

ART OF NOISE

Art of Noise shows how design shapes the way we experience music—how and where we listen to it, how it’s communicated visually, and what we choose to hear. For many people, these design choices feel like a part of the music itself; they become a key part of how we remember and understand sound in a multisensory way—through our ears, our eyes, and our sense of touch. Music is a part of our creative culture and our artistic expression. Although fundamentally we experience it as sound, our perception of it goes beyond just hearing, with design and art having played a central role in its performance and transmission. Art of Noise presents hundreds of works that have shaped our relationship to music over the past century. It shows how our experiences are built by both the sounds we hear and the objects that help illustrate or activate them, whether through color and composition or through form, material, and mechanics. Graphic design can complement or convey a musical sound; it can provide a visual language across album covers, posters, and flyers. These visual outputs are so correlated with the sound that genres of music are often associated with specific typographic styles, color palettes, and even production techniques— from hand-drawn to photocopied to digitally manipulated.

ART OF NOISE

Object-wise, the look and feel of music players—including radios, stereos, boomboxes, turntables, and portable devices—has developed alongside advancements in technology and evolving cultural aesthetics. Art of Noise maps these expressive styles and iconic product designs, from the mechanical and analog playback devices of a hundred years ago to the modern tools that deliver nearly infinite access to digital streaming. Art of Noise is organized by SFMOMA and curated by Joseph Becker, Curator of Architecture and Design, SFMOMA, with Divya Saraf, former Curatorial Assistant in Architecture and Design, SFMOMA. The Cooper Hewitt presentation is curated by Joseph Becker with support from Cynthia Trope, Associate Curator of Product Design and Decorative Arts.

Product Design

How we experience recorded music has changed dramatically over the past century. During this time, design has played a crucial role in how we listen to music. Art of Noise shows how products and inventions have evolved, helping us tune in to radio broadcasts or play our own selections at home. On view here are early phonographs and tube amp radios, turntables and reel-to-reel magnetic tape decks, laser-read compact disc stereos and digital music players. Each of these objects shows how design has helped improve sound quality, made music more portable, and given us more choices about what we listen to. Many of them reflect the aesthetics or look of their era or announce the dawn of a new one. Although products like the Regency TR-1 radio, the Sony Walkman, and the Apple iPod were not necessarily the first to offer a specific type of listening, each device reshaped the consumer landscape and ushered in a new way to carry our music with us.

Product Design

Interaction is a key aspect of product design and experiencing how these objects work; yet exhibitions tend to display these objects and electronic devices turned off or static, meaning they tell only part of the story. To better explain how these pieces actually work, some of them are displayed here with an in-use video, which shows how the design was intended to be used and how it functions. For listeners, simple interactions like the clicking of a button or the feel of a device's material can result in relationships with these design objects and the way that they function; those interactions then become intertwined with our personal experience of music.

Some objects are displayed in the exhibition with an in-use video, which shows how the design was intended to be used and how it functions. To gain access to these videos on your own device, email CHAccess@si.edu.



TR-620 Portable Radio

Manufactured by Sony Corporation

plastic, metal, sheet metal, electronic components, cord

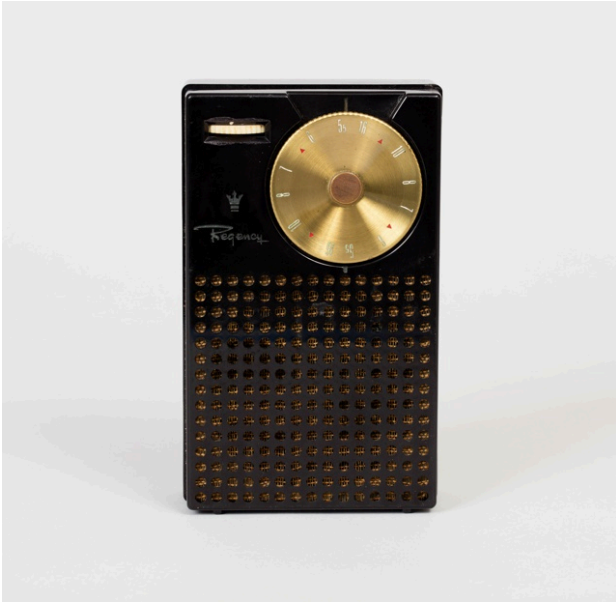
Gift of Max Pine

personal, communication, music, minimalism, neutral colors, compact, innovative

Transistors revolutionized listening technology in the mid-twentieth century, replacing bulky vacuum tubes used in earlier radios and allowing for smaller devices that required less energy to power. One of Sony's most successful products, the sleek, minimal TR-620 radio was small enough to fit into a purse or shirt pocket and came with a plug-in earpiece.

Image Description:

A small, rectangular, portable radio standing in a vertical position. It is made of a smooth white plastic with silver metallic cover on the top half. Overlapping the bottom of the cover is a large circle speaker, which creates a silver arch bridge shape above. The speaker takes up most of the surface of the front stretching the width of the radio. It has a thick silver border, a silver metal grid inside, with prominent indention lines shaped like an asterisk star. Above the speaker, on the top left, is a small rectangular display window showing white numbers on a black background. Text to the right, in thin black letters reads Sony Six Transistor. Connected on the side of the top left corner is a black cord loop with a metal end. The side of the right top corner has two indention slits each with white ridged dials or gears hidden inside with only a sliver of the tops peeking out of the surface.



Regency TR-1 Radio Transistor Radio

Designed by Painter, Teague and Petertil

Manufactured by Texas Instruments

plastic, brass, electronic components; leather, metal (case)

Gift of Robert M. Greenberg

listening, radio, black and gold, personal device

Image Description:

A pocket-sized transistor radio that has a rectangular shiny black body with a sleek, minimalist design. The lower two-thirds of the front are covered with a grid of small circular holes, forming the speaker grille. Behind the holes is a golden mesh. In the upper-right section is a large, circular gold tuning dial with a brushed metallic finish. It is marked around the edge with

numbers and tiny red indicator triangles between every third number. To the left of the tuning dial is a small horizontal cream knob for volume control. Below that, the word Regency is written in a cursive script, and above it is a small crown logo.



Radio, T 41 Radio

plastic, electronic components

San Francisco Museum of Modern Art, Accessions Committee
Fund purchase

Image Description:

Light grey rectangular radio with a width about half of the length. The front of the radio has a number of holes making a circular speaker that takes up the whole bottom half. Above that is a fan shaped transparent opening, through which there are three slim black arches with numbers on a white background. A red arrow points down from the top center, and a red line points up from the bottom center. On the upper side of the radio is an opening with a red dial, a bit below that is a light blue switch with three options. At the very bottom is a light blue dial that reads ein aus Volumen in black script.



Radio-phonograph, TP 1 Radio-phonograph

aluminum, plastic, electronic components

San Francisco Museum of Modern Art, Accessions Committee
Fund purchase

Image Description:

Small, light grey, vertically rectangular radio with slim sides like a cereal box. A brown leather handle extends from one side to the other across the top making an arch. On the left side a yellow wire begins and ends with much of the wire hidden behind the machine. On the very bottom of the side is an opening. The front of the machine is separated into two panels, the bottom one taking up two thirds of the space. At the bottom right corner is a raised circular silver dial, with a wide silver ring around it with a slimmer black ring around that. To the left of

that dial is a small horizontal rectangle in line with the center of the dial showing a grey background. Above that along the left edge is a vertical opening into the radio with a darker grey tab at the bottom that can be slid up and down. On the left side of the top panel, lines of holes forming a square make the speaker. To the right of that is a small grey circle with two vertical holes resembling a button. A larger circle surrounds that with two dashes and an arrow pointing out, each a third of the circle from each. Around the circle are numbers written in red and black, with the arrow pointing to a red number 24.



Radio, T4 Radio

plastic, electronic components

San Francisco Museum of Modern Art, Accessions Committee
Fund purchase

Image Description:

This small radio is horizontally rectangular and slim like a cereal box on its side. The color is a light grey similar to smoke. Taking up the entire front left half of the radio are holes making a circle for the speaker. On the front's far right side, in the middle, is a small horizontal rectangle through which you can see the number three in black. To the right of the number are long and short black dashes like a ruler going vertically, and to the right of that is a long red dash. On the sides of the radio, indicated with small black symbols, are openings for a power cord and

headphones, and a small red dot below the headphone opening. At the top of the radio on the left is a volume dial, there is another dial on the far right, with a switch towards the center right.



Phonograph, Pop Automatic GA 45 Phonograph

plastic, metal, electronic components

San Francisco Museum of Modern Art, Bequest of the George R. Kravis II Collection

Image Description:

Small, portable electric blood orange phonograph in a futuristic semi-circular shape. The shell of the phonograph is a hard, shiny plastic. This three-dimensional device has one side that is flat with curved lines from the back top to the back bottom. At the midpoint, along the sides of the semi-circular object, a smooth silver stripe begins with a slot to insert a disc in the center. At the top a medium sized circle of dots are placed as a speaker to listen to music from.



TPS-L2-Walkman Cassette Player and MDR-3L2 Headphones Walkman Portable Cassette Player And Headphones

Designed by Kozo Ohsonoe

Manufactured by Sony Corporation

plastic, aluminum, steel, polyurethane, electronic components

Gift of Robert M. Greenberg

music, listening, handheld, personal electronic, headphones

Image Description:

Portable cassette player with a pair of headphones. The cassette player is a small, rectangular device with a metallic blue and silver body. The tape deck is a clear window in the middle that reveals there is no cassette tape inside. The word stereo is written in white uppercase letters above the window,

and there's an arrow on the tape door indicating the tape's direction. On the top of the player, there's a black audio jack plugged into it and a small yellow orange button visible on top. Left of the player is a pair of grey over ear headphones with thin metal arms and bright red orange foam-covered ear pads.



CD Player, Discman D-50 Compact Disc Player

plastic, metal, electronic components

San Francisco Museum of Modern Art, Gift of Mark Edelsberg

Image Description:

A thin, black, square box shaped compact CD player reminiscent of a pizza box that opens upwards. The top has a semi-transparent lid and quarter window for viewing. The lid also has an embossed circle directly above where a disc would sit underneath. The box's far right corner has a red square grid logo, under which is a triangle button that reads Open. The front of the box, the side of the base facing the viewer, is split into two sections: the left side has a digital screen and two raised black square buttons. The right has a shiny, gray control panel with play/pause, rewind, fast forward, and stop buttons.



Minidisc Player, MZ-R37 Minidisc Player

plastic, metal, electronic components

San Francisco Museum of Modern Art, Gift of Dj Dials / Noah Bennett

Image Description:

A short, thin, rectangular metal box with a front control panel containing buttons and a digital screen. The top of the rectangle is a quarter transparent and a quarter clear to create a window to see the circular base. The circular base holds mini discs.



iPod Digital Music Player Digital Music Player

Designed by Apple Industrial Design Team

Manufactured by Apple Inc.

plastic, polycarbonate, stainless steel, electronic components

Gift of David and Kelly Theresa Linton

personal, entertainment, music, digital, minimalism, portable,
innovative, handheld, extrude, white plastic

Image Description:

A flat lay, forward-facing view of a white rectangular iPod with smooth, rounded edges, on a white surface. The top half of the face has a gray, square display screen. Below is a circular control panel made of concentric circles like a target board. The perimeter ring is divided into four buttons going clockwise from

top, right, bottom, and left. Each are labeled with small gray words or symbols reading menu, forward symbol, play and pause symbol, rewind symbol. The interior circles are not labeled. The next ring inside is thicker with the center button inside.



Digital Music Player, iPod Shuffle Digital Music Player (first generation), 2005

plastic, electronic components

San Francisco Museum of Modern Art, exhibition copy

Image Description:

Small vertical rectangular device made of white plastic. On one end of the wider side of the rectangle is a circular ring button, able to be clicked on the top, bottom, left, and right. Another button is in the center of the ring. The Apple logo and word "iPod" is on the opposite side.



Digital Music Player, iPod Nano Digital Music Player (seventh generation), 2012

metal, plastic, electronic components

San Francisco Museum of Modern Art, exhibition copy

Image Description:

Flat screen device with a thin white border along the top and sides around the vertical rectangle display screen. Along the bottom is a slightly thicker rectangle. Centered in that bottom border is a circular button, the same white plastic. The device has a shiny red backing.



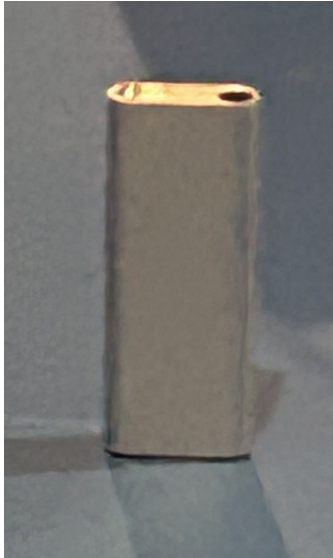
Smartphone, iPhone (first generation)

plastic (abs), polycarbonate resin, stainless steel, oleophobic coated glass, aluminum

Anonymous Collection

Image Description:

Flat rectangular aluminum and plastic body with rounded corners; front composed of large glass touch-screen with black bands at top and bottom, showing colorful application "widgets" (symbols) or functions (number pad, keyboard) when phone is on; dark when off. Volume and ring-tone controls on left side; on/off button on top right; function control (dimple-like depression) on bottom front. On back: camera lens in upper right corner; Apple logo; black plastic panel at bottom.



Digital Music Player, iPod Shuffle Digital Music Player (third generation), 2009

metal, plastic, electronic components

San Francisco Museum of Modern Art, exhibition copy

Image Description:

Small vertical rectangular device made of shiny grey plastic, about the size of a large battery. Small button controls sit at the top of the device, as well as a headphone jack.



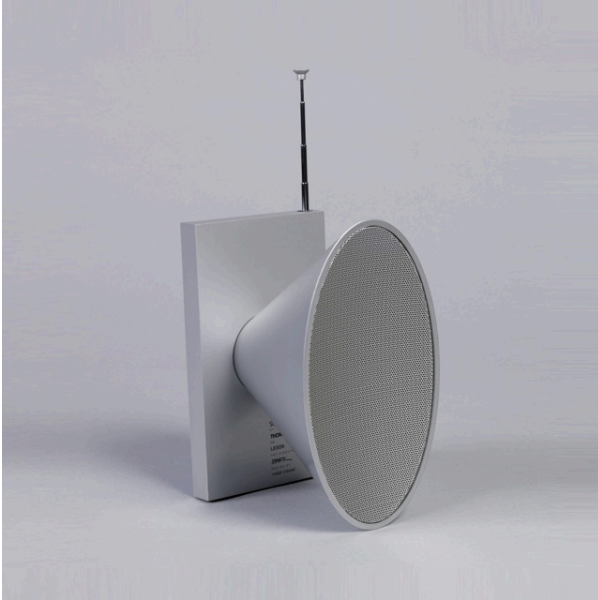
Portable Speaker, OB-4 Off-White(TM) portable bluetooth speaker with FM radio

plastic, metal, electronic components

San Francisco Museum of Modern Art, Gift of Teenage Engineering

Image Description:

Square-shaped portable speaker with a flat handle across the top and attached to the sides. The body is finished in a uniform striking red-orange color giving it a bold yet minimal look with a futuristic feel. The front surface features two large circular speakers on its upper half. Its controls are subtly placed along the top surface blending cleanly. The overall aesthetic looks futuristic while yet retaining a simple geometric shape.



Soundsation radio-alarm clock Radio

Designed by Matali Crasset Productions

Manufactured by Lexon

plastic (abs), rubber, metal, electronic components

Gift of Max Pine and Lois Mander

communication, music, tool, radios, portable, conical

One of Crasset's earliest works, the Sound Station takes its formal inspiration from the Golden Age of Radio with a speaker that recalls early gramophone horns. Here the designer has reduced the radio to a "functional and symbolic minimum" whose iconic, conical shape visually embodies the essential idea of sound.

Image Description:

A titled view of an upright light gray radio with geometric shapes. The base towards the back left side is standing and shaped like a vertical rectangle with sharp edges. A telescopic chrome antenna extends upwards from the top right corner. Extending to the right from the front center of the base is a large speaker in the shape of a cone. This protrusion gives it a mouth-like appearance like an attached megaphone. The cone has a short depth but tapers into a height matching the base. The front speaker is oval shaped with a flat front covered in gray mesh. Below the speaker, on the lower right corner of the base, is a partial view of black text in rows.



Radio, LA-79 Radio

plastic, electronic components

San Francisco Museum of Modern Art, Bequest of the George R. Kravis II Collection

Image Description:

A sleek, minimalist speaker shaped like a simple white tube with very few adornments. There is a clear base at the bottom held together by a rim with a small red dash on the front. The middle of the tube is blank save for text that reads On and Off. There is another rim and transparent-walled cover at the top with speaker holes.



PR 6000 Oyé Oyé Radio Radio

Designed by Eric Jourdan

Manufactured by SABA

plastic (polypropylene), electronic components

Gift of Max Pine

communication, music, information, radios, portable,
blue plastic

Image Description:

Dark blue handheld radio loosely shaped like an ice cream cone cut off before the bottom point. Speaker holes dot the radio's bowl-shaped top and a yellow wire curls out of its center. The upside down conical shaped radio is not much larger in length and circumference than that of a microphone.



Tykho Radio Radio

Designed by Marc Berthier

Manufactured by Lexon

silicon rubber and abs plastic, electronic components

Gift of Max Pine

personal, communication, entertainment, information,
brightly colored, minimalism, technology, geometric, portable,
sleek, innovative, electronics, yellow plastic

Image Description:

A bright yellow radio in a horizontal, rectangular, shoebox shape. The surface of radio is smooth with sharp edges. The top left side has a flat, circular button, and on the right, a thick, short rod-shaped, gray antenna. The front left side has a large round

speaker, which is made up of a series of indented concentric circles. To the right are four small circle-shaped buttons composed in a grid. The top row buttons are labeled on the surface with raised lettering reading AM and FM. Below, the bottom row of buttons have a minus and plus symbols on top. They are connected in the middle creating a shape like a horizontal eight shape or an infinity symbol. Below, the word volume reads perpendicularly upwards.



Radio-cassette Player, Baby 8 8-Track Player

plastic, electronic components

San Francisco Museum of Modern Art, Gift of Mark Edelsberg

Image Description:

A brightly colored red plastic extruded pill shaped object. The shape is rounded rectangular, with smooth curves. The front is indented and features a speaker grill above the entrance for an eight-track cassette and two cylindrical knobs on the right side positioned vertically. The holes of the speaker grill are shaped to mimic the pill shape of the player.



Radio, R-70 Panapet Radio

plastic, metal, electronic components

San Francisco Museum of Modern Art, Gift of Mark Edelsberg

Image Description:

A cream colored orb-shaped radio. The dial is a large flat black disk intruded into the surface. Two smaller rings of chrome eyes are to the rights of the dial. Attached on the right side of the radio is a silver chain connected to a key ring. The appearance is that of a simplified, orb-shaped skull, with two eyes and a line for the mouth that surrounds the circumference at the middle.



R-72 Toot-a-Loop Portable Radio Radio

Designed by Daisuke Kajiwara

Manufactured by National Panasonic Radio

plastic (abs), metal, electronic components

personal, communication, sculptural, twisted, brightly colored, innovative, electronics, red plastic

Image Description:

A smooth, bright red radio curved into an ess shape with the left side lying flat and the right side tilted upright above. This unusual shape is most like a telephone receiver with flat, wider ends that taper downward into center. This pinched center is the hinge connecting the two sides that are individually shaped like horns curved inwards. The bottom left side has a

speaker grill made rows of indented curved lines on the top end. Below is a small round port hole. Above, the upright right side's flat end faces forward. Fitting inside is a round radio dial with clear window, chrome background, and black letters and numbers arranged like a clock face. The top half numbers are fanned in an arch and the bottom words reading Panasonic on the bottom. There is a black circle in the center with smaller white dots around the perimeter and one red dot at the top.



Gramophone, Edison Fireside Model B Cylinder Phonograph

metal, wood

Collection of Jim Chanin

Image Description:

Black, metal, ribbed, bell-shaped horn that faces toward the right side and tapers and curves downward into a skinny stem standing on a tiny wooden box. A metal wire juts out from the wood base on the left side and snakes up around the curves of the stem up above the top of the bell with a metal spring connecting the two. Behind to the right is a domed wood container with a handle on top.



Radio, Speaker, Atwater Kent Model 10 Radio

wood, metal, electronic components

Collection of Jim Chanin

Image Description:

Dark metal bell-shaped horn that faces toward the left side and tapers and curves downward into a skinny stem standing on a circular base.

Speaker, Model H Horn Speaker, ca. 1924

metal

Collection of Jim Chanin

Image Description:

Dark metal bell-shaped horn that faces toward the left side and tapers and curves downward into a skinny stem standing on a circular base.



New World Radio Radio

Designed by Raymond Loewy

Manufactured by Colonial Radio Corporation

plastic (catalin), metal, textile

Gift of George R. Kravis II

communication, globular, map, listening, radio

Raymond Loewy's global approach to industrial design is evidence in the form and materials of this radio.

Image Description:

A smooth, shiny, black speaker shaped like a realistic tabletop globe tilted on its axis diagonally from the upper left corner to lower right. It stands on a short gold foot attached to a tall

hexagonal base made of the same black material as the speaker. The dark color and polished surface give a fine quality like ebony wood or onyx stone. The six equal sides of the base taper downward making it shape like a lampshade. Fitting inside the most forward-facing flat side are light brown speaker grills shaped by four triangular slit-shaped cutouts that extend parallel from the top to bottom. The globe has gold thin outlines of the continents that are labeled along with dashed longitude and latitude lines. Surrounding the middle of the equator line is a gold ruler-shaped ring with black measurement dashes. Secured on the left and right sides of the ring are two disk-shaped knobs or dials with ridged edges. Above the ring is a small, rectangular window with red the numbers reading one hundred-ninety. The top has metal bullet-shaped finial surrounded by a ring of cutout sunburst rays.



Model AD-65 Radio Radio

Designed by Wells Wintemute Coates

Manufactured by E.K. Cole, Ltd.

bakelite (tm), steel, textile

Gift of George R. Kravis II

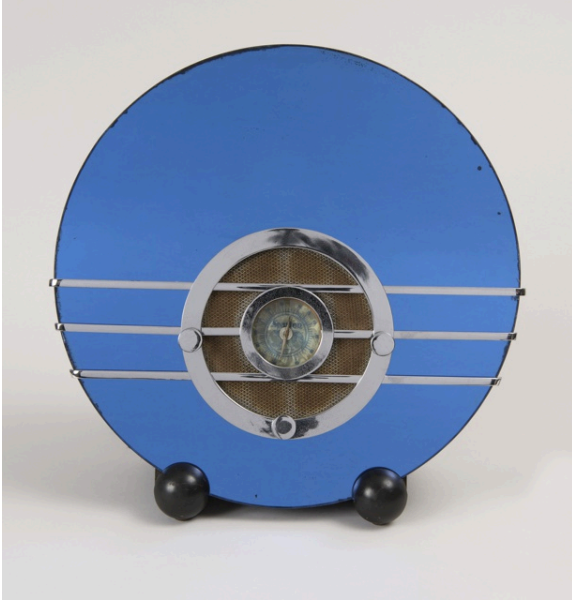
circular, bakelite, sound, listening, color, radio

The first radio broadcasts, starting in 1920, enabled technology to enter the living room with music, news, and performance.

Wells Coates won E. K. Cole's competition to design a radio in modern taste with this circular model in Bakelite, exploiting its potential for color and form.

Image Description:

Light jade green radio shaped like an upright circle resting on two small protruding nub-shaped feet. It is one solid piece made of a shiny thick plastic with subtle veining and marbling, which adds to the jade-like quality. The structure is similar to a traditional tabletop alarm clock with a flat front face. In the center, a circle speaker grill with metallic mesh, which contrasts with the green creating a donut ring shape. Above the center is an indented white rainbow arch that stretches around the top half. Inside are ruler-like line dashes that mark sound wavelengths in metres with corresponding cities throughout the world. At the bottom are three plastic round knobs with the largest in the center flanked by the smaller two.



Model 566 Bluebird Radio Radio

Designed by Walter Dorwin Teague

Manufactured by Sparton Corporation

glass, chrome-plated steel, wood, paint, textile, electronic components

Gift of George R. Kravis II

interior decoration, communication, music, minimalism, art deco, geometry, circle

Between 1934 and 1936, pioneer industrial designer Teague designed a series of radios for the Sparton Corporation.

Teague's creations departed from the conventional wooden-cabinet radios that resembled historicized case furniture. This radio's circular, blue-mirrored-glass face and linear chrome

decoration celebrate pure geometry, perfect for a modernist interior.

Image Description:

A smooth, vibrant-blue flat disk resting upright on a ledge base with two protruding small black spheres on the left and right side. Slightly below the center is a circle cutout, surrounded by a silver metal ring, with a rusted brown, metallic mesh speaker grille inside. Three thin horizontal metal bands run across and intersect the speaker grille circle like a guitar with strings stretched over a sound hole. A smaller round dial with a metal border fits in front the speaker grille and between the evenly spaced horizontal bands. The placement of the dial is like the face of a clock with three small metal knobs placed on the left, right and below on the ridge of the metal ring perimeter of the grille.



Special Model M Phonograph Phonograph

Designed by John Vassos

Manufactured by Radio Corporation of America

aluminum, chromium-plated steel, metal, plastic, felt, leather, velvet

Gift of George R. Kravis II

music, electronic, red, chrome, phonograph, record player

Image Description:

A frontal view of a compact phonograph that fits tightly inside a shiny, silver square briefcase with rounded corners. The lid is hinged fully open at ninety degrees revealing the interior silver turntable with bright red round platter and tone arm on the right. The interior lid above is lined with a matching red with the lower

half covered with a square mirror reflecting the image of the red platter below, secured by screws on the bottom. The light reflecting silver exterior and the turntable heavily contrasts against the bold red accents. The front of the base has a round speaker grill made of cutouts of stacked horizontal bands with rounded ends. The lower half of these oblong bands are cutout of the silver base, and the upper half are cutout of a domed red shape on top of the turntable, in front of the disc platter. Red mesh covers the surface behind the bands. There is a red handle hinged downward on the left side of the base. To the right of the tone arm is a small silver crank with a red knob shaped handle.



Phonola Radio

Designed by Livio Castiglioni

Manufactured by Phonola

bakelite (tm), metal

Gift of George R. Kravis II

electronic, red, plastic, radio

A round speaker and indicator dial rise diagonally from a rectangular base to create a radio that defies normal convention and echoes the pure, modernist lines that had entered the visual vocabulary for electronic items during this time period. The speaker points upward to confirm its ability to amplify and broadcast sound.

Image Description:

Bright red speaker with unusual mound-shape silhouette on a square base. A large round speaker, covered with indented small holes, tops the mound and tilted forward. It is as if the speaker has been raised and stretched out from its square base creating height and a subtle slope similar to a tree trunk. It is one solid piece of smooth shiny plastic resembling the base of a rotary phone without the receiver at the top. Below, in front of the speaker, is a yellow rectangular dial face with black hands. Beneath are two rows of small raised white buttons made of a softer material like pencil erasers.



Model 66 Radio

Designed by Harold L. Van Doren

Manufactured by Air-King Products Company, Inc.

thermoplastic (plaskon), metal, glass, textile, electronic components

Gift of George R. Kravis II

industrial design, fluted, cityscape, urban, skyscraper, ziggurat, stepped

During the Great Depression, Air-King turned to Van Doren and Rideout, members of the emergent industrial design profession, to create a product for a highly competitive market. Their design was inspired by the skyscraper—one of the era's great

icons—and utilized compression-molded plastic, a cheaper and less labor-intensive alternative to traditional wooden housings.

Image Description:

A tabletop radio with an Art Deco design inspired by skyscraper architecture. The radio has a vertical rectangular body made from ivory-colored plastic with stepped ridges and angular lines. At the top center of the front is a small rectangular display window showing two hemispheres of the globe. Above the map, it says "Air King". Below the map window is a large, round tuning dial, framed in black. There are three white knobs on the lower front panel; one large knob directly under the tuning dial and two smaller knobs, on each side at the bottom corners. The speaker grill is on the top centered and made of 6 slats with a dark mesh beneath.



Model 400-1 Patriot Radio Radio

Designed by Norman Bel Geddes

Manufactured by Emerson Radio and Phonograph Corp.

phenolic resin (opalon), urea plastic, cellulose acetate, acetate, metal

Gift of George R. Kravis II

communication, music, electronic, decorative, information, brightly colored, radios, rectangular, geometric, portable, colorful, plastic, music lovers, patriotic, blue plastic, rectangular

Bel Geddes's most iconic radio design speaks to American faith in technology and industry even as the threat of World War II loomed large. Its color palette, made possible by the use of

Catalin, and rectangular shape allude to the American flag with horizontal banding standing in for broad stripes and spangled knobs serving as bright stars.

Image Description:

A navy blue horizontal, rectangular radio. The top has a short, bright red handle with a narrow depth. The front has matching bright red accents on the speaker grill, buttons, and dials. The speaker grill on the left is square, made of red horizontal bands over a white ground. To the left is a clear circle radio dial window with a white background and black numbers around the perimeter like a clock face. Inside is a red large circle with long white triangular dial hands on top. Below are two red circular knobs lined in a row. On top of each knob are embossed 5-point stars. Between the knobs is the company logo in gold made of a musical g-clef and below italicized text reading Emerson Radio and television.



Deluxe Radio Radio

Manufactured by Cyarts Plastics

acrylic, plastic (plexon) (speaker grille)

Gift from the George R. Kravis II Collection

Image Description:

This bright yellow radio looks as if an arched doorway was turned on its side so the top of the arch was now pointing to the right. Inside that arch is a slightly raised yellow circle containing light brown weaving of the speaker. Extending from the right of that circle is transparent plastic rectangle on which the radio broadcast numbers are written. On the bottom there are three small transparent round dials.



Model 588A Radio Radio

Designed by Charles Eames

Manufactured by Emerson Radio and Phonograph Corp.

bentwood, plastic

Gift of George R. Kravis II

electronic, wood, plastic, radio

Husband and wife design team Charles and Ray Eames began experimenting with the three-dimensional molding of plywood in about 1940. A splint developed for wartime use and their early chairs are among their most recognized molded plywood forms, but the pair also experimented with industrial design products. This prototype radio enclosure and Emerson radio show the

organic curves their molding process was capable of producing in this thin yet strong material.

Image Description:

A mid-century wooden tabletop radio. The radio is a trapezoid shape with rounded edges. The base is wider than the top. The finish is slightly glossy medium-brown, with a visible wood grain. In the center is a brown toned plastic rectangular speaker grill made up of horizontal slats. On either side of the speaker are two black circular knobs—most likely for tuning and volume control. Below the speaker grille runs a horizontal AM frequency dial with numbers printed on it ranging from fifty-five to one hundred-sixty.



Model 11-115U "Serenader" Radio Radio

Manufactured by Crosley Radio Corporation

plastic, metal

Gift of Barbara and Max Pine

communication, entertainment, industrial design, red plastic, domestic interior

Image Description:

Shiny, monochrome blood red compact radio with a pronounced spiral-shaped speaker on the left side and smaller circular dial on the right. The speaker is an irregular shape, undulating up on the left to mold to the roundness of the speaker and smoothing out flat on the right. The entire radio looks like a shiny blood-red lunchbox whose shape veers rounder on the left side and tapers back to rectangular on the right.



SK 25 Radio Radio

Manufactured by Braun AG

phenolic plastic, steel, electronic components

Gift of Barry Friedman and Patricia Pastor

simple, radios, rectangular, electronics, sound, minimal

Image Description:

This small rectangular radio is a beige, cream color with sides that slightly overhang the face. The face is covered in holes creating a grid of dots. On the far right of the radio is a large grey circle with a copper dial inside showing radio frequencies, with the brand Braun written below in black. A white circle in the middle is holding the red indicator line. Below the dial are two circular white knobs.



Radio, FD 1101 Radio

plastic, electronic components

San Francisco Museum of Modern Art, Bequest of the George R. Kravis II Collection

Image Description:

Pocket-sized radio made out of sturdy, shiny yellow plastic. On the front face is a long, rectangular speaker made up of black holes. A few centimeters below are 6 silver, smooth oval buttons in a row. Each button is numbered one through six. A black wire sticks out of the bottom of the device. On the left side of the rectangular prism is bold black text that reads fd1101BRIONVEGA. Underneath are two black buttons jutting out in a column. One for volume, one for tuning. The vertices of the radio are smooth and curved.



Tuner, Beomaster 1200 Receiver

metal, plastic, wood, electronic components

San Francisco Museum of Modern Art, Accessions Committee
purchase, by exchange, through a gift of Micheal D. Abrams

Image Description:

Landscape, rectangular radio. The body of the object is a medium-brown wooden color like a shelf. A light silver, smooth panel lays on top to operate the device. At the top of the panel is a grid-textured black stripe for the speaker. Right below is a stripe the same size with three sections: sliding levers to tune, horizontal rectangular buttons, and a small box to navigate the radio station number. The bottom half of the panel is symmetrical to both stripes but a different texture. It is even and light metallic. There are measurements to read the radio and stereo features.



Radio, FD 1102 Radio

plastic, metal, electronic components

San Francisco Museum of Modern Art, Accessions Committee

Fund purchase

Image Description:

Flat silver cube radio and speaker. Looking down on the object, the outer layer is mostly a thin grate with holes that expose a black circle underneath the surface. The front face of the object has two smooth, circular buttons in a row on the top left. In the middle of those buttons underneath is a row of six rectangles buttons angled 30 degrees to the right. Debossed on the side of the object is the italian electronics brand logo Brionvega in large typeface cyborg font.



Speaker, gomi Collection One Portable Speaker

plastic, electronic components

San Francisco Museum of Modern Art, Gift of the designers

Image Description:

Small rectangular speaker with softly rounded edges featuring a marbled surface that blends swirling shades of light colors, mostly whites and grays. The front face has tiny circular holes forming the sound plate that is seamlessly integrating to its uniform body. The marbled pattern wraps around the entire surface including the perforated section giving it a uniform seamless look. Its size is compact and portable.



Google Home Smart Home Assistant Smart Speaker

Designed by Google Inc.

Manufactured by Google Inc.

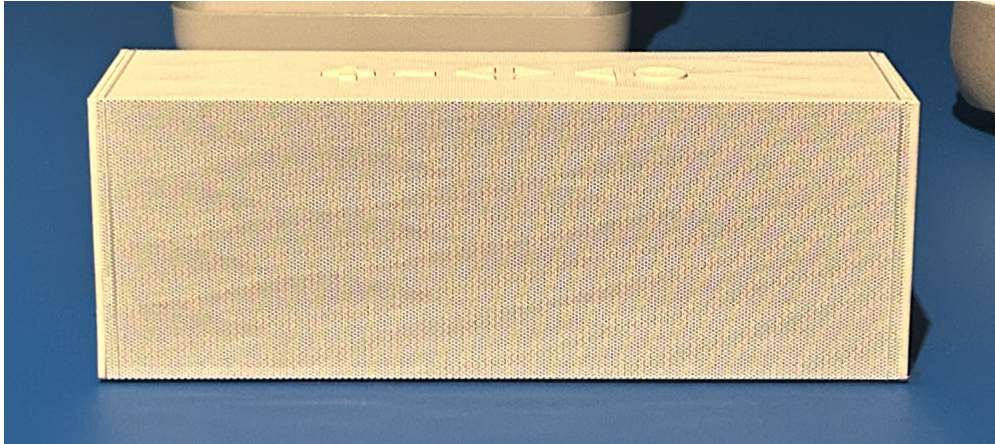
polycarbonate, painted steel, rubber, leds

Gift of Google

Image Description:

A white and gray cylindrical speaker set against white background. The low contrast lighting creates a soft almost blurred effect, which makes the speaker blend into the background as there are hardly any shadows. The base is a gray mesh texture that wraps horizontally around the bottom up to a quarter of the height of the piece. The upper portion is a smooth, white, matte plastic with a flat top cut on a forty-five degree angle. The taller edge of the top faces the background

as if pointing to the upper left corner with the shorter edge pointing diagonally towards the lower right corner. The body slightly tapers downwards from the top that creates a subtle tear-drop shape. From this perspective there are no power buttons, electronic ports or cords.



Portable Speaker, Jambox Portable Speaker

plastic, electronic components

San Francisco Museum of Modern Art, Gift of Yves Béhar

Image Description:

Rectangular brick-shaped white portable speaker with a wavy textured surface. There are three similar buttons on top for its controls.



Speaker, Beolit 12 Portable Streaming Speaker

aluminum, plastic, rubber, leather, electronic components

Courtesy Roland Trope

Image Description:

Light-colored, rectangular box form with curved edges. Wrapped around the sides is a grid of indented holes forming speaker grill. The top is flat with a slight lip on the edges with tiny control icons on the edge of the bottom front. A light brown handle is attached close to the top on the sides resting downwards.



Wall-Mounted CD Player Wall-mounted CD Player

Designed by Naoto Fukasawa

Manufactured by Ryohin Keikaku Co., Ltd.

plastic (abs), metal, electronic components

Gift of MUJI

personal, entertainment, black and white, minimalism, simple,
wall, sleek, innovative, electronics, white plastic

Image Description:

A white CD player on a mounted white wall, shaped in a flat, square with rounded corners. There are no buttons or display windows from the frontal view. On the face is an indented circle the size of a compact disc. Inside a black, horizontal oblong shape stretches from middle left into the center point.

Surrounding the outside of the disc is the speaker grill that is made of tiny dots fanned into lines of sunburst rays. Below in the center is a long, thin cord dangles straight down, running through a white short rod or toggle towards the bottom.



Speaker System, SoundSticks (First Generation) Speakers and iSub Subwoofer

plastic, electronic components

San Francisco Museum of Modern Art, Gift of Christopher Stringer

Image Description:

Stereo system comprised of a main speaker dome and two slim, identical speaker towers. All three of them have clear, transparent walls that allow you to see the mechanics inside. The cylindrical speaker is wider than the two speaker towers and has a concave cone that starts at the top and dips through the middle. Screws for legs and speaker holes are at the bottom of the dome. The two speaker towers have black bases that look reminiscent of inflated tubes and support four sound cones each that are stacked on top of each other.



CFM-2500 My First Sony Radio Cassette Player, Recorder and Radio Radio Cassette Recorder

Manufactured by Sony Corporation

plastic, metal, electronic components

Gift from the George R. Kravis II Collection

Image Description:

A brightly colored, kid-friendly, toy-like portable cassette player and radio. It is mostly red with accents of yellow and blue with pops of white and green. It is made of a glossy plastic material. The device is shaped like the rear half of a car. The body of the cassette player is bright red. It has the words my first Sony written in white text below a clear cassette window. The speaker is a yellow circle attached to the lower right, like the wheel of a car. The blue handle outlines the top half of the

speaker like the trunk of a car. On top are large, colorful, chunky buttons in blue, green, white, and red. On the left side of the speaker, curved around it, is the radio dial marked with FM and AM frequencies in white numbers on red and green backgrounds. Attached by a yellow cord is a blue and red plastic microphone with a yellow top, clipped to the top of the handle. A blue antenna sticks out from the back, with a red ring on top.



Arco Radio

Manufactured by Arco

plastic, metal

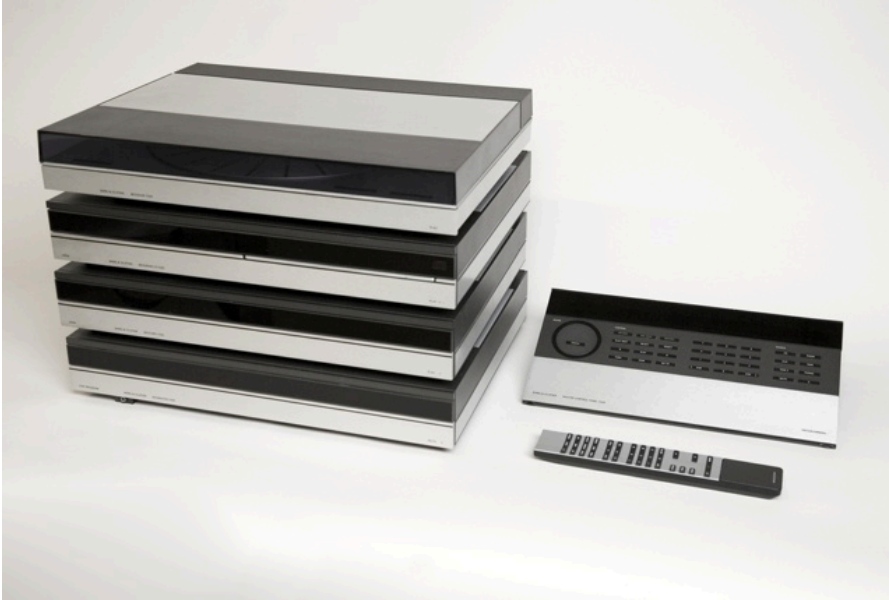
Gift of Max Pine and Lois Mander

rounded, music, industrial design, radios, geometric,
postmodern, sleek, abstract

This arc-shaped radio speaks to a 1980s design aesthetic that embraced geometric forms and sleek textured plastics, particularly in the burgeoning consumer electronics industry. Despite the radio's high-tech appearance, the spherical AM/FM tuner is a completely analog interface, both obscuring and connecting users physically to the device's inner workings.

Image Description:

A black radio standing diagonally in front of a gray background. It is made of a smooth plastic, in an arch shape with a narrow depth. On the top center there is a panel flipped up in the open position revealing a hidden control panel with large black circular knobs and small light indicators. The top center knob is labeled above with a curved line of white dashes that taper from the left to right. Below is another knob with an intersected horizontal ridge with small white numbers indicating tuning frequencies. Flanking the bottom knob are two smaller blue knobs. Above these blue knobs are two small light indicators. The one on the left has the letters FM above and the right has the word Stereo above. On the bottom left and right sides are two square speakers grills made of a grid of indented holes.



Audio System, Beosystem 5500 Stereo System

plastic, metal, electronic components

Gift of Jeffrey Fraenkel

Image Description:

A stack of four thin, rectangular speakerboxes, akin to a stack of pizza boxes, next to a flat metal rectangular control panel. The control panel contains on its surface thin buttons organized in a grid with three columns next to a circular button control. A matching remote control sits lengthwise in front of the control panel. All of these components of the audio system share a very sleek and minimalist aesthetic with dark gray lids atop light gray bases.



Radio-cassette Player, RC-M90 Boombox

plastic, metal, electronic components

San Francisco Museum of Modern Art, Gift of Dj Dials / Noah Bennett

Image Description:

A large dark grey metal boom box with radio and cassette playing capabilities. At the center top of the player is a much smaller black handle. The rectangular machine has two large circular speakers that each take up one third of either side of the front face. Running the length of the top of the boom box, above these speakers, is the analog radio channel control displaying the scale of stations and buttressed by two much smaller, rectangular black speakers. The middle third of the radio has about five neat rows displaying a myriad of buttons, dials, jacks, and a clear plastic tape deck.



Radio, Beolit 707 Radio

metal, plastic, electronic components

San Francisco Museum of Modern Art, Bequest of the George R. Kravis II Collection

Image Description:

A gray and black radio in a rectangular shape sits at a slanted angle facing left against a white backdrop. The black handle juts straight up from either side, forming two sharp corners as it abruptly spans the entire top length of the radio. The body of the radio facing the viewer is light gray, the speaker neatly covering almost all of the surface. There are several buttons on the top part of the radio just below the handle.



Audio System, Concept 51K Sound System

plastic, electronic components

San Francisco Museum of Modern Art, Gift of Dr. Dietmar Vogt,
Frechen, Germany

Image Description:

A light gray, flat, rectangular audio control panel split down the middle into two evenly sized sections. The left side of the audio system is actually a lid with a small curved window, the lid can be lifted to place a CD inside. The right side of the panel is neatly split into twelve sections of various widths, each with its own number of minutely labeled buttons, adjusters, dials, and knobs, all in black. Two of the sections have small strips of a digital screen display. Along the top edge of the right side, look reminiscent of inflated tubes and support four sound cones each that are stacked on top of each other.



TC-800D Cassette Deck Audio Tape Player

Designed by Mario Bellini

Manufactured by Yamaha

plastic (abs), metal, electronic components

Gift of John W. Fell

communication, electronic, recording, tool, buttons,
mechanical, extrude, black plastic

Image Description:

This black cassette player has a square face and slim sides; the bottom half of the back is angled creating a wedge shape coming to a point at the bottom edge. There is a line going down the side with an indentation partway through with three holes where cords can be plugged in. On the face of the radio, the top

left corner has a rectangle with an opening through which one could see the cassette. Below that is a line of seven buttons, from left to right: Eject, Stop, the Rewind symbol, the Play symbol, the Fast Forward symbol, Rec, and Pause. They are all written in white, but the Rec button has a red background. Below the buttons is the Yamaha logo, the description of the device, and the designer's signature in white lettering. On the right of the device face is a series of controls set into the top resembling steps. The top says, Level with numbers and indicator lines on either side, and below that is a reset button. Below that five buttons all saying, Off with lines pointing to the words Memory, MC, Dolby NR, FeCr, and Power. Below that are five sliders that from top to bottom: Pitch, L, R PB, L REC, and R REC. To the right of each slider are numbers separated by dots, all in white lettering.



Cassette Deck And Radio, Soundbook Radio/Cassette Recorder

plastic, metal, electronic components

San Francisco Museum of Modern Art, Accessions Committee
purchase, by exchange, through a gift of Micheal D. Abrams

Image Description:

A neat, compact black rectangular radio opened fully from the top in a ninety degree angle. The open underside of the lid is the speaker, indented with thin, horizontal stripes. There are several black, yellow, white, and red buttons atop the base of the radio to control various outputs like channel and volume. Along the front edge of the base's surface is the largest set of buttons, a neat row of fingertip sized rectangles that are mostly beige save for one yellow all the way at left. Along the side of the base are a few jacks to plug in to the radio. The company name Brionvega is displayed prominently on the model.



Radio-cassette Player And Speakers, 2001 8-Track Player and Speakers

metal, plastic, electronic components

San Francisco Museum of Modern Art, Gift of BASA/ Garrett Guanella

Image Description:

A set of three yellow-orange spherical devices with black faces. The set consists of two speakers flanking an eight-track player. The image shows a set of three yellow spherical devices, which appear to be vintage or retro-style stereo system. The appearance is futuristic, like astronaut helmets.



TS 502 Portable Radio Radio

Designed by Richard Sapper

Manufactured by Brionvega, S.p.A.

plastic (abs), chrome-plated metal, electronic components

Gift of Max and Barbara Pine

personal, communication, music, brightly colored, minimalism, compact, boxy, red plastic

Sapper and Zanuso's portable radio combines a pure, modern aesthetic with a functionality that not only facilitates ease of use, but also protects sensitive electronic elements from inclement weather, or being jostled in transit. The radius corners soften the overall appearance, creating an object that is equally stylish in its open or closed position.

Image Description:

A compact rectangular radio with rounded corners, shiny orange exterior and chrome edges. It is displayed open with two cubes hinged at the center revealing the flat black interior and tall, thin, black knobs with flat silver tops. The left cube's interior has a round speaker grill made of a grid of tiny cutout squares and a knob in the center. The right cube's interior has the radio dials made of two semicircles each with cutaway arches, white dashes and numbers. The larger one on the bottom arches like a rainbow and fits the width of the cube. Above, at the top is the smaller semicircle with an upside-down arch like a smile. Centered at the top and bottom edges are two knobs. In the middle is a row of three knobs and the word Brionvega in white on the right. The right cube has an extended telescopic chrome antenna on the upper left corner. On the top of the left cube is a metal band that runs along parallel to the open interior side, stretching down to the middle sides, with a small, indented circle centered above.



Audio System, Atelier Stereo

metal, plastic, and electronic components

San Francisco Museum of Modern Art, Accessions Committee
purchase, by exchange, through a gift of Michael D. Abrams

Image Description:

Four flat, equally sized rectangular white audio systems stacked on top of each other elevated by a white metal cylindrical column with a circular base like that of a tulip table. The four rectangles, stacked like neat pizza boxes, each have different combinations of buttons and stereo features along their front edges. The audio system at the top of the stack is a record player with a clear plastic lid. A thick white cord runs from the back of the audio system down to the floor and off to the right of the photo.



Sound System, System One Radio and Cassette Player

plastic, metal, electronic components

San Francisco Museum of Modern Art,, Accessions Committee
Fund purchase

Image Description:

A tall, bulky black rectangular sound system on wheeled legs. The front of the sound system has a variety of buttons and turn dials, similar in complexity and appearance to a vintage telephone switchboard. Black headphones hang from a hook on the system's right side, and at its base are two small wheels.



SC 7300 Stereo System Stereo System

Designed by General Electric Company

Manufactured by General Electric Company

painted wood, metal, glass, plastic, electronic components

Gift of Theresa Fitzgerald

personal, entertainment, music, electronic, black and white, sleek, shadows, innovative, sound

Image Description:

Futuristic Jetsons-esque white sound system consisting of a central radio perched within a tulip table-shaped stand and flanked by two white speakers, identical to each other, that sit on the floor. The central radio includes many black dials across its long flat width that faces the viewer. A dark grey translucent

lid to the radio can open to reveal an inner phonograph. The speakers below and on either side are also white and with large round black circles meant for sound transmission, the color combo and simplified sleek shape of the speakers mirroring that of the perched radio. A dark grey shadowy background emphasizes the majesty of the grand three piece stereo system.



Audio System And Speakers, Vision 2000 Cassette Player and Radio

plastic, metal, electronic components

San Francisco Museum of Modern Art, Accessions Committee
purchase, by exchange, through a gift of Micheal D. Abrams

Image Description:

A set of three white spherical objects raised on silver rod stands. The set consists of two speakers flanking a larger cassette player and radio. The stereo set has a very distinct retro space-aged futuristic design, appearing like two moons orbiting a planet. The center unit is a larger globe mounted on a chrome pedestal base. It has a reflective chrome band around its equator and the top half is a grey translucent plastic material. The two side units are smaller, matching spherical shapes, also with chrome bands and mounted on tall chrome stands with tripod base.



Model RR-126 Radio-Phonograph Radio-phonograph

Designed by Achille Castiglioni

Manufactured by Brionvega, S.p.A.

plywood, plastic laminate, aluminum, polycarbonate, electronic components

Gift of George R. Kravis II

furniture, music, geometric, white, electric

Castiglioni creates a striking, modular stereo system that is based on the pure geometry of a perfect cube and can be combined in multiple configurations. The wheeled base provides an element of portability, while the graphic patterns of the speaker grilles and sound controls provide a bold, modern visual statement.

Image Description:

A mid-century rectangular stereo console mounted on a stand with a T-shaped base on four wheels. The unit is made of three sections. The left and right compartments are detachable box shaped speakers. Each speaker panel has a pattern of black circular holes arranged in a honeycomb-like grid. The center rectangular section houses the radio controls on the front face and a record player covered by a transparent plastic lid on the top right. The console is composed of cream-colored plastic laminate with black accent and silver metal dials and buttons. Two semi-circular black radio dials and metal dials and buttons are arranged to resemble a human face.



Stereo Unit, 3300 Stereo

wood, plastic, metal, electronic components

San Francisco Museum of Modern Art, Accessions Committee
purchase, by exchange, through a gift of Micheal D. Abrams

Image Description:

Against a white background is a cream colored cube with rounded edges, divided into two halves at its mid-section. The top half of the cube is a stereo face containing four thin vertical black lines to measure metrics. Along three sides of the stereo face are rows of cylindrical white knob controls. At the mid-section, the cube swings open from a single corner hinge, partially open to reveal roughly half of a small black record player within the cube.



Radio, T 1000 World Band Radio

aluminum, electronic components

San Francisco Museum of Modern Art, Accessions Committee
Fund purchase

Image Description:

Against a grey ombre background is a small, silver rectangular radio. Roughly one third of the radio's left side is composed of a vertical speaker, with a fine mesh netting. The rest of the radio consists of a black panel with red, beige, and yellow text indicating various radio channels. Two circular silver knobs are placed vertically to the right of the black panel. Beneath the panel are five small black knobs arranged horizontally, as well as four black switches and five jacks for various plug-ins. White cylindrical buttons and one orange button are stacked vertically

to the right of the radio. Unhinged and lying on the floor is the case that covers the front of the radio. The top of the radio is a matte black material, with a small handle in its center. To the left of the handle is a single silver antenna that extends straight up. To the right of the handle are two more antennas that are joined at the base, but extend away from one another, forming a V-shape.



Radio-phonograph, Audio 1 Radio and Phonograph

metal, plastic, rubber and electronic components

San Francisco Museum of Modern Art, Bequest of the George R. Kravis II Collection

Image Description:

Rectangular record player with proportions like an extra long cereal box turned flat on in its back. The base is matte black with a small white logo in the bottom left corner. The top of the machine is silver metal and taking over just over half of the space is the record player which is slightly set into the surface in a rectangle. On the left side of that space is a large black circle with a tiny green circle in the center where the record sits. To the right is the silver arm and needle for playing the record. On the right side of the surface there are two white rectangles

with writing on them. There are two large black knobs along the right edge, and four slightly smaller knobs along the bottom. A transparent plastic lid is open above the machine, connected on the left edge with an open metal hinge.

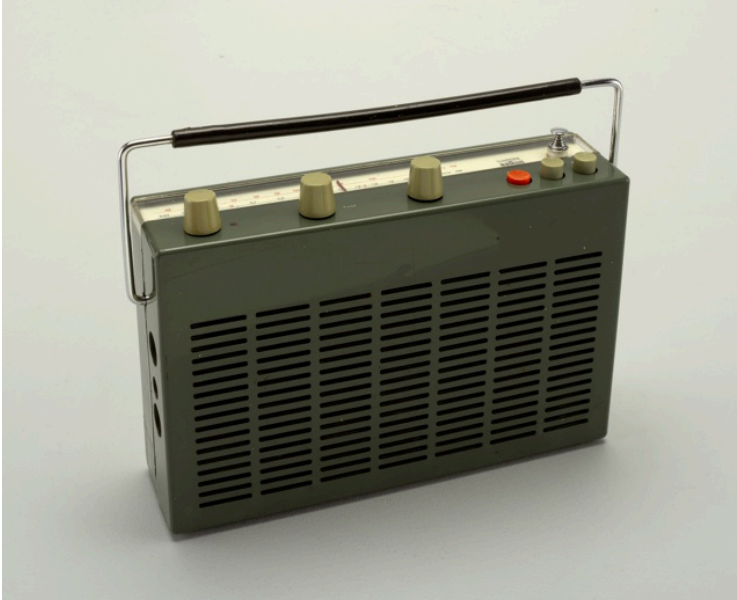


T 52 Portable Radio Radio

plastic, metal, electronic components

Image Description:

This beige radio is horizontally rectangular, with a shiny silver metal bar extending from each side creating a handle for carrying the radio. The handle follows the shape of the radio and has a black plastic coating covering most of the middle for grip. The front of the radio is separated into top and bottom halves. The top half is the radio dial with a white background and red and black numbers indicating radio frequencies. To the right of that is the brand Braun written in black and the collapsed radio antenna. The bottom half of the front has three equally spaced beige circular knobs on the left that take up two thirds of the space. The third on the right has three smaller circular buttons, the first one red and the next two dark grey.



T52-Q13 Radio

Designed by Dieter Rams

Manufactured by Braun AG

plastic, metal, electronic components

Gift of Barry Friedman and Patricia Pastor

personal, entertainment, music, simple, rectangular, portable,
muted colors

Before radios were standard fixtures in automobile dashboards, Claiartone marketed Braun's T 52 to the growing number of North American drivers. The versatile device served as both a tabletop and car radio: it could be propped up by its carrying handle when stationary or locked into an optional car mount when on-the-go.

Image Description:

Dark grey portable radio in a slim rectangular shape resembling a cereal box. The front of the radio has seven columns of short horizontal lines for the speaker. The side of the radio has three circular openings in the middle. Extending from the top of the sides is a metal bar that goes up and over the top to the other side creating a handle, a black plastic grip covers most of the top of the handle. At the top of the radio extending from either side all the way across is the radio display, red and black numbers are visible on a white background with a red indicator line. On the right side of the display the brand Braun is written in black script, and to the right of that the collapsed antenna is visible. Below the radio ribbon starting from the left are three large circular beige knobs that take up two thirds of the top. Closer together on the right side are three circular push buttons, the two to the right are grey, while the one closer to the center is bright red and pushed down.



Model RT 20 Radio Radio

Designed by Dieter Rams

Manufactured by Braun AG

metal, beech wood, plastic, electronic components

Gift of Barry Friedman and Patricia Pastor

radios, rectangular, innovative, electronics

The Tischsuper RT 20 bridges the gap between early domestic audio "furniture" and the more technical aesthetic of the late twentieth century. Its rectilinear shape is emphasized by the vertical dial and the horizontal speaker slits, and its face is punctuated by minimalist knobs and gently scooped buttons that invite the user's touch.

Image Description:

This radio has a cream colored face and light beech wood sides. The base of the radio is wider than the top creating an elongated trapezoid shape on the sides. On the left half of the face are lined openings for the speaker shaped like a circle with a vertical line down the middle where the openings don't meet. To the right of that are three pale green circular knobs with the brand Braun written above them in grey lettering. Below the knobs is a horizontal line of five circular pale green buttons, and to the right of that is a larger green knob. Above that knob along the right edge of the face is a rectangular transparent opening through which you can see a radio display with black and red numbers and lines on a white background and a red indicator line.



SK 55 Radio-Phonograph Radio-phonograph

Designed by Dieter Rams

Manufactured by Braun AG

metal, plastic, ash wood

Gift of Barry Friedman and Patricia Pastor

music, black and white, metal, tool, radios, rectangular,
listeners, plastic, listening, white plastic

Image Description:

White rectangular radio phonograph with a length almost triple the width, and the height creating square sides. The sides have warm ash wood paneling that continues on the sides of the transparent lid that is open over the radio. The front of the machine has three columns of open lines for the speakers, two

on the left side and one on the far right with a gap between them. On the top of the machine there is a rectangle on the left, and within that is a large black circle with a small grey circle and metal pin where the record is placed and a small slider to the bottom left of it. On its right is the arm for playing the record which is metal at the end and black plastic at the needle. To the right of the rectangle are three black round knobs arranged vertically with the brand Braun written in black above them. Below the knobs is a horizontal line of five black rectangular buttons, at various degrees of pushed down. To the right of those is a tall white round knob with a red dot in the middle. Above that extending towards the top is a rectangular transparent opening through which you can see radio display with black and red numbers and lines on a white background with a red indicator line.



Atelier 2 Radio-Phonograph Radio-phonograph

Designed by Dieter Rams

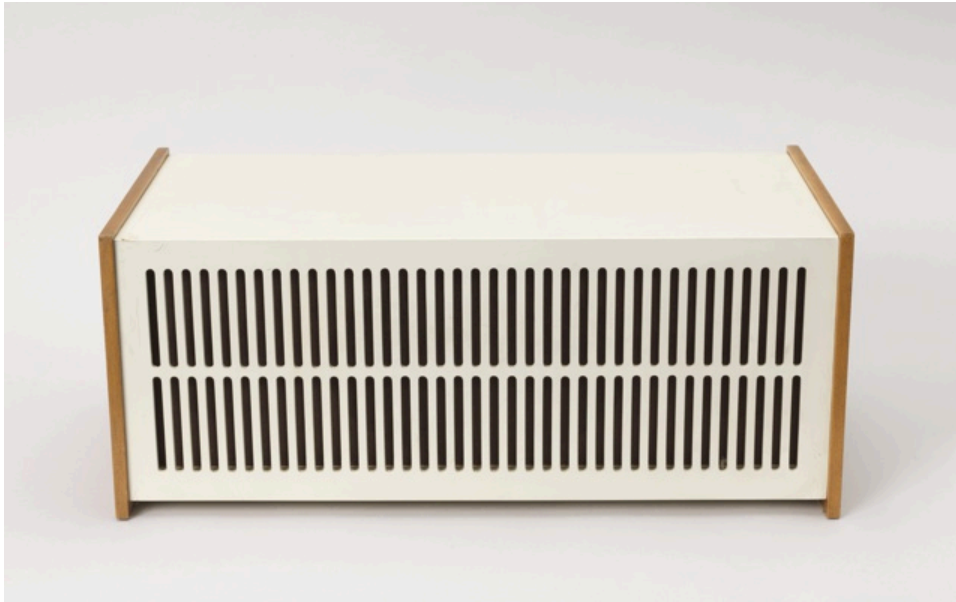
Manufactured by Braun AG

plastic, wood, glass, electronic components

Gift of Barry Friedman and Patricia Pastor

Image Description:

Cream-colored midcentury modern box-shaped radio framed in medium-toned wood and with a gray middle panel consisting of simplified white dials. The sleek radio has a nearly seamless white top that rotatingly opens upwards in order to access the interior phonograph. Appearing more like a piece of furniture in its neutral cream and wood tones, the small, neat white dials, buttons, and the manufacturer's name Braun in the upper left corner of the radio's front gray panel are the main indicator that it is a machine and not a midcentury modern box.



L1 Speaker Speaker

Designed by Dieter Rams

Manufactured by Braun AG

steel, elm wood, electronic components

Gift of Barry Friedman and Patricia Pastor

electronic, simple, rectangular, geometric, sound, speakers,
minimal

Image Description:

Cream-colored midcentury modern box-shaped speaker thinly framed in medium-toned wood on either shorter side. The front facing side is long in width and completely covered in a neat two by one pattern of vertical rectangular slits meant for the speaker's sound transmission.



Wall Unit, TS 45 Receiver, TG 60 Reel-to-Reel Tape Recorder, L 450 Speaker, PCS 5 Turntable

steel, aluminium, plastic, and electronic components

Image Description:

Grey and silver rectangular stereo system mounted to a white wall. The top half of the system is positioned horizontally on the wall and is separated into four equally sized rectangular sections. Both ends of the system's top section include identical speakers, contained in a white rectangular frame with a grey, fine-knit screen placed on top. The second section to the left includes several slats positioned vertically, and to the right are two horizontal panels for speaker channels. One black knob is to the right of each panel, and one silver knob and four black knobs for various volume levels are placed at the bottom of the

section. The second section to the right is mostly composed of two large, black circular tapes within a clear plastic casing. Towards the bottom of the stereo are one black and three silver knobs as well as six white buttons, all for various stereo functions. Emerging from behind this section of the stereo system are two polished steel rods. These rods connect the top half of the stereo system to the bottom half, which is a vertical storage unit. On the top shelf is a record player concealed in a clear case. A black vinyl record with a yellow center label is featured. The shelf directly beneath the record player in addition to the bottom most shelf, that hovers just above the ground, contains stacked sleeves for vinyl records. The two center shelves each hold three beige boxes of equal size and all positioned to the far right of the shelf.



Headphones, KH 1000 Headphones

metal, plastic, electronic components

San Francisco Museum of Modern Art, Bequest of the George R. Kravis II Collection

Image Description:

Against a solid grey background is a pair of over-the-head headphones. At the ears, plush black lining and a matte black plastic conceal two large speakers. The speakers are joined together by metal wire bent in a rectangular arch to fit the wearer's head. A plush black cushion is attached to the interior of the metal frame where the crown of the wearer's head would be. Two thin black wires emerge from the bottom of both speakers.



Headset, Model RF-60

plastic, metal, electronic components

Image Description:

Over hear headphones with bulky silver ear coverings and black head cushion. Two antenna stick out of the ear coverings, twice the height of the headphones themselves.



Headphones, U-70 Headphones

metal, plastic, textile, and electronic components

San Francisco Museum of Modern Art, Gift of Dj Dials / Noah Bennett

Image Description:

A pair of slender black and silver headphones resting on its side. A thick, flat black band connects two silver plated ear pieces that are shaped like rectangles instead of the more traditional rounder shape that covers the ears. Above the ear covering that faces the viewer are two silver dials that can be adjusted on a vertical track. A thick black cord that is looped into the base of each headphone.



Headphones, YH-1 Headphones

leather, metal, plastic, electronic components

Gift of Chuck and Elizabeth Byrne

Image Description:

A large pair of black headphones attached to a thin, black cord. The top arched strap of the headphones is thickest in the middle. The headphone portions that cover the ears are twin black plastic ovals. Two thin black wires extend from the base of each oval and continue out of frame off to the right side.



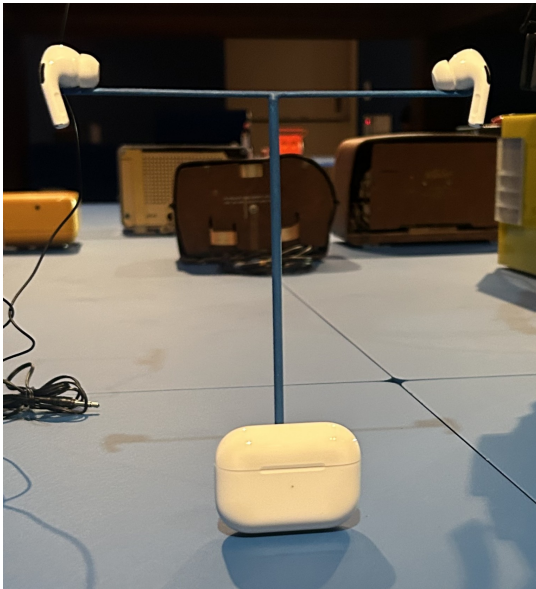
Earphones, A8 Headphones

metal, plastic, electronic components

San Francisco Museum of Modern Art, Bequest of the George R. Kravis II Collection

Image Description:

Sleek pair of chrome colored earbud shaped headphones with a shared wire. The headphones themselves go over the ear and have two black buds extending through the center of a capital D-shaped ear ring. In the middle of the D is the earpiece that protudes out from a thin, metal-gray bar. The bar reads the company's logo Bang & Olufsen. There is a visible screw where the metal bar and the D ring meet. The curved part of the earbud, which rests around the ear, is thin and black.



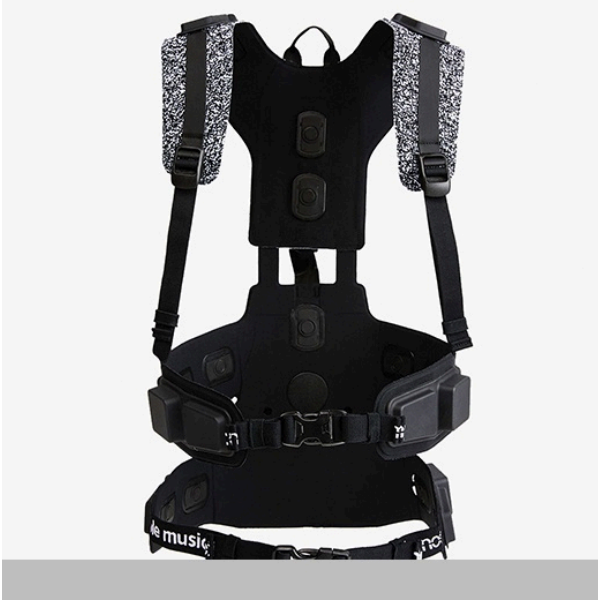
Headphones, AirPods Pro Headphones (first generation), 2019

plastic, electronic components

San Francisco Museum of Modern Art, exhibition copy

Image Description:

Two white plastic AirPods, wireless ear bud speakers with an ear canal cushion extending from a bulb shaped device, hung from a T shaped display. The rounded rectangular case of the airpods sits in the middle.



Wearable Device (vest), Music: Not Impossible Haptic Suit

neoprene, plastic, electronic components

San Francisco Museum of Modern Art, Gift of Music: Not Impossible (M:NI), a Not Impossible Labs portfolio company

Image Description:

Wearable haptic harness meant to be worn on the upper body. It resembles a hiking-style backpack with a waist strap and hip belt. The device color is primarily in black and is structured to follow the contours of the torso. It has two thick shoulder bands with a thinner strap that extends down. The device is has cutouts at the back and has a slender overall orientation, perhaps for comfort and airflow when worn. The straps are adjustable and can fit a variety of body types. Device appear made out of lightweight materials and has utility, tech aesthetic.



PS06W Moosk Wall-mounted Radio Radio

Designed by Philippe Starck

Manufactured by Thomson Consumer Electronics

plastic (abs), metal, electronic components

Gift of Max Pine and Lois Mander

personal, rounded, entertainment, ovoid, minimalism, sleek, electronics, faces, white plastic

Starck and Olivet's Moosk radio is heir to the trend toward biomorphic shapes that countered the rectilinear angularity typical of much of late-twentieth-century consumer electronics design. The abstracted face-like form emits sound from a perforated mouth, and the station display takes the form of a tiny "eye" at top.

Image Description:

A white portable radio standing on a gray surface. It is made of a smooth, plastic, egg shape. On the top right corner is a small, clear, ovoid shape display viewer with the number ninety-six in black font inside. The top left side has a raised protrusion, which might serve to help hold or grip the radio. On the bottom is the speaker in a large circular shape speaker covered with a white mesh. The radio's antenna is a flexible gray wire that comes out from the right side and lays flat in a curl.



Internet Radio Concept Prototype Radio Prototype

Designed by Ronald Lytel

Manufactured by Radio Corporation of America

sla resin, aluminum

Gift of Thomson Consumer Electronics

Image Description:

This chocolate brown radio is flat on the top and the sides taper down to a rounded bottom that is slimmer than the top, almost resembling a face. Right above the rounded bottom is a large circular hole where the mouth would be. There is a curved line going down the center of the radio, the top of the left side reads RCA, in yellow lettering, and a few inches below that is a red line with small cream script below reads internet radio receiver. On the right side there is a cream-colored button that has power

written under it in cream script. From either side of the radio slim metal arms extend down like the kickstand of a bike, and two thicker cream colored pieces extend from the back, creating stability. Towards the top of the radio, two large cream colored trumpet shaped funnels extend from either side with the openings facing upwards.



Music Player, Power of Love Digital Music Player

plastic, electronic components

San Francisco Museum of Modern Art, Accessions Committee
Fund purchase

Image Description:

A metallic golden speaker that is more stylized and sculptural than most record players. It is reminiscent of a fire, with spiky, asymmetrical flames coming out of the top. The flames are ornate and highly stylized and take up most of the body of the speaker. There are speaker knobs, media slots, and buttons on a control panel at the base. The entire piece is a shiny monochrome gold. Coming out of the control panel jacks are two over the ear headphones attached by long wires.



Speaker, Model Thirty-Six Boombox

concrete, metal, plastic, electronic components

San Francisco Museum of Modern Art, Purchase through a gift of the FOG Forum

Image Description:

Boom box made out of concrete body and an overall industrial feel. It has two exposed round speakers in front with a red control panel at the center. The panel looks like a repurposed sign plate and it contains an aux connector, input plugs, and an on and off switch. The handle on top is made out of a metal pipe attached with bolts. There's an orange cord the is coming out of the right side.



Sound Machine, Ambient Machine Sound Conditioner

wood, metal, electronic components

San Francisco Museum of Modern Art, Gift of E&Y

Image Description:

Rectangular sound machine framed in a dark wooden panel with four solid legs that lift it from the ground. Its front surface is in a muted yellow color with evenly spaced holes for sound. The overall build feels blocky and almost brick-like in its presence with an architectural quality. The sound machine feels like an accent piece rather than something designed to quietly fade in the background.



Stereo Chest Chest For Stereo

Designed by Wendell Castle

Manufactured by Gebruder Steidinger

stack-laminated and carved walnut, leather metal, rubber, plastic, electronic components

Gift of Linda and Irwin R. Berman

container, furniture, storage, curved, carved, wood, walnut

Image Description:

Sleek wooden stereo system shaped like a large, impeccably polished wooden peanut shell on a stand. The entire piece of equipment is made from curved and manipulated wood, resembling more like that of an elegant furniture piece upon first glance rather than a stereo system. The peanut shell lies

horizontally and is perfectly bisected along its horizontal center, the top half propped open to reveal a full record player nestled in the left cavity of the shell and an intricate control panel in the cavity on the right appearing like a mini keyboard. The stand, made of the same polished wood, flows seamlessly down from the bottom center of the peanut shell and flares out slightly at the bottom like an elephant's foot.



Audio System, Concrete Stereo

metal, plastic, electronic components in cast concrete

San Francisco Museum of Modern Art, Accessions Committee
Fund purchase

Image Description:

Two cement towers and two thin cement squares comprise this four-part stereo system. The two identical towers have suspended conical heads at the top and arches between the legs of the base. The conical heads are held up by wire above an opening. The cement squares, reminiscent of pizza boxes, have a turntable on one and a control panel of buttons on the other. The concrete slab with the turntable has a broken corner with metal grid poking out from the side. There is one button on the front edge under the turntable arm. On the other concrete slab, buttons and switches emerge from the surface of the uneven broken slab. The switches are also uneven and bent.



Jukebox, 1426 Jukebox

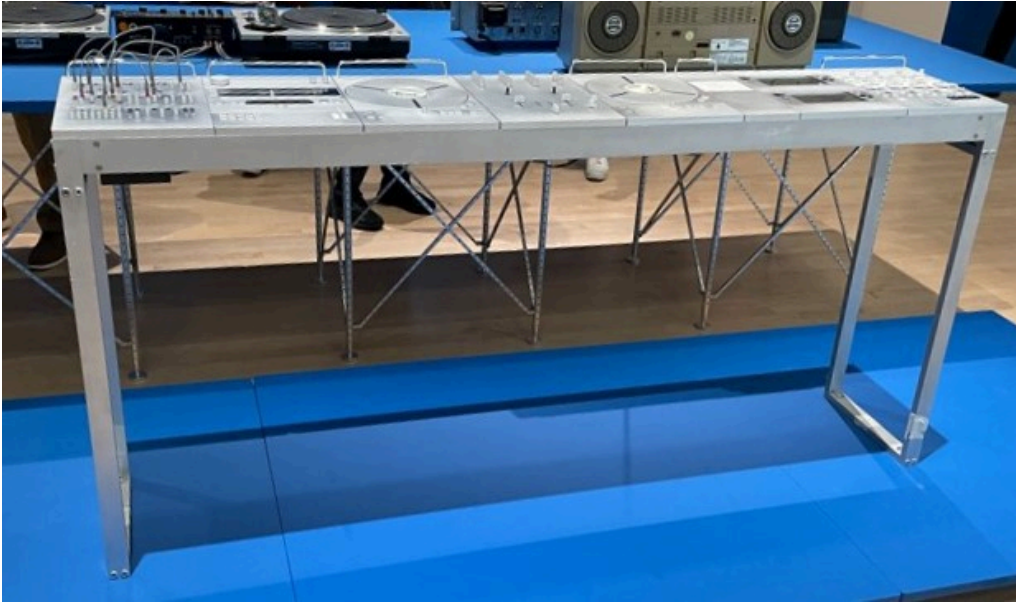
Manufactured by Rock-Ola

plastic, metal, electronic components

San Francisco Museum of Modern Art, Accessions Committee
Fund purchase

Image Description:

The tall rectangular jukebox has rounded top corners that resemble an arch. The top is made of orange glass that is brightest in the center where the brand Rock-ola is written in silver metal. The top corners are a slightly darker orange defined with shiny silver metal strips on either side. Continuing down the sides of the machine are two darker glass panels also separated with a silver metal strip. All the glass panels have a ribbed texture and glow as if lit from within. The glass takes up about two thirds of the jukebox frame, and below them medium brown marbled wooden panels continue to the black base.



DJ Equipment, DJ Equipment from "Time Flies" Performance

metal, electronic components

Courtesy of Virgil Abloh Archive and Gymnastics Art Institute

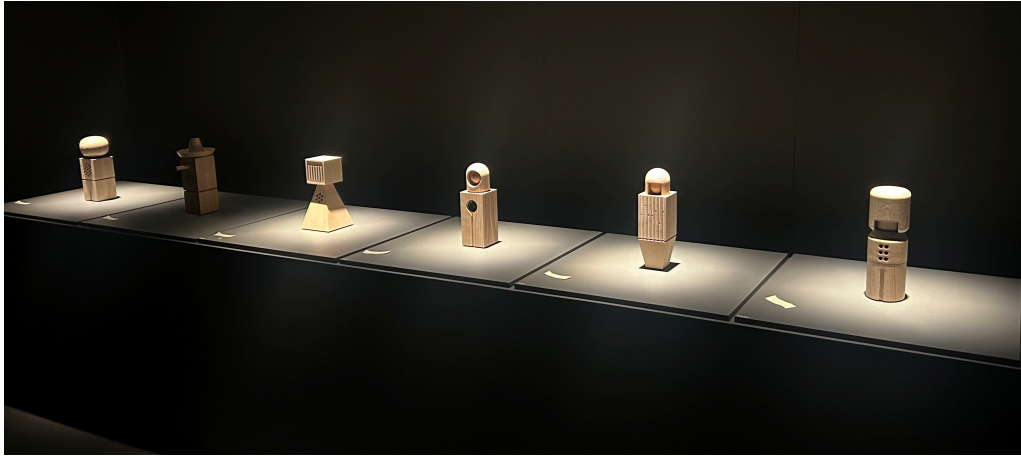
Image Description:

DJ equipment incorporated into a flat surfaced table designed in a seamless and low-profile layout. Unlike traditional bulky decks the components appear sunken and streamlined with only small notches and subtle elements protruding from the surface. The setup is finished in a clean, polished white/silver color that gives it a minimal yet utilitarian presence. It has a screen, discreet protruding controls, and a variety of input/output ports. The overall impression is both industrial and minimal that combines technicality and minimalism. It makes the equipment feel advanced and understated.

Choir

teenage engineering's Choir is a set of eight sonic sculptures programmed to "sing" together as a group, in a reimagination of choral chamber music for the synthesizer era. Each figure performs in a different vocal range, and as a group the installation sings classic compositions, complete with solos and a cappella harmonies like a real choir. Choir sings songs in a range of genres from baroque to barbershop, including the traditional folk song "I've Been Working on the Railroad," Ludwig Van Beethoven's "Ode to Joy," and Shelton Brooks's "The Darktown Strutters' Ball." The figures also generate music on the fly, one bar at a time, improvising automatically in the tradition of eighteenth-century counterpoint, a Baroque and early Classical composing technique in which two or more melodies overlap and harmonize.

Choir represents a global chorus of different cultures, eras, and backgrounds, and each figure has its own name and personality. Carlo sings baritone, Gisela and Hatshepsut sing mezzo-soprano, Bogdan sings bass, Ivana sings alto, Miki sings tenor, Olga sings contralto, and Leila sings soprano.



Speakers, Choir sonic sculptures, 2022–2024

wood, electronic components

San Francisco Museum of Modern Art, exhibition copy

Installation Description:

As you enter the gallery, there are two pathways to enter the main space: to the left or to the right. The gallery is dimly lit.

As you come around either pathway, there is a seat along the wall dividing the installation from the main route. Please sit, if you would like.

On pedestals are anthropomorphic wooden figurines. Each figurine is a mix of stacked geometric and organic shapes that create vaguely person-like structures. Each is a speaker that openly emits a different voice. The voices come together like a choir and sing a range of music styles.

Sound dampening over-ear headphones and earplugs are available by-request at the Visitor Experience Desk.

Sound Station

Art of Noise is designed in collaboration with Stockholm-based teenage engineering, whose designs for audio devices have earned a devoted global following. The speakers, synthesizers, and recording equipment of this media station combine high-design tactile interfaces with advanced digital audio output. The studio focuses on creating objects that are collectible as well as functional—its products are as much handheld sculptures as they are musical tools and instruments.

The seating area in this gallery was created specifically for this exhibition and features a custom-built device for audio playback that allows visitors to gather, sit or lie down, and interact while discovering new music. The devices contain playlists spanning genres and eras; the songs are focused on New York and the incredible range of music created or augmented here.

Use the headphones to listen to music while relaxing in the seating area. Each device can skip, rewind, fast-forward, and loop. You can also use this link for more information on the content of the playlists.

Graphic Design

Listening to music is an experience that is often enriched by the color, typography, and layouts of the graphic design that accompanies the songs. This gallery brings together over a hundred works that demonstrate how iconic imagery can go beyond the music it presents. It contains music posters by famed artists and designers, including Milton Glaser, Bonnie MacLean, and Takenobu Igarashi, alongside album covers from the 1950s mid-century modern style to the 1980s postmodern era. Also on view are music advertisements that have become fixed in the collective memory of countless listeners, in addition to flyers and handbills that announce significant musical events or concert venues from New York's folk, rock, disco, salsa, punk, new wave, and hip-hop scenes.

Graphic design plays a large role in how we share and remember music by offering a visual way for us to connect to the sounds we hear. The intersection of these two creative forms can lead us to associate certain genres of music with formal approaches, like the bold and modern typography of a jazz album cover, the rawness of the photocopying used for a punk flyer, or the electric colors that vibrate a rock concert poster toward being a psychedelic experience.

Graphic Design

Unless otherwise noted, all posters are collection of Cooper Hewitt, Smithsonian Design Museum.

When applicable, object-placement label graphics are available to assist in identifying objects.



Poster, Give Peace a Dance

Designed by Art Chantry

screenprint on white paper

Gift of Art Chantry

Image Description:

Poster advertising "Give Peace a Dance" 24-hour dance marathon at the Seattle Center House. Bottom quarter of poster contains title and venue details. "GIVE" and "A" printed in black, "PEACE" in green, "DANCE" in red. Four footprints printed in black (dance steps) with peace signs on the soles of the shoes are numbered, clockwise from top, (4), (3), (1), and (2).



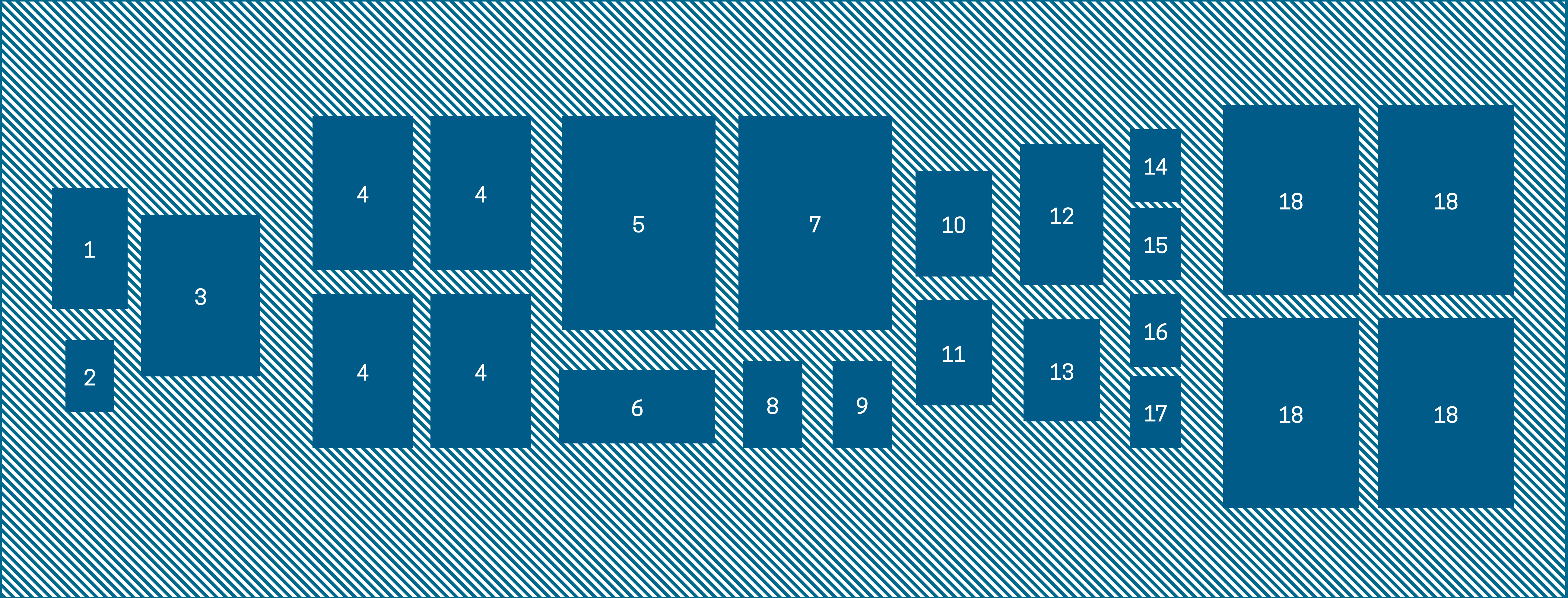
Poster, Rain Dance Poster

offset lithograph

San Francisco Museum of Modern Art, Accessions Committee
purchase, by exchange, through a gift of Micheal D. Abrams

Image Description:

Yellow poster with illustrations in red, blue, white, and black. At top left the poster reads [Rain Dance / a benefit for the African Emergency Relief Fund - 1985], in red and blue block letters that appear handwritten. Signatures from Keith Haring, Andy Warhol, Roy Liechtenstein, and two others are scribbled in red underneath. The poster as a whole features Keith Haring's signature white outline figures decorating the image in various frenetic and dance poses. The mixed media poster also features red outline footprints, a photocopied images of umbrellas in black and white, and a comic book illustration of rain sleet falling down from a cloud. Along the bottom is the logo for Unicef as well as the event details handwritten in blue.



1. Hendrix Experience, 1994, Michael Strassburger (American, born 1962), Art Director: Robynne Raye (American, born 1962), Offset lithograph on paper, Gift of Robynne Raye, 1996-5-4
 2. Reggae Passover, Alan Eder and Friends, 1997, Edward Fella (American, born 1938), Offset lithograph on paper, Gift of Edward Fella, 2002-8-37
 3. Opening Music Festival poster, 1994, Kiyoshi Awazu (Japanese, 1929–2009), Offset lithograph, San Francisco Museum of Modern Art, gift of Miho Awazu and Clarke Wellman
 4. Posters, *iPod*, 2003
Apple (Los Altos, California, USA), Offset lithographs, San Francisco Museum of Modern Art, Accessions Committee Fund purchase, by exchange, through gift of Michael D. Abrams
- Apple’s silhouette campaign is arguably the most influential ad campaign in music history. For the 2001 release of the iPod, Apple CEO Steve Jobs directed the advertising firm Chiat/Day to develop a marketing campaign. Investing more than in any other campaign since its groundbreaking “1984” commercial, shot by Ridley Scott, Apple blanketed New York and other major cities with pops of color, diverse silhouettes dancing with the white iPod while listening through corded earbuds, and a message of freedom about taking our music wherever we went.

5. Carlos Actis Dato Quartet, 2000, Niklaus Troxler (Swiss, born 1947), Offset lithograph, Gift of Niklaus Troxler, 2009-3-14
6. The Pixies Posters, 2004, Rex Ray (American, born Germany, 1956–2015), Offset lithograph, San Francisco Museum of Modern Art, gifts of the artist
7. Bob Stewart and Arthur Blythe, Jazz Festival Willisau, Niklaus Troxler (Swiss, born 1947), Gift of Niklaus Troxler, Offset lithograph on paper, 2009-3-7
8. Pearls and Brass Poster, 2006, Urban Inks, Screenprint, San Francisco Museum of Modern Art, gifts of Reed Burgoyne and Sarah Mead—Urban Inks
9. Xiu Xiu Poster, 2005, Urban Inks, Screenprint, San Francisco Museum of Modern Art, gifts of Reed Burgoyne and Sarah Mead—Urban Inks
10. LCD Soundsystem poster, 2010, Jason Munn (American, born 1975), Screenprint, San Francisco Museum of Modern Art, gift of the artist
11. Beck Poster, 2008, Jason Munn (American, born 1975), Screenprint, San Francisco Museum of Modern Art, gift of the artist
12. The Black Keys Poster, 2011, Chuck Sperry (American, born 1962), Screenprint, San Francisco Museum of Modern Art, gift of the artist

13. Phoenix with Amazing Baby, 2009, Geoff McFetridge (Canadian, born 1971), Offset lithograph on paper, Gift of Geoff McFetridge, 2017-25-2
14. Au Revoir Simone, 2013, Felix Pfäffli (Swiss, born 1986), Risograph on paper, Gift of Felix Pfäffli, 2015-3-5
15. Efterklang [Echo], 2013, Felix Pfäffli (Swiss, born 1986), Risograph on paper, Gift of Felix Pfäffli, 2015-3-3
16. Holy Other, Südpol, 2013, Felix Pfäffli (Swiss, born 1986), Risograph on paper, Gift of Felix Pfäffli, 2014-30-3
17. Future Islands, 2014, Felix Pfäffli (Swiss, born 1986), Risograph on paper, Gift of Felix Pfäffli, 2015-3-4
18. Paradiso Posters, 2015, Marieke Stolk, Erwin Brinkers, and Danny van den Dungen, Experimental Jetset (Amsterdam, Netherlands), Offset lithograph, San Francisco Museum of Modern Art, gifts of the designers



Poster, Hendrix Experience

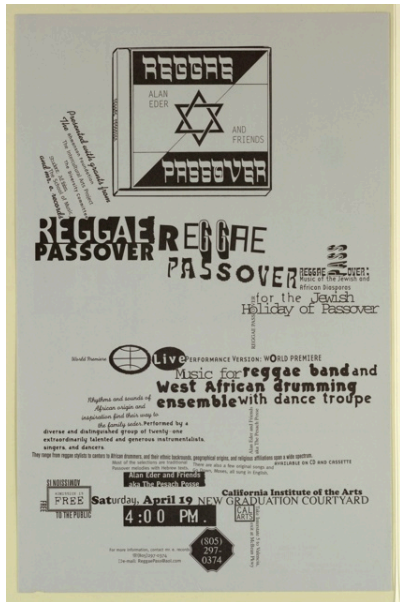
Designed by Michael Strassburger

offset lithograph on paper

Gift of Robynne Raye

Image Description:

Poster with bands playing at the Jimi Hendrix Museum Rock Arena as part of the Bumbershoot Music Festival, September 2-5, 1994, Seattle. Band names listed on the left half in psychadelic letter against a green background; concert information in psychadelic lettering against a yellow background on the right half, with an image of Jimi Hendrix's eyes at the bottom right corner.



Print, Reggae Passover, Alan Eder and Friends

offset lithograph on paper

Gift of Edward Fella

Image Description:

Vertical format poster announcement with black print on silver gray ground. At top, image of CD album artwork for "Reggae Passover" by Alan Eder and Friends. Below, text describing the live performance of the musical event in a range of fonts and sizes, some text printed vertically and some printed horizontally.

Art of Noise

<https://www-3.collection.cooperhewitt.org/objects/2318813558/>



Poster, Opening Music Festival poster

offset lithograph

San Francisco Museum of Modern Art,, Gift of Miho Awazu and Clarke Wellman

Image Description:

A dark gray and blueish cluster of blotted, block-printed bubbles spans down the right side of the poster, appearing as a whole like an acidic splatter of organisms under a microscope. Down along the left side is text in Japanese detailing more info, dates, and locations of the music festival. At the top left, English text reads: [Opening Music Festival in Kitakyushu-City Hibiki Hall].



Poster, iPod Poster

offset lithograph

San Francisco Museum of Modern Art, Accessions Committee
Fund purchase, by exchange, through a gift of Michael D.
Abrams

Image Description:

4 vertical iPod posters with a black silhouette on brightly colored backgrounds. Each has a silhouette is positioned toward one side of the poster holding an iPod in one hand with wired headphones attached. The figures have their head tilted and are posed mid-dance.



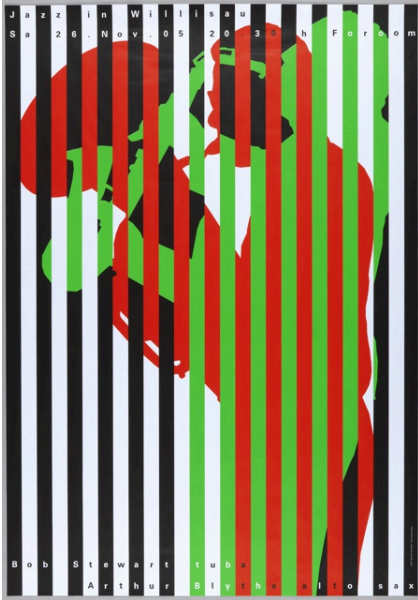
Poster, Carlos Actis Dato Quartet

offset lithograph

Gift of Niklaus Troxler

Image Description:

White poster with messy black text layered over itself multiple times from top left to bottom center. Text reads: "Jazz in Willisau, Freitag 10, Nov. 2000, Rathaus bühne, 20.00, Jazz Italia, Carlo Actis Dato Quartet."



Poster, Bob Stewart and Arthur Blythe, Jazz Festival Willisau

offset lithograph on paper

Gift of Niklaus Troxler

stripes, graphic design, music, posters, event poster, jazz, complementary colors

In Troxler's Jazz Festival poster from 2005, a complementary color scheme adds dynamism to the image of two musicians playing tuba and saxophone. Since the eye can only view one figure at a time, shifting between the musicians creates an optical movement reinforced by the vibrating contrasting colors, resulting in a graphic expression of the syncopated rhythm of jazz.

Image Description:

Black and white vertically striped poster. On the black stripes, the green silhouette of a man playing the saxophone. On the white stripes, the red silhouette of a man playing the tuba.

Printed text at top and bottom: Jazz in Willisau / Sa 26. Nov. 05
20.30 h Foroom / Bob Stewart tuba / Arthur Blythe alto sax



Poster, The Pixies Posters

offset lithograph

Image Description:

Photographic triptych poster for the band The Pixies assembled as one continuous photographic collage segmented into three equally-sized parts that all bleed into each other. Each of the three sections has a black background, an overlay of colorful images, and the band's name featured prominently somewhere within the photographic collage. The first image in the triptych starting on the left features their name [Pixies] taking up much of the upper half of the image, with a tour date in smaller font above and the words [Fear/ Knife & Fork] along the bottom of the band's name. The collage in the background against black includes an image of an escalator with a huge explosion of

sparks at the top and half of a plastic 3-D medical model of a human body with exposed organs whose other half continues into the poster's middle section. The middle photographic collage also contains imagery of lit matches extending from the shoulder of the medical model against an in motion photograph of a city street, the band's name taking up the bottom mirroring the first panel save for the words [The Distillers / Knife & Fork]. The third panel in the poster features the band's name in the middle, same as the first and second panel save for the words [The Thrills/ Knife & Fork] along the bottom. The collage in the background features a red boxing glove, a tall sign tower, and more huge explosions of sparks.



Poster, Pearls and Brass Poster

screenprint

Gift of Reed Burgoyne and Sarah Mead - Urban Inks

Image Description:

Black and white close-up photo of a face akin to Marlene Dietrich with triangles and psychedelic fonted text printed on top. The triangle is upside down and rests between the woman's eyes, pointing downward towards the psychedelic text that covers the bottom of her face and reads: [Pearls and Brass Nboity Endless Boogie/ Union Pool 484 Union Ave/ June 7th].



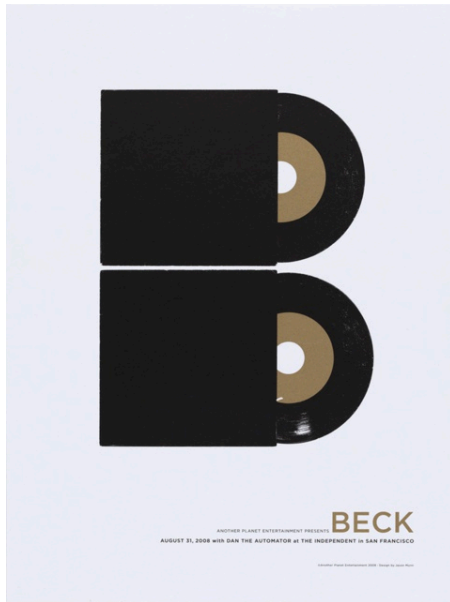
Poster, Xiu Xiu Poster

screenprint

Gift of Reed Burgoyne and Sarah Mead - Urban Inks

Image Description:

Blue and orange geometric shapes on a white background create an uneven pattern. Within the shapes, letters and numbers create the details for a concert. From top to bottom it reads "Xie. Xio. Frog. Eyes. Yellow. Swass. September. 2nd 2005. Bowery. Ballroom."



Poster, Beck Poster

screenprint

Gift of Jason Munn

Image Description:

Two black squares stacked on top of each other with two black and brown concentric rings peaking out to resemble the vinyl records that make the letter "B" Beck in brown all capital lettering in the lower right corner.



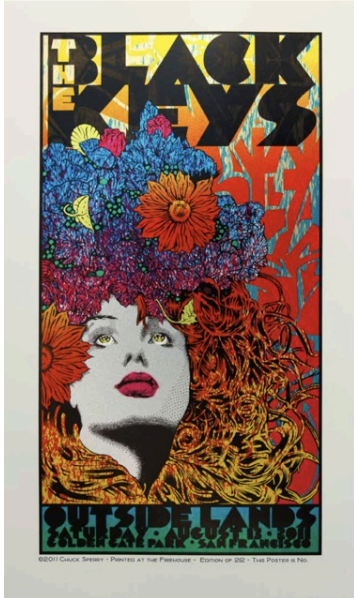
Poster, LCD Soundsystem poster

screenprint

Gift of Jason Munn

Image Description:

A black background with grey logo that resembles a DJ table. The capital letters L C D are on their side. Dots above the horizontal curve of the C and cassette tape in the gap of the letter resemble the control board. Underneath the D is the word "soundsystem." Two vertical rectangles on either side resemble the speakers.



Poster, The Black Keys Poster

screenprint

San Francisco Museum of Modern Art, Gift of the artist

Image Description:

High contrast colorful poster. From top to bottom: Black keys is written in thick blocky text, with the word "the" written in the negative space of the "b." Psychedelic floral pattern in blue, orange, red, and yellow growth around a woman's face, the face in all black and white besides her bright red lips. Poster details are written in the same blocky black text on the bottom of the poster.



Poster, Phoenix with Amazing Baby

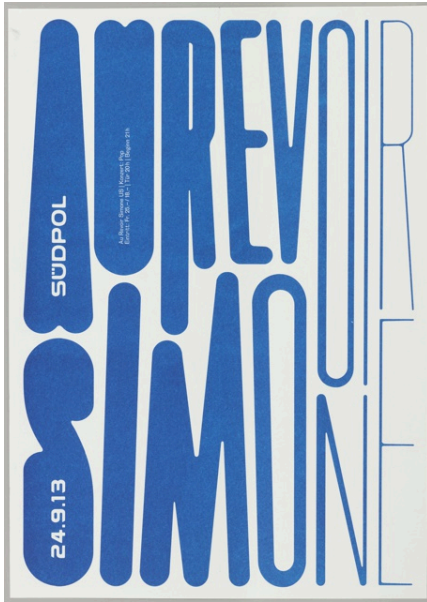
Designed by Geoff McFetridge

offset lithograph on paper

Gift of Geoff McFetridge

Image Description:

On bright yellow ground, white piano keys swirl downward in a serpentine shape from a black piano at the top left corner, curving over a piano bench tipped on its side at lower left. At bottom, white circle and rectangles in line with text providing information about the event.



Poster, Au Revoir Simone

Designed by Felix Pfäffli

risograph on paper

Gift of Felix Pfäffli

graphic design, typography, posters, event poster,
text as image, blue

Image Description:

Text "AU REVOIR" and beneath it "SIMONE" is printed in blue letters. As the letters progress from left to right across the page, they become more condensed and linear.



Poster, Efterklang [Echo]

Designed by Felix Pfäffli

risograph on paper

Gift of Felix Pfäffli

Image Description:

Poster for Efterklang concert at Südpol, February 2013. The band's name broken into two columns, in which angled letters read from bottom to top of the poster. These letters are constructed from rows of hills of varying height, seen from above. The hills are printed in a gradient from black to light gray. Atop some hills stand smaller black letters which spell out additional information about the concert.



Poster, Holy Other, Südpol

Designed by Felix Pfäffli

risograph on paper

Gift of Felix Pfäffli

graphic design, typography, posters, event poster, concert,
text as image

Risography was invented in the 1980s in Japan as a low-cost alternative to photocopying. An image is cut into a master stencil, which is wrapped around an ink drum. The stencil and ink drum are replaced for each additional color. Risography became a popular medium among young designers and publishers in the early 21st century.

Image Description:

Poster for Holy Other concert at Südpol, March 2013. Large purple letters read "Holy Other" sideways in this vertical poster. The letters appear to wrap around a three-dimensional cylinder, so that the underside of each letter (black) is partially visible. Additional information about the concert is printed in white on these black back sections.



Poster, Future Islands

Designed by Felix Pfäffli

risograph on paper

Gift of Felix Pfäffli

graphic design, event poster, concert poster, text as image, focus, overlap

A circular void dominates this poster for a concert by Future Islands. The blurred edges of the empty center turn the white of the paper into a ravenous, almost destructive source of light.

Image Description:

Text "FUTURE ISLANDS" printed in bold, black letters on white background. A white circle obscures the text in the center of the poster.



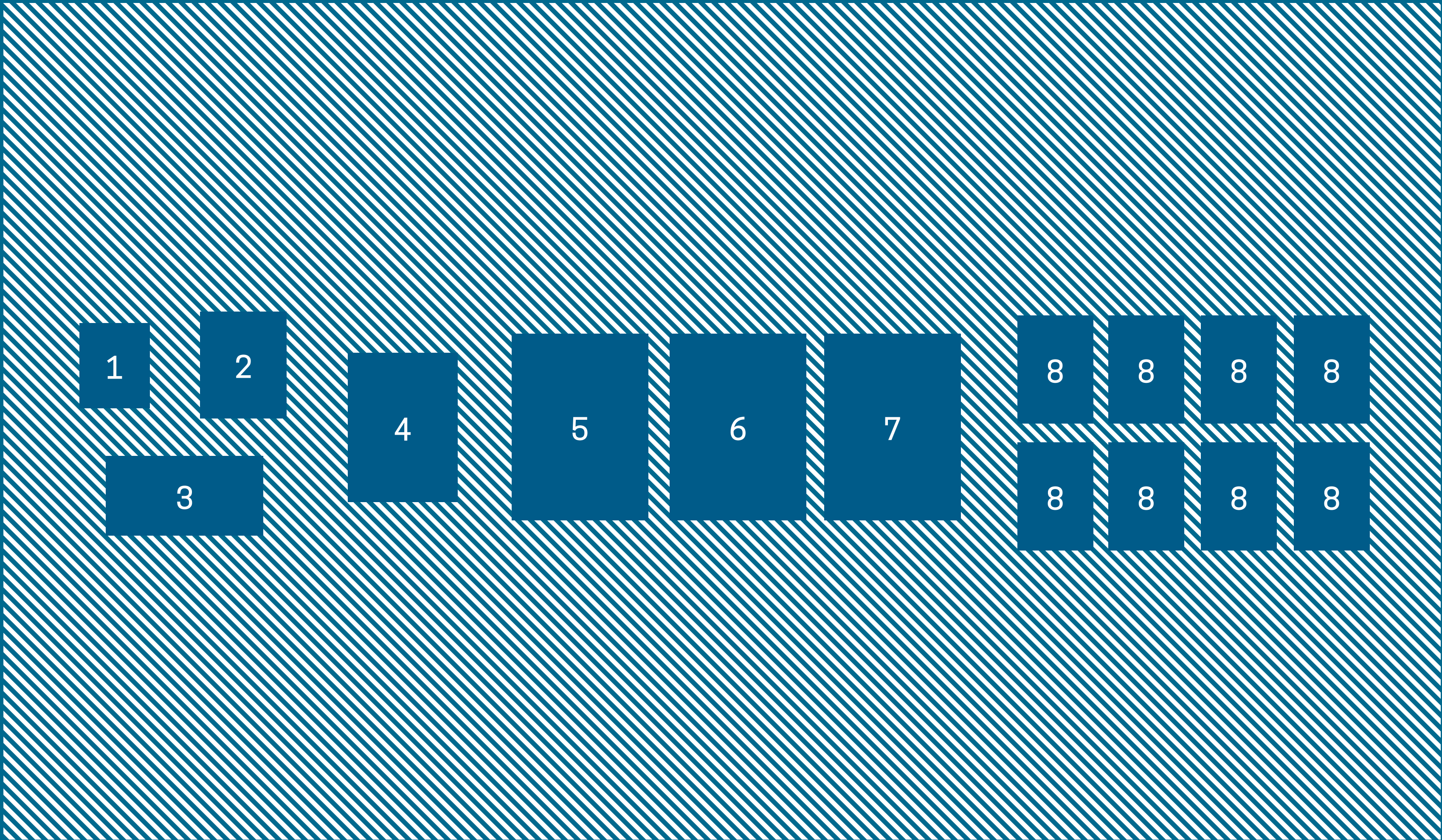
Poster, Paradiso Poster

offset lithograph

San Francisco Museum of Modern Art, Gift of the designers

Image Description:

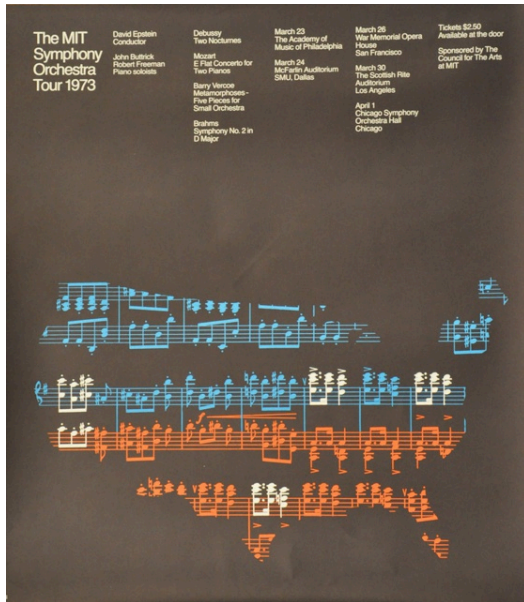
Set of 4 posters, each with the word "Paradi" at the top in bold color. The issue month and year sit above the A and D. On each poster is a grid of 9 circles with white shadows. Under the top 6 circles is a date and name of a musical artist. The Paradiso website is in the bottom right corner.



1. The MIT Symphony Orchestra Tour 1973 poster, 1973, Jacqueline Casey (American, 1927–1992), Lithograph, San Francisco Museum of Modern Art, Gift of Aaron Marcus
2. Superdance – The Fantasy!, 1975, Designed by Chico Álvarez (American, born 1947), Printed paper, From the collection of Pablo E. Yglesias
3. Maxell poster, 1979, Lars Anderson (1945–2019) and Steve Steigman (1942–2004), Offset lithograph, Anonymous collection
4. Poster, *Unknown Pleasures*, 1979 Peter Saville for Factory Records (active 1978–1992, Manchester, England) Offset lithograph San Francisco Museum of Modern Art, purchase through gift of Jenny Emerson and Accessions Committee Fund

5. Jazz Willisau: Don Pullen Quartet, 1978, Niklaus Troxler (Swiss, born 1947), Offset lithograph, Gift of Niklaus Troxler, 2009-3-3
6. McCoy Tyner Sextet, Jazz Festival Willisau, 1980, Niklaus Troxler (Swiss, born 1947), Offset lithograph on paper, Gift of Niklaus Troxler, 2009-3-4
7. Jazz Willisau: A Tribute to the Music of Thelonious Monk, 1986, Niklaus Troxler (Swiss, born 1947), Offset lithograph on paper, Gift of Niklaus Troxler, 2009-3-2
8. 11th–17th Summer Jazz Festivals, 1977, 1979–1985, Takenobu Igarashi (Japanese, 1944–2025), Lithograph on paper, Gifts of Takenobu Igarashi, 2018-18-13/20

The image used here is an enlargement of the forms found on Joy Division’s *Unknown Pleasures* album cover, designed by Saville with input from the band. Evoking sound waves, the horizontally stacked lines with uneven mountainous ripples are actually a diagram of radio waves emanating from the first discovered pulsar, plotted from data collected by radio astronomer Harold Craft. This rare poster was a promotional design executed at the Factory Records studio in reference to the album cover.



Poster, The MIT Symphony Orchestra Tour 1973 poster

lithograph

San Francisco Museum of Modern Art, Gift of Aaron Marcus

Image Description:

Black horizontal tour poster with white text of tour information lining the poster's top in columns from left to right. Well below the tour information, along the bottom of the poster, is a map of the United States of America made up of red and blue staff lines from sheet music. A few groups of notes are white on the staff lines in various city locations where the orchestra is touring. At the top left of the poster it has the following text, The MIT Symphony Orchestra Tour 1973. In the next column is the conductor and two piano soloists. After is a row of the program on tour, Debussy's Two Nocturnes, Mozart E Flat Concerto For

Two Pianos, Barry Verco Metamorphoses - Five pieces for Small Orchestra, Brahms Symphony No. 2 in D Major. The center and right off center columns are the spring tour dates from March 23-April 1 with locations. In the top right corner are the ticket prices, Tickets \$2.50, Available at the door.



Poster, Superdance - The Fantasy!

printed paper

Collection of Pablo Yglesias

Image Description:

Vertical cream disco event poster inspired by comic books and the American character Superman. There is a thin black border that frames the image. In bold block red Letters with blue shading is the group's name, "SUPERDANCE." The caption title underneath in black san serif is, "THE FANTASY!" This towering Superdance title is above a black city skyline. The buildings are a variety of heights. The outlined buildings have yellow rectangular windows with white word balloons coming from them down into the poster. Below the city skyline is a medium blue background with the flyer information. In the center is a

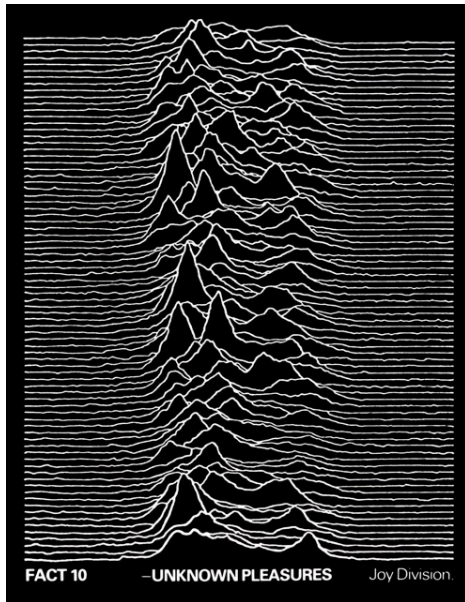
large diamond shaped Superman logo with the serif text inside, "FATES." Above the diamond logo in white letters is the caption, "YOU WILL BELIEVE MAN CAN FREAK." There is a horizontal dark cream text box with the event details. Around the diamond logo and dark cream text box are speech balloons that wrap around these two vectors. Some of the speech balloons are spiky and others are ellipses. They describe the vibe of the event and emphasize that it is free. At the bottom are the details of a cash prize dance competition.



Poster, Maxell / Lars Anderson

Image Description:

Horizontal poster for Maxwell, 1979. A black and white photograph of a man sitting in a low to the ground couch facing a speaker.



Poster, Unknown Pleasures poster

offset lithograph

San Francisco Museum of Modern Art,, Purchase through a gift of Jenny Emerson and Accessions Committee Fund

Image Description:

The poster shows a sea of radio pulsar wave measurements in white against a black background, with the following text at the bottom from left to center in bold uppercase font, **FACT 10 - UNKNOWN PLEASURES**. In a thin lowercase font on the bottom right corner, Joy Division. The long, rectangular graph of radio waves look like mountain ridges with various peaks and valleys that meet in the middle. At the center of each row the white line reaches a variety of wave crests. The different amplitudes on the graph show a change in frequency. The texture of white lines are hand drawn like a quick sketch.



Poster, Jazz Willisau: Don Pullen Quartet

Designed by Niklaus Troxler

offset lithograph

Gift of Niklaus Troxler

advertising, promotion, pianos, flags, concert poster, hands

Image Description:

Black hands with purple fingernails on yellow background at bottom, reaching up and playing black and white piano keys. Black keys become same purple as fingernails and extend up towards top of poster, becoming stripes on american flag. Flag's stars are white on darker purple background in top right corner. Text at bottom between hands: "1. April Willisau, Don pullen Quartet featuring Chico Freeman, Fred Hopkins, Bobby Battle, Hotel Mohren 20 Uhr."



Poster, McCoy Tyner Sextet, Jazz Festival Willisau

offset lithograph on paper

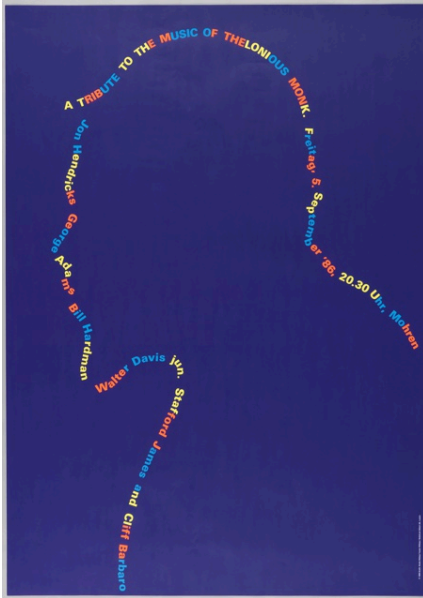
Gift of Niklaus Troxler

advertising, promotion, overlapping, typography, letters,
concert poster, complementary colors

Niklaus Troxler unites his passions for jazz and graphic design in the posters he produced for Jazz Festival Willisau. In this design, Troxler uses concepts that define jazz—interaction, individuality, contrast, and rhythm—to create a typographical scheme. Rendered in percussive complementary colors, the overlapping letterforms shrink and swell by line, creating a unique graphic beat.

Image Description:

Graphic poster filled with bold, serif text with overlapping letters alternating in blue and yellow in compacted rows. From upper left to lower right, text reads: McCOY / TYNER / SEXTET / WILLISAU / 3 APRIL 20h / MOHREN



Poster, Jazz Willisau: A Tribute to the Music of Thelonious Monk

Designed by Niklaus Troxler

offset lithograph on paper

Gift of Niklaus Troxler

profile, communication, graphic design, advertising, display, exhibition, promotion, music, portrait, curving line, typography, concert, tribute, concert poster, jazz, musicians

Image Description:

Dark violet poster featuring text in blue, orange, and yellow.

Text creates the outline of a man's silhouette. Text reads: "A TRIBUTE TO THE MUSIC OF THELONIOUS MONK. Freitag 5.

September '86, 20.30 Uhr, Mohren. Jon Hendricks, George Adams, Bill Hardman, Walter Davis Jun., Stafford James, and Cliff Barbaro."



11th-17th Summer Jazz Festivals, 1977,1979-1985

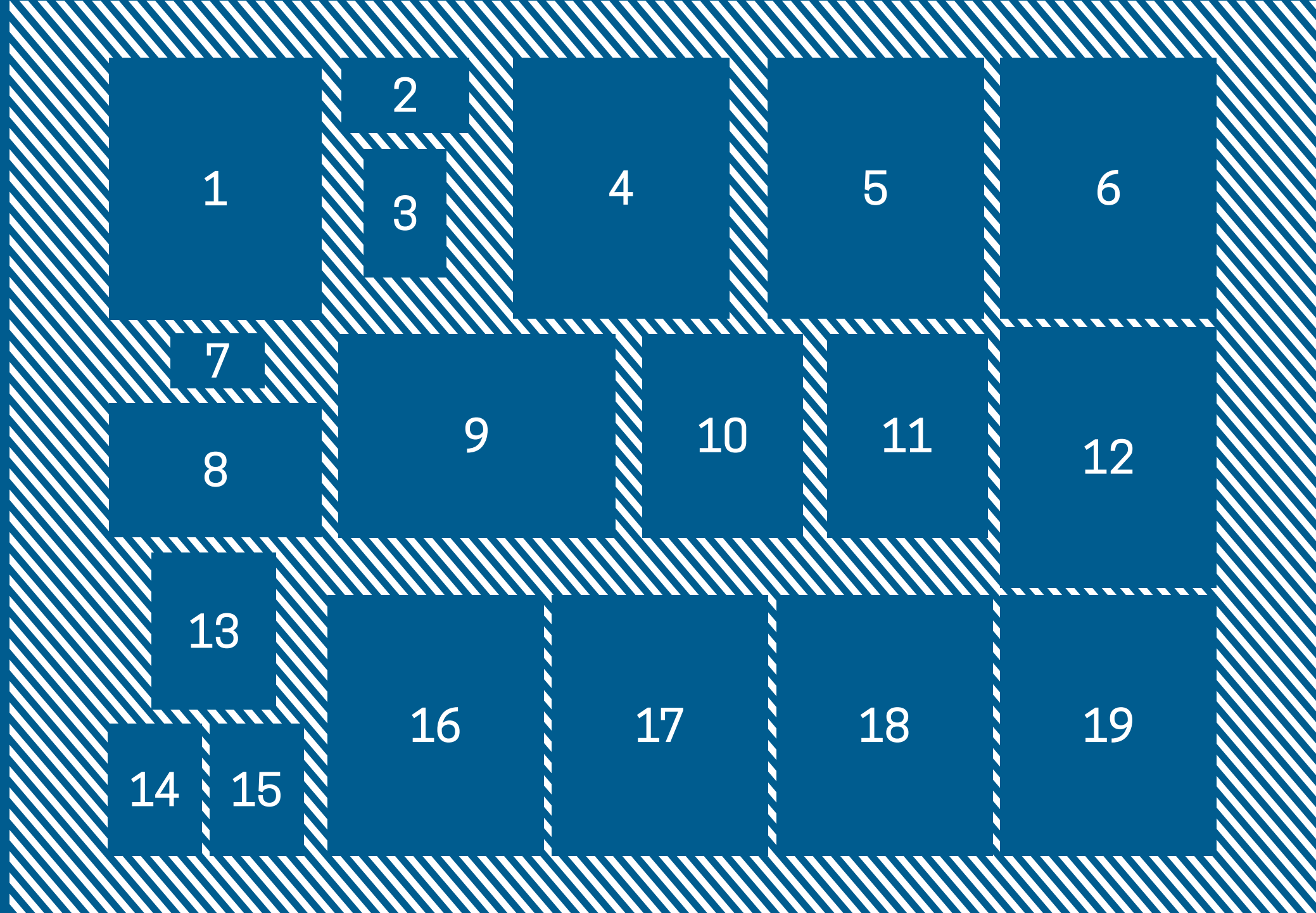
Designed by Takenobu Igarashi

lithograph on paper

Gift of Takenobu Igarashi

Image Description:

Set of 8 posters arranged in an 4 by 2 grid. Concert information is written in Japanese across the top. Each poster has is centered by the word “JAZZ” written on an angle in bright 3 dimensional block letters. The vibe of each poster varies slightly but are clearly related through their cohesive pop-art style.

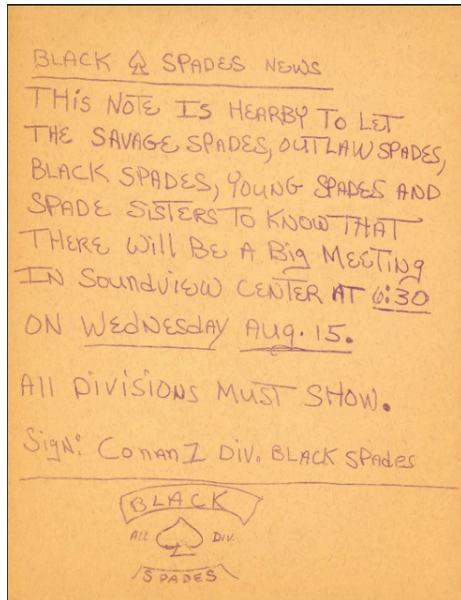


Hip-Hop flyers

Born in the Bronx in the 1970s, hip-hop spread through New York through block parties, park jams, and rec center battles before larger venues and performance sites took note. Hand-drawn or made with Letraset rub-down letters and photocopiers, the flyers from this era spread the word and the vibe. Pioneers like Buddy Esquire and Phase 2 merged graffiti aesthetics with disco-era glamour in their designs, creating bold and futuristic graphics and typography that captured the raw energy of hip-hop's beginnings.

New York hip-hop flyers, ca. 1974–1989, Designers unknown unless otherwise noted, Offset lithographs, screenprints, photocopies, ink on card, Courtesy of Brandon Himmel

- | | | | |
|--|---|--|-----------------------------------|
| 1. Black Spades, The Birth of Hip-Hop, 1973 | 7. DJ Smokey, Kool Herc's Nemesis, 1975 | 11. Harlem World, 1982, Designed by Buddy Esquire | 16. Eric D., 1986 |
| 2. Kool Herc, 1974 | 8. National Freak Dance, 1978 | 12. The Wild Style Party, 1984, Designed by Buddy Esquire | 17. Super Jam, 1987 |
| 3. Pete D.J. Jones, 1975 | 9. Hip Hop Anniversary, 1982, Designed by Phase 2 (Michael Lawrence Marrow) (American, 1955–2019) | 13. LL Cool J, The Fat Boys, 1985, Designed by Kenneth "Salsa Kenny" O'Banyoun | 18. Boogie Down Productions, 1987 |
| 4. Boat Ride, 1977 | 10. Big Bucks Battle!!, 1981, Designed by Phase 2 (Michael Lawrence Marrow) (American, 1955–2019) | 14. Run DMC, 1986 | 19. Slick Rick, 1989 |
| 5. Queensbridge, 1977, Designed by DJ Baby J | | 15. Doug E. Fresh, 1987 | |
| 6. Grand Master Flash, 1979 | | | |



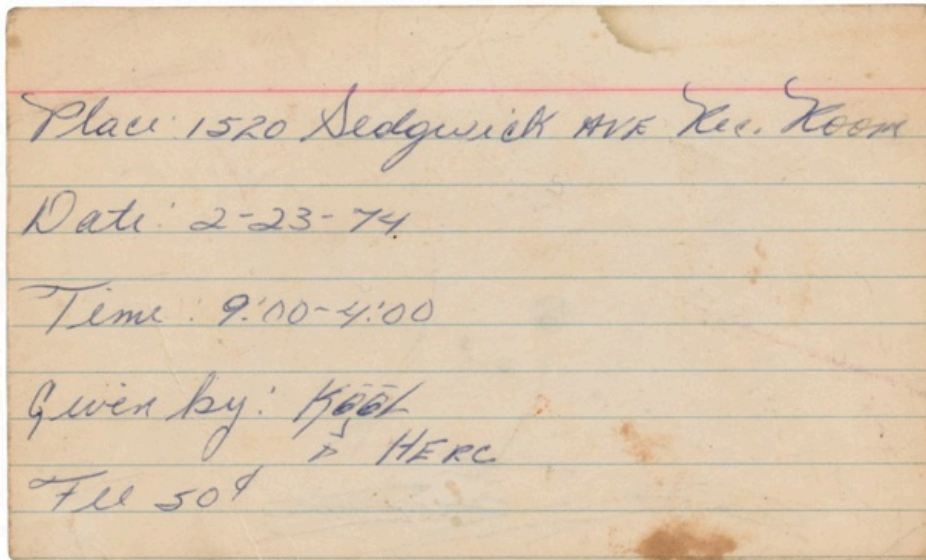
Flyer, Black Spades, The Birth of Hip-Hop

printed paper

Courtesy of Brandon Himmel

Image Description:

Handwritten flyer for Black Spades with message of a meeting on Wednesday, August 15th at the Soundview Center



Flyer, Kool Herc

ink on card

Courtesy of Brandon Himmel

Image Description:

Index card with event details for DJ Kool Herc performance on February 23rd, 1974.



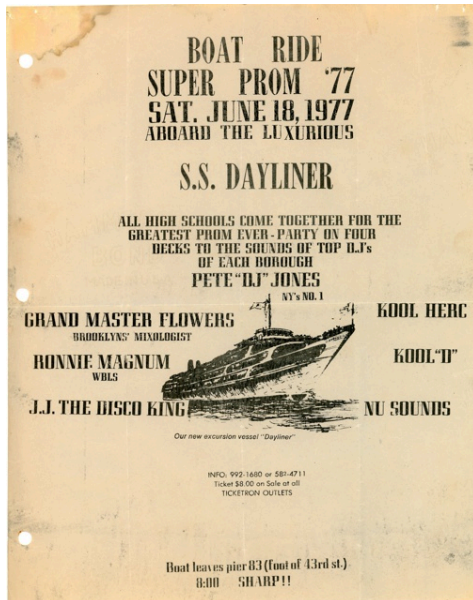
Flyer, Pete D.J. Jones

printed paper

Courtesy of Brandon Himmel

Image Description:

Flyer for disco night at Queens College with illustration of black over the ear headphones.



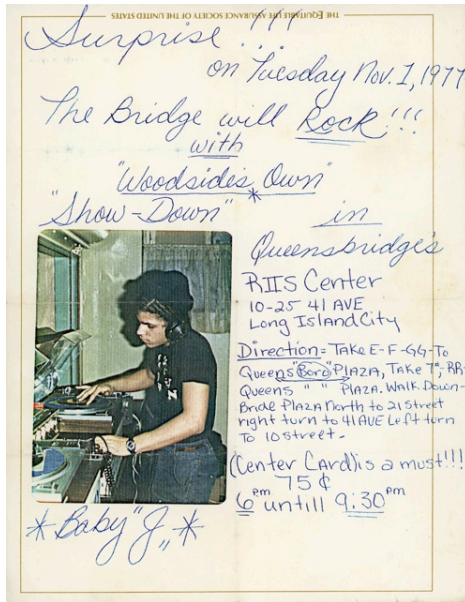
Flyer, Boat Ride

printed paper

Courtesy of Brandon Himmel

Image Description:

Flyer for boat ride Super Prom featuring top DJs of each NYC borough.



Flyer, Queensbridge

printed paper

Courtesy of Brandon Himmel

Image Description:

Handwritten flyer for a DJ Baby J performance with his photo attached.



Flyer, Grand Master Flash

printed paper

Courtesy of Brandon Himmel

Image Description:

Flyer for DJ Grand Master Flash featuring other DJs at the Jacob Riis Center on Friday, November 16th, 1979.



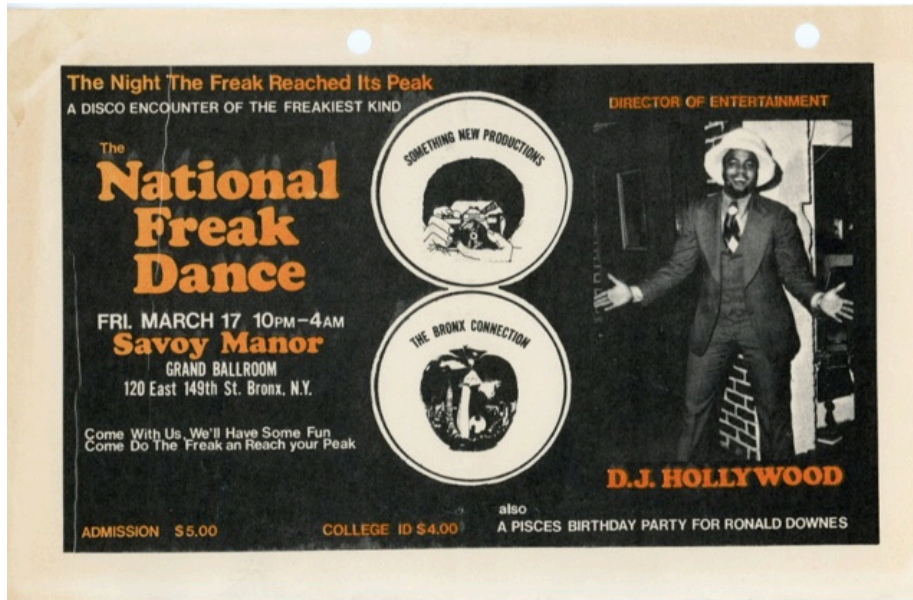
Flyer, DJ Smokey, Kool Herc's Nemesis

printed paper

Courtesy of Brandon Himmel

Image Description:

Flyer for Soul and Latin music night on Friday, July 18th, 1975 at a ballroom in the Bronx, NY.



Flyer, National Freak Dance

printed paper

Courtesy of Brandon Himmel

Image Description:

Flyer for National Freak Dance disco night featuring a photo of DJ Hollywood.



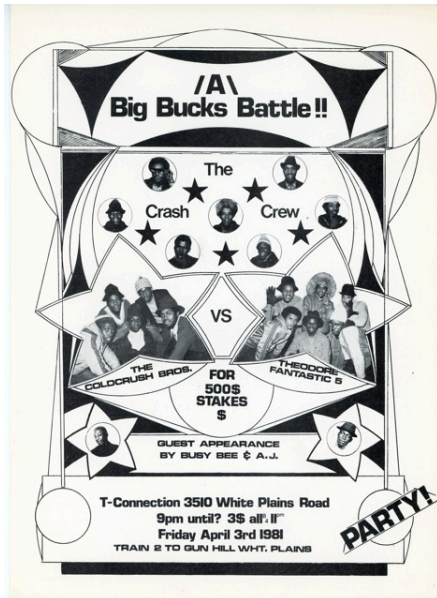
Flyer, Hip Hop Anniversary

printed paper

Courtesy of Brandon Himmel

Image Description:

Flyer for 2nd Annual Hip Hop Anniversary at the Skatin' Palace featuring a long list of performers.



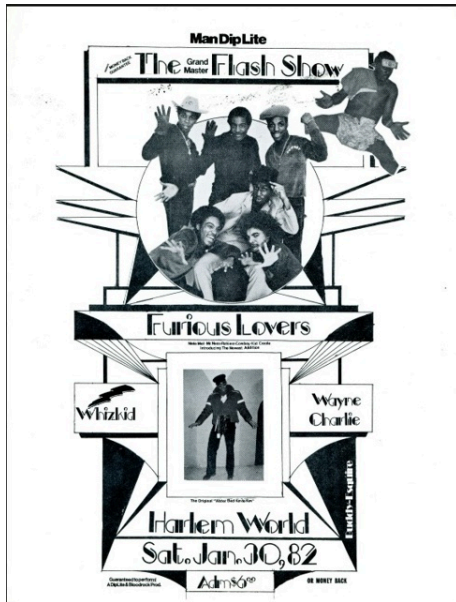
Flyer, Big Bucks Battle!!

printed paper

Courtesy of Brandon Himmel

Image Description:

Flyer for a rap battle night with black and white photos of the crews and star shapes.



Flyer, Harlem World

printed paper

Courtesy of Brandon Himmel

Image Description:

Flyer for night of hip hop performances with black and white photos of musicians and graphic geometric details.



Flyer, The Wild Style Party

printed paper

Courtesy of Brandon Himmel

Image Description:

Flyer for party called The Wild Style featuring hip hop artists and a break-dancing contest with fractured black and white geometric shapes in background.

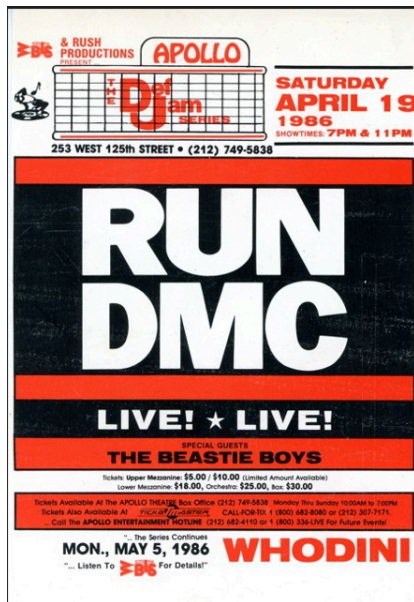


Courtesy of Brandon Himmel

A red flyer for night of music featuring The Fat Boys, The Boogie Boys, and L.L. Cool J at the Ritz Theatre in Elizabeth, New Jersey.

Art of Noise

<https://www-3.collection.cooperhewitt.org/objects/2318813659/>



Flyer, Run DMC

printed paper

Courtesy of Brandon Himmel

Image Description:

Flyer for Run DMC with The Beastie Boys at The Apollo Theatre on April 19th, 1986.



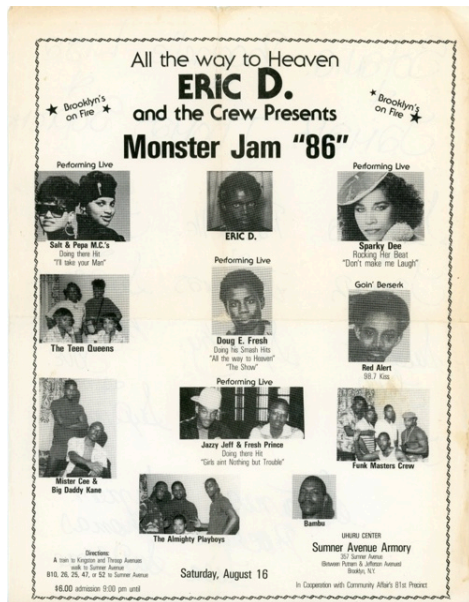
Flyer, Doug E. Fresh

printed paper

Courtesy of Brandon Himmel

Image Description:

Orange flyer for Doug E Fresh and other hip hop and rap artists at The Beacon Theatre with the musicians' photos.



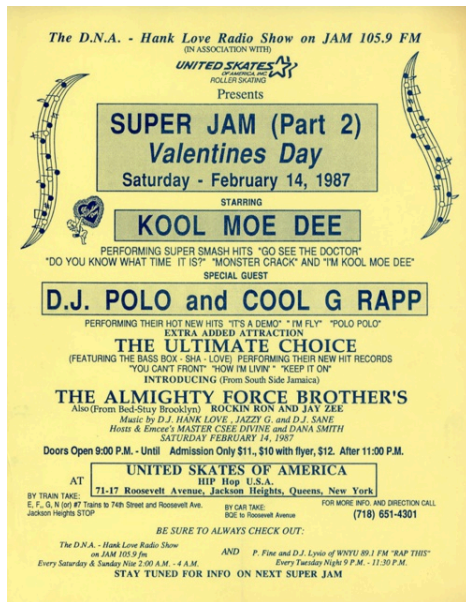
Flyer, Eric D.

printed paper

Courtesy of Brandon Himmel

Image Description:

Flyer for Monster Jam night featuring artists with their photos like Salt & Pepa MC's and Jazzy Jeff & Fresh Prince.



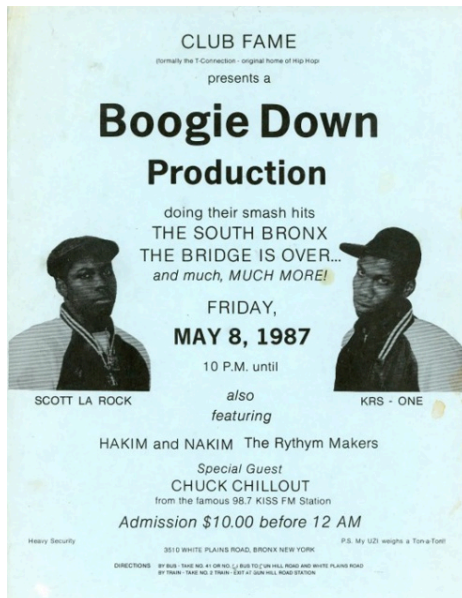
Flyer, Super Jam

printed paper

Courtesy of Brandon Himmel

Image Description:

Flyer for Valentines Day Super Jam night with list of performers at United Skates of America in Queens, New York.



Flyer, Boogie Down Productions

printed paper

Courtesy of Brandon Himmel

Image Description:

Flyer for a performance by Boogie Down Production in the Bronx on May 8th, 1987 with photograph of performers.



Flyer, Slick Rick

printed paper

Courtesy of Brandon Himmel

Image Description:

Red flyer for Slick Rick benefit concert for homeless children at the Beacon theater.

Punk and New Wave Poster

Group Image Description

Group of Punk and New Wave posters that illustrate a rough, cut-and-paste, anti-establishment energy. The posters utilize scrawled handwriting, warped and chopped photocopies, jagged punchy text, and inverted takes on classic Americana imagery that sway anarchic and politically left. Their grungy, slapdash style often invokes flyers made on the run rather than more established event advertisements. Among the diverse group of posters only three colors are used: black, white, and yellow.

Along with more industrial methods like torn xeroxes and flyers written almost entirely in marker, one poster is a hyper-realistic crosshatch sketch of an older man in close-up whose expression is clenched in distress as he clamps his hands over his ears, his teeth bared in a downturn snarl as if to indicate that whatever sound is playing is utterly torturous. He wears glasses that display the words [Mother Lode], the subject of the flyer.

Art of Noise

<https://www-3.collection.cooperhewitt.org/objects/2318813586/>



Flyer, Bond Opening Poster

printed paper

Courtesy of Andrew Krivine

Art of Noise

<https://www-3.collection.cooperhewitt.org/objects/2318813594/>



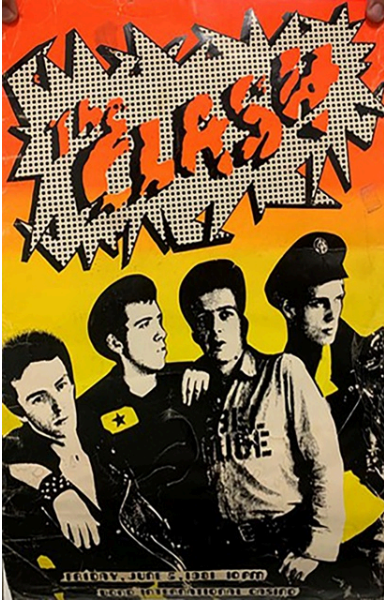
Flyer, 8 BC

printed paper

Courtesy of Andrew Krivine

Art of Noise

<https://www-3.collection.cooperhewitt.org/objects/2318813598/>



Flyer, The Clash

printed paper

Courtesy of Andrew Krivine

Art of Noise

<https://www-3.collection.cooperhewitt.org/objects/2318813686/>



Flyer, Talking Heads

print on paper

Art of Noise

<https://www-3.collection.cooperhewitt.org/objects/2318813597/>



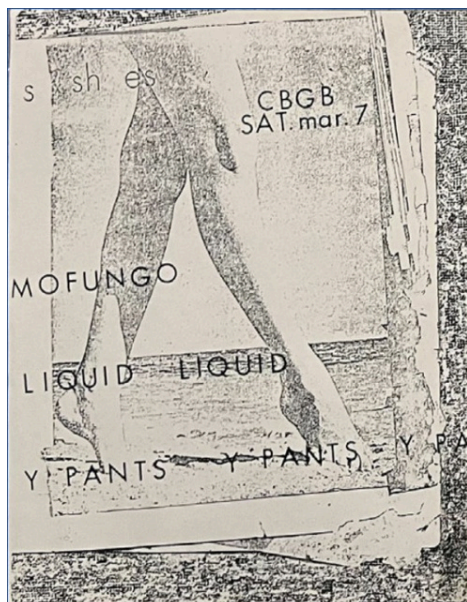
Flyer, Psychic TV

printed paper

Courtesy of Andrew Krivine

Art of Noise

<https://www-3.collection.cooperhewitt.org/objects/2318813689/>



Flyer, Liquid Liquid

print on paper

Art of Noise

<https://www-3.collection.cooperhewitt.org/objects/2318813687/>

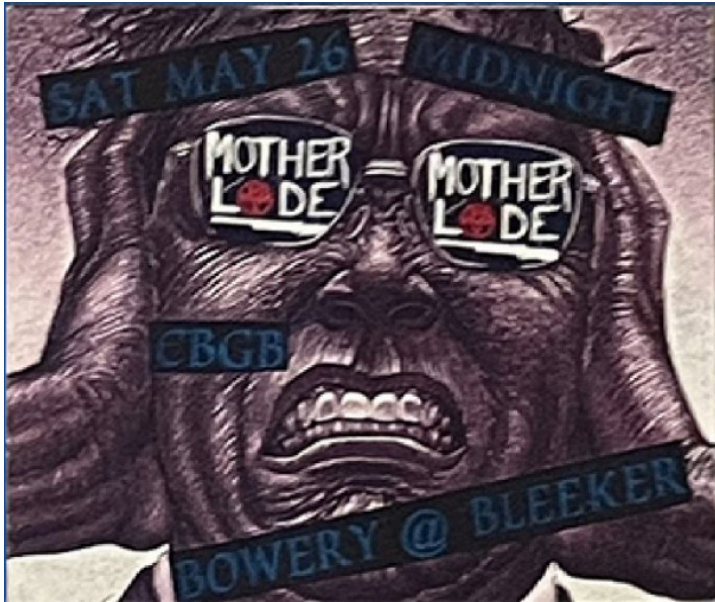


Flyer, Mudd Club

print on paper

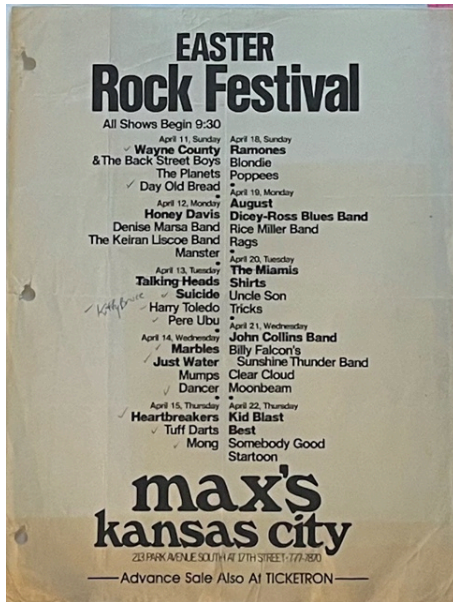
Art of Noise

<https://www-3.collection.cooperhewitt.org/objects/2318813688/>



Flyer, CBGB

print on paper



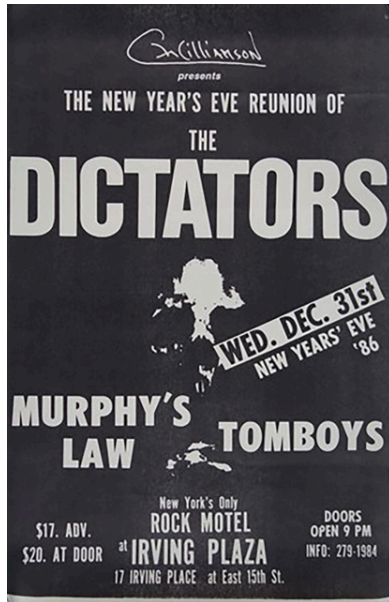
Flyer, Max's Music Festival

printed paper

Courtesy of Andrew Krivine

Art of Noise

<https://www-3.collection.cooperhewitt.org/objects/2318813596/>



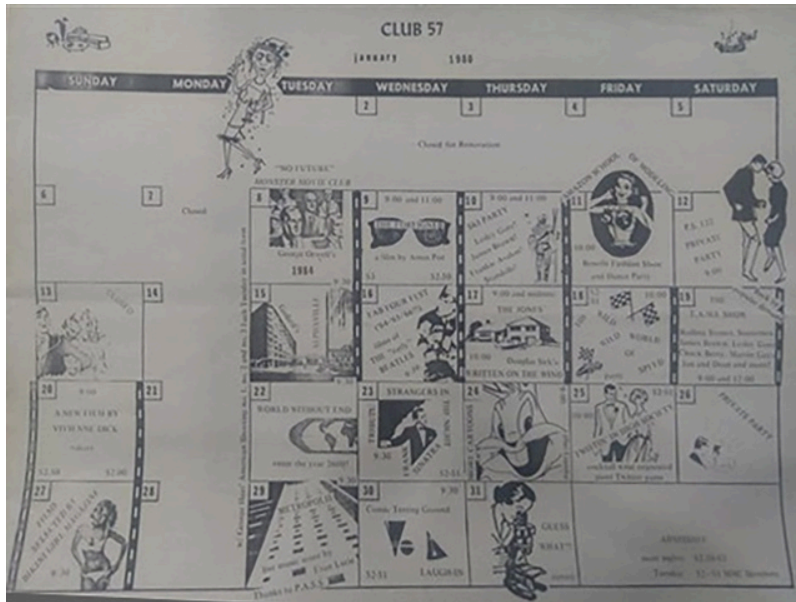
Flyer, The Dictators

printed paper

Courtesy of Andrew Krivine

Art of Noise

<https://www-3.collection.cooperhewitt.org/objects/2318813595/>



Flyer, Club 57/ Irving Plaza, January 1980 Calendar

printed paper

Courtesy of Andrew Krivine

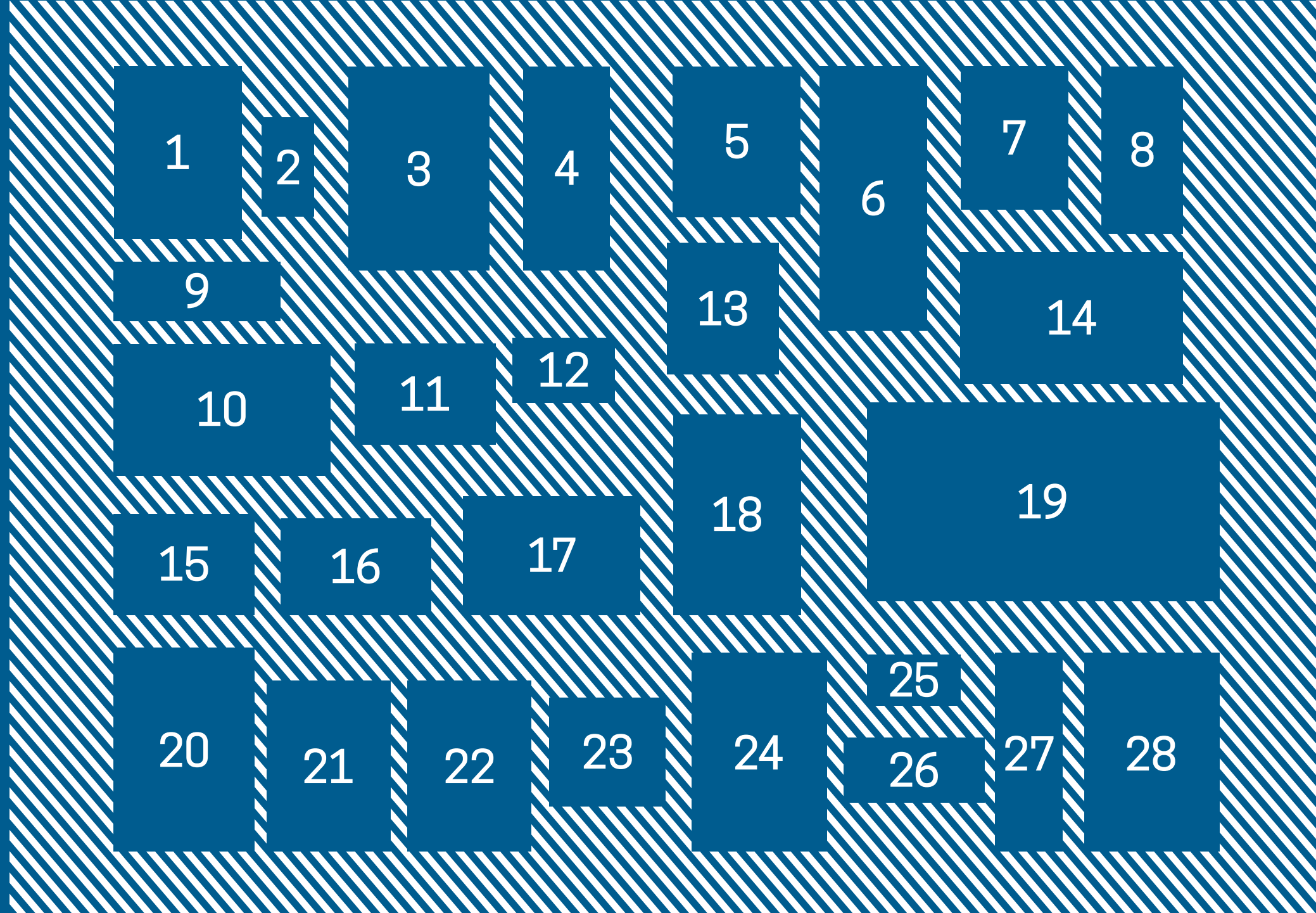
Art of Noise

<https://www-3.collection.cooperhewitt.org/objects/2318813690/>



Flyer, Mudd Club

print on paper



Disco Flyers

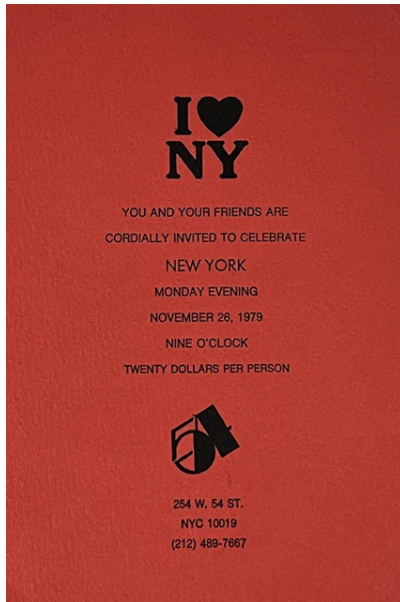
Although Studio 54 symbolized disco’s glitzy peak, the genre emerged earlier from New York’s underground dance scene. Spaces like The Loft, The Gallery, and The Sanctuary offered queer and BIPOC communities freedom of expression and helped shape disco’s sound and culture. As the scene grew, Paradise Garage, Leviticus, and other venues carried it forward, paving the way for house, electronic music, and the adjacent ballroom and voguing scene. These flyers sample key venues where disco thrived and evolved.

New York disco flyers, ca. 1978–90, Designers unknown unless otherwise noted, Offset lithographs, screenprints, and photocopies, Anonymous collection

- | | | | |
|--|--|---|--|
| 1. Studio 54 Invitation, 1979, I♥NY logo designed by Milton Glaser (American, 1929-2020) | 7. Starbucks Disco, early 1980s | 13. The Battle of D.J. Disco Party, 1980 | 20. Visage, 1980s |
| 2. Studio 54 VIP Admission, ca. 1979 | 8. Rick James After Concert Party, Leviticus, 1983 | 14. I Want Muscle, Leviticus International, ca. 1980 | 21. Palladium, 1985 |
| 3. Farragut, 1979 | 9. Studio 54 VIP Complimentary Admission, ca. 1979 | 15. 59 Murray Street Invitation, 1984 | 22. Disco To Death, The Cat Club, 1985 |
| 4. Vito and Roman Present Wednesday at Paradise Garage, ca. 1979 | 10. Leviticus International Ten-Year Anniversary, 1983 | 16. Village People, ca. 1978 | 23. The Palladium, 1987 |
| 5. A Spring Disco, Tut’s Tomb, 1980 | 11. Total Experience Discotheque, 1980s | 17. The Disco Modeling School Invites You to a Disco Party, 1980s | 24. Disco Superfly, 1988 |
| 6. Tuesdays After Work, Danceteria, 1982 | 12. The Loft Invitation, ca. 1980 | 18. Reggie Wells & Co. Bus Ride, 1985 | 25. Area Invites You to Join Bryan Ferry, 1985 |
| | | 19. Is It All Over My Face Disco Jag with M.C. Johny Dynell, Squat Theater, 1980s | 26. The World, 1988 |
| | | | 27. Frankie Knuckles for President's Day, The Choice, 1990 |
| | | | 28. L’Amour, 1980s |

Art of Noise

<https://www-3.collection.cooperhewitt.org/objects/2318813700/>



Flyer , Studio 54 Invitation

print on paper

Image Description:

Red orange invitation in black font on thick textured paper and an I Love NY logo.

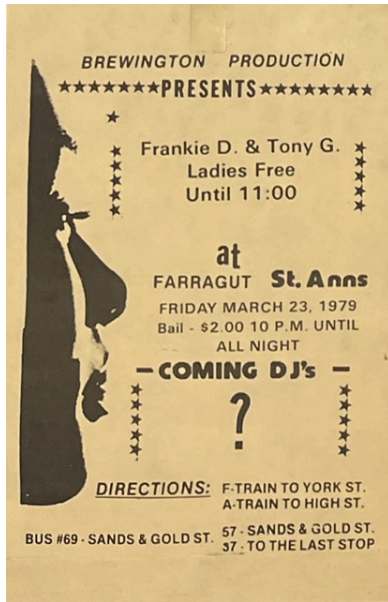


Flyer, Studio 54 VIP Admission

print on paper

Image Description:

White VIP admission ticket vertically designed. Studio 54 logo in a lighter yellow than the ticket type.

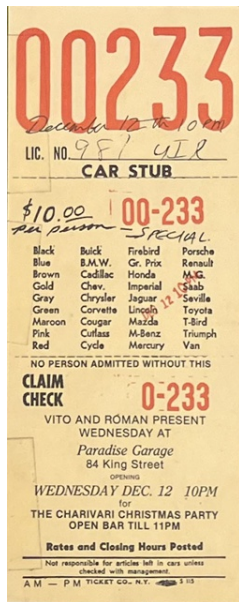


Flyer, Farragut

print on paper

Image Description:

Faded paper vertical poster. Picture of a side profile and centered event information in various fonts.

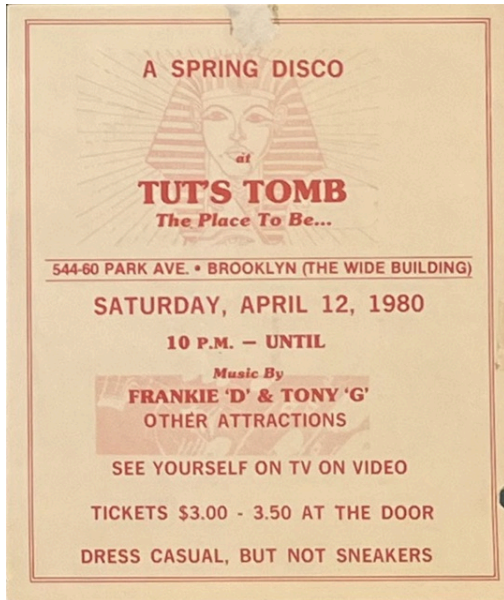


Flyer, Vito And Roman Present Wednesday At Paradise Garage

print on paper

Image Description:

Vertical white valet parking ticket. Bold red numbers, handwritten details, and event information listed.



Flyer, A Spring Disco, Tut's Tomb

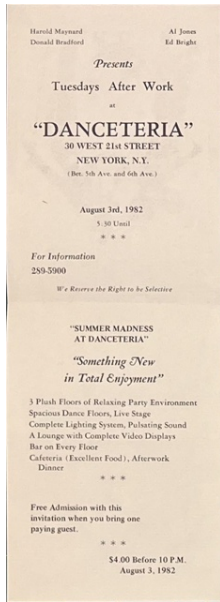
print on paper

Image Description:

Beige vertical event poster against dark red colored text. There are translucent Egyptian images in the background of the text.

Art of Noise

<https://www-3.collection.cooperhewitt.org/objects/2318813703/>

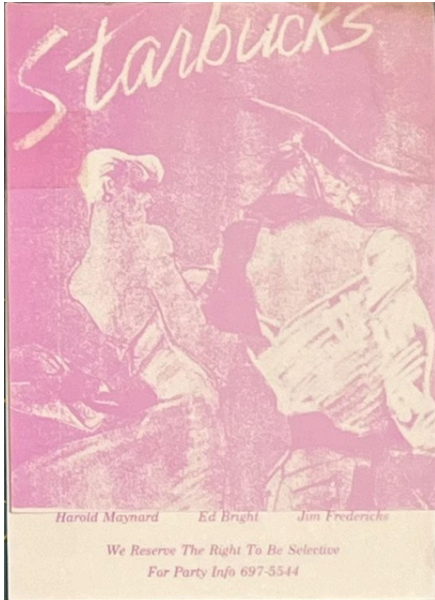


Flyer, Tuesdays After Work, Danceteria

print on paper

Image Description:

Long, cream colored vertical folded brochure for an event with black text.



Flyer, Starbucks Disco

print on paper

Image Description:

Dusty Rose Pink paper band poster of saturated, bright cartoon drawings and tiny italicized pink text.



Flyer, Rick James After Concert Party, Leviticus

print on paper

Image Description:

White vertical rectangular advertisement. Dark orange picture of the featured performer, border of the flyer, and event information.

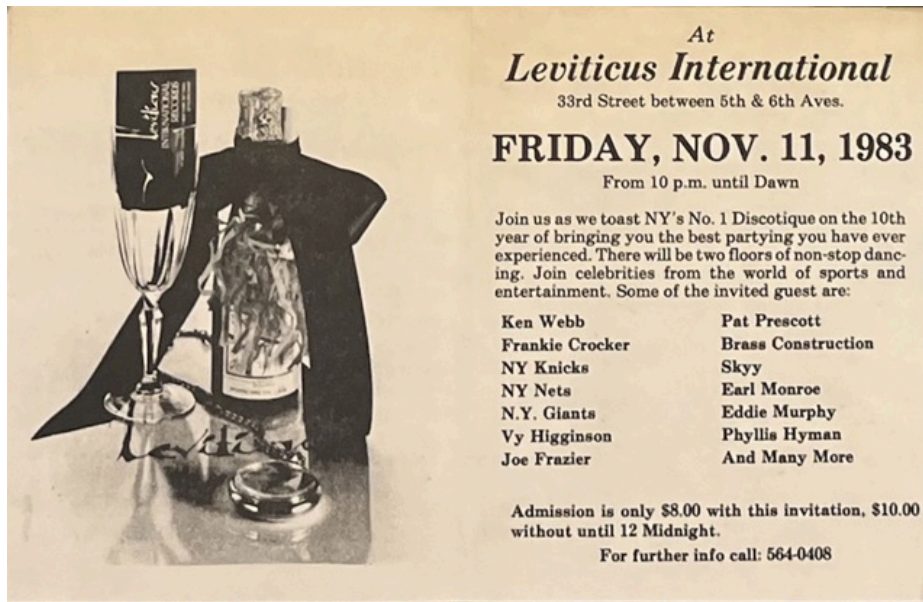


Flyer, Studio 54 VIP Complimentary Admission

print on paper

Image Description:

Horizontally folded rectangular ticket. Black textured paper and gold metallic font.



Flyer, Leviticus International Ten-Year Anniversary

print on paper

Image Description:

Horizontal event flyer on aged paper. On the left a black and white photo of drinks. On the right event information in black text.



Flyer, Total Experience Discotheque

print on paper

Image Description:

Landscape pale orange event poster in different fonts and font colors. In the background is a Y2K era cartoon illustration of two people grooving.



Flyer, The Loft Invitation

print on paper

Image Description:

Paper landscape photo in black and white. Kids around a striped table enjoying eating. Hand painted sign in the background.

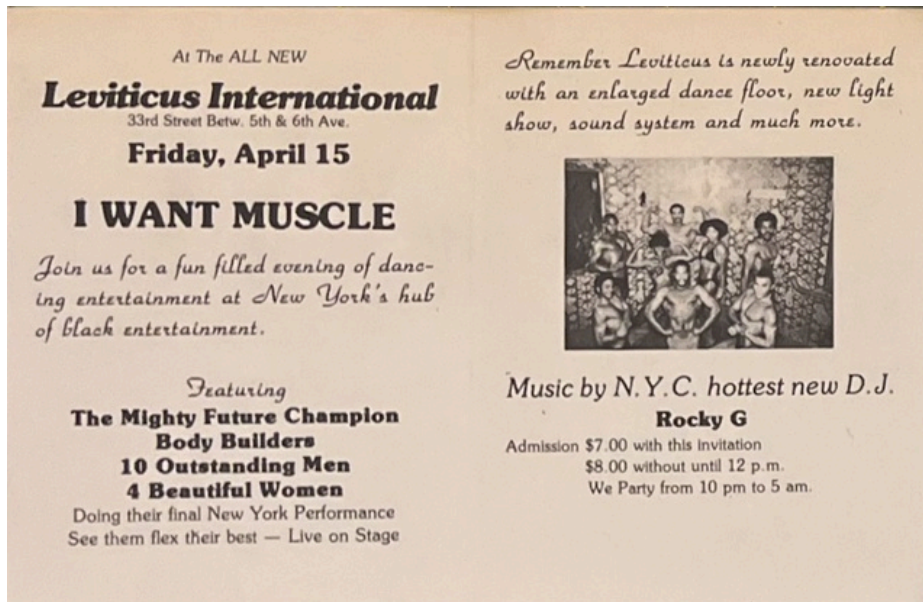


Flyer, The Battle of D.J. Disco Party

print on paper

Image Description:

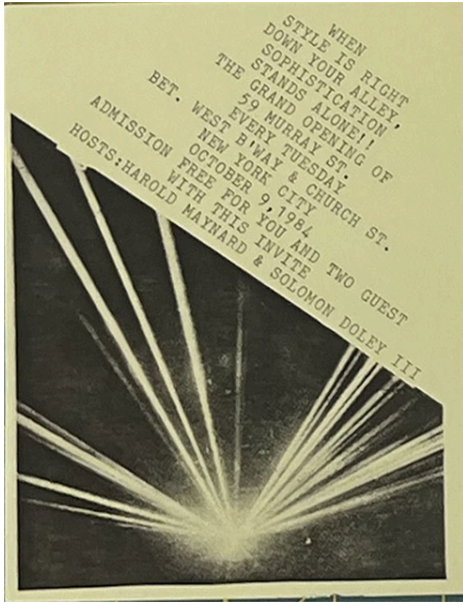
White paper with a portrait shaped border made out of black lines for an event flyer. Small shadow art of a couple embracing.



Flyer, I Want Muscle, Leviticus International

Image Description:

Horizontally folded white and black brochure. Has a variety of fonts and a group photograph.



Flyer, 59 Murray Street Invitation

print on paper

Image Description:

Light green, white vertical flyer. Starburst photo in space and typewriter text diagonally rotated top left to bottom right.

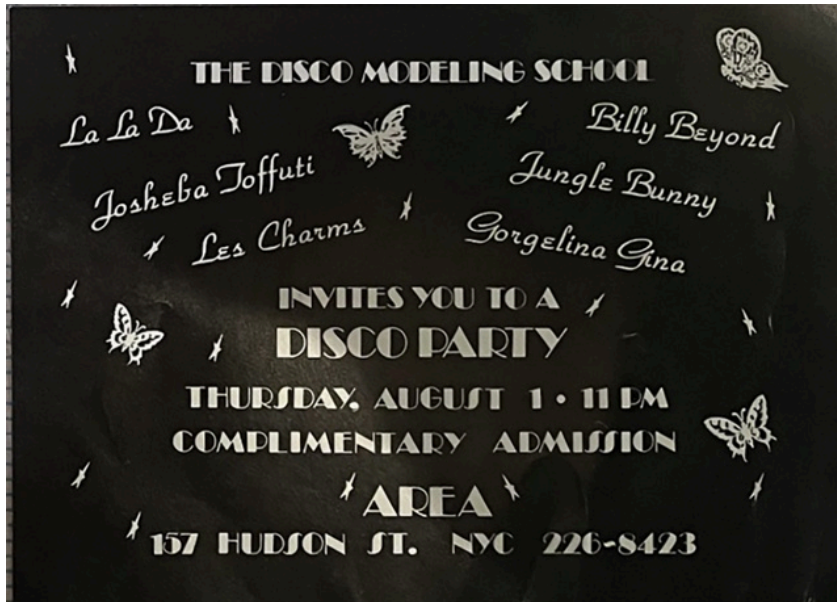


Flyer, Village People

print on paper

Image Description:

Horizontal black and white photo of the music group in different costumes posing in two rows while looking at the camera.

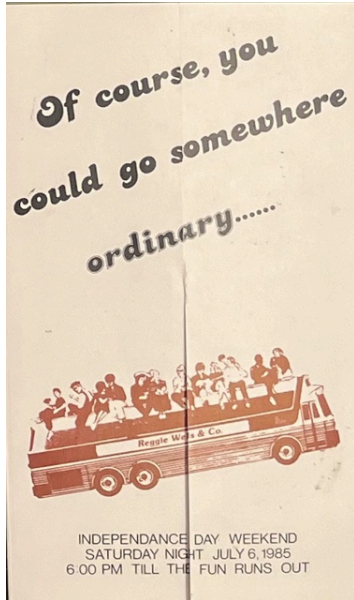


Flyer, The Disco Modeling School Invites you to a Disco Party

print on paper

Image Description:

Vertical black flyer advertising a disco party. White outlines of stars, butterflies, and flowery fonts adorn the poster.

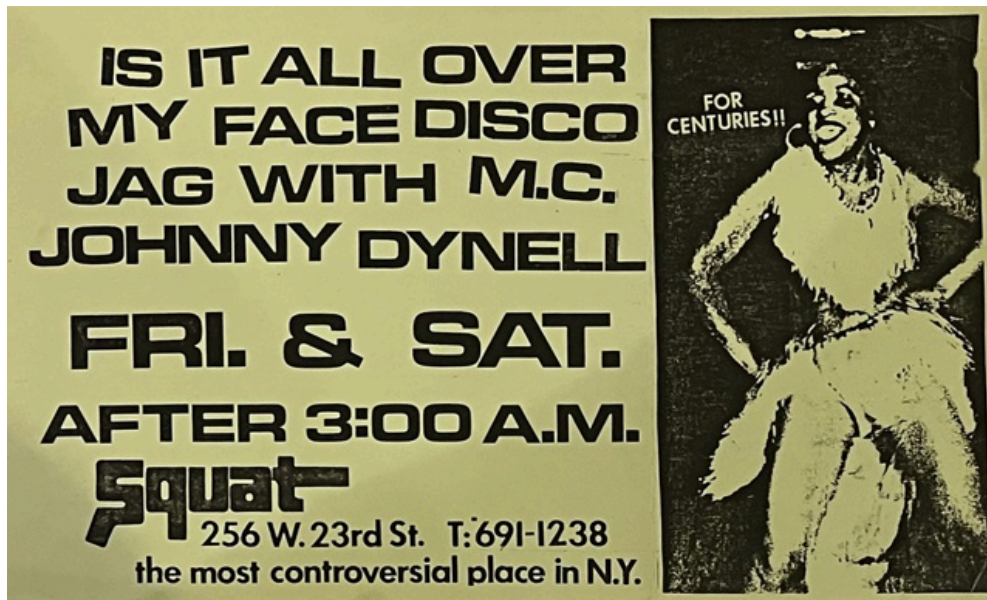


Flyer, Reggie Wells & Co. Bus Ride

print on paper

Image Description:

Cream white flyer for band performance. Portrait shaped with a 70s font and an orange bus ride vector with people riding on the roof.



Flyer, Is It All Over My Face Disco Jag with M.C. Johny Dynell,
Squat Theater

print on paper

Image Description:

Vertical event light olive poster with text reading from left to right in unaligned rows. To the right is a black and white image of a person dancing.



Flyer, Visage

print on paper

Image Description:

Sketch designed portrait concert poster in black and white. The musician is riding a horse and wearing a tuxedo with a red rose.

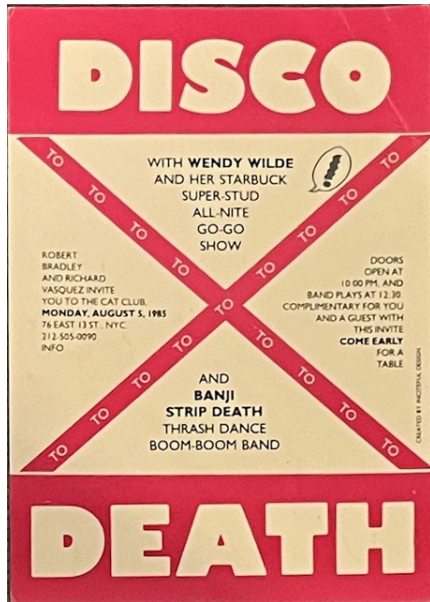


Flyer, Palladium

print on paper

Image Description:

Event poster made up of black and white model photos. The blown up image is of a person with lots of makeup looking off center.



Flyer, Disco To Death, The Cat Club

print on paper

Image Description:

Vertical red, white, and black event poster. Red banners on the top and bottom. A red X-shape is in the center dividing show information.

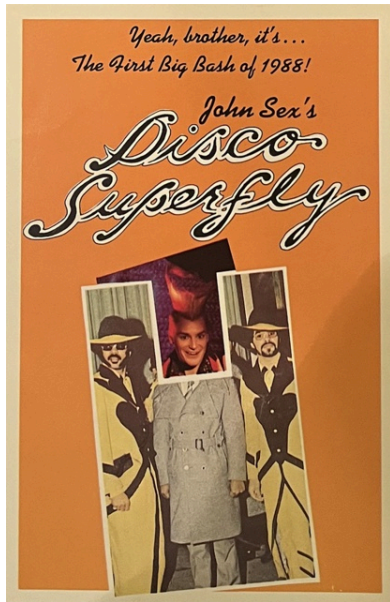


Flyer, The Palladium,

print on paper

Image Description:

Black circle flyer shaped as a vinyl. White circle in the center with the event information in black text.

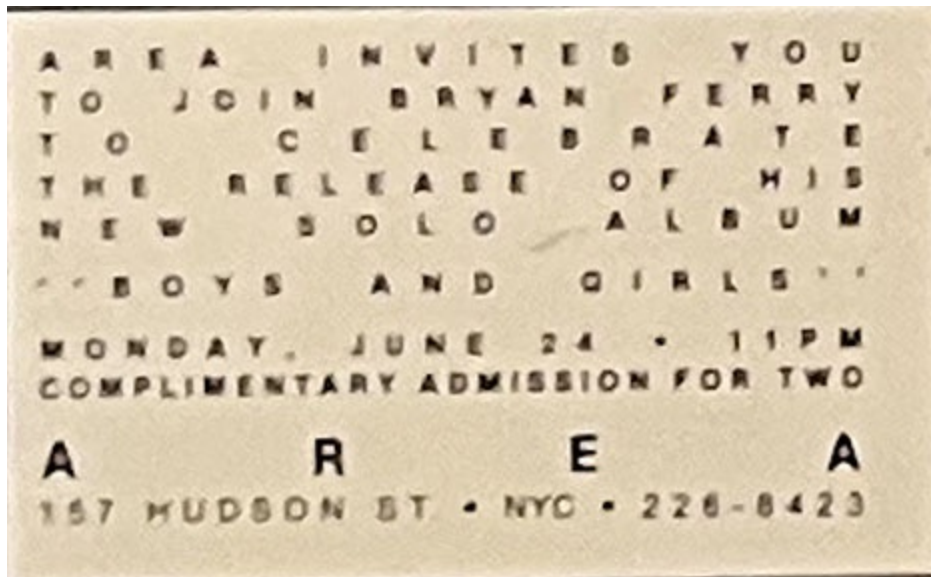


Flyer, Disco Superfly

print on paper

Image Description:

Matte orange vertical flyer with a cream border. Party information is at the top in calligraphy font. Underneath is a photo collage.



Flyer, Area Invites You to Join Bryan Ferry

print on paper

Image Description:

Horizontal concert poster read from left to right in ten rows. The first few rows are black, small sans serif font with large spacing against a faded white background.



Flyer, The World

print on paper

Image Description:

Poster designed like an American dollar bill made up of yellow flowers, a pink banner, and peace signs in the background.

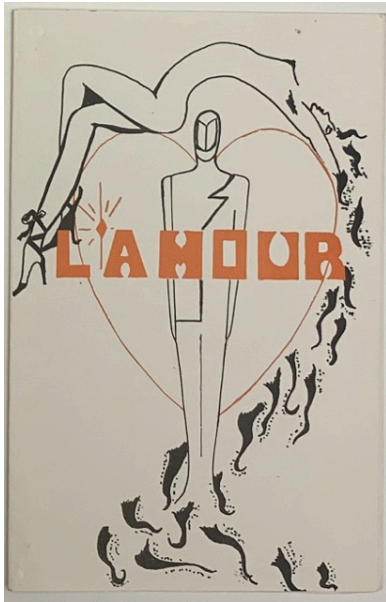


Flyer, Frankie Knuckles For President's Day, The Choice

print on paper

Image Description:

Vertical long event flyer with contrasting colors. Orange background and black text. An Abraham Lincoln shaded outline is in the center.

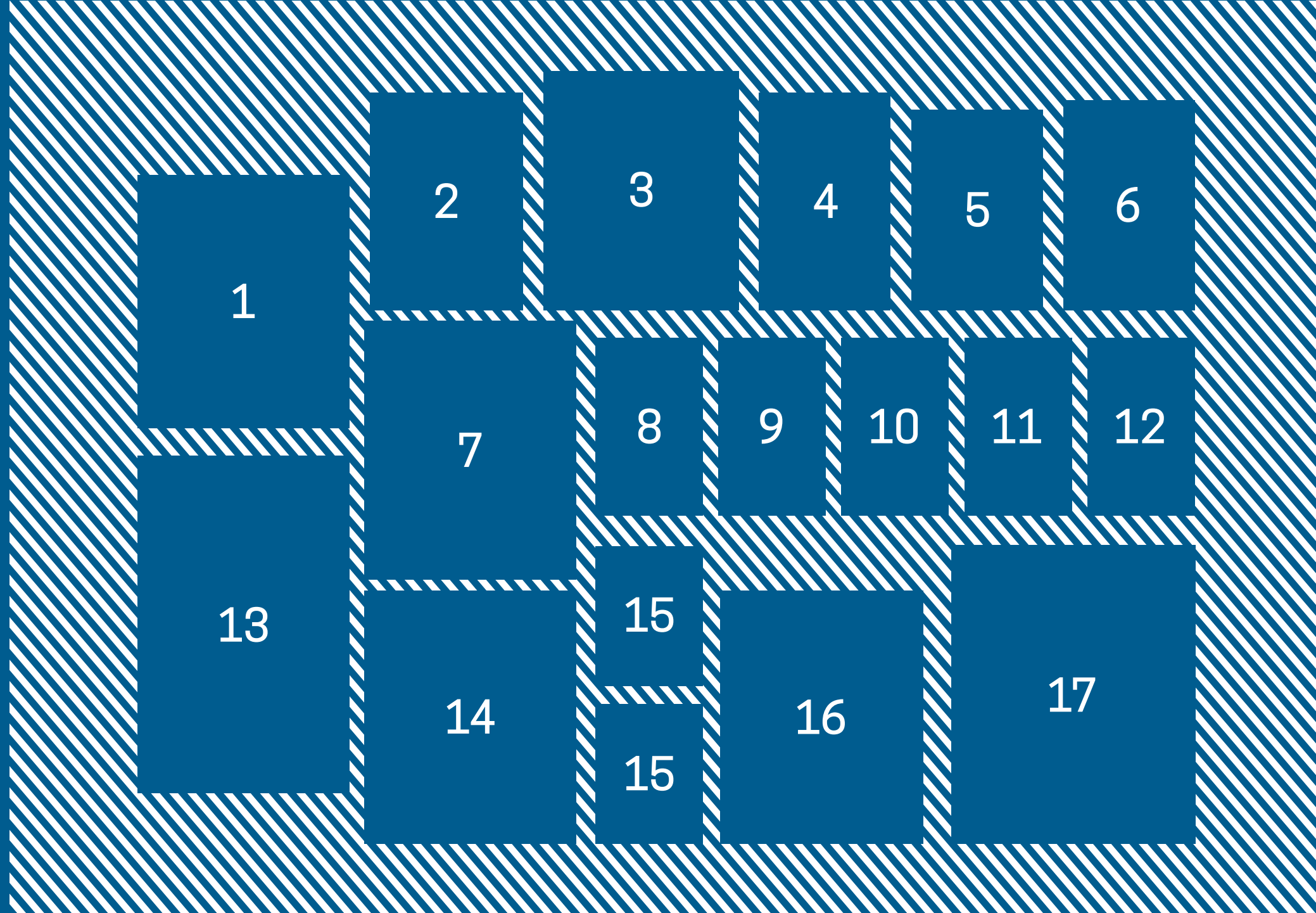


Flyer, L'Amour

print on paper

Image Description:

Vertical white hand drawn designed poster. The word L'amour is in a squared, orange font. In black ink is a masked figure with a heart in the background.



Folk and Rock flyers

Greenwich Village in the early 1960s was a blooming creative scene where singer-songwriters revitalized folk music with powerful messages of social activism. Venues like Gerde’s Folk City and The Night Owl nurtured intimate acoustic performances that shaped the era’s sound and spirit. At the same time, psychedelic rock blossomed in clubs such as the Fillmore East and Cafe Au Go Go, where experimental music and colorful visuals embodied the counterculture’s quest for new consciousness and community.

New York folk and rock flyers, ca. 1963–71, Designers unknown unless otherwise noted, Offset lithographs, screenprints and photocopies, Collections of Jacaeber Kastor (denoted by a circle ●) or Andrew D. Hawley (denoted by a square ■)

- | | | | |
|---|--|--|--|
| 1. “Folk Songs, Country & Blues” at Ethical Society Auditorium, 1960, ■ | 6. Jim Kweskin Jug Band at Cafe Au Go-Go, 1966, ■ | 11. Butterfield Blues Band, 1968, Designed by Jon Stahl, ● | 15. Central Park Easter Be-In at Sheep Meadow (red/green and yellow/blue colorways), 1967, Designed by Peter Max (American, born Germany, 1937), ● |
| 2. A Thanksgiving Holiday Concert: Pete Seeger & Rev. Frederick Kirkpatrick at Carnegie Hall, 1971, ■ | 7. Raggamuffins at the Night Owl, 1966, ● | 12. Mothers of Invention at The Fillmore East, 1968, Designed by Helen Hersh, ● | 16. The Yardbirds at the Anderson Theater, 1968, ● |
| 3. USO A Go Go! at Madison Square Garden, 1965, ● | 8. Bill Graham Presents: The Doors at The Fillmore East, 1968, Designed by Jimms Nelson, ● | 13. Peace Illumination Walk & Palm Gardens Concert, 1966, ● | 17. Grateful Dead at the Central Park Bandshell, 1967, ● |
| 4. Bob Dylan at Town Hall, 1963, ■ | 9. Bill Graham Presents: Richie Havens at The Fillmore East, 1968, Designed by Jimms Nelson, ● | 14. Louis Abolafia for President Benefit Concert at the Village Theater, 1967, Designed by Charles A. Brandon, ● | |
| 5. In Concert: Bob Dylan and Joan Baez, 1965, Designed by Eric von Schmidt (American, 1931–2007), ■ | 10. The Who at The Fillmore East, 1968, Designed by Helen Hersh, ● | | |



Flyer, "Folk Songs, Country & Blues" at Ethical Society Auditorium

printed paper

Collection of Andrew D. Hawley

Image Description:

Flyer for a Folk Song, Country and Blues concerts at the Ethical Society Auditorium with black text in the center and two photographs of performers on the right side.



Flyer, A Thanksgiving Holiday Concert: Pete Seeger & Rev. Frederick Kirkpatrick at Carnegie Hall

printed paper

Collection of Andrew D. Hawley

Image Description:

Flyer for a Thanksgiving Concert with Pete Seeger and Rev. Kirkpatrick at Carnegie Hall with black text and a photograph of the musicians playing together.



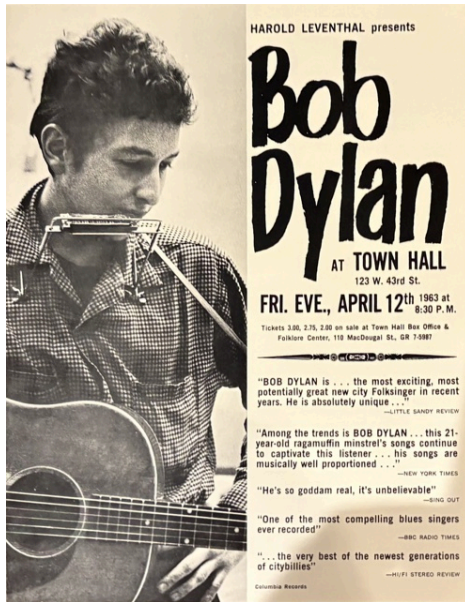
Handbill, USO A Go Go! at Madison Square Garden

printed paper

Collection Jacaeber Kastor

Image Description:

Handbill for A USO Show at Madison Square Garden with black text on a white background with optical illusion circle at the top of the bill.



Flyer, Bob Dylan at Town Hall

printed paper

Collection of Andrew D. Hawley

Image Description:

Flyer for a Bob Dylan concert at Town Hall with black text on the right and a photograph of Bob Dylan on the left.



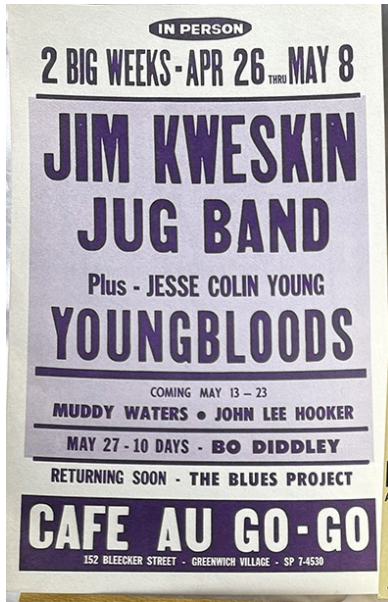
Flyer, In Concert: Bob Dylan and Joan Baez

printed paper

Collection of Andrew D. Hawley

Image Description:

Flyer for a concert with colored illustration of Joan Baez and Bob Dylan on orange background.



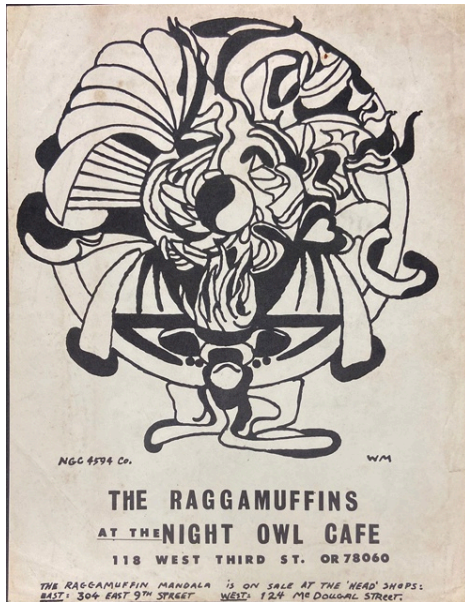
Flyer, Jim Kweskin Jug Band at Café Au Go-Go

printed paper

Collection of Andrew D. Hawley

Image Description:

Flyer for a performance by Jim Kewskin Jug Band and the Young Bloods in dark purple text.



Flyer, Raggamuffins at the Night Owl

printed paper

Collection Jacaeber Kastor

Image Description:

Flyer for a Ragamuffins performance at the Night Owl Cafe
illustrated circular mandala made of black thick lines.



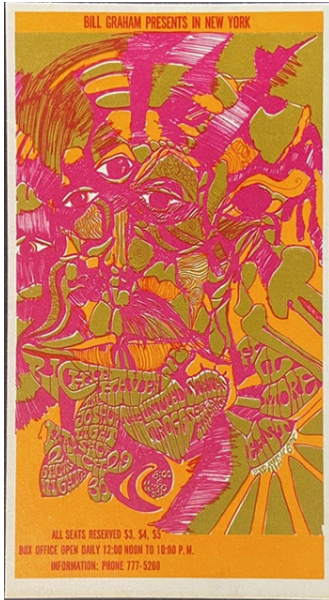
Handbill, Bill Graham Presents: The Doors at The Fillmore East

printed paper

Collection Jacaeber Kastor

Image Description:

Colorful handbill for a concert at the Fillmore East in bright pink, yellow, and purple overlapping figures in the center and amoebalike organic shapes.



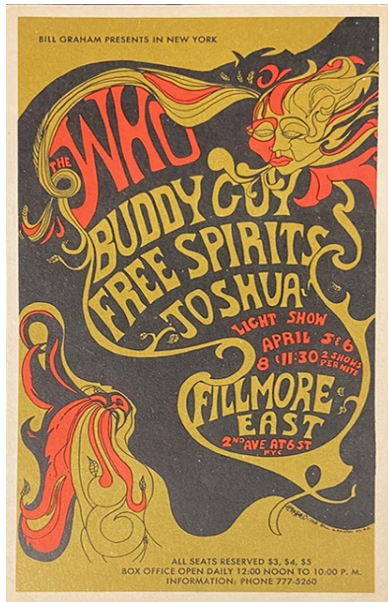
Handbill, Bill Graham presents: Richie Havens at The Fillmore East

paper

Collection Jacaeber Kastor

Image Description:

Handbill for a concert at the Fillmore East with an orange background with red sketchy lines that create loose illustrated text, eyes, and other abstract forms.



Handbill, The Who at The Fillmore East

printed paper

Collection Jacaeber Kastor

Image Description:

Handbill for a WHO concert at the Fillmore East with illustrated gold text abstract floating heads blowing smoke plumes on a black background.



Handbill, Butterfield Blues Band

printed paper

Collection Jacaeber Kastor

Image Description:

Handbill for a Butterfield Blues concert at the Fillmore East with a photograph of a cat with a layer of multicolor psychedelic flamelike forms over top.



Handbill, Mothers of Invention at The Fillmore East

printed paper

Collection Jacaeber Kastor

Image Description:

Handbill for a Mothers of Invention concert at the Fillmore East with bold, abstract landscape scene in blue, red and purple.



Flyer, Peace Illumination Walk & Palm Gardens Concert

printed paper

Collection Jacaeber Kastor

Image Description:

Flyer for Peace Walk and Concert with red text on a white background on the bottom and optical yin yang symbol enclosed by a red square at the top.



Flyer, Louis Abolafia for President Benefit Concert at the Village Theater

printed paper

Collection Jacaeber Kastor

Image Description:

Flyer for a benefit concert with fluid black text on a white background fitting around a series of concentric circles located at the top center.



Handbill, Central Park Easter Be-In at Sheep Meadow

printed paper

Collection Jacaeber Kastor

Image Description:

Handbill for an Easter Sunday picnic concert at Central Park with psychedelic emblem in neon green and red.



Handbill, Central Park Easter Be-In at Sheep Meadow

printed paper

Collection Jacaeber Kastor

Image Description:

Handbill for an Easter Sunday picnic concert at Central Park with psychedelic emblem in yellow and blue.



Flyer, The Yardbirds at the Anderson Theater

printed paper

Collection Jacaeber Kastor

Image Description:

Flyer for a Yardbirds Concert at the Anderson Theater with color gradient text that shifts from yellow, green, blue to red from left to right.



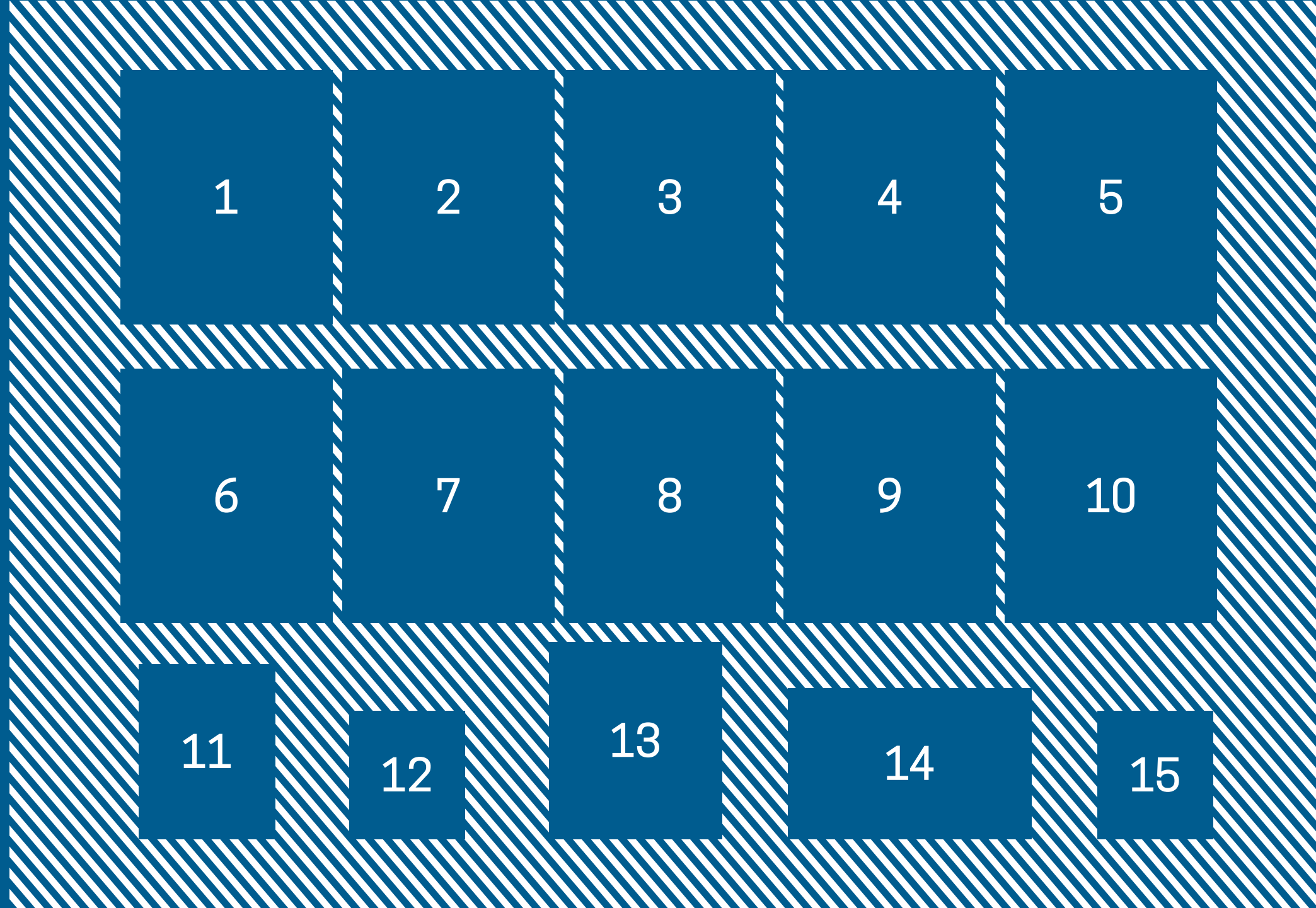
Poster, Grateful Dead at the Central Park Bandshell

printed paper

Collection Jacaeber Kastor

Image Description:

Poster for a Grateful Dead concert in yellow paper with purple text for a concert taking place in the Central Park Bandshell.



Salsa flyers

Salsa music emerged in 1960s New York as vibrant Latin American and Caribbean communities shaped a dynamic fusion of Afro-Cuban rumba, mambo, son cubano, guaracha, jazz, and more. Flyers, posters, and album covers helped build the Latin music industry and celebrated “latinidad”—visual expressions of Latino/a identity and culture. Among the most influential designers was Izzy Sanabria, whose bold, celebratory aesthetic captured the energy and spirit of salsa’s golden era.

New York salsa flyers, ca. 1968–88. All flyers designed by Israel "Izzy" Sanabria (American, born Puerto Rico, 1939) unless otherwise noted, Printed paper, offset lithographs. All flyers from the Collection of Pablo E. Yglesias, unless otherwise noted.

- | | | | |
|---|--|--|--|
| 1. African Twist Marathon, 1968 | 6. Puerto Rican Studies of N.Y. Community College Presents: A Latin Music Festival, 1972 | 10. Faina All Stars Rhythm Section – Los “6” Seis, 1981, with Illustration by Jorge Vargas | 13. Program, Festival of Drums II, Hosted by Verna Gillis, 1980, Designer unknown |
| 2. Flower Festival, 1968 | 7. Club Cabor Rojeño – Chavetita Y Perigon, 1974 | 11. La Mariposa – Henry Fiol, 1978, Designed by Kenneth “Salsa Kenny” O'Banyoun, with illustration by Henry Fiol (American, born 1947) | 14. Taller Boricua Presents Their Second Dance Under the Stars, 1980, Designer unknown |
| 3. Let’s Loosen Their Grip with Latin Music Power, 1970 | 8. Super Salsa 75, 1975 | 12. El Salsero, 1979, Designed by Kenneth “Salsa Kenny” O’Banyoun | 15. Charanga 76, 1988, Designer unknown, Anonymous collection |
| 4. The Return of The Pride of Brooklyn, 1972 | 9. Salsoul Presents: Musica, 1977 | | |
| 5. Head-Disco, 1972 | | | |



Flyer, African Twist Marathon

printed paper

Collection of Pablo E. Yglesias

Image Description:

Flyer with red text surrounding an illustrated figure with photos comprising the body. The text is bold, large, and curving and takes up most of the negative space around the figure. The figure has their hands up and is mid step, as if they're dancing.



Flyer, Flower Festival

printed paper

Collection of Pablo E. Yglesias

Image Description:

Flyer with a red flower motif and photos of performers in the middle of each head. There are green leaves of name text interspersed between the flowers. Curving performance text at the top and the bottom.



Collection of Pablo E. Yglesias

Black and white flyer with photograph of hand holding a person emerging from the left edge, with a variety.



Flyer, The Return of The Pride of Brooklyn

printed paper

Collection of Pablo E. Yglesias

Image Description:

Flyer with portrait illustrations of performers. Underneath their drawings are their names in text with banners. In the center bottom is performance information with date and location.



Flyer, Head-Disco

printed paper

Collection of Pablo E. Yglesias

Image Description:

Flyer with colorful, side-profile portrait illustration and information text at the bottom and at the top. There is a dancer on top of the side portrait and "Head Disco" is at the top in bold, stylistic lettering.



Flyer, Puerto Rican Studies of N.Y. Community College Presents: A Latin Music Festival

printed paper

Collection of Pablo E. Yglesias

Image Description:

Black and white flyer with two photo-like illustrations on the left hand side with Puerto Rican flag blended into the background. Small, informational text is interspersed throughout.



Flyer, Club Cabor Rojeño - Chavetita Y Perigon

printed paper

Collection of Pablo E. Yglesias

Image Description:

Black and white flyer with photos and images in three columns. Collage-like, there are black and white photos and bold, varying font texts of artist information alternating down each column.



Flyer, Super Salsa 75

printed paper

Collection of Pablo E. Yglesias

Image Description:

Bright orange flyer with a bongo drum illustration and bold, informational performance text. Musicians are labeled on top of the drum with Salsa 75 and Randall's Island in large, outlined, title text above and below the drum. Performance details are to the left and right of the bongo.



Flyer, Salsoul Presents: Musica

printed paper

Collection of Pablo Yglesias

Image Description:

Illustrated flyer with a yellow bongo drum outlined in black and mouth with musical notes in the front. There is black informational text on the drum and the word Musica curved along the drum head.



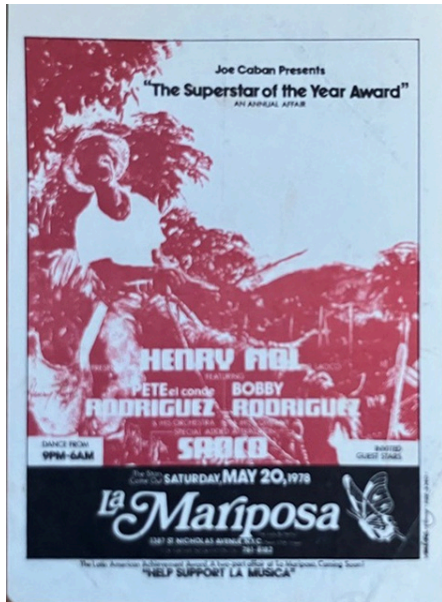
Flyer, Faina All Stars Rhythm Section - Los "6" Seis

printed paper

Collection of Pablo Yglesias

Image Description:

Yellow flyer with colorful illustration of performers in the center. There is red bold text that reads Fania All Stars. Below the illustration is a paragraph of performance and venue information.



Flyer, La Mariposa - Henry Fiol

printed paper

Collection of José “Pepe” Flores on loan from Pablo E. Yglesias

Image Description:

Photograph with red ink and white background of a person riding on horse with palm trees in the background. At the bottom is a large black rectangle with script text that says la Mariposa with additional performance text.



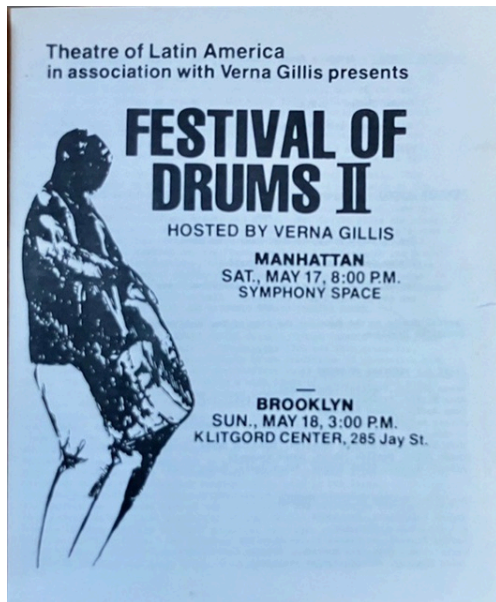
Flyer, El Salsero

printed paper

Collection of José “Pepe” Flores on loan from Pablo E. Yglesias

Image Description:

Light blue flyer with illustration of a couple dancing on the left hand side. On the right is a portrait photograph of a performer with performance, artist, and venue information below it in a long column.



Program, Festival of Drums II, Hosted by Verna Gillis

printed paper

Collection of José "Pepe" Flores on loan from Pablo E. Yglesias

Image Description:

Light blue flyer with an illustration of a person playing drums on the left and bold text reading Festival of drums II near the top center. Performance information text is in smaller size below the bold headline, and two lines of festival information are at the top left corner.



Flyer, Taller Boricua Presents Their Second Dance Under the Stars

printed paper

Collection of José "Pepe" Flores on loan from Pablo E. Yglesias

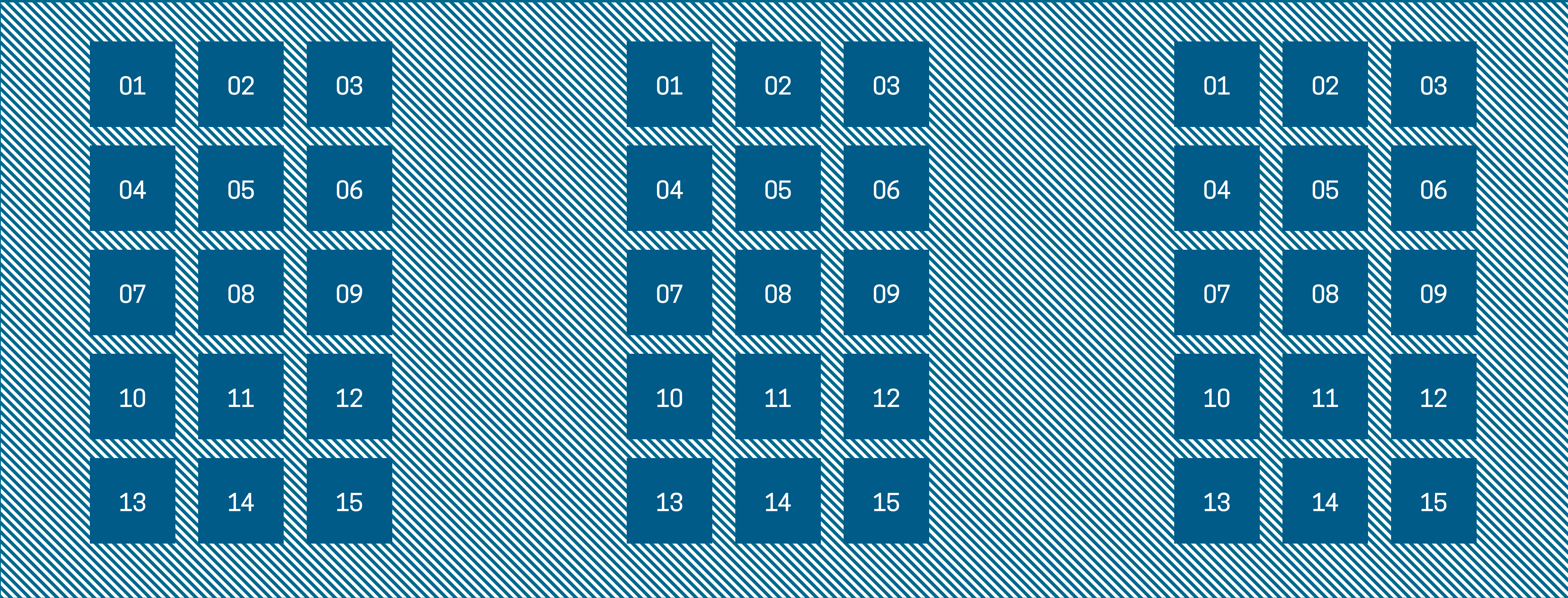
Image Description:

Printed flyer with informational text in rectangle frame. The frame itself has decorative stars in the corners and all of the text in all caps in aligned down the middle. The largest line reads Taller Boricua at the top.

Album Covers

The commercial introduction of the twelve-inch LP (long-playing) vinyl record in 1948 created a new canvas for album art. Early LP covers often featured simple title blocks and artist photos, but by the 1950s designers had embraced bold typography, innovative photography, and abstraction to visually express the essence of the music. Record labels for jazz and other emerging genres gave creative license to designers and artists whose styles became synonymous with the sounds of the record companies.

Presented here are 45 album covers that capture the energy and emotion of three distinct New York designers and genres: Reid Miles for Blue Note Records, whose bold graphic style defined 1950s and '60s jazz album art; Izzy Sanabria, whose vibrant designs visually shaped the sound of salsa, including for the musicians Willie Colón and Ray Barretto; and Tibor Kalman and Maira Kalman of the design firm M&Co, who created striking covers for new wave artists such as the Talking Heads and David Byrne.



Reid Miles

Album cover art by Reid Miles with photography by Francis Wolff unless otherwise noted, Blue Note Records (New York, New York, USA), printed cardstock. All courtesy of Blue Note Records.

1. *Kenny Dorham – Afro-Cuban*, 1955
2. *Thelonious Monk – Genius of Modern Music Vol. 1*, 1956
3. *Sonny Rollins*, 1957
4. *Kenny Burrell – Vol. 2*, 1957, Illustration by Andy Warhol
5. *John Coltrane – Blue Train*, 1957
6. *Bud Powell – Time Waits: The Amazing Bud Powell*, 1958
7. *Tina Brooks – True Blue*, 1960
8. *Horace Parlan Quintet – Speakin’ My Piece*, 1960
9. *Hank Mobley – The Turnaround!*, 1965
10. *Joe Henderson – In ’n Out*, 1965
11. *Don Wilkerson – Shoutin’*, 1965
12. *Jackie McLean – It’s Time!*, 1965
13. *Pete La Roca – Basra*, 1965
14. *Larry Young – Into Somethin’*, 1965
15. *Lee Morgan – The Rumproller*, 1966

Izzy Sanabria

All album covers in this section were designed by Israel “Izzy” Sanabria (American, born Puerto Rico, 1939). All printed cardstock. From the collection of Pablo E. Yglesias .

1. *Johnny Pacheco – Y Su Charanga con Elliot Romero*, 1961, Alegre Records
2. *Chappottín Y Sus Estrellas – Cana Cuní – Alto Songo*, 1961, Panart Records
3. *Sabu’s Jazz Espagnole – Sabu Martinez and His Jazz – Espagnole*, 1961, Alegre Records
4. *Kako Y Su Combo – Kako Y Su Combo Gigante*, 1961, Alegre Records
5. *The Alegre All Stars – The Alegre All-Stars in “Lost and Found,” Vol. 3*, 1966, Alegre Records
6. *Gil Suarez And His Hi Latins – El Tramoso*, c. 1967–1968, Premio Records; Now-Again, reissue
7. *Orchestra Harlow, El Exigente*, 1967, Fania Records
8. *Riot! – Joe Bataan*, 1968, Fania Records
9. *The Harvey Averde Band – Brotherhood*, 1969
10. *Jimmy Sabater – El Hijo de Teresa / Teresa’s Son*, 1970, Tico Records
11. *Eddie Lebron – Ghetto Records Presents... Eddie Lebron*, 1970, Ghetto Records; 2023, Now-Again Records reissue, Cover photography: Rahman-Ali
12. *Wanted By FBI For: The Big Break - La Gran Fuga – Willie Colon*, 1970, Fania Records
13. *Sonora Ponceña – La Sonora Ponceña*, 1972, Co-designed by Walter Vélez (American, 1939–2018), Art direction by We-2 Graphic Designs, Inc. (New York, New York, USA), Inca Records
14. *Ray Barretto – Indestructible*, 1973, Co-designed by Walter Vélez (American, 1939-2018), Art direction by We-2 Graphic Designs, Inc. (New York, New York, USA), Fania Records
15. *Azuquita Y Su Melao – Pura Salsa*, 1975, Vaya Records

Tibor Kalman, M&Co

Album covers in this section were designed under the art direction of Tibor Kalman (American, born Hungary, 1949–1999) in collaboration with Maira Kalman (American, born Israel, 1949), and members of Kalman’s design firm M&Co (New York, New York, USA). All offset lithograph on board. All collection of Cooper Hewitt, Smithsonian Design Museum, Gifts of Tibor Kalman / M&Co unless otherwise noted.

1. *Talking Heads: Remain in Light*, 1980, Designed by Carol Bokuniewicz with MIT Architecture Machine Group, for Sire Records, 1993-151-71
2. *Talking Heads: Crosseyed and Painless*, 1980, Designed by Carol Bokuniewicz, 1993-151-72
3. *Amarcord Nino Rota*, 1981, Design team members: Carol Bokuniewicz and Larry Kazal, Photography: Franco Pinna, 1993-151-66
4. *Ramones – Pleasant Dreams*, 1981, for Sire Records Company, Courtesy Roland Trope
5. *Defunkt*, 1982, Designed by Larry Kazal, Photography: Alan Lewis Kleinberg, for Hannibal Records, 1993-151-56
6. *Talking Heads: The Name of This Band Is Talking Heads*, 1982, Designed by Carol Bokuniewicz, Photography: John Dalton and Lynn Goldsmith, 1993-151-73-1/3
7. *Talking Heads: Speaking in Tongues*, 1983, Design team members: Carol Bokuniewicz and David Byrne, Art: David Byrne and Bonny Lutz, Photography: David Byrne, 1993-151-74
8. *Thelonious Monk: That’s the Way I Feel Now*, 1984, Designed by Stephen Doyle (American, born 1956), 1993-151-60-1/3
9. *Pat Metheny: Still Life* (talking), 1987, 1993-151-57
10. *Jerry Harrison: Casual Gods*, 1988, Design team member: Emily Oberman (American, born 1963), Photography: Sebastiao Salgado, 1993-151-67-1,2
11. *Talking Heads: Naked*, 1988, Designer: Douglas Riccardi, Art: Paula White, Photography: Frederic Lewis, 1993-151-77-1,2
12. *Talking Heads: Blind*, 1988, 1993-151-79
13. *Laurie Anderson: Strange Angels*, 1989, Designed by Emily Oberman (American, born 1963), 1993-151-61-1,2
14. *David Byrne: Beleza Tropical*, 1989, Designed by Emily Oberman (American, born 1963), 1993-151-62-1,2
15. *David Byrne: O. Samba*, 1989, Designed by Marlene McCarty (American, born 1957), Photography: Lois Greenfield (American, born 1949), 1993-151-63-1,2

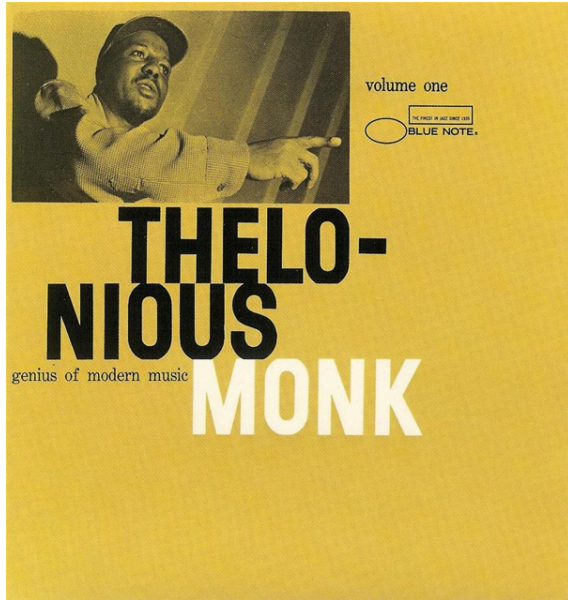


Album Cover, Kenny Dorham – Afro-Cuban

printed cardstock

Image Description:

A red cover with photograph of Kenny Dorham playing trumpet at top. Below are stylized, angular figures and forms drawn in thick black lines.

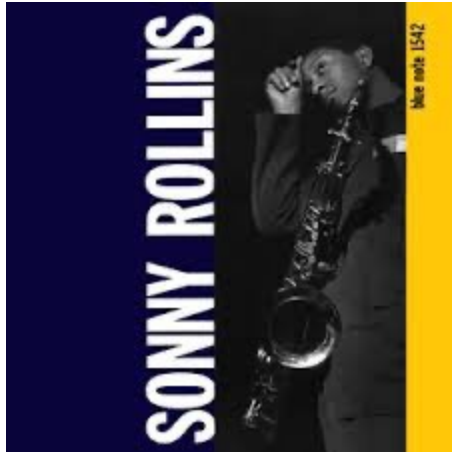


Album Cover, Thelonious Monk – Genius of Modern Music Vol. 1

printed cardstock

Image Description:

Yellow cover with black and white text reading Thelonious Monk and a photo of Monk in the top left corner.

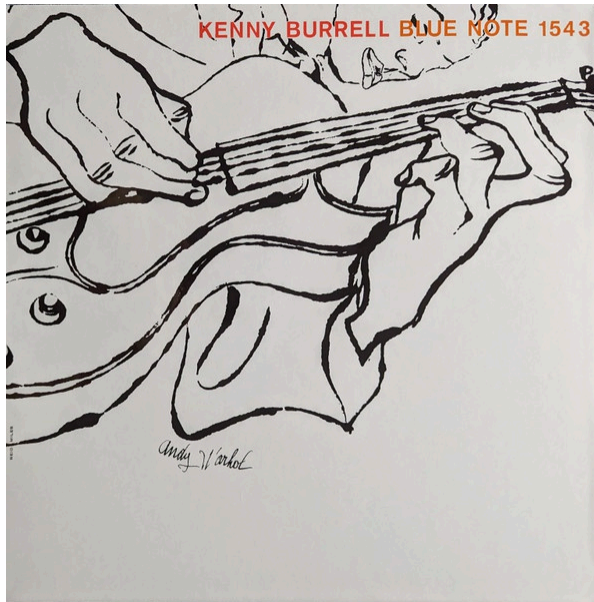


Album Cover, Sonny Rollins

printed cardstock

Image Description:

Navy blue cover with photograph of Sonny Rollins in a suit, with his saxophone. White bold text that reads Sonny Rollins vertically in the middle.



Album Cover, Kenny Burrell – Vol. 2

printed cardstock

Image Description:

Album with drawing of hands playing guitar on a gray-cream background. Text at the top is red and yellow reads Kenny Burrell, Blue Note 1543.

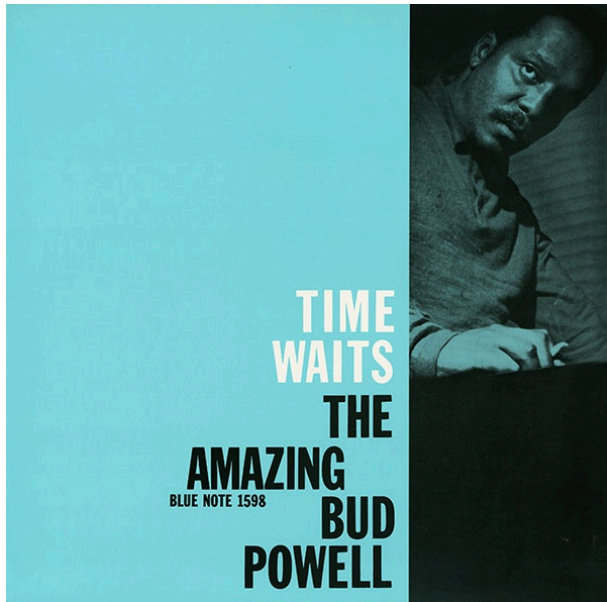


Album Cover, John Coltrane – Blue Train

printed cardstock

Image Description:

Blue-tint photograph of John Coltrane and white text above that reads John Coltrane, Blue Train, Blue Note 95326.



Blue Note Album Cover, Bud Powell – Time Waits: The Amazing Bud Powell

printed cardstock

Image Description:

Turquoise album cover with white and black text and black and white portrait of Powell in upper right corner.



Album Cover, Tina Brooks – True Blue

printed cardstock

Image Description:

Grid of rectangles in shades of blue and a photograph of Brooks at the center. Album title and credits run along the top edge.



Album Cover, Horace Parlan Quintet – Speakin' My Piece

printed cardstock

Image Description:

White album with seven black vertical rectangles placed asymmetrically with photo of Horace Parlan and red text.



Album Cover, Hank Mobley – The Turnaround!

printed cardstock

Image Description:

White album cover with large black spiral with arrow at center pointed to the left. Gray text at top and small photograph of Hank Mobley below.



Album Cover, Joe Henderson – In 'n Out

printed cardstock

Image Description:

White album cover with large black text that reads In n' Out with arrows extending from the letters I and T.



Album Cover, Don Wilkerson – Shoutin’

printed cardstock

Image Description:

Thin, vertical lines spaced closely together to create a black and red photograph of Wilkerson playing sax.



Album Cover, Jackie McLean – It's Time!

printed cardstock

Image Description:

White album with black text that reads It's time! proceeded with rows of exclamation points. At the top, album information with photograph of Mclean.

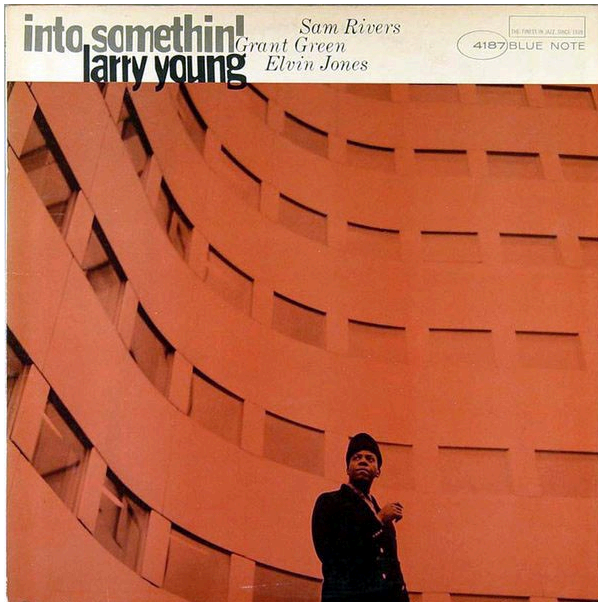


Album Cover, Pete La Roca – Basra

printed cardstock

Image Description:

Blue album with thick black lines creating abstract waves and small photograph of La Roca at top right.



Album Cover, Larry Young – Into Somethin'

printed cardstock

Image Description:

Orange-tint photograph of Larry Young in front of curved, windowed building. Along the top edge a strip with informational text in gray and black.



Blue Note Album Cover, Lee Morgan – The Rumproller

printed cardstock

Image Description:

Cream colored album with title text The Rumproller, Lee Morgan stretched in the middle diagonally. At top left is a small photograph of Morgan.



Album Cover, Johnny Pacheco Y Su Charanga con Elliot Romero
(Alegre Records)

printed cardstock

Collection of Pablo E. Yglesias

Image Description:

Album cover with an orange colored background. There is text that reads Pacheco Y Su Charanga on the right side. On the right side is a slender figure playing an instrument.



Album Cover, Chappottín Y Sus Estrellas – Cana Cuní - Alto Songo (Panart Records)

printed cardstock

Collection of Pablo E. Yglesias

Image Description:

Album cover with a black background. The album cover has a block-headed figure with text exiting it's mouth on the right side of the album cover.



Album Cover, Sabu's Jazz Espagnole - Sabu Martinez and His Jazz - Espagnole (Alegre Records)

printed cardstock

Collection of Pablo E. Yglesias

Image Description:

An album cover with a black background and white text. The text reads Sabu's Jazz Espagnole. There is a white etched out image of a pair of hands on a drum.



Album Cover, Kako Y Su Combo - Kako Y Su Combo Gigante (Alegre Records)

printed cardstock

Collection of Pablo E. Yglesias

Image Description:

An album cover with an off-white background and red text on the left side. There is an image on the right of a person playing a set of tall drums.



Album Cover, The Alegre All Stars – The Alegre All-Stars in "Lost and Found", Vol. 3 (Alegre Records)

printed cardstock

Collection of Pablo E. Yglesias

Image Description:

An album cover that is styled in the fashion of a comic strip. The title is The Alegre All Stars in Lost and Found with Vol. 3 on the top right corner.



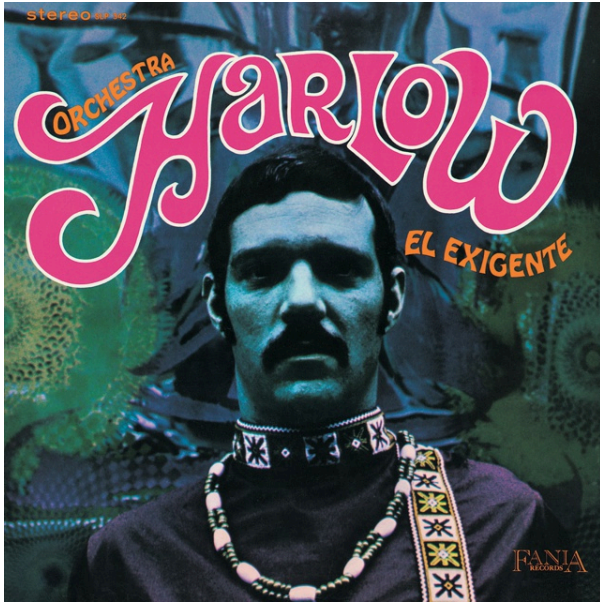
Album Cover, Gil Suarez And His Hi-Latins – El Tramposo (Premio Records; Now-Again, reissue)

printed cardstock

Collection of Pablo E. Yglesias

Image Description:

An album cover with a drawing of an apartment building on the left hand side. There is a band playing on the roof of the buiding. The text Gil Suarez and His Hi-Latins is parallel to the image of the buiding. There is a person recording on the letter L of the title.



Album Cover, Orchestra Harlow – El Exigente (Fania Records)

printed cardstock

Collection of Pablo E. Yglesias

Image Description:

An album cover with a photograph of a man wearing a collared shirt and a mustache. He is wearing a necklace and is positioned against an organic/pyschodelic like background.



Album Cover, Joe Bataan – Riot! (Fania Records)

printed cardstock

Collection of Pablo E. Yglesias

Image Description:

Riot! Joe Bataan in white bold text against a bright red background. Under the text, the red background frames a photograph in uneven spiked cut outs. Latino men in brightly colored collared shirts are gathered together around the center man, who looks directly at the viewer.



Album Cover, The Harvey Averne Band – Brotherhood (Fania Records)

printed cardstock

Collection of Pablo E. Yglesias

Image Description:

On top, The Harvey Averne Band / Brotherhood in wide thin letters. More details in much smaller text fills the two rows below. In the center of the album, a man's face is created out of a collage of many faces. Only his eyes, nose, upper lip, goatee, and hair are drawn in black.



Album Cover, Jimmy Sabater – El Hijo de Teresa / Teresa's Son (Tico Records)

printed cardstock

Collection of Pablo E. Yglesias

Image Description:

Album cover with a brown and orange color palette. On the right is a curve that resembles a pregnant belly, with a side portrait of a man wearing sunglasses in the womb. A man and woman hug each other on the left. Above them is "Jimmy Sabater" in yellow smooth font.



printed cardstock
Collection of Pablo E. Yglesias

An album cover that depicts a band with the title Eddie Lebron - Ghetto Records Presents..Eddie Lebron There are 7 people standing around and talking. The border is decorated with doodle like drawings and mini sketches.



Album Cover, Willie Colon – Wanted By FBI For: The Big Break - La Gran Fuga (Fania Records)

printed cardstock

Collection of Pablo E. Yglesias

Image Description:

An album cover that is styled in the fashion of a wanted poster. The title reads Wanted by the FBI highlighted in black. The name Willie Colon is below the title in bold letters. There are multiply images of Willie Colon's mug shot on the cover.



Album Cover, La Sonora Ponceña – Sonora Ponceña (Inca Records)

printed cardstock

Collection of Pablo E. Yglesias

Image Description:

An album cover with an image of a knight wearing a guitar framed inside a square. The title is La Sonora Ponceña is located on the top right side. The same title is depicted in the middle of the knight's body. The knight is holding a white scroll.



Album Cover, Ray Barretto – Indestructible (Fania Records)

printed cardstock

Collection of Pablo E. Yglesias

Image Description:

An album cover with an image/photograph of a musician in costume as Superman's alter ego, Clark Kent. The musician has a non-descript facial expression while they remove their glasses and open their shirt to reveal the Superman shirt.

Collection of Double F. Velocitas

An album cover with a blue background and a yellow box that

An album cover with a blue background and a yellow box that reads Azuquita Y Su Melao on the front. The box has a white glow around it.



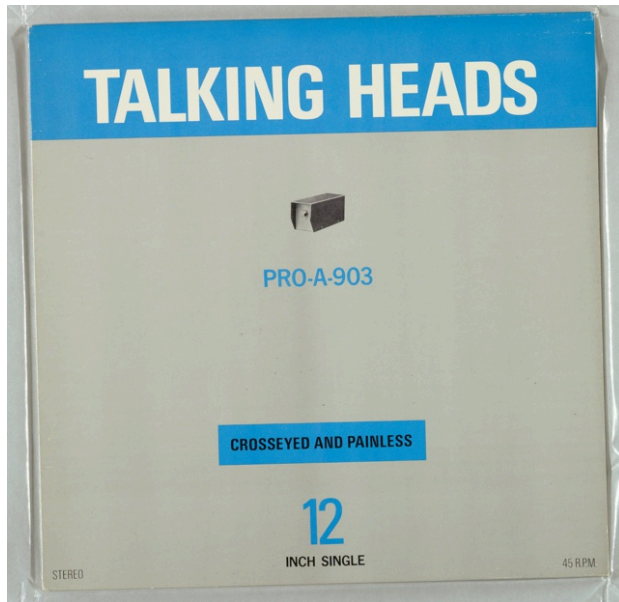
Album Cover, Talking Heads: Remain in Light

Designed by Carol Bokuniewicz

offset lithograph on board

Gift of Tibor Kalman/ M & Co.

“Tibor Kalman’s varied repetition of the head reminds me of a contemporary conversation about mass customization. No handmade pattern is perfect, and even computer-generated patterns have glitches. Those glitches show the humanity in the algorithm.” Duro Olowu



Album Cover, Talking Heads: Crosseyed and Painless

offset lithograph on board

Gift of Tibor Kalman/ M & Co.

Image Description:

Mostly gray album cover with light blue rectangles on the top and center bottom with album text. The top text reads Talking Heads in bold, white, and below it is a black and white photo of a small, rectangular machine.



Album Cover, Amarcord Nino Rota

offset lithograph on board

Gift of Tibor Kalman/ M & Co.

Image Description:

Color photo of woman with large pink hat, necklace, and sunglasses on the beach. Her finger is on her lips, and there is exhibition text on the top right corner.



Album Cover, Defunkt

offset lithograph on board

Gift of Tibor Kalman/ M & Co.

Image Description:

Photograph of a person in a suit holding a fedora. At top center is the title Defunkt written backwards in with letters in alternating colors.



Album Cover, Talking Heads: The Name of this Band is Talking Heads

offset lithograph on board
Gift of Tibor Kalman/ M & Co.

Image Description:

Cover composed of five long color photographs of the band live performing. The photos are all slightly different and stacked on top of each other, with red background color strips at the top and bottom that have white album information text.



Album Cover, Talking Heads: Speaking in Tongues

offset lithograph on board

Gift of Tibor Kalman/ M & Co.

Image Description:

Occupying center space is a seven inch diameter blue circle, its narrow inner rim in yellow and slightly thicker outer rim in white overlaid with purple dabs. A faint black spiral grows outward from a dot in the center of the circle and fades into the blue before reaching the rim. Behind the circle is an orange square with two borders, the inner one green and outer one red. In each of the four corners enclosed by the inner border is a black-rimmed photograph of the same easy chair in various positions, its plaid cover colored differently in green, pink, blue and purple. Above the circle, between the chairs at top left and right,

Talking Heads is imprinted on one line in black capitals; although the band's name is recognizable to anyone familiar with it, the words are separated illogically so as to form nonsense syllables. The album title, Speaking in Tongues, on two lines between the lower left and right chairs, is similarly depicted. The outermost border, a rickrack design in greenish-brown on faded orange, completes the design.



Album Cover, Thelonious Monk, That's the Way I Feel Now

offset lithograph on board

Gift of Tibor Kalman/ M & Co.

Image Description:

Diagonal collage of bold, varied album text and rectangular photographs. The background is yellow and there is text blocking and in columns throughout.



Album Cover, Pat Metheny, Still Life (talking)

offset lithograph on board

Gift of Tibor Kalman/ M & Co.

Image Description:

Collage of photographs of people, signage, and palm leaves on top of a blue ocean in the background.



Album Cover, Jerry Harrison: Casual Gods

offset lithograph on board

Gift of Tibor Kalman/ M & Co.

Image Description:

A black and white Sebastiao Selgado photograph with yellow album text information across the top in script font. The photo is of hundreds of people on the side of a vast cliff-side work site, with ladders on and people miniscule but all over the gold mine landscape.



Album Cover, Talking Heads: Naked

offset lithograph on board

Gift of Tibor Kalman/ M & Co.

Image Description:

Cover with a realistic portrait of a chimpanzee holding a flower. The portrait is on a red background and is surrounded by an ornate gold frame, and there is album text to the right of the chimp's head.



Album Cover, Talking Heads: Blind

offset lithograph on board

Gift of Tibor Kalman/ M & Co.

Image Description:

A busy album cover mostly comprised of word-heavy text, presumably song lyrics, over a background that seems to be a classical painting. The painting background looks like it's in situ on the ceiling, and the blue text is in the foreground and fills the entire frame.



Album Cover, Laurie Anderson, Strange Angels

Designed by Emily Oberman
offset lithograph on board
Gift of Tibor Kalman/ M & Co.

Image Description:

Black and white portrait photo of Anderson looking down with short hair and her eyes downcast. Her left hand is by her neck and on the right is a spiral of text with album information.



Album Cover, David Byrne, Beleza Tropical

Designed by Emily Oberman
offset lithograph on board
Gift of Tibor Kalman/ M & Co.

Image Description:

A woman stands bending backward with arms raised over her head. There is a yellow ocean behind her with a black triangle shoreline; she is standing next to water. Album text behind her arches upward from her feet to her arms.



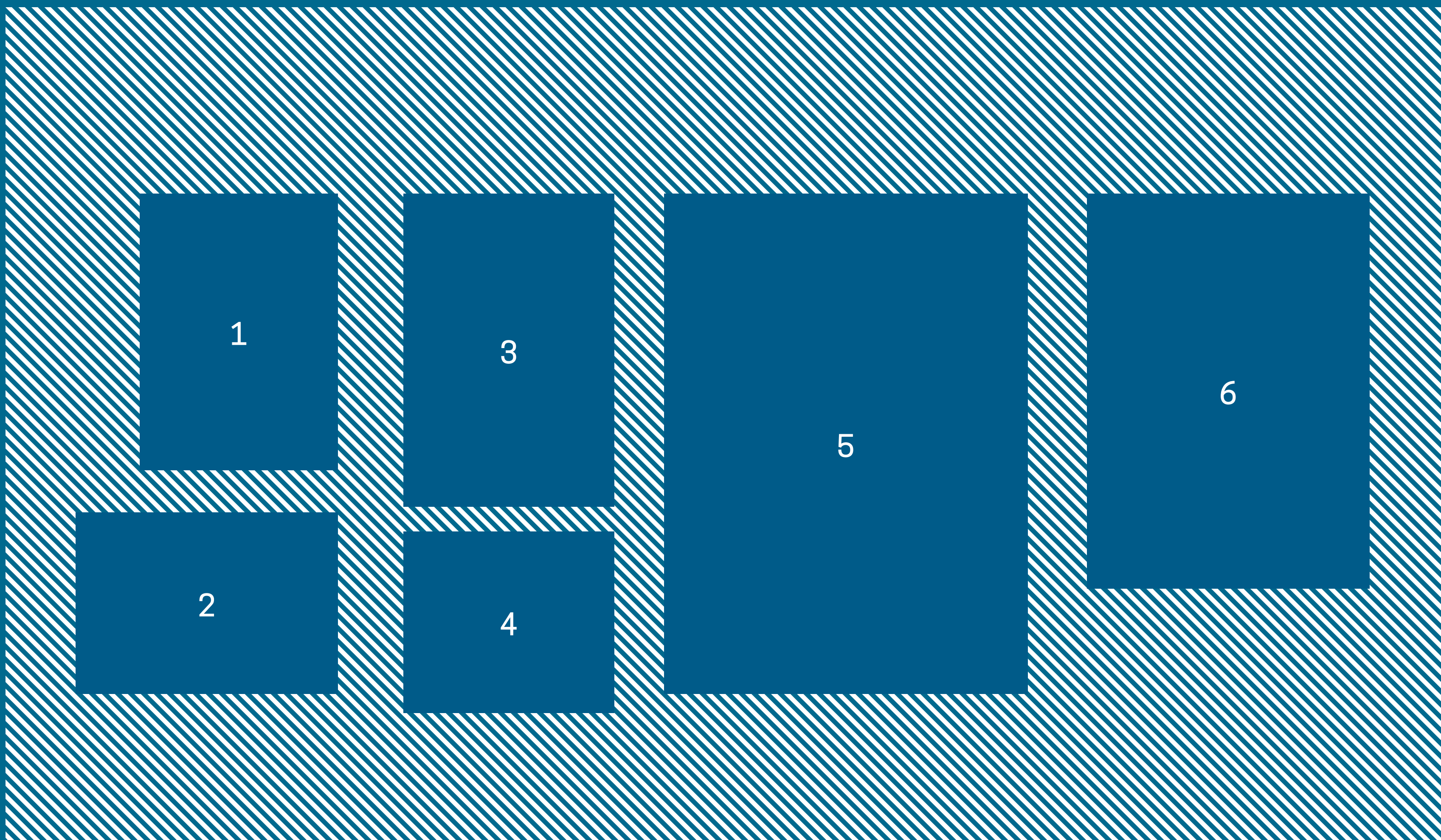
Album Cover, David Byrne, O. Samba

offset lithograph on board

Gift of Tibor Kalman/ M & Co.

Image Description:

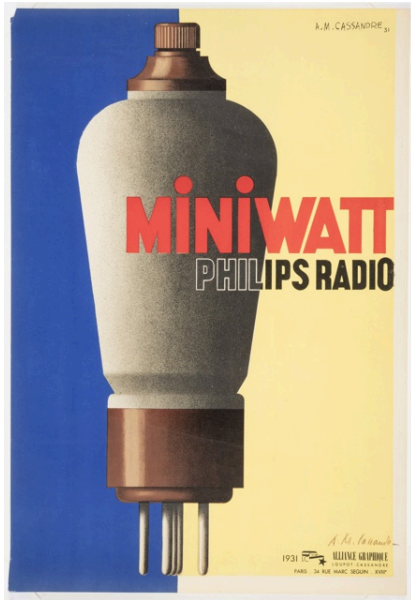
Black and white photo of a nude woman posing with her back toward the camera and dagger in her hand. She is scantily clad with a string around her backside, and a large mass of fabric coming from her head. To her left is album text and above is a color strip of background with more album information.



1. Miniwatt / Philips Radio, A. M. Cassandre (French, born Ukraine, 1901–1968), 1931, Lithograph on paper, Gift of George R. Kravis I, 2018-22-23I
2. Freddy Johnson and His Harlemites, 1934, Charles Delaunay (French, 1911–1988), Offset lithograph on paper, Gift of George R. Kravis II, 2018-22-47
3. Festival of Music for the People, 1939, E. McKnight Kauffer (American, 1890–1954), Offset lithograph on paper, lined, Gift of Mrs. E. McKnight Kauffer, 1963-39-104
4. London Music Festival, 1939, E. McKnight Kauffer (American, 1890–1954), Offset lithograph on paper, lined, Gift of Mrs. E. McKnight Kauffer, 1963-39-106
5. Beethoven, 1955, Joseph Müller-Brockman (Swiss, 1914–1996), Offset lithograph on paper, Gift of Merrill C. Berman, 2019-22-6

6. Poster, *Grammo-Grafik* [Record Graphics], 1957, Gottlieb Soland (Swiss, born 1928) for Kunstgewerbemuseum (Zurich, Switzerland), Lithograph on wove paper, Gift of Sara and Marc Benda, 2009-12-19

This poster by Gottlieb Soland exemplifies the International Swiss Style of graphic design, with its sans-serif typeface (a font without stylized details, called serifs, on each letter), bold but simplified graphics, and grid-based layout. Created for Grammo-grafik, an exhibition of record sleeves designed by young Swiss graphic artists, the poster reflects the rising importance of album art as a canvas for expression. The show was held in 1957 at the Kunstgewerbemuseum, now known as the Museum für Gestaltung Zürich.



Poster, Miniwatt / Philips Radio

Designed by A. M. Cassandre

lithograph on paper

Gift of George R. Kravis II

graphic design, electronics, commercial poster

For this advertisement for the Philips Miniwatt Type E444 diode-tetrode radio valve lamp, legendary graphic designer Cassandre used a rendering of the product as the focal point and created a striking typographic design, rendering the word "Miniwatt" in capital letters except for the two "i" characters. The design emphasizes the "mini" quality of the tube, which is rendered at a greater scale than life size.

Image Description:

Vertical radio poster divided off center left with the background and oval object. The advertisement background is pastel yellow and blue.



Poster, Freddy Johnson and His Harlemites

Designed by Charles Delaunay

offset lithograph on paper

Gift of George R. Kravis II

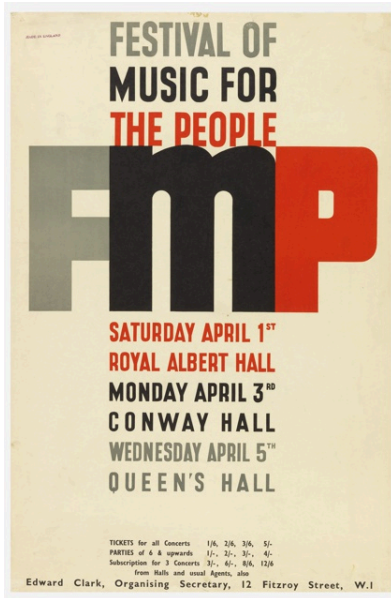
graphic design, promotional poster, concert poster, jazz, musicians, musical instruments, Harlem

Jazz promoter and Hot Club de France founder Charles Delaunay, son of artists Sonia and Robert Delaunay, used his commercial art training to create this poster for Freddy Johnson and His Harlemites. The band, composed of Freddy Johnson (piano and vocals), Arthur Briggs (trumpet), and Juan Fernandez (bass), recorded for the American label Brunswick Records during its short career.

Image Description:

Black, white, and dark grey pastel textured horizontal poster.

Illustration is of the isolated pianist's head surrounded by jazz musicians performing.



Poster, Festival of Music for the People

Designed by Edward McKnight Kauffer
offset lithograph on paper, lined
Gift of Mrs. E. McKnight Kauffer

Image Description:

In grey, black and red text: FESTIVAL OF / MUSIC FOR / THE
PEOPLE / FMP / SATURDAY APRIL 1ST / ROYAL ALBERT HALL /
MONDAY APRIL 3RD / CONWAY HALL / WEDNESDAY APRIL 5TH /
QUEEN'S HALL / TICKETS for all Concerts 1/6, 2/6, 3/6, 5/- /
PARTIES OF 6 & upwards 1/-, 2/-, 3/-, 4/- / Subscription for 3
Concerts 3/-, 6/-, 8/6, 12/6 / from Halls and usual Agents, also /
Edward Clark, Organising Secretary, 12 Fitzroy Street, W.1



Poster, London Music Festival

Designed by Edward McKnight Kauffer
offset lithograph on paper, lined
Gift of Mrs. E. McKnight Kauffer

Image Description:

At center, a large letter F in red, superimposed on yellow, vertical rectangle, with a black horizontal rectangle behind. Across the black rectangle, in red text: [f]estival. At top in black text: PATRONS THEIR MAJESTIES THE KING & QUEEN / LONDON MUSIC / APRIL 23 – MAY 28 1939 [in red].



Poster, Beethoven

Designed by Josef Müller-Brockmann

lithograph on paper

Gift of Merrill C. Berman

Image Description:

White concentric rings cut into a black ground, growing closer together toward their center. At various intervals, the space between the rings is blocked in with white. The effect is of viewing a pattern in a descending motion. At the center of the circles, where there is most white, information is listed regarding an upcoming performance of compositions by Ludwig van Beethoven.



Poster, Grammo-Grafik [Record Graphics]

lithograph on wove paper

Gift of Sara and Marc Benda

Swiss designers in the 1950s and 1960s used gridded layouts, sans-serif typefaces, and stark images. Italian designer Bruno Munari may have had this famous poster in mind when he mentioned "phonograph records" in his essay "Posters with a Central Image" (1966).

Image Description:

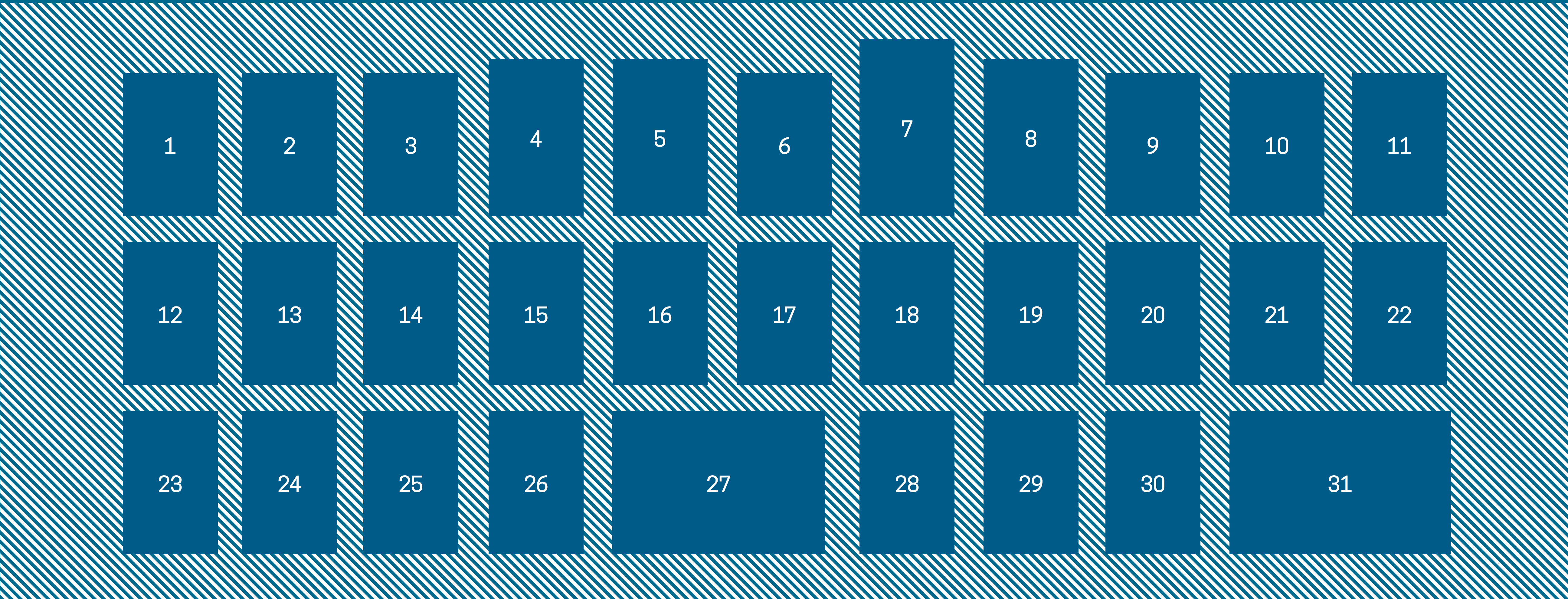
1950's vertical white poster with black German text. Taking up the bottom half of the poster is a black and red donut-shaped vinyl.

Psychedelic Rock Posters

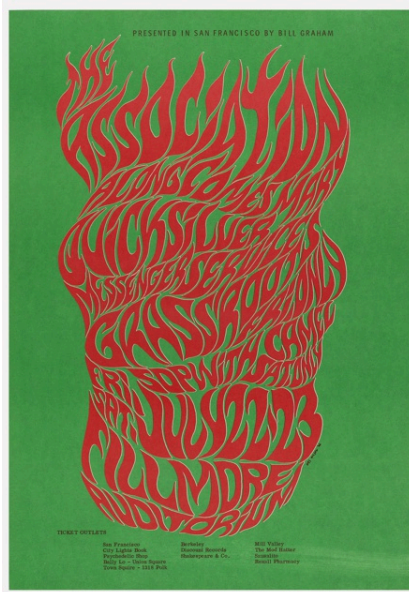
Displayed here are dozens of psychedelic rock posters that illuminate concerts put on by the famed San Francisco promoters Bill Graham and Chet Helms between 1966 and 1971 for landmark San Francisco venues like The Matrix, The Fillmore, and the Avalon Ballroom.

These posters became iconic symbols of their time and reflect the music and ideas of San Francisco's counterculture—a movement that spread coast-to-coast and beyond. Their design is a window into the transition from the cool Beat era to the unrestrained hippie generation. The acid colors, eye-bending lettering, and trippy vibrating images chart a pioneering moment in the history of music and graphic design. Artists often pushed these posters to the edge of legibility, and occasionally beyond it. The designs make us take a closer look by providing visuals that connected with the sounds of the age.

Unless otherwise noted, all posters are collection of Cooper Hewitt, Smithsonian Design Museum. Gifts of Mr. and Mrs. Leslie J. Schreyer are denoted by a circle.



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|---|---|---|
| <div>1. The Association, 1966, Wes Wilson (American, 1937–2020), Offset lithograph on white wove paper, ~ , 1979-34-25</div> <div>2. Captain Beefheart & His Magic Band, 1966, Wes Wilson (American, 1937–2020), Offset lithograph on white wove paper, ~ , 1979-34-26</div> <div>3. Blues Project, 1967, Victor Moscoso (Spanish, active USA, born 1936), ~ , 1979-34-39</div> <div>4. Otis Rush & His Chicago Blues Band / Grateful Dead / The Canned Heat Blues Band, 1967, Wes Wilson (American, 1937–2020), Offset lithograph on white wove paper, ~ , 1979-34-28</div> <div>5. One Night Only / Mr. B. B. King, 1967, John H. Myers, Offset lithograph on white wove paper, ~ , 1979-34-17</div> <div>6. Chambers Brothers, Neon Rose #12, 1967, Victor Moscoso (Spanish, active USA, born 1936), Lithograph on wove paper, Gift of Sara and Marc Benda, 2009-12-23</div> <div>7. Chambers Brothers, 1967, Wes Wilson (American, 1937–2020), Offset lithograph on white wove paper, ~ , 1979-34-29</div> <div>8. Jim Kweskin / Jug Band, 1967, Bonnie MacLean (American, 1949–2020), Offset lithograph on white wove paper, ~ , 1979-34-9</div> <div>9. From England / The Who, 1967, Bonnie MacLean (American, 1949–2020), Offset lithograph on paper, ~ , 1979-34-10</div> <div>10. Jefferson Airplane, 1967, Bonnie MacLean (American, 1949–2020), Offset lithograph on white wove paper, ~ , 1979-34-11</div> <div>11. Bo Diddley / Lee Michaels, 1967, William S. Henry, Offset lithograph on white wove paper, ~ , 1979-34-35</div> | <div>12. The Byrds / Electric Flag / B. B. King, 1967, Bonnie MacLean (American, 1949–2020), Offset lithograph on white wove paper, ~ , 1979-34-12</div> <div>13. New Year’s Eve 1967–1968, 1967, Bonnie MacLean (American, 1949–2020), Offset lithograph on white wove paper, ~ , 1979-34-13</div> <div>14. Jim Hendrix Experience / John Mayall and the Bluesbreakers / Albert King, 1968, Rick Griffin (American, 1944–1991), Offset lithograph on white wove paper, ~ , 1979-34-8</div> <div>15. Iron Butterfly, 1968, Dottie H. Simmons (American, born 1951), Offset lithograph on white wove paper, ~ , 1979-34-33</div> <div>16. The Chambers Brothers / Eric Burden, 1968, Lee Conklin (American, born 1941), Offset lithograph on white wove paper, ~ , 1979-34-3</div> <div>17. Chuck Berry / Steve Miller Band, 1968, Lee Conklin (American, born 1941), Offset lithograph on white wove paper, ~ , 1979-34-4</div> <div>18. Canned Heat, 1968, Lee Conklin (American, born 1941), Offset lithograph on white wove paper, ~ , 1979-34-5</div> <div>19. Jefferson Airplane, 1968, Lee Conklin (American, born 1941), Offset lithograph on white wove paper, ~ , 1979-34-6</div> <div>20. New Year’s Eve 1968–1969, 1968, Lee Conklin (American, born 1941), Offset lithograph on white wove paper, ~ , 1979-34-7</div> <div>21. Spirit / Ten Years After / Country Weather, 1969, Lee Conklin (American, born 1941), Offset lithograph on paper, Gift of Mr. Leslie J. Schreyer, 1981-60-12</div> <div>22. Blues Bash, 1968, Lee Conklin (American, born 1941), Offset lithograph on white wove paper, ~ , 1979-34-2</div> | <div>23. The Doors, 1969, Randy Tuten (American, born 1946), Offset lithograph on white wove paper, ~ , 1979-34-22</div> <div>24. Steve Miller Band, 1969, Randy Tuten (American, born 1946), Offset lithograph on white wove paper, ~ , 1979-34-23</div> <div>25. Jefferson Airplane / Grateful Dead / Sons of Champlin, Bonnie MacLean (American, 1949–2020), Offset lithograph on white wove paper, ~ , 1979-34-14</div> <div>26. The Incredible String Band, 1960–79, Unidentified designer, Offset lithograph on white wove paper, ~ , 1979-34-32</div> <div>27. New Year’s Eve 1969–1970, 1969, Bonnie MacLean (American, 1949–2020), Offset lithograph on white wove paper, ~ , 1979-34-16</div> <div>28. Voices of East Harlem / Delaney, Bonnie, & Friends, 1970, Norman Orr (American, born 1949), Offset lithograph on white wove paper, ~ , 1979-34-18</div> <div>29. Cold Blood / Joy of Cooking, 1971, Randy Tuten (American, born 1946), Offset lithograph on white wove paper, ~ , 1979-34-24</div> <div>30. Albert King / Mott the Hoople / Freddie King, 1971, Willyum Rowe (American, born 1946), Offset lithograph on white wove paper, ~ , 1979-34-19</div> <div>31. Fillmore West Closing Week, 1971, David Singer (American, born 1941), Offset lithograph on white wove paper, ~ , 1979-34-20</div> |
|---|---|---|



Poster, The Association

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

communication, graphic design, advertising, music,
psychedelic, fire, illegibility, concert, concert poster, flames

Image Description:

Lithograph poster for 1966 concert with a green background. Red lettering with faint white outline centered on the page, flames created by the words on top. Organic, distorted (nearly unreadable) letterforms spell out the names of bands stacked one on top of the other: The Association, Along Comes Mary, Quicksilver, Messenger Service, Grassroots, with "Friday only" at the bottom. The words look almost as though they are

wrapped around an cylinder. At the top, in simple black san-serif all-caps: Presented in San Francisco by Bill Graham. At the bottom, in similar simple black text, a list of ticket outlets.



Poster, Captain Beefhart & His Magic Band

Designed by Wes Wilson

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

brightly colored, typography, psychedelic, event poster,
concert, graphic designers, faces, promotional, egyptian

Image Description:

Poster in red-orange, purple and white divided into two columns. The left features a black and white drawing of a woman wearing Egyptian-looking headgear. Her collar and dress pattern are purple and red-orange. The right is thick orange swirled text that provides concert information on a white background.



Poster, Blues Project

Designed by Victor Moscoso

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

complementary colors, analogous color

Victor Moscoso credits his Yale professor Josef Albers as the influence for a signature feature of his work: the use of vibrating colors. Although Day-Glo or fluorescent inks were widely available in the 1960s, Moscoso declined to use them, relying instead on color juxtapositions to replicate the hyper-saturated color illusions associated with the use of hallucinogenic drugs.

Image Description:

On bright blue ground, a psychedelic image of a nude woman rendered in orange sitting against turquoise background. She wears an elaborate headpiece, and a beaded strap diagonally across her chest. Concert details are written in green text behind the woman as part of the vibrating visual of the background.



Poster, Otis Rush & His Chicago Blues Band / Grateful Dead / The Canned Heat Blues Band

Designed by Wes Wilson

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

profile, graphic design, advertising, display, exhibition, music,
portrait, psychedelic, hair, concert, concert poster, silhouette

Designed for an Otis Rush, Grateful Dead, and Canned Heat concert at San Francisco's Fillmore, Wes Wilson's poster is a pioneering example of psychedelic poster design. Characterized by their swirling letterforms and bright colors, Wilson's designs are today synonymous with the 1960s peace movement.

Image Description:

Poster featuring a face in profile, facing towards the left and covered in curving lines made up of small black dots. The face is surrounded by pink, black, and light grey streams of flowing, wavy hair. Within the hair, one can read the following text in thick, curving bubble letters: in pink, upper left: OTIS RUSH / & HIS CHICAGO BLUES BAND; in black, upper right: GRATEFUL / DEAD; center right: THE : CANNED / HEAT BLUES / BAND; in pink, center right: FR : SAT : SUN / FEBRUARY / 24 : 25 : 26 / FRI : SAT : 9 PM : \$3.00 / SUN : 2 ■ 7 PM : \$2.00; in light grey, across bottom: AT THE FILLMORE.



Poster, One Night Only / Mr. B.B. King

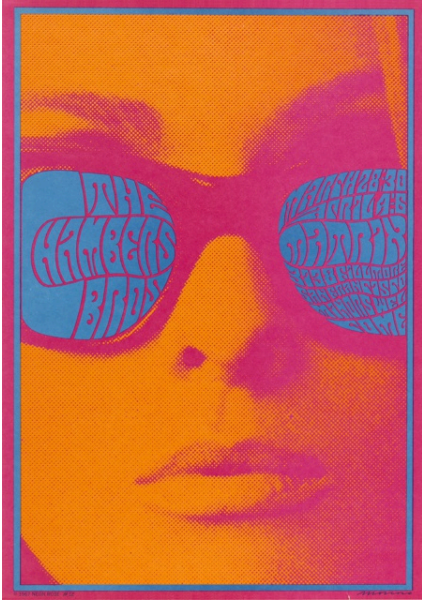
Designed by John H. Myers

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

Image Description:

Poster featuring white text in yellow smoke coming from cannon, black and white figures, all on red-orange background. The white text reads: One Night Only; MR. BB King; Moby Grape; Stevie Miller; ticket, venue, and performance information below in progressively smaller text.



Poster, Chambers Brothers Band, Neon Rose #12

Designed by Victor Moscoso

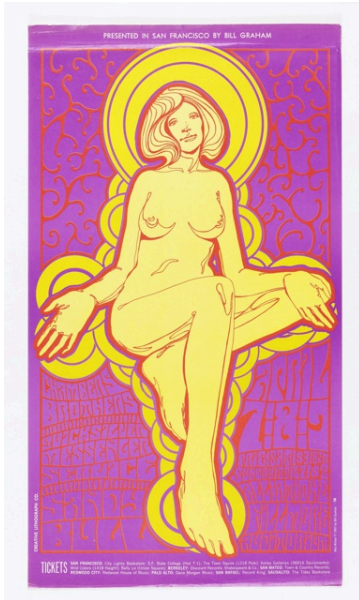
lithograph on wove paper

Gift of Sara and Marc Benda

graphic design, psychedelic, promotional poster,
concert poster, faces, overwhelm, focus, eye contact

Image Description:

Closeup of a woman's face in orange and red/pink halftone print.
In blue/grey text on woman's sunglasses is information about a
The Chamber Brother's Band concert in a thick psychedelic
type-face.



Poster, Chambers Brothers

Designed by Wes Wilson

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

circles, women, nude, typography, psychedelic, event poster, concert, graphic designers, curls, promotional, halos

Image Description:

Poster of a nude woman whose skin and hair are both the same creamy shade of yellow. She is outlined by deep red. Behind her, yellow c-curves with purple outlining create a halo effect. Behind these haloes, is red iron work that at the bottom is lettering. The poster's background is purple. The woman's legs, head, and arms break the poster up into four sections.



Poster, Jim Kweskin / Jug Band

Designed by Bonnie MacLean

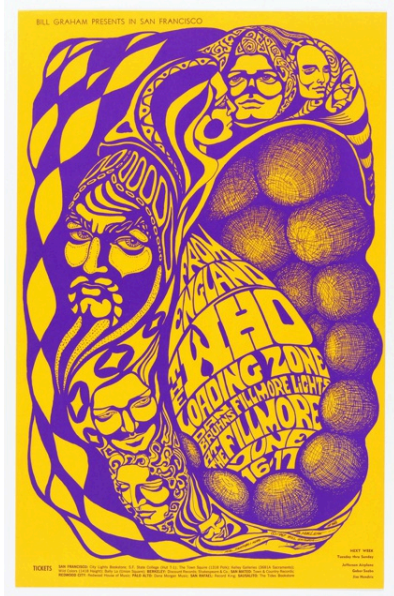
offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

advertising, psychedelic, swirls, hair, event poster,
graphic designers, hands, faces, promotional

Image Description:

Poster features an psychedelic swirled image of a woman in blue and yellow on a blue and green spiraled ground. In upper margin, black text: BILL GRAHAM PRESENTS IN SAN FRANCISCO; Below, in wavy form, yellow text: JIM KWESKIN JUG BAND / PEANUT BUTTER CONSPIRACY / THE SPARROW / LIGHTS BY HEADLIGHTS / AT THE FILLMORE / JUNE 2-3 [more info below].



Poster, From England / The Who

Designed by Bonnie MacLean

offset lithograph on paper

Gift of Mr. and Mrs. Leslie J. Schreyer

brightly colored, typography, posters, psychedelic,
event poster, concert, graphic designers, faces, promotional

Image Description:

Poster features psychedelic purple shell design on mustard yellow ground. Images of The Who band members engulfing rippled spheres on the shell with text: FROM / ENGLAND / THE WHO / LOADING ZONE / AT THE FILLMORE / JUNE / 16-17.

[additional information]



Poster, Jefferson Airplane

Designed by Bonnie MacLean

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

Image Description:

Poster featuring psychedelic yellow and purple design on brown ground. Images of Jefferson Airplane band members framed in circles and a square with engulfing spheres with text: BILL GRAHAM PRESENTS IN SAN FRANCISCO / JEFFERSON AIRPLANE [additional information, date, location].



Poster, Bo Diddley / Lee Michaels

Designed by William S Henry

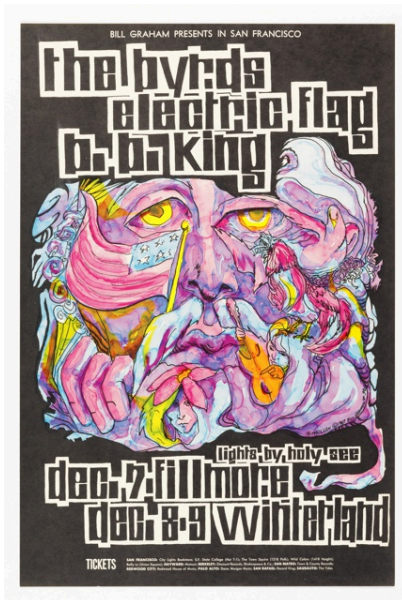
offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

graphic design, brightly colored, typography, posters,
psychedelic, event poster, concert, advertisement,
promotional

Image Description:

Poster featuring psychedelic image of three women attached by headbands; their hair curly, large red-orange and purple jewelry. Concert details are incorporated into the pschedelic detailing around the women. The main part of the poster is framed by orange border containing stylized fans.



Poster, The Byrds / Electric Flag / B.B. King

Designed by Bonnie MacLean

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

Image Description:

Poster centered with a lightly painted abstract purple face composed of different objects: American flag, guitar, people's heads. Above the face is black text with white outlines on the black ground: BILL GRAHAM PRESENTS IN SAN FRANCISCO / the byrds / electric flag / b. b. king. Dates and location are outlined below the face.



Poster, New Year's Eve 1967-1968

Designed by Bonnie MacLean

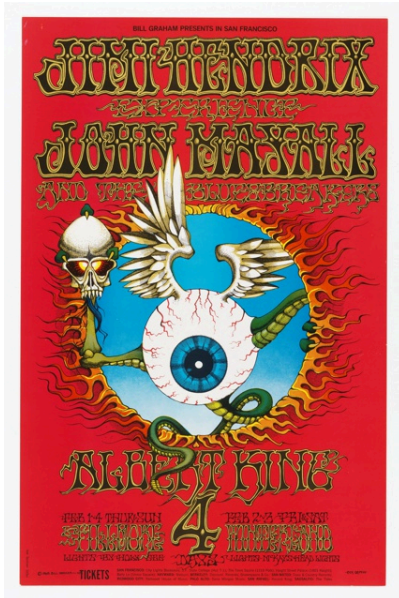
offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

Image Description:

Poster featuring graphic of Earth divided into sections to create a peace sign with colorful border; a white dove perched above.

Text in gold: NEW YEARS EVE / 1967 1968. Concert details in thick gold text below the Earth.



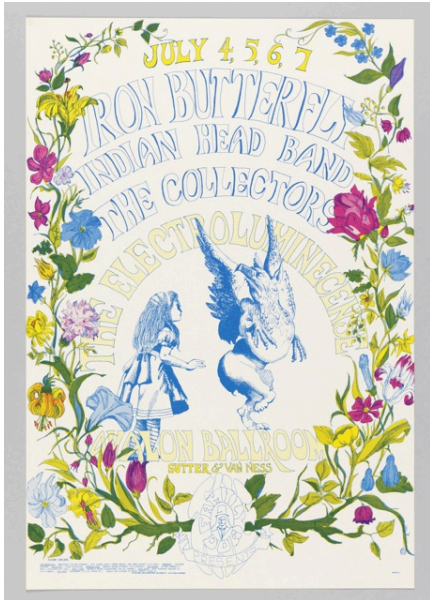
Poster, Jim Hendrix Experience / John Mayall and the Bluesbreakers / Albert King

Designed by Rick Griffin
offset lithograph on white wove paper
Gift of Mr. and Mrs. Leslie J. Schreyer

wings, music, typography, concert poster, psychedelic poster,
eyes, flames, skulls

Image Description:

Center of poster features eyeball creature with reptilian limbs, feathered wings, and a skull burning through red background. Printed highly stylized text in black with yellow outlines: BILL GRAHAM PRESENTS IN SAN FRANCISCO; in black, outlined in yellow: JIMI HENDRIX / EXPERIENCE / JOHN MAYALL / AND THE BLUESBREAKERS / ALBERT KING [more venue and ticket information below].



Poster, Iron Butterfly

Designed by Dottie

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

Image Description:

Poster featuring text of concert details and colorful floral vines framing blue image of a girl and griffin.



Poster, The Chambers Brothers / Eric Burden

Designed by Lee Conklin

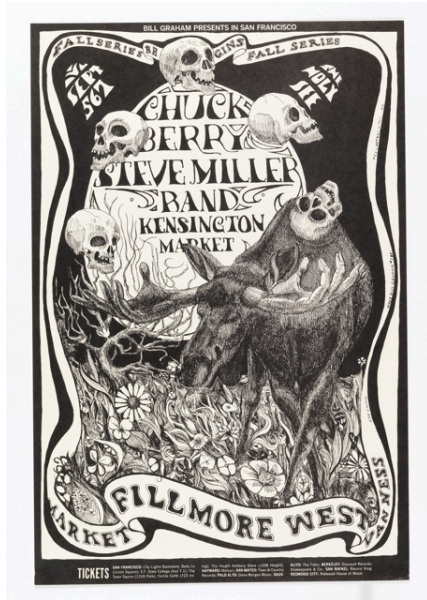
offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

graphic design, brightly colored, typography, posters,
psychedelic, event poster, concert, promotional, fingers

Image Description:

Poster featuring a night scene with gnarled tree-like objects in the form of fingers and hands. Concert information is displayed in white text set behind the figures.



Poster, Chuck Berry / Steve Miller Band

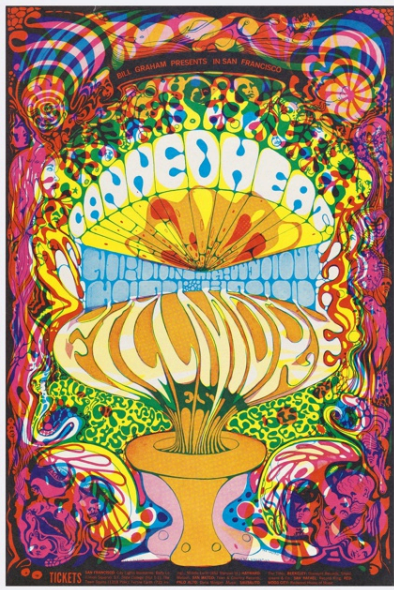
Designed by Lee Conklin

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

Image Description:

Black and white poster featuring a scene of skulls, and a moose with antlers in hand form. Concert information is displayed in a flowing banner that wraps around the border of the poster.



Poster, Canned Heat

Designed by Lee Conklin

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

graphic design, advertising, display, exhibition, music,
psychedelic, concert, concert poster

Image Description:

Psychedelic rock colorful poster with a border of swirling, interconnected figures, faces, breasts and curlicues in pink, yellow, purple, red, black. Text displaying concert information seems to grow out of an orange-and pink urn at the bottom of the page in a mushroom-like form.



Poster, Jefferson Airplane

Designed by Lee Conklin

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

public, advertising, promotion, curvilinear, typography,
pop culture, bold, pedestrians, ballet

Image Description:

Mostly red poster depicting melted abstract shapes, biomorphic lettering: BILL GRAHAM PRESENTS IN SAN FRANCISCO / OCT 24 25 26; THURS / FRI SAT; JEFFERSON / AIRPLANE; RECORDING LIVE / BALLET AFRO-HAITI / AB. SKHY / TICKETS [ticket information in lower margin]. At center, an airplane has a woman's upper body as the nose and wings. Centaur-motorcycle frame the bottom of the poster.



Poster, New Year's Eve 1968-1969

Designed by Lee Conklin

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

Image Description:

Psychedelic rock abstract poster. A skull laying in floral leaves and and yellow flowers sits on top of a bare male torso. Orange limbs create an abstracted geometric pattern. Within the gaps of the patter are concert information: BILL GRAHAM PRESENTS IN SAN FRANCISCO / NEW YEARS EVEN / 9PM 9AM / 1968 1969 / GRATEFUL DEAD QUICKSILVER / MESSENGER SERVICE / IT'S A BEAUTIFUL / DAY SANTANA; WINTERLAND / INCLUDES BREAKFAST / TICKETS [ticket information below].



Poster, Spirit / Ten Years After / Country Weather

Designed by Lee Conklin

offset lithograph on paper

Gift of Mr. Leslie J. Schreyer

Image Description:

Post for a concert taking place on March 6 to 9, 1969 at the Fillmore Auditorium, San Francisco, CA, featuring a nude female form, missing the head and neck, posed in the shape of an armchair against an orange and red interior. Posters with the band names Spirit, Ten Years After, and Country Weather are framed on the walls. A lamp shaped as a human arm with a shade and text to the far left.



Poster, Blues Bash

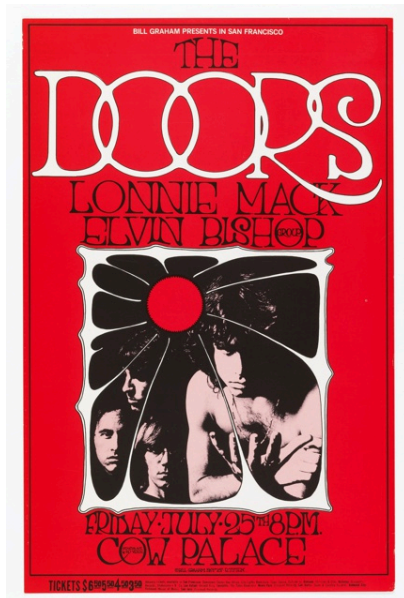
Designed by Lee Conklin

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

Image Description:

Poster featuring two demonic moose with human lower bodies facing each other with antlers in the form of letters: BLUES BASH. Ticket information is displayed in yellow text centered by the legs of the moose.



Poster, The Doors

Designed by R. Tuten

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

Image Description:

Poster of The Doors in white linked font on a red background.

Below, a black and white photograph of the band within the outline of a floral shape. Text in black and white: BILL GRAHAM PRESENTS IN SAN FRANCISCO THE / DOORS / LONNIE MACK / ELVIN BISHOP GROUP [ticket information below].



Poster, Steve Miller Band

Designed by R. Tuten

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

Image Description:

Poster featuring a black and white photograph of gauges. 3D text in black and white: BILL GRAHAM PRESENTS IN SAN FRANCISCO STEVE MILLER BAND / JAMES COTTON BLUES BAND [ticket information below].



Poster, Jefferson Airplane / Grateful Dead / Sons of Champlin

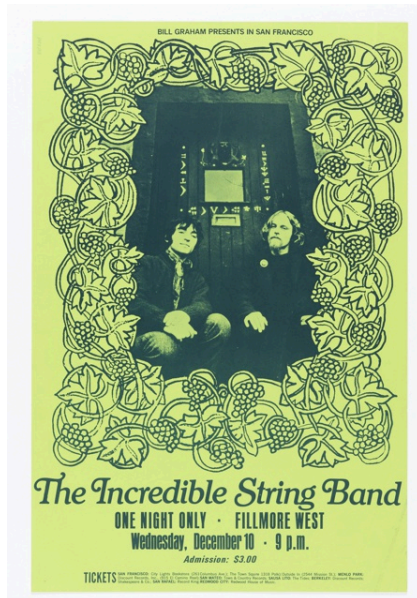
Designed by Bonnie MacLean

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

Image Description:

Black and white poster featuring photographs of band members over landscape, the moon, a tree, a butterfly. White text above and below the image provides artist, venue, and ticket information.



Poster, The Incredible String Band

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

Image Description:

Poster in blue on light green ground. Photograph of two men sitting in a doorway framed by drawing of grapevines. Text in lower margin: The Incredible String Band, One Night Only, Fillmore West, Wednesday December 8, 9 p.m, Admission: \$9.



Poster, New Year's Eve 1969-1970

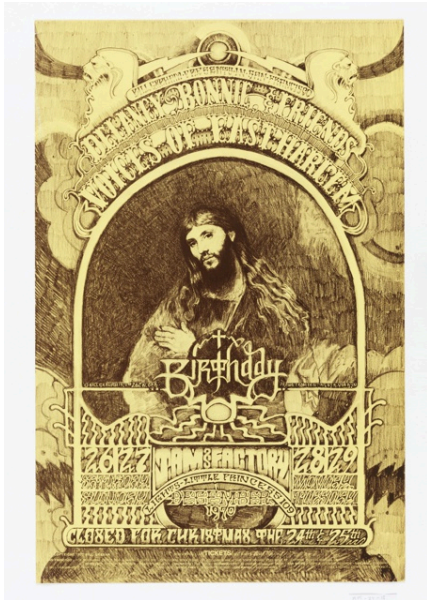
Designed by Bonnie MacLean

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

Image Description:

Landscape oriented poster featuring white text on black ground. At the center, a hand-drawn colorful image of band members, flowers, triangle and peace sign. Ticket and venue information in two columns at the bottom of the poster.



Poster, Voices of East Harlem / Delaney Bonnie and Friends

Designed by Norman Orr

offset lithograph on white wove paper

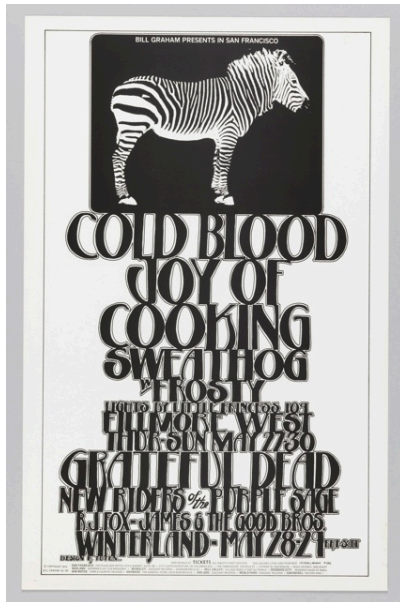
Gift of Mr. and Mrs. Leslie J. Schreyer

religion, graphic design, music, typography, figure, poster

This poster, advertising a rock and roll concert in an implicitly secular club, draws inspiration from iconic portraiture of Jesus.

Image Description:

Hand-drawn poster in black-brown and white-cream featuring a central image of a long-haired Jesus Christ clasping his hands. In a rounded arch above the man is Delaney Bonnie and Friends; Voices of East Harlem enclosed on either side by profile of a lion. Performance and ticket information creates a pedestal below the Christ image.



Poster, Cold Blood / Joy of Cooking

Designed by R. Tuten

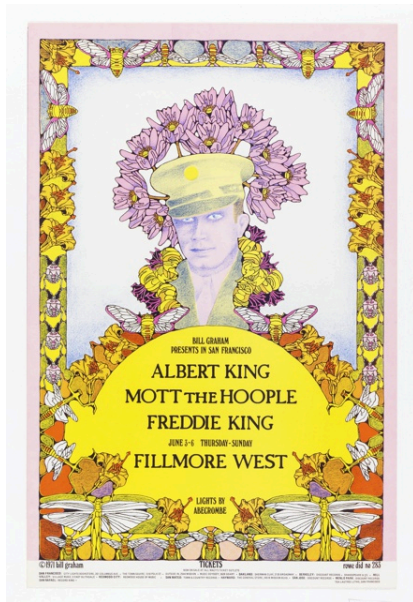
offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

graphic design, animals, black and white, posters, event poster, zebras

Image Description:

Poster featuring a black and white image of a zebra. Bold all-capitalized text in black and white is stacked down the center of the poster: BILL GRAHAM PRESENTS IN SAN FRANCISCO / COLD BLOOD / JOY OF / COOKING / more details continue.



Poster, Albert King / Mott the Hoople / Freddie King

Designed by Willyum Rowe

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

Image Description:

Poster features floral border with photograph of a captain surrounded by image of flowers and dragonflies. Below on yellow semicircle: BILL GRAHAM / PRESENTS IN SAN FRANCISCO / ALBERT KING / MOTT THE HOOPLE / FREDDIE KING / JUNE 3-6 THURSDAY-SUNDAY / FILLMORE WEST



Poster, Fillmore West Closing Week

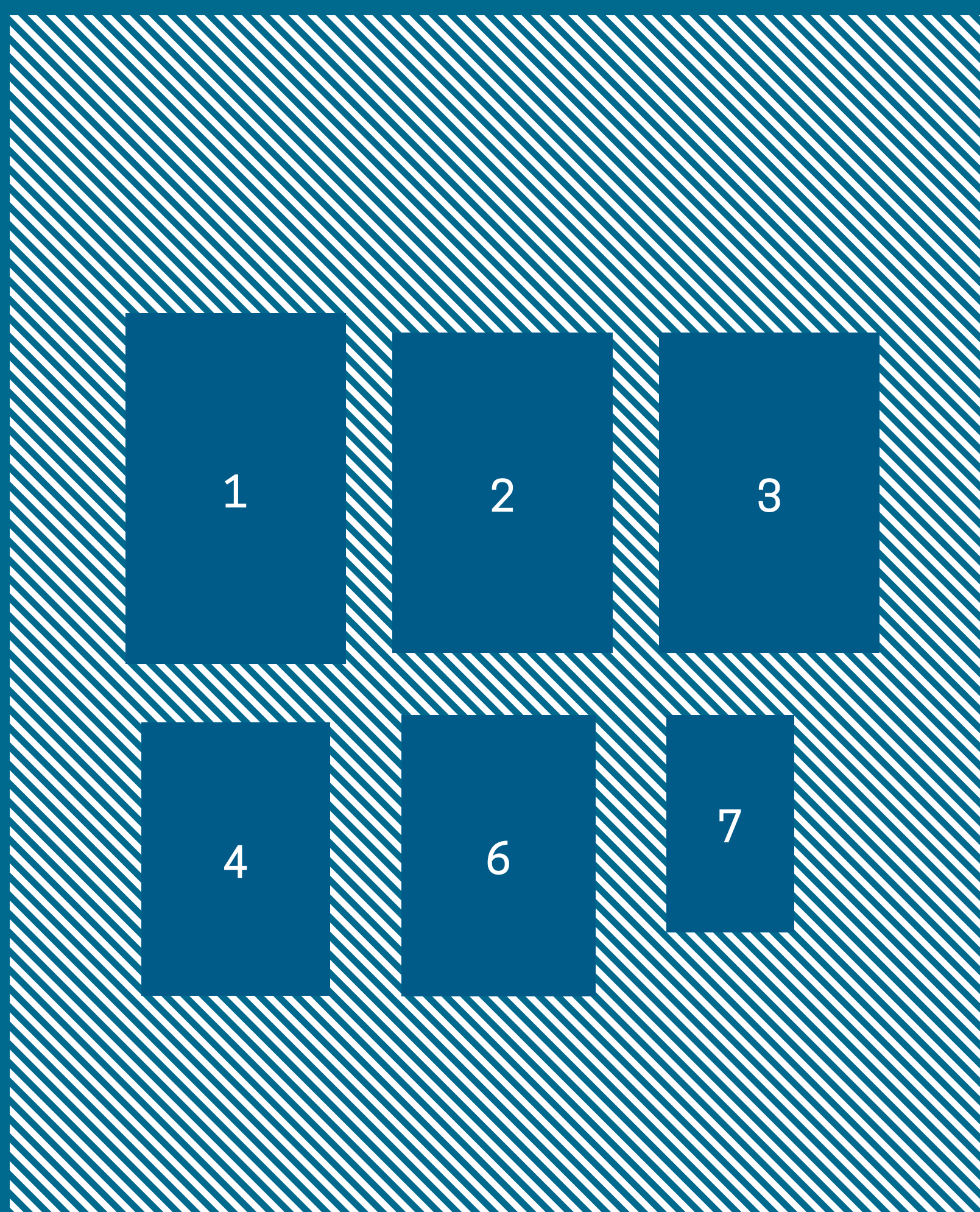
Designed by David Singer

offset lithograph on white wove paper

Gift of Mr. and Mrs. Leslie J. Schreyer

Image Description:

Poster features a cat standing on two feet, with arms raised upwards, on top of a sleeping dog lying on an elaborately patterned bedspread, below a grainy image of Saturn against a black background. Haunting feline eyes appear in the background. The central image is surrounded by white, curving, bird-like forms on either side. White and black text appears against a blue background, surrounding the central image. Dates and performers are listed in black along the bottom.



1. Hugh Masekela poster, 1967, Milton Glaser (American, 1929–2020), Offset lithograph, San Francisco Museum of Modern Art, Gift of the designer
2. Dylan poster, 1967, Milton Glaser (American, 1929–2020), Offset lithograph, San Francisco Museum of Modern Art, gift of the artist
3. Poster, Woodstock Music and Art Fair, 1969
Designed by Arnold Skolnick (American, 1937–2022)
Offset lithograph
Collection of Jim Chanin

Nearly half a million people attended the Woodstock Music & Art Fair in Bethel, New York, about two hours northwest of New York City. This iconic poster, designed by Arnold Skolnick just days before the event, features relaxed lettering and color block design, with a white dove perched on the neck of a guitar—a symbol of peace, positivity, activism, and community amid the Vietnam War and the Civil Rights movement. The 1969 festival remains one of the most transformative events in American counterculture and music history.

4. James Brown at the Apollo poster, 1966, Designer unknown, Screenprint, Collection of Jim Chanin
5. Blowing in the Mind / Mister Tambourine Man, 1968, Martin Sharp (Australian, 1942–2013), Lithograph on wove paper, Gift of Sara and Marc Benda, 2009-12-25
6. Jimi Hendrix poster, 1968, David Edward Byrd (American, 1941–2025), Lithograph, Collection of Jim Chanin



Poster, Hugh Masekela Poster

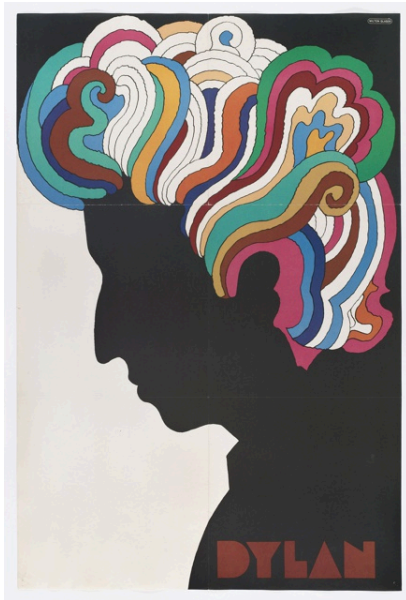
offset lithograph

San Francisco Museum of Modern Art, Gift of the designer

Image Description:

Vertical event poster for Hugh Maseela, a South African trumpeter at Lincoln Center of the Performing Arts renamed David Geffen Hall. The poster's background is symmetrical, vertically and horizontally. From top to bottom there are stair-like ridges that are upside down and at the bottom rightside up. The two ridges at the top and bottom of the poster ascend from equal sides of the left and right to meet in the middle. The color blocking of this pattern is dark brown, medium green, medium red, and white negative space. Like the winner on top of a podium, his silhouette stands in the center of the poster on top

of where the staircase-like ridges meet. He holds a trumpet in his right hand, the bell facing the ground. The silhouette stands casually and wears a beret in addition to the outline of a white smile at his mouth. He is mostly dark brown in color, with groovy patterns of dots, florals, and diagonal stripes in green and red adorning his clothes. The top of the poster's text begins in tiny font, G. Keys and Del Sheilds Presents. Underneath are white block letters, cubed and resembling the Pac-Man videogame design, Hugh Masekela. In the center underneath is a thin Arial-like font, Philharmonic Hall, Lincoln Center. At the bottom of the poster the text gives information of the event, right below the person standing, "Friday, May 12, 8:30 PM." The tiny font from the presenters returns in a single line at the end of the poster with the trademark number after, Tickets Available at Box Office and Bloomingdales. The colors of the poster are desaturated and light. The image invokes a spirit of joy and celebration through the arts.



Poster, Dylan Poster, 1966

offset lithograph on white wove paper

San Francisco Museum of Modern Art, Gift of the designer

Image Description:

Profile silhouette of Bob Dylan, facing left, with hair rendered in brightly colored psychedelic shapes. Red text, lower right: DYLAN.



Poster, Woodstock Music and Art Fair

offset lithograph

Collection of Jim Chanin

Image Description:

Woodstock Music and Art Fair red poster with details in black text. A white bird sits on one leg on a guitar neck. "3 Days of Peace & Music" white and orange text in the bottom left corner.



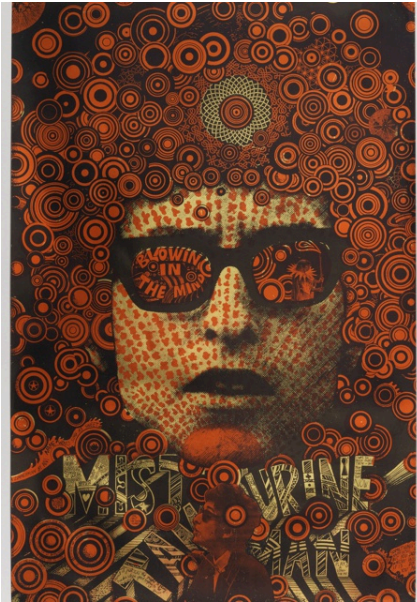
Poster, James Brown at the Apollo Poster

screenprint

Collection of Jim Chanin

Image Description:

James Brown concert poster for The Apollo in 1966. The poster's theme is highly animated, with a variety of fonts and a hand-drawn portrait of Brown looking out to the left.



Poster, Blowing in the Mind / Mister Tambourine Man

Designed by Martin Sharp

lithograph on wove paper

Gift of Sara and Marc Benda

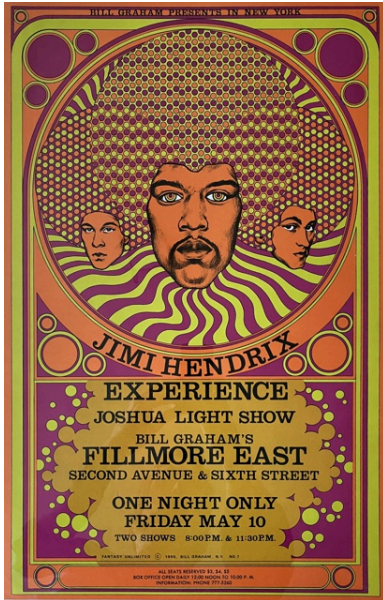
circles, communication, graphic design, pattern, music, portrait, interlaced, face, typography, self-promotion, knots, pop culture, psychedelic, hair, pedestrians, concert poster, musicians, music lovers, psychedelic poster, Bob Dylan, lyrics, glasses

For this poster featuring Bob Dylan, Sharp drew inspiration from the musician's signature curly hair. Radiating circular motifs imitate the curls and also borrow from Albrecht Dürer's woodcut, seen nearby. Just above Dylan's forehead and

scattered throughout, Sharp inserts the knot patterns that Dürer created in the early 16th century.

Image Description:

A psychedelic-style poster that prominently features a stylized portrait of Bob Dylan in colors of red, black. In the center is a large, close-up face of Bob Dylan, looking straight ahead. His skin is rendered in a red dot sun ray pattern over a light sepia background. He wears large black sunglasses, and within the left lens, the phrase *Blowin' in the Mind* is written in red block text. His hair is a swirling explosion of red concentric circles in various sizes, overlapping and scattered wildly across the top and sides of the poster. These circles dominate the design and create a kaleidoscopic effect. The background is mostly black. Near the bottom in a light sepia color is the text *Mist Tambourine Man*. Centered over this text is a smaller image of Dylan in side profile looking up toward the left.



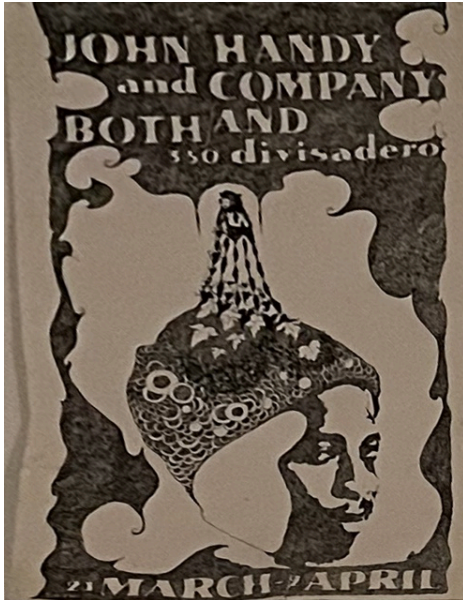
Poster, Jimi Hendrix Poster

lithograph

Collection of Jim Chanin

Image Description:

Psychedelic orange and purple "Jimi Hendrix Experience" at the Fillmore East in 1968.



Poster, John Handy and Company Poster

Designed by Saichi
offset lithograph

San Francisco Museum of Modern Art, Accessions Committee
purchase, by exchange, through a gift of Micheal D. Abrams

Image Description:

Light grey and black portrait poster, wispy black shadows with an outline of John Handy's face. The head is off center and turned at a diagonal to the bottom right corner. His hair is made up of flowers and a figure in a dress stands on top of his skull in a flowing white gown. Above the folk figure is the name of the musician and location of the streets in San Francisco , "JOHN HANDY AND COMPANY. BOTH AND 350 DIVISADERO." Below the poster figures are words in identical font, "MARCH. APRIL.." The

poster is dreamlike with shadowy black smoke framing the two figures. John Handy is looking at the observer with a sly expression. The figure on top of his head looks like a goddess of spring. Maple shaped leaves are downturned at the hem of the dress. The edges of the gown melt into a darker patch of grass. The patch of grass is lying on top of a field of sunflower patterns to make up John Handy's hair.



Poster, Big Black's African Octet Poster

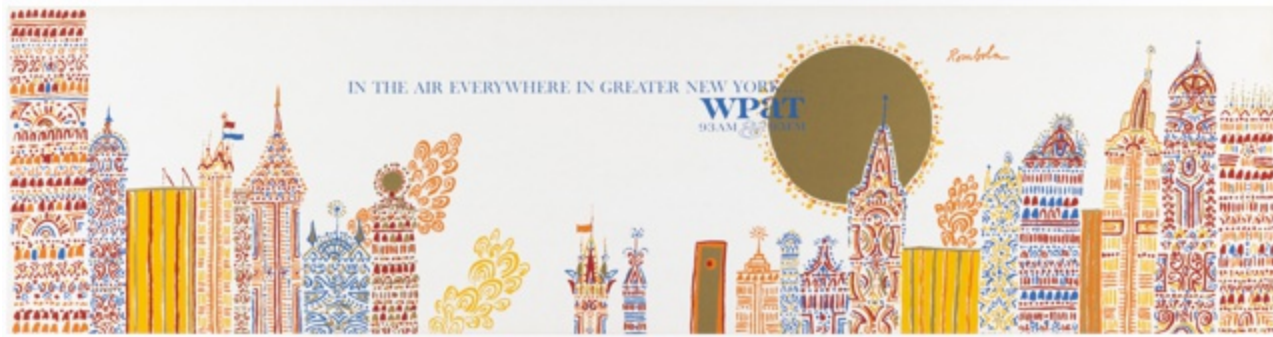
offset lithograph

Image Description:

Black and beige poster with a curved hypnotic pattern. The pattern circles around the words "Big Black's African Octet" in the center. Below are smaller details that read "A message to our ancestors. Now at the Both And" with the date and address even further down.

Art of Noise

<https://www-3.collection.cooperhewitt.org/objects/18627733/>



Poster, New York Skyscrapers East and West of Central Park

screenprint on white wove paper on illustration board

Gift of John Rombola

Image Description:

Sun setting over cityscape with buildings in red, yellow, orange, blue, and gray. Above, in blue ink: IN THE AIR EVERYWHERE IN GREATER NEW YORK... / WPaT / 93AM & 93FM.



Poster, New York Skyscrapers Around Central Park

screenprint on white wove paper on illustration board

Gift of John Rombola

Image Description:

Cityscape, in yellow, red, blue, and green, from Central Park perspective, surrounded by buildings. Text in red ink: MUSIC in the air everywhere—AM 93 FM—WPAT.