THE SEARCH FOR SDMA,
JULIO MARIO SANTO DOMINGO & HIS LSD LIBRARY,
SOME DROPS FROM THE PRESS
THE SEARCH FOR SOMA,
JULIO MARIO SANTO DOMINGO & HIS LSD LIBRARY,
SOME DROPS FROM THE PRESS
LSD Library in Thônex
Jane and Louise Wilson
Note that all of the items in this short catalogue came from a private library of altered states of consciousness owned by the late Julio Mario Santo Domingo. Mr. Santo Domingo set up a foundation and called the collection The Ludlow Santo Domingo Library or LSD Library. It was principally spread over a few floors at chemin du Foron 16, Thônex, Switzerland and at his residence on Promenade Saint-Antoine, Genève, Avenue Montaigne, Paris, Ferme des Carreaux, Boigneville and possibly New York. There was a part of his collection that after his death was ‘stranded’ in London. The bulk of those groups of material is now on long-term deposit at The Houghton and has been rolled out into the entire library system of Harvard University.

The LSD blotters are not ‘live’ do not call the drug squad.

Prices are in pounds sterling not pre-decimal £sd.

The material has been left as found in the LSD Library, Post its and all.

Most of the stuff in this catalogue is original except where noted. Dimensions are expressed as vertical x horizontal axes.

l – leaf.
ll – leaves.
p – pages.
pp – pages.
recto – front side of a leaf.
verso – back or reverse side of a leaf.
holograph – handwritten.
n.p. – no place.
n.d. – no date.

The Dope

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“He who tries to determine everything by law will foment crime rather than lessen it.”


The immediate need for the advertisement was the arrest and charging of John ‘Hoppy’ Hopkins on December 30, 1966 for possession of cannabis. Hopkins opted for a jury trial to argue for decriminalisation and was convicted and imprisoned for nine months, six of which he served. The advertisement, which was paid for by Paul McCartney, took up the entire front page of The Times which was chosen because the editor, William Rees Mogg had published an editorial denouncing the recent arrest and conviction of Mick Jagger and Keith Richard for drug possession, it was entitled ‘Who Breaks a Butterfly on a Wheel?’ They were given very harsh sentences of three months and a year respectively, which were later quashed under a nosiy chorus of approval from public opinion.

The left column or box is a list of signatories to a five point petition of the Home Secretary to “permit and encourage research into all aspects of cannabis use...” and that “Allowing the smoking of cannabis on private premises should no longer constitute an offence” with the recommendation that “Cannabis should be taken off the dangerous drugs list and controlled, rather than prohibited, by a new ad hoc instrument”. The fourth point is “Possession of cannabis should either be legally permitted or at least be considered a misdemeanour, punishable by a fine of not more than £10 for a first offence and not more than £25 for any subsequent offence”. The fifth point is “All persons now imprisoned for possession of cannabis or for allowing cannabis to be smoked on private premises should have their sentences commuted”.

The signers included Nobel laureate Francis Crick, The Beatles (with their gongs and manager Brian Epstein), the 50’s New Left firebrand Tarig Ali, anti-psychiatrists R.D. Laing and David Cooper, theatricals like Jonathan Miller and Peter Brooks, Pop Artists Richard Hamilton, David Hockney, Patrick Prockter and Derek Boshier, politicians Tom Driberg and Jonathan Aitken, photographer David Bailey, Doctors Sam Hutt and David Stafford-Clark, writer Graham Greene and many others from public, artistic and scientific life.

Old central horizontal fold, two vertical folds, edges rumpled and nicked, coarse paper. The top edges of the vertical folds, lacks tips of bottom corners.

Very rare with no copies on Worldcat, although there should be at least one other copy in the Julio Mario Santo Domingo deposit (where this copy came from) at the Houghton in the small Steve Abrams’ SOMA archive relating to the production of the advert.


One of rarest and most potent artifacts of the sixties counterculture. The advert is curiously entangled with artifacts of the sixties counterculture. The Life).
"Dear Ma, ... if you should ever want any LSD, let me know, as I have the finest available"

2. [COHEN (Allen)] & [BOWEN (Michael)]. _A Prophecy of a Declaration of Independence_. Original broadside. 35.5 x 21.6 cm., cannabis leaf tissue in double lined circle, ruling, text, with the first part printed in a box; all in green on white stock, verso with a 30 or so line typed letter from Family Dog co-founder Jack Towle to his mother, signed ‘Jack’ on the foot in blue Biro. N.p. [San Francisco], n.p. [Oracle7], 1966. £2200.00

Four old near invisible horizontal folds, very light endemic browning, a crisp, clean copy. Very rare in both commerce and institutions with one copy only on OCLC at NYPL.

The excellent note accompanying the NYPL’s catalogue entry succinctly summarizes the ‘Love Pageant Rally’ held on the Panhandle in Golden Gate Park, Mason and Oak on October 6, 1966, to flag the day that LSD became illegal in California and for which this broadside was produced, thus: "... a total assault on the senses" (ibid p-142).

Towle was one of a new breed of ‘hip capitalists’; who had worked at the Red Dog Saloon in Virginia City, Nevada whence came The Charlatans. After Family Dog, he worked for The Western Front a San Francisco venue and hip booking agency and later sold ad-time for hip radio station KMXP. Anecdotal memoirs of the period suggest that he may have funded the psychedelic lifestyle and his social ventures with soft drug dealing. Writing from 1836 Pine Street San Francisco, Towle told his mother of a trip to a friend’s farm with Ellen (perhaps Harmon co-founder of Family Dog) and then launched into a defence of his drug taking, thus: "I’ve been at this for seven years now, and worries that he was too young to be experimenting with drugs, Towle stressed his depth of experience (“I’ve been at this for seven years now, and never felt better in my life!”) and his caution (“...in most everything I do”) and how he would like to see her try LSD. Like a classic evangelist he offered her reading material, thus: “Perhaps when I see you...”: An invitation is extended for her to visit San Francisco, for he was too busy to go East. Later, he discusses the length of his hair and how “That’s pretty short for SF, though”. Ellen Harmon is then discussed in the warmest terms and plans for a Monterey Rock & Roll Festival are mentioned and then he signs off with a pithy: “If you should ever want any LSD, let me know, as I have the finest available”.

A funny, interesting letter highlighting the central tensions between the boomer generation and its parents, written by a leading light in the aural, recreational, social and New Religious Movements of San Francisco just before the year of the Summer of Love. This in turn, typed on the back of a foundational document in American social history produced by two other important psychedelic pioneers. All three were acid evangelists of great conviction, with perhaps Towle the most ardent, after all trying to turn the inmost, after all trying to turn the heart of the country onto your direction, thus: ‘...any LSD, let me know, as I have the finest available’.

Presumably replying to ‘Mor’s worries that he was too young to be experimenting with drugs, Towle stressed his depth of experience (“I’ve been at this for seven years now, and never felt better in my life!”) and his caution (“...in most everything I do”) and how he would like to see her try LSD. Like a classic evangelist he offered her reading material, thus: “Perhaps when I see you...”.

The Sixties was an age of gurus, and artist Michael Bowen sat at the feet of his own, a mystic called Joel Starr (Cook, who was a former scientist and Hubbard’s ‘first’ clear’ (op. cit. p-158). Cook was the spiritual leader of a group of acid evangelists called the ‘Psychedelic Rangers’, who were dispatched by "...Cook to various psychedelic hotspots in North America and Europe... [to target]...selected individuals for high-dose LSD initiations” (op cit) of around ‘...2,000 to 3,000 micrograms...’ (ibid p-199) i.e. a strong ‘normal’ dose is 300 ‘mikes’. In time, Cook asked Bowen to move to the hippie district of Haight Ashbury, San Francisco in 1966 to report on and foment a spiritual revolution (op cit).

Bowen kept in regular contact with Cook, and when the Oracle group met at Bowen’s pad, after the Love Pageant Rally he reported back to his gurus and during this conversation ‘...an even bigger event was conceived: a “Gathering of The Tribes” a spiritual occasion of otherworldly dimensions that would raise the vibration of the entire planet” (op cit). This was the first ‘Human Be-In’ a very much larger event, based on the rally that drew in all of the psychedelic superstars of the day such as Leary, Gary Snyder, Jerry Rubin and Allen Ginsberg. Music was played, Lenore Kandel read her ‘obscene’ look of love and Owsley scattered vast amounts of White Lightning’ LSD.

Cohen and Bowen were both in their singular ways, acid evangelists, the former was heavily into Timothy Leary and ‘...took his cues from the ex-Harvard professor who spoke in clichés about acid as an evolutionary tool that could guarantee religious epiphanies” (p-149 Martin A. Lee & Bruce Shlain – _Acid Dreams,_ The Complete Social History of LSD, The Sixties, And Beyond, 1992).

Cohen, and his Oracle circle, saw the date on which LSD was scheduled to become illegal as deeply insidious. Their numerical views of reality told them that October, 10, 1966 was an augury, an apocalyptic sign that was “The mark of the ascension of the beast”. Lee and Shahin, say that it meant that “...the low against LSD was interpreted as a demonic act, a violation of a people’s God-given right to experience their own divinity” (op cit).

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Cohen Towle was one of four founder members of the original Family Dog, a collective dedicated to all-night dance, that arose from the fact that, at the time in San Francisco, rhythmic movement to music was illegal without a permit. The Family Dog staged events with people dancing on psychedelic drugs, listening to weird music, with great light shows and body painting. They launched perhaps the first of a particular type of psychedelic music happenings in San Francisco at the Longshoreman’s Hall and later the Avalon Ballroom that Lee and Shahin label as “...a total assault on the senses” (ibid p-142).

Towle was one of a new breed of ‘hip capitalists’; who had worked at the Dog, and the Holding Company, and Wildflower played for approximately 800 people, and the event’s success helped prove the way to the ‘Human Be-In’ on January 14, 1967”.

‘Prophecy of a Declaration’ put a spiritual spin on the American Declaration of Independence, thus: ‘We hold these experiences to be self-evident, that all men are created equal, that the creation endows us with certain inalienable rights, that among these are the rights of life, the pursuit of joy, and the expansion of consciousness’. 

Creased, worn and stained. Rare in both commerce and institutions. A near identical version in poster format held in the Library of Congress’s Yanker collection. A small but significant marker of the 1970 ‘Yip Smoke In’, an important druggy countercultural protest that was but the first of many across the US. The strapline taken from The Beatles.

218393


Bright, crisp print, pinholes on each corner with damage on top left, covered with conservation melamine tips on three corners. Paul D. Gruslin – The Art of Rock. Posters From Presley to Punk, 1987, 4.193. Depicts a burning Stars and Stripes revealing a marijuana leaf within a radiant orb, red stars either side contain the White Panther logo. In the sixties, JoA Sinclair was a revolutionary communist of the Yippie persuasion and the dominant personality behind Detroit’s Work Collective, Detroit Artists Workshop, The White Panthers, Fifth Estate zine and, not least, he also managed MC5. He was busted for cannabis possession on January 24th 1969, thereafter Free John Sinclair day, and given a draconian sentence. This rare poster for a benefit gig includes the Stooges as well as MC5 (by this time probably signed to Elektra by Danny Fields), chief Yippie Abbie Hofmann, and Ed Sanders the Fug who edited The Marijuana Review (probably the first serial publication dedicated to promoting cannabis as a recreational drug).

218412

4. GRIMSHAW (Gary) (artist). “MERRY WANNA AND A HAPPY NEW YEAR”

5. [RAINBOW MULTI MEDIA]. Season’s Greetings! Original greetings card. 9.8 x 19 cm. [folded], 1l., photomontage with titles in light green on upper portion, text, facsimile handwriting and vignette on lower portion, text and graphic in red within, printed on green card. Ann Arbor, The Rainbow Agency, n.d., 1973. £50.00

The agency evolved from ‘Rainbow Energies’ the guiding light of which was dope activist JoA Sinclair. Rainbow Multi Media, encompassed a music festival, graphic design, trucking, sound recording and more.

218372
6. [Smith, Kline and French]. ([‘Benzedrine’ brand inhaler. The simplest & most effective treatment for Head colds and Nasal catarrh. Convenient to carry easy to use. Safety for children and adults].) Original countertop standee. 24 x 42.6 cm. (irregular shape measured from tip to furthest tip), hinged cardboard standee on verso, b&w photomontage, line drawn graphics, titles printed in yellow, greens, black, red and silver in an Art Deco style, on thick cardboard, folding card stand, chromolithograph. N.p., n.p. [Smith, Kline, French], B.I. D3 printed in EF, n.d. c. 1934. £50.00

Bumped, dusty, rubbed, waterstained, printing details partly scuffed off, the photo with a missing area of white near the angelic looking girl’s hand. A very hard item to search for. We can find no named copies on OCLC, and 8 references only in Wellcome searched with the term ‘benzedrine’. Most of the records found seem to be pamphlets, leaflets or books.

Provenance: an important evocative refugee from the LSD Library that lived on or around this cataloguer’s desk for some time in Thônex for a few years and a year or so after elsewhere. Modern eyes are probably rather shocked to see a potent drug marketed using the innocence of childhood. Yet, in the early decades of the twentieth-century, the stimulant amphetamine was freely available for everyone to misuse orally to get high, rather than its intended use as a nasal decongestant (also probably not very good for your nose). Benzedrine and other types of industrially manufactured speed were also used for depression and weight reduction. They Iatrogenically made swaths of ordinary people into befuddled addicts with heart problems and eternally dry mouths. Speed had a big application in wartime; in the forties it was prescribed to foster alertness, and it also helped kickstart Beat Generation experiments in life and literature. For instance, ‘Bennies’ appear in Allen Ginsberg’s ‘Howl’:

“Peyote solidities of halls, backpack green tree cemetery downs, wine drunkenness over the rooftops, storefront boroughs of bohemian joyride neon blinking traffic light, sun and moon and tree vibrations in the roaring winter dusks of Brooklyn, ashen ravings and kind king light of mind who chained themselves to subways for the endless ride from Battery to holy Bronx on benzedrine until the noise of wheels and children brought them down shuddering mouth-wrecked and battered bleak of brain all drained of brilliance in the drear light of Zoo...”

In Pop Culture, it was perhaps an open secret that it gave a far too generous surfeit of energy and positivity beyond medical need. There were songs satirising the buzz, such as Harry ‘The Hipster’ Gibson’s ‘Who put the benzedrine in Mrs. Murphy’s Ovaltine’. Harry ‘The Hipster’; drew a lot of water in the LSD Library, he appeared near to ‘Benny’ aficionado Neal Cassady’s mugshot in a San Francisco police Department album in the Bibliothèque room (kept near to this cataloguer’s desk and now in the Houghton Library).

7. [Hunter (George)]. ([The Hashish].) Original poster. 57.2 x 44.7 cm., 1 large colour photograph in a box with text in Arabic characters, numbered outline key below and explanatory text in English, printed in black, on coated white paper, colour offset lithography. N.p. [San Francisco]. Humbead Enterprises/ Globe Propaganda, 1970. £50.00

Clean, crisp, copy, slight edgewear, endemic light browning; Rare.

Michael Ferguson and Hunter co-designed the so-called ‘Seed’, a Charlatons gig poster considered by aficionados to be the first US psychedelic poster and Globe Propaganda was the name they operated under. Depicts an arrangement of different varieties of hashish including “Nepalese ‘Temple Balls’... so named by their frequent presence at Buddhist rites – are conscientiously hand-rolled, with an opium additive to produce a unique euphoria”.

The layout was re-used as an illustration in Robert Connell Clarke’s informative coffee table book also entitled Hashish.
10. [ANGER (Kenneth)] (Contributes). Starting September 8 Take A Trip to the Movie. See “The Acid Text” a program of Psychedelic Cinema... All in Consciousness Expanding Psychodelicolor and Schizoscope. FREE sugar cube with each admission! the movie 1034 Kearney St. San Francisco... Original handbill. 28 x 21.5 cm., text and kinetic spiral decorations printed in black on yellow stock, offset. N.p. [San Francisco], n.d., c. 1966. £75.00

Near fine. Old Maggs code in pencil on lower left corner from previous sale to the LSD library. Rare, no copy on OCLC. The roster of films includes Anger’s Inauguration of The Pleasure Dome, Raga by Jordan Belson, Lapis by James Whitney and others including a surely very rare showing of a 1964 Nuffield Foundation funded experimental documentary film Time Is by former theoretical physicist Don Levy. He taught at Harvard and also in California hence the American screening. Assuming that this film–night was staged in 1966, it is possible that the sugar cubes were ‘live’ as LSD was still legal in California until October 6 of that year. ‘Schizoscope’ probably satirizes the pre-1967 clinical attitude that LSD was a ‘psychotomimetic’ through which madness could be observed.

8. [DIVISION OF NARCOTIC ENFORCEMENT]. Marihuana, The Assassin of Youth... Stamp It Out. Poster. Reprinted in facsimile. 57.8 x 35.2 cm., 3 small b&w photos, printed in black on white paper stock, offset. N.p., [The Governor’s Office of California (for the original)], n.d., c. 1970s. £50.00

Small band of browning or smoke damage on lower right edge and corner, extending on to bottom edge with slight creasing and one closed tear in same area.

Rare, no copies on OCLC. There were many drug enforcement films, posters and books produced throughout the first half of the twentieth century that reinforced and exploited existing fears of plant drugs and created panics. A large number were revived in the ’60s and ’70s as a sort of ironic entertainment for stoners. The headline of this public information poster is taken from an infamous, and risible, 1937 film entitled ‘Assassin of Youth’. Pseudo scientific explanations of the plant and of its tendency to cause “criminal, monocholic acts” are the order of the day with this poster.

218413

9. [AMANITA MUSCARIA]. Amanita Muscaria “Fly Agaric”. 6.3 x 10.3 cm., white card label with facsimile handwritten titles, with the original pin mount. N.p. [San Francisco], n.d., c.1970s. £20.00

A bit browned and dusty.

A cool old label, that once lived in the LSD room of the LSD Library (facing the heights of Mont Blanc) for the famous ‘magic’ red and white ‘fairy’ mushroom used by Siberian shamans and others, as a tonic in deer micturant, and thought to be the drug, Soma of the Rig Veda by Gordon Wasson.

218626

“...the single large dose taken by a novice may cause criminal monocholic acts”

Some edgewear, a bit tired, "ing" filled in with brown biro, along with the core of the Process symbol, on the upper portion of wrapper. Scarce.

Provenance: pencilled accession mark for the LSD Library on the last page. The upper portion of the wrapper features a black and white close-up photo of Mick Jagger, brooding and purse-lipped, he says to his interviewer Christopher de Peyer: “If anything I’m guilty of trying to stop everybody being normal…” Mindbending also includes an article on brainwashing by C. Maxwell Cade, another by JoA Tyndall (founder of the fascist National Front), an anti-Vietnam War détourned comic strip entitled ‘Travel With The All-American Men of War’, a ‘Game Called Job’, Anti-psychiatric and neurosurgery articles and Dr. Emil Savundra on the “grey forces”. An in-house advert in the back shows Xtol with the strapline, “The Process is rebuilding XTUL the place of Miracles” with the church rank and file, lined up above this, dressed in black from head to toe and presented in double exposure.

134758


Worn and shabby. Rare, no copies in OCLC. Gerald Yorke’s copy in the Warburg Institute Library.

Provenance: old pencilled accession code on last page for the LSD Library probably by employee Viviane Goapper.

The cover depicts a pinball machine with Baphomet on the back-glass and souls in torment under a Process cross on the playfield. Articles include a Q&A with Paul McCartney and Jane Asher, a comic strip on the secret fears of the Incredible Hulk and a Satanic sort of game of life. Much of the rest of the issue is made up of lurid spreads devoted to Lucifer, Satan, Jehovah or all three.

134770
Little trace remains of the gallery, it was presumably very community oriented, '60s SF style, participants are invited to bring stuff for their 'underground archive'. An "Anti-Art" and a "Fuck Art" show were planned for New Year's Day 1978 and "middle February" respectively. 

134581
14. YOUNG (G. Steven).
[Jameson Poster].
Original poster/print. 57.4 x 36.5 cm., green on white, silkscreened [{?}], on stiff white paper, signed by the artist in stone, holograph in black, in a white border, on stiff white paper, signed and dated by the artist in the stone, inscribed in ink on verso. N.p., n.p., [Joà Poole], copyright 1977. £20.00

A bit rumpled and browned on the lower half. Rare.

Provenance: in his inscription Michael Horowitz notes that the artist was a friend of "Bob [Jett Connell] Clarke/ MRA i.e. the author of the cannabis magnum opus Hashish and Michael Aldrich.

Little people, a cart pulled by a stag beetle and a huge stell plant being harvested of the buds.

128473
15. POOLE (Julia) (Artist).
[Stevenson Harvest].
Original poster/print. 59.3 x 30.5., printed in browns, gold, green and black, in a white border, on stiff white paper, signed and dated by the artist in the stone, inscribed in ink on verso. N.p., n.p., [Joà Poole], copyright 1977. £20.00

A rare artifact from the twentieth-century War on Drugs era, there are only a handful of people, of the perhaps a dozen at the height of prescription, who receive these cans on a monthly basis. Julio Mario Santo Domingo was very proud that he had this can in his LSD Library.

New Mexico created the first medical marijuana law in the USA on Feb. 21, 1978. In 1997, a young cancer sufferer called Lynn Pierson lobbied for medical marijuana on the compassionate grounds that it worked to treat the nausea he experienced as a side-effect of the chemotherapy he was undergoing. Pierson was spurred on by the example of a glaucoma patient Robert Randall, who was at one time the only legal recipient of medical marijuana in the USA. The marijuana was supplied under the auspices of the National Institute of Drug Abuse research programme, as this was the only means by which the DEA would allow the prescribing of cannabis to those in need. This became the Lynn Pierson Research Program (p-70 Daniel A. Danisun - An Antiepileptic and Appetite Stimulant in the Mary Lynn Mathre edited - Cannabis in Medical Practice: A Legal, Historical and Pharmacological, Overview of the Therapeutic Use of Marijuana, 2012).

Brazil was a research nurse on the program and she has noted how the cannabis was given out in a clinical setting to 200 patients and that the herb came from the University of Mississippi's Research Institute of Pharmaceutical Sciences, that it came in cans, and that it was irradiated before packing with the NIDA recommendation that it be humidiﬁed at room temperature before use (p-151 Madelyn Z. Brazis & Mary Lynn Mathre -Dosages and Administration of Cannabis in op cit). One senior citizen thought the weed was still too harsh and went to her local head shop and bought a bong (p-155 op cit). The study ended in the eighties, enrollment to the Compassionate Investigational New Drug Programme stopped in 1992, and capsule forms of dispensing became the norm for chemo patients but U Miss still grows top ranking weed, and a handful or less of of people still smoke it every day.

"We'll show anything that gets us high!"

12. [ANCIENT CURRENTS GALLERY]. Ancient Currents gallery proudly presents Our First International DRUG ART SHOW. No Drug displays please! Inviting all artists to submit new pieces [sic], all media [sic], painting, film dance, conceptual, etc. that demonstrates drugs in our lives and how we feel etc, that demonstrates drugs in our lives and how we feel etc, that demonstrates drugs in our lives and how we feel etc, that demonstrates drugs in our lives and how we feel etc, that demonstrates drugs in our lives and how we feel etc, that demonstrates drugs in our lives and how we feel etc, that demonstrates drugs in our lives and how we feel etc, that demonstrates drugs in our lives and how we feel etc, that demonstrates drugs in our lives and how we feel etc.
“When removed, all of the test subjects died after several minutes of acute giggling”.


Very lightly creased. Very rare in both commerce and institutions with no copies on OCLC.

Provenance: the LSD Library, a small annotated Post-it note on back. This satire on an anti-drug religious tract is a spin off of a religious tract is a spin off of a series from Adams & Roebuck, burbank, california, number 3 in a series from Adams & Roebuck, [KPFa], n.d., 1976. £25.00

18. [LIBRA ARTWORKS]. Should a Gentleman offer a Lady a Joint? Original poster. 51.6 x 31.2 cm., titles in reverse white on a colour photograph within an orange border, on stiff, glossy white card. N.p., Libra Artworks, n.d., 1970. £35.00

Crisp, clean copy with very slight wear. Exploitative headshop humour that depicts a male hippy and a young woman with plastic flowers in her hair. He offers a reefer to her whilst fondling her knee. The strapline is a double entendre i.e. Joint is American slang for both penis and cannabis cigarette.

218411


Crisp, clean copy. Four old horizontal folds. We can find no trace of this ephemeron anywhere.

Vignette depicts a wild cannabis plant and root system under a psychedelic sun beside a seashore. This sort of psychedelic voting poster offers gnomic wisdom in six sections, in the form of quotations from the I Ching and The Bible, tribal dancing etc. The “Free Energy” section notes that “The Pot Party has no phone number, no address, no bank account...” etc

218446

“Give a little, take a little, never push” Dealers proverb.


Contents near fine, wrapper faded and a trifle tired, worn and nicked. Rare in both commerce and institutions with one copy only on OCLC at Harvard. A rarely cited work by a prominent Illuminating figure in the anthropological study of the shamanic uses of ayahuasca, taken from a formidable miscellany of drug articles that also includes contributions from Richard Schultes and Norman Zinberg. The premise of the paper is that: “…due to shamanistic, out-of-body experiences, the so-called aerial voyages, prehistoric New World massive earthworks were constructed” to reveal “…certain cosmological messages...”

218574

21. [HAITIAN VOODOO], GREEN (Illustrator). [David Graeme’S The Drums Beat Red]. 2 original gouache dustjacket sketches for the Harrap book, 20 x 16cm, stylized depictions of traditional drums; I) with purple sky and red foreground, thin lontoon overlaying a squat bass drum, both decorated with geometric designs and scumbling, echoed with a similar pair in the backstrip area, the lettering in red, white & black. II) uniform design but with blue and red back and foreground and squat bass drums, the former with scribbled notes and sketches on reverse, I) with “OK” scribbled in pencil on front. With a copy of the published wrapper. n.d., c. 1963. £85.00

Both in very good and clean condition. The published design differs markedly from its companion.

Provenance: old Maggs pencil stock code from previous sale to LSD Library. This tale of a mixed race Haitian-Englishman hinges on his unconscious confessions in a London hospital and his coercion, by the police on the island where “…the nightly throbbing of voodoo drums has become too ominous to ignore” (dustjacket). A casual glance through the book reveals a detailed account of a Voodoo ceremony with seemingly accurate depictions of a hounfort or mambro and resulting in quite graphic pen sketches of altered states and zombu ‘behaviour’.

134828
22. [HAYAGRAVA] & [UMAPATHI], STAY HIGH FOREVER No More Coming Down. Practice KRISHNA CONSCIOUSNESS Expand your consciousness by practicing “TRANSCENDENTAL SOUND VIBRATION”. HARE KRISHNA-KRISHNA KRISHNA-HARE HARE RAMA-HARE RAMA- HARE RAMA-HARE RAMA-... Come TO KIRTAN (CHANTING) FESTIVITIES AT Tompkins Square Park (7th Street and Avenue A) Sunday 9th and 16th, 2-5p.m. Original flyer. 27.8 x 21.5 cm., text and decorations in black on white paper, mimeographed. n.p. [New York], n.p. [International Society For Krishna consciousness], n.d., 1966. £200.00

Browned but very stable, ragged and nicked edges with some nicks and loss, creased and turned corners, two small red spots of paint and a few other spots and stains. Very rare in both institutions and commerce with no copies on OCLC. Chanting is described as cleansing “...the dust from the mirror of the mind...” Free you all from material contamination. Devotees are advised to “Turn on” with music, dance, spiritual food etc. and are encouraged to join and attend meetings with “A.C. Bhaktivedanta Swami”.

Allen Ginsberg was probably the first well known American to introduce the now famous Hare KrissAa chant to the USA in his increasingly Hindu-Buddhist public readings, meetings and performances in the sixties (p.301 Barry Miles - Ginsberg. A Biography. 1989). Bhaktivedanta arrived in New York in 1965, set up a storefront and got “enormous help and encouragement from Ginsberg in getting his first centre started” (op. cit.). When he heard of the move to the Lower East Side, after a particularly Krishna flavoured trip at Millbrook, he said: “The reinforcements have arrived” (p.431 Bill Morgan - I Celebrate Myself. The Somewhat private Life of Allen Ginsberg, 2006). This is quite a famous flyer within I5KCON, and one that perfectly captured the essence of Tompkins Square Park, a huge drug ‘chill-out’ area and faultline where culture and counterculture, straight and high collided. The flyer was re-used many times, and was printed in the thousands, most notably in the LSD fuelled love and peace scene focused around the Haight Ashbury and happenings like the Human Be-In.

134846

23. [EXECUTIVE OFFICE OF THE PRESIDENT SPECIAL ACTION OFFICE FOR DRUG ABUSE PREVENTION], [Executive Office of The President Special Action Office For Drug Abuse Prevention Route Slip]. Original in-office stationery. 13.2 x 10.1 cm., 211., text and ruling in black capitals, on white paper, perfect bound, date of first leaf filled in with red biro. n.p. [Washington], [executive office of The President Special action office For Drug abuse Prevention route Slip], n.d., c. 1974. £35.00

Very rare, but surely some in a forgotten D.C. stationery cupboard, an evidence room or perhaps the DEA library has some. Smoke damaged first leaf. Original routing slips for office mail, accompanying notes, memoranda and presumably drug samples and other realia. The SAODAP was set up by President Nixon.

218371

24. [CASTALIA FOUNDATION], FORT (Joel) LINDESMITH (Alfred R.) et al. THE QUESTION OF CANNABIS. Original leaflet. 23.6 x 10.2 cm. [folded], unfolds into 8 panels (including cover), printed in dark brown on light orange paper. n.p. [Millbrook], n.p. [Castalia Foundation], Castalia Foundation Leaflet #1, n.d., 1966. £50.00


Divided into four sections with the first two essays by an eminent counterculturally inclined medic and writer on drugs and a very esteemed Professor of Sociology who specialised in the field of drugs. The third part is a section on ‘morijuana’ by Donald Louria extracted from a Narcotics Subcommittee report. The fourth section is a bibliography on cannabis. A note adds that David Solomon’s Marijuana Papers was to be released in December 1966. Leary based the Castalia Foundation on the esoteric academy in Hermann Hesse’s novel of self-realisation entitled The Glass Bead Game.

218390
25. [OAT WILLIE’S]. Grass will get you through times of no money better than money will get you through times of no grass. Things go better with Tokes.

218409

Freak bros. imagery. corporate website is drenched in not surprisingly the headshop chain’s is also a character created by Shelton, (Freewheelin’ Franklin). Oat Willie (said Fabulous Furry Freak Brothers by this cataloguer in gilbert Shelton’s old stoner adage, first encountered Texan head-shop, that modifies the a novelty poster, from a famous £50.00 copyright 1971.

218410

A novelty poster, from a famous Texan head-shop, that modifies the old stoner adage, first encountered by this cataloguer in Gilbert Shelton’s Fabulous Furry Freak Brothers (said by Freeheal’n’ Frankkn.). Oat Willie is also a character created by Shelton, not surprisingly the headshop chain’s corporate website is drenched in Freak Bros. imagery.

218409

26. SCHARF (David) (Photograph). High Power. This is how mushroom-shaped resin nodules and finger pollen-catching pistils of Cannabis Sativa look when magnified 3000 times...

218411

Original poster. 58.5 x 44.5 cm., 1 large solarised photograph in a box, calligraphic text and two vignettes below; printed in green on stiff coated white paper. N.p.[Lex Angeles?]. Produced by Michael McCoy, Print by Raffaelli Studios, n.d., after 1974. £50.00

218412

A crisp, clean copy, dusty verso. Very rare we can find no others.

Round text panels contain horticultural advice and line drawings of male and female plants. The central oval panel depicts “Mista Reefa”, a large bipedal anthropomorphic joint, with arms and wearing dark sunglasses and a manic grin whilst waving. A joint burns in the joint’s other hand. The identity of the graphic designer ‘P. Stuart’ eludes this cataloguer.

218419

27. STUART (P) (Artist). [Mista Reefa see: “Grow your own”].

218420

Original poster. 56.5 x 43 cm., printed in red, gold (actually yellow), green, black and blue, silkscreened, signed by the artist in green pen on lower left corner above the printed copyright. N. u., n. p. [P. Stuart], copyright 1973. £50.00

218421

Crisp, clean copy. Seem uncommon. We do not know for what or whom this poster was produced. The nodules of a female plant under an electron microscope look rather like a Cyanotype but in green. Raffaelli Studios is owned by Ron Raffaelli (Hendrix’s photographer of choice). The vignettes are line drawings of pistils and the distinctive serrated edge leaf. The Scharf photo is probably earlier than this repro of the Scharf photograph. electron microscope look rather like nodules of a female plant under an electron microscope, i.e. hendrix’s photographer of choice.

218422

28. [STOLON FROM SOLOTYPE].

218423

Jolly Green Joint. Home Grown Marijuana. The Grass That’s Gone To Pot. Serve some at Your Next Tea Party. You’ll Be Smoking Less But Enjoying It More. Sold by the tin (ready-rubbed) or made up in Rogane, King Size or 100’s. Available only From Fleuracid Acid Distributing Company. Caution: Cigarette Smoking may be hazardous to your health. Smoking may be hazardous to your health.

218424

Original poster. 43 x 28 cm., polychrome illustration and titles on a cobalt blue background, white margins with ruled border, on thin white paper, colour offset lithography?, signed and dated by the artist in the stone. N.p.[Berkeley], n.p.[Last Gasp Eco-Funnies], n.d., c.1972. £50.00

218425

Crisp, clean copy. Rare, no copies in OCLC or OCMAA. A spoof advertising poster that plays on the Jolly Green Giant i.e the mascot of an iconic U.S canned vegetable company. Depicts a grumpy looking Native American giant. #23 in a series put out by Solotype.

218426

29. [SHERIDAN (Dave)] (Graphic design). Don’t Cop Out. Get The Official Dealer McDope Dealing Game. Nearest Head Shop.

218427

Original poster. 48 x 36 cm., polychrome illustration and titles on a cobalt blue background, white margins with ruled border, on thin white paper, colour offset lithography?, signed and dated by the artist in the stone. N.p.[Berkeley], n.p.[Last Gasp Eco-Funnies], n.d., c.1972. £50.00

218428

Closed tear top left corner, a bit scratched and scuffed on the lower edge possibly from the removal of a label in the blank space reserved for head shop info, but not affecting image.

218429

Institutionally rare with no copies on OCLC.

218430

Depicts “Dealer McDope” aka ‘James Barleycorn McDope’ in the familiar Uncle Sam pose and outfit, a parody of the famous James Flagg U.S Army recruitment poster from 1917. McDope is a drug icon, the “quintessential marijuana merchant.” (p.90 Dez Skinn – Comix: The Underground Revolution, 2004). He first appeared in Rip-Off Press’s ‘Mother Oats’ from 1969 on, and was later adopted for the poster of the California Marijuana Initiative ballot to legalize cannabis in November 1972 (op. cit.). The game was released in the same year by Last Gasp Eco-Funnies designed by T. Etton Snatchit Jr., the object was to become the dealer with the biggest stash.

*See Cannabis Advocates section for the CMF poster.
32. **AMERICAN NEWS REPEAT.**

[Businessmen Are Going to Pot].

Original oversized postcard. 17.7 x 12.7 cm. B&W photomontage, titles in black and reverse white, within a white border, divided back, stamp space. San Francisco, American News Repeat, copyright 1967. £30.00

Crisp, clean copy. Rare, no copies on OCLC. Near fine. Institutionally rare with no copies on OCLC.

The poster version of this is ubiquitous in commerce and so the image is very well known. A cornball photomontage poster of three 'suits' taking a magic carpet ride headlong up Wall Street at blur inducing speed and sharing a hookah with a Reynolds & Co sign prominently featured to the right and the American flag to the left.

An example of 'mainstream' humour and of mildly anti-capitalist digs at authority; it is interesting to speculate on the origins of this image and one explanation is that the popular cartoons of Abbott & Costello, imbued with dopey prankster type humour, were immensely popular with one memorable episode 'Going to Pot', airing in 1967 i.e. the same year this was copyrighted.

In this sketch, Abbott and Costello are evading the iconic savage tribe's cooking pot on the island of 'Boolo Bolo'. The publisher remains a mystery, but 243 Collins Street (one of the residences of Clifford Burke), where this was printed, was the hub for hippy typographers, printers and fellow travellers in San Francisco and is associated with not just Cronium Press but Brautigan’s publications, Momo’s, Zephyrus Image and also pirate reprints of Beat classics.

218378
32. [FLASH TRANSACTIONS]. [Headshops of California supplied by Flash Transactions: a salesman’s records and related catalogue and other ephemera]. Folio, small bundle of letterhead carbon, onion skin type receipts & triplicate invoice book (partially filled in), 2 x A4 printed company catalogues (one annotated, with inserts), another 211. printed catalogue for Pipes, commercial loose leaf ephemera/price list for their Scentsual Oils, ll. colour flyer for the Peactix Leaf decal, a large, folding poster photomontage catalogue and a small quantity of related sales ephemera, loose in a heavily annotated manila drop-in folder, this in turn in an annotated manila envelope. San Francisco, Flash Transactions, 1970-1972. £560.00

Largely in very good, clean and crisp condition.

Provenance: one small and noble fragment of a larger group of paraphernalia, ephemera and products acquired by The Fitz Hugh Ludlow Memorial Library, acquired from the Flash salesman Sasha Kernan, thence to The LSD Library.

The annotations on the manila envelope are possibly in the hand of Julio Santo Domingo. Wholesalers’ headshop and drug paraphernalia business records, names and addresses are pretty rare in commerce, this, by the very nature of the legal ‘grey area’ in which they operate, and its connection to the illegal ‘black area’ in which the global drug trade had operated within for much of the twentieth-century. Of note is how many of the headshops were cash on delivery only.

The printed, illustrated catalogues are also particularly rare, especially as they were largely intended for trade enquiries only and not for general distribution. The pipes catalogue shows quite crude bronze and wood pipes, other catalogues advertise chillums, incense, alabaster pipes, erotic and psychedelic posters, reach clip earrings, ‘blacklight’ reactive felt tip pens, the Supermother series of drugs pamphlets, plastic pot plants et al. The name ‘Flash’ came from “To become aware of suddenly something of which we were not previously. Such as a flash of light or a flash of delightful pleasure...” etc. (from a catalogue foreword).

218652

33. [FLASH TRANSACTIONS]. [Headshops of California supplied by Flash Transactions: a salesman’s records and related catalogue and other ephemera]. Folio, small bundle of letterhead carbon, onion skin type receipts & triplicate invoice book (partially filled in), 2 x A4 printed company catalogues (one annotated, with inserts), another 211. printed catalogue for Pipes, commercial loose leaf ephemera/price list for their Scentsual Oils, ll. colour flyer for the Peactix Leaf decal, a large, folding poster photomontage catalogue and a small quantity of related sales ephemera, loose in a heavily annotated manila drop-in folder, this in turn in an annotated manila envelope. San Francisco, Flash Transactions, 1970-1972. £560.00

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218652

34. ROY KEYES “SMOKY CHOKIE” ENT., CARMEL (verso), (Illustration). Smoky Chokie Progress – 1976. Original pocket calendar (memo card, ll. 5.5 x 8.9 cm. (folded), colour illustration on front cover (signed in the stone), company information on inside front cover with calendar opposite printed in black, on thick coated card, heavily annotated in blue ink. N.p. [Los Angeles], n.d, copyright 1974. £20.00

Slight worn corners, smoke damage or browning on back cover.

**“Keyes, Roy Byron Maj. USAF Nov. 21, 1917 May 6, 2002 A WWII Vet and beloved husband of LaVonne and father of Tanya, Elena, Olympia, Jamil, Tisa, Sanford, James, Charles Wm. and Leroy. Known as “Smoky Chokie.” Roy helped thousands of smokers to end their addictions”** From his LA Times obituary
36. \[Wilson (Becky)\] (artist). Acapulco Gold Rolling Papers by Amorphia The cannabis co-op. Original poster. 60 x 44.3 cm., reproduces a gouache drawing in a box in wide margins, printed on coated thin white paper, offset colour lithography. n.p. [San Francisco], n.p. [Amorphia, The cannabis co-op/Rainy Day Blues], n.d., 1971-1972. £50.00

Top right edge dusty, top left browned and tip of corner missing.

The graphic is in an art nouveau or belle epoque style, it depicts a long-haired woman, with Mucha style tresses, smoking a joint in a new age landscape with Victorian shop window era titles. Rebecca Wilson contributed to Last Gasp’s Wimmen’s Comix along with Aline Kominsky-Crumb and others. The dope papers were made out of hemp, the profits were intended to fund pro-cannabis activism.

218427

35. \[Bay Area Bombers\]. Twenty Class 1 Reefers. Bay Area Bombers a purified organic extract of cannabis. The Surgeon General has not determined that marijuana smoking is dangerous to your health. Premium quality marijuana which has been impregnated with the purified essential Cannabis containing organic T.H.C. Original proof for a reefer cigarette package? 12.1 x 15.7 cm., titles in blue, black and blue on black, the central motifs are two sectioned triangles outlined in black with the lower section in blue with Gothic titles in black, titles are arranged above and below these, two spoof public information/health messages are aligned vertically alongside the right hand side triangle, printed on one side of gold coated thin white paper stock. N.p. [San Francisco], n.p., n.d., c. 1972. £200.00

Creased and a trifle worn, a few coffee stains.

Rare, we can find no trace of this on OCLC, or on Google, but perhaps a copy exists in the DEA library’s rich vertical files.

Provenance: formerly Fitz Hugh Ludlow Memorial Library to the LSD Library, with the pencil classmark on verso.

Was this a headshop novelty type spoof, a wild idea that emerged from a heavy dope-smoking session, an example of Situationist style agitprop such as the Zephyrus Image’s Mechanized Opium and the hippy activist Patriotic Rolling Papers, or indeed a proposal for a mass-market product lined up and waiting for legalization? If the latter, then there are precedents such as the cannabis pressure group Amorphia’s plan for home grown marijuana smoked in Acapulco Gold rolling papers.

There were also rumours at the beginning of the eighties that it was possible to buy pre-rolled joints in packets in the Los Angeles area. These were apparently the first of their kind since soldiers returning from Vietnam brought back packets of so-called Park Lanes. If commercially inspired, this small drug ephemeron is surely a very early example of the branding of commercial exploitation of the altered state that was most popular in the revolutionary, hippie counterculture.

The wrapper was created at a time when it seemed almost inevitable that cannabis would be legalized in the United States (p. 232 William Novak – High Culture: marijuana in the lives of Americans, 1980) partly because of demographics, a high take-up of use by the white middle classes and the build up of favourable opinion from medics (op. cit.). Some feared the commodification of ‘Mother Nature’, they were probably drawn from the ranks of Esalen devotees, former Haight or commune residents or nostalgic Woodstock attendees. They grasped their tailor-made joints with D.I.Y. roach clips and decried the lack of ‘contact’ with ‘Nature’s Bounty’ in the form of seeds, buds and leaf.

134810

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“the most commonly used coke spoon in America”

27. [McDonald’s Corporation] [McDonald’s] Plastic drinks stirrer, modified version. 12.8 cm. from tip to tip, the handle topped with a large ‘M’ of 1.1cm width and tapering handle with full brand name in relief in corporate font (0.5cm at widest point tapering down to 0.2cm), bowl width of 1.1cm, in white thermoplastic. With a copy of Accessories Digest. N.p. [Oak Brook, Illinois], McDonald’s Corporation, n.d., circa March 1980. £275.00

Seems rare, the LSD Library had an envelope with the first iteration of this in but the owner whisked it away one day, never to be seen again. Not in The Finial.

The seventies was arguably “The Age of Studio 54, US discos were crammed with hedonists wearing small spoons for cocaine snorting on a necklace. The drug accessories business responded by creating even more products aimed at the wealthy and the aspirational with disposable income to spare, consumers who wanted to be associated with this “champagne of drugs” (p-202 The New York Times quoted in Dominic Streatfeild - Cocaine: an Unauthorized Biography, 2001). The first issue of a blaze trade rag called Dealer. The Paraphernalia Industry Comes of Age, ran a full page advertisement for “Bewitching Silver. Hand crafted sterling gear”. This range included moon shaped spoons and a “Coke straw with [a] wraparound spoon” for around $30. This drink stirrer is the ‘poor man’s’ version of a ‘lifestyle’ accessory. For the ‘serious’ user, this innocuous, throwaway tool was in effect legally invisible to the police and therefore better than a branded ‘shop bought’ one. From 1992 on, a story-circulated that McDonald’s had redesigned their entire range of stirrers in 1980, because they were being increasingly used to take cocaine. Another story describes it as a glossy urban myth, similar to the one about smoking banana skins from previous decades.

An article on the medical uses of the distilled extract of Lactuca sativa hortennis better known as garden lettuce which has analgesic/sedative almost opiate like qualities. The discussion takes the form of a rundown of historical/classical references to uses as an anti-aphrodisiac, for treating tuberculosis, for promoting sleep, a general discussion and 12 clinical observations of patients with maladies such as a bad stomach, painful rheumatism, enlargement of the heart, lumbar neuralgia etc. before and after prescribing mithridace in various forms.

The name is possibly a reference to ‘Mithridatum’ the drug of the Classical World that was one of the four universal panaceas (see Richard Davenport Hines – The Pursuit of Oblivion, 2001) for all ailments and was supposedly a mixture of everything that King Mithridates felt had a palliative effect in his medical experiments on prisoners, and included opium and forty or so other ingredients (p.18 Barbara Hodgson – In the Arms of Morpheus: The Tragic History of Morphine, Laudanum and Potent Medicines, 2001).


Old central horizontal fold as issued, endemic light browning, a few tears. No copy in Christopher Hoolihan – An annotated catalogue of the Edward C. Atwater collection of American popular medicine and health reform (though a postcard with a uniform illustration is noted). Very rare in both commerce and in institutions with no copies on OCLC.

An ingenious and discrete leaflet which folds down into a blank wallet-like format, revealing nothing of the contents. Thus, unlikely to survive in a pamphlet volume collection of drugs and madness. The illustration is a lithographic vignette of the sanitarium and grounds within a decorative border.
common hemp plant, cannabis

The magical properties of beauty and peace to be found in the library, now in Houghton).

John Mann and illustrated by Myers

As drugy pseudo-religious comics such as 

"sez", "If God don't red" a long bearded Che like figure, in Panama the 

"Support NORML", striker strip, black paper matches, with white heads, stapled, signed and dated by the designer in the stone. N.p. [Oakland], n.p. [Puff n' Stuff], n.d. 1974. £20.00

Cover a bit faded, crisp, clean example. Surely very rare.

Puff n' Stuff is a famous headshop, that still trades today, the retail space is very near to the Oakland chapter of the Hells Angels. The beautiful design incorporates an Alice style narghile with the hose spelling out the shop's name. We cannot find any trace of Grace Hash (obviously).

43. [BUREAU OF NARCOTICS AND DANGEROUS DRUGS]. Wanted dead or alive... marihuana. ALIAS: MARIHUANA, Acapulco Gold, Bhang, Bush, Butter, Flowers, Cannabis, Cannabis Indica...

Original poster. 54.5 x 40.7 cm., text in reverse white and blue on black. It captioned and numbered colour photographs, offset lithograph, on thin white coated paper, verso with rubberstamped price of 20.20. N.p. [Washington], n.p. [Department of Justice, The Bureau of Narcotics and Dangerous Drugs], 1970. £75.00

One vertical and another horizontal central folds, slightly creasing, a fragile poster.

Seems very rare in institutions, we can find no copies on OCLC, even in the DEA's library (though copies surely exist uncatalogued in vertical files).

Depicts the various states of growth in soil and processed, including a "Marihuana Kilobrick" and warns against trying to "apprehend it yourself." From the era of Bureau Chief Anslinger onwards, anti-drug propaganda, as opposed to public health information, uses the 'h' variant spelling of Marijuana as if to emphasise the Mexican Spanish pronunciation.


Original matchbook. 5 x 7.5 cm., 5 x 3.8 cm. (folded), stylized titles in red; outlined in yellow on a green background, on stiff white card, cover stapled twice to the full comb, match striker glued on. N.p. [New York], n.p. [Tieas-High Corp], Universal Match, New York, n.d., 1970s. £20.00

Complete matchbook, worn edges, a crisp, clean copy. Rare, with no copies on OCLC.

In a pre-vaped world, cardboard rarely survived the ever active hands of cannabis smokers/polydrug users (especially cardboard attached to a source of fire). Promo-matchbook for the glossy drug-user's Monthly zine which at one time had a run of four hundred thousand copies with an estimated 9.4 people reading each copy" (p-249 Martin Booth – High Times – 2003).

44. STEPHANSON [Artist]. Plant The Seed.

Original poster. 72 x 44.4 cm., printed in black, blue, green, yellow on white, bug for Black Sheep's Lithographers and Photoengravers International chapter on lower bottom margin, colour offset photolithography, erratically trimmed with the right margin larger than the left; with print/cropping guide mark retained. N.p. [San Francisco]. Good Times Grafix, Black Sheep Press, n.d., copyright 1972. £50.00

In very good, clean and crisp condition, some small spots of blue printers' ink on the oversized margin. Institutionally rare, no copy in OCLC. The Library of Congress illustrates the poster on PPOC from the Yanker poster collection.

A poster from the pre-hydroponic era depicting the stages of cannabis plant growth, as a narrative sequence, with the tall plant rising tower like to plant growth, as a narrative sequence, with the tall plant rising tower like to

42. [THE FAMILY DOG]. Family Dog Presents. Close cover before striking/May The Holy Jesus Shut Your Mouth and Open Your Mind. 629 Gough Street 246-0756.

Original matchbook. 5.6 x 4.8 cm. (closed), Family Dog device on flap, printed in pink and green on card, striking strip, Chet Helms has signed inside the cover with blue Biro and this is annotated in pencil. N.p. [San Francisco], n.p. [The Family Dog], n.d., c. 1971. £20.00


The pencil annotation reads: "New Year's Eve 1971. 134838

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41. [MYERS (JoA)] (Attributed to). Offered a Drink from The Devil's Shit Just Say "NOPE make mine Dope". Yes, citizens...

From the era of bureau against trying to "apprehend it yourself." From the era of Bureau Chief Anslinger onwards, anti-drug propaganda, as opposed to public health information, uses the 'h' variant spelling of Marijuana as if to emphasise the Mexican Spanish pronunciation.

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From the era of bureau against trying to "apprehend it yourself." From the era of Bureau Chief Anslinger onwards, anti-drug propaganda, as opposed to public health information, uses the 'h' variant spelling of Marijuana as if to emphasise the Mexican Spanish pronunciation.

43. [BUREAU OF NARCOTICS AND DANGEROUS DRUGS]. Wanted dead or alive... marihuana. ALIAS: MARIHUANA, Acapulco Gold, Bhang, Bush, Butter, Flowers, Cannabis, Cannabis Indica...

Original poster. 54.5 x 40.7 cm., text in reverse white and blue on black. It captioned and numbered colour photographs, offset lithograph, on thin white coated paper, verso with rubberstamped price of 20.20. N.p. [Washington], n.p. [Department of Justice, The Bureau of Narcotics and Dangerous Drugs], 1970. £75.00

One vertical and another horizontal central folds, slightly creasing, a fragile poster.

Seems very rare in institutions, we can find no copies on OCLC, even in the DEA's library (though copies surely exist uncatalogued in vertical files).

Depicts the various states of growth in soil and processed, including a "Marihuana Kilobrick" and warns against trying to "apprehend it yourself." From the era of Bureau Chief Anslinger onwards, anti-drug propaganda, as opposed to public health information, uses the 'h' variant spelling of Marijuana as if to emphasise the Mexican Spanish pronunciation.

41. [MYERS (JoA)] (Attributed to). Offered a Drink from The Devil's Shit Just Say "NOPE make mine Dope". Yes, citizens...

From the era of bureau against trying to "apprehend it yourself." From the era of Bureau Chief Anslinger onwards, anti-drug propaganda, as opposed to public health information, uses the 'h' variant spelling of Marijuana as if to emphasise the Mexican Spanish pronunciation.
47. [HIP-HOP CULTURE]. Blackwood [sic]. Dutch Phillips [sic].
Original handmade sign/notice. A4., symbol and titles in black on white paper, word processed document, laserjet printed?, annotated yellow paper Post-it note. N.p. [USA], n.d., 1980s - 1990s. £50.00
Creased, thumbback and staple holes, three corners torn with loss.

The annotations in blue Biro read: “Phillies Phyllys Blackwood”.

Provenance: the annotations in the hand of Julio Mario Santo Domingo of The LSD Library (where this was acquired).

Santo Domingo, his family, employees, friends, hopeful salesmen and near complete strangers were constantly adding street ephemera like this to the collection (often spontaneously).

The International No Smoking Symbol was a big draw for scavengers and this catalogue took great delight in buying.

The International No Smoking Symbol is often depicted as a bacchus, holding a bottle and a smoking clay pipe with smoke drifting out of his open mouth. Jacques was an illustrator and graphic designer who is best remembered for producing anti-stalinist and other poster propaganda supportive of the Vichy regime. One of numerous graphics collected by the LSD Library, depicting inebriation and the ‘drinking’ of smoke through the ages.

50. Magre (Maurice). [Pour je boire à longs traits le bon vin de la vie].

The drawing in excellent condition, the roughly cut mount with some small specks and ripples. A colour version on the splash page of La Musée de Fumeur’s website.

Depicts an inebriated figure, possibly Athos the Musketeer, holding a bottle and a smoking clay pipe with smoke drifting out of his open mouth. Jacquot was an illustrator and graphic designer who is best remembered for producing anti-stalinist and other poster propaganda supportive of the Vichy regime. One of numerous graphics collected by the LSD Library, depicting inebriation and the ‘drinking’ of smoke through the ages.

51. Kouzel (Ad). BAUER (El) [Artist]. KOOL KAT Rapping with you on Drugs!

Small 4to., unpaginated.[8pp.], stapled into the original illustrated, coated, stiff, white card wrapper.

In very good, clean and crisp condition, the first plate, on the inside front cover, frontispiece filled in with coloured crayons. Very rare in both commerce and institutions with one copy only on Worldcat at Wooster.

Provenance: Maggs pencil stock code number on back cover from sale to The LSD Library.

One of probably numerous but largely unrecorded and overlooked drug-oriented children’s colouring books from the sixties and early seventies. The psychedelic tendencies and Pop Art movements have used the colouring book genre a lot. ’Kool Kat’ cautions against the unnecessary use of prescription drugs in particular. Rapping on drugs has a rather different meaning in the post White Line Fever age. Bauer did other wholesome work for Sesame Street and perhaps a shade more risqué commissions for Playboy (Lambliik Coccipedia).
52. KunST STelle. Once a day she takes Happy pills. And you?

Original art/nuove postcard: 14.9 x 10.5 cm., photomontage b&w portrait, titles in red. See through calligraphic satchet containing green ‘pill’ attached to card with an eye. Berlin, Kunstkobler, First Ed Cards, 8144, n.d., c. 2000 £50.00 Near fine card, pill a bit crushed and cracked, old price sticker on verso.

One of very many ephemeral, drug-novelty items in The LSD Library, this handmade card satirizes the novelty items in one of very many ephemeral, drug-cracked, old price sticker on verso. 1850s, c. 2000 £50.00

52. LEARY (Timothy). EISNER (Bruce) (Editor). Island Views. [Volume 1, No. 1]. First edition. A4., [1p.], pp–21. b&w photos in the text, stapled, signed by Timothy Leary in purple felt pen at his contribution on the first page/front cover. Santa Cruz, The Island Group, n.d., c.1993. £50.00

Very good clean and crisp copy. Rare in both institutions and commerce with no copies located on OCLC.

Provenance: pencilled accession code for The LSD Library in back. This first issue was dedicated to Abbott Huxley on the thirtieth anniversary year of his utopian drug novel ‘Island’ after which this ‘zine and the group who produced it are named. Articles include Leary and Eric Gulliichsen on Huxley, Hesse and The Cybernetic Society, Eisner’s Island View: Toward a Psycadelic Culture, the late, great Peter Stafford’s Unanswered Questions from Huxley’s Experiments and Sasha Shulgin’s The Philosophy Behind The Writing of Pihkal. The latter is described as a break from a ‘...long public silence...’ to make ‘...perhaps the most passionate defense of psychedelic to date...’

52. LEARY (Timothy). EISNER (Bruce) (Editor). Island Views. [Volume 1, Issue 2]. First edition. A4., [1p.], pp.–2–19. b&w photos, line drawn art, vignettes in the text, stapled, signed by Timothy Leary the first page/front cover, printed invite to Project X Civil Disobedience Award for 1990 at the Limmelight, New York, bestowed upon Leary and organised by Psychedelic Solution, loosely inserted. Santa Cruz, The Island Group, Winter/Spring 1993. £50.00

Leary’s signature is boldly written in purple marker across the head of the front cover portrait, by Christian Hatch [sic] of Albert Hofmann, as ‘Provenance: pencilled accession code for the LSD Library in back. This issue is dedicated to Abbott Huxley on the thirtieth anniversary year of his utopian drug novel ‘Island’ after which this ‘zine and the group who produced it are named. Articles include Leary and Eric Gulliichsen on Huxley, Hesse and The Cybernetic Society, Eisner’s Island View: Toward a Psychedelic Culture, the late, great Peter Stafford’s Unanswered Questions from Huxley’s Experiments and Sasha Shulgin’s The Philosophy Behind The Writing of Pihkal. The latter is described as a break from a ‘...long public silence...’ to make ‘...perhaps the most passionate defense of psychedelic to date...’


Leary’s signature is boldly written in purple marker across the head of the front cover portrait, by Christian Hatch [sic] of Albert Hofmann, as an octogenarian, doing a yogic or tai chi pose.

Very good, clean and crisp condition. Rare, no copies in OCLC.

Provenance: accession code for The LSD Library in back written in pencil. This issue is dedicated to the fifty-fifth anniversary of an unexpected events of April 16, 1943 when Hofmann accidentally ingested a dose of LSD and then three days later took 250 milices on purpose and, rather erratically, rode his bike home. Leary contributed an article on Huxley, Hesse, and the Cybernetic Society — Nick Herbert-one called — Future Psychedelics and Albert Hofmann wrote on — his discovery of LSD et al.


Provenance: LSD Library, part of the vast collection of Leary’s printed works now at Harvard.

Leary was detained and then imprisoned by the US Government when he wrote this. In the space of one year, it was issued as a photocopy, the two ‘trial’ editions, then as two ‘underground editions’ (with five states of the second), finally appearing as a ‘proper’ book. This ‘neurolgocical’ tract is a melange of transcendentalist and Rosicrucian ideas, space migration theory, abnormal psychology, popular chemistry, physics and genetics written in a cybemetic jargon. Unsurprisingly, it is a panegyric to L.S.D., the drug is elevated to the status of an elixir to cure all of humanity’s mental, religious and sexual ills.


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Wrapper a bit dusty and tined. Very rare in this format in both commerce and institutions with no copies in OCLC including Yale.

A good association copy between one of the authors of this important article and Michael Aldrich, a co-founder of the Fitz Hugh Ludlow Memorial Library.

Provenance: Michael Aldrich to The LSD Library with the pencilled acquisition mark on the last page.

An important, if rather dry, legal response to a highly publicised courtroom drama that discusses the US law of evidence and prejudice referring to, among other cases, Leary vs. United States. In 1965, Timothy Leary and his daughter crossed from Mexico into Laredo Texas, she was carrying marijuana and Leary ‘took the rap’ for her. Reads like an episode of Keystone Cops as the seeds, rolled joints and herbs were actually re-imported into the USA from the USA itself as the car was denied entry into Mexico and on turning back was searched by U.S. Customs. Leary was charged and sentenced to 30 years imprisonment under some odd, archaic laws under the ‘Marihuana Tax Act’ and later freed in 1969 on appeal, and his conviction overturned, citing his Fifth Amendment rights. The outmoded Act was later discarded within the next twelve months of his release.


133558
59. LSD BLOTTER ART).
Blotter Art Collection.
i. FARBO - Liquid Space Dimension.
ii. LOMAX - Darth Maul.
iii. LOMAX - Easy Rider.
iv. MASSIE (Bob) - 30th Anniversary Summer of Love. October 12, Beach Chalet Meadows Golden Gate Park San Francisco. v. STANLEY (Owsley) & THOMAS (Bob) (Original design). 
vi. - 420 Terrapins.
vi. - Felix The Cat (yellow variant).
vii. - Felix The Cat (blue variant).
viii. - Orange Sunshine.
ix. - Power Puff Girls aka Chemical X.
x. - Silver Stars.
xl. - Skull In Hat White.
xli. - [Unidentified fractal design].

Loose, in cut down FedEx envelope with a Post-It Note, both annotated.


Various sizes, (the Bob Masse supersized) all full sheets of a variety of quantities of permuted ‘hits’ printed in a variety of colours on a variety of coloured papers. 

Largely in near fine condition, a few with torn perforations on the edges. Clean, crisp copies. 

Darth Maul signed by the artist, Masse’s 1/200 signed and numbered copies.

Provenance: the LSD Library, the Post-It Note annotated by Julio Mario Santo Domingo’s PA Bea Rodriguez? Five of them illustrated on pp-324-325. Watts.

58. [Hofmann (Albert)] & [Leary (Timothy)], [Barron (Kevin)] (Design attributed to).
Temple Alchemists.
Original LSD blotter sheet. 17.8 x 17.8 cm., 100 perforated hits, printed in purple, overprinted in gold on white paper, in wide margins, signed and dated a month or so apart in 1994 by Leary and Hofmann. Leary’s inscription in his usual black felt pen and Hofmann’s in his usual black fountain pen ink in a calligraphic hand. N.p., n.p., n.d., c. 1990s. £3,750.00

In fine condition. Very rare, the psychedelic portion of the trade notes a mere 12 or so signed sheets.

Provenance: from the LSD Library (kept in the office safe!), illustrated p-338 Volume 1 Peter Watts - LSD The Library of Julio Mario Santo Domingo.

An important association copy signed by the discoverer of LSD and its most infamous evangelist. A much sought after example of blotter art that is more commonly known as “Kevin Barron Shields” and “Knights of Malta: Coat of Arms (Crests).”

We know little of Barron, other than he is a hallucinogenic drug oriented visual artist of four decades standing who presented his work at the World Psychedelic Forum in Basel in 2008. Internet rumour suggests that Hofmann signed these sheets not knowing they represented a branding strategy from the underground drug trade. This seems likely, Hofmann would never have endorsed the “problematic” part of his chemical child LSD in conjunction with the difficult history of Timothy Leary his de facto living problem child.

218497
Original gallery promotion pack. Tall oblong 8vo., 18 inserts, thus: an invite (16cm. x 11.8 cm. folded),
printed in orange, yellow and purple on thin white stock, folded twice vertically, designed by Wes Wilson,
illustrated with one duotone group photographic portrait. 9 printed items on mustard wave paper stock (16cm.
 x 24cm.), thus: 1l. announcement / title postcard/mailout with the same group shot enlarged in duotone
in dark brown with titles in reverse, titles and and postage stamp box on verso in black.5 x [4pp.]. 1., artist
folios for the principals, one duotone photographic portrait on p.-1. apiece, an illustration covering pp.-2.-3., with
either a thumbnail biography, self portrait, natal chart or reproduction of a significant artwork on p.-4. 3 x
. biographies with photographic portraits of three other contributors to the show. 9 art postcards, printed
in vivid colours on stiff white coated card, 4 of these with a small but elaborate psychically decorated address
and postage stamp area in black on verso, the rest in standard postcard format in either red or black.
In the original glued, coated card wallet; an oversized facsimile of an American issue Braunstein Freres
'Zig Zag' man loose handmade cigarette rolling paper packet, decorations and titles in gold. 'Zig Zag' portrait in blue on bottom.
1l. announcement / title postcard, portraits for four of the folios and a photograph on a Moscoso
postcard are by Bob Sieleiman. Dan Devine provided Kelly's portrait, the three others are unattributed.
The nine postcards were selected from two series of event postcards; the Bill Graham Presents (BG) series
held at various venues (both cards presented here, are illustrated in Gruscin) and the Family Dog (FD)
Alton Kelley, Victor Moscoso, Rick Griffin, Wes Wilson, and Stanley Mouse see Miller are thought of as the
"Big Five Poster Artists" (p.-22 Tomlinson in Sally Tomlinson A., Walter Patrick Medeiros - High
Societies m, 2001) of the 'psychedelic' drug-influenced graphic art of the 1965-1971 period in San Francisco.
Ralph Cheese, Gerhard Nicholson and Richard Leonard, the other three contributors to the exhibition have
perhaps sadly, been largely forgotten. The 'L.S.D.' experience has been described as the "essential inspiration
for the poster artists" (p.-12 Scott Atkinson in Tomlinson and Medeiros ibid) and yet hallucinogens were not
the only influences on the artists and their products. The 'Big Five' and others, also plundered the designs of
the past in pursuit of a new visual language to explain and translate their chemically and herbally inspired
visions and experiences of the new rock lights shows into graphic reality.
In the initial period, they found the "...sinuous tendrils and sensuous female figures of Art Nouveau" (op.
cit Scott Atkinson) and later on they incorporated the Vienna Secession, Jugendstil and the commodity
packaging designs of the nineteenth century.
Arguably, the design that Mousse and Kelly cooked up for this wallet was a distillation of these influences into one
heady draught. It is a very powerful symbol of the period, firstly because it is a visual pun on the packages
of rolling papers commonly used to
to make a cannabis 'joint'; therefore overtly referencing hallucinogenic 'hippy' drugs. Secondly, it also
references the treasure trove of nineteenth-century graphic design that the poster artists were so very fond of.
The original 'Zig-Zag' man that appeared on Braunstein Freres' packaging was loaned from the
Rambovalent boy-country dress of the Zouaves, the French nineteenth
century colonial soldiers stationed in Algeria, who also fought on both sides of the American Civil War. Zig Zag's first
psychedelic outing was in Mouse and Kelly's Avalon Ballroom poster for a performance by Big Brother
and The Holding Company and the Quicksilver Messenger Service on 24th-25th June 1966 (p.-22 & FD14
Tomlinson & Medeiros). Cannabis was the daily drug of choice for the heads of Haight Ashbury and dope
papers were a "...standard hippie commodity," and Kelly no doubt copied "...a package tossed onto a
coffee table somewhere" (op. cit.). 1968 was also a time when the 'scene' was still largely 'underground' and
shy of exposing itself to mainstream American society, this gave the image an "...audaciousness [that is]...difficult
to understand now" (op. cit.). This is also how Kelley saw it at the time: "We felt funny about it...It was an
announcement of who we are and what we do" (op. cit.).
Zig-Zag Man is an archetypal
graphic symbol of the sixties' and seventies' who was copied many
times. It influenced a number of other examples of good druggy ephemera,
including an appointment card
card of the Family Dog (FD) with the Zouave dëtourné into 'Margie'
the bondswoman. There is also
a very underappreciated, colourful,
psychedelic poster known as 'Big
Indian'; from 1967 that incorporates
the Zouave's face into an early
representation of a Native American
in headdress, smoking a pipe
and wearing a sash that reads ' Rol-You-Own.'
The style of life that came out of the absinthe drenched, bohemian world of nineteenth-century Paris and its Montmartre cabaret culture exerted a huge influence on the artists. As did the towering figure of the poster artist Toulouse Lautrec.

So pronounced was this that Moscoso has even reported that he expected Lautrec to walk through a crowded San Francisco concert hall at any time (ibid Scott Atkinson).

There were other such as Mosgofian, who, well before the sixties, were very influenced by Lautrec in art and life and passed this on to a new generation of graphic artists. Mosgofian, the venerable master printer and lithographic artist, had turned up in San Francisco in 1929. Come the sixties he and Bill Graham the concert promoter extraordinaire had befriended each other and developed a "close working relationship." (p.81 Graham quoted in Grushkin). Some of Mosgofian’s own early work was very Lautrecian and he eventually named the poster print shop in homage (op cit). This was after one of the company partners was unnerved and "embarrassed by the barefoot hippies coming into the shop...sitting on the floor." (op cit). The name evolved from "Toulouse Lautrec" to "T. Lautrec" and finally "Tea Lautrec. This was a reference to the Bebop slang word for marijuana.
64. **UNDERGROUND DRUG PACKAGING.** Mescaline. 3,4,5-trimethoxy-ß-phenethylamine hemisulfate dihydrate. Net Contents 1 Gram. Original drug ‘wrap’. 17 x 3.7 cm. (folded), 14 x 14 cm. (unfolded), an empty rectangular package folded from a square leaf of white paper and designed to hold powdered mescaline. Folded, 14 x 14 cm. (unfolded), an original drug ‘wrap’. 17 x 3.7 cm., dihydrate. net contents 1 gram. phenethylamine hemisulfate 3,4,5-trimethoxy-ß-

Packaging.

64a. Underground Drug Provenance: Fitz Hugh Ludlow No copy in Wellcome. Library searched via OCLC and thus the Drug Enforcement Administration institutionally, not in that portion of near fine. Very rare commercially and late 1960s to early 1970. £100.00

Lophophora Williamsii by Heffter and Hoffer Doors of Perception, Huxley’s Mescal reading Klüver on a three item mailing list recommends three to six hours. The effects are described as commencing with “Unpleasant vegetative symptoms...” but that after an hour these are superseded by “...pleasant dreamlike condition accompanied by visual colour hallucinations, during which the subject preserves clear consciousness...”. For those who are “...particularly sensitive to strong alkaloids...” it is recommended that the mescaline be dissolved in fruit juice and the estimated duration of the “hallucinatory effects” is estimated at three to six hours. A three item mailing list recommends reading Klüver on Mescal, Huxley’s Doors of Perception and Hoffer and Osmond’s The Hallucinogens. Mescaline is a difficult substance to synthesize and after it was made illegal in the USA in 1970 it appeared rarely in an illicit, ‘street’ context. One commentator suggests that when it did appear it was “...almost always in the form of mescaline sulphate, a white crystal packed in a large capsule...” (p. 207 Aldrich et al. 1978) and usually retailed for “...less than five dollars per dose...” (Ibid) but was rarely the ‘real’ thing. This item came from a box of salesman’s samples belonging to Flash Transactions (see elsewhere in this catalogue) a wholesale supplier of drug paraphernalia to headshops and usually retailed for “...less than five dollars per dose...” (Ibid) but was rarely the ‘real’ thing. This item came from a box of salesman’s samples belonging to Flash Transactions (see elsewhere in this catalogue) a wholesale supplier of drug paraphernalia to headshops. It is estimated at £100.00.
66. PAHNKE (Walter Norman) (M.D.,Ph.D.) Drugs and mysticism: an Analysis of the Relationship Between Psychedelic Drugs and The Mystical Consciousness. A Thesis presented by Walter Norman Pahnke to The Committee on Higher Degrees in History and Philosophy of Religion in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the subject of Religion and Society.

Original dissertation. Small folio, title, [79pp.], pp.2-315, mimeographed on rectos only, pagination corrected by hand in facsimile, loose leaves in the original 'Klemmbinder' a clip-binding; bought from Kilber Zetl, the original 'Klemmbinder' a clip-by hand in facsimile, loose leaves in on rectos only, pagination corrected original dissertation. Small folio, the requirements for the degree in history and Philosophy of committee on Higher Degrees a Thesis presented by Walter Pahnke. In 1969, the great Walter Houston Clark, who found the test subjects for the study amongst the ranks of his own students, felt that "there are no experiments known to me in the history of the scientific study of religion better designed or clearer in their conclusions than this one" (quoted P-1 Nick Dublin - Pahnke's "Good Friday": A Long-term Follow-up and Methodological Critique, The Journal of Transpersonal Psychology, Vol. 23, No. 3, 1991)

Whilst at Harvard, under the tutelage of Timothy Leary, Pahnke designed a "...randomized controlled, matched group, double-blind experiment using an active placebo" (p-3 Doblin op cit) to investigate the potential of the hallucinogenic drug psilocybin, paired in a blind placebo test with nicotinic acid, in creating a state of mind in 10 of 20 religiously inclined subjects that equated to the traditional 'mystical experience'. He felt that this experience would have a long-term, positive influence on them.

The follow-up accounts by the subjects, both written and taped transcripts, were taken shortly after Good Friday and several days, and another six months after the experiment. Pahnke used outside assessors versed in the ways of scoring content analysis. Additionally, an I/7 point questionnaires was given to them a few days after Good Friday and a further 150 questions six months on. Pahnke got permission to use Marsh Chapel from Reverend Howard Thurman, Boston University's very active black chaplain. The participants were given some rooms and a cellar for the experiment and another six months after the experiment. Pahnke participated in the experiment (p-14 Doblin op cit). Doblin found the same re-engagement with life in politics and personal growth. Although, not everyone had a positive experience, one subject left the Chapel in a bout of paranoia and anxiety during the session, in a bid to escape the oppressive prison atmosphere he felt in a celler with bars on the window, he was later tranquilized when the experimenters rounded him up. Doblin's follow-up concluded that, although there were many problems with the design of the experiment that there was a lack of "...long-term negative effects or dysfunction..." (p25 op cit) in all the subjects. Leary, was a confirmed 'anti' of this kind of scientific psychology but, when the results came in, praised it to high heaven saying at one time. "Pursuing the religious life today without a trip is like studying astronomy with the naked eye" (P-239 Jay Stevens - Storming Heaven LSD And The American Dream, 1988).
62. PANIC PRINTS. LSD is the Secret Ingredient in Corn Flakes That Make Them Crackle. Original postcard, 8.8 x 13.9 cm., titles in black, on a ruled box with a divided back and stamp area printed in black on stiff white card, blank, St. Louis, Panic Prints, 1967. £75.00

Dusty and a trifle foxed. Institutionally rare with no copies on OCLC (as to be expected).

An example of limerick humour, from a mainstream card manufacturer trying to cash-in on and respond to the Summer of Love and the publisher’s name ‘Panic Prints’ smacks of moral panic to this cataloguer.

218582

63. [DO IT NOW FOUNDATION]. Be Careful of What You Drop or Smoke. FACT: Over 50% of street drugs sold are misrepresented. Never eat any chemical without knowing for certain what’s in it. A little paranoia and moderation will keep you a lot healthier in the long run. Be Careful. For Realistic Street Drug Info, Write to: DO IT NOW FOUNDATION, National Media Center, P.O. Box 5115, Phoenix, Arizona 85010. Original poster, 43.4 x 39.7 cm., line drawn graphic and text in two ruled boxes, printed in black on grey coloured paper. Phoenix, Do It Now Foundation, D.I.N. 401 – 1974. £75.00

Clean, crisp copy. Institutionally and commercially very rare with no copies on OCLC. There is one very graphically different version at the National Library of Medicine. A line drawing of George Washington, holding up an index finger of caution, says: “Be careful of what You Drop or Smoke.”

Washington has been adopted bystoners and counter cultures to legitimize their own use of cannabis because he grew it for hemp fibre and seed but actually not for potent Sinsemilla buds (he probably didn’t know anything about the psychoactive properties).

218402

70. THE DO IT NOW FOUNDATION. Strong Out. Original flyer, 27.9 x 21.5 cm., II. text, spoof advertisement and 3 vignettes, on off-white paper stock, offset. N.p. [Hollywood, California], n.p. [The Do It Now Foundation], n.d. £35

Browned, central horizontal fold, upper edge rumpled. Rare, no copy on OCLC.

The spoof advert is for Harloin “The strongest thing you can buy without a prescription”, a large swath of the Velvet Underground’s song, named after the drug, is quoted beneath it. One of the vignettes is a copypaste of Cumrum’s hypodermic needles and spoon. The Do It Now Foundation is still producing drug advice publications, in the past it published Leary and Ginsberg.

134855

A modest looking but important artefact from the ‘serious’ side of the pro-LSD lobby for a debate timed 5 months after it was made illegal, from a bunch of very Progressive and Young Democrats. Speakers included Zen man Alan Watts and Drs Sidney Cohen, Keith S. Ditman, Thomas Ungerleider and Duke Fisher. The panel was moderated by Lee Bowman the actor and public speaking coach. The Frenz and The New Generation played to a “Stroboscopic Light Show” by Del Close (Prankster scenester, Grateful Dead light show man and improv actor and comedian). The panel were part of the “…small social circle of scientists and literary figures in the Los Angeles area who began to use psychedelics at social gatherings in the mid-1950s…” [they] “...were the first to use the drug socially rather than clinically” (pp-51-52 Martin A. Lee & Bruce Shlain , 1992).

134471
Endemic browning, shabby edges with small closed tears and creased corners. Very rare in both commerce and institutions with no copies on OCLC.

The clue to the origins of this group is in the mimeographed Black Power fists on the masthead. The Front seems to have been made up of revolutionary Afro-American cadres located a few blocks away from Tompkins Square Park. They rail against the profits made by Big Business from drugs in extensis, the destruction of community life and the cityscape and their divisive affects.

The then governor Rockefeller and Mayor Lindsay’s attempts to swap the lower east side.

Schultes, the great Harvard ethnobotanist, who is considered to be the father of his discipline, lionized Spruce, in turn a-founded-father of the exploration and botany of Amazonia and a great but humble Yorkshireman who visited the Amazon jungle in the 1850s. Schultes’s biographer noted that Schultes loved Spruce so much that it was a "raw atavistic association bordering at times on obsession that became his strength, allowing him to endure, encouraging him always to achieve more, and providing his closest experience of spiritual certainty." (p. 373 Wade Davis - One River, 2010).

This small but significant paper on "psychotomimetic" divinatory psychoactive plants used by the tribal people of Amazonia, from a little read journal, is a brilliant deconstruction of the still prevalent belief that Spruce misidentified the plant drugs Yage and Ayahuasca as different species. In point of fact, Spruce’s notes were published "...with a slight, but significant change of emphasis", this being that the widely-used Amazon hallucinogenic drink Yage was a twining plant, Latin name Prestonia Amazonica and called caapi-pinima by jungle dwellers, entirely distinct from Ayahuasca, Latin name Banisteriopsis Caapi. In actually, Spruce noted that Yage might be an admixture of a variety of Caapi and Prestonia but that Caapi was by far the main ingredient. By chance, Schultes met William Burroughs in Colombia in 1953, they travelled together, and the writer took Yage and discommodulated himself. Schultes took every drug known (and sometimes unknown) to man but only apparently ever saw "colors".

Schultes's biographer noted that Schultes loved Spruce so much that it was a "raw atavistic association bordering at times on obsession that became his strength, allowing him to endure, encouraging him always to achieve more, and providing his closest experience of spiritual certainty." (p. 373 Wade Davis - One River, 2010).

This small but significant paper on "psychotomimetic" divinatory psychoactive plants used by the tribal people of Amazonia, from a little read journal, is a brilliant deconstruction of the still prevalent belief that Spruce misidentified the plant drugs Yage and Ayahuasca as different species. In point of fact, Spruce’s notes were published "...with a slight, but significant change of emphasis", this being that the widely-used Amazon hallucinogenic drink Yage was a twining plant, Latin name Prestonia Amazonica and called caapi-pinima by jungle dwellers, entirely distinct from Ayahuasca, Latin name Banisteriopsis Caapi. In actually, Spruce noted that Yage might be an admixture of a variety of Caapi and Prestonia but that Caapi was by far the main ingredient. By chance, Schultes met William Burroughs in Colombia in 1953, they travelled together, and the writer took Yage and discommodulated himself. Schultes took every drug known (and sometimes unknown) to man but only apparently ever saw "colors".
Three horizontal folds, as issued for posting, last issue a bit worn, Vol. 3, #12 ripped along a fold.

Provenance: largely Sasha Shulgin's copies (addressed to him), thence to the Fitz Hugh Ludlow Memorial Library (with the rubberstamp), to the LSD Library.

Good association copies. Shulgin re-synthesized MDMA (‘Ecstasy’) and introduced it to clinical psychologists researching therapeutic usage and this was but one high-point among his many pharmaceutical achievements. He was present at the opening of the LSD Library with his wife Ann.

The editor of this amazing sort of clearing house of consciousness research and lateral thinking was a guiding light in the so-called ‘human potential movement’. Themes covered include the placebo effect, hypnosis, trance, sleep, the nervous system, bizarre paranormal events, holographic matrix theory, theoretical physics, Soviet psychiatry, Taoism. Researchers and thinkers discussed include Frantjop Capra, Elizabeth Kubler Ross, Karl Pribram, Ilya Prigogine, Werner Heisenberg et al.

218593

77. [SOUTHWORTH (Rick)], SWIDE (Susan) & KA (Ilya) (Illustrators). Bells, Candles, Pipes, Incense. Psychodelicatessen.

Original catalogue. 23.7 x 22.8 cm., 6 ll., unpaginated, facsimile holograph ‘psychidelic’ text and line drawn illustrations in a variety of colours, all but two printed on both sides, loose in the original stiff, cream card folder illustrated on both portions with titles, a quotation from Yeats and two psychological illustrations in rather smudged silk-screen by Ka & Swede in vivid red. New York, Psychodelicatessen, n.d. c. 1966. 

£1,000.00

Contents near fine, folder with turned and bumped corners. Very rare with no copy on OCLC, we cannot find any trace of this item and as such cannot swear to completeness of contents. It indeed, there was such a thing as a complete copy but rather it was probably an ad hoc way of marketing gear.

Provenance: pencil accession code from The LSD Library on inside back cover. This early headshop was, according to Ed Sanders, only open for the period 1966-1968 (p-159 - Fug You. An Informal History of The Peace Eye Bookstore, the Fuck You Press, the Fugs, and Counterculture in The Lower East Side, 2011) but must have made quite a splash in the media. It might have appeared regularly on syndicated topical news reports because it was satirized in the NBC show ‘Jack Benny’s Bag’, a ‘with-it hour’ of comedy. It was also briefly discussed in a Time story on headshops and appeared in an edition of OZ in a satirical photo-story (which this catalogue handled the maquette for, bought off Martin Stone, sold to Felix Dennis and it is now in the V&A’s OZ archive). Ed Sanders describes the headshop as a genuine psychodelicatessen where “you could pick up an extra hash screen for a pipe or get a new tube for a waterpipe” (op cit) and his group The Fugs even played there. He also notes that when it was “busted for psychodelic drugs in late June ’68, it was thriving” (Ibid p-260).

Some of the press and police of the day thought differently, viewing it as a ‘narcotics’ market. Southworth was reported as being the 24 year old pastor of a new religious movement in the form of a psychodelic cult called The Church of the Mysterious Elation who used drugs as sacraments. Their home and church was raided by the Federal Bureau of Narcotics and Dangerous Drugs who found “... 10 pounds of hashish, believed the largest haul of that drug in New York City; 11 pounds of marijuana, 4,500 tablets of LSD, 1,500 tablets of speed, 150 masculine capsules and 150 tablets of various hallucinogens (p-5 Edward Kirkman and Henry Lee - Rode Hippie Cult, Seize $6M Dope [New York] Daily News, Friday, September 27, 1968). The group were nuts and asleep when the Bureau raided, it was 6am after all, they lived in a “garishly decorated building...” (and Southworth’s 24 year old wife, Susan, 5 foot 2, who has long black hair, was wearing a blue veil, floor-length gown, open at the back, when she was taken to the police station” (op cit). The psychodelicatessen was considered to be a distribution point, thus: “...the orders were passed on to the church and the narcotics delivered to the Psychodelicatessen to be picked up by the customers” (op cit). The article also reported that the walls were painted psychodelically, and that they possessed a ‘colour machine to make objects glow in the dark’ (op cit).

218592
79. **[Jo] (Journalist?) [Unknown Photographer]** (Young Europeans **Kif and Hashish smokers in Morocco**), original photographs. 10. 24.2 x 29.8 cm., b&w; possibly gelatin prints, Sellotaped captions (made up of clipped photocopies of a typescript) on versos in French; recently strengthened with archival tape. n.p., n.p., n.d., 1960s. £1,000.00
curled, some with slightly chipped edges and corners, endemic browning of Sellotape on versos.
We can find no trace of Jo Thomas, perhaps the eminent journalism professor and NY Times writer, doing this story or of where the photos might have been published, if at all. The text and style are reminiscent of Le Crapouillot, the so called ‘maverick’ magazine that had published a special issue on LSD in 1967. We speculate that these photographs may have come into the LSD Library along with original print production, art and manuscript material for this special issue from the former editors.

“**This is the food of Paradise – of Baudelaire’s Artificial Paradises**”

78. **[MONFRIED (Taya)](Photographer)** (Kathmandu, Nepal, Nov 1972 Taya Monfried).

Original colour photograph. 17.5 x 12.6 cm. [including white border], loosely inserted into a contemporary cardboard window inscription, signed and dated in Kathmandu by the photographer. n.p. [Kathmandu], printed 1973. £500.00

In very good condition.
Provenance: though not flagged as such this was most probably a gift to the Fitz Hugh Ludlow Memorial Library.

Monfried’s street portrait of a Hindu mendicant, a sannyasin?, in full dress, with beads, painted forehead and carrying a staff and a golden bucket in front of a government regulated hashish shop. Monfried is unknown to us but is surely an assumed name taken from hash smuggler Henri de. She was probably one of the many drug-scene, turned-on people of The Bay Area who donated dope related items to the Memorial Library. A classic scene from the hippy trail.

213320

218554

218568

Depicts a détourned seal of the USA with The eagle replaced with a dove with a sprig of marijuana in its beak. The seal has a red cross surmounted with a marijuana leaf and reads “By Order of The People of The United States”.

82. [THE AMERICAN CIVIL LIBERTIES UNION]. The American Civil Liberties Union Marijuana Symposium Presents a panel of Legal, Medical, and Psychiatric Experts to discuss Civil Liberties and Marijuana. The Forum (Sub-Level One). The Fireman’s Fund Building, 3333 California Street, San Francisco. Sunday, February [sic] 7, 7:30 pm. Original poster. 35 x 52.5 cm., b&w photomontage titles in dark brown on a sandy tinted background, printed on thin hemp? stock. N.p. [San Francisco], n.p. [The American Civil Liberties Union], n.d., 1982. Top left corner browned from contact with bleached paper or smoke damage. One Sellotape mark apiece on verso. Very rare poster for an event local to the FHML.

Depicts a ‘Supersized’ marijuana joint with a cloud of smoke emerging from the lit end.

218460

“A LIBERATE MARIJUANA” - CANNABIS ADVOCATES, DEFENDERS, ENTREPRENEURS, SPOOFERS, AND FELLOW TRAVELLERS: A COLLECTION. ITEMS #81-117.

A small but largely rare and engaging collection of psephological and other ephemera related to, or illuminating, the campaign to make cannabis accessible through legal channels for both recreational and medical use in the USA. The collection includes a good assortment of material from Amorphia, the California Marijuana Initiative, NORML, Rainbow Graphics, the Michigan Marijuana Initiative and Dennis Peron. As well as a few commercial ‘novelty’ items. It is supplemented by much in the main body of the catalogue. To be sold en bloc in the first instance and priced individually in the unlikely result that a place is not found for the group. From the LSD Library. They are fully described below. 1967-2002. £2, 000.00

“liberate marijuana” - cannabiS aDVocaTeS, DeFenDeRs, enTrePreneuRs, sPOOFerS, anD FelloW TraVeLLerrS: a collecTion. iTemS #81-117.

"liberate marijuana" - cannabiS aDVocaTeS, DeFenDeRs, enTrePreneuRs, sPOOFerS, anD FelloW TraVeLLerrS: a collecTion. iTemS #81-117.

"liberate marijuana" - cannabiS aDVocaTeS, DeFenDeRs, enTrePreneuRs, sPOOFerS, anD FelloW TraVeLLerrS: a collecTion. iTemS #81-117.
AMORPHA, THE CANNABIS COOPERATIVE

83. GRIMSHAW (Gary [Artist]. Amorphia. The Cannabis Cooperative. We Want Free, Legal Backyard Marijuana! Let it Grow! Buy and Use – Acapulco Gold Rolling Papers. All proceeds from these papers go to legal efforts and a media campaign to Repeal Marijuana Prohibitions. Original poster 56 x 43 cm., printed in blue, green, orange, purple and red on stiff white paper, offset, with Post-it annotated. Mill Valley, Amorphia/Rainbow Graphics, n.d., 1972.

Near fine. Founded in 1967, Amorphia was a California nonprofit pressure group (with LeMAR and Fitz Hugh Ludlow Memorial Library co-founder Michael Aldrich as co-director) that sought the legalization of marijuana funded by the sale of ‘Acapulco Gold’ branded dope papers. In 1969, it merged its campaign with LeMar and The Marijuana Research Association. They organised the California Marijuana Initiative aka Proposition 19 between them. Amorphia became the California chapter of NORML in 1974. A characteristically colourful design by the countercultural graphic designer Gary Grimshaw, who designed rock concert posters for Detroit’s Grande Ballroom, notably for MC5, and the Free JoÂ Sinclair campaign. Grimshaw was himself a fugitive from the police for a while, living in Boston and San Francisco on the lam from a warrant issued after he had shared cannabis at a party. The charge was later dropped (Gruskin p-329).

218436


“A Washington not only didn’t smoke pot, he didn’t know pot could be smoked”


218387


Creased with a closed tear on the lower edge. We can find no trace of this ephemeron anywhere. Annotation on verso in pencil suggests “Amorphia 1971”

Vignette depicts a wild cannabis plant and root system under a psychedelic sun beside a seashore. A sort of ‘mission statement explains all: ‘This sort of psychedelic voting poster offers gnomic wisdom in six sections, in the form of quotations from the I Ching and The Bible, tribal dancing etc. The ‘Free Energy’ section notes that ‘The Pot Party has no phone number; no address, no bank account…” etc

218449

“Give a little, take a little, never push” Dealers’ proverb.

Unexamined out of wrap, appears to be near fine. The graphic is in an art nouveau style, it depicts a long-haired woman, with Mucha style tresses, smoking a joint in a New Age landscape with Victorian shop window era titles. Rebecca Wilson contributed to Last Gasp’s Wimmen’s Comix along with Aline Kominsky-Crumb and others. The dope papers were made out of hemp, the profits were intended to fund pro-cannabis activism.

53. - [Division of Narcotic Enforcement]. Marihuana The Assassin of Youth… Stamp It Out. Poster, reprinted in facsimile. 57.8 x 36.5 cm., 3 small b&w photos, printed in black on white paper stock, offset. N.p. [The Governor’s Office of California (for the original)], n.d., c. 1970s.

Browned edges, one rough tear in middle of bottom edge. Rare, no copies in OCLC.

54. - SHERIDAN (Dave). Don’t Cop OUT. Register, then VOTE. It’s Time to Decriminalize Marijuana Vote McDope. Original poster. 58.3 x 34.5 cm., offset colour lithography?, printed thick white paper, signed and dated in the stone. N.p. [San Francisco], Rip Off Press, 1972.

Crisp, clean copy, corners slightly creased and bumped, the bottom left more so. An iconic poster, the central image is a portrait of ‘John Barleycorn McDope’ , it is a parody of James Montgomery Flagg’s ‘I Want You For the U.S. Army’ the very famous US, Great War recruitment poster with ‘Dealer McDope’ replacing Uncle Sam. The Star on Uncle Sam’s head is replaced with a green cannabis leaf copycat. McDope’s badge reads ‘It’s Time to Decriminalize Marijuana. Vote McDope in 1972’. Produced for the CMI.


A crisp clean copy. Library of Congress illustrates the poster on PPC, from the Yanker poster collection. Printed in ‘Rasta’ colours, the Art Deco style poster depicts a flapper girl with a joint in her mouth, wearing furs of cannabis leaves. April Funcke later illustrated the 1973 Level Press pamphlet entitled Crowley and Cacoeine , and also designed their edition of AL, Liber Legis, The Book of The Law.
218483

90. - [Los Angeles Times].


Clean and bright image, damaged by 16 or so staple punctures on edges and margins; with some turning into holes and tears (not affecting image), loss of two corner tips, a few rust marks. Very rare; we cannot find a copy in OCLC, or indeed anywhere else.

Seemingly an ad hoc sort of campaign press kit in the form of a montage of the entire front page and page 12 of the Los Angeles Times, Monday Morning edition for July 10, 1972. The story is entitled ‘Long Shot on The Ballot. Marijuana Initiative Workers Think Their Time Has Come!’ The article discusses the formation of a ‘Drugs Brain Trust’ etc. Reminiscent, to this cataloguer at least, of Richard Hamilton’s ‘Sweet Smell of Incense’.

92. - Sign Petition Here Stop Punishing Marijuana Use. CMI, California Marijuana Initiative. 211 Filbert Street San Francisco. Or 2214 Sunset Blvd. Los Angeles.
Original poster. 55.8 x 43 cm., titles and logo in green and red on stiff cream card. N.p. [Los Angeles/San Francisco], n.d., circa May 1972.

93. [ROBERTS (Joe)]. Vote Yes on 19. Original poster. 57.5 x 44.5 cm., titles in reverse white and black, illustration in blue, green, orange and yellow, in a black border within wide margins on thin white newsprint type stock, roughly cut on upper and lower edges. N.p. [San Francisco], copyright California Marijuana Initiative, copyright 1972.

Old central horizontal fold, rumpled corners, small swathe of browning on upper left edge (not affecting image). Scarce, the library of congress cannot find a copy in oclc, or indeed anywhere else.

94. - [CALIFORNIANS AGAINST PROPOSITION 17], LEIBowitz (S) (Artist). NO ON 17. CALIFORNIA AGAINST PROPOSITION 17

Original poster. 57 x 44.5, 1 line-drawn illustration and titles, printed in black on thin white paper, offset, union bug. N.p. [San Francisco], n.d., circa October 1972.

(b) (artist). NO ON 17. CALIFORNIA AGAINST PROPOSITION 17

Original poster. 57 x 44.5, 1 line-drawn illustration and titles, printed in black on thin white paper, offset, union bug. N.p. [San Francisco], n.d., circa October 1972.

(b) (artist). NO ON 17. CALIFORNIA AGAINST PROPOSITION 17

Original poster. 57 x 44.5, 1 line-drawn illustration and titles, printed in black on thin white paper, offset, union bug. N.p. [San Francisco], n.d., circa October 1972.

(b) (artist). NO ON 17. CALIFORNIA AGAINST PROPOSITION 17

Original poster. 57 x 44.5, 1 line-drawn illustration and titles, printed in black on thin white paper, offset, union bug. N.p. [San Francisco], n.d., circa October 1972.

(b) (artist). NO ON 17. CALIFORNIA AGAINST PROPOSITION 17

Original poster. 57 x 44.5, 1 line-drawn illustration and titles, printed in black on thin white paper, offset, union bug. N.p. [San Francisco], n.d., circa October 1972.

(b) (artist). NO ON 17. CALIFORNIA AGAINST PROPOSITION 17

Original poster. 57 x 44.5, 1 line-drawn illustration and titles, printed in black on thin white paper, offset, union bug. N.p. [San Francisco], n.d., circa October 1972.

Worn, chipped, fragile. Lambasts Massachusetts Superior Court’s Chief Justice G. Joseph Tauro for failing to dismiss motions against Joseph Leis and Ivan Weiss for possession of a “footlocker” full of the shredded weed.

218370


Triflingly browned.

218399


Crisp, bright copy, a bit crumpled on lower right edge with one small tear (not affecting image), marked and dusty on verso. Mike Brady’s low rent Gilbert Shelton style illustration depicts two groups of freaks on outline maps of the two peninsulas of Michigan. Farmer freaks run ecstatically through a field half-planted with cannabis on the Upper Peninsula. Urban activist freaks protest and march on the Lower Peninsula.

218439


Slight wear and light endemic fading, cropped a little unevenly. Rare.

218369


Endemic, light fading and browning, back panel a bit marked. Very informative leaflet that discusses a petition drive to raise “256,000 valid signatures. . . .a call for donations . . .the Price of a Lid . . .” discussing Amorphia’s contributions, thus “. . .Their first contribution was $2,000 plus another $2,500 worth of Acapulco Gold cigarette papers.” “Endorsers” of decriminalization and the MMI are listed including Herbie Hancock and Shirley Maclaine.

218395
101. - Re-Legalize Marijuana!
Register to Vote Sign The Petition Vote Free Marijuana.
Michigan Marijuana Initiative.
Original poster. 56.9 x 43.2 cm.,
greens and pinks on white paper,
A crisp, clean copy. Seems scarce in institutional libraries with no copies on OCLC.
A neo-art nouveau style poster with very subtle, elegant and restrained background imagery.
218416

102. - RE-LEGALIZE MARIJUANA!
Central Head Quarters: 304 S. Thayer
Ann Arbor, MI 48104 (313) 668-7206.
Original bumper sticker. 33.2 x 10 cm.,
Illustration in green, titles in reverse white and green, printed on cream crack'n peel MACbook brand paper.
Near fine. Probably quite rare.
218381

103. [M.T. PleasAnT norml & CMU Free Concert Committee], Rain Productions (Graphic design donated by). Decriminalize Marijuana Rally. CMU Campus Mt. Pleasant Sunday May 8 1-5 PM. Free! Speakers: Tom Loch Michigan NORML State Coordinator.. Bands: Flavor & Northern Lights, Arts & Crafts - Kites - Frisbees.. Original handbill/flyer. 27.9 x 21.6 cm.,
Near fine. Very rare, no copies in OCLC. It is a very ephemeral handbill for a ‘popup’ type event.
218442

104. - [I Support NORML]
Original badges/pins. 5 x 1.9 cm.
Near fine. The pins slightly tarnished. Discreet, small badges for the professional smoker.
218400

105. - [Liberate Marijuana]
Liberate Marijuana!
Original sticker. 10.2 x 10.1 cm.,
Fine.
218375

106. - [Liberate Marijuana]
Original Cinderella postage stamps.
Near fine.
These were sold in blocks of one hundred at a time for $1.00.
218397
110. [NEW YORK MARIJUANA REFORM PARTY]. [End Marijuana Prohibition (sic). Vote for the Leaf. Vote Marijuana Reform Party. Thomas Leighton – Mayor..]. Original handbill. 27.8 x 21.6 cm., 1 illustration in black, titles in black and reverse white on black, offset. N.p. [Manhattan], n.p. [New York Marijuana Reform Party], n.d., 2001. Near fine. A psephologist’s ephemeron for ‘Leighton for Mayor’ that used a silhouetted cannabis leaf as a campaign logo. The misspelling of ‘prohibition’ might not have aided the campaign. 218405

Crisp, clean condition, light foxing/browning from another poster on lower left margin, one small crease on the top and bottom right corners. Possibly very rare variant on coloured paper, with no copies on OCLC. The Oakland Museum of California illustrates a copy on its website, from the Michael Rossman collection, but on white paper. A portrait of salty old bandsman in uniform with a tuba is set against a backdrop of bright green marijuana plants within an elaborate trompe l’oeil scrollwork frame (Note: the poster itself is unframed).

111. Eagle will be distributed "Free Samples of the ‘miracle’ ounce DenniS Peron a prime mover behind Proposition 215 Sinsemilla at one stage. he was the coast yippies with his home-grown is even said to have supplied east Yippie inclination. Peron pranksterly/ legalisation activist with a decidedly most important american cannabis of Dennis Peron. he is a prominent naive, poster for a film night in aid a beautiful, albeit very graphically wander by the immobilised feline. cat in a field of dope plants, mice l’oeil scroll above a stoned cheshire is written on a ‘Big Top’ trompe leaves. The titles are within a decorative right edges (not affecting image). small border of browning on left and c.1978. green on yellow (gold?) paper. n.p, printed in red, vignettes in red and depenalized weed if not by some 218440 miracle?” (op cit).

depenalized weed if not by some then how could a person acquire illegal to buy, sell, or grow marijuana, " ..if it’s that stipulated that if california had legalized nov. 1978. Vote. legalized nov. 1978. Vote.

111. [THE FIRST RIGHT-TO-HARVEST FESTIVAL]. The First Right-To-Harvest Festival. A Day on The Grass, Music by Moby Grape and Great Hyway. In Additional Kindred Souls. Speakers. Willis Brown, Gordon Brownell, Margo St. James, Aaron Kaye, Paul Krassner, Dave McQueen, Dennis Peron. Sunday, November 6th El Mono, 6 PM. San Francisco Civic Center, Polk & McAllister. B.Y.O.W. Original poster. 43.18 x 27.94 cm., printed in orange and green on beige hemp? paper, offset lithography. N.p. [San Francisco], n.p. [The First Right-To-Harvest Festival], n.d., November , 1977. Fresh, crisp copy. Rare, we can find no copies in institutional libraries searched by OCLC. One copy in the Oakland Museum of california as part of the Michael Rossman Collection. The titles are framed by fronds of the michael rossman collection. OCLC. one copy in the Oakland Museum of california as part of the Michael Rossman Collection. The acronym “B.Y.O.W.” presumably means ‘Bring Your Own Weed’. A local newspaper of the time, The Redland Daily Facts, reported that this dope oriented music and protest event brought “...thousands of marijuana smokers [who] took away at a Day on the Grass. Police in the vicinity were busy shepherding the annual Veterans Day Parade and made no arrests as the pot aficionados of the Right to Harvest festival grooved to music by rock bands and heard talks from pro-marijuana speakers including famed Yippie pie thrower Aaron Kaye. The smokein was organized in support of Dennis Peron who assertedly [sic] ran the Big Top Marijuana Supermarket before police raided his showcase pot business which featured display cases of selected grade. Peron is currently under indictment on a variety of marijuana charges”.

112. [PROPOSITION W]. The Great San Francisco Marijuana Initiative. Freedom Is The Issue. Legalized Nov. 1978. Vote. Original poster. 58.5 x 44.8 cm., in pastel colours in a white border on coated, offset on stiff, white paper, union bug on lower left corner. N.p. [San Francisco], n.p., n.d., 1978. Corners bumped, a few nicks on left edge, a few old erased pencil marks on top right corner. Dennis Peron is a founding father of cannabis legalisation in the Bay Area who rather presciently drafted and planned for a new ballot when serving prison time for possession and supply and he won, getting mayor moscone to inform the police to turn a blind eye to minor infractions (p-226 Martin Lee, 2013). The illustration depicts a rather frazzled Dorothy and her companions from OZ ( Cowardly Lion looks particularly high), framed by cannabis plants, under a rainbow in front of the Golden Gate Bridge with a yellow road leading across it.
Near fine, date written on verso in pencil. A rare psalpographic ephemeron.
Provenance: LSD Library, with a small Post-it note annotated in pencil, probably in Julio Santo Domingo’s hand, he comments: “Prop W in SF ’78, it made mj [marijuana] enforcement lowest priority for police”.
From the campaign to pass a proposition to stop the arrest and prosecution of those in possession and cultivation of dope.

115. TRICHOME TECHNOLOGIES, SHAW (Chris) [Artwork] & GROSSMAN (André) [Photograph]. [CHOSEN AS THE BEST GROWROOM IN THE 25 YEAR HISTORY OF HIGH TIMES MAGAZINE. HIGH TIMES 6/1999... TRICHOME TECHNOLOGIES. A MOLECULAR GENETIC RESEARCH COMPANY...]. Original poster. 47.8 x 32.7 cm., 1 central illustration, 1 inset colour photograph, printed in black, orange, purple and red on glossy, thick white stock. N.p. [Vallejo, California], n.p. [Trichome Technologies], n.d., copyright 2002.
Near fine, a few marks on verso. Trichome is a company producing “...high grade medical pharmaceuticals...”, the photo shows 4 of their “6 California Cannabis Cups”. The purple and black background is made up of cannabis plants.

Very crisp, clean copy, old, almost indistinguishable horizontal fold. Very rare in both institutions and commerce with one copy only on OCLC (appearing twice at Kansas).
An early samizdat pro-dope zine that strongly demands the legalisation of marijuana, quoting the La Guardia Report and De Ropp on anti-cannabis morality. ‘Wagner’ castigates the police, press and middle classes for the arrest of thirteen on cannabis charges, thus: “THIRTEEN LITTLE CRUCIFIXIONS. THIRTEEN VICTIMS OF SOCIAL SHAM”.

Near fine. Guesstimate of publication date on verso in pencil. Provenance: formerly the Fitz Hugh Ludlow Memorial Library. Michael Horowitz has written that it is on ‘the list’ i.e. for the LSD/FHML Library on verso.
A ‘blank’ with the contact details area left empty?.

*(A late arrival or perhaps a pre-erratum)*
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