



List 29
Photography



The present list is comprised of twenty-five photographic items -- both professional and vernacular -- covering a wide array of topics and places. Highlights include a wonderful photograph album assembled by a couple on their honeymoon in Costa Rica in the early 20th century (see cover); a photo album kept by a young Japanese man interned at Poston Internment Camp; images of African-American soldiers; several pieces relating to Alaska, including vernacular stereoviews of Nome; an album kept by a young Mexican-American woman in Texas; large albumen prints from Michigan's northern reaches; and more. Enjoy!

Cheers,
Teri & James

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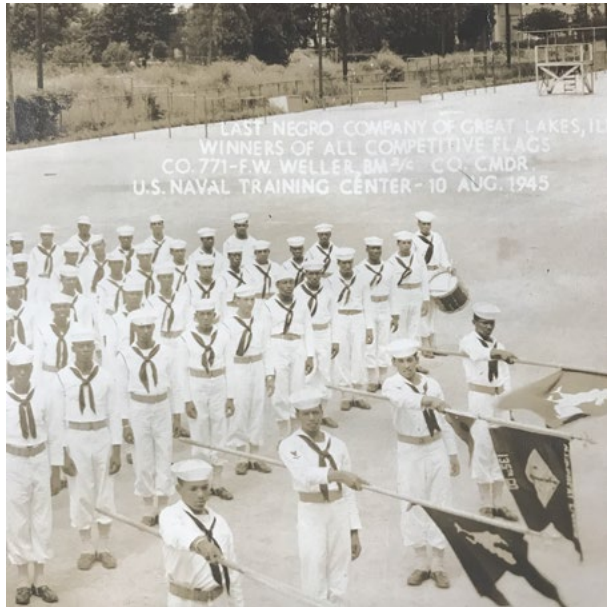
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“LAST NEGRO COMPANY OF GREAT LAKES, ILL.”

1. [African-Americana]. [United States Navy]. [Two Panoramic Photographs of Company 771 Taken at the U.S. Naval Training Center in Great Lakes, Illinois]. Great Lakes, Ill. 1945. Two panoramic photographs, 10 x 19.25 and 8 x 18.25 inches. Minor wear at corners; lower left corner of larger image partially stripped. Minor toning and dust soiling. About very good.



A striking set of two panoramic photographs that comprise official portraits of African-American Naval Company 771 at the Great Lakes U.S. Naval Training Station at the end of World War II. The training center, on the shore of Lake Michigan just south of Waukegan, Illinois, was the principal site for the training of naval recruits during

World War II, and the only location for Black recruits, who were trained from 1942 through the end of the war at a segregated base within the larger facility called Camp Robert Smalls. The earlier of the two portraits, dated July 24, 1945, is a traditional group shot, with the 127 men of the company kneeling and standing on bleachers. The second, larger, of the two images, dated August 10, 1945, calls the group the, “Last Negro Company of Great Lakes, Ill., Winners of All Competitive Flags,” and shows the men standing in formation at attention in front of a training vessel. A fine pair of images.

(McBRB1711)

\$675

WORLD WAR II PRESS PHOTOS OF BLACK SERVICEMEN

2. [African-Americana]. [World War II]. [Signal Corps Press Photos of African-American GIs During World War II]. [Various places. ca. 1944]. Sixteen photographs, each 8 x 10 inches. Numbered and credited in the negatives. Light curling and toning. A couple of creases, with one short separation. About very good.

An appealing group of sixteen large-format press photographs, taken by the photographers of the U.S. Army Signal Corps, showing African-American soldiers, servicemen, and servicewomen engaged in a diverse set of activities during World War II. Several images show Black GIs in the midst of battle, taking cover behind a tank, carrying away a wounded soldier, and transporting or repairing equipment. Others show Black medics and doctors treating patients, servicemen in formal dress receiving awards, and a corporal receiving his pay. There are also three photographs of Black member of the Women’s Auxiliary Army Corps engaged in various leisure activities. Interesting examples of how the Army documented the Black military experience at this time.

(McBRB1695)

\$475



UNIQUE STEREOVIEWS OF NOME

3. [Alaska]. *[Fourteen Vernacular Stereoviews of Nome, Alaska].* [Nome. ca. 1905]. Fourteen stereoviews, cards measuring 3.5 x 7 inches. Silver gelatin photographs. A few small nicks at edges; slight mirroring at lower edge of a couple images. Light wear to edges of cards. Contemporary manuscript ink captions. Very good.

A neat group of fourteen privately made stereoviews of Nome, in westernmost Alaska on the Bering Sea. The views depict the town, sea, and other surrounds during the first decade of the 20th century, when the prosperity and population of Nome were at their apex. The stereoviews present here include several striking images of the Bering Sea, with huge ice floes; dog teams racing through the streets of Nome; several spectacularly snow-bound houses; a surf boat being launched into the water; the town wharf; the Nome graveyard; St. Joseph's Church, built in 1901; and the U.S. Life Saving Station building, built in 1905. All views are captioned in manuscript at the lower edge of the card. A bespoke, but quite attractive, depiction of Nome and environs during its heyday.

(McBRB1865)

\$500



AIRCRAFT MAINTENANCE IN THE ALEUTIANS

4. [Alaska]. [World War II]. *[Photo Album Containing More than 100 Original Photographs of the 39th Air Depot at Amchitka, Alaska During World War II].* [Amchitka & Anchorage, Ak. 1944]. 111 original photographs, measuring from 2.5 x 3.5 to 3.5 x 5 inches. Oblong folio album, string-tied; leatherette boards, front embossed and color stamped. Manuscript captions on album leaves; photos in corner mounts. A bit of soiling and wear to album leaves, fading to some captions and a few images. Overall, very good.



An album of over 100 striking vernacular photographs taken and compiled by Corporal Herbert Farris, of Lexington, Kentucky, that document his World War II service with the 39th Air Depot in Alaska. The men were involved in the maintenance

and repair of Army Air Force aircraft, and it appears that Farris operated a refueling truck. The unit was stationed in both Anchorage and in the Aleutian Islands, and the album appears to include images from both of these areas. One image depicts the "wind indicator at Amchitka", an island in the far western Aleutians home to an Army Air Force Base constructed during the war. The album also includes many other images showing a remote base with bare bones conditions, likely Amchitka or a nearby island. There are photos of the "first mess hall" (a tent), the "second mess hall" (a series of huts), a "barber shop" (contained in a tent), a shower tent, a theater, Quonset hut barracks, control tower, and wooden walkways. The album also includes many images of aircraft, including P-40s, B-25 bombers, and C-67 transports, as well as photos of

the refueling truck, its operation, and its crew. Finally, there are images of “training planes” used for practice, likely in Anchorage, as well as some other images that appear to have been taken in Anchorage, such as river gold dredgers and more permanent-looking buildings. A fascinating visual record of this far-flung American military outpost during World War II.

(McBRB1769)

\$875

LONG BEACH AFTER THE 1933 ‘QUAKE

5. [California]. [Western Photographica]. *[Small Collection of Photographs of the Long Beach Earthquake of 1933].* Long Beach, Ca. 1933. Forty silver gelatin photographs. Twenty-six mounted on leaves with typed captions, the remainder loose but captioned in negative. Images 3.5 x 5.75 inches and 3.5 x 4.5 inches. Images crisp and clean, mounting leaves a bit ruffled with light wear. Very good plus.

Small collection of images documenting the Long Beach Earthquake of May 10, 1933. The images mounted to sheets are numbered and captioned in typescript with the heading “Earthquake Damage - Long Beach and Vicinity. March 14, 1933”. They provide a visual survey of the damage to major sites around Los Angeles and Compton such as the Masonic Temple, the Dominguez Sub-station, the Security First National Bank in Compton, buildings along East Compton Boulevard,



and several of the local schools. The loose photos all show damage in Long Beach itself, including the Seaside Hospital, the Catholic Church, the Imperial Theatre, schools, and an image captioned “Feeding refugees at Lincoln Park - Long Beach, Cal.”

The Long Beach Earthquake occurred just before 6 o’clock in the morning and was a magnitude 6.4, killing more than 100 people. The epicenter was offshore south of Los Angeles, with much of the damage limited to Long Beach but also spreading north into southern L.A. It is notable that many of the images here document school buildings, as more than 200 schools were damaged in the event. This highlighted a need for earthquake-proof construction in school buildings, where the death toll would have been much higher had the earthquake struck during school hours, and the legislature passed the Field Act on April 10th as a result. An altogether interesting set of images.

(McBRB1962) \$850

CHINESE-AMERICAN YOUTH IN SAN FRANCISCO

6. [Chinese-Americana]. [California]. *[Vernacular Photo Album Containing Approximately 225 Images of Chinese-American Life in Pre-War San Francisco].* [San Francisco & Bay Area. 1939-1941]. 223 original photographs, varying smaller formats up to 4 x 5.5 inches, plus one portrait measuring 7 x 9 inches. Quarto album, leatherette boards, spiral bound. Photos in corner mounts; manuscript captions on album leaves. Several photos removed or loosely laid in. Occasional creasing and light wear, but mostly clean images. Very good.

A captivating and well-assembled album of nearly 225 original photographs that documents life in San Francisco and the Bay Area for a young, Chinese-American man named Robert and his group of friends and family during the two years prior to American entry into World War II. The youthful compiler of the album seems to have been a senior and then a graduate of Lowell High School, near Lake Merced and San Francisco State University, and the caption of a photograph of one of his acquaintances indicates that he was going on to Stanford.



The initial series of images here are childhood photographs of Robert, his siblings and family; they appear to have grown up in Fresno before moving to the Bay Area. The album then goes on to capture the wide variety of activities and interests in which Robert was involved in the city and surrounding areas. He was a member of a Chinese-American Christian group that attended Sunday School and made excursions to the religious outdoor camp on Mount Hermon, near Felton, California, and played football and tennis for his high school and baseball with his friends in the streets of

San Francisco. His family and those of his friends seem to have been involved in running or owning Chinatown beauty parlors that provided “American” styles like perms and finger waves to Chinese residents. There are a number of portraits taken in front of such shops, including the Tin Heong Beauty Shop which was listed in the 1930s San Francisco Chinese directories at 965 Powell Street. Robert and his friends moved widely across San Francisco and seemed to have enjoyed outdoor activities and many photos capture their excursions in Bay Area parks and recreation destinations, such as Tilden Park, east of Berkeley.

As the album progresses, the prospect of the war appears more imminent, and Lewis, the older brother of the family, enlists. A number of images show “Lew” in camp and on leave in his formal uniform interspersed through the latter sections. There is also a short series that focuses on Robert’s younger sister, Jennie, and her Sunday and regular school classes. In all, the album provides an excellent encapsulation of life for a young Chinese-American, his family, and friends in pre-war San Francisco.

(McBRB1961)

\$2,750

STRIKING IMAGES OF COSTA RICA

7. [Costa Rica]. Harting, George W. *Seen on Our “Wedding Journey” July 26th - Sept. 13th ‘10 Boston - Costa Rica [manuscript title]*. [Various locations in Costa Rica]. 1910. Sixty-eight silver gelatin photographs on forty-nine leaves; lacking three images. Forty-one photos measuring 6 x 8 inches each on a single leaf, the remainder approximately 3.5 x 3.5 inches. Oblong folio album. Black limp cloth covers with grey paper leaves. Light wear to album, front corner creased. Manuscript title on front pastedown, remnants of pasted vegetation in the album, not affecting images. Each image captioned. Passport and other related ephemera pasted to rear end leaves.

Very good.

A wonderful album of photographs taken in Costa Rica by artist George Harting while on a three-month honeymoon there. These handsomely composed, primarily large-format images show street scenes, local inhabitants, and the conditions of travel and life across the country. George W. Harting (1877-1958) was an illustrator and photographer



-- his Costa Rican passport, tipped into the rear of the album, lists his profession simply as "artista." Harting, a native Minnesotan, embarked on a career in the arts by studying in New York under Robert Henri and William Merritt Chase. After completing his studies, he became principally an illustrator, with his work published in such periodicals as *Life*, *Colliers*, *Harpers*, and *Vogue*. In the 1920s, however, he shifted his focus to photography, at which he had some proficiency as evidenced by the excellent images in the present album.

The first few leaves of the album depict San Jose, featuring scenes of the city and streets, the central park, the penitentiary, scenes in the local market, and several shots of the locals. All are artfully composed and the prints are sharp and well-defined. There follow five images of the city of Cartago, which was devastated by the worst earthquake in Costa Rica's on May 4th, just a few months prior to Harting's visit. These images show rubble-strewn streets, collapsed churches, and the remains of the Carnegie Peace Palace. After their trip to Cartago, the group traveled to the coast, and the next twelve images depict scenes in Cambalache and Punta Arenas. A photo captioned "Our Bungalow - Cambalache" depicts a tent on a bit of a hill with wash hanging on the line to the left. Harting is seated on the makeshift steps in front of the tent, while his bride stands at the entry flap. There are scenes in Punta Arenas, images of the little rail line they used to travel the countryside, and a wonderful image captioned "Cambalache Camp Kitchen" which shows a Black cook stirring a pot with one hand while the other holds the lid, his look directed at the camera somewhat dubious. The final images show bananas being loaded onto the boat at Limon and then unloaded in New York. The smaller photographs at the end of the album are much more snapshot in style, and seem to span the trip, with images from San Jose, Limon, and aboard ship. The end leaves contain Harting's passport as well as other related ephemera from the trip.

All told it is a lovely group of striking and delightful images. Harting's artistic abilities are clearly evident, with strongly composed and absorbing scenes that elevate this collection of photographs far above a standard tourist album.

(McBRB1527)

\$3,750

SCARCE HAYNES PORTRAIT OF A SIOUX U.S. ARMY SCOUT

8. Haynes, F. Jay. [*Cabinet Card of Bear Coat, a Sioux Scout, Holding a Colt Revolver*]. Fargo, D.T.: F. Jay Haynes, [ca. 1885]. Cabinet card, with mounted albumen photograph measuring 6.25 x 4 inches. Captioned in negative. Light wear at edges of card; small hole neatly punched at top edge for hanging; some old adhesive at edges of card verso. Minor dust soiling and very faint foxing to photo area, but still a strong, clean image. About very good.

A scarce and striking portrait of a Sioux man identified as Bear Coat, by famed photographer of the American West, F. Jay Haynes. This image was published as a cabinet card by Haynes while he operated his studio in Fargo, Dakota Territory, from 1879 to 1889, likely around 1885, with his pictorial imprint on the rear of the card. In the photograph, Bear Coat sits in a somewhat relaxed pose, with a wide-brimmed felt hat perched jauntily on his head. He is dressed nattily in a quilled buckskin jacket with wide, embroidered cuffs; a gun belt is strapped around his waist, and he cradles a new Colt revolver in both hands. It is not immediately evident from the image, but it seems likely that Bear Coat was a scout for the U.S. military, at least given his armament and clothes. It is unclear whether his name bears any relation to the identical Native American nickname for Gen. Nelson A. Miles. A somewhat similar photograph, in which Bear Coat sits bare-headed in a more formal pose, without his gun belt and revolver, is published in Freeman Tilden's book on Haynes, *Following the Frontier*, and several copies of that image have appeared for sale, but we do not locate any other examples of the present image. An attractive Native American portrait by "one of the most prolific of the West's early photographers, and one of the finest" - Mautz.



(McBRB1656)

\$575

CAMP HORSE HEAVEN, NORTHERN IDAHO

9. [Idaho]. [California]. [*Civilian Conservation Corps Photo Album of Joseph Grosjean, Stationed at Hemet and Coeur d'Alene*]. [Various places in Idaho & California. 1934-1935]. 103 original photographs, most 2.5 x 3.5 inches. Oblong octavo album, coated stiff paper covers, string-tied. Photos in corner mounts, most with manuscript captions on album leaves. Later contemporary ownership inscription on front board. Very good.



This photo album provides an excellent visual record of the life and work of Joseph Grosjean, a member of Civilian Conservation Corps Company No. 569. This unit, commanded by Lt. Roy Strange, was the first CCC Company sent to Camp Horse Heaven in Coeur d'Alene in 1934, where they were assigned to road construction and control of "Blister Rust" tree fungus, important work ordered by the U.S. Forest Service in order to prevent the loss of white pine forests in Eastern Washington and Northern Idaho. The photos

here show many of the participants, the camp site, the ruggedness of the surroundings; a young Grosjean, who was then eighteen years old, is pictured in many of the shots. Other photos show activities such as clearing brush on Hog Lake Road, and installing a gate and other roadwork on Thomas Mountain near present day Kachess Dam in Washington.

In 1935, Grosjean moved to work details that were based out of Camp Kenworthy and Keen Camp, both near Hemet, California, although there

is no indication that he was transferred to another unit. In the San Jacinto Valley, his work including brush clearing, maintaining fire breaks, and several landscaping and irrigation projects. His unit apparently also had more time for and access to leisure activities while in California, as there are a couple shots of CCC camp members "skiing in sunny California" and another snapshot of "Jean Harlow's house." Overall, a fine document of Civilian Conservation Corps life in the somewhat divergent locales of Northern Idaho and Southern California.

(McBRB1876)

\$2,000

RARE IMAGES OF MICHIGAN'S COPPER COUNTRY

10. **Isler, Adolph F.** [*Archive of Large-Format Photographs Documenting Michigan's Upper Peninsula and the Copper Mining Industry There*]. Lake Linden, Mi. 1895-1896. Thirty-four mounted albumen photographs, 7 x 9 inches on mounts 10 x 12 inches. Some wear and chipping to mounts, light soiling. Several manuscript notations, including some captions and sequential numbering. Slight fading to some images, but generally strong. Very good.

Large group of photographs taken by Michigan photographer Adolph F. Isler documenting the Upper Peninsula's copper region. Isler (1848-1912) emigrated from Switzerland as a young boy. In the 1900 census he was listed as a "dealer in mineral specimens" at Lake Linden which is located in the Upper Peninsula on Copper Island, the northernmost point of Michigan which is separated from the mainland by the Keweenaw Waterway. All but three of these large-format photographs depict the area near Lake Linden and other areas of Copper Island. Many of the images are captioned in the negative and credited to Isler; all have his studio information on the mount, "Isler's Lake Superior Copper Country Views" with a studio credit at Lake Linden.

Though several of the photographs are captioned in the negative, only one has a printed caption on the mount. This image is captioned "Osceola Mine Fire, Saturday, Sept. 7th, 1895" and depicts dozens of people posed for a group portrait in front of the still-smoking shaft. One suspects these include miners but also the local townsfolk, as many of the persons



pictured are young boys and several are women in large hats. The caption includes a “List of Persons who Lost their Lives” arranged by nationality: “Cornish miners,” “Finns and Norwegians” and “Poles and Austrians.”

Other industrial scenes includes images at the Superior Plant, Wolverine Mine, Copper Falls Mine, Calumet & Hecla Mining Company, and Tamarack Mine. These include views not only of the operations, but also of the workmen, many posed with equipment. In addition to the mining and industry images, there are several views of downtown Lake Linden, as well as the nearby villages of Eagle Harbor, Red Jacket (now Calumet) and further-afield Marquette, and Port Arthur across Lake Superior in Ontario, later absorbed into the city of Thunder Bay.

Eight of the photographs depict the excursion liner SS Christopher Columbus at Hancock, located on the Keweenaw Waterway near Lake Linden. The Columbus is thought to be the largest vessel on the Great Lakes at the time, and the only passenger ship ever built using the distinctive “whaleback” hull design. The first five photographs are taken from the shore, showing the boat at anchor and heavily laden with passengers, while the following three are taken from the upper deck of the ship; one of these shows the decks full of passengers, while the other two highlight the view along the river.

Altogether, this group presents a well-rounded portrait of life in Michigan’s Upper Peninsula -- local towns and citizenry, work and industry in the

area, and locals on holiday excursion cruising the Lakes. Isler’s work is relatively scarce on the market, though a substantial archive seems to be located at Michigan Tech, which is located in Houghton on the Upper Peninsula. A wonderful group of images.

(McBRB1638)

\$3,250

IMAGES OF JAPANESE INTERNMENT AT POSTON BY ONE OF ITS INMATES

11. [Japanese Internment]. [Arizona]. [*Photograph Album Kept by an Internee at the Poston War Relocation Center*]. Poston, Az. [ca.1943]. 96 photographs on eleven leaves, plus seventeen loose images. Oblong quarto. Original brown cloth album, string-tied, with black paper leaves. Light wear to binding. Several leaves loose, many with substantial chipping and wear. Several photographs missing from corner mounts, images clean and captioned throughout. Good.

Photo album kept by a young man living in Poston War Relocation Center, the largest and most isolated of the Japanese internment camps of World War II. Poston, located in the Arizona desert near the border with California, was situated on the Colorado River Indian Reservation and was far enough from other populated areas and transportation that guard towers were deemed unnecessary. At its peak, it housed more than 18,000 Japanese-American citizens in three neighboring camps and was the third largest “city” in Arizona. The photographs collected in this album depict life at and residents of Camp 1, the largest of the three and where primary facilities such as the high school, hospital, and administration were located. Several photographs here identify individuals from Block 3, one of the housing units which consisted of fourteen barracks. Based on internal evidence, principally two photographs inscribed “To Youki,” as well as captions from other photos in the album, combined with extant data on individual living arrangements at Poston Camp, we believe the author to be Youki Imamura, who was in his early 20s and lived with his family in Unit D of Barracks 8, Block 3.

The first few leaves appear to include images of individuals taken outside of Poston, including a group portrait of seven young women

captioned, "Postonians on leave." Most images are identified, usually just first names, some with humorous captions. One image of five young women is labeled "Japanese dancers at Camp 3"; others show individuals posed outside barracks or with cars. A series of images depicts the camp buildings: "Camp I Warehouse loading platform"; "Camp I High School auditorium"; "Camp I Hospital entrance"; "Classroom of high [school]"; "Japanese Show House Camp I"; "Unit I Maryknoll Church." A series of images in the album shows "Good Ole Block 3" and several group shots of the inhabitants, including young men and some older adults. Another series shows young Japanese-Americans -- internees -- in their American military uniforms, preparing to serve the country which had put them in detention camps. More than 1200 men and women from Poston served in the armed forces during World War II, and patriotism is on display in the images here, with men pictured in military uniforms and several posed portraits with the American flag.

Despite the fact that Poston was the largest of the relocation camps, firsthand material that documents the experience of its prisoners is still extremely scarce on the market. Photography is even more unusual, given the ban on cameras amongst the internee population by the War Relocation Authority. As a result, the present album comprises a vital record of the Poston Relocation Center, as compiled by Youki Imamura, one of its inmates.

(McBRB1525)

\$5,750



HADSELL IMAGES OF THE VERACRUZ INVASION

12. [Mexican Revolution]. *[Collection of Thirty Real Photo Postcards Documenting the Invasion of Veracruz]*. Veracruz: Walter E. Hadsell, [1914]. Thirty real photo postcards, each approximately 3.5 x 5.5 inches. Minor wear and occasional light mirroring at edges. Light toning and dust soiling. Most images captioned in negative; several cards trimmed at lower edge, slightly affecting captions. About very good.

An absorbing group of thirty real photo postcards that document the 1914 intervention in Mexico by the United States and its occupation of Veracruz. The images present here were taken predominantly by



Walter B. Hadsell, an American photographer who began his career during the early 1900s in Tucson, Arizona. By the early 1910s, Hadsell had opened a photography studio and supply store in the center of Veracruz, and as such was perfectly placed to capture the American invasion of the city in April 1914, a response to events of the ongoing Mexican Revolution and the supposed provocation of the Tampico Affair.

The resulting photographs comprise a close-up depiction of the battle for the city between U.S. Navy forces and Marines on the one hand and Mexican army regulars and armed city inhabitants on the other. A number are rather gruesome, depicting the aftermath of the fight with bodies strewn in the streets and one being burned in front of a group of onlookers. Others show the firing lines of two respective sides as they engaged with one another through the streets of the city. One image in particular, of a dead Mexican man sprawled on the street in front of Hadsell's shop, demonstrates how near he was to the fighting.

Interspersed among these photographs are several interesting wider shots of the city and the port occupied by American Navy ships, taken from various rooftops, and several of American military units in formation and at ease. Overall, a fascinating representation of Hadsell's work documenting this episode of American military involvement in the Mexico during the revolution of the 1910s.

(McBRB1935)

\$1,250

TOURING MEXICO BY RAIL
AT THE TURN OF THE 20th CENTURY

13. [Mexico]. [Photography]. [*Vernacular Photograph Album of a Fin-de-Siècle Railroad Tour of Mexico*]. [Mexico City and various places in Mexico. ca. 1900]. Ninety-two original photographs, each approximately 3 x 4 inches. Oblong folio album. Original black cloth, gilt lettered, string-tied; heavy card leaves with pocket mounts. Boards with minor wear and staining. Light mirroring to many images; occasional yellowing at edges. A few blurred shots, but mostly crisp images. About very good.



Lovely vernacular photograph album containing over ninety original images of a family journey by rail through Mexico at the turn of the 20th century. The group, depicted in a small handful of shots, seems to have consisted of three women, usually in somewhat elaborate Victorian dress, at least two men, and a young boy, who favored a sailor's outfit. Their tour began in Ciudad Juarez, whence they traveled to Mexico City via the Mexican Central Railway.

The first series of images document some of their time in Mexico City, with several shots of a bullfight and street views, as well as two shots of the Juarez and Mexico City train stations. The Mexican Central Railway began operating its main line that connected the two cities in 1884. The remainder of the album contains photographs of their travel by rail in the region around Mexico City, including a stop in Puebla, where the photos show the Cathedral and the Monumento de Nicolas Bravo, as well as other scenes in the city. The album also includes photographs from stops in many small town and villages, and contains numerous candid and posed shots of local inhabitants at work and at leisure. Some of these seem to have been taken at brief stops during their rail journey, and many of the images incorporate tracks, rail cars, and stations into the shot. A number of images, a few rather blurred, seem to have been taken from the moving train, as well; but overall, the photographer had a keen eye for composition, and many of the images are quite attractively taken. A vernacular album notable for its variety, style, and early date for the subject matter.

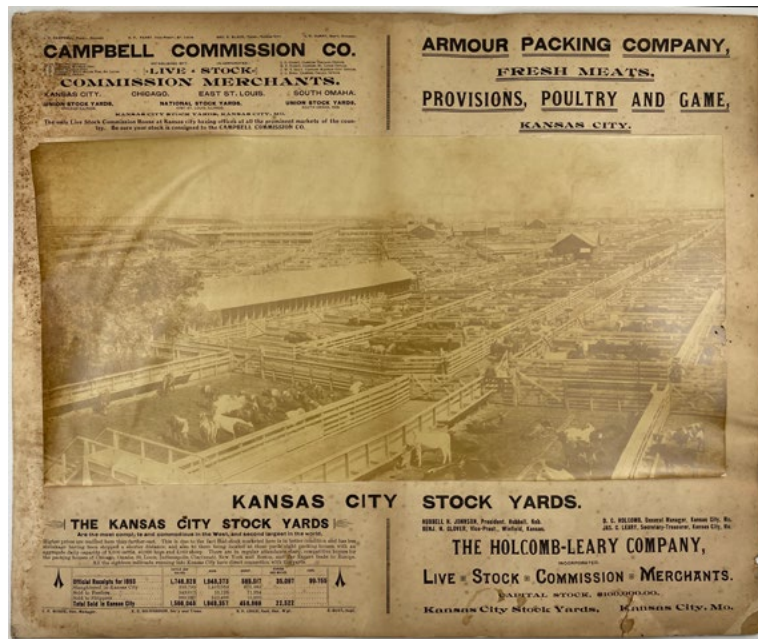
(McBRB1713)

\$1,650

MAMMOTH 19th-CENTURY IMAGE OF "COWTOWN"

14. [Missouri]. [Cattle]. *Kansas City Stock Yards* [caption title]. Kansas City. [1894]. Large albumen photograph, 11 x 21.75 inches, mounted on a printed broadside measuring 20 x 24 inches. A few small chips at upper left corner and right edge of image; upper left quadrant of print separating from mount, with some slight wrinkling. Image fading somewhat, but still very distinct. Mount composed of multiple, layered sheets beginning to separate. Light wear at edges; light dampstaining at left edge, slightly entering border of photograph. Evenly tanned, light foxing. Good.

A striking mammoth photograph of the Kansas City Stockyards as they were in 1894, which acts here as the centerpiece of a large broadside advertising the yards and three of the principal livestock merchants and meat packing businesses operating there during the last decade of the 19th century. The stockyards were opened in 1871 in the West Bottoms area of Kansas City, which straddles the border of Missouri and



Kansas at the confluence of their namesake rivers, in order to create a marketplace for cattle and other livestock closer to Western producers than the country's principal yards at the time in Chicago. This proximity to suppliers and the status of Kansas City as a significant transportation hub, with connections to many of the major western railroads, allowed the stockyards to rival their counterparts by the end of the 19th century, and the owners of the yards could boast a daily processing capacity of over 170,000 animals in an operation that covered 200 acres and employed 20,000 people.

The present large-scale photograph demonstrates the success and scale that the stockyards had attained by the mid-1890s. Animal pens containing what must be thousands of cattle stretch for nearly as far as the eye can see. Interspersed among the pens are the numerous outbuildings and structures required for moving, inspecting, treating, and otherwise handling the livestock. Only in the distant background are the Missouri and Kansas Rivers, as well as several of the rail bridges that transversed them, visible. Surrounding the image are advertisements for three major livestock and meat packing business operating at the stock yards, the Campbell Commission Company, the Armour Packing Company, and

the Holcomb-Leary Company, as well as a brief promotional text for the yards themselves, which reads, in part:

“The Kansas City stock yards are the most complete and commodious in the West, and second largest in the world. Higher prices are realized here than farther East.... There are in regular attendance sharp, competitive buyers for the packing houses of Chicago, Omaha, St. Louis, Indianapolis, Cincinnati, New York and Boston, and the export trade to Europe. All the eighteen railroads running into Kansas City have direct connection with the yards.”

Below the text, data for 1893 are given, which state that the yards handled almost 1.75 million cattle, two million hogs, and 570,000 sheep during the year. We can locate no similar images in scope or size from this period. A rare and ephemeral, not to mention arresting, promotional piece.

(McBRB1783)

\$3,000

A MISSOURI TOWN SWALLOWED BY THE MISSISSIPPI

15. [Missouri]. [Mississippi River]. [*Vernacular Photo Album of Seventy-Six Images Taken Along the Mississippi River at the Disappeared Town of Gayoso, Missouri*]. [Southeastern Missouri]. 1907. Seventy-six silver gelatin photographs on twenty grey card leaves, each image approximately 3.75 x 2.25 inches. Square grey cloth album, string-tied. Light wear and soiling to covers. Contemporary ink inscription on front pastedown. Light foxing and soiling to leaves, heaviest on first three leaves. Leaves lightly warped. Two images excised. About very good.

A charming vernacular photograph album depicting life along the Mississippi River in the vicinity of the declining town of Gayoso, Missouri. The caption on the front pastedown reads, “These pictures made in the year of 1907 by Tom Pierce & Ed Cappoc at Gayaso, Mo.” Gayoso, located on the banks of the Mississippi in the southeasternmost tip of the state, was settled in 1799 and incorporated in 1851 as the county seat of Pemiscot County. By 1898, the movement of the river threatened to swamp the town, and the county seat was moved to several miles south



to Caruthersville. Though the river changed course and briefly spared Gayoso, by 1900 its post office closed and today any remnants are buried deep in the silt of the Gayoso Bend Conservation Area. The present images show the town disappearing as the river eats away at large swathes of its surrounding land.

Several of the images depict flooding and high water -- trees standing in water, men wading to cut lumber, riverbank erosion, and one image seems to show a collapsed pier. Other views

show boats traveling up and down the Mississippi, some ferrying lumber, several large paddlewheelers, and men poling lumber on rafts. One image shows a horse and buggy on what we presume to be the main street of Gayoso, with a storefront visible behind the rig. Many of the images show the hardy folk who are still living in the remains of the dying town -- a woman and child in front of a clapboard house with a rotting porch and crumbling roof; a group of boys and three dogs all laughing in front of a building that may be the schoolhouse; one man apparently giving a haircut to his friend, seated in front of some steps, high water visible amongst the trees in the background; and several images which show men and boys logging and lumbering, some of them standing in waist-high water while they fell doomed stands of trees. The album captures a slice of life on the Mississippi River at the turn of the century, with all its attendant hardships, commercial opportunities, and dangers.

(McBRB1873)

\$750



PANORAMA OF JAPANESE NEW THOUGHT GROUP

16. Miyatake, Toyo. *First Seicho-no-Ie North America Japanese Training Session [caption title].* [Los Angeles. ca. 1960]. Panoramic photograph, 10 x 25 inches. Some light creasing at edges. Overall, very good.

A panoramic portrait by important Japanese-American photographer Toyo Miyatake. Miyatake operated a studio in the Little Tokyo area of Los Angeles for many years before World War II, when he was interned at Manzanar and became the only authorized Japanese photographer of the camps. He continued his career after the war until his death in the early 1970s. The present photo, judging by the background cars, seems to date to the early 1960s. It depicts well over 150 participants in the “First Seicho-no-Ie North America Japanese Adult Training Session” (as captioned in English and Japanese). Seicho-no-Ie is a New Thought Japanese religion that was founded in 1930, but spread widely after World War II; it is presently the largest global New Thought religious organization. Here, the participants in this “training session” are arrayed in front of the group’s American headquarters building on Vermont Avenue in Gardena, South Los Angeles.

(McBRB1606)

\$375

WORLDWIDE ADVENTURES OF THE U.S.S. MILWAUKEE

17. [Naval Photographica]. *[Vernacular Photo Album with Almost 220 Images Chronicling the 1920s Cruises of the USS Milwaukee].* [Various places, including Hawaii, Pacific Islands, Central America, &

Greenland. 1923-1928]. 216 original photographs, plus approximately sixty commercial prints and photo postcards, with [14]pp. manuscript log tipped in. Most images measuring 2.5 x 4.25 or 3.5 x 5.75 inches. Oblong quarto album, limp leatherette covers, string-tied. Photographs in corner mounts, with manuscript captions on album leaves or in negatives. Some wear and scuffing to covers. A couple of photos removed or with tears and light wear. Overall, very good.

An interesting and extensive album of well over 200 original photographs and sixty commercial images that documents the tours of the USS Milwaukee during the mid-1920s, compiled by Edward Hoffman, one of its crew members. The ship was a light cruiser ordered by the U.S. Government during World War I and commissioned in 1923. The first part of this album records its "shakedown cruise" from San Francisco to Honolulu to Sydney, by way of Fiji and Samoa, arriving to Australia in time to be displayed at the Pan-Pacific Scientific Congress.

During its return voyage across the Pacific in 1924, the Milwaukee was called to Honduras as a part of an effort to protect "American interests" during a violent internal power struggle that killed fifty Americans among hundreds of Honduran casualties and rampant destruction and looting in Tegucigalpa. Sailors from the Milwaukee were part of the landing party that went inland to the Honduran capital, and there is an extensive series of images from this episode of political crisis in Central America. The negotiations that eventually ended the conflict were held aboard the Milwaukee while anchored at Amapala in April 1924.

Following this involvement in Honduras, the Milwaukee travelled through the Panama Canal and stopped in the Canal Zone, of which there are several images, before steaming to Greenland in July 1924 to meet and to resupply the Army Air Service pilots making the first around-the-world flight. This shorter series of photographs also includes several images and portraits of Greenland natives. The photographs that document these three principal experiences in the first two years of the Milwaukee's activity are augmented by numerous photographs of the ship under sail and otherwise in service and of the crew both at work and at leisure.

At the rear of the album is a fourteen-page log that records data and points of interest relating to the cruises of the Milwaukee through 1928, including the ones documented here. The commercial prints also collected in this album mainly depict California, Hawaii, and the Canal Zone. All together, a fascinating photographic chronicle of this American cruiser in the 1920s.

(McBRB1878)

\$950



LIFE OF A RURAL NEBRASKA SCHOOLTEACHER

18. [Nebraska]. Colbert, Theresa. [Early 20th-Century Photo Album of the Colbert Family in Eastern Nebraska]. [Wabash, Ne. 1918-1947. Approximately 650 original photographs, measuring from 1.75 x 2.5 inches to 4.5 x 7 inches. Oblong folio album, limp leatherette covers, string-tied. All photos in corner mounts, with extensive captions. Light wear to album and leaves. Images predominately clean and crisp. Very good, overall.

An extensive vernacular photo album that documents the early life of Wabash, Nebraska, native Theresa Colbert during the first half of the 20th century. The span of the album takes the viewer from Colbert's childhood in Wabash the late 1910s and early 1920s to her adulthood and her career as a schoolteacher in the 1940s. The initial portion of the album shows the agricultural life of Theresa and her family in Wabash, located in eastern Nebraska between Lincoln and Omaha. There are many photos not only of the compiler and her family, but also of the family farm, the tiny community, and the surrounding area, and numerous scenes of the family at work. After Colbert became a teacher, she worked at schools in small farming communities across Nebraska, including Wabash, and approximately one third of the album is a fantastic document of life, employment, and the children at these rural institutions. Amongst these two principal sections are groups of college and vacation photos, images of a number of Colbert family events, as well as a series of photos documenting Theresa's sister Ella and her husband Ralph, particularly while the latter was stationed at various camps in Texas and Oklahoma during World War II. In all, an extensive, well-assembled album that provides an excellent document of one woman's life in Nebraska across thirty years of the early 20th century and contains numerous aspects of interest to social and cultural historians of the Plains.

(McBRB1768)

\$750



UNRECORDED VIEWBOOK OF AN OKLAHOMA OIL TOWN

19. [Oklahoma]. [Oil]. *Views of Drumright and the Oil Fields [cover title].* Drumright, Ok.: Electric Studio, [ca. 1915]. 12 photographs, each approximately 5 x 7 inches. Small oblong octavo. Original printed wrappers, with remnants of ribbon tie at gutter. Light wear and soiling to wraps. Corners of photos slightly worn; occasional small patches of staining. About very good.

An unrecorded viewbook for the Oklahoma boomtown of Drumright, which sprang up between Tulsa and Oklahoma City after the discovery of oil there in 1912. As depicted in the images gathered here, by 1915 the town had its own brick schoolhouse, post office, connections to two railroads, a thriving commercial downtown, and vast oil development. The photographs were published by the local Electric Studio, and are captioned in the negative as follows:



- 1) Drumright's New High School
- 2) A Tank Farm in the Drumright Field
- 3) The North Pool, Drumright Field
- 4) North Side of Main Street, Drumright
- 5) Depot and Freight Yards, Drumright
- 6) Road from Drumright to Oilton
- 7) Drumright, Okla., Showing Main Street 15 Blocks Long
- 8) A Gusher in the Drumright Field
- 9) Steel Tank on Fire
- 10) The Big Oil Fire at Drumright, Aug. 28, '14
- 11) In the Oil Fields
- 12) View on the S.F.R.R. [Santa Fe Railroad]

A fascinating and rare set of Oklahoma views, published by the local photography studio, which give an excellent overall sense of this rural town at the height of its oil bonanza during the mid-1910s. Not in OCLC.
(McBRB1707) \$500

MEXICAN-AMERICAN LIFE IN SAN ANTONIO

20. [Texas]. [Women]. [*Vernacular Photo Album of a Female Mexican-American Student in San Antonio during the 1930s and 1940s*]. [San Antonio; various places in Texas & Mexico. [1938-1942]. 145 original photographs, numerous varying sizes. Oblong folio album; string-tied, embossed leatherette boards. Photos in corner mounts; most captioned in manuscript on album leaves. A few photos removed and loose. Light wear to several photos, but mostly clean, clear images. Very good.



A fascinating vernacular photo album contain nearly 150 original images that document the life of Margarita Moreno, a young Mexican-American woman living in San Antonio, Texas, during the late 1930s and early 1940s. Margarita seems to have been from the city or surrounding

area, enrolling at the University of Texas at San Antonio in 1938, and the photographs here comprise an interesting depiction of Mexican-American life in Texas in the years leading up to World War II.

The present album is divided into two sections. The first part, accounting for nearly 100 of the photographs, documents Margarita's life in San Antonio during her college years. These photos include images of street life and excursions in and around the city, and focus on Margarita and her group of Mexican-American friends. The second section contains mostly family photographs, with several of Margarita from her college years interspersed. A good number of these depict trips to Mexico and family members across the border. The album does not indicate when Margarita's part of the family moved to the United States, but one could

reasonably guess that it was in the early in the 20th century, as her family seems to be fairly well established in San Antonio while still maintaining close ties to their Mexican relatives. The overall attention to detail and captioning throughout the album give a particularly evocative portrayal of a young woman's life and family in South Texas and Mexico at the outset of World War II.

(McBRB1900)

\$1,500

LOVELY IMAGES OF NORTHWEST TRAVEL

21. [Western Photographica]. [Canada]. [*Album of Seventy-nine Photographs of Yellowstone, Canada, Alaska, and Mount Rainier*]. [Alaska, Washington, and Yellowstone. ca. 1920]. Seventy-nine silver gelatin photographs on eleven leaves. Images 3.25 x 4.25 inches. Oblong quarto. Contemporary black cloth. Covers and spine worn at edges. Grey paper leaves with window mounts; most images captioned in ink. Some light wear to leaves, a few tears to mounting windows. Images clean. About very good.

Vernacular photograph album depicting scenes from a trip to Alaska, Canada, and the Pacific Northwest around 1920. The first third of the album contains images of Yellowstone, which are not captioned. After that, however, images bear captions and document a trip up the Canadian coast to Alaska and the Yukon, stopping at Alert Bay, Glacier Bay, Douglas, and finally traveling along the White Pass Railroad to Whitehorse. There are two images of Whitehorse, both documenting the canine population but with street scenes as background. Our traveler then spent time on the Columbia River Highway, in Mount Rainier Park, and in the Canadian Rockies.



The most interesting photos are undeniably the series of nine images taken in Alert Bay. These feature totem poles, two scenes of the town itself showing the same scene with the tide in and out, and a lovely photo of two First Nations girls. Alert Bay is a small village located on Cormorant Island, just off the coast of Vancouver Island. Today the small island of 1200 people boasts more than forty totem poles, including the world's tallest, and the long history of totem pole as tourist attraction is clearly evident in these images from the 1920s. The scenes along the White Pass Railroad are also quite nice, featuring several large wooden trestle bridges and some stunning mountain scenery.

(McBRB1823)

\$800

THE ORIGINAL CORN PALACE

22. [Western Photographica]. [Iowa]. *[Group of Twenty Stereoviews of the Sioux City Corn Palace of 1888].* [Sioux City, Ia.]: James H. Hamilton, 1888. Twenty stereoviews on printed mounts (one duplicative). Some light soiling and wear, one card lightly creased affecting image. Some slight fading to several photos. Very good.



A group of twenty stereocards depicting the Corn Palace of 1888 taken by James H. Hamilton, the official photographer for the Corn Palace festival that year. The Corn Palace at Sioux City was the world's first, founded in conjunction with a citywide harvest festival in the fall of 1887.

The festival and the palace were such a success, drawing nearly 140,000 visitors to Sioux City, that the founders decided to repeat their efforts for a further four years. Each year the Corn Palace was rebuilt from scratch, the framed timber structure coated with grain from top to bottom. The Corn Palace of 1888 drew approximately 350,000 people and advertised "toilet rooms and conveniences for ladies and gentlemen".

James H. Hamilton worked as a photographer in Sioux City from the mid-1860s through the 1890s. He photographed many notable figures and scenes in the region, including the Corn Palace, serving as the event's official photographer in 1888. He also worked in partnership at different points with photographers Franklin Hoyt and John Kodylek. The views present here primarily depict the interior of the Corn Palace, showcasing its various rooms which include features such as fireplaces and gas lighting.

(McBRB1964)

\$1,250

"FOR OUR BOYS AT THE FRONT"

23. [Western Photographica]. [Texas]. *[Photograph of a San Antonio Parade Float Labeled "For Our Boys at the Front" and Featuring a Model Bi-Plane].* [San Antonio? ca. 1918]. Albumen photograph, 6 x 8 inches. Mounted to a brown card, 10 x 12 inches. Light soiling and wear to image, corners of mount rubbed. Very good.

A wonderful photograph of a parade float featuring a model bi-plane and the slogan, "For our boys at the Front." The image shows the lengthy float drawn by four horses, their harnesses studded with American flags. Three men sit at the front of the wagon, while perched behind them is a small bi-plane with a fourth



man seated inside. American flags deck out the front and rear of the float, and star-spangled paper or cloth covers the wagon wheels. The float stands on a gravel street in front of a row of several clapboard businesses and a wood plank sidewalk; there are also two telephone poles with wires. The signage on one of the buildings reads “Bell Machine Works: Dealer in Marine Supplies.” We guess, but have not confirmed, that this might be in San Antonio, where Camp Travis was an active military post. A splendid image, particularly with the model plane.

(McBRB1914)

\$250

SOUTH DAKOTA CAMPFIRE GIRLS VISIT THE BADLANDS

24. [Women]. [South Dakota]. *Naswawkee Camp Fire Chamberlain S. Dakota [caption title].* [Chamberlain & Various Places in South Dakota. 1920-1921]. 69 original photographs, each measuring 2.5 x 3.5 inches, plus six leaves of text, twelve postcards, other ephemera. Oblong album, embossed calf boards, string-tied. Moderate wear at edges, some rubbing and scuffing to boards. Light dust soiling internally. Photos generally clear, captioned in manuscript on album leaves. About very good.



A engaging photo album compiled by a young South Dakota woman that documents her activities as a part of the Chamberlain Chapter of the Camp Fire Girls during the early 1920s. Vera Gilman and her friends were members of the “Naswawkee Camp

Fire,” founded in 1918 in Chamberlain, South Dakota. As four leaves of introductory text explain, Gilman joined the group, whose Native American name was intended to translate to “Feathered Arrow,” in 1920, when the chapter made a camping trip to American Island, a large Missouri River island opposite Chamberlain that was submerged by the

construction of the Fort Randall Dam in 1953. The first half of the album documents this excursion of the eleven members, all of whom have “Indian names” and occasionally appear in faux-Native American dress. The second part of the album documents a 1921 trip to the Black Hills and “Dakota Wonderland,” which included the Badlands, Deadwood, Lead Canyon, and other sights, which the chapter funded from their performances of a theatrical production, “A Perplexing Situation,” in Chamberlain and nearby Ola. A lively record of this Plains small-town iteration of Camp Fire, an outdoor youth organization founded in 1910 as the girls’ alternative to the Boy Scouts.

(McBRB1885)

\$650

POSTWAR RECONSTRUCTION IN NAGASAKI

25. [World War II]. [Japan]. *[Official Photo Album Documenting Cleanup in Japan After World War II].* [Omura, Nagasaki. ca. 1946?]. Ninety photographs, 4.25 x 6.25 inches, plus eleven loose snapshots. Folio album. Boards with metal corners, leaves in vertical flip-book style on either cover, covers captioned in manuscript Japanese. Images mounted with corners, several leaves empty. Numbered with Arabic numerals, two or three images captioned in Japanese. Images generally clean and crisp. Very good.

A fascinating album of images documenting construction around the Nagasaki prefecture, apparently in the vicinity of Omura. The images present here appear to be official photographs taken after World War II, and the characters on the cover translate roughly to “Prohibited to be taken out of the Department / Compensation Machine Removal Work Photo Book /



Trust Omura Branch, Omura Area.” The photographs show ships in the port of Nagasaki, with Mt. Inasa in the background, the unloading and transportation of large container from a number of far-flung origins, and work gangs attempting to manipulate large pieces of equipment and structural components. The projects documented here seem principally to have addressed the reconstruction of port facilities, factories, warehouses, and railroad lines destroyed during the war, and in all the album provides a good representation of the regeneration of this area of Japan in the late 1940s.

(McBRB1715)

\$600



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