

### Summary

**JUSTYNA CHOJNACKA (National Museum in Wrocław) / The roar of a lion that the hippies marvelled at. A few remarks about the iconographic sources of the so-called psychedelic art in the milieu of American graphic artists from the 1964–1968 period**

The subject of this article is the analysis of the group of early projects from the series “The Family Dog” (1966–1968) which is the starting point for a series of posters created in the spirit of the so-called psychedelic art and indicates its origins and defines the direction of evolution in the field of graphics in San Francisco in the second half of the 1960s.

The aim is to indicate and discuss the stylistic features as well as iconographic and cultural sources of the model project *Paul Butterfield* designed by Wes Wilson and Chet Helms in 1966. The selected design is an excellent material for analysis due to the elements used in the composition, characteristic of a larger group of objects related to the visual identification of the Haight-Ashbury district in San Francisco in the 1965–1968 period.