

HARD HIT

A high-contrast, black and white photograph of a person playing an electric guitar. The person is silhouetted against a bright red background. A single stage light, glowing with a warm yellow-orange light, is positioned above the person's head, casting a soft glow. The overall mood is intense and dramatic.

VOLUME 2

In this issue:

Music from
Sweden

NEW series:
Designed for
metal

Justin
Broadrick

MUSIC FROM SWEDEN

There is something about Swedish bands. When I listen to a band from the northern country it's almost certain that I am gonna like it! I can't pinpoint exactly why that is. I guess they have a lot of sense for melody and rhythm. Here is an overview of my personal favourites and some classics from the Scandinavian country.

Spotify [playlist](#) with all the bands mentioned

Death Metal

Of course this is what I first thought of when I started this article. Beginning in the early 90s you have the classic Melodic Death Metal bands from Gothenburg: **In Flames**, **At The Gates** and **Dark Tranquillity** to name the most prominent.

But awesome old school Death Metal comes also from other parts of Sweden. Bands like **Dismember**, **Entombed**, **Unleashed**, **Grave** and **Vomitory** are other genre legends!

And then there is Progressive Death Metal made by the mighty **Opeth** and the lesser known **Edge of Sanity**. Both feature Mikael Åkerfeldt on vocals.



Slaughter of the Soul (1995)

Into The Grave (1991)



Like An Everflowing Stream (1991)



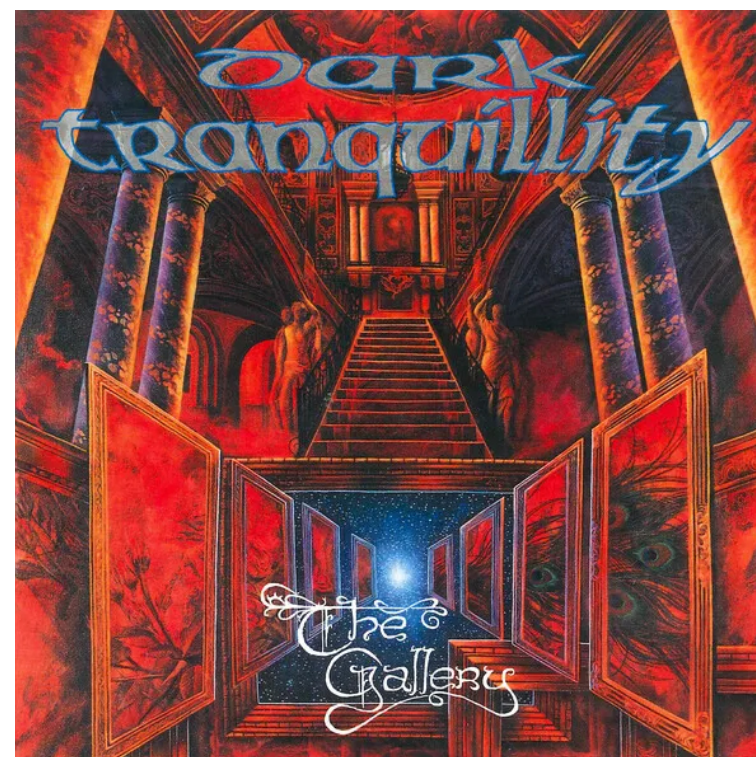
Left Hand Path (1990)



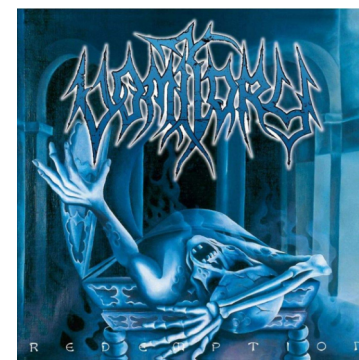
Where No Life Dwells (1991)



The Jester Race (1996)



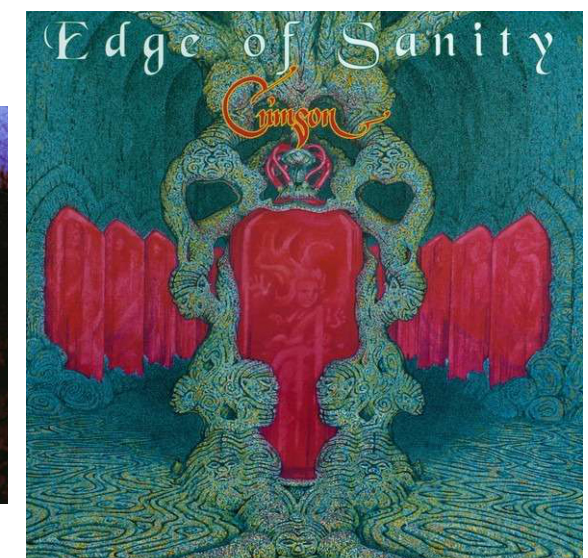
The Gallery (1995)



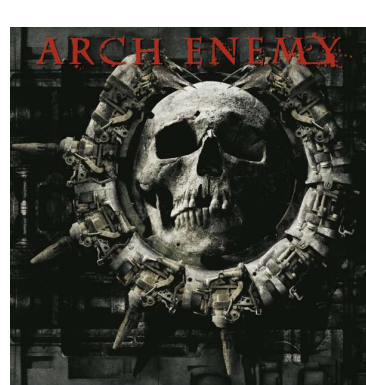
Redemption (1999)



My Arms, Your Hearse (1998)



Crimson (1996)



Doomsday Machine (2005)



Misanthropic Breed (2020)

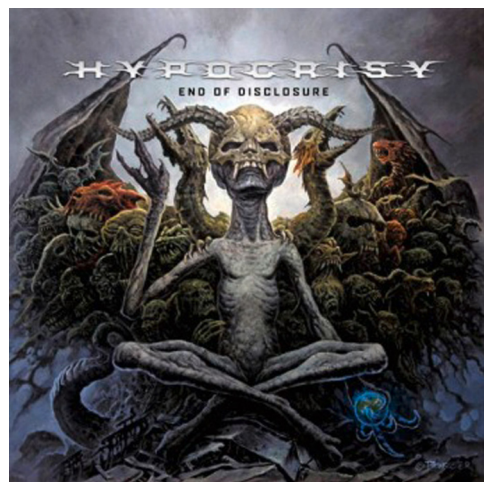
More Death Metal

A recent newcomer with the typical old school sound is **Lik**. They started in 2014 and released three records so far. Chainsaw Death Metal at it's finest!

BLOODBATH is a supergroup that feature members of Katatonia and the singer of Paradise Lost Nick Holmes. On earlier releases Mikael Åkerfeldt from Opeth is screaming. And it sounds fucking awesome! Devouring the Feeble

Hypocrisy is another long-standing Death Metal force. They produced 13 longplayers so far.

The commercially most successful bands are probably **Amon Amarth**, **Sabaton** and **Arch Enemy**.



End of Disclosure (2013)



Carolus Rex (2012)



Twilight Of The Thunder God (2008)



The Fathomless Mastery (2008)



Live the Storm (2008)



obZen (2008)

Meshuggah is probably a band with its own genre. They created their own fast, heavy, technical sound that influenced a lot of Djent bands.

Hardcore, Post-Hardcore

Refused discovered a completely new sound of Punk and Hardcore. They pathed the way for many Post-Hardcore bands to follow. Their unique unusual sound is captured best in the classic The Shape of punk to come.

Wolfbrigade play very fast Punk Hardcore that has some Death Metal vibes.



The Shape Of Punk to Come (1998)



Inhale / Exhale (1998)



The Great Destroyer (2016)

Grindcore

Nasum was hugely influential band for Grindcore. Sadly the band disbanded after the tragic death of their singer Mieszko Talarczyk in 2004

I also recommend the lesser known **Gadget**. Their most recent output are three singles from 2021.

At The Gates singer Tomas Lindberg also sings in Grindcore/ Death Metal Band **Disfear**.



Run With The Hunted (2017)

Black metal

Besides many Norwegian bands **Bathory** was a defining band for the genre. Starting as early as in 1984

Other long-standing bands that are still active are **Watain** and **Marduk**. **Katatonia** shifted their sound a bit more towards melancholic rock.

Recent newcomers **Dödsrit** mix their Black Metal with some Crust Punk influences.

Doom Metal

Epic Doom Metal band **Candlemass** helped to define the genre. **Epicus Domicus Metallicus** couldn't be a more fitting title for their 1986 debut.

The much younger **Monolord** are a refined, Doom Metal Band.



Mortal Coil (2021)



Epicus Domicus Metallicus (1986)



Blood Fire Death (1998)



Lawless Darkness (2010)



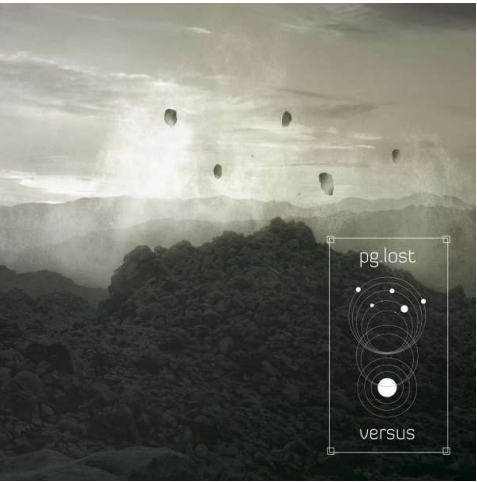
Frontschwein (2015)



Eternal Kingdom (2008)



Rust (2017)



Versus (2016)



Last Fair Deal Gone Down (2001)

Post Rock

Two of my favourite bands from one of my favourite genre are from Sweden: Post Rock band **Pg.lost** and genre-defining **Cult of Luna**.

DESIGNED FOR METAL

*This will be the beginning of a new Series.
Actually the whole idea of this magazine was to
write about both: Music & Design. To kick off this
idea I choose to explain some design principles*



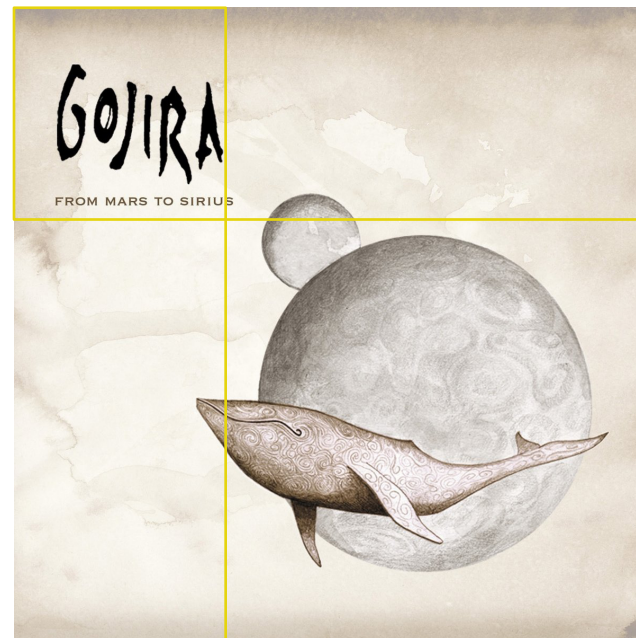
This is a very clear example to grasp the concept. The artist divided this plane by thirds, got nine planes of equal size and filled five of them with these beautiful black and white photos.

Rule of Thirds

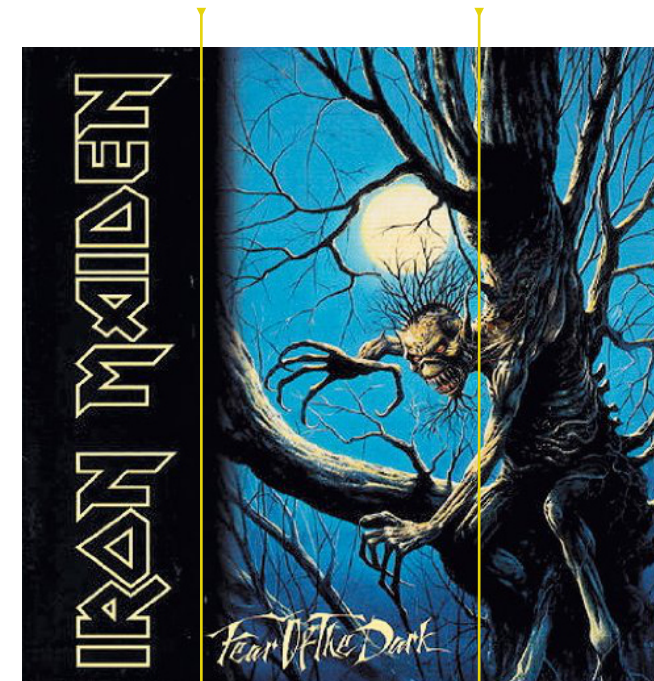
Probably one of the most known and basic design rules. The rule of thirds advises you to divide your design by thirds and then arrange your design-elements according to the division of these thirds. No need for an exact calculation. A rule of thumb is mostly sufficient.

Dividing an image into thirds makes it much more interesting and dynamic. Imagine the subject being straight in the middle. The artwork would have a very static appearance. Your eyes rest in the middle. While if the subject is placed closer to the edge, your eyes have room to follow it. It invites you to explore the artwork and move your eyes around and discover the image.

The rule of thirds is very helpful in creating interesting album covers and other design work. Let me show you some of my favourite examples of this design fundamental:



Another example of dividing the planes into thirds. The band and album name take a third of the space. The whale-illustration takes up two-thirds.



One of the vertical thirds is a black plane as background for the logo. The head of this tree-creature is placed on the edge between the middle and right vertical third and the horizontal middle.



This cute guy is chilling on top of some skulls and tormented humans – and the middle third of the picture.



One third — black is subdivided into top (three-quarter) and bottom part (one quarter). Two thirds make up the illustration. The boy's head leaks over the drawing which makes the composition more interesting.



You would think that these are equal thirds. But they are not! By a smidge. Black is a very opaque color and would be to present over the blue tone of the picture. So to compensate the picture is a bit wider than a third. There are always exceptions to a rule.



The same composition.



... Another example where the composition seems to be divided equally by thirds. It almost does but the middle third is a bit wider than the top and bottom third.



Metallica's word mark is designed by the rule of thirds. The upper part of "M" and "A" lurk off by a third. Two thirds are the "ETALLICA". The bottom part of "M" and "A" make up two thirds. The "ETALLICA" is one third.

... And there are probably many, many more. Next time you check out your local record store pay attention to the thirds — and I am sure you will find some examples by yourself!

JUSTIN BROADRICK



The musician in lumberjack-outfit

Justin Broadrick is a pioneer of Industrial music. Starting to create music as early as with 14,15 years the guitarist has a huge musical output. This is a musical and chronological overview.

*I will focus on his three most prominent projects: **Godflesh**, **Jesu** and **JK Flesh**. While the first one is an Industrial Metal Legend, **Jesu** is a Rock Band. **JK Flesh** on the other hand is an Electro project.*

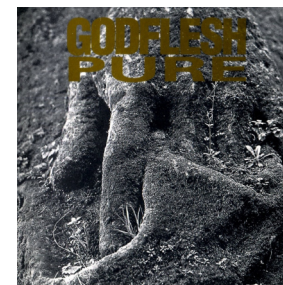
To keep it simple I write only about the main releases. There are a lot of Eps and singles by each of these projects.



Scum
(1987)



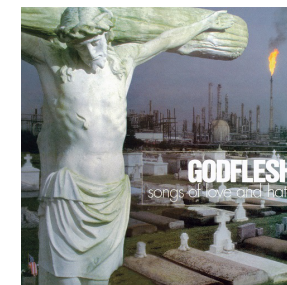
Streetcleaner
(1989)



Pure
(1992)



Selfless
(1994)



Songs of Love and Hate
(1996)



Us and Them
(1999)

1969 The musician was born on the 15.08.1969 in Birmingham

1982 – 1989 He started releasing various tapes and other demos. Broadrick had power electronic, industrial and punk projects. He played in various bands.

1984 The Brit joined the group *Fall Of Because*. There he meet his friend and bass-player George Christian Green.

1986 Broadrick contributed to the A-side of *Napalm Death's* debut *Scum*. Earliest demos date back to 1983.

1989 Getting bored with *Napalm Death* the guitarist meet again with G.C. Green to form *Godflesh*. Their debut was released the same year.

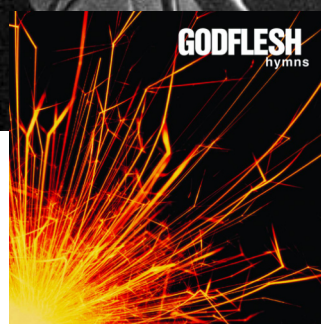
1992 Godflesh's sophomore album *Pure* was released. Receiving a lot of positive reviews, it is considered a hugely influential and one of the first Post Metal albums ever.

1994 *Selfless* was published. The record has a more refined production and is more focused on typical metal riffs. The melodic parts are rare but therefore extremely catchy. Especially towards the end of the release.

1996 *Songs Of Love And Hate* features a human drummer (Bryan Kei Mantia) for the first time ever. Together with *Us and Them* they show a creative shift. The band experimented with drum and bass samples. Although in *Hindsight* Justin wasn't that happy with these releases.



Godflesh live around 1998

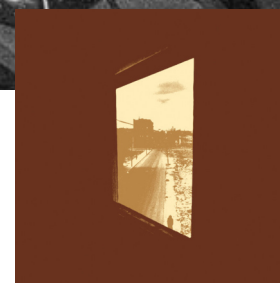
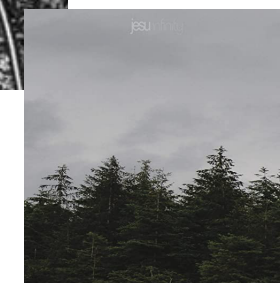
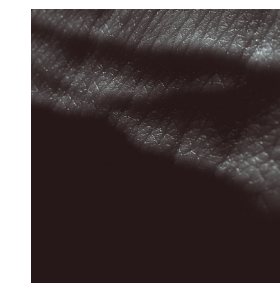
**Hymns**
(2001)

2001 The record *Hymns* was aimed to be the most Rock sounding record the band ever made. Again it features a human drummer. Though it was recorded in a professional studio with a producer, Broadrick wasn't happy with outcome. For the later re-issue in 2013 he restored it to the sound closer to the earlier demos. Hence, this version is very raw.

In a phone call between Broadrick and Green. The bassist expressed

his dissatisfaction with the recent record and their upcoming tour and left the band. Broadrick continued without him, played a few shows and recorded some demos. But felt bad about the situation.

2002 Godflesh officially disbanded on 10 April 2002. Early that year the musician had some severe mental problems that made him cancel an upcoming North America tour. To make matters worse his 13-year-long relationship with his girlfriend fell apart.

**Jesu**
(2004)**Conqueror**
(2007)**Infinity**
(2009)**Ascension**
(2011)**Posthuman**
(2012)

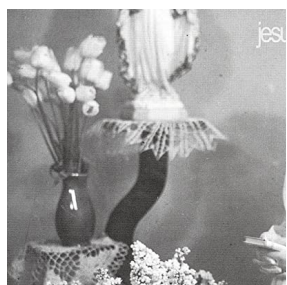
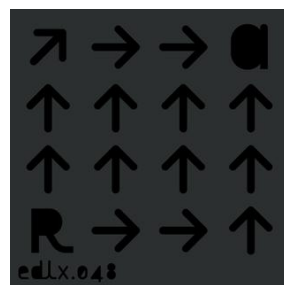
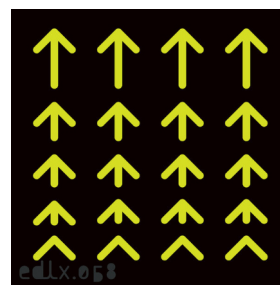
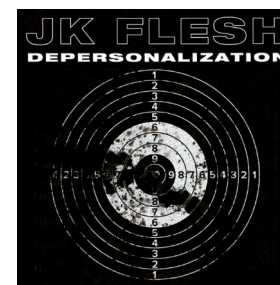
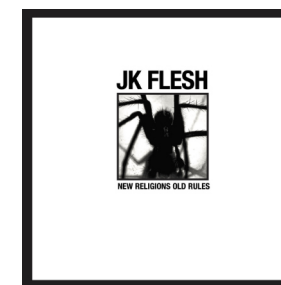
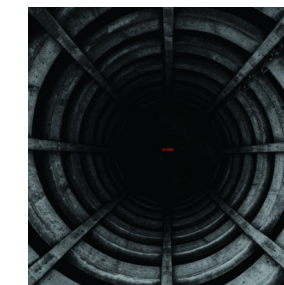
To help him get through this dark part of his life Broadrick started working on the first *Jesu* album.

2004 The self-titled debut of *Jesu* is released. It has a strong Godflesh vibe. Lyrically the musician writes about the break-up with his girlfriend. Later releases continue to be sad, but the music becomes its own identity. Jesu plays slow, melancholic rock. Five more records followed. 2020's *Terminus* is the most recent one.

JK Flesh live around 2015



Broadrick performing with Jesu

Everyday I Get Closer
to the Light from
Which I Came (2013)**A World Lit Only
By Fire (2014)**Rise Above
(2016)**Post Self
(2017)**New Horizon
(2018)Terminus
(2020)Depersonalization
(2020)New Religions Old
Rules (2022)Sewer Bait
(2022)

2009 Broadrick and Green got in touch again and decided for a re-union. Several Comeback shows followed, including one at Hellfest.

2012 – 2014 They worked on their comeback album *A World Lit Only By Fire*

2012 JK Flesh's debut Posthuman is published. It's his electronic, noise, industrial project. So far he made five more releases and a bunch of Eps, Collabs and Re-mixes.

2014 Godflesh's comeback record *A World Lit Only By Fire* is released. It's actually one of Broadrick favourites releases and got a lot of positive feedback.

2017 Their most recent record *Post Self* is released. It has a modern production and combines all previous components that make up Godflesh. A follow-up is scheduled for this year.

2022 Two new JK Flesh albums are produced. The first one *New Religions Old Rules* has some heavy industrial sounds that almost blend into techno. While *Sewer Bait* is slower, far more layered Dub record. It has noise moments, too.



Godflesh's Bass-player G.C.Green



Broadrick playing his guitar for Godflesh

DESIGNED FOR METAL:

Album-Artwork-Analysis

It was very interesting to look at all these covers and notice a cohesiveness between the records for each of the project. Each of these project has its own visual language that separates them from each other and shows which record belongs to the same project. This cohesive and coherent approach helps the audience to identify the albums and recognize them as a unity.

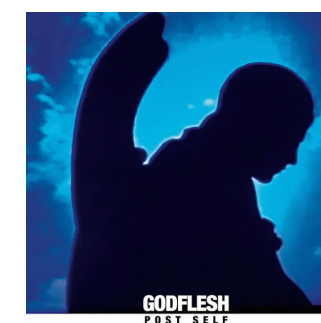
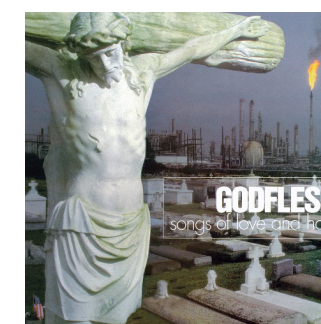
Godflesh

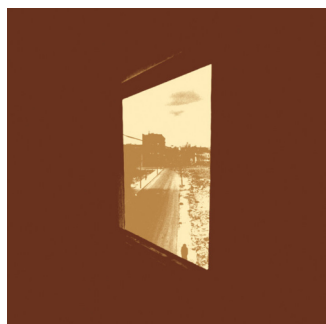
The Godflesh records have a limited color pallet, mostly consisting of three colors plus the word mark. Like one the first record where you see the colors black, yellow and red.

Also, most of these covers have a very graphical approach with a horizontal, flat view on the image. Only first and fourth record have a side view but show a similar topic: crucifixion. Which is a very stimulating image together with the band name godflesh. It gives room to a lot of religious and spiritual association. Very fitting to that is Broadricks description to the band name: *"I heard someone once say that music is the voice of God. The word 'God' conjures something immense and inconceivable. The 'flesh' part is what effects you on a physical level. Our music is loud and destructive."*

When it comes to typography the band name is always written in the same bold, condensed sans-serif font. It's a very heavy font, fitting to these harsh, aggressive industrial noises. For the album name there are slight variations that always fit well to the band name. Sometimes the album name is written in bold, capitals beneath "Godflesh". Most of the time the band and record name share a rectangular space. If the album name is written in lowercase the designer also used a much thinner font to emphasize that.

My favourite of this typographic arrangement is the hymns record. You see how the "s" of hymns overlaps the Godflesh part to give some dynamic to the composition. A right-aligned composition possible would be too static for the image of an explosion. So the designer made the "s" overlap. Notice how the last vertical stroke of the "H" and "m" align to a vertical line.





Jesu

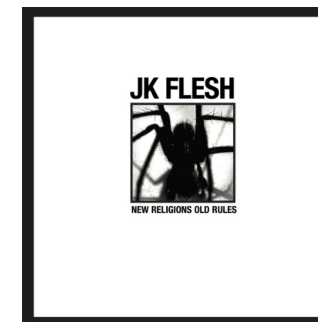
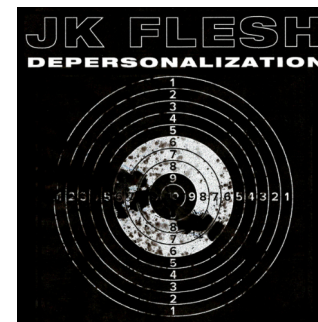
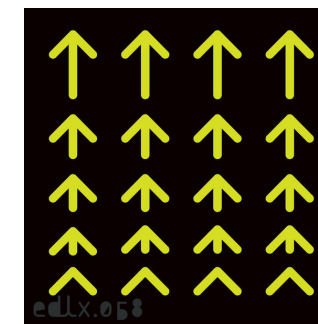
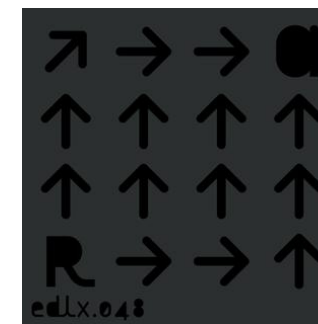
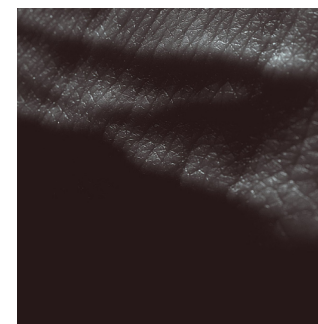
The Jesu records show desaturated photographs in a Sepia-color scheme. They give a very grim and dull feeling. Fitting to the rather sad tone of the music.

These photos have little dynamic and are very still. They give a feeling of slowness and peacefulness, especially the two forest covers "Infinity" and "Terminus".

The band name Jesu is written in tiny lowercase and a thin, undercut font. As if to shy to be more prominent, it is squeezed to the

side of the composition, you see that in the "Everyday I Get Closer to the Light from Which I Came" cover very well.

The album name (if there) does the same: It is even tinier than the band name. The album name "Infinity" is so small, almost invisible and easy to overlook. These fragile, tiny letters fit to the depressive, slow, ambient rock music. The wording seems to do what a sad person would do. Make yourself tiny and hide from this noisy world.



JK Flesh

The JK Flesh records are more incohesive. But there is one similarity: They are mostly black and white. Except for "New Horizon" where the white is replaced by yellow. Probably to stand apart from the previous "Rise Above record". With this pictographic similarity you can tell that these records sound similar.

The "Posthuman" record shows an interesting detail photograph of a hand. These veins and tiny skin contours create an interesting graphical composition.

The "Depersonalization" record reminds of the design of the Godflesh records. It uses a similar bold, sans-serif font. The graphic image of a target gives a very aggressive, harsh feeling.

The wording on the Sewer Bait album is very clever. It is very small and almost not visible. It's written in red. A color that you usually recognize immediately. But in this context not, because it is that small. You have to follow this tunnel very far down to notice it. The cover of "New Religions old rules" is an exciting cutout of a spider image. You see all these hairs of a possible venomous spider. It says to me: "Go and listen to this record if you dare" Sewer Bait has a more mysterious, deep vibe. It feels exactly like going down a dark tunnel. So these album covers picture the vibe of the records very accurately.

It amazes me how images can transpire so much information and feelings.



I am already running out of brutal animal pictures to use here

THANKS FOR READING!

We made it! You read (or scrolled) through this and I finished another issues of this magazine. Which means that I have the energy to continue this series. Which is awesome!

I hope you enjoy reading this as much as I enjoy creating this. I want to continue this magazine with more great heavy music and more content about art & design.

Until then

STAY BRUTOOL!

Follow me on [Instagram](#) if you like.