



P

psychedelic

ROCK POSTERS AND FASHION OF THE 1960s

Activity Guide

Introduction

Psychedelic Rock Posters and Fashion of the 1960s is an exciting exhibition full of vibrant, vibrating, surreal, and playful rock posters from 1960s San Francisco and Portland. These energetic posters remind us of how spirited and radiant rock culture can be. They give us a glimpse into the past when artists and designers created unconventional rock posters as a way to capture the lively and intense nature of rock music.

As you walk through the galleries you'll see hidden letters, groovy animal drawings, pulsating colors, and explosive patterns. You may also notice designs that are inspired by art from different times and places! Please use this guide as you explore the exhibition. Make art, have fun, and be inspired!

- KEY:**
1. David Singer, *Spirit, Foca, Gypsy*
 2. Bonnie Maclean, *The Chambers Brothers, The Sunshine Company, The Siegal-Schwall Band*
 3. Bruce Weber, *Phloebus Union, Soma, Daze of Night*
 4. Bonnie Maclean, *Blue Cheer, Vanilla Fudge, The Sunshine Company, Donovan*
 5. Victor Moscoso, *"Flower Pot"*
 6. Paul Bassett, *Blue Cheer, The Tweedy Brothers*
 7. Victor Moscoso, *The San Francisco Poster Show*

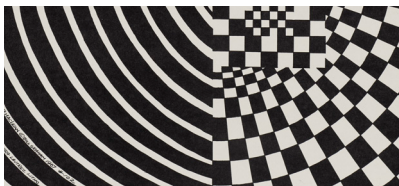
Seek & Find

Search for these details in the exhibition. Mark each item below when you find it in the artwork.

1



2



3



4



5



6



7

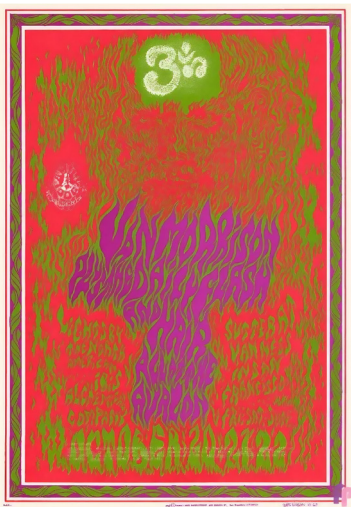
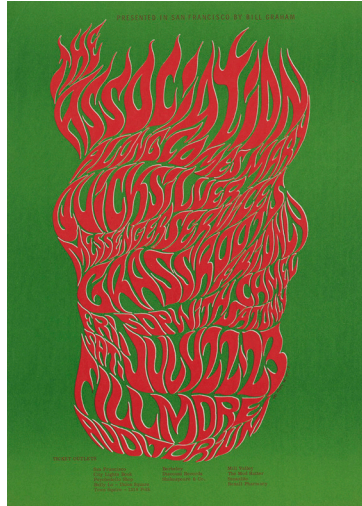
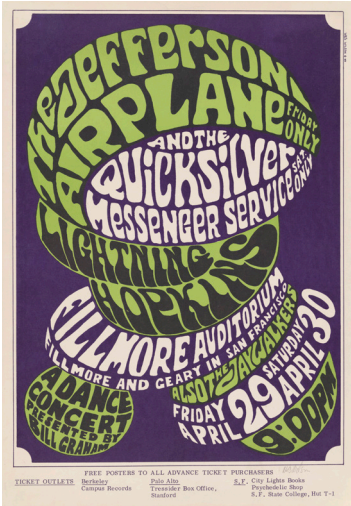


BONUS:

What is the cat's name?

Which of these artists was a student at Lincoln High School in Portland when he started designing rock posters?

Text As Image, Image As Text



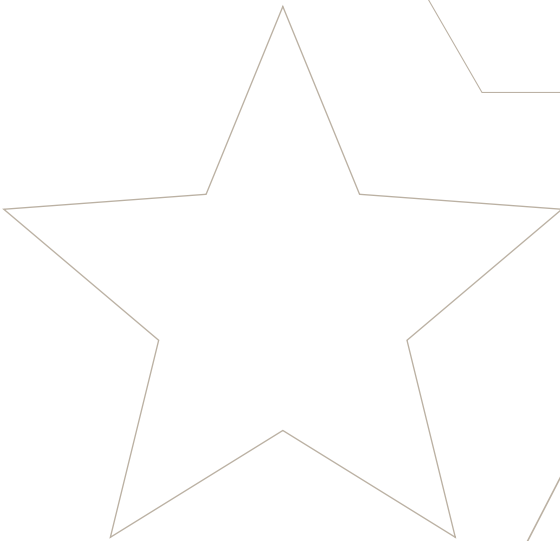
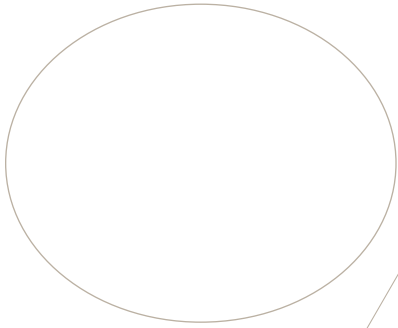
Wes Wilson was a San Francisco designer who gave lettering pride of place in his rock posters. The text became the image. In some posters, rather than outlining each letter, Wilson removed small areas to define each letter, effectively working in reverse and “carving out” the letters from the background. Wilson’s complicated lettering forced viewers to slow down and look at the posters longer as they tried to read them.

When you look at his posters, which shapes and colors do you see? Are you able to make out the words? How do you think the shapes and colors relate to rock music and the shows the posters advertise? Write your answers below.



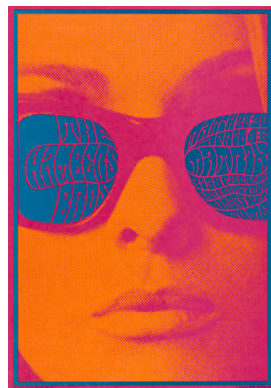
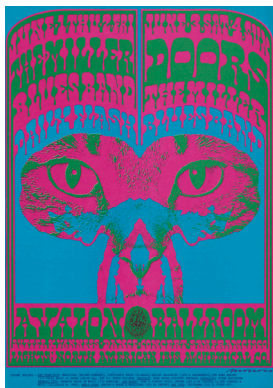
Now that you've learned about Wes Wilson's technique, let's try to make some freehand lettering ourselves!

Fill each shape below with your own freehand drawn letters like Wes Wilson did! Try to fill the entire shape with the band names **The Blue Cheer** and **Vanilla Fudge**. Add color at home. Look for these bands in the exhibition and compare your letterings to posters from the 1960s!



Color & Pattern

As you walk through the galleries, you may notice the colors and patterns vibrating and doing wonky things to your vision! Poster artists played with colors and how they interact with each other, creating effects that surprise and trick the mind. Bold shapes, color saturation, and patterns amplify—or increase—these effects. Here are some examples of posters that use color in this creative and scientific way.



Look closely at these posters. Which colors and shapes are easy to see? Which are difficult? What do you notice about how the colors on each poster interact? Write your response below.

Find another poster where you think the color and pattern feel intense. Sketch the pattern of the chosen poster below. Write down a list of the colors used in the poster so you can add colors at home.

Cultural Appropriation

Reflection

Psychedelic poster artists freely took—or appropriated—imagery from other cultures, past and present, removed it from its original context, and made new creations. Sometimes this appropriation may be playful and harmless, as in their adaptation of Victorian valentines or Art Nouveau designs. But when artists appropriate Native American imagery, the practice often reinforces stereotypes and is considered by some to be disrespectful to Native people.

As you walk through the “Beg, Borrow, and Steal” gallery, look for commentary on these posters by Native American art curators and artists. Write in the space below: What criticisms do Native American writers make of how these posters use Native American imagery? How do you see the artwork differently after reading their comments? Write your reflection below.

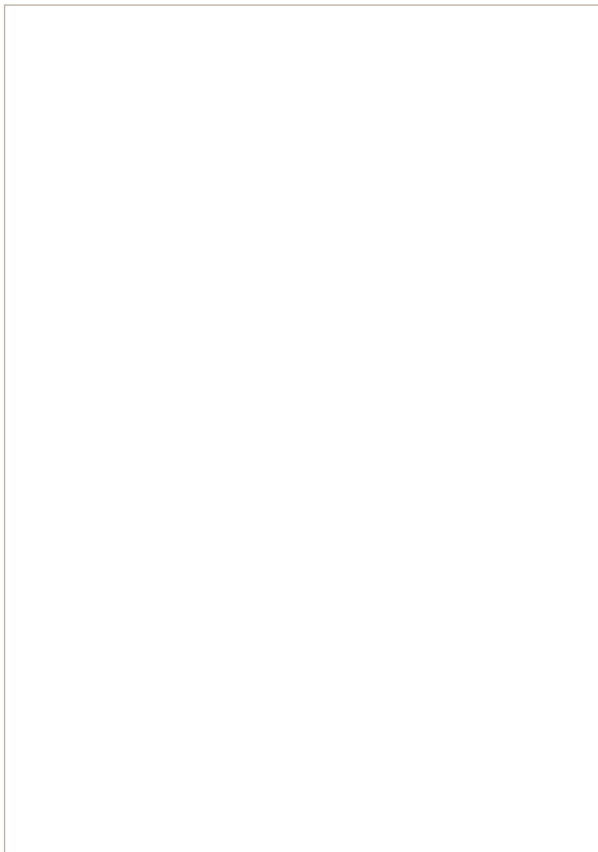


CREDITS:

David Singer, (American, born 1941), *Spirit, Poco, Gypsy*, 1970, offset lithograph, Loan from the Gary Westford Collection, L2024.12.5; **Paul Bassett**, (American, born 1941), *Blue Cheer, The Tweedy Brothers*, 1967, offset lithograph, Collection of the artist, L2024.21.2; **Bruce Weber**, (American, 1953–2014), *Phloeus Union, Soma, Daze of Night*, 1971, offset lithograph, Collection of Jason Blumklotz, L2024.15.8; **Victor Moscoso**, (American, born Spain, 1936), *Blue Cheer, Lee Michaels, North American*, Clifton Chenier, 1967, offset lithograph, Gift of Gary Westford, 2019.29.15; **Bonnie MacLean**, (American, 1939–2020), *Blue Cheer, Vanilla Fudge, The Sunshine Company, Donovan*, 1967, offset lithograph, Gift of Gary Westford, 2019.29.38; **Bonnie MacLean**, (American, 1939–2020), *The Chambers Brothers, The Sunshine Company, The Siegal-Schwab Band*, 1967, offset lithograph, Gift of Gary Westford, 2019.29.81; **Victor Moscoso**, (American, born Spain, 1936), *The San Francisco Poster Show*, 1967, offset lithograph, Gift of Gary Westford, © Neon Rose, 2023.69.59; **Wes Wilson**, (American, 1937–2020), *The Jefferson Airplane, The Quicksilver Messenger Service, Lightning Hopkins, The Jaywalkers*, 1966, offset lithograph, Gift of Gary Westford, 2023.69.6; **Wes Wilson**, (American, 1937–2020), *The Association, Quicksilver Messenger Service, Grass Roots, Sopwith Camel*, 1966, offset lithograph, Gift of Gary Westford, 2019.29.30; **Wes Wilson**, (American, 1937–2020), *“Ohm”, Van Morrison, The Daily Flash, Hair*, 1967, offset lithograph, Museum property, L2024.47.1; **Victor Moscoso**, (American, born Spain, 1936), *“Pink Panther”: The Miller Blues Band, The Daily Flash, The Doors*, 1967, offset lithograph, Gift of Gary Westford, 2019.29.10; **Joe Gomez**, (American, active 20th century), *“Optical Occlusion”: Big Brother & the Holding Company, Mount Rushmore*, 1967, offset lithograph, Gift of Gary Westford, 2023.69.9; **Victor Moscoso**, (American, born Spain, 1936), *The Chambers Brothers*, 1967, offset lithograph, Gift of Gary Westford, © Neon Rose, 2023.69.57.

Design Your Own Poster

Now that you've learned about rock posters and fashion from the 1960s, it's time to create your own rock band name and design your own poster! While thinking about your design, consider all of the things we've talked about in this activity guide. What colors and patterns are you excited about? How can you disguise your own lettering? Is there an animal inspiring your band's identity? Draw your design in the box below and add color when you get home!



**Thank you for visiting the Portland Art Museum.
COME BACK SOON!**

Youth 17 and under always have free admission.