

# Archives, Manuscripts, and Photography



Michael R. Thompson Rare Books, ABAA/ILAB  
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Los Angeles, CA 90048

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## Singed Photo of a Pioneering Woman Aviator

1. [AVIATION.] [LAW, Ruth.] [Signed original press photo of pilot Ruth Law Oliver.] [Beverly Hills: ca. 1917-1918.]

6 x 9½ in. Photo shows Ruth Law at the controls of a small plane. She is wearing what appears to be the French government aviation uniform. During World War I, she was the only woman permitted to wear the uniform for non-military purposes.

Glossy photo paper sheet. Signed by Law in blue ink on recto. Rubber ink stamp on verso of Don Milton, Distinctive Photography, Beverly Hills. Fine.

\$250

Ruth Law Oliver (1887 – 1970) was pioneering aviator during the 1910s. She earned her pilot's license in 1912 and, by 1916, broke the cross-country American flight air speed record (of 452 miles, set by Victor Carlstrom) by flying nonstop from Chicago to New York State (590 miles). She was the sister of stuntman and parachutist Rodman Law, with whom she had always competed. Law was trained in aviation by Harry Atwood and Arch Freeman at Atwood Park in Massachusetts, having been refused lessons by Orville Wright, who believed that women were not mechanically inclined. Nevertheless, Law was an adept mechanic.



Law's other feats of aviating prowess included breaking the women's altitude record in 1919 by flying to 14,700 feet (shattering the previous record of 13,000 feet, set by Raymonde de la Roche). Law was also prone to theatrical demonstrations, perhaps influenced by her stuntman brother Raymond Law: in 1917, Law participated in a publicity stunt for the Brooklyn Robins (which became the Brooklyn Dodgers in 1932 and the Los Angeles Dodgers in 1958) during baseball's Grapefruit

League. The stunt involved dropping a grapefruit from the air into the waiting mitt of Robins manager Wilbert Robinson, while outfielder Casey Stengel accompanied Law in the plane. The fruit shattered on impact, however, covering Robinson in “ooze and goo.”

After the United States entered World War I in 1917, Law campaigned to allow women to fly military aircraft. Her efforts were, of course, unsuccessful, and she responded in an article titled “Let Women Fly!” in the magazine *Air Travel*. She also appeared on the cover of *Billboard* magazine that year. In 1922, Law retired to Los Angeles.



Photographs of the Second-Most Famous Woman Pilot of Her Day,  
Behind Amelia Earhart

2. [AVIATION.] [THADEN, Louise.] [Seven original press photos of pilot Louise Thaden.] [Bentonville, AR; San Francisco and Alameda, CA; and Wichita, KS: Travel-Air Beechcraft, Curtiss-Wright Corp., Leslie N. Forden (photographer), ca. 1925-1936.]

8 x 10 in. Silver gelatin prints. Five photos show Louise Thaden with aircraft, one shows her standing near a microphone at an air race, and one shows her at home with her dog. The plane is Thaden’s Beechcraft Staggerwing C17R.

With photographer’s ink stamp on verso of five images. A fine set.

\$600

Other than her friend and colleague Amelia Earhart, Iris Louise McPhetridge Thaden (1905 – 1979) was the most famous woman aviator of her day. Thaden’s numerous accomplishments included setting an altitude record of 20,260 feet in 1928 (the highest flown by a woman); setting records for solo endurance flight in 1929, speed in the same year, refueling endurance in 1932 (196 hours in the air, with aviator Frances Marsalis); and

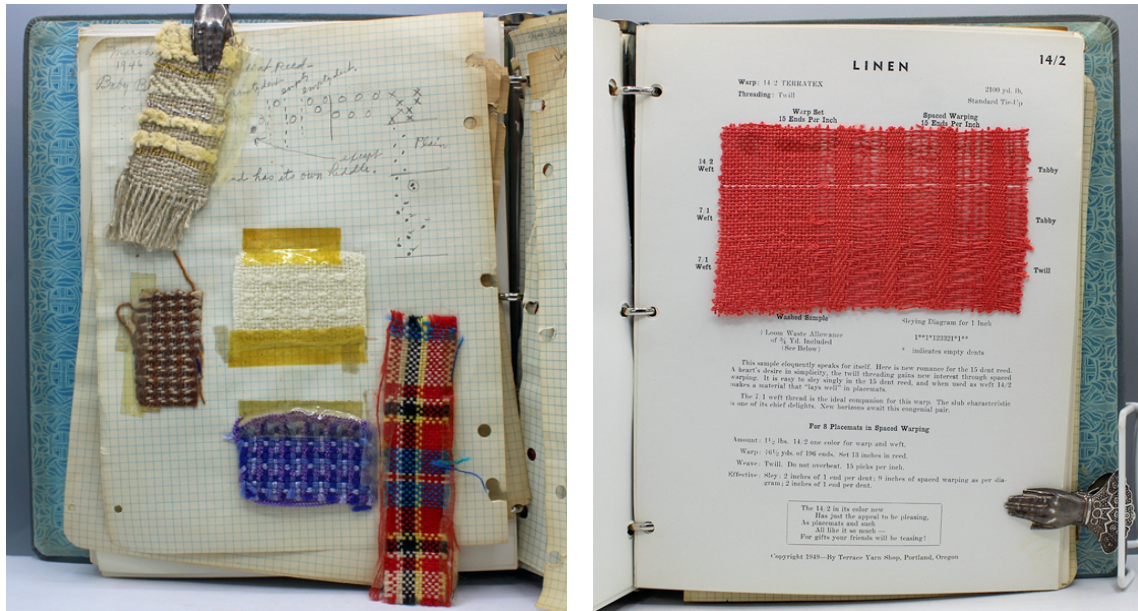


beating out her friends and rivals Amelia Earhart, Pancho Barnes, Opal Kunz, and Blanche Noyes to win the first Woman's Air Derby transcontinental race in 1929. In 1936, Thaden won the Bendix Trophy Race during the first year that women were allowed to compete, and set a new transcontinental record by flying from New York to Los Angeles in just under fifteen hours. Thaden was also awarded the Harmon Trophy, the highest aviation honor awarded to women, for her accomplishments.



In the 1930s, Thaden worked as the director of the Women's Division of the Penn School of Aeronautics. That same year, she and Amelia Earhart co-founded the Ninety-Nines, an international organization for women pilots that still operates today. She became the National Secretary of the National Aeronautics Association in 1937, and worked as a demonstration pilot for Beech Aircraft Corporation. Upon Thaden's retirement in 1938, she began working for the Bureau of Air Commerce to promote the building of airfields and published a memoir titled *High, Wide and Frightened*. The Arkansas Aviation Historical Society selected the Arkansas-born Thaden in 1980 as one of five initial inductees into the state's Aviation Hall of Fame.





With Over Fifty Textile and Weaving Samples  
And an Original Weaving Design Manuscript

3. [BEACH, Marilyn, artist.] [Original weaving manuscript with samples.] [Portland, Oregon: ca. 1940-1947.]

8 in. x 10½ in. [50] pp. With thirty-one original weaving samples. Pencil manuscript text on graph paper.

[together with:]

[PAYTON, Dorothy and Curtis.] *Terrace Textures*. Thread Horizons Unlimited for Handweavers. [Weaving instruction and pattern book.] Portland, Oregon: Terrace Yarn Shop, 1949.

8½ in. x 11 in. [30] pp. With twenty textile samples including linen, cotton, and wool. Also with two full-page charts. Disbound, as issued.

All enclosed in a contemporary blue cloth three-ring binder (9½" x 11½") from the library of Marilyn Beach Bishop (b. 1922). Some discoloration to cloth. Toning to graph paper. Very good.

\$750

The Terrace Yarn Shop issued the *Terrace Textures* guidebooks beginning in 1949. OCLC records two similar titles, a 1957 issue at the Smithsonian and an undated issue at San Francisco State, and a series of issues (1949 – 1954) at Surrey Public Library in British Columbia, Canada.

The shop was founded in Portland, Oregon near the end of World War II by Dorothy Payton (1908 – 1998) and Curtis Payton (1906 – 1983). Their large shop sold thousands of fabrics, yarns,

design books, manuals, and looms. Dorothy Payton developed and sold their own small loom that was sized to fit into apartments, schools, and other small spaces, and could be used to create smaller pieces like afghans and small rugs.



The manuscript and samples by Marilyn Beach Bishop were influenced by Mary Meigs Atwater (1878 – 1956), who revived handweaving in the United States beginning in the 1920s. Bishop had taken a correspondence course by Atwater. Bishop was also a culinary and weaving enthusiast who, in 1956, married William Bishop (b. 1922), whose family owned and operated Pendleton Woolen Mills.

“Weaving a Spell.” *The Oregonian*, Oct. 10, 1964.



Correspondence Course Curriculum by the Woman Artist  
Who Revived American Handweaving,  
Profusely Illustrated with Weaving Designs

4. [BEACH, Marilyn, artist.] ATWATER, Mary M[eigs]. *The Shuttle Craft Guild Recipe Book*. Basin, Montana: Mary M. Atwater, [1932-1936].

Quarto. [132] pp. Series of printed correspondence lectures profusely illustrated throughout with dozens of pattern designs and diagrams.

Black pebbled cloth two-ring binder with paper label. Label chipped. Contemporary pencil ownership signature of Marilyn Beach (b. 1922) to front pastedown. Very clean throughout aside from toning to first and last leaves. A very good item.

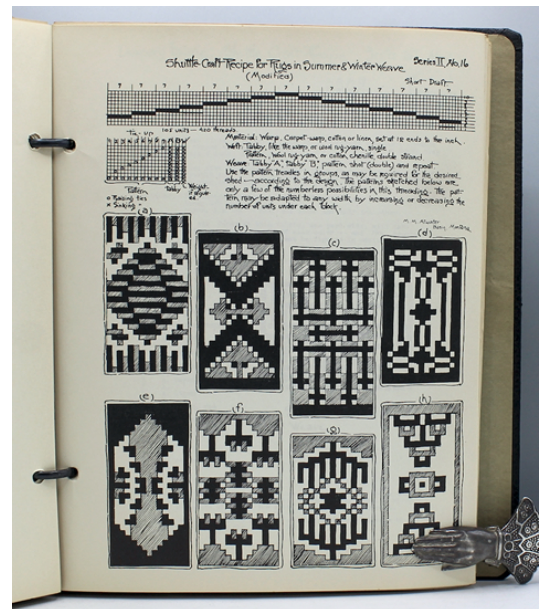
\$750

Mary Meigs Atwater (1878 – 1956) was an important Montana textile artist who revived the craft of handweaving in the United States. She studied painting in Paris and drawing at the Chicago Art Institute School of Design. After experimenting with weaving and purchasing looms for her home workshop in Basin, Montana, Atwater traveled to museums in Boston, New York, and Philadelphia to seek out the designs that she would later revive.

Atwater formed the Shuttle-Craft Guild in Basin, Montana prior to World War I, through which she taught weaving classes to local women and developed correspondence courses. The present work includes her designs for the double weave and the Bronson weave, which were both revived by Atwater’s work.

Biehl, Betty A. *Tribute to Mary M. Atwater* (1973).

Also see the Mary Meigs Atwater Weaving Guild’s biography of Atwater (website).





**Manuscript Article on Italian Literary Women  
From the Fifteenth to Nineteenth Centuries, with Six Cabinet Photographs**

5. [CADY, Alice Howard.] *The Literary Women of Italy*. [Manuscript article.] [New York: n.d., ca. 1892.]

8½ x 14 in. 39 ff. (text on rectos only). Six cabinet photographs: three are approx. 5¼ x 8 in.; two approx. 5 x 6 in., one 7 x 9¾ in. Five of the photographs show Italian women writers discussed in the essay (labelled in ink), and one (taken in Florence) shows an unidentified woman seated amongst a group of men. Also, with a manuscript note by the author. The names of women writers in the article are highlighted in a darker ink.

Manuscript written in black ink. A bit of toning and some wear to edges of leaves. Chipping to edges of three of the photographs. All in very good condition.

\$3,000

Both the article and the manuscript note are undated, but were likely written around 1892, when Alice Howard Cady (1855 – 1901) returned from a trip to Italy. During the trip, she met with Italian women writers and encouraged them to send their books to the World's Fair for a special display. It is unclear whether this article was ever published.

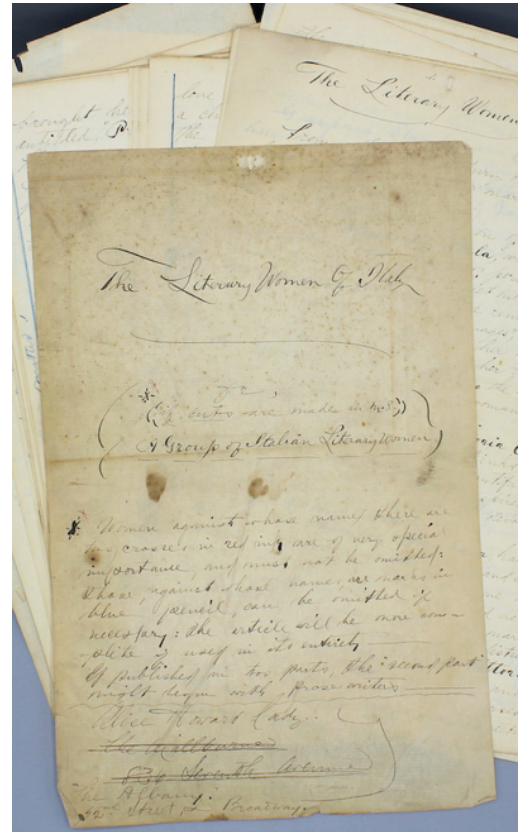
Cady discusses dozens of Italian women writers in the present article. She details their individual literary careers, as well as their literary circles and their connections to the broader European literary and artistic world. Writers discussed include Florentine humanist scholars Alessandra Scala (1475 – 1506) and Cassandra Fidele (c. 1465 – 1558), the latter of whom has been described as the most renowned woman scholar in Italy during the last decades of the fifteenth century. Cady also writes in detail about Alinda Bonacci Brunamonti (1841 – 1903), a poet and scholar who was the first woman in Italy to vote, and the premier Italian woman poet of the day. The



cabinet card photographs capture contemporary women writers also profiled in the article: Virginia Treves (a writer and publisher who used the pseudonym Cordelia), Emma Viola Ferretti, Ginevra Almerighi, Marchioness Teresa Venuti, and Irma Melany Scodnick. Many of these writers had professional, personal, or even familial connections to each other, and Cady outlines a full ecosystem of literary and social influences across Italy. Cady incorporates women of many regions of Italy in the article — as far north as Padua and Milan, then down to Ravenna and Rome, and into Naples — and women with ancestry in Poland, France, Spain, and more.

Despite her remarkable thoroughness in recording her original research on the literary women of Italy, Cady writes, “It would be difficult under any circumstances, and in this sketch impossible, to do full justice to the literary movement in Italy, at present. Every phase of literature is being carefully studied, from close application to archaeology, history and sciences, to drama, journalism, poetry, realistic and imaginative fiction, each branch has worthy representatives.” Indeed, Cady’s article is full of information that is difficult or impossible to obtain from other sources, but it also suggests great potential for further study using her research as a foundation.

Cady was a playwright, translator, historian, and author of books on games (checkers, whist, hearts, dominoes, and more). She was also an advocate for the education of women and a suffragist. The record of the World’s Congress of Representative Women records her as the head of the Home Advisory Council in 1892 and 1893; the council also counted Clara Barton, Elizabeth Cady Stanton (no known relation), and Clara Bewick Colby among its members during those years. It was under the auspices of the World’s Congress of Representative Women that Cady helped source books by Italian women writers for a World’s Fair display.



Cady wrote profusely and thoroughly about Italian literature and history. She contributed articles on Italian culture to periodicals including *Peterson's Magazine*, which featured an article by her on the Girls' Professional School in Rome, which she visited earlier that year. In the article, Cady further comments on Italian women writers, including Brunamonti, and notes their importance in the Girls' Professional School curriculum. Brunamonti was of particular interest to Cady, who wrote an article for *Peterson's Magazine* about Brunamonti's life and literary influences. Cady's translations included Edmondo de Amicis' *Ricordi d'Infanza e di Scuola*.

A local of Pittsfield, Massachusetts, Cady attended the Pittsfield Young Ladies' Institute. Her sister, Wilhelmina Cady Scotti, was also a writer and translator of Amicis' work. According to ancestry records, Cady never married. She moved to New York, where she wrote the present article, and worked as a translator until her death.



Two Hundred Pages of Original Home Economics Coursework  
 With Over Three Dozen Pages of Fabric Swatches, Sketches, and Artwork

6. [DURY, Lorraine.] [Portfolio of classwork for a University of Minnesota correspondence course in textiles and home economics.] [Wisconsin: Green Bay, ca. 1930s]

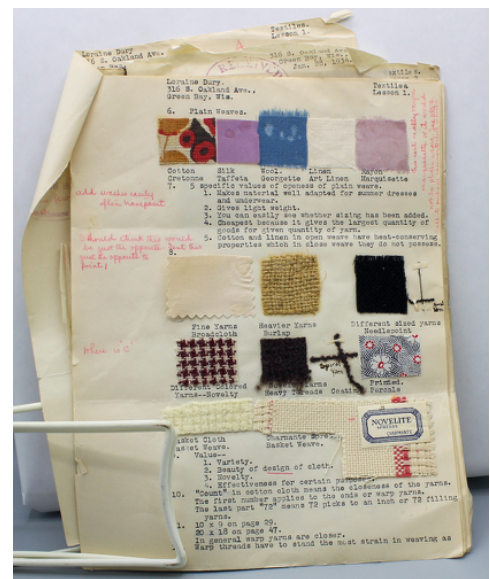
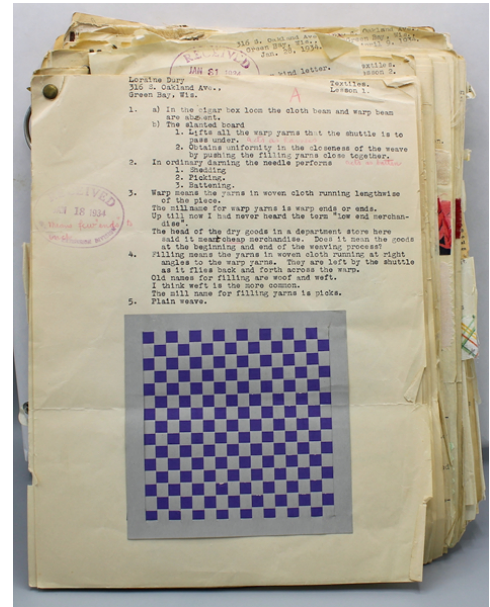
9 in. x 11½ in. 200 pp. (approximately) of mimeographed, manuscript, and typed lesson plans and completed assignments. With over three dozen pages with fabric swatches, sketches, and small artworks (including two paper weaving samples and a watercolor), plus clippings from periodicals laid-in or laid down.

Card paper homemade three-ring binder, disbound. Light creasing and wear to pages, light occasional offsetting from fabric samples. A very good, very robust example of an advanced course in textiles, sewing, and fashion that also reveals the Depression-era labor history of women in the garment industry.

\$650

This portfolio represents all the skills a Depression-era woman would need to create her own garments and other textile goods: sewing, dyeing, and weaving; selecting the right fabrics from stores; repurposing discarded household items into tools to save money (e.g., a cigar box into a loom); and much more. Periodical clippings of illustrations of women weaving in industrial and commercial settings indicate that students who completed this correspondence course would not only be able to produce textile goods for their own families but also find skilled employment in the garment industry.

Lorraine Dury became an educator and writer who co-authored a 1947 textbook for fourth and fifth graders called *It Happened Here* with three other Green Bay-area public school teachers. Dury appeared frequently in the pages of periodicals like *School Arts* with her creative curriculum ideas and sharing the artwork of her students.





### With Forty-Three Photos of Korean Students Building Their School

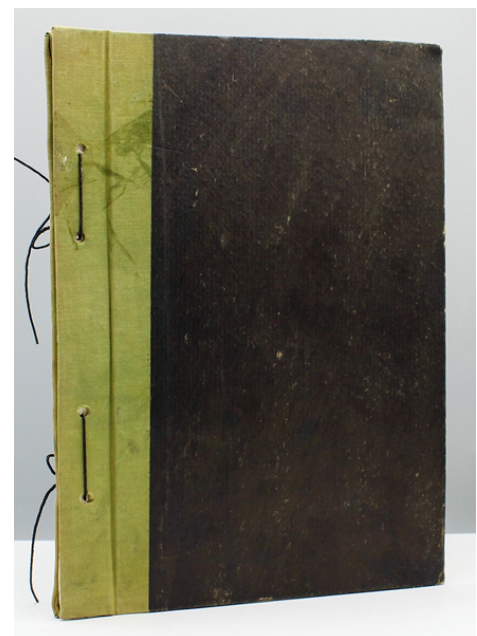
7. [EDUCATION.] [KOREA.] 가 좌 농 민 학 교 (Kajwa nongmin haggyo). [Souvenir photo album of South Korean students farming and building the Kajwa Farmers' School.] [Kajwa-dong, Gyeonggi, South Korea: Kajwa Farmers' School, ca. 1948-1950.]

Quarto (10¾ x 7¾"). [46] ff. Forty-three silver gelatin photos (approx. 5 x 3½"), most with typewritten captions in English and manuscript Korean translations. Also, with an original watercolor painting (of the proposed finished school) and a manuscript title-page in English, with the following text: "I believe there will be friendly assistance from the American friends for the Korean farmers' boys and girls who are eager to learn in the adverse conditions and poverty."

Quarter green cloth over black boards. Slight edgewear and a bit of soiling to cloth. One photo missing. Very clean aside from some offsetting at corners of photos from old mounting tape. Very good.

\$1,750

This unique scrapbook documents the work of students (mostly elementary- and middle-school-aged students, with some help from local high schoolers) and area residents to build a school and educational farm in Kajwa-dong from 1948-1950. The photographs preserved here show students clearing land, making bricks, hauling stones, cultivating the new fields, and more. Several photos also show the old Kajwa Farmers' School that existed before the renovation: a small, windowless building where students sat on the floor during lessons. The photo of the nearly completed new schoolhouse is impressive, with brick walls and large windows.





At the time this scrapbook was compiled, South Korea was a United Nations-designated least developed country, and almost exclusively an agricultural economy. It was not until after the Korean War ended in 1953 that the economy of South Korea began to flourish (in a period known as the Miracle on the Han River), with the country seeing a ten percent annual growth in its economy between 1962 and 1994. By that time, South Korea had the best-educated workforce of any comparable nation, which likely contributed to the rapid economic growth of the country.

The compiler was likely a teacher at the school, though there are no specific identifying marks in the scrapbook.





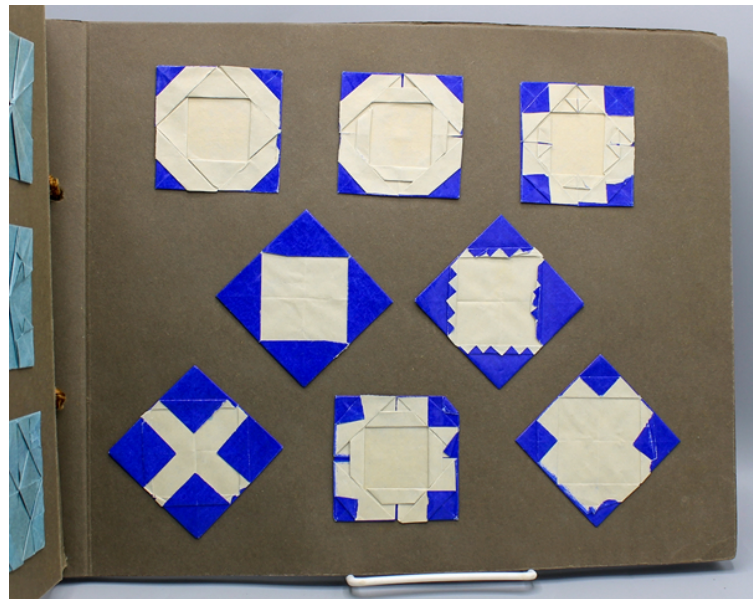
Album of Over a Hundred Remarkably Attractive Froebel Gift Samples,  
Challenging Students' Abstract Thinking and Creativity

8. [FROEBEL, Friedrich.] *Album de Pliages et de Tissages*. [Cover title.] [n.p., France: n.d., ca. 1920.]

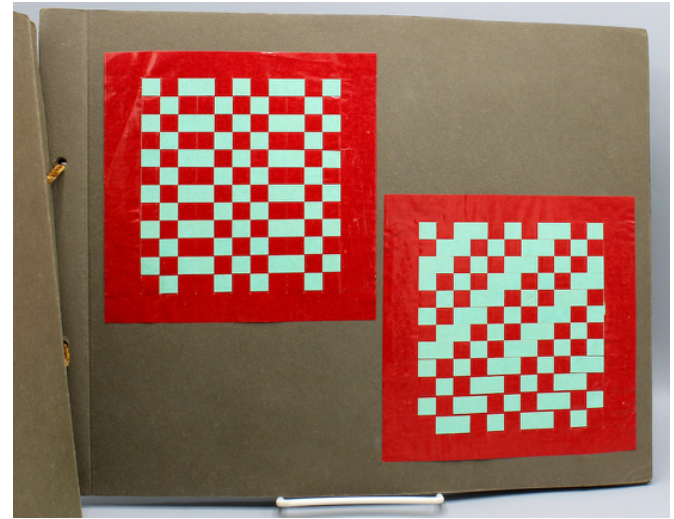
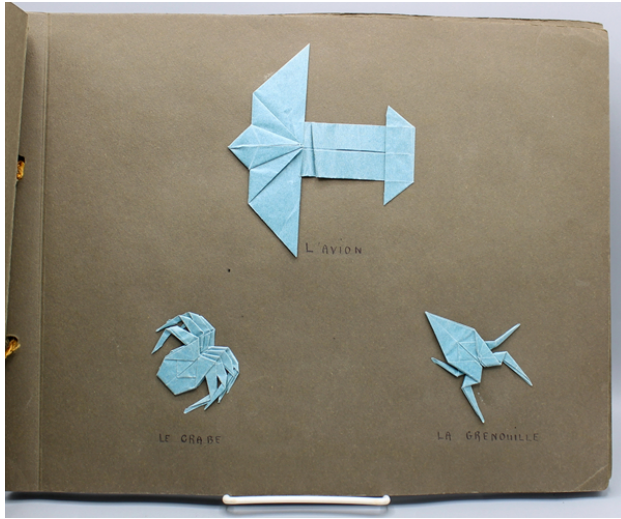
13½ x 10½ in. 56 pp. (10 pp. blank). With forty-two pages of over a hundred mounted paper-weaving (Froebel Gift number fourteen) and paper-folding samples (number eighteen). Most of the samples are labelled with the real-world items that they represent (a hat, a duck, the sun, a wardrobe, and even a remarkably complex folded-paper crab). With a paper insert laid in, outlining the project: "Principe: contraires reliés par les intermédiaires."

Gray flexible card self-wrappers bound with braided cord. Titled in white. Some samples peeling from the pages. One sample missing (glue marks left behind). A very good, bright example of a Froebel Gift sample album.

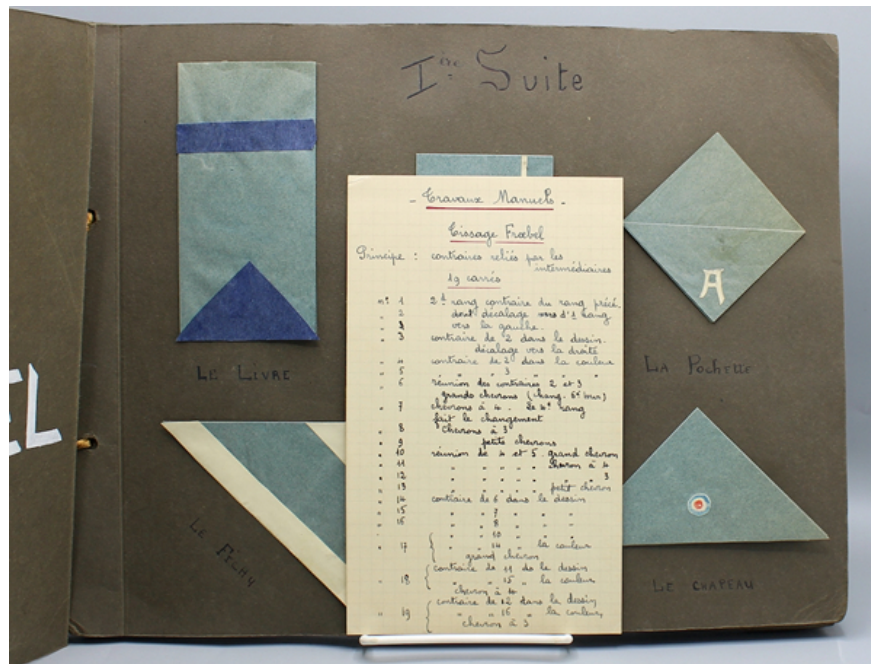
\$1,500



The present album focuses on one of the central tenets of Froebel's theories: the translation of real-world objects into simple shapes and vice versa, which challenges students to think abstractly and creatively. Gifts fourteen (paper-weaving) and eighteen (paper-folding), along with Gift thirteen (paper-cutting), represent an increase in difficulty, as well as an increase in the aesthetic value of the finished products. Froebel valued beauty and artistry in learning, and the later Gifts encourage students to pay greater attention to color, design, and craft. These later Gifts have been particularly influential to figures like Frank Lloyd Wright and Kandinsky, as well as book artists like Barbara Hodgson and Claudia Cohen.



Friedrich Froebel (1782 - 1852), early childhood education pioneer who coined the term "kindergarten," developed his Gifts between about 1830 and 1850. These twenty activities, which varied in complexity, were intended for young children to preteens. Many of the Gifts could be fashioned through materials available at home or in any classroom, but publishers like the Milton Bradley Company also distributed the materials for the Gifts in kits for parents and teachers. Through the Gifts, educators were able to use the concept of "learning through play" to teach students abstract reasoning, problem-solving, artistry, and many more skills that would prepare them for a life of creativity and independent thinking.





Froebel Gift Album with Seventy-Six Parquetry Samples

9. [FROEBEL, Friedrich.] DALBY, Ethel M. [Album of parquetry samples.] [ca. 1910.]

10 ¼ in. x 8 ½ in. [38] ff. With seventy-six samples of Froebel Gifts seven (parquetry).

Brown pebbled binder stamped in gilt with the name of Ethel M. Darby. Gilt title on cover reads "Weaving and Cutting" (which does not match the contents of the album). Edgewear to boards. Original ties worn away. A very good example of a Froebel Gift album, featuring gift seven (parquetry), which is not often seen in these albums.

\$600

A unique item.

Friedrich Froebel (1782-1852), the inventor of the kindergarten, developed his Gifts between about 1830 and 1850. These twenty activities, which varied in complexity, were intended for young children to preteens. Many of the Gifts could be fashioned through materials available at home or in any classroom, but publishers like the Milton Bradley Company also distributed the materials for the Gifts in kits for parents and teachers. Through the Gifts, educators were able to use the concept of "learning through play" to teach students abstract reasoning, problem-solving, artistry, and other skills that would prepare them for a life of creativity and independent thinking.

The parquetry Gift (number seven) invites students to arrange simple geometric shapes (triangles, circles, squares) into larger geometric designs or into scenes. Parquetry, in comparison to gifts like paper-folding and sewing, is not often found in these sample albums, perhaps due to the popularity of parquetry kits and puzzles that used tiles of wood or stone as opposed to paper. This Gift, as well as gifts eight and nine, can be seen as a thematic bridge between the earlier gifts that focused on physical objects (like building blocks and felt balls) and the abstract gifts later in the progression (like drawing, sewing, and paper-weaving).



10. [FROEBEL, Friedrich.] SIBLEY, Ruth. [Collection of ephemera relating to a beginning kindergarten teacher.] [Froebel League of New York City, 1912- 1915.]

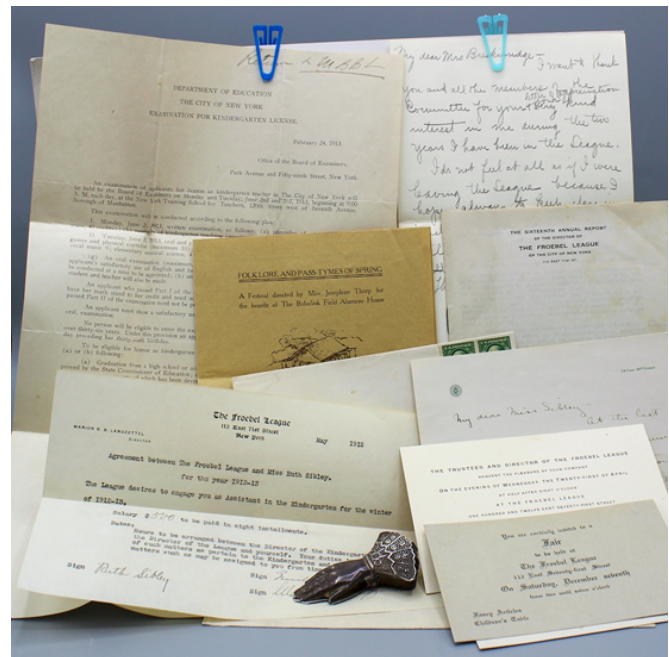
With eleven pieces of ephemera: two ALS (in envelopes), three invitations to events held by the Froebel League of New York City, one typed and signed employment contract for the Froebel League, a brochure on the Department of Education of New York City kindergarten teacher’s license exam, and the sixteenth annual report of the Froebel League (April 1915).

White, tan, and buff paper leaves. Some toning and creasing. Scrapbook glue remnants on versos of a few items. A very good set of ephemera documenting a kindergarten teacher’s employment by the Froebel League of New York City.

\$500

The date on the employment contract indicates that Ruth Sibley was hired by the Froebel League of New York City as an assistant in the kindergarten in May 1912. The two letters (between Sibley and Isabella Goodrich Breckenridge, the secretary of the Froebel League) indicate that Sibley departed in May of 1914, seemingly for another teaching position. Breckenridge expresses her appreciation for Sibley’s work with the organization. It also seems that Sibley took the test for her teacher’s license in June of 1913, though it’s unclear whether she achieved her license at that time.

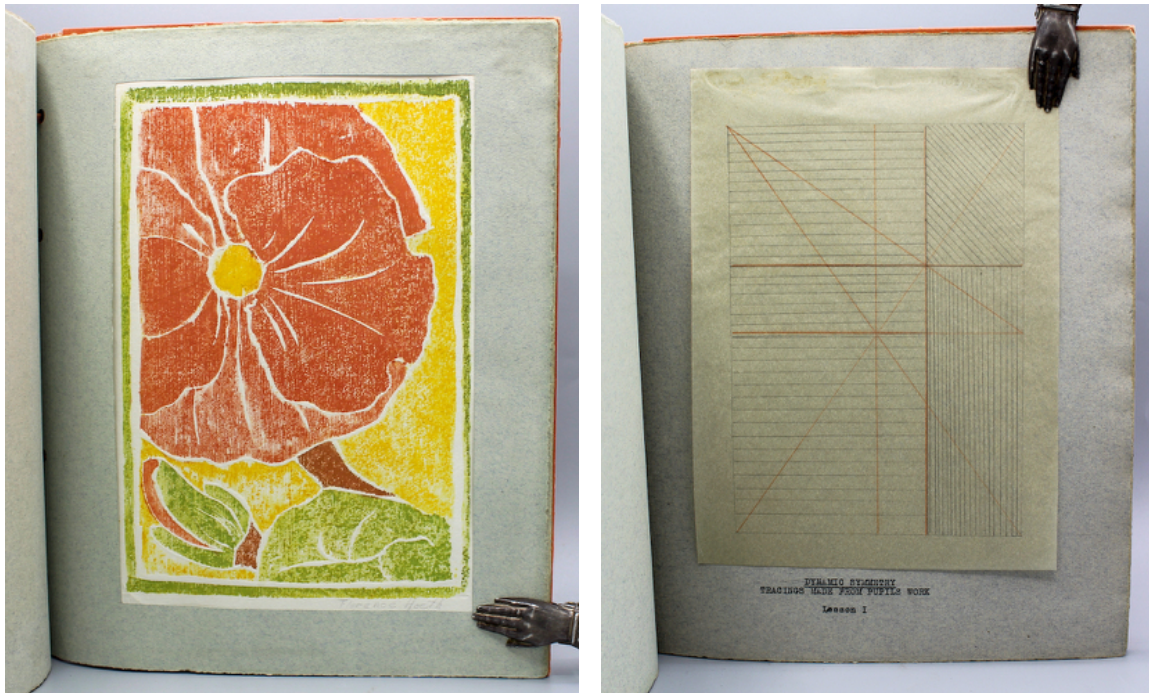
The Froebel League of New York City was comprised of a kindergarten; training classes for teachers, mothers, and governesses; and lectures in literature, science, music, and more. The goal of the organization was both to teach children in a classroom environment and provide mothers and other caretakers with the tools to teach children at home. The League taught courses in educational theory using Froebel’s *Mother Play*, *Education of Man*, and *The Pedagogics of the Kindergarten* as central texts, as well as courses in philosophy, psychology, childhood development, and health. The Froebel League employed many women educators, including Susan Blow, Vassar College professor and physician Dr. Elizabeth B. Thelberg, and University of Chicago professor Ella Flagg Young.



*Kindergarten Review*, vol. 14 (1903), pp. 52-56.







Art Education Lesson Plan Illustrated with Five Hand-Drawn Diagrams  
And Three Block Prints by Junior High Students

11. MURCH, Dorothy I[da]. *Lesson Plans on Dynamic Symmetry and One Line Wood Blocks*. Created for the Low Ninth Grade Burbank Junior High School. [Berkeley, CA?: ca. 1930s.]

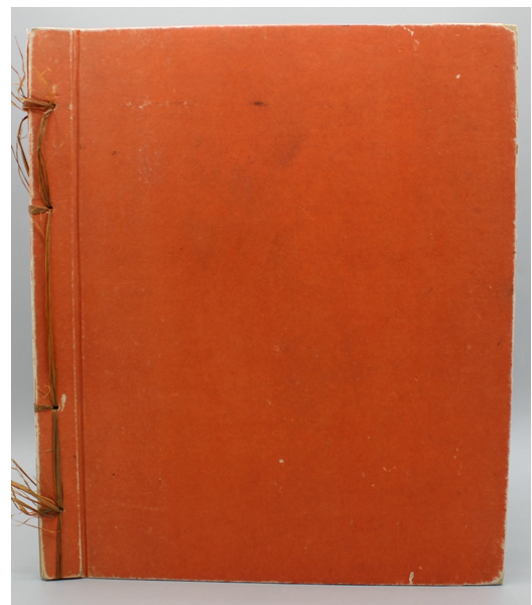
9¼ in. x 11 in. 9 pp. (one side only). With three original color Provincetown method block prints by students (and signed by them). Also with five tipped-in hand-drawn diagrams depicting lines of symmetry. Typewritten image captions and introduction explaining the concept of “dynamic symmetry” and how it relates to art education.

Original orange portfolio bound with twine. Some shelfwear. Toning to first and last page; otherwise, very clean throughout. A teacher’s art lesson plan in very good condition.

\$600

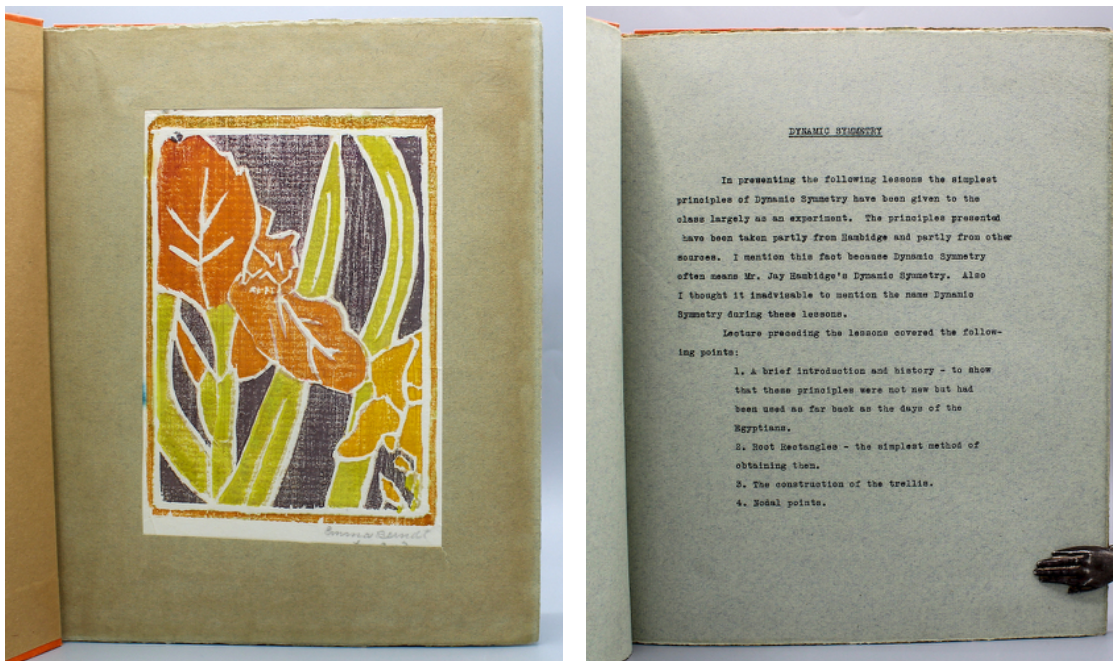
A unique item. Block printing was a fixture of many school art classes during the 1910s-30s. California was a hub of block print making during the Arts & Crafts movement, with iconic California artists like Pedro Lemos (1882 – 1958) publishing art education books that featured block print making in the San Francisco Bay Area.

A detailed and beautifully executed lesson plan compiled by educator Dorothy I. Murch, who developed



the plan to teach the principles of “dynamic symmetry,” a term coined by art educator and scholar Jay Hambidge in the late 1910s. Murch notes that her dynamic symmetry lesson used magazine page layout as a model and encouraged students to make their own layouts.

Murch describes in detail her educational approach and the desired outcome of the lesson, as follows: “[The] lecture preceding the lessons covered the following points: 1. A brief introduction and history – to show that these principles were not new but had been used as far back as the days of the Egyptians. 2. Root Rectangles – the simplest method of obtaining them. 3. The construction of the trellis. 4. Nodal points...Outcome: An understanding of the simplest principles of dynamic symmetry. The ability to take these principles and apply them to a definite problem. Better appreciation of proportion, balance, variety of surface shapes and background spaces. An awakening of interest in good magazine layouts,” (pp. 2-3).”



Dorothy Ida Murch is listed as a student at the University of California, Berkeley in the university register for the 1931-1932 school year. This was likely her graduate education, as she is also listed as an undergraduate in Mills College records during the 1919-1920 school year.





Manuscript Nursery Rhymes with Richly Detailed Watercolors Throughout

12. *Nursery Rhymes for "Jim" at Bed-Time.* From: Aunt Edie. [London?]: 1924.

11¼ in. x 7¾ in. [5] ff. (including wrappers). Richly illustrated throughout in ink and watercolor with accompanying manuscript nursery rhymes and musical scores in ink.

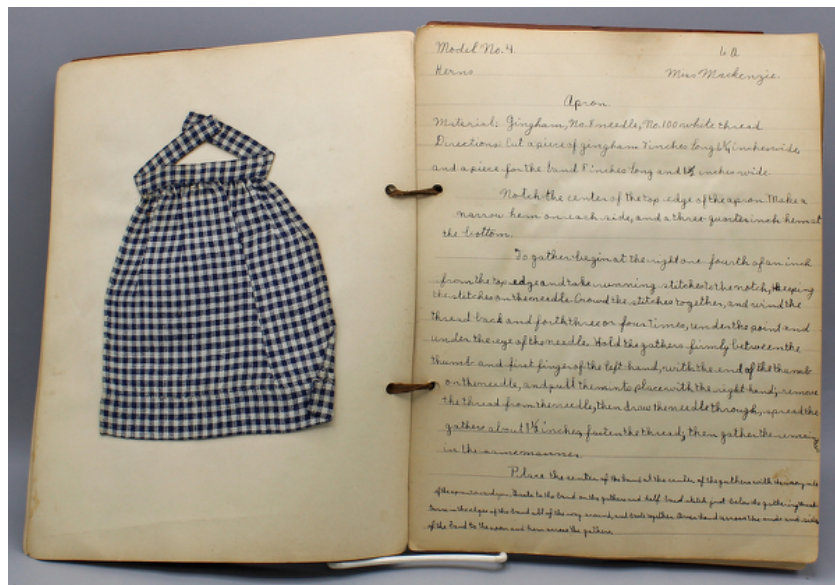
Original stiff paper wrappers, illustrated and lettered in watercolor and ink, signed "Aunt Edie" and dated July 18, 1924. Sewn with purple cord. Wrappers and each leaf (also of the same stiff paper stock) neatly bordered with decorative tape resembling leather. Some dust soiling and light foxing. In the original mailing envelope addressed (presumably) to Jim's father in the Brockley area of London. Overall a clean and remarkably bright manuscript collection of nursery rhymes.

\$1,250

The classic nursery rhymes included here are "Jack and Jill," "Little Miss Muffet," "Simple Simon," "Little Jack Horner," and "Hey Diddle Diddle."

We could not locate any information about Aunt Edie, but she was clearly a skilled artist with a charming and remarkably detailed style. We also could not locate any more information on the young Jim and his family.





Thirty-One Fabric Sewing Samples with Detailed Lesson Instructions  
Revealing a 1910s Home Economics Curriculum

13. NEES, Magdalena. [Two notebooks with sewing samples by a home economics student in grades six through nine.] Portland, Oregon [ca. 1912].

Two albums (8½" x 11"). [35] ff. each. With thirty-one mounted fabric sewing samples and a paper pattern. All text in manuscript (in black and blue ink). Each sample with a project title and explanatory text detailing the assignment and the student's process.

Stiff brown paper wrappers bound in brown cord. Paper label on one album reads, "Magdalena Nees, 100 E. 28<sup>th</sup> St N, Portland, Oregon, Kerns School." Later pencil notation on label notes Nees' dates as 1898 – 1968. Some creasing and chipping to wrappers. Some toning and offsetting to leaves. A very good set of original albums of schoolwork.

\$650

Pencil date on wrappers is "ca. 1912."

Each grade is broken up into two units (e.g., 6A, 6B, 7A, and so on) and each unit comprises eight lessons of progressive difficulty. The first album, encompassing units 6A through 7B, begins with lessons in basic skills in stitching, basting, and seaming, and progresses to pattern-matching, darning stockings, and making simple articles of



clothing (e.g., an apron, a doll skirt). The second album comprises lessons in darning damask, making buttonholes, weaving stockinet, pleating, and making paper patterns. The detailed manuscript instructions offer valuable insight into the lesson plans and the structure of the home economics curriculum at the Kerns School.



From grades six through nine, Magdalena Nees (1898 – 1968) attended the Kerns School in East Portland. She had three home economics instructors, who are noted in these albums: Christina Bergsvik, Grace MacKenzie, and Pearl Ellis. Nees was the daughter of German immigrants Ludwig Wilhelm and Anna Nees. In 1918, Magdalena Nees married Hungarian immigrant Peter Sabo, who is listed as a theater equipment salesman in 1940 census records. Nees was a clerk in their business.

Portland Public Schools Board of Directors. *Annual Report of the Public Schools*, issue 28 (1911), pp. 41, 53, 104.

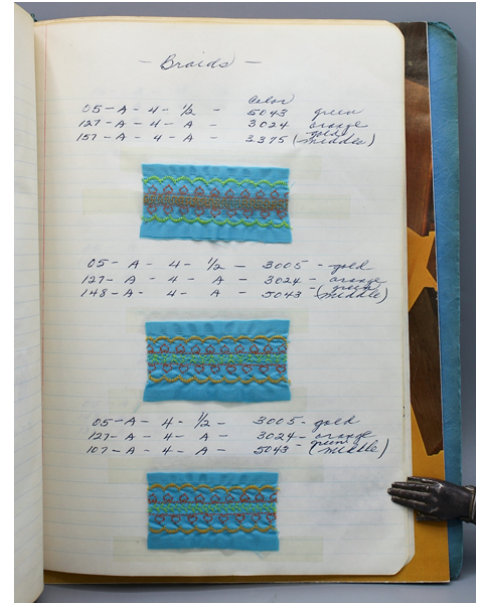


With 150 Expertly Executed Machine Sewing Samples

14. POORE, Helen. [Machine sewing instruction workbook with stitchery samples on cloth.] [Santa Ana, California: ca. 1973-1980.]

9 in x 11½ in. [40] ff. (ten left blank). With 150 mounted stitchery samples (in over a dozen colors of thread) on cloth, including many examples of elaborate machine embroidery. With accompanying typewritten instructions on how to use an Elna sewing machine. Each sample labeled in manuscript with the machine settings necessary to achieve the stitch.

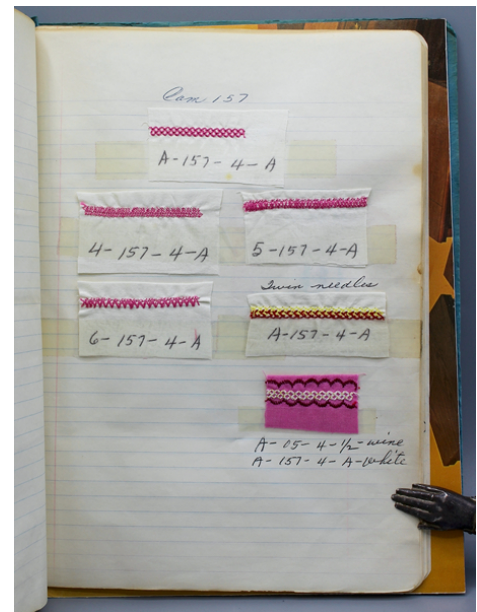
Original light blue three-hole binder. Creasing and some toning to binder. Quite clean throughout despite some toning in places. Manuscript annotations throughout. Color-printed Elna sewing machine catalogue laid in at back. An envelope taped to the inside cover of the binder contains sales receipts for two Elna sewing machines (1973 and 1980), purchased by Helen Poore at a shop in Santa Ana, California. An expert example of a machine sewing workbook. Very good.



\$150

The machine sewing samples in the present item include different styles of stitches (both simple stitches and machine embroidery), cuffs, collars, hems, buttonholes, monograms, and more. The samples are expertly executed and neatly organized, and the typewritten instructions are thoroughly annotated. Some of the annotations reference machine settings, while others identify ideal colors of thread and note the prices of various pieces of equipment for Elna machines ("Eyelet plate: \$2.45").

The quality of the work in the present item indicates that the creator, Helen Poore, may have been training for a career as a seamstress or designer, or was already a professional learning to use an unfamiliar machine.





### Two Pieces of Ephemera Relating to Ted Shawn and Ruth St. Denis

15. SHAWN, Ted. *Ted Shawn. Season of 1921-1922*. [New York: Harry H. Hall, Manager, Gabrielle Elliott, Associate, 1920.]

8 x 10½ in. folded. Single leaf folded to thirds. Season program with photo portraits of the dancers and musicians involved in Ted Shawn's company.

Front cover printed with an illustration of dancers by Ray F. Coyle, with a gold ink accent. Some chipping to edges. Crease at center. A very good copy of a rare and fragile item.

[with:]

[SHAWN, Ted and Ruth St. Denis.] [Photo postcard of Shawn and St. Denis in Coronado, signed by Shawn.] [Coronado, CA: ca. 1920s.]

5½ x 3½ in.

A fine copy.

\$300

In 1915, Ted Shawn (1891 – 1972) and Ruth St. Denis (1879 – 1968) founded the Denishawn School of Dancing and Related Arts in Los Angeles, which would go on to achieve international renown. Denishawn grew from St. Denis' own Ruth St. Denis Company, with which Shawn toured, and the small company that had supported Shawn during his first individual concert tour in 1913. Shawn and St. Denis operated the school together until 1919, when Shawn took over (though St. Denis was still influential on the business). Denishawn's many elite students included performers like Doris Humphrey, Louise Brooks, Lillian Powell, Evan-Burrows Fontaine, and Charles Weidman.

St. Denis and Shawn were also instrumental in the founding of the Jacob's Pillow dance center and the festival hosted there.



The program included here notes that the 1921-22 season offerings include Shawn's "Dance Church Service," in which "a composite of the familiar Protestant church rituals is presented entirely in rhythmic movements." The other offerings included "music visualizations," "a term invented by Ruth St. Denis to replace the much-abused word 'interpretation.'"







Hand-Drawn Original Fashion Sketches by a Woman Designer  
With Fabric Swatches and Manuscript Design Notes

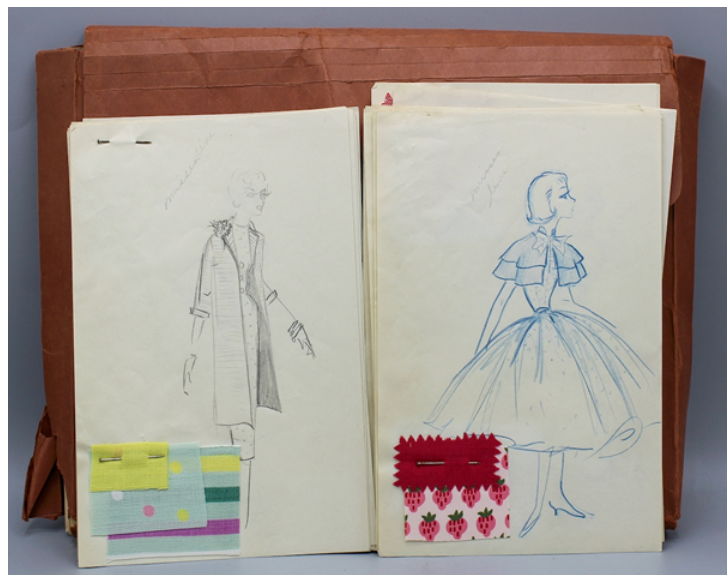
16. SAUNDERS, Vivian. [Set of 137 fashion design sketches.] [n.p.,] 1955-1957.

137 sheets of hand-drawn sketches (sixty-two on 9" x 11½" sheets, 75 on 5½" x 8¼" sheets). Most with handwritten design descriptions, notes, and accompanying fabric swatches pinned or taped onto the sheets. Also with price lists, inventories, and printed ads for the Candy Jr. brand (ads correspond with designs made by Saunders that are included in the present set).

Stored in a contemporary accordion-fold card paper portfolio hand-labeled "Sketches of Accepted Designs." Portfolio somewhat worn and creased. Enclosed are eight contemporary manila folders, organized by season (Holiday 1955, Fall 1956, Spring 1957, etc.), all hand-labeled in pencil. Some designs signed "V. Saunders" or "Vivian Saunders." Some toning and creasing to leaves. A few fabric swatches detached from leaves. Overall, a very good set of striking original sketches of 1950s-era fashion designs for young women.

\$1,250

Most of the sketches are for party dresses and evening gowns made for young women in their early teens to early twenties (juniors and misses). The designs include many iconic designs associated with the 1950s, including "poodle" skirts



with ample petticoats, boleros and cardigans, and sheath dresses with cinched waists. The fabric swatches indicate a wide range of textures, colors, and patterns like gingham, plaid, organza, metallics, appliques, ribbon, velvet, fur, and much more.

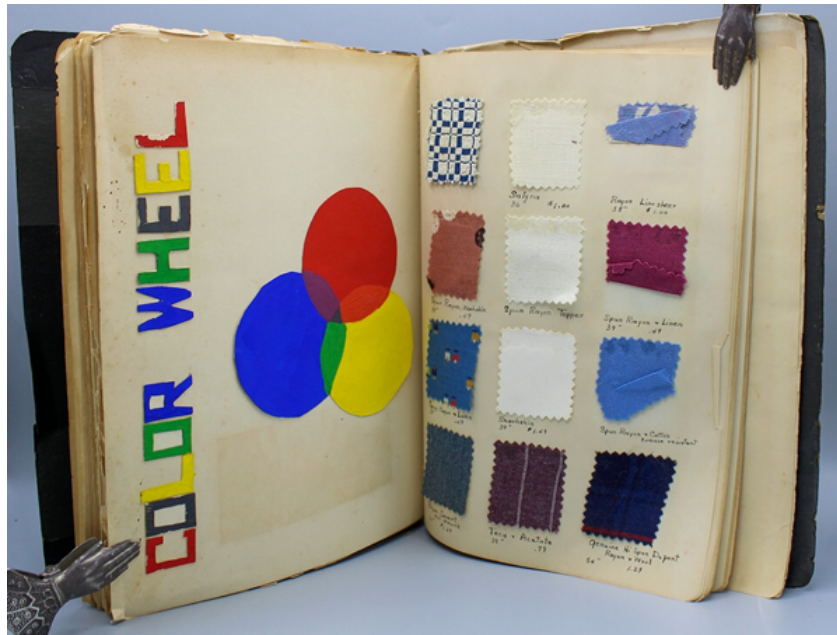


“Fashion in the 1950s saw a clear gender divide. While men and boy’s fashion moved towards a more casual day-to-day style, women and girl’s fashion prioritized elegance, formality, and perfectly matched accessories...[N]ovel prints and colors marked a playfulness in fashion for both men and women...As the decade progressed...fashion began to look to the new ‘teenager’ for inspiration, the elegance and formality of the early part of the decade began to lessen.” The 1950s also came with an unprecedented amount of choice in fashion, fueled in part by the relaxing of wartime austerity: “One particularly striking aspect of the decade was the emergence of stylish options. Two ladies could walk down the street in different outfits, yet appear equally modish, be their skirts full and narrow, or one in a form-fitting sheath and the other in a loose sack dress.”

We could not locate much information on Vivian Saunders, though she was clearly a prolific designer for the young women’s fashion brand Candy Jr.

Reddy, Karina. *Fashion History Timeline: 1950-1959*. Fashion Institute of Technology website.





Fashion Design Course for the New Ready-to-Wear Industry  
With Over 150 Fabric Swatches

17. SCHROEDER, Lena. *Clothing Textiles*. [Fashion design and sewing instruction workbook with fabric swatches.] [n.d., ca. 1930s.]

9 in. x 11½ in. [130] ff. (approximately). With over 150 fabric swatches (most mounted, some laid in); pencil illustrations on ten pages; and sixteen pages with photo reproductions, periodical clippings, and fashion advertising material. Leaf count includes a [6] ff. packet, laid in, on "Wool Washing Experiments." Typewritten text.

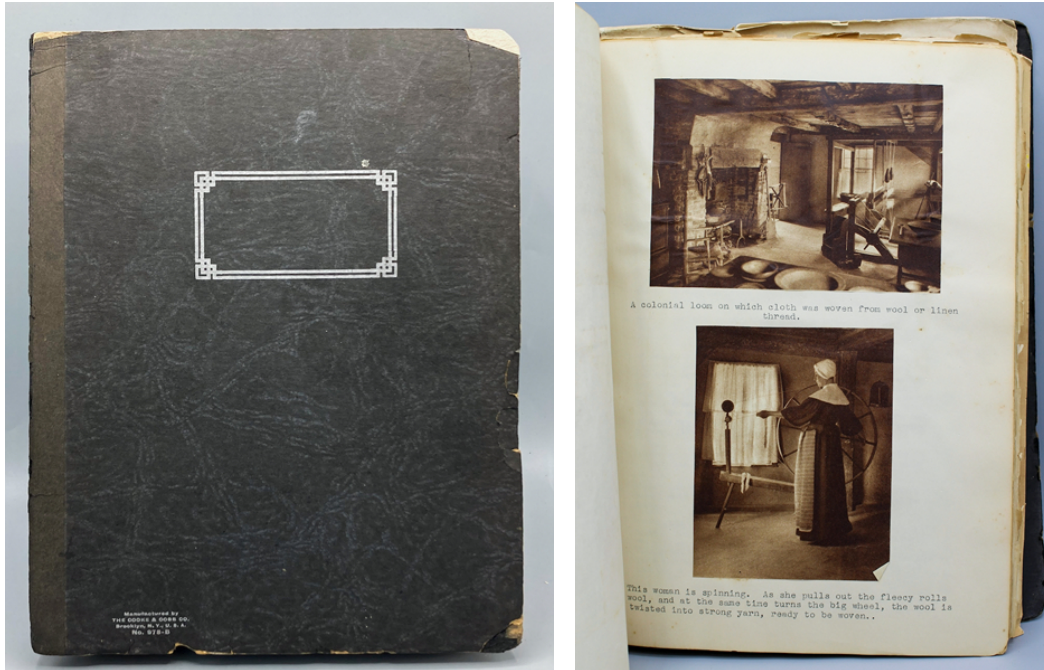
Original black card three-hole binder. Chipping to edges. Some toning throughout. Some swatches have come loose and are laid in. Graded "A+" on title-page. A remarkably thorough and well-executed fashion design workbook in very good condition.

\$175

This workbook, compiled by a student named Lena Schroeder, represents an advanced curriculum in design, sewing, and fashion merchandising. The typewritten text, seemingly written by Schroeder from a variety of cited sources, details the history, production, and uses of a variety of consumer textiles including silk, wool, cotton, and flax. The fabric swatches include dozens of different types of fabrics

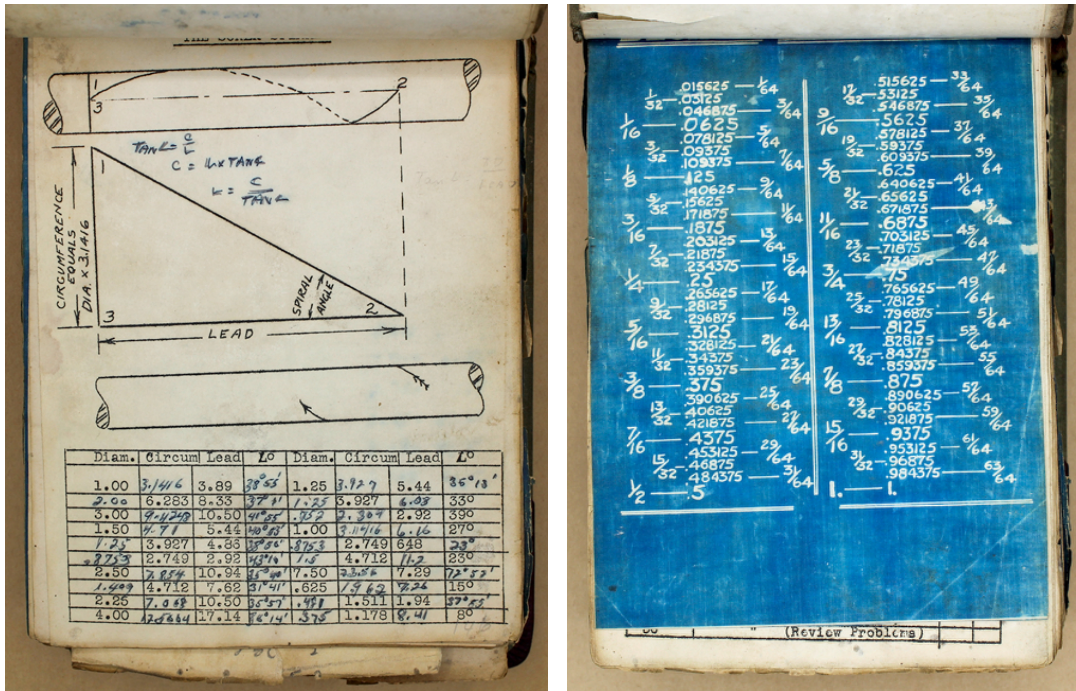


(including denim, wool, velvet, percale, crinoline, silk, and many more) in a rich array of colors. Some of the textiles included here are annotated with drawings of how the fibers appear under a microscope, seemingly copied from Schroeder's own observations.



The fashion advertising materials, as well as sections of text on current fashion trends and designing clothing for the mass market, offer an insight into the purpose of the course: to train students for careers in design, fashion merchandising, and professional sewing and tailoring. In the 1920s, mass-market fashion was still in its infancy, with companies including Chanel and Sears just beginning to sell ready-to-wear designs. The present item represents how the evolving desires of customers and a shift in the economics of fashion shaped sewing and design curriculum in schools.





Manufacturing Vocational School Lesson Book, A Remarkable Survival

18. WILSON, Richard R., compiler. *The Continuation School for Factory Apprentices*. [Lesson book.] Waterbury, Connecticut: Waterbury Mfg. Co., 1941.

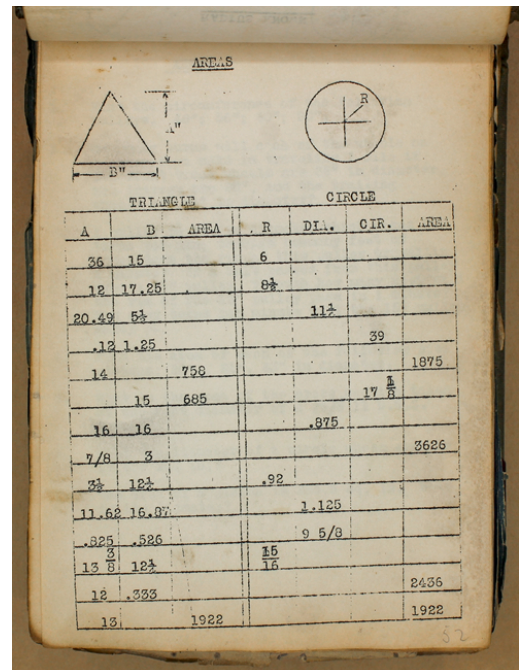
8¾ in. x 6½ in. Approx. [500] ff. Cyanograph title-page, which is filled out with the name of student Richard R. Wilson. With typewritten, mimeographed, and manuscript equations, diagrams, tables, and lessons throughout. Also with several other cyanograph leaves with the same content.

Contemporary green cloth punch-hole binder with shop sticker on front inner cover. Lower cover detached. Soiling to boards. Some soiling and toning to leaves and some creasing and chipping to edges, but overall quite clean. A unique, fragile item in very good condition.

\$500

The present item is the workbook of a student training to be a machinist. The lessons focus on fractions, physics, and geometry, as well as the practical use of specific machines.

In 1917, the Smith-Hughes Act of authorized federal funding for vocational schools in the United States. These institutions, usually a replacement for traditional high school, were established to divert children from low-income families into labor roles, often in factories, while



wealthier children went to universities. The vocational education movement was prompted in large part by rapid industrialization resulting in a shortage of skilled labor in factories at the same time that more immigrant families were moving into cities and sending their children to public schools. In addition, just a year after the passing of the Smith-Hughes Act, Mississippi became last state to enact a compulsory education law, which caused an additional influx of students to public schools.



We could not locate any information on Richard R. Wilson, nor on Waterbury Manufacturing Company's Continuation School.

Hanford, Emily. *The Troubled History of Vocational Education*. American Public Media Reports (website). September 9, 2014.





Original Scrapbook on the First Female MP Elected in Britain,  
A Virginia-Born Member of the Astor Family

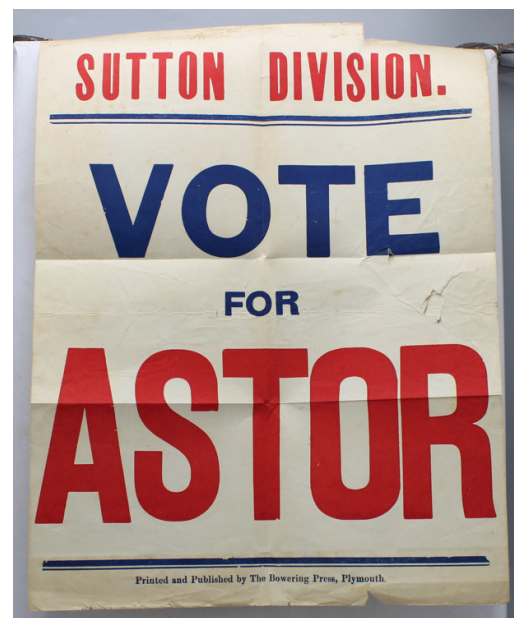
19. [WOMEN.] [ASTOR, Nancy.] An original scrapbook compiled by a follower of Nancy Astor, the first female Member of Parliament to take her seat in the United Kingdom. Materials within dated 1934-1936.

Quarto (6 $\frac{1}{8}$  inches by 7 $\frac{3}{4}$  inches). [180] pp. Newspaper clippings, posters, and other campaign promotional items laid in or pasted down on the first [90] pp., except for on a few blank pages. The remaining pages of the scrapbook are blank. Some of the items are in color and many of the newspaper clippings include photographs. Also with a separate photograph (3" by 4 $\frac{1}{4}$ "") of Nancy Astor on a dock laid in between pages 2 and 3.

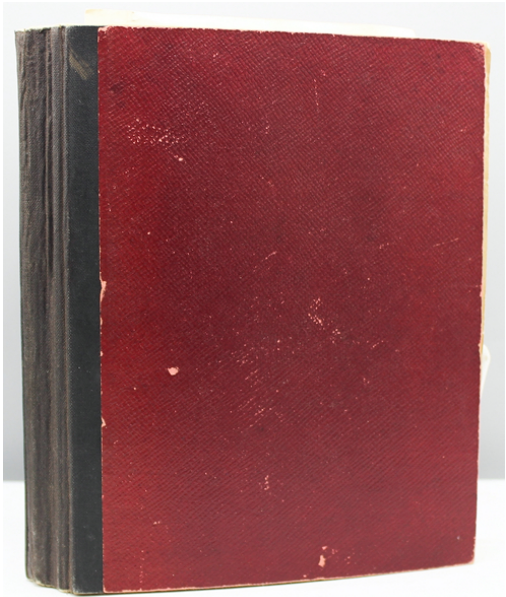
Notebook in cloth-backed maroon boards. Some light rubbing to boards. Blue speckled edges. Some toning to materials throughout and to pages of notebook, but overall a very good, one-of-a-kind item.

\$1,750

Nancy Witcher Astor (1879-1964) was born in Danville, Virginia, but moved to England with her husband Waldorf Astor at the age of twenty-six. In 1919, Nancy Astor became the first woman in the United Kingdom to take her seat as a Member of Parliament. The materials in the present item chronicle Astor's successful campaign in the



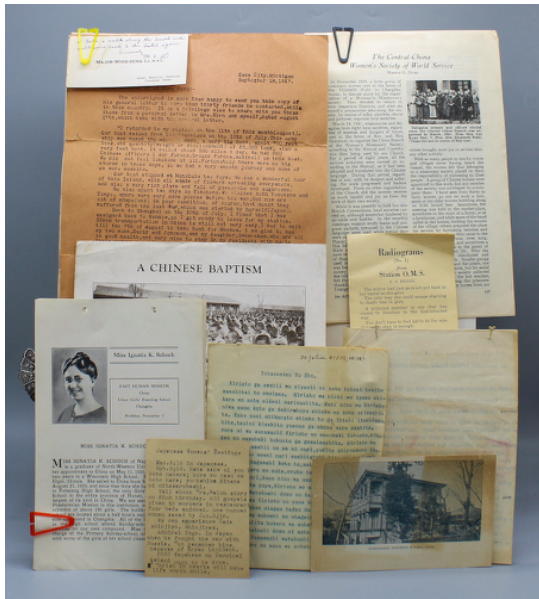
general election of 1935 and offer context into the social and political climate of the United Kingdom at the time. Many of the campaign materials included here are targeted towards women, especially mothers, and portray Astor as a hero for educational reform (pp. [20-21]) and a “champion of the nursery” (p. [16]). The materials also offer insight into the Conservative Party’s rhetoric against socialism, especially in regard to economic improvement since the Conservative Party regained control of the House of Commons from the Labor Party in 1931. One flyer reads: “The Socialist Party’s policy means dumping, depression, disaster,” (p. [8]). Overall, this scrapbook is a fascinating perspective on the public face of Nancy Astor and contemporary attitudes toward her and her campaign.



Oxford DNB.







Sixty-Year Archive of a Leading Los Angeles WCTU Member, Radio Broadcaster, and Civil Rights Advocate

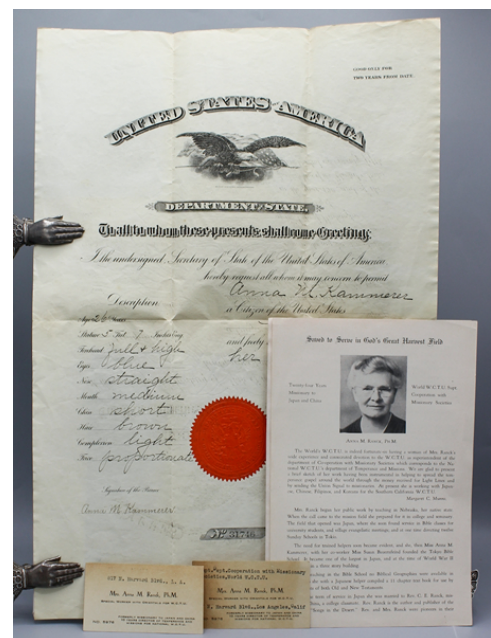
20. [WOMEN'S CHRISTIAN TEMPERANCE UNION.] [RANCK, Anna M.] [Archive of correspondence, periodicals, newspaper clippings, manuscript records, and journals recording the career of a missionary and WCTU member.] [Los Angeles, California and Tokyo, Japan: Anna M. Ranck, 1895-1956.]

Archive contains eighteen radio broadcast scripts (plus multiple corrected drafts), hundreds of newspaper clippings; two journals (1895 and ca. 1930s); twenty-three published records of WCTU meetings (1930-1947); a ten-page typewritten document, dated 1932, arguing against the repeal of the Eighteenth Amendment; and an additional scrapbook of hundreds of leaves of letters, clippings, and other records of Ranck's work as the director of missions for the WCTU, including her involvement with Asian American WCTU members in the United States. Also, Ranck's business cards listing her positions in the WCTU, citizenship documentation she carried while on mission trips, and copy of her obituary.

Housed in an archival box (18¾ x 14¾ x 3¼"). Some fragile leaves of paper (leading to tears in a couple documents), occasional toning and foxing, and some staining from old paperclips (now removed). A very good collection documenting a leading WCTU member whose sixty-year career spanned the rise and fall of prohibition, both World Wars, and the period when the WCTU was the largest women's organization in the United States.

\$3,000

Items dated from 1895 to 1956.

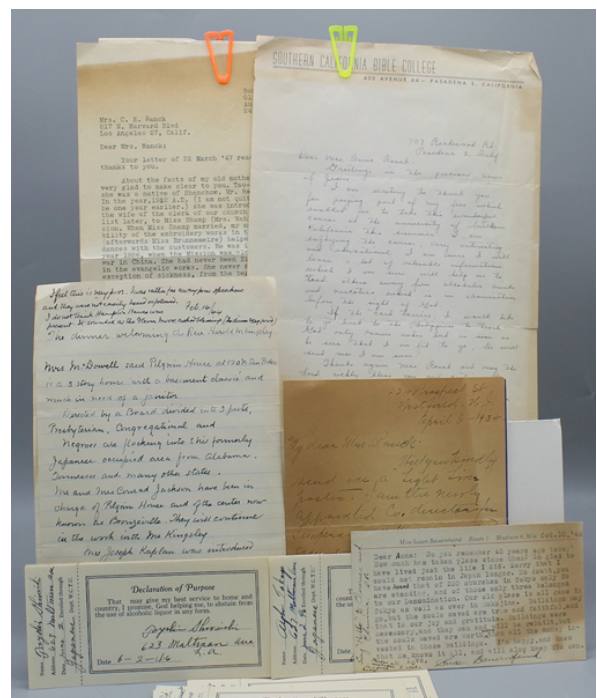


Anna M. Ranck, *née* Kammerer (1874 – 1956) was a missionary, educator, radio broadcaster, and a member of the Women’s Christian Temperance Union for over fifty years. She was the Director of Temperance and Missions for the National WCTU for ten years and held the title of Special Worker with Orientals for at least twenty years, during which she organized with Asian American members of the WCTU, supported Asian Americans displaced by Japanese internment, and held WCTU Interracial Friendship Meetings in efforts to integrate the ranks of the organization. Ranck was also the secretary of the WCTU Home for Women in Los Angeles and a lead overseer of the Iota WCTU, the young women’s branch of the organization.

Ranck’s career runs parallel to the period that the WCTU was at the height of its influence. During the early twentieth century, WCTU membership peaked at over 750,000 members, and it became the largest women’s organization in the United States. Her involvement with the organization began during her thirty-year tenure as a missionary in Japan and China. During the trip, Ranck founded the Tokyo Bible School, which became one of the largest Christian schools in the country. She spoke both Chinese and Japanese, and she worked with a Japanese writer to compile a textbook on the geography of the Bible. During her mission trip, Ranck met her future husband, the missionary Rev. Charles E. Ranck. They married and moved to Hollywood, where they worked together for decades in organizing, teaching, and writing. Ranck had earned an undergraduate degree at a seminary in her home state of Kansas, and she continued to study at the university level in Los Angeles, where she earned a Master’s degree in philosophy. This archive includes several examples of her coursework in a History of Chinese Philosophy Course taught by a Professor Long, including papers on Confucian analects and the history of logic in Chinese philosophy.

Beginning in 1936, Ranck worked as the Director of the Radio Department of the WCTU of Southern California. Until at least 1944, she delivered lectures on air, eighteen of which are preserved in this archive. As the lectures began three years after the fall eighteenth amendment, they document the response of the WCTU to their greatest victory and the greatest blow to their organization. Ranck continues to criticize the detrimental effects of alcohol on people’s health and the stability of society, but also expands her view to encompass broader social efforts of the WCTU worldwide.

Ranck held high-level positions at both the local and national levels of the WCTU, and her career spanned the most important years of the WCTU’s history. She was a highly educated woman with an international consciousness that she brought to every aspect of her WCTU activism. Her work in the WCTU speaks to the ideological advancements of the organization in the early twentieth century and recalls the radical women’s rights and antislavery activism of the organization’s founding members. Ranck was undoubtedly one of the most influential and hardworking WCTU members, but remains an unsung figure in the history of the largest American women’s organization of its day.



Rare Ephemera of a WWII-Era Pacifist Women’s Organization  
Founded by Important Quaker Feminist Margaret S. Olmsted

21. [WOMEN’S COMMITTEE TO OPPOSE CONSCRIPTION.] [Collection of ephemera by an anti-conscription women’s organization.] [Philadelphia: 1945-1947.]

Five documents (8½” x 11”) and two printed postcards (5½” x 3¼”). The documents include four mimeographed letters to members (three one-page letters, one two-page letter, and one four-page letter) on Women’s Committee to Oppose Conscription (WCOC) letterhead and a four-page voter guide. The postcards are both addressed by hand to Mr. and Mrs. W.B. Rovner.

Minor toning to a couple documents. A near-fine set.

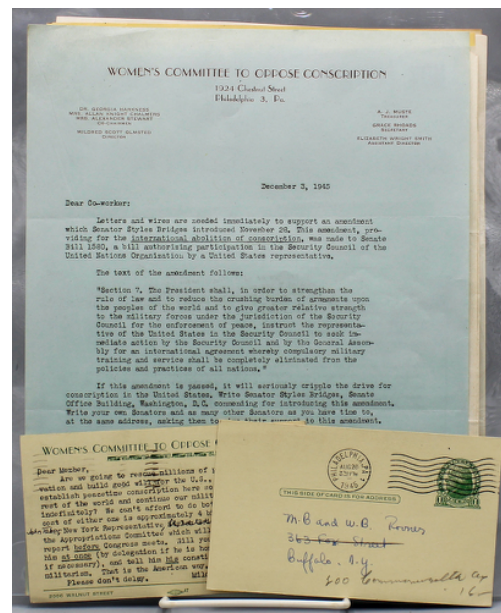
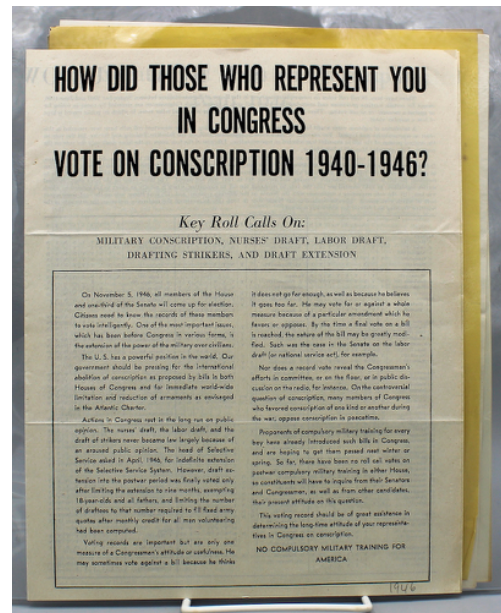
\$650

Items dated December 1945- April 1947.

The documents include a mimeographed letter on Women’s Committee to Oppose Conscription letterhead calling for support for an anti-conscription constitutional amendment; and four letters opposing the Selective Service System and proposed legislation for mandatory military training during peacetime. One of the letters addresses the censorship of soldiers, who were forbidden “under threat of court martial” from sending anti-conscription letters to the War Department.

In 1942, Quaker pacifist and feminist Mildred S. Olmsted (1890 – 1990) founded the Committee to Oppose the Conscription of Women to challenge the Austin-Wadsworth Bill of 1943, which proposed the conscription of men aged 18-65 and women aged 18-50 for assignment to military industry anywhere in the country. Once the organization was renamed to the Women’s Committee to Oppose Conscription and focused more broadly on anti-conscription and pacifist efforts.

During World War I, Olmsted worked in Paris with the Young Women’s Christian Organization to plan recreational activities for soldiers stationed there. After the war, she joined the American Friends Service Committee in Berlin, where she worked in famine relief. She was a leader in the Women’s International League for Peace and Freedom, a founder of the pacifist and anti-nuclear warfare organization SANE (now Peace Action), the vice-chair of the Pennsylvania ACLU, and a member of the United Nations Council of Non-Governmental Organizations and the Main Line Birth Control League.





Unique Album with Sixteen Original Photos  
Of Women’s Work as Healthcare Providers

22. [WOMEN’S HEALTH.] [*“A Century of Health Visiting” – an exhibition.*] [Album of sixteen photos documenting a midwifery and home healthcare exhibit.] [England, ca. 1962.]

12 in. x 9½ in. [17] ff. With sixteen mounted (8¼” x 6½”) photos, nine of which are in color. The photos depict about a dozen exhibits showing the work of women midwives, nurses (in the home, in schools, and other settings), doctors, and educators. Includes a group photo of fifteen women (plus their names and roles) that made up the board of an unspecified organization (possibly Home Helps, an organization that employed women healthcare workers and may have organized the exhibition documented here).

Original gray photo album. Gray leaves. Photos and leaves are clean and bright. Fine.

\$350

The latest date that can be seen in the photos is 1962. The full title and summary of the exhibit can be seen on a display in the second photograph in the album: “A Century of Health Visiting” – an exhibition – mainly about Health Visiting – which includes section showing some of the work of the following services – School Nursing. Domiciliary Midwifery. Home Helps. Day Nurseries.”

The photos of the exhibition capture displays that promote vaccination, proper nutrition, hygiene, and more. education for disabled students, Many displays feature images of women healthcare providers at work, and two displays feature staged scenes with mannequins (one shows the contents of a midwife’s bag and a baby in a crib, and the other shows a midwife, a pregnant woman, and the materials necessary for a home birth). Other displays include clothing, toys, and shoes for kids to demonstrate age-appropriate apparel and activities for different stages in childhood development.



### Women's Health Manuals by a Quack Doctor and Radio Star

23. [WOMEN'S HEALTH.] TAYLOR, M[arion] Sayle. *"Health and Happiness" for Women*. [Set of four booklets in a series.] Chicago: [Dr. M. Sayle Taylor Hygienic Orificial Co., 1928.]

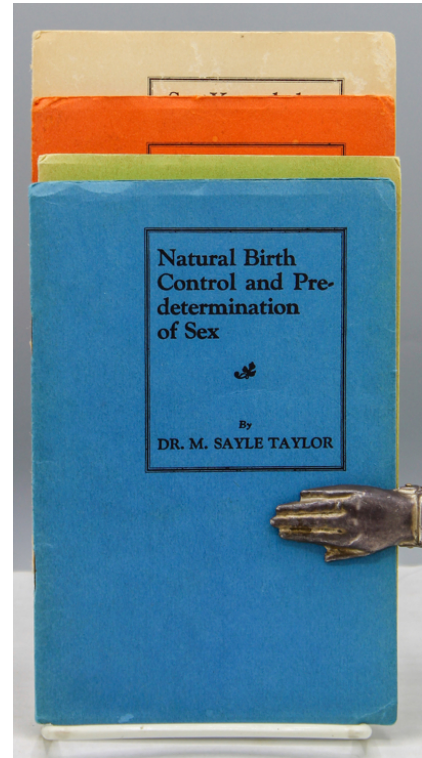
Four volumes (4" x 6¼"). 24 pp. (each of three booklets) and 16 pp. (one booklet). Booklet titles are *Natural Birth Control and Predetermination of Sex*, *How to Know Your Affinity: A Study of Glands*, *Facts for Wives: Plain Truths about Marriage*, and *Sex Knowledge for Children: A Parent's Duty to the Child*.

Original paper wrappers in blue, green, orange, and buff. Enclosed in the original envelope titled in blue. Envelope chipped at edges. Booklets are bright and clean. A very good set of rare women's health guides originating from the hugely lucrative radio quack industry of the early-to-mid twentieth century.

\$350

First edition.

Marion Sayle Taylor was a radio host, quack doctor, and patent medicine salesman. His CBS radio show commanded a wide audience, and Taylor received between ten and twenty thousand letters a week. He "treated" these patients in bulk by prescribing expensive patent medicine for common symptoms. Taylor's fellow radio hucksters included astrologers, matchmakers, and many other quacks. These stars sidestepped the FDA and FTC by setting up transmitters in northern Mexico, where the United States government had no jurisdiction, and broadcast at up to a million watts — about two hundred times the reach of radio broadcasts on US soil.



Taylor devotes plenty of pages to his slightly esoteric ideas about matchmaking and pregnancy. In *How to Know Your Affinity*, he proposes that every person can be sorted into one of eight categories named after various glands (pituitary, adrenal, etc.) that indicate one's appearance and character. Certain categories necessarily attract or repel each other, and the ideal match is found in two people who naturally attract one another. The author also posits in *Natural Birth Control and Predetermination of Sex* that parents can control the sex of a child by conceiving under "male" or "female" moons, which correspond to specific days of the month.

OCLC records no copies.

Fowler, Gene. *Border Radio: Quacks, Yodelers, Pitchmen, Psychics...* (2010) pp. 7-9.  
Also see "Man of the People," *Reply All* (podcast) episode 86 (January 18, 2017).





### Unique WWI Photo Album Richly Documenting a Student-Run War Garden

24. [WORLD WAR I.] [Photo album documenting the student gardeners at the Mary Hemenway School in Boston, participating in the United States School Garden Army (USSGA) program during and after World War I.] [Boston, Massachusetts: Mary Hemenway School Garden Club, 1918-1919.]

Oblong quarto. [104] pp. With 165 mounted photos (some sepia-tinted) and over two dozen other items pasted in (brochures, *Mary Hemenway Garden Notes* newsletters, illustrations, newspaper clippings, and more). Many photos captioned in manuscript (in white ink). Black card leaves.

Contemporary black cloth album. Front cover detached, otherwise binding holds firm despite worn cloth at spine. Edgewear. Some chipping to edges of leaves. Two leaves loose, laid in at their original positions. Adhesive left behind from two missing photos. With a printed invitation (dated 1926) to a Mary Hemenway School exhibition of the student-run gardens laid in. A unique item, very good, that thoroughly documents a largely unacknowledged World War I-era program that educated and trained students and mobilized them to increase food supply.

\$5,000

The captions date the photos to 1918 and 1919, with the one invitation dated 1926.

This album shows students at work in the garden; the Mary Hemenway School building; the student-run farmer's market; gardening competitions; and the students' participation in events like a march to welcome Woodrow Wilson on his return from the Paris Peace Conference, as well as the shooting of a silent promotional film titled *The United States School Garden Army*.





By 1914, Mary Hemenway School teacher and horticulture enthusiast Elizabeth Gertrude Howes (1856 – 1931) and principal Frank Murphy had begun the process of turning uncultivated land near the school into a student-run garden. Howes and Murphy established the school garden under the auspices of the USSGA which was established by the War Department to both remedy food shortages and keep children in line amidst civil unrest. The students at the Mary Hemenway School had already been early members of the USDA-sponsored 4H Clubs, and, under the direction of Howes and Murphy, developed the garden into the most successful of all 368 USSGA gardens in the country. They also won numerous prizes at the 1919 Home and School Gardeners Exhibition in Boston, which is thoroughly photo- documented in the present item.

Weed, Clarence. *Eastern Arts Association Meeting Proceedings* (April 1919), pp. 145-146  
*School Life*, vol. 2, nos. 1, 2, and 10 (January and May, 1919).  
 Hayden-Smith, Rose. *Soldiers of the Soil* (University of California, 2006).

