

PSYCHEDELIC POSTER ART CATALOG

Randy Roark

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In the '60s, there began in America an artistic movement that might have lasted a hundred years in fourteenth century Florence. Here it ran its course and virtually disappeared after eight years. It was a movement that was formed out of many co-existing influences. Most noticeably Art Nouveau (Aubrey Beardsley and the American, William Bradley) and the Decadents (Felicien Rops and Gustave Moreau. It incorporated some of the visual adventurousness and color play of the op-art activity that just preceded it. It integrated into its vocabulary Duchamp and Pop Art's adoration of the banal, and combined it with a seemingly deranged, drug-obsessed visionary picture show. It fit quite comfortably into the broad category of Surrealism (what doesn't) and frequently used the American comic strip and Walt Disney as graphic models.... [T]his dazzling visual salad was innocently (or perhaps stupidly) called psychedelic art, and for a brief time its form and impact could not be avoided in America.

—Poster artist Milton Glaser

Masters of Rock magazine: So psychedelic poster art came from the whole idea of community and doing things because you loved it and evolved into doing a type of art because you believed in it?

Victor Moscoso: Yeah, at one time and place. And actually, it might still be going on in individual pockets. Who knows? I thought the Millennium had come. I thought all people should be as brothers and sisters. It's just like you hear in the Bible. 'And the lion shall lay down with the lamb.' You know, that kind of thought, it actually existed for a short period of time before the sharks came and ate up all the goldfish. It's like ...

MoR: Paradise lost?

VM: ... very ... it's very tenuous. I did experience it once. Not just me, but a whole culture experienced it once. Whether as a participant or as an onlooker, it affected everybody to some degree. And as such, it served as an example. If it can happen once it can happen twice. You gotta have other role models than what the official ones are. You better. Otherwise you're in big trouble, man. We're in big trouble anyway, you know, but it could get worse (laughs).

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Author's Note

Outside of the *Introduction*, all of the information in this catalog was gathered from other sources, other than a very few personal opinions on the individual pieces. The sources of this information are cited in the text, and a complete list of sources can be found in the bibliography. Some quotes appear in more than one book, and if they're ubiquitous I have sometimes left them uncredited, if I can't find the original source. For others, I have chosen the source that's got the most complete version, or the version that's the most to my purposes, or—all things being equal—which book I first encountered it in.

The real authority on this art is Walter Maderios, which is why most of the words are his. I could have masticated to a greater or lesser extent what caught my eye and ear in his words and the writings of others and spit it out reconstituted as "my own" (which is how I began—a faint aroma of this form of reconstitution is present in the entries on the individual artists, with which I began) but it didn't take me long to realize I was often losing what I loved in the original words. So I kept as many of those original words as possible, and endeavored mainly to track down as much information as I could, and then arranged the pieces as well as I could into a "story" about the pieces in my collection. If I had more money, I would be able to tell a different, broader, richer story.

If I include the catalog # of a poster in parentheses within running text, it means that the poster is part of my collection. There are two series of posters—one that begins with BG for Bill Graham, and the other FD for The Family Dog, and of course they are numbered chronologically. There are also a few posters here that are not part of those two series, and for those I will include the date instead for references separated from the artwork itself.

In this day and age, the only constraints on collecting these particular posters are disposal income and personal taste and intention. Once I began wanting to include particular elements in my collection, I began to collect non-first printings. Some of these second and third (and even later) printings have become collectible as well (if for no other reason than few people can afford the earlier printings). Many—but not all—of the second printings were printed contemporaneously with the originals. Ironically, that's when the outflow of my cash really began, once I began buying posters whose inherent value would change very little in my lifetime.

I began collecting posters in the early 1980s. I had always heard that if you want to collect art you should choose art that you love enough to learn as much as you can until you know more than only a few people alive know about the subject. And you should choose an artform where you can afford to buy numerous pieces and grow into more expensive work. And that you shouldn't think of living off your art purchases. You should buy art, not invest in it.

I began in the early Eighties buying posters through outlets such as "Relix" magazine and later the Grateful Dead webstore. Now the sale of these posters have become high tech, with Wolfgang's Vault and other on-line classic poster sites regulating the marketplace. And each purchase from Wolfgang's Vault comes with the provenance of a printed receipt that verifies the printing, the original cost, and the date of purchase. When I sell a piece, I can give the buyer a photocopy of the original receipt. And if there's any additional questions, we can also track the purchase on-line via my sales records with the company. When I first began, it turns out that I bought posters that turned out to otherwise than how they were presented by "Relix" or even the Dead website, once more information was available

Last week I was looking up something on my credit card record and I noticed that I had made three purchases for posters in the previous week for much more money than I'd realized—a crazy amount of money, three months from retirement, but for prints that filled some significant holes in my catalog. And I thought I surely must be close to being finished buying posters by now, wasn't I?

The Art of Rock has a complete collection of poster designs, and I thought I'd find six, maybe eight, maybe but at most twelve or thirteen important posters missing? I went to the Family Dog posters first, and by the time I'd seen the first 36 posters, I knew there were at least 12 I would buy if they became available. That disappointed me, so I went to the Graham posters. The Family Dog posters are rarer but surely I had nearly all of the Graham posters available? But by the time I'd made it through the first 36 poster there were at least twelve designs I would be buy if they became available.

At that point I realized that even my more modest goal of collecting the most significant designs was hopeless and expensive. So I decided to call my collection "completed" and created a "complete" catalog. But I've already bought three more posters since I put this together, so my situation is apparently hopeless and endless.

Introduction

In 1968, I was fourteen years old and hungry for some connection to all the excitement and music that was going on in San Francisco and New York City that I read about in *Life* magazine and saw on the CBS Evening News.

Nothing exciting ever came anywhere near Uncasville, Connecticut. But my family summered in a cabin on Lake George, New York, and during the summer of 1968 there was a store nearby that sold music posters advertising rock concerts at the Fillmores.

The music represented by the Fillmore posters was very important to me—and still is, really—but I had never seen a Fillmore poster before, and this store was full of them, including some designs I probably now own. In San Francisco at the time, the posters were sold in small pop-up shops across the street from the venues for a dollar. I doubt the one I bought on the other side of the country was more than \$3.00—but I would still have had to save my daily vacation allowance to pay for it.

The poster I bought that summer was advertising a Cream concert. Of all the posters there, it was the one that reminded me most of the art I was studying in high school at the time. It was hand-drawn and hand-lettered, the outlines were firm, the portraits sharply drawn, and his use of chiaroscuro (or imitation block printing) was striking, especially against cream stock. And although determinedly balanced, there was the willful—and elegant—notice for McKay's Headlights floating on the lower right. The artist could have forced it to fit, but he chose instead to open up another layer of the design.



BG110: Cream, March 8, 1968: Stanley Mouse

I can't afford even a second printing copy of the poster that I chose above all others that summer in Lake George (proving I had good taste) but I do have a postcard, and that's almost as good.

Collecting Poster Art

What makes Fillmore posters collectible is that although they were not technically limited editions, they are clearly marked to differentiate different printings. For the first several months following the opening of the Avalon and Fillmore Auditorium, approximately 300 posters were printed, but as they began disappearing before the show they were advertising, more and more were printed. By early 1969 a first printing was likely 1500 copies, and by 1970 it could be as many as 5000.

Beginning in 1967, contemporary second printings were wholesaled to record shops and bookstores and “head shops.” The poster I bought of Cream in 1968 was almost certainly a second printing, although that would have meant nothing to me at the time. I was buying a poster, not a collectible. But even a kid I knew not to put tacks through the poster itself. Where or when I lost it I have no idea. I know I had it in my first off-campus apartment, but there would have been no place for it when I moved in with the woman who would become my wife, so I imagine that’s when it was lost.

In 1989, *The Art of Rock* argued that San Francisco poster art was a legitimate design and art movement. Since 1968, there have been at least five major museum exhibitions featuring many of the posters included in this collection. In 2004, there was a traveling exhibit of psychedelic poster art—“High Art”—that landed in London’s Tate Museum and the Whitney in New York. The Denver Art Museum was recently bequeathed a collection of over 900 pieces, which led to a major exhibition in 2009. Shortly after that, the same exhibit space would host a major exhibit on “Becoming Van Gogh.”

The bulk of my collection comes from 1967-1969. Almost my entire 1966 collection comes from secondary printings. Following the departure of Conklin and Moscoso in 1969—and my dipassionate response to their replacements—my collecting thins considerably with each passing year after mid-1969. I have also included some posters post-1972, but the bulk of my post-1972 posters belong to a separate collection of post-modern poster—not psychedelic—art.

The best definition I know of psychedelic poster art comes from *The Art of the Fillmore*:

They are handmade—drawn—unlike the 1960s commercial style of photos and typeset lettering.

The sheet is fully covered, rich in decorative line and/or pattern.

Lettering is compact, shaped into abstract forms, or undulating, stretched or warped. Otherwise, it may be finely rendered and elegantly decorative.

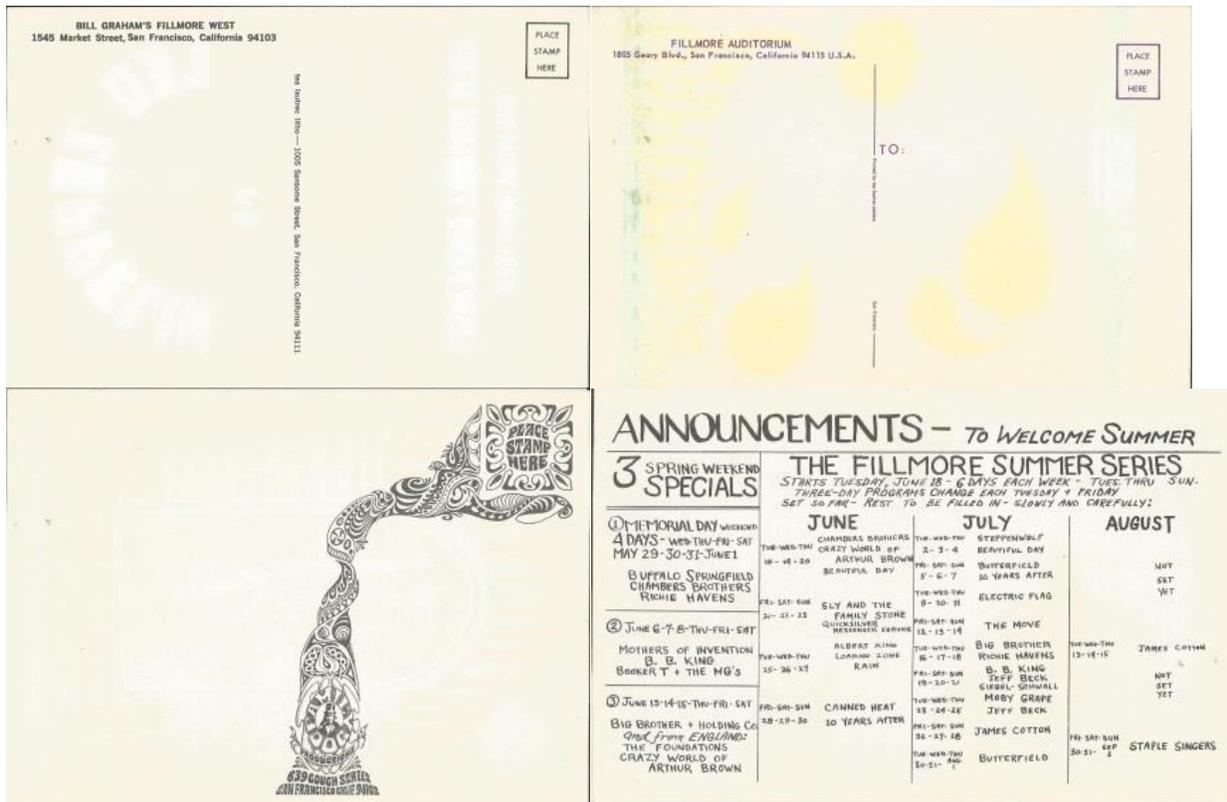
Color is bright, often intense, sometimes with contrasting adjacent hues that cause the edges of form to flicker, flow, or create an illusion of depth.

Imagery is often unusual, and unrelated to the event or to the bands on the bill. Images may be sensual, bizarre or beautiful, philosophical or metaphysical.

And I'd add this, from *Off the Wall*: "Altogether, very little was borrowed from the artistic avant-gardes of the 20th century. Any connection with fine art was designed to be ironically out-of-step, executed with a taste for the kitsch and the decadent that was both embraced and mocked at the same time.... This headlong leap over almost the entirety of modernism was a prominent trait of psychedelia."

A Complete Set

A complete set of Fillmore concert ephemera would include a poster (coded below as PO), a postcard (with mailing information on the back, coded as PC), a handbill (either blank or with a calendar on the reverse, coded as HB), a complete set of tickets for multi-night events (coded as TX), and sometimes a backstage pass. Tickets are often printed with varying colors for each night. Proofs (often printed as color tests) are sometimes available, and usually include the poster, several handbills and several postcards and (with later printings) the tickets as well, all printed on one large sheet.



The Major Artists Represented in My Collection

For a 1968 exhibit of San Francisco psychedelic poster art, the “Big Five” were considered Alton Kelley, Rick Griffin, Stanley “Mouse” Miller, Victor Moscoso, and Wes Wilson. In *The Art of the Fillmore: The Poster Series 1966-1971*, the eleven artists with full bios include the “Big Five” with the exception of Moscoso, alongside Bonnie MacLean, Lee Conklin, Greg Irons, Randy Tuten, David Byrd, David Singer, and Norman Orr. I have added Gary Grimshaw, a Detroit poster artist, and restored Moscoso to the list—one of my favorite artists in the genre list.



David Byrd (born April 4, 1941)

In New York at first, the closest anyone could get to the San Francisco aesthetic is what could have unofficially been defined as Nouveau Art Nouveau.... Then David Byrd came along....
—Joshua White

David Byrd attended Boston Museum School for a year, and received his BFA in Painting and Design in 1964, and his MFA in painting and printmaking in 1966 from Carnegie-Mellon University in Pittsburgh, Pennsylvania. After graduation, he moved to upper state New York as part of an artist collective known as Fantasy Unlimited. David created projections, art slides, and glass paintings, and ran the special effects during Fantasy Unlimited shows.

In 1968, he brought his portfolio to Bill Graham at the Fillmore East and was hired on the spot. “I brought in some sketches and met Bill Graham. I remember the first thing he said was, ‘I like these. I can read them.’ So I signed on.” Byrd continued working for Graham until 1973.

In 1969, he created the original poster for the Woodstock Festival, and the poster for the Rolling Stones U.S. tour that ended at Altamont. He also designed posters for Broadway—including “Godspell” and “Jesus Christ Superstar”—and the poster for Beverly Sill’s final performance at the Metropolitan Opera. He won a Grammy for his work on the LP packaging for “Tommy.” From 1970 until 1979, he taught at the Pratt Institute and the School of Visual Arts. From 1984-1986, he was Art Director of “The Advocate,” and he has regularly done covers for “TV Guide.” From 1991-2002, David was Senior Illustrator at Warner Brothers, working on Looney Tunes

and Hanna-Barbera cartoons. He also worked with J.K. Rowling on the visual style of the first three Harry Potter films.



Lee Conklin (born July 24, 1941)

In 1965 Lee Conklin got married and was inducted into the army, where he worked as a cook and painted murals. His early influences were pen and ink artists Heinrich Kley and Saul Steinberg. “I was taken with the fluidity of Kley’s drawings, and Steinberg, with his *New Yorker Magazine* covers during the fifties and sixties, really broke down barriers as to what pen and ink could be.”



Saul Steinberg



Heinrich Kley

After seeing articles featuring Wes Wilson's poster art, Conklin made his way to San Francisco and showed his art to Bill Graham. As usual Graham was in desperate need for a poster advertising the coming week's show, and Conklin added lettering to a pen and ink drawing that Graham had liked (BG101). This began a series of thirty one posters for Graham between 1968 and 1969.

Lee Conklin: “After I had done a few posters, I realized that as an artist you didn’t really have a relationship with Bill. You basically just did what he said or else. His main thing was, ‘Make it bright!’ Other than that he was always good about letting me do what came naturally.”

From *The Art of the Fillmore*: “Lee Conklin’s bizarre pictorial art affords the most direct glimpses into mindscapes of the altered state. Incongruous unities flow through his prodigious, often subtle hand. Humanity, the human condition, is the touchstone of Conklin’s imagination. Bodies, in whole or part, serve as raw material for Conklin’s fantasies—for grotesque assemblages (BG108, BG121, BG132), elements of a landscape or a room, and the sands of time (BG138). Some of these weird images, rendered in a thin, scratchy style, can evoke the anxiety and nervous edginess that may come with the [psychedelic] Experience.... Conklin shows us imagination loosed in play and, for all his weirdness, he has a lot of fun. He reminds us of illusions discovered in childhood (BG173), and in numerous ways delights the eye with a double take, as in the figure-ground inversions of his lettering (BG121, BG125), and the rendering of form with form and within form (BG107, BG148, BG152).”

Walter Mederios: *From Frisco, with Love*: “At first Conklin’s art may be hard to take for reasons of its weird imagery and also its style of drawing. The earlier draftsmen established an elegant standard; their drawing is neat and precise, and if the forms are complex they are at least rendered with strong harmonious linework. Conklin works in a looser, more sketchy style, and his drawings are not immediately pleasing, either to the eye or the mind. But once past the initial resistance one may feel toward the style and the bizarre imagery, Conklin’s art can provide both instruction and delight.”

Lee Conklin: “I thought it was fun to give more per inch, but what it came down to was pure hubris. During these Dexedrine-fueled over-nighters I exhausted myself trying to make a form out of, and within, every single letter and figure. I stretched my imagination to its ends.”

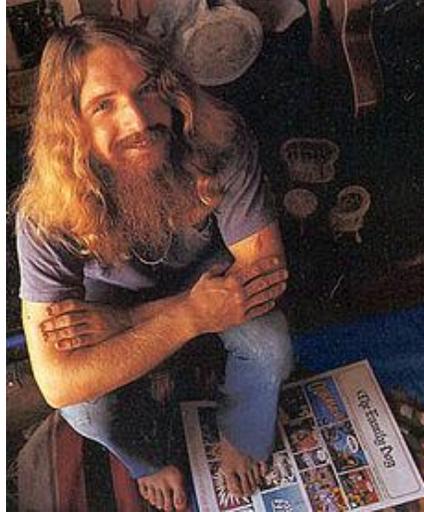
From *The Art of the Fillmore*: “The two things [Conklin] was primarily dedicated to were inventing and hand drawing. Add to that one essential element—drugs.”

Lee Conklin: “I made it my mission to translate my psychedelic experience onto paper. The afterglow was always the most creative time for me.”

Conklin worked for Graham until he asked to be compensated for spending several hours re-lettering a poster because of a last-minute change. Graham took out his checkbook, wrote a \$50.00 check, and they never worked together again.

After struggling to make a living from his art for the next two years, Conklin eventually moved to New York in 1972, and worked in a variety of non-art-related jobs including construction and as a tree planter. In 1990, his youngest child left home and he was able to move with his wife back to California and work again as an artist. He did the poster for the Denver Art Museum’s “The Psychedelic Experience” in 2009.

Lee Conklin: “I like the idea that my Fillmore art is still out there. Even back then I always believed I was creating art for the ages.”



Rick Griffin (1944-1991)

Rick had more demons than all of us put together.—Randy Tuten

Rick Griffin's father was briefly an animator for Walt Disney and an amateur archeologist. Rick would accompany his father on his digs, which began his interest in Native American art.

Griffin's early life as a surfer led to his work as a poster artist for local events, and as an illustrator for "Surfer Magazine," in which he developed a popular comic strip with a surfing character named Murphy, or Murph the Surf. He also designed record jackets for surfer bands such as The Challengers, the Bel Airs, and Dick Dale.



Rick Griffin, Murphy



Rick Griffin, Challengers Coloring Book

Stanley Mouse in *The Art of Rock*: "[When I first arrived in L.A. from Detroit] I didn't know much about the California surfing community. I recall going down to a fair in Orange County, south of Los Angeles, to airbrush shirts like I always did. A little kid came up to my booth and said, 'Hey, do me a Murph the Surf.' And I said, 'What's Murph the Surf?' The kid and about

five of his buddies roared with laughter. I'd no idea Murph the Surf was one of surfing's most recognizable cartoon figures....”

After high school, Griffin attended Chouinard Art Institute in L.A., and lived in a commune of L.A. (via Minnesota) artists and musicians known as the Jook Savages. Griffin began to smoke pot and let his hair grow.

In 1964, while hitchhiking north to San Francisco, a car picked him up and at one point the driver purposefully spun the car out of control, ejecting Griffin, and leaving him bleeding and comatose in the middle of the highway, permanently disfiguring the left side of his face.

In mid-65, Griffin stopped drawing his Murphy surfer cartoon and began to draw “Griffin-Stoner Adventures.” (The Griffin in the series is clearly Rick, and the Stoner of the title was his co-star in the series, based on the real-life photographer for “Surfer Magazine.”)

Griffin attended the Watts Acid Test on February 12, 1966, where he first took LSD. Later that year Ida, his wife, moved to San Francisco for the delivery of their first child, and she began to send him postcards in L.A. of the early posters from Kelley-Mouse and Wilson, and he decided to move to S.F., where he and Ida and his child at first lived in his van.

Rick, from *The Art of Rock*: “Our band played at a few small concerts, and then we were invited to put on an art exhibition at the Psychedelic Shop, in Haight-Ashbury. I did the poster, which was my first, and while I was taking it down to the printer, I met the organizers of the Human Be-In. And they asked me to do a poster for this real special event which took place in January 1967, and that was the second piece I did in San Francisco.”



Rick Griffin, Jook Savages Art Show January 1967



Rick Griffin, Human Be-In, January 1967

He also illustrated Allen Ginsberg's poem “Renaissance or Die” for the centerfold of a special edition of the “S.F. Oracle” celebrating the Be-In.



“Renaissance or Die”, Allen Ginsberg poem/Rick Griffin illustration / S.F. Chronicle 1/17/66

Between March 1967 and November 1968, Griffin designed more than two dozen posters for the Avalon and Fillmore. Griffin's 1969 Aoxomoxoa poster for the Grateful Dead and the Flying Eyeball and Dancing Scarab posters for the Jimi Hendrix Experience's 1968 Fillmore and Winterland shows have become iconic for both bands. He also designed the logo for “Rolling Stone” magazine in 1967. His 1967 Quicksilver poster (FD089; “Mutant Morning Paper Sunday Funnies” poster) inspired R. Crumb's “Ultra Super Modernistic Comics” in “Zap #1,” and he was invited by Crumb to contribute work beginning with Zap #2 (1968).

Rick Griffin: “[I]n San Francisco, doing posters on a regular basis was like going to my own art school.... I was educating myself about the basic principles involved in printing color, how to mix colors, how to gear the overlays, how to work up tones, and ultimately how to predict what the final version would look like.”

From Wolfgang’s Vault website: “[I]n 1967, [Griffin] began combining eclectic typefaces and decorative borders with brilliant colors in his concert posters. Griffin's compositions were complex without being illegible.”

From *Rick Griffin*: “As psychedelic rock of the late ‘60s became more intense, particularly music by Jimi Hendrix, Cream, and Captain Beefheart, so did Griffin’s poster images. Bloody eyeballs, snakes, skulls, and beetles began to dominate the many posters. He was using them simply for what he terms ‘shock value.’ They were usually combined with the vibrant lettering that he developed during this period and for which he has since gained world recognition. When asked about this body of work Rick replied, ‘I wanted every poster to have the sort of heraldry found on family crests. It was for that reason I continually used bold and powerful central imagery.’ Another unique aspect of Rick’s poster art is hand color separation. Instead of making one full-

color piece of artwork to be color separated photographically, Rick chose to use an older and more time-consuming method. For each color—red, yellow, blue, and black—he produced a separate piece of artwork for a color plate. Each plate was then registered by hand, and the colors were lithographed one on top of another, from light to dark, to produce a full-colour finished poster. This process, though tedious, allows extremely vivid color and clarity.”

From *The Art of the Fillmore*: “While Griffin’s gift was innate, what appeared in finished works as flawless technique didn’t come easily. He typically missed deadlines while, as a tortured perfectionist, he applied dozens of overlays and redrew lettering again and again until he was satisfied.... According to fellow poster artist Randy Tuten, Griffin was as much driven by his appetite for destruction as anything else.”

In 1970, Griffin became a born-again Christian, and most of his subsequent art was for Christian record labels, especially Marantha! Music. His artwork in the last three issues of “Zap Comix” was all Christian in nature, as was his cover of “Wake of the Flood” for the Grateful Dead, on which he originally included a rather grim quotation from the Bible about reaping what you sow, which the Dead, thankfully, had taken out.

In 1991, Griffin was passing a van on his motorcycle when it took an abrupt left. Griffin was not wearing a helmet and died a few hours later in the hospital.

From *The Art of the Fillmore*: “The last piece of published art [by Rick Griffin] appeared in the August 1991 issue of “The City,” a local San Francisco magazine. The one-page cartoon ... depicts himself entering heaven through the gates of the Bible and holding his pen and ink as warrior tools....”

Stanley Mouse: “I’d always told Rick that he was my favorite poster artist.... I miss him as a great being and I miss the inspiration he gave me in his art.”



Gary Grimshaw (1944-2014)

In 1966, Grimshaw was in the Navy on board the Coral Sea docked in San Francisco. He left the ship on the day it reached port and was caught up in an anti-war march. He began traveling into S.F. for the art and music, and became art director for “The San Francisco Oracle,” and also did work for “The Berkeley Tribe.”

He had worked in his uncle's printing shop in Dearborn, Michigan, and in high school he and Rob Tyner (later lead singer of the MC5) hand painted and sold T-shirts. "We didn't have airbrushes so we'd draw them with permanent markers...."

When he returned to Detroit in the late Sixties, he began doing light shows for the Grande Ballroom, then their posters, and finally their handbills when the Grande could no longer afford posters. He also did all of the art for the MC5 and became Minister of Art for the White Panther Party, and worked for their national daily paper—"Sun/Dance"—and weekly on their "The Sun." He was also art director of the Ann Arbor Blues and Jazz Festivals 1972-1973, and worked as an artist for the Rainbow People's Party and Rainbow Productions. He was also associate art director for "Creem" magazine 1976-1984.

From *Classic Rock Posters*: "Few artists outside of San Francisco took such an individualistic approach to psychedelic art as Gary Grimshaw.... [H]e was equal to his West Coast peers, although not directly influenced by any one of them."

John Sinclair: "I remember seeing one of Grimshaw's first posters for the Grande—one of the first psychedelic posters I'd ever actually seen—and I was just wiggled. It really was different, really a departure. It showed in his distinctive lettering, which flowed in some altogether new way, and in the combination of colors, which he came to work with more and more as his poster art developed. Most of Grimshaw's psychedelic dance posters were done in two or three colors. And he did wonderful things with just those two or three colors. He made them seem like eight. His creative sense was especially important in those first years, because so many of the posters were produced out of penury. Gary had to work with basic, bare-bones resources: he knew he wasn't going to be able to go whole-hog with the printing. The saddest thing about Gary's Grande posters was how few were printed of any one design. A thousand copies would be about the limit: the usual was around five hundred."

Gary Grimshaw: "I loved doing the Grande posters, because I learned so much over a short period. I'm not sure what I think of my first half-dozen posters; I didn't really know what I was doing technically. Every time I'd design something and bring it to the printer, he'd tell me, 'Gary, you just can't do that.' And I'd describe to him what I was trying to achieve, and he'd work with me, showing me how to create art by using all the basic processes. Within a year or so I finally got to the point where I could make my posters look the way I wanted them. I found it hardest to deal with multiple colors, and one of my key tasks was learning mechanical separations and how to obtain effects with the necessary film overlays. The Grande posters were almost all done under an absurdly tight schedule. A lot of times, I'd get the final information about the concert the night before everything was due at the printer. And with all this rush effort I was never paid much more than \$75 for any one. The work I do is mass art, as opposed to fine art. It isn't for display in a gallery, it's for printing. Commercial art is a good medium for what's going on, and it's more democratic than fine art because it isn't exclusive. There are thousands of copies of each work, so anyone can see or even own it. When I do a poster, there's input from the promoter, the band, a lot of people other than me. I am a team player, but I can pick which team I want to be on.

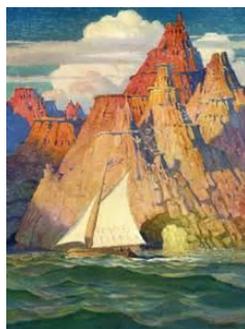
“The first art job that I actually got paid for was the first Grande Ballroom poster, for the first Grande Ballroom show, which was the MC5 in 1966. [The Grande Ballroom] started out doing both [posters and handbills]. But since posters are good in storefronts and since Plum Street was probably the only place where there was foot traffic, the posters weren’t really functional. They did maybe a dozen posters and cards before they switched to cards only. The Grande stuff was all done in one day—tops. As soon as I got the information I just started working on it and didn’t stop until it was done. I’d take it to the printer and come home and crash. It was just panic. I didn’t even have time to think about it, which is probably good because the first impulse about a design is usually right. It’s just that they weren’t executed as well as they could’ve been.

“I think I started out at about \$25 for a poster design, and by ’69 I eventually got up to about \$75. The average payment for artwork was \$35 or \$40. At that time the Avalon and Fillmore were paying between \$200 and \$300. The Grande budget was minuscule compared to that. Also, the Avalon and Fillmore would book far enough ahead that they could give the artists two or three weeks to work on the posters. So these were done under a lot more difficult circumstances.”



Greg Irons (1947-1984)

Greg Irons was sketching since he was a child, and his early drawings were influenced by N.C. Wyeth and Heinrich Kley. He arrived in San Francisco in 1967.



N. C. Wyeth



Heinrich Kley

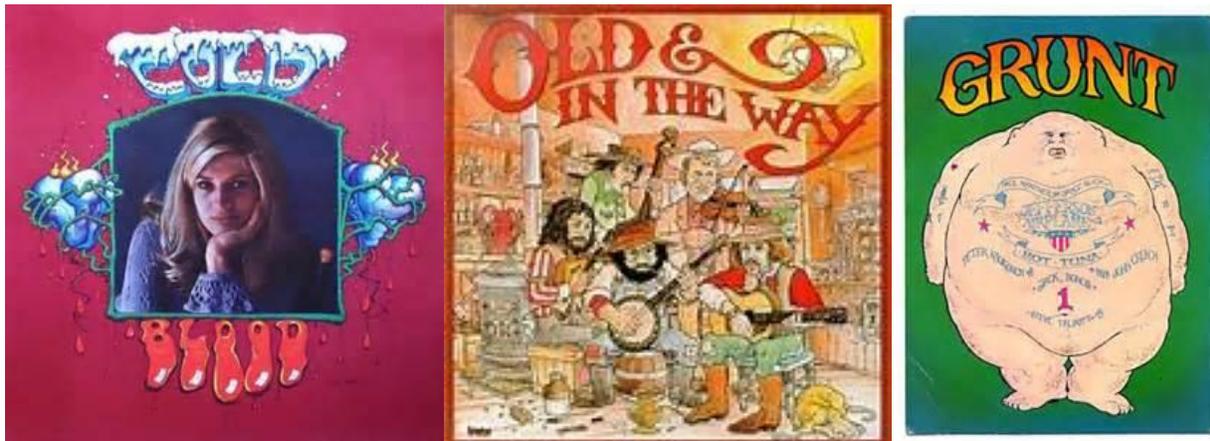
From *The Art of the Fillmore*: “[Irons] appreciated the classical Art Nouveau adaptations of Stanley Mouse as much as he enjoyed Rick Griffin’s humorous usage of American commercial icons and symbols.”

He approached Graham with his sole attempt at a poster for a band called The Western Front at a time when Graham needed a poster done in a hurry, so Irons took some amphetamines and finished the poster overnight. He later worked as an underground cartoonist (especially for “Yellow Dog,” “Skull Comix” and “Slow Death”), as a book illustrator, and (in 1968) as a tracer for the animated Beatles film “Yellow Submarine.”

From *The Art of the Fillmore*: “Between 1967 and 1969, Irons produced eight posters for Graham. Their dealings were always cut and impersonal.”

Mark Irons: “One time Greg asked Graham about royalties. Graham shrugged it off and said, ‘I don’t do that anymore, it’s a hassle.’ Greg was disappointed but he didn’t fight it. He always just thought Graham was remarkable and an asshole.”

He designed album covers for Blue Cheer, Sea Train, Cold Blood, and Old and in the Way. Later he designed the promotional material for Grunt Records (no one who has ever seen it will be able to forget it). In 1980, posters and underground comics were no longer making any money, so he became a tattooist.



Mark Irons: “Greg was a wandering spirit, and tattooing ended up being ideal for him because there was no reference point. He could create on his own terms.”

Eventually he worked as a tattooist in residence in San Francisco, Seattle, Amsterdam, and Brussels.

In 1984, Irons traveled to Thailand to get a talisman tattoo from a monk in Bangkok, which he’d heard was supposed to be a very powerful medicine. Irons asked the monk to tattoo a dragon on his upper right arm, apparently unaware that the dragon was a symbol of death. On his way home, Irons was struck by a bus and died. Days later, his brother received the following postcard.

“The tattoo came complete with religious ceremony at a monastery in the out-back, took three days to negotiate, but worth it. The 100 year old monk blessed it and gave me a secret mantra to go with it.”



Alton Kelley (1940-2008)

From *Mouse & Kelley*: “Kelley ... became a car-freak early in his life; he painted cars and motorcycles while at high school, and showed a keen instinct for mechanics and engineering in general. This led him to take courses in industrial design at Philadelphia Museum College of Art, and at the Art Students League in New York. These were brief because the academic life did not suit him. He returned to Stratford [Connecticut, where he’d lived since he was six] and took a job as an aircraft mechanic with Sikorsky....”

In the Summer of 1965, Alton Kelley was one of a number of musicians, artists, and psychedelic explorers who collected in Virginia City, Nevada, around the early psychedelic rock band The Charlatans. That summer the band had become the resident band at Virginia City’s Red Dog Saloon and a commune grew up in Virginia City, with the members dropping acid regularly, and walking the streets as Wild West bar girls and outlaws with real six-shooters on their hips. When their residency was over in August, these early psychonauts—including Kelley—moved to San Francisco, and began the psychedelicizing process that would culminate in San Francisco’s Summer of Love two years later.

Kelley was one of the four founding members of the collective known as The Family Dog (named after the first “family dog,” a Rhodesian ridgeback named “Animal”). Kelley designed the poster for the first Family Dog dance/event in San Francisco at the Longshoreman's Hall on October 16, 1965 (it was printed by Joe Buchwald, the father of Jefferson Airplane's Marty Balin).

Luria Castell (one of the original Family Dog): “Back then, Kelley was into doing collages. The whole wall of his bedroom was covered with framed collages.... Kelley also did things with day-glo paints. He would cover the little Victorian inset places in the house, all the nooks and things, and paint them day-glo, with giant lightning bolts and stuff.”

Ralph Gleason, music critic at the San Francisco Chronicle tells the story of the four members of The Family Dog coming to him with a story about how San Francisco was about to become the next Liverpool. Gleason described the Trips Festival as “orgiastic and spontaneous and completely free-form.”

Alton Kelley in *The Art of Rock*: “The posters were real things in real time, a really far-out time. The posters were for dances, and the dances were special. It was like Toulouse-Lautrec doing posters for the Moulin Rouge—each of his things was for a dance that really turned him on. And because I was doing posters, I got to go to all the gigs, got in for nothing, met all these far-out musicians and all these far-out people, and got involved in a totally new art scene. I feel real lucky having gotten into it. And I’m glad people like the posters, because I still like them. I can look back at the very first ones and remember how it all got started, and what it felt like. Looking at posters is like tripping out on time [for me].”

Kelley continued to make posters for Family Dog events even though he had no real drafting ability. When he met Stanley “Mouse” Miller—who had lots of drafting ability—they began working together for the next fifteen years as Mouse Studios.

Stanley Mouse: “Kelley had such a wealth of ideas and I liked the way he decorated his house—lots of Victorian antiques, velvet draperies—in real good taste. I went to see him and said that, with his ideas and my hand, we would make a good team.”

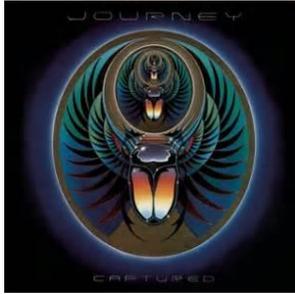
From *Mouse & Kelley*: “When Kelley and Mouse met in San Francisco in 1966 they found that they shared a discerning eye and a very catholic taste. Art school had failed to instill in either of them any reverence for ‘fine’ art. All their instincts were at odds with a system that effectively divorced the practice of art from a dynamic social context.”

From *The Art of Rock*: “[Walter Mederios, rock-poster historian] points out that, in the early work, because ‘Kelley was not yet a skilled draftsman, it is Mouse’s hand that is most apparent.’ While Kelley’s specialty was the collage, this technique was used very little in Kelley-Mouse rock posters. What most characterized their work, Mederios suggests, is ‘a healthy sense of irreverence toward narrow proprietary values.’ They freely appropriated classic trademark images, as in ‘Zig Zag Man,’ [FD014] which exploited the Zig Zag cigarette logo. For them, such commercial pop ‘images ... existed out in the world ... like words in a dictionary.’”

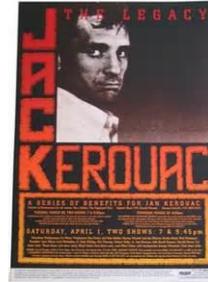
From *Mouse & Kelley*: “[Their] inventiveness was applied to lettering, and legibility tended to disintegrate in the service of the total design. The idea that this advertising information wasn’t immediately apparent, and had to be unravelled by the initiates, was pleasing: to indulge their sense of fun (and to provide a bonus for their audience) Kelley and Mouse included hidden in-jokes and secret surprises tucked away which people came to expect and look for week by week.”

They often worked on the same image on the same easel—the right-handed Mouse on the left side, and Kelley the leftie on his right.

One of their most popular works is the Skull and Roses design (FD026, “Skullfuck”) that was later used as the cover of the Grateful Dead’s 1971 live album. Kelley’s contribution was the black and white skeleton illustration that he found in a 19th-century copy of the *Rubaiyat of Omar Khayyam*). They also created the iconic winged beetles on the covers of Journey albums from 1977 through 1980. In 1995, Kelley designed a poster for a fund-raiser for Jan Kerouac, daughter of Jack Kerouac. He died after a long illness in 2008.



Mouse & Kelley Journey “Captured”



Alton Kelley, Jan Kerouac Fundraiser, 1995



Bonnie MacLean (born 1939)

“I never had any particular influences artistically. For me, the desire to create came from within and from actually doing it. I hooked up with the externals after the fact.” Bonnie MacLean, from *The Art of Rock*

In 1960, Bonnie got a job at the Pratt Institute in NYC, and she attended figurative drawing classes there in the evening. In 1964, she moved to San Francisco, where her boss at Allis-Chalmers Equipment Manufacturing was Bill Graham. She followed him to work at the Fillmore, where one of her many jobs was to create the coming show listings in colored chalk outside the ticket office.

Bill Graham from *The Art of Rock*: “I can honestly say that if there was one person without whom the Fillmore wouldn’t have happened, it was Bonnie. I don’t mean just because of her artwork; she was such an integral part of the whole thing we went through—the difficulties with

downtown, getting the permits, setting up the place right, making sure everything ran smoothly week to week. Bonnie was another critical eye for me. She was critical, and she was creative.”

From Wolfgang’s Vault website: “During the early days of the Fillmore, MacLean was the most ‘present’ member of the staff. She collected tickets, passed out handbills, blew up balloons and counted money for Fillmore productions. Impressed with her lettering skill on the upcoming attractions chalkboards, Bill Graham surprised her with an easel and art supplies for Christmas, 1967, and MacLean’s poster artist career was launched. Untrained in graphic arts, MacLean’s early style evolved into ornate, Medieval-Gothic designs. Faces in her posters wore trance-like stares, steady and serene, and evoke the detached spirituality of the sixties.”

There are two footnotes I want to make to this passage. The first is that it is often repeated that Graham gave her an easel and art supplies on Christmas 1967, beginning her poster career. Yet, I know of no fewer than 23 posters credited to her before Christmas of 1967—including one from 1966 and the rest beginning with her first as Wilson’s replacement on May 12, 1967—of which 13 are represented below.

The second footnote is that it’s usually repeated that MacLean was untrained, but she says on her website and in *The Art of the Fillmore* that she took figurative drawing classes at Pratt Institute before moving to San Francisco.

Bonnie MacLean, from *The Art of Rock*: “[W]hat’s significant is that these posters were created with an intensity that was *lived*.”

Walter Mederios, *From Frisco, with Love*: “After Wilson quit the Fillmore in May of 1967, most of the posters for the remainder of that year were designed by Bonnie MacLean.... The thirty posters she produced established her as the only woman artist of note. With few exceptions, her designs were largely derived from Wilson’s art. She was sufficiently skilled for a novice poster designer, but her work does not appear to have been based in a strong artistic identity. Her unique contribution to poster art was the introduction of Medieval, Gothic and antique forms.”

From *Art of the Fillmore*: “At the dance concerts she was content to stay drug-free (the only poster artist to practice such restraint) and experience the vibe from a comfortable perch behind the scenes. ‘I don’t think I ever felt like I quite fit in, but it didn’t really bother me. I liked a lot of the bands, particularly the Mothers of Invention and Janis. And I liked Donovan very much. I thought he was sweet.’”

When Bill Graham had a falling out with Wes Wilson in May 1967, Bonnie became the primary poster artist for the Fillmore Auditorium.

Bill Graham in *The Art of Rock*: “Bonnie did the chalk art for the billboards at the Fillmore. One billboard featured the acts for the current show, the other promoted our show for the following week. Her chalk pieces were posters in themselves, conveying messages as the posters did—subtle, decorative, and amusing. The blackboards gave me the idea she could do posters for the Fillmore, and when Wes left, Bonnie took over. They say her style is derivative of Wes, but I think she evolved a style of her own pretty quickly. She was never anybody but her own person,

with her own creative expression, and she was the person who kept the posters coming. And she did what she did for the right reasons. She and I both know we could have done a lot more to commercialize the poster art, even back in the beginning, but she wanted to remain within the confines of the scene developing all around us—she wanted to be true to that scene.”

[Editor’s Note: The more I read about Bill Graham from the people who knew him—even Bonnie—the more ludicrous and self-serving, to the point of being delusional, I find those last two sentences.]

From *High Art*: “Bonnie MacLean who designed posters for a number of Fillmore West shows, gained inspiration from the swirling lettering and patterns seen in the 1895 work ‘Delftsche Slaolie’ by Jan Toorop, which is also exhibited in the Musee des Arts Decoratifs.”



Jan Toorop, Delftsche Slaolie, 1895

She continued as the primary artist for the Fillmore shows until the New Year’s Eve show of 1967 [a week after her career supposedly began, according to many sources], and then did only one poster in 1968, the year she married Graham and had a son they named David.

She would do four posters in 1969, and then two in 1970, before retiring from poster art. After her poster work ended, she went to San Francisco Art Institute, the San Francisco Academy of Art, and the California College of Arts and Crafts.

The Graham's divorced in 1975, but remained friends. They spent Graham’s last Christmas together in 1990. ”That Christmas before Bill died, he gave me a gift. He always had a real sense of ritual so I was made to sit down while he presented me with this big black portfolio. I opened it and there they were—all my original black and white Fillmore posters drawings. I was so touched because I hadn’t seen them in twenty years.”



Stanley (Mouse) Miller (born October 10, 1940)

“These are works of love.”—Mick Jagger, on looking at Mouse’s posters in S.F. in 1969

Stanley's father was an artist who had worked as an animator on Walt Disney's “Snow White” (1937). He was nicknamed “Mouse” in grammar school for his signature illustration (according to the most common explanation). Kicked out of school after a graffiti incident, he attended Detroit’s School for the Society of Arts and Crafts, where he specialized in airbrush technique.

From the *The Art of Rock*: “Between age eighteen and twenty-five—1958-65—I went all over the country, airbrushing hot rod designs on t-shirts. That was on the weekends; I was also going part-time to the Art School of the Society of Arts and Crafts, in Detroit... [B]y 1963, I’d established my own corporation, Mouse Studios. We were not only handling t-shirts, we had a line of posters and decals. At the height of this period, Monogram Models used some of my most popular work for their model car kits.”

In his last year of high school, he received over \$100 a day in the mail for his artwork (the equivalent of over \$1000 today), and his parents quit their jobs to work for him. He later made his second fortune by spray painting hot rods with Ed “Big Daddy” Roth. He left Detroit in 1965.

From *Art of the Fillmore*: “At 25... with psychedelic intuition as his beacon, Mouse hopped in his Porsche and headed for California where he met a kindred spirit named Alton Kelley. Mouse and Kelley got stoned and wandered around San Francisco conspicuously dressed in vintage ensembles—bell bottoms and top hats and military jackets embellished with iron crosses and beaded necklaces. With their long hair catching the breeze, they strolled down a financial district street among a sea of suit-and-tie businessmen. Kelley remarked to Mouse, ‘You know, there’s probably five hundred more just like us somewhere in this town.’”

Mouse returned to Detroit for a brief stay and then at the age of 26 drove a drive-away hearse to San Francisco and parked outside the Longshoreman's Hall on the first night of the Trips Festival. This is where he first saw Wes Wilson’s poster for the event and decided to become a poster artist.

Walter Mederios: “Alton Kelley learned that Wilson had given notice [as poster artist for The Family Dog], and he promptly contacted Chet Helms.... Now The Family Dog’s artist was quitting, and another competent, compatible poster designer wasn’t readily available—Helms had already tried one. [Editor’s note: This story is recounted in at least two versions without either naming the artist found wanting. It’s easy enough to find out that it was Victor Moscoso’s FD011.] Kelley knew the work was beyond his capacity, but he also knew where to find an accomplished hand. He persuaded Helms to give Stanley a chance. A meeting was arranged, and Stanley soon had his first rock poster commission.”

From Classic Posters website: “Kelley and I would go to the library and would just scour through all the art books in the San Francisco Library. And just doing that, our art education was so amazing. I looked at Art Nouveau and Art Deco, and all that stuff. And Kelley’s apartments were always really tastefully done. He really had good taste and I thought, well you know, with his kinda taste and my hand, which was really at its apex at that time, from drawing some near a million miles of drawings on T-shirts and airbrushing, I thought there was a really cool combination. I always liked ... to paint with somebody else. Kelley was great at layout and he had really fine taste, and so we started doing these posters, which were instantly really far out and sophisticated. And it was an amazing thing, you know, it was that moment in time where you keep saying that it was the apex and it *was*....”

Stanley Mouse: “[Poster art] is where graphic art met fine art, that’s when the two forms came together.”

From *The Art of Rock*: “[Mouse] was responsible—alone or in collaboration with associate Alton Kelley—for twenty-six of the next thirty-six Family Dog posters during a nine-month period that firmly established the ‘psychedelic’ style as an expression of the times.”

Chet Helms: “Stanley is one of the most facile draftsmen I have ever met. He has a wonderful, impish, earthy and ironic sense of humor which permeates many of his works. He played an important role in establishing the philosophical direction of the ‘60s cultural revolution by bringing into his work many of the different American Indian Tribal images reflecting collective effort and commitment to the stewardship of the planet.”

Stanley Mouse: “Through the years in between life’s dramas, I caught glimpses of beauty, light and form. These insights stuck to my inner being like secrets in the universe. Life’s rambling often covered these wondrous undercurrents, but once in a while they would surface. As I grew older, I seem to see this sense of beauty more often.”

In 1968, Graham had a dispute with the original poster artists, which resulted in Mouse being out of work.

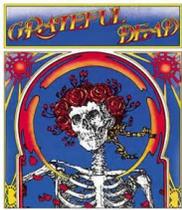
Mouse, from *The Art of Rock*: “I remember it was toward the end of 1968, just after Kelley’s San Francisco house was fire-bombed (burned down on top of my cherry 1934 Ford sedan!) with considerable loss of artwork, that I began to spend more and more time by myself. I’d started reading books about Eastern religion, and I began meditating for the first time. My meditation

books said, ‘Good things happen when you do it right but be careful about what you want, because you might get it!’”

Mouse, from *The Art of Rock*: “As I sat meditating on the ‘Gates of Heaven,’ [shortly after getting the sack] three guys were singing Du-Wop on the side walk below. Their harmonies convinced me that my mind was in the right place. This was 1968, after the hippies bit the dust and I had space and time on my side ... the phone rings ... it’s Eric Clapton saying, ‘Stanley, come and paint my Rolls Royce.’ ‘Sure, be right there,’ I said.... I arrived in London in time for a ... monumental event.... The Cream were there as were George Harrison and Patty, whose birthday party it was. This was the birthday bash later immortalized in the Beatles’ song ‘Birthday’”

But Clapton’s Rolls Royce was wrecked and Mouse was out of a job and didn’t even have enough money to return to the States. He worked on the “Blind Faith” cover and the press book for the Beatles office, and as soon as he had enough money, he made it to Toronto, where he ran a waterbed store.

Mouse returned to S.F. three years later, and with Alton Kelley created art for the Grateful Dead album covers “Grateful Dead” (“Skullfuck”), “Europe ’72,” “Mars Hotel,” and “Terrapin Station,” as well as album covers for the rock band Journey from 1977-1980.



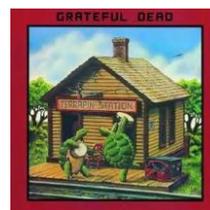
Skull Fuck



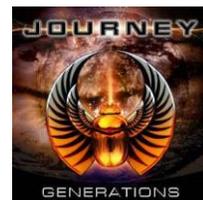
Europe '72



Mars Hotel



Terrapin Station



Generations

Stanley Mouse: “I had to follow my own direction, and somehow it all worked out. I managed to do what I really wanted.”

Bill Graham in *The Art of Rock*: “When I think of Stanley Mouse ... I think of his open-eyed fascination with the world around him, and if I were to pick a half a dozen of the definitive 1960s people, Stanley would be one of them. If the earth were parting in front of Stanley, he’d probably say, ‘Heeey, look at that!’ I think of Stanley as a smiling blotter, picking up everything.”

Stanley Mouse: “I still have my boots from back then that are all worn down from stomping around the dance floor. I was a dancing fool.”

Joel Selvin: “In the early ‘80s, [Mouse] dropped out and moved to Sante Fe, where he opened a small gallery and concentrated on his own painting (‘I starved,’ he said). He lived in Lake Tahoe for another couple of years, working on his paintings.”

Mouse, from *The Art of Rock*: “The days passed and I painted my heart out. I attended a lot of painting and drawing sessions and I studied life drawing and portraiture at the Art Students League. One day I decided to have an art show at my gallery. I advertised it, but when the day

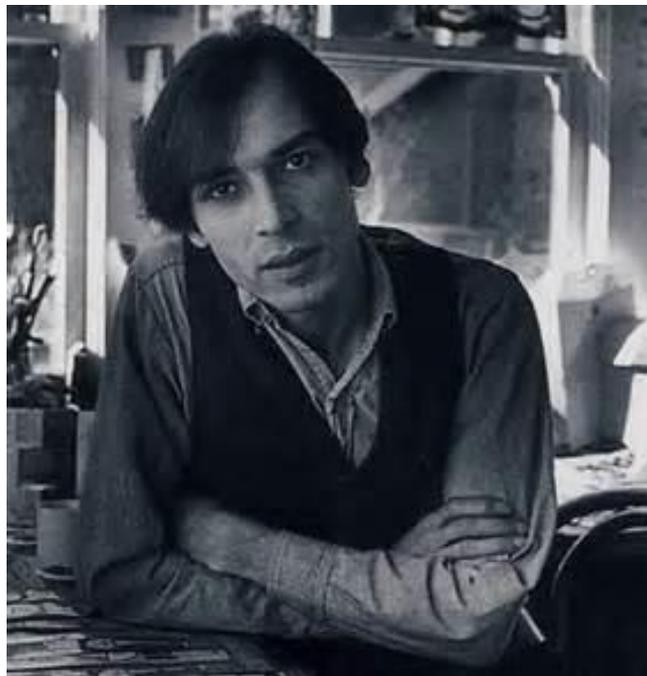
came, no one showed. Despite my low profile, word of my earlier work spread. I got a call from Mark Ropel, a new acquaintance from a year before. He said he had just read a blurb about me in the Albuquerque newspaper. He talked me into having a Grateful Dead memorabilia show. I did ... a thousand people showed up.”

Stanley Mouse: “I always tried to keep my style open. That way I could do whatever I wanted and not be pigeonholed.”

In 1993, the Grateful Dead raised the funds for Mouse’s liver transplant.

In 2002, Mouse sued the producers of the film *Monster Inc.*, claiming that Mike and Sulley were based on drawings he made for “Excuse My Dust,” a screenplay he was unable to sell in a visit to Hollywood in 1998. [Editor’s note: If you research this on the internet, you’ll see that there’s no question that his designs were stolen for the film and its sequel.)

Stanley Mouse: “People still seem to prefer the flashy art of my past, but I have a tremendous desire to express the more subtle and finer aspects of life in my paintings. I feel like I’m standing on the edge of the world with a free hand.”



Victor Moscoso (born 1936)

Poster artist Milton Glaser: “For me, no one else worked with more originality or wit within the genre [than Victor Moscoso].... Victor is an extraordinary visionary artist and a superb draftsman.... [W]hile the style of any period affects the way an artist works, we are most moved by those works that transcend the issue of style and reveal a unique view of the world, which brings us to Moscoso....”

Victor Moscoso was born in 1936 in Oleiros, Spain. He studied art at Cooper Union in New York City, and studied graphic design at Yale under Bauhaus artist and color theorist Josef Albers. He moved to San Francisco in 1959 to attend San Francisco Art Institute, where he received his MFA, and he stayed to teach lithography.

Moscoso, From *Sex, Rock, and Optical Illusions*: “As a child I realized that when I grew up I could draw and it was a job. I liked to draw, that was what I would do. After a detour, I arrived in San Francisco. I was searching for adventure and I found it. I’ve taught at three art schools. I did not teach art, I taught craft. Hard work gained me an excellent education. When I did my first dance hall poster my education got in the way.”

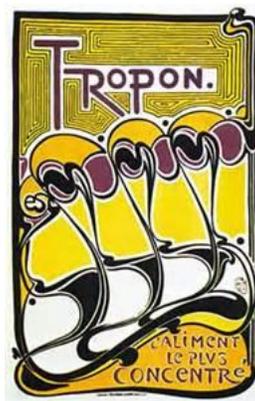
From “Masters of Rock: Psychedelic ‘60s”: “I was a freelance artist at that time, going around doing artwork. I’d go to advertising agencies and ask them if they had work. I’d go to art studios and ask for work. Book publishers, etc. So on my rounds I stopped by the Avalon Ballroom and asked to do a poster.”

“Most of the designers riffed off Wes Wilson’s style, but not Moscoso.... He brought hot colors and a vibrancy to the posters that no one else matched. Moscoso’s work was too much for some.” (Alice Rawsthorn, NYT, 2009)

From “Masters of Rock: Psychedelic ‘60s”: “I would generally have three days to a week to work on the poster. Then I would have to take the poster to the printers. Generally, I’d take it down to the printers on a Monday. They would then take about three days to have the poster stripped, plated and printed. In the case where I was producing the poster I’d get the money up front, I’d design the posters, I’d have the poster printed, and then the poster would be seen by the client. Nobody from the Family Dog or from the Matrix or any of the places that I ever did posters for ever saw the poster until it was completed.... I have never had that happen to me before or since. In other words, whatever I did went. That lasted for about a year or so.”

Steven Heller: “Moscoso created some of the emblematic images of the ‘60s, and most of the 60 posters Moscoso designed were done during a frenetic eight months.”

From *High Art*: “The art of psychedelic poster artist Victor Moscoso may remind us of the work of Henry van de Velde, 1899, with his multiple lines crafting design out of lettering.”



Henry van de Velde, Tropon, 1898

From *High Societies*: “The artist’s posters challenged his teacher, Josef Albers, who had written one of the most influential contemporary books on color theory, *Interaction of Color*, published in 1963. Albers had discovered the principle behind vibrating colors, which he called ‘simultaneous contrast’: when two equally intense contrasting colors, such as red and blue, are placed side by side, the point at which they meet appears to vibrate. Albers had written that the effect of vibrating color ‘feels aggressive and often even uncomfortable to our eyes. One finds it rarely used except for a screaming effect in advertising, and as a result it is unpleasant ... and [should be] avoided.’ Moscoso, more than any other poster artist, exploited vibrating color effects.”

From *High Societies*: “Moscoso was busily restructuring the rules of poster design. His strong graphic sense caught the attention of art critics and historians. As a result, the art establishment has embraced Moscoso as something of a prodigal son. His posters are often reproduced in surveys that include the works of Jules Cheret, Toulouse-Lautrec, and Peter Max.”

From *High Societies*: “Moscoso was innovative in exploiting the effects of lightwheels, the moving disks of colored lights used by light-show artists. If Moscoso had a poster printed in the primary colors of a lightwheel, each of the colored lights highlighted one part of the poster’s design and obscured the areas printed in the other colors. The result was a simple two-step animation, which, when seen in the darkened room of the dance-hall, inspired wonder.” [FD050, FD061, FD066, FD070]

From *High Societies*: “The artist who most thoroughly explored the effects of juxtaposed colors was Victor Moscoso.... The combination of optical form and color with figurative subject distinguishes Moscoso’s picture from abstract Op Art. Op artists avoided representation, which they felt distracted from the power of a picture’s optical effects.”

Steven Heller: “By pursuing these [color] ideas, and breaking the rules, [Moscoso] created a body of work that altered the language....”

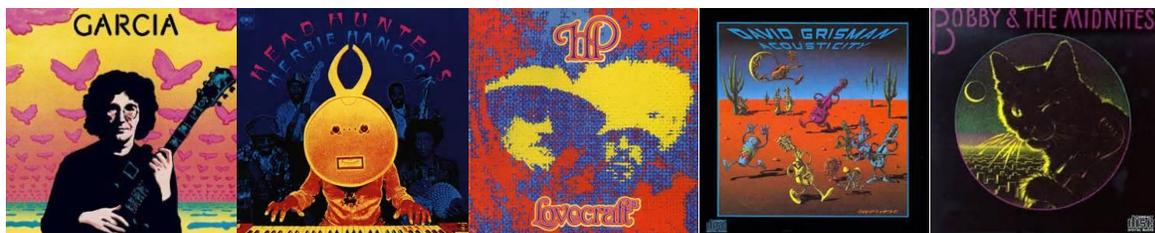
Moscoso, from *The Art of Rock*: “One of the ways I [set aside my academic training] was by reversing all the rules I ever learned in school... For instance, I had been told that lettering should always be legible, so I turned that around to say: Lettering should be as illegible as possible. Another rule was that a poster should transmit its message quickly and simply. So, I said, ‘A poster should hang you up for as long as possible.’ Another one is: Do not use vibrating colors; they’re irritating to the eyes. So, I said, ‘Use vibrating colors as much as possible.’ After all, the musicians were turning up their amplifiers to the point where they were blowing out your eardrums. I did the equivalent with the eye balls. So I reversed everything I learned; and once I did that, then it fell into place. Then everything I’d learned in school began to work for me. I could pick a vibrating color like no one could.... It’s not just using colors from the opposite of the color wheel. The intensity has to be equal. The value has to be equal, so that your eye cannot tell which one is in front of the other... Your eyes are limited. That’s why you can see motion pictures. Motion pictures don’t move. They’re just a lot of still pictures. However, because of the limitations of the eyes, they appear to move....”

Moscoso, from *Classic Posters*: One of the reasons I used vibrating colors is because it's kind of like neon lights flashing. The other thing that catches your eye is contrast. Stop: Black and yellow. But you can read that from across the sidewalk and continue. The neon ... vibrating colors will catch your attention and then 'what's going on?' brings you over. The other thing that hangs you up is complexity. Make them complex. A poster should not transmit its message quickly and simply.... The only way that those events were advertised was by those posters, which ... I made as hard to read as possible.... I somehow intuited that these were ... historical events, with [beginning and ending] dates, and that's all I wanted to do [for as long as it lasted]...."

About the birth of the Neon Rose series: "I said to the guy at the Matrix 'How would you guys like to have me do some posters for you? Already, I've been doing posters at the Avalon [and Fillmore]....' And they said, 'Sure, we'd love it, but we don't have the money. We can't afford it.' I said, 'No problem. I will give you 200 free posters of your event. I will pay for them and I'll run off as many as I can afford and sell them....' I was selling posters to Australia, the other side of the world.'" (from *Classic Posters* website)

Moscoso, from *Sex, Rock, and Optical Illusions*: "I do not draw if I can copy. I don't copy if I can trace. The river takes the easiest path to the ocean.... I was lucky to be in the right time at the right place and do the right thing."

Moscoso was the first poster artist in San Francisco to incorporate photographs into his designs. He was the first of his peers to have his work shown in the Museum of Modern Art in NYC, the Victoria and Albert Museum in London, and the Library of Congress in Washington D.C. He also created album covers for Jerry Garcia, Bob Weir, Herbie Hancock, and David Grisman. His work has appeared in "Zap" and other underground comix. I realized over the course of putting this collection together that Moscoso was my favorite artist of the period.



Moscoso, from *Sex, Rock, and Optical Illusions*: "What is the job? When do you want it? What does it pay? In that order."

Norman Orr (no photo available)

Norman Orr: "When I first saw them hanging on the walls in my friends' rooms, I thought to myself, 'Someday I'm gonna do Fillmore posters.'"

Orr brought his portfolio to Graham, but met with Graham's art director first, who gave him an assignment to design a poster featuring Orr's favorite bands. The bands Orr chose were Santana, Quicksilver Messenger Service, and the Grateful Dead. When he brought in his sketch, Graham

took it as a sign and hired him, as his immediate need was for a poster featuring Santana and Quicksilver Messenger Service.

Norman Orr: “When I got to the Fillmore office, this man was sitting behind a desk bellowing into a telephone. I remember thinking, ‘Geez, I hope that’s not Bill Graham.’”

After designing a dozen Fillmore posters, Orr started his own commercial graphic studio in Palo Alto. Fifteen years later, Norman left graphics and opened a woodshop and furniture making business in Mountain View, Ca.



David Singer

The final and most prolific of the classic Fillmore Auditorium poster artists, David Singer was also among the most original, drawing from influences ranging from art deco to surrealism to create collages distinguished not only by their geometric precision and clarity but also by their enduring sense of mystery.

—Jason Ankeny, AllMusicGuide website

David Singer produced 66 posters between 1969 and 1971 (and 75 through 1990), more than any other Fillmore artist. Singer began creating collages from magazine illustrations at the age of twelve. Untrained as an artist, in 1964 at the age of twenty-four he got a job working for a graphic art firm in San Francisco. In 1968 he went to meet with Graham.

Singer, from *The Art of Rock*: “Once I got into his office I set up several collages along one wall and on top of a couch. He told his secretary, Marushka, to hold his calls for half an hour. Then for about twenty minutes I just sat there in total silence while he stood and studied my collages, one by one. Finally he looked at me and said, ‘You do lettering?’ And I said, ‘Sure.’ The next thing I knew I was walking out of the Fillmore hired to do twelve posters. I was a little intimidated because of course I had never done professional lettering. By then the shock value and appeal of posters being illegible had worn off. Bill was tired of it, and he was looking for something new.”

Singer, from *The Art of Rock*: “Growing up in a small Pennsylvanian town, the prevalence of German ‘Dutch’ decoration and colonial antiques gave me a strong sense of visual order and craft. There was mystery for me in the variety of signs and symbols that embellished old documents, needlework, wooden chests, and even barns. This display of American designs and the wild dynamic of 1950s rock music were among my early influences.... Most of my collages I would describe as visual poetry. But after immersing myself for years in the world of imagery, I began researching various aspects of symbolic art. This eventually led to a study of Sacred (or Symbolic) Geometry, a subject I taught at both the Middle School and College levels....”

Walter Maderios, *From Frisco, with Love*: “During the last few years the Fillmore audiences were largely composed of high school and college youth, and Singer’s style can be seen as an artistic parallel to the popularization of rock music and other hippie values. With Singer’s posters the artform changed from a style uniquely expressive of a small, intensely active underground culture to a form closer to the ‘fine art’ consciousness. Superficially, this might appear as a decline from the high style of rock poster art but it can also be seen as a natural and positive development, since Singer’s art is more accessible to a general audience. This mood is the exact opposite of that which the original poster art projected. By 1969 the energetic outsiders who had brought the scene together had mostly moved on to other frontiers.... Expansion, diversity, and energy was what this youth movement was about. The scene expanded, the energy changed and variety happened all by itself. And David Singer was part of that outward, and inward, movement.”

From *High Societies*: “Singer’s posters are made in a surrealistic style that is very different from Lee Conklin’s. Singer appropriated images from magazines and other printed materials, much as the Surrealists and the earlier Dada artists had done, and collaged them together into unified, often surprising compositions that Mederios has described as ‘cool and classical.’ Singer’s posters take an even greater step away from psychedelic interests than Conklin’s, although many depict dreamlike or hallucinatory scenes suggested by strange juxtapositions and distorted scale. In one work, gigantic mushrooms suggest their powerful psychotropic effects [BG216], but only two of the more than fifty posters Singer created for the Fillmore make such direct reference to drugs. Mederios calls Singer’s posters evocations of ‘vastness, stillness, the eternal and the transitory’ and suggests that they inspire a mood that is ‘the exact opposite of that which the original poster art projected.’”

Walter Mederios: *From Frisco, with Love*: “Singer’s collages are not direct products of psychedelic experience, but they partake of that consciousness. The collages are open and involving and, despite their variety, may evoke a serious, reflective mood.”



Randy Tuten (born 1946)

In 1966, Tuten regularly hitchhiked from L.A. to San Francisco for the music and to pick up a supply of LSD. “I literally road tested the stuff after I picked it up in San Francisco. Hitchhiking back to LA in the middle of the night, I’d encounter all kinds of animals—bears, owls, wolverines, cows. At the time I wasn’t sure if they were real or imagined. All I know is they were definitely amongst me.”

He was already an amateur artist, and knew he wanted to work in posters when he saw the poster art in S.F. “I liked Mouse and Kelley’s posters because they were so friendly to the eye. But Griffin influenced me the most.”

In January 1969, after a year of being rejected by Chet Helms at the Avalon, the self-taught 23-year-old Tuten took his portfolio to Bill Graham, who immediately hired him. He was Bill Graham Production’s first in-house poster artist, a position he held for ten years.

According to Tuten’s website, “his formats and lettering style generally reflect the influence of early 20th century product labels.”

From *High Art*: “American poster artist Randy Tuten freely admits that he was fascinated, and undoubtedly influenced by the works of Hendrick Cassiers (1858-1944). Cassiers’ poster and other art trust the viewer into the ambience of the sea-going ships of an earlier era, with depictions of certain of the great ocean liners and steam ships of the time, while other works incorporated images of the great Zeppelins....”



Hendrick Cassiers, Red Star Line, 1924

From *Art of the Fillmore*: Tuten worked almost exclusively for Bill Graham throughout the seventies, creating the local newspaper strip ads as well as concert posters for Winterland, the Oakland Coliseum, the Warfield and other venues where Graham staged events.”

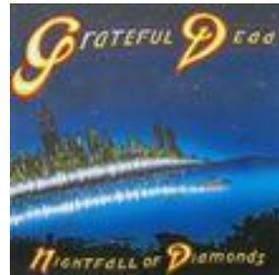
Tuten designed record covers for Santana (“Welcome” and “Borboletta”), “Nightfall of Diamonds” for the Grateful Dead, and “2400 Fulton Street” for the Jefferson Airplane.



Welcome



Borboletta



Nightfall of Diamonds



2400 Fulton St.

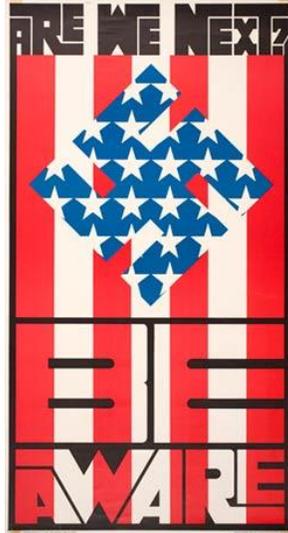
At the age of 38, in early 1984, Tuten suffered a serious stroke, and did no artwork for two years. Rick Griffin invited him to his property in Santa Ana, and in 1986, when Tuten had recovered enough, he began a series of working vacations with Rick. Tuten began designing posters for Bill Graham Presents again when the Fillmore reopened in 1988.



Wes Wilson (born 1937)

“I didn’t walk around with a valise or anything. I just carried my posters around under my arm wrapped in a madras bedspread.”

In 1966, Wes Wilson was a philosophy student at San Francisco State University and had no plans of becoming a visual artist. But he was working his way through school at the small press operation that was handling the promotional handbills for Bill Graham’s Mime Troupe Appeal.



Wes Wilson, *Are We Next?* 1965

In 2011, Wilson told “Collector's Weekly”: “In 1965, before I made any dance-concert posters ... I designed and published my poster called “Are We Next?” as a personal project. It was a symbolic anticipation of what could happen if our government adopted military power tactics over traditional American ethical and humanitarian principles.... I got upset with the whole Bay of Pigs thing under Kennedy and the war in Vietnam was the last straw. It was an example of the military-industrial business community taking on Communism instead of dealing with it as an ideological problem. Of course, I studied philosophy and I’m kind of abstract on these things, but ideas lead to actions, there’s no question about it. We’re still on the same course today.... I had it printed and took it over to Berkeley for an anti-war rally that fall. It got plenty of attention during the march that day. Allen Ginsberg was there and said he thought it was ‘too paranoid.’ I said, ‘No, it isn’t.’ Later, the Anti-Defamation League folks came to visit me at my place in San Francisco—nice folks, they were—just to talk. They were very concerned about the ‘Are We Next?’ image. ‘Is this anti-Semitic? What’s your deal?’ I said, ‘No, it’s not, and I’m not, either. Here’s my wife: She’s Jewish. I love her dearly. We’re having a baby soon. Her father was a screenwriter, one of the blacklisted Hollywood Ten.’ It was quite a deal to make that point with these fellows, but when they left, they seemed satisfied. They smiled and we shook hands.... Well, the interesting thing about the ‘Are We Next?’ poster was that it’s what Chet Helms of The Family Dog liked about my work (in addition to the good price for my services) when he first asked me to do posters for him. He perhaps said something like, ‘Who is that guy? He’s something.’ It just so happened I could also draw and do lettering well, too. Our whole family could draw—we just took it as an everybody-does-it type of thing. But that’s how I started doing posters for Chet. It got me introduced to posters and, at the same time, expressed one of my big political concerns.”

Wilson later designed the poster for the first Trips Festival. He was “dosed” for the first time at the festival, and the next day he began studying drafting and layout in order to become proficient at expressing the psychedelic experience in visual art. He began working for both Chet Helms of The Family Dog, who booked the Avalon, and Graham, who was booking the Fillmore. The two opened their venues the same week in San Francisco.

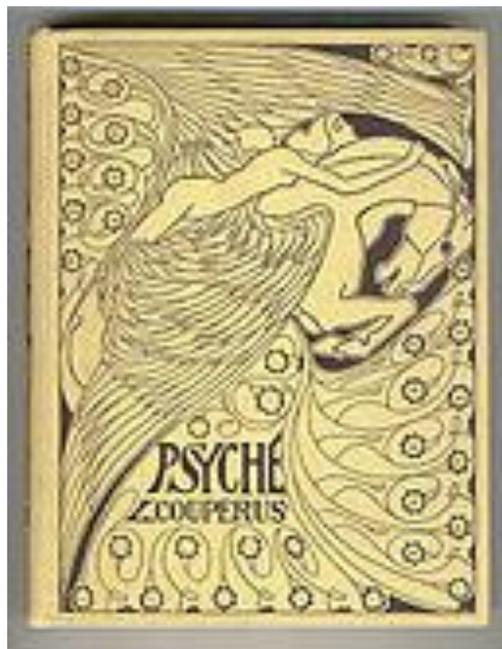
Wilson designed The Family Dog logo and was often the only artist creating posters for both venues until August 1966, when he stopped working for Helms (he did eleven of the first twelve posters for Helms, and except for the first one, did all of Graham's posters until May of 1967). Helms insisted on deciding the overall design, and then putting the main images in place, having Wilson execute his design, whereas Graham gave Wilson complete artistic control.

From *The Art of Rock*: Wes Wilson: "Chet did serve as a kind of art director at first. I wasn't that experienced in doing what I was doing, and so it would help that Chet would think up themes.... Chet had some really far out ideas; he was quite a tripster with a very active imagination. And he'd come to me saying, 'Wes, here's the name of the dance, and this is the theme. Let's do it like this.'"

Walter Mederios, from "Robert Wesley Wilson": "Wilson generally ignored the basic rules of poster design—simplicity and maximum readability—and created works of art related to counter cultural sensibilities and sometimes his personal experiences. Often there was a very short lead time, three to four days, for the design and printing of the posters. He delivered his art work directly to the printer; Graham only rarely saw the design before it was printed. Wilson simply asserted the authority of art and by default was granted an extraordinary degree of artistic freedom. Such freedom became the norm of the San Francisco rock poster movement."

Wes Wilson: "It was like I was experiencing for the first time how you draw out of your head. I didn't have a studio, really, just a drawing board set up on a card table. And I generally finished each piece just before I had to have it to the printer."

From *High Art*: "Wes Wilson was another of the psychedelic artists whose work reflected the influence of Jan Toorop."



Jan Toorop, *Psyche*, 1898

Many of the qualities we find distinctive about psychedelic art were pioneered by Wilson, including inflated lettering, subversive manipulation of foreground and background, and the use of vibrant electric colors to create “op art.” Each of these elements can be seen in what has come to be known as the first psychedelic poster, “Red Flames,” [BG018] featuring the Association. (The lettering also serves as a secondary purpose of suggesting a face in flames.)

Collectors Weekly [2011]: Your poster for The Association in 1966 is regarded as the first true psychedelic poster. How did it come about?

Wilson: That was the Flames poster.... At the time I was doing two or three posters a week. I was pretty busy, so it was something I had to come up with fast. I had to wake my wife up in the middle of the night so she could fill it in because I was working on another poster at the same time. Every night I had to meet these deadlines.

Walter Mederios: *From Frisco, with Love:* “Wilson was also working toward expression with colour and in one of his early designs he attempted to reproduce certain vertical flowing effects which he had experienced on LSD. The result fell short of his intent but for the first time colour, form and dense pattern were consciously exploited to express psychedelic vision. Wilson continued to pursue this problem and after several experiments with colour and lettering it all came together in the sensational ‘Red Flames’ design. For its synthesis of form and colour into a unique work of psychedelic art this poster stood out like a beacon. Except for a few of Wilson’s later posters, nothing came close to such compact intensity until half a year later.”

Walter Mederios: *From Frisco, with Love:* “Wilson was uninterested in and unaware of art styles of the past. His style developed out of his own specific approach to art and poster making, qualified by such influences as psychedelic experience and the psychedelic art of the light shows. About the time of the ‘Red Flames’ design, however, an acquaintance showed Wilson a reproduction of a 1908 poster by Alfred Roller, an artist of the Viennese Secessionist movement. The lettering resembled Wilson’s, and though he had never seen such lettering, he recognized it as the direction in which he had been working. It was a more crisp and elegant form of his own method of dealing with letters and words as blocks of form and he readily incorporated Roller’s style into his art.”



Alfred Roller, *Slevogt*, 1897

“Wilson defined the psychedelic style. Shortly after starting work on the posters, he saw an Art Nouveau show at the University of California at Berkeley, and you see the shift [in his lettering style] immediately.” (Darrin Alfred, *NYT*, 2009).

Colin Brignall, from “The Psychedelic Art of Wes Wilson”: “His most favored form of lettering developed as a direct influence of Alfred Roller’s lettering for an exhibition of Secessionist design in 1903. This lettering was generally rectangular in form and therefore ideally suited for Wilson whose work often involved wrapping words around predetermined, free-flowing areas in order to fill up space.”

Walter Mederios: *From Frisco, with Love*: “Wilson pursued his own direction, which consisted of experimenting with the integration of lettering and form. Wilson has a strong humanist orientation and the head and the human figure are favourite images. The full figure would come later; in his early work he restricted himself to various experiments with the simple form of the head. At first he simply fitted the lettering into a head shape. Later, for the ‘Mindbenders’ poster [BG016] he was able to create an abstract design which expressed what the music was likely to do to your grey matter.”

Less than a year after the Trips Festival, Wilson was interviewed by “Time” magazine about the emerging art movement that was being called “Nouveau Frisco.” Wilson told them that the list of inspirations for the movement included the light show environment of the concerts themselves, the graphic designs of Mucha, Van Gogh, Gustav Klimt, and Egon Schiele, “and the expressionist idea of really putting it out there.”

From *The Art of the Fillmore*: “For the [LSD] Experienced viewer, these various [psychedelic] graphic devices might be simply symbolic, or more directly evocative—recalling visual and mental effects. The most intricate, involving designs can induce such concentration that you realize you’ve taken a little trip.... Some artists couldn’t help expressing their Experience, and it is the imaginative, vivid creations of such artists that provide the core, that fully justify the term ‘psychedelic art.’ Wes Wilson, who began with a preference for a sheet full of pattern, soon exploited lettering into shapes defining abstract, often biomorphic forms. To the Experienced, these seminal works weren’t unreadable, they were intriguing, playful, delightfully familiar.”

Wilson: “[Mouse and Kelley and I] had this kind of rivalry in a sense. A kind of competitive graphic thing was happening. Each party would try to outdo the other. And it created a great deal of positive energy in the field.”

He and Graham argued about money and copyright control of his posters and Wilson stopped working for Graham in May 1967, but continued to design posters for the Avalon and other venues.

Wes Wilson: “I don’t think I ever made more than \$14,000 in a year, and that was in 1967, the height of the whole thing. When I left Bill Graham, I found myself in a rather weird position. I really couldn’t be a regular commercial artist because I just didn’t have the portfolio of techniques you need for work like that. I did go to New York one time and talked to some reps. They told me if they ever had a need for something like what I did, they’d contact me, but they

also said that in terms of the kind of art I was noted for, they could find in New York a hundred artists who could do it as well, or better. I knew that was probably true. What made things sad was that I could never really capitalize on all the success I was having out in San Francisco.”

In 1968, Wilson received an award from the National Endowment for the Arts for “his contributions to American Art.” He was also profiled in “Life” and “Variety” and had a one-man show of his watercolors in S.F. in 1973. In 1976 he moved to a cattle farm in the Missouri Ozarks. He and Eva (a doctor of psychology) remain married in the Ozarks, with six children and ten grandchildren.

Posters, Handbills, Postcards, & Tickets



Catalog #: HOW651106-HB

AKA: S.F. Mime Troupe, Appeal 1

Artist: Unknown

Date: November 6, 1965

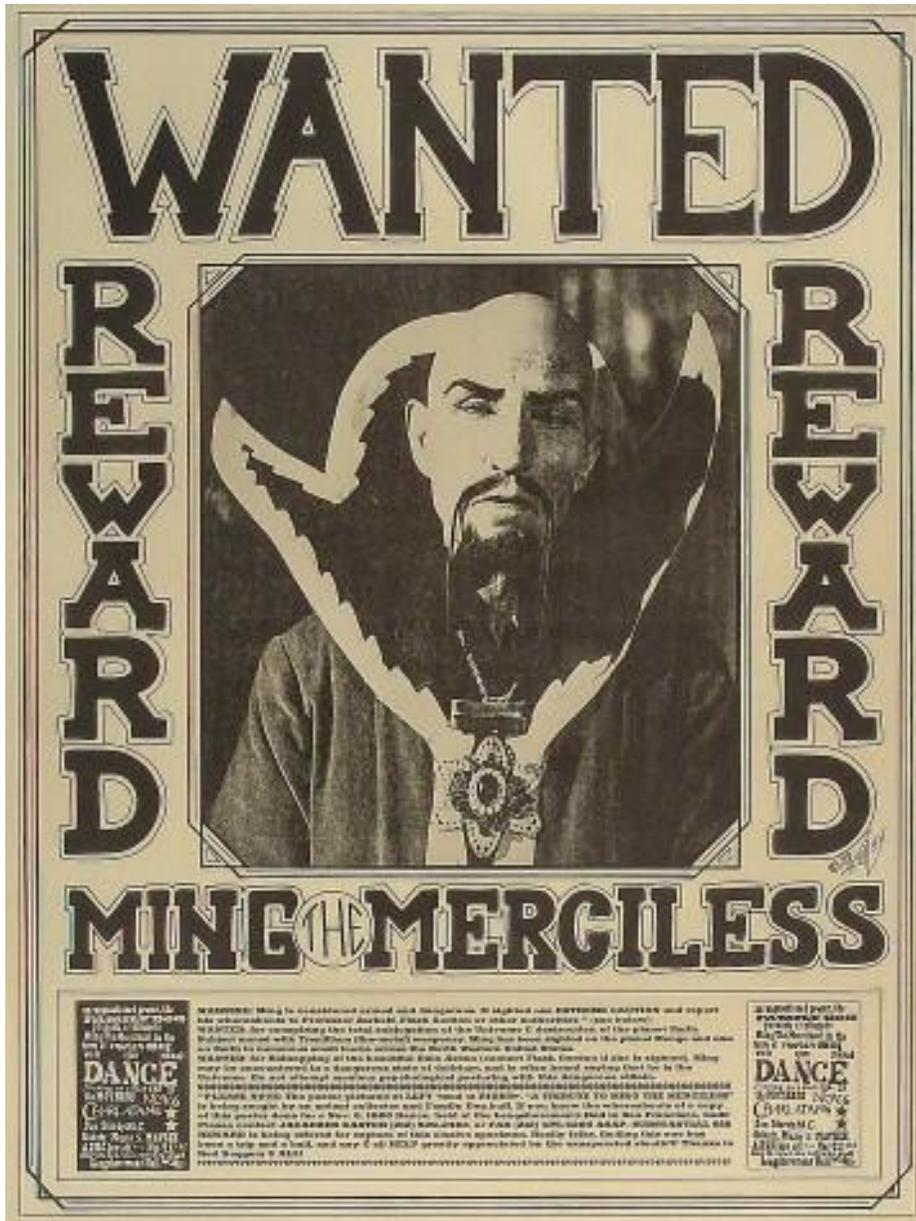
Venue: Calliope Warehouse (San Francisco, CA)

Performers: San Francisco Mime Troupe, Jefferson Airplane, The Fugs, Sandy Bull

Size: 8 1/2" x 11"

Printing: 2nd (This handbill was reprinted for the Bill Graham Presents' employees on the company's 25th Anniversary in 1990.)

From Wolfgang's Vault website: "Bill Graham said that the 'Appeal Party,' the first benefit for the San Francisco Mime Troupe, was by far the most significant evening of his life in theater. Thrown to raise money for the Troupe after Ronnie Davis was arrested for performing in the park without a permit, the Benefit brought together a mixed group of musicians, theatre buffs, political liberals, and passionate folks looking for something hip and happening."



Catalog #: ZZZ005300-PO

AKA: Wanted: Ming the Merciless

Artist: Alton Kelley

Date: November 6, 1965

Performers: The Mothers, The Charlatans

Size: 15" x 19 7/8"

Printing: 1st printing of Alton Kelley reprint 1993 (folded into quarters)

From *The Art of Rock*: Luria Castell (one of the original members of the Family Dog): “And then we did [the Wanted: Ming the Merciless] dance, with Frank Zappa and the Mothers of Invention. But this one was kind of heavy—people started to fight, and Zappa was weird. That ... dance was not the same happy scene as when we’d gone into it. We still hadn’t made any money, and nobody wanted to borrow more. Basically, people didn’t want to do it any more.”



Catalog #: N/A-PO

AKA: Can You Pass the Acid Test

Artist: Norman Hartweg

Date: December 11, 1965

Event: Muir Beach Acid Test

Performers: Allen Ginsberg, the Fugs, Ken Kesey & the Merry Pranksters, Neal Cassady, the Grateful Dead.

Size: 17 1/4" x 23"

Printing: Reprint pre-1991

Walter Mederios: *High Societies*: “Beginning in November, Kesey and his communal group of Merry Pranksters hosted their public gatherings at various locations around San Francisco—at Palo Alto, Muir Beach, Stinson Beach.... The Acid Test announcements were hand drawn, with every blank space filled, and they demonstrated a kind of absurd humor that would color later efforts. One early example contained a fingerprint with the caption ‘Now you can tell which one is us.’”

From *High Art*: “New performers emerged in the ‘Acid Tests,’ ‘Trips Festivals,’ ‘Be-Ins’ and ‘Freak-Outs’ that started in the mid Sixties as anarchic events to occupy the sensation-hungry tripper through an eight- to twelve-hour experience. These performers—notably The Grateful Dead in America and Pink Floyd in Britain—cultivated a style which depended on simple chord structures, massive amplification and much repetitive improvisation. Their performances were often accompanied by light shows using slides, spotlights and bits of film, and audiences were encouraged to dance, wear make-up and flowing clothes and generally pursue as many different stimuli as possible.”

From *High Societies*: “The Merry Pranksters were a psychedelic tribe founded by Ken Kesey, author of *One Flew Over the Cuckoo’s Nest*. Their ‘Acid Tests’—the name is a pun on the chemical test for pure gold—were the extreme model of total sensory environment. While the music played, there were film and lighting effects and percussion instruments for group participation—often all at once, without direction. Stylistically, this naïve artwork embodies the essential elements of the later, more sophisticated posters. It is dense with visual information and, like most of the early Fillmore and Avalon posters, it is light and playful. Here are comic-book figures, assorted random images, silly remarks, and nonsense texts. It’s a piece of psychedelic Dada. The medium is the message; it takes you on a trip.”

Walter Mederios, *From Frisco, with Love*: “The Merry Pranksters’ poster for their floating ‘Acid Test’ events represents the other extreme of the counterculture.... This involving visual and literal collage surpasses the cartoon style and the slight unreadability of Kelley’s handbills and takes the mind on a trip.”



Catalog #: N/A-HB
AKA: Trips Festival
Artist: Wes Wilson

Dates: January 21-23, 1966

Venue: Longshoreman's Hall, S.F.

Performers: Ken Kesey & the Merry Pranksters, Allen Ginsberg, Grateful Dead

Size: 7" x 9"

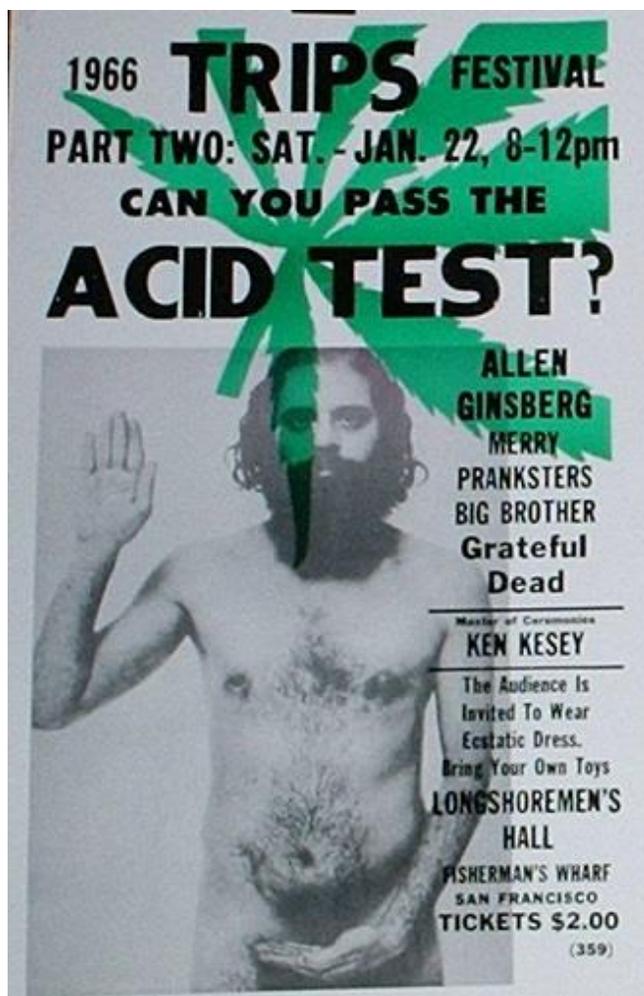
Printing: Reprint pre-1991

From *The Art of Rock*: “The three-day Trips Festival, held late in January 1966, was first imagined by Stewart Brand, photographer, naturalist, and Merry Prankster, who later founded the “Whole Earth Catalog.” Ken Kesey and the Pranksters joined Brand in the initial plans, as did members of Big Brother and the Holding Company and the Grateful Dead, poet Allen Ginsberg, and others. Bill Graham was brought on as coordinating producer. The event inspired him to begin his own rock bookings at the Fillmore.”

From *High Societies*: “The celebratory event that drew the most media attention, ‘A Gathering of the Tribes for a Human Be-In,’ took place in January 1967.... Several posters were created for it, including one by Stanley Mouse, who collaborated with the organizer of the event, Michael Bowen, and the photographer Casey Sonnabend.... The purpose of the Be-In was to bring together disparate factions of the Bay Area youth culture, namely the Berkeley political activists and San Francisco’s ‘spiritual generation,’ which had begun to feel somewhat estranged. The ‘San Francisco Oracle,’ Haight-Ashbury’s own influential alternative newspaper, proclaimed the Be-In ‘a union of love and activism.... For the Be-In, attended by an estimated 25,000 people, Timothy Leary made his first Bay Area public appearance, and beat poets Allen Ginsberg and Gary Snyder led the crowd in rhythmical Hindu mantras dedicated to ‘the coming Buddha of Love.’ A self-described ‘Indian incarnate’ announced to the crowd: ‘Brothers, the spirit of the new Messiah may not be coming to us, but *from* us!’”

From *The Art of the Fillmore*: “The Trips Festival grossed \$12,500 in three days [Editor’s note: And, more importantly perhaps, netted \$4000] ... and a new nightclub and dance-hall genre was born. Two weeks later Bill Graham was in business at the Fillmore Auditorium.”

Jerry Garcia: “The first time I ever saw Bill was when the Acid Test moved to the Trips Festival at Longshoreman’s Hall. And there’s this guy running around with a clipboard ... in the midst of total insanity. I mean total, wall-to-wall gonzo lunacy. Everybody in the place was high except Bill.”



Catalog #: N/A-PO

Artist: Unknown

Date: January 22, 1966

Venue: Fisherman's Wharf, San Francisco, CA.

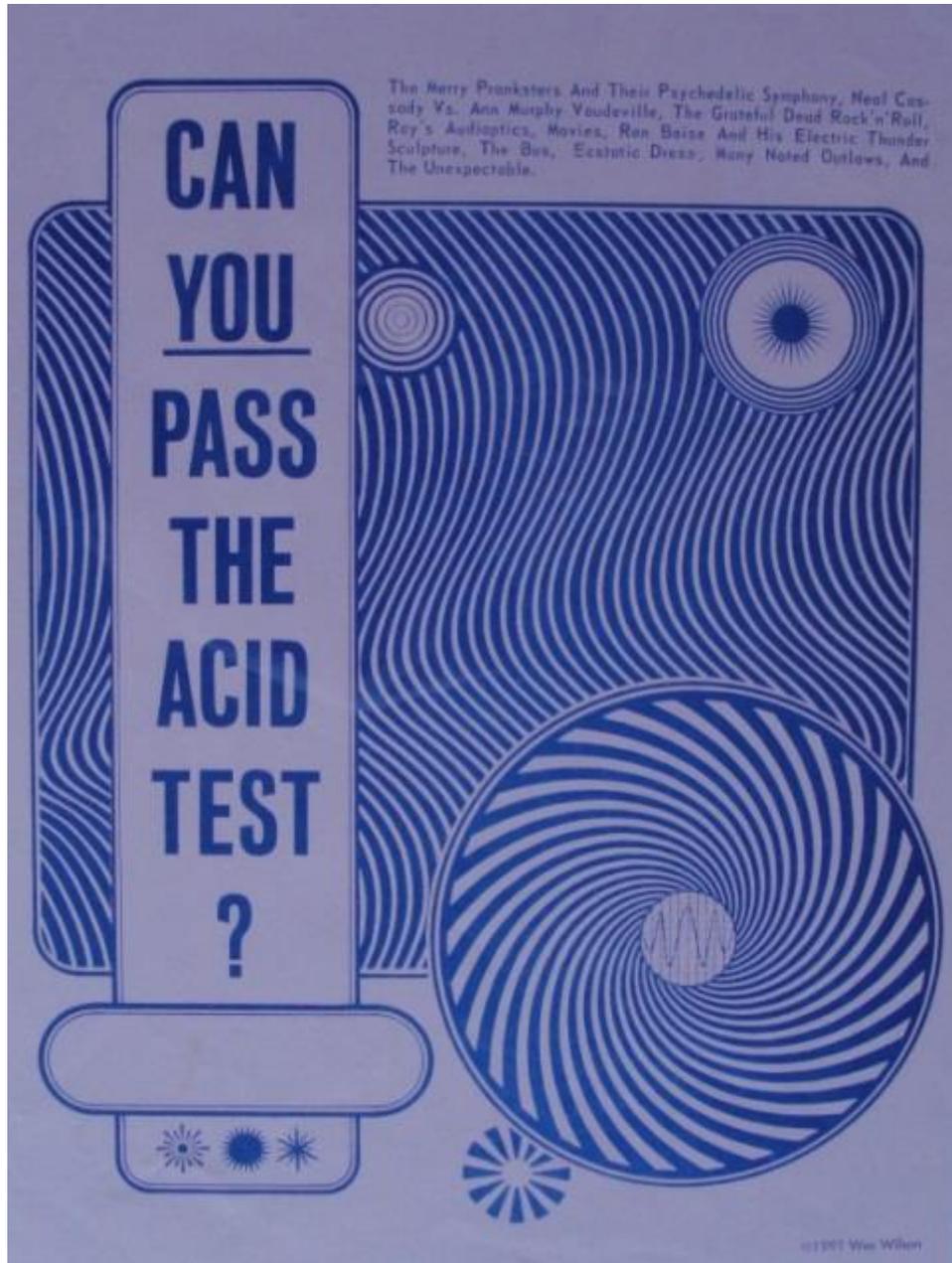
Event: The Trips Festival, Part II

Performers: Allen Ginsberg, The Grateful Dead, Ken Kesey & the Merry Pranksters, Big Brother & the Holding Co.

Size: 22" x 13.75"

Printing: Mass market reprint

Walter Mederios, *From Frisco, With Love*: "The first large public forums for mind exploration began in the fall of 1965 as events loosely organized by author Ken Kesey and his followers, called the Merry Pranksters. They conducted a series of 'Acid Tests'—acid being a slang word for LSD—that were multisensory, Dionysian experiences consisting of sounds, music, lights, and movement. The purpose of the tests was to mount a nonviolent social revolution. Kesey believed that if LSD expanded the consciousness of a broad enough section of society, the world would become a better, less hostile place. The culmination, and perhaps the most successful, of the Acid Tests was a three-day affair in January 1966 called the Trips Festival, held at the Longshoreman's Hall in San Francisco."



Catalog #: N/A-HB

AKA: Can You Pass the Acid Test?

Artist: Wes Wilson

Dates: February-March 1966

Event: The Acid Tests, San Francisco

Performers: Ken Kesey & the Merry Pranksters, Neal Cassady, Grateful Dead

Size: 8 1/2" x 11"

Printing: Reprint pre-1991

Walter Mederios: "An 'Acid Test' poster ... develops into something like a deranged eye-test chart. All these works are loosely drawn, are dense with decorative devices and lettering, and as to their tone, all would fit within the range of 'exclamatory.'"



Catalog #: BG001-PC

Artist: Peter Bailey

Dates: February 4-6, 1966

Venue: Fillmore Auditorium

Performers: Jefferson Airplane, Mystery Trend

Size: 4 1/4" x 8"

Printing: 3rd

From Wolfgang's Vault website: "BG001 advertised Bill Graham's first show at the Fillmore and is the first poster in the legendary BG poster series. Unique in its simplicity, BG001 lacks the stylized lettering and imagery which would later become the signature style of San Francisco rock posters. This pre-Grace Slick version of the Jefferson Airplane headlined a list of performers that included many from the legendary Trips Festival held earlier that year."

From *Off the Wall*: "[T]he first poster for the Fillmore Auditorium for a series of Jefferson Airplane concerts from February 4-6, 1966, is also fairly unrepresentative of the genre. Designed by Peter Failey, its text is set typographically, with the exception of the group's name, which was handlettered in imitation of a very restrained, legible typeface. Both the text and illustration are laid out on a right-angled grid tilted 35 degrees to the left, and the result is rather reminiscent, down to its use of contrasting red and yellow, of the work of the Bauhaus, particularly the famous poster by Herbert Bayer for the Kandinsky 60th anniversary exhibition in Dessau in 1926."



Herbert Bayer, poster for the Kandinsky 60th anniversary exhibition in Dessau, 1926



Catalog #: FD001-PO, HB

AKA: Tribal Stomp

Artist: Wes Wilson

Dates: February 19, 1966

Venue: Fillmore Auditorium

Performers: Jefferson Airplane, Big Brother & the Holding Co.

Size: 14" x 20 7/16"

Printing: 2nd

From *From Frisco, with Love*: “With his first full-size poster Wilson changed his design approach from the tight compositions of his handbills [see “Trips Festival” and “Can You Pass the Acid Test,” above] to the more flexible and expressive technique of freehand lettering. This design resembles the early handbills, especially ‘The Seed’ with its density of format and variety of capricious lettering. But the letter shapes are his own and the full format derives from his own approach to drawing, which was to ‘fill up space,’ rather than placing an isolated object on a bare sheet.



The Seed



Catalog #: FD002

AKA: King Kong Memorial Dance

Artist: Chet Helms, Wes Wilson

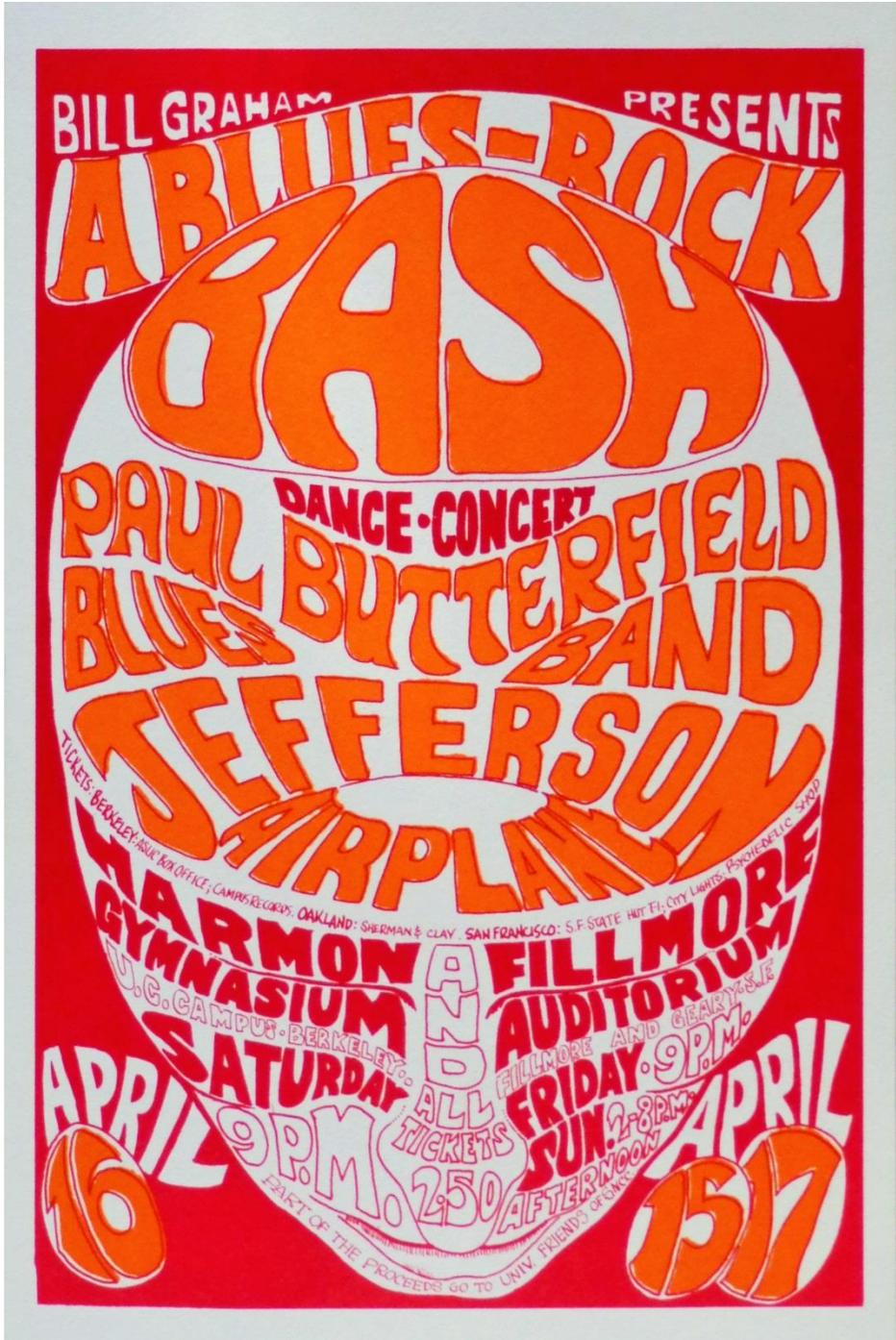
Date: February 26, 1966

Venue: Fillmore Auditorium

Performers: The Great Society, The Grass Roots, Big Brother Holding & the Holding Co., Quick Silver Messenger Service

Size: 14 1/4" x 20"

Printing: 2nd.



Catalog #: BG003-PC

Artist: Wes Wilson

Date: April 15-17

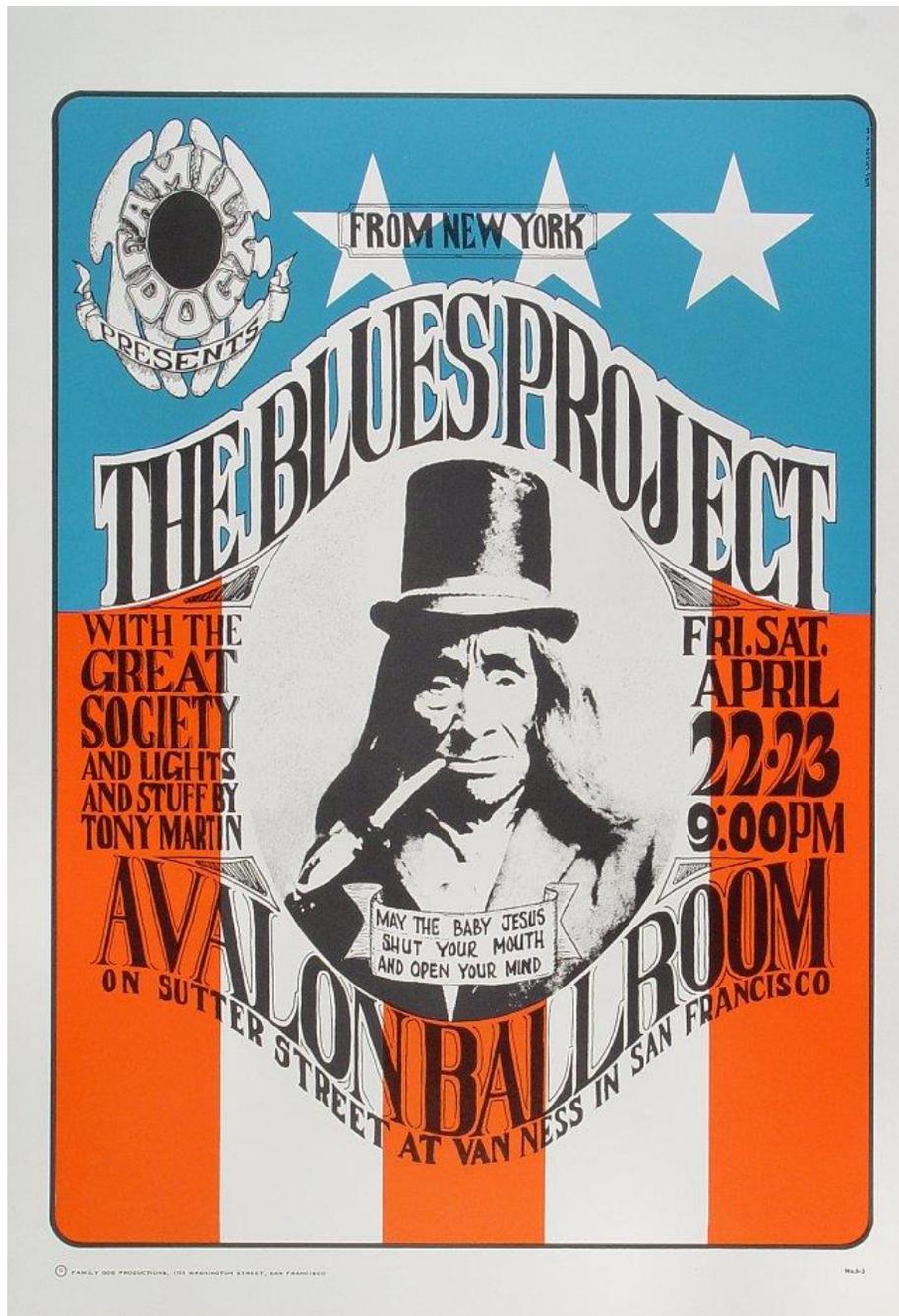
Venue: Fillmore Auditorium

Performers: Paul Butterfield Blues Band

Jefferson Airplane

Size: 5 1/4" x 8"

Printing: 2nd



Catalog #: FD005-PO

AKA: Baby Jesus

Artist: Wes Wilson

Dates: April 22-23, 1966

Venue: Avalon Ballroom

Performers: The Blues Project, Great Society

Lights: Tony Martin's Light Show

Size: 12 3/8" x 15 1/2"

Printing: 3rd

From *High Societies*: “Chet Helms, who produced The Family Dog events, had a background in poster production and was deeply involved in the developing the San Francisco music and counterculture scene. In a deft act of self-promotion, he chose an image to identify himself—a longhaired ‘Indian’ in formal dress, smoking a fancy pipe. The image is something of a personal pun. Helms wore long hair, and sometimes—in impresario mode—he wore formal clothes and a top hat. The ‘Indian’ appeared on the first Family Dog poster, and by the following week Wilson had developed it into a badgelike form, which thereafter served as The Family Dog logo. Here, for the first event at the Avalon Ballroom, the Dog’s new home, the image was elevated from background to centerpiece, framed like a portrait of a cherished ancestor. The elaborate frame enhances the dignity of this tragicomic imposter. The portrait, taken along with the lighthearted, ‘off-the-wall’ Family Dog motto, is an essay in essential hippie values, aesthetic and cultural. It declares the ‘Indian’ an elder of the emerging American-Outsider-Longhair tribe.”

From *High Societies*: “It was Helms who established the logo for The Family Dog. He borrowed an image of a Native American fur trader from the American Heritage Book of Indians and collaged a marijuana joint or pipe onto it. For the first portraits of The Family Dog ‘father,’ Helms added a benediction he had seen on a bathroom wall: ‘May the Baby Jesus shut your mouth and open your mind.’”



The Family Dog logo, 1966, Wes Wilson

Wes Wilson from *The Art of Rock*: “I designed the logo on a little piece of paper, and I said, ‘Well, Chet, how about this?’ And he went, ‘Wow! That’s great. Looks sort of like a deputy’s badge.’ It was a funky design, and it’s hard to read that background lettering on the shield, which says, ‘the,’ which some people don’t realize. But the guy in the middle is outrageous, just right for the part.”

From *Classic Rock Posters*: “[T]he Family Dog logo ... is used as the central image against a backdrop of the colors of the American flag.”



Catalog #: FD007-3-PO

AKA: Euphoria

Artist: Wes Wilson

Dates: May 6-7, 1966

Venue: Avalon Ballroom

Performers: The Daily Flash, The Rising Sons, Big Brother & the Holding Co., The Charlatans

Light Show: Bill Ham

Size: 14 1/4" x 20 1/2"

Printing: 2nd

THE LAUGH CURE
DANCE and CONCERT

FROM NEW YORK
THE BLUES PROJECT

FROM LOS ANGELES
THE SONS OF ADAM

FROM MILL VALLEY
THE QUICKSILVER MESSENGER SERVICE

LIGHTS BY BILL HAM

FRIDAY MAY **13** **AVALON BALLROOM** SATURDAY MAY **14**
DOORS OPEN AT 9PM
ON SUTTER AT VAN NESS
IN SAN FRANCISCO★

WES WILSON '66

"Don't look for premiums or coupons as the cost of the tobacco blended in CAMEL cigarettes prohibits the use of them." TICKET OUTLETS: S.F. -- Psych. Shops, City Lights Book, S.F. State, Hut T-1, Cedar Alley Coffee House. BERKELEY -- The Store, A.S.U.C. Box Office.

Catalog #: FD008

AKA: The Laugh Curea

Artist: Wes Wilson

Dates: May 13-14, 1966

Venue: Avalon Ballroom

Performers: The Blues Project, The Sons of Adam, Quicksilver Messenger Service

Lights; Bill Ham

Size: 14 ¼" x 20 ½"

Printing: 2nd

Hupmobile-8
 A FREEWHEELING VEHICLE
 LIGHTS: BILL HAM☆☆



FROM L.A.
LOVE
 FROM N.Y.
 CAPTAIN BEEFHART
 AND HIS
MAGIC BAND
 FROM S.F.
**BIG BROTHER AND
 THE HOLDING COMPANY**
 (BIG BROTHER- SAT.NITE^{8:45})

AVALON BALLROOM
 ON SUTTER AT VAN NESS • SAN FRANCISCO
 •FRIDAY• •SATURDAY• •SUNDAY•

MAY 20 21 22

"Don't look for premiums or coupons as the cost of the tobacco blended in CAMEL cigarettes prohibits the use of them." TICKET OUTLETS: San Francisco—Discount Records, 262 Sutter; Bally Shoes; Music 5, 5th & Market; City Lights Book Store; Psychedelic Shop; Cedar Alley Coffee House. Oakland—Cal Records, 1320 Broadway; Stairway. Berkeley—Cal Records, 2350 Telegraph; Record City, 234 Telegraph. San Mateo—Record Specialist, Hillsdale Mall. San Carlos—Kramer's, 765 Laurel.

4(2) © FAMILY 000 '66. EXCLUSIVE FRANCHISE DISTRIBUTOR: LOREN GILLETTE P.O. BOX 1121, SF 94112 PH. 432-1112 PRINTED BY DOUGLASS PRESS

Catalog #: FD009

AKA: Hupmobile 8

Artist: Wes Wilson

Dates: May 20-22, 1966

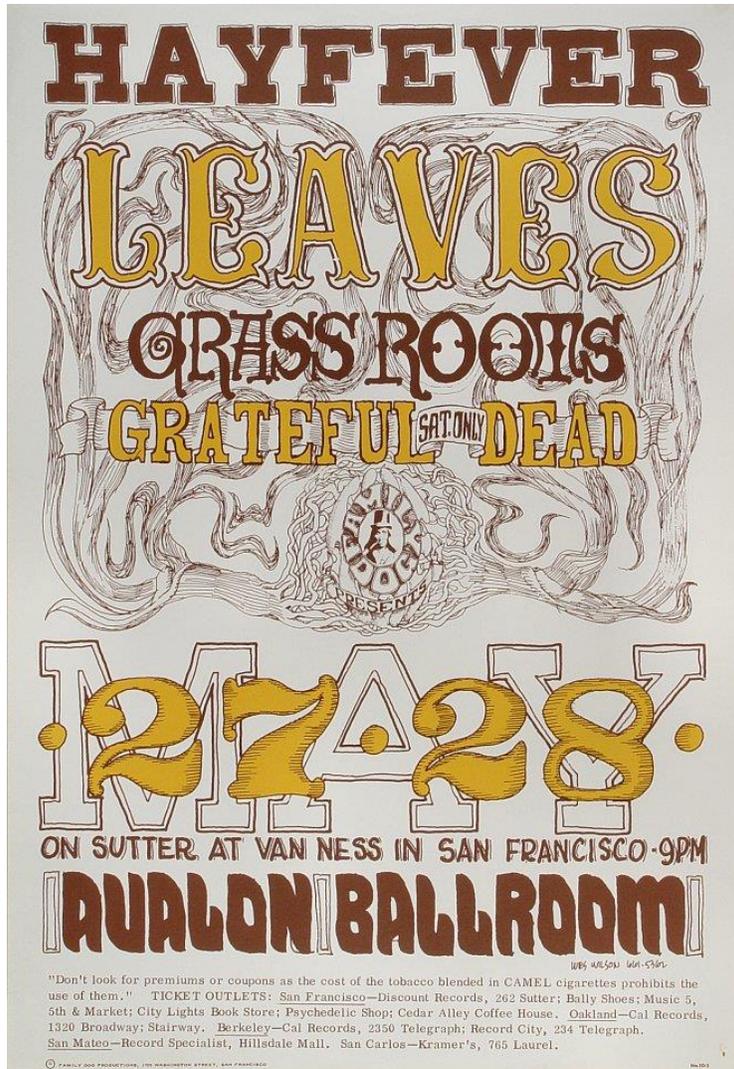
Venue: Avalon Ballroom

Performers: Love, Captain Beefheart & His Magic Band, Big Brother & the Holding Co.

Lights: Bill Ham

Size: 14 1/8" x 20 1/2"

Printing: 2nd



Catalog #: FD010-PO

AKA: Hayfever

Artist: Wes Wilson

Dates: May 27-28, 1966

Venue: Avalon Ballroom

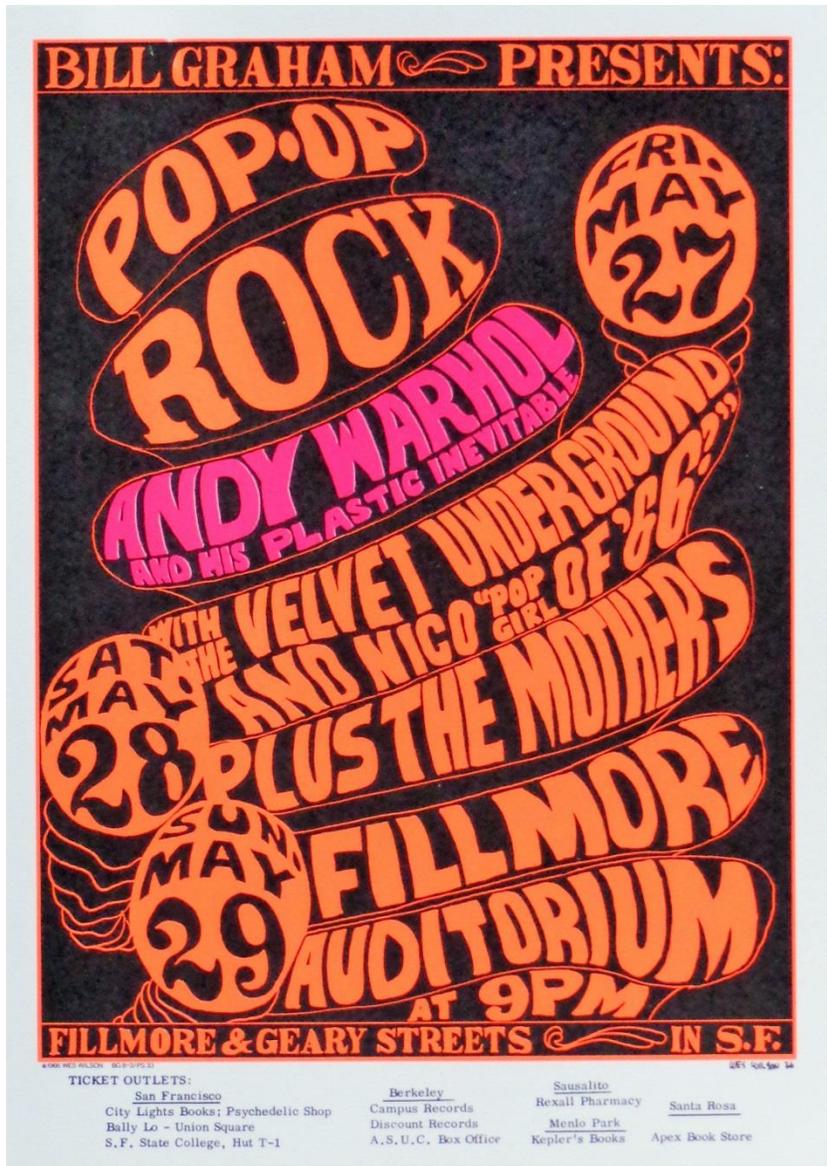
Performers: Leaves, Grass Roots, Grateful Dead

Size: 14 1/8" x 20 7/16"

Printing: 2nd

From *The Art of Rock*: Jeff Berger: "It's so interesting to look at the Wes Wilson Family Dogs and the Wes Wilson Bill Gramhas [as BG011, following]. The same week he would crank out a super folksy type 'conceptual' Dog, he'd put out a Graham with really interesting letters, but none of the theme."

"A lot of my early posters for the Fillmore involve great masses of lettering, because lettering was really fascinating to me, especially using letter as 'negative spaces,' the way some woodblocks are done." From *The Art of Rock*



Catalog #: BG008-PC

Artist: Wes Wilson

Dates: May 27-29, 1966

Venue: Fillmore Auditorium

Performers: The Velvet Underground, Nico, The Mothers

Lights: Andy Warhol and His Plastic Inevitable

Size: 5" x 7"

Printing: 3rd

Bonnie MacLean: "At first it was more of a combination of music and theater at the Fillmore. Bill put on a Michael McClure's play, *The Beard*, and the Russian poet Andrei Voznesensky. I remember that Allen Ginsberg, Lawrence Ferlinghetti and other 'Beat' characters showed up. Andy Warhol and his group came to town from New York. Then younger people started coming to see all the new bands, experience the light shows and of course, dance."



Catalog #: FD011-PO

AKA: Stone Facade

Artist: Victor Moscoso

Date: June 3-4, 1966

Venue: Avalon Ballroom

Performers: The Grass Roots, Big Brother & the Holding Company, Buddha from Muir Beach

Size: 13 1/8" x 20 1/2"

Printing: 2nd

From “Masters of Rock: Psychedelic ‘60s”:

“The first one I did was a terrible failure. It was for the Grass Roots and Big Brother and the Holding Company, June 3 and 4 at the Avalon Ballroom for the Family Dog. Chet Helms gave me this postcard with the gargoyle from Notre Dame on it and said, do something to it. I thought I could do better than Wes Wilson. After all, 7 years at college. I could have been a doctor (laughs). I ended up with what I considered to be my greatest failure. Here is this rather crude, unschooled artist, who’s able to do a very impressive poster and I can’t come up with ... I can’t cut it, man. So, that took me aback. Shortly after that Mouse and Kelley came along and do the Zig Zag Man [FD014], and that just blew me away.”

Walter Mederios, *From Frisco, with Love*: “Moscoso’s first few posters are clearly experimental; he tried various approaches, sometimes adapting elements of Wilson’s or Mouse’s style to his own purpose.... He soon began to find his own way however, which lay in the direction of visual intensity obtained through optical effects of form and colour. Glancing back at these early designs it can be seen that they are all earthy, playful, and involving; these works of naïve art already contained the rudiments of a definite style. Two stylistic elements are prominent: the commonplace imagery and the dense or ‘busy’ formats. Psychedelic experience and the light shows made a great impact, and these are the most direct sources, conscious and unconscious, or this element of ‘busyness’ or visual density. But there are also broader sources for these stylistic qualities. These can only be partially suggested here, but they would include: the impact of popular entertainment, with its value of fun and its visual input, from comics to television; the popularity of collage as a youthful folk art; and the earthy, bohemian esthetic of randomness and clutter which had been artistically developed in San Francisco’s Funk art of the 1950’s. Such sources as these combined to create a mental and visual ambience so common and basic to the hippies that it can be seen as the esthetic sensibility of a unique folk culture. The poster artists were a part of this environment and from their particular backgrounds each expressed it in a different, personal way.”



Catalog #: BG009-PC

Artist: Wes Wilson

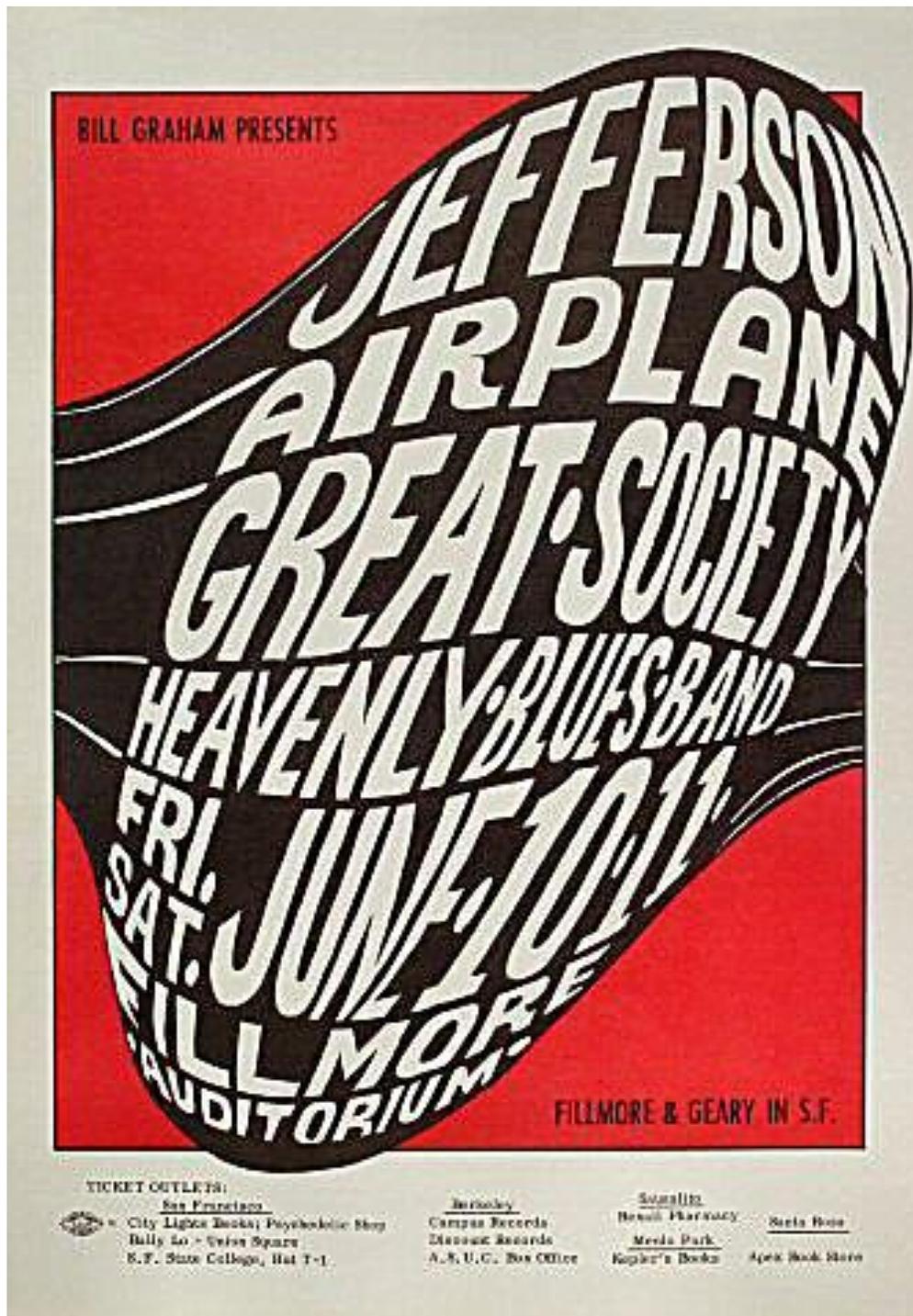
Dates: June 3-4, 1966

Venue: Fillmore Auditorium

Performers: Quicksilver Messenger Service, Grateful Dead, The Mothers

Size: 4 13/16" x 6 1/2"

Printing: 2nd



Catalog #: BG010-PC

Artist: Wes Wilson

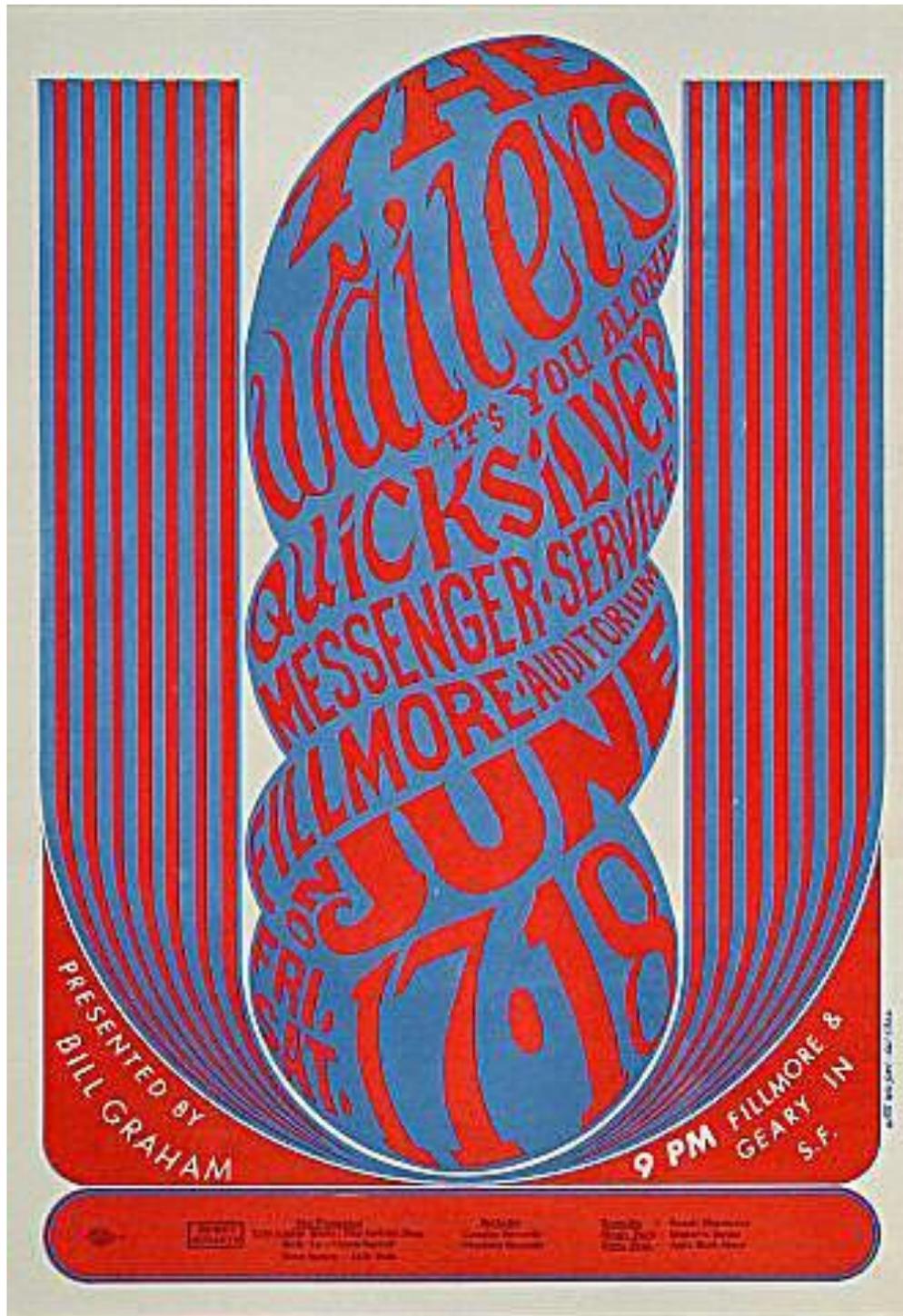
Dates: June 10-11, 1966

Venue: Fillmore Auditorium

Performers: Jefferson Airplane, Great Society, The Heavenly Blues Band

Size: 5" x 7"

Printing: 2nd



Catalog #: BG011-PC
 Artist: Wes Wilson
 Dates: June 17-18, 1966
 Venue: Fillmore Auditorium
 Performers: The Wailers, Quicksilver Messenger Service
 Size: 5 1/8" x 7 3/4"
 Printing: 2nd Printing, B

Walter Madeiros: *From Frisco, with Love*: “The orderly compositions of Wes Wilson were the first artistically developed expressions of the intense, flowing visual effects of the light shows.... Among [the elements of the hippie experience] were the dance concerts, a direct outgrowth of the Trips Festival that adopted the idea of an event as a fully sensory experience.... The events were also the forums in which the psychedelic light shows were perfected. The psychedelic rock posters are the graphic extensions of the dance-concert experience and the lasting documents of these events. Through their bending, twisting, and melting forms and lettering, all irradiated by vivid colors, the rock-poster artists recorded the new consciousness that was being brought to life within the sixties counterculture.”

From *Off the Wall*: “Although not averse to using images (found or otherwise), as his posters for Family Dog concerts from early 1966 demonstrated, it was [Wilson’s] experiments with handlettering that made Wes Wilson so distinctive. His work for the Fillmore was exemplary in this respect and pushed the deformation of lettering to its very limits. A series from June and July 1966, stripped of illustrations and executed with a great economy of colors (just two or three shades), encapsulates the stages of this evolution. [BG011] feature[s] wording that is distended as if stretched or projected over convex surfaces: the background of the image seems to be ‘blown up’ in places, like a bubble of glass, which gives a strong feeling of dynamic tension and plasticity (in the fields of architecture, art, and design, the late 1960s and 1970s would become the age of the bubble).”



Catalog #: FD013

Artist: Stanley Mouse

Date: June 17-18, 1966

Venue: Avalon Ballroom

Performers: Captain Beefheart & His Magic Band, Oxford Circle

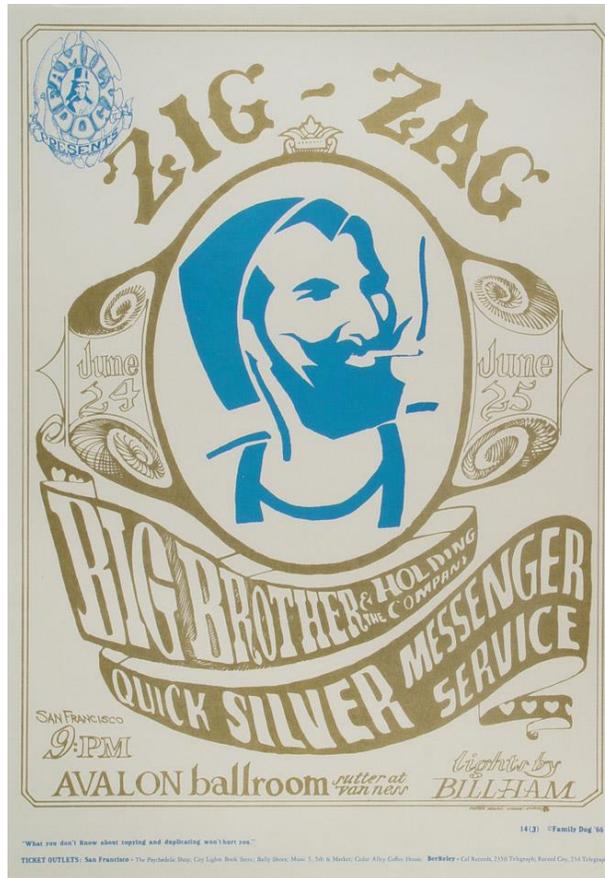
Lights: Bill Ham

Size: 14 3/8" x 20"

Printing: 14 3/8" x 20"

Printing: 2nd

Stanley Mouse from *The Art of Rock*: "I came in around June and did a Captain Beefheart piece, my first. Then Kelley and I started working together."



Catalog #: FD014-PO

AKA: Zig-Zag Man

Artist: Alton Kelley, Stanley Mouse

Dates: June 24-25, 1966

Performers: Big Brother and the Holding Company, Quicksilver Messenger Service

Lights: Bill Ham

Venue: Avalon Ballroom

Size: 13 7/8" x 19 15/16"

Printing: 3rd

Stanley Mouse from *The Art of Rock*: "We did that great 'Zig-Zag Man' one, which I was terribly afraid would get us busted...."

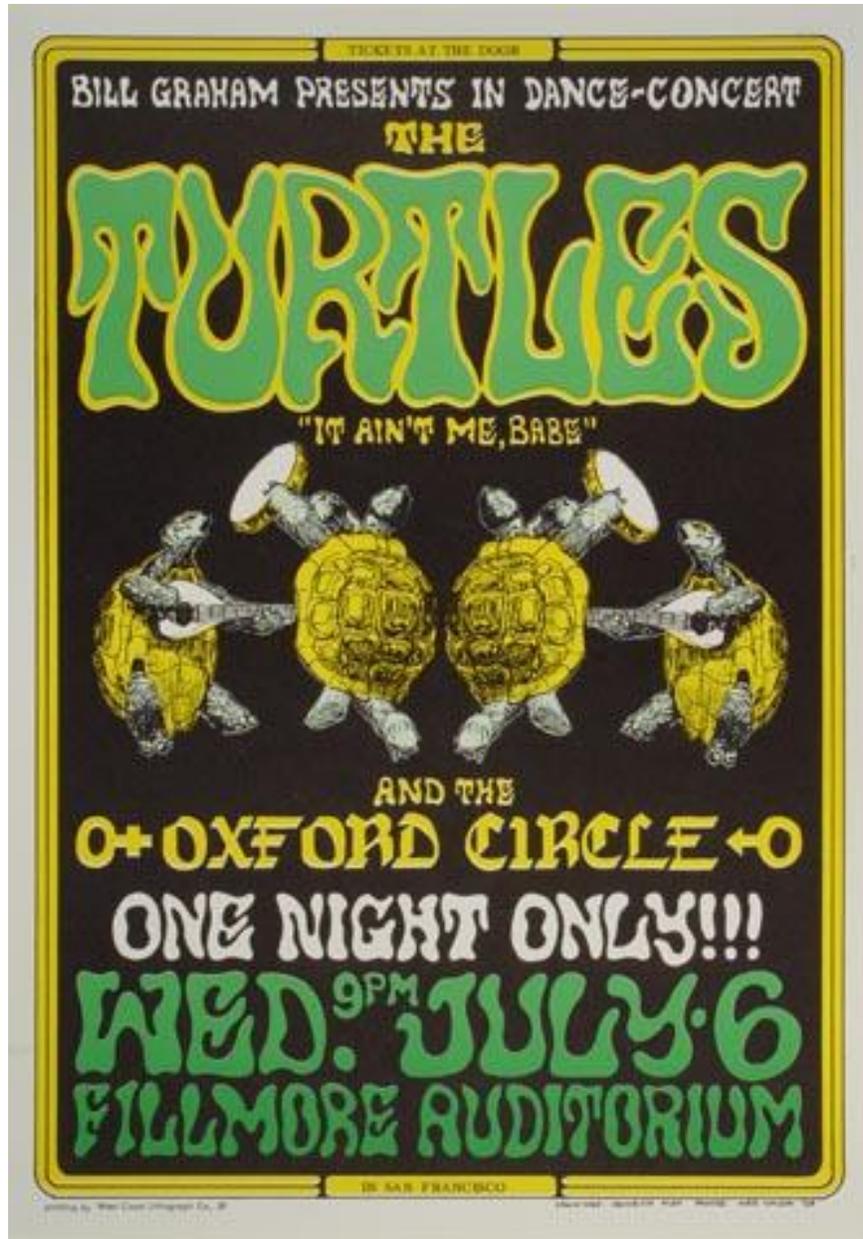
From *High Societies*: "Sales of cigarette-rolling papers increased markedly during the late 1960s. Among underground smokers in the Bay Area the Zig-Zag brand was a household staple. Kelley and Mouse were among the active, creative longhairs who got things moving and had fun with their work, which often meant being on the cutting edge. Some friends had recently produced T-shirts with the Zig-Zag image and the audacious Mouse and Kelley reasoned that it would also be an eye grabber on a poster. They did have second thoughts, knowing that the logo might attract the cops as well, and the artists spent a nervous day when their poster went up on the streets. Happily, the 'subtext' went over the blue-capped heads, and *Zig-Zag* was a big underground hit."



Catalog # BG013-PC
Artist: Wes Wilson, Edmund Shea (photo)
Dates: June 24-25, 1966
Venue: Fillmore Auditorium
Performers: Lenny Bruce, The Mothers of Invention
Size: 5 1/6" x 7 1/2"
Printing: 2nd

From Wolfgang's Vault website: "Bill Graham's early productions always offered the audience more than musical entertainment. Lenny Bruce's appearance here was daring, although more pathetic than powerful, and is memorable because it was his last performance before he died."

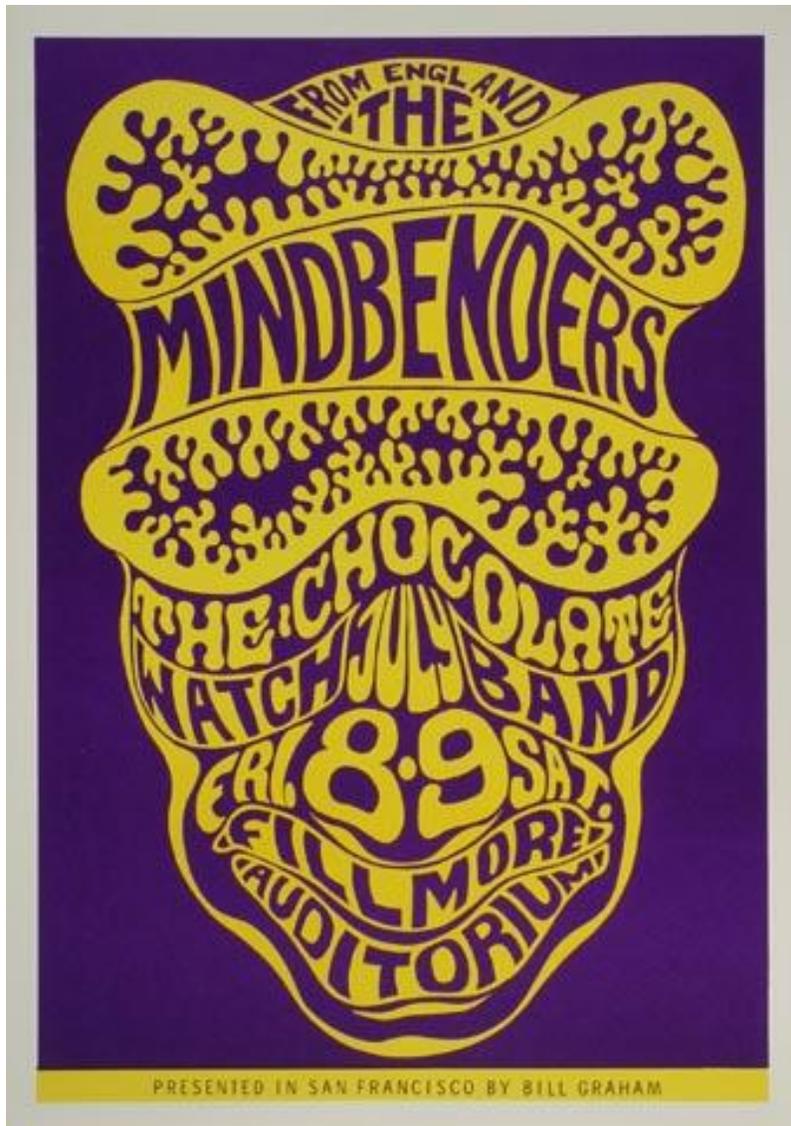
Wes Wilson:" Lenny Bruce at the Fillmore was a big deal for Bill. The show was a disaster though."



Catalog #: BG015-PC
Artists: Wes Wilson, Heinrich Kley
Date: July 6, 1966
Venue: Fillmore Auditorium
Performers: Turtles, Oxford Circle
Size: 5 1/16" x 7 5/16"
Printing: 2nd

From Wolfgang's Vault website: "With their appearance here, the popular pop-rock Turtles became one of the few non-San Francisco bands (they hailed from L.A.), to appear at an early Bill Graham concert. Heinrich Kley contributed the artwork to Wilson's design."

Both Greg Irons and Lee Conklin both mention Kley as a major influence.



Catalog #: BG016-PC

Artist: Wes Wilson

Dates: July 8-9, 1966

Venue: Fillmore Auditorium

Performers: The Mindbenders, The Chocolate Watchband

Size: 4 1/2" x 7 1/16"

Printing: 2nd

From *High Societies*: "The human head is a frequent subject of Wilson's art. In an earlier poster he had fit the lettering into the shape of a normal head. Here Wilson created an apt visual pun on the band's name. The design suggests what the music might do the audience's grey matter."

Editor's note: Wilson's most famous use of lettering to create a human head actually follows this one (BG018), but there is one previous to this design where Wilson fits the lettering inside a human head, which is BG003, above.



Catalog #: BG018-PC

Artist: Wes Wilson

Dates: July 22-23, 1966

Venue: Fillmore Auditorium

Performers: The Association, Quicksilver Messenger Service, Grass Roots, Sopwith Camel

Size: 4 13/16" x 7 15/16"

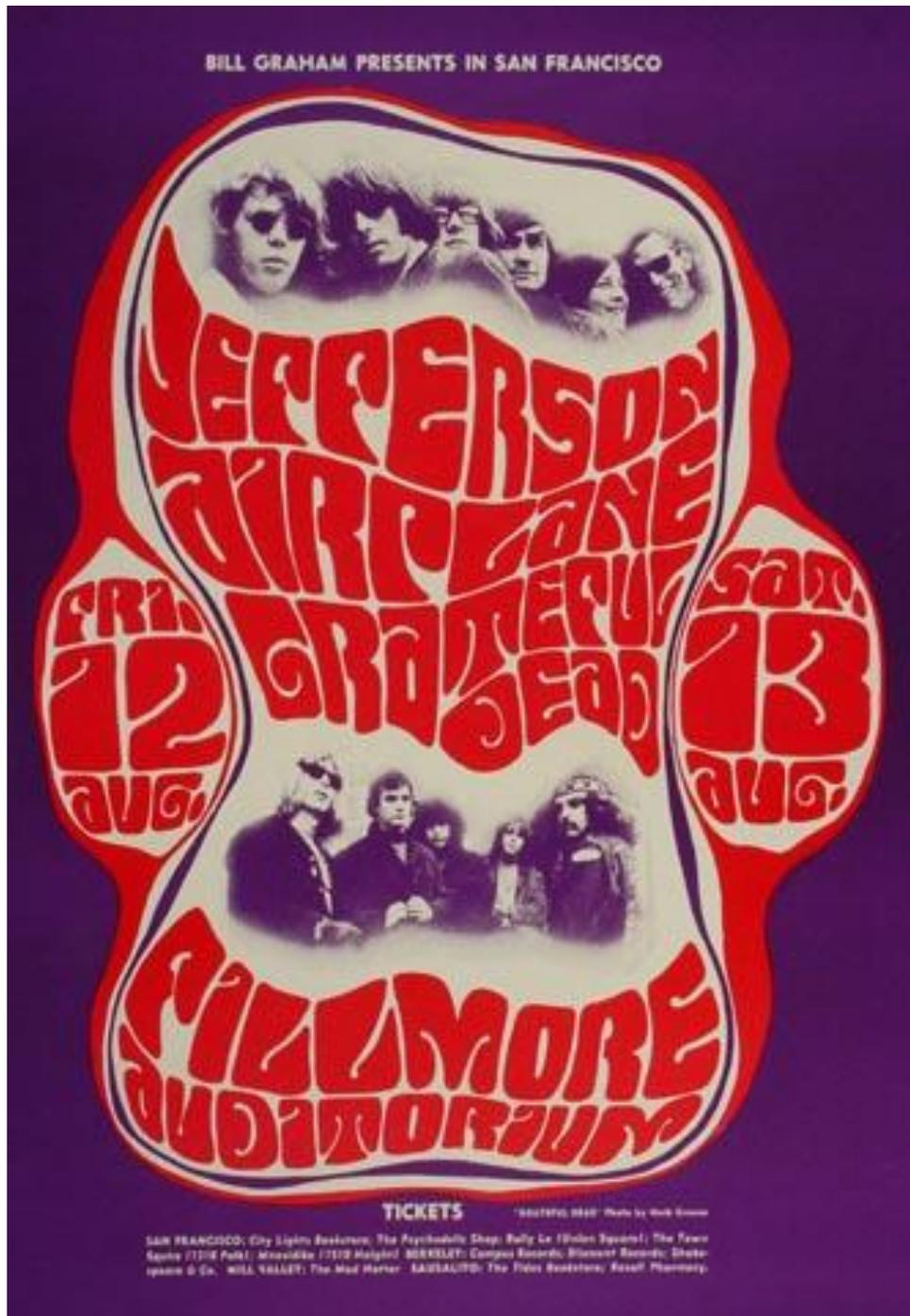
Printing: 4th

From Wolfgang's Vault website: "One of Wilson's most distinctive posters, BG018 captures the fiery intensity of the dance concert experience. Flaming letters lick skyward in a human head shape, and top billing, The Association, blows off the lid."

From *High Societies*: "A month after he made the design for Them [BG012, below], Wilson's experiments with rounded shapes and contorted lettering came together in this hot, 'energized' abstraction. It was their first artwork to successfully evoke the intensity and the engulfing, multisensual high of the dancehall environment."



BG012, Wes Wilson, June 23, 1966



Catalog: #: BG023-PC

Artist: Wes Wilson, Herb Greene (photo)

Dates: August 12-13, 1966

Venue: Fillmore Auditorium

Performers: Jefferson Airplane, Grateful Dead

Venue: Fillmore Auditorium

Size: 5 1/2" x 8"

Printing: 2nd

From *High Societies*: “Wilson’s style of lettering became more elegant after he discovered the posters of Alfred Roller, an artist of the Viennese Secession. Roller had developed a very elegant ‘blocky’ typeface that Wilson recognized as related to his own evolving work and soon adopted. Roller’s designs were orderly, rectilinear, and highly refined. Like Roller, Wilson sometimes arranged lettering in neat rectilinear blocks. As shown here, Wilson adapted his model to his own original purposes.”



Alfred Roller, poster design, 1890s



Catalog#: FD022-PO

AKA: "Grateful Dead"

Artist Alton Kelley, Stanley Mouse

Dates: August 19-20, 1966

Venue: Avalon Ballroom

Performers: Grateful Dead, Sopwith Camel

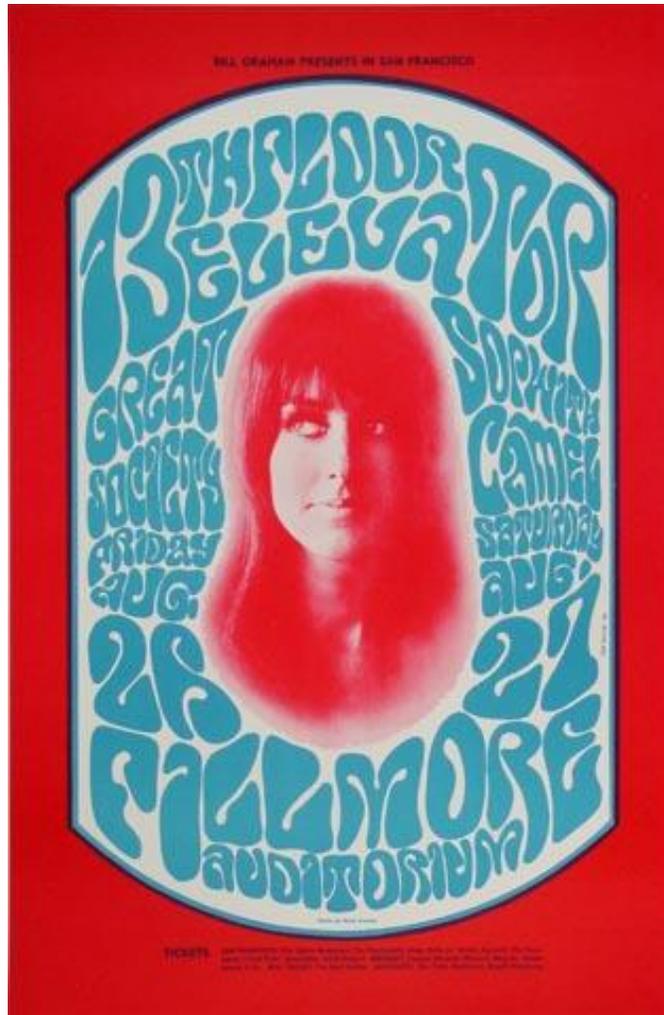
Lights: Bill Ham

Size: 14 1/8" x 20 1/2"

Printing: 3rd signed by Alton Kelley

From Wolfgang's Vault: "When the young team of Alton Kelley and Stanley Mouse worked on this, their first poster for the Grateful Dead, the Dead were still recently re-named, and their spelling not fixed in the artists' minds. What was a limited-run spelling error in '66, however, turned into gold for collectors...."

Stanley Mouse continually spelled Alton Kelley's name without the second "e" (see the printing credit beside the signature), but Kelley always signed his name with it.



Catalog #: BG025-PC

Artist: Wes Wilson, Herb Greene (photo)

Dates: August 26-27, 1966

Venue: Fillmore Auditorium

Performers: 13th Floor Elevators, Great Society, The Sopwith Camel

Size: 4 15/16" x 8 7/16"

Printing: 2nd

From *High Societies*: The lettering of Mouse and Griffin was copied by other artists, but it was Wilson's style that became the hallmark for "turned-on" typography. It was seen well into the 1970s on posters of every sort, from music venues to handbills for garage sales. It was adopted by straight commercial artists, especially in the music industry, and by various counterculture periodicals. It is still seen occasionally in advertising and on informal announcements.

From *Classic Rock Posters*: "Although not the headline act, this poster makes intriguing use of a photo made by Herb Greene of the attractive Grace Slick, the Great Society's lead singer, and later star of Jefferson Airplane. The 13th Floor Elevators, LSD-inspired rock pioneers from Austin, TX, featuring lead singer Roky Erickson, were regular visitors to both the Fillmore and Avalon ballrooms."



Catalog #: FD023

AKA: Merry Old Souls

Artist: Stanley Mouse & Alton Kelley

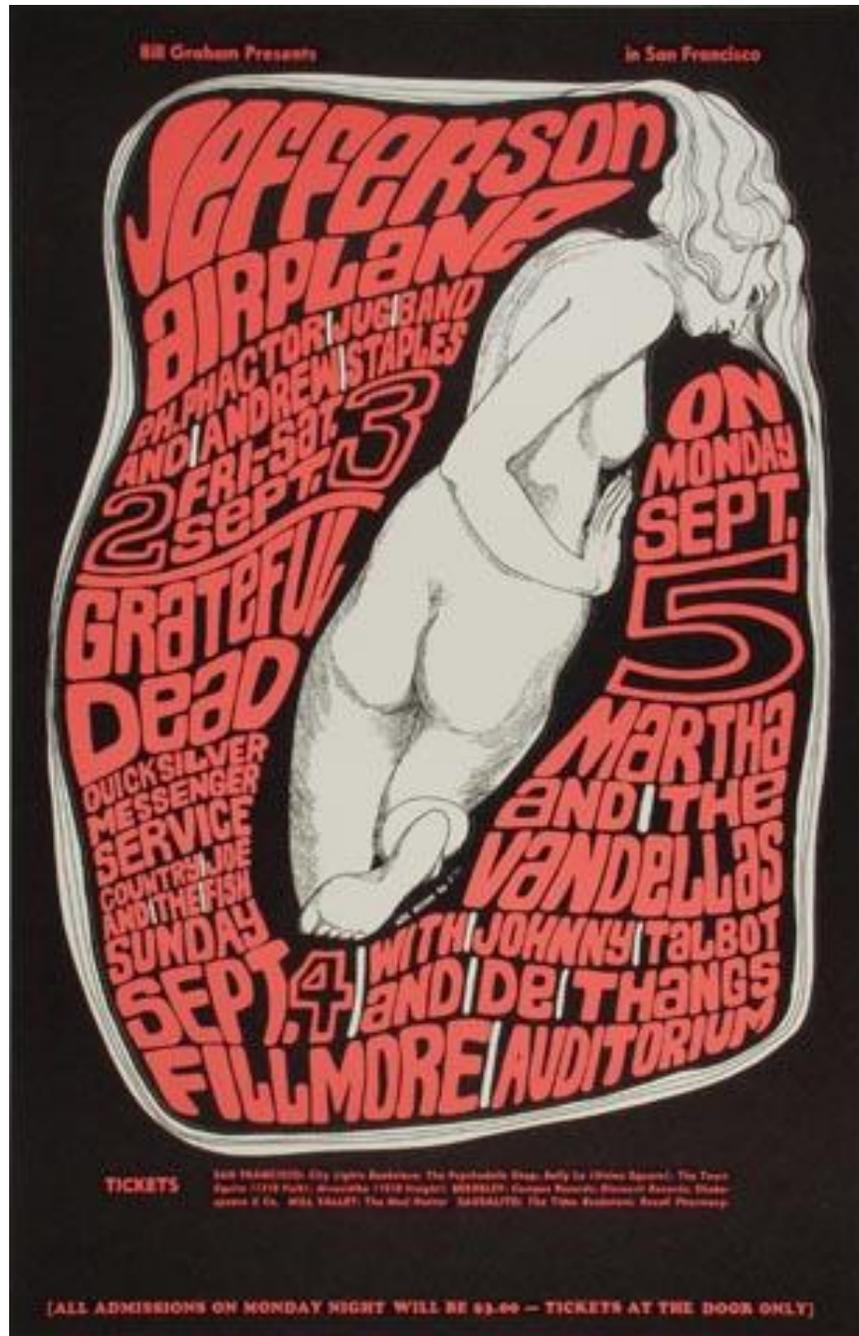
Dates: August 26-27, 1966

Venue: Avalon Ballroom

Performers: Captain Beefheart & His Magic Band, The Charlatans

Size: 14 1/8" x 20 1/2"

Printing: 3rd



Catalog #: BG026-PC

Artist: Wes Wilson

Dates: September 2-5, 1966

Venue: Fillmore Auditorium

Performers: Jefferson Airplane, Grateful Dead, Martha & the Vandellas, Quicksilver Messenger Service, Country Joe & the Fish, PH Phactor Jug Band, Andrew Staples, Johnny Talbot & De Thangs

Size: 5 1/16" x 7 1/2"

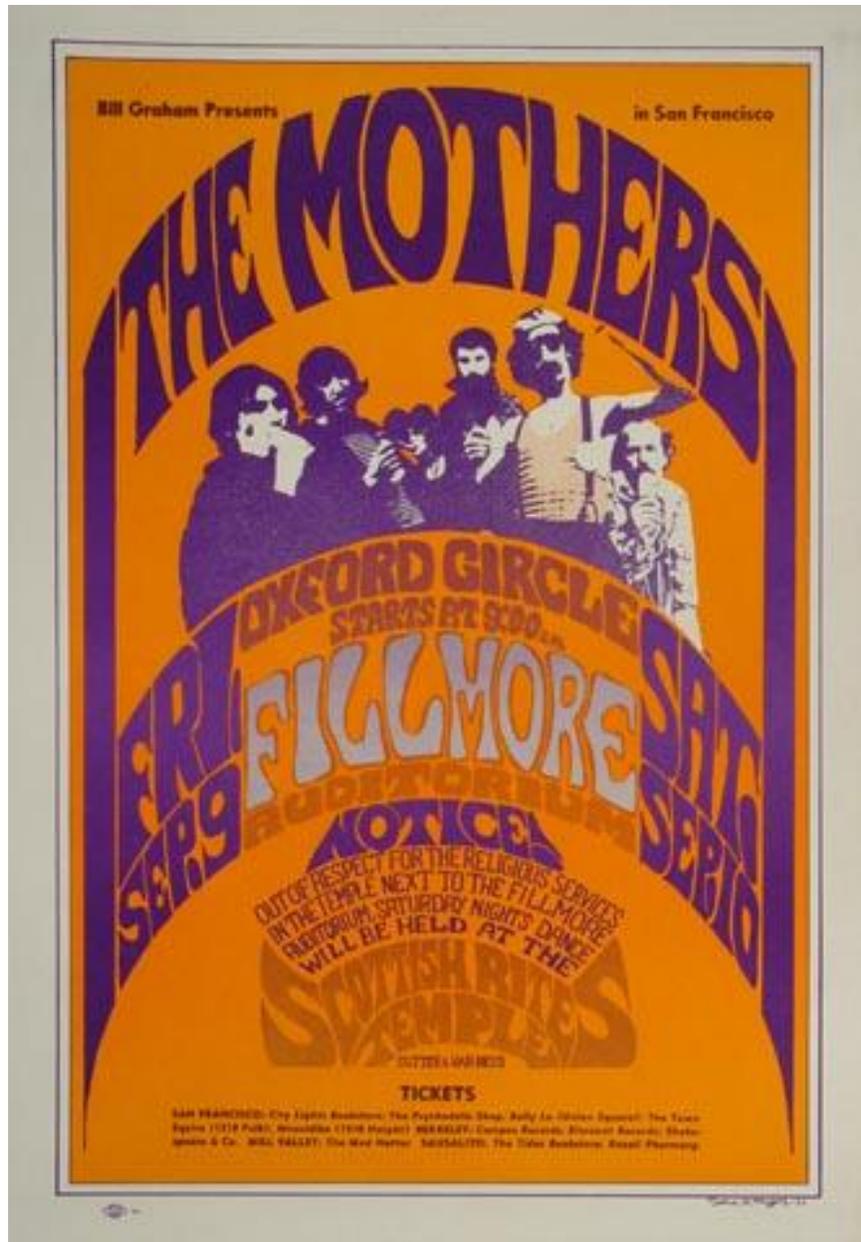
Printing: 2nd A

From *Psychedelia: The Classic Poster Book*: “[Wilson's] forte was to outline the (much-bent) letters and ink in the space between them, placing the result around an image that was usually either an old photo or an original drawing. The lettering and the image were generally in two sharply contrasting colours.”

From Wolfgang's Vault's website: “BG026 is Wilson's first poster to incorporate a nude portrait of his wife Eva, although the unclad female form would soon become a recognizable feature of his work. Motown legends Martha and the Vandellas were a new addition to the San Francisco fare of The Jefferson Airplane and The Grateful Dead.”

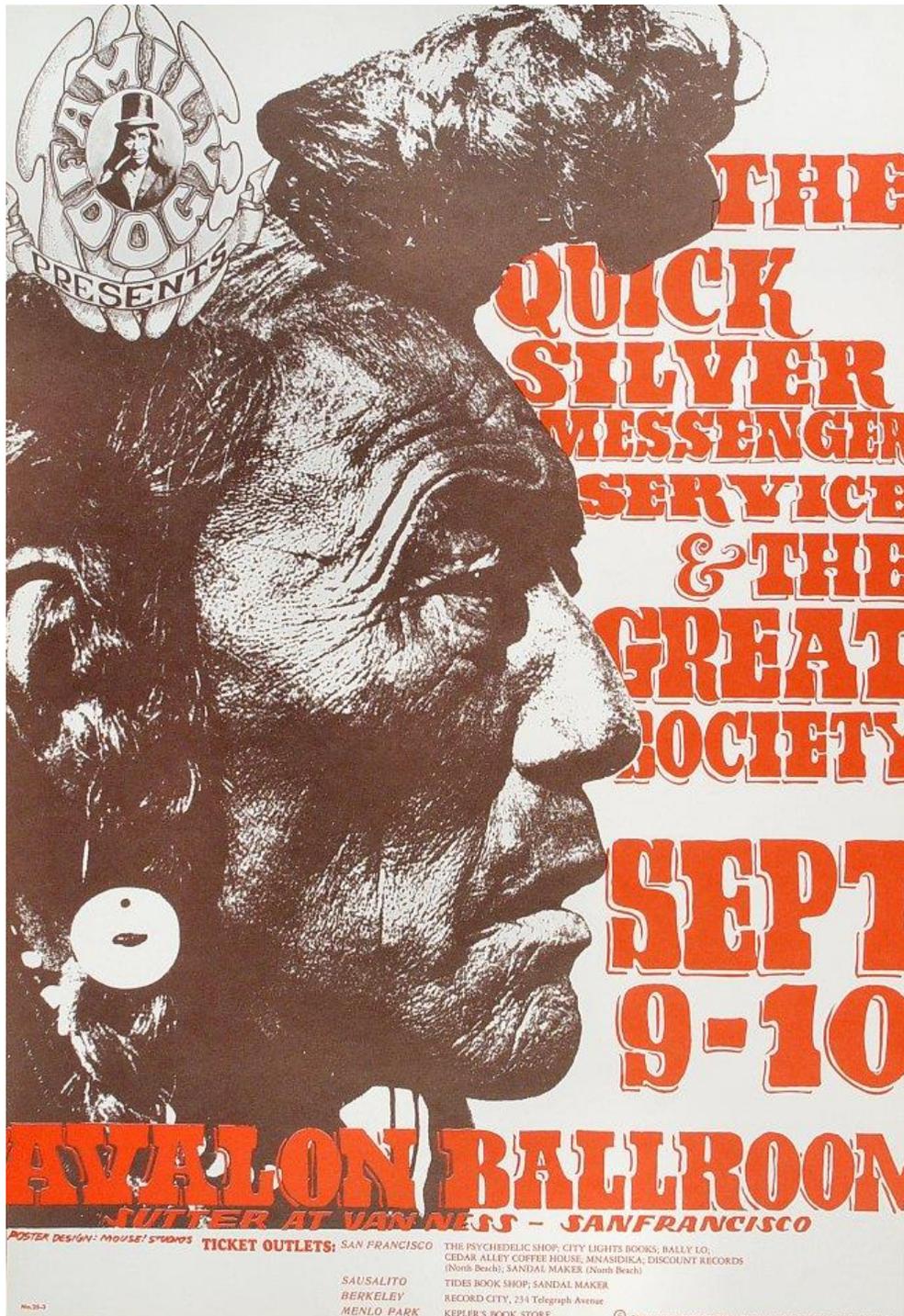
From *High Societies*: “[Wilson's first nude] appeared a few weeks before [‘The Sound’ and] was quite modest: a view from the rear, with the upper body turned in profile.”

Walter Mederios: *From Frisco, with Love*: “As soon as Wilson had mastered his techniques of design and lettering, he turned his attention to drawing, and the predominant image of his later work is that of ‘woman.’ This is not in itself surprising; woman is a traditional subject of art, and sensuality and sexual freedom were prominent aspects of the hippie culture. But for thoughtful people sexuality has deeper symbolic dimensions as well. Although sensuality is present and sometimes openly celebrated in Wilson's art, his frequent portrayal of the female figure is not essentially about woman as a sex object.”



Catalog #: BG027-PC
 Artist: John H. Myers
 Dates: September 9-10, 1966
 Venue: Scottish Rites Temple, Fillmore Auditorium
 Performers: The Mothers, Oxford Circle
 Size: 5 /16" x 7 15/16"
 Printing: 3rd

From Wolfgang's Vault website: "John H. Myers alluded to the recent appearance of photography in poster art with his stylized adaptation of The Mothers' portrait. In a nod to the needs of the synagogue located next door to the Fillmore, Bill Graham made an arrangement to move his concerts to the Scottish Rites Temple on High Holy Days. For this and all concerts conflicting with the Holy Days, Graham had two trucks ready to shuttle patrons to the right hall."



Catalog #: FD025

Artist: Stanley Mouse, Alton Kelley

Dates: September 9-10, 1966

Venue: Avalon Ballroom

Performers: Quicksilver Messenger Service, Great Society

Size: 13 5/8" x 19 7/8"

Printing: 3rd.



Catalog #: BG028-PC

Artist: Wes Wilson

Dates: September 16-17, 1966

Venue: Fillmore Auditorium

Performers: The Byrds, Wildflower, New Stage performing Leroi Jones' "The Dutchman"

Size: 4 5/8" x 8 1/8"

Printing: 2nd

From Wolfgang's Vault website: "Eight Miles High' could have referred to the condition of the band and patrons when The Byrds headlined this two-night show. The band, acknowledged symbol of 60's psychedelia, was photographed in an oddly bucolic setting and was opened by

The Wildflower. The concert also featured The Dutchman, a play by LeRoi Jones, part of the theatrical fare that Bill Graham liked to say “would have drawn about 12 people” if he hadn't headed the billing with rock bands.”



Catalog #: FD026-PO

AKA: Skull and Roses

Artist: Stanley Mouse & Alton Kelley

Venue: Avalon, S.F., Ca.

Dates: September 16-17, 1966

Performers: Grateful Dead, Oxford Circle

Size: 12" x 17"

Printing: Reprint from *Psychedelia: The Classic Poster Book* (1990), signed by Stanley Mouse

From *Mouse & Kelley*: “The refinement of Mouse and Kelley’s technique since 1966 can be readily seen through their successive uses of a single image for the Grateful Dead. The skull and roses motif became identified with the band’s brand of acid-rock, despite the continuing misgivings of the band and their management about the ‘negativity’ of the design. Originally adapted from E. J. Sullivan’s early nineteenth-century illustration to the *Rubaiyat of Omar Khayam*, the motif suggests the idea of the interplay between beauty and corruption.”



E.J. Sullivan, XXVI, *Rubaiyat of Omar Khayam*

Walter Mederios: *From Frisco, with Love*: “To see [the original beside] the poster is to realize how the artists have enhanced its power through the application of colour, a strong border, and an appropriate graphic style.”

Joel Selvin: “[Kelley’s] combination of the skull and roses may well be the most famous single visual image linked with any rock group—a simultaneously startling and whimsical evocation totally identified with the Grateful Dead that somehow summons up the elusive mystical essence of the band’s music.”

Walter Mederios: “In the classic ‘Skeleton and Roses’ poster (based on an Edmund Sullivan illustration of the ‘Rubaiyat of Omar Khayyam’) the ribbon becomes the primary decorative element. This poster has been perceived as inspired by Art Nouveau, though it contains few elements of that style. The skeleton image is archaic, not one identified with Art Nouveau, nor is it rendered in that manner. The draped ribbon derives from more conventional 19th Century (and earlier) classical sources. And—details signify here—the realistically rendered ribbon is too stiff, its flowing line too regular, to be classified as typical Art Nouveau form. The composition—the image set as if within a frame—is quite conventional (though not in poster design). Considering such traditional form, and the simple, orderly treatment, it seems more appropriate to describe this poster as simply ‘classical.’

“Any Art Nouveau character this artwork may project must be ascribed primarily to the lettering, since it is based on a design of that era. It has been distinctively modified (we have seen sharp-pointed lettering before) to create a sinuous, even ‘kinky’ quality. Stanley had used this lettering a month before (“Frankenstein” [FD022: the name usually given to this design is ‘Grateful Dead’]), and he used it, with modifications, in several later posters. This typeface is distinctive, especially the ‘A.’ A review of Art Nouveau posters reveals a wide variety of lettering styles. Unless an artist copies one directly, determining Art Nouveau influences can become very problematical. Originality and invention are characteristic of that era—lettering varies from ‘blocky’ to elongated, with and without serifs, and with all manner of variation in form and layout. Mouse’s lettering is similarly diverse. It includes elongated block letters, conventional and ‘Victorian’ serif types and uncial.

Walter Mederios: “A thin border generally encloses Mucha’s elongated posters, and extends into the format, creating decorative shapes like an ornate window frame. Often, as part of this framework, a secondary border along the sides forms a narrow vertical panel. Also, the lettering is typically at top and bottom, and set within a separate horizontal block or frame.

“Such an inset frame encloses, and is attached to, some lettering in ‘Skeleton and Roses.’ Another vestige of Mucha’s format appears in the partial panel created by the shaft of the pendant logo. Mucha never used this frame in this way, however, and the pendant oval form is derived from the US five-dollar bill.”

See also October 1971 for the gatefold image as released on LP/CD.



Catalog #: BG029-1A-HB

Artist: Wes Wilson

Date: September 23-October 2, 1966

Venue: Fillmore Auditorium

Performers: Jefferson Airplane, Muddy Waters, The Paul Butterfield Blues Band

Size: 5 1/16" x 8 5/8"

Printing: 1st

The first printing--1A--was black and white. Subsequent printings were in color.

This design contains the first use of the term “The Sound” to describe what was happening in San Francisco. The first Family Dog San Francisco dance concert acid party had been held almost a year before at the Longshoreman's Hall (11/6/65). It was time what was happening had a name.

From *The Art of the Fillmore*: “As Wilson remembers it, for BG029, Graham had come up with the phrase ‘The Sound,’ which referred to the blues-folk-rock home-brew being dispensed by the local bands.”

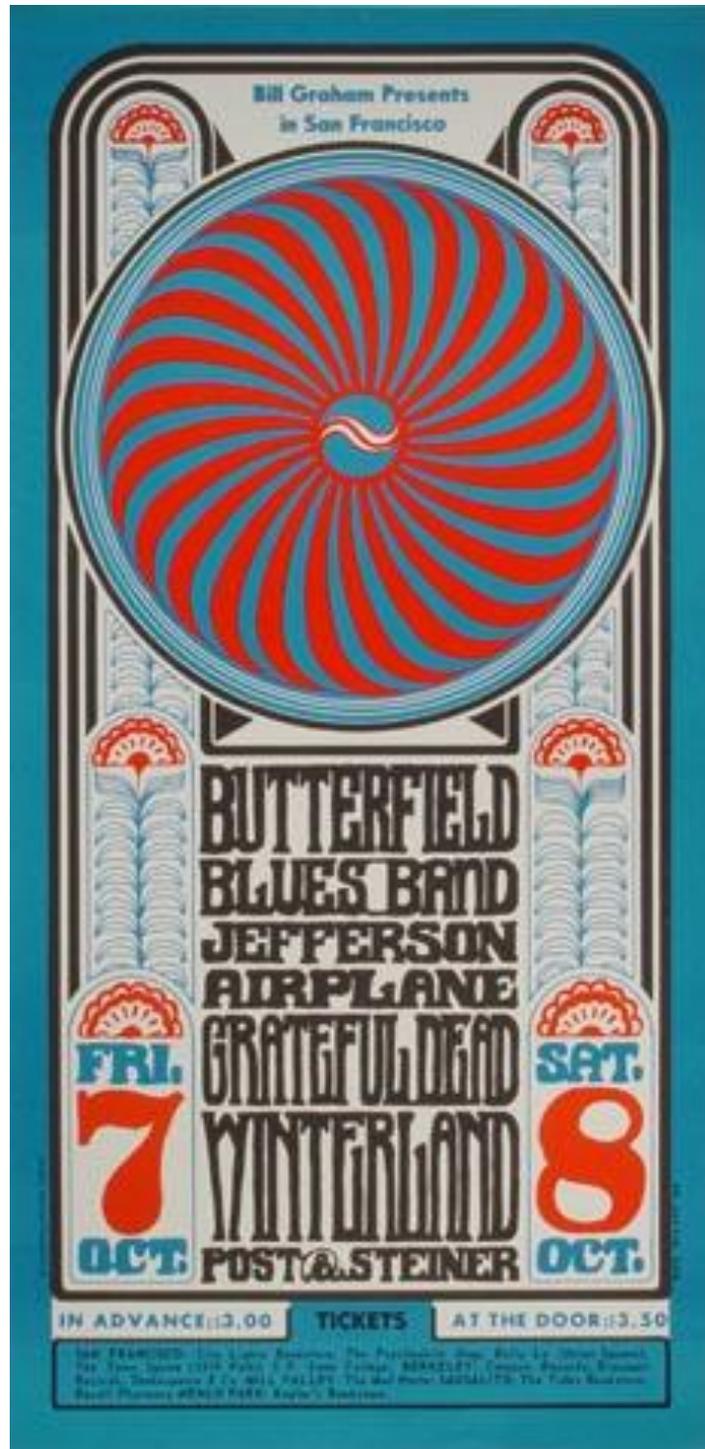
Wes Wilson in *The Art of Rock*: “I called Bill late one night after I got the poster pretty well laid out, and he came over with Bonnie. I wasn’t sure how either of them would react, but I knew Bill would make some comment, because he always did. He just looked at the poster, looked at me and said, ‘Well, it’s nice, but I can’t read it.’ And I said, ‘Yeah, and that’s why people are gonna stop and look at it.’”

From Classic Posters website: “Wilson created a poster for Bill Graham's Winterland that has been nicknamed ‘The Sound.’ (BG029). It combines Wilson's ability to fill all available space with vibrant, flowing letters together with his admiration and respect for the feminine. It's one of a handful of posters from that time that is considered representative of the entire period. Wilson's treatment of women and the feminine form is one of his most lasting contributions to the poster art of the sixties.”

From *High Societies*: “This full frontal view is a bold step. Later Fillmore and Avalon posters, even Wilson’s own, would show frontal nudity, but never again as openly as here. Yet in its treatment—the attitude and facial expression imply an internal focus—this figure seems sensuous rather than erotic. Except for its nudity, it is from life. It captures a moment that might be seen in the dancehall—the dancer enthralled, become movement, poised within a spin.”

Wes Wilson from *The Art of Rock*: “A lot of my early posters for the Fillmore involve great masses of lettering, because lettering was really fascinating to me, especially using letters as ‘negative spaces,’ the way some woodblocks are done. But I always liked to draw women, loved to do nudes, and my work took me in that direction as well. What I’d sometimes do was to get my wife to pose for me, and then I’d disguise her, just use the drawing as a form to put the poster together. My favorite, if I had to pick one, is ‘The Sound.’ The woman figure is reaching and twisting, one foot behind the other. She’s spinning within the sound of the music.”

Walter Mederios: *From Frisco, with Love*: “Wilson also created a variety of abstract forms with his lettering, and these are all rounded and somewhat organic. These shapes derive from his basic form preference and from various dance environment sources, such as the colourful splashes of the liquid projection light shows.”



Catalog #: BG030-PC

Artist: Wes Wilson

Dates: October 7-8, 1966

Venue: Winterland

Performers: The Paul Butterfield Blues Band, Jefferson Airplane, Grateful Dead

Size: 4 1/2" x 8 1/4"

Printing: 2nd

From Wolfgang's Vault website: "BG030 is a notable departure from the established Wilson style: gone are the human form and lithe lettering. Featuring the Butterfield Blues Band, Jefferson Airplane and the Grateful Dead, the poster is almost Egyptian in its linearity and verticality and has more in common with Wilson's January Trips Festival handbill [January 21-23, 1967] than it does with more recent work."

Walter Mederios: "When asked ... which of Wilson's posters he liked most, [Mouse's] response was revealing. He immediately cited ... a very architectural design: [BG030]."

Walter Mederios: *From Frisco, with Love*: "As to basic design, the vast majority of Wilson's posters contain rounded, sculptural forms. Now and then, however, he returned to explore the flat 'architectural' format. This is not an original poster format but Wilson handled it distinctively, and it's a reflection of his strong orientation toward orderly, systematic modes. He experimented with abstract, decorative patterns in these and also enlivened several with 'hot' colour. In a variation of this format he again explored the flame motif, this time breaking it down into flickering little strokes...."



Catalog #: BG031-PC

Artist: Wes Wilson

Dates: October 14-16, 1966

Venue: Fillmore Auditorium

Performers: Paul Butterfield Blues Band, Jefferson Airplane, Big Mama Mae Thornton

Size: 4 5/8" x 8 3/16"

Printing: 2nd

From Wolfgang's Vault website: "The Jefferson Airplane and Butterfield Blues Band helped draw the first-night crowd for blues-legend 'Big Mama' Mae Thornton. By the third and final night of her gig, however, word had spread, and fans needed no inducement to hear the original singer of "Hound Dog" and "Ball and Chain" belt out her music."

The only reason I could afford this early first printing of a Kelley-Mouse collaboration is because the dates on the poster are wrong. The posters with the correct date are much rarer but the art is exactly the same.

From *Mouse & Kelley*: “Mouse and Kelley’s sixties posters reflected the style and stance of the original participants in the San Francisco dancehall scene. The keynote of the time was the eloquent gesture—the ‘graphic flea market’ was ransacked for nostalgic images from the American heritage and art nouveau style. The elaborate results challenged, rather than informed the initiates.”

Walter Mederios: *From Frisco, with Love*: “They worked on the assumption that the primary function of a poster is to attract attention and they achieved it with a strong image, either one they created or one they found. Typically, their art exploits the ‘attraction power’ of recognizable images. Their first several posters revived the advertising style, primarily through the use of product label formats. Also, they had a healthy sense of irreverence toward narrow proprietary values and sufficient self-confidence to be outrageous, and on some of these posters they used certain famous trademarks. In their most daring and effective poster of this type they exploited the special attraction power (for the hippies) of the label of the Zig-Zag cigarette rolling papers [FD014].”



Catalog #: BG032-PC

Artist: Wes Wilson & Herb Greene (photo)

Dates: October 21-23, 1966

Venue: Fillmore Auditorium

Performers: Grateful Dead, Lightnin' Hopkins, The Loading Zone, Yardbirds, Country Joe & the Fish

Size: 4 15/16" x 8"

Printing: 1st

Bill Graham: "Blues groups should be here. You don't just give them what they want, but you go beyond that by giving them what you think they might like."

From Wolfgang's Vault website: "A neatly constrained design ... characterizes this poster headlining The Grateful Dead, who were still largely a local group. Offering mixed fare, big-draw Lightnin' Hopkins brought blues to the table."



Catalog#: BG032-PO

Artist: Wes Wilson & Herb Greene (photo)

Venue: Fillmore Auditorium

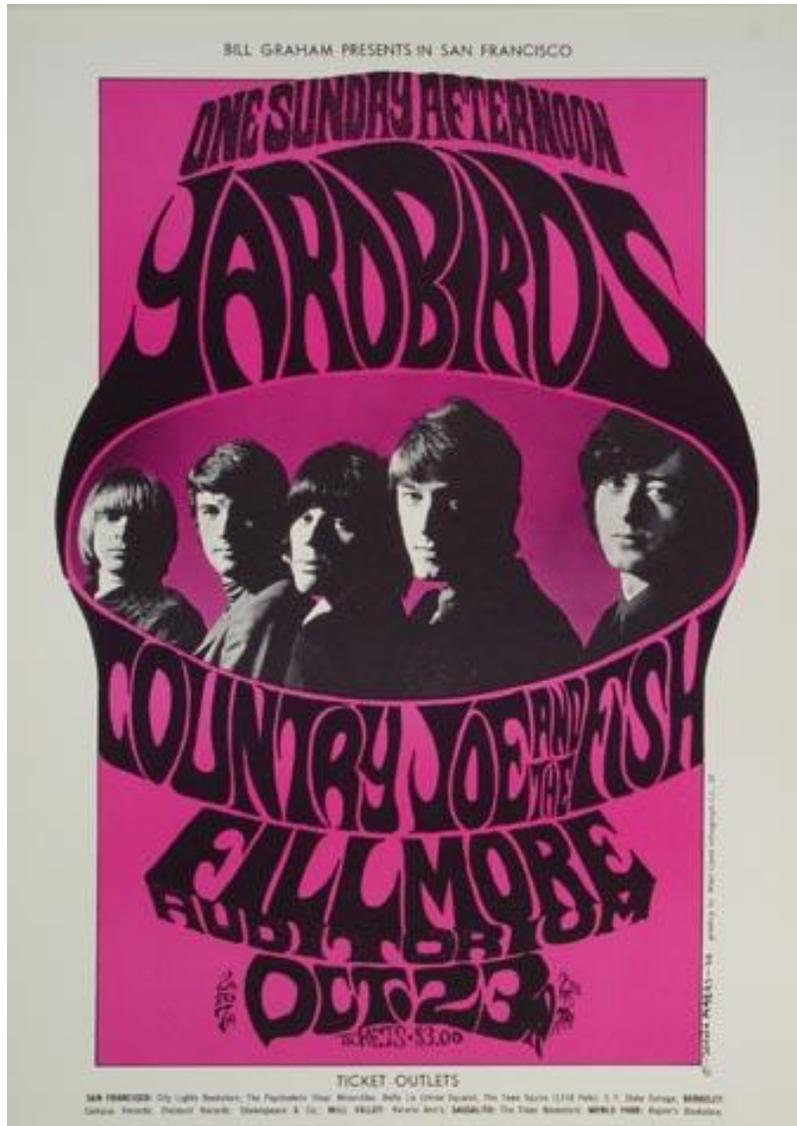
Dates: October 21-23, 1966

Performers: Grateful Dead, Lightnin' Hopkins, The Loading Zone, Yardbirds, Country Joe & the Fish

Size: 13 ¾" x 22 ½"

Printing: 1986 authorized reprint, with color (original was black & white)

Country Joe McDonald: "Bill was screaming at the band during soundcheck: 'What the fuck are you doing? What do you think this is? Get off the fucking stage!' Then he turned to me and he said, 'Hi Joe, nice to see you here.' And then he bent down and picked up some trash off the floor. Those were three things he did consistently in his life as long as I knew him: scream, be nice, pick up trash."



Catalog #: BG033-PC

Artist: John H. Myers

Date: October 23, 1966

Venue: Fillmore Auditorium

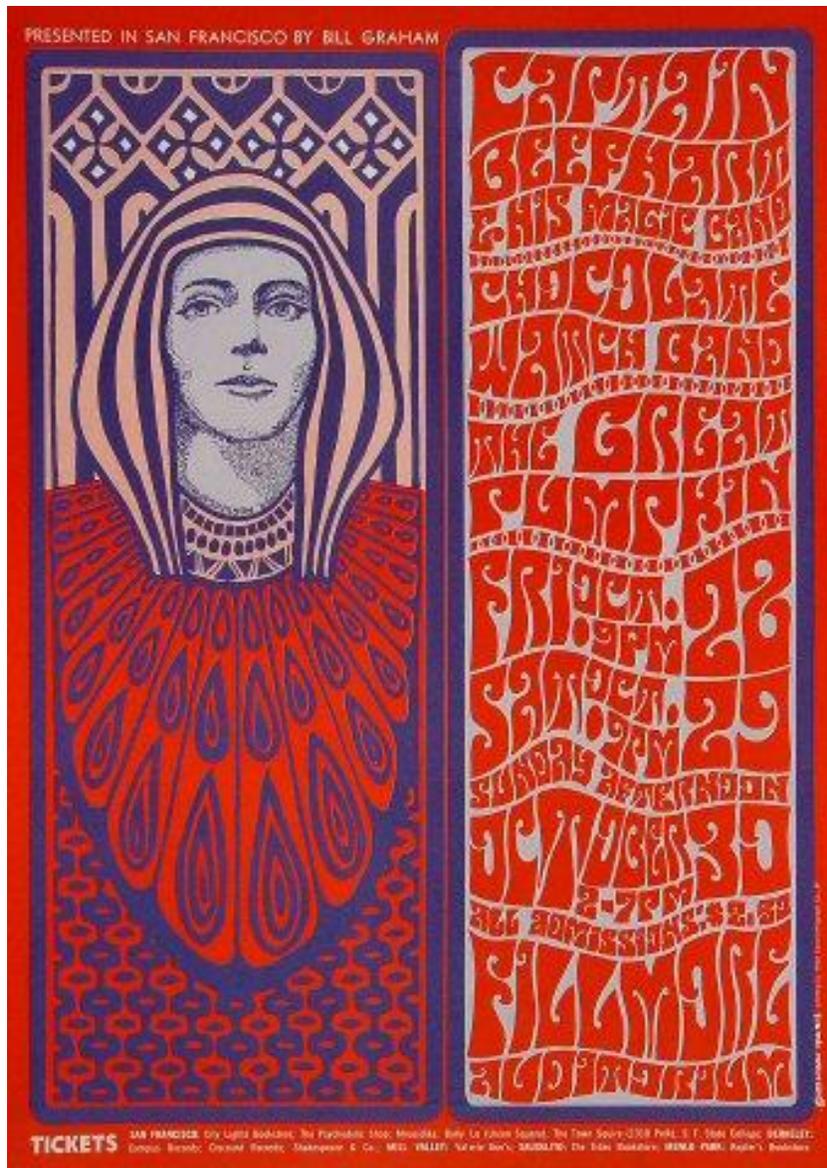
Performers: Yardbirds, Country Joe & the Fish

Size: 4 1/2" x 6 13/16"

Printing: 2nd

From Wolfgang's Vault website: "John H. Myers' design oozes around the Yardbirds in this Sunday afternoon offering also featuring the popular Country Joe and the Fish."

From *Classic Rock Posters*: "Hailing from New York City, John H. Myers worked on various posters and handbills as well as on buttons and bumper stickers for shows at the Matrix, Avalon, and Fillmore in '66 and '67. The Yardbirds were hugely popular in the US; the photograph in this 1966 design includes the short-lived classic twin-guitar lineup of Jeff Beck and Jimmy Page."



Catalog #: BG034-HB

Artist: Wes Wilson

Dates: October 28-30, 1966

Venue: Fillmore Auditorium

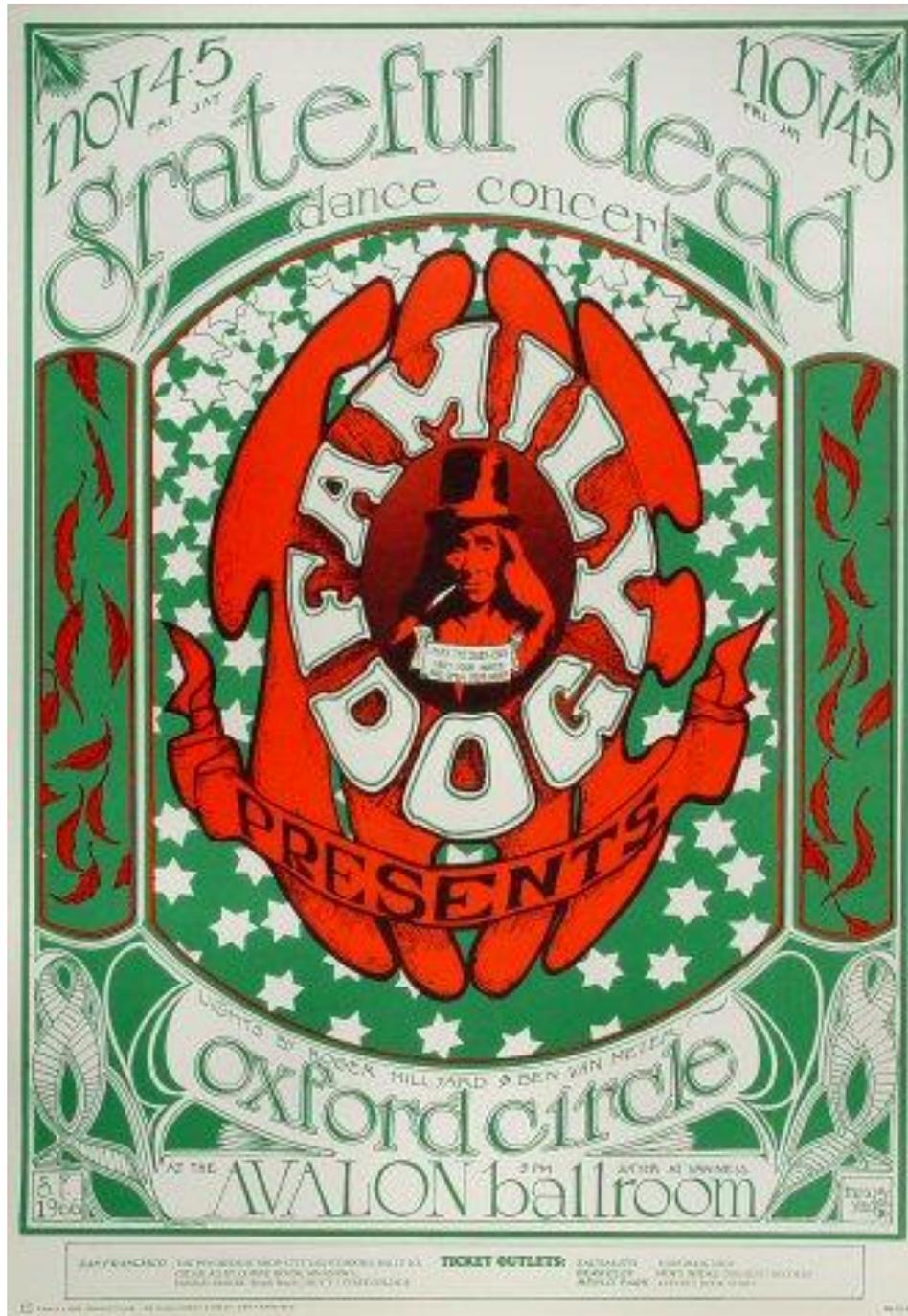
Performers: Captain Beefheart & the Magic Band, The Chocolate Watch Band, Great Pumpkin

Size: 4 7/8" & 6 13/16"

Printing: 1st

From Wolfgang's Vault website: "Sporting the balance and complexity of a playing card on its left side, the right half of BG034 announces the psychedelic presence of punk-rock pioneer Captain Beefheart & His Magic Band."

"It was like I was experiencing for the first time how you draw out of your head. I didn't have a studio, really, just a drawing board set up on a card table. And I generally finished each piece just before I had to have it in to the printer." From *The Art of Rock*



Catalog #: FD033-PO

AKA: Logo

Artist: Stanley Mouse, Alton Kelley

Dates: November 4-5, 1966

Venue: Avalon Ballroom

Performers: Grateful Dead, Oxford Circle

Lights: Ben Van Meter, Roger Hillyard

Size: 14 3/16" x 20 1/4"

Printing: 3rd



Catalog #: BG035-PC

Artist: Wes Wilson

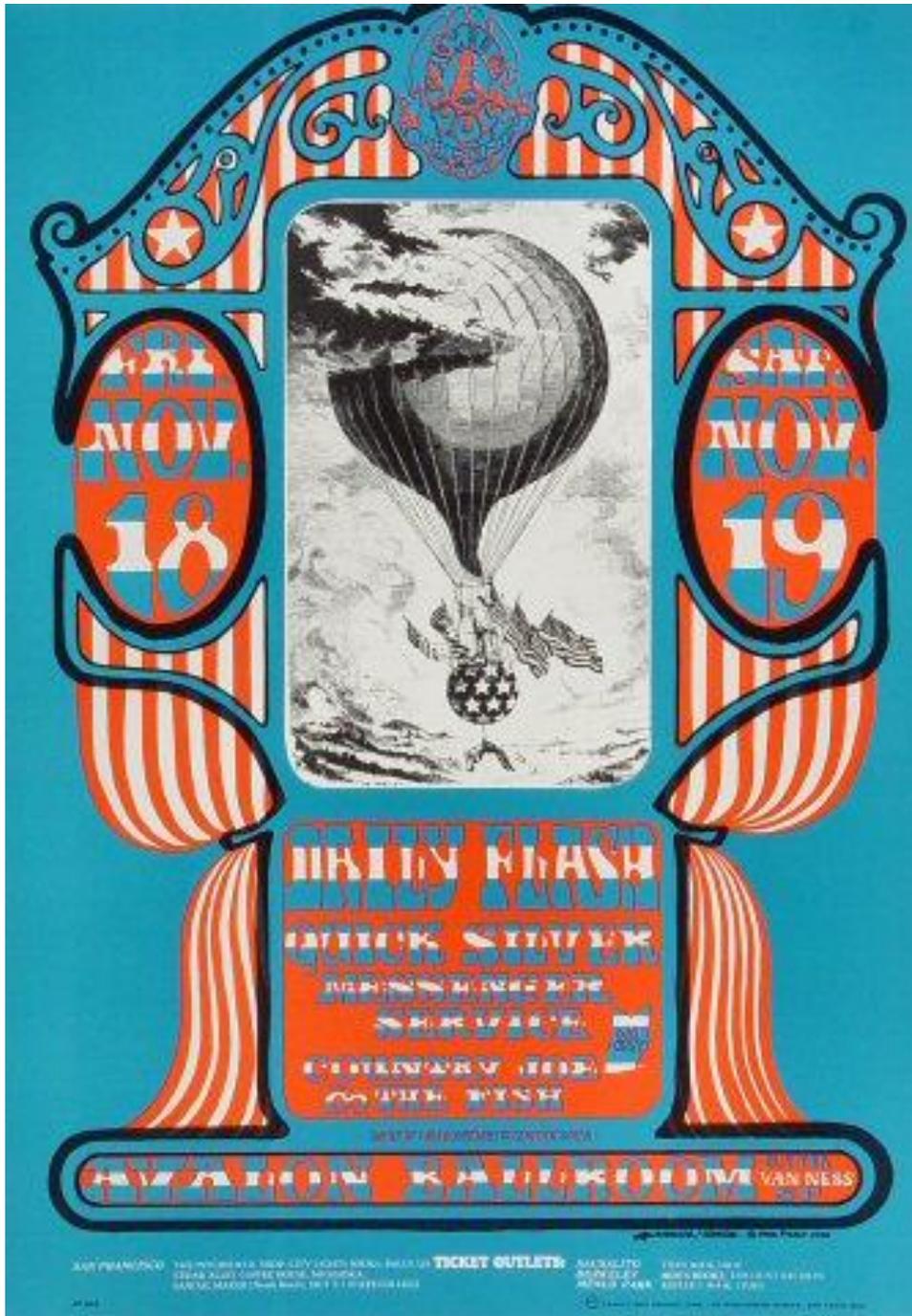
Dates: November 4-6, 1966

Venue: Fillmore Auditorium

Performers: Muddy Waters Blues Band, Quicksilver Messenger Service, Andrew Staples

Size: 4 3/4" x 8"

Printing: 2nd



Catalog#: FD035-PO

AKA: Balloon

Artist: Stanley Mouse & Alton Kelley

Venue: Avalon, S.F., Ca.

Dates: November 18-19, 1966

Performers: The Daily Flash, Quicksilver Messenger Service, Country Joe & the Fish

Lights: Ben Van Meter, Roger Hillyard

Size: 13 3/4" x 19 15/16"

Printing: 1st, on vellum

Chet Helms in *The Art of Rock*: “The pioneering work of humanistic psychologists exploring psychological and physiological perception was appropriated and applied directly to the poster. Maslow and Perls taught us about gestalt and the principles of figure-ground reversal. Suggesting line or form by printing two opposite colors side by side was borrowed from the Impressionists and the more methodical studies of Josef Albers. Figure-ground reversal lent itself to double entendre. The eye is not equipped to perceive red and blue simultaneously, so vibrant red-green, red-blue combinations served to simulate the psychedelic experience.”

From *Mouse & Kelley*: “Although they are culled from a wide spectrum of sources, the images used by Mouse and Kelley share a theme of frontiers both metaphysical and real. Seen en masse, they seem like a visual crash course on the American cultural heritage. Photographs of Indian braves revive the romantic cult of the ‘noble savage’ as tragic hero. Vamps from the days of the silent movie glower anew, and idealized images of Woman from the late nineteenth century seduce the eye. The magic and the menace of technology is represented by automobiles, aircraft, UFOs and robots. Cartoon characters give a tongue-in-cheek twist to childhood memories. It’s an iconography of nostalgia.”

From *Mouse & Kelley*: “As things speeded up, Mouse and Kelley grew in knowledge and skill. They cast their nets wider: their visual influences and sources became extremely eclectic, their experimentation more assured. They set out to make each poster more extreme than the last, and their productions became increasingly sophisticated. But always, their work remained totally valid and accessible, through layers of illusion and allusion.”



Catalog #: BG038-PC

Artist: Wes Wilson

Dates: November 18-20, 1966

Venue: Fillmore Auditorium

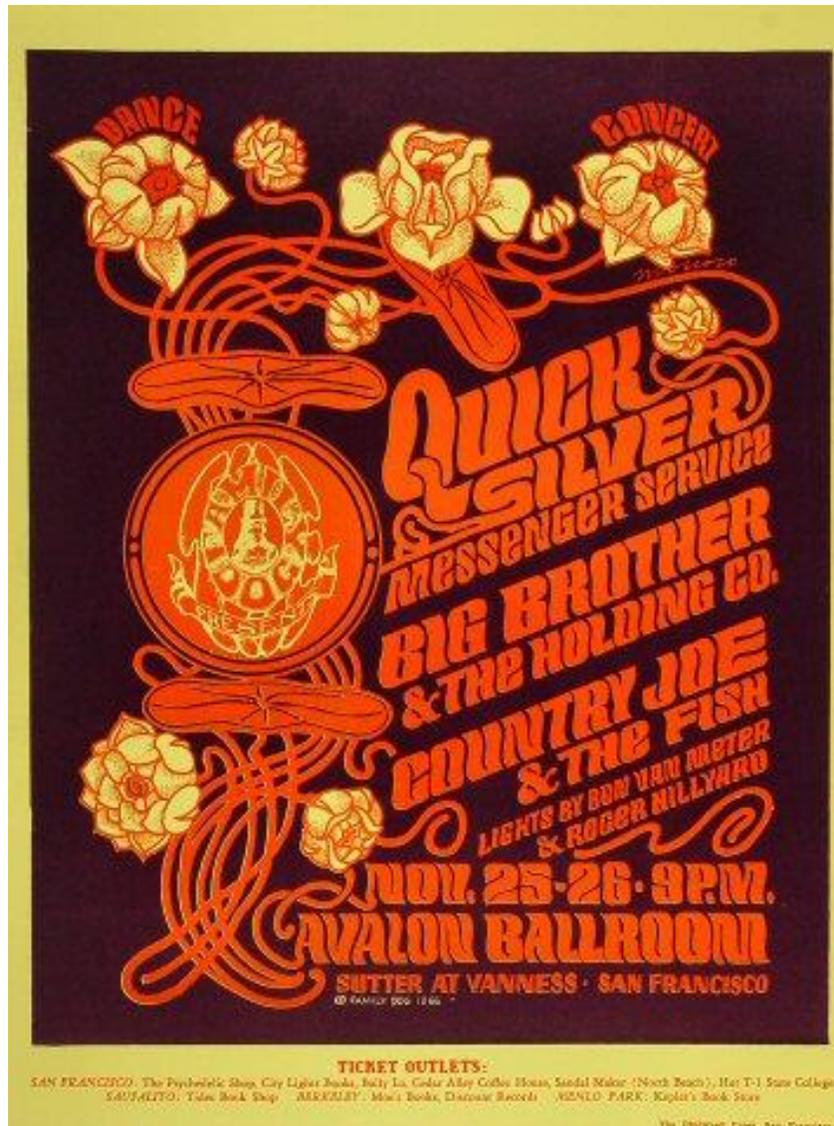
Performers: Grateful Dead, James Cotton Blues Band, Lothar and the Hand People

Size: 4 15/16" x 7 13/16"

Printing: 2nd

From Wolfgang's Vault website: "BG038 offered transcontinental fare, featuring San Francisco performers the Grateful Dead, James Cotton from Chicago, and the East Coast Lothar & The Hand People. Deco drips down the left side of the Wilson design."

[Editor's note: Lothar & the Hand People were actually a Denver, Colorado band, formed in 1965, and the first to tour with synthesizers, mellotrons, and theramin. They did relocate to NYC in 1966.]



Catalog #: FD036-P0

AKA: Sunflowers

Artist: Victor Moscoso

Venue: Avalon Ballroom, S.F.

Dates: November 25-26, 1966

Performers: Quicksilver Messenger Service, Big Brother and the Holding Company, Country Joe & the Fish

Lights: Ben Van Meter, Roger Hillyard

Size: 15" x 20"

Printing: 1st A

From *High Societies*: “The flower is a very relevant image for these hippie posters but it is a measure of the artists’ creativity that it was never used as a trivial or sentimental symbol. In Moscoso’s use of it, any symbolic value it may contain is only a minimal, background aspect—it is always dominated by a design idea, which emphasizes it as a thing in itself, or as a decorative abstraction.



Catalog #: BG040-1B-PC

Artist: Wes Wilson

Dates: December 2-4, 1966

Venue: Fillmore Auditorium

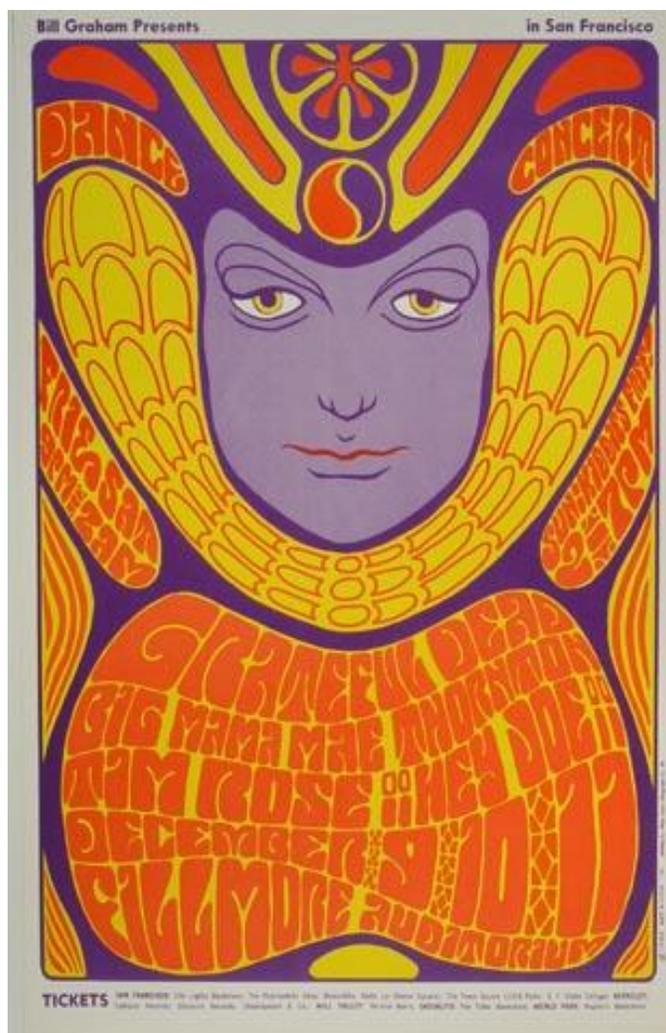
Performers: Love, Moby Grape, Lee Michaels

Size: 4 7/16" x 7 7/16"

Printing: 2nd Printing, B

From *Off the Wall*: “[I]n his Fillmore poster for December 2-4, an anonymous eye stares out from the point where the four portions of the image meet.”

From Wolfgang’s Vault website: “Balance rules this poster, not only in the geometry of the rectangles but in the yin-yang symbol solemnly presented by Wilson's maiden. All roads converge on, or perhaps emanate from, the all-seeing eye, and Moby Grape was in its heyday.”



Catalog #: BG041-PC

Artist: Wes Wilson

Dates: December 9-11, 1966

Venue: Fillmore Auditorium

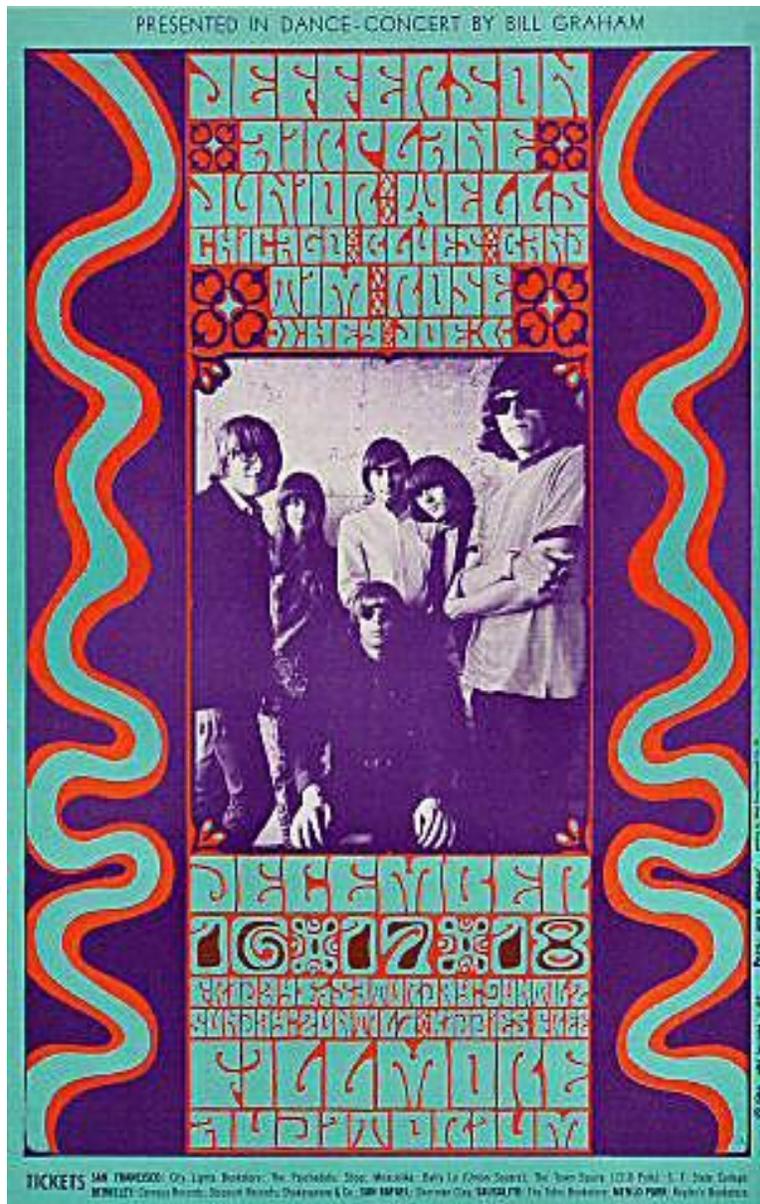
Performers: Grateful Dead, Big Mama Mae Thornton, Tim Rose

Size: 4 7/8" x 8"

Printing: 1st

From Wolfgang's Vault website: "The Grateful Dead headlined Big Mama Mae Thornton's second appearance at the Fillmore. Balance is the message in this poster; just as the playing card visage could be folded to form an almost perfectly symmetrical Rorschach blot, Big Mama balanced the Dead."

Elliot Tregel, "Billboard Magazine" 5/6/67: "[Graham] has dramatically broken the rock music mold by booking rhythm and blues acts, jazz performers, a Russian poet and several other non-raucous presentations as the second half of his bills. Graham's offering Jimmy Reed, John Lee Hooker, Big Mama Thornton, Otis Redding, The Chambers Brothers, B.B. King, Chuck Berry, Martha and the Vandellas and the Four Tops...."



Catalog #: BG042-PC

Artist: Wes Wilson, Herb Greene (photo)

Dates: December 16-18, 1966

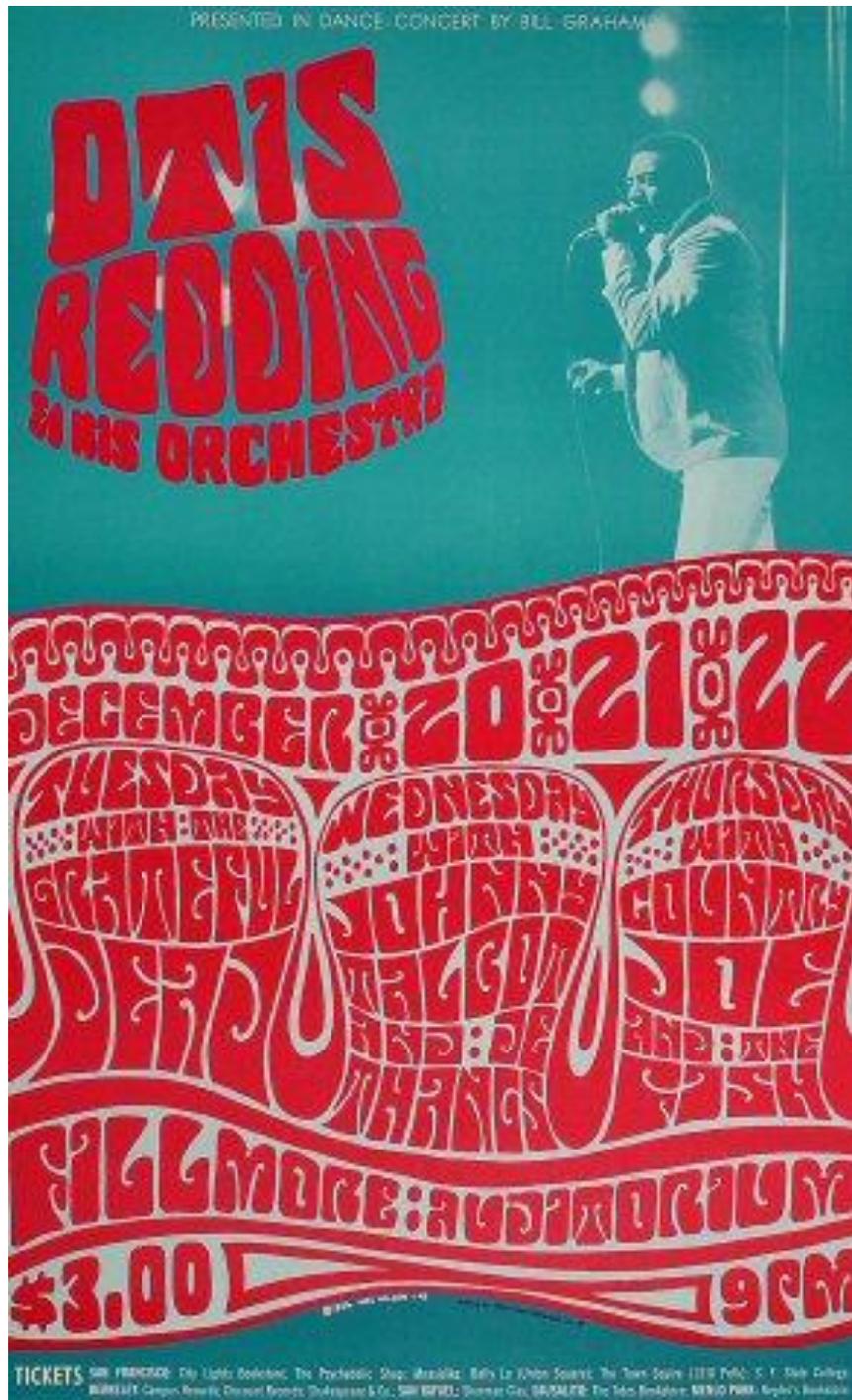
Venue: Fillmore Auditorium

Performers: Jefferson Airplane, Junior Wells & His Chicago Blues Band, Tim Rose

Size: 4 ½" x 7 ½"

Printing: 2nd

From Wolfgang's Vault website: "BG042 documents Grace Slick's move from Great Society to rival band, the Jefferson Airplane. Featured here with Chicago bluesman Junior Wells, Slick joined the Airplane in time for their release, "Surrealistic Pillow" and brought with her two songs,"White Rabbit" and "Somebody to Love." The lettering on Wilson's poster is becoming denser, a style that the artist assured a skeptical Bill Graham would make '...people stop and look at it.'"



Catalog #: BG043-PO

Artist: Wes Wilson

Dates: December 20-22, 1966

Venue: Fillmore Auditorium

Performers: Otis Redding & His Orchestra, Grateful Dead, Johnny Talbot & De Thangs, Country Joe & the Fish

Size: 14" x 22 1/2"

Printing: 1st

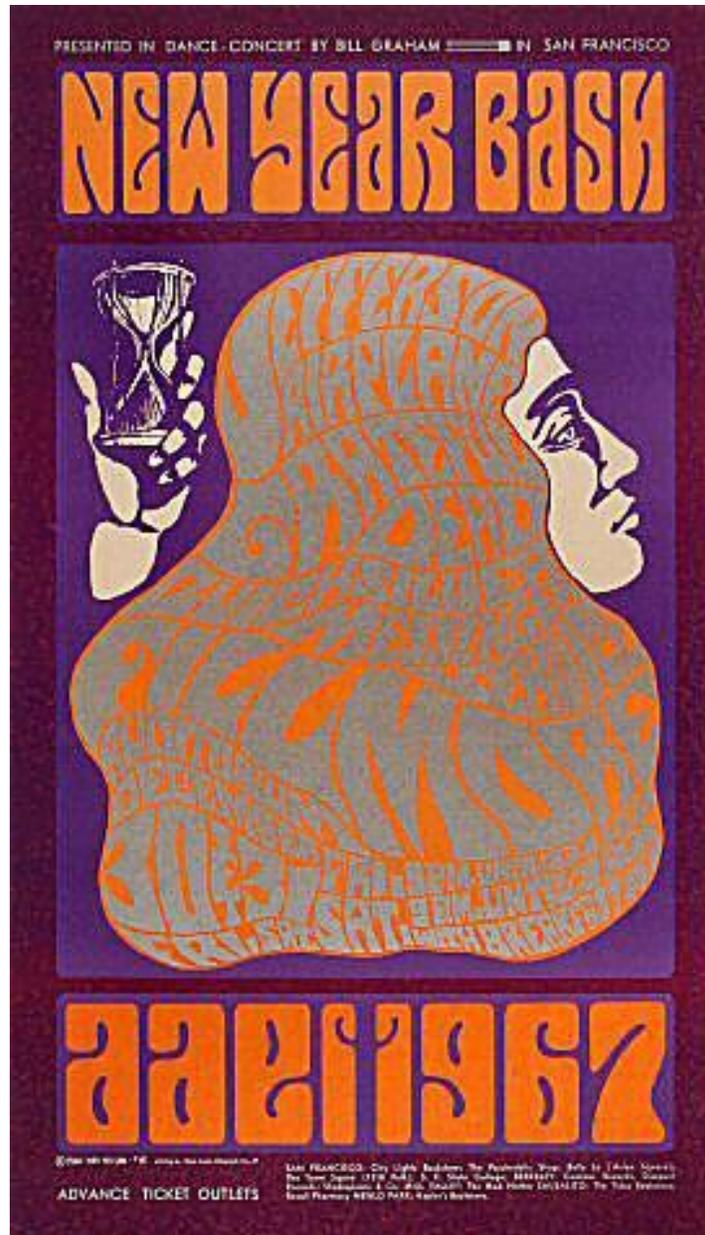
This is a poster that must be seen in person to be fully appreciated. The red figures appear to bulge and swell into 3-D.

“I think I selected my colors from my visual experiences with LSD, along with what I’d learned as a printer. I was really trying to create exciting images, but when I first started out they really didn’t flower as much as they did by the end of the year, in 1966. By then, I was able to do things that I thought were getting far out, and if I’d continued doing posters for a full year after that, I think they would have been really great.” From *The Art of Rock*

From Wolfgang’s Vault website: “Bill Graham discovered that Otis Redding was it, the ultimate musician to anyone in the business, so he flew to Macon, Georgia, and booked Redding for December at the Fillmore. Graham ... had his pick of any artist in the city to open. He chose the Grateful Dead, Johnny Talbot and Country Joe and the Fish on consecutive nights. The relative simplicity of Wilson's poster reflects Redding's draw.”

Bill Graham: “There was an ultimate musician everyone wanted to see. Everybody said, ‘This is the guy, Otis. Otis Redding. He was it....’ That was the best gig I ever put on in my entire life. I knew it then. Otis for three nights at the Fillmore. That was as good as it got.”

Keith Richards: “Back then, it was a brave move to mix up soul acts with the most extreme of white music at the time. Bill was the first one to do it in a big city on a regular basis.”



Catalog #: BG037-PC

Artist: Wes Wilson

Date: December 30-31, 1966

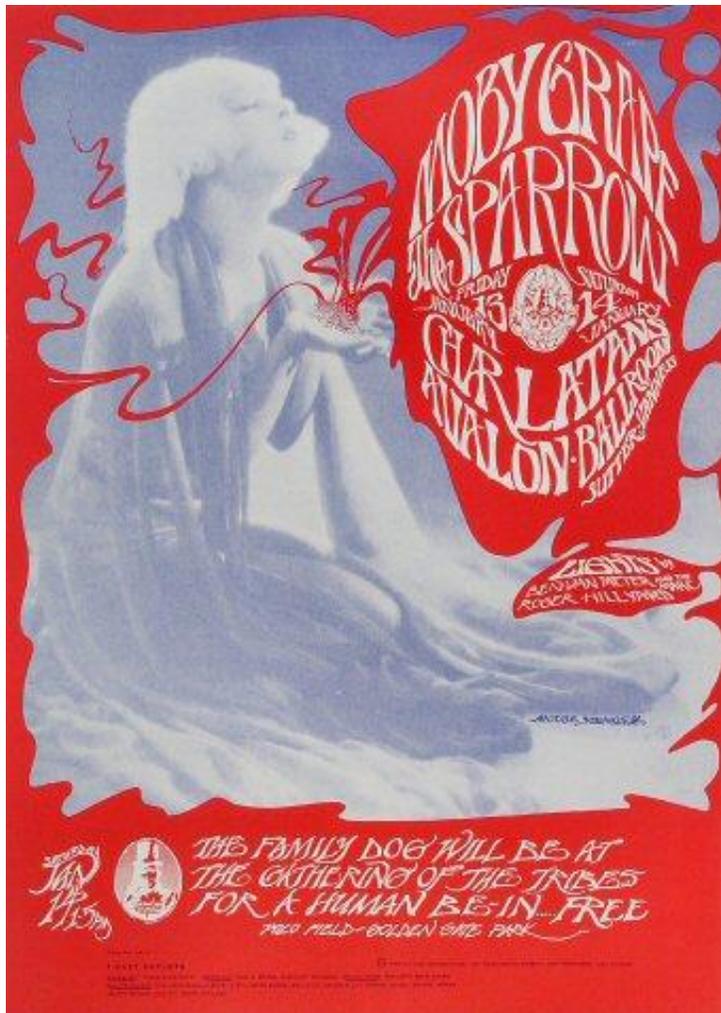
Venue: Fillmore Auditorium

Performers: Jefferson Airplane, Grateful Dead, Quicksilver Messenger Service

Size: 4 1/4" x 7 15/16"

Printing: 2nd

From Wolfgang's Vault website: "Bill Graham's first New Year's Eve Bash was a legendary, all-night affair with additional bands dropping by to supplement the advertised fare, and this second Bash continued the tradition. The music played 'til dawn and Graham and his staff served breakfast to those who stayed the night. The Grateful Dead and Jefferson Airplane were at all the early New Year's concerts, and the Dead made it an annual gig for years."



D

Catalog #: FD043-PO

AKA: Movie Star

Artist: Stanley Mouse, Alton Kelley

Venue: Avalon Ballroom, S.F.

Dates: January 13-14, 1967

Performers: Moby Grape, Sparrow, The Charlatans

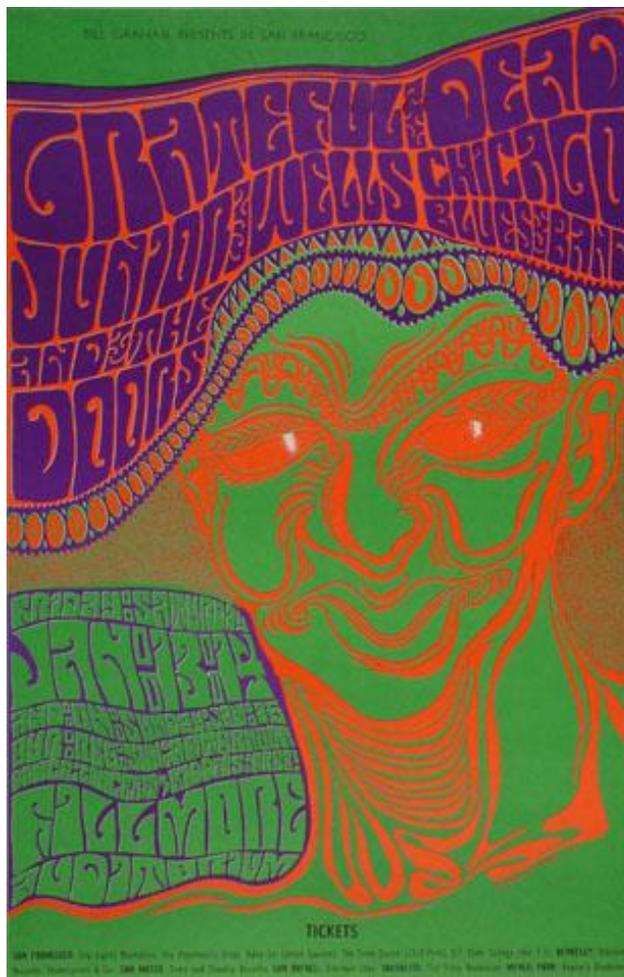
Lights: Ben Van Meter, Roger Hillyard

Size: 14 1/8" x 20"

Printing: 1st B

At the bottom of the poster, people are reminded to attend the Human Be-In on the 14th.

Chet Helms in *The Art of Rock*: "The values of this emerging culture were conveyed through verbal and visual double entendre, sexual innuendo, drug innuendo, and sometimes merely by placing two images near each other on the page and allowing the viewer to draw his own conclusions. In this way the unspoken was spoken, forbidden topics were discussed, suppressed feelings held in common were acknowledged."



Catalog #: BG045-PC

Artist: Wes Wilson

Dates: January 13-15, 1967

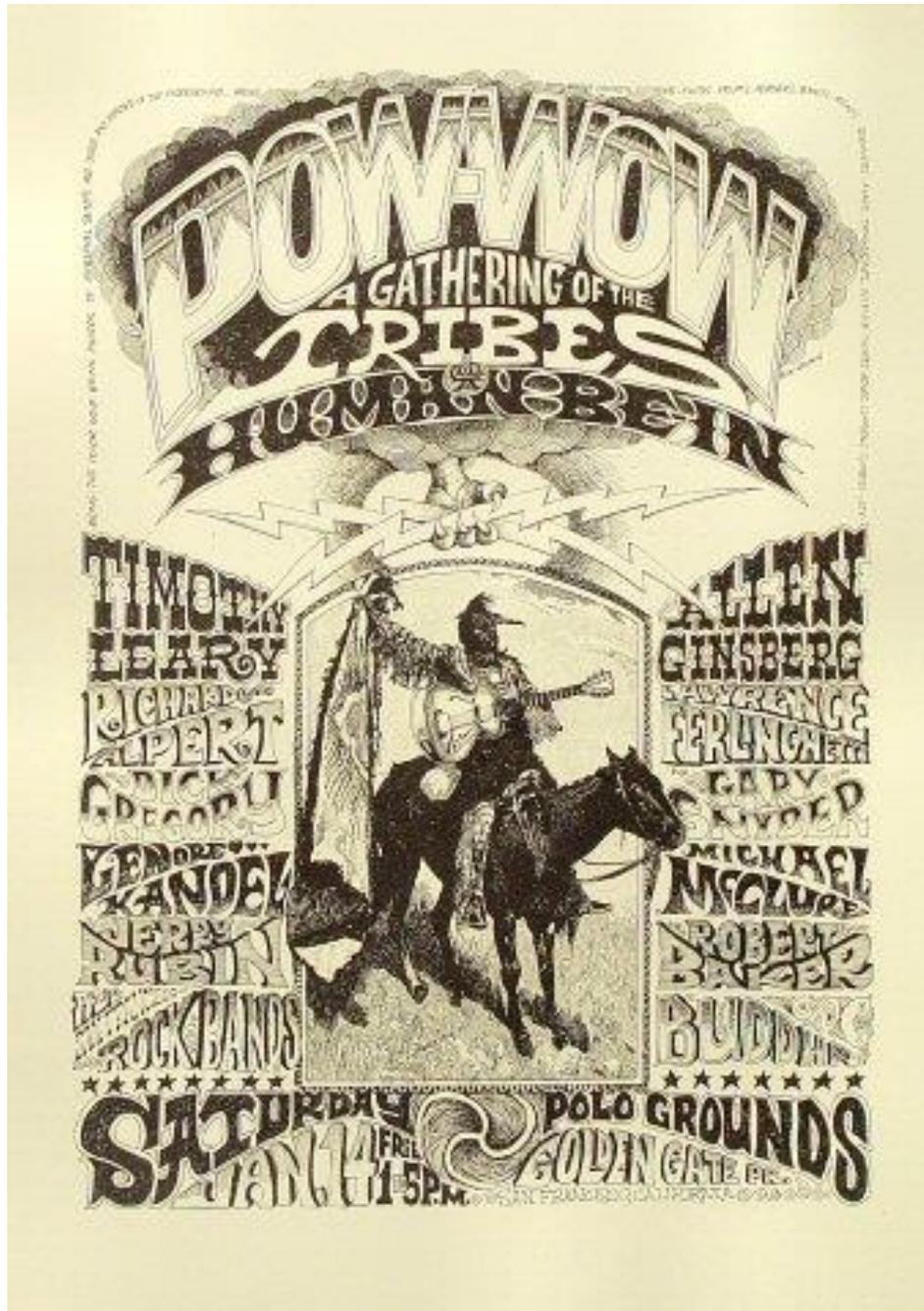
Venue: Fillmore Auditorium

Performers: Grateful Dead, Junior Wells & His Chicago Blues Band, The Doors

Size: 4 1/4" x 7 1/16"

Printing: 1st printing B

From *High Societies*: “Is this face leering or smiling? The poster audience was highly suggestible, and the poster’s imagery provided opportunities for widely diverse interpretations. Many people see this as a demonic face. It’s the figure’s size perhaps—the looming presence in hot red, that flashes a devilish gleam and a wry smirk. Wilson was surprised that people found this face menacing. He had drawn a smiling old man with a twinkle in his eye, inspired by the work of an African artist. Yet it doesn’t matter what you see. For the audience, involvement in the art was a trip, and one way or another it took you to where you were coming from. And what a bill—the Grateful Dead, Junior Wells Blues Band, and the San Francisco debut of The Doors! Among the earliest poster collectors were people who attended the dances. The posters were souvenirs, valued as art, but also for the bands listed and for the fond memories of high times they recalled.”



Catalog #: GPP670114-PO

AKA: Human Be-In

Artist: Rick Griffin

Date: January 14, 1967

Venue: Polo Grounds, Golden Gate Park, San Francisco, CA.

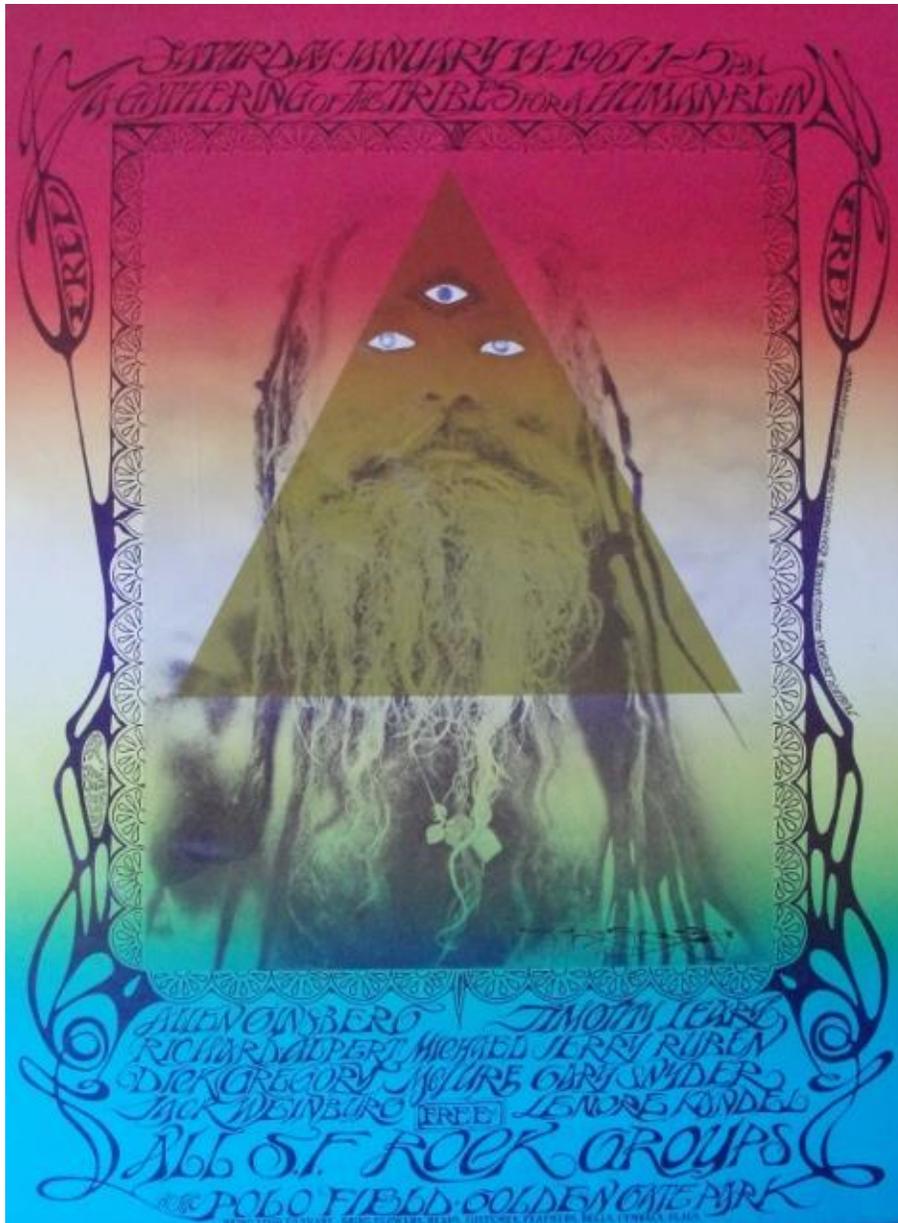
Performers: Timothy Leary, Richard Alpert, Dick Gregory, Lenore Kandel, Jerry Rubin, Allen Ginsberg, Gary Snyder, Michael McClure, Robert Baker, Lawrence Ferlinghetti

Size: 14 1/4" x 20"

Printing: 3rd B

From *High Societies*: “This was Griffin’s first work for a major event, and it brought him immediate acclaim. He makes good use of his familiarity with the artifacts and graphics of the American West, which he skillfully adapts to the ‘tribal stomp’ theme of this mass celebration. The design is a model of clarity and graphic impact. Given the quantity of text and his desire for a symbolic image, Griffin wisely chose a three-column layout capped with a bold, dramatic ‘headline.’ The event is proclaimed from on high, as symbolized by the thundercloud and the energizing device of lightning bolts in an eagle’s grasp. Arcs unify the upper and lower elements and further enliven the variously shaped and shaded lettering. Playful decorations add liveliness and density to the columns. The Be-In succeeded beyond expectation. It was a call for community and a declaration of identity, and it resounded across the nation to energize millions of young people. It inspired the mass migration to San Francisco for the Summer of Love, live music in city parks, and, ultimately, Woodstock.”

From *From ‘Frisco, with Love*: “Shortly after he arrived [in San Francisco from L.A.], he produced a poster for the ‘Human Be-In,’ the first large counterculture gathering. Griffin was already familiar with the new tribal consciousness. For the past year or so he had been living with an earthy tribe called the Jook Savages, some of whom were very serious in their identification with Indians. With this background and the tribal theme of the event, it was natural that Griffin’s ‘Be-In’ poster should develop the Indian motif.”



Catalog #: N/A

AKA: A Gathering of the Tribes for a Human Be-In

Artists: Stanley Mouse, Alton Kelley, Michael Bowen, Casey Sonnabend (photo)

Venue: Polo Fields, Golden Gate Park, S.F., Ca.

Date: January 14, 1967

Performers: Richard Alpert, Dick Gregory, Timothy Leary, Jerry Rubin, Gary Snyder, Lenore Kandel, Michael McClure, Chet Helms

Size: 20" x 27"

Printing: Reprint, pre-1991, signed by Stanley Mouse

From *The Art of Rock*: “The Human Be-In took place on a sunlit January day in 1967 at Golden Gate Park. A pivotal event in the history of hippie culture, it ushered in the 1967 ‘Summer of Love,’ when thousands of young people from all parts of the United States converged upon San Francisco to create a life-style that would transform social values across the entire country. Two artists, partners Stanley Mouse and Alton Kelley, by this time well established locally, were among those who created posters and handbills for the event. But they were disappointed with the resulting work, partly because of the central “guru” image was foisted on them by others and also because the color of the most widely circulated version of the piece was an ineffective blue green.”

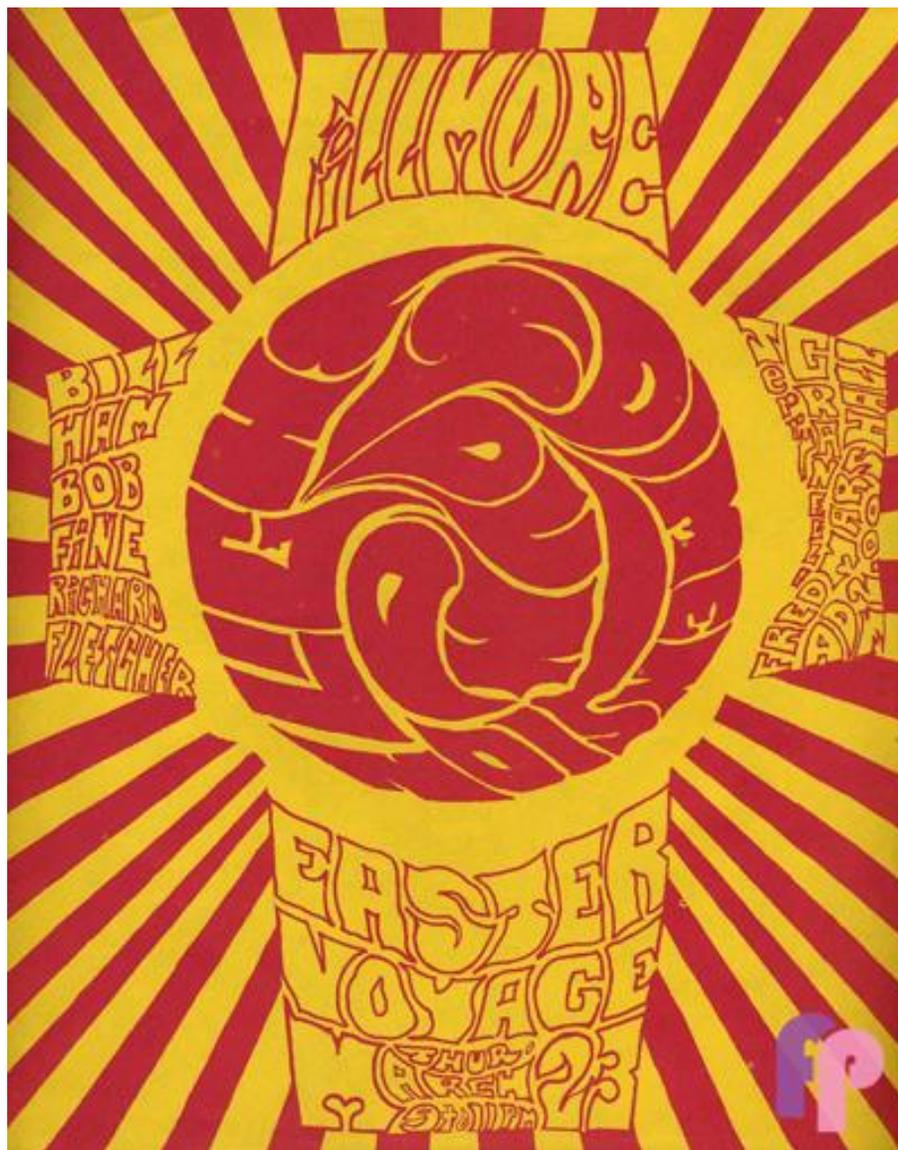
From *Mouse & Kelley*: “Psychedelic art-shows, and celebratory political gatherings also needed publicity. The poster for the ‘Human-Be-In,’ a prime example, heralded the first hippy open-air happening. As Kelley says, ‘There was no other medium available at that time to publicize these events.’”

From *High Societies*: “Mouse Studios had produced almost all The Family Dog posters of the previous six months. Kelley and Mouse were accustomed to choosing the images for their work, but for this very important event the producer provided the central image. By the time he made this poster, Mouse was highly accomplished at decorative lettering and was at the peak of his interest in the Art Nouveau style. He encloses the image in a delicate but substantial frame—a masterwork of decorative art. This sensuous, refined style greatly contrasts with the earthy, ascetic holy man, yet the ornate frame remains subordinate, and, like a shrine, its richly decorative quality serves to exalt the image.”

From *High Societies*: “The celebratory event that drew the most media attention, “A Gathering of the Tribes for a Human Be-In,” took place in January 1967.... Several posters were created for it, including one by Stanley Mouse, who collaborated with the organizer of the event, Michael Bowen, and the photographer Casey Sonnabend... The purpose of the Be-In was to bring together disparate factions of the Bay Area youth culture, namely the Berkeley political activists and San Francisco’s ‘spiritual generation,’ which had begun to feel somewhat estranged. The “San Francisco Oracle,” Haight-Ashbury’s own influential alternative newspaper, proclaimed the Be-In ‘a union of love and activism.... For the Be-In, attended by an estimated 25,000 people, Timothy Leary made his first Bay Area public appearance, and beat poets Allen Ginsberg and Gary Snyder led the crowd in rhythmical Hindu mantras dedicated to ‘the coming Buddha of Love.’ A self-described ‘Indian incarnate’ announced to the crowd: ‘Brothers, the spirit of the new Messiah may not be coming to us, but *from us!*’”

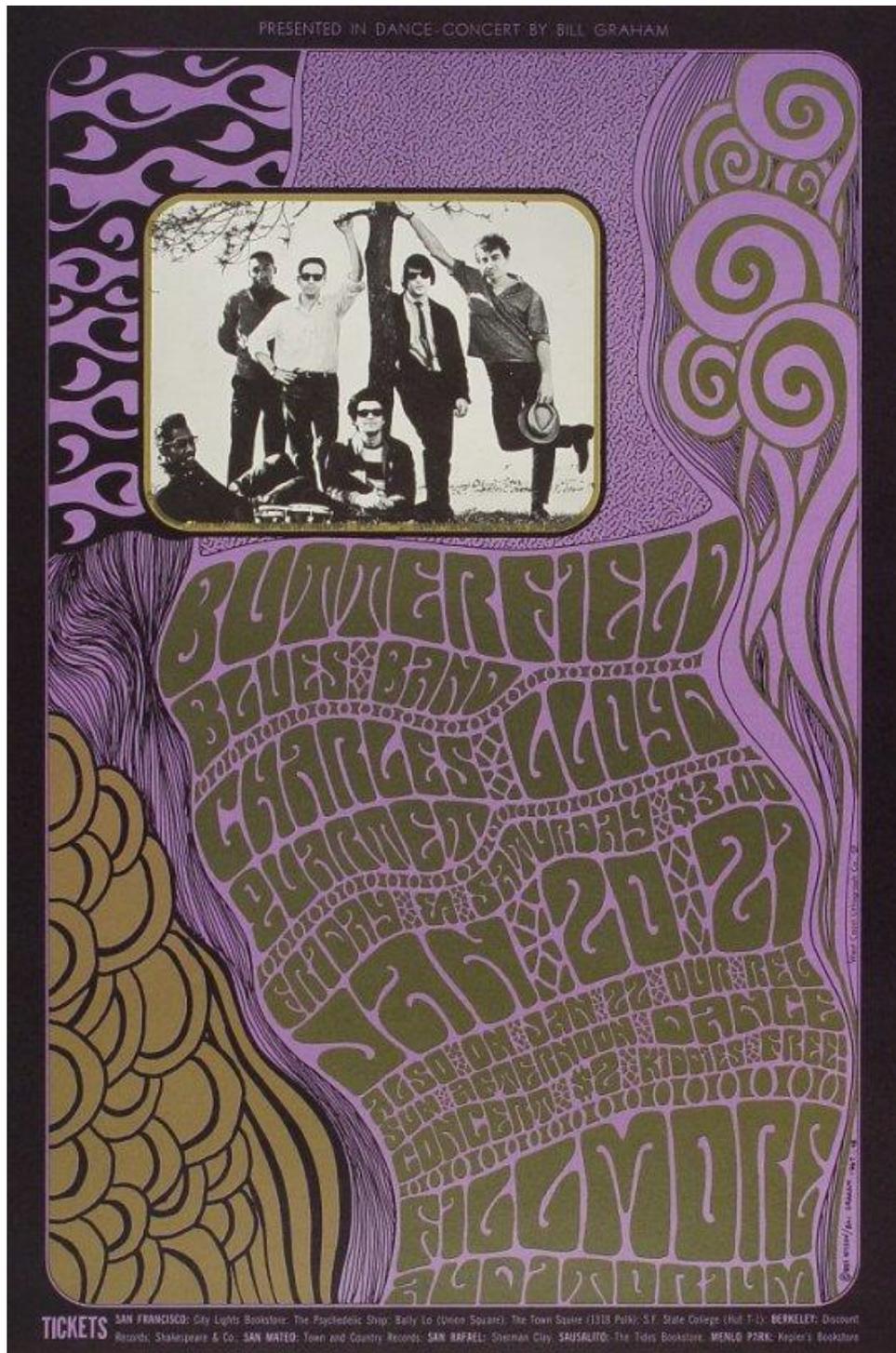


From *High Societies*: For their artistic integrity and direct expression of the concept, the ‘Be-In’ and ‘Light, Sound, Dimension’ posters are outstanding examples of the frame as decoration. The delicate ‘whiplash’ linework of ‘Be-In’ generates from the dense block of lower lettering. It becomes a subtle but substantial bracket for the lacy, flower petal border, lifts away to form a unique word balloon, and terminates as a light enclosure for the block of upper lettering. This impressive decoration is matched by the fine, semi-cursive calligraphy.”



Light Sound Dimension [LSD] Easter Voyage
March 23, 1967, artist unknown

When I brought this version to Stanley Mouse to sign when he visited Boulder in 2003, he said he’d never seen it before, and thought their choice of coloring was much better choice than the original, which he said “didn’t work.” I bought the print (with several others that are also listed as pre-1991) from the Psychedelic Shop on Market Street in San Francisco in 1991, when I was in town to care for poet Philip Whalen.



Catalog #: BG046-PO

Artist: Wes Wilson

Venue: Fillmore Auditorium, S.F.

Dates: January 20-22, 1967

Performers: Butterfield Blues Band, Charles Lloyd Quartet

Size: 14 3/4" x 21 7/8"

Printing: 1st

“Playing with foreground and background helped me work out patterns and shapes.”

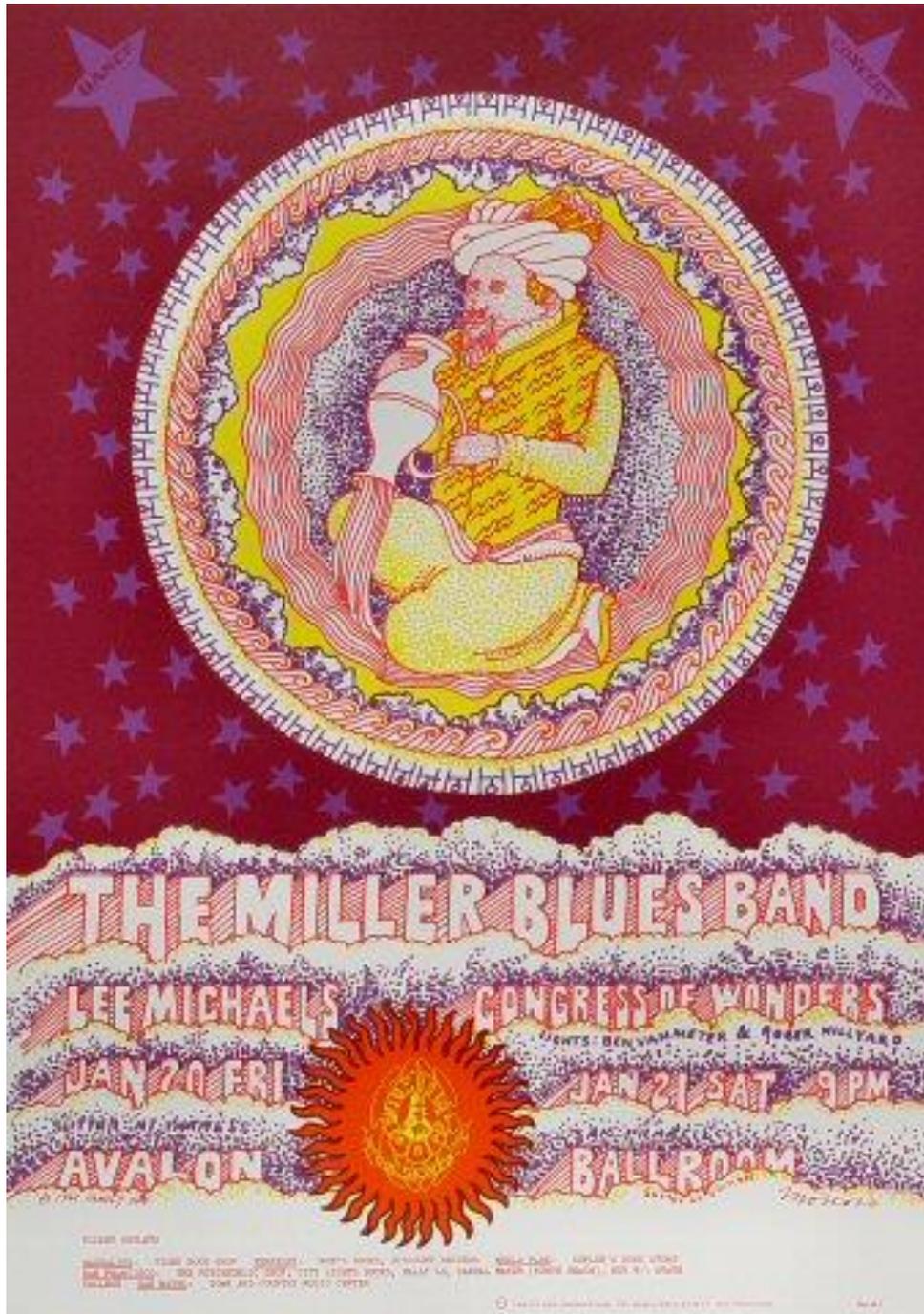
From Wolfgang’s Vault website: “The all-seeing eye and royal colors in Deco design advertised this offering of Bill Graham’s idea of meat and potatoes for the masses; Butterfield Blues Band, a Graham favorite, and jazz act, Charles Lloyd Quartet.”

From *High Societies*: After mid-1966 [Wilson] settled on one type style, which he had discovered in a 1965 catalogue from the Berkeley University Art Museum exhibition ‘Jugendstil and Expressionism.’ The typeface had been developed Alfred Roller for posters announcing exhibitions of the Vienna Secessionists at the turn of the twentieth century. Wilson made Roller’s letters even more indecipherable by slanting or contorting their shapes to fill the available space.



Alfred Roller, poster design, 1890s

Wes Wilson in *Art of the Fillmore*: “Carlos Santana told me, ‘You remember Carlos, I was right down there in front yelling, ‘Free the people Charles! Free the people!’”



Catalog#: FD044-PO

AKA: Pouring Vessel

Artist: Victor Moscoso

Venue: Avalon, S.F., Ca.

Dates: January 20-21, 1967

Performers: The Steve Miller Blues Band, Lee Michaels, Congress of Wonders

Lights: Ben Van Meter, Roger Hillyard

Size: 14 1/16 x 20 1/4"

Printing: 1st A



Catalog #: BG047-PO

Artist: Wes Wilson

Dates: January 27-29, 1967

Venue: Fillmore Auditorium

Performers: The Paul Butterfield Blues Band, Charles Lloyd Quartet

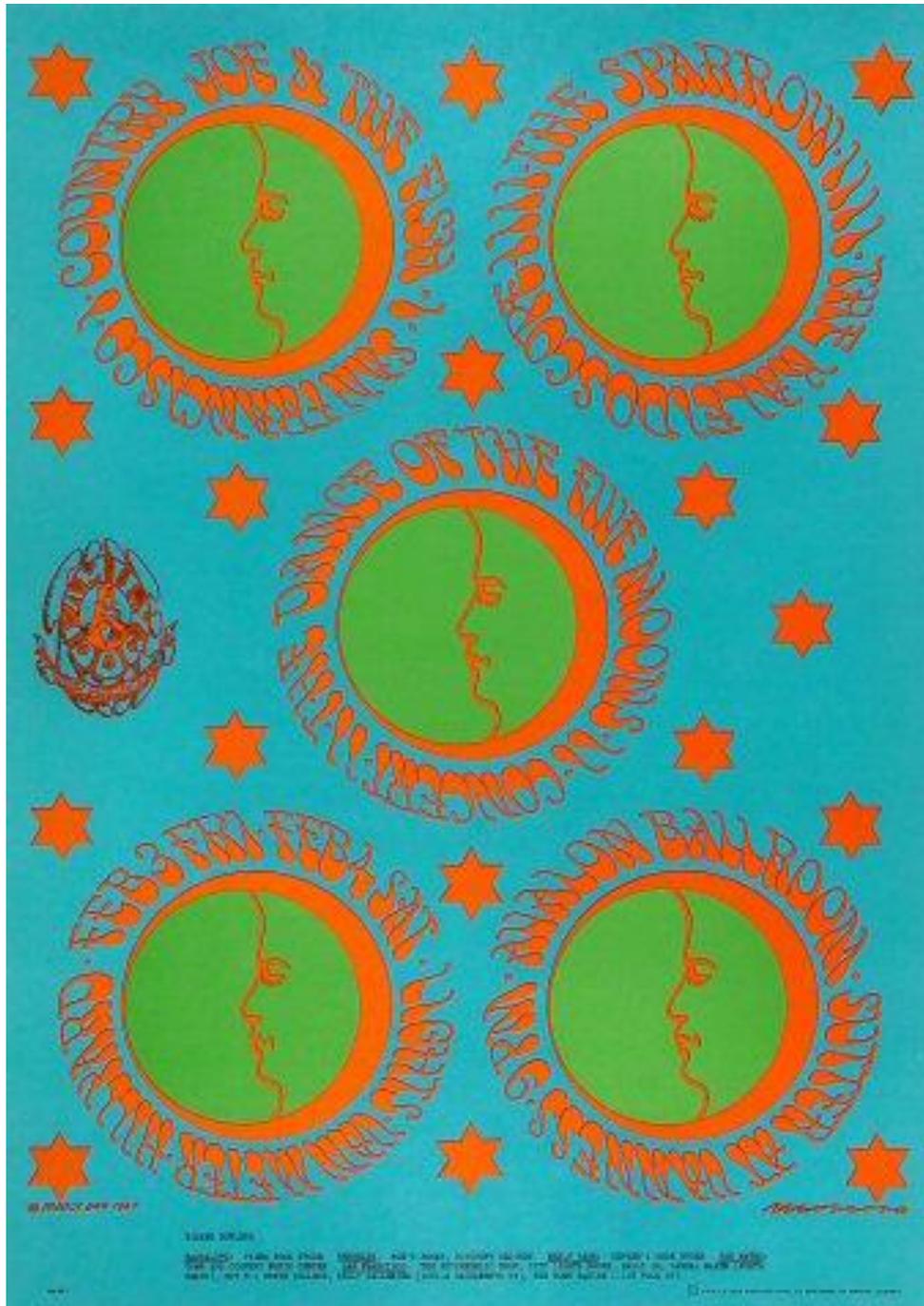
Size: 14 7/16" x 22 7/8"

Printing: 1st

From Wolfgang's Vault website: "Appearing together just a week after their last shared billing, the Fillmore featured the jazz fare of Butterfield Blues Band and Charles Lloyd in late January."

Bill Graham: "The earliest education I got about the [music] scene came when Paul Butterfield played for me ... he just started throwing names at me. The Staple Singers and Otis Redding and Bobbie 'Blue' Bland and James Brown and Chuck Berry."

Charles Lloyd: "A musician friend of mine said, 'You know Charles, there's a couple thousand young people over there at the Fillmore lying around on the floor listening to music. You gotta go play there.'"



Catalog#: FD046-PO
AKA: The Dance of Five Moons
Artist: Victor Moscoso
Venue: Avalon, S.F., Ca.
Dates: February 3-4, 1967
Performers: Country Joe & the Fish, Sparrow, Kaleidoscope
Lights: Ben Van Meter, Roger Hillyard
Size: 14 1/16" x 20"
Printing: 1st B

“For a while Philip Hammond became the manager for The Family Dog. He was into astrology, would chart the signs for the event and suggest a title for the dance. I used the lettering called ‘smoke’ and made every edge a vibrating edge.”
From *Sex, Rock, and Optical Illusions*

Walter Mederios: *From Frisco, with Love*: “[Moscoso] later recalled his intensive colour training with Josef Albers at Yale and also realized that ‘hot’ colour was a way to ‘load up the surface,’ that is, to intensify the graphic images and patterns by adding strong colour effects. With a series of brilliantly successful posters ... he explored the potential of colour combinations which make the edges of form appear to jump or vibrate. These effects brought a new level of visual intensity to the poster art. The vivid effects of hot colour were inspired by more than just straight artistic perception, of course, but Moscoso never depicted dope directly nor often sought to evoke its mental effects as other artists sometimes did. Rather, he took psychedelic consciousness simply as a matter-of-fact background reality that informed the creation of graphic art.”



Catalog #: BG048-PO

Artist: Wes Wilson

Dates: February 3-5, 1967

Venue: Fillmore Auditorium

Performers: Jefferson Airplane, Quicksilver Messenger Service, Dino Valenti

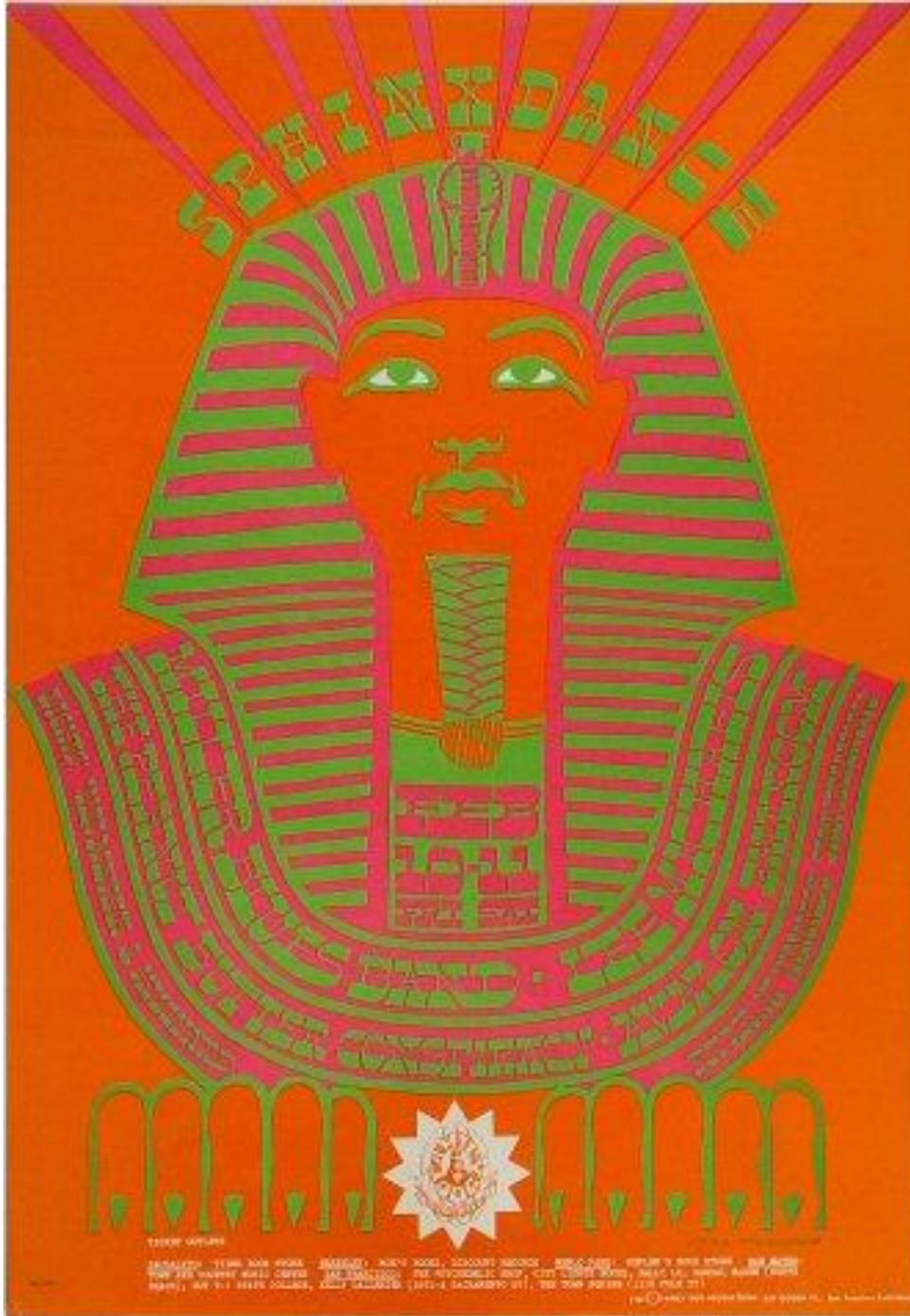
Size: 13 11/16" x 23 1/4"

Printing: 1st C

From Wolfgang's Vault website: "Drugs provided a lens through which Wes Wilson re-interpreted the ordinary, and he put the psychedelic experience on paper in BG048. His central face dissolves and distorts in a rush of procreative force, and the Jefferson Airplane, Quicksilver Messenger Service and Dino Valenti are along for the ride. Valenti, composer of the peace anthem 'Get Together,' had an uneven career marred by drug dependency and busts and spent more time in jail than out in the late sixties."

From *High Societies*: After a year's experience Wilson had become able to energize his designs effortlessly; vitality had become an inherent quality in his work. This design, from a drawing he made after a psychedelic experience, records a profound feeling of knowing and recognizing diverse aspects of himself. From the central face, identities dissolve into others and are further transformed into female images and into a figure suggesting primal priapic force. The concept for this poster came in a flash. Wilson saw a poster, a sheet of orderly lettering. Then, he said, "somehow, this fist, this ... vision ... —whsst!—scraped all away and provided a glimpse of something else."

From *High Societies*: "In [BG048], created in February 1967 for the Jefferson Airplane and the Quicksilver Messenger Service, the boundaries between people and objects appear to be dissolving into liquid pools. These images express not only the visual influences of hallucinogenic drugs but also hint at the intellectual or 'spiritual' power of LSD.... Walter Mederios has suggested a relationship between the 'multiple, merging figures' in Wilson's posters and an awareness that he says occurred to most people who 'dropped acid': a sense of a 'unity and continuity of life.'"



Catalog: FD047-2-PO

AKA: Sphinx Dance

Artist: Victor Moscoso

Dates: February 10-11, 1967

Venue: Avalon Ballroom

Performers: The Steve Miller Blues, Lee Michaels, Peanut Butter Conspiracy

Size: 14" x 20 1/6"

Printing: 2nd

Walter Mederios: *From Frisco, with Love*: “Moscoso exploited the techniques of modern lithography more than any other artist. He explored complex colour effects, such as building up an image through ‘overprinting,’ and through a series of developments this brought an unexpected dimension to the poster art. Due to the colour overprinting technique, images had the sensational effect of turning off and on when seen in the flashing coloured lights of the dance hall, and one of these created an illusion of movement. Moscoso’s development of this animation technique in several later designs further transformed the rock poster from a static, independent art form into an active, visual element of the dance environment, an extension of the light show. In addition to the individual artistic achievement and the creative sponsorship of the client, these posters can be appreciated as a brilliant expression of the unique intensity, the high physical and psychic energy which characterized the San Francisco rock scene, and which came together in the dance halls.”

From *Off the Wall*: “The poster for the ‘Sphinx Dance’ concert organized by Family Dog on February 10-11, 1967 (first printing mainly in orange and blue, second printing mainly in orange and green), is an eloquent illustration of the eye-dazzling art that Moscoso perfected. Befitting the title of the event, the poster is an enigma, a blinding hieroglyph that demands the most patient cooperation from its viewers’ eyes.”



Catalog #: BG049-PO

Artist: John H. Myers

Dates: February 10-12, 1967

Venue: Fillmore Auditorium

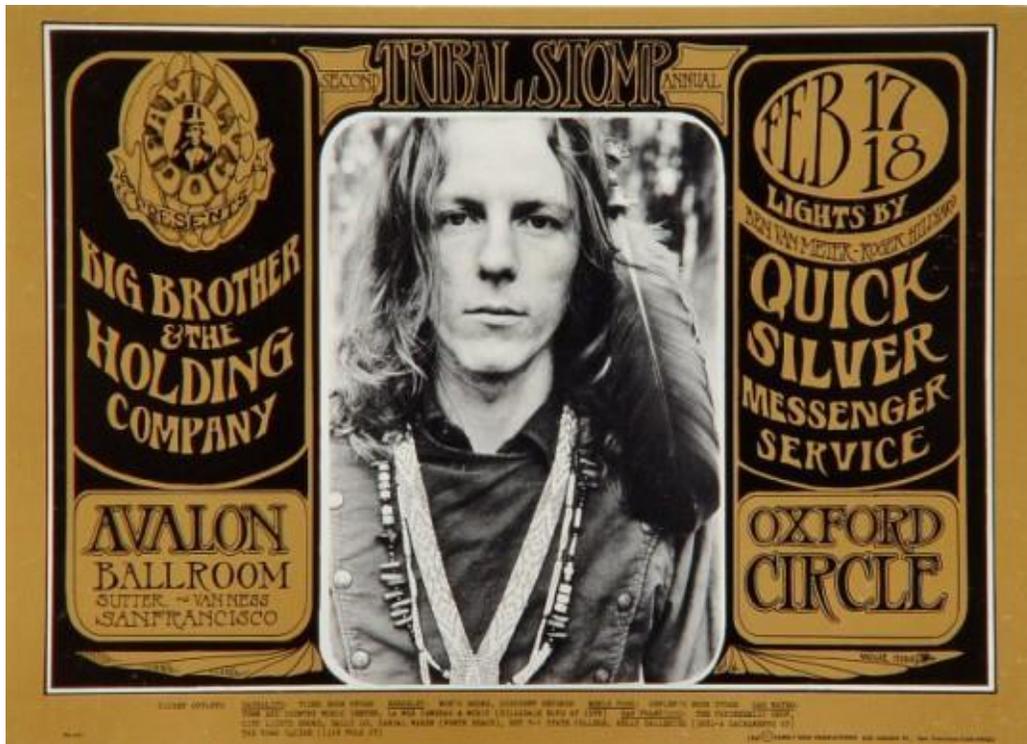
Performers: The Blues Project, Jimmy Reed, John Lee Hooker, The Stu Gardner Trio

Lights: Headlights

Size: 13 5/8" x 22 5/16"

Printing: 1st

From Wolfgang's Vault website: "All blues fare on an all blue background spills from Jimmy Reed's harmonica on this John H. Myers poster."



Catalog #: FD048-PC

AKA: Tribal Stomp #2

Artist: Stanley Mouse, Alton Kelley

Dates: February 17-18, 1967

Venue: Avalon Ballroom

Performers: Big Brother & the Holding Co., Quicksilver Messenger Service, Oxford Circle

Lights: Ben Van Meter, Roger Hillyard

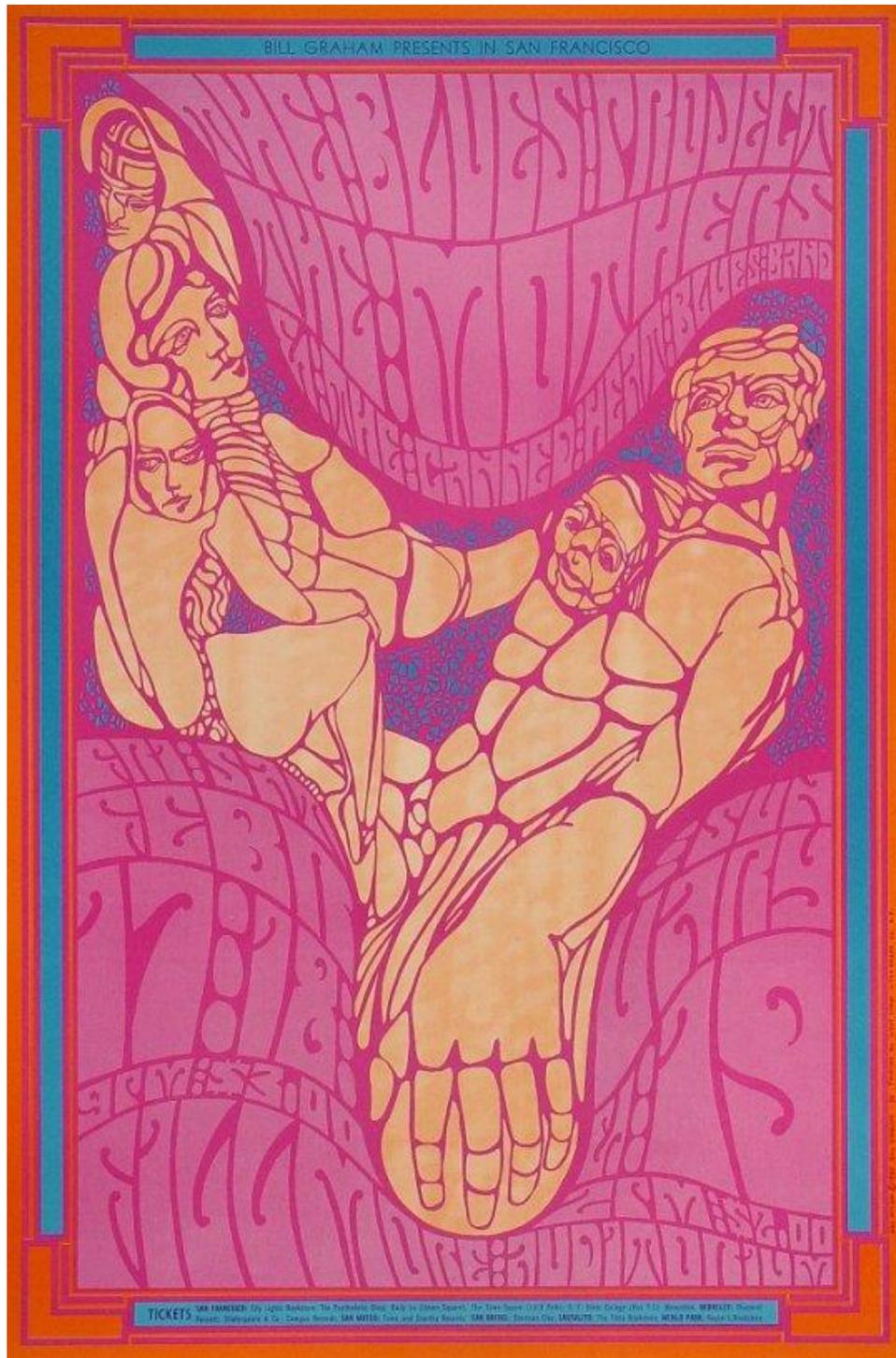
Size: 5 1/16" x 7"

Printing: 1st

“A lot of people say Kelley was the idea man,’ and that I was the ‘executor,’ and I guess I’d have to say that rap is false in a lot of ways, and it’s also true in a lot of ways. Kelley was just all the time finding neat things, and I’d get off on them. But, looking back, I feel a lot of pieces were mainly my work, and most of the posters carried the name ‘Mouse Studios,’ which was of course my trip from many years before.” From *The Art of Rock*:

Joel Selvin: “Week after week, Mouse and his partner, Alton Kelley, turned out a rich series of images that encapsulated the social, musical, and cultural inventions taking place. With a handful of the other San Francisco poster artists, Mouse and his collaborators re-wrote the language of contemporary graphic arts. Before long, their ideas were being incorporated into magazine covers, advertising designs and all kinds of commercial art.”

Stanley Mouse: “I wish I had done more posters for Big Brother. Sam Andrews was a warm being and he was always a pleasure to see. Peter Albin seemed to be the stability behind the group. Dave Getz became a long time friend and fellow artist. There was always a raucous scene everywhere they played and it got even wilder backstage. I really loved that band.”



Catalog#: BG050-PO

Artist: Wes Wilson

Venue: Fillmore Auditorium

Dates: February 17-19, 1967

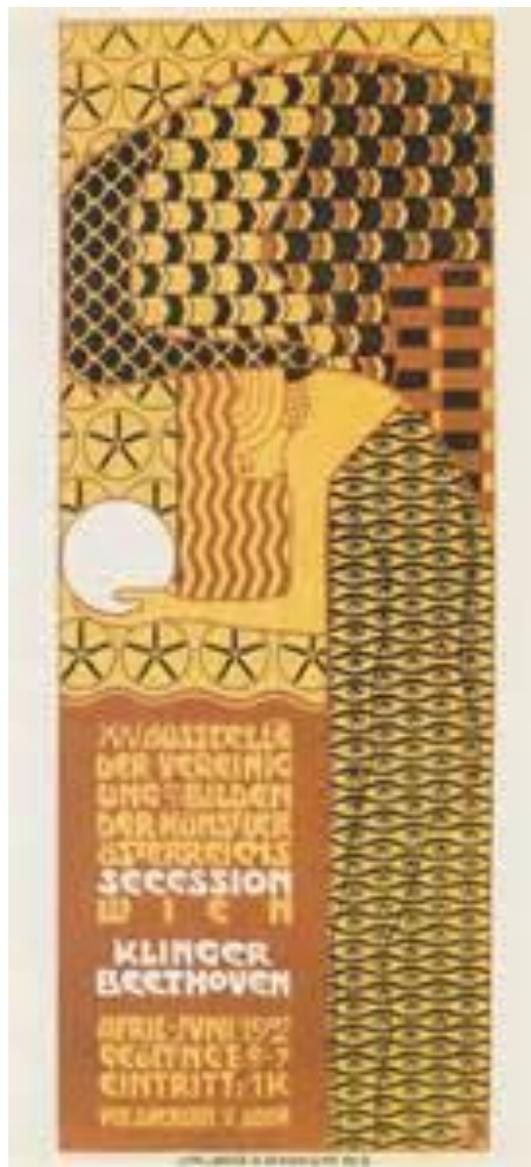
Performers: The Blues Project, Mothers of Invention, The Canned Heat Blues Band

Size: 13 5/8" x 21 1/4"

Printing: 1st

From Wolfgang's Vault website: "Oddly chiseled stone-people arranged in a Sistine Chapel tableau reach across this Blues Project and The Mothers offering. One of the women figures on the left wears a cross, a frequently used but subtly hidden Wilson symbol, on her headdress."

"I like the idea of filling up space, and I like to do my work freehand—no ruler and stuff. Just make it fit naturally. If I needed to make a letter a little wider, well, I would. So, early on, I was already headed in a certain direction, and when I found this catalog for the November 1965 Jugendstil and Expressionism exhibit at the University of California, which included Viennese Secessionist lettering, I was able to adapt it and use it on almost all my posters from that point on. It was the easiest type of lettering imaginable. You just draw the outlines and put in these little intrusions to make each space become a letter." From *The Art of Rock*



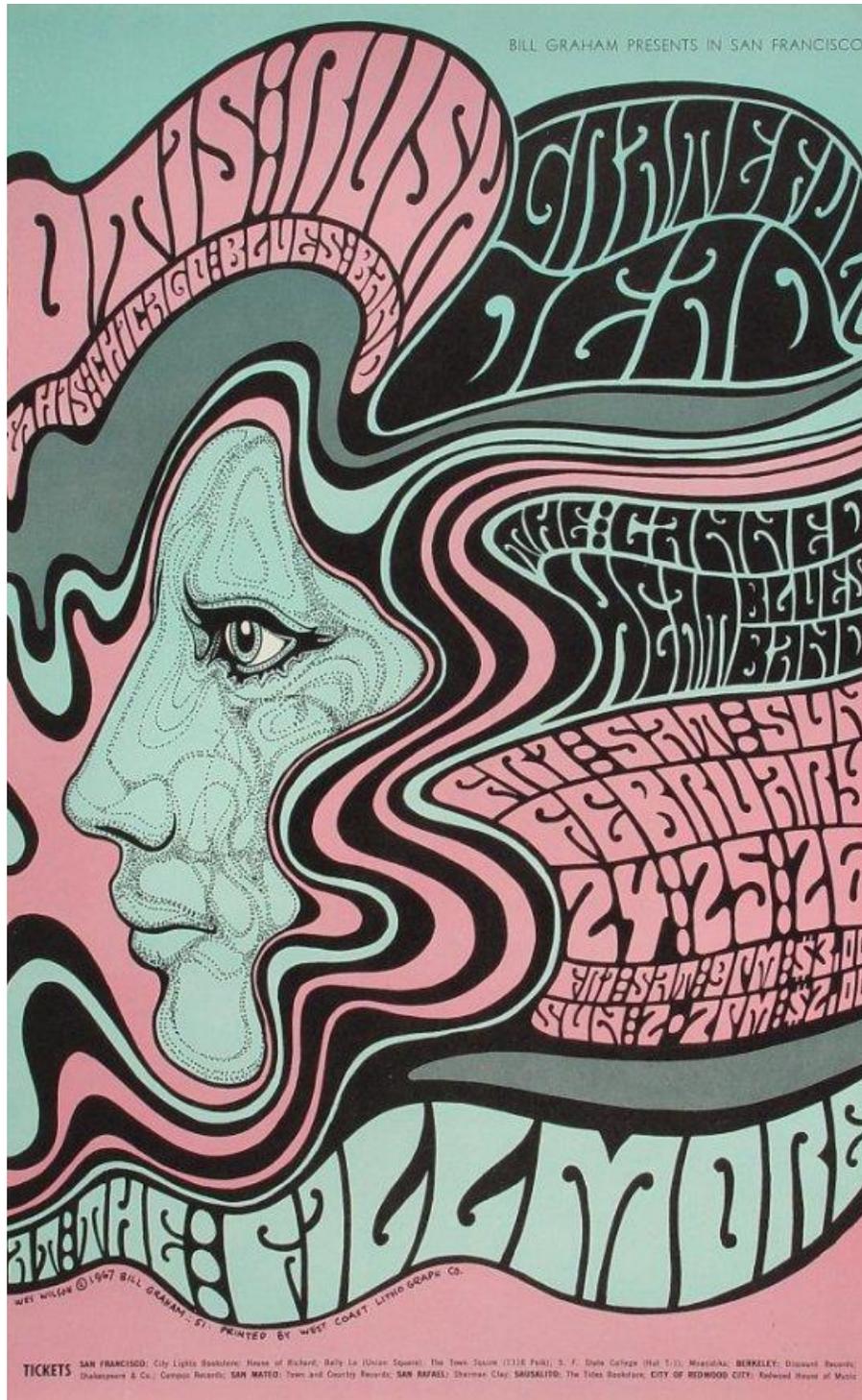
Alfred Roller, poster design, 1890s

From *High Societies*: “The early Family Dog posters had been distinguished by their lively names or themes, but the practice died out at a certain point. Then Victor Moscoso revived the theme poster. He was influenced by a Family Dog staff member who did the booking and dealt with the artists. Moscoso’s contact was attuned to astrology and would offer information about planetary conjunctions and symbols related to the event or to the performers. If he had nothing else in mind, Moscoso would develop the information into a theme with relevant imagery.”



Ingres, Jupiter and Thetis

From *High Societies*: Victor Moscoso created a number of posters using fine art images. One of these contains the central figures of a painting by the French neoclassical painter Jean-Auguste-Dominique Ingres, ‘Jupiter and Thetis’ (1811), combined with a picture of a fish ‘by a Scandinavian artist.’ Clearly Moscoso was not making an ‘in group’ reference, since few would have recognized the origin of such images. He found the material while he was researching ideas for posters, and he thought that Ingres’s mythological figure of Jupiter, who holds a staff, could be read as Neptune. He used the image for his poster advertising a dance concert called ‘Neptune’s Notion’ [FD049].... Moscoso’s transformation of museum pieces into ephemeral rock posters raised the status of the popular art form. Furthermore, overturning traditional values was not only in keeping with trends in twentieth-century avant-garde art but was also consistent with hippie ideology.”



Catalog #: BG051-PC

Artist: Wes Wilson

Dates: February 24-26, 1967

Venue: Fillmore Auditorium

Performers: Grateful Dead, Otis Rush Chicago Blues Band, The Canned Heat Blues Band

Size: 4 5/8" x 7 3/4"

Printing: 1st

From *Classic Rock Posters*: “This design, advertising bluesman Otis Rush, is classic Wilson, with its exaggerated lettering, pastel colorways, and wavy lines—a superb evocation of Wilson's desire to produce art for an audience that was 'tuned into the psychedelic experience.’”

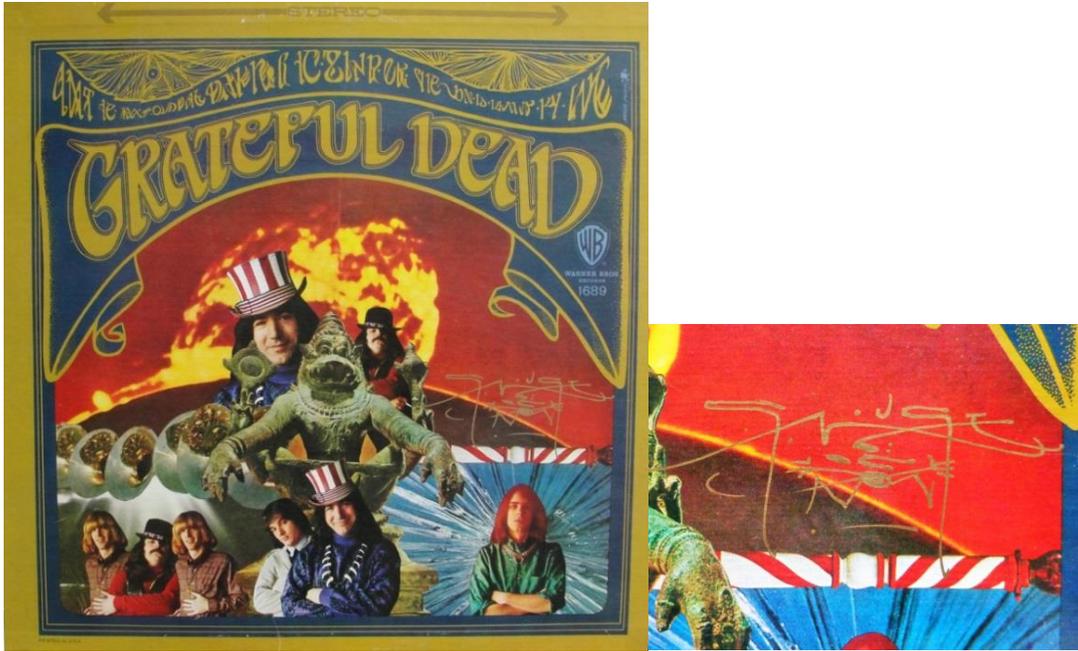
Walter Mederios: *From Frisco, with Love*: “In Christian art there is the symbol of the skull, an injunction to ‘remember death.’ In Wilson’s equally serious, but more optimistic art, it is as though the anonymous skull has been given female flesh and looks out at us in different guises, but always evocative of the principle of life. The female figure as life symbol is, of course, older than art, but this unique quality of Wilson’s sensual/spiritual figures places them in a category of the most serious, positive use of the female image in recent times.”

From *Off the Wall*: “For much of his handlettering [from this point on] Wilson used a typeface designed by Roller in around 1900 as a starting point, subjecting it to an almost endless series of alterations and variations. For Wilson, lettering was not so much a body as a shell: contrary to typographical tradition, he took his lead not from architecture but from the world of music and sound, and his lettering aspired to some extent to turn the properties of this world into visual ones. Texts treated in this way are themselves subjected to different compressions and distortions. Just one example of this is his magnificent Fillmore poster for February 24-26, 1967. The same type of treatment is found to a greater or a lesser degree in the work of most psychedelic designers, with beautiful results being achieved by Bonnie MacLean [BG075, following] ... as well as some lesser-known names, such as John H. Myers [BG049, preceding], in which the lettering becomes an extension of the harmonica and the musician’s breath and Patrick Lofthouse [BG116, following] (in which the words form the shape of a scarab beetle in the middle of the poster).”



Alfred Roller, poster design, 1890s

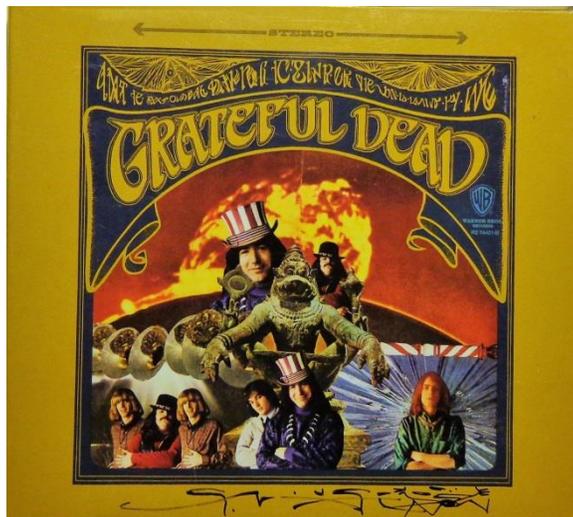
Otis Rush: “I played the Fillmore with the Grateful Dead? How long ago was that? Well, I don’t remember a thing.”

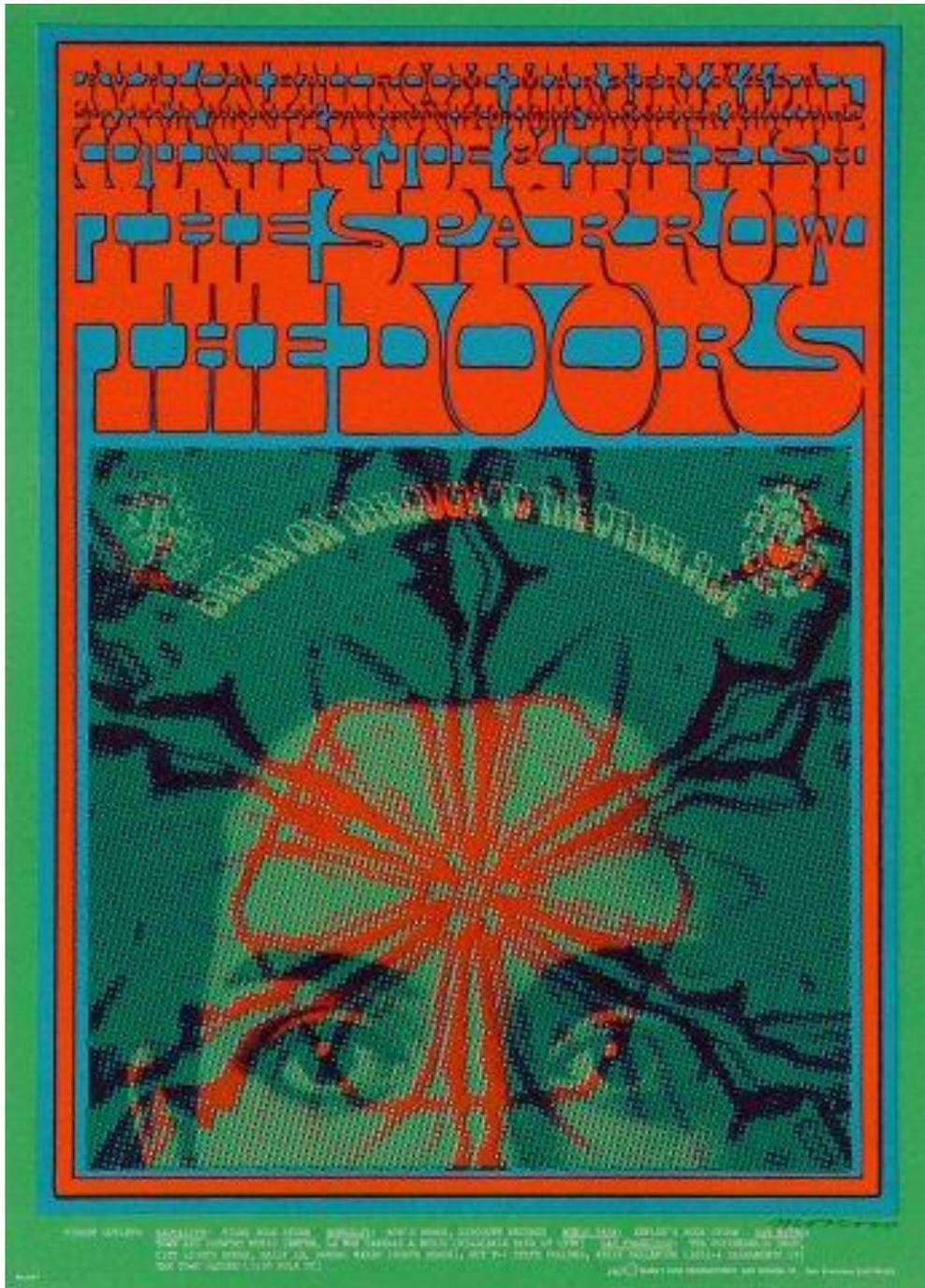


Grateful Dead record jacket, signed
 Below: CD jacket, signed
 Artist: Stanley Mouse
 Released March 1967

Joel Selvin: “[Mouse’s] cover for the first Dead album went hand-in-hand with the music, one reflecting the other. As the music ventured outside San Francisco, to Woodstock and beyond, and provincial ballroom dance bands like the Dead, Jefferson Airplane, Big Brother and the Holding Company, Quicksilver Messenger Service and so many others went worldwide, the art ... went with them.”

Wes Wilson: “Stanley is one of the most varied and interesting poster artists going—with a full spectrum of art output ranging from funny and goofy to the seriously sublime. He is superb with the airbrush, pen and ink drawing, design print graphics and oil painting.”





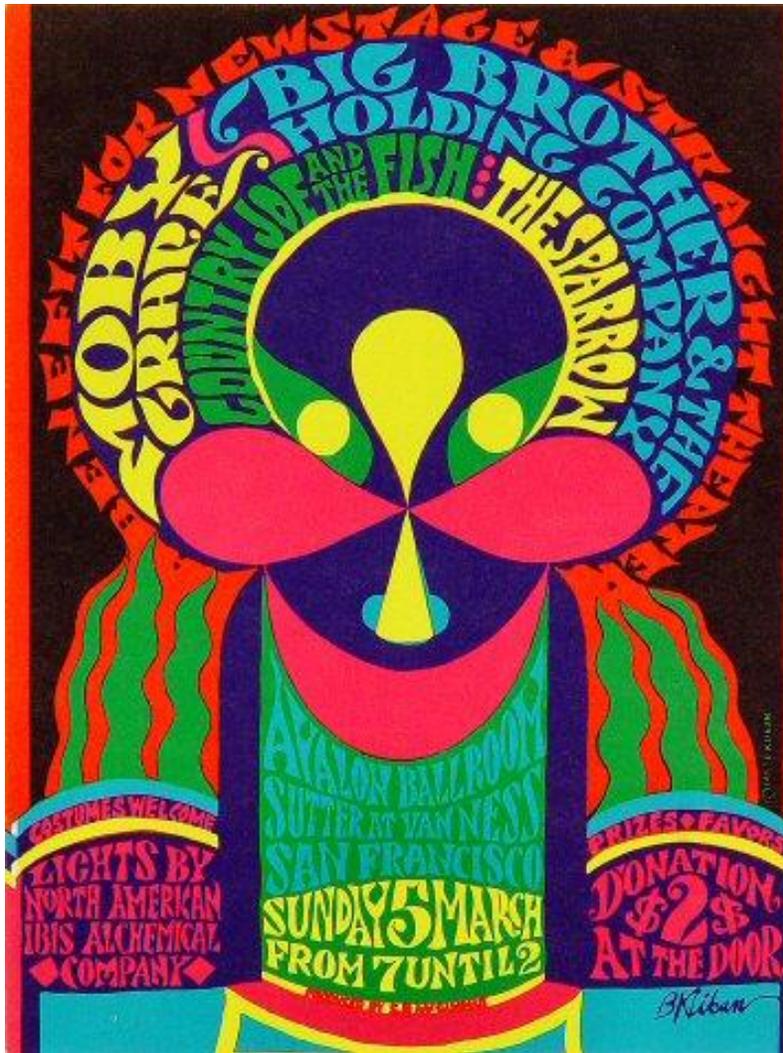
Catalog #: FD050-PC
AKA: Break On Through
Artist: Victor Moscoso
Dates: March 3-4, 1967
Venue: Avalon Ballroom
Performers: The Doors, Sparrow, Country Joe & the Fish
Lights: Ben Van Meter, Roger Hillyard
Size: 5" x 7"
Printing: 1st

From *Classic Rock Posters*: “A 1967 poster by Victor Moscoso that features his trademark layers of color--mixing green, cyan, and red over a picture of a young woman's staring eyes to advertise early shows in San Francisco by LA's the Doors, here playing at Avalon Ballroom, March 3 and 4 1967. The support act, Sparrow, later changed their name and had great success as Steppenwolf.”

From *High Societies*: “Here Moscoso explores creating a complex image through the technique of overprinting. The resulting ‘third eye’ is a reference to the transcendent lyrics of the Doors’ famous song, ‘Break on Through.’”

In the blinking colored lights of the dancehall the snowflake pattern appeared to flash on and off, depending on the color of the incident light. After he discovered this sensational effect, Moscoso extended it by printing multiple images of an object in both red and blue. When the poster was hit with red or blue light in the dancehall, the illusion of movement was created. This virtual animation transformed the poster into an active element of the dance-concert environment—an extension of the light show.”

Walter Mederios: *From Frisco, with Love*: “Moscoso retained the use of Wilson-type lettering, even in later works when it was appropriate to the form, but by his second month of production he began to settle on a lettering style of his own. It was basically a simple upper case letter to which Moscoso applied large, sometimes massive serifs. This basic form afforded him considerable flexibility and he used it effectively in a variety of ways, as a dense rectilinear block, or stretched into freeform and curvilinear shapes. The massive serifs and hot colour sometimes made the lettering disappear into the background.”



Catalog #: ABR670305-PC

Artist: B. Kliban

Date: March 5, 1967

Venue: Avalon Ballroom

Performers: Moby Grape, Big Brother & the Holding Co., Country Joe & the Fish, Sparrow

Lights: North American Ibis Alchemical Co.

Size: 5 1/4" x 7"

Printing: 1st

Yes, *that* B. Kliban, who became seriously famous in the late '60s and early '70s for his ubiquitous black and white cat drawings. He began as an underground cartoonist featured in Zap Comix. This is his only known concert poster design.

From *Classic Rock Posters*: "Designed by cartoonist Bernard 'Hap' Kliban, this was a benefit show for New Stage and Straight Theater, with Moby Grape, Big Brother & the Holding Company, Country Joe & the Fish, and the Sparrow, at Avalon Ballroom on March 5, 1967. The Straight, situated in the very heart of the hippie district, was a former cinema that members of the hip community were successfully converting into an Avalon/Fillmore venue."



Catalog#: BG054-PO

AKA: Truth Search

Artist: Wes Wilson

Venue: Winterland, S.F., Ca.

Dates: March 10-12, 1967

Performers: Jefferson Airplane, Jimmy Reed, John Lee Hooker, The Stu Gardner Trio

Size: 13 11/16" x 20 1/16"

Printing: 1st

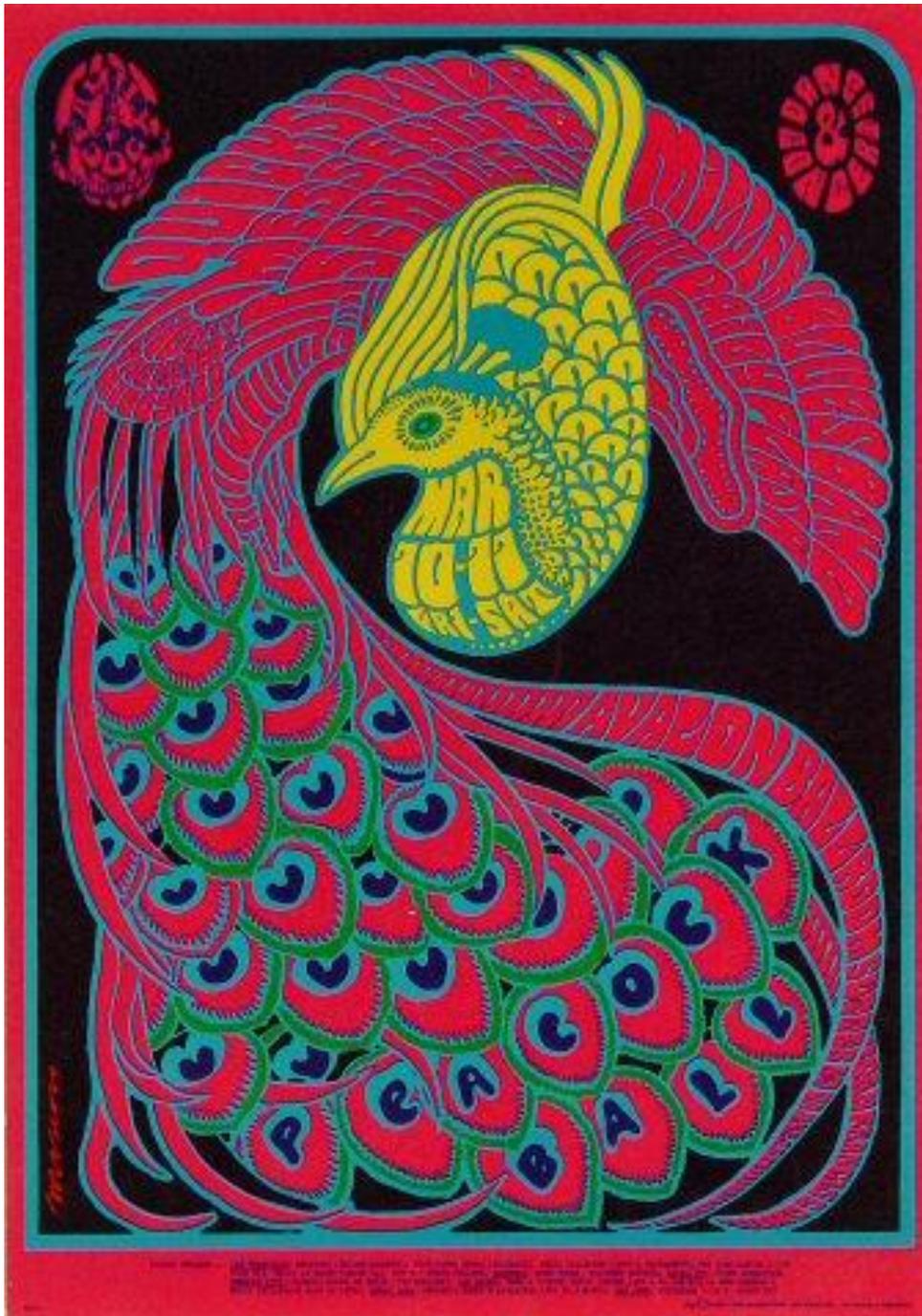
Bill Graham: “Winterland was the first place I was able to do things a little larger. The place held 5400 people.... It had the feel of a small coliseum.... People sat behind the stage. Musicians played surrounded by the public.”

From Wolfgang’s Vault website: “There is a lot, literally, on the mind in this Wilson poster. Mixed fare including Jefferson Airplane, Jimmy Reed and the Stu Gardner Trio weigh in with mixed images of beauty, the primitive and creation in this aptly named Truth Search.”

From *High Societies*: “A poster of March 1967 is ominously labeled ‘Truth Search,’ marking an interesting shift away from Helm’s humorous dance themes of less than a year earlier.”

Walter Mederios: *From Frisco, with Love*: “Multiple merging figures appear in many of Wilson’s posters, especially those of his last few months of production. These drawings are partially derived from LSD perceptions, either from personal self-encounter or from other vivid experiences such as the ‘feeling-knowledge’ about the unity and continuity of life which occurred to most people who ‘dropped acid.’ The artists seldom attempted to draw while ‘stoned’ but they brought back strong impressions which sometime later emerged in their art. This is especially true of Wilson, whose approach to art was to draw the realities of his own time and his own being. The poster artists acknowledged the full spectrum of reality, and as Wilson matured artistically he sometimes openly expressed the disharmonies of his internal and external life. He had no reluctance about exposing such feelings, nor doubts about the acceptance of such poster art. People saw the art in their own way, and he knew that all kinds of heaviness were going on out there.”

“I’d sort of project myself into whatever I was doing. If I was in a good mood, I could do great things. And if I felt lousy, well, I’d still have to get it done by Friday or whenever the deadline was. All that pressure would get to me sometimes. I’d always do something that would just sort of ‘come out.’ From the point of view of psychology, I imagine the posters were like some kind of imprint, like a section of my mind at that time. And some of them were pretty weird, pretty strange.” From the *Art of Rock*



Catalog #: FD051-PC

AKA: Peacock Ball

Artist: Victor Moscosoo

Dates: March 10-11, 1967

Venue: Avalon Ballroom

Performers: Quicksilver Messenger Service, The Steve Miller Blues Band, the Daily Flash

Lights: Ben Van Meter, Roger Hillyard

Size: 5" x 7 1/8"

Printing: 1st

From *High Societies*: “In this poster Moscoso explores curvilinear forms, particularly the circle and the arc. The peacock image provided him with an opportunity to use curved shapes and decorative pattern. The strong arc of the bird’s tail begins behind the body and is creatively extended by the sweep of tail feathers, which are transformed into a bank of lettering. There Moscoso makes clever use of the feathers’ ‘eyes.’”

From *Off the Wall*: “The March 10-11 poster for the ‘Peacock Ball’ also relies on the imagery suggested by the event’s name and its lettering is housed inside the body and tail of the peacock, the extreme distortions required being enhanced by the clashing colors.... Since the 19th century, the peacock has been a favorite theme for the poster artists who favored arabesques and intense colors; see for example Will Bradley’s *The Modern Poster* from 1895....”



Will Bradley, *The Modern Poster*, 1895

From *Off the Wall*: “In the realm of psychedelia, other notable examples [of a plumed bird] are found in Wes Wilson’s poster for the Byrds—an obvious pun—at the Winterland and Fillmore, March 31-April 2, 1967 [BG057, following]; in MacLean’s poster for the Yardbirds—there’s that pun again—and the Doors at the Fillmore July 25-30, 1967 [BG075, following].....”



Catalog#: FD052-PC

AKA: Contact

Artist: Rick Griffin

Venue: Avalon Ballroom, S.F.

Dates: March 17-18, 1967

Performers: Big Brother & the Holding Company, Charles Lloyd, The Sir Douglas Quintet

Lights: North American Ibis Alchemical Co.

Size: 5" x 7"

Printing: 1st

“[D]oing posters on a regular basis was like going to my own art school. It was like having some kind of incredible lithography class, with all the equipment there for my use. And I gained a tremendous education as a result, and looking back, I can see my early ones were really experimental, and how later on I began realizing all the possibilities that were available.” From *The Art of Rock*:

Ida Griffin, Rick’s wife: “Rick’s passions were art and rock and roll. From the moment he woke up in the morning to the time he went to bed, and always while he drew, he listened to music.”



Catalog #: FD053-PC

AKA: From the Plains of Quicksilver

Artist: Victor Moscoso

Dates: March 22-23, 1967

Venue: Avalon Ballroom

Performers: Quicksilver Messenger Service, John Lee Hooker, The Steve Miller Blues Band

Lights: Ben Van Meter, Roger Hillyard

Size: 5 1/8" x 7"

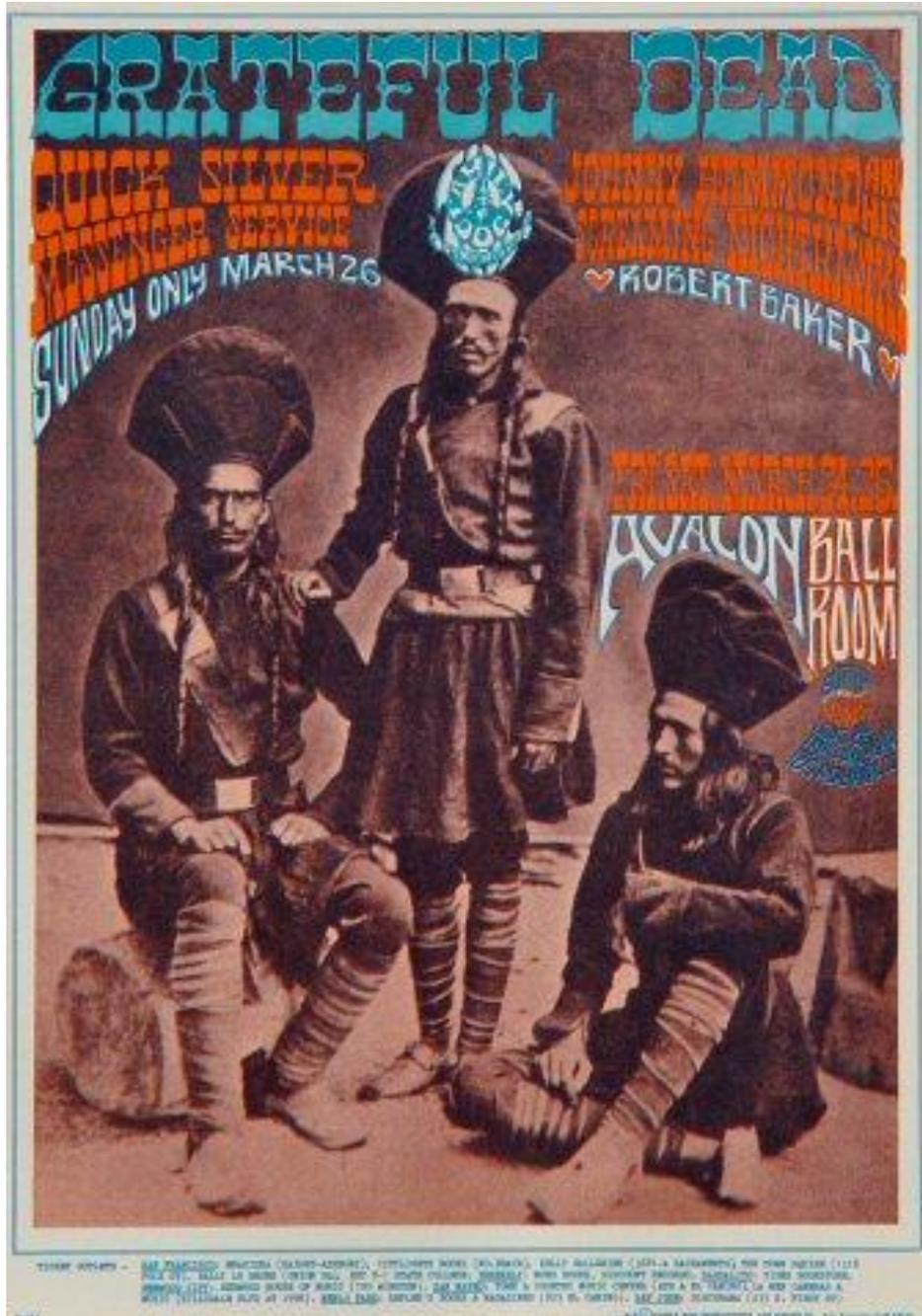
Printing: 1st

From “Masters of Rock: Psychedelic ‘60s”: “The Quicksilver FD053 is a good one. That’s where I take my Playbill and I exaggerate it to the point where I began to doctor it and change it into something else. Basically what I want to do is just letter in between the letters, which is what Wes Wilson is doing. Both for speed and for the perverseness of it. See, since I was going around reversing every rule that I had ever learned, any time I could do something the reverse of how I’d been taught I would give it a try. And it worked remarkably well. That’s when I started to get with it.”

From *High Societies*: “In this essay on circular form, the concentric lines of lettering create layers or levels of focus, at the center of the sheet to form a kind of mandala. The innovative and modern treatment of the band photo is a logical extension of the circular layout of the lettering: ‘up’ and ‘down’ no longer apply, the photo appears oriented both ways. Moscoso’s innovations in form, enhanced by color, bring new direction to the psychedelic poster.... Some of Moscoso’s serifs [in FD053] ... fuse with the surrounding text.”

From *Off the Wall*: “‘From the Plains of Quicksilver,’ which Moscoso designed for March 22-23, 1967 at the Avalon, uses a 360-degree arrangement of text, a disorienting effect that is enhanced by the reflected image at the top and bottom of the poster showing the members of the Quicksilver Messenger Service.”

From *Sex, Rock, and Optical Illusions*: “Philip Hammond gave me the astrological positions on the day of the event, suggested the title and gave me a horizontal photo of the band taken at the De Young Museum. What a mess. Quicksilver became the planet Mercury, the concentric positive and negative letter forms appeared. This poster designed itself.”



Catalog #: FD054-PC

AKA: Three Indian Dudes

Artist: Rick Griffin

Dates: March 24-25, 1967

Venue: Avalon Ballroom

Performers: The Grateful Dead, Quicksilver Messenger Service, Johnny Hammond & His Screaming Nighthawks, Robert Baker

Lights: North American Ibis Alchemical Co.

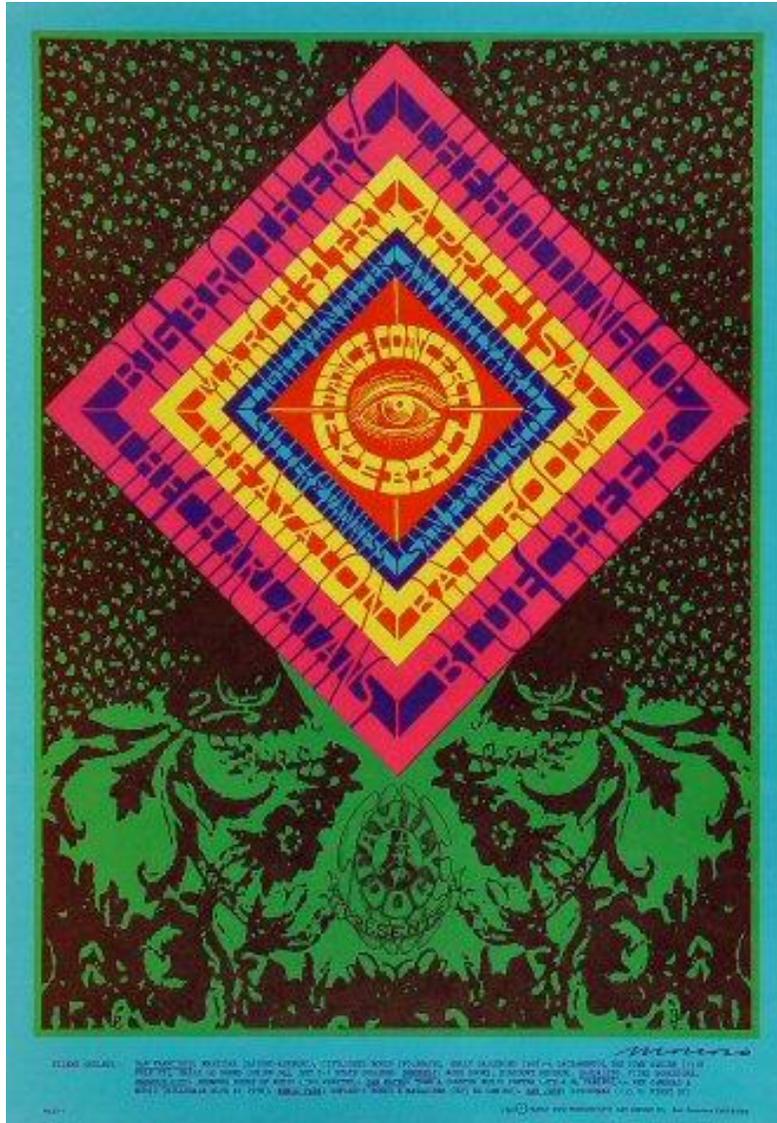
Size: 5" x 6 7/8"

Printing: 1st

“My first pieces were in black and white, but pretty soon I started experimenting with color. I was figuring out the process as I went along, first in two colors, then in three, then in four. I was educating myself about the basic principles involved in printing color....” From *The Art of Rock*:

From *High Societies*: “This was Griffin’s second Family Dog poster. It is a surprisingly modest approach, with none of the display of drawing skills seen in his earlier work for the Be-In. The image of turn-of-the-century soldiers has an earthy quality, which was a primary aspect of counterculture sensibility and of Griffin’s own lifestyle. Outsiders were viewed as cultural heroes, and these very masculine longhairs, in their tunics and improbable headgear, were certain to capture the eye and fantasy of the counterculture audience. As in the Be-In poster, Griffin uses playball lettering with heavy horizontals, but this time with flat color and no outline. The curving lower edge of the lettering encloses the figures, and the orderly, symmetrical format enhances their dignity. Through skillful application of simple design principles, Griffin subtly transformed the photo into an attractive poster.”

Walter Mederios: *From Frisco, with Love*: “These early works demonstrate that Griffin was already an imaginative designer. His formal training was minimal: his graphic skill is apparently a matter of natural aptitude and parental support. His father, an engineer, was also a skilled artist and amateur archaeologist; the family took frequent trips to the Southwest, visiting ghost towns and obscure archaeological sites. From this experience Griffin absorbed the lore, the forms, and the feeling of the cultures of the American West—both that of the native Americans and the nineteenth century settlers.”



Catalog#: FD055-PO

AKA: Eye Ball

Artist: Victor Moscoso

Venue: Avalon, S.F., Ca.

Dates: March 31-April 1, 1967

Performers: Big Brother and the Holding Company, The Charlatans, Blue Cheer

Size: 14" x 20"

Printing: 2nd printing

From *Off the Wall*: "This was the era of Op as much as it was the era of Pop, and Moscoso's achievement was to appropriate the optical illusions developed by Vasarely, Agam and Bridget Riley and redirect them into the realm of the hippie counterculture, radically shifting their intended aims along the way. It is clear that, even as a motif, the eye—which could also be the 'third eye' associated with expanding consciousness—played a central role in psychedelic poster designs. Moscoso quiet deliberately placed it at the center of the stunning composition he created for the 'Eye Ball' at the Avalon."



PRESENTED IN SAN FRANCISCO BY BILL GRAHAM

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Catalog #: BG057-PO, PC

Artist: Wes Wilson

Dates: April 1-2, 1967

Venue: Winterland

Performers: The Byrds, Moby Grape, Andrew Staples

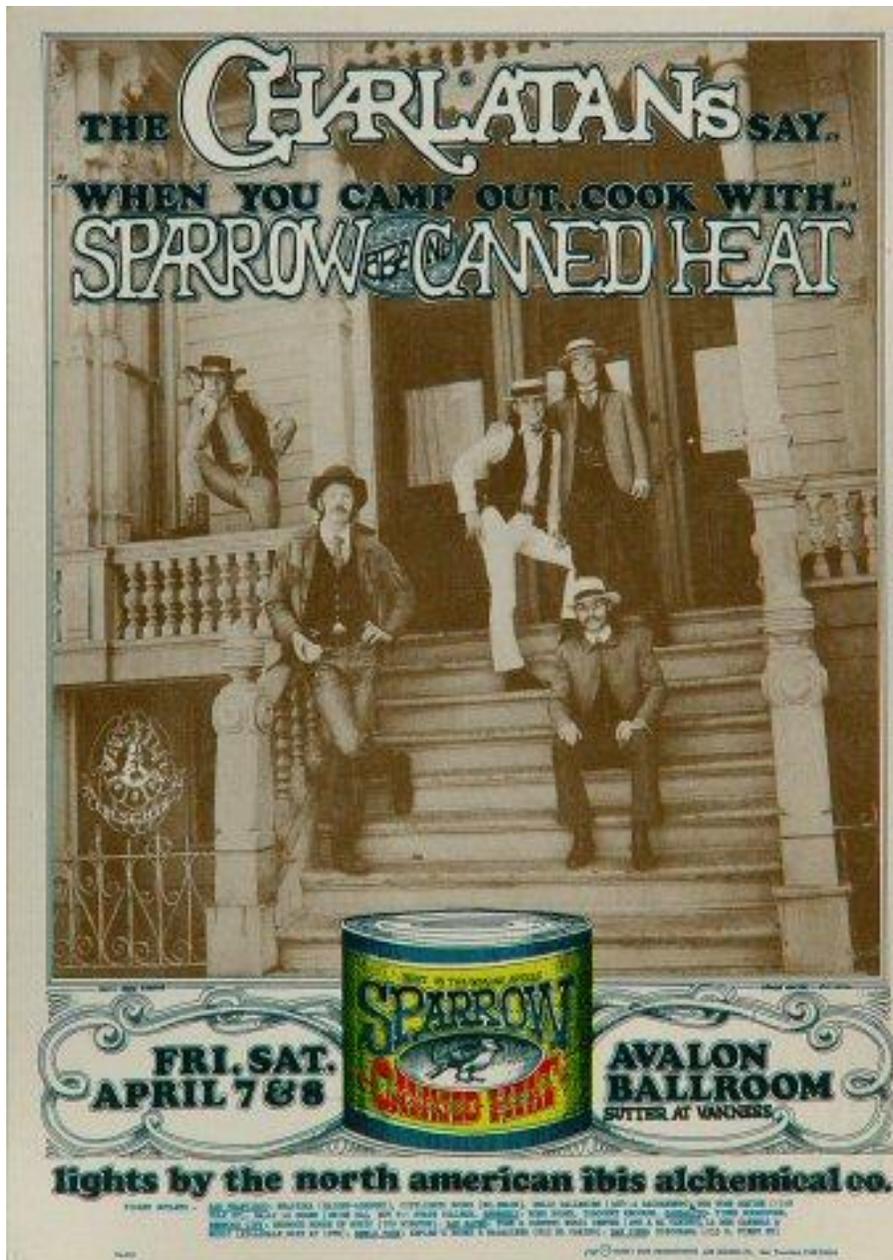
Size: 22 3/8" x 36"

Printing: 1st, 1st

From Wolfgang's Vault website: "Wilson's grand peacock was a showy depiction of headline group, The Byrds, and projects more joy than vanity in its swooping, linear form. The bird, a figure-eight study, leaps from the page in its detail, and the lettering appears to recede before it snaps back into focus at the bottom of the poster."

From *The Art of the Fillmore*: "Through subsequent exploitation of color, dense, lettering, and abstract pattern, Wilson developed his 'energized' format into dynamic flowing sculptural design." [See also BG051 & BG061.]

From *High Societies*: "Wilson often found more inspiration in his own feelings and ideas than in the bands on a bill, but in this design the two factors came together. The choice of the peacock was prompted by the headliner band, the 'Byrds,' and was also created in response to Moscoso's recent poster for The Family Dog [Probably FD051, Peacock Ball]. The graphic concept came immediately: it is a vertical figure eight with the bird as a sculptural form; the lettering is flat and recessive. The image can be read as a reference to the conspicuous egotism of the rock scene, especially to rock stars and their entourages. But this bird is not necessarily about extremes of vanity. Everyone feels like strutting once in a while, and Wilson has affirmed that he was feeling very good at the time he received the commission for this poster."



Catalog #: FD056-PC

AKA: Canned Heat

Artist: Rick Griffin, George Hunter, Herb Greene

Dates: April 7-8, 1967

Venue: Avalon Ballroom

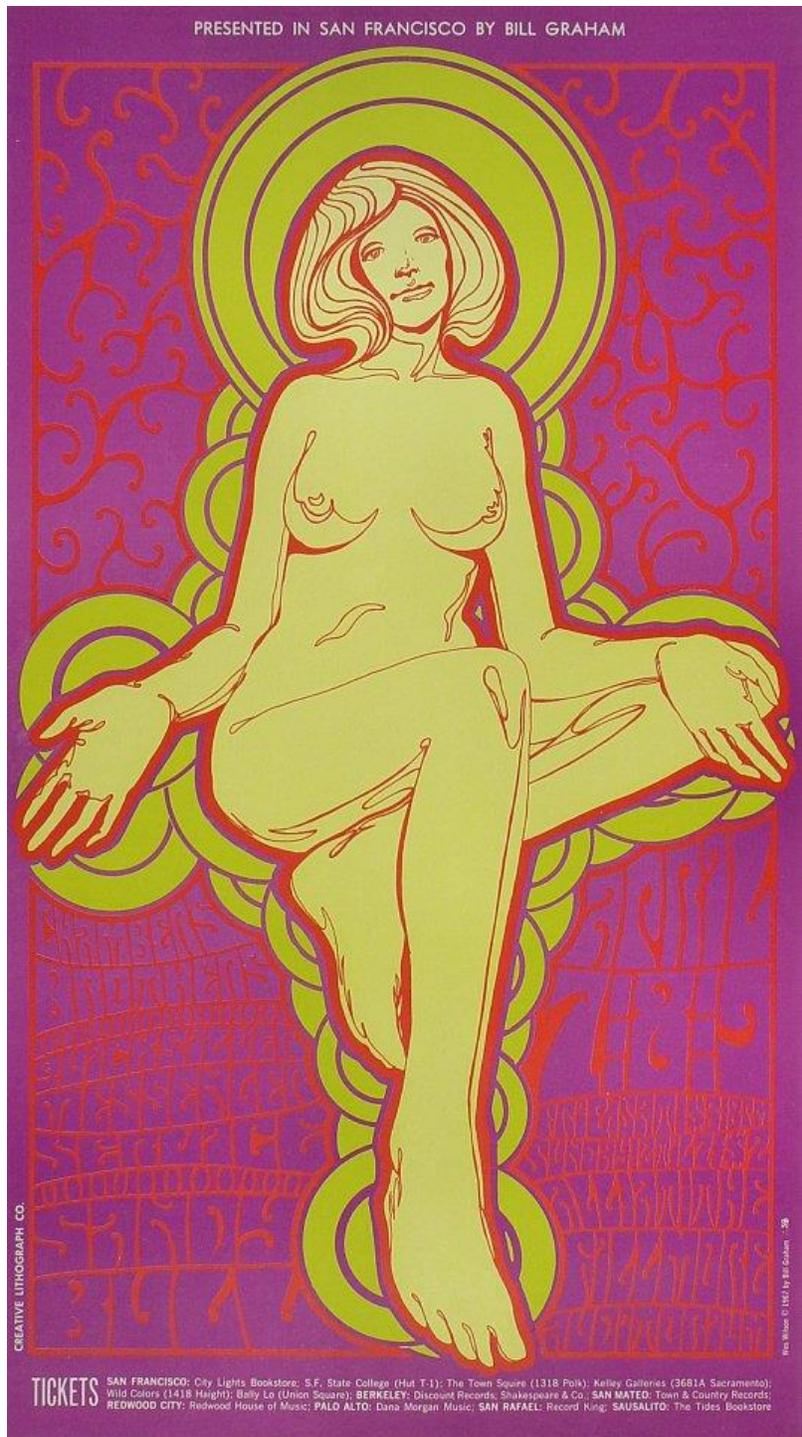
Performers: The Charlatans, Sparrow, Canned Heat

Lights: North American Ibis Alchemical Co.

Size: 5" x 7"

Printing: 1st

“[Griffin’s] father had used brass plates engraved in period-style typefaces to label the treasures they found, which may account for Griffin’s own lettering style.”



Catalog #: BG058-PC

Artist: Wes Wilson

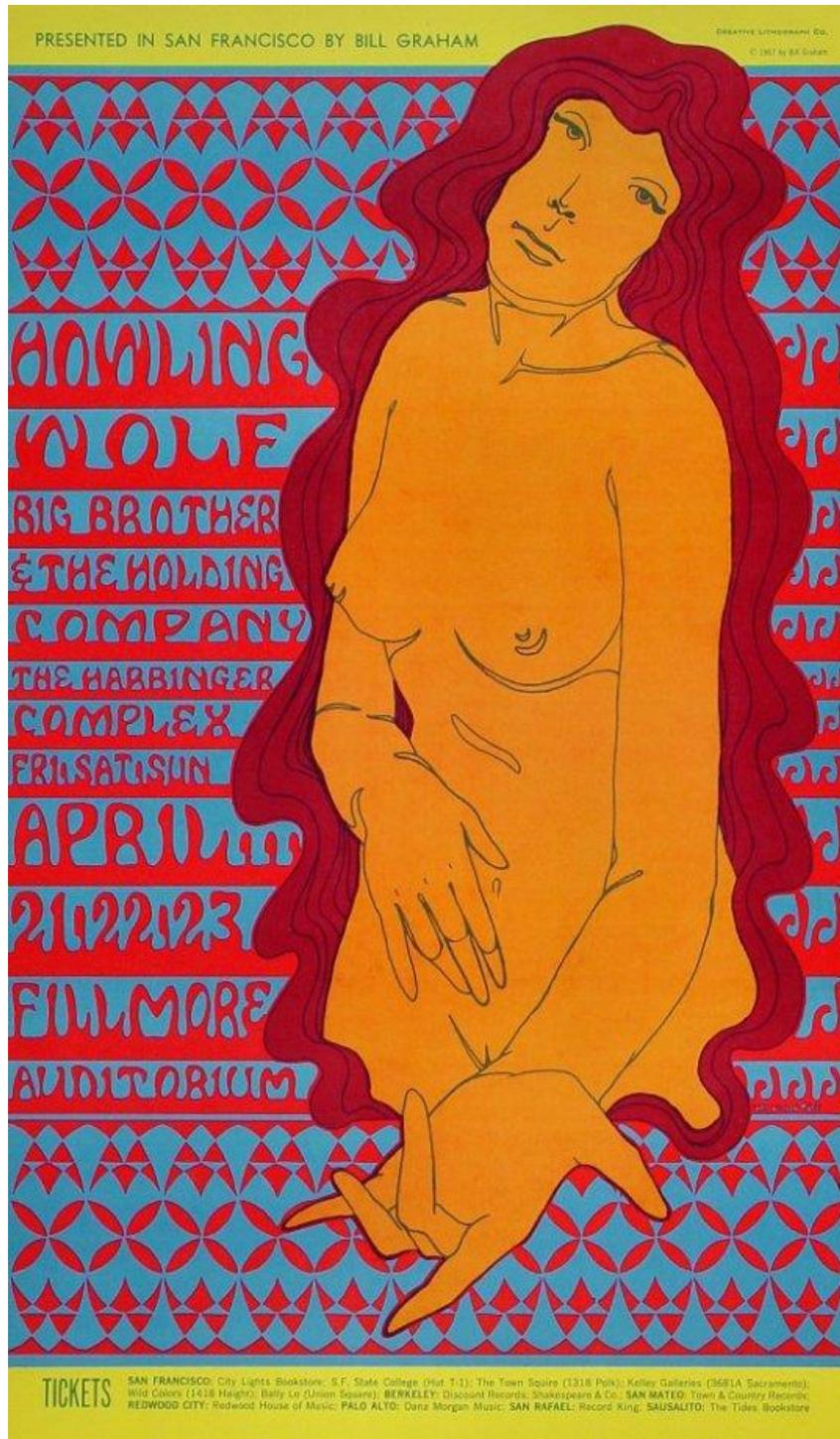
Dates: April 7-9, 1967

Venue: Fillmore Auditorium

Performers: The Chambers Brothers, Quicksilver Messenger Service, Sandy Bull

Size: 4 3/4" x 8"

Printing: 1st

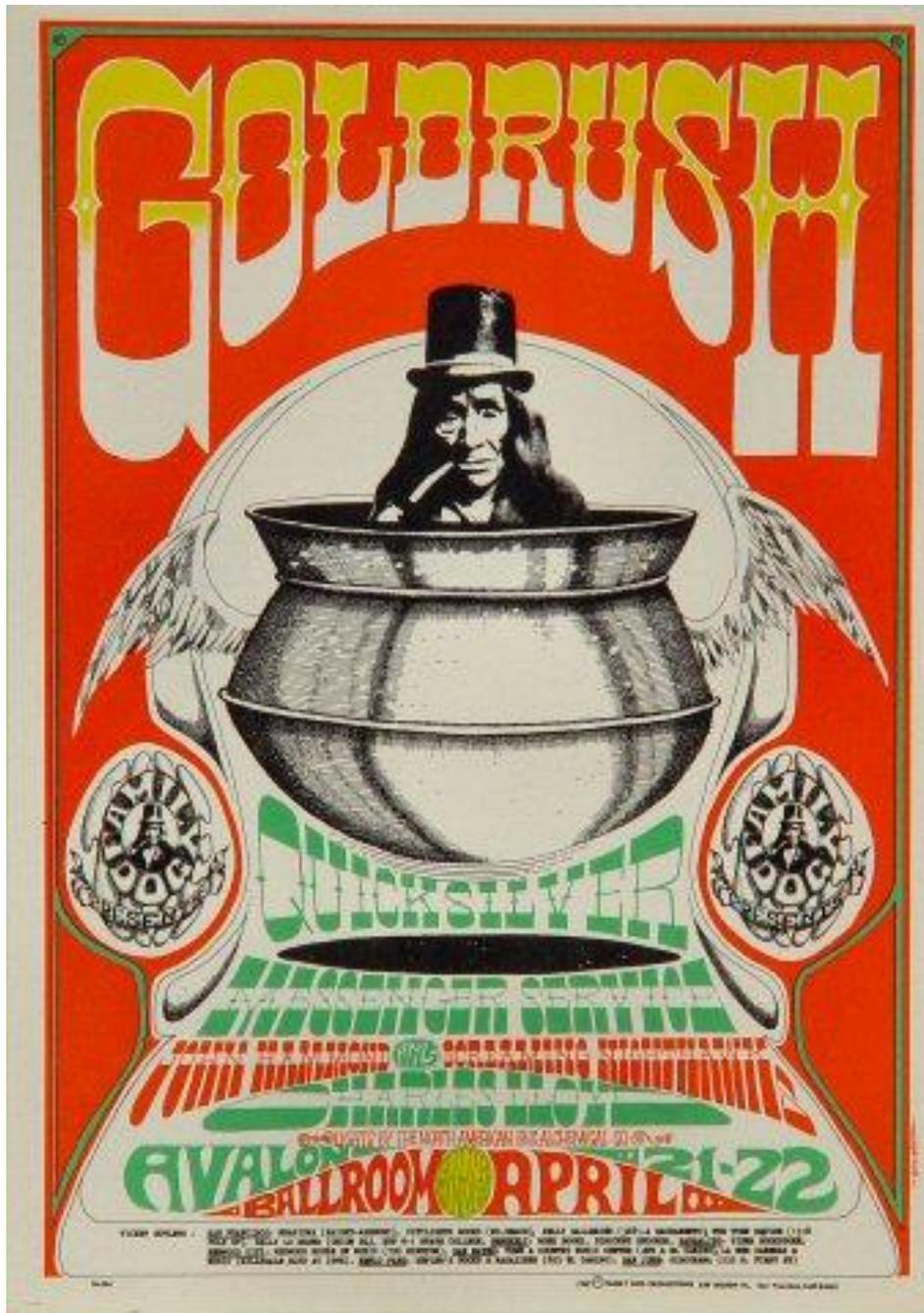


Catalog #: BG060-PO
Artist: Wes Wilson
Dates: April 21-23, 1967
Venue: Fillmore Auditorium
Performers: Howlin' Wolf, Harbinger Complex
Size: 14" x 23 3/4"
Printing: 1st

From Wolfgang's Vault website: "The Fillmore crowd loved his act, and Howlin' Wolf was back the next weekend for his second show. Wilson's artwork doesn't have much to do with the music, but certainly draws attention to the poster."

From *The Art of the Fillmore*: "And in his numerous affectionate portrayals of Woman, he expressed something of his sensual and philosophical nature."

Walter Mederios, *From Frisco, with Love*: "His first two female images took the form of the full-figure nude. In subsequent drawings the women expressed a more serious, spiritual quality. These were usually partial figures, with bodies swathed in drapery or formed of lettering or abstract decorative pattern, and with the focus upon the head. Several of these women images are associated with a symbol, most often the yin-yang, and they all confront the viewer with a calm, serious expression. They appear as priestesses of some sort, keepers of some inner wisdom. The religious-philosophical context—a subject of serious interest to Wilson—is sometimes directly evoked through costume."



Catalog #: FD058-PC

AKA: Pot

Artist: Rick Griffin

Dates: April 21-22 1968

Venue: Avalon Ballroom

Performers: Quicksilver Messenger Service, Johnny Hammond & His Screaming Nighthawks,
Charles Lloyd

Lights: North American Ibis Alchemical Co.

Size: 5" x 7"

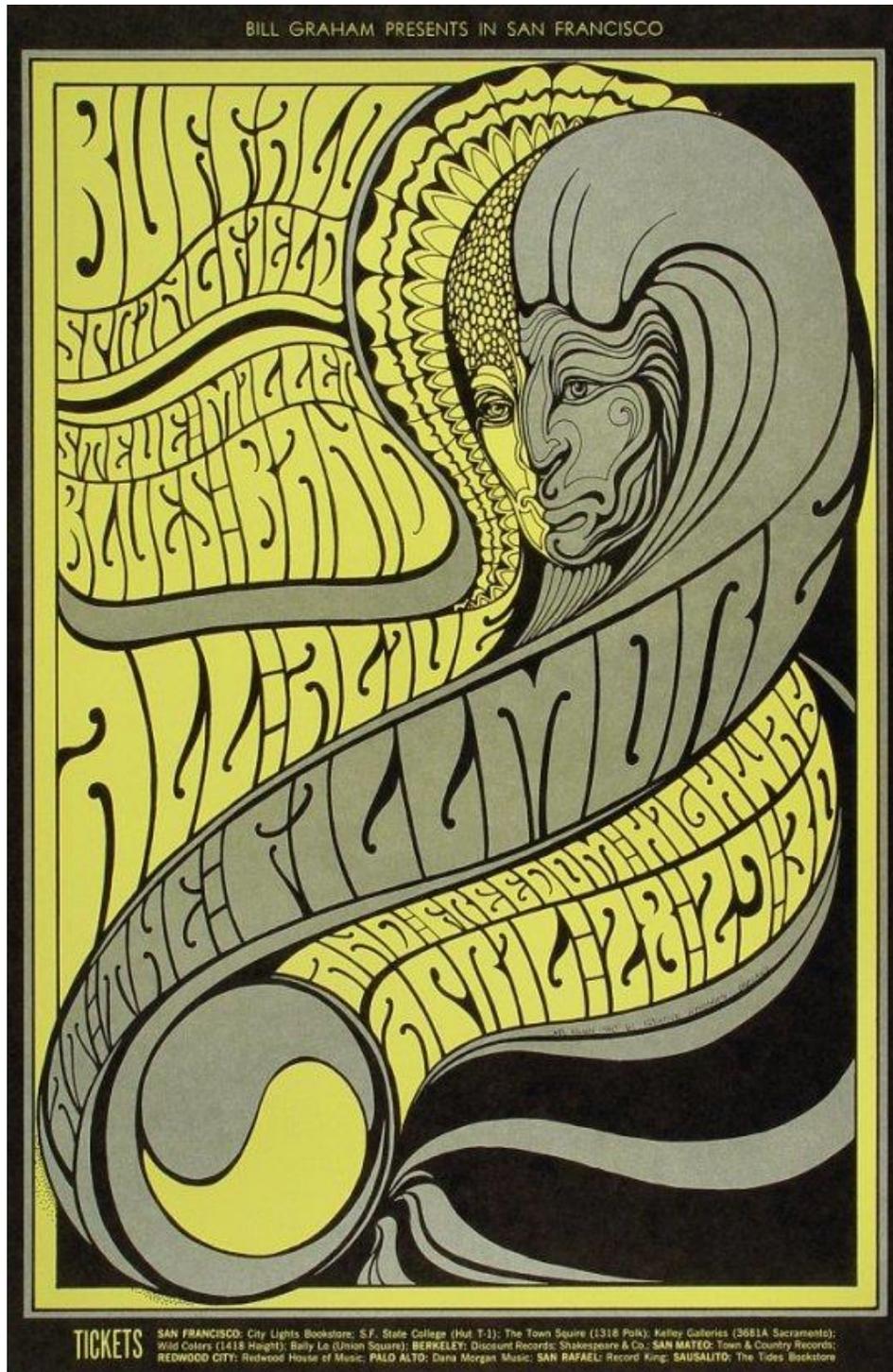
Printing: 1st

Walter Mederios: *From Frisco, with Love*: “Two months after the ‘Be-In’ Griffin began designing for The Family Dog. In most of his early posters he used the familiar nineteenth century lettering and formats, as in the ‘Goldrush’ and ‘Sutters Mill’ designs.”

From *High Societies*: “With this commission Griffin shows improved drawing skill, primarily in the winged pot, from which peers the smoking ‘Indian’ of The Family Dog logo. Griffin also expands a bit in the use of color, an element until now unexplored by him. Most significant is the introduction of the pun. Association of images and ideas is a common experience of the psychedelic consciousness, and this pun needs no explanation. For Griffin punning was a favorite mode of artistic play, and here he puns twice. To reinforce ‘pot’ he gives the event the name ‘Goldrush’.... This is Griffin’s boldest design to date. It restates his interest in symmetry and indicates his preferred format: large lettering at the top of the poster and a central image, often within a frame.”

From *High Societies*: “[Griffin] sometimes included carefully crafted drawings of marijuana leaves and other natural hallucinogens. However, some works are more discreet in their references, alluding to drug use through puns. A brilliant example is The Family Dog ‘Indian’ [FD058] whose ‘pot’ sprouts wings, allowing the man to ‘get high.’”

From *Rick Griffin*: “Goldrush not only refers to mid-nineteenth century California. It also works as a pun on gold (as in Acapulco gold) and on rush, the feeling produced by this particular brand of pot.”



Catalog #: BG061-PC

Artist: Wes Wilson

Dates: April 28-30, 1967

Venue: Fillmore Auditorium

Performers: Buffalo Springfield, The Steve Miller Blues Band, All Alive, Freedom Highway

Size: 4 1/2" x 8"

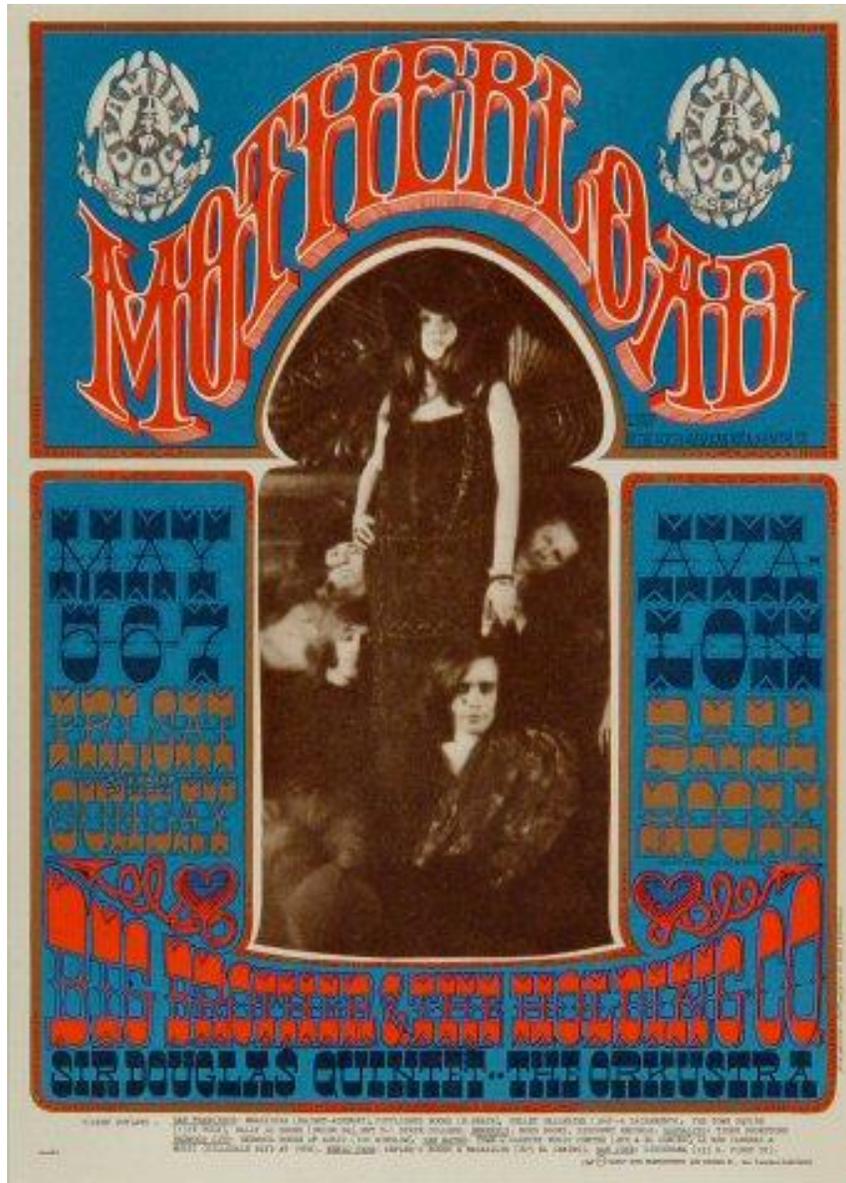
Printing: 1st

From *The Art of the Fillmore*: “Through subsequent exploitation of color, dense, lettering, and abstract pattern, Wilson developed his 'energized' format into dynamic flowing sculptural design.” [See also BG051 & BG057.]

Bill Graham in *The Art of Rock*: “Wes was the first artist I dealt with on a regular basis. But with Wes, as with all the artists who worked with me, the difficulty was in making him understand—and I’m sorry it was that way—that you can’t have total artistic freedom to do these posters. Because the basic point of the poster is to transmit information, to communicate information about concerts. But I understand their desire, in this wonderful, childish, scheming way, to bury all the pertinent information underneath all the oozes and ebbs and flows and liquidity movement on the poster. And so I would always say to Wes, and to everyone who came after, ‘Don’t get me to the point where you’re going to have total freedom, and then there’ll be an asterisk somewhere pointing to the bottom of the poster, where there’ll be an explanation of who’s actually playing.’ [Ironically, this actually happened, with poster FDD012, November 17, 1967, below]. However far out the artists wanted to go, they somehow had to get across that on those dates something was happening someplace. I would say to Wes, ‘Just watch people standing there, trying to read your poster!’ Their bodies actually would be trying to follow the curvature of the words, the lettering.”

From *High Societies*: “Wilson had several polarities in mind as this design took shape: male-female, mind-body, and East-West. The last pairing inspired the colors the artist uses. The West is cool silver, symbolic of rationalism, materialism, science, and technology. Gold, used for the East, symbolizes warmth and spirituality, though here the color is modified to a tart chartreuse. ‘Going through changes’ was a popular expression in the sixties derived from a common aspect of psychedelic experience. For the many who were metaphysically inclined, the idea of change took on philosophical/spiritual significance through the ancient oracular Taoist text the *I Ching*, or *Book of Changes*.... Here Wilson presents the yin-yang, an Eastern symbol of change and opposition, in the form of a mandala. It is not a static, centrally focused mandala, but a very dynamic one. If the diagonal S-form is studied carefully it may seem to return on itself, like the infinity symbol of a Mobius strip. The flow of form and content may lead the eye and mind in an endless loop, deeper and deeper within.”

Walter Mederios: *From Frisco, with Love*: “The expression of movement, of lateral or upward flow of form was a graphic achievement which Wilson intermittently pursued from his earliest works. Among his last posters are two drawings that are expressive of duality and life-energy flow. These are among the most dynamic of Wilson’s designs. They are examples of the artist at his best, his mind and hand at ease, together, and freely flowing. Great plasticity of form and space are created with very simple means and the central figures create an upward-spiraling movement that returns on itself and leads the eye again and again on its winding, inward path. The ancient, dynamic cycle of life, the duality of opposites involved in its transmission, in Wilson’s art, especially his later drawings, such content is masterfully integrated into powerful graphic form.”



Catalog #: FD060-PC

AKA: Motherload

Artist: Rick Griffin, Bob Seidemann (photo)

Dates: May 5-7, 1967

Venue: Avalon Ballroom

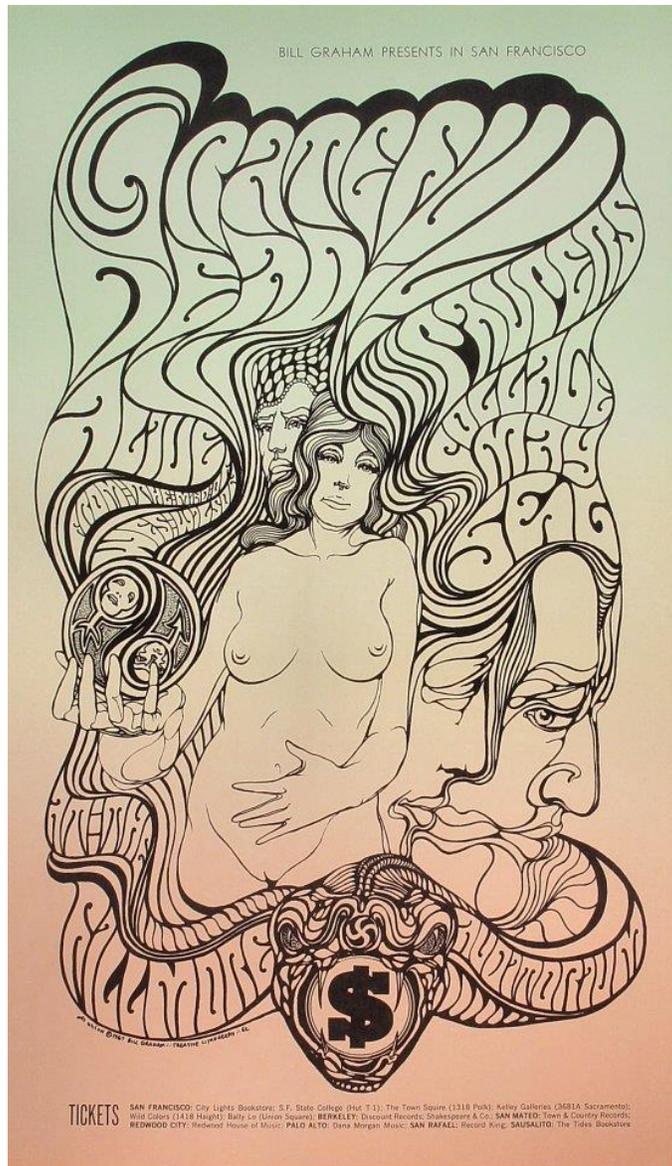
Performers: Big Brother & the Holding Co., Sir Douglas Quintet, Orkestra

Lights: North American Ibis Alchemical Co.

Size: 5" x 7"

Printing: 1st

Walter Mederios: *From Frisco, with Love*: "Another source of Griffin's art is commonplace imagery and symbols, ranging from Mickey Mouse to the metaphysical. Griffin was fond of certain product labels, primarily kitchen products, for reasons of their friendly, unpretentious images and the care with which they were drawn."



Catalog #: BG062-PC

Artist: Wes Wilson

Dates: May 5-7, 1967

Venue: Fillmore Auditorium

Performers: Grateful Dead, The Paupers, Collage, Alive

Size: 4 1/2" x 8"

Printing: 1st A

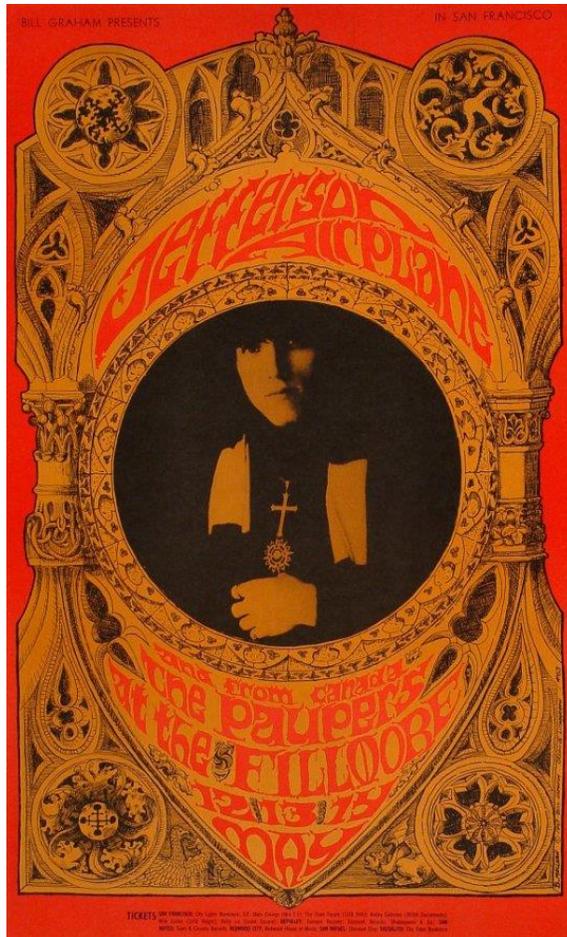
From Wolfgang's Vault website: "BG062 is Wes Wilson's final Fillmore poster in his series of 56 [Editor: Except that he produced two more posters—BG150 & BG151—in late December, 1969.] and is a study in symbolism. Wilson's comments on the future of the counter-culture movement and his view of the predation of concert promoters are more subtle. Wilson casts a jaded eye on the avarice of the industry in general and Bill Graham in particular and brands the Fillmore banner at the bottom of the poster with a vaguely Christian symbol featuring the Almighty Dollar."

From *High Societies*: “This was the last poster in Wilson’s series of fifty-six for the Fillmore. It is also his final essay on the theme of interaction of opposites, which was personally relevant for him. The woman here is a kind of earth mother. She gestures toward a new source of life, which may be seen as Wilson’s hope that the highest values of the counterculture would prevail. But, as he worked out the poster, Wilson was feeling exploited in his business relationship with Bill Graham. Fillmore posters were being sold in shops across the nation, and Graham’s enterprise was a great success, yet Wilson was being paid only \$100 per poster. In addition, very little had come of a royalty agreement the artist had made with Graham. While working on the lower portion of this design Wilson could not contain his contempt. In a glaring exception to his reverent use of symbols, he gave the dancehall name a menacing form, which he marked with emblems of tyranny and greed.”

From *High Societies*: “By this time Graham was selling tens of thousands of posters every month but paying the artist only about \$100 per design. Wilson expressed his resentment in his last poster for the Fillmore, in which a nude woman is supported by a snake with a swastika for a nose and a mouth with fangs that prominently display a dollar sign.”

Wilson told his side of the story to “Collector’s Weekly” in 2011: “I had signed a contract with Bill. I’d been copyrighting my posters, so he said, ‘We’ve got to work out a contract.’ By that time, people were starting to collect posters, so we sat down and worked out a deal. We signed and initialed it. His attorney was supposed to clean it up, make a copy, and then we were going to re-sign it. It was all officially approved, but it was kind of messy because it had all these handwritten notes on it. I was going to get a 6 percent royalty on it, which was pretty good. I knew what was going on at that point. But then he broke the agreement right away. An article came out in “Time” magazine reporting that he’d sold 100,000 posters. So I said, ‘Look, Bill, I want to see more of my royalties. I’m due \$6,000, just for that one thing.’ He got all upset, and we went from being friends in the morning to being enemies that afternoon. I was with a couple other people when we went to confront him that day. We were ready to see the books. When things went badly, we agreed to go and fight it out outside. Bill Graham said okay to that, and as we walked out the door onto the sidewalk, Bill quickly turned around, locked the door behind him, and disappeared up the stairs. From that day on, he continued to cheat me out of lots of money by not honoring our honestly agreed-to and mutually signed agreement. Of course, I went to a lawyer, then a couple of lawyers, and they all basically said, ‘Oh, my God. You left your signed contract in Bill’s trust. You don’t even have a copy of your own; you might as well just forget it.’ On the last poster I did for him at that time, I was so mad that I added a snake with a dollar sign in its mouth. Bill had shown himself to be a lying crook rather than an honest person. That was an unfortunate choice on his part, but it was his choice nonetheless. That’s how I lost all of my respect for Bill Graham.”

Walter Mederios: *From Frisco, with Love*: “Wilson occasionally returned to drawing the full-figure nude. One of these depicts a woman with a snake, the classic symbol of disharmony in the male-female relationship. This image was soon followed by the lovely ‘Golden Lady’ who appears as the embodiment of female perfection [See DOG670717, from 7/17/67, following].”

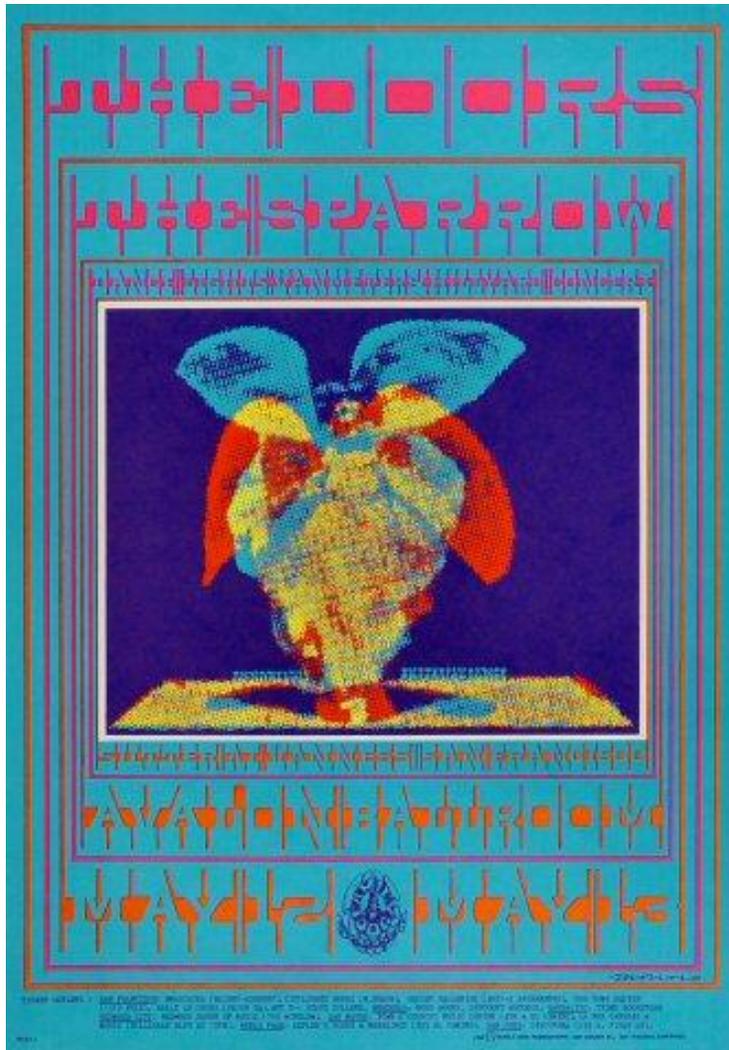


Catalog#: BG063-PO
 Artist: Bonnie MacLean & Herb Greene (photo)
 Venue: Fillmore Aud., S.F., Ca.
 Dates: May 12-14, 1967
 Performers: Jefferson Airplane, The Paupers
 Size: 14" x 23 1/8"
 Printing: 1st

From Wolfgang's Vault website: "Exit Wes Wilson from Bill Graham's stable of artists, and enter Bonnie MacLean to keep the posters coming. MacLean developed her lettering style by drawing the Fillmore blackboards, and her first effort was an ornate, Gothic-Medieval design for Jefferson Airplane."

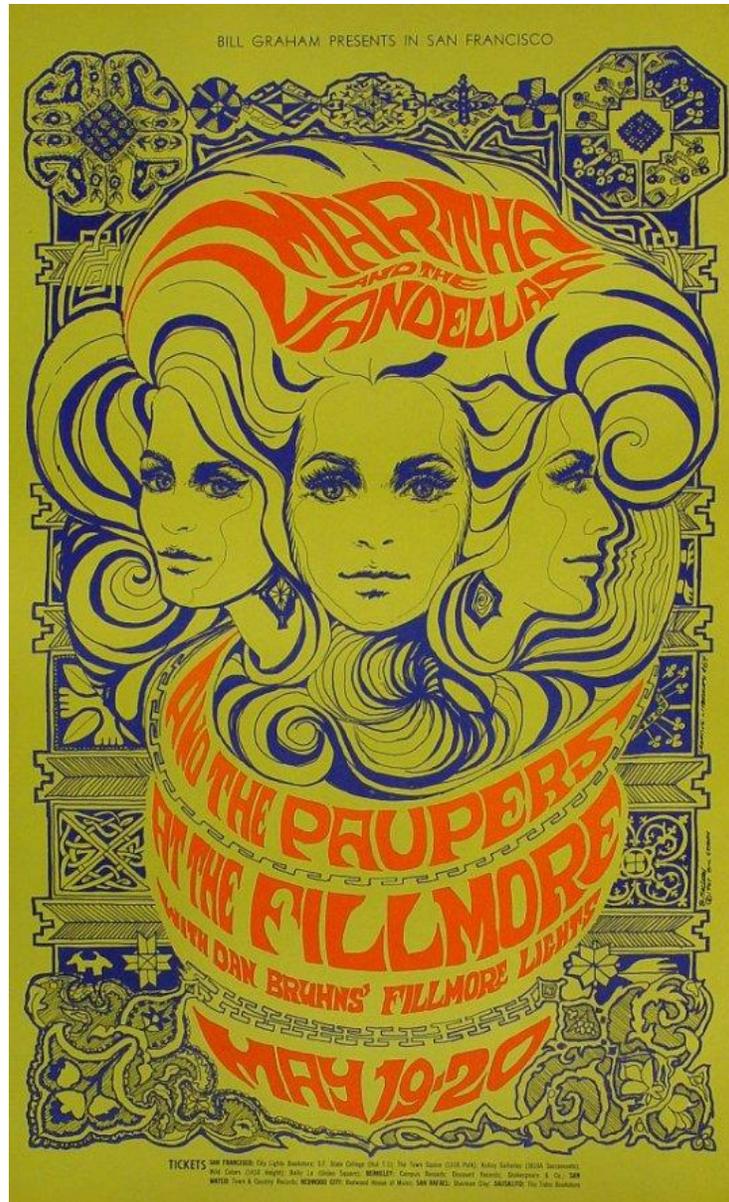
From *The Art of the Fillmore*: "In BG63, MacLean's patient hand is displayed in an ornate, Medieval-Gothic design."

Martin Mederios: *From Frisco, with Love*: "MacLean produced some interesting posters in Wilson's style and in her early designs she often combined the two elements. Gothic architectural decoration ornated her first poster, and in her second design she set three merging female heads and a rounded body of lettering upon a flat background of traditional decorative forms [BG064, following]."



Catalog #: FD061-PC
AKA: Annabelle's Butterfly Dance
Artist: Victor Moscoso
Dates: May 12-13, 1967
Venue: Avalon Ballroom
Performers: The Doors, Sparrow
Lights: Ben Van Meter, Roger Hillyard
Size: 5" x 7"
Printing: 1st A

“And for my part, I was using a printing press to communicate my ideas, instead of painting. I don't think I was any different from other artists in wanting to put out my own ideas, establish a firm direction and style of my own. I wanted to create new posters. I wanted to keep them simple, and I wanted them to have entrances and passages. I wanted my posters to convey feelings of dimensional space, like what you feel when you trip on acid. Passing from one reality into another. I wanted to express a kind of space network, rushing, floating, going through time. I wanted people to feel in my posters the sense of discovery I myself was experiencing [while drawing the poster].” From *The Art of Rock*



Catalog #: BG064-PO
Artist: Bonnie MacLean
Dates: May 19-20, 1967
Venue: Fillmore Auditorium
Performers: Martha & the Vandellas, The Paupers
Lights: Dan Bruhn's Fillmore Lights
Size: 14" x 23"
Printing: 1st

From Wolfgang'sVault website: "BG064 continues MacLean's early penchant for Gothic renditions, but the female face reflects the untrained artist's real drawing talent and stands in stark contrast with the complexity of the background. Motown magicians Martha and the Vandellas headlined, and for one of the first times on a poster the light show maestro is mentioned."



Catalog#: FD062-PC

AKA: Sutter's Mill

Artist: Rick Griffin

Venue: Avalon Ballroom, S.F.

Dates: May 19-21, 1967

Performers: Quicksilver Messenger Service, Country Joe & the Fish

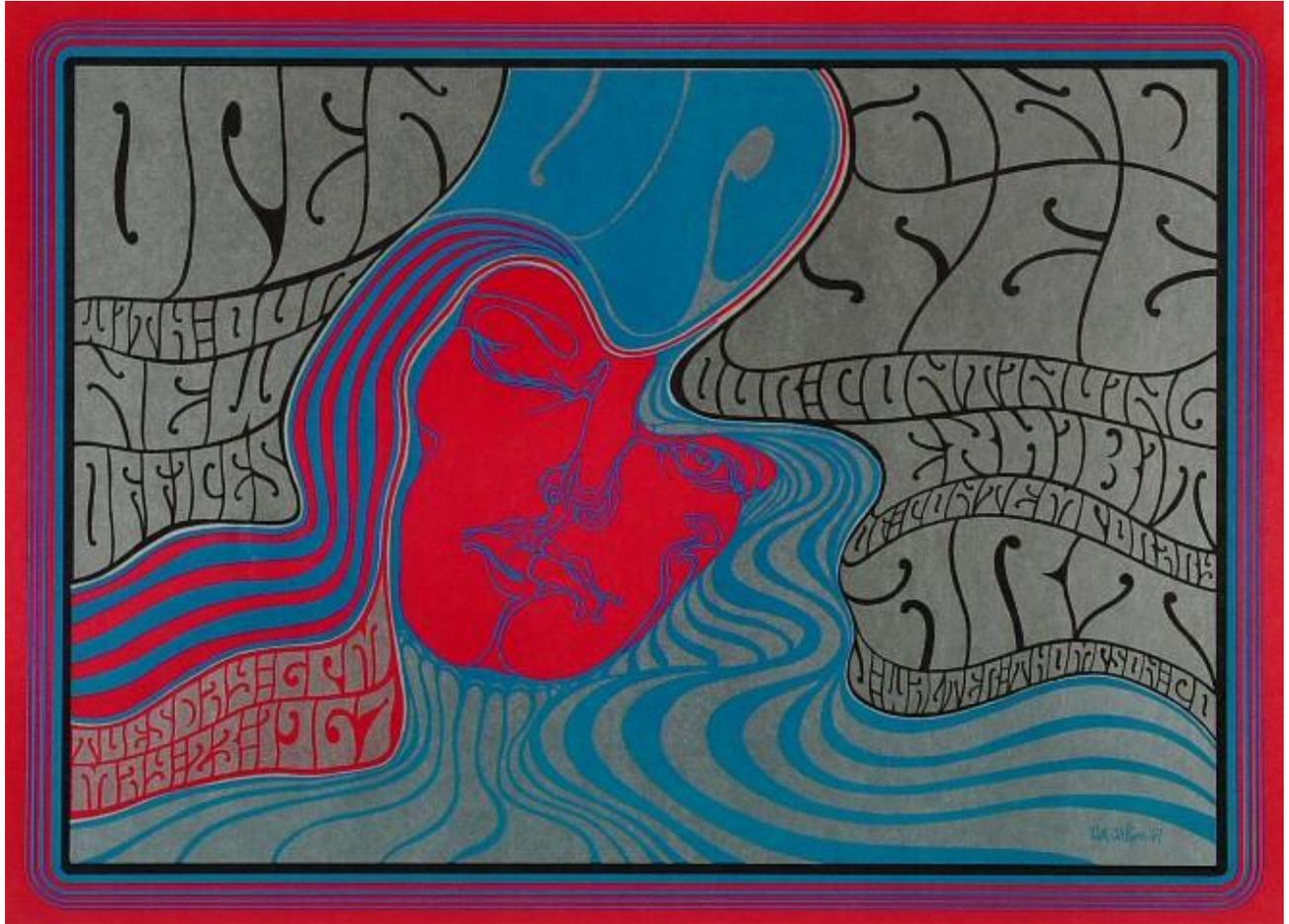
Lights: North American Ibis Alchemical Co.

Size: 4 1/6" x 7"

Printing: 1st

From *Rick Griffin*: "A take-off on a classic early California scene of a miner panning gold. Griffin's version has him cleaning marijuana on the corner of Van Ness Avenue and Sutter Street in downtown San Francisco, the site of the Avalon Ballroom."

From *The Art of the Fillmore*: "Griffin took his early artistic influences from American advertising and the surface elements of the counter-culture—primarily music and dope—which he often illustrated in the form of puns.... [H]is image bank ... was comprised of a variety of symbolic emblems including flaming eyeballs, Indian braves, bleeding hearts and scarabs."



Catalog #: ZZZ002642-PO

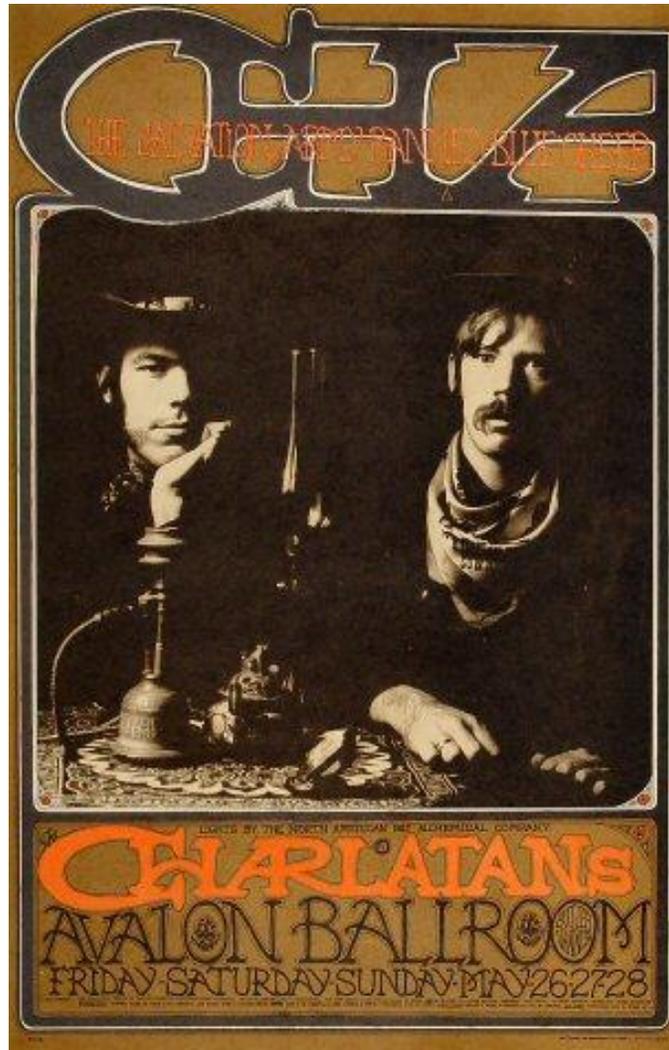
Art Exhibit

Artist: Wes Wilson

Date: May 23, 1967

Size: 14" x 19 1/4"

Printing: 1st



Catalog #: FD063-PO

AKA: CHA

Artist: Rick Griffin & Herb Greene (photo)

Venue: Avalon Ballroom, S.F.

Dates: May 26-28, 1967

Performers: The Charlatans, Salvation Army Banned, Blue Cheer

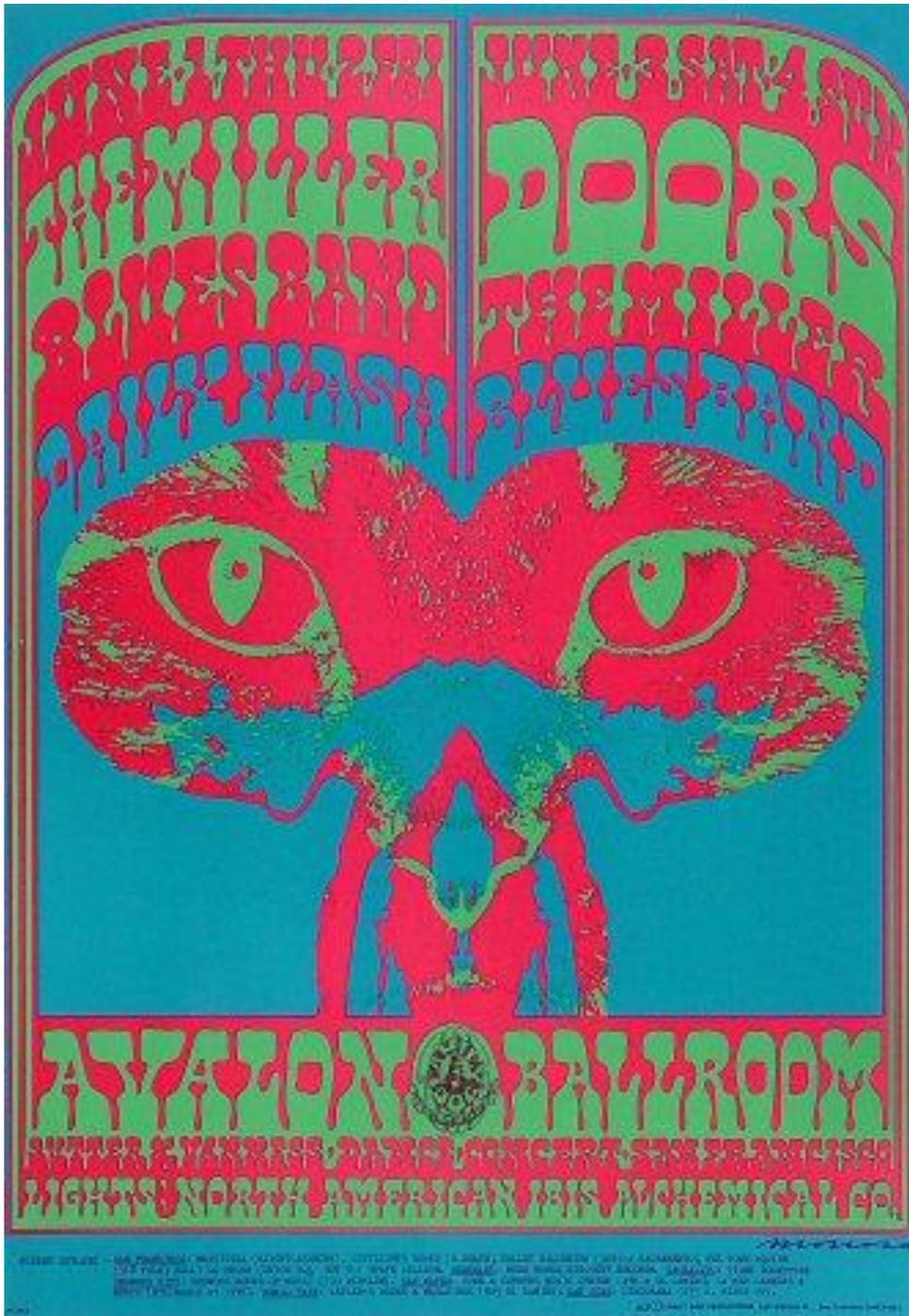
Lights: North American Ibis Alchemical Co.

Size: 13 15/16" x 21 3/4"

Printing: Third

Panel #1 of a triptych, with FD067 and FD071

From *High Societies*: Charlatans Mike Ferguson and George Hunter had created the first poster of the psychedelic era, affectionately known as 'The Seed....' George Hunter had good connections with The Family Dog. He proposed the 'triptych,' provided the photos, and chose Griffin to do the lettering. When Griffin got tired of having such a limited role, the final poster was turned over to Bob Fried."



Catalog #: FD064-PO

AKA: "Pink Panther"

Artist: Victor Moscoso

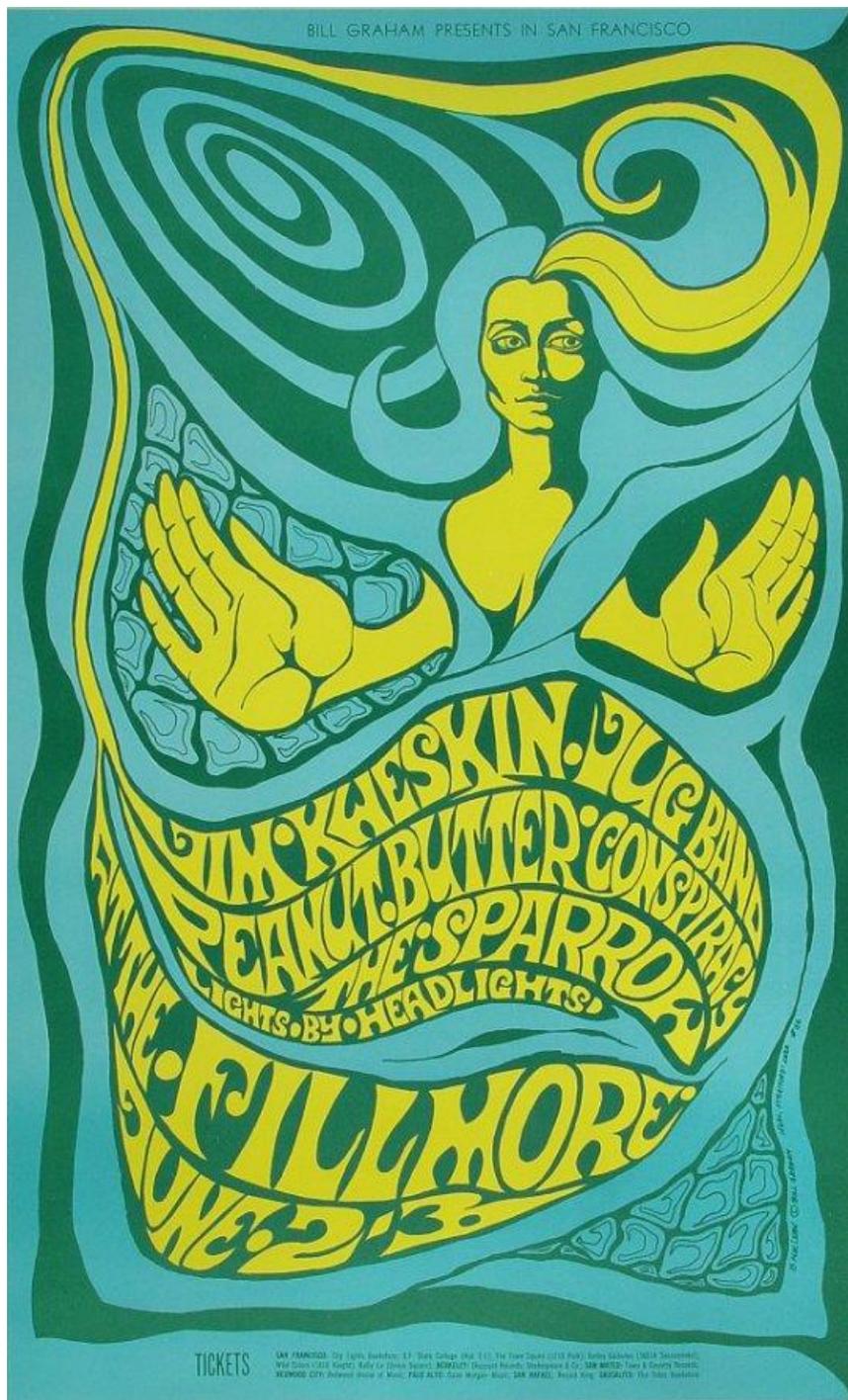
Dates: June 1-4, 1967

Venue: Avalon Ballroom

Performers: The Steve Miller Band, The Doors, The Daily Flash

Size: 13 7/8" x 19 15/16"

Printing: 2ndA



Catalog #: BG066-PC
 Artist: Bonnie MacLean
 Dates: June 2-3, 1967
 Venue: Fillmore Auditorium
 Performers: Jim Kweskin Jug Band, Peanut Butter Conspiracy, Sparrow
 Lights: Glen McKay's Headlights
 Size: 4 1/16" x 7 7/8"
 Printing: 1st

From Wolfgang's Vault website: "Another Bill Graham line-up acknowledging different tastes, MacLean's art work abandons detailed design to go with the flow of the Jim Kweskin Jug band and psychedelic-rock band Peanut Butter Conspiracy. Another Canadian band, The Sparrow, is on the billing."

Chet Helms in *The Art of Rock*: "Having grown up in the Eisenhower years, the era of the grey flannel suit, we had a great thirst for color and reclaimed it as a mode of expression. The joyless head-long rat race to the top was supplanted by the joyful, sensuous curves and gyrations of the dance, expanding in all directions."

From *Classic Rock Posters*: "Suddenly, from drawing lists of current band lineups and coming attractions on a chalkboard at the top of the Fillmore's stairs, she was thrust into the spotlight—a role she was admirably up to fulfilling as her poster design for the Jim Kweskin Jug Band attests."



Catalog FD065-PC

AKA: Aunt Jemima

Artist: Rick Griffin

Dates: June 8-11, 1967

Venue: Avalon Ballroom

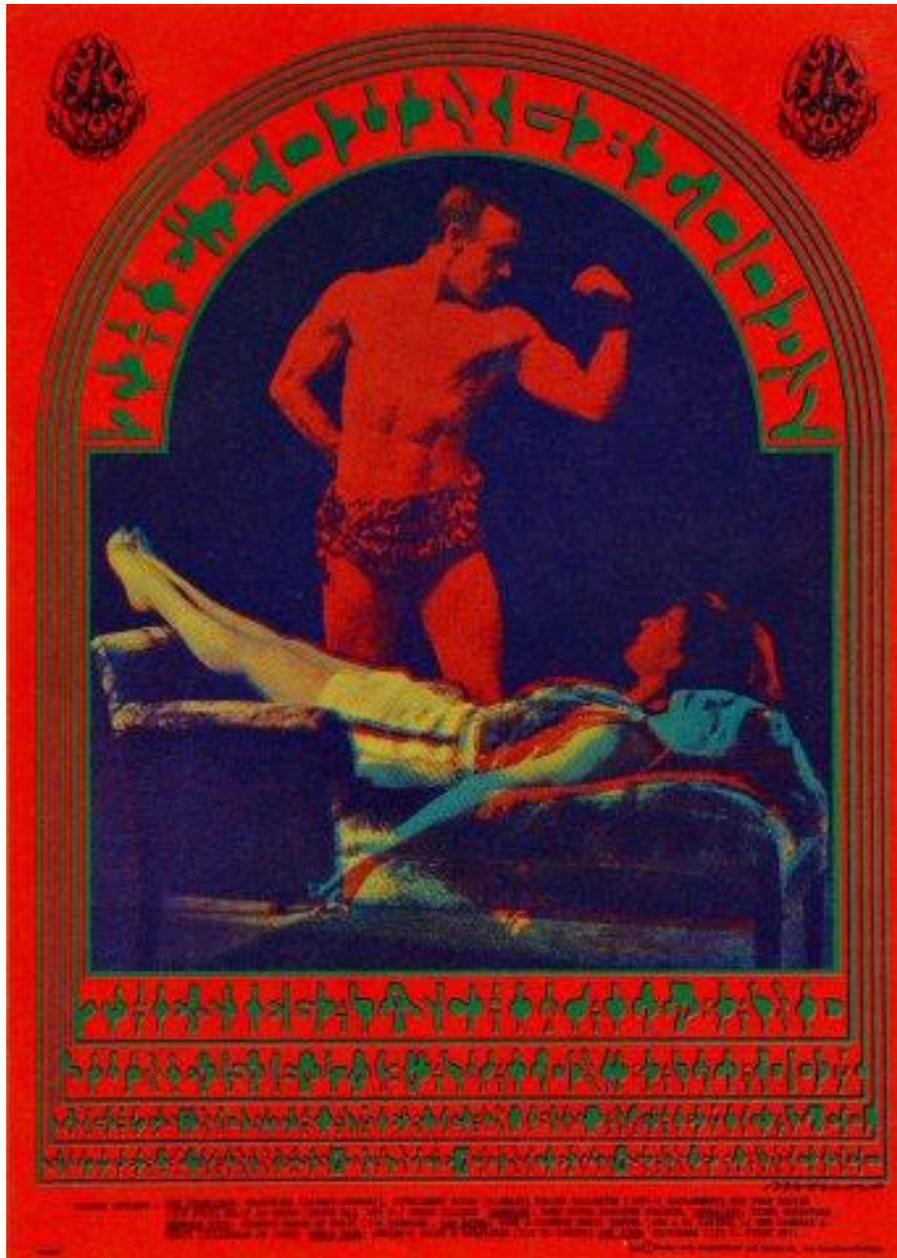
Performers: Big Brother & the Holding Co., Canned Heat, Congress of Wonders

Lights: North American Ibis Alchemical Co.

Size: 5" x 7"

Printing: 1st

Most of the iconic Fillmore images (Hendrix's flying eyeball, the Dead's *Aoxomoxoa*) are by Griffin, but I find some of his images disturbing, and not in a good way. This is one postcard I wish I'd never bought. I was once offered a first printing poster at a ridiculously cheap price, but I decided I didn't want it in my collection.



Catalog #: FD066-PC

AKA: "Strongman"

Artist: Victor Moscoso

Dates: June 15-18, 1967

Venue: Avalon Ballroom

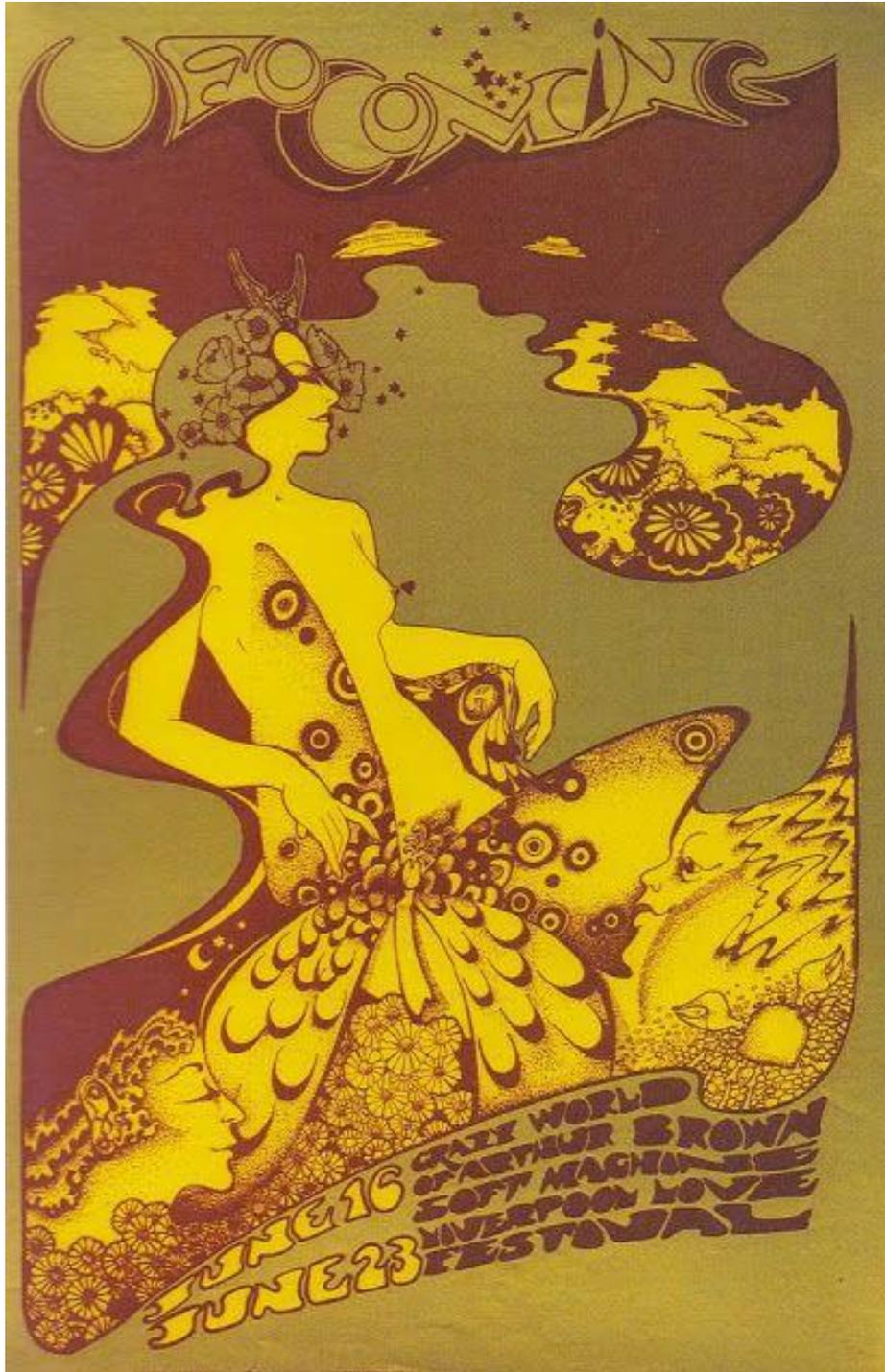
Performers: The Youngbloods, Siegel-Schwall Band

Lights: North American Ibis Alchemical Co.

Size: 5" x 7"

Printing: 1st

This is one of Moscoso's posters that would appear to flicker and move as a spinning color wheel was projected onto it.



Catalog #: AOR3.189

Artists: Michael English, Nigel Waymouth (Hapshash and the Coloured Coat)

Dates: June 16-23, 1967

Venue: Liverpool Love Festival

Performers: Crazy World of Arthur Brown, Soft Machine

Size: 12" x 22"

Printing: Art book reproduction

From *High Societies*: “The British counterculture began to coalesce in 1965, inspired in part by American beat writers and by Bob Dylan’s earthy folk, highway, and protest songs. In the early summer Allen Ginsberg held several readings in London, and in June he organized a large-scale reading featuring beat poets at Royal Albert Hall. In their book *High Art* (London, 1999) Ted Owen and Denise Dickson report that ‘the guests were greeted at the doors by flower maidens who handed a bloom to each entrant. Indira Gandhi attended as Allen Ginsberg’s guest. Barry Miles handed out sugar cubes. Wine, pot and incense flowed throughout the vast auditorium, and the bonding which took place at this event cemented the core of the British underground movement.’”

From *Classic Rock Posters*: “Michael English and Nigel Waymouth secured their first job together designing posters for UFO (Unlimited Freak Out) Club in London, in December 1966. The club’s co-founders, Joe Boyd and John Hopkins, believed that this creative combination ‘would result in something special.’ Initially calling themselves Cosmic Colours, they changed their name to Hapshash and the Coloured Coat in March 1967. Critic George Melly described their work as ‘a rubbery synthesis of Disney and Mabel Lucy Atwell taken to the edge of illegibility.’”



Catalog #: N/A

AKA: The Crazy World of Arthur Brown

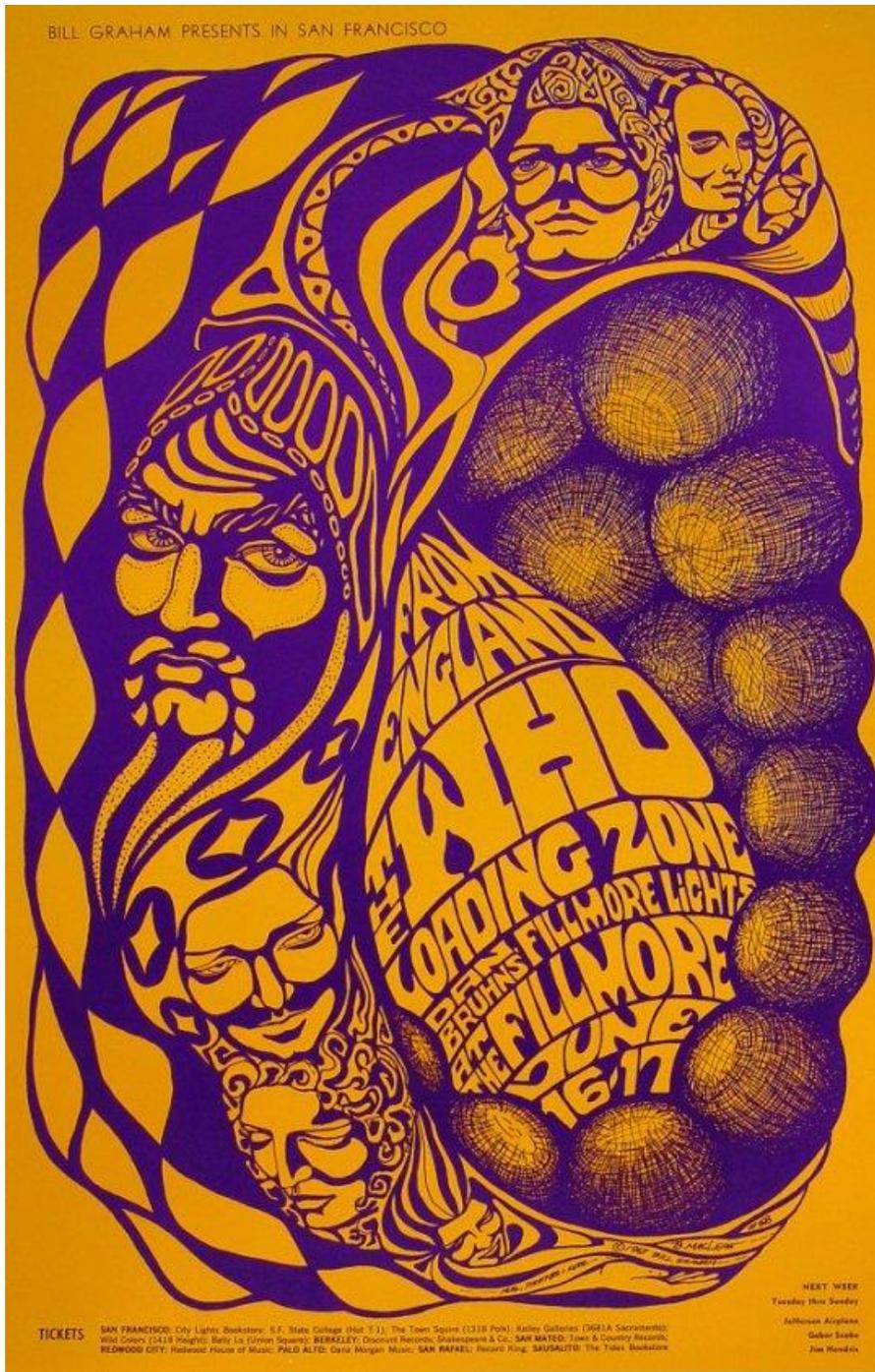
Artists: Michael English, Nigel Waymouth (Hapshash and the Coloured Coat)

Date: 1967

Size: 12" x 22"

Printing: Art book reproduction

From *Classic Rock Posters*: "Here Hapshash and the Coloured Coat wrap an image of singer Arthur Brown, self-proclaimed 'God of Hell Fire,' into a dragon and serpents' lair. Not content to infuse it with foreboding psychedelic hues and colors, the pair also threw in classic images they absorbed growing up. The poster manages to achieve maximum color effect without sacrificing harmony or balance."



Catalog #: BG068-PC
 Artist: Bonnie MacLean
 Dates: June 16-17, 1967
 Venue: Fillmore Auditorium
 Performers: The Who, The Loading Zone
 Lights: Dan Bruhns' Fillmore Lights
 Size: 4 1/2" x 7 1/8"
 Printing: 1st

From Wolfgang's Vault website: "The Who's first appearance at the Fillmore in June of 1967 was also one of their first opportunities to show American audiences what they were all about. The Fillmore patrons approved of what they saw and so began a long and successful relationship between the band and Bill Graham."

From *High Societies*: "Bonnie MacLean, a member of the Fillmore staff, took over the design of the Fillmore posters when Wes Wilson quit. She made thirty posters and was the only woman to produce a significant body of work. She continued Wilson's basic style—the 'full-sheet' format that incorporated drawing—and many of the motifs Wilson had introduced. This poster demonstrates MacLean's draftsmanship and her competent handling of the Fillmore mode. In her original works she occasionally exploited the translucency of watercolor, and she introduced decorative forms derived from Roman and Gothic sources."



Catalog #: BG069-PC

Artist: Clifford Charles Seeley

Dates: June 20-25, 1967

Venue: Fillmore Auditorium

Performers: Jefferson Airplane, Gabor Szabo, Jimi Hendrix

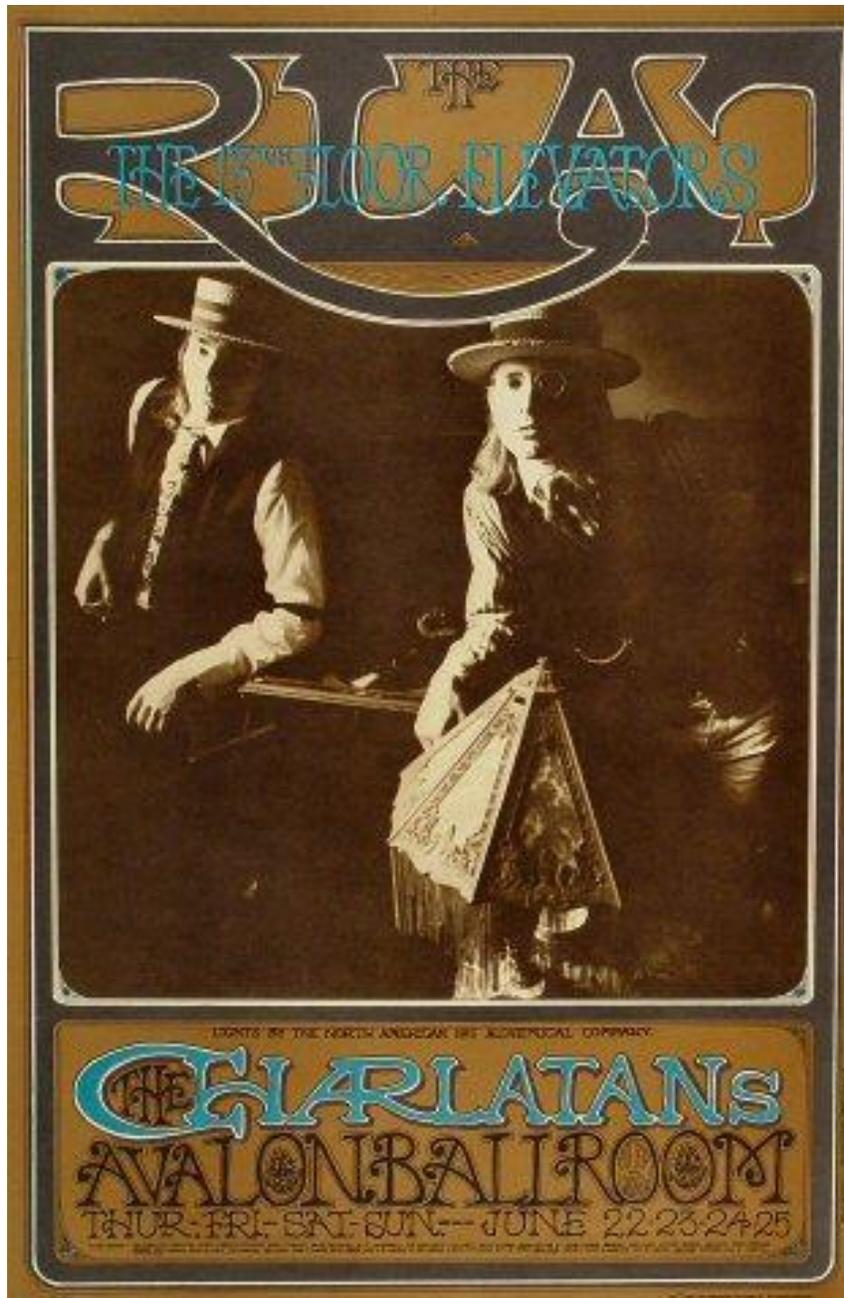
Lights: Dan Bruhns' Fillmore Lights

Size: 4 5/8" x 7"

Printing: 1st

From Wolfgang's Vault website: "Bill Graham kicked off his 1967 Summer Series with an incredible lineup at the Fillmore. Headlining the show were Rock and Roll's biggest new stars, the Jefferson Airplane whose album, Surrealistic Pillow, was climbing the American pop charts. Last on the bill behind Jazz guitarist Gabor Szabo was a relatively unknown guitar player named Jimi Hendrix."

Bill Graham: "Jimi first came to San Francisco right after Monterey Pop. ...He opened and then Gabor Szabo and then the Airplane. That was the first night. Afterward, the Airplane asked him if they could open the show. Jimi took the town by storm."



Catalog #: FD067-PO

AKA: RLAT

Artist: Rick Griffin & Herb Greene (photo)

Venue: Avalon Ballroom, S.F.

Dates: June 22-25, 1967

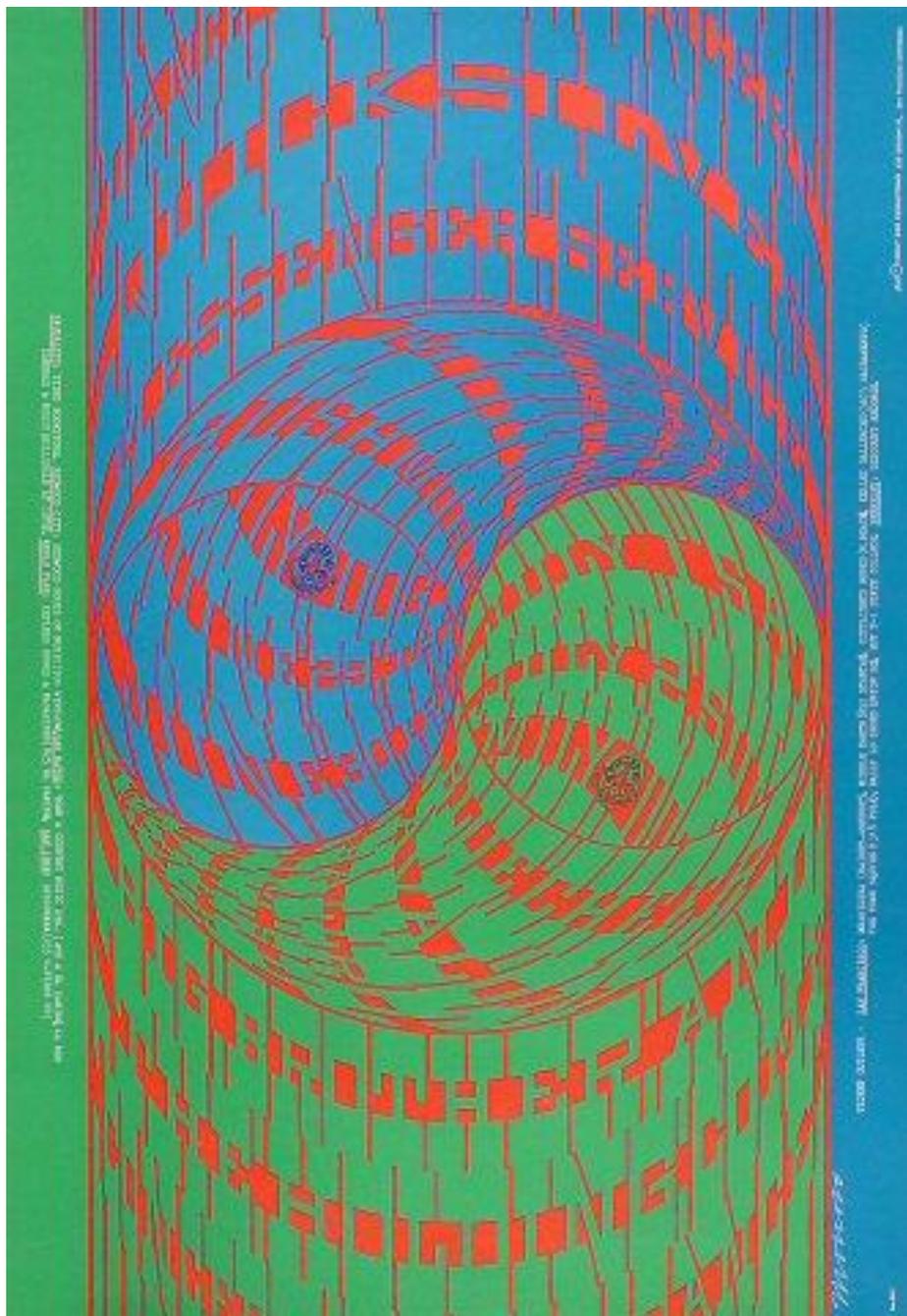
Performers: The Charlatans, 13th Floor Elevators

Lights: North American Ibis Alchemical Co.

Size: 13 9/16" x 21 11/16"

Printing: 2nd

Panel #2 of a triptych, with FD063 and FD071.



Catalog #: FD068-PO

AKA: Yin Yang

Artist: Victor Moscoso

Venue: Avalon Ballroom, S.F.

Dates: June 29-July 2, 1967

Performers: Quicksilver Messenger Service, Mt. Rushmore, Big Brother & the Holding Company, Blue Cheer

Lights: North American Ibis Alchemical Co.

Size: 14" x 20 1/4"

Printing: 1st

From “Masters of Rock: Psychedelic ‘60s”: “All right, now FD068—I do just lettering and lettering alone. And it’s kind of a yin yang of lettering and it all vibrates. And that was, in a way, taking it to the limit, where the lettering was the image and the message was the lettering.”

From *High Societies*: “Some of the colors painted on Op canvases approached an almost fluorescent or spectral intensity. The San Franciscan artists adopted these brightest, most vibrant colors and used them in glaring combinations [such as FD068]. The Op-derived colors came to be associated with psychedelic art because seeing bright colors was one of the visual effects produced by psychedelic drugs.”

From *Off the Wall*: “Occupying a similar position in Moscoso’s body of work to Wilson’s ‘Burning Bush,’ the Avalon poster for June 29-30 and July 2, 1967 is stripped of any image and diffracts its text, in blue and green on a red ground, in a double spiral movement, with two central disks—each punctuated by The Family Dog logo, like a tiny pupil—that resemble rolling eyeballs.”

From *High Societies*: “Moscoso’s precise technical drawing results [in FD068] in a complex form that may be seen as either flat or three dimensional.”

“At this time I was on automatic pilot and designs came easy. This one was two nights of work with T-square, triangle and compass. Steven Heller referred to it as ‘Pyroplastic lettering run through a bark shredder.’ I think this is my only poster where the image is lettering.” From *Sex, Rock, and Optical Illusions*



Catalog #: FD069-PC

AKA: Independence

Artist: Rick Griffin

Date: July 4, 1967

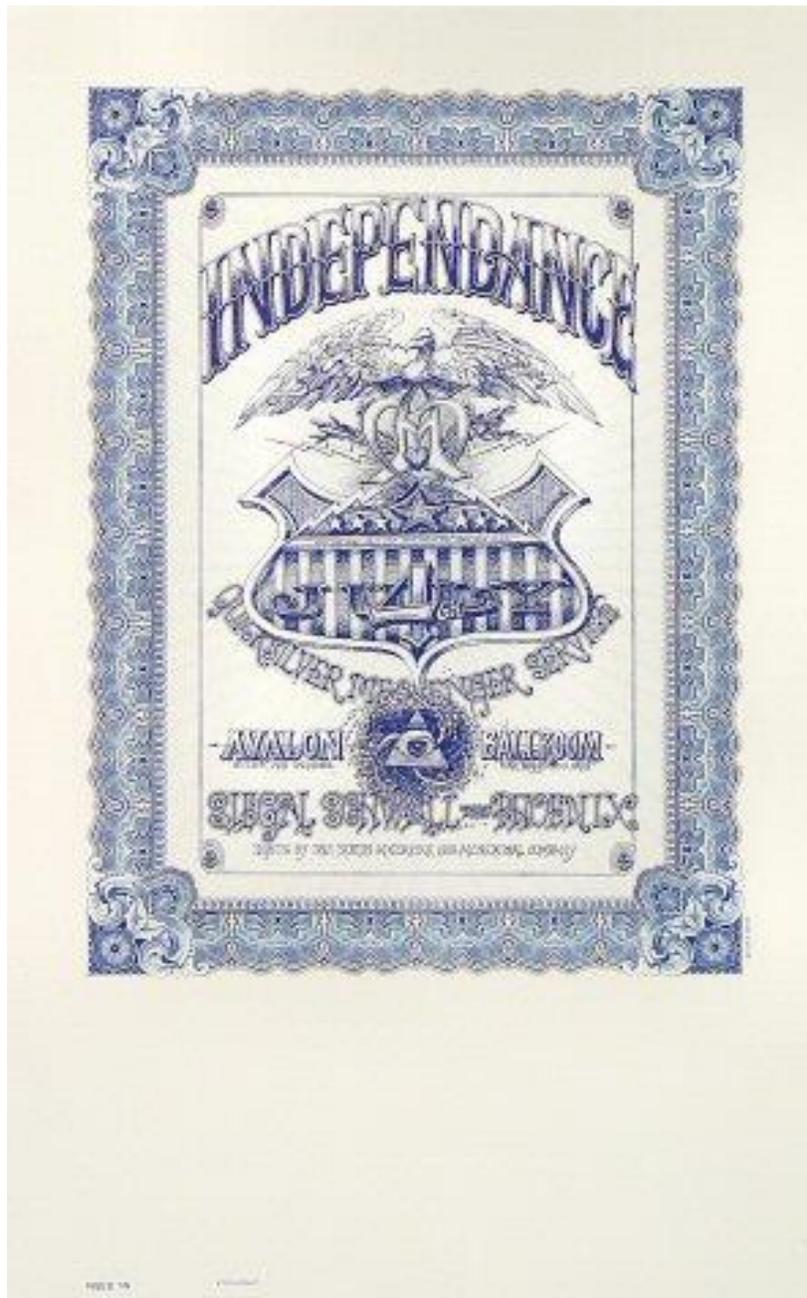
Venue: Avalon Ballroom

Performers: Quicksilver Messenger Service, Siegel-Schwall Band, Phoenix

Lights: North American Ibis Alchemical Co.

Size: 10 7/8" x 17 3/8"

Printing: 1st



Catalog #: FD069-PO

AKA: Independance

Artist: Rick Griffin

Date: July 4, 1967

Venue: Avalon Ballroom

Performers: Quicksilver Messenger Service, Siegel-Schwall Band, Phoenix

Lights: North American Ibis Alchemical Co.

Size: 10 7/8" x 17 3/8"

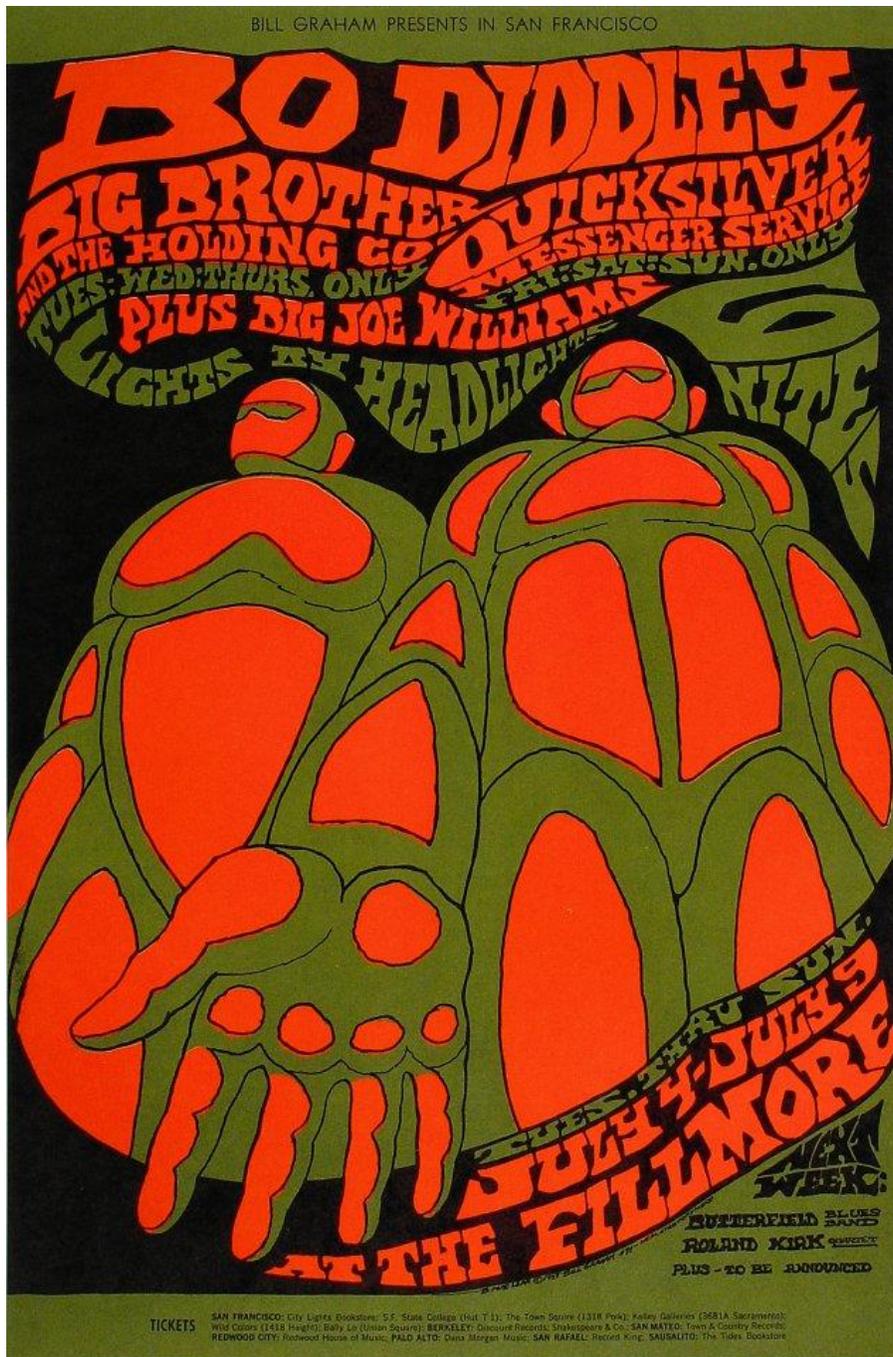
Printing: 2nd A

From Wolfgang's Vault website: "The 2nd printing A is actually a stock certificate that was produced by Rick Griffin in 1974. It presents a smaller blue image on thin, almost translucent white stock...."

From *Rick Griffin*: "Since the dance, titled *Indepen-dance*, took place on the Fourth of July, Rick designed the poster to look like an official American stock certificate. The images that he chose for this piece, like most of the images on other pieces from this San Francisco era, did not have anything to do with his beliefs. They were simply distinctive graphically intriguing symbols he found on currency or in old engravings in public library books."

Walter Mederios, from *High Art*: "Griffin first combined a variety of commonplace images in the 'Independence' poster, which was inspired by a Fourth of July dance. Griffin wasn't a flag-waver of course, but like the more thoughtful hippies, he had a great respect for this land, its people, and its revolutionary, political-spiritual principles. The patriotic holiday provided the opportunity to get high on various relevant ideas and images, and he produced a powerful heraldic emblem that is an impressive display of skill in design and drawing."

From *High Societies*: "For a Fourth of July event he amassed a host of symbols, including a crest with stars and stripes, lightning bolts, hearts, the eye of the Great Seal (from the back of the dollar bill), and the 'Alpha and Omega' phrase from *Revelations*."



Catalog #: BG071-PC

Artist: Bonnie MacLean

Dates: July 4-9, 1967

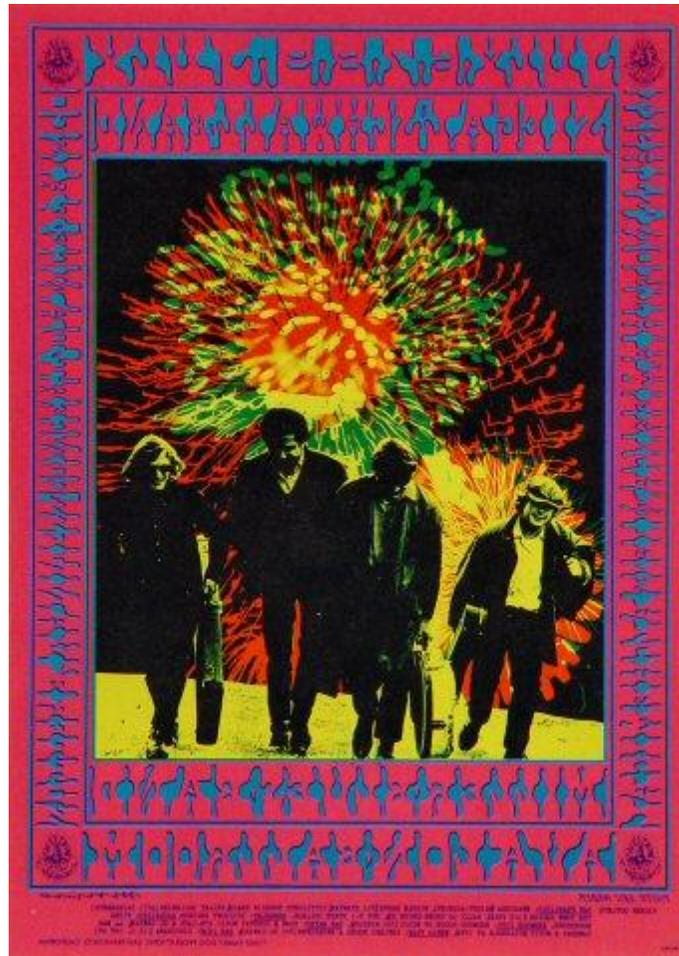
Venue: Fillmore Auditorium

Performers: Bo Diddley, Big Brother and the Holding Company,
Quicksilver Messenger Service, Big Joe Williams

Lights: Headlights

Size: 4 1/2" x 6 7/8"

Printing: 1st



Catalog #: FD070-PC

AKA: Chicago Fire

Artist: Victor Moscoso, Eric Weber (photo)

Dates: July 6-9, 1967

Venue: Avalon Ballroom

Performers: Siegel-Schwab Band, The Steve Miller Blues Band

Lights: North American Ibis Alchemical Co.

Size: 5" x 7"

Printing: 1st

“Communication Arts Magazine”, 1967: “The lettering meanders all over the place so that it takes considerable time and visual acrobatics to find out what the words say. The illegibility is no disadvantage, on the contrary, it is essential.”

Walter Mederios: *From Frisco, with Love*: Moscoso was the first artist to use photo-collage and he exploited its potential for surrealism. He produced only a half-dozen such collage designs, most of which had colour effects happening within them. This format was useful for quick, overnight jobs. Most of the design time was spent on the collage, which was then inserted into the relatively simple, but precisely executed frame. Application of a hot colour scheme resulted in what Moscoso calls a ‘vibrating border.’”



Catalog #: BG072-PC

Artist: Bonnie MacLean

Dates: July 11-16, 1967

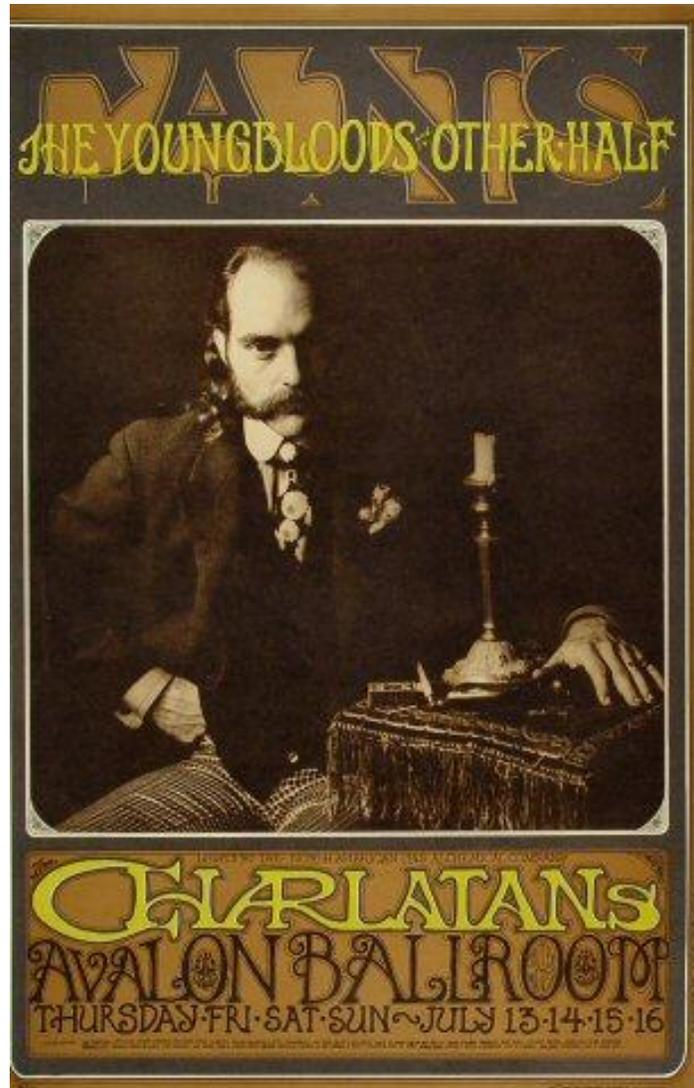
Venue: Fillmore Auditorium

Performers: The Paul Butterfield Blues Band, Rahsaan Roland Kirk Quartet, The New Salvation Army, Mt. Rushmore

Size: 13 15/16 x 21"

Printing: 1st

From Wolfgang's Vault website: "BG072 is one of the more famous images of poster artist Bonnie MacLean. As part of Bill Graham's penchant for pairing different musical forms on one bill, Rahsaan Roland Kirk, perhaps the greatest saxophone soloist in the history of jazz, opened for the Butterfield Blues Band."



Catalog #: FD071-PO

AKA: ANS

Artist: Bob Fried & Herb Greene (photo)

Venue: Avalon Ballroom, S.F.

Dates: July 13-16, 1967

Performers: The Charlatans, The Youngbloods, The Other Half

Lights: North American Ibis Alchemical Co.

Size: 13 13/16" x 21 7/8"

Printing: 2nd

Panel #3 of a triptych with #3FD063 & FD067.

From *High Societies*: Charlatans Mike Ferguson and George Hunter had created the first poster of the psychedelic era, affectionately known as "The Seed...." George Hunter had good connections with The Family Dog. He proposed the 'triptych,' provided the photos, and chose Griffin to do the lettering. When Griffin got tired of having such a limited role, the final poster was turned over to Bob Fried."



Catalog #: DOG670717-J-PO

AKA: The Golden Lady

Artist: Wes Wilson

Venue: Moore Gallery, S.F.

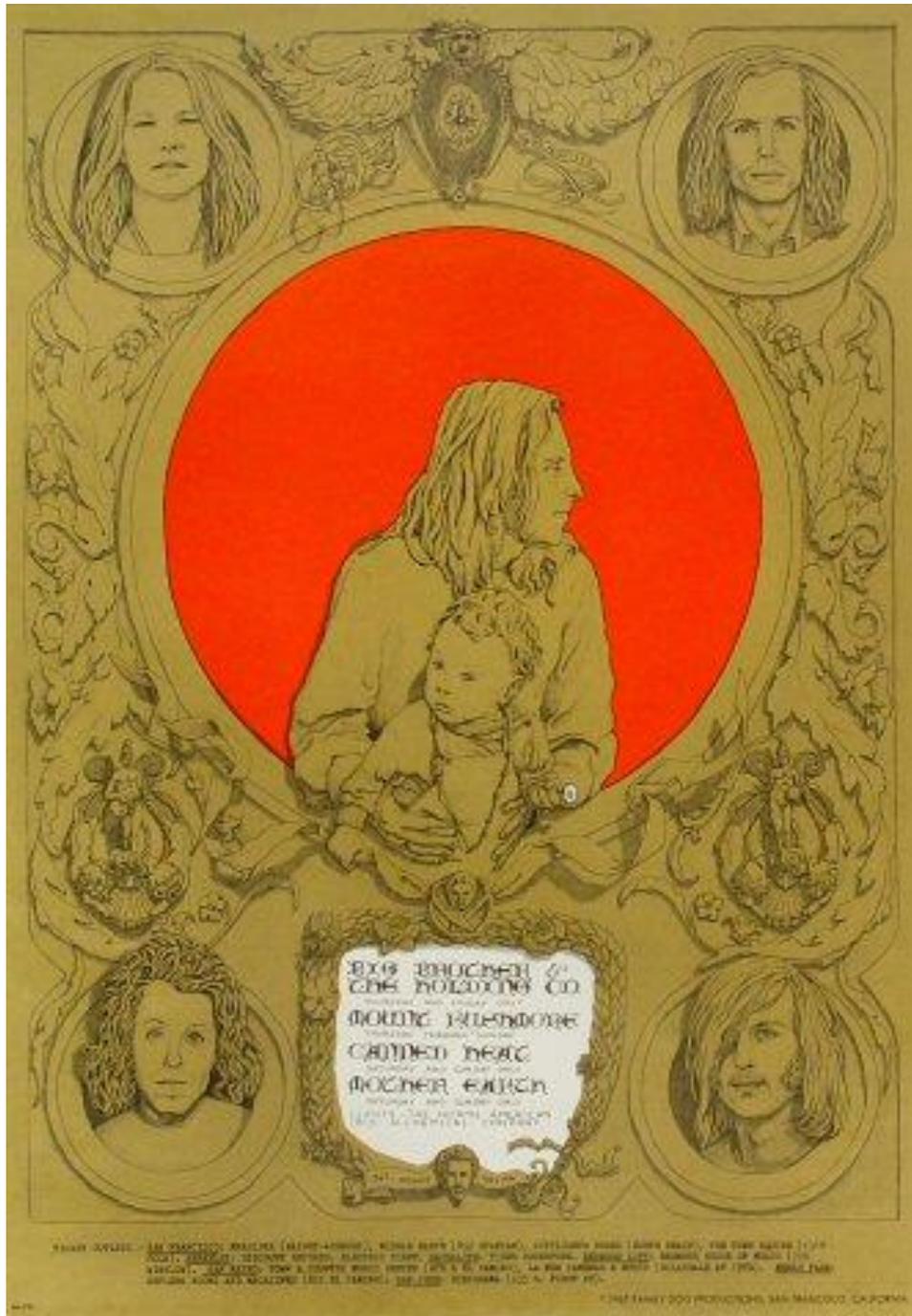
Date: July 17, 1967

Performers: Wes Wilson, Stanley Mouse, Alton Kelley, Victor Moscoso, Rick Griffin

Size: 25" x 37 1/2"

Printing: 1st B, signed by Wes Wilson

Walter Mederios: [The Golden Lady] projects openness, modesty, intelligence and calm inner strength—her beauty radiates from within. She is Venus, Madonna and Earth Mother. The lettering of the 'Golden Lady' poster is perhaps Wilson's most unreadable. The unreadability of these posters was not a matter of studied intent, it simple evolved from Wilson's form and pattern-making approach and as a graphic expression of psychedelic vision."



Catalog #: FD072-PO

AKA: Family Portrait

Artist: Dennis Nolan

Venue: Avalon Ballroom, S.F.

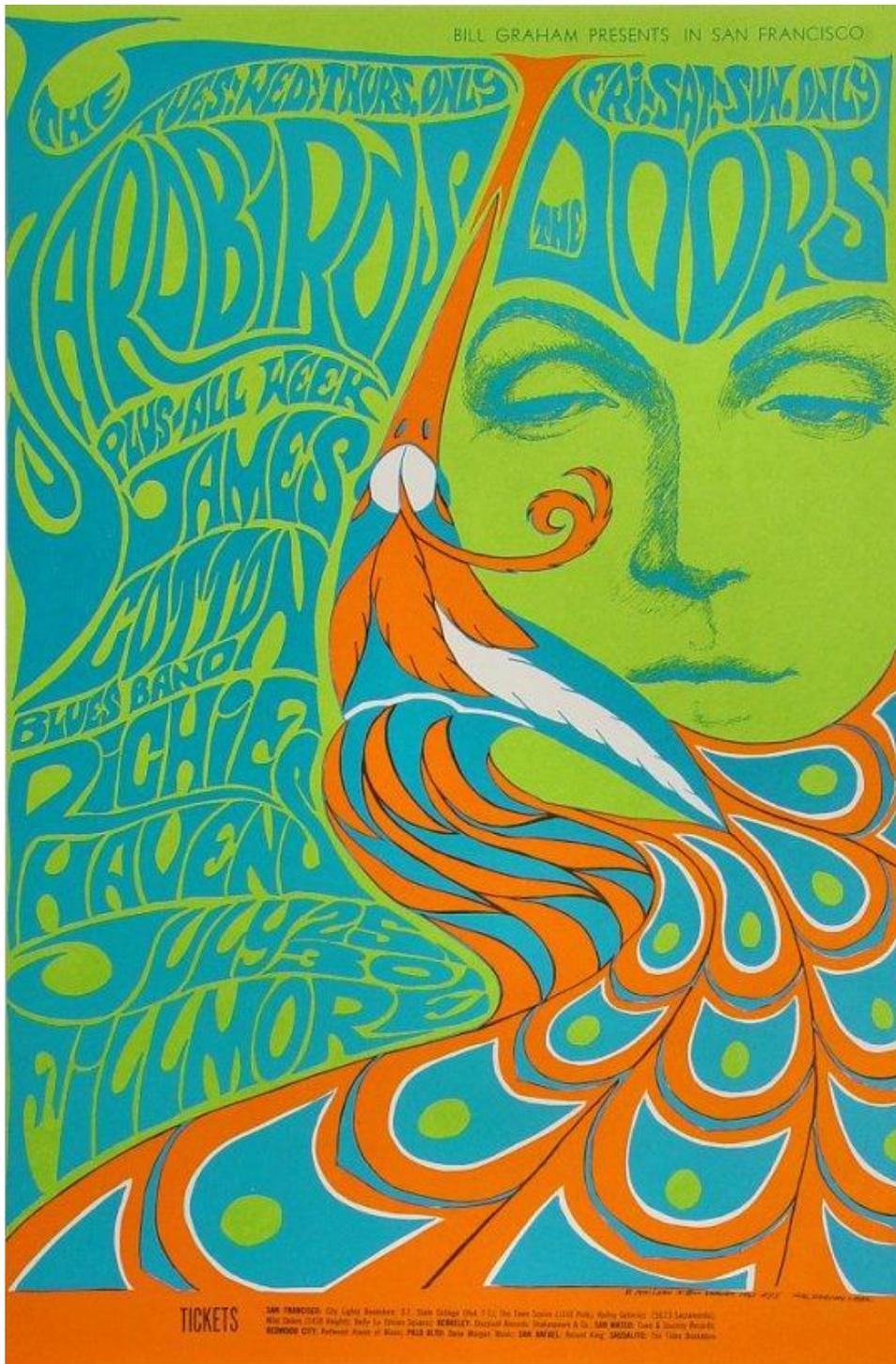
Date: July 20-23, 1967

Performers: Big Brother and the Holding Company, Mt. Rushmore, Canned Heat, Mother Earth

Lights: North American Ibis Alchemical Co.

Size: 14" x 20 1/4"

Printing: 1st



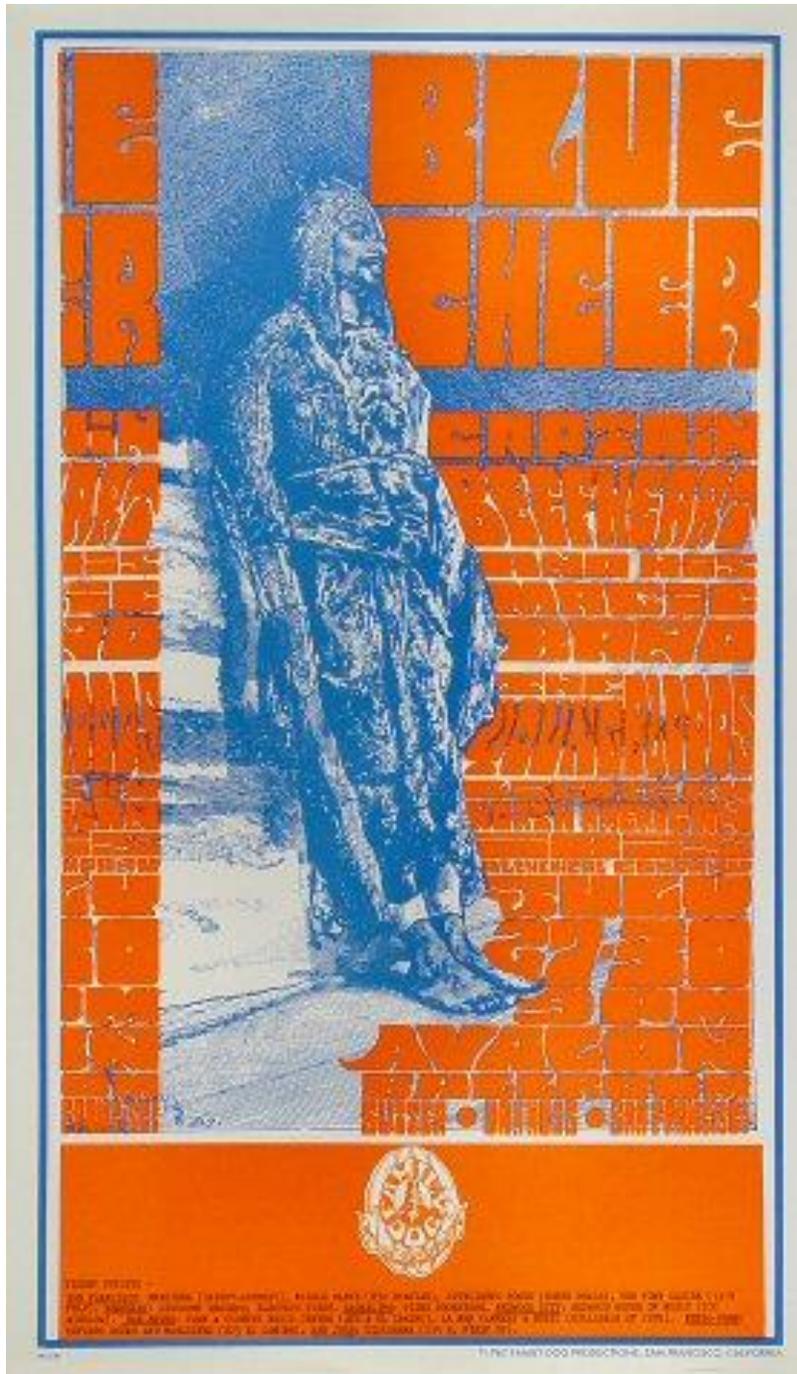
Catalog #: BG075-PC
 Artist: Bonnie MacLean
 Dates: July 25-30, 1967
 Venue: Fillmore Auditorium
 Performers: Yardbirds, The Doors, James Cotton Blues Band, Richie Havens
 Size: 4 9/16" x 6 15/16"
 Printing: 1st

From Wolfgang's Vault website: "The peacock shows up in Bonnie MacLean's artwork as a Yardbird reference in this dual offering poster: the Yardbirds performed three days, the Doors performed three days, and all six shows featured the James Cotton Blues Band and Richie Havens. The serene visage of this maiden was a clear reference to the detached spirituality of the era."

From *Classic Rock Posters*: "[MacLean's] recurring motif, as evidenced in this poster for the Yardbirds and the Doors, was the human face, with expressions ranging from the beatific, as illustrated here, to those of hypnotic intensity."

From *The Art of the Fillmore*: "Faces she depicts wear a multitude of expressions ... the steady, serene gaze in BG75 evoke the detached, singular spirituality of the Sixties."

"What I was most interested in was the human face. I think I captured certain emotions that related to the era in those expressions." From *Art of the Fillmore*



Catalog #: FD073-PO

AKA: Smiling Hun

Artist: Tom Glass

Venue: Avalon Ballroom, S.F.

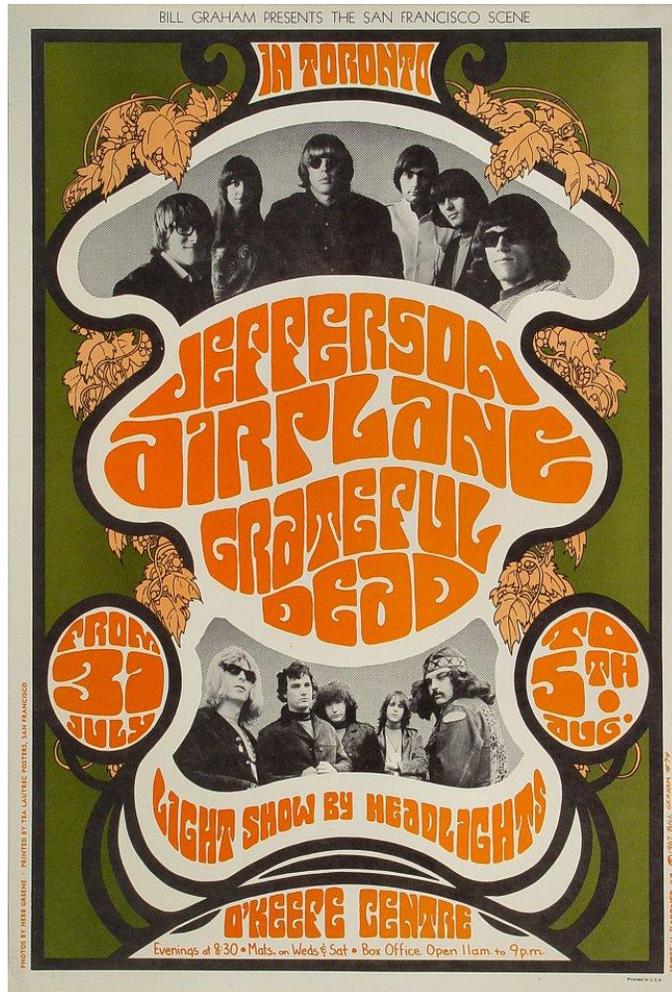
Date: July 27-30, 1967

Performers: Blue Cheer, Captain Beefheart & the Magic Band, The Youngbloods

Lights: North American Ibis Alchemical Co.

Size: 12 1/2" x 21"

Printing: 1st



Catalog #: BG074-PO

Artist: James H. Gardner, Herb Greene (photos)

Dates: July 31-August 5, 1967

Venue: O'Keefe Center, Toronto, Canada

Performers: Jefferson Airplane, Grateful Dead, Luke & the Apostles

Lights: Headlights

Size: 22 3/8" x 32 1/2"

Printing: 2nd

From *The Art of Rock*: "Graham staged most of his productions in San Francisco initially then in New York as well, but one fondly remembered presentation was the Grateful Dead and Jefferson Airplane in Toronto."

From Wolfgang's Vault website: "In the summer of 1967, Bill Graham took two of his San Francisco favorites to the 'Great White North' for 'The San Francisco Scene in Toronto'—The Grateful Dead and Jefferson Airplane. BG074 is among the rarest of posters. There are hard-to-verify stories that the original cache of posters was confiscated at the Canadian border by border patrol, but whether the posters were seized or simply put away by contented Canadians, this summer concert made a big impression."



Catalog #: BG076-PC

Artist: Bonnie MacLean

Dates: August 1-6, 1967

Venue: Fillmore Auditorium

Performers: Muddy Waters, Buffalo Springfield, Richie Havens

Lights: Dan Bruhns' Fillmore Lights

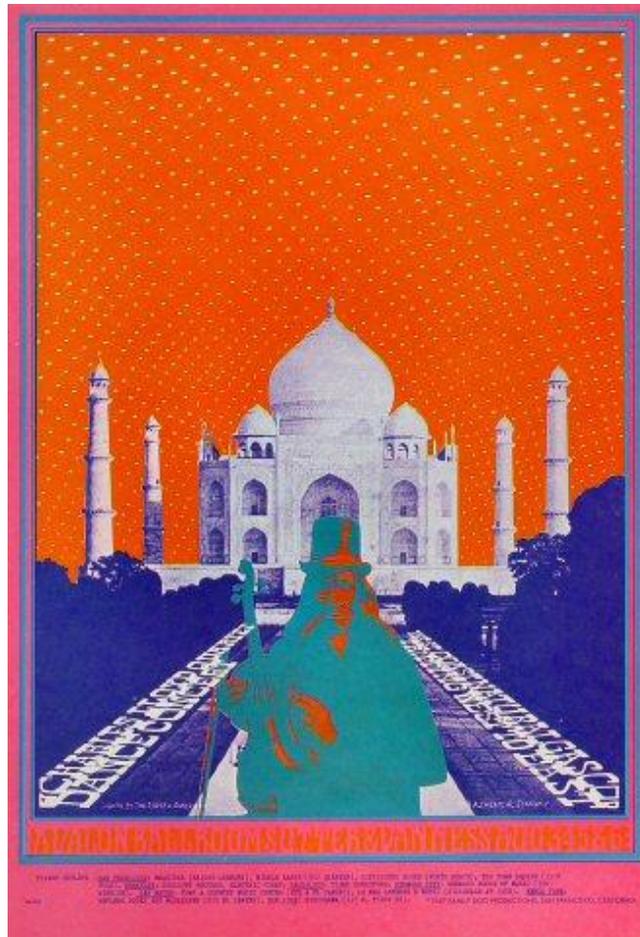
Size: 4 1/2" x 6 15/16"

Printing: 1st

From Wolfgang's Vault website: "MacLean's interest in the human face and its many expressions put this rendition front and center on this Muddy Waters, Buffalo Springfield and Richie Havens offering."

Bill Graham: "There are two or three names in the business that are on the top ten list of every musician I know. Muddy Waters was one of those people."

Bill Graham: "I've never seen anything like it.... Our sound has always been big and raucous. People come here to dance. But they lie down like lambs for Richie. He's one beautiful guy."



Catalog #: FD074-PO

AKA: Tripping West to East

Artist: Bob Fried

Dates: August 3-6, 1967

Venue: Avalon Ballroom

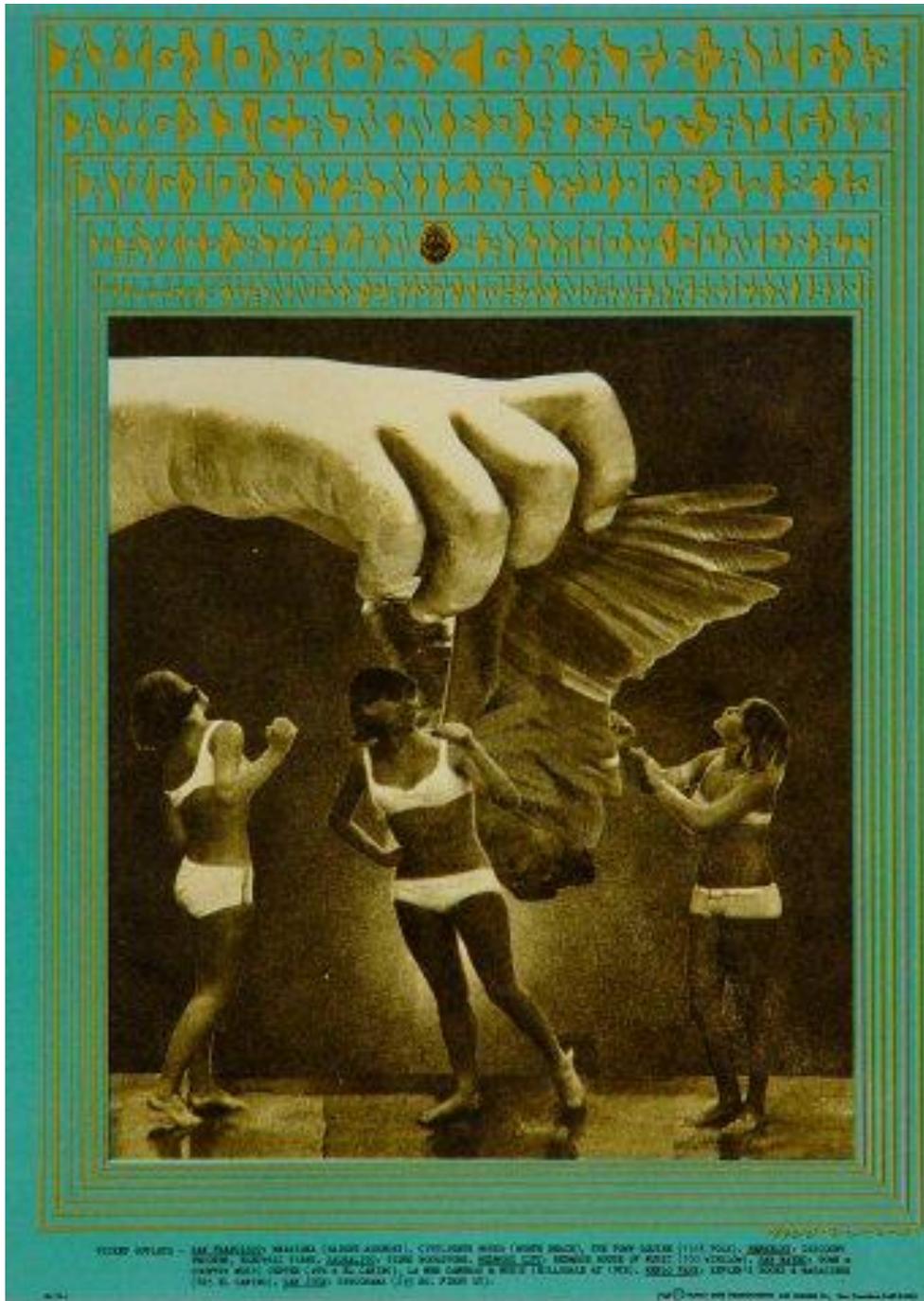
Performers: Charles Lloyd Quartet, West Coast Natural Gas Co.

Lights: North American Ibis Alchemical Co.

Size: 13 7/8" x 20"

Printing: 1st

From *High Societies*: “Bob Fried was one of the few major poster artists with an art school education. The San Francisco art and music scene turned him on—he immediately saw the parallel with 1890s Paris—and through connections with Griffin and Moscoso he became one of The Family Dog artists. He liked the old-time posters of Mouse Studios and Griffin, but he was more interested in developing a contemporary style. Fried experimented with form and spatial effects, sometimes using techniques similar to those of the Op Art painters of the 1960s. The Charles Lloyd Quartet was an avant-garde jazz group. Fried had met Lloyd and knew that the group had recently toured in Asia. Here is the ‘Indian’ of The Family Dog tribe, ‘tripping West to East.’ He stands under a funny orange sky, posed like a tourist before the Taj Mahal, the famous Indian monument to love.”



Catalog #: FD075-PC
 AKA: Three Little Bares
 Artist: Victor Moscoso
 Dates: August 10-13, 1967
 Venue: Avalon Ballroom
 Performers: Moby Grape, Canned Heat, Vanilla Fudge
 Lights: North American Ibis Alchemical Co.
 Size: 5" x 7"
 Printing: 1st



Catalog #: BG079-PO, TX

Artist: Bonnie MacLean

Venue: Fillmore Auditorium, SF

Dates: August 22-27, 1967

Performers: Cream, The Paul Butterfield Blues Band, The Southside Sound System

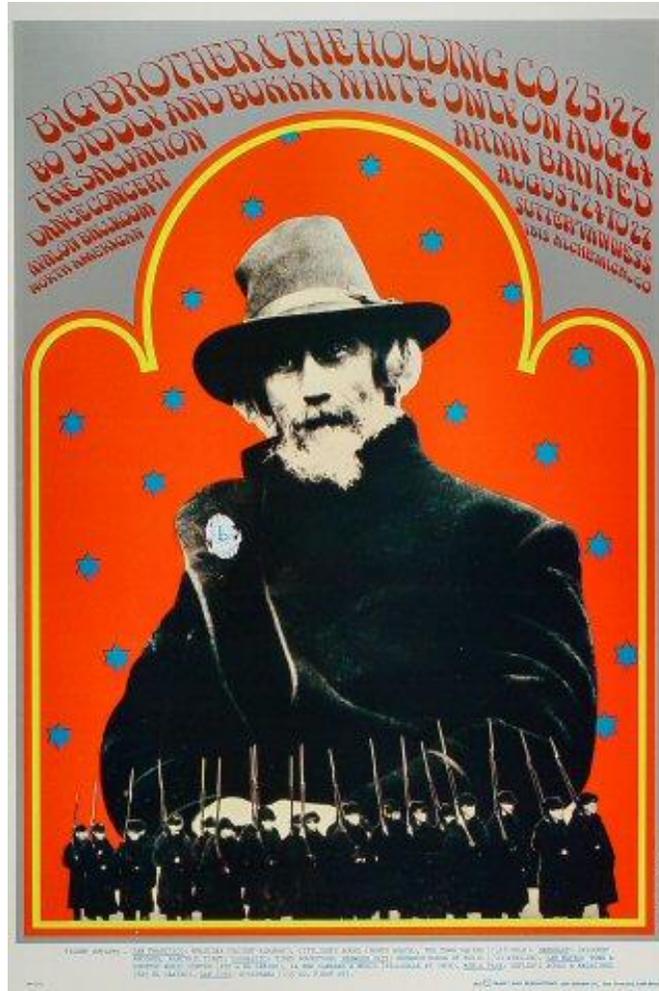
Lights: Headlights

Size: 24" x 36"

Printing: 1st

From Wolfgang's Vault website: "Cream, the original power trio, was creating a huge buzz in the music world before performing their first show in the States. Before even hearing them play, Bill Graham had the foresight to book Cream for nearly two weeks at the Fillmore. MacLean's artwork conjures up the mystery of the moors."

From *Classic Rock Posters*: "[This poster] employs an ornate medieval-gothic style, and exudes the spirituality of the '60s counterculture."



Catalog #: FD077-PO

AKA: War and Peace

Artist: Bob Fried

Venue: Avalon Ballroom, SF

Dates: August 24-27, 1967

Performers: Big Brother and the Holding Company, Bo Diddley, Bukka White, Salvation Army Banned

Lights: North American Ibis Alchemical Co.

Size: 13 ½ x 20"

Printing: 1st

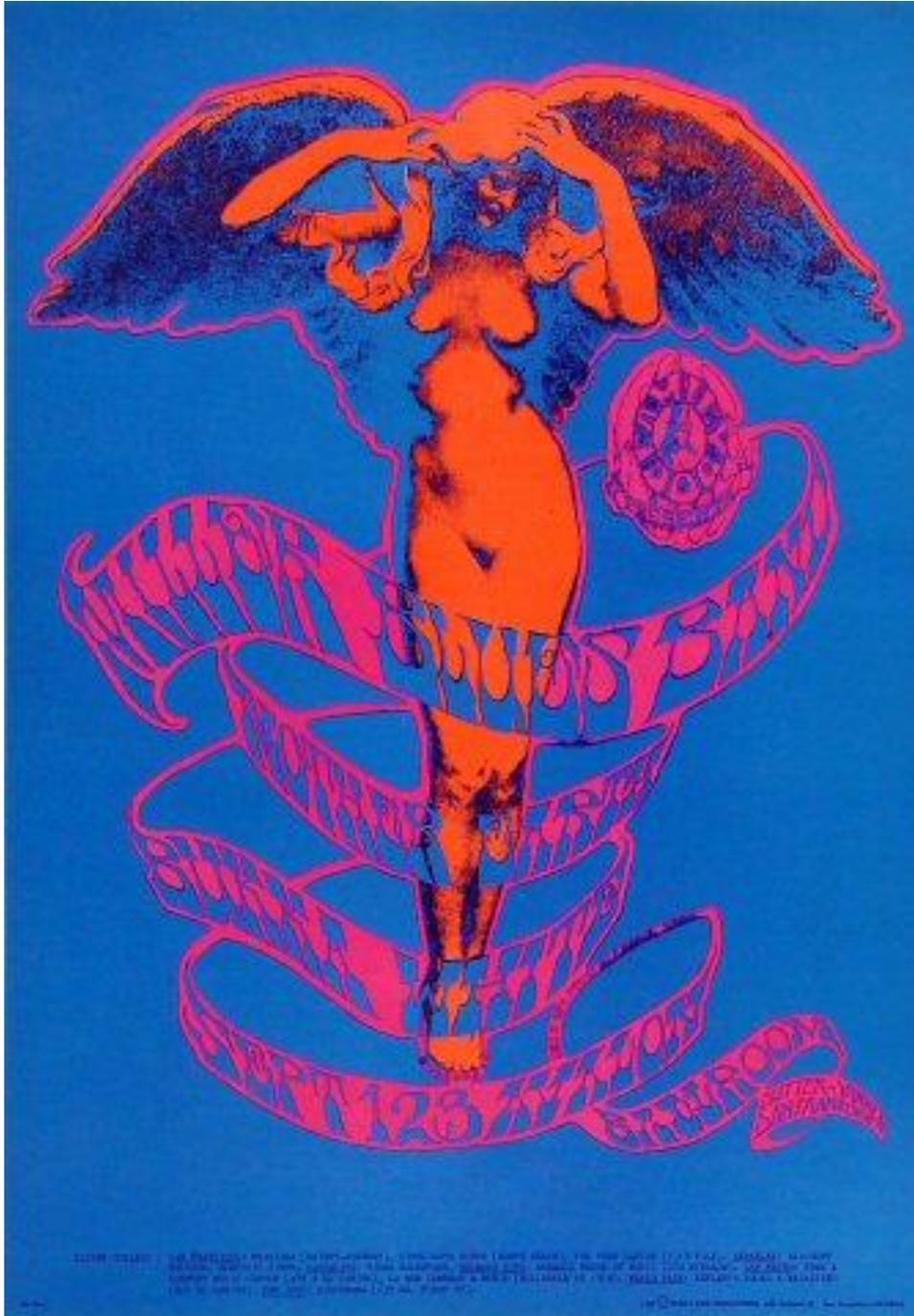
From *The Art of Rock*: "Trained as a commercial artist, [Bob Fried] came to San Francisco from New York to study at the Art Institute and to work as a free-lance designer. But this was 1966, and his conventional art training had been supplemented by friendship with the likes of 'beat' poet Allen Ginsberg and LSD advocate Dr. Timothy Leary."

"In 1967 the early ballroom scene was exploding, and posters were coming from every direction.... I saw it as a throw-back to Lautrec's time ... the artists and the printers working together." From the *Art of Rock*



Catalog #: BG080-TX
 Artist: Jim Blashfield
 Dates: August 29-September 3, 1967
 Venue: Fillmore Auditorium
 Performers: Cream, Electric Flag, Gary Burton
 Lights: Dan Bruhn's Fillmore Lights
 Printing: 1st

From Wolfgang's Vault website: "Cream's two appearances at the Fillmore were incredible successes, and at the end of their run, Bill Graham presented Eric Clapton, Ginger Baker and Jack Bruce each with a gold watch to show his appreciation."



Catalog #: FD078-PO

AKA: Sunset Angel

Artists: Stanley Mouse & Alton Kelley

Venue: Avalon Ballroom, S.F.

Dates: September 1-3, 1967

Performers: The Steve Miller Blues Band, Mother Earth, Bukka White

Lights: North American Ibis Alchemical Co.

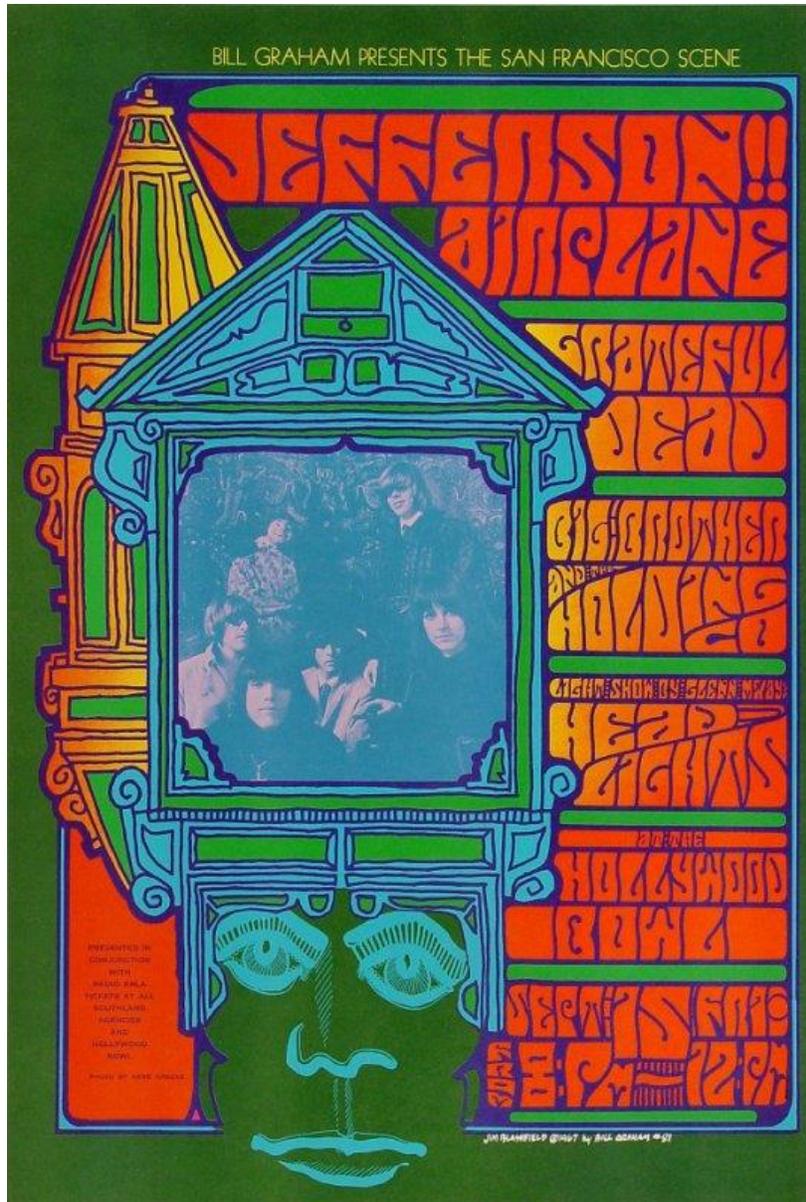
Size: 14" x 20"

Printing: 1st

Walter Mederios: *From Frisco, with Love*: “Except for these themes, the only other category to be found in their art consists of those designs which may be called classic, either for stylistic reasons or in the sense of being the highest standard, a model of its kind. It is perhaps rather surprising to find that the term ‘classical’—in the stylistic sense—is applicable to this hippie art, especially to that of this irreverent pair.”

Walter Mederios: “In the classic ‘Sunset Angel’ poster, the winged figure seems to hover within the space defined by the light, freely undulating spiral. (The posters sometimes provided unexpected hits for the artists. This image is a statue, entitled ‘Sunset,’ that was featured at San Francisco’s Panama Pacific International Exposition, in 1915. On the weekend of the dance, Kelley and Mouse were astonished to find the statue in the window of Butterfield’s, a fine art auction house located next to the Avalon Ballroom. Also, the statue’s title took on significance, as this turned out to be their last poster collaboration for The Family Dog.)”

From *High Societies*: “This image came from a book on the 1914 San Francisco Panama Pacific Exposition. It is a statue called ‘Sunset,’ and it was originally shown with its counterpart, ‘Dawn.’ On the evening of this event Kelley and Mouse experienced a moment of psychedelic synchronicity.”



Catalog #: BG081-HB

Artists: Jim Blashfield & Herb Greene (photo)

Dates: September 15, 1967

Venue: Hollywood Bowl

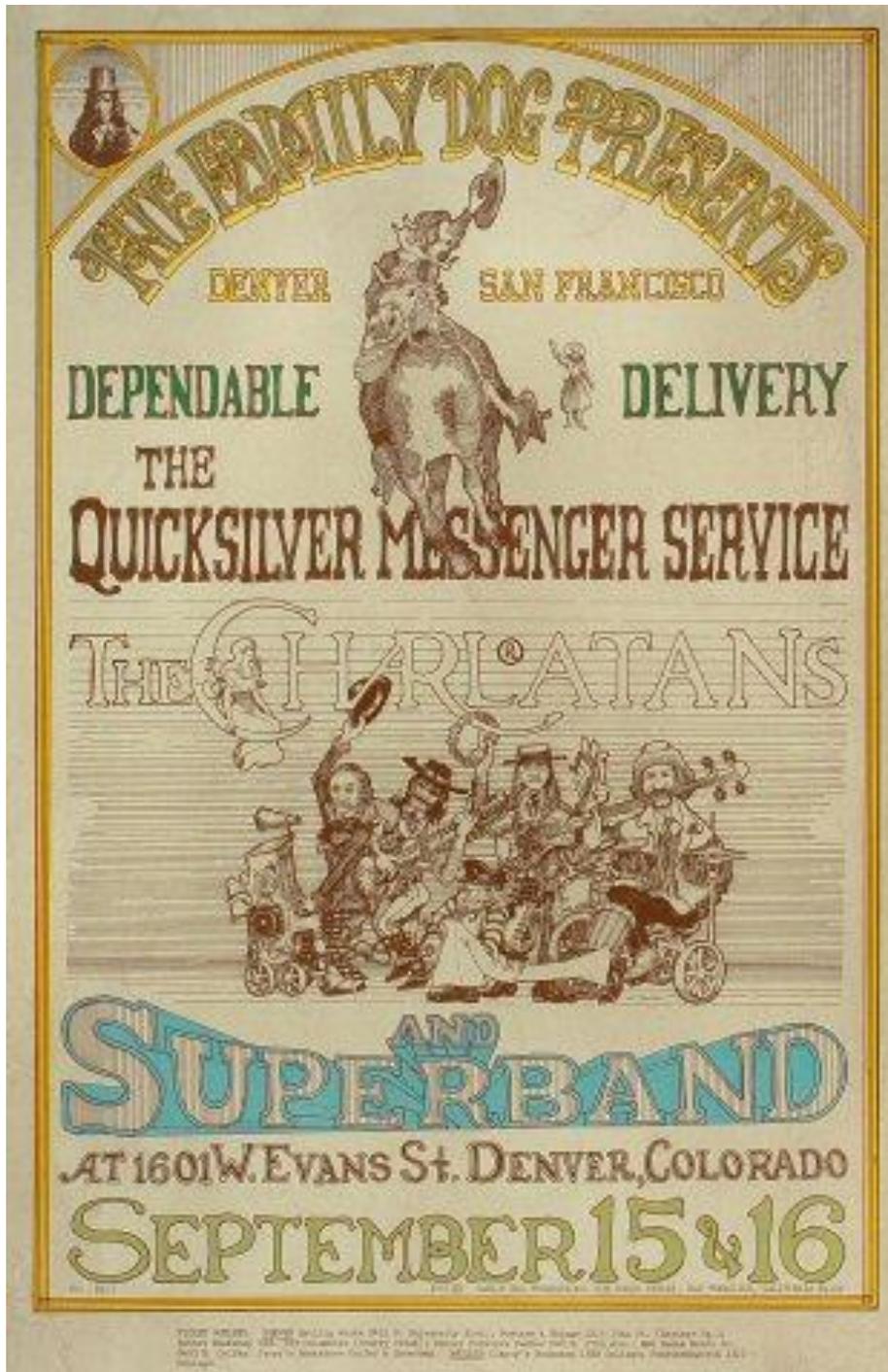
Performers: Jefferson Airplane, Grateful Dead, Big Brother & the Holding Co.

Lights: Glenn McKay's Head Lights

Size: 4 ½" x 6 13/16"

Printing: 1st

From Wolfgang's Vault website: "By the end of the summer of 1967, there was no question that San Francisco was the capital of the new counterculture and that its music scene was second to none. Jefferson Airplane, the Grateful Dead, Big Brother & the Holding Company and Quicksilver Messenger Service were the big San Francisco bands at the time and three of the four traveled to Los Angeles to play at the Hollywood Bowl."



Catalog #: FDD002-HB

AKA: Haw Haw

Artist: Michael Ferguson, George Hunter

Dates: September 15-16, 1967

Venue: Denver Dog

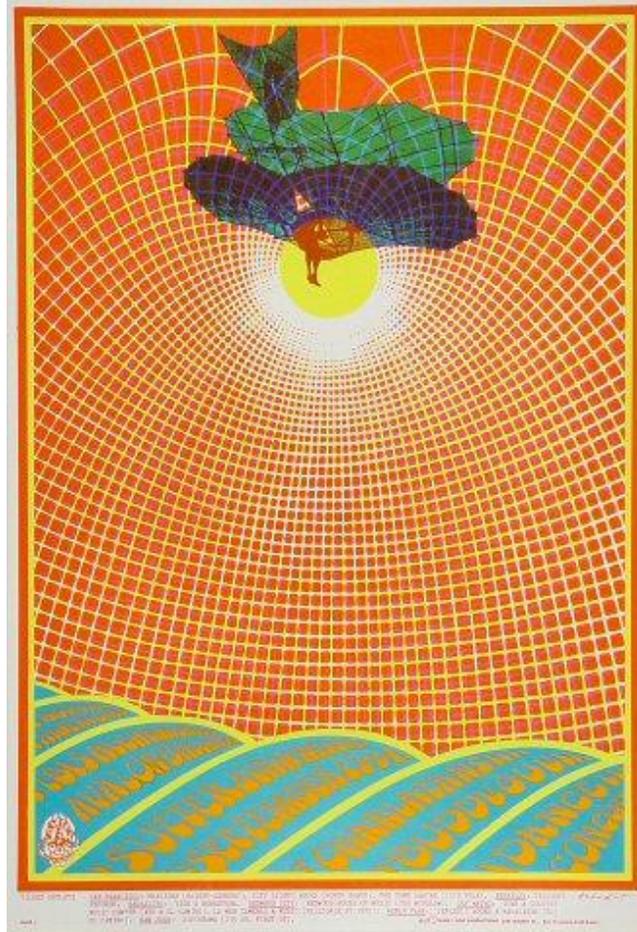
Performers: Quicksilver Messenger Service, The Charlatans, Superband

Size: 4 1/2" x 6 3/4"

Printing: 1st

I wanted one design in my collection from Michael Ferguson and George Hunter of the Charlatans. It was their original design for a poster advertising a concert at the Red Dog Saloon in 1965 that is known as “The Seed,” from which all psychedelic art grew. Ferguson and Hunter were original members of The Family Dog, which put on the first dance concerts in San Francisco at the Longshoreman's Hall in 1965, and later produced concerts at the Avalon Ballroom.

From *High Societies*: “In September 1967, as the once-local scene was burgeoning into a national movement, Chet Helms scouted locations for another club and settled on Denver. He called his new dancehall the Denver Dog and hired San Francisco artists to create its posters. But Helms had not counted on the conservatism of some Denver residents, who were leery of importing the hippie phenomenon. The club was raided by police, who checked identifications and searched patrons for drugs. The police presence interfered with the congenial atmosphere Helms needed for the success of his new venture. The club lasted only a few months, and its premature closing caused Helms considerable financial loss.”

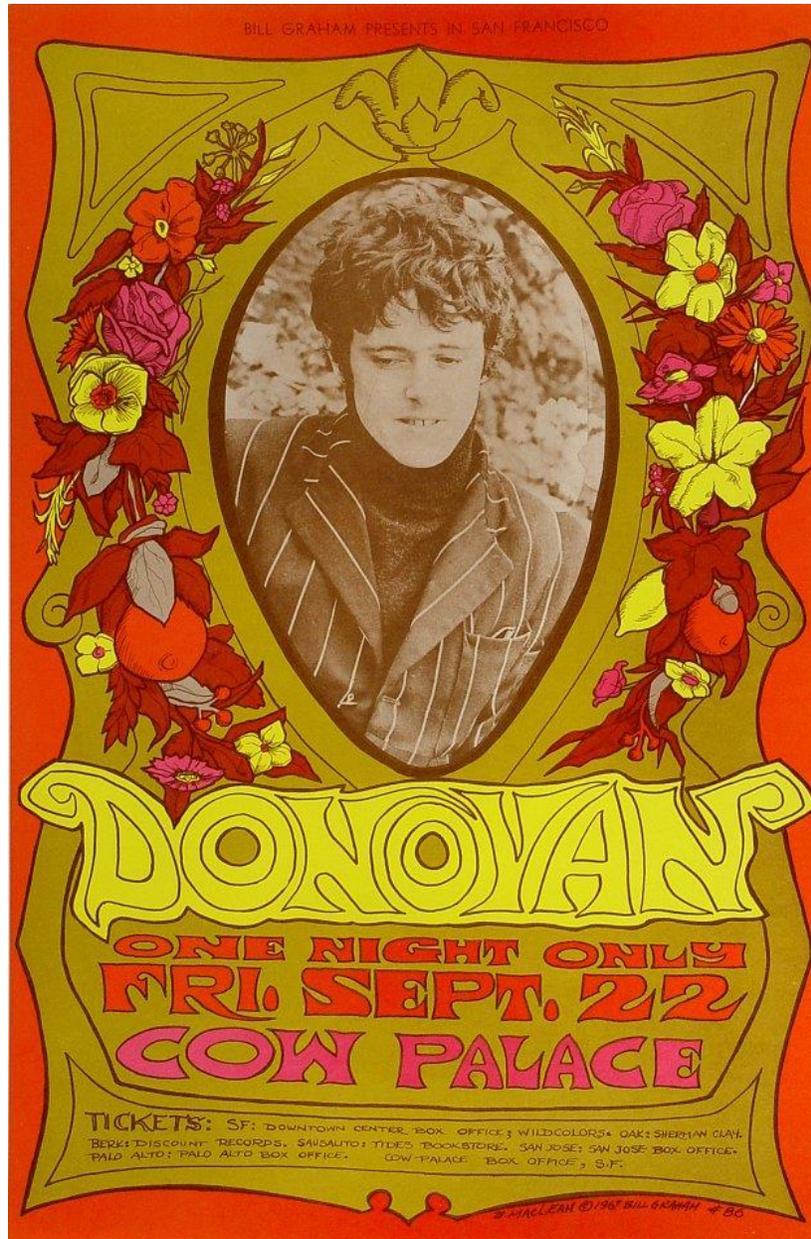


Catalog #: FD083-PO
AKA: Sky Web
Artist: Bob Fried
Venue: Avalon Ballroom, S.:
September 22-24, 1967
Performers: The Charlatans, Buddy Guy
Lights: North American Ibis Alchemical Co.
Size: 14" x 20"
Printing: 1st

Concert? What concert?

From *High Societies*: “[Fried’s] use of surrealistic and fabulous forms may be interpreted in many ways, but in his own view his pictures continued the interests of earlier artists working in the psychedelic style.”

From *High Societies*: “Fried’s art creates an environment, something to enter, and often an implication of ‘tripping.’ Patterns of lines or dots are common, and these appear as ‘energy fields’ and sometimes as three-dimensional space. The ‘hole’ here is a reference to the psychedelic experience of passing from one ‘reality’ or ‘space’ into another, an experience Fried knew well.”



Catalog# BG086-PC
Artist: Bonnie MacLean
Date: September 22, 1967
Venue: Cow Palace, S.F.
Performer: Donovan
Size: 4 11/16" x 6 15/16"
Printing: 1st

From Wolfgang's Vault website: "Donovan was at the height of his popularity from the mid to late-1960's, and Bill Graham acknowledged this draw by abandoning his traditional concert venue for the much larger Cow Palace. Bonnie MacLean liked Donovan's music, too, and her portrait-frame poster sweetly announced this one-night-only appearance."



Catalog #: BG085-TX

Artist: Greg Irons

Dates: September 28-30, 1967

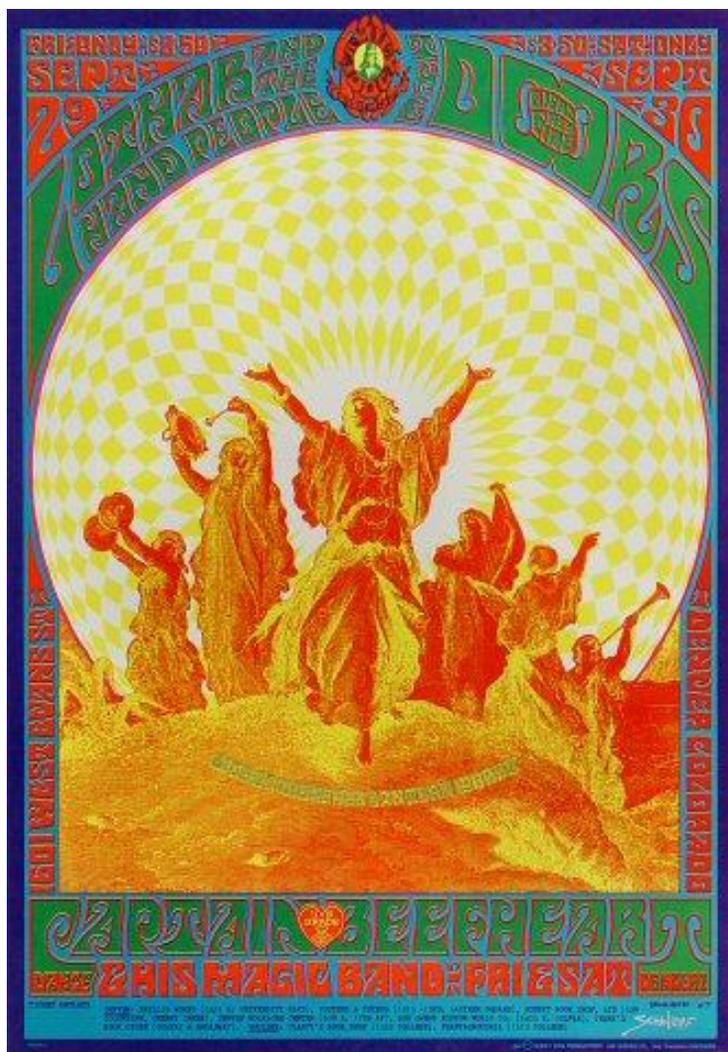
Venue: Fillmore Auditorium / Winterland

Performers: Jefferson Airplane, Mother Earth, The Flamin' Groovies

Lights: Glenn McKay's Head Lights

From Wolfgang's Vault website: "Winterland held 5,400 people and offered Bill Graham an opportunity to do things on a grand scale. Jefferson Airplane, Mother Earth and Flamin' Groovies split these September performances between the Fillmore on Thursday night and Winterland on Friday and Saturday to accommodate larger crowds."

From *From 'Frisco, with Love*: "Previously, Iron's drawings related only generally to the hippie-music scene; here the artwork relates to the musicians and the event. Other artists had produced designs containing imagery related to the headline act. In [this] poster Irons took that approach to its limit and created an image based on the names of all the groups on the bill, including the light show artist."



Catalog #: FD084-PC

AKA: Flash

Artist: Bob Schnepf

Dates: September 29-30, 1967

Venue: Denver Dog

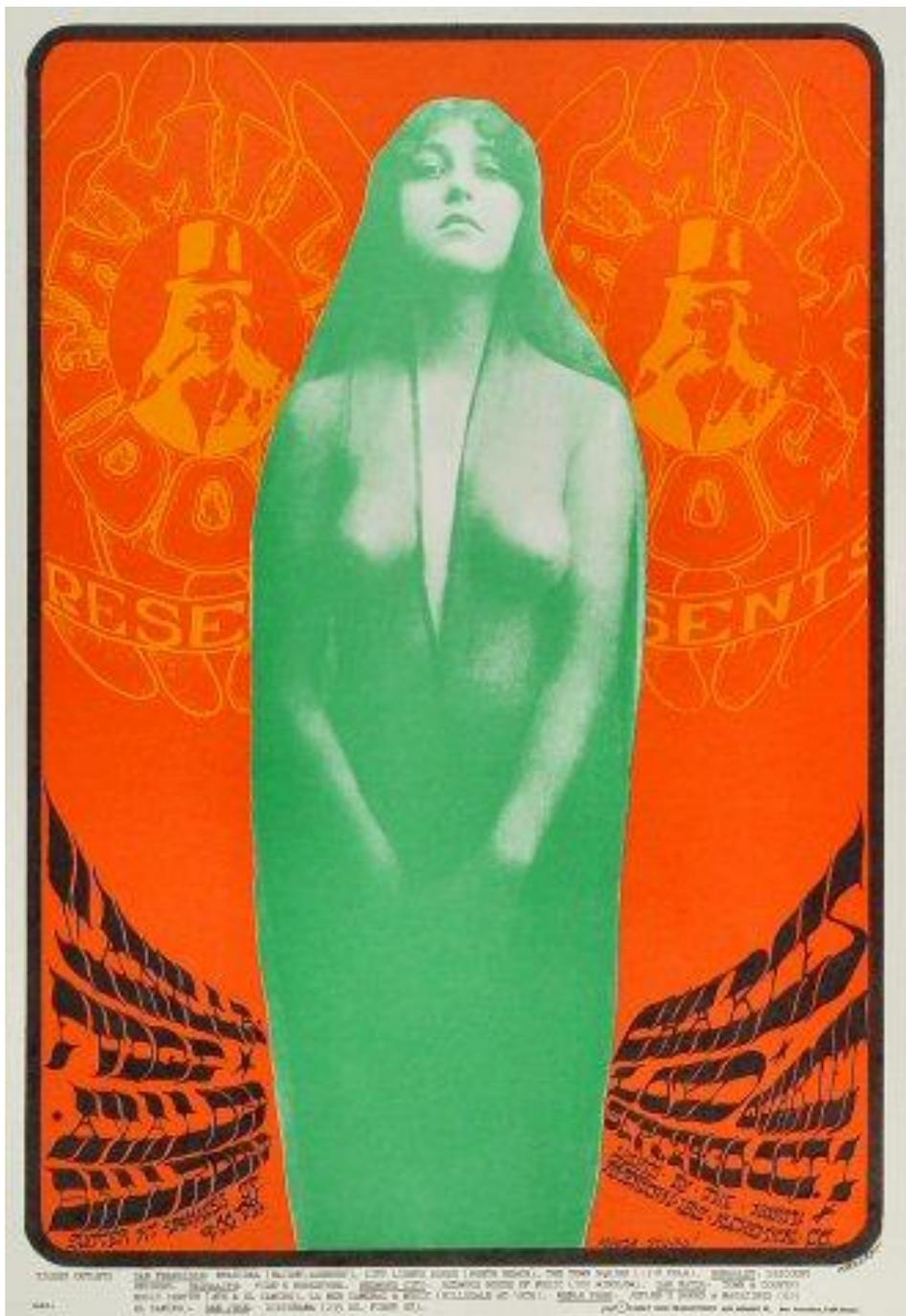
Performers: The Doors, Lothar & the Hand People, Captain Beefheart & the Magic Band

Lights: The Diogenes Lantern Works

Size: 5" x 7"

Printing: 1st

From *From 'Frisco, with Love*: “With [this] his first design he emerged as a mature poster artist, able to present original ideas and develop traditional forms. The lettering in his first poster is derived from Wilson’s, but it has been transformed into a crisp, elegant style which marks it as the work of a distinctive hand. The color scheme is familiar, too, but this element has also been handled with sufficient mastery to establish it as a unique and independent work. The image is entirely his own. It’s a psychedelic vision, specifically relevant to the dance, and generally expressive of the joyous exuberance which Schnepf experienced during the early, high years of the hippie culture.”



Catalog #: FD085-PO

AKA: Dian

Artist: Stanley Mouse & Alton Kelley

Venue: Avalon Ballroom, S.F.

Dates: September 29-October 1, 1967

Performers: Vanilla Fudge, Charles Lloyd Quartet

Lights: North American Ibis Alchemical Co.

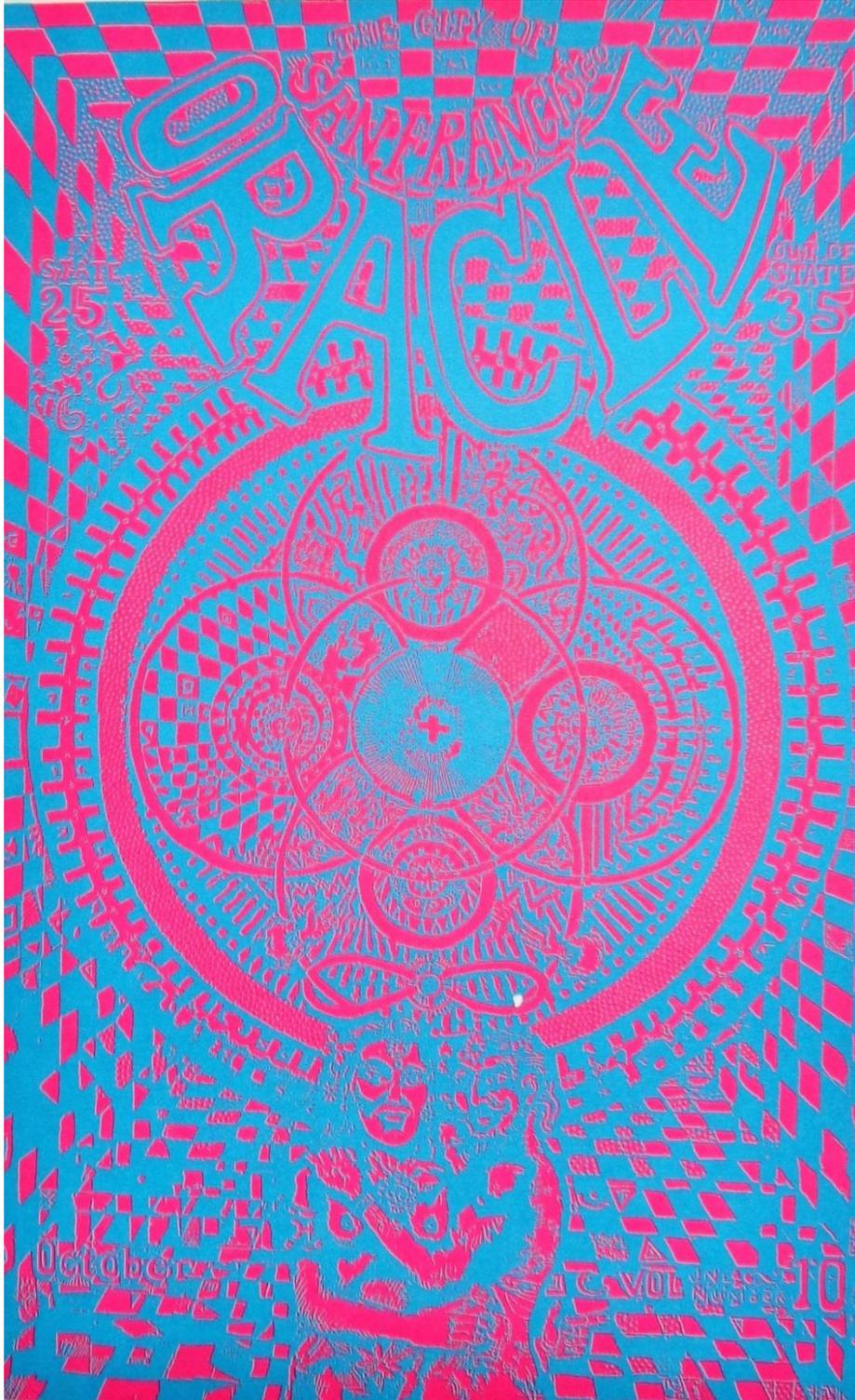
Size: 14" x 20"

Printing: 1st

Walter Mederios: *From Frisco, with Love*: “The number of female images is only slightly larger than that of Indians.... [T]hey never used modern sex queens. They often chose an old vamp photo, when sex was veiled and mysterious, or an image that was more sedate and simply beautiful.”

Joel Selvin: “The chipmunk wheel of the weekly production schedule forced Stanley Mouse to rapidly develop a sophisticated style. He found his craft growing daily, as the constant onrush of deadlines demanded his performance. The work speaks for itself—twenty-six posters for Helms alone the first year—some inspired, some brilliant, some transcendent, none pedestrian.”

Walter Mederios: *From Frisco, with Love*: “As with most movements, it is the new and the exotic, which usually attracts the first and most attention. In many ways Kelley and Mouse were innovative and quite unconventional. But their technical interests and their values of clarity and variety taught them respect for traditional, orderly modes as well, and some of their later designs are composed with classic simplicity, balance, and restraint....”



Catalog #: N/A

Artist: Unknown

Date: October 1967

Fine art print of cover of "San Francisco's Oracle"'s *Politics of Ecstasy* issue

Size: 12" x 8"



Catalog #: NME671002-PO

AKA: Dallas Poster Show

Artist: Victor Moscoso / Neon Rose

Venue: Nieman Marcus Exhibition Hall, Dallas, Tx.

Dates: October 2, 1967

Sponsor: Nieman Marcus Size:

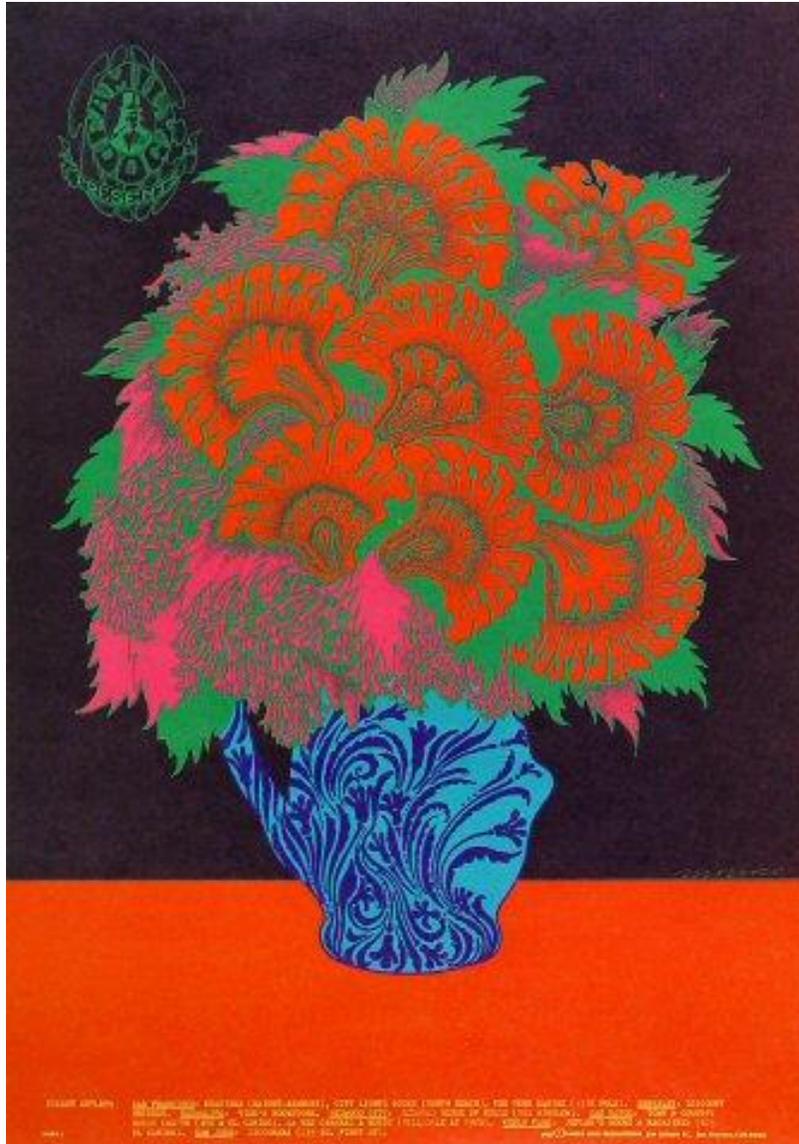
22" x 28 1/8"

Printing: 1st

If anyone asked what my favorite poster design was in my collection, it'd be this one, known as "Neon Rose #21." But I can't help but wonder what Nieman Marcus thought of Moscoso's poster "advertising" their psychedelic art show.

From *The Art of Rock*: "One of Moscoso's greatest poster-making accomplishments was the series he designed ... and would publish and distribute under his own imprint, Neon Rose. These posters are characterized by vibrating edges and borders and by bright, intense colors inspired in part by Moscoso's study with Josef Albers at Yale."

"The first image to appear was the Korean flag. I took the yin-yang from the flag and covered it with flowers. It then became a moon circling a flower-covered planet. A yellow shadow emphasized the yin-yang and cast a shadow on the planet where the lettering appears." From *Sex, Rock, and Optical Illusions*



Catalog #: FD086-PO

AKA: Flower Pot

Artist: Victor Moscoso

Venue: Avalon Ballroom, S.F.

Dates: October 6-8, 1967

Performers: Blue Cheer, Lee Michaels, Clifton Chenier

Lights: North American Ibis Alchemical Company

Size: 14" x 20"

Printing: 1st

From *High Societies*: “As a symbol of the Haight-Ashbury scene, the flower became a pop-culture cliché. In the work of the major rock poster artists, however, the flower was never used in a trivial or sentimental manner. In this finely drawn stylized bouquet, Moscoso’s signature arc shape almost disappears to become a vehicle for natural beauty. This classic work has universal appeal. The words provide the only direct link to a time and place.”



Catalog #: BG088-PO

Artist: Bonnie MacLean & Herb Greene (photos)

Venue: Fillmore Auditorium

Dates: October 11-14, 1967

Performers: Jefferson Airplane, The Charlatans, Blue Cheer

Lights: Glenn McKay's Head Lights

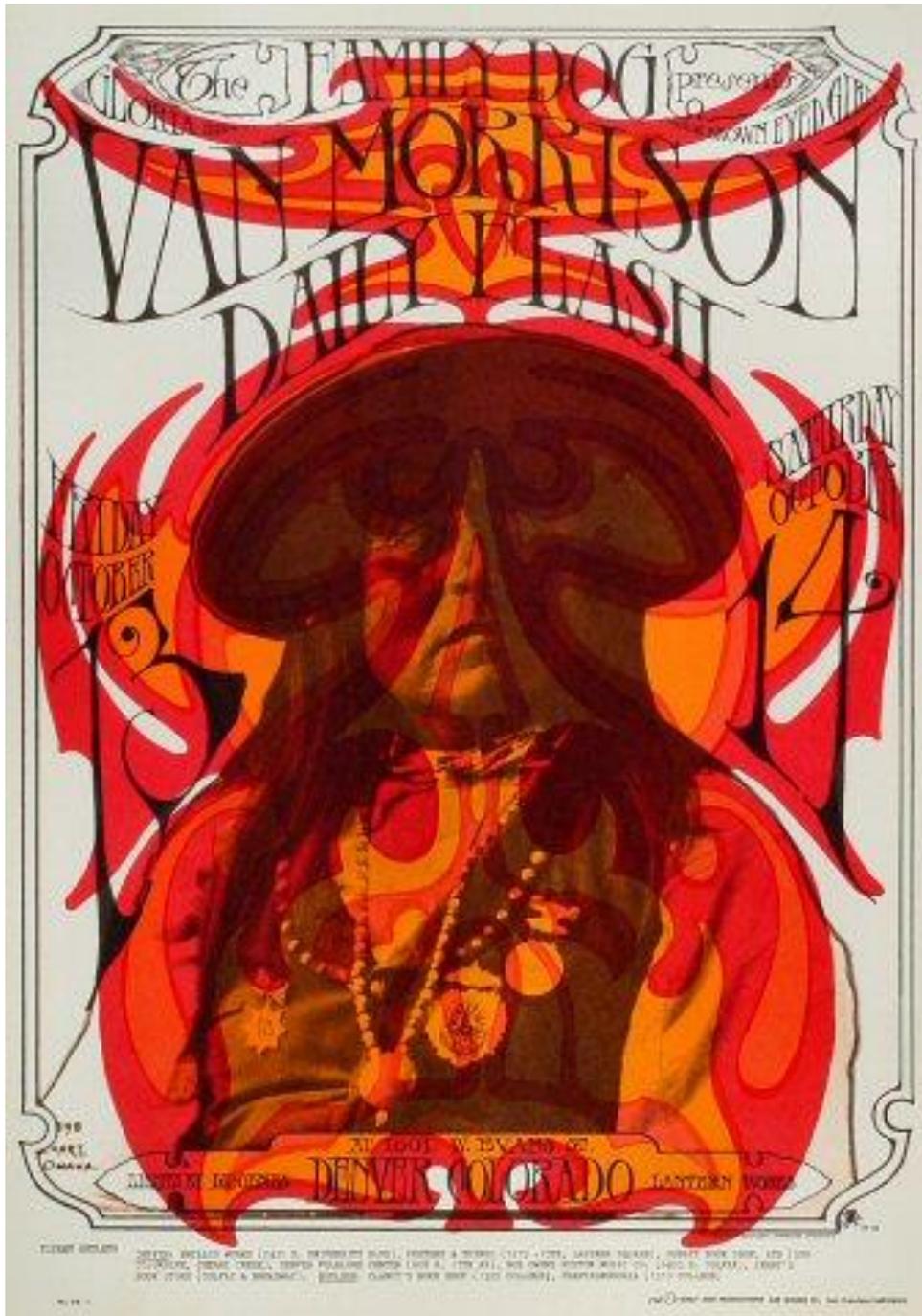
Size: 14" x 21 1/16th

Printing: 1st

From Wolfgang's Vault website: "While not especially known for their musicianship, The Charlatans were as responsible as anyone for creating the look of the San Francisco music scene. Bill Graham's theme of giving something back to the community saw the concert's Wednesday night proceeds donated to a local clinic."



Catalog #: FD087-PC
 AKA: "King of Spades"
 Artist: Jack Hatfield
 Dates: October 13-15, 1967
 Venue: Avalon Ballroom
 Performers: Buddy Guy, Capt. Beefheart, Blue Cheer
 Lights: North American Ibis Alchemical Co.
 Size: 5" x 6 7/8"
 Printing: 1st



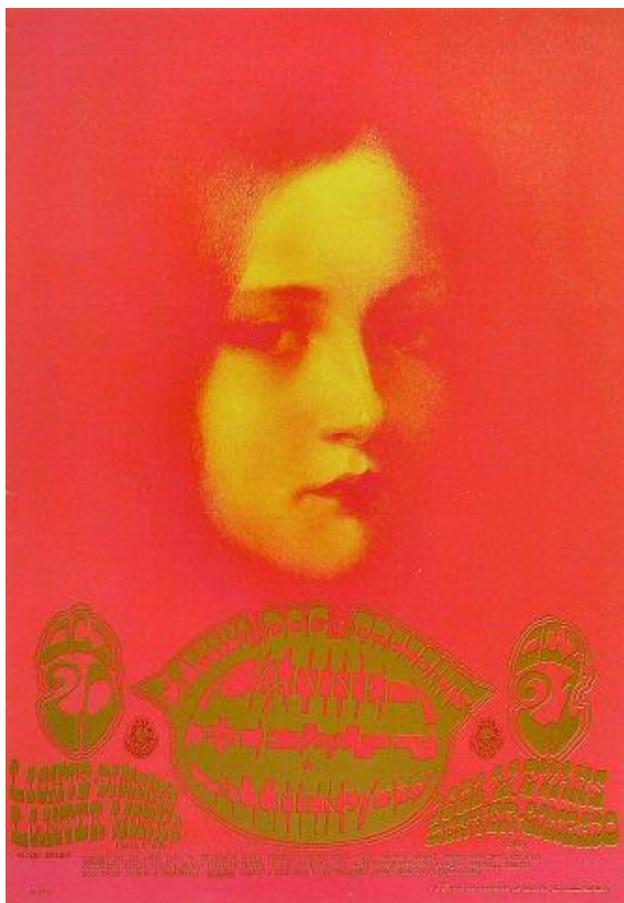
Catalog #: FDD006-PO
 AKA: Curtis Apache
 Artists: Stanley Mouse & Alton Kelley
 Venue: Denver Dog, Denver, Co.
 Dates: October 13-14, 1967
 Performers: Van Morrison, The Daily Flash
 Lights: The Diogenes Lantern Works
 Size: 14" x 19 7/8"
 Printing: 1st

From *The Art of the Fillmore*: “What characterized [Mouse Studio’s] posters most was a shared sense of spontaneity expressed through liberal doses of playful irreverence and wit.”

Joel Selvin: “Like their contemporaries who rummaged through thrift stores and Salvation Army shops to find new expression from the past, [Mouse] and Kelley spent hours in the San Francisco Public Library, running through bins of prints and art books, salvaging pieces of art history for their own uses. Everything from decorative Art Nouveau to Edward Curtis photographs of American Indians were fair game.”

From *The Art of the Fillmore*: “Even without color, Mouse could get a lot out of a thin double-line border, as can be seen in “Curtis Apache....”

From *The Art of the Fillmore*: “Mouse’s preference for symmetry more frequently led to designs based on the centerline. The abstract design applied to ‘Curtis Apache’ is an example. In this case, the decorative impulse apparently carried him away. Mouse acknowledges that the colorful pattern, which resembles a form of pinstriping, diminishes the graphic of the image.”

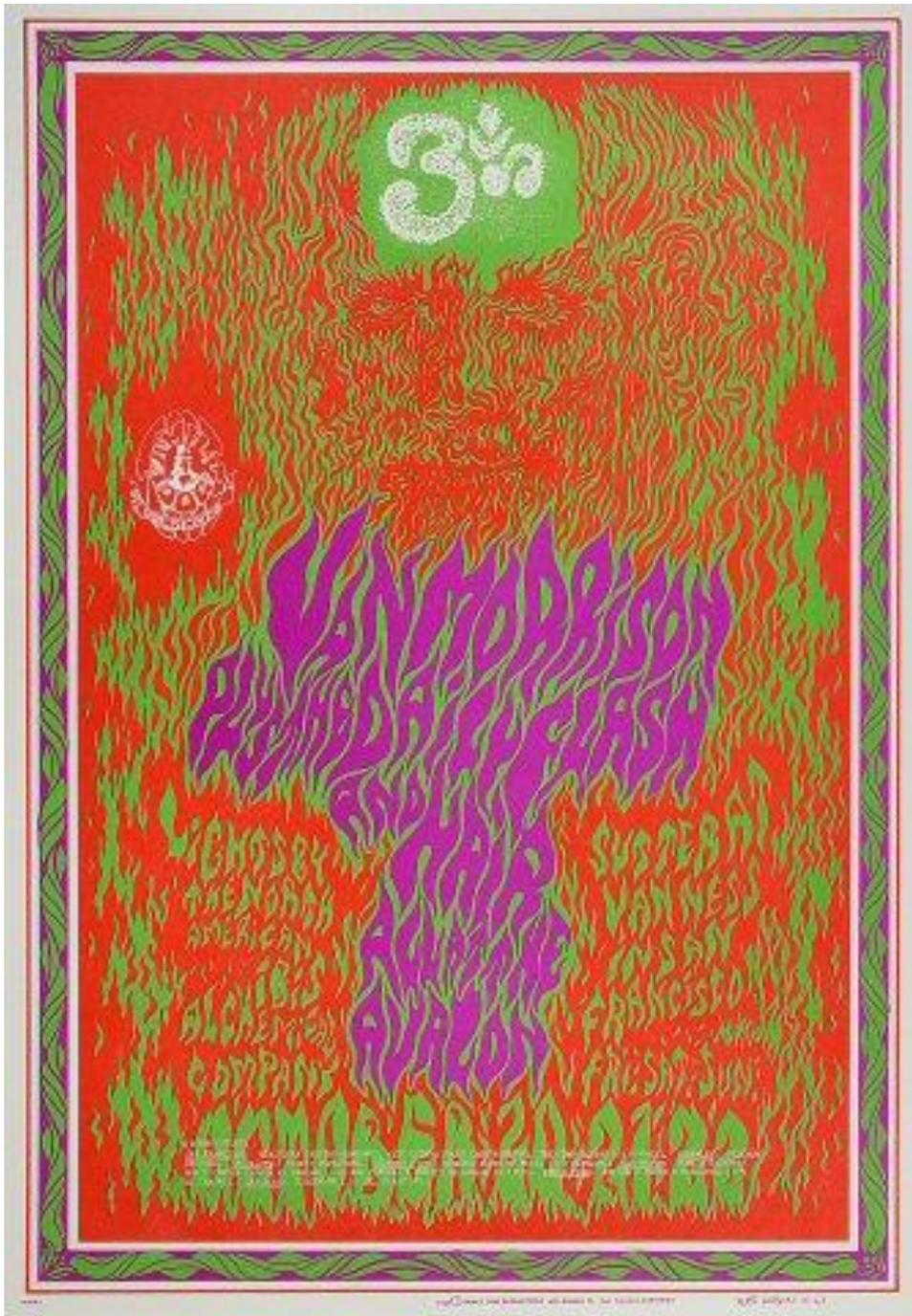


Catalog #: FDD007-PO
AKA: Celestial Moonchild
Artists: Stanley Mouse & Alton Kelley
Venue: Denver Dog, Denver, Co.
Dates: October 20-21, 1967
Performers: Canned Heat, Allmen Joy
Lights: The Diogenes Lantern Works
Size: 14" x 20"
Printing: 1st

Randy Tuten: "I liked Mouse and Kelley's stuff because it was so friendly to the eye."

From *Mouse & Kelley*: "Chrome lettering, iridescent scarabs, glinting metallic blossoms and the wings of Pegasus enthrall the eye and carry off the spirit.... The theme remains Rock'n'Roll, but the impact is created by meticulous craftsmanship and a masterly control in light-bending. Images are summoned from the Necropolis of Ancient Egypt and the motor-city of Detroit with equal zeal. Other material, however, defies all refinement...."

From *Mouse & Kelley*: "Mouse Studios created freewheeling designs, as resistant to the existing standards as the artists themselves were and tied seamlessly into Helms's brand of humor. Mouse and Kelley's posters are full of childlike wonder and sometimes mischief and stand, perhaps more than the work of others, as totems of identity for the Haight-Ashbury society."



Catalog #: FD088-PO

AKA: Burning

Artist: Wes Wilson

Venue: Avalon Ballroom

Dates: October 20-22, 1967

Performers: Van Morrison, The Daily Flash, Hair

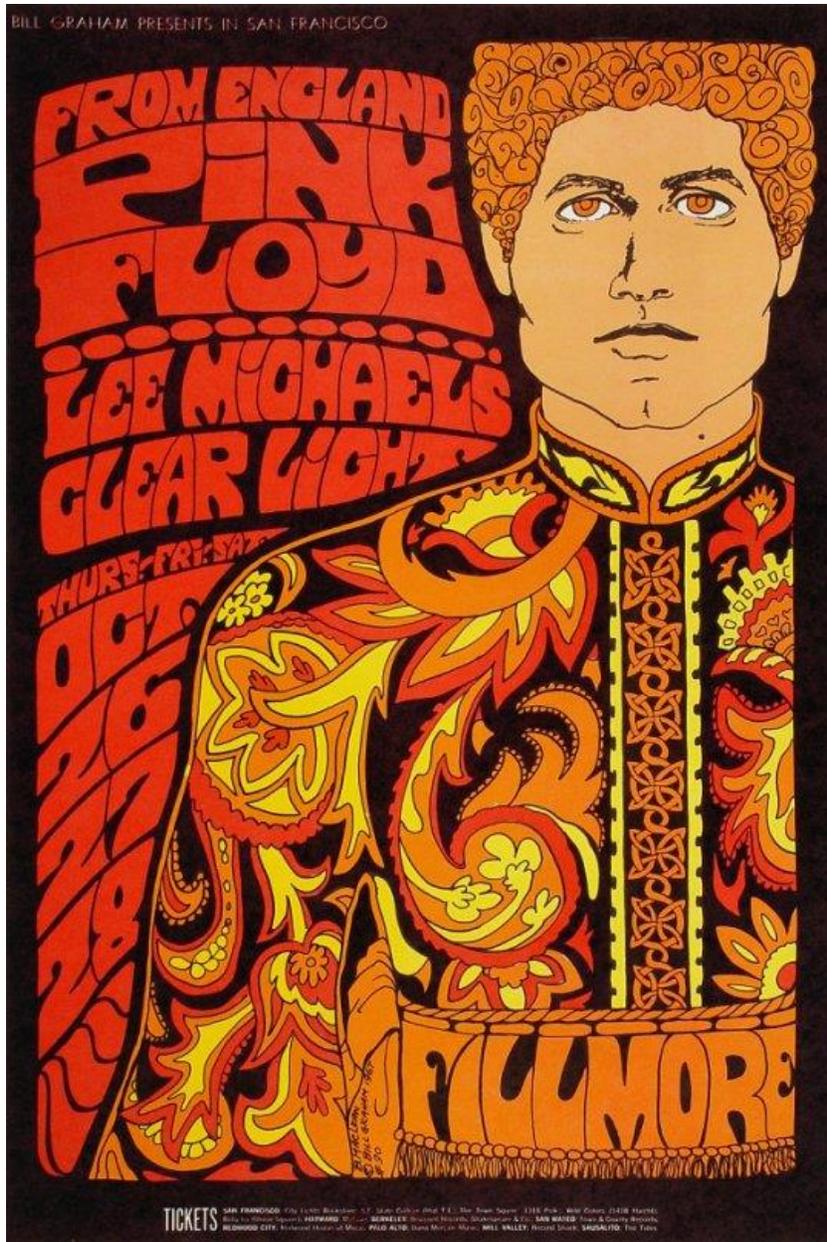
Lights: North American Ibis Alchemical Co.

Size: 14 1/8 x 20"

Printing: 1st

From *High Societies*: “This design is an expression of psychedelic vision. The head is graced with a Sanskrit symbol, indicating peace in mind and spirit, yet it is an unsettling image. A flame is used as a flickering pattern. There is something about the flames that form the face—which is almost an apparition—that evoke van Gogh’s vibrant brushwork. Wilson acknowledges that Van Morrison’s name brought to mind the famous Post-Impressionist painter.”

From *Off the Wall*: “A hallucinatory echo of this enduring image [of God appearing to Moses as a burning bush—see also ‘Red Flames’ BG018] is found in the poster known as ‘Burning,’ designed by Wilson.... Once again, it uses contrasting red and green, this time joined by purple and white. The text is truly challenging to decipher, and it is easy to miss the face in the upper part of the composition, with a Sanskrit inscription on its forehead.”

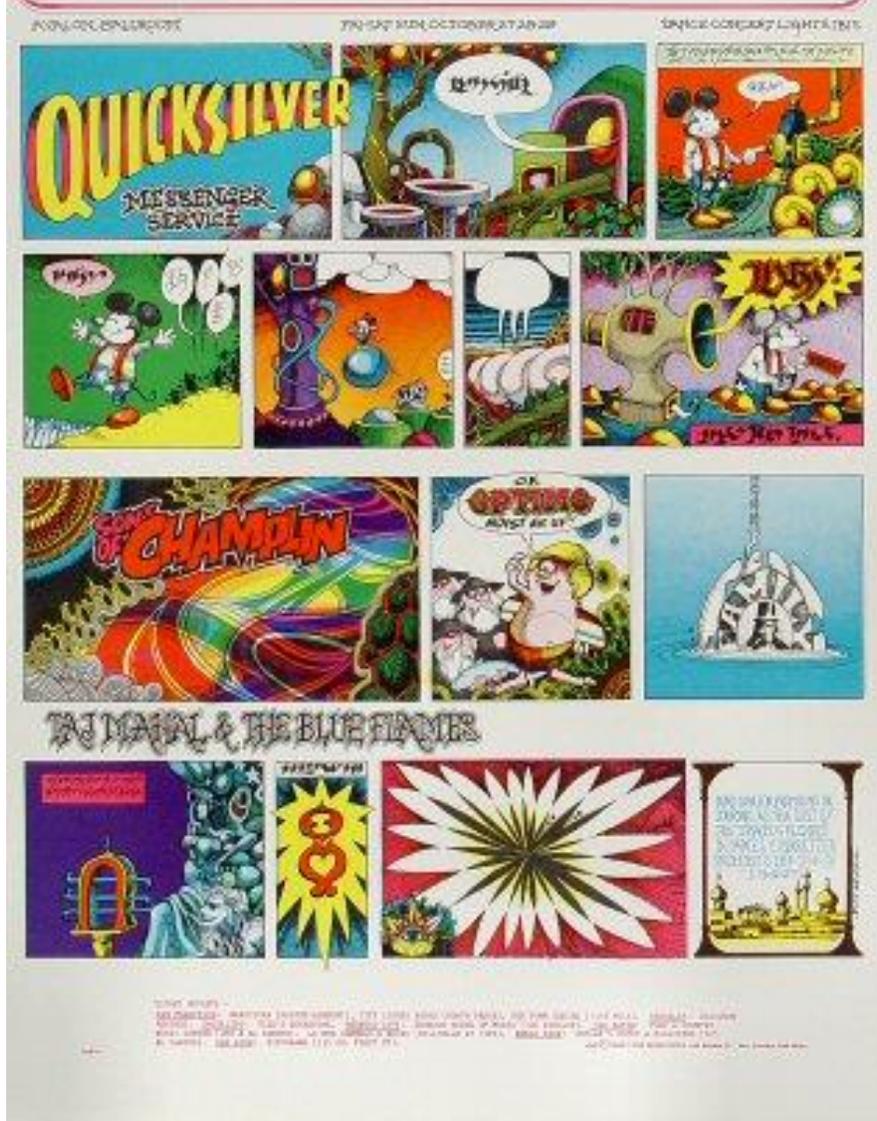


Catalog #: BG090-TX
Artist: Bonnie MacLean
Dates: October 26-28, 1967
Venue: Fillmore Auditorium
Performers: Pink Floyd, Lee Michaels, Clear Light

From Wolfgang 'sVault website: "Bonnie MacLean gave a nod to two contemporary cultural trends, the Nehru jacket of the well-dressed hipster and the psychedelic pattern of the fabric, to advertise British group Pink Floyd's appearance at the Fillmore."

From *The Art of the Fillmore*: "MacLean followed in the psychedelic traditions established by Wes Wilson, but she started to add her own distinctive touches, such as Native American totem poles and Nehru jackets."

The Family Dog



Catalog #: FD089-PO

AKA: Morning Paper

Artist: Rick Griffin

Dates: October 27-29, 1967

Venue: Avalon Ballroom

Performers: Quicksilver Messenger Service, The Sons of Champlin, Taj Mahal, The Blue Flames

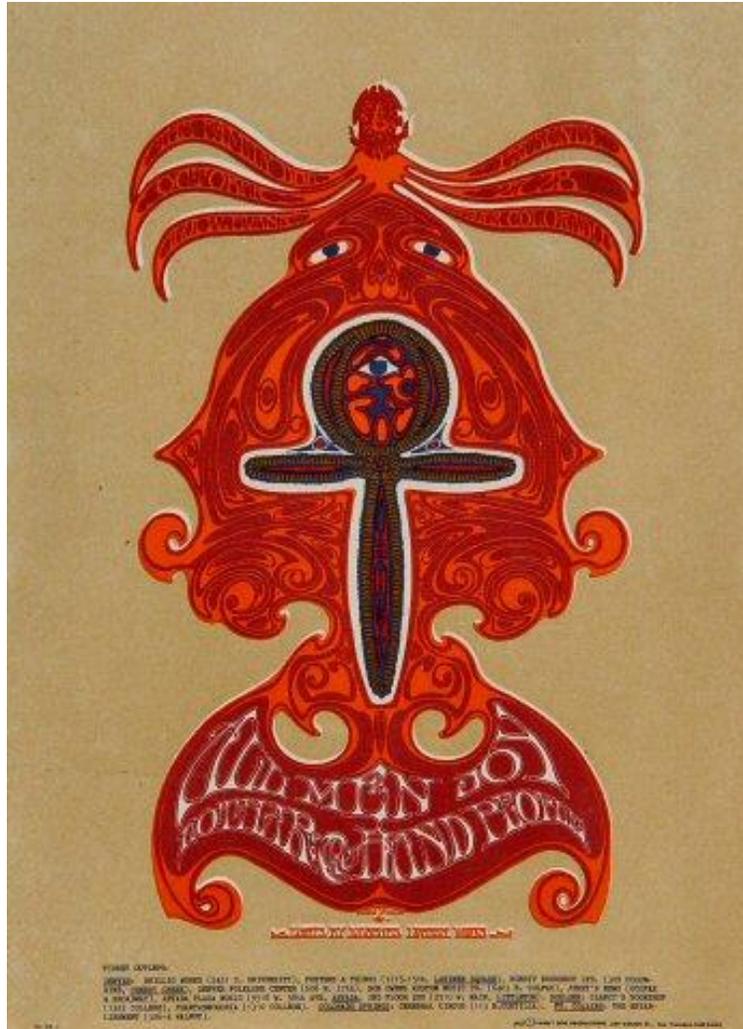
Lights: North American Ibis Alchemical Co.

Size: 14" x 20 15/16"

Printing: 2nd

From *High Societies*: “Griffin grew up on the Southern California coasts and became an avid surfer. He also drew cartoons, and after high school he joined the staff of *Surfer* magazine, which published his cartoon strip, ‘Murphy.’ Griffin’s early drawings related to the adventures he shared with his father, an engineer with an active interest in the lore and artifacts of the American West. Griffin learned about Native American culture and was exposed to ideas and objects that fascinated him. This poster, a radical departure from previous rock poster formats, is modeled on the San Francisco Examiner’s Sunday comics page. But, unlike comic strips, these panels provide minimal narrative or no narrative at all. For ‘text’ Griffin provided a nonsense script inspired by the exuberant jabbering of his infant daughter. The drawings depict some of Griffin’s favorite motifs: Mickey Mouse, Surfer Murphy, lettering from a cigar label, the word *om*, an ancient Egyptian musical instrument, and the scene on the Camel cigarette pack.”

Walter Mederios, from *High Art*: “In a later posture Griffin exploited popular imagery of a lighter sort. Based on the front page of the local Sunday’s comic section he created a mind-blowing sequence of panels which have, at most, only minimal visual links and characters which speak in an abstract, nonsensical script. The graphic play and the visual/mental impact of the nonsense lettering was exploited further in subsequent posters. It is a collaborative design that is the height of psychedelic abstraction. This minimally functional poster ranks with Wilson’s ‘Golden Lady’ [7/17/67] as an example of the music promoters’ acceptance of art as a primary value.”



Catalog #: FDD008-PC

AKA: Incidental Inca

Artist: Stanley Mouse, Alton Kelley

Dates: October 27-28, 1967

Venue: Denver Dog, Denver, Co.

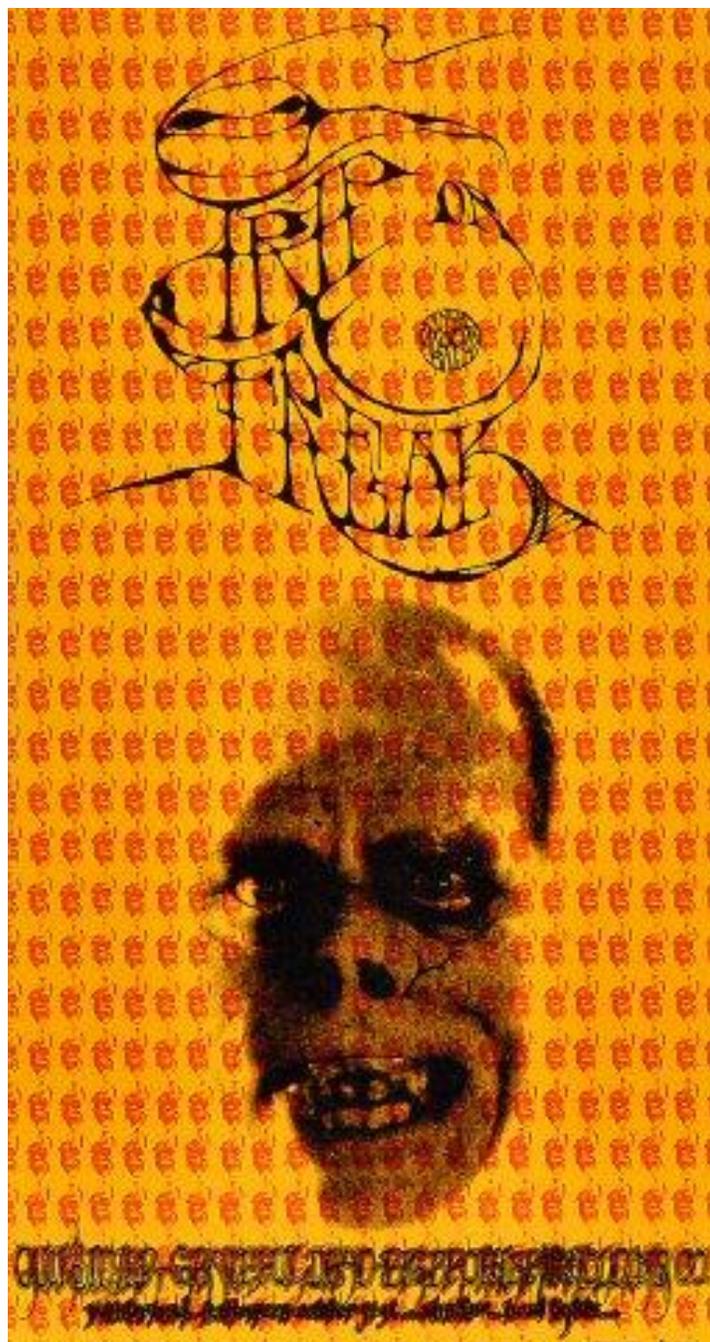
Performers: Allmen Joy, Lothar & the Hand People

Lights: Diogenes Lantern Works

Size: 5" x 6 3/4"

Printing: 1st

Walter Mederios: “Incidental Inca’ confirms that such geometrical designs were more successful as main attractions. Stanley explains this design as ‘... a kind of Northwest Indian design, which I just made up.’ It seems to lack the soft rectangularity typical of that region’s art, but that doesn’t matter—the design drifted much further afield. Eyes often appear in such art, but here, in combination with the flying ribbons, they add a component of weirdness. The Egyptian elements—a beaded Ankh cross, and the eye of Horus—through very distinct geographically and culturally, do evoke the universal practice of symbolism. But in this composition they simply indicate Stanley’s eclecticism, and his facility with diverse forms and images.”



Catalog #: WIN671031-HB

AKA: Trip or Freak

Artists: Alton Kelley, Stanley Mouse, Rick Griffin

Venue: Winterland, S.F.

Date: October 31, 1967

Performers: Quicksilver Messenger Service, Grateful Dead, Big Brother & the Holding Co.

Lights: Headlights

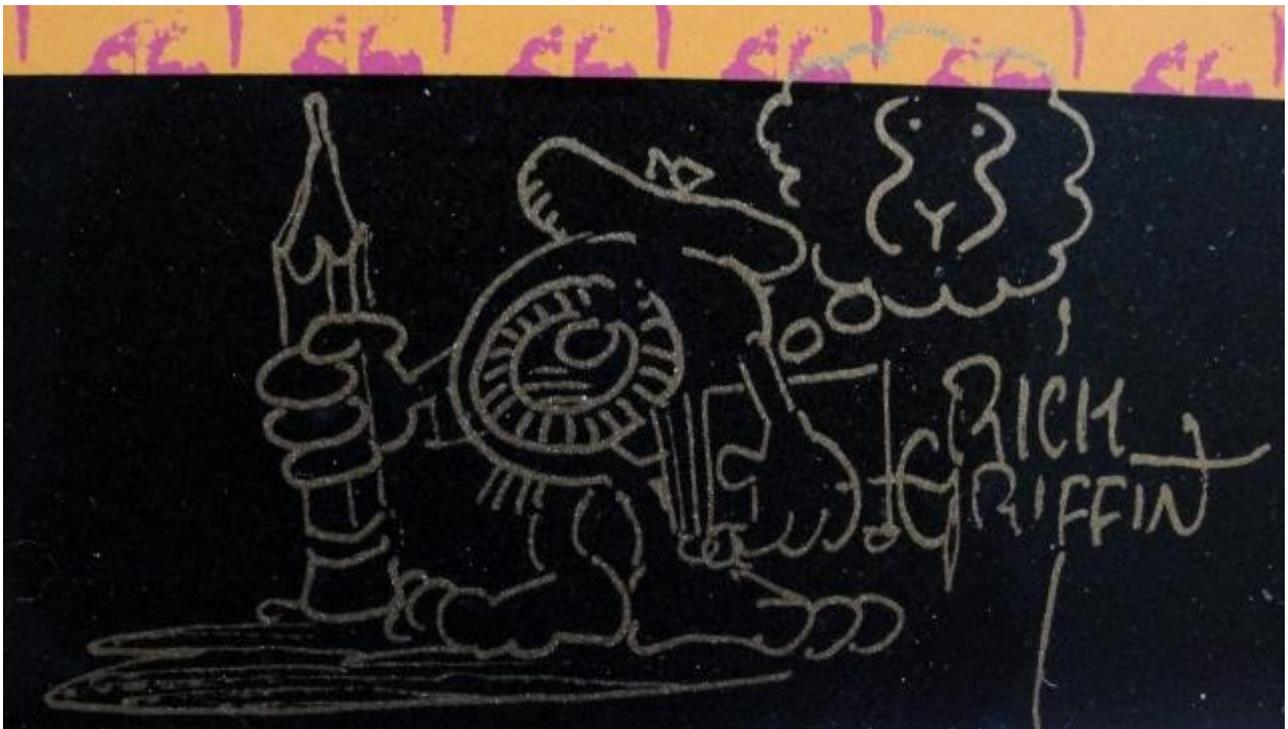
Size: 23" x 40"

Printing: Reprint, bought through the Dead's on-line store circa 2000, remarked by all three artists (see below).

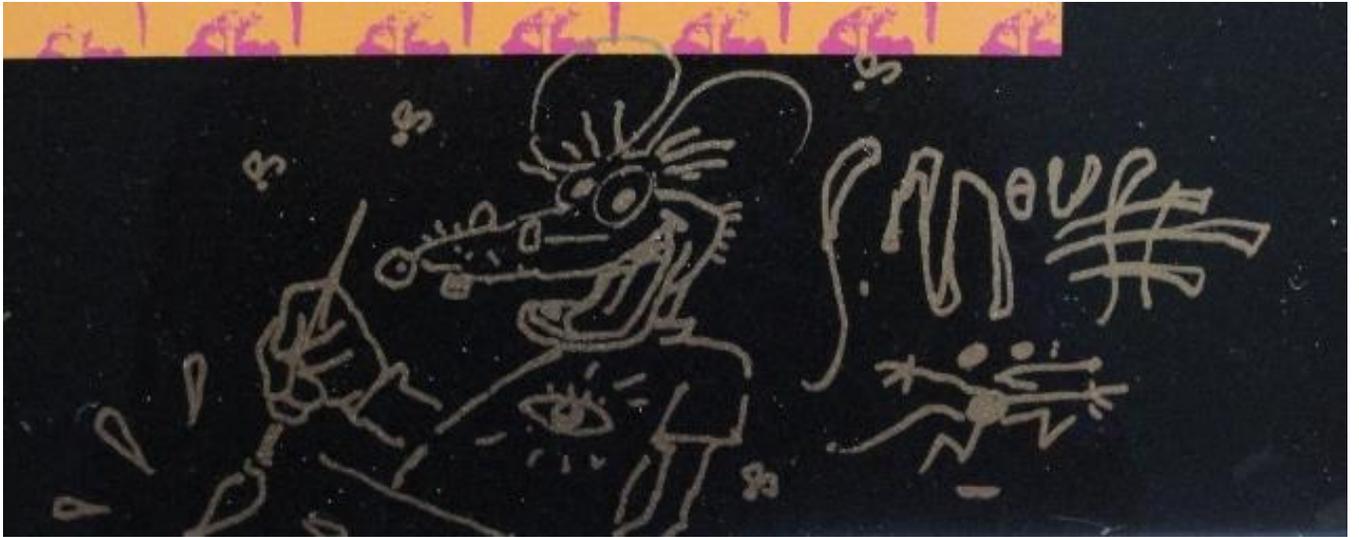
Walter Mederios: “Floating words, fun, and femininity are also combined in Mouse’s very unusual lettering for the ‘Trip or Freak’ poster. All constraint is abandoned in this free-form calligraphic design. The graphic whimsy includes a little hallucination. The tracery above the “T” defines a pair of stick figures who seem to fly in an acrobatic dance. To the left is an equally dynamic feminine figure. This figure also defines a profile related to the mammillary form at the right.”

From *High Societies*: “All the major poster artists were assertive individuals, and egos were certainly in play. Yet there was also a sense of camaraderie. The artists engaged in a sort of rivalry, but they were also gladly recognized other artists’ achievements and used these as motivation to improve their own art. The team of Kelley and Mouse—both of whom were congenial spirits and social by nature—was the basis for wider collaborations. Mouse had recently drawn one of the panels of Griffin’s ‘comics’ poster, but Trip or Freak was the first full collaboration among the three artists. The creepy floating title of this airy and eerie poster includes a bit of whimsy: a dancing couple flying about the ‘T.’ The dense pattern of Griffin’s compressed, delightfully elegant lettering provides a solid baseline for Mouse’s cobwebby composition.”

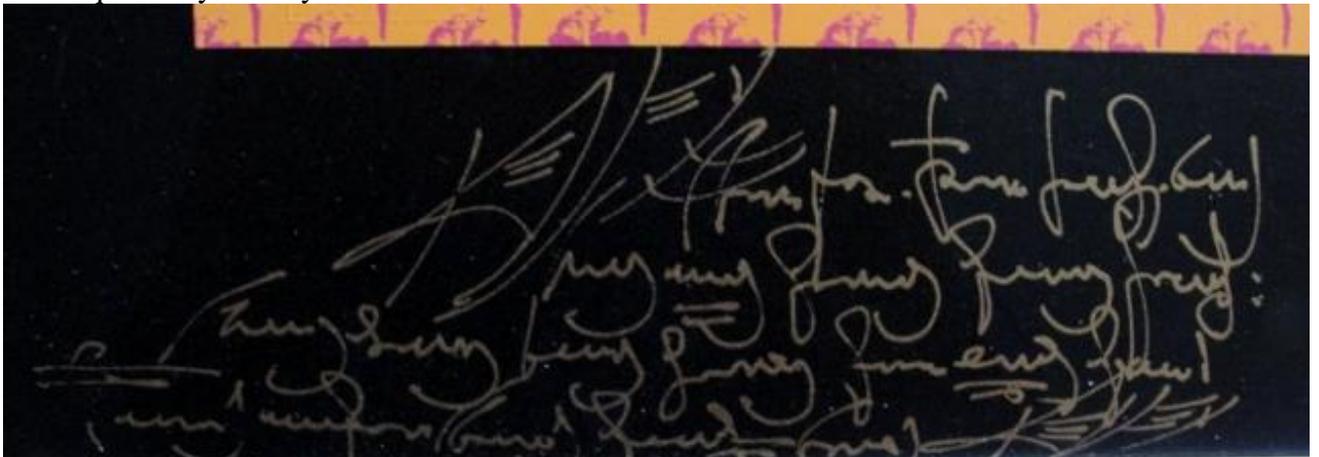
Alton Kelley: “It wasn’t about competition with the other artists. It was more about incentive. When we’d see a poster we thought was really far out, we’d think, ‘Now we gotta do one that good.’”



Remarque #1 by Rick Griffin



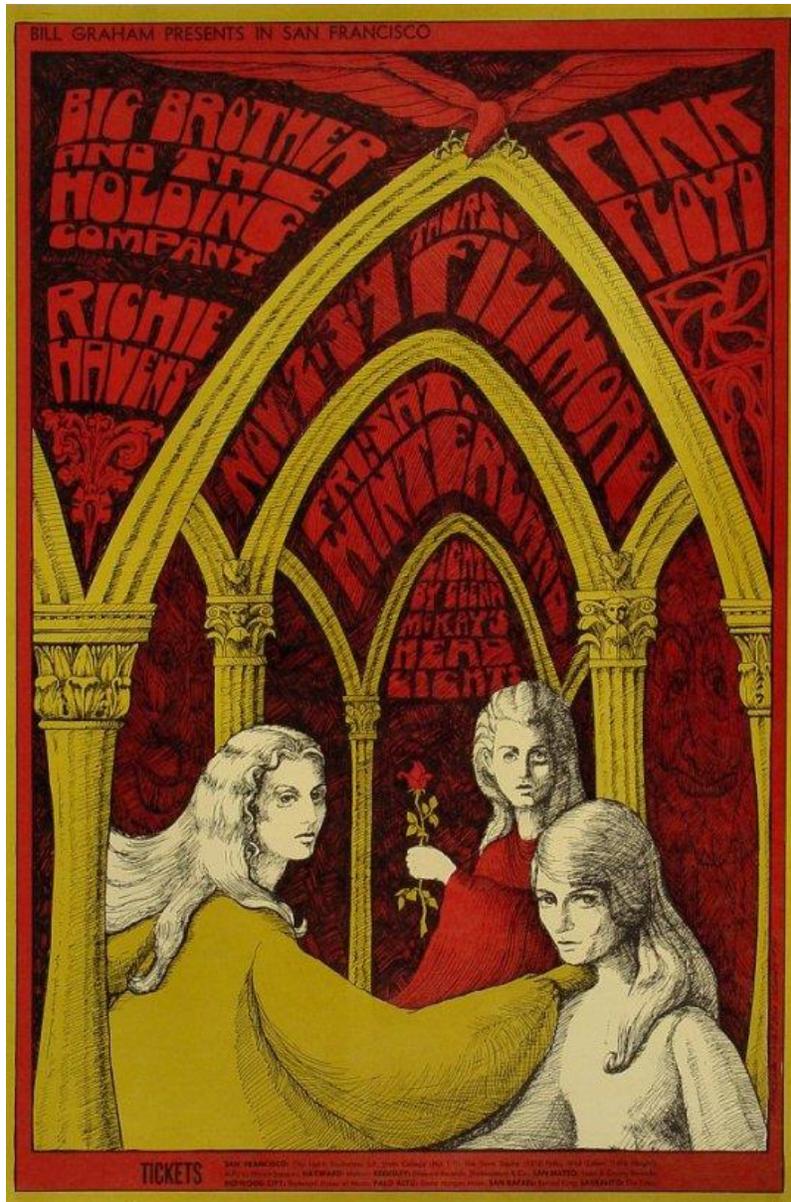
Remarque #2 by Stanley Mouse



Remarque #3 by Alton Kelley

Stanley Mouse: “This was the time before fm free form radio.... Since it was also before newspaper advertising of rock dances, posters were the only means of announcing these events at the Avalon and the Fillmore. People could walk down the street and see the current posters displayed in store windows. Because the poster art work was so trippy, crowds of people would gather around them to collectively decipher a message. What a great feeling it was to work on a poster in black and white ink and then see it plastered all over San Francisco, transformed into blazing colors by the printing press.”

David Getz, drummer for Big Brother and the Holding Company, in *The Art of Rock*: “I’d graduated with honors from the San Francisco Art Institute—I first met Victor Moscoso at the Art Institute—I was a Fulbright Scholar, and I’d taught painting. But I knew right away the art Mouse and Kelley were doing wasn’t art that I could do. There was something they were seeing, something in their approach that I didn’t understand and that really fascinated me. It was all intuitive. They laughed their way through the whole thing.”



Catalog #: BG091-PO, PC, TX

Artist: Bonnie MacLean

Venue: Fillmore Aud., S.F.

Dates: November 2-4, 1967

Performers: Big Brother & the Holding Company, Pink Floyd, Richie Havens

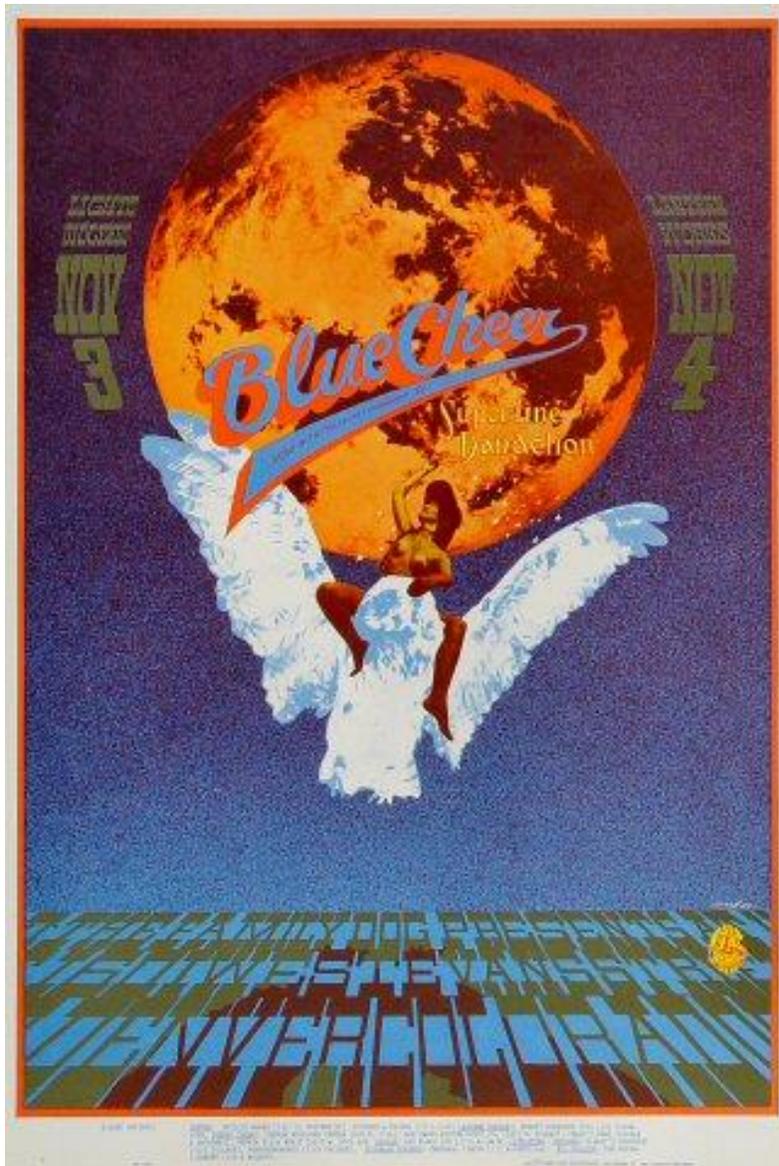
Lights: Glenn McKay's Head Lights

Size: 14 1/16" x 21 1/8"

Size: 4 1/2" x 6 15/16"

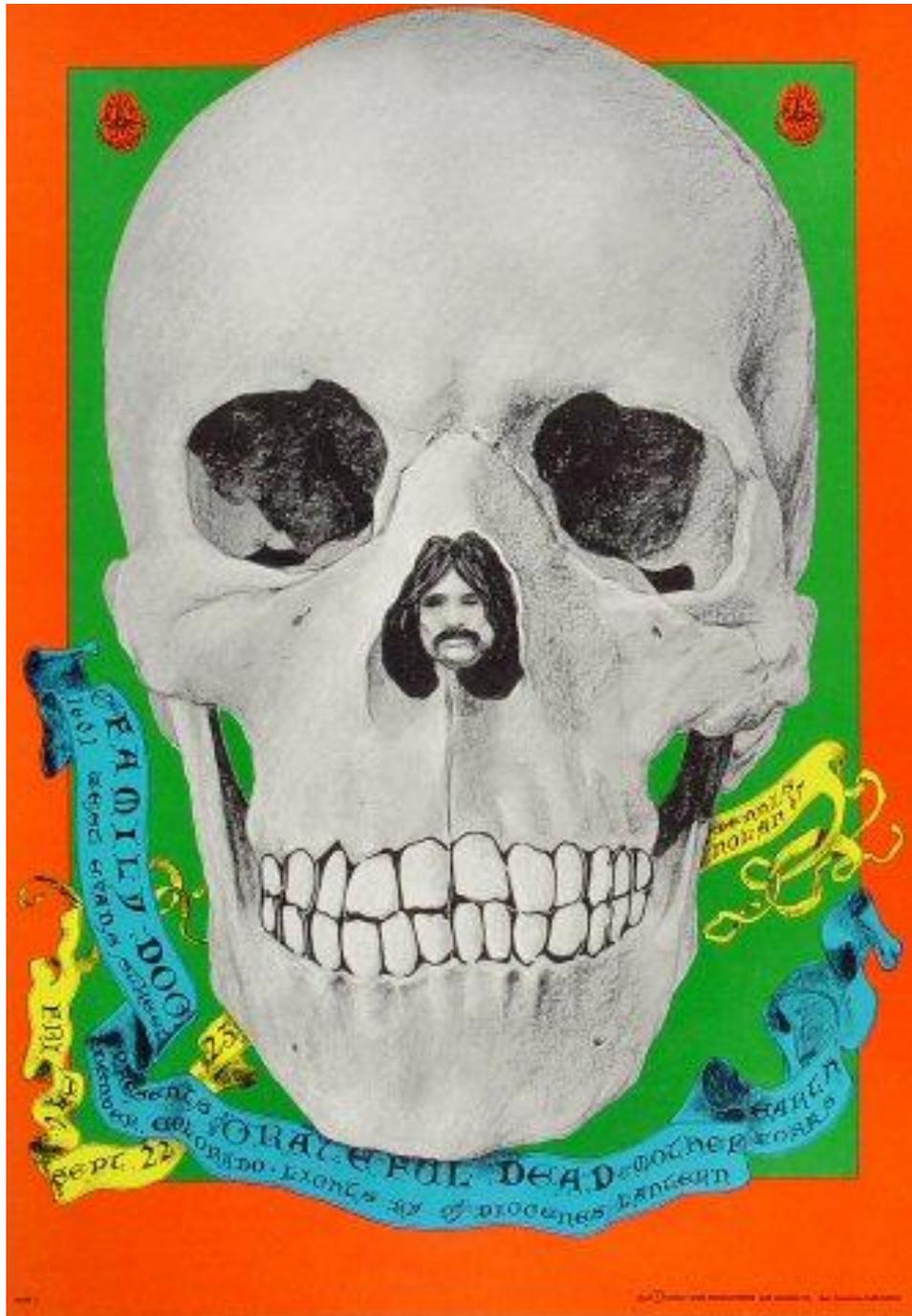
Printing: 1st, 1st

From Wolfgang's Vault website: "Back to a Medieval theme, MacLean frescoes the arches of BG091 with the performers' names, and the popularity of the billing can be read in the relocation of the concerts to the Winterland arena to accommodate the Friday and Saturday crowds. The stillness of the maidens belies the raucous dance-party atmosphere of the concerts."



Catalog #: FDD010-PO
AKA: Washday Detergent
Artist: Bob Fried
Venue: Denver Dog, Denver, Co.
Dates: November 3-4, 1967
Performers: Blue Cheer, Superfine Dandelion
Lights: The Diogenes Lantern Works
Size: 13 5/8" x 20 1/16"
Printing: 1st

From *Psychedelia: The Classic Poster Book*: “[Fried’s] real inclination ... was to experiment with form and space and to evolve new printing techniques. His work did become highly original but not in any particular style. It is almost impossible to immediately identify a Fried, as one can, say, a Griffin. This fact probably militated against any lasting fame. Sadly, he died in the late '70s.”



Catalog #: BDD003-PO (also known as FD082-PO)

AKA: The Head

Artist: Bob Fried

Venue: Denver Dog, Denver, Co.

Dates: November 3-4, 1967

Performers: Grateful Dead, Superfine Dandelion

Lights: The Diogenes Lantern Works

Size: 13 5/8" x 20 1/16"

Printing: 1st



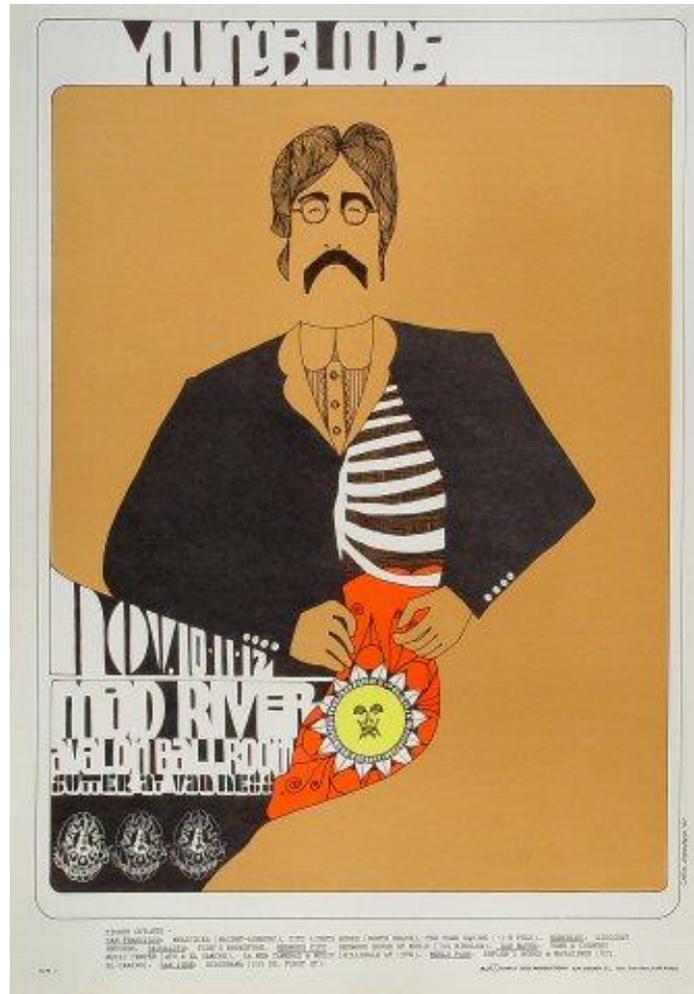
Catalog #: FDD009-PO
AKA: Fan Fare
Artist: Alton Kelley
Venue: Denver Dog, Denver, Co.
Dates: November 7-8, 1967
Performers: Jefferson Airplane, The Other Half
Lights: The Diogenes Lantern Works
Size: 14" x 20"
Printing: 1st

From *Mouse & Kelley* (1979): “Kelley, being fascinated with cars, motorcycles and anything mechanical, had specialized in industrial design at college. He was not a model student, and found himself unable to reconcile his own enthusiasms with an academic approach (though this difficulty didn’t stop him from teaching art himself later on). The only influence he will acknowledge from his student days is that of the many ‘beautiful women’ he met, who, he says, have been a lasting inspiration. But his insatiable appetite for visual stimulation was well nourished by the illustrated books and magazines he found in art-school libraries. He now says, ‘I go on and on learning. I’m constantly a student and at the same time the professor.’”



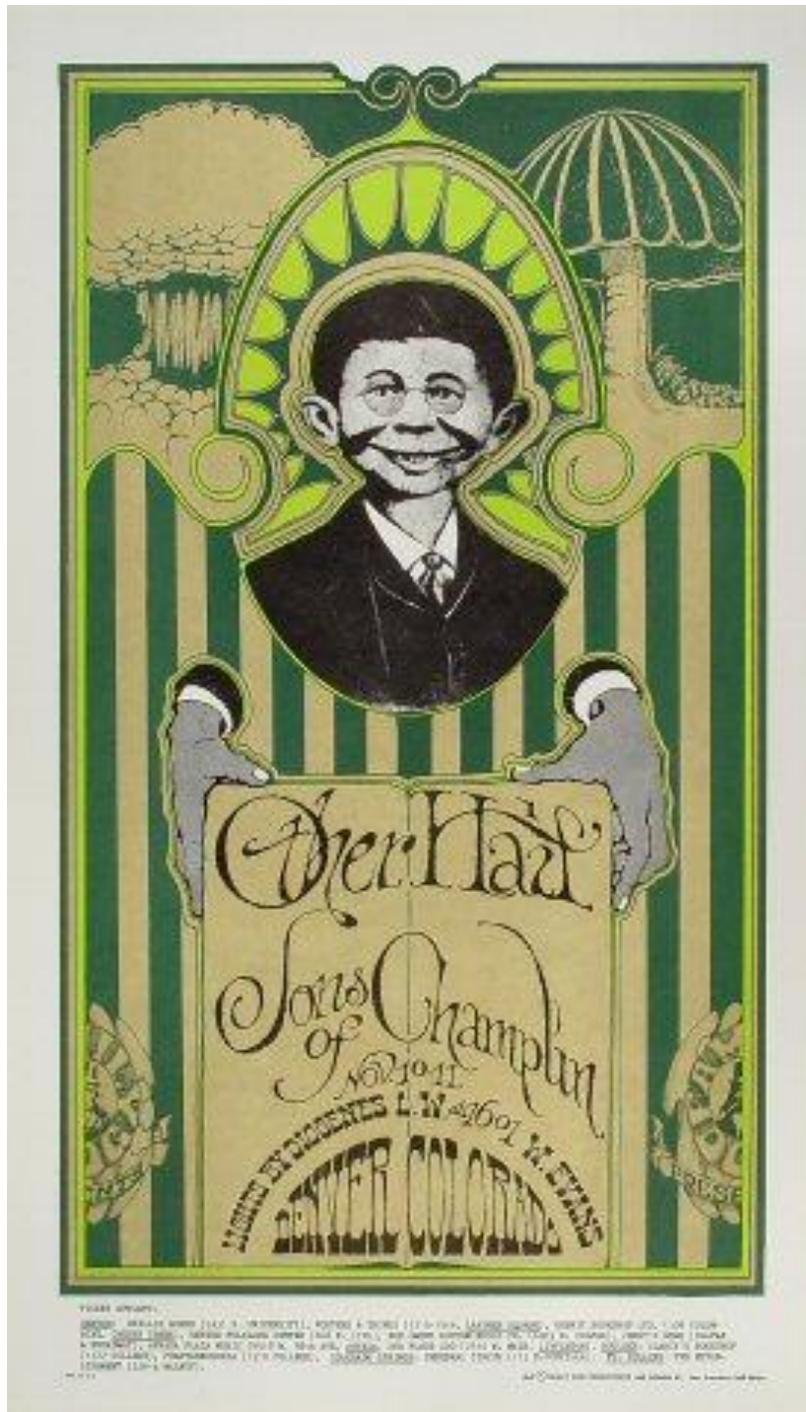
Catalog #: BG092-TX
Artist: Nicholas Kouninos
Dates: November 9-11, 1967
Venue: Fillmore Auditorium
Performers: Procol Harum, Pink Floyd, H.P. Lovecraft
Lights: Holy See

From *Classic Rock Posters*: “A poster by Nicholas Kouninos that commemorates the first gig in San Francisco by one of the Summer of Love’s biggest bands, Procol Harum, in November 1967. Leader Gary Brooker would later credit the Fillmore with “... the absolute making of our whole style.” A mythological lion and griffin, which allude to the band’s British roots, are woven into Kouninos’ vertical design.”



Catalog #: FD091-PO
 AKA: Sunny Side Up
 Artist: Chris Johnson
 Venue: Avalon Ballroom, S.F., Ca.
 Dates: November 10-12, 1967
 Performers: The Youngbloods, Mad River
 Size: 14" x 20"
 Printing: 1st

From *High Societies*: “Later in [1967] Helms turned his poster enterprise over to an appointed director. He was in such financial straits that he sometimes did not pay his artists or his printer. The results were manifold: regular Family Dog artists such as Griffin, Mouse Studios, and Moscoso created only a few Avalon posters in late 1967, while a number of one- and two-poster artists appeared and then disappeared altogether. Quality control was no longer enforced, and the relative excellence of each poster was determined by its artist’s skill and knowledge of printmaking. Consequently, the quality of the last Family Dog posters is decidedly uneven.... After July 1968 he could no longer afford costly color printing, and his Avalon Ballroom poster appeared in black and white.... In November Helm’s license was revoked, and he presented his last show.”

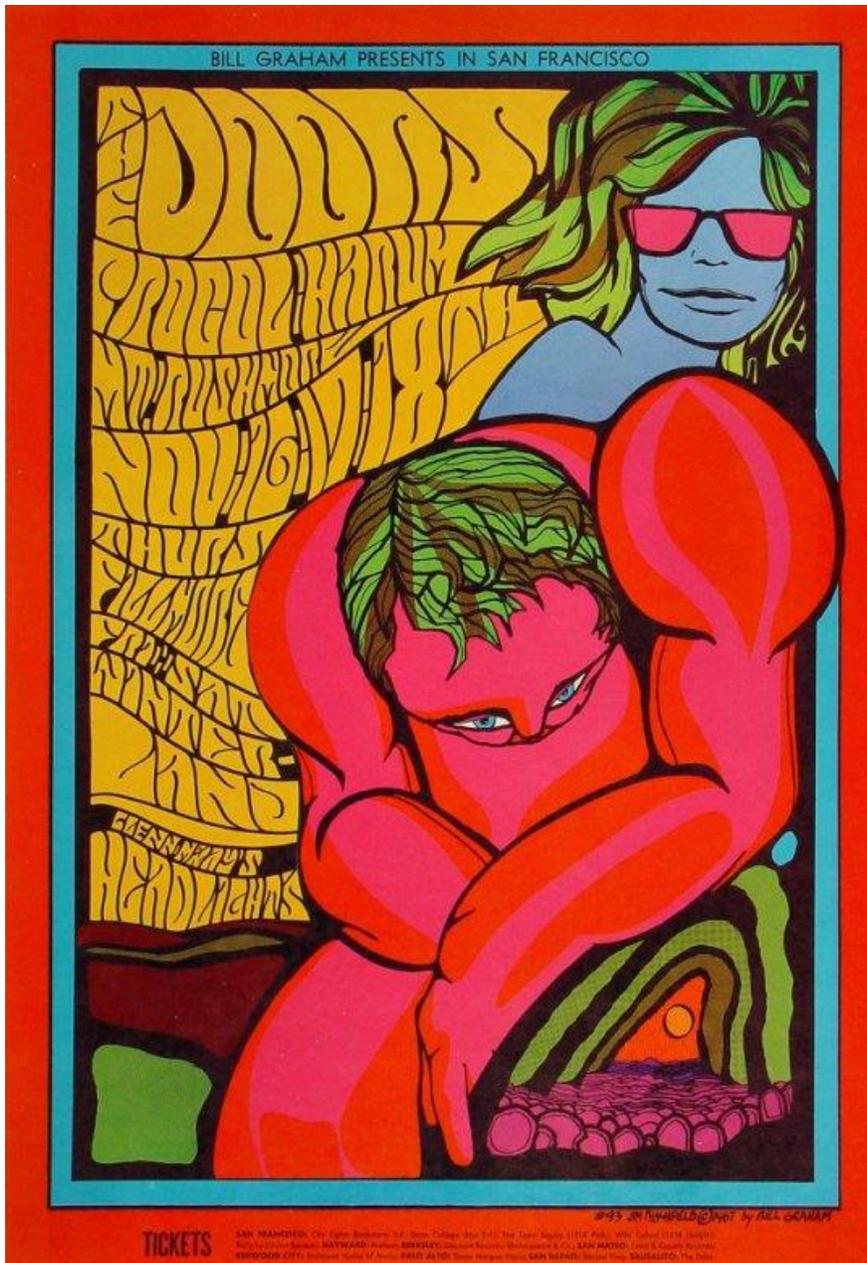


Catalog #: FDD-11-PO
 AKA: Expansion
 Artists: Stanley Mouse & Alton Kelley
 Dates: November 10-11, 1967
 Venue: Denver Dog
 Performers: The Other Half, Sons of Champlin
 Size: 13 1/8" x 22 5/8"
 Printing: 1st

Walter Mederios: “Two later works, which Mouse counts among his favorites, contain very refined borders (‘Alfred E. Neuman,’ ‘English Tavern Sign’ BG106). In the playful poster depicting A.E. Newman (who dressed for the occasion), very fine lines of several colors enhance the outline of the major forms, such as the hands and head. In some places eight lines define the oval (which enclosed a glory of breasts), and the exterior border varies from four to six lines.”

Walter Mederios: *From Frisco, with Love*: “Half-wit Alfred E. Neuman of “Mad” magazine appears amid puns derived from the band name ‘Other Half.’”

Walter Mederios: “In the last dozen posters, beginning with ‘Alfred E. Neuman,’ flowing decorative form almost disappears. With two exceptions, the curvilinear is restricted to relatively simple outlines of primary forms. Lettering has become simplified, thin, refined, with minimal—sometimes script-like—curvilinear embellishments. Several posters utilize only block letters, with little or no decorative enhancement. Imagery and composition are also restrained. Despite its levity and puns, the A.E. Newman composition is quite formal, sedate—and our Beloved Fool wears a necktie. The clinging couple of ‘Dance Dance’ [FD096, following] are in a very different Avalon, and ‘Haiku’ [BG097, following] evokes serious, if not somber, reflection. Regarding these [late] restrained designs, Stanley indicates they reflect no negative experience, such as the decline of the Haight-Ashbury scene during the ‘Summer of Love.’ Personally, it was a high time, he was expanding into meditation. He believes these designs reflect a change from external to internal sources.”



Catalog #: BG093-PC

Artist: Jim Blashfield

Dates: November 16-18, 1967

Venue: Fillmore Auditorium

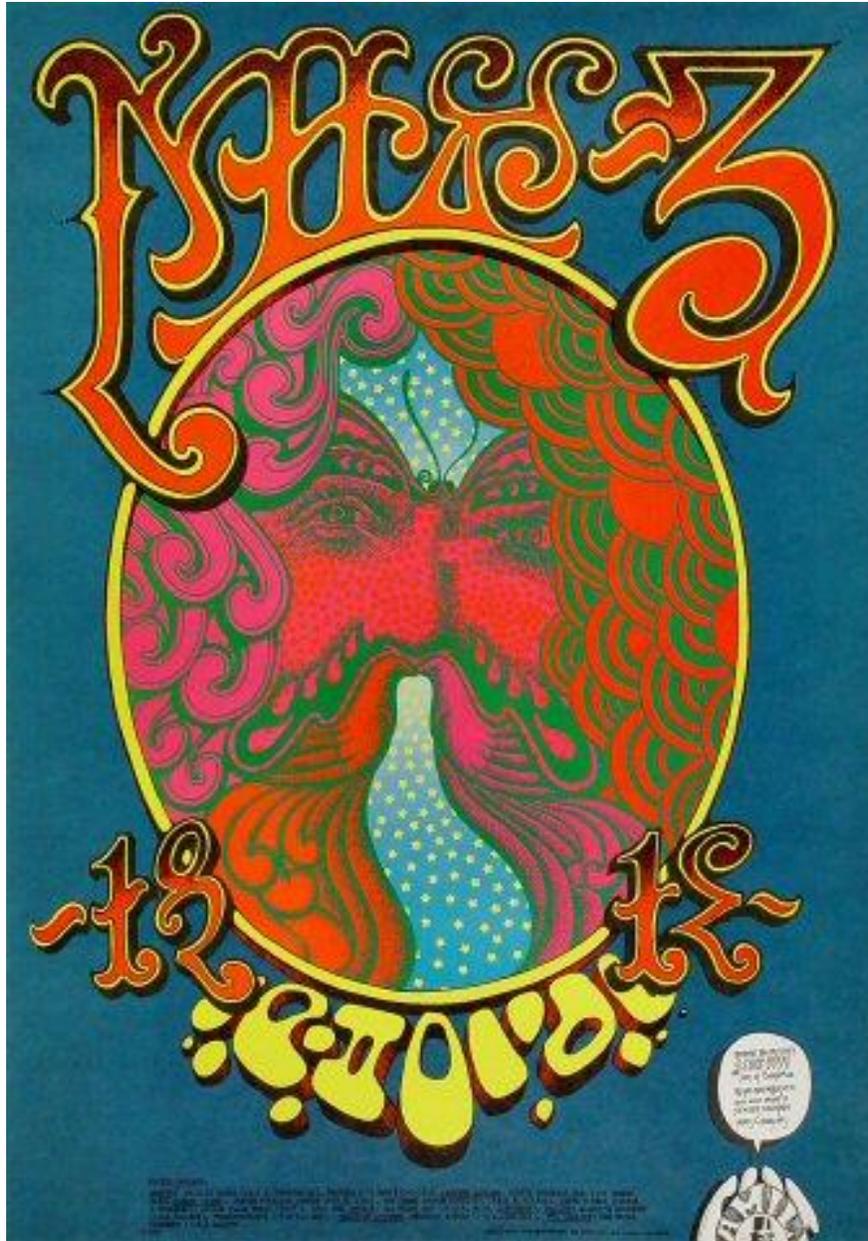
Performers: The Doors, Procol Harum, Mt. Rushmore

Lights: Glenn McKay's Head Lights

Size: 4 5/8" x 7"

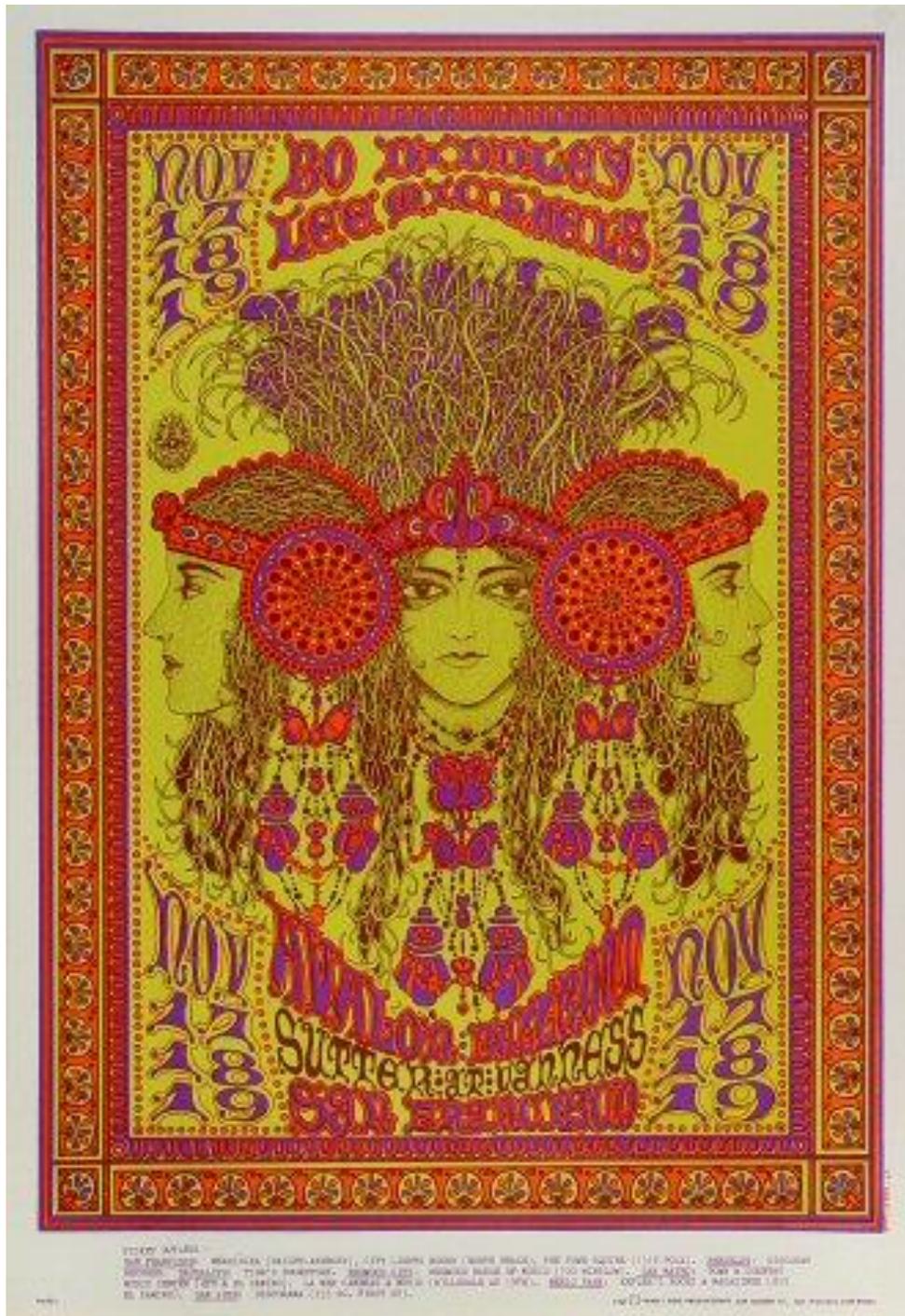
Printing: 1st

From Wolfgang's Vault website: "Another split-venue offering, the Doors and Procol Harum play at this hot-hits, cool music offering personified in the cool blue and hot-to-the-touch figures."

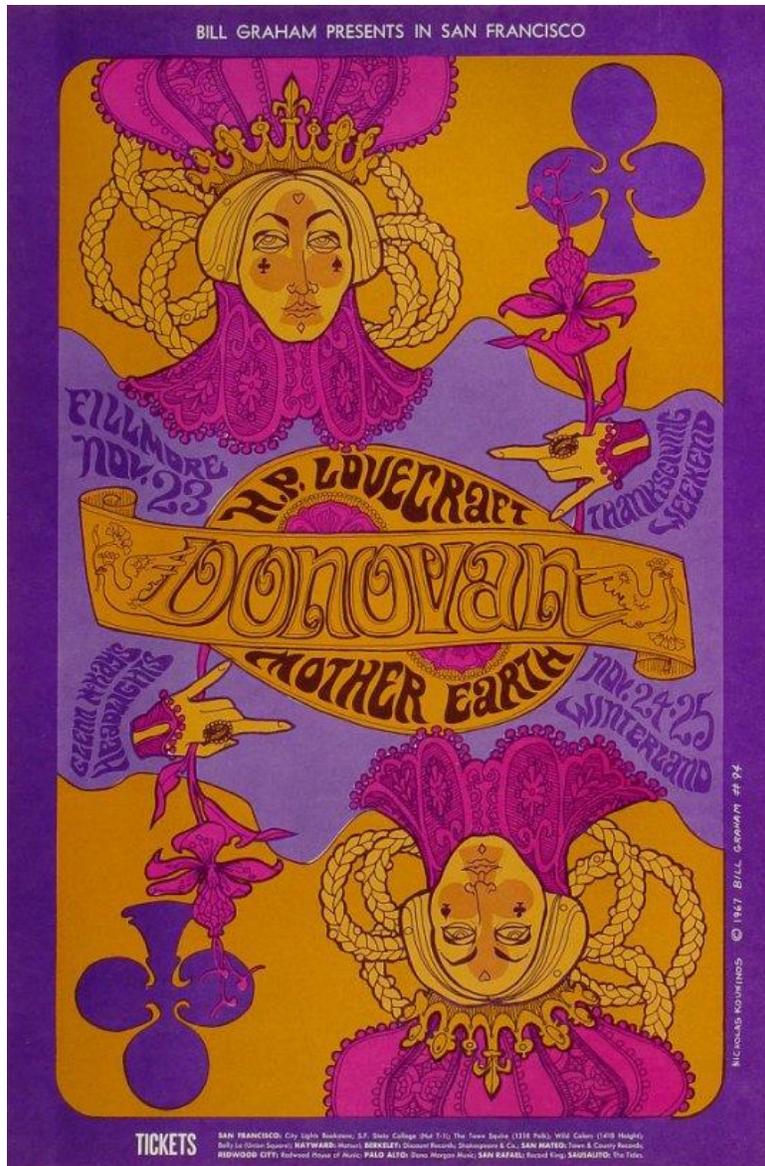


Catalog #: FDD012-PO
AKA: Washday Detergent
Artists: Rick Griffin, Victor Moscoso
Date: November 17-18, 1967
Venue: Denver Dog, Denver, Colorado
Artists: Chuck Berry, The Sons of Champlin
Lights: The Diogenes Lantern Works:
Size: 14" x 19 7/8"
Printing: 1st

It's come to this. All the show information is in the thought balloon at the bottom right. The rest of the text is written by Rick Griffin in a made-up language.



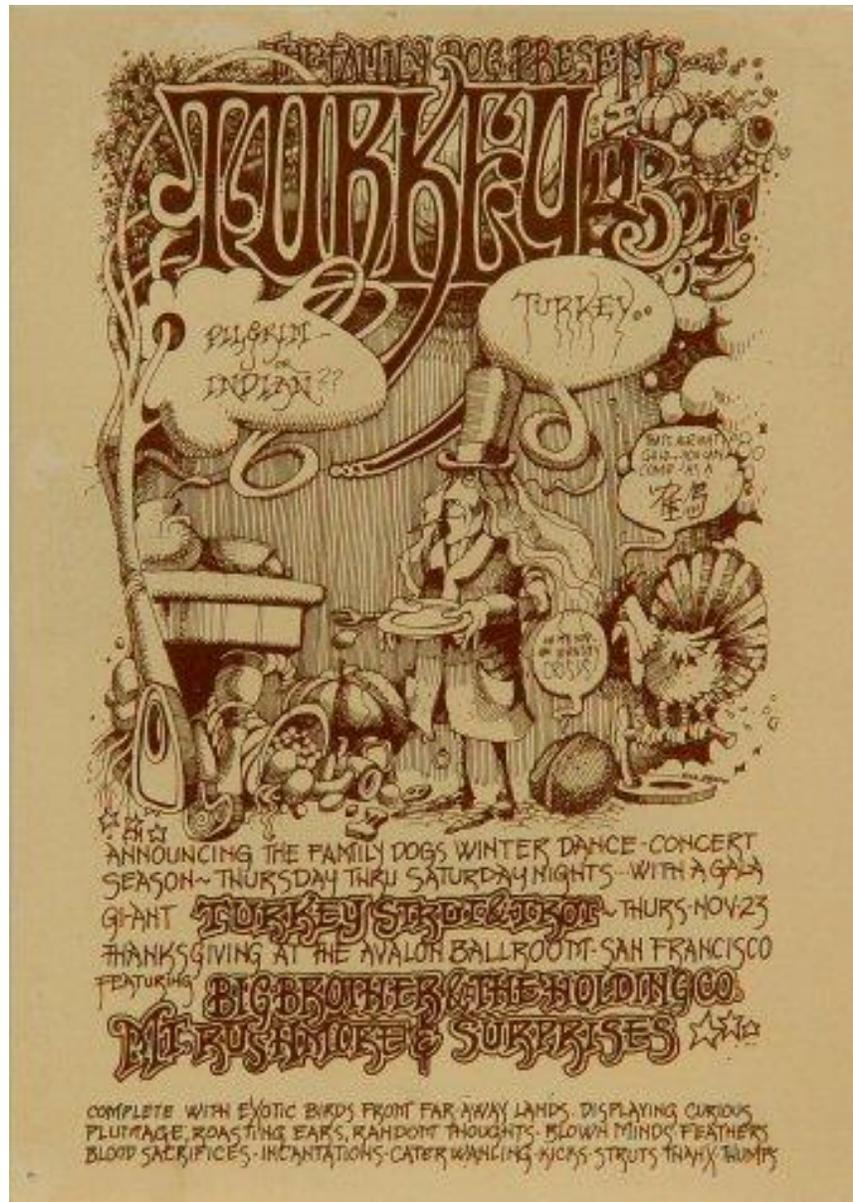
Catalog #: FD092-PO
AKA: Squiggly Trinity
Artist: William Henry
Venue: Avalon Ballroom, S.F.
Dates: November 17-19, 1967
Performers: Bo Diddley & Lee Michaels
Size: 14" x 20 1/8"
Printing: 1st



Catalog #: BG094-PO
 Artist: Nicholas Kouninos
 Venue: Fillmore Auditorium, S.F.
 Dates: November 23-25, 1967
 Performers: Donovan, H.P. Lovecraft, Mother Earth
 Lights: Glen McKay's Head Lights
 Size: 14" x 21 1/8"
 Printing: 1st

From Wolfgang's Vault website: "At the height of [Donovan's] popularity in late 1967, this Thanksgiving weekend concert was held at both the Fillmore and Winterland, and Kouninos' playing-card poster references the peace message of Donovan's music."

Donovan: "When I played the Fillmore it was clear to me that San Francisco had been my spiritual home in America before I'd even arrived."



Catalog #: ABR671123-PC

Artist: Rick Griffin

Date: November 23, 1967

Venue: Avalon Ballroom

Performers: Big Brother & the Holding Co., Mt. Rushmore

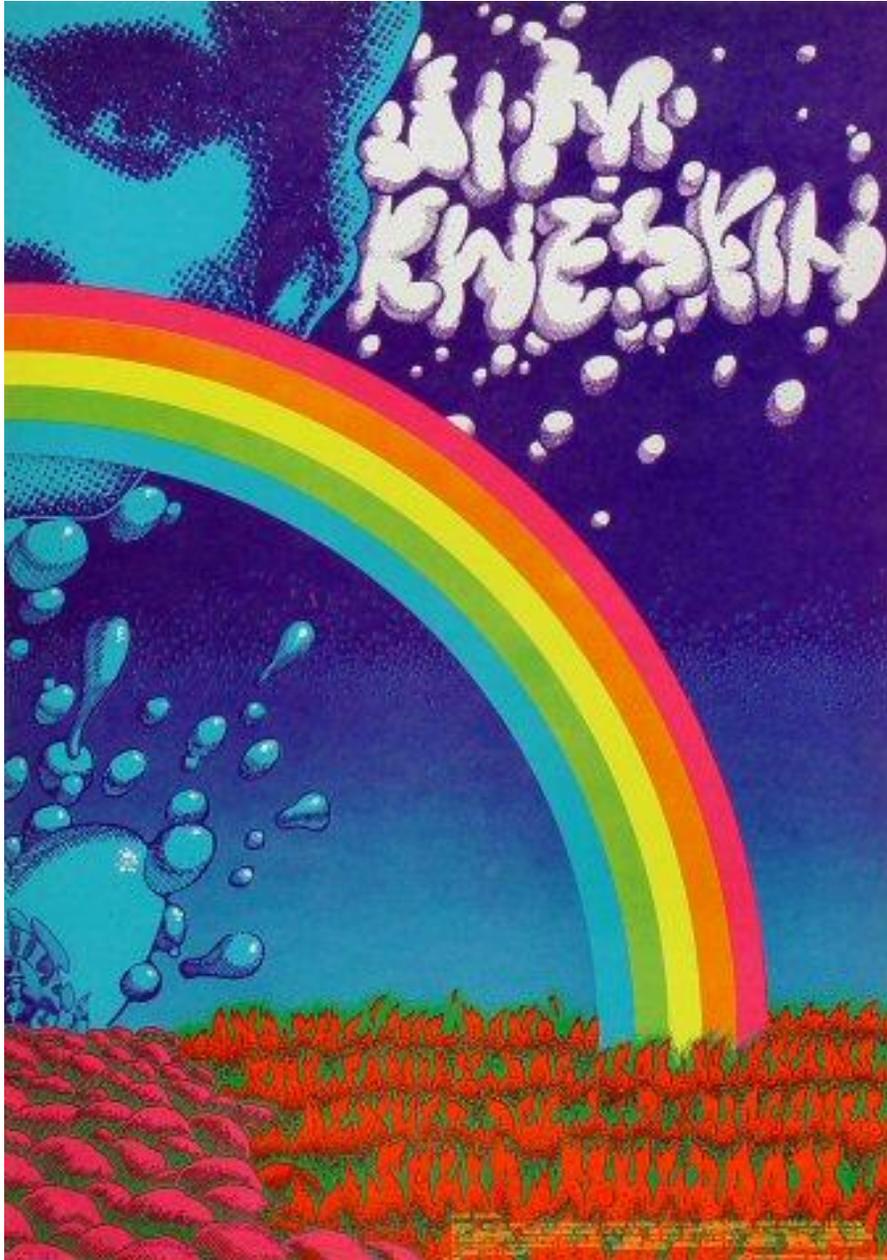
Lights: The Diogenes Lantern Works

Size: 5" x 7"

Printing: 1st

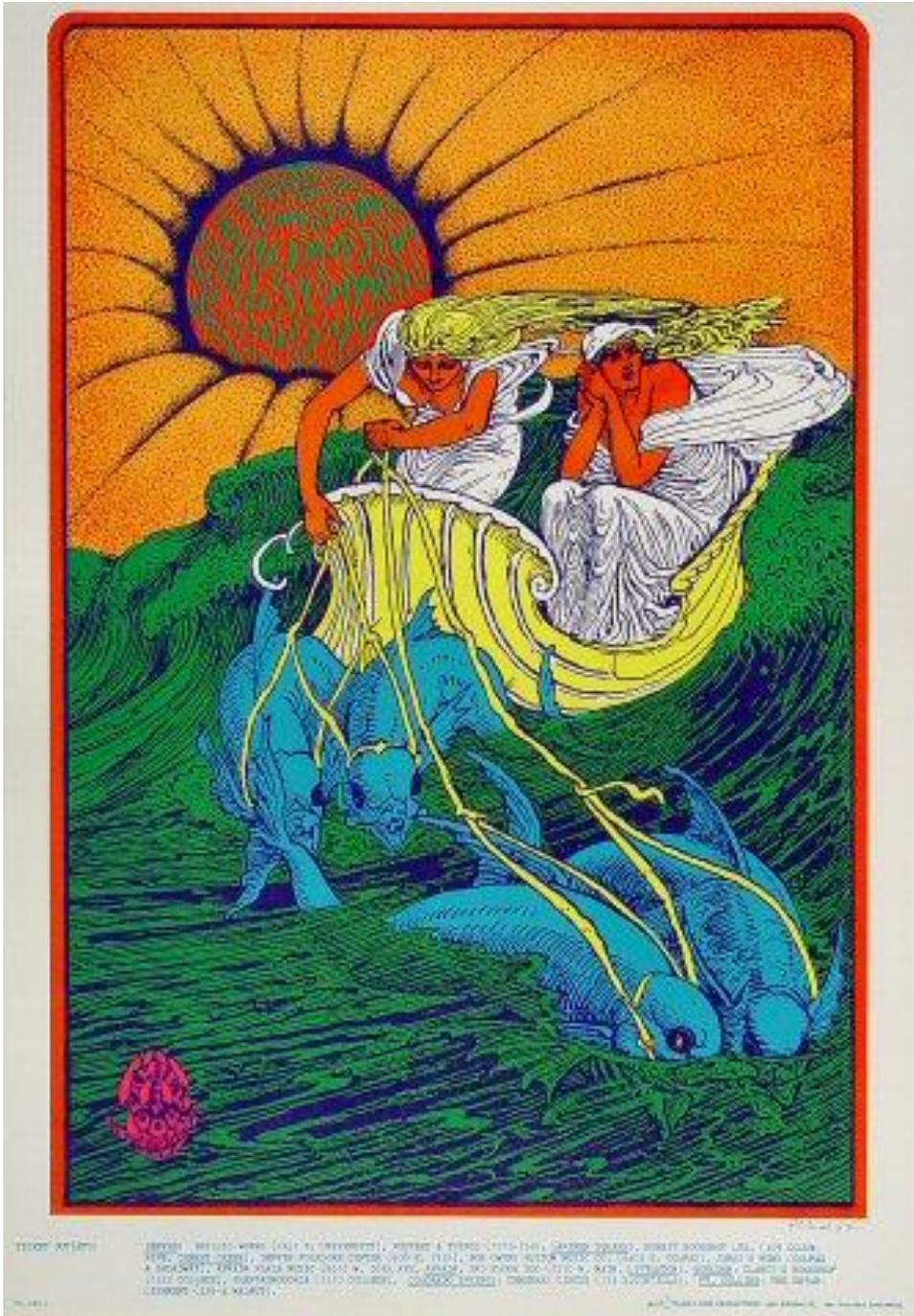
David Koepp: "I think an area where we can all agree upon about Rick Griffin's artwork is that his technique is flawless."

Norman Orr: "In my mind Griffin was always the giant. The imagination he brought to the genre always went above and beyond. He made me want to be an artist."



Catalog #: FDD013-PO
AKA: Denver Splash
Artist: Rick Griffin & Victor Moscoso
Venue: Denver Dog, Denver, Co.
Dates: December 1-2, 1967
Performers: Jim Kweskin Jug Band, Solid Muldoon
Lights: The Diogenes Lantern Works
Size: 14 1/16" x 19 15/16"
Printing: 1st

Fascinating that this poster is inextricably linked to FD095, below, by design, but completely removed from it in location. Hardly anyone would have seen the two posters side by side.

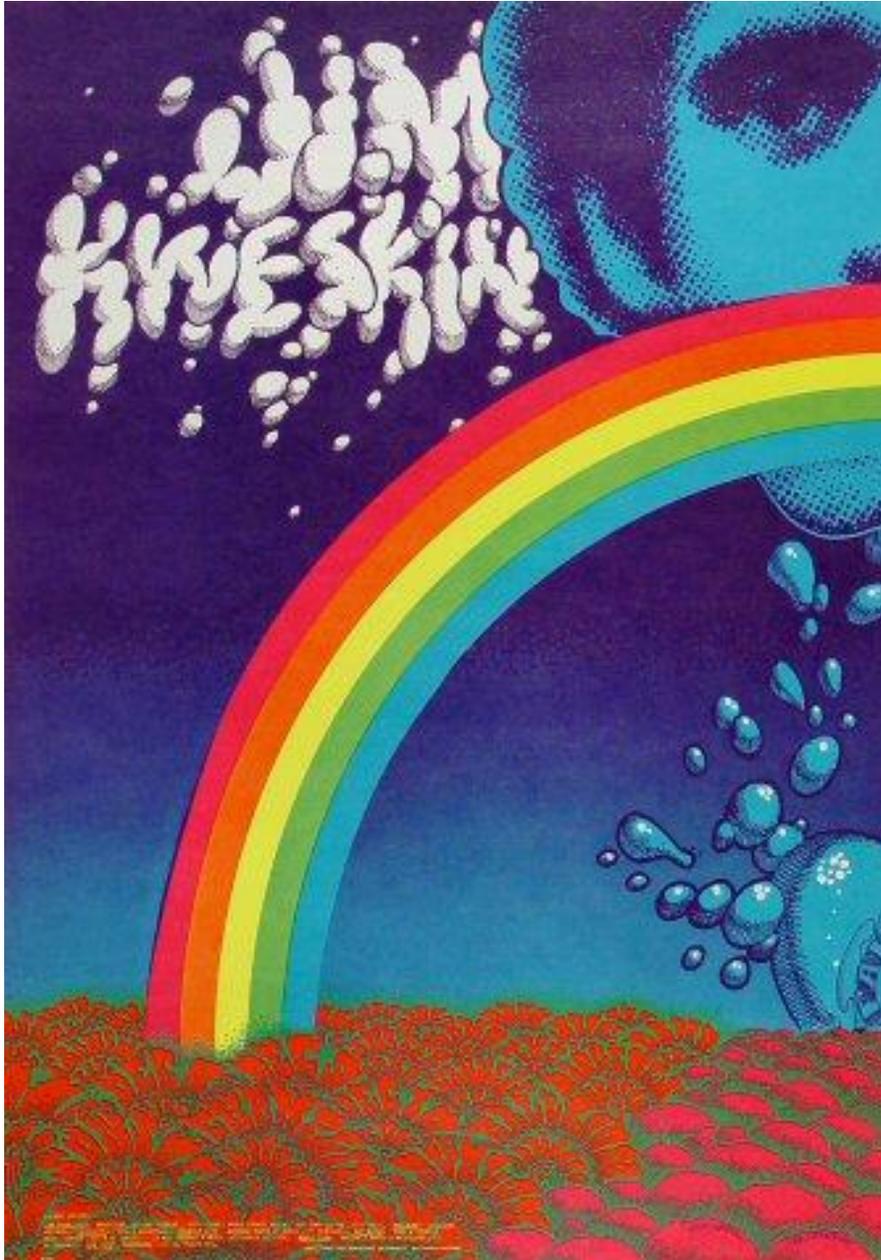


Catalog #: FDD014-PO
 AKA: Fireball
 Artist: Bob Fried
 Venue: Denver Dog, Denver, Co.
 Dates: December 8-9, 1967
 Performers: Canned Heat, Siegel-Schwall Band
 Lights: The Diogenes Lantern Works
 Size: 14" x 20"
 Printing: 1st

I once stumbled into the original of this image on-line once, looking for something else, but I can't remember what it's called, or who made it, or how to re-find the original. But it exists.

From *High Societies*: “Although Fried states he that wished to communicate the LSD experience, it is easy to overlook the drug orientation in many of his posters. He never included melting forms or minute detail, the recognized conventions for expressing drug-addled senses.”

From *High Societies*: “In this hasty ‘overnight job,’ Fried achieved two-thirds of his production effort with a wonderful illustration from a book published around 1900. With simple means and masterful use of color, he creates a ‘reality’ of multiple mysteries. Compounding the enigma of the sea-chariot scene, he presents a three-dimensional ‘space’ and a ‘sun’ that may be sinking. Or it may not be a sun at all; perhaps it’s a flower. The eye-boggling text is compressed into six percent of the space on this poster, and the visual content is unrelated to the ‘product.’ This limited attention to text indicates something about the alternative commercial reality of the rock poster world: art ruled.”



Catalog #: FD095-PO

AKA: Avalon Splash

Artist: Rick Griffin & Victor Moscoso

Venue: Avalon Ballroom, S.F.

Dates: December 8-10, 1967

Performers: Jim Kweskin Jug Band, The Sons of Champlin

Lights: The Diogenes Lantern Works

Size: 14" x 20"

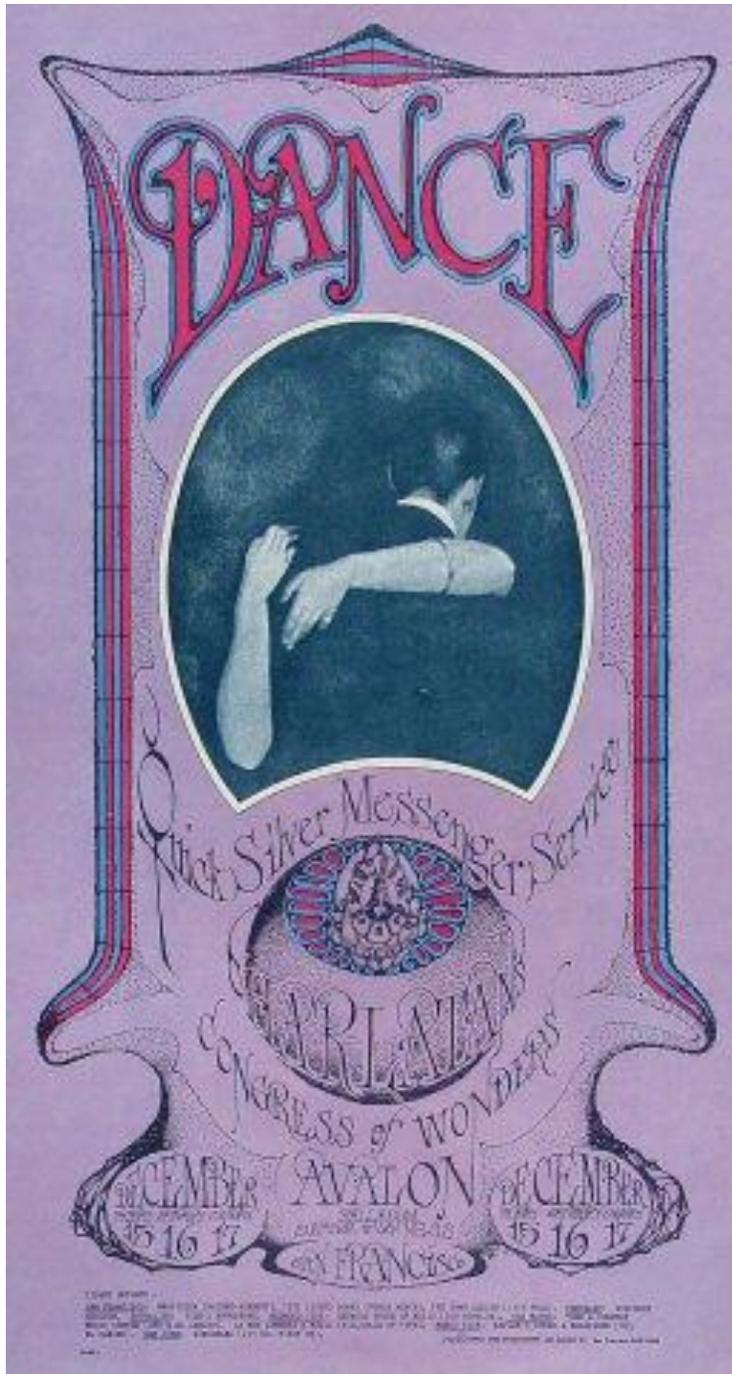
Printing: 1st

Fascinating that this poster is inextricably linked FDD013, above, by design, but completely removed from it in location. Hardly anyone would have seen the two posters side by side.

Stanley Mouse: “I called it my Haiku poem because I saw it as a series of visual syllables.”

From *The Art of the Fillmore*: “Mouse’s first independent poster of the original numbered series, BG097, is an uncharacteristically delicate piece done for a December 1967 Fillmore show. The central collage is bordered by classic Art Deco graphics and lettering.”

Walter Mederios: “Classic simplicity, clarity and monumental presence are most apparent in the ‘Mothers of Invention’ poster. The ‘I’ shape derived from the band name, and the need for a rectilinear format for the assemblage of images. This ‘cosmic’ imagery has no particular meaning—Mouse thinks of it as a haiku poem.” The ‘Haiku’ design is exceptionally restrained, virtually unrecognizable as a product of Stanley’s hand. The rectilinear is modified only by the ‘half-flower’ tabs, and the ‘flower window’ design (in the manner of Mucha). This anomalous composition is not a rejection of his curvilinear roots, but it is the extreme expression of a tendency, an inclination that is apparent in most of Mouse’s culminating designs.”



Catalog #: FD096-PO

AKA: Dance Dance

Artist: Stanley Mouse

Venue: Avalon Ballroom, S.F.

Dates: December 15-17, 1967

Performers: Quicksilver Messenger Service, The Charlatans

Lights: Congress of Wonders

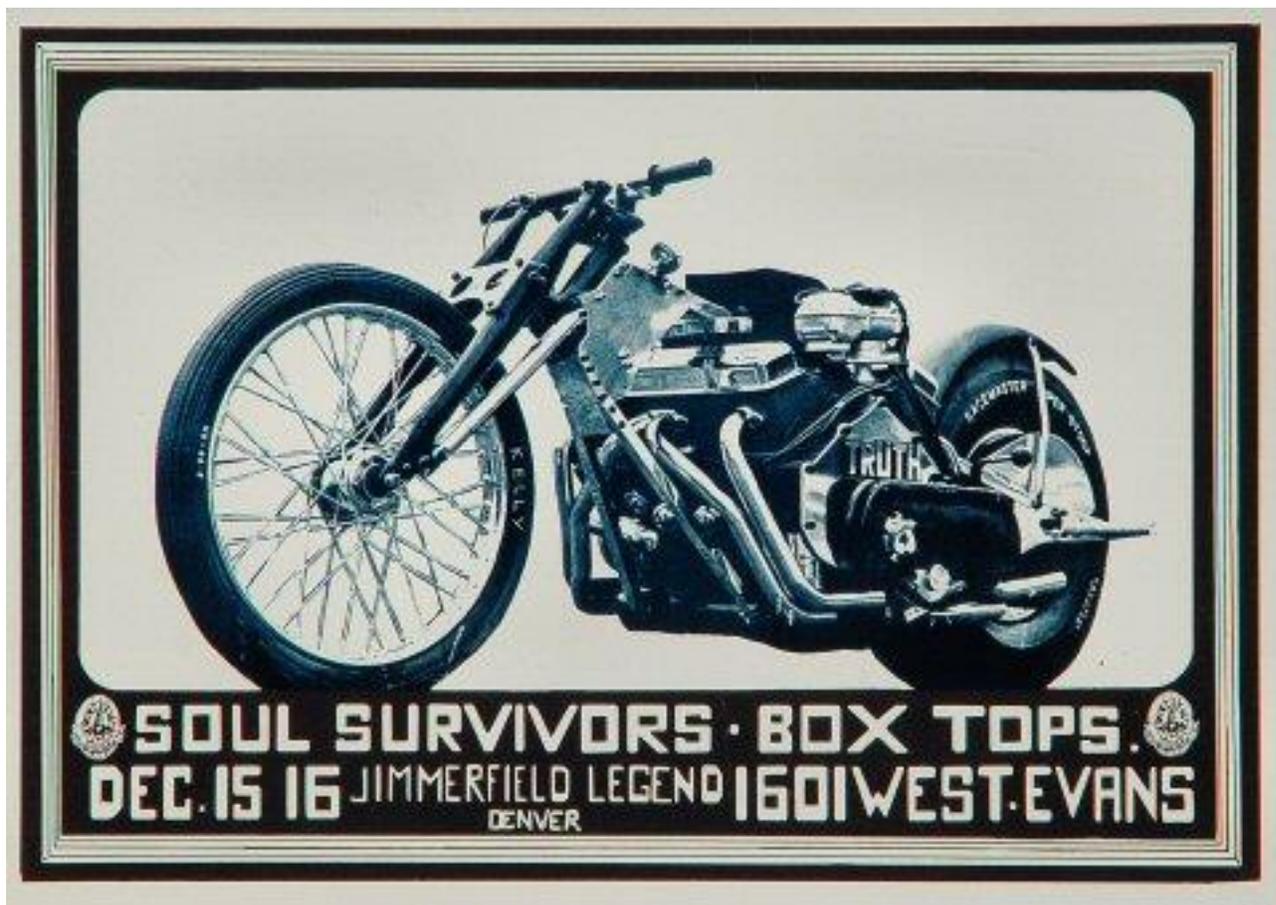
Size: 11 1/4" x 20 1/2"

Printing: 1st

Walter Mederios: “Two other remarkable designs [the other being BG097, above] created for the same weekend, appear among Mouse’s last dance-hall posters. The flat border of the ‘Dance Dance’ poster seems to twist and disappear as the top corners are ‘stretched’ to points. Pointilist shading adds thickness to the plane and, abandoning the rectilinear, creates a strange truck-like base with ovular ‘feet.’ The slender proportions emphasize the vertical and, despite the uniform color field, the design appears as a monumental, free-standing slab.”

“Though these classic posters do not necessarily mark a final, definitive style, Mouse does count them among his finest achievements, created at the top of his form. The vitality of the music scene remained inspiring. Referring to the ‘Dance Dance’ and ‘Haiku’ posters, he remarked, ‘It must have been really happening, because both posters are really good.’”

Stanley Mouse: “I just moved on to something else. I worked through all that flowing line and, instead of taking things out of books, I was working out my own designs.”



Catalog#: FDD015-PC

AKA: Truth

Artist: Stanley Mouse & Alton Kelley

Venue: Denver Dog, Denver, Co.

Dates: December 15-16, 1967

Performers: The Soul Survivors, Box Tops, Jimmerfield Legend

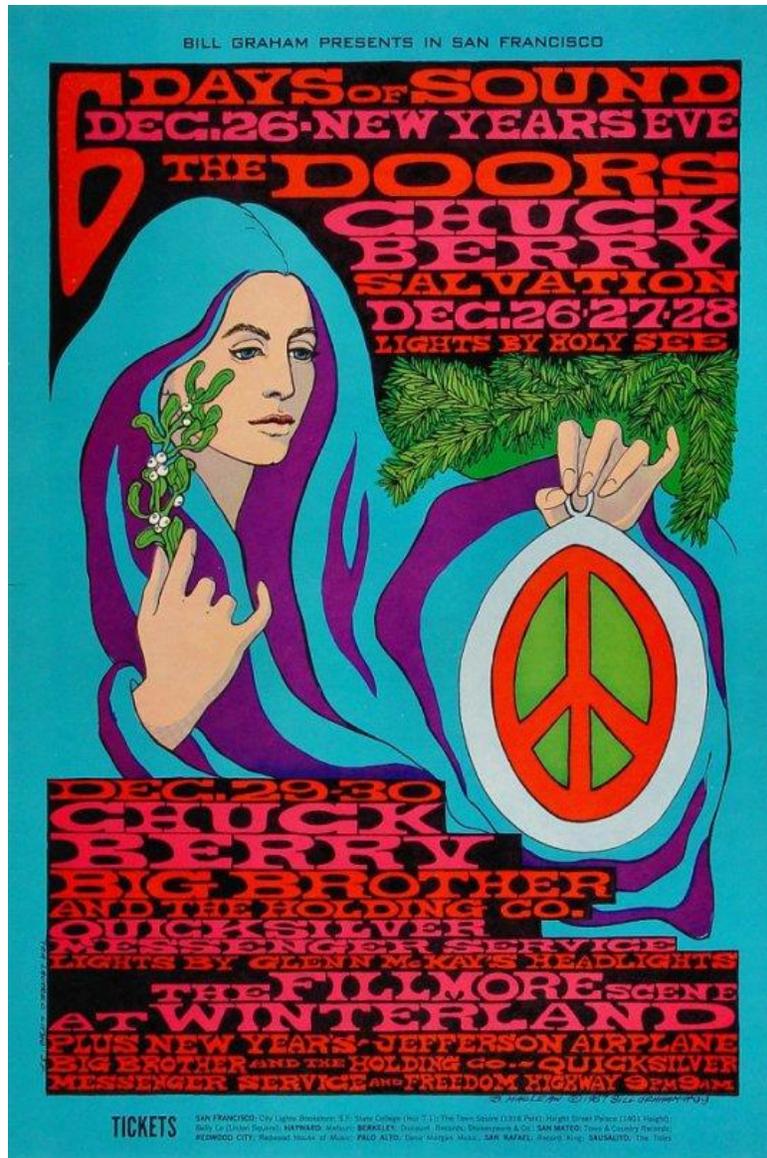
Size: 5" x 7"

Printing: 1st

From *Art of the Fillmore*: “Alton Kelley had an early childhood fascination with anything mechanical, and like Stanley Mouse came to love cars, motorcycles and hot rods. He had studied industrial design in college, but his enthusiasm for engineering found him shunning academics and fine art in favor of a job as an aircraft mechanic.”

From *Mouse & Kelley*: “For source-material they drew on what they have called the ‘image bank’ or alternatively, the ‘graphic flea market.’ ‘We were looking through thousands of books and scouring the libraries. We were blown away ourselves by the stuff that we found.’ Reproductions of old masters, movie stills and comic books were all considered as potential visual material. Mouse and Kelley applied the same criteria to the finely-wrought artifacts of ancient civilizations as to the homely or poignant truths revealed by the camera. The ‘image bank’ idea is a direct consequence of the demystification of representational art in our era. As Walter Benjamin writes, ‘That which withers in the age of mechanical representation is the aura of the work of art.’ According to this view, the concept of plagiarism is meaningless; all existing images are legitimate currency. Kelley says: ‘When I used an image I didn’t *steal* it. I made it my own. I did something with it. It was a tool. It was *art*. I felt I had a right to use it.’”

From Walter Mederios: *From Frisco, with Love*: “For [Mouse & Kelley] all images were part of a common visual vocabulary and dope reaffirmed that everything is everything. Complete originality was no longer an absolute criterion for art. ‘Found art’ had long since made it in the art world in the form of assemblage and collage.... These trademarks and other commonplace images were used to create a ‘flash’ on something that would turn people on; a ‘hit’ of fun, beauty, or something otherwise impressive. [I]t was a hit to see the Zig-Zag man in public, or a stoned ‘Smokey the Bear’ holding his ‘axe’ with ‘Smoke!’ on his belt buckle.... Sometimes the image was used simply for its inherent reference, such as the wrapper of the Abba Zaba candy bar, which was popular in California, and the motorcycle with the auto engine labelled ‘Truth.’”



Catalog #: BG099-PC, TX

Artist: Bonnie MacLean

Dates: December 26-31, 1967

Venue: Winterland

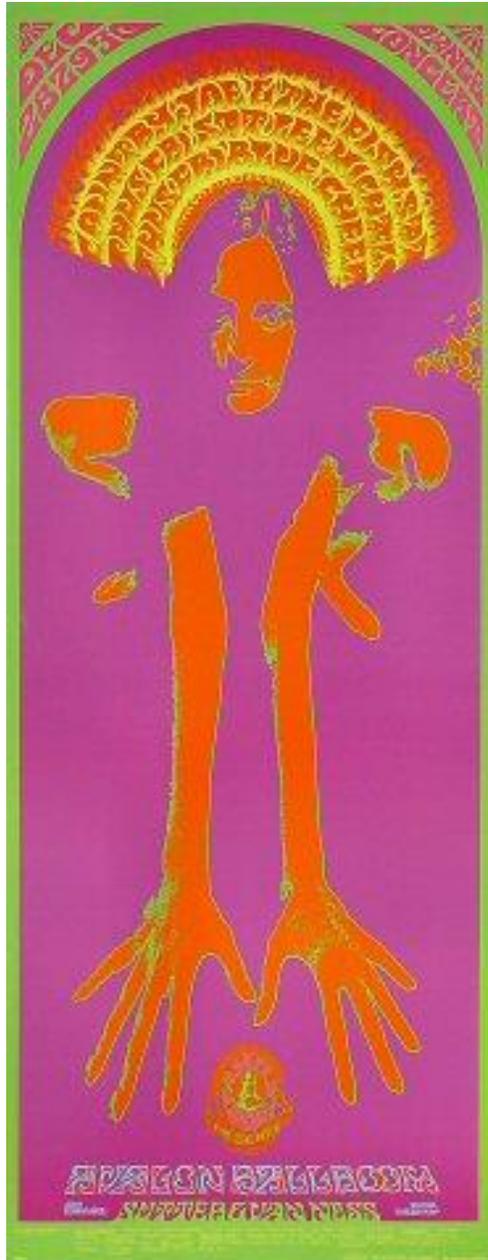
Artists: The Doors, Chuck Berry, Salvation, Freedom Highway, Quicksilver Messenger Service, Big Brother & the Holding Co.

Lights: Glenn McKay's Head Lights

Size: 4 5/8" x 7"

Printing: 1st

From Wolfgang's Vault website: "Advertised as 'Six Days of Sound,' Bill Graham set up a run of shows for six nights that culminated in one of his epic New Year's concerts. To accommodate the crowds, the venue was 'the Fillmore scene at Winterland,' and artists ran the gamut from Chuck Berry to the Doors and Big Brother & the Holding Co. to Quicksilver Messenger Service."



Catalog #: FD098-PO

AKA: Tree Frog

Artist: Bob Schnepf (Thomas Weir photo)

Venue: Avalon Ballroom, S.F.

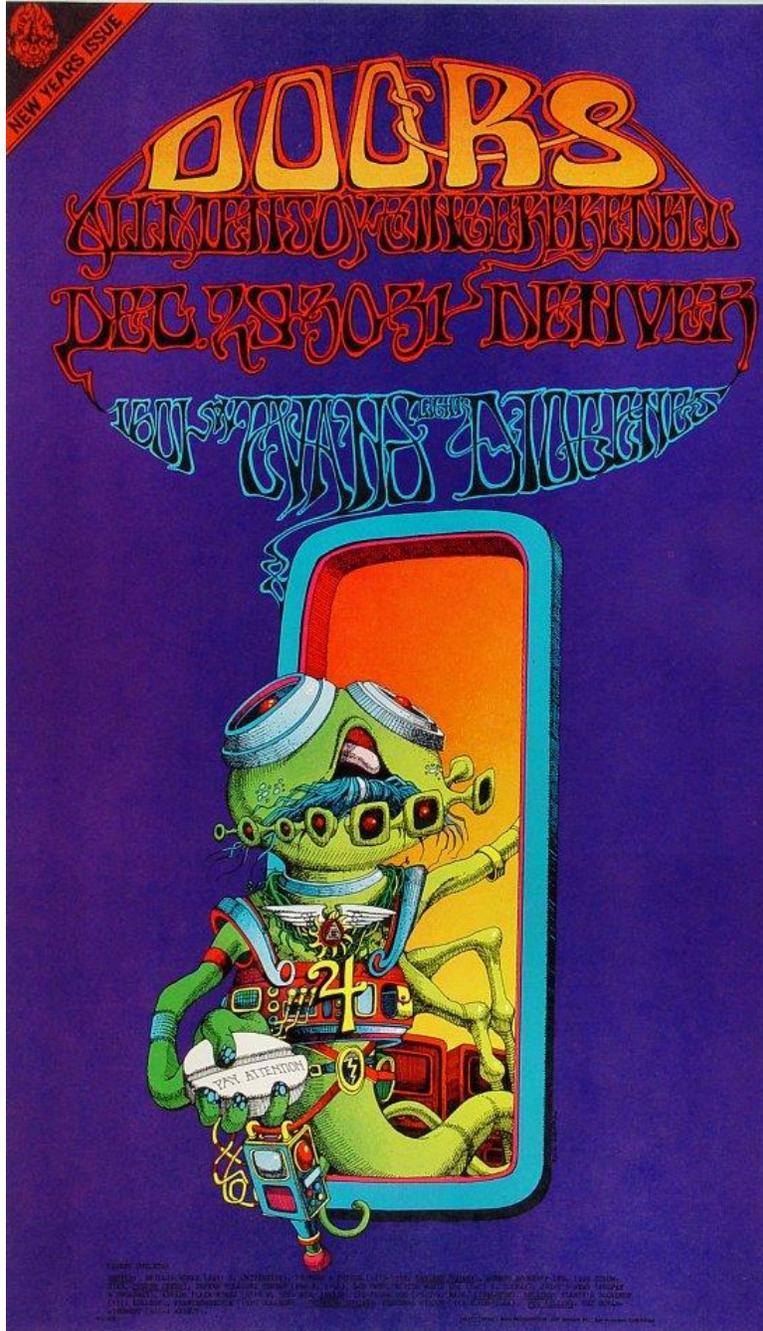
Dates: December 28-30, 1967

Performers: Jim Kweskin Jug Band, Blue Cheer, Country Joe & the Fish, Lee Michaels

Size: 11" x 28"

Printing: 1st

From *High Societies*: “In this unusual poster, one of a pair [with FD099, following] Schnepf’s fine craftsmanship and accomplished use of color enhance the bizarre image. Weir’s eye-catching photos often combine sensuality with implications of psychedelic vision.”



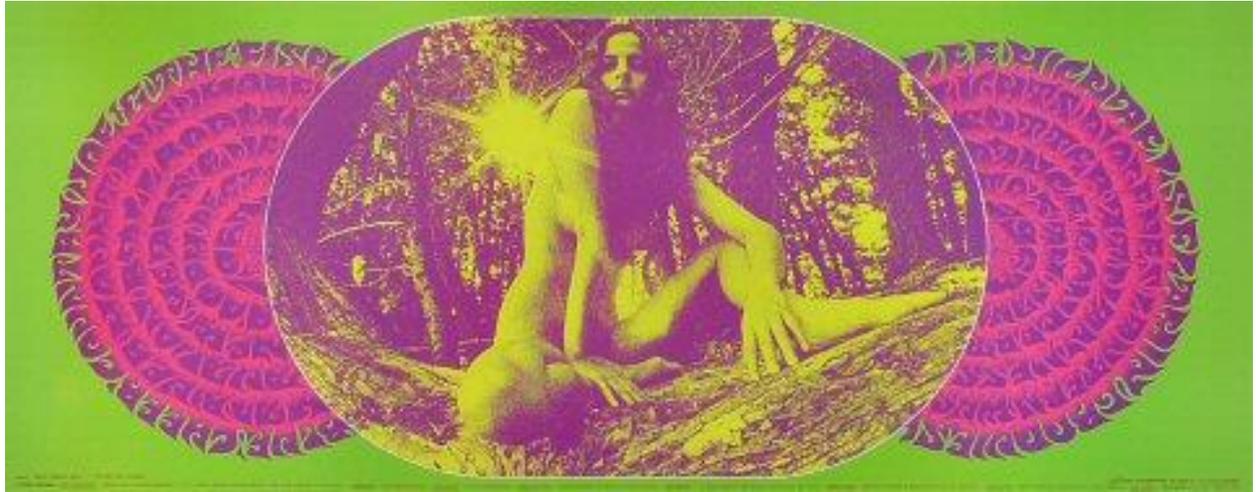
Catalog #: FDD018-PO, PC, TX
AKA: Pay Attention
Artist: Rick Griffin
Dates: December 29-31, 1967
Venue: Denver Dog, Denver, Co.
Performers: The Doors, Allmen Joy
Lights: The Diogenes Lantern Works
Size: 12 5/8" x 21 1/2"
Size: 5" x 7"
Printing: 1st B, 1st

The shape of the pill in the alien's hand is the same shape as a common LSD tablet of the time.

From *High Societies*: “Despair on a smaller scale was also represented in poster art. Rick Griffin responded with great conviction to the disintegration of San Francisco’s hippie subculture. His iconography became dark—even sinister at times—and increasingly obscure. He seemed to be heralding major aesthetic and philosophical changes. An early example of his new style, the Denver Dog poster of December 1967, portrays an alien creature emerging from what appears to be a spaceship door to offer the viewer a pill inscribed ‘Pay Attention.’”

Walter Mederios, *From Frisco, with Love*: “A couple of Griffin’s creations come right out at you, such as the weird and funky monster who offers a pill with ‘pay attention’ printed on it. Shortly afterward he produced a heavier version of this format in which a winged eyeball with a rattler’s tail emerges from a flaming hole holding a skull [BG105, following]. This design marks a dramatic change in the feeling of Griffin’s art. During the following year of intermittent production he created some light-hearted designs, but several of these latter works are powerful, bizarre assemblages that appear to express an intense concern with the awesome realities of life, such as its very existence, its scheme of mortality, and its continuity.”

From *High Societies*: Psychedelic experience naturally expanded and informed Griffin’s art. This bizarre creature, an appropriate subject for a Doors poster, is a comic and apparently friendly agent from Jupiter Labs (“Expansion and Opportunity!”), although he also seems to convey a whiff of danger.”



Catalog #: FD099-PO

AKA: Sitting Pretty

Artist: Bob Schnepf

Venue: Avalon Ballroom, S.F.

Dates: December 31, 1967

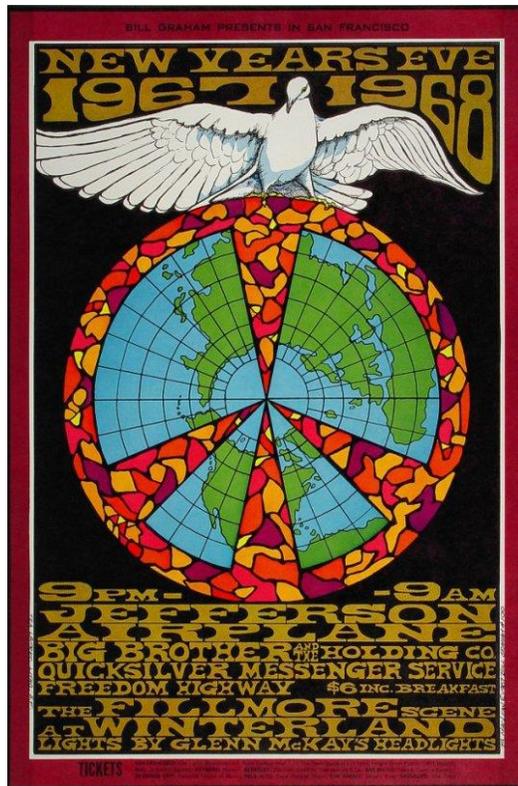
Performers: Blue Cheer, Country Joe & the Fish, Lee Michaels, The Flamin' Groovies, Mad
River, Mt. Rushmore

Lights: The Diogenes Lantern Works

Size: 11" x 28"

Printing: 1st A

Part of a pair, with FD098, above.



Catalog #: BG100-PC

Artist: Bonnie MacLean

Date: December 31, 1967

Venue: Winterland

Performers: Jefferson Airplane, Big Brother & the Holding Co., Quicksilver Messenger Service, Freedom Highway

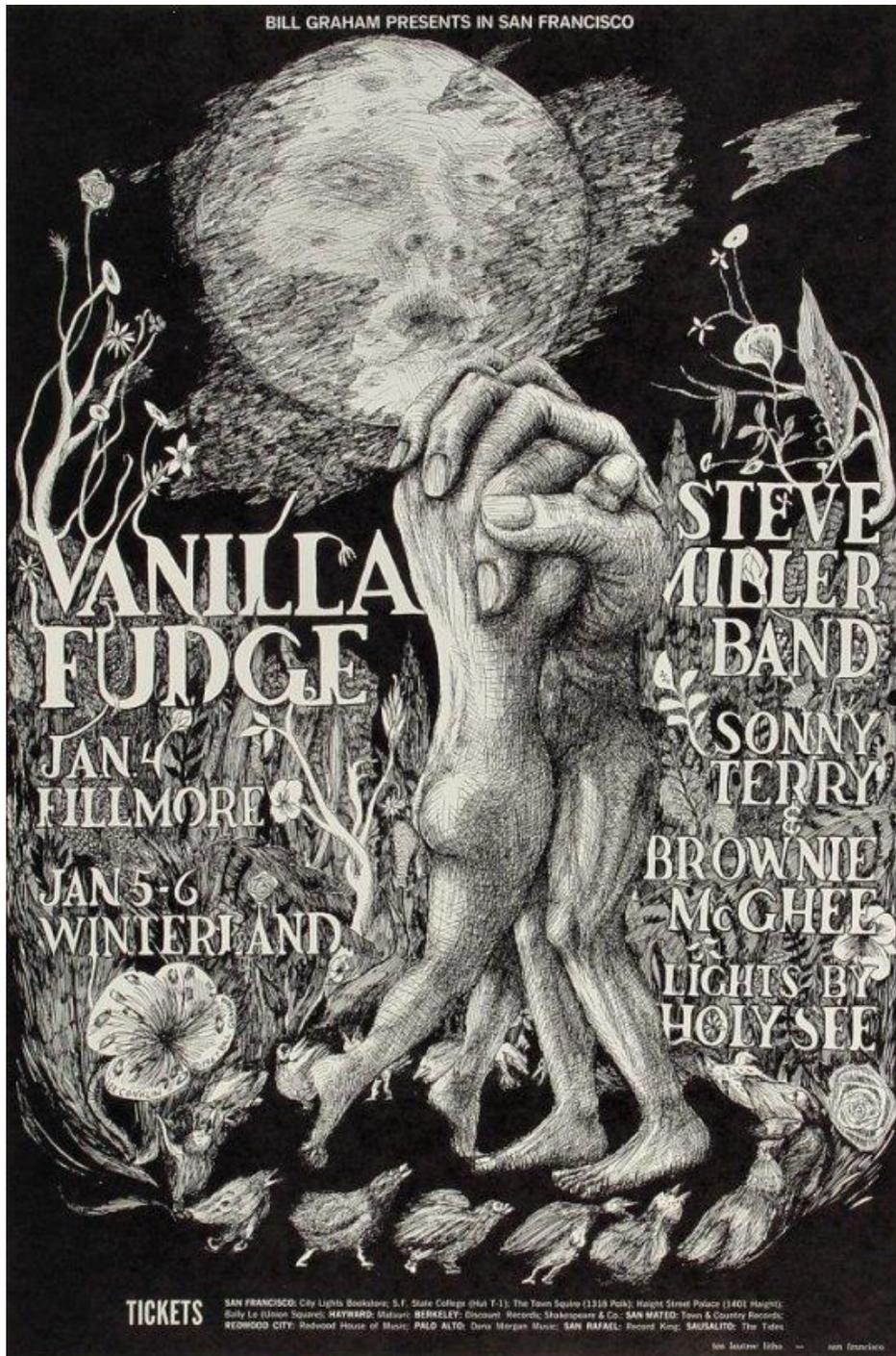
Lights: Glenn McKay's Head Lights

Size: 4 5/8" x 7"

Printing: 1st

From Wolfgang's Vault website: "BG100 is one of Bonnie MacLean's favorite posters. She started the assignment when she was pregnant with her son and wove the peace dove into the composition as her symbolic wish for the new year. This New Year's Eve concert continued the Bill Graham tradition of non-stop, 9 p.m. to 9 a.m. celebration and included breakfast for the diehard fans remaining on the dance floor."

Bill Graham: "I remember so clearly when they brought the two people who had passed the counterfeit tickets into my office. A guy with a beard in his middle twenties and his girlfriend.... I look at the five dollar poster that Bonnie had done for the show. It was a globe with doves flying around it. The guy had reproduced the poster down to tickets size. The fine print on it looked like Japanese. I said, 'How long did it take you to paint these tickets?' He said, 'Two weeks sir....' All they wanted to do was spend the evening with the Dead and Janis and Quicksilver and then have breakfast with all their friends....' I gave them backstage passes. I had those tickets framed and they were up on the wall of my office...."



Catalog #: BG101-PC

Artist: Lee Conklin

Dates: January 4-6, 1968

Venue: Fillmore Auditorium

Performers: Vanilla Fudge, The Steve Miller Blues Band, Sonny Terry & Brownie McGhee

Lights: Holy See

Size: 4 11/16" x 7"

Printing: 1st

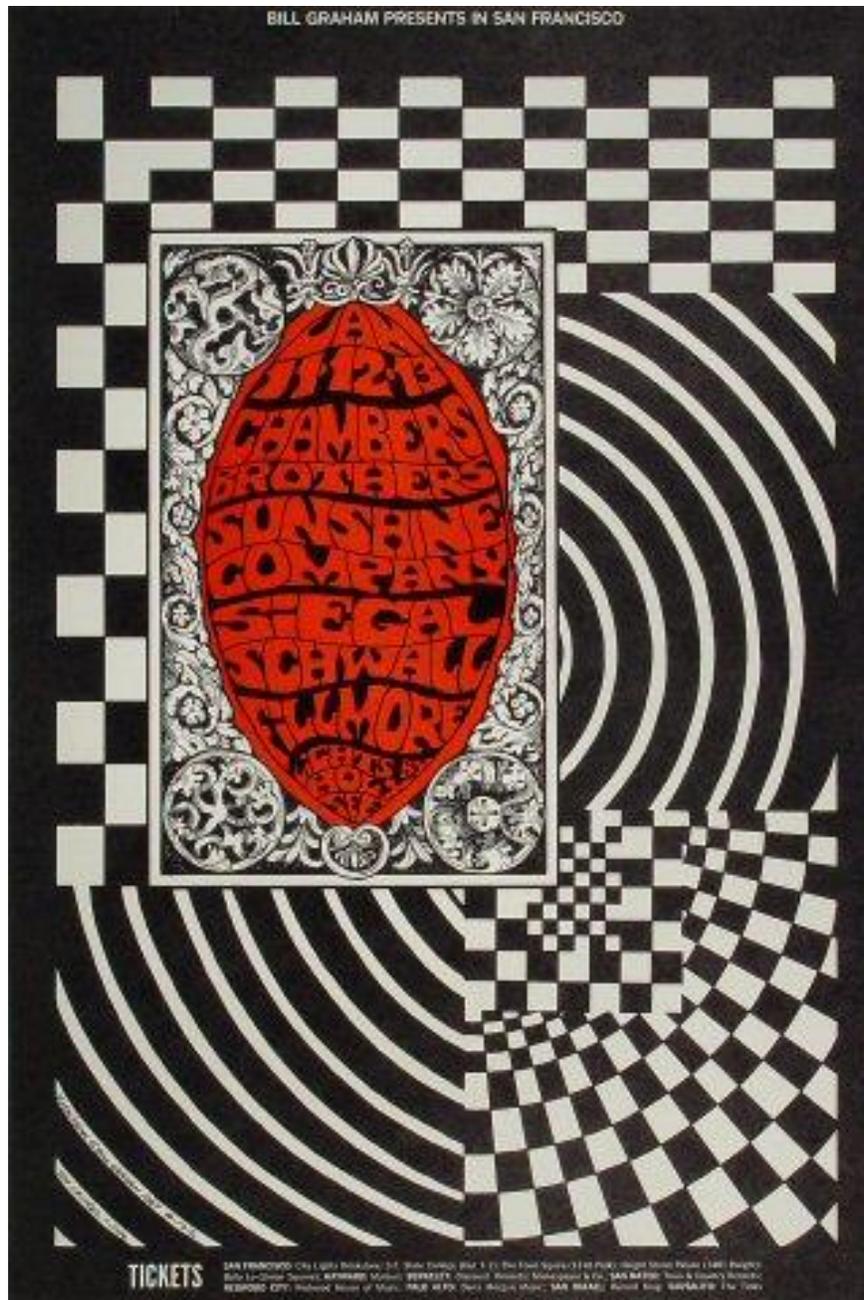
From Wolfgang's Vault website: "BG101 was Lee Conklin's first poster for Bill Graham. Conklin sketched the lettering around a drawing he'd already completed, and the design bore little symbolic relation to the advertised performers. The poster was printed in original black and white, unusual for the time since Graham instructed his artists to '... make it bright!' The entwined hands gave a taste of the bizarre, psychedelic art Conklin would go on to produce."

Lee Conklin from *The Art of Rock*: "It was a Friday night in February. [Editor's note: Obviously, it must have been late December.] "I went into the Fillmore with my drawings, and Bill just liked what he saw. He needed a poster done that weekend for the following week's show, so I went to work adding lettering to a drawing I had already done—one that he especially liked."

From *The Art of the Fillmore*: "BG101 was printed true to its original pen and ink rendering without color overlays, and depicts one of Conklin's favorite appendages—that of human hands. He portrays them lightly clasped and artfully extended into bodily figures standing among wildflowers. A big expressive moon floats above. But far from the tame, supple detail of this first poster, the majority of Conklin's works are multicolored, mindbending visions of graphic weirdness."

From *High Societies*: "The art historical style most of the poster artists looked to in the later years of the Fillmore was illusionistic Surrealism. Surrealism did not appear in the early phase of poster art, but was tapped as a source of visual material only after the summer of 1967. It was with Lee Conklin's regular commissions from Bill Graham, beginning in January 1968, that a steady stream of Surrealist-inspired pictures appeared."

Martin Mederios: *From Frisco, with Love*: "After Bonnie MacLean, Lee Conklin was the next artist to produce a large body of work for the Fillmore. He designed about three dozen posters, most of them during 1968."



Catalog #: BG102-PO

Artist: Bonnie MacLean

Venue: Fillmore Auditorium, S.F.

Dates: January 11-13, 1968

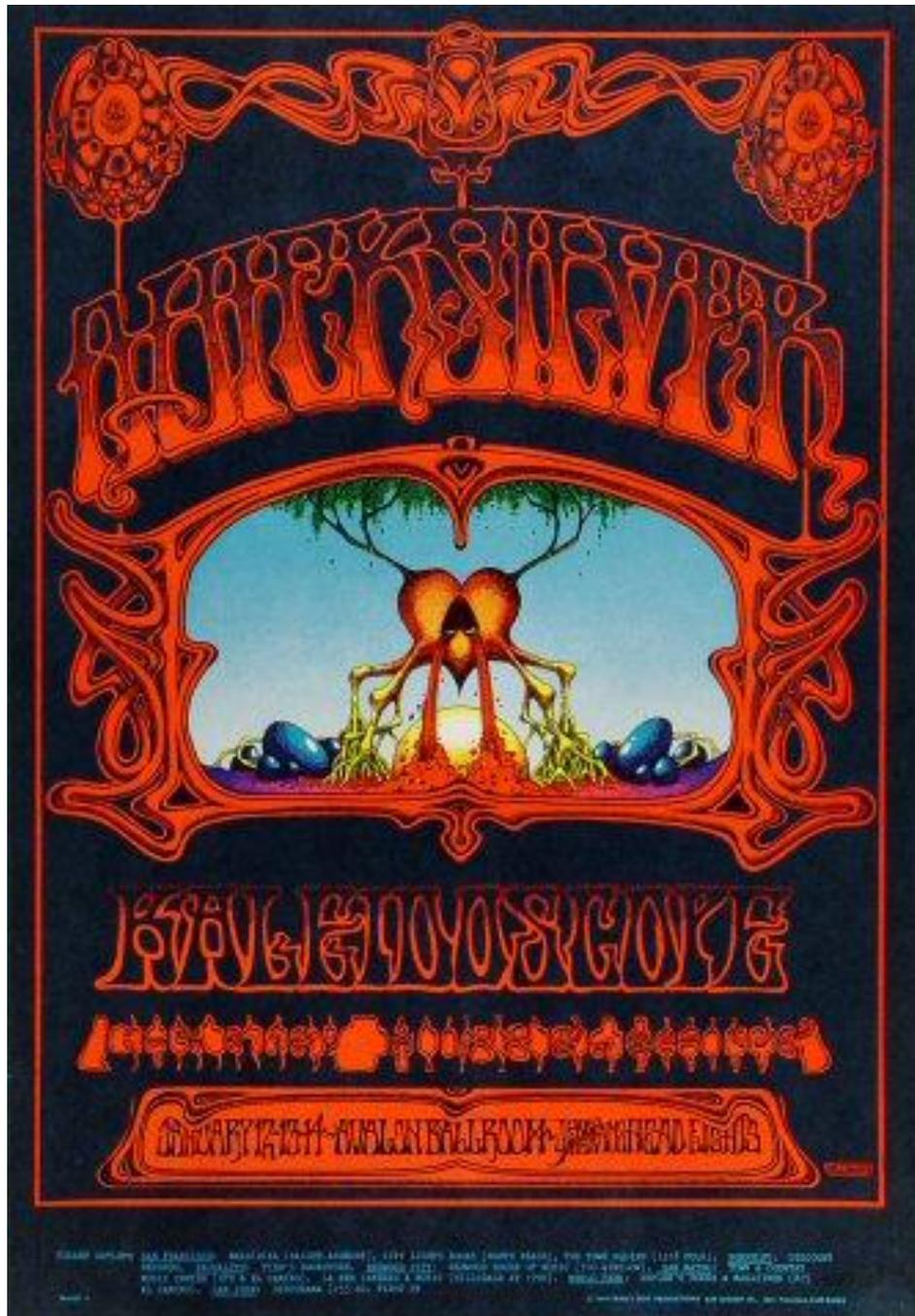
Performers: The Chambers Brothers, The Sunshine Company, Siegel-Schwall Band

Lights: Holy See

Size: 14" x 21"

Printing: 1st

From Wolfgang's Vault website: "MacLean combines Gothic decoration with op-art effects in this Chambers Brothers poster."



Catalog #: FD101-PO

AKA: Eternal Reservoir

Artist: Rick Griffin

Dates: January 12-14, 1968

Venue: Avalon Ballroom

Performers: Quicksilver Messenger Service, Kaleidoscope, Charley Musselwhite

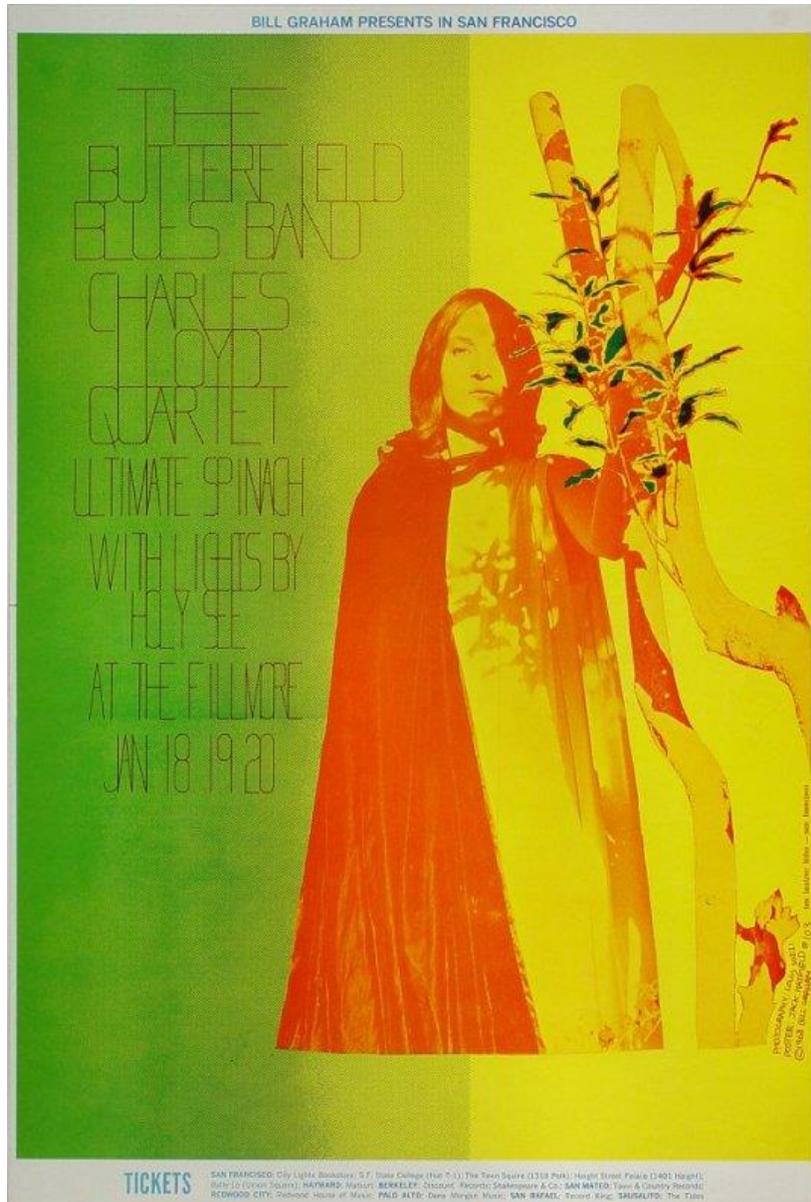
Lights: Jerry Abrams Head Lights

Size: 14" x 20"

Printing: 2nd

From *Classic Rock Posters*: “A classic Rick Griffin artwork, with the artist at the peak of his powers employing a visceral bleeding heart and almost illegible, eye-burning lettering to advertise this Family Dog concert.”

From *High Societies*: “Griffin’s drawings became heavier at the close of his first year of fame. He began putting more personal expression into his work through symbolism.... This [poster, FD101], offers another glimpse into Griffin’s symbolic universe. The outpouring heart, both animal and vegetal, is perched on roots. The ‘horns’ (branches) reach into a blue heaven. Flanked by boulders (or eggs), the heart creature straddles a sun, confounding all sense of magnitude and scale. Griffin’s ornate decorative forms appear as solid as cast metal. His fine lettering, which had become increasingly decorative, is condensed into an almost unreadable hand.”



Catalog #: BG103-PC

Artist: Jack Hatfield, Louis Sozzi (photo)

Dates: January 18-20, 1968

Venue: Fillmore Auditorium

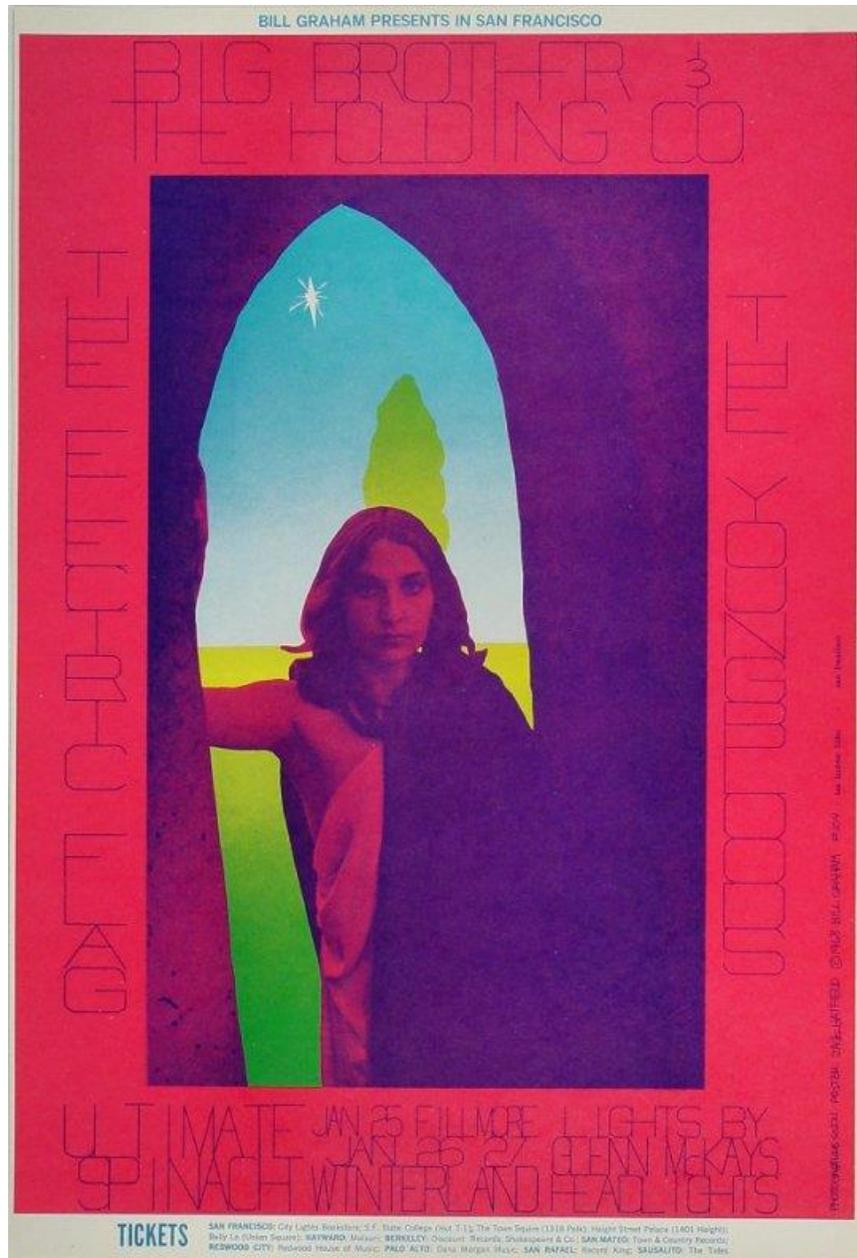
Performers: The Paul Butterfield Blues Band, Charles Lloyd Quartet, Ultimate Spinach

Lights: Holy See

Size: 4 1/2" x 7"

Printing: 1st

From Wolfgang's Vault website: "At a time during the mid-to-late 60's when jazz was at a low point in terms of popularity, the Charles Lloyd Quartet managed to achieve significant crossover success. Bill Graham booked the group into his Fillmore Auditorium, Fillmore West and Fillmore East venues on numerous occasions, a sure sign that they had gained the approval of both Graham and the rock and roll fans that flocked to his venues."



Catalog #: BG104-PC

Artist: Jack Hatfield, Louis Sozzi (photo)

Dates: January 25-27, 1968

Venue: Fillmore Auditorium

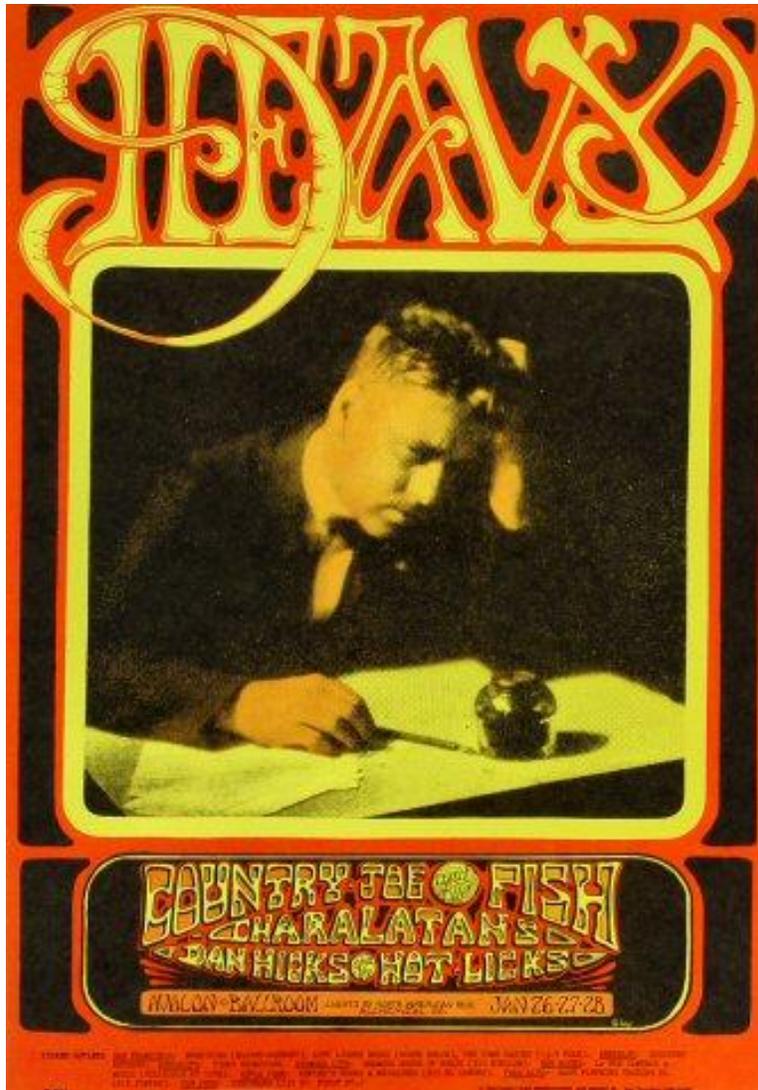
Performers: Big Brother & the Holding Co., Electric Flag, The Youngbloods, Ultimate Spinach

Lights: Glenn McKay's Head Lights

Size: 4 1/2" x 7"

Printing: 1st

From Wolfgang's Vault website: "The spare, boxy lettering style and woman in BG104 are identical to those in BG103, but the fare couldn't be more different: rocking blues vs. Big Brother & the Holding Co."



Catalog #: FD103-PO

AKA: Heavy

Artist: Stanley Mouse & Alton Kelley

Venue: Avalon Ballroom, S.F.

Dates: January 26-28, 1968

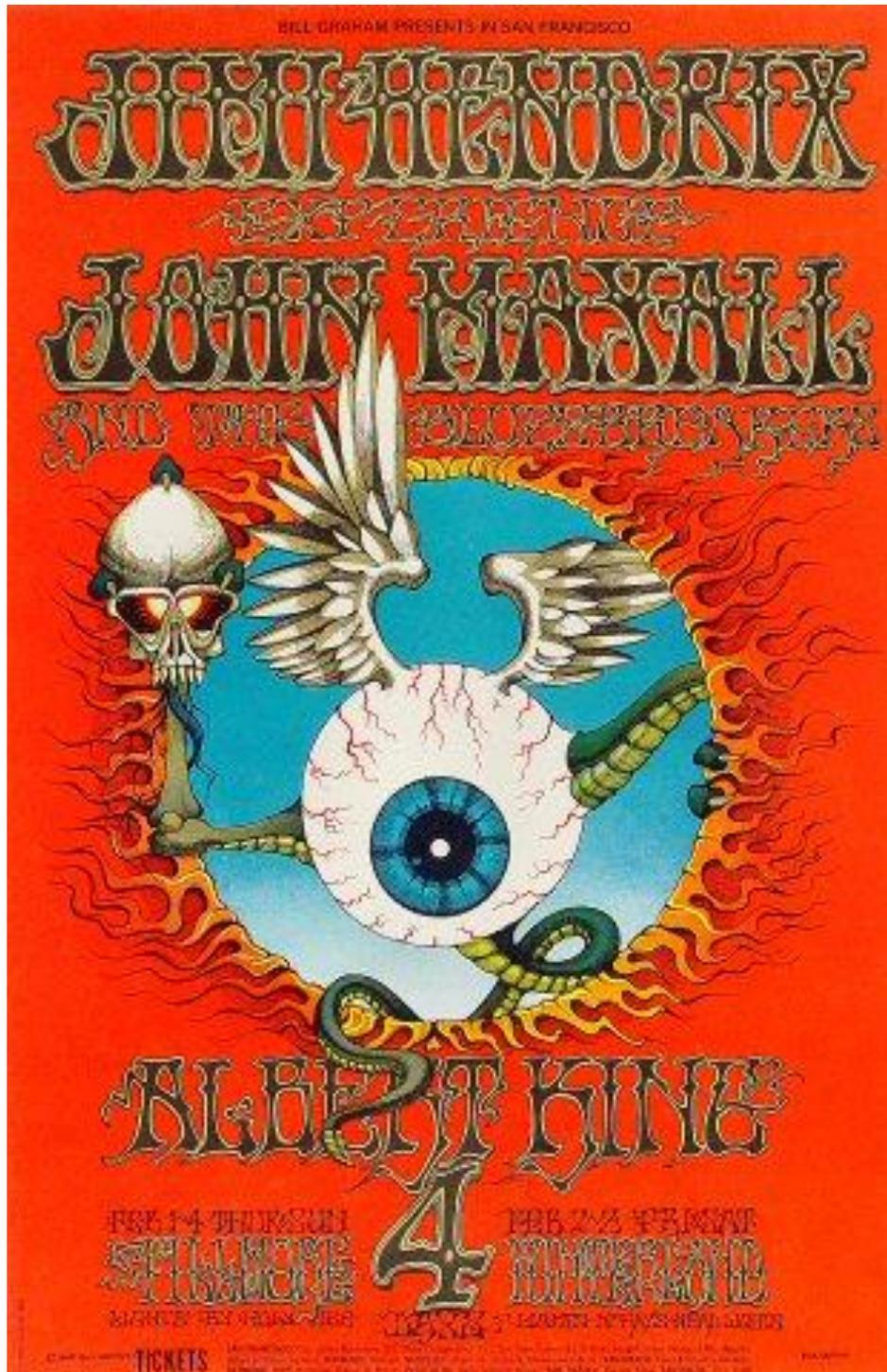
Performers: Country Joe & the Fish, The Charlatans, Dan Hicks & His Hot Licks

Lights: North American Ibis Alchemical Co.

Size: 14 1/16" x 20 1/16"

Printing: 1st

From *Mouse & Kelley*: "In those early days the two artists tended to assume different roles within their equal partnership. Temperamentally, Kelley was more suited to act as a kind of art-director, choosing a basic image and roughing out designs. Mouse, with his superb graphic skill, was largely responsible for the final artwork. Kelley felt that his own drafting ability wasn't up to par, but he had to involve himself in the finishing of the work, and became increasingly good at it. Each recognized in the other a confirmation of his own convictions about art. This mutual interchange generated a lot of energy, and ideas leapt up like sparks between them."



Catalog #: BG105-PO, TX

Artist: Rick Griffin

Dates: February 1-4, 1968

Venue: Fillmore Auditorium

Performers: Jimi Hendrix Experience, John Mayall & the Bluesbreakers, Albert King

Lights: Holy See, Glenn McKay's Headlights

Printing: 4th

From Wolfgang's Vault website: "Jimi Hendrix and the Flying Eyeball are images indelibly linked in the psychedelic poster art of the late Rick Griffin. Griffin discovered The Eyeball, in a much more benign form, in the 1950s auto detailing art of California pinstriper Von Dutch and reworked it over time to become the winged, bloodshot figure parting a ring of fire with serpent-like tentacles. The highlighted lettering, vivid color, and complicated imagery reflect Griffin's attention to precise details and the influence of Indian lore on his work."

From *High Societies*: "Griffin adopted and used [Von Dutch's winged eyeball] in many forms. In this drawing, which features the artist's favorite 'door' motif, the eye has a rattler's trail and emerges from the flaming hole brandishing an enigmatic emblem."

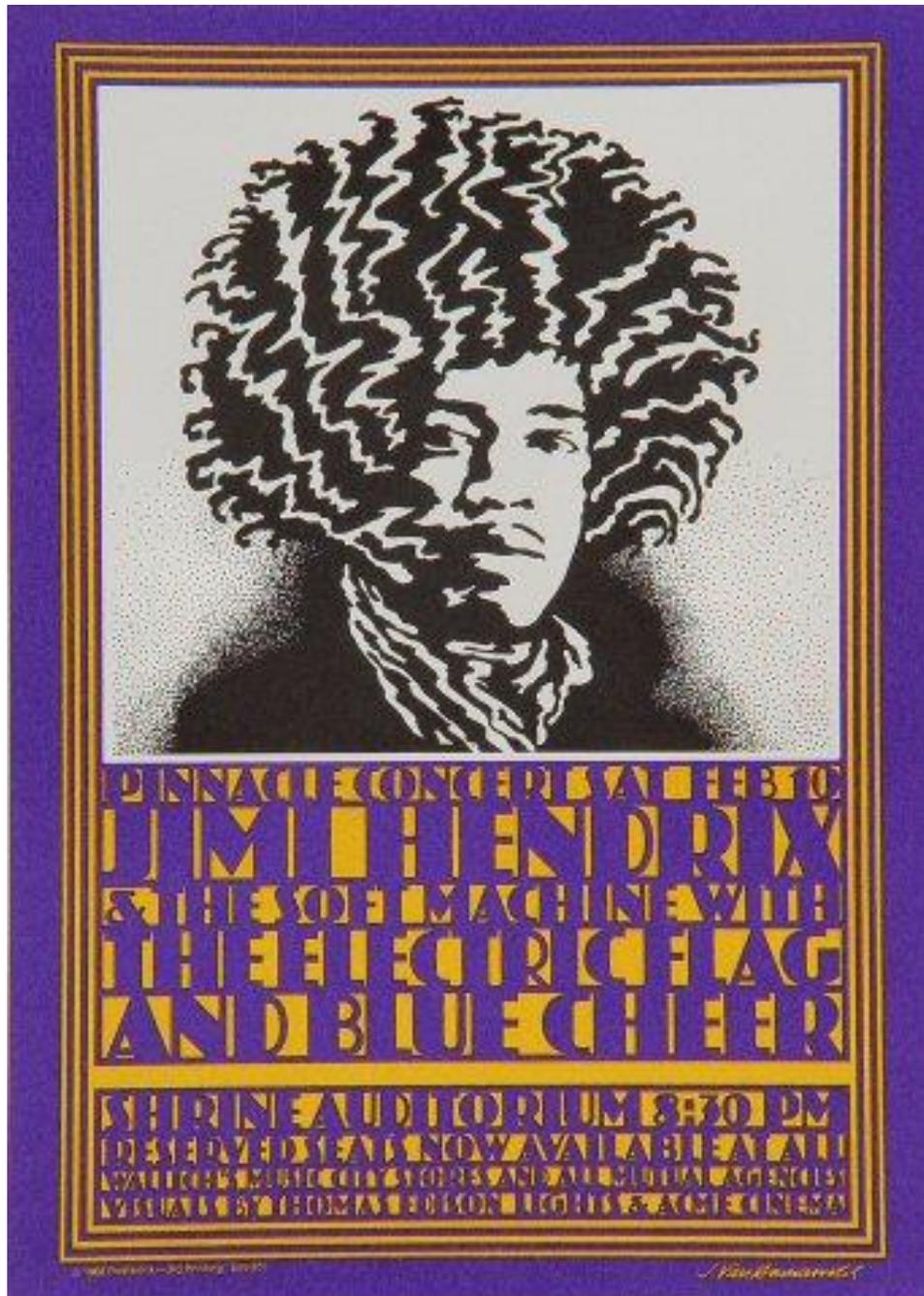
From *Off the Wall*: "Coming from the world of surfing and comics, and stylistically much closer to the big names of chopper or hot-rod painting such as Von Dutch and Ed 'Big Daddy' Roth, Rick Griffin produced his own caustic vision of the 'responsive eye' in the masterpiece of neo-Baroque burlesque that he created for the Fillmore and Winterland, February 1-4, 1968."

From *The Art of the Fillmore*: "[Griffin] produced eight posters for the Fillmore.... Skulls appear frequently in his artwork as well. Says [his widow] Ida, 'The skull was his mojo.'"

From *High Societies*: "Griffin had always been preoccupied with symbols.... His drug images—some of them hand drawn with the meticulousness of a monk—express his profound faith in the transformative power of natural hallucinogens. After 1967, however, Griffin's symbols, with their frequently troubling and mysterious overtones, seem especially aggressive and confrontational. Yet Griffin's brooding imagery fascinated audiences, and his commissions continued uninterrupted."

Walter Mederios: *From Frisco, with Love*: "In one such design the eyeball, skull and snake were combined in a frightful, static, totem-like figure that appears as a triumph of death. There is a level of interpretation at which the honour of these symbols can be dispelled, but even so, the images remains grave, like a vision of Kali."

John Mayall: "Me and Jimi and Albert were all great heroes to one another and it was the only time we ever played—all of us together. It was historic as well as an emotional event, and one hell of a show. I have that poster framed up on my wall, signed by Rick Griffin, in gold ink."



Catalog #: SHA680210-PC

AKA: The Pinnacle Concert

Artist: John Van Hamersveld

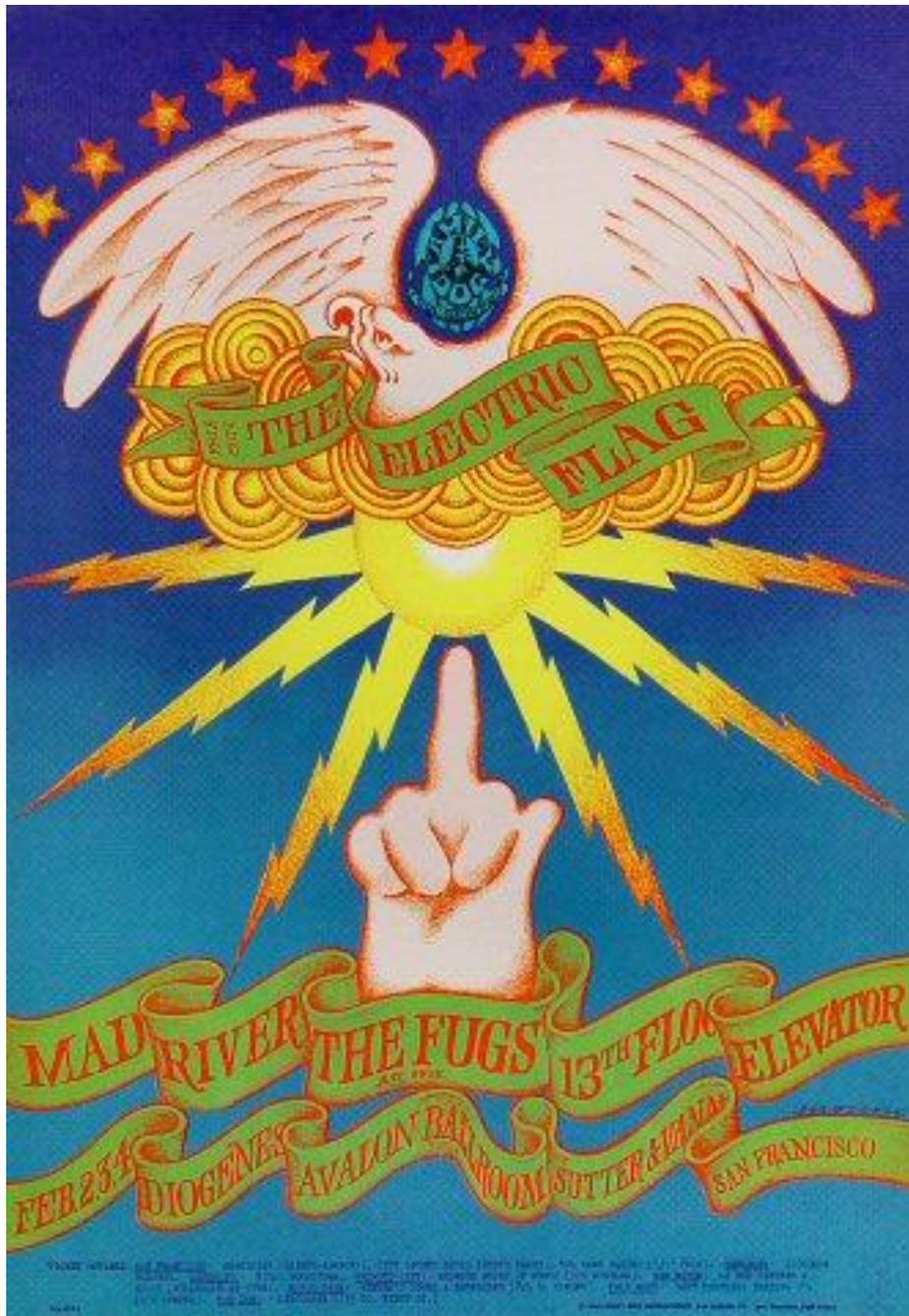
Dates: February 10, 1968

Venue: Shrine Auditorium, L.A.

Performers: Jimi Hendrix, Soft Machine, The Electric Flag, Blue Cheer

Size: 5" x 7"

Printing: 3rd



Catalog #: FD104-PO

AKA: The Finger

Artist: Victor Moscoso

Venue: Avalon Ballroom, S.F.

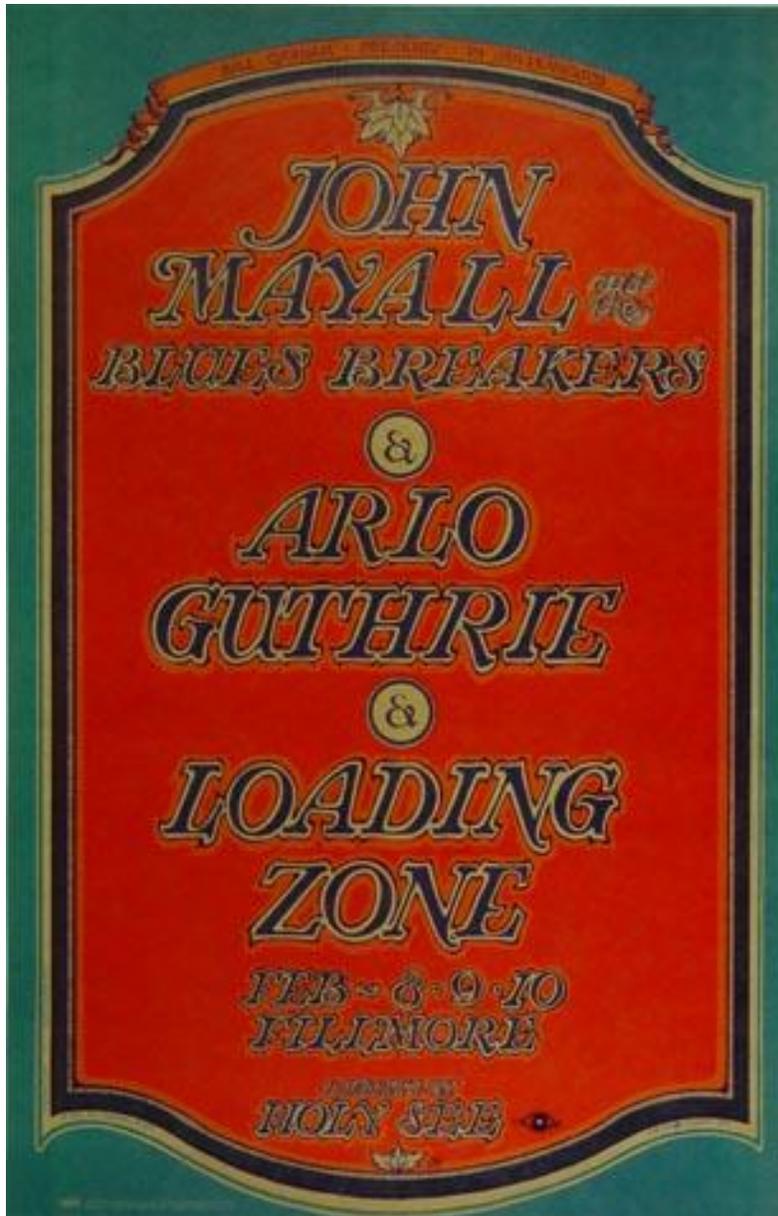
Dates: February 2-4, 1968

Performers: Electric Flag, Mad River, The Fugs, 13th Floor Elevators

Lights: The Diogenes Lantern Works

Size: 14" x 20"

Printing: 1st



Catalog #: BG106-PC

Artist: Stanley Mouse

Dates: February 8-10, 1968

Venue: Fillmore Auditorium

Performers: John Mayall & the Bluesbreakers, Arlo Guthrie, The Loading Zone

Lights: Holy See

Size: 4 ½" x 7"

Printing: 1st

From Wolfgang's Vault website: "Of all the posters in the BG series, BG106 was Graham's favorite. Mouse took inspiration for the British-bluesman John Mayall concert from a simple English tavern sign, and the clear lettering and pure colors bucked the psychedelic style that was in poster vogue at the time."



Catalog #: N/A

Artist: Frank Bettencourt

Venue: Earl Warren Fairgrounds

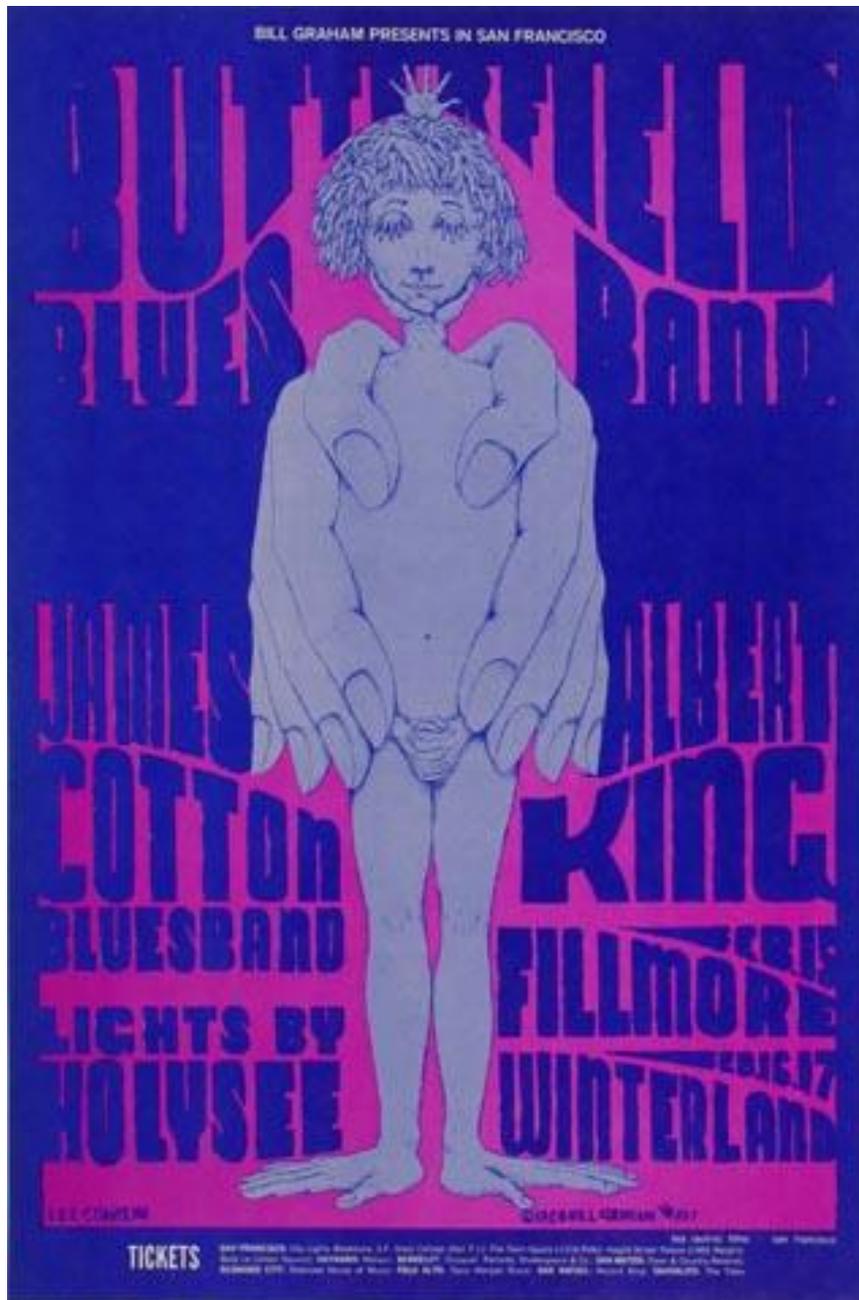
Date: February 11, 1968

Performers: Eric Burdon & the Animals, The Fugs, Eire Apparent

Lights: Headlights with Omega's Eye

Size: 16" x 20"

Printing: 1st, signed by the artist



Catalog #: BG107-PC

Artist: Lee Conklin

Dates: February 15-17, 1968

Venue: Fillmore Auditorium

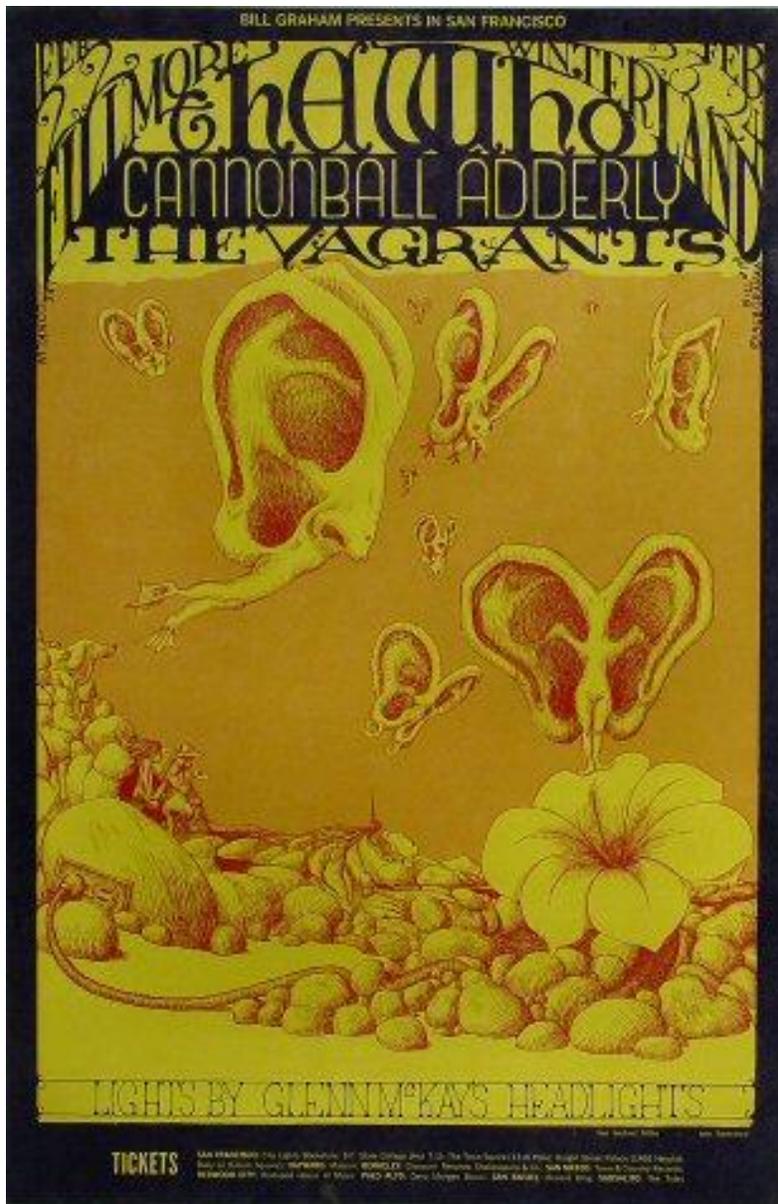
Performers: The Paul Butterfield Blues Band, James Cotton Blues Band, Albert King

Lights: Holy See

Size: 4 1/2" x 7"

Printing: 1st

From Wolfgang's Vault website: "Hands in all the right, and sometimes odd places characterize this Conklin-drawn blues-rock offering."



Catalog #: BG108-TX

Artist: Lee Conklin

Dates: February 22-24, 1968

Venue: Fillmore Auditorium

Performers: The Who, Cannonball Adderly, The Vagrants

Lights: Glenn McKay's Head Lights

From Wolfgang's Vault website: "Lee Conklin was fascinated by all body parts, to wit the butterfly ears in BG108. Conklin studiously tried to integrate his psychedelic-high visions into his poster art, filling lettering and sketches with hidden, convoluted image upon image. Once one deciphered the Who and Cannonball Adderly in the heading of BG108, the eye could wander to the bottom sketch, rife with reference to unfettered nature, the electronic age and wonders of the inner mind."



Catalog #: BG109-PC, TX

Artist: Lee Conklin

Dates: February 29-March 3, 1968

Venue: Winterland

Performers: Cream, Big Black, The Loading Zone

Lights: Holy See

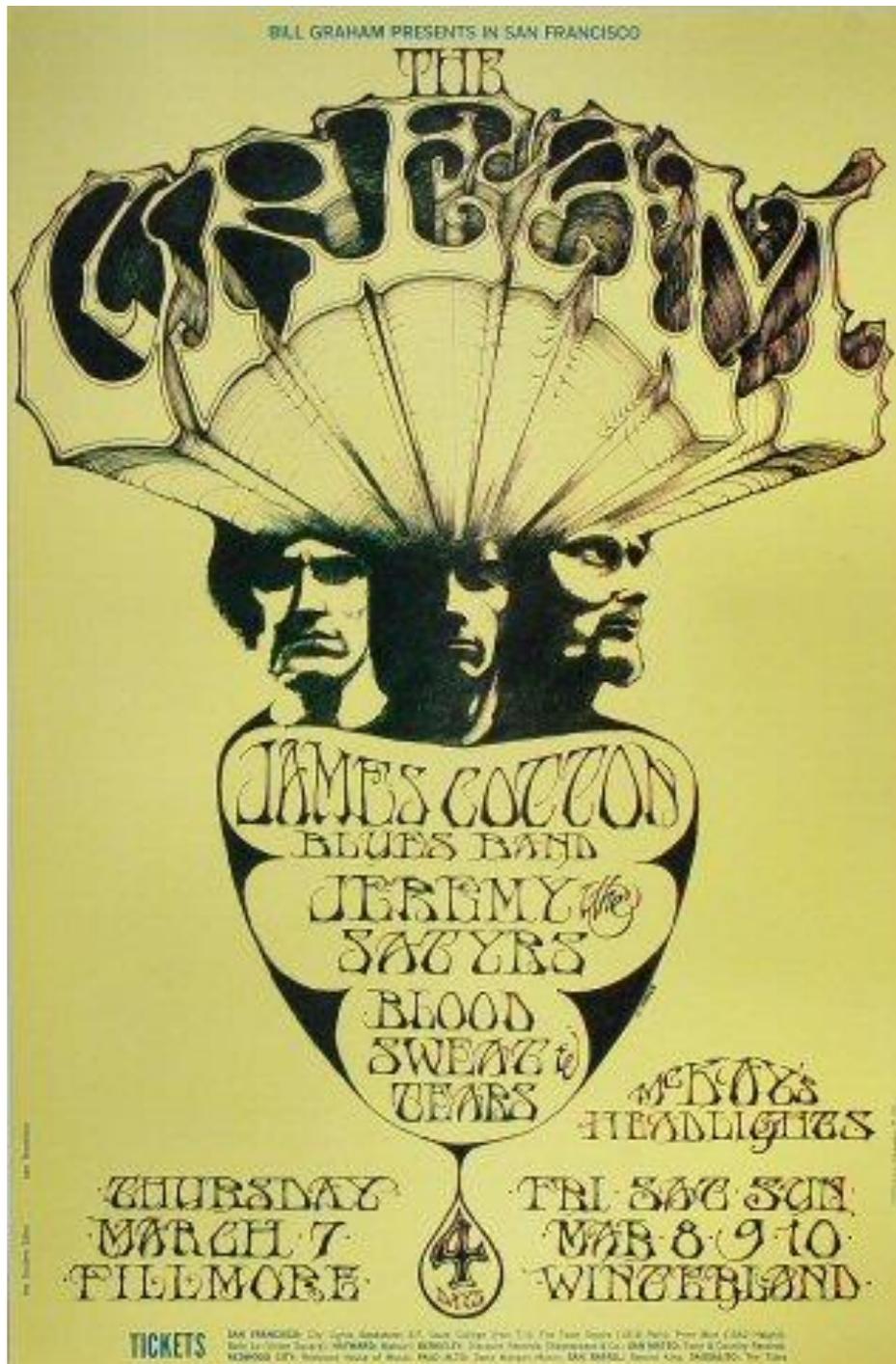
Size: 4 1/2" x 6 7/8"

Printing: 1st

From *High Societies*: “Cream, a British trio who brought new energy and style to blues-based rock, was at the height of its fame in 1968. The band’s name indicates the group’s sense of its stature in the rock scene, and Conklin’s poster shows the band members floating on top, backed by a blazing sun. Cream disbanded later the same year.”

Martin Mederios: *From Frisco, with Love*: “The personal psychedelic technique and imagery dominates Conklin’s art, but occasionally he worked in a more conventional poster format. Several designs, especially his early ones, are quite clear and readable.”

Linda Tillery, *Loading Zone*: “We were opening for Cream and Big Black at Winterland and the power went out. I had to go on singing unamplified in this huge place in front of thousands of people. I was 19 years old, and I was terrified ... so I just went for it. People in the far balcony said they heard me loud and clear.”



Catalog #: BG110-PC, TX

Artist: Stanley Mouse

Dates: March 7-10, 1968

Venue: Fillmore Auditorium

Performers: Cream, James Cotton Blues Band, Jeremy Steig & the Satyrs, Blood, Sweat & Tears

Light Show: Glenn McKay's Head Lights

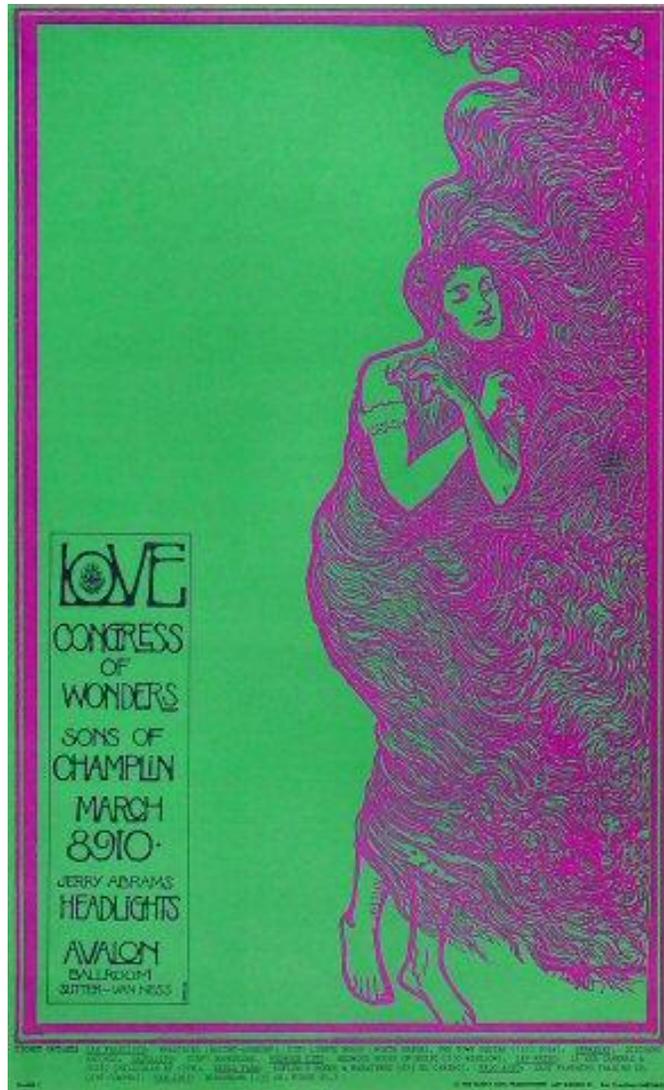
Size: 4 1/2" x 6 7/8"

Printing: 1st

Walter Mederios: “Returning to the centerline, stranger lettering of a very different sort is featured in the ‘Cream’ poster. Mouse considers this among his best and most psychedelic lettering. It projects from the trio of somber, disembodied heads as a massive, monumental construction. The apparent inversion of the idea that ‘cream floats’ is unintentional. Some relief from the heaviness of this curious design is provided by the very fine decorative lettering at the bottom.”

From Wolfgang’s Vault website: “Cream member Ginger Baker maintained that they “... came to the Fillmore with the attitude that we were going to blow these Yanks off the stage, and we proceeded to do just that.” Stanley Mouse made the infrequent choice to associate the color of the group's name with the background color of the poster.

Stanley “Mouse” Miller: “Cream was probably my favorite band at the time I did this poster. I used cream as the background color, and for the graphic, instead of a Rapidograph pen, I used a black grease pencil which gave it texture. I drew the faces from a press photograph, and the lettering was my own adaptation of Mucha’s Art Nouveau style.... I went to that show, and afterwards went backstage and met Eric Clapton. Later, he called me and asked me to come to London to flame his Rolls.” [Editor’s note: The Rolls was totaled before Mouse arrived, but he ended up staying in England for a year anyway, not having the funds to return, working on the Blind Faith album cover and the Beatles’ press book.]



Catalog #: FD109-PO

AKA: Love Lady

Artist: Stanley Mouse

Venue: Avalon Ballroom, S.F.

Dates: March 8-10, 1968

Performers: Love, Congress of Wonders, The Sons of Champlin, Blue Cheer

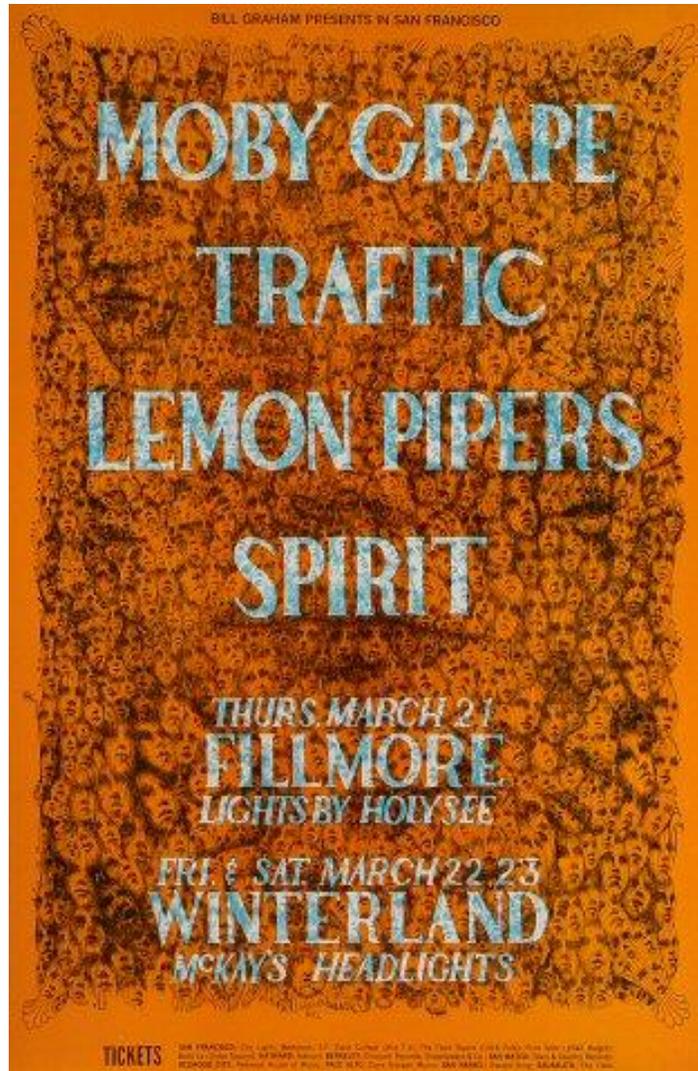
Lights: Jerry Abrams Head Lights

Size: 12 1/4" x 20"

Printing: 1st

Walter Mederios: "For variety, and when the image required it, Mouse Studios sometimes produced an off-center design."

Joel Selvin: "Stanley Mouse drew and painted from inside the music. He was as caught up in the brave new world as any of the musicians, bathing in the psychedelic waters of the day, dressing like an Edwardian throwback and reveling at the dances himself. The spirit that drove the music of the '60s was the same spirit that drove his art. They poured from the same fountainhead."



Catalog #: BG112-PO

Artist: Lee Conklin

Venue: Fillmore Aud., S.F.

Dates: March 8-10, 1968

Performers: Moby Grape, Traffic, The Lemon Pipers, Spirit

Lights: Holy See, Glenn McKay's Head Lights

Size: 14" x 21 1/8"

Printing: 1st

From Wolfgang's Vault website: "That was not a mottled background on BG112; it was another example of Conklin's fascination with minute, detailed imagery to provide a not-blank slate for his posters."

Walter Mederios: *From Frisco, with Love*: "Conklin can draw more precisely when he wants to, and in a variety of techniques. And he certainly doesn't stint on his labour, as the poster with the background mosaic of faces most clearly demonstrates. Even here his organic form-within-form process can be seen in the several larger faces which emerge from the background."



Catalog: BG111-PC

Artist: Stanley Mouse, Alton Kelley, Bob Seidemann (photo)

Dates: March 14-16, 1968

Venue: Fillmore Auditorium

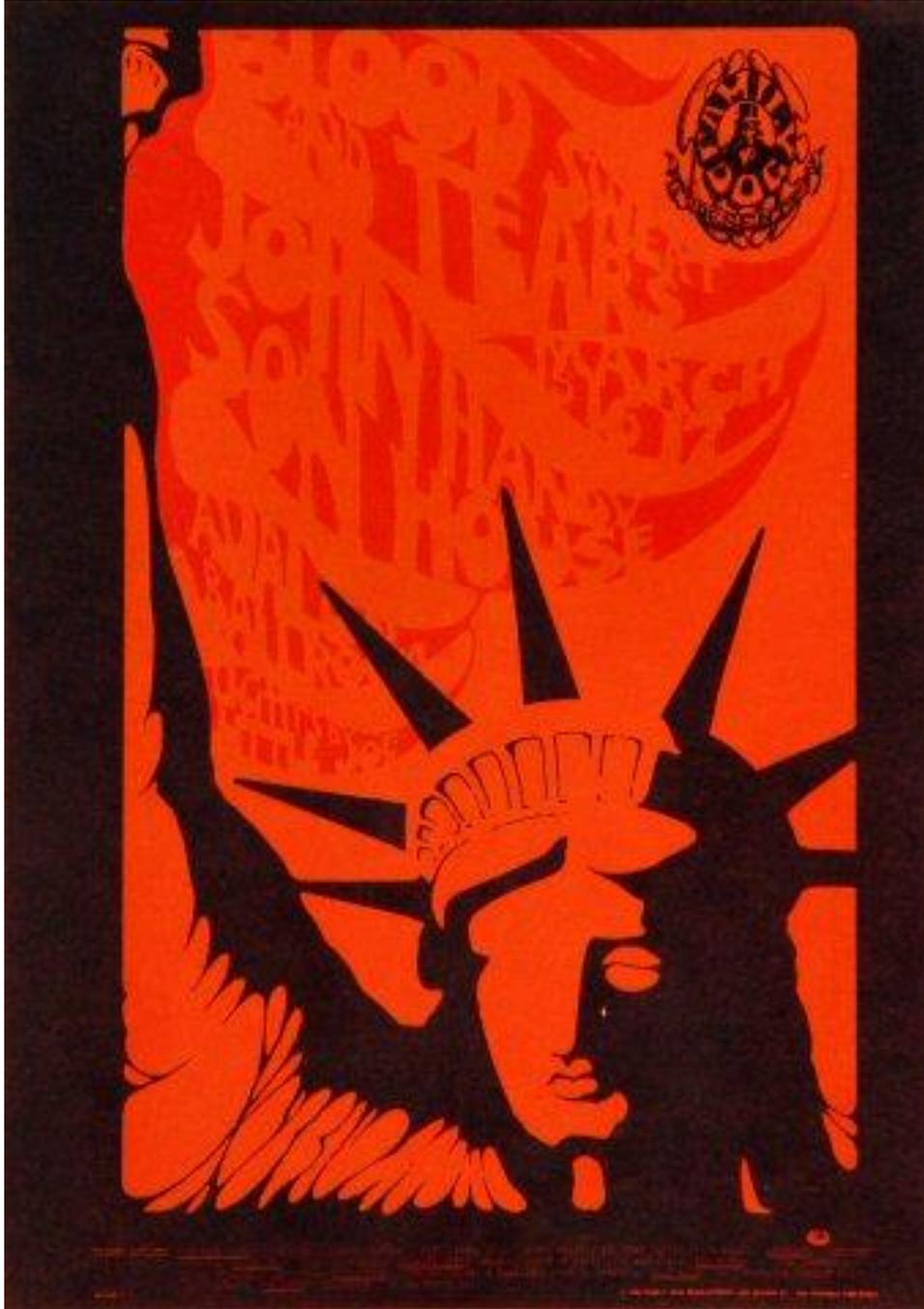
Performers: Traffic, H.P. Lovecraft, Blue Cheer, Mother Earth, Penny Nichol

Lights: The Holy See

Size: 4 9/16" x 7 1/8"

Printing: 1st

From Wolfgang's Vault website: "Unusually stark and defiantly readable, BG111 was a collaboration between Kelley and Mouse. The photograph is of the artists and others at Playland in San Francisco. Bill Graham complained that it looked like a wrestling poster, to which Mouse replied, 'Exactly.'"



Catalog #: FD110-PC

AKA: Liberty

Artist: Stanley Mouse

Dates: March 15-17, 1968

Venue: Avalon Ballroom

Performers: Blood, Sweat and Tears, John Handy, Son House

Lights: Little Joe

Size: 5" x 7"

Printing: 1st



Catalog #: N/A

Artist: Unknown

Venue: Fountain Church, Grand Rapids, MI.

Date: March 24, 1968

Performer: Grateful Dead

Size: 14" x 27"

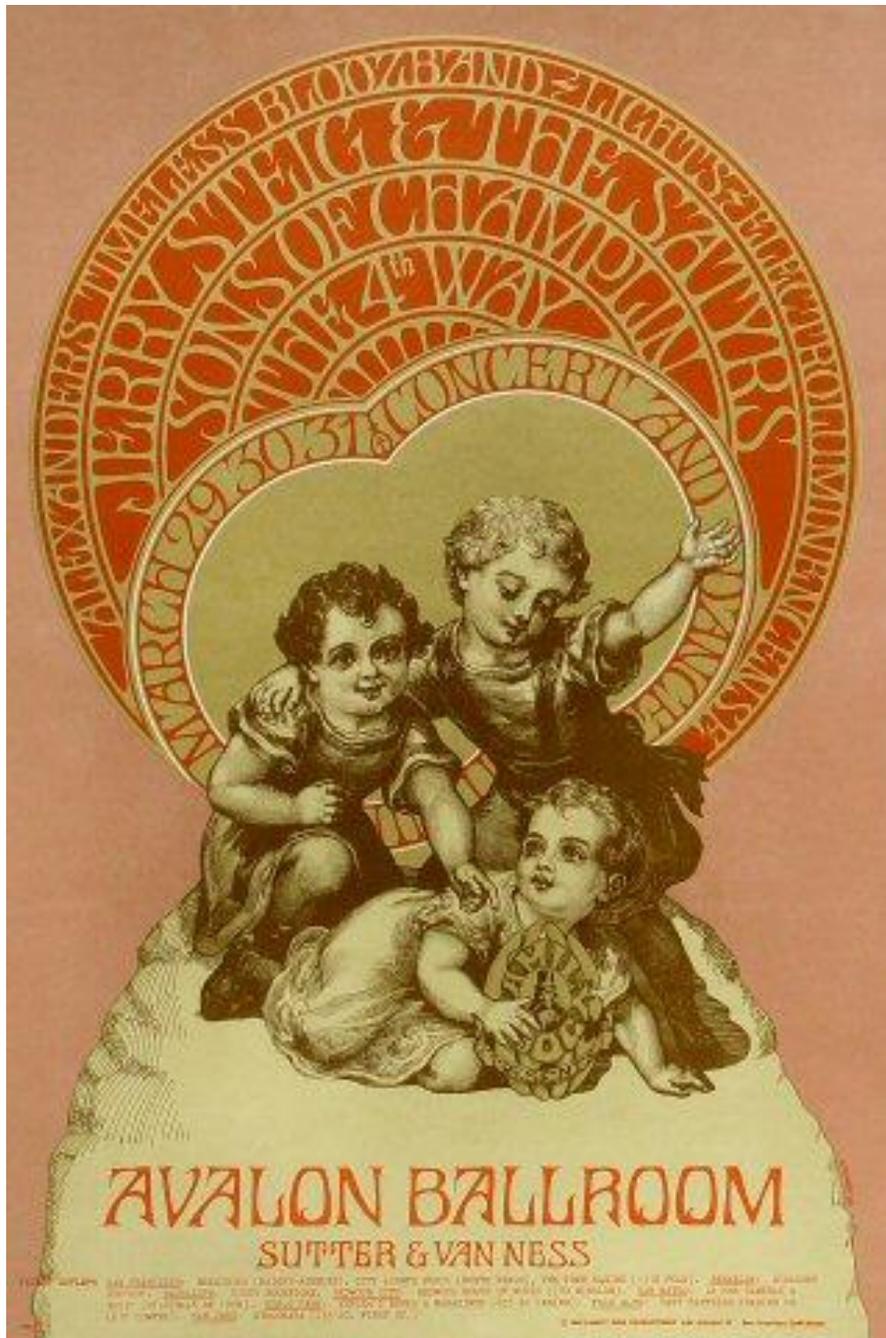
Printing: Reprint limited to 5000 distributed by the Grateful Dead website circa 2000.



Catalog #: BG113-PO
 Artist: Dana W. Johnson
 Dates: March 28-30, 1968
 Venue: Fillmore Auditorium
 Performers: Country Joe & the Fish, Steppenwolf, The Flamin' Groovies
 Size: 13 15/16" x 21 15/16"
 Printing: 1st

This poster is the left half of a diptych, with BG114.

From Wolfgang's Vault website: "Although artist Dana Johnson created only two posters for Bill Graham, they were both stunning. BG113 presents Country Joe & the Fish and Steppenwolf in a combination of paper silhouette, Egyptian, and Medieval imagery."



Catalog #: FD112-PO

AKA: Triplets

Artist: Bob Schnepf

Venue: Avalon Ballroom, S.F.

Dates: March 29-31, 1968

Performers: The Fourth Way, The Sons of Champlin, Jeremy Stieg & the Satyrs, Alexander's
Timeless Blooz Band

Lights: Electroluminescence

Size: 13 5/16" x 19 13/16"

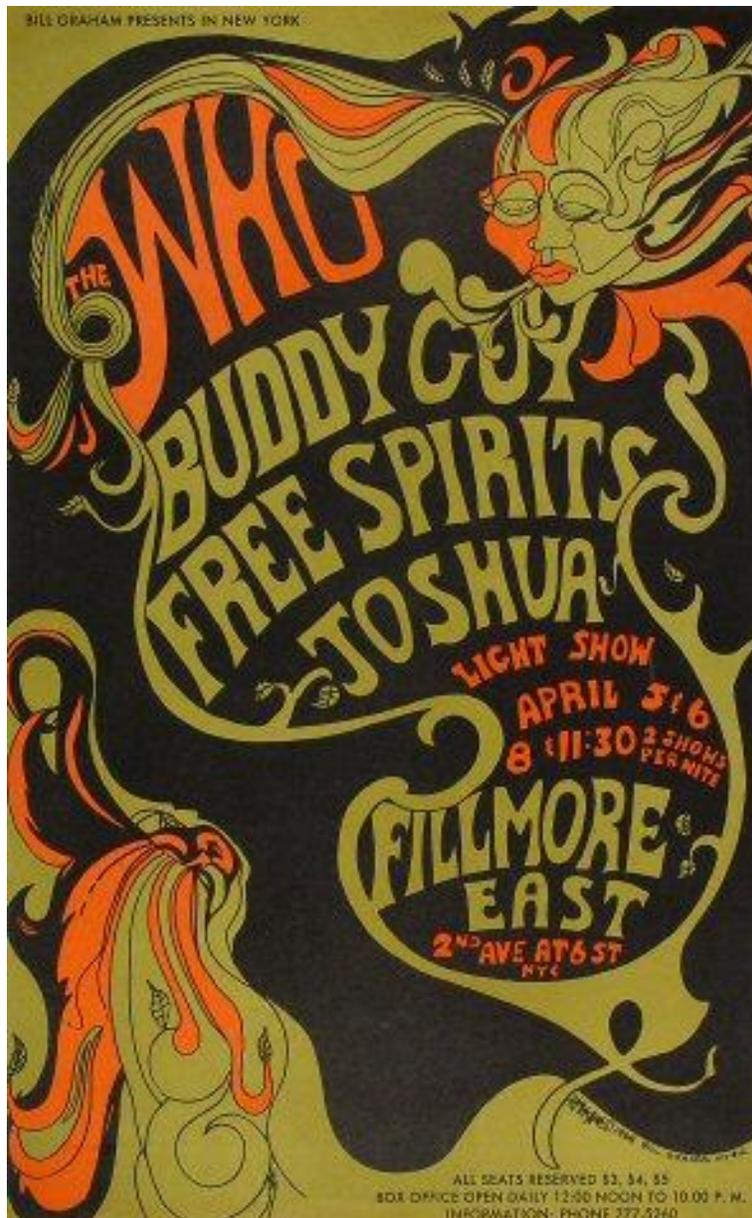
Printing: 1st



Catalog #: BG114-PO
 Artist: Dana W. Johnson
 Dates: April 4-6, 1968
 Venue: Fillmore Auditorium
 Performers: Eric Burdon & the Animals, Quicksilver Messenger Service, The Songs of Champlin
 Lights: Hole See, Glen McKay's Head Lights
 Size: 14 3/16" x 21 15/16"
 Printing: 1st

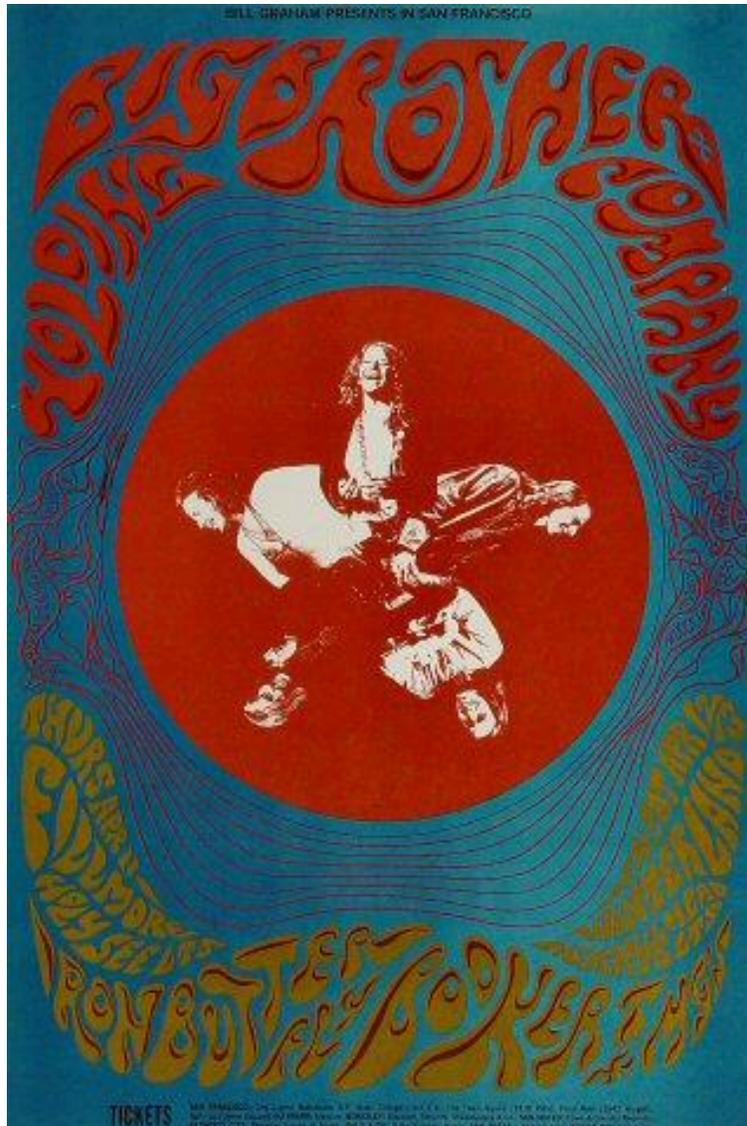
This poster is the right side of a diptych, with BG113.

From Wolfgang's Vault website: "Although artist Dana Johnson created only two posters for Bill Graham, they were both stunning. BG114, more fanciful than BG113, could be the second panel of the diptych if the two posters were lined up together."



Catalog #: FME002-PO
Artist: Helen Hersh
Dates: April 5-6, 1968
Venue: Fillmore East
Performers: The Who, Buddy Guy, Free Spirits
Lights: Joshua Light Show
Size: 20" x 32 1/2"
Printing: 2nd

From Wolfgang's Vault website: "The Who headlined at the Fillmore East just two weeks after the venue opened. The Joshua Light Show, pioneered and perfected by director Joshua White, staged its first show for Bill Graham in Toronto, in 1967. Impressed with their work, Graham hired White and his team when he opened the Fillmore East and granted them headline billing."



Catalog #: BG115-PO

Artist: Patrick Lofthouse, Thomas Weir (photos)

Venue: Fillmore Auditorium

Dates: April 11-13, 1968

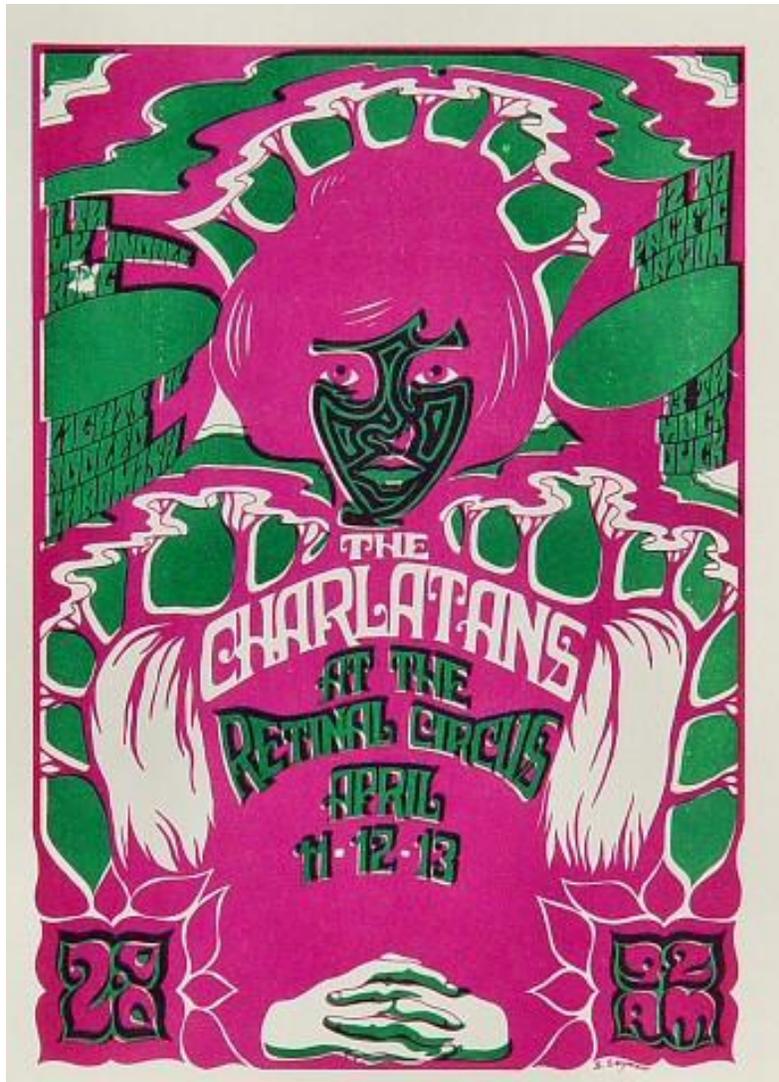
Performers: Big Brother & the Holding Co., Iron Butterfly, Booker T. & the MGs

Lights: Holy See, Glenn McKay's Head Lights

Size: 14 1/16" x 21 1/16"

Printing: 1st

From Wolfgang's Vault website: "Memphis soul-legend Booker T. and the MGs were scheduled to play this concert, too, but begged off to attend the funeral service for Dr. Martin Luther King who'd been killed just a week before on the balcony of the Motel Lorraine. The Thursday concert of this three-performance event was held at the Fillmore Auditorium, and the unrest precipitated by King's death coupled with growing unease over the steady deterioration of the Fillmore's neighborhood advanced Bill Graham's plan to move his productions to another venue in the area."



Catalog #: RET680411-PC

Artist: Steve Seymour

Date: April 11, 1968

Venue: Retinal Circus, Vancouver, British Columbia

Performers: The Charlatans, My Indole Ring, Pacific Nation, Mock Duck

Light Show: Addled Chromish

Size: 5" x 7"

Printing: 1st

I wanted at least one piece by Steve Seymour, the main artist for the Retinal Circus.

From Wolfgang's Vault website: "The Retinal Circus poster series was born in the sparkling bayside city of Vancouver in the mid-1960s, when the culture was fast becoming shaped by the same psychedelic movement that was brewing in Seattle, San Francisco, and Los Angeles. In early 1967, Retinal Circus, a club previously called Dante's Inferno, began booking blues, rock, psychedelic, and rockabilly acts to perform inside its basement walls."



Catalog #: FD114-PO

AKA: Flip Flop

Artist: Jaxon

Venue: Avalon Ballroom, S.F.

Dates: April 12-14, 1968

Performers: The Fugs, Ace of Cups, Allmen Joy

Lights: Avalon Lights Iris

Size: 14" x 21 11/16"

Printing: 1st

From *The Art of Rock*: "Jack Jackson, better known as Jaxon, was not only The Family Dog art director during many of its most successful months, but helped develop the distribution system that gave San Francisco poster art national and international exposure."

From Wolfgang's Vault website: "BG116 announced another of Bill Graham's mixed bills, featuring cult-favorites Love, soul-gospel act The Staples Sisters and Jazz great Rahsaan Roland Kirk in a Rorschach ink-blot design by accomplished artist Patrick Lofthouse."

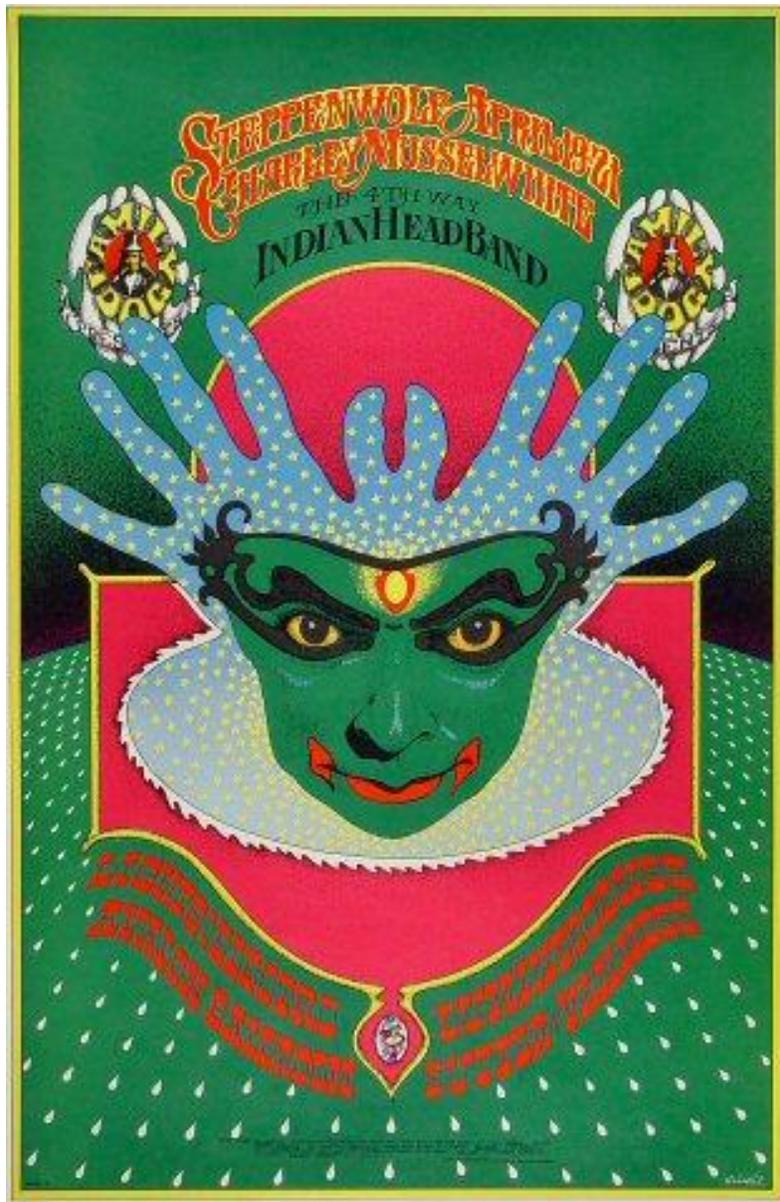
Annie Sampson, lead singer of Stoneground: "I was one of those people went to the Fillmore every weekend. One night the Staple Singers played and I was so into it that I stood up and sang along as loud as I could. I mean so loud that Mavis looked out into the audience and looked in my direction like, 'Who is this person?'"

Mavis Staples: "Janis came into the dressing room at the Fillmore East, she had this rabbit fur purse and in it a point of Southern Comfort, and she offered me a swig—said it made her sing better. I said, 'I can't take a swig now Janis, it might blow my pipes. I come up on the hot tea....'" She said, 'Mavis, I wanna sing a gospel song together.' We sang 'Down by the Riverside.' Janis had a real whoop for a white girl. The crowd went wild ... that was the last time we saw Janis."

Bill Graham: "Mavis Staples for me was in the same class as Aretha.... [She] started snapping her fingers into the microphone and Pops took it all alone on the guitar. She sang, 'You're gonna hear from the Lord ... and the entire room turned around and sat back down.'"

Stanley Mouse: "Then came Janis and ate the [original band Big Brother and the Holding Company] alive. I'm not saying that Janis wasn't one of the greatest, wildest, and raunchiest women singers in the world, but Big Brother and the Holding Company became the Janis Show and to this day they are still wondering what happened. Back stage, Janis laughed ... took slugs off a bottle of Southern Comfort ... rolled her eyes. 'Did I sound great out there?' I always thought that was a ridiculous question since she stood up there on the stage screaming her head off. It was either great or really awful. Of course, I never dared tell Janis that for fear that her screaming wrath would be turned in my direction. Beneath the Southern Comfort and insecurity was a sweet person."

Jerry Miller, Moby Grape: "Roland Kirk was amazing. He was blind, but somehow he managed to climb up on top of the speakers carrying this big sack of wooden flutes. He started tossing them out to the audience so everyone could play along with him."



Catalog #: FD115-PO

AKA: The Sorcerer

Artist: Bob Fried

Venue: Avalon Ballroom, S.F.

Dates: April 19-21, 1968

Performers: Steppenwolf, Charlie Musselwhite, The Fourth Way, Indian Head Band

Lights: Electroluminescence

Size: 14" x 21 5/16"

Printing: 1st

From *Classic Rock Posters*: "Bob Fried was a commercial artist who relocated to San Francisco from New York, inspired by the burgeoning poster explosion and encouraged by Victor Moscoso.... This 1968 artwork illustrates his driving principle--to keep the design simple so as to convey a feeling of dimensional space, similar to that experienced during an acid trip."



Catalog #: BG118-PO

Artist: Mari Tepper

Venue: Fillmore Auditorium, S.F.

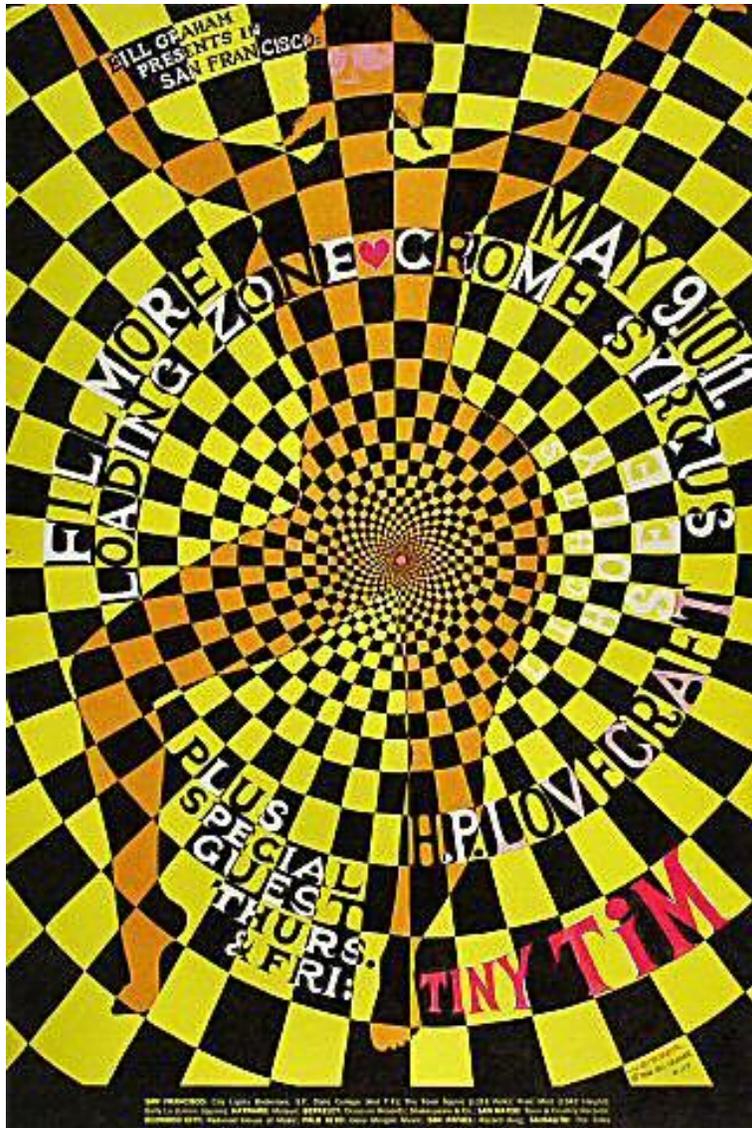
Dates: May 2-4, 1968

Performers: Moby Grape, Hour Glass, The United States of America, Country Joe & the Fish

Lights: Holy See

Size: 13 5/8" x 21"

Printing: Signed, 1st



Catalog #: BG119-PC

Artist: Wilfred Weisser

Date: May 9-11, 1968

Venue: Fillmore Auditorium

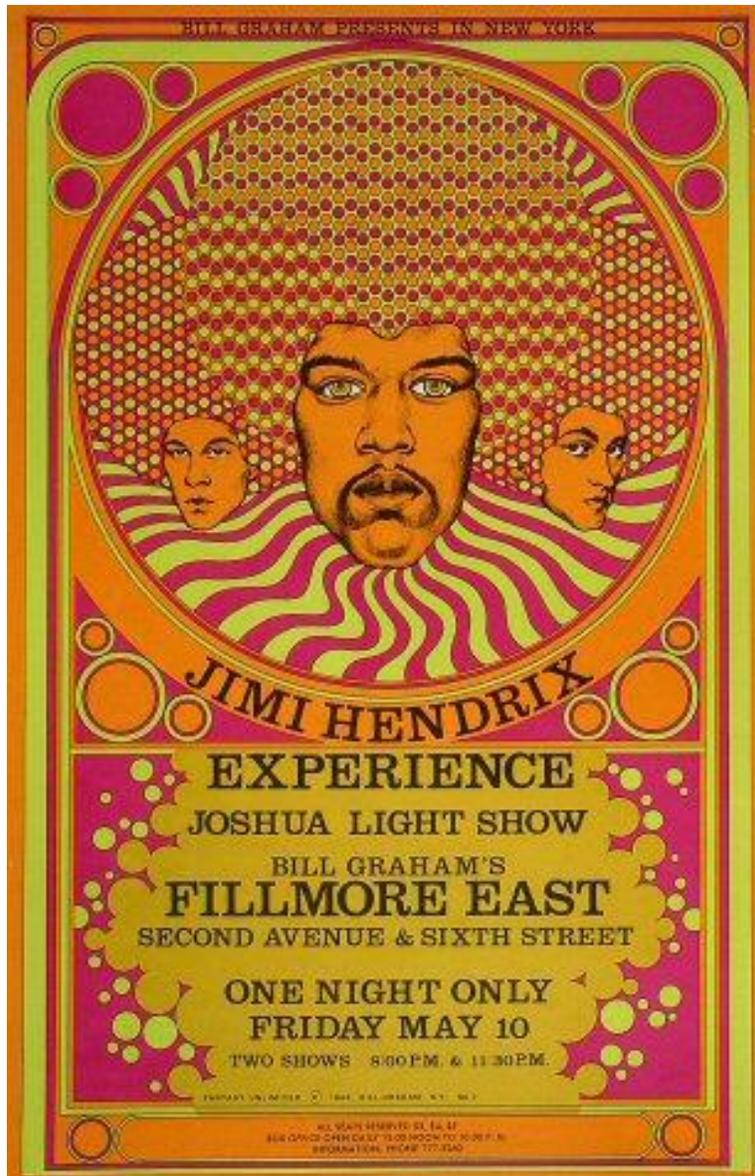
Performers: The Loading Zone, Crome Cyrcus, H.P. Lovecraft, Tiny Tim

Size: 4 5/8" x 7 1/8"

Printing: 1st

From Wolfgang's Vault website: "Wilfred Weisser gave the viewer a very good idea of from whence all pleasure springs in this op-art, visually interactive and explicit poster highlighting Loading Zone and featuring special guest Tiny Tim at the Fillmore."

From *High Societies*: "This design, which combines a graphic suggestion of psychedelic consciousness with the erotic, ranks as one of the most sexually focused posters created for the Fillmore or the Avalon."



Catalog #: FME007-PO

Artist: David Byrd

Date: May 10, 1968

Venue: Fillmore East

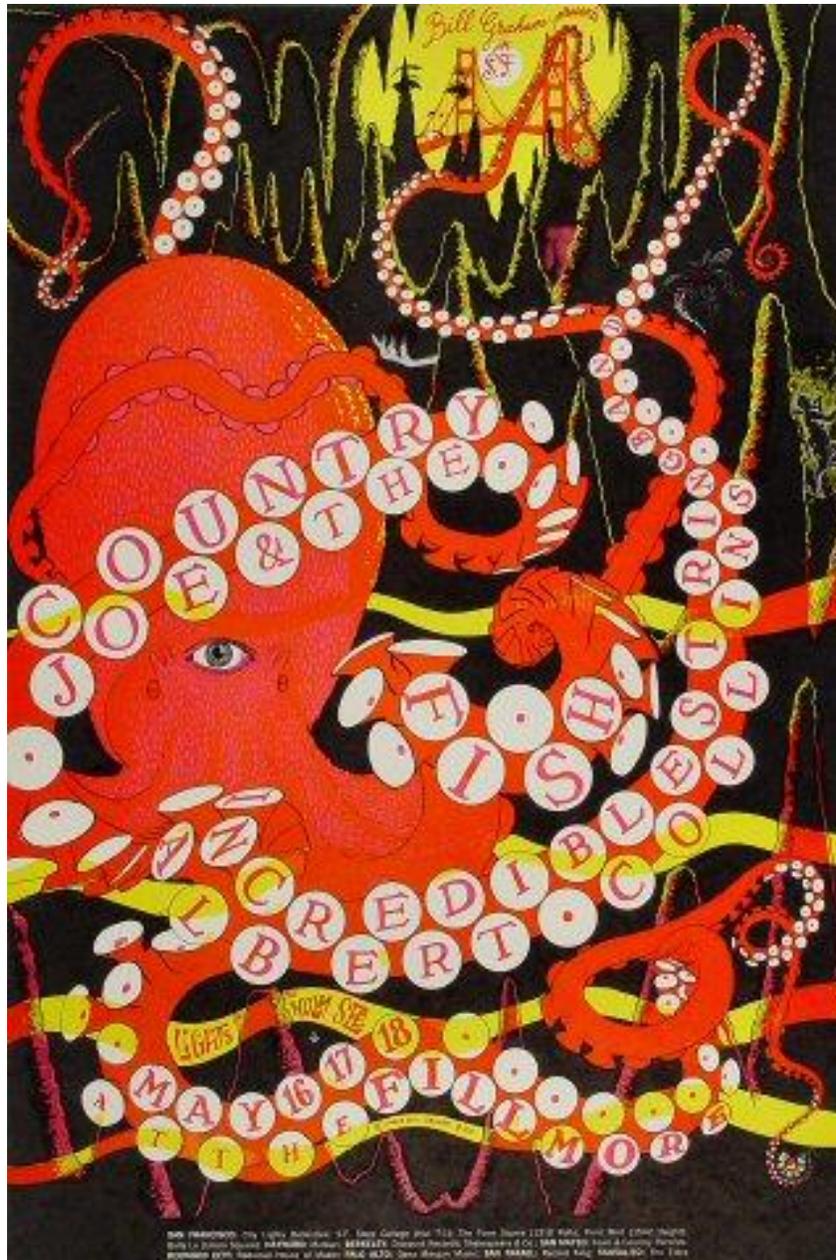
Performers: Jimi Hendrix Experience, Sly & the Family Stone

Lights: Joshua Light Show

Size: 21 1/16" x 32 1/2"

Printing 3rd

Walter Mederios: "David Byrd used a drop-bow compass to draw the little circles, and he labored to get Hendrix's hair '... Just right.' Hendrix was at the height of his career in mid-1968, and he did two shows for the one-night-only concert. Sly & the Family Stone, not mentioned on the poster, was the second band. Just starting to get airplay, Sly was relatively unknown and was heckled by a crowd that couldn't have cared less who was opening up for Hendrix."



Catalog #: BG120-PO

Artist: Wilfred Weisser

Venue: Fillmore Auditorium, S.F.

Dates: May 16-18, 1968

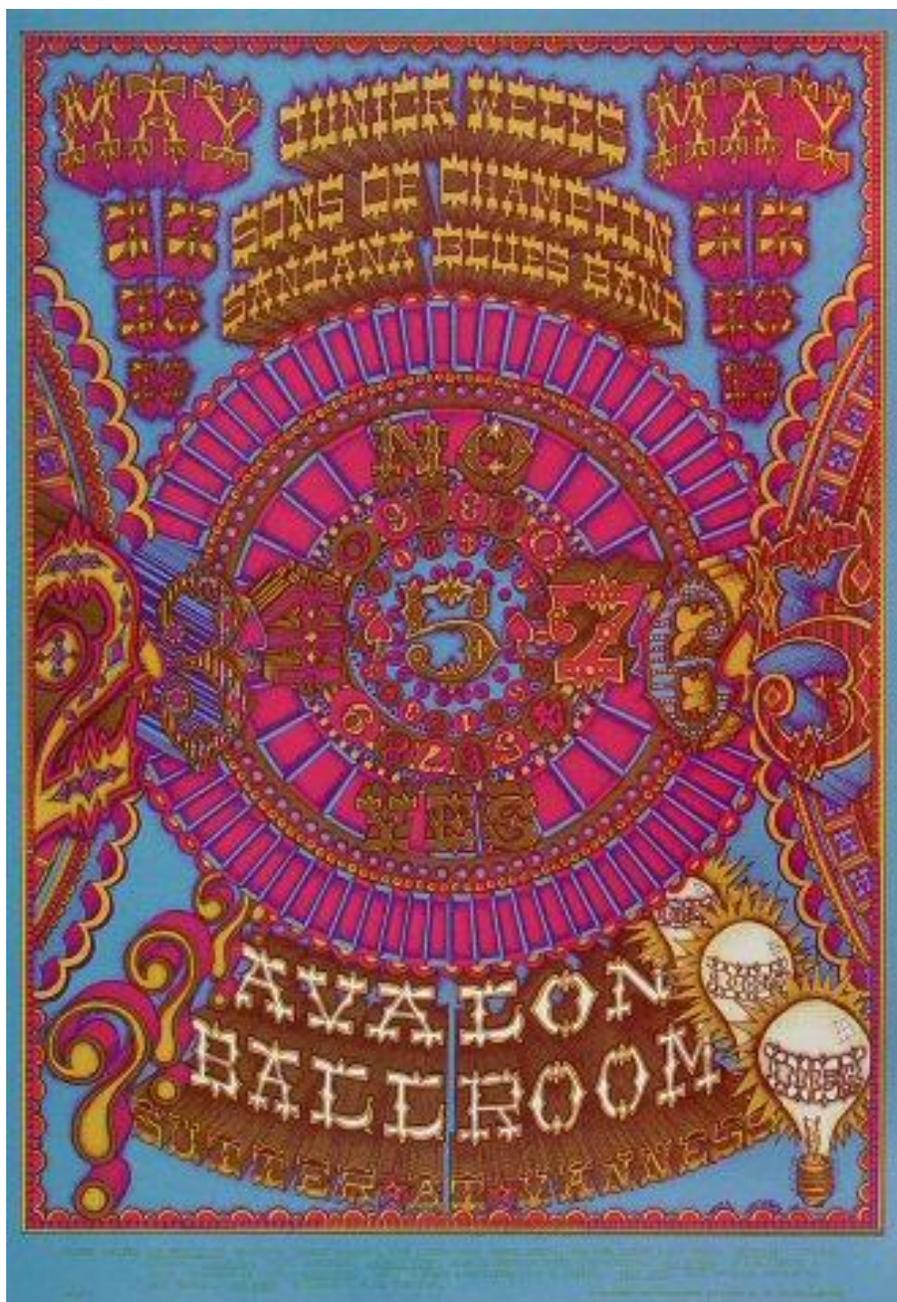
Performers: Country Joe & the Fish, The Incredible String Band, Albert Collins

Lights: Holy See

Size: 13 7/8" x 19 7/8"

Printing: 1st

From Wolfgang's Vault website: "Weisser's underwater kingdom for top billing Country Joe & the Fish features an octopus whose suction-cup tentacles provide the lettering. Bay Area interest peeks through a canyon crevasse."



Catalog #: FD119-PO

AKA: 245765

Artist: William Henry

Venue: Avalon Ballroom, S.F.

Dates: May 17-19, 1968

Performers: Junior Wells, The Sons of Champlin, Santana Blues Band

Size: 13 7/8" x 19 7/8"

Printing: 1st

A poster inspired by the painting *"I Saw the Figure 5 in Gold,"* by Charles Demuth, 1928. The painting also inspired a poem by William Carlos Williams, "The Great Figure."



"I Saw the Figure 5 in Gold," Charles Demuth, 1928

The Great Figure

Among the rain
and lights
I saw the figure 5
in gold
on a red
fire truck
moving
tense
unheeded
to gong clangs
siren howls
and wheels rumbling
through the dark city



Catalog #: BG121-PO, PC, HB, TX

Artist: Lee Conklin

Dates: May 23-25, 1968

Venue: Fillmore Auditorium

Performers: Yardbirds, It's a Beautiful Day, Cecil Taylor

Lights: Holy See

Size: 14" x 21 1/8"

Size (postcard): 4 5/8" x 7 3/16"

Size (handbill): 4 5/8" x 7 1/8"

Printing: 1st

From Wolfgang's Vault website: "Deep into the psychedelic age, poster artist Lee Conklin took the notion of visual hallucination to a whole new level with his twisted, writhing images of figures, faces, and hands morphing into ... what is that thing, anyway? This concert poster for the Yardbirds is especially notable, as it promotes one of the last appearances by the famed group before Jimmy Page led them into the New Yardbirds, who then, of course, became Led Zeppelin."

From *The Art of the Fillmore*: "Bodies, in whole or part, serve as raw material for Conklin's fantasies—for grotesque assemblages, elements of a landscape or a room, and the sands of time. Some of these weird images, rendered in a thin, scratchy style, can evoke the anxiety and nervous edginess that may come with the [psychedelic] Experience.... Conklin shows us imagination loosed in play and, for all his weirdness, he has a lot of fun."

Ticket Set:



Valid Thursday Only \$3.00

1



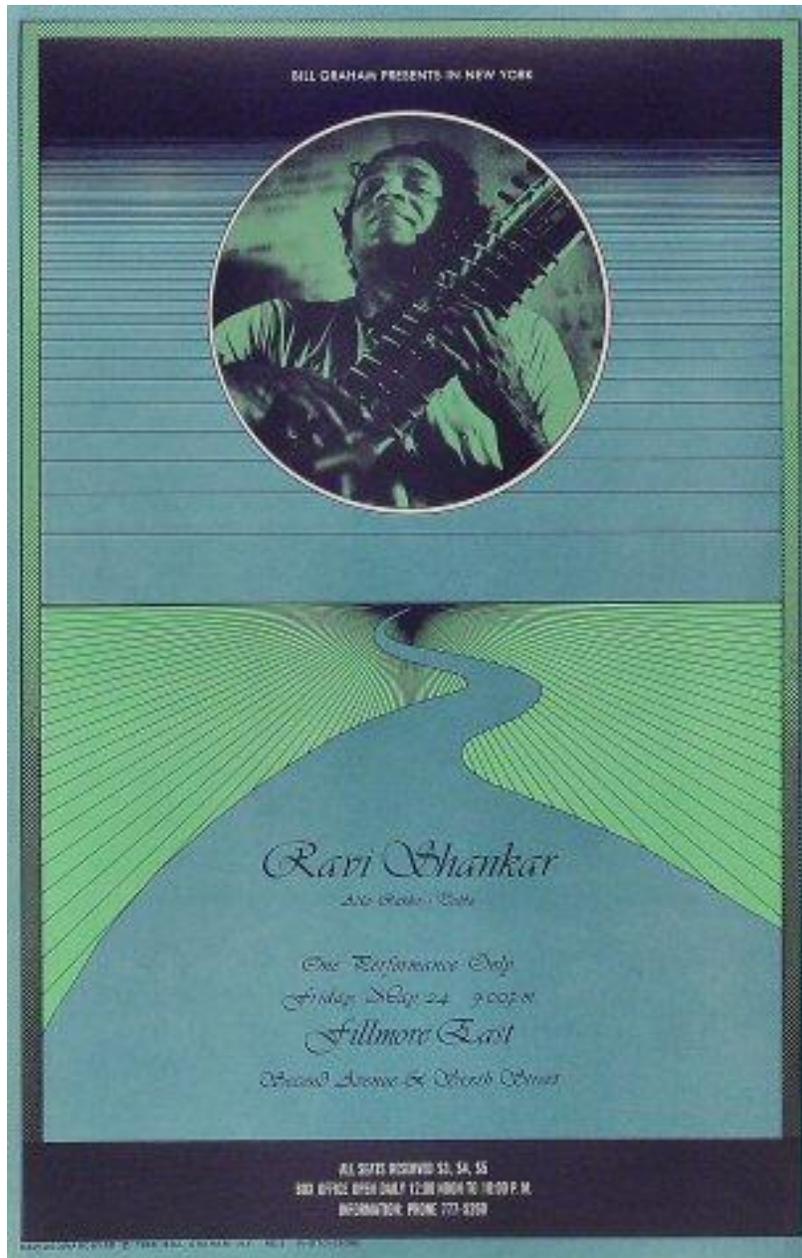
Valid Friday Only \$3.00

2



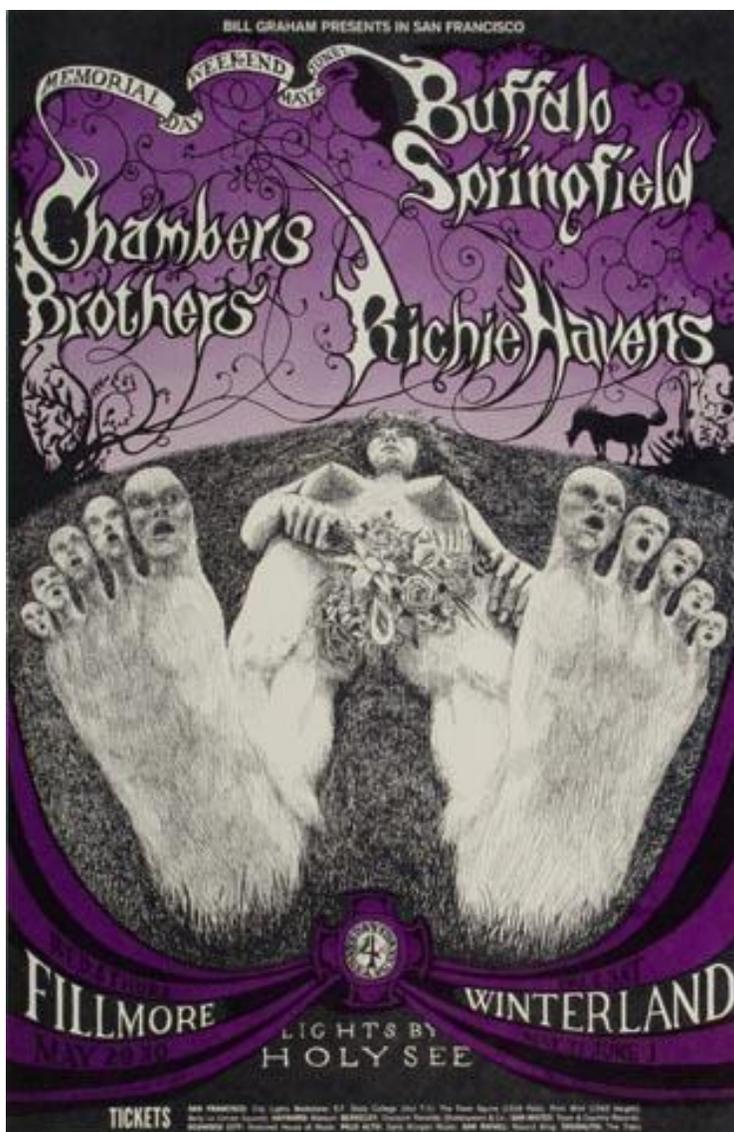
Valid Saturday Only \$3.00

3



Catalog #: FME009-PO
Artist: David Byrd, Esgro (photo)
Venue: Fillmore East, NYC
Dates: May 24, 1968
Performers: Ravi Shankar, Alla Rakha
Size: 14" x 22"
Printing: 1st

From Wolfgang's Vault website: "Ravi Shankar played one show at this concert and was followed by his frequent accompanist and fellow Indian classical musician, Alla Rakha, on the tabla. Byrd's poster design employed serene colors and a smoothly drawn landscape perspective to evoke the mysticism in Shankar's music."



Catalog #: BG122-PC

Artist: Lee Conklin

Dates: May 29-June 1, 1968

Venue: Fillmore Auditorium

Performers: Buffalo Springfield, The Chambers Brothers, Richie Havens

Lights: Holy See

Size: 4 5/8" x 7 1/8"

Printing: 1st

From Wolfgang's Vault website: "The artwork is similar to the pencil sketch drawing of his first poster for Bill Graham, but this time included a purple overlay in the printing process."

From *The Art of the Fillmore*: "A human figure lies nude on a grassy knoll, with toes drawn as open-mouthed faces—a ten person choir."

Lee Conklin: "I was getting into yoga and I felt my toes tingle and sing."



Catalog #: FD121-PO

AKA: Mechanico Mandala

Artists: David Smith & Paul Kagan (photo)

Venue: Avalon Ballroom, S.F.

Dates: May 31-June 2, 1968

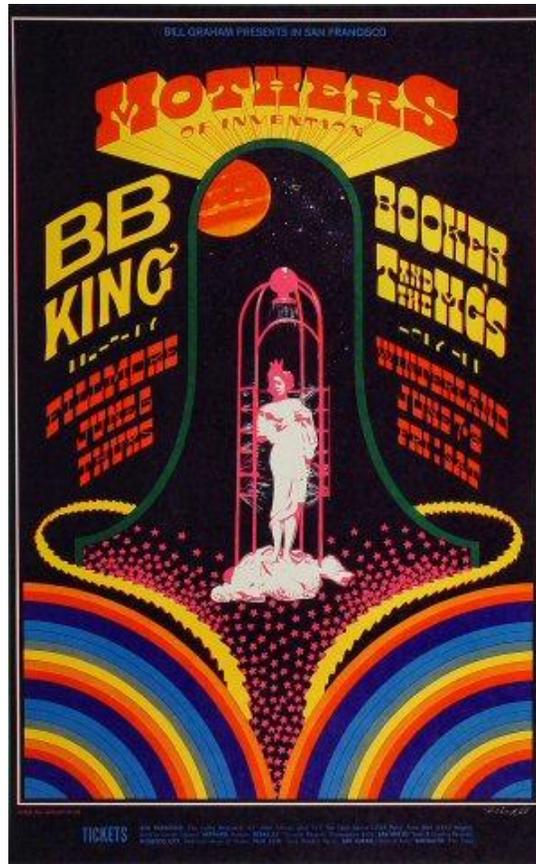
Performers: Taj Mahal, Dave Van Ronk, Family Tree, A.B. Skhy Blues Band, Creedence

Clearwater Revival

Size: 13 1/4" x 22 5/16"

Printing: 1st A

John Fogerty, Creedence Clearwater Revival: "There was this kid, this pale twelve year old that always seemed to be around. He was like the phantom from the rafters—the ghost of the Fillmore East. All the musicians knew him. His name was Sean, and he loved the Blues. I felt it was my duty to turn him on to the great Blues players. I told him about Elmore James and B.B. King. Next time I came around , there he was with all these Blues albums under his arm. That night we finished our set with 'Keep on Chooglin' and I gave him my Rickenbacker."



Catalog #: BG123-PO, TX

Artist: Bob Fried

Venue: Fillmore Aud., S.F. CA.

Dates June 6-8, 1968

Performers: Mothers of Invention, B.B. King, Booker T. & the MG's

Lights: Holy See

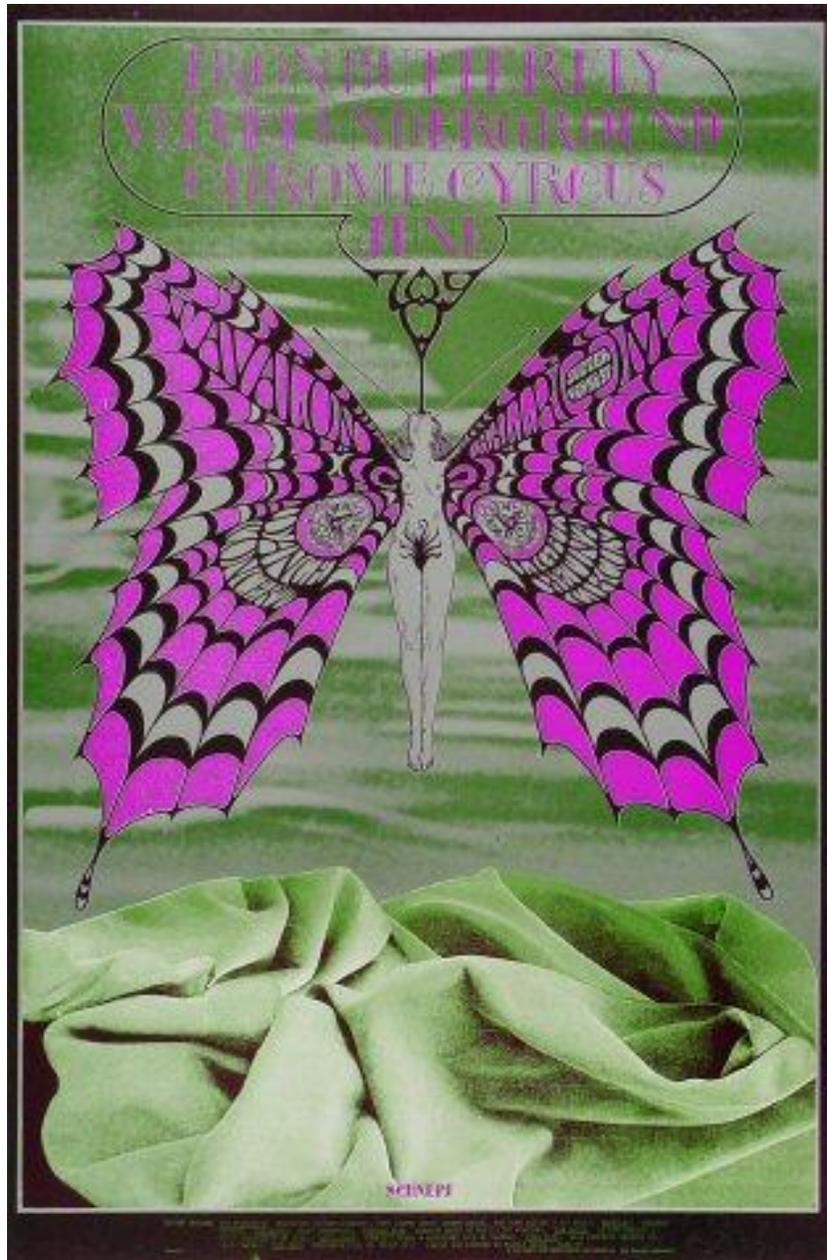
Size: 13 7/8th x 21 7/8th

Printing: 1st

From Wolfgang's Vault website: "Bob Fried came right to the point in his boldly colored, serape-style poster headlining the Mothers of Invention and featuring B.B. King and Booker T. & the MG's."

B.B. King: "Fillmore audiences were the best I ever played for. They participated, and when you pleased them, they let you know it. They first standing ovation I ever got was at the Fillmore and I cried it touched me so much."

John Fogerty, Creedence Clearwater Revival: "I sat on the floor through what seemed like an eternity of the Mothers of Invention so I could hear Booker T. and the MG's. Part of Frank Zappa's humor was that he would intentionally try to bum the audience out with long raps about his car and other stuff.... I was bored and the floor was hard and I wasn't smoking grass like everyone else.... I was there for one reason and that was to see Booker T. and the MG's, and they were wonderful."



Catalog #: FD122-PO

AKA: Iron Butterfly

Artist: Bob Schnepf

Venue: Avalon Ballroom,, S.F.

Dates: June 7-9, 1968

Performers: Iron Butterfly, The Velvet Underground, Chrome Syrcus, Retna Circus

Size: 13 1/8" x 19 7/8"

Printing: 1st

From *From Frisco, with Love*: "On his next poster the band names (and their music) gave [Schnepf] a strong visual impression, including color, and he skillfully combined the imagery, lettering, and color into a subtle, sensuously beautiful design. It is the finest poster of its type."



Catalog #: CRL680612-HB

Artist: Stanley Mouse

Date: June 12, 1968

Venue: Carousel Ballroom

Performers: The Charlatans, Dan Hicks & His Hot Licks, Steve Miller Band, Jefferson Airplane

Light Show: Brotherhood of Light

Size: 5" x 7"

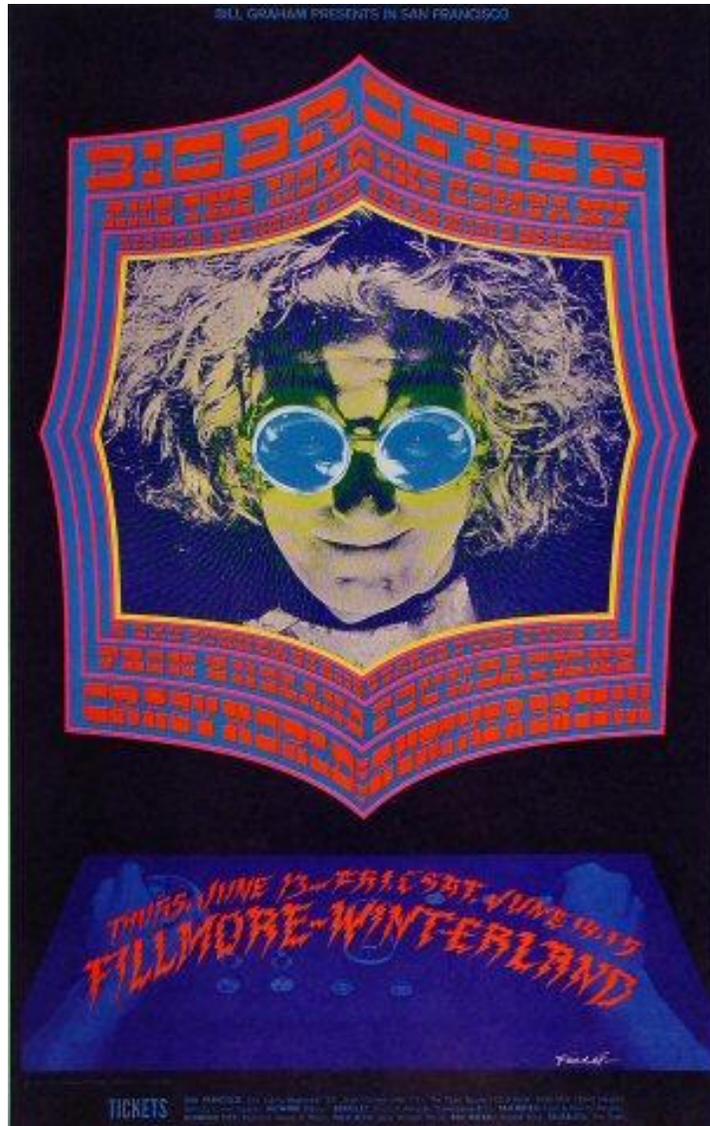
Printing: 1st

Art from the Carousel Ballroom is much rarer than from the Avalon and the Fillmores, which makes this superb Mouse design for a “Fire Dance” all the more intriguing, as does the fact that it’s Mouse’s last major poster design of the ‘60s. And—although this is true about most of the posters—this handbill really needs to be seen up close in order to be understood. It’s the closest thing in all of poster art, I believe, to fine art, with the large silver-paper portions hand-attached, which further adds to the three-dimensional experience.

Am I the only one who notices that he misspells his friend’s name as Kelly?

Walter Mederios: “Several of the posters ... contain frames that resemble the traditional stage proscenium, which is in fact an architectural frame. Mouse’s poster for the ‘Fire Dance’ (a benefit for Kelley, who was a victim of arson) incorporates a bit of such monumental form, and more direct architectural imagery as well. This unusual design is primarily a flat assemblage, with some implications of depth. The ‘notched’ corner frame, a traditional form, for plaques (and one which decorates the Zig-Zag packet), here becomes a motif. It encloses the bizarre pictures, the flanking petals—which are also parts of a torch—and the three other elements. Flames provide a visual link to the dance-title plaque (complete with screwheads), creating a frame that resembles the proscenium structure, poised on tapered columns. Below, the decorative semi-circle appears as an arch, adding stability to the balance point of the pyramid’s apex.

“The triangle and circle relieve the strong rectilinear order, and the whole is softened by the numerous small arcs and circular decorations, the fine lines of the flames, and the curvilinear strokes of the lettering. This is not a symbolic design, except perhaps for the torches, and the color scheme of ashes and embers. It is a classic work of decorative art—every form is pleasing, enriched by modulated line work, and integrated into the whole.”



Catalog #: BG124-PO

Artist: Bob Fried & Jonathan Julian (photo)

Venue: Fillmore Auditorium, S.F.

Dates: June 13-15, 1968

Performers: Big Brother & the Holding Company, The Foundations, The Crazy World of Arthur Brown

Lights: Holy See

Size: 13 13/16" x 21 7/8"

Printing: 1st

From Wolfgang's Vault website: "As a result of their galvanizing performance at the Monterey Pop Festival in 1967, Big Brother & the Holding Co. and their lead singer Janis Joplin were quickly thrust into the national spotlight. Because of existing contractual obligations, BG124 represents a time when Big Brother was poised for stardom, yet without an album. A few months after these shows, 'Cheap Thrills' would be released and shoot to number one. A few months after that, Janis Joplin would leave Big Brother for a solo career."



Catalog #: FD123-PC

AKA: Rorschach II

Artist: Larry Stark

Dates: June 14-16, 1968

Venue: Avalon Ballroom

Performers: Frumious Bandersnatch, Clear Light, Buddy Guy

Lights: Electroluminescence

Size: 5" x 7"

Printing: 1st



Catalog #: BG125-PO, PC

AKA: The Naked Lady Lettering Poster

Artist: Lee Conklin

Venue: Fillmore Auditorium, S.F.

Dates: June 18-23, 1968

Performers: The Chambers Brothers, It's a Beautiful Day, The Crazy World of Arthur Brown, Quicksilver Messenger Service, Sly & the Family Stone

Lights: Holy See

Size: 14" x 21 1/16"

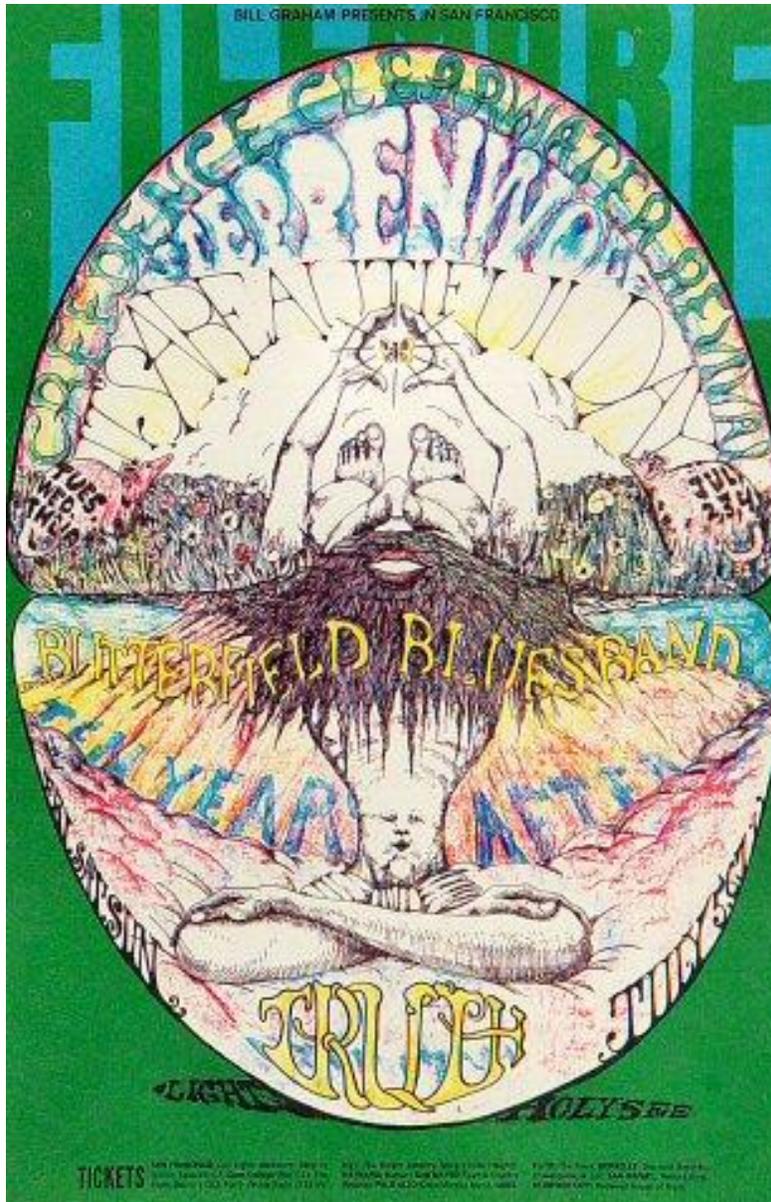
Size: 4 5/8" x 7 5/16"

Printing: 1st

From *High Societies*: “Conklin’s June 1968 poster for the Chambers Brothers and Quicksilver Messenger Service features nude figures that fill the negative space around the letters of the name ‘Fillmore.’”

From Wolfgang’s Vault website: “Conklin’s famous Summer Series poster featuring naked-ladies lettering did a lot with just three colors. Erupting like a genie from its magic lamp, the offerings cascade down the poster and break into The Chambers Brothers, Quicksilver Messenger Service and others. Conklin was at his best here, creating complex, clever compositions.”

From *High Societies*: “In this variation on the assemblage mode, Conklin applied his imagination and diligent hand to two-dimensional visual play. This figure-ground technique with lettering had been used by previous poster artists, but they had been content to leave the regular spaces ‘behind’ the positive letter forms. Conklin challenges and entices the viewer’s perceptions by creating figures within figures in almost all the lettering and elsewhere.”



Catalog #: BG127-PC

Artist: Lee Conklin

Dates: July 2-7, 1968

Venue: Fillmore Auditorium

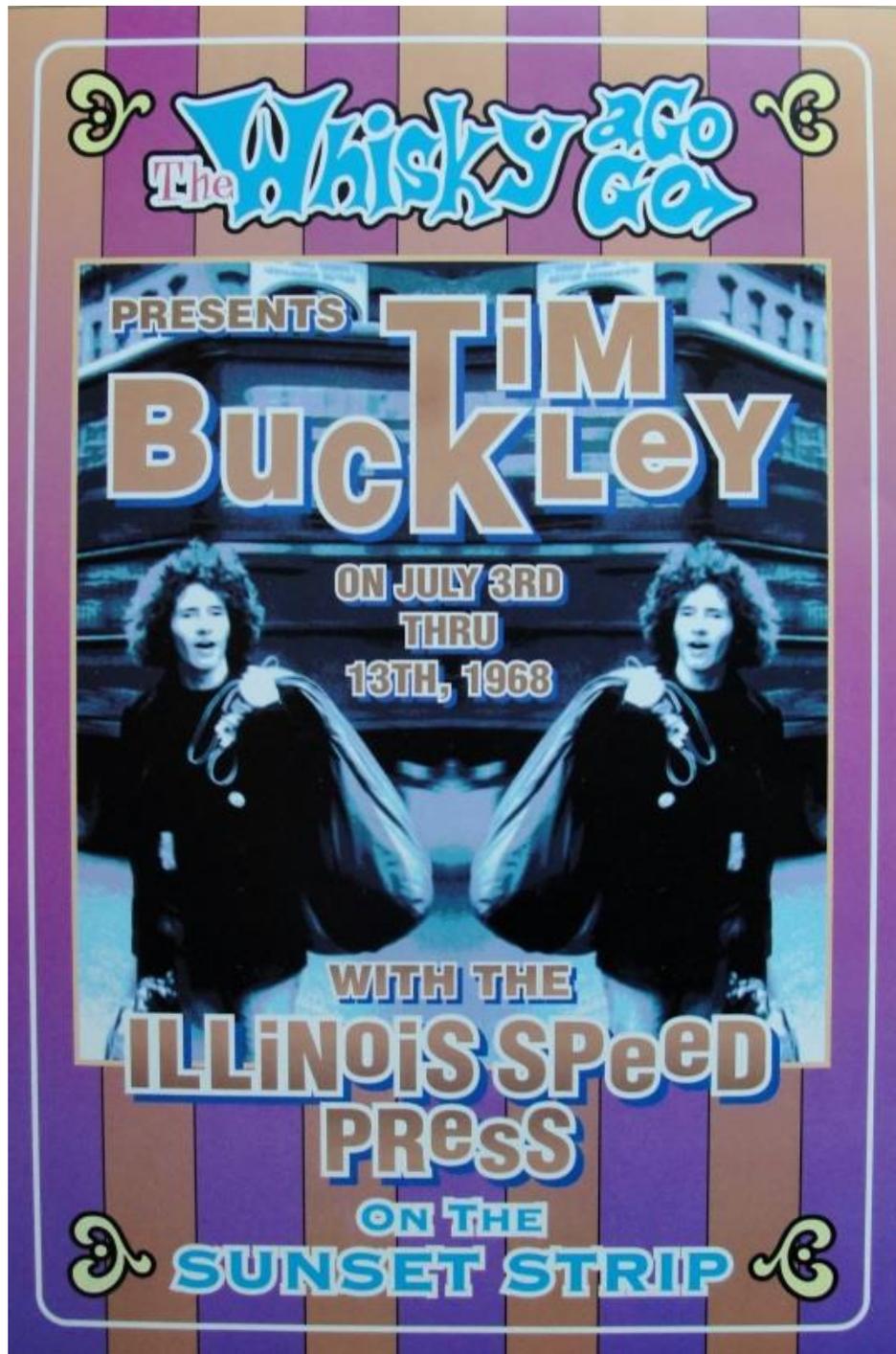
Performers: Creedence Clearwater Revival, Steppenwolf, It's a Beautiful Day, Paul Butterfield
Blues Band, Ten Years After, The Truth

Lights: Holy See

Size: 4 5/8" x 7 1/6"

Printing: 1st

From Wolfgang's Vault website: "A final six days of Sound at the Fillmore featured Creedence Clearwater Revival, Steppenwolf, the Butterfield Blues Band, Ten Years After and others in Conklin's pastel, mind-morphing imagery. This was the last concert held at the Fillmore Auditorium."



Catalog #: N/A

Artist: Dennis Loren

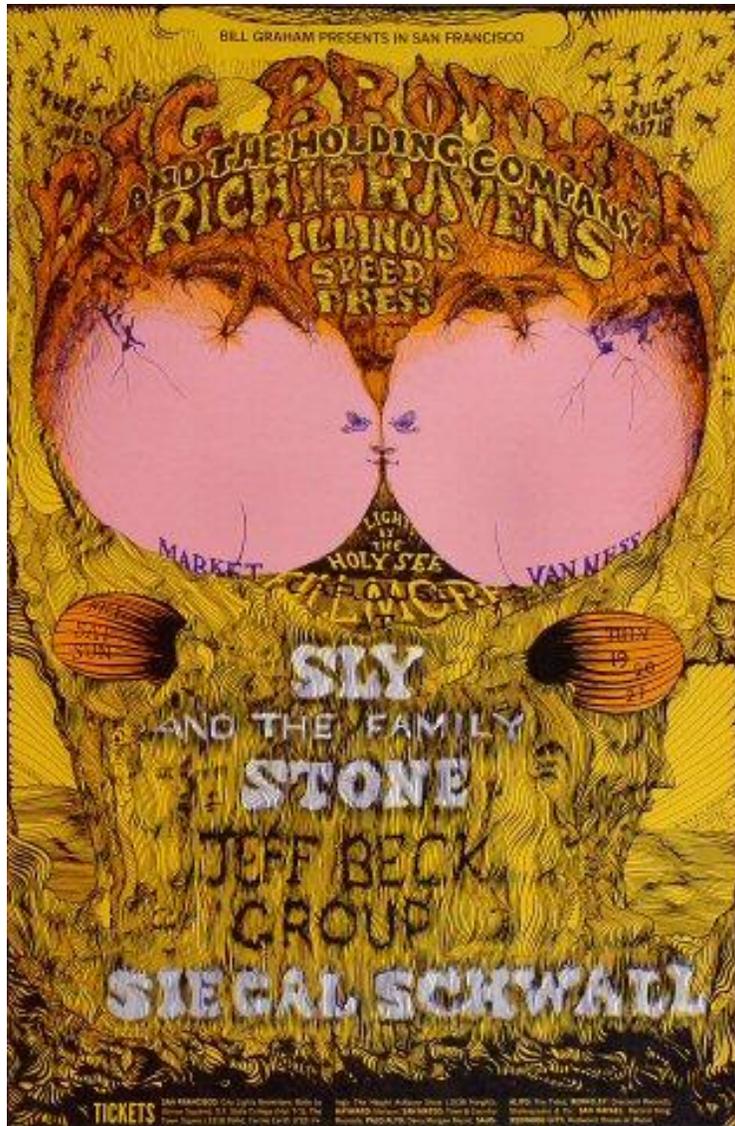
Performers: Tim Buckley, Illinois Speed Press

Venue: Whiskey Au-Go-Go, L.A.

Dates: July 3-13, 1968

Size: 18" x 24"

Printing: Reprint, 1999, signed



Catalog #: BG129-PO

Artist: Lee Conklin

Venue: Fillmore West, S.F.

Dates: July 16-21, 1968

Performers: Big Brother & the Holding Company, Richie Havens, Sly & the Family Stone, Jeff Beck, Siegel-Schwall Band

Size: 14 1/16" x 21 1/8"

Printing: 1st

From Wolfgang's Vault website: "Complexity screamed from this Conklin work of art. No turn was unstoned on the poster, each letter and random sketch turned into something else at this Fillmore West concert. Featured artists Big Brother & the Holding Co., Richie Havens, Sly and the Family Stone and the Jeff Beck Group performed at two different, three-night runs."

From *The Art of the Fillmore*: "Human figures or just faces, hands, feet and other solo limbs appear everywhere too, along with, as the artists puts it, 'the ubiquitous breast and butts.'"



Catalog #: BG130-PO

Artist: Lee Conklin

Venue: Fillmore West, S.F.

Dates: July 23-28, 1968

Performers: Moby Grape, Jeff Beck Group, Mint Tattoo, Charles Lloyd Quintet, The Herd,
James Cotton Blues Band

Lights: Holy See

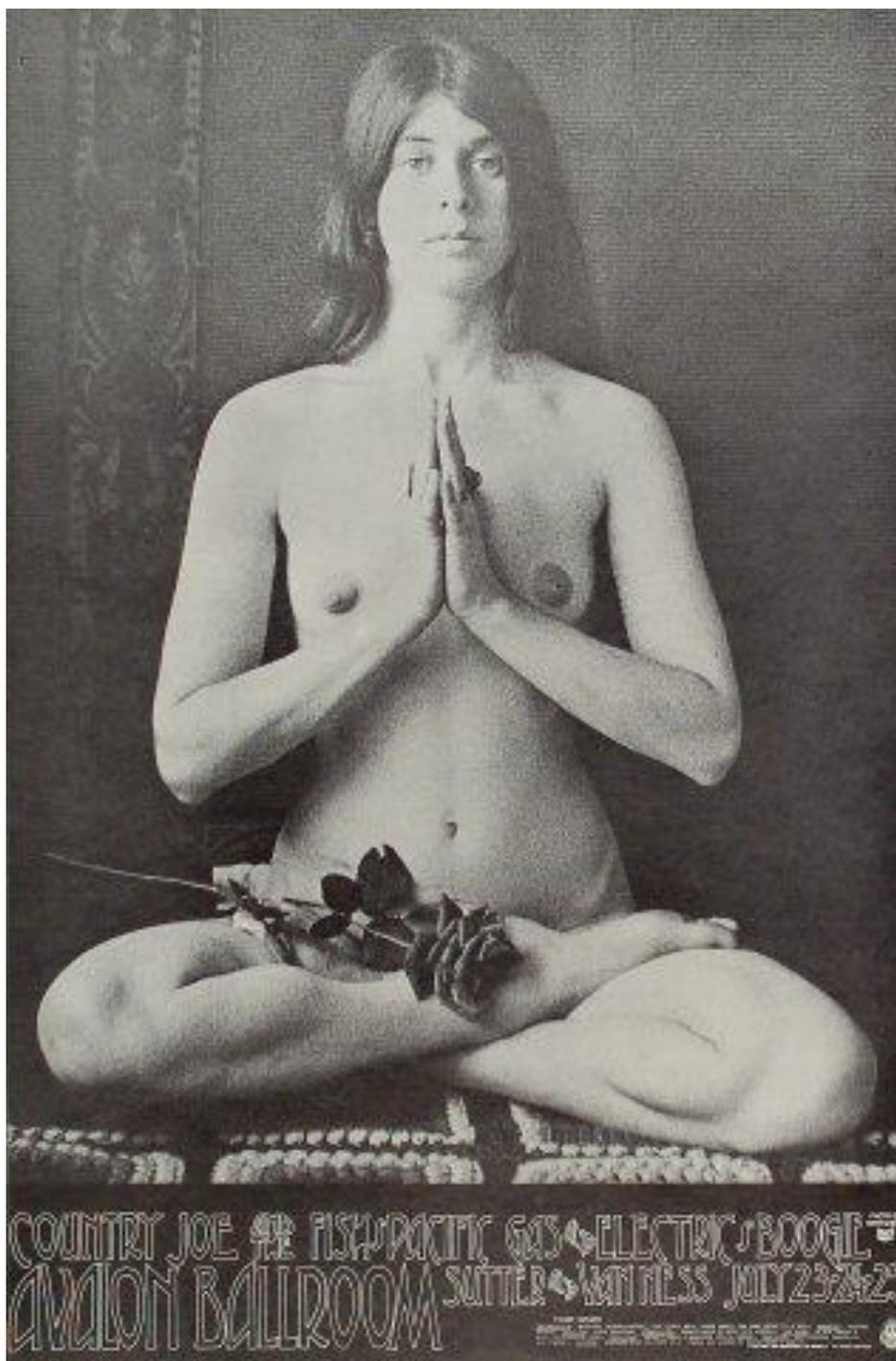
Size: 1/16 x 21 1/8"

Printing: 1st

From Wolfgang's Vault website: "Eastern influence dominated this Conklin poster in which slithering serpents split three-night stands of Moby Grape, Jeff Beck, Mint Tattoo and the Charles Lloyd Quartet, Nerd, and James Cotton at the Fillmore West."

From *The Art of the Fillmore*: "Among the multitude of visionary manifestations that turn up in his work are assorted anthropomorphic bestiaries as well as birds, cats disguised as birds, lions and dogs."

Walter Mederios: *From Frisco, with Love*: "Conklin's designs are often entertaining as puzzles. Three-dimensional forms dominate his art, but several of his flat designs are among his best, and it is in these that his graphic illusions are most subtle. His seemingly inexhaustible capacity to interrelate forms undoubtedly derives from the psychedelic experience and in these the results appear as a more intense version of an old form of a child's puzzle. This more conventional format tends to make the illegibility of these posters acceptable."



Catalog #: FD129-PC

AKA: Rosebud

Artist: San Andreas Fault, Jerry Wainwright

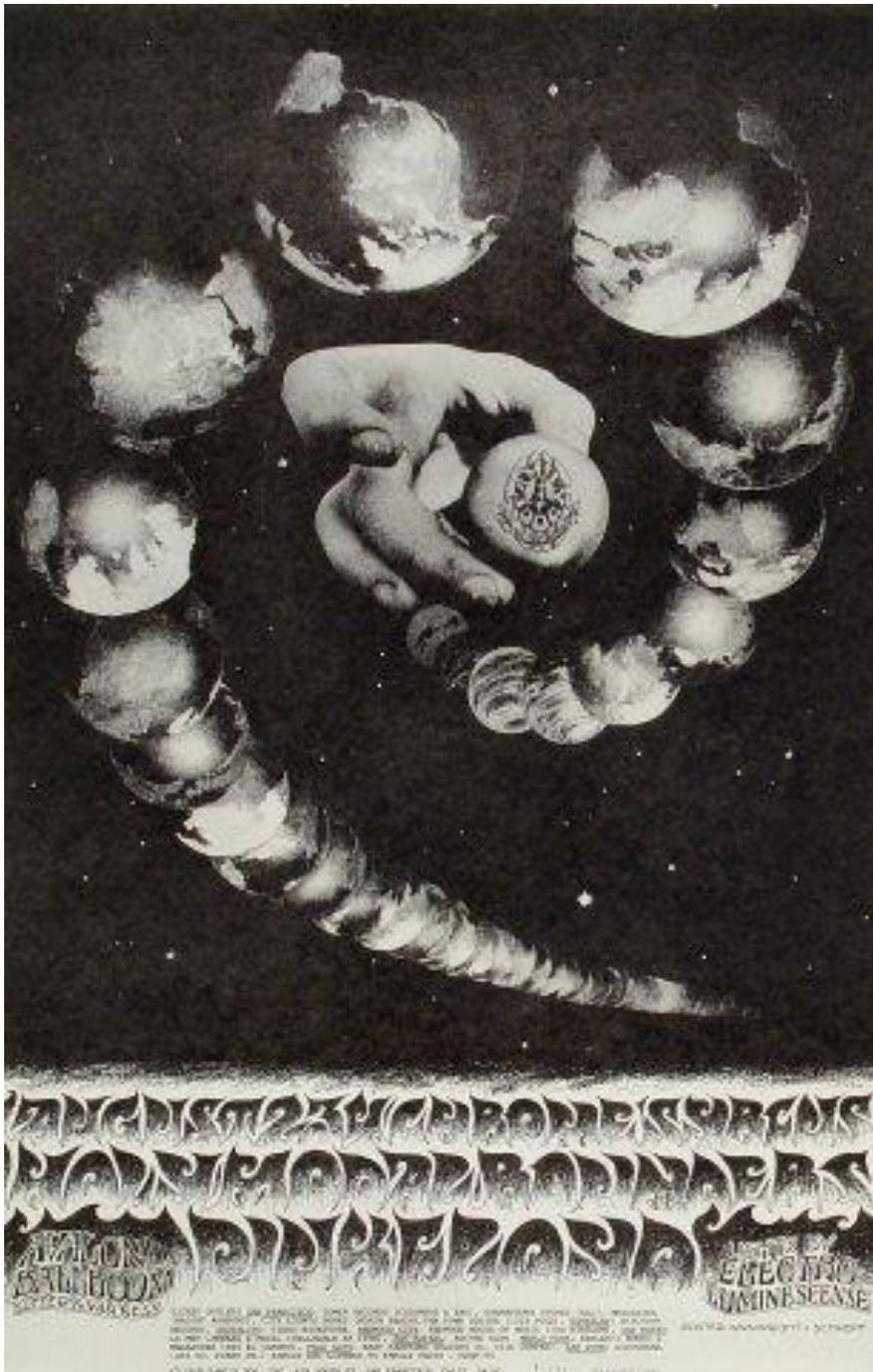
Dates: July 23-25, 1968

Venue: Avalon Ballroom

Performers: Country Joe & the Fish, Pacific Gas & Electric, Boogie

Size: 5" x 7"

Printing: 1st



Catalog #: FD131-PO

AKA: Cosmos

Artists: Jerry Wainwright & Bob Schnepf

Venue: Avalon Ballroom, S.F.

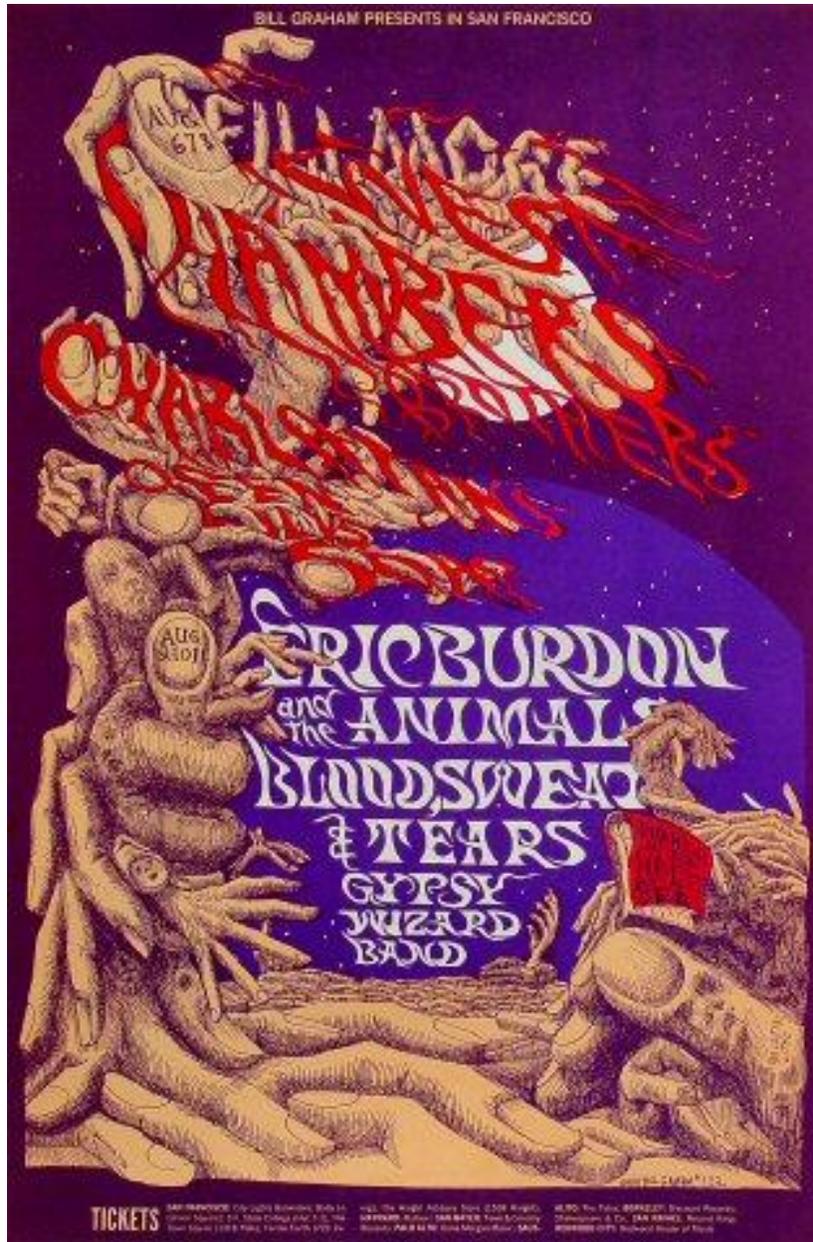
Dates: August 2-4, 1968

Performers: Pink Floyd, Chrome Syrcus, The Holy Modal Rounders

Lights: Electroluminescence

Size: 14" x 21 1/2"

Printing: 1st



Catalog #: BG132-PO

Artists: Lee Conklin

Venue: Fillmore West, S.F.

Dates: August 6-11, 1968

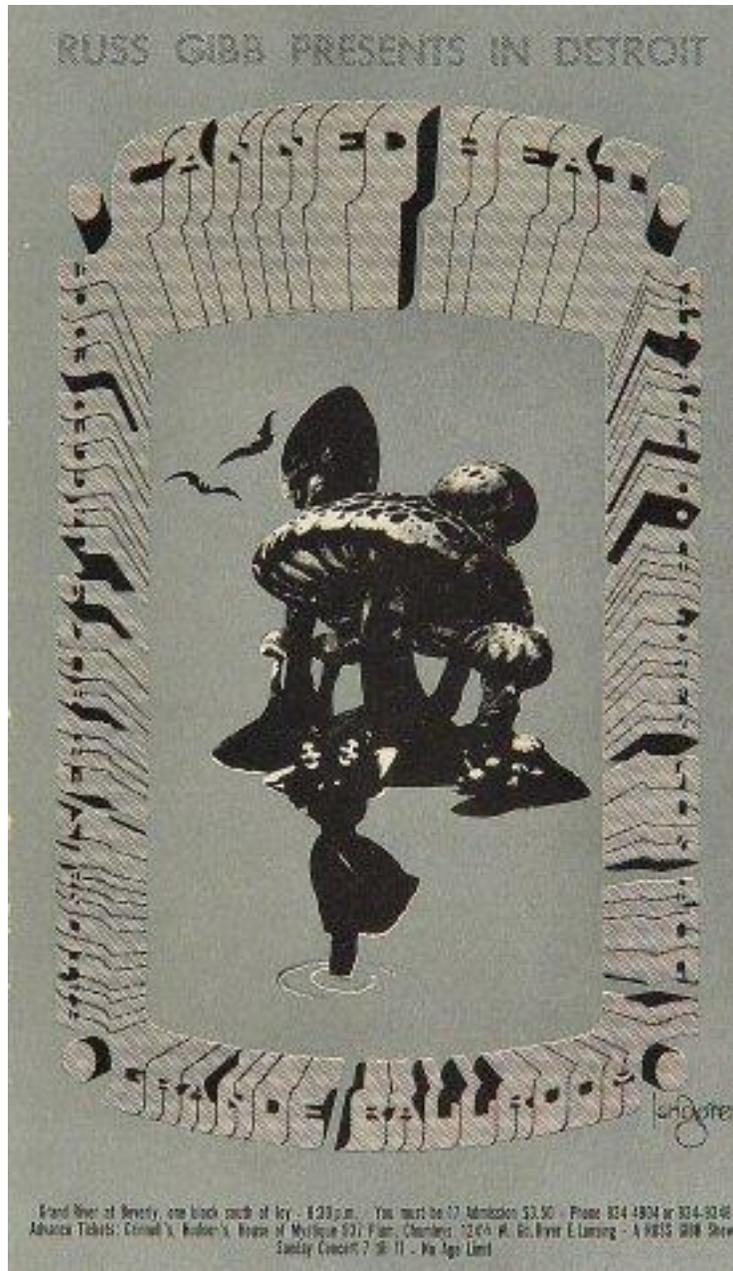
Performers: The Chambers Brothers, The Charlatans, Queen Lily Soap, Eric Burdon & the Animals, Blood Sweat and Tears, The Gypsy Wizard Band

Lights: Holy See

Size: 14" x 21"

Printing: 1st

From Wolfgang's Vault website: "As one can see from BG132, artist Conklin's favorite image was the human hand. Advertising two shows featuring The Chambers Brothers and Charlatans, and Eric Burdon & the Animals with Blood, Sweat & Tears, hands make and dot the landscape."



Catalog #: GRN680809-PC

Artist: Carl Lundgren

Dates: August 9, 1968

Venue: Grande Ballroom, Detroit, MI.

Performers: Canned Heat, The Rationals, Jagged Edge, Children

Size: 4 1/4" x 7 1/4"

Printing: 1st

I wanted at least one piece by Carl Lundgren, the other important Detroit artist, following Gary Grimshaw at the Grande Ballroom.



Catalog #: BG133-PC, TX

Artist: Rick Griffin, Alton Kelley

Dates: August 13-25, 1968

Venue: Fillmore West

Performers: The Who, James Cotton, Magic Sam, Creedence Clearwater Revival, Albert Collins, Grateful Dead, Kaleidoscope, Quicksilver Messenger Service, Spooky Tooth, Cold Blood

Lights: Holy See

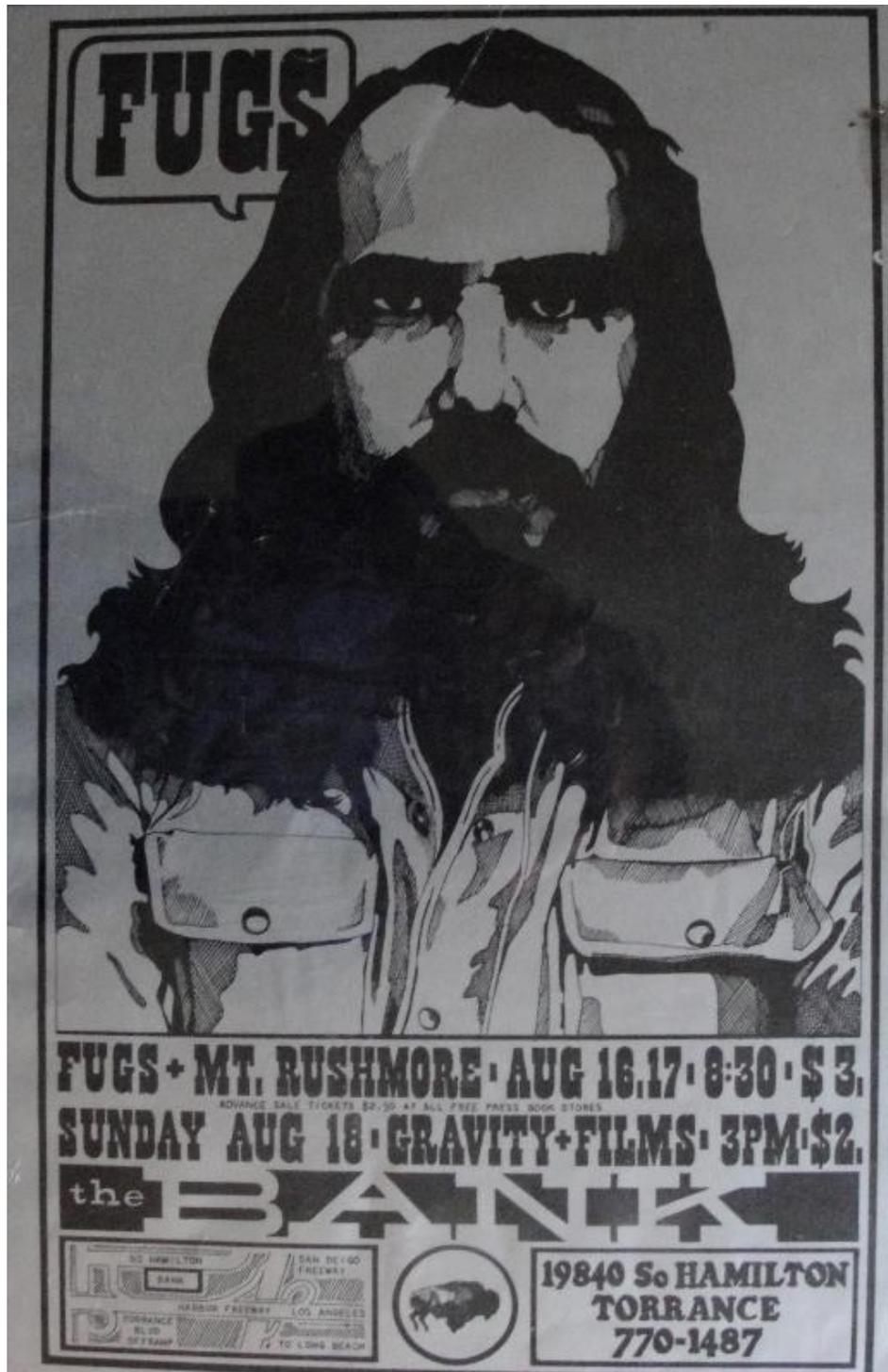
Size: 7" x 9"

Printing: 1st

From *High Societies*: “As his imagination for symbols developed, Griffin’s drawing technique kept pace. He depicted realistic, solid, three-dimensional forms and revived an old-fashioned printing method involving additional hand-drawn color plates to obtain that result. Used here, that method helps create the projecting forms of the heads and the central frame. The projections of the frame transcend decorative form; they seem alive. Perhaps they are the insect’s legs. The ominous looming presence in the central panel is apparently a herald from hell. With such foreboding imagery it is surprising to find the light treatment of the lettering, especially the ‘sunny day’ look of the side panels and the ‘bubbles’ floating throughout.”

From Wolfgang’s Vault website: “BG133 advertised four consecutive Fillmore West mid-week and weekend concerts. A triptych in design, Griffin used hand-drawn color plates to make 3-D images project from the background, and the frames of the panel appear to be insect legs. A collaboration between Griffin and Alton Kelley, the image’s central figure may be the herald from Hell, a menacing image which contrasts with the bubble-infused, cartoon-style lettering of the side panels.”

From *Art of the Fillmore*: “The design pairs Kelley’s collage and layout with Griffin’s signature rich color and hand drawn lettering.”



Catalog #: N/A

Artists: Unknown

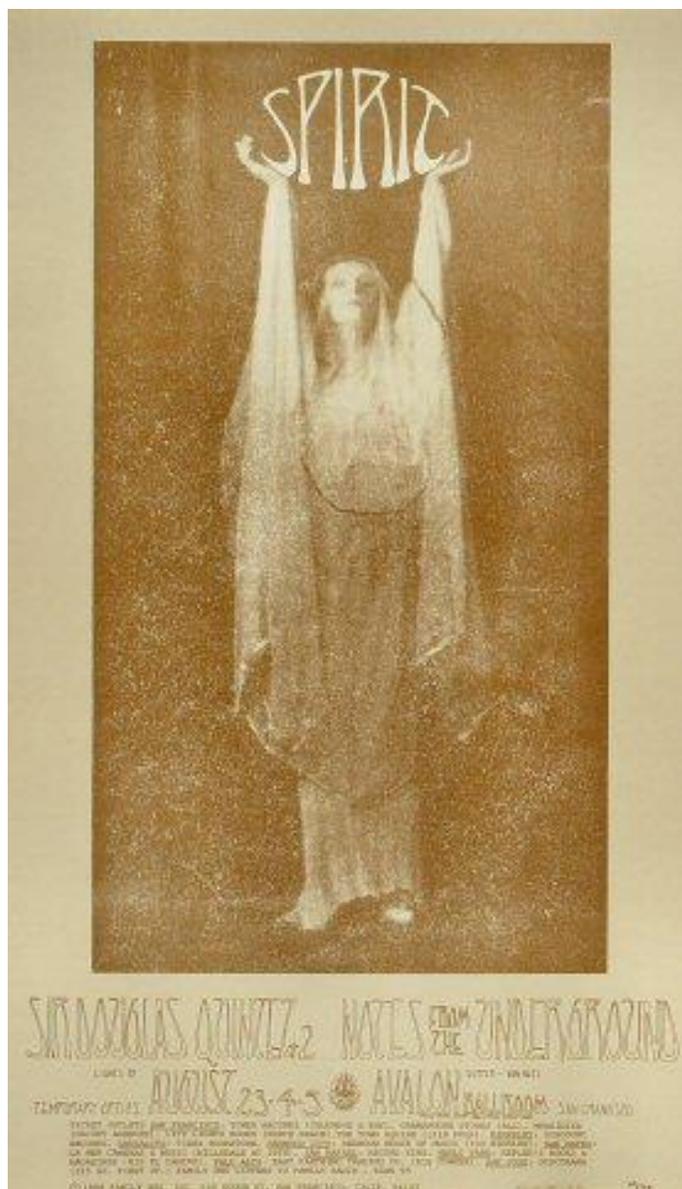
Venue: The Bank, Torrance, Ca.

Dates: August 16-18, 1968

Performers: The Fugs, Mt. Rushmore

Size: 13" x 20"

Printing: presumably 1st, printed on foil



Catalog #: FD134-PO

AKA: Reach

Artist: Stanley Mouse & Arnold Gentry (photo)

Venue: Avalon Ballroom, S.F.

Dates: August 23-25, 1968

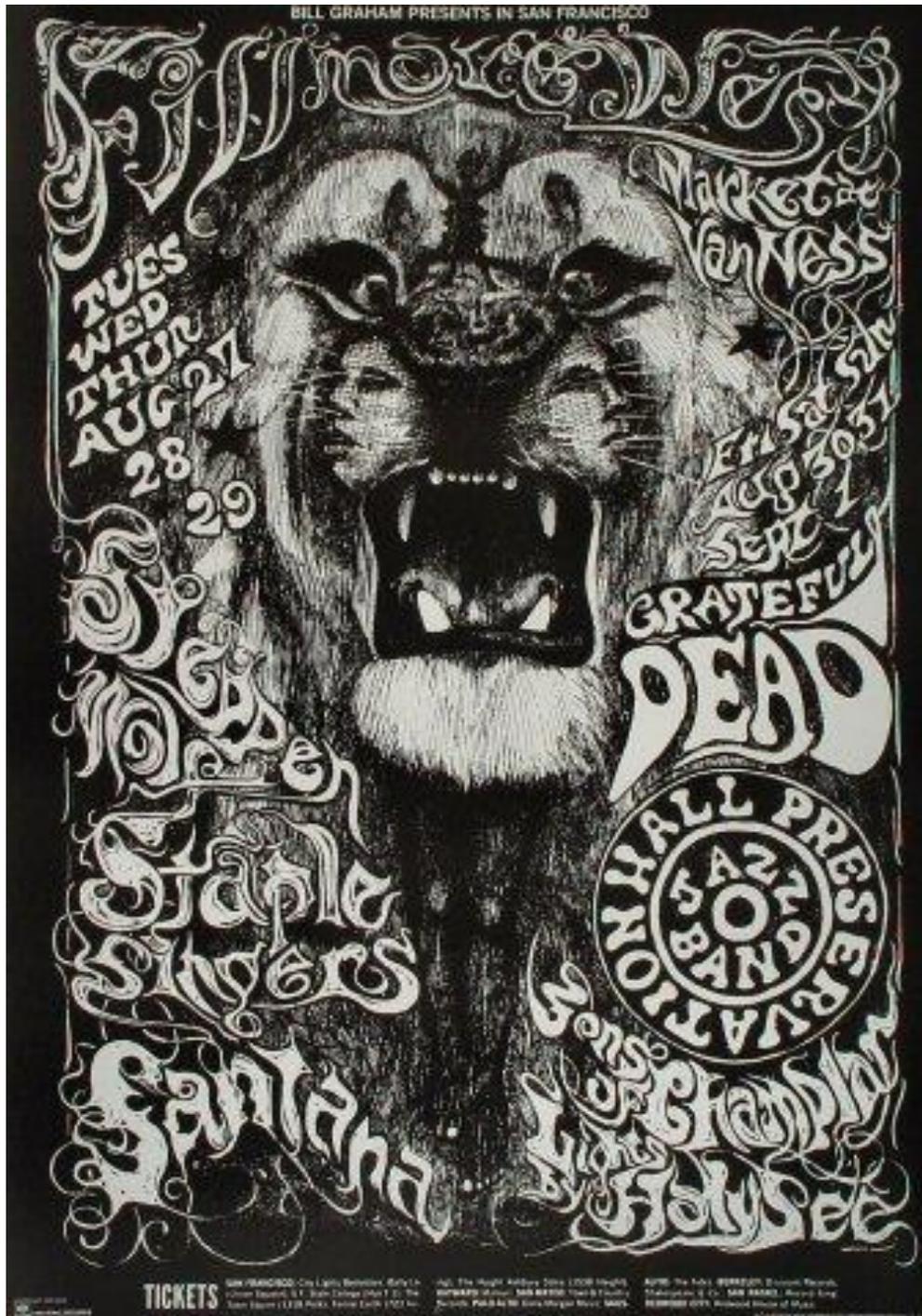
Performers: Spirit, The Sir Douglas Quintet, Notes from the Underground

Lights: Temporary Optics

Size: 13" x 22 1/6"

Printing: 1st

Walter Mederios: *From Frisco, with Love*: "In the 1950s [Mouse] was painting flames and 'pinstriping' on custom cars and airbrushing hot rods and monsters on T-shirts at custom car shows. This experience was formative; it accounts for his basic skill with the decorative lettering and flowing linework that is characteristic of his poster art."



Catalog # BG134-TX

Artist: Lee Conklin

Dates: August 27-September 1, 1968

Venue: Fillmore West

Performers: Steppenwolf, The Staple Singers, Santana, Grateful Dead, Preservation Hall Jazz

Band, The Sons of Champlin

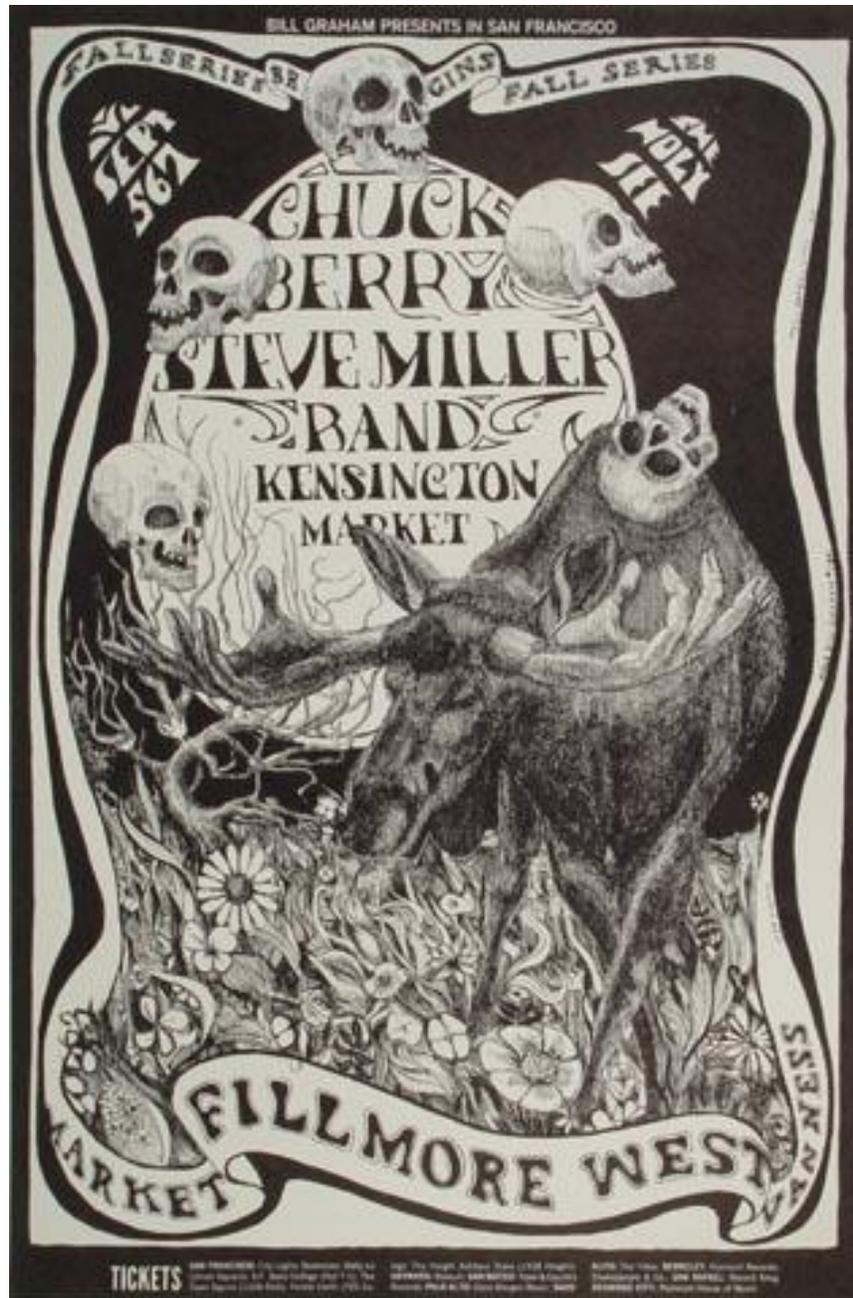
Lights: Holy See

From Wolfgang's Vault website: "Santana was so taken with Lee Conklin's poster design that they asked the artist to redraw the picture for their first album cover, and the lion and Santana became permanently linked in aficionados' minds. Although Bill Graham preferred color posters to advertise his concerts, BG134 was so powerful in its original pen and ink it was sent to press that way."



From *High Societies*: "Santana was just emerging in San Francisco in the fall of 1968. The group's mix of blues, rock, and Latino music was new, and here, in the poster promoting its first Fillmore appearance, the name is printed at the bottom of the bill. A year later they played Woodstock. Santana's first album, with Conklin's bizarre lion face on the cover, came out in August 1969 and ranked as the number-one album for five weeks. Carlos Santana's musicianship and distinctive guitar sound have proved durable."

From *High Societies*: "One of Conklin's most celebrated composite images is the lion poster he made in August 1968. The lion's nose and mouth take the form of the figure of an African woman; her headdress and face are the nose, her bone necklace the teeth, her crossed arms the lips, and her grass skirt the chin whiskers. The woman's legs are clearly visible within the lion's mane. The snout is composed of two unrelated faces, and a group of three heads, separated by a small full-length figure, forms the animal's furrowed brow and part of its mane. Looking at this picture is a revelatory process, in which the forms become visible one by one. The process of discovery may be likened to certain meditation practices, which are credited with providing insight and sharpened perception as they unfetter the mind from daily concerns. In the ancient Hindu Upanishads, mystics speaking from meditative trances describe a unity of all phenomena, which they refer to as a single 'changeless reality' of the 'immortal self.' It is likely Conklin's lion poster, with its hallucinatory double image, was understood as both representing a psychedelic state and pointing to esoteric forms of knowledge."



Catalog #: BG135-PC

Artist: Lee Conklin

Dates: September 5-7, 1968

Venue: Fillmore West

Performers: Chuck Berry, Steve Miller Band, Kensington Market

Size: 4 5/8" x 7"

Printing: 1st

From Wolfgang's Vault website: "A complicated pen and ink drawing captivated the viewer in Conklin's poster for Chuck Berry and the Steve Miller Band, playing at the recently-opened Fillmore West."



Catalog #: BG136-PC

Artist: Rick Griffin

Dates: September 12-14, 1968

Venue: Fillmore West

Performers: Big Brother & the Holding Co., Santana, Chicago

Lights: Holy See

Size: 4 5/8" x 7"

Printing: 1st A

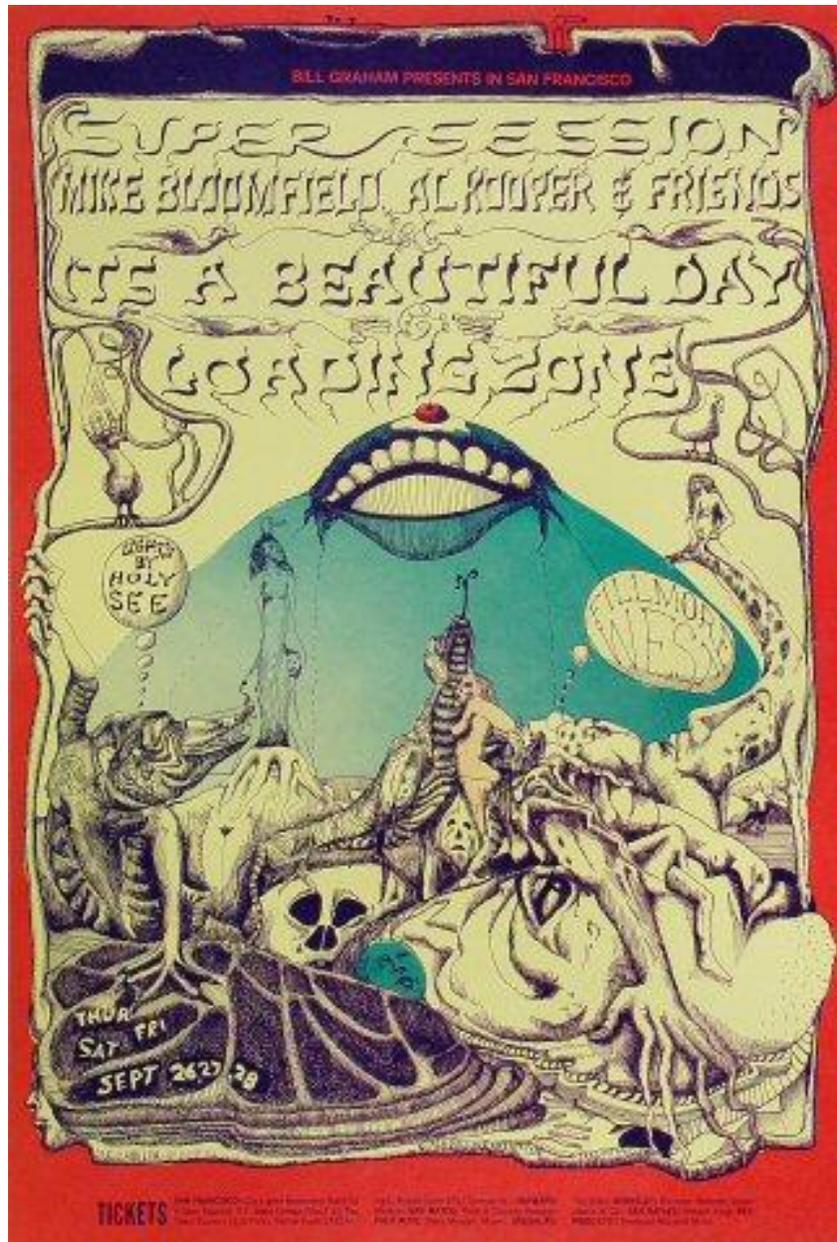
From Wolfgang's Vault website: "Tendrill-like letters twined about a heart, a frequent Griffin motif used here as a symbol of brotherhood and life source, advertised Big Brother, an abbreviated reference to 'brotherhood', and Santana at the Fillmore West."

From *High Societies*: "This poster design apparently began with a choice of words. The band was commonly known by the short version of its name, leaving Griffin free to transform the words into a concept. Brotherhood in its broadest sense was important to Griffin, conceptually and emotionally. He spoke of his poster artist friends as 'art brothers.' Earlier in his life he had had surfing brothers and music brothers. He shared the counterculture's optimism about a new brotherhood of humanity. The words 'Big Brother' are rendered as a compact, solid mass. It is connected to the torch and encloses the heart. In finely sculpted form this simple image evokes the source and passing of a flame."

Bill Graham in *The Art of Rock*: "What Rick had were those searing color combinations. I look at his 'Eyeball' [BG105] or his 'Heart and Torch,' and I see beautiful, beautiful color, even over and above the beauty of his drawings. He was so skilled with his pen, but what I think made his posters so wonderful was his exuberant use of color. So rich. So warm. Rick had a very delicate strength, and the posters have a special, distinctive look."

From *High Societies*: "Walter Mederios describes Griffin's work of 1968-69 as 'soul searching.' It is tempting to draw a straight line from the emblematic iconography of the artist's last posters to his later biblical paintings. The text portions of Griffin's posters are also difficult to decipher. Griffin took lettering styles to their limits [in BG136], eventually speaking entirely in tongues. In some later works shapes masquerade as typefaces but say nothing at all. Still one is struck by the strength of the draftsmanship and the exquisitely beautiful, heavily saturated and carefully modulated colors that are among the richest ever produced with printing inks."

Walter Mederios, *From Frisco, with Love*: "As Griffin matured in the handling of commonplace imagery he began to assemble strong images into strange and sometimes ominous designs which appear as abstract, personally expressive symbols. These designs are usually focused around a central point or axis—which enhances their visual impact, and the forms are powerfully rendered as very concrete, three-dimensional objects. The simple 'Heart And Torch' is a strange but beautifully radiant design which seems to affirm that knowledge and goodness come from within."



Catalog#: BG138-PO

Artist: Lee Conklin

Venue: Fillmore West, S.F., Ca.

Dates: September 26-28, 1968

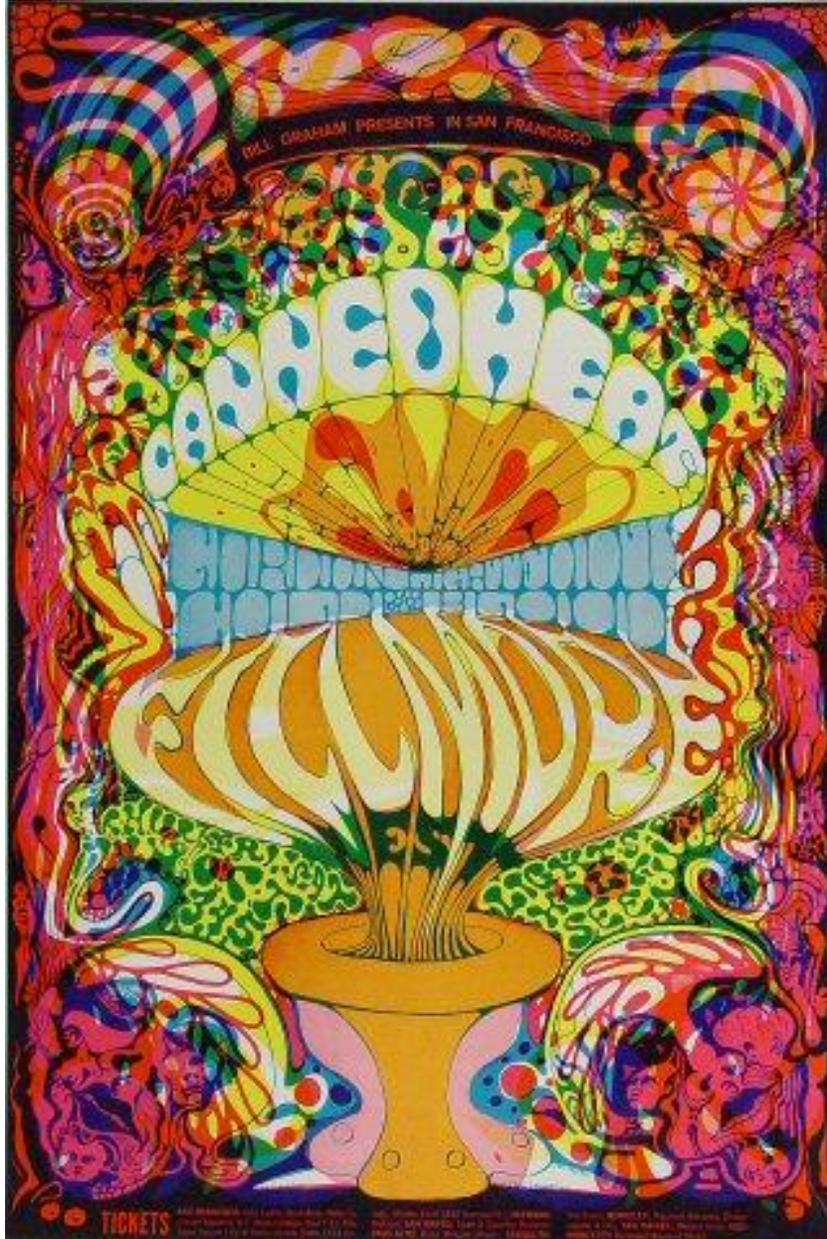
Performers: Super Session with Mike Bloomfield, Al Kooper and Friends; It's a Beautiful Day, The Loading Zone

Lights: Holy See

Size: 14 1/16 x 21"

Printing: 1st

From Wolfgang's Vault website: "Artist Conklin took a page from Heironymus Bosch in this stoned landscape of the inner mind advertising It's A Beautiful Day and Loading Zone at the Fillmore West."



Catalog #: BG139-PO

Artist: Lee Conklin

Venue: Fillmore West, S.F.

Dates: October 3-5, 1968

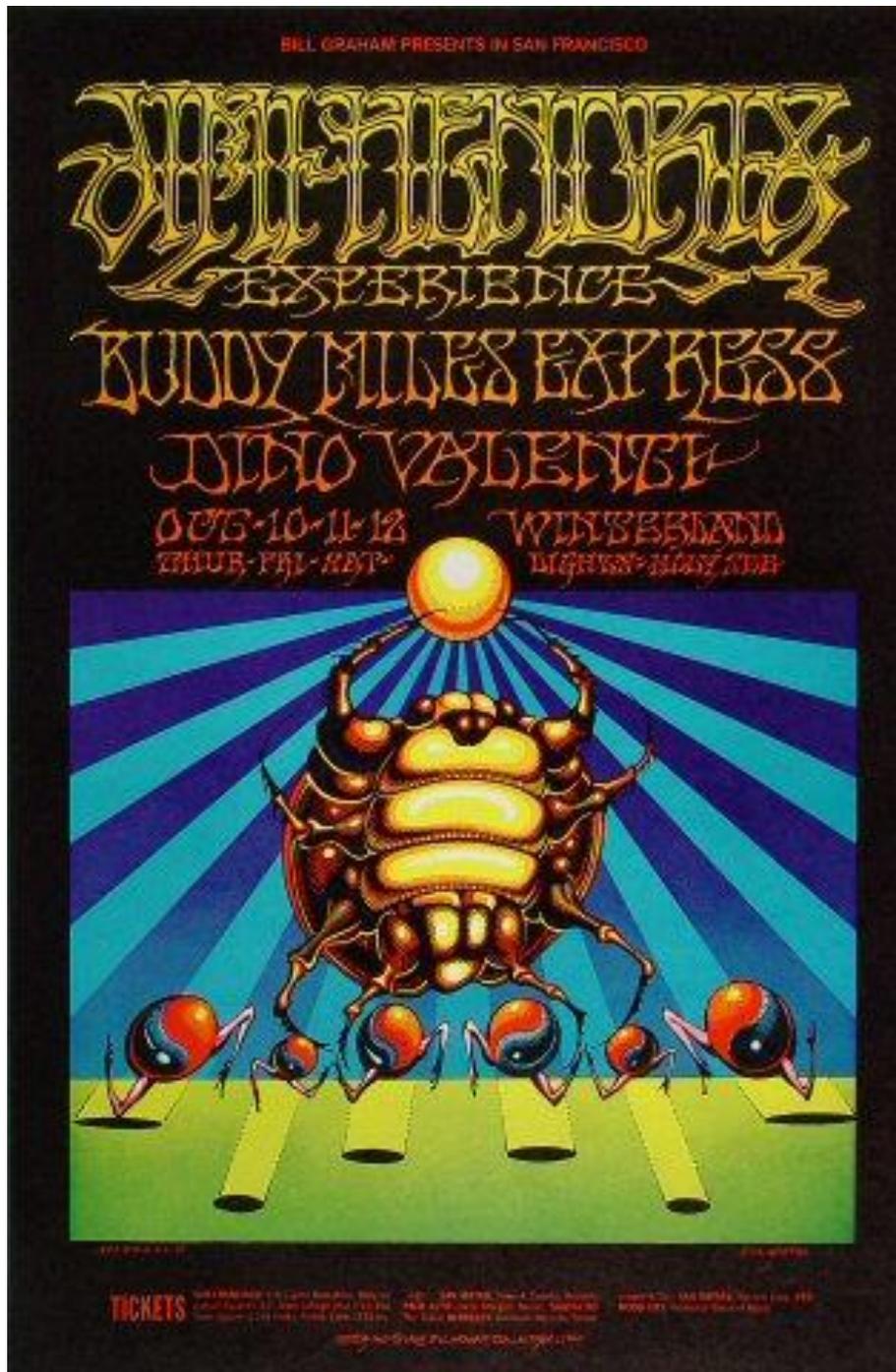
Performers: Canned Heat, Gordon Lightfoot, Cold Blood

Size: 14 3/16" x 21 1/8"

Printing: 1st

Lee Conklin: "We printed [BG139] out of register on purpose. The result was my acid interpretation of a light show."

Lydia Pense, Cold Blood: "I always liked the way the Fillmore smelled when you walked in, that musty combination of old wood, smoke and patchouli."



Catalog #: BG140-PO

Artist: Rick Griffin

Dates: October 10-12, 1968

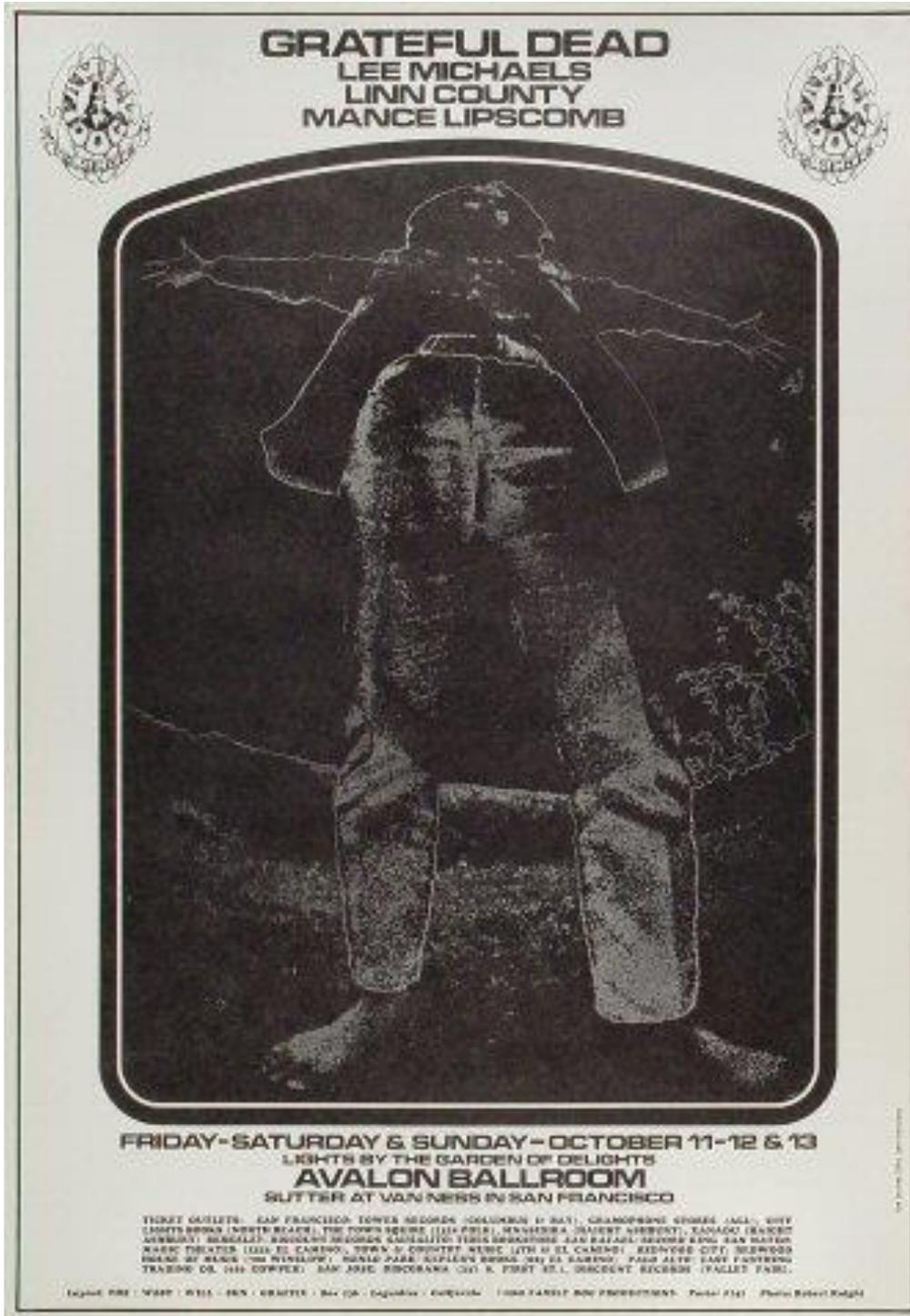
Venue: Winterland

Performers: Jimi Hendrix Experience, Buddy Miles Express, Dino Valente

Lights: Holy See

Size: 24 1/8" x 37"

Printing: 2nd



Catalog #: FD141-PO

Artist: Wes Wilson (credited to The West Will Sun Graffix); photo by Robert Knight

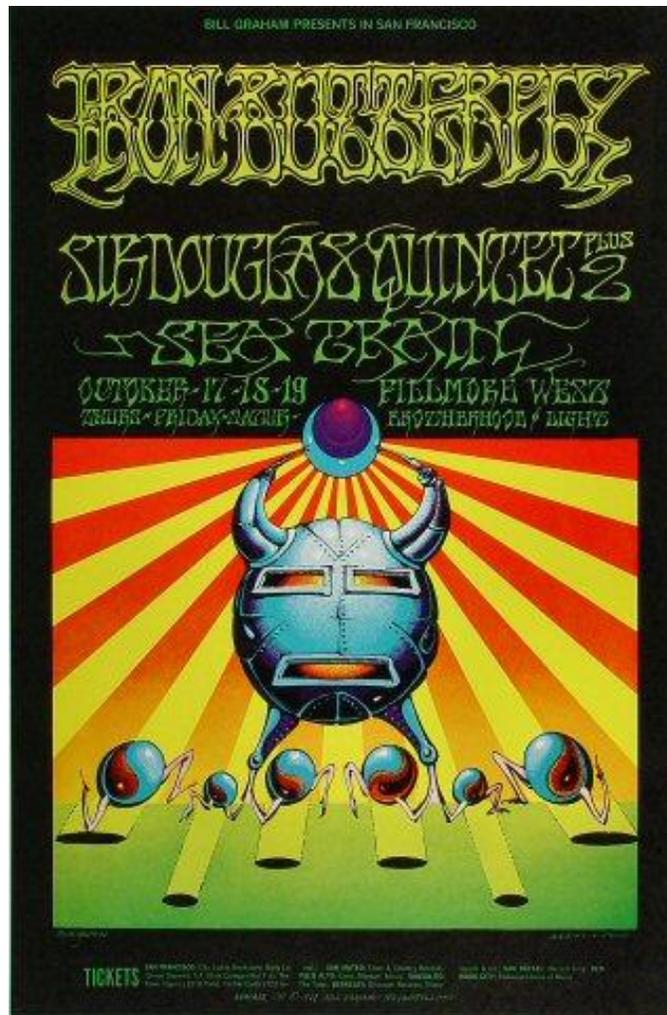
Venue: Avalon Ballroom, S.F.

Dates: October 11-13, 1968

Performers: Grateful Dead, Lee Michaels, Linn County, Mance Lipscomb, Garden of Delights

Size: 14 1/8" x 20 1/8"

Printing: 1st



Catalog #: BG141-PO
Artist: Rick Griffin, Victor Moscoso
Venue: Fillmore West
Dates: October 17-19, 1968
Performers: Iron Butterfly, Sir Douglas Quintet, Seatrain
Lights: Brotherhood of Light
Size: 14" x 21"
Printing: 1st

From Wolfgang's Vault website: "The second of Griffin and Moscoso's poster collaborations for Bill Graham, this Iron Butterfly offering is very similar to BG140."

Victor Moscoso: "I didn't want to work for Bill Graham, but I had had a series of successful collaborations with Rick before, so I said, 'Okay, this is for Rick. Let's do it....' He was into beetles and trash burners with horns.... I did my line drawing for Iron Butterfly [BG141]. Rick did his for Hendrix [BG140]. Rick did the first two lines of lettering on both posters and I came in behind and basically echoed him. I penciled in the Yin and Yang symbols, and Rick added to them a bit.... After awhile, our styles began to blend and it became difficult to tell where Rick drew and where I drew."



Catalog#: FD142-PO

Artist: The West Will Sun Graffix & Wes Wilson & Bellmer Wright (photo)

Venue: Avalon, S.F., Ca.

Dates: October 18-20, 1968

Performers: The Velvet Underground, Charley (Charlie) Musselwhite, Initial Shock

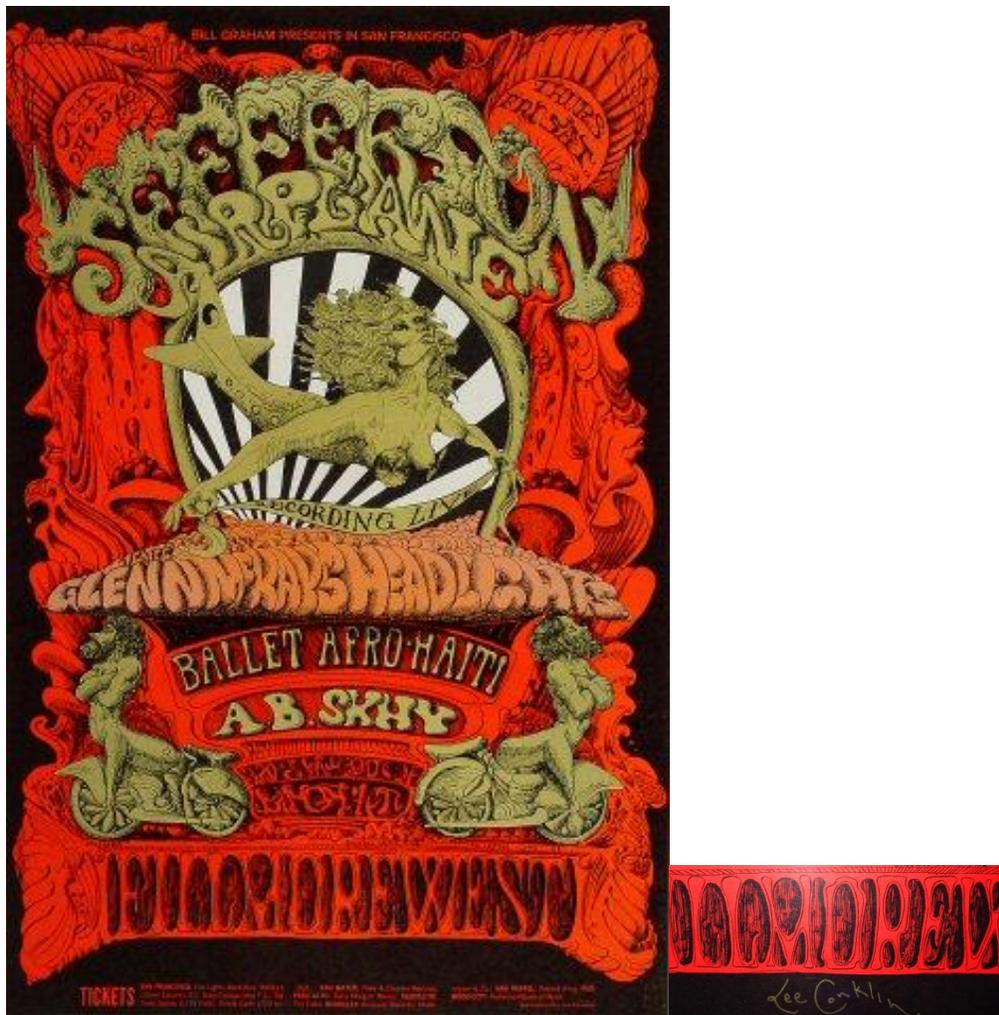
Lights: Jerry Abrams Head Lights

Size: 13 7/8" x 19 7/8"

Printing: 1st

The good news? You're playing the Fillmore, Charlie. The bad news? They spelled your first name wrong.

Charlie Musselwhite: "In August of 1967 we opened for Cream at the Fillmore Auditorium. We'd come out for the very first time from Chicago and we were used to playing these tiny rooms for no money, and here were these hundreds of people in the huge room listening to the Blues, like it was exotic or something. I was flabbergasted. My life turned a corner then. I never went back to Chicago."



Catalog#: BG142-

PO, PC

Artist: Lee Conklin

Venue: Fillmore West, Ca.

Dates: October 24-26, 1968

Performers: Jefferson Airplane, Ballet Afro-Haiti, A.B. Skhy

Lights: Glenn McKay's Head Lights

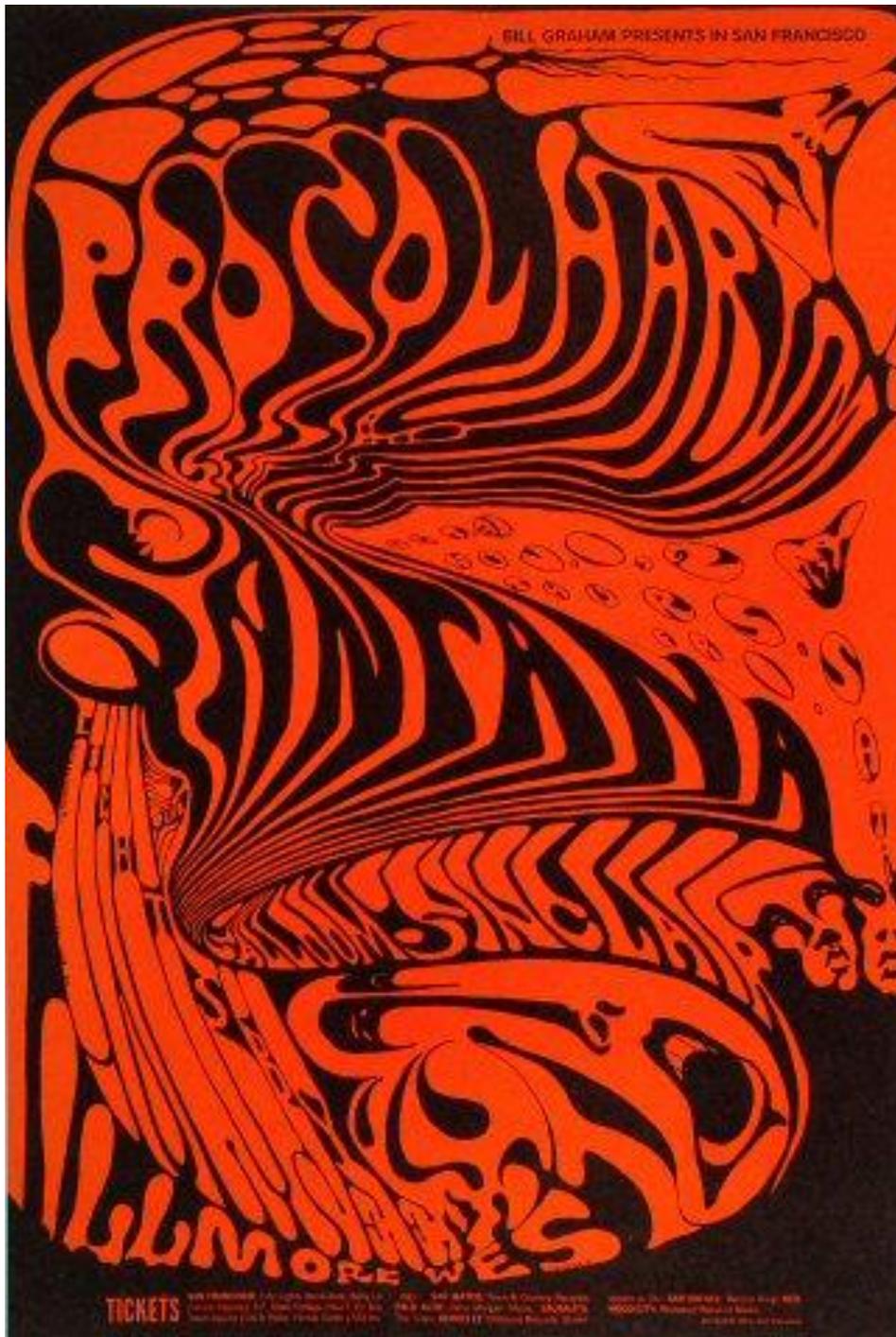
Size: 14 1/8" x 21 1/4"

Size: 4 5/8" x 7"

Printing: 1st, signed by artist

If you were to ask me which poster I would part with last, it would be this one. (The single piece I'd keep, though, would be the handbill for "Fire Dance," June 12, 1968.) First of all, one of my favorite albums of all time--Jefferson Airplane's "Bless Its Pointed Little Head" (the title comes from the poet Philip Whalen's salutation while passing a joint); secondly, it is by one of my two favorite poster artists whom I learned to appreciate through extended contact with the scope of his work; thirdly, it is one of my favorite designs of his; and, finally, it's signed.

From Wolfgang's Vault website: "The eye and brain could become exhausted deciphering Conklin's graphics for BG142, a show recorded live by Jefferson Airplane at the Fillmore West."



Catalog#: BG143-PO, PC

Artist: Lee Conklin

Venue: Fillmore West, Ca.

Dates: October 31-November 2, 1968

Performers: Procol Harum, Santana, Salloom-Sinclair

Size: 14 1/8" x 21 1/4"

Size: 4 5/8" x 7"

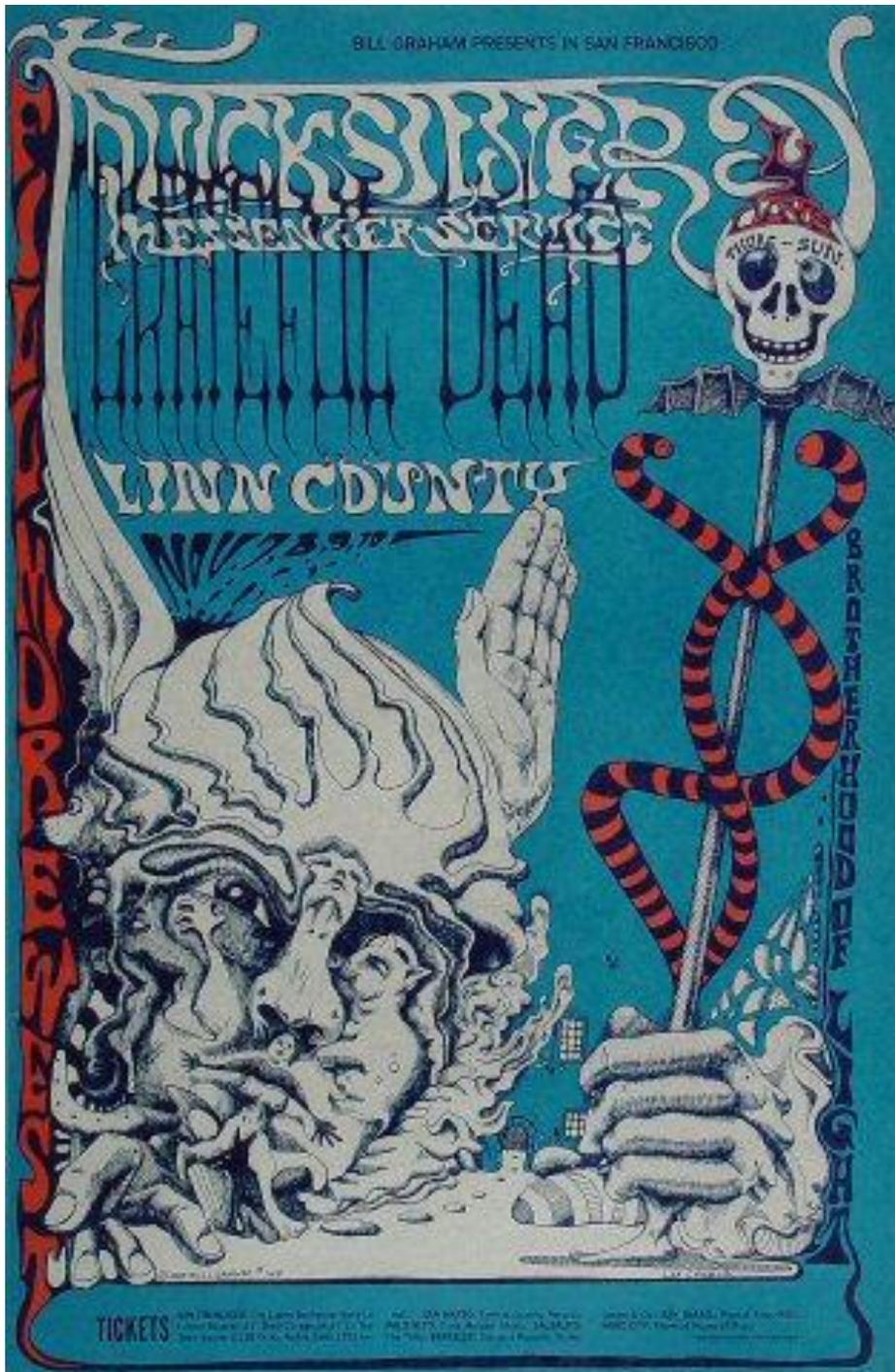
Printing: 1st

From Wolfgang's Vault website: "BG143 was a poster on acid.... The exchange of positive and negative spaces included some images reminiscent of Wes Wilson's favorite forms."

From *High Societies*: "This poster suggests the perceptual dislocations of the psychedelic experience. Working with forms reminiscent of Wes Wilson's art, Conklin assembles illusions of mass and space that defy organization into a coherent design."

From *Classic Rock Posters*: "His aim [in this design] was to translate the hallucinatory journey of the drug experience on to paper, and he frequently worked while coming down from an acid trip. His designs incorporated morphing grotesque images, as might be envisioned under the influence of LSD, to fill every part of the page."

From *High Societies*: "[A] number of Fillmore posters produced between late 1967 and 1971 picture imaginary worlds, distant in time and space. These could be interpreted as either flights of fancy or drug-induced 'alternate realities.' Psychedelic-style posters such as Lee Conklin's work for Procol Harum and Santana of October 1968 appeared only rarely after 1967."



Catalog#: BG144-PO, PC, TX

Artist: Lee Conklin

Venue: Fillmore West, Ca.

Dates: November 8-10, 1968

Performers: Grateful Dead, Quicksilver Messenger Service, Linn County

Size: 14 1/16" x 20 3/8"

Size: 4 5/8" x 7"

Printing: 1st

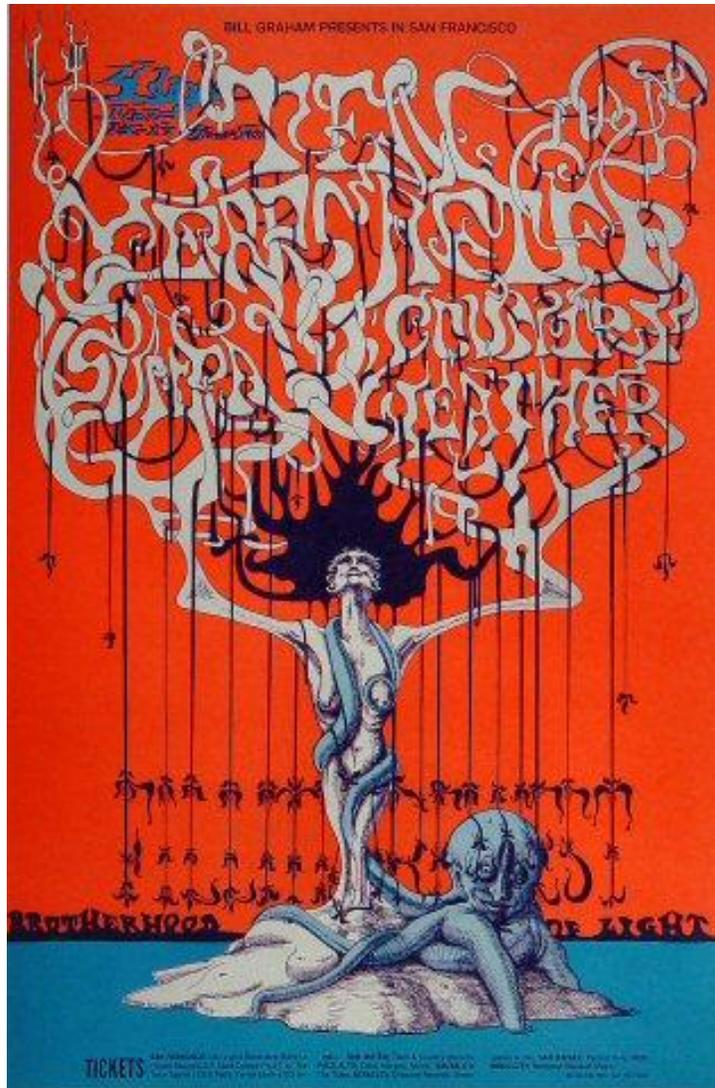
From Wolfgang's Vault website: "The grotesque nature of BG144 played in sharp contrast to the more orderly offerings of other poster artists.... Recalling renaissance paintings of faces fashioned from vegetables and animals, and foreshadowing modern montages composed of odd photographed bits and pieces that form a face, the only bit of wry humor in BG144 came from the smiling skull."

From *High Societies*: "Lee Conklin created several images that bring to mind Dali's 'paranoiac-critical method,' which included the melding of distinct, often unrelated elements into composite images.... One can compare Dali's images to Lee Conklin's poster for Quicksilver Messenger Service. In Conklin's work Mercury's head is formed by a careful arrangement of unrelated elements."

Martin Mederios: *From Frisco, with Love*: "The head is a favorite subject, too, and there are several designs which treat it in a monumental fashion. Psychedelic experience appears to be the most important influence in Conklin's art, but these heads suggest an additional source of his bizarre assemblage art; or at least they serve to link his art to a tradition. The grotesque visual pun of the human head composed of diverse objects, such as flowers, vegetables, armour or tools can be traced back at least four hundred years in European art. If one comes to appreciate the style of Conklin's art only belatedly, it is perhaps because art has traditionally presented the positive vision—harmonious form and noble, ideal beauty. And underlying that is the strong human tendency to avoid the unpleasant, including the visually grotesque. But weirdness is out there in real life, as well as in some levels of psychedelic vision, and in art it has a long tradition. What's more, it can be good graphic fun."

From *High Societies*: "The grotesque quality of Conklin's work—possibly a reaction to the more orderly art of other poster designers—may turn the viewer off. Conklin's style calls to mind the heads composed of animals and vegetables and such by the sixteenth-century Mannerist painter Giuseppe Arcimboldo."





Catalog #: BG145-PO
Artist: Lee Conklin
Venue: Fillmore West, S.F., Ca.
Dates: November 14-17, 1968
Performers: Ten Years After, Country, Sun Ra
Size: 14" x 21 7/8"
Printing: 1st

From Wolfgang's Vault website: "One could not say that conventional beauty was artist Lee Conklin's goal. In BG145, the psychedelic experience was evident in Ten Years After and Country Weather tangled in the branches of the island tree, but this was no classic tree-of-life image. The Fillmore West dangled from the branches on spider web threads."

From *High Societies*: "Of all the San Francisco rock posters, Lee Conklin's are the most directly expressive of psychedelic experience. He conforms to the basic conventions necessary to produce a poster and presents his experience, or the remnants and imaginative extensions of it, in that form. But he does not subject his drawings to any standards of beauty."



Catalog#: FD146-PO

Artist: San Andreas Fault & Thomas Weir

Venue: Avalon Ballroom, S.F.

Dates: November 15-17, 1968

Performers: Love, Lee Michaels, Saloom Sinclair & Mother Bears, Garden of Delights

Size: 14" x 20"

Printing: 1st



Catalog #: BG146-PO, PC

Artist: Rick Griffin & Alton Kelley

Dates: November 21-24, 1968

Venue: Fillmore West

Performers: The Moody Blues, Chicago Transit Authority, Frumious Bandersnatch

Lights: Holy See

Size: 14" x 21 3/4"

Size: 4 5/8" x 7"

Printing: 1st

From Wolfgang's Vault website: "A collaboration between Alton Kelley and Rick Griffin [BG133 and BG147 are the others], BG146 walked softly and carried a big stick in this Moody Blues concert featuring Chicago Transit Authority."

Jerry Garcia: "Rick [Griffin], like the rest of us, was on a mission to turn the world on."



Catalog #: BG147-PO

Artist: Alton Kelley, Rick Griffin

Dates: November 28-December 1, 1968

Venue: Fillmore West

Performers: It's a Beautiful Day, Deep Purple, Cold Blood

Lights: Holy See

Size: 13 7/8" x 21 3/4"

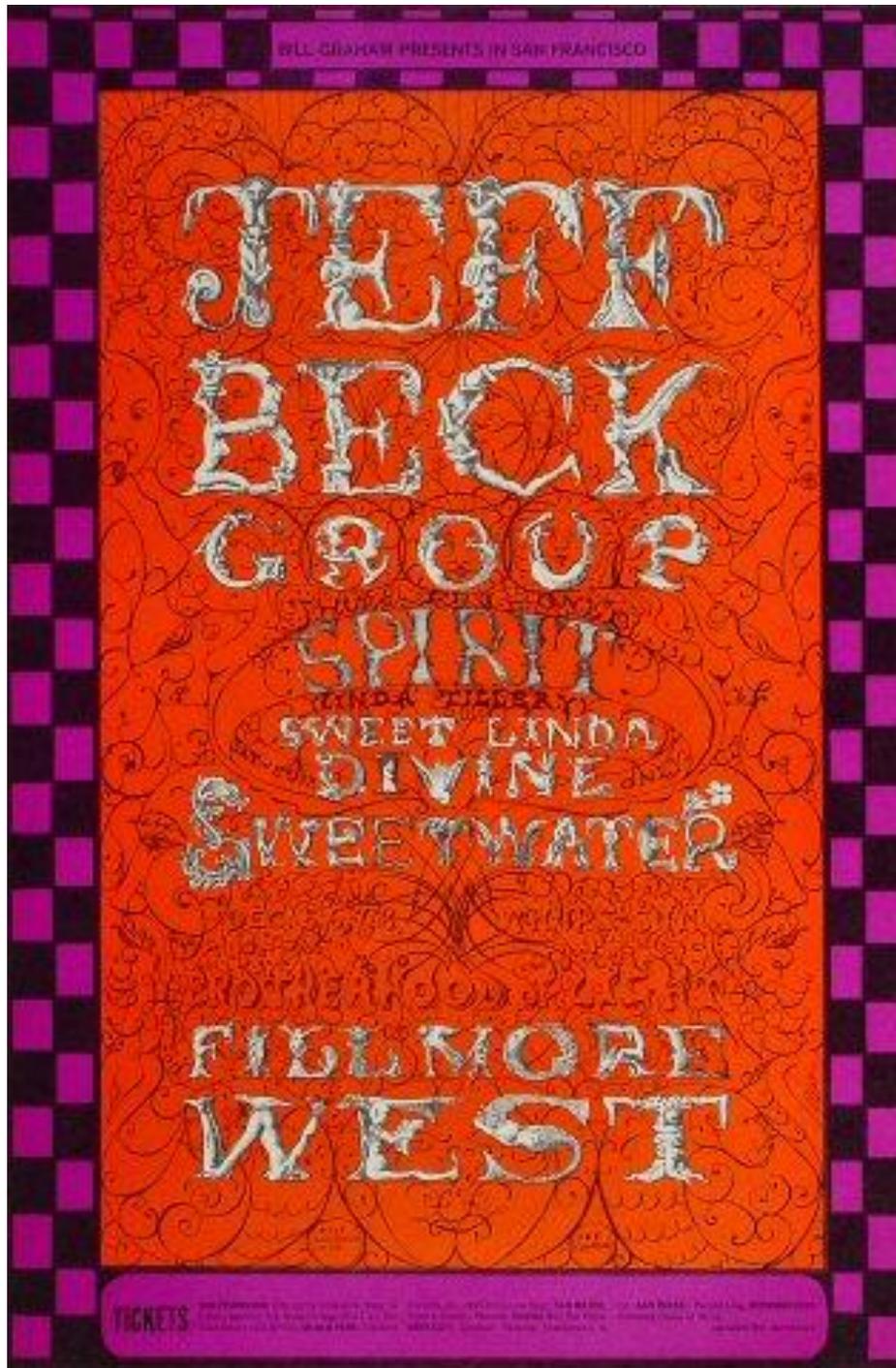
Printing: 1st

From *Art of the Fillmore*: “BG147 reflects both artists’ simple use of found imagery—in this instance the Abba-Zaba candy bar wrapper popular in California—for no other reason than its inherent reference to modern culture.”

From Wolfgang’s Vault website: “The third and final Kelley and Griffin collaboration [BG133 and BG146 were the others] was a good example of both artists’ use of contemporary advertising in their design. The Abba-Zaba candy bar wrapper was an interesting modern cultural reference and played a bigger part in the poster than the advertising for It’s A Beautiful Day, Deep Purple, and Cold Blood.”

Walter Mederios: *From Frisco, with Love*: “Collage was used very little in their rock posters, but Kelley’s skill with this medium can be seen in his ... collaborations with Griffin.”

Alton Kelley: “The audience was as good as the bands. The only people sitting down were the ones worn out from dancing.”



Catalog#: BG148-PO

Artist: Lee Conklin

Venue: Fillmore West, S.F., Ca.

Dates: December 5-8, 1968

Performers: Jeff Beck Group, Spirit, Linda Tillery, Sweet Linda Divine, Sweetwater

Lights: Brotherhood of Light

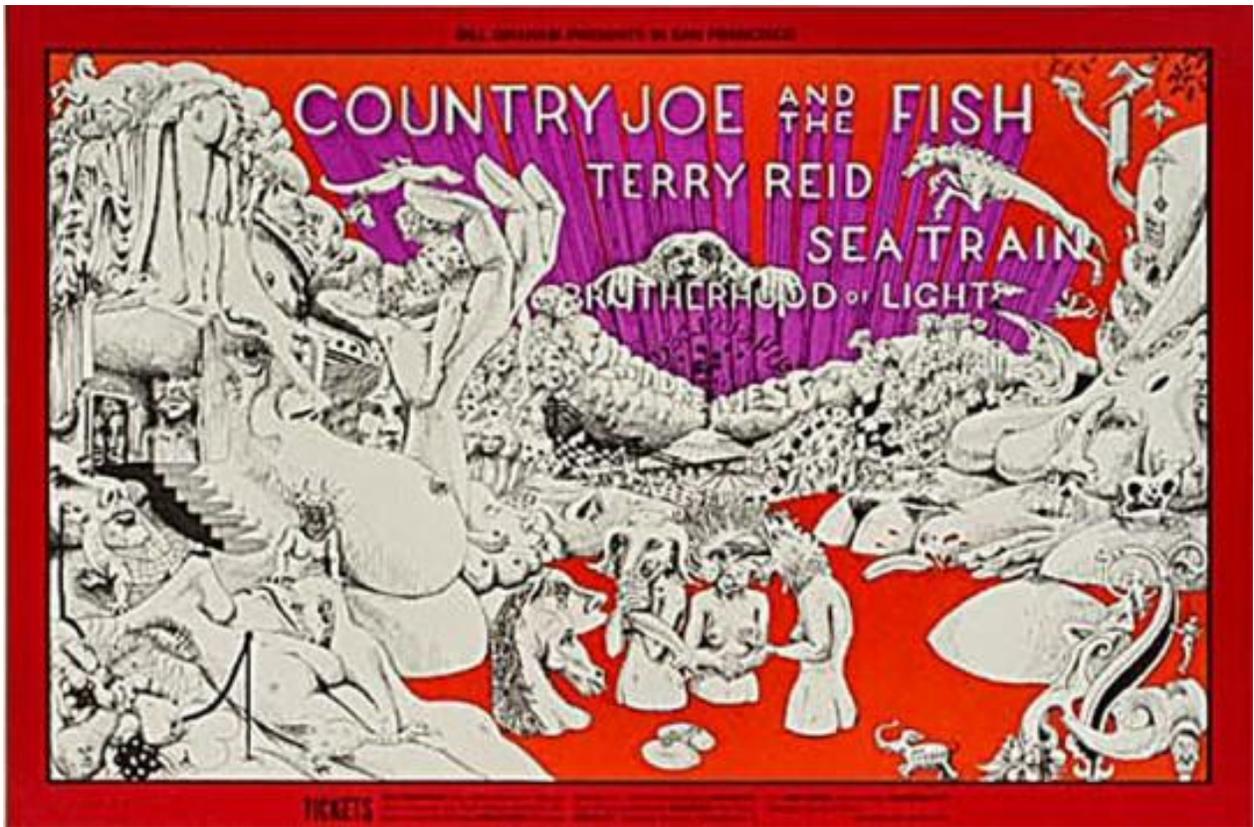
Size: 13 7/8" x 21 3/4"

Printing: 1st

From Wolfgang's Vault website: "Conklin's lettering was more than it seemed in BG148, advertising Jeff Beck Group on a find-the-hidden-picture background framed with a checkerboard border."

Walter Mederios: *From Frisco, with Love*: "The lack of conventional harmony in Conklin's forms derives from his basic approach to drawing. Generally, his is the art of detail; forms grow out of other forms and he accepts the grotesque result. This can be seen quite clearly in the rendering of the word "Spirit" in one Jeff Beck poster. The crude proportions, outlines, and three-dimensional shapes of the letters derive from the fact that they are resultant forms, part of a figure-ground illusion."

From *From Frisco with Love*: "Conklin's designs are often entertaining as puzzles. Three-dimensional forms dominate his art, but several of his flat designs are among his best, and it is in these that his graphic illusions are most subtle."



Catalog#: BG149-PO

Artist: Lee Conklin

Venue: Fillmore West, S.F., Ca.

Dates: December 12-15, 1968

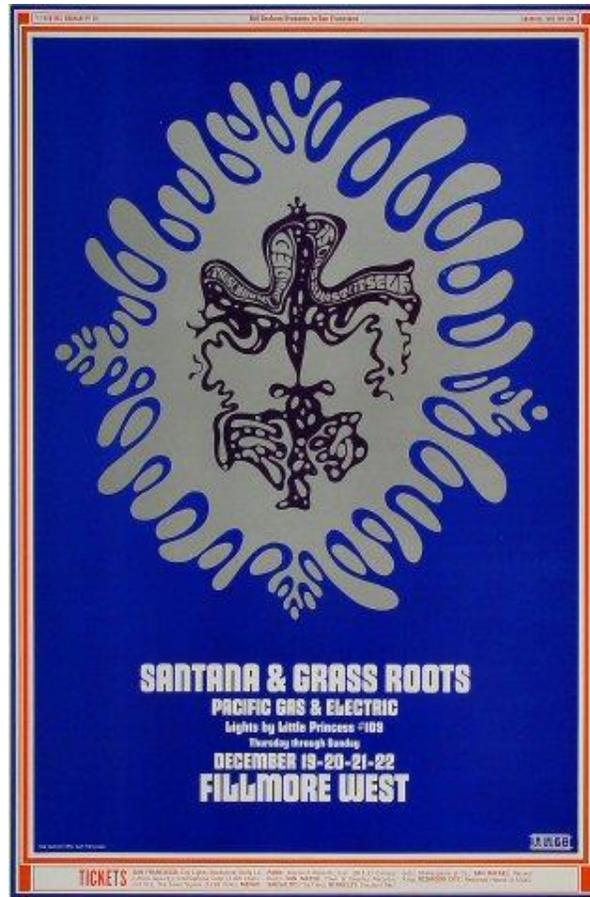
Performers: Country Joe & the Fish, Terry Reid, Seatrain

Lights: Brotherhood of Light

Size: 14 1/8 x 21"

Printing: 1st

From Wolfgang's Vault website: "BG149 is a Lee Conklin work whose imagery was so fluid one could worry that it might run right off the page. No other poster artist of the period had Conklin's ability to channel the intensity and weirdness of the psychedelic experience onto paper. For this reason, Conklin's work was not for the faint-hearted, nor was it productive to try to understand the strange landscape of his fantasy world. Better to enjoy the artist's talent for giving the viewer a glimpse of the acid experience."



Catalog#: BG150-PO

Artist: Wes Wilson

Venue: Fillmore West, S.F., Ca.

Dates: December 19-22, 1968

Performers: Santana, The Grass Roots, Pacific Gas & Electric

Lights: Little Princess #109

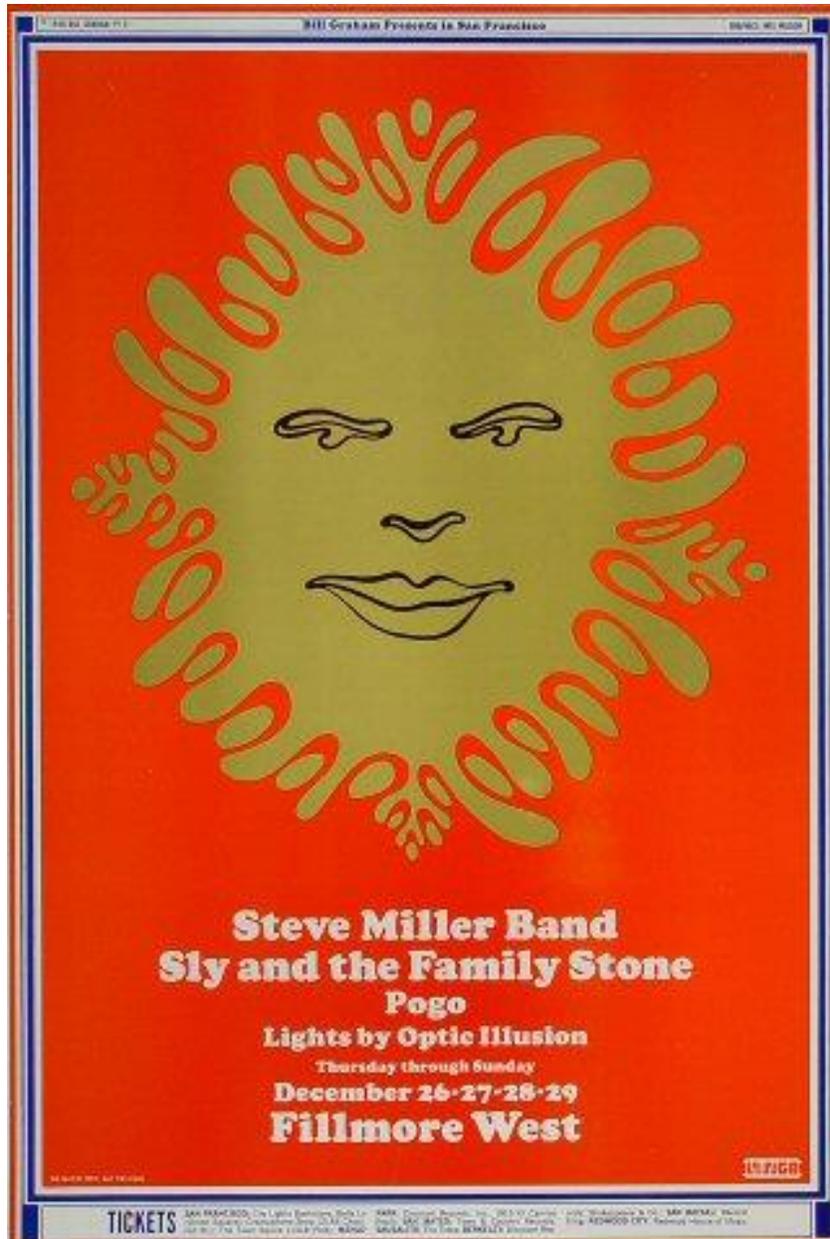
Size: 14 1/8" x 21 3/16"

Printing: 1st

From *The Art of the Fillmore*: "In May of 1967, [Wilson] stopped doing posters for Graham when, according to Wilson, 'he refused to honor our existing royalty agreement.' But eighteen months later in December 1968, Wilson produced posters BG150 and 151.

Wilson, from *The Art of the Fillmore*: "The posters are two faces. The first one symbolizes any conflicted person, and the message is from the New Testament. It says, "This house divided is against itself." The second one is my characterization of Bill, rich and smug like an antique Roman merchant. That was the last time I did posters for the Fillmore."

From Wolfgang's Vault website: "BG150 represented a person in turmoil, and the New Testament verse, "This house divided is against itself," spoke to conflict. The verse referred more to Wilson's relationship with Bill Graham than it did to the performing artists, Santana and Grass Roots.



Catalog#: BG151-PO

Artist: Wes Wilson

Venue: Fillmore West, S.F., Ca.

Dates: December 26-29, 1968

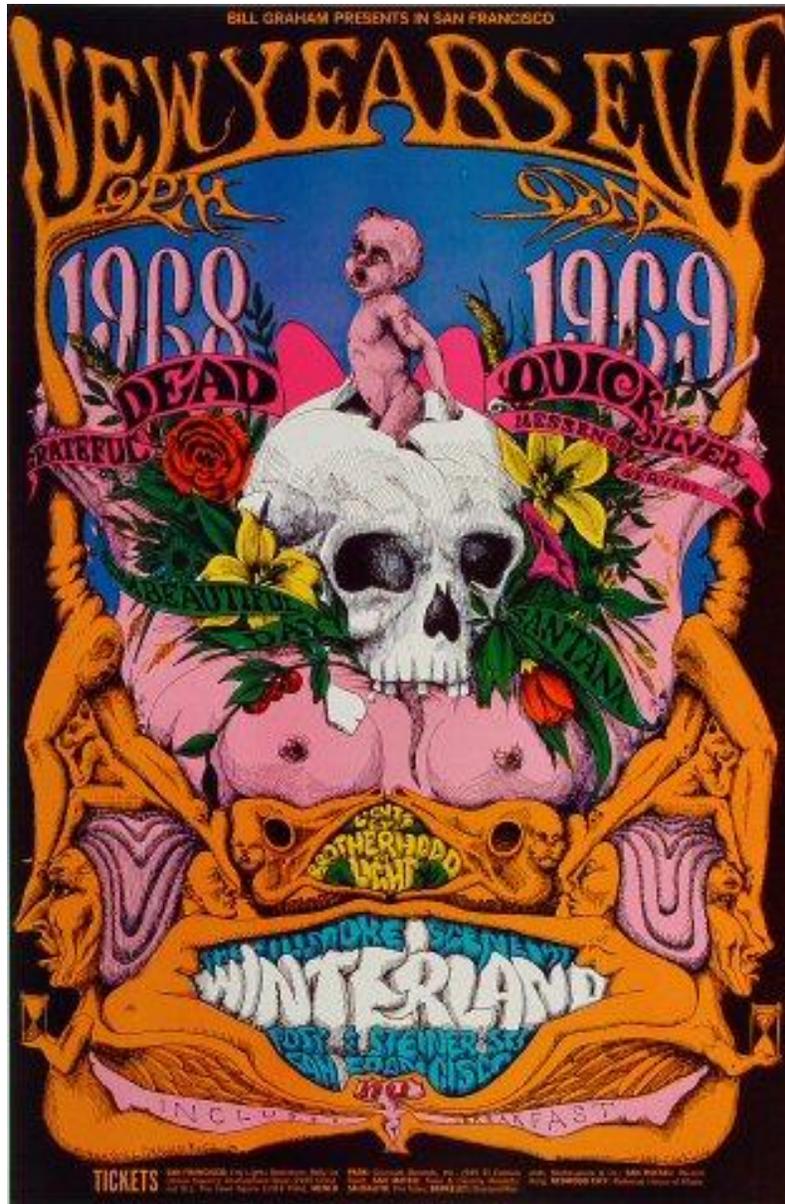
Performers: Steve Miller Band, Sly & the Family Stone, Pogo

Lights: Optic Illusion

Size: 14 1/8" x 21 3/16"

Printing: 1st

From Wolfgang's Vault website: "Wes Wilson returned to the Graham stable for two more posters, BG150 and BG151. Both of them faces, BG151 was Wilson's characterization of Bill Graham, '... rich and smug like an antique Roman merchant.' Needless to say, BG151 was the artist's last poster for the Fillmore."



Catalog #:BG152-PC, TX

Artist: Lee Conklin

Dates: December 31, 1968

Venue: Winterland

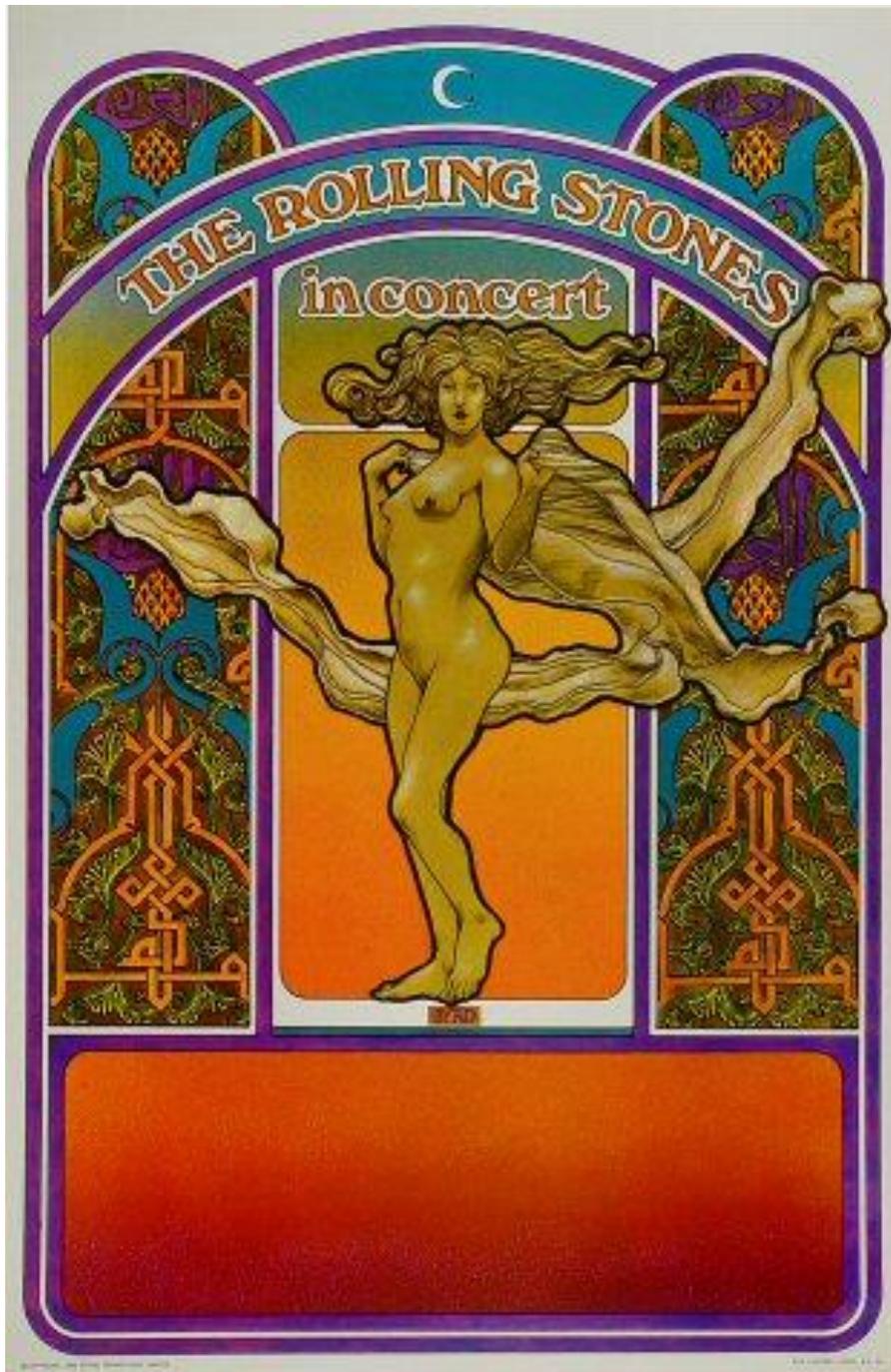
Performers: Grateful Dead, Quicksilver Messenger Service, It's a Beautiful Day, Santana

Lights: Brotherhood of Light

Size: 4 5/8" x 7"

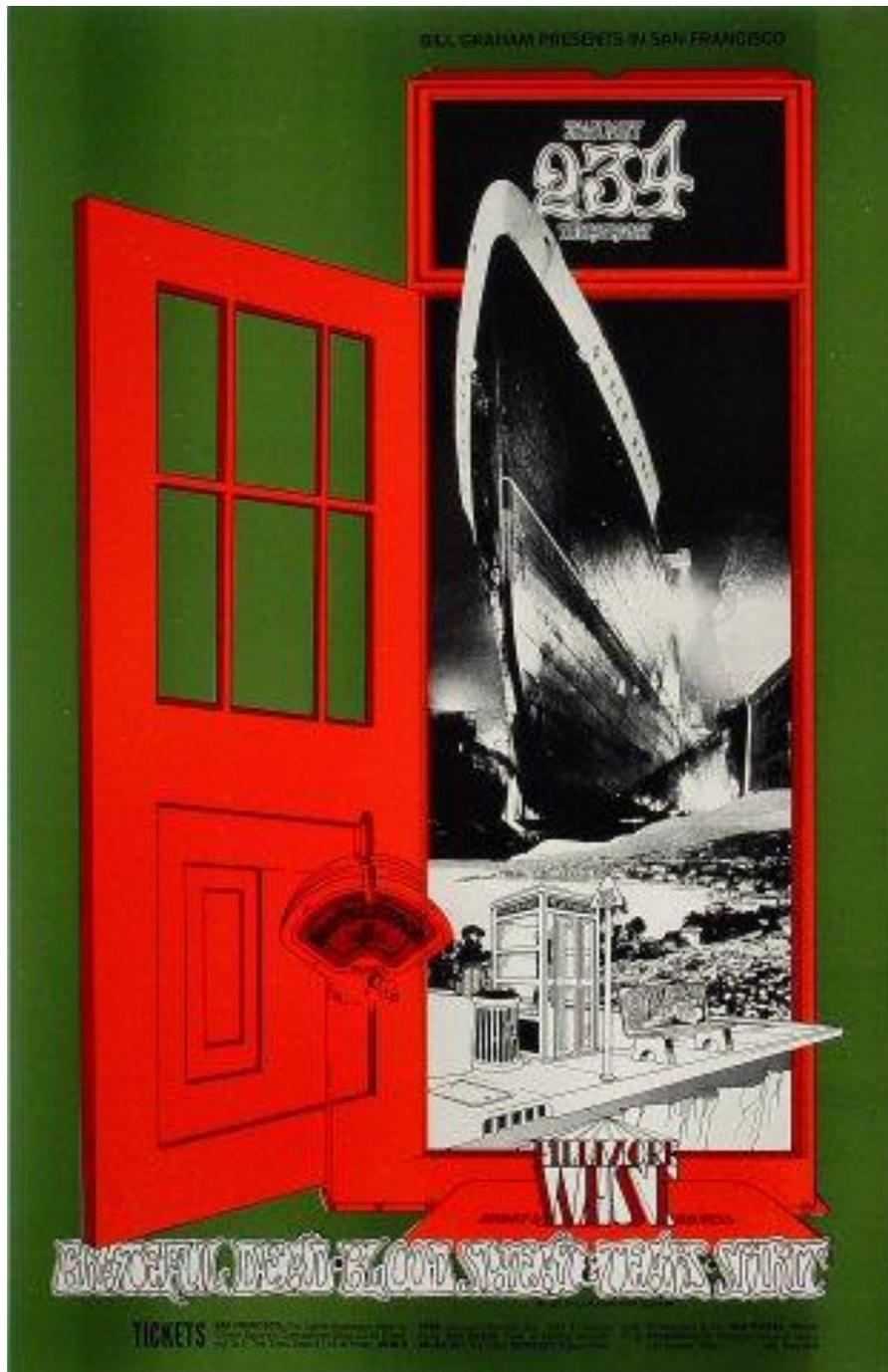
Printing: 1st

From Wolfgang's Vault website: "Artist Conklin restrained himself to a vaguely classical reference on this garish della Robia wreath of flowers, milky breasts and entangled bodies with the New Year's babe emerging from the Dead's mascot. The 1969 New Year's Eve concert, featuring perennial performers the Grateful Dead, Quicksilver Messenger Service, It's a Beautiful Day and Santana, was held at Winterland."



Catalog #: ZZZ000803-PO
Artist: David Byrd
Date: 1969
Performer: The Rolling Stones
Size: 14" x 21 1/2"
Printing: 1st

This is the original printing. These would be shipped to venues, where the local information would be printed in the empty red space at the bottom.



Catalog#: BG154-PO, PC, TX

Artist: Randy Tuten

Venue: Fillmore West, S.F., Ca.

Dates: January 2-4, 1969

Performers: Grateful Dead, Blood Sweat and Tears, Spirit

Lights: Brotherhood of Light

Size: 14" x 21 1/2"

Size: 4 5/8" x 7"

Printing: 1st

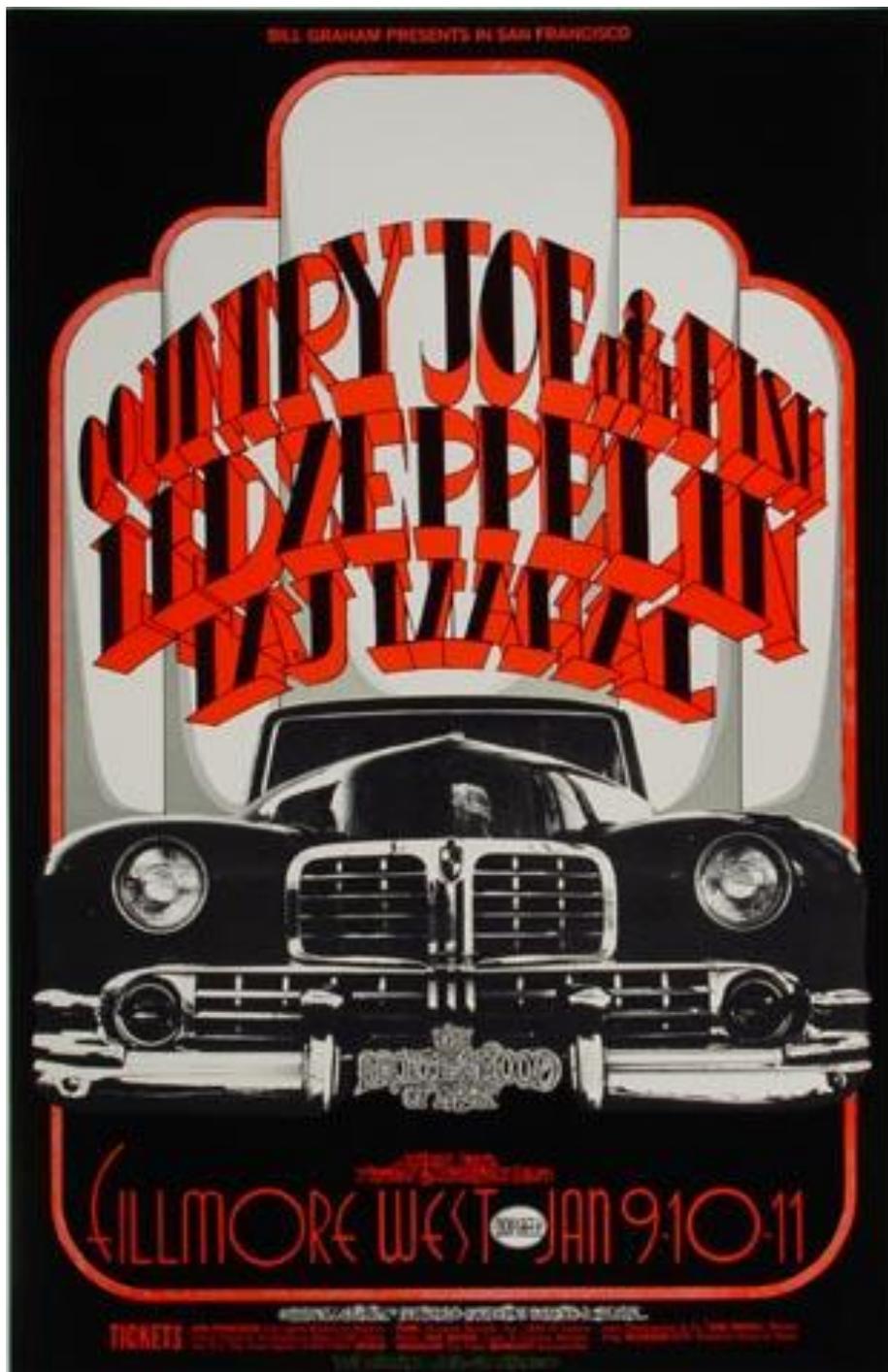
From Wolfgang's Vault website: "Randy Tuten was hired by Bill Graham in January, 1969 and immediately started to work his transportation themes into concert posters. BG154 featured a train station, a bus stop and an ocean liner."

Walter Mederios: *From Frisco, with Love*: "Orderliness and clarity are typical of Tuten's art, but he didn't restrict himself to the old-time commercial style. His originality and diverse approach are apparent from his earliest works, some of which contain strange, collaged environments, such as the Queen Mary framed in a doorway. There is no heavy personal meaning in Tuten's art, but he often includes strong images of things he likes, and chief among these are large, powerful and fine transportation devices."

From Randy Tuten's website: "This was the first poster I designed for Bill Graham Presents. It was originally designed for a New Year's Eve show the week before. The design represents the old year breaking away and the New Year just around the corner, the ship represents the next year after that. The band names should have been solid black like [printed letters], but this was before I had figured out how to fine tune my designs. The band names are just outlined."

From *The Art of the Fillmore*: "Tuten was interested in trains, ships, classic automobiles and planes, and ultimately what fit was an eclectic mix of graphic imagery, photographs, and lettering."

Walter Mederios: *From Frisco, with Love*: "Although Tuten's posters show considerable variety, his formats and lettering style generally reflect the influence of early twentieth century product labels and the related styles of Mouse, and sometimes Griffin. Tuten's own taste, sense of proportion, and craftsmanship imparted new vigour to these conventional forms and produced a distinctive personal style. Essentially, his art is an extension of fine old commercial art and his posters often attain a strength and originality comparable to that of the earlier rock poster artists who worked in this style."



Catalog #: BG155-PC

Artist: Randy Tuten, D. Bread, Peter Pynchon

Dates: January 9-11, 1969

Venue: Fillmore West

Performers: Country Joe & the Fish, Led Zeppelin, Taj Mahal

Lights: Brotherhood of Light

Size: 4 11/16 x 7"

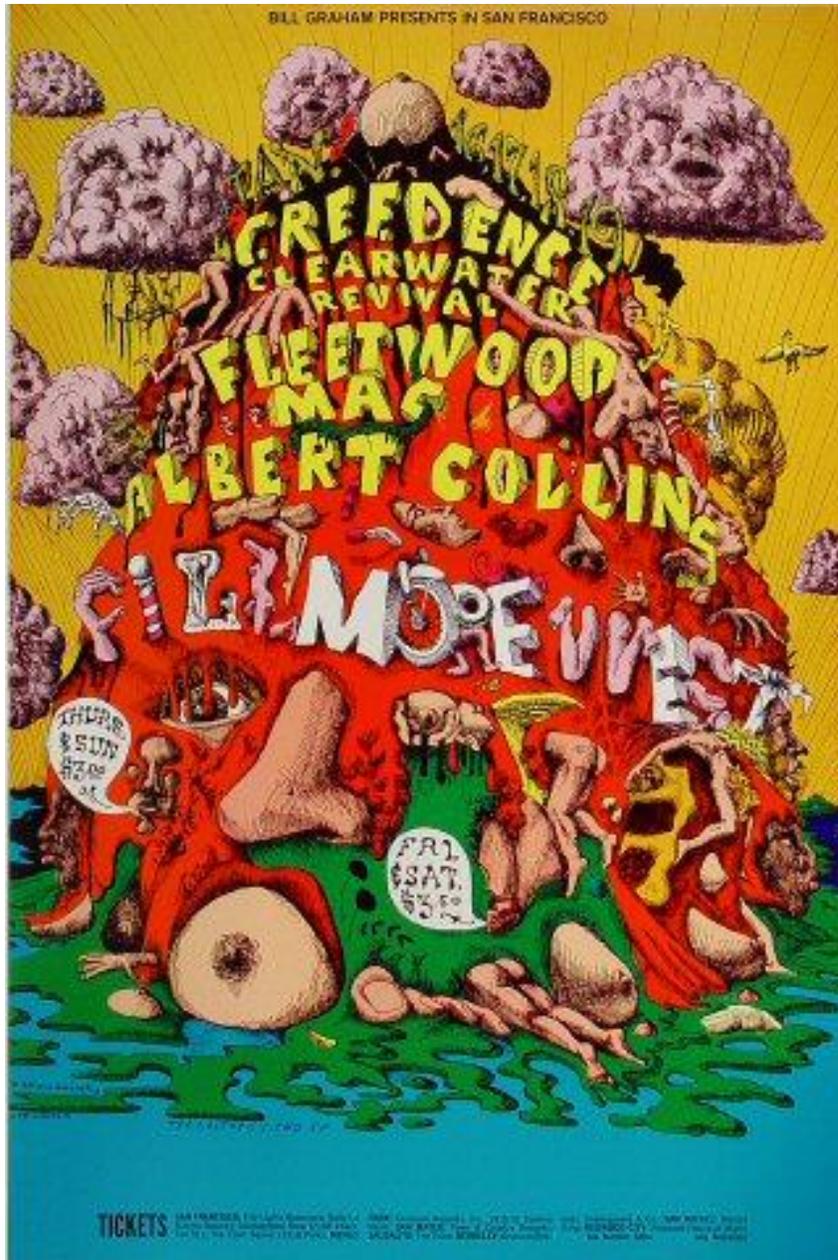
Printing: 1st A

From Wolfgang's Vault website: "At the beginning of 1969, Led Zeppelin had no albums and had played together for a mere three months. By the end of the year, they had released two albums, both of which stormed the top 10, with Led Zeppelin II topping the American charts for seven weeks. It all began for the band with a three-night gig in January, 1969, opening for Country Joe & the Fish at the Fillmore West."

From Tuten's website: "The first show for Led Zeppelin in the SF Bay Area. I used a classic car just for the fun of it, but also because Led Zeppelin was kind of the new Cadillac of rock & roll, to use a metaphor. In collaboration with artist D Bread, the form of the classic 1948 Lincoln automobile was featured in an Art Deco context, and a 1940s jukebox inspired a Deco border."

Randy Tuten: "I like collaborating because you have two minds at work, and another set of eyes showing you what it needs."

John Paul Jones, Led Zeppelin: "One time we played with Taj Mahal and Country Joe and the Fish. I remember that show because I thought those two were both brilliant.... It struck me how laid back the Fillmore West audience was. We were a lot noisier, and when we started in, suddenly there was a lot of energy on stage. It was fast and furious. In the audience I saw all these open mouths. I don't think they quite knew what hit them at first. Then people started dancing.... I thought that was nice, people dancing to Led Zeppelin."



Catalog #: BG156-PC

Artist: Lee Conklin

Dates: January 16-19, 1969

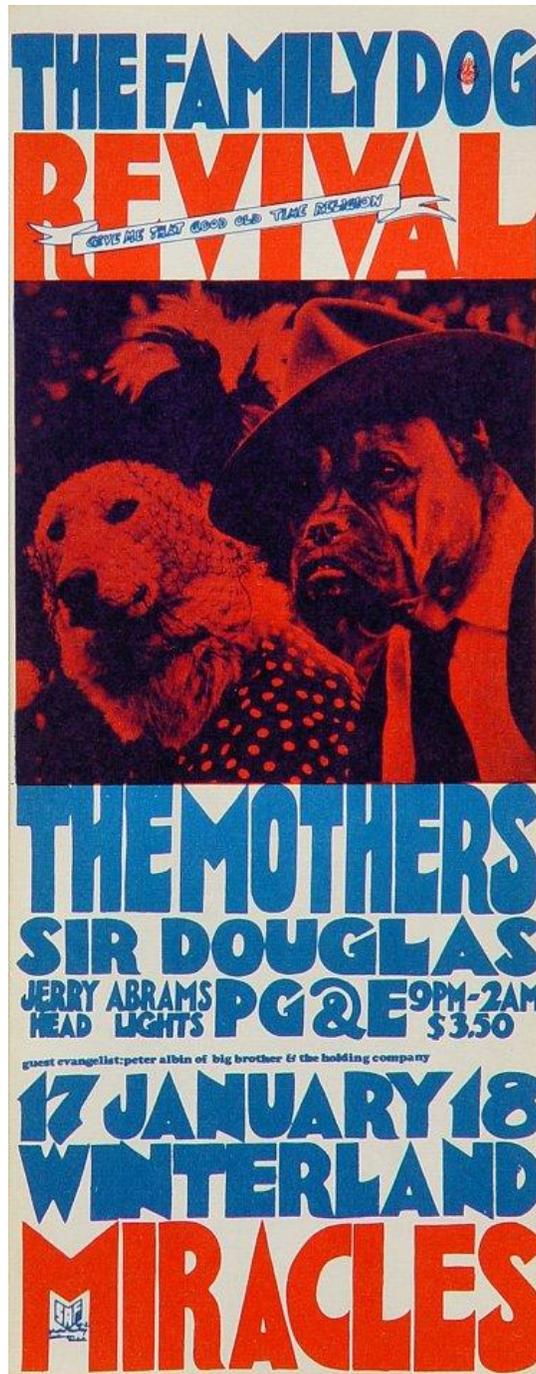
Venue: Fillmore West

Performer: Creedence Clearwater Revival, Fleetwood Mac, Albert Collins

Size: 4 5/8" x 7"

Printing: 1st

From Wolfgang's Vault website: "BG156 was a mess, literally, with Conklin's multiple images weighing on the mind of the central figure, and fresh thoughts became clouds formed by writhing bodies. Creedence Clearwater Revival and Fleetwood Mac were part of the melt-down; life, according to Conklin, was a puzzle adrift."



Catalog#: FDW002-PO

Artist: San Andreas Fault

Venue: Winterland, S.F., Ca.

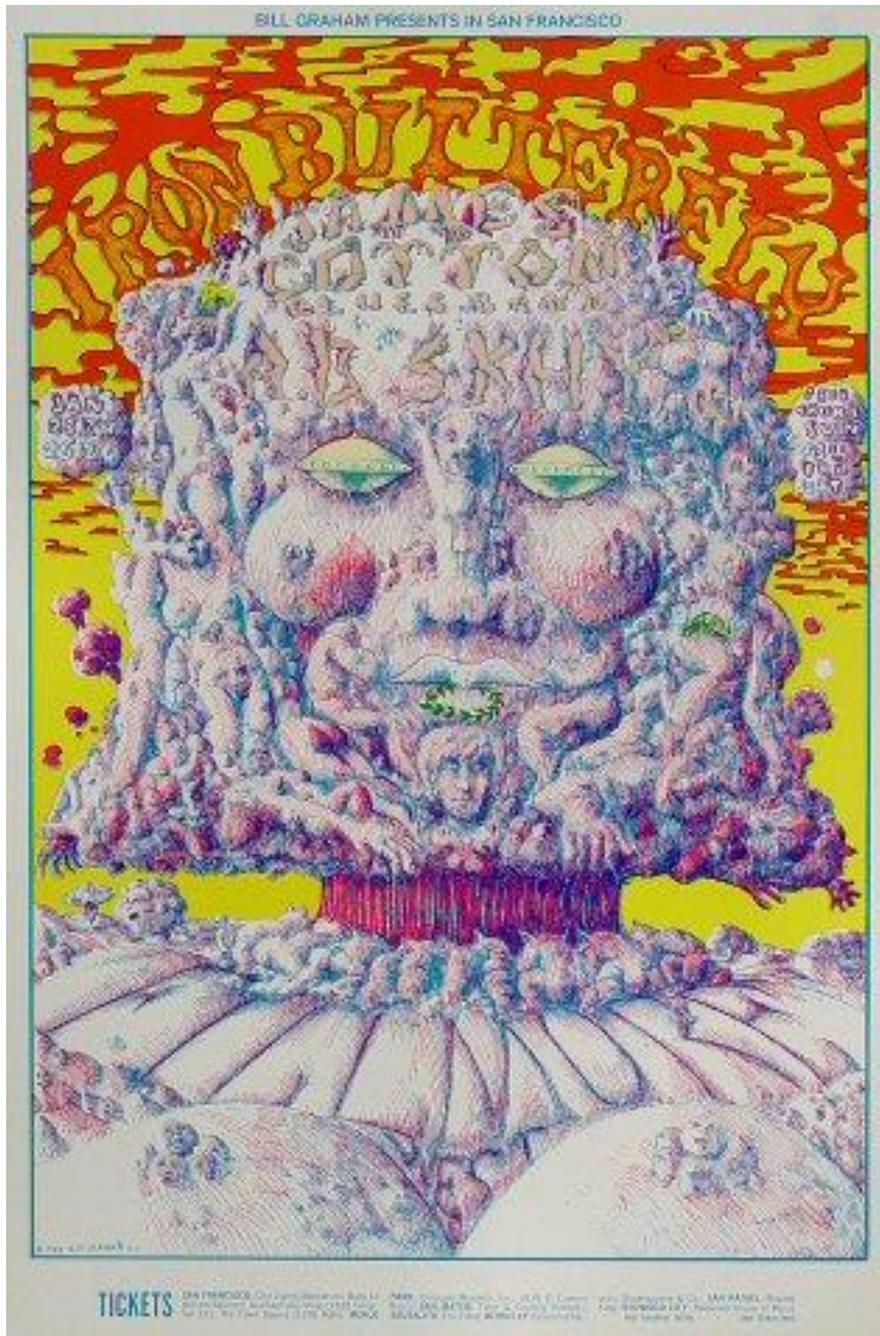
Dates: January 17-18, 1969

Performers: Mothers of Invention, The Sir Douglas Quintet, Pacific Gas & Electric, The Miracles, Peter Albin

Lights: Jerry Abrams Head Lights

Size: 10 3/4" x 27 1/8"

Printing: 1st

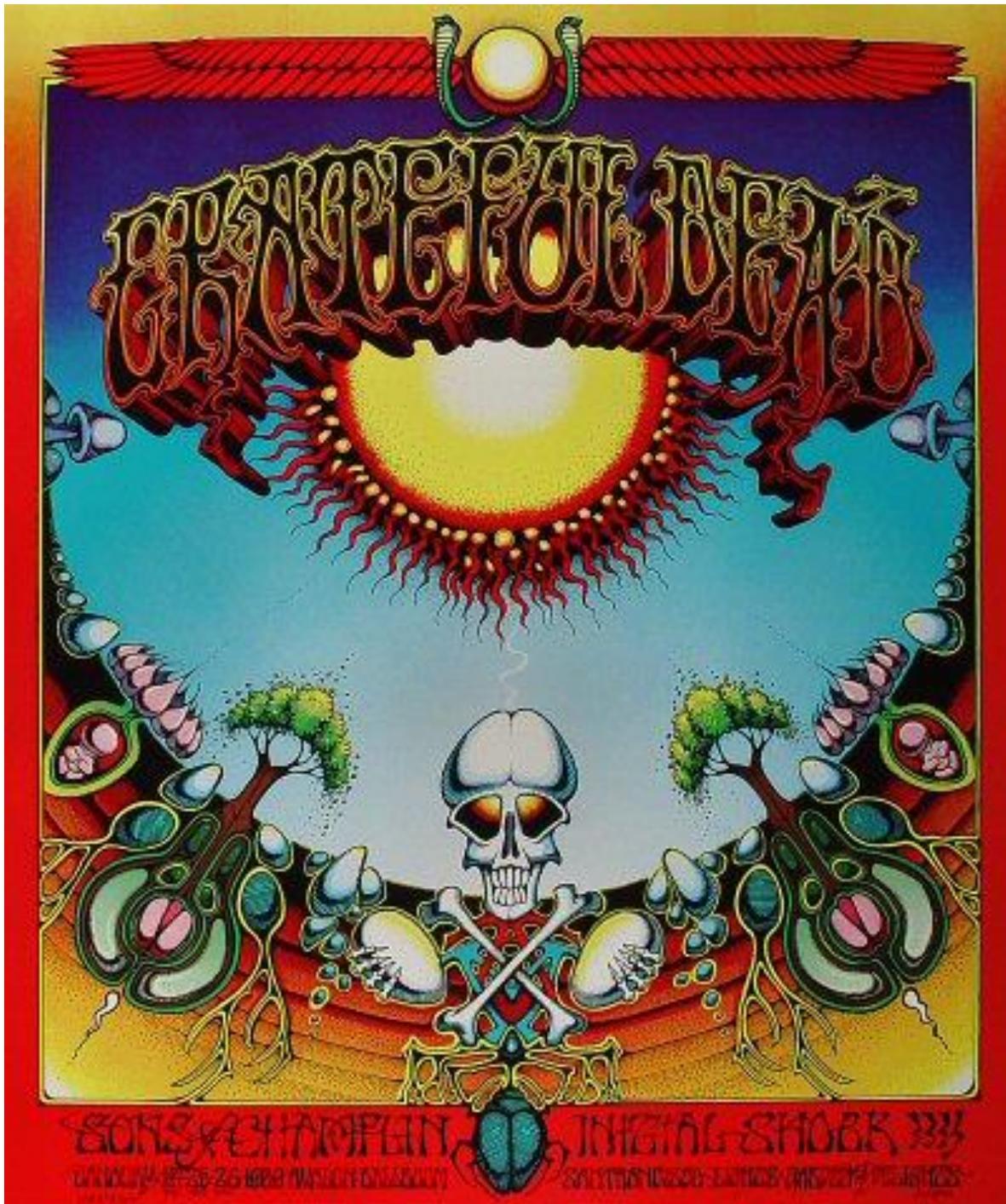


Catalog #: BG157-PC
Artist: Lee Conklin
Dates: January 23-26, 1969
Venue: Fillmore West
Performers: Iron Butterfly, James Cotton Blues Band, A.B. Skhy
Size: 4 5/8" x 7"
Printing: 1st

From Wolfgang's Vault website: "The Sphinx, rendered Conklin-style, promoted Iron Butterfly and James Cotton at the Fillmore West."



Catalog#: FDW003-PO
Artist: San Andreas Fault
Venue: Winterland, S.F., Ca.
Dates: January 24-25, 1969
Performers: Moby Grape, It's a Beautiful Day, The Other Half, Tim Hardin
Lights: Jerry Abrams Head Lights
Size: 11 1/8" x 27 1/4"
Printing: 1st



Catalog#: ABR690124-A-PO

AKA: Aoxomoxoa

Artist: Rick Griffin

Venue: Avalon, S.F., Ca.

Dates: January 24-26, 1969

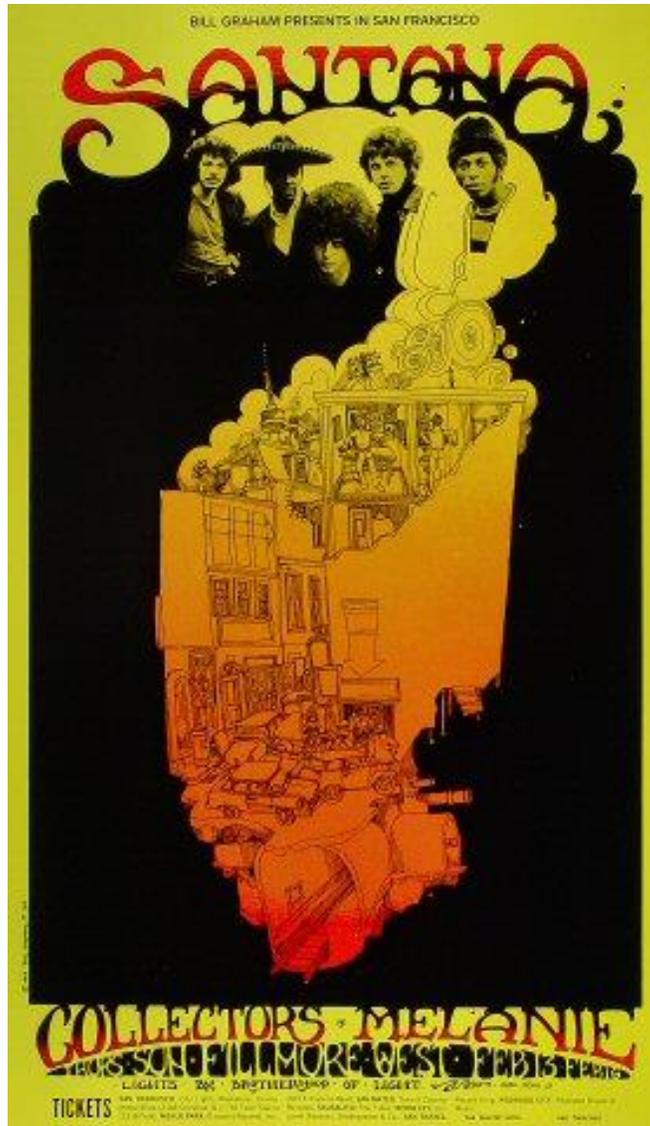
Performers: Grateful Dead, The Sons of Champlin, Initial Shock, Garden of Delights

Size: 22" x 28"

Printing: Reprint, bought through the Dead's website circa 2000, #4735/7500.

Walter Mederios: *From Frisco, with Love*: “Among Griffin’s last San Francisco posters is one for the Grateful Dead, whose name doubtless added inspiration to the artist’s development of a familiar theme. Here again Griffin’s vivid imagination and graphic skill combined to create a design that strikes with the clarity of a vision. Death flashes its knowing smile, but the white-hot sun competes for our attention. Death claims its eggs—the beginning contains the end—but not before a seed is loosed. And Death’s body is aum, the beetle/scarab works below, and on either side the earth is rich with life-plump forms. It’s like a cross-section through the cosmic plan. The design is balanced with classic order and the cycle goes on endlessly under the blazing eye of light.”

From *High Societies*: This is Griffin’s most impressive symbolic composition. It suggests a meditation on life: its sources, its process, and its fate. The artist combines familiar symbols with ones that spring from his own imagination; the sun within the skull is Griffin’s invention. It is an arresting combination, and perhaps inexplicable, but it might be taken as humanity’s vital spark and spirit. Vegetal and animal seeds gestate in the womb of Earth, and their heads incline toward the distant Sire. All is as bright and clear as an ecstatic seer’s vision.”



Catalog#: BG160-PO

Artist: Greg Irons

Venue: Fillmore West, S.F., Ca.

Dates: February 13-16, 1969

Performers: Santana, Collectors, Melanie

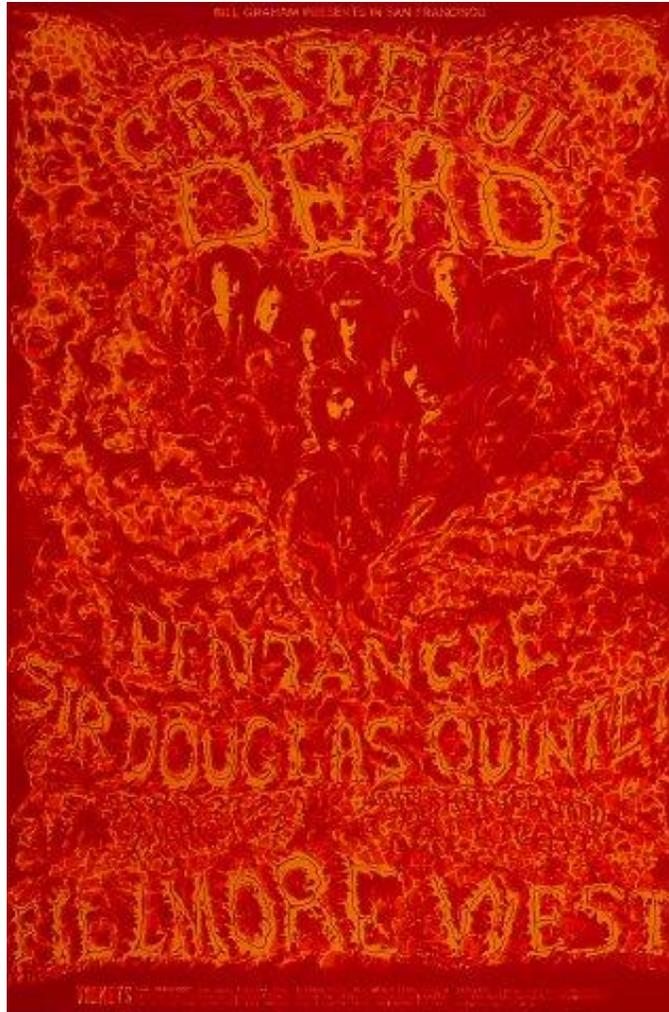
Lights: Brotherhood of Light

Size: 13 1/6" x 22 1/16"

Printing: 1st

From *The Art of the Fillmore*: "For BG160, done for a concert headlining Santana, Graham provided the band photo, and Irons found the street scene graphic among his voluminous collection of drawings."

Mark Irons (Greg's brother): "Greg was somewhat ahead of the game in that he could just flip through his sketchbook and cop ideas. A lot of what he drew were these bizarre conglomerates of urban decay."



Catalog#: BG162-PO, PC, TX

Artist: Lee Conklin & Herb Greene (photos)

Venue: Fillmore West, S.F., Ca.

Dates: February 27-March 2, 1969

Performers: Grateful Dead, Pentangle, The Sir Douglas Quintet

Lights: Brotherhood of Light

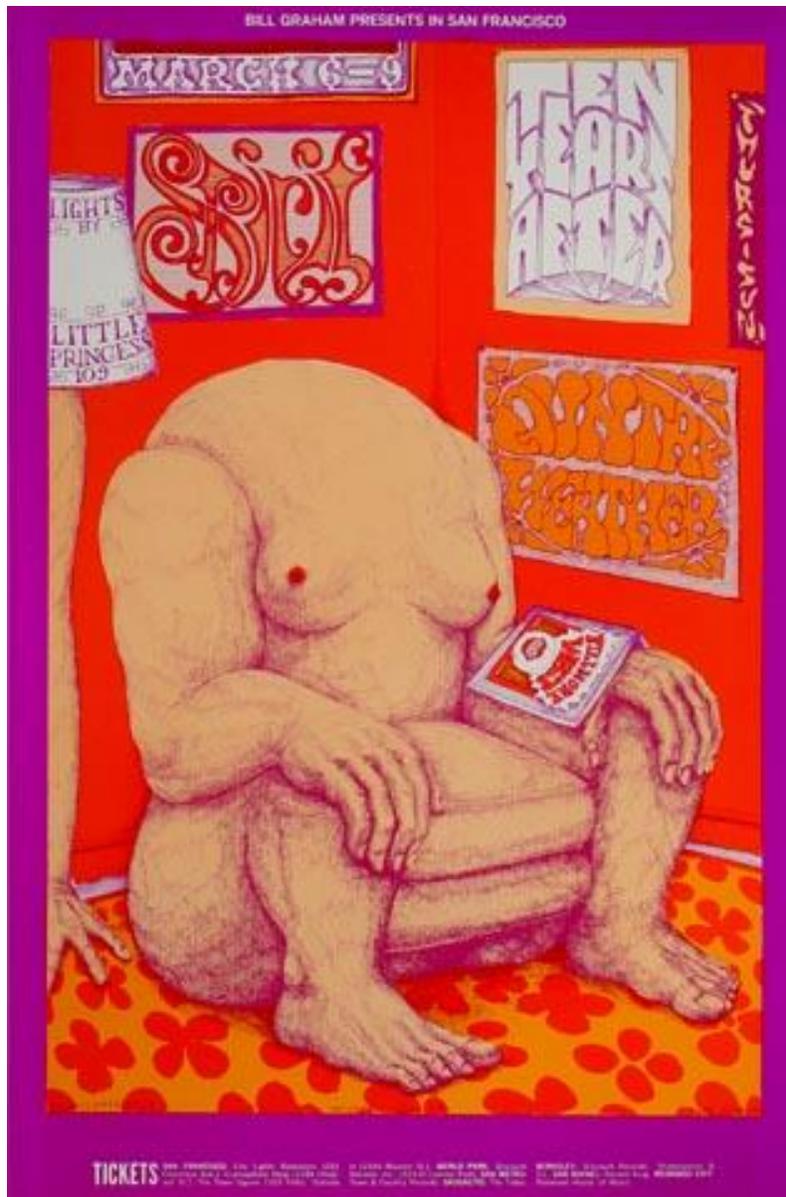
Size: 14" x 21"

Size: 4 5/8" x 7"

Printing: 1st

From Wolfgang's Vault website: "This Grateful Dead billing featured the band's signature skull mascot, but not in a playful way. Conklin took the reader on a trip to Hell, and the spooky images broke down in decay near the bottom of the poster."

From *High Societies*: "Conklin's ability to create unpleasant imagery serves him well here. Unlike Posada's cartoons or Griffin's cosmic parables, this artwork contains neither playfulness nor pleasing form to mitigate the subject, death. This is a look into the grave, evoking loss and decay. It is the most authentically spooky interpretation of the Grateful Dead's mascot in all of poster art."



Catalog #: BG163-PC

Artist: Lee Conklin

Dates: March 6-9, 1969

Venue: Fillmore West

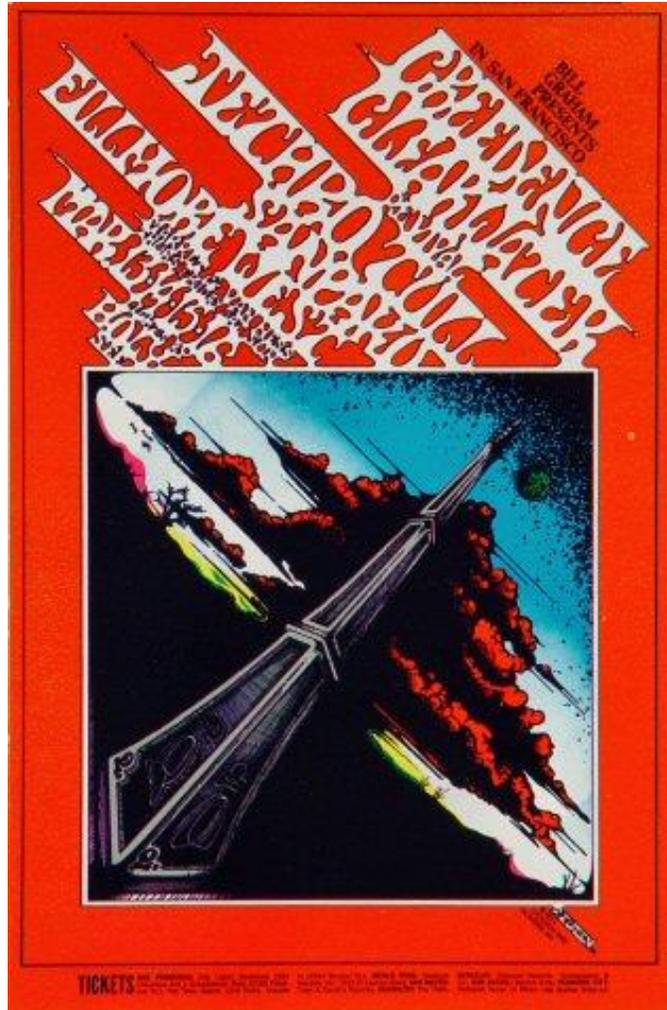
Performers: Ten Years After, Spirit, Country Weather

Lights: Little Princess #109

Size: 4 9/16" x 7"

Printing: 1st

From Wolfgang's Vault website: "Few would be comfortable in Lee Conklin's vision of the conventional parlor. The artist managed to make the nurturing female form menacing, and the neatly framed 'pictures' featuring the performing artists belied the energy of the concert. Tongue in cheek, the light show artists were printed on the shade of the 'standing' lamp.

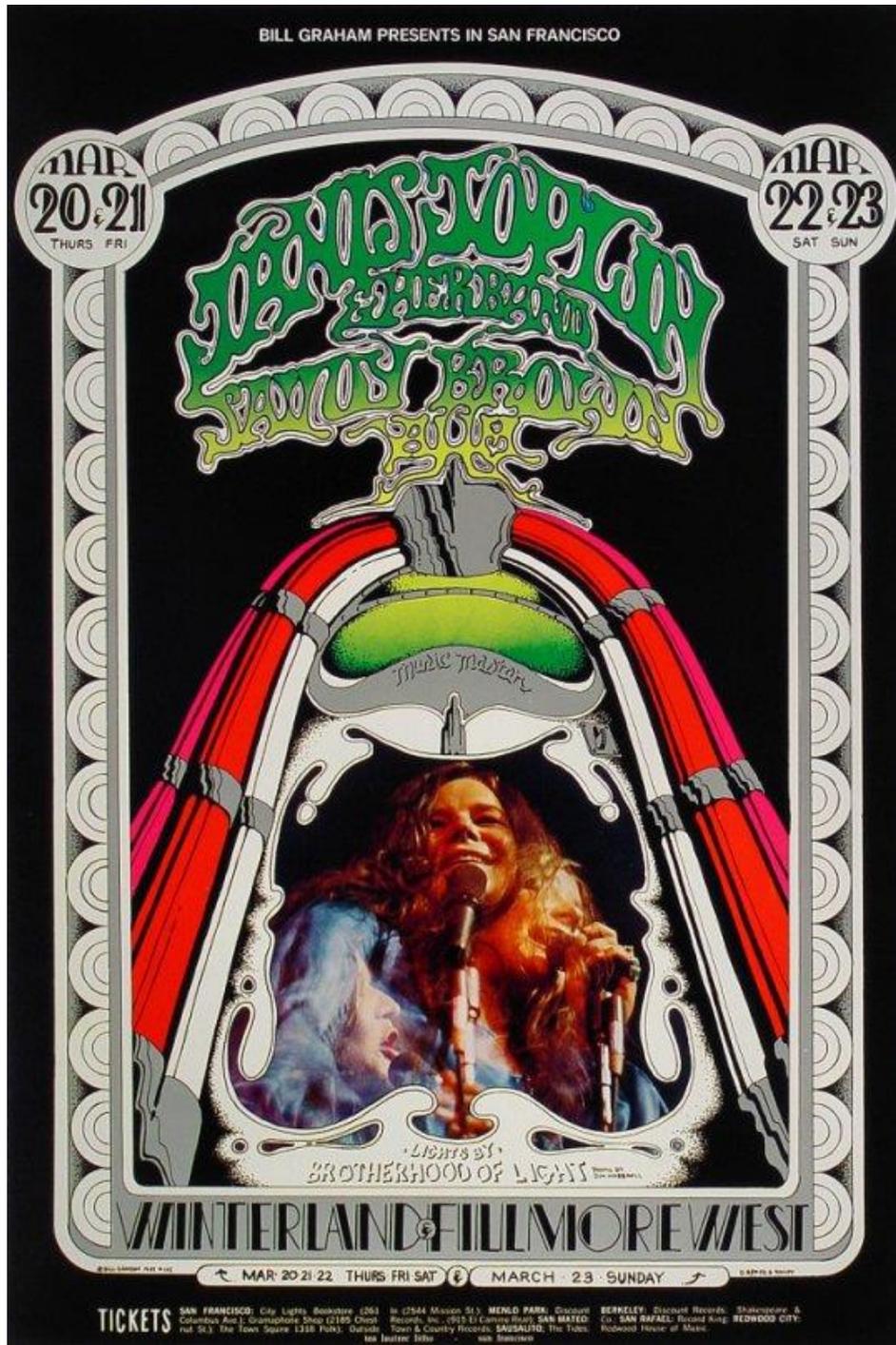


Catalog #: BG164-HB
Artist: Randy Tuten
Dates: March 13-16, 1969
Venue: Fillmore West
Performers: Creedence Clearwater Revival, Jethro Tull
Lights: Holy See
Size: 4 5/8" x 7"
Printing: 1st

From Wolfgang's Vault website: "Movement was the message in the diagonal lettering and central art of Tuten's Creedence Clearwater Revival and Jethro Tull concert poster."

Randy Tuten: "This poster was originally designed for Quicksilver Messenger Service, with Virgo signs on the tower. Bill saw the design and liked it, and told me to use it for this particular show. The design represents World War 3 on the moon and the desolation which followed. The earth is up in the sky by the tower."

From *Classic Rock Posters*: "Another example of creative letterforms, this time by the designer Randy Tuten."



Catalog #: BG165-PC

Artist: Randy Tuten & D. Bread, Jim Marshall (photo)

Dates: March 20-23, 1969

Venue: Winterland

Performers: Janis Joplin, Savoy Brown, Aum

Lights: Brotherhood of Light

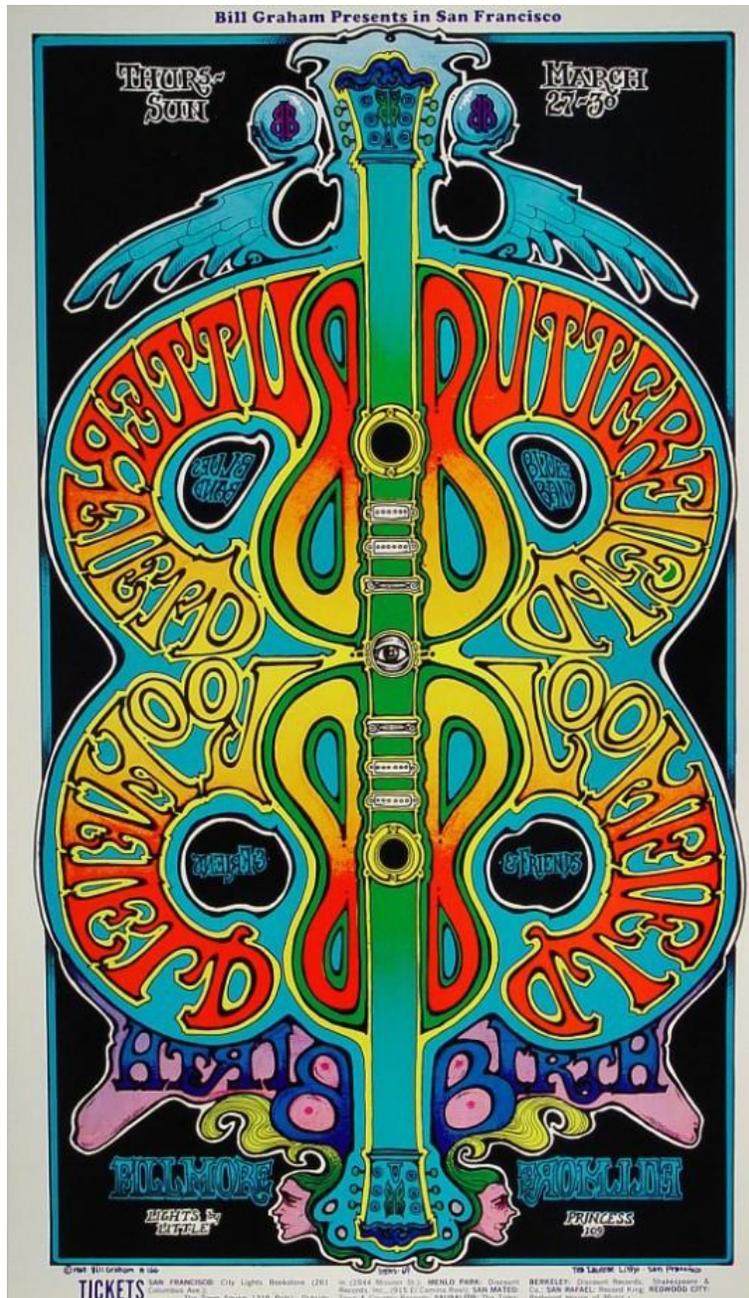
Size: 4 5/8" x 7"

Printing: 1st

From Wolfgang's Vault website: "BG165 marked the triumphant return of Janis Joplin to San Francisco. Joplin's personality transcended the confines of Big Brother & the Holding Co., and, on her way to a successful if brief solo career, she became one of the first superstars to emerge from California's counter-culture. Bill Graham didn't care for this Tuten poster because he couldn't '... read my &\$% @ poster!'"

From *The Art of the Fillmore*: "In BG165, he pairs a central photo of Janis Joplin with his own take on Griffin's tendrilous lettering form. "

From Tuten's website: "This poster was designed by D. Bread with lettering by me and photograph by Jim Marshall. Jim didn't like the way we used the photo in the jukebox, and Bill called me up in the morning that it was printed and yelled that I had screwed up his poster and that he could not read the main lettering and then hung up. Later on he liked it, but Jim Marshall called the next day and was yelling his photo wasn't big enough and then hung up. The printer had neglected to run the yellow in the inside tube of the jukebox; they added the yellow on the second printing."



Catalog #: BG166-PC

Artist: Greg Irons

Dates: March 27-30, 1969

Venue: Fillmore West

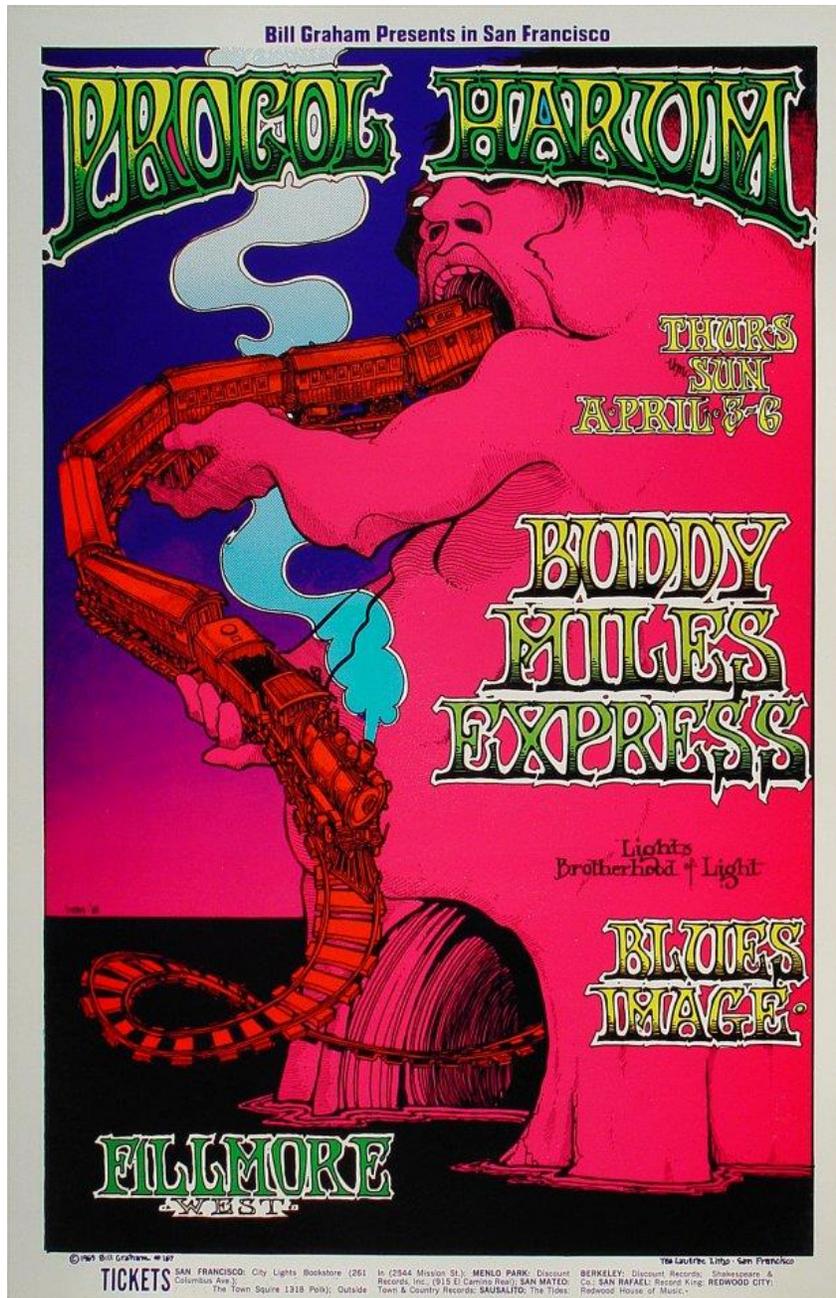
Performers: Paul Butterfield Blues Band, Mike Bloomfield, Birth

Lights: Little Princess #109

Size: 4 5/8" x 7"

Printing: 1st

From Wolfgang's Vault website: "The left side of Greg Iron's guitar was a mirror image of the right and advertised a double-Blues billing: Butterfield Blues and Mike Bloomfield."



Catalog #: BG167-PC

Artist: Greg Irons

Dates: April 3-6, 1969

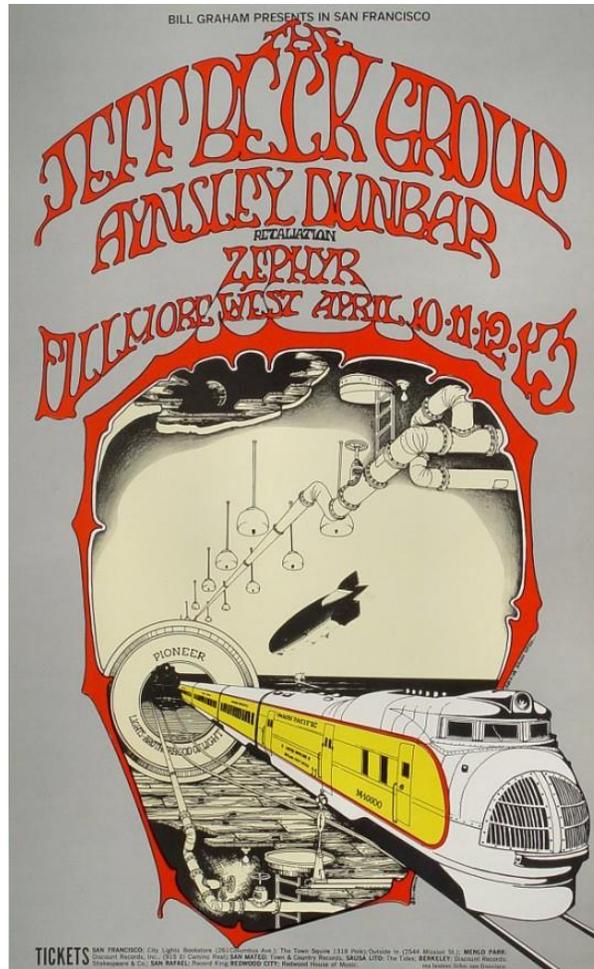
Venue: Fillmore West

Performers: Procol Harum, Buddy Miles Express, Blues Image

Size: 4 5/8" x 7"

Printing: 1st

From Wolfgang's Vault website: "This was no kid's toy train set: Procol Harum and the Buddy Miles Express were on a trip to God-Knows-Where. BG167 is a good example of the balance and distinctive line quality that characterized Greg Irons' maturing work."



Catalog #: BG168-PC

Artist: Randy Tuten

Dates: April 10-13, 1969

Venue: Fillmore West

Performers: Jeff Beck Group, Aynsley Dunbar Retaliation, Zephyr

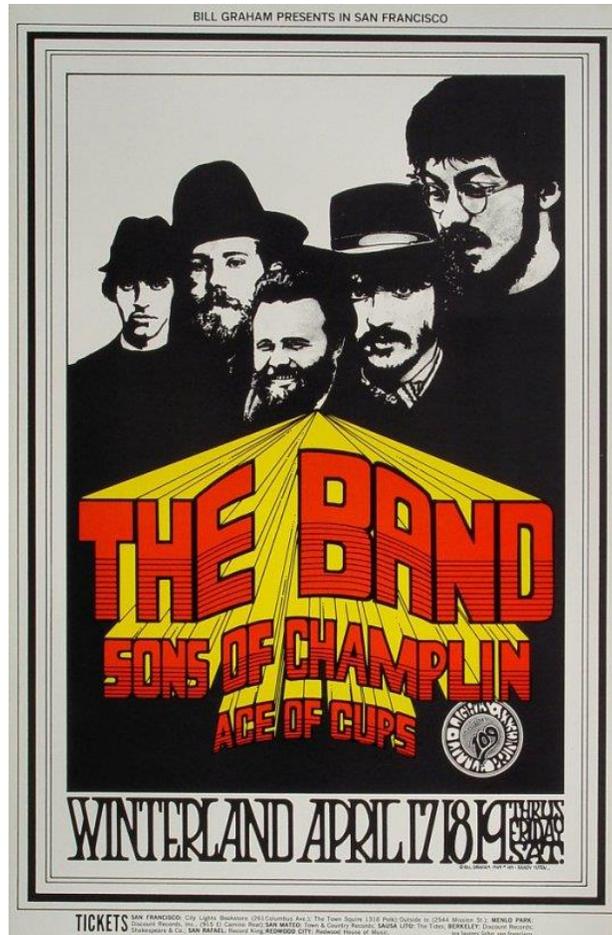
Lights: Brotherhood of Light

Size: 4 5/8" x 7 1/6"

Printing: 1st

From Wolfgang Vault's website: "Everything about this Randy Tuten artwork was sleek; the passenger train express, the industrial ductwork and the nose-diving blimp. The more liquid lettering, advertising The Jeff Beck Group, Aynsley Dunbar and Zephyr, a short-lived bluesy-rock band from Colorado, provided decorative counterpoint to the mechanical systems."

Randy Tuten: "I designed this poster to represent the over-population of the world in the future, when they would have to build spheres around the world to hold everyone. Each sphere would be at a different historical and technological level, with no communications or contact between levels, except outcasts and outlaws who would use the sewer systems of each level to gain access to different worlds. Also, Jeff Beck cancelled and was replaced by Chuck Berry for the first two days, Country Joe & the Fish for the last two days. I thought it was a very nice looking poster."



Catalog #: BG169-PC

Artist: Randy Tuten

Dates: April 17-19, 1969

Venue: Winterland

Performers: The Band, The Sons of Champlin, Ace of Cups

Lights: Little Princess #109

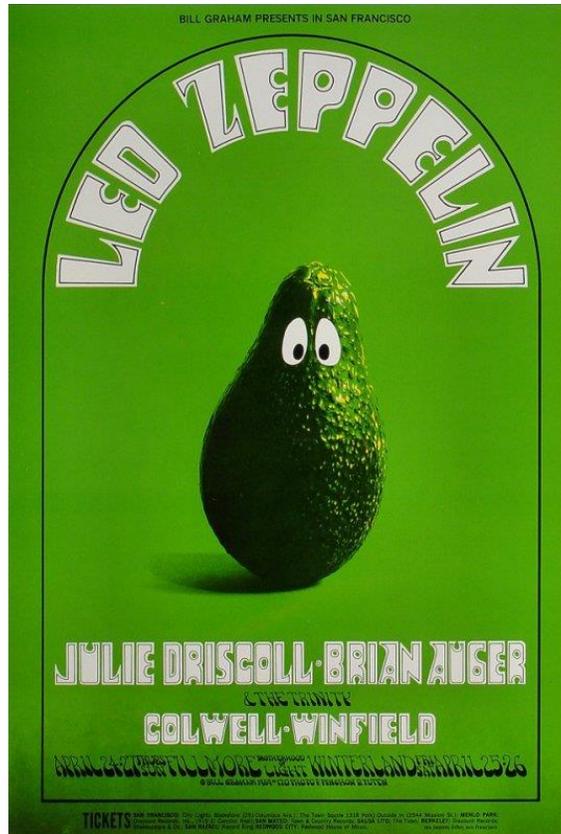
Size: 4 11/16" x 7"

Printing: 1st

From *The Art of the Fillmore*: “BG169 advertised an historic event: the first ever live performance of the Band. The concert took place in Winterland, and artist Tuten was in the audience.”

Randy Tuten: That was the concert when Bill had to stall the show for about two hours until Robbie Robertson got over his mysterious illness the crowd was getting really antsy, and finally Bill ended up having to bring in a hypnotist to get Robertson to play. Amazingly, it worked.”

From Tuten’s website: “I kept the design simple as it was the Band’s first appearance as The Band, although they had played around for years with Ronnie Hawkins and the like. So I tried to keep the design straight-forward, down-home and basic. The red and yellow lettering was so it would stand out of the black & white of the poster.”



Catalog #: BG170-PC

Artist: Randy Tuten, Peter Pynchon (photo)

Dates: April 24-27, 1969

Venue: Fillmore West

Performers: Led Zeppelin, Julie Driscoll, Brian Auger & the Trinity, Colwell-Winfield

Lights: Brotherhood of Light

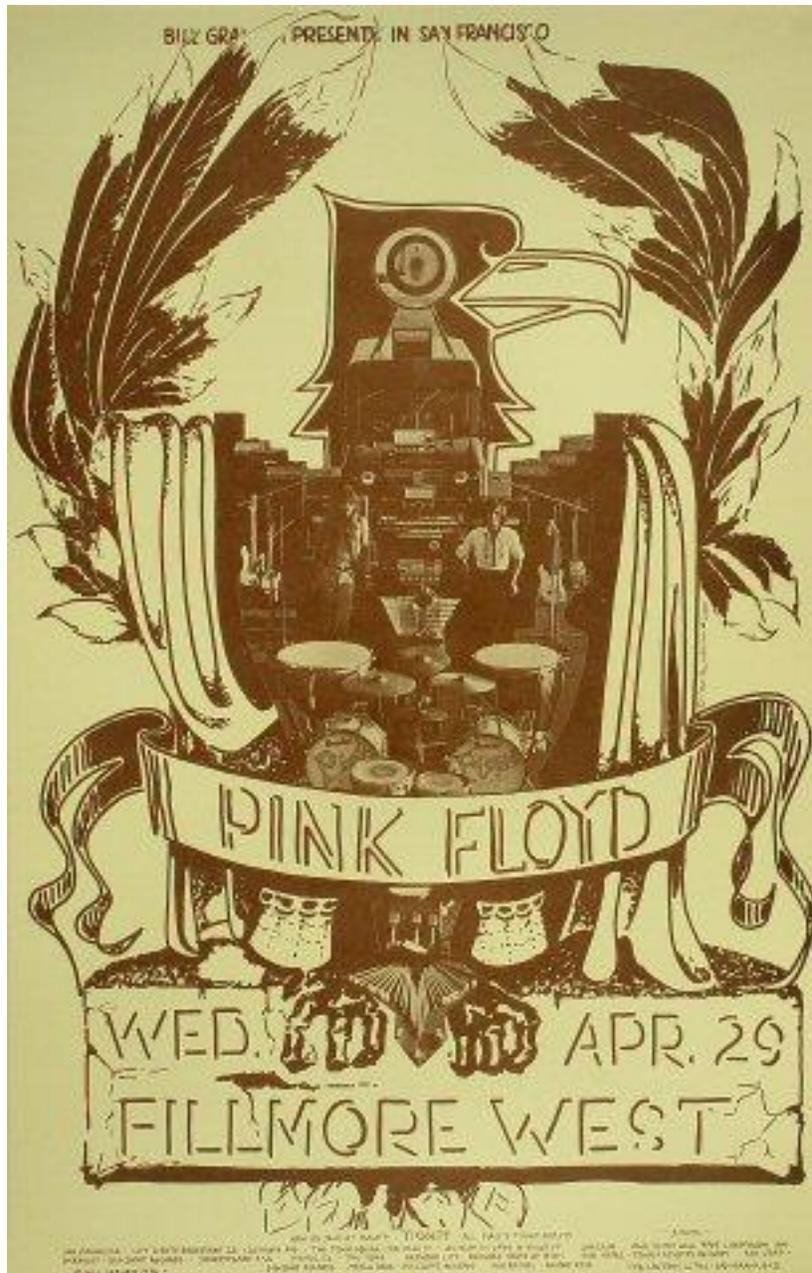
Size: 4 1/2" x 6 15/16"

Printing: 1st

From Wolfgang's Vault website: "The first time Led Zeppelin played San Francisco, they opened for Country Joe & the Fish; just three months later, they headlined four nights at Fillmore West and Winterland. BG170 was unlike any other Led Zeppelin poster or, in fact, any other poster in the BG series."

From Tuten's website: "I designed this because every time Led Zeppelin played, they used blimps on posters and ads, so I thought I'd do something different. For a class project in college I had designed a menu for a fictitious restaurant, which I called the Avocado Club.... I thought it would make an interesting poster, and so it did. The avocado was photographed at my direction. It was such a hit with Bill Graham that I tried to talk him into a series of crazy fruit posters, but he said I should relax and didn't go for it."

Walter Mederios: *From Frisco, with Love*: "A more personally expressive side of [Tuten] is reflected in several posters which contain funky, off-the-wall humour, such as ... the avocado with 'googly' eyes...."



Catalog #: BG230-PO

Artist: Pat Hanks

Date: April 29, 1970

Venue: Fillmore West

Performer: Pink Floyd

Size: 20 3/8" x 31 1/8"

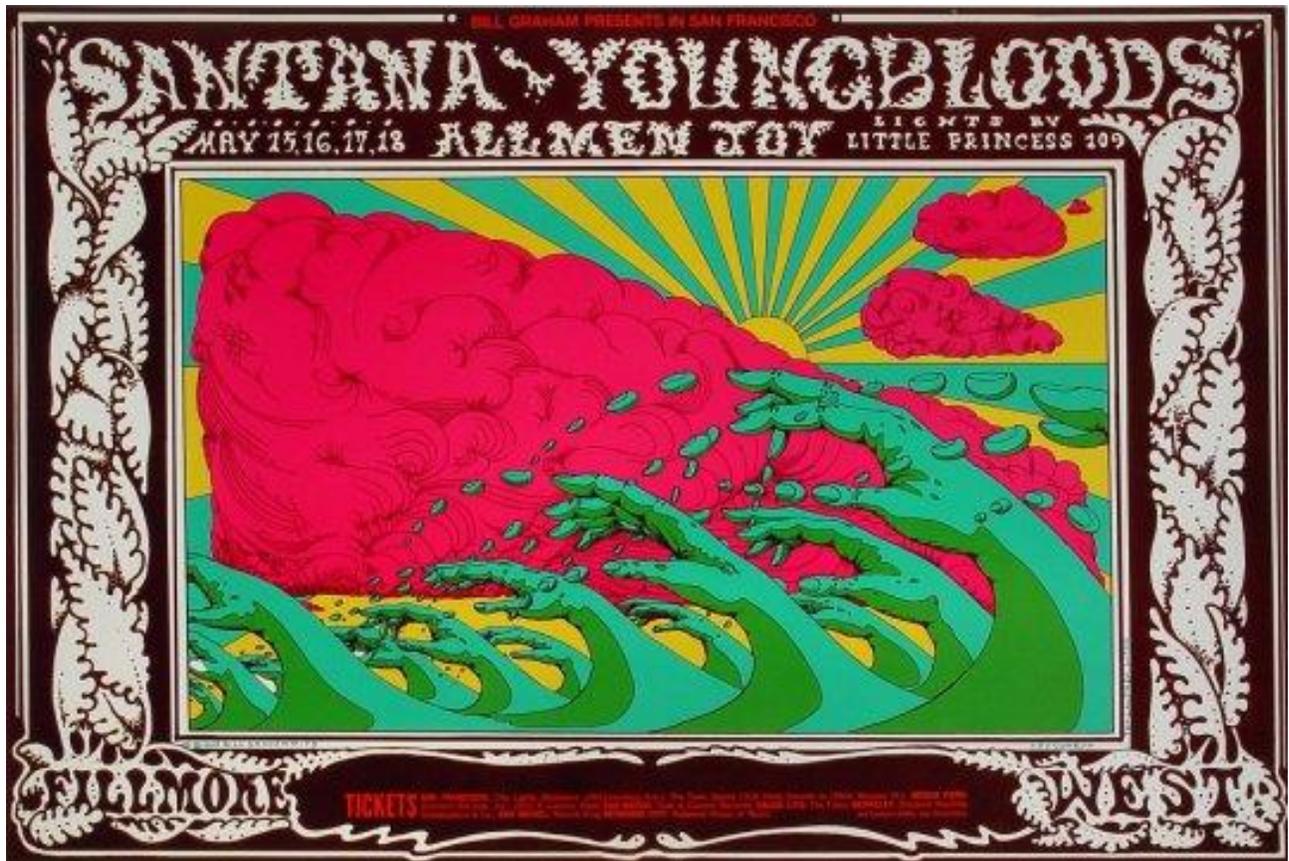
Printing 2nd

From Wolfgang's Vault website: "Infrequently-used Bill Graham contributor Pat Hanks drew this revival-style design around a Pink Floyd photograph. Quickly gaining popularity for their cosmic rock sound, the British band played this gig for one night only at the Fillmore West."

From Wolfgang's Vault website: "Bill Graham never really considered himself a rock and roll fan. His real love was the Latin music he'd grown up listening and dancing to in his old neighborhood in New York City. BG171 advertised shows Graham could really enjoy: San Francisco favorites Jefferson Airplane and the Grateful Dead on the same bill with Cuban percussionist/bandleader Mongo Santamaria. Randy Tuten was able to work some appropriate transportation imagery into the artwork."

From *High Societies*: "Randy Tuten began producing posters in early 1969. Tuten, a Los Angeles street kid and self-taught artist, was attracted to San Francisco by the rock poster art, especially that of Mouse Studios. Other sources of inspiration for Tuten's lettering and poster formats were product labels and advertisements of the early twentieth century. A model builder since childhood, he was fond of fine modes of transportation such as autos, aircraft, and ships, which he often referenced in his art. Whenever possible he included some imagery related to one of the bands on the bill. Here it is the airplane."

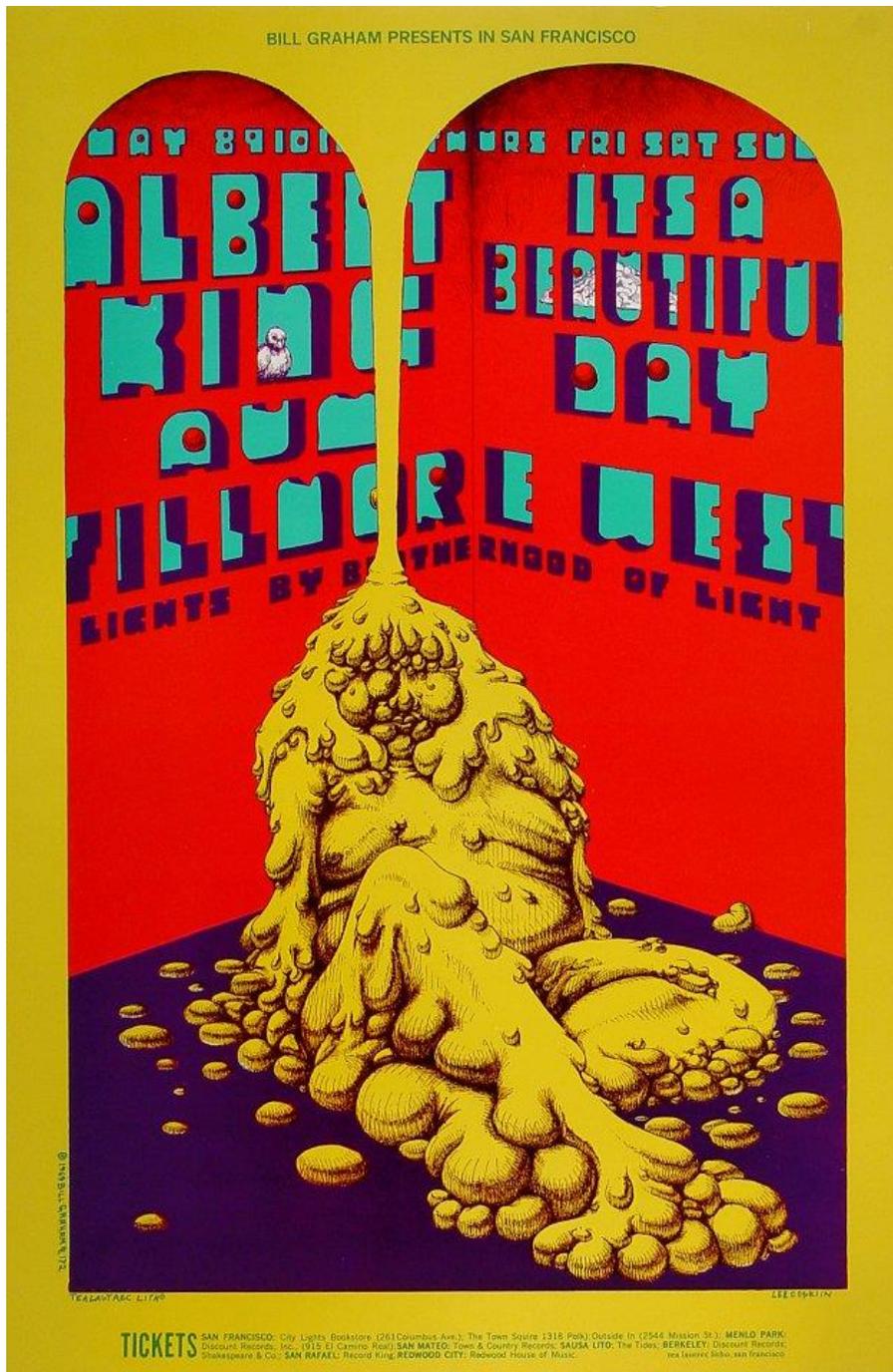
From Tuten's website: "This poster started out with just lettering at the bottom of the design saying Jefferson Airplane, Grateful Dead, and Mongo Santamaria at the Fillmore. They changed the venue of the Friday & Saturday shows to Winterland, then added Cold Blood & Elvin Bishop Group with Mongo on Thursday and Sunday at the Fillmore. The design had better balance before they added the other bands, and I had to add lettering to the top of the poster, but it still looks good. Edmund J. Sullivan [who created the central illustration, minus the airplane] is the same illustrator who did the skull & roses for the famous Grateful Dead Avalon poster that Mouse & Kelley did."



Catalog #: BG173-PC
Artist: Lee Conklin
Dates: May 15-18, 1969
Venue: Fillmore West
Performers: Santana, The Youngbloods, Allmen Joy
Lights: Little Princess #109
Size: 4 5/8" x 7 1/16"
Printing: 1st

This is Conklin's final poster for Graham.

From Wolfgang's Vault website: "The elements were in motion in Conklin's psychedelic seascape advertising Santana and the Youngbloods, and the artist's staid leafy border stood in sharp contrast to the rough seas.... Like many of his relationships with artists, the association [with Conklin] ended abruptly when Graham cut off contact following a disagreement over payment."



Catalog #: BG172-PO, PC

Artist: Lee Conklin

Date: May 8-11, 1968

Venue: Fillmore West

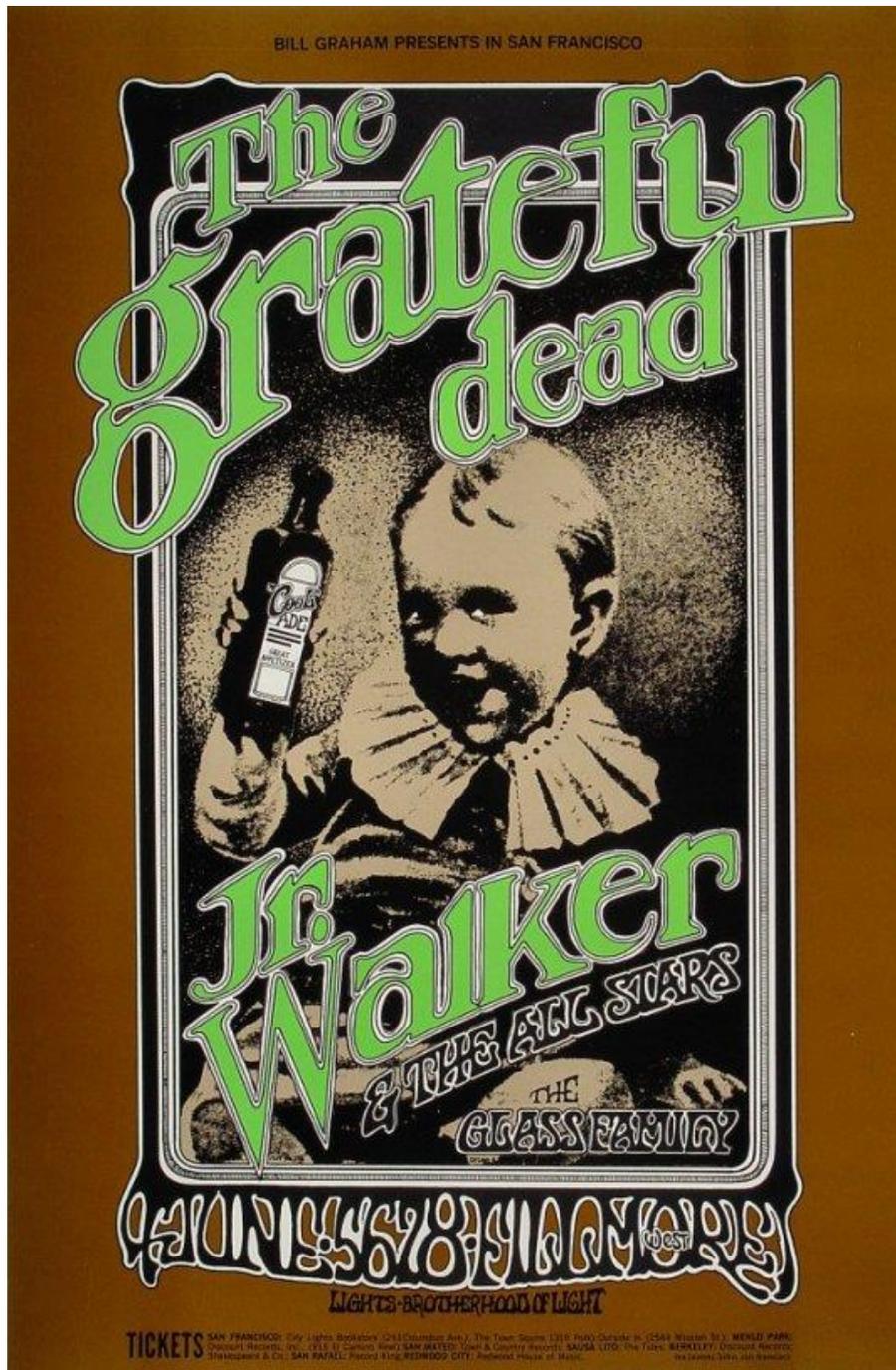
Performers: Albert King, Aum, It's a Beautiful Day

Lights: Brotherhood of Light

Size: 13 7/8" x 21 3/16"

Size: 4 5/8" x 7"

Printing: 1st, 1st



Catalog #: BG176-PO

AKA: The Cool Aid Kid

Artist: Randy Tuten

Dates: June 5-8, 1969

Venue: Fillmore West

Performers: The Grateful Dead, Junior Walker & the All-Stars, Glass Family

Lights: Brotherhood of Light

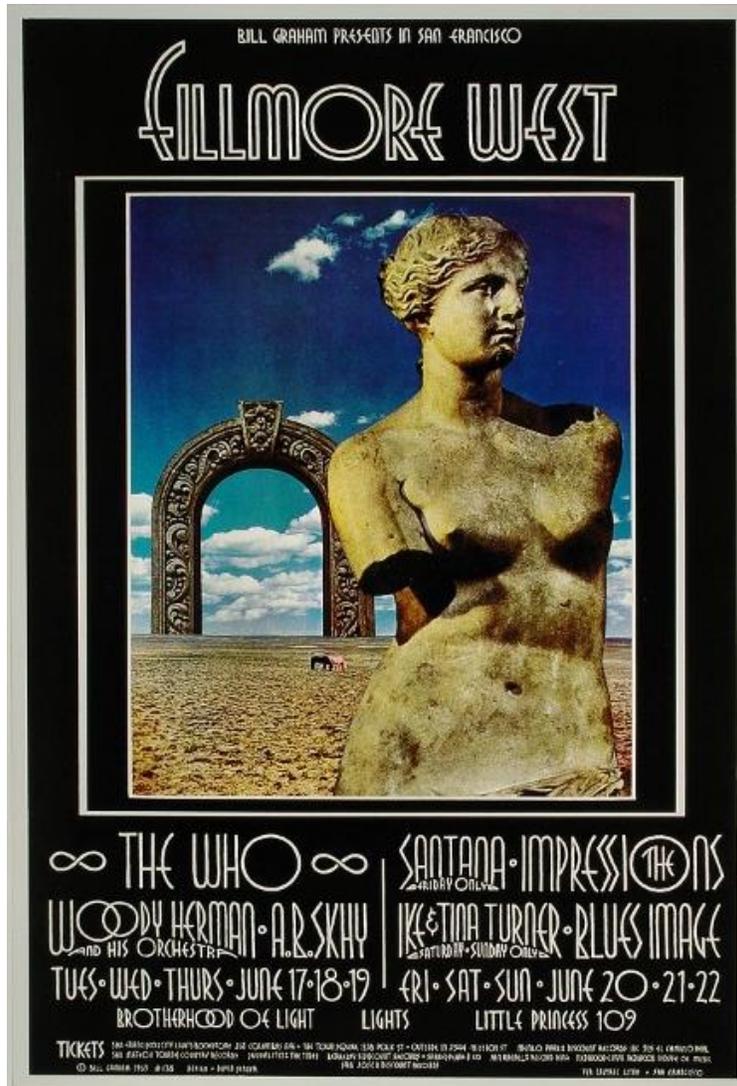
Size: 14" x 21 1/8"

Printing: 1st

From Wolfgang's Vault website: "Olde-time advertising was Tuten's vehicle of choice for this concert featuring Motown recording artist and influential sax man Junior Walker and his All Stars."

From Tuten's website: "'The Cool Aid Kid' is just what it is, a kid drinking Kool-Aid. I do not know why I spelled Cool Aid that way, a reference to the drug society I suppose. The Grateful Dead were famous for having a lot of LSD around. I tried to do something different with the green and brown colors."

Walter Mederios: *From Frisco, with Love*: "A few of Tuten's posters revived the advertising style directly, and many others are developments of typical label formats. ['The Cool Aid Kid'] design is perhaps the best of this type, for both its wit and its art, especially the large lettering. This conventional, but distinctive lettering, recalls those early days of [last] century when countless commercial artists sat at their boards applying their invention to the rather limited range of lettering styles which were then acceptable, trying to devise something unique, some 'flair' in order to attain distinction for the product and themselves. Although Tuten often exploited such standard lettering he also developed a unique style, which ranges from the robust and funky to the flowing and delicate."



Catalog #: BG178-TX

Artist: David Singer

Dates: June 17-22, 1969

Venue: Fillmore West

Performers: The Who, Woody Herman & His Orchestra, A.B. Skhy, Santana, The Impressions,
Ike & Tina Turner, Blues Image

Lights: Brotherhood of Light, Little Princess #109

That's the kind of show you don't see anymore: Woody Herman & His Orchestra opening for the Who.

From Wolfgang's Vault website: "David Singer's first poster began a dramatic transformation of the concert poster. Singer's style was precise and carefully planned, in contrast to the free-form, more spontaneous work of previous artists. Singer also changed lettering styles because, '... by then the shock value... of posters being illegible had worn off.' His lettering was more linear, but that did not mean he took the psychedelic out of psychedelic posters. He simply achieved the effect in different ways."

Bill Graham: “By 1969 or so, I thought some of the [poster] artists were running a bit dry. Then David Singer came along with a whole portfolio of collage pieces. He takes his thousands of pictures—all the things that he’s cut out and saved and distilled in his brain—and he comes up with something that really catches the spirit. Singer—as much as Wes Wilson and Rick Griffin—revolutionized concert-poster art.”

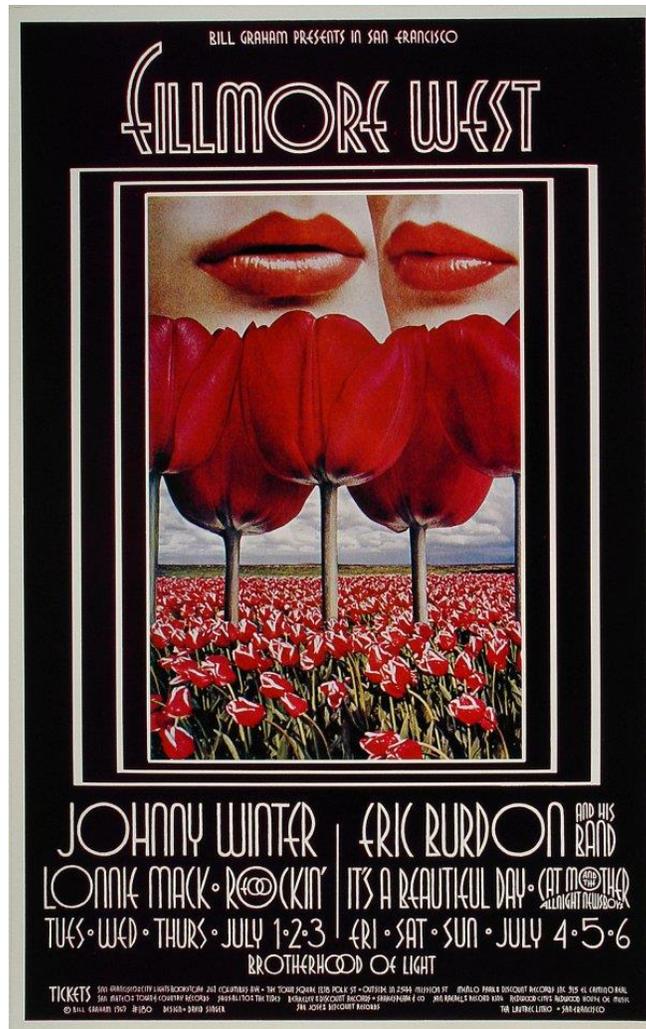
David Singer: “One of the reasons I think Bill liked my work originally was that I presented him with a variety of images right from the start; I had a series all ready for him, and this had never happened before. He liked this because for the first time he could say, ‘Okay, we’ll do these first and these next.’ Actually, Graham was getting ready for his summer series of shows at the Fillmore, so we immediately picked twelve collages and had the color separations made. I then designed my first ‘Fillmore West’ heading, and then, as I received each poster’s billing, I’d pick the collage that seemed to go best, and I’d finish the rest of the lettering. I was able to use the same style for the entire first series, which was a fortunate circumstance for me, as I knew very little about lettering. I had assured Bill that I could handle this—and so I had to learn how. The first series gave me the confidence I needed; after that, I was able to find my own way.”

From *High Societies*: “Compared to the earlier posters, Singer’s works are layered in meaning, referring to several facets of experience and intuitive knowledge. They allude to classical art and mythology, and their fine art quality suggests a new level of status and sophistication for rock music.”

David Singer: “I was delighted with the way Bill reacted to my work. He was the first publisher to take me seriously, and I had made the rounds of most of the publishing companies in the area at the time. My imagery was a departure from what was generally available, and I had not thought much about doing rock posters. I saw my collages as greeting cards or something. But life can be funny; here I am having designed all these posters, and I’ve never done any greeting cards at all.”

Walter Mederios, *From Frisco, with Love*: “During the last two years of the Fillmore, most of the posters were produced by David Singer, a rather quiet young man who had grown up in Quakertown, Pennsylvania. During his high school years he was part of the local street culture, and he later joined the Navy for a change of scene. His last duty station was San Francisco and he settled here in 1964. He had some experience in graphic art, but didn’t consider himself an artist....”

Walter Mederios, *From Frisco, with Love*: “These posters appear to be a world apart from the rock ‘n’ roll scene and the traditions of the poster art; dense pattern, intense colour, decorative lettering and funky humour are all absent. Singer’s pictorial style displays a new form of classical order and restraint. The imagery and colour tone are cool and reserved and the visual impact of these posters is much less immediate. What they lack in surface intensity is balanced by depth, however, from the first quiet appreciation of the whole collage to the reflective process which the imagery induces.”



Catalog #: BG180-PO

Artist: David Singer

Dates: July 1-6, 1969

Venue: Fillmore West

Performers: Johnny Winter, Lonnie Mack, Rockin' Foo, Eric Burdon, It's a Beautiful Day, Cat Mother & the All Night Newsboys

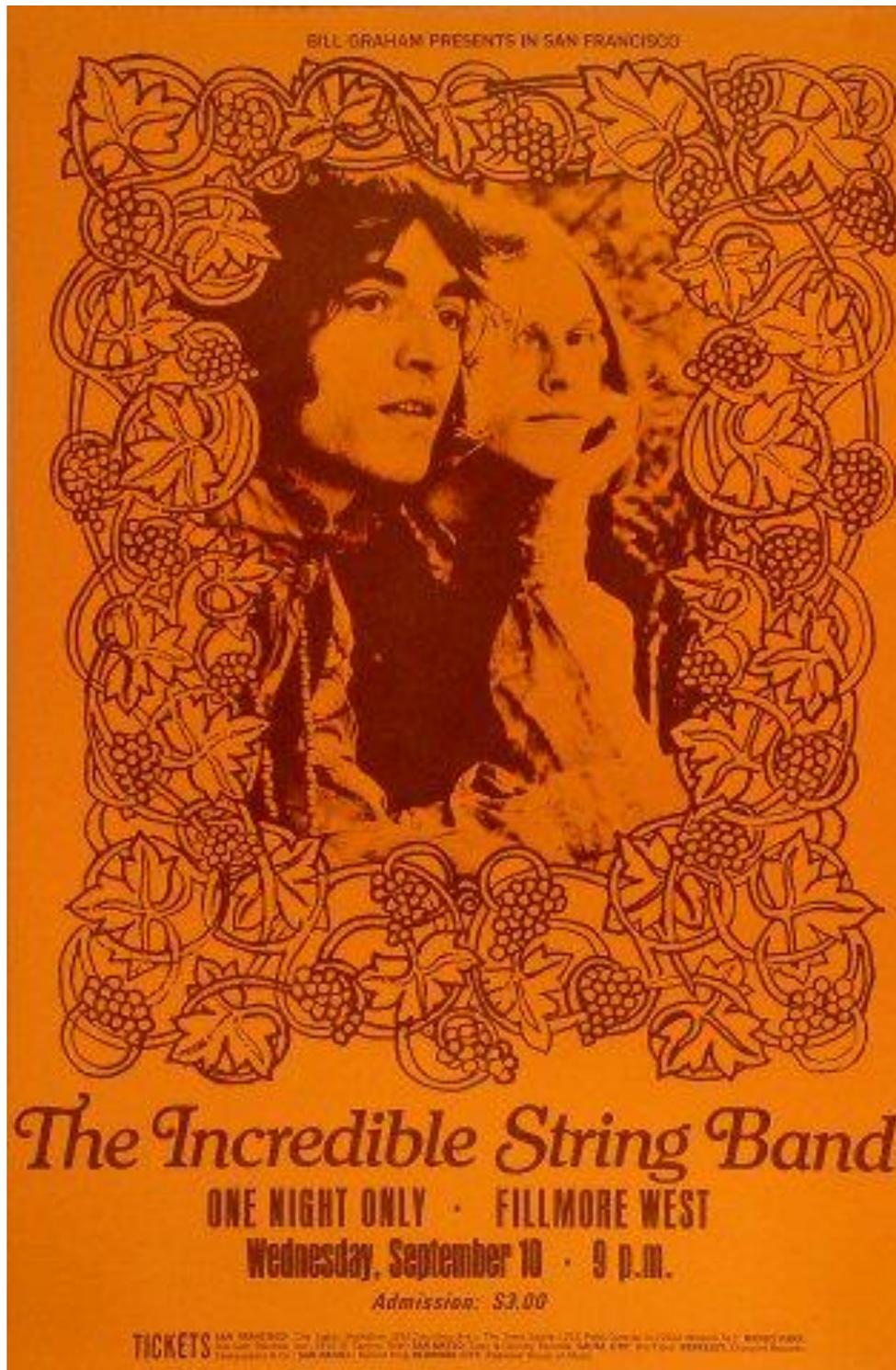
Lights: Brotherhood of Light

Size: 14" x 22"

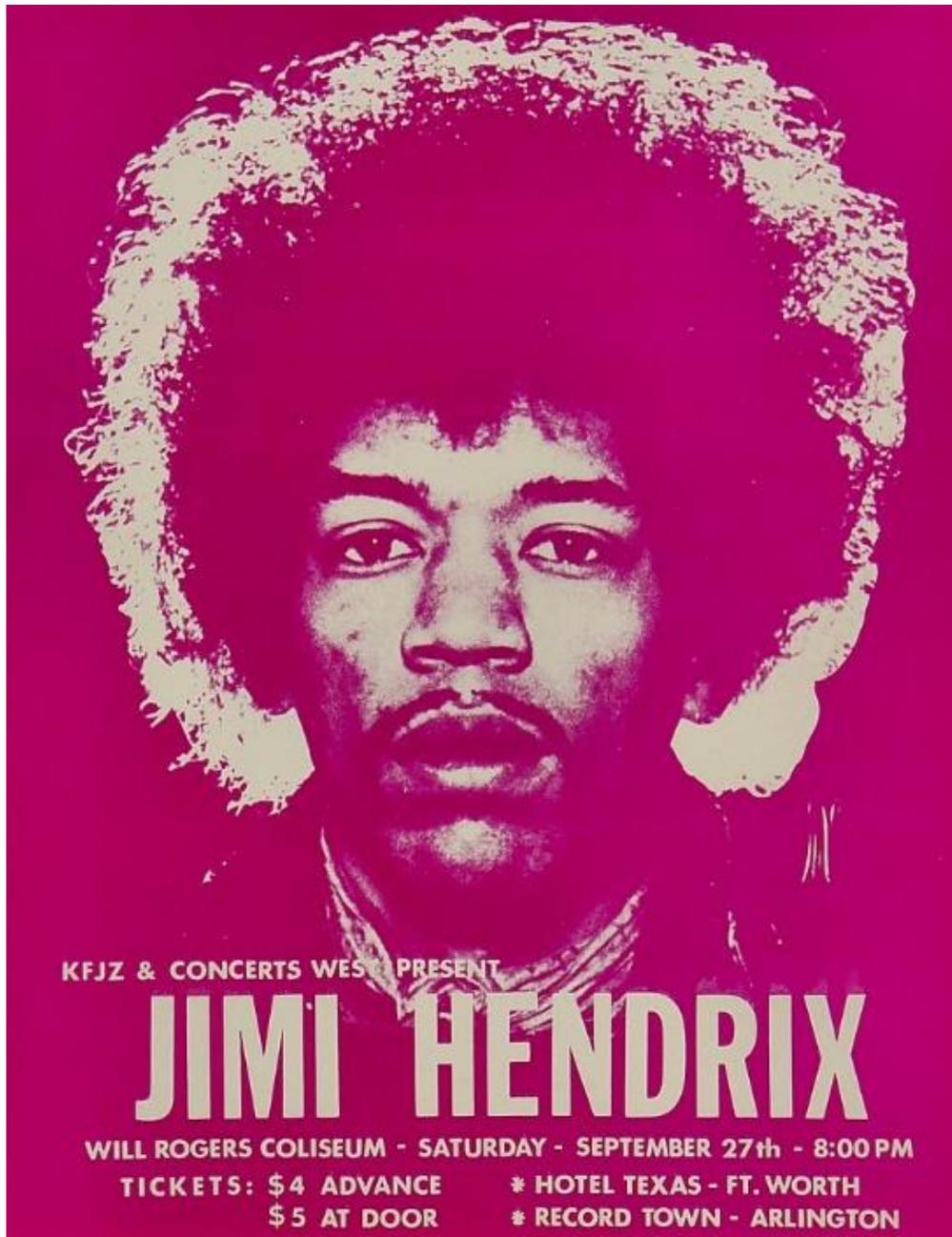
Printing: 2nd

From Wolfgang's Vault's website: "The habit of presenting two different billings on the same poster made it unnecessary for the artwork to relate directly to any of the bands. BG180 was the artist's visual pun with 'two-lips.'"

Walter Mederios, from *High Art*: "There is a wide variety in Singer's collage, and although some can be related to the bands or to an event, most of them are independent works of art, simple play with fern or favorite images. The 'Tulips' design is about voluptuous beauty and a word pun, but it is a visual statement, not a literal one."



Catalog #: FMW690524-TX
Artist: Pat Hanks
Dates: September 10, 1969
Venue: Fillmore West
Performers: Incredible String Band
Size: 2 1/2" x 3 9/16"



Catalog #: WLL690927-HB

Artist: Unknown

Date: September 27, 1969

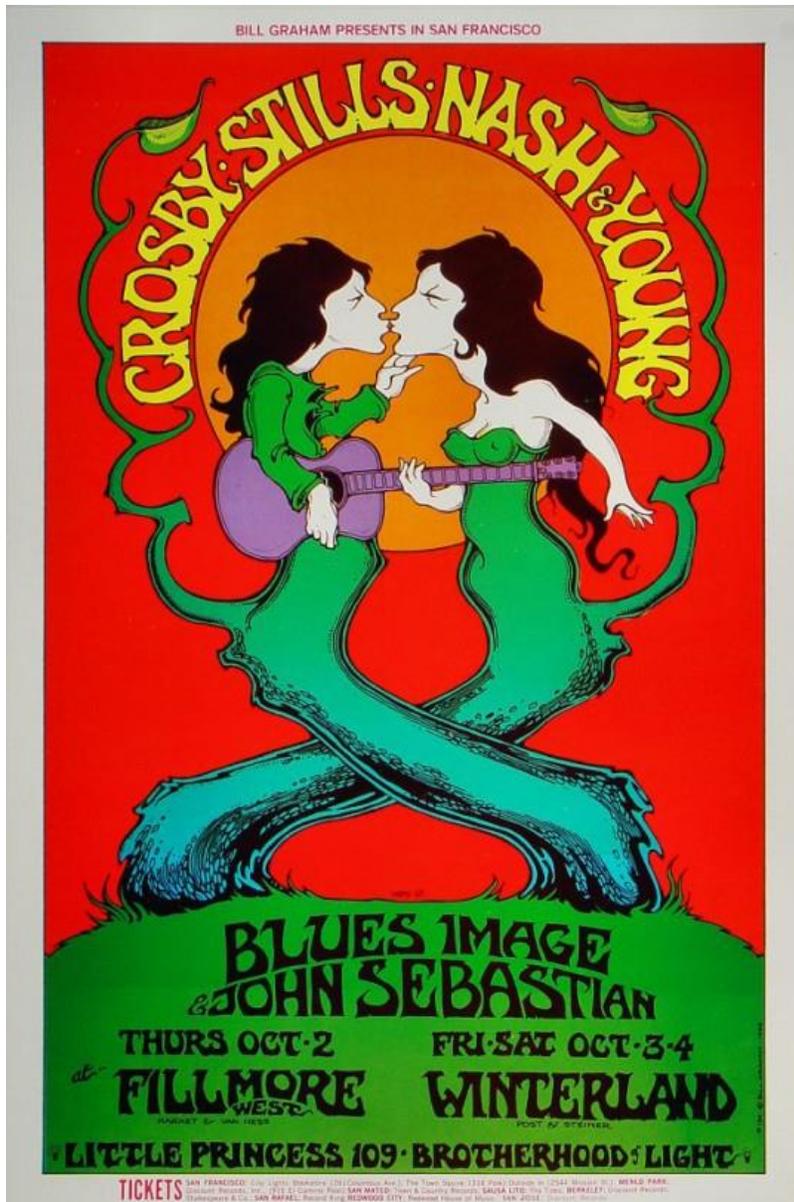
Venue: Will Rogers Coliseum, Fort Worth, TX.

Performer: Jimi Hendrix

Size: 8 ½" x 11"

Printing 1st

The only reason I can afford a first printing handbill for a Hendrix headlining concert is that this concert never happened. It (and the rest of a subsequent tour) fell victim to the chaos surrounding Hendrix's live band in the aftermath of Woodstock.



Catalog #: BG194-HB

Artist: Greg Irons

Dates: October 2-5, 1969

Venue: Winterland, Fillmore West

Performers: Crosby, Stills, Nash & Young, Blues Image, John Sebastian

Lights: Little Princess #109, Brotherhood of Light

Size: 4 5/8" x 6 15/16"

Printing: 1st A

From Wolfgang's Vault website: "Just two months after their historic appearance at the Woodstock Festival, Crosby, Stills, Nash and Young were scheduled to play their first-ever gigs at Bill Graham's Fillmore West and Winterland. CSNY was forced to postpone the show, and Janis Joplin and Santana stepped in to replace them, along with the original billing of Blues Image and John Sebastian. The poster, however, had already gone to print."



Catalog#: BG197-PO

Artist: Bonnie MacLean

Venue: Winterland, S.F., Ca.

Dates: October 24-25, 1969

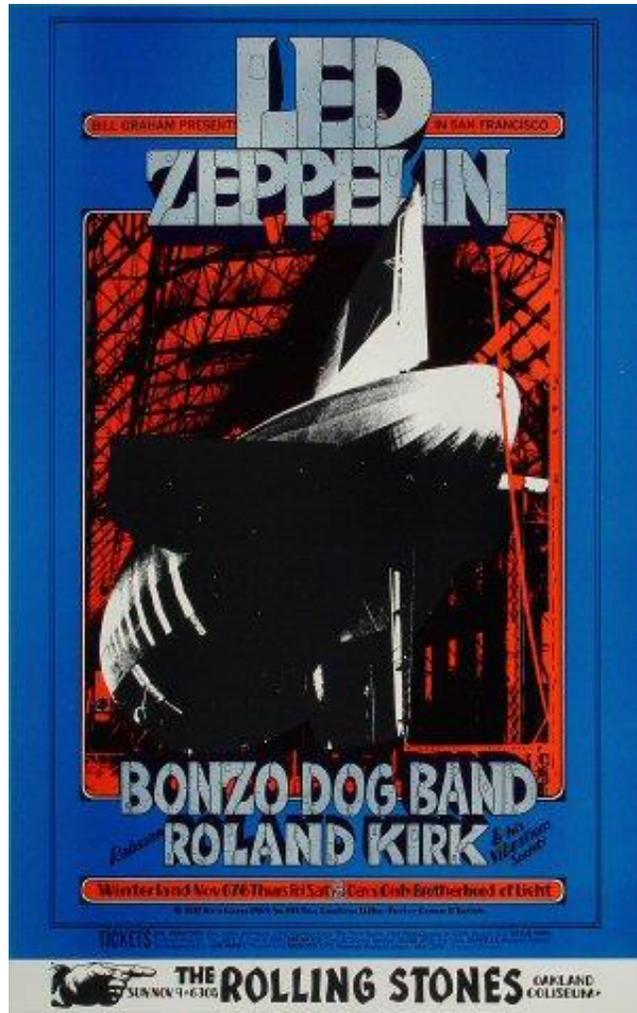
Performers: Jefferson Airplane, Grateful Dead, Sons of Champlin

Lights: Glenn McKay's Head Lights

Size: 14" x 21 1/16"

Printing: 1st

From Wolfgang's Vault website: "Although Bonnie MacLean was no longer the main Fillmore poster artist, she did the calligraphy for this lunar landscape collage in a style recalling her original chalkboard-artist roots."



Catalog #: BG199-TX

Artist: Randy Tuten

Dates: November 6-8, 1969

Venue: Winterland

Performers: Led Zeppelin, The Bonzo Dog Band, Rahsaan Roland Kirk

Lights: Brotherhood of Light

From Wolfgang's Vault website: "Tuten acquiesced to the power of the blimp in this Led Zeppelin poster. The concert was typical Graham fare and mixed the goofy sounds of the Bonzo Dog Band with jazz-great Rahsaan Roland Kirk & His Vibration Society. Kirk insisted that his band be named on event posters and billboards, but occasionally, and to his great annoyance, the name didn't always fit. The poster gave a heads-up to Stones fans for their concert on Sunday."

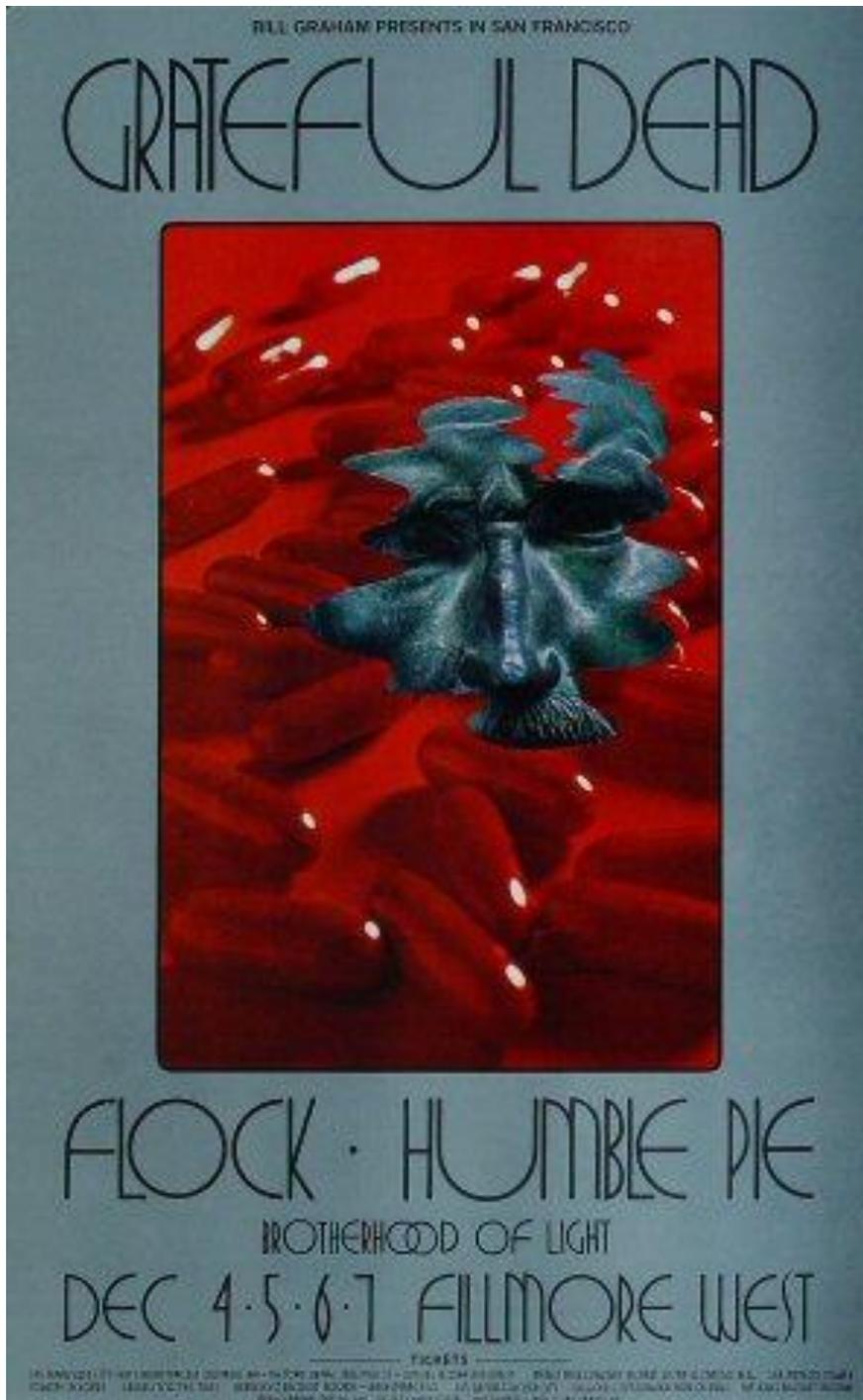
From Tuten's website: "Whenever Led Zeppelin played they would use a blimp on the poster or advertising here's one of those blimp posters but hopefully freshened up by putting the blimp in a hangar as if Led Zeppelin were in the house. It was a great show, Led Zeppelin, Bonzo Dog Band & Roland Kirk were all particularly good that evening."



Catalog #: BG201-HB
Artist: Randy Tuten & Ron Raffaelli (photo)
Date: November 9, 1969
Venue: Oakland Coliseum
Performer: The Rolling Stones
Size: 4 11/16" x 7 3/8"
Printing: 1st

From Wolfgang's Vault website: "The Rolling Stones concert in November, 1969 included a lot of firsts: the first time the band played for Bill Graham, the first time Graham booked a place as large as the Oakland Coliseum and the first time Graham saw a performance contract that included a rider detailing what the band expected in amenities on the road. Graham and The Stones had a rocky relationship, and the egos of Bill and Mick Jagger clashed frequently and monumentally."

From Tuten's website: "Bill Graham had this picture that he wanted to use, and he gave the photo to myself and David Singer and said 'Let's see what you guys come up with.' I just kept it tasteful and simple, and let the photo do the work. It came out very classy looking, and Bill accepted my design."



Catalog#: BG205-PO. TX

Artist: David Singer

Venue: Fillmore West, S.F., Ca.

Dates: December 4-7, 1969

Performers: Grateful Dead, The Flock, Humble Pie

Lights: Brotherhood of Light

Size: 14" x 22"

Printing: 2nd, 1969

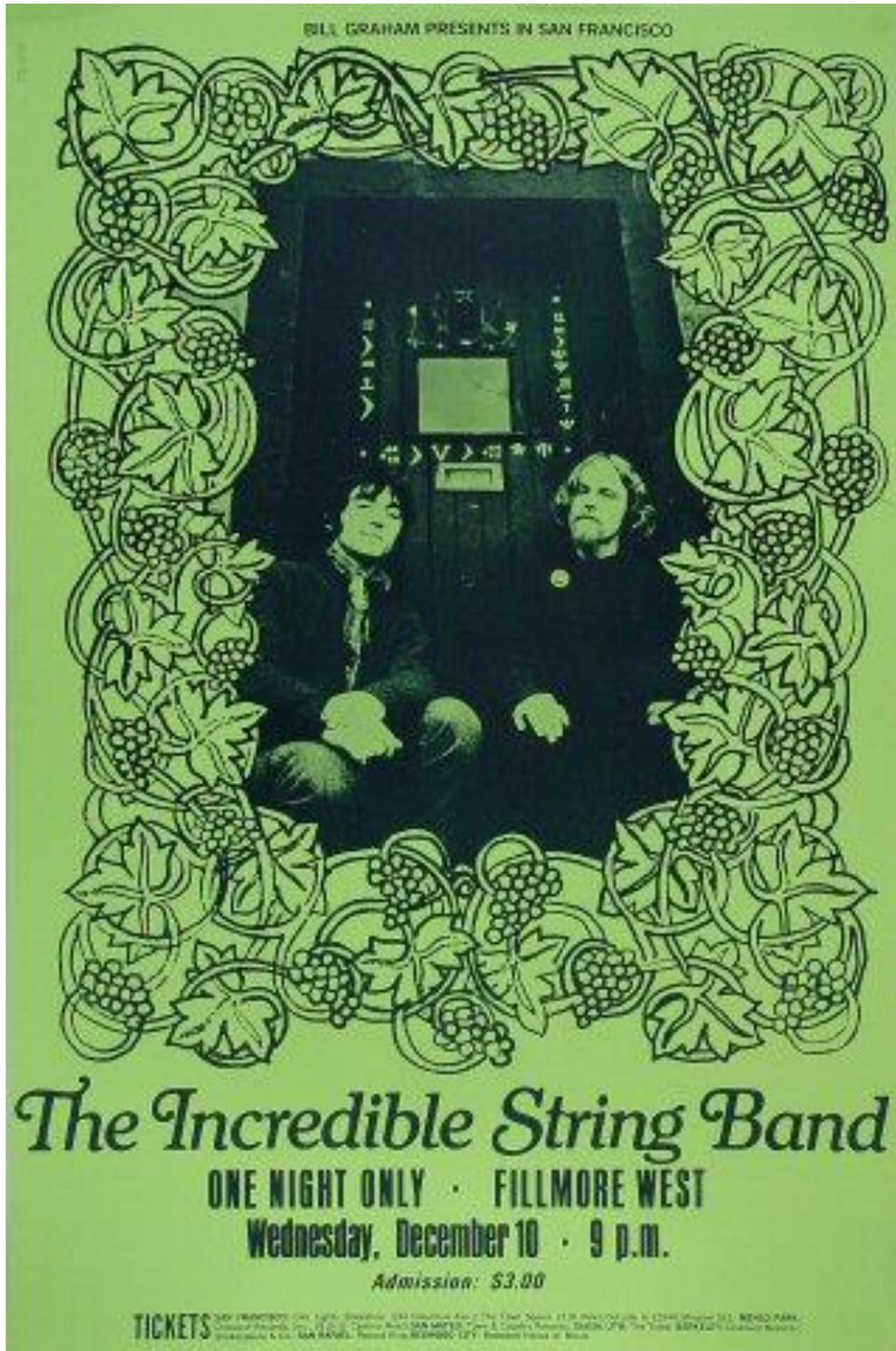
From Wolfgang's Vault website: "BG205 was considered one of Singer's most outstanding efforts. Humble Pie featured a young Peter Frampton, and the concert was memorable for Graham's production crew because the promoter, abstemious by nature, was dosed by the Dead and ended up playing percussion on stage for three hours."

Peter Frampton, Humble Pie: "Humble Pie opened for the Grateful Dead in December of 1969. Bill had warned us about the dangers of getting dosed. He told us to be sure and bring our own water and our own Cokes and not to touch anything. But he was the last one to heed his own advice. He ended up onstage playing percussion for three and a half hours with The Grateful Dead. It was a very long show. They got him good, but he didn't seem to mind."

Bill Graham: "I went through the dressing room, took a can of 7-up, and drank it. Twenty minutes later, snap! I started feeling weird."

Mickey Hart: "I had the can, but he did it himself. He drank the soda down. Then he went off to just keep doing what he had been doing. I said, 'I'll see you later Bill. And the road you'll travel now will not be a familiar one.'"

Bill Graham: "Acid is heavy stuff. It's heavy stuff. I always thought the thing about getting high was overdone. Somebody had to be in control of their senses. Somebody had to touch base with reality at all times. And I decided that it had to be me."



Catalog #: FMW691210-TX

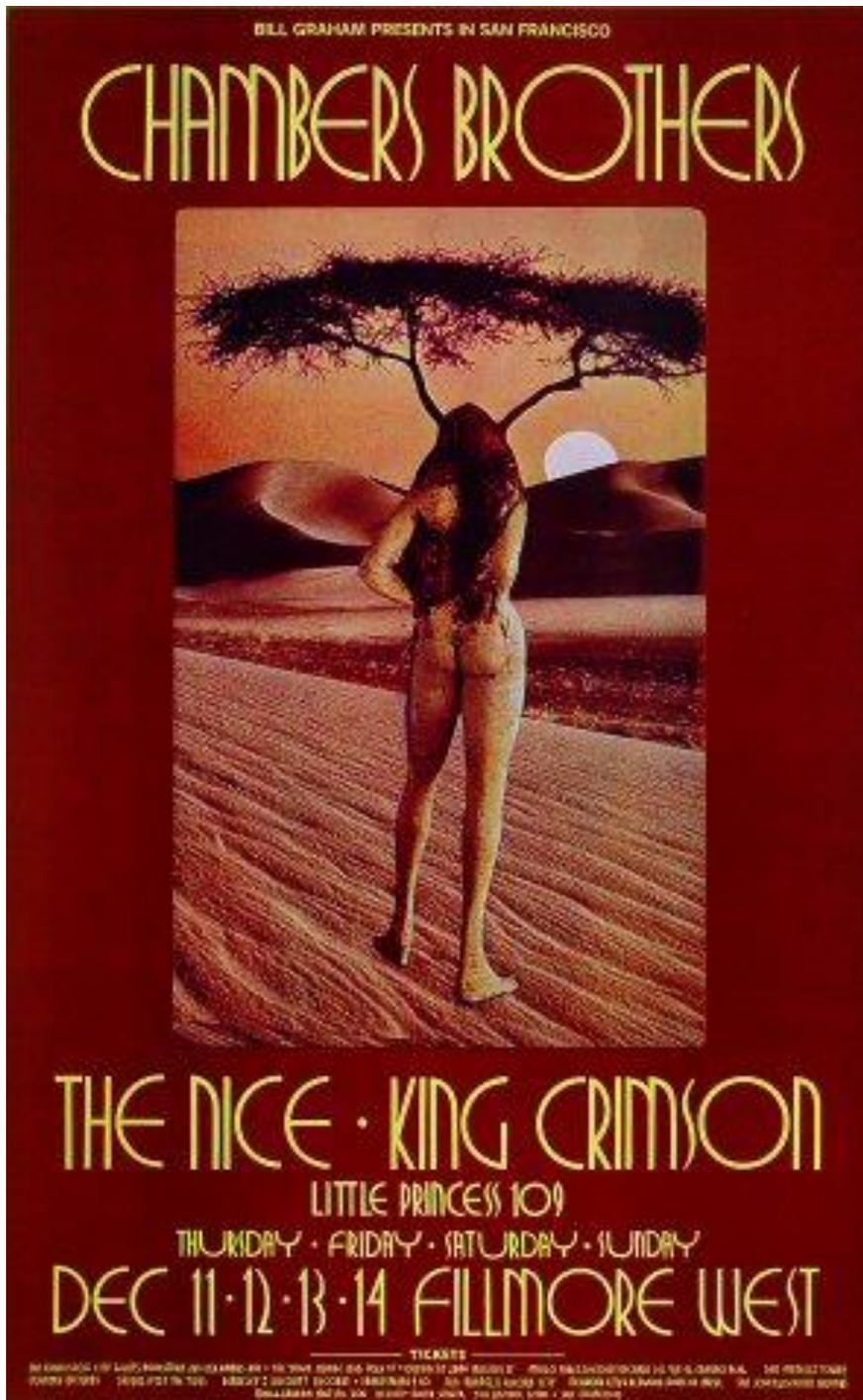
Artist: Unknown

Date: December 10, 1969

Venue: Fillmore West

Performer: Incredible String Band

Size: 2 1/2" x 3 1/2"



Catalog #: BG206-PO

Artist: David Singer

Venue: Fillmore West, S.F. Ca.

Date: December 11-14, 1969

Performers: Chambers Brothers, The Nice, King Crimson

Lights: Little Princess #109

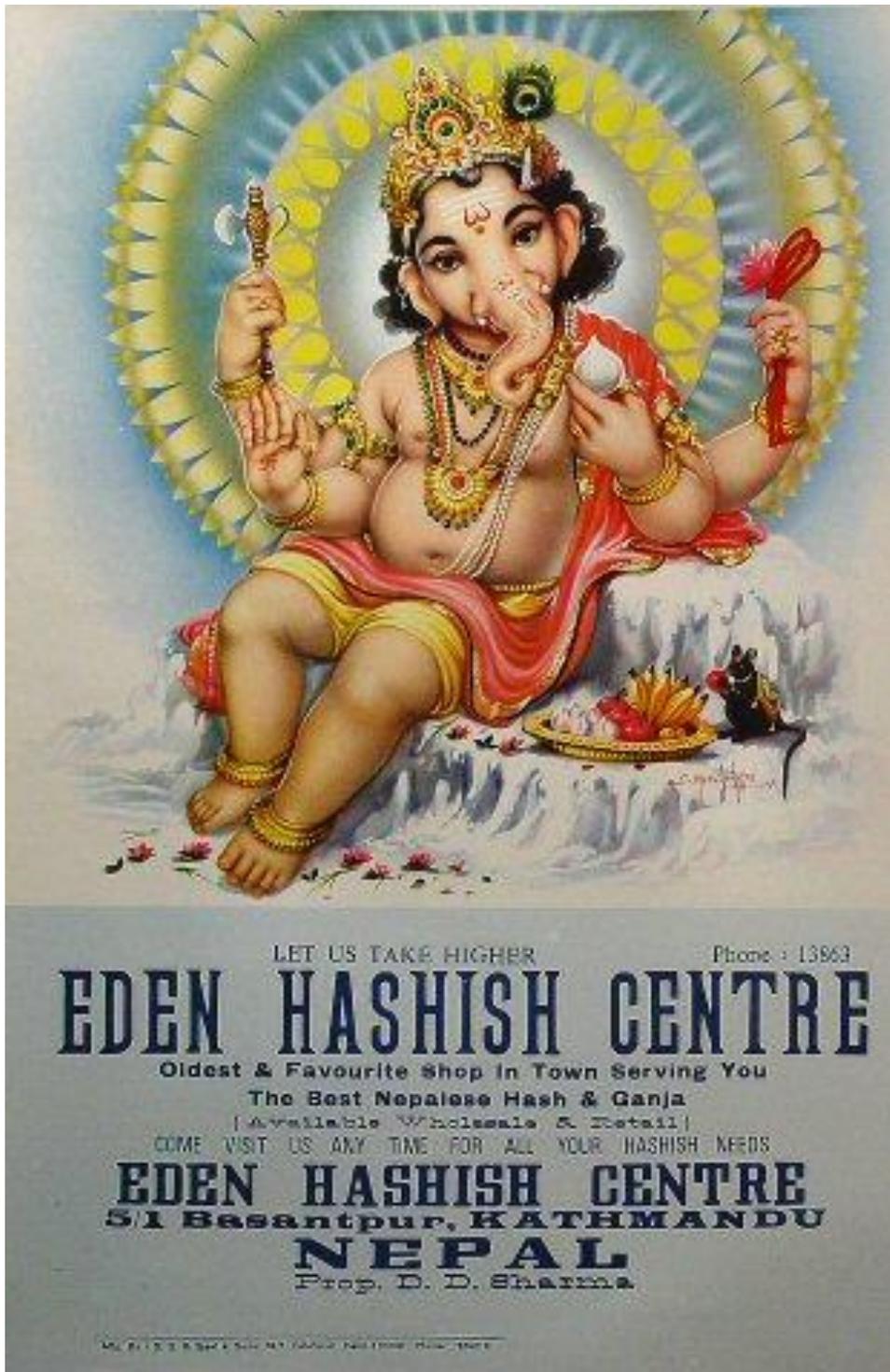
Size: 14" x 22"

Printing 1st

From Wolfgang's Vault website: "Psychedelic-soul act the Chambers Brothers paired with progressive-rock act King Crimson on BG206."

Walter Mederios: *From Frisco, With Love*: "The style and content of Singer's collages are consistent throughout his work but the lettering shows an interesting development. Unfamiliar with lettering at first, he chose the slim, geometrical letter style from Tuten and Bread's '48 Lincoln' poster and used it in a standardized format. Later he developed other slender shapes, including free-hand curvilinear styles, and eventually he began to relate the lettering to the imagery. Among his last works are several in which drawing and flowing decoration are predominant. Certain other images are prominent: the sky; the sun or moon; a galaxy; the sea; deserts and plains; ancient ruins and classical art; a shadow of human form. Vastness, stillness, the eternal and the transitory; theme impressions resonate deep within the psyche, evoking that awe of the cosmic reality-mystery which brings us to meditative silence."

David Singer: "[I]f you're really into your art, it becomes a vehicle for discovery."



Catalog#: ZZZ004000-A-PO

Artist: S. Muruyakani

Date: 1970

Venue: Eden Hashish Centre, Kathmandu, Nepal

Size: 14" x 21 1/2"

Printing: 1st



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Prop. D. D. Sharma

Catalog #: ZZZ004000-PO

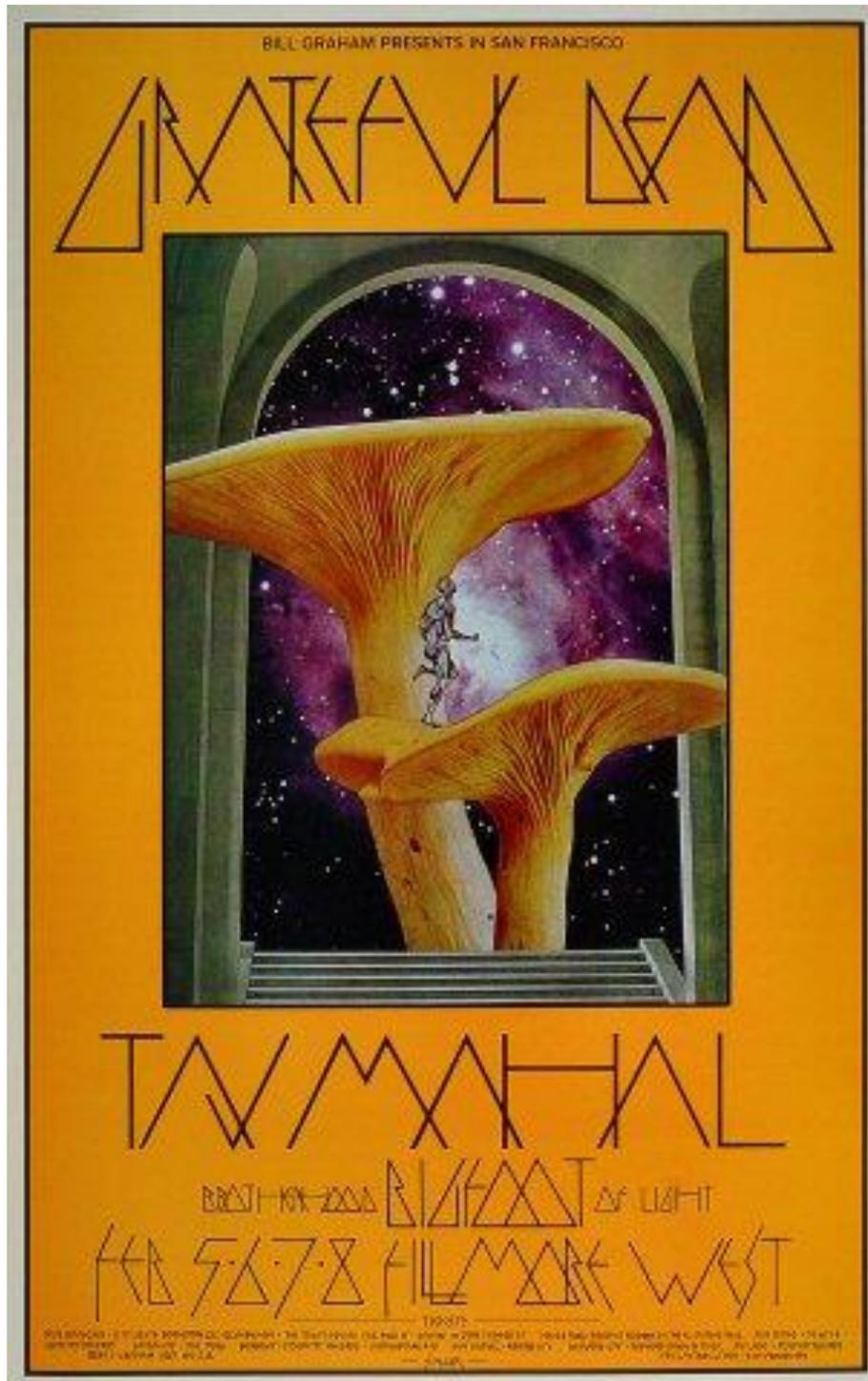
Artist: S. Muruyakani

Date: 1970

Venue: Eden Hashish Centre, Kathmandu, Nepal

Size: 13 7/8" x 20 1/4"

Printing: 1st



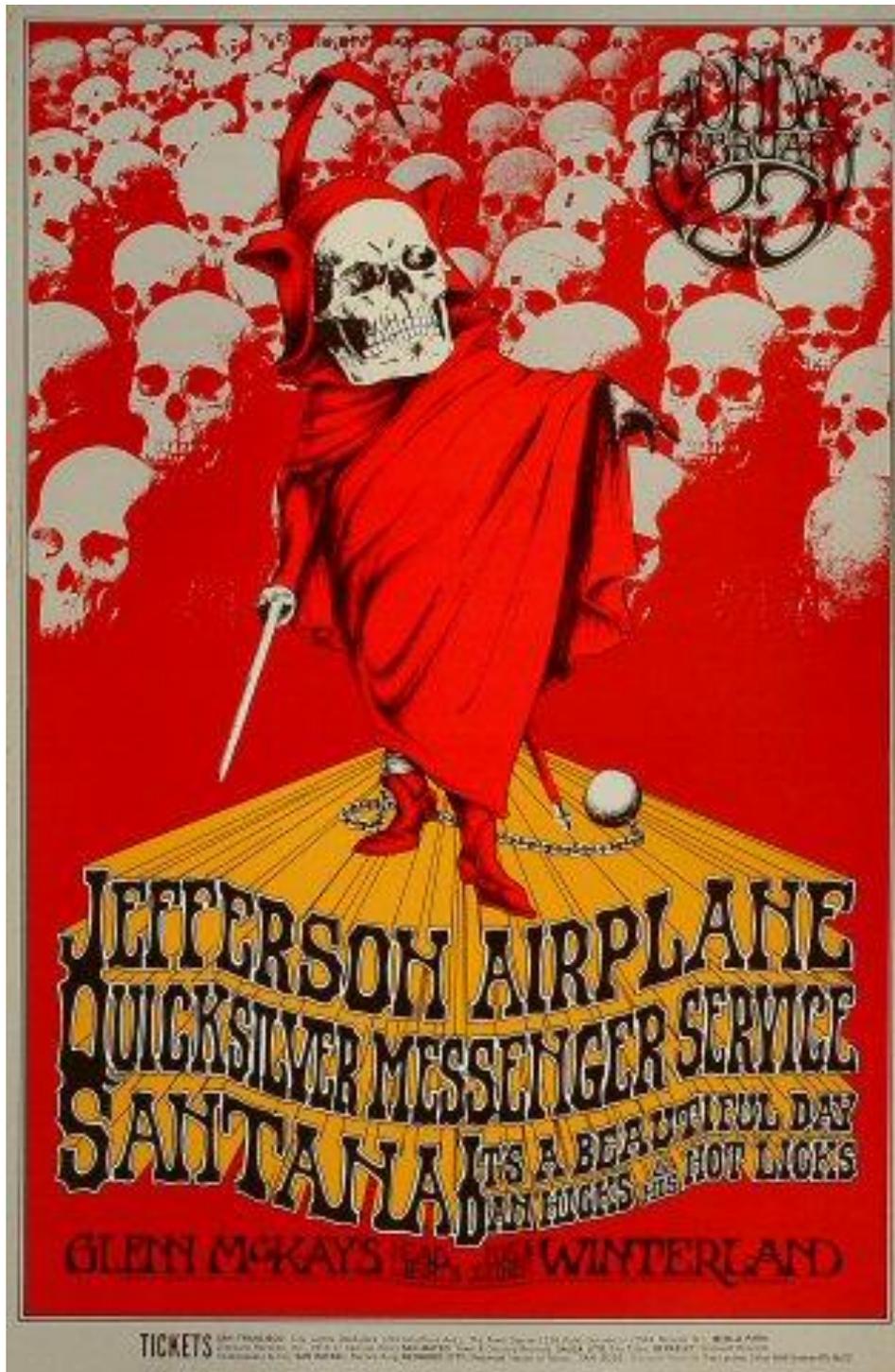
Catalog #: BG216-TX
AKA: The Mushroom Man
Artist: David Singer
Dates: February 5-8, 1970
Venue: Fillmore West
Performers: Grateful Dead, Taj Mahal, Bigfoot
Lights: Brotherhood of Light

From Wolfgang's Vault website: "Called 'The Mushroom Man,' BG216 was one of Singer's most psychedelic posters. The diminutive runner, stripped of his vanities, padded towards the cosmos via the not-so-subtle mushroom portal. BG216 was the artist's second of four posters for the Grateful Dead."

From *Art of the Fillmore*: "The Mushroom Man displays psychedelic overtones within its several dimensions."

From *High Societies*: "Singer's collages are not directly informed by psychedelic experience, but they share certain qualities with that form of consciousness."

David Singer: "The little man with no skin is running towards the gateway to the cosmos. The collage does have a certain LSD mystique. It's one of the most psychedelic posters I did."



Catalog #: BG222-TX

Artist: Randy Tuten

Date: February 23, 1970

Venue: Winterland

Performers: Jefferson Airplane, Quicksilver Messenger Service, Santana, It's a Beautiful Day,
Dan Hicks & His Hot Licks

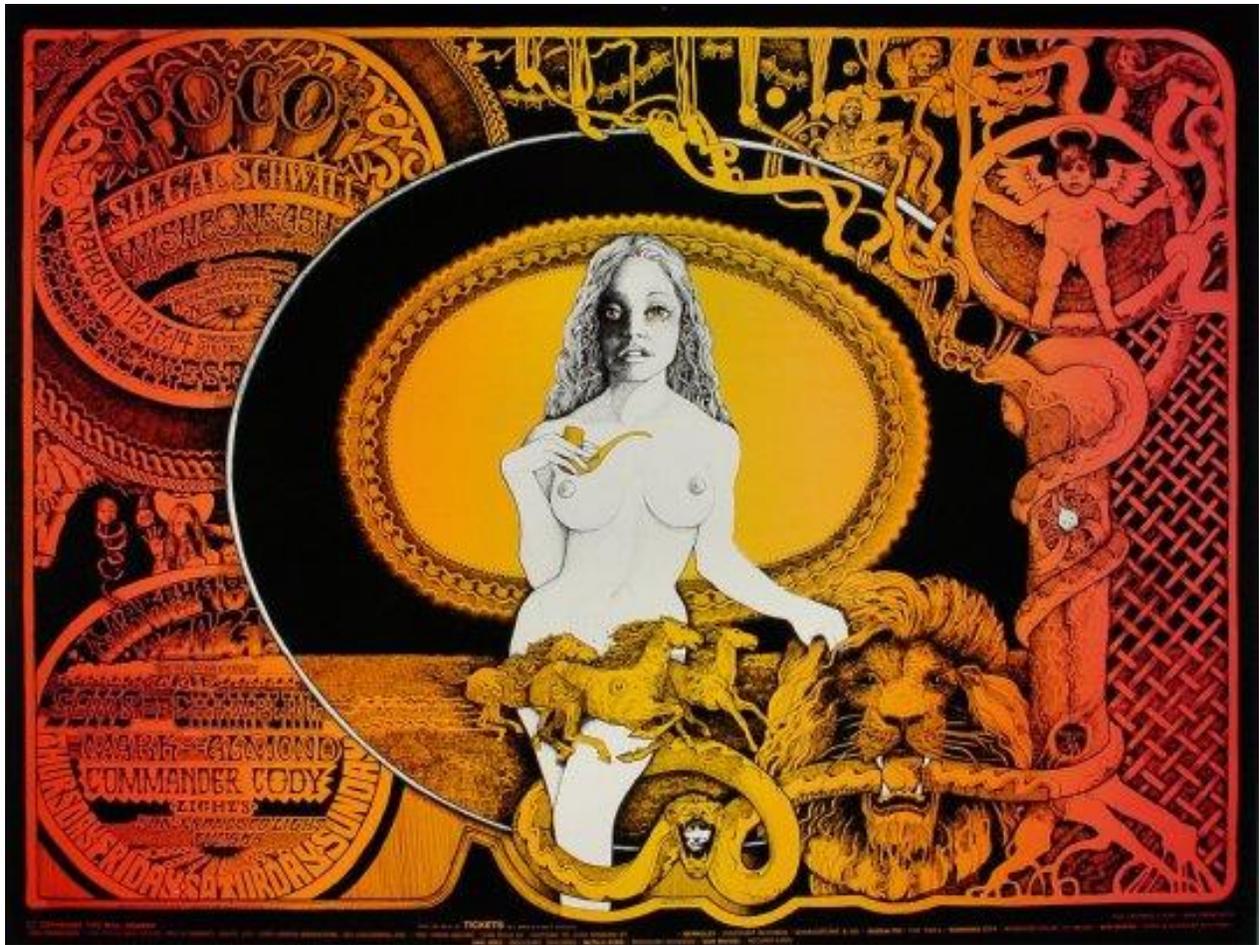
Lights: Glenn McKay's Head Lights

From *High Societies*: “This skeleton looks like a thespian transported from a Shakespearean drama to take up arms against a modern outrage. But what is a skeleton doing here anyway? The Dead aren’t on the bill. Alas, he’s a stand-in. The ball and chain provide a clue: the real Dead were busted in New Orleans for possession of marijuana. The fine print at the top of the poster indicates that this is a benefit, an unusual one.”

From Wolfgang’s Vault website: “The macabre thespian raged against a grievous affront: the Grateful Dead, pointedly absent from the billing, were busted in New Orleans for marijuana possession. “

From *High Societies*: “Meanwhile the war in Southeast Asia ground on. Many poster images seemed to address the increased level of tension and violence. One example is Randy Tuten’s work of early 1970, with its skeletal central actor observed by an audience of death’s heads.”

From Randy's Website: “This poster was designed for a benefit for the Grateful Dead when they got busted in New Orleans. That's why I used the devil in a ball and chain. I tried to make the poster as dynamic as possible. It was a great show!”



Catalog#: BG273-274-PO

Artist: Norman Orr

Venue: Fillmore West, S.F., Ca.

Dates: March 11-21, 1970

Performers: Poco, Siegel-Schwall Band, Wishbone Ash, The Sons of Champlin, Mark Almond,
Commander Cody

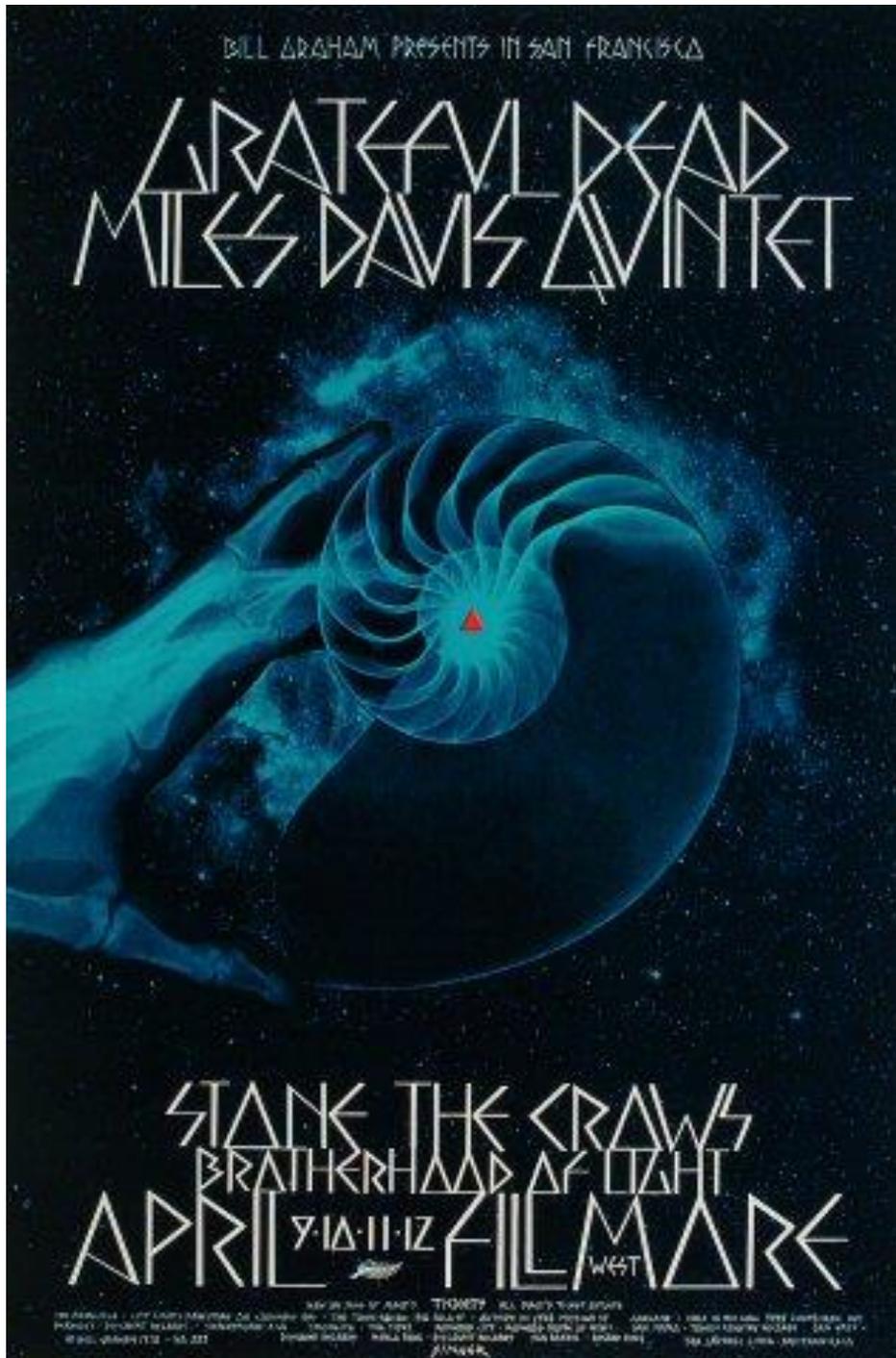
Lights: Temporary Optics, San Francisco Light Works

Size: 21 7/8" x 28"

Printing: 1st

This is Orr's last of eleven posters for Graham, and he chose to celebrate his wife.

"At that time, the fact that I could portray female frontal nudity on a concert poster, without somebody tearing it down, really appealed to me." From *Art of the Fillmore*:



Catalog#: BG227-PO

Artist: David Singer

Venue: Fillmore West, S.F., Ca.

Dates: April 9-12, 1970

Performers: Grateful Dead, Miles Davis Quintet, Stone the Crows

Lights: Brotherhood of Light

Size: 14" x 21"

Printing: 2nd

From Wolfgang's Vault website: "Singer's collages rarely related to the bands or events they advertised. BG227 was a study of forms: the parallel chambers of the nautilus released, or perhaps contained, the stuff of galaxies, and the brightly-defined triangle represented the spiritual. The pure beauty of the design made BG227 a piece of original art. The concert was another example of Bill Graham serving the fans both what they wanted and what they needed: The Grateful Dead and Miles Davis."

Bill Graham: "When we began the Sixties, we could prepare a bill like a well-rounded meal. Along with a rock headliner, we'd put a side order of blues or jazz on the menu—a B.B. King or Roland Kirk or Howlin' Wolf. Or we'd co-bill the Grateful Dead with Miles Davis. It was a righteous thing to do. It was educating the audience."

From *High Societies*: "Singer's inspiration derives from pictorial composition, not drawing. With the exception of [BG279 and BG280], all his posters consist of a collage composed of photographic materials, with inventive, handmade lettering. Some collages were created specifically for the poster commissions and may or may not relate to the band names or the events. Singer also used collages he had previously composed. He considers his art as exploration and play with images; he exploits their connotative qualities to create visual poems. This poster seems to invite consideration of a geometrical form found in oceans and galaxies; the triangle is symbolic of the spiritual."

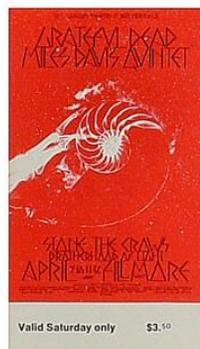
Ticket Set:



1



2



3

BILL GRAHAM PRESENTS IN SAN FRANCISCO



The Incredible String Band

FILLMORE WEST

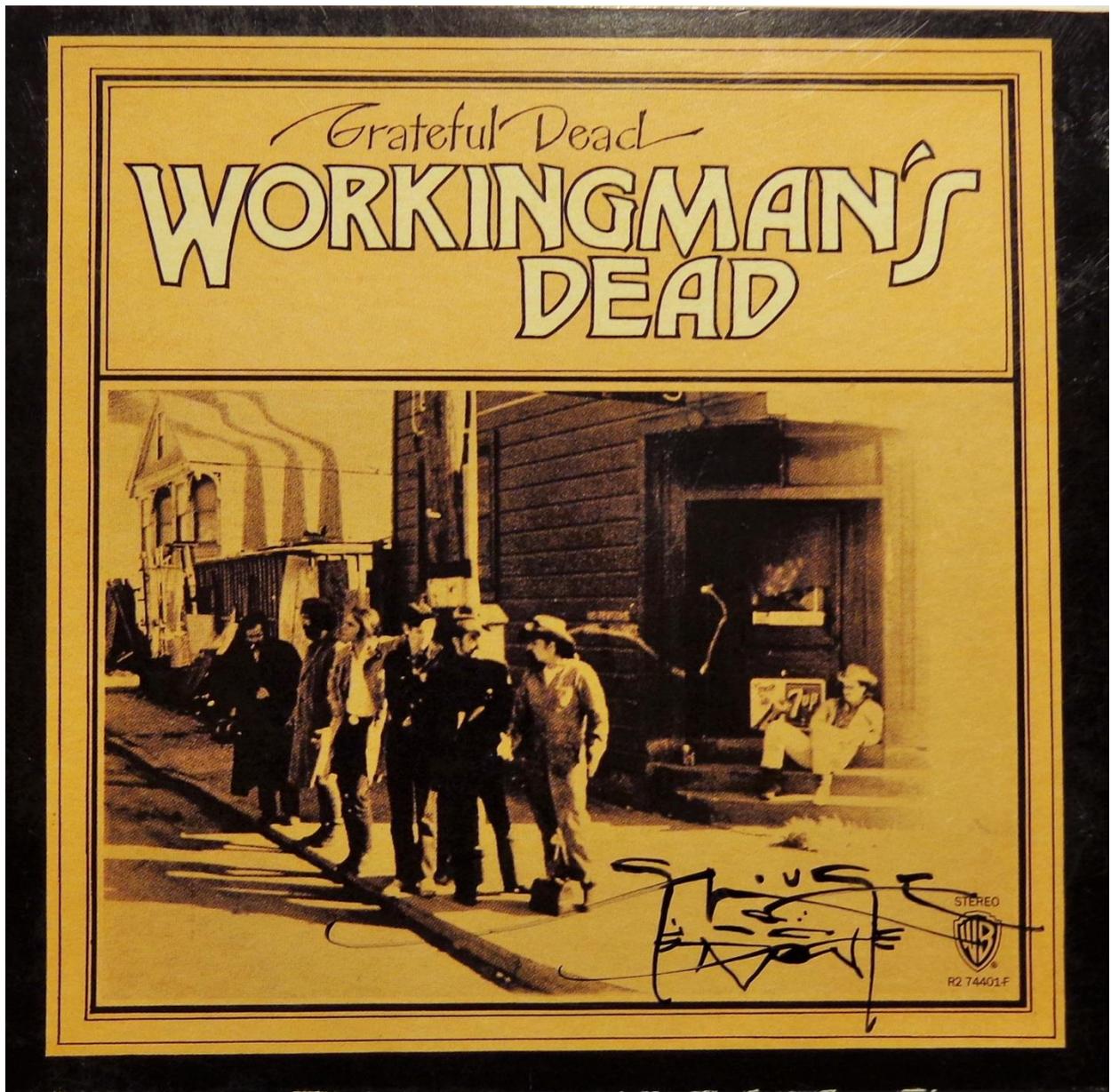
MON MAY 11

WED MAY 13

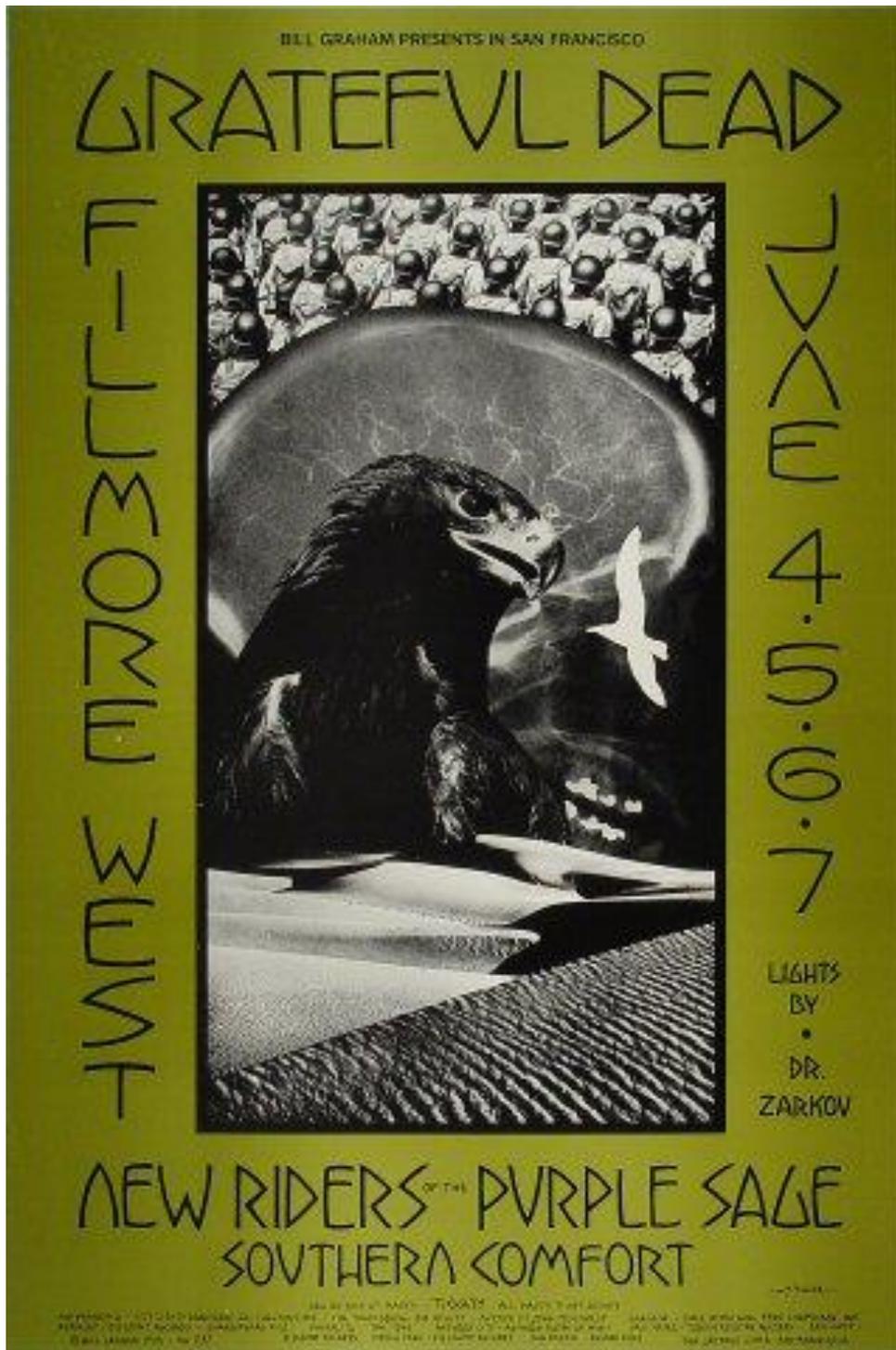
Admission: \$3.00

THE INCREDIBLE STRING BAND IS A GROUP OF FIVE MEN WHOSE MUSIC IS A MIXTURE OF FOLK, CLASSICAL AND MODERN MUSIC. THEY ARE CURRENTLY TOURING THE UNITED STATES AND ARE EXPECTED TO BE IN SAN FRANCISCO FOR THE NEXT FEW WEEKS. THE BAND'S MUSIC IS A MIXTURE OF FOLK, CLASSICAL AND MODERN MUSIC. THEY ARE CURRENTLY TOURING THE UNITED STATES AND ARE EXPECTED TO BE IN SAN FRANCISCO FOR THE NEXT FEW WEEKS.

Catalog #: BG232-TX
Artist: Pat Hanks
Dates: May 11-13, 1970
Venue: Fillmore West
Performer: The Incredible String Band



"Workingman's Dead," Grateful Dead, Warner Records
Artist: Alton Kelley, Stanley Mouse
June 1970
CD cover Signed by Stanley Mouse



Catalog #: BG23-PO; TX

Artist: David Singer

Venue: Fillmore West, S.F., Ca.

Dates: June 4-7, 1970

Performers: Grateful Dead, New Riders of Purple Sage, Southern Comfort, Dr. Zarkov

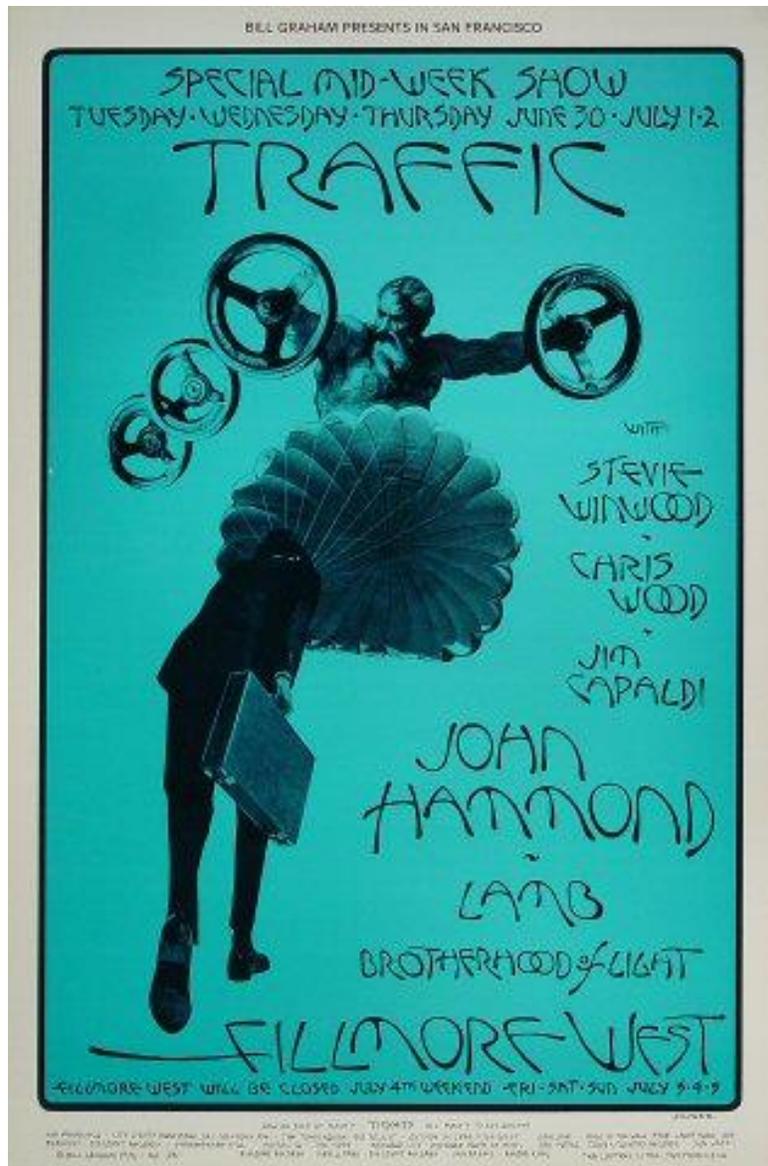
Size: 14" x 21"

Printing: 1st

From Wolfgang's Vault website: "The Grateful Dead appeared at the Fillmore West with New Riders of the Purple Sage, a Dead spin-off band, and Southern Comfort, a short-lived rock quintet. This was the last of four posters that David Singer drew for the Dead."

David Singer: "Many of my posters are essentially borders, designed with lettering, which frame an art piece. I would vary the lettering style and border colors to set off my images. My alphabets developed well.... I would vary the lettering style and border colors to set off my images. My alphabets developed well, but I was never comfortable with the amount of lettering that needed to be worked out."

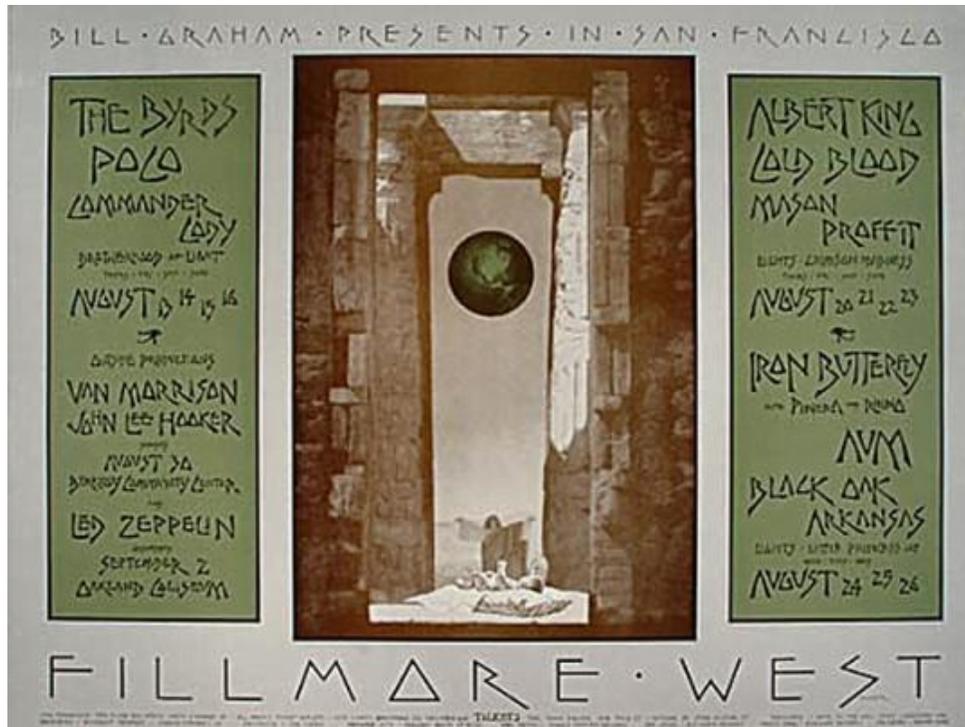
Walter Mederios: *From Frisco, with Love*: "There is wide variety in Singer's collages, and although some can be related to the bands or to an event, most of them are independent works of art, simple play with favourite images.... Singer is fond of animals, especially birds and cats, and these appear in several posters."



Catalog#: BG241-PO
 Artist: David Singer
 Venue: Fillmore West, S.F., Ca.
 Dates: June 30-July 2, 1970
 Performers: Traffic, Johnny Hammond, Lamb
 Lights: Brotherhood of Light
 Size: 14" x 21"
 Printing: 1st

From Wolfgang's Vault website: "Curvilinear motion set the scene in Singer's poster devoted to the mid-week concert of British band, Traffic. Lamb was a local rock group, formed in 1969. BG241 announced different bands on the bill with Traffic, not the ones featured in BG240."

David Singer: "Lettering began to fascinate me because I realized I could take this alphabet, these 26 symbols, and extend them in limitless ways."



Catalog #: BG246-TX

Artist: David Singer

Dates: August 13-September 2, 1970

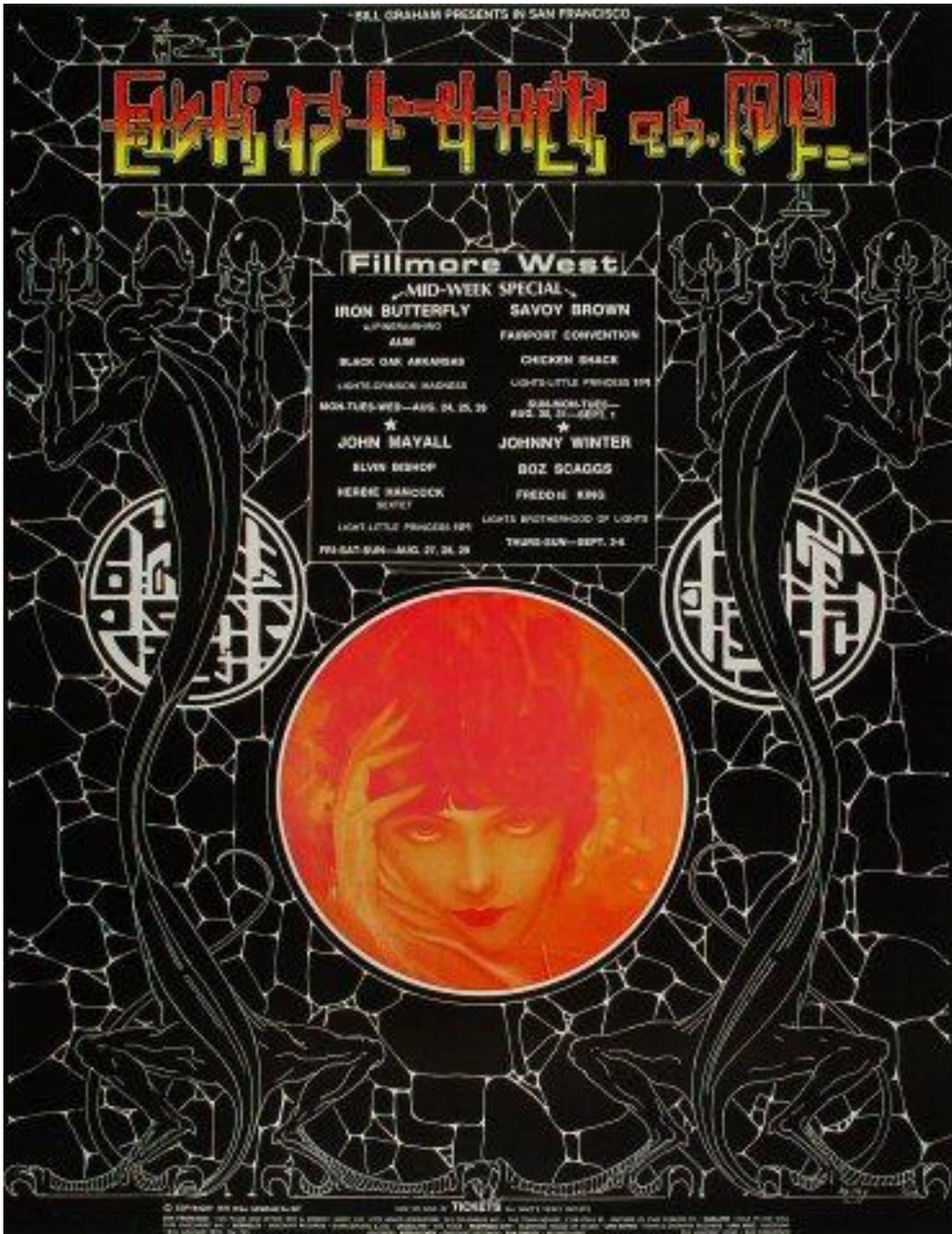
Venue: Fillmore West

Performers: The Byrds, Poco, Commander Cody & His Lost Planet Airmen, Van Morrison, John Lee Hooker, Led Zeppelin, Albert King, Cold Blood, Mason Proffit, Iron Butterfly, Aum, Black Oak Arkansas

Lights: Brotherhood of Light, Crimson Madness, Little Princess #109

From Wolfgang's Vault website: "August, 1970 was busy for Bill Graham, and mid-month concerts ranging from blues to acid rock and including big-names and no-names had to be scheduled and promoted. Singer found the large triptych to be a useful vehicle, and arranged the performers around another classical-style collage. Scheduling and anticipated audience size caused Van Morrison's show to be held at the Berkeley Community Center and Led Zeppelin's to be held at the Oakland Coliseum."

David Singer: "Everything was last minute. Usually by the time they put the bill together, it was necessary to work round-the-clock for several days to finish and deliver it to the printer. And speed was just part of the reality. You lived with the pressure that at any moment you were going to get a phone call saying the bill had changed. It happened to me many times. Suddenly it was no longer the Grateful Dead headlining. Well, shit, you might have spent half a day designing the lettering for 'Grateful Dead,' and suddenly it was taken away from you. This was doubly frustrating when the imagery was also geared to a particular act that now was cancelled. I tried to avoid getting into this bind by using a format with interchangeable collages, which made me fairly flexible."



Catalog#: BG247-PO

Artist: Alton Kelley

Venue: Fillmore West, S.F., Ca.

Dates: August 24-September 6, 1970

Performers: Iron Butterfly, Aum, Black Oak Arkansas, John Mayall, Elvin Bishop, Herbie Hancock Sextet, Savoy Brown, Fairport Convention, Chicken Shack, Johnny Winter, Boz Scaggs, Freddie King, Crimson Madness

Lights: Little Princess #109, Brotherhood of Light

Size: 21 15/16" x 28 1/8"

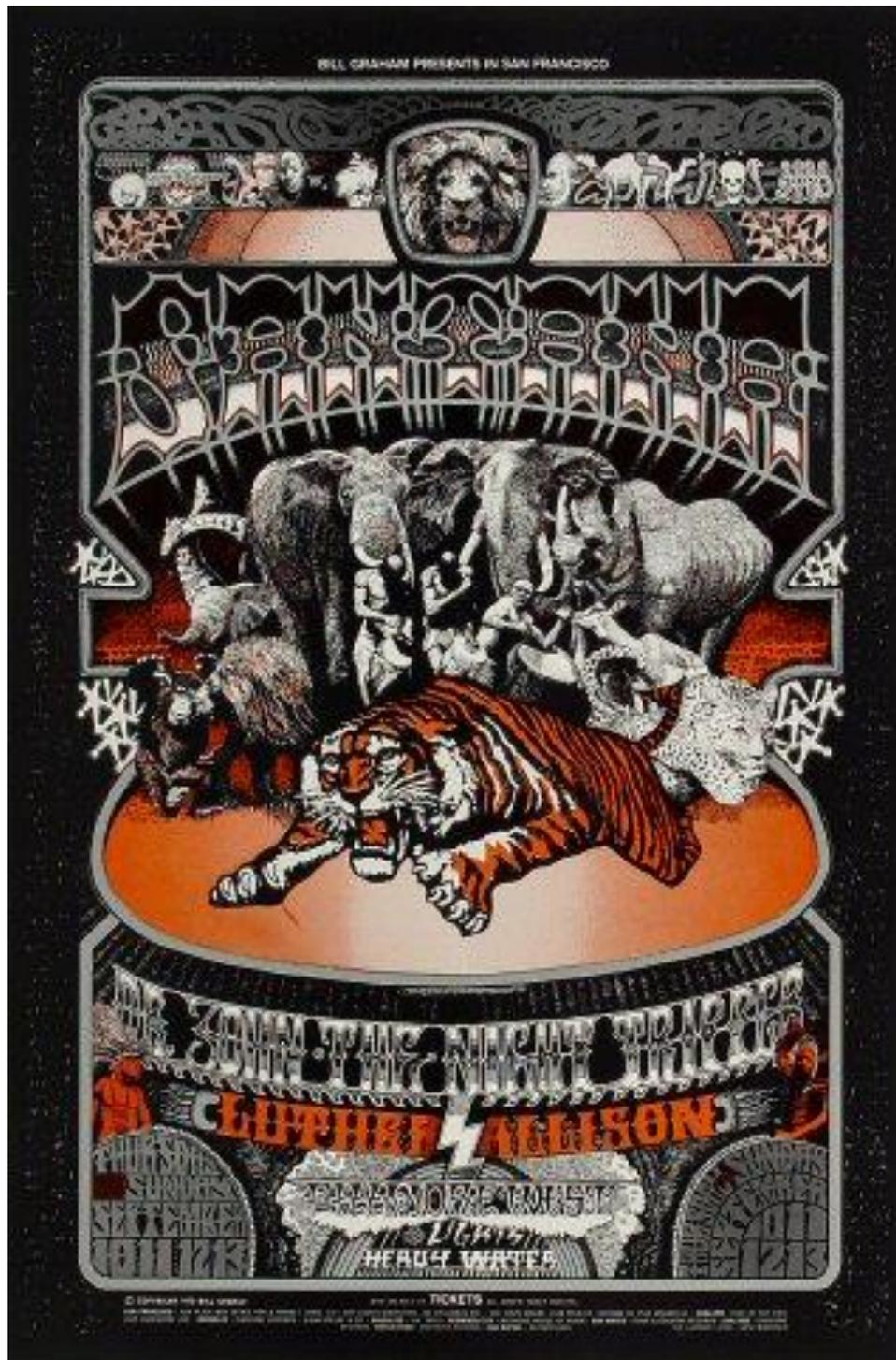
Printing: 1st

This is the only Fillmore poster that is solely a Kelley design.

From *Art of the Fillmore*: “Drawn into the white marbling of BG247 are two amphibian-like ‘Martians’ flanking the poster’s central image of a glowering movie vamp. Says Kelley, ‘I think I got fired for that one.’”

From *Mouse & Kelley*: “Kelley, especially, relished the possibilities of exploiting highly stylized script, and he couldn’t resist doing just one poster (BG247) for the Fillmore which really didn’t say anything.”

From Wolfgang’s Vault website: “Taking Rick Griffin’s inventive lettering one step further, he drew the flashy lettering at the top of the poster to say... nothing, really: it was a design, not lettering. The poster, which featured matching amphibious figures in David Singer’s balanced style, advertised all the Fillmore West concerts from August 24-September 5. Brit John Mayall played the Fillmore right after the Iron Butterfly, followed by Savoy Brown and slide guitarist Johnny Winter.”



Catalog#: BG248-PO

Artist: Norman Orr

Venue: Fillmore West, S.F., Ca.

Dates: September 10-13, 1970

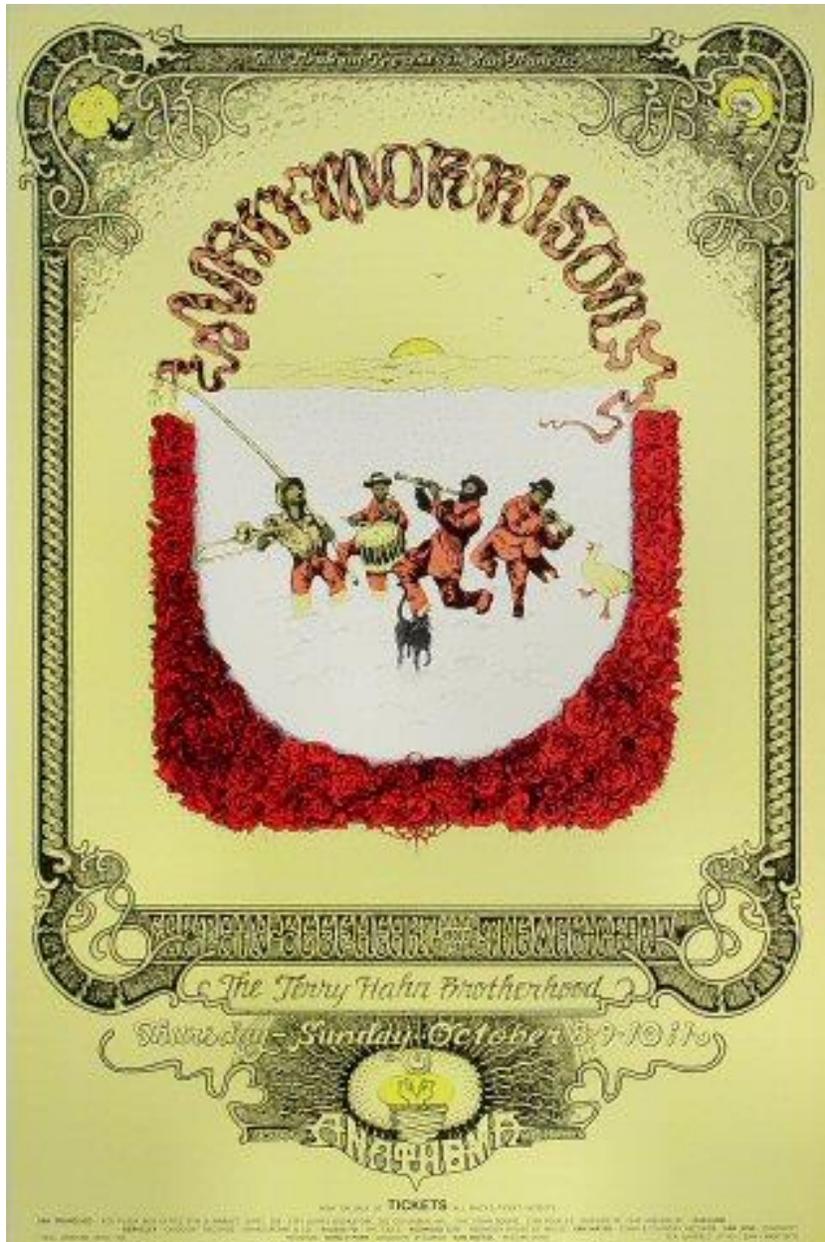
Performers: Santana, Dr. John the Nightripper, Luther Allison, Heavy Water

Size: 14" x 21 1/16"

Printing: 1st

From Wolfgang's Vault website: "BG248 was 20 year-old Norman Orr's first poster for Bill Graham. Orr's early lettering style reflected the influence of his artistic hero, Rick Griffin, but the artwork was strictly his own talent. Santana was one of Orr's favorite performers, and the artist considered it a good omen that his first poster assignment was for one of his favorite groups."

From *From Frisco, with Love*: "These first posters [including BG248] demonstrate Orr's impressive skill in design, and especially in drawing. Their strong central focus and regular composition mark him as a traditional designer, as does the imagery and the lettering styles. Yet within this orderly format are dense decorative patterns and a wealth of imaginative detail, all rendered in a strong, attractive hand. The lettering derives from old-time styles, from original sources, and as developed by Rick Griffin, whose art greatly impressed Orr. But Orr handles these models imaginatively and forcefully; the 'Santana' lettering creates an almost unreadable pattern...."



Catalog #: BG251-PO

Artist: Norman Orr

Dates: October 8-11, 1970

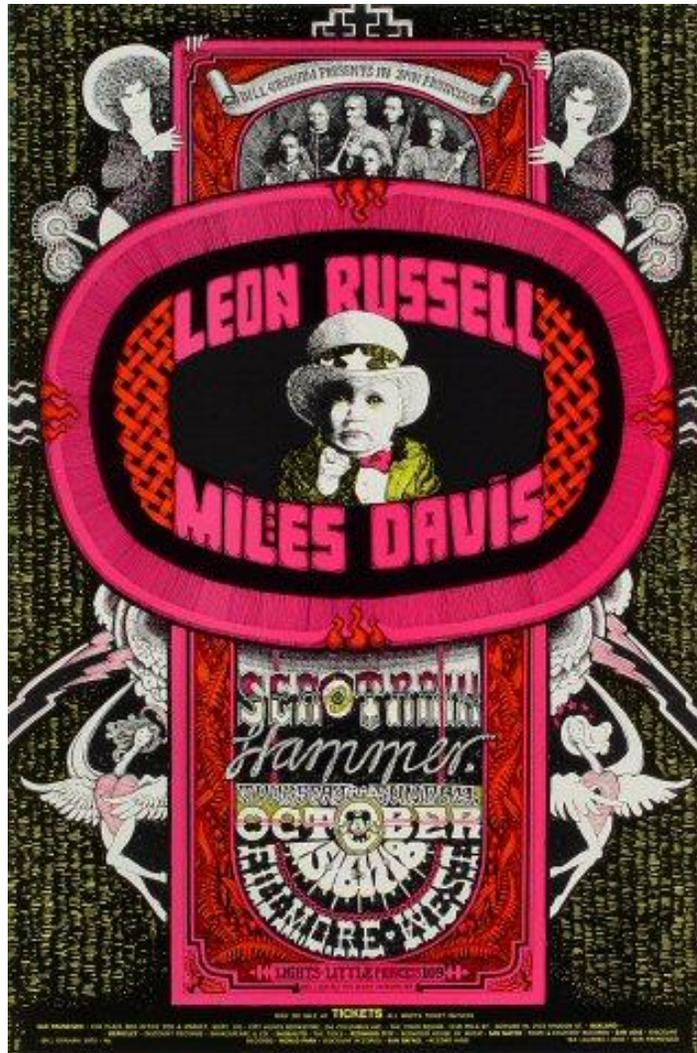
Venue: Fillmore West

Performers: Van Morrison, Capt. Beefheart & the Magic Band, The Jerry Hanh Brotherhood,
Anathema

Size: 14" x 21 1/16"

Printing: 1st

From Wolfgang's Vault website: "Norman Orr's patient attention to detail was honed in his youth.... [I]t's about craftsmanship and skill... there was no such thing as instant gratification. BG251 was a complex arrangement headlining Van Morrison with Captain Beefheart at the Fillmore West."



Catalog #: BG252-PO, HB

Artist: Norman Orr

Dates: October 15-18, 1970

Venue: Fillmore West

Performers: Leon Russell, Miles Davis, Seatrain, Hammer

Lights: Little Princess #109

Size: 14" x 21 1/8"

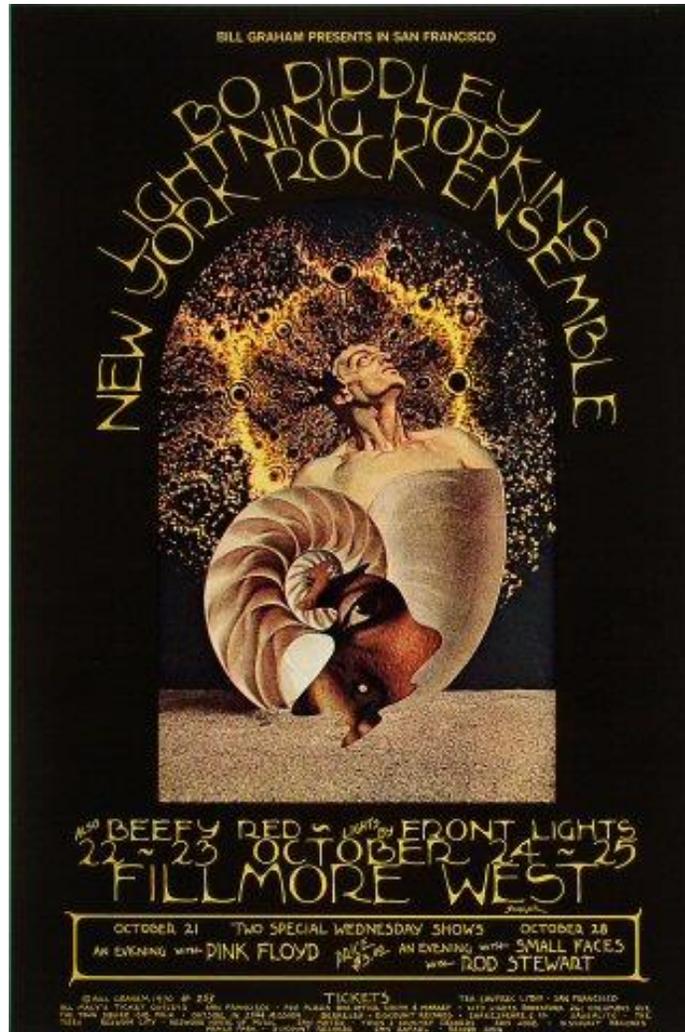
Size: 4 5/8" x 7"

Printing: 1st

From Wolfgang's Vault website: "Miles Davis played the Fillmore West three times. In this, his second appearance, he was still opening for other artists."

From *Art of the Fillmore*: "In BG252, Orr expresses his personal trepidation about the Vietnam draft lottery."

Norman Orr: "My wife was pregnant, and there I was eligible for the draft. The baby Uncle Sam saying, 'I want you,' was a composite of what was on my mind—my impression of war."



Catalog#: BG253-PO, TX

Artist: David Singer

Venue: Fillmore West, S.F., Ca.

Dates: October 22-28, 1970

Performers: Bo Diddley, Lightnin' Hopkins, New York Rock & Roll Ensemble, Beefy Red

Lights: Front Lights

Size: 14 1/16" x 21"

Printing: 1st

From Wolfgang's Vault website: "Singer produced this nautilus design, one of the artist's favorite symbols, for a mixed Bill Graham billing featuring blues and the creative fare of the New York Ensemble."

David Singer: "Printing was another matter. By the time I walked into the print shop I had usually been up for a couple of days working on the thing, and I was really out there in space. There were all kinds of questions in my mind and insecurity about decisions I was making, and then I was confronted with having to translate my thinking into printing, and into relationships with people."



“American Beauty” album cover, Grateful Dead, Warner Brothers Records

AKA: “American Reality”

Artist: Alton Kelley, Stanley Mouse

Date: November 1970

Signed by Stanley Mouse



Catalog#: BG255-PO, TX

Artist: David Singer

Venue: Fillmore West, S.F., Ca.

Dates: November 5-8, 1970

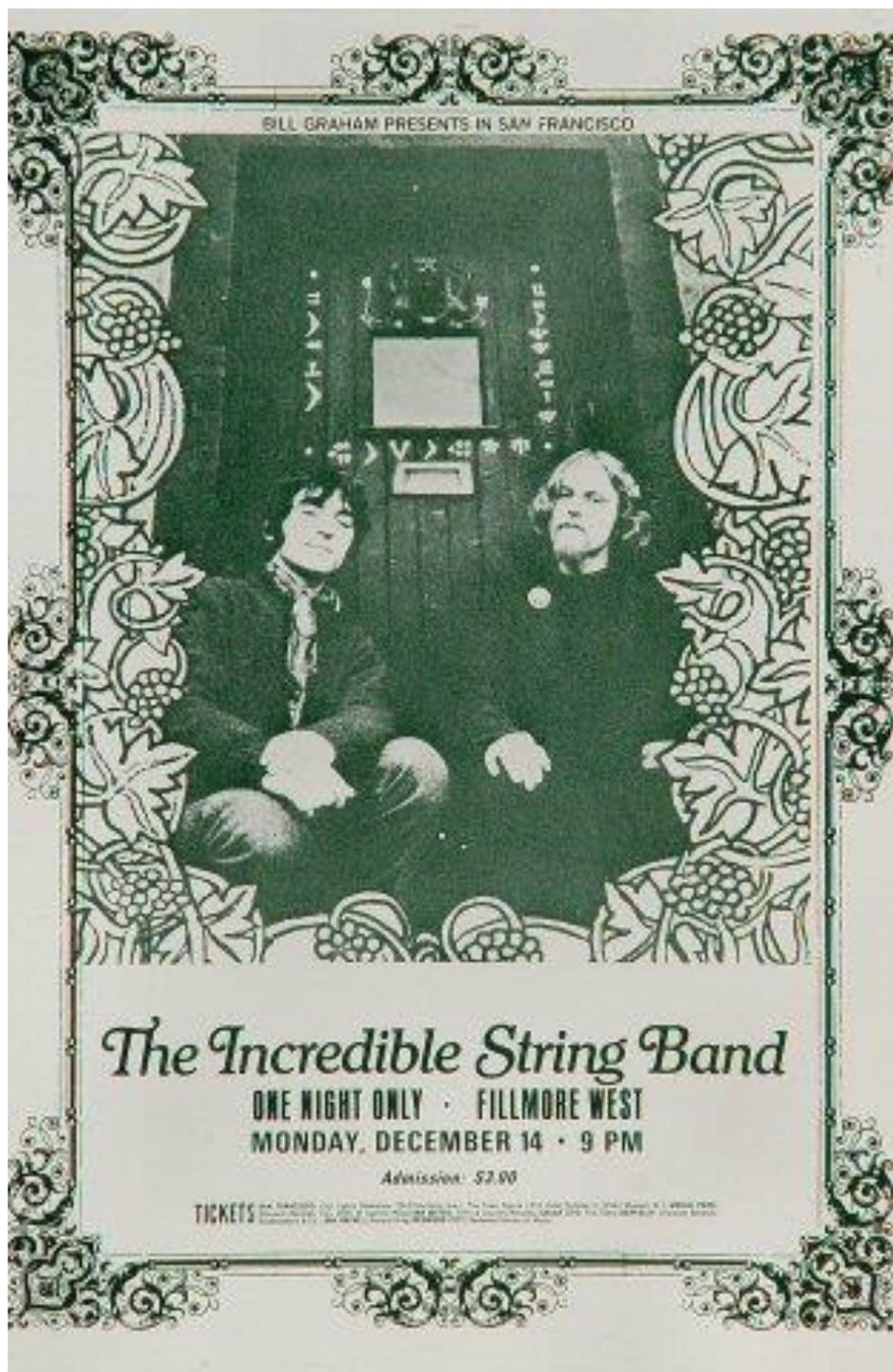
Performers: Frank Zappa & the Mothers of Invention, Boz Scaggs, Ashton Gardner & Dyke

Lights: Little Princess #109

Size: 14" x 21"

Printing: 1st

From Wolfgang's Vault website: "Frank Zappa made an appearance at the Fillmore West in this Singer design featuring lettering he recently developed on BG254."



Catalog #: FMW701214-HB

Artist: Unknown

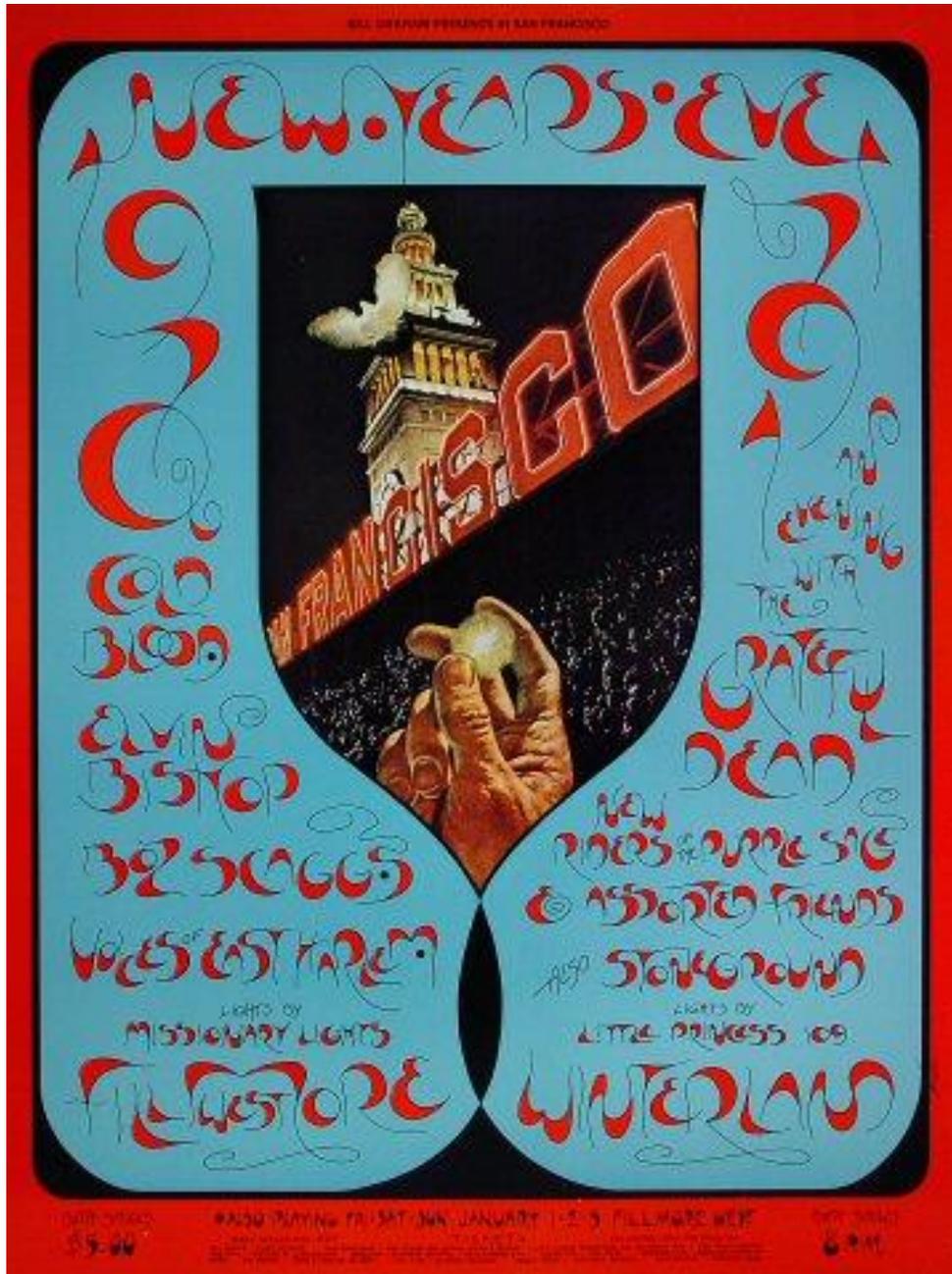
Performer: ISB

Date: December 14, 1970

Venue: Fillmore West

Size: 4 5/8" x 7"

Printing: 1st



Catalog #: BG263-TX

Artist: David Singer

Dates: December 31, 1970

Venue: Fillmore West

Performers: Cold Blood, Elvin Bishop, Boz Scaggs, The Voices of East Harlem, Grateful Dead, The New Riders of the Purple Sage, Stoneground
 Lights: Missionary Lights, Little Princess #109

From Wolfgang's Vault website: "David Singer's lettering evolved from moon shadows to festoons on this New Year's Eve 1970 at the Fillmore West poster featuring perennial San Francisco favorite, the Grateful Dead."



Catalog #: BG272-TX

Artist: David Singer, Jim Marshall (photo)

Dates: March 5-7, 1971

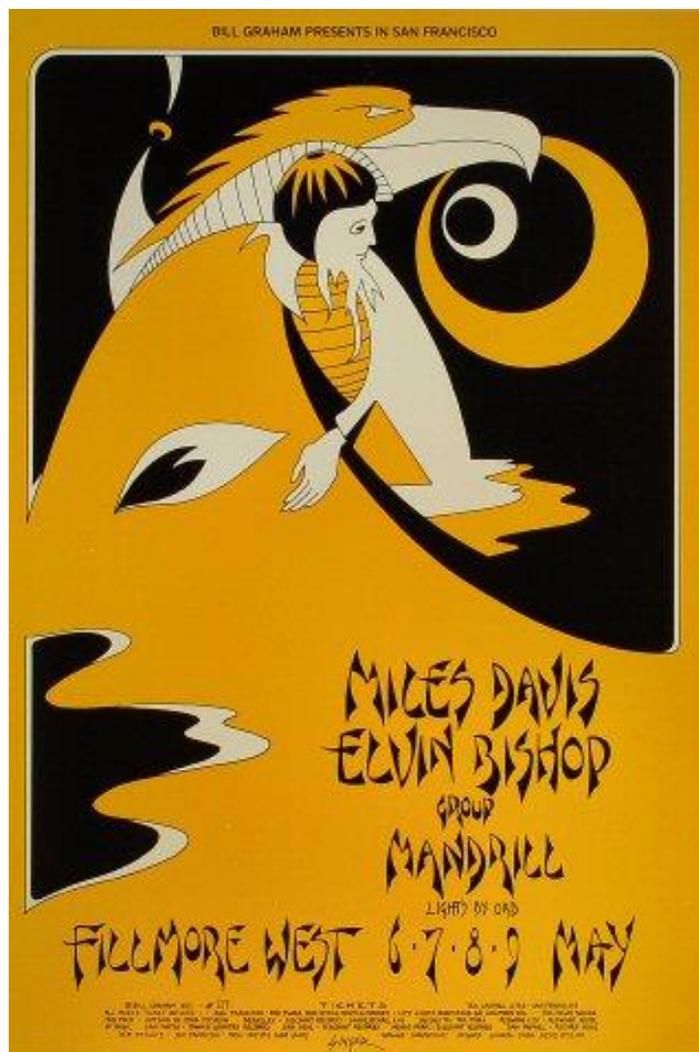
Venue: Fleetwood Mac

Performers: Aretha Franklin, King Curtis & the Kingpens, Tower of Power, James Anderson

Lights: Sunburst

From Wolfgang's Vault website: "The Diva herself, Aretha Franklin, played three nights in 1971 at the Fillmore West. Recordings of those sessions were released as "Live at the Fillmore West" and became one of her best albums."

Emilio Castillo, Tower of Power: "When we opened for Aretha and King Curtis, this was when she recorded her album "Live at the Fillmore." I'll never forget on Saturday night I was standing in the doorway of the dressing room and all of a sudden, here comes Aretha Franklin... I turned sideways, and she tried to scoot through sideways, so we were pressed up against one another and she looked me right in the eye and said, 'Tower of Power, my favorite band.' I just about melted and slid down the door jam."



Catalog#: BG279-PO

Artist: David Singer

Venue: Fillmore West, S.F., Ca.

Dates: May 6-9, 1971

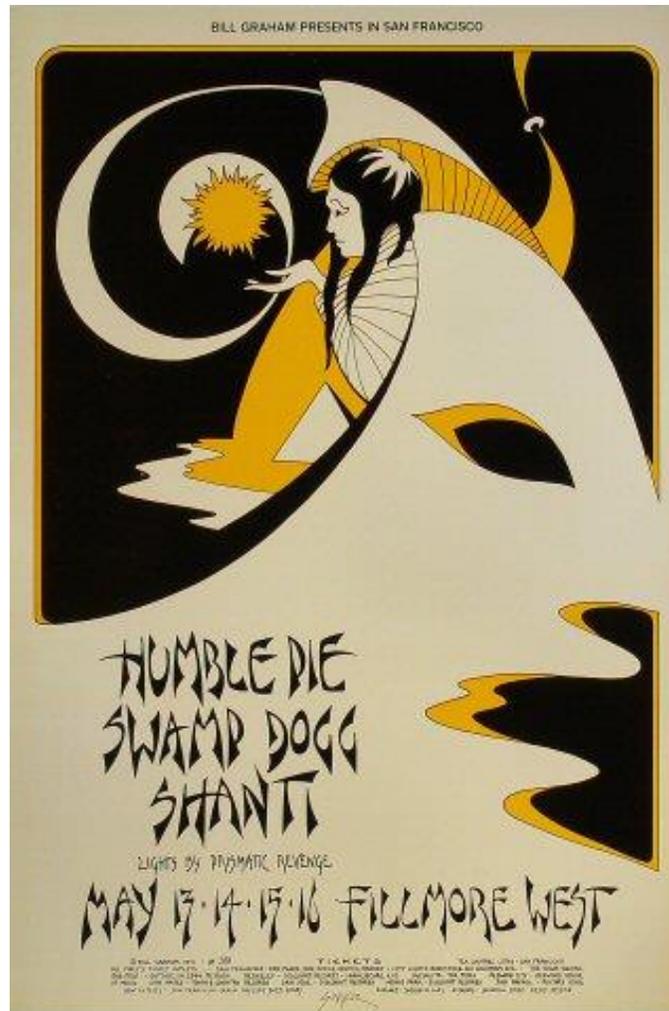
Performers: Miles Davis, Elvin Bishop Group, Mandrill, Orb

Size: 14" x 20 15/16"

Printing: 1st

From Wolfgang's Vault website: "David Singer was a collage artist, but BG279 and BG280 represented his experimentation with freehand drawing. The experiment was clearly a success, and this swooping, linear sketch, Oriental in flavor, was striking. In this poster, a male, moon-reference figure topped a Samuri-style figure. Closer examination revealed an eagle, and the Samuri became the man's cloak. BG279 is also notable because Miles Davis, in his third appearance at Fillmore West, achieved top billing."

From *High Societies*: Eventually Singer abandoned stick-straight type and took up free-hand lettering. Extensive practice with curvilinear calligraphy helped develop his dormant drawing skills, which are displayed for the first (and last) time in this poster and [BG280, following].



Catalog#: BG280-PO

Artist: David Singer

Venue: Fillmore West, S.F., Ca.

Dates: May 13-16, 1971

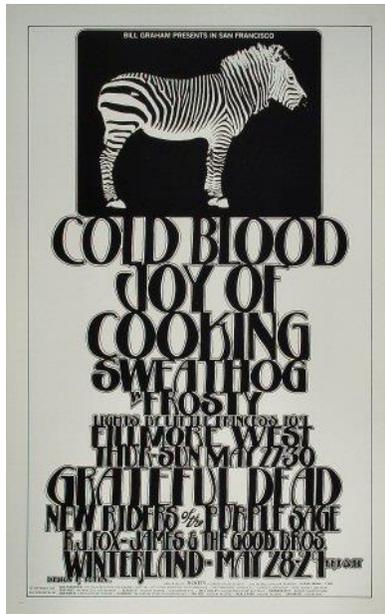
Performers: Humble Pie, Swamp Dogg, Shanti, Prismatic Revenge

Size: 14" x 20 15/16"

Printing: 1st

From Wolfgang's Vault website: "In this poster, a female, sun-reference figure topped a Samuri-style figure. The lettering of both posters recalled the birds of BG250. BG279 and BG280 should be viewed as complementary works of art, and both have become extremely valuable examples of the artist's product."

From *High Societies*: "This design is not intended as a specific, coherent message. Proceeding from the impressions of a dream, Singer recorded images and moods that are philosophical and spiritual. The original design for the poster included the band Mother Earth as the headliner. With the removal of that name in a last-minute revision, the spiritual link was lost. Nevertheless, the artwork stands well on its own. Ultimately the imagery, the harmonious shapes, and the sense of deep space conjure a stillness, an engaging silence."



Catalog #: BG282-PO

Artist: Randy Tuten

Dates: May 27-30, 1971

Venue: Fillmore West, Winterland

Performers: Grateful Dead, The New Riders of the Purple Sage, RJ Fox, Cold Blood, Joy of Cooking, Sweathog, James & the Good Brothers

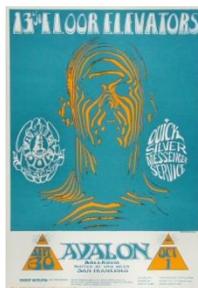
Lights: Little Princess #109

Size: 14 1/16" x 22 1/4"

Printing: 1st

From Wolfgang's Vault website: "A two-concert advertisement, BG282 made the concert offerings as plain as could be, in black and white. Black and white also provided the artist an immediate fauna association: the zebra. Bill Graham would close the Fillmore West in just over a month, although Winterland, the Grateful Dead's hall for this late-May concert, would continue as a concert venue."

From Randy's Website: "This poster started out with nice balance but Bill added the Grateful Dead show at Winterland [and] we just added it to bottom of poster. It was supposed to be a takeoff of [FD028] but it went overboard with lettering. It was designed as a black & white poster."



FD028, 13th Floor Elevators, September 30, 1966, Mouse / Kelley



Catalog #: BG287-PO

Artist: David Singer

Dates: June 30-July 4, 1971

Venue: Fillmore West

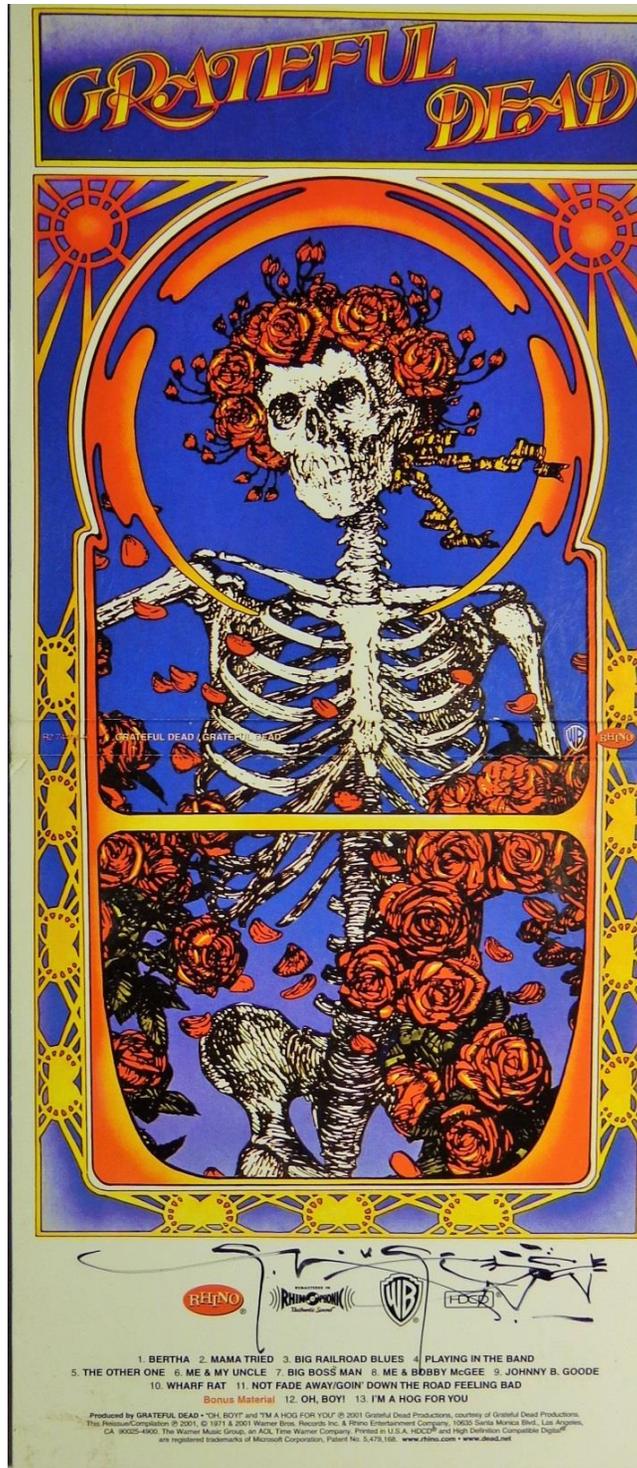
Performers: Boz Scaggs, Cold Blood, The Flamin' Groovies

Lights: San Francisco Light Works, Little Princess #109, Heavy Water

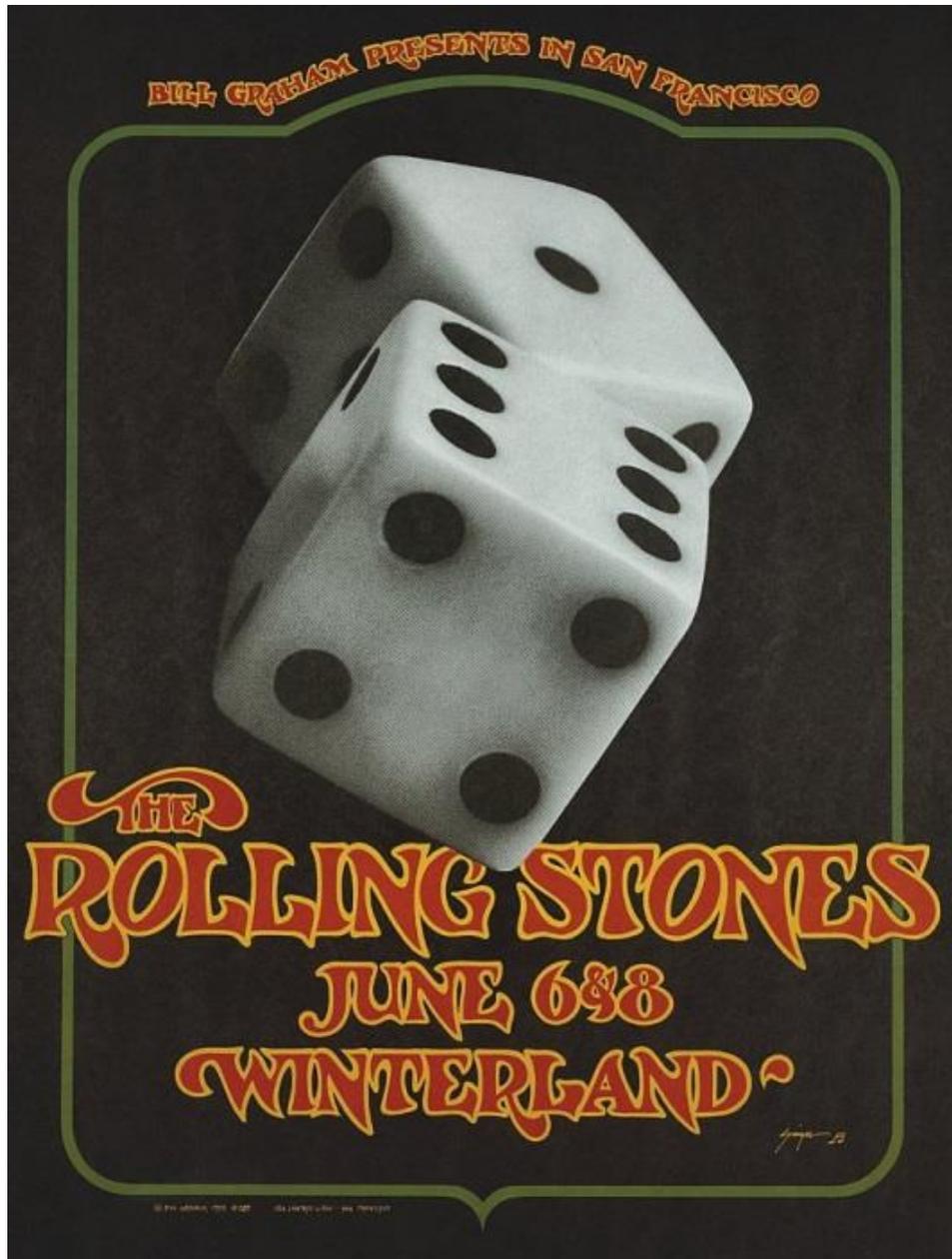
Size: 24 3/4" x 30 3/8"

Printing: 3rd

From Wolfgang's Vault website: "BG287 was the final poster in the original numbered series, the final David Singer-designed Fillmore poster and the final concert at the Fillmore West. It was also the first time 17 bands had been listed on a poster and the first time a poster was commissioned by someone other than Bill Graham himself. BG287 was commissioned as a gift to Graham and was to be presented to him after the event. BG287 has become famous for its style and as a marker in the history of San Francisco rock music."

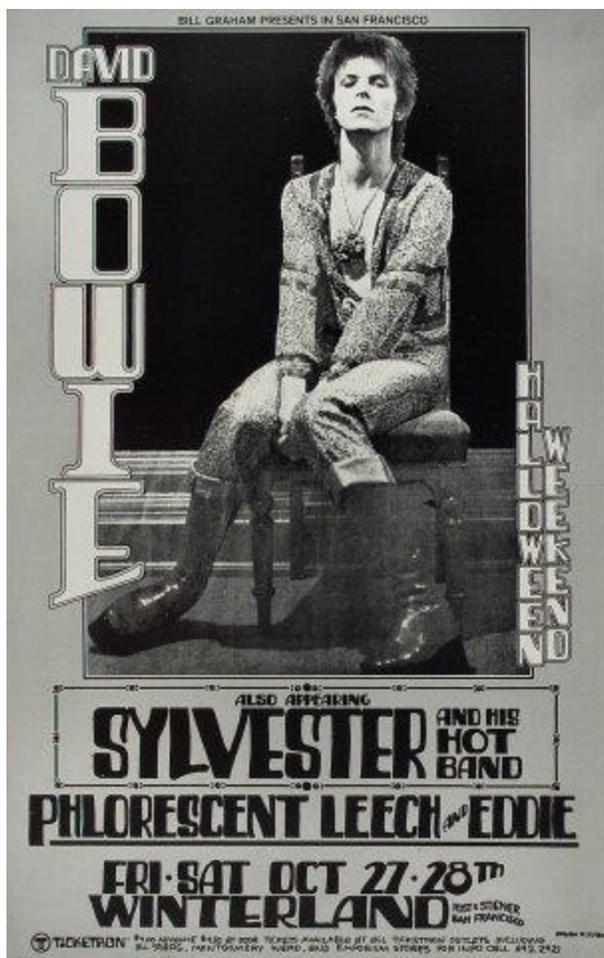


“Grateful Dead” Grateful Dead, Warner Brothers,
 AKA: “Skull & Roses” and “Skullfuck”
 Artist: Alton Kelley, Stanley Mouse
 October 1971
 CD cover signed by Stanley Mouse



Catalog #: BG289-PO
Artist: David Singer
Dates: June 6 & 8, 1972
Venue: Winterland
Performers: The Rolling Stones
Size: 24" x 32 1/2"
Printing: 4th

From Wolfgang's Vault website: "Winterland was the Stones' third stop on their North American Tour. Working their way down the West Coast from Vancouver and Seattle ... the Tour left San Francisco for a June 9 performance in Los Angeles and finished up at Madison Square Garden on July 26."



Catalog #: WIN721027-PO

Artist: Randy Tuten

Dates: October 27, 1972

Venue: Winterland

Performers: David Bowie, Sylvester & the Hot Band, Phlorescent Leech & Eddie

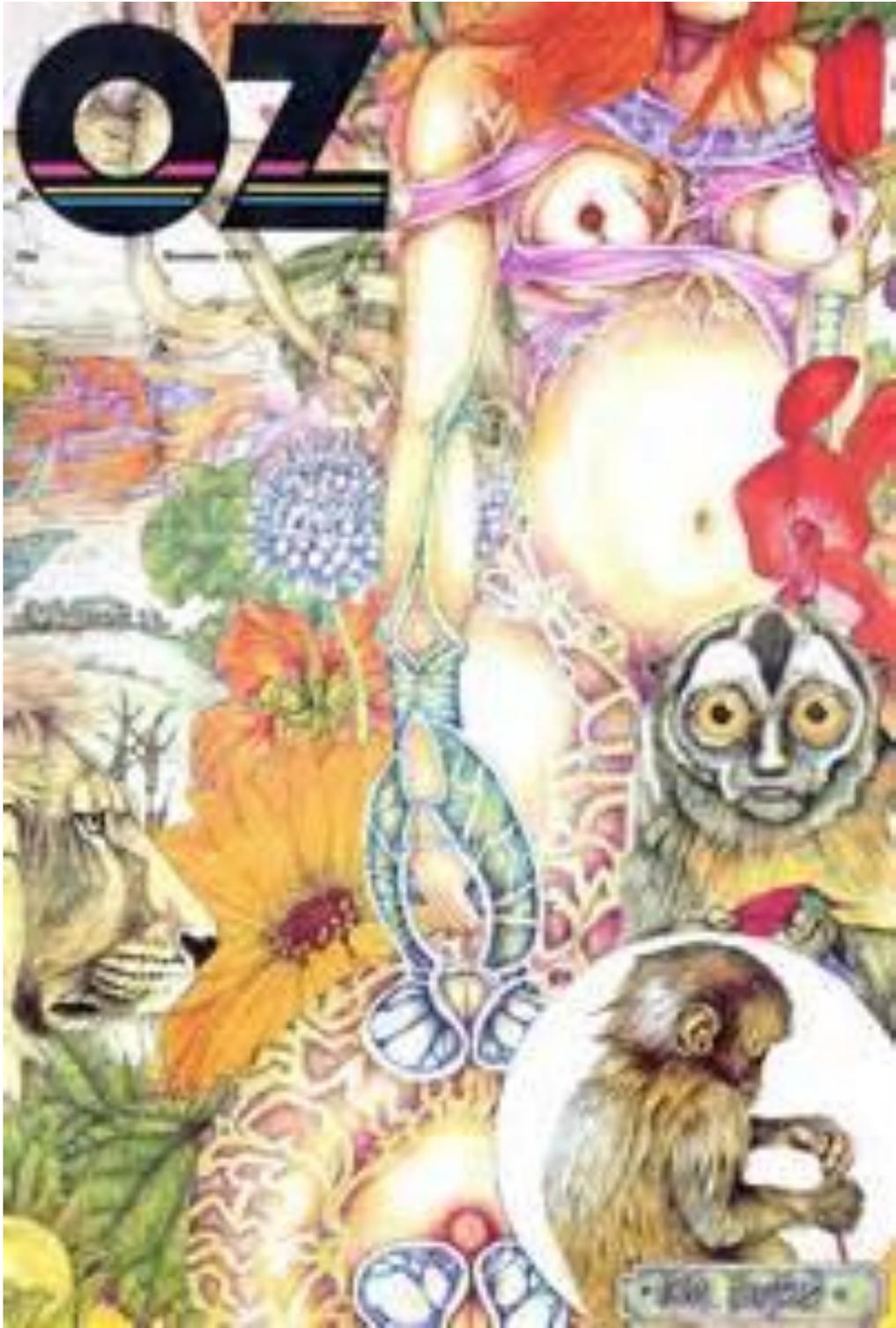
Size: 14 7/8" x 22"

Printing: 1st

From *High Societies*: “David Bowie’s ‘glitter rock’ offered an antidote to faded jeans and T-shirts.”

Randy Tuten: “With Bill you had to know what his reaction was going to be to things twenty steps down the road; like what will he do if I say or do this? If you could do that you could handle him, but if you couldn’t answer a question, he’d trip you up. I later learned that the deal with Bill was that he would vent his anger, then he’d move on.”

And in six years, we’ve gone from the first British invasion to the second, from the Avalon Ballroom to Winterland, from the birth of the San Francisco Sound to Glam Rock, from Mr. Charlie to Major Tom. And in another six years, Winterland will host (and broadcast on local tv) the final performance by the Sex Pistols.



Catalog #: N/A
Artist: John Hurford
Date: November 1972
Size: 12" x 23"
Printing: Magazine cover



Catalog #: N/A

Artist: Alton Kelley, Stanley Mouse

“Europe ‘72” Grateful Dead, Warners Brothers

Date: November 1972

CD cover Signed by Stanley Mouse

Another piece of art that I’m actually very troubled by.



Catalog #: CRD730922-A-PC

Artist: K. Burgess

Performers: The Rolling Stones

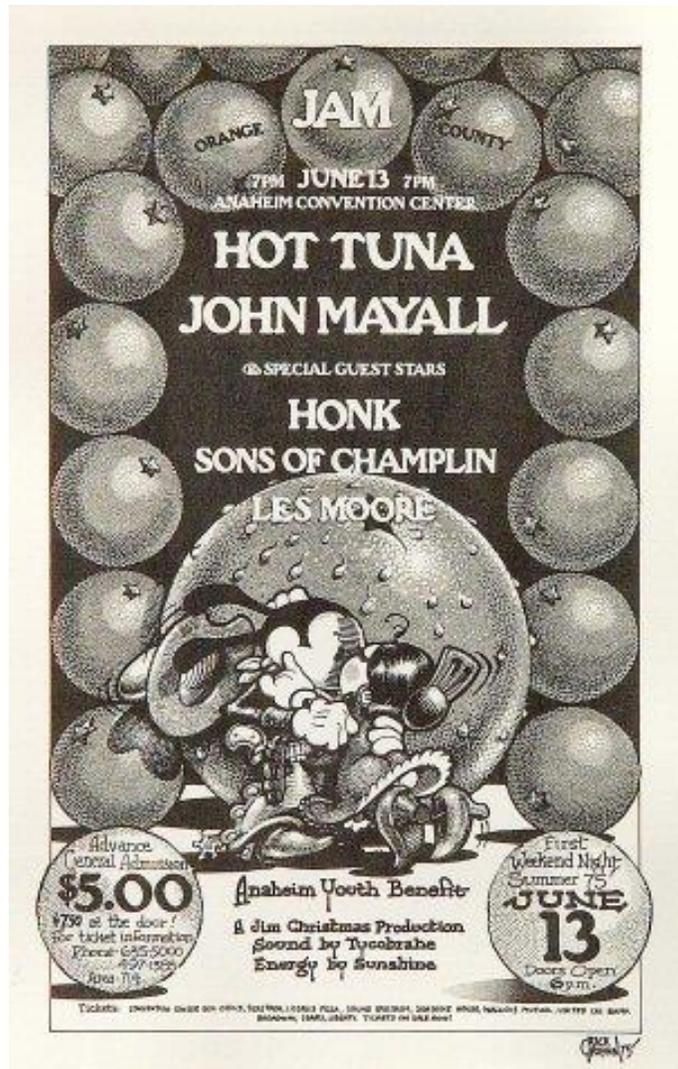
Date: September 22, 1973

Venue: Cariff and Pembroke Castles, Cardiff, Wales

Size: 4" x 6"

Printing: 2nd

From Classic Rock Posters: "Rare posters are valuable items of memorabilia. The wild reputation of the band and its fans caused the local authorities to cancel the Stones' plan to play two Welsh castles in one day during their 1973 European tour. All but a few copies of the poster, a combination of whimsical design fantasy and leering Jagger tongue, by artist K. Burgess, were withdrawn and destroyed."



Catalog #: ANH750613-A-HB

Artist: Rick Griffin

Dates: June 13, 1975

Venue: Anaheim Convention Center, Anaheim, CA.

Performers: Hot Tuna, John Mayall, Honk, the Sons of Champlin, Les Moore

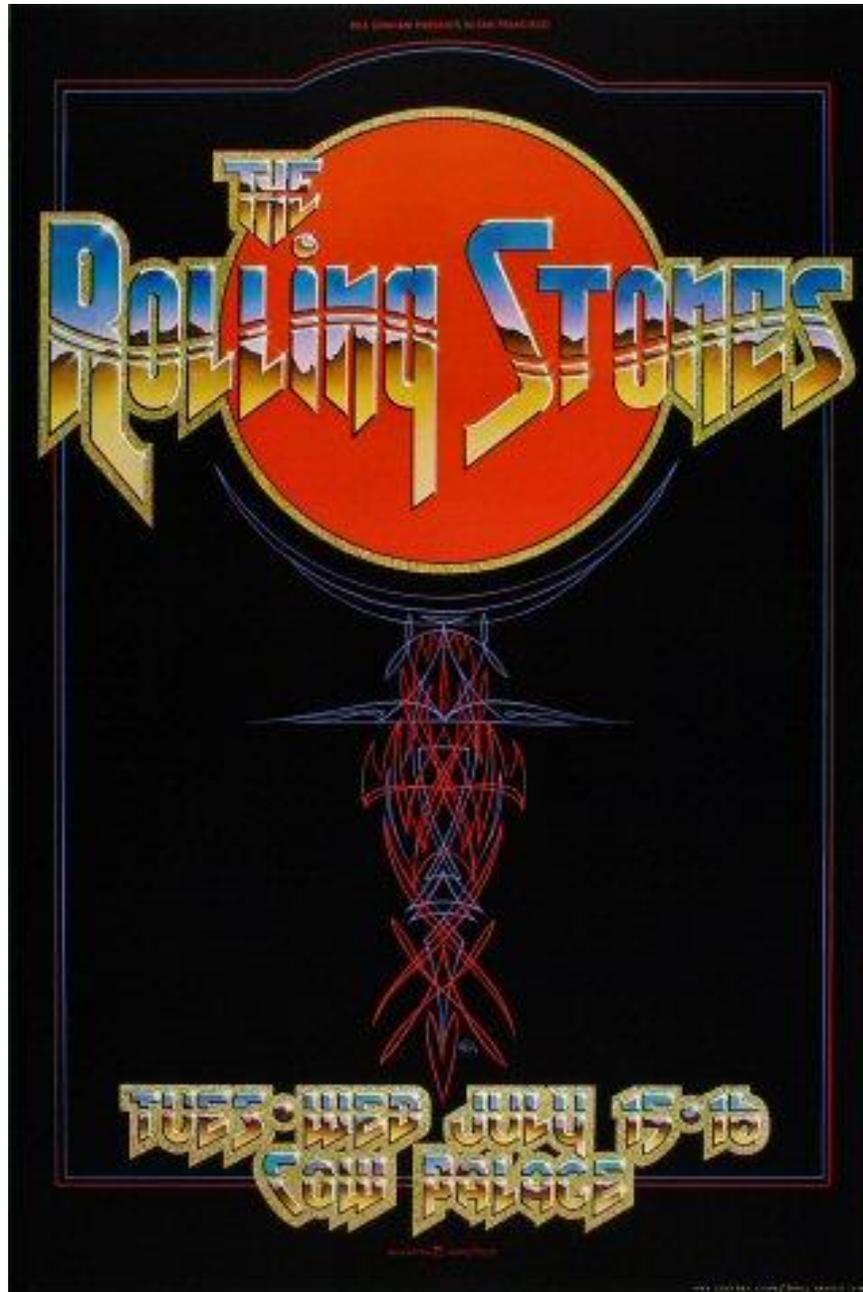
Size: 5 1/2" x 8 1/2"

Printing: 1st

From *Art of the Fillmore*: "Griffin's surreal imagery, his spidery, liquid lettering and rich application of color brought the medium to new heights, establishing him among the most influential practitioners of the craft.

From *Art of the Fillmore*: "Rick Griffin also did some of his strongest work at this time, in an updated but nonetheless characteristic style, promoting rock events in and around Los Angeles."

Randy Tuten: "Griffin influenced me the most. Griffin still influences me."



Catalog #: COW750715-PO

Artists: Randy Tuten, Stanley Mouse, Alton Kelley, Crazy Arab

Dates: July 15-16, 1975

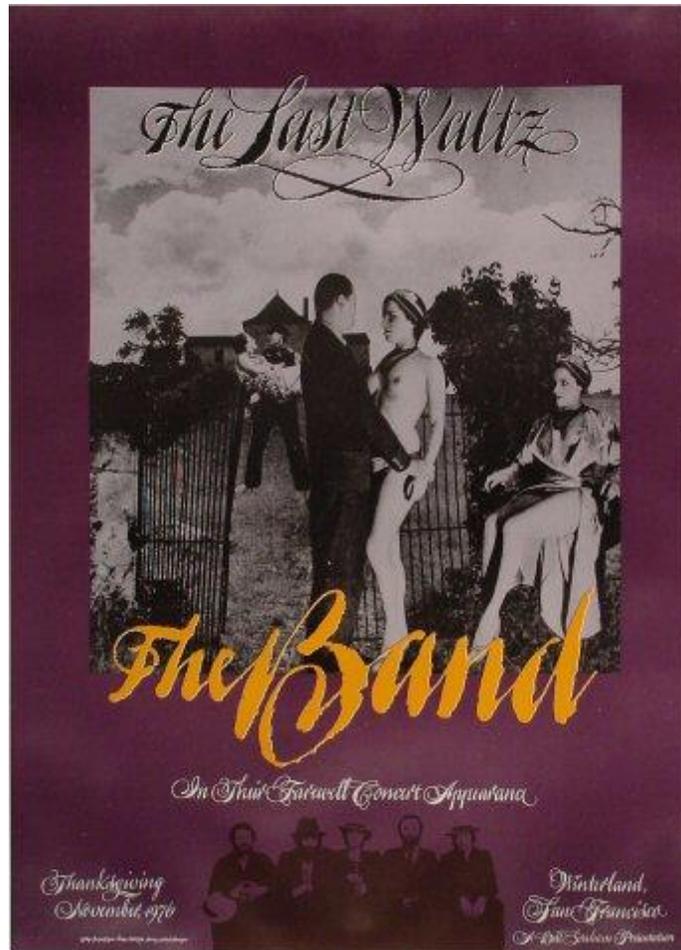
Venue: Cow Palace

Performer: The Rolling Stones

Size: 22" x 33 1/4"

Printing: 1st

From *Classic Rock Posters*: “[T]here was an official poster for this tour, but individual venues often printed their own designs; for the San Franciscan gigs at the Cow Palace, Bill Graham commissioned the maestros of poster art to create this design....”



Catalog #: WIN761125-PO

AKA: The Last Waltz

Artists: Bob Cato, Michael Manoogian, Georges Hugnet

Date: November 25, 1976

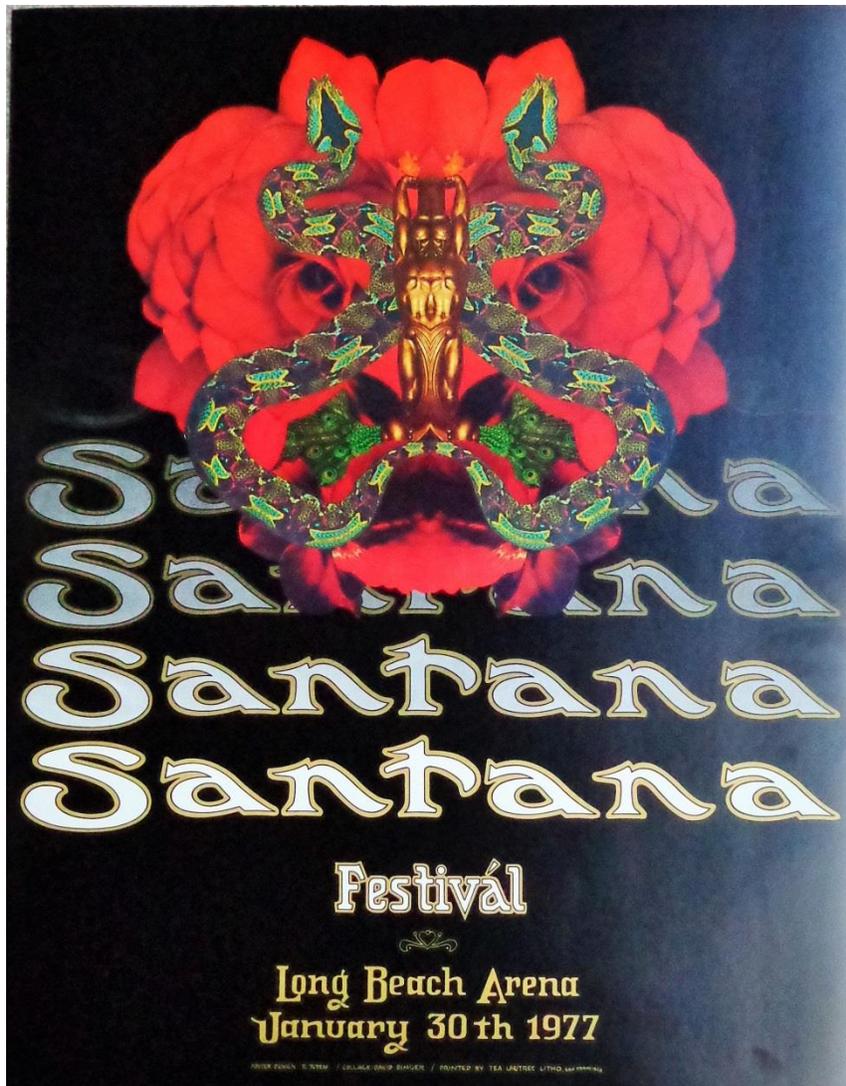
Venue: Winterland

Performers: The Band, Paul Butterfield, Bobby Charles, Eric Clapton, Neil Young, Bob Dylan, Neil Diamond, Dr. John, Ronnie Hawkins, Joni Mitchell, Van Morrison, Ringo Starr, Carl Radle, Stephen Stills, Muddy Waters, Ron Wood

Size: 20 1/2" x 28 1/2"

Printing: 1st

From Wolfgang Vault's website: "The recently road-shy Robbie Robertson had a dream; cap this phase of The Band's creativity with a grand musical finale from the place it all started, the Winterland Ballroom. Plans began for an incredible evening of turkey, ballroom dancing and multiple bands, all captured for posterity in a film that was conceived as 'let's video this for the archives' and grew into a Martin Scorsese-directed number. *The Last Waltz* was more than the movie; it was a total experience. This copy was part of Bill Graham's personal collection and shows some damage from the May 7, 1985 firebombing of his San Francisco office. The attack stemmed from Graham's open and honest criticism of President Reagan's visit to Bitburg Cemetery published in the San Francisco Chronicle."



Catalog #: LBA770130-PO

Artist: David Singer (collage), Randy Tuten (graphics)

Date: January 30, 1977

Venue: Long Beach Arena, Long Beach, Ca.

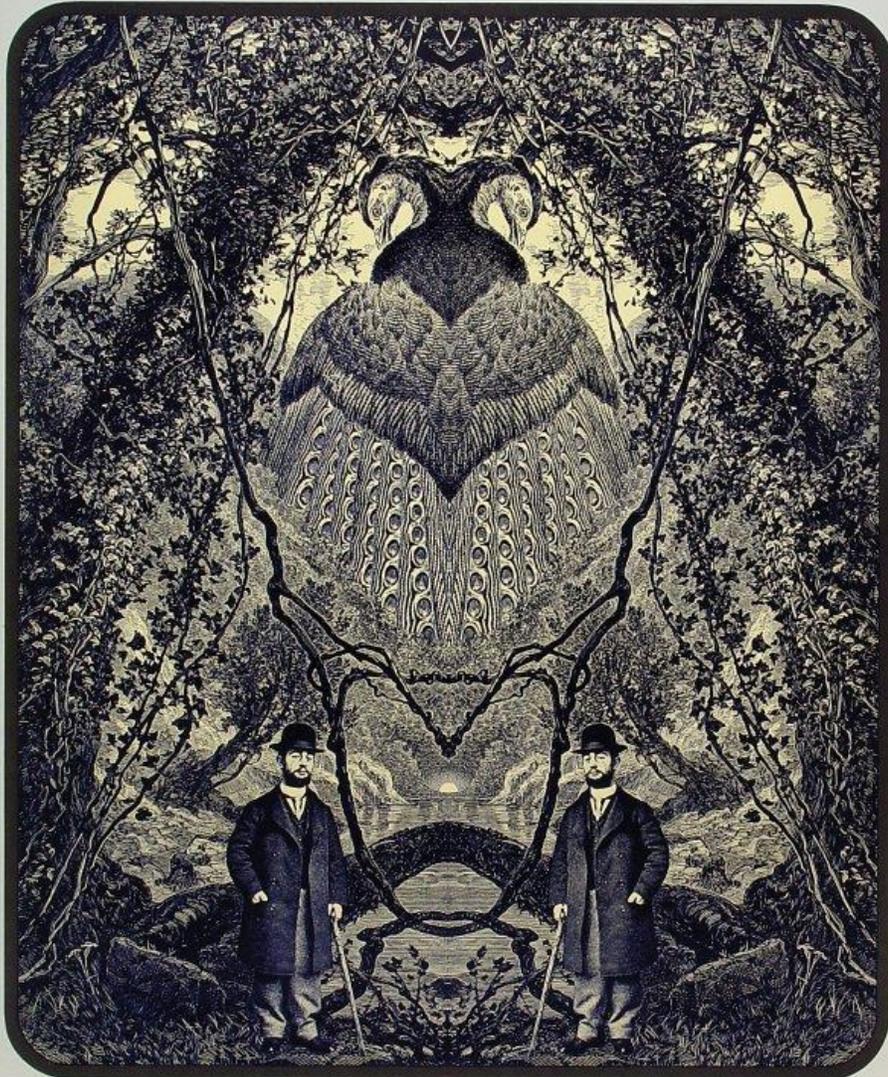
Performer: Santana

Size: 22" x 28"

Printing: 1st

From Wolfgang's Vault website: "During his Fillmore era, from 1969-1971, Singer created more posters for Graham than any other artist. Singer's posters are notable for his use of collage, incorporating thousands of images clipped from magazines spanning several decades. He developed a format that included a stunning variety of lettering styles, applying them in close relation to the theme or subject of a poster.... The oversized poster has become quite popular, even gracing the pages of *The Art of Rock* (AOR 4.117)."

From *Classic Rock Posters*: "Randy Tuten added graphics to David Singer's collage from the cover of the just-released *Festival*."



LEVON MOSGOFIAN
IN CELEBRATION OF HIS 70TH YEAR
TEA LAUTREC LITHOGRAPHY
SAN FRANCISCO • AUGUST 2 1977

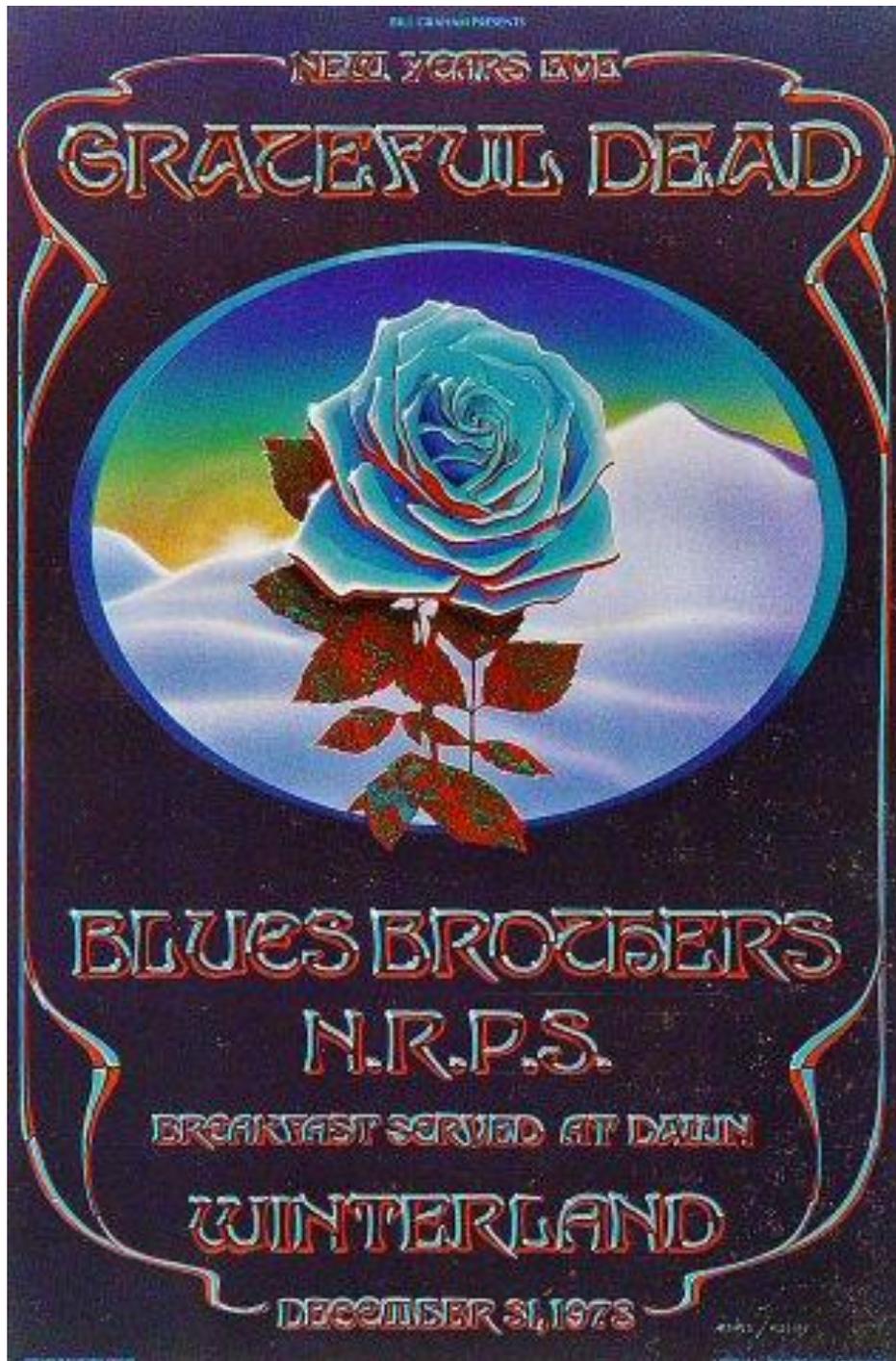
DESIGNED BY DAVID SINGER • COPYRIGHT 1977

Catalog #: ZZZ000830-PO
Artist: David Singer
Date: August 2, 1977
Venue: Tea Lautrec Lithography
Featured: Levon Mosgofian
Size: 20 1/4" x 27 3/4"
Printing: 1st

David Singer: “All my posters for Bill Graham were printed at Tea Lautrec Litho, the shop of Levon Masgofian. Eventually, I developed good rapport with him and everyone there, but at the beginning I had a lot of difficulty. It was very hard for me to let go and turn over my work to others. Decisions over the final details were often killers for me. I had labored so hard, and I would be thinking that this really wasn’t coming together quite right. I would hang out around the press the whole time my posters were being run, and I would sometimes get into hassles with Levon and his pressman, Monroe Schwartz, because I wanted to fiddle with something. They wanted it to be right, too, but they were removed from my delicate state of mind and were busting ass to get the posters printed on time. Levon even tossed me out of his shop once. He just ordered me out and refused to continue work until I left, so I had to leave. Levon was very strong, like a bull. He planted himself in front of you, and that was it.

“When possible, Levon would have Joe Buchwald, his other pressman, work with me. Joe’s son was Marty Balin of the Jefferson Airplane, and because of that he had more patience with my creative insecurities. Joe always seemed slightly amused while he flowed along with my ups and downs. Later on, Levon gave Joe and me permission to come in on weekends to run experimental work on the press.

“The hardest thing for me was color choice and projecting in my imagination how a particular combination of colors would turn out in the final printing. I had almost no formal art training. I did well with collage because I could see the shapes and colors in front of me. I was very good with balancing color when I could see it and make adjustments. But when I had to decide on the colors for one of my posters, I would get very nervous. I’d see it coming off the press, and I’d think, oh boy, wait a minute—I should have put something else in there, or I should have toned it down.”



Catalog #: WIN781231-HB

Artists: Stanley Mouse, Alton Kelley

Dates: December 31, 1978

Venue: Winterland

Performers: Grateful Dead, The Blues Brothers, The New Riders of the Purple Sage, Bill Graham

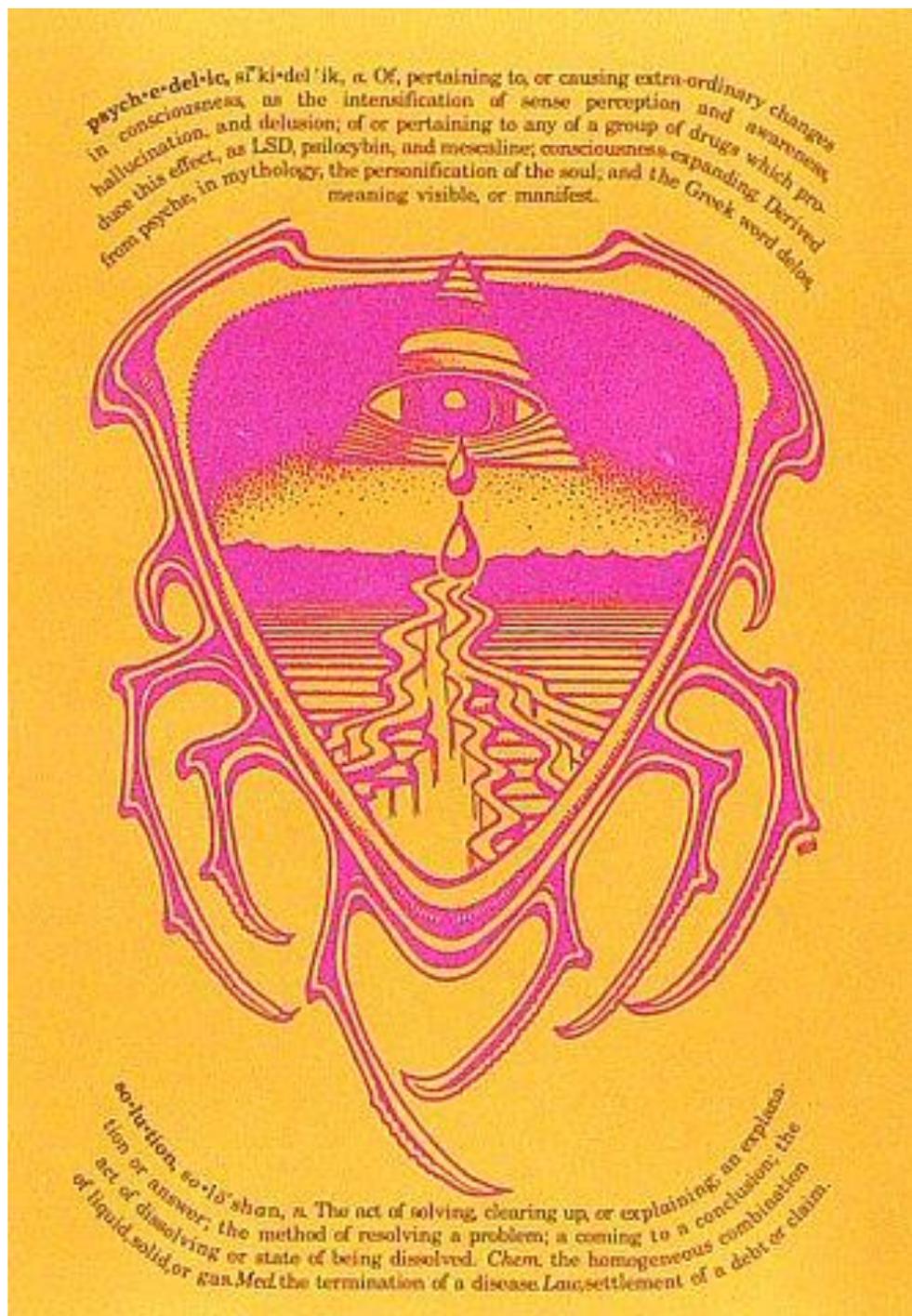
Size: 5" x 7 1/2"

Printing: 1st

From Wolfgang's Vault website: "Bill Graham's famous 'breakfast served at dawn' promise was a time-honored New Year's tradition by the time the Grateful Dead, Blues Brothers and New Riders of the Purple Sage closed Winterland in 1978. On the stroke of midnight, balloons cascaded from the ceiling to the strains of Sugar Magnolia, and the Dead, partiers nonpareil, made it abundantly clear why live Dead was superior to studio Dead. John Belushi and the Blues Brothers and NRPS were part of the glorious last concert, and Bill Graham made an appearance to thank the crowd for the last 13 years."

From *Classic Rock Posters*: "Icy blues set the tone for a sad milestone, the closing concert at San Francisco's Winterland Ballroom. Who better to mark the end of an era than the Grateful Dead (who released their five-hour set as a four-CD set twenty-five years later); and who better to publicize it than the poster artists of their generation, Stanley Mouse and Alton Kelley."

Joel Selvin: "Bill Graham, who shied away from the daring and adventuresome Mouse Studios style during the '60s, but eagerly sought him out during the '70s to impress clients like Paul McCartney, the Rolling Stones or the Dead. Not only had his techniques and sophistication grown in the interim, but these posters were fashioned under less strenuous time constraints than the Avalon series and the detail work the additional time allowed often produced stupendous results."



Catalog #: ZZZ02292-PC

AKA: The Crying Eye

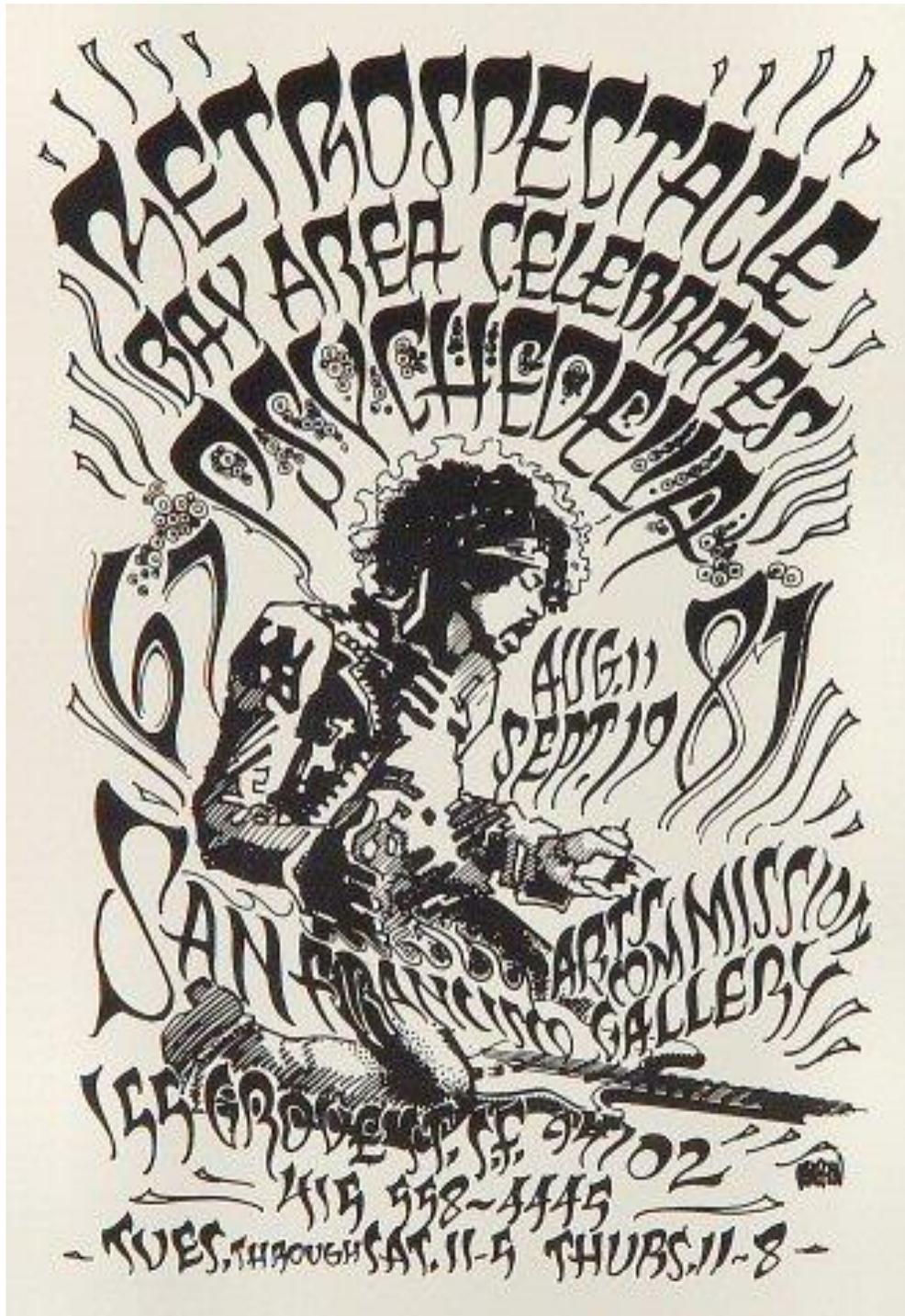
Artist: Rick Griffin

Date: 1987

Venue: The Psychedelic Solution, NYC

Size: 5" x 7"

Printing: 1st



Catalog #: ACG870811-B-PC

AKA: Retrospectacle

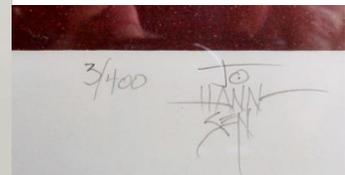
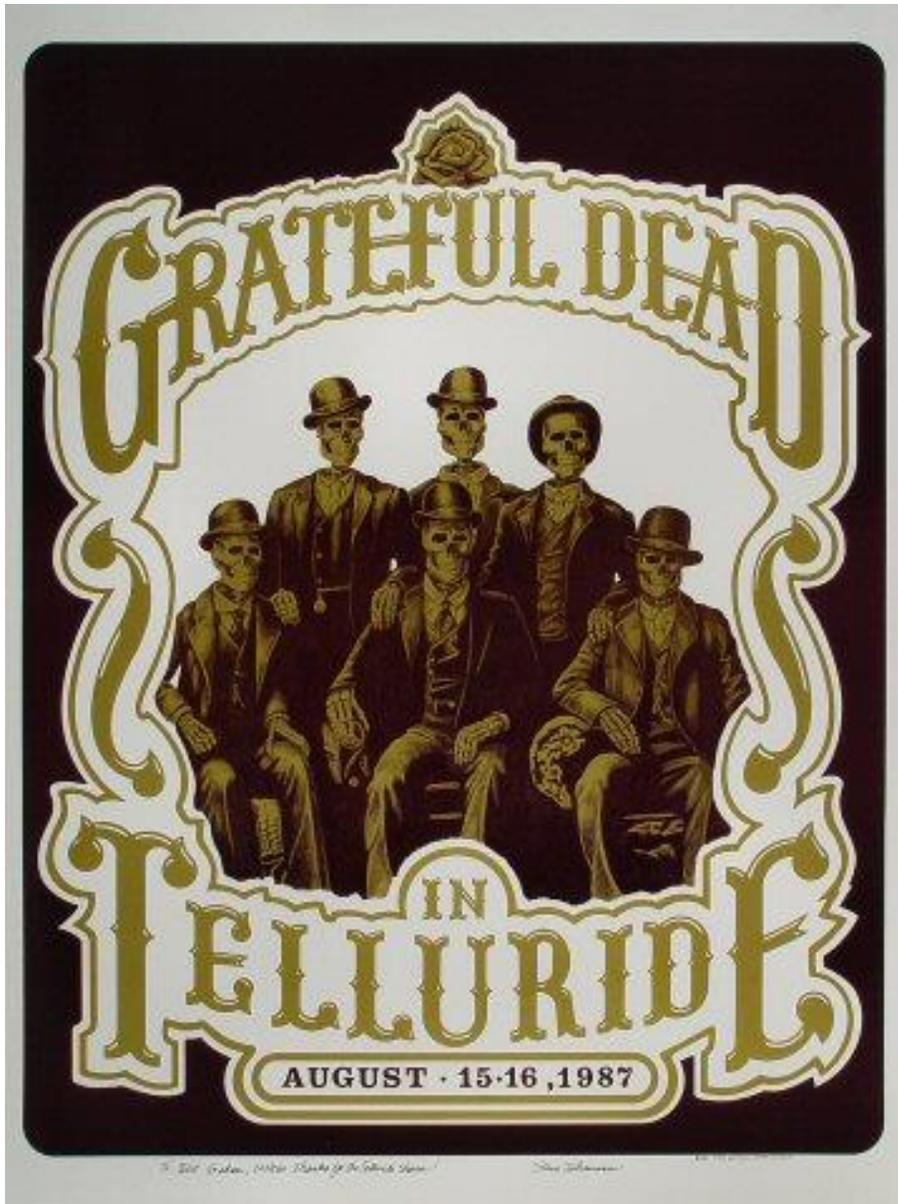
Artist: Rick Griffin

Dates: August 11-September 19, 1987

Venue: Arts Commission Gallery

Size: 4 7/8" x 7"

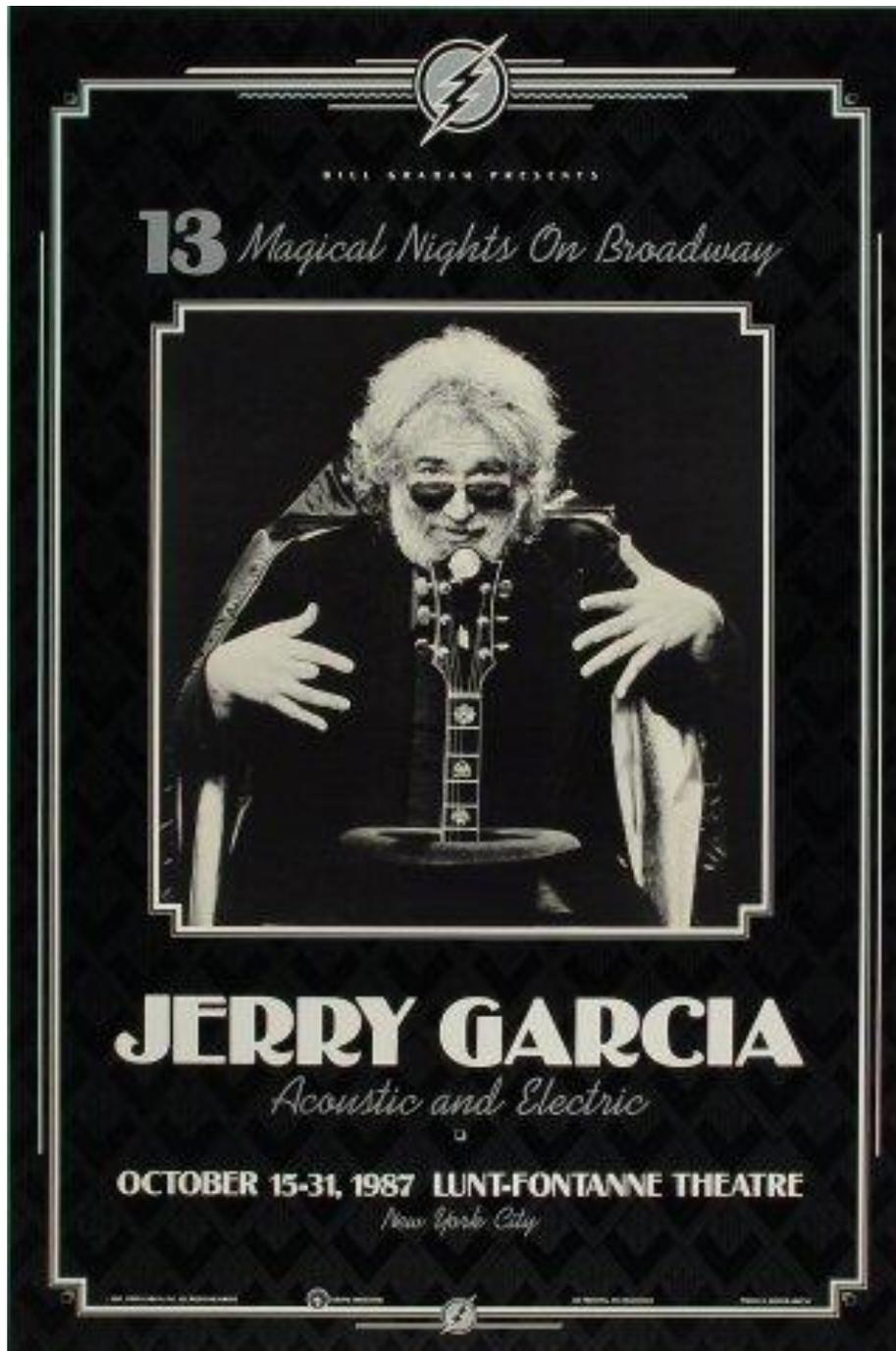
Printing: 1st



Catalog#: TEL870815-PO
Artist: Steve Johannsen
Venue: Telluride Town Park, Telluride, Co.
Dates: August 15, 1987
Performer: Grateful Dead
Size: 16" x 20"
Printing: 2007 reprint, 3/400, signed by artist



Catalog#: PSY870903-PO
AKA: Mikio
Artist: Philip Brown
Date: September 3, 1987
Venue: Psychedelic Solution, NYC, NY
Size: 15 1/2" x 22"
Printing: 1st



Catalog #: LFT871015-PO

Artists: Arlene Owseichik & Herb Greene (photo)

Dates: October 15-31, 1987

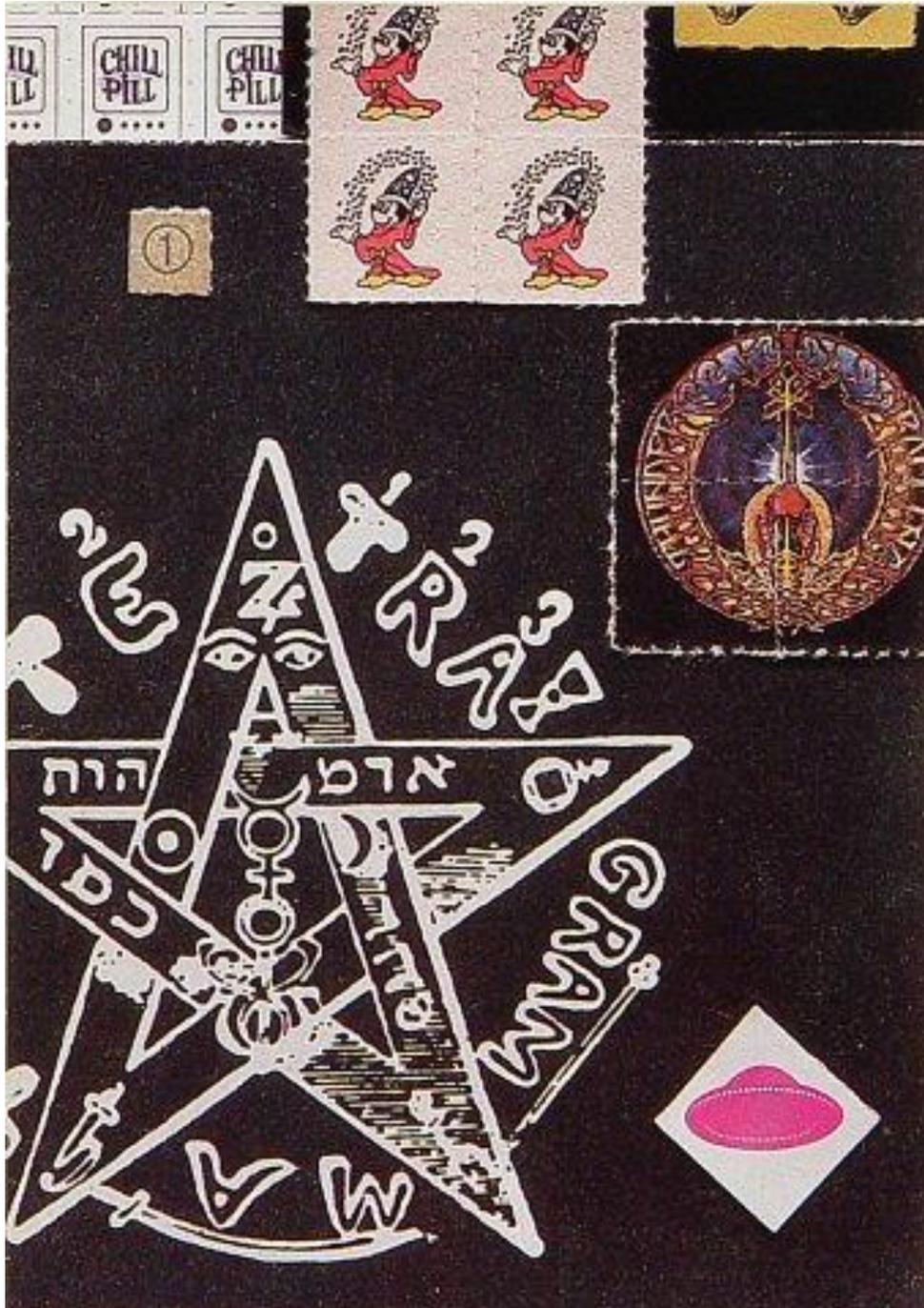
Venue: Lunt-Fontanne Theater, NYC

Performer: Jerry Garcia

Size: 16" x 24"

Printing: 1st

One of the few photos where Garcia's missing half-digit is clearly visible.



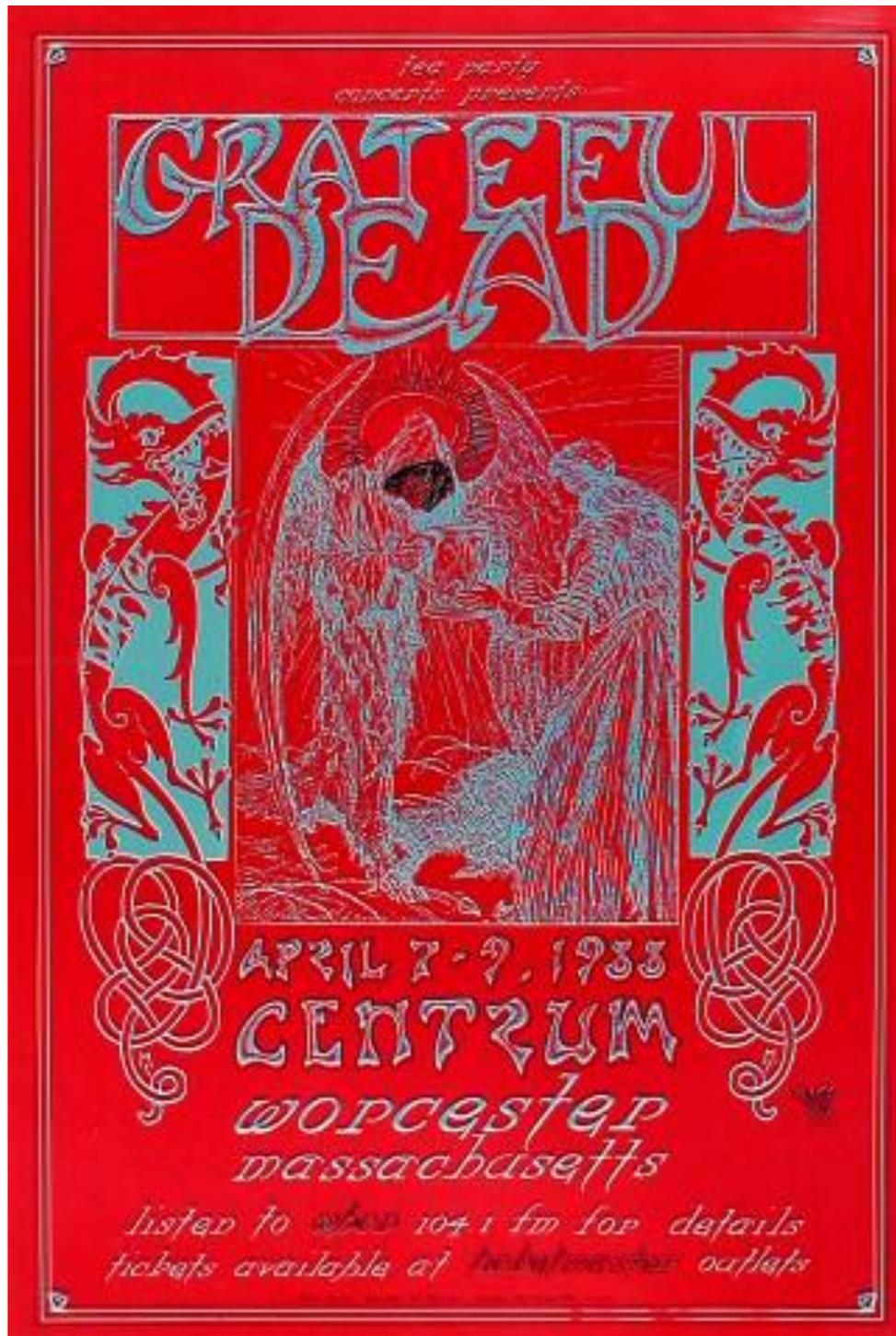
Catalog #: ZZZ003643-PC
AKA: Cure of Souls
Date: January 4, 1988
Venue: Psychedelic Solution, NYC
Size: 5" x 7"
Printing: 1st

In 1983, Allen Ginsberg gave me a hit of acid that he got from Bob Weir when the Dead played at the University of Colorado which was the Tetragrammaton design here.



H.R. GIGER PSYCHEDELIC SOLUTION GALLERY
PAINTINGS AND PRINTS 33W 6TH ST NEW YORK CITY 2ND FLOOR
FEB 5 1988 **MAR 26**

Catalog #: PSY880204-PO
AKA: H.R. Giger Paintings and Prints
Artist: H.R. Giger
Date: February 5, 1988
Venue: Psychedelic Solution Gallery, NYC, NY
Size: 15 1/2" x 23 1/2"
Printing: 1st



Catalog#: CEN880407-PO
Artist: George Sargent
Venue: Centrum, Worcester, Ma.
Dates: April 7, 1988
Artist: Grateful Dead
Size: 15 5/8" x 23 3/16"
Printing: 1st

BEHOLD! SACRED ART OF THE SUBGENIUS



WORK TO THE GLORY OF FR. "NOB" DOBBS BY
PAUL MAVRIDES • REV. IVAN STANG
JOHN HAGEN-BRENNER
ROBERT WILLIAMS • GILBERT NIELSON
BYRON WERNER • MARK MOTHERSBAUGH
DONNA SANGRE • HARRY S. ROBBINS
DOUG WELLMAN • AHMED HISHMONGER
O. NENILO • DAVID SUGAR • CAROL ISLIN
KENNETH HURVY



PSYCHEDELIC SOLUTION
GALLERY
33 W 4th St. NEW YORK CITY
JAN. 10, 1990 • APRIL 10, 1990

Catalog#: PSY900110-B-PO
AKA: Sacred Art of the Subgenius
Artist: Paul Mavrides, Rev. Ivan Stang
Date: January 10, 1990
Venue: Psychedelic Solution Gallery, NYC, NY
Size: 20" x 30"
Printing: 1st



Psychedelic Solution
invites you to join
TIMOTHY LEARY
AS HE IS HONORED with the
Project X Civil Disobedience Award For
Advocating and Promoting the Use of
Psychedelics (and other harmful, mind-
altering substances)
LIMELIGHT
Sixth Avenue at 20th Street
Friday, December 21st, 1990 10pm
Award ceremony at midnight
\$7 pp for you and your guests w/this invite

Catalog #: LIM901221-HB (front and back, stacked)

Artist: Unknown

Date: December 21, 1990

Venue: Limelight, NYC, NY

Performer: Timothy Leary

Size: 3 7/8" X 4"

Printing: 1st



Catalog#: BGP038-PO

Artists: Arlene Owseichik & Ken Friedman

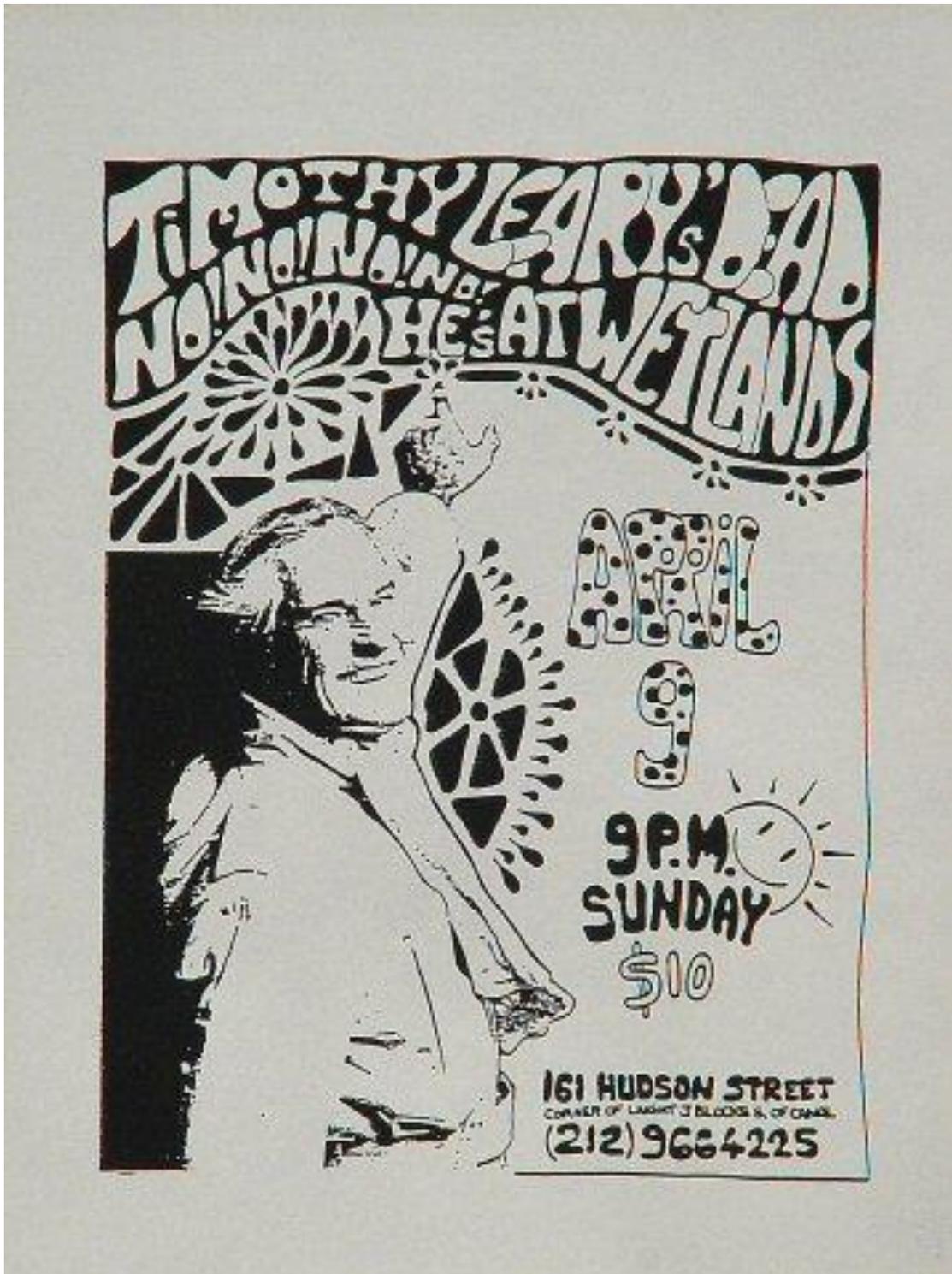
Venue: Oakland Coliseum, Ca.

Date: December 31, 1990

Performers: Grateful Dead, Branford Marsalis, Rebirth Blues Band

Size: 13" x 19"

Printing: 1st



Catalog#: WTL910409-HB
Performer: Timothy Leary
Venue: Wetlands, NYC
Date: April 9, 1991
Size: 4 1/4" x 5 1/2"
Printing: 1st



Catalog#: BGP050-PO

Artist: Ken Friedman

Venue: Oakland Coliseum, Ca.

Date: December 31, 1991

Performers: Grateful Dead, Bela Fleck & the Flecktones, Babatunde Olatunji

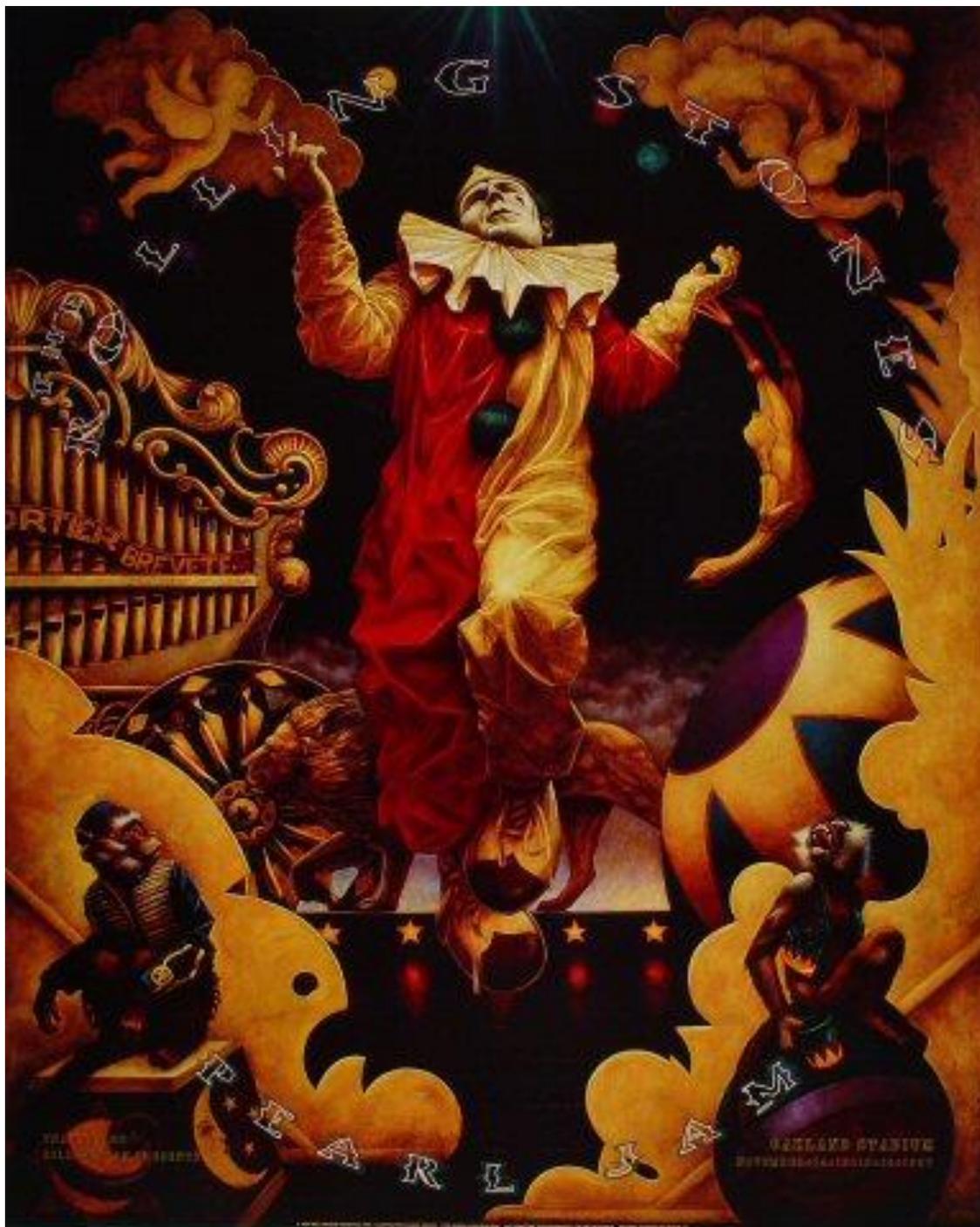
Size: 13" x 19 1/2"

Printing: 1st

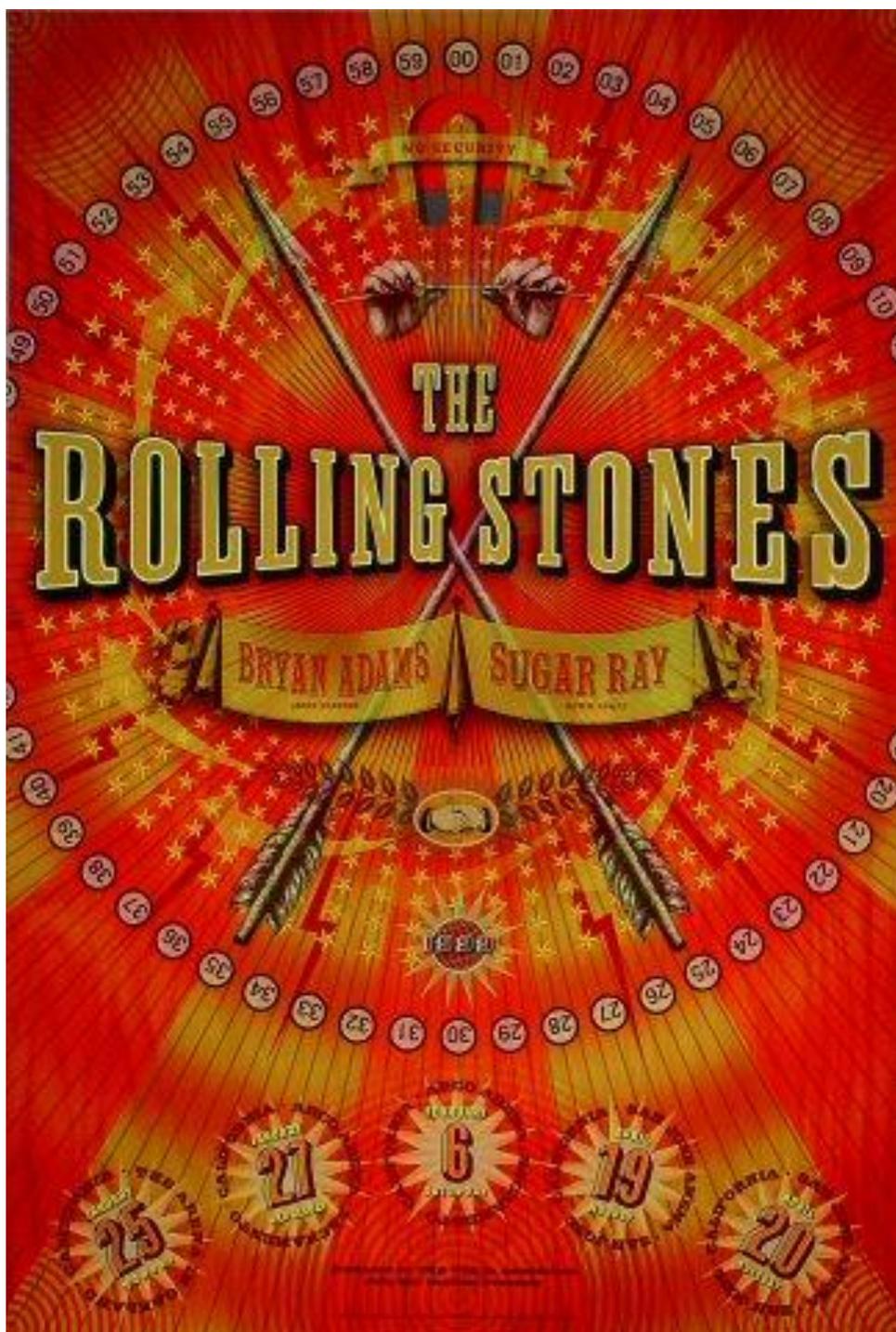
From Wolfgang's Vault website: "Ken Friedman assembled a photographic metaphor for this New Year's Eve concert. The Dead, frequent performers at earlier Bill Graham New Year's shows, were well represented by the now familiar skull, bones and references to the passage of time. Innovative jazz/post-Bop banjoist Bela Fleck and Nigerian virtuoso drummer and chanter Olatunji were noted in the tambourine, African mask and small statues. This concert continued the pattern of willingness, indeed insistence, unique to Bill Graham to provide the audience with a diverse musical experience."



Catalog #: OCS941031-HB
AKA: Voodoo Lounge World Tour
Artist: The Rolling Stones, Seal
Date: October 31, 1994
Venue: Oakland, Coliseum, Oakland, CA.
Size: 7 1/2" x 14"
Printing: 1st



Catalog #: BGP180-PO
AKA: Bridges to Babylon
Artist: Randy Chavez, Jonathan Hess
Dates: November 14-19, 1997
Venue: Oakland Coliseum, Oakland, Ca.
Performers: The Rolling Stones, Pearl Jam
Size: 24 1/4" x 30 1/4"
Printing: 1st



Catalog #: BGP215-PO

Artist: Rex Ray

Dates: January 25-April 20, 1999

Venue: Oakland Coliseum, Oakland, Ca.

Performers: The Rolling Stones, Bryan Adams, Sugar Ray

Size: 21" x 31"

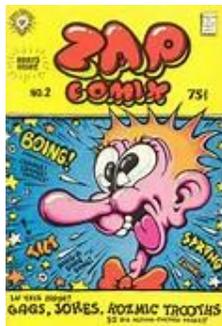
Printing: 1st

Appendix: S.F. Posters Artists' Appearances in Underground Comix



Yellow Dog
Volume 1, Issue 2
June 6, 1968

1 page by Rick Griffin and 2 pages by Victor Moscoso
2nd printing May 1973



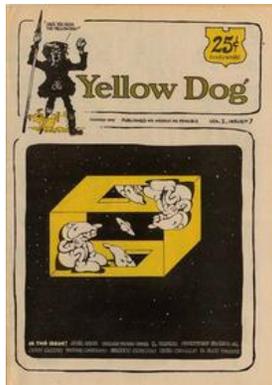
Zap Comix #2
August 1968

Rick Griffin 10 pages, Victor Moscoso 5 pages
3rd Printing



Zap Comix #3
Fall 1968

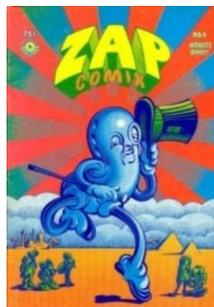
Rick Griffin, back cover (pictured) and 7 pages, Victor Moscoso 13 pages
2nd Printing



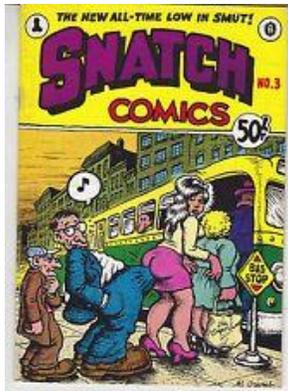
Yellow Dog
Volume 1, Issue 7
December 20, 1968
Cover by Victor Moscoso
2nd printing 1973



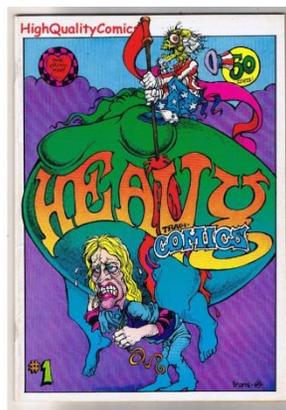
Yellow Dog
Volume II, Number 1
February 24, 1969
Rick Griffin, 2-page spread
2nd printing 1973



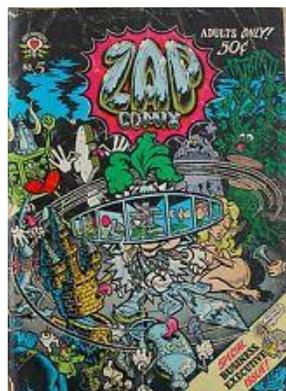
Zap Comix #5
August 1969
Victor Moscoso front (pictured) and back cover, and 6-page spread
2nd Printing



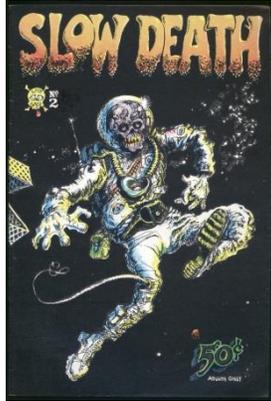
Snatch Comics No. 3
August 1969
Victor Moscoso, 2-page spread
1st Printing



Heavy Tragi-Comics
February 1970
Greg Irons issue, 44 pages
1st Printing

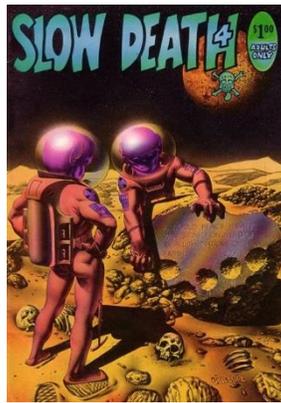


Zap Comix #5
May 1970
Victor Moscoso, 6-page spread
1st Printing



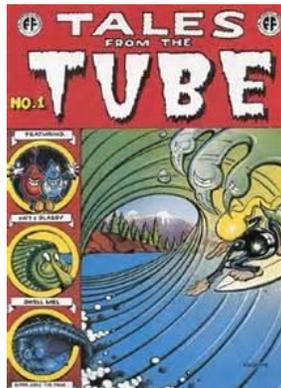
Slow Death #2
December 1970

Gary Grimshaw 1 page, Greg Irons 2-page spread
1st Printing



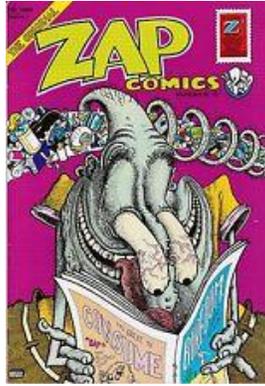
Slow Death #4
November 1972

Greg Irons 6-page spread
1st Printing



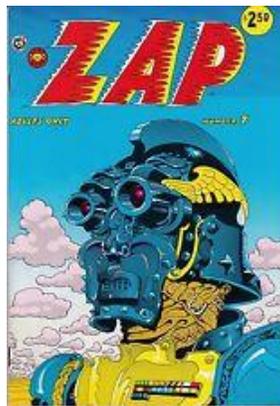
Tales from the Tube
1973

Rick Griffin cover (pictured) and 13 pages
2nd Edition, 1st printing



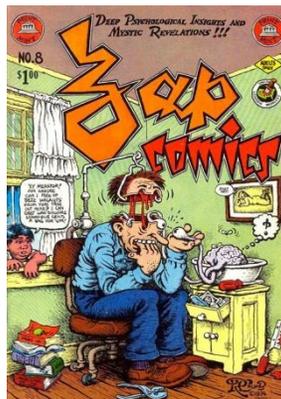
Zap Comix #6
January 1973

Rick Griffin 7 pages, Victor Moscoso 7 pages
1st Printing



Zap Comix #7
March 1974

Rick Griffin 4 pages, Victor Moscoso, 3-page spread and back cover
1st Printing



Zap Comix #8
August 1975

Victor Moscoso, 3-page spread and back cover
1st Printing

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