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Finding Aid - Judith Patt collection (SC566)

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University of Victoria Special Collections and University Archives
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Judith Patt collection

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Summary information

Repository: University of Victoria Special Collections and University Archives

Title: Judith Patt collection

ID: SC566

Date: 1965 - 1970 (date of creation)

Physical description: 0.05 m of graphic materials.

Scope and content

The collection consists of various prints and posters from the anti-war and anti-government movement of the mid to late 1960s and early 1970s.

Notes

Title notes

- **Source of title proper:** Title based on the contents of the collection.

Immediate source of acquisition

Gift of the Estate of Judith Patt via Jan Ross, April 2018.

Other notes

- **Publication status:** Published
-

Access points

- Patt, Judith (Judith Ann)
- Chilgren, Delia M. (subject)
- Dattel, Michel (subject)
- Dutton, K. (subject)
- Kaloper, Antoinette Marie (subject)
- Kelley, James (subject)
- Kohn, William (subject)
- Low, Wayman (subject)

- Pozzatti, Rudy (subject)
- Rosenquist, James (subject)
- Schatzki, Walter (subject)
- Graphic material (documentary form)
- paintings (documentary form)
- art (broad object genre) (documentary form)
- posters (documentary form)
- postcards (documentary form)
- Anti-war demonstrations (subject)
- Art--20th century (subject)
- Vietnamese Conflict, 1961-1975--Protest movements (subject)

Collection holdings

Series: SC566-2018-028 - Political Protest Art

Title: Political Protest Art

ID: SC566-2018-028

Date: 1965 - 1970 (date of creation)

Scope and content:

The accrual consists of approximately 40 works of art on paper. Includes various media, some duplication. Works of art on paper, primarily US in origin based on collector's history and subject matter; various media; some duplication of posters and postcards. Subjects include anti-war (Vietnam) messages, anti-government, American Indian movement (?), some item possibly from "Against the Madness: Art from California Campuses" Washington DC exhibit (poster included)

Physical description: 1 OS box, 4 OS folders.

Publication status:

Published

Item: SC566-2018-028-1.1.1 - Against the Madness: Art from California Campuses (1)

Title: Against the Madness: Art from California Campuses (1)

ID: SC566-2018-028-1.1.1

Note [generalNote]:

From appraisal: "Four copies of a poster for Against the Madness: Art from California Campuses, an exhibition and benefit sale June 17 - 27 in the church hall at 3133 Dumbarton Ave. N. W.,

Washington DC. This poster was mechanically printed in black on red card. Each 8 1/2 x 11 inches. It seems likely that some of the work in this collection is by artists who participated in this show."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.2 - Against the Madness: Art from California Campuses (2)

Title: Against the Madness: Art from California Campuses (2)

ID: SC566-2018-028-1.1.2

Note [generalNote]:

From appraisal: "Four copies of a poster for Against the Madness: Art from California Campuses, an exhibition and benefit sale June 17 - 27 in the church hall at 3133 Dumbarton Ave. N. W., Washington DC. This poster was mechanically printed in black on red card. Each 8 1/2 x 11 inches. It seems likely that some of the work in this collection is by artists who participated in this show."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.3 - Against the Madness: Art from California Campuses (3)

Title: Against the Madness: Art from California Campuses (3)

ID: SC566-2018-028-1.1.3

Note [generalNote]:

From appraisal: "Four copies of a poster for Against the Madness: Art from California Campuses, an exhibition and benefit sale June 17 - 27 in the church hall at 3133 Dumbarton Ave. N. W., Washington DC. This poster was mechanically printed in black on red card. Each 8 1/2 x 11

inches. It seems likely that some of the work in this collection is by artists who participated in this show."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.4 - Against the Madness: Art from California Campuses (4)

Title: Against the Madness: Art from California Campuses (4)

ID: SC566-2018-028-1.1.4

Note [generalNote]:

From appraisal: "Four copies of a poster for Against the Madness: Art from California Campuses, an exhibition and benefit sale June 17 - 27 in the church hall at 3133 Dumbarton Ave. N. W., Washington DC. This poster was mechanically printed in black on red card. Each 8 1/2 x 11 inches. It seems likely that some of the work in this collection is by artists who participated in this show."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.5 - Untitled Collage

Title: Untitled Collage

ID: SC566-2018-028-1.1.5

Note [generalNote]:

From appraisal: "(amateur) collage made of magazine clippings, pasted onto cardboard. No signature."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.6 - D. C. Gazette Newspaper

Title: D. C. Gazette Newspaper

ID: SC566-2018-028-1.1.6

Date: 1970 (date of creation)

Note [generalNote]:

From appraisal: "A copy of the June 29, 1970 issue of the D. C. Gazette newspaper. Underground press publications--Washington (D.C.) Began publication in 1969. Ceased publication in 1983? Preliminary issues published; Sept. 25, 1969 issues, called vol. 1, nr. 1, notes: This is the first issue of the D.C. Gazette, incorporating our earlier publication, 'News notes.' In November, the D.C. Gazette begins regular twice-monthly publication with 22 issues every year. "Bucking the system since 1966"--1979. Available on microfilm from UMI (Underground newspaper/press collection)."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.7 - Untitled Watercolour (1)

Title: Untitled Watercolour (1)

ID: SC566-2018-028-1.1.7

Note [generalNote]:

From appraisal: "Five pieces of watercolour paper, 11 x 14 inches, with original art. Two have the word "peace" in blue paint, running into a pool of bloody red. One has a skull roughly painted in red and blue. One has a poem "I'm asking you dear..." inscribed over a clenched fist. Another has a poem by ee cummings, "I sing of Olaf", inscribed over a gestural mark. None are signed or otherwise annotated"

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.8 - Untitled Watercolour (2)

Title: Untitled Watercolour (2)

ID: SC566-2018-028-1.1.8

Note [generalNote]:

From appraisal: "Five pieces of watercolour paper, 11 x 14 inches, with original art. Two have the word "peace" in blue paint, running into a pool of bloody red. One has a skull roughly painted in red and blue. One has a poem "I'm asking you dear..." inscribed over a clenched fist. Another has a poem by ee cummings, "I sing of Olaf", inscribed over a gestural mark. None are signed or otherwise annotated"

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.9 - Untitled Watercolour (3)

Title: Untitled Watercolour (3)

ID: SC566-2018-028-1.1.9

Note [generalNote]:

From appraisal: "Five pieces of watercolour paper, 11 x 14 inches, with original art. Two have the word "peace" in blue paint, running into a pool of bloody red. One has a skull roughly painted in red and blue. One has a poem "I'm asking you dear..." inscribed over a clenched fist. Another has a poem by ee cummings, "I sing of Olaf", inscribed over a gestural mark. None are signed or otherwise annotated"

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.10 - Untitled Watercolour (4)

Title: Untitled Watercolour (4)

ID: SC566-2018-028-1.1.10

Note [generalNote]:

From appraisal: "Five pieces of watercolour paper, 11 x 14 inches, with original art. Two have the word "peace" in blue paint, running into a pool of bloody red. One has a skull roughly painted in red and blue. One has a poem "I'm asking you dear..." inscribed over a clenched fist. Another has a poem by ee cummings, "I sing of Olaf", inscribed over a gestural mark. None are signed or otherwise annotated"

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.11 - Untitled Watercolour (5)

Title: Untitled Watercolour (5)

ID: SC566-2018-028-1.1.11

Note [generalNote]:

From appraisal: "Five pieces of watercolour paper, 11 x 14 inches, with original art. Two have the word "peace" in blue paint, running into a pool of bloody red. One has a skull roughly painted in red and blue. One has a poem "I'm asking you dear..." inscribed over a clenched fist. Another has a poem by ee cummings, "I sing of Olaf", inscribed over a gestural mark. None are signed or otherwise annotated"

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.12 - Delia M. Chilgren, Cambodia II

Title: Delia M. Chilgren, Cambodia II

ID: SC566-2018-028-1.1.12

Note [generalNote]:

From appraisal: "Delia M. Chilgren, untitled (napalm child), 5.16.70, collage and transfer, glued on card, 11 1/4 x 14 1/16 (28.2 x 35.6 cm) [illustrated] Delia M. Chilgren, Cambodia II, nd., collage and transfer, 11 1/4 x 14 1/16 inches (28.2 x 35.6 cm) Delia M. Chilgren, untitled (Nixon - monks - stock charts), 5.16.70, collage and transfer on brown paper, mounted on fluorescent orange card,

10 1/4 x 14 3/4 inches (26.0 x 37.5 cm) Delia M. Chilgren, Pawn, nd., collage and transfer, 18 x 12 1/8 inches (45.8 x 30.8 cm) Delia M. Chilgren (tel: (916) 452-2193) did not pursue a professional career as an artist. She was born in 1951 in San Francisco and grew up there. She was living in Sacramento in 2005. Chilgren received her bachelor's degree in English and art from San Francisco State University and a law degree from Golden Gate University. As a lawyer Chilgren has been a state Capitol lobbyist for nearly 20 years and is a knowledgeable and articulate spokeswoman for the insurance industry in general and Allstate Insurance in particular. In the art realm, Chilgren's works have been exhibited from time to time in Sacramento galleries. It may be that these works were inspired by the "transfer" method of collage pioneered by Robert Rauschenberg. Chilgren may have created them and offered them for sale as both evidence of her protest against the Vietnam war as well as a means to raise funds for the protesting organizations."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.13 - Delia M. Chilgren, Untitled (Nixon - Monks - Stock Charts)

Title: Delia M. Chilgren, Untitled (Nixon - Monks - Stock Charts)

ID: SC566-2018-028-1.1.13

Date: 1970 (date of creation)

Note [generalNote]:

From appraisal: "Delia M. Chilgren, untitled (napalm child), 5.16.70, collage and transfer, glued on card, 11 1/4 x 14 1/16 (28.2 x 35.6 cm) [illustrated] Delia M. Chilgren, Cambodia II, nd., collage and transfer, 11 1/4 x 14 1/16 inches (28.2 x 35.6 cm) Delia M. Chilgren, untitled (Nixon - monks - stock charts), 5.16.70, collage and transfer on brown paper, mounted on fluorescent orange card, 10 1/4 x 14 3/4 inches (26.0 x 37.5 cm) Delia M. Chilgren, Pawn, nd., collage and transfer, 18 x 12 1/8 inches (45.8 x 30.8 cm) Delia M. Chilgren (tel: (916) 452-2193) did not pursue a professional career as an artist. She was born in 1951 in San Francisco and grew up there. She was living in Sacramento in 2005. Chilgren received her bachelor's degree in English and art from San Francisco State University and a law degree from Golden Gate University. As a lawyer Chilgren has been a state Capitol lobbyist for nearly 20 years and is a knowledgeable and articulate spokeswoman for the insurance industry in general and Allstate Insurance in particular. In the art realm, Chilgren's works have been exhibited from time to time in Sacramento galleries. It may be that these works were inspired by the "transfer" method of collage pioneered by Robert Rauschenberg. Chilgren may have created them and offered them for sale as both evidence of her protest against the Vietnam war as well as a means to raise funds for the protesting organizations."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.14 - Delia M. Chilgren, Untitled (Napalm Child)

Title: Delia M. Chilgren, Untitled (Napalm Child)

ID: SC566-2018-028-1.1.14

Date: 1970 (date of creation)

Note [generalNote]:

From appraisal: "Delia M. Chilgren, untitled (napalm child), 5.16.70, collage and transfer, glued on card, 11 1/4 x 14 1/16 (28.2 x 35.6 cm) [illustrated] Delia M. Chilgren, Cambodia II, nd., collage and transfer, 11 1/4 x 14 1/16 inches (28.2 x 35.6 cm) Delia M. Chilgren, untitled (Nixon - monks - stock charts), 5.16.70, collage and transfer on brown paper, mounted on fluorescent orange card, 10 1/4 x 14 3/4 inches (26.0 x 37.5 cm) Delia M. Chilgren, Pawn, nd., collage and transfer, 18 x 12 1/8 inches (45.8 x 30.8 cm) Delia M. Chilgren (tel: (916) 452-2193) did not pursue a professional career as an artist. She was born in 1951 in San Francisco and grew up there. She was living in Sacramento in 2005. Chilgren received her bachelor's degree in English and art from San Francisco State University and a law degree from Golden Gate University. As a lawyer Chilgren has been a state Capitol lobbyist for nearly 20 years and is a knowledgeable and articulate spokeswoman for the insurance industry in general and Allstate Insurance in particular. In the art realm, Chilgren's works have been exhibited from time to time in Sacramento galleries. It may be that these works were inspired by the "transfer" method of collage pioneered by Robert Rauschenberg. Chilgren may have created them and offered them for sale as both evidence of her protest against the Vietnam war as well as a means to raise funds for the protesting organizations."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.15 - Delia M. Chilgren, Pawn

Title: Delia M. Chilgren, Pawn

ID: SC566-2018-028-1.1.15

Note [generalNote]:

From appraisal: "Delia M. Chilgren, untitled (napalm child), 5.16.70, collage and transfer, glued on card, 11 1/4 x 14 1/16 (28.2 x 35.6 cm) [illustrated] Delia M. Chilgren, Cambodia II, nd., collage

and transfer, 11 1/4 x 14 1/16 inches (28.2 x 35.6 cm) Delia M. Chilgren, untitled (Nixon - monks - stock charts), 5.16.70, collage and transfer on brown paper, mounted on fluorescent orange card, 10 1/4 x 14 3/4 inches (26.0 x 37.5 cm) Delia M. Chilgren, Pawn, nd., collage and transfer, 18 x 12 1/8 inches (45.8 x 30.8 cm) Delia M. Chilgren (tel: (916) 452-2193) did not pursue a professional career as an artist. She was born in 1951 in San Francisco and grew up there. She was living in Sacramento in 2005. Chilgren received her bachelor's degree in English and art from San Francisco State University and a law degree from Golden Gate University. As a lawyer Chilgren has been a state Capitol lobbyist for nearly 20 years and is a knowledgeable and articulate spokeswoman for the insurance industry in general and Allstate Insurance in particular. In the art realm, Chilgren's works have been exhibited from time to time in Sacramento galleries. It may be that these works were inspired by the "transfer" method of collage pioneered by Robert Rauschenberg. Chilgren may have created them and offered them for sale as both evidence of her protest against the Vietnam war as well as a means to raise funds for the protesting organizations."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.16 - Untitled, Artist Unknown (Walter Schatzki)

Title: Untitled, Artist Unknown (Walter Schatzki)

ID: SC566-2018-028-1.1.16

Note [generalNote]:

From appraisal: "Artist unknown, with the name Walter Schatzki noted on the back. Peace, nd., blue and white paint, red screen print, on computer printing paper perforated at the edges, 17 1/2 x 14 3/4 inches (44.3 x 37.5 cm). Schatzki's address is noted as 153 E. 57th Street NYC; the piece is also labeled as "Stanford Museum, Mr. L. Eitner". Schatzki, Walter, 1899-1983 was an antiquarian book and print dealer with a famous shop in New York City which closed in 1976. It is more likely that the print Peace (n. d.) was provided by his gallery than that it was created by him. Mr. L. Eitner was not an artist but the director of the Stanford University Art Museum. It seems likely that the print came from Schatzki's store and was purchased by or given to Eitner. Somehow it came into the possession of Judith Patt who was a student at Stanford after her time at Berkeley. Eitner came to Stanford in 1963 to chair the Art Department and serve as director of the museum. He retired in 1989 and died at age 89. "He was one of the pillars on which Stanford built its national and worldwide standing as a university," said Fred Hargadon, Stanford's dean of admissions from 1969 to 1984. Hargadon, a personal friend, called him "one of Stanford's legendary professors." He came to Stanford in 1963 to head what was then called the Department of Art and Architecture, as well as to serve as a volunteer director of the Stanford Museum. In the museum, he expanded the 1,400-square-foot gallery to 33,000 square feet. He oversaw the installation of a new power supply and ventilation system, stripped galleries down to concrete and refurbished them, adding

new lighting along the way. The 52,000-square-foot Cummings Art Building was completed in 1968."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.17 - Untitled, Artist Unknown (Kent State - Nixon)

Title: Untitled, Artist Unknown (Kent State - Nixon)

ID: SC566-2018-028-1.1.17

Note [generalNote]:

From appraisal: "Unsigned screen print on silver paper. The image depicts a student shot by National Guardsmen at Kent State University on May 4, 1970, surrounded by images of President Richard Nixon. From the collection of Judith Patt. Not signed, untitled - Kent State, nd., screen print in red on silver textured paper, 24 x 11 1/2 inches (61.0 x 28.7 cm) The style of Andy Warhol is evident in this small, unsigned artwork. It was probably made very close to May 4, 1970, the date of the Kent State Massacre in which four students were killed by Ohio National Guardsmen. The figure on the ground in the pool of blood is likely Jeffrey Miller, a student. The print follows current Pop Art tendencies: newspaper photo reproduced in multiples on a reflective surface."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.18 - Untitled, Artist Unknown (Death Head Wrapped in American Flag)

Title: Untitled, Artist Unknown (Death Head Wrapped in American Flag)

ID: SC566-2018-028-1.1.18

Note [generalNote]:

From appraisal: "Not signed, untitled - Death head wrapped in American flag, two-colour screen print, 21 3/4 x 14 1/8 inches (55.2 x 35.8 cm) Anonymous screen print with no accompanying information."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.19 - Rudy Pozzatti, Personages

Title: Rudy Pozzatti, Personages

ID: SC566-2018-028-1.1.19

Date: 1966 (date of creation)

Note [generalNote]:

From appraisal: "Rudy Pozzatti, born in 1925, is considered "an Indiana Treasure". A prolific artist in many media, his professional credentials are extensive, and many museums have his work in their collections. These include the Art Institute of Chicago, Bibliotheque Nationale in Paris, the Library of Congress, the Pushkin Art Museum of Moscow, the Museum of Modern Art in New York City among others. He received Fullbright grants, Ford Foundation Grants and membership in the National Academy of Design. Thus, Pozzatti is unlike other artists in this collection, more a professional than a protesting student. It may be that Patt received this print through her membership in a "print collector's society", a sort of print-of-the-month club to which she is know to have belonged. The date of the print, 1966, and the medium - a complex form of coloured etching and aquatint - indicates this is a work of a different order than the others."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.20 - Untitled, Artist Unknown (Lynched by an Eagle)

Title: Untitled, Artist Unknown (Lynched by an Eagle)

ID: SC566-2018-028-1.1.20

Note [generalNote]:

From appraisal: "Not signed or titled, [lynched by an eagle], nd, screen print (?) with microdot grain pattern, dry mounted on card (not pH neutral), 21 x 14 inches (53.5 x 35.5 cm)

No information is available for the authorship or provenance of this image. It is apparently derived from photographic sources, processed as random half-tone microdots and printed by lithography. The image shows two black men, hung by the neck and watched over by a bald eagle."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.21 - Sister Gabriel Mary, S. L., Spring Wedding

Title: Sister Gabriel Mary, S. L., Spring Wedding

ID: SC566-2018-028-1.1.21

Note [generalNote]:

From appraisal: "Sister Gabriel Mary, S. L., Spring Wedding, nd., screen-print in four colours, 24 x 16 5/8 inches (61.0 x 42.1 cm) [paper size], 23 x 13 1/8 inches (58.4 x 33.3 cm) [image size] Sister Gabriel Mary, born Anne Elizabeth Hoare in Denver Colorado, was one of the Sisters of Loretto at the Foot of the Cross, and for many years maintained a correspondence with Thomas Merton. She graduated with a Master of Arts degree from Notre Dame University in Notre Dame, Indiana. In 1968 she was taken on as a Special Student at the School of Design and Architecture at the University of California, Berkeley. Throughout most of her professional career she was for 35 years a professor at the Department of Fine Arts at Webster College (later University) in St. Louis Missouri. Sister Gabriel was named Art Educator of the Year in 2007 by the city of St. Louis."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-1.1.22 - Artist's Proof (Nixon)

Title: Artist's Proof (Nixon)

ID: SC566-2018-028-1.1.22

Note [generalNote]:

From appraisal: "Illegible signature, Artist's Proof [Nixon], nd., stone lithograph, 19 x 13 inches (48.3 x 33.0 cm) [paper size], 12 1/2 x 5 inches (31.7 x 12.5 cm) [image size] - very slight mat burn. This image shows then-President Richard Nixon, as drawn in a cartoon style with a crayon

on a lithographic stone. This fine art technique is rarely used outside the world of the art school, and the fine cotton paper which it is printed on suggests the work of the fine art student rather than an activist creating a poster for public distribution. It is unfortunate that the signature is illegible, for we may never know who created this pungent image of a much-hated president."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

File: SC566-2018-028-1.2 - Postcards, Seven Images

Title: Postcards, Seven Images

ID: SC566-2018-028-1.2

Note [generalNote]:

From appraisal: "Postcards, seven images, multiple copies of each. Printed in black on white card, one side only, 20 cards in all. The original of the middle card on the left edge is part of the Patt collection."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-2.1 - Anonymous, No Money No War

Title: Anonymous, No Money No War

ID: SC566-2018-028-2.1

Note [generalNote]:

From appraisal: "Anonymous, No Money No War, nd., three-colour screen print, 18 3/4 x 24 7/8 inches (47.5 x 63.3 cm) paper size, 15 3/4 x 21 1/4 inches (39.8 x 54.2 cm) image size - "Support Senator McGovern's Proposal to Cut Off Funds for the War" In a style perhaps inspired by the prints of Sister Corita Kent, this anonymous screen print uses words and colours without imagery."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-2.2 - Anonymous, Blanket Sample (Statue of Liberty)

Title: Anonymous, Blanket Sample (Statue of Liberty)

ID: SC566-2018-028-2.2

Note [generalNote]:

From appraisal: "Anonymous, Blanket Sample (Statue of Liberty), nd., photo lithograph, dry-mounted, 28 x 20 inches (71.2 x 50.8 cm) This anonymous print centres on an image of the Statue of Liberty. Its overlay of process colours (cyan, magenta, yellow) make reference to the printing process. Further, the close-up of the half-tone dots and the cross-in-circle symbols, which are used to register the different colours, continue the "medium is the message" inference of this print. The words "blanket sample" also refer to the process of offset lithographic printing, but also seem to refer to the stripes of colour which underlie this image. There are references to the modes of Pop Art of the period as exemplified by the prints of Andy Warhol (off-register colours), Roy Lichtenstein (enlarged half-tone dots), and Robert Rauschenberg (photo elements collaged together)."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-3.1 - William Kohn, Himalayan Yogi

Title: William Kohn, Himalayan Yogi

ID: SC566-2018-028-3.1

Date: 1966 (date of creation)

Note [generalNote]:

From appraisal: "William Kohn, Himalayan Yogi, 1966, coloured lithograph printed from multiple stones, 30 x 19 7/8 inches (76.2 x 50.5 cm) "

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-3.2 - Not Signed, Know Your EnemyTitle: Not Signed, Know Your EnemyID: SC566-2018-028-3.2Note [generalNote]:

From appraisal: "Not signed, Know Your Enemy, nd., one colour screen print, 22 5/8 x 28 1/2 inches (57.5 x 22.5 cm), dry mounted on pH neutral card, stained on left edge. This is an unsigned and undated screen print, but one which has a compelling image. Because of that, it has been many times featured on-line and in exhibitions as a representative image of the era in which it was created. This Poster, which shows a Vietnamese child covered in cuts, blood and dirt, was used during the Vietnam war to convince the public that the war was not worth the loss of life. The civilians of a non-democratic society are never held responsible for the state's actions."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-3.3 - Poster for the Exhibition by James Rosenquist at Leo Castelli GalleryTitle: Poster for the Exhibition by James Rosenquist at Leo Castelli GalleryID: SC566-2018-028-3.3Date: 1965 (date of creation)Note [generalNote]:

From appraisal: "Poster for the exhibition by James Rosenquist at Leo Castelli Gallery, 1965. Four colour screen print, signed in the image , mounted on card."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-4.1 - Sister Corita Kent, Life is a Complicated Business

Title: Sister Corita Kent, Life is a Complicated Business

ID: SC566-2018-028-4.1

Note [generalNote]:

From appraisal: "Sister Corita Kent ... signed with the signature "Corita". Life is a Complicated Business, nd., three-colour screen print, 22 1/2 x 23 inches (57.2 x 58.5 cm) Corita Kent (1918-1986) was an artist, educator, and advocate for social justice. At age 18 she entered the religious order Immaculate Heart of Mary, eventually teaching in and then heading up the art department at Immaculate Heart College in Los Angeles. Her work evolved from figurative and religious to incorporating advertising images and slogans, popular song lyrics, biblical verses, and literature. Throughout the '60s, her work became increasingly political, urging viewers to consider poverty, racism, and injustice. In 1968 she left the order and moved to Boston. After 1970, her work evolved into a sparser, introspective style, influenced by living in a new environment, a secular life, and her battles with cancer. She remained active in social causes until her death in 1986. At the time of her death, she had created almost 800 serigraph editions, thousands of watercolors, and innumerable public and private commissions. The texts are drawn from the writings of Philip Roth ("Life is a complicated business...") and Simon and Garfunkel ("Let the morning time drop..."). Another proof of this print was chosen for Corita Kent's major print retrospective at the San Antonio (Texas) Art Museum in 2016."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-4.2 - The Print Mint, Berkeley, Calif., Let's Win This War (General Custer)

Title: The Print Mint, Berkeley, Calif., Let's Win This War (General Custer)

ID: SC566-2018-028-4.2

Note [generalNote]:

From appraisal: "Unsigned edition published by The Print Mint, Berkeley, Calif., Let's Win This War (General Custer), nd., three-colour lithograph, 28 3/4 x 20 inches (70.6 x 50.9 cm). Print is wrinkled, with a margin tear. Dry mounted on card. The Print Mint, Inc. was a major publisher and distributor of underground comix based in the San Francisco Bay Area during the genre's late 1960s-early 1970s heyday. Starting as a retailer of psychedelic posters, the Print Mint soon evolved into a publisher, printer, and distributor. It was "ground zero" for the psychedelic poster. The Print Mint was originally owned by poet Don Schenker and his wife Alice, who later partnered in the business with Bob and Peggy Rita. The dance venues at The Avalon Ballroom and The

Fillmore were advertised by posters designed by artists Stanley Mouse, Rick Griffin, Alton Kelley, Victor Moscoso, and others, which were published and distributed by the Print Mint, and these posters were soon in much demand. Eventually, the Print Mint published such underground comix notables as Robert Crumb, Trina Robbins, Rick Griffin, S. Clay Wilson, Victor Moscoso, Gilbert Shelton, Spain Rodriguez, and Robert Williams."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-4.3 - Michel Dattel, A Graduate Steps Up on an Overturned Building Marked USS

Title: Michel Dattel, A Graduate Steps Up on an Overturned Building Marked USS

ID: SC566-2018-028-4.3

Note [generalNote]:

From appraisal: "Michel Dattel, a graduate steps up on an overturned building marked USS, nd., original illustration in ink on tracing vellum 16 1/2 x 18 7/8 inches (42.7 x 48.0 cm) Michel Dattel was a professional graphic designer who in the mid- and later 1960s created a number of notable logos for various businesses. He also illustrated a children's book of nonsense with Alan Watts in 1967, which was reprinted in 1977. After a life spent in the advertising industry Michel Dattel, of San Francisco passed away on September 29, 2013. He was 77."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-4.4 - Antoinette Marie Kaloper, Resistance (A War I Will Not Fight is Killing Me)

Title: Antoinette Marie Kaloper, Resistance (A War I Will Not Fight is Killing Me)

ID: SC566-2018-028-4.4

Date: 1970 (date of creation)

Note [generalNote]:

From appraisal: "Antoinette Marie Kaloper, Resistance (A War I Will Not Fight is Killing Me), May 1970, three-colour screen print on paper, 18 1/2 x 24 inches (47.5 x 61.0 cm) Little is known about Antoinette Marie Kaloper as an artist. We do know that, according to the Los Angeles Times of September 30, 1973 (page 160) she was the Programme Coordinator for La Casa de Maria in Santa Barbara, CA. La Casa de Maria is a Centre for Spiritual Retreat founded in 1955 by the Sisters of the Immaculate Heart of Mary, and is an interfaith facility on part of the San Ysidro Ranch. This print is in a style of screen-printed design directly inspired by the contemporary works of Sister Corita Kent."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-5.1 - K. Dutton, Stop War

Title: K. Dutton, Stop War

ID: SC566-2018-028-5.1

Note [generalNote]:

From appraisal: "K. Dutton, Stop War, nd. woodcut monoprint in one colour - red. 36 x 24 inches (91.5 x 60.3 cm) paper size], 26 x 19 3/4 inches (66.0 x 50.5 cm) This is a powerful image, but nothing has been determined about the artist or the creation of the print. It appears to be a woodcut with mixed media embellishment - the central image was perhaps painted with ink, with the addition of colour. No edition number is included, and it seems to be a unique image."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-5.2 - James Kelley, Sow Love

Title: James Kelley, Sow Love

ID: SC566-2018-028-5.2

Note [generalNote]:

From appraisal: "James Kelley, Sow Love, 10/50, nd., two-colour screen print (red and green), 26 x 20 inches (66.0 x 50.8 cm) James Kelley is not mentioned in available records at this time, nor

is the James Kelley Gallery which is noted on one of the Wayman Low images included in this collection but he may have played an important role in poster-making of the 1970s. This flower image is made up of the words "love" and "aloha", and is printed by screen printing in two colours. These colours are, coincidentally, the same two colours used in the Wayman Low prints in this collection. One of the Low images bears the inscription "printed by Kelley Galleries" but nothing has been learned about that establishment."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-5.3 - Wayman Low, To Everything There is a Season... (Calendar)

Title: Wayman Low, To Everything There is a Season... (Calendar)

ID: SC566-2018-028-5.3

Date: 1969 (date of creation)

Note [generalNote]:

From appraisal: "Wayman Low, Hope, nd., two-colour screen print, 26 x 20 inches (66.0 x 50.8 cm) paper size, 20 x 13 1/2 inches (50.9 x 34.4 cm) image size Wayman Low, Love, nd., two-colour screen print, 26 x 20 inches (66.0 x 50.8 cm) paper size, 13 1/2 x 13 1/2 inches (34.2 x 34.2 cm) Wayman Low, To Everything there is a season... (1969 calendar), 1969, two-colour screen print printed by Kelley Galleries, 26 x 20 inches (66.0 x 50.8 cm) paper size, 22 1/4 x 15 3/4 inches (56.5 x 40.0 cm) image size. Like James Kelley, nothing has been learned about Wayman Low. He may have been a printer or designer at Kelley Galleries. The image titled "Hope" is, like Kelley's print, made of inverted and book-matched replications of a single word, in this case the word "hope". The same approach resulted in his print "Love". The calendar for 1968 has a similar design sense, and carries the phrase from the Book of Ecclesiastes made famous by the song recorded by The Byrds. This sort of kaleidoscopic word play and the style of letter forms, as well the eye-popping colours, are exemplary of the graphic modes associated with psychedelia, "flower power" and the hippie generation."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-5.4 - Wayman Low, Hope

Title: Wayman Low, Hope

ID: SC566-2018-028-5.4

Note [generalNote]:

From appraisal: "Wayman Low, Hope, nd., two-colour screen print, 26 x 20 inches (66.0 x 50.8 cm) paper size, 20 x 13 1/2 inches (50.9 x 34.4 cm) image size Wayman Low, Love, nd., two-colour screen print, 26 x 20 inches (66.0 x 50.8 cm) paper size, 13 1/2 x 13 1/2 inches (34.2 x 34.2 cm) Wayman Low, To Everything there is a season... (1969 calendar), 1969, two-colour screen print printed by Kelley Galleries, 26 x 20 inches (66.0 x 50.8 cm) paper size, 22 1/4 x 15 3/4 inches (56.5 x 40.0 cm) image size. Like James Kelley, nothing has been learned about Wayman Low. He may have been a printer or designer at Kelley Galleries. The image titled "Hope" is, like Kelley's print, made of inverted and book-matched replications of a single word, in this case the word "hope". The same approach resulted in his print "Love". The calendar for 1968 has a similar design sense, and carries the phrase from the Book of Ecclesiastes made famous by the song recorded by The Byrds. This sort of kaleidoscopic word play and the style of letter forms, as well the eye-popping colours, are exemplary of the graphic modes associated with psychedelia, "flower power" and the hippie generation."

Publication status:

Published

Access points:

- Graphic material (documentary form)
-

Item: SC566-2018-028-5.5 - Wayman Low, Love

Title: Wayman Low, Love

ID: SC566-2018-028-5.5

Note [generalNote]:

From appraisal: "Wayman Low, Hope, nd., two-colour screen print, 26 x 20 inches (66.0 x 50.8 cm) paper size, 20 x 13 1/2 inches (50.9 x 34.4 cm) image size Wayman Low, Love, nd., two-colour screen print, 26 x 20 inches (66.0 x 50.8 cm) paper size, 13 1/2 x 13 1/2 inches (34.2 x 34.2 cm) Wayman Low, To Everything there is a season... (1969 calendar), 1969, two-colour screen print printed by Kelley Galleries, 26 x 20 inches (66.0 x 50.8 cm) paper size, 22 1/4 x 15 3/4 inches (56.5 x 40.0 cm) image size. Like James Kelley, nothing has been learned about Wayman Low. He may have been a printer or designer at Kelley Galleries. The image titled "Hope" is, like Kelley's print, made of inverted and book-matched replications of a single word, in this case the word "hope". The same approach resulted in his print "Love". The calendar for 1968 has a similar design sense, and carries the phrase from the Book of Ecclesiastes made famous by the song recorded by The Byrds. This sort of kaleidoscopic word play and the style of letter forms, as well the eye-

popping colours, are exemplary of the graphic modes associated with psychedelia, "flower power" and the hippie generation."

Publication status:

Published

Access points:

- Graphic material (documentary form)
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Item: SC566-2018-028-5.6 - William Kohn, Poster for His Exhibition at Webster College, St. Louis, Mo.

Title: William Kohn, Poster for His Exhibition at Webster College, St. Louis, Mo.

ID: SC566-2018-028-5.6

Date: 1970 (date of creation)

Note [generalNote]:

From appraisal: "William Kohn, poster for his exhibition at Webster College, St. Louis, Mo., 1970, 5-colour screen print, 27 x 21 3/4 inches (88.5 x 55.3 cm) A native of University City, Missouri, William Kohn was one of St. Louis' most respected painters, known for his large, colorful landscapes based on his travels around the world. His subjects over the years ranged from the small towns of Andalusia to Filippo Brunelleschi's famous cathedral, the Duomo, in Florence, Italy. Kohn exhibited his paintings at Webster College in St. Louis Missouri in 1970. It is not clear why this material is included in the Patt materials from her time at Berkeley."

Publication status:

Published

Access points:

- Graphic material (documentary form)
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