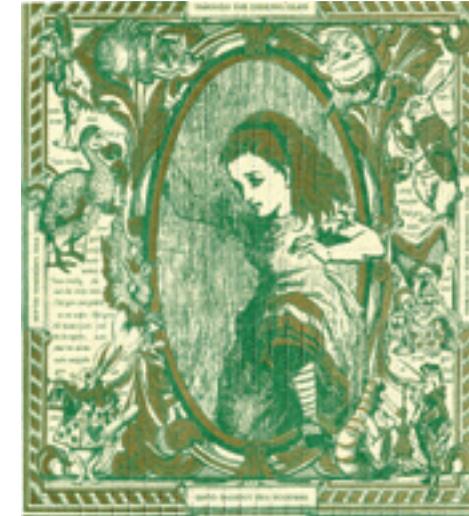




THE SEARCH FOR SOMA,  
JULIO MARIO SANTO DOMINGO & HIS LSD LIBRARY,  
CARL WILLIAMS RARE BOOKS, CATALOGUE No. 1

THE SEARCH FOR SOMA,  
JULIO MARIO SANTO DOMINGO & HIS LSD LIBRARY,  
SOME DROPS FROM THE PRESS

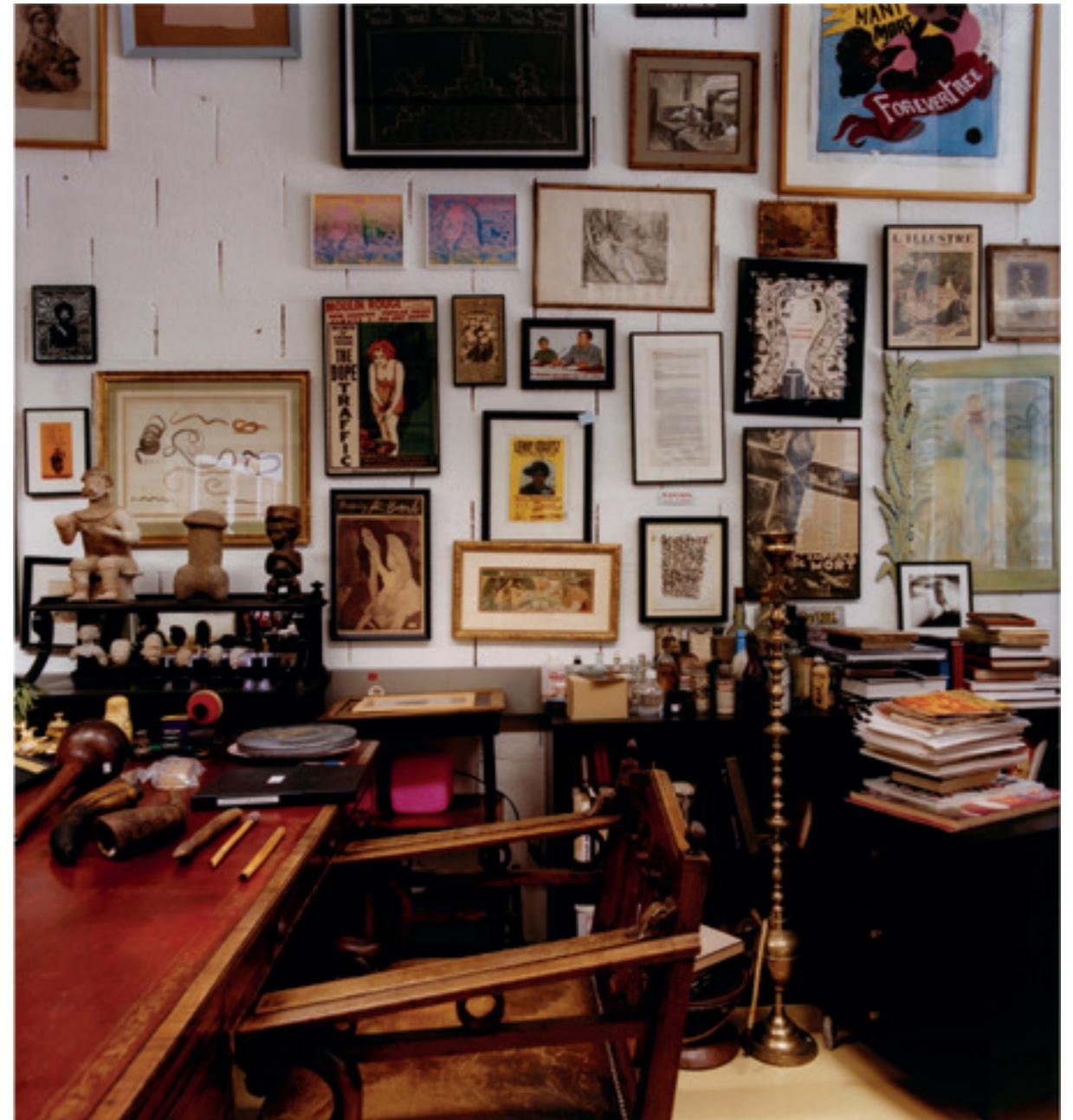


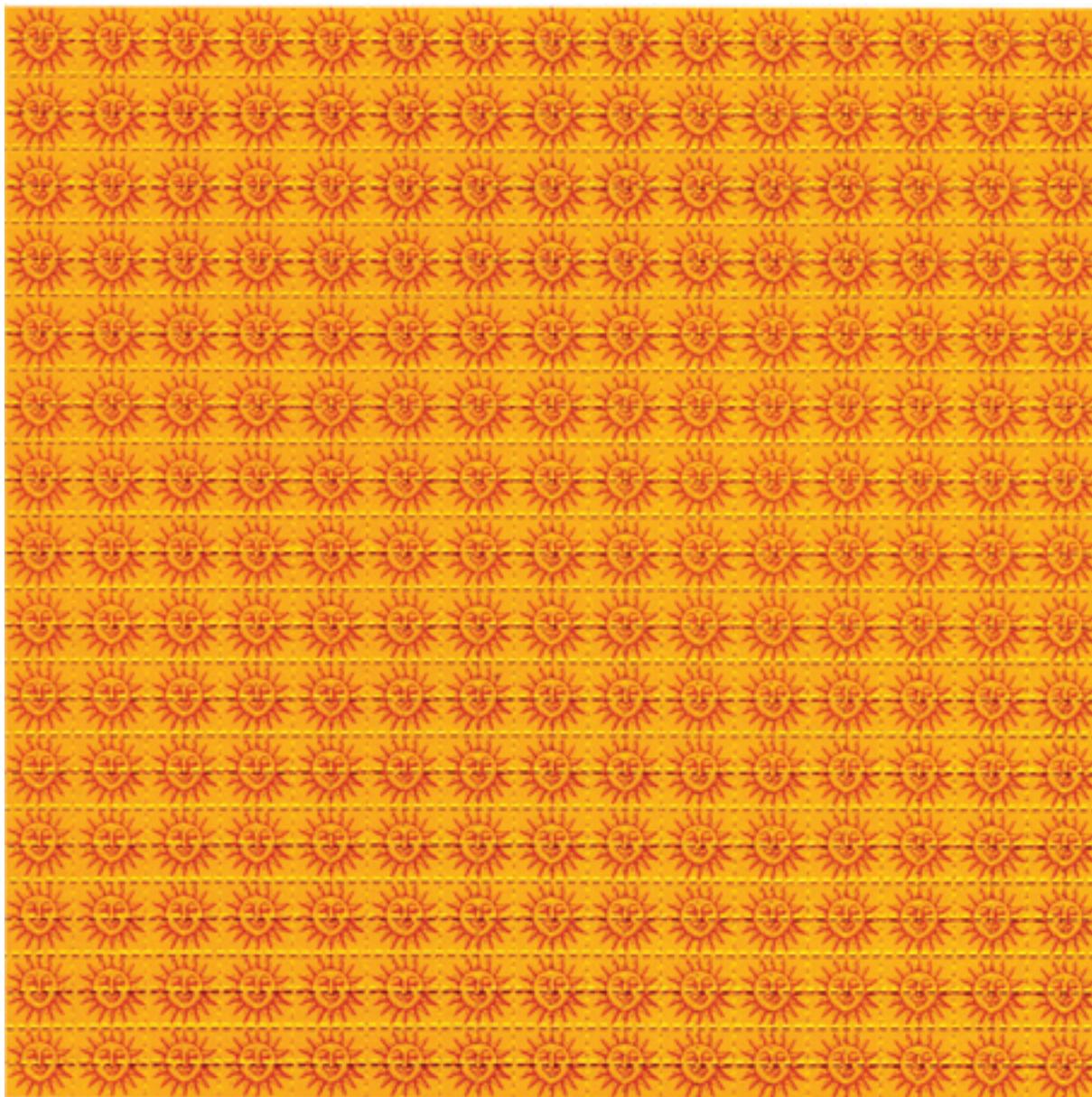


**THE SEARCH FOR SOMA,  
JULIO MARIO SANTO DOMINGO & HIS LSD LIBRARY,  
SOME DROPS FROM THE PRESS**



**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 Carneaux, 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.

Do forgive the repetition of the provenance throughout much of the catalogue text and the absence of it in the rest. Thanks to Ed Maggs and Gus Harding of Maggs Bros for entrusting these crumbs to my care.  
Jane and Louise Wilson R.A. generously supplied photos of the LSD Library in Thônex.

### **The Dope**

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 – page.  
pp – pages.  
Recto – front side of a leaf.  
Verso – back or reverse side of a leaf.  
Holograph – Handwritten.  
N.p. – no place.  
n.p. – no publisher.  
n.d. – no date.  
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.

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

1. [SOCIETY OF MENTAL AWARENESS]. Advertisement. the law against marijuana is immoral in principle and unworkable in practice.

Offprint, first separate edition. 61 x 46 cm., in three columns, left column in a ruled box, the title in a decorative box, printed in black on white paper. With a copy of The Times in which it appeared. N.p. [London], n.p. [The Times/SOMA?], n.d., circa Monday July 24 1967. £650.00

Old central horizontal fold, two vertical folds, edges rumpled and nicked, closed tears on 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.

Exhibited in Summer of Love. Art of The Psychedelic Era, Tate Liverpool, 2005.

One of rarest and most potent artifacts of the sixties counterculture. The advert is curiously entangled with one part of The Establishment whilst tussling with the police, judiciary, legislature and Moral Majority. The open letter prompted a Parliamentary discussion and possibly influenced the quashing of Keith Richard's conviction for allowing cannabis to be smoked in his home. Most importantly, it had an affect on the findings of the 1968 Sub-Committee on Hallucinogens' conclusions, published as the Wooton Report in 1969, which found that long term cannabis use in moderation was not particularly harmful.

Steve Abrams, the guiding spirit behind the letter, ran a drugs research and pressure group called 'SOMA', standing for Society for Mental

Awareness, that was inspired by the drug of the Hindu Rg Veda and the social mastic in Huxley's Brave New World. He was encouraged by an Allen Ginsberg article calling for a New York Times pro-dope advert signed by 500 people and another 1966 one, in the The Times, calling for peace in Vietnam (Jonathan Green - Days in The Life).

The immediate need for the advertisement was the arrest and charging of JoÅ '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 disapproval from the gallery of 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 most 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 '60s New Left firebrand Tariq Ali, anti-psychiatrists R.D. Laing and David Cooper, theatricals like Jonathan Miller and Peter Brooke, 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.

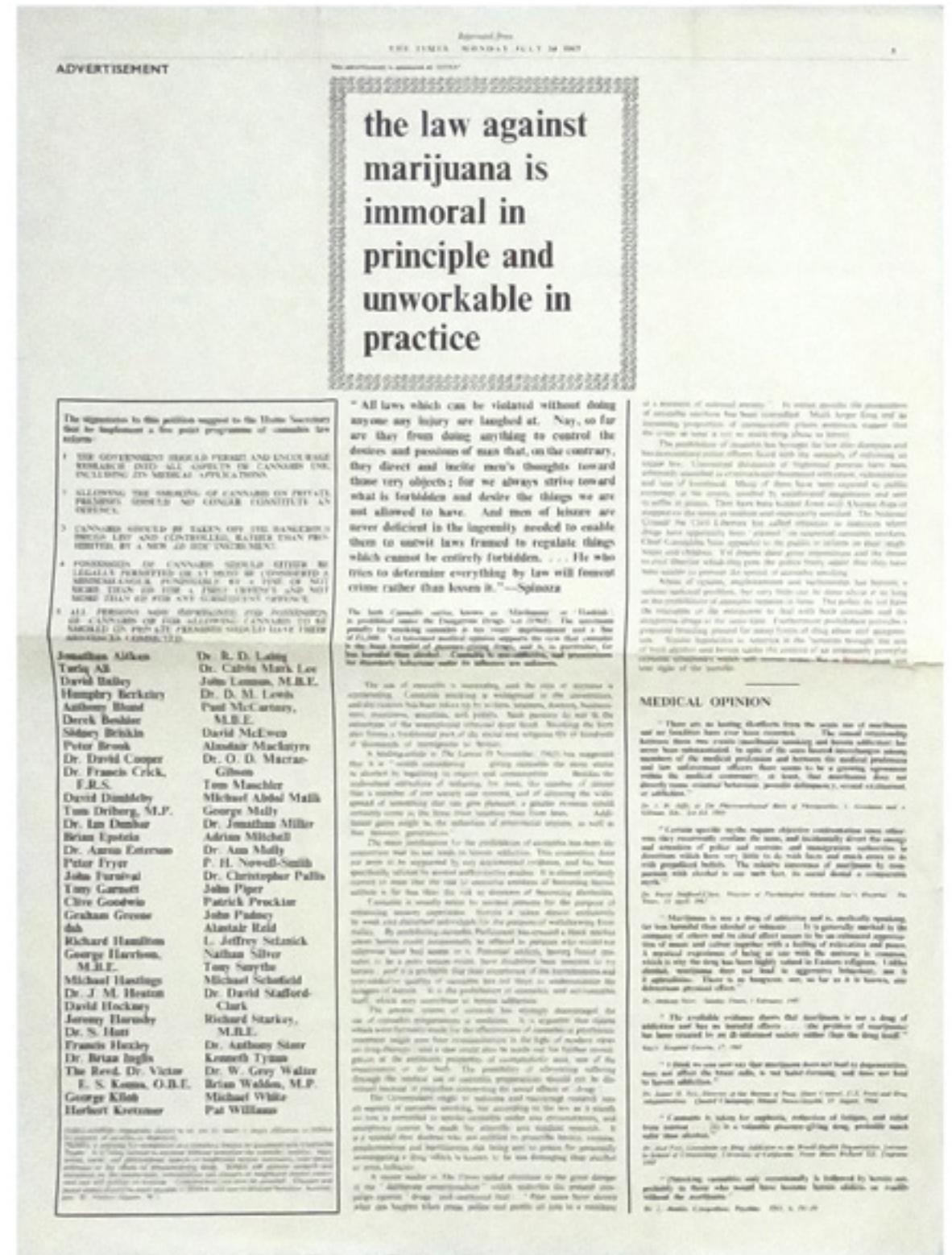
The other two columns are the argument and the testimonials, the first starts with a quotation from Spinoza ending thus:

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

The argument is that cannabis use is increasing, it could be taxed (citing The Lancet), it doesn't necessarily lead to heroin, legislation has held back medical research and that it has become enmeshed in "deliberate sensationalism" and arrests have merely exploited a ".moment of national anxiety" (quoting the famous aforementioned Times editorial by Rees Mogg).

Moreover, policing breached civil liberties and brought the law into disrepute. The advert also points to the widespread problem of abuse of barbiturates, opiates etc and how the laws on cannabis hampered any solution to these social ills. This is followed by a series of quotations from medics, scientists and others such as Stafford Clark and Anthony Storr.

218695



*“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 device 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.[Oracle?], 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:

*““The event was envisioned by San Francisco Oracle editors Allen Cohen and Michael Bowen as an alternative to protest and as a celebration of the psychedelic life. The bands Grateful Dead (performing their new song “Alice D. Millionaire”), Big Brother and the Holding Company, and Wildflower played for approximately 800 people, and the event’s success helped prepare the way for 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 is equal, that the creation endows us with certain inalienable rights, that among these are: the freedom of body, the pursuit of joy, and the expansion of consciousness”.*

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 inauspicious. Their numerological view 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 Shlain, say that it meant that *“ the law against LSD was interpreted as a demonic act, a violation of a people’s God-given right to experience their own divinity”* (op cit).

The sixties was an age of gurus, and artist Michael Bowen sat at the feet of his own, a mystic called JoÅ Starr Cooke, who was a former scientologist and Hubbard’s first ‘clear’ (op. cit. p-158). Cooke was the spiritual leader of a group of acid evangelists called the ‘Psychedelic Rangers’, who were dispatched by “..Cooke 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-159) i.e. a strong ‘normal’ dose is 300 ‘mikes’. In time, Cooke 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 Cooke, and when the Oracle group met at Bowen’s pad, after the Love Pageant Rally he reported back to his guru 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’ book of love and Owsley scattered vast amounts of ‘White Lightning’ LSD.

Jack 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 Shlain 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 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 KMPX. 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 am not now, nor have I ever been addicted to anything - with the possible exception of cigarettes [sic]”.*

Presumably replying to “Ma”’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 have 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:

*“Have you read the Life articles on the subject?”*

Towle stressed that *“Anyone whose entire life has not been one of self-deception can hardly help having a wonderful trip”* and went on to evoke Timothy Leary as an authority, thus:

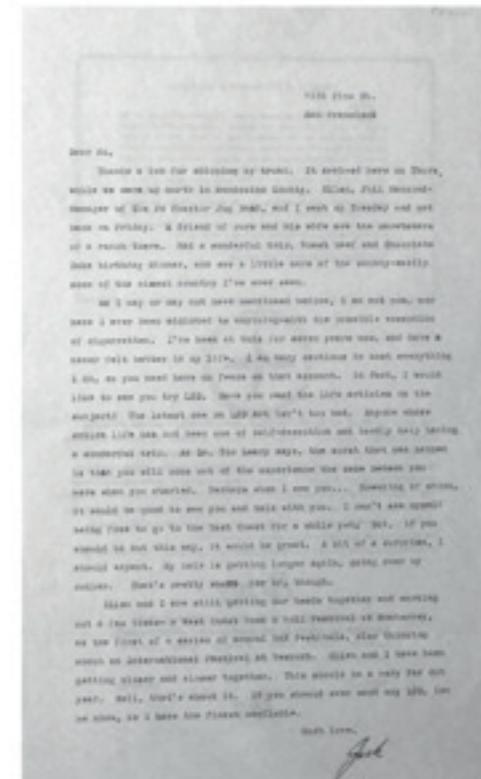
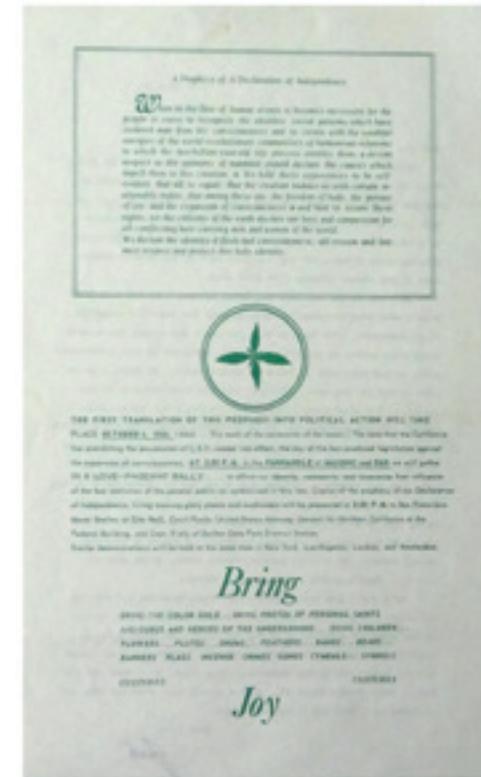
*“As Dr. Tim Leary says, the worst that can happen is that you will come out of the experience the same person you were when you started”*

He then adds a hopeful *“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 your parents on is quite a mission.

134605





**3. [YIPPIES]** (Attributed to). **[Come Together. Independence Day, July 4th, 1970. Wash, DC].** Original sticker. 10.2 x 12.2 cm., illustration in red, white, blue and green, titles in reverse white, imprint in black, on coated, white *crack'n peel* paper. N.p. [New York], n.p. [Youth International Party, Right-A-Wrong, Essay Productions copyright 1970. **£65.00**

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



**4. GRIMSHAW** (Gary) (Artist). **Help End Marijuana Prohibition Free John Sinclair And All Political Prisoners. Sat Jan 24. Grande Ballroom. Grand River at Beverly, Easttown Ballroom. Harper and Dyke. SRC - MC5. UP - Stooges - Scorpion Commander Cody, Amboy Dukes Bob Seger System - Mitch Ryder and The Detroit Wheels, Virgin Dawn - Wilson Mower Pursuit - Rationals - Jagged Edge - Richmond - All The Lonely People - Sky - Brownsville Station - Sunday Funnies - Shaky Jake - Blues Train - 3rd Power. Speakers Abbie Hoffman - Ken Cockrell - Skip Taube - Ed Sanders.** Original poster. 53.6 x 39.8 cm., printed in colour on thick white paper stock, union bug in bottom left corner. N.p. [Detroit], n.p. [Coalition To Save The People], n.d., 1970. **£350.00**

Bright, crisp print, pinholes on each corner with damage on top left, covered with conservation melamine tips on three corners. Paul D.

Grusain - *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, JoÃ 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



**"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 JoÃ 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 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 E[?], n.d. c. 1934. **£500.00**

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 swathes 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, backyard green tree cemetery dawns, wine*

*drunkenness over the rooftops, storefront boroughs of teahead joyride neon blinking traffic light, sun and moon and tree vibrations in the roaring winter dusks of Brooklyn, ashcan rantings 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-wracked 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 Bibliotheque room (kept near to this cataloguer's desk and now in the Houghton Library).

134778



**7. [HUNTER (George)] (Attributed to). [ بنقلا ] [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 Charlatans 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* .

218420



"...the single large dose taken by a novice may cause criminal maniacal acts"

**8. [DIVISION OF NARCOTIC ENFORCEMENT], Marihuana The Assassin of Youth... Stamp it Out.**

Poster, Reprinted in facsimile. 57.8 x 36.2 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 very 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, maniacal acts" are the order of the day with this poster.

218413

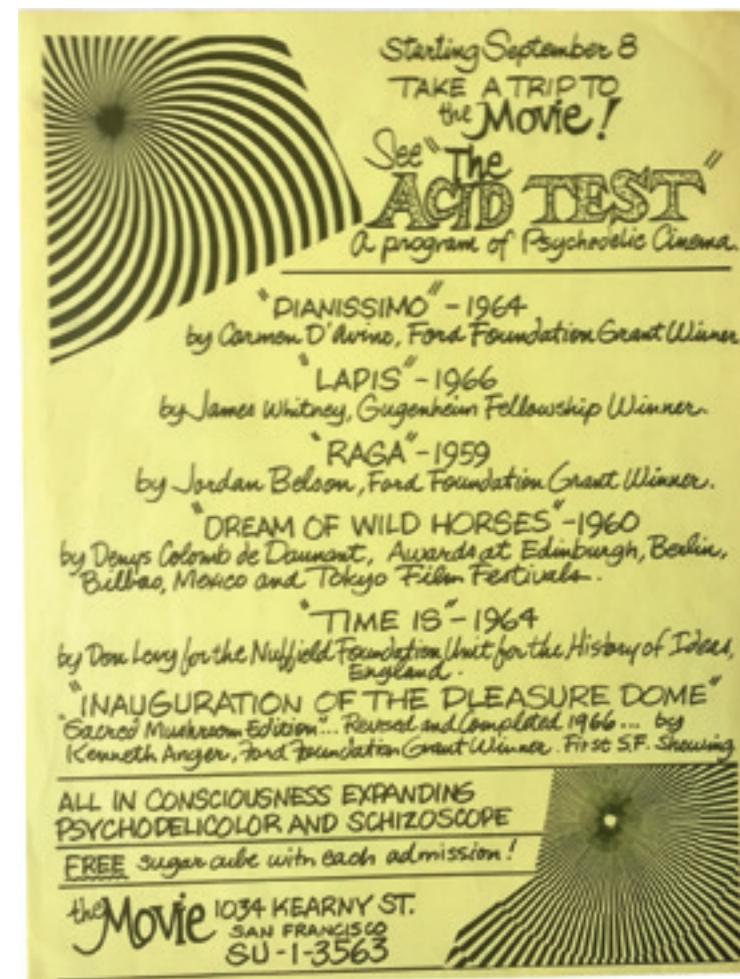


**9. [AMANITA MUSCARIA]. Amanita Muscaria "Fly Agaric".** 6.3 x 10.3 cm., white card label with facsimile handwritten titles, with the original pin mount. N.p. [San Francisco], n.d., c.1970s. £20.00

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 *Rg Veda* by Gordon Wasson.

218626



**10. [ANGER (Kenneth)] (Contributes). Starting September 8 Take A Trip to the Movie. See "The Acid Test" a program of Psychedelic Cinema... All in Consciousness Expanding Psychedelicolor 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.p. [the Movie], n.d., c. 1966. £75.00

Near fine. Old Maggs stock 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.

134604



**11. [THE PROCESS CHURCH OF THE FINAL JUDGEMENT]. DE GRIMSTON (Robert) (Contributes). Process. Three. Mindbending.**

First edition. 4to., [1p.], pp-2-29, [3pp.] (including wrappers), stapled into the original decorative paper wrappers, profusely illustrated, old booksellers' catalogue note loosely inserted. London, The Process, n.d., 1967. £75.00

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.

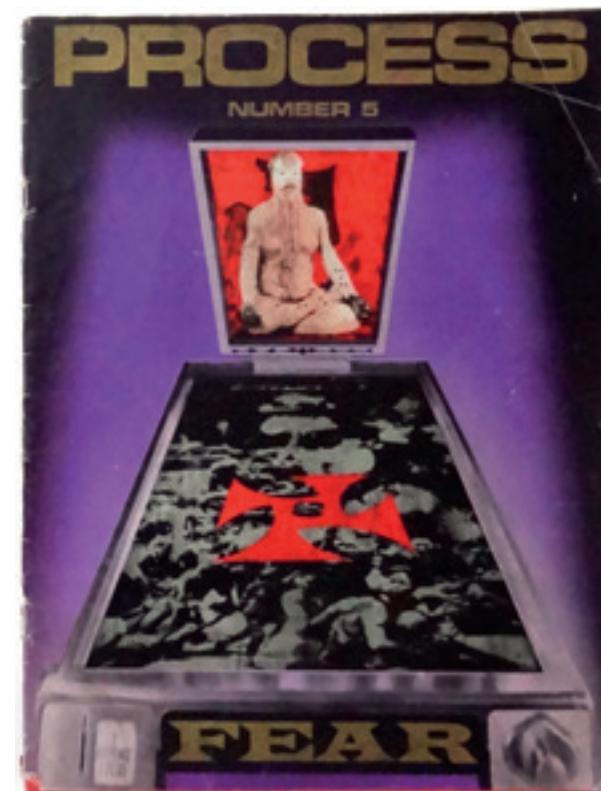
Provenance: pencilled accession mark for the LSD Library on the last page.

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 JoÄ 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 Xtul 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

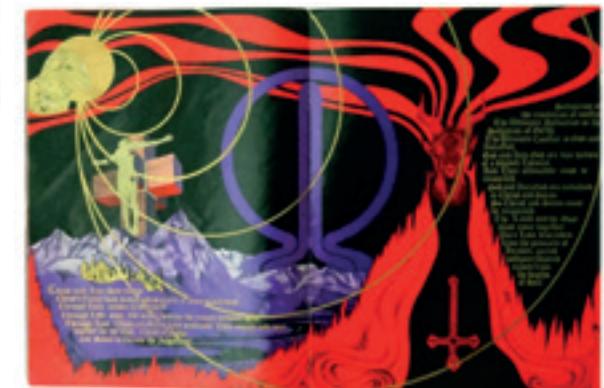


**12. [THE PROCESS CHURCH OF THE FINAL JUDGEMENT]. Process Number 5. Fear.**

First edition. 4to., [1p.], pp-2-39, profusely illustrated throughout, stapled into the original decorative wrappers. London, The Process Church of The Final Judgement, n.d., c. 1970. £75.00

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



"We'll show anything that gets us high"

**13. [ANCIENT CURRENTS GALLERY]. Ancient Currents gallery proudly presents Our First International DRUG ART SHOW. No Drug displays please! Inviting all artists to submit any peices [sic], all medias [sic], painting, film dance, conceptual, etc, that demonstrates drugs in our lives and how we feel about them, any and all opinions welcome. Opening: 8:00 - Fri December 16th at A.C. Gallery 2205a Pine st. .**

Original poster. 35.6 x 21.6 cm., facsimile holograph decorations, ruling and titles printed blue, black, red and yellow. N.p. [San Francisco], n.p. [Ancient Currents Gallery], n.d., 1977. **£75.00**  
Chipped with loss on top corners and left edge; the latter affecting text, a tracery of closed tears or cracks from bleachy paper on upper half. Surely very rare.



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 Years Day 1978 and "middle February" respectively.

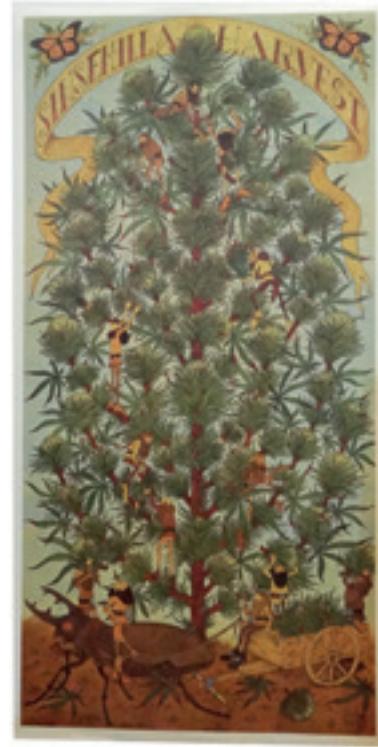
134581

**14. YOUNG (G.S[teven]). [Marijuana Plant].**

Original print/poster. 57.4 x 36.5 cm., green on white, silkscreened [?], on stiff white paper, signed by the artist in the stone and in holograph as "Steven Young" in red Biro on the lower right corner. N.p., G.S.Young, copyright 1972. **£20.00**

Slightly creased on the corners and edges and a trifle dusty. Rare? We can find no trace of G.S. or Steven Young or this poster. A vivid green image of a budless plant in silhouette and with no text.

218472



**15. POOLE (JoÄ) (Artist). [Sinsemilla 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 Biro on verso. N.p., n.p. [JoÄ 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 "Rob [ert 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 Sensi plant being harvested of the buds.

218473



**16. [RESEARCH TRIANGLE INSTITUTE. [Marijuana cigarettes Approximately 300 cigarettes per can ... Manufactured January 1994 I.D. No: 6567-0194-47- 3773 Research Triangle institute].** Original dispensing can or drum. 12.8 height x 14 cm. diameter, empty stainless steel container with detachable lid, printed label, with text in black and holograph annotations in pen, affixed with clear Sellotape. N.p. [Research Triangle Park, North Carolina?], n.p. [Research Triangle Institute], n.d., c. 1994. **£500.00**

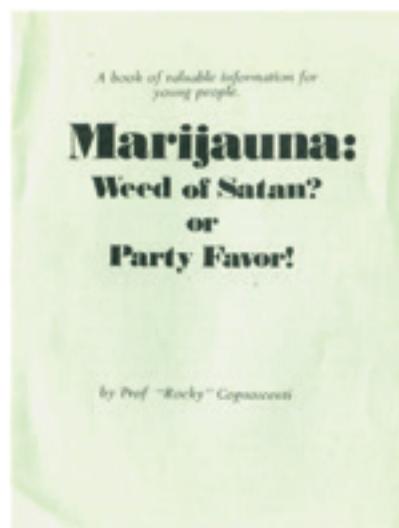
Pristine interior with a trace of the distinctive odour of medium to high potency legal loose leaf medical cannabis. Endemically tarnished with the label and environs under the Sellotape in bright condition. The label states that the 300 cigarettes in this can had a net weight of 224.9 grammes and that the average weight per item was 0.735 + 0.6 grammes. The Can number was 3773 issued under the designation 6567-0194-47 with 3.2% THC content and 0.12% CBD. Other examples illustrated on p-152 *Mary Lynn Mathre*, 2012.

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 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 aegis of a 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. Dansak -As *An Antiemetic 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).

Brazis 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 -Dosage 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 people still smoke it every day.



"When removed, all of the test subjects died after several minutes of acute giggling".

**17. COGNOSCENTI** ("Rocky") (Prof.). **A Book of Valuable Information for young people. Marijuana: Weed of Satan? or Party Favor?**

Unknown edition. 14 x 10.8 cm., bifolium; [2pp.] of text, printed in black offset on mint green paper. Burbank, California, Number 3 in a series from Adams & Roebuck, [KPFA], n.d., 1976. **£35.00**

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 spoof advice spot on the Adams and Roebuck show aired on KPFA, the Berkeley progressive radio station. *Cognoscenti* discusses, among other things, spoof experiments with cannabis where everyone dies, thus: "When removed, all of the test subjects died after several minutes of acute giggling".

134812



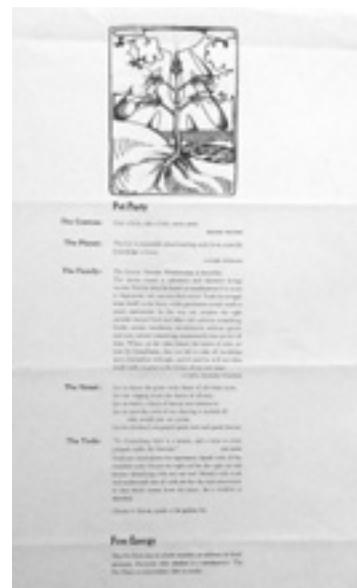
**18. [LIBRA ARTWORKS]. Should a Gentleman offer a Lady a Joint?**

Original poster. 51.6 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



"Give a little, take a little, never push" Dealers proverb.

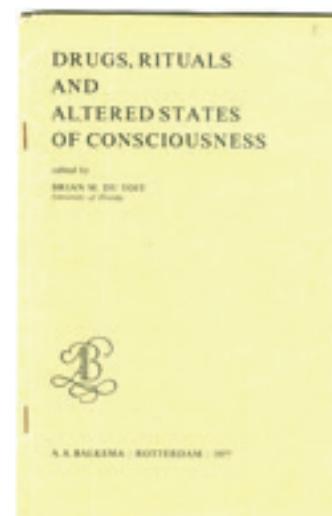
**19. [AMORPHIA, THE CANNABIS CO-OP]. [Pot Party].**

Original broadside. 35 x 21.6 cm., 1 line drawn vignette, signed and dated in the stone, and text, printed in black on white paper. N.p., n.p. [Amorphia, The Cannabis Co-Op], n.d., 1971. **£20.00**

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 gnomonic 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



**20. DOBKIN DE RIOS** (Marlene). **Plant Hallucinogens Out-of-Body Experiences and New World Monumental Earthworks.**

First separate edition. Tall 8vo., pp-237-249, stab stapled into the original green paper wrapper with titles, contents list and device printed in black, underlined letter "E" in ink on upper left corner of cover. Rotterdam, A.S. Balkema, [An offprint from Chapter 13 of *Drugs, Rituals and Altered States of Consciousness* edited by Brian M. du Toit], 1977. **£35.00**

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 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 tomtom 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 note and sketches on reverse, ii) with "OK" scribbled in pencil on front. With a copy of the published wrapper. n.d., c. 1963. **£85.00**

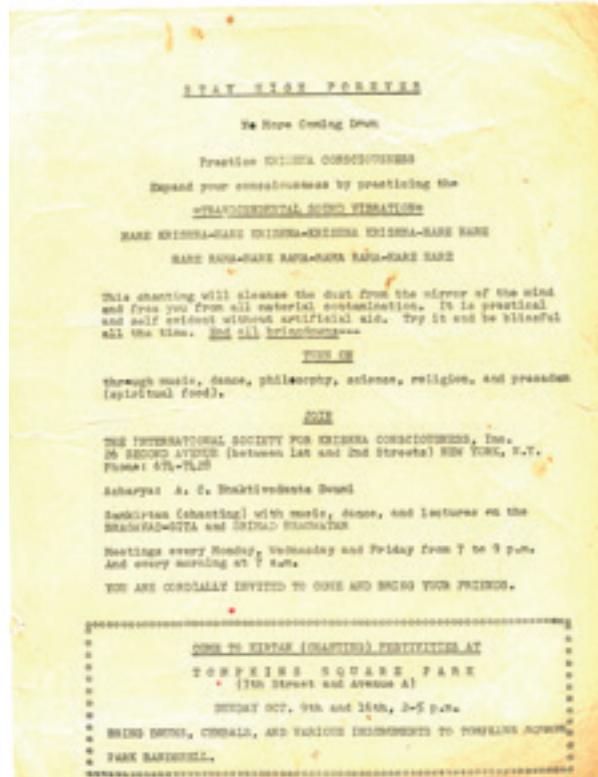
Both in very good and clean condition. The published design differs markedly from its companion.

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 *houffort a mambo* and resulting in quite graphic pen sketches of altered states and *zombu* 'behaviour'.

134828



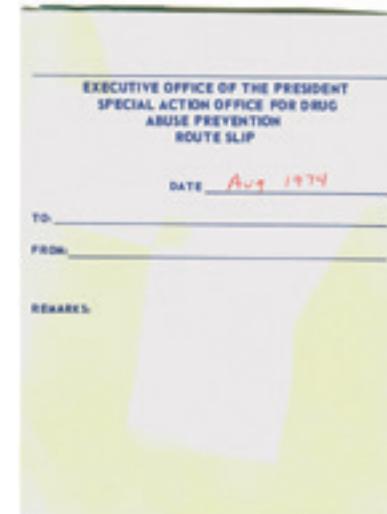
22. **[HAYAGRIVA] & [UMAPATI]. STAY HIGH FOREVER No More Coming Down. Practice KRISHNA CONSCIOUSNESS Expand your consciousness by practicing \*TRANSCENDENTAL SOUND VIBRATION\*.. HARE KRISHNA-KRISHNA KRISHNA-HARE HARE HARE RAMA - HARE RAMA-HARE RAMA-RAMA RAMA-HARE.. COME TO KIRTAN (CHANTING) FESTIVITIES AT Tompkins Square Park (7th Street and Avenue A) Sunday Oct 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.. [to] ..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 Krishna 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 Krsna 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 ISKCON, 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 reused 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*.

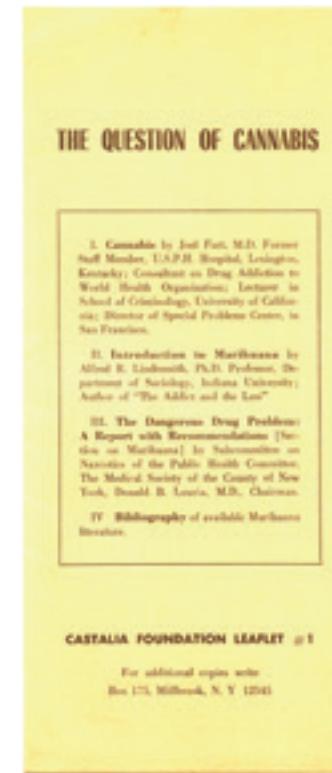
134846



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., 2ll., 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], 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**

Crisp, clean copy, single mark from a drop of water on first panel. Very rare, no copies in OCLC (including perhaps the Julio Mario Santo Domingo collection in the Houghton Library, Harvard).

Provenance: an LSD Library copy.

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 ‘marihuana’ 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].** Original poster. 58.3 x 44.5 cm., depicts a cannabis field almost in full silhouette in a box with titles in a stylised calligraphic hand in a trompe l'oeil banner and on the foot of the box, printed in black on off-white paper (possibly hemp, Dap'Äe or rice), silkscreened?. San Antonio, Texas, Distributed by Oat Willie's, copyright 1971. **£50.00**

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 *Freewheelin' Franklin*). *Oat Willie* is also a character created by Shelton, not surprisingly the headshop chain's corporate website is drenched in Freak Bros. imagery.

218409

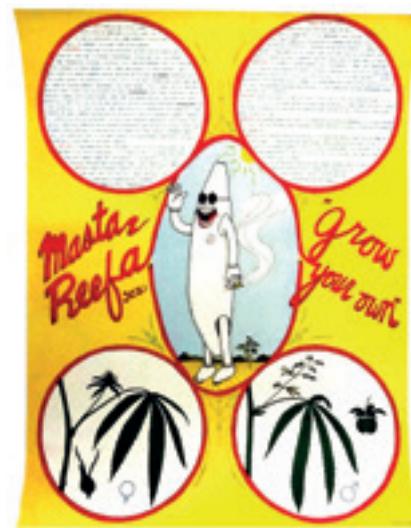


**26. SCHARF** (David) (Photograph). **High Power. This is how mushroom-shaped resin nodules and fingery pollen-catching pistils of Cannabis Sativa look when magnified 3000 times...** Original poster. 58.5 x 44.5 cm., 1 large solarised photograph in a box, calligraphic text and two vignettes below, printed in green on stiff coated white paper. N.p [Los Angeles?], Produced by Michael McCoy, Print by Raffaelli Studios, n.d., after 1974. **£50.00**

Crisp, clean copy. Seems 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 it. A striking poster. Electron-cannabinol porn!

218410



**27. STUART** (P) (Artist). **[Mista Reefa sez: "grow your own"]**. 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.p., n.p. [P. Stuart], copyright 1973. **£80.00**

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



**28. [STOLON FROM SOLOTYPE]. 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 Regular, King Size or 100's. Available only From Flaccid Acid Distributing Company. Caution: Cigarette Smoking may be hazardous to your health.** Original poster. 43 x 28 cm., illustration, decorations and titles in a decorative Art-Nouveau style border, printed in green and chocolate brown on off-white paper, signed by the artist in the stone. Columbia, California, Solotype, No. 23, n.d., 1970s. **£35.00**

Crisp, clean copy. Rare, no copies in OCLC or OCMA.

A spoof advertising poster that plays on the *Jolly Green Giant* i.e the mascot of an iconic US canned vegetable company. Depicts a grumpy looking Native American giant. #23 in a series put out by Solotype.

218463



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

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.

Institutionally rare with no copies on OCLC.

Depicts "Dealer McDope" aka "James Barleycorn McDope" in the familiar Uncle Sam pose and outfit, a parody of the famous James Flagg US 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.Elton Snatchit Jr., the object was to become the dealer with the biggest stash.

\*See Cannabis Advocates section for the CMI poster.

218532



**30. [SHERIDAN (Dave)]** (Graphic design). **[The Official Dealer McDope Dealing Game].** Proof sheet, or poster. 57 x 42 cm., central roundel motif in a border of smaller versions, printed in red and blue and reverse white, on thin white paper stock, signed in the stone. N.p.[Berkeley], n.p. [Last Gasp Eco-Funnies], n.d., 1971. **£75.00**

Light edgewear and slight creasing, a crisp, clean copy. Seems to be rare.

This is possibly production ephemera from the development of the game. The box lid of the first imprint of the game is identical to this poster design of McDope as the personification of the American Eagle embedded into the coat of arms of the obverse side of the Great Seal of the United States. "E Pluribus Unum" is replaced with "Got A Light?", the shield is a shopping bag held in McDope's mouth and his talons hold rolled joints instead of arrows and an olive branch.

218534



**31. [SOLOTYPE]. [The Weed of Crime Bears Bitter Fruit].** Original poster. 43 x 28 cm., stylized titles in yellow and green, line-drawn illustration in green within a decorative border printed in black on off-white paper. Oakland, California, Solotype, n.d., No. 24, 1970s. **£30.00**

Crisp copy, area of light browning on bottom half, mainly showing up on verso (not affecting image).

Rare, no copies in OCLC or OCMA.

Depicts a beautiful silhouette of a cannabis plant, the refrain was uttered by *The Shadow* at the end of each radio show. This is #24 in a series put out by Solotype.

218468

**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 'Boola Boola'. 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 *Cranium Press* but Brautigan's publications, *Momo's*, *Zephyrus Image* and also pirate reprints of *Beat* classics.

218378





*"To become aware of suddenly something of which we were not previously. Such as a flash of light or a flash of delightful pleasure.."*

**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 *Scensual Oils*, 11. 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. **£550.00**

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, roach 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



**34. ROY KEYES "SMOKY CHOKIE" ENT., CARMEL (vense). (Illustration). Smoky Chokie Progress - 1975.**

Original pocket calendar/memo card. 11., 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.p. [Roy Keyes "Smoky Chokie" Ent.], 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

218377



**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., 1l., 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.

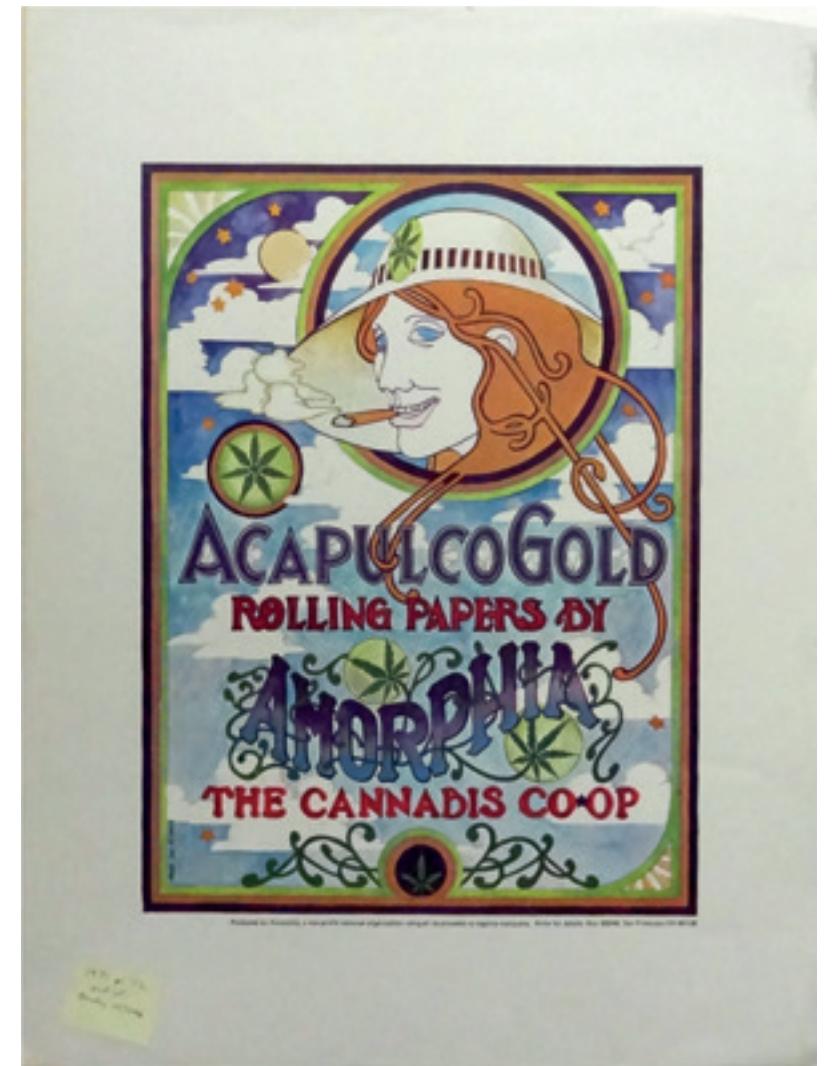
134810

**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



"the most commonly used coke spoon in America"

**37. [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 blazé 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 gossipy 'urban myth', similar to the one about smoking banana skins from previous decades.

Another trade magazine from the period ( included here), illustrates a McDonald's stirrer on the front page and quotes a "...spokesmen for the fast food chain saying the change was necessary because "it has been brought to our attention that people are using them illegally and illicitly for purposes which they are not intended"" (p-5 - *McDonald's Alters Spoons in Accessories Digest. Magazine of Lifestyle Marketing*, February 1980). We have identified this spoon as a very early redesign done as a rapid response to the emerging media furor. Stephanie Skurdy, the then assistant manager of communications, commented that the first modification would be to fill in the bowl "*in the interests of doing it quickly*" (ibid), as with this stirrer, and also that a new handle was in the works.

*Accessories Digest* was in the middle of a series of legal challenges mounted by the US Government on the dangers and legality of drug paraphernalia. So Andy Skowl the publisher, 'milked' the situation for maximum publicity. He appeared on the Today Show holding a McDonald's stirrer, declaring it: "*the most commonly used coke spoon in America*" (op. cit.). McDonald's was baited even further with a statement that the second most popular means of sniffing cocaine was through one of the restaurant's drinks straws. Refusing to be drawn into a fight, Stephanie Skurdy replied: "*There are no plans to change the straws*" (op. cit.). The whole scenario was revisited a few years ago when the design duo of Just Another Rich Kid and Tobias Wong produced a range of ironic eighteen-carat-gold accessories called *Indulgence*. The collection included gold pills, a Bic pen top cocaine spoon on a chain and a McDonald's stirrer (unmodified).

213336

# ACCESSORIES DIGEST

FEBRUARY, 1980

MAGAZINE OF LIFESTYLE MARKETING

\$1.50/\$15 PER YEAR

## Big wins scored by industry in nationwide legal battles

As 1979 ended, courts in New York, New Jersey, California and Illinois brought permanent injunctions against local anti-paraphernalia laws. In Maryland a federal judge issued a temporary restraining order against a county law drafted from the Drug Enforcement Administration's model legislation.

U.S. District Judge Joseph Howard in Baltimore Dec. 28 ruled that enforcement of a Prince George's County, Md., law should be delayed while he decided if the ban is constitutional.

Howard ruled that "the public interest is served" by letting merchants sell accessories because "merchants would be hurt if they were unjustly forced to shut down."

Howard said that though the court is sympathetic to the County's stated desire to rid itself of a severe and growing drug abuse problem, "little credence can be given to the contention that granting [the order] will somehow worsen the drug abuse problem."

County officials said following the ruling that the judge's order was unlikely to have an

immediate impact on their effort to control sales, because a means to enforce the paraphernalia ban had not yet been found.

County Executive Lawrence Hogan questioned whether the county will ever be able to enforce the ban. He said, "Are you going to raid all the drug stores and confiscate needles?"

Most states have laws against fornication and adultery too, but they don't enforce them."

Fred Joseph, attorney for the Mid-Atlantic Accessories Trade Association, said, "We think we have a good shot at getting these statutes overturned because of unconstitutionality. They're just too vague."

continued on pg. 23

## RBA partners break up

NEW YORK—The eight year partnership of Burt Rubin and Robert Stiller, principals in Robert Burton Associates, Ltd., has dissolved. A private auction was set for Jan. 30.

According to Stiller, "the auction will be between Burt and myself, and who ever bids highest get the company. Anybody else present would have to be invited by either one of us."

Rubin said he was trying to raise the cash to buy his part-

ner out.

Stiller and Rubin have each a 50 percent share in the corporation's private stock. Formed in December, 1971, RBA is known to the public as the E-Z Wider brand of cigarette papers, hand rolling devices and water pipes. Corporate headquarters are at 485 Lexington Ave. with warehousing facilities in Fairfield, N.J.

Stiller and Rubin, when each questioned as to why the split,

STIRRED INTO A FUROR, McDonald's Restaurants announced that the design of their plastic spoons will be altered to keep them from falling into the wrong hands. There are no plans to change their straws. Details on page 3.

answered that it was "managerial differences." Neither cared to elaborate.

The history of E-Z Wider has been publicized in numerous magazine and newspaper articles about rolling paper moguls. When in their twenties, Rubin, a metals trader the IMC Corporation, Stiller, a data processing manager at Columbia University, invested \$10,000 in a consent of rolling paper cut Spanish manufacturer at the normal width. They had noticed that Amer-

icans would lick and stick two pieces of paper together before rolling a marijuana cigarette. (In Europe, where most cigarette paper is made, tobacco is still the main filling.) Since then, the firm has produced a variety of sizes, flavors and brands.

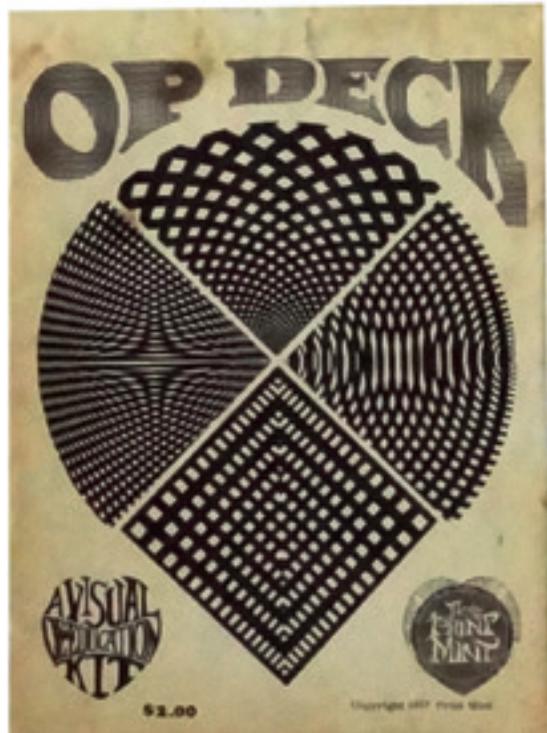
According to Larry Posner, vice president of sales, RBA sold \$10 million of papers in 1979. As for the dissolution of the partnership, he said, "It's very unsettling on the entire crew."

## Issue spotlight

09-COND9- 11UCP

A MICHAEL ALDRICH

BOX 99346 SAN FRANCISCO CA 94109



**38. [THE PRINT MINT]. Op Deck. A Visual De-Education Kit [1].** Original optical illusion game, complete in itself. 28.5 x 21 cm., 4ll. of kinetic diagrams on glossy, thin white paper & 4ll. of transparent acetate overlays with complementary kinetic illustrations in a uniform style, in the original illustrated white paper envelope with psychedelic titles, all printed in black. N.p. [San Francisco], The Print Mint, copyright 1967. **£125.00**

Paper contents slightly creased and browned, worn, creased and rumpled envelope, foxed, tears on corners and edges and flap. Seems to be complete, we can find no record of a printed instructional text accompanying the kit. Rare, no copies on Worldcat. The first, and the rarer, in a trilogy of psychedelic or kinetic 'kits' issued by the same publisher, with the last two numbered and with colour overlays. This austere black and white 'deck', reminiscent of early Bridget Riley, seems to be better at creating moiré and other optical effects.

134751



**39. FRANÇOIS [André] (le Docteur). De La Thridace. Mémoire lu à l'Académie royale de médecine à sa séance du 4 juin 1825, par Le Docteur François L'Un De Ses Membres Honoraires, (Extrait des Archives générales de Médecine).** First separate edition. 8vo., [3pp.], pp-4-23, disbound from a pamphlet volume, French text, booksellers note in English on title. N.p. [Paris], n.p. [l'Académie Royale de Médecine], n.d., 1825. **£30.00**

An article on the medical uses of the distilled extract of *lactuca sativa hortensis* 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 Patent Medicines*, 2001).

218575



**40. GIVENS (Amos J.) (M.D.). Stamford Hall, at Stamford Conn. A Sanitarium for the Treatment of Nervous Diseases and Mild Forms of Insanity. With a Separate Department for Alcohol, Opium, Chloral and Cocaine Habitues. Amos J. Givens, M.D. Superintendent and Proprietor.** Original leaflet. 16.4 x 13.1 cm., 1l., 1 illustration, [2pp.], bifolium, with a flap and slit. N.p. [Stamford, Connecticut], n.p. [Stamford Hall], n.d., early 1890s. **£50.00**

Old central horizontal fold as issued, endemic light browning, a few tears. No copy in Christopher Hoollihan – *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.

218681



41. [MYERS (JoÄ)] (Attributed to). Offered a Drink from The Devil's Sink? Just Say "NOPE make mine Dope". Yes, citizens, of the empire, wise men have for centuries attempted to point out the magical properties of beauty and peace to be found in the common hemp plant, Cannabis Sativa. Original poster. 56 x 35.5 cm., facsimile line-drawn illustrations and hand-blocked text in black on white paper, offset. N.p., n.p., n.d., c. 1970s. £50.00

Upper half slightly browned; noticeably so on the margins. Rare.

A steampunkish/neo-Victorian style poster, that is pitched as an old time Temperance or Snake Oil testimonial. A bewhiskered hedonist shows *Old Fart Whiskey* and *Puke beer* the hand whilst smoking a joint that is nimbly held between forefinger and index finger. A panel contains *Contemporary Views on Pot* from Sid Hartha, Adolf Asslicker and Herb Ivore. Triple xxx drink is denounced as the "The Mark of The Beast": "Panama Red" a long bearded Che like figure, in an oval portrait framed with Hammer and Sickie flags "sez"; "If God don't grow it. I don't know it". Similar to the druggy pseudo-religious comics such as *Holee Shit* and tracts published by JoÄ Mann and illustrated by Myers for the *Cthon Press* (also in the LSD Library, now in Houghton).

218418



42. [THE FAMILY DOG]. Family Dog Presents. Close cover before striking/May The Baby Jesus Shut Your Mouth and Open Your Mind. 639 Gough Street 346-0756. 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. £30.00

Paper matches struck and discarded (or used for Jefferson Airplanes), worn, striking strip scratched, signature slightly sweat/drink-stained. Very rare and evocative ephemeron, signed by the Family Dog's impresario Chet Helms.

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

134838



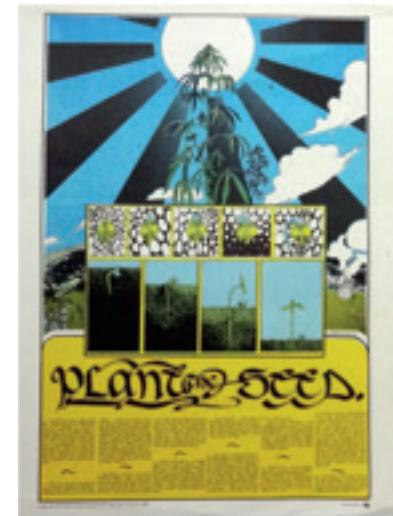
43. [BUREAU OF NARCOTICS AND DANGEROUS DRUGS]. Wanted dead or alive... marihuana. ALIAS: MARIHUANA, Acapulco Gold, Bhang, Bush, Butter, Flower, Cannabis, Cannabis Indica... Original poster. 54.5 x 40.7 cm., text in reverse white and blue on black, 9 captioned and numbered colour photographs, offset lithograph, on thin white coated paper, verso with rubberstamped price of \$0.20 . 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, slight 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 un-catalogued 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.

218480



44. STEPHANSON (Artist). Plant The Seed. Original poster. 57.2 x 44.4 cm., printed in black, blue, green, yellow on white, bug for Black Sheep's Lithographers and Photoengravers International Union 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 a blue and black dawn above. Sage horticultural advice is in a numbered list in a yellow box below. Oz and other underground magazines in the '60s tried to raise revenue by printing posters and selling them and San Francisco's *Good Times* was no exception.

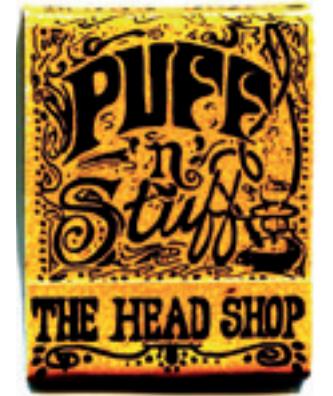
218471



45. HIGH TIMES. High Times. The Magazine of High Society. 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., [Trans-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 (and especially cardboard attached to a source of fire). Promo-matchbook for the glossy drug-user's monthly zine which at one time had a "...print run of four hundred thousand copies with an estimated 9.4 people reading each copy" (p-249 Martin Booth - *Cannabis: A History*, 2003).

218667

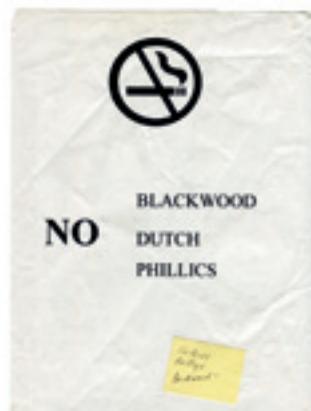


46. PUFF n' STUFF THE HEAD SHOP. HASH (Grace) (Illustrator). PUFF n' Stuff THE HEAD SHOP. 4051 Foothills Oakland. Things for The Head... Pipes, Papers, Incense, Coke Supplies, Scales, Posters, Patches, Legal Highs, Magazines. Original matchbook. 4.7 x 3.8 cm., line drawn titles and psychedelic design in black on glossy saffron coloured card, black on white line-drawn map inside cover and "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., c. 1974. £30.00

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).

134839



**47. [HIP-HOP CULTURE].**  **Blackwood [sic] Dutch Phillics [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, thumbtack and staple holes, three corners torn with loss.

The annotations in blue Biro read: "Phillies Phillys Backwood".

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 cataloguer took great delight in buying Amsterdam's first Blowverbod sign for him.

Refers to the cigar brands 'Phillies', 'Dutch Masters' and 'Backwoods' the cigar of preference for American youth, when rolling 'blunts' or hollowed out cigars filled with Marijuana.

218619



**48. [UNKNOWN ARTIST].** **[Untitled Bacchanal with an inebriated pipe smoker].**

Original nineteenth-century drawing. 17.8 x 24.2 cm., pen & brush in black ink, collector's mark of painter Ary Scheffer on lower left and top left corners respectively, indistinctly signed under the former, conservation mounted in a card window. N.p. [French school?], n.d., 1800s. **£500.00**

Roughly trimmed edges, loss of tip of bottom right corner, old creases (none of which affecting image), image bright. *Fritz Lugts: Les marques de collections de dessins & d'estampes*, L.2264a for Scheffer's. He was a respected Romantic painter of Dutch origins, active in mid nineteenth-century France.

Provenance: Ary Scheffer, the trade? to *The LSD Library*.

Depicts a smiling, bearded 'Bacchus' like figure (though clothed) with a 'ruddy' nose in a state of inebriety. He imbibes of smoke from a very long pipe and holds a large stemmed wine cup in his other hand. He is surrounded by nudity and erotic revelry, a naked woman leans into his left ear. An eagle stands on the ground to his right making the same pose as the French Imperial Eagle. The artist has signed just below this in a frustratingly almost legible cursive with a paraph.

218682



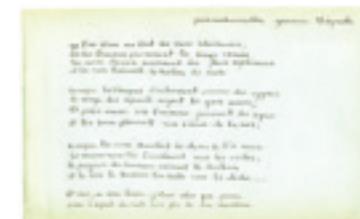
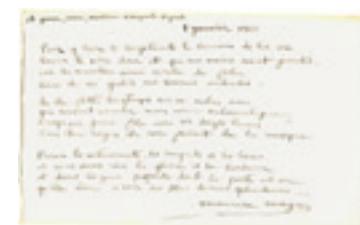
**49. JACQUOT (M[ichel]).** **Le Fumeur.**

Original drawing, 22.6 x 16.7 cm., black and white gouache on watercolour paper, mounted on white paper backed board forming a border; verso briefly annotated with title and artist in ink, in artist's hand, and a cataloguing number in another unknown hand in pencil possibly from a publishers' working archive, contemporaneously signed and dated on the mount in the lower right border in black ink. N.p., 1939. **£75.00**

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 or the 'drinking' of smoke through the ages.

218549



**50. MAGRE (Maurice).** **[Pour je boire à longs traits le bon vins de la vie/Nous menons notre amour le long des promenades quand la ville.../ Je t'ai rêvée au bord des mers silencieuses].**

14 x 23.5 cm., 3 signed, untitled manuscript prose-poems; two are inscribed presentations, in sepia ink. 1p., 2pp., 4pp., first two on 2ll. of white notepaper, the last on a bifolium of green note paper, torn from notebooks, French text. Two undated, the first dated January 1st, 1900. **£100.00**

Written, signed and inscribed in a good, strong legible hand, the longest poem is dedicated to "Mademoiselle, Jeanne Weyrich", the one with a date is to "a Jeanne, Marie, Madeleine et Marguerite Weyrich".

A bit browned. Three sentimental, and at times amorous, poems from the opium-addicted author of *Une Nuit de Haschisch et D'Opium*. Around the turn of the century, Magre was working with the composer Déodat de Séverac and he might have encountered the composer Jeanne Weyrich (who was part of the same circle). The first line of the longest poem translates as "For I quaff the good wine of life", very much in keeping with the undeclared aims of *The LSD Library*, whence we acquired them.

218621



**51. KOUZEL (Al) (Words), BAUER (Eli) (Artist).** **KOOL KAT Rapping with you on Drugs!**

Small 4to., unpaginated; [8pp.], stapled into the original illustrated, coated, stiff, white card wrapper. Albany, New York State/New York, New York State Drug Abuse Control Commission/Pax Productions Inc., n.d., 1973. **£20.00**

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 tendency 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 (Lambiek Comiclopedia).

218606



**52. KUNST STELLE. Once a day she takes Happy pills. And you?**

Original art/novelty postcard. 14.8 x 10.5 cm., photomontage b&w portrait, titles in red, see through cellophane sachet containing green 'pill' attached to card with an eye. Berlin, Kunststelle, First Aid Cards, 8114, n.d., c. 2000. **£30.00**

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 wholesome, ever-smiling image of Shirley Temple in her *Dorothy* role. The "sachet contents are not suitable for consumption". The pill is emerald green like the *City of Oz* perhaps.

218665



**53. [LEARY (Timothy)], EISNER (Bruce) (Editor). Island Views. [Volume 1, No. 1].**

First edition. A4., [1p.], pp-211, 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 Aldous 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 Gullichsen on *Huxley, Hesse and The Cybernetic Society*, Eisner's *Island's Vision: 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 psychedelics to date...".

218564



**54. [LEARY (Timothy)], [HOFMANN (Albert)], EISNER (Bruce) (Editor). Island Views. Bicycle Day Commemorative Issue. 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 Limelight, 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 Ratch [sic] of Albert Hofmann, as an octogenarian, doing a Yogic or perhaps 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 fiftieth anniversary of the unexpected events of April 16, 1943 when Hofmann accidentally ingested a dose of LSD and then three days later took 250 mikes 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.

218540



**55. LEARY (Timothy & Joanna). Neurologic. Transmitted by Joanna and Timothy.**

Seventh edition. Small 8vo., half-title, title/frontispiece, contents, iiiii [sic], I1-I4, II1-II2, III1-III2, IV1-IV6, V1-V3, VI1-V14, VII1-VIII3, stapled into the original white coated card wrapper; titles in black, signed by Leary in purple felt pen on the half-title. N.p., [San Francisco], n.p. [Joanna Leary], n.d., 1973. **£50.00**

Cover marked, dusty and a bit rubbed, contents fine. Scarce. *Horowitz A13g* who describes it as "Second edition, third state" with "woth" corrected to "with" on the inside front cover (A very labyrinthine publishing history).

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 'neurological' tract is a melange of transcendentalist and Rosicrucian ideas, space migration theory, abnormal psychology, popular chemistry, physics and genetics written in a cybernetic 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.

218623



"file with Leary material"

**56. [LEARY (Timothy)]. Presumptions, Assumptions, and Due Process in Criminal Cases: A Theoretical Overview.**

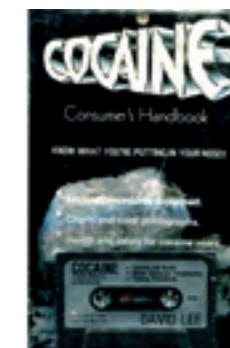
First separate edition. Tall 8vo., pp-165-208, stab stapled into the original cream paper wrapper, titles and device in blue on upper portion, signed and dated by Ashford on the cover, annotated by Michael Aldrich, thus: "file with Leary material" near to the top edge and also signed by the same on the title. N.p. [New Haven], The Yale Law Journal Co. Inc, a reprint from the Yale Law Journal Volume 79, Number 2, December 1969. **£75.00**

Wrapper a bit dusty and tired. 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 "presumption" 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.

218577

**57. LEE (David). Cocaine Consumer's Handbook.**

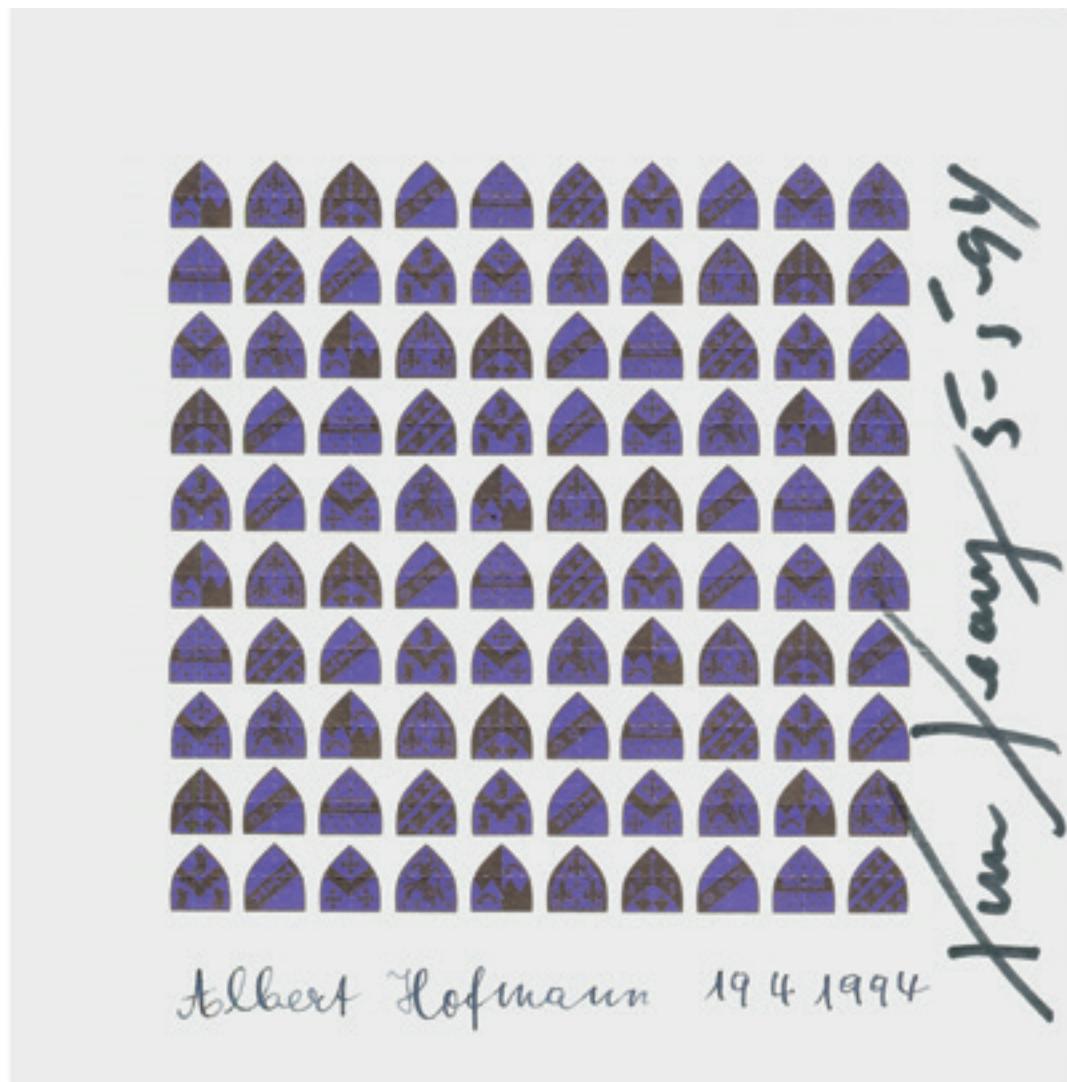
Original audio-cassette with a decorative card hanger (possibly containing pamphlet), under shrinkwrap. N.p. [Berkeley], And/Or Press/Full Moon Inc., n.d., 1977. **£75.00**

Unexamined, apparently fine. Rare.

Provenance: Fitz Hugh Ludlow Memorial Library bookplate on verso.

Includes 'Cocaine and Health', 'Dealer-Consumer Relationship' and 'Testing Procedures'

133358



**58. [HOFMANN (Albert)] & [LEARY (Timothy)], [BARRON (Kevin)] (Design attributed to). [Templar 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



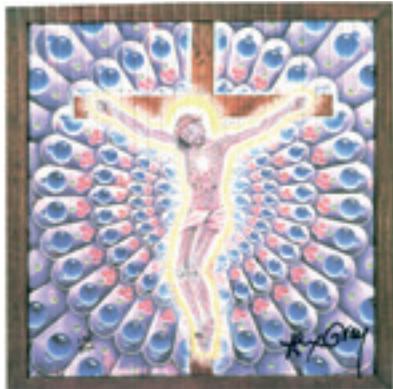
**59. LSD BLOTTER ART]. Blotter Art Collection.**

- 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). -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.
  - xi. -Skull in Hat White,
  - xii. -[Unidentified fractal design].
- Loose, in cut down FedEx envelope with a Post-It Note, both annotated.

N.p., n.p., n.d., possibly 1990-2000. **£275.00**

Various sizes (the Bob Masse supersized) all full sheets of a variety of quantities of permutated '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.



**60. [GREY (Alex)].  
[Purple Carbon Jesus].**

Original LSD blotter sheet. 18.9 x 18.9 cm., 900 perforated hits, printed in colour on recto only, 130/500 signed and numbered by the artist. N.p., n.p., n.d., c.1990. **£75.00**

Trifling rubbing along 3 or so perforations near the top left edge.

Provenance: the LSD Library. Grey is a prominent visionary artist who has also designed *Tool*'s record covers.

218502



**61. [MCCLLOUD (Mark)].  
[Through The Looking Glass].**

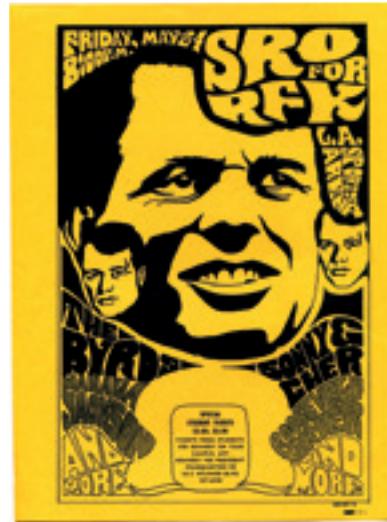
Original LSD blotter sheet. 18.8 x 18.8 cm., circa 900 perforated tabs, printed in green on gold on cream paper; recto and verso, with a loose catalogue note on headed paper. N.p., n.p., c.1990s. **£100**

A few perforations torn through midway on left edge.

Provenance: from the LSD Library, the loose note is a printout of the catalogue fiche from Filemaker Pro. Reproduced as the frontispiece for Volume 1, Watts.

An important blotter, McCloud is considered to be the father of blotter art. Reproduces JoÅ Tenniel's drawings for Dodgson's children's story. The images depict Alice passing through the mirror from recto to verso.

218503



**62. [KENNEDY (Robert F.)],  
MORTIMER (Designer). SRO For  
RFK. L.A. Sports Arena, Friday,  
May 24 8:00 P.M. The Byrds -  
Sonny & Cher - Mahalia Jackson  
- Roosevelt Greer and more.**

Original handbill/fly poster. 27.8 x 25.7 cm., stylized psychedelic titles and portraits in a box, printed in dark olive on Goldenrod paper, signed in the stone by the artist, union labor bug on lower margin, offset, annotated LSD Library Post-It note attached. N.p.[Los Angeles], n.p. [SRO For RFK?], n.d., 1968. **£50.00**

Near fine. Institutionally rare with no copies on OCLC, though surely examples exist in vertical files. Internet searches suggest that 'SRO' stands for 'Standing Room Only' and Google also hints at a perhaps more common card format.

134607

**63. MOSGOFIAN (Levon). (Graphic  
Arts Consultant). Joint Show.  
Kelly. Moscoso. Griffin. Wilson.  
Mouse.**

Original gallery promotional 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 wove paper stock (16cm. x 24cm.), thus; 11. 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.], 1l., 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 1l., 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 psychedelically decorated address and postage stamp area in black on versos, 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. San Francisco, Moore Gallery, n.d., 1967. **£1,500.00**

Slight wear and endemic browning, inserts near fine. A very crisp and beautiful example of a fragile and ephemeral artefact of the psychedelic poster art scene that is institutionally and commercially scarce with no copies on OCLC.

Provenance: from Maggs to the LSD Library, pencil classmark on inside of flap.

The two group shots on the invite, the title postcard, portraits for four of the folios and a photograph on a Moscoso postcard are by Bob Seidemann. Dan Devine provided Kelly's portrait, the three others are unattributed. The nine postcards were selected from two series of event posters; the Bill Graham Presents (BG) series held at various venues (both cards presented here, are illustrated in Grusāin) and the Family Dog (FD) series advertising events at the Avalon Ballroom, thus; FD-46/49/52/BG16/36/45/48/57/61.

Alton Kelley, Victor Moscoso, Rick Griffin, Wes Wilson, and Stanley Mouse *nee* Miller are thought of as the "Big Five Poster Artists" (p-22 Tomlinson in Sally Tomlinson &. Walter Patrick Medeiros - *High Societies* m, 2001) of the 'psychedelic' drug-influenced graphic art of the 1965-1971 period in San Francisco. Ralph Chesse, 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 a 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 Mouse and Kelly cooked up for this wallet is 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

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.

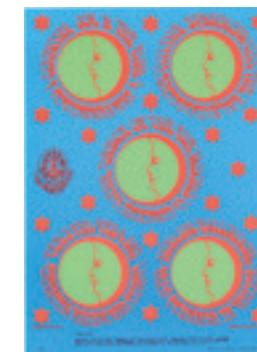
The original 'Zig-Zag' man that appeared on Braunstein Freres' packaging was loaned from the flamboyantly colourful dress of the Zouaves, the French nineteenth century colonial soldiers stationed in Algeria, who also fought on both sides of the American Civil War. Zig Zag's first psychedelic outing was in Mouse and Kelly's Avalon Ballroom poster for a performance by Big Brother and The Holding Company and the Quicksilver Messenger Service on the 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.). 1966 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 for 'Zig-Zag Bail Bonds' with the Zouave détourned 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-Yor-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 Grusain). 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... [and]...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.

134582





**64. [UNDERGROUND DRUG PACKAGING]. Mescaline. 3,4,5-trimethoxy-β-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 drugs, printed in black on one side only, molecular diagram in a box with integral illustration of a peyote cactus and titles, condensed history of mescaline from Lewin onwards with directions for use, description of effects etc.. N.p. [U.S.A], n.p., n.d., late 1960s to early 1970. **£100.00**

Near fine. Very rare commercially and institutionally, not in that portion of the Drug Enforcement Administration library searched via OCLC and thus no copy in Wellcome.

Provenance: Fitz Hugh Ludlow Memorial Library thus to the LSD Library.

The blurb discusses the nineteenth century isolation of mescaline from *Lophophora Williamsii* by Heffter and

his demonstration that this was the chemical responsible for hallucinatory effects. The subsequent "incorrect" revision of the mescaline formula in the early part of the twentieth century by Heffter and colleagues is also discussed as is Ernst Späth's first synthesis of the drug in 1919. It is suggested that "*Mescaline must be administered in a high dose compared with other hallucinogenic substances*" recommending that a gramme contains "...2 to 4 doses".

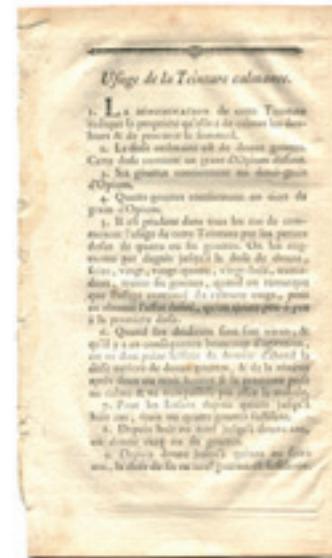
The effects are described as commencing with "*Unpleasant vegetative symptoms.*" but that after an hour these are superseded by "*..pleasant dreamlike condition accompanied by visual colour hallucinations, during which the subject preserves clear consciousness*". For those who are "*..particularly sensitive 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 sulfate, 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 the like. It is not known whether this packet was produced as a 'stand-alone' novelty item, as part of a drugs information service, or a publishers' press pack. Or indeed was it part of a drug dealer or 'underground chemist's' product packaging? However, in terms of 'underground' packaging, 'wraps' such as this are usually associated with amphetamine, cocaine and heroin.

134808

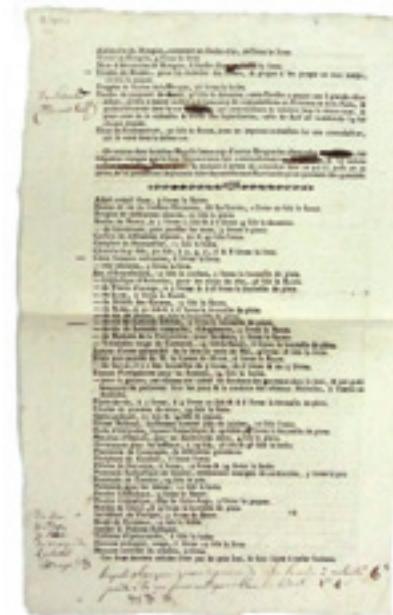


**65. [OPIUM]. Usage de la Teinture Calmante [Using Soothing Tincture].**

Original leaflet. Thin 8vo., 1l., bifolium, [3pp.], N.p, n.p., n.d., c.1790s. **£35.00**

Disbound from a pamphlet volume, slightly browned. Probably quite rare. Pharmacist's bumf, that, in 20 points, explains the many and correct uses of a seemingly laudanum like proprietary medicine with a great deal of opium in it.

218570



**65a. [M. STEINACHER MAITRE APOTHIKAIRE].**

**Au Dépôt general des Drogueries Angloises, rue Dauphine, chez Steinacher, Maître Apothicaire, No. 84, se trouvent ses articles suivant, dont les bons effets sont connus, & qu'il tire directement des Auteurs [Below find a list of articles, the good effects of which are known, straight from the Inventors].**

Original sales list/prospectus. Small folio, 1l., [2pp.], French text, marginalia, corrections and additions in sepia ink, in a contemporary hand. N.p, [Paris], n.d., c. 1790s. c. 1790s. **£200.00**

Crisp, clean copy, old horizontal and vertical folds. Very rare, no copies in OCLC.



Possibly a proof or the shop marked copy of an extensive sales-list, with amounts and prices, for a long established Master Apothecary trading as one vendor in a large arcade of druggists. There seem to be several obviously opiate based proprietary medicines available. Indeed, the first drug in the list is "*Opiat de Marsan*", for whitening and conserving the teeth and another dental pain reliever "*Mouches D'Opium*" later on in the list. Of note is "*Huile d'Absynthe*" a stomach medicine presumably made from the essential oil of the botanical *Artemisia Absinthum*. The price has been altered from from 6 to 18 livres for a pint bottle, perhaps reflecting a growing French taste for absinthe that culminated in the Decadent 1890s and a later ban on use.

218571

**66. PAHNKE** (Walter Norman) (M.D.,PhD). **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, [7pp.], 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, Marburg, loose stamped, franked envelope from the author; with a Post-It attached, quarter black cloth and faux grained leather covered boards, a contemporaneously signed and inscribed presentation copy from the author to Dr. Hanscarl Leuner, "PaÅke" cross-transferred on to the top edge of the upper board from a now missing label, signed after the copyright and date also. Harvard University, Cambridge, Massachusetts, Walter N. PaÅke, M.D., June 1963. **\$5,000.00**

Spine, corners and edges of boards faded and rubbed with some small loss, traces of glue from old name label removal on upper board. Endemic browning/foxing on all edges, browned title. Good, tight, clean copy. Binding obscuring the preposition of the inscription.

Provenance: PaÅke to Gerd Gollner to Leuner, then possibly to Flashback Books who sold it to the LSD Library. The envelope dated 1969, and addressed to Mr Gerd Gollner in Mainz, presumably, as Horowitz's Post-It suggests, once contained PaÅke's letter to Leuner. The binding was possibly commissioned by Gollner or Leuner.

The inscription in blue ink, boldly written across the head of the title, with the first word obscured by the functional 'shop bought' binding, reads:

"[TO?]DR HANSCARL LEUNER from whom I have learned much and with whom I have greatly enjoyed working. With many good hopes for your future research. Walter N. Pahnke".

A top ranking association copy, PaÅke was trained in LSD therapy at Gottingen University by Leuner, a pioneering German therapist who developed research from using small doses of LSD to effect 'catharsis' and access patients emotions and 'Unconscious' motivations, termed "psycholytic" ("mind-loosening") therapy by Ronald Sandison.

PaÅke's successful PhD submission is a very important artefact of the Harvard psychedelic years, perhaps the most important. Of great rarity, there are no copies on Worldcat and only articles by him in learned journals found. A copy is held in Harvard University Archives as required by submission guidelines. No copy in the Norman F. Haskell sale.

If there were a Printing and The Mind of Man for altered states of consciousness, this would be an 'A' item on it. PaÅke was the Turing or Wittgenstein of psychedelic drugs. In experimental psychology his conclusions that the most spiritual of states can be obtained by taking a pill, are as provocative as Stanley Milgram's 'Obedience to Authority'.

There is to all intents and purposes nothing 'out there' other than the PaÅke collection at Purdue, as he died young at the age of 40 in a Scuba diving accident off Maine 8 years after this was accepted. The handlist for Purdue only denotes a summary of the thesis and not the dissertation itself.

An unknown hand has inscribed "the Good Friday Marsh Chapel Experiment" on the titlepage in pencil which denotes arguably the most important quantitative social psychological experiment into altered states of consciousness of the twentieth century and perhaps the only truly statistically significant one into mystical experience. Or, at least outside of Project MK-ULTRA.

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 Rick Doblin - Pahnke's "Good Friday": A Long-term Follow-up and Methodological Critique, The Journal of Transpersonal Psychology, Vol. 23, No. 1, 1991)

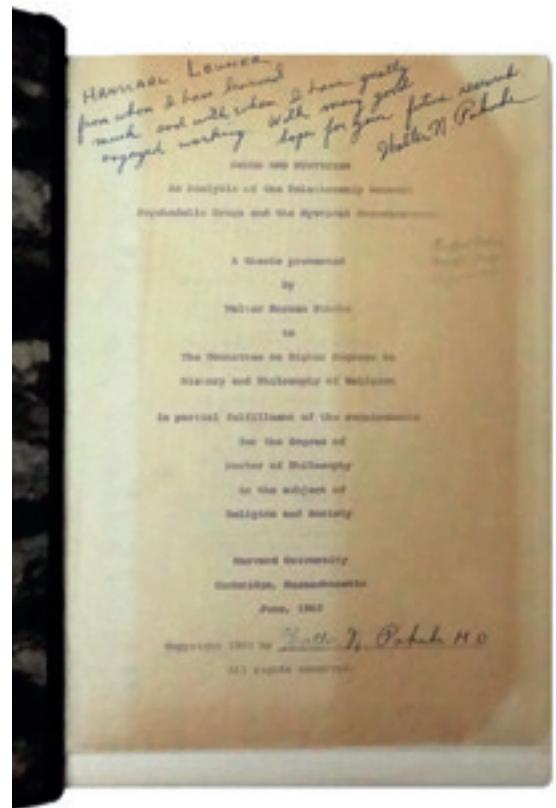
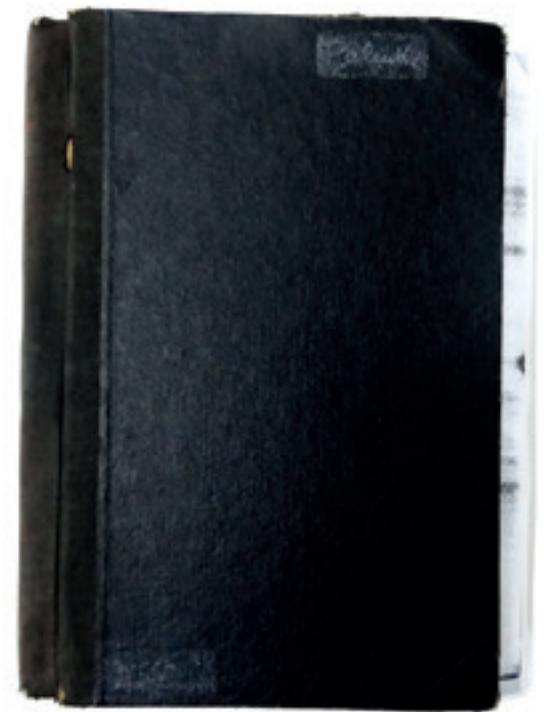
Whilst at Harvard, under the tutelage of Timothy Leary, PaÅke designed a "...randomized controlled, matched group, double-blind experiment using an active placebo" (p-3 Doblin op cit) to investigate the potential of the hallucinogenic drug psilocybin, paired in a blind placebo test with nicotinic acid, 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.

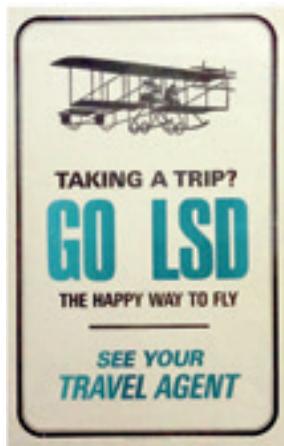
The follow-up accounts by the subjects, both written and taped transcripts, were taken shortly after Good Friday and several days, and another six months after the experiment. PaÅke used outside assessors versed in the ways of scoring content analysis. Additionally, an 147 point questionnaire was given to them a few days after Good Friday and a further 100 questions six months on. PaÅke 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 the Chaplain's service was broadcast into the latter, an area full of religious icons and with stained glass. Leary pushed for group leaders to participate, so psilocybin and nicotinic acid was taken by them too. So, this and the fact that the often messy nature of the psilocybin experience meant that the double blind was broken and that participants could tell who had taken the drug and who hadn't.

Yet, despite this, in every category and general question the trippers score exceeded the non-tripper with an experimentally valid degree of statistical significance. The follows-ups also supported PaÅke's hypothesis that when the religiously inclined take psilocybin they experience states close to or even near identical to mystical states reported right across the board in the great world literature on the subject.

Each of the psilocybin subjects felt that the experience had significantly affected his life in a positive way and expressed appreciation for having 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 cellar 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 taking psychedelic drugs is like studying astronomy with the naked eye" (P-239 Jay Stevens -Storming Heaven LSD And The American Dream, 1988).

133450





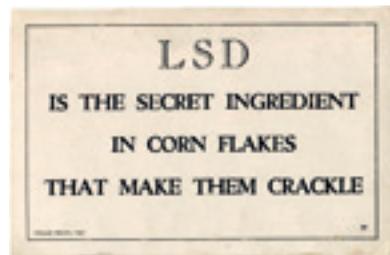
**67. [SOLO (Dan X.)]** (Attributed to). **Taking A Trip? GO LSD The Happy Way To Fly See Your Travel Agent.**

Original poster. 43 x 27.7 cm., titles in green and black with one black silhouette illustration, in a ruled box with rounded corners, on off-white paper, offset. Columbia, California, Solotype, n.d., **£50.00**

Some rumpling on bottom edge, small hole on bottom of box, two old tape marks on verso near to top corners. A clean, crisp copy. Seems scarce, no copy on OCLC, a copy illustrated on the IISH from the Langhout graphics collection.

A spoof drug/tourism poster of the nineteenth-century linking a silhouette of the Wright Brothers' Flyer, to trip, '60s argot for an LSD session of course. Solo is a typography fanatic who starting marketing his collection of fonts and typefaces in the 1950s.

213333



**68. PANIC PRINTS. LSD is The Secret Ingredient in Corn Flakes That Make Them Crackle.**

Original postcard. 8.8 x 13.9 cm., titles in 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 lame 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 panics* to this cataloguer.

218582



**69. [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 Dope Info, Write to: DO IT NOW FOUNDATION, National Media Center, P.O. Box 5115, Phoenix, Arizona 85010.**

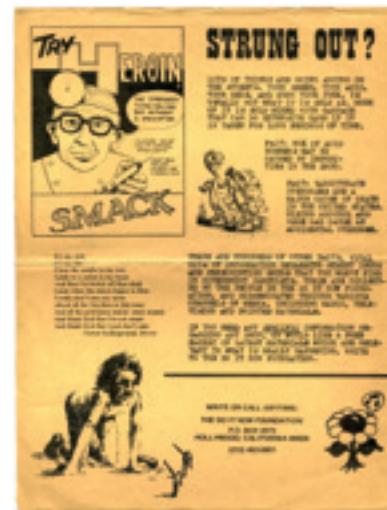
Original poster. 43.4 x 35.7 cm., line drawn graphic and text in two ruled boxes, printed in black on grey coloured paper. Phoenix, Do It Now Foundation, D.I.N. 401 - 1974. **£75.00**

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 by stoners and countercultures 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



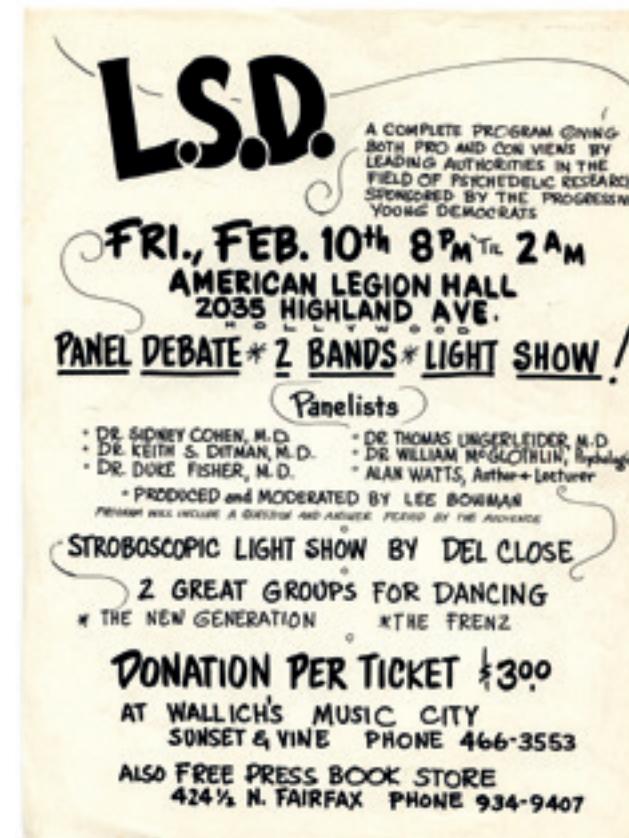
**70. THE DO IT NOW FOUNDATION. Strung Out.**

Original flyer. 27.9 x 21.5 cm., 1l., 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., **£25**

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

The spoof advert is for Heroin "The strongest thing you can buy without a prescription", a large swathe of the Velvet Underground's song, named after the drug, is quoted beneath it. One of the vignettes is a cypypaste of Crumb's hypodermic needle and spoon. The Do It Now Foundation is still producing drug advice publications, in the past it published Leary and Ginsberg.

134855



*...the first to use the drug socially rather than clinically.'*

**71. [THE PROGRESSIVE YOUNG DEMOCRATS]. L.S.D. A complete Program giving both Pro and Con Views by Leading Authorities in The Field of Psychedelic Research, sponsored by The Progressive Young Democrats. Fri., Feb. 10th 8 PM 'til 2 AM. American Legion Hall 2035 Highland Ave. Hollywood. Panel Debate \* 2 Bands \* Light Show.**

Original handbill/window poster. Foolscap, titles and decorations in black on white paper stock. N.p. [Los Angeles], [The Progressive Young Democrats], n.d., 1967. **£200**

Light, even, endemic browning, a crisp, clean copy. Rare.

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



**72. UNITED FRONT AGAINST IMPERIALISM. Struggle Against Drugs!**

Original handbill. 27.8 x 21.6 cm., masthead in facsimile holograph outline titles with two line-drawn decorations, typed text with holograph strapline, mimeographed in black on white paper stock. N.p. [New York City], United Front Against Imperialism, n.d., c. 1971. **£35.00**

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 custodial sentences for drug rehab and methadone programmes are rejected as "phoney" and the answer to drugs is armed revolution. The Black Panthers argued much the same in earlier printed works such as *Capitalism Plus Dope Equals Genocide*"

134849



**73. [NEW YORK DIGGERS, COMMUNICATION COMPANY/ NY]. [Tonight Viernes Junio 2 Habra Música el toda día y noche en Thompkins [sic] Square Park...].**

Original broadside. 28 x 21.5 cm., typed text with facsimile holograph additions, mimeographed in black on one side only, bilingual Spanish and English text. New York, [The Diggers], Communication Company, n.d., 1967. **£75.00**

Old horizontal and vertical folds, browned, shabby and chipped edges, old pencil date top right corner. Not in McKenna & Hollander -*Notes From A Revolution, Com/Co, The Diggers and The Haight*. Not on diggers.org.

Commercially and institutionally rare with no copies on OCLC. A flyer for an all night dance to "Latin and American music" in Tompkins Square Park, a few blocks away from the Diggers New York Free Store on the Lower East Side.

134844



**74. [SAN FRANCISCO DIGGERS, THE COMMUNICATION COMPANY]. How Do You Want To Live? Free City Convention - May Day - Carousel Ballroom - Market & Van Ness - 7pm - Brings Some Food - A Vote For Me Is A Vote For You.**

Original broadside. 36.5 x 23.5 cm., titles in black on head, détourned round San Francisco City & District seal in black and red, encircled with stylized titles in red, on cream paper. N.p. [San Francisco], n.p. [San Francisco Diggers/The Communication Company], n.d., May 1 1967. **£100.00**

Very good, clean and crisp copy, four or so old thumbtack pinholes, a trifle creased from rolling. In *Hollander & McKenna* p-129 . Apparently not on www.diggers.org. Quite rare, one copy only on OCLC.

134771

**75. SCHULTES (Richard Evans). Some Impacts of Spruce's Amazon Explorations on Modern Phytochemical Research.**

First separate edition? Tall 8vo., [1p.], pp-314-339, photo-portrait frontispiece, 4 plates, stapled into the original paper wrappers, signed boldly and neatly in sepia by the author on the first page above the title. N.p. [Cambridge, Massachusetts], Reprinted from *Rhodora*, Volume 70, 783, 1968. **£200.00**

In very good condition with very light creasing, browning and a few spots on the front page. Very rare, institutionally very rare with 3 copies only on OCLC at Wellcome, in Harvard's Library of The Gray Herbarium and Brazil's Enterprise For Agricultural Research (at least two of which Schultz's worked in and no doubt left copies there).



Schultes, the great Harvard et-Åobotanist, who is considered to be the father of his discipline, lionized Spruce, in turn a founding-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 "narcotic", 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 actuality, 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 discombobulated himself. Schultes took every drug known (and sometimes unknown) to man but only apparently ever saw "colors".

218550



**76. [SHULGIN (Alexander 'Sasha' Theodore.)], Brain Mind Bulletin Frontiers of Research Theory and Practice. Volume 2, Numbers 11, 14-20, 24, Volume 3, Numbers 1, 3-6, 8-9, 12 -17, 20-22, 24. Volume 4, Numbers 1, 2, 4-15. Volume 6, Number 11.** First editions. A4., [1p.], pp-2-4, illustrated with line drawings in the text, Volume 4, no.#1 with a 1l. [2pp.] 'advertorial' letter loosely inserted, the majority with printed address labels, all rubberstamped. Los Angeles, Brain Mind Bulletin, 1977-1981. 1977-1981. **£100.00**

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 Fritjof Capra, Elizabeth Kubler Ross, Karl Pribram, Ilya Prigogine, Werner Heisenberg et al.

218553



**77. [SOUTHWORTH (Rick)], SWEDE (Susan) & KA (JoÅ) (Illustrations). [Bells, Candles, Pipes, Incense. Psychedelicatessen].** Original catalogue. 29.7 x 22.8 cm., 6ll., unpaginated, facsimile holograph 'psychedelic' 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 psychedelic illustrations in rather smudged silkscreen by Ka & Swede in vivid red. New York, Psychedelicatessen, 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. If 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 of folder.

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 cataloguer 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 psychedelic delicatessen 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 psychedelic 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 psychedelic 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 mescaline capsules and 150 tablets of various hallucinogens (p-5 Edward Kirkman and Henry Lee - *Raid Hippie Cult, Seize \$6M Dope in [New York] Daily News* , Friday, September 27, 1968) . The group were nude 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 velvet, floor-length gown, open at the back, when she was taken to the police station" (op cit). The psychedelicatessen was considered to be a distribution point, thus: ".the orders were passed on to the church and the narcotics delivered to the Psychedelicatessen to be picked up by the customers" (op cit). The article also reported that the walls were painted psychedelically, and that they possessed a "colour machine to flash varicoloured lights on the walls. There were also black lamps which make objects glow in the dark" (op cit).

218592



Shankar Hashish Shop.

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

Original colour photograph. 17.5 x 12.6 cm. [including white border], loosely inserted into a contemporary cardboard window inscribed, signed and dated in Kathmandu by the photographer. N.p. [Kathmandu], printed 1973. **£150.00**

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



"This is the food of Paradise – of Baudelaire's Artificial Paradises"

**80. [TOKLAS (Alice B.), -], [WARNER BROTHERS]. And Now, A Statement From A Satisfied Eater Peter Sellers. "I Love You, Alice B, Toklas" / An Item Taken From Page 273 of The Alice B. Toklas Cook Book..**

Original flyer? 31 x 23.5 cm., 'psychedelic' titles in dark with decorations in yellow, 2 photographs in sepia, one a portrait and the other a *trompe l'oeil* book clipping, one accented in tallow tints, printed on both sides. N.p. [Los Angeles], n.p. [Warner Brothers Seven Arts, Inc.], n.d., c. 1968. **£35.00**

Endemic, even browning, 6 or so small bumps, rumples and chips on the edges. A crisp, clean copy. Seems rare, we can find no copies on OCLC. We are not sure if this is part of a press pack or was issued separately. Recto depicts a long haired Sellers, as Harold, in full hippy costume and tinted round glasses sniffing a large fake lotus, the verso depicts a slab of Toklas's famous hash-fudge. The recipe is above this on the clipping, thus: "This is the food of Paradise – of Baudelaire's Artificial Paradises".

218554



**79. THOMAS (Jo) (Journalist?) [UNKNOWN PHOTOGRAPHER]. [Young European 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 NYT 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.

The verité style images depict hippyish long-haired young men and women "Au Cours de 'parties de drogue' collectives", alone or in couples in Marrakech sat at café terrace tables, strewn with empty Coke bottles and smoking chillums ("la pipe spéciale pour le chanvre indien qui est fabriqué en Afghanistan"), long, indigenous Kif pipes and/or "...grosse cigarettes du haschich mélange au tabac..

*passent après chaque bouffée*" i.e. joints rolled with tobacco and dope and passed around after each hit. It is noted that cannabis can make young women laugh and stumble a bit. A simpler time is depicted, from the early backpacking movement, when thousands of students went to the nearest 'exotic' place to Europe, accessible with a Railcard, a ferry and a sweaty ride on the Marrakesh Express to smoke weak cannabis mixed with tobacco. One very evocative photo is of a young group of Moroccan males sat in a circle in a Fes park smoking a Kif pipe, a view more usually associated with old men in cafés and at home.

218568

# “LIBERATE MARIJUANA”

LET IT GROW!

**“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**

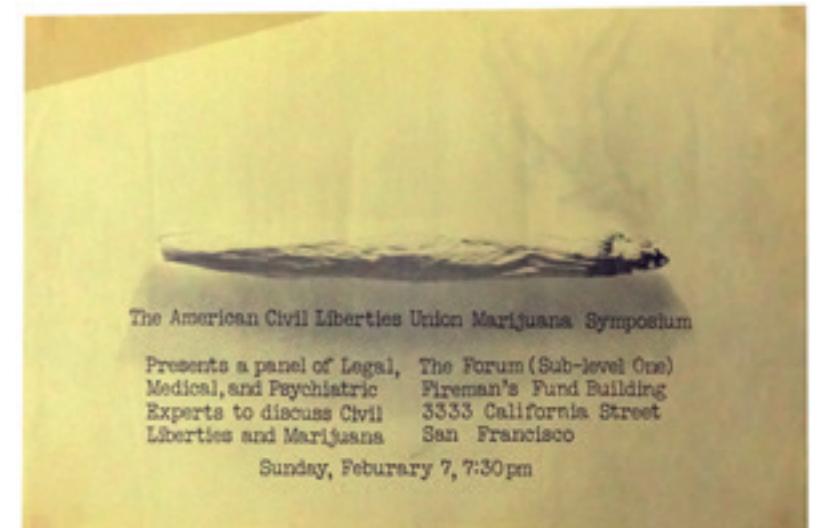


**81. [AMERICANS FOR SAFE ACCESS], M (Graphics). Defend Medical Marijuana! June 6 2002. Medical Marijuana helps the seriously ill. Tell the DEA to CEASE AND DESIST their criminalization of beneficial medicines! www.safeaccessnow.org.** Original poster. 43 x 28 cm., central illustration, printed in red, white, blue, green and black on thin white coated paper stock, annotated Post-it note. N.p. [Oakland, California], n.p. [Americans For Safe Access], n.d., c. 2002.

Near fine.  
Provenance: the Ludlow Library then the LSD Library, the note on Post-it, possibly in Michael Horowitz's hand, records that it was donated by Michael Aldrich. Dated by the artist's signature in the stone.

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".

218460

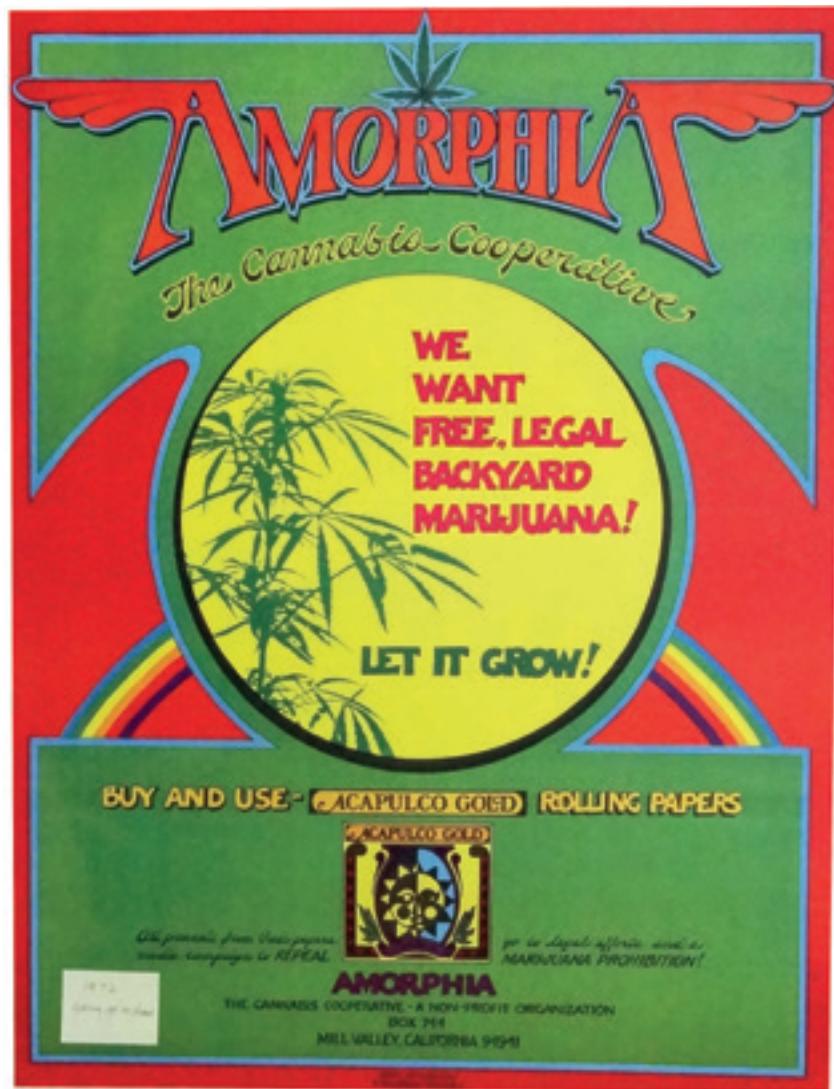


**82. [THE AMERICAN CIVIL LIBERTIES UNION]. The American Civil Liberties Union Marijuana Symposium Presents a panel of Legal, Medical, and Psychiatric Experts to discuss Civil Liberties and Marijuana. The Forum (Sub-Level One). The Fireman's Fund Building, 3333 California Street, San Francisco. Sunday, 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 either bleached paper or smoke damage, one Sellotape mark apiece on versos. Very rare poster for an event local to the FHLML.

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

218407



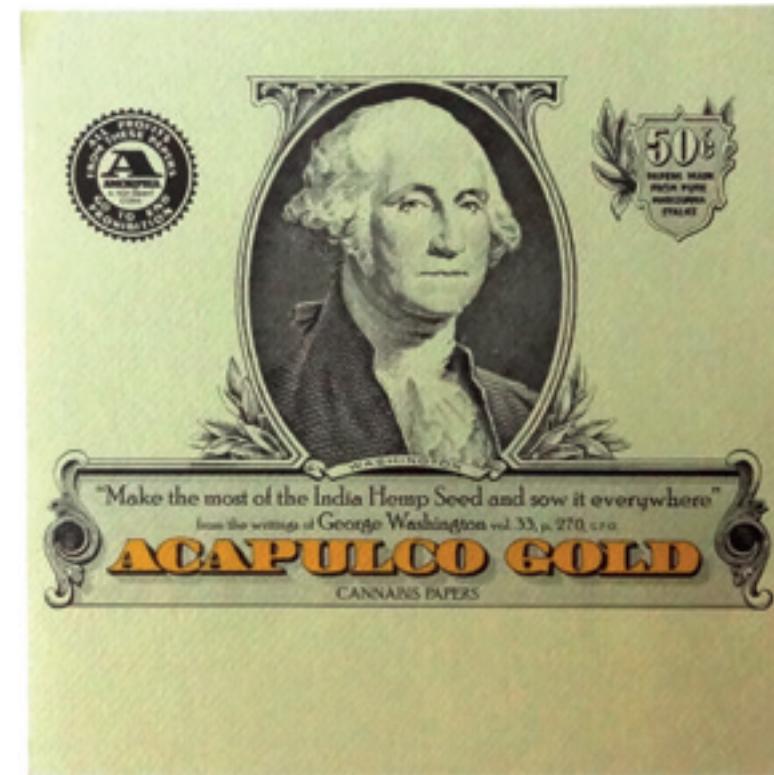
**AMORPHIA, THE CANNABIS COOPERATIVE**

**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 Prohibition.** 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 JoÃ 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 (Grusain p-329).

218436



**84. - ["Make the most of India Hemp Seed and sow it everywhere" from the writings of George Washington vol. 33, p 270, G.P.O. Acapulco Gold Cannabis Papers/Free Marijuana. Help Yourself].**

Original handbill. 19 x 19 cm., 1 found/détourned portrait, scrolls and other decorations, printed in black, olive and gold on lighter olive stiff rag type stock. N.p. [Mill Valley, California], n.p. [Amorphia], n.d., c. 1972.

Near fine.

A spoof, bond or currency document advertising hemp papers sold to benefit *Amorphia* (the non-profit cannabis pressure group). The illustration reproduces the famous portrait of George Washington on the dollar bill. The verso has Amorphia's mission statement. *Amorphia* founder Michael Aldrich, who earned the first PhD on cannabis, was completely aware that Washington didn't use marijuana recreationally, thus:

"Washington not only didn't smoke pot, he didn't know pot could be smoked"

(Aldrich quoted in Martin A. Lee – *Smoke Signals: A Social History of Marijuana, Medical, Recreational and Scientific*, 2013, p-17).

218367



**85. - [Pot Party].**

Original broadside. 35 x 21.6 cm., 1 line drawn vignette, signed and dated in the stone, and text, printed in black on white paper. N.p., n.p.[Amorphia, The Cannabis Co-Op], n.d., c.1971

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



**85. - [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, loose under sealed PVC with a foam board stiffener (probably as issued/retailed). N.p. [San Francisco], n.p. [Amorphia, The Cannabis Co-Op/Rainy Day Blues], n.d., 1971-1972.

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.

218406



**86. [DIVISION OF NARCOTIC ENFORCEMENT]. Marihuana The Assassin of Youth... Stamp it Out.** Poster, reprinted in facsimile. 57.8 x 36.2 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.

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

218414



**CALIFORNIA MARIJUANA INITIATIVE**

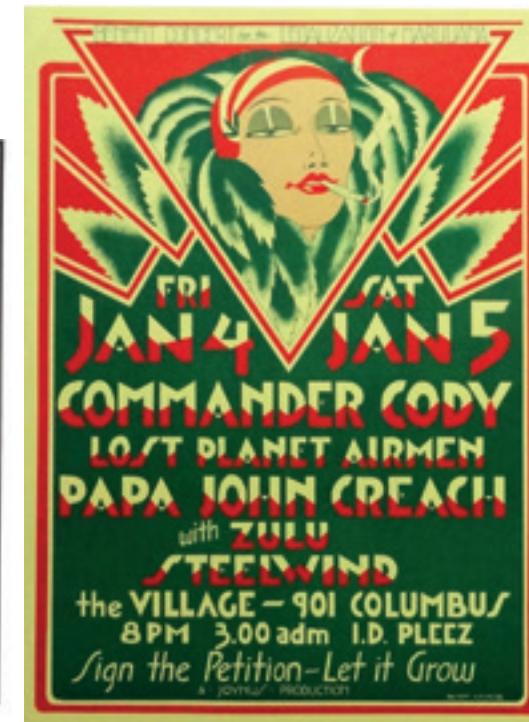
**87. SHERIDAN (Dave) . Don't Cop OUT. Register, then VOTE. It's Time to Decriminalize Marijuana Vote McDope.**

Original poster. 58.9 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.

218408



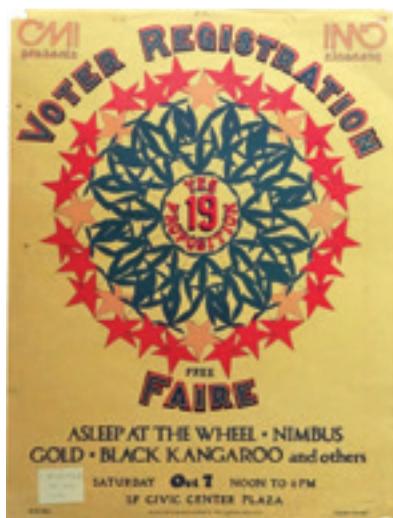
**88. FUNCKE (April) (Design). Benefit Concert for the Legalization of Marijuana. Fri Jan 4, Sat Jan 5. Commander Cody, Lost Planet Armen, Papa John Creach with Zulu Steelwind. the Village - 901 Columbus 8pm 3.00 adm, I.D. Pleez. Sign The Petition - let it Grow.**

Original poster. 50.7 x 38 cm., red, green and gold on yellow paper, annotated Post-It on verso. N.p. [San Francisco], n.p. [California Marijuana Initiative/Joynus Productions], n.d., c. 1972.

A crisp, clean copy. Library of Congress illustrates the poster on PPOC, 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 Cocaine*, and also designed their edition of *AL. Liber Legis, The Book of The Law*.

218423



**89. [FRUITKOFF (Gary)]** (Design?). **CMI presents. Voter Registration. Proposition 19 Yes. Free Faire. Asleep at The Wheel - Nimbus - Gold - Black Kangaroo and others. Saturday Oct. 7 Noon to 6PM. S.F. Civic Center Plaza. Proposition 19 Has Been Endorsed by The California Bar Association.**

Original poster. 58 x 44 cm., printed in red, green and gold on saffron coloured paper. N.p. [San Francisco], n.p. [California Marijuana Initiative], Rip Off Press, OVS/Gary Fruitkoff, n.d., October 1972.

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 in institutions and commerce, we can find no copies in OCLC, or even hints and clues that it exists in a plan chest, or vertical file somewhere uncatalogued. Depicts a sort of mandala made up of stars surrounding an interlocking pattern of cannabis leaves with "Yes Proposition 19" in the centre. Voter registration 'fares' were probably a tactical necessity to charm the stoner electorate.

218483



**90. - [Los Angeles Times].** Original poster. 55.7 x 43 cm., offset lithograph printed in black, on thin white paper. N.p. Los Angeles?, n.p. [California Marijuana Initiative?], n.d., circa July 1972.

Clean, crisp condition, slight, endemic browning. 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'.



**91. - On Oct. 7th You Can Register To Vote 12 noon 'Til 6pm. Yes on 19 San Francisco Civic Center Plaza. Free Fair. Music: Asleep at The Wheel - Nimbus - Gold - Black Kangaroo - & More. Your Vote Counts. Sponsored By People for People: Proposition 19; Calif Marijuana Initiative.** Original poster/handbill. 35.4 x 21.6 cm., line drawn titles and decorations in green on white paper, mimeographed. N.p. [San Francisco], n.p. [People for People, Proposition 19, California Marijuana Initiative], n.d., October 1972.

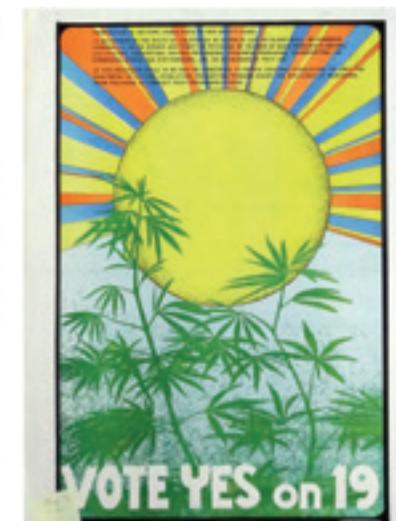
Holed and torn corners. Near fine. A DIY ephemeron for a voter 'fluffing' event illustrated with the inevitable serrated green leaf.



**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. Hastily printed with green ink marks and smears and weakly impressed lettering, a crisp, clean copy, crumpled on lower left edge. Surely, very rare.

218426  
218445



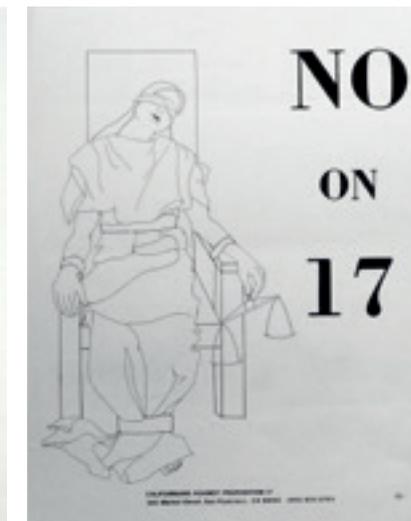
**93. [ROBERTS (Joe)]. Vote Yes on 19.**

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 illustrates the poster on PPOC from the Yanker poster collection. The 2 part *Proposition* is laid out on the upper half of the poster over a sun at noon risen over a field of cannabis plants.

218437

\* see #117 for a late arrival to collection.



**94. [CALIFORNIANS AGAINST PROPOSITION 17], LEIBOVITZ (S) (Artist). NO ON 17. Californians 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 of Lithographers and Photoengravers International *Union* local 200, San Francisco on lower right, signed by the artist in the stone. N.p [San Francisco], n.p. [Californians Against Proposition 17, 593 Market Street, San Francisco, CA 94105], n.d., November 1972.

Trivial edgewear and slight, endemic browning, dust marks on verso. Rare in both commerce and institutions with no copies on OCLC. Depicts *Iustitia* bound to an electric chair. Proposition 17, reinstating the death penalty, was passed on November 17, 1972.

218469



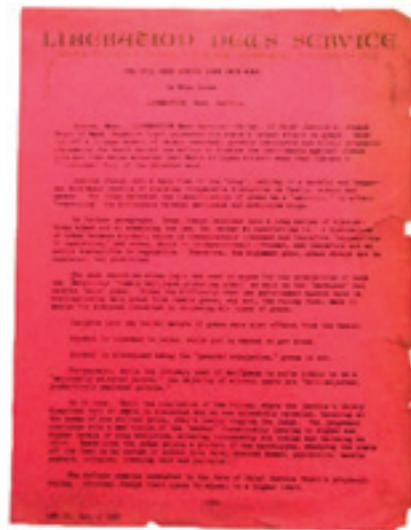
**95. [CANNABIS ACTION NETWORK] & [HIGH TIMES MAGAZINE], [Cannabis Action Network and High Times Magazine present The 5th Annual 420 Hemp Festival. Bands Only Stages. Hempseed Café. Vendors and VIP Room and More. April 20th 2001 4pm to 4am Maritime Hall 450 Harrison St. San Francisco].**

Original flyer/bookmark. 17.6 x 17.4 cm., polychrome illustration in a thin white border, text on verso in black. N.p. [San Francisco], n.p. [Cannabis Action Network/High Times Magazine], n.d., 2001.

Near fine condition.

The '420' is explained by an anecdote from Martin A. Lee's 2013 book, thus: "While following the Grateful Dead, CAN activists befriended a couple of guys from Marin County who called themselves 'the Waldos'; the teenage Waldos and their buddies met every day after high school at exactly 4:20 in the afternoon to smoke marijuana.. '420' became the numerical code for getting high among those in the know." (p-220).

218398



**96. LUCAS (Mike). The Evil Weed Struck Down Again.**

Foolscape, 1l., p-30, mimeographed on letterhead red paper, a single page extracted from LNS news packet #24. Washington D.C., Liberation News Service, January 3 1967.

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



**MICHIGAN MARIJUANA INITIATIVE.**

**97. -[Marijuana Leaf].**

Original sticker. 8.1 x 6.1 cm. (irregular trim), illustration in light green, horizontal ruling in red, on coated, white crack n' peel Fesson paper, date in red Biro on verso. N.p. [Michigan Marijuana Initiative?], n.d., c. 1974.

Triflingly browned.

218399



**98. BRADY (Mike) (Graphics). Michigan Marijuana Initiative.**

Original poster. 55.8 x 43 cm., printed in blue, brown, green, red, yellow on stiff white paper. N.p. [Ann Arbor], n.p. [Michigan Marijuana Initiative], n.d., c.1972.

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



**99. -[michigan marijuana initiative. Central Head Quarters: 304 S. Thayer Ann Arbor Mi. 48104 (313) 668-7206. Let it grow!].**

Original sticker. 10.2 x 17 cm., 1 illustration in green, titles in reverse gold and green, printed on matt gold crack'n peel Fusson br paper. N.p. [Ann Arbor], n.p. [Michigan Marijuana Initiative], n.d., c. 1972. Slight wear and light endemic fading, cropped a little unevenly. Rare.

218369



**100. RAINBOW GRAPHICS (Pamphlet design). [Michigan Marijuana Initiative. Let The People Decide].**

Original leaflet. 21.7 x 9.3 cm. (folded), 2 illustrations, printed in green on lemon yellow paper, gatefolds into 6 panels (including front). N.p.[Ann Arbor], n.p. [Michigan Marijuana Initiative], printed by the Rainbow Press, n.d., c.1974.

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. 55.9 x 43.2 cm., greens and pinks on white paper, silkscreened. N.p. [Ann Arbor], n.p. [Michigan Marijuana Initiative/Rainbow Graphics], n.d., c.1972.

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.

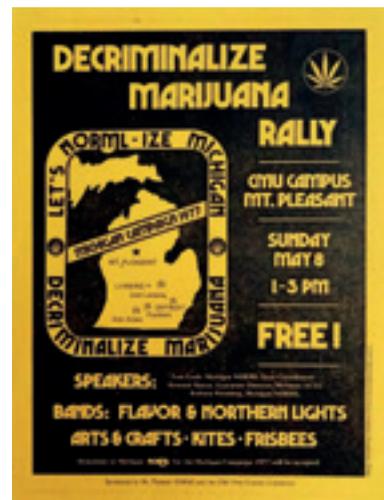
218416



**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., 1 illustration in green, titles in reverse white and green, printed on cream crack'n peel MACbak brand paper. N.p. [Ann Arbor], n.p. [Michigan Marijuana Initiative], n.d., c. 1972.

Near fine. Probably quite rare.

218381



**NATIONAL ORGANIZATION FOR THE REFORM OF MARIJUANA LAWS (NORML).**

**103. [MT. 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 Loeb Michigan NORML State Coordinator.. Bands: Flavor & Northern Lights. Arts & Crafts - Kites - Frisbees..**

Original handbill/flyer. 27.9 x 21.6 cm., 1l., titles, vignettes and inset map in reverse yellow, titles in black, offset [?], on yellow paper. N.p. [Mount Pleasant], n.p. [Michigan NORML and The CMU Free Concert Committee], n.d., 1977.

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. diameter, titles in white on a green background, integral pin. N.p. [Washington D.C.?], n.p. [NORML], n.d., early 1970s.

Near fine, the pins slightly tarnished. Discreet, small badges for the professional smoker.

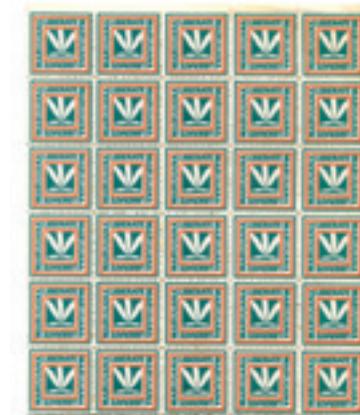
218400



**105. - [Liberate Marijuana Liberate Marijuana]**  
Original sticker. 10.2 x 10.1 cm., titles in green in a double ruled box in green and gold, central illustration of a cannabis leaf in reverse white, on glossy peel back white coated paper stock, unpeeled. N.p. [Washington D.C.?], n.p. [National Organization for The Reform of Marijuana Laws], n.d., c.1974.

Fine.

218375



**106. - [Liberate Marijuana].**  
Original Cinderella postage stamps. 30 x 2.8 x 2.8 cm., illustration in reverse white, title in green and ruling in red, on white paper, in a block, perforated, gummed on verso. N.p. [Washington D.C.?], n.p. [National Organization for The Reform of Marijuana Laws], n.d., c. 1974. Near fine. These were sold in blocks of one hundred at a time for \$1.00.

218397



**107. - Reggae Harvest Party at The Catalyst In Santa Cruz Friday Nov. Fourth. From Jamaica Roots of Creation \$3.00 Benefit for NORML.**

Original poster. 21.6 x 35.5 cm., photomontage, line drawn illustrations, titles in black, printed in black, red, gold and green on white; in a black ruled box, mimeographed[?], dated in Biro on lower right border. N.p. [Santa Cruz], n.p. [NORML/Focus], n.d., 1977.

Old Sellotape marks on verso, 3 closed tears on right edge, a bit dusty. Rare.

Depicts the original ROC behind a number of dope plants.

218404



**108. [NATURAL GRAPHICS]. Support The Marijuana Initiative. Grow Your Own. Vote.**

Original poster. 35.6 x 30.4 cm., line-drawn illustration in black and green and titles in black, offset on thin white paper. N.p. [Goleta, California], n.p. [Natural Graphics], Printed by Kinko's Graphics, n.d., c. 1973.

Corners tips a bit creased, light browning of the edges. A crisp, clean copy. Rare.

A quirky poster that was possibly produced by a headshop or a private individual. It depicts a barefooted 'head' in dungarees with an oversized cranium and equally large manga eyes, he is watering a sickly marijuana plant with a can full of "Vote". The house number is 1374, a Carers Act excluding research into CBD and suchlike from Federal legal sanction.

218467



**109. [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

**110. NOGGLE ('Graphoto' by). God Save The Seeds! "It Ain't A Free Country if A Man Can't Blow What He Pleases" Adm. Horatio Potblower.**

Original poster. 57 x 36.2 cm., photomontage, printed in green and brown on lemon coloured paper, offset colour lithography, Black Sheep Press union bug on lower right corner. San Francisco, Stone Kingdom Syndicate, printed by Black Sheep Press, copyright 1969.

Crisp, clean condition, light foxing/ browning from another poster on lower left margin, one small crease apiece 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).

218470





**DENNIS PERON**

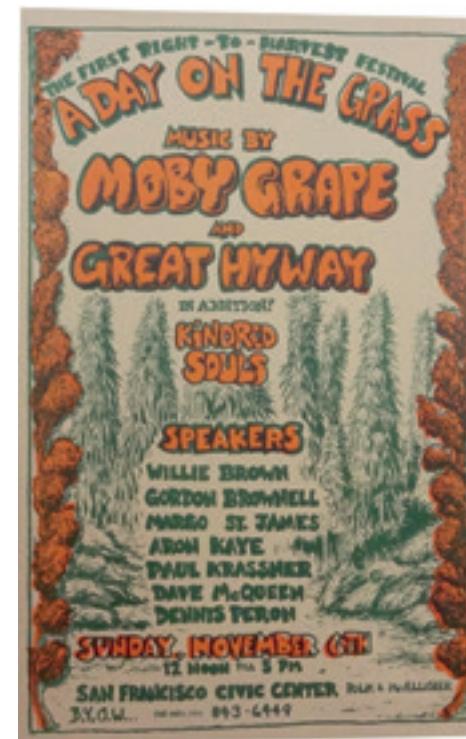
“Free Samples of the ‘Miracle’ Ounce will be distributed “

**111. EAGLE** (Graphic design). **A Benifit [sic] at The Roxie Cinema. Big Top Presents Dennis Peron and the ‘Miracle’ ounce, San Francisco. Alex De Renzy’s Weed. That Wacky Movie That Takes You Around The World in Search of The Juiciest Marijuana. Plus Marijuana Lectures and Yippie Smoke-in ’77 Washington D.C. –A Stoned Parody of HIGH School Drug Education Films. Tuesday January 3 \$2.50. 7:30 & 9:30. Dennis will speak before each show. Free samples of the ‘Miracle Ounce’ will be distributed for your viewing pleasure.**

Original poster. 58.8 x 44.5 cm., titles printed in red, vignettes in red and green on yellow (gold?) paper. N.p, [San Francisco], n.p. [Big Top], n.d., c.1978. Very rare, no copies in OCLC. Bumped corners, small nick on mid left edge, a small border of browning on left and right edges (not affecting image). The titles are within a decorative green arch composed of cannabis related vignettes and marijuana leaves. ‘Big Top’ is written on a *trompe l’oeil* scroll above a stoned Cheshire Cat in a field of dope plants, mice wander by the immobilised feline. A beautiful, albeit very graphically naïve, poster for a film night in aid of Dennis Peron. He is a prominent gay rights advocate and perhaps the most important American cannabis legalisation activist with a decidedly pranksterly/ Yippie inclination. Peron is even said to have supplied East Coast Yippies with his home-grown *Sinsemilla* at one stage. He was the prime mover behind Proposition 215

which legalised cannabis for users on compassionate medical grounds. Peron ran a dope and hallucinogenic drugs supermarket called ‘Big Top’ from his home in the Castro. In July 1977, the drugs squad raided the market, seized much cannabis and some thousands of dollars in cash and in the course of the raid shot Peron in the femur (p-226 Martin Lee , 2013), and was arrested, but got away with a light six month sentence when he goaded the policeman who shot him into a courtroom homophobic outburst. The legal defence was based on the “*miracle ounce*” a philosophical-legal paradox that stipulated that if California had decriminalized cannabis but “*..if it’s illegal to buy, sell, or grow marijuana, then how could a person acquire depenalized weed if not by some miracle?*” (op cit).

218440



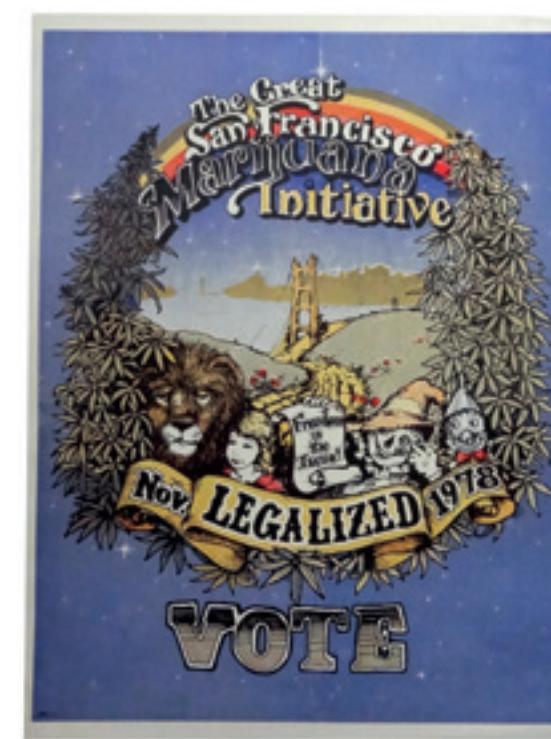
**112. [THE FIRST RIGHT-TO-HARVEST FESTIVAL]. The First Right-To-Harvest Festival. A Day on The Grass, Music by Moby Grape and Great Hyway. In Addition! Kindred Souls. Speakers. Willie Brown, Gordon Brownell, Margo St. James, Aaron Kaye, Paul Krassner, Dave McQueen, Dennis Peron. Sunday, November 6th 12 Noon Till 5PM. 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 orange buds with heavily weighted plants in the background. 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] toked 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 at 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.*”

218478



**113. [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.

218438



**114. [PROPOSITION W].  
W [Cannabis Leaf] yes.**

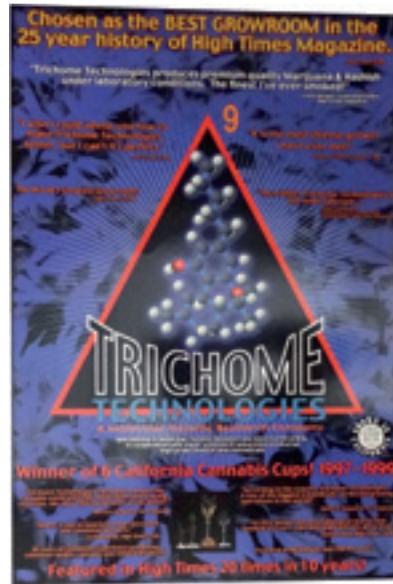
Original sticker. 10.2 x 7.1 cm., 1 rebus illustration of a cannabis leaf in leaf green and text in a darker shade, printed on off-white crack'n peel paper. N.p. [San Francisco], n.p. [Proposition W], n.d., October/November 1978.

Near fine, date written on verso in pencil. A rare psephological 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.

218376



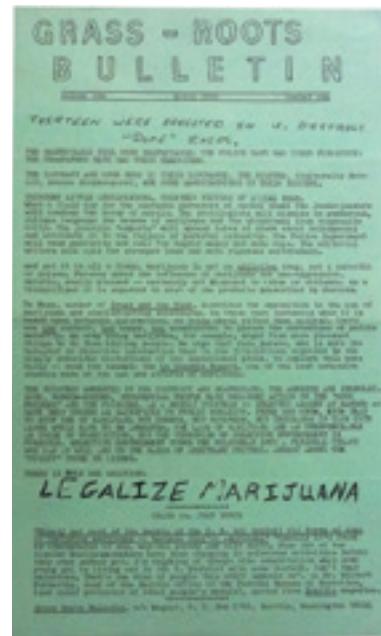
**115. TRICHOME TECHNOLOGIES,  
SHAW (Chris) (Artwork) &  
GROSSMAN (André) (Photograph).  
[Chosen as the BEST  
GROWROOM in the 25 year  
history of High Times Magazine.  
High Times 6/99... Trichome  
Technologies. A Molecular  
Genetic Research Company..].**

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 TecÄologies], 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.

218441



**116. [WAGNER]. Grass -  
Roots Bulletin Volume one,  
number one [all published].**

First edition. 35.5 x 21.5 cm., 1l., [1p.], typewritten text and hand blocked titles and subtitles, printed in black on one rectos only, on green paper, mimeographed. N.p. [Seattle], n.p. [Grass - Roots Bulletin], March 1966.

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".

218443



**\*117. [CALIFORNIA MARIJUANA  
INITIATIVE?]. Decriminalize  
Marijuana. Sign Petition Here.  
For More Information Contact.**

Original sign/poster. 21.1 x 35.5 cm., titles in red, white and blue outline in black and in black. N.p. [San Francisco], n.p. [California Marijuana Initiative], n.d., 1971-1972.

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/FHLML Library* on verso. A 'blank' with the contact details area left empty?.

218403

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

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Online: *Fritz Lugts: Les marques de collections de dessins & d'estampes.*

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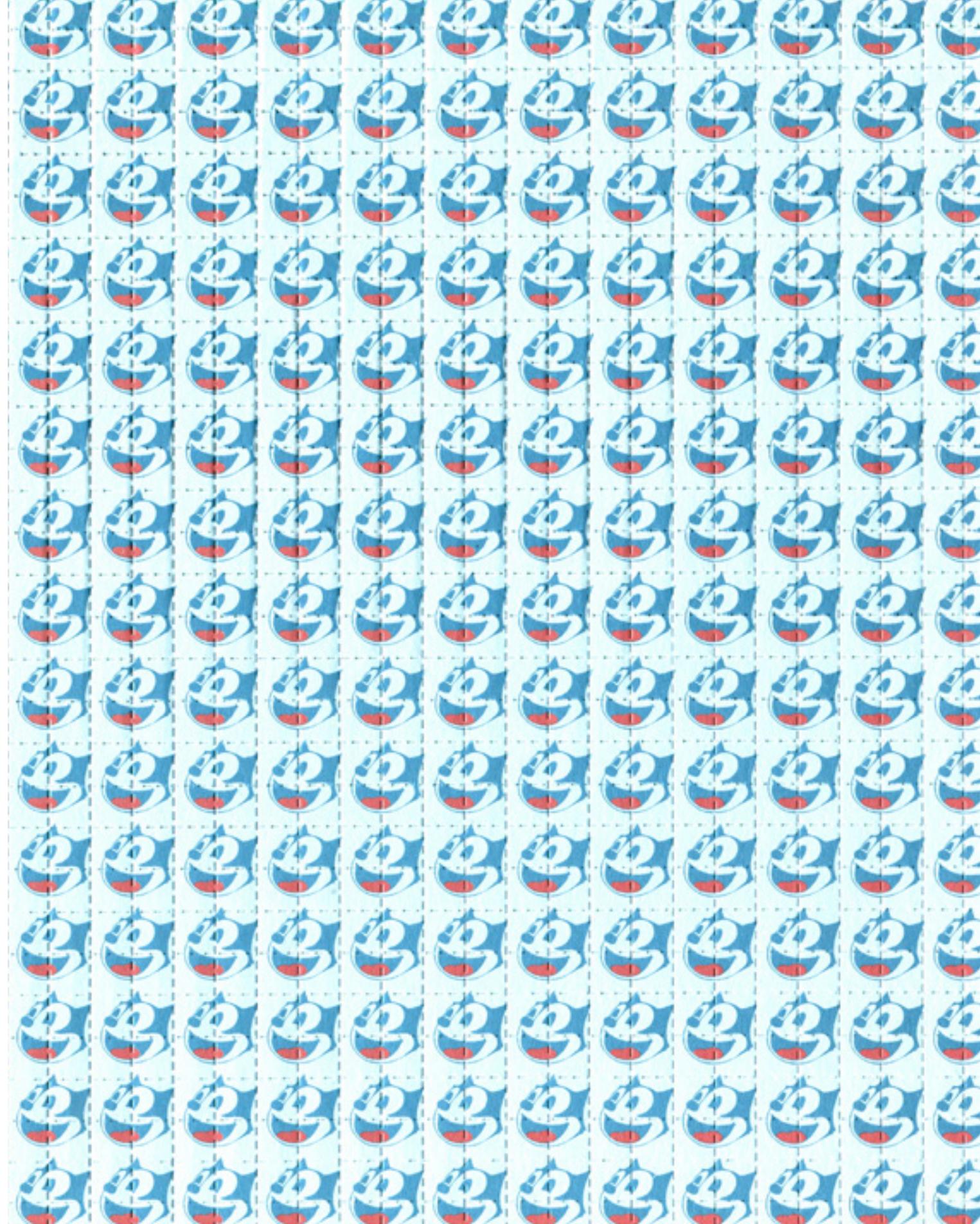
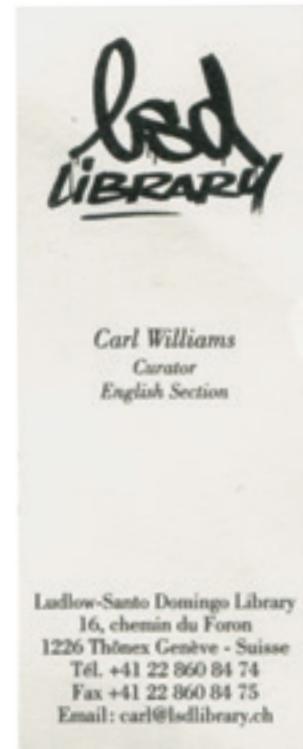
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