A type specimen can be about anything or nothing, as long as the featured typefaces are prominently displayed. It’s all about exploring and exhibiting the versatility of the typefaces. As such, designing a type specimen can easily become an exercise of style over content, the proverbial crystal goblet turned inside out—the goblet intentionally obscuring the content because the content is fake.

But type specimens need not be limited to stacked and justified compositions of arbitrary words and phrases. Although the text is necessarily subservient in the typographic exercise, there’s no reason to neglect the content.

This particular servile story starts in 1971. It encompasses the analysis of a record collection, a series of 17 architectural photographs of historically significant buildings and sites in Los Angeles, and a selection of anecdotal quotes about music recording. It fuses these disparate elements into a visual presentation serving the dual purpose of showcasing selections from the Emigre Type Library while providing a story that can be enjoyed like a nice goblet of wine.

RUDY VANDERLANES
IN 1971, WHEN I WAS 16, I used to work as a grounds keeper at a tennis court complex just outside The Hague. It was a summer vacation job, and my goal was to save enough money to purchase my first two LPs. I had my sight set on Boomer’s Story by Ry Cooder and Everybody Knows This is Nowhere by Neil Young & Crazy Horse. Tracks from the albums were often played late at night on Radio Caroline, a pirate radio station off the coast of Holland, and I was mesmerized by the power of the music.

Vinyl albums, especially imports from the U.S., were expensive in those days. It wasn’t something a 16 year old kid could just go out and buy. In my case, I had to work and save up. This made the purchase of an album a serious occasion. Trips to the record store were like pilgrimages. Entering the shops, which were usually small and located in obscure side alleys—the good ones at least—was like entering secret domains, patronized by motley crews of mostly male characters for whom music was a way of life. Each trip held out the promise of encountering long awaited album releases, chance discoveries, or hard-to-find collectables.

The stores were aural and visual overload, with as many album covers prominently displayed as wall space allowed, their bold graphics beckoning for attention. In those days, you could walk over to a counter with two or three turntables with headphones attached and ask the store clerk to play the album for you. The clerks were older and knowledgeable and you felt a sense of pride if they nodded in agreement with your selection.

U.S. imports were objects of desire and treated with utmost reverence. I remember the thrill of carefully freeing the sleeves from their shrink wrap, upon arriving home, and
Those first two albums I purchased in 1971 put me on a path that would lead to an enduring personal preference for what can be best described as California West Coast music. Before too long, and after my collection had grown significantly, the names of musicians, producers, and engineers alike had become familiar, and connections and relationships had started to emerge until I held in my mind a sprawling family tree described by music critic John Rockwell as “the mythically tangled genealogy of the Los Angeles music scene.” While perusing record bins, spotting names from that lineage on an album cover would make it instantly worthy of consideration.

Recording studios, too, became an item worthy of study. Seeing a particular studio name listed in the credits guaranteed a certain level of audio quality. They also gave a sense of place, of where the music was being made. “Recorded at Sunset Sound, Hollywood, California,” the credits would read, filling my mind with images. In general, the studio names were tantalizingly descriptive—as pleasing to the imagination as the sounds they engineered. Gold Star, Western, Hollywood Sound, Ocean Way, Cherokee, Elektra... to me they read like pure poetry. The palm and eucalyptus lined boulevard depicted on the center label of the old Warner Bros. releases amplified the promise of paradise. “Burbank, Home of Warner Bros. Records” it read. I imagined an environment perfectly suited trying to pull out the shiny black vinyl disc, crackling with static electricity and clinging to its inner sleeve. Discs were gingerly held by edge and label area, between thumb and middle finger, heeding the warning printed on the inner sleeve not to leave greasy finger prints. Then, after placing the disc on my (parents’) turntable and lowering the stylus onto the vinyl, I’d relish that initial crackle upon contact as the needle was guided into the spiral groove, and then the music would come booming out of the speakers filling the living room space. Nothing compared to that sensation. It was pure bliss, pure happiness. In an instant I would forget the long hours of utter boredom dragging a heavy net up and down those clay tennis courts.

The euphoria wasn’t limited to the music. While the disc was spinning, the album’s sleeve itself was something to enjoy. Every bit of information printed on the sleeve was studied intently. From the lyrics, to the credits, even the fine print regarding copyrights and contact addresses. An extra insert or foldout would bring double the pleasure. U.S. imports were like exotic artifacts. Possessing them was like owning a little piece of California, where most originated. The realization that they had physically traveled nearly half way around the globe to my home in Holland made them prized possessions.
for bringing to life the heavenly music that was reverberating from
the loudspeakers in my parents’ living room.

And while I’ve strayed far and wide musically, since those first
two purchases, with a significant detour to British music of the late
80s and early 90s, I’ve always maintained a bias for California West
Coast music, particularly of the 1970s. This was confirmed when I
analyzed my collection. Of the 936 albums, 467 were recorded in
California, with the majority produced in the larger metropolitan
area of Los Angeles. More than a third, 386 to be precise, were
released in the 1970s.

So after I moved to California, and whenever I found myself in Los
Angeles, I would often go out of my way to locate some of the venues
where this music had been recorded. This satisfied two obsessions:
my curiosity to see what paradise really looked like, and my desire to
learn about California history by photographing it.

Finding the locations of the studios took some effort. A few had
changed their names, some had been rebuilt, while others have long
since been torn down, replaced by mini malls and condominiums.
But all recording studios had one thing in common: while their
names may conjure vivid imagery, and their reputations as “temples
of sound” raise expectations regarding their physical presence,
most are housed in generic looking stucco boxes, without windows,
located in unremarkable neighborhoods. The idyllic Burbank image
depicted on the Warner Bros. record label, as I found out later, was
fictional, copied from an antique orange crate label. Nonetheless,
I was impressed. Imagine that such glorious music could be made in
surroundings this mundane.
THE ACT OF SCRUTINIZING CREDITS also introduced me to my future profession of graphic design. It didn't take long before I started to recognize the names of a recurring group of artists responsible for the design of album covers. The prominence of Art Directors like Ed Thrasher, Gary Burden, and Dean O. Torrence; photographers such as Ed Caraeff, Henry Diltz, and Guy Webster; and illustrators and calligraphers like Neon Park and Rick Griffin, reinforced the notion that many of the albums I had an affinity for were produced by a closely knit scene.

When I first started purchasing albums in the 1970s I was aware of album cover design, but strictly as a consumer. I knew what I liked, but I couldn’t explain why. It’s in hindsight that I can judge the work more critically. And as much as the music of that time can easily be categorized, album design was a true hodgepodge. Considering that this was the era when Swiss Design ruled, the record industry in Southern California seemed to be on its own creative track. The 60s had started to recede, and with it the prevalence for psychedelic lettering and fish-eye lens photos. In its place appeared a cornucopia of different styles and approaches lacking any kind of easily definable trend. Album cover designs became more conceptual, and musicians themselves were increasingly allowed more input, generating unique results. Elaborate, freestyle logo designs were popular, with band names emblazoned in outlined, three-dimensional, beveled splendor. The most unusual typeface combinations were used prominently and unself-consciously. Photography and illustration were highly eclectic, produced with greatly varying levels of quality.

While it’s impossible to pick a single album cover that is representative of 1970s California West Coast music, Randy Newman’s, 12 Songs, his second album for Warner/Reprise, hits many of the right themes. The hand of Ed Thrasher, who is listed as the art director, and whose strength was to let the artist and the music dictate the design, seems almost entirely absent. The dominant image, an amateurish-looking but strong black and white photograph taken by Tony Newman (Randy’s brother, or cousin, perhaps?), presents a scene so
specific—with casual arrangement of a child’s chair, portable television, and rocker—yet so puzzling in its backyard setting, that I can’t help staring at it every time I see it.

The title of the album and artist name are set in Roberta, a typeface hand cut in 1962 by Bob Trogman, based on a Belgian restaurant sign. It is outlined, with a raised shadow—a popular gimmick of the time. The rest of the album’s typography, on the back cover and lyrics sheet insert, consists of an inexplicable combination of Helvetica, Trade Gothic, and a bit of Futura. Particularly the back cover, with its minimalist design, appears as an unconvincing concession to prevailing Swiss Design dogma. With the text set flush right it misses the mark, and makes it look, upon first glance, as if the album’s back cover was printed upside down. In general, the typography comes across as something that wasn’t given much consideration. Or perhaps it was the result of a slim typesetting budget. I can’t tell. Whatever the intention, it works on its own virtue of being understated and unpretentious. It’s an approach used in the credits and lyrics of more than a few Warner Bros., Reprise and Capitol releases of the early 70s.

If the cover design leaves ample room to argue its pedigree (it could as well have been created in 2011*), the music is unmistakably 1970s. Not only does it feature the cream of L.A.’s studio musicians, such as Ry Cooder, Clarence White, Jim Gordon, Milt Holland and Gene Parsons, it was also released by Reprise, a subsidiary of Warner Bros. Records, the then high-flying, risk-taking, artist-adoring record label based in Burbank, California. It was recorded at one of the most technically advanced studios of the time, United Western in Hollywood, produced by Lenny Waronker and Jack Nitzsche (with a special thanks to Tommy LiPuma!), and engineered by Doug Botnick and Lee Herschberg. In other words, every aspect of this album, from the record company, to the players, to the producers, to the art direction, makes it a stereotypical California West Coast artifact circa 1970.

* Except, today, this kind of awkward approach to design would be self-consciously and meticulously mimicked, and it would be deemed anti-design.


Quote set in Mr Eaves XL Mod Narrow Bold Alternate 12/13 pt.
While I’m not a true record collector, I do occasionally succumb to some of its obsessions. For instance, I’ve paid more for certain LPs and CDs than most people would consider reasonable. I also have a very rare copy of the fifth Harpers Bizarre album, *As Time Goes By*, released on the Forest Bay Co. label, as opposed to Warner Bros., their regular label, and without drummer Ted Templeman, who by then had moved on to become a successful record producer. The album was sent to me by James J. Scoppetone, the Vice-President and General Manager of the label, after I wrote the band a fan letter in 1976 telling them how much I appreciated their music. The letter included the following statement: “The enclosed album will in all likelihood become a collector’s item of sorts due to the fact that we halted distribution after the first several thousand went out due to a minor type change on the cover, but more importantly due to the fact that we are in the process of lifting two songs from the album, i.e. ‘Banana King Louie’ and ‘That’s The Way it Was.’ In their place we are substituting a Neil Sedaka song, ‘You Gotta Make Your Own Sunshine’ and ‘Young Love,’ a song made popular a while back by Sony James and Tab Hunter.” I will never part with that record because it’s so rare that few Harpers Bizarre fans even know of its existence, and it’s often overlooked in discographies of the band. Actually, it’s overlooked by just about everybody, which makes it feel like I own a treasure, a true collector’s item of sorts, as predicted by James J. Scoppetone. I also like the music.

I still buy records primarily because I enjoy listening to them, not because they are rare or because they complete my collection. On the other hand, the fact that I inventoried and alphabetized my record collection, may lead some to argue that at the very least I’ve entered the realm of collecting.

At 936 albums total, my record collection is not extensive by any standard. Most serious record collectors would call it miniscule. The number is small because I have purged my collection a few times. Once, when I moved from Holland to California, since I needed the cash, and more than once because of space restrictions. Each time

The Collection consist of 656 CDs, 318 LPs and 15 EPs. The 656 CDs include 66 compilation CDs and 8 Box Sets. There are 53 CD/LP duplicates, and no digital downloads.
I’ve whittled my collection down to records that I continue to enjoy listening to, or that have fond memories attached to them. The albums in this collection were all purchased by me. I excluded albums that I received unsolicited, and I’ve left out the albums that were released through Emigre Music. Furthermore, all albums are either in LP, EP, or CD formats. There are no digital downloads in the collection.

Finally, I’m using the terms album and record interchangeably, as defined by Wikipedia: “An album is a collection of recordings, released as a single package on gramophone record, cassette, compact disc, or via digital distribution. The word derives from the Latin word for list.”

Text set in Malaga Black Small Caps and Malaga Narrow Regular 10/12 pt.
Recording Locations.
Most albums in the collection were recorded in either the United States or the United Kingdom. Half (467) were recorded in California.
Recording Locations in California.
Most albums in the collection were recorded in the greater Los Angeles Metropolitan area (391) with the majority recorded in Hollywood (304), all within a few blocks of each other.

Recording Locations in Los Angeles.
These are the original locations of the studios. Several studios have either closed or relocated.

304 Hollywood
64 City of Los Angeles
26 San Francisco
23 Burbank

The Collection.

Most albums in the collection were recorded in the greater Los Angeles Metropolitan area (391) with the majority recorded in Hollywood (304), all within a few blocks of each other.

Recording Locations in Los Angeles.
These are the original locations of the studios. Several studios have either closed or relocated.

304 Hollywood
64 City of Los Angeles
26 San Francisco
23 Burbank

The Collection.
**Recording Studios in Los Angeles.**

One out of every 15.3 albums in the collection was recorded at Sunset Sound Recorders in Hollywood, California. Below are the top 16 Los Angeles studios that are responsible for recording 348 of the 936 albums in the collection.

<table>
<thead>
<tr>
<th>Studio</th>
<th>Albums</th>
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<tbody>
<tr>
<td>Sunset Sound</td>
<td>61</td>
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<tr>
<td>United Western (Ocean Way, Cello)</td>
<td>41</td>
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<tr>
<td>Warner Bros. (Amigo)</td>
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<tr>
<td>The Record Plant</td>
<td>24</td>
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<tr>
<td>Columbia</td>
<td>21</td>
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<td>A&amp;M</td>
<td>17</td>
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<td>Capitol</td>
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<td>Cherokee</td>
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<td>The Sound Factory</td>
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<td>RCA</td>
<td>15</td>
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<td>The Village Recorders</td>
<td>14</td>
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<td>Gold Star</td>
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<td>Wally Heider</td>
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<td>Hollywood Sound</td>
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<tr>
<td>Elektra</td>
<td>9</td>
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<td>TTG</td>
<td>6</td>
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</tbody>
</table>

**Bands/Artists with Most Albums.**

Includes LPs, CDs, Compilations, and Box Sets.

- **The Beach Boys** (20 albums)
- **Neil Young** (15 albums)
- **Captain Beefheart** (11 albums)
- **Ry Cooder** (10 albums)
- **Van Dyke Parks** (9 albums)
- **Leon Russell** (8 albums)
- **Frank Zappa** (7 albums)
- **The Flying Burrito Bros.** (6 albums)
- **The Byrds**
- **Little Feat**
- **Van Dyke Parks**
- **Leon Russell**
- **Ry Cooder**
- **The Byrds**
- **Little Feat**

**Recording Dates.**

Album totals by year of original release, excluding box sets and recent compilation albums.

- **1950s** (8 albums)
- **1960s** (96 albums)
- **1970s** (386 albums)
- **1980s** (190 albums)
- **1990s** (111 albums)
- **2000s** (73 albums)
- **2010s** (4 albums)

**Year with Most Releases**

1972 (Forty Five)

**Oldest Recording**

1953 Lee Konitz & Gerry Mulligan Konitz Meets Mulligan

**Most Recent Recording**

2010 The Black Keys

**Most Studios Used on an Album**

7 Smile the Beach Boys

**The Collection.**

MR EAVES XL MOD

MRS EAVES XL

28

29
Record Labels.
Album totals arranged by record label release.

Most often played songs in iTunes Music Library since converting album collection to iTunes format starting on 9/8/2005 (with Shuffle function turned on):
1. WASN'T BORN TO FOLLOW The Byrds
2. STEEL GUITAR Danny O'Keefe
3. ROCK SALT Jackie Lomax
4. DOCTOR MY EYES Jackson Browne
5. HELPLESS Crosby, Stills, Nash & Young

Last song played from iTunes before converting catalog into final PDF to be shipped to the printer on 3/5/2012 (with Shuffle function turned on):
BLACK NAPKINS Frank Zappa
“There were few more exciting times in my life than those first sessions at the big Columbia Studio A in Los Angeles. It was a huge former radio studio. In the old days, they’d had large audiences in the studio for programs like *The Jack Benny Show*. Now, the studio was empty except for a few folding chairs, microphone stands, and baffles separating the various instruments to dampen the echo from the high ceiling and walls, and to keep the guitars and drums from bleeding over onto each other’s tracks. The recording process was simple and smooth because we had been playing these songs for five sets a night at Ciro’s, a local club on the Sunset Strip. First we recorded the band tracks and then the vocals. Soon we had a finished album. I couldn’t believe it was really something we’d recorded—when I heard ‘Mr. Tambourine Man’ played back for the first time, it sounded so rich and wonderful.”

Roger McGuinn, quoted from the back of the album *Sanctuary* by The Byrds, released by Sundazed Music, 2000.

“Like printed type specimens, recording studios, too, are casualties of a world gone digital. Just as type specimens have migrated online and transformed into intangible, downloadable PDF files, the acoustic spaces of recording studios are being replaced by the digital environment of audio workstations such as ProTools. Sun Studios in Memphis, TN, and Chess Studios in Chicago, IL have historic landmark status. I know of no recording studio in Hollywood with such a designation.”

RUDY VANDELLANS
The Collection.

These albums, or parts thereof, were recorded at A & M Studios.

GENE CLARK WHITE LIGHT • DILLARD & CLARK THE FANTASTIC EXPEDITION OF DILLARD & CLARK • THE FLYING BURRITO BROS. THE GILDED PALACE OF SIN • BURRITO DELUXE • THE FLYING BURRITO BROS.

DON HENLEY THE END OF INNOCENCE CAROLE KING TAPESTRY • JOHN KLEMMER BRAZILIA L.A. EXPRESS L.A. EXPRESS • JONI MITCHELL LADIES OF THE CANYON • BLUE • COURT AND SPARK • THE HISSING SUMMER LAWNS • HEJIRI • DON JUAN’S RECKLESS DAUGHTER • MINGUS • PHIL OCHS GREATEST HITS • JACO PASTORIUS WORD OF MOUTH • LEON RUSSELL LEON RUSSELL & THE SHELTER PEOPLE • SIMPLE MINDS SPARKLE IN THE RAIN • GINO VANNELLI CRAZY LIFE

Terence Boylan terence boylan / suzy • CAPTAIN BEEFHEART AND THE MAGIC BAND CLEAR SPOT / ICE CREAM FOR CROW • RY COODER BOOMER’S STORY / PARADISE AND LUNCH / CHICKEN SKIN MUSIC / JAZZ / BOP TILL YOU DROP • CRACKIN’ MAKING OF A DREAM • THE DOOBIE BROTHERS TOULOUSE STREET / THE CAPTAIN AND ME / WHAT WERE ONCE VICES ARE NOW HABITS / STAMPED / TAKIN’ IT TO THE STREETS / LIVIN’ ON THE FAULT LINE / MINUTE BY MINUTE / ONE STEP CLOSER • PETER IVERS PETER IVERS • RICKIE LEE JONES RICKIE LEE JONES • PIRATES / GIRL AT HER VOLCANO • MARC JORDAN MANNEQUIN • NICOLETTE LARSON NICOLETTE • LITTLE FEAT SAILIN’ SHOES / DIXIE CHICKEN / FEATS DON’T FAIL ME NOW / TIMES LOVES A HERO • LOS LOBOS …AND A TIME TO DANCE • MARIA MULDAUR MARIA MULDAUR • RANDY NEWMAN SAIL AWAY / GOOD OLD BOYS • LITTLE CRIMINALS • GENE PARSONS KINDLING • J.D. SOUTHER YOU’RE ONLY LONELY • STEELY DAN AJA

A & M Studios, 1416 N. La Brea, Hollywood, CA

Warner Bros. Recording Studios, 11114 Cumpston St., Burbank, CA (Former location)
These albums, or parts thereof, were recorded at Sunset Sound Recorders.

The Beach Boys *Pet Sounds* *Smile* *Beck Odeelay* *Jackson Browne* *For Everybody* *Late for the Sky* *Buffalo Springfield* *Again* *Last Time Around* *Captain Beefheart & His Magic Band* *Trout Mask Replica* *Elvis Costello & Allen Toussaint* *The River in Reverse* *Crazy Horse* *Crazy Horse II* *Ned Doheny* *The Doobie Brothers* *Livin’ on the Fault Line* *One Step Closer* *The Doors* *The Doors* *Earth & Fire* *All ‘N All* *Inara George with Van Dyke Parks* *An Invitation* *Lowell George* *Thanks, I’ll Eat It Here* *Dan Hicks & His Hot Licks* *Striking It Rich* *It Happened One Bite* *Peter Ivers* *Peter Ivers* *Jet* *John Klemmer* *Brazilia* *Nicolette Larson* *Nicolette* *All Dressed Up & No Place to Go* *Little Feat* *Sailin’ Shoes* *Dixie Chicken* *Feats Don’t Fail Me Now* *Times Loves a Hero* *Love Forever Changes* *Dave Mason* *Alone Together* *The Motels* *Motels / The Motels* *Careful* *Phil Ochs Greatest Hits* *Van Dyke Parks* *Song Cycle* *Van Dyke Parks & Brian Wilson* *Orange Crate Art* *Performance Original Motion Picture Sound Track* *Prince 1999* *Lee Ritenour* *’Rit* *Rick Roberts* *Windmills* *The Rolling Stones* *Exile on Main St.* *Leon Russell* *Leon Russell* *Elliott Smith* *XO* *James Taylor* *Sweet Baby James* *Rufus Wainwright* *Rufus Wainwright* *Bob Welch* *Three Hearts* *Man Overboard* *Gillian Welch* *Revival* *Brian Wilson* *Smile* *Neil Young* *Neil Young* *After the Gold Rush* *On the Beach* *Warren Zevon* *Warren Zevon* *COUNCIL* *MR EAVES XL MOD* *CITYSCAPE* *TEMPLES OF SOUND* *BROTHERS* *MALAGA & CHOLLA* *CITYSCAPE* *36* *CITYSCAPE* *BROTHERS* *MALAGA & CHOLLA* *CITYSCAPE* *36*

**Well, we had one room,** which was Studio One, which still exists today, although the control room has been heavily modified over the years. It was a compression room—the back wall was all brick, the floor was asphalt tile, the right wall looking out to the studio was shelving with sliding doors. That’s where we put the tapes, because we didn’t have a tape vault. Then there was the glass window, and there were three Altec Lansing 604e loudspeakers hanging above that. The left was a block wall covered with acoustical tile, and then there was a big door, which held the famous Sunset Sound echo chamber, and then there was the entrance into the control room.

The whole control room was all brick, and it had individual panels of acoustical tile to deaden it down. Basically it was a very live room. The console sat on a platform, which was about six or eight inches off the floor. The tape machine sat behind us; we had an old Ampex 200 three-track, which had separate record and playback electronics so that you could select separate record or playback curves. They had a thing back then called A.M.E., which was Ampex Master Equalization, and then they had N.A.B., so if you recorded A.M.E. and played it back N.A.B., it would come out brighter. It’s like recording with Dolby and not decoding. We also had an Ampex 300, I believe, three-track, which I converted over to a four-track with sel-sync (the ability to perform overdubs). We built Studio 2 during the recording of *Waiting For The Sun,* at Sunset. It was a big room. We didn’t know what we were doing, but we built the control room walls, and Tutti Camaratta, who owned Sunset Sound Recorders, had bought out a studio in Las Vegas and gotten a solid-state console that was full of Langevin components. We rolled that in—it was on wheels—into Studio 2. We had Altec 604e loudspeakers in there powered by McIntosh tube amps.”

*Bruce Botnick,* quoted from an interview by Matthew Greenwald, published May 1, 2010 on the website MusicAngle.com

“After sussing out locations, [owner Tutti Camarata] settled on the perfect spot: a former auto-repair garage on Sunset Boulevard, just a few doors down from United Western. The floors were slightly tilted—the motor oil had to drain from the cars, after all—and Tutti intuited that this would bode well for the acoustics. ‘I had some people I trusted for those sorts of things [acoustic design] check the place out. They thought it looked good,’ he says simply. No studio worth its salt has parallel surfaces, since the sound waves tend to bounce back into themselves, resulting in a mire of “standing waves.”

These albums, or parts thereof, were recorded at RCA Recording Studios.

CAPTAIN BEEFHEART & HIS MAGIC BAND
SAFE AS MILK • CASS ELLIOTT CASS ELLIOTT •
THE ROAD IS NO PLACE FOR A LADY •
JEFFERSON AIRPLANE SURREALISTIC PILLOW •
THE MONKEES PISCES, AQUARIUS, CAPRICORN & JONES LTD.
• MICHAEL NESMITH & THE FIRST NATIONAL BAND
LOOSE SALUTE • NEVADA FIGHTER
• MICHAEL NESMITH AND THE HITS JUST KEEP ON COMING • PRETTY MUCH YOUR STANDARD RANCH STASH •
HARRY NILSSON PANDEMONIUM SHADOW SHOW
• AERIAL BALLET • NILSSON SINGS NEWMAN • AERIAL PANDEMONIUM BALLET • NILSSON SCHMILSSON

These albums, or parts thereof, were recorded at TTG.

CAPTAIN BEEFHEART & HIS MAGIC BAND
THE MIRROR MAN SESSIONS • LITTLE FEAT
SAILIN’ SHOES • DIXIE CHICKEN
THE VELVET UNDERGROUND & NICO
THE VELVET UNDERGROUND & NICO •
NEIL YOUNG • NEIL YOUNG
FRANK ZAPPA & THE MOTHERS OF INVENTION
FREAK OUT!
“We would rehearse for hours and hours, and no one could even go to the toilet for fear of moving a mic. Finally, after endless run-throughs, Phil [Spector] would call a ‘ten’ and scream, ‘Don’t touch the mics!’ And no one did. I clearly remember how carefully we would all get up, twisting our bodies and moving delicately. Phil had positioned the mics himself, and the placement was sacred. Like ballet dancers, we would step around the mics and over the cords strewn all over Studio A. The heat was incredible. There was no real air conditioning in those days before they remodeled the studio. We used to say that the flies buzzing around Gold Star were getting as large and as famous as us musicians.


“I like the bass sound of Western. And I like the echo at Gold Star. I like the tack piano at Sunset Sound and I like the vocal sound at Columbia. Each studio has its own kind of thing. For Good Vibrations we started at Gold Star studio with the verses. Then we went to Western studio and did the chorus background. Then we went to Sunset Sound to get the bridges, and then we went back to Western to get the second half of the bridge, and over to Columbia on Sunset. We went there because we heard they had an 8-track machine.”

Brian Wilson on the recording of Good Vibrations, quoted from an interview by Harvey Kubernik, published January 1, 2012 on the website MusicAngle.com
The Collection.

These albums, or parts thereof, were recorded at The Village Recorders.

THE BAND ISLANDS • TERENCE BOYLAN • CALDERA SKY ISLANDS • GENE CLARK WHITE LIGHT • NO OTHER • RY COODER CHÁVEZ RAVINE • EAGLES HELL FREEZES OVER • DONALD FAGEN THE NIGHTFLY • RICKIE LEE JONES FLYING COWBOYS • MARC JORDAN MANNEQUIN • LOS LOBOS THE RIDE • DANNY O’KEEFE SO LONG • HARRY TRUMAN • STEELY DAN CAN’T BUY A THRILL • PRETZEL LOGIC • AJA • GAUCHO

The Collection.

These albums, or parts thereof, were recorded at Cherokee Studios.

JEFF BECK WIRED • STEPHEN BISHOP BISH • DEVO OH, NO! IT’S DEVO • DARYL HALL & JOHN OATES BIGGER THAN BOTH OF US • DR. JOHN HOLLYWOOD BE THY NAME • RICKIE LEE JONES FLYING COWBOYS • CHAKA KHAN CHAKA • JOHN KLEMMER BRAZILIA • VAN DYKE PARKS JUMP! • TOM PETTY AND THE HEARTBREAKERS DAMN THE TORPEDOES • HARD PROMISES • ROMEO VOID BENEFACtor • BEN SIDRAN A LITTLE KISS IN THE NIGHT • STEPHEN STILLS ILLEGAL STILLS • DENNIS WILSON PACIFIC OCEAN BLUE
These albums, or parts thereof, were recorded at Capitol Studios.

**THE BAND** *Music From Big Pink* • **Terence Boylan** *Terence Boylan* • **Caldera Sky Islands** • **J.J. Cale** *Travel-Logic* • **Dane Donohue** *Dane Donohue* • **Michael Franks** *The Art of Tea* • **Michael Franks** *Sleeping Gypsy* • **Michael Franks** *One Bad Habit* • **Larsen Feiten Band** *Larsen Feiten Band* • **Dave Mason** *Split Coconut* • **The Steve Miller Band** *The Joker* • **Randy Newman** *Bad Love* • **Phil Ochs** *Greatest Hits* • **Art Pepper** *The Return of Art Pepper* • **Bob Welch** *The Other One* • **Bob Welch** *Man Overboard* • **Brian Wilson** *That Lucky Old Sun*

**Van Dyke Parks** *Song Cycle*
These albums, or parts thereof, were recorded at Elektra Sound Recorders.

JACKSON BROWNE
LATE FOR THE SKY TIM
BUCKLEY HAPPY SAD
DELANEY & BONNIE ACCEPT
NO SUBSTITUTE DAN
FOGELBERG SOUVENIRS
DAVID GATES GOODBYE GIRL
DAVE MASON ALONE
TOGETHER IAN MATTHEWS
SOME DAYS YOU EAT THE BEAR
AND SOME DAYS THE BEAR EATS YOU
WARREN ZEVON
WARREN ZEVON

Boz Scaggs SILK DEGREES
Ben Sidran A LITTLE KISS IN THE NIGHT / Spearhead HOME

Elektra Sound Recorders, 962 La Cienega Blvd., Hollywood, CA

Hollywood Sound Recorders, 6367 Selma Ave., Hollywood, CA
“Because of the digital processes, and the miniaturization of equipment, you can now do in a home studio just about anything you can do in a traditional studio. Unless you have an analog interest. And if you have an analog interest, the physicality of a studio is very influential. The spacing of the walls of an echo chamber, the positioning of the baffles, the convenience for irregularity of space between players, the physical possibilities, the size itself can do a lot to influence the musicians’ attitudes. But the real frontier is a digital event, and you can do just about anything. Anything seems to be possible. I’m not technically astute. I think it’s trivial to be technically astute. It’s more important to know people who do things well. As in all facets of music, it can at certain times be dependent on collaboration. It should be collaborative at some point. Certainly at the point it’s being listened to. But the more you understand technology and get a reasonable overview of it, the more it can feed into your creative process. But your limitations humanize the event and that’s the real nature of music. Music is not considered artificial intelligence.”

Van Dyke Parks, quoted from a conversation conducted and taped by Rudy VanderLans while driving through Los Angeles visiting recording studios in the summer of 2003.
These albums, or parts thereof, were recorded at Ocean Way (Formerly United).

ELVIS COSTELLO & BURT BACHARACH
Painted From Memory

PARKS & BRIAN WILSON
Orange Crate Art

RUFUS WAINWRIGHT
Rufus Wainwright
Poses

GILLIAN WELCH
Revival

BRIAN WILSON
I Just Wasn’t Made for These Times

Imagination

The Sound Factory, 6357 Selma Ave., Hollywood, CA
These albums, or parts thereof, were recorded at The Record Plant.

TERENCE BOYLAN Terence Boylan • CAPTAIN BEEFHEART The Spotlight Kid • CRACKIN’ Making of a Dream • DEVO Shout • DANE DONOHUE Dane Donohue • THE DOOBIE BROTHERS Stampede • EAGLES On the Border • One of These Nights • DAN FOGELBERG Souvenirs • DAN HICKS & HIS HOT LICKS Last Train to Hicksville • THE JAMES GANG James Gang Rides Again • Thirds • LITTLE FEAT Little Feat • Times Loves a Hero • THE MOTELS Careful • NEW RIDERS OF THE PURPLE SAGE The Adventures of Panama Red • JERRY RIOPELLE The Second Album • ROMEO VOID Instincts • RUFUS Rufusized Featuring Chaka Khan • TODD RUNDGREN Something/Anything? • SLY & THE FAMILY STONE There’s a Riot Goin’ On • STEPHEN STILLS WITH MANASSAS Down the Road • TOWER OF POWER Back to Oakland • Urban Renewal • JOE WALSH The Smoker You Drink, The Player You Get • STEVIE WONDER Talking Book • Innervisions • Songs in the Key of Life • FRANK ZAPPA One Size Fits All • Bongo Fury • Zoot Allures

The Collection.

These albums, or parts thereof, were recorded at Wally Heider Studio.

CROSBY, STILLS & NASH CROSBY, STILLS, NASH & YOUNG DÉJÀ VU LITTLE FEAT DOWN ON THE FARM GRAM PARSONS GP GRIEVOUS ANGEL JOHN DAVID SOUTHER JOHN DAVID SOUTHER STEPHEN STILLS 2 MANASSAS PIECES T. REX ELECTRIC WARRIOR TOM WAITS SMALL CHANGE NEIL YOUNG NEIL YOUNG EVERYBODY KNOWS THIS IS NOWHERE COMES A TIME

The Record Plant, 8436 W. 3rd Ave., Los Angeles, CA (Former location)

Wally Heider Studio, 1604 N. Cahuenga Blvd., Hollywood, CA (Former location)
Bibliography

Books


**DVDS**

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