



List 46

Panorama-rama



A view of the panorama shelf in the shop.

Anyone who knows Joe knows that he's crazy for panoramas. As a result, we have quite a few in inventory, and we've finally put together a list of them for your shopping pleasure. This list has twenty panoramic offerings, from advertisements to military troupes to an album of elegant vacation photos. Enjoy!

Cheers,
Teri, James, & Joe

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PANORAMIC VIEW OF AN IMPORTANT WEST VIRGINIA HBCU

1. **[African Americana].** *The West Virginia Collegiate Institute. The Leading College in West Virginia for the Education of Negro Youth. Institute, West Virginia [caption title].* [N.p., likely West Virginia: ca. 1920s]. Panoramic photograph, 10 x 47.75 inches. Long slips of paper with caption title pasted along bottom edge, minor toning, a few minor nicks, moderate edge wear. About very good.

An informative panoramic view of the campus of the West Virginia Collegiate Institute in the early third of the 20th century. The historically Black college was founded in 1891 as the West Virginia Colored Institute, and is known today as West Virginia State University. The present image depicts several buildings across the college's campus, taken from what appears to be a central quad. Four African American subjects are visible at the door to the building just right of center. A previous owner has pasted long strips of paper along the bottom edge reading, "The West Virginia Collegiate Institute. The Leading College in West Virginia for the Education of Negro Youth. Institute, West Virginia." Considering the college was called West Virginia Collegiate Institute only between 1915 and 1929, we have proposed the date of production as such.

From the "History and Traditions" page of the West Virginia State University website: "West Virginia State University was founded under the provisions of the Second Morrill Act of 1890 as the West Virginia Colored Institute, one of 19 land-grant institutions authorized by Congress and designated by the states to provide for the education of black citizens in agriculture and the mechanical arts. West Virginia was one of the states that maintained segregated educational systems at that time. From 1891 to 1915, the original Institute offered the equivalent of a high school education, vocational training, and teacher preparation. In

1915, the West Virginia Collegiate Institute began to offer college degrees. Under the leadership of President John W. Davis, the academic program was expanded and new buildings were constructed, and in 1927, the Institution was accredited by the North Central Association; in 1929, it became West Virginia State College. Over the next decades, WVSC became recognized as one of the leading public institutions of higher education for African-Americans. In 1954, the United States Supreme Court gave its historic decision outlawing school segregation. The consequence of this decision for West Virginia State College was a rapid transition to an integrated institution serving a predominantly white, commuting, and older student population. Enrollment quadrupled during the following decades." Through a number of keyword variations, we could locate no other panoramic photographs of the school during this period in OCLC.

(McBRB3883)

\$1,250

AFRICAN AMERICANS TRAINING FOR WORLD WAR I

2. **[African Americana]. [Arkansas]. [World War I].** *[Panoramic Photograph of an African-American Military Company at Camp Pike, Arkansas].* Camp Pike, Ar.: Ewing Incorporated, Official Photographers, Sept. 30, 1918. Regularly-spaced heavy creasing, center crease almost split through, some small chips and tears, minor soiling. A wonderful image but will require preservation. Fair.



A captivating panoramic photograph featuring the African American members of the 74th and 94th “casual” companies of the United States Army during their time training for service in World War I at Camp Pike, Arkansas. The caption in the negative reads, “Casual Cos. 74 & 94.” Casual companies are nontraditional units of the Army meant as holding units for combat replacements, groups awaiting transport or discharge, a specialized unit assembled for specific duty, or one comprised of soldiers on convalescent duty. These units are not usually pictured in military photographs, much less in panoramic images during wartime. The present panoramic photograph features about 150 African American servicemen in uniform and a few white officers arranged in roughly four rows at Camp Pike, located just north of Little Rock. Camp Pike opened in late 1917 and served as a training center for troops in World War I; towards the end of the war, Camp Pike was used as a replacement training facility and as a demobilization station, either of which could explain the presence of casual companies at the base. Since 1937, Camp Pike has been known as Camp Joseph T. Robinson. Images of African American units serving during the First World War are rare, especially from casual companies and especially from training sites in Arkansas. A fantastic image in less-than-ideal condition, but priced accordingly.
(McBRB3418)

\$850

AFRICAN AMERICANS TRAINING FOR WWII AT FORT KNOX

3. **[African-American Photographica].** *[Panoramic Photograph of Company A, 4th Battalion, at the Armored Force Replacement Training Center in Kentucky at the Outset of World War II].* Fort Knox, Ky.: June, 1941. Panoramic photograph, 8 x 36 inches. Vertical creases throughout, minor edge wear. Good.



The African-American soldiers of Company A, 4th Battalion of the United States Army’s Armored Force Replacement Training Center are pictured here along with their white officers who sit at center of the first row. The company numbers almost 200 soldiers, all featured here in beige uniforms and envelope caps, arranged in four rows. The soldiers who composed the Armored Force were specially trained at Fort Knox in mechanized warfare, especially in tanks.

“The Armored Force School and the Armored Force Replacement Center were officially established at Fort Knox on December 1, 1940. The school trained armored force soldiers in military fundamentals and in specific areas such as tank gunnery, armor tactics, communications and maintenance. As the armored force grew and the U.S. entered World War II, the school expanded proportionately. From an initial cadre of 155 officers and 1,458 enlisted men in October 1940, the school grew to more than 700 officers and 3,500 enlisted men by May 1943.... The Armored Force School, at the peak of its operation during the war, operated on two daily shifts to satisfy the demand for qualified armor soldiers. The training reflected the rapid evolution of armored warfare doctrine, which changed constantly in the face of battle experience and in the alterations to the force structure and its tables of organization and equipment” - Gary Kempf, “The History of Fort Knox.”
(McBRB4104)

\$950

KANSAS MISSIONARY CONGRESS

4. **[African-Americana].** *49th Annual Session - Missionary Baptist Sunday School and B.T.U. Congress of Kansas [caption title].* Kansas City, Mo.: Williams Photo Studio, 1940. Panoramic photograph, 20 x 8 inches. Light creasing and wear. Studio ink stamp on verso. Very good.

Panoramic portrait of the annual convention of the Missionary Baptist Sunday School and Baptist Training Union held at the Walnut Boulevard Baptist Church in Kansas City, Kansas in June of 1940. The photo depicts a group of more than 150 African-American congregants gathered in front of the church, ranging from elders to children, all dressed in their Sunday best. Cars flank either end of the group, and on the right edge two



young boys stand in their suits and flat caps, one with his hands in his pockets and the other with his fists planted on his hips, both squinting dubiously at the camera. The Walnut Boulevard Baptist Church is still active today, and it celebrated its 150th anniversary in 2014.

(McBRB2093)

\$250

“LAST NEGRO COMPANY OF GREAT LAKES, ILL.”

5. [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

EARLY PANORAMIC VIEW OF THE ALASKAN CAPITAL CITY

6. [Alaska]. Juneau, Alaska *[caption title].* [Juneau, Ak.]: Winter & Pond, [ca. 1930s]. Panoramic photograph, 10 x 34.5 inches. A few heavy creases, a handful of short closed tears, minor surface soiling and rubbing. Good.



An early-20th century panoramic image showing the development of the Alaskan capital city of Juneau, produced by prolific local studio Winter & Pond. The image features the downtown portion of Juneau, complete with paved streets, telephone and electrical wires, and hundreds of houses set between nearby Mount Juneau and the Gastineau Channel.

“Lloyd Winter and Percy Pond preserved the legacy of Alaska’s past through their photographs, taken over a period of 50 years. The studios of Winter and Pond Company in Juneau, Alaska, provided local residents and visitors with a rich perspective of Alaska that is now considered a unique reflection of the state in the early 20th century. During the company’s existence, Alaska expanded mining, fishing, and resource development into profitable ventures that transformed it from a frontier district to a thriving territory of the United States. The portraits that Winter and Pond produced show the diversity of Alaska’s people through the years, from the gold rush of the Klondike in 1898 to the end of the mining operations in the Juneau Gold Belt District during the 1940s” - Alaska State Library’s Historical Note for the Winter and Pond Collection. OCLC reports a few different Winter & Pond views of Juneau from 1909 to 1928, with the present example likely dating from a bit later, but nonetheless rare.

(McBRB3726)

\$550

LONG VIEWS OF LONG BEACH

7. [California Photographica]. *[Two Panoramic Photographs of the Port of Long Beach]*. Los Angeles: [ca. 1920]. Two panoramic silver gelatin photographs, 6.5 x 34 inches and 8 x 37 inches, respectively, both on contemporary cards mounts, one mount blindstamped Putnam & Valentine of Los Angeles. Heavy chipping to mats. Slight silvering to smaller photograph, but overall in very nice shape. Very good.



A pair of well-produced panoramic photographs showing the commercial activity and potential of the Long Beach shipyards. One is taken from a

railroad watchtower, and the other from the roof of one of the railroad depots. The images show slightly different views of the Long Beach port, with numerous buildings, vehicles, cranes, in-process structures, construction and railroad materials, and more. The Port of Long Beach opened in 1911 and shortly became one of the most important causeways for the trans-Pacific trade, especially for products imported from Asia. It continues to be an economic force for the state of California, as over \$180 billion worth of material moves through the Long Beach shipyards each year. The port also contributes to environmental stewardship through its Green Port Policy, including environmental covenants, vessel speed controls, and air quality standards. An informative pair of panoramas from the early years of this important southern California port.

(McBRB2446)

\$550

TWENTY-SEVEN VAQUEROS

8. [California]. *[Handsome Panoramic Photograph of a Group of Vaqueros on Horseback]*. Los Angeles: Chas. Bailey, [ca. 1915]. Panoramic photograph, 31.75 x 8 inches. Minor wear and creasing, image quite sharp and clear. Very good plus.



A striking photograph of a group of vaqueros on horseback, including several men who appear to be Chicano and one woman. The image shows twenty-three people atop their mounts, plus one spare horse at the end, arrayed in what we presume to be a Southern California town. Those more familiar with the area might be able to identify the handsome facade of the First Congregational Church in the right background; an imposing brick structure stands in the middleground on the left, with

several houses and store fronts visible in the distance. The riders and horses are all dressed in riding finery, and we would suppose this to be a club or parade group of some kind. The shortest is clearly a woman atop a pony, a comically tall hat on her head. The photographer and his studio address are identified in the negative.

(McBRB3975)

\$1,250

WITH A KIND-OF ED RUSCHA VIBE GOING ON

9. [California]. *[Panoramic Photograph of the Downtown Commercial District in Midcentury San Mateo].* [N.p., but likely in or near San Mateo, Ca.: ca. 1950s]. Panoramic photograph, 8 x 52.25 inches. Moderate scuffing, soiling, some small creases, a few short closed tears, one repaired on verso, pinholes at corners and along edges. Good.



A wider-than-usual panoramic photograph capturing for posterity many of the commercial enterprises along Main Street in San Mateo, California in the mid-20th century. The unnamed photographer seems to have stood directly across from the Tecco Electric Construction Company and shot that side of Main Street from San Mateo Florist and Mohawk Gasoline to the left to well beyond the B.F. Goodrich on the right. Some of the other businesses include Sarganis Brothers Custom Interiors, Peninsula Wrought Iron Works, H.H. MacDonald Homes (offering houses in Glenwood Heights), Ferreira Paints, and L.K. Ward Home Appliances. A handful of blurry automobiles are pictured driving one way or another on the main thoroughfare. A wonderful snapshot of midcentury San Mateo that would make a striking display piece in any midcentury-styled home.

(McBRB2673)

\$550

A JAPANESE-AMERICAN FUNERAL SCENE BY A NOTED JAPANESE-AMERICAN PHOTOGRAPHER

10. [Japanese American Photographica]. [California]. *Funeral of the Late Shigeki Yokota [caption title in Japanese, translated to English].* Fresno: Kamiyama, 1954. Panoramic photograph, 10 x 38 inches. Minor wear and occasional soft creasing. Very good.



A substantial panoramic photograph depicting the somber scene of the funeral of Fresno resident Shigeki Yokota on September 8, 1954. A couple of hundred mourners pose for the camera at the corner of 9th and P streets in Fresno, with several wreaths of flowers flanking each side of Yokota's casket. Shigeki Yokota (1902-1954) was a Japanese-American doctor who moved his family to Fresno following the World War II internment period. Evidenced by the signature etched into the negative in the bottom left of the image, the photograph was produced by noted and prolific Fresno photographer Urasaburo "Frank" Kamiyama. Frank Kamiyama (1886-1974) was an important Japanese-American chronicler of his own community in Fresno and the surrounding area beginning in the early 20th century. He was arrested on March 27, 1942 as one of eight "named Japanese alien enemies" and interned at Angel Island in California and in Santa Fe, New Mexico during World War II. His family, including his wife, Mitani, and their four daughters, were interned separately at Rohwer in Arkansas (the easternmost of the Japanese internment camps). After the war, Kamiyama continued to photograph the lives of Japanese Americans in California until his death.

(McBRB2341)

\$1,250

VIEW OF A CALIFORNIA BUDDHIST CONGREGATION

11. **[Japanese Americana]. [California].** *[Panoramic Photograph, Captioned in Japanese: "Buddhist Church. Placing the Buddhist statue back in its place following building program. Memorial Service 1931. May 31st"]*. Fresno: Frank Kamiyama, 1931. Silver gelatin photograph, 10 x 46 inches. Minor wear and soiling. Image strong and crisp. Near fine.



A handsome panoramic photograph by Japanese-American photographer Frank Kamiyama depicting the worshippers for the service to reinstate the Buddha's statue in the temple. The photo shows a large group of Japanese Americans assembled on the street in front of a bungalow-style building whose porch is draped with large curtains. The children, who line the front row, are in ceremonial and traditional costume; behind them, at the center, are three men wearing stoles of office; a band stands at the right end armed with brass and wind instruments; several spectators appear at the left edge of the image, some in parked cars waiting to drive through the street. Most of the worshippers are women. Panoramic photographs such as this one were often taken to commemorate important events or celebrations, and were particularly popular from the 1920s through the 1940s. Frank Kamiyama (1886-1974) was a Japanese-American photographer with a studio located on Tulare Street in Fresno. He was an important documentarian of the Japanese community in Fresno and the surrounding area. Given the modest nature of the temple here, we presume this image to have been taken in an outlying community.

(McBRB1520)

\$2,000



PAIR OF SMALL-FORMAT PANOS FROM THE DETROIT CHAPTER OF THE JAPANESE AMERICAN CITIZENS LEAGUE

12. **[Japanese-American Citizens League]. [Michigan].** *[Pair of Small Panoramic Photographs Featuring Attendees of Midcentury Japanese American Citizens League Conventions]*. Detroit, Mi.: [1951, 1955]. Panoramic photographs, 10 x 18.5 inches and 12 x 19.75 inches. Moderate creasing, surface and edge wear. Very good.

A pair of rare small-format panoramic photographs, at least one of which was produced by a Japanese American photographer, featuring diners at two different Detroit conventions of the Japanese American Citizens League in the mid-20th century. The first photograph pictures hundreds of Japanese American men and women dining at the Book Cadillac Hotel in Detroit during the September 1-2, 1951 convention of the JACL. According to the printed title at bottom, this was the organization's "2nd biennial Midwest District Convention." This photo was produced by a photographer named Kawamoto, with his name scratched into the negative at bottom right. The second features the attendees of the "Testimonial Dinner" of the Detroit chapter of the JACL at the International Institute on May 15, 1955. Material from eastern JACL chapters is especially difficult to find in the present market.

(McBRB3892)

\$850

THE THRESHERS OF FLAXTON

13. [North Dakota]. *Chas. Gad. Harvesting. 1915. Flaxton, N.D.* [Minot?]: Fossum & Buck, 1915. Panoramic photograph, approximately 6.5 x 14.25 inches. Photo captioned in the negative. Light wear at edges; small, light red ink patch near left edge. Light dust soiling. Very good.



A striking panorama of a harvesting scene in Flaxton, North Dakota, taken in 1915 and published by the photography studio of Fossum & Buck. The photograph depicts six threshing machines at rest in the midst of a wide wheat field. A group of thirteen laborers pause their activities to stare dourly into the camera, some perched atop their threshers, others with bundles of wheat under their arms. The town of Flaxton, located in the north-central part of the state near the border with Canada, was small and isolated even by North Dakota standards in 1915, with a population approaching 350 residents; as of the 2010 census, the population was sixty-six.

We could not locate any record of the Fossum & Buck photography studio in the State Historical Society of North Dakota lists of local photographers or via other sources. A vivid and evidently rare image of rural North Dakota agriculture during the 1910s.

(McBRB639)

\$450

MINERS IN OKLAHOMA

14. [Oklahoma]. [Mining]. *Employees. Anna Beaver Mine's Co. Lee L. Fillius, Manager. Aug. 18 1926 [caption title].* Cardin, Ok.: 1926. Panoramic sepia-toned photograph, 7.5 x 30 inches. Minor staining on both sides, a handful of soft creases. Very good.



A striking panoramic photograph featuring the bedraggled miners working at the Anna Beaver Mine near Cardin and Picher, and the Tar River, in Ottawa County, Oklahoma in the middle of the Roaring Twenties. The image captures a couple hundred miners and their dog, posed in five lines near two buildings at the Anna Beaver Mine. Some of the miners still wear their lighted helmets, and very few look at all happy to be there (including the dog). The Anna Beaver mine is long abandoned, and the two cities it was closest to are now ghost towns. The mining company was most likely named after a woman related to the company's owner, as was a custom in Oklahoma, with other mines such as the Henrietta, the Rebecca, the Mary Ann, the Little Mary, and so forth. According to the 1920 edition of Mines Register, the Anna Beaver mine was described as "a steady producer, yielding over fifty tons of blende per week early in 1920." Any views of Oklahoma mining operations are rare. This photograph appears to be unrecorded in OCLC.

(McBRB2872)

\$650

STRIKING SCENE OF MIGRANT WORKERS PICKING ONIONS IN SOUTH TEXAS

15. [Texas]. [Agriculture]. *Harvesting Onions on the Ehler Farm - One of the Largest Onion Set Farms in the Winter Garden District. Feb. 9, 1926 [caption title].* San Antonio: Harvey Patteson, 1926. Handcolored panoramic photograph, 9 x 35 inches. Moderate toning, staining, and soiling, some tiny edge chips, tears, and nicks, one cello tape reinforcement on verso, minor rubbing, somewhat tanned overall. About very good.

A powerful panoramic photograph capturing about sixty Mexican or Mexican-American farm workers spread across a large onion field in the Texas-Mexico borderlands in the middle of the Roaring Twenties.

Some of the laborers, comprised of men, women, and children, pose for the camera while some stay hard at work either standing or on their knees picking onions. Given the time and place of the photograph, it is likely that at least some of the laborers were migrant workers from Mexico. The whole of the labor force seems to be overseen by one well-dressed white man standing just right of center. Several automobiles are parked in the far distance. The photograph was produced by noted San Antonio shutterfly Harvey Patteson, proprietor of the Patteson Studio, which became one of the most important photographic firms in the state of Texas during its time of operation between 1912 and 1979; the latter years of the studio were overseen by Harvey's son, Julius. The Harry Ransom Center holds the archive of the Patteson Studio, and describes the breadth of their photographic work as encompassing "military history, architecture, art, land development, the cattle and agricultural industries, and numerous urban views."



"The Winter Garden Region is an agricultural area on the South Texas Plains north of Laredo that centers around Dimmit, Zavala, Frio, and LaSalle counties. It is noted for its year-round production of vegetables by irrigation.... The first Bermuda onion crop was raised near Cotulla in LaSalle County in 1896, and commercial onion culture began in that county in 1898.... In Zavala County the 96,000-acre Cross S Ranch was divided into ten-acre farms between 1905 and 1907, and the number of farms in the county tripled between 1900 and 1930. The most important

crops in the region were onions, spinach, beets, and strawberries, though cotton dominated in Frio County; some citrus fruit was also harvested, and nut trees became increasingly important. The population of the region more than tripled between 1900 and 1930, reaching 36,816. With the increased costs of irrigation by the 1930s and the economic impact of the Great Depression, the boom in small farms came to an end" - Handbook of Texas online.

(McBRB3886)

\$1,250

ADVERTISING TRACTORS

16. [Texas]. [Agriculture]. *These Sixty McCormick-Deering Cultivators, Used on the A.H. Pierce Estate, Texas, Prove the Adaptability of McCormick-Deering Cultivators for All Crops [caption title].* [N.p.: ca. 1930]. Half-tone photographic image 33.75 x 8.25 inches in a narrow wooden frame. Light soiling and rumpling. Light wear to frame. Not examined out of frame. Good.



An unusual photographic advertisement for McCormick-Deering Cultivators showing a long line of cultivators at work in a field, the farm visible in the far distance. This series of cultivators is each pulled by a team of horses with a seated driver. The Pierce Ranch is still in business today, farming 32,000 acres in Matagorda County on the Texas Gulf Coast.

(McBRB4119)

\$550

SOLDIERBOYS ON THE BORDER

17. [Texas]. [Border War]. [Two Panoramic Photos of the First Cavalry New York National Guard and Their Camp at McAllen, Texas]. McAllen: Photo. by Murff & Robinson, 1916. Two panoramic photographs, measuring 8 x 28 and 8 x 26.5 inches. Rolled. A couple of short, closed tears and small perforations, otherwise minor wear and soiling. Very good.



Two detailed panoramic photographs that depict the First Cavalry Regiment of the New York National Guard, one unit of the 15,000 guardsmen from the state that were sent to garrison the Rio Grande in South Texas during the Border War with Mexican revolutionaries and Pershing's Punitive Expedition against Pancho Villa. The New Yorkers were stationed at inadequate, parched camps in Mission, McAllen, and Pharr. The slightly larger of the two images here shows the camp of the First Cavalry at McAllen, with field tents and temporary camp buildings on the left and the regiment's allotment of horses tethered together at right. The second images shows the unit on parade, being reviewed by General Frederick Funston, the commander of the border garrisons. The photos are each captioned in the negative, and dated August 28, 1916, and October 1, 1916, respectively. Scarce images of New York's encampment in Texas during the Border War.

(McBRB3373)

\$850

WITH FORTY SMALL VERNACULAR PANORAMAS OF NEW MEXICO, CALIFORNIA, AND BRITISH COLUMBIA

18. [Western Photographica]. [British Columbia]. [Wonderful Vernacular Photograph Album Capturing Scenes in the American West,

with Numerous Striking Panoramic Images of the Grand Canyon and the Rocky Mountains]. [Numerous locations, including New Mexico, Arizona, California, but mostly British Columbia: ca. 1910]. Forty-six leaves, illustrated with 232 photographs, between 3.25 x 5.5 inches including forty small panoramic images measuring around 3.5 x 12 inches, some manuscript annotations, some images captioned in the negative. Oblong folio. Contemporary pebbled leather, stamped in gilt "Grand Canyon and Canadian Rockies" on the front cover, formerly string tied but binding and leaves now loose. One image roughly removed from the album, minor chipping to some leaves, but otherwise minor wear. About very good.

An unusual and wholly engrossing collection of western American vernacular photography, titled in manuscript on the first page, "Views taken by M.H. Fussell of trip taken by Sarah E. Fussell and himself to Los Angeles to attend Amer. Med. Asso. On return trip via Canadian Rockies camping at Emerald Lake near Field Canada as seen by pictures." The author of this inscription was Dr. Milton Howard Fussell (1855-1921), longtime Philadelphia physician and instructor of clinical medicine at the University of Pennsylvania who was the head of the Medical Ward at Episcopal Hospital until shortly before his death. Dr. Fussell must have also had a passion for photography, as the present photographs were apparently taken by him along the course of his trip to the west coast, with many of the pictures displaying Dr. Fussell's captions in the negative. A few of the captions are written backwards, adding to the amateur character of Dr. Fussell's otherwise well-composed pictures.



While on the way to California, Dr. Fussell's photographs begin in Chicago, with a couple of small panoramas of Lincoln Park, but the scene swiftly shifts to the American West, with images of Native Americans (among them shots of "Indian children" and an "Indian Village"), a "Pueblo at Laguna," numerous shots of New Mexico (Las Vegas, Raton, and Albuquerque), several small panoramic scenes of the majestic Grand Canyon, and more. During their visit to the Grand Canyon, Dr. and Mrs. Fussell took the chance to snap portraits of each other, under which the annotation reads, "The climbers. It took 12 hours to make the trip up & down. Hot!!!" On the way to California, Dr. Fussell also took a couple of images of Kansas and Nevada before proceeding to snap about a half dozen pictures of the Sacramento Valley.

The photographs from this point forward, constituting the majority of the pictures in the album, concentrate on the latter half of Dr. and Mrs. Fussell's expedition to British Columbia and the Canadian Rockies. After visiting Victoria and Vancouver, the Fussells stayed at Camp Crusoe on Emerald Lake. This portion of their trip includes a few more images of the travelers themselves, including a shot of Sarah with a large, dead black bear. In addition to several small panoramas of Emerald Lake, Dr. Fussell captures scenes of the natural wonders of British Columbia such as Mt. Burgess, Mt. Wapta, Bow Valley, Yoho River, Emerald Glacier, Valley of Ten Peaks, Kicking Horse Canyon, Bow River, Lake Louise, Moraine Lake, Mirror Lake, Fraser River, and more. The last few leaves feature other scenes in British Columbia and elsewhere, with a street scene in Banff, a view of the "Prairie Town of Suscatchewan B.C.," a handful of pictures featuring the Sierra Nevadas and several photos captioned "Over the Coast Range" taken from a train.

A unique photographic record of a West Coast excursion taken by a notable Philadelphian and his wife in the early 20th century.

(McBRB3375)

\$5,250

NIGHT AND DAY AT A WOMEN'S DUDE RANCH

19. [Women in the West]. *[Pair of Small Panoramic Photographs Featuring Women at a Dude Ranch].* [N.p., likely Colorado: ca. 1950s]. Two panoramic photographs, each measuring approximately 6.25 x 15.25 inches. Minor surface staining to one photograph, light soiling and edge wear. Good plus.



A pair of small panoramic photographs capturing a large group of women during the day and then at night on a dude ranch in the American West. The daytime photograph pictures about twenty-five women on horseback in a single line with a large mountain range in the background;

the nighttime photo shows about thirty-five women ranged around a small campfire, with several tents in the background. A handful of men accompany the women, perhaps the ranch staff or instructors, or simply the male counterparts to a few of the women. All of the subjects are dressed in typical western wear, with all but one of the women on horseback wearing a cowboy hat. A nice pair of photographs documenting women in the west in the mid-20th century.

(McBRB3559)

\$550

THE RECEPTION CENTER BAND AT FORT BENNING, GEORGIA

20. [World War II]. [African American Photographica]. *[Panoramic Photograph of the African-American Brass Band at the Reception Center of Fort Benning, Georgia].* Fort Benning, Ga.: 1942. Panoramic photograph, 8 x 16.5 inches, backed on paper. Several vertical fold creases,

minor surface wear and soiling, small marginal pinhole at bottom left, couple of inked names in margins, slight fading to image area. Good.

A striking panoramic group portrait photograph of the brass band stationed at the Reception Center of Fort Benning in Georgia in the early years of World War II. Thirty-one soldiers pose for the camera, with ten drummers seated in front of an array of horn players standing in two rows behind them. Two band leaders flank the musicians, one on each side. Two of the men are identified in manuscript captions, one reading "Richard" and another reading "Alton." Private Alton Davenport was the band leader at Fort Benning after July 1941. Many members of the present band had played professionally before entering military service. The date of April 11, 1942 is etched into the negative at bottom center; the photographer's credit is visible at lower left, but not discernible. Unit photographs of African American soldiers in World War II are usually pretty straightforward; this example practically sings.

(McBRB2425)

\$750



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