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E-LIST 13

CALIFORNIA
INTERNATIONAL
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BOOK FAIR
2022



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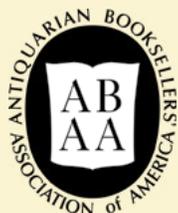
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1A. [AFRICAN-AMERICAN PHOTOGRAPHERS - MONTANA]
J.P. BALL AND SON, PHOTOGRAPHERS

Three Cabinet Card Photographs from the J.P. Ball and Son Studio in Helena, Montana, Including a Portrait of Laura Louise (Howard) Ball, the Wife of J.P. Ball, Jr.

Helena, 1890s. Cabinet card photographs measuring 6 ½ x 4 ¼ inches. Excellent contrast, near fine overall.

James P. Ball and his son James Jr. moved to Montana just prior to statehood in 1887 and opened a photographic studio, while also remaining active in other endeavors. J.P. Ball Jr. edited a short-lived newspaper called *The Colored Citizen*, James the elder was an active member of the Republican Party and served as president of the Montana Afro-American Club. They both moved to Seattle several years later, with James Jr. eventually becoming an attorney and abandoning the photographic trade, and James Sr. dying in 1904.

Offered here are three cabinet card photographs from the pair's Helena studio, most notably a portrait of Laura Louise Howard, who James Jr. would marry in 1890. Howard was the daughter of Charles Howard and Virginia Mumford, and the pair would marry in 1890, with both sets of parents acting as witnesses. James Jr. and Laura remained married during their time in Seattle, while James worked as an attorney. The other photographs show a couple with the last name Obermann, and a portrait of an unidentified woman. We could find no record of the courtship of James Jr. and Laura, though Laura's young age and her presence at the studio certainly leave the possibility open that they met at the Ball studio.

Sold



1. [AFRICAN-AMERICANA - CALIFORNIA - PORTRAITURE]
NELSON, C.A.

Portrait of a Finely Dressed Young African- American Man from Bakersfield, c. 1890s.

Silver gelatin photograph measuring 5 ½ x 3 ⅞ inches on larger mount. Heavy wear to mount, some staining to margin of photograph, wear and creases and a closed tear to mat, fair to good overall.

An incredible image of a young African-American man, finely dressed, taken by the photographer C.A. Nelson around the turn of the century. No identification, though someone has written "Romeo" on the verso. A remarkable and uncommon early portrait, unfortunately not in the best shape.

\$600



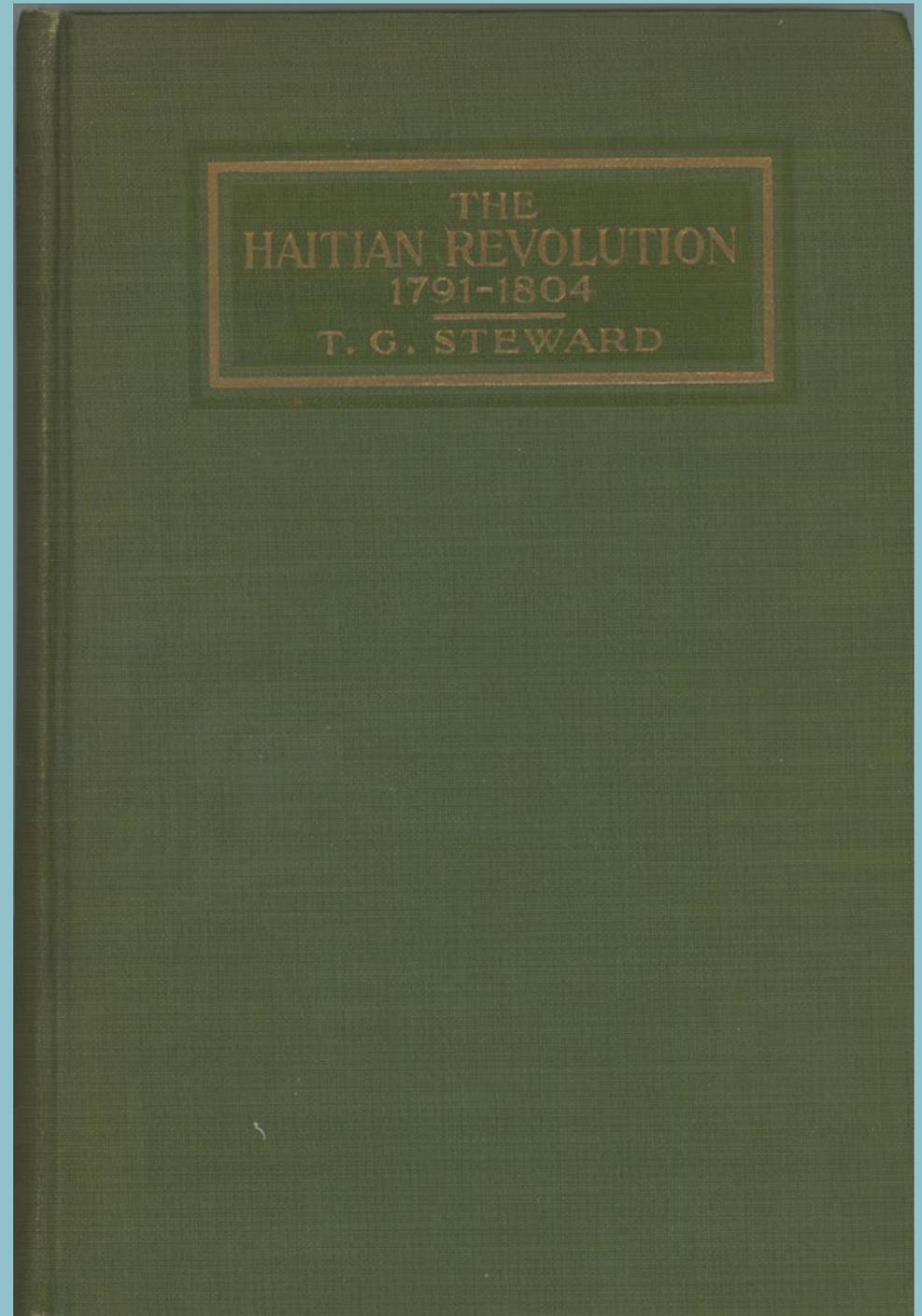
2. [AFRICAN-AMERICANA - HAITIAN REVOLUTION]
STEWART, T.G. [CROMWELL, JOHN WESLEY]

The Haitian Revolution,
1791 to 1804. [John Wesley
Cromwell Sr.'s Copy, with
Ownership Signature to
Front Pastedown]

New York, Thomas Y. Crowell, 1914. 8vo,
publisher's green cloth, 292 pp. A very near
fine copy with slightest fading to cloth at spine
and slight fraying to cloth at head of spine.

A particularly interesting copy of Theophilus Gould
Stewart's work on the Haitian Revolution, written during
his time as a professor at Wilberforce. This copy is from
the library of John Wesley Cromwell, with his signature
and the publication date of 1914 written on the front free
endpaper. Both Stewart and Cromwell were active in
the American Negro Academy, with Cromwell serving
as the corresponding secretary until 1919. Though the
volume bears no gift inscription, it is fair to assume that
if the book was not a gift from Stewart that the two were
at least quite aware of each other's work. A very nice
association copy.

\$750



3. [AFRICAN-AMERICANA - KANSAS - VERNACULAR PORTRAITURE]
H.M. ATHERTON & T.E. HOPKINS

Cabinet Card Photograph of an African American Family in Kansas, c. 1890s-1900s.

Salina, 1890s-1900s. Albumen photograph measuring
5 ½ x 4 inches on a larger mount. Some light
wear to mount, excellent contrast, near fine.

A striking image of an African-American family of five,
with a likely mother and group of five children of varied
ages. The African-American population in Kansas grew in
the 1880s as African-American families left the southern
states to escape Reconstruction-era conditions, settling
across the state, largely in the eastern cities.

\$375



4. [AFRICAN-AMERICANA - TEXAS - FAMILY PHOTOGRAPH ALBUMS - 19TH CENTURY]

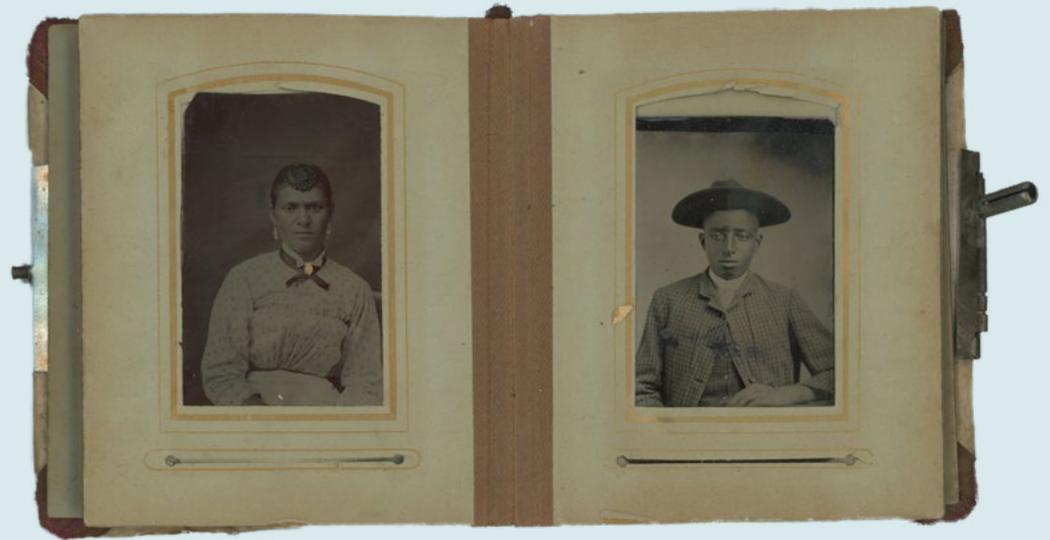
Album of Portraits of Fourteen Tintype and Carte-de-Visite Images of an African-American Family, Likely from Texas, with Seven Subjects Identified.

Texas, 1870s-1880s. Two cartes-de-visite and twelve tintype portraits. Worn, good condition overall, with heavy wear to album and very good images with strong contrast.

A family album of portraits, primarily tintypes, containing carte de visite portraits as well. Several of the subjects identified, though we were unable to locate them through genealogical searches. One carte-de-visite from the Hillyer and Son studio in Belton and Taylor Texas identifies a woman as a Mrs. Amanda Jones. The other names include two people with the Bolivare surname, an Isaiah Sterling, a Taylor Robinson and an illegible first name with the surname Williams. One slot has an identification but no image present, otherwise the album appears to be complete.

We have left the album as found, and the album itself is in rough condition, but the image quality is strong throughout, and it is worth preserving as is for further study. We acquired the album from a Rhode Island collection, suggesting that the family may have been part of the great migration northward in the early twentieth century. An early example, with a mix of cartes-de-visites and tintypes, suggesting that it was assembled in the 1870s-1880s when both formats were in use.

Sold



5. [AFRICAN-AMERICANA - PORTRAITURE - WOMEN]

Portrait of an African-American Woman in Folk Art Frame, Labeled 'Ola Vann, Waco, TX.'

American, late 19th century. Albumen photograph measuring 3 $\frac{7}{8}$ inches round (visible) in 7 inch round frame. Some wear to frame and fading to image, about very good.

An uncommon portrait of an African-American woman with a guitar, in a period folk art frame. We find no record of the subject, an Ola Vann of Waco, Texas.

Sold

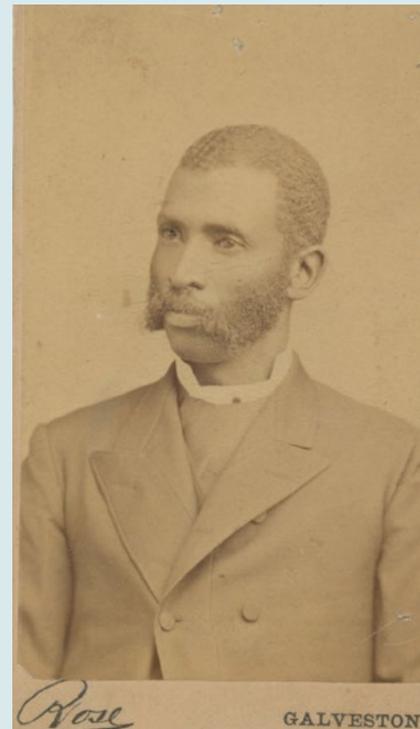
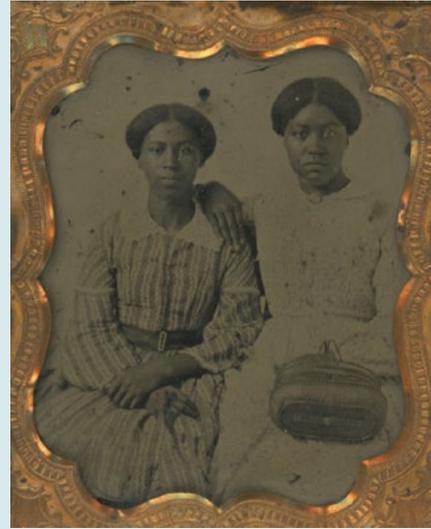


6. [AFRICAN-AMERICANA - TEXAS AND PENNSYLVANIA - FAMILY ARCHIVES] VARIOUS PHOTOGRAPHERS

A Collection of Photographs of the Johnson / Armstrong / Wilson / Furness Family of Philadelphia, Showing Multiple Generations of Members Including Photographs from Texas in the 1860s-1870s.

Mostly Philadelphia and Galveston, 1860s - 1920s. Thirty four images, including five tintypes, four cartes-de-visite including three from Galveston, the remainder being a mix of cabinet cards, realphoto postcards and gelatin silver prints, all small format images. Assorted wear, good to very good overall.

An interesting collection of family photographs worthy of genealogical research, tracking a Philadelphia-area family from the mid nineteenth century onward. Three of the photographs from Galveston, Texas, show family members of a Bishop Armstrong, who may be Bishop J.H. Armstrong of the A.M.E. Church who died in 1897. From the information present on the versos, it appears that Bishop Armstrong was the grandfather of Howard Wilson of Philadelphia. The collection also includes three other images of Reverends who may not be family members, including Helena A. Mason, Mrs. Mamie C. Robinson, and a Reverend Josiah or Joseph Polk, the latter two being from Philadelphia. Multiple pictures show men in uniform, including one tintype image from perhaps the 1870s-1880s that shows a couple with the man in what appears to be a GAR uniform, leaving open the possibility that the family migration northward could have its roots in Civil War-era military service. Overall an interesting group worthy of preservation and further study, with several of the images being particularly compelling, and the genealogical information as well as the imprints of the studios which catered to the African-American population giving information on the networks of African-American life during that period.



7. [ALASKA] PARTRIDGE, WILLIAM

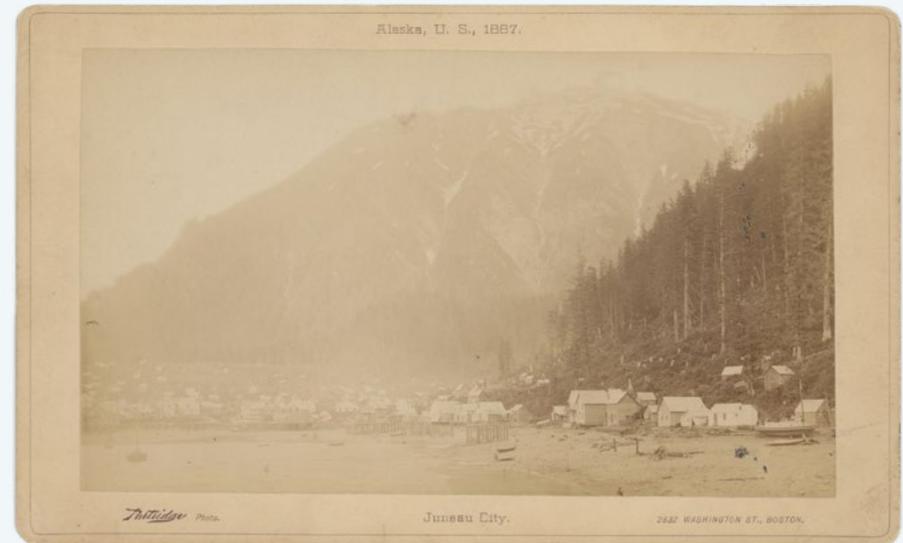
Four Boudoir Card Views of Alaska, 1886.

Boston, early 1890s. Albumen photographs measuring 7 ½ x 4 inches on 8 ½ x 5 ¼ inch mounts. With manuscript notations to versos noting a voyage in 1888 and identifying dates and subjects. Some fading to images, slight normal wear, very good overall with decent contrast.

William Partridge, born in West Virginia, moved to Boston and opened a photography studio with his brother Edward and father. The brothers then relocated to Portland in the 1880s, and made two trips to Alaska, one in 1886 and one in 1887. William soon moved back to Boston and continued his photographic studio, and his images of Alaska and the west coast were sold with his Boston studio imprint.

Collected here are four images from William's trip in 1886, of the Muir Glacier, Juneau, the Crew of the S.S. Idaho and the S.S. Idaho on Burrows Bay. The notations on the versos, likely in William's own hand, note the dates of two of the images and provide additional details, including the names of the other passengers in his party on his voyage and noting that they "landed and climbed across the top" of the Muir Glacier.

Sold



8. [ALASKA - YUKON - FUR TRADING] [PEDERSEN, CHRISTIAN THEODORE] [JOHNS, JOHNNIE] LEVY, AARON

A Collection of Photographs of Whaling and Trading Voyages of Captain Christian Theodore Petersen and the People and Scenery of Alaska and Yukon Territory in the 1920s and 1930s, Compiled by Aaron Levy, a Member of Pedersen's Party and Later Fur Trader and Captain.

Most Alaska and Yukon, 1920s-1930s. 105 photographs in various formats, most presumably taken by Levy, a handful from Alaskan commercial studios. In a folio album measuring fifteen by twelve inches. Photographs generally fine, some light wear to album, very good or better overall.

The Norwegian-American captain Christian Theodore Pedersen spent several decades trading in the Yukon from the 1890s onward, embarking on his first whaling voyage at the age of seventeen and as the captain of several ships starting in 1908. He became one of the best known of the first wave of European Yukon fur-trading captains.

Offered here is a collection of photographs of Pedersen's operations compiled by Aaron Levy, who, though we find scant record of his involvement with Pedersen, must have been a seaman on Pedersen's excursions during the 1920s. Along with the Pedersen-related photographs, the collection also includes slightly later photographs from the later 1920s or 1930s of Levy's own excursions in the Yukon, as well as a handful of pictures taken by



commercial studios, and some photographs and a document relating to Levy's Naval Service in World War Two. There is a particularly gruesome series of pictures on Arctic Bowhead whaling east of the Mackenzie River.

The collection is highlighted by photographs of the indigenous peoples of the area who were engaged in the fur trading of the time. The role of the native population in the fur trade has been the subject of historical inquiry, as the belief that there was an insatiable demand for European goods and the perception of the region as largely uninhabited have not stood up to historical scrutiny. Several pictures in the collection show the legendary scout Johnnie Johns leading a bear hunt, in the section of photographs unrelated to Pedersen's voyages. Many other candid and professional photographs show the indigenous population. Another highlight among the studio photographs is a colorized photograph by Winter and Pond entitled "Lights O'Juneau," showing Juneau at night. Many images show hunting scenes.

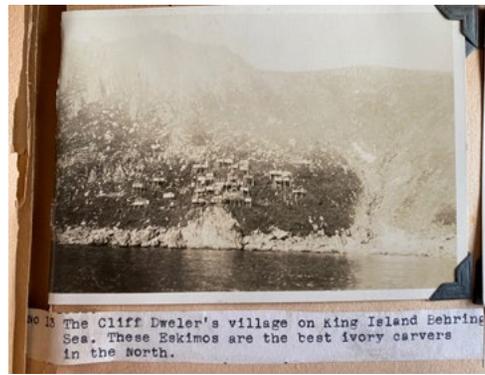
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A Collection of Photographs of Whaling and Trading Voyages of Captain Christian Theodore Petersen and the People and Scenery of Alaska and Yukon Territory in the 1920s and 1930s, Compiled by Aaron Levy, a Member of Pedersen's Party and Later Fur Trader and Captain.

Also included is a disturbing letter, written to one of Levy's family members from an A. Cormer(?) in San Francisco, asking him to "procure for me a girl of the age of 11 to 13 and send her down to San Francisco... The girl is to aid my sister in the care of my aged mother, and she will be well taken care of and her education attended to as far as is practicable... I would prefer a Russian or half Breed to a pure native." It is unclear where the Levy family was residing at the time, as it could have been one of several places with Russian settlement north of San Francisco.

Overall an illuminating and historically relevant collection of images.

Sold



San Francisco
108 Front Street
Jan 7 1870

Mr Levy Dear Sir

I wish you to procure for me a girl from the age of 11 to 13 years and send her down to San Francisco as soon as possible at my expense.

The girl is to aid my sister in taking care of my aged mother and she will be well treated when care of and her education attended to as far as practicable. Should she prove a willing and good tempered girl she will be treated as one of the family and have a good home and friends as long as she lives. I would prefer a Russian or half Breed to a pure Native.

Your attention to this matter will confer a favour on yours
Very truly
A. Cormer



No 10 The oak frames of one of the 33 vessels wrecked by the ice in 1883. Many men drifted north and were lost. Picture taken in 1925.

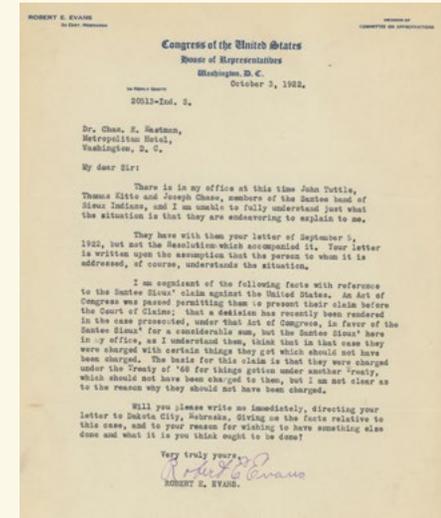
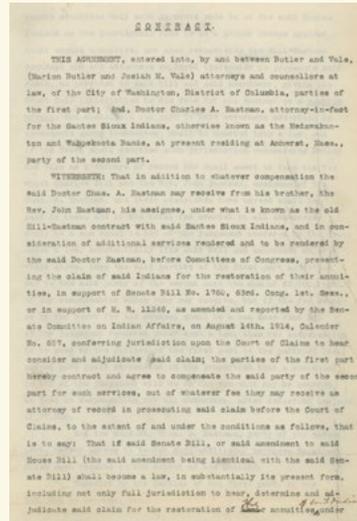
9. [AMERICAN INDIAN HISTORY][EASTMAN, CHARLES]
[SANTEE SIOUX]

Collection of Three Documents
Relating to Charles Eastman's
Litigation on Behalf of the
Santee Sioux, 1914-1922.

V.p., 1914-1922. Generally fine condition.

Charles Eastman, as part of his advocacy efforts, worked on behalf of the Santee Sioux to help resolve claims disputes. This is a collection of three documents relating to his role in bringing annuity claims from the Santee Sioux Indians to the United States government. Two of the documents are contracts regarding the legal representation of the Santee Sioux, and one is a letter to Eastman from a Nebraska Congressman. The process of restoring annuities to the Santee Sioux took forty years, and conflict over the percentage of the settlement that went to the attorney, as outlined in legal contracts, was central to slowing down the process. These documents range from 1914-1922.

The U.S. Government revoked annuities from the Lower Santee Sioux tribes following the 1862 Sioux Uprising. The Sioux had been forced into smaller reservations and were supposed to be receiving payment as part of the land treaties. In 1862, annuity payments were late and there wasn't enough food. Four Sioux hunters killed five white settlers, and in the following conflict Sioux killed hundreds in an effort to reclaim their homeland. US soldiers took more than a thousand Sioux captive, putting women, children, and the elderly in camps, and warriors in jails. 38 Sioux men were hanged in December 1862. In 1863, Congress passed legislation that removed



the Santee Sioux from the state and abrogated all treaties made with them - the remaining annuity payments went to uprising victims. In 1866, the Santee Reservation was established in Northeastern Nebraska.

In 1884, the Santee Sioux decided to present a claim to Congress to renew annuities. This wasn't a quick process; according to an 1863 statute, Indian tribes needed special congressional legislation in order to enter a suit in the United States Court of Claims. Getting the claim through these legal processes was complicated by conflict within the Santee community. Whoever represented the tribe in the suit would be entitled to a percentage of the settlement, and Congress had influence over both the amount of the settlement and the percentage given to the attorney. The community broke into factions over who should represent them. One faction favored representation by Charles Eastman and his brother John, neither of whom were trained attorneys. The other favored James Garvie, a Santee clergyman and former teacher on the reservation. The Santee signed a 10-year contract with the Eastmans in 1896. During that time the Garvie faction repeatedly tried to discredit their motivations and work, and the House parsed apart the attorney contracts. The Eastmans had not accomplished their work when the contract expired, and with growing discontent from the Sioux community, they did not renew the contract but planned to continue their efforts. When Congress passed the act that allowed the Court of Claims to hear the Santee claims in 1917, the Santee chose Marion Butler and J.M. Vale, both associated with Garvie, to act as attorneys. Butler and Vale reached a settlement with the Court of Claims, and advised the Santee to accept it although it was lower than they hoped. When the settlement was reached, Eastman unsuccessfully appealed to Congress to acquire additional payment from the settlement sum. The documents in this listing give

CONTINUED

Collection of Three Documents Relating to Charles Eastman's Litigation on Behalf of the Santee Sioux, 1914–1922.

The documents in this listing give insight into the factionalism that played out in contracts throughout the legal process.

Inventory

Legal contract from Oct 2, 1914, between Charles Eastman and Marion Butler and Josiah Vale, stating that Eastman will be presenting the claims of the Indians before committees of Congress. 2 pages of text. 8.5 x 13 inches. Typewritten.

Based on this document, it seems that by 1914, Butler and Vale had become the attorneys for the Santee, and were contracting with Eastman to appear in court to present the claim. Butler and Vale are referred to as "attorneys and counsellors at law, of the City of Washington, District of Columbia," and Eastman is referred to as "attorney-in-fact for the Santee Sioux Indians." In the contract, Butler and Vale are agreeing to compensate Eastman out of whatever fee they receive as attorneys in prosecuting the claim before the Court of Claims. Among many stipulations, they write: "said parties of the first part agree to pay to the said party of the second part the sum of \$5,000, out of any compensation which they may receive." According to historian Raymond Wilson, when Butler and Vale reached a settlement for the claim, Eastman appealed to Congress to receive a portion of the settlement as compensation for his work. Garvie protested Eastman's appeal for compensation, saying that Butler and Vale had already paid Eastman \$5,000 for his services. Marion Butler and Josiah Vale were law partners who worked on a number of Indian claims cases. Butler had been a senator for North Carolina; he was a leader in the populist party and had been involved with the white supremacy campaigns in North Carolina in 1898 and 1900.

A 1917 article published in the Tomahawk, a newspaper for the Minnesota Ojibwe, warns its readers about Butler & Vale: "Marion Butler is the head of the firm of Butler & Vale, and he is an ex-United States senator with a bad reputation among Indians who

have been to Washington to prosecute their claims. This reputation is bad not only among Indians but also among members of congress according to their statements made to Indians, who have complained to them about the firm of Butler & Vale." The article goes on to mention that Charles Eastman was in conflict with Butler: "Dr. Eastman states that John Eastman had some arrangement with Mr. Butler and was defrauded out of his share of a large fee, and that he does not intend to have a similar experience."

- Legal contract between Charles Eastman and Victor Evans from May 7, 1917, and rescinded on February 15, 1922. Typewritten pages on what looks like notebook paper, 8 x 10.5 inches; stapled to light blue paper backing, 9x11 inches.

This contract states that Attorney Victor Evans is employing Eastman to assist in procuring contracts with the Sioux Indians for the prosecution of their claims against the Government of the United States. In a handwritten note at the end, signed by Eastman, Eastman states that the contract is now rescinded because he was paid \$500 by Evans.

It seems Eastman worked with Evans in a similar capacity on other cases, as well; a book about the Crow Nation describes tribal members approaching Evans about a Crow claim to bring to the Court of Claims. In 1917, "Evans prepared a contract and dispatched both an associate and the Santee Sioux physician Charles A. Eastman to Montana to win the endorsement of the tribal council."

- December 3, 1922. Letter from Nebraska Congressman Robert Evans to Charles Eastman in Washington, D.C., regarding Sioux who have arrived at his office with claims. 8 x 10.5 inches. One page of text.

Robert Evans represented the 3rd Congressional District of Nebraska in the Sixty-sixth Congress, serving from 1919-1923. He writes to Eastman saying that three Santee Sioux Indians are at his office: John Tuttle, Joseph Chase, and Tribal Chairman Thomas Kitto. Evans writes that he does not understand what they are asking for, and they are referring to a letter from Eastman. Tuttle, Chase, and Kitto are there regarding the Court of Claims, which has recently offered a settlement for the Santee Sioux claims.

Overall an uncommon survival of Eastman's advocacy work, illustrating the degree to which American Indians were undermined in their legal dealings with the US government.

\$1,250

Works Cited: Please contact us for a complete list of works cited.

10. [ARCHITECTURE - CALIFORNIA] MCCALLUM, WILLIAM

A Collection of Thirty-Two Photographs of Scale Models of Residences in Santa Barbara, Montecito, Hollywood and Los Angeles, Built by William McCallum for Various Prominent Architects, c. 1920s.

California, Various Photographers, c. 1920s. Gelatin Silver prints, most measuring 8 x 10, with some smaller. Varied editorial stamps and marks, very good condition overall.

An interesting document of Modern California architecture, these thirty-four photographs show models of various residences executed by William McCallum, an apparent freelance model designer who worked for various architects in Southern California during the period. Presumably this was his own portfolio that he likely used to show prospective clients, as it is handmade and has the look of a working portfolio. Some of the architects include Newton and Murray, H. Roy Kelley (popularizer of ranch-style construction in the West), Reginald Davis Johnson - notably of his Good Samaritan Hospital in Los Angeles, the only such design included and Henry Carlton Newton & Robert D. Murray. The group is quite nice visually and is the first such collection from the Modern period we have encountered.

Sold



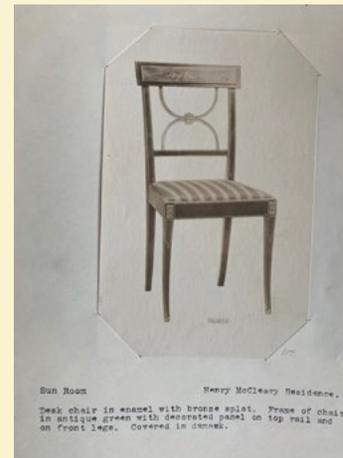
11. [ARCHITECTURE - WASHINGTON STATE] [FURNITURE]
HENRY MCCLEARY RESIDENCE, OLYMPIA WASHINGTON;
BRADFORD, E.R.; MUNAGO COMPANY

Pair of Portfolios Showing
the Fine Furniture of the
Henry McCleary Residence,
Olympia, Washington, 1920s.

Olympia, c. 1925. Limp pebbled calf portfolios measuring 12 ½ x 10 ½ inches, with 106 illustrations, nearly all photographic, of furniture. Interior fine, some wear to portfolios, overall quite well preserved.

The Henry McCleary residence in Olympia was built in 1923, sparing no expense. The mansion still stands today on 21st Ave. and is listed on the National Register of Historic Places. McLeary, a timber baron and president of the Henry McCleary Timber Company, also spared no expense in his furniture choices for his new residence, as this pair of portfolios by the decorator E.R. Bradford shows. With furniture proposals for each room of the new house, the portfolios showcase in great detail the fine furniture of the era. Some of the companies represented are the Munago and Tobey companies of Chicago, both of which have letters sent to McCleary included in the group. McCleary married Mrs. Hildur D. Simons during this period, an event that was covered locally and in lumber trade journals. Overall the group provides a photographic record of fine furniture of the 1920s, with McCleary's taste for timber perhaps coming across in the fine Midwestern furniture he chose to furnish his new residence. We find no record of the decorator, an E.R. Bradford, who was responsible for assembling the albums.

\$1,375

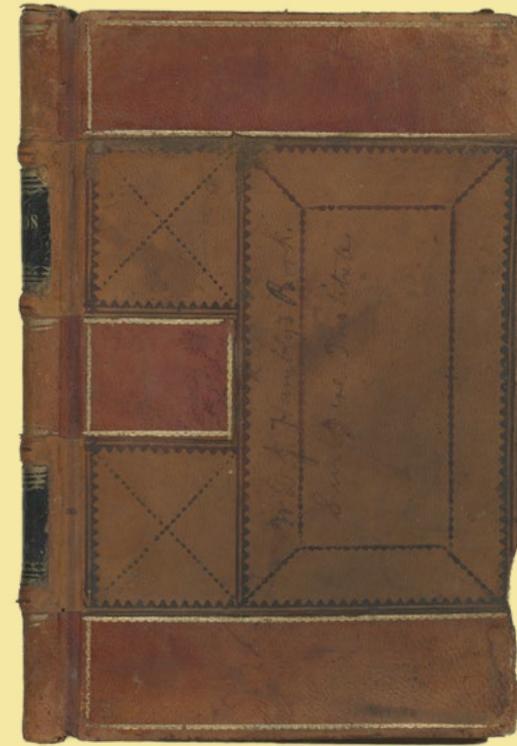


12. [CALIFORNIA - 19TH CENTURY - PLUMAS COUNTY - MINING AND FARMING - DESTITUTION] HAMBLY, WILLIAM DAVID JOHN

An Extensive Manuscript
Diary of an Important
California Pioneer,
Politician, Horse Racer and
Spiritualist documenting
Cantankerousness, Despair
and Destitution While
Farming and Mining in
Plumas County, California,
1883.

Plumas County, 1883. Diary measuring 8 ¼ x 6 inches with 110 pp of entries, roughly 22,000 words in total. Some wear, words quite legible, near fine overall. With Hambly's ownership marks on front cover and the ownership marks of a W.S.R.H. Hambly of Australia to front pastedown, presumably by descent.

William David John Hambly, a member of one of the first Euro-American families to settle in Plumas County following the discovery of gold in the Sierra Foothills, led a remarkable, troubled and varied life, as a prominent member of the Spiritualist movement, a printer, a publisher, a horse racer and animal rights advocate, a soldier, a miner, a farmer, a worker of myriad odd jobs, and eventually prominent member of several pioneer societies in his later years. One biographer describes his life as being "in thorough accord with existing conditions in Santa Clara county," which perhaps speaks to the multitude of professions Hambly held, including his failed stints as a farmer and miner. The diary offered here documents one such period in great detail, recording Hambly's life in 1883 as he failed at farming and mining, witnessed the birth of his son, and eventually left Plumas



County to return to San Jose. The entries show the richly expressed cantankerousness of a bitter and struggling man who has expectations for the world around him that are not being met, with marked disdain for his own sons (perhaps a result of his own work as a child laborer), giving uncommon and intimate insight into the mind of an early eloquent and religiously devoted Euro-American resident of Plumas County.

We have an extensive write-up of this journal prepared, please visit our website or contact us for the full description.

Sold

13. [CALIFORNIA-ART] KETTLEWELL, FRANK

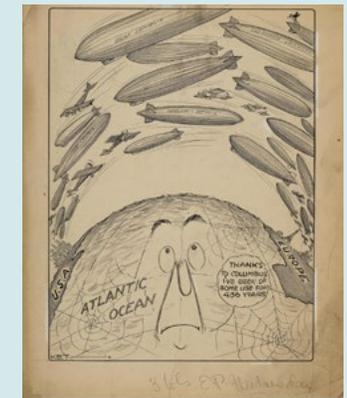
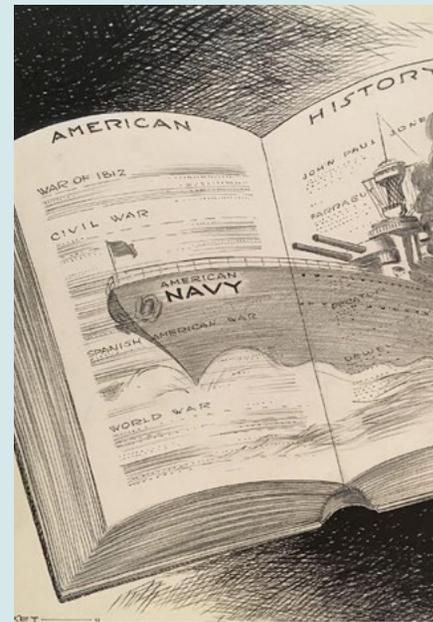
Collection of Thirty
Original Cartoon Drawings
Produced for the Oakland
Tribune, C. 1930s.

Ink on artist's board, most appx. 16 x 16 inches, signed "Ket" with a signature bird character appearing somewhere in each image, compositor's pencil marks, some soiling, a few with foxing and chipping to corners, near fine

Frank Kettlewell became the art director of The Oakland Tribune in 1912, and enjoyed a long career at the paper, publishing editorial cartoons, mostly in the 1930s, that shed light on a range of California and national political issues during the interwar era. He was also known for his series of maps he produced, and submitted a drawing of Sutter's Mill that was eventually put on a commemorative Gold rush stamp in 1949.

Offered here are a series of thirty of Kettlewell's cartoons from the World War One and interwar period. Subjects include the rise of Nazism, the Great Depression, international diplomacy and the leadup to the Second World War, tintand a multitude of local California issues like Oakland airport capacity and the like. A few examples of Kettlewell's illustrations exist on the market, this is an unusually large group with some nice examples with political content and strong graphics.

Sold



14. [CALIFORNIA - EARLY PHOTOGRAPHY] [SAN FRANCISCO AND THE BAY AREA]

A Pair of Photograph Albums Documenting San Francisco, Monterey, and the Surrounding Areas in the Late 1880s.

Bay Area, Late 1880s. 4to, one album in burgundy cloth, the other oblong brown pebbled cloth. Seventy-one sepia-toned and cyanotype photographs, most measuring 6 ½ x 4 ½ inches. Near fine with some light wear to albums, photographs very good or better with very good contrast, some showing a hint of fading.

A very early pair of vernacular photograph albums, centering on the experiences of a wealthy family in San Francisco, Monterey, and the surrounding areas in the late 1880s. The bulk of the images show the family and their unidentified circle in domestic scenes, with the vernacular architecture and landscapes of the Bay Area on full display. Other images show landmarks including Golden Gate Park, the Francis Scott Key monument, various views of the first Hotel del Monte in Monterey, which would burn in 1887, dating the photographs to the period prior to the fire. The album also includes photographs of African American families.

The image quality is generally quite strong, and the photographer was either a professional assembling the album, which includes many portraits of family and



presumed friends, for themselves, or the work of a highly skilled amateur. The Initials on the front pastedown are "M.J.R.," though this could be a later owner. The albums were from the estate of the muralist Clara Fargo Thomas, who was a resident of New York, and could possibly have been from one of her family members, though we are unable to glean much detail from the contents. The few annotations offer little clues, one just reading "5/11/89 - Golden Gate Park," and another identifying a house as 509 Webster St. in San Francisco, though the typical Victorian architecture and sloped street of the house suggest it could have just been a photograph of San Francisco's unique architecture.

The photographs of the people give insight into the lives of the new wealthy class of San Francisco residents of the late 19th century, with others, interestingly showing rural scenes and people. The photographer also had an eye for the flora of the region, which is displayed throughout. It is unclear what the relationship of the African-American subjects was to the photographer, and why they appear in the album. Overall a compelling group of images, and the earliest example of vernacular photograph albums of California images we can find in the trade.

\$6,500.00

15. [CALIFORNIA - GOLD RUSH]

A Prospecting Party [Gold Rush Letter Sheet]

San Francisco, Britton & Rey, Pre-1855. Single sheet measuring $8 \frac{1}{4} \times 10 \frac{3}{4}$ inches on blue wove paper. Small chip to corner not affecting image, some older tape repairs verso at margins, else fine, very good plus overall and quite attractive.

A series of four illustrations telling the story of a mining party that heads out with a pack mule, only to fail to find gold and lose their mule before returning to a new prospect with their clothes in shambles. This is entry 209 in Baird's California's Pictorial Letter Sheets, in which he sets the publication date as being prior to 1855. The series possibly illustrates scenes from a song. A particularly fine example on the classic blue wove paper of the period.

\$2,000



16B. [CALIFORNIA - LOS ANGELES] [LA FIESTA DE LOS ANGELES PARADE]

A Collection of Eighteen Amateur Photographs of the Inaugural Fiesta De Los Angeles Parade, With Six Unrelated Images of California and the West, 1894.

Los Angeles et al, 1894. Three loose album pages with twenty four images affixed. Images measure 4 x 3 inches, pages are 10 x 8 ½ inches. Some rippling to pages, one set of four images somewhat soiled, images otherwise fine with excellent contrast.

The Fiesta de Los Angeles was born out of a desire to compete with Pasadena's Rose Parade and to turn the page on the national depression of 1893. Conceived as a multicultural exhibition of Los Angeles' culture, the parade featured a hundred Chinese-American residents of the city as well as American Indians from the Yuma reservation. The parade has continued through several names, including, most recently, Fiesta Broadway.

Offered here are a series of amateur photographs taken of the inaugural parade in 1894 by a tourist who was staying at the Westminster Hotel. The photographs were taken with a Kodak 4 camera. The photographer was on a tour, as the six unrelated images on the sheets show a parade in San Francisco, an unrelated Los Angeles scene and pictures of Colorado.

Sold



17. [CALIFORNIA - MUSIC - PROHIBITION ERA] JONES, EDDIE

Prohibition-Era Photograph Album of Eddie Jones, a Touring Banjo Player and Lover of Life in 1920s Southern California.

Southern California, 1920s. Limp leatherette album, oblong 4to measuring 10 x 7 inches, with seventy photographs, most measuring 4 x 2 ½ inches. Wear to binding, photographs with excellent contrast, very good to near fine overall.

An energetic album of photographs belonging to one Eddie Jones, a fun-loving banjo player from Santa Ana, mostly composed of photographs of musicians performing at small parties and functions during the prohibition era. Jones was apparently quite active on the local scene, and the album is mostly made up of candid photographs of musicians, all captioned (some humorously). Many of the photographs show small bands playing guitars, many of them playing with slides, likely due to the popularity of Hawaiian music at the time. Also included are many photographs of parades in and around Los Angeles, as well as photographs of the 1925 Santa Barbara Earthquake, showing damaged buildings. Two photographs feature a glass of rye, others show agricultural scenes. Newspaper clippings in the back center on the Santa Ana, and it's possible that Jones - who was also a farmer from the Santa Ana area when he wasn't playing music. One photograph shows San Diego, a couple show a bullfight in Tijuana. Overall an evocative and well preserved piece of California Prohibition-era history.

\$1,500



18. [CALIFORNIA - OAKLAND AND THE BAY AREA -
GRAFFITI CULTURE - 1980S]

Photograph Album Showing
178 Images of Graffiti and
Graffiti Artists, Mostly in
Oakland, in the Late 1980s.

Mostly Oakland, 1987-1989. Photographs measuring
6 x 4 inches, housed in a folio album measuring
11 x 11 inches. Images fine, some wear to album.
Photographs date stamped digitally on versos.



Graffiti culture in the Bay Area grew exponentially in the 1980s in the wake of the documentary *Style Wars*, with the Bay developing its own style in the later part of the decade, differentiating itself from the New York style. This collection of photographs from 1989 provides extensive documentation of the scene in Oakland during the period, with the photographer capturing the street art of the city in 178 photographs, some composed of panoramas of larger pieces. The vibrant culture of Oakland and the bay is on display, with some well known artists such as Dream, an early pioneer in Oakland, appearing in the photographs. Some of the other blocks are WCU, Lazy, Sugar Spice, Mr. DRM, Vogue, Phresh, and 247 Spyz. Most notably, several of the photographs show the artists themselves, some holding paint cans.

It is unclear who the photographer is, though they were likely involved in the scene somehow. The only comparable documentation of graffiti culture that we are aware of is the work of the late James Prigoff, whose work has been the basis of several books. Two slips of paper laid in are signed by a Russell Clark under various aliases, and several show people in the foreground who are likely the artists. The only other identifiers are a clipped article about Anthony Santos, a painter for Oakland's Graffiti Removal Inspection Program, and another label underneath two photos identifying a piece as being from Atlanta, Georgia, which is the only non-Oakland location found in the collection. Our best guess is that the photographer was involved more on the documentary than artist end, and that the signed slips by Russell Clark were given to him to include in the

CONTINUED

Photograph Album Showing
178 Images of Graffiti,
Mostly in Oakland, in the
Late 1980s.

scrapbook at the time the pictures were taken, as they
look to be cut out from a paper journal.

Overall an incredible time capsule of the graffiti
culture of the late 80s Bay, when artists in the area had
developed their own style, diverging from the simpler
block style of New York that was shown in Style Wars. We
find no similar examples of collections of this type in the
trade.

Sold



19. [CALIFORNIA - PHOTOGRAPHY]

A Charming Album of
Photographs Taken in
Southern California in 1919
by a Michigan Photographer
Touring with his Family in a
Model T Ford.

Los Angeles and Environs, 1919. Photograph album measuring 6 ½ x 8 inches with fifty-one photographs, each 4 ⅝ x 2 ⅞ inches. Front page captioned "California 1919 / Flowers / Animals." Fine condition, no visible flaws.

A visually compelling and very charming relic of early motor tourism, this collection of photographs of the flora and fauna of Southern California was taken by a Michigan photographer, who judging by the quality of the images, was either a professional or a very talented amateur. Most of the images are somewhat formal studies of trees and flowers, some of which have been hand-colored. Other images show the Model T parked precariously in the desert, others show animals at the zoo, one shows the Los Angeles Ostrich Farm opposite Lincoln Park.

\$350





20. [CALIFORNIA - SAN FRANCISCO - CHINATOWN]

Official Map of Chinatown
in San Francisco [bound
in] San Francisco Municipal
Reports for the Fiscal Year
1884-85, Ending June 30,
1885.

Map in book. Map measuring 20 x 8 inches. Book
is a thick 8vo volume bound for the Vermont
Historical Society in crushed morocco. Some wear
to binding, fine contents. Map very fine with
minimal wear.

A very fine copy of this scarce early Chinatown map,
published at the height of anti-Chinese sentiment in San
Francisco. The map is contained in the report "Report of
the Special Committee on the Condition of the Chinese
Quarter, and the Chinese in San Francisco " by W.B.
Farwell. The map was issued in two versions, a larger one
which is exceedingly uncommon, and this one. This copy
is in pristine condition. Rumsey 5807

Sold

21. [CHICAGO - 1830S]

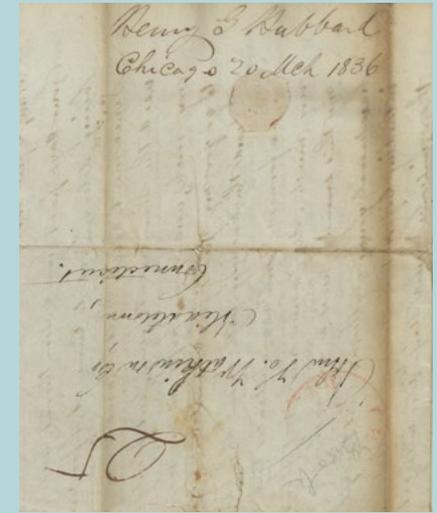
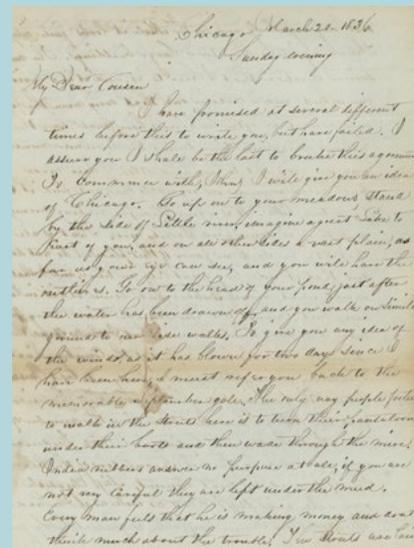
Detailed Three Page Letter Describing the City of Chicago in 1836, Written by Henry Hubbard, of Middletown, Connecticut to his Cousin John Watkinson.

Chicago, 1836. 4 pp bifolium, 9 ¼ x 7 ¼ inches. Creases from folds, else about fine, very legible.

An incredibly detailed letter describing Chicago in 1836, when the city had less than 4,000 residents. The author was a stockholder for Russell Manufacturing, and writes to his cousin John H. Watkinson. The letter offers great insight into the geography of the city in its early period and the lives of its residents. Hubbard writes, in part:

My Dear Cousin,

I have promised at several different times before this to write you, but have failed. I assure you I shall be the last to break this agreement. To commence with, John, I will give you an idea of Chicago. Go up on to your meadows, stand by the side of Little river, imagine a great Lake to East of you, and on all other sides a vast plain, as far as your eye can see, and you will have the outlines. Go on to the head of your pond, just after the water has been drawn off, and you walk on similar ground to our Side walks. To give you any idea of the winds, as it has blown for two days since I have been here, I must refer you back to the memorable September gale. The only way ?? to walk in the streets here is to turn their pantaloons under their boots and then wade through the mire. India rubbers answer no purpose at all, if you are not very careful they are left under the mud.



Every man feels that he is making money and don't think much about the trouble. The streets are laid out very regularly and on the whole it looks quite cityfied. There are quite a number of large buildings. The most serious objection that I have to it, and it is a serious one indeed and a certain one that every man the first or second year after he arrives here, must have the billions fever, some time during the summer months, and are very apt to have hard alas?. I have made particular inquiries in regard to this, and find it to be a true bile. It is a fine place for making money and there is some good Society here. That is all that can be said in favor of this place. I do not doubt but that it will be a great City in time, and shall invest what money I have and some Credit in lands here, but cannot tell how much time I may spend here. I do not think however that I shall spend the summer months in this part of the Country. Last Wednesday evening I attended a party at Capt Russell + saw the fashionables of Chicago. His Frederica was the belle, there were three times the number of men that ?? were ladies, and Miss Frederica was encircled by the rich speculators of the place. She appeared in great element, Miss Elizabeth very ??, and Miss Wolcott as well as if she had attended Troy Seminary. She is quite a lively? girl has improved five hundred pct and will do well in this country. It was the most fashionable party that could be made in this place. Mas? Russell being one of the ? from Washington. **[The letter continues - please visit our site for the full transcription]**

We find no similar manuscript examples describing Chicago at this period in the trade or auction records. The city would explode in population in the coming decades.

Sold

22. [JAPANESE-AMERICAN FAMILIES - PHOTOGRAPHIC ARCHIVES - HEART MOUNTAIN RELOCATION CENTER]

Multigenerational Archive of Photographs of the Yamada Family, Covering Their Time in California, Heart Mountain Relocation Center, and Michigan, 1920s-1960s.

Most California, Wyoming, Michigan, 1930s - 1960s. About five hundred loose images, along with a photograph album containing 146 photographs documenting the Yamada family in California in the 1930s.

A photographic archive of the Yamada family, who were forced to relocate from Berkeley, California to the Heart Mountain Camp, returned briefly to California and then moved to Michigan. The archive is significant for several reasons: for the uncommon look at Japanese-American life in the 1920s through a photo album of young Tasuku Yamada, who was born in 1921, and his parents; for the pictures at Heart Mountain, including many photographs of Tasuku - who used the name Tas - playing baseball; for the photographs of Tas playing basketball during his time in Michigan in Japanese-American leagues, with several team photos; and for the multigenerational depiction of a Japanese-American family, with several hundred photographs showing the Yamada family, their friends and their extended family.



The photograph album shows young Tasuku in Berkeley from his birth in 1921 onward, with 146 photos giving intimate details of the Yamadas living what appears to be a fairly comfortable middle class life, eventually moving to San Jose. Pictures show young Tasuku and his sister in their early childhood years in a range of settings, at parades, in front of their car, at parks, etc., and also show their friends and family, including a couple of identified images of other Japanese-American families. A pair of images show Tasuku and his young friends in Boy Scout garb in a car with a giant American flag.

The Yamadas were relocated to the Heart Mountain camp in the early 1940s. At least twenty-six images show life in the camp, with Tas's athletic career at the camp being a highlight. A number of the photos show him

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Multigenerational Archive of Photographs of the Yamada Family, Covering Their Time in California, Heart Mountain Concentration Camp, and Michigan, 1920s–1960s.

playing basketball and baseball, one clipped newspaper article lists him as the all-star at guard. The subject of athletics at the internment camps has been the focus of some recent scholarship, Bradford Pearson's *The Eagle at Heart Mountain* gives an account of football at Heart Mountain. The archive includes three signed team photos, one of the Bears which is identical to the image in the Moriyuki Shamada scrapbook at the Japanese American National Museum, this copy also signed. Also included are a photograph of the Yokums, a girls' team, and a larger photograph of a boys team or perhaps teams, unidentified as to team but all with signatures. A photo of Tas playing baseball also appears in the Mori Shamada collection.

A number of family photographs from the period show portraits of a family member or possibly a friend in military dress, though we have been unable to confirm the identity.

Following their internment at Heart Mountain, the Yamadas briefly returned to California, before moving to Detroit. Tas would continue his athletic career in Michigan, and a number of photographs included show him on various basketball teams including the Ann Arbor Nissei. Tas would soon marry his fiancée Ida, and the bulk of the family photographs, several hundred in all, show an extensive and intimate portrayal of the family's life during this period, when the couple would have three children.

Overall the several hundred photographs in the archive give a broad and varied photographic record of a family that was uprooted from their lives in California, with the identified photographs at Heart Mountain and the early photographs in Berkeley and San Jose in particular offering opportunities for scholarship on twentieth century Japanese-American life.

Sold



23. [LATIN AMERICANA - MINING - MEXICO] [LA LLUVIA GOLD MINE, CHOIX, SINALOA] PANKEY, J.H.; ELLING, KARL, ET AL.

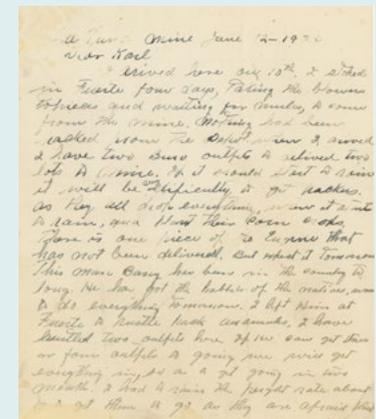
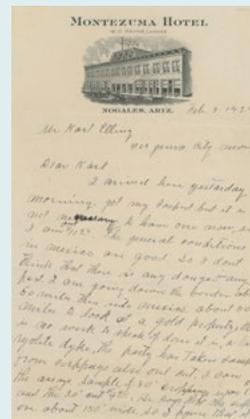
Large Archive of Correspondence Relating to the Operations of the La Lluvia Gold Mine in Choix, Sinaloa, 1922-1926.

Most Mexico, some Montana, 1920s. Appx. two hundred documents containing over 250 pages of correspondence. Generally very good with some assorted fading and damage to letters.

The Mexican Revolution brought deep disruptions to foreign mining activity in Mexico, with activity grinding to a near halt during the civil war. In the years following, the effects were twofold - opportunities presented themselves for investment as Mexican companies were often too destitute to operate, but there was also potential for violence and disruption. Foreign involvement in Mexican mining would return to pre-war levels during the period from 1920-1940, with some dangers and uncertainties remaining.

Offered here is a massive manuscript archive from this period, mainly consisting of correspondence from J.H. Pankey, the supervisor at La Lluvia mine in Choix, Sinaloa, to his boss Karl Elling, the chairman of the Elling Bank of Virginia City, Montana, who owned the mine at the time. Records suggest that the Ellings bought the property from the Mercantile Trust Company of St. Louis, who owned the company in the early 1920s. The archive also includes copies of Elling's outgoing correspondence from the same period, when he was negotiating for buying other mines as well.

Overall the material gives an incredibly detailed look at the calculations and logistical challenges at work in mine



management. Most of Pankey's letters give detailed accounts of the current conditions at the mine - weather, supplies on hand, the quality of the ore, and the need for constant infusions of cash to keep the operations going. In general the yields at La Lluvia seem to be disappointing, and Elling's correspondence shows his concerns with balancing other opportunities against La Lluvia, as well as the difficulties he has raising capital, getting his debts repaid, etc.

Pankey spends some of his time in Mexico scouting other opportunities, and reading the correspondence one is left with the feeling of the constant balancing act of this type of investment, particularly for smaller operators like the Ellings who were constantly weighing the potential of different opportunities due to limited capital. Many of Elling's letters are concerned with "the dope" on various other mines, as well as the shuffle of machinery and personnel, and trying to make the best out of weather conditions. "Sorry to hear that the good stuff petered out. But I guess we better be satisfied with what we have." There are some details about material procurement, "one has to order material in this country several months in advance." Pankey spends some time in Nogales, and details the transfer equipment across the border at El Paso. He also scouts timber opportunities. He mentions "the natives," though only in passing and when it relates to the discovery of gold.

Pankey does mention the revolution at one point, saying that if his equipment can hold up he should be able to continue his work, providing "that the revolution does not put me out of business." The somewhat frantic tone of the correspondence - the constant fretting about equipment, weather, funding and the like - can likely be attributed at least somewhat to the political instability, though Pankey does not mention it at length.

Overall an extensive group, worthy of further research for scholars of American involvement in Mexico, the financial networks of the American west, and of American mining interests and operations in general during that period.

Sold

24. [LATIN AMERICANA - PHOTOGRAPHY - CHILE]

Album Containing
Forty Seven Albumen
Photographs of Central
and Southern Chile, Including
Photographs of the Newly
Constructed Biobio Bridge in
Valdivia, c. 1890s.

Chile, 1890s. Large folio containing forty seven photographs, most measuring 8 x 10 inches, taken in Chile. Some foxing, particularly to mounts, some photographs detached and many repaired previously at hinges with cloth tape, photographs with very good contrast, very good minus condition overall, photographs quite attractive and worthy of preservation.

A collection of scarce nineteenth century views of Chile taken by an unknown but quite accomplished photographer in the 1890s, showing scenes in the central region including Valdivia, Coronel, Concepcion, the Biobio bridge, and the surrounding regions. The photographer, who is quite accomplished technically. The photographs document the area at a time of industrial expansion, with rail travel reaching Valdivia in the 1890s made possible in part by the construction of the Malleco Viaduct, the steel mills of Corral representing the largest private investment in Chile at the time, and the region generally expanding population-wise. Besides this collection, we find no other records in the trade of similar images from the region and era. Also included is one loose albumen composite image entitled "Flores Del Sur, 1888, Republic de Chile," showing Chilean women. Nearly all images are captioned at the margins, identifying the locations and providing opportunities for scholarship on this period of Chilean history.

\$4,800



25. [LATIN AMERICA - PHOTOGRAPHY] [WOMEN PHOTOGRAPHERS AND EDUCATORS - LATIN AMERICA] [CHILE] STOCKTON, ELSIE MAYNARD; COURRET HERMANOS, PHOTOGRAPHERS, STAVEN, EDITH [?].

Photographic Archive of Rare Scenes and Subjects in South America, c. 1870s-1905, with the Personal Archive of the Canadian Educator Elsie Maynard Stockton, Schoolteacher in Santiago, Chile, 1900-1905.

Most South America, 1900-1905, with other various documents and photographs relating to Stockton's life and travels. The photographs mostly measure 9 x 7 1/2 on a mix of albumen and printing out paper, most annotated on accompanying slips or album pages. A few smaller photographs include several likely taken by Stockton herself and several cabinet card portraits of Stockton, including two taken in Santiago. Larger images removed from an album by Stockton at some later point with some of her notes on loose pieces of paper, most with corner mounts from the old album affixed, and clear versos. With the exception of the remaining corner mounts on the photos, all the material is fine or nearly fine.

Trained in the educational philosophy of Friedrich Froebel, Elsie Stockton was a Canadian educator who taught at the first kindergarten in the Froebel tradition in Santiago, Chile, in the early 1900s. Offered here is an archive of both her life and her extensive travels through the Andes, including over a hundred large format views of South America. Stockton's archive also contains postcards, letters, legal documents, and newspaper



clippings that document both her professional successes in Chile, and her travels.

The photographs - a hundred and five in total, most annotated, are a mix of scenes from Stockton's travels and general images of South America purchased at commercial studios. The photographs are by a mix of photographers, including Stockton's friend Edith Staver, the wife of W.H. Staver, who was the Assistant General Manager at the South American Development Company in Ecuador. A letter included with the archive from Staver to Stockton in 1904 gives precise directions on the best means of crossing the Andes, and Staver mentions her own photography practice in the letter, and describes her life in Guayaquil in great detail. While we can make a strong guess that Staver took some of the photographs that are specific to this route, including such details as hotels and the like, the images are generally just identified by place and not the photographer. The photographs were once in an album which was disassembled at some point with many of the captions cut out and laid in. Stockton would later give lectures on her travels and it is likely that she used the images here to illustrate the lectures.

CONTINUED

Photographic Archive of Rare Scenes and Subjects in South America, c. 1870s–1905, with the Personal Archive of the Canadian Educator Elsie Maynard Stockton, Schoolteacher in Santiago, Chile, 1900–1905.

We have clearly identified some of the landscapes as being from the studio of Eugenio Courret from the collection of over 150,000 negatives he amassed before returning to France in the 1890s. Courret's studio remained open for over forty years after he left Lima, closing in 1935. Many of Courret's negatives were destroyed, with roughly a third eventually finding their way to the National Library of Peru, where they are still held. A number of striking images are included, some of the more well known views of the Oroya railroad line. Some of the photographs, on albumen from the commercial images, show the Auracanian people. Some of the locations include Juncal, Lima, Uruguay, Cape Pillar, Los Cuevas, Salto de Soldado, La Guardia Vieja, Valle del Inca, Buenos Aires, the Puente de Infiernillo in Peru, Quebrada de Chaupichaca, Corridor de los Peores, Quebrada de San Juan, Cerro Blanco, Posada de los Cuevas, Puente Del Inca, a street in Payta, Buenos Aires, La Guardia Vieja, Puente de Challapa, Puente de Verrugas, the Chagres River, the Recoleta Cemetery and many others.

The later images on printing out paper are presumably by Staver, and can be dated to 1904–1905 by the letter she sends to Stockton in October 1904 asking her to visit her, and by the inclusion of an image shows the statue El Cristo of the Andes, which was unveiled in 1904. There are also a number of remote locations with specific details relating to Stockton's trip - hotels, etc., that strongly suggest the photographer to be Staver as she took the same route. Two notable photographs show a grape harvest in a vineyard "owned by two American

girls." In combination with Staver's letter, which lays out precise details on the method of travel, starting at Guayaquil at the office of the British Vice-Consul, the images offer a unique look into women traveling in the Andes at the time. Stockton's annotations, sometimes poetic in nature, add descriptive elements. She describes one river as "rushing down the mountains, looked like a boiling chocolate with whipped cream on it." She gives an effusive description of the El Cristo de los Andes statue, which is nearly a page long, describing the "desolate peaks of the snow-swept Andes."

Elsie Stockton was born in St. John, New Brunswick. Her father was a well-known lawyer and politician named Alfred Augustus (A.A.) Stockton. Among other things, A. A. Stockton is known for supporting women's suffrage in the 1890s, saying that "Women were specially interested in temperance and educational questions, and.. in these matters the province would be the gainer by giving the legislative franchise to women."



CONTINUED

Photographic Archive of Rare Scenes and Subjects in South America, c. 1870s–1905, with the Personal Archive of the Canadian Educator Elsie Maynard Stockton, Schoolteacher in Santiago, Chile, 1900–1905.

Stockton studied with early proponents of kindergarten in the United States, and contributed to instituting those philosophies in Chile. She attended Kraus's Seminary for Kindergartners in New York City, which was based on the educational philosophy of the German kindergarten pioneer Friedrich Froebel. In 1901 Stockton was appointed by the Missionary Society of the Methodist Episcopal Church to teach kindergarten at Santiago College in Chile. Santiago College was the first kindergarten in Chile to use Froebel's educational system, and caused a stir when it opened. Stockton was a successful teacher there. Two letters of recommendation in the archive from the former principals of the school, Ira La Fetra and Adelaide La Fetra, sing her praises. In 1904 the Chilean government invited her to stay in Chile to become the superintendent of the system of kindergarten there. Numerous newspaper clippings in this archive document her professional successes and the invitation to stay in Chile; but, it is unclear what she ultimately decided to do.

The various ephemera included, all laid inside limp decorative leather folio, provide a range of information on Stockton's life and travels. Newspaper clippings in the archive document the trip she took by mule through South America in 1902. "The trip was made with mules, upon whose back the young ladies spent the greater part of the time during the day. It was necessary to cross a high mountain range, so high in fact that travellers frequently bled at the nose and mouth during the journey." She was fascinated with rail travel; there are several articles and a short story about the high altitude

rails in Peru. Once back in North America, Stockton gave lectures about her experiences teaching and traveling in Latin America – according to one newspaper clipping, in her lectures she spoke about how Santiago had the cleanest streets in the world, and that women took the place of men as streetcar conductors.

Overall a wonderful collection of rare images and supporting documents, showing the scenery, people, and architecture of the Andes, and the remarkable life of a woman educator and traveler in the early twentieth century.

Sold

WIRE, AT SANTIAGO.
TELEPHONE NUMBER,
SANTIAGO, CHILE.
SOUTH AMERICAN DEVELOPMENT COMPANY.
A. W. HENCKES,
SANTIAGO, CHILE.
W. H. STEVER,
SANTIAGO, CHILE.

Quayaquil, Ecuador, October 11, 1904.

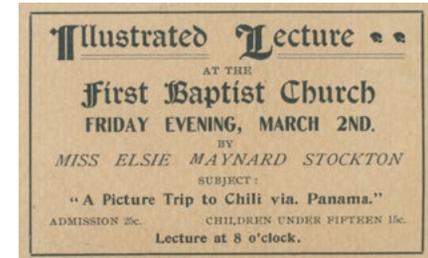
My dear Miss Stockton:-

All my Chilean friends seem to have remembered me at the same moment, for in the two last mails I have received letters from nearly every person in Chile that ever writes to me. Please excuse my writing on the type-writer, as I am here in Quayaquil, and have no pen and ink with me. I have been doing a lot of translating and type-writing for Mr. Stever, so have had the machine brought here for that purpose.

My, but it is hot here. It is always cool in Portovelo, so I notice the heat very much in Quayaquil. I am not going to spend all this hot afternoon telling you about my Quito trip, for I have just written Mrs. Boomer all about it, and I am sure she will read you the letter.

The reason I am writing thus promptly is because you say that in three months you are going home, and I want this letter to catch you before you start. I want you to stop and see me on your way up the coast. I admit that it is rather a hard journey, but that it is endurable you must see by the fact that I have taken it twice in six months and am not dead yet.

I will explain the whole process, and you will see how easy it is. You will stop at Quayaquil, and go to Mr. George Ashton, the British Vice-Consul, who is also the agent for the South American Development. He will do everything for you, while you are in Quayaquil, take you to your hotel, settle everything for you, so that you will not have to do a single thing yourself. He will also put you on board of the little steamer up the river, the captain of which is also in the employ of the company, and who will make you as comfortable. When you arrive at Santa Rosa, where the boat stops, you will go to the house of Mr. Kayser, the company agent, who will entertain you until either Mr. Stever or myself meets you. If you let us know as exactly as possible when you will be here, Mr. Stever will meet you at Santa Rosa, and I will send you a complete riding-habit divided



26. [LATIN-AMERICANA - PHOTOGRAPHY - COSTA RICA]
RUDD, H.N.; PAYNTER BROTHERS

A Series of Nine Albumen Views of Costa Rica, c. 1895

San Jose, 1890s. Albumen photographs, 9 x 7 ½ inches on larger mounts, with credits to Rudd y Paynter and the Paynter Bros.

H.N. Rudd and the Paynter Brothers, Richard and John, were photographers who were active in Costa Rica in the 1890s, operating out of San Jose. Five of these views show the Rudd y Paynter mark on versos, with their address at the Parque Central in San Jose. The Paynters were from the United States, arriving in 1874 and first establishing Rudd y Paynter out of a shop in the Parque Central, where they also sold marble and art objects. In 1895 the studio changed its name to Paynter Bros.

Collected here are nine scarce albumen views of Costa Rica from the 1890s. Five of them document a trip up Mt. Turrialba (these bear the Rudd y Paynter mark). Of the other four, one image shows a building likely in San Jose with a gathered crowd; one shows a very striking mural and is captured "Corpus Christi / Cartaga, Costa Rica, June 4 / 96 (this shows no photographers marks though the size and format are identical to the others and we presume the photographers to be the Paynter brothers); One shows industrial coffee machinery on "El Canada," the last shows a group of people in front of the bridge over the Rio Grande, with a platform showing the markings of the Hamlin Car and Wheel Company of Catwissa, PA. The group, with the exception of the Corpus Christi image, are mounted on uniform heavy cardstock mounts with gilt edges, and remain in particularly fine condition with excellent contrast and some light wear to mounts. Overall a scarce group documenting Costa Rica at a time when few photographers operated.

\$1,800



27. [LATIN AMERICANA - PHOTOGRAPHY - PERU]
COURRET HERMANOS, PHOTOGRAPHERS

Pair of Carte-de-Visite Portraits of Peruvian Women, One Nursing a Child, c. 1870s.

San Jose, 1890s. Albumen photographs measuring 2 x 3 ½ inches on larger mounts. Some slight fading, a few spots to one image including one with loss, about very good overall.

A striking pair of early carte-de-visite portraits of Peruvian women from the Courret studios at 197 Calle de la Union, one bearing the Courret Hermanos imprint and the other with just Eugenio Courret's credit, from the same studio. Eugenio formed the Courret Hermanos firm in 1863 with his brother Aquiles. The portrait of the woman and child is particularly uncommon for the Courret catalog, as most of the photographs they took were of single wealth patrons.

\$475



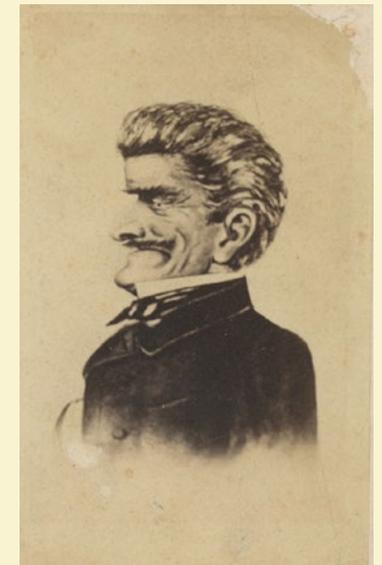
28. [LATIN AMERICANA - PHOTOGRAPHY - PERU]
GARREAUD, PEDRO EMILIO, ET AL?

A Collection of Ten Albumen Images of Peru in the 1860s Including Five Scenes from Callao and Lima by an Unidentified Photographer, an Unidentified Caricature Portrait of a Military Officer and Four Cartes-de-Visite of from Garreaud's Lima Studio, Including a Reproduction of a Painting of Bolivar, Likely Collected by a Catholic Missionary in Lima During the Period.

Lima, 1860s-1870s. Nine albumen photographs measuring $3 \frac{1}{8} \times 2 \frac{1}{8}$ inches on slightly larger mounts. Fine condition.

An interesting estate find of early images from Peru in the 1860s, likely collected by a woman shown in two of the portraits in Catholic habit. Five of the images show scenes around Callao, including a picture showing the block of Constitution where the Marine Hotel was located, identifying a nearby building as the boarding house where she lived. Other photographs show the port, another shows a view from her room to the main square, and one shows a cathedral in Lima. Also included are four images from Pedro Emilio Garreaud's studio, two showing the same young woman, one with another woman included, leading us to believe that the woman pictured was the photographer of the other images and the person responsible for this collection. Pedro Emilio Garreaud arrived in Peru in 1855 at the age of twenty from France, and ran several photographic studios before moving to Chile in 1865. He is credited as helping move Peruvian photography past the daguerreotype period into the wet collodion period. One of the images here shows a reproduction of a painting of Bolivar, with the verso bearing the name of his first studio which he opened in 1859 and in which he sold paintings and other antiques. The other image credited to Garreaud, besides the portraits, is an outdoor image of sheep. Overall an interesting and quite early collection, well preserved.

Sold



29. [LATIN AMERICA - PHOTOGRAPHY - URUGUAY]
ESTUDIO FOTOGRAFICO DE CHUTE & BROOKS

Vistas de Montevideo. [Cover Title]

Montevideo, 1860s. Oblong 8vo, burgundy cloth, with twelve albumen photographs measuring 6 x 4 inches mounted to slightly larger leaves. Some dulling to cloth, photographs with fine contrast, slight bowing to boards and some tape reinforcement to hinges.

The North American duo of Charles Wallace Chute and Thomas Brooks were some of the first photographers to document South America. They arrived in Montevideo from Boston in 1865 and took some of the first images of the city, later opening studios in Buenos Aires, Rio De Janeiro, Havana and New York. They received awards for their work in Chile in 1875 and later at the Paris Universal Exposition of 1878. Their photographs of Montevideo were some of the first taken of the city, which at that point had a population of over 100,000 and was becoming one of the primary cities in South America. The photographs in this book include: Mercado Nuevo, La Fuente, Calle Zabala, Mercado del Puerto, the residence of Pancho Gomez, Calle Sarandi, Calle 25 de Mayo, a general view entitled 'Vista General;' Teatro Solís, Casa de Gobierno; Calle 18 de Julio; and La Matriz. All of the photographs bear the mark of the studio to verso, with the location listed as Calle Florida 74. These images are very scarce in trade and institutionally, with one similar book with sixteen images held at the Biblioteca Nacional de Uruguay.

\$6,500



30. [LATIN AMERICANA - PHOTOGRAPHY - VERNACULAR]

Collection of Eight Tintype Portraits of Latin American Subjects, c. 1870s-1880s.

Latin America, 1870s-1880s. Eight ninth-plate tintypes measuring $3 \frac{1}{2} \times 2 \frac{1}{2}$ inches each, some varied wear, very good overall.

A collection of tintypes of Latin American subjects from the late nineteenth century. Tintype photography was quite uncommon in Latin America during the period, with photography dominated by the albumen, silver and printing out processes of the major urban studios. This is a nice group with several striking portraits.

\$1,200



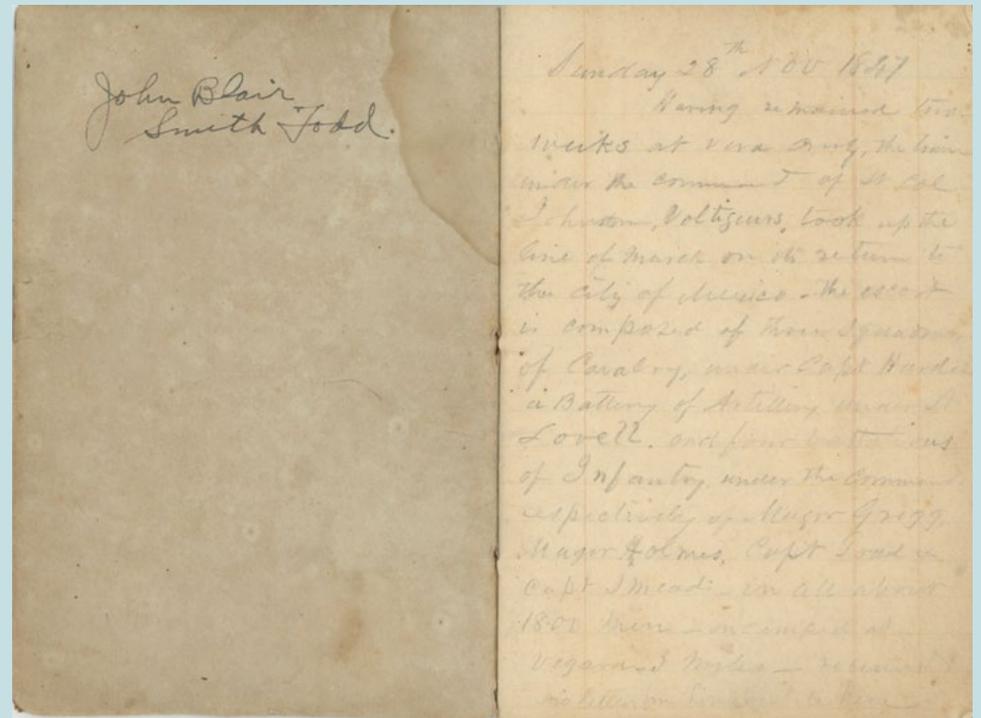
31. [MEXICAN-AMERICAN WAR] TODD, JOHN BLAIR SMITH

Manuscript Diary of Service in the Mexican-American War, from the Battle of Veracruz to the Close of the Conflict, November, 1847- July, 1848.

Mexico, 1847-1848. Small pocket journal measuring 5 $\frac{3}{4}$ x 3 $\frac{3}{4}$ inches. Limp calf binding. Very good plus with some light normal wear and a stain to calf, writing quite legible. With seventeen pages of journal entries, rear portion containing several pages of various related calculations and ledgers.

A pocket journal kept by future Union General and Dakota Territory Delegate John Blair Smith Todd, covering his time in the Mexican-American war from 1847-1848, where he saw service in the Battle of Veracruz, and the battles of Cerro Gordo and Amazoque. Offered here is his diary from the conflict, in which Todd noted his observations of the conflict at the Mexican landscape, much of which is devoted to the search for water and lack thereof. The diary begins Sunday 28 Nov, 1847 with entries until Sunday July 1, 1848, just several days before the Treaty of Guadalupe Hidalgo, ending the Mexican-American war, came into force on July 4, 1848.

The first entry is typical of the details of his encampments "Sunday 28th Nov., 1847 Having remained two weeks at Vera Cruz... under the command of Lt. Col. Johnston, Voltigeurs, tool up the line of march on its return to the City of Mexico—the escort is composed of three Squadrons of Cavalry, under Capt. Harder, a Battery of Artillery under Lt. Lovell, and four battalions of Infantry under the commands respectively of Major Gregg, Major Holmes, Capt. Todd, and Capt. I Meade—in all about 1800 men—encamped at Vegard—3 miles— received no letters from home while here."



He offers his own observations on the landscape "the growth of wood is dwarfish," and describes troop movements and routes in great detail, down to the mile. He notes the birthday of his daughter, which he celebrates alone. He mentions several Generals including General Butler and Cadwallader, and one entry on the 23rd of June states that he heard of Taylor's nomination for President at the Whig National Convention, which would have been significant due to Taylor's command of the northern campaign in the Mexican-American War.

His entry for the 12th of June, describing Mexico City near the close of the conflict, is perhaps the most descriptive:

"The Grand Plaza was filled with more than 10,000 people yet during the whole time we heard not a murmur that indicated the least satisfaction at the change of flags. How different it would have been in the States, had our capital been occupied by an enemy with the old Stars & Stripes had made their appearance and floated from peak of the Capitol."

The last entry is for July 1, and Todd presumably returned home soon after. An uncommon survival from Todd's military career, well preserved and legible, with an uncommon soldier's account of the conclusion of the conflict.

Sold

32. [MORMON MISSIONARIES] DENISON, FRANK

Five Journals Kept by Frank Denison, a Mormon Missionary, During His Mission to Virginia, 1901–1912, with Rich Descriptions of Life and Missionary Work in Virginia During the Period.

Bound journals (5), each approx. 3" x 5" Appx. 800 pages in total. Writing quite legible, some light wear to bindings, excellent condition overall. Journals numbered 3–8, with no. 7 missing, and cover the period from 1901 to 1912 with a gap from May, 1904 to Sept, 1907 due to the missing volume. With many small drawings in ink.

Frank Denison, a Mormon living in Sterling, Utah in 1901, kept a journal covering the daily events of his life, including during his time as a missionary in Virginia, during which he meticulously noted his interactions with the residents of the state for a period of several years. The journals here cover most of the years from 1901 to 1912, from just before his ordination as an Elder on Sunday, May 11, 1902 through to July of 1912. Taken together, they provide a rare and fascinating firsthand account of the clash of cultures in the work of a missionary in Virginia during the period, with detailed descriptions on Virginian residents and scenery, as well as an intimate look at Denison's personal life and faith as he completed his work.

Overall the collection provides nearly six hundred pages of detail on Virginian life during the period, with the other journal entries from the periods before and after providing additional context for Denison's endeavors. The group has excellent research potential for scholars of Virginia and Mormon history, and more broadly for the study of American missionary work during this period. We have a lengthy write-up of the collection prepared, available on our website or by request.

Sold

172		MEETING-CHART		1903		173		
DATE	STATE	COUNTY	NAME OF PLACE	POST-OFFICE	SUBJECT	TIME SPOKEN	% of PEOPLE	COMPANION
Sept 1st	Va	Liles	School H. Little Story	Min Lake	Necessity of Faith	35'	28'	Kray Walker
2nd	"	"	"	"	A Restoration Acct 3:	10'	30'	"
4	"	"	Harvey Lucas	Dembroke	Restoration Rev. 14:	15'	6'	"
6	"	"	"	"	1st Principles	55'	44'	"
7 th	"	"	A. J. Lucas	"	Apostasy	55'	10'	"
11	"	"	L. D. S. Church	Mts. Lake	Testimony	10'	25'	"
13	"	"	Sam Martins	Interior	Holy Ghost	50'	38'	"
20	"	"	J. M. Ratliff	Newport	Authority	25'	15'	"
22	"	"	W. E. Kirk	"	Apostasy	50'	18'	"
23	"	"	W. Mires	"	Book of Mormon	25'	16'	"
27	"	"	J. Wade Stafford	Trigg	Two Powers	10'	8'	"
Oct	Va	Liles	October					
2nd	"	"	John Wilburne	Thesalia	Faith	35'	15'	Kray Walker
3	"	"	"	"	Baptism	20'	12'	"
4	"	"	John M. Wilburn	"	Holy Ghost	40'	20'	"
4	"	"	Estle Wilburn	Parishburg	Repentance, Authority	20'	23'	"
8	"	"	James H. Lucas	Dembroke	Talk in General	40'	7'	"
11	"	"	L. D. S. Church	Mts. Lake	Restoration of Gospel	25'	16'	"
15	"	"	W. E. Sam Martins	Interior	"	40'	7'	"
16	"	"	H. B. Goodwin	"	Authority of J. Smith	30'	12'	"
22	"	"	L. D. S. Church	Mts. Lake	Baptism	35'	25'	"
24	"	"	W. E. Kirk	Newport	Remission of Sins	15'	7'	"

Nov. 29
Was Sunday.
So we left Jumbo about 9 o'clock A.M. it had snowed all night, and was still snowing, a cold day, we walked 14 miles, passed through Christiansburg and at night when we got in our feet were ringing with it.
Going along the R.R. we called at a house, and asked if we could stay. One there finding out who we were both Mary and Mormon began to curse me & swear, we started off and I began to think he was going to fight me or something, as he followed us out of the place, and said we belong to the Brigham Young Rotten Gang. we went along the tract and soon got in and stayed at a Mr. B. F. Jennings and we

64
July 25. 
Bro. Ephraim Burnett lives in a little old log cabin like above on the side hill, and has lived in it for 73 years. It is a queer little old place all the way around, but he understands the rebrand business. In 1892 Sister Burchett came in W.Va. but come back again.
July 26.
Took a f. so day. I had Elder Biding shingle me, and he fixed up a little around. P.M. we walked two & a half miles to the S. C. atariat and then got no mail, so came back, and was cracking and eating Wall nut.
Today I make up my mind after studying about it for the past week that I have got the genuine Whooping cough but hope the worst is over and I am on the mend now.

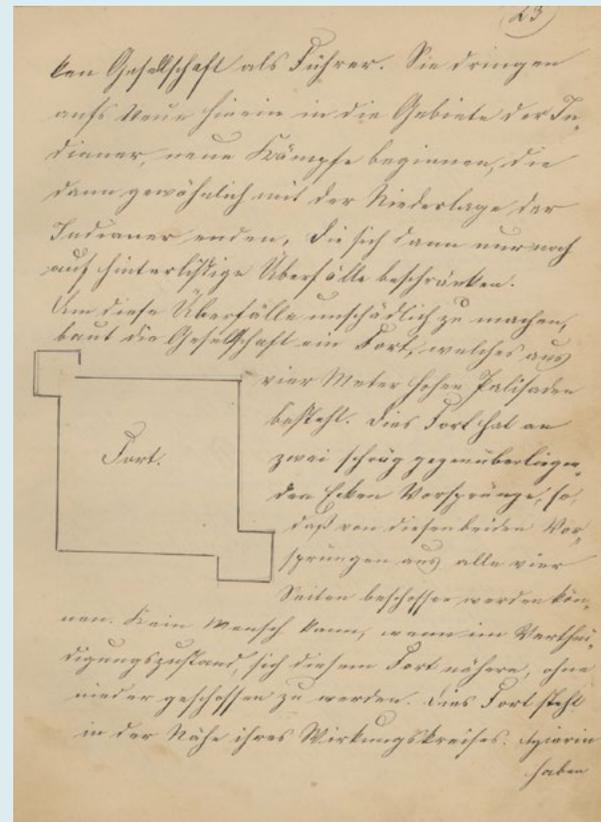
33. [AMERICAN WEST - COLORADO - MINING]
[AUSTRALIA] LIEBSCHER, J.

Unpublished Manuscript Presentation of an Emigrant Worker in Australia and the Mines of the Rocky Mountains, Given as a Lecture to the Craftsmen's Association by J. Liebscher on February 8, 1886, Covering the Years 1854–1865, With Detailed Descriptions of Violent Life in Colorado's Mining Camps.

Germany, N.p., 1889. Manuscript in journal, 47 pp, appx. 9,000 words, measuring 6 ½ x 8 ¼ inches, text in German. Some light wear, restored at margins, very good or better overall, very legible.

An incredibly detailed, violent and evocative unpublished manuscript of J. Liebscher, a resident of Germany who spent time in both Australia in 1854 and the gold mines of the Rocky Mountains in the mid 1860s. This unpublished manuscript recounts his experiences in both places, and was delivered as a lecture to his Handwerker Verein, or crafts club, in 1889. Both sections are quite notable, with the section on the American West being particularly grim and dramatic, full of violent descriptions of the conditions there, in particular the relations between the small bands of European miners and the American Indian residents of the region.

The manuscript mixes the dramatic events that transpired with Liebscher's scientific and sociological



observations, in particular on the climate and geography of Australia and the social structures of the bands of miners who put aside their often extreme differences to work together for the success of their endeavors. His descriptions of life in the mining camps are quite detailed, and though we can't pin down his exact location, we believe him to have been in Colorado due to the proximity to the Columbia River.

Overall the journal offers a rare firsthand account of the violent and hardscrabble emigrant experience in the American West, as well as an early European perspective on Australia and its indigenous population. It is notable for its descriptions of the organizations of the mining groups, and the degree to which brutality toward the indigenous population formed the basis for these groups. A full description is available on our website or by request.

\$8,500

34. [WESTERN AMERICA - MONTANA - ENVIRONMENTALISM AND POLLUTION] [ANACONDA COPPER MINING COMPANY] BLANKINSHIP, J.W.; TAYLOR, E.P. ET AL.

A Small Archive of Early Primary Source Material Relating to Pollution Caused by the Anaconda Mining Company with Early Scientific Reports on Smelter Pollution and the Ecology of Montana and the American West, and Legal Documents Relating to Pollution Claims, 1913-1920.

V.p., 1913-1920. Roughly thirty documents totalling appx. 300 pages. Fine condition.

The Anaconda Copper Mining Company had massive operations in Montana throughout most of the twentieth century, with the company's history deeply entwined with the history of the state. Now the largest Superfund site in the United States, the pollution caused by the company was immense, and there is a long history of conflict between Anaconda and the extractive industries as a whole and the population of Montana, in particular the state's small farmers and timber industry. The subject was explored in depth in Donald MacMillan's *Smoke Wars: Anaconda Copper, Montana Air Pollution, and the Courts, 1890-1920*.

Offered here is a collection of primary source material relating to the ACM company, from a period from 1913-1920 in which many small farmers and private citizens



fought ACM in the courts, giving insight into an early period of environmental litigation. Per MacMillan, the period was characterized by dueling witnesses, with ACM providing scientific reports absolving the company of wrongdoing. Six of those reports are included here, written by E.P. Taylor, the director of the Agricultural Extension Service at the University of Arizona who also seems to have been a direct employee of ACM, and Joseph William Blankinship, a professional botanist who was instrumental in establishing the Montana Experiment Station and the botanical collections at Montana State University. The reports offer evidence of the scientific methods employed both by ACM and industry in general to counter accusations of environmental damage.

CONTINUED

Anaconda Copper Pollution Archive

Various pieces of correspondence from veterinarians and scientists - about twenty pieces, many with multiple pages - give accounts of visits done to the nearby farms and woodlands in response to claims of damage made against the company. Many of the letters are addressed to Dr. H.C. Gardiner, the ACM-employed veterinarian who was also responsible for creating the community of Opportunity, Montana, a planned company community that allotted lots of land from a drained swamp close to the Anaconda plant.

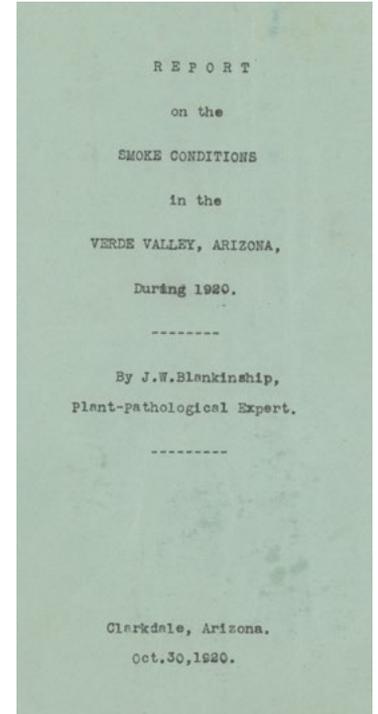
As a group the scientific material - both in report and correspondence form - absolves ACM of wrongdoing, offering up myriad reasons why the surrounding plants and animals are ailing, unrelated to the presence of smoke: insufficient feeding of animals, frosts, normal cyclical weather patterns, poor soil, neglect, etc. The eventual overwhelm of scientific evidence showing pollution would disprove many of these findings.

Also included in the group are three legal documents relating to ACM, a copy of a suit brought about by Oscar B. Goon against the company, and two indentures excusing ACM from any wrongdoing relating to pollution in exchange for unspecified compensation. One veterinarian's report is accompanied by twenty small photographs. Another unidentified series of fifty photographs shows an inspector examining crops - corn, in particular - which appear related to the other research though we are not able to identify the exact location or subject. The reports by Blankinship include *Report on the Smoke Conditions in the Deer Lodge Valley, Montana, 1918*; *Report of the Smelter Smoke Investigation Anaconda, May 26-28, 1920*; *Smoke Conditions in the Tooele Valley, 1918* (two reports); and *Report on the Smoke Conditions*

of the Verde Valley, Arizona, during 1920. Taylor's printed report is entitled *Report of Smelter Smoke Investigation in Anaconda June 26th and 27th, 1918*, and a large amount of the correspondence is from him. Also included is John C. Wharton's *Thesis of Chemical Composition of Eleven Big Hole Basin Forage Plants* from 1913.

Overall the group shows the work that went into evading environmental responsibility on the company level, with research potential not just for scholars of Montana and copper-related environmental history but also of early twentieth century American environmental history and the use of expert testimony in defense of industry. The group came from a longtime collector of Montana material, and though we cannot confirm where he acquired them, it is likely that the collection originated from H.C. Gardiner, as he appears to be the most central character in the group and would have had access to the internal company papers.

Sold



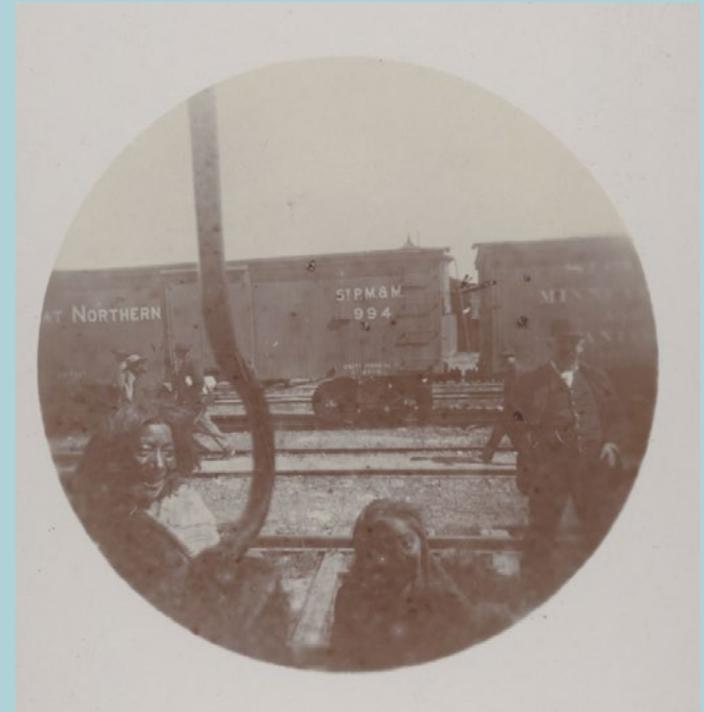
36. [WESTERN AMERICANA - PHOTOGRAPHY] [WORLD ' S
COLUMBIAN EXPOSITION]

A Collection of Seventy
Mounted Kodak
Photographs of The World's
Columbian Exposition
and a Journey on the
Great Northern Railway,

Chicago and the Western States, 1893. Seventy
photographs measuring 2 ½ inches square on
mounts measuring 5 ¼ x 4 ¼ inches. Fine
condition with slightest bowing to mounts and
fine images, extremely well preserved.

A particularly fine group of images taken by a tourist at
the 1893 World's Columbian Exposition and a subsequent
trip by rail on the Great Northern Railway, with many
examples of the fair's architecture, and photographs of
the people and landscapes of the west through North
Dakota and Montana. The photographs of the fair provide
an interesting look of the architecture from the view of
an attendee, with particular focus on the parks, plazas,
gondolas, and other public places. The photographs from
the rail trip show a group of American Indians in North
Dakota, a group of tepees near Fort Benton in Montana,
several pictures of a freight wreck and culminate in a
picture taken in Monterrey, where presumably the voyage
ended after a trip south down the Pacific coast. The
photographer was onboard a train called "The Manitoba,"
as its pictures in several of the images, and overall the
group provides an uncommon early look at rail tourism
in the early years of the line, which opened only a few
years earlier. A particularly fine group, with mounts in
fine condition, being the cleanest surviving early Kodak
images we have encountered.

Sold



37. [WESTERN AMERICANA - PHOTOGRAPHY][HUNTING AND TRAPPING]

Cabinet Card Photograph of a Hunter Posed with his Rifle.

Western America, 1880s-1890s. Albumen photograph measuring 5 ½ x 4 inches on slightly larger mount. Image excellent, some stains to mounts at margins.

A portrait of a hunter, dramatically attired in hides, taken in an unidentified studio in the American west, late nineteenth century.

Sold

