

ART FROM THE STREETS: 20TH AND 21ST CENTURY POSTERS



Andrew Langer, Bookseller, in association with Kate Mitas, Bookseller, is pleased to offer this selection of 40 hard-to-find posters addressing a range of major events and social issues in the 20th and 21st centuries, as well as artistic and cultural performances. Many of these we find in few, if any, institutions. Highlights include: a collection of nine posters promoting racial and religious tolerance in postwar America, issued by an advertising arm of the Anti-Defamation League (#29); a late-1945 “degenerate art” exhibition poster from the first postwar gallery in Berlin, Galerie Gerd Rosen (#6); a poster from Nevada City-based printers Osborn/Woods that employs an innovative printing method (#12); a poster from The Resistance, a major force in the anti-draft movement (#36); two posters from Nigeria’s short-lived Second Republic (#26 and #27); and a poster from Gus Hall and Angela Davis’s 1980 presidential campaign (#14).

Enjoy,
Andy

Terms

Subject to prior sale, usual courtesies extended to the trade. Institutions may be billed to suit their budgetary requirements. Items may be reserved by email or telephone. All material is guaranteed as described, and returns will be accepted for any reason within 30 days (although we do request prior notification). We accept VISA and Mastercard, PayPal, money orders, and checks in U.S. dollars drawn on U.S. banks. California residents please include sales tax of 9.25%.

Shipping

All posters will be sent USPS Priority Mail at cost, unless otherwise requested. Please be aware that not all posters can be rolled, and any posters in frames with glass will require more postage.



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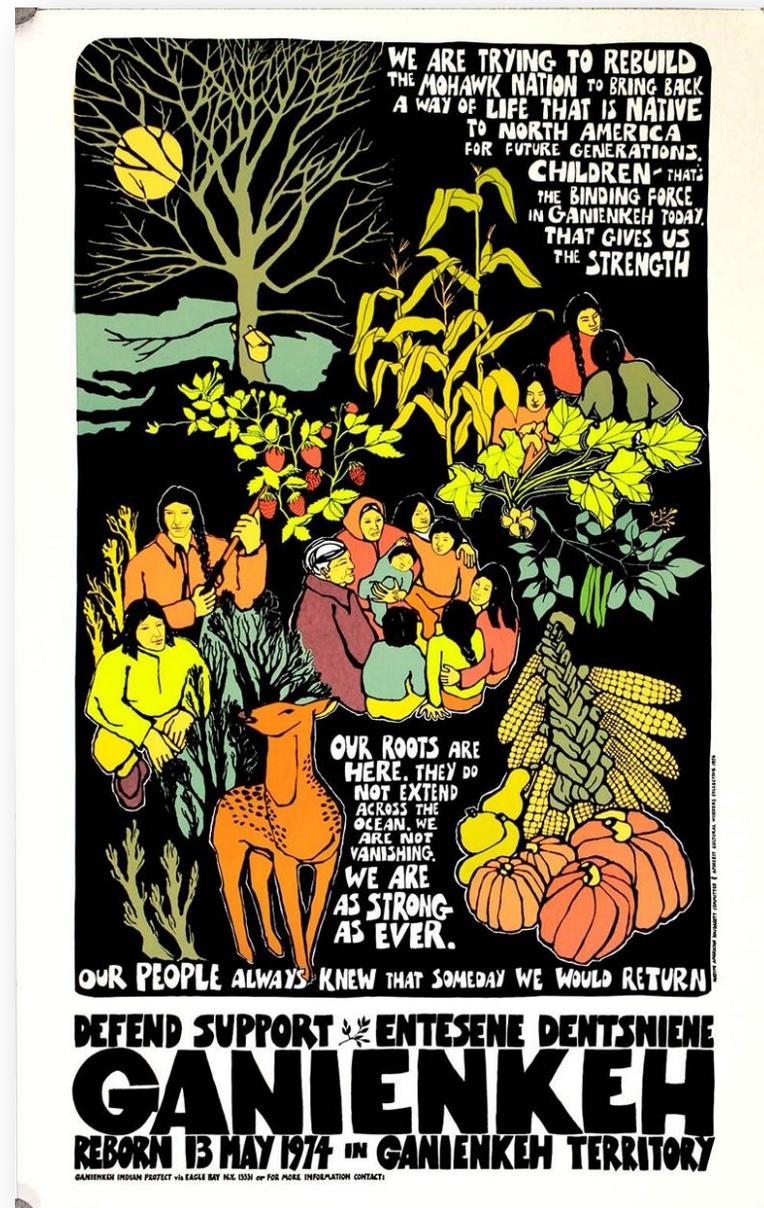
1. [Acker, Bonnie - Artist]. **DEFEND SUPPORT / ENTESENE DENTSNIENE GANIENKEH. REBORN 13 MAY 1974 IN GANIENKEH TERRITORY.** Eagle Bay, NY: Native American Solidarity Committee & Amherst Cultural Workers Collective, 1976. 17-3/4" x 28-3/8". Offset lithograph printed in black with multicolor illustration by Cultural Workers Collective artist Bonnie Acker. Fine.

Poster issued to raise funds in support of Ganienkeh, a separatist Mohawk community officially founded in upstate New York in 1977. In May 1974, a group of armed Mohawk families seeking to leave their reservations and return to traditional practices occupied Moss Lake, a girls' camp near Old Forge, claiming the state of New York had violated its treaty with the tribe in a 1797 purchase. After three years of negotiations, the group agreed to relocate to territory at Miner Lake.

Ganienkeh is the only successful reoccupation of land by American Indians, and followed a wave of similar Red Power movements, notably the occupation of Alcatraz by the Indians of All Tribes (1969-71) and the occupation of Wounded Knee by AIM (1973).

We are aware of other copies having reached the market, but find none currently for sale in the trade and only three institutional holdings in OCLC.

\$125



2. [Advertising]. **A NEW ERA IN SHOW PAPER. H. WM. POLLACK POSTER PRINT. THE NATION'S PRINTER.** Buffalo, NY: H. Wm. Pollack Poster Print Company, circa 1930. 14" x 9-3/4". Four-page advertisement printed in yellow, orange and black, double-page illustration at center. Light wear; apparently removed from something else, with staple holes and short splits to fold. Very Good.



Promotional piece exuberantly illustrated with images of circus, stage and other event performers and scenes, advertising “the kind of paper you have always wanted – beautiful, flashing colors and dynamic, compelling, individual designs”.

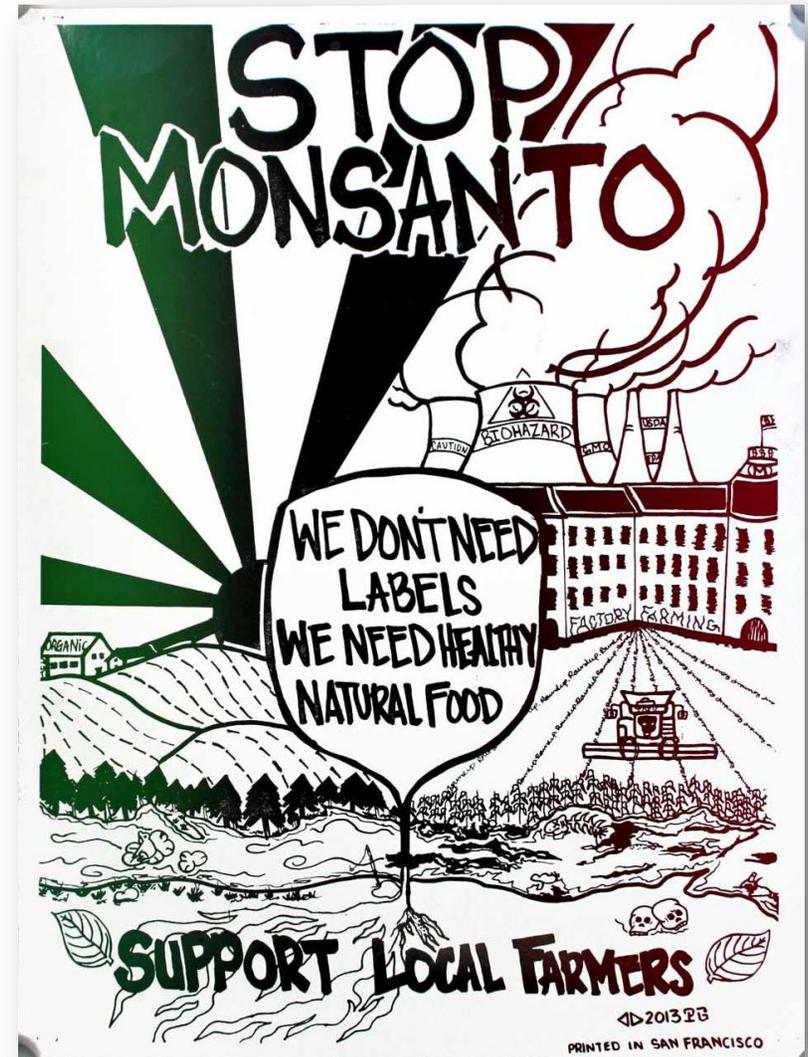
\$75

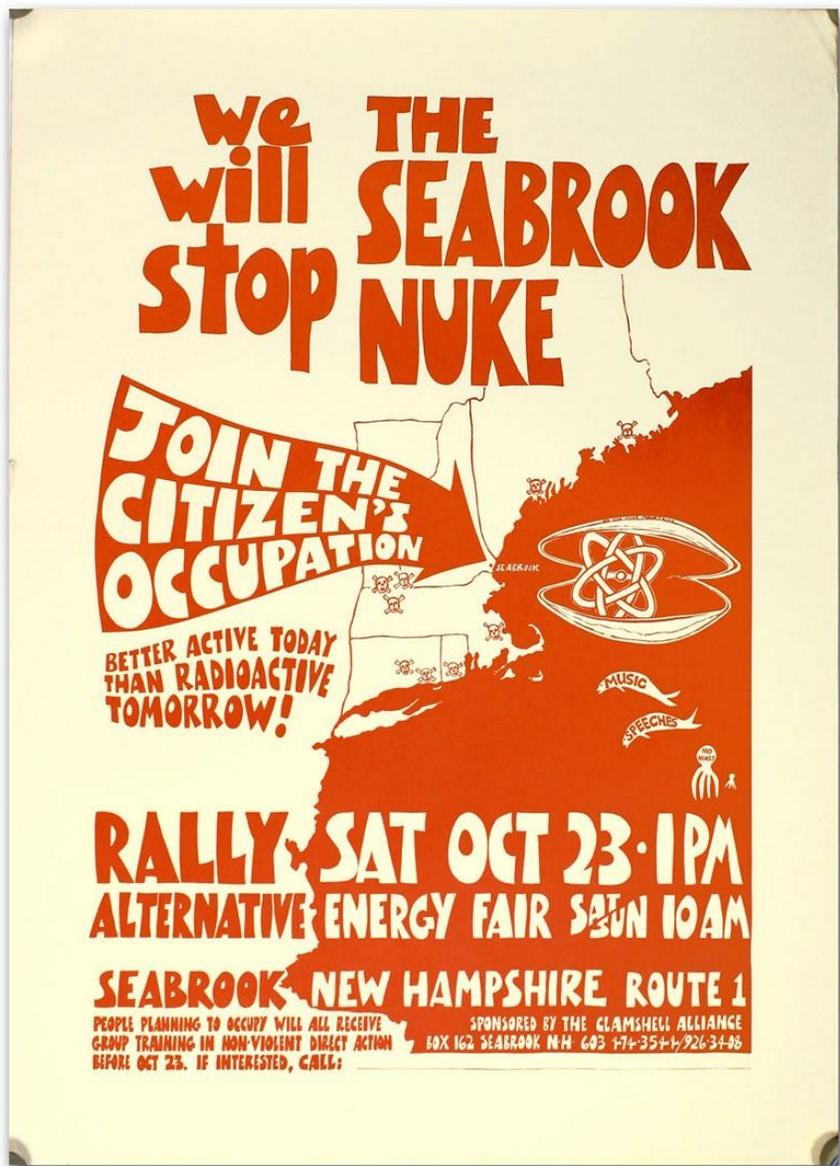
3. [Agriculture / Ecology]. P. G. (Artist). **STOP MONSANTO. WE DON'T NEED LABELS WE NEED HEALTHY NATURAL FOOD. SUPPORT LOCAL FARMERS.** (San Francisco, 2013). 25" x 19".

White poster board screen printed in green, black and red, the colors fading into each other and corresponding to the illustration's themes: farm scene labeled "organic" in green on one side, factory farm labeled "M", "USDA", "GMO", etc. in red on the other side, billowing plumes of toxic smoke. Staple holes to corners and moderate wear to edges; light soil; two partial tears (to the Monsanto side) caused by the claws of a hungry cat trying to get this catalogue to feed her, and utterly misjudging her leap. Good+.

Not found in online records.

\$45





4. [Antinuclear]. **WE WILL STOP THE SEABROOK NUKE.**
JOIN THE CITIZEN'S OCCUPATION. RALLY SAT OCT 23 1 PM.
ALTERNATIVE ENERGY FAIR SAT/SUN 10 AM. Seabrook, NH:
The Clamshell Alliance, [1976]. 20" x 28". Slight crimping and wear to
edges, small stain to left edge. Very Good.

One copy currently in OCLC, at Boston Public.

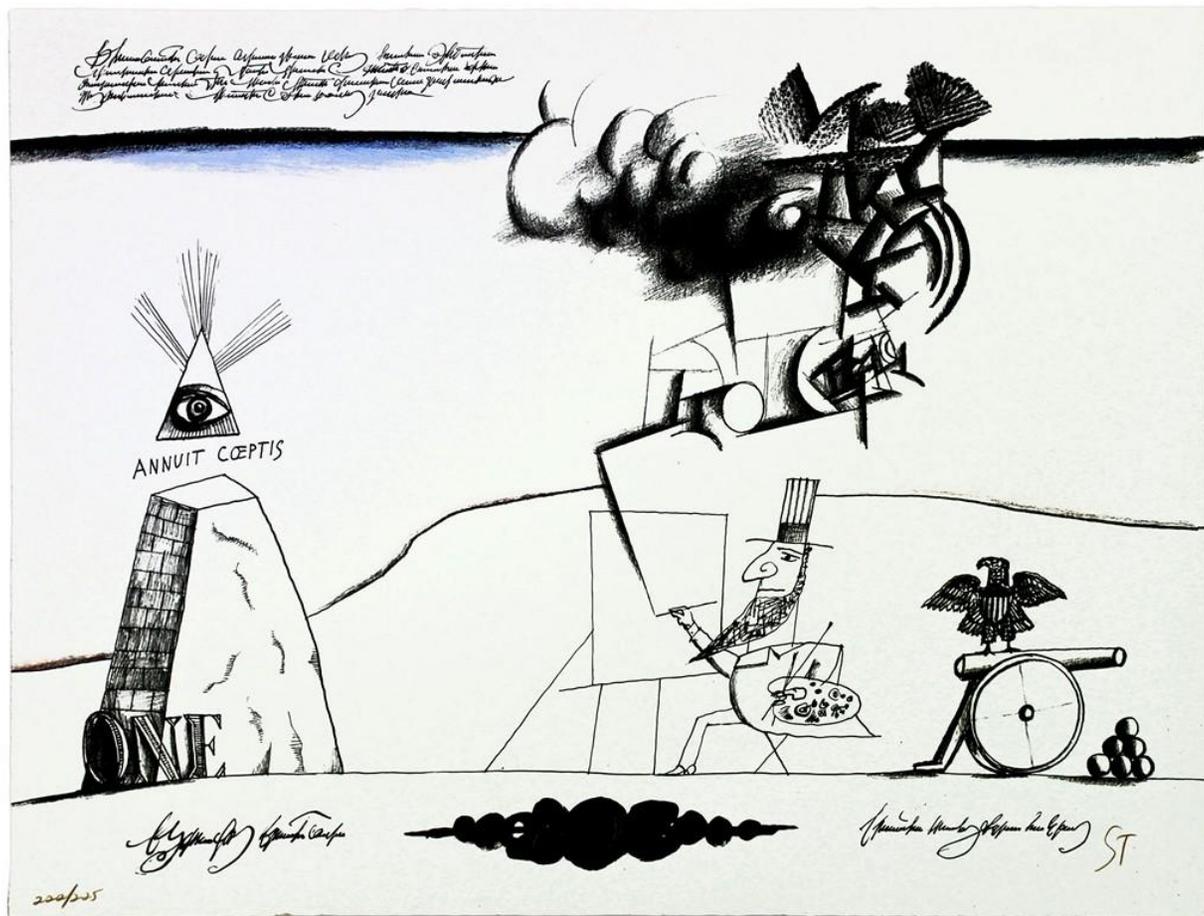
\$75

5. [Art]. Steinberg, Saul – Artist. **ANNUIT COEPTIS [OR, SAM’S ART]**. [New York: Tanglewood Press, 1966.] No. 222 of 225, signed by Steinberg and numbered in pencil. With the “I H” blind-stamp of printer Irwin Hollander at lower right corner. 17” x 22”. Lithograph printed in black with pale blue and tan hand-coloring. Slight bump and two tiny tears to bottom edge. Near Fine.

Single lithograph from *New York International: A Portfolio of Prints* by Arman, Mary Bauermeister, Öyvind Fahlström, John Goodyear, Charles Hinman, Allen Jones, Robert Motherwell, Ad Reinhardt, James Rosenquist, Saul Steinberg, which featured 10 lithographs from 10 major American and international artists. This is one of Steinberg’s “cartoon” prints, similar in style and theme to “Thirteen Colonies.” Untitled; text in script indecipherable. Interpretations vary as to whether the bearded figure is Abraham Lincoln or Uncle Sam or some amalgamation of the two, which seems to have resulted in differing titles in various online records.

Uncommon. We find only three holdings of the full *Portfolio* in OCLC and a handful of instances this print has entered the trade in recent years.

\$1,250



6. [Art / Avant-Garde / Germany]. **PLASTIK U. BILDHAUERZEICHNUNGEN. GALERIE GERD ROSEN. MITTE OKT. MITTE NOV.**
Berlin und Charlottenburg: Berliner Ausstellungen, Abt[eilung] Säulenreklame, [1945]. 16-1/2" x 11-3/4". White paper printed in blue and red, illustrated by Hans Uhlmann and signed by him in the plate. Vertical center fold line; crimping/light creasing; one pin hole; general toning. Good+.

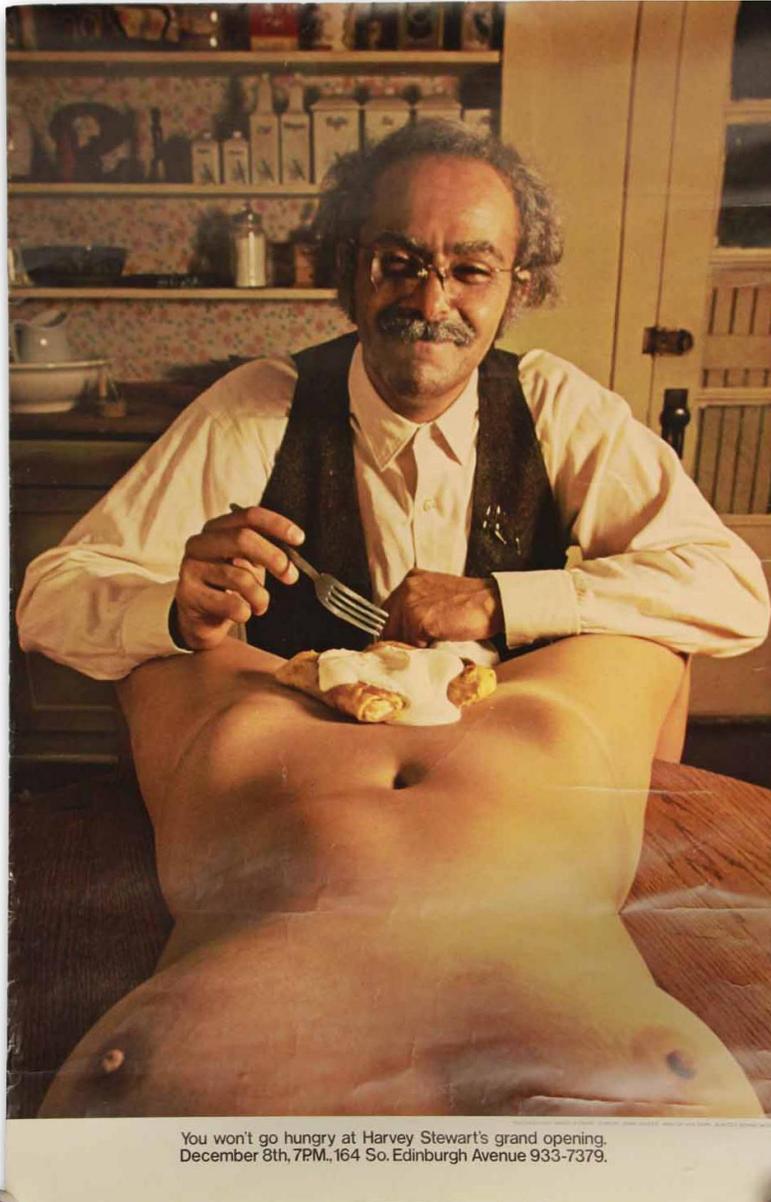


Galerie Gerd Rosen was founded on August 9, 1945, by Rosen, a Jewish antiquarian bookseller, collector Max Leon Flemming, and artist Heinz Trökes, and was the first private art gallery opened in Berlin after WWII. As Trökes reportedly said later, “Das einzige Konzept, das wir hatten, war, keine Nazis auszustellen [The only plan we had was to exhibit no Nazis]”. The gallery’s first exhibit featured “degenerate” artists banned during the Nazi era, and it quickly became Berlin’s hub for German and European avant-garde art.

This poster is from the gallery’s third exhibit, which featured sculpture and sculptural drawings by a variety of artists, including Uhlmann.

Scarce. We find no copies in OCLC or relevant institutions in KVK.

\$250



7. [Art / Photography]. Stewart, Harvey – Photographer. **YOU WON'T GO HUNGRY AT HARVEY STEWART'S GRAND OPENING. DECEMBER 8TH, 7 P.M., 164 So. EDINBURGH AVENUE.** 14-1/2" x 23". [Los Angeles], [1972]. Color poster printed from a photograph of a fully dressed man (we presume) sitting at a kitchen table, eating blintzes off a nude woman's crotch with a fork. Moderate wear and light crimping to edges; few short creases; small tear to lower border, not affecting image or text. Good+.

A cheerfully lewd poster, perhaps going more for shock value rather than posing deep cultural questions about, say, how thoroughly the objectification of women is woven into American daily life, or the fantasy lives of good Jewish boys, or why anyone would ruin cheese blintzes by drowning them in sour cream. Hey, sex sells! Why do you think this poster is in the catalog?

Harvey Stewart worked in advertising and, according to his obituary, was an "award-winning photographer." We have been unable to verify any awards he may have won, and find no evidence of his work being exhibited in other galleries, or any institutional holdings.

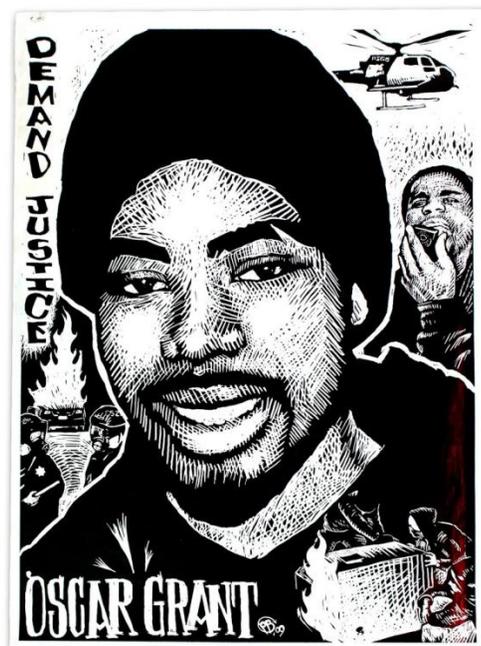
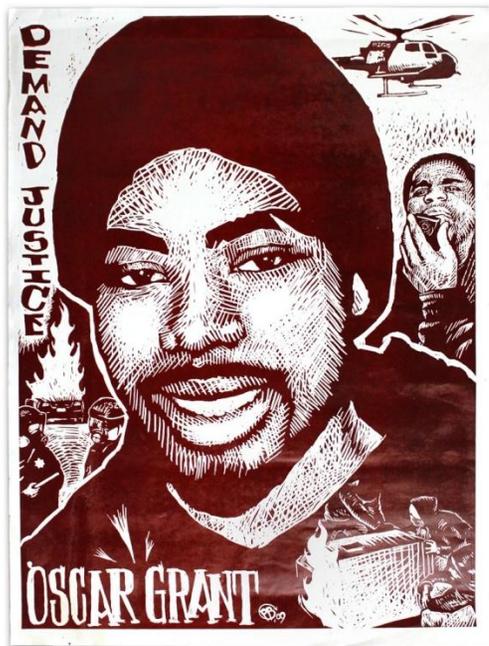
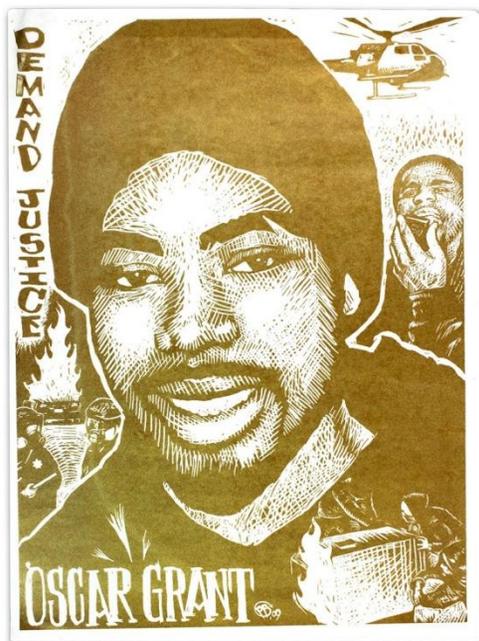
\$75

8. [Black Lives Matter]. Barron, Paul – Artist. **DEMAND JUSTICE [FOR] OSCAR GRANT. [THREE VARIANTS]**. [Oakland: Paul Barron, 2009]. 18” x 24”. One maroon, one gold and one black serigraph on white paper, each dated and signed “P.B.” in the plate. Light edge and corner wear; occasional minor paint smears to versos; light streak of purple paint to right side of black serigraph. Good to Very Good.

Posters protesting the January 1, 2009, shooting death of Oscar Grant III, a 22-year-old black man from Oakland shot in the back by BART police officer Johannes Mehserle at Fruitvale Station while lying handcuffed on the platform. Mehserle was convicted of manslaughter in late 2009 and served two years in prison. The killing and the decision by the DA to charge Mehserle with manslaughter rather than murder, as well as his early release from prison, sparked sometimes violent protests nationwide against police brutality; Grant’s name later became a rallying cry for the Black Lives Matter movement.

Paul Barron is (was?) an Oakland-based graffiti and print artist, who collaborated with graffiti artists Trust Our Struggle Crew to create a mixed-media mural for Oscar Grant at Fruitvale Station. The mural included multiple copies of this poster in different hues affixed onto a spray-painted portrait of Grant.

\$150

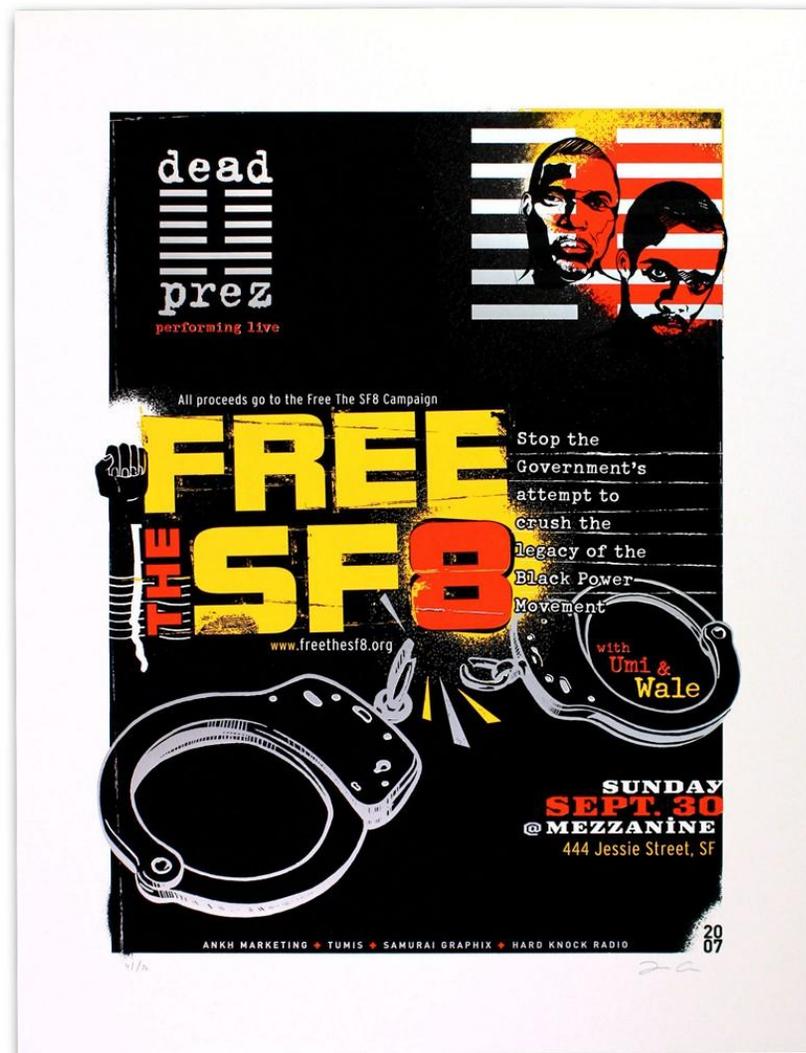


9. [Black Panthers / Hip Hop]. Carranza, Tony – Artist. **DEAD PREZ. FREE THE SF 8. STOP THE GOVERNMENT’S ATTEMPT TO CRUSH THE LEGACY OF THE BLACK POWER MOVEMENT.** [**BENEFIT CONCERT**]. [Oakland: Ankh Marketing/ Tumi’s?, 2007]. No. 43 of 70 copies signed by the artist. 19” x 25”. White poster screen-printed in black, red and orange. Slight bumping to corners. Near Fine.

Poster from a benefit concert on September 30, 2007, featuring dead prez, a New York-based hip hop duo known for their politically-charged, socialist and often militant lyrics. In 2004, the group toured with Kamel Bell, Ankh Marketing founder and son of Herman Bell, one of the SF 8. Possibly printed at Tumi’s, a well-regarded print collective in Oakland with whom artist Tony Carranza trained.

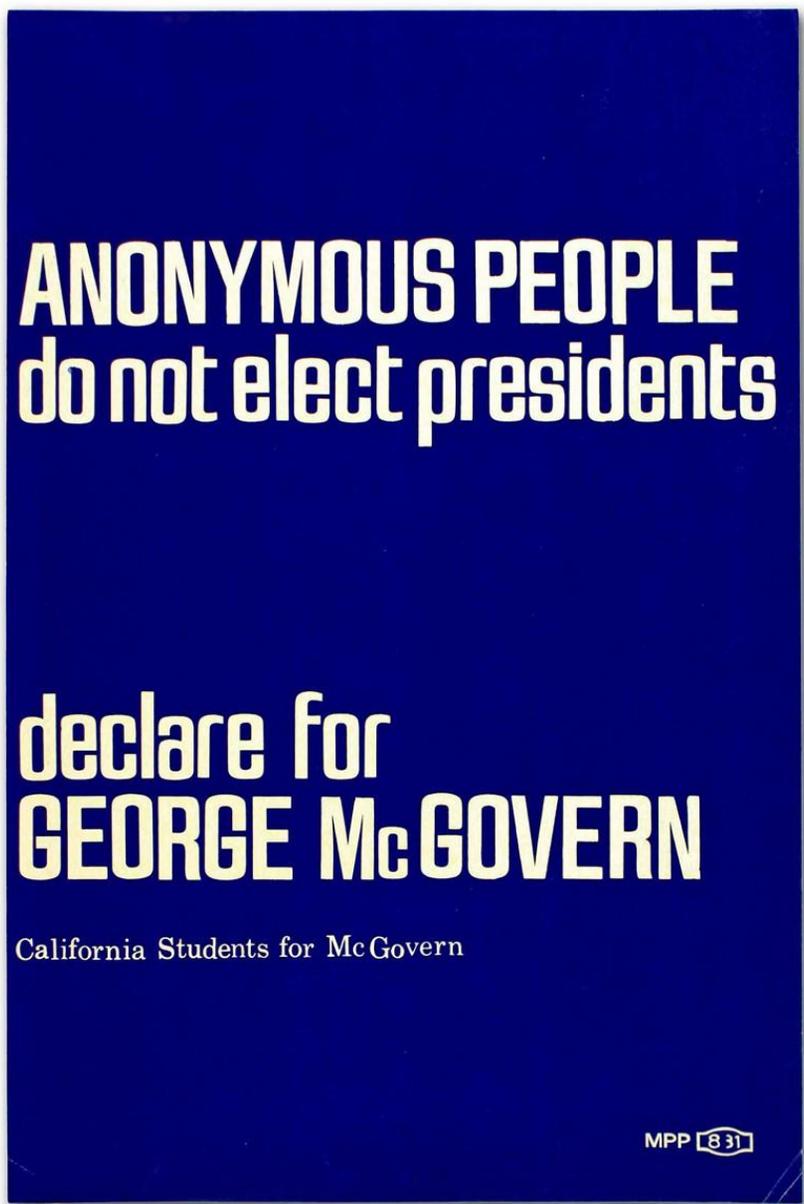
On January 23, 2007, eight former Black Panthers – Herman Bell, Ray Boudreaux, Richard Brown, Hank Jones, Jalil Muntaqim, Richard O’Neal, Harold Taylor and Francisco Torres – were put on trial for the 1971 death of a San Francisco police officer. With the exception of Herman Bell and Jalil Muntaqim, who were already serving jail sentences and pled guilty to reduced charges in return for time served, all charges against the SF 8 were dropped by 2011.

\$75



10. [Black Panthers / Hip Hop]. Carranza, Tony – Artist. **DEAD PREZ. FREE THE SF 8. STOP THE GOVERNMENT’S ATTEMPT TO CRUSH THE LEGACY OF THE BLACK POWER MOVEMENT.** [Benefit Concert]. [Oakland: Tumis?, 2007]. 19” x 25”. Unsigned, black-and-white variant of the limited edition (above). Slight bumping to corners. Near Fine.

\$25



11. California Students for McGovern. **ANONYMOUS PEOPLE DO NOT ELECT PRESIDENTS. DECLARE FOR GEORGE MCGOVERN.** (n. p.), [1972]. 13-1/2" x 20-1/2". Blue broadside lettered in white, "MPP 8 31" printed in lower corner. Slight creasing to lower corner; four partial pieces of tape to verso. Very Good+.

Scarce. We find no other copies in the trade or institutionally.

\$75

12. [California]. Osborn, David and Charles Woods – Artists. **GO BY STEAMSHIP AND SEE.** (Nevada City: Osborn/Woods, (1963)). 26” x 20”. Machine-made paper with laid pattern, printed in black, blue and tan using stencil lithography. Light toning; mild wear. Very Good.

Number 6c in Osborn/Woods’ Transportation Series. David Osborn and Charles Woods moved from the Bay Area to Nevada City after graduating from UC in the early 1960s. There, they founded the Osborn Woods Gallery, became involved in a variety of historical conservation projects in the city, founded the local radio station and promoted the growth of the area’s art scene. Using their backgrounds in offset lithography and silk screen printing, they created an innovative process that combined the two methods and allowed them to use collage and overlaid printing while still producing larger print runs – a process demonstrated in the print offered here. Both Osborn and Woods died in 2011, after running the gallery for nearly 50 years; it is still in operation, under new ownership.

Prints by Osborn/Woods are surprisingly uncommon. We find only two institutional holding for what appear to be different prints than this one, at CSPG and UCLA.

\$75



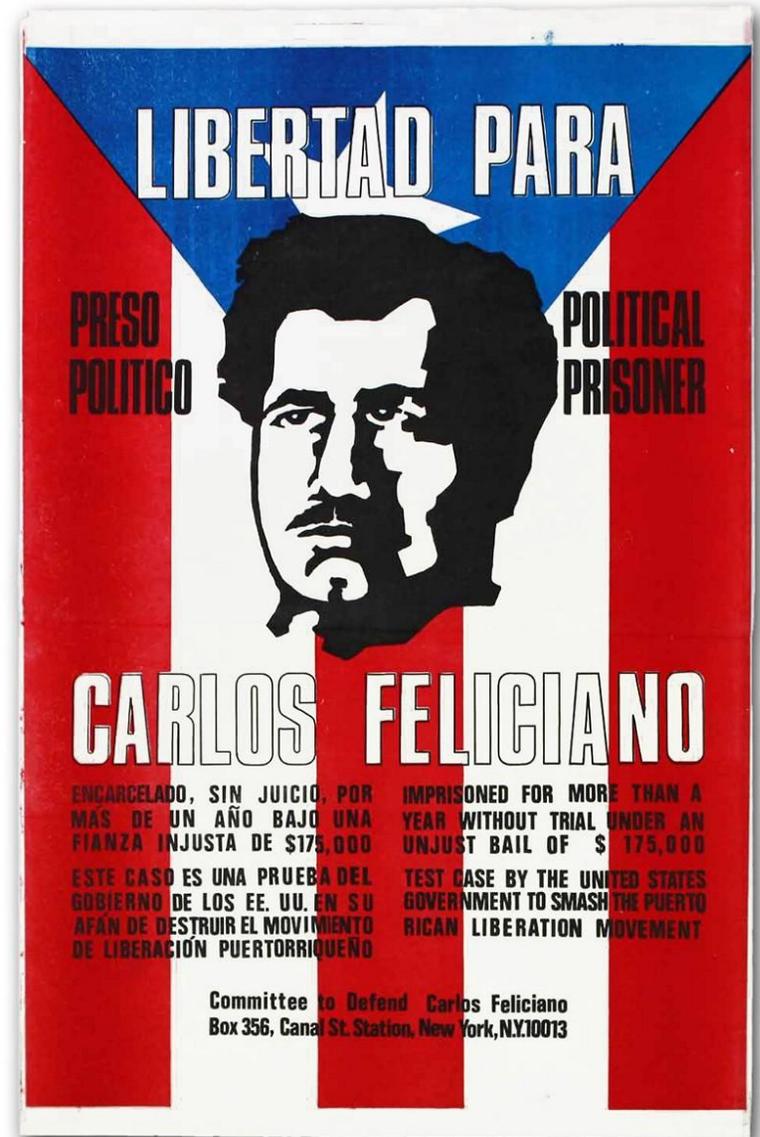
13. [Chicano Movement]. **LIBERTAD PARA CARLOS FELICIANO. PRESO POLITICO / POLITICAL PRISONER.** (New York: Committee to Defend Carlos Feliciano, circa 1971). 11" x 17". White paper printed in red and blue to look like the Puerto Rican flag, text and illustration of Feliciano printed over it in black or black-outlined white lettering. Folded horizontally; light wear to edges; few blue and red ink smears to borders. Very Good-

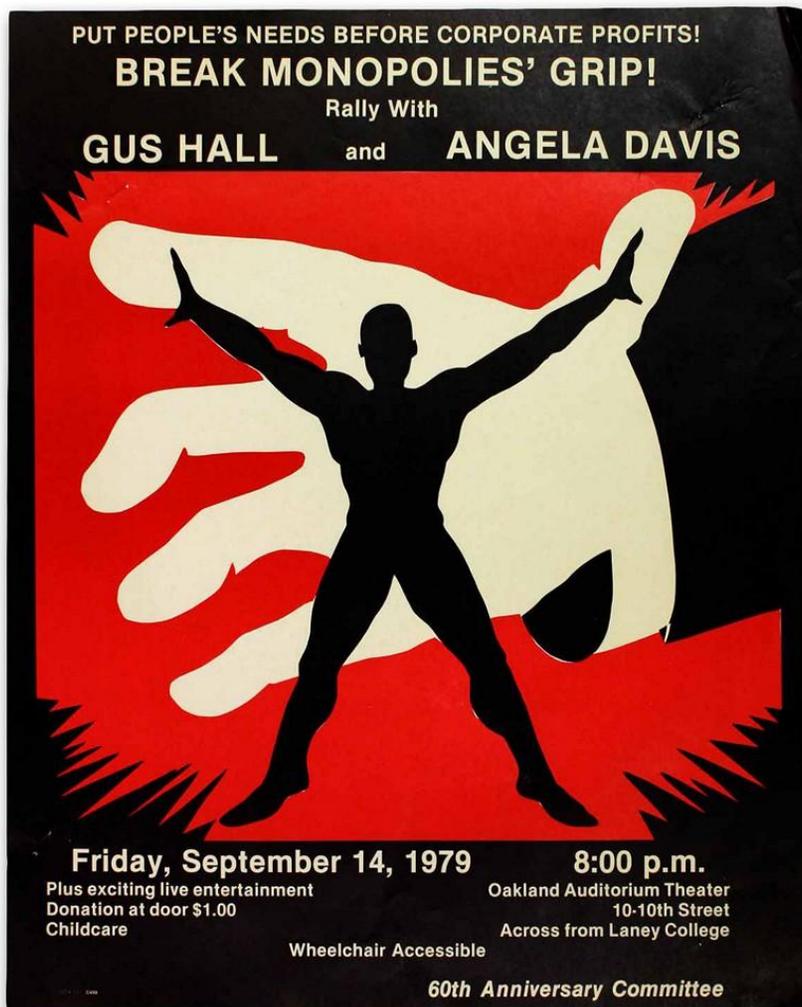
Poster supporting one of the most well-known political prisoners of the Puerto Rican Liberation Movement. An ardent Puerto Rican nationalist and member of Movimiento Independentista Revolucionario en Armas (MIRA), Carlos Feliciano was arrested in May 1970 and charged with participating in 35 bombings in seven months; he was later indicted on two of those charges and, by 1975, acquitted of both. His imprisonment became a rallying point for many Puerto Rican nationalists, including the Young Lords.

The body of the text reads, in Spanish and English: "Imprisoned for more than a year without trial under an unjust bail of \$175,000. [¶] Test case by the United States Government to smash the Puerto Rican Liberation Movement."

Not found online or in institutional holdings.

\$125





14. [Communism / Angela Davis]. **PUT PEOPLE'S NEEDS BEFORE CORPORATE PROFITS! BREAK MONOPOLIES' GRIP! RALLY WITH GUS HALL AND ANGELA DAVIS. FRIDAY, SEPTEMBER 14, 1979. 8:00 P.M. OAKLAND AUDITORIUM THEATER.** 16" x 20". Black poster printed in red and white, depicting a black figure pushing away a large white hand. Four sets of staple holes, else only minor wear. Very Good+.

Gus Hall ran for President on the Communist Party ticket four times, from 1972 – 1984; in 1980 and 1984, Angela Davis was his running mate. This rally was held shortly after the 22nd national convention of the CP on August 23-26 in Detroit, which also marked the 60th anniversary of the Party in the U.S. Given Hall's battles with illness during the campaign, it is likely that his remarks were delivered via prerecorded video, as they were at other events around that time, and that the responsibility for rallying the crowd fell to the 35-year-old Davis.

Not found in institutional holdings.

\$150

15. [Computers]. Kelley, Hall – Designer. **INTEL. EXTENDING THE LEGACY OF LEADERSHIP. THE 80386.** [Mississauga, ON: Canada Data Services, 1985?]. 16-1/2” x 21-1/2. Black, red and yellow broadside with illustration of microchip. Center fold lines as issued, slight crease to lower portion; affixed to mounting board and framed. Near Fine.

Mail-order poster from Intel’s *Solutions* magazine, most likely the Nov. – Dec. 1985 issue, which featured an article entitled, “Extending the Legacy of Leadership: The 80386 Arrives.” Intel’s 80386 microchip, the first 32-bit microprocessor, revolutionized the personal computer industry, allowing Compaq to challenge IBM’s dominance and establishing Intel as the leader in microprocessor manufacturing.

Not found in any online records.

\$175





16. [Conspiracy / California]. **DALLAS TO WATERGATE** [HEADING TITLE]. Marina Del Rey: Campaign for Democratic Freedoms, [1975]. 23" x 35". Offset lithograph printed in black, red and blue. Light toning and wear to edges, small chip to top edge; verso toned and spotted (paste?), with small ink ownership note. Very Good.

Poster from a conference on "Conspiracy in America" held at U.C.L.A. in the summer of 1975. According to an August 24, 1975, article in the *New York Times*, the conference "was held upon the occasion of the first anniversary of the killing of six members of the Symbionese Liberation Army ... [and] promised, in California and elsewhere, 'follow-up meetings ... attempting to mobilize a national movement against the developing Police State' in America. 'From Dallas to Watergate Official Violence and Cover-up—A Campaign for Democratic Freedoms Conference. Films. Panels. Workshops on Assassinations. Intelligence. Community/Labor Repression.'"

We find no record of this poster in institutions or the trade.

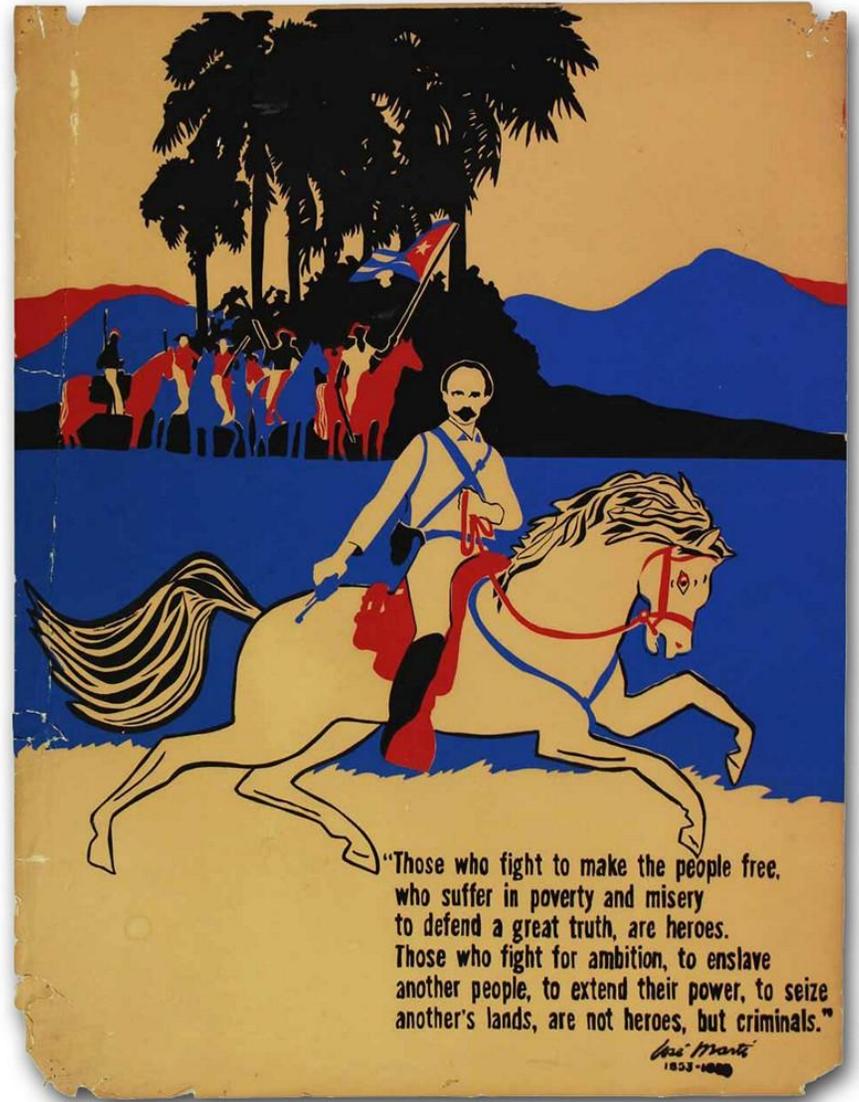
\$275

17. [Cuba]. "THOSE WHO FIGHT TO MAKE THE PEOPLE FREE, WHO SUFFER IN POVERTY AND MISERY TO DEFEND A GREAT TRUTH, ARE HEROES. ..." [CAPTION TITLE]. 17-1/2" x 23". (n. p.), (n. d.). Silkscreen print in blue, red and black, depicting a pistol-wielding José Martí on horseback with fellow soldiers in the Cuban War of Independence in the background, waving the Cuban flag. Toned and brittle, with chipping, loss and several short tears to edges; long, fragile crease to left side; pinholes to corners. Fair.

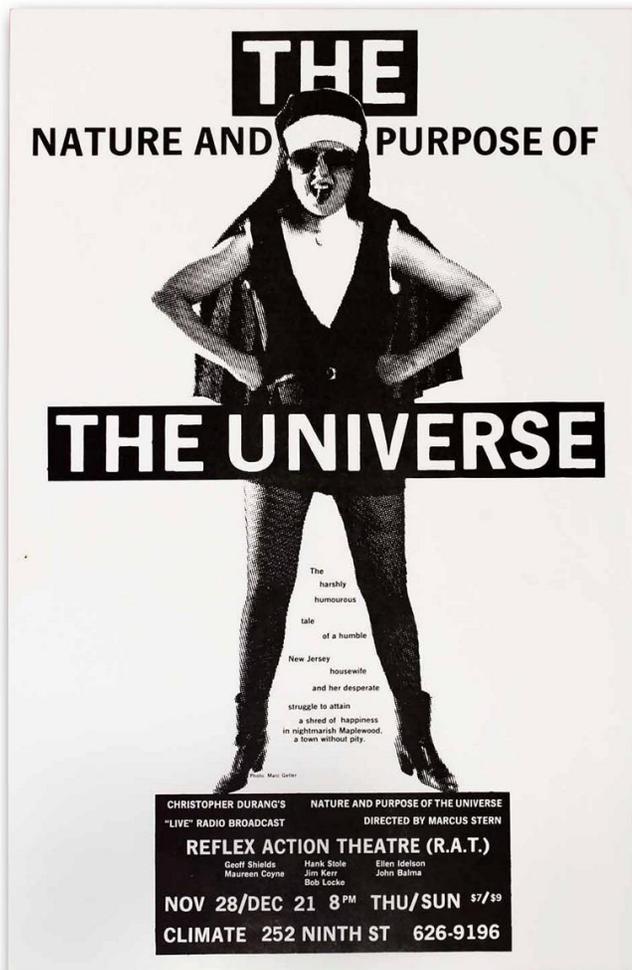
Anti-imperialist poster by an unknown artist, circa 1970s. The only text is a quote by José Martí, the Cuban revolutionary, poet and journalist: "Those who fight to make the people free, / who suffer in poverty and misery / to defend a great truth, are heroes. / Those who fight for ambition, to enslave / another people, to extend their power, to seize / another's lands, are not heroes, but criminals. / José Martí / 1853-[indistinct, but 1895]."

We find one other copy, at OMCA.

\$125



18. Durang, Christopher – Author. Stern, Marcus – Director. **THE NATURE AND PURPOSE OF THE UNIVERSE. REFLEX ACTION THEATRE (R. A. T.). NOV 28/DEC 21 8PM.** [San Francisco: Reflex Action Theatre, 1986]. 11” x 17”. White paper printed in black, illustration from a photograph by Marc Geller. Light crimping/slight creasing. Very Good.



Unused promotional poster for this early Christopher Durang play, performed by a respected but seemingly little-recorded theater company. Of this performance, the reviewer for the *San Francisco Examiner* writes in a Nov. 29, 1986 review: “[T]his early Durang farce exhibits an appalling ferocity and giddy cruelty as it piles up the torments of a New Jersey housewife. Its sophomoric subplots, though, are mere shadows of Durang’s later works. This radio-theatre-style production effectively stylizes the play’s violence and boasts some audaciously caricatured performances.” And thus, a one-star rating became two stars?

We find no copies of this poster in OCLC, and no record of Reflex Action Theater in California institutions.

\$75

19. [Fascism / Italy]. **ITALIAN COSTUMES**. Novara: Istituto Geografico de Agostini, 1933. 13-1/2" x 19-1/4" (folded, 6-3/4" x 5"). Promotional 8-panel booklet illustrated with small vignettes, which unfolds to a full-sheet color illustration of Italians in traditional garb, signed in the plate by Vera d'Angelina(?). Minor loss to a few folds; light toning; faint stain to margin of one panel. Very Good.

From the text: "These costumes, these minor arts, these traditions of the life and laws of the populace have their origin in the history of Italy, of present-day united and peaceful Italy, but which at one time embraced widely differing opinions and ideas.

"The reason, which may be said to be both sentimental and artistic, for these surviving traditions – although the hard facts of life and the need for evolution have perforce abolished the deeply-rooted regional sentiments – is logical and unavoidable. It cannot cause a weakening of national sentiment because regional traditions, art and literature have nothing to do with partisanship for any particular region. The more deeply-rooted the affection of Italians for the glorious and sad memories of the land of their birth and of the region to which they belong – either for psychological reasons, on account of a more intimate knowledge thereof or because of solid and deeply-rooted relationships – the more vigorous is the national sense of dignity.

"The Italians know that in order to live and to work in a manner befitting the national genius, in fact in order to be Italian, they must identify themselves with this regional life, which, for those who understand it, is an age-old effort towards the unity of the race."

One holding in OCLC.

\$175



20. [Gentrification / San Francisco?]. **YUPPIE GO HOME.** (n. p.), (n. d.). Circa 2015. 20" x 26". White poster board, black letters changing to red above an illustration of a cartoon capitalist/ Monopoly's Uncle Moneybags lying in a pool of blood with a knife in his back. Fine.

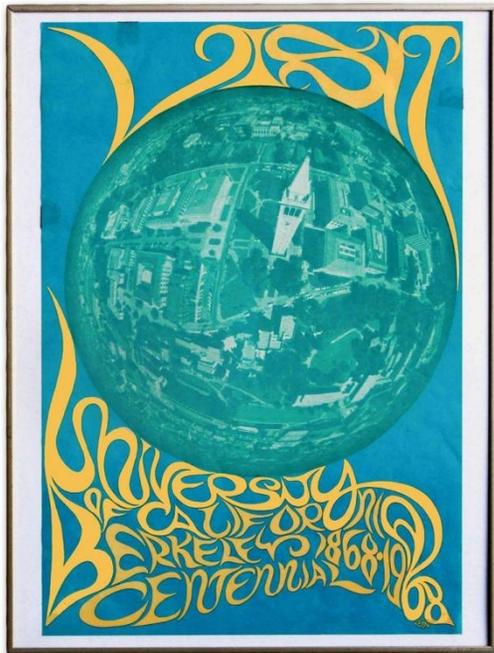
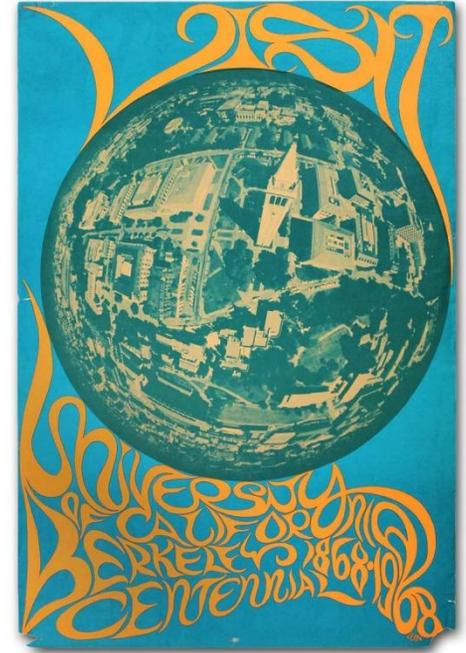
\$45



21. Leon, [Eli] – Artist. **VISIT UNIVERSITY OF CALIFORNIA BERKELEY CENTENNIAL 1868 – 1968.** [Berkeley, 1968]. 15” x 22”. Teal paper with orange lettering, distorted photographic image of the Cal campanile and surrounding area at center. Signed in the plate. Loss to lower corners; small hole at foot repaired with clear tape to verso; short tears and occasional pin holes to some edges; tape (from display) to verso. Good.

Eli Leon (1935 – 2018) was a psychologist and artist, who also designed and printed several posters for Berkeley Free University in the late 1960s. He is perhaps better known as a quilt collector, particularly of African American quilts, and is credited with discovering the work of Richmond-based quilt artist Rosie Lee Tompkins.

\$50



22. Leon, [Eli] – Artist. **VISIT UNIVERSITY OF CALIFORNIA BERKELEY CENTENNIAL 1868 – 1968.** [Berkeley, 1968]. 15” x 22”. Teal paper with yellow lettering, distorted photographic image of the Cal campanile and surrounding area at center. Signed in the plate. Affixed to white mounting board, dark tape slightly visible through poster. In plain gold metal frame.

Possibly a variant in yellow of the above, although we see no other examples of such. The ink is uniform in color, and neither it nor the teal background show signs of sunning.

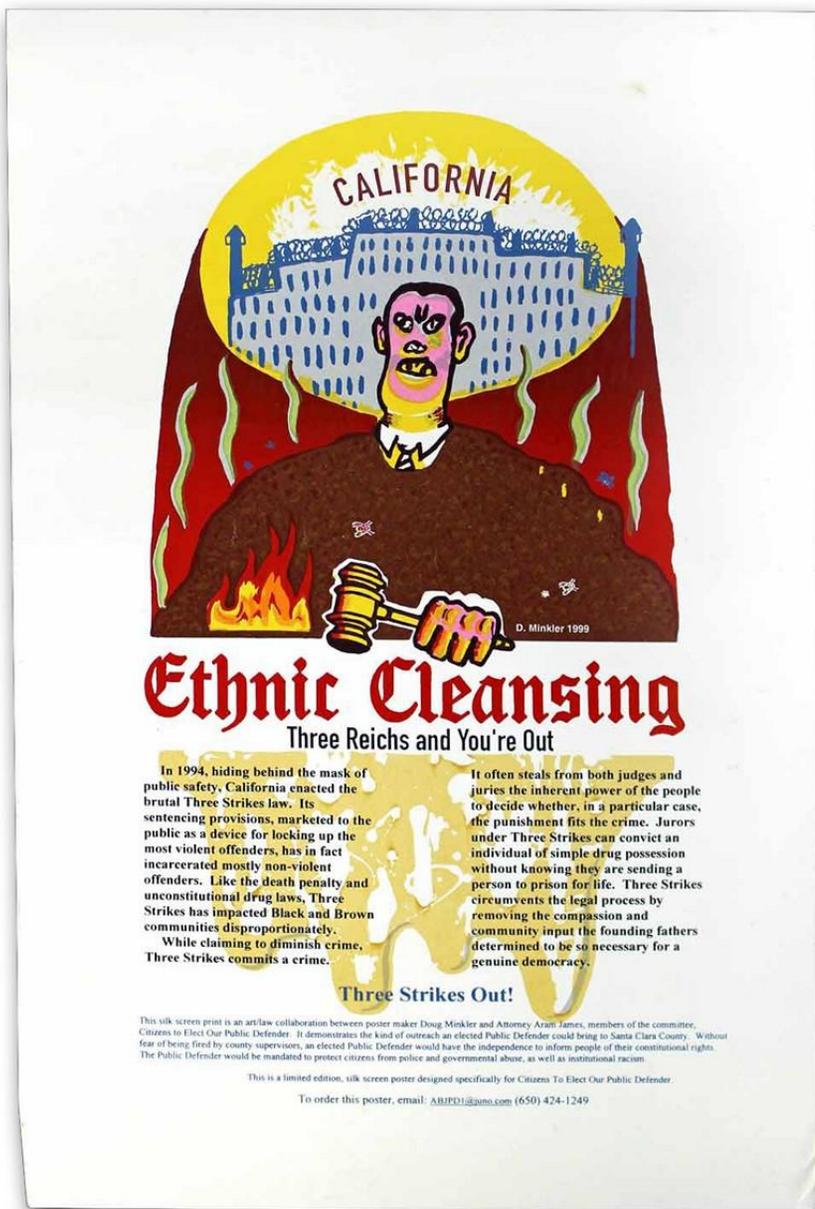
\$75

23. Minkler, Doug – Artist; Aram James. **ETHNIC CLEANSING. THREE REICHS AND YOU'RE OUT.** Santa Clara County: Citizens to Elect Our Public Defender, [1999]. 17" x 26". Multicolor silk screen print. Light spotting, modest edge wear. Very Good.

Collaboration between poster artist Doug Minkler and attorney Aram James, advocating for an elected Public Defender and the abolition of California's Three Strikes law: "In 1994, hiding behind the mask of public safety, California enacted the brutal Three Strikes law. ... Like the death penalty and unconstitutional drug laws, Three Strikes has impacted Black and Brown communities disproportionately. While claiming to diminish crime, Three Strikes commits a crime."

We find one later copy at OMCA, a 2004 edition.

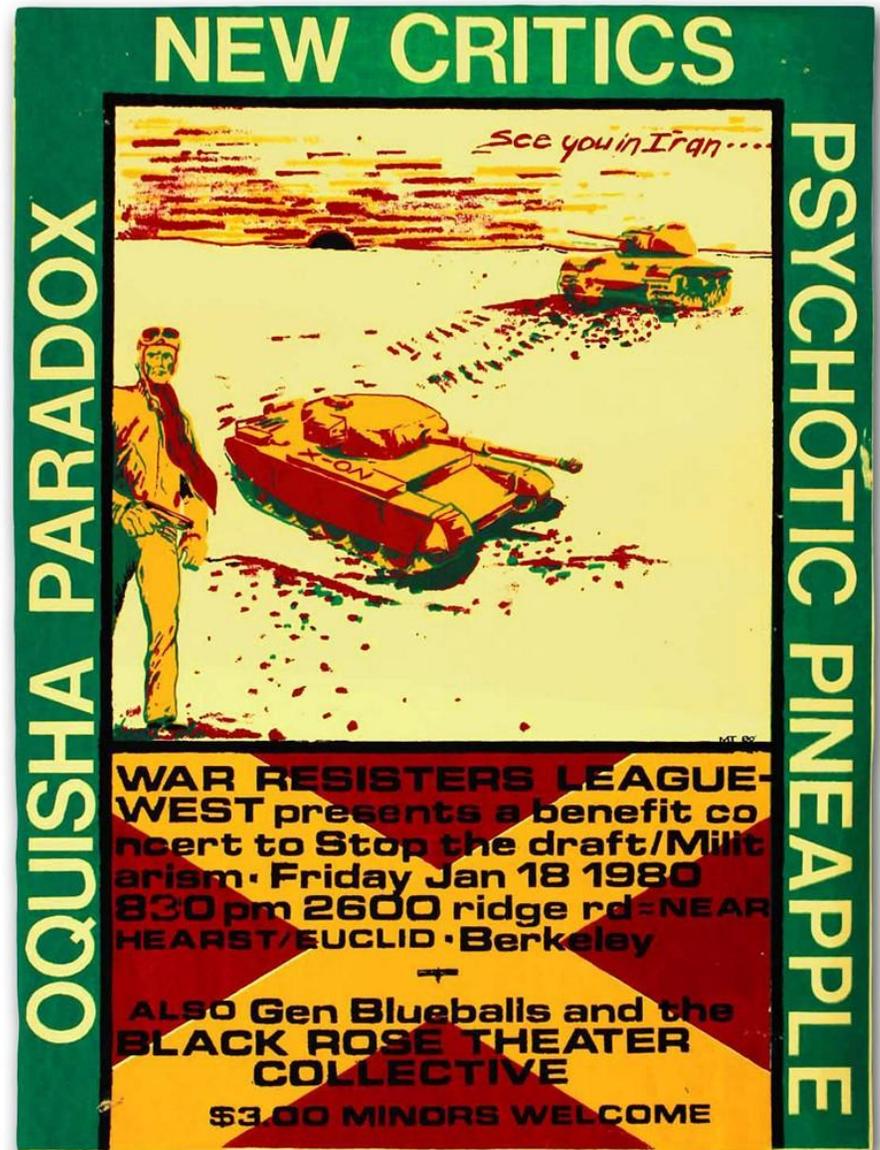
\$75



24. [Music / Punk]. M. T. – Artist. **OQUISHA PARADOX / NEW CRITICS / PSYCHOTIC PINEAPPLE. WAR RESISTERS LEAGUE – WEST PRESENTS A BENEFIT CONCERT TO STOP THE DRAFT/ MILITARISM. FRIDAY JAN 18 1980. 8:30 PM.** ~17-1/2” x 23”. Silkscreen poster in orange, red and green; “Psychotic” misspelled, a not uncommon occurrence with this band name. Staple holes; scuff to one edge; few smears of ink to verso. Very Good.

One copy found at OMCA.

\$95



25. [Music Festival / Logging]. Hall, Jeffree / Earthpeace Productions & Tom Yeates – Poster Design. **REDWOODSTOCK: THE ULTIMATE LOG JAM. SEPT. 1 & 2 LABOR DAY ...LOCATED 11 MILES SOUTH OF EUREKA ON HWY. 101 – FERNBRIDGE EXIT ... SPONSORED BY SEEDS OF PEACE & EARTH FIRST!** (n. p.), [1990]. 11” x 17”. White paper offset lithographed in green, black, red and blue. Toned; short tear from staple removal near each corner; damp stain to top edge and center. Good only.



Poster from the two-day concert that ended “Redwood Summer” (named after Freedom Summer), a months-long direct action campaign led by Earth First! against clear-cut logging of redwood trees in Northern California. The campaign aimed to raise awareness about logging issues ahead of the vote on Proposition 130 that November, which would have imposed new restrictions on logging and the sale of timber from non-federal lands. Performers at the concert included Darryl Cherny (misspelled “Cherny” here) and Ecotonz, Joanne Rand, Moby Grape, Alice Di Michele, Citizens Band, Native Drummers, Coyote Moon, and more.

1990 was a decisive year for Earth First!. The group adopted more anarchist tactics, causing several of the founders to quit, and on May 24, Cherny and fellow activist Judi Bari were seriously injured when a pipe bomb exploded under Bari’s car seat. The FBI accused them of setting it off while transporting explosives; the two successfully sued the FBI and Oakland Police, although Bari died five years before the suit was finally decided. She was still convalescing during Redwood Summer, which drew thousands of protesters and counter-protesters to the area.

One holding found at OMCA.

\$60

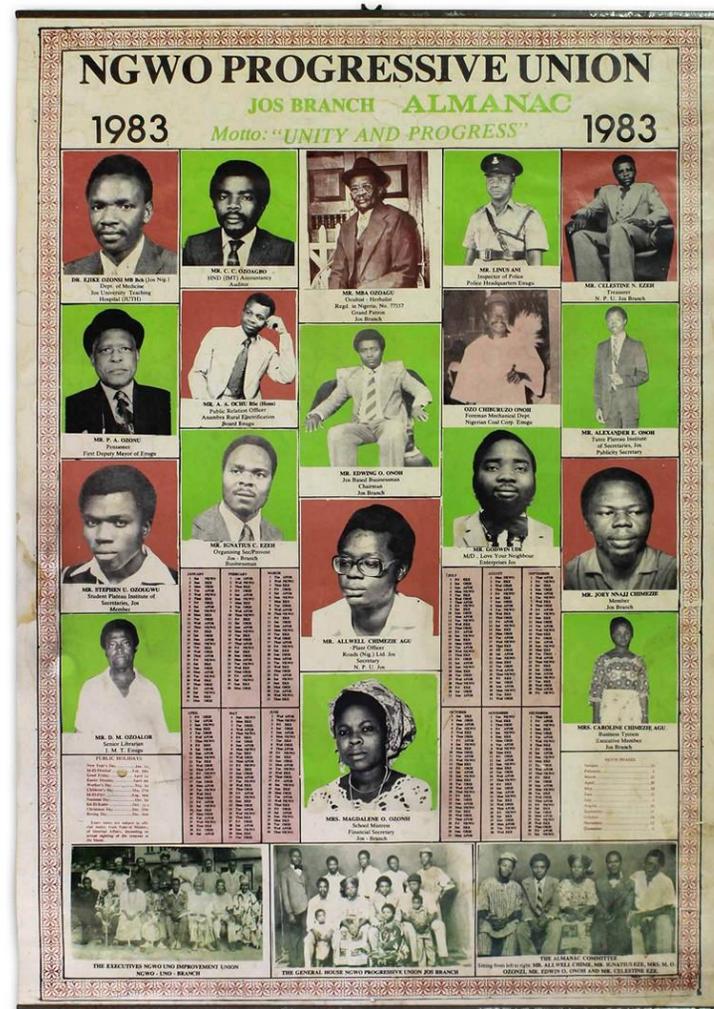
26. [Nigeria / Politics]. **NGWO PROGRESSIVE UNION ALMANAC, JOS BRANCH. 1983.** [Jos, Nigeria: Ngwo Progressive Union, 1983]. 18” x 25-1/2”. Broadside printed in black, brown, and green, with thin metal strips at the ends for hanging. Illustrated with 18 individual and three group black-and-white photographic images of committee members and community leaders in the Ngwo Progressive. Light staining and soiling, primarily to edges; slight loss (nail hole?) to lower edge; light toning. Good.

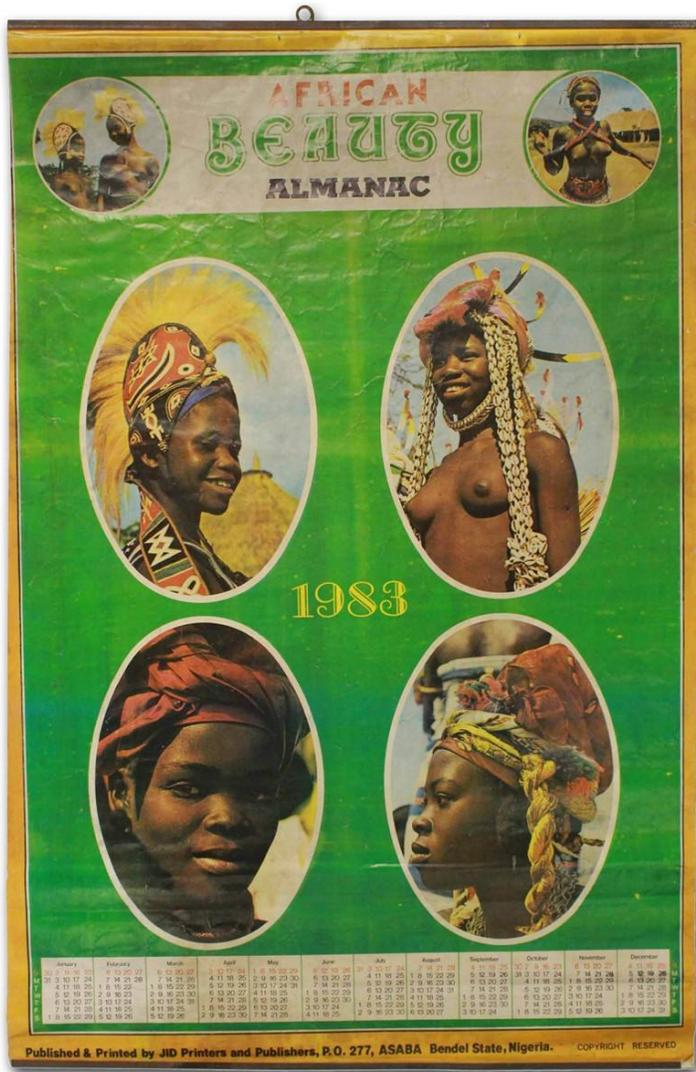
A political poster/almanac issued by the NPU’s branch in Jos, in the last year of the Second Republic: a military *coup-de-etat* led by Major General Muhammadu Buhari on December 31, 1983, ousted the country’s first multiparty democratically-elected government. It is unclear if the NPU was aligned with any of the five major political parties of the Second Republic, and what effect the coup may have had on the group’s activities.

The almanac lists the days of the week for each month of the Gregorian calendar and their corresponding market days on the Igbo calendar (Eke, Orié, Afor, and Nkwo), as well as dates of public holidays and phases of the moon. Those pictured include Mr. Patrick A. Ozonu, the first Deputy Mayor of Enugu, “Pensioner”; Mrs. Caroline Chimezie Agu, “Business Tycoon” (Jos); Mr. Godwin Ude, “M/D., Love Your Neighbor Enterprises” (Jos); Ozo Chiburuzo Onoh, “Foreman... at Nigerian Coal Corp.” (Enugu); Mrs. Magdalene O. Ozonsi, “School Mistress” (Jos); and a group photo of the Executives of the Ngwo Uno Improvement Union, Ngwo-Uno Branch.

Uncommon. We find no record of this broadside or the NPU in OCLC, Copac or KVK.

\$300





27. [Nigeria / Women]. **AFRICAN BEAUTY ALMANAC. 1983.** Asaba, Nigeria: JID Printers and Publishers, 1983. 20-1/2" x 30". Green and yellow broadside with thin metal strips at the ends for hanging, featuring six color photographic images of African (Nigerian? Igbo?) women in traditional/festival attire and a simple Gregorian calendar at the base. Edgeworn and somewhat rubbed, with several light horizontal crease lines and a strip of fading to the center; soiling to verso and edges. Good.

Not found in OCLC, Copac or KVK.

\$225

28. [Occupational]. Institute for Safety and Hygiene. **LIFE – ISH HAS A SHIELD [(ATTEMPTED) ENGLISH TRANSLATION OF HEBREW TITLE]**. [Tel Aviv?, (n. d.). 18-3/4" x 25-3/4". Color offset print from photograph. Near fine, with only a hint of wear to corners.



Israeli occupational safety poster circa 1970s(?), urging construction workers to wear hardhats. The illustration rather bluntly depicts a hatless worker in the process of getting hit in the head by a falling cinder block, complete with blood dribbling down his forehead. A picture of a plain yellow hardhat is helpfully displayed in the upper corner.

\$75



29. [Propaganda / Anti-Fascism]. **INSTITUTE FOR AMERICAN DEMOCRACY POSTERS.** Institute for American Democracy, Inc. New York City: Institute for American Democracy, Inc., (n. d.). Circa 1946. Approximately 17-1/2" x 23-1/2". White paper printed with b/w illustration and blue, red or yellow spot color; one poster also printed with plum. Illustration to upper portion, text below. Good to very good condition, with horizontal creasing from being rolled and varying degrees of light general wear; approx. 2" tear and creasing to head of one poster; tears and marginal loss to another. Good+ overall.

Collection of posters issued by the Institute for American Democracy, an advertising arm of the Anti-Defamation League, possibly as part of the Advertising Council's postwar "United America" campaign. "United America" was a massive, nationwide propaganda campaign designed to combat inter-group prejudice and reintegrate returning soldiers into U.S. society. It ran from 1946-52 and worked with a number of organizations to create and distribute print and radio ads, including the Institute for American Democracy/ Anti-Defamation League. Despite the ubiquity of the campaign and the variety of material produced, few posters by the IAD from this or any other campaign appear to have survived – we find only a handful in institutions or in auction records, and no collections of this size.

Titles offered: "Which would you choose as a Typical American?"; "Play Ball Hate"; "Let's Tear Out These Weeds!"; "America Rediscovered"; "GUILTY of Being Different"; "It's Too Bad Baby – Some People are Going to Hate You!"; "I am so an American!"; "HEROES FOR HIRE in assorted sizes, colors and creeds"; and "Joe's Proudest Day".

\$4,500

30. [Propaganda / WWII]. Samish, Louis R. (Artist). **SALVAGE FOR VICTORY.** Lehmann Printing and Lithographing Co. and Everett Pulp & Paper Co. Producers, (n. d.). Circa 1942-45. "10-3/4" x 15-1/2". White poster printed in red and black, illustrated with a cartoon depicting Uncle Sam cranking scraps through a "War Factory" and turning out airplanes, much to the displeasure of Japan's "Rising Sun"; signed in the plate by the artist. Toned and edge worn; center fold line; closed 2" tear to right edge. Good only.

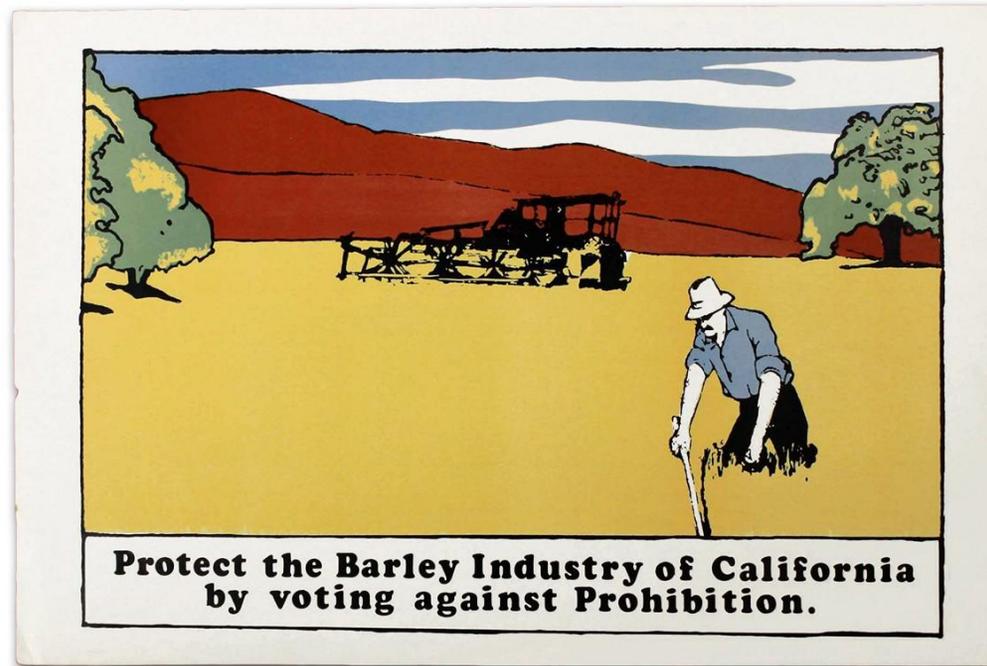
Presumably issued as part of the federal government's Salvage for Victory campaign, which was initiated in 1942 to repurpose metal, rags, paper, rubber and other scraps for use in the war effort. Louis R. Samish was a San Francisco-based artist and a popular illustrator of war bond posters.

One copy held at the Hoover Institute.

\$200



31. **PROTECT THE BARLEY INDUSTRY OF CALIFORNIA BY VOTING AGAINST PROHIBITION.** (n. p.), (1914?). 11-1/2" x 17-1/2". White poster printed in color depicting a barley farmer working in the fields with a thresher and mountains in the background. Light toning and wear, small spot to left edge. Very Good.



Undated, but possibly from California's November 1914 vote on proposed Amendment 47, which would have drastically limited the number and locations of saloons in the state, and prohibited any other "wet or dry" votes for the next eight years. The 1914 anti-prohibition campaign united the hop, barley and wine industries, and successfully highlighted the potential economic toll of going "dry," surviving the referendum by a slim margin. As the leading editorial in the *Oakland Tribune* noted after the vote, "California has voted 'wet,' Mr. Saloon Man, not because of your business, but for the reason that a material interest, a legitimate interest, the wine industry, might not perish from the earth. California has voted 'wet' in order that the hop industry and the barley industry might continue and that the farmers of this commonwealth shall be protected in their rights to sell their products to men engaged in the manufacture of a drink that makes for temperate use of alcohol, instead of excessive." (As quoted in *Pacific Wine, Brewing and Spirit Review*, Nov. 30, 1914.)

We find evidence of a stamp issued with this illustration, but no posters.

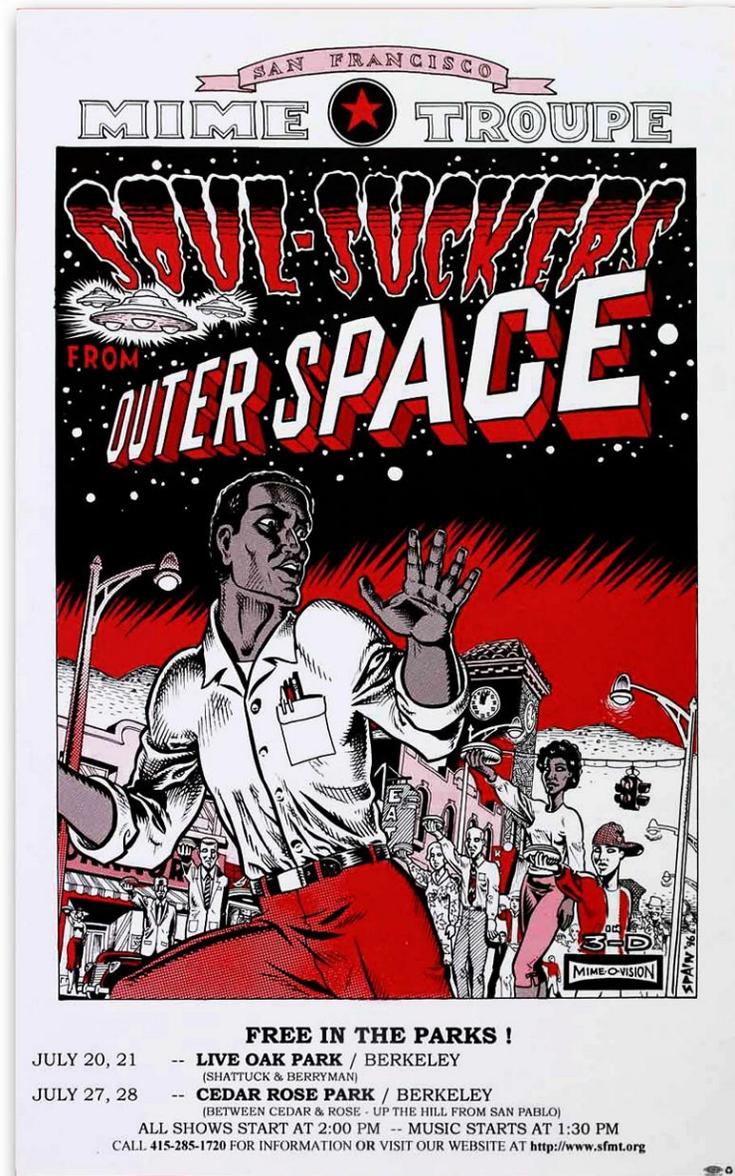
\$275

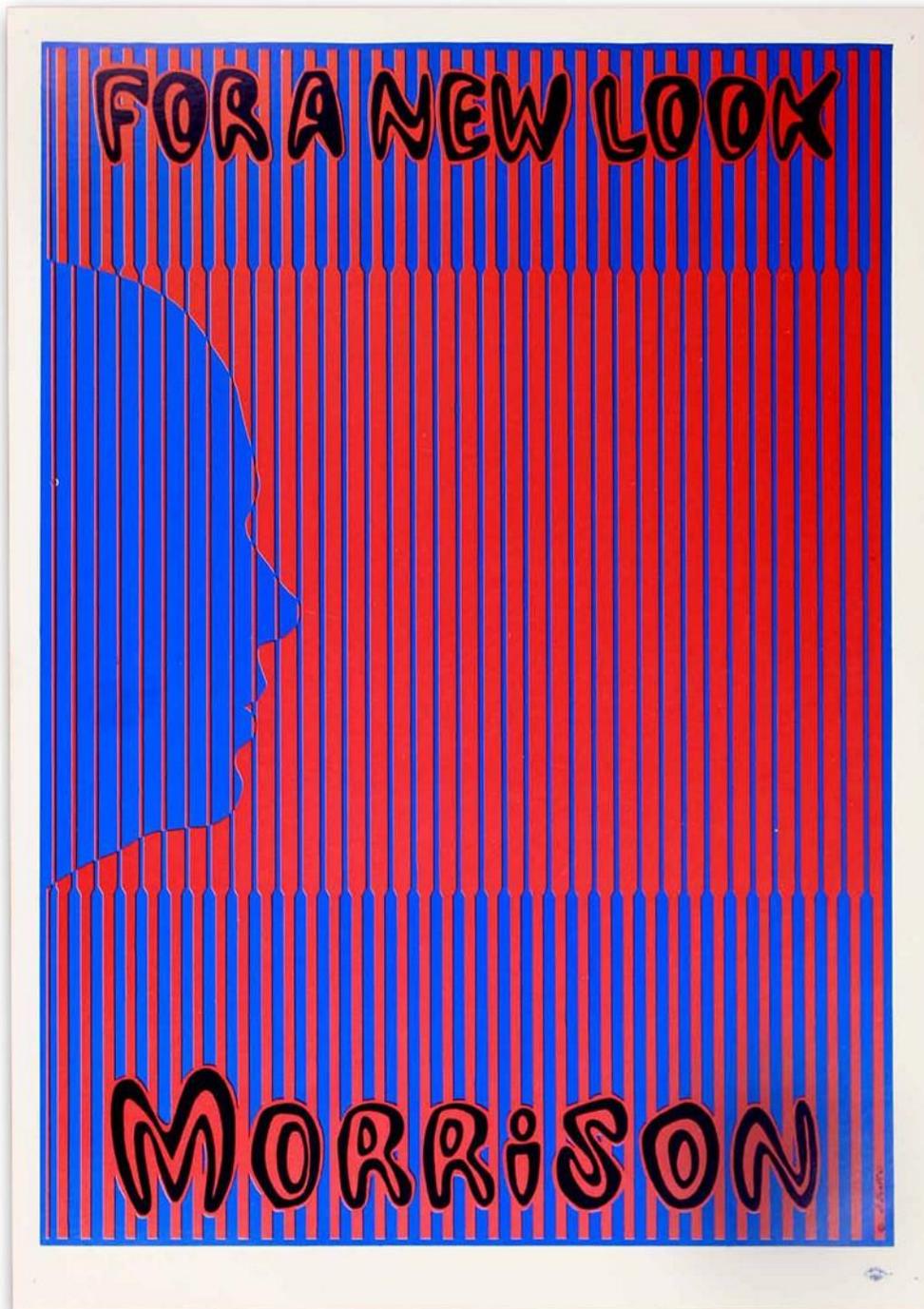
32. Rodriguez, Spain – Artist. **SAN FRANCISCO MIME TROUPE**
[PRESENTS] **SOUL-SUCKERS FROM OUTER SPACE. FREE IN THE PARKS! JULY 20, 21 / JULY 27, 28.** [San Francisco: San Francisco Mime Troupe, 1996]. 11” x 17”. White paper printed in black and red, signed “Spain ‘96” in the plate. Slight crease to upper corners, else fine.

Playbill from a play about a surge in right wing extremism in Santa Margarita, CA, following a “mysterious quake” or, possibly, an alien invasion. Spain Rodriguez is primarily known for his work in the underground comix scene, particularly for his character Trashman.

One definite holding at CSPG and likely three other institutional holdings (listed in bulk).

\$75





33. [San Francisco Politics / Counterculture]. Beall, [Dennis] (Artist); Morrison, Jack (Subject). **FOR A NEW LOOK.**

MORRISON. San Francisco: [Morrison for Mayor Campaign], 1967. 14" x 19". White cardstock, offset lithograph printed from an illustration by San Francisco painter and printmaker Dennis Beall, showing the candidate in blue profile, intersected by stripes in alternating red and blue with black bubble letters; signed and dated in the plate. Pin hole to each corner. Near Fine.

Jack Morrison served as San Francisco Supervisor from 1961 – 1969. A popular politician on the left, he only joined the 1967 mayoral race when Democratic incumbent Jack Shelley withdrew three months before the election for health reasons. Morrison and Joseph Alioto, also a Democrat, ran in a three-way race against Republican Harold Dobbs; Alioto won by a considerable percentage.

The lack of clear political messaging in this poster may be some indication as to why Morrison lost the campaign, but its graphic style is evidence of San Francisco's poster renaissance in the late 1960s and the influence of the counterculture movement on local politics.

We find only one institutional holding (OMCA) and one auction record.

\$250

WANTED BY THE FBI

**BANK ROBBERY
INTERSTATE FLIGHT - POSSESSION OF HOMEMADE BOMB,
ROBBERY, RECEIVING STOLEN PROPERTY, ASSAULT WITH FORCE
DONALD DAVID DE FREEZE**

Photograph taken 1973 Date photographs taken unknown FBI No. 606,723 D



Aliases: Don Cinque DeFreeze, Donald John DeFreeze, Donald DeFrez, John DeFriele, David DeFrieze, Donald DeFrieze, Donald DeFrize, David Kenneth Robinson, Steven Robinson, Donald David Thomas, "Cin," "Cinque," "Cynque"

DESCRIPTION

Age: 30, born November 16, 1943, Cleveland, Ohio

Height: 5' 9" to 5' 11"	Eyes: Brown
Weight: 150 to 160 pounds	Complexion: Medium brown
Build: Medium	Race: Negro
Hair: Black	Nationality: American

Occupations: Autobody shop worker, carpenter, chef, painter, restaurant manager, service station attendant, stationary engineer, typist, key punch operator

Scars and Marks: Scar on bridge of nose, scars on forehead, face, left arm and wrist, right elbow and palm of right hand, appendectomy scar

Remarks: Reportedly drinks plum wine, may be wearing tinted glasses

Social Security Number Used: 042-34-4002

Fingerprint Classification: 9 S 1 R IOI 12
S 1 U OOI

CRIMINAL RECORD

DeFreeze has been convicted of robbery, possession of homemade bomb, possession of stolen property, assault with force, and forgery.

CAUTION

DE FREEZE, AN ESCAPEE FROM A PENAL INSTITUTION, REPORTEDLY HAS HAD NUMEROUS FIREARMS IN HIS POSSESSION AND ALLEGEDLY HAS FIRED ON LAW ENFORCEMENT OFFICERS TO AVOID ARREST. DE FREEZE, WITH ACCOMPLICES, ALLEGEDLY ROBBED A BANK USING AUTOMATIC WEAPONS. TWO INDIVIDUALS WERE KNOWN TO HAVE BEEN SERIOUSLY WOUNDED DURING SHOOTING AT THE BANK. DE FREEZE SHOULD BE CONSIDERED ARMED AND EXTREMELY DANGEROUS.

A Federal warrant was issued on February 8, 1974, at Salinas, California, charging DeFreeze with unlawful interstate flight to avoid confinement after conviction for robbery, possession of homemade bomb, receiving stolen property, and assault with force (Title 18, U. S. Code, Section 1073). Also on April 16, 1974, a Federal warrant was issued at San Francisco, California, charging DeFreeze with bank robbery (Title 18, U. S. Code, Sections 2113(a), (d)).

IF YOU HAVE ANY INFORMATION CONCERNING THIS PERSON, PLEASE NOTIFY ME OR CONTACT YOUR LOCAL FBI OFFICE. TELEPHONE NUMBERS AND ADDRESSES OF ALL FBI OFFICES LISTED ON BACK.

C. M. Kelley
DIRECTOR
FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE
WASHINGTON, D. C. 20535
TELEPHONE, NATIONAL 8-7117

Entered NCIC
Wanted Flyer 473
April 17, 1974

34. [Symbionese Liberation Army]. **WANTED BY THE FBI ... DONALD DAVID DE FREEZE.** (Washington, D. C.: Federal Bureau of Investigation, 1974). 10-1/2" x 15-3/4". Original white paper mailer printed in black, with the usual fold lines, broken paper seal, and typescript name of the addressee (the Postmaster in Sarasota, FL, in this case). Heavy dampstain to left third of flyer, with accompanying spotting and light wrinkling; short tears to top edge at hole punches. Fair.

\$50

35. Vallen, [Mark] – Artist. **EVICT NIXON.** [Los Angeles: Peace Press, 1971]. 23” x 17-1/2”. White broadside printed in black from original ink on paper drawing, signed in the plate by Vallen. Toned and somewhat edgeworn, with additional bands of toning intersecting graphic, small loss to lower corner, and evidence of tape removal to verso. Good.

One of 1000 copies distributed by then 17-year-old artist Mark Vallen at an antiwar demonstration in Los Angeles in 1971, and his first public street poster (www.art-for-a-change.com). We speculate that the text drew inspiration from the two-part “Evict Nixon” campaign by the Coalition for Peace and Justice, which was held in Washington, D. C. over two long weekends in late October 1971 and included a mock trial, art exhibits, rallies and activism conferences. Nationwide antiwar demonstrations were held on November 6 in many major cities across the US, including Los Angeles, making it possible that Vallen distributed his posters at this or a later event that year.

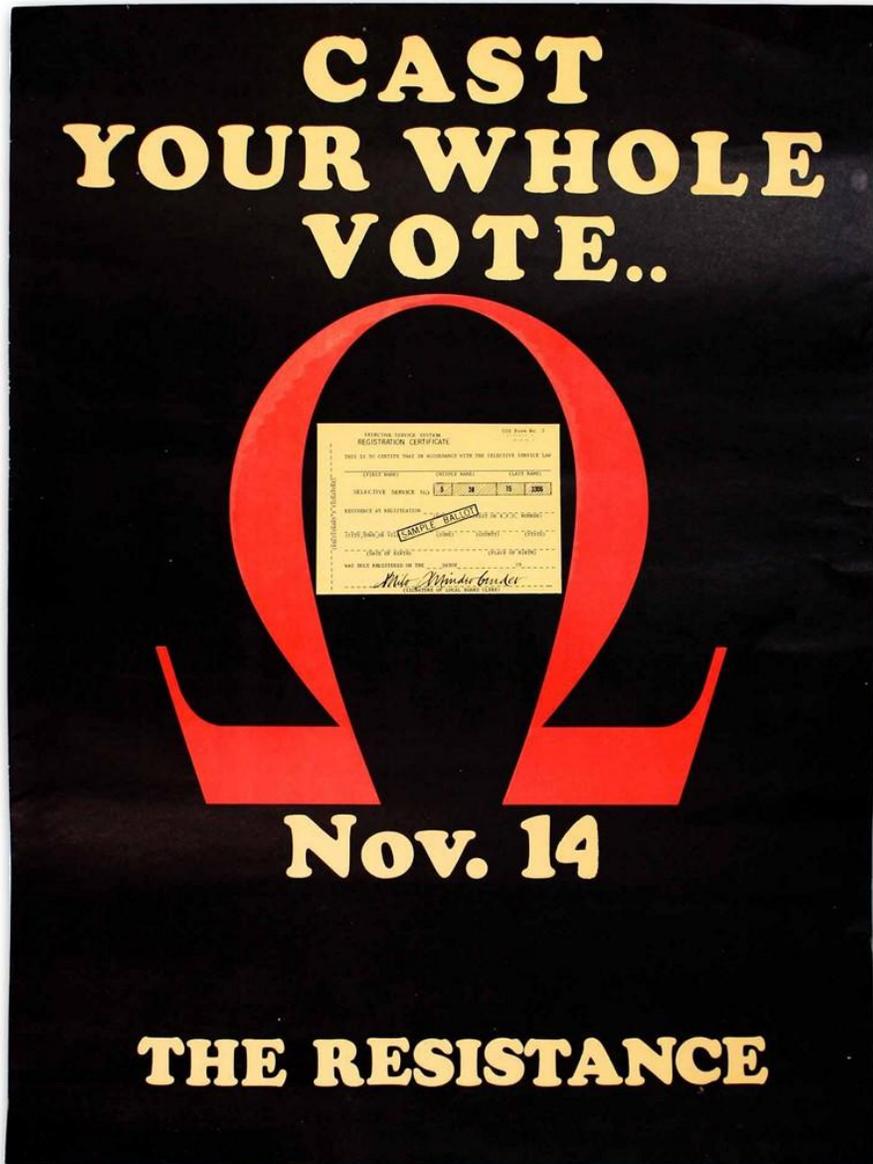
The Peace Press was founded in 1967 by members of Students for a Democratic Society, Vietnam Day Committee and the Resistance, and in 1970 set up as a big community printshop and workers’ collective on La Cienega Blvd. It soon became one of the major printers of leftist and radical material in the L.A. area, producing material for a number of local activists and organizations, including the Black Panther Party, Chicano Moratorium, Teamsters, Harriet Tubman Bookstore, and others.

We locate one other copy, at the Center for the Study of Political Graphics.

\$250



36. [Vietnam War]. **CAST YOUR WHOLE VOTE. NOV. 14. THE RESISTANCE.** [The Resistance], [1968]. 17" x 22-1/2". Black printed broadside with off-white lettering and illustration of a draft card, large omega symbol printed in red. Soiling and evidence of hanging to verso, slight wear to edges, hint of waviness. Very Good.



A poster issued by The Resistance, a key organization in the draft resistance movement whose insignia was the letter omega (the symbol used for ohms, the unit of electrical resistance), most likely promoting “National Turn in Your Draft Card Day,” held on campuses nationwide on November 14, 1968. The poster features an illustration of a draft card bearing the signature of “local draft board clerk” Milo MinderBinder, the fictional war profiteer in Joseph Heller’s *Catch – 22*. Its statement borrows from Henry David Thoreau’s famous maxim in “On the Duty of Civil Disobedience”: “Cast your whole vote, not a strip of paper merely, but your whole influence. . . . If a thousand men were not to pay their tax-bills this year that would not be a violent and bloody measure, as it would be to pay them and enable the State to commit violence and shed innocent blood. That is in fact the definition of a peaceable revolution, if any such is possible.”

The Resistance was founded in San Francisco by activist David Harris in March 1967, and soon became a national organization. It advocated for an end to the war through mass non-cooperation with the Selective Service System, sponsoring events around the country at which young men turned in or burned their draft cards. Harris was arrested in July 1969 and served 15 months in federal prison for draft evasion.

Scarce. We find only two copies held institutionally, at the Hoover Institute and OMCA.

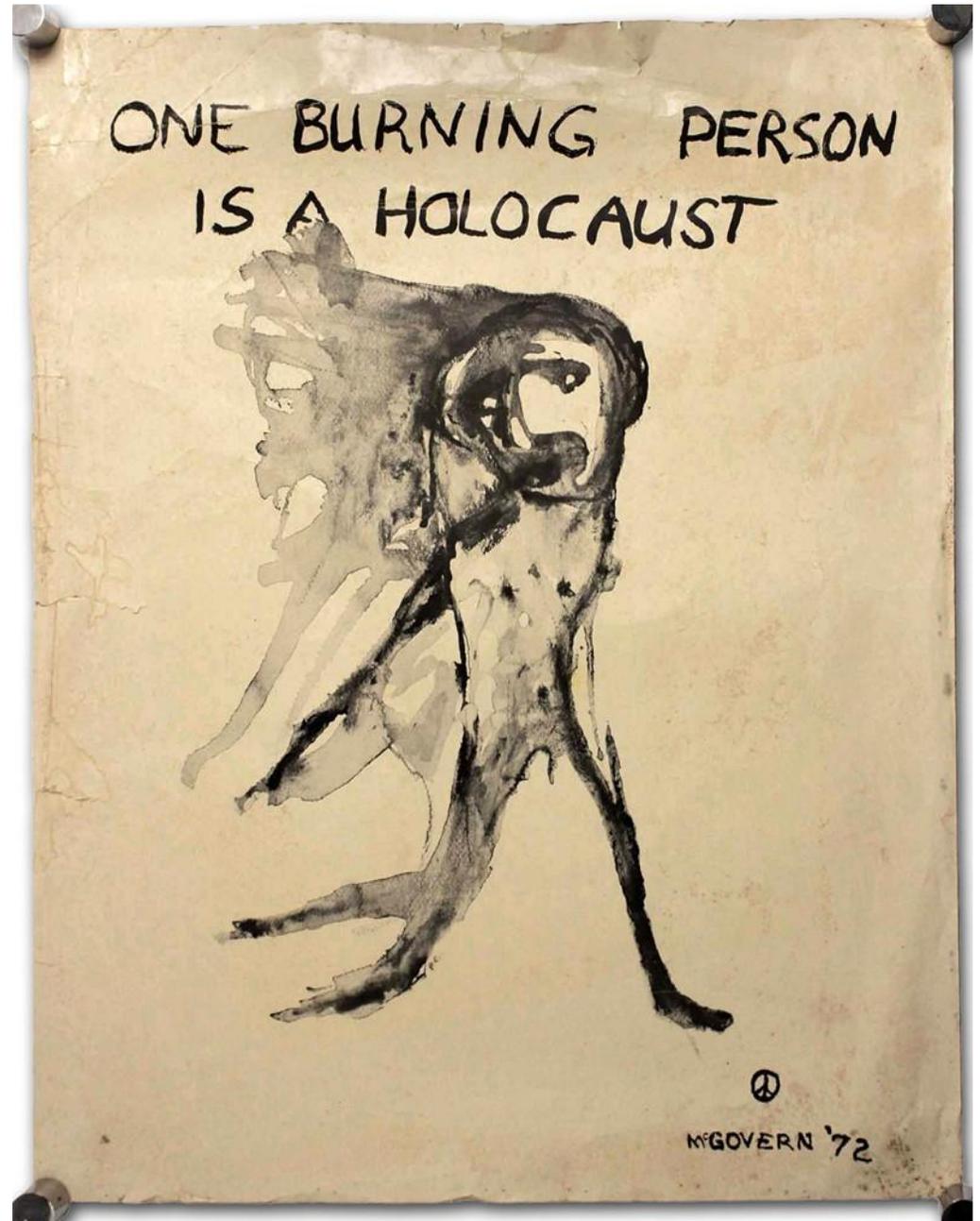
\$300

37. [Vietnam / Antiwar Movement]. P. C. – Artist. **ONE BURNING PERSON IS A HOLOCAUST. MCGOVERN '72.** 23" x 29". White paper printed in black from water-based paint or ink illustration by an artist identified only as "P. C.". Toned and somewhat soiled, with creasing, several tears and occasional minor loss to edges, particularly top edge/upper corner; light dampstaining along left side. Good only.

A hauntingly-illustrated antiwar poster from George McGovern's 1972 presidential campaign, depicting in spare brushstrokes and black paint or ink a naked, solitary figure on fire, running. We speculate the poster may be referencing napalm use by the U.S. and its allies during the Vietnam War, in particular its impact on Phan Thi Kim Phuc, aka "Napalm Girl," whose photograph by Nick Ut became an iconic image of the antiwar movement during the last months of McGovern's campaign. On June 8, 1972, South Vietnamese forces allied with the U.S. dropped napalm outside Trang Bang, hitting many women and children, including nine-year-old Kim Phuc, who tore her clothes off in an effort to stop the napalm from burning her skin. In Ut's photograph, she is fleeing naked down Route 1 with a group of other children after the attack, all screaming and crying as armed South Vietnamese soldiers follow on foot behind them.

We find no record of this poster on OCLC or other online records.

\$375





38. [Women / Politics]. Feinstein, Dianne - Subject. **SHE WANTS IT. WE DON'T.** [San Francisco]: The Humanist Party, 1985. 11" x 17". Black offset lithography on white paper. Toning; center fold line; small chip missing from lower corner. Good+.

Protest poster against San Francisco becoming the home port of the USS *Missouri*, a WWII-era battleship outfitted with 32 Tomahawk cruise missiles carrying both conventional and nuclear warheads. Then-Mayor Dianne Feinstein was the strongest proponent for the city hosting the ship, arguing that it would bring in \$60 million in revenue. The pseudonymous artist "Hugh Mann" offers a sexist parody of Feinstein here as a hypersexualized caricature wearing a flag-themed bikini and sailor's cap with "D.O.D" on it, saluting the viewer while the tiny people of San Francisco protest at her feet. The range of issues at stake united a variety of antinuclear, anti-interventionist, homelessness and tenants' rights organizations against the *Missouri*.

The Navy formally accepted the proposal on June 29, 1985, but the ship only called San Francisco its home port until 1987, when it moved to Honolulu.

We find one holding at OMCA/AOUON Archives.

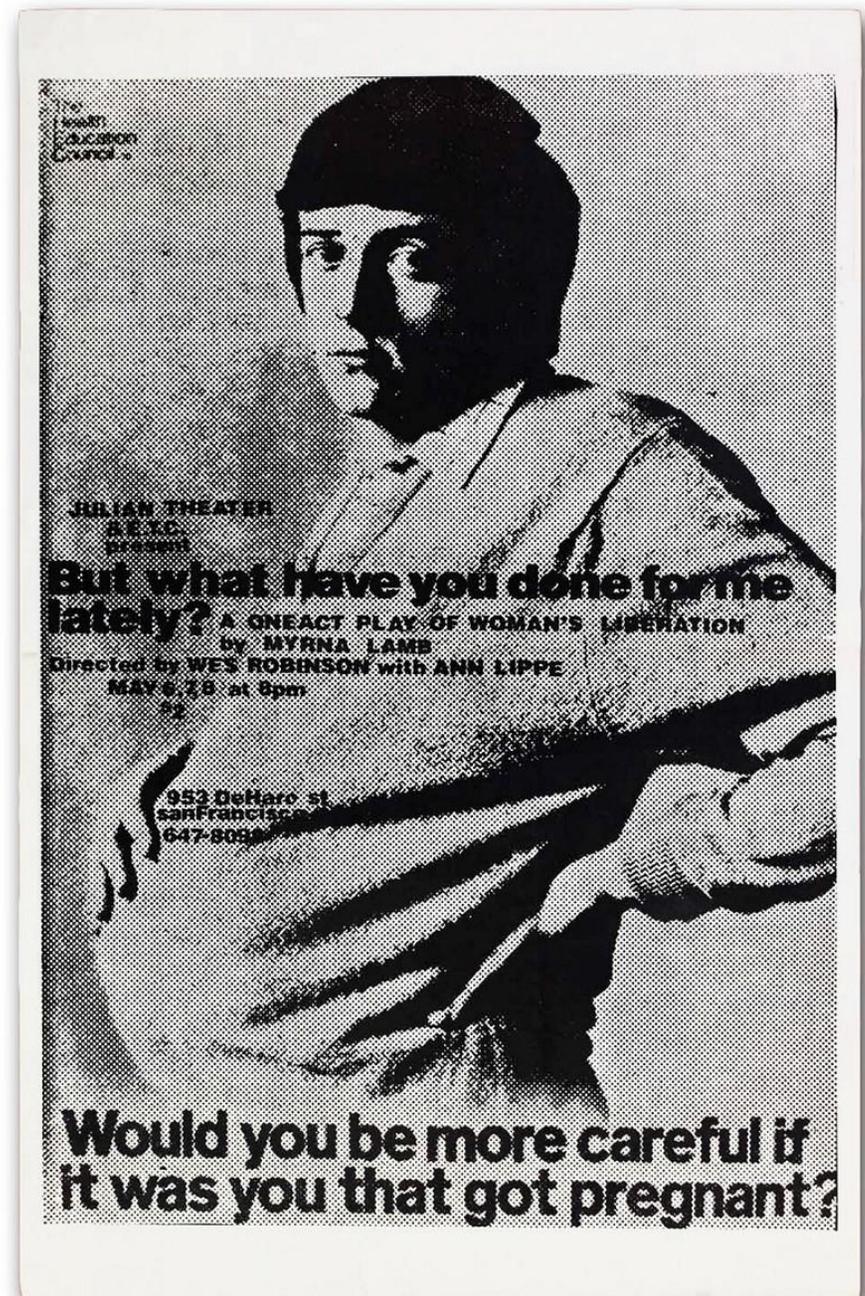
\$150

39. [Women / Theatre]. **BUT WHAT HAVE YOU DONE FOR ME LATELY? A ONE ACT PLAY OF WOMAN'S LIBERATION BY MYRNA LAMB. DIRECTED BY WES ROBINSON WITH ANN LIPPE. MAY 6, 7, 8 AT 8PM.** San Francisco: Julian Theater / Berkeley Experimental Theater Company, [1971]. 11" x 17". Promotional broadside, white paper printed in black. Photographic illustration depicting a pregnant man, with the tagline at the bottom, "Would you be more careful if it was you that got pregnant?" Horizontal fold line and light creasing, tiny chip to right margin. Very Good-.

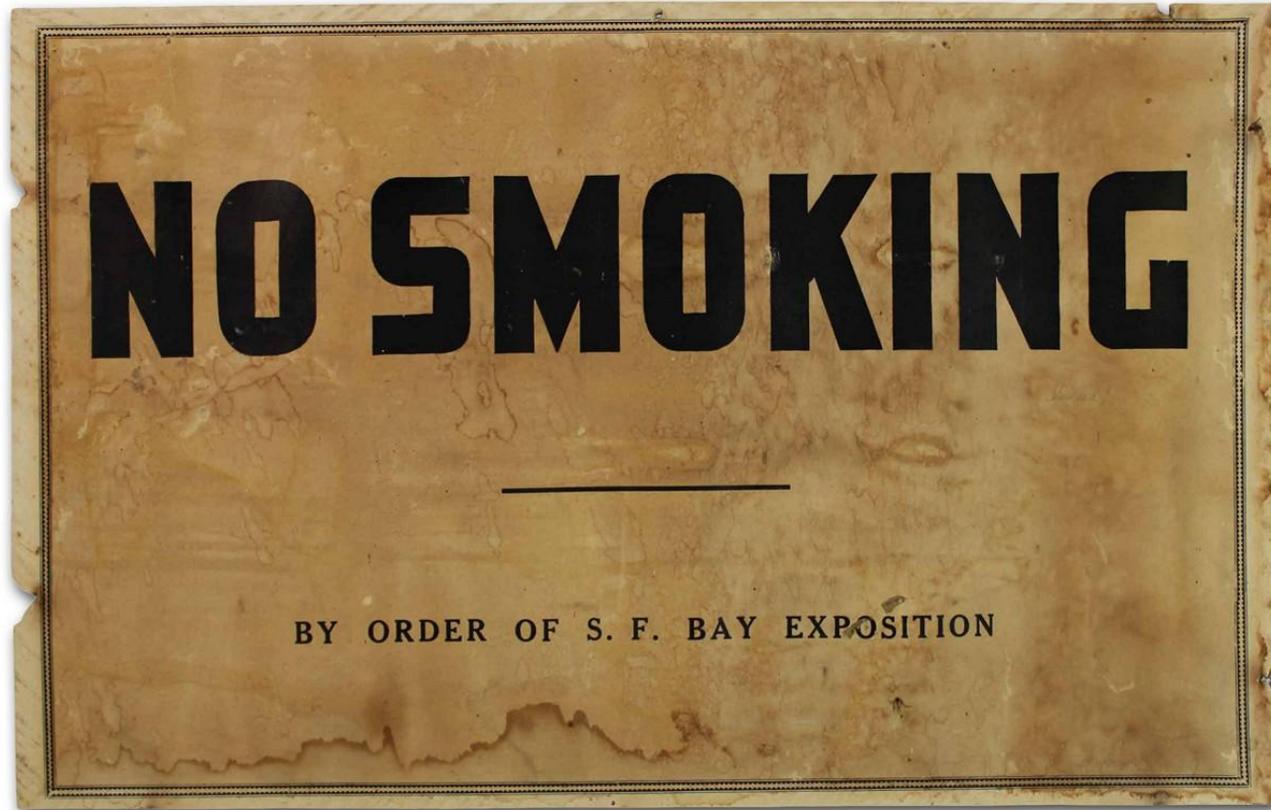
A relatively early production of Myrna Lamb's now-classic 1969 feminist play about a man surgically implanted with a uterus and impregnated, who pleads with his female doctor for an abortion. This performance was staged at the Neighborhood House, at 953 Delfaro St. in Potrero Hill, possibly in conjunction with the Julian Theater's Second Sunday event that weekend.

Not found in online records.

\$125



40. [World's Fairs]. **NO SMOKING. BY ORDER OF S. F. BAY EXPOSITION.** [San Francisco, circa 1939]. 13-3/4" x 21-3/4". Stiff cardstock printed in black. Heavy water staining; rippling; nail holes to edges. Fair.



Sign from the Golden Gate International Exposition, possibly from a pier or waterfront location, given the damage sustained and prevalence of “No Smoking” signs in these areas at the time. The 1936 *Biennial Report of the Board of State Harbor Commissioners for San Francisco Harbor* notes as much under its fire prevention section, adding, “During the year 1935 a number of fires – some of them causing heavy losses – occurred in various ports due to discarded cigarette, cigar and pipe wads lodging in cracks in wharf planking” (p. 45).

Find another.

\$45