Bradford College
••• Further and Higher Education

Music Performance UAL – Music Promotion

You are all working towards your music and songwriting production and as you are aware you will need to design the visuals for your image, attitude and 'look & feel'.

The key aspects of the design will be to communicate the visual language needed to illustrate the musical and lyrical mood and feel. Your designs should consider typography and the impact it can have. Your designs should consider imagery, this could be explicit, implicit or ambigous. Your designs may incorporate logo design if this is a graphic element you feel will support the outcome.

Stage 1:

Research historic and contemprary examples of record sleeve designs, poster designs and logo designs. You are to find 5 examples of each of these areas of music promorion and graphic design.

Collate these images into a Word or Power Point document and have a line or two of reflection on your thoughts on the designs.

Album Sleeves:

Here are a few examples of sleeves using physical props in the imagery.
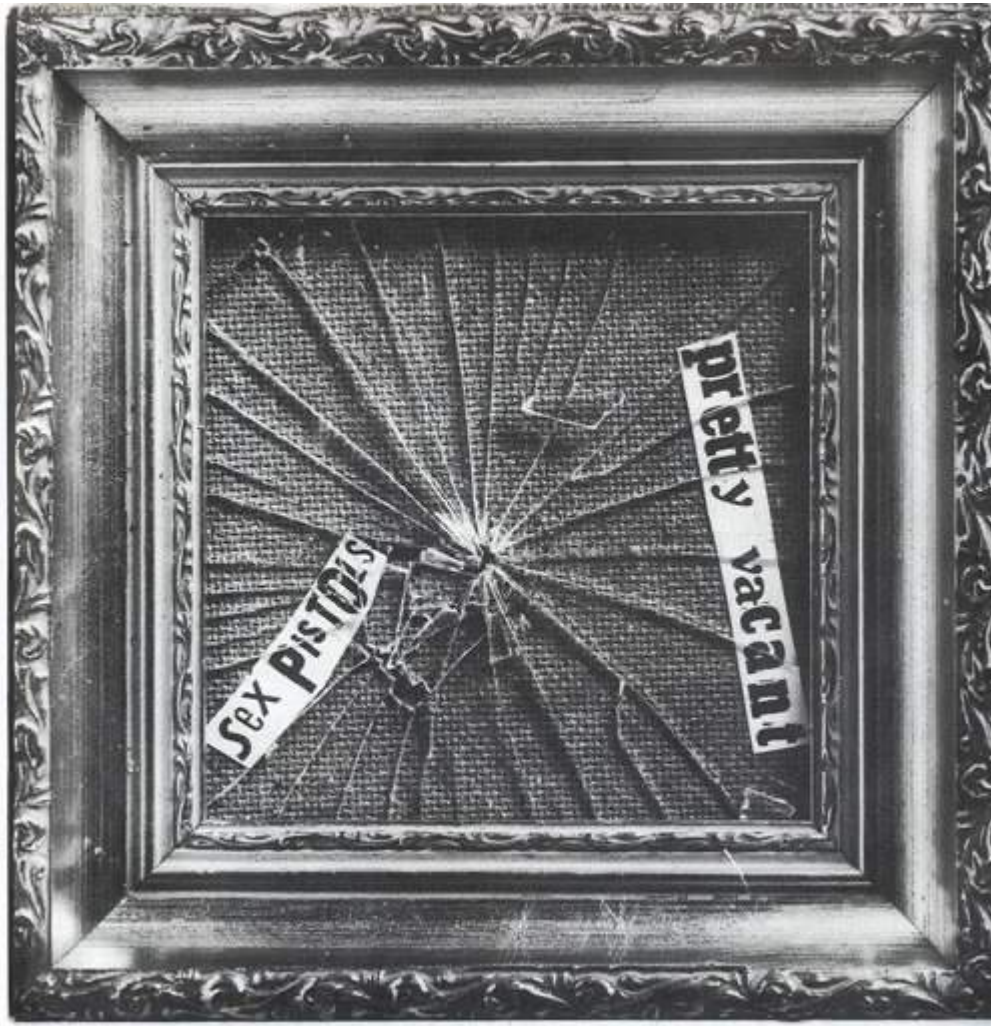
This image is an assemblage including a picture frame, photocopied typography and smashed glass that illustrate the attitude of the band and the bands music. Designer Jamie Read.

Frank Zapper using an apartment as the location for the photoshoot. As you will see the obvious message of what Frank feel the Television is churning out. Art direction, Frank Zappa.

The album design uses props that reference the lyrics on the record. Also the whole image was staged, there is no Photoshop work and yes, that is a real Rolls Royce. Designer, Brian Cannon.
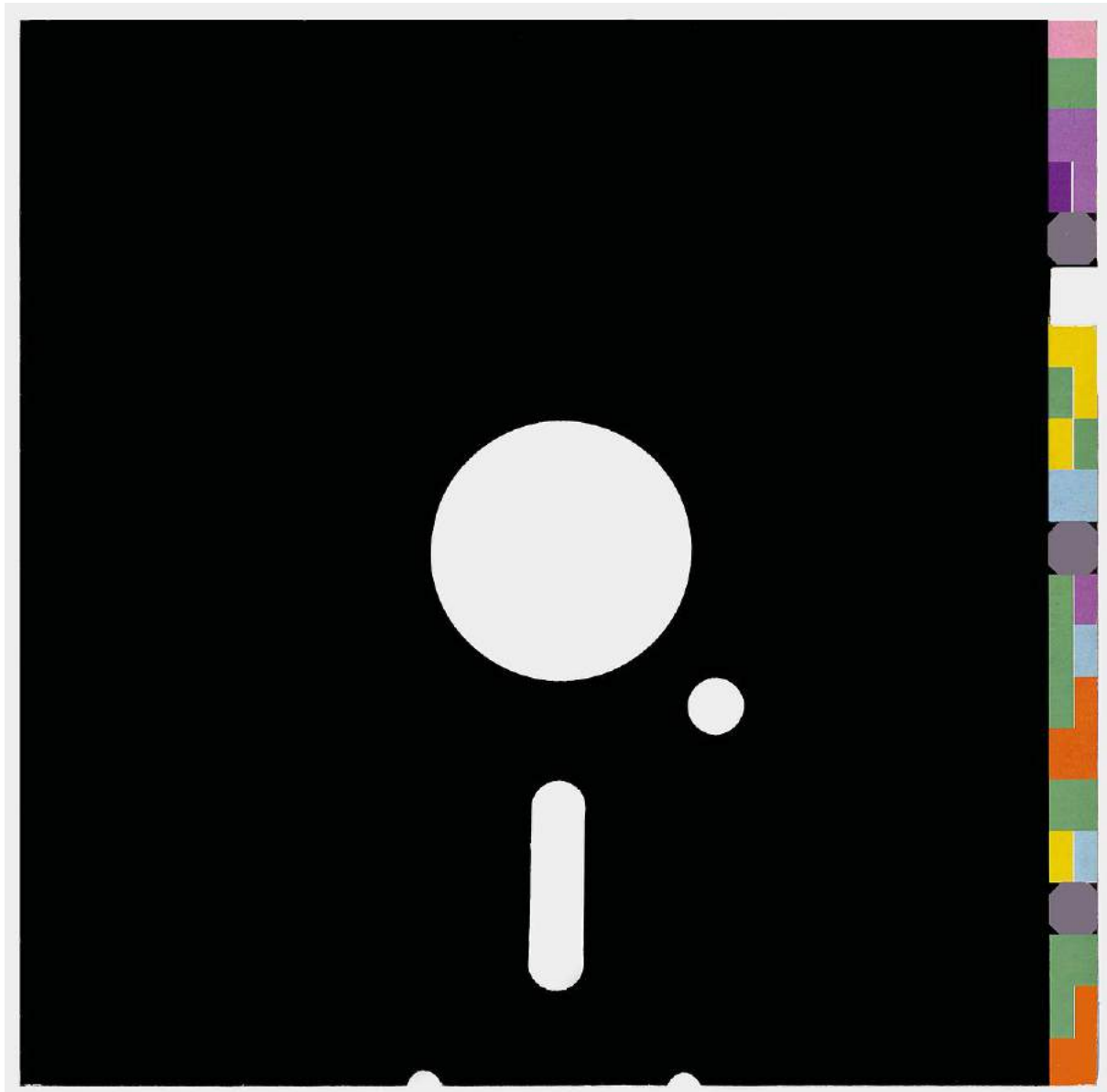
This sleeve designed by the artist Peter Blake an English pop artist is a physical construct of the Beatles influences. However this was edited by the record label, there was an image of Hitler.

Album Sleeves:

Here are a few examples of sleeves using more ambiguous imagery in the designs.

Here is Peter Savilles design for New Order Blue Monday. There is no typography on the sleeve at all, however, the colour coded edge is an hidden code that you can decipher from a key that is on the inner sleeve.

Again using a more abstract approach that illustrates the feel of the abstraction in the sound on the record. Designer, Paul West.
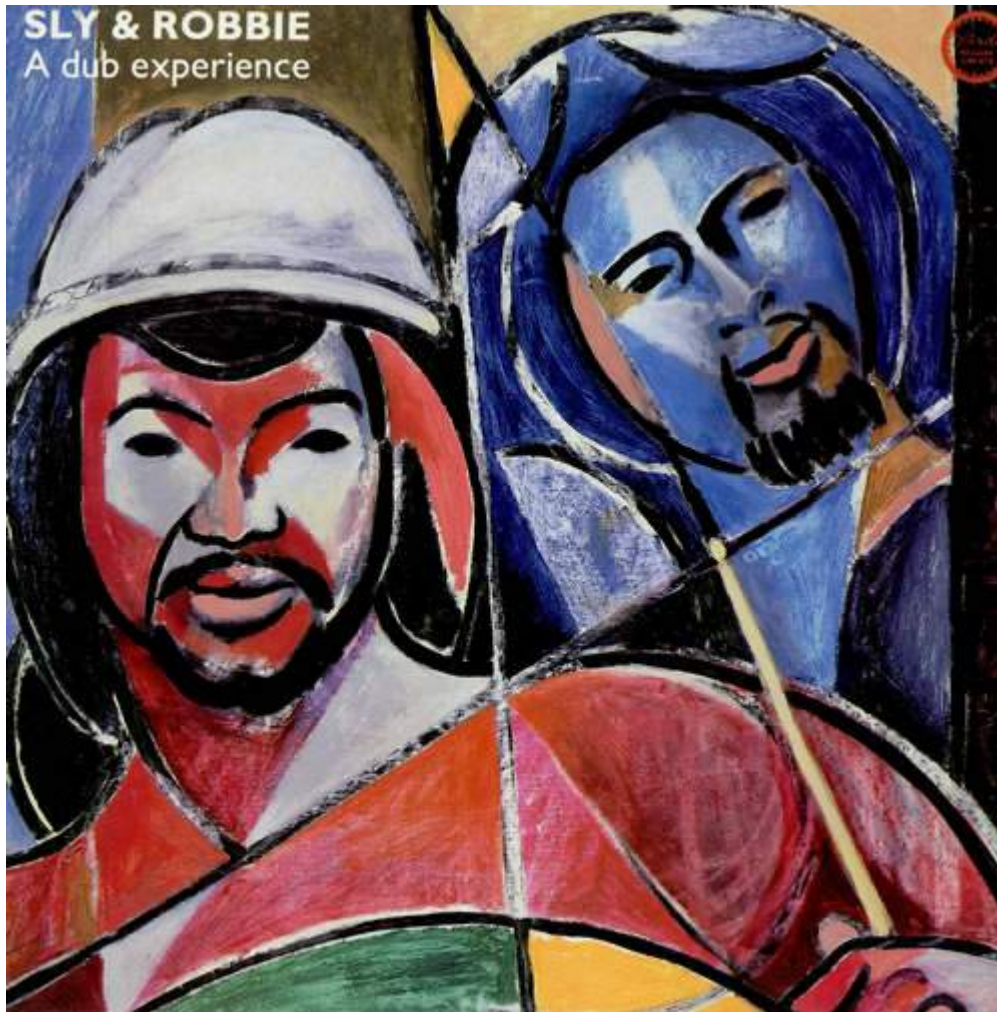
Sly and Robbie employed an abstracted painted image of themselves moving on from a more photographic based treatment. Design, Island Records.

Brian Eno and David Byrne incorporated photography of a television monitor that is a still from a supporting video, Design, Eno/Byrne.

Prince the Black Album. This was a concept derived from another famous album sleeve.

Of course, the Beatles White Album

Album Sleeves:

Here are a few examples of sleeves using typography in the designs.

Wayne Shorter, Blue note record. Great use of colour and a contemprary typeface. Design, Tod Gallopo.

John Coltraine. Inventive use of type and illustration. Design, Dan Ichimoto. Illustration, david Carson.

Use of a very ambiguos highly retro digital. Design, Michael Cina.

Onehotrix Point Never. Warp records have mixed many unique typefaces in this design.

Mouse on Mars. Very inventive typography like a feedback loop and black and white colour pallette. Design, unkown.

Album Sleeves:

Here are a few examples of sleeves using logos in the designs.

Metallica, Master of Puppets. The band used this logo on a wide range of records, posters and merchendice.
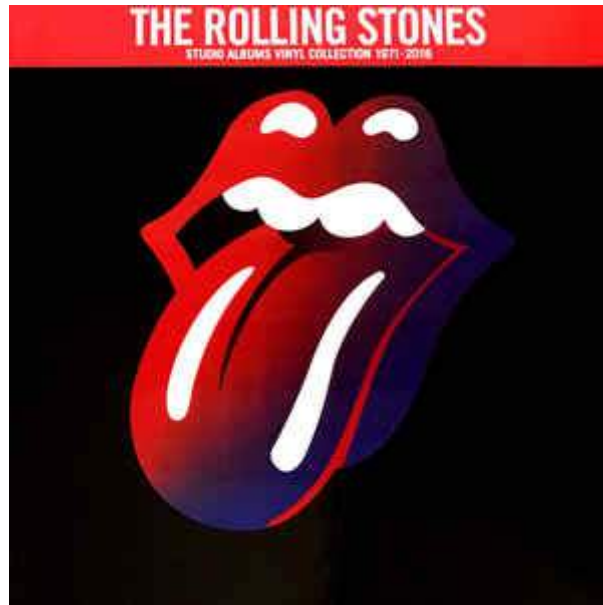
This logo was used for many years and the concept for this logo is on the record below. The designer met the band to talk through his concept. Design, Brian Cannon.

The Rolling Stone. The logo abova was directly inspired ny this record sleeve and the use of the Decca logo.

A very memorable designed used on many of the Rolling Stone covers. Design, John Pasche.

THE ASHEN TANG

Illustration could be a direction to think about.

Here's a good link to some classic artwork and design for bands and musicians:

https://www.udiscovermusic.com/stories/the-100-greatest-album-covers/

What next?

Stage 1: Research

Stage 2: Ideas generation and concepts. Sketch out your ideas and think of the graphic elements you will need to complete your own designs. For example, is a photography shoot required. Experiment with mark making. Think about typogrphy. Think about composition. Think about colour ect.

Stage 3: Preproduction of artwork. Design demos.

Stage 4: Apply to relevant media, artwork for the artist, merchendise, online etc.