, the card is not dated but it has a 1904 postmark from Adrian, Michigan. Postally used postcard, 14 by 9 cm. Light edge and corner wear, and a couple faint corner creases. Card featuring The Lamb Fence Co. in Adrian, over stamped with the message “Adrian, Mich. / A new lot of books for the tabard Inn Library, just received; and contains the best of Fiction, Art, Science, Travel, Biography and Etc. Make your selection now. / 10/12 Maumee St. E. / G. Roscoe Swift.” Addressed to Mrs. Frank E. Kennedy in Adrian. \$12

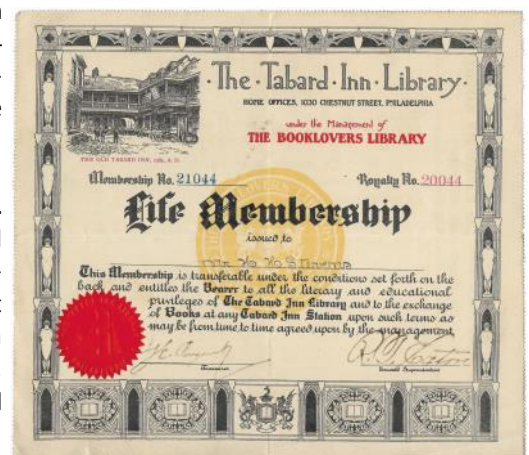


72. [Tabard Inn Library] Vintage Postcard of Front Street, Colon, Panama. Published by I.L. Maduro Jr., Panama, not dated, card no. 2C. Unused postcard, 13.7 by 8.7 cm. Minor wear at the corners. A view of Front Street in Colon featuring the shop of Irvin Thomas, whose sign reads “Newspapers, Periodicals, Tabard Inn Library” (very tiny, but legible). \$8



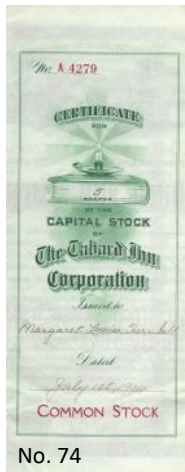
73. [Tabard Inn Library] The Tabard Inn Library Life Membership Certificate. Philadelphia: The Tabard Inn Library, Home Offices, under the management of The Booklovers Library, c.1903. Two-sided certificate printed in black red, blue, yellow and green with an embossed red seal, perforated on three edges, 22.5 by 19.7 cm. Very good with creases from having been folded in fourths and soiling on the right half of the verso. An elegant and very official-looking Life Membership certificate, designed by E.N. Mayor, entitling the bearer—in this case, Mr. H.H. Stevens—to “all the literary and educational privileges of The Tabard Inn Library.” On the verso is a form to transfer membership. \$55

74. [Tabard Inn Library] 1904 Stock Certificate for The Tabard Inn Corporation. Camden, NJ: The Tabard Inn Corporation (Executive Offices, Philadelphia), dated July 1, 1904. Stock certificate printed in shades of green and red with a green embossed seal by the Security Bank Note Company of Philadelphia, perforated on left edge, 28.5 by 25 cm. Very good with creases from being folded in thirds, and a light crease along the bottom, through the center of the seal, where it was folded, probably to fit in a standard-size envelope. “Certificate for 5 Shares of the Capital Stock of The Tabard Inn Corporation Issued to Margaret Louisa Turnbull / Dated





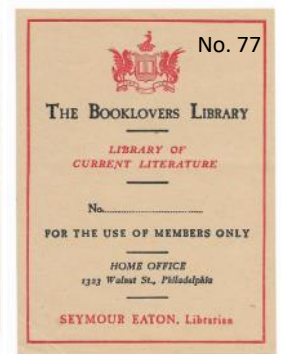
July 1st, 1904 / Common Stock.” A striking certificate and one of the few Tabard documents hand-signed by the founder, Seymour Eaton. \$85



75. [Tabard Inn Library] The Tabard Inn Library Membership Ticket, 1903. Philadelphia: The Tabard Inn Library, Home Office, 1903. Stiff paper membership card with rounded corners, 9.8 by 6 cm. Near fine. A scarce membership card for the year 1903. Printed in black, green, and red, the name of the cardholder – Mrs. Julian Nance – and the date of issue and membership number are hand-written. “Privileges and Conditions” are on the verso. Scarce. \$40

76. [Tabard Inn Library] The Tabard Inn Library – Chicago Record-Herald Subscription Receipt, 1903. Philadelphia/

Chicago: The Tabard Inn Library/Chicago Record-Herald, dated September 18, 1903. Subscription receipt printed on both sides in black, tan, and red, 13.4 by 8.2 cm. Near fine with two tiny staple holes near the right edge. A temporary receipt—pending arrival of the bearer’s membership ticket—from the Chicago Record-Herald. This promotion entitled Clark H. Eno to a free subscription to the Tabard Inn Library for as long as they subscribe to the *Record-Herald* newspaper. Eno’s name, as well as a representative from the *Record-Herald*, are hand-written. \$30



77. [Tabard Inn Library, Booklovers Library] Bookplate for The Booklovers Library: Library of Current Literature. Philadelphia: The Booklovers Library, nd (c.1900-1905), 7.9 by 10.5 cm. Fine, unused and unnumbered. The Booklovers Library was a circulating library of new books founded in Philadelphia in 1900 by Seymour Eaton¹, who would go on to create the Tabard Inn Library two years later. \$20

1. Catalogue: The Booklovers Library. Archive.org, <https://archive.org/details/cataloguebooklo00eatogoo/page/n8>. Accessed 19 November 2019.

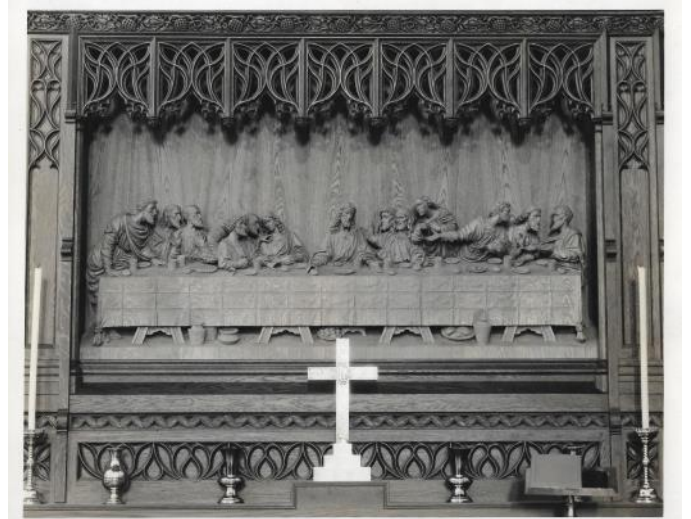
American Ecclesiastical Carving

78. [Wood Carving, Furniture Making] American Seating. Carvings, Statures, Plaques, Furniture from Carving Studios of American Seating Co. Grand Rapids, MI: American Seating, not dated (assembled c. 1960s). Light blue card stock binder with three round-head brass fasteners, with the 1960s American Seating logo printed on the front cover, contents written on the front cover in pencil, 22 by 29 cm, with 46 glossy black and white photographs and 2 more photographs laid in, approx. 21 by 25.5 cm ea. Condition of the images range from near fine with only faint corner wear to fair with small edge tears and chipping. The binder is fair with edge and corner wear, small tears, and creases, and there is a layer of tape over the brass fasteners. An impressive collection of gelatin silver photographs from American Seating’s carving and church division. The well-known office furniture company American Seating was founded in New York in 1906, and eventually moved to Grand Rapids, Michigan – Furniture City – by 1906.¹ “Probably the names most associated with American Seating,” in the words of the Grand Rapids Historical Commission,² “were the master carvers in its Church Division. Alois Lang, who learned woodcarving in his hometown of Oberammergau, Bavaria, began in the American School Furniture Company carving studios in 1902. Joseph F. Wolters, who began as an apprentice carver in Germany, came to American Seating’s Church Division in 1923. Both were known for their carved statuary, plaques, and architectural details, including ‘Last Supper’ altar pieces, memorials, and special commissions that grace many churches and public buildings throughout West Michigan and the nation.” The photographs, which include three images of Joseph Wolters, include shots of carved alters, wall





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and ceiling panels, baptismal font covers, statues, and many carved images of Jesus, as well as three non-religious carvings, the U.S. presidential coat of arms, an unidentified coat of arms, an image of Wolters working on the unidentified arms, and a carved panel of Arthur Hendrick Vandenberg, U.S. Senator from Michigan from 1928 until his death in 1951.³ Most of the images have either no text on the verso, or some sort of typed product code (for example, 12,341 CC 553). Ten of the images have hand-written or typed notations on the verso from simple descriptions like "Christ overlooking Chicago," or with a bit more detail, "St. Mark's Pro Cathedral / Hastings, Nebraska / Cram & Ferguson, Archts. / Boston, Massachusetts / Manufactured by American Seating Company / Grand Rapids, Mich." One image has a sketch of a ceiling decoration in blue ballpoint. Of those marked, the cities include churches in Grand Rapids, Michigan; Detroit; Hastings, Nebraska; Camden, Maine; Springfield, Illinois; and Chicago. All but one of the images, which is stamped "Tribune Photocraft / Hastings, Nebraska," appear to be in-house promotional photographs. While the logo on the binder dates to the 1960s,⁴ the photographs are certainly much earlier. \$240

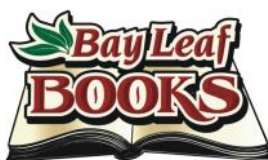
1. American Seating Co. Furniture City History, <http://www.furniturecityhistory.org/company/3360/american-seating-co>. Accessed 29 July 2020.

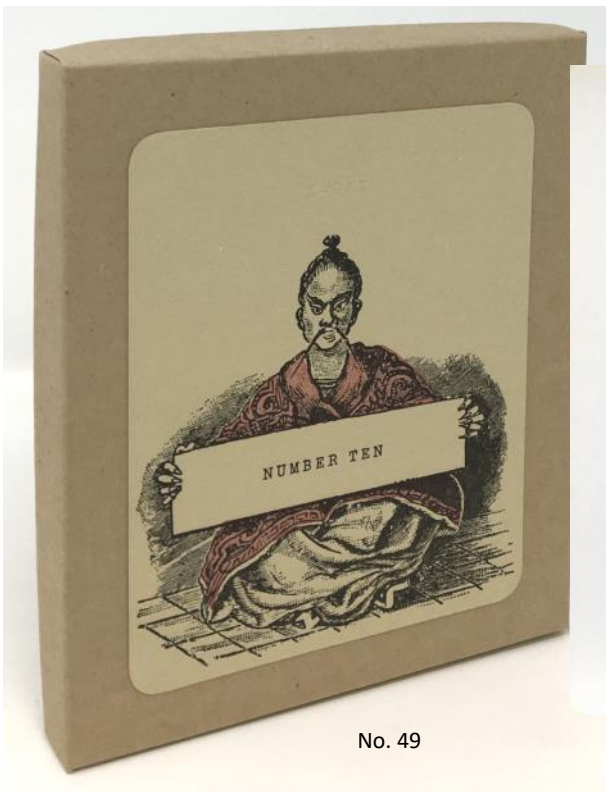
2. Ibid

3. Arthur Vandenberg. Wikipedia, https://en.wikipedia.org/wiki/Arthur_Vandenberg. Accessed 29 July 2020.

4. American Seating Co. Furniture City History, <http://www.furniturecityhistory.org/company/3360/american-seating-co>. Accessed 29 July 2020.

79. [World War I] Souvenir of the Great War Silk Remembrance Card. No date, place or publisher noted, c. 1914-1919. Ribbon-bound, gatefold card with fabric panel inset on the cover, 14.2 by 10.3 cm. Very good with tiny creases at the corners, light foxing, and the ribbon is a bit tattered. A striking remembrance card for WWI with an embroidered panel featuring flowers and the colors of the Allied flags. On the interior is a short anonymous poem, "Wishes are nothing; 'tis the heart / That in the few lines dwells / And says to those from us apart / More than the greeting tells." Hand-written below the poem is simply "Henry." According to Museums Victoria (<https://victoriancollections.net.au/items/596452ebd0cdd9123c3076c2>), these silk cards "were created by French women during the First World War. The women would create these in their homes as a way to earn an income during the tough times. The silk mesh was embroidered by the women and was later sent to factories to be placed on the cards." \$50

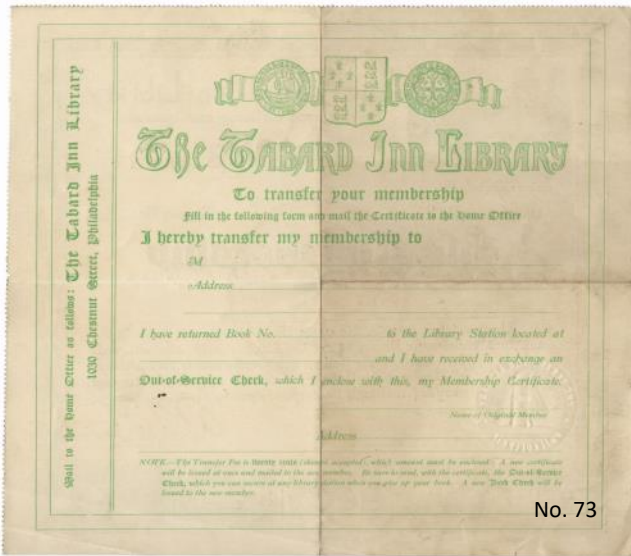




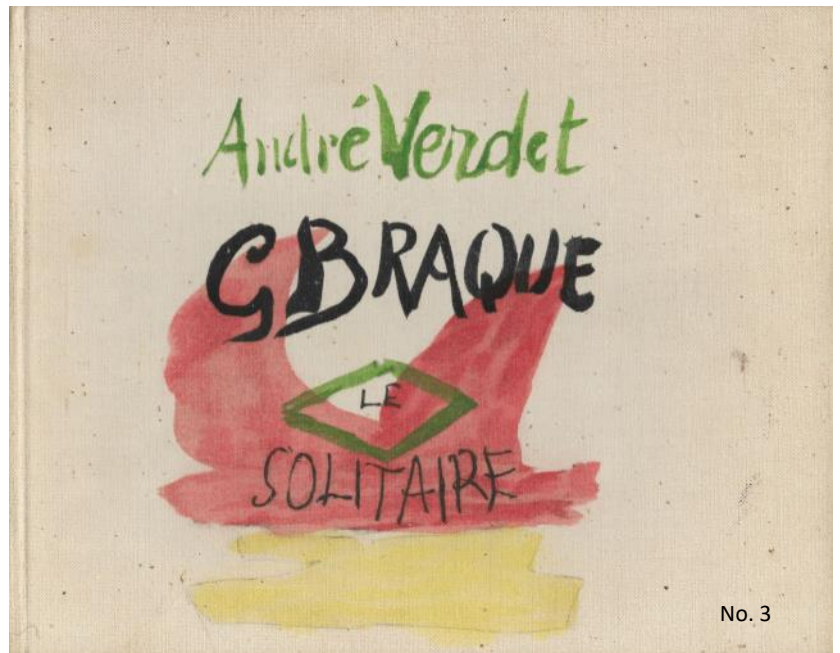
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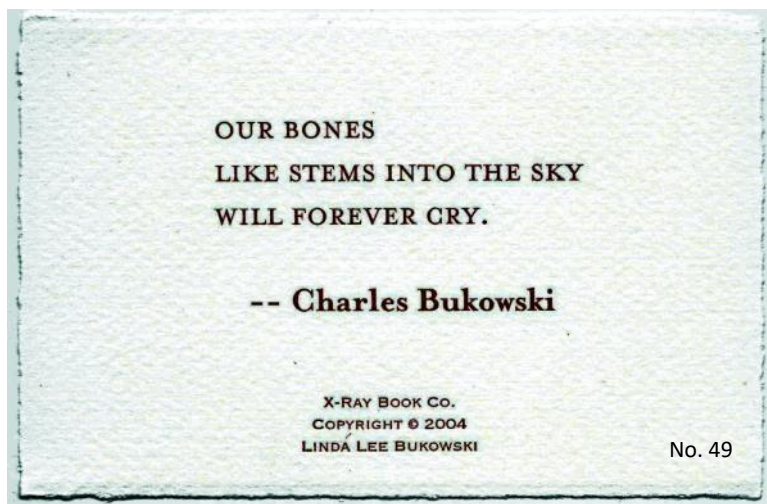
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No. 73



No. 3



No. 49



No. 24



No. 58



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