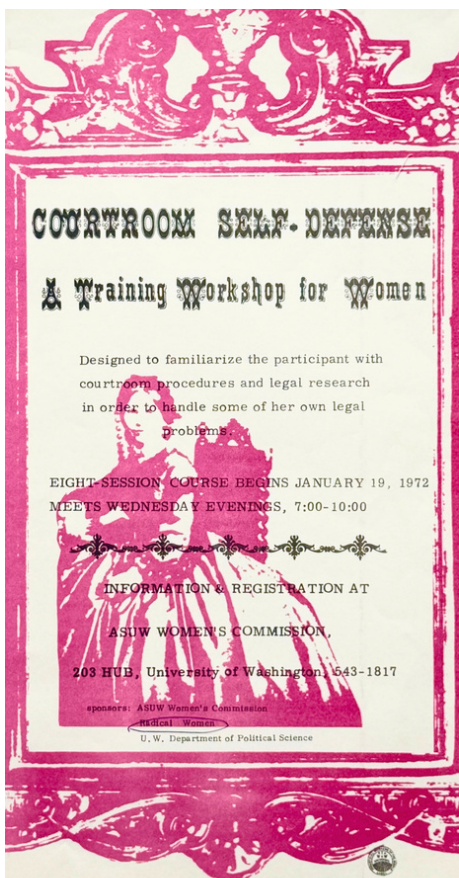




WALNUT STREET — P A P E R —

COLLECTIBLE BOOKS & EPHEMERA

2026 E-List #5 Posters & Broadsides



Walnut Street Paper, LLC

318 West Walnut St.
Kutztown, PA 19530

Email: walnutstreetpaper@gmail.com

Website: www.walnutstreetpaper.com



TERMS

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SHIPPING

For all purchases, the customer may choose from the following shipping options, USPS Media Mail at \$7 or USPS Priority Mail at \$12. Please note that some items may not qualify for Media Mail or may require additional shipping costs due to size. Let us know if you prefer shipment by another carrier (i.e. UPS, FedEx), which will be billed at cost. Postage for orders from outside the U.S. will be billed at cost. For international customers, any customs duties, taxes, VAT, or other fees are the buyer's responsibility.

STANDARDS OF PROFESSIONALISM

We are members of the Antiquarian Booksellers' Association of America (ABAA) and the International League of Antiquarian Booksellers (ILAB) and adhere to their respective standards of professionalism and codes of ethics.

Malcolm X as the Messiah

1. ADAMS, Ovid P. *We Remember Malcolm.*

\$300

No Place: No Publisher, 1967. 57x44.3cm. Poster, offset printed on textured paper. Signed in plate by the artist. Minor handling wear with corners lightly creased. Toning along edges. Better than Very Good. No copies located in OCLC or available in the trade. We locate one institutional example at the Center for the Study of Political Graphics in California.

A scarce and unusual poster of Malcolm X depicted as a messianic figure being taken down from the cross. Inserted into the image are a few additional figures, including a man to the right believed to be the artist, as well as some Roman-type soldiers in the background.

Adams (1930-2006), born and raised in New York, was an ex-convict who served five years at New York's Green Haven Penitentiary for armed robbery. After his release, determined not to continue engaging in criminal activity, he moved to California where he spent a few years painting murals and sketching people. Eventually, Adams landed a position as research coordinator at the Rogues Gallery in Berkeley. There, he and gallery director, Robert Clemons, committed themselves to promoting prison artists' work. In addition to Adams' advocacy for prison artists, he is well known for his 1970 work titled *The Adventures of Black Eldridge*, a comic book featuring the exploits of Black Panther Minister of Information Eldridge Cleaver.

Source: San Francisco Examiner, August 7, 1972

Item 1



BUD-WEI-SER, but with fairies and dragons and trolls

2. ANDERSON, Wayne (illustrator). *When Friends Drop In*, Budweiser Promotional Poster.

\$50

St. Louis, MO: Anheuser-Busch, Inc., undated (1970s/1980s?). 67x45.5cm.
Promotional poster for Budweiser, designed as a whimsical collage of fantastical figures holding Budweiser bottles. Illustrated by award-winning fantasy illustrator Wayne Anderson, best known for his work in *Ratsmagic* and *The Flight of Dragons*. Several pinholes to corners with a few closed tears to edges, likely from staples. Scattered faint internal creases, with a few smoothed out wrinkles from having been stored rolled. Very Good.



Women Handling Their Business

3. [ASUW (Associated Students of the University of Washington) Women's Commission]. *[Drop title] Courtroom Self-Defense, A Training Workshop for Women.*

\$150

[Seattle]: Tangled Web Press / Seattle Graphics Workshop, 1972. 35.5x21.5cm. Broadside, printed in pink with black lettering on white paper and a union bug at lower right. Old fold across top, with a BOSS Archives rubber stamp at upper right. Light wear to edges with a few tiny closed tears. A few areas of crinkling and creasing, primarily to corners. Scattered stray marks across top. One of the sponsors, Radical Women, circled in pen. Better than Very Good. Not separately catalogued in OCLC.

An eye-catching broadside promoting an eight session training workshop designed for women to familiarize themselves "with courtroom procedures and legal research in order to handle some of her own legal problems." The black text sits within a printed ornate Victorian-style frame with an image of a well-dressed Victorian woman incorporated in the background.

Item 3



Stitching Together a Movement

4. ATTICA BRIGADE. *Viva La Huelga! Join the Actions Against Farah.*

\$250

[El Paso, TX]: Attica Brigade, undated (c. 1973). 43x28.3cm: [2pp.]. Broadside printed on recto and verso. Recto features an image of a Chicana protester alongside Spanish text reading "Viva la Huelga!" ("Long Live the Strike!") and text in English encouraging people to join the fight against the Farah Pants factory. The verso contains text detailing the working conditions at Farah, the importance for workers to unionize in the South, an overview of workers' demands, and expressing solidarity between the Farah strikers and broader movements against white supremacy and patriarchy. Faint toning to edges with overall light handling wear. Smoothed out crease along lower left edge. Better than Very Good. Scarce, not separately catalogued in OCLC and not found in the online collection at the Oakland Museum of California.

The Farah strike began in May 1972, when more than 3,000 workers – almost all Chicano (Mexican-American) women – walked off their factory jobs at the Farah Manufacturing Company in an effort to unionize for improved working conditions, benefits, and rights. The following excerpt on the broadside describes some of these conditions: "The starting salary at Farah is \$1.70 an hour; after three years perhaps \$1.90; after twenty years, perhaps \$2.20. The company has a medical insurance plan; it pays \$14 a day, not enough for a bed sheet today, no less a hospital bed – and you only get that after you've worked at Farah for 5 years! There are no maternity benefits; a woman must take maternity leave and start back at "go" on the pay scale. Farah does have a retirement plan – but in fifty years almost no one has ever received any because everyone is either fired or forced to quit before they reach retirement." The strikers' tactics were ultimately successful and, after nearly two years, the Farah Manufacturing Company recognized the labor union the strikers had joined, the Amalgamated Clothing Workers of America (ACWA).

Item 4



VIVA LA HUELGA!

JOIN THE ACTION AGAINST FARAH:

MEET AT

-attica brigade-

BASTA YA! WE'VE HAD ENOUGH!

More than 3,000 workers—about all Chinese Mexican-American women—are standing firm in their 16-month old battle with American imperialism in the Southwestern United States. These women are fighting for higher pay and the right to unionize. They are fighting against run-away shops, racism, male supremacy and the rotten conditions confronting most workers today. They are rejecting the union-busting tactics of the government and its police and fighting in the interests of all workers in this country and abroad.

WORKING AT FARAH

The starting salary at Farah is \$1.70 an hour; after three years pay is \$1.90; after twenty years, perhaps \$2.25.

The company has a medical insurance plan. It pays \$15 a day, not enough for a bad chest cold, no less a hospital bill—and you only get that after you've worked at Farah for 3 years!

There are no maternity benefits; a woman must take maternity leave and start back at "go" on the pay scale.

Farah does have a retirement plan—but in fifty years almost no one has ever received any because everyone is either fired or forced to quit before they reach retirement. Farah's "productivity standards" are used to keep wages down while the women work at break-neck speeds. For example, the quota for a pay raise is 7,000 belts a day—more than six belts a minute! The most anyone can possibly make is fifteen or one gets a raise. But, if anyone makes less than five belts a minute, they're fired.

THE RIGHT TO UNIONIZE

But this strike is far more than higher wages or benefits. It is a fight for the right to unionize and a raging battle in the struggle against run-away shops.

As workers in the North have become more and more unionized, industry has literally "run-away" to the non-unionized areas of the South and to Puerto Rico, the Philippines and Hong Kong. In El Paso alone, there are 25,000 textile workers but only 2,000 of them are in unions. Textiles in the North are closing down their doors and opening up shop in the South where workers get paid \$1.70 an hour or in the Philippines, where workers get \$12 an hour.

Run-away shops create mass unemployment in New England and New York (especially among Blacks, Puerto Ricans and women), and keep wages low across the country and in areas of U.S. domination abroad. Industry says to unionized workers, "If you don't take our wage offers, we'll take our factories to cheaper sources of labor—we glad to get what we give you."

Unionizing the South is crucial to the fight against run-away shops. A unionized South will mean higher wages for workers throughout the country. For this reason, people everywhere are fighting for the right to unionize and supporting the Farah strike.

At the same time, national liberation struggles are crucial in the fight against international run-away shops. Every victory in Indonesia, Latin America and Africa against U.S. imperialism is a victory against run-away shops and wages of \$12 an hour.

THE FIGHT AT FARAH

The fight of the Farah workers is the fight of the entire working class in this country and abroad for union, a decent wage, and against run-away shops. For these reasons, the local, state and federal governments have done all they can to protect Willie Farah and smash the strike. Police brutality has been vicious and mass arrests are common. The U.S. government has granted the National Cotton Industry of America \$100 million to advertise Farah pants. And the government buys Farah pants for all its military personnel. But the anticomunist boycott has already cost the company about \$30 million, and the women fight on!

The Farah strike is a clear attack on two great pillars of capitalism: white supremacy and male supremacy. At Farah there are no lines are strictly maintained. The workers are 95% Chinese and 95% women, but not one supervisor is a Chinese or a woman.

As Chinese and as women, unable to acquire education or skills, Farah workers share with Black and other Third World people the lowest paying, most tedious and degraded jobs this system has to offer. They serve as a vast reserve force of cheap labor, to be used as a threat against white, male unionized workers in order to keep their demands at a minimum. But the Farah strike makes clear the common interests of white and Third World, male and female, unionized and non-unionized workers.

HOW STUDENTS CAN HELP

We can help the workers win. We can place articles in newspapers, put out leaflets, sponsor speakers and films and raise money to support the strike. At the same time, we can raise the level of anti-imperialist understanding by showing how it is the workers who create the wealth of this country and how racism, male supremacy and union-busting are used to keep profits soaring and wages low. But most important, while we build a campaign to support the Farah strike, we can help to build the anti-imperialist movement that will help us build a campaign to support the Farah strike.

**FARAH SLACKS
OFF THE RACKS!**

-attica brigade-

Bulldozers, Batons, and a Very Hungry Rat

5. BEERLING, D. W. [Dane Wilson] (artist). *Untitled Poster by [De Vrije Zeefdrukker] Related to the Nieuwmarkt Riots.*

\$350

[Amsterdam]: [De Vrije Zeefdrukker], [1974/5]. 43.5x30.7cm: Broadside / Poster. Printed in black on white paper. Light handling wear with a smoothed out crease at upper left corner. Faint toning to margins on verso. Near Fine. Not separately catalogued in OCLC.

Typed provenance note adhered to verso indicates that the poster was received from Steef Davidson of De Vrije Zeefdrukker (DVZ) (transl. The Free Printmaker) in his letter packet from Feb. 1976. Davidson writes, this is a "small offset reproduction of a DVZ poster made after Action Group Nieuwmarkt fought back wreckers and police. During one attempt to evict squatters from the Neiuwmarkt (sic) neighborhood. It condemns left and rightwing political parties."

This visually interesting and symbolically rich protest poster appears to have been issued during a period of heightened tensions in Amsterdam's Nieuwmarkt neighborhood. At the time, residents and activists organized coordinated protests against the planned demolition of homes to accommodate construction of the East Line tunnel of the Amsterdam metro. These protests ultimately escalated into violent confrontations between residents and protesters on one side and municipal and military police on the other.

The poster depicts a "metro-rat" demolishing homes with a police baton, while being fed money by the VVD (Volkspartij voor Vrijheid en Democratie, People's Party for Freedom and Democracy) and the CDA (Christen-Democratisch Appèl, Christian Democratic Appeal). At the same time, the metro-rat appears symbolically shielded by the PvdA (Partij van de Arbeid, Labour Party), the PSP

(Pacifistisch Socialistische Partij, Pacifist Socialist Party), the CPN (Communistische Partij Nederland, Communist Party of the Netherlands), and the PPR (Politieke Partij Radikalen, Political Party of Radicals). This imagery aligns with the provenance note describing the condemnation of political parties from across the ideological spectrum.



A Psychedelic Invitation to Rare Books

6. BLASHFIELD, Jim (artist). *Amor Librorum Nos Unit.* *Poster celebrating the 19th Congress of the International League of Antiquarian Booksellers.*

\$200

San Francisco: William P. Wreden Rare Books & Manuscripts, September 1967. 54.5x34.2cm. Psychedelic-inspired lithographed poster, signed in plate by the artist. Light wear to edges. A few faint horizontal creases with light creasing at upper right and lower left corners. Near Fine.

Inspired by the psychedelic poster aesthetic of the 1960s, William P. Wreden Rare Books & Manuscripts commissioned renowned artist Jim Blashfield, then best known for his psychedelic concert posters for San Francisco's Fillmore Auditorium, to create this poster for the 19th Congress of the International League of Antiquarian Booksellers. The event marked only the third time the Congress had been held in the United States and its first appearance in San Francisco.

Item 6



Real Estate Optimism... And They Were Right!

**7. DAVIDSON, J., Real Estate Auctioneer. [Drop title]
Astoria, L.I.!! Woolsey Estate! Grand Auction Sale!!**

\$125

Astoria, NY: J. Davidson, Real Estate Auctioneer, 1890. 22.7x15cm. Small broadside advertising a Grand Auction Sale for "800 of the finest and most desirable building lots" from the Woolsey Estate in Astoria on Long Island, NY, described as "The Prettiest Spot in America!!" Black lettering printed on a thin, light brown sheet that has been folded in half both vertically and horizontally. An approximate 4.5cm tear running down vertical crease from top of sheet with a 2.5cm diagonal tear on right side starting at horizontal crease. A few nicks and creases along edges. Very Good.

Astoria, once dominated by Italian and Greek immigrants in the 1980s and 90s, is one of New York City's most diverse neighborhoods. Its accessibility and proximity to New York City has always made it a desirable neighborhood, and this broadside made sure to highlight those characteristics to potential real estate buyers.

ASTORIA, L. I.!!

ASTORIA, L. I.!!

WOOLSEY ESTATE!

GRAND AUCTION SALE !!

Attention everybody!!

J. Davidson, Real Estate Auctioneer.

2 New Chambers St., N. Y.

BRANCH OFFICE, BLACKWELL ST. NEAR FLUSHING AVE., ASTORIA L. I.

WILL SELL AT PUBLIC AUCTION

ON

Tuesday, May 6th 1890

AT 2 O'CLOCK P. M.

Upon the well known

WOOLSEY ESTATE

AT ASTORIA, L. I.

800 of the **Finest and Most Desirable Building Lots!**
Situated in the Principal Streets & Choicest Localities of Astoria L. I.

THE PRETTIEST SPOT IN AMERICA!!

Only 3 Minutes from 92d St N. Y.!!

Only 40 Minutes from City Hall N. Y.!!

Accessible by either 92d St. 34th St or James Slip Ferries!

Boats run all night!

Title perfect!

Title perfect!

Title perfect!

All Horse car lines pass this property. Schools, Churches etc. in the immediate vicinity. Thousands of those Lots are already Sold!! Hundreds of Houses built! Silk Factory 200x110 now in operation!! Astoria is now a bustling active City and is more convenient than Harlem!

Do yourself and family justice!

Buy Lots on the WOOLSEY ESTATE at once!!

Can be bought privately until

day of Sale!!

Terms very Liberal!!

Prices very Moderate!!

For maps, information etc. apply to

J. DAVIDSON, Real Estate Auctioneer,

2 New Chambers St. N. Y.

Branch office, Blackwell St. near Flushing Ave. Astoria L. I.

Portrait of a Revolutionary Voice

8. [DAVIS, Angela]. *I Am A Black Woman Communist...*

\$550

[New York]: [Communist Party, U.S.A.], 1972. 22x42cm: Broadside / Poster. A striking and scarce broadside issued for the 20th Convention of the Communist Party, U.S.A., held in New York City. Printed on glossy white stock, this poster features a bold sketched portrait of Angela Davis, signed in plate by the artist, Sherman, at upper right corner. Beneath the portrait appears Davis's powerful declaration: "I am a black woman Communist – the corrupt government of this country could not accept such a combination – this is why they launch an effort to murder me." Light handling wear, else a fine copy. Institutionally rare, with only one holding located in OCLC (in the U.K.) and another example at the Oakland Museum of California.



An Early Anti-Slavery Poetry Broadside

9. F. B. [FAIRBANKS BUSH]. *The Slave's Lamentation. The Hail (Hale) Storm.*

\$700

No Place [Norwich, VT]: No Publisher, 1848. 38x19.5cm: Poetry Broadside. Light handling wear with a few tiny closed tears to edges. Corners gently creased. Scattered foxing, largely confined to margins. Better than Very Good.

A well-preserved abolitionist broadside featuring two poems, each signed in text by F. B. *The Slave's Lamentation* serves as an attack on the institution of slavery, describing the grief experienced by enslaved people and questioning the country's moral direction. The author writes "Poor souls are gone, we know not where - they're far beyond a mother's care, / And placed in cruel hands" and completes his poem with "Is this the land of Washington, of Adams, and of Jefferson, / Who laid the corner stone? / Of equal rights, and rightful laws, of freedom and her noble cause, / So dear to every one?" The second poem, *The Hail (Hale) Storm*, praises Senator John Parker Hale of New Hampshire, an outspoken abolitionist and opponent of the Mexican-American War. The author writes "This mighty hail (Hale) will make some pale, and make them shake and shiver" and "This awful shower now comes with power on those unjust war makers."

OCLC attributes authorship to Fairbanks Bush, using information derived from Tuttle's Catalogue 106, October 1940. According to Goddard and Partridge's *A History of Norwich Vermont*, "Fairbanks Bush was Norwich's minstrel poet," "endowed in some degree with the poetic gift" whose poetry "for the most part took on a lyrical shape." Fairbanks Bush was also "among the earliest of his townsmen to denounce the crime of slavery."

Source: Goddard, M. E & Partridge, H. V. *A History of Norwich Vermont*. The Dartmouth Press, 1905.

THE SLAVE'S LAMENTATION.

Ye sons of freedom now give ear, and of our sufferings you shall hear,
While bound in slavery's chains;
We have no friends to soothe our grief — none to grant the least relief,
Or feel our cutting pains.

Our friends are sold from place to place, our children torn from our embrace,
And sold in foreign lands;
Poor souls are gone, we know not where — they're far beyond a mother's care,
And placed in cruel hands.

No tongue can tell, or mortal know, what gloomy hours we undergo,
When all our joys are fled;
Our cup is full of grief and woe, despair doth follow when we know
Our comforts are all dead.

We've laid our cause before the great who rule the vast affairs of state,
When met at Washington;
Their mouths were sealed, their reason fled, and all the people boldly said,
They're gag'd by Atherton.

Now let this servile creature boast of deeds performed while with this host —
Such deeds of endless shame;
Let infamy and foul disgrace pursue him through his earthly race,
And rest upon his name.

Is this the land our fathers sought, and with their blood so dearly bought?
A land on freedom's shore?
Did they dispute proud tyrants rights 'till they were forc'd to yield or fight,
While fields were drenched in gore?

Is this the land where Warren fell? — our history will ever tell
The cause and reason why —
'T was liberty inspired his heart, his noble soul then chose that part,
To win the prize, or die.

Is this the land of Washington, of Adams, and of Jefferson,
Who laid the corner stone?
Of equal rights, and rightful laws, of freedom and her noble cause,
So dear to every one?

F. B.

THE HAIL (HALE) STORM.

A Correspondent at Washington, writes to his friend in Lowell, as follows:—

DEAR SIR:—

JANUARY 4, 1848.

A dreadful shower is hanging o'er our capitol and city,
If some don't take a pelting here I think it is a pity.
Yankee doodle, clear the way — yankee doodle dandy!
Some are dodging to escape, but cannot very handy!

This dreadful cloud which threatens loud is full of hail (Hale) and thunder,
If it don't burst on some great heads the people may all wonder.
Yankee doodle, let it come — yankee doodle dandy!
Some will try to hide their heads, but cannot very handy!

This mighty hail (Hale) will make some pale, and make them shake and shiver,
Their knees will smite with all their might, like that old king Belshazzar.
Yankee doodle, let it come — yankee doodle dandy!
It is a theme to think upon, they'll find it very handy!

This awful shower now comes with power on those unjust war makers,
It will be said, and likewise read, they're peace and virtue haters.
Yankee doodle, let it come — yankee doodle dandy!
It is a theme to think upon, they'll find it very handy!

It falls like lead on James Polk's head — it's like an icy mountain —
It comes with speed, as 't was decreed, right from the granite fountain.
Yankee doodle, let it come — yankee doodle dandy!
It is a glorious medicine, he'll find it very handy!

F. B.

The Jazz Age Comes to Kutztown

10. [FITZGERALD, F. Scott.] [DICAPRIO, Leonardo]. *The Great Gatsby*. Original Movie Poster.

\$60

No Place: Warner Bros. Pictures, [2013]. 101.3x68.5cm. Original double-sided theatrical movie poster for the Academy Award-winning film *The Great Gatsby*, starring Leonardo DiCaprio, Tobey Maguire, Carey Mulligan, and Joel Edgerton and directed by Baz Luhrmann. This poster hung in the lightbox outside of the small Strand Theatre in Kutztown, PA, which operated for over 100 years before closing its doors in 2023. The poster shows some light handling wear, with a few creases, most notable along the right edge near the upper corner, and a smoothed out crease above the 'B' in 'GATSBY.' A small black strip of paper has been taped near the lower part of the poster, covering the original release date of May 10. Better than Very Good.



Beetles in Plain Sight

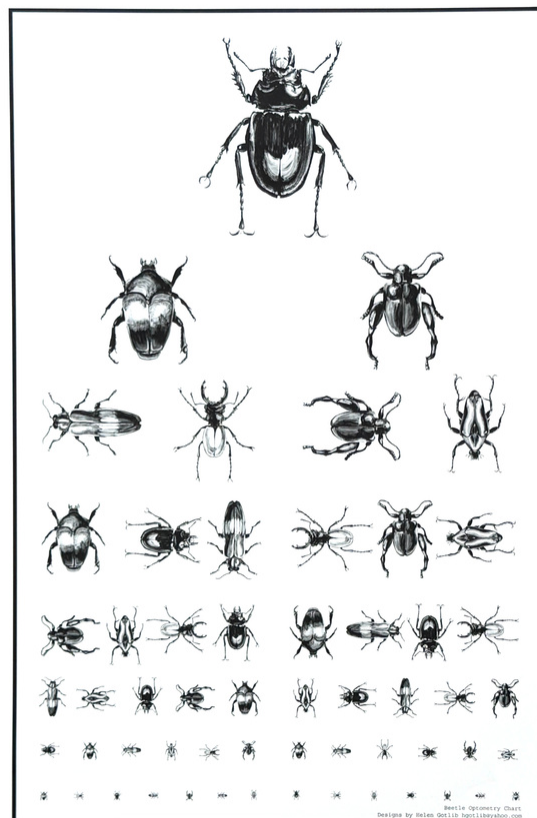
11. GOTLIB, Helen (artist and designer). *Beetle Optometry Chart*.

\$30

[Ann Arbor]: Self-Published, [2020]. 71x48cm. Poster printed in black on glossy white stock, SIGNED by the artist at lower right corner. Stored rolled, else Fine.

Helen Gotlib is an award winning printmaker and artist who "pushes the boundaries of printmaking in terms of scale, presentation and process, proving that there are no rules, only spaces within which to innovate." Gotlib explains that to create this poster, she first painted six individual beetles in oil on mylar. She then scanned each painting and arranged them digitally to resemble an eye chart. In developing the design, she wanted to use an image that would be familiar to viewers, which led her to choose the eye chart format.

Source: <https://www.helengotlib.com/>



Tightropes, Dancing Girls, and Japanese Circus Dogs

12. *Gran Circo en el Carnaval de Iloilo. Acrobatas, Equilibristas, Bailarinas y Circadores. (Grand Circus at the Iloilo Carnival. Acrobats, tightrope walkers, dancers, and circus performers).*

\$250

Iloilo, [Philippines]: Enterpries [sic] Press, undated (c. early 20th century?). 46x29.8cm. Broadside printed in black on tan newsprint. Light handling wear with some creasing to corners. Two faint dampstains near lower left corner. Paper darkened from light exposure at upper and lower right corners. Image of "Boobie" lighter than surrounding images. Very Good.

A possibly unrecorded broadside advertising the nightly performances of the Grand Circus at the Iloilo Carnival in the Philippines. Featured attractions included Florida, billed as "the beautiful dancer," Tommy Lowery, a comedic tightrope walker, "Boobie," the "human" dog, and a parade of Japanese circus dogs. Iloilo holds an important place in early Philippine carnival culture, hosting elaborate ceremonies and grand expositions often as a show of the country's economic prosperity.

GRAN CIRCO
EN EL
CARNAVAL DE ILOILO

A crobatas, Equilibristas, Bailarinas
y Circadores.

LA BELLE FLORIDA



La Bella Bailarina

Tommy Lowery



Equilibrista comica

Perros Japoneses Cirqueros



Coronation March

"Eccbie"



El Perro "Fumano"

GRAN FUNCION

CADA NOCHE EN EL

CARNAVAL DE ILOILO

The Circus Comes to Havana

13. Gran Circo Payret (Grand Circus Payret).

\$200

[Havana / Santa Clara, Cuba]: Quiñones, impresor, undated (c. 1905-1910). 43.8x15.2cm. Broadside printed in black on salmon newsprint. Previously torn horizontally through the center, held together by amateur tape repairs to verso. Large chip across top edge, impacting the 'O' in CIRCO and 'P' in PAYRET. Tiny nick to lower right corner. Good.

A possibly unrecorded broadside advertising the nightly performances of the Grand Circus Payret, featuring a diverse array of performers. Highlights include the debut of Diavolo in the "never-before-seen Circle of Death," the champion acrobatic bar-walking Holman Brothers, Ara Cecil and his troupe of five African leopards, celebrated equestrian performer Ella Bradna, and the self-proclaimed "King of the Wire," Juan A. Kaicedo.

Founded by entrepreneur Joaquín Payret, the Teatro Payret was built in 1877 as a rival to Havana's popular Teatro Tacón. It was one of Cuba's first theaters, often referred to as "The Cathedral of Spanish Cinema." Its construction was repeatedly plagued by disasters, including hurricanes that damaged the building and technical problems that nearly prevented its opening. The theater became a leading venue for opera, concerts, and international performers, despite a fatal structural collapse in 1882 that contributed to Payret's financial ruin and loss of the property. Under subsequent owners, the theater remained a major cultural institution in Havana through the early 20th century, hosting notable artists and events before closing in the early 2000s due to functional deterioration and lack of maintenance.

A great piece of ephemera showcasing the diversity of the circus in one of Havana's key cultural institutions of the 20th century.

Source: https://cubadecentel.com/havanaENG/teatro_payret/teatro_payretENG1.htm

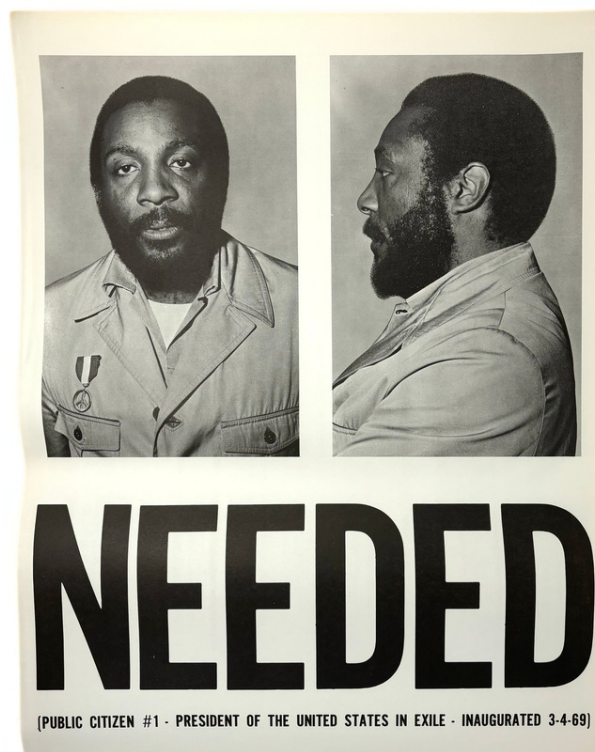
The Candidate the U.S. Needed

14. [GREGORY, Dick]. *Needed (Public Citizen #1 – President of the United States in Exile – Inaugurated 3-4-69).*

\$125

No Place: No Publisher, undated (c. 1969). 57x44.4cm: Single Sheet Poster. First Edition. Minor handling wear with a few areas of faint creasing and toning along edges. Rolled. Near Fine.

A clean example of this iconic parody poster featuring comedian and political activist Dick Gregory as NEEDED, rather than WANTED. The poster was printed after Gregory's failed write-in campaign for President of the United States in 1968 with the Freedom and Peace Party. Gregory originally aimed to be the Peace and Freedom Party's nominee, although they ended up selecting Eldridge Cleaver as their candidate. Undeterred, Gregory continued his campaign, part comical, part protest, even receiving more votes than Cleaver.



Where Dragons Celebrate Their Birthdays

15. HAGUE, Michael (artist). *The Kennedy Center Imagination Celebration, 1995.*

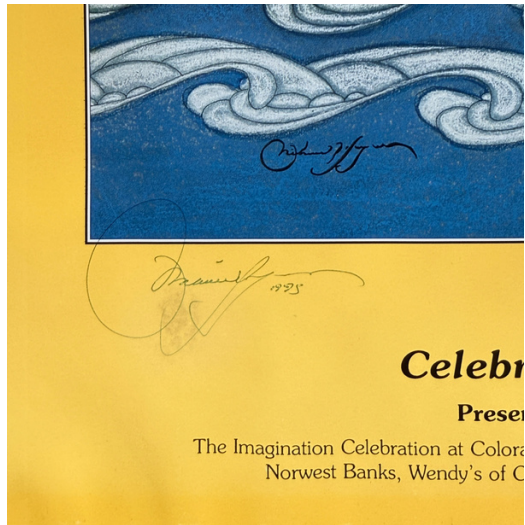
\$150

Colorado Springs: Pikes Peak Library District, 1995. 61x45.7cm. Colorful poster printed on stock, created for the 1995 Imagination Celebration in Colorado Springs, featuring artwork by renowned children's fantasy illustrator Michael Hague (1948-2026). This copy SIGNED and DATED by Hague at lower left corner. The illustration depicts a dragon holding a birthday cake, commemorating the organization's 10th anniversary. Slight wave near lower left corner, with small spot of soiling on verso that shows through to the front and affects a minor portion of the signature. A hint of fading to yellow border from having been displayed in a frame. Light wear to edges. Very Good.

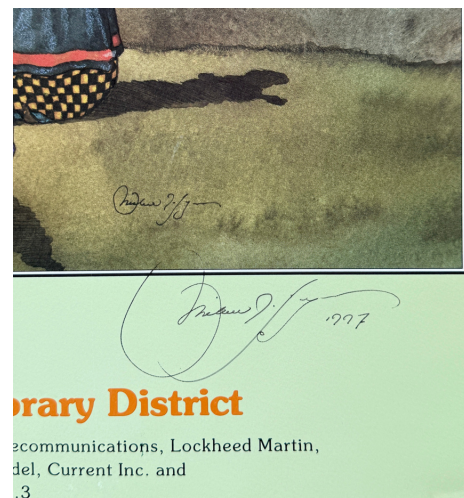
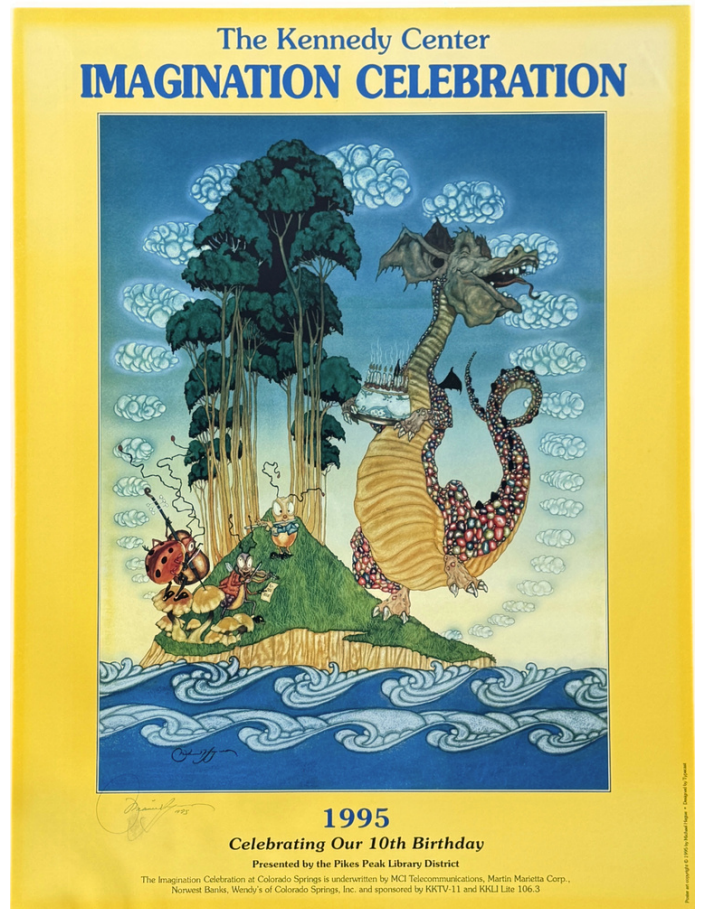
The Kennedy Center for the Performing Arts in Washington D.C. founded the Imagination Celebration as a series of community-wide arts festivals throughout the U.S. In 1986, Colorado Springs became one of these national sites. In 1989, Founding Director Mary Mashburn (widely known as the "Fairy Godmother of the Arts" in Colorado Springs) and the Pikes Peak Library District quickly developed it from a short-term festival to a robust medley of award-winning programs in the performing and visual arts. By January 2000, the Imagination Celebration became an independent year-round nonprofit arts organization dedicated to fostering creativity and connecting people through the educational, social, and transformative power of the arts.

Source: <https://www.cspm.org/cos-150-story/imagination-celebration/>

Item 15



Item 16



A Celebration of Creativity

16. HAGUE, Michael (artist). *The Kennedy Center Imagination Celebration, 1997.*

\$150

Colorado Springs: Pikes Peak Library District, 1997. 61x45.7cm. Colorful poster printed on stock, created for the 1997 Imagination Celebration in Colorado Springs, featuring artwork by renowned children's fantasy illustrator Michael Hague (1948-2026). This copy SIGNED and DATED by Hague at lower right corner. Light wear to edges with some crinkling and creasing to lower corners. A hint of fading to green border from having been displayed in a frame. Better than Very Good.

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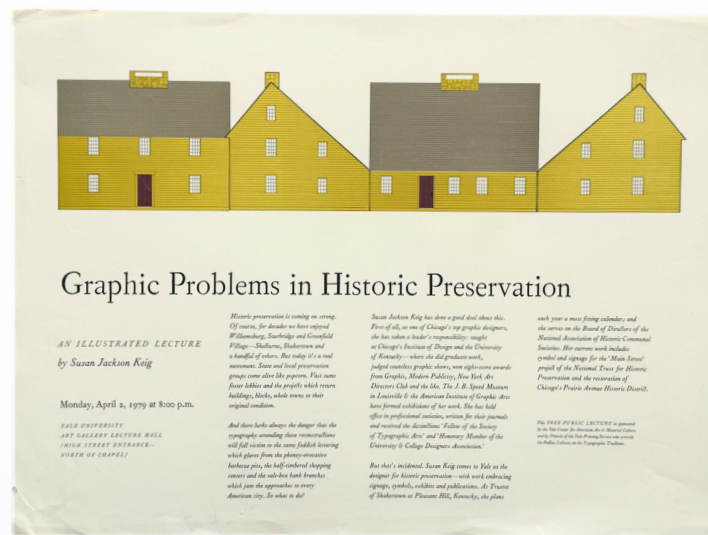
Saving History from Bad Typography

17. JACKSON KEIG, Susan. *Graphic Problems in Historic Preservation: An Illustrated Lecture.*

\$75

[New Haven, Connecticut]: Yale University Printing Service / Yale Center for American Art and Material Culture], April 1979. 56.4x41.8cm. Illustrated poster printed on thin stock, advertising a free public lecture by Susan Jackson Keig. Tears along left edge and lower left corner. Creasing to corners and edges. Scattered faint rubbing with small area of scraping, not impacting image or text. Very Good.

In her illustrated lecture, part of the Rollins Lectures on the Typographic Tradition at Yale University, Susan Jackson Keig discusses her work as the designer for historic preservation, embracing signage, symbols, exhibits, and publications, while ensuring that the typography associated with these historical reconstructions does not "fall victim to the same faddish lettering which glares from the phoney-evocative barbecue pits, the half-timbered shopping centers and the salt-box bank branches which jam the approaches to every American city." During this time, Susan Jackson Keig was one of Chicago's top graphic designers and a Fellow of the Society of Typographic Arts.



Cut Here and Display for Victory

18. Uncut Sheet of Illustrated Native American WWII War Bonds Posters. *More Tomahawks for Our United Warriors, Buy War Bonds Now!; Buy War Bonds!*

\$1500

[Washington, D. C.]: US Government Printing Office, 1942. 97x60.7cm. Single Uncut Sheet, includes three broadside posters printed in color with explanatory text. Distributed to Native American boarding schools around the country to be displayed. Original mailing folds with minor smoothed out fold to lower edge. Off setting to bottom poster from being folded for mailing. Light wear and toning. Near Fine.

In 1942, the U.S. Department of the Treasury organized a poster contest for Native American students attending boarding schools across the country as part of its effort to promote the sale of war bonds. The three winning artists, Eea-Ha-Wa (Eva Mirabel), Charles Presbetonequa, and Há-ă-tee-Ben (Ben Quintana), were all students at the Santa Fe Indian School. Their success was unsurprising, as they all attended the school's well-known art program, "The Studio," founded by Dorothy Dunn, which later became the foundation for the Institute of American Indian Arts. Although Dunn directed the program for only five years, her successors continued to emphasize students' innate understanding of Indigenous culture and artistic expression. This approach was characterized by a flat, outlined, two-dimensional style depicting Native American life, features that are clearly visible in these posters.

As stated on the sheet, the posters were "reproduced and distributed by the Education Section, War Savings, Treasury Department, through the State War Savings Offices." They were meant to be cut on the dotted trim lines and then displayed in government-run Native American schools throughout the country. At a time when Indigenous peoples were still subject to government-sanctioned assimilation, these posters reflect how Native children were enlisted to produce pointed Native American propaganda in support of a nation that continued to suppress their cultures.

Interestingly, all three artists went on to enlist in the military. Eva Mirabel served in the Women's Army Corps and later became one of the first women cartoonists to publish a comic strip, "G.I. Gertie." After the war, she taught and worked as an artist-in-residence at Southern Illinois University; in 1946, she was also the only woman included in the National Exhibition of Indian Painting at the Philbrook Museum of Art in Tulsa. Presbetonequa* joined the Air Force, serving until 1947, and went on to become a prominent contemporary Meskwaki artist, known for depicting scenes of daily life on the Meskwaki Settlement in Tama, Iowa. Tragically, Quintana, despite early success as a young artist, winning several poster contests and earning as much as \$1,000, was mortally wounded in 1944 during a counterattack in the Philippines. He was posthumously awarded the Silver Star for his heroism, having exposed himself to enemy fire to prevent his unit from being overrun and to rally his fellow soldiers to overcome the attack.

An important artifact to both Native American communities and World War II history, seldom found in such great condition.

*Charles Presbetonequa can be found under several artist names including: Wawabano Sata, Dawn Walker, Mesquakie, Red Earth People, and Charles Push.

Item 18

All over the country Americans tell in school one making poster that tell how they feel about the war, and how they want others to feel. In it way, they all feel alike the poster show. They all want their country to win quickly and honorably. All the poster-makers try to show, in common, to work with whatever talent we have at the wartime jobs that come to hand-up they themselves are doing through their art. Some of these student poster-makers were those that go differently between they are American and the war with a special vision. The three posters on this page were made by boys who are American in the home these people have had always. They share it with us now and they see the war as

their fight-to be fought with their ancient concepts and customs, but by modern methods. The larger poster, by Ben Chumman, is especially interesting because it shows what Indian children actually must do to help. It describes better than words what it is like to ride for miles over the bright, bare curves eroded hard and bare War Stamps or a desert post office. Ben Chumman (Hwa-Tee), and Lee Mankah (Eak-Hu-Wi) who painted the smaller poster, and Charles Pishahongwah who painted the "Tomahawk" poster are all students at the United States Indian School in Santa Fe, New Mexico.

THESE POSTERS HAVE BEEN REPRODUCED AND DISTRIBUTED BY THE EDUCATION SECTION, WAR SAVINGS STAFF, TREASURY DEPARTMENT, THROUGH THE STATE WAR SAVINGS OFFICES. TO DISPLAY, CUT THEM APART AS INDICATED BY THE DOTTED LINES.

BUY
WAR
BONDS!



MORE TOMAHAWKS
for OUR UNITED WARRIORS



OSPAAAL Remembers Hiroshima

19. Pérez González, Antonio (Ñiko). *Jornada de Solidaridad con la Lucha del Pueblo Japones, 6 de Agosto [Day of Solidarity with the Struggle of the Japanese People, August 6].*

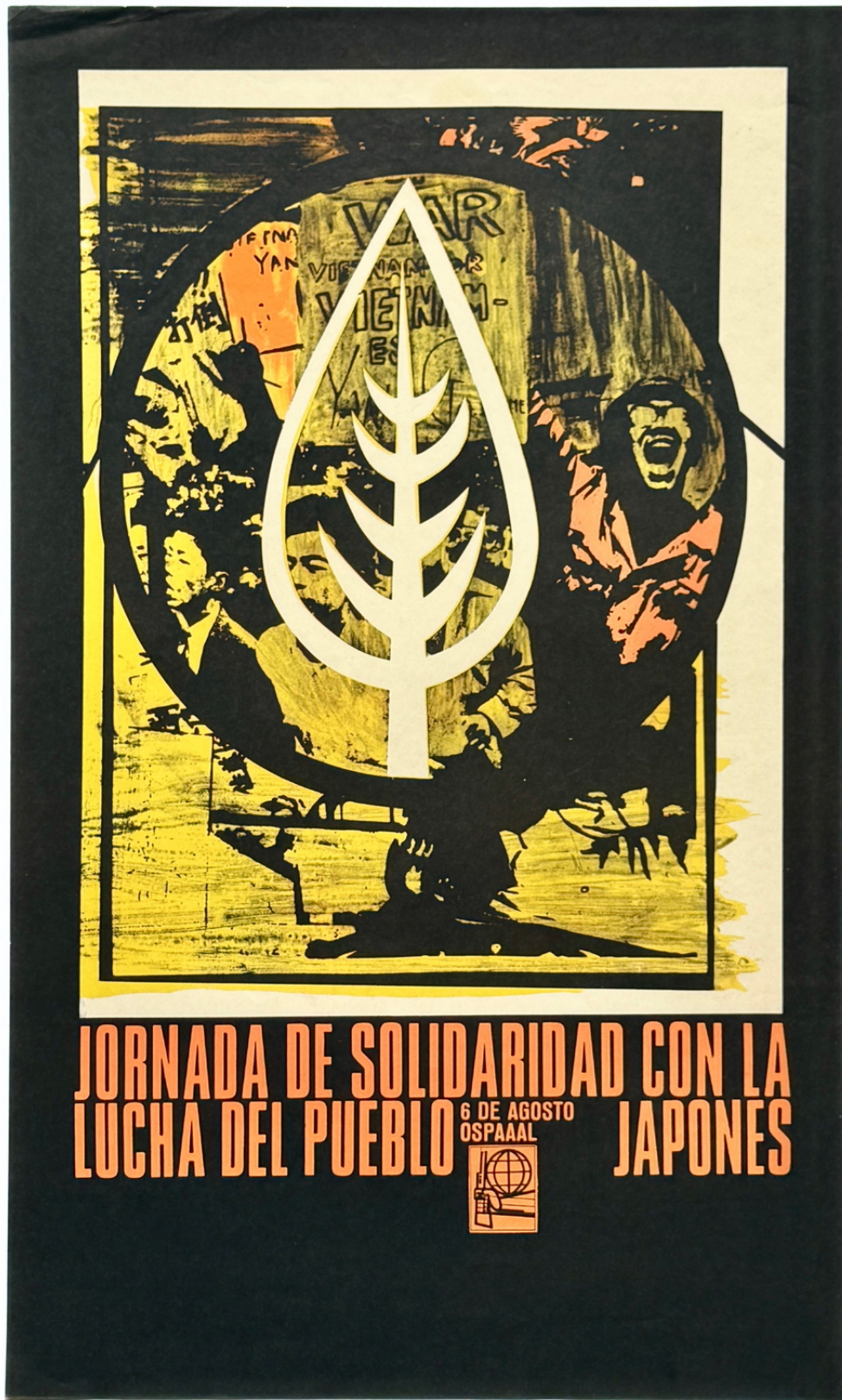
\$75

[Cuba]: Organización de Solidaridad con los Pueblos de Asia, África y América Latina (OSPAAAL), [1968]. 53x32cm: Broadside / Poster. Color lithograph poster printed in black, green, orange, and white. Text across bottom in Spanish, with OSPAAAL logo in orange. Trivial wear to edges. Smoothed out crease at top left corner. Near Fine. Institutionally rare, with only one holding located in OCLC.

There appear to be three variants of this poster, one with text in Spanish, another in French, and another in English, with the likelihood of a fourth variant with text in Arabic, although we have not been able to locate such a copy. This poster was produced to commemorate the date of August 6 in Japan, a day of remembrance for the victims of the atomic bombing of Hiroshima, and also serves as a poignant reminder of the human cost of war.

Source: <https://www.docspopuli.org/CubaWebCat/detail.np/detail-102.html>

Item 19



Environmental Advocacy Meets Psychedelic Bewilderment

20. PIRGIM (Public Interest Research Group in Michigan). LUNDGREN, Carl (artist). Action For A Change.

\$125

[Ann Arbor, Michigan]: PIRGIM, [1972, 1973]. 53.5x33.5cm. Poster printed in black and white on stock. Trivial wear to edges with faint toning to paper, else Fine. No copies located in OCLC, but we note one copy at the Billy Ireland Cartoon Library & Museum at The Ohio State University Libraries. We have two copies of this poster, which we purchased from a dealer who had purchased them from a now defunct Detroit-area print shop.

The poster artwork was produced by Carl Lundgren, an accomplished Michigan artist best known for his concert poster illustrations and his extensive work as a fantasy and science fiction book cover illustrator. According to Lundgren, with whom we corresponded, he never gave this piece a title and created it exclusively for PIRGIM's use. As for its meaning, even Lundgren admitted he wasn't entirely sure what inspired it. One thing, however, is undeniable... it would have stopped passersby in their tracks and demanded a second look.

PIRGIM was founded by University of Michigan students in 1973 on the belief that collective action can create meaningful social change. One of its earliest and most significant achievements was helping to pass Michigan's Bottle Bill, which provides a 10-cent deposit on carbonated beverage bottles and cans. Over time, PIRGIM evolved into a citizen-funded organization dedicated to addressing issues that affect communities across the state.

Source: <https://websites.umich.edu/~pirg/>

Item 20



Tricontinental at Five

21. [ROSTGAARD, Alfrédo] (Artist). *Tricontinental Conference Anniversary.*

\$150

[Cuba]: Organización de Solidaridad con los Pueblos de Asia, África y América Latina (OSPAAAL), [1971]. 53.5x33cm: Broadside / Poster. Color lithograph poster depicting an armed man captured in colorful stop-frame. Text across the top in Spanish, English, French, and Arabic. OSPAAAL logo in white to top left. Faint crease at top right corner, else Fine. Institutionally rare, with only two holdings separately noted in OCLC in the U.S., and another example at the Oakland Museum of California.

In January 1966, the Cuban people hosted the Tricontinental, a conference of revolutionary movements that led to the creation of OSPAAAL, an organization dedicated to promoting anti-imperial and socialist ideals throughout the developing world. Printed in 1971, this poster commemorates the fifth anniversary of the Tricontinental Conference.

Source: <https://www.docspopuli.org/CubaWebCat/detail.np/detail-301.html>; <https://thetricontinental.org/our-history/>

Item 21



Pop Art Meets Street Fight

22. SPAIN [Manuel Rodriguez]. April 12, 1954, Buffalo, N.Y.: The Gunners Meet the Fillmore Gang Outside Decco 28, or the Origins of the Beat Generation.

\$75

San Francisco: Honeywell & Todd, 1972. 73.5x50cm. In this vibrant, full-color poster printed on stock, Rodriguez evokes the pop art aesthetics of Roy Lichtenstein and Andy Warhol to portray a street fight between the Gunners and the Fillmore Gang outside the Decco 28 Coffee Shop. A few smoothed out creases to upper corners. Previously rolled. Near Fine.

Perhaps best known for his work as an underground comics illustrator and creator of Trashman, a comic superhero who defends the interests of the working-class against the tyranny and oppression of fascist government, Spain also produced a range of work that drew upon his experiences as a member of the Road Vultures Motorcycle Club, an outlaw motorcycle gang in Buffalo.



Organizing Liberation in Chicago

23. Susan B. Anthony Woman's Liberation Teach-In.

\$175

No Place (likely Chicago): No Publisher (likely, The Circle Women's Liberation Union), February 15-16, [1972]. 43x27.8cm: Broadside / Poster. Three pin holes along top edge, and another along right edge. Small chips to bottom corners and a 2cm chip along left edge, not impacting text. Lightly toned. Better than Very Good.

Given our research, this poster was likely created by a University of Illinois - Chicago (UIC) student and faculty group called the Circle Women's Liberation Union. While working with the Chicago Women's Liberation Union, the group organized a two-day conference with lectures, workshops, films, and speakers on topics such as child care, consumerism and housewife syndrome, sexual exploitation, and working women and capitalism. The organization would go on to create the Women's Studies Program at UIC among many other programs, including opening a Children's Center for low-cost childcare on campus in 1972.

A visually interesting ephemeral piece of the second-wave feminist movement.

Source: <https://gws.uic.edu/gws-history-3/>

SUSAN B. ANTHONY WOMAN'S LIBERATION TEACH-IN



SUSAN B. — born 152 years ago
... the struggle goes on

FEBRUARY 15-16

FILMS • SPEAKERS • WORKSHOPS • GUERRILLA THEATRE
TUESDAY WEDNESDAY

10 • films (Lecture Center C3) 10 • films (Illinois Room)

12 • speakers, theatre " "
workshops — CC high rise

1-3 FAMILY, FREUD & FEMININITY; CONSUMERISM
& THE HOUSEWIFE SYNDROME; SEXUAL EXPLOITATION
& THE PLAYBOY SYNDROME; MEN AGAINST SEXISM.

3-5 WORKING WOMEN; CHILD CARE,
WOMEN'S HEALTH PROBLEMS; DISCOVERING
AND DEALING WITH PERSONAL OPPRESSION.

12 • panel speakers " "
workshops — CC high rise

1-3 IDEOLOGIES OF WOMEN'S LIBERATION;
WOMEN IN SOCIALIST COUNTRIES; THIRD
WORLD WOMEN; GAY LIBERATION & WOMANISM.

3-5 WORKING WOMEN & CAPITALISM;
ANTHROPOLOGY & HISTORY OF SEXISM; PROTESTS
AND TACTICS; GAY WOMEN & WOMEN'S LIBERATION.

Resistance in Florescent

24. VENCEREMOS! [We Shall Overcome!].

\$450

No Place (likely New York City): No Publisher, undated (c. 1970s). 45.5x45.5cm: Original Screenprint Poster, in fluorescent red and black on white stock, and yes, it glows under a blacklight! Image of a man with a bat, something shattered behind him, with the word VENCEREMOS! rendered as radial text. Moderate edge wear, with several internal creases. Scattered soiling and spotting, with faint toning to edges. Verso toned and lightly soiled. The bold contrasting colors remain bright. Better than Very Good.

The phrase "Venceremos" is a central slogan in the history of Puerto Rican political and social activism in New York City, particularly during the radical movements of the late 1960s and 1970s. For example, in November 1970, 400 Art Steel Puerto Rican workers marched through the Bronx alongside members of the Young Lords Party shouting "Unidos Venceremos" as they demanded fair wages, better working conditions, and union rights. During this time, the Venceremos Brigade (VB) was also formed as a way for Americans, particularly young activists, to express solidarity with the Cuban Revolution through voluntary labor, political education, and people-to-people exchange. However, we do not believe this poster to be associated with the VB.

Source: <https://www.marxists.org/history/erol/periodicals/palante/pal-2-16.pdf>

Item 24



25. [ZAPF, Hermann]. *Preamble of the Charter of the United Nations.*

\$75

[New York / Connecticut]: Pierpont Morgan Library, Reproduced by The Meriden Gravure Company, 1964. 55.8x35.4cm. Poster printed on textured stock, reprinting the preamble of the charter of the United Nations in French, English, Spanish, and Russian. Light wear and faint toning along edges. Scattered internal creases. Tiny crease to lower right corner. Better than Very Good.

The United Nations Charter was signed in San Francisco on June 26, 1945. It officially came into force in October 1945, forming the United Nations after being ratified by the required number of member states. Hermann Zapf (1918 - 2015), celebrated typeface designer and calligrapher, designed the original version of this poster in 1960. Four years later, The Meriden Gravure Company, known for their exceptional printing and image reproduction, reproduced Zapf's design.

A great example of multilingual typography and mid-century poster reproduction techniques

