New Arrivals
Advertising, Education, Fine Printing, Medicine, Women’s Studies, World War I, and More

Michael R. Thompson Rare Books, ABAA/ILAB
8242 W. 3rd Street, Suite 230
Los Angeles, CA 90048
mrtbksla@pacbell.net  ♦  mrtbooksla.com  ♦  (323) 658 - 1901
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Rare Midcentury Cookware Salesman’s Catalogue


5 x 8 in. 36 pp. Illustrated on nearly every page with Wear-Ever aluminum cookware products, including five full-page illustrations.

Publisher’s blue wrappers titled in orange and white. Rubbing to corners and some minor marginal toning. A very good, clean copy of a rare item.

$200

Undated, ca. 1940s. This is “Catalogue No. 48,” which refers to the format of the catalogue, not the publication sequence (earlier catalogues are numbered at least as high as 62). We cannot
conclusively date this item, but the design more closely resembles a 1955 catalogue (Wear Ever New Method of Cooking) than the company’s 1930s catalogues. In addition, the title-page of a 1936 catalogue held by the Hagley lists nine branch offices in the United States, while the title-page of the present catalogue lists twelve. The earliest Wear-Ever catalogue that we could locate on OCLC is Wear-Ever from Mine to Market (1910). All Wear-Ever catalogues are rare, with no more than a couple copies of any catalogue recorded on OCLC, and no copies of the present “Catalogue no. 48.”

The present catalogue was distributed to Wear-Ever salesmen, as indicated by the second page: “All utensils illustrated in this catalogue are Wear-Ever Specialties, and are sold only by salesmen to whom definite territory has been assigned by contract. They are not sold in stores.” The text goes on to explain ordering information for Wear-Ever salesmen, who would then distribute the products to their own customers.

The Wear-Ever line, manufactured by the Aluminum Cooking Utensil Company, was the first widely distributed consumer aluminum cookware brand in the United States. Like Avon, Tupperware, and many other midcentury companies, the Aluminum Cooking Utensil Co. recognized the cost efficiency of marketing through “direct sales” agents—consumers who marketed the products to their peers. Direct sales models allowed companies to avoid paying trained salespeople, eliminate the cost of doing business through brick-and-mortar locations, and offload the responsibility of storing unsold inventory onto salespeople who were, essentially, paying customers. The company was utilizing independent salesmen as early as the 1910s, but by the mid-1950s was also distributing marketing material intended for women selling Wear-Ever products to other women. The present item is clearly intended for male sales agents.
WWII-Era Promotional Baseball Toy Advertising Rye Bread

2. [ADVERTISING.] [Rubel’s Heidelberg Rye bread promotional baseball toy.] [Cincinnati, Ohio: G.H. Anderson, 1943.]

5¼ x 7 in. Paper-covered game board printed to look like a baseball diamond. With central volvelle, six cylindrical wooden game pieces (three red and three green), and twenty-three unused paper scorecards. With three wartime billboards printed in the outfield: “Back the Attack,” “Buy US War Savings Bonds and Stamps Now,” and “Work and Save for Victory!”

Blue stiff card self-wrappers printed in blue with the slogan, “Compliments of the freshest thing in town!” Some toning and creasing to wrappers. Possibly missing two game pieces (one red and one green). Still, a very good copy of a rare item.

$250

First edition.

The present item illuminates the connection between baseball, American patriotism, and WWII propaganda, as well as the history of Jewish, Russian, and Eastern European immigrant culture and business in the midcentury United States.

The Rubel Baking Company, founded in Cincinnati in 1882, introduced their Heidelberg Rye Bread in 1933 and manufactured it for nearly four decades. The company was founded by Elias Rubel, a Russian Jewish immigrant, and managed by Rubel and his five sons. In 1930, three of
Rubel’s sons—Ben, Max, and Sam—took over the business and constructed a new Beaux Arts-style baking plant in Cincinnati’s Avondale neighborhood, a wealthy, predominantly Jewish area. The company put plenty of effort into creative, savvy marketing: they sponsored a radio show called “Fans in the Stands” and pregame celebrations at the Cincinnati Red’s Crosley Field, filled local newspapers with advertising cartoons, offered a free bus service to the factory, and hosted tours for classes of local schoolchildren.

OCLC records no copies of this or any similar Rubel Company marketing items.

Conduct Manual for Young Women
Particularly Concerned with Education


First edition.

$185

An advice manual chiefly concerned with guiding a young woman’s approach to her education and intellectual development. Most chapters include a short didactic story with explication by the author, who urges young women (aged fourteen to seventeen) to cultivate their skills in languages, math, and the sciences. One of Cox’s main pieces of advice is that girls should cultivate one skill they are particularly talented in rather than wasting their efforts attempting to develop skills to which they have no natural inclination. Cox writes, “A girl will save herself much pain and mortification by not attempting to play or sing unless her talent lies in that direction...As regards drawing and painting, too, if you possess any talent for either, by all means cultivate it; but otherwise...Surely it would be better to devote yourself to the acquisition of a language, or the study of astronomy, or history, or botany, or whatever your one talent may be” (p. 27). Cox also offers advice on marriage, friendships, etiquette, dress, and religion.

We could not locate much information on Sydney Cox, including dates. His only other work appears to be *The Young Lady's Guide* (1870).
Complete Midcentury Educational Printmaking Kit,
A Remarkable Survival


21 x 13 x 1¾ in. Complete with all twenty-four rubber stamps and the four ink pads (red, blue, yellow, black) in metal tins. Also, with a booklet of paper (some blank, some used).

Publisher’s paper-covered box lid printed in color and black. Some general wear to box lid. Ink offsetting from stamps to inside of lid and some ink smudges to bottom of box. Ink has dried out and there is some rust to the ink pad tins. A very good copy and a remarkable survival of a rare educational toy.

[with:]


4 ¼ x 7 in. [6], 185 pp. Diagrams and chapter heading vignettes.

Color-printed paperback covers. Some creasing to front cover. Contemporary ink mark to fore-edge. Uniform toning due to paper quality. A very good copy.

First edition of this handbook for parents on how to lead children in educational play.

$950

This educational printmaking kit encourages children to “print, invent, and create thousands of pictures and designs” using techniques like overprinting (“make any color by overprinting”) and using the basic geometric stamps to make more complex scenes.
How to Play with Your Child specifically addresses the topic of educational play and providing children with creative supplies: “A child of twelve who is given a saw, shown how to use it, and is steered to develop projects for himself, has a more educational and creative toy than one who is given a prefabricated assembly kit...A toy is creative if it permits the child to use many of his creative faculties; it is educational if it arouses in him the desire for experience” (p. 54). The book also includes advice on how to manage a child’s independent playtime, decorate a child’s room and play spaces (with a list of art reproductions to choose as décor), and select enriching books for children (with a reading list).
Arnold Ferdinand Arnold (1921 – 2012), a German-born Jewish artist and game designer, fled with his family to England during Hitler’s rise to power in the 1930s. As a young man, he was educated at the Bedales School in Hampshire. While living in New York in the 1950s and 60s, Arnold pursued a design career, taught at the New School, and eventually exhibited at the MoMA on multiple occasions, including both a solo show and *Premium Toys Designed for Industry* (1953), a two-person show with Joseph Zalewski. One of Arnold’s most enduring designs was the Parker Brother’s swirl logo, which he created in 1964. He also designed record sleeves for EPIC Records.

Arnold wrote primarily on early childhood education through play. Along with *How to Play with Your Child*, he published *The Arnold Arnold Book of Toy Soldiers* (1963), an interactive reader issued with cut-out paper soldiers. He also wrote a column, “Parents and Their Children,” for the Chicago Tribune, which covered childcare and education topics.

Arnold’s first wife was the photographer Eve Arnold (1912 – 2012), the first woman to join the Magnum Photos agency, who was perhaps best known for her photographs of Marilyn Monroe and American First Ladies. His other long-term partner was Gail E. Hailey (b. 1939), the Caldecott Medal-winning children’s author and illustrator.
Remarkably Attractive Paper-Weaving Sample Album
Executed by a Teacher-in-Training

5. [EDUCATION.] [FROEBEL, Friedrich.] [DUDLEY, Bertha Frances, artist.] Weaving. O.K.T.S. [Portland, OR: Oregon Kindergarten Training School, Bertha F. Dudley, 1892.] [Cover title.]

6 x 6 in. [19] ff. With seventeen beautifully executed paper-weaving samples, including a woven-paper title-page.

Accordion-fold leaves in brown cloth album with fore-edge ties. Titled in gilt. Some edgewear. Floral pastedowns. Some toning to front pastedown and first leaf. A very good, unusually clean and skillfully executed example of unique a Froebel Gift sample album.

$1,100

Friedrich Froebel (1782 - 1852), early childhood education pioneer who developed the concept of the kindergarten, created his Gifts between about 1830 and 1850. These twenty activities, which varied in complexity and included artistic methods like embroidery, paper-folding (similar to origami), and parquetry (similar to tangrams), were intended for young children to preteens. Many of the Gifts could be fashioned through materials available at home, but publishers like the Milton Bradley Company also distributed the materials for the Gifts in kits for parents and teachers. In large part due to the popularity of Milton Bradley’s Froebelian materials, “The Forms selected by Froebel and his followers in the 1850s and 1860s thus became a kind of international standard for use in schools of all countries,” (Brosterman). 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 Gifts twelve (sewing/embroidery), thirteen (paper-cutting), and fourteen (paper-weaving) 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 more advanced gifts, as well as gift eighteen (paper-folding) have been particularly influential to figures like Frank Lloyd Wright and Kandinsky, as well as book artists like Barbara Hodgson and Claudia Cohen.

Bertha Frances Dudley, later Habersham (1867 – 1937) was a kindergarten educator trained at the Oregon Kindergarten Training School in Portland (OKTS). Dudley trained under Caroline Dunlop at the OKTS, which was sponsored by the author and kindergarten pioneer Kate Douglas Wiggin (1856 – 1923). By 1893, Dudley was a principal in the Oregon school system.

Two Editions of an Elaborate Education Tool With Illustrations by J.C. Leyendecker in his First Commercial Art Commission


Folio case, 17 x 16 x 2 in. Includes the explanatory books Pen Pictures from Genesis to Revelations (64 pp.) and Bible Study in Topical Form (63 pp.) of Palestine. The interior of the case includes a large illustrated panel showing a Roman villa. With a double-sided movable scroll on rollers that is visible through two die-cut windows, cut in the illustrated panel: the upper window offers a view on 20 continual chromolithograph plates (each 9” x 7½”); the lower window shows 132 chromolithograph plates (each 4¼” x 3”), viewed three across. 60 of the plates visible through the lower window were illustrated by J.C. Leyendecker. Also with two pictorial drop-down flaps (13” x 9½”).

First edition, which was followed up by at least three more (1902, 1904 and 1921). All later editions are rare, with no copies of the 1902 edition on OCLC; one copy of the 1904 edition (in South Africa); and two copies of the 1921 edition (one in New York and one in Texas).

[with:]


Folio case, 17 x 16 x 2 in. Same design and content as above, but with an updated illustrated panel inside showing a stage and columns (as opposed to the Roman villa).
Second edition.

Both editions in folding wooden easel cases covered in black cloth. Wearing to cloth at extremities and some wear to joints on both cases. First edition with the original working nickel-plated clasp on top exterior flap of easel case; the clasp is present on the second edition but does not lock. Two keyholes on the side of the case can be used with the key to turn the two scrolls (the original key is included with first edition but is lacking for the second). In the second edition, there is predation to the first ten or so leaves of the Pen Pictures book and to a few leaves of the Bible Study book. The title-page is most significantly affected by the predation and is coming loose at the fore-edge. The pictorial cardboard panel covering the lower window in the second edition is detached but placed in its original position. Some light foxing to illustrations in both editions. Overall a good, bright set of two editions of this elaborate and inventive Bible education tool.

$1,500

The sixty illustrations by Joseph Christian Leyendecker (1874 - 1951) included in The Royal Scroll comprise his first commercial art commission, which he performed for the Powers Brothers Company when he was in his early twenties, shortly before enrolling in the Chicago Art Institute. Leyendecker went on to illustrate over four hundred magazine covers and iconic advertisements for the Kellogg Company, the Boy Scouts, and the United States military. One of his most famous illustrations was of the "Arrow Collar Man" for the fashion advertisements of Cluett Peabody & Company.

Levi Walter Yaggy (1848–1912) was a mapmaker, inventor, and publisher. His most popular publication was Yaggy's Geographical Study (1887), a teaching kit similar to The Royal Scroll that included color maps, elaborate star charts, and three-dimensional models, all housed in a folding wooden case. He was made a Royal Geographical Society member for his creation of a relief map of the United States for the Smithsonian Institute in Washington.

Rare Educational Paper Dolls Teaching “Manual Work”


Instruction booklet (8 x 11”, 4 pp.), all three color-printed stiff paper dolls, eighteen sheets of patterned paper (10 x 7½”, eight cut, ten intact), five intact sheets of paper clothing patterns (11 x 5½”), three cutout paper dress patterns, seven cutout tissue paper dress patterns, ten collaged dresses cut from supplied patterned paper (some with buttons), ten illustrated dresses cut from other plain paper, and fourteen hats cut from various papers. Plus, one paper doll, five dresses, and three hats seemingly from another contemporary paper doll set.

With the original color-printed top panel of box (11½ x 7½”). Lacking the rest of the box. Some wear to box lid and to one of the three dolls. Instruction booklet creased. It is difficult to determine the completeness of the set, though it seems that this example includes all three paper dolls issued. A good set of rare paper dolls and patterns with an educational slant.

$250

First edition? Patented March 21, 1916. OCLC records no copies, though the Winterthur Museum does seem to hold a copy.

The instruction booklet emphasizes the educational value of these paper dolls, which challenge children to use paper-cutting and collage skills to design dresses “just like the product of a real dressmaker.” The booklet states that the kit provides “a new and interesting means of industrial occupation embodied in the most pleasing pastime known to childhood. They teach the child how to
make dresses in just the same manner as its own little dresses are made, and assist her to cultivate a really educational discrimination in the selection of material, color schemes and styles.”

These paper dolls reflect the interest of educators in “manual work,” the practice of arts and crafts (like sewing, weaving, and paper folding), usually performed for artistic enrichment rather than economic gain. A contemporary guide on the use of manual work in childhood education explained that the “aim in manual work should be, not the making of things, but the making of more efficient boys and girls.” The same guide asserts the moral value of manual work, which was believed to teach self-control, patience, focus, and industriousness. Manual work played a crucial role in the pedagogies of educators like Friedrich Froebel (1782 – 1852) and Dr. Maria Montessori (1870 – 1952), both of whom emphasized the educational value of hands-on experience and learning through play in the development of creativity, motor skills, and problem-solving ability.


Box (3¾ x 4¾ x ¾”) enclosing 105 paper tiles (¾ x ¾”), each printed with a letter of the alphabet, plus a [4] pp. folded instruction sheet (4¾ x 3½”). Like in Scrabble, there are more tiles printed with commonly used letters (ten A tiles, fourteen E tiles) than uncommon letters (one Z tile). Probably close to a complete set, though lacking any J tiles.

Brown board box with illustrated lid label printed in color and gold. Some wear to box corners. A very good copy of this rare educational puzzle game. $300

First edition under this title, though the game is very similar to the 1870s Milton Bradley Game of Words and Sentences. Bradley claimed that the Game of Words and Sentences was the first of its kind and he lamented the fact that it had spawned so many imitators (like the McLoughlin Bros. Anagrams: A Game of Letters, which was published ca. 1890). Note that the publishing company Pease & Warren published a game under the same title as the present item in 1853, but the game pieces and rules were very different.

This game, which is intended for two to six players, is reminiscent of vocabulary-based puzzle games like Scrabble and Bananagrams. As in Bananagrams, players draw tiles from a communal pool and use them to form words letter by letter. Players may also “capture” other players’ words by rearranging the tiles into new words. The winner is the player who creates a certain number of words (either ten, eight, or six depending on the number of players) and is able to defend them from being captured by other players.

OCLC records no copies.


Hand-bound by Alex Ascencio in gray Rives BFK paper wrappers with blindstamped geometric shapes. Fine.

$175

No limitation given, but probably one of about fifty copies (based on other Archetype Press editions). Signed on the colophon by George Albon. Designed and printed by Art Center College of Design students Keith Oshiro, Kristine Lim, Landi Gonzalez, Lulubi Garcia, and Victor Artiga Rodriguez. The group of students worked closely with Albon and under the guidance of professors Gloria Kondrup, Dennis Phillips, and Steve Turk.

This collection comprises three of Albon’s poems: “Unlike,” “Also,” and “Beside.” Each poem spans multiple pages, with the illustrations for “Unlike” appearing in yellow, “Also” in blue, and “Beside” in red, plus the two fold-out leaves in “Also” that reveal a beautiful geometric illustration in all three colors.

George Albon (b. 1954) is the author of numerous poetry collections including *Fire Break* (2013), which won the Northern California Independent Booksellers Association Award for Poetry;
Momentary Songs (2008); and Brief Capital of Disturbances (2003), which won a Book of the Year award from the Small Press Traffic literary foundation. Albon’s prose works include the collection Lyric Multiples (2018) and the essay “Paradise of Meaning,” which was the 2002 George Oppen Memorial Lecture. His work has appeared in Hambone, New American Writing, and the anthologies Bay Poetics (2006), The Gertrude Stein Awards in Innovative American Poetry (2005), and Blood and Tears: Poems for Matthew Shepard (1999).
One of Fifty Copies from Archetype Press
Illustrating Quotes from *Frankenstein*


6 x 9 in. Unpaginated. With twenty-two two-page illustrations comprised of creative typography and a variety of image-making techniques (woodcuts, blindstamping, photopolymer plate prints, etc.) in color. One page with a printed reproduction of a letter from Mary Shelley to Percy Shelley, decorated with a red wax seal. Printed on Vandercook presses using hand-set foundry metal and wood type.

Bound by Alex Ascensio in black paper wrappers titled in silver. Fine.

$150

One of fifty copies produced by a printing and typography class at the Art Center College of Design in Pasadena. The class was taught by Christina Aumann and Seth Drenner with assistance by Joshue Molina and Jorge Ruano.

The twenty-two students in the class were each tasked with designing and printing one of the two-page spreads. Each bears a quote from Shelley’s *Frankenstein* with creative typography and illustrations that reflect the content of the quote. The illustrations are each labeled with a
thematically relevant word or phrase: Twin, Hybrid, Viewpoint, Human, Nostalgia, Romanticism, Reversal, Revenge, Revelation, Path, Goodness, Corrupt, Desire, Creation, Responsibility, Alienation, Fervor, Madness Ends, Creator, Evil Kind, Judgement, and Wanted.
One of 500 Copies of an Ambitious Production by Susan E. King, Cofounder of the Women's Building in Los Angeles


8 x 5½ in. [14] pp. Each page made up of three wide paper tabs bound together at spine with pink paper. About half of the tabs are printed with text and the other half with portions of an illustration of the artist’s mother standing in front of a car. When the book is displayed standing up, the paper tabs interlock to show the full, larger illustration of the woman. Offset printed.

Flag book (modified concertina) binding. White paper-covered boards with illustration in pink of a woman in a car. With an envelope (printed with the slogan “Support Living Artists!”) containing two cards printed by King. Minor foxing to front cover and first and last page. Still a near fine copy of an ambitious production.

$750

One of 500 copies. Produced at the Women’s Studio Workshop (WSW) during an artist-in-residence grant sponsored by the WSW and partially funded by the New York State Council on the Arts. Major funding for the project was provided by the National Endowment for the Arts.

On Susan E. King’s website, she explains that she produced Women and Cars after living in Los Angeles for a decade: “This book contains stories about women and their cars, from my mother, to aunts, to Gertrude Stein,” she writes. “After my move to L.A. I couldn’t help thinking about these stories, and women’s mobility.” The book collages quotes from Stein, Eloise Klein Healey, the Nancy Drew books, and King’s earlier book Passport (1976) with autobiographical writing by King.
King began printing in 1975 at the Women’s Graphic Center (WGC) at the Woman’s Building in Los Angeles. King and Judy Chicago had helped establish the Woman’s Building, where King studied with Sheila de Bretteville and Helen Alm, and took classes with Bonnie Carpenter, Kathleen Walkup, and Frances Butler. She created the offset-printed book *Passport* at the WGC in 1976, but began using the Paradise Press imprint in 1978 with the publication of *Always a Bridesmaid, Never a Bride*, her first letterpress book. In 1980, King, Kitty Maryatt, Marion Baker, and Bonnie Thompson Norman founded the Women of Letters, a letterpress printing organization for women in Los Angeles. King’s other books include *Lessons from the South* (1986) and *I Dream Atget* (1997), the latter of which reflects on King’s interest in pictorialism and the work of French photographer Eugène Atget. King now lives in Kentucky, where she continues her work in book arts, photography, and textile art.
With Handmade Paper Decorations Depicting Classical Greek Imagery


Folio. [40] pp. The decorations, which include slithering serpents and a blood-stained river, are handcut from Tengucho and Yatsuo kozo papers made in Kochi and Toyama Prefectures, Japan. The Fuschia and plum-colored papers, which are interspersed throughout, were handmade in Nepal from the lotka plant. The poems are handset and letterpress printed in red and black on dampened Rives Heavyweight from the Arches paper mill in France. Title-page printed in black and red.

Quarter iridescent gold-copper cloth from Japan sewn through the spine with red Irish linen thread over red kyoseishi paper-covered boards. A fine copy with the prospectus laid in.

$400

One of 50 numbered copies signed by the poet and printer. Designed, hand-set, printed, illustrated, and bound by Farida Baldonado Sunada at Ophelia Press.

The prospectus reads as follows: “In this collection of new poems, Ron Koertge reconsiders the enduring myths of the Greek gods in a contemporary context and upends traditional narratives. Zeus, Hera,
Demeter, Persephone, Dionysus, and other expose their vulnerabilities and acknowledge their surprisingly human shortcomings and longings.”

Ron Koertge (b. 1940) is the author of several novels, including *Strays* (2007) and *The Brimstone Journals* (2001), which were both selected as American Library Association Best Books for Young Adults. He is also a two-time winner of the PEN Award for Children’s Literature. He lives in Pasadena, California.

Farida Baldonado Sunada creates artist’s books, broadsides, and cards under her Ophelia Press imprint. She has a B.A. in History/Art History from UCLA and after a nearly 20-year career in the registration and curatorial departments at UCLA’s museums, she embarked on a new path with the establishment of Ophelia Press. She studied letterpress printing and typography through the extension programs at ArtCenter, Otis College of Art and Design, and Armory Center for the Arts. Her first book, *The Gods* by South Pasadena poet Ron Koertge, is held in private collections and special collections libraries throughout the West Coast. She is currently working on a book of lyrics by Oakland-based singer-songwriter Aireene Espiritu. The stories behind Espiritu’s songs will be included in the book, which Sunada will design, hand set, print, illustrate, and bind. Sunada is a member of the Women of Letters and a longtime presence in the California printing community. Her studio is located behind her house in Alhambra, California.

3½ x 3½ in. Unpaginated. Linocut illustrations, some brushed with acrylic gel medium. One image is an homage to Mark Rothko and a second is to Sonia Delaunay. Printed in handset Goudy Modern on Vandercook presses. The paper is Mohawk Superfine Cover.

Blue decorative museum boards in a rainbow origami and accordion-style binding. Book is held closed with a ribbon sash with magnetic clasp. A fine copy of an unusual work and one of the last ones produced under the supervision of Professor Kitty Maryatt before her retirement.

$250

One of ninety-two copies. The contributors include Professor Kitty Maryatt and her students Sophie Fahey, Nelson Tsui, Malia Bence, Marissa Remy Dorit, and Christopher Eskilson.

Flecks of Light was inspired by research done by the students into medieval pigments and image-making techniques. After the making of several models, students chose a rainbow color palette, and chose the structure after being inspired by an origami-folded book. Many of the pages had two, three, or even four press runs done on each side.

Kitty Maryatt retired from her role at Scripps College after the 2016 school year. Her last Scripps College Press book was Amongst the Shelves (spring semester 2016), so the present work (produced in the fall semester of 2015) was her second-to-last Scripps College Press project.
Kitty Maryatt’s Last Scripps College Press Book

14. [FINE PRINTING.] [SCRIPPS COLLEGE PRESS.] *Amongst the Shelves.* Created by the Students in the Typography and the Book Arts Class. [Claremont, California:] Scripps College Press, 2016.

Nine books (each 3 x 4”). Illustrated with a variety of image making techniques including linocuts, pressure prints, and cut-outs. Hand-set Centaur, Gill Sans, Garamond, Caslon, and Fournier types printed on Vandercook presses.

The books are housed in a bamboo tea caddy imported from Canada. The six hardcover books are bound in Davey board and Japanese book cloth from Hiromi Paper. The soft covers are bound in leather or stiff paper (Rives BFK and Somerset Satin). With a printed letter from Kitty Maryatt (explaining the book’s production laid in). A fine set.

$250


“For the last book edition overseen by Prof. Maryatt in the collaborative series started in 1986, we decided to examine the book as an icon. We looked at significant developments in 650 years of printing history using primary sources at Denison Library including a Gutenberg leaf, and books printed by Aldus...
Manutius, Nicolas Jensen, John Baskerville, Giambattista Bodoni, Frederic Goudy and Sumner Stone. The result is a small library showing the continuing importance of the book” (from the introduction in *The Order of the Library*).

The content of the books in *Amongst the Shelves* ranges from book burning and censorship to a passage from Ovid’s *Metamorphoses* with an English translation and an original poem. The leaves on pp. 4-5 from student Michael Rees’ book were hand cut into linoleum blocks and were inspired by images found in the Kelmscott Chaucer. Included with student Joe Sinopoli’s book (on the ethics of media piracy) is a USB drive; the holes in the work were cut using an Epilog laser cutter in the machine shop of Harvey Mudd College.
Democracy, Voting, and Civil Rights, One of a Hundred Copies


Box (3” cubed) enclosing forty-two notched cards that can be interlocked and stacked to make structures. Handset and letterpress printed in black and in color.

White lightweight card box printed in black and red. Enclosed in a binder’s board box with lid. A fine copy.

$375

One of a hundred copies. Produced in a printing class taught by Norman at the Windowpane Press. The students were Dawn Endean, Patricia Halsell, Kaylea Trowbridge, and Elizabeth Walters.

“These notched cards with slogans about democracy can be assembled and be reassembled in innumerable ways and can result in sometimes sturdy and sometimes shady structures, which is a perfect metaphor for our democracy,” (artist’s statement).

Twenty-six of the cards have a large printed letter and a corresponding caption, from A (for Amendment and Activism) to Z (Zeal).
 Scarce Women’s Reproductive Health Guide


Octavo. 415 pp.

Publisher’s green cloth titled in gilt. Minor rubbing and fading to cloth. Foxing and toning to endpapers and first few leaves. Slight marginal toning. Faint contemporary pencil signatures to front flyleaf and some scattered contemporary pencil marginalia. A very good, tight copy.

$250

First edition? One of two editions published in 1869, the second being an American News Co. edition. We could not establish priority between the two editions. OCLC records two copies of this edition (Columbia, AAS).

This advice book for women presents Dr. W.W. Bliss’ observations on puberty, menstruation, and pregnancy. In the present work, Bliss coins the titular “thirty-year pilgrimage,” which referred to the period in a woman’s life between menarche and menopause. In The Eternally Wounded Woman, Patricia Vertinsky writes, “The periodic draining of a woman’s energy which began at menarche and continued through multiple pregnancies was regarded by many physicians as a ‘thirty-year pilgrimage’ which disqualified women from all but the main task of maternity…Because of… menstruation and maternity, a woman was often considered to be a natural invalid for most of her adult life, lacking the strength for sustained physical or mental effort.”

The present work seems to offer more insight into the beliefs and practices of Bliss and other contemporary male physicians than into actual medical fact. Bliss’ views were “typical” of male physicians in his day, and he credits the behavior and character of women almost entirely to their reproductive system (Ehrenreich & English). He writes, “Accepting, then, these views of the gigantic power and influence of the ovaries over the whole animal economy of the woman, that they are the most powerful agents in all the commotions of her system, that on them rest her intellectual standing in society, her physical perfection, and all that lends beauty to those fine and delicate contours which are constant objects of admiration…” (p. 96).

A Dentist’s Manuscript Records and Educational Material

17. [HEALTH AND MEDICINE.] [DENTISTRY.] [Collection of educational and manuscript material related to dentistry.] [Ohio and Pennsylvania, ca. 1900 – 1923.]

Seven booklets (various sizes, 3½ x 6¼ in. to 5¼ x 6¼ in.), two manuscript account books (3½ x 5¼ in., about 150 ff., and 2¼ x 5 in., about 50 ff.), and a business card. Also, with five contemporary publisher’s order forms for these dental booklets and seven prepaid Ohio stamps.

Booklets in publisher’s printed paper wrappers. Some discoloration to booklets. One manuscript account book bound in stiff cloth wrappers and the other in stiff paper wrappers. Both worn, with fraying to the cloth, and old tape repairs to the binding of the paper wrappers. A good set of manuscript material and rare ephemera documenting the practice of an Ohio dentist.

$250

Includes six booklets by dentist Charles R. Hambly: Dental Bridge Work Today (1901), Dollars and Sense in Bridge Work (1901), Tooth Facts (1902), Tooth Truth Plainly Told (1902), The American Dental Instructor (n.d., ca. 1900), and Dr. Earl E. Bird, Dentist (n.d., ca. 1900). The seventh booklet is the Bulletin of the Department of Industrial Relations and Industrial Commission of Ohio (1929), which includes a list of standard dental procedure charges and regulations on x-ray usage.

The business card is for Union Painless Dentists in Mt. Vernon, Ohio. These items presumably belonged to a dentist employed at Union Painless Dentists (possibly one of the proprietors), as one of the manuscript account
notebooks contains a multi-year list (1903 – 1907) of patients and how much they paid for each of their procedures (some of which are enumerated in the account). The notebook also contains several pages of notes on dental procedures and lists of prices of dental supplies. The other notebook is a personal account book (1917 – 1923) that also lists expenses relating to the operation of a dental clinic (“dental gas,” “Dental Society dinner,” “dental meeting,” or often just “dental”).

We could not identify the dentist who owned these items. A contemporary advertisement for Union Painless Dentists notes that German was spoken at the business, there was a “lady attendant,” and that patients could “report any dissatisfaction to Dr. Meade.” Interestingly, Superior Court of Cincinnati records also reveal that the proprietors of Union Painless Dentists filed an injunction against United Painless Dentists, an unlicensed dental practice that scammed its clients. Other than this drama, we could not locate much more information about the legitimate company.

Ambler, Henry Lovejoy. History of Dentistry in Cleveland, Ohio (1901), p. 150
Full Set of “Sex Facts” Booklets in the Rare Original Envelope


Seven volumes, 4½ x 6 in. 44; 28; 27; 28; 29; 18; 31 pp. This is a full set of all seven booklets in the *Sex Facts* series: *Facts About Marriage Every Young Man and Woman Should Know, Facts About Motherhood, Sex Facts for the Adolescent and Matured Woman, Sex Facts for Young Men, Sex Facts for Young Boys, Truth About Quacks and Self Medication,* and *Sex Knowledge for the Mature Mind.*

Publisher’s paper wrappers printed in black. Some toning to wrappers of a couple volumes. Toning to first and last page of most volumes, due to paper quality. In the scarce original envelope printed with the series title and the list of seven booklets. A very good set of these uncommon booklets, rarely found complete.

$650

First edition of these educational booklets on sex, pregnancy, puberty, marriage, and sexually transmitted infections.

Dr. Samuel Dana Hubbard (1869 – ?) was a dermatologist at the New York City Children’s Hospital and the Director of the Bureau of Public Health Education of New York City. Along with his educational booklets, Hubbard’s work extended to the silver screen, as these
booklets contain ads for the film *Some Wild Oats*, which “was furnished and produced under the supervision” of Hubbard. He also gave a cautionary lecture on “perversion” in the filmed prologue and epilogue screened at some showings of the exploitation film *Children of Loneliness* (1935), which featured gay and lesbian characters (Schaefer, p. 211).

These booklets also advertise the Claremont Printing Company’s salesmanship opportunities. The ad reads, “Turn your spare time into money. The strong demand for these sex books...makes it necessary to appoint more representatives, to sell these books, to clubs, churches, health organizations, and other welfare bodies.”

OCLC records only four institutions holding the full set of seven pamphlets in the envelope: University of Rochester, UChicago, University of Virginia, and the British Library.


Publisher’s printed paper wrappers with a woman’s portrait to front cover. Some creasing and toning. A very good copy of this rare sex ed manual.

$250

First edition under this title. The content of the work was first published under the title *Sex Problems and Advice from the Private Papers of Mrs. Jardine McCree* in 1938. Both editions are rare: OCLC records only one copy of the 1938 edition (Cornell) and one copy of the 1941 edition (UC Davis).

Jardine McCree was a Los Angeles-based health educator whose lectures accompanied the exploitation films of the 1920s and 30s. Her name was likely assumed to protect her identity, as exploitation films were age-restricted and separated from mainstream Hollywood entertainment for their suggestive content. In his book on the history of exploitation films, Eric Schaefer writes, “At some point during the show…the lecturer would address the audience on the subject of the film…Lecturers were often given phony credentials or were affiliated with bogus health organizations. As the ploy evolved, the speaker was given a fake name and biography that announced [them] as ‘an eminent sex commentator.’ Though men dominated the lecturer role, women did speak at some films,” (p. 16).
The present work was likely developed from the content of McCree’s lectures. She takes a progressive view on sex, stating that “The organs of sex, are not mysterious, nor is there anything improper connected with their study...There is nothing unclean in the entire make up of sex or the subject.” McCree speaks openly on topics like gay and lesbian sexuality, nudism, masturbation, pregnancy, and impotence, and even includes a lengthy “Dictionary of Sex” at the beginning of the work. She also encourages her readers to get the Wasserman blood test for syphilis, which was heavily promoted by exploitation film lecturers and discussed in the films themselves.

Two Sets of Rare Sex Ed Manuals by a Quack Doctor and Radio Star


Four volumes (4” x 6¼”). 24 pp. (each of three booklets) and 16 pp. (one booklet).

Original paper wrappers. Enclosed in the original envelope titled in blue. Envelope worn at edges. A fine set, unusually bright and clean.

First edition. Complete set of four booklets, titled 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.

[with:]


Three volumes (4” x 6¼”). 12; 24; 32 pp.

Original paper wrappers. Enclosed in the original envelope titled in blue. With original order form laid into one booklet. Slight rust marking from contemporary paperclips. Otherwise a fine, fresh set of these rare booklets.
First edition. Includes the booklets *Social Diseases: A National Menace; Sex Vigor: How Retained, How Regained; and The Secret of Youth and Charm: Plain Sex Truths for Women*. It is unclear whether these three booklets comprise the full set of *Sex Truths for Men*, though it seems likely, as these are the only three booklets by the author published in Akron in 1927.

Marion Sayle Taylor (1889 – 1942) 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 devotes much of these booklets to his 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.

Marion Sayle Taylor’s *Sex Truths for Men* were a series of booklets published in Akron in 1927. They are known for their advice on matchmaking and pregnancy, as well as their controversial views on sex and gender. The booklets are not widely recognized and are held by a small number of institutions, indicating their limited circulation.

The “Other Books by Dr. Taylor” listed in these booklets are *The Male Motor* (1927), seemingly Taylor’s longest work (96 pp.); *The Story of Life and How to Tell it to Children*; and *The Lindsay-Taylor Debate on Marriage*, though we could not locate any copies of the latter two publications. It’s possible that they were never published.

OCLC records one institution with a full set of the “Health and Happiness” booklets (Cornell) and three institutions with all three *Sex Truths for Men* booklets (Duke, Rochester, Winterthur).

Also see “Man of the People,” *Reply All* (podcast) episode 86 (January 18, 2017).
“The Smoking of Marijuana Cigarettes Had Led Directly to Her Downfall”


5½ x 7¾ in. 96 pp. Many text illustrations.

Publisher’s pictorial paper wrappers with portrait of a young woman. Some creasing. Contemporary ink inscription to top margin of title-page. Clean and fresh throughout. A very good copy of a fragile, uncommon item. $150

First edition.

“Only a few months ago a twenty-year-old girl stood before a New Jersey court and confessed the slaying of a man from whom she and an eighteen-year-old girl companion had stolen an automobile. Asked how and why she had gotten into a life of crime...she declared that the smoking of marijuana cigarettes had led directly to her downfall...So she stood before the law a confessed murderer, and listened to the district attorney demand the death penalty both for her and for her girl companion” (pp. 5-6).

This anti-drug booklet warns young women about the deleterious effects of drinking and smoking on their health, appearance, career, education, and relationships. The booklet includes plenty of stories of young women falling into lives of crime after smoking or drinking; the opening anecdote describes the downfall of a young woman whose “boy friend” had given her some ‘reefer’ cigarettes,” which leads her to murdering a man and being sentenced to life in prison.

Belle Wood-Comstock (1880 – 1961) was an educator, Los Angeles Times columnist, and physician who graduated from the University of Southern California with a specialty in endocrinology. She worked as the head woman physician at the Glendale Sanitarium and Hospital for seven years and maintained a private practice in Pasadena for twelve years. Wood-Comstock was a member of the American Medical Association, the Professional Woman’s Club of Los Angeles, and the Los Angeles County Medical Society.
The Biography of a Woman Tennis Champion,
A Near Fine Copy in the Rare Original Dust Jacket


Octavo. 275 pp. With thirty-two plates, including frontisportrait of the author.

Publisher’s green cloth titled in green. Very minor wear to head and tail of spine and some faint marginal toning. A near fine copy in the very good pictorial dustjacket.

First edition.

$250

Helen Hull Jacobs (1908 – 1997) published this autobiography at the peak of her fame as a tennis champion. She was ranked in the top ten tennis players in the world from 1928 to 1939, reaching number one with her 1936 Wimbledon win, and was the top-ranked American tennis player from 1932 to 1935. She was also a member of the US Wightman Cup team from 1927 to 1937 and again in 1939.

The present work tells the story of tennis career from her youth in Globe, Arizona to her 1935 Wimbledon loss and subsequent US National Championships win. Jacobs recalls her decade-long rivalry with Helen Wills Moody (1905 – 1998), to whom she lost six major singles
finals, as well as her experience playing alongside other tennis champions like Sarah Palfrey Cooke and Carolin Babcock. In one interesting section, Jacobs recalls her decision to wear men’s shorts (instead of the typical skirt) while competing at the US National Championships in 1933. Soon after, she became the first woman to wear shorts while competing at Wimbledon—a controversial decision that sparked a fashion trend both on and off the court. Later that year, she was named the Associated Press Female Athlete of 1933.

Jacobs also wrote over a dozen books including Modern Tennis (1933) and Gallery of Champions (1949), the latter of which was a collection of biographies of female tennis players. During World War II, she served as a commander in US Naval intelligence, becoming one of only five women to achieve the rank. Her novel By Your Leave, Sir: The Story of a WAVE (1943) was inspired by her experiences in the Navy. Jacobs was inducted into the International Tennis Hall of Fame in 1962.

“Class of 1962: Helen Hull Jacobs.” International Tennis Hall of Fame (webpage).
Enlarged Edition with Six Colored Plates, An Unusually Bright and Fresh Copy


Twelvemo. [2, ads], vii, 136 pp. With six hand-colored aquatint plates, including large folding frontispiece (11¼ x 7¼”).

Publisher’s rose-colored boards. Expertly rebacked with printed paper spine label. Wear to corners. A very good, unusually bright and wide copy.

$750

Third edition, enlarged, of this gardening guidebook that was among the first of its kind written for women by a woman. The second and third editions are significantly expanded from the first edition (1816), which is about half as many pages and contains only two plates.

Maria Elizabetha Jacson (1755 – 1829) was a botanical writer and the daughter of a clergyman who owned land in Derbyshire and Cheshire. Her family had connections to Enlightenment culture in the midlands through Erasmus Darwin and her cousin, Sir Brooke Boothby. She also knew Maria Edgeworth, who described Jacson as a “gay garden lady” and was undoubtedly an influence on Jacson’s work. Jackson took an interest in botany from a young age, but did not publish her first book, the children’s educational volume Botanical Dialogues
(1797), until she was in her forties. She later published *Botanical Lectures* (1804) and *Sketches of the Physiology of Vegetable Life* (1811) for an adult audience, the former book being an introduction to the translation of Linnaeus’s *System of Vegetables* (1783) by Erasmus Darwin. *The Florist’s Manual* was her most popular and influential work.

*Abbey Life* 17. Henry 872.
Rare Women’s Entrepreneurship Guide


6 x 8½ in. 31 pp.

Publisher’s brown paper wrappers titled in black. Minor toning to leaves. A near fine copy of a rare item.

$150

First edition.

The present work suggests at-home entrepreneurship opportunities for women seeking to “make a little extra money at home” (p. 2). The author suggests business endeavors including photography, sewing, raising cattle, producing health foods, leading exercise classes, taking care of pets, and typing. The final section of the book includes five “plans” — lists of health foods, remedies, cleaners, and other products that women can prepare in their homes and sell. “Plan 2,” for example, is the “Farm Home Medicine and First Aid Packet… Of especial appeal to farmers and should be a good mail-order seller” (p. 25). The “Farm Home Medicine” plan includes recipes for “Catarrh Remedy,” “Grandma’s Wild Cherry Cough Syrup,” and “Indian Herb Laxative and Tonic.”

We could not locate much information on Lillie Gilliland McDowell (fl. 1915 – 1945). The present item advertises her *Book of Beauty Secrets* (“reveals the secrets of ‘beauty without cost’”), also published by the Power Press, which specialized in self-help books “that point the way to knowledge, wealth, beauty, personality, poise, practicality, etc.” McDowell also wrote short prose pieces for periodicals and several books for girls, including *Stories I Told Louise* (1915), *Cousin Caroline* (1945) and *Elsie, a Mostly True Story* (1945).

OCLC records no copies.
Household Management Manual for the English Middle Class


Twelvemo. xii, 402, 76 [addenda], [22, index] pp.

Contemporary marbled boards rebacked in modern calf with red spine label. Some rubbing to boards. Very fresh throughout. A very good, unusually clean copy. $350

Third edition, “revised and greatly enlarged. To which are now first added, estimates of household expenses, founded on economical principles, and adapted to families of every description.” OCLC records no copies of any earlier editions and only eight copies of this edition in North America. Jisc (COPAC) also does not record copies of any earlier editions.

A household management manual that gives advice on the inner workings of the English middle- and upper middle-class home—everything from preparing tea to preventing mold growth. The manual is organized in chapters according to parts of the household: Residences, Principal Apartments, Domestic Offices, Auxiliary Appointments, External Conveniences (i.e., gardens), and Servants’ Hall, plus chapters of general advice and the lengthy section on budgeting in annual income brackets from £55 to £5,000. The budgeting section lists full estimates of expenses for each of these income brackets: the lower income brackets list just simple purchases like food, clothing, and candles, while the highest includes the salaries of twenty-two servants.

The introduction indicates a patriotic motive to the maintenance of the English household. The author implies that members of the British middle class were moving to France for cheaper housing and education, but cautions against this decision, arguing that French values would corrupt the minds of the English youth and erode their patriotism. The morals of young Englishwomen, in particular, needed to be protected: the author writes, “It is chiefly for them that we have undertaken our task, to unite elegance with economy, not only in the highest, but in the middle walks of life; and to shew that good old English housewifery is still a good old English virtue” (p. vii).

We could not locate any information on the author of the present work.


Specially bound in full navy leather with gilt spine. Yellow endpapers. A fine copy.

$600

One of 150 special copies signed and numbered by Searle.

A compilation of cartoons by Searle (1920 – 2011) illustrating common bookseller’s terms in a humorous way: the cartoon for “evidence of some insect damage” shows bugs stomping on a book; “Running title” illustrates a sprinting noble; and “Cracked, but holding” depicts a man in a suit breaking into pieces.

Searle was an artist and satirical cartoonist whose work appeared in numerous books and magazines including *Punch*, *The New Yorker*, *Life*, and *Le Figaro Littéraire*. Some of his best-
known illustrations appeared in the Molesworth books, a series written by Geoffrey Willans that satirized English boarding school life. Searle also published *To the Kwai and Back: War Drawings 1939-45* (1986), which compiled illustrations he did during his service in the Royal Engineers, which included his imprisonment in a POW camp in Changi, Singapore, and his forced work on the “death railway” in Thailand. It was during his imprisonment in Changi that he illustrated the second of his iconic St. Trinian’s cartoons—a series that depicted the anarchic lives of girls at a boarding school named for the real-life St. Trinnean’s School in Edinburgh. He received many awards for his work, including honors from the National Cartoonists Society in 1959 and 1965. In 2004, Searle was appointed CBE and in 2006 was made a chevalier of the Légion d’honneur.

The History of an Early Women’s Exercise Club, 
Inscribed by the Author


Octavo. [10], 3-240 pp. Eight plates, including photographic frontispiece portrait of Mary Meta Bagot Stack (1883 – 1935), founder of the Women’s League of Health and Beauty.

Publisher’s black cloth titled in silver on spine. Some rubbing to cloth and some dustsoiling to first and last few leaves. A near fine copy in the very good dust jacket, inscribed by Prunella Stack on the front flyleaf.

$400

First edition.

Mary Meta Bagot Stack (1883 – 1935) established the Women’s League of Health and Beauty, which Jill Matthews describes in the Oxford DNB as “the first and most significant of the mass keep-fit movements of the inter-war period.” The league hosted exercise classes for women (combining dance, stretching, and calisthenics) and published a magazine that ran pacifist and feminist political articles. “The league was a self-supporting commercial enterprise, with the motto ‘Movement is life’; its stated aim was ‘racial health,’ later changed, in 1936, to the more explicit ‘racial health leading to peace’...The league’s success was based on its judicious appeal to an older, class-bound, service-motivated, maternal
femininity, while having a modern, mass-market, commercial style, mixed with Stack’s shrewd business sense and flamboyant publicity.” By 1935, the league claimed about sixty thousand members, and over 170,000 by 1937.

Prunella Stack (1914 – 2010), Mary Stack’s daughter, was a socialite and fitness instructor. Stack had cultivated a fan following for her daughter, boasting that Prunella was “the most physically perfect girl in the world” as a testament to the success of the league’s methods. Prunella carried on the management of the Women’s League of Health and Beauty after her mother’s death and, in 1936, organized a display at London’s Olympia with a troupe of five thousand league members. Norah Blake Cruickshank was Prunella’s aunt, though we could not locate much more information about her, including dates. She also wrote Health and Beauty for Children (1938).

OCLC records eight copies in North America: six in the United States (NYPL, UC Irvine, University of Kansas, National Library of Medicine, SMU, UT Austin Stark Center) and two in Canada (McMaster University, Toronto PL).
Advice on Health, Marriage, and “Crushes Between Girls”
By One of the First Women to Graduate from Johns Hopkins Medical School


Publisher’s red cloth titled in gilt. Slight wear edge of lower board. Dust soiling to top edge. Ink inscription, dated 1910 (“To Mary Louise Forrester from the *Courier Journal* and ‘Aunt Ruth’ as third prize for drawing”), to front flyleaf. Slight marginal toning. A very good, tight copy.

$500

First edition. Developed from the author’s column in the *Ladies’ Home Journal* (1904 – 1908), featuring revised versions of the original text.

The present work is not, as the title suggests, entirely a beauty advice guide. While the book does include advice on beauty topics, it also offers guidance on marriage (“Do not lose your individuality”), mental health, and avoiding illness. One interesting chapter, “Crushes Between Girls,” hints at romance between young women, and discourages the behavior: the author warns not to become enamored with another girl, who would “lead you on till the affair becomes a joke to your friends, and all of your pocket money is spent on violets for her.” Though the mention of violets may be coincidental, it is worth noting that the flowers were used as a symbol of lesbian love by some women in the late nineteenth and early twentieth centuries.

Dr. Emma Elizabeth Walker, M.D. (1865 – ca. 1954) graduated from the Johns Hopkins University School of Medicine in 1898 as one of the school’s first five women graduates. That year,
she opened her own medical practice in New York City, and later worked as an assistant surgeon in New York’s Hospital for the Ruptured and Crippled. During World War I, she worked as a lecturer for both the United States War Department and the War Work Council of the YWCA. Walker was a member of the New York Academy of Medicine, the American Academy of Medicine, and other medical and women’s societies (Who’s Who in America, A.N. Marquis & Co., 1923, p. 3179).

“Aunt Ruth” was the pseudonym of Louisville Courier-Journal music and theater critic Anna Hopper, who also directed the paper’s “Aloha Club,” a children’s literary organization that published a weekly four-page supplement to the paper. The Aloha Club also hosted children’s art and writing competitions, whose winners were awarded book prizes like the present item. (See Tifft, S.E. and A.S. Jones. The Patriarch: The Rise and Fall of the Bingham Dynasty (1991), p. 55.)

OCLC records eleven copies in the United States, only one west of the Mississippi (California State Library), and two copies in Canada.
Scarce WWI-Era Rationing Cookbook


5¾ x 8¾ in. 80 pp. Last four pages are blank for notes.

Publisher’s pictorial paper wrappers illustrated in blue and red. Some wear and staining to wrappers. A very good copy of a scarce item.

$600

First edition.

“The Food Conservation Committee of St. Joseph County has collected and compiled this book of recipes with the hope that it will be of service to the housewives in conserving the foods much needed to win the war.”

This cookbook provides recipes and dietary guidelines in accordance with World War I rationing policies on meat, wheat, dairy, sugar, and butter. In August of 1917, the United States Food Administration was established by Executive Order of Herbert Hoover and began taking measures to limit the use of those ingredients in households. The measures included establishing committees down to the county level—including the Food Conservation Committee of St. Joseph County—to promote food conservation and implement measures that encouraged rationing (like a licensing system for restaurants that followed the food conservation policies).

The introductory material offers insight into how women were expected to serve on the American home front by saving resources that would be redirected to soldiers on the front lines. President Woodrow Wilson’s “Call to the Women of the Nation,” printed on the inside of the front cover, reads, “The women of the nation are already earnestly seeking to do their part in this our greatest struggle…and in no direction can they so greatly assist as by enlisting in the service of the Food Administration and cheerfully accepting its direction and advice. By doing so they will increase the surplus of food available for our own army and for export to the Allies.”

OCLC records only four copies: St. Joseph County PL, Kansas State, Harvard, and the University of Michigan.
WWI-Era Cookbook and Household Manual
Rare in the Dust Jacket


Publisher’s red cloth titled and ruled in black. In the original printed dust jacket, which is somewhat toned and has been reinforced with paper at corners and head and tail of spine. Some toning to edges and first and last leaf. Midcentury bookplate to front pastedown. A very good copy, rare in the dust jacket. $250

First edition.

This cookbook and household manual includes recipes for food, hair and skincare products, and home remedies, plus instructions on how to preserve fruits, clean silverware and furniture, and “how to shorten the duration of a cold.” Many of the recipes, like “War Plum Cake” and “War Marmalade,” hint at World War I-era rationing policies, which began in the United Kingdom in the year this book was published and were not fully released until 1921. The plum cake relies on “drippings” and honey rather than butter and sugar, and the marmalade contains dates to add sweetness. That said, the marmalade recipe also calls for nearly two pounds of sugar, so it seems the recipe predates the strictest rationing of the WWI era.

The book is also, as the title suggests, concerned with saving money, and contains recipes like “Apples Stewed Economically” and instructions on how to mend, wash, and preserve clothes, which would have been particularly relevant information in a period of wartime austerity.
We could not locate much information on Mrs. John J. Webster, including her first name. Her more popular work was *The Apsley Cookery Book for the Uric-Acid-Free Diet* (1914).

This is a scarce book. OCLC records only two copies in the United States (NYPL, National Agricultural Library) and four copies in the United Kingdom (BL, Cambridge, Oxford Brookes University, National Library of Scotland).