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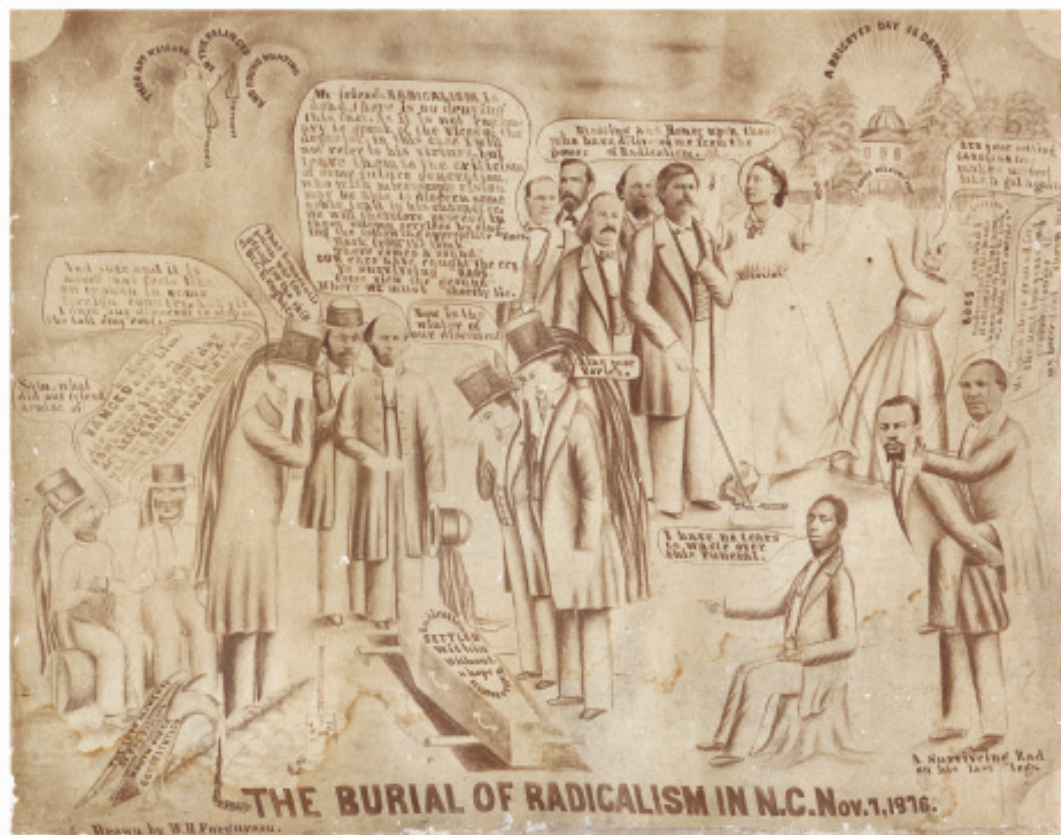
of the ABAA (Antiquarian Bookseller's Association of America) and ILAB (International League of Antiquarian Booksellers) and adhere to those organizations' standards of professionalism and ethics.



Greetings from Lorne Bair Rare Books, and welcome to our fifteenth printed catalog. This offering represents something of a departure for us, as it focuses entirely on graphic works: posters, lithographs, caricature, and original artwork, all relating (sometimes loosely, but usually quite specifically) to social movements on the Left and Right from the late 19th to the late 20th century.

In another departure, we've arranged the material in this catalog chronologically rather than by artist or author, and our usual preference for American works has been relaxed to make room for many pieces of European and Asian origin. Our intention was to present a wide range of materials in such a way that stylistic, thematic, and historical continuities became apparent between works whose interrelatedness might otherwise go unnoticed. In the end, we feel we've half-succeeded: this collection, though assembled over the course of years, still suffers from a few temporal and stylistic gaps. But it is nonetheless exciting to be able to offer (as one example) works by Dmitri Moor, Victor Slama, Josep Renau, and Ben Shahn—four exemplars of pre-WWII Social Realism—in such proximity that their social and political messages (all quite similar) and their visual languages (each quite distinct) may be compared and contrasted.

As with all our catalogs, we hope this one will serve a dual purpose: naturally, we'll be delighted with every sale it produces; but our sincere wish has been to create a document that will remain useful and attractive long after the items within have been sold. To that end, we wish you happy reading, and thank you for your interest and attention.



1. FURGURSON, W.H. [Willis Holt]

The Burial of Radicalism in N.C. Nov. 7, 1876.

N.p. [Raleigh?]: W.H. Furgurson, 1876. Original salted-paper photographic print, 9-7/8" x 12-3/8" (ca 25cm x 32cm). On original pasteboard mount; accompanied by an early (possibly original) poplar frame from which the photograph has been removed for purposes of preservation. Mount darkened on verso from contact with frame backing; image slightly darkened and with just a touch of erosion at extremities; still clean and sharp with excellent contrast; Very Good.

A highly unusual racist satirical montage, composed of a combination of original sketch-work and actual mounted photographic portraits of Reconstruction politicians, including several African-American legislators representing the last of the Radical Republican faction in the North Carolina legislature. The panel celebrates the victory of Zebulon Vance in the 1876 North Carolina gubernatorial elections, an event which marked the ascendancy of the “Bourbon” Democrats (along with their militant adjuncts the Red Shirts and the Ku Klux Klan) and marked a final death blow to the black Republicans who had been installed to power following the Civil War. The dialogue balloons above the figures reinforce popular stereotypes of the Republicans as an uneducated rabble of freed slaves, Irish immigrants, and carpetbaggers.

A figure of particular interest here is that of “Aunt” Abby House, who can be seen at upper right as the personification of “Carolina.” A fiery Confederate “Angel of Mercy” during the Civil War, Abby House is said to have received special dispensation from the state legislature to cast a vote for Vance in the 1876 election, marking the first instance of woman suffrage in the state (see *Dictionary of North Carolina Biography*, III:210).

A rare item. Not catalogued in OCLC; not generally seen in commerce, though a somewhat smaller and somewhat flawed example (8-7/8" x 11-3/8") appeared in Swann's African-Americana Sale in 2011, achieving a strong result.

\$2200



2. Musée des Horreurs [no. 1] - "30 ans après!"
\$450



3. Musée des Horreurs No. 49 - "La Casserole de Fontainebleau"
\$450



4. Musée des Horreurs No. 34 - "Que le chambardement commence!!"
\$450

2—4. LENEVUE, V. (pseud)

From the Series Musée des Horreurs

Paris: Imp. Gerant [1899]. Lithographs in colors, each 65cm x 49cm (ca 25-1/2" x 19-1/2"). Printed on thin, fragile paper; edges frayed, with several marginal losses (none extending into image); small stains; paper toned; just Very Good - Grade B. Each archivally backed on rice paper.

Three works from a series of 51 anti-semitic lithographs drawn and published in Paris under the pseudonym "V. Lenepveu" — the artist's actual identity has never, to our knowledge, been discovered. The caricatures attack the principal figures involved in the defense of Alfred Dreyfus, a French Army captain who had been fraudulently accused and convicted of treason in 1894. Dreyfus's retrial and eventual exoneration created a political rift in France and exposed rampant anti-Semitism at the highest levels of French government and culture. The posters were issued weekly, and Lenepveu had planned for the series to run to 200 caricatures; however, following Dreyfus's pardon, Paris police reputedly confiscated the artist's work and halted publication.

The subjects of the present caricatures, from left to right, are Dreyfus himself (nos. 2, 3) and Joseph Reinach (no.4), journalist and parliamentarian who was one of Dreyfus's earliest and most vocal champions both in the Chamber of Deputies and in the Parisian press.

5. Lenticular Triple Portrait: Peter Kropotkin, Mikhail Bakunin, and Johann Most, ca. 1900

Construction of wood, paper and glass; overall dimensions 24-1/2" x 20-3/4" (ca 63cm x 53cm); image dimensions 18-1/2" x 14-3/4" (ca 47cm x 38cm). Original oak gilt frame over softwood shadow-box, into which has been inserted a lenticular grid of sectioned stipple-engraved portraits. Minor expert restoration to re-attach a few of the paper sections; portions of frame hardware clearly not original; still a substantially unrestored, complete example, displaying just mild external wear, with the lithographic elements in fine condition.

The lithographic sections are arranged so that when seen head-on, a bust of Peter Kropotkin is visible; when viewed obliquely from the left, a portrait of Johann Most appears; when viewed obliquely from the right, the image is of Mikhail Bakunin. Together, these three figures form something of an "unholy trinity" of 19th-century communist anarchism, giving the work an iconographic quality that mimics domestic religious artifact of the period. We can imagine such a piece occupying a proud place over the mantel in the home of some dyed-in-the-wool turn-of-the-century freethinker.

We find no evidence of imprint or trademark, suggesting to us that this is a unique, hand-made work (though it could conceivably have been put together from a commercially-available kit). A similar triple portrait of figures connected to the Dreyfus Affair appeared in Sotheby's 2008 Judaica sale—furnishing some evidence that there may have been a brief vogue for such works at the end of the 19th century — but we have never seen another example in commerce, and given the unconventional subject matter, and the inherently fragile nature of the work, we strongly doubt our chances of ever encountering another such as this.

\$6500



6. DAVENPORT, Homer (Horace Traubel, introd)

The Dollar or the Man? The Issue of To Day. Pictured by Homer Davenport

New York: Small, Maynard, 1900. Oblong Quarto. Original lithographed boards; 10pp; 54 leaves of plates. Slight wear to board edges; brief repair to base of spine; short paper tear at upper spine; Very Good or better. Album of political cartoons by one of the most popular and influential newspaper artists of the Progressive Era. Davenport, from Silverton, Oregon, was discovered by William Randolph Hearst and brought east to work on the staff of the *New York Evening Journal* in 1895. He immediately gained a reputation for skewering the corrupt political bosses of the age; his satire proved so biting to certain New York legislators that in 1898 a bill was introduced to outlaw political cartooning altogether. The pieces collected in this volume, all reprinted from Hearst's *Journal*, take on social inequity in all its forms, attacking the trusts (Rockefeller and Standard Oil in particular), corrupt political bosses, and captains of industry. The foreword is by the Socialist and late companion of Walt Whitman, Horace Traubel. A fragile book, susceptible to wear; this is a nicely preserved copy in the original boards. Not widely held in institutions (OCLC locates 26 copies worldwide) and truly uncommon in the trade, with no copies evident at auction in over 25 years.

\$350



7. PODRECCA, Guido and Gabriel GALANTARA (eds)

L'Asino: il popolo, utile, paziente e bastenato. 4 Weekly Issues from 1905

New York: Guido Podrecca, 1905-09. Four issues of 8pp each. Includes annual issue numbers 1 (Jan 1, 1905), 4, 5, and 16. Tabloid (39cm x 28cm); color lithographed front and rear covers. First issue with splits at folds and marginal chipping; remainder show only mild marginal wear; expected tanning to newsprint; still a bright, well-preserved run, extremely scarce thus. All were apparently printed in Rome for distribution in America ("Deposito dell'Asino per gli Stati Uniti d'America / presso S.P. Vanni - 548 West Broadway New-York"). Text entirely in Italian.

Four excellent, bright examples of this scurrilous anticlerical newspaper, founded in 1892. Each issue features full-page, color caricatures on front and rear covers, signed "Rata" or "Rata Langa" – the pseudonym of co-editor Gabriel Galantara. The journal ran for nearly thirty years, with a circulation of over 100,000 at its height. However, the circulation in America was far smaller, and examples of the American edition are truly scarce.

As might be expected for a publication of this nature, "L'Asino" met with frequent attempts at censorship and suppression. For a brief period, beginning in 1908 and ending some time in 1909, the papal nuncio in Washington succeeded in banning the importation of "L'Asino" on grounds of obscenity. During this period, the American edition of the journal was in fact printed in New York. The current examples, though they bear the masthead slug of the press of "S.P. Vanni - New York," appear on the basis of their advertising content to have been printed in Rome and exported to Vanni for U.S. distribution.

\$300



8. [MEXICAN REVOLUTION]

Printed broadside: *First Time Here: Mexico At War and Peace - Moving Pictures*

San Francisco: Francis-Valentine Co. Show Printers, [1914]. Large printed broadside, 28" x 21" (ca 72cm x 54cm). Vertical and horizontal folds; paper somewhat toned and fragile, with mended splits along folds at center and margins; old clear tape adhesions to verso; a Good, unrestored example. Unbacked.

Very early nickelodeon-era film poster, advertising documentary footage of the ongoing Mexican Revolution. Text identifies General Venustiano Carranza as "the new Ruler of Mexico," dating the poster to approximately 1914, a year in which the revolution reached fever pitch, with full-scale U.S. involvement commencing with the so-called "Tampico Affair" of that year. No venue is specified, but given the imprint, presumably printed for a San Francisco theater. Rather fragile, but an attractively-printed item. The Francis-Valentine Co. of San Francisco appears to have been active as a printer of theatrical and entertainment broadsides from the early 1880s through the first decades of the 20th century. No copies located in any institutional collection.

\$750



9. [POLITICAL CARTOONS & CARICATURE - WW1] Various Artists

The New Rake's Progress: Cartoons from "Punch" Illustrating the Kaiser's Career, 1888-1914 [with] "Punch" and the Prussian Bully 1857-1914

London: "Punch" Offices, 1914. Two volumes. Original staple-bound, pictorial wrappers; 24pp+16pp; chiefly illus. General wear and soil, with faint creasing to covers; bit of chafing at staples on second volume; contents clean and unmarked, Very Good overall.

Two scarce pictorial supplements, issued September 16th and October 14th, 1914 respectively, from the British satirical magazine "Punch." Issued very shortly after the commencement of hostilities in WW1, the supplements collect anti-Kaiser cartoons from the pages of "Punch" published over the preceding 25 years. Both volumes scarce, seldom seen in commerce and represented by fewer than 5 WorldCat holdings.

\$125



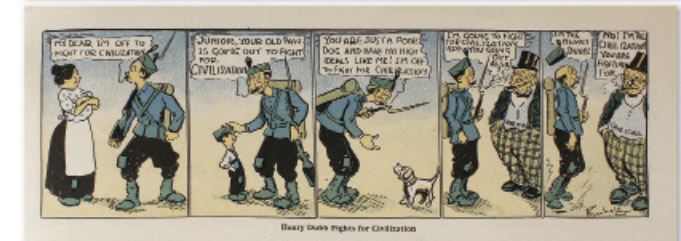
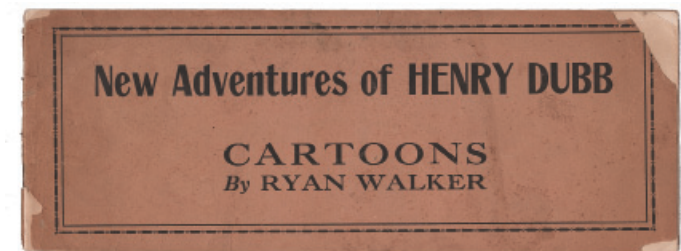
10. RITCHIE, William "Norman"

Original Pen & Ink Cartoon Caricature: "Just Like A Man"

[1915]. Original pen & ink drawing on artist's board. Sheet size ca. 15" x 11-1/2"; image within narrow inked border. Mild soil; Near Fine. Signed "Norman" bottom center.

The drawing lampoons the latest fashion in women's clothing: the inclusion of pockets on women's garments, "Just Like A Man." The central image is of a stylish woman with dozens of parcels protruding from the over-stuffed pockets of her outergarments. "Norman" Ritchie (ca. 1865-1948) was the celebrated and remarkably long-lived political cartoonist for the *Boston Post*; his career spanned five decades and he is said to have been completely ambidextrous, drawing with equal facility with either hand.

\$250



11. WALKER, Ryan

New Adventures of Henry Dubb

Chicago: Socialist Party, 1915. Oblong format (ca 5" x 13" - 13cm x 34cm). Original printed thick paper wrappers; [32pp]; chiefly illus. Wrappers chipped at corners, with substantial loss (ca 1" x 3") to rear wrapper (not affecting text); front wrapper partially detached at stapled edge; contents clean and firmly bound. A Good, complete copy.

Second published collection of Walker's "Henry Dubb" comic strips, which ran weekly in *The Appeal To Reason* from 1912 to around 1917. Billed on the inside rear cover as "The Greatest and Most Powerful Cartoon Lecture Ever Given." Walker (1870-1932), who has been described by one historian of the genre as "the Socialist Thomas Nast," had a long and prolific career as a left-wing cartoonist: he participated in the *Red Portfolio* of 1912, generally considered the first collection of radical cartoons published in the U.S.; went on to a long career with the *Appeal* and other socialist publications such as the *New York Call* and the *National Rip-Saw*; after joining the CP in 1930, he produced a weekly strip for the *Daily Worker* for a year before finally emigrating to the Soviet Union, where he died in 1932. His books are rare; the current title held by only three OCLC member institutions and generally absent from commerce.

\$450

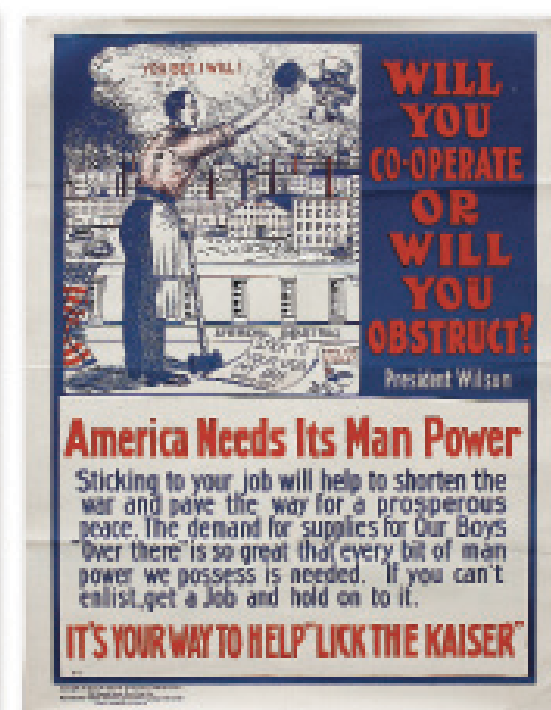
12. NATIONAL ASSOCIATION OF MANUFACTURERS

Four original lithographed posters: *The Test of Our Loyalty is the Measure of Our Sacrifice*; *Team Work Will Win The War!*; *Our Three Lines of National Defense*; *Will You Co-Operate Or Will You Obstruct?*

New York: National Association of Manufacturers, 1918. Lithograph(s) in two colors; each 25" x 19" (ca 64cm x 48cm). Original fold lines (as issued); brief splits at margins; three posters with small (<1/2") tissue mends on verso—all in Very Good, unrestored condition, Grade B+/A-. Unbacked.

Four patriotic home front posters relating to America's entry into the First World War. Part of a series of at least eight similar works issued by the National Association of Manufacturers, a conservative, anti-Labor advocacy group founded in 1895. The posters, which would have been posted in factories and workshops, encourage American workers to go about their jobs, support the war effort, and avoid union organization; the overriding message here is "shut up and work." In one cartoon a cigar-chomping "Agitator" (bearing an unmistakable likeness to Big Bill Haywood) is shown spreading "Strife," "Disloyal Propaganda," and "Plots Against the United States." Three of the cartoons are signed "Phifer;" a fourth is signed "R. Peckner" (we find no reference to either artist in the literature available to us). WorldCat locates copies of each in Brown University's broadside collection and at Library of Congress; none others in institutional collections or in commerce.

\$850



13. OPPENHEIM, Louis

Original lithographed poster: Helft! Den braven Soldaten, die auf der Ruckfahrt nach der heimat... Soldatenratshilfe

Berlin: Kunstanstalt Weylandt, [1918?]. Lithograph in colors, 72cm x 48cm (ca 28" x 19"). Small repaired tears to extremities; one larger repaired chip at bottom center; small losses at corners; Very Good - Grade B/B+. Archivaly backed on linen.

Oppenheim, who achieved equal fame as a typographer and printmaker, produced a number of posters for the relief of German WW1 veterans, many of whom were returning home to ruined domiciles and extreme poverty. The text reads: "Help! The worthy soldiers who pass through Berlin on their journey home, after severe privation, must be given support - remit money to the Soldiers' Council Assistance - the Berlin command will use it to give assistance to the needy! Haste is essential!" Signed in print by Otto Weis, Kommandant of Berlin; Otto Vollbehr, Director of the relief organization; and Rudolf Breitscheid, Interim Minister of the Interior. These latter two signatures will be of some interest to collectors: Breitscheid was the son of a Berlin bookseller, and Vollbehr was among the greatest bibliophiles of his generation, amassing an important collection of incunabula which was purchased by the Library of Congress in 1929 for \$1.5 million.

\$600



14. WEIGAND, E.

Original lithographed poster: Deutsches Hilfswerk für die Kriegs- und Zivilgefangenen

Berlin: J. Sauer, [ca 1918]. Lithograph in colors, 48cm x 36cm (ca 19" x 14"). Touch of soil, else a Fine, bright copy, archivaly backed on linen; Grade A/A-.

Plea for relief of German POW's at the end of the First World War; the central graphic is attributed to Weigand "after a drawing by POW K. Gellings, Le Havre." This is the window-sized version; examples of the larger wall-sized issue are at the Hoover Institution and the Imperial War Museum. This a particularly bright and well-preserved example.

\$500

15. MOOR, D.S. (Dmitrij Stachievic)

Original lithographed poster: Тройку загнали. Пара не вывезет ("Where A Troika Went Down, A Pair Won't Do")

Moscow: Litizdat, 1920. Lithographed poster in two colors, 103cm x 35.5cm (ca 40" x 14"). Moderate overall soil; repaired tear with a tiny (1/16") loss at left margin, else a bright, complete copy. Archivaly backed on linen. Grade B+.

A classic, early, and much-reproduced poster by Moor, one of the major artists of the revolutionary era. The image depicts the three fallen armies of the counterrevolution—identified as Yudenich, Denikin, and Kolchak—lying on a bed of bayonets, while two new enemies of the revolution—Wrangel and Pilsudsky—surge forward to a similar fate, spurred on by their masters "Entente," "Bourgeois," and "Landowner." Moor adopted this somewhat novel oblong format for a number of other works, most notably his 1921 poster celebrating the end of Civil War, "The Bloody Path of Struggle is Over." An uncommon and highly desirable example of Moor's revolutionary-era work.

\$3000



Российская Советская Федеративная Социалистическая Республика

Прогонимых из страны, соотечественники!

КРАСНЫЙ ПОДАРОК

БЕЛОМУ ПАНУ



Минск. Лит.-Рис. Шко. 1920. Издательство Р. Р.

16. MOOR, D.S. (Dmitrij Stachievic)

Original lithographed poster: Красный подарок белому пану ("A Red Present to the White Landlords")

Moscow: Literature Edition RVSR, (1920). Lithograph in three colors; printed recto-only on thin lithographic paper; 83cm x 60cm (ca 32" x 24"). Small (1") loss to left margin (away from image); darkening and toning to extremities; image bright and unfaded; grade B+/B. Another major revolutionary-era work by Moor, this produced for the Polish campaign of 1920. Pictured in Stephen White, *The Bolshevik Poster*, p.98. Rare (only one copy noted at auction in the past 20 years) and a high-spot in the history of revolutionary graphics.

\$2000

17. Artist unidentified

Original lithographed poster: *За книгу - Государст - против водки (The State Publishing House - Yes to Books, No to Vodka)*

Moscow: State Publishing House Gosizdat, [ca. 1920]. Lithographed poster in four colors; 68cm x 53cm (ca 26-1/2" x 21"). Printed on thin, uncoated stock. Faint wear and soil; original fold lines visible, still a bright, nicely preserved example. Grade B+/A-. No restorations; not backed.

The somewhat impressionistic image is of a peasant receiving inspiration through literacy training while a discarded, broken bottle of vodka occupies the foreground. The great Soviet literacy campaign ("Likbez") of the Twenties and Thirties brought the national literacy rate from around 40 percent to near 100 percent and was one of the major achievements of the early Bolshevik government. Peasants were taught to read through mandatory attendance at regional reading rooms, where designated readers would recite from state-approved texts (likely the scene being depicted in the present work). Likbez thus served simultaneously to educate the peasantry and as the primary outlet for state propaganda in the rural districts.

\$900



18. Artist unidentified

Original lithographed poster: *ГРОМКОЕ ЧТЕНИЕ. I. ГАЗЕТ II. РАССКАЗО III. НАУЧНЫХ КНИГ* ["Read Aloud! 1. Newspapers 2. Literature 3. Science Books"]

Moscow: Izdatel'stvo "Doloi negramotnost'" [ca. 1920]. Lithograph in colors, 67cm x 102cm (ca 26" x 40"). Private ownership stamps to three blank portions; faint vertical and horizontal fold lines, with brief splits at extremities; minor rubbing at extremities, not affecting text or image; an excellent, unrestored example, Grade A-/B+. Unbacked.

Another (very different) example of "Likbez" propaganda, this an early, large and colorful poster in the "lubok" style, urging upon all literate citizens the responsibility to read aloud and educate their less gifted brethren. The upper panels offer suggestions for what to read — "Newspapers," "Tales" (i.e. literature) and "Science Books." The bottom panels enumerate the best places for a reader to draw an audience—the social club, the school, the tea room, the farmyard, etc.

Such posters derived their visual language from the traditional Russian *lubok*, a pictorial, narrative broadside, often block-printed, which, beginning as early as the seventeenth century, served as "a sui generis encyclopedia, newspaper, satire sheet, book and entertainment" (O.D. Baldina, *Russkie narodnye kartinki* p.3, quoted in Stephen White, *The Bolshevik Poster*, New Haven: 1988). During the Revolution, the form was revived by such artists as Bilibin and Mayakovsky to present visual propaganda to a generally illiterate or semi-literate audience. These modern *lubki* generally had a straightforward pedagogical intent and were intended for distribution in rural areas where literacy rates were lowest. Given this tendency to far-flung distribution, the fragile paper used in production, the rather ephemeral nature of the message, and the unsophisticated visual style of these posters, we find very few of them in commerce. The current example is a splendid representative of the genre, and in unusually nice condition.

\$950



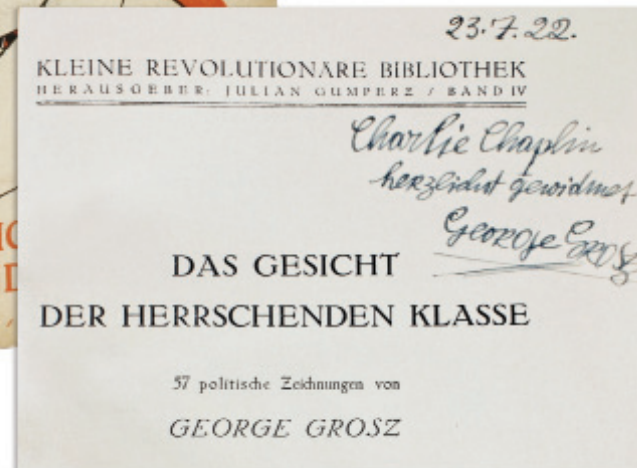
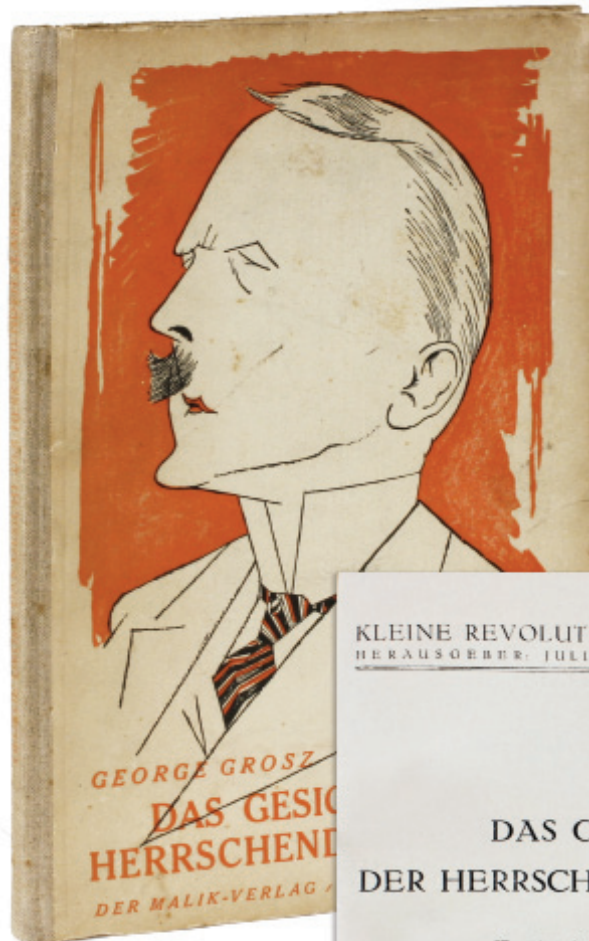
19. GROSZ, George

Das Gesicht Der Herrschenden Klasse: 57 politische Zeichnungen von George Grosz [Inscribed to Charlie Chaplin]

Berlin: Der Malik Verlag, 1921. Third edition (13-25 Tausend). Octavo; original linen-backed glazed pictorial boards; 63pp. Inscribed in ink on title page: "Charlie Chaplin, herzlichst gewidmet, George Grosz," dated July, 1922. Thin internal separation to binding at gutter, else a clean, firm, attractive copy, easily Very Good.

Grosz's landmark collection of political caricatures, lampooning the corruption, indolence, and self-satisfaction of the German aristocracy in the years immediately following the First World War. A signal association copy, joining two giants of 20th century cultural expression. Grosz's infatuation with Chaplin has been well documented; his most famous self-portrait (*Selbstportrait*, 1919) even bore the sub-title: "für Charlie Chaplin." And as a chronicler of post-War human misery in its most absurd and surreal aspects, Chaplin was in many ways Grosz's doppelgänger, exploring much of the same ground in the new medium of film as would Grosz in the visual arts. This early collection of Grosz's caricatures is notably scarce in commerce, especially in nice condition; and signed copies of Grosz's books, outside of certain limited editions, are seldom encountered. PROVENANCE: through a West Coast dealer, from the collection of Jonathon Meredith, son of Burgess Meredith, who was once married to Paulette Goddard, Chaplin's third wife.

\$5500



20. "Lindemann" [pseudonym?]

Original lithographed poster: Proletarier! Wählt: Kommunisten! Liste V.K.P.D.

[Berlin: Vereinigten Kommunistischen Partei Deutschlands, ca 1921]. Lithograph in colors, 70cm x 50cm (ca 27-1/2" x 19-1/2"). Small white tape adhesion to verso; small chips to margins at corners, else a bright, Near Fine example. Signed in plate "Lindemann," lower right; no publisher's imprint.

Pro-Communist campaign poster produced for the Prussian State elections of 1921. A dramatic and colorful propaganda image, rarely seen in such nice condition. A striking and accomplished design but, curiously, we find no record of the artist, nor other works produced under this name.

\$850



21. DE CHAMPS, George

Original lithographed poster: Travailleurs du Bloc Ouvrier-Paysan - Prenez "vos" Municipalités!

Courbevoie: La Cootypographie, [1923]. Lithograph in colors, 65cm x 50cm (ca. 26" x 20"). Faint fold lines and a few small losses at extremities, else Near Fine - Grade A-/B+. Archivaly backed on heavy linen.

Quite attractive early campaign poster by de Champs, depicting peasants and workers with hammers and sickles as the last line of defense against European Fascism. Dated above the artist's signature, but the date unclear—possibly 1923, which would make sense given that France held Parliamentary elections in 1924. One copy found, in the Bibliothèque Nationale; none others in institutional holdings or commerce.

\$850



22. GRANDJOUAN, Jules

Original lithographed poster: Compagnons de chaîne...Vous Êtes Tous Solidaires!

Paris: C.G.T.U. [Confédération Générale du Travail Unitaire, 1923]. Original lithographed poster in colors, 40cm x 122cm (16" x 48"). Minimal wear to corners and marginal extremities; Grade A/A-. Archivaly backed on linen.

Rare banner-format poster by Jules Grandjouan (1875-1968), considered, along with Theophile Steinlen, one of the fathers of the modern political poster in France. Grandjouan began his career around the turn of the century as an illustrator for the French satirical magazines *L'Assiette au Beurre* and *Le Rire*; by the 1920s he was regularly producing posters and other graphic materials for such French communist groups as the CGTU (and its predecessor, the CGT) and the Bloc Ouvrier-Paysan. The current work is visually stunning and rare; not in the catalog of the 2001 exhibition of Grandjouan's work at the Maison du livre et de l'affiche (Charmont), which included over 100 of the artist's graphic works; not in the collection of the Hoover Institution; not located in WorldCat.

\$2000

23. GROSZ, George

Original lithographed poster: *Der Dank Des Vaterlandes* ("The Gratitude of the Fatherland")

Berlin: BUKA, [1924]. Original lithographed poster in two colors, 40cm x 28cm (ca 15-1/2" x 11-1/4"). Two small repaired gouges at left margin; faint old fold-lines; a bit of soil - Grade A-/B+. Archivaly backed on linen.

Scarce Grosz graphic, originally drawn to illustrate the cover of a 1921 pamphlet by Willi Schuster; used here by the German Communist Party to bring attention to the fate of disabled veterans of the Great War, an issue which came to prominence in the elections of 1924. As noted by historian Carol Poore, "...The Communist Party of Germany (KPD) used this phrase ["Der Dank des Vaterlandes"] and Grosz's cover drawing in 1924 on its election posters, thus illustrating how central discourses about disability were in the sphere of politics" (Poore, *Disability in Twentieth-Century German Culture*, Ann Arbor: 2007. p.24) Grosz's original pen-and-ink maquette for the pamphlet illustration sold at Christie's in 1993, but we find no example of the printed poster in commerce, nor is it catalogued in the collection of any OCLC member institution.

\$1500



24. GRANDJOUAN, Jules

Original lithographed poster: *L'Aveugle & Le Paralytique* ("The Blind Man & The Cripple")

Courbevoie: Cootypo, [1924]. Original lithographed poster in colors, 46cm x 29cm (ca 18" x 12"). Small loss at lower left (well away from foreground image); other minuscule edge-losses; image bright and clean. Archivaly backed on linen. Grade A-/B+.

A play on the parable of the blind man and the cripple; in this case, French Prime Minister Edouard Herriot, heavily laden with war debt and national deficits, rides the back of Socialist leader Léon Blum, who blindly leads the country away from the ideal of a French Soviet Republic. Blum had supported the ministerial campaign of Herriot (a left liberal) in 1924, earning the enmity of left-wing opponents in the SFIC (which was then the main-line French Communist party, later renamed the PCF). Pictured in *Jules Grandjouan: Createur de l'affiche politique illustree en France* (Chaumont: 2001), p.198-99; but not found in the catalog of any OCLC member institution; not in the Hoover Institution collection; no other examples found in commerce.

\$400

25. Artist Unidentified

Original lithographed poster: Dem Deutschen Imperialismus wachsen Flügel - Heraus Zur Antikriegskundgebung ("German Imperialism Is Growing Wings - All Out for the Anti-War Rally")

Frankfurt am Main: Peuvag-Filiale, [1924]. Original lithographed poster in colors, 35cm x 48cm (ca 14" x 19"). Paper slightly age-toned; small ink elision at bottom right (see note, below); else a fine, unrestored example. Archivaly backed on linen.

The editorial imprint at lower right attributes responsibility to Hugo Eberlein, who was at this time Minister of Propaganda for the German Communist Party (though the type must be read through strong light, as Eberlein's name has been marked out in blue ink). The poster urges participation in a KPD-sponsored anti-war rally; undated, but a copy at the Deutsches Historisches Museum (Berlin) is catalogued as "ca.1924." On this copy, Eberlein's name has been purposefully elided, suggesting to us that this example came from a Soviet (or Soviet-bloc) collection: Eberlein, a founding member of the Spartacus League, was executed by Stalin following his emigration to the Soviet Union in 1933; from that point forward, in keeping with common practice, evidence of his involvement would have been removed from any materials the State wished to retain. A striking anti-war graphic in exceptional condition.

\$500



26. GRANDJOUAN, Jules

Original lithographed poster: Pour Toi, Locataire - Bloc de Gauche, Bloc de Droite C'est le Même, C'est Toujours le Probloc et il Pèse de Tout Son Poids Sur le Peuple (For You, Renter, the Left and the Right Are One and the Same - a Landlord, Who Throws All of His Weight on the People)

Courbevoie: Cootypo, [1924]. Lithograph in colors, 60cm x 44cm (ca 24" x 18"). Light wear at corners, with a few short, repaired tears at edges; still a very fresh, clean copy, Near Fine - Grade A/A-. Archivaly backed on linen.

The Arc de Triomphe symbolizes the unbearable weight of the landed bourgeoisie, threatening to crush the fleeing homeless masses in its wake. By Grandjouanian standards, a somewhat strained visual metaphor, but a charming—and very French!—graphic nonetheless. Issued for the Parliamentary elections of 1924. Pictured in *Jules Grandjouan: Createur de l'affiche politique illustree en France* (Chaumont: 2001), p.15; copies in the Hoover Institution and a handful of European collections. A very fresh example.

\$800

27. GRANDJOUAN, Jules

Original lithographed poster: Unité de Front

Paris: Imprimerie de l'Union des Syndicats, [1924]. Lithograph in colors, 81cm x 60cm (ca 32" x 24"). Small marginal losses to all four corners (away from image), with infill and re-touching; a few brief, closed tears; Very Good - Grade B. Archivaly backed on rice paper.

A quite rare Grandjouan poster for the C.G.T.U., calling on voters to storm the "Capitalist Bastille" by voting Communist in the 1924 General Elections. Delicately rendered, with an almost impressionistic use of color, this is one of our favorite Grandjouan works. Pictured in *Jules Grandjouan: Createur de l'affiche politique illustree en France* (Chaumont: 2001, p.14). We find a copy in the Musee d'Histoire Contemporaine, Paris; but none catalogued in North American collections, including the Hoover Institution (which holds the largest collection of Grandjouan graphics in North America).

\$1500





28. Artist Unidentified

Original lithographed poster: Parti Communiste S.F.I.C. - Grand Meeting

Lille: Société Lilloise d'Éditions et d'Impressions / Bloc Ouvrier et Paysan, 1926. Lithograph in two colors, 80cm x 60cm (ca 32" x 24"). Small marginal losses at corners (away from image), losses filled-in with some retouching; ink at center slightly smeared (apparently as issued); light soil—still a bright, VG example, Grade B/B+. Archivaly backed on heavy linen.

Exceedingly scarce broadside, with blank sections to be filled in for the occasion; this example unused. A strong and appealing graphic of a worker pointing demonstratively at the hammer and sickle in upper right corner. The composition is signed, and bears a resemblance to the work of Jules Grandjouan, but the signature is illegible and does not come close to matching any Grandjouan signature that we have seen.

\$1200



29. FUK, Bruno [pseud Boris ANGELUSCHEW]

Oeffentliche Anklage gegen die Spitzelbande und ihre Schutzpatrone! ("A Public Accusation Against the Spies and Their Patrons!")

[Berlin: KPD, 1925?] Original lithographed poster, 51cm x 70cm (ca 28" x 22"). Faint old fold lines; a few repairs in margin, two small (3/4" x 1/4") areas of in-fill at left margin, well away from image; grade B/B+. Archivaly backed on linen. With the ink hand-stamp of the Revolutionary Museum, St. Petersburg, at lower left.

A graphic reference to the 1925 "German Cheka" trial, in which several Bolshevik spies and KPD members were condemned to death or long prison terms for attempting an overthrow of the German Republic. Among their reputed plots was one to infect rabbits with cholera, then set them loose on the German public. The current poster, issued by the KPD, accuses one of its own—Felix Neumann, who is depicted at right holding a rabbit and a flask of cholera bacillus—of having been a German counter-agent. Neumann, putatively a communist, had testified against his co-conspirators in exchange for a lighter sentence, and was henceforward vilified in the communist press as a German counter-spy (see Ruth Fischer, *Stalin and German Communism*, Cambridge: 1948, p.325n).

The Bulgarian cartoonist and graphic artist Bruno Fuk, aka Boris Angeluschew (1902-1966) is little known today, though he appears to have been fairly active as a designer for the KPD through the 1920s. He was on the staff of the communist newspaper *Rote Fahne* and was a founding member of the Assoziation Revolutionärer Bilden-der Künstler Deutschlands (ARBKD) in 1928. Following the Nazi consolidation of power Fuk emigrated to Switzerland, where among other projects he illustrated a series of dustjackets for the German-language editions of novels by B. Traven. The current poster is scarce, making reference to an extremely ephemeral event in German political history. It is not catalogued in OCLC; Hoover Institution owns three examples of Fuk's work, but not this.

\$800



30. GROPPER, William

Di Goldene Medina [The Golden Land]

New York: Freiheit Publishing Co., 1927. Quarto (30cm). Original black cloth boards, stamped in gilt on front cover; 7pp text and 142pp plates. Rubbing to board edges; fraying to spine ends; hinges cracked, but holding. Text block slightly shaken, but contents fresh, about Very Good overall. Foreword by Melekh Epstein. Text entirely in Yiddish.

Gropper's first published collection of drawings, a major statement on the Jewish-American immigrant experience, and one of the key desiderata not only for Gropper enthusiasts but for all collectors of American political caricature. Taking as his subject the "goldene medina" of Eastern European Jewry—the mythical vision of America as a haven from prejudice and poverty—Gropper skewers every rose-colored preconception in drawings that portray an America filled with war-mongers, fat cats, racists, blockheads, and corrupt bureaucrats...incrementally better, in other words, than the pogrom-infested nations of Eastern Europe which he and his fellow Jews had recently fled.

Easily Gropper's scarcest book; we have seen only one copy at auction in the past fifteen years, and no others in general commerce. OCLC gives slightly fewer than twenty locations under a variety of orthographic variants.

\$1200

31. "A. MALSOV" (pseud Victor SLAMA)

Original lithographed poster: Antwortet Amnestiegegnern – Wählt Kommunisten!!!
["Give An Answer to the Opponents of Amnesty - Vote Communist!!!"]

Berlin: Hugo Eberlein, 1927. Original lithograph in colors, 50cm x 70.5cm (ca 20" x 27-1/2"). Faint horizontal and vertical fold lines; light restoration to margins, including a small (ca 1") area of infill at lower right (away from image); a few minor closed nicks at extremities; still a bright, Very Good or better example, Grade B+.

Electoral appeal for the German Communist Party (KPD) in the elections of 1928. The Political Amnesty of 1927, which had been engineered through an odd coalition of far-left (Communist) and far-right (Nazi) party members, became a major issue in the 1928 elections, with the center and center-right parties opposing the legalization of discourse from the political extremities. This image depicts a chained worker kicking out representatives of the center-left Social Democratic Party and the center-right National People's Party (the latter of whom holds a swastika-adorned rosary). Ironically, while the Communists indeed made substantial gains in the 1928 elections, the same amnesty which brought them to power also paved the way for Hitler and the Nazis, who by 1932 would become the largest party in the German Parliament. You know the rest.

The Austrian graphic artist Victor Slama (1890-1973) had a career that spanned 50 years and took in many graphic styles, from the vigorous expressionism of his early posters to a refined modernism in his commercial work of the post-War era. This is one of at least a dozen Slama posters commissioned by the German Communist Party (KPD) for the 1928 General Elections, all produced under the pseudonym "A. Malsov" (an anagram of "V. Slama"); all are fine examples of Weimar-era political art, and all are now notably scarce in commerce.

\$850



32. Artist Unidentified

Original lithographed poster: Parti Communiste S.F.I.C. ... Soutenez L'Indépendance des Colonies!

Paris: Parti Communiste Française / B.U.I.C., [1928]. Lithograph in colors, 60cm x 80cm (ca 24" x 32"). Expert repairs to marginal tears at upper left and right corners, including small areas of in-fill and re-touching; image within neat line is quite bright and free of restoration. Very Good - Grade B. Archivally backed on heavy linen. Small hand-stamp in Russian ("REDIZDAT IKKI") at lower right, above imprint.

Attacks French colonial policy in North Africa and Southeast Asia, equating French imperialism in the colonies with "a thief and a murderer...[that has] reduced colonial peoples to savages, stolen their lands and their natural resources, and forced them to work 12 hours a day for 4 or 5 francs..." Rare; copies at the Bibliothèque Nationale, the Musée d'Histoire Contemporaine, and a number of other European institutions; none noted in North American collections.

\$1500



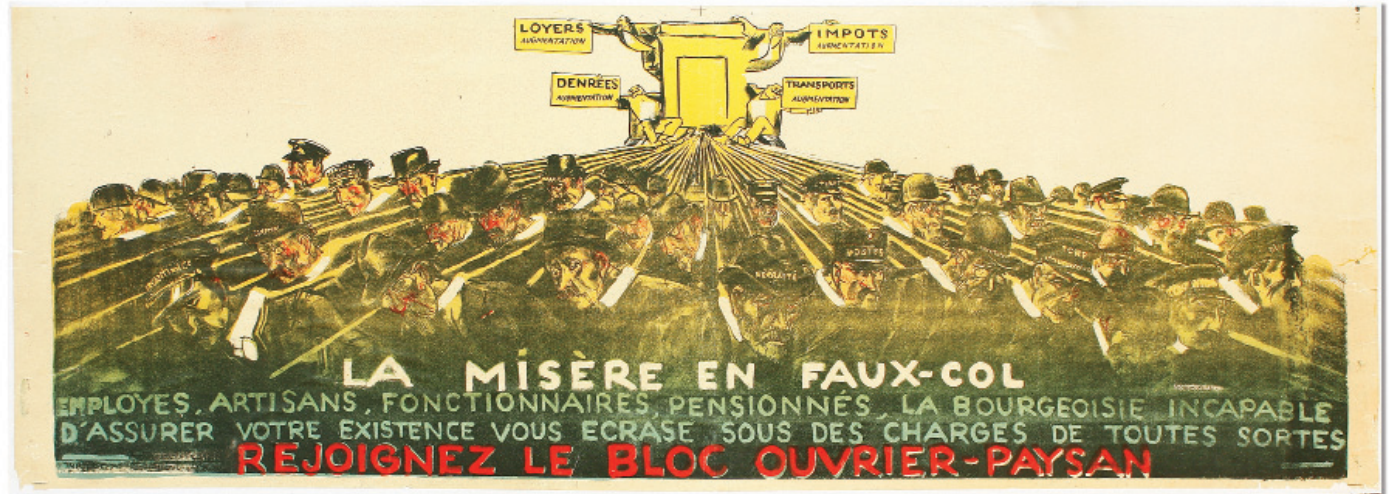
33. GRANDJOUAN, Jules

Original lithographed poster: La Misère en Faux-Col ("White Collar Misery")

[Impression illegible]: Bloc Ouvrier-Paysan, [1929]. Original lithographed poster, 40cm x 120cm (ca 16" x 47"). Minuscule losses at margins (not approaching image); closed tears; impression slightly weak. Still a Very Good example, Grade B/B+.

An ephemeral work produced for the Bloc Ouvrier-Paysan (Workers & Peasants Party) a Communist splinter group which existed in France only from 1929-30. The poster invites white-collar workers, including artisans, civil servants, and pensioners, to join the Bloc to save themselves from being crushed under the weight of bourgeois capitalism. The image depicts the bourgeoisie, personified in the form of high rents, food goods, taxes, and transportation costs, being pulled forward by a horde of civil servants under harness. Copies located at Hoover Institution and the archives of the Department of Corrèze (France); none others found in institutional collections or commerce.

\$750



34. [FRENCH COMMUNISM - ALGERIA] Artist Unidentified

Original lithographed poster: 100 Ans de Domination Française

[Paris: Confederation General de Travail Unitaire (CGTU), 1930]. Lithograph in colors, 80cm x 60cm (ca 32" x 24"). Faint fold lines; small loss at lower right corner; a few brief repaired tears in margin; ink catalog number at lower left and upper right. Still a bright, clean well-preserved example, Very Good to Near Fine - Grade B+/A-. Archivaly backed on heavy linen.

A well-known and oft-reproduced poster, issued jointly by the C.G.T.U. and the Parti Communiste to mark the centenary of French colonial rule in Algeria (1830-1930). The depiction of colonialism as a system of legalized slavery and economic despoliation was used repeatedly by the French communists during this period, efforts that finally bore fruit with the anticolonial upheavals of the postwar years. Though the artist is unidentified, a number of French anti-colonial posters of the period bear a very similar visual stamp.

\$1500



35. "A. MALSOV" (pseud Victor SLAMA)

Original lithographed poster: Verraten durch die S.P.D. - Wählt Kommunisten! ["Betrayed by the Social Democrats - Vote Communist!"]

Berlin: Peuvag, [1929/30]. Lithographed poster in 4 colors; 140cm x 96cm (ca 55" x 38"). Printed in two sheets (here assembled); archivally backed on linen. Minor restoration to extremities, with several small (ca. 1/2") areas of infill (not approaching image or text); light soil. Grade A-/B+.

One of the most graphically sophisticated of Slama's many posters executed for the German Communist Party (KPD) for the 1928 General Elections, all produced under the pseudonym "A. Malsov" (an anagram of "V. Slama"). Slama (1890-1973) was clearly influenced by the design aesthetic of the Bauhaus, and the dramatic red fist rising from inside the walls of a prison has a decidedly architectural quality. As in many Bauhaus compositions the text is integrated as a vital element of the overall design. A celebrated and oft-reproduced Slama work, rarely seen in commerce; the present example truly impressive in scale and in exceptional condition.

\$2500



36. [FRENCH COMMUNISM - CGTU] Artist Unidentified

Original lithographed poster: La 8e heure Est En Train de Mourir en U.R.S.S. - C'Est la Rationalisation Socialiste!

[Paris: Confederation General de Travail Unitaire (CGTU), ca 1930]. Lithograph in colors; 60cm x 80cm (ca 24" x 32"). Faint fold lines; numerous closed tears in margins; a few longer repaired tears into image. Colors still bright and image clean; Very Good - Grade B/B+. Archivally backed on linen.

May Day appeal for a seven-hour workday, issued by the Communist-affiliated C.G.T.U. "The 8th Hour is about to die in the Soviet Union - THAT is Socialist rationalization..." ("rationalization" used here in

its economic sense of 'optimization of work flow,' a term which would have been well understood by French trade unionists of the period, especially in the context of a May Day protest). The work is signed, but the artist's signature has defied all our attempts to decipher it. The poster does not appear in the catalogue of any European or American collection with which we are familiar.

\$850



How They Draw Prohibition

37. MAURICE, Arthur Bartlett (ed)

How They Draw Prohibition

New York: The Association Against The Prohibition Amendment, 1930. Small quarto (25cm). Printed, staple-bound wrappers; unpaginated [93pp]. Text slightly darkened but not brittle; two small wormholes to margins through most of text block, but well away from printed area. Else just light soil and minor signs of use; Very Good.

Collection of anti-prohibition cartoons, selected from the work of major editorial cartoonists of the period. Includes work by Rollin Kirby, Will Johnstone, H.T. Webster, Clive Weed and many others. Of particular interest is the inclusion of Louis Orr's 7-panel series "Atrocities of Prohibition," each of which document in text and image a noteworthy miscarriage of justice by Revenue officers.

\$150



38. LAWSON, Elizabeth and Anton REFREGIER

They Shall Not Die! Stop the Legal Lynching! The Story of Scottsboro in Pictures

New York: Workers' Library Publishers, for the League of Struggle for Negro Rights, 1932. Third printing. 12mo. Staple-bound pamphlet; pictorial paper wrappers; [14pp]; illus. Rear wrapper unevenly toned at margins, else a clean, VG copy. With cover design and eleven text illustrations by Anton Refregier.

Scarce early example of Refregier's political work, predating his work as a WPA muralist by as much as five or six years. Though crudely reproduced, the illustrations have a strong expressionist quality, perhaps reflective of the period Refregier spent studying art in Weimar Germany. An exceptional and scarce C.P. pamphlet, not previously encountered by us.

\$175



39. KETTLEWELL, Frank

Original pen-and-ink drawing: "U.S. Recovery"

[Oakland: ca 1930s]. Pen-and-ink on heavy composition paper, ca 18" x 15" (ca 47cm x 39cm). Compositor's marks and notes at margins; light soil; Very Good. Signed "KET" lower left.

Frank Kettlewell (1890-1969) was a long-time staff cartoonist and art director for the Oakland *Tribune*. This drawing, which manages simultaneously to lampoon America's bumpy forward progress under the National Recovery Act and the woeful state of its infrastructure, is undated but clearly comes from the early years of the New Deal.

\$300



40. [GREAT DEPRESSION - CCC] Artist unidentified

Original hand-drawn poster: Broadcasting From Safety Division Station U.S.A. - Your Announcer, Uncle Sam

N.p., n.d. [after 1933]. Original pen-and-ink composition with colored-pencil highlights, 28" x 22" (ca 71cm x 56cm). In hand-made pine frame (likely original); overall dimensions 31" x 25" (ca 79cm x 64cm). General wear, soiling, and age, with surface abrasions, scratches, and old stains to margins; crudely placed in frame, without backing or mat; Good.

A rustic but quite charming juvenile production, in which a large, central portrait of Uncle Sam is flanked by images demonstrating proper safety techniques for young workers. The truck at center right bears the insignia "U.S. CCC," and most of the figures are uniformed, leading us to the conclusion that this poster was created as part of a Civilian Conservation Corps youth project, probably meant to be displayed in a common-room or barracks. The CCC brought together youth from all walks of life—including many from inner city urban environments—to work in largely rural settings; in such a context, we imagine such advice as "A falling tree may strike some one near you" may truly have been life-saving.

\$450



41. [COMMUNISM - MICHIGAN]

Hand-Painted Banner: "Elect Communists! Kristalsky for Mayor"

[Hamtramck, MI: 1934]. Hand-painted banner, 8.5cm x 65cm (ca 3-1/4" x 26"). In red and black on a white background. Old stains and tape adhesions; Good.

Scarce relic from the 1934 Hamtramck, Michigan mayoral campaign, in which George Kristalsky and a slate of seven communist candidates for City Council were defeated. Hamtramck, a working-class suburb of Detroit, was a center of radical labor activity during the Great Depression.

\$250



42. DE CHAMPS, George

Original lithographed poster: *Alerte! Camarade...Vote Pour le Parti Communiste*

Paris: Parti Communiste Francaise / Imp. Choppy [1934]. Lithograph in two colors, 80cm x 60cm (ca 32" x 24"). Repaired tears to edges, with a few extending faintly into image; small losses to corners, with brief area of infill and re-touching at upper right; Very Good - Grade B. Archivaly backed on acid-free tissue.

Appeal to trade unionists in the coal, textile, steel and transportation industries to vote Communist in the 1934 General elections. A somewhat crudely-printed poster, but incorporating a strong Soviet art aesthetic which in our experience is uncommon in French graphics of the period. We find one copy at the Museum für Gestaltung, Zürich, but no others in institutional collections.

\$500



43. Artist unidentified

Original lithographed poster: *Avec La C.G.T.U. et le P.C. - Manifestez le 1er Mai!*

[Paris: Imprimerie Speciale, 1935]. Lithograph in colors, 80cm x 60cm (ca 32" x 24"). Vertical and horizontal fold lines; a few brief repaired marginal tears; slight soil and fracturing (but no loss) to image at upper center; Very Good - Grade B+. Archivaly backed on heavy linen.

A magnificent May Day poster issued in advance of the 1936 Parliamentary Elections, showing the C.G.T.U. (the Communist-dominated Confederation of French Trade Unions), in the form of a strapping, bare-chested worker, under attack from its enemies on the right: by the army and police; by representatives of the rival C.G.T., the Parti Socialiste, and the far-right Ligue Jeunesse Patriote; and even, at lower left, by one lonely anarchist, who can be seen biting the worker's backside. A copy is in the collection of the Bibliothèque Nationale; none others found in institutional holdings or in commerce.

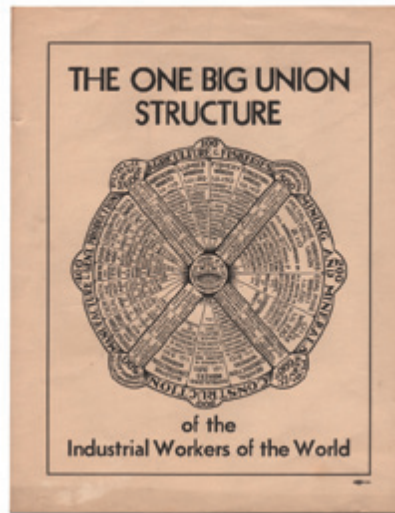
\$1200

44. [INDUSTRIAL WORKERS OF THE WORLD]

Broadside: The One Big Union Structure

N.p. [Chicago, ca 1924?]; , 1925. Shop sign, 14" x 11" (ca 36cm x 28cm). Printed in black ink on card stock. Brief closed tears and creases in margins; light soil to verso; Very Good. Ca. 1920s version of the IWW "Wheel", showing the organization of various trade and labor unions within the One Big Union structure. On heavy paper, clearly intended for posting or framing; such signs would have been used for recruiting in workshops and factories.

\$125



45. [INDUSTRIAL WORKERS OF THE WORLD]

Broadside: One Big Union: Industrial Workers of the World

Cleveland: I.W.W. Headquarters, [1935]. Recruiting circular, 17" x 14" (ca 43cm x 36cm). Old folds for mailing; splits and soil to extremities; small de-accession stamp at upper corner verso, along with brief ink and pencil annotations, one ascribing authorship to an "S. Heflin."

Another, slightly later version of the IWW "Wheel", on a scarce Depression-era recruiting broadside for the Cleveland I.W.W. Not located via OCLC.

\$200

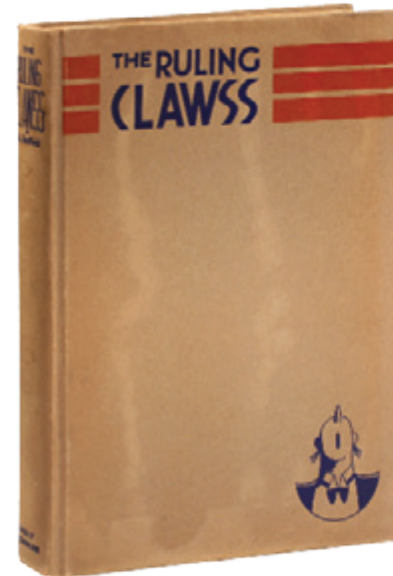
46. "A. REDFIELD" (pseud. Syd Hoff)

The Ruling Clawss (Subscription Edition)

New York: The Daily Worker, 1935. Quarto (26cm). Pictorial paper-covered boards; illustrated endpapers; 183pp (chiefly illus). Minor sun-mottling to boards; a few pages darkened at gutter, still a tight, clean, nicely-preserved copy. Lacking the scarce jacket.

Collection of satirical cartoons from Redfield's regular strip in *The Daily Worker*. "A. Redfield" was the pseudonym of the popular cartoonist Syd Hoff, best-known for his many children's books and for his hundreds of cartoons published in *The New Yorker* from the Thirties through the Sixties. Ironically, Hoff's *New Yorker* cartoons typically featured humorous portraits of tenement and working-class life, while his *Daily Worker* pieces poked fun at New York's upper crust. Perhaps because of his prolific mainstream output for juvenile readers, Hoff appears to have kept his affiliations with *The Daily Worker* to himself; according to Hoff's official website, even close family members did not learn of his dual identity until after his death in 2004.

\$120



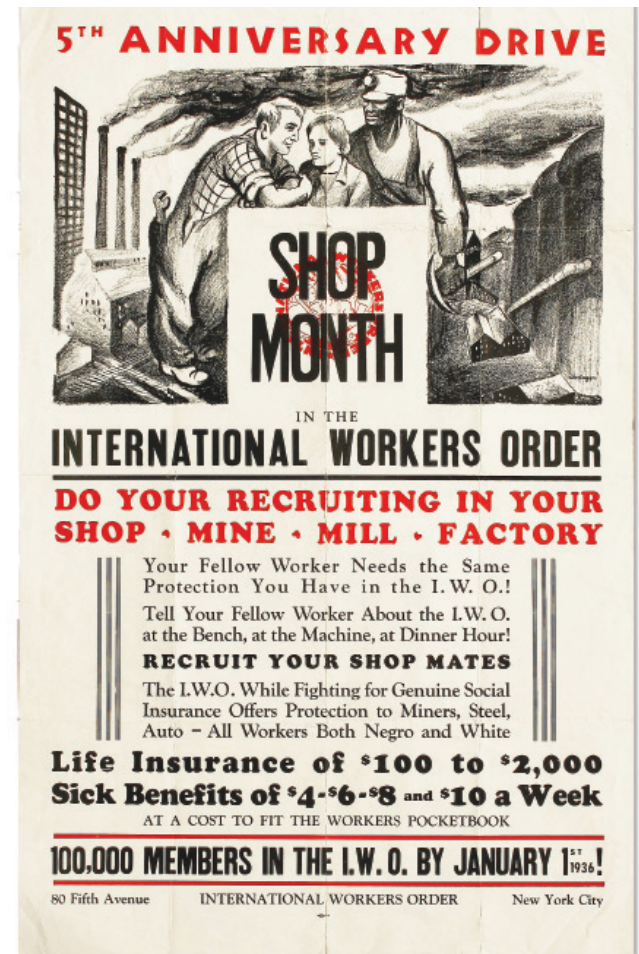
47. WARSAGER, Hyman

Original lithographed poster: 5th Anniversary Drive - Shop Month in the International Workers Order

[New York]: International Workers Order, 1936. Lithograph in two colors, 35" x 22" (ca 89cm x 56cm). Printed in black and red on semi-glossy coated stock. Vertical and horizontal fold lines; brief splits at margins; light creasing; Very Good, unrestored condition, Grade B+/B. Unbacked. Graphic signed "Warsager" at lower right.

Attractive large recruiting poster for the International Workers Order, a fraternal, mutual aid and insurance organization that grew out of the Jewish Workers Circle (aka *Arbeiter Ring*) in the early Thirties. Though affiliated with the CPUSA, membership in the IWO was open to all regardless of "sex, nationality, race, color, creed or political affiliation." The IWO was particularly committed to recruiting African-American members, a theme reflected in the current graphic. Hyman Warsager (1909-74) was a New York painter, graphic artist and printmaker who contributed a substantial body of work to the WPA Art Projects during the Great Depression. His work is in the permanent collections of the Brooklyn Museum, MOMA, and other institutions. The current work is uncommon; we find no example in any institutional catalog, and no evidence of a copy in commerce in at least 25 years.

\$750



48. [WARSAGER, Hyman]

Original lithographed poster: Family Month-5th Anniversary Drive of the International Workers Order

[New York]: International Workers Order, 1936. Lithograph in two colors, 35" x 22" (ca 89cm x 56cm). Printed in black and red on semi-glossy coated stock. Vertical and horizontal fold lines; brief splits at margins; light creasing; Very Good, unrestored condition, Grade B+/B. Unbacked. Graphic unsigned, but attributed to Hyman Warsager.

Another excellent Warsager poster for the IWO, clearly relating to the same membership drive as no. 47 (above).

\$750

49. RENAU BERENGUER, Josep

Original lithographed poster: Campesino, defiende con las armas al gobierno que te dió la tierra

Valencia: Graficas Valencia, Intervenido U.G.T. - C.N.T., [1936]. Lithographed poster in 4 colors; 153 x 103 cm (ca 60-1/4" x 41"). Few minor spots of restoration along upper margin; two brief (1") repaired tears; Grade A-. Archivaly backed on linen.

A dramatic poster of impressive scale, produced to celebrate the land reform policies of the Republican government in the months following the fascist rebellion. Renau (1907-1982) was among the most talented and most prolific of the left-wing artists engaged by the Ministerio de Propaganda. Following the Civil War, he was captured and briefly interned in a French concentration camp, but managed to escape to Mexico in 1939, where he pursued a long and distinguished career as a muralist, painter, and political propagandist. CARULLA 1613 (pictured).

\$3800





50. GRUNBAUM, James

Original pen-and-ink drawing, "Fascism"

1938. Pen-and-ink on heavy composition paper, sheet size 17-1/2" x 22" (ca 45cm x 56cm), with ca. 2" margins on all sides. Slight mat burn; small tear into lower edge (far from image); light soil, still fine and bright. Titled and signed in pencil below image area; also signed and dated in ink, lower right. A large, expertly-rendered composition.

\$850



51. GRUNBAUM, James

Original pen-and-ink drawing, "Spain 1937"

1937. Pen-and-ink on heavy composition paper, sheet size 14-1/4" x 19-1/2" (ca 36cm x 50cm). Very faint mat burn; light soil, Near Fine. Signed and dated in image, lower right; titled in pencil below image, lower left.

\$750

James Grunbaum (1909-2009) was born in Seattle and graduated with a degree in fine arts from the University of Washington. After a brief engagement as a WPA art instructor, he moved to New York City, where he participated in numerous exhibitions of politically-engaged art throughout the Thirties and Forties, as well as serving on the editorial board of the left-wing art journal *Art Front*. His later career was spent as an art director for various mainstream publications, including *The New Republic* and *Scientific American*, but he continued to exhibit work at least through the 1960's. He experimented with both social-realist and surrealist techniques, and each of the current works clearly draws inspiration from both quarters. A few of the highlights on the larger drawing have been touched up with white ink, as if for publication, but we have not discovered a published example of either drawing.

52. [SINO-JAPANESE WAR]

Patriotic Woven Silk Portrait of Generalissimo Chiang Kai-Shek

Hangchow: Kuo Hwa Artistic Silk-Weaving Factory, 1937. Machine-woven silk banner, 46cm x 27cm (ca 18" x 10-1/2"). Mild fraying at borders, with a few loose threads visible; still a Fine, bright and unfaded image.

Finely detailed patriotic silk, depicting Chiang as head of Chinese forces during the second Sino-Japanese War. The Kuo Hwa Artistic Silk-Weaving Factory produced incalculable quantities of souvenir silk banners for export, nearly all of them charming landscapes and banal "oriental" scenes for the Western market, nearly all of them quite worthless. The current item however was almost certainly produced for domestic consumption. Given the brutal treatment meted out by Japanese occupiers against loyalist Chinese during the Occupation, we imagine rather few examples survived—we, at least, have seen nothing comparable from this era.

\$500



53. "SIM" (pseud Rey VILA)

Estampas de la Revolución Española - 19 Julio de 1936

[Barcelona]: Oficinas de Propaganda C.N.T./F.A.I., 1937. Oblong 4to (25.5cm x 34cm). Spiral-bound pictorial boards; title page and 31 leaves of machine-lithographed plates after watercolors by the artist. Descriptive text printed in three languages (Spanish, French, and English). Gentle rubbing to board edges; trivial toning to plate margins; Very Good to Near Fine.

Celebrated collection of action sketches from the front by "Sim," aka Rey Vila, an academy-trained artist and former infantryman who embedded himself with the F.A.I. militias in June and July of 1936. Besides Picasso's "Guernica," Sim's *Estampas* were the most widely-circulated and best-known images of the Civil War. This portfolio, though not uncommon, has been a frequent target of print-dealers and breakers; complete copies in collector's condition have as a result become somewhat hard to find. This a very nice copy indeed, with all 31 plates present and in fine condition.

\$300

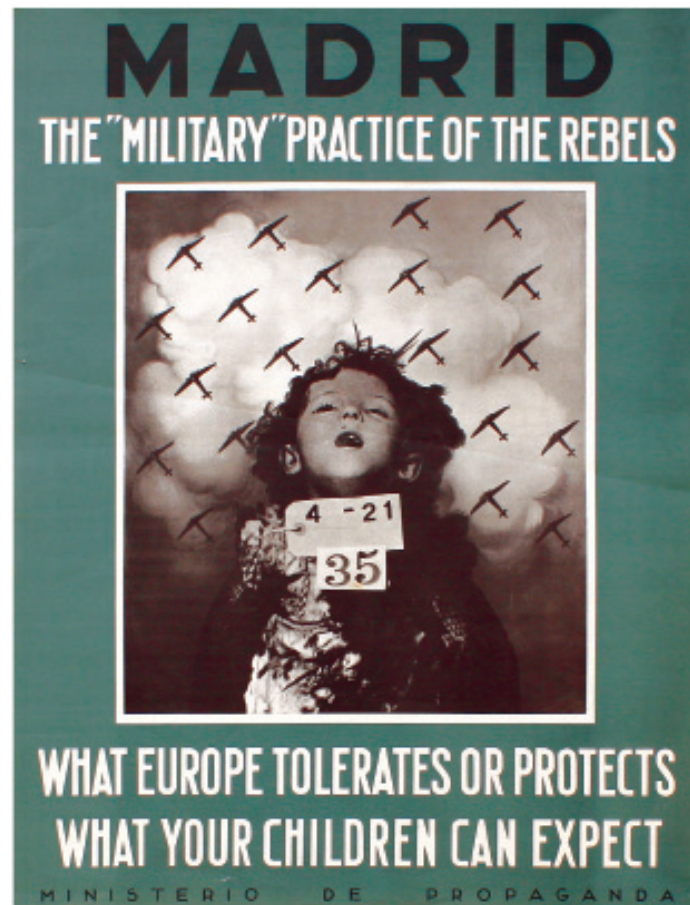


54. Unidentified Artist

Madrid - The "Military" Practice of the Rebels

Madrid: Ministerio de Propaganda, [1937]. Offset lithograph, printed in two colors; 66 x 49 cm. Faint horizontal crease; a few minor spots of rubbing; still a bright, unblemished example, Near Fine - Grade A-. An iconic image of the Spanish Civil War—a dead child with an identification tag around its neck, set against a photomontage of warplanes in a stormy sky. Produced following the 1936 siege of Madrid to publicize the atrocities committed by Franco's Nationalist forces. An uncommonly fresh example.

\$600



55. [SPANISH CIVIL WAR] Unidentified Artist

Acusamos de Asesinos a los Facciosos!

Valencia: Control U.G.T. - C.N.T. [1937]. Lithographed poster in two colors; 52cm x 66cm (ca. 20-1/2" x 26"). Faint horizontal and vertical fold-lines; faint soil visible on lighter portions; still bright and unworn, free of restoration. Not backed. Grade A-/A.

An effective if somewhat rudimentary piece of anti-Fascist propaganda, probably produced in response to the Nazi bombing raid on Guernica in April, 1937. A rather uncommon poster; the only copy noted in OCLC is in the Southworth Collection at UCSD. Not in Carulla.

\$850



56. WEINSTOCK, Clarence (ed); William GROPPER (cover illus)

Art Front: Official Organ of the Artists' Unions. Vol. 3, no 5-6 (double issue, June-July 1937

New York: Art Front, 1937. Quarto (31cm x 24cm). Staple-bound, pictorial wrappers; 18pp. Just mild external dusting and edge-wear; still a very bright, unusually well-preserved copy.

An important, if now seldom-seen, publication, whose editorial board included Stuart Davis, Louis Lozowick, Joe Solman, Angel Flores, Harold Glintenkamp, Jacob Burck, William Gropper and others. Though not officially affiliated with any political party, *Art Front* was a major proving ground for revolutionary social-realist artists, and the site of numerous public battles over the question of abstraction versus representation. The magazine ceased publication in December, 1937; the current late issue, from what is generally considered the magazine's least political phase, is nonetheless devoted extensively to the controversy over proposed budget cuts and new regulations within the WPA Art Projects. Includes an "Appeal" from Max Weber on behalf of the Artists Union Emergency Action Fund; another on behalf of the WPA Art Projects, signed by more than fifty artists and public figures including Roger Baldwin, Sherwood Anderson, Isamu Noguchi, Max Lerner, F. Clayton Powell, Lynd Ward, Art Young, and many others; and an article by the African-American artist James A. Porter on "The Negro Artist and Racial Bias." Terrific over illustration, "Artists - Stop Those Cuts!", by William Gropper.

\$250



57. [JUVENILE DELINQUENCY - FILM]

Promotional poster for the 1938 Exploitation Film "Crime School"

[Los Angeles]: Warner Brothers, 1938. Lithograph in two colors, 21" x 16-1/2" (ca 54cm x 42cm). Vertical and horizontal fold lines; mild toning to paper on verso; Near Fine - Grade A/A-.

Rare odd-size promotional broadside for the 1938 Warner Brothers exploitation drama *Crime School*, starring Humphrey Bogart and the Dead End Kids. In addition to stills and renderings from the film, the piece includes a full plot synopsis—something not included on any of the dozens of other promotional items for the film we have inspected. Apparently produced for the New York premier in 1938, at the Astor Theatre, and likely produced not by the studio but the theatre itself as part of its promotional campaign. Conceivably intended for distribution to the press, but we posit that the piece was more likely created for mailing to schools and civic organizations, who would no doubt be attracted to the film's "scared straight" message regarding juvenile delinquency. Not seen at auction or in commerce.

\$300



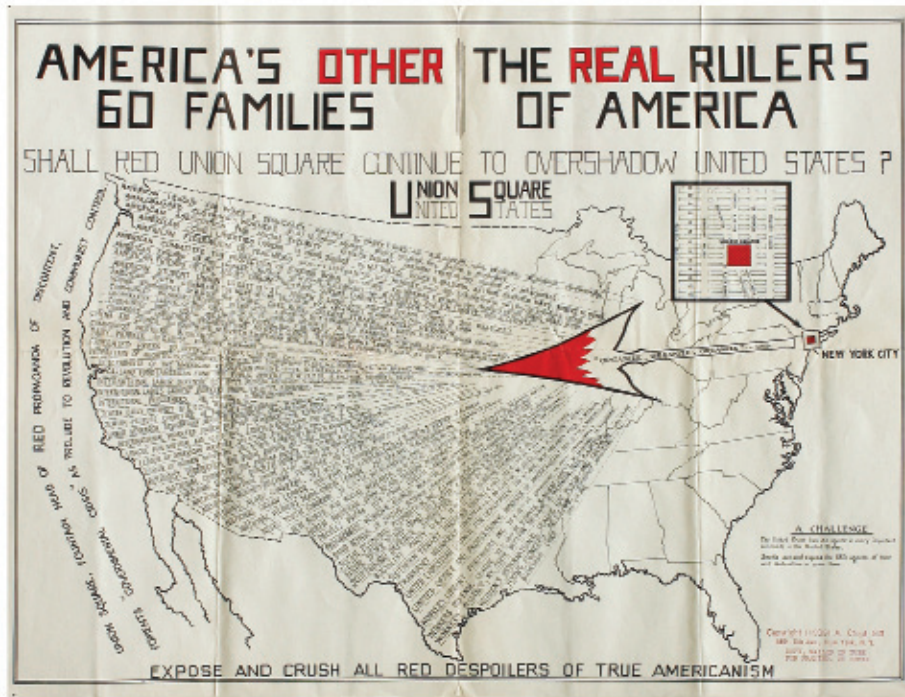
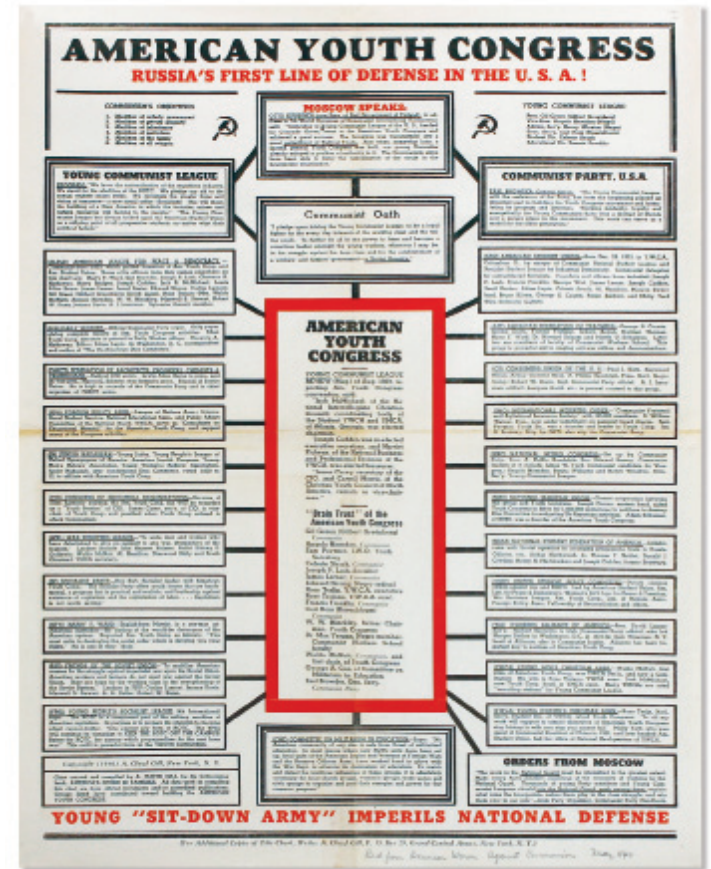
58. GILL, A. Cloyd

Original lithographed poster: American Youth Congress - Russia's First Line of Defense in the U.S.A.!

New York: A. Cloyd Gill, [1940]. Lithograph in two colors; 56cm x 43cm (ca 22" x 17"). Printed recto-only on white stock; text in red and black within printed borders. Vertical and horizontal folds from mailing, with slight toning along folds; Very Good.

Graphically elaborate broadside showing the purported Communist influences on the American Youth Congress, tying its leadership to the Young Communist League and a variety of other 'front' groups including such seemingly innocuous organizations as the American Student Union, The YWCA and YMCA, and the American Federation of Teachers. Like all of Gill's eccentric anti-Communist publications, the design and content reflect a deeply obsessive, possibly deranged, personality. Not located in OCLC.

\$250



59. GILL, A. Cloyd

Original lithographed poster: America's Other 60 Families - The Real Rulers of America

New York: A. Cloyd Gill, 1939. Lithograph in two colors, 17-1/2" x 22-1/2" (ca 45cm x 57cm). Printed in black and red on white, uncoated stock. Vertical and horizontal fold lines (as issued); tack holes to each corner; faint creasing - in Very Good, unrestored condition, Grade B+. Unbacked.

Another of Cloyd Gill's obsessively hand-lettered broadsides, intended to expose the hidden influence of Communists in American politics and culture. The graphic is a stylized map of the United States, with an inset of Union Square in New York City. A red, blood-stained arrow emanates from New York into America's heartland.

The theme is a play on Ferdinand Lundberg's 1937 book *America's Sixty Families*, which attempted to portray the United States as an oligarchy ruled by a small coterie of industrialists and financiers. This response by Gill suggests an alternate universe, in which American interests are in fact dictated by a conglomeration of labor unions, civil rights groups, and Communist front organizations, all emanating from New York's Union Square, which Gill describes as the "Fountain Head of Red Propaganda of Discontent." Uncommon; not found in the catalog of any OCLC member institution; none others in commerce (2012).

\$250

60. [SINO-JAPANESE WAR] National Relief Commission

China War Relief: A Special Pictorial Illustrating the Activities of the National Relief Commission and the National Red Cross Society of China During the Sino-Japanese Hostilities

Chung-king: National Relief Commission, 1940. Tall quarto (37cm). Staple-bound, pictorial card wrappers; [64pp]; chiefly illustrations. Cover soil and creasing; several interior pages unopened, a few opened clumsily with resulting tears (but no loss) into text; paper generally age-toned, but not brittle. Worn, but still a complete, Good copy. Text primarily in English, with portions in Mandarin.

Exceedingly uncommon pictorial souvenir documenting relief efforts by China's National Relief Commission and by the National Red Cross Society of China in the worst years of Japanese occupation. Illustrated throughout with halftone photographs of war-ravaged municipalities, hospital work, refugee shelters, etc. Includes the Report of the National Red Cross Society of China, 1937-38. The preface is signed by Hsuh Shih-Ying, acting chairman of the China National Relief Commission. OCLC gives 4 physical locations, all in North America.

\$500



61. KAUFFER, Edward McKnight

Original lithographed poster: Greece Fights On

Washington, D.C.: Greek Office of Information, 1942. Lithograph in colors, 81cm x 61cm (ca 32" x 24"). Signed in plate, lower right, dated 1942. Original fold-lines; repaired marginal tears, Grade B. Archivaly backed on linen.

Known primarily for his commercial work, this is one of a handful of political graphics by the pioneering American-born designer E. McKnight Kauffer (1890-1954); it is one of two designs created by Kauffer to support the Greek Resistance movement during World War Two. Produced shortly after his repatriation to the United States (after a 25-year career in England), this poster exemplifies Kauffer's bold use of symbolic, modernist design with minimal imposition of text—an aesthetic which played less successfully in the United States than it had in England.

\$1200



62. NEWBOULD, Frank

Original lithographed poster: Keep The Wheels Turning! Repair Work is Vital to the War Effort

London: H.M. Stationery Office, [ca 1942]. Lithograph in two colors, 20" x 15" (ca 51cm x 38cm). Light crease at bottom margin; paper very slightly tanned; still a Fine, unrestored example, Grade A/A-.

An exceptional home-front war poster by one of the masters of modern British graphic design. Newbould (1889-1951) is best known for his many colorful travel posters for British Rail and London Transport. The current work is from late in his career and displays an unusually bold minimalist style. An uncommon and appealing Newbould graphic.

\$400



63. FALTER, John

Original lithographed poster: "This World Cannot Exist Half Slave and Half Free" - Fight For Freedom!

Washington, D.C.: Government Printing Office, 1942. Lithograph in colors, 20" x 14" (ca 50cm x 35cm). Vertical and horizontal mailing folds (as issued); very slight toning to paper at margins, else in fine, original condition. Unbacked.

A family and a priest cower before the shadow of a whip-wielding Nazi—one of best anti-Fascist images of the Second World War. The quote is from Abraham Lincoln's 1858 "House Divided" speech, a perennial favorite of war-time propagandists. John Falter (1910-1982) produced a number of such propaganda posters during the war, but is best remembered for his many (120+) cover illustrations for *The Saturday Evening Post*. This poster is the half-size version, produced for display in shop windows, gas stations, etc. The wall-size version is exceedingly uncommon; this smaller version, though produced in greater numbers, is still something of a rarity, and a well-preserved copy of an important wartime graphic.

\$600

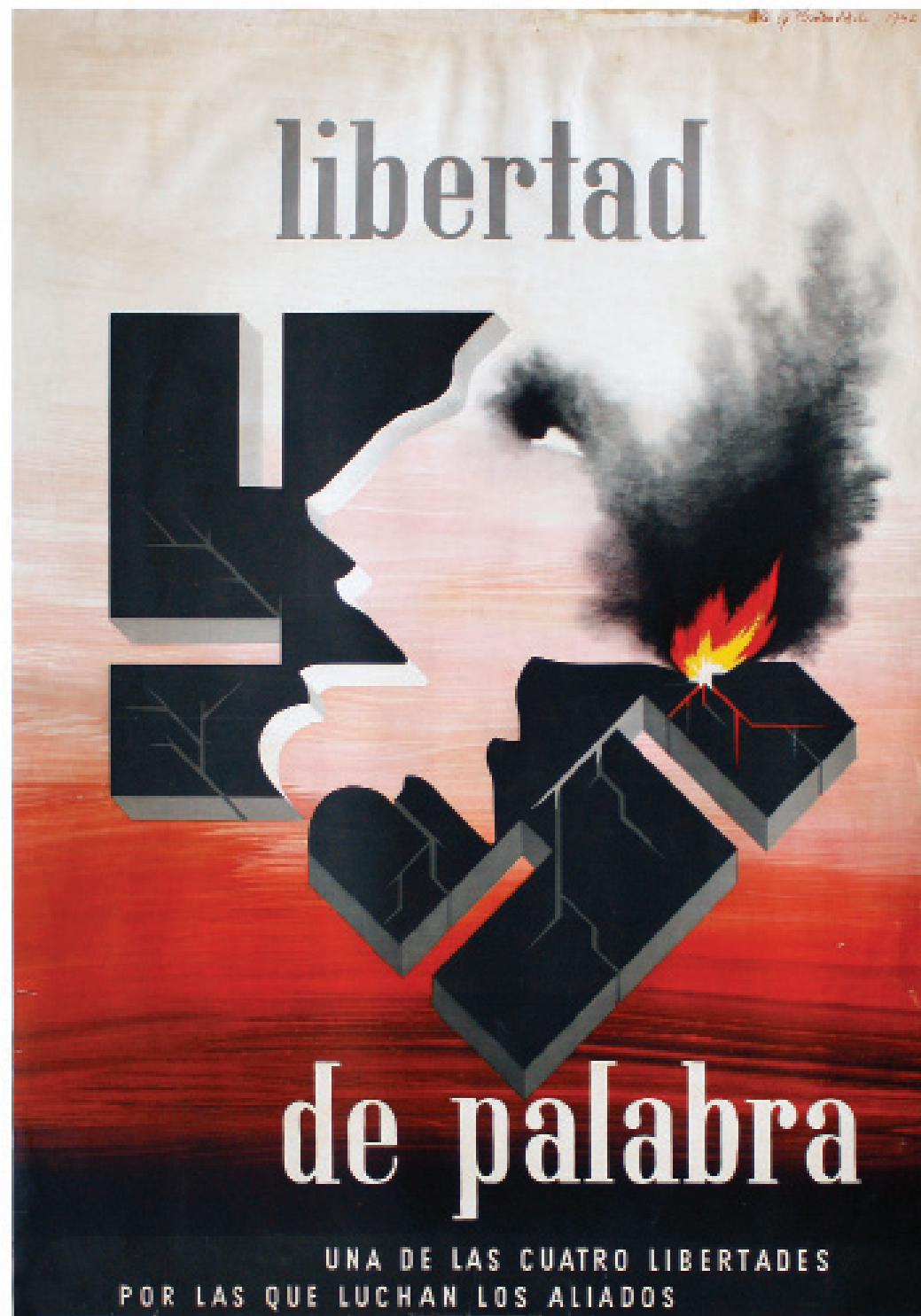
64. BRODOVITCH, Alexey

Original lithographed poster: Libertad de Palabra - Una de las Cuatro Libertades Por Las Que Luchan Los Aliados

Washington: El Coordinador de Asuntos Interamericanos, 1942. Lithograph in colors, 102cm x 70cm (ca. 40" x 27-3/4"). Several repaired, brief marginal tears; minor brown tape remnants and scuffing at extreme upper margin, partially affecting the printed signature; Grade B/B+. Archivaly backed on linen.

A brilliant design, clearly incorporating the surrealist influences that appeared in Brodovitch's work beginning in the late Thirties. This is one of a series of posters commissioned by the Office of Inter-American Affairs in the early years of World War Two, created specifically for Latin American distribution and intended to highlight President Franklin D. Roosevelt's Four Freedoms: Freedom from Fear, Freedom from Want, Freedom of Speech and Freedom of Religion. Other posters in the series were created by E. McKnight Kauffer, John Atherton, and Herbert Bayer. This is an extremely rare wall-size example from the series; the majority produced were window-card size. Pictured in Grunberg, *Brodovitch* (NY: 1989).

\$2800





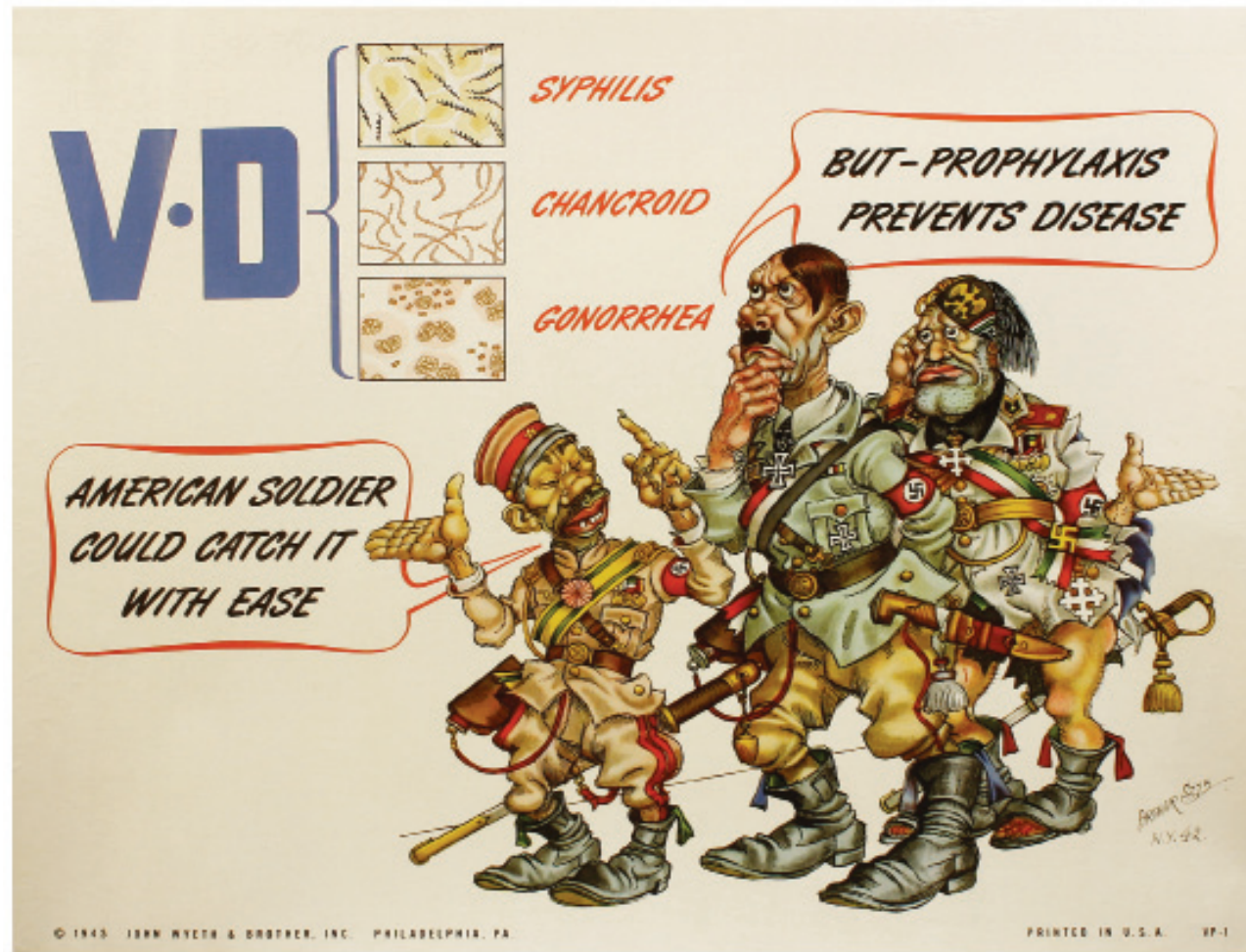
65. SZYK, Arthur

Original lithographed poster: "Fool the Axis - Use Prophylaxis"

Philadelphia: John Wyeth & Brother, Inc., 1942. Lithograph in colors, 17" x 22" (ca 43cm x 56cm). Printed on glossy coated stock. Just a touch of rubbing at bottom extremity, else in very Fine, unrestored condition, Grade A. Unbacked.

One of two classic and highly sought-after Szyk posters warning American GI's against the dangers of venereal disease and encouraging the use of condoms (see also no. 66, next page). Features grotesque caricatures of the three axis leaders, each exhibiting classic symptoms of VD—Hitler with the bug-eyes and skin lesions of syphilis; Tojo with the ulcers of chancroid; Mussolini with the skin rashes and swollen joints of gonorrhoea. A bizarre and highly unusual graphic by one of the masters of American caricature; the poster was privately issued by a pharmaceutical company (and condom manufacturer!) for distribution in Army barracks, and collectible examples are extremely uncommon. This is a very nearly pristine copy.

\$3200



66. SZYK, Arthur

Original lithographed poster: VD...American Soldier Could Catch It With Ease...But - Prophylaxis Prevents Disease

Philadelphia: John Wyeth & Brother, 1943. Lithograph in colors, 17" x 22" (ca 43cm x 56cm). Printed on glossy coated stock. In very Fine, unrestored condition, Grade A. Unbacked.

The second of Szyk's two designs for the pharmaceutical company Wyeth, promoting the sale of their latex condoms (see also no. 65, previous page). The three Axis leaders are seen here pondering the possibility of the Allies defeating themselves by succumbing to the clap. With an inset showing magnified images of syphilis, chancroid, and gonorrhea bacteria. An absolutely pristine copy, extremely uncommon thus.

\$3200

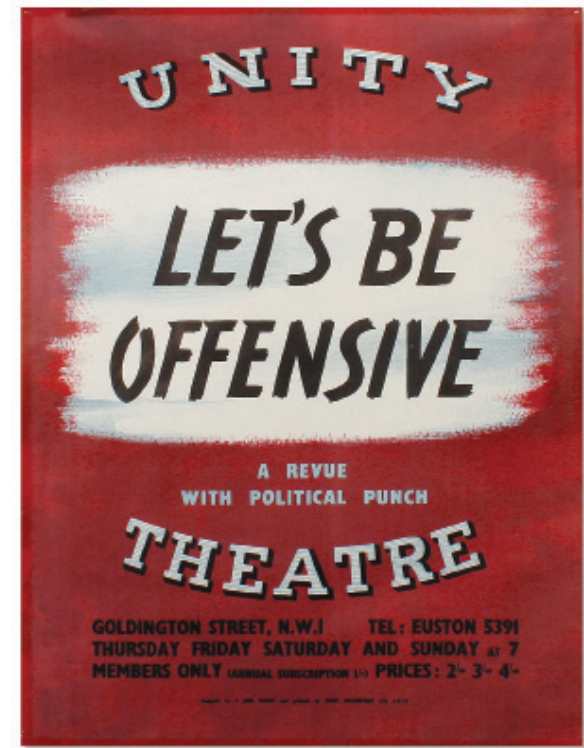
67. WOODS, S. John

Original lithographed poster: Let's Be Offensive: A Revue With Political Punch

London: Unity Theatre, (1942). Original lithographed poster, 54cm x 41cm (21" x 16"). Professionally matted on buffered, acid-free board. Fine, unfaded example; Grade A.

London's Unity Theatre was organized in 1936; decidedly left-wing in outlook, it had ties to the Communist Party of Great Britain and to Victor Gollancz's Left Book Club Theatre Guild. The Theatre's annual satirical revues, which pioneered the use of such agitprop techniques as dramatic documentary (akin to the "Living Newspapers" of the Federal Theatre in the U.S.), improvisation, and audience participation, marked an important phase in the evolution of dramatic performance art in Great Britain. A really lovely early work by S. John Woods, noted for his film and travel posters (including several for London Transport) in the 1950s. Not located in WorldCat; not found in the Unity Theatre archives at Southern Illinois University.

\$800



68. KOERNER, Henry

Original lithographed poster: United We Are Strong - United We Will Win

Washington, D.C.: Office of War Information, 1943. Lithograph in colors, 40" x 28" (ca 102cm x 71cm). Vertical and horizontal mailing folds (as issued); trivial (<1/16") nick at upper margin, else in fine, original condition. Unbacked.

A dramatic and much-reproduced image by the prolific Henry Koerner, whose posters for the Office of War Information (OWI) represent some of the strongest graphic work of the Second World War. Koerner's early training came in the studio of the Viennese graphic designer Victor Slama, and Slama's strong, kinetic compositional techniques are clearly visible in Koerner's work. The current image celebrates the combined military might of the Allied powers and prefigures the formation of the United Nations in the postwar years. This is the quite uncommon wall-sized version, of which no examples have appeared at auction in recent years (though the half-size window version has sold twice since 2011, each time with strong results).

\$1200



69. SLOAN, Robert

Original lithographed poster: Doing All You Can, Brother?

Washington, D.C.: Government Printing Office, 1943. Lithograph in colors, 40" x 28" (ca 102cm x 71cm). Vertical and horizontal mailing folds (as issued); mild crease to lower right corner; tiny puncture at center; still Near Fine, Grade A/A-.

Beautiful wall-sized Bond Drive poster by this underappreciated artist-illustrator. Sloan (b. 1915) received only this one poster commission prior to enlisting in the Army in 1943, but continued to produce and show work in a social-realist style through the remainder of the 20th century. According to the artist's website he is still alive (2012), though he no longer appears to be producing work.

\$400



70. SAWYERS, Martha

Original lithographed poster: China - First to Fight!

[New York]: United China Relief, 1943]. Lithograph in colors, 42" x 27" (ca105cm x 69cm). Archivaly backed on linen; a bright, unrestored example, Grade A.

The Texas-born illustrator Martha Sawyers (1902-1988) spent much of her career in the South Pacific, especially Bali, where she produced a large body of work reflecting native life and culture. During WWII she returned stateside, where she worked as a correspondent and illustrator for *Colliers* as well as producing many patriotic pieces for the home front. The present poster is one of several large-scale works produced for United China Relief, an aid organization founded in 1941 to raise funds for anti-Japanese nationalist forces. A pristine example.

\$850

71. KENT, Rockwell

Original lithograph: *Glory, Glory Hallelujah!*

1944. Zinc lithograph with letterpress. One of 150 (the total edition) on Rives; sheet size 16" x 11-1/2" (ca 41cm x 29cm) with deckle edges. Properly hinged and matted on buffered, acid-free board. Faint soil to verso, else a very fine example, inscribed in pencil below image to Kent's daughter and son-in-law: "To Clara, Cap and Sally - Glory Hallelujah!," signed "Sally & Rockwell," dated 1944.

Very nice association copy of this rare Kent lithograph, a patriotic image characterized by Burne Jones as one of the occasional Kent works that explicitly reflected his "strong social consciousness and...political beliefs and the actions associated with them." The lithograph was printed by George Miller, with the letterpress added later by the press of A. Kolish. According to Burne Jones the edition was canceled and the plate destroyed after 150 copies. BURNE JONES 134.

\$2000



To Clara, Cap and Sally - Glory Hallelujah! *Sally & Rockwell 1944*

MINE EYES HAVE SEEN THE GLORY
OF THE COMING OF THE LORD;
HE IS TRAMPLING OUT THE VINTAGE
WHERE THE GRAPES OF WRATH ARE STORED;
HE HATH LOOSED THE FATEFUL LIGHTNING
OF HIS TERRIBLE SWIFT SWORD;
HIS TRUTH IS MARCHING ON.

GLORY, GLORY, HALLELUJAH!
GLORY, GLORY, HALLELUJAH!
GLORY, GLORY, HALLELUJAH!
HIS TRUTH IS MARCHING ON.

To Clara, Cap and Sally - Glory Hallelujah!

Sally & Rockwell 1944

72. SOLOVIEV, Mikhail; "Kukryniksy"; Vladimir Lebedev; others

Soviet War Posters - Reproduced by Russian War Relief, Inc.

[New York: Russian War Relief, 1944]. Folio (17: x 14"; ca 43cm x 36cm). Printed card portfolio holding eight loose plates (complete as issued). Slight rubbing and wear to portfolio; one plate with small clear tape remnants at margins, else contents fine.

Suite of eight full-color reproductions from the series of monumental hand-stenciled Russian propaganda posters known as "Tass Windows," a major exhibition of which had been mounted at the Metropolitan Museum of Art in November, 1943. Includes work by Mikhail Soloviev, Vladimir Lebedev, Vargi Aivaizian, Pavel Sokolov-Skalia, and the three-man art collective "Kukryniksy." The captions have been translated below each image, otherwise these are quite faithful (if much reduced in scale) reproductions. Includes a brief Foreword by Francis Henry Taylor, then-Director of the Metropolitan Museum of Art.

\$450



73. [JOHN L. LEWIS]

Advertising placard: Read "There is No Labor Movement"

[New York: Collier's, 1945] Lithographed advertising placard, 16" x 11" (ca 40cm x 29cm) on thick cardboard. Corner-creases and light soil; Very Good - Grade B.

Attractive small advertising poster featuring a large portrait of John L. Lewis, the fiery leader of the United Mine Workers. Advertisises an article in the May 5th, 1945 issue of *Collier's Magazine* in which Lewis lambasted federal labor policy, accusing politicians of intentionally "spreading disunity" among competing unions. This poster would have been displayed on newsstands and in bookshops for the week preceding the *Collier's* article, then discarded—making it an ephemeral item indeed.

\$125

74. REISS, Manfred

Lithographic proof: Help us Rescue Jewish Orphans from Poland

London: London Social Committee, [1945]. Lithograph in colors, 29cm x 22.5cm (ca 11-3/8" x 9"). Mounted on larger (43x30cm) sheet of heavy composition paper, with pencil annotation: "Proof Copy." Mounting sheet creased with a few small tears at edges; image fine. Pre-publication proof for an uncommon Reiss poster for the London Social Committee, a post-war Jewish aid organization. Manfred Reiss (1922-1987), a German-born Jew who emigrated to England in 1937, was one of England's major graphic artists of the post-war period; he is most recognized for his series of modernist posters, done in the 1950s, for the British Post Office Savings Bank. The current work appears quite scarce: not found in any institutional catalog, and no examples in commerce or in auction records.

\$650





75. GROPPER, William

Original Drawing: *The Bread Basket*

[ca 1945]. Brown crayon on paper, 18" x 15" (ca 46cm x 38cm). Professionally matted and handsomely framed in walnut, with original gallery label (Signature Galleries, Chicago) on verso of backing-board. A few trivial spots of foxing, else Fine sight condition. Not viewed out of frame.

A very fine example of Gropper's post-War style, depicting a husband, wife and infant, perhaps in a shtetl or ghetto. A decrepit-looking beggar sits in the background. Undated, but likely ca. 1945-50.

\$1800

76. GROPPER, William

Original Painting: *"Man With A Cane."*

[ca 1940s-50s]. Oil on Masonite board. 16-1/4" x 12" (ca 41cm x 30cm); signed lower left. In original hand-made frame with ACA Gallery label on reverse, just above Gropper's ink hand-stamp. Provenance: estate of American philosopher, author and civil libertarian Corliss Lamont; his name added in pencil to the gallery label, presumably to note his purchase of the painting. Surface scratches to masonite; mild wear to frame; image undisturbed.

Gropper, whose fame as an illustrator and political caricaturist was established in the 1930's, held one man shows at ACA Gallery (New York) in 1954, 1956, & 1958, where he exhibited many of the paintings inspired by his visit to the Warsaw ghetto in the late 1940s. In this somewhat enigmatic image, a bearded figure with a cane looks to the sky and holds out his left hand as if in warning. Undated, but presumably from one of Gropper's 1950s ACA gallery shows.

\$2500





77. TALLER de GRÁFICA POPULAR [BRACHO, Angel]

Original block-printed poster: ¡Victoria! ... Destrucción Total del Fascismo

Mexico City: Taller de Gráfica Popular, [1945]. Original linocut in two colors, 80.5cm x 60cm (ca 32" x 24") on thin paper. Faint creases at extremities, still in bright, Near Fine, unrestored condition; Grade A-/B+. Unbacked.

An expressive, almost surrealistic image by the prolific political artist Angel Bracho, a co-founder of the Taller de Gráfica Popular, with which he was affiliated for more than fifty years. Poster issued shortly after the surrender of the Axis in 1945; the text celebrates the victory of the Red Army and its Allies over Nazi Germany and calls for the "total destruction of Fascism." Unsigned, but attributed to Bracho by Prignitz. PRIGNITZ 61.

\$850



78. QUINTANILLA, Luis

Franco's Black Spain [Inscribed to Dudley Fitts, with large original drawing of "The Archbishop of Algeciras"]

New York: Reynal & Hitchcock, 1946. Quarto (27cm); unpagged [40 leaves]. Covers soiled; just Good; but inscribed on the half-title by Quintanilla to the American poet and critic Dudley Fitts: "For Dudley Fitts, the great discoverer of the Archbishop of Algeciras, with my greatest admiration," dated 1948; above the inscription Quintanilla has added a large (ca 20cm x 20cm at largest dimension) original pen-and-ink drawing of a drooling, hairy-legged cleric in Archbishop's mitre, leering lasciviously at the reader over the title of the book.

The drawings for this series of fiercely satirical caricatures of Spanish fascists—including members of the fascist-leaning Spanish clergy—were originally executed 1938, immediately following the fall of Spain's Republican government. That the drawings had to wait nearly a decade to be published in book form may perhaps be explained by the fact that, by 1938, the Front—and attendant propaganda efforts—had shifted to Italy and Germany. Nonetheless, *Franco's Black Spain* had enormous post-war success, and came to be the book which defined the Spanish Civil War for much of the post-war generation. It also cemented Quintanilla's identity as a political caricaturist, even though by the end of WW2 he had moved on to rather conventional pictorial subjects.

\$1200

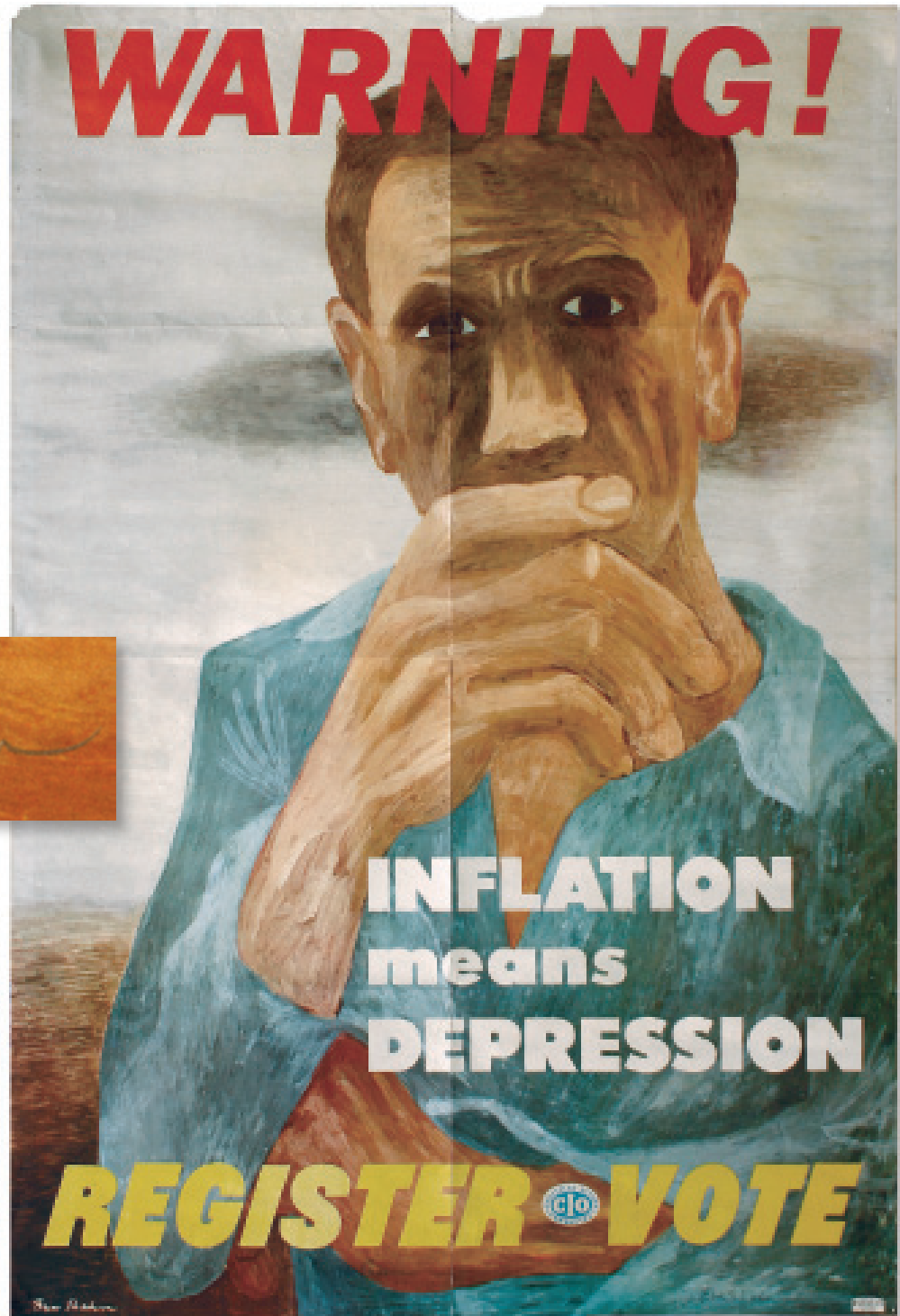
79. SHAHN, Ben

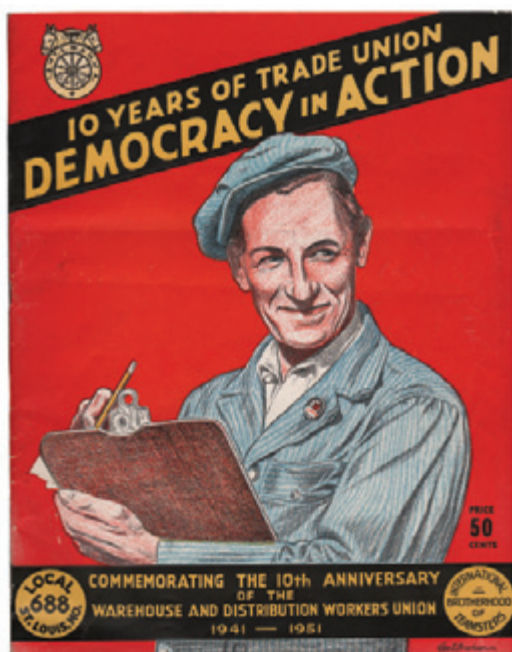
Original lithographed poster: Warning! Inflation Means Depression - Register - Vote

New York: CIO Political Action Committee, 1946. Lithograph in colors, 41-1/8" x 27-3/4" (ca 105cm x 71cm). Signed twice by the artist, in pencil, at center below image and again at lower right. Vertical and horizontal fold lines (as issued); small loss at upper left corner and along upper margin (away from image); light edge-wear, tack-holes at corners; still a bright, clean example, in Very Good, unrestored condition; Grade B/B+. Unbacked.

One of four Shahn posters commissioned by the CIO Political Action Committee for the 1946 mid-term elections, which were widely seen as a referendum on Truman's first two years in office and, by extension, a judgment upon the legacy of FDR. The image is based on Shahn's painting "1943 A.D.," which was in turn inspired by a photograph Shahn took in Arkansas during his tenure as a photographer for the FSA. Shahn's CIO posters represent some of his best graphic work, and are far less available than those he produced for the Office of War Information a few years earlier. Signed examples are particularly uncommon. PRESCOTT 156.

\$2500





80. BRASHEAR, George E.

10 Years of Trade Union Democracy in Action: Commemorating the 10th Anniversary of the Warehouse and Distribution Workers Union 1941-1951

St. Louis: Warehouse and Distribution Workers Local 688, 1951. Quarto (33cm). Staple-bound, pictorial wrappers; 66pp; illus. Light cover wear; Near Fine.

Deluxe pictorial history and souvenir of Local 688 (St. Louis) of the Warehouse & Distribution Workers Union, a Teamsters affiliate. Extensively illustrated with photographs, including one excellent photomontage of striking workers. The local played a significant role in organizing female clerical and retail workers in post-War St. Louis. Includes an excellent cover illustration by George E. Brashear.

\$150



81. DE CHAMPS, George

Original lithographed poster: Travailleurs du Batiment - Tous à la Réunion - Camarades, Tous Présents!

Paris: Federation Unitaire du Batiment / Imp. Levert et Mestivier, 1948. Lithograph in two colors, 80cm x 60cm (ca 32" x 24"). Upper corner restored, with some replacement of image; closed tears at corners and extremities; very Good - Grade B. Archivaly backed on heavy linen.

Call to workers in the construction trades to join the Fédération Unitaire du Batiment, the French Building Trades union. Since its formation in 1920 the F.U.B. had long been dominated by anarcho-syndicalists who opposed Communist affiliation, but the post-war years saw sweeping alliances in the French left—thus the emblem of the Communist Confederation Generale du Travail Unitaire at upper left and right of this poster.

\$350



82. HOFF, Syd (and others)

Pork Chops. Publication No. 32 (January, 1946)

New York: National Maritime Union, 1946. Quarto (36cm x 27cm). Staple-bound, pictorial wrappers; [16pp]; illus. Mild rubbing and wear; Very Good.

One-off pictorial promoting the NMU's controversial 1946 strike, in which the union sought a 30% pay raise to offset post-war cuts. Some text promoting the union and its activities, but the contents are primarily pictorial, with photo credits to Al Puhn, Therese Mitchell, Harrison & Ewing, and others. Also includes caricatures and cartoons by Earl Kerkam and Howard Sparber, and a cartoon by Syd Hoff, "How To Settle A Beef," apparently drawn specifically for this publication. Of particular interest is a photo-pictorial "re-enactment" depicting the NMU's integrationist policies, intended to demonstrate that Jim Crow and race-baiting were tactics used by ship-owners to keep all sailors' wages low. Rare; none others in commerce; not located in WorldCat.

\$200

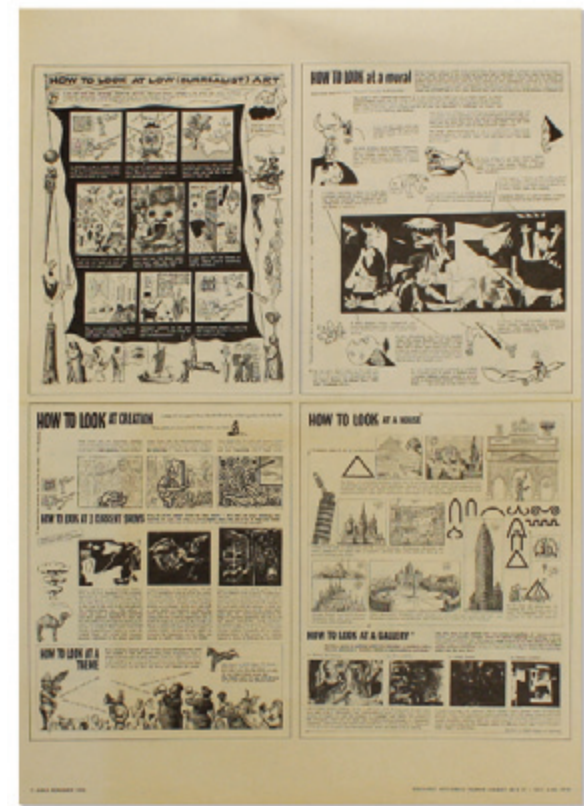
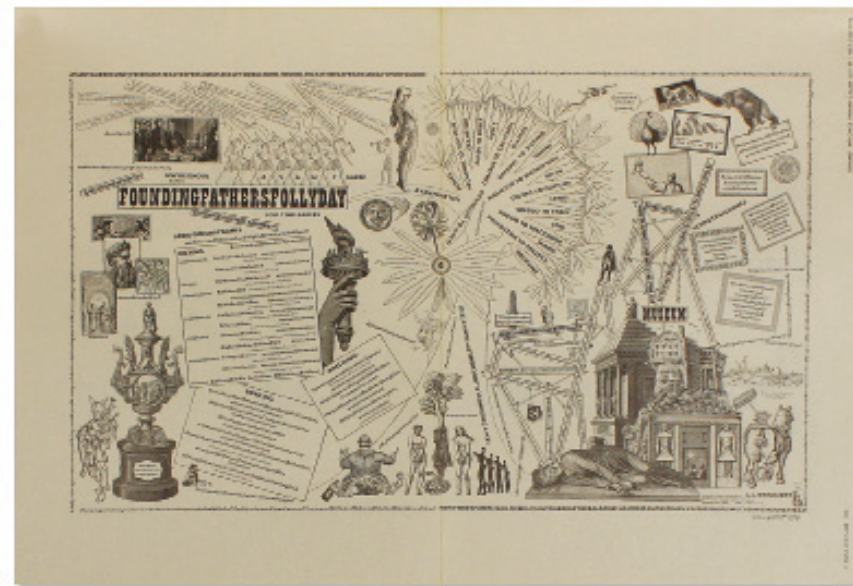
83. REINHARDT, Ad (Peter SCHJELDAHL, text)

Art Comics and Satires

New York: Truman Gallery, 1976. Folio (43cm). Printed paper portfolio containing 7 large loose broadsides folded to make 28 pages; Schjeldahl's critical essay "Reinhardt's Needle" is printed on inner pages of portfolio. Light wear; old stain to rear panel of portfolio, not extending to contents; Very Good or better. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on inside front cover.

Eccentric catalogue for a retrospective exhibition of Reinhardt's satirical "Art Comics," which originally appeared in the avant-garde left-wing magazine *PM* in the 1940s-50s. Reinhardt and Ben Shahn first met in 1944, when both worked as artists for CIO-PAC, the propaganda arm of the Congress of Industrial Organizations.

\$500



84. GELLERT, Hugo and Pablo PICASSO

"Neither death nor Alcatraz will keep the truth hidden. I will never be forced to bear false witness"

New York: Committee to Secure Justice for Morton Sobell, [1951]. Octavo (ca 22cm x 14cm). Single sheet folded to make 4pp; illus. Faint creases, light cover soil; Very Good.

Fundraising leaflet for Morton Sobell's legal defense, featuring a cover portrait by Hugo Gellert and, within, a double-page portrait of Julius & Ethel Rosenberg by Pablo Picasso. Sobell (b. 1917) was convicted in 1950 of selling U.S. military secrets to the Soviet Union in the same spy sweep that resulted in the arrest, conviction, and execution of Julius and Ethel Rosenberg. This leaflet possibly issued as a premium to contributors to Sobell's defense campaign—it is well-printed on fine, chain-laid paper, far nicer than typical for political leaflets of the period. Unrecorded in OCLC.

\$125



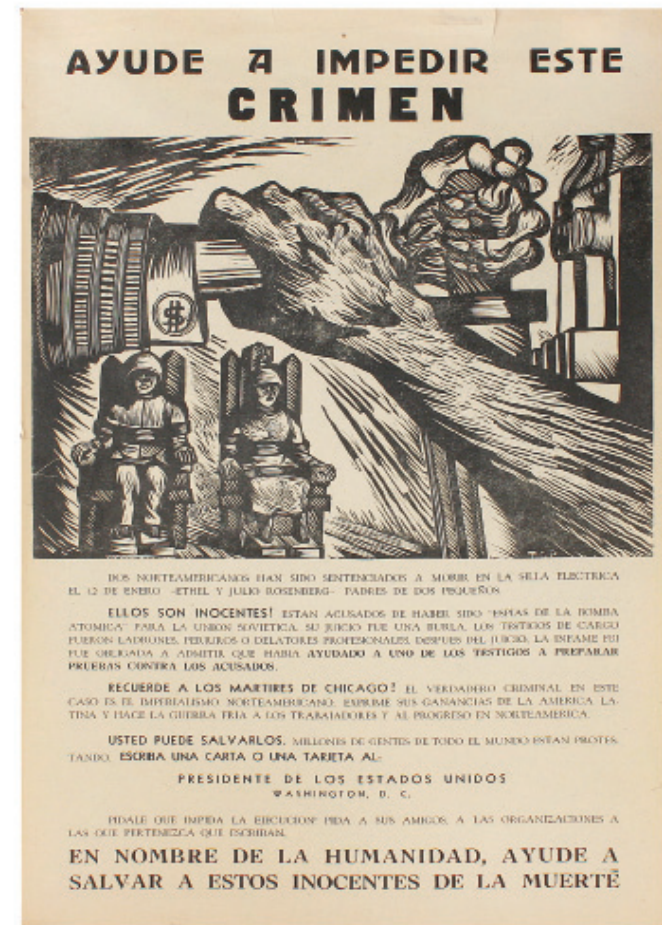
85. TALLER de GRÁFICA POPULAR [MORA, Francisco]

Original block-printed poster: Ayude A Impedir Este Crimen

Mexico City: Taller de Gráfica Popular, [1953]. Original linocut, 60cm x 40.5cm (ca 24" x 16") on thin white stock. Mild wear to edges, with brief (1") loss at upper left, well away from image. Very Good.

One of several large, graphic broadsides issued in 1953-4 by the Mexico City radical artist's collective Taller de Gráfica Popular, protesting the death sentence of Julius and Ethel Rosenberg. This image credited by Prignitz to the important Mexican printmaker, painter and muralist Francisco Mora. Mora's wife, with whom he frequently exhibited, was the American painter Elizabeth Catlett. A fragile and uncommon TGP work. PRIGNITZ 150.

\$650





86. TALLER de GRÁFICA POPULAR [BELTRÁN, Alberto & Fanny RABEL]

Original block-printed poster: Israel - 2 Conferencias por Vicente Lombardo Toledano

Mexico City: Taller de Gráfica Popular, [1951]. Original linocut in three colors, 93cm x 67.5cm (ca 36" x 26") on thin paper. Mild wear to edges, with edge slightly creased at upper right; a few tiny closed tears and marginal losses; better than Very Good with colors bright and vivid; Grade A-/B+. Unbacked.

Colorful poster advertising a series of lectures on the new state of Israel by the Mexican labor leader Vicente Toledano. An unusual subject, and a decidedly uncommon work by the radical graphic arts collective Taller de Gráfica Popular. PRIGNITZ 134.

\$750

87. WHITE, Charles

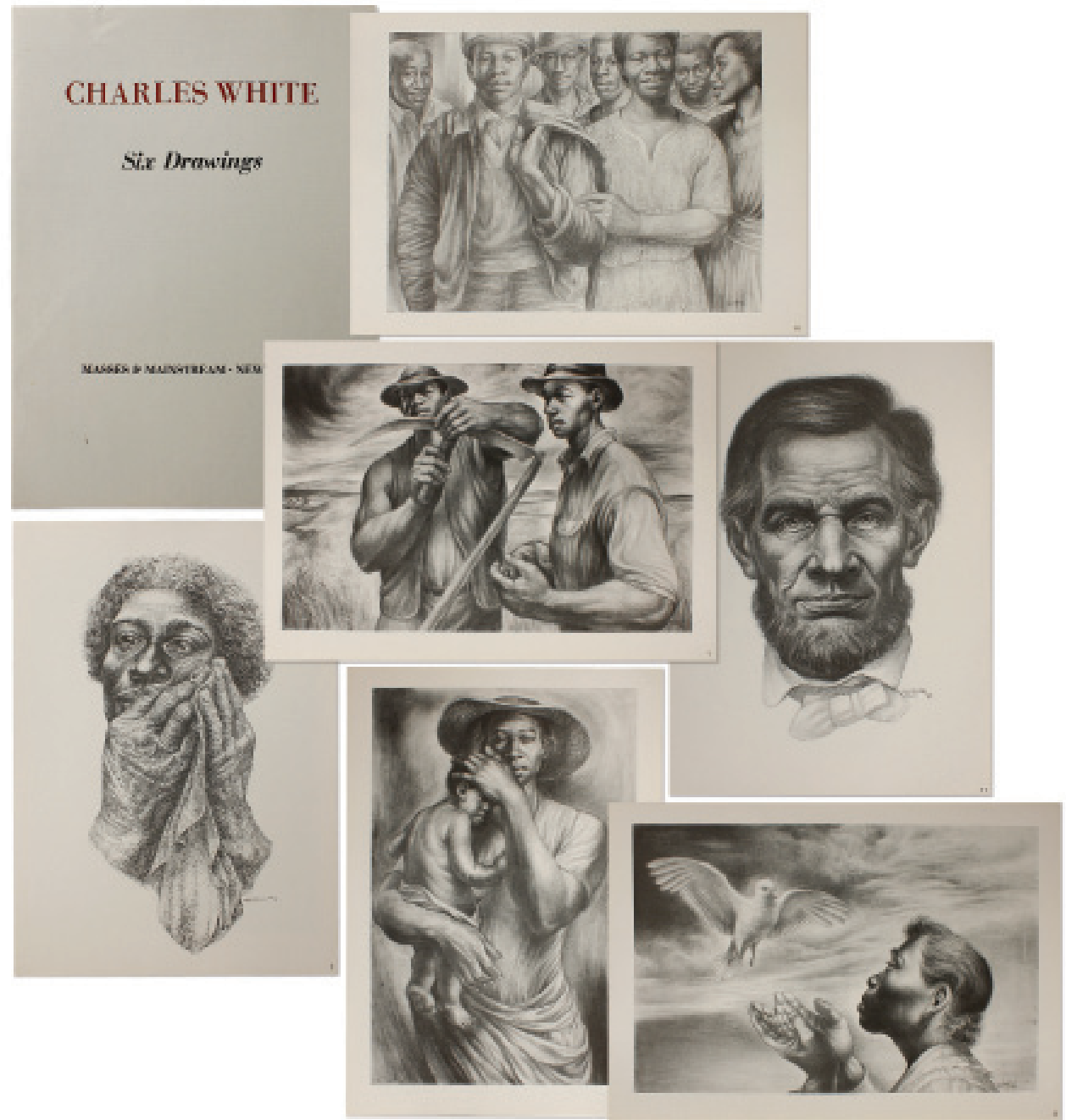
Charles White: Six Drawings

New York: Masses & Mainstream, [1953]. Folio (47cm x 33cm - ca 18-1/2" x 13"). Printed card portfolio with six loose lithographic plates, as issued. Slight external wear, including minor bumps and creases to portfolio; contents complete and Fine.

Portfolio of six large-format lithographs by this major African-American painter and printmaker, five portraying African-American subjects, the sixth a portrait of Abraham Lincoln. Each signed in plate and dated 1952-3. With a lengthy comment by Rockwell Kent on the portfolio's rear fold, praising the artist but also offering a brief polemic on the question of abstraction versus representation in postwar art: "... in the minds of a large section of our more culturally sophisticated, or gullible, public it has come to be believed that if it isn't an Abstraction it isn't Art... [but] abstraction would remove the aesthetic from its context, life and matter; and of its disembodied elements...create Art!...Should mankind go that way, God help the world!" Such comments place the current work firmly at the center of the Cold War cultural battle over "political" representation in art, a battle which the portfolio's Communist publisher, Masses & Mainstream, was all too happy to join.

That theirs was ultimately a losing battle is evidenced by the relative scarcity of the present portfolio—it is the first example we have encountered in commerce, and WorldCat returns just eight institutional holdings, none in major collections.

\$1200



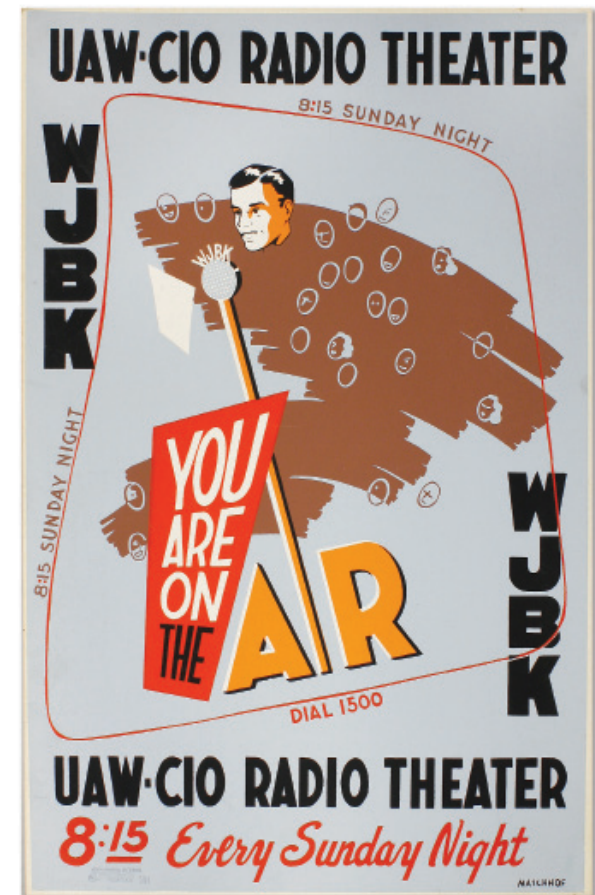
88. TALLER de GRÁFICA POPULAR [MEXIAC, Adolf]

Original block-printed poster: Unidad Obrera en Torno al Programa de Ruiz Cortines

Mexico City: Taller de Gráfica Popular, [1953]. Original linocut in two colors, 75cm x 56cm (ca 30" x 22") on thin paper. Faint creases at extremities, brief closed tears and a few tiny losses to margins; still in bright, Near Fine, unrestored condition; Grade A-/B+. Unbacked.

Mexiac (b.1927) was a member of the Taller de Gráfica Popular from 1950-59; though not highly prolific, he produced strongly graphic work with a straightforward compositional approach. The poster calls on workers to turn out on May 1st to support the social welfare programs of President Adolfo Ruiz Cortines who was in the second year of his term. PRIGNITZ 155.

\$600



89. [UAW] "MASCHHOF"

Original silk-screened Poster: UAW-CIO Radio Theater on WJBK, Detroit

[Detroit]: WJBK, [1954]. Original four-color screen-printed poster, 22" x 14" (ca 56cm x 36cm); printed on heavy card stock. Kraft-paper adhesions to verso; light wear and soil; still a bright, Near Fine copy, Grade A/A-.

Though it has undergone myriad shifts in transmitting frequencies, call signs, and programming formats (it is today a conservative Christian talk radio station), in the 1940s and 50s the Detroit radio station WJBK maintained a staunchly pro-Union editorial policy, aiming its programming to Detroit's large working-class audience. We've succeeded in turning up very little information regarding the "UAW-CIO Radio Theater," but the show seems to fit in with the UAW's widespread agit-prop campaign of the post-war years, when a great deal of scripted "creative" content was produced by the union to encourage, retain, and educate its membership. WJBK moved to 1500 Mhz (the frequency advertised on the current poster) in 1954, giving this work a likely mid-Fifties date. The poster is signed in the screen "Maschhof," an artist to whom we can find no surviving reference. Nonetheless a charming and graphically spirited piece, evocative of Detroit labor's mid-century exuberance.

\$375

90. RENAU, Josep

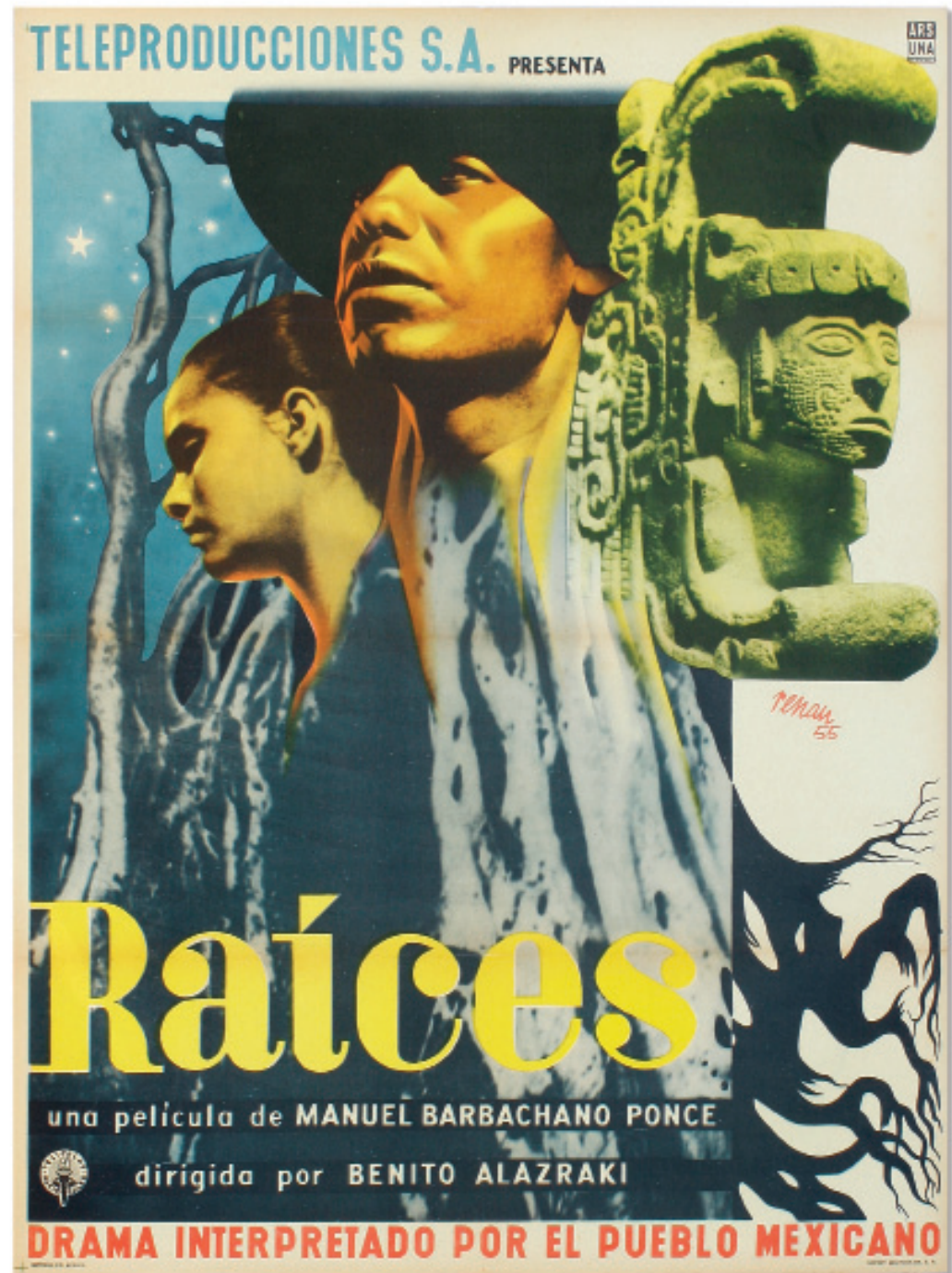
Original lithographed poster: Raíces: una película de Manuel Barbachano Ponce - dirigida por Benito Alazraki

[Mexico]: Offset Multicolor S.A., 1955. Lithograph in colors, 94cm x 68.5cm (ca. 37" x 27"). Slight toning to margins; old folds barely visible; still a bright, Near Fine copy, Condition A/A-. Archivaly backed on linen.

Handsome photomontage poster advertising Benito Alazraki's 1954 film *Raíces* (released in the United States with the title *Roots*). The film, now viewed as a landmark of Latin American filmmaking, was controversial for its realistic depiction of economic injustices against the indigenous peoples of Mexico.

Photomontage became a central technique in Renau's work after WW2; in 1966 he published his classic *Fata Morgana USA: the American Way of Life*, a book of photomontaged images highly critical of North American consumer culture. Renau relocated to East Germany in 1966, where he lived until his death.

\$850



91. [CIVIL RIGHTS - 1963 MARCH ON WASHINGTON]

Five Original Placards From the 1963 Civil Rights March on Washington - "No U.S. Dough To Help Jim Crow Grow;" "We Demand An End To Bias Now!;" "We Demand An End to Police Brutality Now!;" "We March For First Class Citizenship Now!;" "We March For Integrated Schools Now!"

N.p. [1963]. Five screen-printed placards on heavy poster board, each approximately 28" x 22" (ca 71cm x 56cm). One poster hand-lettered on verso: "CORE Cleveland." All with heavy signs of use, wear and soil; all with small punctures from having been mounted to marching poles; just Good, but with the clear and authentic patina of use.

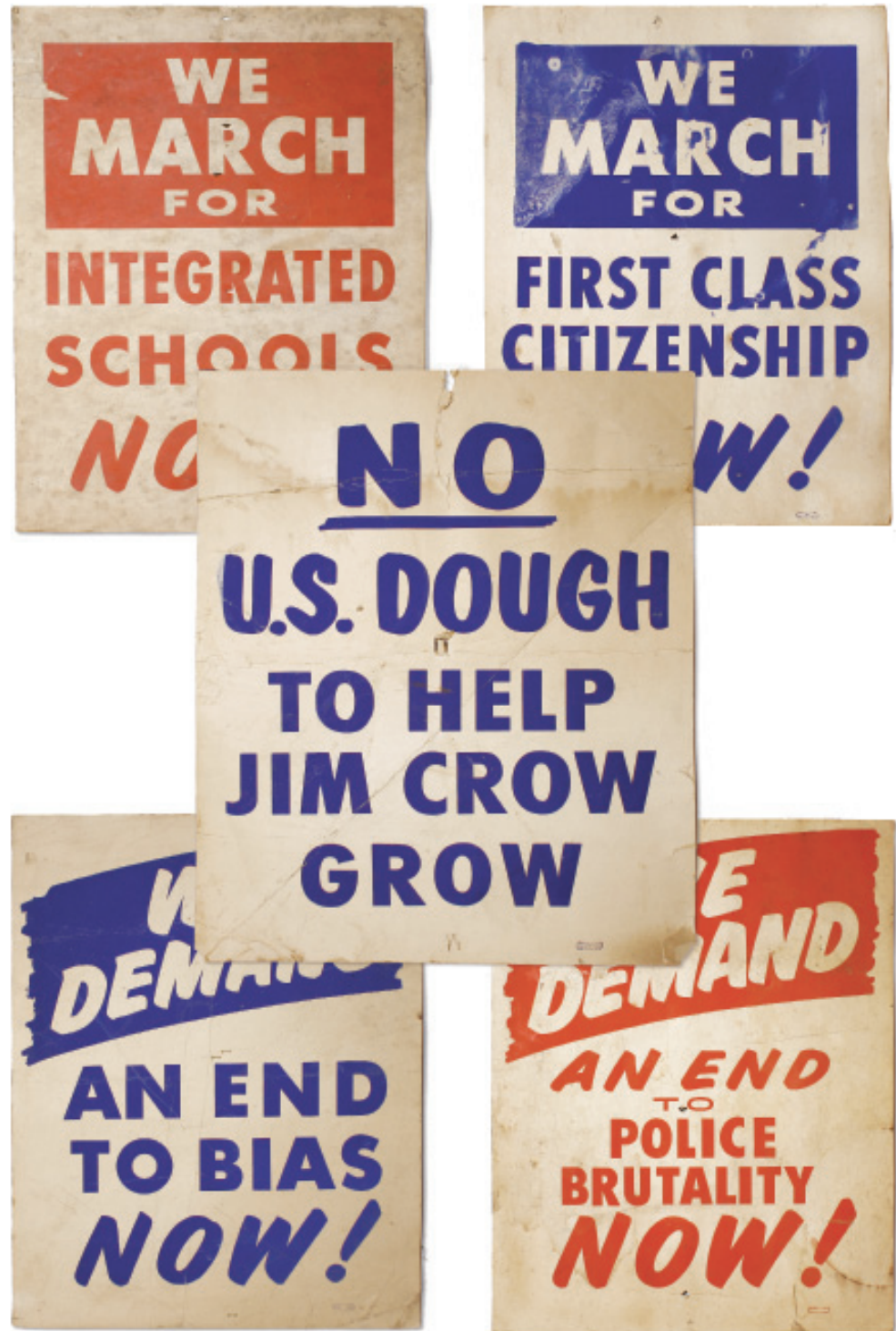
An extraordinary survival from the Great March on Washington (aka the "March for Jobs and Freedom") where, in August, 1963, Martin Luther King delivered his "I Have A Dream" speech. No fewer than 200,000 people participated in the march, most of them African Americans from the rural south who had come to hear Dr. King speak and to establish their presence as an emerging political force. The 1963 March remains one of the largest political actions in American history, and also one of the most effective: it contributed directly to the passage of the Civil Rights Act (1964) and the Voting Rights Act (1965), and firmly established Martin Luther King, Jr. as the country's leading spokesman for social justice.

Based upon contemporary photographs of the event (see below), placards identical to these were carried by many participants in the march. We imagine that tens of thousands of such posters must have been printed, but we have never encountered another example in commerce. The current examples come to us from a mid-west collector who obtained them in the 1970s at a political memorabilia show; no earlier provenance is available, though it seems likely that they were brought home as souvenirs by a Cleveland CORE (Congress of Racial Equality) member who had participated in the march.

\$4500



Image credit: U.S. Library of Congress Photograph Collection





92. GINSBERG, Allen

Broadside: Who Be Kind To

San Francisco: Cranium Press, 1965. Lithograph in colors, 31" x 16-1/4" (ca 78cm x 42cm). Second printing, on white paper. A vibrant, clean, and fully Fine copy.

Psychedelic broadside designed by Wes Wilson and printed in day-glo inks, featuring a portrait of Ginsberg and the text of his anti-war poem "Who Be Kind To." An unusually bright and well-preserved example.

\$200

93. PIECH, Paul Peter

War and Misery

Kenton, Middlesex: Taurus Press, [1964]. N.d. [ca 1960-64]. 12mo (14.5cm x 9cm). Portfolio of 12 loose woodcuts, plus a woodcut title page and two sheets of letterpress. Limited to 125 numbered copies. Fine. A collection of images illustrating the horrors of war, in Piech's typically spare graphic style. A second edition (not so identified) was issued in 1969, after Piech had moved his press to Bushey Heath in Somerset. The present edition is scarce.

\$250



94. NEWMAN, Earl

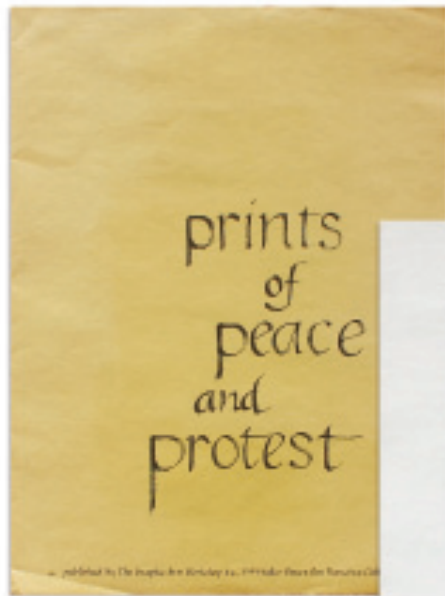
Original silk-screened poster: Untitled [Portrait of Pete Seeger?]

N.p., 1965. Original four-color screenprint, 89cm x 57cm (ca 35" x 22-1/2"), on heavy white poster stock. Signed in pencil lower right, dated 1965. Light edgewear; darkening and adhesive tape remnants to verso; image bright and clean - Very Good to Near Fine. Signed and dated, lower right.

Striking portrait of a folksinger with a twelve-string guitar. Though untitled, the image bears a strong resemblance to Newman's much later (2009) poster-portrait of Pete Seeger, who we strongly suspect is the intended subject of this piece as well. Rare image by the talented West Coast printmaker Earl Newman (b. 1930), who began designing posters for the California music scene in the late 1950s. Some of his best-known designs have been his annual posters for the Monterey Jazz Festival, which he began producing in 1963.

\$600





95. [CALIFORNIA GRAPHIC ARTS WORKSHOP]

Prints of Peace and Protest

San Francisco: Graphic Arts Workshop Inc. / Graphic Arts of Marin, [1967]. Printed paper portfolio containing 5 loose plates; 23" x 17" (ca 58cm x 43cm). Slight external creasing and fading to outside wrappers; prints in crisp clean condition with no markings. About Fine.

Five large offset lithographs by Irving Fromer, Judith Clancy, Amy Meyer, Byron Randall and Nell Ranta. Apparently complete, but we find no other examples in institutional collections or in commerce for comparison. The California Graphic Arts Workshop was founded by Byron Randall in 1947 as an outgrowth of the California Labor School. Over the years Workshop members included many of the major West Coast social movement artists, including Victor Arnautoff, Pele deLappe, Louise Gilbert, Lawrence Yamamoto, and many others. The current portfolio is rare; no copies located via WorldCat or in auction records.

\$750



96. SALDRE, A. [Alfred Aleksandrovich]

Original lithographed poster: к свету к знанию
 ("To The Light - To Knowledge")

Moskva: Sovetskij hudoz žnik, 1967. Lithograph in colors, 60cm x 89cm (ca 23.5" x 35"). Fine, unrestored condition, Grade A.

Anti-church propaganda poster, with the dramatic image of a Soviet woman ripping a crucifix from her neck, thus "lighting her way" to real knowledge. A commentary not only upon the tension between Orthodox religion and State Communism, but also on the limited recognition of women's autonomy in the traditional Church structure. A stylized Sputnik glides past in the background, suggesting an alternate path to "enlightenment."

Alfred Saldre (1923-2008) was a noted Estonian graphic artist, illustrator, and set designer; winner of the 1962 All-Soviet Poster Competition as well as a number of other major awards from the 1950s-80s; his work is held by several Russian and Estonian institutions. An uncommon poster, never intended for export; this a beautifully-preserved example.

\$500

97. VOLIKOV, V.

Original lithographed poster: РАСИЗМ - ТЕРРОР - ОБВИНЯЕМ!
 ("Racism - Terror - The Accused!")

Moskva: Sovetskij hudoz žnik, 1965. Lithograph in colors, 110cm x 55cm (ca 43" x 22"). Fine, unrestored condition, Grade A.

A striking, impressionistic poster attacking American racism, issued for a Soviet audience during the height of the American civil rights movement. The image depicts a looming, white-robed figure above two Black bodies, one stricken and bleeding, the other with upraised fists. An uncharacteristic work for this artist whose oeuvre tended to favor realist illustrations extolling the achievements of Soviet technology.

\$500





98. [CHINA - CULTURAL REVOLUTION] Artist(s) unknown

Two Monumental Hook-Work Parade Banners Depicting Chairman Mao Zedong Reviewing The Great Army of the Cultural Revolution

Urumqi, Xinjiang, Uyghur Autonomous Region: Revolutionary Committee of Urumqi / Xinjiang Military Division 1967/8. Two large and impressive hand-crafted parade banners, 117" x 90" (297cm x 229cm - left image) and 110" x 84" (280cm x 213cm - right image). Each entirely composed of hook-work with colored yarns on white muslin backing. Slight age-toning and soil; a few threads loose but no significant losses; Near Fine condition overall. Folded, rolled and stored in original draw-string carrying bags, as found.

Both banners bear the inscription "Chairman Mao Reviewing the Great Army of the Cultural Revolution," and depict a mass rally at Tiananmen Gate, where millions of Red Guards from all over China converged to express their solidarity with Mao and his second-in-command, Lin Biao. Additional text on the left-hand banner reads "Long Live Chairman Mao" and "Sailing the seas depends upon the helmsman"—a famous quote from Lin Biao. The agencies responsible for the banners are identified in lower right of each: "Cultural Revolution Committee of Xinjiang Army Division, 1967" (left banner) and "Revolutionary Committee of Urumqi, 1968" (right).



The presence of Lin Biao (the figure to the right of Mao, holding the Little Red Book in the right-hand banner) is of particular interest. Biao, compiler of *The Quotations of Chairman Mao* (popularly known as the “Little Red Book”) and coiner of the phrase “Maoism,” was probably more responsible than any other figure of his era for creating and sustaining the cult of personality around Mao. He quickly ascended Party ranks, and was widely seen as Mao’s obvious successor. But in 1971, Biao was exposed in the process of an apparent coup attempt (the details of which have never been made fully public). He died in an airplane crash attempting to escape China, and from this point forward was officially condemned as a traitor by the Communist Party; any evidence of his achievements on behalf of the Revolution was expunged from the official record, and any positive image of Biao would have been confiscated and destroyed as a matter of course— suggesting either that these banners left China prior to 1971 (unlikely), or that they remained out of sight until some later date. The second explanation is most plausible; despite official policy, many relics such as this survived, forgotten in warehouses, until the widespread redevelopment initiatives of the 1990s. In any case, the precise manner by which these banners left China will likely never be known; they surfaced at a New England antiques show in 2011 and made their way to us through the auspices of a bookseller colleague; no earlier provenance is available.

\$8000

99. [CHICAGO 1968 - YOUTH INTERNATIONAL PARTY]

Ramparts Wall Poster, nos 1-3 + 2 extras (August 24-28, 1968 - all issued?)

Chicago: Ramparts Magazine, 1968. Five large printed broadsides, each 34" x 22-3/4" (ca 86cm x 58cm). Printed both sides, on newsprint. Vertical and horizontal fold lines (as issued); paper slightly browned, toned at folds, but not brittle; Very Good.

Five ephemeral broadsides issued daily during the Youth International Party's (Yippies) "Festival of Life," held to coincide with (and disrupt) the 1968 Democratic Party convention. Intended to be posted publicly, the Wall Posters include reportage on police busts, anti-hippie conspiracies, convention news, and statements from various Yippie and SDS participants including Tom Hayden, Jerry Rubin, and Abbie Hoffman.

It is unclear how many of the Wall Posters were issued; OCLC holdings are scant and poorly catalogued. It appears that this run of five issues is more complete than any currently held; no OCLC member institution appears to own the final issue for August 28th, and there is no evidence to suggest that any Wall Posters were issued after this date.

\$600



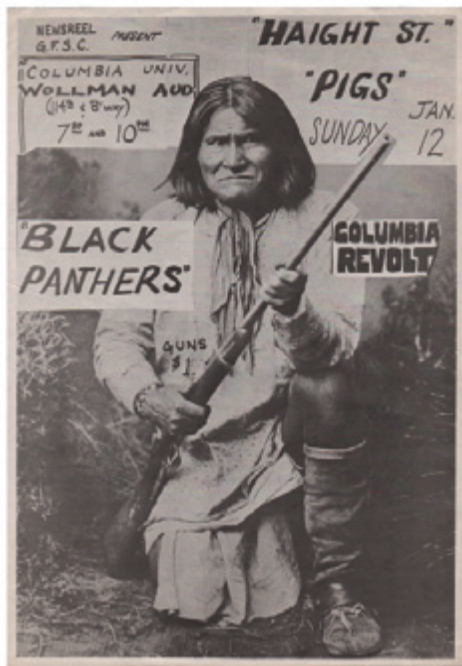
100. "NEWSREEL"

Flyer Advertising a Screening of the Newsreel Documentary "Columbia Revolt," along with Agnes Varda's Short Film "Black Panthers" and Two Others

New York: Newsreel, (1969). Original (photostat) flyer, 11" x 8-1/2" (ca 31cm x 22cm). Printed rec-to-only. Faint diagonal crease across center of image; mild corner-creases, Near Fine.

Excellent graphic broadside, advertising the major cinema-verité documentary "Columbia Revolt," the first of many produced by the student film collective "Newsreel" following the Columbia student riots of 1968. The film premiered at the New Yorker Theater in October of 1968; this screening, in January of 1969, may have been the first to take place on the Columbia campus. Other films on the docket included Agnes Varda's documentary short, "Black Panthers," and two others—"Haight St." and "Pigs"—which we have been unable to identify but may have also been Newsreel productions.

\$125



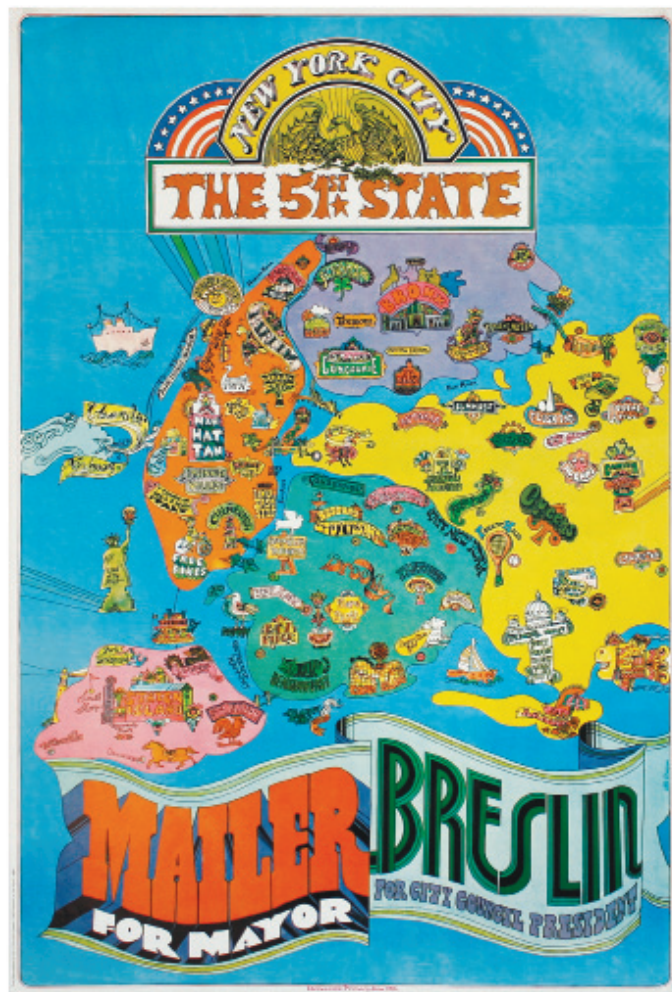
101. [NORMAN MAILER] GURVIN, Abe

Original lithographed poster: New York City The 51st State / Mailer For Mayor - Breslin for City Council President

[New York]: G. Ned Stone Company, 1969. Lithograph in colors, 93cm x 61.5cm (ca 36-1/2" x 24-1/2"). Printed on glossy coated stock. Free of soil or wear; unrestored - Grade A. Not backed. A pristine copy.

Scarce campaign relic, in high pop-art style, of Mailer's failed 1969 run for Mayor of New York. Though resulting in only a next-to-last finish in that year's Democratic primary, Mailer and Breslin's campaign was high-profile, if only semi-serious. Their platform included the secession of New York City from the United States, banning all privately-owned automobiles from the island of Manhattan, and decentralization of the police force. Abe Gurvin (still active) is a California-based commercial graphic artist and illustrator. This poster does not appear in the catalog of any OCLC member institution; not located in the finding aid to Mailer's archives at University of Texas.

\$600



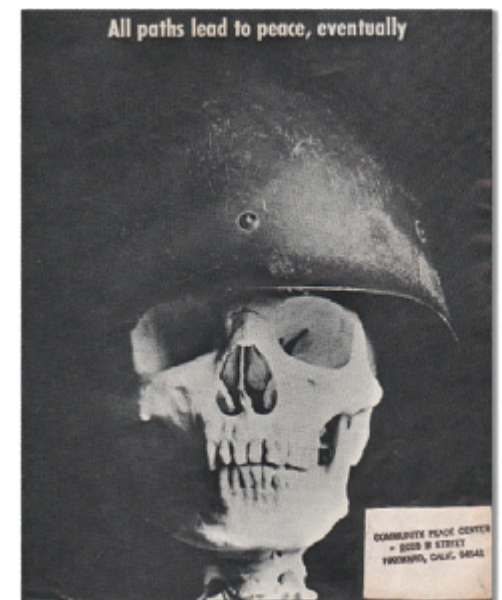
102. [VIETNAM] Artist Unidentified

All Paths Lead to Peace, Eventually

Hayward, CA: Community Peace Center, [1969]. Broadside, 25cm x 20cm (ca 10" x 8"). Printed offset on glossy paper, with sponsoring organization's name and address on applied label at lower right. Very mild rubbing to margins; still Fine.

Dramatic anti-war broadside on thin paper. Clearly intended for posting, we imagine very few copies survived. Though the skull-in-helmet theme is ubiquitous throughout the Vietnam era, extensive searching on our part has turned up no other example of this particular image, which we (at least) find superior to most.

\$125



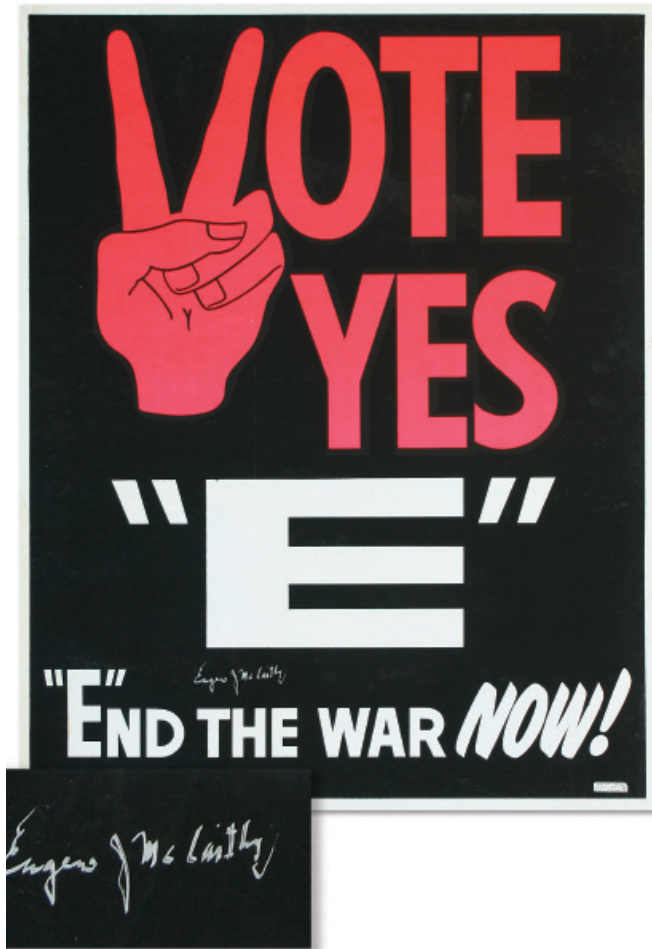
103. [McCARTHY, Eugene]

Original silk-screened poster: Vote Yes "E" - "E"nd the War Now!

[Detroit: ca 1970?]. Original screen-printed poster in two colors, 28" x 22" (ca 72cm x 56cm). Printed on heavy card stock; minimal soiling to margins, but still a bright, Near Fine example, grade A/A-. This copy signed by Presidential candidate and peace activist Eugene McCarthy in silver ink at bottom center. With union printing bug at lower right of a Detroit local of the Sign, Pictorial and Display Union.

A campaign poster of uncertain origin, but almost certainly a survival from the Detroit anti-Vietnam war referendum of 1970, which called for an immediate cease-fire in Vietnam. The non-binding ballot initiative passed with nearly a 65% majority thanks to heavy backing from the UAW. The degree of Eugene McCarthy's involvement in the Detroit initiative is unclear, as are the circumstances which led to his autographing this poster (though we suspect from the type of ink used that the autograph was added much later).

\$500



104. CRUMB, Robert

Original lithographed poster: Tommy Toilet Sez Don't Forget to Wipe Your Ass Folks!

San Francisco: Apex Novelties, 1971. Lithographed poster in colors, 22" x 15-3/4". Tackholes at upper corners; two small spots of soil in margins; still a Near Fine example.

An iconic Crumb item, oft-reproduced but highly uncommon in the original printing. Perhaps the apotheosis of bathroom humor; certainly among the most sublimely tasteless items we have ever had the good fortune to offer.

\$450



105. PRATI, Luciano

Original lithographed poster: Venti anni di lotta per abbattere la dittatura - Bandiere rosse contro il fascismo ["Twenty years of struggle against dictatorship - Red Flags Against Fascism!"]

Roma: Partito Comunista Italiano / Editoriali Fratelli Spada, 1971. Lithograph in three colors; 100cm x 70cm (ca 40" x 28"); on thick, good paper. Minor toning; light creases at margins; Near Fine - Grade A/A-.

A bit of a puzzle: the poster appears to celebrate the twentieth anniversary of the formation of the Associazione Bandiera Rossa, an Italian Trotskyist group; but the poster bears the imprint of the PCI, the main-line Marxist-Leninist party in Italy—an ideological implausibility, even within the chaotic confines of Italian Marxism. Adding further to the confusion is a quotation from Antonio Gramsci (founder of the PCI) in upper right. In any case, a terrific graphic, attributed here to Luciano Prati (whose name we encounter on a few late-70s Italian film posters, but nowhere else). Duke University appears to be the only North American institution to hold a catalogued copy of this work.

\$650

106. [ATTICA PRISON RIOTS]

Original lithographed poster: Attica - Thursday, Sept. 23 - March on Albany

N.p. [New York?]: P.C.P.J. [People's Coalition for Peace and Justice], 1971. Lithograph in two colors, 14" x 20" (ca 36cm x 50cm). On thin paper. Paper slightly tanned; light wear, faint creases and nicks to extremities; still in Very Good, unrestored condition, Grade B/B+. Unbacked.

Very ephemeral poster announcing a rally in Albany, New York, to protest government response to the Attica Prison riots, which had ended a week earlier. The rather crudely-drawn graphic depicts an African-American fist in shackles, with bloodstains in the background. According to a contemporary *New York Times* article, about 800 people attended the rally; the same article also describes the People's Coalition for Peace [and Justice] was made up "of representatives from the women's movement, the gay-lesbian movement, SDS members and prisoners' families" (cited in Cotto, *Gender, Ethnicity, and the State: Latina and Latino Prison Politics*, Albany: 1996).

\$350





107. [CHINA - CULTURAL REVOLUTION] Artist Unidentified

Original lithographed poster: We Are Determined to Liberate Taiwan

Beijing [1971]. Lithograph in colors, 77cm x 107cm (ca 30.5" x 42"). Professionally cleaned and mounted on archival linen. A few invisible repairs to margins; Condition A/A-. A large and visually impressive propaganda poster, printed in three languages and clearly produced for export and sale in the West. A Mandarin-only version is reproduced on p.167 of Landsberger & Van der Heijden's *Chinese Posters: The IISH - Landsberger Collection* (NY: 2009).

\$850

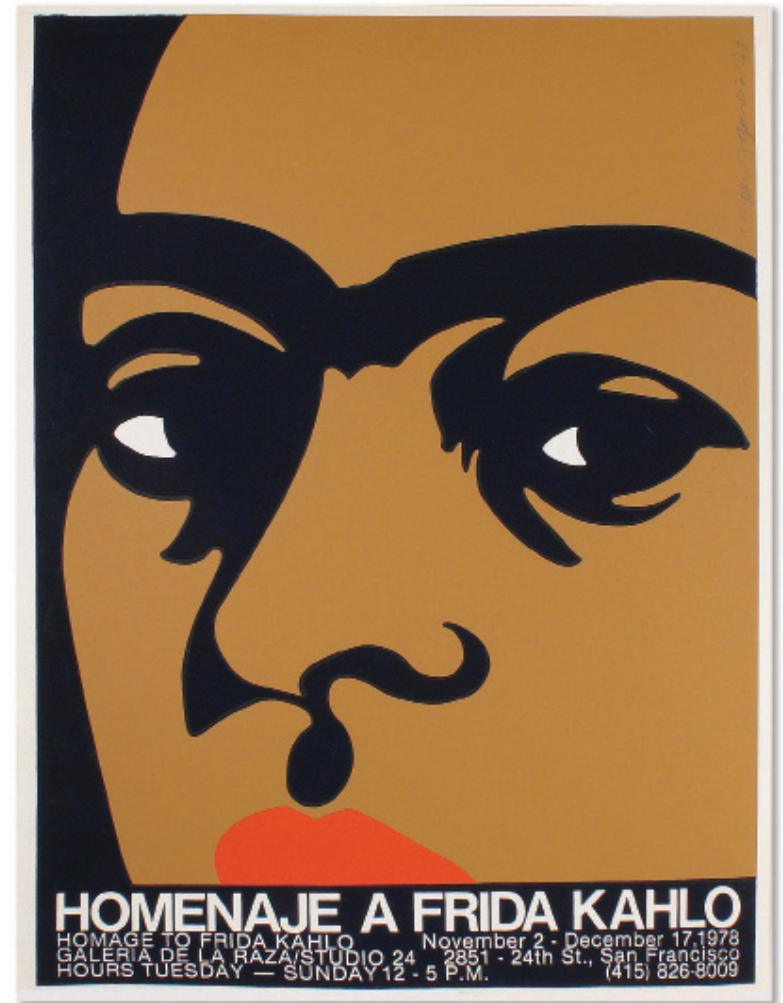
108. GARCIA, Rupert

Original silk-screened poster: Ceylon Tea: Product of European Exploitation!

San Francisco: 1972. Screen print in four colors, 26" x 20" (ca 66cm x 51cm). From an edition of approximately 75 copies, hand-signed and dated lower right. Clean, fresh example; tiny tack-holes and minor wear at corners, else Fine; Grade A/A-. Signed and dated in pencil, lower right.

A seminal work by the provocative Bay Area printmaker who is perhaps the best-known figure among the wave of San Francisco Chicano artists who came to prominence in the 1970s. This is one of Garcia's best-known images, a "... sarcastic 'deep reading' of Lipton's tea package...[intended to] destroy any naivete about the consumer relationship to foreign labor..." (see Cushing & Drescher, *Agitate! Educate! Organize!* SF: 2009). Also issued in an open edition offset lithograph; original Garcia silkscreens are uncommon.

\$2400



109. GARCIA, Rupert

Original silk-screened poster: Homenaje A Frida Kahlo November 2 - December 17, 1978

San Francisco: 1978. Screen print in three colors, 26" x 20" (ca 66cm x 51cm). Edition unspecified; signed and dated in pencil, upper right. Very fine copy, free of wear or soil.

Magnificent three-color screenprint announcing an exhibition of works in honor of Frida Kahlo at the Galeria de la Raza in San Francisco. Rare.

\$2200

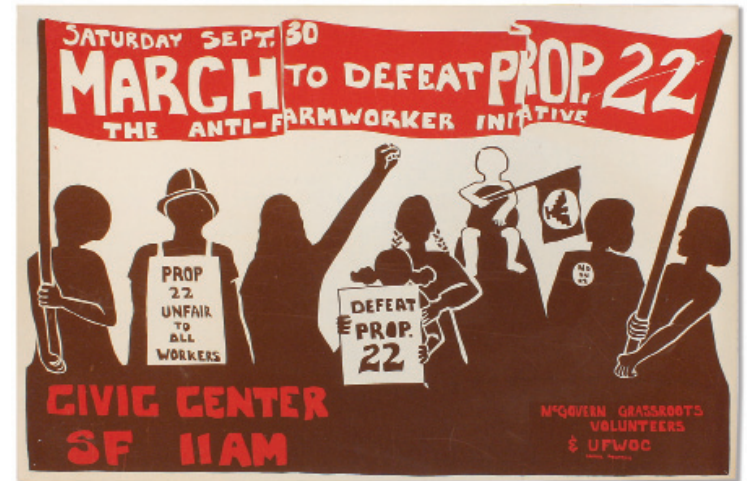
110. [UNITED FARM WORKERS] Artist Unidentified

Original silk-screened poster: March to Defeat Prop. 22 - The Anti-Farm Worker Initiative

San Francisco: McGovern Grassroots Volunteers & United Farm Workers of America, [1972]. Screen print in brown and red ink on white uncoated paper. Scattered pinholes; light surface rubbing; brief (ca 1.5cm) closed tear along right margin not encroaching image; else a clean copy in near fine condition.

Proposition 22 would have restricted the rights of Farm workers making it impossible for them to strike, picket, or boycott. The UFW along with the McGovern Grassroots Volunteers strongly opposed the proposition, collecting over a million votes in opposition, making a definite statement about the Latino community's political power and ability to turn out votes at the polls.

\$300



111. AFRICAN PEOPLE'S SOCIALIST PARTY

Original lithographed poster: They Are Still Pigs! Organize to Resist Police Terror And Advance The Cause Of African Liberation!

Louisville: African People's Socialist Party, [ca 1972-78]. Lithograph (offset) on newsprint, 22-1/2" x 17-1/2" (ca 57.5cm x 45cm). Small loss at upper corner; a few other tiny nicks to extremities, still Near Fine - Grade A-/B+.

The graphic depicts a brutal attack by a Philadelphia policeman against a black victim. Undated, but before 1981 (when APSP moved its headquarters to Oakland). The African People's Socialist Party was formed in 1972, merging Black Panthers chapters from Louisville and St. Petersburg, Florida. The organization is still in existence, with its stated principal objective to obtain reparations "...for the injustices of slavery, as well as segregation and neocolonialism."

\$650

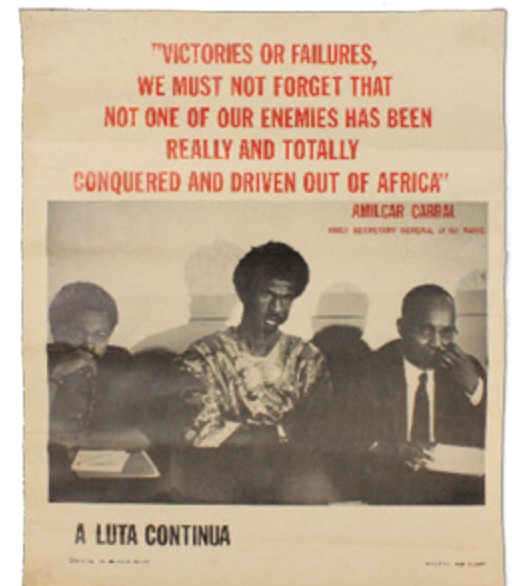
112. [CABRAL, Amilcar]

Original lithographed poster: "Victories Or Failures, We Must Not Forget That Not One Of Our Enemies Has Been Really And Totally Conquered And Driven Out Of Africa"

Washington, D.C: Leadership Training Systems, Inc., 1973. Lithograph in two colors, 24-3/4" x 20-3/4" (ca 63cm x 54cm). Printed in black and red on heavy card stock. Strong horizontal creases; tack-holes at corners; soil and tape-stains to verso—a rather worn but complete example, just Very Good - Grade B-/B. Unrestored and unbacked.

Scarce memorial poster for Amilcar Cabral, Secretary-General of the Partido Africano da Independência da Guiné e Cabo Verde (PAIGC), who was assassinated in January, 1973. The PAIGC was the principal revolutionary party of Guinea (now Guinea-Bissau), founded by Cabral in 1956. Shortly after Cabral's assassination, Guinea achieved independence from its colonial occupier, Portugal. The rallying cry of Afro-Portuguese revolutionary movements, "A Luta Continua," appears at lower left. A rather unusual, graphically unsophisticated production bearing the odd imprint of "Leadership Training Systems, Inc."—a publisher to which we find no plausible reference.

\$200





113. [SYMBIONESE LIBERATION ARMY]

Lithographed poster: Portrait of Patricia Hearst as "Tania"

[ca 1974]. Lithograph (offset) on white paper, 22-1/2" x 16" (ca 57cm x 41cm). Slight offsetting to verso from previous backing; a hint of curling at edges, still about Fine - Grade A/A-. Unbacked.

Reproduces the notorious portrait of heiress Patricia Hearst (a.k.a. "Tania") brandishing an M1 Carbine, taken shortly after her participation in an SLA bank robbery in 1974. The image was widely distributed, and the current poster is issued without imprint or identifying information. Paper and print quality appear contemporary.

\$250

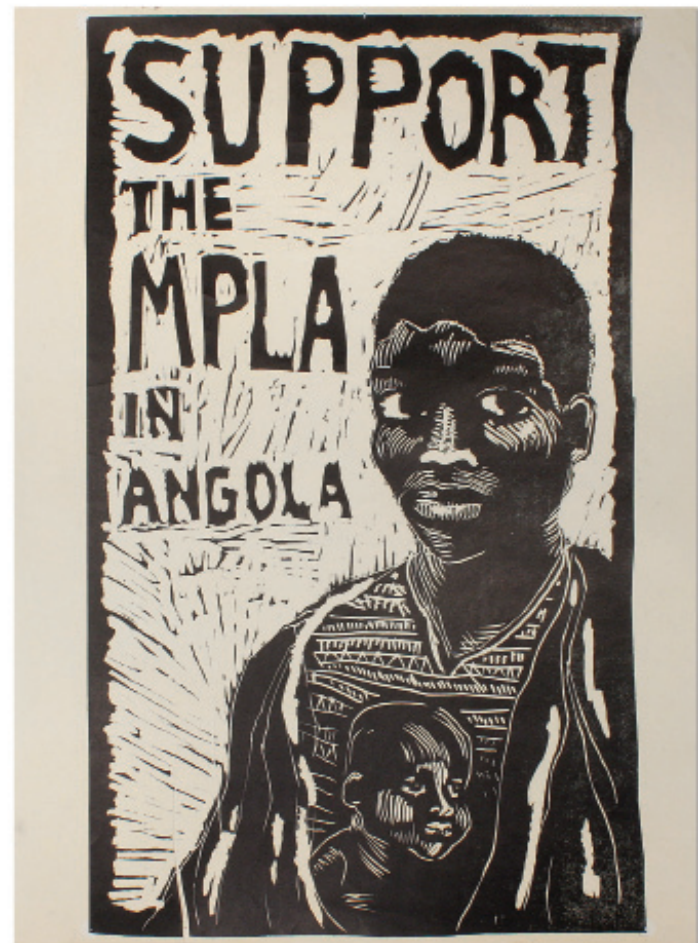
114. WILFRED OWEN BRIGADE [aka SAN FRANCISCO POSTER BRIGADE]

Original block-printed poster: Support the MPLA in Angola

[San Francisco]: Wilfred Owen Brigade, [1975]. Linocut in black ink on heavy white stock, 23" x 17-1/2" (ca 60cm x 44cm). Faint creases, tack-holes, and bumps at extremities; repaired tear in left margin (away from image); light soil; strong, clear impression, on the better side of Very Good - Grade B/B+. Hand-stamped "Wilfred Owen Brigade" at lower right.

An early work by the important San Francisco revolutionary art collective known briefly (from about 1975-1977) as the Wilfred Owen Brigade and later as the San Francisco Poster Brigade. Though the SFPB produced and posted its work anonymously, the primary creative force behind the group was Rachel Romero, still active as an artist and printmaker in Northern California. Others were involved, including artist/curator/impresario Leon Klayman who, according to Romero, played primarily an organizational and distributional role. Most SFPB works were produced first by linocut, then reproduced in larger quantities by photo-offset; the original block-prints are uncommon. This is a particularly early and uncommon graphic.

\$650



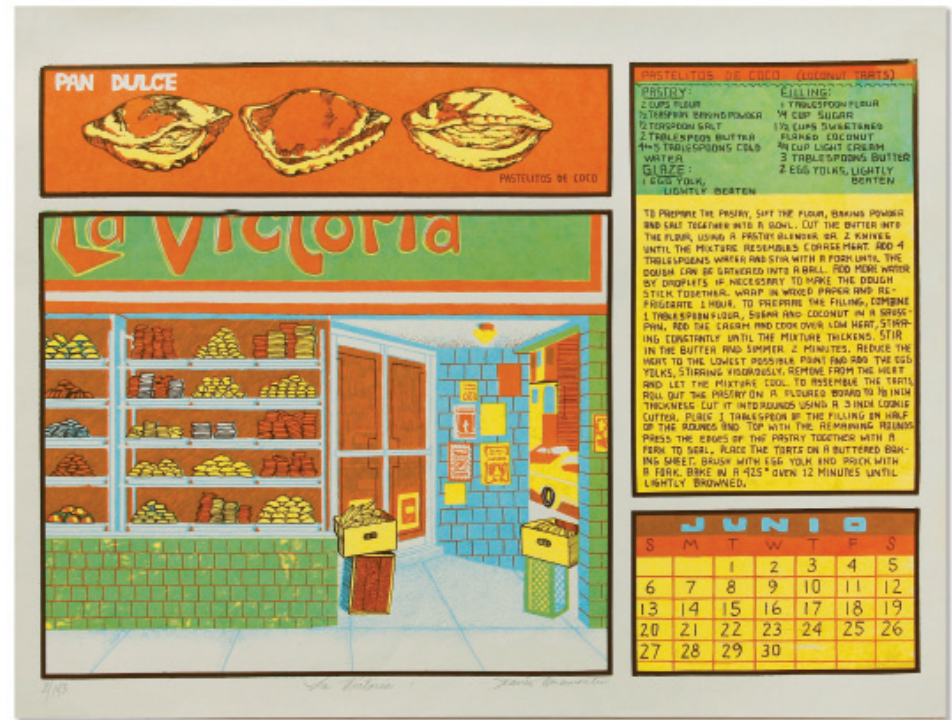
115. VIRAMONTES, Xavier

Original silk-screened poster: La Victoria (from the "Calendario" of 1976)

[San Francisco: Galería de la Raza, ca 1975/76]. Original screen print in six colors, 17-1/2" x 23" (44cm x 58cm). Printed on heavy paper, signed and titled in pencil below image. Edition of 143. Fine.

From the Galeria de la Raza's "Calendario de la Comida" for 1976. Chicano artists affiliated with the gallery collaborated on these calendars, each consisting of thirteen original screenprints, beginning in the early Seventies. Some individual prints were also sold in numbered editions. Xavier Viramontes, a major figure in the Chicano arts community, was a co-founder of the Galeria de la Raza in 1970. He is perhaps best known for his iconic "Boycott Grapes" poster of 1972.

\$500



116. YAÑEZ, René

*Original silk-screened poster: Historical Photo-Silkscreen Movie
(from the "Calendario" of 1977)*

[San Francisco: Galería de la Raza, 1976/77]. Original screen print in silver and black inks, 17-1/2" x 23" (44cm x 58cm). Printed on heavy paper; inscribed in pencil below image: "Para Rachel y Leon whom are a source of inspiration and familyhood. Con amor y corazon / René Yañez," dated 1977. Light bumps and creases at corners; paper slightly toned at extremities; image still clean and bright, Near Fine.

From the Galeria de la Raza's "Calendario" for 1977. René Yañez was among the founders of the Galeria de la Raza in 1970, and is credited with being one of the first to popularize the phenomenon of the Día de los Muertos in the United States (a theme much in evidence in the present work). The inscription is to Rachel Romero and Leon Klayman, collaborators in the guerrilla art project The San Francisco Poster Brigade, which operated from about 1975 to 1982 (see item 114, above).

\$750



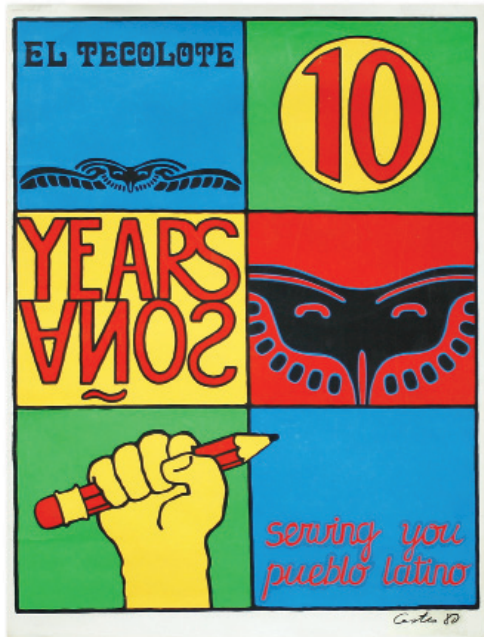
117. LOARCA, Carlos

Original silk-screened poster: Chicano Mexican Arts Festival May 2-18 '80 Cinco de Mayo at the Cannery San Francisco

San Francisco: 1980. Screen print in two colors, on thin, uncoated paper; 42cm x 55.5cm (ca 16.5" x 22"). Minor creasing along right margin, else a fresh, clean copy. Near Fine.

Shown in this poster is Loarca's signature image, "El Cadejo" or the spirit dog, a mythical protective spirit from ancient Mayan legend. Loarca, a highly-regarded San Francisco painter and printmaker, was born in Guatemala and has lived in the United States since 1957. He was among the founding members of the influential Galeria de la Raza in San Francisco; his work is in the permanent collections of many museums in the United States and Latin America.

\$250



118. CASTRO, Rene

Original silkscreened poster: El Tecolote: Ten Years

San Francisco: La Raza Graphic Center, Inc., 1980. Original five-color screen print on heavy white paper; 67cm x 50.5cm (ca 26.5" x 20"). Signed and dated lower right. Slight surface rubbing; else a bright copy, Near Fine.

Poster commemorating the 10th Anniversary of *El Tecolote*, California's longest running Spanish/English newspaper. Artist Rene Castro was exiled from Chile in 1975 for supporting the socialist revolution; he emigrated to the United States and in 1982 founded Mission Gráfica, a community screenprinting and poster-making studio in San Francisco's Mission District which continues to train and facilitate activist printmakers from the Latino community.

\$300



119. [EL SALVADOR - FMLN] Artist Unidentified

Original lithographed poster: Un Pueblo Que Dijo Basta!! El Salvador

Chicago: Comité de Solidaridad con El Salvador de Chicago, [1980]. Lithograph in colors, 23-1/2" x 17-3/4" (ca 60cm x 46cm). Small nicks to extremities; faint stain to bottom 1/4"; Very Good - Grade B.

Great image of an FMLN rebel breaking through a barbed-wire fence, waving the flag of Salvadoran independence. A strong and finely-rendered image, sadly unsigned and unattributed. We find no catalogued examples in any OCLC member institution.

\$250



120. [EL SALVADOR - FMLN] Artist Unidentified

Original silk-screened poster: El Salvador: El Pueblo Vencera (The People's Victory). A Film by The Film Institute of Revolutionary [sic] El Salvador F.M.L.N.

[ca 1982]. Original screen print in three colors; 30" x 20" (ca 77cm x 56cm). Printed in red, blue and black inks on heavy art paper. Considerable bleed-through of colors to verso; impression slightly uneven along upper margin; a few small spots of soil—still a bright, clean example, Near Fine. Unbacked. Dramatic composition depicting a host of F.M.L.N. guerrillas marching forth from Monte Alzaco, the spiritual home of Salvadoran resistance. Undated and unattributed, but presumably dating from around the time of the 1982 premiere of *El Pueblo Vencera*, the documentary which did a great deal to promote the Salvadoran revolutionary cause on American college campuses. Possibly a student work (though if so quite an accomplished one); in any case, given the uniform dimensions in inches we assume the poster was produced in the U.S. and not Latin America (despite the Spanish misspelling of "revolutionary").

\$500



121. [SOVIET PROPAGANDA - NICARAGUA]

Original lithographed poster: НИКАРАГУА. ПЕРВЫЕ "ОТМЕТКИ" (Nicaragua: First "Marks")

Moscow: 1983. Black and white lithograph, 25.5 x 17 inches (ca 66 x 43cm). Minor creases to corners; two very faint vertical indentations to left edge apparently a printing flaw); Very Good unrestored condition - Grade B+. Unbacked.

A Nicaraguan father cradles his young son, whose back and shoulder have been bandaged from gunshot wounds; the inset is a close-up of an American-manufactured ammunition round, probably from an M-16 rifle. The caption plays on the double meaning of "ОТМЕТКИ," which can mean "grades" in the pedagogical sense, or "marks" in the physical sense. The Soviet Union waged a strong campaign, at home and abroad, to expose American counterinsurgency efforts in Nicaragua throughout the Reagan era.

\$200



122. DOUGLAS, Emory

Original silk-screened poster: Free the SF8 - Tortured Fabricated Confessions

Pasadena: Committee for the Defense of Human Rights, [2007]. Limited edition screen print in two colors, 25" x 19" (ca 64cm x 48cm). On heavy art paper. Signed in ink, lower right. Faint vertical crease along left side of image, else Fine.

Issued to raise funds for the defense of the San Francisco 8, a group of former Black Panthers arrested and reputedly tortured by San Francisco police in 2007, accused of involvement in the 1971 murder of a California policeman. Charges were dismissed for six of the defendants, with two others pleading guilty to voluntary manslaughter. Emory Douglas (b. 1943) was Minister of Propaganda for the Black Panther Party from 1967 to 1982. Unnumbered, but reputedly only 50 copies of the silk-screen version were pulled; there was a simultaneous offset version.

\$250



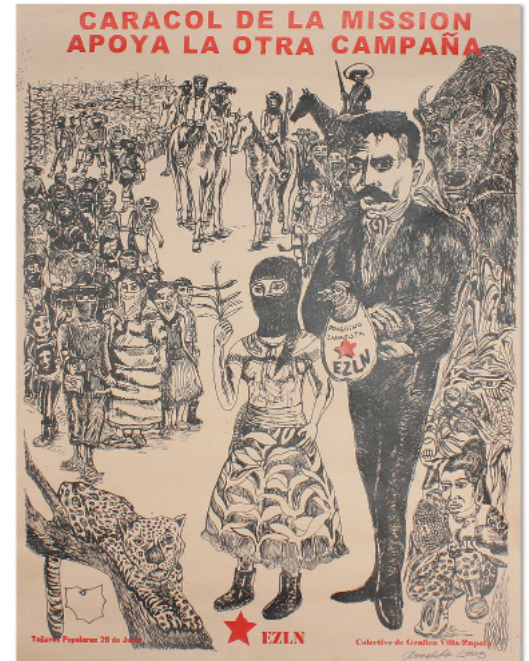
123. [LGBT - ZINES] FORD, Robert

Original lithographed poster advertising Robert Ford's San Francisco Zine, "Thing"

[San Francisco: ca 1990]: Robert Ford, 1990. Lithograph (offset) in two colors, 21" x 16" (ca 54cm x 40cm). Fine, unrestored condition, free of soil or blemishes - Grade A. Unbacked.

Advertising poster for Robert Ford's pioneering San Francisco queer zine "Thing," which ran from 1989 to 1993, publishing ten issues total. Aimed specifically at San Francisco's Black underground gay community, the magazine's publishing motto was "She knows who she is." This simple—and quite ephemeral—poster manages simultaneously to convey all the camp, anger, and empowerment that Ford's zine embodied.

\$200



124. [MEXICO - ZAPATISTAS] "Arnoldo"

Original silk-screened poster: Caracol De La Mission Apoya La Otra Campaña

[San Francisco]: Colectivo de Grafica Villa-Zapata, 2003. Screen print in two colors, 22" x 17" (ca 58cm x 45cm). Signed and dated in ink, lower right. Fine.

One of a series of posters produced by artists from the Colectivo de Grafica Villa-Zapata and Talleres Populares 28 de Junio, two of the more active San Francisco Chicano art collectives to arise in the past decade, commemorating the tenth anniversary of the 1994 Zapatista uprising. Most artists in the collective appear to have signed their work using only given names or pseudonyms. Pictured in *The California Printmaker* for 2007.

\$150

125. RINGGOLD, Faith and Martin Luther King, Jr.

Letter from Birmingham City Jail [with] Eight Serigraph Prints by Faith Ringgold - Afterword by Dr. C.T. Vivian

New York: The Limited Editions Club, 2007. Large quarto (37cm). Red linen-covered boards with black morocco title-piece to front cover; 54 pp; eight original serigraph plates by Faith Ringgold. In the publisher's matching velvet-lined solander box with morocco title label on spine panel. One of 420 copies signed by the artist; this copy additionally signed by C.T. Vivian, who wrote the Afterword (his signature not called for). Very Fine, with no signs of use.

An exceptional copy of this rather exceptional Limited Editions Club production, featuring eight brilliant, original screen-prints by Faith Ringgold, dramatically illustrating Dr. King's text and the history of the civil rights movement. This copy has the added signature of civil rights icon Dr. C.T. Vivian, who autographed the colophon on the occasion of his 85th birthday celebration in Atlanta, in 2009. Laid in are two printed publicity items from that celebration, including an original photographic portrait.

\$4500

