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THE TONGUE

“On 29 April 1970, Jo Bergman, who was running the Stones’ office at the time, wrote to me to confirm that they had commissioned me to design a poster for their forthcoming 1970 European Tour. At this time, I was in my final year of a graduate design course at the Royal College of Art in London. I was very honoured when Mick Jagger turned up at the college to see my final degree show. A short time later, I met with Mick again, who asked me to design a logo or symbol for the Rolling Stones’ record label. Mick showed me an image of the goddess of Kali, which was the starting point to our discussion regarding the design of the logo. I was paid £50 for the design, which took me about a week to complete. In 1972, I was paid an additional £200 in recognition of the logo’s success.

The first use of the logo was the inner sleeve for the *Sticky Fingers* album. The outer sleeve was designed by Warhol, hence the mix-up with the credits. (Warhol has been incorrectly attributed by many sources.) The logo was not fully registered in all countries and a German jeans company registered the logo in Germany for their own products. This situation, and the fact that the Tongue was getting used by unauthorised manufacturers of badges and T-shirts, prompted proper registration and a merchandising agreement with myself to capitalise on the success of the logo.

The design concept for the Tongue was to represent the band’s antiauthoritarian attitude, Mick’s mouth, and the obvious sexual connotations. I designed it in such a way that it was easily reproduced and in a style that I thought could stand the test of time. Due to its immediate popularity, the Stones kept with it over the years and I believe that it represents one of the strongest and most recognisable logos worldwide. And of course I’m proud of that.

The simplicity of the design lent itself to many variations, which were done by other designers and not myself. The Stones ultimately bought the copyright (in 1982) but I still own the hand-drawn artwork. My busiest time creating artwork for the Stones was from 1970–1974, including four tour posters. This led to work for Paul McCartney, the Who, and many other artists and bands through to eleven years ago when I started working as creative director for the South Bank Centre Arts Complex in London. I left this position last April due to the closure of the Royal Festival Hall for an eighteen-month renovation programme. I am now 60 years old and work as a freelance designer from my studio at home. Still enjoying rock music and working as a designer.”

JOHN PASCHE
MAY 2007



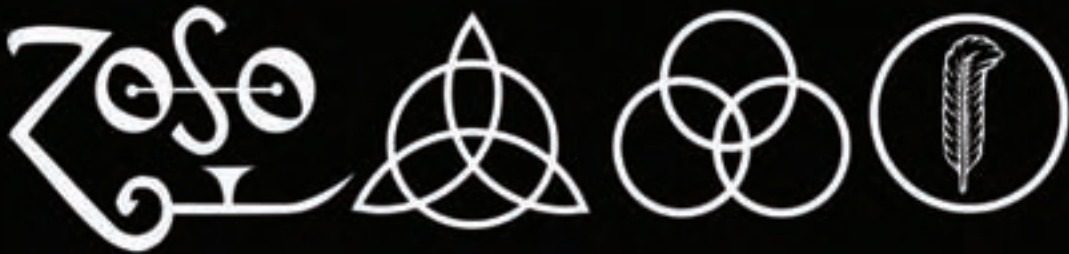


MOLLY HATCHET / EPIC RECORDS / FRANK FRAZETTA / 1978



38 SPECIAL / SPECIAL FORCES / A&M RECORDS / PHILIP GIPS / 1982

DEEP PURPLE / PERFECT STRANGERS / MERCURY RECORDS / CRAIG SPROVACH / 1984



LED ZEPPELIN / LED ZEPPELIN IV / ATLANTIC RECORDS / 1971

Led Zeppelin IV's cover art featured a quartet of obscure symbols (sometimes referred to as runes or sigils) that were chosen by the band members to represent themselves. For Jimmy Page, the "ZoSo" alluded to ancient astrological, alchemical, and occultist references to Saturn, Mercury, and the writings of Aleister Crowley. Second in the series, John Paul Jones' design of a circle with three overlapping ellipses is a rune said to symbolize competency and confidence. Next is John Bonham's trio of interlocking rings that resemble a drum set viewed from above but also signify the Christian Trinity or possibly the trinity of man, woman, and child. (It also appeared on the label of one of Bonzo's favorite beers.) Lastly, Robert Plant's icon is that of Ma'at, an Egyptian feather representing truth, justice, and writing.



L.A. GUNS / POLYDOR RECORDS / 1988

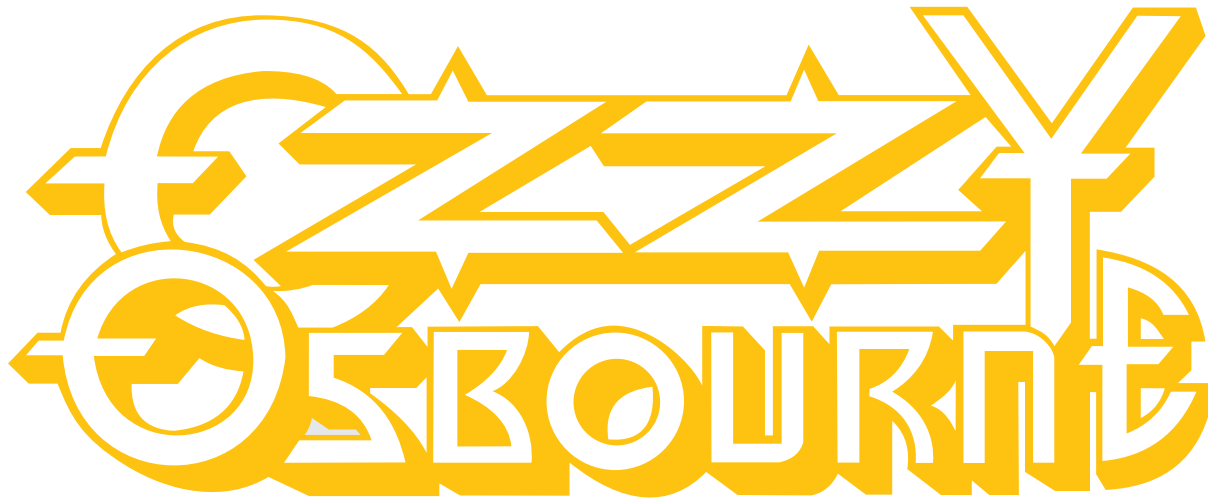
TWISTED SISTER



TWISTED SISTER / *YOU CAN'T STOP ROCK 'N' ROLL* / ATLANTIC RECORDS / 1983



OZZY OSBOURNE / DOWN TO EARTH / SONY RECORDS / 2001



OZZY OSBOURNE / NO MORE TEARS / EPIC RECORDS / 1991



OZZY OSBOURNE / DIARY OF A MADMAN / JET RECORDS / 1981



DEFTONES / WHITE PONY / MAVERICK RECORDS / 2000



RAGE AGAINST THE MACHINE / RENEGADES / EPIC RECORDS / 2000

MY DYING BRIDE

MY DYING BRIDE / PEACEVILLE RECORDS / 1993

DEICIDE

DEICIDE / ROADRUNNER RECORDS / 1990

Morgul

MORGUL / SPV RECORDS / 1997

MALIGNANCY

MALIGNANCY / UNITED GUTTURAL RECORDS / 1993

MOONSPELL

MOONSPELL / CENTURY MEDIA / 1995

CANNIBAL CORPSE

CANNIBAL CORPSE / METAL BLADE RECORDS / 1990

OBITUARY

OBITUARY / ROADRUNNER RECORDS / ROB MAYWORTH / 1989

VENOM

VENOM / COMBAT RECORDS / 1981

DEATHWITCH

Ewigkeit

MUNICIPAL
WASTE

INSISION

EXMORTEM

DECAPITATED

CALLISTO

cathedral

CARCASS

EXTREME NOISE TERROR

LOST
SOUL

ANATA

Entombed

Hate Eternal

ANAL
CUNT

NOX

Usurper

THE CHASM

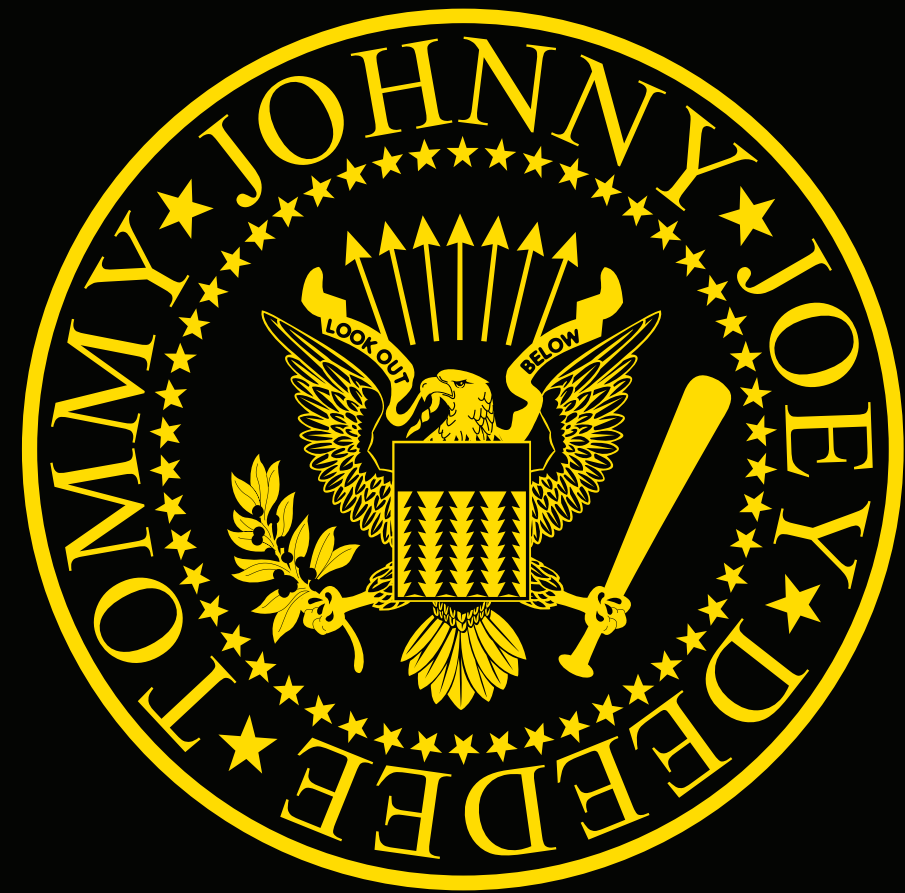
TRUE PUNK ICON

How many punks have scrawled Winston Smith’s logo for the Dead Kennedys on their school notebooks, carved it into their desks, or Sharpied it onto bathroom stalls? At its simplest, you only have to be able to draw four lines, and there you have it: Instant punk logo.

San Francisco–based artist/anarchist Smith met Dead Kennedys lead singer Jello Biafra in 1979 after Biafra had seen Smith’s painting “Cross of Money” (later used for the cover art of the band’s *In God We Trust, Inc.*). Smith formed a lasting relationship with the band, designing the iconic logo and six of the DKs’ album covers, along with numerous covers, flyers, and logos for Biafra’s record label Alternative Tentacles. Smith also contributed the cover art for Green Day’s *Insomniac* and the Burning Brides’ *Leave No Ashes*, in addition to amassing a significant body of collage works.



RAMONES



RAMONES / SIRE RECORDS / ARTURO VEGA / 1977

NIRVANA



NIRVANA / SUB POP RECORDS / LISA ORTH & GRANT ALDEN / 1989

Turbonegro

TURBONEGRO / APOCALYPSE DUDES / MAN'S RUIN RECORDS / 1999



LEFT ALONE / LONELY STARTS & BROKEN HEARTS / HELLCAT RECORDS / 2005



THE AQUABATS / GOLDENVOICE RECORDINGS / 1997

TURBONEGRO

TURBONEGRO / SCANDINAVIAN LEATHER / BURNING HEART RECORDS / JAGGED DESIGN / 2003



THE CREPIDS / HELLSIDE RECORDS / CREPID J. LEVY / 1991

THE DISTILLERS

THE DISTILLERS / HELLCAT RECORDS / 2002



THE CREPIDS / HELLSIDE RECORDS / CREPID J. LEVY / 1992

RIVERBOAT★GAMBLERS

RIVERBOAT GAMBLERS / VOLCOM ENTERTAINMENT / 2006



DISSONANCE / HELLSIDE RECORDS / CREPID J. LEVY / 1990

THE RICH

THE RICH / *SIMPLE ECONOMICS* / FERALMEDIA / SOPPCOLLECTIVE / 2005

THE BREEDERS

THE BREEDERS / LOGO FOR POSTER / ART CHANTRY / 2003

the falls

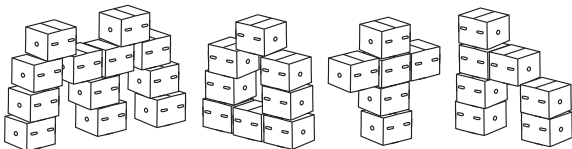
THE FALLS / *LONG TIME COMING* / SOPPCOLLECTIVE / 2007

unrest

UNREST / *PERFECT TEETH* / 4AD / CHRIS BIGG / 1993

KULA SHAKER

KULA SHAKER / *K* / COLUMBIA RECORDS / STYLOROUGE / 1996



MOTH / VIRGIN RECORDS / KARLSSONWILKER INC. / 2002

NEUTRAL MILK HOTEL

NEUTRAL MILK HOTEL / MERGE RECORDS / CHRIS BILHEIMER / 1998



HURON / COMO PARK MUSIC / STYLOROUGE / 2005

SUM 41

SUM 41 / *DOES THIS LOOK INFECTED?* / ISLAND RECORDS / MORNING BREATH INC. / 2002

LA ROCCA

LA ROCCA

LA ROCCA / *SING SONG SUNG* / DANGERBIRD RECORDS / SMOG DESIGN / RYAN COREY / 2006

INTERVIEW WITH HENRIK WALSE

Self-taught, self-employed art director and designer Henrik Walse has been focusing on design for the music industry since he started in 1998. Henrik has created multiple logos, album covers, and posters for some of Sweden’s hottest exports, including Sahara Hotnights, Danko Jones, The Hellacopters, and The Hives.

• What’s your background?

I’m from Sweden. I live and work in Stockholm. I did not go to design school.

• How did you begin doing design for music?

Growing up skateboarding, I got in touch with a lot of people playing in bands. I started to do stuff for my friends, and some of them got really big, so I got pretty well-known in the music industry.

• It looks like you’re the “go-to” guy for rock design in Sweden, but you also do a lot for U.S.- and U.K.-based labels like Universal, Virgin, and EMI. How is it working from a distance? Do you feel like we’ve gotten to the point where designers can work remotely from home, or do you spend a lot of time traveling for meetings and photo shoots?

It’s really easy to work long-distance now. The only thing is the photo shoots. I really like to be part of those, so I have to travel some. I had my office in New York for a while and worked mostly with Swedish clients without problems. I guess you can be wherever there’s a good Internet connection. But it is easier to be at my office in Stockholm, where I have tons of material, books, etc., for inspiration.

• Can you tell me a little about your process when you’re developing a new logo for a band? Do you listen to the music over and over? Do you look through logo books for ideas? Do you look through your CD collection? Do you go to the music store?

I mostly look through old magazines. I’m really good at seeing things in stuff that doesn’t look that good. Then I try to incorporate my own thoughts in the stuff I find. A lot of my inspiration also comes from traveling. And of course collecting old records.

• Who has been your favorite band to work with so far?

I must say The Hives. They have such great ideas to work from. But I also like to work with bands that leave the design completely up to me. The Hives are really cool about design. They always tell me I have to do stupid simple design, so it looks like they could’ve done it by themselves. I’m really into the designs of underground power pop and New Wave singles from the late ’70s early ’80s. Most of that stuff is really simple and “stupid” design and I just love it!

• What do you do if you’re hired to do work for a band, and you really don’t like their music? Does it make it harder?

That happens a lot because I’m not really into modern music at all.

• So we’ve already lost most of the great album art, and we’re quickly seeing CDs die out too in favor of MP3s. Do you think the art of the band logo is going to be disappearing too?

The band has to promote themselves through a strong graphic profile. I think the artwork will always be there. The only thing that changes is the money involved, I guess. And that sucks.



MARIE OSMOND

MARIE OSMOND / *PAPER ROSES* / COLUMBIA RECORDS / SAUL SAGET / 1973

WHAM!

WHAM! / COLUMBIA RECORDS / 1984

naked
eyes

NAKED EYES / EMI RECORDS / 1983

GIRLS
ALoud

GIRLS ALoud / *SOUND OF THE UNDERGROUND* / POLYDOR RECORDS / ZIP DESIGN / 2003

CHER

CHER / LIVING PROOF / WARNER BROS. RECORDS / SMOG DESIGN / 2006

Cher

CHER / LIVING PROOF / WARNER BROS. RECORDS / SMOG DESIGN / 2006

the best of
Brandy

BRANDY / BEST OF / ATLANTIC RECORDS / SMOG DESIGN / SARA CUMINGS / 2005



CHER / LIVING PROOF / WARNER BROS. RECORDS / SMOG DESIGN / 2006



GERI HALLIWELL / EMI RECORDS / STYLOROUGE / 2005



PUSSYCAT DOLLS / A&M RECORDS / SMOG DESIGN / GLEN NAKASAKO / 2005



PINK / I'M NOT DEAD / LA FACE RECORDS / SMOG DESIGN / GLEN NAKASAKO / 2006



JENNIFER LOPEZ / J.LO / EPIC RECORDS / SLANG INC / 2001

TALIB KWELI
THE BEAUTIFUL STRUGGLE

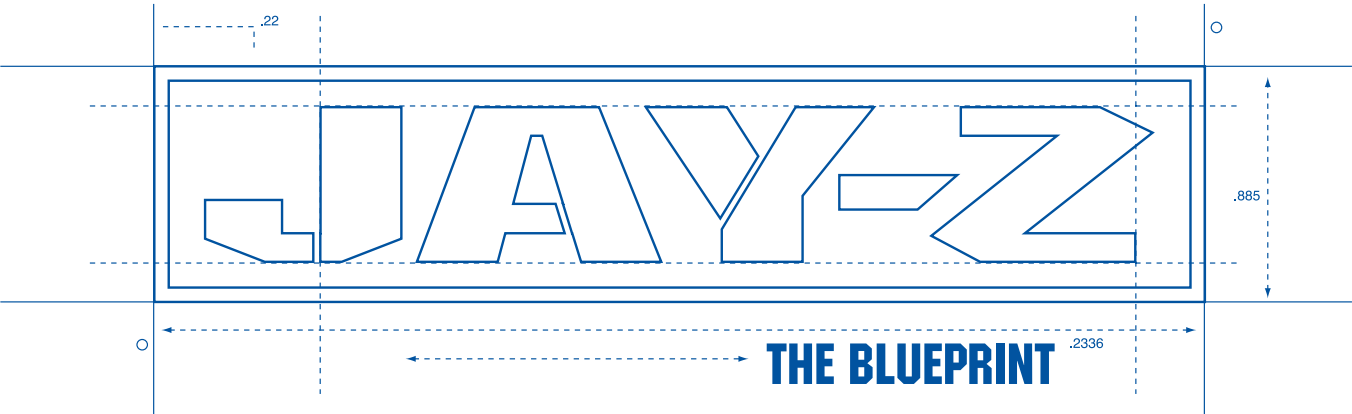
TALIB KWELI / THE BEAUTIFUL STRUGGLE / RAWKUS RECORDS / MORNING BREATH INC. / 2005

kanYeWest
late registration

KANYE WEST / LATE REGISTRATION / ROC-A-FELLA RECORDS / MORNING BREATH INC. / 2006

EMINEM


EMINEM / THE MARSHALL MATHERS LP / INTERSCOPE RECORDS / MORNING BREATH INC. / 2000




JAY-Z / THE BLUEPRINT / ROC-A-FELLA RECORDS / MORNING BREATH INC. / 2000

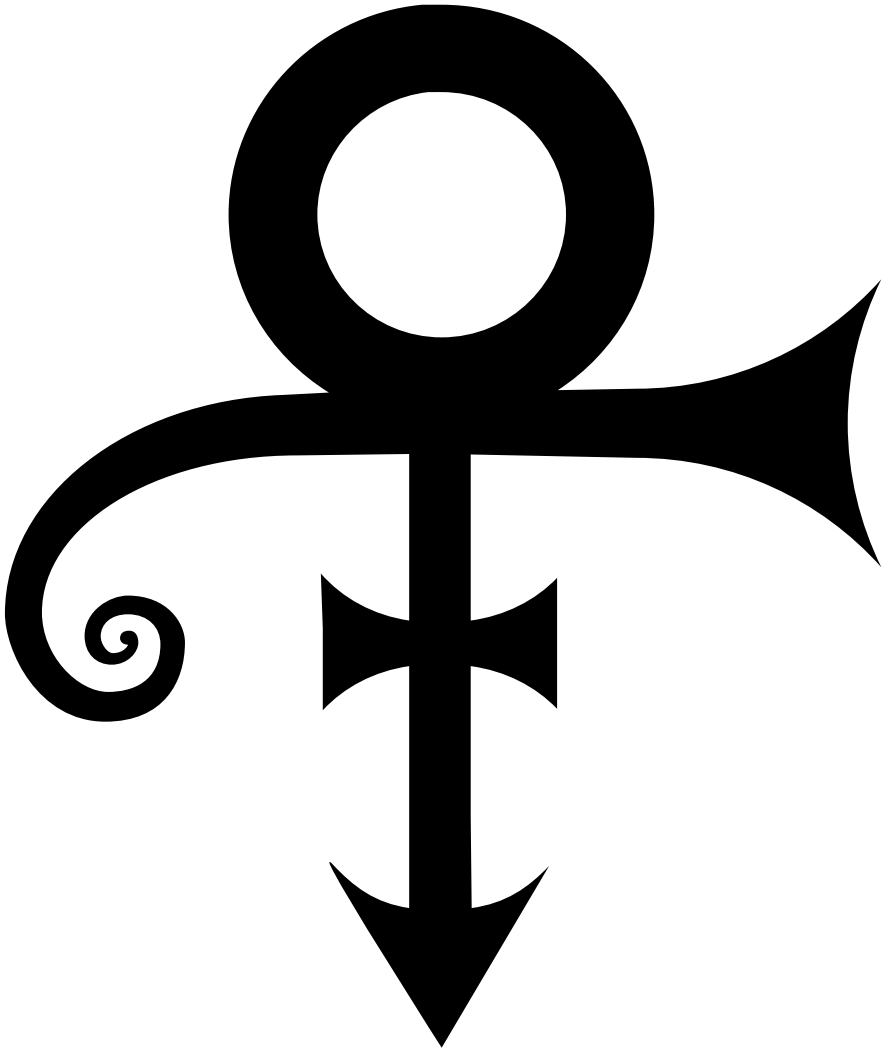
THE SYMBOL

The artist currently known as Prince was born Prince Rogers Nelson in 1958. But on his thirty-fifth birthday in 1993, Prince announced that his public life under that name was over. From that moment on, he wanted the press, his record label, and everyone else to refer to him by using an unpronounceable symbol that had appeared on his album covers and elsewhere since 1982. Visually, this icon seemed to be a stylized take on a combination of the traditional symbols for male and female. During negotiations regarding the release of Prince’s next album, a battle ensued between Warner Bros. and Prince about the artistic and financial control of Prince’s output. When the name change was announced, no reasons were given. Popular consensus was that he was just having a superstar tantrum. At the time, Prince appeared in public with the word “SLAVE” written on his cheek. On his Web site, The Dawn, Prince went on to explain the name change:

“The first step I have taken towards the ultimate goal of emancipation from the chains that bind me to Warner Bros. was to change my name from Prince to . Prince is the name that my Mother gave me at birth. Warner Bros. took the name, trademarked it, and used it as the main marketing tool to promote all of the music that I wrote. The company owns the name Prince and all related music marketed under Prince. I became merely a pawn used to produce more money for Warner Bros. . .

“I was born Prince and did not want to adopt another conventional name. The only acceptable replacement for my name, and my identity, was a symbol with no pronunciation, that is a representation of me and what my music is about. This symbol is present in my work over the years; it is a concept that has evolved from my frustration; it is who I am. It is my name.”

Prince ceased using the symbol in 2000 after six albums and returned to using “Prince” again when his publishing contract had been fulfilled with Warner Bros. In a press conference stating that he was now free from undesirable relationships associated with the name “Prince,” he formally reverted to his original name. He still occasionally uses the symbol as a logo and on album artwork and continues to play a -shaped guitar.



ALABAMA

ALABAMA / FEELS SO RIGHT / RCA RECORDS / 1981

Kenny Rankin

KENNY RANKIN / AFTER THE ROSES / ATLANTIC RECORDS / PACIFIC EYE & EAR / 1980

The Oak Ridge Boys

THE OAK RIDGE BOYS / ROOM SERVICE / ABC RECORDS / GERARD HUERTA / 1978

DON WILLIAMS

DON WILLIAMS / ESPECIALLY FOR YOU / MCA RECORDS / 1981



MAXI PRIEST / *INTENTIONS* / 10 RECORDS / STYLOROUGE / 1986



TOOTS & THE MAYTALS / *FUNKY KINGSTON* / ISLAND RECORDS / VISUALEYES / 1975



UB40 / VIRGIN RECORDS / 1980



MATISYAHU / *LIVE AT STUBB'S* / EPIC RECORDS / 2005