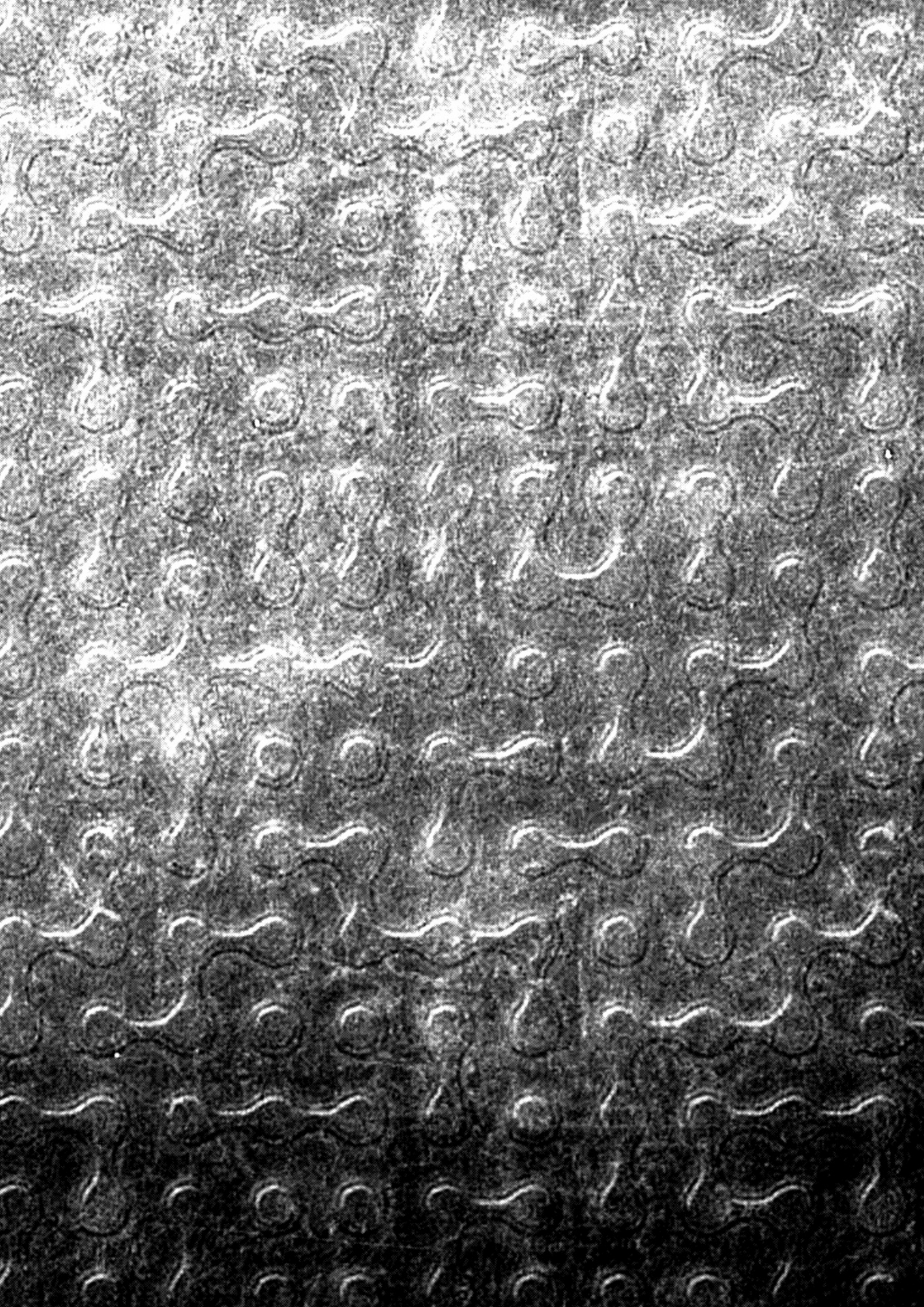




# The logo in the Heavy Metal Culture

UNDERSTANDING AND REGISTRATION OF EXISTING  
CODES AND VISUAL PATTERNS



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# Abstract

## English

By recognizing a whole set of graphical components present within the communication of the music style, now known as Heavy Metal, that are key points to its identification, in this project we propose to try answering the question: Is there an archetype or archetypes associated with the Heavy Metal genre and / or subgenres?

By identifying specific formal attributes in the logos of sub-genres like Thrash, Speed, Power, Black, Death and Doom Metal, it may be possible to categorize them and create a “system” chart that allows their application, later, in a device to serve as the basis for the creation of logos within the Heavy Metal subculture.

## Portuguese

Reconhecendo nós dentro do estilo musical, doravante conhecido como Heavy Metal, todo um conjunto de componentes gráficos presentes na sua comunicação que constituem pontos essenciais na sua identificação, propomo-nos neste projecto tentar responder à seguinte questão: Existe um arquétipo ou arquétipos associados ao género e/ou subgéneros do Heavy Metal?

Ao identificar atributos formais específicos nos logótipos de subgéneros como Thrash, Speed, Power, Black, Death e Doom Metal, poderá ser possível categorizá-los e criar um “sistema” gráfico que permite a implementação, à posteriori, de um dispositivo que sirva de base para a criação de logótipos da subcultura Heavy Metal.



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# 1. Introduction

As a proposal for a graphic design dissertation and having its research based on the graphic universe developed around the Heavy Metal music genre and its subgenres, which had its origins in the late 60s and has crystallized into what we recognize today, I suggest performing a search that aims to answer the following question:

- Is there an archetype or archetypes associated with the Heavy Metal genre and/or subgenres?

In order to try and find these archetypes we will apply a categorization process, consisting of organizing objects in a particular universe where there are groups of similarities in their properties, as originally included in the political dialogues of Plato.

One of the sources that sparked an interest about this topic was a phrase by graphic artist Christophe Szpajdel [which became known within this visual universe of Heavy Metal, publishing a book devoted exclusively to his logos (Titled "Lord of the Logos ")], where during an interview with the creators of the site Heavy Metal Artwork, he mentions that: "in Heavy Metal, the logo is more than just a brand, it is also the mirror of a music style and the same logo is very important since it will define the type of band that it will represent. A logo is necessary for a band to attract a range of public and reflects what the band tries to convey." (Szpajdel, 2012).

This idea is also supported by the theorist and design critic Rick Poynor, in his article on covers of Heavy Metal bands discs where he says: "No other group of musicians show greater commitment to the idea of the logo than Metal bands." (Poynor, 2012).

Taking all this into account, the first step in the development of our project will be the presentation of a historical framework to bring the reader to the context of the specific visual universe of such a music genre, taking into account the point of view of a graphic designer, followed by a collection and deconstructive analysis of specific groups of logos in its subgenres in an attempt to prove the existence of formal attributes that may identify the subgenre in which they are applied. However, the focus will be a specific cluster of subgenres, which can be grouped together in what is called Extreme Metal (Black, Death, Doom, Thrash Metal) with the addition of Speed and Power Metal, that, in spite of not being part of the extreme metal subgenres, maintain similar musical and visual basis when compared to Thrash Metal. All these subgenres started to appear in the 80's and the 90's, giving us a defined timeframe period to work with, and are still around today. Moreover, the constancy of the logos is a fact in this period of time (unlike the early days of Metal where bands constantly changed their logo from album to album) and they also maintain important positions in relation to the image transmitted by bands of the specified subgenres. All of this makes them a coherent study group.

Furthermore, for the development of such an analysis, we will resort not only to literary works on the evolution of the style and/or that address the subculture theme, but also to knowledge and the application of important typographical bases in the deconstruction process of the logos studied and the use and appropriation of correct technical terms for their presentation (ex: medieval typography, shape letters that can be found in the logos of metal bands and the composition and modification of those same logos and their letter shapes).



## 2. Methodologies

The research for this project began with a survey of information based on its object of study, the Heavy Metal music genre, as well as information about the subculture that grew up around it. However, the focus of this work revolves around the logos created by/for the bands, which later leads to their collection.

Initially we will study the origins of the genre, to position the reader in relation to the theme of the subject in time and space.

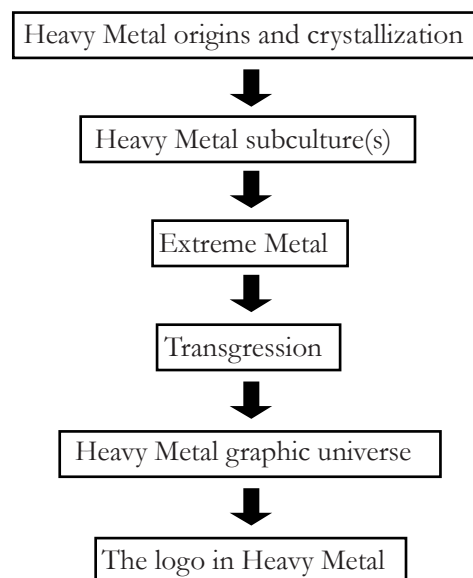
In a second stage, also in the research phase, we will discuss concepts that are relevant to the topic, such as subculture, the concept of “scene” (on the subculture), transgression and the relationship between image and music.

Then, in a more practical approach, the groups of logos of the different selected subgenres of Heavy Metal that were collected will be analyzed, in order to try to verify the relevance of the main question(s) of this work and, therefore, we will try to answer it/them. Finally the results of the analysis will be used to develop an academic tool device that shows a methodology for the creation of logos within a subgenre, as well as it allows to create the basies for the development of new logos.

### Questions

- 1) Are there particular characteristics in the present logos in this musical style that allow us to organize them into categories?
- 2) If so, what are those categories?
- 3) Are those characteristics a more recurring graphic style for certain musical subgenres of heavy metal?
- 4) Despite the advanced assumptions in the literature, is there actually a visual style associated with Heavy Metal and its subgenres?

### Structure





## 3. Theoretical framework

### 3.1. Heavy Metal

#### 3.1.1. Origins

What is Heavy Metal? That's the first question we must introduce in order to develop any kind of investigation in this topic.

According to Deena Weinstein (2000, p.5) "Heavy Metal doesn't have a single meaning or even a single description. It is a compound of different cultural elements." However, as Keith Kahn Harris (2007, p.1) describe in the beginning of his book "Extreme Metal – Music and Culture on The Edge", the words heavy metal are bound to "trigger some strong associations like: long hair, headbanging, screaming vocals and guitars, outrageous behavior and excess, over the top machismo, black leather".

When it comes to a first description of the cultural phenomenon associated with this musical genre, Weinstein (2000) describes it, in her book "Heavy Metal – The Music and its Culture" as a "bricolage", a "collection of cultural elements". All those elements coexist in this "bricolage", being independent and at the same time creating relations with other elements to make contributions for the well run of the whole. However these same elements are not, as Weinstein (2000, p.5) explains, "held together by physical or logical necessity, but by interdependence, affinity, analogy and aesthetic similarity". All these characteristics create the definition of a code within the genre, where the scenic, the visual and the verbal dimensions contribute to the definition of the genre itself. Among these defining elements we can identify characteristics in areas like the sound, vocals and lyrics of the music, the visual attributes and general aesthetic defined by the genre (topic which will be more closely discussed in later chapters) and the social relations existent between all the members of the Heavy Metal scene.

The topic of the sound of Heavy Metal can be summarised in the phrase "The essential sonic element is Heavy Metal is power, expressed as sheer volume" (Weinstein, 2000, p.23). This kind of power is a shot of youthful vitality to its listener (referring to a fan of this music genre).

The bass guitar preforms a vital role in Heavy Metal music, being it the instrument that makes the music "heavy".

The vocals associated to the genre are also easily identified as such. Simon Firth's (quoted in Weinstein, 2000, p. 26), describes the vocals of the genre by saying:

"The tone of voice is more important ... than the actual articulation of particular lyrics. We can thus identify with a song whether we understand the words or not, whether we already know the singer or not, because it is the voice – not the lyrics – to which we immediately respond".



Following in the origins of the music that was later defined as the genre Heavy Metal, if you ask someone inside of the Heavy Metal scene, who was responsible for the development of the genre, a large number will probably say that it was created in the end of the 60's by bands like Black Sabbath, Led Zeppelin and/or Deep Purple (Figures. 2, 3 and 4), with greater emphasis in the band Black Sabbath.

Although consensual, here we will turn back in time a little more to the roots of this music genre. We can map its origins with a number of characteristic from music styles that preceded the genre, like in any music style. This mapping stretches as far as medieval times. The tritone (augmented fourth/dimini-shed fifth), which was supposedly banned in medieval composition as *Diabolus in Musica* ("the devil in music") provided Heavy Metal with a "heavy", "evil" sound. The tritone, was also exploited by Romantic composers and is definitive to the blues scale, making it part of metal's heritage. Talking about classical music, in the late eighteenth century and the beginning of the nineteenth century we can make reference to classical music composers like Niccolo Paganini (Figure. 5) and his fast and complex violin solos as well as Richard Wagner and his musical compositions with a powerful sound, which made possible to feel the music vibrations in the body due to his introduction of very strong, low tuned sounds in the music.

Heavy Metal, especially around the 80's, would benefit from the speed and technic of the early eighteenth century classical music.

By the end of the nineteenth century another music genre was formed and it would also be very important for the Heavy Metal. This genre was called Blues, and, unlike Classical music which represented epic achievements as thematic and which was mainly for the rich classes, was developed by the black slaves as a way to tell their daily life and work experiences. This music style was marked by its expressive vocals [Ex: Chester Arthur Burnett, aka Howlin' Wolf (10 June 1910 — 10 January 1976)] (Figure. 6), and riffs [Ex: Riley Ben King, aka B.B. King, (16 September 1925 – 15 May 2015)] (Figure. 7) as well as repeatability in its musical structure. The roots of blues music, and the characteristics we specified, are entwined with the Heavy Metal genre. We can also create a bridge between the social and economic situation that gave origin to Blues with the one that will later be seen in Heavy Metal.



Figure. 2 – Black Sabbath band members.



Figure. 3 – Band Led Zeppelin.



Figure. 4 – Members of the band Deep Purple.



Figure. 5 – Niccolo Paganini (on the left) and Richard Wagner (right)



Figure. 6 – Howlin' Wolf - The Real Folk Blues (1965)



Figure. 7 – Great Moments With B. B. King (1981)



Figure. 8 – Jimi Hendrix with his guitar

Blues music originated from the African-American working class, in a manner similar to Metal which will spawn from the 60's British working class. The blues consisted mainly of working themed songs (work songs, field hollers, chants, etc.) that represented the poor and the working class exploitation through somewhat melancholic and sad music.

From the blues came rock'n'roll, rock, hard rock and psychedelic rock (with which it maintains a genealogical link), all which made their contribution to the creation and definition of the Heavy Metal genre and its musical core. The 60's Garage Rock, for example, which existed in between rock'n'roll and psychedelic rock, and being it a precursor to psychedelic rock, was an important genre to refer due to the fact it revealed that music was no longer an exclusive entertainment of the elites. Also similar to punk's (also in the 60's and 70's) "Do It Yourself"<sup>1</sup> attitude, garage rock represented a paradigm shift. Now anyone could pick up an instrument, without ever having actually learned to play, and alongside some friends form a garage band and play some music without great economic or social constrains. Heavy Metal, will also build on top of this paradigm (in political, economic and social aspects).

The combination of blues-rock with psychedelic rock formed much of the original basis for heavy metal and gave origins to what is known as "proto-metal", being Cream (the British power trio) one of the influential bands in forging the merge of genres. Psychedelic rock musician Jimi Hendrix's (Figure. 8) virtuous technique would also be emulated by many metal guitarists and one of his most successful singles, "Purple Haze," is identified by some as the first Heavy Metal hit (Walser, 1993, p.9). Finally, the 1967's, Vanilla Fudge debut album, has been called

"one of the few American links between psychedelia and what soon became heavy metal." The contribution of the psychedelia in Heavy Metal is very clear, since as the genre started to decompose into different directions, one of the major orientations it took was "...towards the Heavy Metal style, frequently based in the chord structures of boogie blues, but retaining from psychedelia an

1 In Punk the "Do It Yourself" ideology consisted on the creation/ production/distribution/ participation of Indy media networks, pirate radio stations, and the zine community (self-made publications called fanzines), without any professional or expert involvement.



Figure. 9 – Jazz drummer Buddy Rich

emphasis on technological effect and instrumental virtuosity” (Straw, 1984, p.106), which could be found in both British and North American rock music of that period.

However, the psychedelic movement was also important to Heavy Metal at a visual level, developing some of the basses used by Metal to develop its own image. This topic will be further developed in the Psychedelics and Heavy Metal imagery chapter.

Jazz, which appeared in the end of the nineteenth century and became most noticed in the early twentieth century, was also an important genre for the origins of the Heavy Metal music, especially in the drums and artist like Buddy Rich (Bernard “Buddy” Rich (30 September 1917 — 2 April 1987) (Figure. 9) , a jazz drummer with a fast and complex style of drumming which can still be found in Heavy Metal drummers nowadays.

But not only music genres were important for the development of Heavy Metal. There was an invention which elevated all kinds of music to new standards: the Marshall amp (Figure. 10). Developed by Jim Marshall in 1962, this amplifier raised the volume and quality of music to new heights not seen before. One of the key elements of Heavy Metal is the loudness, hence the expression “play on 10” referring the max volume level of amplifiers), and although it didn’t sound as Heavy Metal musicians today produce, it was a very important development that pushed the production of new sounds forward.

Finally, in this mapping we will present what people consider to be the origins of the term “Heavy Metal”, which became the defining term for this music genre. First of all we must say that these origins are uncertain.

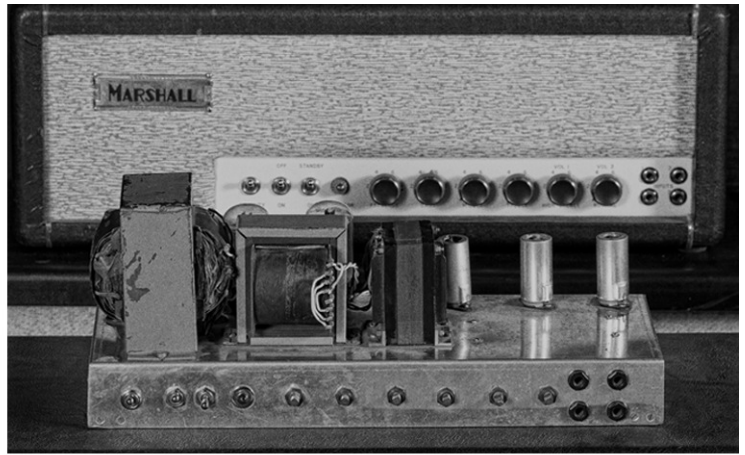


Figure. 10 – Marshall “Number One” Amp. developed September 1962

The term was used for centuries in areas like chemistry as metallurgy being listed as such in dictionaries around the world (e.g. Oxford English Dictionary). Counter-culture writer William S. Burroughs made use of the term in his 1962 novel, *The Soft Machine*, where he introduces the character “Uranian Willy, the Heavy Metal Kid” as well as in his next novel, *Nova Express* 1964, where the author develops this theme further, “heavy metal” being a metaphor for addictive drugs.

“With their diseases and orgasm drugs and their sexless parasite life forms — Heavy Metal People of Uranus wrapped in cool blue mist of vaporized bank notes — And the Insect People of Minraud with metal music” (Burroughs, 1964, p. 127).

In music itself, the first recorded use of the term “heavy metal” in a song can be found in the lyric of the 1968 Steppenwolf song “Born To Be Wild.” - “Heavy metal thunder”.

However the first well-documented usage of the term “heavy metal” referring to a style of music, appears to be found in the *Creem Magazine* issue of May 1971, in a review of Sir Lord Baltimore’s *Kingdom Come*, where the quote “Sir Lord Baltimore seems to have down pat most all the best heavy metal tricks in the book” is used by *Creem* critic Lester Bangs.

After this small mapping of the characteristics that preceded and contributed to the Heavy Metal genre, we return to the late 60’s and the begging of this type of music.

As a source of information for such a walk down the evolutionary line of Heavy Metal we will use two documentary series that address this same topic of the Metal origins and evolution. The first is called “Heavy – The Story Of Metal” (Michel John Warren, 2006)

and the second “Metal Evolution” (Sam Dunn and Scott McFadyen, 2011).

The genre was born in a period where most forms of music talked about peace, love and psychedelic drug induced trips (hippie movement).

However the genre showed that not all was peace and love and that those who cared to look beyond the surface would find that not all was the same as what could be seen in cities like San Francisco.

Like it was said earlier, bands like Black Sabbath, Led Zeppelin and Deep Purple are considered the developers of Heavy Metal, with great emphasis on Sabbath as the real father figure of this music genre.

A great majority agrees it was in the city of Birmingham, bombed during World War II and the first industrialized city in the world, centered on the factories and furnaces which gave it the name Black Country, that the genre Heavy Metal had its beginning. The blue-collar factory town had limited options for young people and in the early 1970s, the economic growth that Britain had seen after World War II began to slow, and unemployment started to rise. But it's also here that bands like Black Sabbath (early named Earth) emerged, giving voice to this experience of desolation. Many of the members of Black Sabbath worked in factories during the day and played in hard rock bands by night, so, in the opinion of many, it's hardly surprising that the music reflected the sights and sounds that surrounded the band members. As Andrew L. Cope (2010, p. 27) writes in *Black Sabbath and the Rise of Heavy Metal Music*, “One cannot dismiss simply as coincidence that the dark, angry and serious forms of music evident in the early work of Black Sabbath seem to correlate to the ... dead end, working-class factory life of the industrial Midlands.” It actually do to an accident suffered by Tommy Iommi while he worked at a factory (lost the tip of his fingers in an industrial metal chopping and bending machine) which made him unable to play normally. To do so Iommi had to tune his guitar down for easier fretting and had to rely on power chords due to the ease of the fingering, as well as to use some homemade plastic fingertips to do the job.

However all bands referred above contributed with slightly different play styles and developed what we might call different “templates” of the genre.

For example, on the one hand we have Black Sabbath, who went on and created a style strongly based on the occult



Figure. 11 – The Black Country skyline

and the macabre, pulling inspiration from horror movies and stories, and producing a dark and sinister sound in their music, including the use of the devil's tritone (the band showed a very different mentality and reality from the Peace and Love idealism that so strongly ruled the 60's). On the other hand, Led Zeppelin made use of a thematic with more sex appeal and inspired in the mysticism instead of the sinister.

Graphically, and as graphic designers we will talk about the visual universe of the genre as often as we can, at this time the Heavy Metal genre hadn't yet formed a “brand” coherence. Both bands used typographical/lettering logos with the name of the band, which would change in appearance from album to album.

Nevertheless, the inspirations of each band were visible in their choices of both typographical and illustrational elements. Black Sabbath (has shown in Figures. 12, 13, 14 and 15) made use of more controversial illustrations and blackletter typography in more than one of their albums. Besides that, black was the main background color of several of those albums which we can assume was chosen as an enface of the sinister ambient the band was trying to convey. In a classic connotation of meanings, the color black has been associated with power, elegance, formality, death, evil, and mystery. It is associated with fear and the unknown and most of the time it is “attached” to negative connotations. (In later chapters the colors will be further analyzed in relation to the logos) In the Led Zeppelin side (also exemplified in Figures. 16, 17, 18 and 19) we have album covers with a little more color (not too colorful) and yet they still have a strong presence of “unknown” to them, which we might relate to their inspiration on the mysticism and the mystery of what we don't know.



Figure. 12 – *Black Sabbath* 1970



Figure. 16 – *Led Zeppelin* 1969



Figure. 13 – *Paranoid* 1970



Figure. 17 – *Led Zeppelin II* 1969



Figure. 14 – *Masters of Reality* 1971



Figure. 18 – *Led Zeppelin III* 1970



Figure. 15 – *Vol.4* 1972



Figure. 19 – *Led Zeppelin IV* 1971

Making a little advance in history, we can say that in terms of visuals the style used by Black Sabbath is much more prevailing in the various subgenres that the Heavy Metal developed as time went by, especially in the most extreme ones, than the one used by Led Zeppelin.

Continuing down the evolutionary line of the Heavy Metal, a few years after the appearance of Black Sabbath and Led Zeppelin, in the beginning of the 70's, new artists like Alice Cooper and Kiss brought with them a new revolution for the style, both in musical and in visual elements, and especially to the visual effects of the music concerts.

They are responsible for the creation of an innovative imagery and theatricality during the shows, through the use of various ornaments, structures, dress up, visual effects, representation, etc.

This transforms the concerts into “one of a kind” shows, which we might compare to the creation of a painting where the stage is the canvas, the band are the performer/painters and the fans are the appreciators and consumers of this art that is the Heavy Metal music.

Although these transformations occurred during a period of lower economic performance, this didn't stop developments at a cultural level. In the case of music there was a rise of many diverse forms of popular and rock musical styles. At a social level, and making a flash-forward to what metal would become, this transformation also had some weight in its development. Metal would develop itself not only as a music genre, but also as a subcultural form, where people who felt attracted to its music and thematic and “connected” to its ideologies could find a community of “equal minded individuals”. And, within its subculture, the concert might be seen as the epiphany of community, bringing together all of its participants (musicians, fans and mediators). So, as the concert maintains such an important position, it evolved at a visual and technical level in order to maintain such a position, accompany the changes of the time and to be able to provide the best show possible to its audiences.

Alice Cooper shows became well known due to the musician's “acting” while singing, transforming his concerts into something that resembled a macabre play in the theater. To do so the artist wardrobe was extremely extravagant and could be described as “strange” or even “obscene” (exemplified in Figures. 20 and 21).

However, if we analyze the graphic productions of the band Alice Cooper (logo, album covers, etc.) we still find the lack of a coherent graphic image, just like Black

Sabbath and Led Zeppelin. Logos weren't maintained from album to album and the general image itself wasn't that well defined. Still in the case of Alice Cooper, we can find a somewhat defined style in the bands wardrobe in concerts (the obscene looks we talked earlier). However when it comes to other visual aspects, like album cover for example, the style is not well defined and the artworks, while maintaining a relation to the albums thematic (or they might risk being nonsense) do not create a specific visual tendency in the general image of the band's albums as a whole and other graphic productions. (Shown in Figures. 22, 23 24 and 25, the first four albums of Alice Cooper).



Figure. 20 – Alice Cooper spider legs jacket



Figure. 21 – Alice Cooper bones stage set



Figure. 22 – *Pretties For You* 1969



Figure. 29 – *Kiss* 1974



Figure. 23 – *Easy Action* 1970



Figure. 30 – *Hotter Than Hell* 1974



Figure. 24 – *Love It To Death* 1971



Figure. 31 – *Dressed To Kill* 1975



Figure. 25 – *Killer* 1971



Figure. 32 – *Destroyer* 1976

In the case of the band KISS, the imagery from which the band became famous, and from which a new visual effect was added to the history of Heavy Metal, was their distinct facial paintings, being each one specific for each member of the band and representing a different persona. Their look might be linked to the visual aspects used in Glam Rock (or Glitter Rock) which was developed in the United Kingdom in the early 1970s and in which singers and musicians became known to wear outrageous clothes and hairstyles, alongside platform-soled boots, makeup and glitter. The genre was very visual and some of its aspects could also be find among Metal bands of the 70's. Adding to their repertoire, KISS were pioneers in the use of on stage effects such as fireworks, led effects, the flamethrower guitar and, in the case of Gene Simmons the bass player and user of the "Demon" paint persona, the spiting blood act (Figure. 26).

In this band case, they were also one of the first to maintain the image of their logo throughout their carrier. Germany is the only country were the logo of Kiss had to be adjusted due to the fact of the "SS" in the logo was extremely similar to the symbol of the Waffen-SS (a foundation that derived of the so-called Schutzstaffel (SS) at the beginning of the Nazi party as a form of protection to Adolf Hitler) (Figures. 27 and 28 show a comparison between the two versions of the logo).



Figure 26. – Gene Simmons spiting blood act



Figure. 27 – Kiss logo normal version



Figure. 28 – Kiss logo German version

On terms of graphic imagery, the album covers of Kiss also contained the image of the band member as their principal illustrated element. We can say both of these bands used their own image as a way to sell their music (on Figures. 29, 30, 31 and 32 we have the first four studio albums produced by the band).

Alongside these bands, and throughout the 70's and early 80's, other bands and artist, who later became well known icons of the genre, began to appear and bringing with them new innovations that made Heavy Metal what it is today.

Among those band were Judas Priest (formed 1969/1970), whose vocalist Rob Halford introduced the black leather and "spikes" style that a lot of band started to use on stage and fans used as a daily base wardrobe style.

The band Iron Maiden (1975) introduce a concept that is, in our opinion, extremely important in the definition of the Heavy Metal imagery. The band created the first ever mascot, named Eddie the Head, who became the central element of the band aesthetics. Besides that, the band had shown how important and strong the band image can be in Heavy Metal.

Ronnie James Dio, front-man of the band Dio (1982) and former Black Sabbath vocalist, Introduced the "Devil's Horns" sign (also known as the "Moloch"), which became universally known as a Heavy Metal gesture.

From this point onward, Heavy Metal genre started branching into new subgenres and crystallizing into what it is today and that, is the next topic we will aboard.

### 3.1.2. Consolidation as style and Fragmentation in subgenres

As Wienstein (2000) explains, during the period of “crystallization” of the genre Heavy Metal, its code was defined in a way that it was possible to create new work within the genre and to identify the type of work that could be classified as part of this musical genre. However this newly defined code didn’t define rules to generate every work that was compatible with the genre, it only demarcated the musical core that could indisputably be called Heavy Metal.

Graphically speaking, thru the late 70’s and the 80’s, we start to see more coherence in the logos used by bands in general. The band’s logo starts to be seen and used as the band’s ID and business card, (though sometimes it was still subjected to changes for various reasons) becoming a stipulated symbol of the band itself.

The imagery of the album artworks, of bands at this time, was also a core reference that derived from a coherence of imaginary elements like magic, fantastic creatures, strange and obscure characters, but also some references that were still connected to bands like Black Sabbath like the thematic of war, violence and a series of hellish beings.

The comics were also a source of inspiration that maintain a connection with the illustrations created for this music style.

The band Iron Maiden, like it was noted before, had a very important role towards the general image of this genre. With the creation of their mascot “Eddie” the band showed how important is the imagery that is transmitted to the public. Eddie became at some point one of the most important members of the band and the impersonator of the same, being its image more important than (or as important as) the logo of the band itself and making an appearance in every artwork of the band’s albums. [In the Figures 33, 34 and 35 we present the first album of Iron Maiden, as well as an intermediate album and their latest release, respectively, through which we can see that the character Eddie is actually (as well as the logo) an element that is maintained throughout the album covers of band (both the logo and Eddie receive visual adjustments but their base remains consistent)].

With this increasing importance of the bands image, an opportunity presents itself for increasing the profits by creating merchandising products such as posters and T- shirts with these same types of illustration and their logos.



Figure. 33 – *Iron Maiden* 1980



Figure. 34 – *Virtual XI* 1998

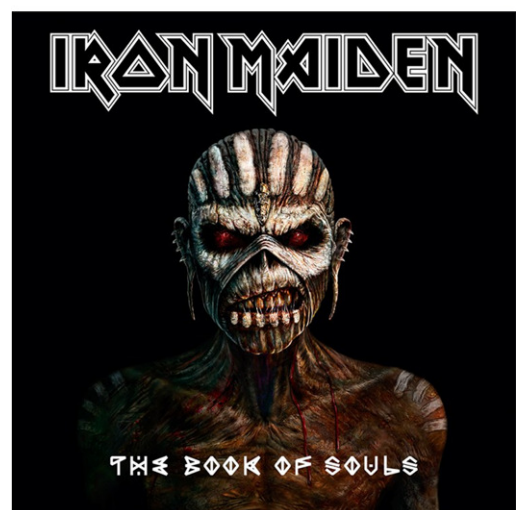


Figure. 35 – *The Book Of Souls* 2015



Figure. 36 – Member of the band Poison.



Figure. 37 – *Metal Health* - 1983

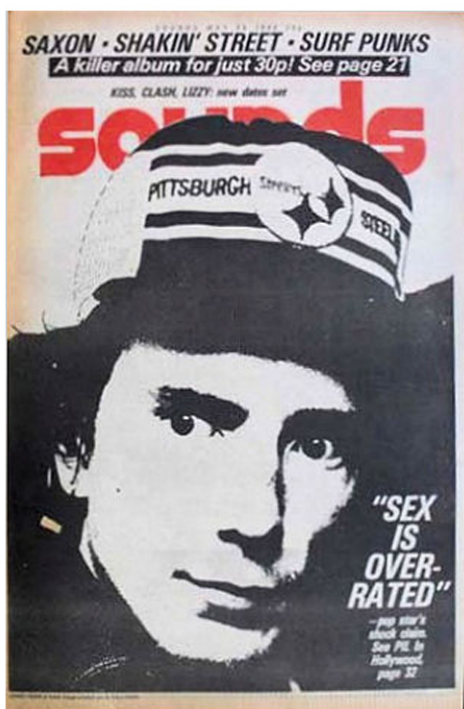


Figure. 38 – *Sounds* magazine 1st issue- 1970

It's also around this time that new subgenres of metal were developed. One of such subgenres is Glam Metal (or Hair Metal), appearing in the late 70's, which attracted even more people to the Heavy Metal scene than before, boosting its popularity globally. This genre was very influenced by the pop and punk culture and its rock variant glam rock, cultivating the same idea of an extremely extravagant presentation that had a very androgynous concept, as well as a simplified sound and a focus on theatrics and showmanship. Bands like Poison (Figure. 36), Mötley Crüe and RATT led this movement where the spectacle was the product (look is as integral as the sound), however that which is maybe the most important music release of the genre is the Quiet Riot 1983 album *Metal Health* (Figure. 37), getting to the number one position in the billboard charts and opening a great number of opportunities for dozens of glam metal bands.

However this style was also very criticized by metalheads for “selling out,” or placing appearance and image before substance in order to become more popular and to let itself be assimilate by society, removing the elements of the metal that were not socially acceptable or “safe”.

This mentality led to the movement known as New Wave Of British Heavy Metal (NWOBHM for short).

The movement started in the United Kingdom in the late 1970s, achieving international attention by the early 1980s, and began as a response as Heavy Metal started to take a bad turn, and its music started to divert from its core (with the fade of bands like Sabbath, the rise of punk in the UK and with subgenres like Glam Metal becoming oversaturated). It was developed as an underground phenomenon parallel to punk and created a community separated from mainstream society where to enjoy each other's company and their favorite loud music. It also evolved into a new subculture with its own behavioral/visual codes and a shared set of values, which were quickly accepted by metal fans worldwide.

The term New Wave of British Heavy Metal is believed to have been coined by Geoff Barton in a review of a concert featuring Iron Maiden, Samson and Angel Witch at London's Bandwagon Heavy Metal Soundhouse in an issue of the weekly music paper *Sounds* (in Figure. 38 we have the first issue of *Sounds* magazine).

Also similar to punk the movement was composed of mainly young, white, male and working class musicians and fans, who suffered the hardships of the diffuse

unemployment condition that hit Great Britain for years after the 1973–75 recession.

Although the movement was fragmented in a collection of different styles, the music of the New Wave of British Heavy Metal is best remembered for drawing from the heavy metal of the 70s and fusing it with the intensity of punk rock, producing fast and aggressive songs. Besides it also adopted the DIY (Do-It-Yourself) attitude of the punk movement creating new metal bands that caused the diffusion of raw-sounding self-produced recordings and the proliferation of independent record labels. Regarded as some of the greatest exponents of this movement we have bands like Judas Priest (and their black leather and spikes Metal band imagery reformulation), Venom, Def Leppard, Saxon, Iron Maiden and many others, and as key releases of the movement works such as Def Leppard's eponymous EP, Saxon's debut full-length and Iron Maiden's legendary "Soundhouse Tapes" (Figure. 39) demo (recorded at and named after Neal Kay's aforementioned Soundhouse events).

When it comes to the visual aspects of the NWOBHM, we see much more coherence among bands image. With the appearance of this movement, visual elements like logos started to be better designed and usually maintained throughout the band's career. In addition the artworks used by bands in their albums (and other objects like t-shirts) also started to follow a more specific style that helped create a defined visual for the band.

But the visual changes weren't limited to the graphic productions of bands (logos, artworks, etc.).

New artists that appeared with the NWOBHM movement also brought some visual renovation to Metal. Bands like Judas Priest (Figure. 40) started, or appropriated to be more specific, the look of 60s' rockers and American bikers (as we lightly made reference to in the metal origins chapter). This new style was composed mainly of leather jackets adorned with patched band logos (similar to punk), alongside jeans and black or white t-shirts also with band logos or artworks (cover arts) and was used by artists and fans alike. Some S&M (Sado/Masochism) elements were also incorporated to the looks, like metallic studs and ornaments or the use of spandex and leather trousers by musicians. In concerts we also see a reduction, not a complete elimination, on the stage effects, refocusing the band as the principal element on stage.

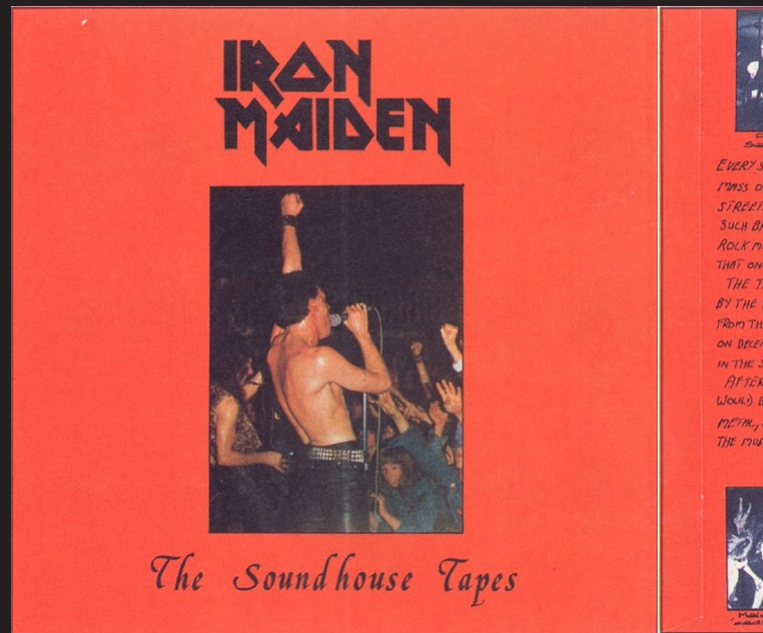
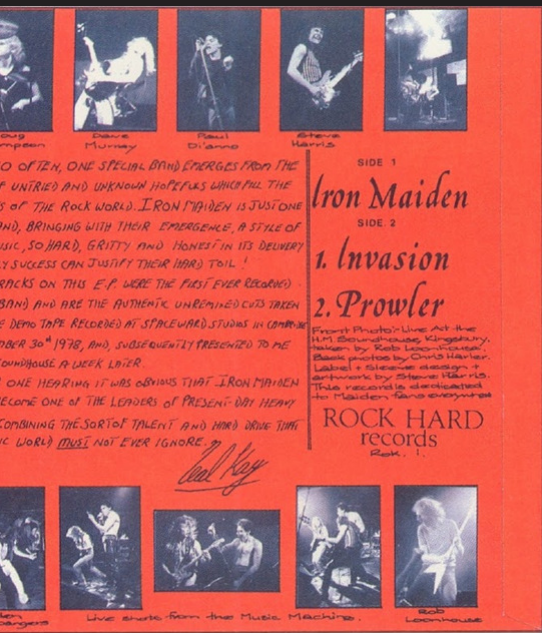


Figure. 39 – Iron Maiden "Soundhouse Tapes" album from 1978



Figure. 40 – Judas Priest band integrants



## SPEED METAL

Another important metal sub-genre of the late 70's is Speed Metal. Although this sub-genre has remained hidden in the shadow of glam metal, and although it hadn't been fully established as a metal subgenre until the '80s, it was the direct progenitor of other metal sub-genres like thrash, neoclassical metal and power metal. Speed Metal emerged from the NWOBHM movement (many NWOBHM bands are also Speed Metal bands) in a time where Heavy Metal was being absorbed by mainstream and, in order to avoid this assimilation bands sought to play faster and more extreme in order to keep overly loud, fast and distorted music from reaching a mainstream audience. Although its sound is very similar to Thrash (to a point where bands are classified as both Thrash and Speed Metal bands), one of the genres it influenced, it draws inspiration from a combination of elements of hardcore punk and traditional heavy metal and is defined by "blistering guitar speed, progressive rock arrangements, twisted song structures, extremely difficult guitar solos and anti-social lyrics". (Lazarus X, 2003)

Visually, we also might say that there are some connections between Speed Metal and the music styles from which it draws some of its inspirations, which connected Traditional Metal, Hardcore Punk and also Thrash Metal, all in a late 70's and early 80's time window. Bands like Motörhead became recognizable icons of the Speed Metal subgenre (Figure. 41).



Figure. 41 – The band Motörhead

However, not even in the 80's were the music genre had become popular it was safe from the criticism that always accompanied its growth. It was in 1985 that the genre suffered one off its most powerful political and social attacks at the hands of the PMRC (Parental Musical Resource Center) committee, which was founded by four women: Tipper Gore, wife of Senator and later Vice President Al Gore; Susan Baker, wife of Treasury Secretary James Baker; Pam Howar, wife of Washington realtor Raymond Howar; and Sally Nevius, wife of former Washington City Council Chairman John Nevius. They were known as the "Washington wives" and defended that the rude and violent style of the genre and the thematic it approaches, were prejudicial to teenagers and sought to eliminate the genre definitively.

The strategy of the PMRC was based on a "voluntary labelling" that consisted in suggesting the development of "guidelines and/or a rating system" similar to the one(s) used in the Motion Picture Association of America's (MPAA) film rating system by the Recording Industry Association of America (RIAA) and the music industry. In addition to the later, other suggestions from the PMRC, which appeared in an article in the Washington Post, included the print of warnings and lyrics on album covers, forcing record stores to put albums with explicit covers under the counters and pressuring television stations not to broadcast explicit songs or videos (as it was referred earlier), among other things. In August of that same year 19 record companies agreed to put "Parental Guidance: Explicit Content" labels (Figure. 42) on albums to warn of explicit lyrical content. However, the PMRC also held an hearing in September of that same year where were present representatives from the PMRC (including Tipper gore), three musicians -- Dee Snider (front-man for Twisted Sister and representative of Heavy Metal music), Frank Zappa (musician, composer, filmmaker, etc.) and John Denver (singer, actor, activist, etc.) and Senators Paula Hawkins and Al Gore.

After several years and a harsh battle, the music genres persisted, but now with bands being obligated to include the parental advisory label in the albums. The irony of the application of such label was the fact that in the end, to some extension, it had the opposite effect. Even if some places, like Walmart, stopped or refused to sell the "stickered" albums, companies avoided releasing material that would be labeled and musicians who insisted on doing it many times didn't find their contracts renewed, it also led to an augment of sales of this type of albums to disgruntled teenagers looking for some form of rebellion.

Other important event that helped Metal to grow in popularity was the appearance of the MTV channel (Figure. 43) and the creation of music video clips was the new gunpowder for bands of every genre.

Def Leppard was the first Heavy Metal band to record and have a music video clip appearing in MTV.

But as Glam Metal started to become obsolete (symptoms felt by the appearance of the NWOBHM), Heavy Metal's new found popularity was also started to fade. The genre found itself in the dire need to rediscover itself, and so, emerging from the underground of Metal that had been paved by the NWOBHM movement, came Thrash Metal.



Figure. 42 – Parental Advisory label



Figure. 43 – MTV's first moments on television on August 1, 1981, MTV Man on the Moon

# THRASH METAL

This subgenre achieved popularity with the decline of Glam Metal that led the fans to search for new and “real” Metal music.

Its music style was characterized by a faster and heavier sound, using hardcore punk as an inspiration (hybrid of hardcore punk and heavy metal) as well as some other characteristics from other metal subgenres that were developed in the mid 70’s and the 80’s (Ex: New Wave Of British Heavy Metal, Speed Metal, etc.) mixed together in a more aggressive style, which brought together the expressivity and the sinister first developed by Black Sabbath.

Thrash Metal bands like Metallica (Figure. 44) were representative of this subgenre (becoming later one of the most famous thrash metal bands), solidifying its position in the music industry. Graphically, thrash metal bands presented an imagery based in violence, war and in some cases post-apocalyptic worlds (Figures. 45 and 46).



Figure. 44 – 80’s photo of the band Metallica



Figure. 45 – Aggressive artwork on the cover of Anthrax album *Fist Full of Metal*



Figure. 46 – Post-Apocalyptic inspired artwork on the cover of Megadeth album *Peace Sells... But Who's Buying?*

# BLACK METAL

Following the ascension of Thrash Metal, we have another subgenre that matched Thrash Metal’s popularity and like it was developed from the underground. This subgenre was called Black Metal, as its name indicates, presented a much darker ambience and was characterized by death, destruction and, in some cases, social criticism thematic, singed in guttural voice (high pitched screechy vocals mixed with low death growls) making it impossible to understand the lyrics.

At an economic and political level, the situation was very slowly starting to improve (from what it was in the 70’s). However, at a social level this particular subgenre was also involved in a “media bomb”.

In the 90’s, there was a serial of church arsons in Norway and the arrest of Varg Vikernes (Figure. 47) in 1994 for his involvement in at least 3 arsons and the murder of Øystein ‘Euonymus’ Aarseth, guitarist for the band Mayhem. These arsons were linked to a group self-proclaimed “The Black Circle” or “Black Metal Inner Circle” who followed a cult like ideology and witch was primarily composed of young men, many of whom gathered at the record shop Helvete (“Hell”) in Oslo. They defended extreme anti-Christian and misanthropic views and presented themselves as genuine Satanists who wanted to spread terror, hatred and evil.

They also defended the exclusiveness of the scene, fighting to maintain its underground and uncorrupted musical integrity and creating boundaries only “traversable” by those deemed to be “true” or committed.

From 1992 to 1996 more than 50 arsons of Christian churches took place by the hand of musicians and fans of the Norwegian black metal scene alone. Thanks to these crimes, Black Metal and church burnings have become so synonymous with each other that the most casual of discussions about the genre will rarely go without a mention of anti-religious arsons. And being black metal a subgenre of Heavy Metal (carrying the word “Metal” in its descriptive name) all the subgenres suffered from the associations to such acts. Varg Vikernes, from the band Burzum and a key figure to the scene, was convicted of four of these church burnings, including that of the Fantoft Stave Church, an eleventh-century national landmark whose loss galvanized Norwegians and which he later used for the cover of his EP *Aske* (Figure. 48).

To worsen the shock of such event on people around the world we can, to some extent, also blame the media and programs like MTV, which rose heavy metal popularity in the 80’s but depicted it as fun loving drug addicts and alcoholics (the boost of popularity given by MTV to Heavy Metal that we talked earlier was now working against the genre given the discrepancy between what the media shown as Heavy Metal and what the extreme acts of the subgenre Black Metal was showing). So if this MTV generation created masses who already criticized and looked down upon Metal for that description, these extreme acts got the situation of the genre (and all it’s subgenres) even worse. The situation was like throwing gasoline to the flame of the detractors of Metal and an incentive to the Fork picks and torches hunt that for long had Heavy Metal in its crosshairs.

The style began at first as humorously satanic as a way to shock value and as a way of offending an uptight world, but bands quickly found an audience interested in their blasphemic style worldview.

Continuing on Black Metal, now analyzing its imagery, we might say it was (and still is) very coherent, with bands creating and sticking to a specific logo, created from a style of lettering that sometimes made the name of the band, just like its lyrics, very difficult to read (using script or decorative base) or a style based on simple blackletter (easier to read). The image is very important in subgenres like Black Metal, with bands wearing “black and white face paint, spikes, leather outfits, large military or platform boots, and upside down crosses. The upside down cross and pentagram are distinct symbols of this subgenre. The uses of theatrical blood and horror movie type props are also common in live performances”. (Nihill, ND)



Figure. 47 – Photo of Vargs Vikernes



Figure. 48 – Photo of the burned down Fantoft Stave Church, used in the cover of the Burzum album ASKE

The band Venom is the most credited for the development of this subgenre of Heavy metal (as other subgenres like death metal), specifically with the release of their first album “Welcome to Hell” (Figure. 49).

Some also say that the subgenre was named after the band's second album entitled “Black Metal” respectively. Another important band, Bathory, “was known as one of the first to advance the subgenre, as lead singer Quorthon was the first to sing with the screeched vocals and the band played extremely fast and anti-Christian music”. (Nihill, ND)

## DEATH METAL

At the end of the 80s, the subgenre Death Metal is formed, stealing black metal's spotlight, based on the music style of Thrash Metal. Its development is boosted by bands like Venom and Slayer, which played in a more violent musical style than more contemporary thrash bands like Metallica, Megadeth and Anthrax. Its aggressive vocals, thematic of the macabre and satanic imagery developed this new subgenre entitled Death Metal.

The term “death metal”, although there is some argument about it, is believed to have come from the 1984 demo of the band Possessed, which contained a track called Death Metal. In the case of Slayer, according to AllMusic <sup>[2]</sup>, their third album *Reign in Blood* (Figure. 50) inspired the entire death metal genre.

As Purcell presents in her book “Death Metal Music – The Passion and Politics of a Subculture”:

“Death Metal musicians often take pride in the technical nature of their music. Many affirm that it is more complicated, more difficult to play, and more technically impressive”. (Purcell, 2003, p.12)

This had a major impact on the subgenre leading bands like Death, Obituary and Morbid Angel, as well as Possessed, band whose music style is described by Allmusic as a “connect the dots” between thrash metal and death metal with her debut album *Seven Churches* (Figure. 51) in 1985.

2 Website of musical guide services online released in 1991 by All Media Guide



Figure. 49 – *Welcome To Hell* album, 1981, by Venom



Figure. 50 – Slayer 1986 album *Reign In Blood*



Figure. 51 – Possessed *7 Churches* album from 1985

# NU METAL

For last, last in terms of what we can see today, in the late 90's and with the approaching of our XXI century, other subgenres of metal had some very important steps of evolution for this music genre. One of such subgenres was Nu Metal, which had its highlight in the late 90's, by creating a music style that presented a connection/collaboration between Metal and Hip-Hop.

The interaction between two apparently very distinct music genres created a new sound wich draws inspiration from funk and rap songs, as well as some tonal characteristics of death metal, being nowadays a globally popular metal subgenre, competing directly with Thrash, Death and Black Metal.

The subgenre is characterized by its influences in alternative metal and grunge, riff repetition (usually the biggest riff), simplified guitar, slap bass, mixing boards and even string guitars for a lower, down tuned sound. Bands like Korn (Figure. 52) and Deftones (Figure. 53) had an important role in the development of this subgenre, and still maintain their position alongside newer Nu Metal bands like Slipknot (Figure. 54) which has, over the last years, rose in popularity within the Nu Metals scene.

“The term “nu metal” was used to describe the metal movement that was happening in the time between 1995-2002. Originally called the “new heavy metal,” it was shortened to nu metal by the media”. (Nihill, ND)

With this we conclude our historical background of the Heavy Metal Origins and evolution. In the next chapters we will examine with more detail the subculture that raised with this type of music and the imagery it created. As Keith Kahn Harris puts it:

“Although metal has fragmented and does not generally attract the notoriety and controversy that it once did, metal remains an important and recognizable form of popular music.” (Harris, 2007, p.2)



Figure. 53 – Deftones formed 1988



Figure. 52 – Korn formed 1993



Figure. 54 – Slipknot formed 1995

### 3.1.3. Metal's tape/CD trading and fanzines

Similarly to the Freaks in the early 70's, and later the Punks, Heavy Metal produced several material of its own. These self-made materials were inspired by the "Do It Yourself" attitude of the punks and were mainly constituted by fanzines (fan made magazines) and an underground network of music trades. The practice of tape (or k7 format) trading was most prevalent during the 1980s and 1990s, living from the hand to hand, or at live music shows, distribution of recordings and other materials like fanzines and flyers. It also worked as a postal system, pen friend relationships between fans, artists, collectors all who contributed for the creation of an underground network that relied heavily on the cooperation of its participants worldwide. By promoting the acts this way and by themselves, renouncing any copyright in order to further spread their notoriety, bands might eventually get lucky and land a record deal through their gain in notoriety.

This system of trading function mainly on a system of trust, having a code of honor as material was swapped between individuals. Those who did not subscribe to this ethos and received tapes without returning the favor accordingly would become known as 'rip-offs' or 'rip-off traders' and were regarded with scorn. Sometimes licensed music (therefore subject to copyright) and released in the format of Vinyl records, CD and MC (music cassette) was also pirated onto blank compact cassette medium and traded. But this was not common since it was in infringement of both unofficial 'rules' of the network and actual copyright laws themselves.

The original format, the tape, was extremely important because it gave scene participants the opportunity to pass music among each other in the way they wanted it (the power and ability of recording and distributing music was now available and in control of the people, not just the industry executives) as well as it also enabled bands to create their one visual attributes (logo of the band and/or artwork illustrations) that accompanied and maintained some form of relation to the music itself. Later we will enter in a little more depth in the visual side of both the fanzines and the tapes.

But nowadays it is acquired by collectors more as an object of nostalgic value than an actually regular use object. The trade evolved with the formats passing from the vinyl to the CD, with the preceding winning some nostalgic value, and finally to the internet where it now has the biggest part of its active participants and material. This doesn't mean that old formats like the tape will completely disappear. There is still some demand for these formats of day past.

"Over the last decade, the retro format has gotten so hip that an annual event called Cassette Store Day launched in 2013 and big-name artists like the Flaming Lips, They Might Be Giants, Animal Collective, Madvillain, and Karen O have put out limited-edition tape-only releases for the celebration." (Hix, 2015)

And of course there are still the real fans of the cassette who find it imbued with a more tactile physical presence than the online formats (the same applies to vinyl's and CD's). Continuing on the case of Heavy Metal, the era of tape trading was crucial for the process of dissemination of the genre (as well as other genres), with tapes being traded and mailed all over the world, strengthening the already existent underground subculture that formed around it and providing windows of opportunity for bands to create a name for themselves and eventually rise to popularity like the band Metallica which was formed during this period.

Another form of participation within the Heavy Metal genre (as well as other music genres) and its scenes was through fanzines.

Fanzines are self-made publications created by individuals or groups and have existed at least since the 19th century addressing several different themes. Their appearance while more of an hobby in origin is also boosted by the need to create some form of communication that does not enter the systematic and persuasive picture of mass communication and Cultural Industry, leading individuals who feel dissatisfied to seek freedom of expression and communication identities in alternative, or also called "independent" medias for their opposition of popular culture, for the independence of the design and content they used and by the emerging graphic trends they began to form. Usually, Punk fanzines were created with collages and in A5 format, or an A4 sheet (21 x 29.7 cm) folded in half, resulting in four pages. The texts were written by hand or typewriter, go straight on paper, or cut and pasted and the images used were preferable illustrations taken from posters, flyers, and magazines since the poor quality of the copies was unable to sharply reproduce photos. Then they were copied in photocopy machines or mimeograph machines in small runs of around 100. The results were collages with a look similar to artistic styles such as Cubism, Fauvism, Expressionism and Dadaism. Nowadays with technological evolution the job is easier, being all made in a computer and shared through the internet, leaving behind most of the limitations of the analogical versions.

On topics related to the subcultural phenomena, the Freaks in the late 60's and, once again, the Punks [e.g. Sniffin' Glue (Figure. 56) from the 70's created by Mark Perry, which was an important figure in the rising of fanzines at an international level] were also known for developing their own homemade and underground

material, which held an important role in the impact created by this phenomenon's. Photocopies were now cheap and accessible to anyone, giving anyone willing the possibility to create fanzines and elevating them to the position of new media and form of protest. But it was during the 1980s and 1990s that this type of publication became highly popular, with fans creating their own home printed issues of fan made magazines (fanatic magazines), which they later distributed or traded hand to hand or by postal in a similarity system to tape trading. Fanzines also created something we can call their own "scene" around the people that made them and the themes they were passionate about.

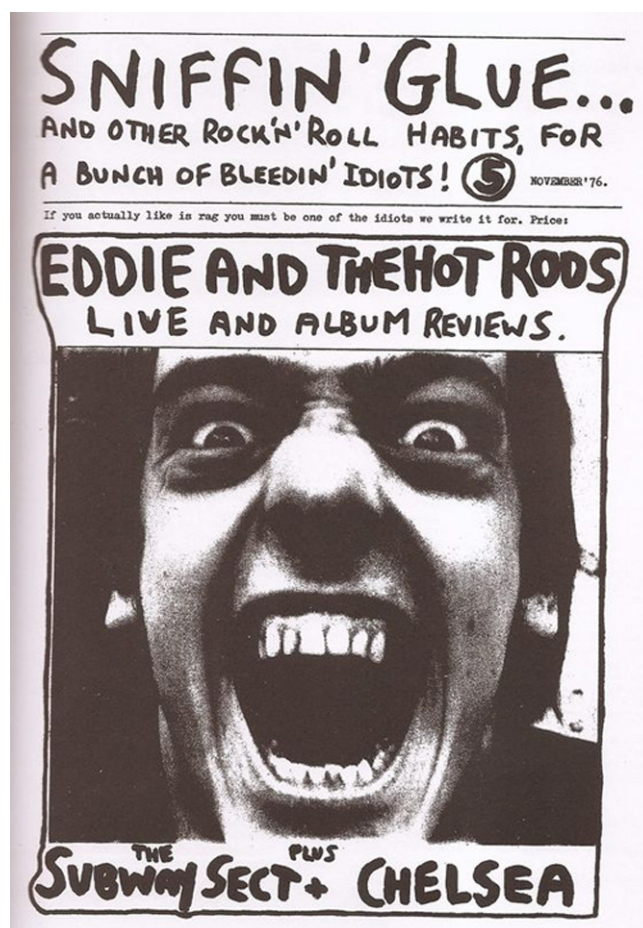


Figure. 56 – *Sniffin' Glue* issue from November 1976.

Heavy Metal fanzines, like other youth culture fanzines, are characterized by the passionate adherence of their editors and readers and are generally centered on 3 categories: a particular band, subgenre or region.

Usually they contain articles about music reviews, interviews with artists, proposals of music to listen to, event

and show dates, among others things (unlike Punk which appeared in a period of political, social and economic crises that was reflected in the content of their zines, Heavy Metal zines don't usually address political themes). They also helped to promote musicians and record companies promotion activities. Essentially they included several parts within the subcultural phenomena and the shared interest that was and is Heavy Metal, connecting fans and bands through an information network. The themes of the zines and the subgenre(s) it worked with, like the type of articles we just referenced, were all chosen by its creator and followed by like-minded participants and appreciators of his work.

Like the tape trading the system of fanzines also functioned mainly on a system of trust, were publications are traded for other similar publications or for contributions of art, articles, or letters of comment, which are then published. An example of one famous Heavy Metal fanzine is *Headbanger* (Figure. 57) created by Bob Nalbandian around 1982 in L.A. In an interview for the blog Leslie's Metal, Nalbandian says that his zine was "probably the first fanzine or magazine to ever do articles or interviews on Slayer, Dark Angel, Celtic Frost, and many other groundbreaking bands". (adup. David, 2011)

His fanzine was also one of the first metal zines in the US and played an important part in developing the L.A. underground scene.

Some fanzines have progressed from simple regional publications to national and international with the help of the Internet which also helped to create new spaces for discussion and exchange of information in a once fragmented/disperse scenery, improving its functionality. As Riy Shuker puts it, "Despite their essentially non-commercial and often ephemeral nature, fanzines remain a significant part of the music scene..." (Shuker, 2001, p. 89), especially in more extreme forms of metal which are catered primarily by fanzines. They might seem like a thing of the past but they are not gone.

Fanzines are manifestations of ideas which are not obligatorily attached to a specific form of existence and are able to evolve and actualize with time (with the internet, fanzines became webzines).

While there are still people with something to express and creativity do it, there will still exist fanzines to give them voice physically or digitally. Individuals are the actors who make things happen, regardless of the tools used.

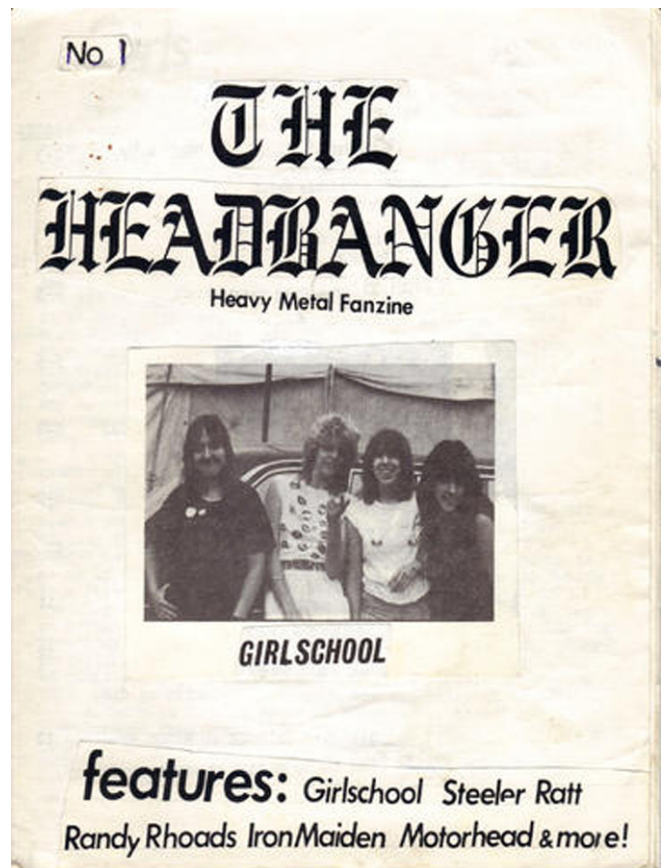


Figure. 57 – Bob Nalbandian's *Headbanger* fanzine issue 1, published in 1982.

## The Zine and Tape visual side

These "independent Medias" did not only shape the communicative and musical spectrum of this era but also its graphical aspects. Both of them developed visual styles that slowly became their own identity.

The tapes were usually accompanied by printed or unique handmade graphics like the name of the band and some forms of illustrative artwork (which varied in complexity and in "similarity" to original band artwork and logos).



Figure. 58 – Metallica "No Life Til Leather" Demo Cassette Tape, 1982.



Figure. 59 – Machine Of War demo cassette, 1985.

Since the production of these tapes was a low cost homemade process, it is also not unusual that the more aesthetical side of the tapes followed a similar process. They worked with an art style that made use of photocopied material (collage) compositions.

Another also manual approach, is the one where the imagery is directly drawn or copied into the tape and all the information is also directly handwritten into the tape's "booklet" (later it can be photocopied to produce a larger number of copies).

The fanzines maintain a visual similar to that already seen in the tapes. They present what we might call a "rough" design, what is completely normal since they aren't created by professionals, but that's not even the objective of this type of production. Adding to this, the "roughness" goes hand in hand with the ideals that led to the use of independent Medias and in the case of Heavy Metal the looks actually complement the music genre they refer to.

As we said earlier, collage is a very common design style used in fanzines. All the material is previously done and then assembled together, in a creative form, during the edition of the fanzine. Then it could be printed (photocopied) into as many exemplars as needed (or affordable).

So fanzines became associated with this defined and yet undefined visual style.



Figure. 60 – Portuguese Metal fanzine Holocausto issue 6, 1991.

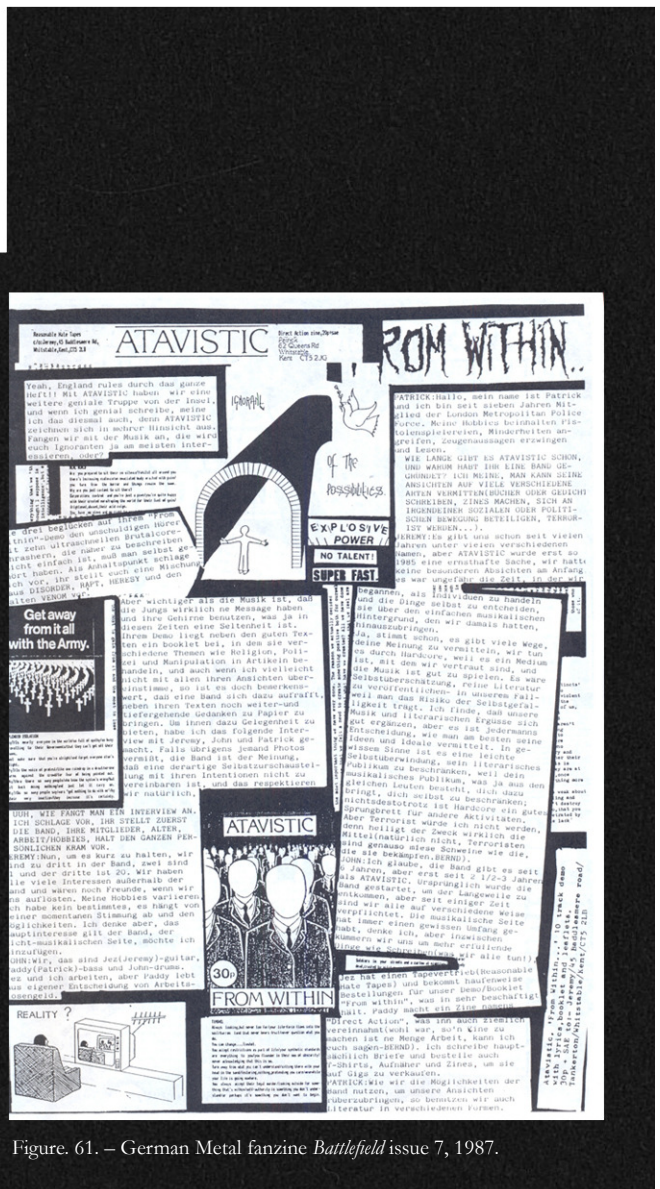


Figure. 61. – German Metal fanzine Battlefield issue 7, 1987.

Additionally, fanzines actually opened the door for some magazines, that, in some cases, actually made it to a professional level.

Fanzines developed very specific audiences and a market niche. Following their footsteps some Heavy Metal magazines began to emerge and to explore the market niche developed by fanzines.

Among such magazines we can make reference to names such as *Kerrang!* (Figure. 60) (First published in 1981 as a one-off supplement in the *Sounds* newspaper), *Metal Hammer* (1983) or *Terrorizer* (1993) (Figure. 61).

Design-wise, these magazines appear to be much better. Even though they started with the “roughness” of the fanzines, they gradually evolved into professional level graphical editions.

Nonetheless we can also say that these new magazines do not substitute the fanzines and in those related to more extreme and “underground” sub-genres like Black and Death Metal fanzines were and still are in some regions the most common informational media within the scenes. They firmly maintain their origins roots (also very derived from the anti-mainstream ideals of the subgenre and its scenes) in both the visual aspect and the informative material they use, evolving only to a certain point in order to accompany new technological advances. Nowadays with a computer and a few programs, fans can create their fanzines more easily and through the internet they can share it digitally with the world without printing and material costs.



Figure. 62 – *Kerrang!* first issue, 1981.



Figure. 63 – One of the latest *Terrorizer* issues, 2016.

## 3.2. Definition of Subculture

To start this topic in a simple way, we will present the definition of subculture that is present in the dictionary (Dictionaries Porto Editora), where it is described as a “group, usually minority, with a set of characteristics, which is a subdivision within a culture”. It is also, in a second and more pejorative association, described as a “cultural event considered of poor quality”.

However these definitions only serve to introduce us to this issue in a much generalized way, that is, simple and shallow, not elaborating on the vast content and approaching it and its complexity.

Although the main objective of this work is not to deeply comprehend what subculture is, it is still necessary to introduce the topic, since the theme developed fits within one, the Heavy Metal subculture.

Jean Genet (quoted in Hebdige’s “Subculture: The Meaning of Style”, 1979, p. 2) describes subculture in the form of “... expressive forms and rituals of those subordinate groups”.

Both authors explore the interaction between action and reaction which makes it possible to associate objects within the meaning of subculture, and therefore the relationship between dominant and subordinate groups.

The diverse styles appropriated by diverse subcultures serve as ways to define ones identity and at the same time set them apart from “normal” society and even other subcultures.

Early studies on subculture developed by groups like the Center of Contemporary Cultural Studies (CCCS), (Birmingham School) focused not only on the studies of this “styles that go beyond fashion” but also in “Social class” studies and topics such as: mainly working class, mainly youth, mainly male. These were the main topics used to discussed the “classical” subcultures like punk and their forms of resistance.

When it comes to the stylistic codes used within subcultures we can say that they serve two main purposes simultaneously: to set its participants apart from the “normal/ mainstream” society as well as other subcultures and to establish that subculture particular identity. So by decoding their styles we gain some knowledge and understanding about them. Using the example given by Hebdidge, the “Punk style was essentially meaningless “noise”, reflecting their “no future” attitude” (Hebdidge, 1979).

However, in his work “Subcultures: The Basics”, Ross Haenfler states that:

“Rather than Identifying concrete criteria by which we judge the social grouping the subculture or not, it is more useful to discuss the significant characteristics of the remains and thereby discuss the grouping’s “subculturness”. (Haenfler, 2014, p.16)



The difficulty that exists in how far and how deep should the concept be implemented is a problem always present when studying subcultures. As Haenfler explains "...too narrow a concept may exclude phenomena and miss the diversity of human experience, but defined too broadly a concept quickly becomes irrelevant or meaningless." (Haenfler, 2014, p.15) Not to fall in any one of those problems, the author presents us with the following definition of subculture as a starting point in the discussion of "subculturiness": "SUBCULTURE: A Relatively social diffuse network having a shared identity, distinctive meanings around Certain ideas, practices and objects, and a sense of marginalization from or resistance to the perceived "conventional" society". (Haenfler, 2014, p.16) Each of the elements presented in this description are also briefly explained by the author to a better understanding of it.

**Diffused networks:** The connection and interaction between people, which exist within symbolic boundaries (diffused as post-subculture theorists insist). "Subcultures have little formal leadership, bureaucratic organizational structure, membership lists, or rationally-planned, legitimated rules as compared to conventional businesses, schools, political practices, and civic groups." (Haenfler, 2014, p.16)

**Shared Identity:** Participant identify with one another while seeing themselves as different from others, even other subculturists. They recognize and connect with one another in senses of subcultural identity, other subculturists or both, and beyond behavior or style.

**Shared distinctive meanings:** Subculturists share ideas, practices and objects and actively create meanings within their subculture, and not just simply joining preexisting ones. However not all participants share the same meanings and regularly contest them with one another. "...these meanings are distinct from widely accepted norms and values, that is, they deviate from the norm...". (Haenfler, 2014, p.17)

**Resistance:** "Subculturalists tend to offer, either passively or actively, some sort of resistance to "mainstream", dominant or hegemonic culture". (Haenfler, 2014, p.17) Subcultures foster an oppositional conciseness from "normal society" banding together its participants based in a set of shared values and beliefs.

**Marginalization:** "Finally, and significantly, subculturists share a degree of outsider status even as they rarely completely distinct or separate from other social groups". This marginalization is

optional in some cases, since no one is forced to adopt an identity that makes them an outsider.

In addition to this characteristics, subcultures also share subcultural history, since new subcultures rise, more or less, from the "ashes" of older subcultures (ex: Punk came from Skinheads, Skinheads came from Mods, etc). as well as other influences in their creation, like social contradiction or other subcultural contradictions, that are present in its "roots". They may also share specialized vocabularies, styles (were 'humble objects' can be magically appropriated by subordinate groups and made to carry 'secret' meanings and , presenting themselves in the form of resistance), music and as a social support system where those who feel outside and alien to their peers may feel accepted and provide them with non-normative values they may take with them as they grow.

However, subcultures are not privileged forms. They are still part of social totality and are, at least in part, representations of these representations, creating social life echos in their various signifying practices.

Usually subculture participants attempt to negotiate a meaningful intermediate space somewhere between the parent culture and the dominant ideology, creating a space where an alternative identity could be discovered and expressed. This applies to almost every single form of subculture even in the form of "forbidden contents (consciousness of class, consciousness of difference) in forbidden forms (transgressions of sartorial and behavioral codes, law breaking, etc.)". (Hebdidge, 1979, p. 91)

“They display their own codes (e.g. the punk’s ripped T-shirt) or at least demonstrate that codes are there to be used and abused (e.g. they have been thought about rather than thrown together)”. (Hebdidge, 1979, p. 101)

Unlike scholars have defended many times, “... most sub-culturist do not suffer more psychological problems then the general population ... psychological trauma is not a reliable predictor of subcultural participation.” (Haenfler, 2014, p.35)

Participants choose to participate in these communities in order to escape from the stresses in other parts of their lives, which mean that not only people who are social marginalized, but also “normative” people, can find meaning by participating in them.

“One of the simplest explanations for why people participate in subcultures is also among the best: perhaps people participate in subcultures to enjoy themselves...” (Haenfler, 2014, p.38).

The youth that participates in subcultures does it rationally and free willingly. They seek to contrast themselves from the culture they see as oppressive, conformist and/or boring, and resisting/challenging not only other youth with their vision but also the “adult” society at the individual and societal level.

But the participation is not confined to the youth population. Even in adulthood many participants maintain connections to the scenes they more actively participated in while younger. These older subculturist are often invisible since they are less involved and no longer focused in constantly maintaining the “style”.

But this doesn’t mean they are abandoning the subcultural identity they constructed, opting by an internalization of the codes in their personal philosophies and lifestyle or practicing their values in different contexts (subculturally-informed). In short, one may still find forms to participate in the subculture he or she identified with when young, maintain the same values and ideologies across their life course and accompanying the modifications of its scenes until he or she no longer feels it fits in their lives.



### 3.2.1. Heavy Metal Subculture and its Origins

As it was already referred, Heavy Metal can be described as a “bricolage” of cultural elements. Its subculture is considered an “underground” subculture. The term “underground” or “the underground” was a common name for World War II resistance movements and it was later applied to the counter-cultural movements that sprang up during the 1960s and even today. These underground cultural movements were inspired by (and had some connections to) the “beat generation” (authors Herbert Huncke, Allen Ginsberg, William S. Burroughs, Lucien Carr, and Jack Kerouac) which had, in turn, been inspired by the philosophers, artists and poets of the Paris Existentialist movement which gathered around Jean-Paul Sartre and Albert Camus in the years after World War II.

First in America, this “resistance like” approach took the form of what is nowadays recognized as the 60s counterculture, which later expanded to the United Kingdom as well. This cultural phenomena was actually an aggregate of movements that took place during that period (regarding human sexuality, women’s rights, traditional ways of authority, experimentation with psychoactive drugs, and differing interpretations of the American Dream), gaining momentum as the American Civil Rights Movement continued to grow, and becoming revolutionary with the expansion of the US government’s extensive military intervention in Vietnam.

It is from the reminiscence of this “resistance like” approach called 60’s counterculture, (or youth culture) that Heavy Metal started to build its own form of subcultural practice. But in order to better understand its origins we will first walk down a line of movements that influenced and eventually lead to the Heavy Metal subculture as we know it today. In this chapter, we will introduce several subcultural movements that helped shaping the Heavy Metal subculture and then focus our attention in the Heavy Metal subculture itself.



Figure. 66 – Members of the Hog Farm commune celebrate the Fourth of July, 1968, aboard their bus by Lisa Law.



Figure. 67 – Jimi Hendrix performing at Woodstock, 1969.

### Hippie Subculture

Among the 60’s counterculture we start to see movements like the Hippies emerging and taking form. Having its origins and inspiration traced back to European social movements in the 19th and early 20th century such as Bohemians, and the influence of Eastern religion and spirituality, the Hippie movement defended ideologies like harmony with nature, communal living, artistic experimentation, particularly in music, and the widespread use of recreational drugs. The typical hippie of the sixties belonged to the white middle class, and represented an individual with the desire to be separated from the norm. Throughout the 1950s people were urged to be the same and stay within the crowd, but as the counter-culture

grew, fashion changed, music changed, and other types of art also changed. This gave youth an opportunity to stop seeing the point in having a family and a house in the suburbs, developing instead their own values that involved peace, love, and rock ‘n’ roll.

The use of recreational drugs, so defining of the Hippie youth subculture, maintains a connection, even if not direct, that had benefits to the creation of Heavy Metal since it was a key factor in the creation of psychedelic rock, which in turn influenced the creation of the Heavy Metal genre (Psychedelic rock created an important bridge between blues-oriented rock and later heavy metal), with its distorted guitar sound, extended solos and adventurous compositions.



Figure. 68 – “Flower Child” from anti-war march in front of a barricade of armed men, 1960’s.



Figure. 69 – Hippie anti-war protest march against the Vietnam War.

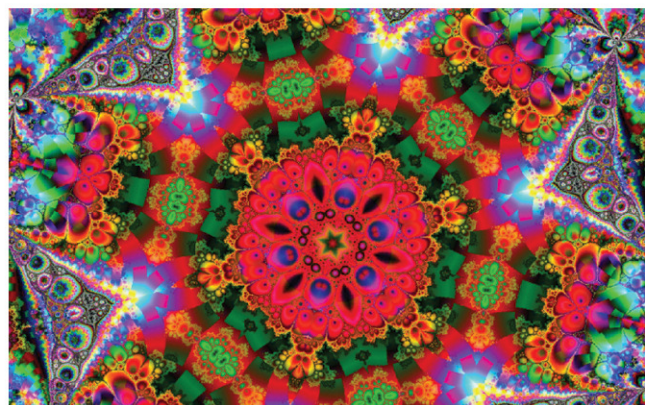


Figure. 70 – Kaleidoscope pattern, sometimes used to visual express a drug induced “trip” and here used to represent the use of alternative drugs within the hippie subculture.

The event that became known for many as the best example of hippie counter-culture was the Woodstock Music and Art Festival, which took place August 1969 in Bethel, New York.

Some of the most notable musicians and bands of that era, such as The Grateful Dead, Santana, The Who, Jefferson Airplane, and Jimi Hendrix, performed there.

In the UK, although also influenced by the “beat generation” and linked to the hippie and subculture of the United States, the British counter-culture or underground scene that was formed during the mid-1960s, had its own ways of developing its subcultural forms. Focusing in the Ladbroke Grove/Notting Hill area of London, the

“freaks” (called that way initially by others as an insult, and later by themselves as an act of defiance) ran their own forms of press, magazines and newspapers (like OZ and the International Times), bands (Pink Floyd (when they still had Syd Barrett), Soft Machine, Hawkwind, etc), clubs and an alternative lifestyle, associated with cannabis and LSD use and a strong socio-political revolutionary agenda to create an alternative society.

The Heavy Metal subculture maintained some of the countercultures original elements (even as it was dying) but also evolved and reformulated them into its own new subcultural form.

## Punk Subculture

But before we really start to talk about the Heavy Metal subculture, we must not neglect another important subcultural movement that marked the mid-70's: Punk.

The Punk subculture emerged around 1976, in the United Kingdom, Australia, and the United States, and consciously consisted of working class, scruffy, earthy, dirty in clothing and language, but at the same time with a sense of parody and steeped in irony individuals. This subculture, like the one founded by Heavy Metal, emerged alongside punk music which was heavily influenced by Reggae, with bands playing a part in the anti-National Front and Rock against Racism campaign. However, even though Reggae and Punk Rock had similarities they were two different styles that developed in separate directions. Punk was also more of a subcultural “bricolage” (equal to the description used by Deena Weinstein in the case of Heavy Meta), composed of almost every previous youth culture in the Western world since World War II. Jon Savage describes this “bricolage” as something “stuck together with safety pins” (Savage, 2007, p. xvi)

The themes addressed by punk bands ranged from dole queues, high rise flats, exile, alienation, hopelessness, white riots, anti-royalist sentiments and to anarchy, and it had as some of its major artists bands like Velvet Underground, the New York Dolls, Ramones (Figure. 71), Sex Pistols (Figure. 72), Black Flag (Figure. 73), etc. Both anarchy and nihilism were two key ideologies embraced by punk and embedded in its style, where chaos was celebrated. This embrace of chaos was very explicit in their clothing and hair styles, as well as their swearing, spitting, vomiting, amphetamines, their forms of expression, which included visual art, dance, literature and film, and the crude and chaotic music they created. They could be defined by common viewpoints like anti-authoritarianism, a DIY (Do It Yourself) ethic, non-conformity, direct action and not selling out.

Their subculture was a reflection of a consumer-based society moving out of affluence into real economic, social, and political crisis. So punks intentionally disconnect themselves from the parent culture and represent themselves as aliens, inscrutable, practicing their own rituals, accepting and embracing their belonging to working class through the significance of objects and symbols and the creation of their own materials.

Some of its point of views as well as the importance given toward the individual (individualism) can also be found in the Heavy Metal subculture. Besides, when it comes to the musical part, punk also influenced a lot of Heavy Metal bands with some of its late 70's variants like the faster, harder, and more abrasive hardcore punk.



Figure. 71 – The Ramones, group photo.



Figure. 72 – Sex Pistols band integrants.



Figure. 73 – Black Flag band photo.

## Heavy Metal Subculture

And so the subcultural movement of Heavy Metal started to take shape. The specificity of its participants is described by Will Straw as a “paradoxical relationship between two of its principal attributes”. (Straw, 1984, p.12)

As the author proceeds to explain:

“On the one hand [...] its audiences were not involved in the music in an intensely hobbyist fashion and they lacked most of the features of a musical subculture. At the same time, however, these audiences exhibit coherent and consistent taste patterns which distinguish them from the casual audiences for eclectic, trans-generic examples of rock music. (Straw, 1984, p. 12 - 13)

The subculture of Heavy Metal lives in the line between mass cultures, being it a product of the economy, and the “folk” culture which is closely linked to popular tradition and the oral tradition as opposed to the formed elite.

The main philosophy that was developed by Heavy Metal, or at least the most predominant, is one “which finds beauty in darkness, clarity in distortion, and justice in violence” (Death Metal Underground, 2015).

Unlike most philosophies which take an utilitarian view of life and measure actions by whether a group of people would see them as “good” or “bad” (and try to control opinions by associating a symbol like “good” with an act, which can trigger mass obedience, and by labeling other things as “bad,” can wage war against them using the superior numbers of the herd), Heavy Metal philosophy constructs itself from contrasted patterns to reveal an underlying truth and a rejection of symbolism and utilitarianism. “Its view strikes away from the modern utilitarian notion of good as that which pleases the group, and returns instead to the individualism tempered by nature worship expressed by the European Romantics in art, literature and music during roughly 1600-1900 AD” (Death Metal Underground, 2015).

Individualism, an ideology or social outlook that emphasizes the moral worth of the individual, has been fairly present within Heavy Metal were the exercise of values of independence and self-reliance find a common ground.

Individualism also holds that a person taking part in society attempts to further his or her own interests, or at least demands the right to serve his or her own interests, with-

out taking the interests of society into consideration (an individualist need not be an egoist). Being Heavy Metal a strong and independent community were “being yourself” is extremely important, it finds in individualism a way to fulfill this type of ideals. This need can be traced to the ideologies of punk subculture (that we already presented). As an example, using America and the UK in the 80’s as the exemplified countries, we can present the way of thinking of the individuals that occupied a position of leadership in those same countries at that time (Ronald Reagan and Margaret Thatcher).

In America, Ronald Reagan influenced Heavy Metal in themes related to his early foreign policy (and to extend in the differences between his mentality on the topic and that of some Metal artists). Artists like Metallica and Iron Maiden used this influence in their lyrics and themes, where they rejected the antagonistic policy of Reagan. Besides this, the Dionysian ideals of sex, drugs and alcohol that had for so long been associated to Heavy Metal, and were still very present in the 80’s, might also have clashed with the ideals of Reagan, specially due to his opposition to illegal drugs. So its normal that Heavy Metal fans, who already feel that society in general is always telling them who they should be and how they should be it, may not appreciate Reagan.

In the UK, prime minister Margaret Thatcher also influenced and was the subject of several songs which opposed her government. In the mainstream, she was revered as a great postwar prime minister, but for subcultural forms like punk (that appeared more or less at the same time) and Heavy Metal (which was gaining form) the opinion was very different. Thatcher’s conservative ideologies inevitably clashed with the ones of punk subculture and its style. Thatcher’s aggressiveness and the way she gloried in confrontation might have also influenced the way punk confronted politics in the same level of aggressiveness. In the case of Heavy Metal, we also have a clashing of ideals that can be exemplified by the cover of the single “Sanctuary” (Figure. 74) by Iron Maiden.

The controversy artwork depicted Eddie, the bands mascot, wielding a knife while crouching over the corpse of the British prime minister. The band’s manager, Rod Smallwood, explained the artwork’s concept: “The artwork is very tongue in cheek, as usual. At that time, Maggie had visited the old USSR and, following her tough stance with them, had been christened the Iron Maiden. Eddie took offence to this, and even more so when she started taking our

posters.” (Smallwood, quoted by Walls, 1998, p. 160)



Figure. 74 – Iron Maiden single *Sanctuary*, 1980.

Another ideology that accompanied metal is the belief in an “inversion of the inversion of values which constitutes the media hipness, meaning that values had to be taken to a greater complexity of abstraction...” (Hessian Studies Center, 2006).

This clash of values’ approach is also very common in punk, especially by using figures of power (such as Prime Minister Thatcher we) in their artworks and publications but with “subversive” image reworks, alongside several other symbolisms that were “reinterpreted” by punk.

Shock value fueled the aesthetic of punk visual art and usually tried to create a sense of empathy, revulsion or to make a point with a touch of sarcasm. Among such characteristic associated with its shocking or sarcastic art we can see, as an example, the use of letters cut out from newspapers and magazines, which were strongly associated with kidnap and ransom notes. (e.g. Sex Pistols’ *Never Mind the Bollocks* Figure. 75).

While some genres feature bands that may find something to rebel against and fight it, in Metal this rebellion is fought against the need to rebel itself. The rebel spirit is a constant and a key element that makes Heavy Metal what it is, no matter its form.

There is also a great level for “protectiveness” coming from fans towards the exclusiveness of their subculture. As fans (and artists) feel rejected or excluded by the standards of society, they also exclude mainstream values of that



Figure. 75 – Sex Pistols *Never Mind the Bollocks*, 1977, album designed by Jamie Reid.

society. Purcell (2003, p. 111-112) on this same topic, presents a sentence by Jason Netherton (former member of the band *Dying Fetus*) were he says:

“You look around at a show and you see people (for the most part) who know that there is something wrong with the culture we live in, and want to live and breathe outside as much as possible, and see metal as standing in opposition to the plastic and candy-coated world painted by the likes of corporate music companies”.

One of the reasons metal presents such an ugly and frightening image, is to protect itself from the threat of standard society values entering the metal culture.

Metal fans “want to exclude from their scene those who might judge and rate them” (Purcell, 2003, p.112).

Metal is then somewhat exclusive, however, the scene and its member are not “trying to be elitist in the traditional sense of the term” (Purcell, 2003, p.112), they’re actually trying to keep the typical elitists out of their scene. Metal is about effort and enthusiasm, not inherent talent, and everyone can be metal if he or she feel like it. The exclusivity exists solely to protect scene members.

In the scene all of its participants, be it musicians, the audience or the mediators (the individual who work in the area of providing musicians to audiences and vice-versa)

share the same level of contribution for the well run of the Heavy Metal scene.

In order to enroll in the role of Heavy Metal musician one must be willing to devote time to the development of the necessary skill to do so. There is no educational program to provide such skill, so one must learn from own initiative and in times face the frustration of the lack of any kind of social support from a great majority.

Bands, belonging to the musician base pillar, are usually started by a group of friends, which in turn come from the audience (fans). However as the band progresses and develops its skills it is susceptible to changes. These changes come in the form off the departure or exclusion of the original members for new, more skilled ones.

Their job is to create new musical composition within the core definitions of the genre and perform those same pieces to an audience who waits nothing less than an “awesome” show.

An audience plays an essential role in the creation of an art form within sociology of culture. It shares the same core definition of the subculture in which it is integrated and is comprised of a group of loyal and conservative individuals. As Weinstein puts it “Few fans of music create as deep a bond between artist and fan as Heavy Metal does.” (Weinstein, 2000).

This idea is reinforced by the description given by Straw, who describes the members of the Heavy Metal audience as a group defined by “coherent and consistent taste patterns”(Straw, 1984, p.115). Willis (1975, cited in Weinstein, 2000, p. 96) also concludes that these groups can be different from one another and can take different homological meaning and effects from the same cultural items. As a consequence “(...) what a particular group makes of a particular item can change over time, so that what was once accepted is rejected.”

Demographically speaking the average metal fan is male (due to the ideals of power and virtuosity so connected to masculinity within the Heavy Metal core), white and in his mid-teens, and are separated from any other type of audience by their elaborated and long-lived subcultural core. The final pillars that sustain the Heavy Metal, seen as a whole, are the media and the mediators, providing facilities to the other two parties. As Weinstein (2000, p.148) describes the evolution of the media “In terms of relative power of the three elements constituting Heavy Metal culture, commerce was the weakest component during the first decade of metal’s existence. It is now far more

important in constituting the cultural form, but it is still far from being dominant.”

We can separate the media into two categories: mass media and specialized media. While the mass media appeals to an undifferentiated audience, being presented to the same after a course through a filtering code and arriving at the target population in a preponderated form, the specialized media, especially if associated to a subculture, adopts the codes of the differentiation and relatively self-conscious audiences.

In the case of heavy metal the distinction between mass and specialized media it “(...) illuminates a cultural conflict in which the mass media struggles to dilute the distinctive and often confrontational style of the genre, and the specialized media tend to fortify the particularity of the subcultural core audience by defending the traditional standards of the genre” (Weinstein, 2000, 146).

The main job performed by the media is to make the music available to its fans. But as time passed by, the function of the media evolved and extended, developing a secondary objective which is the promotion of the music it presents to the fans, as well as the development of commercial relationships between the three constitutors (artists, audience and media) of metal. Shows and festivals can become, as Purcell (2003, p. 33) describes it, “underground business extravaganzas”.

The Heavy Metal concert, being the closest approximation to community in the scene, proprietary as an epiphany, is the medium were artists and audiences are “(...) brought together by an apparatus of promoters, venue owners, and technicians (...)” (Weinstein, 2000, p. 180).



Figure. 76 – Power Metal band Powerwolf concert photo from the Wacken Open Air festival 2015.

The record, on the other hand, is as Weinstein describes it “(...) the most reliable access that the member of the subculture has to the music and the record is the means of support to the artist.” It is also the means by which members of the subculture constitute that same subculture in the everyday life and one of the main objects where we find the image of the band which includes an artwork and the logo, always emanating the bands themes, ideals and music even before you listen to it. As a graphic designer this object maintains an important position since it is one of the objects where we can find the graphics applied by this genre and all its subgenres as it started to outgrow itself and, as a consequence, begins to fragment.

This fragmentation obligates the media to expand in order to involve the once specialized niche, so that it can include new audiences of differentiated subcultures based on them. Similarly, new subgenres include new thematic and new imagery approaches that must be recognizable. This is where designers and illustrators come into play, giving life to all of this graphic universes in the form of band logos and artworks that represent their music and ideals at a visual level.

### 3.2.2. Concept of “Scene”

Another term that needs to be presented and described in Heavy Metal for a better understanding of how those same phenomena operate is the concept of “Scene”.

This spatial concept, which share some of the same descriptions as the scene in theatre (something that happens and/or can be seen happening in one specific place and time).

In the dictionaries of Porto Editora scene is also defined as a division where action takes place in a single place without a break in time, as well as images or backgrounds (in a theater or landscape applications) or an exhibition of anger or indecorous behavior (making a scene).

The term scene was very popularized by journalists in the 1940s, in their characterization of the marginal and bohemian ways of life of those associated with jazz. Since then, the term as been “increasingly used by academic researchers to designate the contexts in which clusters of producers, musicians, and fans collectively share their common musical tastes and collectively distinguish themselves from others”. (Subcultures, 2016)

In the case of Heavy metal scene more is associated with a single location with many people coming and going (the music area or local bands in a specific area is defined as a music scene) or with participation within the scene, which “... seems to be implicitly holistic in defining something that encapsulates music making, production, circulation, discussion and texts.” (Harris, 2007, p. 15)

Harris also presents a note by John Irwin where he describes the different ways in which the term can be used in everyday life. “It can be used in the sense of ‘that’s not my scene’, connoting vague notions of lifestyle.” (Irwin, 1997, quoted by Harris, 2007, p. 15)

“It can also mean something much more definite and located that connotes something ‘subcultural’. However, the two senses of the term are not necessarily contradictory. They both connote something that is shared, something we choose whether or not to participate in. Scene can be both a public space and a more general way of living.” Irwin, 1997, quoted by Harris, 2007, p. 15)

The term scene is also used, entering the cultural spectrum, as a form of description to the location were youth culture and popular music take place.

But we must not forget that these scenes are fluid and susceptible to changes. This way music scenes create stable music communities, defined by groups of musical tastes and/or values that are constantly susceptible to change, occurring within a cultural space in which a range of musical practices coexist and interact among each other. Nonetheless taking a holistic point of view to scene is challenging, because it needs “to retain the ‘spatialness’ that concepts such as subculture provide, without excluding any class of people or interaction by defining that space too strictly.” (Harris, 2007, p. 19)

But, while it is a difficult task, if achieved it also provides an advantage because it has the capacity to locate the musical practice in a specific spatial and temporal location. This advantage largely benefits researchers, since it allows them to create empirical work in a specific context but at the same time it is open to connections with other pieces of research and to everyday language.



### 3.3. Extreme Metal

As the fragmentation of Metal continued, some of its subgenres started to develop some less attractive and more obscure characteristics.

These subgenres, as Harris describes, represent the most diverse, the most artistically vibrant, the most dynamic and also the most problematic aspects of metal culture and became known as Extreme Metal. So what is Extreme Metal?

Extreme Metal is a term associated not to a single subgenre but to a cluster of subgenres developed since the early 1980's and which were characterized by sonic, verbal and visual transgression. As the fragmentation of the genre originally started to separate into two distinctive directions: the mainstream (also called lite metal by the author and including subgenres like Pop or Glam Metal) and the fundamentalism (with subgenres like Speed or Thrash), as Weinstein (2000, p. 45 - 52) presents, this cluster of subgenres later known as extreme metal could be found in this last one.

The ideals of fundamentalism could here be found associated to the decadence of the pop metal (mainstream) and the desire to return to a prior state of purity in metal (Harris, 2007, p. 2).

The radicalism shared by these forms of metal is what set them aside and what makes almost impossible for someone who is not a fan of these subgenres to recognize differences within them. Besides the lyrics, vocals and instrumental that define these music styles as trends (ex: the difference between death metal vocals and black metal vocals) are usually classified in a much more "generalized" form by those outside the scenes.

#### 3.3.1. Transgression

Transgression, the act of crossing the boundaries stipulated by our culture, is a characteristic that can be found in Heavy Metal, especially in the subgenres included in the extreme metal group, and being it the reason why they are referred to as "extreme".

Its concept captures the central elements of the subgenre practices, like its excessiveness, the testing and breaking of boundaries, among many other elements that define the extreme in extreme metal. The genre "Extreme metal has transgressed a number of musical boundaries that were only gingerly explored in heavy metal and even then were 'leavened' by heavy metal's more conventional aspects." (Harris, 2007, p. 30). These same characteristics make the genre impossible to appreciate unless you're an actual fan of the music style.

Harris (2007, p. 30) goes on and presents what he calls three 'ideal types' of transgression present in the extreme metal scene: 'sonic transgression', 'discursive transgression' and 'bodily transgression'. However, in addition to his three, and as a graphic designer the visual aspect of the genre and his subgenres will always be the main focus, we will add a fourth type of transgression which we can call "visual transgression".

## **Sonic Transgression**

Sonic transgression covers elements like the guitar, the vocals, the rhythm, tempos and songwriting. First the guitar, or to be more specific the distorted guitar, has always been a key element in metal music. As Walser (1993, cited by Harris, 2007, p. 31) argues: 'distortion functions as a sign of extreme power and intense expression by overflowing its channels and materializing the exceptional effort that produces it'.

The technic used to produce the distinctive sound of metal music is known as downtuning, lowering the guitar pitch by one or two steps, and in extreme metal this technic is also taken to extremes with the need to special amplification and production technics associated. The result is a sound that leaves in the limit of what is normally or cultural accepted as music and noise, but which is produced under a very high level of control by both the equipment and the artists.

The vocals are another key element of heavy metal that, in the case of extreme metal genres, were transformed in order to better express the music and at the same time created a differentiated range of vocal styles that became synonym with their subgenres.

In this music styles not only a guitar but also the vocals are subjected to forms of distortion. This vocal distortion abandons the melodic elements of the voice. "Instead, vocals are screamed or growled in ways that generally make lyrics impossible to decipher without the aid of a lyric sheet." (Harris, 2007, p. 32)

The rhythm and tempo of extreme metal musical forms seem to be created following the basic 4-4 time, but there are some forms of the style that produce more complex rhythms. The tempo is one of the characteristics that make extreme metal so extreme and one of the most transgressive elements of its subgenres.

Relatively to the process of songwriting, Walser (1993, cited by Harris, 2007, p. 33) presents a sentence that explains the relevance and importance of melody in extreme metal. "...melody is relatively less important in metal than in many other kinds of music"

Songs in extreme metal are usually formed avoiding the form of chorus - verse - chorus, present in most forms of mainstream. Instead extreme metal songs are usually created from sequences of riffs connected harmonically, alongside other elements like sudden changes in tempo and time, a lacking sense of progression (which makes it possible to play a song almost forever if that is desired). However, this does not mean that songs are put together arbitrarily since songwriting occupies a very important role in extreme metal music. "For all its exploration of transgressive sounds, the scene constantly emphasizes musical control." (Harris, 2007, p. 33).

## **Discursive Transgression**

The second form of transgression presented by Harris is discursive transgression.

This type of transgression can be found in forms of non-musical discourse like: lyrics, song titles, fanzines and other publications, record sleeves, band names and, of course, everyday talk. This type of discourse is created with an ideal of transmitting a message of endurance when facing the modern world and its society. Harris (2007, p. 34), recurring once again to Walser (1993), reinforces the idea that "...metal deals with dark fantasies, but posits that those fantasies 'stand for' certain very real problems in capitalist society and that, by controlling those unsettling fantasies, an element of empowerment and control over the threats of the modern world can be assured".

Extreme Metal continues the transgression practiced in Heavy Metal, following its interest in a range of dark themes like Satanism and the occult but producing far more sinister material. Bridging sonic and discursive transgression, Harris (2007, p. 43) affirms that:

“The discursive transgressions of the extreme metal scene, like its sonic transgressions, reveal concerns about abjection. The abject is associated with human weakness, mortality and the voluptuousness of the human body. The abject is a source of fascination and of terror, leading to an obsessive, ‘fundamentalist’ preoccupation in extreme metal discourses with the details of the abject and of its control”.

However, different from Heavy Metal generally lurid, theatrical, baroque and often satirical discourse, extreme metal discourse explores less obvious fantasies, which may appear more detailed, repetitive and apparently serious.

### **Bodily Transgression**

The last form of transgression presented by Keith Kahn Harris is the bodily transgression.

Alongside its history, metal has always been associated with excessive drinking and the abuse of illicit drugs. However these does not apply to every metal scene and subgenre, and even in does it does it is not equal (some only drink, some do drugs and some don't participate in any of those practices). In addition to drinking and drugs, other bodily excess can be seen in the dance movements of scene participants (mosh pits, headbanging, fist pumping, etc.)

Like in the other two forms of transgression, control is an always present concern. Berger (1999, quoted by Harris, 2007, p. 44) describes moshing as “the tension between violence and order”. Berger also points that inside the mosh pit “moshers are careful to take care of other moshers”. Within the mosh pit, people who fall are quickly picked up emphasizing this way a form of control. Other form of control is seen by the opposite action, in an avoidance of the mosh pit. There seems to be no midpoint, one cannot “...find a middle ground between frantic movement and no movement.” (Harris, 2007, p. 45).

### **Visual transgression**

This type of transgression can be found in the general image used by Metal, ranging in a variety of themes used by bands and in the form that same themes are represented.

The first form of this transgression we can identify is similar to that of the lyrics. Some logos or artworks may contain forms or represent elements that are offensive to some people, making them transgressive.

Other forms of transgression, focusing now on the band logos, can be found in the creation of or modifications made the characters and general letterforms of the logos, which blur the line between image, letterform and function. As Willem and Strals (2009, p. 1) say “...an A that no longer looks like an A ceases to function”, so we can also say that the character we know and recognize as an “A” is being visually transgressed which, consequently, results in a transgression of its functionality. Stinson (2015), using the band Slayer as an example, reinforces this idea by

saying that “Even if you’ve never heard a song by Slayer, the seminal thrash metal band that came out of Southern California in 1981, you could make an educated guess about the kind of music they play simply by looking at their logo.”

This lack of functionality can be associated to the practice of transgression within metal scenes. In the logos, visual transgression can be seen not only in the form of the letters that constitute it but also, and consequently, in the illegibility levels it may present. As it was said a letter that no longer has his standard form as crossed the boundary of what is the cultural established presentation of that same letter, creating this way a transgression. Some Metal logos, especially those of the more extreme subgenres, can be fully composed of such transgressive letterforms. As a consequence this type of logos is almost illegible, forming this way a second level of transgression.

Standardly, the bands logo, which presents the band name in a legible form, is an element used for recognition of the band. However, in these cases, the metal logo crosses the boundary of legibility making the band’s name unrecognizable for someone who doesn’t already know the band.

Finally, we can also include the forms used in the logos as somewhat transgressive approaches. Visually, logos can present sharp forms that transmit the feeling that you would hurt/cut yourself if you were to touch that logo. This visual approach may come from Metal’s horror movies inspirations (when it comes to the sharpness of the logos the inspiration is more specific of a subgenre of horror movies called Slasher films which usually involve violent psychopath murder with bladed tools. E.g. Psycho, 1960, Alfred Hitchcock) present since the early days of the genre and used by band like Black Sabbath in their lyrics and also in their image. Unlike the logos of several market products, like children products, that transmit the idea of safe and fun, metal expresses its music “transgressiveness” through aggressive and unsafe letterforms in their logos. That felling must be transmitted throw the logo to the target audience and as a reaction to such approach, visual transgression is practiced.

Although all this types of transgression are elements of extreme metal, one cannot forget that extreme metal is not the only transgressive music scene. Scenes often interact with each other resulting in similarities between them. Harris (2007, p. 48) also reminds that one cannot forget that “While the purpose of the scene is the production of transgression, the practice around which it coheres ...this does not mean that most scene members live lives that are transgressive in their entirety.” “The experience of transgression is the experience of something exceptional, removed from mundane, everyday experience”. (Harris, 2007, p. 66)

While Heavy Metal and all its subgenres developed the graphic universe we recognize nowadays, its style like any other add its stylist inspirations and styles that preceded it.

## 3.4. Heavy Metal graphic universe

### 3.4.1. Psychedelia and Heavy Metal imagery

As we seen in the topic of the origins of the genre heavy metal, it emerged in the late 60's from the ashes of the British youth counterculture. However, its imagery had more in common with the art movement known as the Psychedelic Arts (connected to Psychedelic Rock) that was present at the same time, but in this case in the American counterculture, where it was used alongside music which had become a very important way of expression and revolt. The movement had as leading personalities San Francisco poster artists such as: Rick Griffin, Victor Moscoso, Bonnie MacLean, Stanley Mouse & Alton Kelley, and Wes Wilson. In their work of psychedelic rock concert posters we can find traces of artistic movements like Art Nouveau, Victoriana, Dada, and Pop Art.

A few years later, entering the early 70's, although San Francisco remained the hub of psychedelic art the style also started to be developed internationally. Heavy Metal imagery also benefited from the movement, adopting and reforming as it saw fit many of the psychedelic characteristics (Fantastic, metaphysical and surrealistic subject matter; Extreme depth of detail or stylization of detail, also so called Horror Vacui style; art nouveau typography and hand-lettering, including warping and transposition of positive and negative spaces), as well as some of its revolutionary political, social and spiritual sentiments.

Will Straw, describes this emergent illustrative style as a "... masculinization of the fantasy elements present within psychedelic culture." (Straw, 1984, p. 118).

The psychedelic arts movement was also a great inspiration to Metal when it comes to logos due to its vastly work with letterings. Besides the LSD and Art Nouveau inspired illustrations, a lot of lettering work was developed by the movement. The work of letterforms from simple readable material into visual material, using styles that varied from the ornate forms of Art Nouveau, to the typographical arrangements of comics and symmetrical compositions of Art Deco, was very common within the psychedelic arts and is a feature we can still find nowadays when talking about Heavy Metal logos.

However, as it was referred earlier, in the beginning the bands of the genre didn't have coherence when it comes to the band's logo presentation. They would vary from more type based logos to more lettering orientated ones and the same logo was almost never repeated from album to album. Only at the end of the 70's, beginning of the 80's, we start to see stabilization, a "...gradual cohering of an Iconography..." (Staw, 1984, p. 117). Since then, bands started to invest in well-designed logos as their primal form of introduction to the world, maintaining that same logo throughout their careers (even if sometimes the logo needed to be redesigned, due to changes in the band music style or aesthetic presentation).

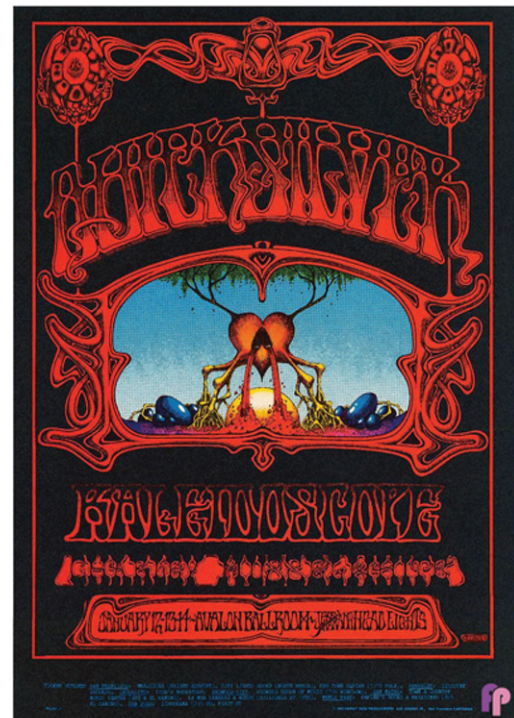


Figure. 78 – Rick Griffin Avalon Ballroom 1/12-14/68 poster.



Figure. 82 – Wes Wilson Avalon Ballroom 6/10-11/66 poster.



Figure. 81 – Bonnie MacLean Fillmore Auditorium 7/11-16/67 poster.

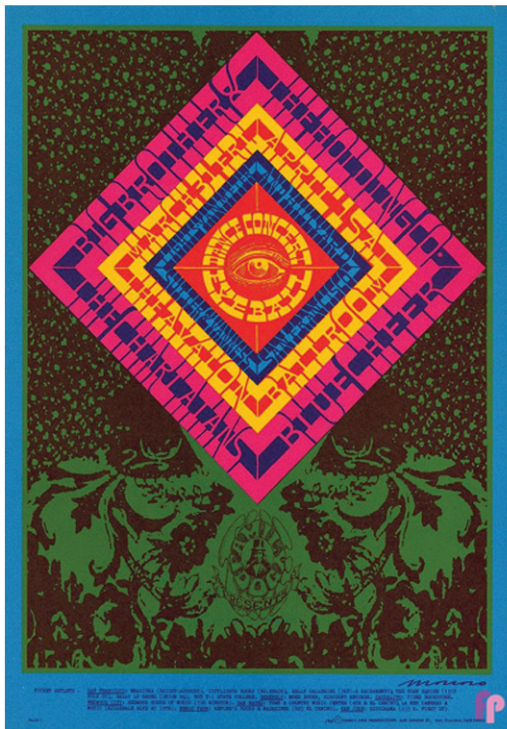


Figure. 79 – Victor Moscoso Avalon Ballroom 3/31 & 4/1/67 poster.



Figure. 80 – Stanley Mouse & Alton Kelley Avalon Ballroom 9/16-17/66 poster.

### 3.4.2. The Brand of the Beast: The Heavy Metal Logo

As the title of this chapter suggests, we will now talk about the logo within the Heavy Metal subgenre. However, before we really start to focus on the Heavy Metal logos in specific, we will turn back in time and make a small introduction to the origins of the logo itself.

#### Origins of the logo

As we humans evolved we started to develop markings to represent not only ourselves as individuals but our possessions as well (like cattle for example). These marks, or signatures to be more specific, became indispensable as they played a role of identification among individuals and tribes, and maintaining this role even as development of the written record of the language started to develop.

Later, this signature also starts to be used not only by workers as forms to identify them (with symbols carved in a wooden plate) but also by manufacturers to mark their work. "...It is the acronym of manufacturers, who constitute the majority of property signs and can be evaluated as the true origin of logos." (Frutiger, 2007, p.277)

In addition, with the development of simplified phonemes in ancient Greece, these signatures start to appear in "logo like" compositions but only for abbreviated names (specially used by higher class individuals in the form of seals which represented them and their power).

But as time passed by, these markings also evolved. Along the Middle Ages families, both rich and poor but with an emphasis in families with higher social status (like the Pereiras and the Castros in Figure. 83), started to develop visual insignias that represented them and which were called coat of arms [this practice was used in both the occident and the orient, with practices like heraldry in the occident and the Chinese stamp (Figure. 84) seals or the so called mon (Figure. 85) in Japan in the orient].



Figure. 83 – Coat of arms from two notable Portuguese lineages, Pereiras e Castros.



Figure. 84 – One of the seals used by the Qianlong emperor (1735 – 1799), Qing Dynasty, Sixth Qing Emperor of China.



Figure. 85 – Japanese *nom* (emblem) *Hana Wachigai*, of the Izumo Genji clans.

These coat of arms were applied to house walls, utensils, tombs and subsequently in documents.

"The term "heraldry" comes from the word "herald", the messenger or carrier, which in the Middle Ages often exercised the function of a diplomat." (Frutiger, 2007, p.288) This individual was easily identified due to distinct visual signifiers like his clothes.

In later times these coats of arms started to be applied to individual parts of the equipment of a knight (or of the clothes of a herald), taking the role usually performed by the garments. Not only that but they also evolved in visual terms, ceasing to be purely abstract representation and starting to include a range of figurative forms in their coat of arms, which were usually extracted and inspired by nature (e.g. Animal forms like eagle, lion or bear) and in very rare cases human figures. Nowadays we might say that national flags constitute modern heraldry.

Finally, these visual signatures we have been presenting gave way to a new use, which is the marking of consumer products and which will eventually develop the use of logos. As we have already seen, humans expressed an individualistic desire to mark their goods and possessions. This use of signatures was used for security purposes, especially if we're talking about possessions like cows or sheep which change location at a regular basis, making their marking essential (signatures were burned into their horns). However, these signatures also come to be classified as a brand of quality. When one of these animals is sold, his signature becomes a logo and it's primarily meaning changes, becoming instead a quality index of a brand product. A similar process was also found in several other products and so the use of these signatures, now called logos, was finally established.

The logo (from the Greek *logos*, which means word) is nowadays a concept that is present in areas such as marketing, publicity and branding (all of them associated with graphic design) and which carries the task of graphically representing and/or reinforcing a brand or a company's image. Its main objective is to differentiate a specific brand from a universe of similar brands and at the same time not only be attractive to consumers and possible consumers but also have a meaning behind its existence. To do that, graphical objects and products must meet all of the above specifications and develop signals that "... have a chance of being seen or noticed and occupy or guarantee a permanent spot in the memory of the consumer." (Frutiger, 2007, p.301)

## The Heavy Metal logo

In Heavy Metal the logo has always played a crucial role in the communication and image of bands.

Like a citizen who has his ID card as identifier, bands use their logos as their own identification at a cultural level.

As we already said in earlier chapters, the coherent use of a logo by bands in general took some time to become an actual practice. Nevertheless, as time passed and as Heavy Metal evolved all changed and logos are now an extremely important part of a band's image. But how defined became Metal image? As the image of a band become a synonym of the music genre (or subgenre in the case of Heavy Metal) it plays? Have subgenres of Metal over time developed characteristic that allow us to identify that same subgenre by the image of their logos? Can we categorize those characteristics? These are some of the questions we will try to answer in this study. To do so we collected groups of 50 logos from a specific group of subgenres we selected for this study (Black, Death, Doom, Speed, Thrash and Power Metal) and which we will later analyze in order to find the answers.

Before we start our analysis of our selected subgenres, there are some features that although not exclusive to Heavy Metal logos must be presented since they can be found in what we can call more generalized basis in the construction structures of the logos.

The quality of an image can be defined by the expectations of an observer, which will pay attention to a range of "qualities" present in that image, seeking some kind of harmony (from the Greek *harmos*: to join), which might be attractive to us even when there is some degree of discord or tension among its components. At the basis of their creation, Heavy Metal logos make use of several "features" in order to achieve their visual style. In here we will approach some of those "features" that range a cluster of topics like: Legibility; Form / Content / Function; Geometry and symmetry and color.

## Legibility/Illegibility

The concept of legibility makes reference to something that is perceptible and easily deciphered by an observer. So, as a direct opposite, illegibility refers to something with very low perceptibility and very difficult, or even impossible, to decipher. In Heavy Metal logos, more specifically in some of the logos of its subgenres, are sometimes created with several levels of illegibility. Legibility is different from readability; in fact it is a component of readability. While readability is the ease with which a reader can recognize words, sentences, and paragraphs, legibility is the recognition of individual characters in a text (e.g. a typeface) and its influenced by characteristics like the x-height, the character shapes, the stroke contrast, the size of its counters, the use of serifs or lack thereof, and the weight. However, the concept of legibility is also bound to/influenced by two things we can never forget when we talk about the human ability to decipher both individual characters and/or full words. Those things are the knowledge about existing characters and about word construction, present in each individual, and the context in which a character or word are insert. These will always help us to recognize and decipher those same elements (e.g: “sdjashfkjashf” doesn’t have any recognizable components of word construction<sup>3]</sup> so it can’t really be either recognized or deciphered as such by an individual. In another case the word “Fword” (not actually a word) will pass by a recognition and decipher process based on our own knowledge in order to understand it. In this particular case it could be a typing error of the words “Sword” or “Forward”, also depending of the context it is applied.

The context must also be kept in mind when we talk about type families and their considered uses. It can be quite flexible, including several weights and several ways of use, or it can be more constrained designed, which is used very specifically.

In the case of the Metal logos, like in the Death Metal subgenre for example, the use of lettering (personalized letterform design) is much more common, while in subgenres like Black Metal the use of font is more common, being them mostly blackletters in this last one, which where themselves a form of handwriting used in books (like the bible for example), long before the creation of movable types. Nonetheless, nowadays, being it a font or lettering, the main use of blackletters is display and not plain text (when used in logos that’s one of their main functions and the natural levels of illegibility provided by the more complex or ornamented letter shapes of this particular type of letter is a feature that is rationally embraced by some bands).

This use of illegibility, as Frutiger (2007, p.160) says, “...creates a easy to memorize logotype, awakening in the observer a conflict between the abstract form of the alphabet and the form suggested by the image”. It can also be seen as a form in which the subgenres practice transgression within themselves. As Willem and Strals (2009, p. 1) say “...an A that no longer looks like an A ceases to function”, in the case of metal this pragmatic function becomes secondary to the visual expression of the music through the logo.

“Letters or words whose visual form confuse or overwhelm the viewer disrupt communication and diminish their own functionality. Such disruptions are generally undesirable, but the acceptable level of legibility varies according to context. Some letterers and designers pursue an idea or visual style rather than straight-forward utility. In these cases, the appearance of the letters themselves can take on as much importance as the text they contain or even more.” (Willem and Strals, 2009, p. 1)

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3 Word construction which as been honed over time until it arrived and the present knowledge now taught.

## Form/Content/Function

Form (from the Latin *forma*) and content, from a designer's perspective, might be considered distinct aspects of a work of art. While form refers to the style, techniques and the media used in a specific work (and how the elements of design are implemented), content, on the other hand, refer to a work's essence, or what is being depicted.

However, we might also relate their relation with the phrase "The medium is the message" by Marshall McLuhan, which means that the form of a medium embeds itself in the message, creating a symbiotic relationship by which the medium influences how the message is perceived. Over time, the base shape (forms) of letters have been deliberately altered and manipulated in order to achieve a specific visual. In the specific case of Heavy Metal logos, still within more extreme subgenres, the form sometimes becomes the content, making them closer, at least in some cases, to pictorial representations. Being them one of the main representatives of a band's image and by taking a role of representing that band they must in fact represent that band's music style, themes and ideals visually. The band's name becomes secondary to the form in which they present themselves. These forms get close to ideographic writing<sup>[4]</sup> and as we have seen in the previous topic, take many times the form of illegible logos that are used mainly for their value as an image, or icon, then by their informative qualities.

Relatively to the concept of function (also synonym with purpose), John Bowers (1999, p. xii) explains that it "... refers to a form's practical, spiritual, cultural or personal use".

Although the main function of a letterforms, which is to be recognize as a specific character (like an A for example), is sometimes lost in an highly illegible logo, that functionality is actually substituted for one where the logo no longer works as a word (or words) and starts to work merely as an ideogram. Even if both form and function are important for logos (in general not only the ones in Heavy Metal), in this cases, since they work as visual representations of the general image bands are trying to transmit, function starts to have a more mannerist connotation.

This way, and following this lack of simplicity that leads to illegibility, the logos go against one of the Gestalt base rules (the rule of simplicity), which defends that our mind understands (or better understands) everything in its simplest form. This practice can be traced to other art styles like Horror Vacui (the fear of empty spaces) where the image is created in a way where artists try to fill every available empty space, resulting in an extremely complex and condensed final piece.

Not only Horror Vacui inspirations, but also among the forms we find in metal logos there is one found in several cases, the entanglement (or ligature<sup>[5]</sup> if using typographical terms).

This type of work resembles the Celtic knots (also called Icovellavna) ornamental designs that could be found in several objects from stone crosses to illuminations and illustrations found in the Celtic/insular art<sup>[6]</sup> manuscripts, like the Book of Kells (Figure. 86) and the Book of Durrow (especially in specific pages called *carpe pages*<sup>[7]</sup>).

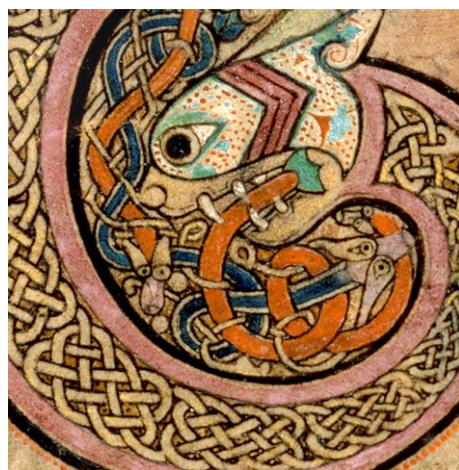


Figure. 86 – Illustration from the Book of Kells with the presence of Celtic knot in the pattern. This type of entanglement/pattern can still be found in the image of some Heavy Metal logos.

4 Ideogram: a graphic symbol or design that represent concepts or ideals.

5 Where two or more letters are joined into a single character.

6 It might also be possible that the Insular art compositions had some influence in the Horror Vacui art style previously pointed.

7 Pages that where entirely filled with illustrations.

“The interlace was a two-dimensional decoration formed by a number of ribbons or straps woven into a complex, usually symmetrical design.” (Meggs and Purvis, 2012, p. 49)

The importance of this type of work is reinforced by other authors like Frutiger, who explains that:

“This type of lace, found all over the world, it’s an important basic element in ornamental painting and sculpture. One of the oldest examples is the Gordian knot. That expression is also seen in runes, roman capitols and oriental paintings” (Frutiger, 2007, p. 66).

In Metal logos the recurrence to ligatures and several other entanglements it’s also visible, since in certain cases it helps to define the type of image that its subgenres try to transmit.

Form has always had a role in communication. However, nowadays, the boundaries between content and form have become even blurrier.

This is possible to understand in logos like the ones used in the Heavy Metal genre. In them, we can say that the form takes a more emotional, psychological and even social function which is communicated as the designer (by the band and the logo designer in this case) intends it to be and which is then transmitted to a target audience, the fans of those subgenres. They represent, visually, mostly an idea or ideals that are recurrent within the subgenres and shared among its appreciators and participants.

## Geometry

There is a mix of geometrical and natural forms that can be found in the basis of creation of several Metal logos, especially within the Thrash or Speed Metal subgenres that present more geometric base logos. The presence of geometric influences similar to Celtic art and the over occupation of space like in the Horror Vacui seem very present in the logos of these subgenres. In certain cases this gives way to an interesting logo structure, where every character coexists in puzzle like forms, occupying a lot of empty spaces in the process and transforming characters in order to make them fit in what appears to be a very organized geometric composition.

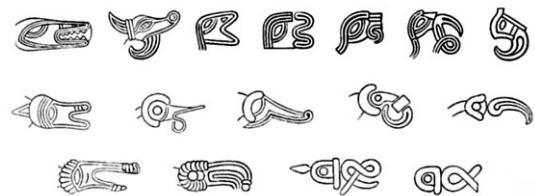


Figure. 87 – Animal heads characteristic of the animal ornamentation style, where we can also see some of the referred geometric motifs.

In this topic, as its title indicates, we will address the concept of geometry, not in its mathematical branch but in its presence in certain art forms, like in Greek (900 to 700 B.C.), insular (around the 8th century) and Celtic art (around the 3th and 4th century), which are part of the many base inspirations we might find in logos of the Heavy Metal subgenres. In them we can find geometric motifs like spirals, triskeles, circles and some other shapes that form linear patterns that weave, twist, and fill a space with thick visual patterns. These patterns could be seen in the Germanic animal style (Figure. 87) art decorations, which were classified into three phases by Bernhard Salin in his 1904 work “Die altgermanische Thierornamentik” and where geometric animal figures were produced in materials like wood, stone and iron and in some cases ornamented with patterns made from the previously referred forms. The Book of Kells earlier referred, can be here once again presented as an example of an object/document where exemplars of illustrations of this artistic styles can be seen. Relating to Heavy Metal logos, we can say that some of these patterns and representations found their way into the imagery of the genre and are still present to some extent in the logos presented by some current bands.



Figure. 88 – Heavily ornate Black Metal logo from the band Bethlehem

These ornamentation are so elaborate that they obscure the clarity of the letters themselves, so we can say that in this art style, similarly to what happens in Extreme Metal logos, the forms created to illustrate also transcended content and their pragmatic function. (Figure. 88)

Geometric forms were used by the pagans to represent their beliefs (present in their symbols and several forms of art and handicraft), forms these which were then incorporated by Christian representations as they converted the Celts to Christianity, influencing this way their forms of “pagan” art.

Christians also had beliefs that involved geometry, which are present in insular documents like the Book of Kells. As an example of this:

“The idea of spiritual foundations and spiritual building materials is expanded upon by the Church Fathers, and is linked by them to sacred numerology, and therefore to geometry. If the scribe is to use such verses as guidelines, then the foundations and the ‘building materials’, that is, the lines and components of the design, must have a strong scriptural base. The work must be carried out according to God’s instruction, and this can be achieved through the use of symbolic numbers and geometry, with the Bible and the Church Fathers providing guidance.” (Hitchens, 2003)

Another example we can present is a theory defended by the Pythagoreans, where if “(..) number and geometry equate with each other at the level of spiritual meaning, then, in constructing pages using geometric methods, the Insular scribes are following the instructions of the Bible and of the Church Fathers, and therefore of God. (Hitchens, 2003).



Figure. 89 – Nuclear Assault logo, created with a geometric base and geometric forms, presenting both the over occupation of empty space and the puzzle like relation between characters we talked about.

## Symmetry

The concept of geometry is not the only concept present at the basis of creation of Heavy Metal logos. Symmetry (one of the regulatory principles in geometry) also plays a big role when it comes to their creation.

The concept of symmetry (from Greek *symmetria* “agreement in dimensions, due proportion, arrangement”) is constantly present in our life and our surroundings, usually referring to a sense of harmony, beautiful proportions or balance. In the field of mathematics (and in turn in geometry) “symmetry” has a more precise definition, in which an object is invariant to a transformation, such as a reflection or rotation. In geometric objects, and even in images, we can find different forms of symmetry like: axial (or reflectional) symmetry (when there is a line passing through the center point of the form and the two halves it creates are a reflection of one another); point symmetry (when there is an opposite point in the object/image that has the same distance from the central point of that same object/image); rotational symmetry (a figure has rotational symmetry if when rotating the figure around a center point by less than 360°, the figure appears unchanged), among some other forms. As Frutiger explains, “The sensation of the idea of “center” (safe, static) can be found anchored in the sensation of symmetry”. (Frutiger, 2007, p. 4)

The human being as for a long time tried to achieve perfection in every area he maintains a relation with, and symmetry has been one of the concepts used in his search for it. It is consciously and at the same time subconsciously present when associated with biology [more specifically with the idea of good health and the inexistence of abnormal formations (which translates to an apparently symmetrical<sup>8</sup> body and in good genes)] and, when associated to visual aspects, the more symmetrical an object is the closest to perfection and beauty it seems to be.

The concept as long been used in art and design so it's not surprising that we can find it in the basis of art forms like Metal logos and its Artworks (usually a vertical axial/reflectional symmetry). In the case of some Black and Death Metal logos, there's a form that is very recurrent in the guideline basis of the logos of this subgenres: the circle. “Because of its symmetry the circle is considered as the perfect shape.” (Symmetal, 2016) The circle also is a symbol of “...eternity, and the sleeping eye of God” (Genesis 1:2) in Christianity, so, being Black Metal a self-proclaimed ant-Christianism music genre, it is possible that the use of this form has something to do with the appropriation of religious symbols.



Figure. 90 – Death Metal band Cattle Decapitation logo, created to resemble a blood splatter, which relates to the message of the name of the band.

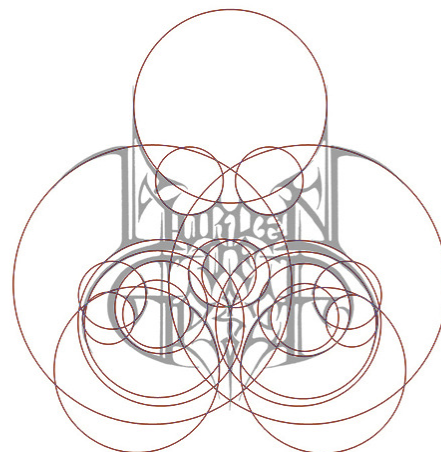


Figure. 91 – Logo from the Black Metal band Burden of Grief, created with several circles in a symmetrical composition.

8 Our body is not actually symmetrical, however for the purpose of this comparison we will consider a symmetrical body one that has no visible physical deformations.

## Color

### Black

The color black might be one of the few colors that, to a certain extent, are recurrent in the logos of our studied group.

Through the pass of time, the color black has been associated with many things and symbolically represented several others. It had positive and negative connotations and was even in several periods not even considered a color at all.

As Michel Pastoreau explains in his book “Black: The History of a Color” “its society that “makes” color, that gives it its definitions and meanings, that builds its codes and values, that organizes its practices and stipulates its implications” (Pastoreau, 2014, p. 20)

This idea is shared by Frutiger who says that “...most attributes of color are understood in relation to the environment which they exist...” (Frutiger, 2007)

But focusing in the color black, the first connotation it had (and still has to a point) is that of the “darkness” that precedes “creation” making it a precedent to all colors. But this is a negative connotation because, at least according to the bible, there can be no life in the darkness.

However this isn't the only initial connotation that was related to black. In several mythologies, like the Nordic mythology, this color it's associated with fertility, dark forests and caves. Places deprived of light<sup>9</sup>, were sacred.

Since primordial times, man as always been afraid of the dark so it's not surprising that negative associations were made around this particular color.

Among such associations we can include the darkness we already referred, the night, the depths of the earth and the underworld (places of the unknown) and, one that as persisted even to present days (even if not at the same level), the color of death being strongly associated with funeral rites. Being this close to death, its normal that we see this color in subgenres like Black, Death and Doom metal that make use of the thematic of death in their music and in their image.

During the Middle Ages, these negative associations are exponentiated by the Bible, where the color black (and almost every dark color for that matter) “...has a frequent negative value: it's the color of the evil and the impious...” (Pastoreau, 2014, p. 43).

Yet, in contrast to this negative association, in the north hemisphere some less negative, positive even, associations were made with the color black.

For example, the crow, a completely black bird, and the blackest creature that people of that place and period could see as taken both positive and negative connotations. In Nordic mythology, this black creature that accompanied Odin, father of the gods, was a symbol of the warriors (e.g. Scandinavian warriors) that seek its favor. It is a virtuous symbol present in helmets and belt buckles (warrior attire) and even as insignia in banners (Figure. 92). For the bible, however (once again) the crow is a negative symbol, a impure and necrophagous bird associated with the devil. So once again, in the Black and Death Metal subgenres it is possible to find the crow as a symbol both by its positive associations



Figure. 92 – Modern interpretation of the Raven Banner possibly used by various Viking chieftains and other Scandinavian rulers during the 9th, 10th and 11th centuries.

9 This relation with nature and its darkness has possibly influenced several black metal logos over the years.

with the path of the warrior that is also present in this subgenres (especially in Black Metal and its roots in Norway) and by its association with evil. As we said in previous topics Black and even Death Metal have some satanic (proclaimed anti-Christianism in Black Metal) thematic in both their music and image. So the black crow feared by the Bible might be used as an affront for Christian beliefs. One specific episode that demonstrates this negativity of Christianity toward the black crow it's found in the arch of Noa episode. Before sending the doves (white doves we might add) in a quest to find land, Noa send a crow. But instead of returning to the arch and show that land was available (like the doves did when they returned with olive branches in their beaks) the crow stopped to feed on the corpses that were left in the wrath of the flood, making it an untrustworthy and nefarious bird that feed of rotten meat and misery.

Black was then, during ancient roman culture and in the high middle ages, both the color of humility, authority and dignity and the color of darkness and death.

It's possibly this darker side we have been explaining that makes the color black so attractive to Metal and some of its subgenres. As they transmits themes of the darker side of society and of the human being, this color that on its own already has a dark symbolic background perfectly fits the job.

Not only the color itself but other symbols to which it is associated find their way into Metal imagery. Among them we have the demons, the Devil himself and a complete bestiary of dark creatures (crow, bear, boar, bat, and basically every black colored animal) have for long maintain a symbolic connection to black, connection this created by Christian priests so, yet once again if Christianity finds it evil, black metal might finds in it an appropriate use as representative image. While black as also been associated with luxury and the color of royalty in XII century, here and taking to account the themes of the Heavy Metal logos we can say that the negativity connected to the color black might have been much more influential in the inspiration it transmitted to Metal, where, to a certain point, the negativity is seen as positive by some of its subgenres.

Another association of the color black that as probably also influenced Metal logos was the fashion of the macabre in English gothic romances that started in 1760.

Inspirations of the macabre, associated to the dark +“fantasy” present in most of the XIX century, and a feeling of melancholy represented by the color black can also be found among the thematic used by several metal subgenres, especially those that constitute part of the extreme metal cluster.

Finally the black of the coal, oil and rail road of the industrial revolution of the XX century might also have played a role in the creation of the Heavy Metal genre itself.

As we have seen it was in the city of Birmingham, named Black Country, that the genre Heavy Metal had its beginning. The black of the factories smoke, soot and general pollution (along with the damages of war) created the black painted and dark environment in which the music genre later known as Heavy Metal was born. We can than say that the color black as its roots deeply connected with the history of Heavy Metal, even if “Today, the rebel and transgressor black eased a lot, trivialized even.” (Pastoreau, 2014, p. 252), leaving its connotations of taboo and superstitions, it continues to maintain divided positive and negative connotation, depending on the context it is used.

## **Red, White and Metallized effect**

In addition to black, we might also make some reference to colors like white and red and to the use of a metallized effect in some of our studied subgenres.

### **White:**

The color white can also be seen used in metal logos, especially because of its contrast with darker backgrounds or in association with a “whiter” artwork.

Besides the benefit of high contrast in dark backgrounds, in Death Metal, we can associate white with the pallor that accompanies death itself. Not only that, but we also have some connotation and appropriation that comes from Christianity and where we have the color white as the color of purity, opposite to the colors red and black that might be associated with sin.

Finally we can talk about white that is presented not a clean white (seen in Speed Metal for example), approaching even grey sometimes. We might say their use comes from the contrast properties in dark backgrounds and for the metallic representations we sometimes see.

### **Red:**

Red can be associated as the color of the warrior, a symbol important in some metal subgenres like Black and Power Metal, who passionately fights for and defend his beliefs or the mighty warrior who faces the danger and violence of battles and wars. It is the color of fire and blood that might be associated with the intensity and aggressiveness a warrior possesses and as a color it might help certain subgenres to transmit that same idea of intensity and aggressiveness. It has also for long been a color associated with “hell” by Christianity, giving anti-religious (and sometimes satanic ideals followers) subgenres like Black Metal yet another good reason for its use in their visual arts.

In subgenres like Death Metal red as probably a more visceral association (blood for example) and revolving around the more extreme themes of the subgenre like mutilation, dissection, torture, rape, cannibalism, etc.

### **Metallized Effect:**

This visual effect of the logos show an approach that we can consider characteristically to some subgenres like Speed and Thrash Metal. That characteristic appears in the form of a metalized or chromed look to the logos, regardless of its base color. This look is inspired in a spectrum of mineral based materials like iron, steel, copper, etc.

Subgenres like Speed Metal, which is usually faster and more aggressive than traditional heavy metal but makes use of themes that are generally associated with it, like fantasy, mythology, masculinity and machismo, make use of such visual effects.

So we can say that the logos of the genre might also be influenced by the themes bands work with. For example, the metallic look given to certain logos might be associated with more fantastic or mythological themes (the steel of a warrior’s weapon and/or armor).

This “metallization” present in the logos can also be said to be a representation of “hardness” and “aggressiveness” of the music they represent, giving bands a more hardcore image.

## Symbology

Symbols might help to understand the image and themes addressed by bands, serving as reinforcements for their visual. In this topic we will talk about some of the symbols we found in our studied subgenres.

### Black Metal

The inverted cross, the pentagram<sup>[10]</sup> and the goats head (or in some cases only goat like horns), all of which are commonly seen as identifying symbols of black magic and Satanism. We can say that this associations have their origins in Christianity, where groups of symbols were associated by this religion as representations of evil and all that was directly opposite to Christianity. Being Black Metal a subgenre where the occult and Satanism are celebrated, it's not surprising that this kind of symbols find their way into the logos as appropriations, and in some cases the inversion of meaning of Christian symbology, and as reinforcements for the image they try to transmit.

Medieval weaponry like swords and axes can also be seen as parts of some of the logos. These type of symbols comes from an ideology within Black Metal, where its participants (musicians and audience) considered themselves warriors, following the creed of Black Metal.

Wings, being them mostly bat/dragon like inspired but with the occasional feathered wings also appearing, are another symbol that is presented in some of the logos in this subgenre. This might come from a more fantastic visual universe of demons, angels, dragons and warriors that accompanies a great part of the graphic universe of the Heavy Metal genre and several of its subgenres, as well as maintaining a close relation to some of the creatures represented in a "Hellish" bestiary that Christianity elaborated over its existence as religion (this bestiary is not an actual document, but group of representations we can find in Christian paintings and book illustrations).



Figure. 93 – Logo exemplar with both a pentagram and a goats head, band Dark Funeral.



Figure. 94 – Logo from Black Metal band Bewitched, containing both medieval weapons (axes) and bat/dragon like wings.

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10 Although the pentagram can also be classified as a symbol that appears in the logos as an appropriation of Christian symbols, the most commonly used pentagram in Metal logos (in Black Metal more specifically in this case) is slightly different. This pentagram, also called the Sigil of Baphomet, comes from the renaissance era and is associated with occultism and satanic worship and ritualistic practices. In his representation, this pentagram is drawn with two points of its point up, instead of down. In addition, this pentagram, inscribed in a double circle with the head of a goat inside, is known as the copyright logo of the Church of Satan developed in 1966 and which follows the LaVeyan Satanism (named after its founder Anton LaVey).

More organic forms can also be considered symbols, since they are inspired in nature. In some Black Metal logos [like the one from the band Cirith Gorgor (Figure. 95)] we can see the use of forms that resemble nature, or dead nature to be more exact, with the representation of forms that resemble dead/leafless branches, thorns, creepers or roots (if one was to pull a plant or tree from the ground which would kill it). We might also say that these visual pulls some inspiration from art styles like expressionism, which works with themes that touch the dark side of human nature, symbolism and might represent extreme emotion through the incorporation of fantasy and violence in their work themes. In expressionism landscape paintings from artists like Egon Schiele (Figure. 96) and Erin Hanson (Figure. 97) we can also see the presence of bare trees.

In other cases these forms resemble the forms of flames, another natural element that has an allusion to Hell and that at the same time can represent the intensity and passion of Black Metal music as well as its aggressiveness and “danger”.

Lastly we might also consider some examples where a symbol that is related to the name of the band is included into the logo, like in the logo of the Black Metal band Dark Fortress (Figure. 98) which is accompanied by the image of a castle.



Figure. 95 – Cirith Gorgor logo, with branch/root like natural forms in its composition.



Figure. 96 – Bare Tree behind a Fence by Egon Schiele, 1912.



Figure. 97 – Crystal Light, 2013, oil on canvas by Erin Hanson.



Figure. 98 – Logo from Black Metal band Dark Fortress, with the image of a castle embedded in its composition, maintaining a symbolic relation with the band's name.





Figure. 101 – Doom Metal band O X I S T, presents a logo with a eclipsed sun in its composition.



Figure. 102 – Doom Metal band Swallow the Sun, presents a logo with the addition of a moth silhouette to its composition.

## Speed Metal

Electric guitar: these symbols can be associated with the subgenre's inclination to virtuoso soloing and show of instrumental mastery that can once again be associated with the themes of masculinity.

Lightning: the lightning might be associated with speed, energy and overall loudness of the music developed by the Speed Metal subgenre.

Skull, the skull in this subgenre might draw some of the same inspirations from those we already presented previously in the Death Metal subgenre. However, and looking at our study group, in Speed Metal the skull only seem to appear in cases where the actual name of the band makes reference to it (example logo from band Cranium Figure. 105).



Figure. 103 – Logo from Speed Metal band Acero Letal, with a electric guitar as part of its composition.



Figure. 104 – Logo from Acid, with a lightning like form in the characters "I".



Figure. 105 – Inclusion of a skull in the logo of the band Cranium, maintaining a relation with its name.

## Thrash Metal

The only symbols we see according to the group of logos we collected (an that present a geometric base, since it is the most commonly used base letter shapes of this subgenre) are the pentagram and the swords in the logo of the band Slayer (Figure. 106). Their symbolisms are the same of those which we saw in Black Metal.



Figure 106 – Slayer logo, with a pentagram in the composition.

Power Metal

Finally, and relatively to symbols in the logos of Power Metal we can see:

**Dragon Wings:** This can be associated with the themes of mythology and fantasy used by this subgenre, as well as reinforcements to the name of specific bands [e.g. the logo of the band Dragonforce (Figure. 107)].

**Lightning:** which can one again be associated with the speed and aggressiveness of the music (even though Power Metal is a less extreme subgenre of metal is still Heavy Metal music).

**Head of Anubis:** this one only works in association with the name of the band (Anubis Gate) (Figure. 109)



Figure. 107 – Band Dragonforce includes two dragon wings in their logos, relating to the name of the band and reinforcing its image.



Figure. 108 – Power Metal band Banshee with the letter “S” transformed into a lightning bolt.



Figure. 109 – Band Anubis Gate with an “A” shaped like the head of the Egyptian god Anubis.

## Relation between logo and music

Now that we established this base “qualities” that are inevitably associated and present in the logos we can continue to talk about the logos within the thematic of Heavy Metal.

Alongside the music produced by a band within the genre there is always the presence of the graphic element that quickly scaled to an important position when it comes to the image of metal and which, as we have seen, exists as a visit card for the band: the logo.

Bands knew that logos were important elements to represent themselves but the idea of a fix logo was not established as a trade mark until the genre started to crystalize and to fragment into different subgenres (topic we talked about in the Consolidation and Fragmentation chapter), following the underground boom of the 80’s and 90’s and getting to a point where you can almost (emphasis on almost) determine the style (subgenre) of music by the style of the logo they use.

As Bruce Willen and Nolen Strals explain:

“Like buildings, letterforms reflect the climate and the cultural environment for which they are designed while adopting the personality of their content and designers. Although letters are inherently functional, their appearance can evoke a surprisingly wide range of emotions and associations...” (Willen and Strals, 2009, p. 1).

In great majority, Metal logos are created using lettering rather than typography, even if sometimes that lettering is based on typefaces (following a process where designers will make decisions that suggest the traditional forms of the characters and at the same time add decorative forms and breaks that “break free”<sup>[12]</sup> of norms like stroke axis, modulation and serif placement).

<sup>12</sup> They follow some of the base foundations of the typefaces used, helping to correctly design letterforms, but also introduce new elements in order to make its design more appealing.

In the case of metal logos, Christophe Szpajdel, an artist which became known within the visual spectrum of heavy metal bands, publishing a book devoted exclusively to his logos (entitled “Lord Of The Logos”), says, in an interview with Alex Milazzo (Heavy Music Artwork, 2012):

“In Heavy Metal, the logo is more than just a brand, it is also the mirror of a musical style and the same logo is very important, as it will define the type of band that will represent. A logo is necessary for a band to attract a range of public and reflects what the band tries to convey.” (adup. Milazzo, 2012).

This idea is reinforced by the theoretical and design critic Rick Poynor, in his article “From the Archive: Graphic Metallica”, where he states that: “No other group of musicians show greater commitment to the idea of the logo of the band Metal.” (Poynor, 2012).

“The abstract nature of letterforms enables them to easily assume new visual personas to adopt expressive, emotive, and informational qualities typically associated with images. When letters become imagery, they function on two levels: as a container for textual content and as an expression of a visual idea.” (Willen and Strals, 2009, p. 87)

In the late 60’s, when the genre Heavy Metal was starting to develop, it was accompanied by an imagery that later became more solidified, coherent and a distinguished element of the heavy metal image.

Logotype, the word element that primarily represents the band was, at this time, a variable since bands rarely used the same logo in their albums. Some were based on type while others were more lettering based, but the same logo was not normally used from album to album.

It was from the 80’s and 90’s (the underground boom we referred earlier) where a great number of bands within a subgenre cluster called Extreme Metal (composed of subgenres like, Thrash, Black, Death and Doom Metal) spawned (continuing to the year 2000 and present days) in countries like (but not limited to) the United States and The United Kingdom, which always had a close relation with the development and evolution of the Heavy Metal genre, as well as other focal points among European countries like Germany, Sweden, Norway and Finland. All of these subgenres feature a commitment to the

development of their logo as a direct visual representation of their music. Like Mark Riddick (quoted by Liz Stinson, 2010) says in the article, “The Beauty and Total Illegibility of Extreme Metal Logos” for the website “WIRED”, “The genre kind of commands a particular style of logo that the listener can identify with”.

Similar to it we have an observation made by Purcell (2003, p. 39) about death metal lyrics were the author affirms that “... it is generally accepted that the lyrics in Death Metal (like album art and band photos) serve predominantly as a means for bands to promote an image that visually displays the aggression and extremity of their music.” So we can also affirm that the relation between the lettering (logotype<sup>13</sup>) of a band and their music is very important, since we can “hear” and possibly recognize a music style by the aspect of its logo. It is a unifying experience between hearing and seeing. As reinforcement, Purcell (2003, p. 131) also includes a description of lyrics by Karl Sanders (of the band Nile) where he comments that “the lyrics have to keep up with the music. The music is almost horrifying itself and you can’t have lyrics that don’t live up to the music in some way. They have to carry some sort of shock value or weight or aggression in and of themselves or it would just be silly”. A similar observation can be made to the visual aspects, like a bands logo.

As Frank Armstrong (2005) presents in his article “Hearing Type” “Music and typography are temporal experiences and forms of communication, expressing ideas through different languages”. As a more artist/art related example, Adrian Baxter (another artist within the Heavy Metal graphic universe) says that “I often find art makes me hear music, and music often makes me see landscapes and characters.” (Baxter, 2016).

Armstrong (2005) also resorts to the idea of Kenneth Hiebert, “Musical notation and methods of composition can show the visual artist ways of thinking about formal relationships in another way, as encoded in notation conventions.”, as a bridge between music and typography, presenting the properties of sound applied to typography:

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13 The term logotype will be used referring to the letterings.

“A sound or tone has four properties: amplitude, duration, pitch and timbre. From a qualitative perspective, these properties are analogous to the formal characteristics of typographic elements.

“Amplitude (magnitude of a tone’s waveform, measured in decibels) describes the intensity or loudness of a tone. In typography, the size or weight of a glyph conveys amplitude. Through contrast, a relatively larger or heavier glyph creates emphasis. Extreme contrasts in amplitude create the illusion of depth or an implied advancing/receding motion relative to the audience. In Heavy Metal logos (focusing on our group study) we recurrently see the use of words written in large sized capitals which highly helps to emphasize the logotype and to transmit the “loudness” of the band.

Duration (interval of time, measured in pulsations or beats per minute) describes the length of time that a tone or silence exists and can be related to typography in the width of an individual glyph or the length of a series of glyphs which implies duration over a period of time.

Pitch (frequency of a tone’s waveform, measured in hertz or wave cycles per second) describes the relative highness/lightness or lowness/heaviness of a tone. In a typographic composition, pitch can be related our visual perception which is influenced by our sense of gravity.

Timbre is the “color” or quality of a tone (an instrument’s genome, defined by a particular set of overtones) that distinguishes one instrument from another. In 1939, the American composer Aaron Copland wrote, “Timbre in music is analogous to color in painting.”[14] On a macro aesthetic level, typographic timbre is the textural quality (including color) of a typeface.

Timbre could also be described, on a micro aesthetic level, as the semantic quality of a typeface – a particular combination of characteristics (e.g. serif shape) that determine its uniqueness.” (Armstrong, 2005). In the case of Metal, (once again with a focus in our studied group as resources) if we consider lighter colors as high timber and dark colors as low and using the Black Metal subgenre here as an example, we might say its logotypes are mainly created within low timbre, using a lot of dark colors (like black) which help to give them their dark and heavy ambiance (similar to the music). In the case of the general forms used to compose the logos, timbre might be related to them if we consider sharper and thinner forms representations of high timbre and more rounded or thick forms as low timbre.”

A specific style of type or lettering can create an entirely new set of associations and it is the designer’s ability to interpret context and address legibility that underlies the creative success and the ultimate soul of lettering and type. So Metal logos can take many expressive forms as Poynor (2012) exemplifies:

“Iron Maiden’s band logo, one of the most influential, looks like it was bolted together from angular chunks of, well, iron. Obituary’s appears to be forged from glinting scalpel blades. Darkthrone’s could be a spidery cluster of branches or lightning bursts; as if following the directions of the most stringent identity manual, the Norwegian band has diligently applied its logo to every release in the past 20 years.” (Figures. 103, 104 and 105)

In some case the creation of such logos starts with a base type, which is transformed into lettering. This customization makes it possible to creation of new forms, beyond the stipulated constrains applied by fonts, never excluding the understanding of the existing typographic system and at the same time following new sets of constrains (much less rigid then those of font types) that help to balance its development. But this doesn’t mean that there aren’t exceptions, and in some cases breaking letter construction rules can produce striking effects that work within specific contexts.

In the case of metal the legible function is sometimes secondary to the visual expression of the music through the logo. In the case of black metal logos, the use of nature like form of dead trees or leafless branches is very common as a representation of the sinister climate of the music, and the use of blackletter might be seen as their connection to their traditional (medieval even) roots.

So we can say that these feelings must be transmitted through the logo to the target audience.

We can say that both the lyrics and the visual elements of metal, serve a purpose in maintaining the exclusivity of the metal scenes (topic addressed in the metal subcultures chapter) by reflecting some of its aspects. All the elements that come together to form Heavy Metal are, like in many other art forms, “the product of inspiration and is the true expression of the artist” (Purcell, 2003, p. 189)



## **4. Analysis**

### **4.1. Collected Heavy Metal logos analysis**

#### **4.1.1. First phase analysis: Most commonly used base letter shapes within the selected logos of each subgenre**

##### **Methodology**

Using the collected logo groups (from the six defined subgenres that were presented earlier in this project: Black, Death, Doom, Speed, Thrash and Power Metal) we will now start a closer analysis of them in hope of find the answer to the questions we raised earlier.

First we separated all the logos within the subgenres (the sample was composed by 50 logos per subgenre) according to their base letter shapes. The division is composed of seven different categories, being them: Geometric, Blackletter, Serif, Sans Serif, Other Scripts, Decorative and Undefined. The objective of the categorical division is to find which of the basis are more commonly seen within the logos of a specific subgenre.

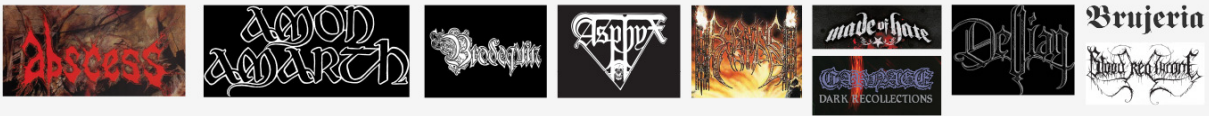


# Death Metal logos by their base letter shapes

## Geometric bases



## Blackletter bases



## Serif bases



## Other San-Serif bases



## Other Script bases



## Decorative



## Undefined



Total:	50 = 100%
Geometric:	7 = 14%
Blackletter:	10 = 20%
Serif:	4 = 8%
San-serif:	0 = 0%
Other Scripts:	3 = 6%
Decorative:	3 = 6%
Undefined:	23 = 46%

# Doom Metal logos by their base letter shapes

## Geometric bases



## Blackletter bases



## Serif bases



## Other San-Serif bases



## Other Script bases



## Decorative



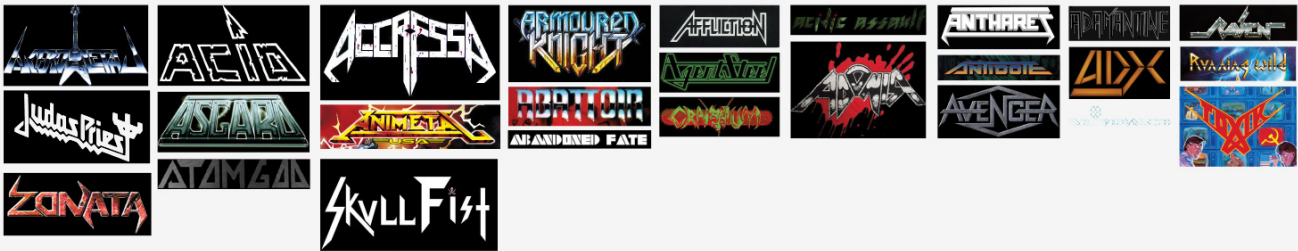
## Undefined



Total:	50 - 100%
Geometric:	2 = 4%
Blackletter:	20 = 40%
Serif:	11 = 22%
San-serif:	3 = 6%
Other Scripts:	1 = 2%
Decorative:	0 = 0%
Undefined:	13 = 26%

# Speed Metal logos by their base letter shapes

## Geometric bases



## Blackletter bases



## Serif bases



## Other San-Serif bases



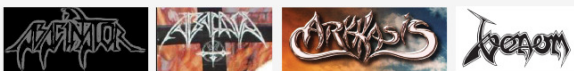
## Other Script bases



## Decorative



## Undefined



Total:	50 - 100%
Geometric:	26 = 52%
Blackletter:	11 = 22%
Serif:	4 = 8%
San-serif:	4 = 8%
Other Scripts:	0 = 0%
Decorative:	1 = 2%
Undefined:	4 = 8%

# Thrash Metal logos by their base letter shapes

## Geometric bases



## Blackletter bases



## Serif bases



## Other San-Serif bases



## Other Script bases



## Decorative



## Undefined



Totyal: 50	= 100%
Geometric: 23	= 46%
Blackletter: 9	= 18%
Serif: 5	= 10%
San-serif: 0	= 0%
Other Scripts: 1	= 2%
Decorative: 0	= 0%
Undefined: 12	= 24%

# Power Metal logos by their base letter shapes

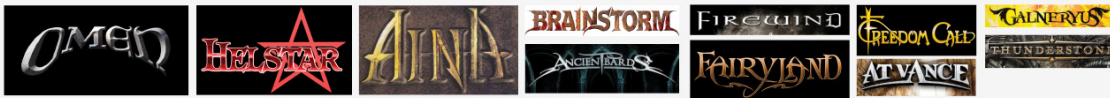
## Geometric bases



## Blackletter bases



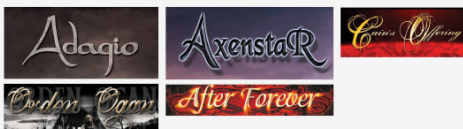
## Serif bases



## Other San-Serif bases



## Other Script bases



## Decorative



## Undefined



Totyal:	50 = 100%
Geometric:	16 = 32%
Blackletter:	8 = 16%
Serif:	11 = 22%
San-serif:	3 = 6%
Other Scripts:	5 = 10%
Decorative:	0 = 0%
Undefined:	7 = 14%

## Conclusion:

The results were transformed into percentages to a better understanding of the same. In the chart below (Figure. 110) we have presented all the results, percentages, of this analysis separated by the subgenres to which they belong. In addition we highlighted the category that had the higher percentage.

From this chart we can take our first conclusions. The subgenres Black and Doom Metal use mainly blackletter basis, Death Metal logos seem to be created within the undefined category (which we will explain ahead in the analysis of Death Metal logos) and the last three subgenres, Speed, Thrash and Power Metal all follow a same geometric base in the majority of their logos.

Next, in a second phase, we can start to focus on a specific subgenre and, using the base group that scored the higher percentage, start to “dissect” its logos in order to see what other characteristics we can find in them, which might later help us identify the subgenre based of the image of their logo.

Sub-genre - Base Letter Shapes	Black Metal	Death Metal	Doom Metal	Speed Metal	Thrash Metal	Power Metal
Geometric	2%	14%	4%	52%	46%	32%
Blackletter	45%	20%	40%	22%	18%	16%
Serif	4%	8%	22%	8%	10%	22%
San-Serif	10%	0%	6%	8%	0%	6%
Other Scripts	2%	6%	2%	0%	2%	10%
Decorative	5%	6%	0%	2%	0%	0%
Undefined	32%	46%	26%	8%	24%	14%

Figure. 110 – Base Letter Shapes chart with percentages, from all the studied subgenres.



#### 4.1.2. Second phase analysis: Common characteristics of the logos within each of the studied subgenres

For this phase of the analysis we tried once again to find categories where we could “arrange” the characteristics of the logos. Those categories were related to the forms that were added to the base letter shapes in order to compose the logo, and in some cases their inexistence, as well as the addition of symbols to their composition and/or structure. So the categories we used for such analysis were:

Geometric forms – being referent to the addition of geometric based forms to the logos;

Organic forms – referent to the use of organic (nature inspired in some cases) forms in the composition of the logos;

Sharp elements – making reference to the addition of blade like and other types of sharp elements to the logo;

Typography – for those logos that simply use a typeface with no addition of any of the forms to them;

Presence of Symbols – being referent for the incorporation of symbols in the composition of the logos;

Ligatures – here referring to the use of ligatures amongst the characters of the logos, even if for no other reason than aesthetic values;

Legible or Illegible – referring to the legibility of the logos and being both present in the chart as separated categories for a better visual understanding of the same

Symmetric or Asymmetric – making reference to the base structure used in the logos and once again being presented as two separate categories for the same reason as the ones presented above

Normal or Modified Kerning and Character Height <sup>[14]</sup> – the final two categories we use (follow the same presentation as the last two) and referent to the relation of space between and to the values of x-height presented by the characters of a logo.

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<sup>14</sup> The term kerning is a term specific to typography, where it is used in a process of adjusting the spacing between specific character pairs, and their counters, to achieve a proportional and at the same time visually pleasing typeface. In this project we appropriate the term and use it applied to the letterings, in a function very similar to its original one, in order to analyze the spatial relation between its characters. When we talk about modified kerning, we’re talking about, for example, in how the form and space of a character can be “molded” in order to “fit” in a specific space next to another character.

The other term, the x-height, refers to the distance between the baseline and the mean line of lower-case letters in a typeface (which is measured by the height of a lower case “x” character and is in accordance with the topographic model of that same typeface), is another term we appropriate and use in this project referring to the relation of heights between the characters of a lettering (being it lowercase or capitals. In our project, this can be exemplified in the way a letter height is reduced and a part of its form “cut off”, not only to be able to fit in a specific space, but also to create certain visual aspects in the lettering (e.g. letters fitting like puzzle pieces among themselves).

In this categories we englobed the two terms, kerning and character x-height, together because both categories are relative to modifications made to the characters or their lack off. So while being representative of two different typographical terms, for our intention in this analysis, there is no harm in putting them together into a single category.

## Analysis

### Black Metal

As we can see in the previously presented chart, the base letter shapes that scored the highest percentage in Black Metal were the Blackletters<sup>[15]</sup> (45%). But what type of Blackletters can we find? It was with this question in focus that we performed yet another analysis in our selected logos for this specific group, trying to find which scripts or typefaces we can be seen in Black Metal. The types of blackletter found in the studied group were:

Fraktur minuscule  
Schwabacher minuscule (modernized)  
Rotunda minuscule  
Uncial  
Pointed quadrata minuscule  
Gothic textura quadrata  
Old English

Amongst all of these different types, the last three were the ones that were more commonly seen (especially the Old English ones, if we consider both of them as a single type but with slight nuances).

Being Old English such a common blackletter used in the base for the logos, it became a point of research to unveil and present a little more information about it.

#### Old English

In present days and with the technological developments we have at our disposal we can create and access an enormous amount of digital typefaces we call fonts. They come in many shapes, sizes, contrasts, weights, etc. And for each one, a specific name is assigned characterizing its features or inspirations. So it's not unusual to see fonts, like blackletter inspired ones, with names based on medieval writing from where they draw characteristics (e.g. Fraktur, Textura, Schwabacher, etc.)

Among such fonts there are some who carry the name Old English (Figure. 111), first used by Joseph Moxon in 1683 as a reference to the Textura style (Linotype, 2016), and it's about them we will talk about in this topic (even if not to extensive length).

First of all we must explain why we are interested in this particular font. The answer comes from previous researches made to logos from Heavy Metal subgenres, more especially to subgroups of logos who use blackletter basis in their creation, and where we see the presence of this one particular font called Old English to some extent.

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15 A script style letter used throughout Western Europe from approximately 1150 to well into the 17th century



Figure. 111 – Old English alphabet.

This font is a modern interpretation of one of the oldest blackletter scripts, Textura, used by Gutenberg during the 1440’s and 50’s. This interpretation includes several anachronistic glyphs, such as Arabic numerals, and several punctuation marks, but lacking letter alternatives like long s and r rotunda, scribal abbreviations and ligatures and contains several modernized letters, such as X. However, we can also say that this font is also very similar to an exemplar created by William Caslon, and present in his “A Specimen” printed sheet, called Pica Black (Figure. 112). So, we might say that this modern font called Old English is a rival to the William Caslon typeface.

Continuing in the analysis of the Old English, we can say that the style it presents today was refined during the Victorian era, reflecting the admiration of 1800’s English Designers for the Middle Ages in their work, where an attempt to modernize the original Old English style Texturas was made, in order to improve their legibility, resulting in the typeface we see today (Linotype, 2016).

Its letterforms have a more dramatic stroke contrast than was common in older Texturas. In its capitals, for example, we can see thinner lines that accompany the thicker strokes and, bearing some similarities to the linear compositions of the runic alphabet used by the Old English language [the futhorc alphabet (Figure. 113)] This contrast created can be seen by a thinner and a thicker stroke in a same letter part (e.g. letter “P”) or the use of a dual stem (e.g. letters “B” and “F”). In addition the lower case of this font also bears some resemblance to a Textura style called Gothic Textura Quadrata.

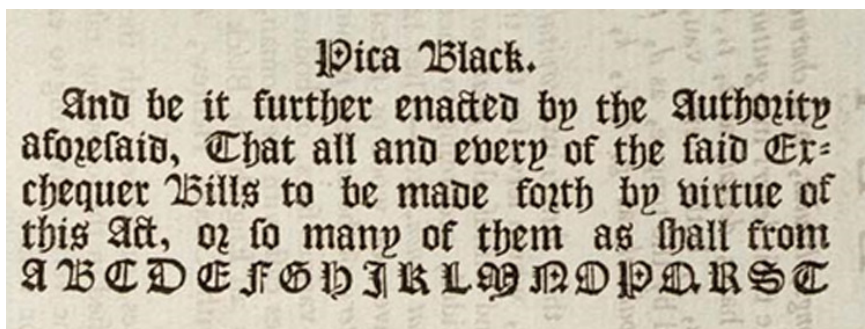


Figure. 112 – Pica Black by William Caslon.

In sum, all of the above characteristics culminated in the font called “Old English”.

But what makes this font so common within Metal subgenres like Black and Doom Metal? (We present these two subgenres due to their large use of blackletters as base letter shapes for their logos).

In our opinion it is possible that what makes the use this particular font so common is the fact it has free versions available in the Microsoft and Adobe base packages (at least a free version developed by the Monotype Type Drawing Office, called Old English Text MT).

Although bands nowadays invest more on their image (logos, album artworks, etc.) not every band can afford a professional designer to take care of their image (sometimes nor even lower cost designers) so they opt to use what they can find for free and put it together to create their image. However we cannot classify this approach only for those who can't afford specialized work.

There are those that refuse to pay for that type of work and actually rather do it themselves with what they have available. This mentality can be traced back to the “Do It Yourself” attitude of the punks. Finally we cannot exclude the existence of those who use this font for its aesthetic connotations and characteristics.

In response to the question we made earlier we can say that it is probable that the extended use of the “Old English” font is primarily due to it being easily available to anyone with a computer and the Microsoft or Mac system. Then we can also acknowledge that the characteristics, mainly the aesthetic ones, might lead some individuals to seek them as the image they have in mind. It's a mixture of meaning and estheticism that makes this such a sought font within the metal subgenres that prefer blackletters in their logos.

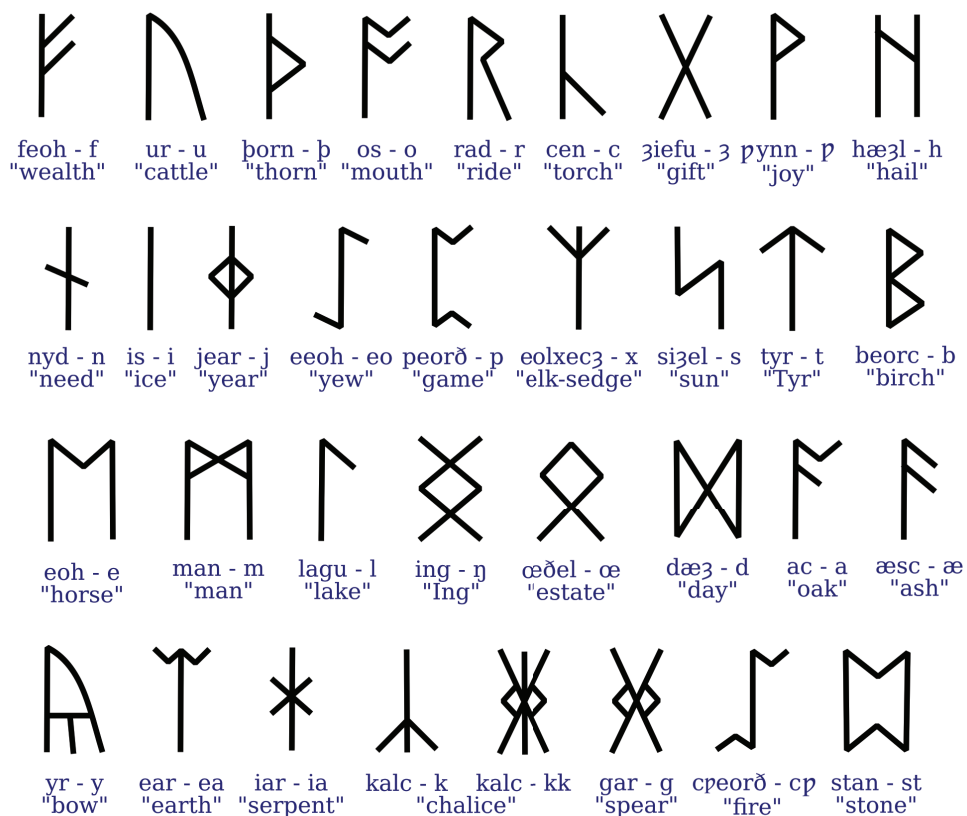


Figure. 113 – Futhorc runic alphabet.

So, after these parentheses relatively to the blackletters found in Black (and Doom) Metal, we can now start the second phase of analysis of our logos, analysing the attributes we defined and presented earlier.

# Black Metal

Black Metal logos (Blackletter)	Geometric forms	Organic forms	Sharpe elements	Typography	Presence of Symbols	Ligatures
Abigai Williams	0	1	1	0	0	1
Bathory	0	0	0	1	0	0
Behemoth	0	0	1	0	0	0
Dark Fortress	0	1	0	0	1	1
Abigor	0	0	0	1	1	0
Beherit	0	0	1	0	1	1
Dark Funeral	0	0	0	1	1	0
Darkspace	0	0	0	1	1	1
Absu	0	1	0	0	1	1
Behexen	0	1	0	0	1	0
Deathspell Omega	0	0	1	0	1	0
Den Saakaldte	0	1	1	0	0	0
Adorned Brood	0	0	1	0	0	0
Bestial Warlust	0	0	1	0	0	0
Bethlehem	0	0	0	1	0	0
Deinonychus	0	0	1	0	0	1
Desaster	0	0	1	0	1	0
Agathodaimon	0	0	0	1	0	1
Ajattara	0	0	0	1	0	0
Bewitched	0	1	0	0	1	0
Destroyer 666	0	0	0	1	0	0
Alastis	0	0	0	1	0	0
Allfader	1	0	1	0	0	1
Black Flame	0	0	0	1	0	0
Countess	0	0	0	1	0	0
Devilish Impressions	0	1	0	0	0	0
Diaboli	0	0	0	1	0	0
Dragonlord	0	0	1	0	0	0
Ancient Rites	0	0	0	1	0	0
Anorexia Nervosa	0	1	0	0	0	0
Black Funeral	0	1	0	0	1	0
Forefather	0	0	0	1	1	1
Antestor 01	0	1	0	0	1	0
Antestor 02	0	0	0	1	0	0
Blaspheme	0	0	0	1	0	0
Bloodthorn	0	0	0	1	0	0
Burzum	0	0	0	1	0	0
Judas Iscariot 01	0	0	0	1	1	1
Judas Iscariot 02	0	0	0	1	0	0
Arcturus	0	0	1	0	1	0
Azaghal	0	0	1	0	1	0
Borknagar	0	1	1	0	0	1
Dawn of Relic	0	0	0	1	0	0
Klabautamann	0	1	0	0	0	1
Arthemisia	0	0	1	0	1	1
Cirith Gorgor	0	1	0	0	1	1
Khold	0	0	0	1	1	0
Astrofaes	0	1	1	0	0	1
Barathrum	0	0	0	1	1	0
Clandestine Blaze	0	0	0	1	0	0
Cor Scorpil	0	0	1	0	0	0
<b>TOTAL (51):</b>	<b>1</b>	<b>14</b>	<b>17</b>	<b>24</b>	<b>20</b>	<b>15</b>
<b>Percentages</b>	<b>1,960784314</b>	<b>27,45098039</b>	<b>33,33333333</b>	<b>47,05882353</b>	<b>39,21568627</b>	<b>29,41176471</b>
Nota: Existem 2 logos com 2 versões ligeiramente diferentes, o que torna o total 51 e não 49 logos						

Figure. 114 – Black Metal logos characteristics chart.

Legible	Illegible	Symmetric	Asymmetric	Normal Character Kerning and x-height	Modified Character Kerning and x-height
0	1	1	0	0	1
1	0	0	1	1	0
1	0	0	1	0	1
1	0	0	1	0	1
1	0	1	0	1	0
1	0	1	0	1	0
1	0	1	0	0	1
1	0	0	1	1	0
1	0	0	1	0	1
1	0	1	0	0	1
0	1	1	0	0	1
0	1	1	0	0	1
1	0	1	0	1	0
1	0	0	1	1	0
1	0	0	1	1	0
0	1	0	1	0	1
0	1	0	1	1	0
1	0	1	0	1	0
1	0	0	1	1	0
0	1	1	0	1	0
1	0	0	1	1	0
1	0	0	1	0	1
1	0	0	1	1	0
1	0	0	1	1	0
1	0	1	0	1	0
1	0	0	1	1	0
1	0	1	0	1	0
0	1	1	0	0	1
0	1	0	1	1	0
0	1	0	1	1	0
1	0	0	1	1	0
1	0	0	1	1	0
1	0	0	1	1	0
1	0	1	0	0	1
0	1	1	0	0	1
1	0	1	0	1	0
1	0	0	1	1	0
1	0	0	1	1	0
1	0	1	0	0	1
0	1	1	0	0	1
1	0	1	0	1	0
1	0	0	1	1	0
0	1	1	0	0	1
1	0	0	1	1	0
1	0	0	1	1	0
0	1	1	0	0	1
1	0	0	1	1	0
1	0	0	1	1	0
0	1	1	0	0	1
1	0	0	1	1	0
1	0	0	1	1	0
36	15	21	30	34	17
70,58823529	29,41176471	41,17647059	58,82352941	66,66666667	33,33333333

The first category is the one referent to the logos that use Geometric forms in their basis. According to our chart these forms don't seem to be much used within the Black Metal subgenre, not being seen in more than one logo of our studied group (Band Allfader Figure. 115).



Figure. 115 – Logo from Black Metal band Allfader. This logo is also one rare exception in this subgenre of our studied group, since it can be categorized in both the Geometric forms category the Sharp elements category.

The second category is referent to Organic forms<sup>16</sup>. There is a certain representation of forms that seem to be inspired in dead nature like leafless branches, roots, moss or creepers. These visual inspirations might have some connection with pagan religions that strongly worshiped nature and all its forms. Besides that a lot of pagan rituals took place in the forests where this type of dead nature could be seen, with the addition of the sometimes sinister aura that those rituals transmitted. In the logos this forms also give them a sinister and mysterious look and aura. They transmit a similar felling to that of a dark forest where the unknown duels in its shadow, but also associated with the different themes bands address. In the logos below (from the Black Metal bands Absu and Cirith Gorgor) we can see the presence of such natures inspired forms like moss (Absu Figure. 116) and forms similar to those of branches or roots (Cirith Gorgor Figure. 117).



Figure. 116 – Logo from Absu, with what it seems to be moss at its base.



Figure. 117 – The logo from Cirith Gorgor seems to be created with branch/root like forms extending from its characters.

In the third category, which we called Sharp Forms, we placed the logos that use several sharp like forms in a secondary visual layer on top of the blackletter base. This gives logos an aggressive look that serves the idea of what that band's music is trying to transmit. Has we have already said in the topic of transgression, this type of sharp/razor like forms might draw some level of inspiration from Slasher films which usually involve violent psychopath murder with bladed tools (e.g. in Figure. 118). These forms can also be seen in two different approaches. They might be fluid forms (like in the Adorned Brood logo in Figure. 119) or more geometrized ones (like the ones we see in the example of Allfader previously presented). However both transmit similar fillings to the observer (the idea of aggression and that you could hurt or actually "cut" yourself if you touched the forms presented in the logos).



Figure. 118 – An example of a slasher movie, titled Blood Rage, John Grissmer, 1987.

16 More natural and when we say natural we're talking about nature inspired



Figure. 119 – Logo from Adorned Brood with several blade like forms extending from its characters.

The fourth category, Typography, refers to logos in which bands use blackletter fonts with no addition of visual layers to their image. Those logos are achieved with a simple typeface research, acquisition and application. Are examples of this category of logos those presented by the bands Bathory and Bloodthorn.(Figures. 120 and 121).



Figure. 120 – Black Metal band Bathory presents a logo created with the simple use of a blackletter inspired font (Old English).



Figure. 121 – Logo from Black Metal band Bloodthorn, also presenting a logo created with the simple use of a blackletter inspired font (Old English once again).

From a comparison of the results of these first four categories we can conclude that the majority of the logos in this subgenre are created using simple blackletter types.

The sixth category serves the purpose of telling us if the use of ligatures between characters is a common trace among Black Metal Logos. According to the results we can say that only a small fragment of logos actually present them, so, they are not a common characteristic of logos within this subgenre. Nonetheless we present here the logo of the band Deinonychus (Figure. 123), an example which presents ligatures in its composition.

The Presence of symbols is our fifth category and is composed by logos that contain in their composition and/or structure symbols (the meaning of these symbols was previously analyzed in the topic of simbology).

Among those symbols we can list inverted crosses, goat heads, different types of wings, medieval weapons, pentagrams, among others and they are probably used as reinforcements to the themes and the general image that bands try to express. Besides that, several of these symbols already have strong meanings and messages which are appropriated by bands and that will strongly benefit them in several artistic and cultural levels.

In this category, although we see more use of symbols than in the other subgenres (as we will see in their results), they don't reach a value high enough (ate least 50% of the sample) to be considered a common characteristic.



Figure. 122 – The pentagram and the upside down crosses that are so associated with satanic rituals and the unholy can be seen in Black Metal logos like the one of the band Dark Funeral here presented.



Figure. 123 – Logo from Deinonychus, all connected through ligatures in its characters.

The last six categories are composed of opposites. First we have the topics of Legibility and Illegibility. This topic has already been addressed earlier and right now it is being applied to this group of logos. In these categories we classify as legible logos that can easily understood, that is, the name of the band in question is easily read and understood. Consequently, and since we're working with opposites, we have a category where we will include the logos that need an effort, sometimes a great effort, from the part of the observer/reader to understand the name of the band. In the results of legibility in this group of Black Metal logos, and contrary to popular beliefs, most of the logos are legible. These results may come from the fact that this specific subgenre as a great appreciation for the use of logos created using simply a Blackletter font. Although nowadays blackletters are not the easiest typeface to read, they're still legible enough to be understood without greater efforts. Even in logos where those blackletters receive the addition of visual layers, the majority maintain the blackletter legible in their core. In the examples below we can see a legible simple blackletter logo, from the band Antestor (Figure. 124), and the logo of the band Behexen (Figure. 125) where a base blackletter received some visual additions and modifications but maintained its legibility.



Figure. 124 – Legible Black Metal logo from the band Antestor, using only a simple blackletter font.



Figure. 125 – Also legible, the logo from Behexen shows the addition of visual effects to a base blackletter.

The next two of the opposite categories are referent to the topics of symmetry and asymmetry also addressed earlier. In them we tried to see if the majority of the structures of the logos in this group followed a more symmetrical or a more asymmetrical composition. Although the results are not extremely apart we see that a larger number of logos are developed with asymmetrical structures. The reason for this is probably the same one we saw in the topic of legibility, since a great number of bands use logos created based on blackletter fonts, which will follow a simple typographical base structure. However we cannot completely exclude symmetrical logos from this subgenre since they are also present and, as we already said, in numbers not far from the asymmetrical ones. In the examples that follow we present both a asymmetrical base logo, from the band Behemoth (Figure. 126), and a symmetrical based logo from the band Arcturus (Figure. 127).



Figure. 126 – Logo from the band Behemoth, created using an asymmetrical composition structure.



Figure. 127 – Logo from the band Arcturus, created using a symmetrical composition structure.

The final two categories, regard the kerning and height of the characters in the logos of this group which can be classified as normal (balanced) or modified.

Normal kerning and character x-height - logos can follow a balanced kerning and character height, or proportional kerning and height, where each character of the logo as a respective space of existence and all follow a defined x-height which will result in a proportionally and visually pleasing logo.

Modified kerning and character x-height – in other cases, logos can present a composition that makes use of a modified kerning and characters x-height (and consequently, modified forms in some characters in relation to other characters that precede or proceed it) in order to achieve their final image.

This categorization as modified refers to logos where characters are extremely close, proposedly incorrectly spaced, and characters that are presented in different x-heights to benefit the aesthetic composition of the logo. There are cases where the normal form of a character must be altered (shortened, enlarged, cut, bended, etc.) in order to fit in a specific space<sup>17</sup>.

According to the results the majority actually maintains a normal kerning and character x-height in their compositions. Once again, a probable cause for this majority might be the fact that the use of simple blackletter font logos is common in Black Metal.

Conclusion:

Now that we presented the categories we can say that, according to the result of this second phase analysis, the tendency followed by Black Metal band logos is the: Simple blackletter font (47%), following an asymmetrical structural composition (59%), with normal kerning and character x-height (67%) and maintaining legibility (71%). Since a small number of the logos showed the addition of ligatures to their logos (30%) we cannot consider them a major trend within this subgenre. Symbols are present in more logos than in those of other subgenres (39%), however, according to the stipulated method, the number of logos with symbols is not high enough that it can be considered a common characteristic. The logo from the band Burzum (Figure. 128) is a good example of a logo that follows these characteristics.



Figure. 128 – Logo from the band Burzum, which presents in its composition all of the most commonly seen characteristics of the logos of the Black Metal subgenre.

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17 this modification of characters although connected with the modifications designers do in order to achieve an esthetic results in the character and in the final image of the logo as a all, must be here separated since we're just talking about the kerning of the logos and the modifications that are imposed in some characters, to make the kerning and the coexistence of characters possible

# Death Metal

Death Metal logos (Undefined)	Geometric forms	Organic forms	Sharp elements	Typography	Presence of Symbols	Ligatures
Abhorrence	0	1	0	0	0	1
Aborted	0	1	1	0	0	1
Canser	0	0	1	0	0	0
Abramelin	0	0	1	0	0	0
Asesino	0	1	0	0	0	0
The Chasm	0	0	1	0	1	0
Abysmal Torment	0	0	1	0	0	1
Obituary	0	0	1	0	0	0
Braindrill	0	0	1	0	0	1
Carnifex	0	0	1	0	0	1
Capharnaum	0	0	1	0	0	0
Amoral	0	0	1	0	0	0
Anvil of Doom	0	0	1	0	0	0
Benediction	0	0	1	0	1	0
The Chasm (02)	0	1	0	0	0	1
Arsis	0	0	1	0	0	0
Cenotaph	0	0	1	0	0	1
Centinex	0	1	0	0	0	0
Benighted	0	0	1	0	0	1
Angelcorpse	0	1	1	0	1	0
Atheist	0	1	0	0	0	1
Cattle Decapitation	0	1	0	0	0	1
Bloodbath	0	1	1	0	0	1
<b>TOTAL (23):</b>	<b>0</b>	<b>9</b>	<b>17</b>	<b>0</b>	<b>3</b>	<b>11</b>
<b>Percentages</b>	<b>0</b>	<b>39,13043478</b>	<b>73,91304348</b>	<b>0</b>	<b>13,04347826</b>	<b>47,82608696</b>
Nota: Exitem 1 logo com 2 versões ligeiramente diferentes,						

Figure. 129 – Death Metal logos characteristics chart.

Death Metal is the next subgenre we will address. As you can see in the initial chart we presented, the base letter shapes that scored the highest number in this subgenre was the one we called Undefined. The reason we call it undefined is due to the fact that we cannot surely frame these logos in any of the other defined base categories. Besides that, and although it is called undefined, the visual of its logos is actually defined within itself [the sharp/bladed look, like the one in the logo of Carnifex (Figure. 130), is very common in its logos as we will shortly see] and seems to maintain a visual relation between them and the ones we seen in this same group of “undefined” in the other studied subgenres. This been said we can still apply our second phase analysis using our defined categories.

Looking at the results in the chart we can see which characteristics are more common in Death Metal logos.



Figure. 130 – Very sharp looking like logo from the Death Metal band Carnifex.

Like we did in the case of Black Metal, and comparing the results of the four first categories (Geometric forms, Organic forms, Sharp elements and Typography) we can conclude that the majority of Death Metal logos include a range of sharp elements in their composition. We can also say that the inspirations at the core of all of these visual choices we separated in these four categories are very similar to those used by Black Metal.

Here we present some examples, from the bands Obituary (Figure. 131) and Cenotaph (Figure. 132), to illustrate our results.

In the next category, the one referent to the presence of symbols, the results show that these are almost inexistent in the logos of the Death Metal subgenre.

Legible	Illegible	Symmetric	Asymmetric	Normal Character Kerning and x-height	Modified Character Kerning and x-height
1	0	0	1	0	1
0	1	0	1	0	1
1	0	0	1	0	1
1	0	1	0	1	0
1	0	0	1	1	0
1	0	0	1	0	1
0	1	1	0	0	1
1	0	1	0	1	0
1	0	1	0	0	1
1	0	1	0	0	1
1	0	1	0	1	0
1	0	0	1	1	0
0	1	0	1	0	1
1	0	1	0	0	1
0	1	1	0	0	1
0	1	1	0	1	0
0	1	0	1	0	1
1	0	1	0	1	0
0	1	0	1	0	1
0	1	0	1	0	1
0	1	1	0	0	1
0	1	0	1	1	0
0	1	1	0	0	1
12	11	12	11	8	15
52,17391304	47,82608696	52,17391304	47,82608696	34,7826087	65,2173913



Figure. 131 – Logo from band Obituary



Figure. 132 – Cenotaph's band logo.

Following the symbols we have the category of ligatures. In it, the results showed us that almost half of the logos in this study group show ligatures. This way we might consider them a common trait among Death Metal logos. This ligatures sometimes are presented in more extreme forms, where the entire word its connected [like in the logo from the band Abysmal Torment (Figure. 133)].



Figure. 133 – The all connected logo from Abyssal Torment.

Next we have the six categories referent to three opposite topics: Legibility/Illegibility; Symmetrical/Asymmetrical; Normal or Modified Kerning and Character x-height.

First, on the topic legibility, we can say that the results showed that there is almost the same number of legible and illegible logos. In this case we can say that the use of one instead of the other may depend of things like band preference, designer style or other external and/or internal factors that we will not focus in this study.

Below we present a Death Metal logo from both this opposites [bands Benediction (legible, on the left, Figure. 134) and Angel Corpse (illegible, on the right, Figure. 135)].



Figure. 134 – The logo from Benediction maintaining its legibility.



Figure. 135 – The logo from Angel Corpse, with a high degree of illegibility as a result of visual effects attributed to its characters.

In the topic of symmetry, the results are equal to the ones we saw in legibility.

There are practically the same number of logos that use symmetry in their structural composition and of those that follow an asymmetrical one. So, once again the choice of either one of this type of structures will be influenced from a similar group of factors to those we presented in the previous topic. We also present here two examples, one of a symmetrical logo (band Bloodbath, Figure. 136) and the other of an asymmetrical logo (band Abhorrence, Figure. 137).



Figure. 136 – Logo of Bloodbath, created using a symmetrical compositional structure.



Figure. 137 – Logo of Bloodbath, created using an asymmetrical compositional structure.

The last categories are the ones referent to Normal Kerning and character x-height and Modified kerning and character x-height. In them the results showed that the majority of the logos in this group work with modified values of kerning and character x-height.

Conclusion:

With this we have finished to analyze the Death Metal logos according to the categories we had stipulated. As a result we can say that the trend in Death Metal is to use logos that include the addition of sharp elements in them (74%), which can be created following both a symmetrical (52%) or asymmetrical (48%) composition structure (there is one logo of difference between the two categories). They are usually design with modified Kerning and character x-height (65%), usually include ligatures in their composition (48%) and can be Legible (52%) or illegible (48%) according to a range of external and/or internal factors (once again there is only one logo of diference between the two categories). The examples we have shown so far in this subgenre already give us an idea of the logos it presents. However just to reinforce we will show yet another two examples that follow the characteristics presented above, belonging to the same Death Metal band (The Chasm, Figures. 138 and 139)



Figure. 138 – The Chasm logo version 1, following a symmetrical compositional structure, using modified character kerning and x-height and presenting itself in a fairly high degree of illegibility.



Figure. 139 – In version 2, more recent, the logo follows an asymmetrical compositional structure, maintains modified character kerning and x-heights (although now much more subtle) and presenting itself in a easily legible form.

# Doom Metal

Doom Metal logos (Blackletter)	Geometric forms	Organic forms	Sharp elements	Typography	Presence of Symbols	Ligatures
Ablaze in Hatred	0	1	0	0	0	0
... and here I lie	0	0	0	1	0	0
Thergothon	0	0	0	1	1	0
Mercy	0	0	0	1	0	0
Witchfinder General 01	0	0	0	1	0	0
Witchfinder General 02	0	0	0	1	0	0
Abaton	0	0	1	0	0	0
SubRosa	0	1	0	0	0	0
Candlemass	0	0	0	1	0	0
Ahab	0	1	0	0	0	1
Oxist	0	0	1	0	1	1
Iron Man	0	0	0	1	0	0
The Obsessed	0	0	0	1	0	0
Great Coven	0	0	1	0	1	0
Saint Vitus	0	0	1	0	1	0
Briton Rites	0	0	0	1	0	0
Sorcerer	0	0	0	1	0	0
Cathedral	0	0	0	1	0	0
Swallow the Sun	0	1	0	0	1	0
Witchcraft	0	0	1	0	0	0
Pagan Altar 01	0	0	0	1	1	0
Pagan Altar 02	0	0	0	1	0	0
Pagan Altar 03	0	0	0	1	0	0
<b>TOTAL (23)</b>	<b>0</b>	<b>4</b>	<b>5</b>	<b>14</b>	<b>6</b>	<b>2</b>
Percentages	0	17,39130435	21,73913043	60,86956522	26,08695652	8,695652174
Nota: Existem 2 logos com 2 e 3 versões ligeiramente diferentes respectivamente, o que torna o total 23 e não 20 logos						

Figure. 139 – Doom Metal logos characteristics chart.

The third subgenre we will analyze in this phase is Doom Metal. Once again we will look at the initial chart we developed to see which of the base letter shapes is more common in the logos of this subgenre. According to the result we obtained, we can say that the more common basis are the Blackletters (similar to what we saw in the case of Black Metal). So now we can start to categorize this group of logos according to our defined categories for this second phase.

The results obtained from the first four categories, referent to the forms found in the logos, show that in Doom Metal, and once again similar to Black Metal, there is a tendency to simply use typography, blackletter types to be specific, without adding any type of forms/elements to them. The spectrum of inspirations and thematic that exists in both Black Metal and Doom Metal are similar in some points, so, we can say that the reason for the similarity in their logos might come from that same shared inspirations and themes. Next we have two examples of Doom Metal logos that are created using this type of image based in blackletter types (bands Candlemass and Sorcerer, Figures. 140 and 141).



Figure. 140 – Logo from Doom Metal band Candlemass created with the “Old English” (monotype version) blackletter inspired font.



Figure. 141 – Logo from Sorcerer, also created using “Old English”.

The next two categories are relative to the *Presence of symbols* and *Ligatures* in the logos. As we can see by the results of the chart relative to this group of logos characteristics, they don't shown a number of exemplars in neither the use of symbols or ligatures that is high enough to be consider a common characteristic of the Doom Metal logos.

Next, when it comes to the topic of legibility, the results showed us that the great majority of the logos in this group are legible (what is not to surprise since it uses mostly simple blackletter types, not overflowing the image with several additional visual layers). The examples we demonstrated earlier (Candlemass and Sorcerer) can also be used to illustrate this topics.

Legible	Illegible	Symmetric	Asymmetric	Normal Character Kerning and x-height	Modified Character Kerning and x-height
1	0	0	1	1	0
1	0	0	1	1	0
1	0	0	1	0	1
1	0	0	1	1	0
1	0	0	1	1	0
1	0	0	1	1	0
1	0	0	1	1	0
1	0	0	1	1	0
1	0	0	1	1	0
1	0	0	1	1	0
1	0	0	1	1	0
0	1	0	1	1	0
1	0	0	1	1	0
1	0	0	1	1	0
0	1	0	1	0	1
1	0	0	1	0	1
1	0	0	1	1	0
1	0	0	1	1	0
1	0	0	1	1	0
1	0	0	1	0	1
1	0	0	1	0	1
1	0	0	1	1	0
1	0	0	1	1	0
0	1	0	1	1	0
20	3	0	23	18	5
86,95652174	13,04347826	0	100	78,26086957	21,73913043

In the topic of symmetry and asymmetry, the results are pretty clear. The results show that the entire group study presents an asymmetrical structure (once again a result bound to be connected to the preference of the use of simple blackletter typefaces).



Figure. 142 – Iron Man band's logo.

Finally, in the categories of Normal Kerning and/or character x-height and Modified kerning and/or character x-height, the results show that the majority of logos use the normal parameters. (Once again for the same reason we have been presenting. If a font is properly done then the kerning and x-height among its characters will follow balanced and proportional values).



Figure. 143 – Logo form the band Mercy.

Conclusion:

So in sum, a Doom Metal logo commonly presents a simple blackletter typeface at is base (61%), followed by a legible (87%), asymmetric (100%) and with normal kerning and character x-height compositional structure (78%). It is created without the use of symbols (26%) or ligatures (9%). Although the previously presented examples follow these characteristics we will present another two (from the bands Iron Man, Figure. 142, and Mercy, Figure. 143) so we can reinforce the idea that they are in fact a majority.

# Speed Metal

Speed Metal logos (Geometrical)	Geometric forms	Organic forms	Sharp elements	Typography	Presence of Symbols	Ligatures
Acero Letal	1	0	0	0	1	1
Judas Priest	1	0	0	0	1	1
Zonata	1	0	0	0	0	1
Acid	1	0	0	0	1	0
Asgard	1	0	0	0	0	0
Atom God	1	0	0	0	0	0
Aggressa	1	0	0	0	0	0
Animetal	1	0	0	0	0	0
Skull Fist	1	0	0	0	1	0
Armored Knighth	1	0	0	0	1	0
Abbatoir	1	0	0	0	0	1
Abandoned Fate	1	0	0	0	0	1
Affliction	1	0	0	0	0	1
AgentSteel	1	0	0	0	0	1
Cranium	1	0	0	0	1	1
Acidic Assault	1	0	0	0	0	0
Adonis	1	0	0	0	0	0
Anthares	1	0	0	0	0	1
Antidote	1	0	0	0	0	1
Avenger	1	0	0	0	0	1
Adamantine	1	0	0	0	0	0
ADX	1	0	0	0	0	0
Deliverance	1	0	0	0	1	0
Raven	1	0	0	0	1	1
Running Wild	1	0	0	0	0	0
Toxik	1	0	0	0	0	1
<b>TOTAL (26)</b>	<b>26</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>8</b>	<b>13</b>
<b>Percentages</b>	<b>100</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>30,76923077</b>	<b>50</b>

Figure. 144 – Speed Metal logos characteristics chart.

Speed Metal is our next subgenre. From the results of our base letter shapes chart, the conclusion we can take is that the more commonly used basis of this subgenre are the geometric ones. In the logos presented below, we have two exemplars of this type of Speed Metal logos (bands Anthares, Figure. 145, and Running Wild, Figure. 146).



Figure. 145 – Geometric logos from Speed Metal band Anthares.



Figure. 146 – Also geometric in base, we have the logo from Speed Metal band Running Wild.

In the categories related to the forms used in logos, our first four categories, we can say that a Speed Metal logo tends to be created using geometric forms in its composition, following

its geometric basis, and which gives the logos a feeling of “hardness” in their looks. Instead of slasher movies inspiration, the inspirations of speed metal seems to come more from an actual representation of hard iron, steel, metal or other forms inspired from metallic materials (we also think that’s the reason for the so common presence of geometrical forms in the logos). The logos previously presented as examples can also be used to represent this topic.

Next we have the categories referent to *Presence of symbols* and the presence of *Ligatures* in the logos. When it comes to symbols, they don’t seem to be a commonly trait among the logos of this subgenre. However ligatures are seen in approximately 50% of the logos of our sample, what means that they can actually be considered a somewhat common trait of Speed Metal logos composition. In the logos of AgentSteel (Figure. 147) and Abandoned Fate (Figure. 148) we can see two examples that include ligatures in their composition.



Figure. 147 – Logo from AgentSteel, connecting all of its logos through ligatures.

Legible	Illegible	Symmetric	Asymmetric	Normal Character Kerning and x-height	Modified Character Kerning and x-height
0	1	1	0	0	1
1	0	0	1	0	1
1	0	0	1	0	1
1	0	0	1	1	0
1	0	1	0	1	0
0	1	0	1	0	1
0	1	1	0	0	1
1	0	1	0	0	1
1	0	0	1	0	1
1	0	1	0	0	1
1	0	0	1	1	0
1	0	0	1	0	1
1	0	0	1	1	0
1	0	0	1	0	1
1	0	0	1	1	0
1	0	0	1	1	0
1	0	0	1	0	1
1	0	0	1	1	0
1	0	0	1	0	1
0	1	0	1	1	0
1	0	0	1	1	0
1	0	1	0	0	1
1	0	1	0	1	0
1	0	1	0	1	0
1	0	1	0	1	0
1	0	0	1	1	0
1	0	0	1	0	1
1	0	0	1	1	0
1	0	0	1	0	1
0	1	0	1	1	0
0	1	1	0	0	1
20	6	10	16	11	15
76,92307692	23,07692308	38,46153846	61,53846154	42,30769231	57,69230769



Figure. 148 – The logo from Abandoned Fate also presents some ligatures between lines of its characters.

The categories relative to the topic of legibility show us that the logos of this subgenre maintain their legibility even with all the additions made to the logos in order to achieve the desired image.

Relatively to the structural composition of the logos (to the topic of symmetry and asymmetry), the results show that the majority is created following asymmetrical parameters. Finally according to the results we got in our last two categories, related to Kerning and/or Character x-height, the tendency in Speed Metal logos is to be created using modified kerning and/or character x-height values.

#### Conclusion:

Concluding, the typical Speed Metal logo seems to be created with the use of Geometric forms (100%), with the inclusion of ligatures (50%). In majority it follows an asymmetrical base of construction (62%) and specially modified kerning and /or character x-height values (58%) that benefit each specific logo and are maintained easily legible (77%). The next two logos, of the bands Affliction (Figure. 149) and Raven (Figure. 150), are examples of what we can call a characteristic Speed Metal logo.



Figure. 149 – The logo of Speed Metal band Affliction, which follows all of the presented characteristics.



Figure. 150 – Logo from Raven, also including all of the previous presented characteristics in its composition.

# Thrash Metal

Thrash Metal logos (Geometrical)	Geometric forms	Organic forms	Sharp elements	Typography	Presence of Symbols	Ligatures
Abandoned	1	0	0	0	0	0
Annihilator	1	0	0	0	0	1
Metallica	1	0	0	0	0	0
Bonded by Blood	1	0	0	0	0	0
Pantera	1	0	0	0	0	0
Overkill	1	0	0	0	0	1
Xentrix	1	0	0	0	0	1
Kreator	1	0	0	0	0	0
Destruction	1	0	0	0	0	0
Nuclear Assault	1	0	0	0	0	0
Metal Church	1	0	0	0	0	0
Absolve	1	0	0	0	0	0
Anthrax	1	0	0	0	0	0
Armadilha	1	0	0	0	0	1
Battlecross	1	0	0	0	0	0
Abstract	1	0	0	0	0	1
Above the Mist	1	0	0	0	0	0
Abuser	1	0	0	0	0	0
Atrophy	1	0	0	0	0	1
Death Angel	1	0	0	0	0	0
Slayer	1	0	0	0	1	0
Sodom	1	0	0	0	0	0
Angel Dust	1	0	0	0	0	1
<b>TOTAL (23)</b>	<b>23</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>7</b>
<b>Percentages</b>	<b>100</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>4,347826087</b>	<b>30,43478261</b>

Figure. 151 – Thrash Metal logos characteristics chart.

In the results regarding the basis of Thrash Metal, they shown that they also use mainly geometric basis to their creation. Like Speed Metal we presented previously, Thrash Metal also uses mostly geometric forms in the composition of its logos. As we have been doing so far, we present below two examples that illustrate what we have just said [bands Nuclear Assault (Figure. 152) and Above the Mist (Figure. 153)].



Figure. 152 – Nuclear Assault’s logo, created with a geometric base and geometric forms.



Figure. 153 – Logo from Above The Mist, also following the geometric composition at its base and general forms.

Relatively to the next categories, *Presence of symbols* and *Ligatures*, we conclude that the presence of symbols seems to be practically inexistent in this subgenre. Regarding the topic of ligatures, we can also conclude that the results are not high enough to be considered a tendency among Thrash logos.

Next in the categories of Legible or Illegible, the results show that the great majority of Thrash Metal logos tend to maintain their legibility.

When it comes to the structural composition of the logos in this subgenre, our chart demonstrates that the majority of them also work with asymmetrical structures at their base.

Finally regarding the topic of Kerning and/or Character x-height, we can say that in this subgenre the modified kerning and character x-height is the more commonly used.

### Conclusion:

So, resuming, the tendency for Thrash Metal logos is: Geometrically formed (100%) legible (91%) logos that follow an asymmetrical structural base (61%) of composition, use modified kerning and character x-height values (78%) and without the presence of symbols (4%) or ligatures (30%). The next two images illustrate logos that follow these characteristics [bands Kreator (Figure. 154) and Destruction (Figure. 155)].

Legible	Illegible	Symmetric	Asymmetric	Normal Character Kerning and x-height	Modified Character Kerning and x-height
1	0	0	1	1	0
1	0	0	1	1	0
1	0	1	0	1	0
1	0	1	0	0	1
1	0	0	1	1	0
1	0	0	1	0	1
1	0	0	1	0	1
1	0	0	1	0	1
1	0	1	0	0	1
1	0	0	1	0	1
1	0	1	0	0	1
1	0	0	1	0	1
1	0	1	0	0	1
1	0	0	1	0	1
1	0	1	0	0	1
1	0	1	0	0	1
1	0	1	0	0	1
1	0	1	0	0	1
1	0	1	0	0	1
1	0	0	1	0	1
1	0	1	0	0	1
1	0	0	1	0	1
1	0	1	0	0	1
0	1	1	0	0	1
1	0	0	1	1	0
1	0	1	0	0	1
1	0	1	0	0	1
1	0	0	1	0	1
1	0	0	1	0	1
1	0	0	1	0	1
0	1	0	1	0	1
21	2	9	14	5	18
91,30434783	8,695652174	39,13043478	60,86956522	21,73913043	78,26086957



Figure. 154 – The logo from Kreator follows all of the most common characteristics seen in our sample of Thrash Metal logos.



Figure. 155 – Like the logo from Kreator, the one from Destruction also follow the characteristics that we have seen as the most commonly seen in the logos of this subgenre.

# Power Metal

Power Metal logos (Geometric)	Geometric forms	Organic forms	Sharp elements	Typography	Presence of Symbols	Ligatures
Altaria	1	0	0	0	0	0
Banshee	1	0	0	0	1	0
Nevermore	1	0	0	0	0	0
Bloodbound	1	0	0	0	0	0
Nostradameus	1	0	0	0	0	0
Anubis Gate (01)	1	0	0	0	0	0
Anubis Gate (02)	1	0	0	0	1	1
Dragonforce	1	0	0	0	1	0
Anvil	1	0	0	0	0	0
Olympos Mons	1	0	0	0	0	0
Falconer	1	0	0	0	0	0
Artch	1	0	0	0	0	0
Powerwolf	1	0	0	0	0	0
Arthemis	1	0	0	0	1	1
Gloryhammer	1	0	0	0	0	1
Gammaray	1	0	0	0	0	1
Sonata Artica	1	0	0	0	0	1
<b>TOTAL (17)</b>	<b>17</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>4</b>	<b>5</b>
<b>Percentages</b>	<b>100</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>23,52941176</b>	<b>29,4117647</b>
Nota: Existem 1 logo com 2 versões ligeiramente diferentes, o que torna o total 17 e não 16						

Figure. 156 – Power Metal logos characteristics chart.

The final subgenre of our study group, Power Metal, is also the next and final subgenre we will analyze in this phase of the work. So now based on our Power Metal focused chart we can proceed to contemplate the results we obtained. The typographical basis used more commonly in this subgenre are the geometrical ones.

Similar to what we have been seeing in Speed and Thrash Metal and related to the categories that refer to the forms used in the logos, Power Metal also shows a major tendency towards the use of Geometric form in its logos.

In our fifth and sixth categories, *Presence of symbols* and *Ligatures* respectively, the results shown that neither of these characteristics can be classified as common trait among Power Metal logos.

Regarding legibility, the majority of the logos created maintain their legibility (like we have been seeing in the majority of our studied subgenres).

The categories about structural composition (Symmetrical and Asymmetrical) showed that, like Death Metal, although more logos stick to an asymmetrical structure, the difference between asymmetrical and symmetrical bases is almost inexistent (one logo of difference).

Finally regarding the last two categories, *Normal Kerning and/or character x-height* and *Modified kerning and character x-height*, we can say that although the use of proportional values have a higher value in the chart, the difference between the two is minimal (like we seen in the topic of symmetry there is one logo of difference to be exact). So we can say that respectively to this topic either one is commonly used in Power Metal logos (the choice of one or the other can vary according to external factors, similar to the case of Death Metal).

## Conclusion:

So, a Power Metal logos tends to be a Symbol (24%) and ligature (29%) free logo, created on an asymmetrical (53%) or symmetrical (47%) base (there is only one logo of difference between the two, depending this way on the choices made), maintaining its legibility (82%) and using geometric forms (100%). However, as we have seen, the relation between characters in this logos, the kerning and the x-height of the characters, seem to oscillate between normal (47%) and modified (53%) values (once again only one logo of difference between the two) that are defined by a group of external and internal factor in the process of creation of a band's logo. Next we can see the logos of the bands Banshee and Powerwolf, which are logos that display all of the above described characteristics, including a Modified (Banshee, Figure. 157) and a Normal (Powerwolf, Figure. 158) Kerning and Character x-height example.

	Legible	Illegible	Symmetric	Asymmetric	Normal Character Kerning and x-height	Modified Character Kerning and x-height
	1	0	1	0	1	0
	1	0	0	1	0	1
	1	0	0	1	1	0
	1	0	1	0	1	0
	1	0	0	1	1	0
	1	0	0	1	1	0
	0	1	0	1	0	1
	1	0	1	0	1	0
	1	0	1	0	0	1
	1	0	1	0	0	1
	1	0	0	1	1	0
	1	0	1	0	0	1
	1	0	0	1	1	0
	1	0	0	1	0	1
	0	1	0	1	0	1
	1	0	1	0	0	1
	0	1	1	0	0	1
	0	1	1	0	0	1
	14	3	8	9	8	9
1	82,35294118	17,64705882	47,05882353	52,94117647	47,05882353	52,94117647



Figure. 157 – Logo from Power Metal band Banshee, created with all of the most common characteristics we seen during the our analysis of the Power Metal sample and an example of modified kerning and character x-height.



Figure. 158 – Power Metal band Powerwolf, also includes all of the trend characteristics but now created with normal kerning and character x-height.

## 2nd Phase analysis general conclusions

Thus we arrive at the end of this analysis phase. The objective of such analysis was to try to ascertain if the subgenres we studied in this project, and possibly other subgenres in the Heavy Metal genre, actually have their logos follow a group of visual characteristics that might help identify a metal subgenre by the image their logo presents.

Comparing the final results we obtained from all of the six subgenres we're working with, we can see what characteristics are more common in all of them. Below we list this characteristics according to their subgenres.

Black and Doom Metal: Blackletter; Asymmetrical structure; Legible, Normal kerning and Character x-height; No ligatures and No symbols.

Death Metal: Sharp Elements; Asymmetrical or symmetrical structure; Legible or illegible, Modified kerning and Character x-height; With ligatures and no symbols.

Speed Metal: Geometric Forms; Asymmetrical structure; Legible, Modified kerning and Character x-height; With ligatures and no symbols.

Thrash Metal: Geometric Forms; Asymmetrical structure; Legible, Modified kerning and Character x-height; No ligatures and no symbols.

Power Metal: Geometric Forms; Asymmetrical or symmetrical structure; Legible, Normal or Modified kerning and Character x-height; No ligatures and no symbols.

Relatively to the forms of all of the logos, we see that the mainly used forms live in a universe of sharp, spiky, geometric and generally "hard" forms. Although there are some different nuances among the subgenres:

Black and Doom Metal use blackletter typefaces, that even if in most cases there isn't the addition of other visual layers that include these sharp forms, the actual blackletter bases they use are composed of somewhat sharp and geometric forms themselves;

In Death Metal the logos are usually aesthetical composed of visual layers containing a range of different of these sharp forms;

The other three subgenres, Speed, Thrash and Power Metal, make use of geometric forms, which give their logos a more "Steel hard" look, instead of the more razor sharp forms of the Death Metal logos.

Nonetheless, it seems that the general image used by this group of logos all draw inspirations from a similar visual universe that exists around Heavy Metal (at least from the part of Heavy Metal that gave birth to the group of the subgenres we're studying).

Continuing in the composition of the logos, now more focused in their structural bases, our results demonstrate that the majority of the logos follow asymmetrical bases. We cannot say that symmetry isn't important in the logos of Heavy Metal. Even if not the most common, symmetrical logos do exist in our studied subgenres, being Death and Power Metal the only ones who show symmetrical bases. Besides we also cannot forget that symmetry can also exist in the rest of the image of Heavy Metal (e.g. the compositions of album artworks).

When it comes to the Kerning and/or Character x-height used in the logos, we can conclude that the results of both balanced and modified values are tied.

There are two subgenres who seem to only work with the normalized values (Black and Doom Metal) and two who work with modified values (Speed and Thrash Metal). But then, and similar to what we just saw relatively to the case of symmetry, there are two subgenres (Death and Power Metal) that shown balanced numbers in the use of either normal/balanced values of kerning and/or character x-height and modified ones. However, in both cases, we must not forget that there are always a defined set of rules (by the designer or following standard ones), so that the logos can be created and work correctly according to the desired effects. Next we can talk about the addition of yet more visual/aesthetic layers to the logo where we can include our *Presence of symbols* and *Ligatures* categories. In these groups of logos, the results show that in general the use of symbols in the logos is not very common and ligatures are present in only two out of the six studied subgenres, Death and Speed Metal.

Finally, in a more visual and function features, we have the topic of legibility. From our results, and contrary to popular beliefs related to the image of Heavy Metal, practically all of the subgenres seem to result in more legible than illegible logos. In our charts, only Death and Power Metal seem to make an almost equal use, equal not superior, of illegible logos. We might say that this popular belief developed itself due to the fact that more “strange” or visually worked logos tend to draw more attention to them, especially when compared to more simple exemplars.

### 4.1.3. Third phase analysis: Application of a Pearson's correlation coefficient matrix to all the logos of the defined sample groups, in order to check the similarity between the logos.

#### Methodology

At this point we have already passed through phase one, where we separated the logos we collected according to their base letter shapes, which served the purpose of finding which was the most common base used in each of the subgenres. Next, in phase two, we further analyzed the group of logos from the most common bases used in each subgenre (the number of exemplars now vary from subgenre to subgenre, but are all part of the 50 initial exemplars), categorizing all of the logos present in the group according to a set of defined characteristics (*Geometric forms; Organic forms; Sharp elements; Typography; Presence of Symbols; Ligatures; Legible; Illegible; Symmetric; Asymmetric; Normal Kerning and Character x-height and Modified Kerning and Character x-height.*)

The results from the second phase served the purpose of defining which where the most common characteristic found amongst the logos of each specific subgenre.

Now, in the third phase of our analysis process, we applied the Pearson's correlation coefficient, which is a statistical method that allows us to measure the degree of correlation, that is, the degree of similarity between two variables in a metric scale. However, since the objective here is to compare all logos present in the groups selected from each subgenre with each other, the application of this method will not be made between two variables but rather applied to a correlation matrix, which allows us to discover the correlation coefficient between each one of the logos and all the others present in the same group<sup>[18]</sup>. For this matrix to work we considered each set of characteristics<sup>[19]</sup> of each of the logos as a vector, which was then applied to our matrix and allowed to reach the correlation coefficient between the logos.

The values will be analyzed according to the following parameters of correlation:

- 1- Equality;
- 0.9 - positive or negative indicates a very strong correlation;
- 0.7 to 0.9 - positive or negative indicates a strong correlation;
- 0.5 to 0.7 - positive or negative indicates a moderate correlation;
- 0.3 to 0.5 - positive or negative indicates a weak correlation;
- 0 to 0.3 - positive or negative indicates a very weak correlation.

Since our objective is to find similarities between the logos, the negative results are excluded for the simple fact that they represent a measurement of dissimilarity. Besides that, and since these results might help to define the existence of a visual tendencies within each of the studied subgenres we will only concern ourselves with the results that present a correlation from 0,5 to 1 (from moderate to equality). Charts where created with the applied correlation matrix to all the logos of each subgenre and the values within 0,5 to 1 are colored with a specific color according to their level of correlation.

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<sup>18</sup> The groups where previously defined by the results obtained in phase one.

<sup>19</sup> The characteristics were defined during the second phase of analysis.

This phase of analysis will actually be composed of two stages. First we will make a general analysis of the charts in order to find the percentage of logos that maintain a significant<sup>[20]</sup> correlation (according to the defined method we already presented). To do so we will consider that a logo that maintains a correlation with at least 25%<sup>[21]</sup> of the remaining logos of its sample group, can be considered as valid for the correlation percentage total.

In a second stage we will analyze the same charts, but now focusing on the quality of the correlation of each subgenre, allowing us to define it (e.g if the majority of the logos show a moderate correlation, then in that subgenre the logos tend to be only moderately similar).

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20 In this project a significant correlation is a positive correlation with values between 0,5 and 1.

21 Taking into account the fact that this analysis is taking place on top of the sample group defined in the our first phase of analysis, making their bases already similar, we decided that a percentage of 25% is already considered relevant for the results of our correlation between logos of a subgenre.

# Black Metal

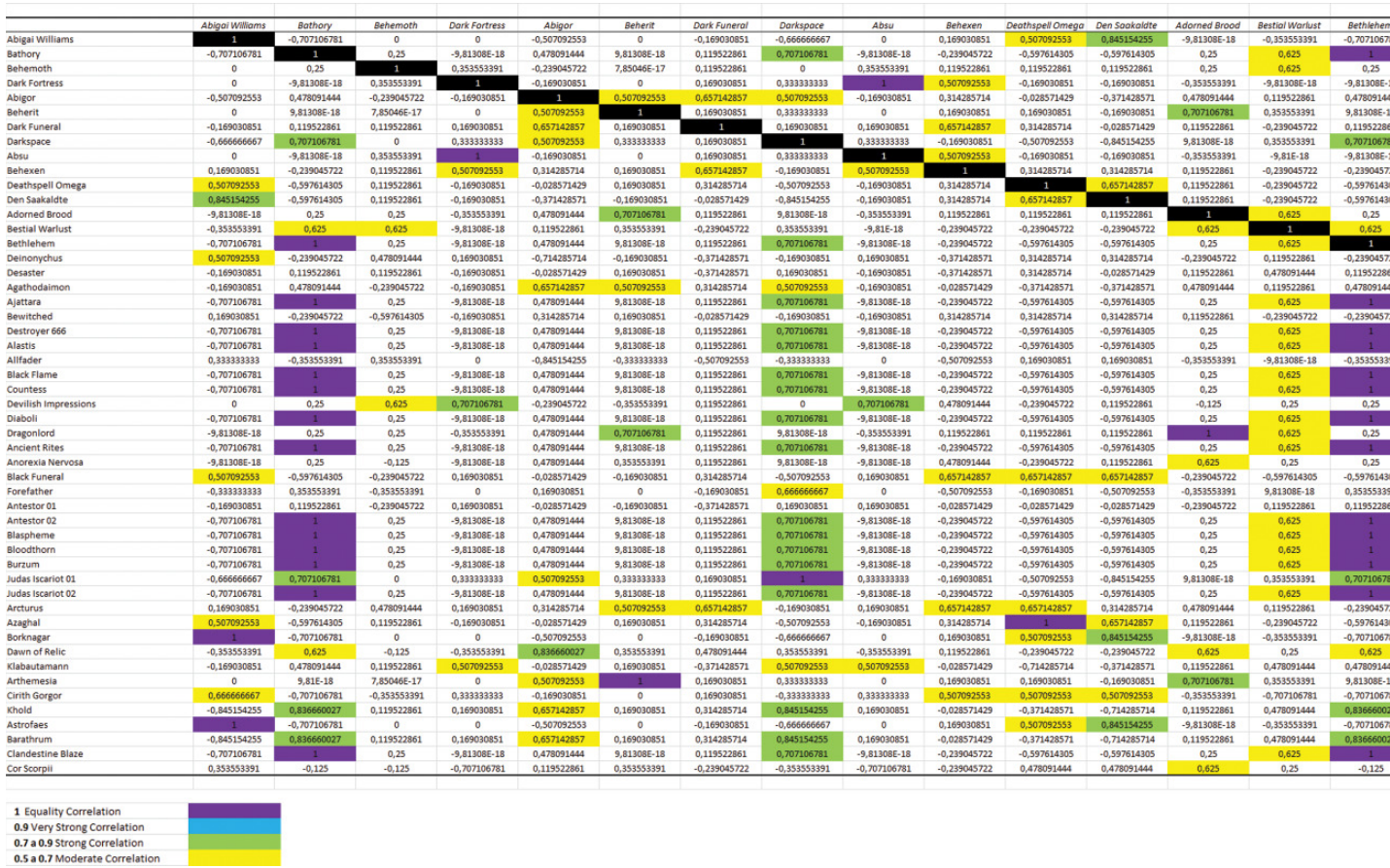


Figure. 159 – Black Metal logos correlation matrix chart.

According to our results, in the first stage of the analysis of the Black Metal logos, we can see that in general, approximately 40% of the logos in the studied sample maintain a significant correlation with at least 25% of the remaining logos of the group. With this we can conclude that the logos that maintain correlations, within the stipulated analysis method<sup>[22]</sup>, among themselves are in minority (less than 50%) in this subgenre.

Relatively to the quality of that correlation (moderate, strong or equality), we see that between all of the logos with significant correlation in the sample group defined in the second phase of analysis, the majority (being it approximately 39%) presents a correlation, this is, a relation of similarity at the level of equality (value of 1). The reason for this is probably connected to results we obtained in our second phase analysis (here specifically to Black Metal) where we have seen that in the simple blackletter bases of the logos of this subgenre there is a current use of a group of blackletter typefaces, being “Old English” the more commonly seen. So, consequently, logos present vectors with very similar values due to the fact that they present very similar characteristics (e.g. use of typography, being legible, following mainly asymmetrical structures, among others.). Considering all of this, it’s not surprising that the greater part of the logos scored a level of equality in the correlations. In the next page we have exemplified this similarity with the logos from the bands: Bathory, Burzum, Bloodthoren and Antestor (Figures. 160 to 163).

22 Only results positive in value and showing level of correlation from moderate to equality.



## Death Metal

	Abhorrence	Aborted	Canser	Abramelin	Asesino	The Chasm	Abysmal Torment	Obituary	Braindrill	Carnifex	Capharnaum	Amoral	Anvil of Doom	Benediction	The Chasm (02)
Abhorrence	1	0,507092553	0,478091444	-0,239045722	0,478091444	0,314285714	-0,028571429	-0,239045722	0,314285714	0,314285714	-0,239045722	0,119522861	0,119522861	-0,028571429	0,314285714
Aborted	0,507092553	1	0,353553391	-0,353553391	-9,81308E-18	0,169030851	0,507092553	-0,353553391	0,169030851	0,169030851	-0,353553391	-9,81308E-18	0,707106781	-0,169030851	0,507092553
Canser	0,478091444	0,353553391	1	0,25	0,25	0,836660027	0,119522861	0,25	0,478091444	0,478091444	0,25	0,625	0,625	0,478091444	-0,239045722
Abramelin	-0,239045722	-0,353553391	0,25	1	0,25	0,119522861	0,119522861	1	0,478091444	0,478091444	1	0,625	-0,125	0,478091444	-0,239045722
Asesino	0,478091444	-9,81308E-18	0,25	0,25	1	0,119522861	-0,597614305	0,25	-0,239045722	-0,239045722	0,25	0,625	-0,125	-0,239045722	-0,239045722
The Chasm	0,314285714	0,169030851	0,836660027	0,119522861	0,119522861	1	-0,028571429	0,119522861	0,314285714	0,314285714	0,119522861	0,478091444	0,478091444	0,657142857	-0,371428571
Abysmal Torment	-0,028571429	0,507092553	0,119522861	0,119522861	-0,597614305	-0,028571429	1	0,119522861	0,657142857	0,657142857	0,119522861	-0,239045722	0,478091444	0,314285714	0,657142857
Obituary	-0,239045722	-0,353553391	0,25	1	0,25	0,119522861	0,119522861	1	0,478091444	0,478091444	1	0,625	-0,125	0,478091444	-0,239045722
Braindrill	0,314285714	0,169030851	0,478091444	0,478091444	-0,239045722	0,314285714	0,657142857	0,478091444	1	1	0,478091444	0,119522861	0,119522861	0,657142857	0,314285714
Carnifex	0,314285714	0,169030851	0,478091444	0,478091444	-0,239045722	0,314285714	0,657142857	0,478091444	1	1	0,478091444	0,119522861	0,119522861	0,657142857	0,314285714
Capharnaum	-0,239045722	-0,353553391	0,25	1	0,25	0,119522861	0,119522861	1	0,478091444	0,478091444	1	0,625	-0,125	0,478091444	-0,239045722
Amoral	0,119522861	-9,81308E-18	0,625	0,625	0,625	0,478091444	-0,239045722	0,625	0,119522861	0,119522861	0,625	1	0,25	0,119522861	-0,597614305
Anvil of Doom	0,119522861	0,707106781	0,625	-0,125	-0,125	0,478091444	0,478091444	-0,125	0,119522861	0,119522861	-0,125	0,25	1	0,119522861	0,119522861
Benediction	-0,028571429	-0,169030851	0,478091444	0,478091444	-0,239045722	0,657142857	0,314285714	0,478091444	0,657142857	0,657142857	0,478091444	0,119522861	0,119522861	1	-0,028571429
The Chasm (02)	0,314285714	0,507092553	-0,239045722	-0,239045722	-0,239045722	-0,371428571	0,657142857	-0,239045722	0,314285714	0,314285714	-0,239045722	-0,597614305	0,119522861	-0,028571429	1
Arsis	-0,597614305	-9,81308E-18	-0,125	0,625	-0,125	-0,239045722	0,478091444	0,625	0,119522861	0,119522861	0,625	0,25	0,25	0,119522861	0,119522861
Cenotaph	0,314285714	0,845154255	0,478091444	-0,239045722	-0,239045722	0,314285714	0,657142857	-0,239045722	0,314285714	0,314285714	-0,239045722	0,119522861	0,836660027	-0,028571429	0,314285714
Centinex	0,119522861	-0,353553391	-0,125	0,625	0,625	-0,239045722	-0,239045722	0,625	0,119522861	0,119522861	0,625	0,25	-0,5	0,119522861	0,119522861
Benighted	0,314285714	0,845154255	0,478091444	-0,239045722	-0,239045722	0,314285714	0,657142857	-0,239045722	0,314285714	0,314285714	-0,239045722	0,119522861	0,836660027	-0,028571429	0,314285714
Angelcorpse	0,169030851	0,666666667	0,353553391	-0,353553391	-9,81308E-18	0,507092553	0,169030851	-0,353553391	-0,169030851	-0,169030851	-0,353553391	-9,81308E-18	0,707106781	0,169030851	0,169030851
Atheist	0,314285714	0,507092553	-0,239045722	-0,239045722	-0,239045722	-0,371428571	0,657142857	-0,239045722	0,314285714	0,314285714	-0,239045722	-0,597614305	0,119522861	-0,028571429	1
Cattle Decapitation	0,314285714	0,507092553	-0,239045722	-0,239045722	0,478091444	-0,371428571	-0,028571429	-0,239045722	-0,371428571	-0,371428571	-0,239045722	0,119522861	0,119522861	-0,714285714	0,314285714
Bloodbath	0,169030851	0,666666667	0	-9,81308E-18	-0,353553391	-0,169030851	0,845154255	-9,81308E-18	0,507092553	0,507092553	-9,81308E-18	-0,353553391	0,353553391	0,169030851	0,845154255

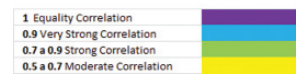


Figure. 164 – Death Metal logos correlation matrix chart.

In the case of Death Metal, the results of the first stage show that only a small percentage of approximately 17% of the logos in the Death Metal sample group maintain significant correlations with at least 25% of the other logos of the group. So, we can conclude that, like in Black Metal, only a small minority of the totality of Death Metal logos from the sample seem to maintain significant correlation levels with each other.

In the second stage, the results show that in terms of correlation quality, the majority (approximately 69%) of the defined group of logos in this subgenre maintains a moderate (correlation value from 0,5 to 0,7) relationship of similarity. So we can conclude that logos created in the Death Metal subgenre tend to be a bit more individual. The style of the logos still follows the same set of characteristics we defined in the previous analysis phases as the most commonly seen, but in relation to each other they seem to present a higher level of uniqueness<sup>[23]</sup>.

<sup>23</sup> Pearson's correlation coefficient does not compromise the uniqueness of the logos, it relates only the similarity of a set of formal characteristics, using a statistical method to prove the existence of similar visual attributes that, in a broad sense, we refer to as a visual style. So, and being uniqueness/singularity very important in the design of any logo, when we say that the logos have an higher degree of equality, like in the case of Black Metal, in their logos we're not saying that as graphic design elements they don't have uniqueness, only that there are subgenres that have logos that follow more similar visual aspects than others.

Still, they're visually style related. We might say that the fact that the more commonly seen Death Metal logos are included in a group that as "undefined" base letter shapes and the fact that they showed that they can follow either symmetrical or asymmetrical structures, use either normal or modified kerning and character x-height and usually include ligatures in their composition are all factors that might contribute for their own uniqueness and, consequently, to a smaller degree of similarity among themselves. The base category that is definitely at the core of their similarity, even if only moderate, is the fact that the great majority is created using sharp elements in their composition (as we have seen in the second phase analysis). We present two logos [bands Aborted (Figure. 165) and Bloodbath (Figure. 166)] that exemplify the moderate similarity of Death Metal logos.



Figure. 165 – Death Metal logo from the band Aborted.

	<i>Arsis</i>	<i>Cenotaph</i>	<i>Centinex</i>	<i>Benighted</i>	<i>Angelcorpse</i>	<i>Atheist</i>	<i>Cattle Decapitation</i>	<i>Bloodbath</i>
	-0,597614305	0,314285714	0,119522861	0,314285714	0,169030851	0,314285714	0,314285714	0,169030851
	-9,81308E-18	0,845154255	-0,353553391	0,845154255	0,666666667	0,507092553	0,507092553	0,666666667
	-0,125	0,478091444	-0,125	0,478091444	0,353553391	-0,239045722	-0,239045722	0
	0,625	-0,239045722	0,625	-0,239045722	-0,353553391	-0,239045722	-0,239045722	-9,81308E-18
	-0,125	-0,239045722	0,625	-0,239045722	-9,81308E-18	-0,239045722	0,478091444	-0,353553391
	-0,239045722	0,314285714	-0,239045722	0,314285714	0,507092553	-0,371428571	-0,371428571	-0,169030851
	0,478091444	0,657142857	-0,239045722	0,657142857	0,169030851	0,657142857	-0,028571429	0,845154255
	0,625	-0,239045722	0,625	-0,239045722	-0,353553391	-0,239045722	-0,239045722	-9,81308E-18
	0,119522861	0,314285714	0,119522861	0,314285714	-0,169030851	0,314285714	-0,371428571	0,507092553
	0,119522861	0,314285714	0,119522861	0,314285714	-0,169030851	0,314285714	-0,371428571	0,507092553
	0,625	-0,239045722	0,625	-0,239045722	-0,353553391	-0,239045722	-0,239045722	-9,81308E-18
	0,25	0,119522861	0,25	0,119522861	-9,81308E-18	-0,597614305	0,119522861	-0,353553391
	0,25	0,836660027	-0,5	0,836660027	0,707106781	0,119522861	0,119522861	0,353553391
	0,119522861	-0,028571429	0,119522861	-0,028571429	0,169030851	-0,028571429	-0,714285714	0,169030851
	0,119522861	0,314285714	0,119522861	0,314285714	0,169030851	1	0,314285714	0,845154255
	1	0,119522861	0,25	0,119522861	-9,81308E-18	0,119522861	0,119522861	0,353553391
	0,119522861	1	-0,597614305	1	0,507092553	0,314285714	0,314285714	0,507092553
	0,25	-0,597614305	1	-0,597614305	-0,353553391	0,119522861	0,119522861	-9,81308E-18
	0,119522861	1	-0,597614305	1	0,507092553	0,314285714	0,314285714	0,507092553
	-9,81308E-18	0,507092553	-0,353553391	0,507092553	1	0,169030851	0,169030851	0,333333333
	0,119522861	0,314285714	0,119522861	0,314285714	0,169030851	1	0,314285714	0,845154255
	0,119522861	0,314285714	0,119522861	0,314285714	0,169030851	0,314285714	1	0,169030851
	0,353553391	0,507092553	-9,81308E-18	0,507092553	0,333333333	0,845154255	0,169030851	1



Figure. 166 – Logo from the band Bloodbath.

## Doom Metal

	<i>Ablaze in Hatred</i>	<i>... and here I lie</i>	<i>Thergothon</i>	<i>Mercy</i>	<i>Witchfinder General 01</i>	<i>Witchfinder General 02</i>
<i>Ablaze in Hatred</i>	1	0,625	0,119522861	0,625	0,625	0,625
<i>... and here I lie</i>	0,625	1	0,478091444	1	1	1
<i>Thergothon</i>	0,119522861	0,478091444	1	0,478091444	0,478091444	0,478091444
<i>Mercy</i>	0,625	1	0,478091444	1	1	1
<i>Witchfinder General 01</i>	0,625	1	0,478091444	1	1	1
<i>Witchfinder General 02</i>	0,625	1	0,478091444	1	1	1
<i>Abaton</i>	0,625	0,625	0,119522861	0,625	0,625	0,625
<i>SubRosa</i>	1	0,625	0,119522861	0,625	0,625	0,625
<i>Candlemass</i>	0,625	1	0,478091444	1	1	1
<i>Ahab</i>	0,836660027	0,478091444	-0,028571429	0,478091444	0,478091444	0,478091444
<i>Oxist</i>	9,81308E-18	9,81308E-18	-0,169030851	9,81308E-18	9,81308E-18	9,81308E-18
<i>Iron Man</i>	0,625	1	0,478091444	1	1	1
<i>The Obsessed</i>	0,625	1	0,478091444	1	1	1
<i>Great Coven</i>	-0,239045722	-0,239045722	0,314285714	-0,239045722	-0,239045722	-0,239045722
<i>Saint Vitus</i>	0,119522861	0,119522861	0,657142857	0,119522861	0,119522861	0,119522861
<i>Briton Rites</i>	0,625	1	0,478091444	1	1	1
<i>Sorcerer</i>	0,625	1	0,478091444	1	1	1
<i>Cathedral</i>	0,625	1	0,478091444	1	1	1
<i>Swallow the Sun</i>	0,478091444	0,119522861	0,657142857	0,119522861	0,119522861	0,119522861
<i>Witchcraft</i>	0,25	0,25	0,478091444	0,25	0,25	0,25
<i>Pagan Altar 01</i>	0,478091444	0,836660027	0,657142857	0,836660027	0,836660027	0,836660027
<i>Pagan Altar 02</i>	0,625	1	0,478091444	1	1	1
<i>Pagan Altar 03</i>	0,25	0,625	0,119522861	0,625	0,625	0,625

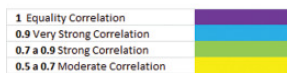


Figure. 167 – Doom Metal logos correlation matrix chart.

From the results we obtained from the correlation matrix applied to the group of Doom Metal logos, we can say that in their majority, approximately 70% of the sample group, they maintain significant correlations (within the stipulated values) with at least 25% of the remaining logos of the sample group. We can also say that majorly (46%), they present a degree of similarity of equality (although there is small difference, of 3 exemplars to be exact, between the ones of equality and the ones of moderate correlation). Nonetheless we can say that the logos of Doom Metal seem to follow the same trend that we previously saw in Black Metal, where the simple blackletter bases of the logos seem to make use of a set group of blackletter typefaces, being once again “Old English” the most commonly seen one, and to follow defined characteristics like asymmetrical structures and legibility. Next we show some examples of logos that follow what we have just described [bands ... and here I lie, Pagan Altar (version 2) Mercy and Candlemass (Figures. 168 to 171)].

General 02	Abaton	SubRosa	Candlemass	Ahab	Oxist	Iron Man	The Obsessed	Great Coven	Saint Vitus	Briton Rites	Sorcerer	Cathedral	Swallow the Sun	Witchcraft	Pagan Altar 01	Pagan Altar 02	Pagan Altar 03
525	0,625	1	0,625	0,836660027	9,81308E-18	0,625	0,625	-0,239045722	0,119522861	0,625	0,625	0,625	0,478091444	0,25	0,478091444	0,625	0,25
1	0,625	0,625	1	0,478091444	9,81308E-18	1	1	-0,239045722	0,119522861	1	1	1	0,119522861	0,25	0,836660027	1	0,625
091444	0,119522861	0,119522861	0,478091444	-0,028571429	-0,169030851	0,478091444	0,478091444	0,314285714	0,657142857	0,478091444	0,478091444	0,478091444	0,657142857	0,478091444	0,657142857	0,478091444	0,119522861
1	0,625	0,625	1	0,478091444	9,81308E-18	1	1	-0,239045722	0,119522861	1	1	1	0,119522861	0,25	0,836660027	1	0,625
1	0,625	0,625	1	0,478091444	9,81308E-18	1	1	-0,239045722	0,119522861	1	1	1	0,119522861	0,25	0,836660027	1	0,625
1	0,625	0,625	1	0,478091444	9,81308E-18	1	1	-0,239045722	0,119522861	1	1	1	0,119522861	0,25	0,836660027	1	0,625
525	1	0,625	0,625	0,478091444	0,353553391	0,625	0,625	0,119522861	0,478091444	0,625	0,625	0,625	0,119522861	0,625	0,478091444	0,625	0,25
525	0,625	1	0,625	0,836660027	9,81308E-18	0,625	0,625	-0,239045722	0,119522861	0,625	0,625	0,625	0,478091444	0,25	0,478091444	0,625	0,25
1	0,625	0,625	1	0,478091444	9,81308E-18	1	1	-0,239045722	0,119522861	1	1	1	0,119522861	0,25	0,836660027	1	0,625
091444	0,478091444	0,836660027	0,478091444	1	0,169030851	0,478091444	0,478091444	-0,371428571	-0,028571429	0,478091444	0,478091444	0,478091444	0,314285714	0,119522861	0,314285714	0,478091444	0,119522861
08E-18	0,353553391	9,81308E-18	9,81308E-18	0,169030851	1	9,81308E-18	9,81308E-18	0,507092553	0,169030851	9,81308E-18	9,81308E-18	9,81308E-18	-0,169030851	3,92523E-17	0,169030851	9,81308E-18	0,353553391
1	0,625	0,625	1	0,478091444	9,81308E-18	1	1	-0,239045722	0,119522861	1	1	1	0,119522861	0,25	0,836660027	1	0,625
1	0,625	0,625	1	0,478091444	9,81308E-18	1	1	-0,239045722	0,119522861	1	1	1	0,119522861	0,25	0,836660027	1	0,625
045722	0,119522861	-0,239045722	-0,239045722	-0,371428571	0,507092553	-0,239045722	-0,239045722	1	0,657142857	-0,239045722	-0,239045722	-0,239045722	0,314285714	0,478091444	-0,028571429	-0,239045722	0,119522861
522861	0,478091444	0,119522861	0,119522861	-0,028571429	0,169030851	0,119522861	0,119522861	0,657142857	1	0,119522861	0,119522861	0,119522861	0,657142857	0,836660027	0,314285714	0,119522861	-0,239045722
1	0,625	0,625	1	0,478091444	9,81308E-18	1	1	-0,239045722	0,119522861	1	1	1	0,119522861	0,25	0,836660027	1	0,625
1	0,625	0,625	1	0,478091444	9,81308E-18	1	1	-0,239045722	0,119522861	1	1	1	0,119522861	0,25	0,836660027	1	0,625
1	0,625	0,625	1	0,478091444	9,81308E-18	1	1	-0,239045722	0,119522861	1	1	1	0,119522861	0,25	0,836660027	1	0,625
522861	0,119522861	0,478091444	0,119522861	0,314285714	-0,169030851	0,119522861	0,119522861	0,314285714	0,657142857	0,119522861	0,119522861	0,119522861	1	0,478091444	0,314285714	0,119522861	-0,239045722
25	0,625	0,25	0,25	0,119522861	3,92523E-17	0,25	0,25	0,478091444	0,836660027	0,25	0,25	0,25	0,478091444	1	0,119522861	0,25	-0,125
660027	0,478091444	0,478091444	0,836660027	0,314285714	0,169030851	0,836660027	0,836660027	-0,028571429	0,314285714	0,836660027	0,836660027	0,836660027	0,314285714	0,119522861	1	0,836660027	0,478091444
1	0,625	0,625	1	0,478091444	9,81308E-18	1	1	-0,239045722	0,119522861	1	1	1	0,119522861	0,25	0,836660027	1	0,625
525	0,25	0,25	0,625	0,119522861	0,353553391	0,625	0,625	0,119522861	-0,239045722	0,625	0,625	0,625	-0,239045722	-0,125	0,478091444	0,625	1



Figure. 168 – Logo of the band ... and here I lie.



Figure. 169 – Second version of the logo from Doom Metal band Pagan Altar.



Figure. 170 – Logo of the band Mercy.



Figure. 171 – Logo from the band Candlemass.

## Speed Metal

	Acero Letal	Judas Priest	Zonata	Acid	Asgard	Atom God	Aggressa	Animetal	Skull Fist	Armored Knighth	Abattoir	Abandoned Fate	Affliction	AgentSteel	Cranium	Acidic Assault	Adonis
Acero Letal	1	0,33333333	0,169030851	-0,169030851	-9,81308E-18	0,353553391	0,707106781	0,353553391	0,169030851	0,507092553	-0,169030851	0,169030851	0,169030851	-0,169030851	0,666666667	-0,353553391	0,353553391
Judas Priest	0,33333333	1	0,845154255	0,507092553	-9,81308E-18	0,353553391	0	0,353553391	0,845154255	0,507092553	0,507092553	0,845154255	0,845154255	0,507092553	0,666666667	0,353553391	0,353553391
Zonata	0,169030851	0,845154255	1	0,314285714	0,119522861	0,478091444	0,119522861	0,478091444	0,657142857	0,314285714	0,657142857	1	1	0,657142857	0,507092553	0,478091444	0,478091444
Acid	-0,169030851	0,507092553	0,314285714	1	0,478091444	0,119522861	-0,239045722	0,119522861	0,657142857	0,314285714	0,657142857	0,314285714	0,314285714	0,657142857	0,169030851	0,836660027	0,119522861
Asgard	-9,81308E-18	-9,81308E-18	0,119522861	0,478091444	1	-0,125	0,25	0,625	0,119522861	0,478091444	0,478091444	0,119522861	0,119522861	0,478091444	-0,353553391	0,625	0,625
Atom God	0,353553391	0,353553391	0,478091444	0,119522861	-0,125	1	0,625	0,25	0,478091444	0,119522861	0,119522861	0,478091444	0,478091444	0,119522861	0,707106781	0,25	0,25
Aggressa	0,707106781	0	0,119522861	-0,239045722	0,25	0,625	1	0,625	0,119522861	0,478091444	-0,239045722	0,119522861	0,119522861	-0,239045722	0,353553391	-0,125	0,625
Animetal	0,353553391	0,353553391	0,478091444	0,119522861	0,625	0,25	0,625	1	0,478091444	0,836660027	0,119522861	0,478091444	0,478091444	0,119522861	0	0,25	1
Skull Fist	0,169030851	0,845154255	0,657142857	0,657142857	0,119522861	0,478091444	0,119522861	0,478091444	1	0,657142857	0,314285714	0,657142857	0,657142857	0,314285714	0,507092553	0,478091444	0,478091444
Armored Knighth	0,507092553	0,507092553	0,314285714	0,314285714	0,478091444	0,119522861	0,478091444	0,836660027	0,657142857	1	-0,028571429	0,314285714	0,314285714	-0,028571429	0,169030851	0,119522861	0,836660027
Abattoir	-0,169030851	0,507092553	0,657142857	0,657142857	0,478091444	0,119522861	-0,239045722	0,119522861	0,314285714	-0,028571429	1	0,657142857	0,657142857	1	0,169030851	0,836660027	0,119522861
Abandoned Fate	0,169030851	0,845154255	1	0,314285714	0,119522861	0,478091444	0,119522861	0,478091444	0,657142857	0,314285714	0,657142857	1	1	0,657142857	0,507092553	0,478091444	0,478091444
Affliction	0,169030851	0,845154255	1	0,314285714	0,119522861	0,478091444	0,119522861	0,478091444	0,657142857	0,314285714	0,657142857	1	1	0,657142857	0,507092553	0,478091444	0,478091444
AgentSteel	-0,169030851	0,507092553	0,657142857	0,657142857	0,478091444	0,119522861	-0,239045722	0,119522861	0,314285714	-0,028571429	1	0,657142857	0,657142857	1	0,169030851	0,836660027	0,119522861
Cranium	0,666666667	0,666666667	0,507092553	0,169030851	-0,353553391	0,707106781	0,353553391	0	0,507092553	0,169030851	0,169030851	0,507092553	0,507092553	0,169030851	1	-9,81308E-18	0
Acidic Assault	-0,353553391	0,353553391	0,478091444	0,836660027	0,625	0,25	-0,125	0,25	0,478091444	0,119522861	0,836660027	0,478091444	0,478091444	0,836660027	-9,81308E-18	1	0,25
Adonis	0,353553391	0,353553391	0,478091444	0,119522861	0,625	0,25	0,625	1	0,478091444	0,836660027	0,119522861	0,478091444	0,478091444	0,119522861	0	0,25	1
Anthares	0,169030851	0,169030851	0,314285714	0,314285714	0,836660027	-0,239045722	0,119522861	0,478091444	-0,028571429	0,314285714	0,657142857	0,314285714	0,314285714	0,657142857	-0,169030851	0,478091444	0,478091444
Antidote	0,169030851	0,169030851	0,314285714	0,314285714	0,836660027	-0,239045722	0,119522861	0,478091444	-0,028571429	0,314285714	0,657142857	0,314285714	0,314285714	0,657142857	-0,169030851	0,478091444	0,478091444
Avenger	0,169030851	0,169030851	0,314285714	0,314285714	0,836660027	-0,239045722	0,119522861	0,478091444	-0,028571429	0,314285714	0,657142857	0,314285714	0,314285714	0,657142857	-0,169030851	0,478091444	0,478091444
Adamantine	-0,353553391	0,353553391	0,478091444	0,836660027	0,625	0,25	-0,125	0,25	0,478091444	0,119522861	0,836660027	0,478091444	0,478091444	0,836660027	-9,81308E-18	1	0,25
ADX	0	0,707106781	0,836660027	0,478091444	0,25	0,625	0,25	0,625	0,836660027	0,478091444	0,836660027	0,478091444	0,478091444	0,836660027	0,353553391	0,625	0,625
Deliverance	-0,169030851	0,507092553	0,314285714	1	0,478091444	0,119522861	-0,239045722	0,119522861	0,657142857	0,314285714	0,657142857	0,314285714	0,314285714	0,657142857	0,169030851	0,836660027	0,119522861
Raven	0,33333333	1	0,845154255	0,507092553	-9,81308E-18	0,353553391	0	0,353553391	0,845154255	0,507092553	0,507092553	0,845154255	0,845154255	0,507092553	0,666666667	0,353553391	0,353553391
Running Wild	-9,81308E-18	-9,81308E-18	0,119522861	0,478091444	0,25	0,625	0,25	-0,125	0,119522861	-0,239045722	0,478091444	0,119522861	0,119522861	0,478091444	0,353553391	0,625	-0,125
Toxik	0,845154255	0,169030851	0,314285714	-0,371428571	0,119522861	0,478091444	0,836660027	0,478091444	-0,028571429	0,314285714	-0,028571429	0,314285714	0,314285714	-0,028571429	0,507092553	-0,239045722	0,478091444

Figure. 172 – Speed Metal logos correlation matrix chart.

Speed Metal is the next subgenre to which we applied the correlation matrix. In its logos, the results show that slightly more than half of the logos of the sample group (approximately 58%) have significant correlations with at least 25% of the other logos in the group.

In the topic of correlation quality, we can say that the majority (approximately 57%) of Speed Metal logos maintain a moderate (0,5 to 0,7) correlation among themselves. Once again we can conclude that although Speed Metal logos seem to follow a group of characteristics, as we have seen in the second phase analysis, they also tend to maintain their singularity when compared to other logos of the subgenre. As we've seen in the second phase of the analysis, about half of our sample of collected logos for the Speed Metal subgenre tends to, among other characteristics, be created with modified kerning and/or character x-height and to include ligatures in their composition. Both of these aspects are bound to have some form of influence in the results of the correlation since they also depend of the name of the band itself (the characters themselves). The logos from the Speed Metal bands Acid, Skull Fist, AgentSteel and Raven (Figures. 173 to 176) are here used as two moderately similar logos.



Figure. 173 – Speed Metal logo of the band Acid.



Figure. 174 – Logo of Skull Fist.



Figure. 175 – Logo from the band AgentSteel.



Figure. 176 – Raven's band logo.

	<i>Anthares</i>	<i>Antidote</i>	<i>Avenger</i>	<i>Adamantine</i>	<i>ADX</i>	<i>Deliverance</i>	<i>Raven</i>	<i>Running Wild</i>	<i>Toxik</i>
	0,169030851	0,169030851	0,169030851	-0,353553391	0	-0,169030851	0,333333333	-9,81308E-18	0,845154255
	0,169030851	0,169030851	0,169030851	0,353553391	0,707106781	0,507092553	1	-9,81308E-18	0,169030851
	0,314285714	0,314285714	0,314285714	0,478091444	0,836660027	0,314285714	0,845154255	0,119522861	0,314285714
	0,314285714	0,314285714	0,314285714	0,836660027	0,478091444	1	0,507092553	0,478091444	-0,371428571
	0,836660027	0,836660027	0,836660027	0,625	0,25	0,478091444	-9,81308E-18	0,25	0,119522861
	-0,239045722	-0,239045722	-0,239045722	0,25	0,625	0,119522861	0,353553391	0,625	0,478091444
	0,119522861	0,119522861	0,119522861	-0,125	0,25	-0,239045722	0	0,25	0,836660027
	0,478091444	0,478091444	0,478091444	0,25	0,625	0,119522861	0,353553391	-0,125	0,478091444
	-0,028571429	-0,028571429	-0,028571429	0,478091444	0,836660027	0,657142857	0,845154255	0,119522861	-0,028571429
	0,314285714	0,314285714	0,314285714	0,119522861	0,478091444	0,314285714	0,507092553	-0,239045722	0,314285714
	0,657142857	0,657142857	0,657142857	0,836660027	0,478091444	0,657142857	0,507092553	0,478091444	-0,028571429
	0,314285714	0,314285714	0,314285714	0,478091444	0,836660027	0,314285714	0,845154255	0,119522861	0,314285714
	0,314285714	0,314285714	0,314285714	0,478091444	0,836660027	0,314285714	0,845154255	0,119522861	0,314285714
	0,657142857	0,657142857	0,657142857	0,836660027	0,478091444	0,657142857	0,507092553	0,478091444	-0,028571429
	-0,169030851	-0,169030851	-0,169030851	-9,81308E-18	0,353553391	0,169030851	0,666666667	0,353553391	0,507092553
	0,478091444	0,478091444	0,478091444	1	0,625	0,836660027	0,353553391	0,625	-0,239045722
	0,478091444	0,478091444	0,478091444	0,25	0,625	0,119522861	0,353553391	-0,125	0,478091444
	1	1	1	0,478091444	0,119522861	0,314285714	0,169030851	0,119522861	0,314285714
	1	1	1	0,478091444	0,119522861	0,314285714	0,169030851	0,119522861	0,314285714
	1	1	1	0,478091444	0,119522861	0,314285714	0,169030851	0,119522861	0,314285714
	0,478091444	0,478091444	0,478091444	1	0,625	0,836660027	0,353553391	0,625	-0,239045722
	0,119522861	0,119522861	0,119522861	0,625	1	0,478091444	0,707106781	0,25	0,119522861
	0,314285714	0,314285714	0,314285714	0,836660027	0,478091444	1	0,507092553	0,478091444	-0,371428571
	0,169030851	0,169030851	0,169030851	0,353553391	0,707106781	0,507092553	1	-9,81308E-18	0,169030851
	0,119522861	0,119522861	0,119522861	0,625	0,25	0,478091444	-9,81308E-18	1	0,119522861
	0,314285714	0,314285714	0,314285714	-0,239045722	0,119522861	-0,371428571	0,169030851	0,119522861	1

## Thrash Metal

	<i>Abandoned</i>	<i>Annihilator</i>	<i>Metallica</i>	<i>Bonded by Blood</i>	<i>Pantera</i>	<i>Overkill</i>
Abandoned	1	0,836660027	0,625	0,25	1	0,478091444
Annihilator	0,836660027	1	0,478091444	0,119522861	0,836660027	0,657142857
Metallica	0,625	0,478091444	1	0,625	0,625	0,119522861
Bonded by Blood	0,25	0,119522861	0,625	1	0,25	0,478091444
Pantera	1	0,836660027	0,625	0,25	1	0,478091444
Overkill	0,478091444	0,657142857	0,119522861	0,478091444	0,478091444	1
Xentrix	0,478091444	0,657142857	0,119522861	0,478091444	0,478091444	1
Kreator	0,625	0,478091444	0,25	0,625	0,625	0,836660027
Destruction	0,625	0,478091444	0,25	0,625	0,625	0,836660027
Nuclear Assault	0,25	0,119522861	0,625	1	0,25	0,478091444
Metal Church	0,625	0,478091444	0,25	0,625	0,625	0,836660027
Absolve	0,25	0,119522861	0,625	1	0,25	0,478091444
Anthrax	0,625	0,478091444	0,25	0,625	0,625	0,836660027
Armadilha	0,119522861	0,314285714	0,478091444	0,836660027	0,119522861	0,657142857
Battlecross	0,25	0,119522861	0,625	1	0,25	0,478091444
Abstract	-0,239045722	-0,028571429	0,119522861	0,478091444	-0,239045722	0,314285714
Above the Mist	1	0,836660027	0,625	0,25	1	0,478091444
Abuser	0,25	0,119522861	0,625	1	0,25	0,478091444
Atrophy	0,119522861	0,314285714	0,478091444	0,836660027	0,119522861	0,657142857
Death Angel	0,625	0,478091444	0,25	0,625	0,625	0,836660027
Slayer	0,478091444	0,314285714	0,119522861	0,478091444	0,478091444	0,657142857
Sodom	0,625	0,478091444	0,25	0,625	0,625	0,836660027
Angel Dust	0,119522861	0,314285714	-0,239045722	0,119522861	0,119522861	0,657142857

1	Equality Correlation
0.9	Very Strong Correlation
0.7 a 0.9	Strong Correlation
0.5 a 0.7	Moderate Correlation

Figure. 177 – Thrash Metal logos correlation matrix chart.

In the case of Thrash Metal, the results show that approximately 87% of the logos of this subgenre maintain a significant correlation with at least 25% of the totality of logos in the sample. Majorly (approximately 53%), they also show moderate correlation values, similarly to what we just saw in Speed Metal. Although Thrash Metal logos don't tend to use ligatures they also use modified kerning and/or character x-height. So we can arrive to similar conclusions to the ones that resulted from the analysis of the Speed Metal logos. Metallica, Battlecross, Kreator and Nuclear Assault (Figures. 178 to 181) are four examples of Thrash Metal bands that present moderately similar logos.

	Xentrix	Kreator	Destruction	Nuclear Assault	Metal Church	Absolve	Anthrax	Armadilha	Battlecross	Abstract	Above the Mist	Abuser	Atrophy	Death Angel	Slayer	Sodom	Angel Dust
	0,478091444	0,625	0,625	0,25	0,625	0,25	0,625	0,119522861	0,25	-0,239045722	1	0,25	0,119522861	0,625	0,478091444	0,625	0,119522861
	0,657142857	0,478091444	0,478091444	0,119522861	0,478091444	0,119522861	0,478091444	0,314285714	0,119522861	-0,028571429	0,836660027	0,119522861	0,314285714	0,478091444	0,314285714	0,478091444	0,314285714
	0,119522861	0,25	0,25	0,625	0,25	0,625	0,25	0,478091444	0,625	0,119522861	0,625	0,625	0,478091444	0,25	0,119522861	0,25	-0,239045722
	0,478091444	0,625	0,625	1	0,625	1	0,625	0,836660027	1	0,478091444	0,25	1	0,836660027	0,625	0,478091444	0,625	0,119522861
	0,478091444	0,625	0,625	0,25	0,625	0,25	0,625	0,119522861	0,25	-0,239045722	1	0,25	0,119522861	0,625	0,478091444	0,625	0,119522861
	1	0,836660027	0,836660027	0,478091444	0,836660027	0,478091444	0,836660027	0,657142857	0,478091444	0,314285714	0,478091444	0,478091444	0,657142857	0,836660027	0,657142857	0,836660027	0,657142857
	1	0,836660027	0,836660027	0,478091444	0,836660027	0,478091444	0,836660027	0,657142857	0,478091444	0,314285714	0,478091444	0,478091444	0,657142857	0,836660027	0,657142857	0,836660027	0,657142857
	0,836660027	1	1	0,625	1	0,625	1	0,478091444	0,625	0,119522861	0,625	0,625	0,478091444	1	0,836660027	1	0,478091444
	0,836660027	1	1	0,625	1	0,625	1	0,478091444	0,625	0,119522861	0,625	0,625	0,478091444	1	0,836660027	1	0,478091444
	0,478091444	0,625	0,625	1	0,625	1	0,625	0,836660027	1	0,478091444	0,25	1	0,836660027	0,625	0,478091444	0,625	0,119522861
	0,836660027	1	1	0,625	1	0,625	1	0,478091444	0,625	0,119522861	0,625	0,625	0,478091444	1	0,836660027	1	0,478091444
	0,657142857	0,478091444	0,478091444	0,836660027	0,478091444	0,836660027	0,478091444	1	0,836660027	0,657142857	0,119522861	0,836660027	1	0,478091444	0,314285714	0,478091444	0,314285714
	0,478091444	0,625	0,625	1	0,625	1	0,625	0,836660027	1	0,478091444	0,25	1	0,836660027	0,625	0,478091444	0,625	0,119522861
	0,314285714	0,119522861	0,119522861	0,478091444	0,119522861	0,478091444	0,119522861	0,657142857	0,478091444	1	-0,239045722	0,478091444	0,657142857	0,119522861	-0,028571429	0,119522861	0,657142857
	0,478091444	0,625	0,625	0,25	0,625	0,25	0,625	0,119522861	0,25	-0,239045722	1	0,25	0,119522861	0,625	0,478091444	0,625	0,119522861
	0,478091444	0,625	0,625	1	0,625	1	0,625	0,836660027	1	0,478091444	0,25	1	0,836660027	0,625	0,478091444	0,625	0,119522861
	0,657142857	0,478091444	0,478091444	0,836660027	0,478091444	0,836660027	0,478091444	1	0,836660027	0,657142857	0,119522861	0,836660027	1	0,478091444	0,314285714	0,478091444	0,314285714
	0,836660027	1	1	0,625	1	0,625	1	0,478091444	0,625	0,119522861	0,625	0,625	0,478091444	1	0,836660027	1	0,478091444
	0,657142857	0,836660027	0,836660027	0,478091444	0,836660027	0,478091444	0,836660027	0,314285714	0,478091444	-0,028571429	0,478091444	0,478091444	0,314285714	0,836660027	1	0,836660027	0,314285714
	0,836660027	1	1	0,625	1	0,625	1	0,478091444	0,625	0,119522861	0,625	0,625	0,478091444	1	0,836660027	1	0,478091444
	0,657142857	0,478091444	0,478091444	0,119522861	0,478091444	0,119522861	0,478091444	0,314285714	0,119522861	0,657142857	0,119522861	0,119522861	0,314285714	0,478091444	0,314285714	0,478091444	1



Figure. 178 – Metallica's logo.



Figure. 180 – Logo from the band Kreator



Figure. 179 – Thrash Metal logo of Nuclear Assault.



Figure. 181 – Logo of the band Battlecross.

## Power Metal

	<i>Altaria</i>	<i>Banshee</i>	<i>Nevermore</i>	<i>Bloodbound</i>	<i>Nostradameus</i>	<i>Anubis Gate (01)</i>	<i>Anubis Gate (02)</i>	<i>Dragonforce</i>	<i>Anvil</i>	<i>Olympos Mons</i>	<i>Falconer</i>
<i>Altaria</i>	1	0,119522861	0,625	1	0,625	0,625	-0,353553391	0,836660027	0,625	0,625	0,625
<i>Banshee</i>	0,119522861	1	0,478091444	0,119522861	0,478091444	0,478091444	0,507092553	0,314285714	0,478091444	0,478091444	0,478091444
<i>Nevermore</i>	0,625	0,478091444	1	0,625	1	1	-9,81308E-18	0,478091444	0,25	0,25	1
<i>Bloodbound</i>	1	0,119522861	0,625	1	0,625	0,625	-0,353553391	0,836660027	0,625	0,625	0,625
<i>Nostradameus</i>	0,625	0,478091444	1	0,625	1	1	-9,81308E-18	0,478091444	0,25	0,25	1
<i>Anubis Gate (01)</i>	0,625	0,478091444	1	0,625	1	1	-9,81308E-18	0,478091444	0,25	0,25	1
<i>Anubis Gate (02)</i>	-0,353553391	0,507092553	-9,81308E-18	-0,353553391	-9,81308E-18	-9,81308E-18	1	-0,169030851	0	0	-9,81308E-18
<i>Dragonforce</i>	0,836660027	0,314285714	0,478091444	0,836660027	0,478091444	0,478091444	-0,169030851	1	0,478091444	0,478091444	0,478091444
<i>Anvil</i>	0,625	0,478091444	0,25	0,625	0,25	0,25	0	0,478091444	1	1	0,25
<i>Olympos Mons</i>	0,625	0,478091444	0,25	0,625	0,25	0,25	0	0,478091444	1	1	0,25
<i>Falconer</i>	0,625	0,478091444	1	0,625	1	1	-9,81308E-18	0,478091444	0,25	0,25	1
<i>Artch</i>	0,625	0,478091444	0,25	0,625	0,25	0,25	0	0,478091444	1	1	0,25
<i>Powerwolf</i>	0,625	0,478091444	1	0,625	1	1	-9,81308E-18	0,478091444	0,25	0,25	1
<i>Arthemis</i>	-9,81308E-18	0,845154255	0,353553391	-9,81308E-18	0,353553391	0,353553391	0,666666667	0,169030851	0,353553391	0,353553391	0,353553391
<i>Gloryhammer</i>	-0,239045722	0,314285714	0,119522861	-0,239045722	0,119522861	0,119522861	0,845154255	-0,371428571	0,119522861	0,119522861	0,119522861
<i>Gammaray</i>	0,478091444	0,314285714	0,119522861	0,478091444	0,119522861	0,119522861	0,169030851	0,314285714	0,836660027	0,836660027	0,119522861
<i>Sonata Artica</i>	0,119522861	-0,028571429	-0,239045722	0,119522861	-0,239045722	-0,239045722	0,507092553	-0,028571429	0,478091444	0,478091444	-0,239045722

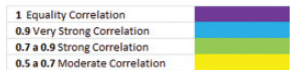


Figure. 182 – Speed Metal logos correlation matrix chart.

Power Metal, our last studied subgenre, show results that tell us that a majority of approximately 76% of the sample of logos maintain significant correlations with at least 25% of the logos in its group.

In the second stage of the analysis, it shown results that are identical to what was seen in Speed and Thrash Metal, with the majority (approximately 52%) of its logos presenting mainly moderate correlations among themselves.

In conclusion, we can say that, now similar to Death Metal, Power Metal logos can be created using either symmetrical or asymmetrical structures and use either normal or modified kerning and character x-height. So, once again, the choices made for their creation will also inevitably influence their relation with each other. As examples we have the logos of the bands Altaria, Olympos Mons, Bloodbound and Anvil (Figures. 183 to 186).



Figure. 183 – Speed Metal band Altaria's logo.



Figure. 184 – Logo from Olympos Mons.

<i>Artch</i>	<i>Powerwolf</i>	<i>Arthemis</i>	<i>Gloryhammer</i>	<i>Gammaray</i>	<i>Sonata Artica</i>
0,625	0,625	-9,81308E-18	-0,239045722	0,478091444	0,119522861
0,478091444	0,478091444	0,845154255	0,314285714	0,314285714	-0,028571429
0,25	1	0,353553391	0,119522861	0,119522861	-0,239045722
0,625	0,625	-9,81308E-18	-0,239045722	0,478091444	0,119522861
0,25	1	0,353553391	0,119522861	0,119522861	-0,239045722
0,25	1	0,353553391	0,119522861	0,119522861	-0,239045722
0	-9,81308E-18	0,666666667	0,845154255	0,169030851	0,507092553
0,478091444	0,478091444	0,169030851	-0,371428571	0,314285714	-0,028571429
1	0,25	0,353553391	0,119522861	0,836660027	0,478091444
1	0,25	0,353553391	0,119522861	0,836660027	0,478091444
0,25	1	0,353553391	0,119522861	0,119522861	-0,239045722
1	0,25	0,353553391	0,119522861	0,836660027	0,478091444
0,25	1	0,353553391	0,119522861	0,119522861	-0,239045722
0,353553391	0,353553391	1	0,507092553	0,507092553	0,169030851
0,119522861	0,119522861	0,507092553	1	0,314285714	0,657142857
0,836660027	0,119522861	0,507092553	0,314285714	1	0,657142857
0,478091444	-0,239045722	0,169030851	0,657142857	0,657142857	1



Figure. 185 – Logo from Anvil

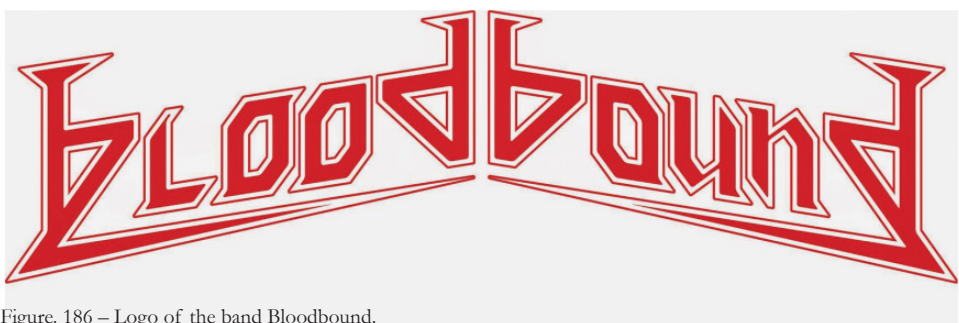


Figure. 186 – Logo of the band Bloodbound.

### 3rd Phase analysis general conclusions

With this we also come to an end of yet another analysis phase. The objective of the analysis conducted in this phase was to try to see to what extent our logo's sample groups maintain relations of similarity among themselves, that is, the existence of correlations which in this cases were buoyed in values that where from 0,5 to 1 (from moderate correlation to equality correlation).

Not only that but with this studied we also tried to define the quality of that correlations and what is the main level of correlation that each subgenre presents.

In a general observation of our results we can see that from our six studied subgenres only two of them (Black and Death Metal) present less than 50% of their logos with correlations with at least 25% of the remaining logos in the group.

We can also conclude that from the six studied subgenres, between significant logotypes, the majority (four out of six) maintain correlations of moderate values. The strong correlations are in minority in all of the subgenres and only in Black and Doom Metal (the other two subgenres) the results show a majority of equality leveled correlation instead of moderate ones.

Like we already said the singularity of the logos was never in question and after we analyzed the results we can say that although the logos of each subgenre follow a more or less specific set of characteristics they are able to create logos that easily differentiate themselves from others in the same subgenre. Only in Black and Doom Metal we see logos that are more closely similar to each other, given their correlations mostly value 1 (equality), due to the base inspirations and characteristics used in these two subgenres.

All of what we've said here can be visually represented by the groups of logos we showed at the end of each subgenres analysis in this phase.

Finally, we can also conclude that Doom Metal is the subgenre with the greater number of logos with equality level of correlation (presenting approximately 70% of its logos maintaining a correlation with at least 25% of the other logos of the group and being the majority of those correlations of value of equality) with each other and Thrash Metal is the one with greater number of moderate correlations amongst the logos of its sample (presenting approximately 87% of its logos maintaining a correlation with at least 25% of the remaining logos of the sample group and being the majority of them moderate level correlations).

In the pages that follow we show the groups of logos that represent, like we said, the logos that maintain correlation with at least 25% of the other logos of their group sample and also help to visually represent the quality of the correlation in that same groups.

We must also note that there are some constraints regarding our analysis, namely that it might also be interesting to apply the Pearson's correlation before separating the logos of each subgenre based on their most common base letter shapes or even among all logos collected for all the studied subgenres. It might also be interesting to apply a clustering methodology to see how the logos would relate to each other. Although these approaches have not been selected to address in our defined methodology are here presented to open some possibilities that can be further developed in future researches.

# Black Metal Correlation between logos

Most common Correlation level: Equality



Figure. 187 – Compilation of Black Metal that maintain correlations

# Death Metal Correlation between logos

Most common Correlation level: Moderate



Figure. 188 – Compilation of Death Metal that maintain correlations

# Doom Metal Correlation between logos

Most common Correlation level: Equality



Figure. 189 – Compilation of Doom Metal that maintain correlations

# Speed Metal Correlation between logos

Most common Correlation level: Moderate



Figure. 190 – Compilation of Speed Metal that maintain correlations

# Thrash Metal Correlation between logos

Most common Correlation level: Moderate



Figure. 191 – Compilation of Thrash Metal that maintain correlations

# Power Metal Correlation between logos

Most common Correlation level: Moderate



Figure. 192 – Compilation of Power Metal that maintain correlations

## 4.2. Project's practical application

In addition to the theoretical framework and the analysis we already presented, this project is also composed of a practical approach that relates itself to those analysis as well as it works as an application of them to Metal logos.

This practical component of our project revolves around a device, an “academic tool”, that serves the purpose of demonstrate a method of creation of Heavy Metal logos, which follows a set of characteristics, decomposed and synthesized during the phases 1 and 2 of analysis, which can help identify subgenres by the image of the logo. Not only that, but this device can also create a reconstruction or composition logic for the logos, allowing us to create working bases for logo design, which will then be worked upon to create new Heavy Metal logos that, as we just said, follow a stipulated set of characteristics that might help to identify the subgenre they represent.

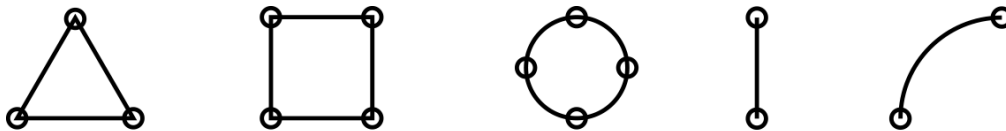
The methodology used in this practical application consists in collecting a group of base letter shape skeletons for each of the studied subgenres, which are based of the most commonly seen base letter shapes (first phase of analysis results) of each specific subgenre. The skeletons are the bases on which the creation of the logos will take place.

Next we defined five neutral forms [line (straight and curved), triangle, square and circle], all of which can be articulated<sup>[24]</sup> through their vector points (Figure. 193) in order to achieve the desired forms and which would be added to the base typographical skeletons in order to develop the bases for new logo design.

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24 To help work work with this form we will have a set of tools (similar to prorams like adobe illustrator or photoshop) that work with selection, copy, scale, duplication, rotation, reflection, (horizontal and Vertical), point erasing, among others.

### Base neutral forms used:



### Examples of possible form modifications of those same forms:

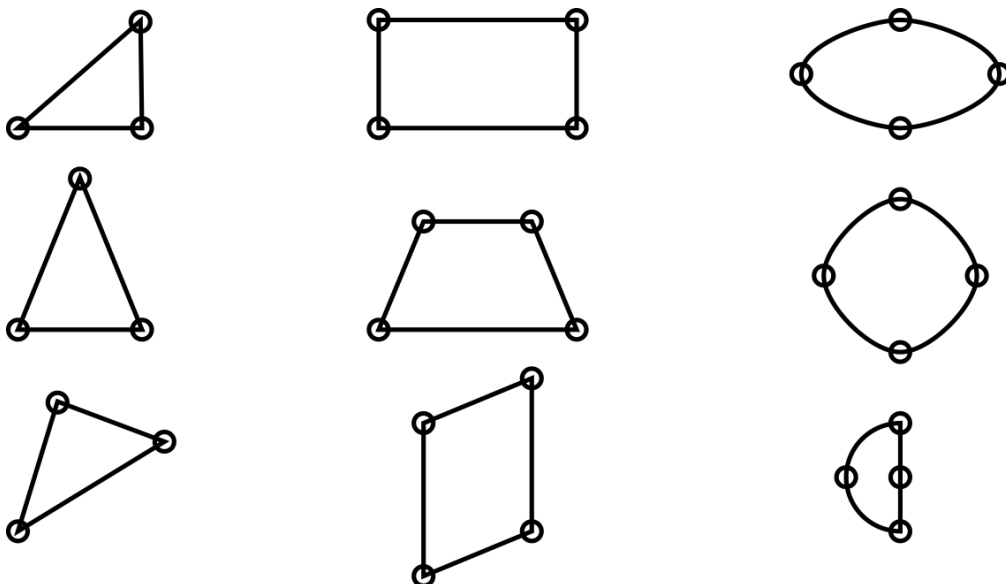


Figure. 193 – Defined neutral forms and their possible manipulation.

So by applying this process we are demonstrating a method of logo composition that is more specific for some of the studied subgenres and which will ultimately show us how we can construct a logo to more correctly represent a subgenre, based on the characteristics we found during our analysis and which have been developing themselves with time, within the image of the Heavy Metal and its subgenres. In the end, and as we already explained, we are also left with a device that can be useful not only for designers, but to anyone who wants to understand a method used for the construction of logos. Besides that this device can be proved useful for anyone who wants to create Metal logos since it provides them with the opportunity to create bases in which they can work and create new (and different) logo designs which follow stipulated rules (stipulated by the designer, the band or anyone that is working with the device). As an example we used a base pseudo word/name “ADHEGION”<sup>[25]</sup> for each of the subgenres and following the already defined characteristics we had for each of them we proceeded to create new logos that incorporated them in their composition and structure.

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25 The use of the pseudo word “ADHEGION” was inspired by a very similar word: ADHESION. The word was used by Miguel Sousa, an MA student at the University of Reading, in his online tool Adhesion Text, which consists of a dummy text generator (Kiel, 2005). In our projected, we made a slight modification, swapping the letter “S” for “G”.

## Black and Doom Metal

As we saw in our analysis Black and Doom Metal logos are very similar. They make use of very similar inspirations and use very similar characteristics in their logos composition and structure. Their main bases are the blackletters, and when it comes to the image of their logos that seems to be it. Our results showed a major use of blackletter inspired fonts without and greater modifications to either the composition of the structure of the same. So in the practical application of our project to both of this subgenres the results are very plain. For the base letter skeleton we choose the “Old English” font (Figure. 194) since it was the most commonly seen in both of the subgenres bases [other possible bases could be: Old English (Monotype); Gothic Textura Quadrata; Pointed Quadrata Minuscule and Schwabacher Minuscule, Modern].

### Base characteristics of bothe of this subgenres logos:

Simple Blackletter; Asymmetrical; Legible; Normal Kerning and/or Character x-height; No ligatures and No symbols.



Figure. 194 – Old English typographical skeleton.

## Death Metal

In the case of Death Metal there are characteristics with which we can work a little more in the creation of logos. In this subgenre the majority of the base letter shapes are considered “undefined” so, in order to collect a small group of base letter shape skeletons we tried to incorporate different bases to work with. The selected fonts were: Centaur; Friz Quadrata; Univers; Gill Sans and Futura.

**The base characteristics we had to work with in this subgenre were:**

Created with sharp forms; Asymmetrical or Symmetrical; Legible or Illegible; Modified Kerning and or Character x-height; With ligatures and No symbols.

With Them we create three different logos we present here as examples of our practical project applied to Death Metal logos (Figures. 195, 196 and 197).

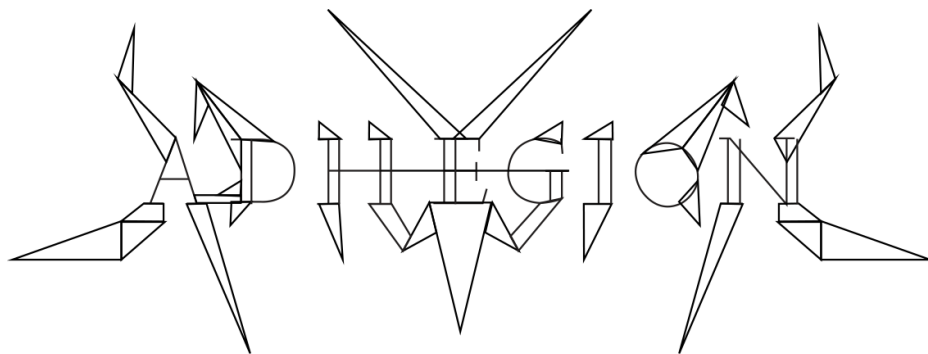


Figure. 195 – Created according to the defined characteristics Death Metal logo, exemplar 1.

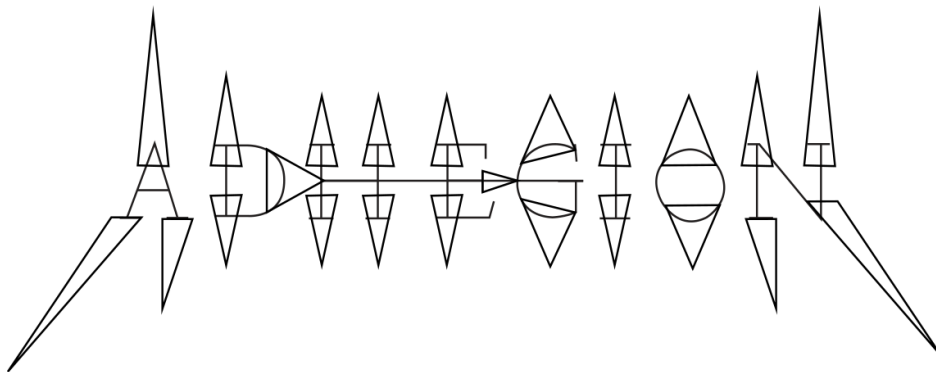


Figure. 196 – Created according to the defined characteristics Death Metal logo, exemplar 2.

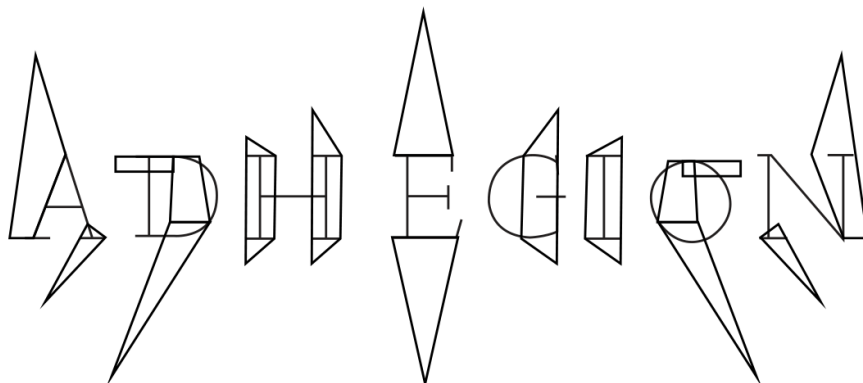


Figure. 197 – Created according to the defined characteristics Death Metal logo, exemplar 3.

## Speed, Thrash and Power Metal

For our last three subgenres, the case is similar to Black and Doom Metal. Speed, Thrash and Power Metal also share very similar characteristics among their logos. In the results of our first phase analysis we saw that the main base letter shapes used by this subgenres are the geometric ones and that relatively to the most commonly seen forms of the logos (first four categories of the second phase analysis) are also geometric. So with this in mind the selected base letter shape skeletons used in the practical application of these subgenres are also geometrical based. Relatively to the more commonly seen characteristics in each of these subgenres they vary a little form subgenre to subgenre as we will present here (like we have been doing for the other subgenres and which was originally presented in the second phase of our analysis). Like we have done in Death Metal, three examples of logos created according to the method of our project are presented for each of these subgenres. Speed Metal (figures. 198, 199 and 200), Thrash Metal (201, 202 and 203) and Power Metal (204, 205 and 206).

### Speed Metal logos base characteristics:

Geometric forms; Asymmetrical; Legible; Modified Kerning and/or Character x-height; With ligatures and No symbols.

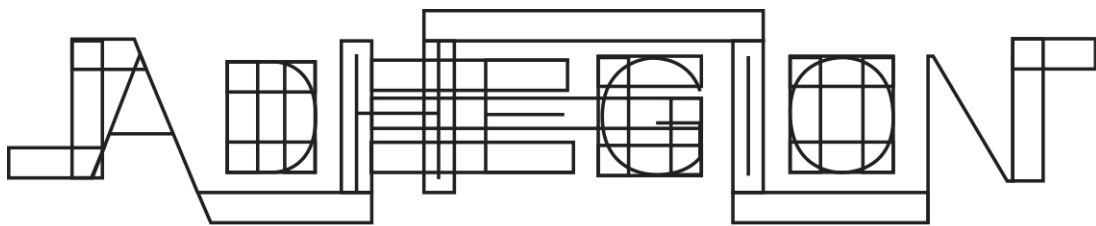


Figure. 198 – Created according to the defined characteristics Speed Metal logo, exemplar 1.

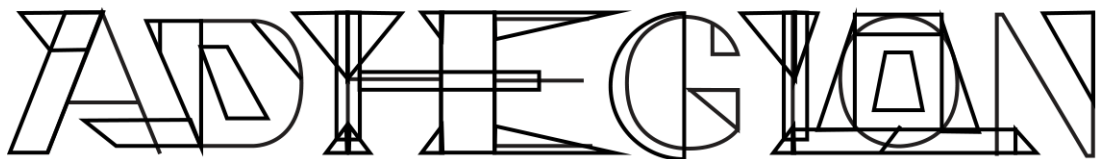


Figure. 199 – Created according to the defined characteristics Speed Metal logo, exemplar 2.

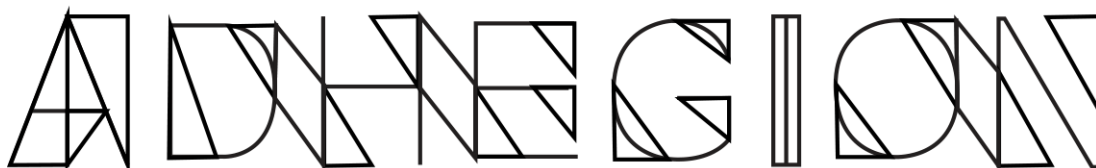


Figure. 200 – Created according to the defined characteristics Speed Metal logo, exemplar 3.

**Thrash Metal logos base characteristics:**

Geometric forms; Asymmetrical; Legible; Modified Kerning and/or Character x-height; No ligatures and No symbols.

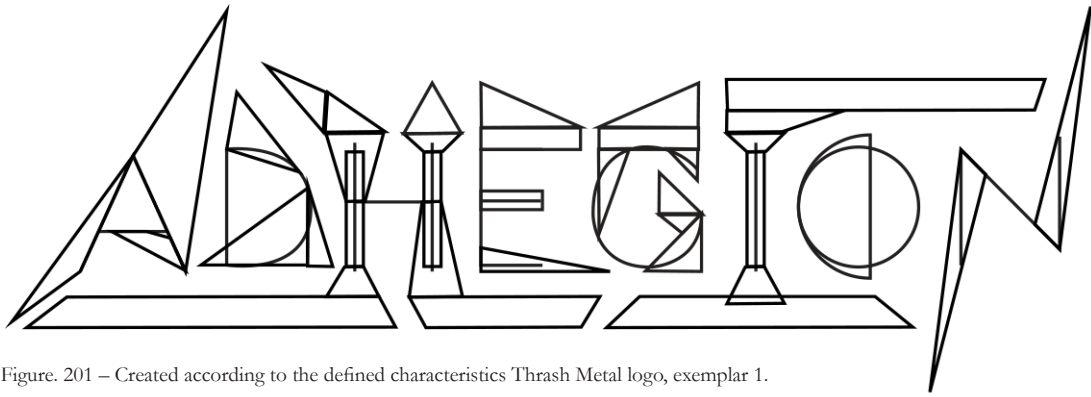


Figure. 201 – Created according to the defined characteristics Thrash Metal logo, exemplar 1.

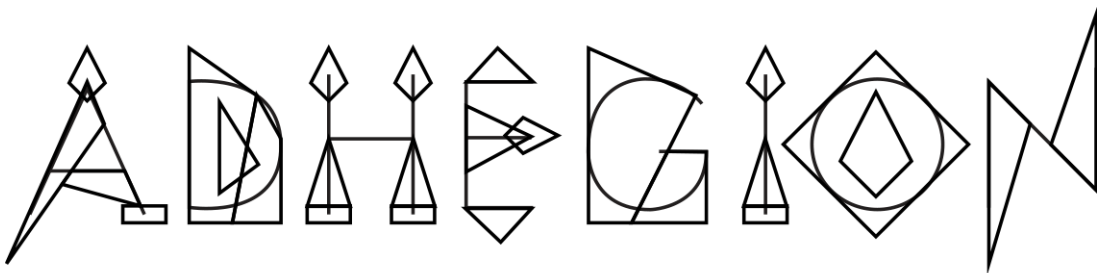


Figure. 202 – Created according to the defined characteristics Thrash Metal logo, exemplar 2.

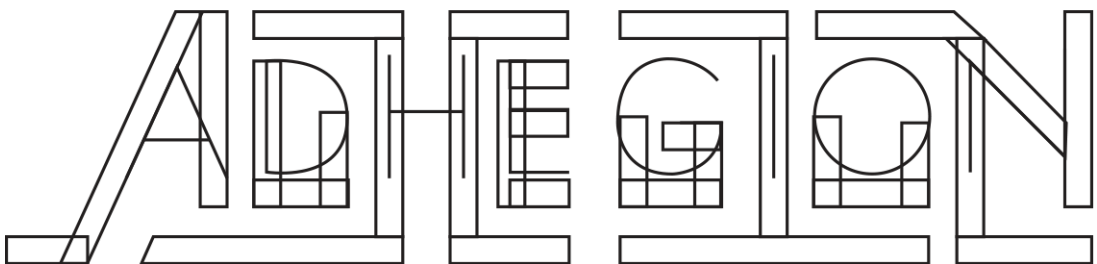


Figure. 203 – Created according to the defined characteristics Thrash Metal logo, exemplar 3.

**Power Metal logos base characteristics:**

Geometric forms; Asymmetrical or Symmetrical; Legible; Normal or Modified Kerning and/or Character x-height; No ligatures and No symbols.



Figure. 204 – Created according to the defined characteristics Power Metal logo, exemplar 1.

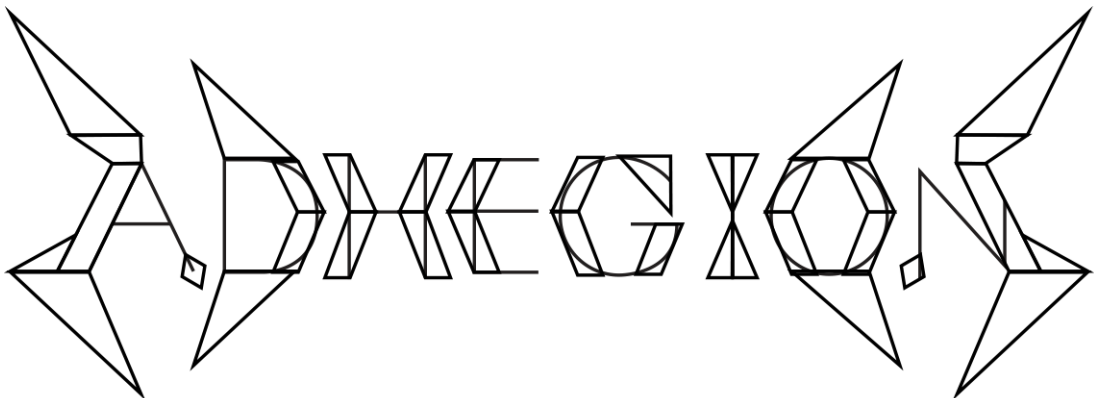


Figure. 205 – Created according to the defined characteristics Power Metal logo, exemplar 2.

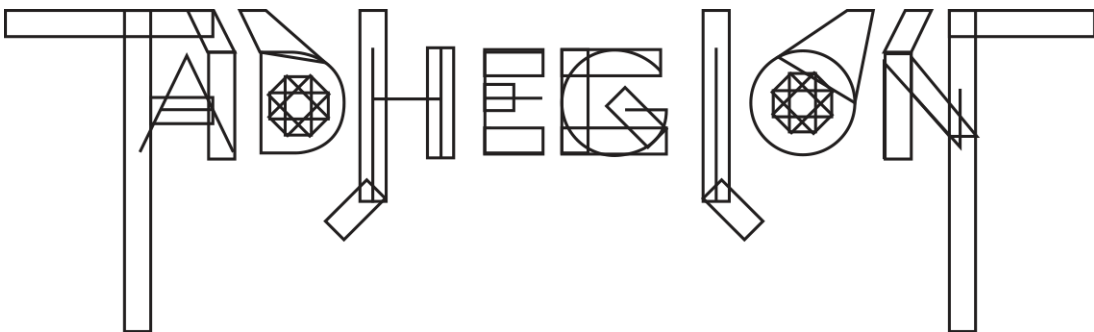


Figure. 206 – Created according to the defined characteristics Power Metal logo, exemplar 3.



Thrash Metal logo

A D H E G I O N

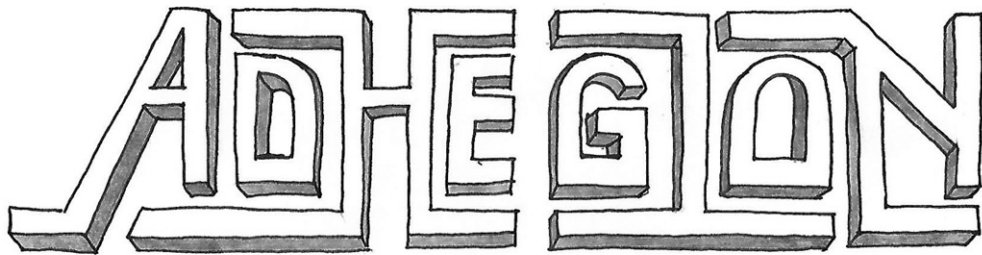
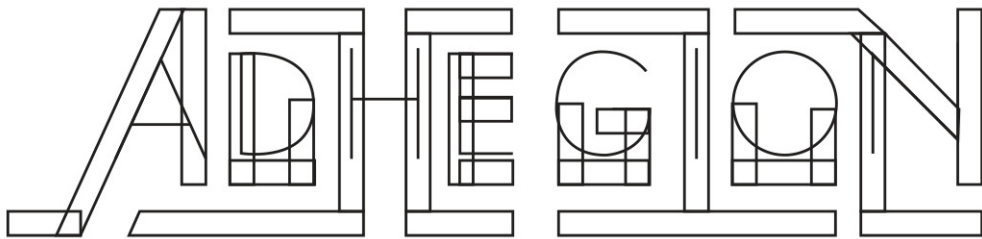


Figure. 208 – Development of a Thrash Metal logo, using one of the bases created with the device.

Power Metal logo

ADHEGION

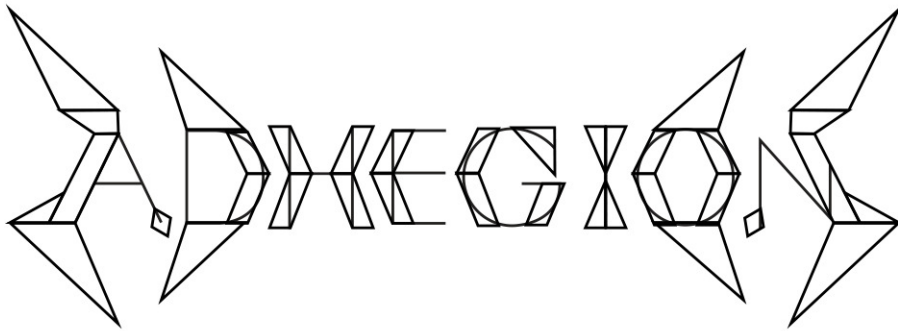


Figure. 209 – Development of a Power Metal logo, using one of the bases created with the device.

## 5. Conclusion

So we arrive at an end of our project. We have presented Heavy Metal, how it came to be and the road it traveled to do it, becoming what we recognize nowadays. Then we also started to focus our attention in the image it began to adapt for itself and, to certain extent, in the inspirations and adaptations it used in it. But the main focus of this project was (and is) the image presented by a specific graphic element used by bands, which is the logo.

The first conclusions we can take from our project began when we presented the features that must be taken into consideration when analyzing the logos.

Regarding the concepts of legibility/illegibility and Form/Content/Function, we can conclude that in Heavy Metal these two are connected. Logos might be legible and clearly transmit their message but they can also be more difficult to understand and still be able to transmit a message (sometimes even better than a legible logo). These two concepts also maintain a connection with the concept transgression present in Heavy Metal, since changes in form, the content presented and the actual illegibility of some logos can also be considered forms of transgression, more specifically, visual transgression.

The concept of geometry brings not only a range of forms that can be used in the composition of Heavy Metal logos, but also helps us understand yet more artistic movements from which Heavy Metal still draws inspiration and some of the symbolic connotations that were associated to geometric forms. Symmetry (one of the regulatory principles in geometry) helps us to understand structural decisions made in some Heavy Metal logos, bringing with it ideas like center, beauty and perfection. Like geometry, symmetry also brings some connotations that were adopted and adapted by the image of Heavy Metal logos.

Relatively to color, we can conclude that subgenres don't have very specifically defined ranges of color, but, there are a few colors that we might consider predominate within the genre in general, being them the colors black, white and red, as well as the use of metalized effects. These colors bring with them connotations that have, to some extent, been adopted and adapted by the genre and its subgenres. We can also say that color also maintains some level of connection with symbology, which is in fact the last of the concepts we addressed.

In it we analyzed the logos, looking for what kind of symbols we could find and what connotations these symbols brought to the image of the logo. In general there weren't that many symbols but we can say that there are in fact some symbols, like the pentagram in Black Metal or the lightning in Thrash Metal, that seem to be more connected with certain subgenres. All of the results we obtained in this chapter helped to better define the analysis on the logos that followed.

After these primary conclusions, we tried to answer the questions we placed at the beginning of this project, using the results we got from our analysis of the logos.

First we can say that it's true that there are characteristics that not only are recurrent within the Heavy Metal subgenres, but also help to differentiate and identify them.

In a first phase of analysis we were able to define that there were some specific base letter shapes that were more commonly used within specific subgenres.

We saw that those bases were: blackletters for the Black and Doom Metal subgenres; geometric for Speed, Thrash and Power Metal and a group we called "undefined" (do to being extremely difficult, if not impossible, to determine the nature of the bases used) in Death Metal.

In a second phase, based on the groups of logos we defined with the first phase, we analyzed a group of characteristics: *Geometric forms*; *Organic forms*; *Sharp elements*; *Typography*; *Presence of Symbols*; *Ligatures*; *Legible or Illegible*; *Symmetric or Asymmetric*; *Normal or Modified Kerning and Character x-height*, which were applied to the sample groups in order to define which are the more commonly seen. The results showed that the mainly used forms are generally “hard” forms (Sharp, pointed or geometrical), although there exists some different nuances among the subgenres:

- Black and Doom Metal use blackletter typefaces, that even if in most cases there isn't the addition of other visual layers that include sharp or more geometric forms, the actual blackletter bases they use are composed of somewhat sharp and geometric forms themselves;
- In Death Metal, the logos are usually aesthetical composed of visual layers containing a range of different sharp forms;
- The other three subgenres, Speed, Thrash and Power Metal, make mostly use of geometric forms, which give their logos a more “Steel hard” look, instead of a more razor sharp one like in the Death Metal logos.

It seems that some subgenres draw inspirations from similar visual universes that exists around Heavy Metal. However, every subgenre makes these inspirations their own, in their own way, providing bands with visual representations of their themes.

Focusing in the structural bases of the logos, our results demonstrated that the majority of the logos follow asymmetrical bases, but, symmetrical logos, even if not the most common, do exist within our studied subgenres, being Death and Power Metal the only subgenres where we can find a more balanced use of both symmetrical and asymmetrical structural bases. Besides, we cannot forget that symmetry can also exist in the rest of the image of Heavy Metal (e.g. in the of album artworks).

When it comes to the Kerning and/or Character x-height used in the logos, we can conclude that the results of both balanced and modified values are tied.

There are two subgenres who seem to only work with the normalized values: Black and Doom Metal. And there are two who work with modified values: Speed and Thrash Metal. But then, and similar to what we just saw relatively to the case of symmetry, there are two subgenres, Death and Power Metal, that shown balanced numbers in the use of either normal/balanced values of kerning and/or character x-height and modified ones. However, in both cases, we must not forget that there are always a defined set of rules (by the designer or following standard ones), so that the logos can be created and work correctly according to the desired effects.

In the categories of *Presence of symbols* and *Ligatures*, the results showed that in general the use of symbols in the logos is not very common and that ligatures are in minority, being present in only two out of the six studied subgenres, Death and Speed Metal.

Finally, our results on the topic of legibility show that, contrary to popular beliefs related to the image of Heavy Metal, practically all of the subgenres seem to result in more legible than illegible logos. In our charts only Death Metal seems to make an almost equal use, equal not superior, of illegible logos. We might say that this popular belief developed itself due to the fact that more “strange” or visually worked logos tend to draw more attention to them, especially when compared to more simple exemplars.

After that we developed a third and final phase of the analysis, where we made use of a correlation matrix, using Person's correlation coefficient, to see the levels of similarity among all of the logos in the sample groups of the studied subgenres and the quality of their correlations.

In a general observation of our results we can see that from our six studied subgenres only two of them (Black and Death Metal) present less than 50% of their logos with correlations with at least 25% of the remaining logos in the group, that is, the majority of the subgenres present logos that maintain good levels of similarity among themselves.

We can also conclude that from the six studied subgenres, the majority (four out of six) maintain correlations of moderate values. The strong correlations are in minority in all of the subgenres and only in Black and Doom Metal (the other two subgenres) the results show a majority of equality leveled correlation instead of moderate ones. So, although logos of each subgenre sample group follow similar characterizes, in their majority that level of similarity is not extremely high. Only in Black and Doom Metal we see logos that are more closely similar to each other, given their correlations mostly value 1 (equality). The reason for this is probably due to fact that base characteristics, like the use of blackletters (e.g. Old English inspired typefaces), the asymmetrical structures, the balanced values of kerning and character x-height and the absence of ligatures or symbols, are greatly similar in these two subgenres.

However, and with all of what was here presented, we also see that when it comes to the identification of subgenres according to the image of their logos, the topic becomes a sorts of grey area, since some subgenres share traits in their image making their logos similar in several aspects. For example, we have seen that the image presented by Black Metal logos and Doom Metal logos is very similar, being most of the more commonly seen characteristics, as well as the level and quality of correlation, in each of the subgenres identical. As a consequence, logos from Black Metal bands might in some cases be considered a Doom Metal band and vice-versa. In the geometric logos from the Speed, Thrash and Power Metal we also see that some confusion might be made between these three subgenres since their bases are also very similar. This happens because Heavy Metal subgenres are not entirely separated “cosmos” that exist on their own within the genre. They are a complex net that maintains relationships with other existing parts of itself. So subgenres are free to share “matter” with each other which results in the existing similarities within some of them. With this project we saw that some of the subgenres created are a part of more selective subgenre clusters with which they share their “matter” creating more common features in that particular group. Nonetheless, the characteristics we have defined according to the results of our analysis are useful when identifying those cluster groups of subgenres that at least share visual aspects, making the range of possibilities when analyzing metal logos smaller and more consistent.

In short, Heavy Metal has a more or less specific image, of which its logos make a part of. In them we can see recurring graphical characteristics, some of which have been identified during our analysis phases, for certain subgenres of Heavy Metal that might help us, not to always separately identify each and every one of the Metal subgenres according to the image of their logos, but at least it is possible to identify and group certain subgenres together due to their similar logo image. So, if applied to the practical creation of new logos within a specific subgenre, with this work we have evidenced that there are indeed some characteristics that, if followed, help to identify and create new logos that more easily “fit” within the image, or the more characteristically seen image, of that same desired subgenre.

Finally, and as we already referred in the third phase analysis conclusions, it is to note that there are some constraints to our applied methodology, namely that it might also be interesting to apply the Pearson’s correlation before separating the logos of each subgenre based on their most common base letter shapes or even among all logos collected for all the studied subgenres.

It might also be interesting to apply a clustering methodology to see how the logos would relate to each other.

Nonetheless, all of the results obtained with this project are valid and contribute to the analysis progress and material development of our discussed topic as well as open the way for future researches.



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