

## The Cover Art of Blue Note Records

*Graham Marsh, Glyn Callingham*

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**Graham Marsh, Glyn Callingham : The Cover Art of Blue Note Records** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Cover Art of Blue Note Records:

18 of 18 people found the following review helpful. A Blue Note visual feast!By Ange TsiboThis is a must for anyone who loves the stunning and historical cover art of one of jazz' most legendary labels, Blue Note. There are literally hundreds of covers from some of the most acclaimed albums Blue Note ever released, and if you're anything like me you'll spend hours just flicking through it and feasting your eyes on the work of seminal designer Reid Miles, Blue Note stalwart and budding photographer Francis Wolff, and the many other famous or less well-known figures who played a part in creating the label's unique visual legacy, which is arguably just as important as its musical one. The beautiful full-colour photos of the covers range from 8.5" square, full-page shots, down to 3.25" squares arranged four to a page. Each album cover has its title and original catalogue number alongside, as well as the artist's name, the recording or release date, and the names of the cover designers or cover photographers. The covers are often arranged to highlight certain themes or styles that popped up over the course of the label's long history. There are some short but informative essays at the beginning of the book on the label's founding, its major achievements and players, as well as its continuing influence today, written by the authors as well as those who were along on the ride such as Alfred Lion's wife, Ruth. There are a couple of small typos in the text, as on page 7 where it says Blue Note was founded in 1959, but in general they are very well written and lots of fun to read. At the end of the book there are also some rare and stunning black and white pictures (naturally!) of some of the artists who made Blue Note so famous. This is a book all jazz and cover art lovers will treasure forever. 4 of 4 people found the following review helpful. Iconic Cover Art of

Definitive Jazz By GenJamGuy This book contains over 400 Blue Note album covers from the late 40's through the early 70's. The graphic design work is iconic, with the sweet spot being Reid Miles's tenure as chief graphic designer from 1956 to the mid 60's. These covers are especially important in an era when albums are distributed piecemeal and digitally, without cover art or liner notes. Much of the Blue Note catalog has passed into the public domain in the last few years, which has enabled the recent release of incredibly inexpensive multi-CD sets of "Eight Classic Albums" by Real Gone Jazz and other other labels. Since these CD sets are very bare-bones in their packaging and presentation, it's great to be able to view the original album covers. For someone like myself, who bought many of these albums when they came out, the book generates a flood of memories. For younger folks who may be new to the music, the book evokes the time and culture of jazz in the 50's and 60's and amply displays the true definition of "cool". 1 of 1 people found the following review helpful. A nice addition to jazz related design By Edward Alexander Gerster Such a great compilation of these classic covers. Light on text, heavy on graphics showing the distinctive Blue Note style. A wonderful book for those of us that don't own the original vinyl records and dust jackets...

The jazz company Blue Note Records has always had a reputation for producing fine album covers, and in its heyday was the most successful and influential of all the classic jazz record companies. The Cover Art of Blue Note: The Collection brings together all the finest Blue Note album covers. Includes a foreword by Horace Silver, composer and musician who greatly influenced the evolution of jazz in the 1950s. Atmospheric photographs by Miles Reid capture some of the great jazz musicians recording at the Blue Note studios. Promoting a stylistic way of thinking and influencing many of today's trends in graphic art with their pioneering use of typography, the covers present sophisticated images of fashion and personal flair that mirrored the taste and integrity of the records themselves. The Blue Note label embodied one word: style.

About the Author Graham Marsh has worked as a magazine art director, illustrator and fashion journalist since the sixties. He has been a confirmed Americaphile since his first visit to New York and has always been interested in the connection between music and fashion. He lives and works in London. Glyn Callingham runs the legendary Ray's Jazz Shop in London. He has worked on several Blue Note compilation CDs and writes for a number of jazz magazines.