

This 1979 cover for 'London Calling' by The Clash combines a grainy black and white photograph by Pennie Smith with bold lettering designed by Ray Lowry. The words 'The Clash' are in white italic letters across the top, rather like a newspaper headline, while the title of the album is in large capital letters that look as if they've been cut out by hand: LONDON in bright pink, running vertically down the left edge of the cover, and CALLING in bright green across the bottom.

The photograph shows a contorted figure, bent double with his head towards us, his legs spread wide, one knee flexing as he smashes an electric guitar down towards the stage floor. The photo captures the moment that Paul Simonon, bass-player with The Clash, smashed his Fender guitar to pieces on stage at the Palladium in New York in 1979.

The guitar is held upside-down, its body vertical and extending to the top edge of the cover, bleached white by stage lights, with twisted cables running down to the floor. Simonon grips the neck of the guitar with both hands, the tuning pegs on the head silhouetted against a pool of white light. The long shadows of his legs stretch diagonally off to the right, behind the letters of the word CALLING.

In the background, there's the stage, with cables snaking across the floor, a fallen mic stand and the out-of-focus figures of other members of the band.

'London Calling' was The Clash's third studio album. The cover design is directly inspired by Elvis Presley's 1973 release which features a black and white photograph of Presley singing with a guitar and the name 'Elvis Presley' in handcut capital letters in pink and green, running down the left and bottom edges of the cover.