

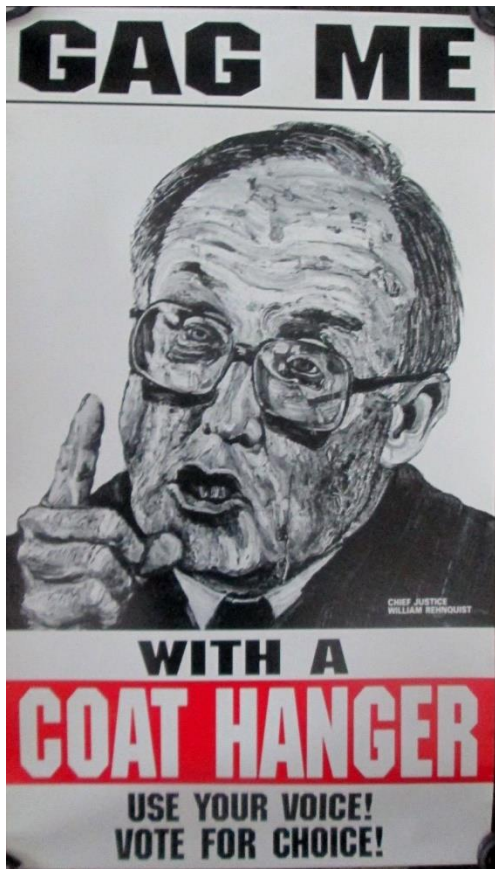


Posters

(A failed attempt at a catalog)

Posters

Confession: when started, we had grand visions of a lengthy catalog of interesting posters, but reality kicked in at poster 12 or so, when we realized we actually didn't have that many posters that warranted being put into a catalog. And some of these are perhaps borderline catalog worthy, but we still liked them. So, we soldiered on through our miscalculation to arrive at what might be an entire mistake of a catalog. The 17 posters included range from music/concert posters, psychedelic themed posters, social movements, LGBTQ+ carnival poster, etc. Enjoy!



[1] Gag Me With A Coat Hanger. Use Your Voice! Use Your Choice!

Conal, Robbie (artist). No publisher or place: (Los Angeles, 1991). 27 by 15 ½ inches. Glossy paper stock.

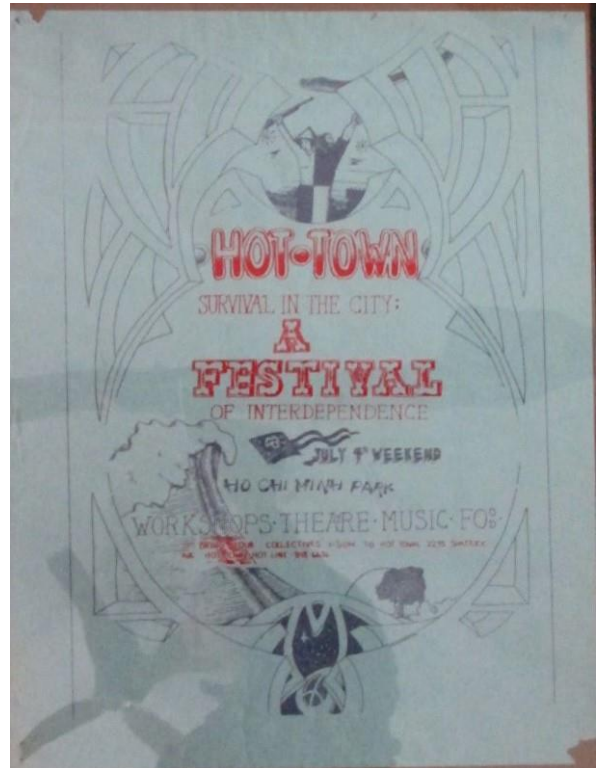
A pro-abortion poster created by artist Robbie Conal, known for his postering of Los Angeles with art bearing his social commentary. After Supreme Court Chief Justice William Rehnquist issued his gag rule which forbade counsellors at federally subsidized planning clinics to refer clients to

doctors who performed abortions, a group of women used this poster art (donated by Conal) to protest the ruling by hanging the posters up around Los Angeles. The group included Mary-Jane Wagle, Deanne Shartin and Ellen Levitt, among others. The group began their efforts in January of 1992. Some posters contained words added by the group, "Abortion is still legal. For information call your local family planning clinic." This particular copy does not, and matches a copy held in the San Francisco Museum of Modern Art.

VERY GOOD condition. Minor wrinkling. A few small bumps along the edges. \$300.00

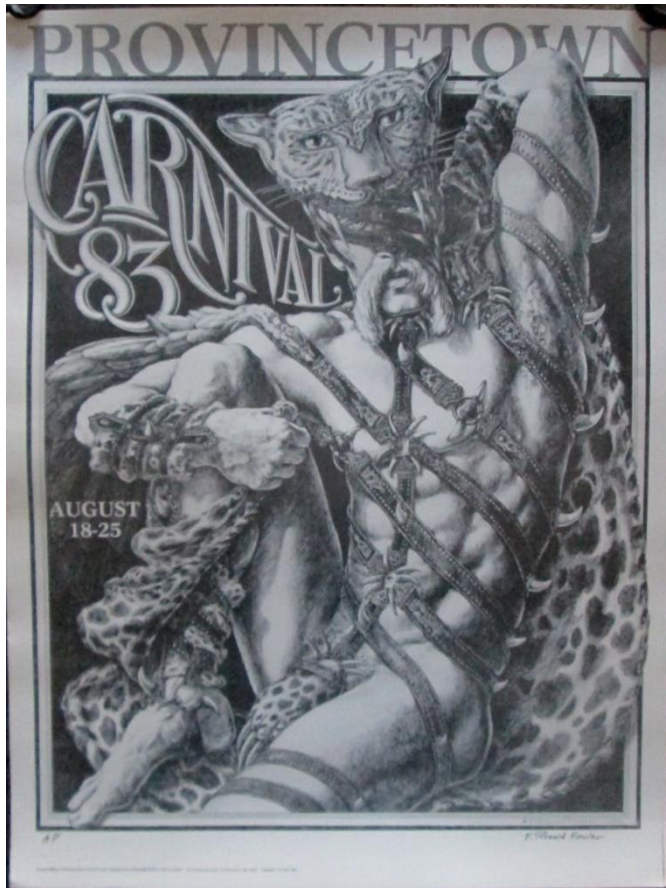
[2] Hot Town Survival in the City; A festival of Interdependence. July 4th Weekend (1970) Event Poster.

No publisher, place or date.
Presumed Berkeley, 1970. Perhaps issued by the New Morning Commune, although no inclination of such is given on the poster.
Single sheet, light blue paper stock.
17 by 22 inches. Illustration by Lars Svendsgaard.



A poster advertising a festival at Ho Chi Minh (Willard) Park in Berkeley, featuring workshops, music, food and theatre. Urging people to “bring your collectives’ vision to Hot Town,” it appears this “Interdependence” festival hoped to gather a people from a variety of communes and activist circles from the Berkeley area. Ho Chi Minh Park (Willard Park) was used by activists in the area to organize and protest the Vietnam War.

GOOD condition. Really, what could one expect from a poster appealing to a cross section of activists and hippies? General wrinkling and faint creasing to the poster, both large and small. Uneven fading, toning and minor soiling. Lower right corner torn off from the poster, with staple holes and tearing at the other corners. Street corner fresh! \$175.00



**[3] Provincetown
Carnival 83 August 18-25**

Fowler, F. Ronald (artist).
Handled With Care Gallery,
Publisher. Provincetown, MA:
1983. 25 by 19 inches. Perhaps
an artist's proof (AP in ink on
the lower left). Signed by the
artist on the lower right.

*A poster advertising the annual
weeklong Carnival festival held
in Provincetown,
Massachusetts. It began in
1978, and celebrates LGBTQ+
life, art and culture. Poster art*

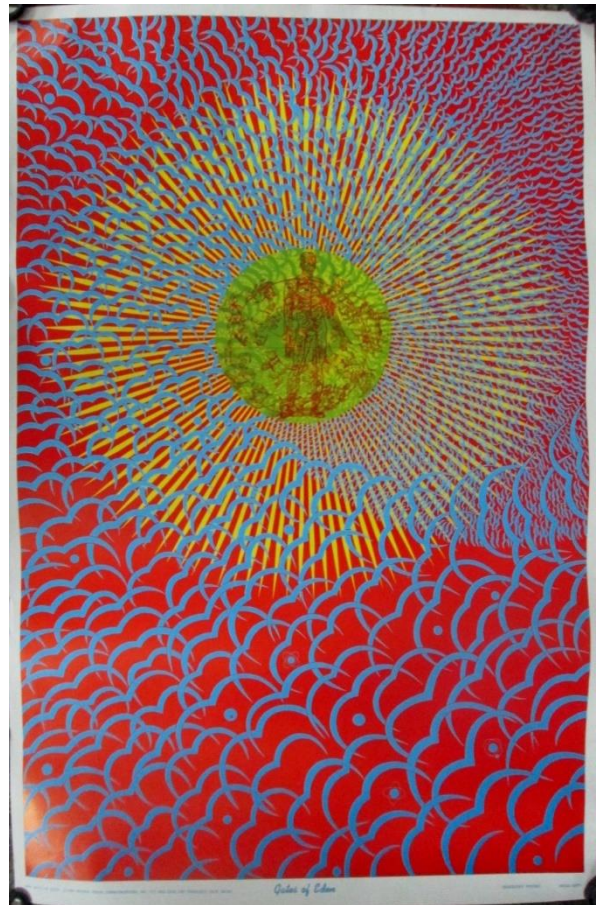
*by F. Ronald Fowler, an American artist whose work ranged from
book illustrations to landscape painting.*

VERY GOOD condition. Minor curling to the poster from being stored
rolled. Very minor bumping to the corners. \$250.00

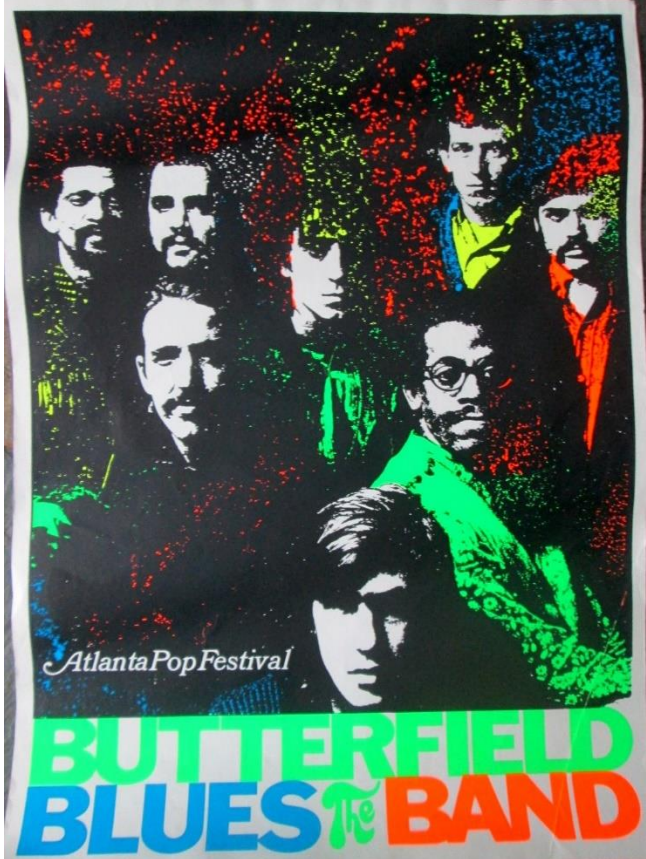
[4] Gates of Eden Blacklight Poster.

Satty (artist). Wespac Visual Communications. San Francisco: 1969. Single sheet. 35 by 23 inches. Psychedelic blacklight poster embracing bold colors.

Created by Wilfred Satty, a German born artist who relocated to San Francisco in the early 1960s. Inspired by the Beats and the counterculture scene, Satty began creating collages and other art, including poster art for rock concerts. He also illustrated several books, and was apparently known for his "legendary parties," (according to the Satty website) that featured a who's who of countercultural figures.



VERY GOOD condition. Stored rolled, thus curled. Minor wrinkling and toning. A few tiny nicks and creases along the extremities. \$250.00



[5] The Butterfield Blues Band. Atlanta Pop Festival Poster.

No artist, publisher, place or date given. Single sheet, 29 ½ by 22 inches.

Blacklight poster featuring the Paul Butterfield Blues Band, for their appearance at the 1969 Atlanta Pop Festival. The Atlanta International Pop Festival was held on the weekend of July 4th in 1969 and featured acts such as Led

Zeppelin, Janis Joplin, Creedence Clearwater Revival, Grand Funk Railroad and many others.

GOOD condition. Slightly curled at several spots, presumably stored rolled at some point. Minor creasing and toning, mostly along the extremities, with one large diagonal crease at the lower right corner. A few dings along the edges. \$175.00

[6] Mick Jagger Blacklight Poster

Gemini Rising, Publisher. No place, 1970. Ron Lieberman copyright. Photo of Mick Jagger by Ralph Garcia. 35 ½ by 23 ½ inches.

A blacklight poster of Mick Jagger, with him in the foreground against a large close up of a mouth.

GOOD condition. Some curling to the poster, presumably rolled at some point. Crease at the upper right corner, with a few other wrinkles and creases present. Two



small tears near the upper right corner as well. A few small cracks, or crazing, to the ink. Very light soiling at the upper right. \$150.00

[7] Simon and Garfunkel. Sunday, January 22 Philharmonic Hall at Lincoln Center

Glaser, Milton (artist). Security Printing Company, Printer. New York: no date, 1967. Single sheet, 38 by 25 inches.

A poster designed by Milton Glaser advertising a concert by Simon and



Garfunkel, one that became their second live album, "Live in New York City, 1967." Glaser was a noted graphic designer and founder of Push Pin Studios. He is known for his I heart NY logo, a psychedelic Bob Dylan poster and other works that blend art with graphic appeal.

GOOD condition. Stored rolled, thus curled. A few minor wrinkles and creases. Several small bumps along the top edge, with a tiny nick near the lower right corner. \$375.00

[8] Dylan. Don't Look Back Movie Poster.

Art by Alan Aldridge and Harry Willock. Motif Editions. Harlow, UK: 1970. Later printing of this poster. 29 ¾ by 20 inches.

A movie poster for the 1967 American documentary of Bob Dylan's 1965 tour in England, considered one of the best documentaries on rock music. This poster appears to have been issued to accompany a British release of the film. The art was one of many collaborations between Alan Aldridge and Harry Willock, both British artists, with Aldridge known for his psychedelic imagery.



GOOD condition. Stored haphazardly rolled, thus curled. Several large creases present, with smaller creases and wrinkles to the piece.

Extremities a bit scuffed and bumped, with a small tear at the upper right edge. Remains of two small pieces of tape on the reverse. \$150.00

[9] Jail Bait of the Month (photo upon request)

R. Crumb, artist. Scarab Books, Publisher. No place: 1970. 34 ¾ by 23 inches. Thin paper stock.

A version published by Scarab Books, preceded by a late 1969 version that appeared as a poster in Oz Magazine. A poster by underground comix artist R. Crumb, pushing past the envelope of good taste, and depicting, “ ‘Honey Bunch’ Kaminski, 13, of L.A., what a little yummy!” This poster, pornographic in content and style, epitomizes Crumb’s graphic depiction of sex and women, to which he admits, “I have these hostilities toward women. I admit it. ... It's out there in the open. ... It's very strong. It ruthlessly forces itself out of me onto the paper. ... I hope that somehow revealing that truth about myself is helpful, ... but I have to do it,” (as quoted in Edward Shannon’s ‘Something black in the American Psyche: formal innovation and Freudian imagery in the comics of Winsor McCay and Robert Crumb.’ But found on Wikipedia).

GOOD condition. Stored rolled, thus curled. Some wrinkling and creasing along the extremities, with several small tears. Minor uneven toning and light scattered soiling. \$200.00

[10] Martin Luther King and Malcolm X Poster

Julian Richardson Associates, Publisher. San Francisco: no date, perhaps late 1960s, early 1970s. Single sheet, 21 $\frac{3}{4}$ by 16 $\frac{3}{4}$ inches.

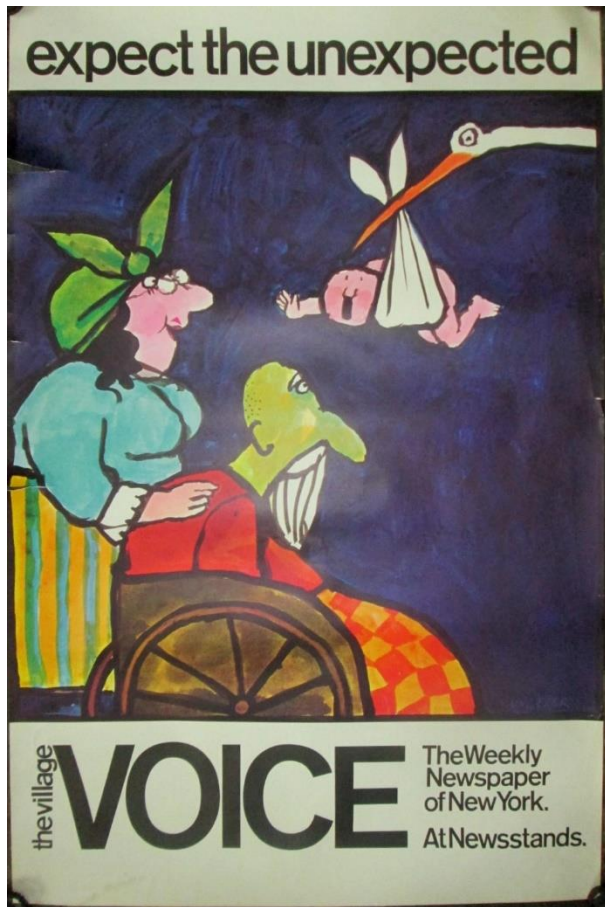
A lithograph poster made from a photo of Dr. Martin Luther King, Jr., and Malcolm X.

Printed by Julian Richardson, perhaps best known as the founder of Marcus Bookstore in San Francisco, a store that

served as a meeting place for Black artists in San Francisco, as well as a gathering place for members of the Black Panther Party.



FAIR condition. Heavy browning to the paper, with faint dampstaining along the top and bottom edge. A few other ink stains and stains present, as well as general soiling. Creasing and wrinkling present, mostly along the extremities, along with several bumps, dings, chips and small tears. Pinholes at the corners and tape at the upper left corner. Overall a worn example of this. \$125.00



[11] Expect the Unexpected. Village Voice Poster (Stork)

Ungerer, Tomi (artist). Village Voice, Publisher. New York: 1968. Single sheet, paper stock, 45 by 29 ½ inches.

A poster promoting the New York newspaper the Village Voice. By noted artist, author and illustrator, Tomi Ungerer. He wrote and illustrated many children's books, and his art was known for its satire of

social issues.

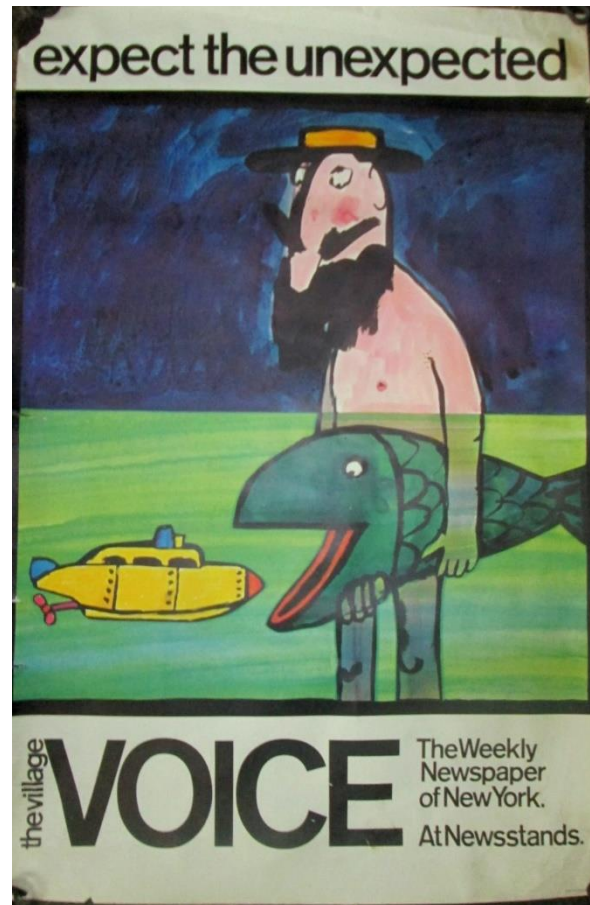
GOOD condition. Stored rolled, thus curled. Light toning. Small area of faint dampstaining along the lower left center edge. Minor wrinkling and creasing. Several small tears along the edges, with a three inch and four inch tear along the left edge, as well as two inch tears in the same area. \$225.00

***[12] Expect the Unexpected.
Village Voice Poster
(Submarine)***

Ungerer, Tomi (artist). Village Voice, Publisher. New York: 1968. Single sheet, paper stock, 45 by 29 ½ inches.

Another poster promoting the New York newspaper the Village Voice.

FAIR condition. Stored rolled, thus curled. Light toning. faint dampstaining to the lower white portion of the poster. Area of staining to the upper right corner, with some soiling. Minor wrinkling and creasing. Many small tears along the edges, mostly the left edge. Upper left corner of the poster torn off, affecting a 2-3 inch blank area. \$175.00





[13] American Indian #1

S. Patricia Benson. Printed by the artist. No place or date, presumed circa 1969. #15 of 50 copies. 38 ½ by 27 ¾ inches. Color lithograph on embossed paper.

First in a series of prints of Native Americans by American artist, Patricia Benson.

Combining imagery of the US flag draped around a Native American man, it appears the artist was perhaps trying to

make a political statement of some sort. The Smithsonian Institution has two smaller print versions of this image, both with the large printed caption "Our Brother's Keeper: The Indian in White America."

GOOD condition. Unfortunately tape stains and scars, in somewhat large strips appear diagonally at each corner, vertically at each center side, and horizontally at the upper and lower center. The removal of tape from the lower center edge has resulted in the loss of surface paper to the edge. Very minor soiling. Light toning. Faint purple stain at the lower left corner. \$275.00 **(Please note, due to size and paper, shipping for this to be calculated on purchase)**

[14] American Indian #7

S. Patricia Benson. Printed by the artist. No place or date, presumed circa 1969. Artist's Proof. 39 ¼ by 27 ½ inches. Color lithograph on embossed paper.

Seventh in a series of prints of Native Americans, out of perhaps 8 total.

GOOD condition. Small tape stains appear diagonally at each corner edge, with much longer ones horizontally at the upper and lower center. Very minor soiling. Light toning and offsetting along the sides. Small dark scuff/indent near lower left



corner. \$275.00 (Please note, due to size and paper, shipping for this to be calculated on purchase)

[15] The Ramparts Wall Poster. Poster One, Edition One. Saturday, August 24th, 1968

Ramparts Magazine, Publisher. No place: 1968. Single newsprint sheet, roughly 22 ¾ by 34 inches. Folded, as issued, into an 8 ½ by 11 inch size, presumably to be inserted in issues of Ramparts Magazine.



Issued to provide coverage of the 1968 Democratic Convention in Chicago. This number with a map of the area of Chicago around where the convention was held; news of Phil Ochs and Jerry Rubin being arrested; the printing of an address by Jerry Rubin, etc.

GOOD+ condition. Mostly minor general toning, a bit heavier along the folds.

\$125.00

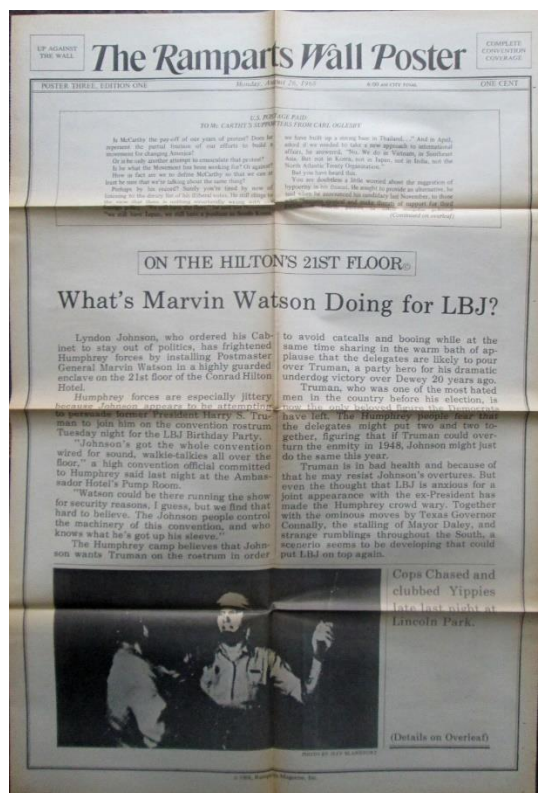
***[16] The Ramparts Wall Poster.
Poster Two, Edition One. Sunday,
August 25th, 1968***

Ramparts Magazine, Publisher. No place:
1968. Single newsprint sheet, roughly 22
 $\frac{3}{4}$ by 34 inches. Folded, as issued, into an
8 $\frac{1}{2}$ by 11 inch size, presumably to be
inserted in issues of Ramparts Magazine.

This issue with a large photo of a Black soldier, along with a small map of the area in which protests in Chicago were to happen. Front page discusses the refusal of Black GIs to serve a riot control in Chicago, with 43 held in a stockade. Reverse gives news briefs, firsthand accounts of protesting, etc.

GOOD+ condition. Mostly minor general toning, a bit heavier along the folds. \$125.00





[17] The Ramparts Wall Poster. Poster Three, Edition One. Sunday, August 26th, 1968

Ramparts Magazine, Publisher. No place: 1968. Single newsprint sheet, roughly 22 ¾ by 34 inches. Folded, as issued, into an 8 ½ by 11 inch size, presumably to be inserted in issues of Ramparts Magazine.

This issue's front page/poster is mostly text, regarding Marvin Watson, with a smaller photo on the lower

portion depicting a policeman about to beat a Yippie with a club. Reverse gives news on the violent encounter between police and Yippies, news briefs, firsthand accounts of protesting, etc.

GOOD+ condition. Mostly minor general toning, a bit heavier along the folds. \$125.00

Terms and Conditions

All posters will be shipped in tubes, unless otherwise noted. Orders may be placed via email (preferred) or phone. Domestic shipping is \$7.00 for the first item, with shipping for multiple items to be calculated at the time of order. International shipping calculated at time of order. All items subject to prior sale. Credit cards, PayPal,

checks and money orders accepted. Payment due upon receipt of order. Billing offered to institutions.

30 day return policy for any reason.

Contact Info

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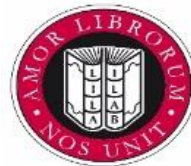
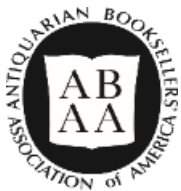
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