

ECLECTIBLES

New York Int'l Book Fair 2024
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Booth D10

**Collected Objects & Projects,
Journals & Commonplace Books,
& Works by Children**



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Collected Objects & Project Work



1. [Girlhood][Women Artists][Sisterhood][Devon][Seascape][Curious and Outsider][Romance and Intrigue][Shared Imagination and Creative Expression][Perception of Blackness][Gender and Art] **Original Archive of Childhood and Mature Art by Gladys Mary Black (1895-1979) and Siblings of Torquay, Devon, 1910-1968.** Gladys Mary Black. Torquay, Devon, United Kingdom. 1910-c.1968. A superlative archive of artwork, short stories, and musings recorded by a woman artist and her two siblings born into an upper-middle class doctor's family in Torquay, Devon in the 1890s. Spanning the years 1910 to 1968, the archive provides a vivid look into what is a remarkably rich shared imaginative life, fostered by educated parents who understood the value of art, curiosity, and creative expression.

The three siblings are Gladys Mary Black (1895-1979); Stuart Gordon Black (1890-c.1961); and Freda Muriel Black (1896-1976). Stuart Gordon Black became a respected Torquay photographer and member of the Royal Photographic Society as an adult, and served in the First World War in the Royal Air Force, as an x-ray technician and general mechanic. After the war, he married the photographer Laurie Macpherson (1893-1979). Neither of his sisters Gladys nor Freda appear to have married, but both lived in or around Torquay for the remainder of their lives. The parents of these three siblings were George Black, M.D. (1854-1913) and Marion Reid Black (1860-1932).

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George was a respected physician born in Edinburgh who, ahead of his time, advocated for vegetarian and whole food diets and was against vivisection; he published widely on the subjects, and was a member of the British Homeopathic Society.



The strength of this archive lies in the vividness with which the siblings' internal and creative lives are portrayed, as well as a clear sense of Brontë-esque creative collaboration between the two sisters, as evidenced by their so-called "Black Books". These two books contain original artwork, poetry, and short stories that the girls composed together in 1910, when Gladys was 15 and Freda was 14. Romance, hope, and intrigue fill the pages, alongside bright and dramatic seascapes and characters inspired by the sibling's hometown of Torquay. In a couple of instances, characters cross over from one story to another, creating a rich shared world (hence the Brontë comparison). The characters, which are depicted in a clearly upper-crust world, court each other and navigate social misunderstandings, nearly always living happily ever after in handsome well-to-do couplings at the end. Drama occurs only to bring couples closer together, or to provide the gentleman with an opportunity to prove his chivalry and bravery. It is impossible to read these stories and not feel the earnest hopes and dreams of these two passionate teenage girls. Another highlight of the archive includes their brother Stuart's commonplace book, which he compiled at age 12. The content of the book illustrates his varied and enthusiastic interests as the educated son of a well-to-do doctor: Greek translations; drawings (plants, animals, trains, a compass, a watch); botanical drawings with scientific facts; geometric drawings and definitions; cartoons; and poetry (quoted, not original).

The remaining bulk of the archive is taken up by twelve (12) spiral-bound sketchbooks filled with mature watercolor artwork by Gladys, dated between c.1943, when she was 48 years old, and c.1968, when she was 73. There is an evocative link between her childhood artwork and her mature artwork, particularly in subject; though a grown woman, she clearly continued her passionate love affair with dramatic seascapes, moors, and human nature. Both of her siblings appear in portraiture, revealing their still close relationship. She has an uncanny ability of capturing human expression and thought that is not seen in most amateur watercolor artwork.

Note well a fascinating evolution the sisters' perception of Blackness and racial identity. In the 1910 short story "On a Winter's Night", it is clear that the girls associate Blackness with fear and the unknown. After all, the

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likelihood that they would have met any Black people as daughters of a White Torquay doctor would have been slim, at best, and they would have primarily formed their impressions of Blackness from popular suspense and romance novels – of which they clearly devoured many. They wrote “On a Winter’s Night” about a young White gentleman who is startled by a shadowy figure outside his window in the dark:

“...he was tall and as I looked I saw he was a negro. He was gazing through the window with a wild and desperate look in his eyes. Seemingly he did not see me, but just seemed to look right through me, and on into the room. I shuddered again ... I looked towards the door, and as my eyes fell upon it I saw it slowly open, and to my intense horror I saw a grimy brown hand appear to view. But worse was to come slowly that wretch whom I had seen outside came to view. He did not seem to observe me, his eyes were fastened on another object ... little by little he cleared all the valuable things off the sideboard into the sack which he carried...”

The onlooker, speechless in horror, watches as the burglar makes off with the valuables, and demonstrates a horrifying ability to walk through locked doors. It is only when the protagonist awakens that it is revealed that it was all a dream, a figment of an overactive imagination. Obviously, the girls – who, again, probably had never even seen a Black man in real life – associated Blackness with fear, suspense, and danger. But we see that perception shift sharply when we look at Gladys’ mature watercolor artwork. In an untitled portrait dated 12 Feb. 1944, Gladys paints a Black soldier from the Second World War in an unmistakably handsome light; Blackness now, it seems, is beautiful, and no longer frightening. Not two leaves later, she paints a group of men in what appears to be a cellar; two White men in cold and distant poses and expressions, contrasted with three Black men with fearful and conflicted expressions. It is unclear what specifically Gladys is trying to say about race here (if anything), but it is clear that she has developed a nuanced and curious interest in race and human nature.

One of the more unusual stories from the girls’ childhood “Black Books” is titled “The Two Castles in the Wood” and involves, again, an interesting fear of darkness/Blackness on the part of the girls. It begins with two castles, one ruled by King Cruelheart, the other by King Kindheart. King Cruelheart’s beautiful daughter falls in love with King Kindheart’s son, and they marry. Blackness appears first as a bad omen: a black cat, watching the couple from the edges of the story, and literally watching them from the outskirts of the accompanying illustrations. It becomes clear that the cat represents King Cruelheart’s desire to control his daughter, and keep her from marrying her lover. And when they finally do, and have a baby, it is revealed that the baby is cursed: “The Queen neared, and what should meet her eyes, but the nurse holding her own little baby who had been turned black ... the doctor came but he shook his head”. Cue several days of misery, until they find a way to break the curse by having the baby drink owl eggs, and turn white again. The black cat’s curse is lifted, and the family live happily ever after with their white baby.

As noted earlier, there is an interesting interplay between the short stories, which often seem to occupy the same imagined world. The name “Maclair” appears in at least two stories, for example, and offer loose ties between characters. Another interesting example of the stories’ connections can be seen in the two stories titled “The Fall of Pride” and “The Whirlpool of Crossly”. “The Fall of Pride” tells the story of a young man who takes a girl out boating. They crash into some rocks, and he loses consciousness; it is revealed later in the hospital that she lost her life. This plot point becomes relevant in the other story, “Whirlpool”, in that a small white hand is seen luring people into the water, causing a sailor to drown and others to nearly drown. Thankfully, “Whirlpool” ends with the protagonist saving his love interest from the same fate as the first girl, but the reader is left with a deliciously haunting realization that ghostly intentions are afoot. You can almost hear the teenage girls who wrote these stories telling them to each other in hushed voices after bedtime, giggling and gasping in equal turns. And note, of course, the clear connection between their love of nature and the seaside of Torquay to these stories.

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The remainder of Gladys' artwork and her undated commonplace book in this archive similarly show her deep passion for nature (in, again, a very Brontë-esque manner, point of view, and aesthetic). The undated commonplace book charts her rambles throughout Dartmoor National Park, with rich detail: "It has been dark and grey all day with a brooding mist which has never lifted. About five in the evening we drove to Fernworthy. As we climbed to the moor through the first gate the mist was a soundless blanket enfolding all but. The nearest objects, the rocks, sheep and ponies were ghosts which we dimly saw..." Her sketchbooks are filled with similar impressions, albeit in a visual format: watercolors of dramatic moors, sea and landscapes.

The archive provides an evocative view into the development of an artist, with rare insight into her childhood wishes, dreams, and relationships. The physical description of this archive is as follows:

In total there are sixteen (16) bound volumes, each with approx. 100-200 leaves each. The largest measures approx. 10" by 14", and the smallest measures approx. 7.25" by 4.5". Twelve (12) of the volumes are sketchbooks with original watercolor and pencil artwork by Gladys; there are also two (2) black commonplace books created by Gladys and Freda, one (1) commonplace book kept by Gladys, and one (1) commonplace book kept by Stuart. In total, there are 9 original short stories, 7 original poems, over 200 original sketches and watercolors, and dozens

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of miscellaneous musings and sketches. The archive can be housed in less than one (1) linear foot of shelf space. They range in date from 1910 to 1968. Link to images <https://photos.app.goo.gl/Fdy9NDtc7pr6jT5m8>

(#23014287) \$12,000.

Very good. Minor flaws including surface wear, toning, the occasional short tear or loose leaf.



2. [Friendship Album][Women's History Hand Fan][Social History][Female Seminary] **Autograph Friendship Album Penned on the blades of a Wooden Hand Fan - Maplewood Music Seminary for Ladies.** . East Haddam, CT. 1867. A rather novel and charming approach to an autograph album - a 20 blade wooden hand fan - both sides of each blade has been autographed by one of the young ladies from the class of 1867. Many include their home town and a few sorority affiliation. Many of the students are from New York and Massachusetts with one from Kalamazoo Michigan. The fan guards appear to be made, appropriately, of maple. The fan is 6" in length. (#24005869) \$950.

A partial list of names is available.

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Ribbon mostly attached.



3. [Natural Science][Botany][Botanical Specimen Books][Herbarium][Art Meets Science][Women in Botany]
Exceptional 1835 Herbarium - Botanical Specimen Book Created by Philadelphia Man and Woman Team.
Hannah Nicholson and Alexander Van Rensselaar. Philadelphia, Pennsylvania. 1835. An exceptional collection of botanical specimens, housed in the original album. Contemporary ink inscription in rear of volume with attribution: "Plants collected and preserved By Miss Hannah Nicholson. Alexander Van Rensselaer 1835." In total there are approx. one hundred forty eight (148) large wove paper leaves, loose, many with multiple specimens. Measuring approx. 15.5" by 10.5". Each specimen is labeled in ink manuscript with its respective Order at the top of the sheet, and with the date collected on a slip of paper at the foot, with its scientific name. Reflects a sophisticated cataloguing system made by an experienced collector and botanist. Album is 16.75" by 13", three quarter sheep with marbled paper sides. (#47000386) \$3,500.

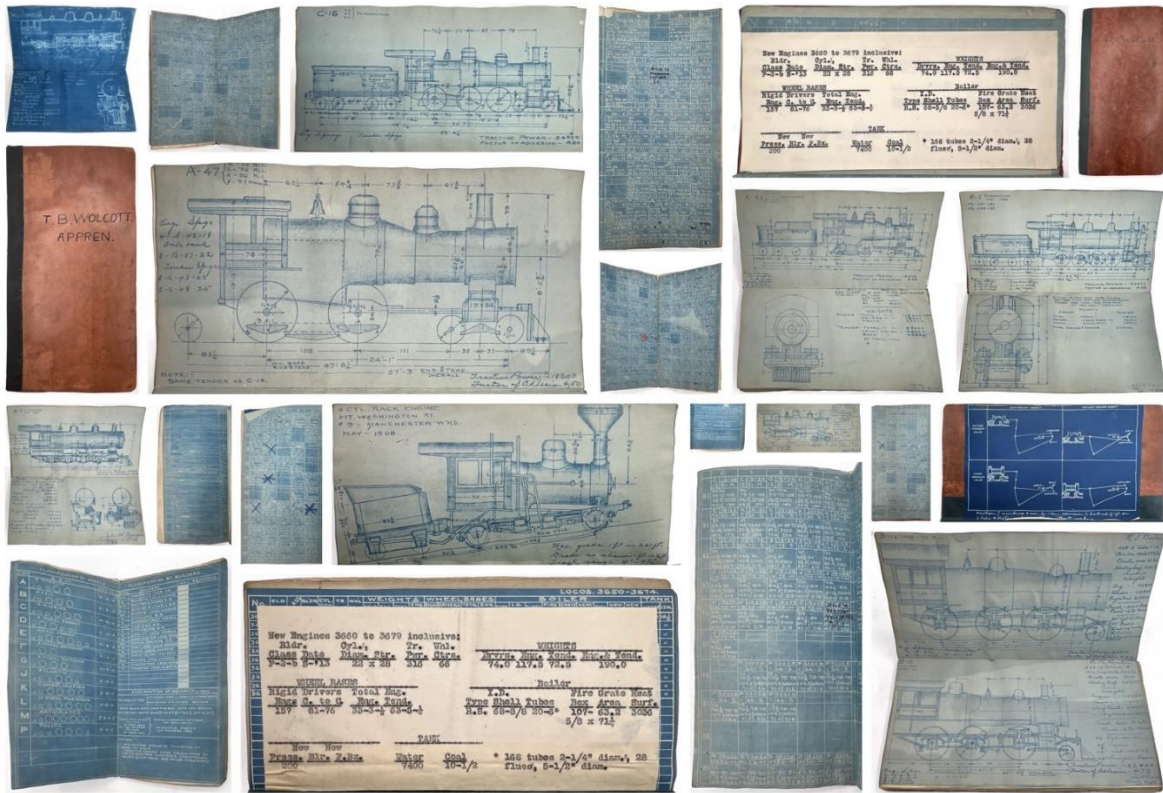
Good to very good. Album lacking spine, with significant wear. Specimens in excellent condition, with leaves largely free from toning or significant soiling.

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4. [Herbarium][Travelog][Keepsake][Pressed Flowers] **Intricate Herbarium with Decorative Arrays.** Germany. 1880s-90s. An album with 15 pages of floral arrays. Each page intricately designed and captioned with the species, cultivar and year collected. The second page has two different flowers; one collected in 1892; the other 1893 another with a bouquet with varieties from 1887, 88 and 89 nicely blended in a spray. One page with a wreath of foliage and blossoms is identified by location only. Another includes two sprays from a single garden. Each page with a slightly different twist. The final page is a mass of clover -upon close examination there are different years penned on the leaves of the clover. Quite charming. Elaborate stamped cover with Sammel-Album at center. Measures 6.5" by 5". (#47000856) \$1,600.

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5. [Engineering][Railroads][STEM][Blueprint][Design] **Pair of c.1912 Blueprint Albums Belonging to Railroad Apprentice Engineer T.B. Wolcott.** T.B. Wolcott. United States. c.1912. A fascinating look into the life of an apprentice railroad engineer c.1912, through the medium of two (2) albums containing pages of blueprints showing train engines made between the 1890s and 1910s. Blueprint was a popular process for reproducing technical and engineering drawings due to its accuracy and rapidity and ease with which it can be reproduced. The first volume measures approx. 8" by 4" and has approx. 28 leaves of blueprint plans for train engines (in original boards, backed in cloth). Each engine is drawn with a front and/or side view, and is labeled with a reference code (e.g. "A-41"), a maker (e.g. "Schenectady", as in "Schenectady Locomotive Works"), a year of manufacture, and (of course) precise measurements and labels for each of the engine's elements. The second volume (8.25" by 4.25", approx. 16 blueprint leaves in original boards, backed in cloth) is filled with a grid, and numbers/codes within each square of the grid. It is annotated with ink pen and crayon. In the rear appears to be some kind of key, with wheel classifications, codes for each engine builder (e.g. "R.I." for Rhode Island Loco. Works), and an "explanation of squares" that shows which numbers in the squares correspond to what information. Quite clever, it allows the user to include all the following information in a tiny square: builder, dimensions, date built, date new boiler and fire box., engine weight, water tank capacity, tractive force in hundred lbs, and more. Note that non-serif upright handwriting is used, necessary for such engineering and draftsmanship projects to avoid confusion and ensure absolute precision. An interesting look into the "language" used by engineers to convey precise measurements and information at a pivotal time in railroad history. (#24005903) \$2,800.

Very good. Some wear, water stains, light dust soiling.

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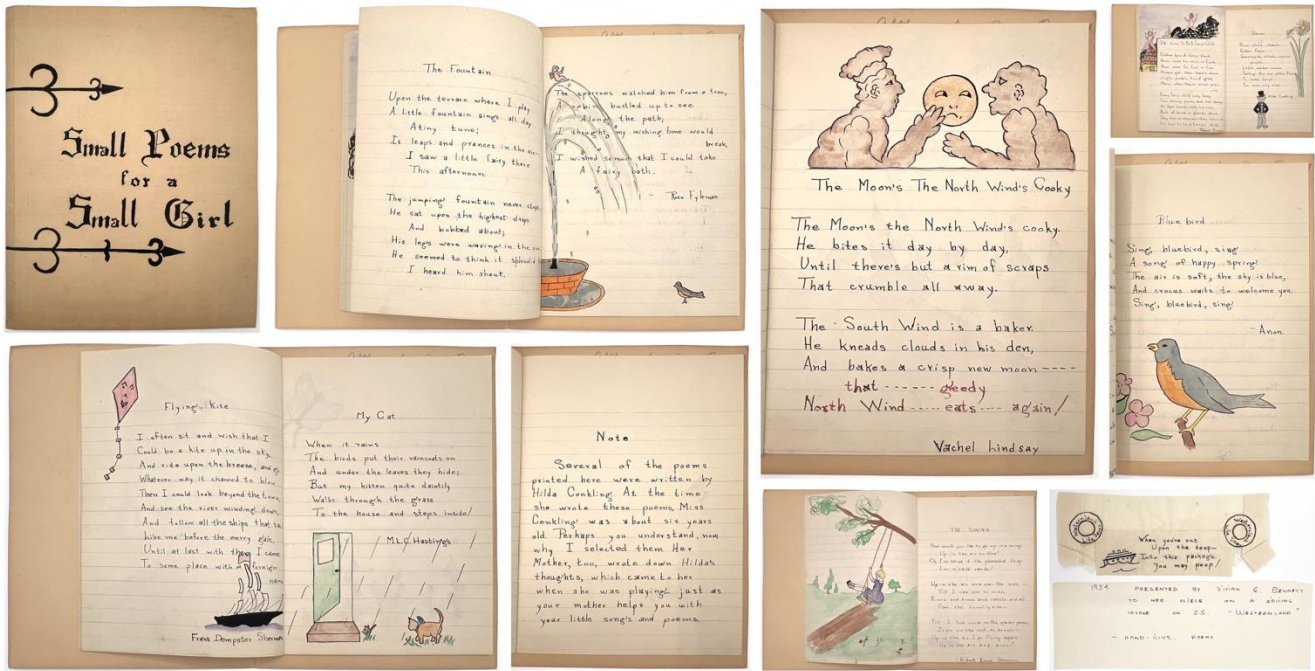


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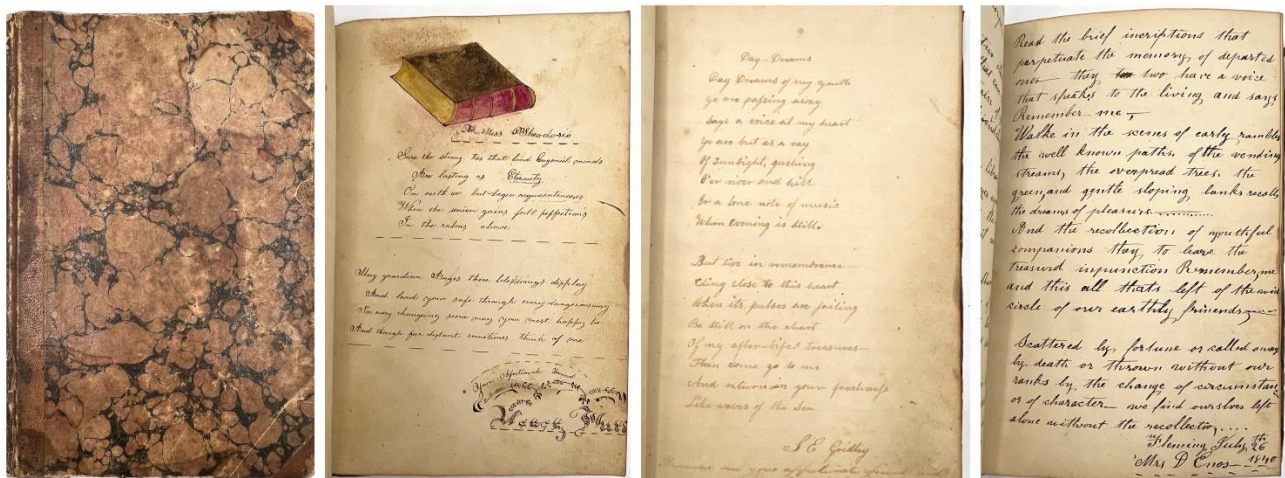
A partial list of names is available.

Ribbon mostly attached.

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7. [Handmade Books][Original Artwork] **Small Poems for A Small Girl**. United States. 1934. A handmade book of poems, illustrated with original artwork by a loving aunt named Vivian G. Bennett for “her niece on a sailing voyage on S.S. 'Westernland'”. Includes a clipping of the original wrapping paper, which features a doodle of a boat, life savers, and the message, “When you’re out Upon the deep-- Into this package You may peep!”. Cleverly handmade from a manila envelope and lined notebook paper, the book is inscribed with the message “To a very dear little girl, whom I’ve grown to love very much”, and is dated June 1, 1934. Each of the twenty-five poems has been carefully lettered by hand, and most with charming and joyful original illustrations. The manila envelope cover features gothic lettering and faux clasps to make it look like an antiquarian book. Measures approx. 9.25” by 7.25”, with 19 leaves of lined paper stapled in left-hand margin. (#24005194) \$275.
Very good to near-fine.



8. [Early Victorian Friendship Albums][Young Ladies][Massachusetts] **“The Young Lady's Remembrancer”** -- Early Victorian Friendship Album of Miss Theodosia Curtice of Auburn, Massachusetts. William Williams. Utica, New York. c.1833. A friendship and remembrance album kept by Miss Theodosia Curtice of Auburn, Massachusetts, beginning in 1833. She begins the album with an elegant inscription that reads: “My Album is a garden plot, Where all my friends may sow, There thistles flourish not, And flowers alone may grow;

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With smiles for sunshine, tears for showers, I'll water watch and warm my flowers". Includes about thirty-five (35) entries from friends from between 1833 and the 1840s, taking up about half the book. Includes a couple examples of ink flourishes, and one charming folk art illustration of a leather bound book on the final leaf, colored with watercolor. A very nice example of a young lady's friendship album from the early Victorian period. Single vol. (7.75" by 5"), approx. 100 blank leaves in original three-quarter leather and marbled paper sides. Publisher's engraved title-page has engraved image of a young woman in classical garb next to a monument with the word "Album". (#24005320) \$350.

Very good.



9. [Early Victorian Friendship Albums][Young Ladies][Massachusetts] **Friendship Album Kept c.1830 by Caroline Howland of New Bedford, Massachusetts.** Catherine Howland. New Bedford, Massachusetts. c.1830. An early Victorian friendship album kept by Caroline Howland of New Bedford, Massachusetts, notable for its completeness; almost every leaf contains a long entry, an uncommon find among Victorian friendship albums. The content is all verse, largely contemplative and somewhat mournful, with titles such as: "What Woman Is"; "To the Rose of Autumn"; "The word Farewell"; and "The Consumptive". Most entries are dated between 1825 and 1840, and are signed by friends (mostly young women) and family. Howland herself has made a hand-lettered title-page in calligraphy imitating gothic type. Single vol. (8.25" by 5.25"), approx. 75 blank leaves, nearly all filled with lengthy ink manuscript entries, bound in original three quarter roan with plain paper sides, spine ruled gilt in compartments. Provides a vivid look into one young woman's social circle and travels around New England; would prove to be a ready-made project for a keen graduate or precocious undergraduate student. (#24005630) \$650.

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Good to very good. Toning and spotting, a couple leaves loose, hinges cracked, extremities worn.



10. [Early Victorian Friendship Albums][Young Ladies][Vermont] **Friendship Album of Betsey N. Cabot (1812-1846) with Calligraphic Drawing, Red, Blonde, Brunette Hair Work.** Betsey N. Cabot. Hartland, Vermont. 1835-1838. The friendship album of Hartland, Vermont resident Betsey N. Cabot (1812-1846), containing poetry and advice from friends and family. She would have been in her early 20's when she began this album. The album is notable also for the inclusions of a fine calligraphic drawing of an angel, as well as hair work from friends or relatives (blonde, brunette, and bright copper red). Two of the hair work examples have been made using several loops, and show skill. One of the examples, the brunette, is dated 1838 and also incorporates a small and finely assembled woven heart Valentine made from cut paper (pink and yellow). Finally, there is a letter dated June 4th, 1832, that appears to be from a female friend named Eliza, and offers vague responses to Betsey's request for news about acquaintances. Single vol. (8" by 6"), approx. 75 blank leaves, about half filled with manuscript verse entries and hair work, in original three quarter leather with marbled paper sides, red leather lettering piece to upper cover gilt with Cabot's name. (#24005955) \$650.

Includes a lengthy entry on the front free endpaper written by Betsey herself asking friends to sign their entries but also give credit to borrowed verse: "I would here take liberty to say a few words by way of advice to the fair scribble-curians who may be requested hereafter to write for this Album. And first, I would advise ... to give credit [for borrowed compositions] ...".

Good. Some pages loose, binding worn, short tears throughout with a couple of large tears/losses. Letter in poor condition.

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11. [Female Friendship][Women's Service and Religious Groups][Original Artwork][Youth Groups] **Scrap Book of Women's Organization "Philathea Class" Organized and Illustrated by Young Woman named "Betty"**. [Virginia?]. 1931. An utterly unique example of book-making and album keeping, created by a young woman named Betty as a way of memorializing her time in a women's organization called the Philathea Class. Run by a teacher named Mrs. Horace Turner, the women's group was formed as a Methodist group whose platform was, "Young women at work for young women, all standing by the Bible, the School and the Church". Betty has accompanied newspaper clippings, event programs, and photographs with her own quirky gouache paintings, which humorously reference the aforementioned items. For example, a newspaper clipping about the group's White Elephant party is illustrated in the next page with a comical mustachioed man holding a white elephant figurine aloft. Many of the clippings refer to marriage announcements. There are also eight photos of the young women engaging in activities together, and of the group's leaders (e.g. visiting a farm, making a snowman, and even donning a massive pair of galoshes and wading into a river). The book ends with a page titled Good Luck! with all the members' signatures on it. There is also a cute secret message puzzle that Betty has solved using numbers and a code, which reveals a wedding announcement. The final inclusions are two handwritten letters; one tells Betty about her travels with her new husband and desire to settle down once they have the money, and the other is from a former member telling the girls about her new career as a teacher in Seattle. Single vol. approx. 11.5" by 9.5", approx. 100 leaves, in original album binding. (#24005725) \$1,250.

Paints a charismatic portrait of a creative young woman and her involvement in a youth service group for young women.

Very good. Toned, extremities worn.

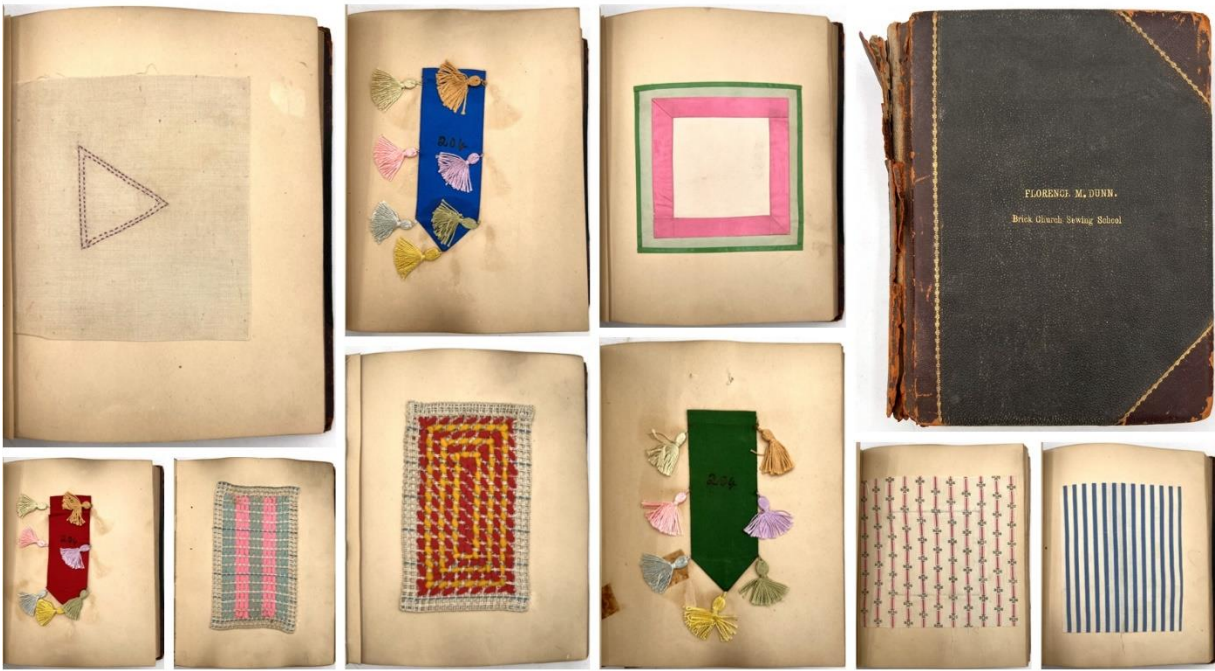
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12. [Pedagogy][Educational Activities][Public School][Art in the Classroom] **Scrapbook of Educator R.W. Arleigh -- Educational Exercises and Ephemera.** R.W. Arleigh. Los Angeles, California. 1931. A phenomenal album of ephemera related to pedagogy compiled by an educator named R.W. Arleigh of Los Angeles in 1931. Arleigh appears to be a teacher employed as a school teacher in the Art Division of the Los Angeles public school system, evidenced by a printed program on the front pastedown, and the array of handmade, mimeographed, typewritten, and other creative pedagogical exercises within. Includes the following materials: photographs; lesson plans, puzzles, riddles and games; a little handmade dictionary with nouns and stamped images; rulers (for adding and multiplication); stencils for drawing, with example artwork; a sewn drawing for learning different body parts; some fabulous volvelles and a ruler that teach children how to pair prefixes with suffixes to make words; illustrated panoramas (possibly for use with an overhead projector?); and an object and word pairing game made from card and stamped slips of paper. A strength, aside from the prefix/suffix volvelles and ruler, are scrambled word games. There is also a printed sheet of suggested objectives from the state for the 1930-1931 year, and a blue book kept by the teacher as a student of pedagogy at the Teachers' State College of Santa Barbara. The final inclusion are two photographs on the lower pastedown: one of a blooming rhododendron bush by the side of a house, and the other of a handsome man in military uniform (perhaps a sweetheart?). Also a cute photo of three small children in the front, perhaps theirs. Single vol. (12.25" by 9"), approx. fifty blank black construction paper leaves, filled with ephemera, bound with cord in original textured board stamped in blind and yellow "Scrap Book". (#24005204) \$1,400.

Very good. Some dust soiling. Wear to extremities. A couple items loose.

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13. [Tailoring][Clothing Design][Home Economics][Learn to Sew][Stitching][Handmade Albums][Kindergarten Art] **Sampler Book with Approx. Thirty (30) Hand-sewn Examples of Stitching, Sewing, Weaving, Tassels Owned by Sewing Student Florence M. Dunn.** Florence M. Dunn Brick Church Sewing School (Columbia University). New York, New York. c.1880. An album of over thirty (30) stitching, sewing, weaving, and tassel samples issued to students of the Brick Church Sewing School in New York c.1880. This example was owned by "Florence M. Dunn", a student; there is at least one other nearly identical album extant, stamped instead on the upper cover with another student's name, "Hermia L. Kallenberg". Each sample in these albums is extraordinarily fine and skilled, and has been clearly been carefully handmade by the instructor(s) for the young girls to copy and aspire to. The samples include examples of: yarn weavings; basic stitching and hemming; tassels; pleating/shirring; buttons and button holes; patching; and embroidery. There are also two (2) examples of folded paper kindergarten art. There are very impressive examples of blind seams, flat felt, tassels (?), cut interfacing, a miniature sheer apron, a button cuff, a gusset, various examples of button holes and a covered button, fabric applique, darning and embroidery. Some of the more complicated among garment sewing techniques.

8vo (8.5" by 6.75"), approx. fifty (50) blank leaves bound in original three quarter roan and pebbled cloth, upper cover lettered in gold. (#23005650) \$600.

The Brick Church Sewing School was formed after the Civil War at the New York City-based Brick Church, Presbyterian. It was a part of the Teachers College of Columbia University.

Good to very good. Binding worn with joints split. Toning, offsetting, a couple samples beginning to come loose. Paper brittle.

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14. [Tailoring][Clothing Design][Home Economics][Learn to Sew][Stitching][Sewing and Embroidery; sewing machine use] **Sewing Samples by Instructor with 25 Examples**. United States. c.1900. Album of sewing samples by Effie Ashton. United States, c.1900. Oblong 8vo (5.75" by 9.25"), approx. 50 blank leaves sewn in original decorated paper covered boards backed in red sheep, manuscript paper label to upper board. Contains 2 pp. of manuscript class notes, and approx. 25 samples of sewing and embroidery. The notes a narrative on cloth and its uses and Selvedge and Bias and their significant and information on warp and woof. Techniques/features include: basic running stitch/back stitch; hemming and tucks; basting and overhanding; gathering; gussets; buttons; patching; herringbone stitch; stocking darning; machine running stitch; seaming; quilting; "fancy work" (i.e. embroidery); drawn work. Each example is numbered 1 - 25 with a brief narrative verso.

(#23005710)

\$475.

Fine workmanship. The student was awarded an "A" for the collection.

Good. Bindings worn, upper board of one book detached with damage, spine missing on other. Toning, dust soiling.

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15. [Textile Education][Textile Manufacturing and Industry] **New Bedford Textile School Pattern and Lecture Books.** Walter Hampson New Bedford Textile School. New Bedford, Massachusetts. c.1929. A collection of hundreds of textile samples, weave pattern charts, and highly technical handwritten notes on the textile manufacturing process, all contained within two books belonging to Walter Hampson (dates unknown), a student at the New Bedford Textile School in Massachusetts. Together, the two books provide a remarkably comprehensive look into the industry at the time, textile education c.1929, and into Hampson's exceptional grasp on physics and manufacturing. He appears to have been not only proficient in technical drawing, but also in calligraphic drawing; his original artwork decorates the first leaf of the Lecture Note Book with an elaborate calligraphic motto design ("Toil is the Price of Excellence"). A nice meeting of "art" and "industry".

The two books are as follows:

"Pattern Book". [New Bedford: New Bedford Textile School, c.1929]. Single vol. (16" by 10.5"), approx. 48 leaves of printed textile manufacturing forms interleaved with a further 48 leaves of brown paper, bound in original cloth board stamped on upper cover. Contains at least 50 fabric samples (cotton, silk), loose order forms detailing information such as raw material cost and mill cost, and many scraps of paper with grids and charts for visualizing weave patterns. Given to each student, the New Bedford pattern books provided a space where students could design patterns and work out exactly how to translate conceptual patterns into practice, and formulas for the weaving machines.

"Lecture Note Book". [New Bedford: New Bedford Textile School, c.1929]. Single vol. (10" by 7.75"), approx. 75

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lined leaves, with about one quarter of the leaves filled with ink manuscript notes and diagrams, and the final third filled with approx. 225 samples of fine cotton woven fabric. Contents begin with definitions of "Mechanics", "Force", and "Machine", and become increasingly technical, with formulas and diagrams detailing how textile machines work down to each individual tooth in a gear. (#23011893) \$700.

The New Bedford Textile School was chartered in 1895 to provide instruction in both the theory and practice of textile manufacturing, from conception to production. A typical length of study would be two years in the day program, and certificates would be awarded to students who took evening courses. Similar institutions established around the same period include the Lowell Textile School and the Bradford Durfee Textile School.

Walter's son, Walter Hampson Jr. (1920-2005), followed in his father's footsteps and worked for 30 years at Clinton Silk Mill in Holyoke, eventually becoming owner. There, he produced silk material for the use of the Navy In WWII. They used the material to insulate motors and vessels, as well as manufacture parachutes.

Good to very good.



16. [Textiles][American Fashion][Women's Work][Immigrants] **Manuscript Lesson Plan Book of Textile Student Elizabeth Zak.** Elizabeth Zak. United States. 1930s. Manuscript lesson plan book with fabric samples and buttons belonging to Elizabeth Zak, a student of a textile course. Divided into several "contracts" (i.e. classes) over five

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weeks, the course taught students to recognize materials, judge their quality and best uses, and understand their care. Zak's notes are meticulous, and seem to have received good feedback; occasional penciled notes throughout from the instructor read "Excellent", "OK", or "Beautiful Page" above her work. Samples of everything from chambray and silk to terry cloth and stencil-dyed fabric are included, along with different kinds of raw fibers and notions such as buttons, yarns, and lace trim. A few pages seem to be type-written handouts from the instructor.

Approx. 125 loose notebook leaves with ink manuscript notes of both recto and verso, samples of fabric and notions, housed in contemporary textured cloth binder. (#21000730) \$650.

Elizabeth Zak was evidently a bit of a firecracker, as evidenced by this 1939 photo caption: "Expressing her appreciation for American Liberty, Elizabeth Zak, in the costume of her native Czecho-Slovakia, kisses the flag, while Marion Fiala looks on. The ceremony occurred during the 'Stop Hitler" parade in New York City, in which 20,000 persons marched while 500,000 spectators cheered" (p. 17, 29 March 1939 issue of the New Castle News).

Very good. Some occasional offsetting and browning from textiles onto paper; some sheets loose and chipped; extremities of binder worn.



17. [Wilkes-Barre][Pennsylvania][Family Snapshots] **Scrapbook and Photo Album Of Unidentified Black Family, Friends, and Community.** . Wilkes-Barre, Pennsylvania. 1920s-1950s. A striking assemblage of photos from the 1920s to the 1950s, appearing to have been collected by a single member of the Wilkes-Barre community, and painting a picture of one person's everyday network of family and friends. Three Black religious leaders are represented, including Rev. S.H. Jenkins of Wilkes-Barre, Rev. Thomas B. Williams of Wilkes-Barre, and Rev. Luther Anderson Holloway. There are snap shots of family and friends, with captions such as "picking flowers" or "Louise and Mother 1923". One of the more charming shots is of three handsome young gents looking sharp, but a bit hung over, titled "after a bad night". Includes photos of what appear to be close and distant relations, and friends of all ages, both male and female, and including Black, White, and Mixed-race family members. While this makes it difficult to suss out the exact connections, it paints a vivid and rich portrait of a social network. Images of smiling children are frequently included, along with a magazine clipping of a Black family in front of their damp wash laundry business store front (in Wilkes-Barre?) in suits and crisp dresses. A ready-made genealogy project for an interested history major. Single vol. (9.5" by 5.5"), approx. 50 leaves with one printed program, approx. 70 original photographs and snapshots, and about 5 newspaper and magazine clippings, in original grey boards printed in black "Journal". (#24005933) \$350.

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Good. Toned with upper cover loose, toning.



18. [Art Deco][Parisian Design][Material History][Salesman's Sample Book] c.1930 **Salesman's Sample Book of Elaborate French Chocolate Box Covers by Parisian Chocolatier Marquise de Sevigne**. Marquise de Sevigne. Paris, France. c.1930. An exquisite and extensive salesman's sample book of twenty-two (22) luxury chocolate box cover designs, produced in France for the Parisian chocolatier and confectioner Marquise de Sevigne. Each sample is accompanied by a typewritten stock label with its model name, number, price, and the kind of assortment it would be intended for (i.e. special or fine assortments). The Marquise de Sevigne brand was created in 1898 by Auguste and Clementine Rouzaud, and became known for luxury chocolate boxes that evoked opulence and reflected the best of design: in this case, the height of c.1930 Art Deco with some modern influences, and echoes of late 19th-century Japonisme. The designs employ an exuberant mixture of embossing, embroidered trim, pochoir, mixed media, and floral prints by Winifred Walker. Includes designs with frolicking couples, show girls in front of bright ombre backgrounds, and endearing scenes of small children playing. Note the two very modern designs (No. 12, "Tennis" and No. 21 "Eclipses"), as well as the fact that many of the prints were "Printed in England"-- a nice cross-cultural moment in material history. Single vol. (12.75" by 16.5"), 22 samples mounted on 22 leaves of olive green construction paper, bound in original album, boards covered in blue marbled paper. (#23006288) \$1,600.

Near-fine. Some toning, dust soiling. Surface wear to covers.

Albums & Commonplace Books



19. [Original Watercolor][Early 19th-century Female Accomplishments] **"The Cabinet of Parnassus": Friendship Album with Fine Original Watercolor Artwork of Margaret M. Lewis, age 20.** Greenwich, Connecticut. 1819. The friendship album of a young lady, Margaret M. Lewis, dated 1819, filled with verse from her friends and family, and including some rather remarkable artwork by Lewis herself. In addition to the verse entries, Lewis has scattered intricate pencil drawings throughout the album, perhaps with the intent to finish with watercolor eventually. The main accomplishment, however, is her very finely wrought hand-designed watercolor frontispiece that depicts a detailed classical landscape, surrounded by flora, doves, and with a golden harp at the foot. There is even legible miniature sheet music to the left of the harp with the words, "The charm of sweet Music no pencil can paint". She has also hand-lettered the title-page in ink calligraphy with the Latin motto, "sparsos colligere flores" ("to gather the scattered flowers"). 4to album (8.75" by 7.25"), approx. 75 blank leaves, with approx. 30 of those leaves filled with ink manuscript, in original three quarter red leather with name of owner stamped in gold to red leather lettering piece on upper board. (#24001510) \$550.

Margaret Maria Lewis (1799-1832) was born in Greenwich, Connecticut, and married in 1823. They had three sons and one daughter before her death at age 33.

Good. Binding worn with upper board loose. Toning, dust soiling. Several leaves/a gathering loose. Front cover detached.

ECLECTIBLES



20. [Manuscripts for Children][Original Watercolor Artwork][Girlhood][Poems for Children][Anthology Manuscripts] **Reflections - manuscript verse and imagery.** E.M.W. (illus.) Wanda Caderquist. United States. 1928. A dreamlike and rather lovely manuscript created for "Jackie, a dear little girl!" by a loving adult in her life, Wanda Caderquist, with original pen and watercolor artwork by "E.M.W.". The original watercolor frontispiece depicts a little raven-haired girl (perhaps Jackie?) reading on a stone wall in front of a forest-cloaked hillside fairy tale city. Small pen drawings of children and fairies decorate the remainder of the manuscript, which includes classic poetry by Christina Rossetti, Robert Louis Stevenson, Mary Mapes Dodge, Abbie Farwell Brown, Walter de la Mare, and A.A. Milne. Broken into two parts, with an index of titles and authors. There are thirty-four (34) poems in total spanning themes of nature, fantasy, and adventure. Single vol. (9" by 7"), approx. 60 unnumbered leaves, illus., recently rebound in modern marbled paper boards backed in black buckram. (#22014555) \$525.

Very good. Some dust soiling, toning, one or two minor stains. Rebound.

ECLECTIBLES



21. [Romanticism][Original Verse][Arctic Exploration][Abbeys] **Commonplace Book Belonging to an Unnamed Gentleman.** England. 1817-1841. "And here's a Wilderness ---- of strange But gay Confusion-----"inscribed on applied card with deeply embossed border decoration applied on marbled front endpaper

An exceptional commonplace book belonging to a gentleman between 1817 and 1841, containing what appears to be largely original verse, pencil and ink drawings, and loose leaves of more (possibly original) verse. There are beautiful, rather Romantic sketches of Abbeys and horses, as well as three very accomplished copies of copperplate engravings, including one depicting Esther from the Bible; one titled "The Falls of Wilberforce" from an engraving by Pinden after a drawing by Lieut. Back; and another of a white wolf "from an engraving in Franklin's Tour 1820". That tour seems to have been an object of fascination for the owner of this book, as there are also two pencil portraits in profile of Junius (aka Hoeootoerock), and Augustus (aka Tattannoewck), two interpreters who guided Sir John Franklin in that deadly Coppermine Expedition of 1819-1822. One page features a hidden message parlor game "Sybillium Leaves" Shaped as a stemmed flower with hidden manuscript inscriptions beneath the leaves as well as folded petals containing manuscript secrets as well. Some of the verse titles in the volume include "Ode to the Head Ache", "Beauty in Tears", "On Woman's Secrecy", and "A Parody on Wordsworth's Lives". There is also a series of churchyard epitaphs, and Robert Burns is excerpted at least twice. Occasionally lines of humor sneak their way into the heavily romanticized verse, as here: "Why are Churches like ladies? Because there is no living without them". Also includes a 4pp tucked in manuscript titled "The Husband's Complaint".

4to (10.5" by 8.5"), approx. 100 leaves, nearly every page filled with ink manuscript or pencil drawings. Bound in original red roan with marbled paper pasted to boards. Marbled endpapers, bookplate to front free endpaper

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recto with "Lisez and riez" in ink manuscript; as noted above embossed card with ink inscription to front pastedown ("And here's a Wilderness of strange But gay Confusion"). (#22004862) \$1,700.

Very good; one or two leaves loose, at least two circular tears with several lines of text loss within. Binding worn.



22. [Autographs][Calligraphic Drawing][Riverhead NY] **Autograph Book of Addie [Raynor?]**. . Riverhead, Long Island. c.1878. The autograph book of Addie [Raynor?], resident in Riverhead, Long Island, New York c.1878. Includes a very fine calligraphic drawing by Usher B. Howell done in ink and gilt; Howell would go on to be President of the Riverhead Bank. Four leaves of loose autograph leaves that appear to be taken from a separate album have been tucked in the rear, and are addressed to "Susie" and "Edward". Also enclosed in the rear is a humorous four-page manuscript letter "To the Editor" about a handsome but surly and presumptuous neighbor (a cat).

An elaborate calligraphy dove penned in black and gold ink serves as the highlight of this album. Also includes 13 sentiments from family and acquaintances.

4to (8.25" by 7"), approx. 75 leaves, most left blank/unused. In original gilt-stamped sheep with beveled edges. (#22006219) \$275.

Good. Back strip lacking, one or two gatherings starting to come loose. The occasional spot, toning, or water stain. May be lacking one or two leaves where spine sometime cracked.

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23. [Holographic Will][Original Artwork][Calligraphy] **Friendship Album of Anna Quinn with Original Artwork, Calligraphy, and Holographic Will.** Utica, New York. 1840-1861. The friendship album of Miss. Anna Quinn (dates unknown) of Utica, New York, exceptional for its original artwork, calligraphy, and an enclosed holographic will (i.e. an informal will handwritten on a scrap of paper). Entries with artwork and poetry by friends, family, and acquaintances date from as early as 1841 and as late as 1861; most entries were located in Utica, but Auburn and Deerfield are also represented. There is original watercolor artwork and calligraphy, as well as one example of pressed flowers, and one small die-cut Victorian scrap of a basket of flowers. There are two examples of monochrome theorem stencil. An 1888 newspaper clipping from "The Catholic American" is loosely inserted in the front cover, along with a commemorative menu from a 1933 dinner celebrating the career of Utica Gas and Electric Company attorney Myron G. Bronner (1856-1941). Finally, a c.1880s holographic will has been loosely inserted in the front; it reads, "I wish Tom to have his uncle[']s gold watch Agnes to have mine Jennie to have the case of dishes of haverland[?] and Hattie to have aunt Rose[']s seal Jack and Rose to have a [?] gold piece in any little boxes in my trunk and the silver of aunt Rose divided between you all." There is no name or signature; it has been folded in half and labeled in ink "my wishes".

4to (9.5" by 7.5"), approx. 75 leaves, nearly all filled with ink poetry, artwork, etc., and including several steel engraved plates. Pencil signature of Anna Quinn to front free endpaper. Bound in original publisher's brown sheep stamped in blind and gold with Anna's name stamped in gilt on upper board underneath a gold lyre flanked by swans. (#22001515) \$550.

Good. Text block a little shaken, hinges and joints cracked/split with a couple of leaves/gatherings loose. Spine becoming loose. Some dust and finger soiling with light toning. Extremities worn. Most/all tissue guards appear intact.

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24. [Female Friendship][Victorian Albums][Civil War-era Albums] **Friendship Album of Emma J. Thorne, 1857-1865.** . Lebanon, Pennsylvania. 1857-1865. Friendship album of Miss Emma J. Thorne, filled with inscriptions of poetry and prose from her friends and family between the years 1857-1865.

Begins with a dedication page from Augustus Wedekind explaining the intention of the friendship album - recording of memorable sentiments and events. Notable for two or three rather fine examples of calligraphy/calligraphic writing, and original artwork. Stouchsburg, Lebanon, Campbelltown, Palmyra, and Schaefferstown, all towns in Pennsylvania, are represented. A lovely example of Victorians charting their social ties through meaningful book exchanges.

Includes sketches of love birds, a page with multiple sketches of a wreath, a flag and rolled documents and more.

4to album by Leavitt & Allen (8.25" by 7"), approx. 75 blank leaves about half filled with manuscript entries. A portion of the book is laid paper. Bound in original publisher's embossed red sheep with title of album gilt to upper board. (#23000482) \$325.

Good. Binding worn with spine loose. Toning, dust soiling.

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25. [Original Artwork][Frolicking][Children's Books][Handmade][Watercolors] "**Nick and Nan Atop a Strawberry Tart**" - **Unrecorded Manuscript with Original Artwork**. Brown-Lollar and McKnight (illus.) . United States. c.1945. An utterly delectable children's story with original artwork about two young people, Nick and Nan, "lovers atop a strawberry tart, Dancing and singing with love in their hearts". Includes original watercolor artwork for a title-page, upper cover, and thirteen full-page illustrations with hand-lettered rhyming captions. In the illustrations the reader sees the two lovers dancing on their giant tart, and frolicking with the birds and the bees (no double entendre intended). There is also a quirky illustration of the anthropomorphic tart jumping and dancing on its own. Most charming, especially in its original homemade binding. Single vol. (12" by 9"), pp. [16], original handmade binding of board and staples. (#23006812) \$1,800.

Very good. Minor dust soiling with the occasional small stain, spine chipped and worn.

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26. [Friendship and Commonplace Albums][Original Watercolor Artwork][Women and Friendship][Fine Prints] **Album of Mary Ann Green of Worcester, Containing Fine Examples of Valentines, Original Artwork, Manuscript, Paper with a Secret.** Mary Ann Green . Worcester, [England?]. 1836-1837. Commonplace album belonging to Mary Ann Green of Worcester, containing extensive manuscript entries, prints, fine lace paper valentines, and original artwork. The album begins with a meditation on the meaning of albums to the owner: "What is an album? It is a volume in whose pages are collected the varied contributions of friends and acquaintance. It is a mirror which may be said to reflect the image of each writer's peculiar feelings. There, the cheerful, the lively and the gay, record the joyous sensations of their hearts; The tender hearted the affectionate, and the pious..." What follows are manuscript entries, tokens, and original artwork. There are 3 examples of valentines/souvenirs, using lace paper, embossed Victorian scrap, artificial flowers and leaves, original watercolor and, in one notable case, finely-printed silk ("The Birthday"). Note the instances where the scrap or

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leaves can be lifted to reveal hidden messages in ink manuscript (e.g. “love” or “a kiss”). These are occasionally referred to as “fortune tellers”. The example titled “Birthday Souvenir” has a piece of scrap that lists to reveal the phrase “may fortune favor you”. There are two examples of fine original artwork, depicting a sea shell resting on a bed of seaweed, and an intricate map of the eastern and western hemispheres, labeled in ink and colored with watercolor by hand. Includes several written entries with poetry wishing the owner of the album well, noting an event (e.g. New Year’s), or meditating on the nature of beauty or affection. A couple of prints have been cut out and pasted in, including one particularly interesting example that has been hand-colored by the owner and labeled in manuscript mimicking serif type “Francis Barnes, D.D.” In the front, there is a large hand-tinted mezzotint depicting an unidentified tragic heroine about to stab herself in the heart. There are a couple of small hand-colored Thomas Rowlandson-esque cartoons as well. Perhaps the most interesting inclusion, however, is a small 3.25” by 5” piece of paper with what appears to be some kind of light brown wood block print (at first glance, it appears to be a fine drawing, but a closer look reveals the tiniest trash of ink squash). It depicts a man with laurel headpiece in classical garb being presented with an olive branch by a child, a woman standing in the distance. It is signed “HSH 1828” in manuscript at the bottom. A notably fine example of album-making by women in the 1830s, reflecting one woman’s dynamic life and relationships. 4to album (9.75” by 7.75”), approx. 75 leaves, about half filled with content, bound in original embossed black leather, both boards with illustration embossed in central cartouche depicting two women in classical dress approaching a statue.

(#24003568) \$1,500.

Good to very good. Loose leaves, wear to extremities. The occasional soiling.



27. [Irish Immigration to New York][Valentines][Original Watercolors][Children's Stories] **Original Watercolor Artwork and Poetry of Anna M. Warnick (b.1849), daughter of Irish immigrants to Manhattan.** Anna M. Warnick. New York, New York. c.1860. Original poetry and watercolor artwork filling the homemade album of a young girl, Anna M. Warnick, born in 1849 to Irish immigrant parents in Manhattan. Includes five poems, including a couple that may be original, with accompanying watercolor illustrations. Includes a hand-copied Valentine poem with floral watercolor border and heart, as well as also a very charming calligraphic copy with original watercolor artwork of "The Courtship of Cock Robin", a children's book first published in London in the early 1800s. Warnick's version tells the story of Cock Robin's courtship and marriage to Jenny Wren over six

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pages (note the charming anthropomorphized parson rook, and the trumpeting rooster announcing the marriage to the other birds). Note the thorn-like array of flowers with the black backrough that almost looks like a stencil. The leaves were sometime disbound from their original albums, and rehoused c.1875 (perhaps by Warnick herself) in a homemade folder made from book board covered in stamps and coated cloth tape. There are eight leaves/sixteen pages in total, housed in the homemade folder which measures approx. 12.5" by 11". (#23016892) \$1,000.

Charming and well loved with a sophisticated naivety.

Poor. Leaves loose, with damage to binding, both boards loose. Short tears, later paper repairs.



28. [Shadow Art][Love and Friendship][Albums][Interfoliata] **Friendship Album of of Eliza Ann Paynter (1840-1922) with Hand-cut Shadow Art Ephemera.** Riker, Thorne & Co. New York, New York. c.1856. Friendship album of Eliza Ann Paynter (1840-1922) "Presented to Miss E.A. Paynter by her friend and well wisher [?] Fadden, February 22nd 1856".

4to (7.5" by 6"), approx. 100 leaves, only a couple pages filled, with ephemera loosely inserted inside cover, bound in original dark boards stamped in gold. Includes both a Presentation sentiment surrounded by an embossed gilt decorative device and a manuscript Dedication from James B. McFadden. Includes eleven additional sentiments. Includes three (3) vividly printed floral plates.

Contains numerous snippets, clipping and more. There is loosely inserted ephemera: newspaper clippings, including a poem titled "Lines Inscribed to Miss E.A.P." (a love poem); a pressed leaf inscribed in ink and dated 1873; engraved visiting card of Mrs. Alexander McClurg Drake; a handwritten invitation to Paynter, with original envelope; and nine (9) pieces of paper hand-cut to create shadow art (depicts Lincoln, Burnside, Jackson, Grant,

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Webster, a cat, a religious "Crown of Thorns" motif, and Pope Pius VI praying before a cross subtitled "Pio Sexto". Also includes a manuscript sentiment on a dried ginkgo leaf from a teacher, 1871. (#23000248)
\$350.

Eliza Ann Paynter (1840-1922) took the married name Eliza Hartley.

Good. Toning, spotting. Water stain towards foot in gutter. Binding worn with damage to spine.



29. [Love and Friendship][Women's History][Calligraphy] **The Floral Album belonging to Mary Amidon, Southbridge, MA, an 11 year old girl.** J. C. Riker. New York. [1850]. A blind and gilt stamped album with five (5) hand colored floral plates and title page. There are a total of 29 written sentiments, all signed and mostly dated in 1850. The remainder of the book is blank. Of particular note is the owner of this album was an 11 year old girl with somewhat mature writings for a young woman of her age. Also includes references to her sisters; one the same age and apparently a half-sister. | The book begins with a calligraphy swan penned on a fly pager before the title page. The author stamped, vs. signing her name. The page following the title page is a "Dedication" page, it begins: "on herald of my fondest hopes and call from every flower their sweetest adours; to fascinate the mind and charm the soul...Embellished with calligraphy flourishes tope and bottom of page. Most of the sentiments appear to have been written in an adult hand, some referencing her youth. One includes a strand of hair. Measures 7 1/2" x 6 1/4". (#21006886) \$400.

Mary Amidon abt. 1839 had a sister Sarah Welde abt. 1940. Their mother is the same woman with different fathers. No reference to their sister Amy.

Edge wear on covers; light surface soiling.

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30. [friendship album][lithography][hand colored lithography][art][watercolor][pencil][ink sketch][music] **Album with Original Art and Hand Colored Lithography, musings and verse.** England. c 1830-1850s. An artist's scrap book filled with over fifty (50) pieces of original art work and hand colored lithography and other pieces. What makes this scrap book a unique find, is the consistent fine quality of the work within. Some of the hand-colored lithography is so expertly done that it becomes hard to tell whether or not it is a lithographic print. Pieces of note are: the portrait of a young girl with ringlets, and another portrait of a man in a turban. Some beautiful landscapes of farmland (rendered in pencil), an old stone bridge (watercolor), a boldly colored butterfly (color pencil) and bird (ink & color pencil), and 'A Pas de Deux' of crabs (ink). Additionally includes a pith watch paper with a thistle. A finely detailed tropical bird on a rose stem with nearby butterfly adorned with dried flora.

Along with artwork there are several original pieces of music and poetry. There are two pieces of music, a ballad and a round, along with their music score. The poems are both original pieces, and quotes from other notable poets of the day. Once such quote, written in beautiful calligraphy, is from the poem entitled "Woman" by Eaton Stannard Barrett.

*"Would Woman govern tyrants? she concedes
In slight concerns, and hence in weight, leads.
Opposes first, to make surrender prized,
And while she gives advice, appears advised"*

Gilt and blind stamp leather. The pages are gilt-edged. The majority of the book has tipped in art work that has been secured to the page by glue and/or thread. Furthermore the majority of the lithographic prints within have been hand colored, but not all. Most of the artwork is unsigned, however when it is, the initials are general the same three names, E.B., E.T., and A.C. Wigan. There is reference to the Armstrong family as well. A letter is included with the note "To my sister Daisy Armstrong, from my mother Mrs. Armstrong". The bulk of the material in the album dates from the 1830s. Measures 9 1/4" x 7 1/4". (#27000302) \$675.

Covers show some wear, and the back strip and edges are slightly damaged due to rubbing. The binding is partially few interior pages are loose and/or detached. There is some glue residue on the interior pages as well, due to the original owner pasting in prints, but nothing that affects any of the artwork.



31. [Family Memoir][Childhood][Original Artwork] **Typed Autobiographical Accounting of Childhood with 11 Original Watercolors.** Charles Henry Kingsley-Baille. Hamilton, Canada. 1946-1947. Housed in a contemporary box with the watercolor monogram (IC) for his sister Ivy Clifford. When opened one finds a 55 pp. typewritten autobiography of the childhood recollections of Charles Henry Kingsley-Baille. Dedicated to his wife, Ethel and his sister Ivy. Kingsley-Baille had moved to Canada as a young adult. The foreward describes the occasion for writing the memoir being the death of his wife's grandmother and the regrets of her granddaughter on not having recorded her life's recollections. Signed by the author at the end of the Foreward. Written in three parts with 11 relevant watercolors. Charles was the third son of Edmund John Baillie, a successful nurseryman, the three parts centering on the three Chester (England) houses the family lived in, all named Woodbine. The story concludes with the death of his father in 1897. Although he refers to it as an autobiography, the author remembers local characters, scenes and events as his family grew ever larger. His "father interested himself in

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several societies - the Chester Society of Natural Science, the Kingsley Memorial Society, the Ruskin Society, the Archaeological Society of Chester, and several others. He was most active in promoting the erection of the Grosvenor Museum in Chester, which was made possible by the generosity of the Duke of Westminster, who donated the building site, and started the fund with a cheque for £10,000". Charles also remembers an original watercolor by Ruskin given to his father by the artist which hung above his mother's desk, as well as other pictures and letters of Ruskin and "an immense brown and white decorative panel by Walter Crane". Among the other works owned was an immense picture by Dame Clara Knight and one of a Pomeranian dog "by an artist friend of father's - Arthur Boddington - a very strange man - and a confirmed agnostic.

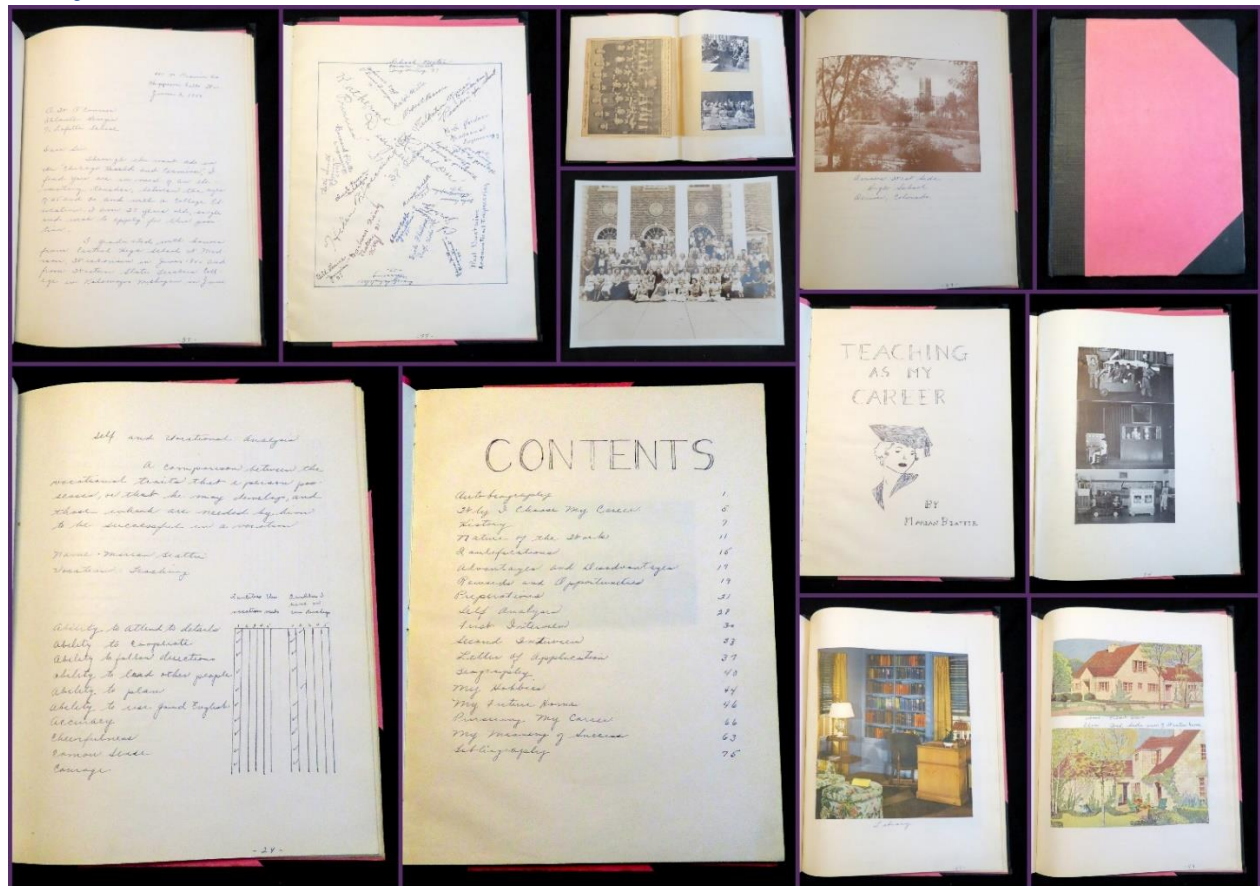
One of his personal accounts was cataloging approximately 8,000 volumes of his father's books. There is discussion about his father's beliefs on running a business, the landscape of the three Woodbines and the characters referenced.

It concludes on a bit of sad not with a postscript from his sister advising that the house which was sold to become a girl's school upon their mother's death had overgrown weeds where the daffodils once flourished.

The watercolors include Mike Stout, Fisherman and Wife Beater, Waverton Church from a watercolour by William Welsh, The Shocked "Pastor", Baddy, Father's Coachman, John Huxley, A view of Woodbine with Daffodil's taken from a Photograph., The Old Town Crier, La Vinia, Wardell making his bow and Old Jess (the dog) From a photograph. Measures 7.25" by 4.25". (#28004635) \$1,000.

Very good.

Works by Children



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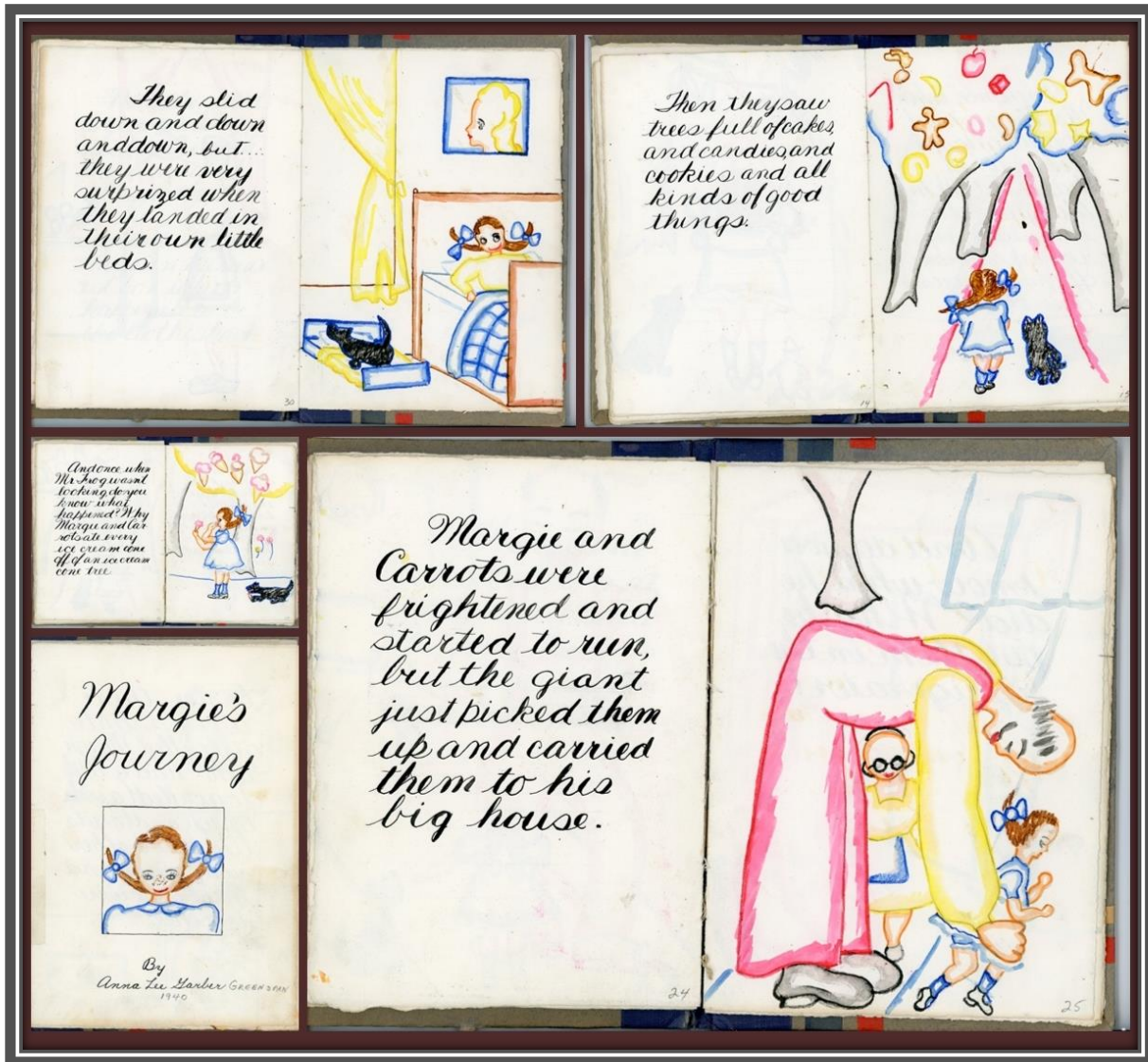
32. [women][teaching][education][made by hand] **Teaching As My Career: A School Project About A Young Female Student's Future.** Marian Beattie. Kalamazoo, MI. 1937. women, teaching, education, made by hand

A school project done by Kalamazoo's Woodward Junior High's 14 year old Marian Eleanor Beattie (1923-2007) on what her future life and career would look like. The result of the project is a large, 81 page hand made book. As the title of the project gives away, Marian wanted to be a teacher as she liked children and "always thought it would be fun to give an assignment and correct the papers afterwards." When she was younger she had aspirations of being a music teacher, but since she couldn't play the piano, she decided on being an Elementary school teacher instead. The assignment was divided up into several different sections entitled, "Autobiography", "Why I Chose My Career", "History", "Nature of the Work", "Qualifications", "Advantages and Disadvantages", "Rewards and Opportunities", "Preparations", "Self Analysis", "First Interview", "Second Interview", "Letter of Application", "Biography", "My Hobbies", "My Future Home", "Pursuing My Career", "My Measure of Success", and "Bibliography". Each section is a mixture of her past, current, and possible future, and is a wonderful look into a young girl's fantasies of what her future would be. The first half of the book, up till just before the 'Interview' sections, as well as the "My Hobbies" and "My Measure of Success" sections, tells the story of Marian's past, why she wants to be a teacher, what she believes a teaching career is, and an analysis of herself. It is in these sections she states that she wishes to go to Western State Teachers College (now known as Western Michigan University) to receive her degree. The two interview sections, are interviews she conducted with two of her teachers at school about teaching. The letter of application is an imaginary letter written by a 'future' Marian, and essentially is a cover letter for a fictional job. The "Biography" section has several short biographies on historical figures that were influential in the field of education. "My Future Home" and "Pursuing My Career" are both sections in which Marian lets her imagination run wild with fantasies of what her future could be. Her ideal house would have a library, sun porch, tennis court, and three bedrooms; one for her, one for guests and one for the help. The "Pursuing My Career" section is written in diary format, and details how in the course of six days, Marian gets her first teaching job, meets a boy, gets married, and is now off to France since her husband was promoted to US Ambassador to France. One entry in the diary starts with "I woke up this morning to find my self in a new home not far from the capital of the United States. I looked down on my left hand. Instead of my gold signet ring I saw a wedding ring and my diamond." At the end of the book is a bibliography and several pages of signatures of her fellow classmates and teachers, just like a yearbook would. Of note with the student signatures is that the career they selected for themselves for the school project is also written. Some of the future career goals of her fellow classmates, which very much split along gender norms, are: acting, aeronautical engineering, designer, acting, journalism, lawyer, nurse, private secretary, aviation and librarian. The book has been hand made with fuchsia colored covers with black accents. All the pages have been bound with hand sewn thread. The book contain numerous printed illustrations, both in color and black and white, most likely taken from magazines. These images are used to enhance the story she is telling, and often feature young children either at play or in the classroom. In the section about her ideal house, she has an example of what she would like each room in her house to look like, most of which appear to be in the modern art deco style popular in the 1930s. There are two loose pieces in the book which were most likely added after the project was graded. The first is a large black and white photograph of her classmates and teachers, that on the back lists all their names. The second is a newspaper clipping of Woodward Junior High's 1937 city championship basketball team. The title page of the book has an ink drawing of a head shot of a fashionable woman in a cap and gown. Unfortunately Marian Beattie would not fulfill her dream of becoming a teacher. According to her obituary she worked as an administrative assistant for most of her life. 81 pages. Pink hard covers. Sewn binding. Handmade. Measures 12 1/2" x 9". (#20200341) \$450.

Marian Eleanor Beattie was born on May 25, 1923 to John Harrison Beattie (1889-1950) and Ethel Morris Beattie (1895-1982) in Kalamazoo, MI. She had one sister, Martha Beattie Reed (1923?-?). She was a life long resident of Kalamazoo, MI and died on August 24, 2007.

General wear. Newspaper clipping caused toning on two pages.

ECLECTIBLES



33. [Works by Children][Anthropomorphism][Original Art] **Margie's Journey - Written and Illustrated by a 14 year old girl.** Anna Lee Garber (Greenspan) 1926-2003). Hennepin, MN. 1940. 31 numbered pages. Pen and ink and watercolor. Board- decorative strips back board. Title page with watercolor of freckled face red head with pigtails. Total of 16 full page drawings. Label pasted on flyleaf "Written & drawn when I was 14" Item of note - the little girl's face has a very different appearance in each image where visible. Story written in cursive. Measures 8 1/2" x 5 3/4". (#21012693) \$575.

The story of the adventures of a little girl and her dog, Carrots and a new acquaintance, a frog, Mr. Phillip. Mr. Phillip leads them on a journey through a land of candy they are not allowed to eat. Margie and Carrots broke down at the ice cream tree and gobble all the cones while Mr. Phillip's turned his back. Suddenly a giant appeared and decided to eat Margie and Carrots for dinner. The giant's near-sighted wife accidentally put them in the "clotheshoot" which sent them tumbling down a long slide. The book concludes with "but they were very surprized (sp) when they landed in their own little beds".

Cover wear.

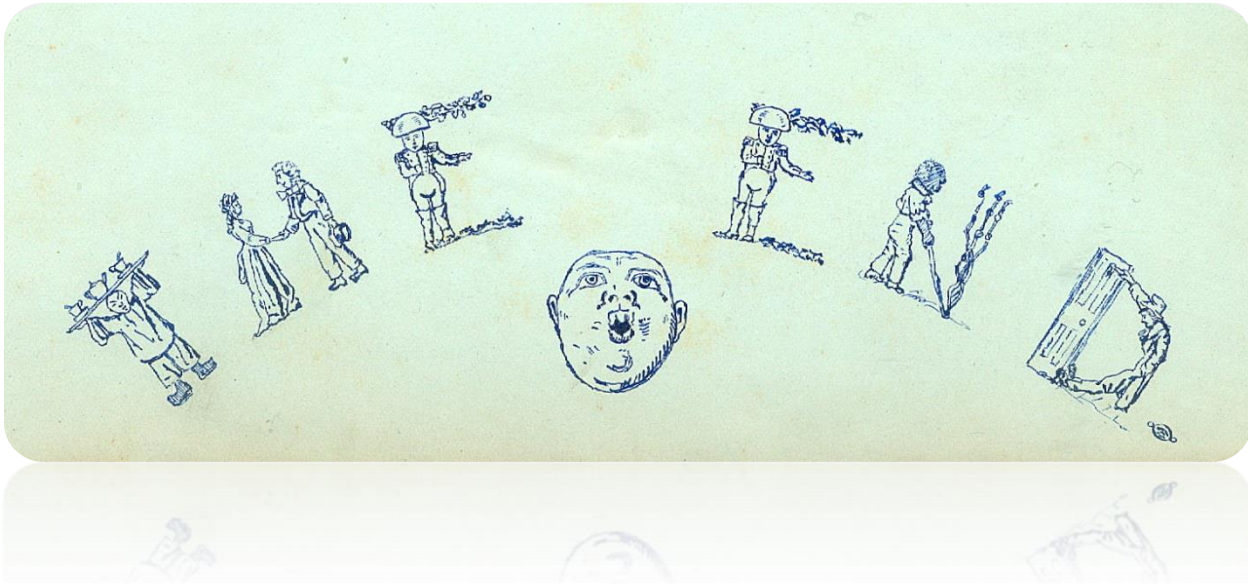
ECLECTIBLES



34. [Manuscript][Unpublished Children's Book][Original Art] **Princess Pippette Written and Illustrated especially for Pip by FiL.** P. M. Davy. United Kingdom. 1940s. The story of princess Pippette who lived with her parents the King and Queen and the Royal Nurse in a castle. In essence - she had a bad day was playing with her best crown, knocked the jewels out and was spanked by the Royal Nurse. She ran away from the castle, being out for the first time in her life, explored the world was given a balloon by the balloon man. She happened upon the "Pinnikins" fairies in a fairy land with toadstool tables and custard in acorn cups, where she witnesses adventures and misadventures. When the "clock struck" she realized she was hungry and went back to the castle, was welcomed with open arms and not punished as all were pleased at her safe return. Told in a fair more charming and engaging way... |25 manuscript pages (of these 3 have in-text pen and ink drawings) and 4 full page color watercolors. Dark green suede covers with leather laced border decoration. Herringbone satin end papers. Measures 6" x 4 1/2". (#21011862) \$825.

Partial separation on end papers back cover. Minimal detracton.

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Thank you for looking.

Sheryl Jaeger & Ralph Gallo

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