



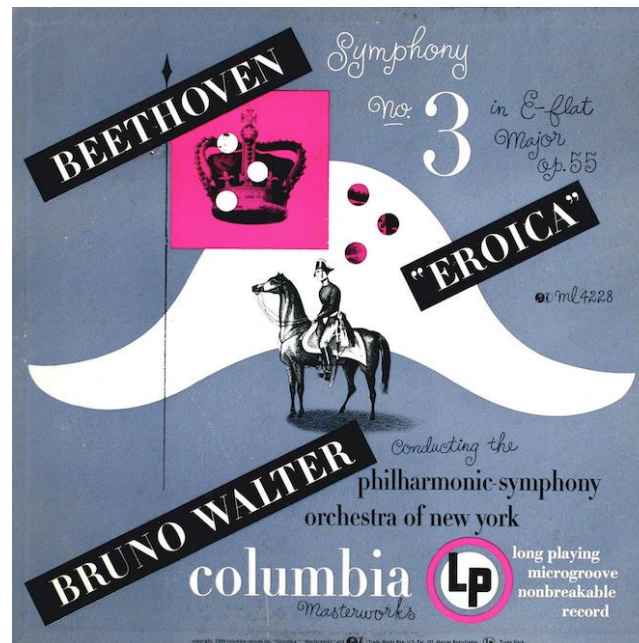
**Album Artwork Through The Ages**  
**A Celebration of 70 Years of The Album**



# 1949

## Beethoven Symphony No.3 in E Flat Major opus 55 (Eroica) Design – Alex Steinweiss

In the 1930s, recorded music was sold in plain packaging with discs often issued in plain sleeves. Steinweiss, who was the first art director of Columbia Records said “they were so drab, so unattractive. I convinced the executives to let me design a few.” With the introduction of the vinyl LP in 1948, Steinweiss was credited with inventing LP cover artwork.



# 1950

## Arturo Toscanini and the NBC Symphony Orchestra Grand Canyon Suite by Ferde Grofé Design – Alex Steinweiss

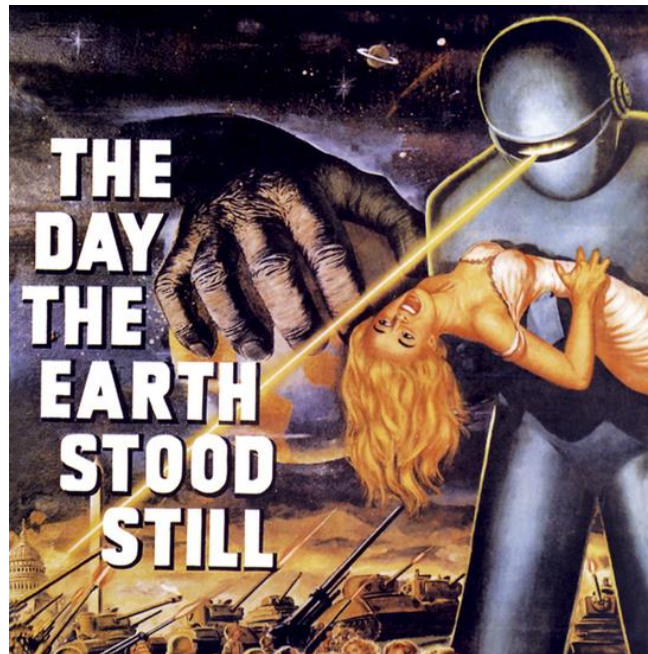
It's no surprise to see another example of work by Alex Steinweiss on this list as he created over 2,500 album artworks in his time. This is an adaptation of the original shellac release from 1945, however, the clouds at the top had to make way for the 'Long Play 33 1/3' information at the bottom of the sleeve.



# 1951

**Bernard Herrmann**  
**The Day The Earth Stood Still**  
**Design – Unknown**

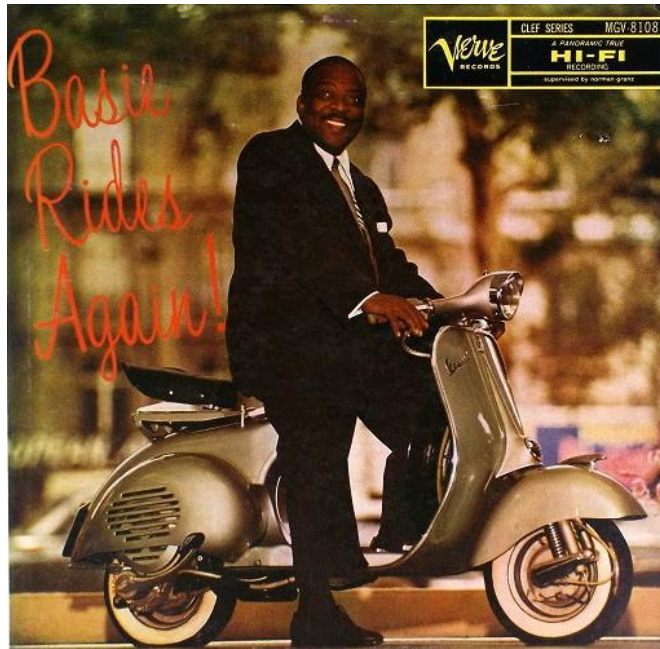
This album was originally pressed as a 10" LP for the sound track of this futuristic sci-fi film. The designer, like so many of the period, remains unknown. However, in this instance the credit must surely go to those involved in the original movie poster.



# 1952

## **Count Basie Basie Rides Again! Design – Unknown**

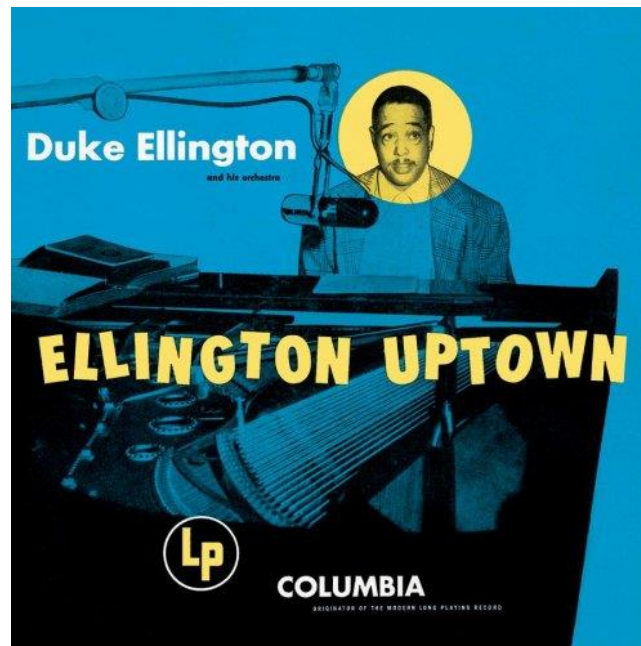
This album was originally recorded and released as a 78 and it would be a few years before this rather jovial record sleeve would see the light of day on the Verve label.



# 1953

## Duke Ellington Ellington Uptown Design – Monogram

When the first LP record to feature a sleeve design was created, its purpose was purely commercial often leaving the inhouse designer uncredited. This record was also released at a crucial time for music's evolution and benefitted from the great sound quality of some of Columbia's best engineers at the time.

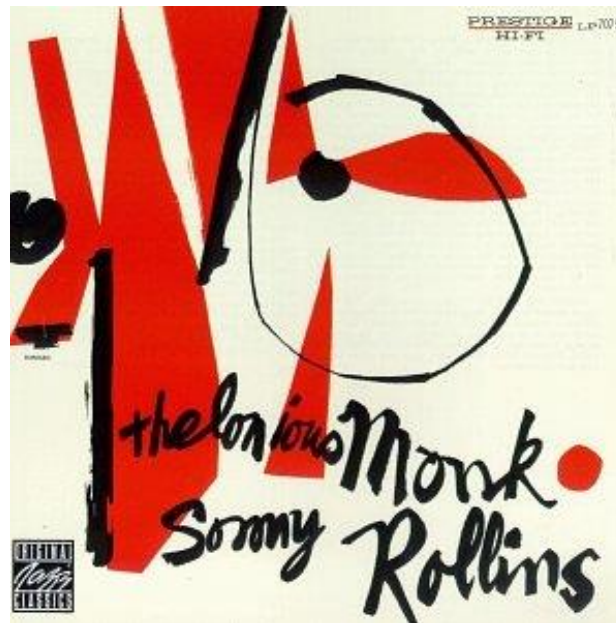




# 1954

**Thelonious Monk**  
**Thelonious Monk & Sonny Rollins**  
**Design – Tom Hannan**

This album was created in three recording sessions over 12 months and was the last of Monk's work to appear on the Prestige label. The cover art is a typical abstract design of the period and would soon go on to influence a whole new jazz listening generation with artists like Jackson Pollock taking inspiration from both the art and music.

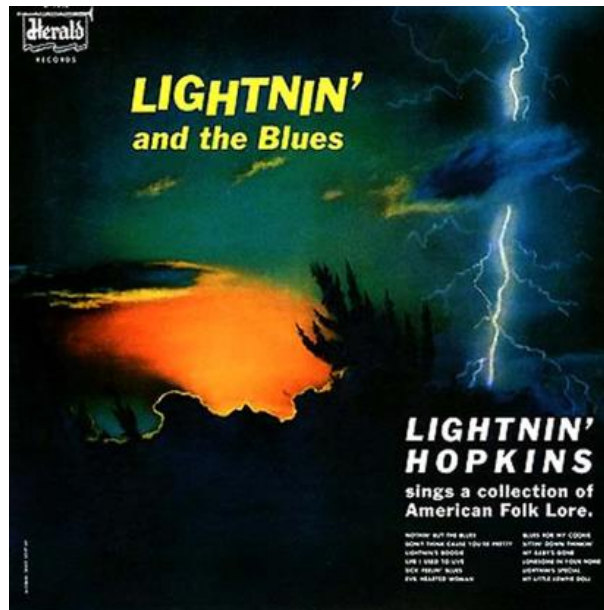


# 1955

## Lightnin' Hopkins Lightnin' and The Blues

Design – Henry Sendlein and Lee-Myles Assoc.

Lightnin' Hopkins was relatively unknown, having only released a handful of singles at the time of the release of this debut album. The artwork which depicts a bold flash of lightning could be seen to symbolise Hopkins' introduction to becoming a legend within the blues world. The musicologist Robert 'Mack' McCormick described Hopkins as "the embodiment of jazz-and-poetry spirit, representing its ancient form in the single creator whose words and music are one act".





# 1956

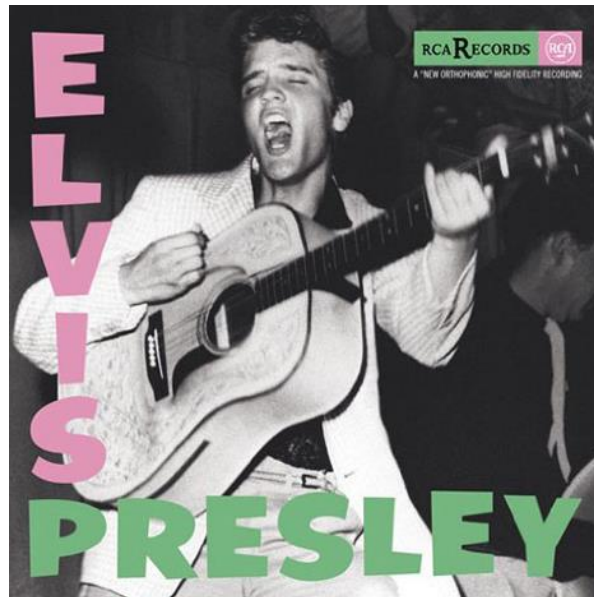
**Elvis Presley**

**Elvis Presley**

**Art Director - Colonel Tom Parker**

**Photography - Popsie**

The cover photo was taken during a performance in Florida in July 1955 and little is known about the design process that brought about the 'pink and green never be seen' typography. This graphic pioneer was most famously given homage to by the Clash, for 1979's London Calling. They used the same 'action packed rock n roll style' photography in black and white and the same typography.



# 1957

**Little Richard**  
**Here's Little Richard**  
**Design – Paul Hartley and Thadd Roark**

Here's a 24-year-old Little Richard letting out one of his trademark squeals. The black and white lettering makes a powerful statement next to this action shot of Richard, which depicts the enormous amount of energy for which Little Richard was known.



# 1958

**Chuck Willis**

**Chuck Willis, The King of the Stroll**

**Design – Marvin Israel**

Chuck Willis was often referred to as the King of the Stroll for his 1950s performance of the dance craze 'The Stroll'. Pictured here in the trademark turban he frequently performed in, Willis takes on the role of a 'King' in this artwork looking straight into the eyes of his adoring fans. Willis tragically died from a bleeding ulcer aged only 32, not long after this album was released.



# 1959

**Billy Mure**  
**Supersonic Guitars Volume I**  
Design – Charles Earnes

Graphically depicting a military jet that breaks the sound barrier, this was now the Supersonic age and the modern sounding electric guitars of Billy Mure were ready to break into the swinging 60s.



# 1960

## Conjunto Primavera Bailemos Twist Con Texaco Design – Unknown

Released during the world-wide twist craze that arose in the early 60s, this promotional album with Texaco was released featuring a picture of a Puerto Rican Texaco fuel garage.



# 1961

**The Miracles**  
**Hi! We're The Miracles**  
**Artwork Wakefield & Mitchell**  
**Photography Pictorial Studios, Inc.**

This record is history. As well as having a strong 'we're here' message, this was actually the first vinyl album ever released by the Motown Record Corporation albeit under the Tamla subsidiary label.

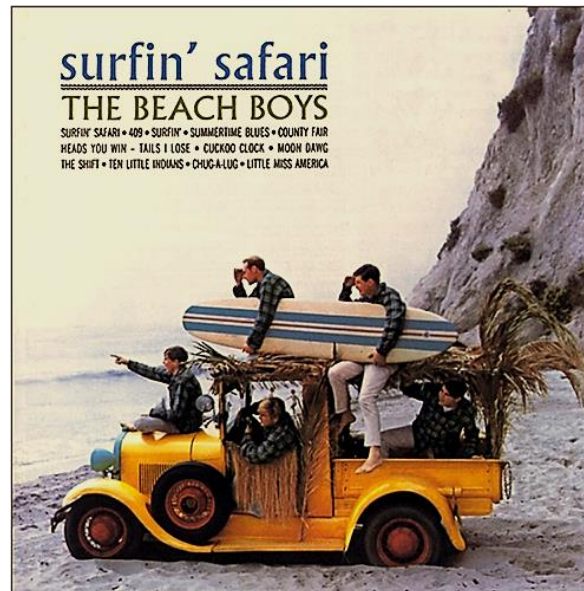




# 1962

## **The Beach Boys** **Surfin' Safari** **Photography – Ken Veeder**

The photo taken on the beach in Malibu was created by the in-house team at Capitol, such was the low importance of sleeve design at the time. And to keep costs down they conveniently shot the cover to the follow up LP, Surfer Girl, the very same day.



# 1963

**Freddie Hubbard**

**Hub-tones**

**Design – Reid Miles**

**Photography – Francis Wolff**

This album cover is so simplistic, yet so effective. In fact, this artwork was regarded in such high esteem, it later went on to be used several times by the label Blue Note and was paid homage to in the artwork of several other artists, including Bob Dylan.



# 1964

## Donald Byrd A New Perspective Design and Photography – Reid Miles

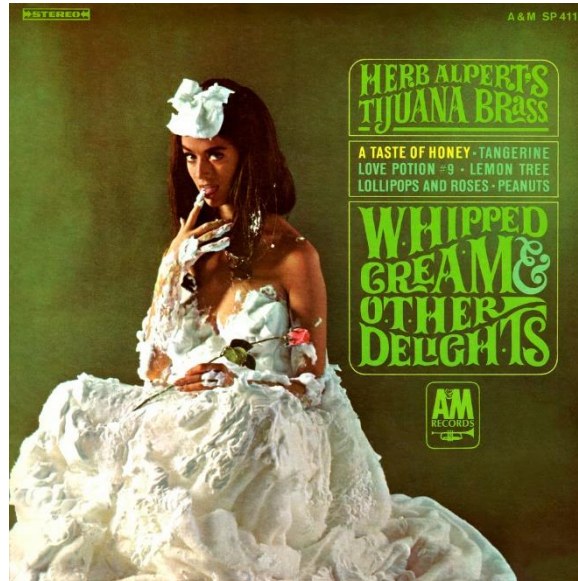
Blue Note was the first record label in history to actively create a visual identity. This Hard Bop recording was a real departure for Byrd and is considered to be one of the best uses of a gospel choir in a jazz context. Along with the chorus, Byrd was accompanied by a stellar line up of Blue Note all stars.



# 1965

## Herb Alpert's Tijuana Brass Whipped Cream & Other Delights Design – Peter Whorf Graphics

Often considered a classic pop culture icon, it featured pregnant model Dolores Erickson wearing just chiffon and shaving cream.



# 1966

## 13th Floor Elevators

### The Psychedelic Sounds of The 13th Floor Elevators

Design – John Cleveland

Often regarded as the first psychedelic sleeve design with its strong references to marijuana, this mix of contrasting colours almost distracts from the designer's take on the all seeing eye.





# 1967

## **The Beatles Sgt Pepper's Lonely Hearts Club Band**

**Design – Peter Blake and Jann Haworth**

**Photography – Michael Cooper**

After an initial idea from Paul McCartney, it was suggested they employ a “real artist” for this album cover and Peter Blake was brought in. This is clearly a collage of heroes delivered to perfection by the founder of the British Pop Art movement.

In real terms, his fee for the job that would define his career was just £200.

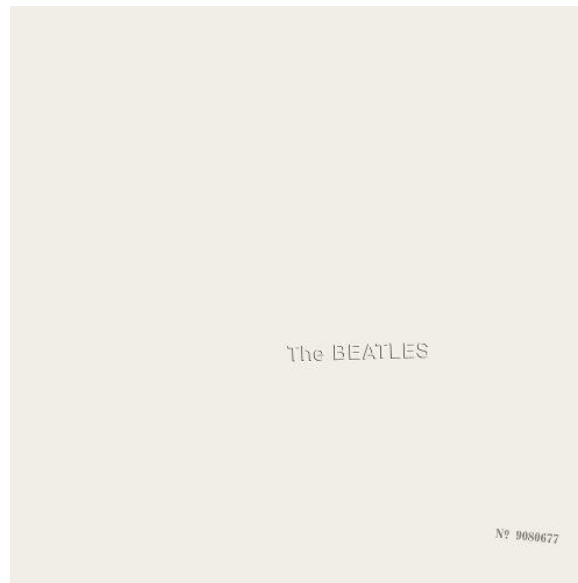




# 1968

## **The Beatles The White Album Design – Richard Hamilton**

This is clearly a contrast to its predecessor Sgt Pepper's. One has to take the view that the design creativity is actually the avoidance of any visual distraction, encouraging the listener to simply just listen.



# 1969

**Scott Walker**

**Scott 3**

**Design – Linda Glover**

**Photography – John Kelly**

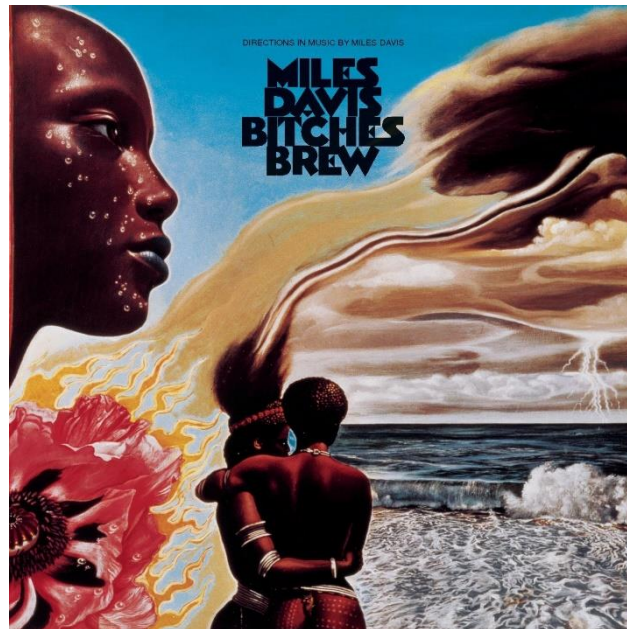
Ironically, the first two solo album sleeves didn't feature any eye contact from the singer, but, here we get the contact in a reflection from a colourful model's eye.



# 1970

**Miles Davis**  
**Bitches Brew**  
Painting Matias Klarwein

Painter Matias Klarwein who regarded Salvador Dali as his spiritual father became a popular choice for many recording artists, notably Santana and Hendrix. His style was very much of the time and inspired by surrealism and pop culture.



# 1971

## **Funkadelic Maggot Brain**

**Design - Paul Bisacca  
Photography - Joel Brodsky**

It's the turn of the century and the acid's kicked in. Celebrated fashion model, Barbara Cheeseborough is featured screaming for attention on this artwork, she was a well-known beauty of the 70s.

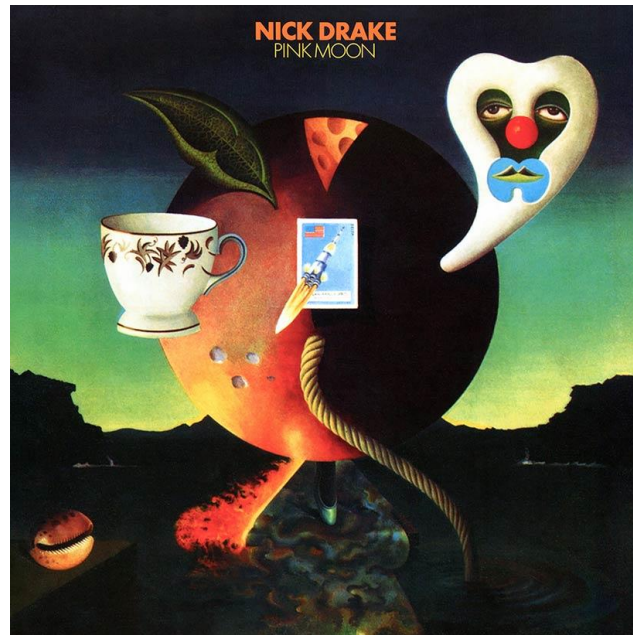


# 1972

## Nick Drake Pink Moon

Illustration - Michael Trevithick

The sleeve originally was meant to be a photo of the artist but the label deemed his appearance to have deteriorated such that it would not be a good selling point. So it was decided a piece of Dali-esque art should be used as approved by Drake.



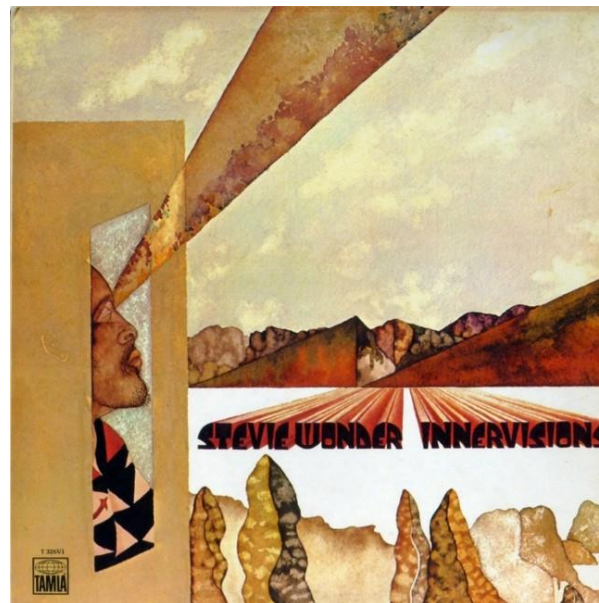
# 1973

## Stevie Wonder Innervisions

Illustration – Efram Wolff

Wolff wonderfully depicts Stevie Wonder, despite his physical blindness, as though he is a visionary or oracle with a clear view of the world around him.

This is reflected in Stevie's own quote to the New York Times in 1973:  
"Innervisions gives my own perspective on what's happening in my world, to my people, to all people".





# 1974

## Kraftwerk Autobahn (UK Edition)

**Design – Unknown but inspired by British Motorway sign by Margaret Calvert**

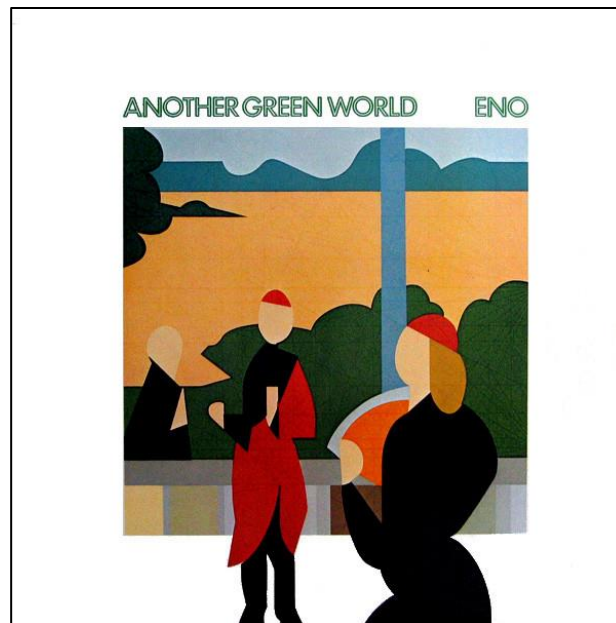
Simplistic in its design for a minimalist album that signifies the birth of electronic music. Two versions of the vinyl sleeve exist but this less complicated UK version has the added bonus of the Vertigo label logo, in itself a design classic.



# 1975

## **Brian Eno** **Another Green World** Painting - Tom Phillips

The cover artwork shows detail from a painting called 'After Raphael' by Tom Phillips, who was also Eno's mentor during his time at Ipswich Art School. Originally intending to be a painter, Eno was greatly involved in the design of his album sleeves.



# 1976

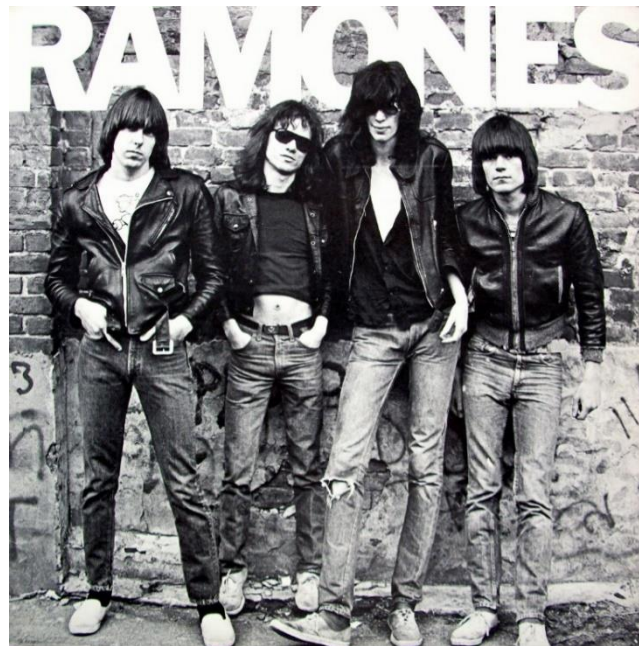
**Ramones**

**Ramones**

**Design Arturo**

**Photography Roberta Bayley**

This album cover has become one of the most imitated photos of all time. Defining the band's image from the outset, the photograph also captured the look of an era. And only cost the record label \$125!



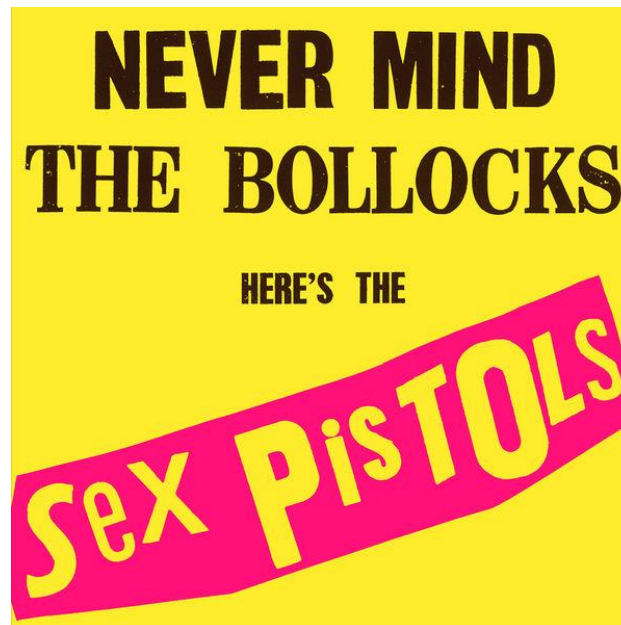
# 1977

**Sex Pistols**

**Never Mind The Bollocks**

**Design - Jamie Reid**

Coining the term 'blackmail punk' due to the effect of the cut out letters, this was to become the most symbolic sleeve for the Punk Rock generation. Some still contest its exact design origins, but in true spirit punk it stays controversial.



# 1978

## Blondie Parallel Lines

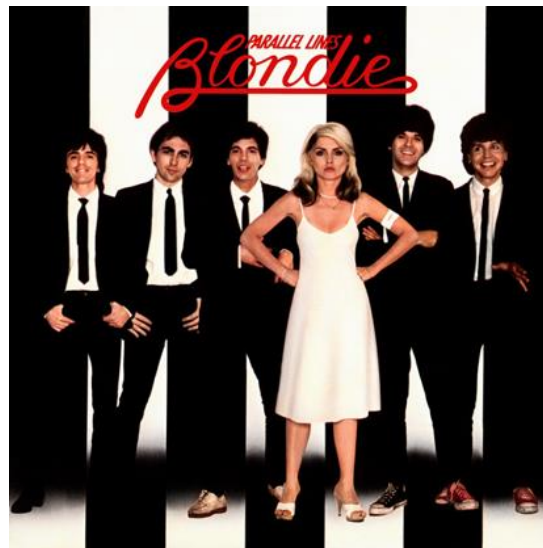
Design - Ramney Communications

Photography – Edo

Illustration - Frank Duarte

Lettering - Jerry Rodriguez

Debbie in a cocktail dress and the band in mod-revivalist suits, it's just the dirty footwear that alludes to their punk rock past. In an age where instant access to the promo videos was not available, this vinyl sleeve would often be the only visual representation of the band the listener could enjoy.



# 1979

**Joy Division**  
**Unknown Pleasures**  
Design - Peter Saville

This image is of successive radio pulses that the band chose out of The Cambridge Encyclopaedia of Astronomy. Originally, the image was black on white, but Saville reversed it to white on black and printed it on textured card for the original version.





# 1980

## The Pop Group For How Much Longer Do We Tolerate Mass Murder? Design - Unknown

A record whose relevance needed time to define itself in the period that followed punk. Often described as a starter kit for street protest through the inclusion of 4 fold out poster placards, it captured a global moment in history of political unrest.

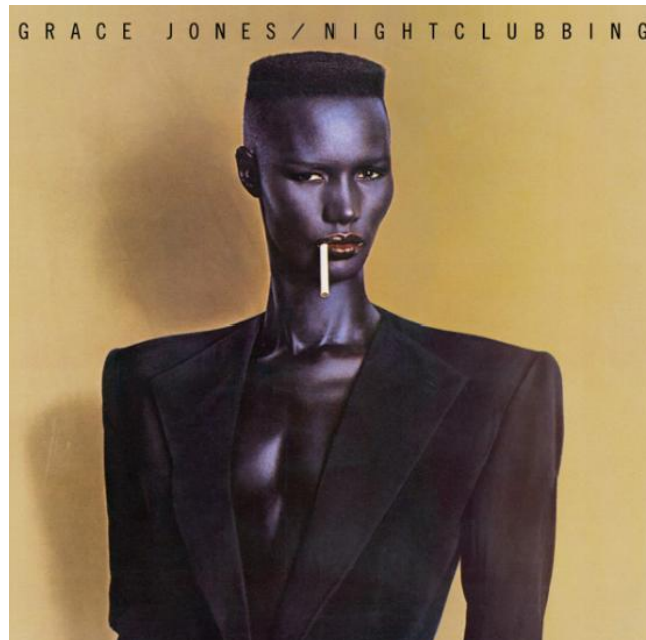


# 1981

## Grace Jones Nightclubbing

Design and Photography Jean-Paul Goude

It was album cover art that helped propel Grace Jones from musician to icon. The now famous androgynous look was created by her lover at the time, who clearly knew how to bring out this natural sense of style. Suitably cloaked in Armani to bring the big shoulder look into the 80s.



# 1982

**Duran Duran**

**Rio**

**Design - Malcolm Garrett**

**Illustration - Patrick Nagel**

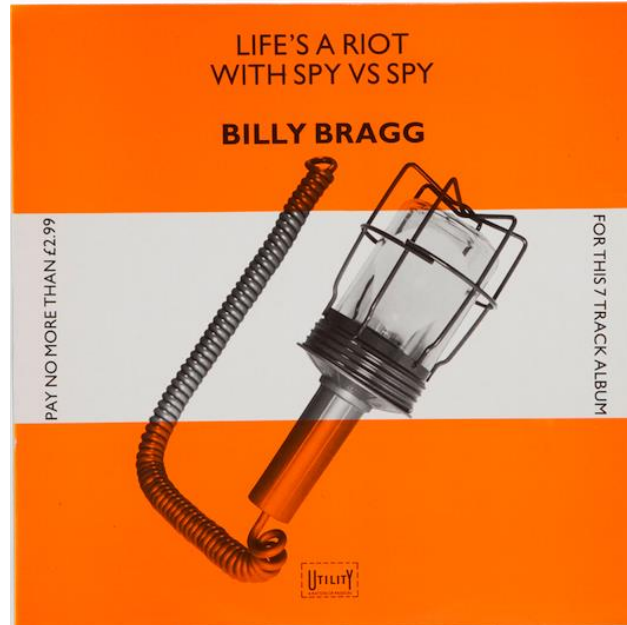
There are some records that simply define a decade and this sleeve has become so quintessentially 80s. Having spent time in the company of both Peter Saville and Barney Bubbles, Malcolm Garrett joined the club of honoured sleeve designers who have shaped the art and music we know so well.



# 1983

**Billy Bragg**  
**Life's A Riot With Spy vs Spy**  
Design - Barney Bubbles

At just 15 mins 57 seconds, this album just about qualifies as a 'long-playing' record. It would launch the career of Bragg and also define the graphic design imprint that would be used on Bragg's own short lived 'Utility' record label.



# 1984

## **This Mortal Coil It'll End In Tears Design - 23 Envelope**

This two man design team possibly launched a thousand design careers and more. One half of the team, Vaughan Oliver, would go on to bigger things as part of the in-house team at record label 4AD. They formed the visual identity of the label that remains such an instantly recognisable aesthetic today.

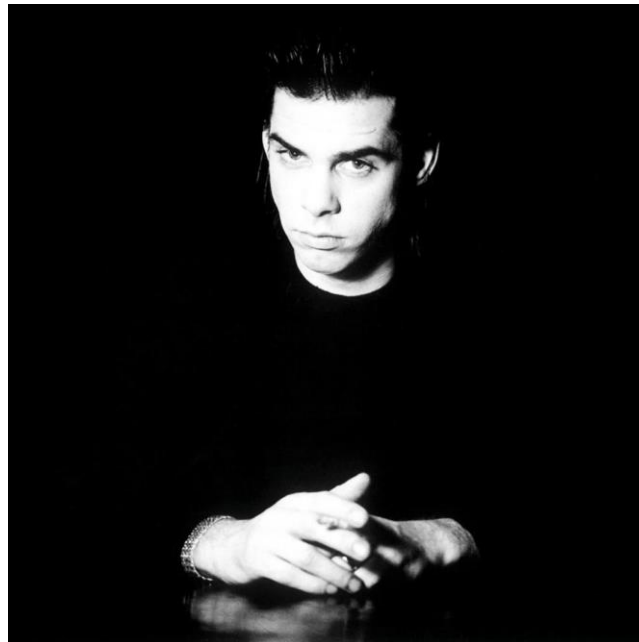


# 1985

## **Nick Cave and The Bad Seeds The Firstborn Is Dead**

**Photography - Jutta Heinglein**

Cave's album title pays respect to Elvis Presley's identical stillborn twin sister, Jesse Garon Presley. The black and white photograph is a simple yet effective technique to capture Cave at his most pensive.





# 1986

**Beastie Boys**

**Licensed To Ill**

**Design - Steve Byram**

**Artist - World B. Omés**

A gatefold of destruction; this sleeve shows the plane intact on the front cover but depicts it crashing into a mountain when the sleeve is opened. Producer Rick Rubin thought this was the perfect way to announce a new band on the scene after reading that Led Zeppelin had a private jet.



# 1987

## **The Cure Kiss Me Kiss Me Kiss Me Design - Parched Art**

The lips and make-up in the album sleeve capture the intensity at the height of the band's career. Andy Vella had contributed to the distinctive look of the band since 1981.



# 1988

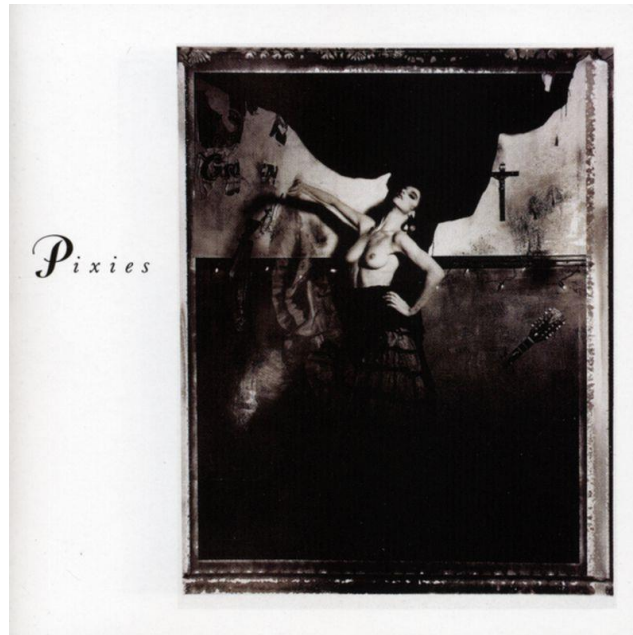
**Pixies**

**Surfer Rosa**

**Design - Vaughan Oliver**

**Photography - Simon Larbalestier**

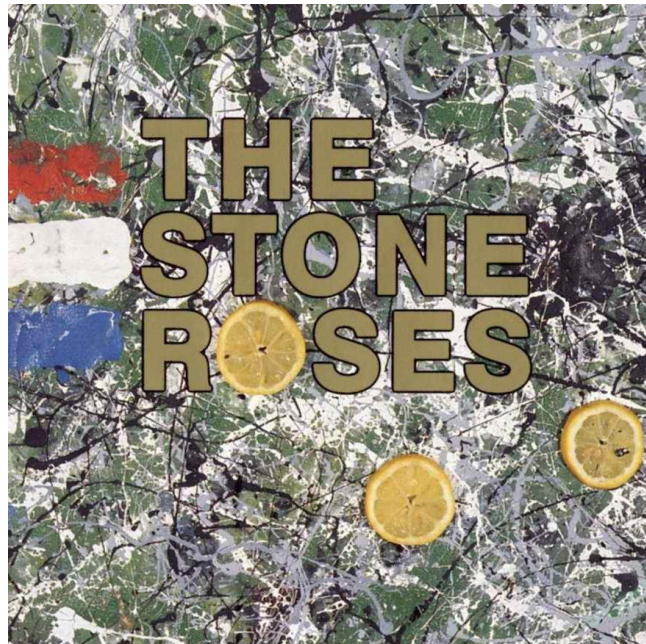
Vaughan Oliver explains his philosophy of 'not trying to define the music, I'm trying to suggest an atmosphere that is about the music'. For this US band's official debut, the Spanish bar backdrop was actually shot in a pub in London.



# 1989

**The Stone Roses**  
**The Stone Roses**  
**Painting - John Squire**

This Jackson Pollock-inspired painting by Squire is titled 'Bye Bye Badman' in reference to the May 1968 Paris riots. The inclusion of the highlighted spot varnish lemons is a reference to lemons being used as an antidote to tear gas.



# 1990

**Sonic Youth**

**Goo**

**Advert - Kevin Reagan**

**Artist - Raymond Pettibon**

As the decade turned, this slice of delinquent chic would find prominence not just as a classic record sleeve design but seen more often as a T-Shirt. As the CD became the new darling for music consumption, the vinyl sleeve designs would soon find new prominence across multiple applications.



# 1991

**Primal Scream**  
**Screamadelica**  
Design - Paul Cannell

Painted by Creation Records' in-house artist, the end result was allegedly inspired by a damp water spot on the Creation Records offices ceiling after taking LSD. This record was notably honoured in 2010 in a set of 'Classic Album Cover' postage stamps.

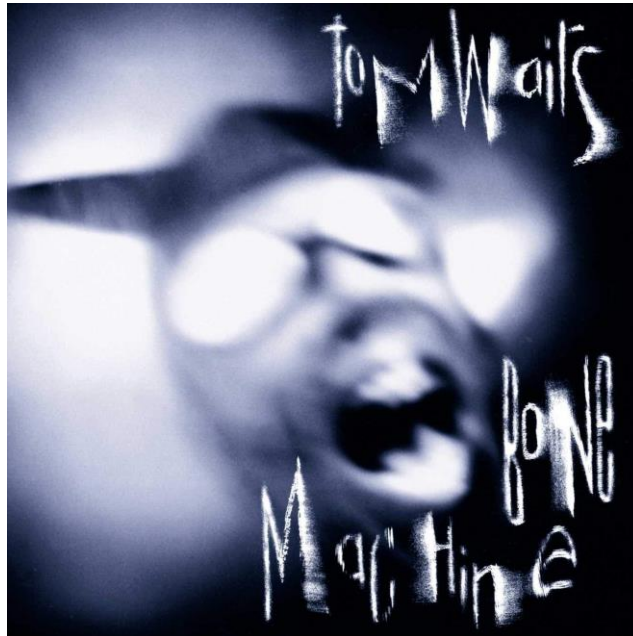




# 1992

**Tom Waits**  
**Bone Machine**  
Photography - Jesse Dylan

This photo was taken by Bob Dylan's son. Although blurred for effect, it is actually Tom Waits in a leather skullcap with horns and protective goggles.

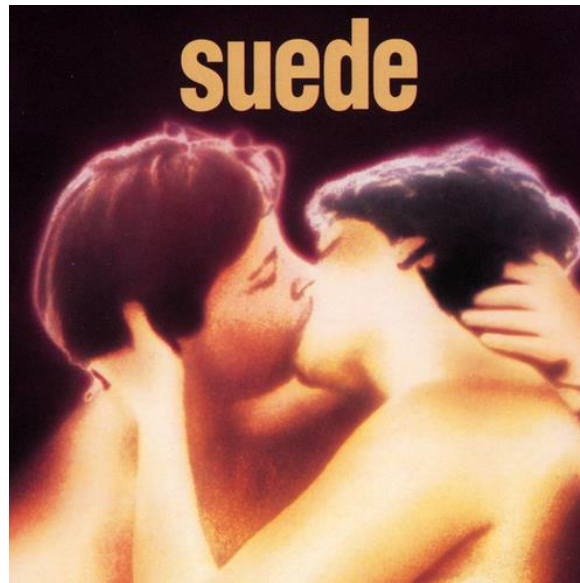


# 1993

**Suede  
Suede**

**Design – Peter Barrett and Andrew Biscomb  
Photography - Tee Corinne**

This photograph provoked some controversy at the time but lead singer Brett Anderson said they chose it “because of the ambiguity of it, but mostly because of the beauty of it”. The original image, taken by Tee Corinne, was much bigger with the two subjects pictured sitting in wheelchairs.



# 1994

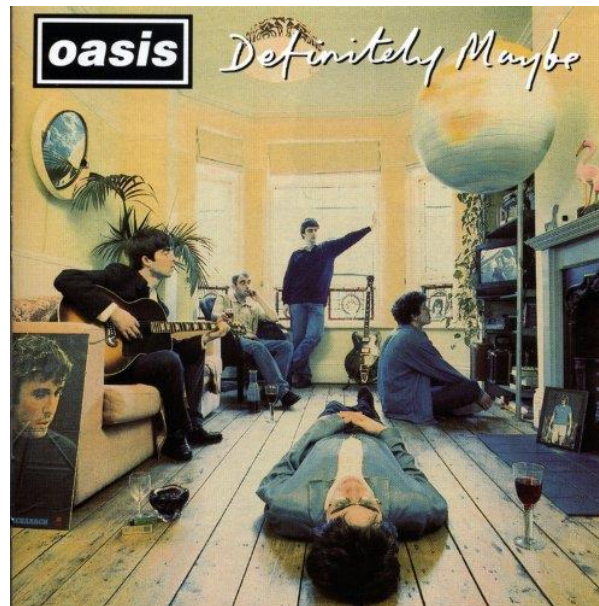
**Oasis**

**Definitely Maybe**

**Design - Brian Cannon**

**Photography - Michael Spencer Jones**

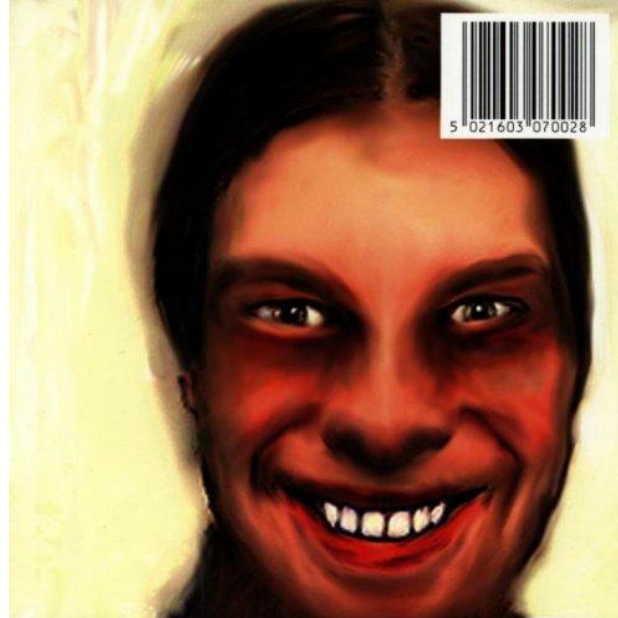
The photographer, Spencer Jones, had recently taken a trip to the Egyptology department at Manchester Science Museum, which explains the floor positioning of Liam Gallagher. The photograph was taken in the living room of guitarist Paul 'Bonehead' Arthur's house.



# 1995

**Aphex Twin**  
**I Care Because You Do**  
Original Painting - Richard D James

'I Care Because You Do' was the first Aphex Twin release to feature the artist's face, with that soon-to-be trademarked menacing grin. In this version it is portrayed in a painting by Richard D James himself.



# 1996

## DJ Shadow Endtroducing

**Design - Ben Drury, Will Bankhead and B+**  
**Photography - Will Bankhead and Barney Bankhead**

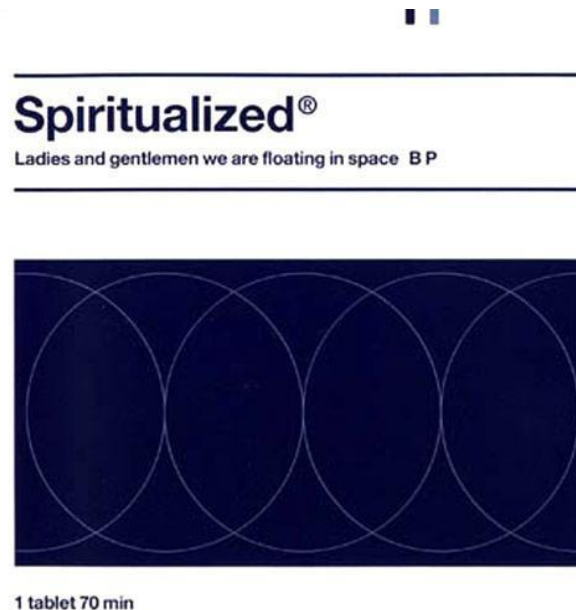
This album sleeve was shot in the basement of a record shop in Sacramento. The LP itself is completely made from samples, so this shot of people flicking through crates of vinyl is a great reflection of the different genres and music mashed together in the record itself.



# 1997

## **Spiritualized** **Ladies and Gentlemen We Are Floating In Space** Design Farrow Design

The CD version of this artwork is fondly remembered by fans for its 'pop the pill' concept, which required you to break the packaging like a medicine pill to get to the aural goodies inside.





# 1998

**Massive Attack**

**Mezzanine**

**Design - 3D**

**Art Direction - Tom Hingston**

**Photography Nick Knight**

Also carving out a separate career as an album cover artist, band member Robert Del Naja (known as artist 3D) collaborated with photographer Nick Knight to produce this album cover. It was quite a jump from the DIY approach of the previous albums with Del Naja commenting "I had been obsessing about spiders and the patterns on their backs at the time. This eventually led to the Beetle image."



# 1999

## **The White Stripes** **The White Stripes**

**Photography - Ko Melina Zydeco and Heather White**

Stage one of a visual aesthetic that would last a career. The attention to detail in design for this band is professionally executed, yet the music comes from a true punk rock ethic.

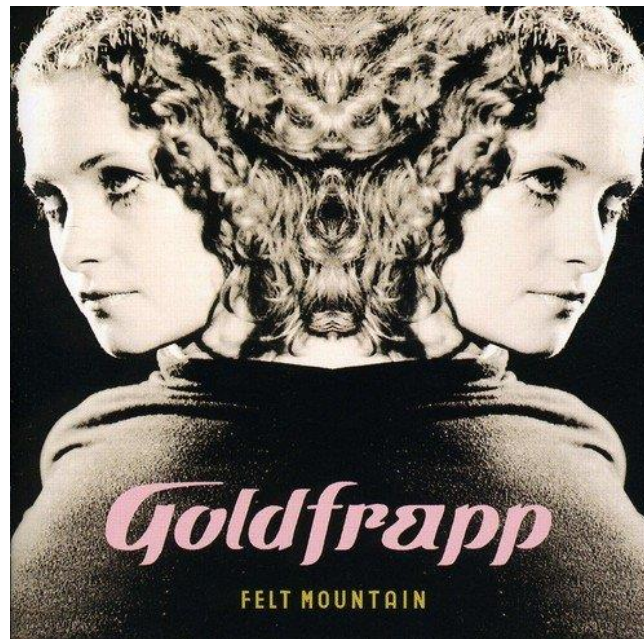


# 2000

## **Goldfrapp Felt Mountain**

**Design - Alison Goldfrapp**

The cover art was designed by Alison Goldfrapp herself who approaches her work as one single creative project, with the artwork, live performance, videos and costumes all deeply entwined. Her repertoire conveys an ethereal, sensual, highly theatrical persona.



# 2001

**The Strokes**  
**Is This It (UK Edition)**  
**Photography - Colin Lane**

This UK version of the LP was from an impromptu photo shoot of the photographer's girlfriend as she exited the shower. The black glove itself is simply a prop left behind by a stylist in his apartment.



# 2002

## Lemon Jelly Lost Horizons

**Artwork - Fred Deakin and Airside**

The front cover of this sleeve design is one of 6 panels that open out to reveal a wide screen graphic of a brightly coloured countryside connecting to a grey dull city. The design was created by band member Fred Deakin, who said: "One of the many great things about Lemon Jelly was being able to do pretty much whatever I wanted with the band's visual manifestation."



# 2003

## Blur Think Tank

**Artwork and Direction – Banksy**  
**Design - Tijuana Design**

Banksy describes this particular commission "I've done a few things to pay the bills, and I did the Blur album. It was a good record and the commission was quite a lot of money. I think that's a really important distinction to make. If it's something you actually believe in, doing something commercial doesn't turn it to shit just because it's commercial.





# 2004

## Kanye West College Dropout Design - Eric Duvauchelle

At this point in time, West wanted to bring a sense of elegance and style to what was typically a gangster-led image of rap artists. This more fun loving image was then framed inside gold ornaments taken from a book of illustrations from the 16th century.



# 2005

## **Hard-Fi Stars Of CCTV Design - Albion**

The powerful contrast of the yellow background and black text makes this simplistic design eye-catching and almost intrusive. Although it's graphically simplistic, it's a clear reminder that we are all stars of CCTV.



# 2006

## Thom Yorke The Eraser

Design - Stanley Donwood

Yorke's debut solo album artwork was developed from a linocut print by Stanley Donwood, who also designed much of the album artwork for Radiohead. The print depicts London destroyed by flood, taking influence from the legend of King Canute failing to command the ocean, which Yorke likened to government attitudes towards climate change at the time.



# 2007

## **The Cribs** **Men's Needs, Women's Needs, Whatever** Design - Rob Crane

Crane sourced this black and white photograph of a couple in silhouette standing outside a Granada picture house by night. This was then subtly edited with "The Cribs" appearing to be attached in neon lights to the front of the cinema. The brief from the band was that they wanted the cover to look like a classic Smiths record sleeve - and ironically The Smiths guitarist, Johnny Marr joined The Cribs three years later for two albums.



# 2008

**Fleet Foxes**

**Fleet Foxes**

**Artwork - Pieter Bruegel The Elder**

The cover art is a detail of the 1559 painting 'Netherlandish Proverbs' by Pieter Bruegel The Elder. Vocalist and guitarist Robin Pecknold liked the painting after seeing it in a book, noting that "When you first see the painting it's very bucolic, but when you look closer there's all this really strange stuff going on like dudes defecating coins into the river and people on fire, people carving a live sheep, this weird dude who looks like a tree root sitting around with a dog."



# 2009

**Muse**  
**The Resistance**  
**Design - Scott Bendall**

Inspired by American space artist Jon Lomberg, this design features a single human figure trying to find their way through a kaleidoscope of multi-coloured hexagons in infinite space. It is a design that is hard to give only one meaning as it could be interpreted in many lights; meaning of life or me against the world.





# 2010

**Klaxons**  
**Surfing The Void**  
Design - Richard Robinson  
Photography - Mads Perch

Designer Richard Robinson explained that this memorable cover concept was derived “after lengthy conversations in which we decided that a cat in a spacesuit was the perfect solution”. The cat used for the photo belonged to Klaxons band member Jamie Reynolds, who not long after the release declared “He’s really into our music. I keep getting phone calls from my mum saying the whole thing’s going to his head and he keeps taking up more space on the bed than he used to.”



# 2011

**Bright Eyes**  
**The People's Key**  
**Design - Zack Nipper**

Lead singer Conor Oberst came up with the initial idea for the album artwork, which was for the sleeve to portray a wall of fire to represent one of the themes of the album. Nipper created the design using cut out paper flames which were then pieced together. Nipper used this technique previously to create the artwork for the first Bright Eyes release he worked on 'Every Day and Every Night.'



# 2012

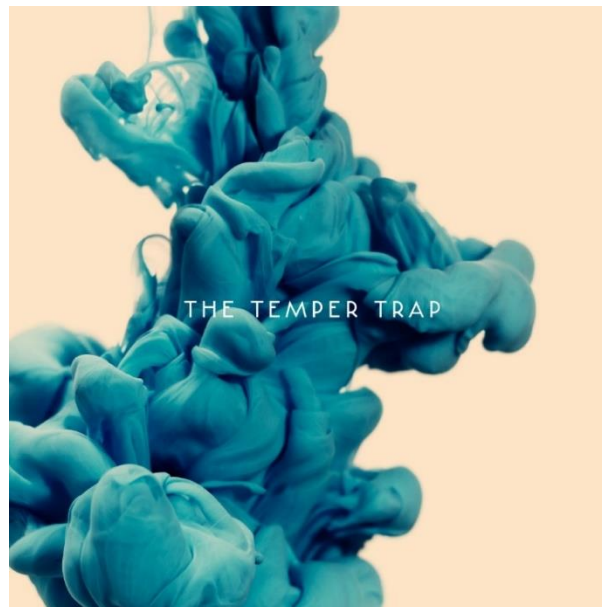
## **The Temper Trap**

## **The Temper Trap**

**Photography and Artwork - Alberto Seveso**

**Design and Art Direction - Boat Studios**

Artist Alberto Seveso worked with acrylic ink in water, photographing a suite of images in a bold primary palette. Moving image versions were also created for the iTunes LP, which could be used to form the first ever moving lyrics booklet, demonstrating a new way to display a physical LP design in a digital world.



# 2013

## **White Lies Big TV**

**Art Direction - Gerard Saint and Markus Karlsson  
Painting by Michael Kagan**

The sleeve features an oil-painting called 'Pilot 2' by artist Michael Kagan and was chosen by the band who were looking for something which they connected with. Kagan explained "I like this push and pull between abstraction and representation. The goal is that the painting falls apart when viewed up close and then tightens when seen further away."



# 2014

**Royal Blood**

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**Illustration - Dan Hillier**

**Hand Lettering - Harry Robbins**

**Design - Richard Welland**

Illustrator Dan Hillier named the picture as 'Pachamama' meaning World Mother, or Earth Mother. Hillier was originally approached by the band to create an original piece for the album artwork, however they decided to use this existing piece that Hillier had produced earlier in 2014, drawing inspiration from Victorian etchings.



# 2015

**David Gilmour**

**Rattle That Lock**

**Design - Dave Stansbie**

**Photography - Rupert Truman**

This sleeve shows a stunning combination of creativity; a photograph shot on a dark and bleak day in North Wales, 15 hand-painted Corvidae birds, and a 3D model of a gold cage, all brought together to create one final striking image. When pitching for the sleeve design The Creative Corporation were briefed with one track from the album and a potential album title to interpret a concept around.





# 2016

## **The Last Shadow Puppets Everything You've Come To Expect**

**Design - Matthew Cooper  
Photography - Jack Robinson**

The cover features a portrait of a young Tina Turner, originally photographed by Robinson in New York City in 1969. Cooper, who designed the album artwork, said "Originally shot in black and white, the tint was added to create an identifiable colour scheme and a warmer, more contemporary feel."



# 2017

## **Run The Jewels Run The Jewels 3**

**Art Direction and Photography - Timothy Saccenti  
Drawing Nick Gazin  
Layout Troy Hahn**

The image of hands has been used as a logo for Run The Jewels from the beginning, depicting one hand robbing the chain of the other. Explaining the use of the hands for RTJ3, the hip-hop duo said “the bandages are off, the chain is gone and the hands have been transformed into gold. For us, this represents the idea that there is nothing to take that exists outside of yourself. You are the jewel.”



2018

