

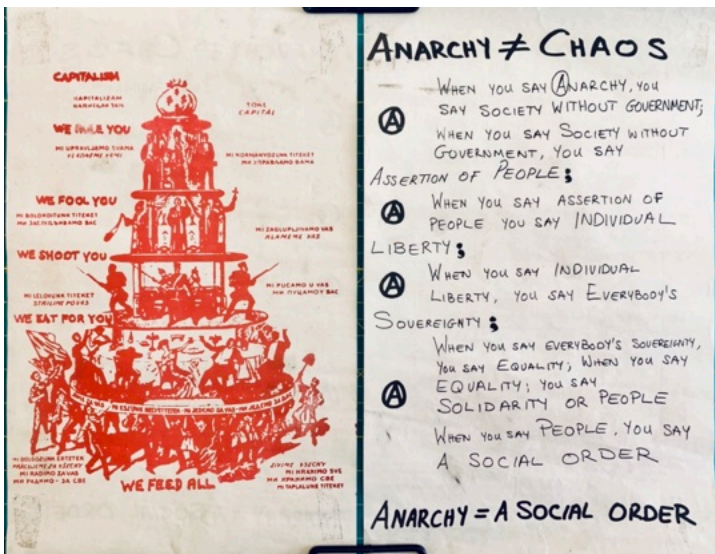
Lux Mentis, Booksellers

Lux Mentis specializes in fine press, fine bindings, and esoterica in all areas, books that have been treasured and will continue to be treasured. As a primary focus is the building and/or deaccessioning of private collections, our selections is diverse and constantly evolving. If we do not have what you are seeking, please contact us and we will strive to find it. All items are subject to prior sale. Shipping and handling is calculated on a per order basis. Please do not hesitate to contact us regarding terms and/or with any questions or concerns.

Please find an interesting selection of Flat Things ranging from 1960s music to film to politics with a touch of occult. Enjoy.

33 Flats: Poster Art

1. **Anarchy [does not equal] Chaos // Anarchy [equals] A Social Order.** Australia: [Anarchism Australia], nd [circa 1977]. First Printing. Minor edge wear, tape remains at the four corners [text side], else bright and clean. Printed in black on one side, red on the other (black is text only, red is text and image). Approx. 10.25x16.25". Very Good. (#9829) \$250.00



Black ink text, using an anarchy sign (A in a circle) as bullet points, summarizes the meaning of anarchy. Red ink side has tiered image (workers at the bottom supporting all others) and text in several languages parsing capitalism as exploitive/destructive and workers at the base "We Feed All". Very scarce, one copy located at Univ. of Michigan Library.

2. **Bakunin and Anarchism // a talk by Jack.** nd [1976]. First Printing. Light edge wear, else bright and clean. Screen printed in black ink from stencil. Approx. 17x22" Very Good. (#9831) \$250.00

"Liberty without socialism is privilege injustice, socialism without liberty is slavery and brutality." One copy located at University of Sydney; no copy in the US.



3. **Bremer, Uwe [artist, printer]. [PSI].** Germany [Berlin?], c.1972. Limited Edition. Single leaf etching [intaglio] with color aquatint on Rives BFK, edition is 110 of 120, signed and dated by artist. 11.25"h x 7.25"w (image), 24.75"h x 17.75"w (sheet), unframed. Near Fine. (#9476) \$350.00

"Uwe Bremer, born 1940, is one of the most prominent German graphic artists due to his fantastical compositions combined with fine-nerved ruling symbolically acting geometric body and surface relationships on mostly bright ground. In his work, elements of old star and sky maps, symbioses of mechanical, organic, galactic and scriptural structures, which are thematically related to science fiction and horror literature, are whimsically combined and create occult levels of meaning." Part of the published book: "Werkverzeichnis der Radierungen 1964-1973." (Catalogue raisonné). Uwe Bremer is also an important proponent of "Phantastische Malerei" in Germany during the 1970-1980s.



4. Burnham, Dave (art). **Spun Aluminum Bra Engineering Drawing**. Everett, MA: Roland Teiner Co., 1952. Bright and clean. Framed print. Art is 13.75x16.5". [Available framed] Fine. Poster. (#9106) \$175.00

Printed in the saturated blue of engineering blueprints, though on heavier stock. Their focus during WW2 had been largely military and, as the war ended, they were apparently brainstorming ideas about product areas... This was, very likely, an engineer's joke that was 'good enough' that the company printed them as a promotional/holiday gift.



5. **Great Honesty Music "We Pick and Choose"** San Francisco, CA: Great Honesty. First Edition. Minimal shelf/edge wear, else bright and clean. Approx. 18x25" Very Good. (#10363) \$225.00

Poster for the noted music producer. Includes some great text and a photographic reproduction of their founder, Erik Jacobsen. No record of this poster found in any institutional collection.



6. Griffin, Rick [artist]. **The Jook Savage Art Show [at Psychedelic Shop]**. San Francisco, CA: Berkeley Bonaparte, 1967. First Edition. Minor shelf/edge wear, else bright, and clean. Approx. 14 x19" Very Good. (#3808) \$150.00

"The Psychedelic Shop was located in the Haight-Ashbury district and opened on January 3, 1966. Brothers Ron and Jay Thelin opened the shop and began selling psychedelic books and posters, hippie clothing, and drug

paraphernalia. This head shop became a gathering place for the burgeoning counterculture of San Francisco until it closed in October 1967. Rick Griffin designed this fabulous image and it was his very first foray into the psychedelic poster field. While taking this to the printer, he ran into the organizers of the Human Be-In and they immediately



asked him to do a poster for that event. The Human Be-In poster, known as The Art of Rock number 2.215, and this Psychedelic Shop poster

were the springboard to Griffin's involvement with Chet Helms and Bill Graham. This poster is pictured in The Art of Rock on page 79.

The original poster was printed on white stock by Double H press and measures approximately 14" x 19 7/8". These carry the union mark #72 in the lower right margin. The second print poster was printed on white stock and measures approximately 14" x 19". These have a Berkeley Bonaparte credit in the lower margin."

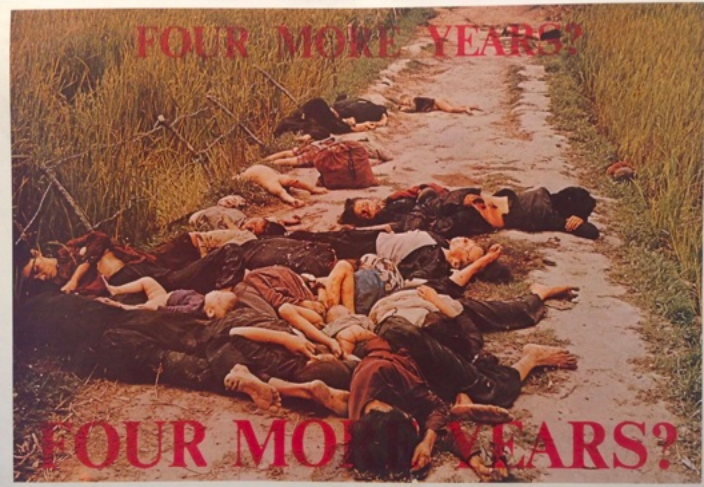
7. Griffin, Rick; [Wilson, Wes; Mouse, Stanley; Kelley, Alton]. **Joint Show:** [Show poster for the 'Joint Show' at the Moore Gallery in San Francisco, 1967, together with the gate-folded Private Invitation and the original giant Zig-Zag rolling papers box used to hold handbills]. San Francisco, CA, 1967. [SOLD]

8. **Gun Control Begins at the White House.** New York: Posters Against Bullets For Ballots, 1968. First Printing. Minimal edge wear, else bright and clean. Screen printed in b/w. 23x34" Near Fine. Poster. (#9775) \$145.00

Political poster featuring a famed image of Lee Harvey Oswald standing with two Marxist newspapers in one hand and a rifle in the other. The image has been altered to include "Militant" and "Worker"



written on the papers and Oswald's head has been replaced by Lyndon B. Johnson. Across the bottom, in block letters, it reads, "Gun Control Begins in at the White House." Interestingly 'strong' political piece for the day and proof that all that is old is new again...

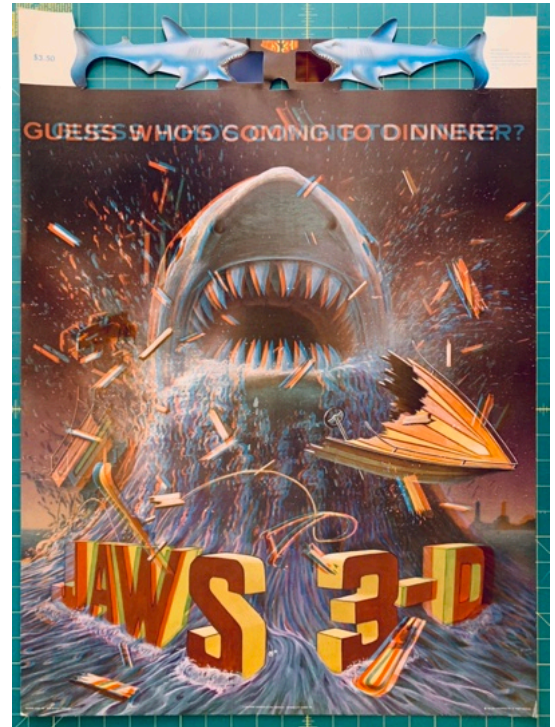


9. Haerberle, Ron L. (photographer); Artists and Writers' Protest. **Four More Years? [Infamous 1972 Anti Vietnam War Nixon Reelection My Lai Poster]**. New York: Colorcraft, Inc., 1972. First Printing. Minimal wear, else bright and clean. 25x39". Photographic image. Near Fine. (#9271) \$325.00

"This propaganda poster was issued by artists and writers united in protest against U.S. government policies under President Richard M. Nixon, who was elected in 1968. In 1972, Nixon ran for re-election, defeating the Democrat George McGovern. The Nixon campaign slogan was "Four More Years." This poster subverts the slogan, asking instead whether Americans really wanted four more years of Nixon presidency. Printed over Ron L. Haerberle's well-known and disturbing image of the My Lai massacre in Vietnam, the message creates a stark association between controversial American foreign policy and savage brutality. The image supplies its own answer to the leading question, implying that four more years under Nixon's administration could lead to further violence and subjugation. Later in 1972, Nixon's Watergate scandal emerged, eventually forcing the President to resign." (V&A description) A very handsome copy of a remarkably strong piece of political commentary/protest.

10. **Jaws 3D Poster [with Glasses Still Attached]** "Guess Who's Coming to Dinner" Version. Hallmark, 1983. Minor shelf/edge wear, else bright and clean. Approx. 20x28" Very Good+. (#10361) \$250.00

There were at least two versions of this poster, one with "I Love Everybody) at the top and this one with "Guess Who's Coming to Dinner." This is clearly the preferred version. A scarce poster to find in good condition... especially in as find condition as seen here.



11. [Joplin, Janis]. **Big Brother & The Holding Co.; Jack & the Ripper [at] The Ark**. Sausalito, CA: Portal Publications Ltd., 1967. Small, discrete tide marks at three corners, small chips at bottom corners (staple pulls), fold crease across the center, else bright and clean. 16x22" Very Good. (#3809) \$475.00

Noted flaws notwithstanding, a bright, vibrant copy of a poster most often found sun washed.



12. Kelley, Alton [artist]. **Jefferson Airplane; Other Half** [signed by the artist]. San Francisco, CA: Family Dog Productions, 1967. First Edition. Minor shelf/edge wear, else bright and clean. 14x20" Very Good+. (#3814) \$325.00



An iconic poster, signed by Kelley in the lower left in gold ink.

13. Kelley, Alton. **Steve Miller Band, Kaleidoscope, The Youngbloods: Uncut sheet of handbills and postcards.** [signed by the artist]. San Francisco, CA, 1968. First Printing. Very minor edge wear, else bright and clean. 22.5"x26.5". Illus. (colored plates). Signed by the artist. Near Fine.. (#3818) \$2,250.00

Uncut sheet for show at the Carousel Ballroom. Three handbills and four postcards in one sheet, signed by Kelley. An extremely unusual item.



14. Lane, Leonie. **Urban Ride Against Uranium.** Melbourne, Australia: Print Workshop, nd [1977]. First Printing. Light edge wear, rumpled on three corners, small hole in upper right corner, chip at right side, else bright and clean. Screenprint, printed in black, yellow, red inks, from three stencils. Approx. 22x34.75" Good+. (#9837) \$750.00



"With the broadening of the base of community support for the anti-uranium cause, 1976 and 1977 saw the setting up of local organizations, variously named Movement Against Uranium Mining and Campaign Against Nuclear Energy (or Power), specifically to focus on nuclear and uranium issues."

One known copy in institutional collections, at National Gallery of Australia.



15. Mackinoly, Chips. **Support Queensland's Fight Against Police State.** Sydney, Australia: The Tin Sheds Art Workshop, nd [ca 1978]. First Printing. Light edge wear, slight rumple at edges, else bright and clean. Screenprinted, in red and black inks, from two stencils. Approx. 29x39. Very Good. (#9838) \$1,250.00

Large, graphically strong poster railing against what was seen as the police state tactics of government agents in Queensland. Notes actions against political/union organizers, women, blacks, the gay community, etc. All the 'stronger' given the political environment in the area at the time. One known copy in institutional collections, at the National Gallery of Australia.

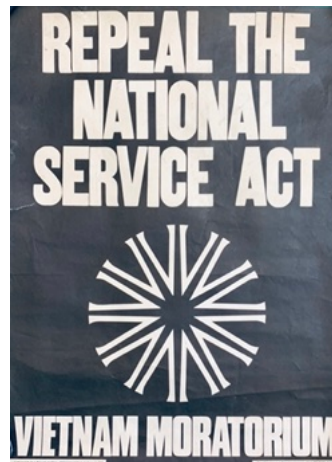
Queensland under the Premier Joh Bjelke-Petersen - a notoriously corrupt right wing demagogue who banned street marches etc. etc. and overtly moved Queensland towards a police state. He put in a Police Minister who was already was tainted with corruption (and was subsequently tried and jailed after the government fell). These posters were made to be pasted to walls with crude glue, and it is unlikely that many survived, especially because of the "anti-police" aspect, which would have seen them torn down and defaced quickly, and anyone caught with them almost certainly subject to a beating in the police cells. Lefties and radicals would be unlikely to have kept them on the walls at home, as police raids were frequent...

16. [May Day/
International Workers' Day Poster]. Black Earth, nd [circa 1975]. First Printing. Minor edge wear, one crease near bottom, tape remains at rear, else bright and clean. Screenprinted, dark orange background, black ink image and toning, blue and red ink touches, text in white ink. Approx 17.5x27.5" Very Good+. (#9828) \$750.00



Text read, "May 1st, International Workers' Day, is not just an occasion for another protest march. It is the day of solidarity for working class struggle; dedicated both to the martyrs of the past and the victories of the future. May Day is the symbol of the existence of an alternative to the world of today." Black Earth appears to be an anarchist group, though very little information could be found at first blush. The poster is a strong bit of art, well designed and printed, 5 press runs comprising building the effect...military drummer and soliders in the foreground, a huge group of workers filling the top of the image, text printed across

the bottom. Handsome copy of a poster not located in any institutional collections.



17. [McLeod, K.J.]. **Repeal the National Service Act: Vietnam Moratorium.** Sydney, Australia: Comment Publishing Company, nd [ca 1970]. First Printing. Very minimal wear, small closed tear at bottom left corner, else bright and clean. Black ink screen printed. 14.5x20" Near Fine. (#9826) \$450.00

"Growing public uneasiness about the death toll was fuelled by a series of highly publicised arrests of conscientious objectors, and exacerbated by revelations of atrocities committed against Vietnamese civilians, leading to a rapid increase in domestic opposition to the war between 1967 and 1970. Following the 1969 federal election, which Labor lost again but with a much reduced margin, public debate about Vietnam was increasingly dominated by those opposed to government policy. On 8 May 1970, moratorium marches were held in major Australian cities to coincide with the marches in the US. The demonstration in Melbourne, led by future deputy prime minister Jim Cairns, was supported by an estimated 100,000 people. Across Australia, it was estimated that 200,000 people were involved."

Australian political posters are very scarce to market and, at first blush, the only holdings of significance are held at the National Museum of Australia and/or the National Library of Australia. This poster does not appear to be held by either .

18. Mouse, Stanley; Kelley, Alton. **Mothers of Invention [and Tim Buckley and The Chambers Brothers] and Buffalo Springfield [and Collectors and Hour Glass (lights)]: [Uncut sheet of two classic shows]**. San Francisco, CA: Bill Graham, 1967. Second Printing/First Printing, "B" Variant. Very minimal edge wear, hint of toning at top edge, signed by Kelley in Springfield image, else bright and clean. 22.75"x28.25. Color prints. Near Fine.. (#3817) \$950.00

Both shows were Fillmore Auditorium events. The Mothers of Invention poster (BG097) was Stanley Mouse's first independent poster in Bill Graham's first series (Mouse is quoted as calling it his "Haiku poem, ... a series of visual syllables."). The 2nd Printing was



printed after the concert on 8/19/1968 in a print run of 1,250 (an "A" is scratched in between the "h" and the "m" of "Graham", and "#97" was added to the poster just to the right of the Stanley Mouse credit above the date information).

The Buffalo Springfield poster was for a pre-Christmas concert and very deliberately avoided holiday tones. It is an early Alton Kelley and Stanley Mouse collaboration at a time when Kelley picked in images and layout and Mouse did the graphics. All three variants of the First Printing were pre-concert. Variant B measures 11" x 21 1/8" and has an "A" scratched into the poster between the "H" and "M" of "Graham". Kelley inscribed the image of this poster. The cut marks are visible. An uncut sheet of a period event(s) is quite rare and this is a handsome copy.

19. Nitsch, Hermann. **Orgies Mysteries Theatre Poster [Inscribed in Artist's Blood]**. Nitsch, 1978. Unique. Minimal wear, light even toning, boldly signed in blood, else bright and clean. Printed poster (4 photographic panes and text). 20x24". np. Illus. (mono). Signed by the artist in blood. Near Fine. (#8713) \$8,500.00

Inscribed by Nitsch to Barbara [Smith] in Nitsch's blood. "Viennese Actionism was a short and violent movement in 20th-century art. It can be regarded as part of the many independent efforts of the 1960s to develop "action art" (Fluxus, happening, performance art, body art, etc.). Its main participants were Günter Brus, Otto Mühl, Hermann Nitsch, and Rudolf Schwarzkogler. As "actionists", they were active between 1960 and 1971. Most have continued their artistic work independently from the early 1970s onwards." "Hermann Nitsch (born 29 August 1938) is an Austrian artist who works in experimental and multimedia modes.

Born in Vienna, Nitsch received training in painting when studied at the Wiener Graphische Lehr- und Versuchanstalt, during which time he was drawn to religious art. He is associated with the Vienna Actionists—a

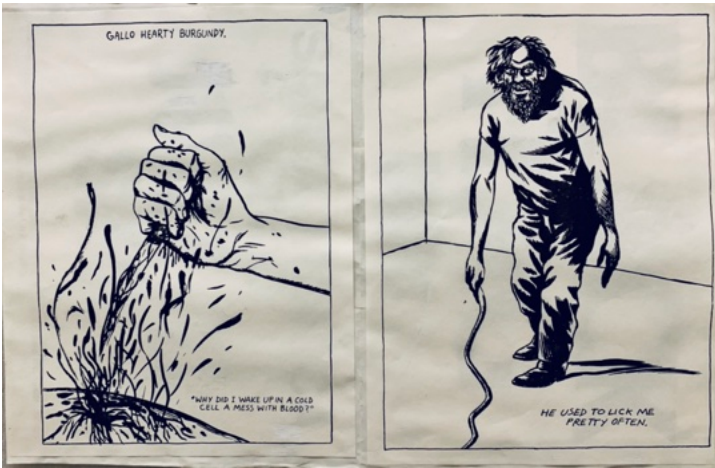


loosely affiliated group of off-kilter and confrontational Austrian artists that also includes Günter Brus, Otto Muehl, and Rudolf Schwarzkogler. Nitsch's abstract splatter paintings, like his performance pieces, address the excessive beauty and intensification of human existence. In the 1950s, Nitsch conceived of the Orgien Mysterien Theater (which roughly translates as Theatre of Orgies and Mysteries or The Orgiastic Mystery Theater), staging nearly 100 performances between 1962 and 1998." Unique.



20. Pettibon, Raymond [Black Flag]. **Black Flag: My War [Original Art/Mock-up for Album Insert]**. Los Angeles, CA: SST, 1984. Unique. Minor corrections/revisions, folded at mid-point, else bright and clean. 4 sheets of paper mounted on a single sheet (front and back). Approx 17x11. Illus (b/w) Near Fine. Broadside. (#8909) \$25,000.00

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Single fold mock-up used to create the iconic insert included in the release of Black Flag's *My War*. Includes three full page Raymond Pettibon pieces and a smaller copy integrated into the front-piece. Evidence of corrections and touch-up for printing present. Created 'on' a Black Flag concert poster (Santa Monica Civic Center), it was from this object that the production insert was created.

Black Flag's second studio album (after *Damaged* (1981)) and the first after the Unicorn lawsuit injunction. Following the well documented dispute with Unicorn,

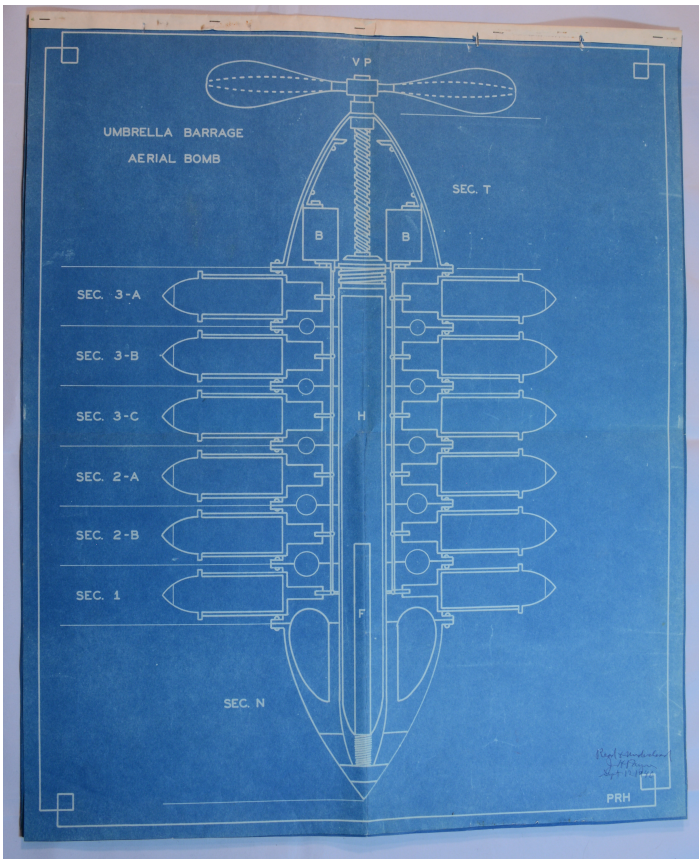


The album's release (1984, SST Records) represented a major sound-shift for the band and polarized fans. Side A was similar to their earlier work (west coast hardcore), Side B was much heavier/slower sound with a strong Black Sabbath-esque influence. During the period of the injunction, the members of Black Flag broadened their influences significantly, particularly with the SST doom metal band Saint Vitus and the likes of Flipper, Void, and Fang...building on established influences like Black Sabbath, the MC5, and the Stooges. The album is widely considered to have helped usher in the post-hardcore scene and to have influenced a wide range of bands/genres (sludge metal, grunge, etc). It is notable that the first punk show Kurt Cobain (the face of Nirvana) attended was a Black Flag show during the *My War* tour (and that he listed *My War* on his list of 50 best albums).

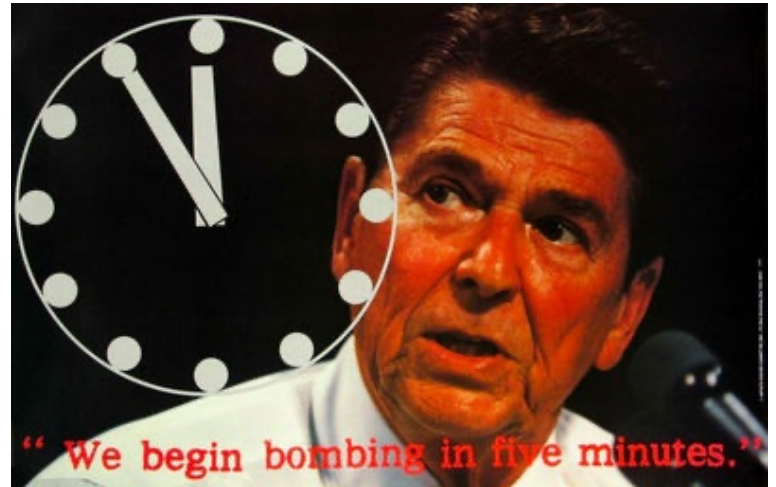
SST was initially formed in 1966 by Greg Ginn at age 12 (Solid State Transmitters) and given new direction to promote his band. It grew into a major indie label during the 1980s, representing a wide range of influential bands. Raymond Pettibon, Ginn's younger brother, did much/all the art for Black Flag...and named the band (renamed, actually, from Panic) and designed the iconic 4 black bar logo. "If a white flag means surrender, a black flag represents anarchy." (Raymond Pettibon)

21. [PRH monogram]; Payne, J.H. [Received]. **Designs for an "Umbrella Barrage Aerial Bomb"** n.d. [not after 1940]. Minor shelf/edge wear, surface sheet lightly sunned, creases from folding, signed in lower right, else bright and clean. Three blueprints, paper stapled binding at top edge. 17x20.75" Very Good.(#9260) \$1,500.00





consequences. The pattern and 80 acre area of effect suggest strongly that this was a design for delivering chemical weapons.



22. [Reagan, Ronald]. "We Begin Bombing in 5 Minutes" New York: Artists Poster Committee, 1984. First Printing. Bright and unmarred. Glossy color print. Approx. 22.75x35" Fine. (#9809) \$155.00

"On August 11, 1984, United States President Ronald Reagan, while running for re-election, was preparing to make his weekly Saturday address on National Public Radio. As a sound check prior to the address, Reagan made the following joke to the radio technicians:

"My fellow Americans, I'm pleased to tell you today that I've signed legislation that will outlaw Russia forever. We begin bombing in five minutes."

The joke was a parody of the opening line of that day's speech:

My fellow Americans, I'm pleased to tell you that today I signed legislation that will allow student religious groups to begin enjoying a right they've too long been denied — the freedom to meet in public high schools during nonschool hours, just as other student groups are allowed to do.

Contrary to popular misconception, the joke was not broadcast over the air; instead it was leaked later to the general populace. But the Tokyo newspaper Yomiuri Shimbun reported in October 1984 that the Soviet Far East Army was placed on alert after word of the statement got out, and that the alert was not withdrawn until 30 minutes later. Congressman Michael Barnes (D-Md.) confirmed that information with then Defense Secretary Caspar Weinberger. There was no report of any change in the DEFCON level for the United States.

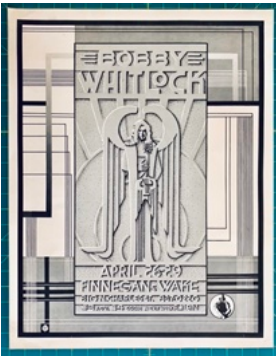
Inscribed and signed "Read and understood, J.H. Payne, Sept. 12th, 1940." Payne appears to have been an interesting figure. Though difficult to confirm, it appears he was kicked out of the American Society of Civil Engineers in 1932 for exposing the corrupt behavior of another engineer. Though his accusations were confirmed (the man jailed and \$700K returned to the government), he was never readmitted to ASCE. Later, during WWII, Payne joined the airforce and was, at the time of this death Lead Navigator of the 100th Bombardment Group (Bloody Hundredth). Payne was killed in action on 28 April 1944 over Sottevast, France, and is buried at the Omaha Beach Cemetery.

These technical designs, for what appears not to be an HE bomb, but rather a for chemical weapons, are striking...both beautiful and dark. Art-Deco borders and technical drawings, typical of the period, the artist is unfortunately only identified by the monogram PRH and no other information has been located. The most visually compelling page is the third, which includes both a 'Profile of Barrage' and the rather lovely 'Pattern of Bursts'. A strange and unsettling juxtaposition of white snowflakes on blue ground, the aesthetic appeal of these technical designs betray the potentially horrific

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Though this was not the first time Reagan had joked prior to giving a speech or address, the Soviet official news agency, TASS, condemned the joke, declaring that "USSR condemns this unprecedentedly hostile attack of US President" and that "this kind of behavior is incompatible with high responsibility the heads of nuclear states are bearing for the destinies of their own people and the mankind".

23. [Rose, Alan [artist]]. **Bobby Whitlock [at Finnegan's Wake]**. Baltimore, MD, 1972. First Printing. Minor shelf/edge wear, else bright, and clean. Approx. 17x22" Very Good+. (#10365) \$75.00



24. [Rose, Alan]. **Spencer Davis [at Finnegan's Wake]**. Baltimore, MD. First Printing. Minor shelf/edge wear, else bright and clean. 16x21" Very Good. (#10362) \$145.00

Dark blue ink used effectively, locomotive and train dominating the image. No record of this poster in any holdings.

25. Rú. **Grateful Dead Serigraph: "Original Dead"** 1981. Limited Edition. Tack holes at corners (well within matting borders), small closed tear related to upper right tack hole, very minor rubbing, else bright and clean. Poster. Approx. 18x24" sheet. Color illus. Near Fine. (#10628) \$750.00

"Original Dead" serigraph, depicting the band skull logo held in the hand of Lady Liberty. Signed "Rú" and dated 1981 in pencil with title and limitation in same hand.



Robe, Jim [illus]. **John A. Spenkelink Execution Illustrations by Noted Courtroom Illustrator [Original Art]. "Capital punishment -- Them without the capital get the punishment."** Starke, FL, 1979. Unique. Minor toning and wear, else bright and clean. Six original pen and watercolor sketches, numbered and bearing notation. Various sizes, approx. 14x20". Illus. (hand colored). (#9397) \$2,500.00



- 1: Execution scene as Venetian Blind went up.
- 2: Witnesses including prisoner's lawyer and minister.
- 3: Last view of prisoner while alive.
- 4: Prisoner's headpiece adjusted while masked executioners look on
- 5: 'Filipino' doctor pronounces prisoner dead
- 6: Spenkelink minutes from death. Near Fine. Loose Sheets.

Original art from a well known courtroom illustrator of Florida's first execution after reinstatement of the death penalty. While Robe worked for a Tampa paper, these were done for television (WFLA/NBC).

"John Arthur Spenkelink (1949–1979) was a convicted American murderer. He was executed under controversial circumstances in 1979, the first convict to be executed in

Florida after capital punishment was reinstated in 1976, and the second (after Gary Gilmore) in the country.

Spenkelink's case became a national cause célèbre, encompassing both the broader debate over the morality of the death penalty and the narrower question of whether the punishment fitted Spenkelink's crime. His cause was taken up by former Florida Governor LeRoy Collins, actor Alan Alda, and singer Joan Baez, among many others. Also at issue was the assertion that capital punishment discriminated against the poor and underprivileged.

The execution was finally carried out on May 25, 1979, in Old Sparky, the Florida State Prison electric chair.

The controversy did not end with Spenkelink's execution: When the blinds covering the windows of the execution chamber were opened to the witnesses, Spenkelink had already been strapped into the chair, gagged, and blindfolded. Since the witnesses had not seen the prisoner brought into the chamber, rumors later spread that he had fought the guards, that his neck had been broken in the altercation, and that he was dead before the execution took place. Spenkelink's corpse was eventually exhumed by a Los Angeles coroner, who determined that the cause of his death was in fact electrocution. To prevent similar future controversies, prison officials removed the window blinds to allow witnesses to view the entire execution procedure from beginning to end."

"On May 25, 1979, Spenkelink, 30, was given two shots of whiskey, then executed in front of 32 witnesses, including 10 reporters. It took three jolts to kill him. But because the venetian blinds separating the witness section from the death chamber were closed until Spenkelink was strapped in, witnesses did not get a good look. Spenkelink had straps drawn tightly across his mouth and was denied a final statement by prison officials."

Spenkelink's last words were, "Capital punishment -- Them without the capital get the punishment."

Citations:

- Spinkellink v. State*, 313 So.2d 666 (Fla.1975) (Direct Appeal).
Spinkellink v. Florida, 428 U.S. 911, 96 S.Ct. 3227 (1976) (Cert. Denied).
Spenkelink v. State, 350 So.2d 85 (1977) (State Habeas).
Spinkellink v. Florida, 434 U.S. 960 (1977) (Cert. Denied).
Spinkellink v. Wainwright, 578 F.2d 582 (5th Cir. 1978) (Habeas).

Spinkellink v. Wainwright, 442 U.S. 1301 (1979) (Stay).

James T. Robe: American 1928-2000. Born in Michigan, studied design at the University of Cincinnati. Acclaimed Florida artist who painted Impressionist and Modernist views of rural genre, cityscapes and beach panoramas in the Post WWII era beginning at the same time as the Florida Highwaymen and continuing throughout the 20th century both at his Meadowbrook Studio and en plein air on the Gold Coast, Treasure Coast and Gulf Coast. For many years he was retained as a staff artist for the Tampa Tribune and he illustrated a 1997 book on Florida history in conjunction with his wife Jackie, an award winning landscape photographer. These images appear to have been created for WFLA TV & NBC News (per notation).

26. **S. H. Barrett & Co.'s New United Monster Railroad Show broadside poster.** (New Castle, PA.): New Castle Courant, 1856-1896. First Edition. Double sided printed broadsheet from newspaper edition. Minimal chipping and toning, else wrapped in mylar on board. 14.5x21. Very Good. Poster. (#8952) \$150.00

"Next to the Presidential election, the greatest occurrence among the people of this section this year will be the advent of S. H. Barrett & Co.'s great show, which will exhibit in Walnut Ridge on Saturday, October 18th. This monster organization, the fame of which extends over two hemispheres, comes to us with the highest encomiums favorably given from all quarters. We can safely say ourselves that the man or woman who misses this opportunity of seeing the greatest show in the world (that is what it is) will not have our sympathy if the miss was intentional, because sympathy will be needed and much vain regret will be in order – after the show has gone – by those who did not see it." Full page (14"x21") of the *New Castle Courant* (Pennsylvania), in fine condition, advertising the imminent arrival of S.H. Barrett and Co.'s *Monster Railroad Shows*. Illustrated with engravings depicting the wonders that await anyone lucky enough to dwell in the territories through which this apparently gargantuan (Barrett's was second only to Ringling's in terms of fame, and may in fact have eclipsed them on occasion in the early 1880's) convoy of marvels. The *Wonderful Charest Family* and their bicycle riding on the high wire shenanigans; a multiplicity of equestrian



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marvels; bears with guns, which seems unsafe; and a group of gaudily Asiatic gentlemen producing birds, rabbits, cats and a rather disgruntled looking piglet out of a sack whilst in the background a man shoves burning swords into his mouth. Clearly a good time is going to be had by all, or at least everyone not on fire. The images are surrounded by lists of the other fabulousness on display in a beautiful example of the kind of perfect storms of typefaces and composition that only circuses seem to take advantage of. These include "6 Complete Circus Companies Combined"; "7 Enormous Metropolitan Menageries United." and making mention of the "Egyptian Caravan and Universal Exposition of Living Wonders." which sounds awesome. Combine that smorgasbord of crazy with "A Gigantean Riding Cynocephalus" (which I am guessing must be a massive baboon, thus appearing really high on the list of "things I am not going to sit on"), "30 Arabian Camels"; "The Only Genuine Horned Horse"; "Xerxes, the largest animal in Captivity and nearly 200 years old."; "10 Funny Clowns." (which is the only thing I don't believe) and most mystifyingly "The Great and Only Low Comedy Bear, Bruno." In addition to the Jubilee Cabin Shouters there is also a free Steam Air Ship outside the grounds. One of the most interesting things to take away from this unlikely survival of an extremely bygone age and form of entertainment; is the effort, expense and hardship involved in travelling around the United States with all of that in tow. Barrett's travelled in their own railroad convoy, and tour diaries recount derailments, escaped animals, murder, racism and hostility. It appears that a yearly tour that didn't result in several deaths and 20 injuries was a good one. It must have been a hard life, and its only remaining relics are mostly pieces of paper like this one. "Next to the Presidential election, the greatest occurrence among the people of this section this year will be the advent of S. H. Barrett & Co.'s great show, which will exhibit in Walnut Ridge on Saturday, October 18th. This monster organization, the fame of which extends over two hemispheres, comes to us with the highest encomiums favorably given from all quarters. We can safely say ourselves that the man or woman who misses this opportunity of seeing the greatest show in the world (that is what it is) will not have our sympathy if the miss was intentional, because sympathy will be needed and much vain regret will be in order – after the show has gone – by those who did not see it."

27. **Sabate 1976.** Sydney, Australia: Sydney Anarchists [Open Road; IWW; Venceremos Collective], nd [1976]. First Printings. Light edge wear, light blue ink splatter at



rear (visible at front), blue ink at rear that ghosts to front (was stacked on a previous wet print), else bright and clean. Screenprinted in black, blue, and purple inks, from two stencils. Approx. 17x22" Good+. (#9839) \$225.00

"Anarchist Francisco [El Quico] SABATE, the first of the urban guerrillas. He carried out actions in fascist Spain for 21

years. Killed by police in 1960." Printed in black with color added for his coat and scarf.

This was the period of the Rote Armee Fraktion (Baader-Meinhof) in Germany, Red Brigade in Italy, etc. etc. - the first wave of modern terrorism. Remarkably scarce/unusual and a 'shocking' piece of the time.

Only one copy located in an institutional collection, National Gallery of Australia. No copy in the US.



28. **Stop Uranium Mining // March for Survival [In Six Parts].** Australia: Movement Against Uranium Mining, nd [circa 1976]. First Printing. Light wear, tape ghosts (from the back) on each diagonal side, several show loss (wormage?) near the point, else bright and clean. Approx. 14x24and15.5" (bottom edge cut at an angle). Good. (#9836) \$950.00

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Six posters are designed to be posted individually *or* together. When mounted together, it forms an iconic 6 pointed astrick sign. The result is a large and graphically strong piece.

"With the broadening of the base of community support for the anti-uranium cause, 1976 and 1977 saw the setting up of local organisations, variously named Movement Against Uranium Mining and Campaign Against Nuclear Energy (or Power), specifically to focus on nuclear and uranium issues."

No known copies found in any institutional collections in the US or abroad.

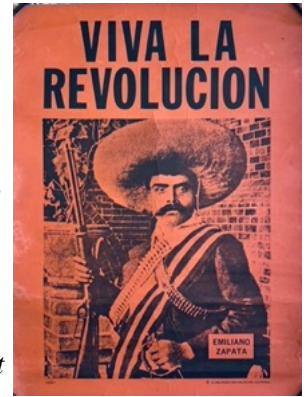
29. Stoupakis, David; Damien Echols [illus.]. **Queen of Sorrows.** New York: Self-published, 2016. Limited Edition. Limited giclée print edition of 20 on archival paper; signed by David Stoupakis and Damien Echols and numbered 12 of 20; 16x21." As New. (#9197) \$350.00

David Stoupakis is a New York based dark surrealist artist. His work, inspired by fables, fairy tales and nostalgic allusions to the places and situations of his childhood, has always been focused on the evocation of dreamlike landscapes and psychologically complex characters often caught in the gloomy atmosphere of dramatic, apocalyptic scenarios.



Damien Echols was one of three teenagers arrested and convicted for a widely publicized murder in West Memphis, Arkansas known as the "West Memphis Three" in 1993. He spent 18 years on death row and was released as part of an unusual plea deal, asserting their innocence with a guilty plea under the Alford plea. A series of three documentaries produced over a period of ten years, titled "Paradise Lost" chronicled the high profile case. Echols, now living in New York City, wrote extensively in prison, has since published several books and creates visual art both individually and collaboratively; influenced by spiritual and magical practice. He developed an lexicon of enigmatic sigils which appear across the breadth of his work.

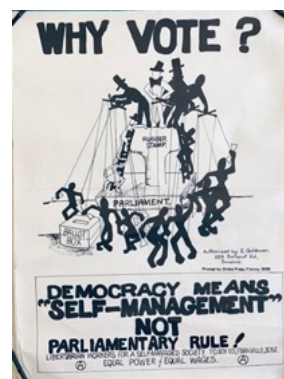
30. [United Farm Workers]. **Viva La Revolucion, Emiliano Zapata.** Delano, CA: El Malcriado [El Taller Gráfico, Farmworker Press], nd [circa 1966]. First printing. Minor edge wear, small area of loss at the left edge, else bright and clean. Heavy red cardstock paper, blank ink. Approx. 17.25x23" Very Good. (#9827) \$750.00



"This poster was one of several that were reproduced utilizing the photograph of Emiliano Zapata for the United Farm Workers. The posters were produced under the same printing collective that produced the UFW newspaper, El Malcriado. Both the image and Spanish slogan inspire the Chicano revolutionaries in their own agrarian struggle. Again, the image of Zapata is strong and heroic in order to produce this inspiration." An iconic image and oft-reprinted poster. Very hard, however, to find as originally issued.

31. **Uranium Creates a Police State.** Sydney, Australia, nd [ca 1976]. First Printing. Appears to have been trimmed on all four sides, tape remains at rear (top visible 'through' to front), few small spots of ink, else bright and clean. Letterpress and process block in black ink. Approx. 14x19.5" Good+. (#9834) \$175.00

Interesting mixed issue piece, with the anachro community protesting uranium mining. One known copy in an institutional collection, in Australia. No known copy in any US collection.



32. **Why Vote? // Democracy Means "Self-Management" Not Parliamentary Rule!** Melbourne/Fitzroy, Australia: Libertarian Workers for a Self-Managed Society/Globe Press, nd [1977]. First Printing. Light edge wear, else bright and clean. Very Good. (#9832) \$145.00

"An anarchist group which was formed in 1977 as a focus for

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Anarchist activity in Melbourne. It maintains the Anarchist Media Institute for the purpose of engaging with both the mass media and anarchist groups and organizations in Australia and overseas." "Authorized by: E. Goldman" [joking reference to Emma Goldman]. Rare in institutional holdings. One copy located in Australia, no copies in US.

33. [Young, Art]. ["**Arrest This Man**"] **Reward for information leading to the apprehension of Jesus Christ.** Sydney, Australia: Common Publishing, nd [circa 1975]. First Australian Printing. Minor edge wear, else bright and clean. Black ink on white paper. Approx. 15x20". Near Fine. (#9833) \$450.00

Australian first known printing of the well known Art Young poster. There are small grammatical changes, the original reads, "Reward. For information leading to the apprehension of —. Jesus Christ. Wanted - for sedition, criminal anarchy - vagrancy, and conspiring to overthrow the established government. Dressed poorly, said to be a carpenter by trade, ill-nourished, has visionary idea, associates with common working people the unemployed and bums. Alien - believed to be a jew. Alias : 'Prince of peace', 'Son of man - Light of the world', &c &c. Professional agitator read beard, marks on hands and feet the result of injuries inflicted by an angry mob led by respectable citizens and legal authorities."

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Ian J. Kahn

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