

<https://www.creativebloq.com/features/the-20-best-album-covers-of-all-time>

<https://fotografia.folha.uol.com.br/galerias/5922-25-melhores-capas-de-discos-dos-ultimos-25-anos>

Os Anos 1950

A década de 1950 obteve um dos grandes marcos para a modernidade, não apenas no ramo das artes, mas também pelo pensamento progressista e moderno que estava presente no país.

Entre eles está a modernidade intelectual. Onde ocorreram duas eleições diretas: a de Getúlio Vargas e Juscelino Kubitcheck, este que assume o governo com o compromisso de grandes melhorias, com o slogan “50 anos em 5”. Existe então uma grande tranquilidade institucional na população porque foram quase 10 anos sem golpes de Estado.

Houve um aumento da população urbana, sendo que 24% da população rural migraram para as cidades na década de 1950. Este processo ocorreu, devido ao aumento da intensificação das indústrias brasileiras, tendo início em 1956, sendo parte da “política desenvolvimentista” do então presidente Juscelino Kubitschek. Na economia acontece uma ampla valorização das matérias primas nacionais, que colaborou assim para o País acumular um grande volume de reservas cambiais.

Nos anos 1950 cerca de 50% dos brasileiros eram analfabetos, mesmo assim começou a ter um aumento em escala da escolarização, sendo que na década subsequente o número de analfabetismo cai para 39%.

A imprensa brasileira passa por uma ocasião de liberdade, visto que os jornais não dependiam mais tanto do Estado ou dos poderosos políticos como ocorria anteriormente. Começaram a existir um número grande de jornais em circulação e assim começaram os movimentos de jornalismo, como o jornalismo político, o jornalismo moderno e o jornalismo popular.

Para a cultura do país o momento foi rico para a cultura, pois existia uma busca de sua própria modernidade, com características originais. Sem fundar-se nos movimentos vanguardistas da Europa, abrindo assim a um pensamento totalmente brasileiro, tornando-se símbolo deste Brasil moderno, instituindo e se materializando muitos aspectos reverenciáveis para a cultura brasileira, e que são lembrados e vigorantes até os tempos contemporâneos.





Com a grande produção das indústrias brasileiras, ocorre um grande aglomerado de novas tecnologias que invadiram as casas de classe média brasileira. As grandes novidades estavam nos televisores, vitrolas de alta fidelidade entre outros eletrodomésticos que aperfeiçoavam um retrato do estilo de vida norte-americano no Terceiro Mundo.

Este sentimento progressista presente na época cria uma aceleração para o crescimento do moderno. Onde a modernidade poderia ser construída, por isso foram criadas uma nova cidade com uma nova arquitetura, fazendo com que a modernidade não fosse apenas sentida, mas também visualizada. Subsequente a esta necessidade, as bienais de São Paulo começaram a mostrar o que acontecia de mais inovador nas artes plásticas e visuais.

Um dos principais eventos históricos do Brasil veio com a ampla obra brasileira da primeira metade do século XX – a edificação de Brasília. Tendo a sua inauguração no início da década seguinte, no dia 21 de abril de 1960.

No ramo das artes que se vê um movimento mais rico e diversificado que é resultado não apenas da urbanização, mas também da crescente escolarização e do aumento dos meios de comunicação. A indústria da música e do cinema tornam-se extremamente poderosas e influentes.

Iniciavam-se os festivais de música brasileira, que revelaram compositores de grande talento como Roberto e Erasmo Carlos. Houve também o surgimento dos Novos Baianos e do Tropicalismo, outra manifestação importante na música foi a Bossa Nova. Apreciada até hoje no Brasil e sendo um grande referencial cultural e histórico para outros países.

Confira abaixo, alguns eventos históricos acontecidos no Brasil, na década de 1950:

- É inaugurada a TV Tupi, sendo este o primeiro canal de televisão da América Latina.
- Em 1950 ocorre a Realização da Copa do Mundo de Futebol no Brasil. O grande campeão foi o Uruguai, após vencer a seleção brasileira no Maracanã de 2 a 1.
- Em 20 de outubro de 1951 é inaugurada a I Bienal Internacional de Arte de São Paulo.
- Em 1953 é criada a empresa estatal Petrobrás.
- A Bossa Nova, estilo musical brasileiro, começa a fazer sucesso. Tom Jobim, Vinícius de Moraes e João Gilberto são os maiores representantes deste movimento.
- Em 24 de agosto de 1954 o então presidente do Brasil, Getúlio Vargas comete suicídio.
- Em outubro de 1955 é eleito como presidente do Brasil, Juscelino Kubitschek.



Autoria: Antônio Maluf

"Esta é a primeira peça de relevo do design gráfico moderno brasileiro. Não por acaso, é de autoria de um artista construtivo, dando início à relação de identificação quase total entre arte construtiva e design gráfico moderno. Ondas partem do núcleo formado pelo retângulo branco - o formato consagrado de um quadro -, gerando um movimento ótico de expansão contínua. Um núcleo em expansão: ícone preciso para a edição inaugural de um evento que ecoa até hoje na produção cultural brasileira". Bial 50 Anos, 1951-2001, 2001, p.292

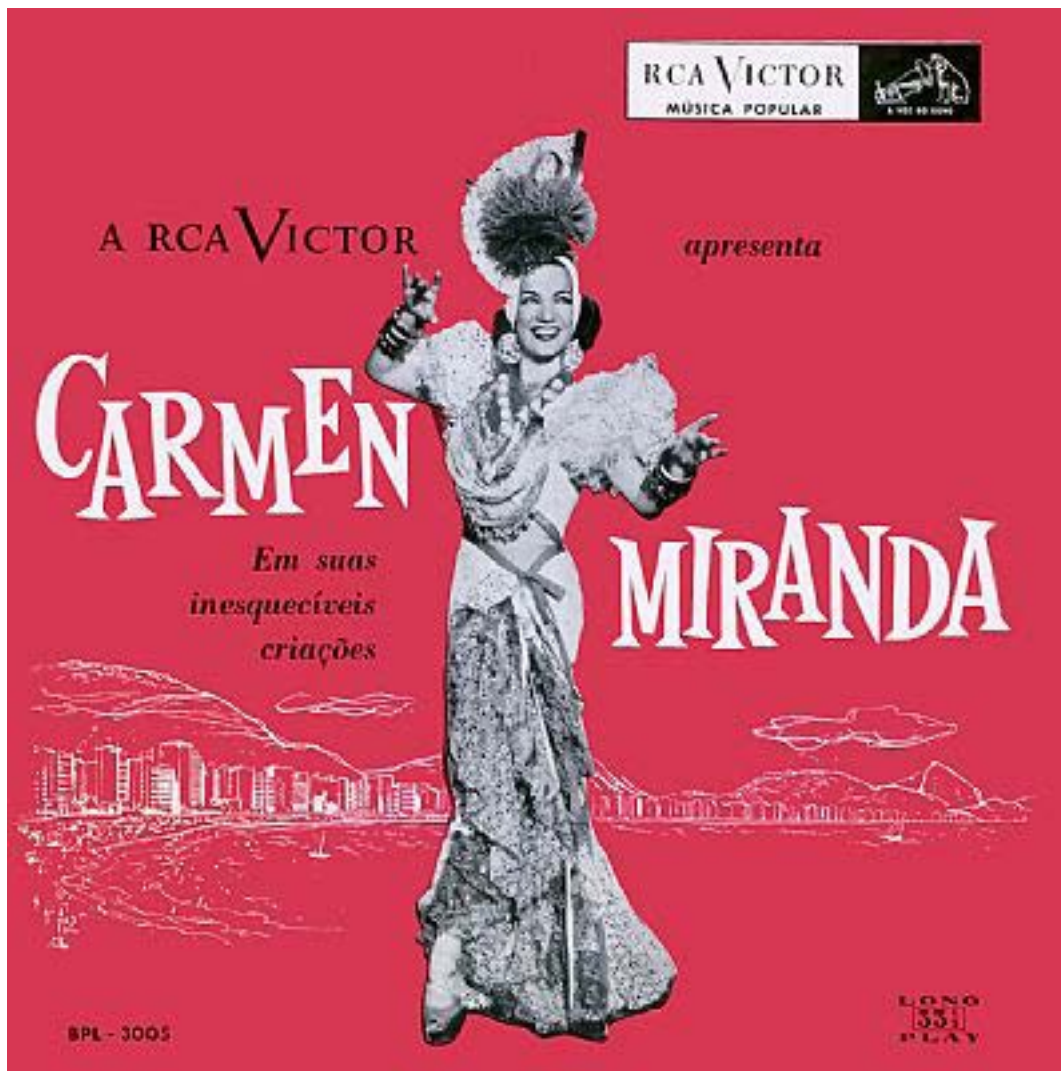
No Brasil, o Congresso Nacional aprova, no dia 17 de julho de 1951, a lei que considera crime qualquer ato de racismo e pode punir com prisão os infratores.

Em 1953, é inaugurada a TV Record.

Entra vídeo TV Record?

Em 5 de agosto, falece a cantora Carmen Miranda.





CARMEN MIRANDA EM SUAS
INESQUECÍVEIS CRIAÇÕES

Gravadora: RCA Victor

Catálogo: BPL 3005

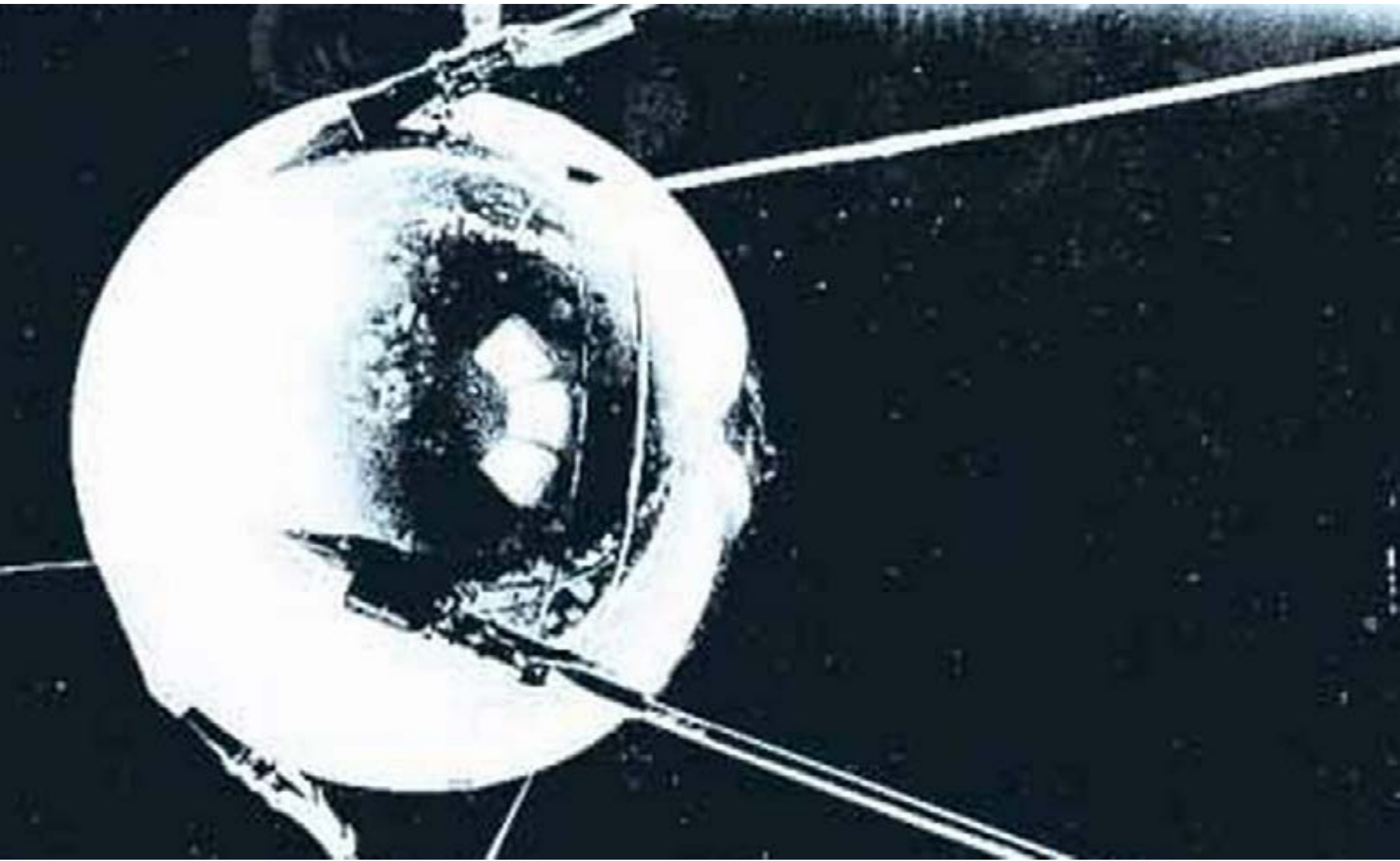
Ano: 1955

Artistas: Carmen Miranda



Carmen Miranda - A Pequena Notável
Artista: Carmen Miranda
Gênero: MPB
Ano: 1955

A União Soviética anuncia, em 4 de outubro de 1957, que lançou com sucesso em órbita ao redor da Terra o primeiro satélite fabricado pelo homem, o Sputnik 1.



Em 29 de junho de 1958, na Copa do Mundo disputada na Suécia, o Brasil conquistou seu primeiro título da competição, ao vencer a Suécia por 5 a 2 na final.

Entra Vídeo Final da Copa

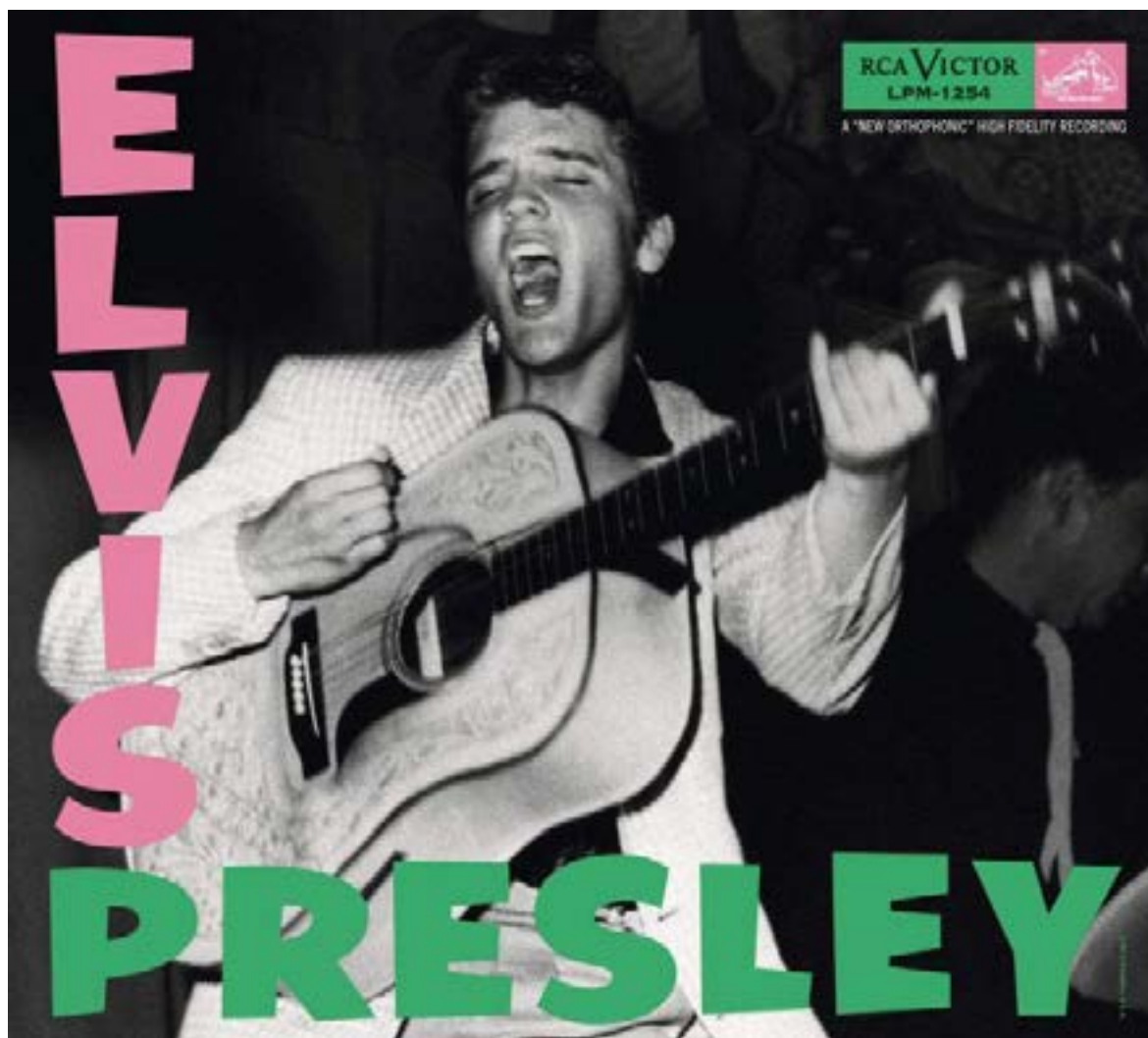
Em 9 de março de 1959 a boneca Barbie é produzida pela Mattel.

2015



1959

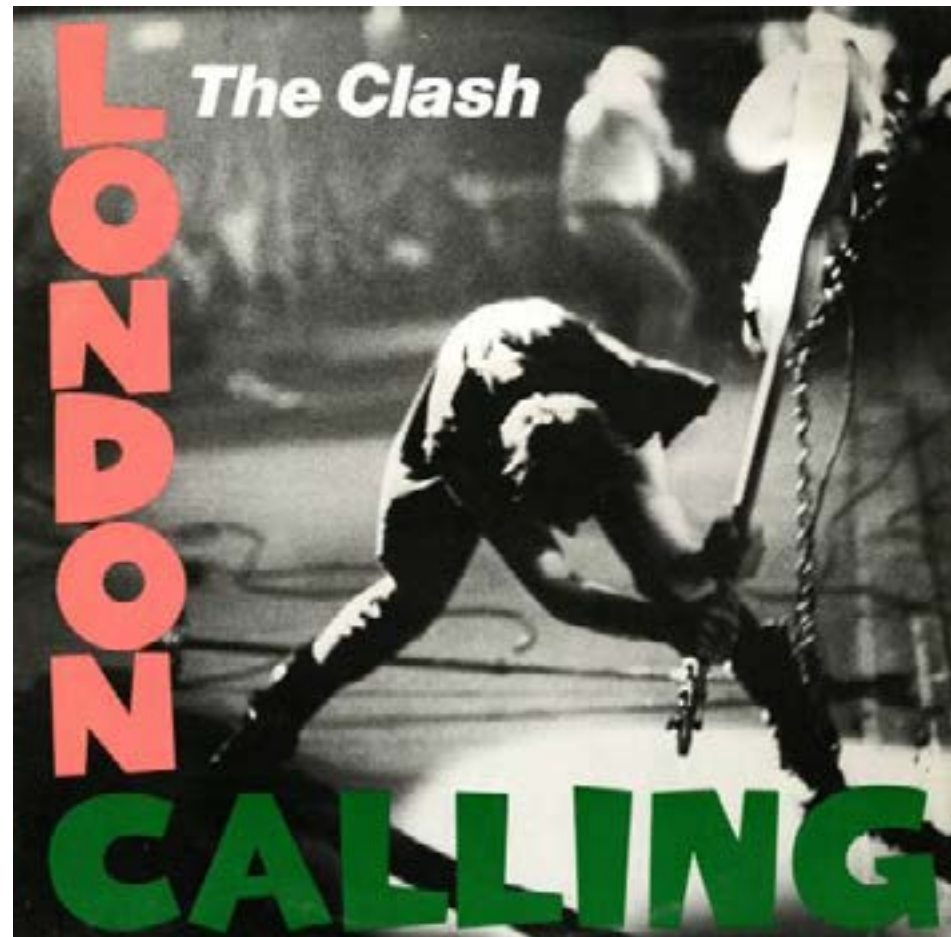




Elvis Presley (1956)

Until the arrival of Elvis, entertainers had typically been restrained and on best behaviour while on stage. But the Mississippi singer who became known as The King threw away that rulebook, thrusting his hips in an overtly sexual style and running wild with a raw, primal energy.

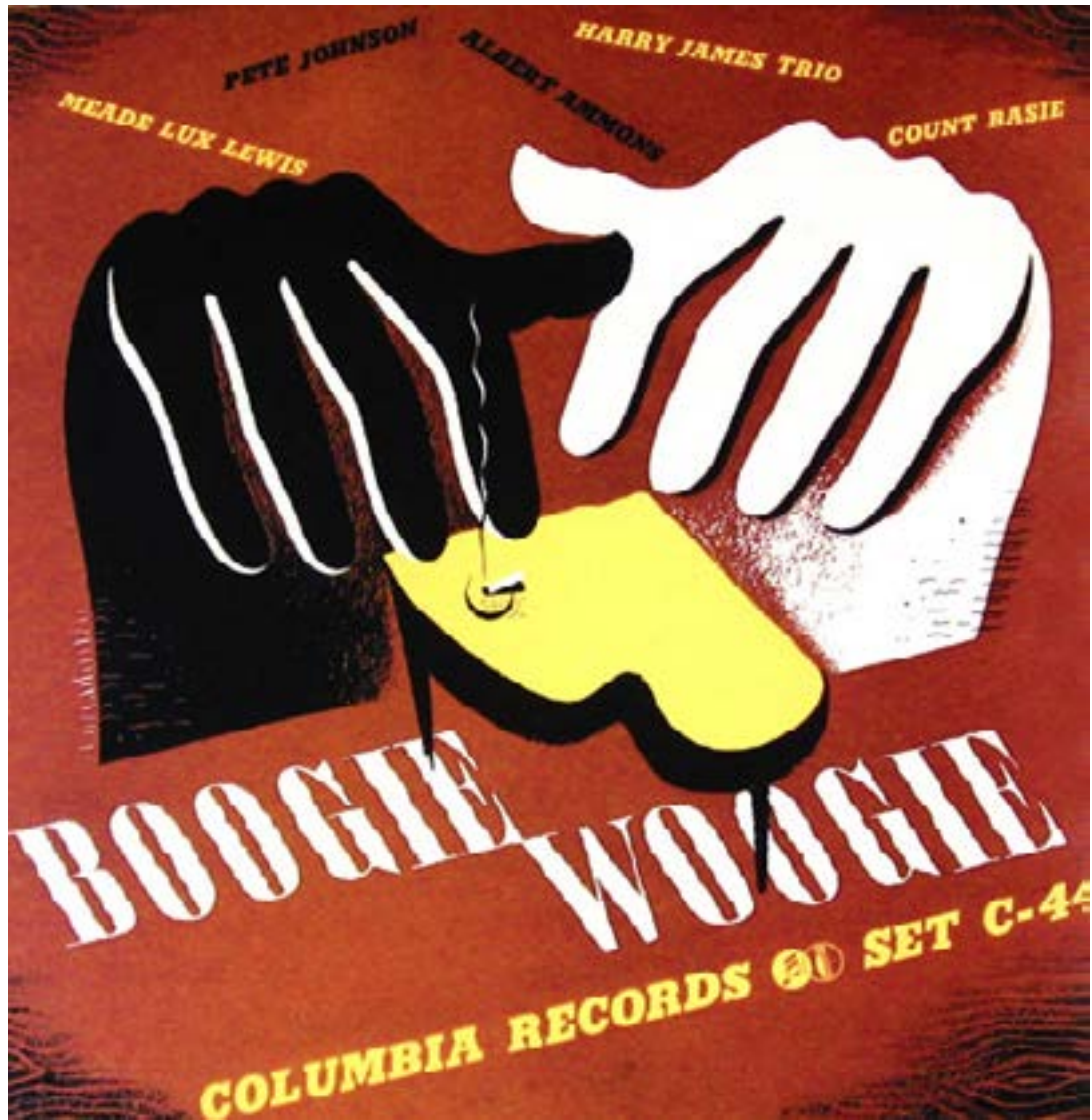
This dramatic shot, taken at the Fort Homer Hesterly Armory in Tampa, Florida by William V. 'Red' Robertson, captures him in a full, convention-defying flow. With its brash and colourful lettering, the design of this iconic cover was later echoed by British punks The Clash for the cover of their 1979 album, London Calling.



London Calling by The Clash (1979)



Em 1951, Paulo Brèves, artista gráfico pioneiro do nosso país, desenhou a primeira capa de disco do Brasil para a Sinter, distribuidora da Capitol na época. A capa foi para a coletânea Carnaval em Long Playing, uma compilação de marchinhas feitas pelo estúdio para o carnaval daquele ano.



During the 1950s and 1960s modern jazz became a widely recognized part of American culture. As a musical form, it was radically changed in the 1940s by the bebop experiments of Charlie Parker, Dizzy Gillespie, and other musicians who were playing at clubs in New York. By the 1950s, their music began to reach a wider audience through recordings, which introduced many other musicians to the new style.

Columbia was the first record label to introduce album covers, which were invented by Alex Steinweiss who joined the newly formed label as an art director in 1939. Steinweiss designed several hundred covers before he left in the early 1950s. Columbia was recording both classical and jazz musicians, the latter playing in traditional genres such as Dixieland, boogie-woogie, and swing. Steinweiss designed some of the covers himself but also hired other designers and illustrators. (Fig. 1) Among them was Robert Jones, who went on to become the art director for RCA Victor in the early 1950s. (Fig.2) Jones commissioned the illustrator Jim Flora, whom he had known at Columbia Records, to design covers for RCA Victor's jazz albums. Flora had a frenetic style that was laced with surreal visual humor. This was exemplified by his cover for Inside Sauter-Finegan where he depicted the two swing band leaders as joined at the hip, while drawing on a common musical source (Fig. 3).

RCA VICTOR
LJM-1001



A HIGH FIDELITY RECORDING

barbara
CARROLL
trio



I WANT A LITTLE GIRL - SERENADE FOR A WEALTHY WIDOW - FOLKS WHO LIVE ON THE HILL
WHAT'S THE USE OF WONDERIN' - MOUNTAIN GREENERY - LET'S FALL IN LOVE
FROM THIS MOMENT ON - GOODBYE - GOOD BAIT - CABIN IN THE SKY
GIVE ME THE SIMPLE LIFE - LULLABY OF BROADWAY

©1964 PHILIPS U.S.A.

RCA VICTOR
LJM-1003



A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING

Inside Sauter-Finegan



© RCA Victor U.S.A.

Flora



Great cover, great title. Capitol Records' graphic department hits another homer.



Norma Benguell* – Ooooooh! Norma
Label:
Odeon – MOFB-3112
Format: Vinyl, LP, Album
Country: Brazil
Released: 1959
Genre: Jazz, Latin
Style: Bossa Nova, Big Band

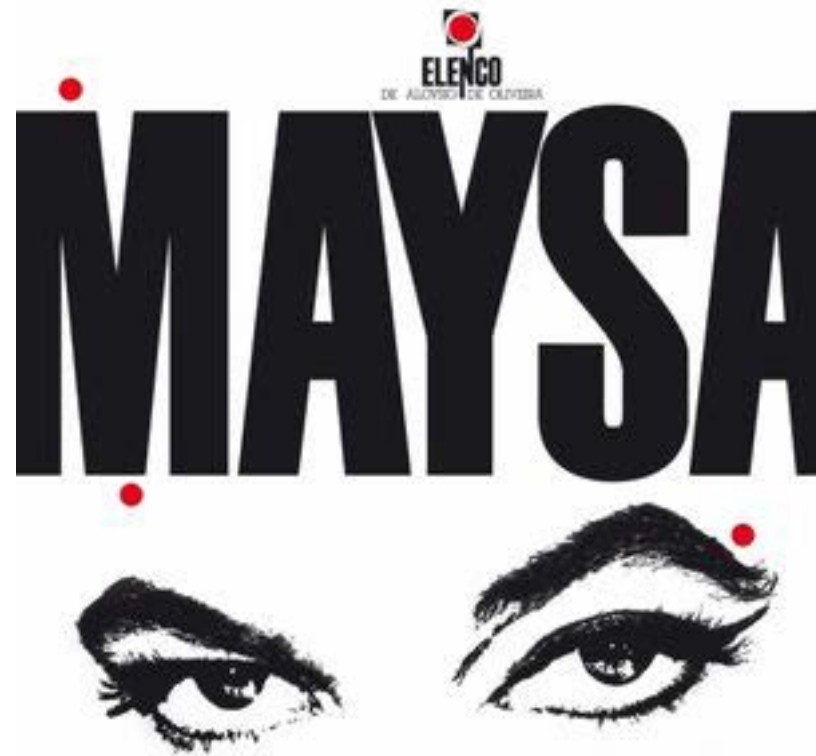


Segundo Laus (2005), duas tendências estilísticas de maior qualidade competiam pela primazia das capas de disco. A primeira, influenciada pelos discos de jazz da Blue Note e da Vere, utilizava retângulos contendo fotos coloridas em duotones e letterings em tipos sem serifa. A segunda era uma abordagem que revolucionou as capas de disco no Brasil e que ficou marcada como uma representação gráfica da bossa-nova: as capa em fundo branco com fotos em alto contraste em preto e um toque de vermelho, criadas por Cesar G. Villela e com fotografias de Francisco Pereira para a Elenco. Villela estava colocando em prática o que havia idealizado e começado a realizar nas

capas da Odeon. O lettering era desenhado a mão por Villela ou utilizava suas "fotoletras" de um catálogo norte-americano de agência de publicidade.



Nara Leão - Nara
Label: Doxy - DOK226
Format: Vinyl, LP, 180G CD
All Media, Album, Reissue, Mono
Country: Europe
Released: 1963
Genre: Latin, Stage & Screen
Style: Soundtrack, Bossanova, Samba



Maysa (1964)



BADEN POWELL À VONTADE

Gravadora: Elenco

Catálogo: ME-11

Ano: 1964

Artistas: Baden Powell



In 1954 Columbia Records hired S. Neil Fujita, perhaps the first Asian-American graphic designer to work in the recording industry as an art director. By 1956, the label had signed major jazz stars – Miles Davis, Dave Brubeck, Charles Mingus, and Art Blakey and the Jazz Messengers – and Fujita was charged with finding a visual style that was as strong as their music. He turned to two sources – photography and his own paintings. For the classic Miles Davis album *Round About Midnight*, Fujita chose a photograph of Miles in a meditative pose overlaid with a red gel. This album was Miles' first for Columbia and the cover remains one of the label's strongest (Fig. 7).

Os Anos 1960

Os anos 60 no Brasil foram feitos de revoluções e deixaram muitas lições para a história. Foi nessa década que a ditadura militar foi instaurada, especificamente no ano de 1964. Foi uma década marcada pela repressão, censura e violência. Uma época que, no âmbito político, foi muito marcada por falta de democracia.

Na política, os anos 60 no Brasil não foram anos de orgulho. No ano de 68 o Ato Constitucional N°5 é decretado. Com este ato, considerado um dos mais repressivos da ditadura militar, juízes foram aposentados, o habeas corpus foi cancelado, manifestações políticas foram proibidas, a censura aumentou e a violência da polícia e do exército também.

A década de 60 também foi um ano de revolução na cultura brasileira. Na música surge o Tropicalismo e a Jovem Guarda. O tropicalismo foi um movimento cultural que misturava influências do pop, rock e cultura brasileira. As letras criticavam a ditadura e muitos dos representantes desse movimento foram presos e exilados.

A moda nos anos 60 no Brasil era copiada de lugares como Paris, Milão. Foi também nessa década que a televisão em cores começava a chegar ao mundo, e no Brasil a rede globo foi inaugurada. Artistas aproveitavam para apresentar suas músicas contra ditadura.

Foi uma época de revoluções, lutas, repressões e censura. Muitos jovens e líderes de movimentos sociais foram mortos lutando contra a ditadura, alguns sumiram e não se sabe até hoje onde estão seus corpos. Foi uma época que marcou a história brasileira.



21 de abril de 1960: Presidente Juscelino Kubitschek declara a inauguração de Brasília, a nova capital brasileira, no novo Distrito Federal, que substitui o Rio de Janeiro como capital, o qual fica compreendido no novo estado da Guanabara



Populares passeiam pelo Congresso Nacional na inauguração de Brasília, em 1960

31 de janeiro de 1961: Jânio Quadros torna-se o 22º presidente do Brasil, sucedendo Juscelino Kubitschek.

25 de agosto de 1961: Jânio Quadros renuncia ao cargo de presidente da República. O presidente da Câmara dos Deputados, Ranieri Mazzilli, assume interinamente como 23º presidente do Brasil.

2 de setembro de 1961: O Congresso Nacional do Brasil aprova a Emenda Constitucional nº 4, que estabelece o parlamentarismo.

7 de setembro de 1961: João Goulart toma posse como o 24º presidente do Brasil.

23 de novembro de 1961: O Brasil restabelece as relações diplomáticas com a União Soviética, 14 anos depois de rompimento. Era o período da Guerra Fria

23 de maio de 1962: O Pagador de Promessas é o primeiro filme brasileiro a ganhar a Palma de Ouro no Festival de Cannes, na França.

13 de julho de 1962: Presidente João Goulart sanciona a lei que institui o 13º salário.

Entra Trailer O Pagador de Promessas

17 de junho de 1962: A Seleção Brasileira de Futebol conquista o segundo título da Copa do Mundo da FIFA, derrotando a Tchecoslováquia por 3 a 1 com os gols de Amarildo, Zito e Vavá em Santiago, Chile.

Entra Clipe Final da Copa

6 de janeiro de 1963: Um plebiscito escolhe o sistema presidencialista, em que 9 milhões de pessoas votam contra o parlamentarismo.

20 de julho de 1963: Ieda Maria Vargas torna-se a primeira brasileira a conquistar o título do Miss Universo, vencendo cinquenta misses internacionais no concurso realizado em Miami Beach, Flórida, Estados Unidos.

Entra Clipe Teixeira

13 de março de 1964: O presidente João Goulart faz seu famoso discurso em comício na Central do Brasil, no qual defende as reformas de base e a democracia.[1]

19 de março de 1964: Ocorre a primeira Marcha da Família com Deus pela Liberdade na cidade de São Paulo com a participação de 500 mil pessoas, que pedem uma intervenção por parte dos militares.



Manifestantes na Marcha da Família com Deus pela Liberdade em 19 de março de 1964 na Praça da Sé, em São Paulo.
Fonte: Arquivo Nacional/Correio da Manhã.

31 de março e 1 de abril de 1964: Uma sequência de acontecimentos - dentre os quais a movimentação de tropas militares de Minas Gerais para o Rio de Janeiro e o posicionamento da marinha estadunidense na costa brasileira - culminam no golpe militar.

2 de abril de 1964: O Congresso Nacional, em sessão extraordinária, declara que o presidente da Câmara dos Deputados, Ranieri Mazilli, assume a Presidência da República interinamente.

11 de abril de 1964: Humberto de Alencar Castelo Branco é eleito, pelo congresso nacional, presidente do Brasil.

15 de abril de 1964: Humberto de Alencar Castelo Branco toma posse como o 26. Presidente do Brasil, e o primeiro do Regime Militar.

13 de maio: O Brasil rompe as relações diplomáticas com Cuba.

26 de abril: A Rede Globo de Televisão
é inaugurada no Rio de Janeiro.

Entra Video Inauguração
TV Globo

18 de janeiro de 1967: O Congresso Nacional do Brasil rejeita a emenda que restabeleceria as eleições diretas para presidente e vice-presidente da República.

15 de março de 1967: Marechal Artur da Costa e Silva toma posse como o 27º presidente do Brasil.

18 de julho de 1967: Morre o ex-presidente do Brasil, Humberto de Alencar Castelo Branco, em um acidente aéreo, em Fortaleza, Ceará.

28 de março de 1968: O estudante Edson Luís de Lima Souto, de 16 anos, é morto com um tiro no peito durante um conflito de estudantes com a Polícia Militar no restaurante Calabouço, no prédio da UNE, no Rio de Janeiro.

20 de abril de 1968: Um atentado a bomba destrói a entrada do jornal O Estado de S. Paulo, em São Paulo.

O atentado contra "O Estado"



Na foto acima, a bateria com os fios e o dispositivo usado na bomba-relógio; abaixo, perfis visíveis a que sofreu o Voyage

A explosão de um carro Voyage, antontem, no estacionamento externo dos jornais O Estado de S. Paulo e Jornal da Tarde era mesmo um atentado, mas, segundo o superintendente da Polícia Federal em São Paulo, delegado Romeu Tuma, que chefiava as investigações, "é difícil dizer quais foram os objetivos e qual a mensagem que os autores quiseram passar. Ao que tudo indica, queriam causar agitação, dentro do esquema de guerra psicológica". Logo depois da explosão — que provocou pânico nos funcionários, com um grande estrondo e chamas que alcançaram o sexto andar do prédio —, pensou-se que era apenas um acidente com um carro a gás. Ontem cedo, nos primeiros exames os peritos descobriram: havia um dispositivo, com fios ligados à bateria e uma bomba-relógio, que detonou dois botijões de gás colocados no porta-malas do Voyage. Não houve vítimas. Um casal bem-vestido foi visto ao estacionar o carro poucos minutos antes, caminhando em seguida para a Marginal do Tietê.

'Nada intimida o jornal'

Ninguém fez ameaças antes, ninguém reivindicou a ação até ontem à noite — os objetivos dos autores do atentado ainda são desconhecidos. Mas, de qualquer maneira, não conseguiram intimidar O Estado de S. Paulo e o Jornal da Tarde, afirmou em entrevista coletiva o diretor responsável do Estado, jornalista Júlio de Mesquita Neto: "As outras (tentativas) não intimidaram, não será essa que vai intimidar". Em Brasília, o presidente em exercício Aureliano Chaves afirmou que "qualquer tipo de ação semelhante à perpetrada contra O Estado de S.

Paulo merece condenação sob todos os títulos. Tem não apenas o meu repúdio, como o repúdio de toda a Nação brasileira". O ministro-chefe do Estado-Maior das Forças Armadas, brigadeiro Waldir Vasconcelos, disse que "O Estado não pode ser amedrontado ou ameaçado, porque não será através desses métodos antidemocráticos que se tentará evitar a prática da liberdade de imprensa". O ministro da Justiça, Ibrahim Abi-Atkel, declarou que está "perfeitamente identificado com a causa do jornal" e "a Polícia Federal deverá chegar aos responsáveis por este ato".

SIP: 'Medidas enérgicas'

O presidente da Sociedade Interamericana de Imprensa, Horácio

te". Governadores, ex-presidentes, políticos e empresários de todo o

7 de novembro de 1968: É inaugurada a nova sede do Museu de Arte de São Paulo na Avenida Paulista com a presença da rainha Elizabeth II, do Reino Unido.



"Inaugurado em 1947, o icônico prédio do Masp só foi finalizado em 1968. Rainha Elizabeth II esteve presente na cerimônia.
Foto: reprodução/São Paulo In Foco" Copyright © 2019, Gazeta do Povo. Todos os direitos reservados.

1 de setembro de 1969: Estreia o telejornal Jornal Nacional da Rede Globo de Televisão.

Entra Clipe JN

4 de setembro de 1969: O embaixador dos Estados Unidos no Brasil, Charles Burke Elbrick, é sequestrado por dois membros armados do grupo revolucionário MR-8 e da ALN, no Rio de Janeiro.

7 de setembro de 1969: O embaixador dos Estados Unidos no Brasil, Charles Burke Elbrick, é libertado por membros armados do grupo revolucionário MR-8, no Rio de Janeiro.

25 de outubro de 1969: O candidato da Arena, Emílio Garrastazu Médici, é eleito presidente do Brasil por uma sessão conjunta do Congresso, especialmente reaberto pelo AI-16.

30 de outubro de 1969: Toma posse como o 28º presidente do Brasil, Emílio Garrastazu Médici, sem eleições diretas.

4 de novembro de 1969: O líder da Ação Libertadora Nacional, Carlos Marighella, é morto a tiros de metralhadora por agentes do DOPS em São Paulo.

19 de novembro: Pelé, do Santos, marca seu milésimo gol, vencendo o Vasco da Gama por 2 a 1 no Estádio do Maracanã.

Entra Clipe Pelé Milésimo Gol



Sgt Pepper's Lonely Hearts Club Band by The Beatles (1967)

While Liverpudlian pop sensations The Beatles started out as loveable mop-tops, they soon became influenced by the Sixties counterculture of pot smoking and protest, and their music started going in radical new directions. This culminated in Sgt Pepper's Lonely Hearts Club Band, which is widely credited as being rock's first concept album.

The cover features two versions of the Beatles. One is the real group, dressed as the fictional Sgt Pepper's Lonely Hearts Club Band; the others are wax sculptures. But the real stars here are the life-sized cardboard cut-outs of famous people, from Karl Marx to Marilyn Monroe.

Designed by the pop artists Peter Blake and Jann Haworth and based on an ink drawing by Paul McCartney, this turned out to be one of the most expensive album covers in history, partly because they had to pay so many people to use their likenesses. It was also the first to feature printed lyrics.



Cheap Thrills

Artist Big Brother & The Holding Company

Type Album

Released 1968

RYM Rating 4.02 / 5.0 from 16 ratings

Ranked #26 for 1968, #1,251 overall

Genres Blues Rock, Psychedelic Rock

Acid Rock

FRANK ZAPPA



HOT RATS

Hot Rats

.....
.

Artist Frank Zappa

Type Album

Released 10 October 1969

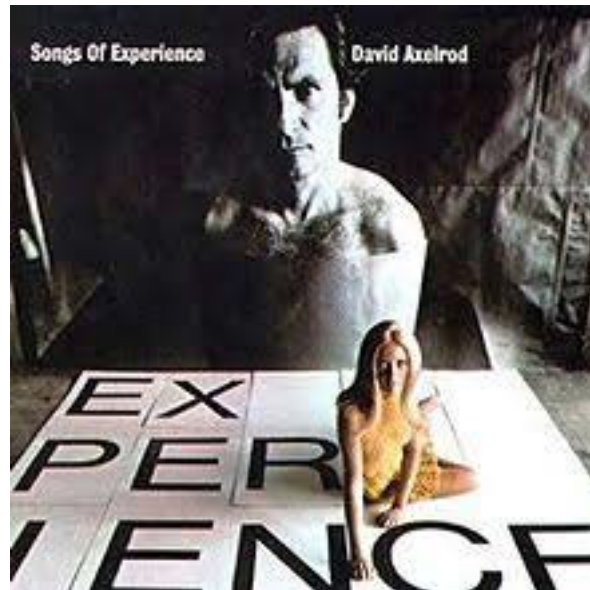
Recorded 18 July 1969 - 30 August 1969

RYM Rating 4.07 / 5.0 from 14,226 ratings

Ranked #6 for 1969, #83 overall

Genres Jazz-Rock, Jazz Fusion

Progressive Rock



Songs of Experience

Artist David Axelrod

Type Album

Released October 1969

RYM Rating 3.69 / 5.0 from 826 ratings

Ranked #119 for 1969, #4,523 overall

Genres Baroque Pop, Psychedelic Pop

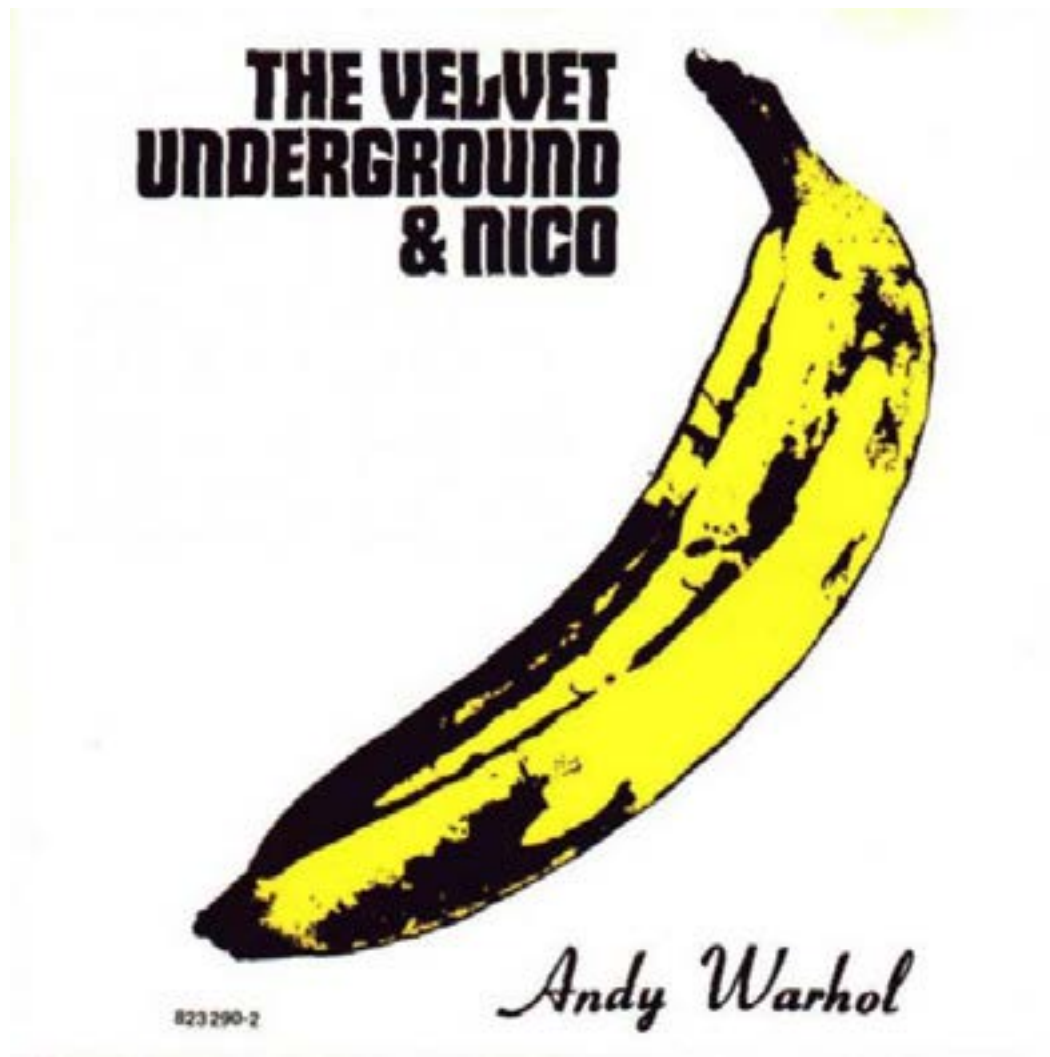
Jazz Fusion, Art Rock



Caetano Veloso (1968)
Capa de Rogério Duarte



Gilberto Gil (1968)
Capa de Rogério Duarte



The Velvet Underground & Nico (1967)

The first and best album by Velvet Underground, the psychedelic New York band fronted by Lou Reed, is known by fans as 'the banana album' due to the eye-catching illustration on its cover. This fruity drawing was the work of Pop Art icon Andy Warhol, who happened to be the group's manager, while the cover was designed by Acy R. Lehman.

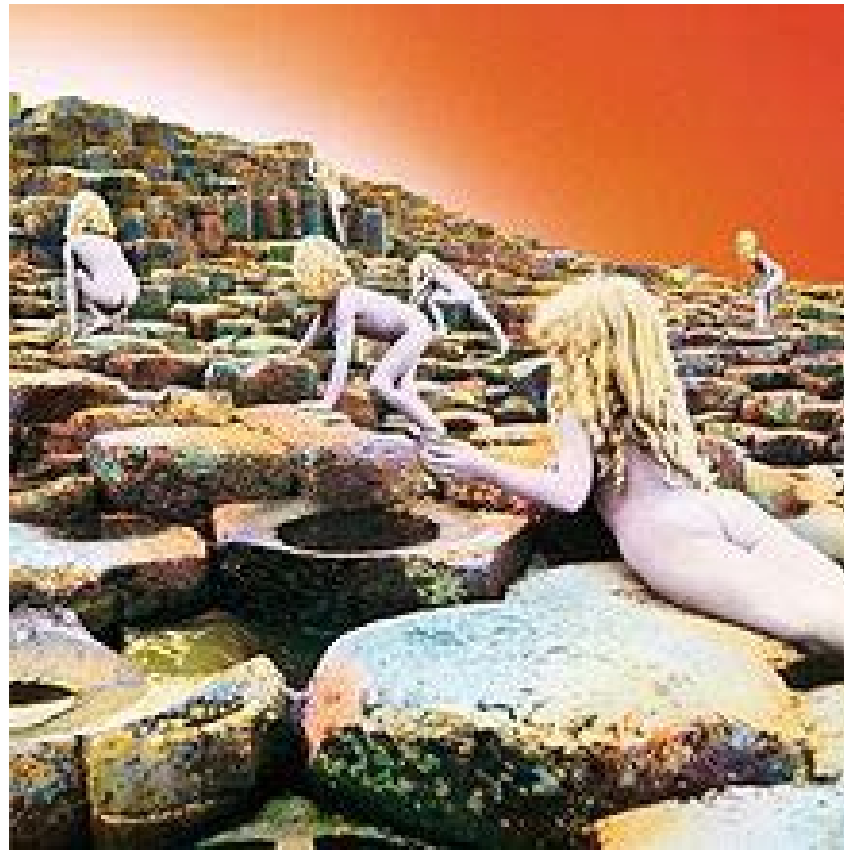
Early versions allowed you to peel back the banana skin to recover a flesh-coloured banana underneath (use your imagination). Most later reissues failed to include this expensive-to-produce feature, and so the original pressings are worth a small fortune on the collectors' market.



Dark Side of the Moon by Pink Floyd (1973)

Even people who've never heard of British rock band Pink Floyd will probably recognise the iconic cover to their 1973 album *Dark Side of the Moon*, which shows white light passing through a prism to create a spectrum of colours. It was created by Aubrey Powell and Storm Thorgerson of Hipgnosis, the designers behind some of history's best-known album covers, including Led Zeppelin's *Houses of the Holy*, Black Sabbath's *Never Say Die* and The Scorpion's *Lovedrive*.

They came up with the concept, which was inspired by an image of a prism found in a photography book, after an all-night brainstorming session. The design raised eyebrows at the time for including neither the band's name nor the album's title.



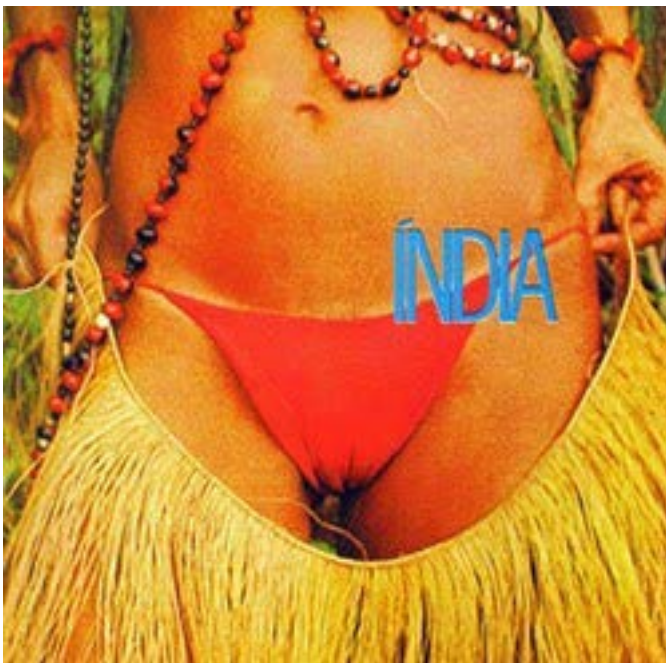
Houses of Holy by Led Zeppelin (1973)



Never Say Die by Black Sabbath (1978)



Lovedrive by Scorpions (1979)



No Brasil, uma das polêmicas mais célebres com artes de álbuns envolve a cantora Gal Costa, com Índia (1973)

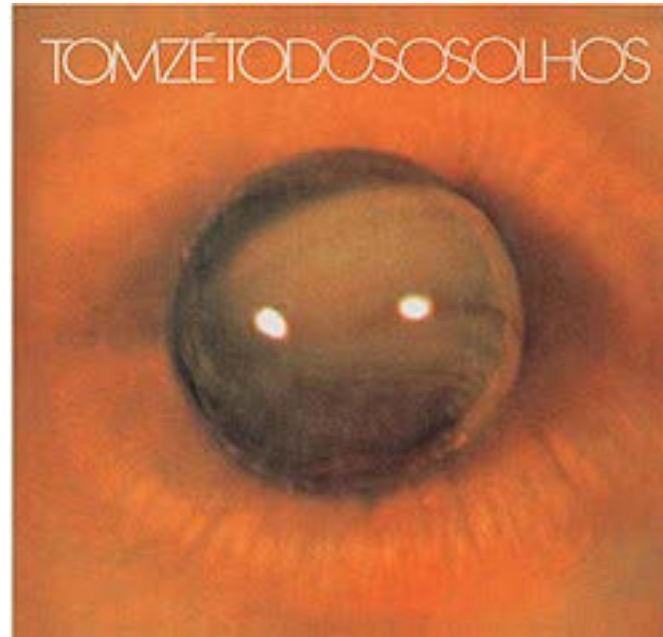
O Brasil também teve suas polêmicas envolvendo álbuns que exibem a nudez feminina. Um dos casos mais célebres envolveu uma de nossas principais cantoras: Gal Costa. Décadas antes de estrelar o espetáculo “O Sorriso do Gato de Alice”, dirigido por Gerald Thomas, no qual cantou com os seios nus, nossa Rainha da Afinação lançou o disco “Índia”, de 1973. A capa mostra um close do púbis da cantora, que não está nua, mas usando um tapa-sexo vermelho das antigas, do tipo que as modelos usavam para desfilarem de roupas íntimas — caso houvesse alguma transparência —, que hoje chamaríamos de tanga, e retirando uma saia indígena.

Na contracapa, vemos a cantora de corpo inteiro, paramentada com indumentárias pretensamente indígenas, mais parecida com uma “pele vermelha” de faroeste americano; mas, detalhe, de seios à mostra. Na verdade, trata-se de uma imagem até singela, mas bastou para chamar a atenção dos censores responsáveis pela “moral” e pelos “bons costumes”. O problema era a exposição pública nas lojas de disco.

Para solucionar o problema “legal”, sem precisar destruir as capas já impressas, a gravadora Philips envolveu o disco em embalagens de plástico preto ou azul. Para ver, teria que comprar. Com certeza, muita gente esbugalhou os olhos.

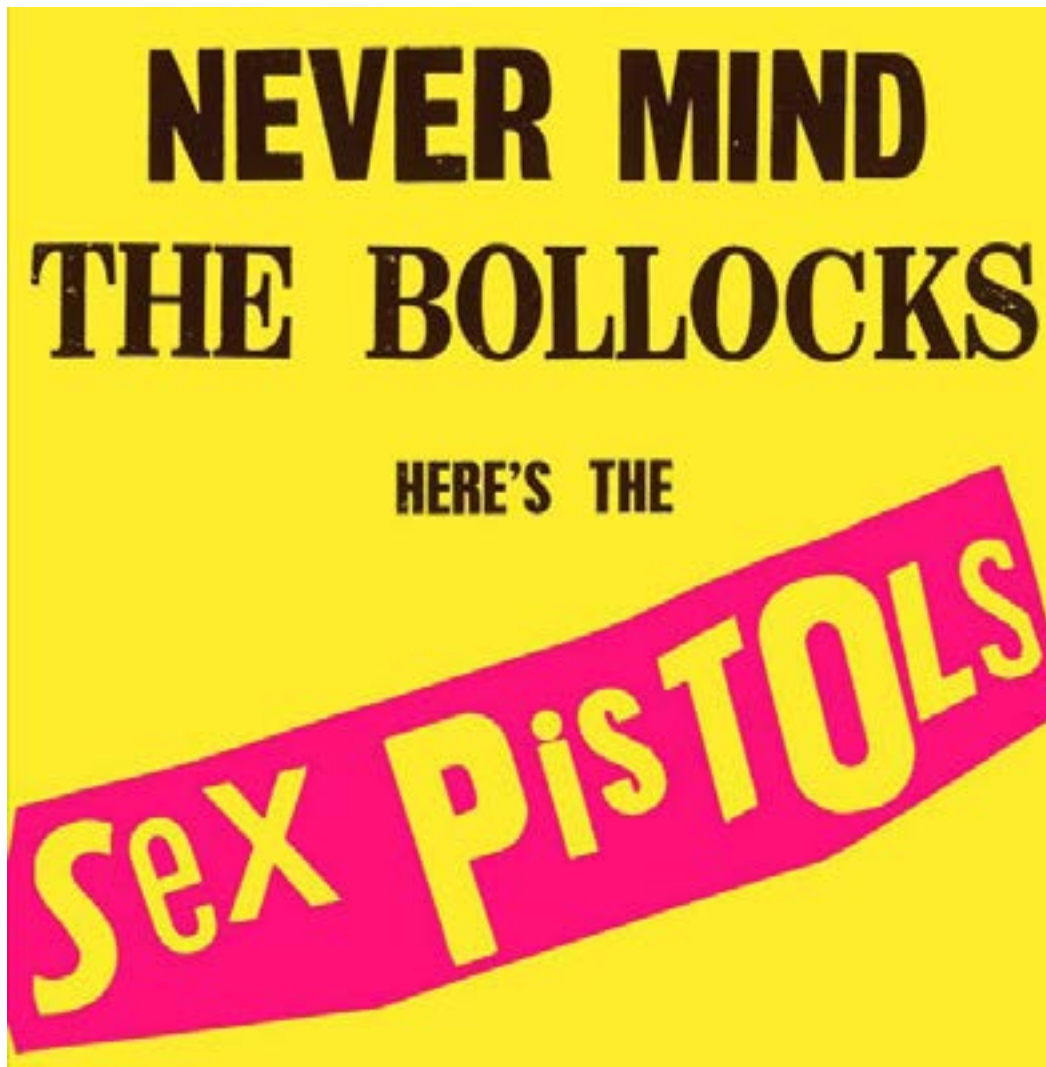


Jorge Mautner (1974)
Capa de Rogério Duarte



Por falar em olhos, no mesmo ano, 1973, o maestro Tom Zé lançou o álbum “Todos os olhos”. Se o problema do disco da Gal era o que se via, o disco de Tom Zé era o que se pensa que vê. Circulam diversas teorias sobre esta capa. A mais recorrente é que se trata não de um olho de vidro, mas de uma bola de gude encaixada no ânus. Aparentemente, a ideia original, proposta pelo poeta Décio Pignatari, sócio da agência de publicidade $E=mc^2$, era mesmo essa.

O objetivo, claro, era afrontar o moralismo imposto pelo Regime Militar. Um tanto constrangido, não de todo convencido, Tom Zé concordou. O assistente de estúdio Reinaldo Moraes ficou responsável por realizar as fotos. Tentou com uma namorada, fã do tropicalismo, mas não deu certo. As imagens ficaram explícitas demais, não gerariam a dúvida do “será que é isso mesmo?” esperado. Outro fotógrafo, Chico Andrade, tentou com uma prostituta, novamente sem sucesso. Optaram por chamar a namorada de Reinaldo Moraes de volta e fotografá-la com uma bola de gude na boca, com os lábios levemente crispados. Dessa vez, as fotos ficaram perfeitas e foram usadas na capa do disco.



Never Mind The Bollocks by the Sex Pistols (1977)

While the psychedelic era saw album covers commonly feature intricate, surreal and lavish illustrations, punk stripped everything to its bare essentials. And the debut album of Britain's loudest and angriest punk rockers Sex Pistols, designed by Jamie Reid, was a true statement of intent.

The use of obscenity, cast in the kind of cut-out lettering commonly associated with criminal ransom notes, was shocking to audiences of the time. The effect was heightened by the sleeve's lurid colour palette, which was based on a series of stickers distributed by the Situationist political movement (the originals read: 'This Store Welcomes Shoplifters').

The use of 'bollocks' (a term in British English that means both 'nonsense' and 'testicles') led to a police raid on a Virgin record store that stocked the record. In the resulting court case, Virgin was successfully defended from obscenity charges by John Mortimer, now best known as the author of Rumpole of the Bailey. As he left the courtroom, the group's singer, Johnny Rotten, joyfully exclaimed to a reporter: "Great! Bollocks is legal. Bollocks! Bollocks! Bollocks!"



O começo do fim do mundo (1982)



Sub (1983)

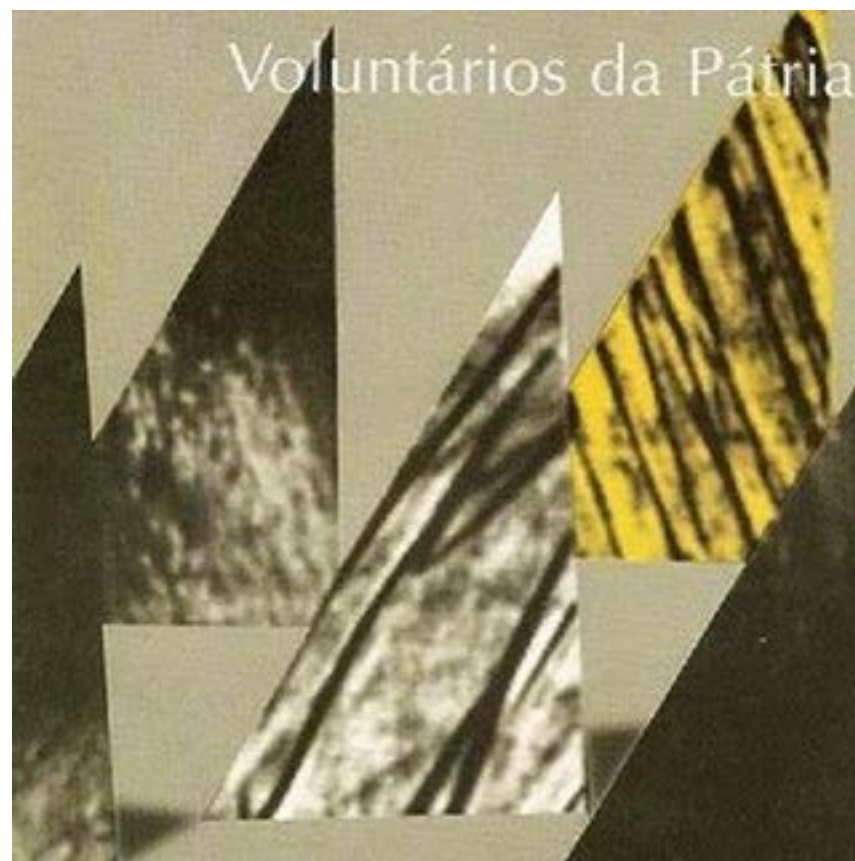


Unknown Pleasures by Joy Division (1979)

When Salford post-punk band Joy Division released its debut album, it didn't exactly set the world on fire. But today it's considered a classic, and its entrancing cover art, designed by Peter Saville, adorns millions of T-shirts and posters worldwide.

It was the group's lead guitarist, Bernard Sumner, who originally chose the image. It's a visualisation of the radio waves emitted by a pulsar; a neutron star that is created after a dying sun collapses in on itself.

Originally named CP 1919, the pulsar in question had been discovered in November 1967 by student Jocelyn Bell Burnell and her supervisor Antony Hewish at Cambridge University. Sumner found the image in the Cambridge Encyclopaedia of Science; Saville then reversed it from black-on-white to white-on-black and printed it on textured card.



Voluntários da Pátria (1984)

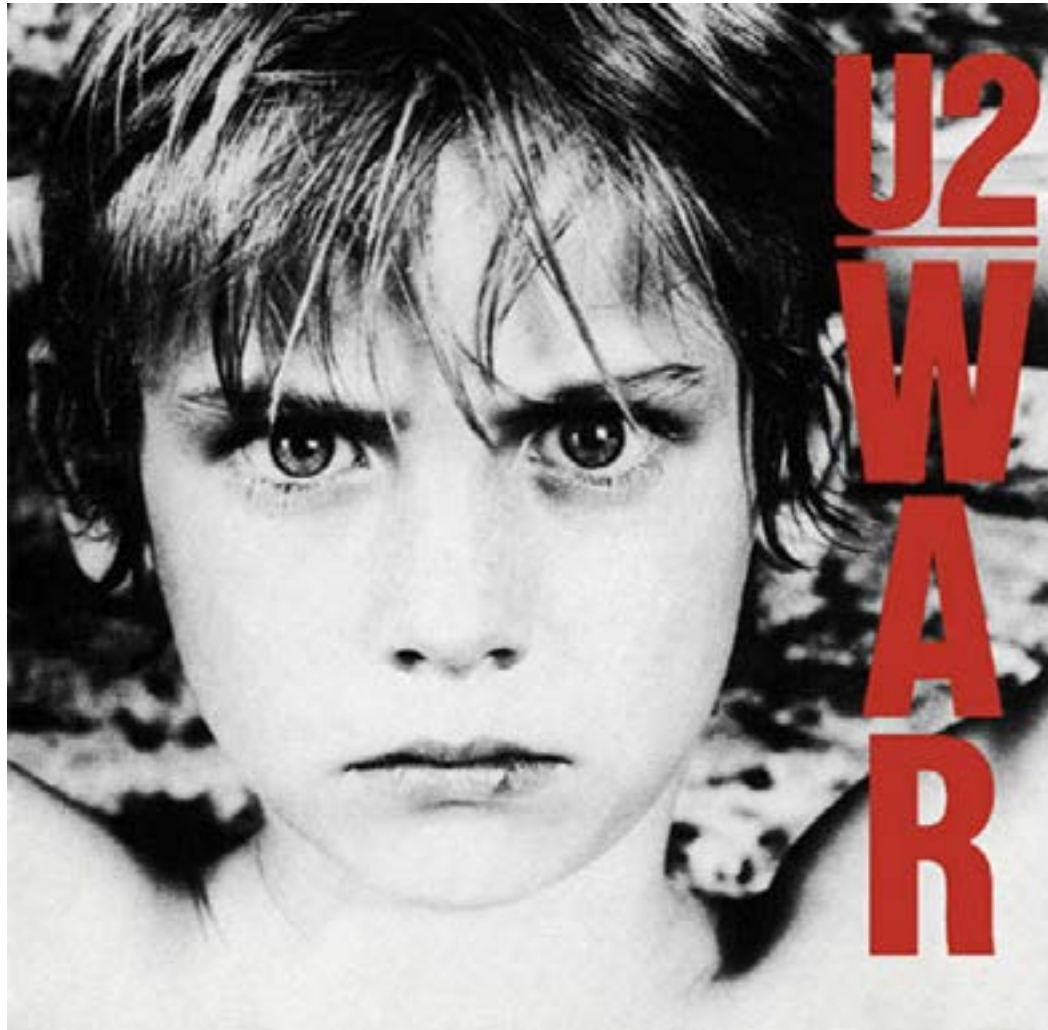


Rio by Duran Duran (1982)

After all the bleak, moody aggression of seventies punk, many in the eighties were ready for the return of fun and glamour... but that didn't mean they wanted old-fashioned and cheesy. Duran Duran, a band from Birmingham, England, were among the leading lights of the New Romantic movement, which cleverly combined an art-school sensibility with the kind of pop-funk stylings a mainstream audience could actually dance to.

The cover design for their second studio album, *Rio*, pulls off the same trick. It was designed by Malcolm Garrett and illustrated by Patrick Nagel, who was known for celebrating the female form in a style that combined the Art Deco tradition with contemporary fashion designs.

Nagel's depiction of the lead song's title character is beautifully minimalist, with an inventive colour palette that was instantly eye-catching and trend-defining.



War by U2 (1983)

U2's singer Bono may nowadays be known for having dinner with Popes and Presidents. But while he's now Mr Mainstream, early U2 was raw, edgy and raucous. And with its controversial songs about war and conflict, like Sunday, Bloody Sunday, their third studio album could be considered the apex of their rebellious youth.

Rather than going the obvious route of picturing a battle scene, though, Irish graphic designer Steve Averill took the inspired decision to instead use a child, powerfully conveying the loss of innocence created by war. The boy staring intensely and unsettlingly at the camera is Peter Rowen, the brother of the artist Guggi, who is a friend of Bono's.

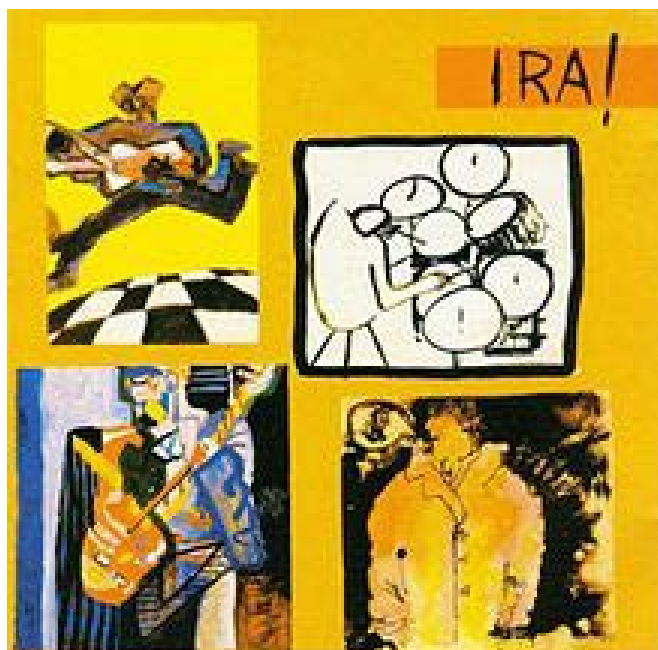
Rowen appeared on three U2 albums in total, and is now himself a professional photographer. He's even brought things full circle, by shooting U2 in concert.



Cabeça Dinossauro / Titãs (1986)



Como estão vocês? / Titãs (2003)
capa de Rogério Duarte



Vivendo e Não Aprendendo / Ira! (1986)



Licensed to Ill by Beastie Boys (1986)

At a time when music was largely divided along genre and racial lines, three Jewish boys brought together rap and heavy rock in one album, without compromising on the raw, angry energy of either.

Designed by Steve Byram and illustrated by World B. Omes, the cover concept for *Licensed to Ill* was basically a parody of Led Zeppelin's private jet; a symbol of bloated seventies rock excess that couldn't have been further removed from the boy-next-door antics of the Beastie Boys.

And just in case you needed the irony spelling out, the plane's tail number, 3MTA3, spells "Eat Me" backwards.



<https://www.billboard.com/articles/columns/rock/6568422/led-zeppelin-starship-party-plane-mick-jagger-allman-brothers>



Fear of a Black Planet by Public Enemy (1990)

Musically and lyrically, Public Enemy's third studio album remains one of the most inventive and ambitious rap albums of all time. From the biting social commentary of 911 is a Joke, about the variance in police response times between black and white neighbourhoods, to the revolutionary rage of Fight the Power, this record changed the game and has arguably yet to be bettered.

The cover design, too, is a classic. Group leader Chuck D, who had himself studied graphic design at New York's Adelphi University, came up with the concept of two worlds (a 'black' planet and Earth) eclipsing. The group enlisted B.E. Johnson, a NASA illustrator, to create the design, and the apocalyptic result is a fantastical commentary on the racial paranoia of white nationalism.



Racionais MC's (1994)



Nevermind by Nirvana (1991)

At the beginning of the 1990s, it seemed like rock music was starting to go stale and repeat itself. Then came grunge, which brought everything back to its basics and acted like a big 'reset' button, just as punk had done two decades earlier. Nirvana's second album brought grunge into the mainstream, following the success of their number one hit Smells Like Teen Spirit. And its unusual cover was attention-grabbing to say the least.

Singer Kurt Cobain had come up with the idea while watching a TV documentary on water births with drummer Dave Grohl. Geffen's art director Robert Fisher dug out some stock images of underwater births, but they were too graphic to put on an album and would have cost \$7,500 to licence. So instead they commissioned photographer Kirk Weddle to shoot some bespoke images in a Pasadena swimming pool for just \$1,000. (The dollar and fish hook were added later.)

The child he shot was four-month-old Spencer Elden, the son of one of Weddle's friends. He's now 27 and working as an artist in LA, while Weddle has continued to be an advertising photographer specialising in underwater work.



Screamadelica by Primal Scream (1991)

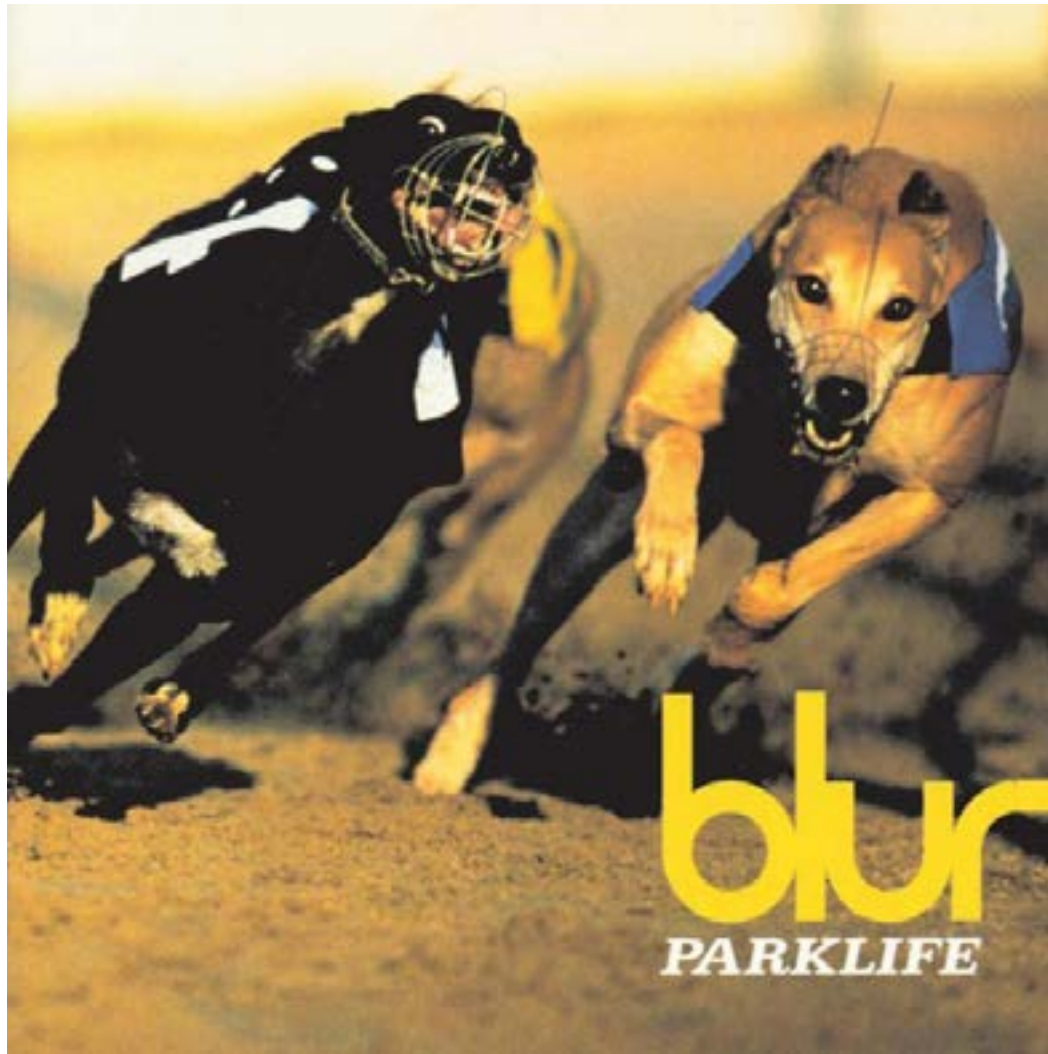
Throughout the 1980s, the divide between indie music and dance music couldn't have been more marked. Then came acid house, ecstasy, rave... and all of a sudden fans of moody rock music became much more open to the idea of repetitive beats. A major landmark in the resulting crossover was Primal Scream's third album, which brought together rock, psychedelia, dub, house and gospel in one glorious concoction.

Its cover was the work of Paul Cannell, a London artist known for combining a punk aesthetic with exuberant colours, using unusual media such as household undercoat paint and car body filler. The band's singer Bobby Gillespie took a detail from one of Cannell's paintings, altered the background colour to a hot red, and the classic 'sun' image was the result.

Tragically Cannell took his own life in 2005. But this classic cover, along with his work for bands like Manic Street Preachers, The Telescopes, Flowered Up and Shonen Knife, will surely live for an eternity. It was even recreated as an official postage stamp in 2010, as part of the Royal Mail's Classic Album covers collection.



Isopor / Pato Fu (1999)



Parklife by Blur (1994)

As the 1990s progressed, British youngsters started to tire of ecstasy-fuelled raves, and a vacuum opened up in youth culture. This was quickly filled by a return to the old-fashioned pursuits of boozing and listening to rock bands... but with subtle dashes of post-modern irony to keep things interesting.

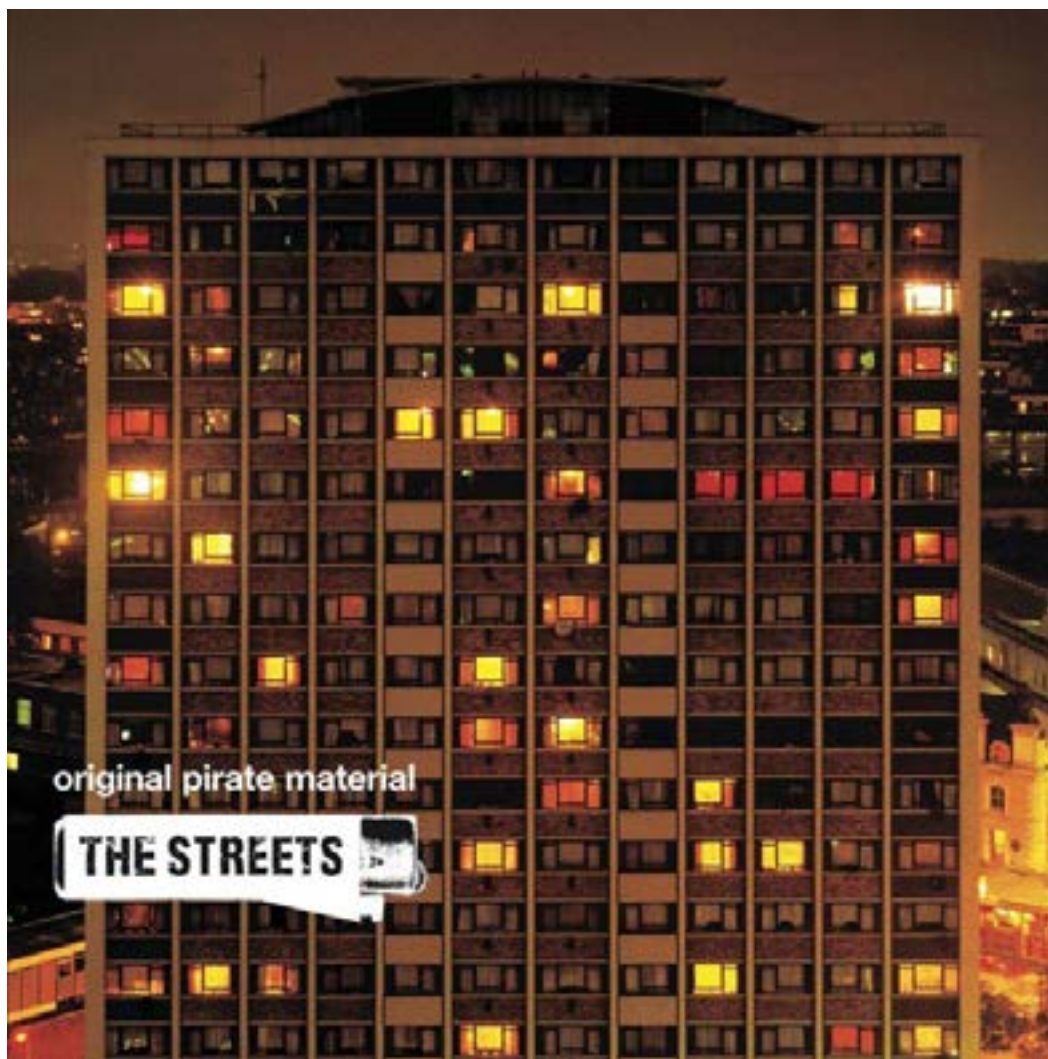
Best at managing this contradiction were Blur; middle-class student types who nonetheless appealed to the masses with their mockney accents, Kinks-influenced tunes and clever appropriation of working class culture. Parklife, their third studio album, saw them at the height of their powers, from Girls and Boys, which poked fun at Club 18-30 holidays, to the title track, which guest-starred Quadrophenia actor Phil Daniels to brilliant comic effect.

All this post-modern authenticity was topped off by a brilliant cover based on the unlikely topic of greyhound racing. (Other images Blur considered were a fruit and veg market stall, a betting shop window... you get the idea.)

The image used, shot by photographer Bob Thomas, was taken from a stock image library and was not, contrary to popular belief, shot in Walthamstow. The confusion comes because a separate shoot for the inside cover was carried out at the famous East London track, which has since been converted into flats.



Da Lama ao Caos / Chico Science e Nação Zumbi (1994)



Original Pirate Material by The Streets (2002)

When Mike Skinner, aka The Streets, made a rough and ready UK garage album in his bedroom, he was aiming it at typical fans of UK garage. Instead, his funny and poetic lyrics led him to be instantly adopted by middle-class intellectuals, a fact that baffles him to this day.

Skinner's embrace by the intelligensia may also have been subconsciously inspired by the highbrow nature of his cover art. His debut album features an image titled Towering Inferno, shot in 1995 by German artist and photographer Rut Blees Luxemburg. Part of a series called London: A Modern Project that focuses on the capital at night, the shot fits nicely into the "sex, drugs and on the dole" narrative spun by Skinner throughout his debut.



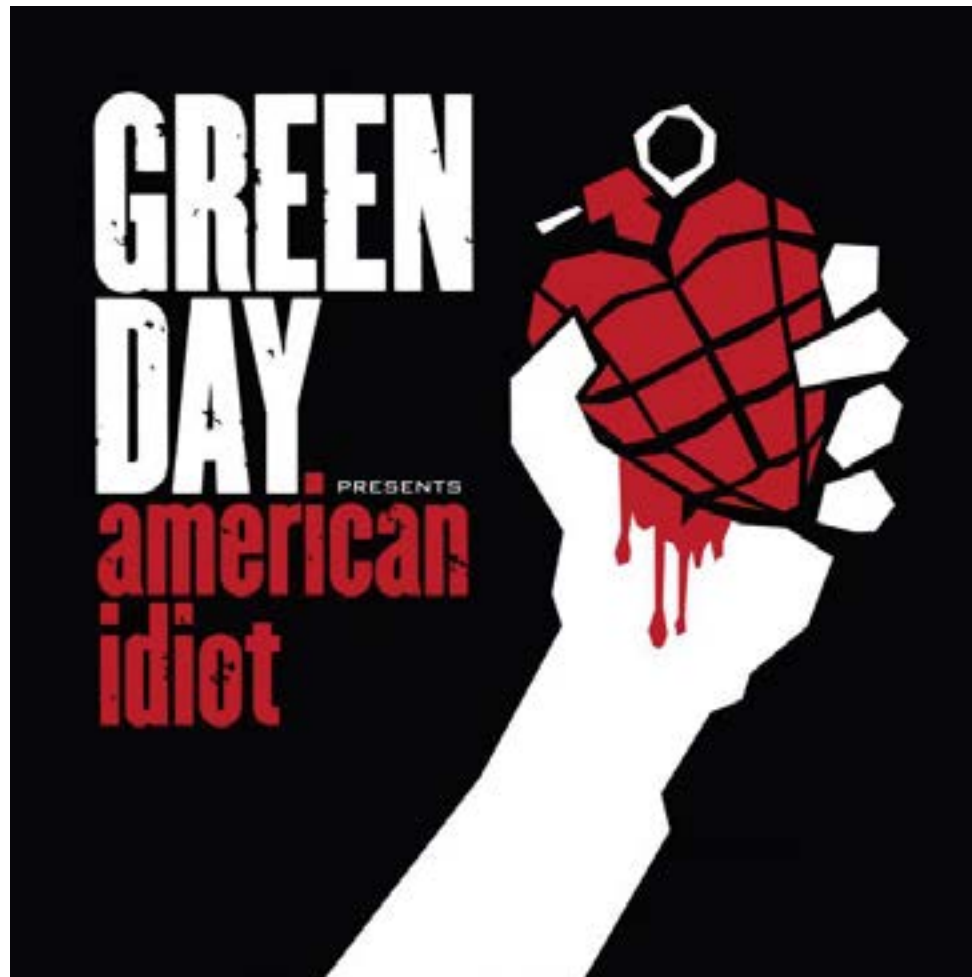
Fallen by Evanescence (2003)

One of the best-selling albums of the 2000s and the winner of two Grammys, *Fallen* was the debut of Evanescence, a genre-defying Christian band that combined elements of nu metal, alternative metal and goth. But its influence went way beyond 'just' music. Countless youngsters since its release have testified to the way its lyrics, which deal with subjects of alienation, depression, suicide and death, have helped them deal with the angst of 'feeling different' from their peers.

Seen in that light, the album's cover art, featuring frontwoman Amy Lee in defiant alt-girl pose, was perfectly chosen. The singer is staring right at the viewer, provoking a feeling of empathy and shared experience, but at the same time the blurry nature of the image and the cold, harsh colour palette speak to feelings of helplessness and isolation. It's not necessarily the happiest of scenes, but for many fans, it's been an essential and life-enhancing one.



João Voz e Violão (2000)
projeto gráfico Gê Alves Pinto



American Idiot by Green Day (2004)

A punk rock opera might sound like a contradiction in terms, but Green Day went ahead and did it anyway. This concept album follows the story of Jesus of Suburbia, a teenage anti-hero, and it spawned five hit singles, including the incendiary title track; a stinging critique of right-wing American media that has arguably never been bettered.

A game-changing album demands attention-grabbing artwork, and this cover design, featuring a heart-shaped hand grenade held in a blood-soaked fist, delivers it in spades. It was created by Chris Bilheimer, an art director who studied at the University of Georgia with R.E.M. singer Michael Stipe.

The design takes in a number of influences, and is said to be inspired by Chinese communist propaganda art, a lyric from the song She's a Rebel ('he's holding on my heart like a hand grenade"), and Saul Bass's poster for the 1955 film The Man with the Golden Arm.



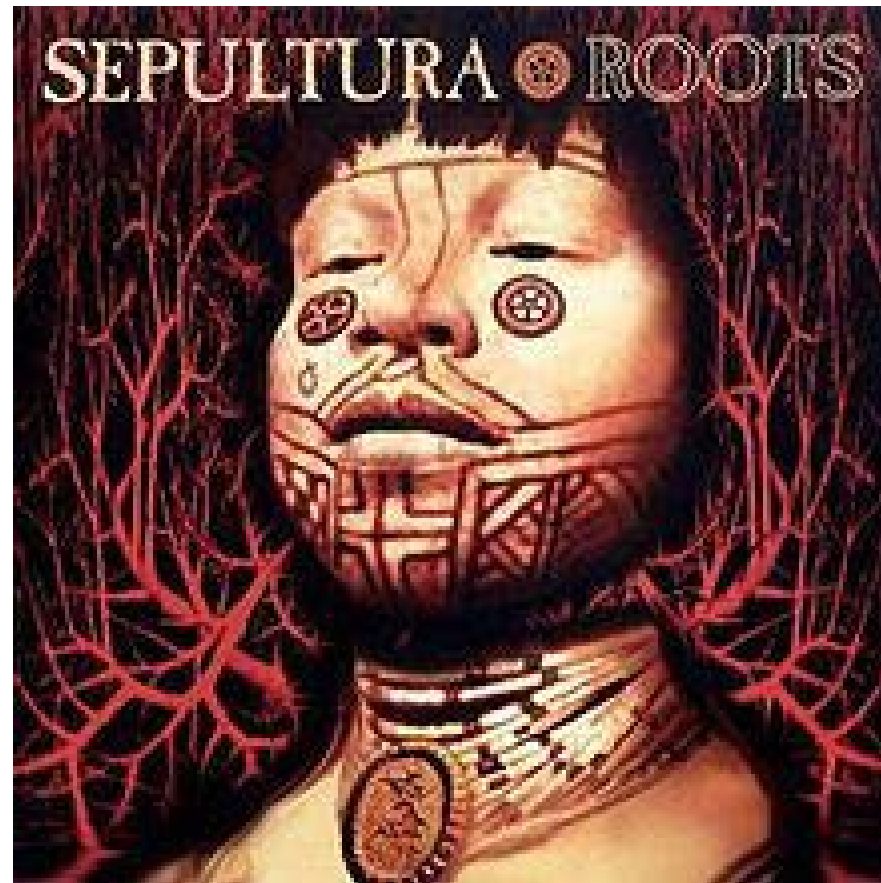
Tribalistas (2002)



Demon Days by Gorillaz (2005)

As the world strode confidently from the 20th to the 21st century, suddenly everything was going from analogue to digital. And Blur singer Damon Albarn and Jamie Hewlett, the comic artist behind Tank Girl, decided to get ahead of the curve by forming Gorillaz, the world's first virtual band.

Combining hip-hop and electronica, the musical output of the band was groundbreaking enough, but they further excited audiences and the media by presenting themselves in the form of cartoon characters, from magazine covers to music videos to websites. At a time when most people were just learning what an avatar was, it was a clever idea, and one that effortlessly translated to the cover of this, their second and seminal album.



Roots / Sepultura (1996)



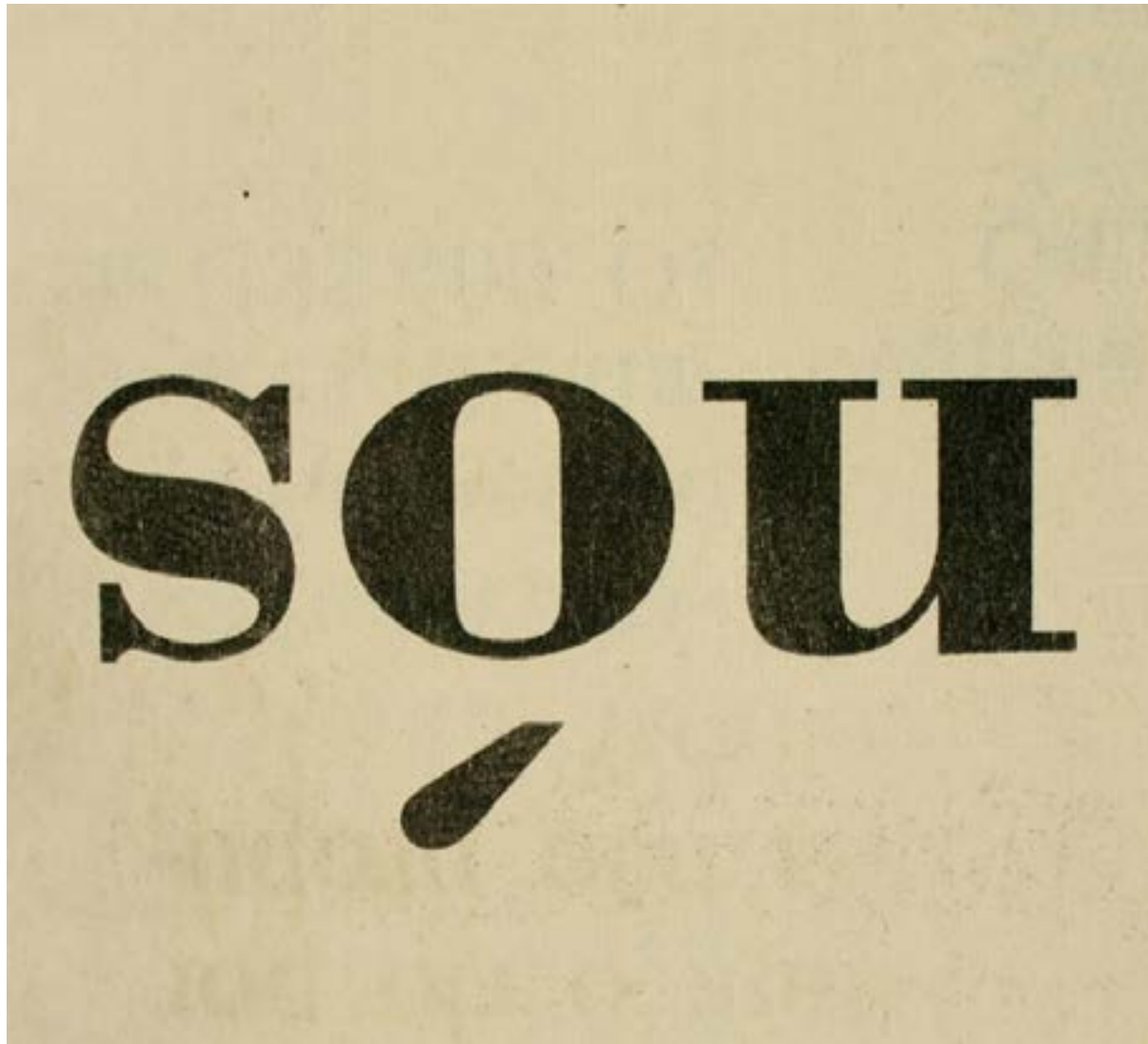
Falange Canibal / Lenine (2002)



Born to Die by Lana del Rey (2012)

One of only three albums released by a female artist to have spent more than 300 weeks on the Billboard 200, *Born to Die* combines elements of indie pop and trip-hop with New York singer Lana del Rey's haunting vocals in a way that's far greater than the sum of its parts. And the cover, art-directed by David Bowden, was suitably and beautifully epic.

The impactful design combines an arrestingly mournful image of the singer, photographed by Nicole Nodland, with big and bold typography based on a bespoke font, adding a truly cinematic feel to the design.



Sou / Marcelo Camelo (2011)
projeto gráfico poema "sol" de Rodrigo Linares



1989 by Taylor Swift (2014)

One of the biggest stars of the decade, country-turned-pop singer Taylor Swift has won fans by being open and personal about herself, and the cover of her first 'pure' pop album, 1989, fits perfectly into that narrative.

Light years away from the pouting, airbrushed glamour shots of her rivals, it features just a simple Polaroid of the singer, cut off at the eyes, with T.S. 1989 (the year of her birth) scrawled underneath. Nothing complicated, nothing overblown... and all the better to make fans feel connected to 'pop's everywoman'.



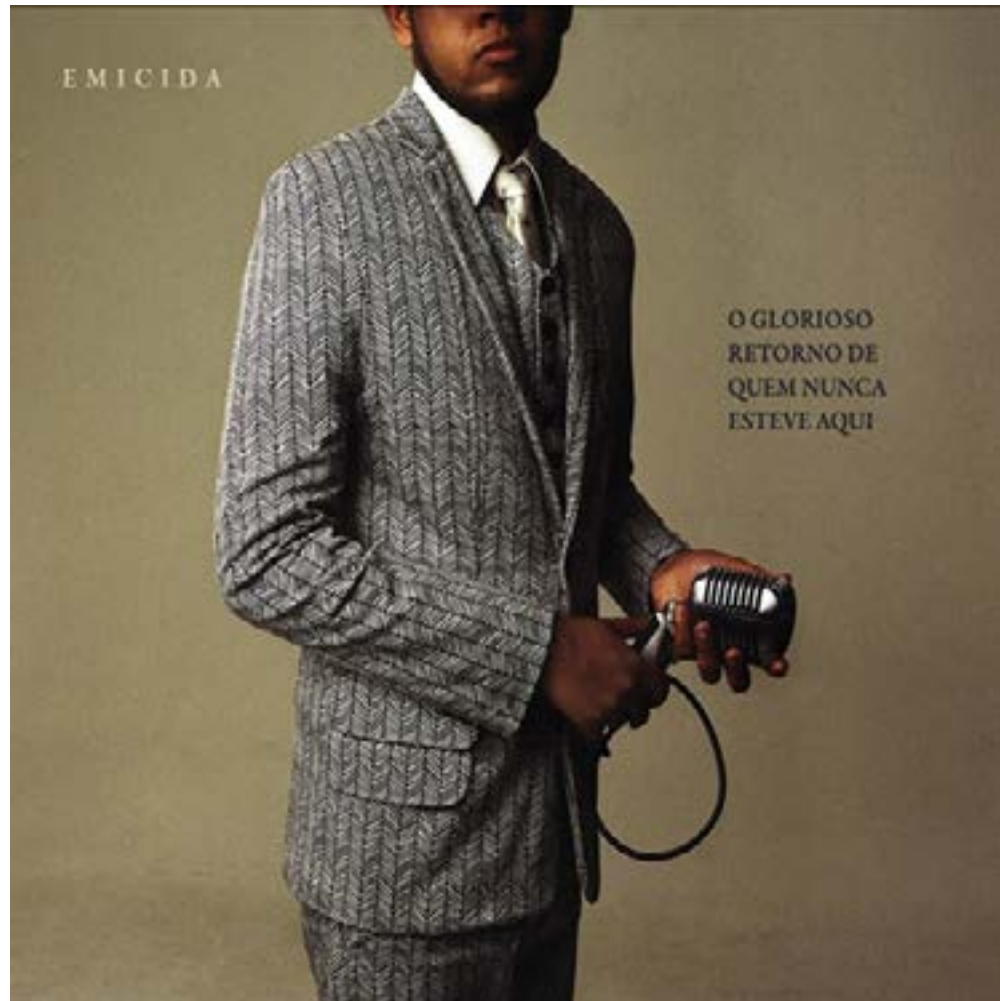
Lemonade by Beyoncé (2016)

Let's be frank; in the modern era, with streaming taking over from downloads and social sharing replacing record-store browsing, album artwork has declined in importance. But if an artist is big enough, it still makes an impact, and few artists have been bigger in the 2010s than Beyonce.

In a sign of changing times, the singer's sixth album, *Lemonade*, was first made available through Beyoncé's co-owned streaming service Tidal, a day before being released for digital and physical purchase. The cover shows the singer standing next to a car, wearing a fur coat and cornrow braids, hiding her face behind her arm.

It's a still from the shooting of the *Don't Hurt Yourself* video, directed by Beyonce and Kahlil Joseph. But there's no official explanation about why this particular shot was chosen, leaving fans to speculate on the meaning of the cornrows (symbolising black culture?), fur coat (symbolising fame and riches?) and hidden face (symbolising inner turmoil?).

In a social media age in which being talked about seems to be the main aim of all celebrities, from pop stars to Presidents, this may be the perfect album cover for our times.

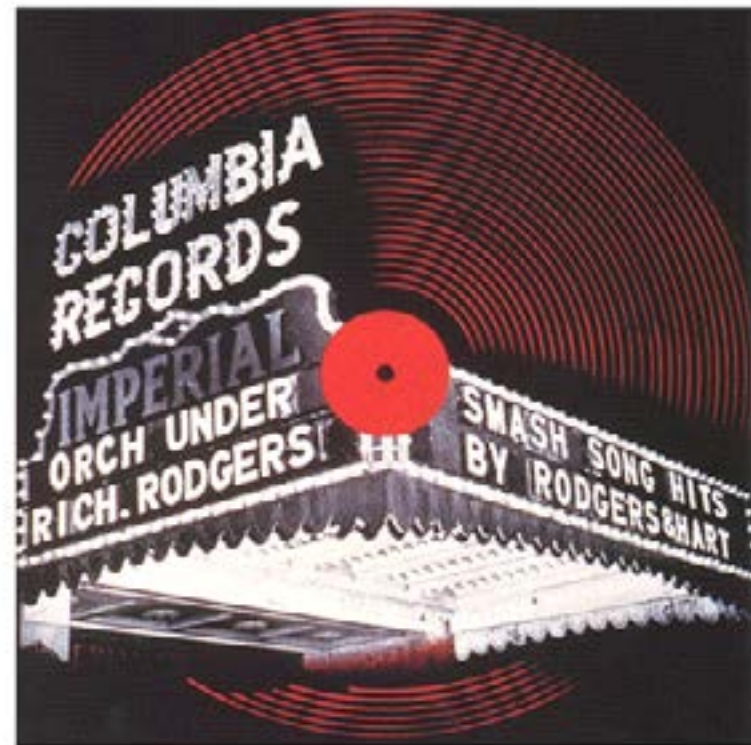


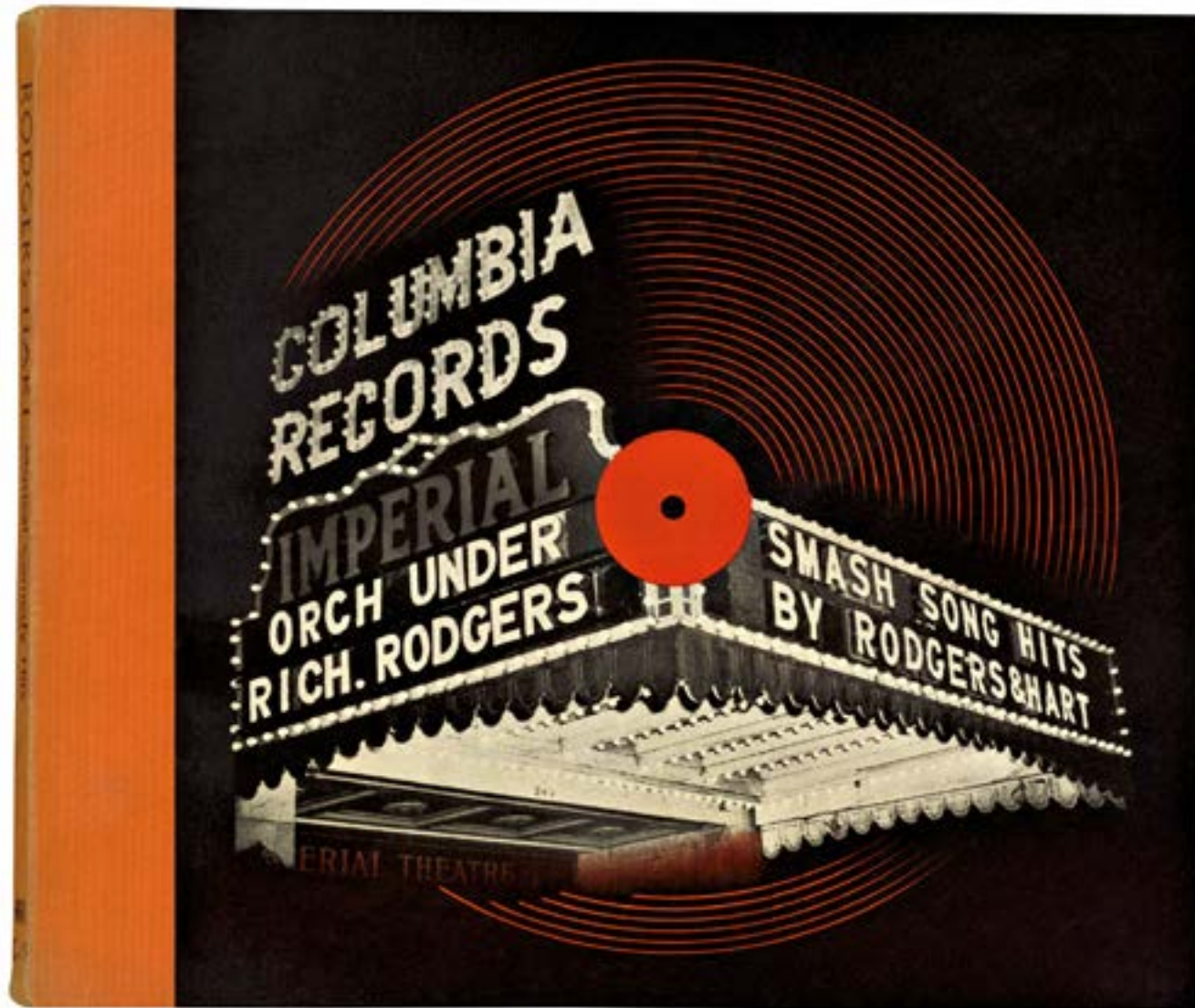
O Glorioso Retorno de Quem Nunca Esteve Aqui / Emicida (2013)

Designers Marcantes de Capas de Disco

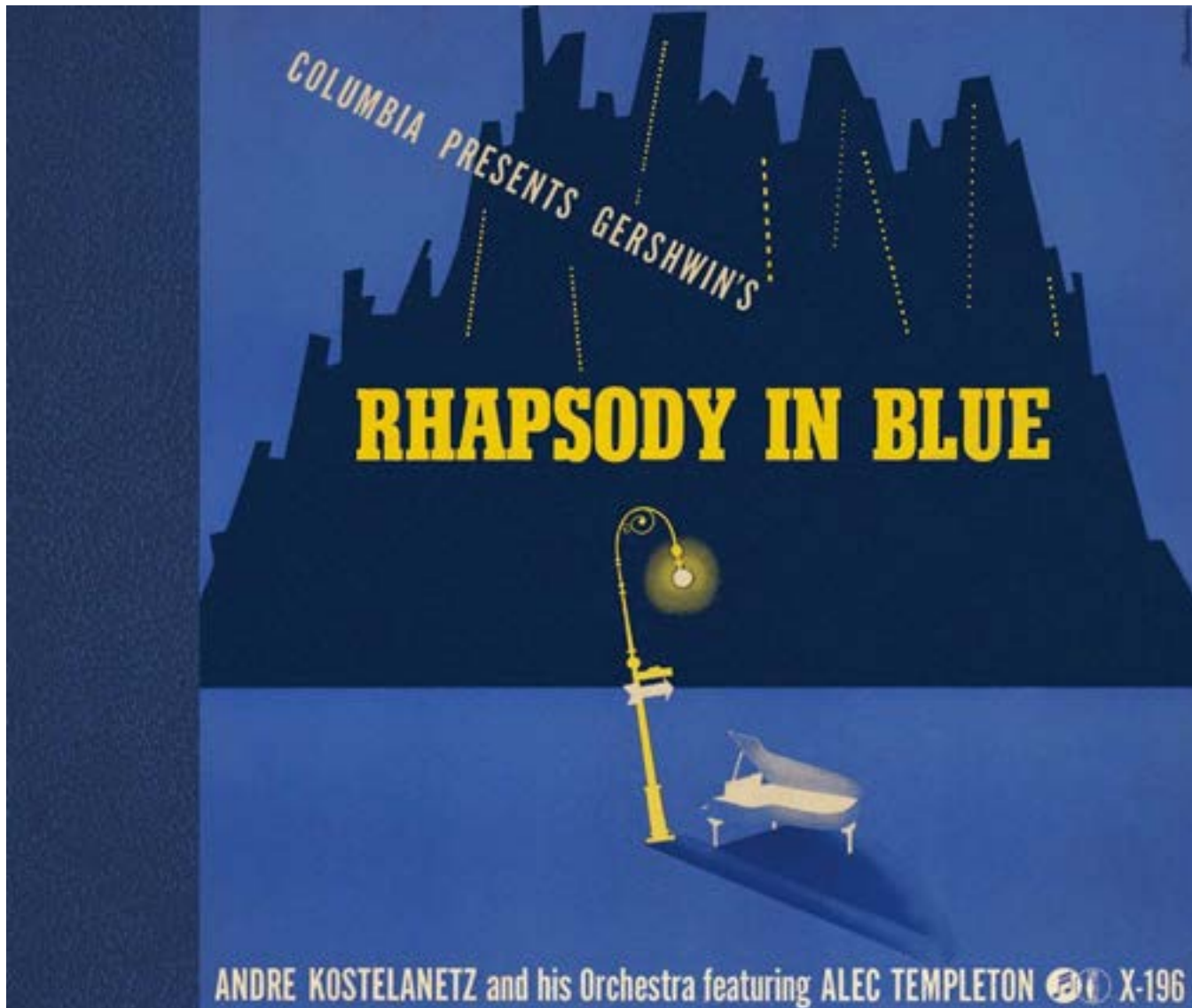
Alex Steinweiss
anos 1940

Before Alex Steinweiss invented the album cover in 1938, at the age of 23, all albums came in plain brown wrappers. Steinweiss's idea to create a package that had something visual on the outside to lure the consumer was a huge success. That simple idea revolutionized the record business and spawned an entire new field of illustration – album cover art – that is now inseparable from the product it announces. Steinweiss's covers are still regarded as icons of the genre. He designed them as miniature posters, with eye-catching graphics, distinctive and vivid colors, and creative, original typography. He was an accomplished illustrator, and he incorporated original artwork into most of his pieces. The Steinweiss style went hand in hand with the golden age of jazz, classical, and popular music.

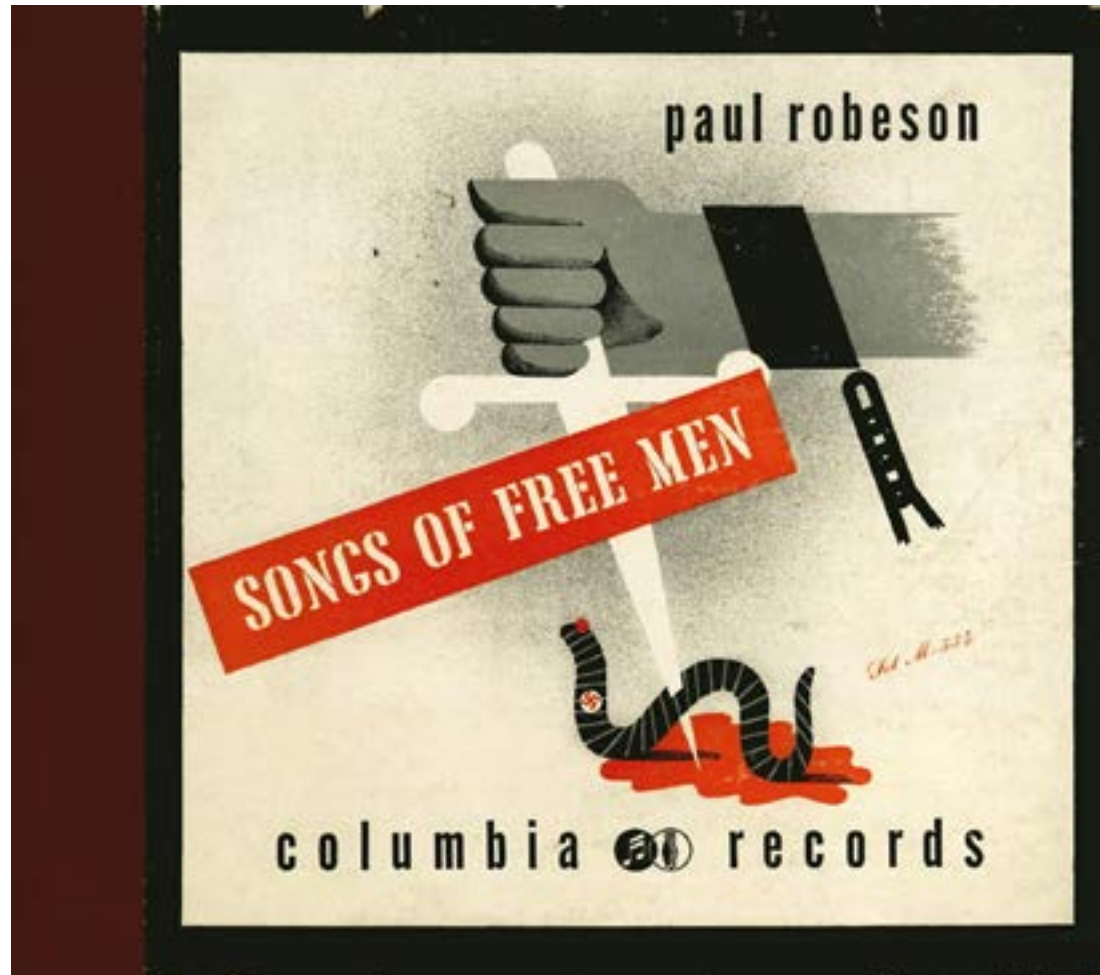




Smash Song Hits by Rodgers and Hart by Richard Rodgers and the Imperial Orchestra, Columbia Records (1939)



George Gershwin's Rhapsody in Blue performed by André Kostelanetz and his orchestra;
Alec Templeton, piano, Columbia Records (1941)



Paul Robeson's Songs of Free Men, Columbia Records (1942)



Felix Mendelssohn's Scotch Symphony performed by Dimitri Mitropoulos and the Minneapolis Symphony Orchestra, Columbia Records (1943)



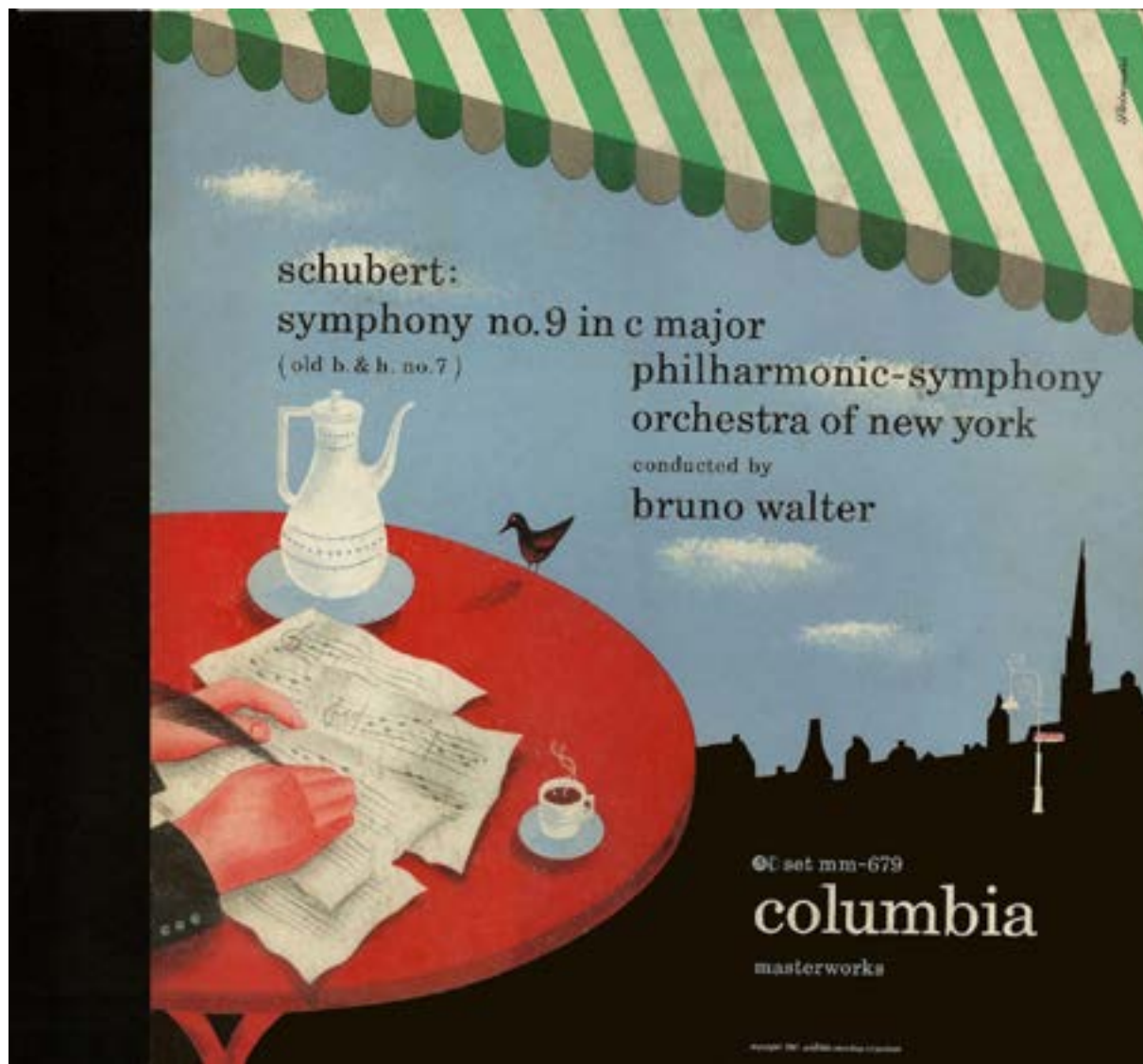
Sergei Rachmaninoff's Symphony No. 2. performed by the Philharmonic-Symphony Orchestra of New York, conducted by Artur Rodzinski, Columbia Masterworks (1944)



Music of George Gershwin' performed by André Kostelanetz and his orchestra, Columbia Masterworks (1945)



Robin Hood narrated by Basil Rathbone, Columbia Masterworks (1945)



Schubert's Symphony No. 9 in C Major performed by the Philharmonic-Symphony Orchestra of New York, Conducted by Bruno Walter, Columbia Masterworks (1947)



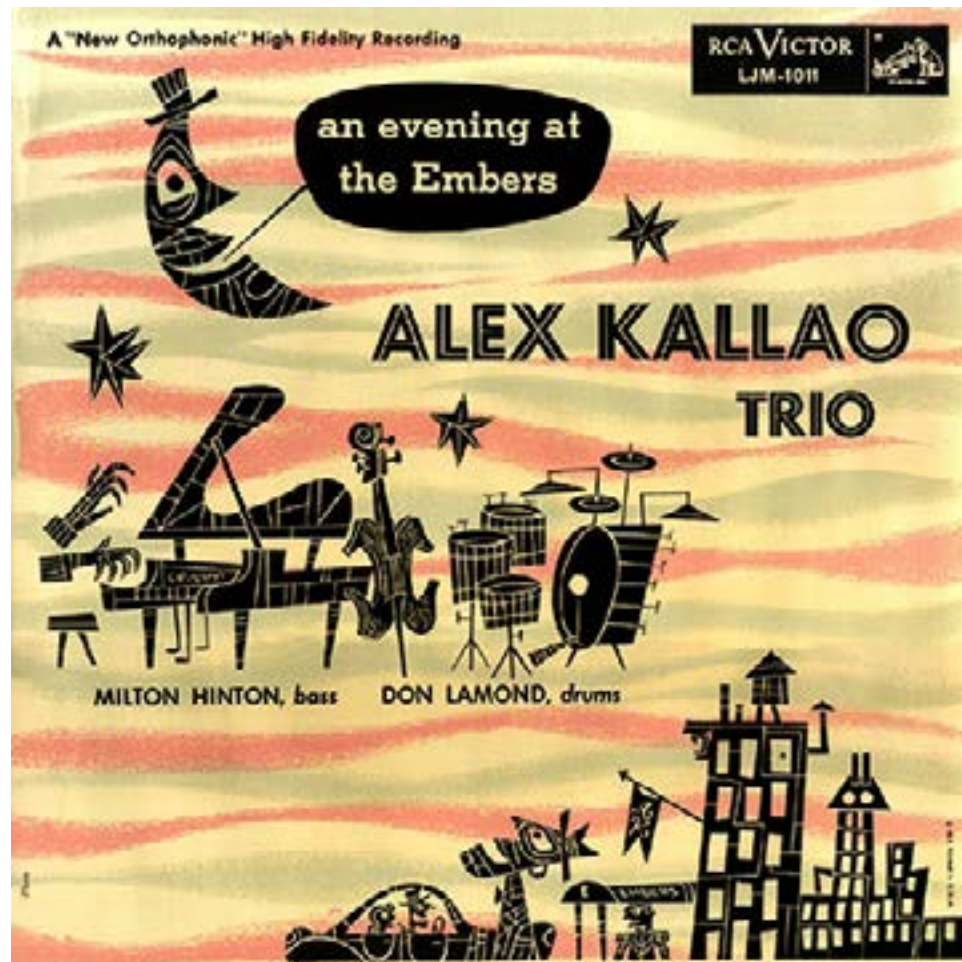
Music of Cole Porter performed by André Kostelanetz and his orchestra,
Columbia Masterworks (1948)

Donfeld
anos 1950



Aaron Copland, The London Symphony Orchestra
– Billy The Kid (1959)

Jim Flora
anos 1950



An Evening at the Embers / Alex Kallao Trio (1954)



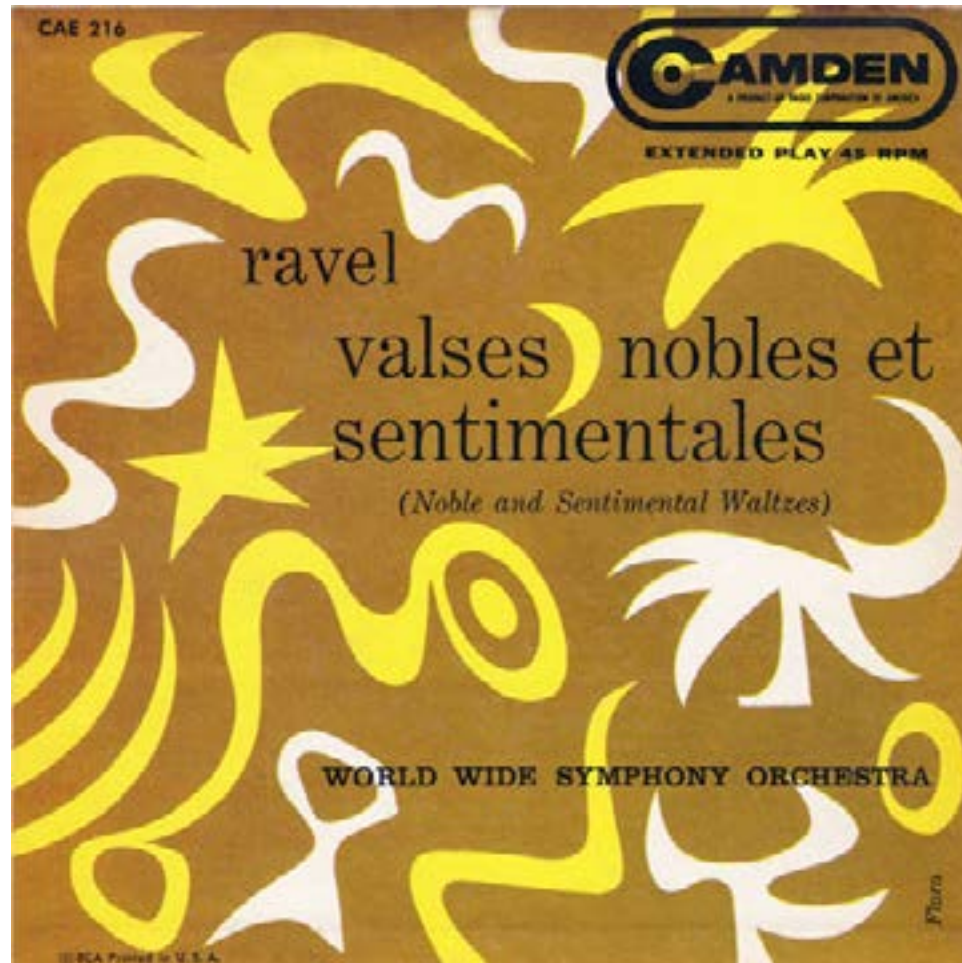
The Nick Travis Quintet – The Panic Is On (1954)



Gene Krupa And His Orchestra (1947)



Various – Mambo For Cats (1955)



Ravel*, World Wide Symphony Orchestra (1956)

S Neil Fujita
anos 1950



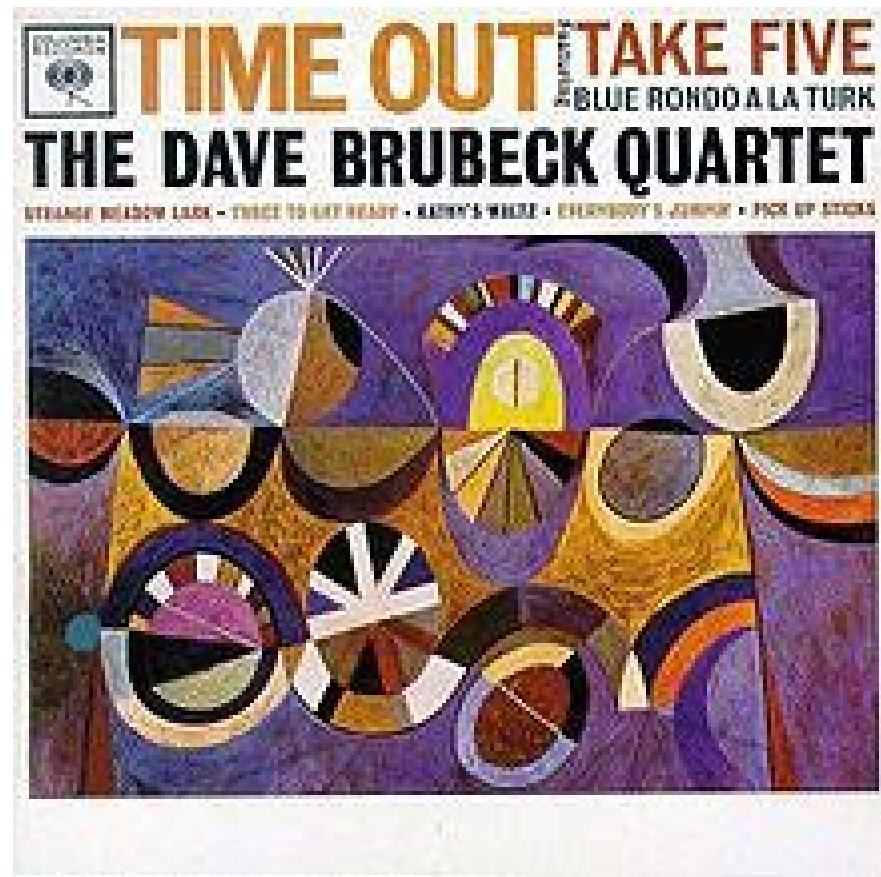
The Jazz Messengers (1956 album)



Mingus Ah Um / Charles Mingus (1959)

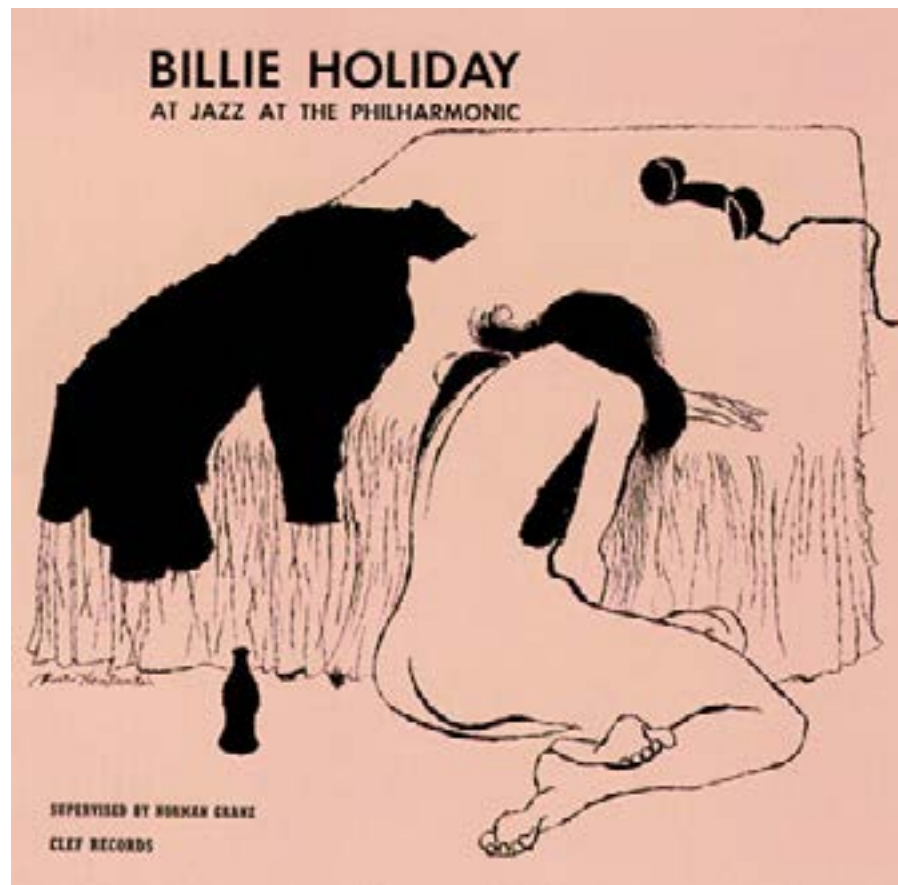


Modern Jazz Perspective / Donald Byrd
and Gigi Gryce (1957)



Time Out / Dave Brubeck Quartet (1959)

David Stone Martin
anos 1950



Billie Holiday Label: Clef 169 10" LP 1954
Design: David Stone Martin



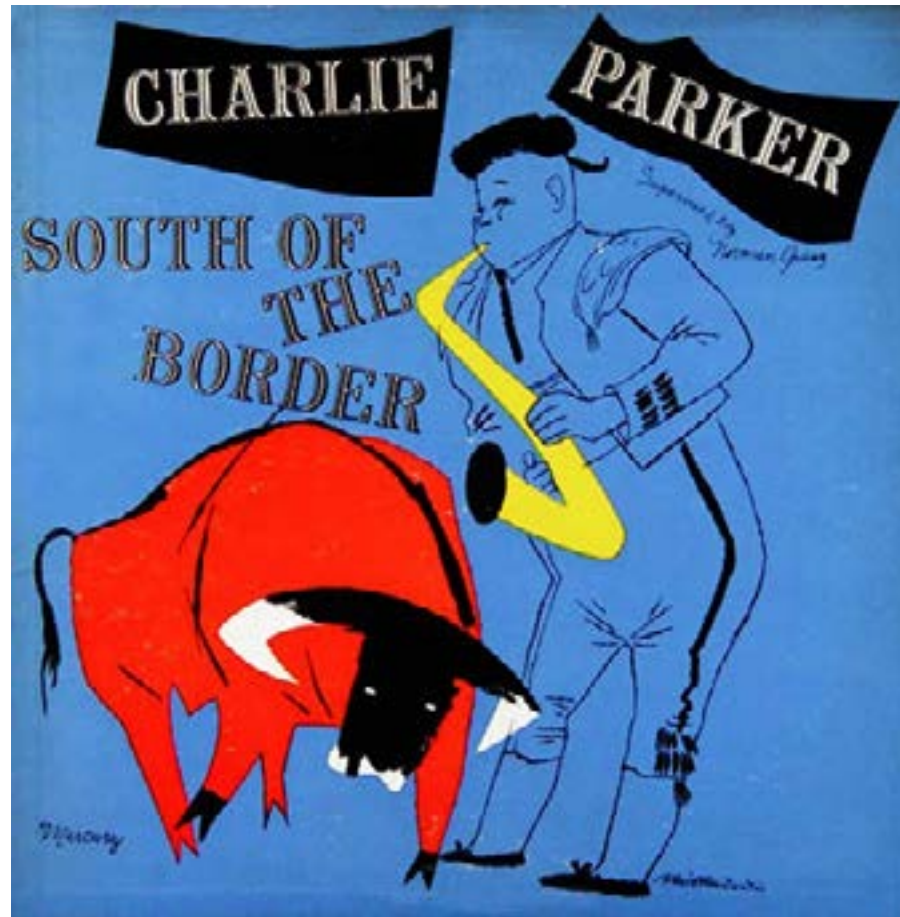
Mary Lou Williams Trio Label: Asch Records 78 album 1944
Design: David Stone Martin. His first album cover!



James P. Johnson: New York Jazz Label: Stinson SLP 21 10" LP 1950
Design: David Stone Martin

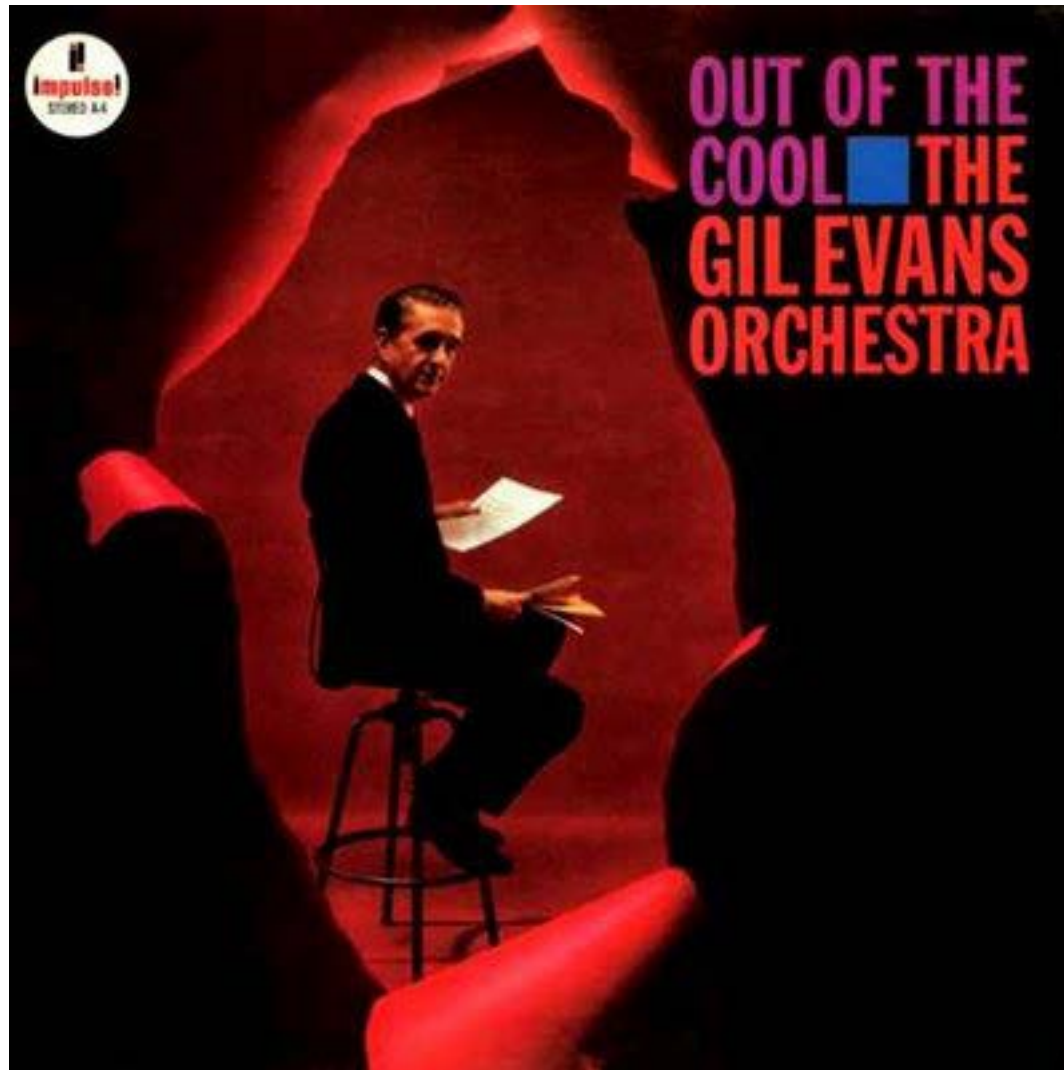


Jazz at the Philharmonic, vol. 3 Label: Mercury/Clef, JATP vol 3 10" LP 1951 Design: David Stone Martin

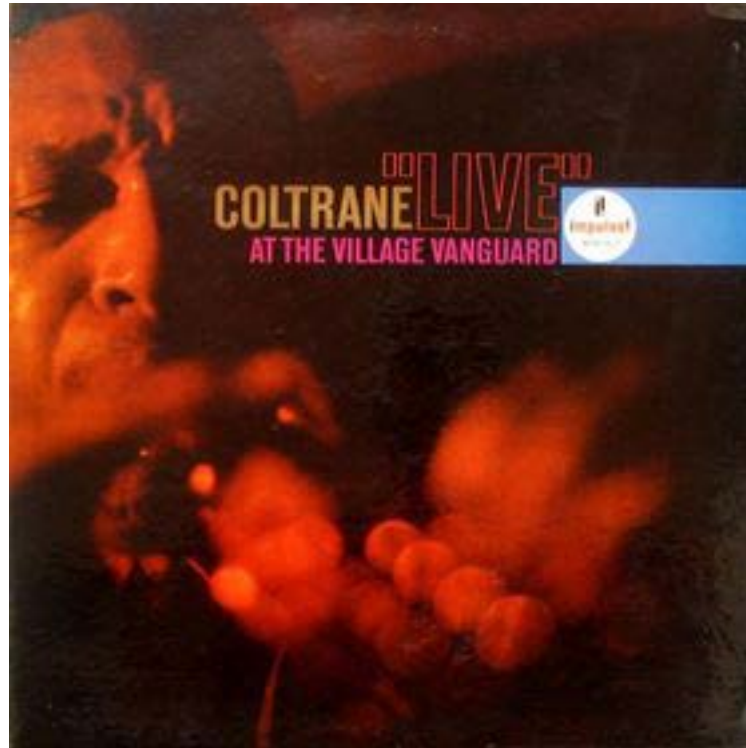


Charlie Parker plays South of the Border Label: Mercury/Clef 513
10" LP 1952 Design: David Stone Martin

Robert Flynn
anos 1960



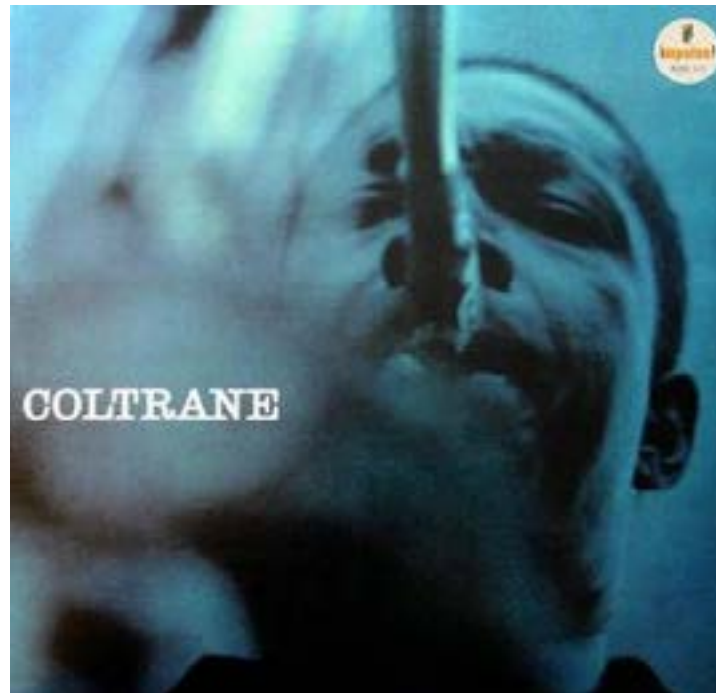
Out of the Cool - The Gil Evans Orchestra (Impulse A/S-4, 1961). Design: Robert Flynn/Viceroy. Photography: Arnold Newman.



Coltrane "Live" at the Village Vanguard - John Coltrane (Impulse A/S-10, 1962). Design: Robert Flynn/Viceroy. Photography: Pete Turner.



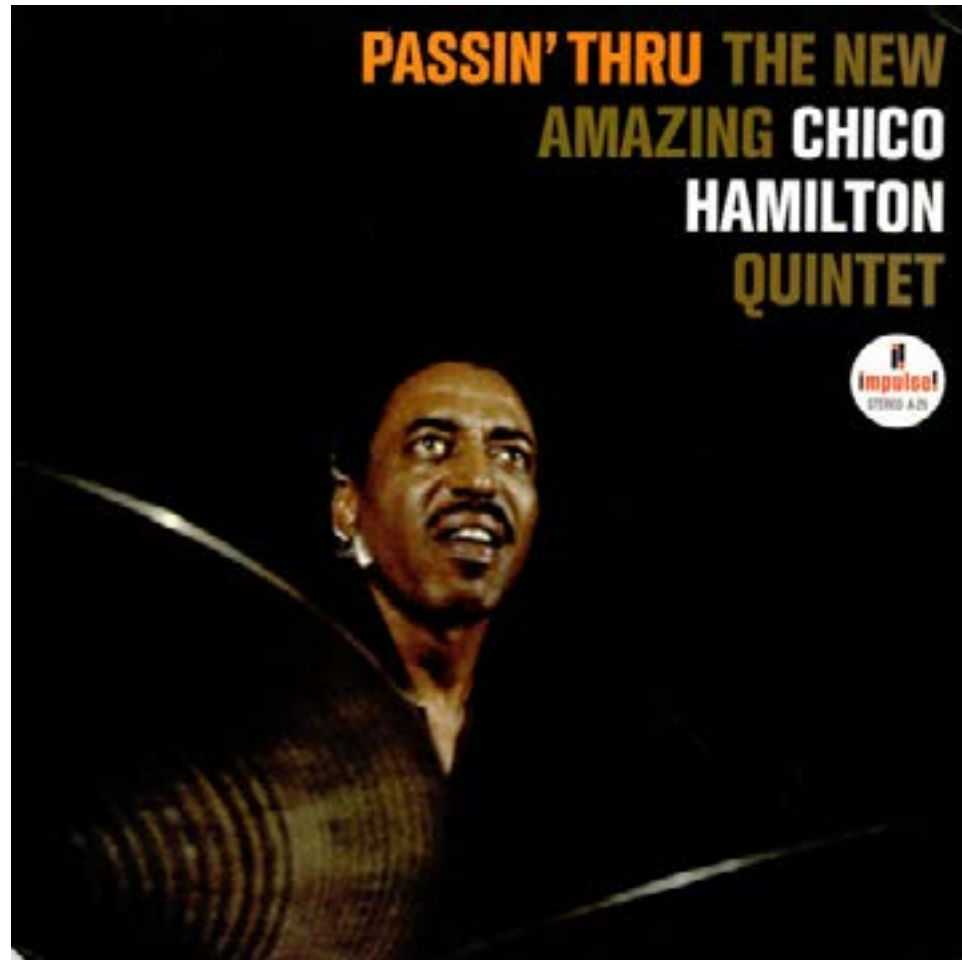
Jazz Goes To The Movies - Manny Albam (Impulse A/S-19, 1962). Design: Robert Flynn/Viceroy. Photography: Bob Gomel.



Coltrane - John Coltrane (Impulse A/S-21, 1962). Design: Robert Flynn/Viceroy. Photography: Pete Turner.



Out of the Afternoon - Roy Haynes Quartet (Impulse A/S-23, 1962). Design: Robert Flynn/Viceroy. Photography: Burt Goldblatt.



Passin' Thru - The New Amazing Chico Hamilton Quintet (Impulse A/S-29, 1963). Design: Robert Flynn/Viceroy. Photography: Jim Marshall.

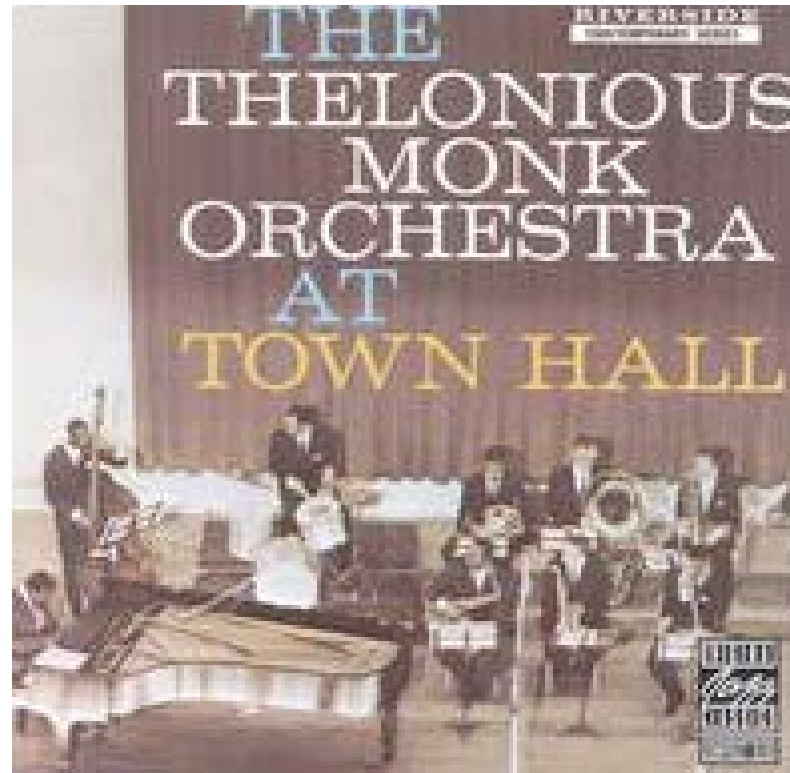


Four For Trane - Archie Shepp (Impulse A/S-71, 1964). Design: Robert Flynn/Viceroy. Photography: Charles Stewart.

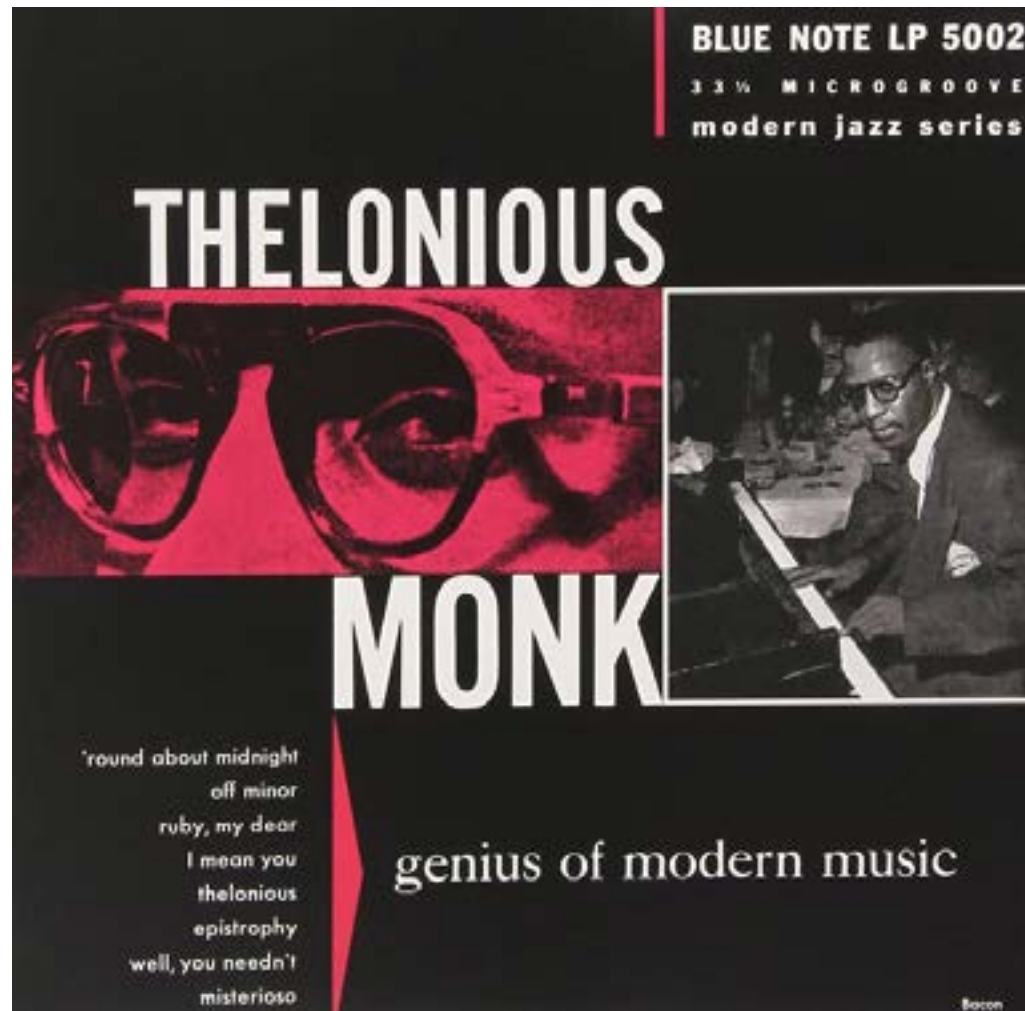


Ascension - John Coltrane (Impulse A/S-95, 1965). Design: Robert Flynn/
Viceroy. Photography: Charles Stewart.

Paul Bacon
anos 1960



The Thelonious Monk Orchestra at Town Hall (1959)



Genius of Modern Music / Thelonious Monk (1952)



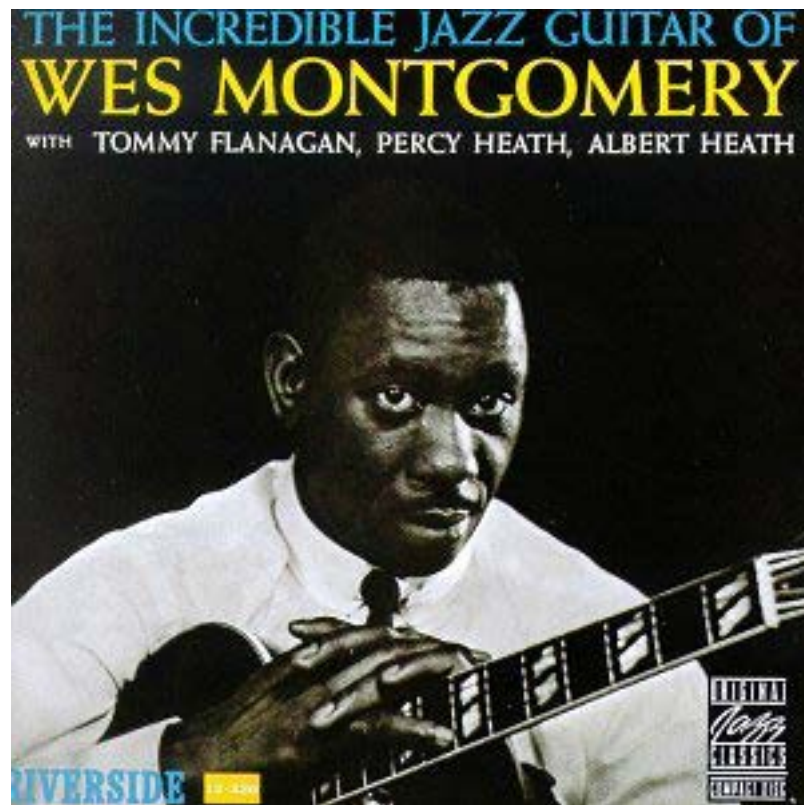
The Other Side of Benny Golson (1959)



Monk's Music / The Thelonious Monk Septet (1957)



Kelly Blue / Wynton Kelly (1959)

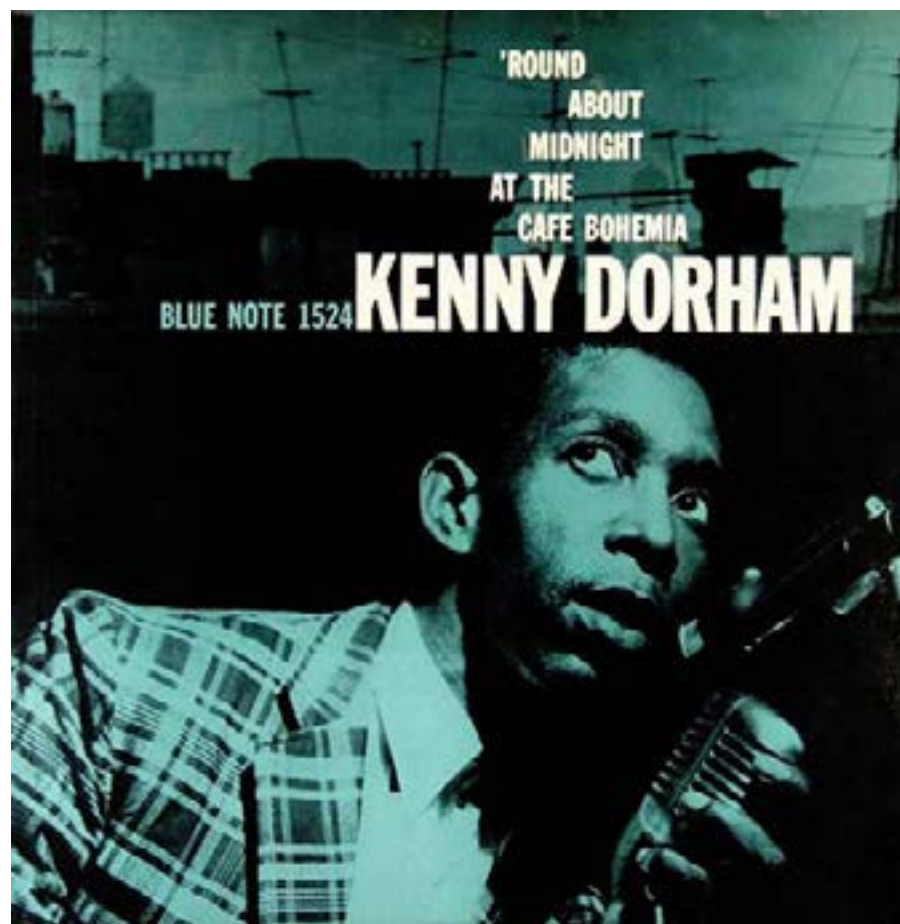


The Incredible Jazz Guitar of Wes Montgomery (1960)



Big 6 / Blue Mitchell (1958)

Blue Note
fotos Francis Wolff



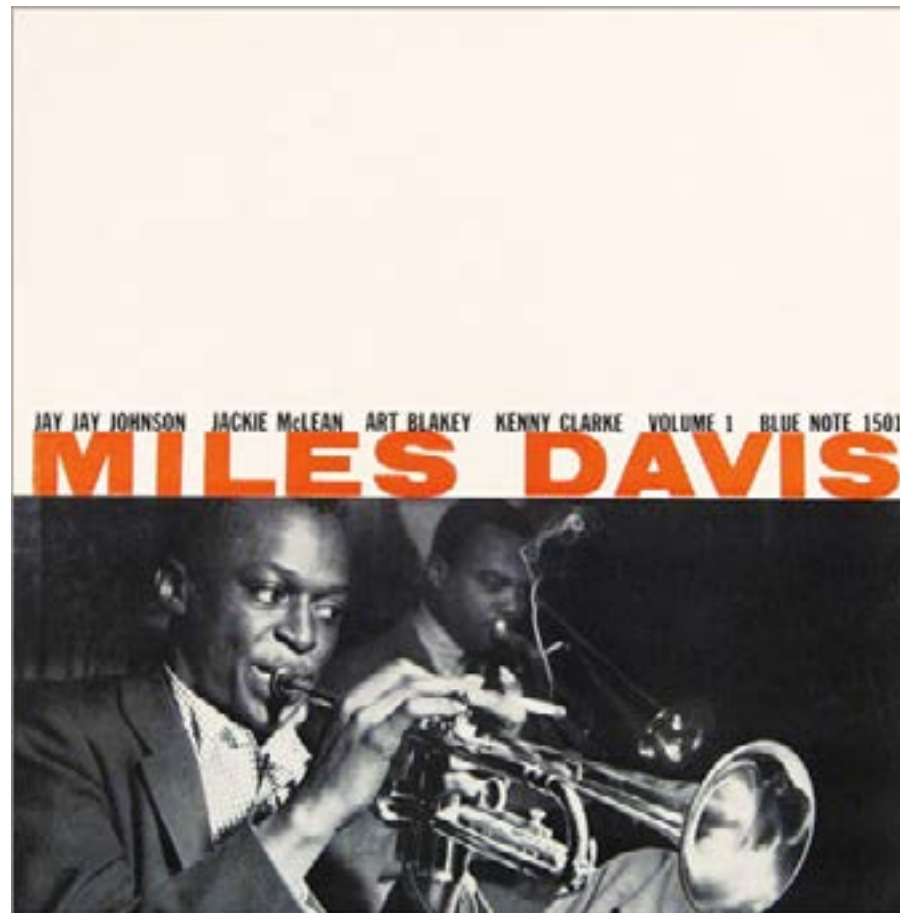
Kenny Dorham: Round About Midnight Label: Blue Note 1524 12"
LP 1956 Design: Reid Miles Photo: Francis Wolff



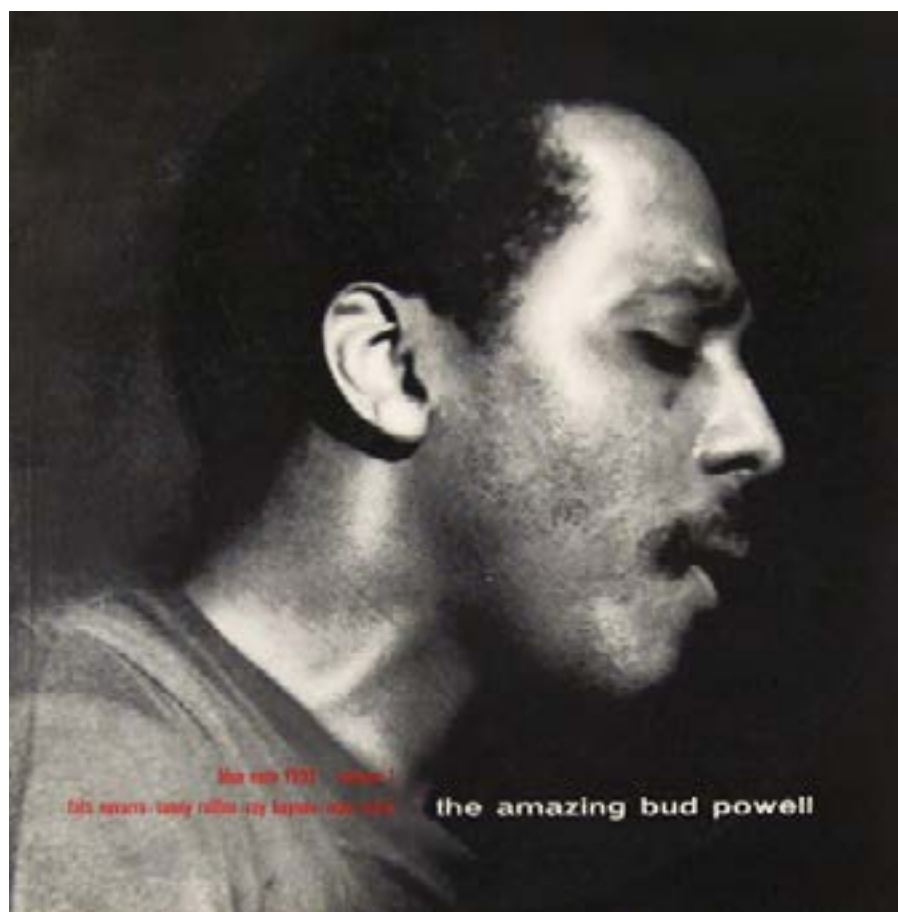
Sidney Bechet: Jazz Classics, vol. 1 Label: Blue Note 1201 12" LP 1955
Design: Reid Miles Photo: Francis Wolff



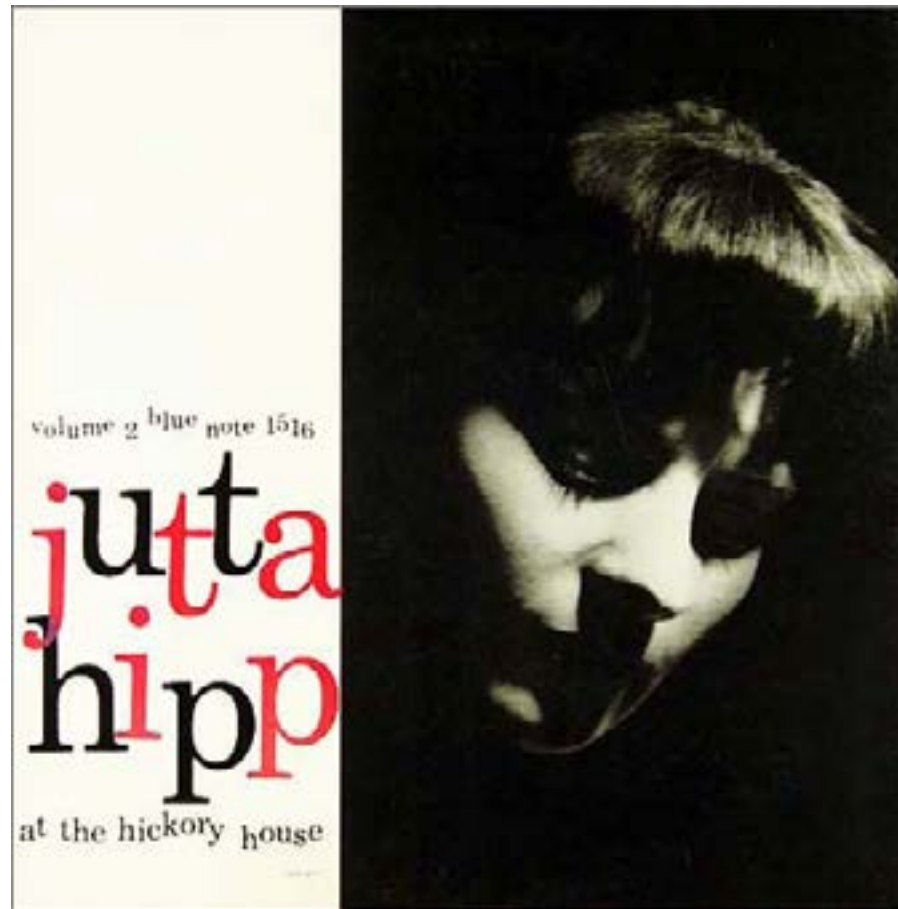
Sidney Bechet: Giant of Jazz, vol. 2 Label: Blue Note 1204 12" LP
1955 Design: John Hermansader Photo: Francis Wolff



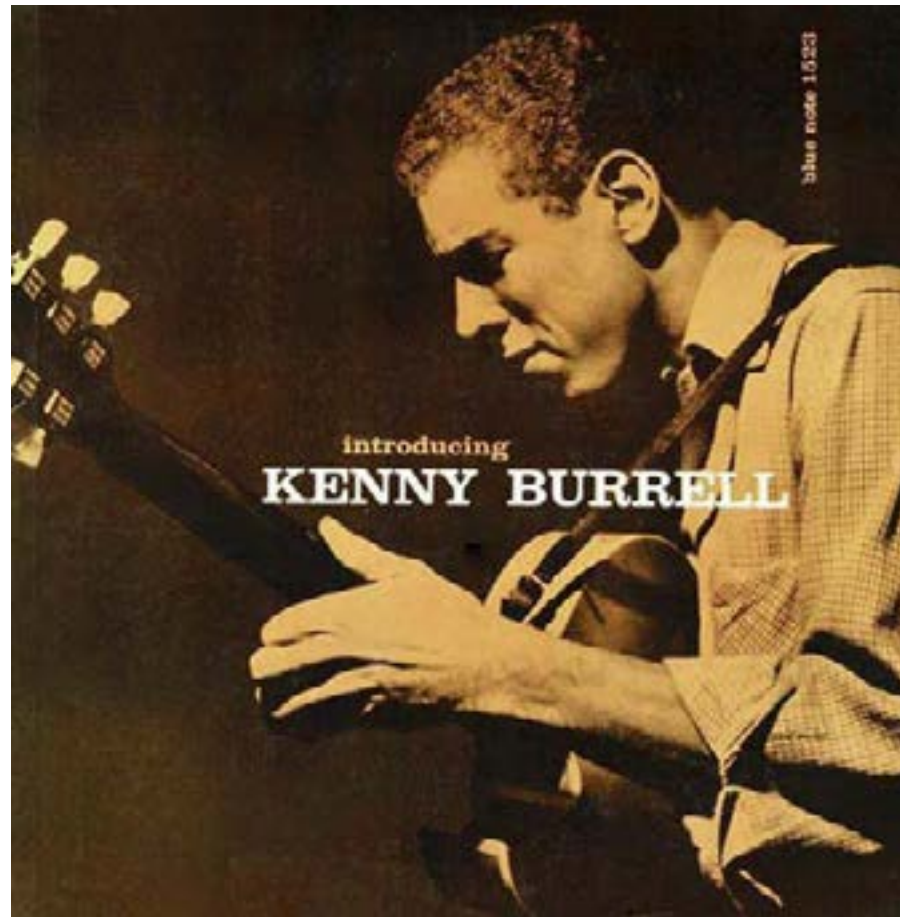
Miles Davis, vol. 1 Label: Blue Note 1501 12" LP 1955
Design: John Hermansader Photo: Francis Wolff



The Amazing Bud Powell, vol. 1 Label: Blue Note 1503 12" LP 1955
Design: John Hermansader Photo: Francis Wolff



Jutta Hipp at the Hickory House, vol. 2 Label: Blue Note 1516 12"
LP 1956 Design: Reid Miles Photo: Francis Wolff



Introducing Kenny Burrell Label: Blue Note 1523 12" LP 1956
Design: Reid Miles Photo: Francis Wolff

According to Flora, 1956 was the year “everything went photographic”, and it was during that year that a landmark photograph was taken for Ella And Louis. The pair were so famous by then that they did not even have their names on the album cover, just the gorgeous image taken by Vogue photographer Phil Stern, known for his iconic studies of Marlon Brando, James Dean and Marilyn Monroe. The image-cementing photograph of rock stars would later play a major part in some of the great 60s and 70s album covers.



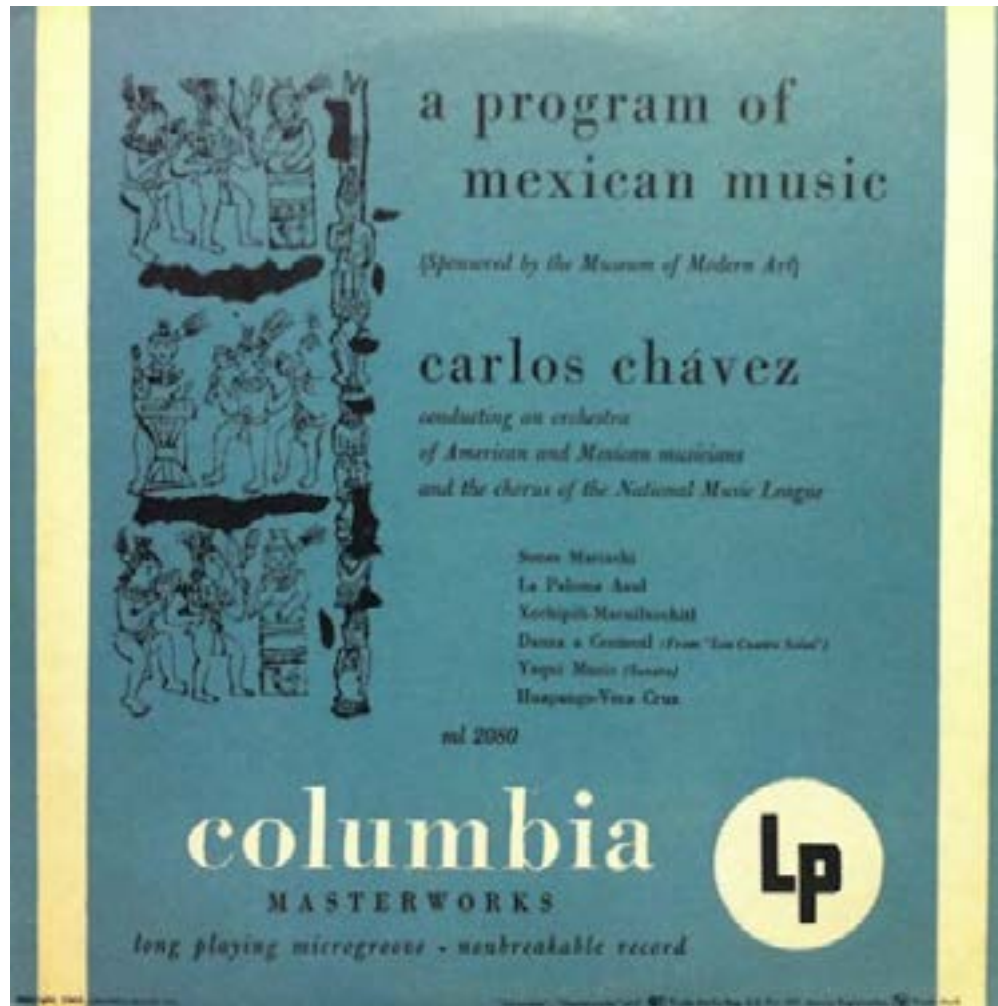
As capas de discos de Andy Warhol nos anos 1950



VLADIMIR HOROWITZ – “PIANO MUSIC OF MENDELSSOHN AND LISZT” (RCA, 1951). Nesse período, Warhol aplicou seu estilo – que soava artístico e rascunhado quase simultaneamente – a inúmeros discos de jazz e clássicos da RCA e de etiquetas como Prestige.



ORQUESTRA SINFÔNICA NBC/ARTURO TOSCANINI – “WILLIAM TELL OVERTURE – GIOACHINO ROSSINI” (RCA, 1953).
E não é que já havia uma fruta na vida de Warhol antes da banana da capa de The Velvet Underground & Nico? A maçã com a flecha representa as habilidades de arqueiro de Guilherme Tell. Uma das mais bacanas capas de discos de Andy Warhol.



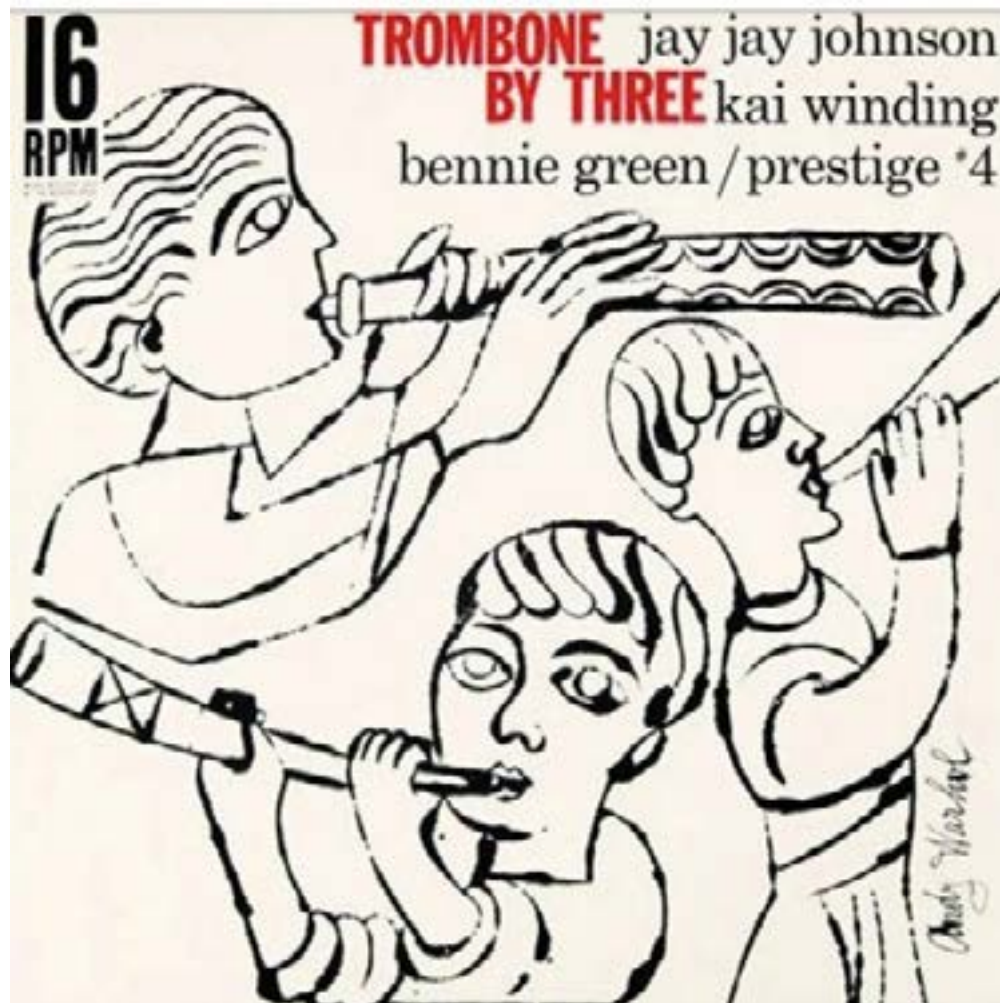
CARLOS CHAVES – “A PROGRAM OF MEXICAN MUSIC” (Columbia, 1949). Lançado originalmente em 1940 num set de quatro discos de 78 rpm, esse álbum ganhou uma capa de Warhol numa edição em LP, nove anos mais tarde. Essa capa saiu com duas versões diferentes nos EUA, variando apenas as cores e mantendo a arte de Warhol. No México, o disco ganhou uma outra capa, com uma foto e sem nada feito por Andy.



COUNT BASIE – “COUNT BASIE” (RCA, 1955). O estilo de Warhol nessa capa ficou popular a ponto de ser imitado até em lançamentos da RCA brasileira, com um logotipo do lado e um desenho baseado numa foto, quase sangrando no LP. No original, era um álbum triplo, com três EPs de 45 rpm. Na Europa, saiu tudo separado.



THELONIOUS MONK – “MONK” (Prestige, 1956). Trabalho em trio: Warhol operou ao lado do designer da Prestige, Reid Miles, que depois trabalharia na Blue Note. E a mãe de Andy, Julia Warhola, desenhou a caligrafia da esquerda, na capa.



JAY JAY JOHNSON, KAI WINDING, BENNY GREEN – “TROMBONE BY THREE” (Prestige, 1956). Durante um tempo, existiu um formato alternativo de LP em 16 rpm, com mais tempo de duração de cada lado. Trombone by three foi reeditado no formato e ganhou essa capa alternativa feita por Warhol e Reid Miles.



“VOL 2” – KENNY BURRELL (Blue Note, 1957). Vendo essa capa aí, que Warhol fez para o segundo disco de Burrell, dá até pra lembrar um pouco das ilustrações de Cesar Vilela para o selo Elenco. Como a do disco Baden Powell à vontade, de 1963. Essa foi igualmente parceria com Reid e foi a primeira ilustração de Andy para o selo.



“BLUE LIGHTS VOL 1 AND 2” – KENNY BURRELL (Blue Note, 1958). Nos dois volumes, a mesma ilustração de Warhol, variando apenas a cor. Esse desenho aparece na capa do catálogo Andy Warhol – 1950s drawings, editado por Daniel Blau para o Louisiana Museum. E que inclui algumas capas de discos de Andy Warhol.

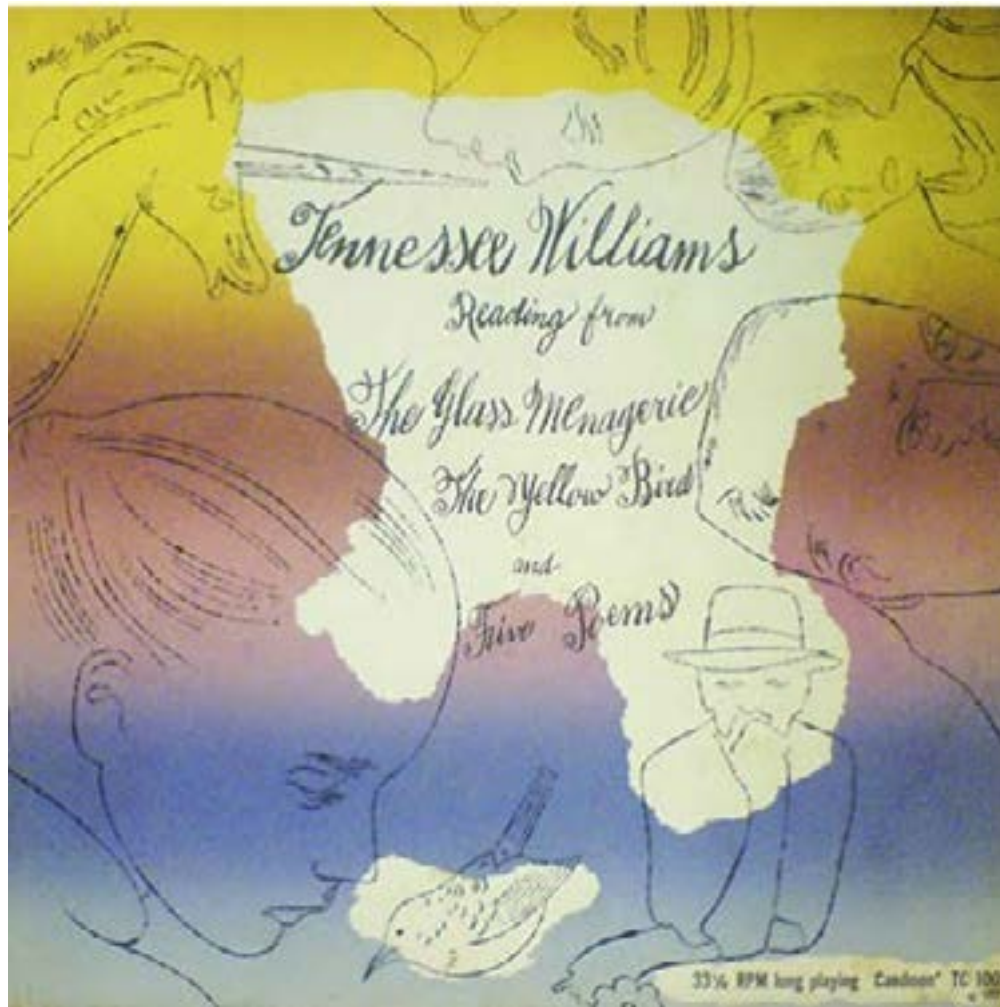


JOHNNY GRIFFIN - "THE CONGREGATION" (Blue Note, 1958). Com o tempo, e com as reedições, as cores da camisa florida de Griffin na capa foram ficando bem menos nítidas e vivas.

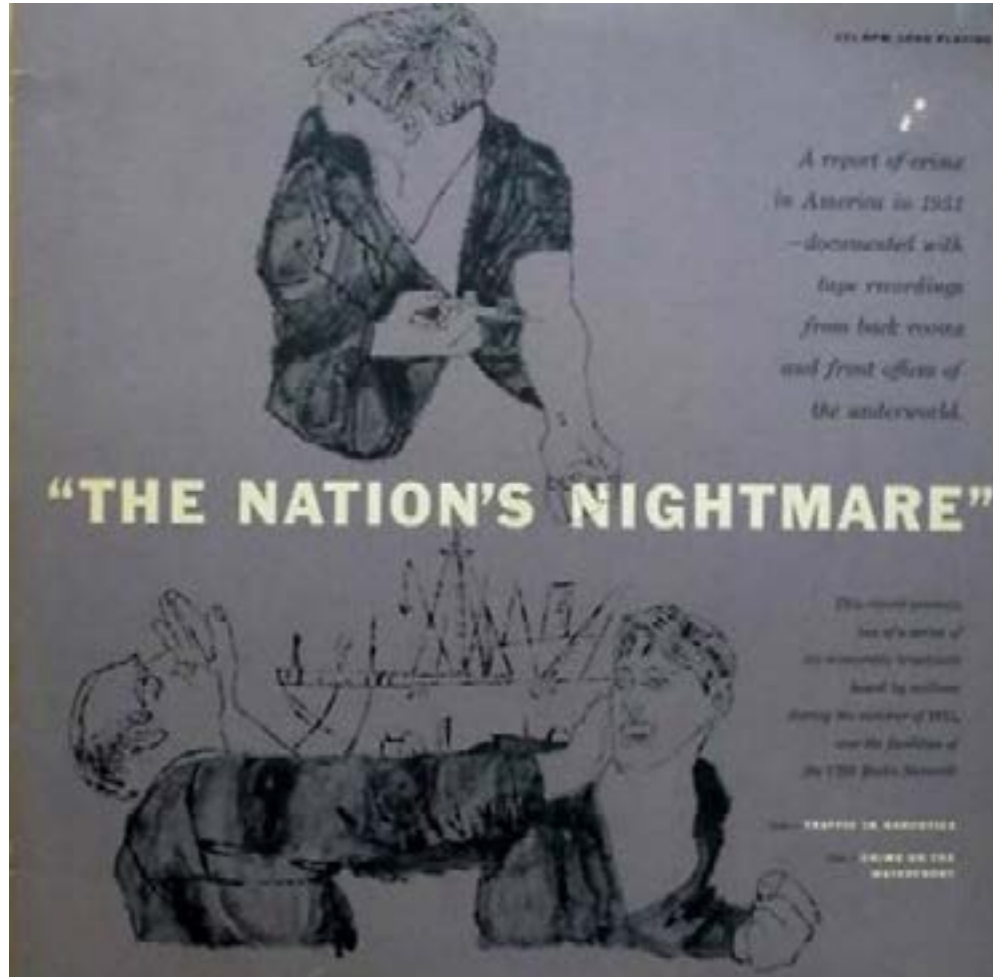
the story of moondog

moondog is a poet who versifies in sound, a diarist overcome by love, curiosity and amusement by everything that reaches his ears, all of which he transposes into a symphony of himself. it may be the roar from the streets; it may be the casual chatter in a room or, best of all, it will be that soft music that seeps through imagination and memory. These experiences so dull to the dull but so alive to him, he orchestrates into a record of those enchanting conversations everyone can hold with himself would he only listen for a brief moment. They make up the script of that unique tragic comedy, the story of anyone's life. Picking up our ears would be so easy, yet it is seldom done. But when moondog compels us to do it, we are entranced and delivered willingly into new worlds of meaning.

MOONDOG – “THE STORY OF MOONDOG” (Prestige, 1957). Louis Thomas Hardin, o popular Moondog (1916-1999), era músico de jazz, compositor, poeta, escritor e inventor de instrumentos. Cego desde os 17 mas bastante independente, Moondog andava por Nova York, para onde se mudou nos anos 1940, com um chapéu de viking. E era conhecido como “o viking da Sexta Avenida”, já que era por lá que ele costumava circular. Seu quarto disco tinha crédito como capista para Andy. Mas o termo “capas de discos de Andy Warhol” é só genérico aqui. Quase toda a arte era ocupada pela caligrafia da mãe Julia.



TENNESSEE WILLIAMS – “READING FROM THE GLASS MENAGERIE, THE YELLOW BOOK E AND FIVE POEMS” (Caedmon, 1960). Mais uma parceria entre Andy Warhol e sua mãe. A gravadora Caedmon era especializada em discos de leitura de textos e poemas. O álbum do dramaturgo Tennessee Williams, autor de peças como Um bonde chamado desejo, saiu originalmente em 1953. E só ganhou capa feita pela dupla Warhol/Warhola em 1960.



CBS RADIO SERIES BROADCAST – “THE NATION’S NIGHTMARE” (Columbia Special Products, 1952). A heroína já fazia parte da vida de Warhol 15 anos antes de ele fazer a capa do LP que tinha Heroin, de Lou Reed. Um de seus trabalhos nos anos 1950 foi fazer a capa desse disco, que trazia um radiodocumentário da emissora CBS sobre o flagelo das drogas injetáveis. Como você já viu aqui mesmo no POP FANTASMA, era comum há muuuuito tempo as gravadoras fazerem discos falados. Às vezes até com audiodocumentários e gravações de rádio.



THE JOE NEWMAN OCTET – “I’M STILL SWINGING” (RCA, 1956). EP duplo, relançado depois como LP simples, e com variações das cores das letras. Warhol fez apenas o desenho e o autor do lay-out não está creditado.

Peter Saville
Anos 1980



Joy Division - Unknown Pleasures
1979, Design: Joy Division and Peter
Saville

An image that has become ingrained in the visual lexicon of modern culture. The familiar device central to its success is a visualisation of radio waves emitted by a Pulsar star found by the band in the 1977 edition of The Cambridge Encyclopaedia of Astronomy. The album was numbered FAC-10 in accordance with Factory Records' famous system.



New Order - Movement
1981, Design: Peter Saville and Grafica
Industria

With the relationship between, Factory Records, Saville and Joy Division (now New Order) cemented, the typographic treatment of 'Movement' was inspired by Saville's studies of Italian Futurist, Fortunato Depero. The rotated 'F' referring to Factory and the 'L' referring to the Roman numeral for the record's original catalogue number, FACT 50.



John Cooper Clarke - Snap, Crackle & Bop

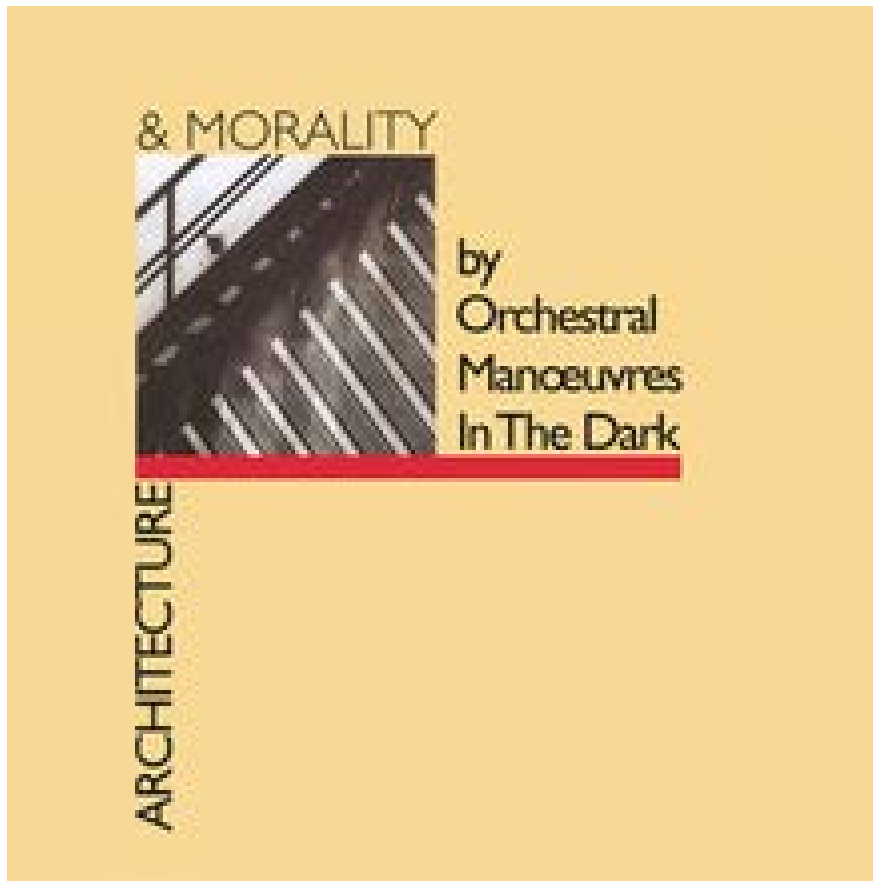
1980, Design: Peter Saville and Paul Welch, Photography: Bob Elsdale

One of Peter Saville's early, less geometric/modernist influenced sleeves. Sharing Lancashire roots with Joy Division and Factory, John Cooper Clarke's album was recorded with Unknown Pleasures' producer, Martin Hannet, and featured The Invisible Girls who Saville would also design covers for.



Orchestral Manoeuvres In The Dark - Orchestral Manoeuvres In The Dark
1980 Design: Ben Kelly and Peter Saville

The minimalist 12x12 grid of holes that formed the design of OMD's eponymous LP contrasted the bright orange inner sleeve with the blue outer for the first 10,000 copies, followed by 10,000 with black outers and pink inners, and a further 10,000 with grey outers and orange inners, before a final 10,000 in the blue/orange combination. Subsequent pressings then sported a printed sleeve drawing on the elements of the perforated grid.



Orchestral Manoeuvres In The Dark - Architecture And Morality
1981, Design Peter Saville and Brett Wickens, Photography: Robin Roddey

Another of Saville's covers for OMD drew upon his influences from early modernist typographers such as Herbert Bayer and Jan Tschichold, styles and design ethos that lent itself perfectly to the architectural theme of the record's title.

Section 25-Always now friend
ly fires dirty disco c.p loose tal
k costs lives inside out melt clos
e hit babies in the bardo be bra
ve new horizon produced by
martin hannett engineer joh
n caffrey recorded at brittania
row disegnatori : grafica indu
stria e tipografica berthold a
factory records product fact 45

Section 25 - Always Now
1981, Design: Peter Saville and Grafica
Industria

Based on a page from a Berthold Type
Catalogue the cover for Always Now's
'Section 25' (FAC 45) also made use of
the Saville/Factory signature industrial
yellow, to full effect.



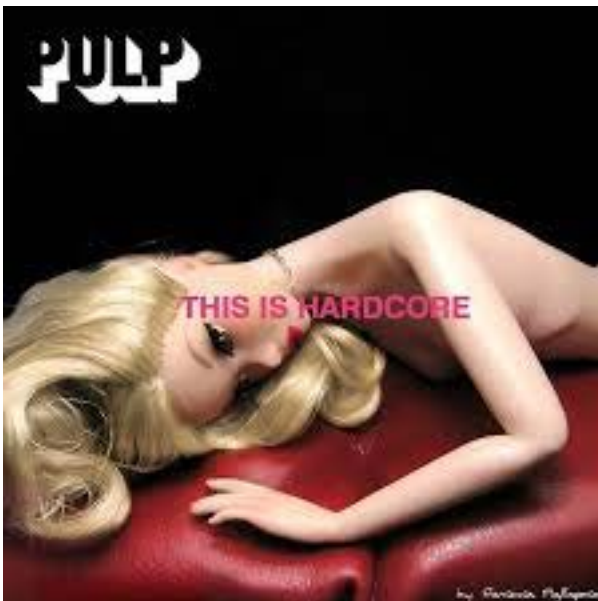
Roxy Music - Flesh And Blood
1980, Cover by Bryan Ferry, Antony Price,
Neil Kirk, Simon Puxley, Peter Saville.

Roxy Music are cited by Saville as huge influences in his early days, so it must have been something of a dream come true for the relatively young designer to work on the cover of 'Flesh And Blood', alongside his idol Bryan Ferry. He would also contribute to the design of their follow up 'Avalon'.



Pulp - This Is Hardcore
1998, Art Direction: John Currin and Peter Saville

By the late 1990s, Peter Saville's reputation and body of work placed him perfectly to design and art direct for a new batch of creative bands emerging from the later days of the Britpop phenomenon. One such band, Pulp, took a darker themed direction at the time, which was perfectly captured in the cover for 'This Is Hardcore'.





Suede - Sci-Fi Lullabies

1997, Photo: John Kippin (courtesy of the Photographer's Gallery, London),
Art direction: Peter Saville, Design: Howard Wakefield at The Apartment

Suede's double CD collection of B-sides and rarities (it wouldn't be released on vinyl until its 2014 reissue) is heralded by many as one of the band's best albums. The wonderful eerie bleakness of many of its songs was illustrated well by John Kippin's image of a decaying cold war era RAF Lightning supersonic fighter aircraft.



New Order - Music Complete
2015, Art Direction: Peter Saville, Design:
Paul Hetherington.

It is arguably Peter Saville's relationship with New Order that has defined his career more than any of the other projects he has worked on. Like his early 80s New Order collaborations the most recent album on this list sees Saville return to playful, zero text, colourful geometric compositions to create a dynamic cover, with the order of the colours differing for each release format.

Neville Brody
Anos 1980

Neville Brody, born 1957, is a British, internationally renowned graphic designer who came to prominence as art director for the UK magazine *The Face* in the eighties. He is justly famous for his take on font making and has produced a large number of highly original typefaces. His *Blur* typeface has been included in the Museum of Modern Art collection. Brody, while still at *The Face*, was art director for Fetish Records and designed record covers for the majority of the short-lived label's releases.



FF Blur

by Neville Brody

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

ÀÅabcdefghijklmn

opqrstuvwxyzàå&1

234567890(\$£€.,!?)

THANKS FOR 75 YEARS COMPILÉ

GRAPHIC
ARTS
MESSAGE



TOKYO

GRAPHIC ARTS MESSAGE



23 Skidoo

Formed: 1979, London, Greater London, United Kingdom

Members: Johnny Turnbull (guitar, tapes, bass), Fritz Catlin (drums, percussion), Sam Mills (guitar, 1979-82), Patrick Griffiths (bass, vocals, 1979-80), Alex Turnbull (percussion, trumpet, 1980-present), Tom Heslop (vocals, saxophone, bugle, effects, 1980-82), Sketch Martin (bass, 1982-present)

Related Artists: Last Few Days

Genres: Industrial, Post-Punk, Dance-Punk, Ritual Ambient, Nu Jazz, Down-tempo



8 Eyed Spy

Diddy Wah Diddy / Dead You Me

Formed: January 1980, New York, NY,
United States

Disbanded 1980

Members: Lydia Lunch (vocals), George
Scott (bass), Michael Paumgardhen
(guitar), Pat Irwin (bass, guitar, piano,
saxophone), Jim Sclavunos (drums, per-
cussion)

Related Artists: Beirut Slump, The Ray-
beats, Teenage Jesus & The Jerks

Genres: No Wave, Post-Punk



Party Time / The Breaks

Artist Kurtis Blow

Type Single

Released 1985

RYM Rating 2.75 / 5.0 from 2 ratings

Genres East Coast Hip Hop, Disco Rap
Funk



2x45

.
.

Artist Cabaret Voltaire

Type Album

Released June 1982

Recorded October 1981 - February
1982

RYM Rating 3.58 / 5.0 from 730 ratings

Ranked #151 for 1982

Genres Industrial, Post-Punk

Electronic

CABARET VOLTAIRE



Don't Argue

Artist Cabaret Voltaire

Type Single

Released 1987

RYM Rating 3.91 / 5.0 from 4 ratings

Ranked #691 for 1987

Genres Synthpop, New Wave

Electro-Industrial, Funk



4 Hours / Sensorium

Artist Clock DVA

Type Single

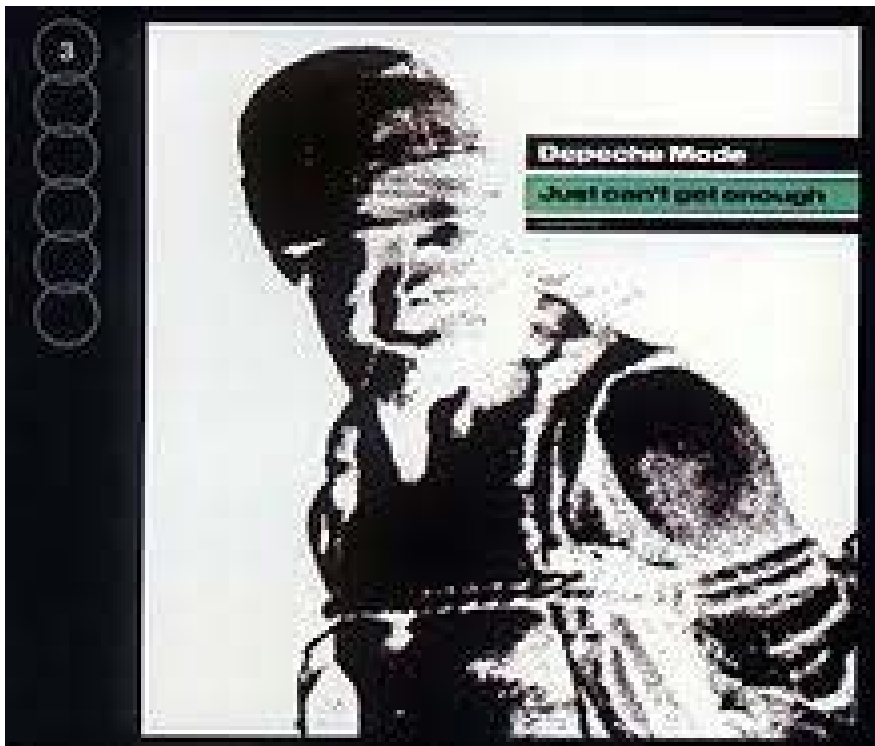
Released 1981

RYM Rating 3.80 / 5.0 from 69 ratings

Ranked #153 for 1981, #6,810 overall

Genres Post-Punk

New Wave



Just Can't Get Enough / Any Second Now

Artist Depeche Mode

Type Single

Released 7 September 1981

RYM Rating 3.79 / 5.0 from 24 ratings

Ranked #134 for 1981, #5,837 overall

Genres Synthpop

New Romantic, Dance-Pop, Electro-Disco, New Wave



A Thirsty Fish

Artist The Hafler Trio

Type Album

Released November 1987

RYM Rating 3.41 / 5.0 from 102 ratings

Ranked #659 for 1987

Genres Dark Ambient

Musique concrète



Five Albums

Artist Throbbing Gristle

Type Compilation

Released 1981


RYM Rating 4.57 / 5.0 from 14 ratings

Ranked #158 for 1981

Genres Industrial

<https://issuu.com/mariannas/docs/capadediscos>

O problema do tamanho das capas, na passagem do LP, ao CD e a portais de distribuição online como o iTunes e o Spotify



**NEW ORDER
FACT. 50 1981
MOVEMENT**


new order

UPGRADE Marcus Bastos

New Order

PLAY FOLLOW

OVERVIEW FANS ALSO LIKE ABOUT CONCERTS



1981 **Movement (Definitive; 2019 Remaster)**

#	TITLE		
1			
1	♥ Dreams Never End - 2019 Remaster	3:15	🎧
2	♥ Truth - 2019 Remaster	4:40	🎧
3	♥ Senses - 2019 Remaster	4:47	🎧
4	♥ Chosen Time - 2019 Remaster	4:06	🎧
5	♥ ICB - 2019 Remaster	4:34	🎧
6	♥ The Him - 2019 Remaster	5:31	🎧
7	♥ Doubts Even Here - 2019 Remaster	4:19	🎧
8	♥ Denial - 2019 Remaster	4:25	🎧
2			
1	♥ Dreams Never End - Western Works Demo - 2019 Remaster	3:41	🎧

Escolha um kit que é a cara do seu!
vamos agir

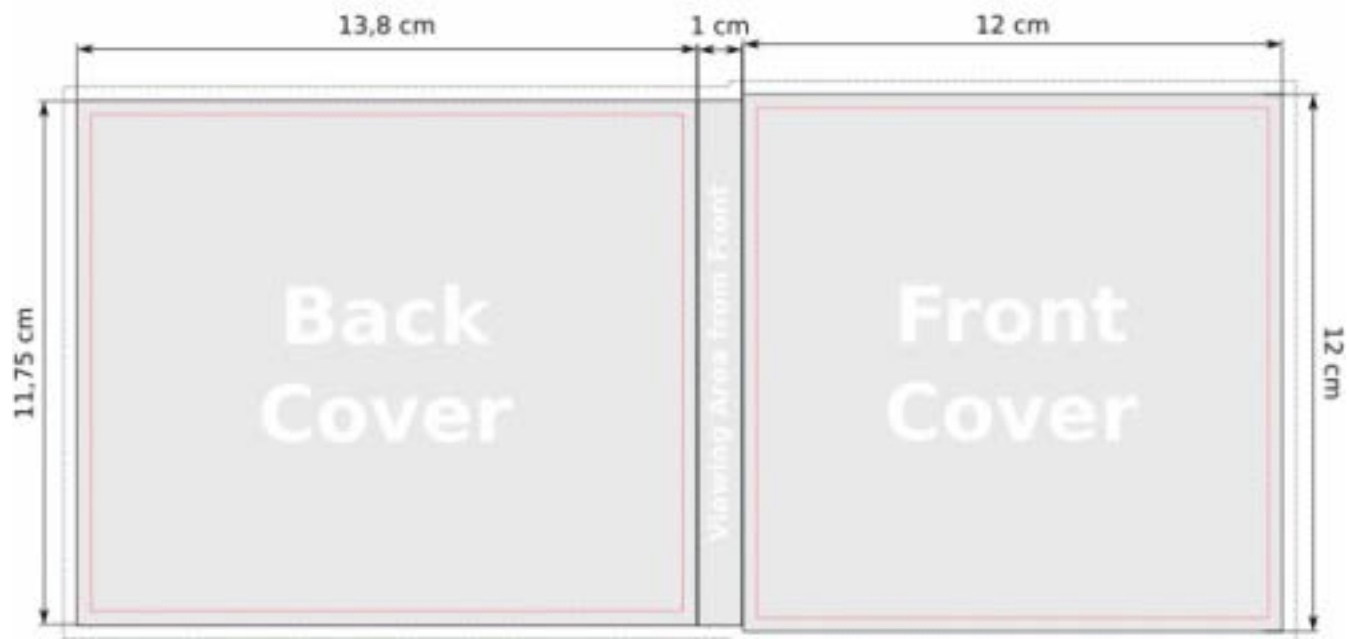
oBoticário

New Playlist

See what your friends are playing

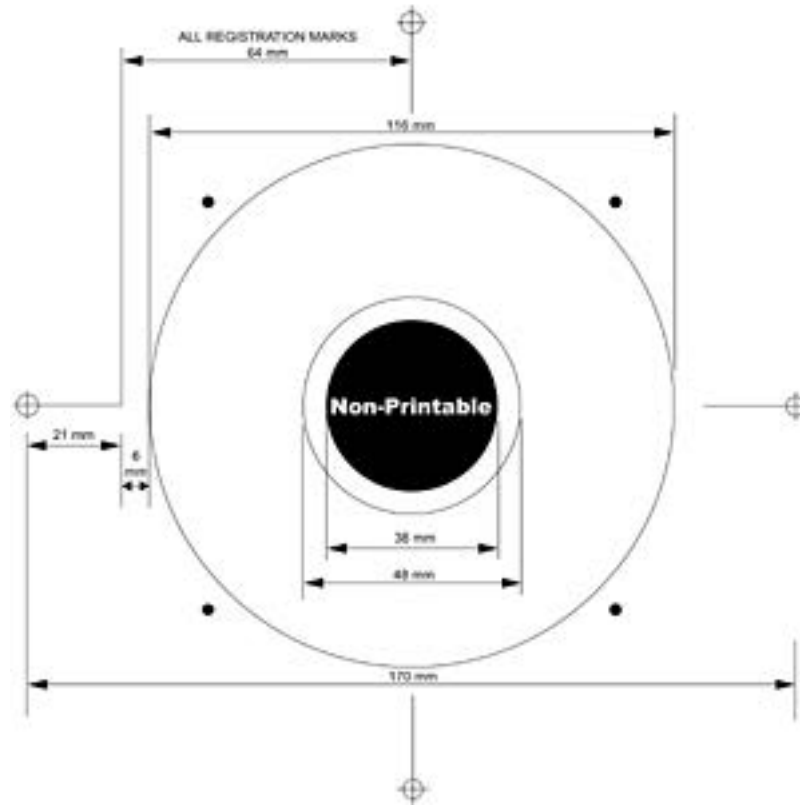
FIND FRIENDS

The size of the typical cardboard LP sleeve cover is 12.375 in (31.43 cm) square.



- Bleeding Edges (0,3 cm)
- Safe Area (0,3 cm)

CD Face



- **The minimum Spotify playlist picture size is 300 x 300 pixels.** It's better to go beyond this to ensure the image doesn't risk losing quality on very high-resolution displays. There is no maximum playlist picture size—just keep the file under 4 MB.

<https://www.makeuseof.com/tag/create-perfect-artwork-spotify-playlists/>

PRIMARY SHAPES The familiar shapes – square, circle, and triangle – together with their three-dimensional derivatives – cube, sphere, and pyramid – underpin all the structures seen around us. There is very little that will not break down into, or visually relate to, some form of primary shape.

The square, like the cube, is a wholly static form with no directional pull. It can be used to frame, exclude, include, attract, or define area, or for modular division, and it will sit comfortably in almost any arrangement of multiples. Even when rotated and in a more dynamic, diamond form, it retains its inherent, fixed quality. Minor modification to a linear square will, however, begin to direct the eye and also create associations. For example, if the corners are opened, or if a side is removed or tilted, the eye will move into the shape and associations of exit or entrance will be made. An extended square, or rectangle, directs the eye along, up or down its length and beyond, making the eye look for common alignments.

The circle has two main attributes – it provides a powerful focus for the eye and at the same time invites it to take a circular journey round either itself or a circular layout of any kind of element. By contrast, a series of circles suggests self-contained units and so makes the eye ‘jump’ from one unit to the other, quickly tiring it. Although circles do not easily fit together, the eye can be made to spin across the surface by physically linking a series of circles. The pace of the spin is controlled by the size of circle.

The triangle is a balanced and completely stable form in both two- and three-dimensional form, but also suggests a dynamic energy, even when equilateral. Unlike the circle or square, the proportions of a triangle can be radically altered to give it directional force without affecting its basic shape. The eye finds this directional force difficult to ignore.

It is important to understand the significant influence that these key forms have on the viewer’s perception. Such an understanding will enable the designer to organize confidently the form and content of a design in order to communicate a visual message.



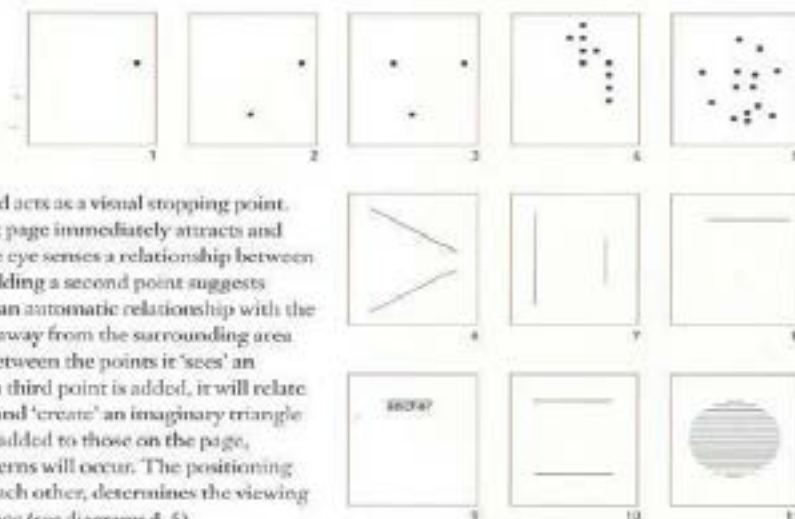
Above: The primary shapes and bright colours that underlie the concept of this 3D, giant-sized children’s hospital sign are familiar things with which a child can comfortably identify. Variations on the playful and cheerful signage theme are used through the system. Design by Emery Vincent Design, Australia.



Left: This poster for a sailing regatta uses a simple, primary shape inspired by both sails and flags used in the regattas. Cropped and overlapping, the shapes evoke a sense of celebration. Design by Niklaus Troxler, Switzerland.

POINT, LINE, AND AREA are the basic elements used in all graphic design and, as with primary shapes, the way in which they are used will affect the overall perception of any communication. Most basic visual design decisions involve some representative combination of these shapes and elements. These may be used explicitly or implicitly, and with varying levels of complexity.

The point indicates position and acts as a visual stopping point. A single point placed on a blank page immediately attracts and focuses the eye (diagram 1). The eye senses a relationship between it and the edges of the page. Adding a second point suggests relative positioning and sets up an automatic relationship with the first point, deflecting attention away from the surrounding area (diagram 2). As the eye moves between the points it 'sees' an imaginary straight line. When a third point is added, it will relate these three points of reference and 'create' an imaginary triangle (diagram 3). As more points are added to those on the page, grouping and subgrouping patterns will occur. The positioning of these groupings, relative to each other, determines the viewing sequence and levels of importance (see diagrams 4, 5).



Diagrams:

1. A point of focus.
2. Points suggesting a line.
3. Points suggesting a shape.
4. Organized grouping of points leading the eye from start to finish in an ordered way.
5. Random grouping of points. This causes the eye to scan the area constantly looking for starting and finishing points.
- 6 & 7. Lines creating an illusion of depth.
8. Placing a line closer to one edge of an area will direct the eye along it.
9. Contrasting a line on a page closer to either the top or bottom will visually anchor it.
10. Lines may be used to direct the eye to a given area.
11. Lines of different lengths build an image. Lines of type can produce the same effect.

Line essentially indicates direction and so leads the eye. It will also encourage the eye to continue beyond its length. It may be either implied through the juxtaposition of two elements, as with points, or actual, as in a drawn line, a line of text, a typographic rule or set of images or other elements. The strategic placement of several lines can create an illusion of depth (linear perspective) (diagrams 6, 7). Lines may also be used to suggest forms, delineate, enclose or divide, emphasize, and act as a visual marker (diagrams 8, 9, 10, 11).

Area is a defined surface or plane, and it acts as a visual container, drawing attention to its content or edges. Graphic designers are concerned with area as a means of defining format and proportion and as a way of pacing

Left: With the competition of both web and CD-ROM, designers of brochures, catalogues, and promotional print are having to reconsider the possibilities of size, format, content, and surface quality. This inventive exhibition 'catalogue' mixes techniques and materials to produce a pack that works as a visual and tactile experience to inform and entertain. Design by Jo Stockham, UK

Right: Creating an axis through proportional division of space can be an effective way of visually coordinating radically different-sized elements within a single design concept, such as an exhibition or display.



Left: Historic and contemporary sites in downtown Manhattan are linked in a series of walking tours, each colour-coded and physically identified by coloured dots set into the pavement. The series of dots is distinct yet subtle enough not to intrude on the environment.
Design by Cherniayeff & Gelman, USA.

Right: Created for a group producing film commercials, the design of this letter-head was quickly inspired by the white of the three shirts blending into the white of a conference table in a dimly lit studio. The small proportion of image to white space gives the design a dynamic that forms the basis of the group's visual identity.
Design by Alan Fletcher, UK.



the viewing within a design at any scale. It is easy to be distracted by disparate elements on the surface without realizing that area is also a powerful element in its own right – 'empty' areas can create energy within a design – and can be used to direct the eye from one place to another. This energy is known as dynamic white space.

Choice of format (rectangular or otherwise) may be dictated by either job content or production practicalities or both. There are some time-tested formats that have proved to be particularly suited to a wide range of uses. Print, for example, makes frequent use of the international standard series of A and B paper sizes, which are based on a rectangle having sides in the ratio of 1:1.414, the latter remarkable number being the square root of 2. Repeated folding parallel to the short side allows paper in this



Above: Simple lines, strategically placed, symbolize saxophonist, dancer, and trumpet-player. Their dynamic positioning is designed to capture individual movements that combine to create a harmonious performance as a trio.
Design by Niklaus Troxler, Switzerland.

proportion to be halved into further rectangles – all in the same 1:1.414 proportion – giving the designer a flexible range of proportionally related sizes with which to work.

Although screen-design formats generally follow the maximum allowable vertical and horizontal dimensions, there is no reason why this must be rigidly adhered to.

Equal division of an area conveys a static feel, whereas contrasting division communicates greater dynamism. The golden section has been used for centuries as a formula for creating harmony. In this formula, the relationship of the smaller area to the larger area is equal to the relationship of the larger area to the whole – approximately 8:13.



DYNAMICS, EMPHASIS, AND CONTRAST Visual emphasis is a means of specifically directing the viewer, ordering complex information by creating a visual hierarchy and highlighting elements. Four basic ways of creating visual emphasis are through the use of size, weight, colour, and disposition (placement).

Headline

Dos espacios que se aman, que se besan, pour una puerta que no se sabe si separa o une. Aquí todo tiene la suficiente claridad y la deliciosa oscuridad de la armonía. No nos sabemos dentro hasta que unos pasos más allá de la primera puerta, nos encontramos fuera del edificio; nunca sabemos qué es demasiado. Todo recuerdo de este viaje será el instante en que abandonamos esa sensación de recogimiento, memoria irrecuperable de un espacio inmenso, inmensamente fugaz.

Left: Typesize is generally used to rank text into levels of importance—in this case headline, body text, and small print. Drop caps (the large 'D') are used to indicate the start of a new section of text.

The skilled use of emphasis is essential to communicating with clarity and pace, and works to focus and progressively direct the viewer through or around a design. Emphasis, like all other design basics, should always be considered in relation to the design as a whole. Many examples of size, weight, colour, and disposition used as emphasis can be seen in newspapers and magazines where the visual pace is broken down into small parcels of information. These are identified (or emphasized) in many different ways, for example, by a heading (size), bold introductory text (weight), a coloured rule or tonal change in text setting (colour), placement or discrete arrangement of elements (disposition).

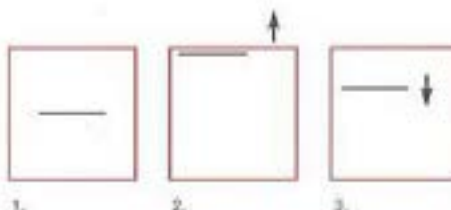
Size creates emphasis through contrast in proportions of format, type, image, relationship of elements, dimension (length and height), and volume (area and depth). Reducing an element to a small size on a large format can be just as powerful as enlarging it to fill the area, if not more so.

Weight suggests visual substance and mass, which can range from heavy or bold to light. It is often used in conjunction with size but works successfully when used across uniformly sized elements. Contrast in weight alone between individual words or lines can be effective in large amounts of text. Changes of weight between elements or blocks of continuous or display



Above: The contrasting type size and positioning of the headlines in this book spread, together with the diagonal, inward direction of the image, bring the reader directly into the experience. Using lower case letters at a large scale, tightly kerning them and reducing the scale of the surfer to match the letters, accentuates the emotion and drama. Design by Barney Pickard, UK

Right: Diagram 1: The exact central placement of an element within an area will produce a fixed appearance. Diagram 2: Placing an element close to the top edge of an area will encourage the eye to travel upwards beyond it. Diagram 3: Placement to the left and a third of the way down will draw the eye downwards.



Below: The Trocadero complex in London makes use of the latest technology to create an ambience of energy, excitement, and power within the seven-storey space. Natural light is excluded in favour of vibrant colour lighting. With more than a hundred different, independently controlled light sources, rotating billboards, a video wall, TV screens, sound, animatronics, lasers, and smoke machines, the Trocadero is a prime example of a digital entertainment destination. Design: RTKL and Jonathan Spiers & Associates



La puerta con dos casas es lo permanente, inaccesible. Esta casa de afuera se encuentra en el territorio de los acontecimientos simultáneos. Dos espacios que se aman, que se besan, por una puerta que no se sabe si separa o une. Aquí todo tiene la suficiente claridad y la deliciosa oscuridad de la armonía. No nos sabemos dentro hasta que unos pasos más allá de la primera puerta, nos encontramos fuera del edificio; nunca sabemos qué es demasiado. Todo recuerdo de este viaje será el instante en que abandonamos esa sensación de recogimiento, memoria irre recuperable de un espacio inmenso, inmensamente fugaz.

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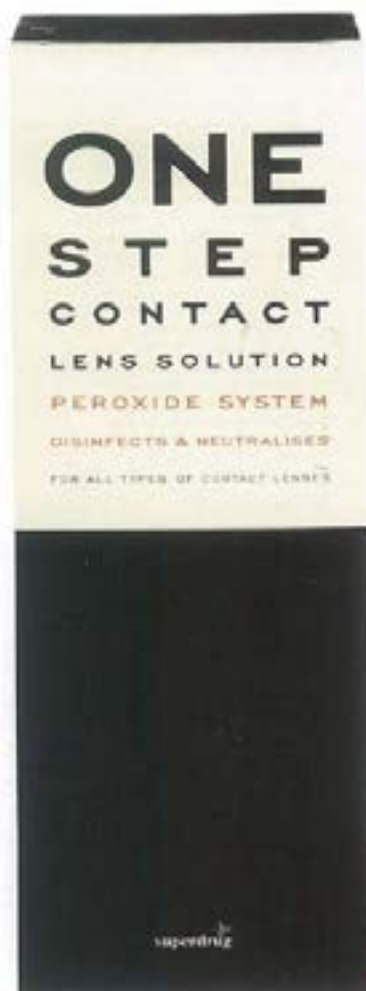
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Above: Text set in three different weights of the same typeface – light, regular, and bold. These variants can be effectively used to create a visual hierarchy with continuous text as well as to lend tone and texture (typographic colour) to text.

text will set up different spatial planes and can influence the viewing and reading order. Degrees of density and openness in text and the tonal value of images can be used to increase or decrease levels of emphasis.

The use of colour not only highlights, but also adds depth to every aspect of emphasis through association, mood, temperature, and emotion. Appropriate colour choice can be based on any one or a combination of these areas. Random choice or personal preference in the use of colour can wrongly emphasize or detract from the content or message. Interaction and / or contrast between individual colours together with the level of saturation (intensity) and brightness (tone) will significantly modify the degree and volume of emphasis (see *Designing with Colour*). Typographic 'colour' created by weight change from one body of text to another can also be used as a means of subtle emphasis or contrast.

Disposition, like colour, interfaces with every aspect of emphasis. It is so integral to visual communication that its potential is often undervalued. Disposition is inextricably linked to area and is concerned with the strategic placement of elements. It can subtly or dynamically draw attention to elements within the overall design area. For example, the small folio sitting on its own at the bottom or top of a page does not shout but is instantly found by the reader through its unique positioning. Similarly an indent (the placement or disposition



Right: One of a series of posters in which the capital letter 'A' was used as the key design feature. In this example the size, angle, and distortion of the letter plays with the idea of a shaft of light contrasting with the predominantly black space. Design by Pentagram, UK



Left: This contact lens solution packaging makes a clever play on the opticians' eye chart and uses the varying type sizes as a way of ordering and highlighting elements of the product. Design by Williams Murray Hamm, UK



1.



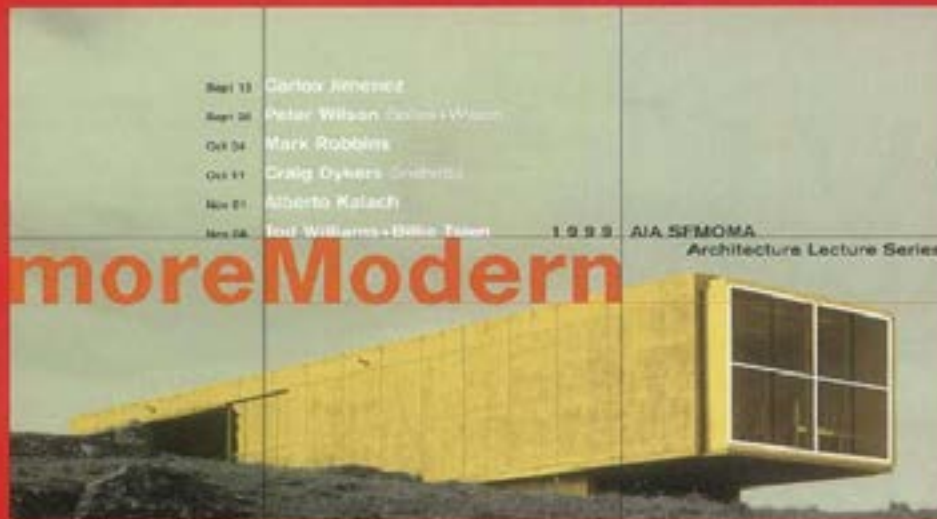
2.

Left: 1. Asymmetrical placement works best if the elements are informally grouped with the space in-between and around used to lead the eye through them. 2. Diagonal arrangements need careful consideration in structuring in order to avoid causing the eye to dart from element to element. Setting up basic directional lines can help avoid this.

of the first word in sequences of paragraphs) quietly creates pace for the reader. It is surprising how successfully judicious use of disposition can work without recourse to other methods of emphasis. However, poorly considered placement of elements on a page can set up confusing dynamics that may hinder the reader.

Contrast is used to create and sustain visual interest, in the same way that tone and intonation add interest to speech. Without contrast, graphic communication would become dull and flat, with little to attract attention or sustain interest. Contrast draws on visual opposites or dissimilarity to emphasize, differentiate, set up competition, attract and change the reading pace. It can be both quantitative and qualitative, obvious or subtle. Its use should always be considered in direct relation to the concept and the design as a whole. As there is little limit to the areas in which contrast may be used, it can be helpful to look initially for potential within the main emphasis groups – size, colour, weight, and disposition.

Everyday visual opposites (loud and quiet, warm and cool, balance and motion) can also be a source of inspiration for graphic contrast. To be effective, contrast needs to be appropriate to the concept and be closely linked to emphasis. Overuse may result in a lack of focus in the design, with elements fighting for the viewer's attention and the eye being pulled in different directions.



Left: This poster uses dramatic yet subtle contrasts in size, weight, colour, disposition and proportion to communicate a sense of architectural modernity. Design by Jimenez Design, USA

Below left: This poster for an unusual theatre piece with the use of food and drink, uses a refrigerator, which was discoloured and stained to highlight the key elements of the play. The subtle use of line to depict the refrigerator prevents its comparative size from overpowering them. Design by H&A Inc. Toronto, Canada

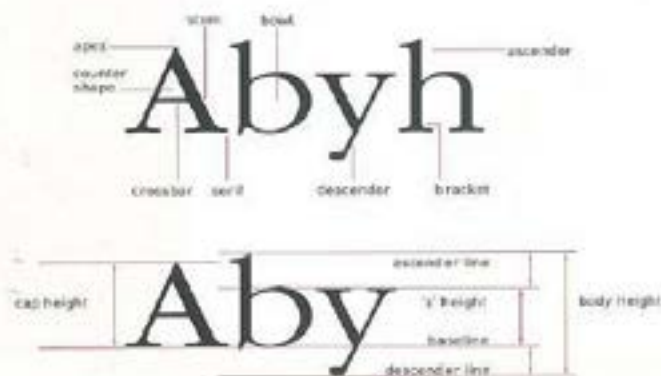
Below: The colour palette created for this book was designed to maintain the same quality of tea. The palette was given to the photographer to help in color casting props so that some element of the colour chosen for the chapter openings would appear in the photograph. Design by Chroma Books, USA



Below: The idea of 'digestion' was the key concept for the design of this cookery book. Over-sized numerals are used to emphasise the large number of recipes in the book.

These are set vertically and horizontally, bleeding off the page, using disposition and cropping to reinforce the message. Design by Chroma Books, USA

THE MECHANICS OF TYPE The designer needs to understand how type is constructed and assembled as well as having an aesthetic appreciation of it. Letters of the alphabet are made up of complex combinations of straight lines and curves that give them their individual character.



Far right and below: Comparison of the variation in cap and x-height between four typefaces of the same point size.

All letters have common, notional points of reference in their physical make-up, regardless of the typeface design, style, or size. These notional points are the baseline (the line on which all letters sit), the x-height (the height of the lowercase letters), the ascender line (the extent of the vertical upstrokes of lowercase letters), and the descender line (the extent of the downstrokes of lowercase letters).

The terms used to identify the different parts and structures of letterforms within this notional framework help to ensure accurate recognition and reference (see diagram above). Some characters have detailing unique both to

themselves and to the typeface, for example the ear of lowercase g or the tail of uppercase Q. However, although letterforms are recognized by these specific characteristics, the overall shape of the characters and the counter-shapes (enclosed areas) also contribute to the character of a typeface. Although there is considerable individuality



Times

La poesía con diez cosas es la perfección, imposible. Esta cosa de alforje se encuentra en el territorio de los acontecimientos simultáneos. Diez espacios que se unen, que se besan, pero una puerta que no se sabe si separa o une. Aquí todo tiene la suficiente claridad y la deliciosa oscuridad de la armonía. No nos sabemos dentro hasta que unos pasos más allá de la primera puerta, nos encontramos fuera del edificio, nunca sabemos qué es demasiado. Todo recuerdo de este viaje será el instante en que abandonamos ese territorio de reconocimiento, memoria imprescindible de un espacio interior, intrínsecamente fugaz.

Palatino

La poesía con diez cosas es la perfección, imposible. Esta cosa de alforje se encuentra en el territorio de los acontecimientos simultáneos. Diez espacios que se unen, que se besan, pero una puerta que no se sabe si separa o une. Aquí todo tiene la suficiente claridad y la deliciosa oscuridad de la armonía. No nos sabemos dentro hasta que unos pasos más allá de la primera puerta, nos encontramos fuera del edificio, nunca sabemos qué es demasiado. Todo recuerdo de este viaje será el instante en que abandonamos ese territorio de reconocimiento, memoria imprescindible de un espacio interior, intrínsecamente fugaz.

Bodoni

La poesía con diez cosas es la perfección, imposible. Esta cosa de alforje se encuentra en el territorio de los acontecimientos simultáneos. Diez espacios que se unen, que se besan, pero una puerta que no se sabe si separa o une. Aquí todo tiene la suficiente claridad y la deliciosa oscuridad de la armonía. No nos sabemos dentro hasta que unos pasos más allá de la primera puerta, nos encontramos fuera del edificio, nunca sabemos qué es demasiado. Todo recuerdo de este viaje será el instante en que abandonamos ese territorio de reconocimiento, memoria imprescindible de un espacio interior, intrínsecamente fugaz.

Garamond

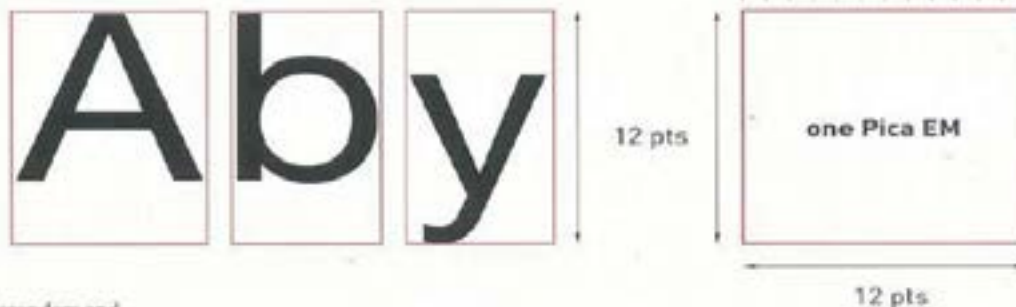
La poesía con diez cosas es la perfección, imposible. Esta cosa de alforje se encuentra en el territorio de los acontecimientos simultáneos. Diez espacios que se unen, que se besan, pero una puerta que no se sabe si separa o une. Aquí todo tiene la suficiente claridad y la deliciosa oscuridad de la armonía. No nos sabemos dentro hasta que unos pasos más allá de la primera puerta, nos encontramos fuera del edificio, nunca sabemos qué es demasiado. Todo recuerdo de este viaje será el instante en que abandonamos ese territorio de reconocimiento, memoria imprescindible de un espacio interior, intrínsecamente fugaz.

within the different characters of a typeface, typefaces are designed to form a cohesive whole and give a global colour and texture when typeset. Appreciating the physical make-up of type helps the designer to identify points to look for and so facilitates typeface choice for different purposes.

Although the size of type is described by a common system (usually in points), you need to be aware that different typefaces at, say, 10 pt, may look quite different in size (see examples above). This happens because of the relative proportions of the characters. Helvetica, for instance, has a large x-height and comparatively short ascenders and descenders, whereas some Garamonds have

POINTS AND PICAS.

Right: The small unit, the point, is .25136 mm, about 1/72 of an inch. The larger unit, the pica, is made up of 12 points. All type sizes measured over the overall body of the type are specified in points. Larger distances, especially column widths, are traditionally measured in picas, although many digital designers now prefer to work in millimetres or inches.



a relatively small x-height and longer ascenders and descenders. These differences in proportion result in different typographic colour when text is set – the bigger the x-height, the more open the texture and colour, making it essential to look at different sample settings. For the same reason, the number of characters that will fit on a given line length varies between typefaces at the same size. Even if this makes little difference to small amounts of copy, it can make a considerable difference to many pages of text.

THE POINT SYSTEM

Digital processing allows designers to work on screen in a range of interchangeable measurement systems, to their own choice. However, when dealing with type, most people find it more practical to work with a common system that allows everyone to grasp and quickly appreciate the values being talked about. The point system used for measuring type – unique to the printing industry – has, surprisingly, remained the same since the days of metal type. In the days of phototypesetting, an attempt was made to use millimetres as a basic unit for type measurement, but it was never taken up.

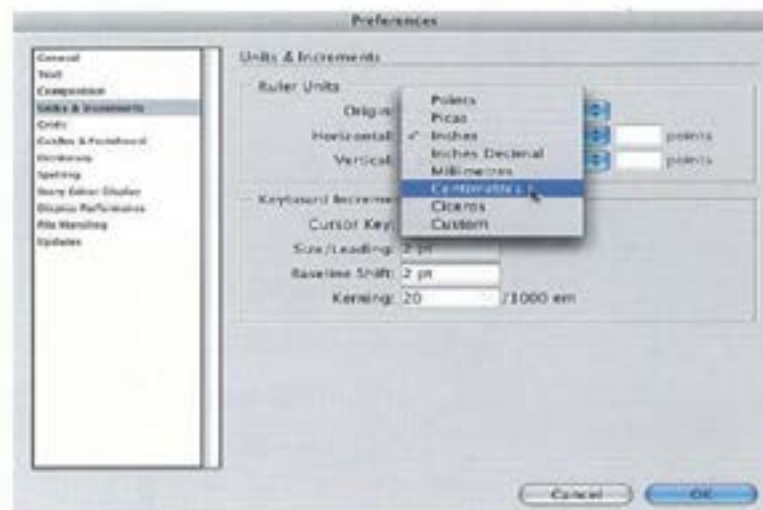
Type size, as shown in the diagram, is determined by the size of the type body (which, in the past, was a piece of movable metal) rather than by the actual letter. Nowadays, the body can be considered as the distance between the top of the highest part of the letterform (usually an ascender) to the bottom of the lowest (a descender), plus a notional amount of clearance, which varies from typeface to typeface.

The typographer's point is approximately 0.3 mm or 1/72 inch. Such a very small unit is necessary when describing very small sizes of type. However, attempting to express large measurement in points is cumbersome, so a larger unit of 12 pt, the pica em, is used. In many programs, it is possible to select pica ems or picas as a unit of measurement, for example, horizontal measurement for setting column widths. In practice, digital graphic designers will probably find themselves working in several measurement systems – points

for type, millimetres for area or page size, and inches for scanning resolutions (dpi).

The em (without the pica) is a measurement notionally based on the width of a capital M. Therefore, the value of the em is the same as the point size being used. Units of digital letter spacing and character construction are based on dividing the em of the given type size (be it 8 pt or 24 pt) into hundredths or thousandths – infinitely more subtle than in earlier times.

Below: Digital graphic designers often find themselves working with several measurement systems – points for type, millimetres for page sizes, centimetres as a familiar unit for sizing graphic elements, and inches for image resolutions (dpi). Fortunately, the software can convert effortlessly between all of these. Adding a suffix such as 'mm' or 'pt' (points) after entering a figure is enough to notify most programs that they should take a dimension as being specified in these units.



DESIGNING WITH TYPE When working with type, the graphic designer automatically draws upon the influence of centuries of development. Typeface design evolved slowly as printing technology developed, but, given the flexibility of digital technology, recent typeface design has had few constraints. Radically different and new letterforms, often challenging typographic convention, have emerged alongside the redrawing and digitization of many classic typeface families originally designed for older typesetting methods.

Rather than being limited to a few fonts in a fixed number of sizes, the digital designer will typically have access to hundreds of typefaces that can be instantly scaled to any size required. Each font, moreover, is increasingly likely to contain extra characters beyond the basic alphanumeric set, including symbols, ligatures (letter combinations), fractions, accents, and even foreign alphabets.

Many typefaces fall into one of the following broad groups: serif, sans serif, glyphic, decorative and display, script, blackletter, and contemporary. More recent, innovative digital typeface designs, however, follow their own rules and do not fit easily into these groups. The terms used are derived from basic characteristics such as whether or not the letters have serifs, the shape of any serif, the contrast between thick and thin strokes, and the angle of stress or axis of the letters. These characteristics combine to give a typeface its unique character, typographic colour, and rhythm. They should be carefully considered when you choose a typeface. Trying out different text settings is always useful in assessing the typographic colour and rhythm in a particular context (see page 36).

Although letterforms are necessarily restricted in shape and almost always monochromatic, it would be blinkered to

Zapf Chancery

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Vag Rounded

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Dridnik

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Serpentine

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Reactor

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz, ' ,



Left: Adobe's Multiple Master font format made it possible to generate limitless variations in weight, proportion, and style on the same basic typeface. Although the technology never quite caught on, it has enabled the development of some remarkable – and uniquely digital – families of typefaces. Design by Adobe, USA.

Above: Recent innovative typeface designs (commonly produced digitally) follow their own rules and do not fit easily into the standard typographical family groups.

1. Old Face; marked axis inclined to the left, subtle change from thick to thin in the letterstrokes, bracketed serifs that are angled on the ascenders and an 'e' with a horizontal bar. Capital letters are sometimes shorter than ascenders.

2. Transitional; axis that is slightly inclined to the left (can also be vertical), bracketed serifs that are angled on the ascenders.

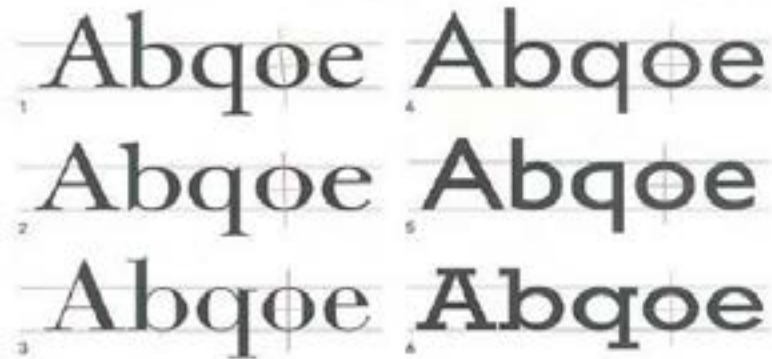
3. Modern Face; vertical axis, abrupt contrast between thick and

thin letterstrokes, unbracketed (or minimally bracketed) hairline serifs.

4. Geometric Sans Serif; normally monoline letterstrokes, based on simple geometric shapes. Often with a single-storey lowercase 'a'.

5. Humanist Sans Serif; some contrast in the letterstrokes, based on inscriptional letterforms, with two-storey lowercase 'a' and 'g'.

6. Slab Serif; monoline or with minimal contrast in the letterstrokes. Unbracketed, heavy serifs.



consider type as a limited graphic medium, because it can equally well be used in its own right as 'image'. In a context where pictorial images are inappropriate or do not exist, a heading, single word, or letterform can be inventively used as a graphic focal point to create interest, evoke mood, or set the scene for the rest of the design scheme. Visual onomatopoeia, in which type is made to suggest the meaning of the word visually and 'talk' to the viewer, is also an engaging way of getting the message across.

DECIDING ON A TYPEFACE

Typefaces are the voices of words and determine the visual tone of the text. The success of typographic communication depends as much on the choice of typeface as on the use of space and layout. Deciding on one typeface over another is a matter of visual judgement, fitness for purpose, and style. A close look at the basic characteristics of different typefaces within the broad groups will help to make the choice more manageable. A typeface can be specifically chosen to reflect, or contrast with, the content and mood of the text in relation to feel of the overall design, but care should be taken to

Above: The giant type on these signs at the Melbourne Exhibition Centre works as a powerful graphic element. Although cropped and placed at odd angles, the type still retains its legibility. This dynamic typographic signage is integral to the building, adding to its unique and unmistakable character. Design by Emery Vincent Design, Australia

ensure that this does not conflict with the message or overpower the look of the text. Identifying the purpose and context of the text – advertising, signage, packaging, print, Web, or multimedia, the audience and the location in which it will be read – will inform the choice of size, weight, and style of type.

Type is used for informing, entertaining, providing reference, instructing, directing, or otherwise involving the reader in some way. Each of these contexts will require a different level of concentration and reading pace, and both of these factors are relevant to the choice of typeface. For example, road signage has to be instantly recognizable: using a decorative face for a directional road sign might dangerously distract the driver's attention from the road while he or she deciphers the information. Reading may be sustained (as for a book), intermittent (as for a magazine, on a website, package, or exhibition panel) or focused (as for a set of instructions or reference source). Text may need to be read under compulsion (as for a warning), or as an option (as for a disclaimer). The choice of size, weight, and style of the typeface, as well as the typeface itself, should be linked to the reading pace. For example, it would be inappropriate to set instructional text in small, closely spaced, bold type; the difficulty in reading and understanding would be reflected in the reader's attitude to the task.

It is generally felt that serif, rather than sans serif, typefaces are easier on the eye and less tiring to read over lengthy continuous text. Magazines commonly break the rule, but complete novels are not often set in sans serif. Discussion of the relative merits of serif and

Interstate Light Compressed
 Interstate Compressed
 Interstate Bold Compressed
 Interstate Black Compressed
 Interstate Light Condensed
 Interstate Light Condensed *Italic*
 Interstate Condensed
 Interstate Condensed *Italic*
 Interstate Bold Condensed
 Interstate Bold Condensed *Italic*
 Interstate Black Condensed
 Interstate Light
 Interstate Light *Italic*
 Interstate Regular
 Interstate *Italic*
 Interstate Bold
 Interstate Bold *Italic*
 Interstate Black
 Interstate Black *Italic*

Below: Lively, characterful letterforms, symbolizing the past, present, and future of the New York Public Library, combine to celebrate the start of the Library's second century. The widely varying



styles and sizes of letterforms are strong and interesting enough to work both individually or together in monochrome or colour at very different scales, making them highly flexible and suitable for merchandising and packaging. Design by Chernysheff & Geismar, USA

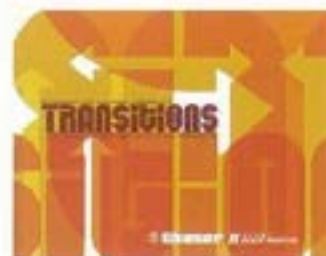
Left: A selection of typefaces from the extensive Interstate family. Using related typefaces within a document will help to ensure a professional-looking result.

Right: Variants in weight and proportion are shown in this example of a MultipleMaster font which maintains the intrinsic character of the letter style. MultipleMaster fonts are very useful where a broad typographic hierarchy is required without loss of character. Design by Adobe Systems, USA

Below right: This office space and facade for Gensler Design, San Francisco, reflects the company's own design approach. Innovative graphics are used throughout the interior, where individual workstations are mixed with shared work areas. Giant dingbats above the entrance make for seasonal typographic imagery. The only sign identifying the company is very small and can be seen on the lower right hand side. Design by Gensler, USA



Below: The stark contrast in size gives this CD cover a range of levels of interest in type as image and information. Individual letterforms were enlarged and the resulting abstracted shapes layered using Photoshop. The typeface (developed specially for the project) creates a visual tension between the heavy rounded letterforms and the crisp arrow-shaped countershapes. Design by Swilly Typografie, UK



Right: Exaggerated kerning and a degree of baseline shift transform a simple word into a powerful typographic impasse in this spread from the book *Just One More*. The size and scale of the letters in relation to the page, together with the sharply contrasting text sizes, reinforce the message. Design by Barney Pickard, UK



Positive tracking

Modernism, as we have know it, has served as the aesthetic, spiritual and moral conscience of our time. It embodies the essentially democratic idea of the creative artist as the inventor of a personal style, a unique vision of the world.

sans serif text faces will inevitably continue.

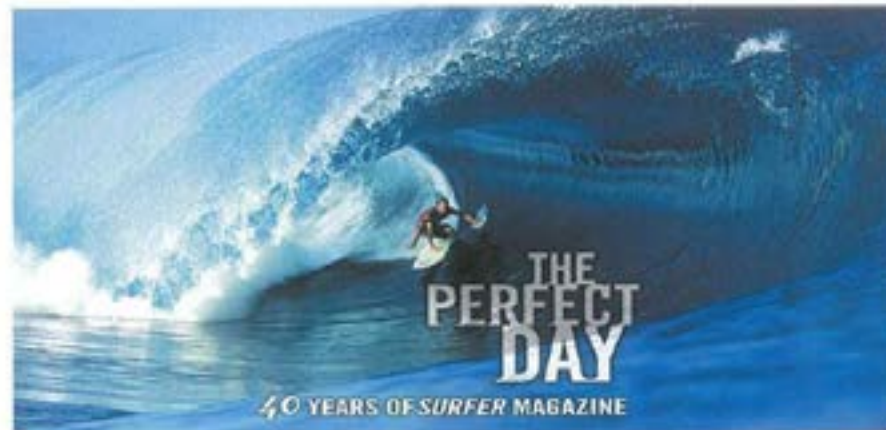
Display faces are suitable for setting a few words at a large size, rather than continuous text. Quirky or gimmicky typefaces are usually best reserved for display work. Text faces can be scaled to display sizes, but care should be taken to consider whether the letterforms still look well proportioned, and the overall character spacing (tracking or range kerning) may need to be reduced.

Most typefaces are designed with a basic roman (upright) and true italic style (for oblique, for sans serif faces) and perhaps one or two other weights (light, bold, etc). Those intended for professional text setting, however, may have extensive families of weights ranging from extra-light to ultra-black and of styles ranging from condensed to expanded. This can be useful when complex information needs different levels of emphasis; it will ensure that changes of type will work well together stylistically. The aim should be to choose a small set of ideal weights for a given purpose, however, not to mix dozens of variants.

TYPE FOR SCREEN DISPLAY

Text for monitor display must be set at sizes larger than for print, since small letterforms cannot be formed legibly by the restricted number of pixels on screen. Similarly, typefaces with fine serifs are unsuited to screen display at text sizes: fine detail is lost in the rendering. Many type manufacturers now offer faces optimized for screen display, such as Agfa/Monotype's ESQ (Enhanced Screen Quality) series. The colour of background and type needs extra consideration; coloured or dark backgrounds can ease monitor glare.

The space between
lines of type is known
as leading



Above: Negative leading between the three words of this book title creates a simple typographic image that echoes the image of a perfect ride, on the perfect wave, on the perfect day. The full bleed used with the image is designed to give readers a sense of being on the board themselves, inside the gigantic curl. Design by Regina Frank / SDA Creative, USA

Word
Kerned
Word
Unkerned

Negative tracking

Modernism, as we have know it, has served as the aesthetic, spiritual and moral conscience of our time. It embodies the essentially democratic idea of the creative artist as the inventor of a personal style, a unique vision of the world. Modernism fosters a dynamic

SPACING TYPE

Type is spaced both horizontally and vertically. Vertical spacing, or 'leading' (to rhyme with 'bedding'), is measured in points from the baseline of one line of type to the baseline of the next. The amount should balance continuity and legibility.

Horizontally, each character is spaced proportionally to its width, using units as small as one-thousandth of an em. Digital typeface designers program special adjustments to the spacing or 'kerning' of difficult pairs of characters – such as AV and Te – into their fonts, and software will apply these automatically as type is set. Even with a well-kerned font, however, it will occasionally be necessary to make one-off adjustments to kerning, particularly in headlines.

Increasing or decreasing the spacing across several words or lines is known as tracking or range kerning, and can be used to alter the visual 'colour' of the typeface or on rare occasions as a cheat to help fit the text to the space available.

When text is justified across a column (see page 47), rules must be set up and carefully tweaked to tell the software how spacing is to be adjusted to achieve the required line length. Word spacing can be controlled independently to help balance excessive character spacing against unsightly gaps.

Logo



Collar



Air Freshener



Agency / Wick
 Client / Sky Wash Detail and Lubricants
 Date / Summer 2000
 Art Direction, Design / Eric Tondergaard
 Photography / Simon Lind
 Copy / SKA USA

Typography

Neue
 Helvetica 35

Neue
 Helvetica 55

Business Card and Outpatient Slip



Letterhead



Service Menu



Book



Poster



Thank You Card



Complimentary Wash Card



Above: A company logo is very often only the first step in creating a corporate identity. This range of elements, from a corporate identity design for Skywash – a car-wash company based in Atlanta –

illustrates how a whole range of graphics can be developed by cleverly picking up on key elements of the logo. Design by Wick Design, USA

THE DESIGN PROCESS Design is normally carried out in response to a need, and inevitably involves a certain amount of planning. The parameters may not always be clear in the first instance, as clients can have difficulty in pinpointing their exact requirements. Graphic designers are normally employed to bring their individual creative ability and practical understanding to solving a particular problem.



Acquiring an insight into the clients' businesses is an important part of informing the creative process. This can often be done simply by listening to and learning from clients, who usually know their own businesses intimately. Sometimes a client may be convinced that a particular medium or context is the best way to promote a product or service but, after careful analysis of the brief by the designer, an entirely different medium or approach may emerge as more suited to the actual, rather than the perceived, needs of the client.

The designer needs to make a reasonably accurate assessment of the size and complexity of the job and level of budget allocation. It is, for instance, unwise to embark on a corporate identity design without first agreeing which specific elements are going to need design consideration – is it a logo or letterhead, or will there also be a requirement to look at packaging, vehicle livery, and uniforms, a signage system, website, and design standards manual? Even a small-scale design can involve unexpected work, such as having to include,

Above: This poster formed part of an in-store campaign for a department store that aimed to move away from clichés and express the real spirit of Mother's Day – a lie-in or a half-hour to herself will mean more than just tokens of appreciation. Design by Williams Murray Hamlyn, UK.

Above left: The idea for this classic poster grew out of the designer setting his own parameters in response to a wide-open brief for Designer's Saturday in London. The event combined business and fun as the inventive and witty transformation of the primary shapes suggests. Design by Alan Fletcher, UK/USA.

or rework a highly complicated diagram. Preliminary inquiries have to be made as to the feasibility and timescale of any reprographic and production processes from the completion of digital artwork before a realistic timetable can be worked out and agreed with the client. These initial planning stages are all essential to the design process. The only real drawback to digital design is that it allows designers to explore endless variations of ideas and colourways in a process where time is usually at a premium and decisions have to be made quickly.

When it comes to the creative element of the design process, there is little doubt that paper, pencil, and digital software can work well in partnership. Paper and pencil are valuable basic tools for the digital graphic designer – much creative inspiration can come from doodling and note-making both on- and off-screen. Whichever starting point you use, your creative approach should always be informed by the brief. Basic guidelines for possible approaches can be set up by identifying from within the brief the answers to four simple questions. This exercise will also help you to clarify your intentions for the design.

The questions are:

- What** – is the message to be communicated?
- is the reason for the brief?
- is the problem to be solved?
- Why** – does the client want to communicate the message?
- Where** – is the message going to communicate, and under what conditions?
- Who** – is the intended audience or market?



Working out and evaluating the answers to these questions should give you a springboard for idea generation that will help you maintain a reasoned link between the brief and even the most lateral approaches. One or more key words, images, or points should emerge from the analysis. These can be used as the basis of short but intensive visual brainstorming sessions on paper or screen to help start ideas and associations flowing.

Drawing need not be restricted to paper for these sessions, as many designers find working with a digital tablet creates a natural progression from hand to screen. But, whichever method you use, the value of drawing as a tool for visual thinking and exploration is important to recognize. Thinking through drawing focuses the mind and, as it rarely throws up 'finished' or resolved ideas, its flexible immediacy can suggest alternative routes for exploration, allowing for 'happy discoveries' along the way. For this reason, put down every response that comes to mind, whether or not the relevance is immediately clear – often, it is not! Wit and humour can also play an important part in graphic communication, and they often make for entertaining, informative, and memorable designs.

When working in a three-dimensional field, any initial two-dimensional creative thinking can be developed through the making process with small-scale maquettes and mock-ups or by using a three-dimensional modelling program.

Drawn or doodled ideas, whether on paper or screen, should be stored, and those with potential should be researched and developed further without imposing too many constraints. Although ideas are generated by the creative intellect, they normally need some form of reference to underpin them, as the imagination cannot always be relied on for accuracy. Access to the Internet is extremely useful for this purpose – the World Wide Web offers a vast storehouse of knowledge and visual references that can both inform and



Above left: This masculine identity was designed for the re-launch of 'Nutters', the London clothiers founded by maverick tailor Tommy Nutter in 1969, whose trademark look was created through dramatic and humorous twists on classic English style.

Design by Ryan Jones, UK.

Above: This double-layered book jacket features an outer layer printed on heavyweight tracing paper, designed to play with the book's theme visually and to physically involve the reader as the book is opened.

Design by Chronicle Books, USA.

stimulate the design-making process. Digital-image libraries offer downloading facilities, and it is possible to download royalty-free images. Ideas should always be thoroughly explored until they are fully resolved, and all research should be kept as it can sometimes throw up different ideas worth following.

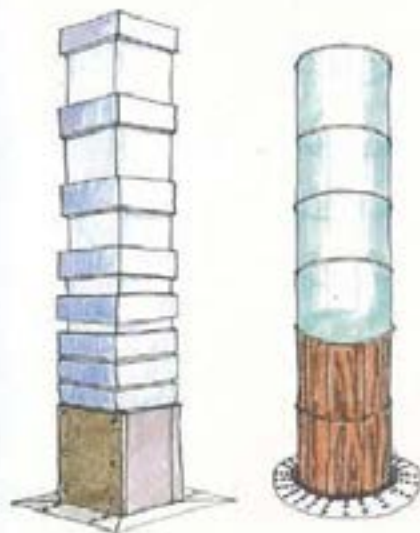
When an idea seems right, the designer should assess how it can be realistically applied to all the components of the job. Decisions as to choice and use of type, images, and colour then need to be made. If you do not have the typeface you feel is suitable, font manufacturers have many browsable websites where it may be possible to find a face that fits your particular requirements. To assess colours and make choices, alternative colourways can be set up and viewed in most graphic art software packages. Images and graphics may either be supplied by the client or may need to be commissioned by the designer. They in turn may also help to generate ideas and influence the final design (see Image Selection and Image Creation).



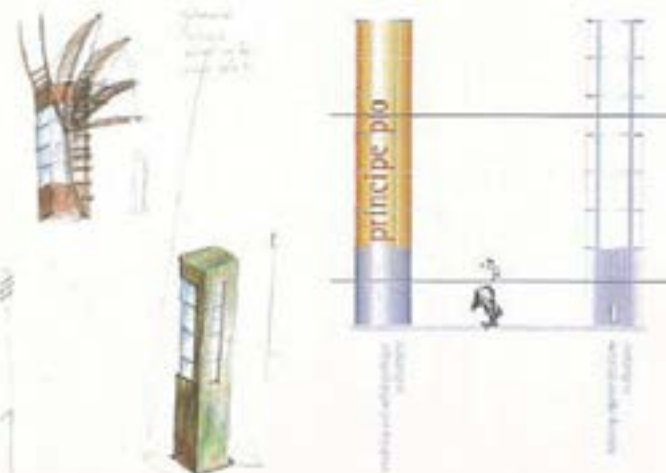
Above: A page of ideas, notes, visual thinking, and thought exploration – an essential part of the design process, helping to generate and develop ideas as well as clarify intentions. Finding a ‘story’ that will lend itself to visual interpretation is often a challenge to the designer. For this report for Cadence Design Systems, the aim



was to show conceptually the unique role of the company and the irony that difficult situations in a complex industry create growth opportunities. In the completed report, the headline and colour cover inevitably encapsulate the aim, with the images reflecting the global and everyday use of Cadence technology. Design by Calton & Associates, USA.



Left and right: Initial ideas sheet for sculptural light towers designed to define and frame entrances to the new scheme for Principe Pio, one of Madrid’s main rail station and metro interchanges. The design combines ideas of movement, destination, and connection with angled signage elements that further enhance the idea of dynamic movement. Bold colour reflects the modernity and elegance of the space. Design development and refinement for presentation visuals were done in Illustrator 9.0. Rendering effects were applied in Photoshop 6. Design by RTKL.



Pulling the creative and informative strands of your design together and fine-tuning it can be done using drawing, image-manipulation, page-layout, or three-dimensional modelling programs, as the job demands. These programs can produce superficially seductive results, so you should always make sure that your design concept has ‘substance’.

Most clients will have computing set-ups that allow you to communicate by email and to send visuals in a digitally viewable form. The graphic designer should be in a position to make PDF files, which can be viewed on any computer, and should also have a commonly used compression program. Once initial ideas have been approved or modifications agreed, the detailed design for each and every component of the job can be finalized before work can be prepared for production.

Every production process demands varying amounts of execution from the designer, but it will inevitably involve a digital file being prepared in a graphic arts program. The designer’s file may be used directly to drive a printing device or a process with little or no intervention from the printer or anyone else. This raises two very important points. First, the content of your digital files must be correct in every aspect, with type and image information appropriately supplied. Second, it is extremely valuable to develop a good working relationship with your supplier, and ensure that there is a clear indication and understanding of responsibilities. Never assume that everything created digitally is going to be perfect – it is absolutely essential to have proofs for all print work, regardless of how small or big the job may be. Never rely on output from your studio printer being identical to that of the printer’s or bureau’s device.



Left: Advertisement for Audley shoemakers. The concept for this intriguing ad cleverly plays on the idea of the two sides of the brain – emotional and rational – to parallel the company philosophy. Design by Lippo Pearce, UK.

Below: Although display type set vertically is economical in one way, it puts added reading strain on the eye as it is forced to jump unnaturally downwards, from letter to letter.

V
E
R
T
I
C
A
L

HORIZONTAL

LEGIBILITY VERSUS READABILITY

Continuous text needs special attention, as it contains large amounts of detailed information that needs to be easily understood. Readability is concerned with the speed and ease with which the reader can assimilate and retain information printed on the page or screen. Although individual components (letters) may be legible, this does not automatically mean that reading is easy. Readers perceive words not simply as sequences of letters, but as groups of letters and words. These letter and word groupings facilitate speedy recognition as the eye scans the text. Anything that contributes to the breaking up or the slowing down of this scanning process makes for harder and more tiring reading. For example, exaggerated tracking (character and word spacing) will disrupt the normal shape of words (recognizable letter groupings) causing strain to the eye and brain.

Character and word recognition are more easily achieved with upper- and lowercase letters, since they create a greater range of word-icon shapes and individuality than uppercase alone. Capital letters all appear to occupy equal spaces when set in a line of text, so the words they form are more difficult to discern at a normal reading speed. The relative weight of type can also affect legibility. Medium weights are easiest to read because of the visual balance between the counter-shapes and letterstrokes. Extreme weights of both light and bold type are more difficult and tiring to read as the contrast between the letterstrokes and counter-shapes is distracting.

Modernism, as we have known it, has served as the aesthetic, spiritual and moral conscience of our time. It embodies the essentially democratic idea of the creative artist as the

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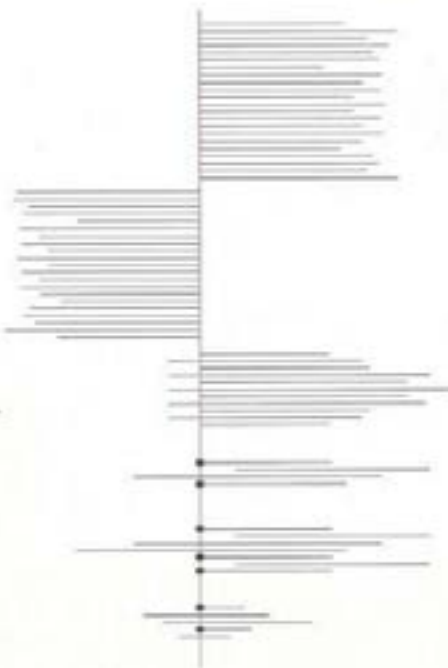
Modernism, as we have known it, has served as the aesthetic, spiritual and moral conscience of our time. It embodies the essentially democratic idea of the creative artist as the inventor of a personal style, a unique vision of the world.



Above left: Setting justified type to an overly narrow measure throws up exaggerated letter spacing to fill the measure and makes for difficult and tiring reading.

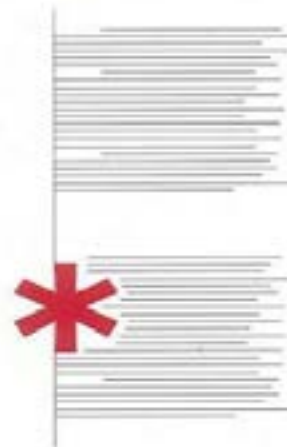
Left: A comparison of over-long and readable line lengths.

Bottom left: Tight tracking makes an interesting but illegible typographic pattern. Loose tracking weakens the horizontal character of lines of type and so slows and hinders reading.



The style of text setting – justified, flush left or right, centred or asymmetric – together with line length, also has an effect on the readability of text. In reading any length of text, the eye is generally more comfortable in returning to a straight left-hand edge. However, small groupings of text can normally be read in most of the setting styles. Justified setting (text that is aligned at both sides) is not suitable for very small blocks of text, where ugly word spacing will occur. Justification can also sometimes create difficulties with hyphenation and word spacing in longer, continuous text unless this is carefully controlled. Hyphenation at line ends can sometimes create an unnecessarily ‘spotty’ look and should be avoided where possible.

Line length also affects how text is read. If lines of text are too long, the eye has difficulty in returning to the start of the next line. Conversely, if lines of text are too narrowly set, the eye is made to progress too quickly from line to line and may skip lines,



Left: Digital technology allows almost limitless possibilities with text-setting styles. However when working with continuous text, even in small amounts, it can be helpful to establish an axis to give the design structure. These diagrams show a range of variations that can be useful.

Below: Lowercase letters have individual key characteristics which tend to be in the top half of the letterform. These characteristics are more important to letter and word recognition than those in the bottom half. This is particularly noticeable in serif typefaces where the tops of letters are more easily identifiable. In sans serif designs, there can be greater similarity between the top half of letters.

Design by Brian Cox, UK

interrupting the flow of comprehension. Although these disturbances will have little effect over a few lines, they will tire the eye over large amounts of text. As a rough guide to line length, an average line of text in the English language reads comfortably with approximately sixty-three to sixty-five characters (counting word spaces as characters).

Digital technology enables both display and text type to be very flexibly set into shapes. Running text round images is also easily done. However, in working with either, care has to be taken to maintain coherent, readable text by controlling each individual line-break.

Display type is normally restricted to a few words and presents fewer problems due to its size, weight, and dominant position in the design area. The designer should, however, look carefully at the spaces between characters and words in larger type sizes. Pairs of letters may need kerning to aid readability. Where several words are involved, one or more word spaces may need to be optically balanced – to counteract the effects produced by the shapes of the last and first letters of the words at either side, which may be exaggerated at display sizes.



a a 2 Q
 si st w aa ee
 ö ç â é á ê

Upper and lower case
SMALL CAPITALS

1 2 3 4 5 6 7 8 9 10
 I 2 3 4 5 6 7 8 9 10

EXTENDED OR EXPERT SETS

Many digital typefaces have extensive ranges of characters well in excess of the basic set of letters, numerals, punctuation marks, and symbols included as standard in most fonts. Where these are included within a single font file, the font is said to have an extended character set. The Unicode character encoding system, now the industry standard, encompasses a huge range of characters in many languages, although this is no guarantee that a particular font will include them. OpenType fonts can also store multiple glyphs (letterforms) for each character. For example, there may be 'optical' variants designed for use at a different range of sizes (such as text and display), or a ligature glyph may represent multiple characters, such as 'ffi'.

Many of the fonts on the market predate these technologies, and any additional characters are supplied as a separate font, known as an expert set. In either case, the serious typographer is provided with a range of extra letterforms that share the inherent form and structure of the basic typeface.

Another example of an alternative glyph is a swash character: a decorative version of a letter with an exaggerated sweeping entrance or exit stroke that may overlap the preceding or following character. Swash characters can add a flourish to the start or the end of a word. Capitals ('swash caps') are common, but some designs include swash initial, terminal, and even medial lowercase letters (see above).

Non-lining or old-style numerals, which ascend and descend like lower-case letters rather than lining, are another useful option. Specially designed small capitals are essential for setting text in small caps, as ordinary caps reduced in size will not match the weight and proportion of other characters.



Above left: Some of the alternative glyphs available in expert text sets. Most expert sets include 'old style' non-aligning numerals, which rise above and below the x-height and baseline. This style of numeral works well within text, as it is less disruptive to visual continuity. It can also be softer to read in tabular form, although lining numerals are often preferred for technical and financial material.

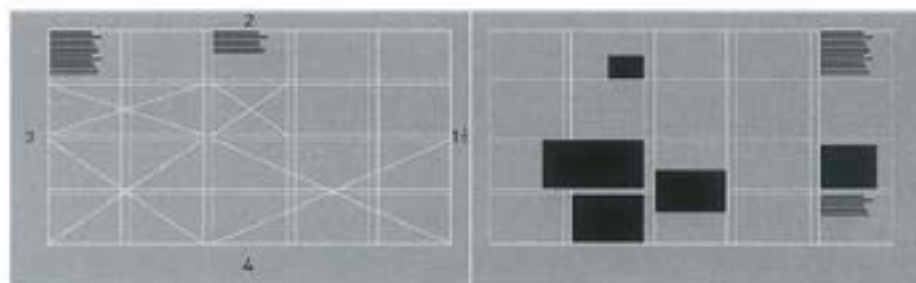
Above: This page, from a brochure for Entec, creates a precise yet complex typographic 'sound image' which reflects the nature of the product: high-fidelity speakers. The three-dimensional, broad-ranging nature of sound is suggested through strong contrast in size, weight, colour, and type style and semi-abstracted parts of the letter forms. Design by Monk Design, USA.

LAYOUT The design area or page format and margins are the basic components of layout, which – like everything else in the design process – should always be informed by the content of the job and the creative approach. How and where the end-product is to be used or viewed must be taken into consideration in deciding a suitable size and format.



Size and format can range from pocket to wall-size, in both two and three dimensions. When designing for the Web or multimedia, where the overall maximum area is predetermined, consideration of the page proportions should still be given.

In almost every design context, the graphic designer will need to set up an appropriate page or design area structure (see above). This is normally done in a page-layout program, and it initially involves making a series of interrelated design decisions: width of the top, foot, and side margins (essentially there for handling purposes and for leading the eye), the number of columns for text and image organization and, where appropriate, the number of pages or surfaces that may be involved. Once these

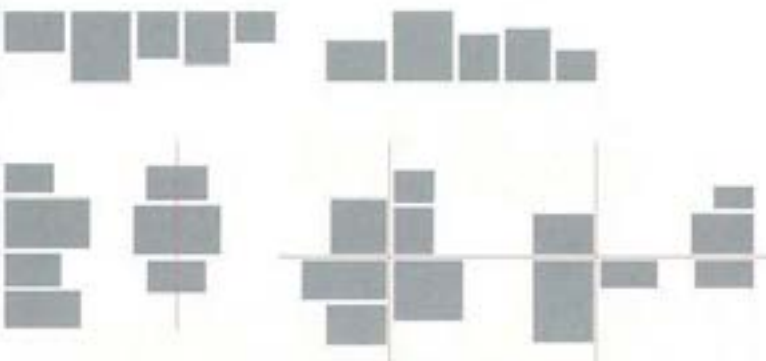


Above: Structuring the design area across a series of pages or surfaces so as to give maximum flexibility without losing continuity is important to holding the viewer's attention. Margin proportions will vary depending on the design context as in the diagram above, but as a guideline, the foot margin is normally double the head margin and the fore-edge margin half the width of the back margin.

decisions have been made, the page structure can be set up as single or facing pages in templates (or master pages in desktop publishing programs) to allow automatic repetition of the original structure across numerous pages.

Multipage surface design benefits from adding a further underpinning structure or grid to the basic page. This is done by subdividing the basic page structure into sets and subsets of equal vertical column widths. The greater the number of divisions or columns, the greater the flexibility. The modularity that is created can be used invisibly to structure the relationship of quite disparate elements, with some running across several or all of the columns. If the complexity of the job requires additional underpinning, a horizontal grid can be constructed in a similar way. A grid system can be particularly useful in helping to keep a sense of continuity across a range of different pages, sizes, scales, or formats. Corporate identities, exhibitions, advertising campaigns, and multimedia can all benefit from the controlling influence of a grid system.

Diagonal layouts can be very powerful but need to be kept simple as they may hinder the reader if too many elements are involved.



Left: Most graphic design work involves a number of different sized and proportioned elements which have to be coordinated within a given area. This diagram shows 'hanging', 'sitting', vertical and centred alignments together with combined horizontal and vertical axes around which different clusters of elements can be grouped cohesively.

DOCUMENT SIGNPOSTING Most graphic design includes working with some element of text or copy. Most copy needs ordered presentation, so before any design work starts the designer should work through it to establish some basic organization or hierarchy.

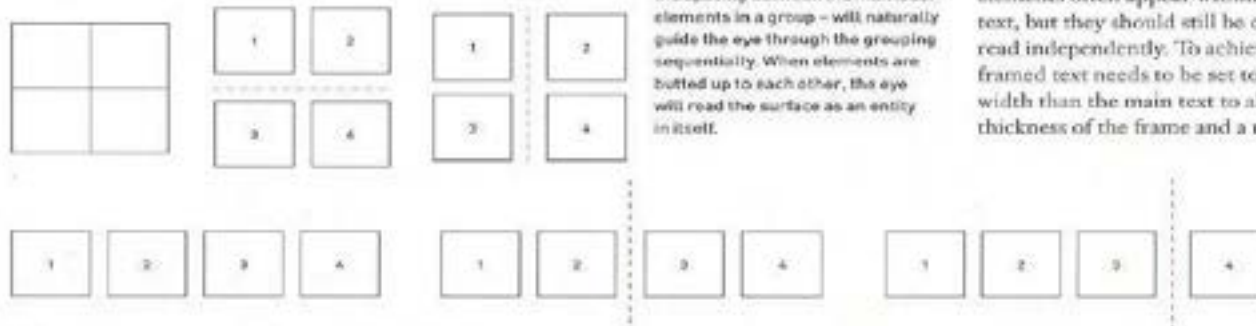
Breaking the copy down into digestible passages, if only by white space, will automatically pace the reader. Controlling the space between elements will determine the reading sequence. Hierarchical conventions will direct and signpost the reader through, for example, a book, via the title page, the contents page, the page numbers (folios), chapter headings, subheadings, paragraphs, and footnotes.

Designing a website will often involve developing an ordered, functional, and user-friendly navigation process to take the viewer through the various pages. In advertising, the hierarchy of information may be as simple as a main heading and strapline, whereas an instruction manual may contain many layers of information. Developing a visual hierarchy will order information and make it easily accessible. The exercise will normally include typeface and style together with varying levels of emphasis for other elements through the use of size, weight, colour, and disposition. Even the structuring of the basic paragraph needs many decisions about detailing (see diagram).

Bullet points (circular, square, or triangular) and selected dingbats (for example, Wingdings) can be used to highlight and draw attention to listings, instructions, or blocks of text, but the level of emphasis should be compatible with the rest of the text and overall context. The size, weight, or colour of bullets and dingbats should complement, rather



Below: Where it is essential that the viewer reads the design in a particular sequence, subtle grouping - through the use of white space one-and-a-half to two times the spacing between the individual elements in a group - will naturally guide the eye through the grouping sequentially. When elements are butted up to each other, the eye will read the surface as an entity in itself.

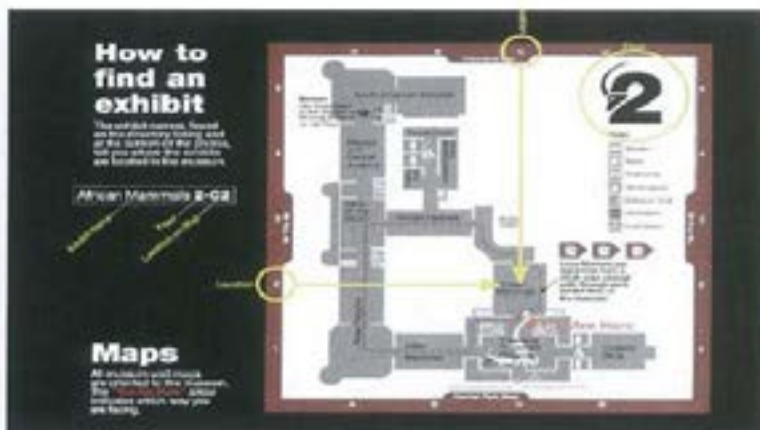


than compete with, the other elements in the design, and should direct the reader to and through the points in a relevant sequence.

Frames and rules are devices that can help to isolate, contain, formalize, contrast, and draw attention to text, image, or area. The weight, style, and colour of the line used to make a frame will control the level and intensity of focus, but the design and proportion of the frame should be integrated with the main context. Framed text or other elements often appear within a main body of text, but they should still be capable of being read independently. To achieve this, the framed text needs to be set to a narrower width than the main text to allow for the thickness of the frame and a reasonable space

Below: Size, type style, icon, disposition, and typographic devices are combined to visually pinpoint key locations in the wayfinding system for the American Museum of Natural History in New York. Clarity in the design is essential in preventing visitors from getting lost in the huge building.

Design by Lance Wyman, USA



Right: Examples of conventions that are used to make sense of copy and so guide the reader through documents.

HEADINGS Chapters Sections Major topic Headings Subheads Sub subheads	CAPTIONING Illustrations Photographs Charts Diagrams Tables	NUMBERING Pages Paragraphs Foot notes Cross-referencing	INDEXING Index Table of contents Glossaries Appendices Bibliographies
	QUOTATIONS Speech Extracts		PUNCTUATION Page Sense



between it and the text. Surrounding white space can suggest a frame (as with margins on a page) through the placing of single element within a large area. Decorative frames should be used sparingly as they can easily distract attention from the content.

Desktop publishing programs make a distinction between rules that can be placed before or after paragraphs and underlining, which is a feature of the type style (character underlining or word underlining).

Typographic rules have considerable potential in their own right as design elements and need not be restricted to being used in conjunction with paragraphs. They can direct and arrest the eye, physically divide areas or separate elements, pace the viewer, and be a facilitating device in leading the eye along the horizontal, vertical, or diagonal direction. When placed above, below, or to the side of an element, a rule has an anchoring effect on it. The level of focus and emphasis created in this way can be accentuated or diminished by modifying the relative size, colour, texture, or weight of either the rule or the element. If different weights of rule are used in the same design area, they should be distinctly contrasting – if they are too similar in weight, they may look like a mistake or be indistinguishable from each other. Whichever type of frame or weight of rule is used, it is generally better to keep the scheme simple.

Above right: The impenetrable nature of the Berlin Wall is graphically conveyed in this exhibition display through the use of heavy typographic rules carrying tightly contained, reversed-out type. Design by Ruedi Bauer and Flopo Lorenz, Germany/France



Above right: A contrasting rule will anchor text to it. This device can be continued within the same design with different column widths to give an overall visual structure. A further rule placed after space below text or images will help to contain them.



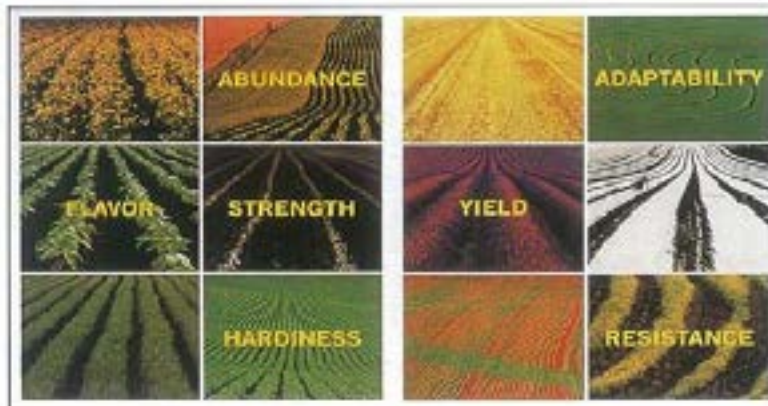
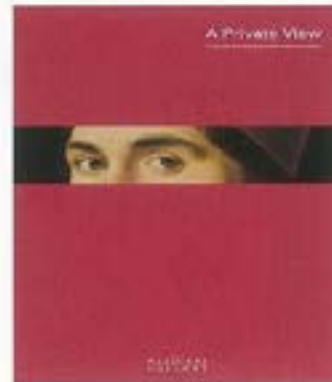
Right: Within a design that uses marginal headings or two different column widths, a combination of vertical fine and bold rules can help to determine the reading hierarchy.



Bottom right: Rules can be a useful device for both separating and coordinating different elements within a design.

IMAGE SELECTION The client may provide the designer with a set of images that are integral to a particular job, which leaves the designer with no say in the content or design of the image and little say in the selection. However, the designer does have control over how the images are used and, when selecting from a range of existing images, he or she should ensure that the selection 'tells the story' appropriately.

Right: The paintings used in this Corporate Membership Program for the National Gallery in London were all selected from the Gallery's vast collection of new and old works. The repeated use of strip images plays on the title and human nature – the reader's desire to see more. Design by Agents, UK



Above: Strong images and a bold message were used in this Maxygen annual report to illustrate how the company's new technology, molecular breeding –

which imitates the natural process of classical breeding to achieve desired genetic characteristics – is not worlds away from farming. Design by Cohen & Associates, USA

Initial impact may be of prime importance, but drawing the viewer in through secondary and tertiary levels of interest should also be considered. There are, however, some occasions when it is better to invest in a completely new set of images. The designer can then advise on them or be involved in selecting them or commissioning them from a photographer or illustrator. As coordinator of all the elements in a design and manager of the process, the designer has a responsibility to prepare a focused brief outlining the aims, purpose, format and context of the image-making. This should be agreed with the client and photographer or illustrator, and supplemented with detailed instructions concerning appropriate file formats and resolution values (see Image Creation).

Every aspect of an image should contribute in some degree to the overall message and mood of the design. Images may clarify, contrast, enhance, and partner text or other elements, but they should never be used as gratuitous 'add-ons'. Scaling and cropping images and deciding on a presentation method (colour, black and white, duotone, cutout, squared-up) need considerable care and attention, and should also bear a direct relevance to the overall design. Judicious cropping can substantially affect the visual impact and balance of the image itself, as well as influencing the message and other design elements.

Recom: The nature of the high-tech company, Genen, which develops treatments for age-related diseases, is humanized in this annual report campaign design with its dramatically contrasting images, captioned with the subjects' small handwritten text. It is an approach with which readers can easily identify.
Design by Caran & Associates, USA

Recom: In this book spread the image is used to inform the typography in which the horizontal lines and colour are picked out and continued through onto the facing page.
Design by Christina Barros, USA



Chapter 8 : THE END of the RAINBOW

J. S. Beer Pottery Co.

San Rafael

Decorative Pottery Books 1971

© 1971

Moore Pottery Service

Decorative Pottery Books 1971

© 1971

Decorative Pottery Books 1971

© 1971

J. S. Beer Pottery Co.

San Rafael

Decorative Pottery Books 1971

© 1971

Decorative Pottery Books 1971

© 1971

When a California "hip man" introduced it to the California Pottery Co. design for women with their blue and white designs, the designers of that period one of their interests was. They're not even entitled yet, called with a few comparisons recently. Although pottery is normally regarded as a collection of decorative items, the world's most well-known design objects to have emerged in terms of the pleasure they give to those who see, collect, or simply admire them. The fact that after all the time they are being used, collected and admired confirms their relevance to the way we live now.

The years collection had been halfful, despite their best efforts they had been unable to learn anything about the creator of the pottery design. "The Blue White" that none of them could. Then, in 1971, a woman in her second marriage called her name to light and had joined in a line at a San Francisco market and said, "That's mine. The Blue White. I made that." It turned out that Ms. Miller had shared her Blue White pottery in 1958 and working hard in Malibu. After her "discovery" she began producing again, hand-drawn pieces like this, but in the same signature combination of brown glaze and exposed

DESIGNING WITH COLOUR Colour is the element that brings an added, almost magical dimension to visual communication. It reflects the everyday world and human experience, giving the designer a strong common language with which to express mood, emotion, and significance.



The digital graphic designer has an almost limitless colour palette with which to work and evoke specific responses in the viewer. Colour can be used as appeal, inspiration, entertainment, a focus, or an identifying marker.

Colour is always relative and never works in isolation.

The viewer responds to colour within a context and in association with other colours and graphic elements. Environmental and lighting conditions affect the way colour is perceived, which is a particular consideration when choosing colours for packaging, signage, and exhibitions.

Colour can be used as a means of identification and coding, as in pie and bar charts, where a range of different elements of equal importance need to be identified. In such contexts, care should be taken to mix colours (hues) of similar tones (brightness) and intensity (saturation) to avoid giving undue emphasis to any one element. In a situation where it is necessary to create levels of relative importance, a change in colour intensity or brightness or both can be used as a hierarchical device.

Combining complementary colours (true opposites on the colour wheel) will set up a natural vibrancy if a sense of excitement and energy is needed. To use colour emotively, it is essential to have an understanding of the design subject matter and the audience to which it is directed, so that colour choice can be appropriately related. Colours can be considered as



For left: Colour has been used to great effect in this commercial for Proctor & Gamble Vibrant. Brightly coloured fabrics dance and swirl in perfect sync with an operatic soundtrack against a black background to illustrate that 'colour sings'.
Design by Gray Worldwide, UK

warm or cool, soft or hard, light or dark, passive or active – all of which characteristics can be used individually or in association with each other. Mood is greatly affected by colour temperature.

Colour association forms an important part of colour language in all areas of graphic design. This can be seen in the way that greens are used for freshness, blues and whites for hygiene, red for danger, and purple for richness. There are many examples of colour combinations that are associated with politics, nationality, sport, religion, or cultural and social conventions. The designer has to be aware of all of them, in order to avoid creating confused messages. For example, red and green are recognized across the world as symbolizing 'stop' and 'go'.

Left: This inventive annual report for the Linear Technology Corporation is made up of two contrasting books – *Digital* and *Linear* – packaged in this bright sleeve. The *Digital* book is monochrome and only contains indecipherable streaming ASCII code. The *Linear* book dramatically makes the point that 'Digital means nothing without Linear' through pages of brilliant digital colour and succinct, accessible black text on pure white.
Design by Cahoon & Associates, USA



Left: Colour coding in diagrammatic maps ensures a clarity of communication and quick recognition that can be flexibly applied to related graphics and signage.
Design by MetaDesign, Germany.



Above: Colour and meaning varies widely according to different cultures. For example in much of Asia white is associated with death whereas in the West it is associated with purity. These associations and differences can be useful in making unusual connections or changing perceptions depending on the design context.
Design by Alan Fletcher, UK/USA.

Below: The distinctive colour choice and minimalist packaging design for Apollo Lager deliberately breaks away from traditional beer packaging to subtly reflect the product name and the associated space travel theme in a memorable, understated way.
Design by Cahon & Associates, USA.





Left: The combination of green background and fluorescent ink used to print the tiny numbers on the June page of this Olivetti calendar, was so dazzling that the Italian printer wore sunglasses while working with the job! The powerful colour combination that suggests red flowers in a green field is primary and the information secondary. This emphasis is used to bring the feel of summer into the office environment. Design by Alan Fletcher, UK/USA.

It is impossible to provide a set of rules for particular harmonious colour combinations since these change according to different environments, fashions, and culture. The designer may consider setting up disharmonies as a way of creating shock or provocation, which may be a perfectly legitimate way of communicating a message.

Graphic art software provides tools for selecting and mixing colours in a variety of models. These give the designer unprecedented control over colour creation and usage (see Colour). The hue, saturation, and brightness (HSB) model is particularly useful as it enables the creation either of different hues of the same brightness and intensity or of varying intensities or brightnesses of the same hue.

Designers should be aware that their colour perception can be affected if they set strong background colours for their monitors. Large areas of colour and poor lighting in the working environment will have a similar effect on perception. It is advisable, therefore, to set the monitor to a neutral grey when working intensively with colour, and to paint design studios in neutral colours.

Right: These unusual curved vertical signs for a drycleaning and laundromat business mimic laundry drying on a line. The freely drawn imagery combines with crisp type and fresh colours for this 'new concept in clean clothes' – the idea being that doing the laundry should be fun, not a chore. The colours are carried through the clean lines of the interior and branded merchandise. Design by Ashdown Wood Design, Australia.



TYPE AND COLOUR

All the uses of colour to express mood, emotion, or significance can be equally well applied to type. Colour may be used to modify the way in which type works: bold type can be softened, hierarchies can be developed without recourse to change of size or weight, text can be enlivened, and typographic emphasis can be subtly enhanced.

When designing with coloured type on a coloured background, the designer must consider the choice of colour combination carefully in order to ensure legibility. In general, type and background need to be significantly contrasting. Dark type on a



pale background, rather than on a white background, will result in less glare (particularly with screen-based designs, for example on webpages). Type and backgrounds of equal brightness (tone) will reduce legibility considerably. Colour can be used with type to create a sense of progression and recession, to enhance spatial quality and suggest depth and perspective. The reading pace and sequence of text and display type can be further controlled through the use of colour.

Setting type in dark colours may be unsuccessful if the letters have a small surface area with which to carry colour; the result may appear to be a poor version of black. Type, particularly text type, has little surface area compared to the background surface on which it appears, so dark-coloured type generally appears darker and light-coloured type generally appears lighter. A heavier weight of type can be used to compensate for this phenomenon.

Interestingly, the millions of easily accessible digital colours have also brought a revived energy to the use of black and white that should not be underestimated.

Left: Colour and type reflect the 'straight-talking' policy of TKD Solicitors, enlivening and humanizing the traditional, rather formal, perception of the legal profession.
Design by The Partners, UK

Left: Black was an unusual but distinctive choice for a coordinating element in the new, Suma supermarket identity in Barcelona. Together with special lighting, it is used as a means of focusing the eye on the many different colours of their merchandise. The graphics on these staff aprons show colour used as coding for fish, meat, and vegetables.
Design by Suma, Spain

Right: Subject areas are grouped together into discrete gallery displays in the Tate Modern, London. Each is identified in the plan (or on the website) by a unique colour used in both the titles and floor plan, facilitating visit planning and wayfinding through the vast building.
Design by Halimes Wood, UK

