

Capitol Label Styles

This label guide covers single and album labels from Capitol Records from their beginnings in 1942 to the present day. Label styles from the Apple label, which was distributed by Capitol, are also included here. Several classic label styles were tried and used during the early period. These were repeated and modernized several times throughout Capitol's history.

In 1948, RCA Victor and Columbia Records began what amounted to a "war of speeds" – asking the other record companies to choose whether to release albums as 45 RPM boxed sets (RCA's preference) or as 10" LP's (the choice of Columbia). In February, 1949, Capitol chose the former approach – beginning to make albums and singles available in the 45 RPM format. However, Capitol's rights to the Telefunken catalog of classical recordings – under dispute by Mercury – prompted Capitol to put out the Telefunken catalog in the LP format. The scheduled roll-out date was September. By August 20, however, Capitol had decided to add twenty pop albums to the scheduled roll-out of September LPs. This move made Capitol the first major label to make records available at all three speeds. Albums numbered between 150 and 178 were among the initial LP offerings, some of which are previewed in the October 15 issue of *Billboard*.

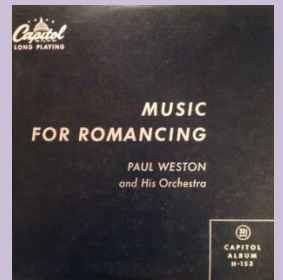
Three Speeds Ahead!

The *Billboard* has held to the position that the record business, for the foreseeable future, is a three-speed industry. It has urged disk companies to face this fait accompli squarely and to make material available on three speeds as quickly as possible—for only in this way can the public make up its mind. We believe acceptance of this philosophy will hasten the industry's recovery.

Glenn Wallichs, Capitol Records president, has made a major move toward this end. What he has done should not be misconstrued. His action, in the larger sense, does not represent a victory of one speed over another. His belief in 45 r.p.m. remains unshaken. He also believes it is good economics to put his Telefunken catalog on 33. He believes that what he is doing represents a step forward not only for Capitol, but for the record business.

The water has now burst the dam. Let's hope the flow strengthens as companies other than Capitol find the courage and resources to follow the lead of the Coast major.

Billboard, July 23, 1949



Albums

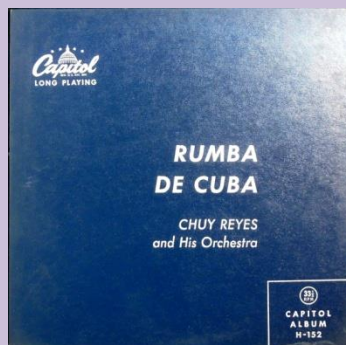


Label 49

This first of all Capitol album labels appears to be patterned after their second label for 78's. Whether or not that is the case, the original purple label would wind up being a Capitol classic. In this first incarnation, it lasted from September, 1949, until about August, 1953. Around the label was a silver band, and at the bottom were found the words "LONG PLAYING" and "MICROGROOVE" -- flanking a circle which contained the words "33 1/3 RPM."



The first group of LP releases had plain covers with text and no art. Not all of these have the lowest numbers. Since Capitol was associating numbers with 45 RPM boxed sets (beginning with CCF-149), the numbers could be used by LP's as well if an LP should later be used. LP's 152 and 153 were among Capitol's first.





Label 53

In about September, 1953, Capitol withdrew their original label, replacing it with a "banded" label that would last into 1956. At the bottom of this label (turquoise or gray for regular releases and red for soundtracks), were the words "LONG PLAYING."



Label 56

In about June, 1956, new album number 720, the band was removed from the label, leaving only the words "Long Playing." The colors – turquoise, gray, and red – remained the same. The writing around the rim of the label is in a different typeface but still reads "Manufactured by Capitol Records, Inc. Hollywood, California USA."



Label 56t

In October 1956, Capitol added the patent number for T-Rim to the label copy. Having it in this location was a temporary move.



Label 57

In June, 1957 (shortly after number 850 in the main line), Capitol added print to their labels, to include the additional words "High Fidelity" and more extensive rim print. Labels were gray or turquoise for most standard releases and red for soundtracks -- although the colors were not used uniformly. The print around the rim of the label now shows the patent for T-Rim, and the trademarked logos for Capitol and for "Full Dimensional Sound."



Label 58

With the advent of stereo in July, 1958, shortly after the release of Capitol album 1053, the label introduced the original rainbow label for both mono and stereo albums. The words "LONG PLAYING" and "HIGH-FIDELITY," which were formerly found above the small print around the rim of the label, were moved to a more prominent location across the label. A fancier design of the Capitol logo was placed on the left side of the label. Approximately 200 different albums were pressed on this first of rainbows before the words running vertically along the label were removed.



Label 60

In September, 1959, the words (above) were replaced with spires leading from the Capitol dome logo to the top and bottom of the label. About 330 albums later in 1962, the "classic" rainbow label, on which most Beatles albums would be pressed for the first time, would replace this one.



Label 62

At the beginning of 1962 (around album number 1632), Capitol moved their logo to the top of the label. This was the third of Capitol's rainbow labels, but it was the one that launched the Beatles in the USA. The new design left more room for printed information (such as publishing credits). This label continued until approximately June, 1968.



Label 62x

In November, 1968, Capitol added print to its classic rainbow label, promoting the company's merger with Audio Devices, Inc., to form Capitol Industries. The new label's "rim print" has the added words, "a subsidiary of Capitol Industries, Inc.." This label was in print until about July, 1969.



Label 69

Capitol's green label was first issued in July, 1969. It sports a new Capitol logo: a "C" surrounding a record. The latest of the first-run green-label albums were numbered in the 670's, although some albums appeared on the green label during the red label run.

The trademark registration can be found in one of two configurations:

either as TM to the right of the word "Capitol" or as (R) underneath the l in "Capitol."



At about the time when the green label was discontinued, (May, 1971), the Beatles catalog was switched onto the Apple label.

Reissues of earlier LP's were not pressed by every factory on the green label. Since the factory at Scranton was being phased out, the factory was dropped from pressing reissue LP's, having been replaced by Winchester.



Label 71

In May, 1971, Capitol redesigned their mainline label to use a more striking red background. The purple "C" logo remained at the top of the label. The registered trademark symbol appears to the right of the word "Capitol." This label appeared on Capitol records numbered from about 682 (May 1971) to about 838 (October 1971).

Since the Beatles' catalog switched to Apple that same month, only a few rare specimens survive with this label style: some copies of *Revolver* and at least two copies of *Yesterday...And Today*.

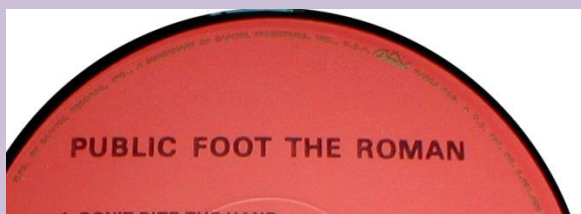


Label 71a

In October 1971, Capitol removed the white part of the backdrop, leaving only red until about number 11008 (November, 1972). The LA plant continued to use green labels for much of this period.

Label 72

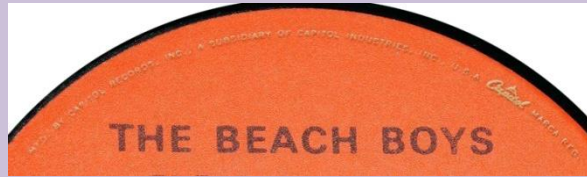
In October, 1972, Capitol left the "red label" behind after pressing it for under two years. The new design was an orange label with "Capitol" at the bottom. Since all Beatles albums were being pressed on the Apple label during 1972-1975, there are no Beatles records on the first or second orange label. This first style used the same rim print from the earlier labels, ending with the patent number for T-Rim:





Label 72a

In October, 1973, Capitol removed "US PAT NO" and the patent number for T-Rim and centered the rim print better on the label.



Label 72r

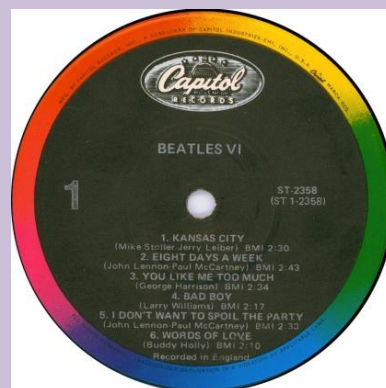
In September, 1975, Capitol added a lengthy "All Rights Reserved" saying to all their albums.

The Beatles/solo catalog remained on the Apple label until January, 1976; after this the orange label was used for Beatles-related reissues. Therefore, the whole LP catalog was transferred to the orange Capitol label with "All Rights Reserved." This label style remained until February 1978.



Label 78

Capitol custom labels, imitating their earlier label styles, had been appearing as early as 1975. By 1977, they had made the decision to return to a label similar to the old purple label that had been used on both 78s and LPs. The rim print of the "70's purple label" starts with "MFD. BY CAPITOL," and the Capitol logo is quite large.



Label 83

At least since the Beatles' *Rarities* album in 1980, Capitol had been experimenting with returning to their classic rainbow label. Records by other artists, such as the Knack, also appeared on variations of the earlier label styles. In July, 1983, the "new rainbow" label became the label for all regular issues. This label style is distinctive, since the rim print actually appears in black print inside the rainbow portion of the label. The "rights" disclaimer is also present in the rainbow.



Label 88

From Summer of 1988 onward, the "new purple" label has been in use by Capitol. In addition to a smaller logo, the label differs from earlier styles because the rim print starts with "MANUFACTURED BY CAPITOL." I.e., the word "manufactured" is spelled out. The rim print stretches almost all the way around the label.

Cap Springs With 45 in April

Plans Player Too; Release Policy Jells

Plant Conversion Set

By Lee Zhit

HOLLYWOOD, Feb. 5.—Confirming earlier reports of *The Billboard*, Capitol Records this week disclosed it will start releasing 45 r.p.m. rapid-changer disks in April. In addition, the Coast major will distribute big spindle players under its own trademark. Slower speed platters will be issued in addition to Cap's regular 78 r.p.m. releases. Not all 78 r.p.m. disks will be pressed on 45 r.p.m. wax. Cap will use only those artists and selections that hold widest sales appeal for duplication on rapid-changer disks. As more big spindle players go into use and demand increases, duplication will be boosted. Cap, however, will release its complete Telefunken line on both rapid-changer platters and 78 r.p.m. Should 45 r.p.m. production not be geared in time with Cap's initial Telefunken releases, the diskery will issue its first classical wax on standard speed platters, but will make the same se-

Capitol's 45 R.P.M. Stand

HOLLYWOOD, Feb. 5.—Following is the text of a letter (slightly shortened for reasons of space) sent to record dealers by Glenn E. Wallichs, Capitol Records prexy, announcing that firm's 45 r.p.m. rapid-changer disk plans. Insofar as Cap's move may prove a milestone in the disk business, the thinking and philosophy behind the Cap prexy's move is of trade interest. This is it:

"... Our company has consistently endeavored to observe and maintain policies and practices that were to the best interests of our dealers, our customers and the industry as a whole. . . . Recently our industry has been disturbed by circumstances that have brought great confusion to both the record buying public and to you, the dealers who serve them. We feel it is our obligation . . . to clarify the misunderstandings that exist today, to return the industry to normalcy so that it may prepare for the bright future.

"... Several months ago one of the major companies introduced a new-type recording. . . . Recently another major introduced still a different type of record and player. This, then, has brought to the public the realization that records would be available on the conventional 78 r.p.m. plus two additional types, all of which require a different player. . . . They have delayed purchase of new machines and records. The press . . . has handled the news deplorably. By attempting to classify it all as a battle between the two firms they have failed to give the public the intelligent, factual handling that any step of progress and advancement deserves.

Neither Major To Be Criticized

"We do not criticize either company. . . . Both represent modernization and progress which all business must recognize and welcome. . . . We, at Capitol . . . focused the entire thinking of our organization to the types of records we would eventually produce, realizing . . . that our basic purpose is to provide recorded entertainment, whether on shellac, wire, tape, film or other means. . . . Our thoughts have been unbiased. . . . Our sole consideration was based on deciding what type of recording will be best, from standpoints of value, performance and satisfaction to the consumer.

Singles



Label 42

This was Capitol's "first of all labels." Notice how the dome logo extends under the word "Capitol." The bottom portion was removed from regular use after about 50 singles, although it appeared infrequently for another 50 or so records (until about 1945).



Label 45 The black and silver label persisted until 1949, but in the midst of the run something unusual occurred.

Due to the introduction of new series, Capitol 503 in 1947 was followed by Capitol 15000. The 15000 series was marked by the introduction of a purple label. See below.



Label 47

The replacement for the black-and-silver 78 label was an all-purple label, which went through a few minor style changes. The 15000 series inaugurated the purple label, but it was discontinued after 15431.

As 45 RPM records were introduced in March, 1949, Capitol began releasing boxed sets. The individual singles associated with these sets were numbered F504 through F541. These boxed sets were numbered CCF-149 through KCF-159 and would later correspond to LP releases H-150 through L-159 (and H-178, which corresponded to CCF-149), as Capitol entered the long-playing record market in September/October that year. The next true single release (March, 1949) was numbered 542.



Label 49a

Capitol removed the band around the 78 label at the end of the third week of March, 1950 (around number 860 in the main series, but some numbers were issued early). The purple label was the model for the first Capitol 45's. At first, all Capitol 45's had catalog numbers that were preceded by the letter "F" (for "forty five"). NOTE: for a few years, the pressing dates were stamped in the matrix of the records.

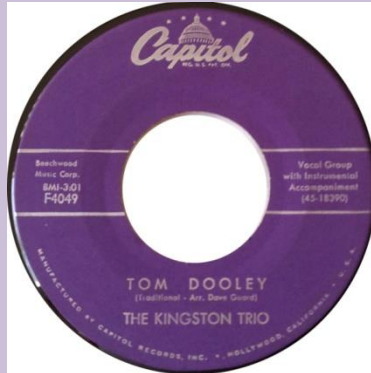
Capitol pressed some singles with what they called an "Optional Center". This proved to be an early 50's phenomenon which never returned to the USA, although it became popular enough overseas that singles with push-out centers became common in several countries.





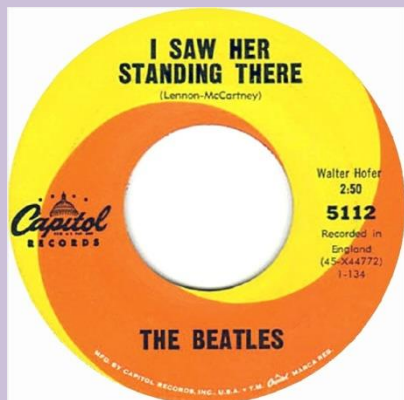
Label 57

As the purple label was nearing its end, some of the labels for the Scranton pressing plant were made with smaller Capitol logos. This was true for both 78RPM and 45RPM record labels. The "bars" were removed from the singles around #4290 (see below).



Label 59

When stereo albums were introduced, Capitol saw fit to change their singles labels as well. Initiated in September, 1959, this purple label with logo on the left side would last a couple of years, until 1962, before being replaced by the yellow/orange swirl that adorns most Beatles singles.



Label 62

Orange/yellow swirl label without subsidiary print
 This label began during the last week in January 1962. Capitol's classic Beatles label, the orange/yellow swirl, was issued on all new Beatles 45's up through "Lady Madonna" in 1968 – and more generally, until August.



Label 62xb

In mid-August, 1968, Capitol added some extra rim print to their labels. Copies printed from August to October, 1968, have that print in BLACK.

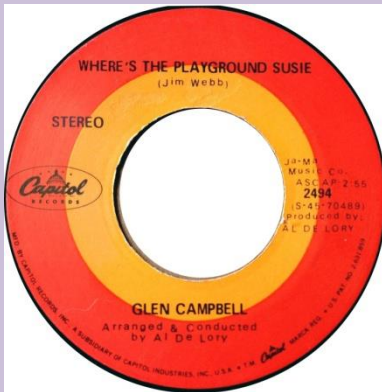
Capitol's Scranton and LA factories pressed this "subsidiary" label style for the most part, although a few copies are known to exist from the Jacksonville plant.



Label 62xw

Singles that Capitol made between October, 1968, and April, 1969 have the subsidiary print in WHITE.

Capitol's Scranton and LA factories pressed this "subsidiary" label style for the most part, although a few copies are known to exist from the Jacksonville plant.



Label 69

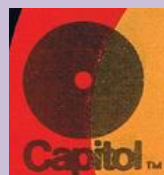
As stereo singles were introduced in mid-March, 1969, before the release of "Get Back" in April, Capitol changed their singles label style to a "target" design. This design only lasted for three months, however, because a decision had been made to change the Capitol logo as well.



Label 69c

In July, 1969, the Capitol singles were reissued onto the target label with Capitol's new "C" logo. Copies made prior to October, 1970, do not have a white dot behind the "C" logo.

The trademark symbol can be found as "TM" to the right of the word "Capitol" or as (R) underneath the I in "Capitol" or as (R) to the right of "Capitol". The version with (R) to the right of "Capitol" is the latest, only occurring on singles pressed from October, 1970 on.



Regarding Beatles reissues, only Capitol's Scranton and Los Angeles factories pressed this reissue, although the Star Line reissues found on this label style (and one notable single) were pressed in Jacksonville.



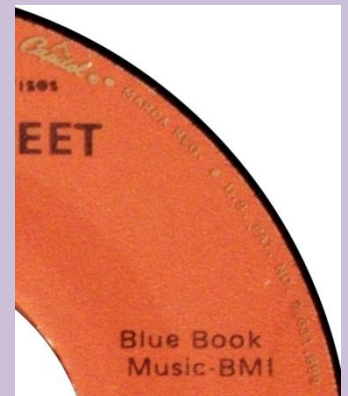
Label 69d

In October, 1970, Capitol added a white dot to the background to enhance resolution, since some earlier ones appear like blobs. On non-Beatles singles, the target label with "white dot" continued until November, 1972. The Beatles' catalog transferred to Apple in May, 1971.



Label 72

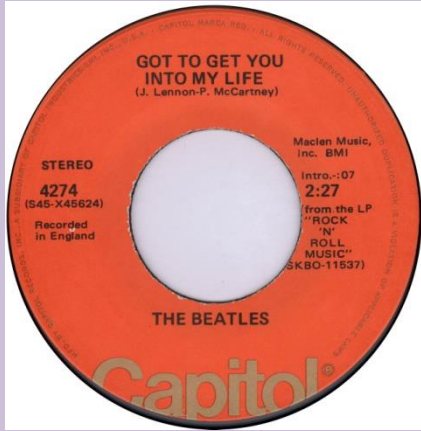
Orange label with patent number
 Capitol Records switched from their red/orange target label to this orange label in September 1972. The orange label uses a unique logotype – the word "Capitol" by itself. Labels made through September of 1973 feature the same rim print as the issues from 1968 to 1972.



Label 72a

Orange label without patent
 In October, 1973, Capitol removed "US PAT NO" and the patent number for T-Rim and centered the rim print better on the label.





Label 72r

Orange label with all rights disclaimer

Beatles fans know this best as the "orange label," but in reality this is the orange label with "All Rights Reserved" message. From September, 1975, on, all orange labels feature the "All Rights Reserved" message around the rim of the label.



Label 78

Capitol Records phased in this label style. As early as 1975, some records were sporting a custom label similar to the old black-and-silver label for 78's. By 1977, the record company was revisiting their classic purple label. By February 1978, the 70's purple label had become the label of choice. The rim print on this issue is the same as on the previous issue, beginning with "MFD. BY CAPITOL RECORDS." Several record sleeves accompanied this label over the years.



Label 83

In July, 1983, all singles were transferred to the new Capitol label style, a rainbow label which had been used on LP's in the 60's. This new rainbow label featured the rim print in the rainbow itself, which the earlier versions did not do. Star Line singles were also switched to this label; those have a Star Line logo on the label.



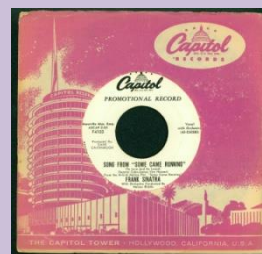
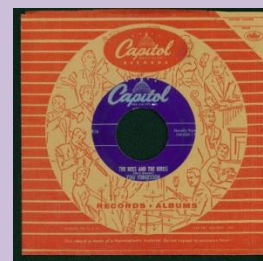
Label 88

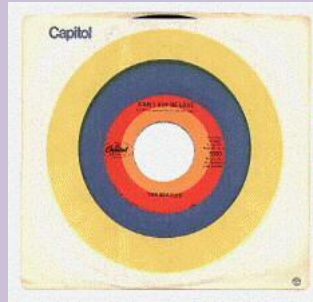
In the Summer of 1988, all Capitol singles switched to the "new purple" label. The label resembles the 70's label somewhat, but the rim print starts with "MANUFACTURED BY CAPITOL." Since singles were phased out, Capitol has issued custom singles on their Cema (Special Markets) subsidiary, mostly using the new purple label.

78 RPM Single Company Sleeves



45 RPM Single Company Sleeves





MAY 16, 1960

RE-ISSUES

Cap Unveils 'Star Line' Pop Albums

HOLLYWOOD — Capitol unveils its new "Star Line" of pop albums with its May release, bringing the month's LP offering to a total of 35 packages. New "Star Line" series is comprised of previously released singles offered in LP form or a re-issue of catalog albums under the new banner. Gold label is being used on the disks bearing the new "Star Line" insignia plus the Capitol trademark.

Kick-off release consists of 15 monaural only LP's in the "Star Line" series. Artists include Les Baxter, Tennessee Ernie Ford, Jonah Jones, Peggy Lee, Kay Starr, Glen Gray, Stan Kenton, Les Brown, Benny Goodman, Woody Herman, Harry James, Ferlin Husky, Wanda Jackson, the Louvin Brothers and Merle Travis.

Star Line Label Styles

Capitol initiated the Star Line of reissue singles and albums in May, 1960. These consisted of reissues of popular releases and album collections of hit singles.

ALBUMS



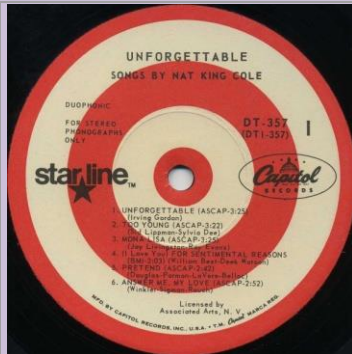
SL60

This first Star Line album label was a metallic gold in color. The metallic label certainly cost more than a standard label to reproduce. It lasted until the summer of 1962 before being replaced by a less expensive backdrop.



SL62

From 1962 to 1967, the Star Line label was a black-and-white version of its original incarnation. Although the singles labels changed to resemble their main line counterparts, the Star Line albums remained distinct from the main line.



SL67

The year 1967 saw the introduction of an entirely new label design for the Star Line. This "target" label wound up influencing the design of the main line singles two years later.



SL69

One of the more attractive designs for the Star Line was the "star" label, which was active only from 1969 until November, 1972.



SL72

Corresponding with the change to the orange label, Capitol introduced a gold label that was not metallic. However, given the trouble trying to reproduce gold without metal, the label usually looks like a shade of tan or green.



SL72r

After September of 1975, the "All Rights Reserved" saying was added to all Capitol albums, including those in the Star Line. This label style remained until about March, 1978.



SL78

Capitol switched back to its popular dome logo in 1978. The Star Line remained on a gold label until 1981.



SL81

The scarcest album backdrop for the Star Line was the blue label. Most LPs were moved off of the Star Line onto green or blue budget labels. Those that remained in the Star Line had labels that looked like this one.

SINGLES



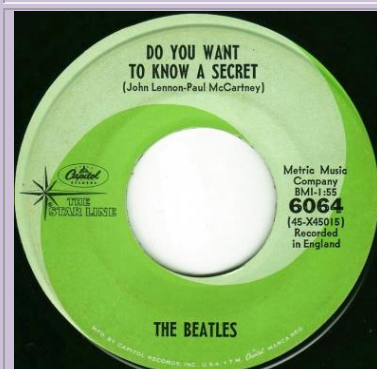
SL60

This first Star Line single label was a metallic gold in color. It lasted until the summer of 1962 before being replaced by a less expensive backdrop.



SL62

From 1962 to 1965, the Star Line label was a black-and-white version of its original incarnation. The Star Line was used for singles more sparingly in 1964, with just 13 new singles being added to the catalog that year.



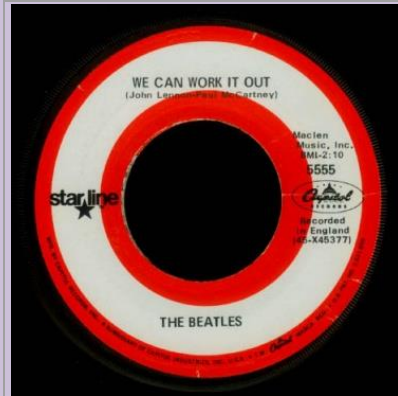
SL65

In August, 1965, the Star Line label came to more closely resemble its main line counterpart. Instead of an orange and yellow swirl label, the colors were green and dark green.



SL67

The year 1967 saw the introduction of an entirely new label design for the Star Line. This "target" label wound up influencing the design of the main line singles two years later. The LA pressing plant used black rim text, while the Scranton plant used white.



SL67x

Instead of adopting the “star” backdrop – which would not have worked so well for singles, Capitol merely added the “subsidiary” print to the rim of the labels in 1968. Unlike the main line, the rim text remained in black throughout its run.



SL72

Corresponding with the change to the Orange label, Capitol introduced a gold label that was not metallic. However, given the trouble trying to reproduce gold without metal, the label usually looks like a shade of tan or green.



SL72r

After September of 1975, the "All Rights Reserved" saying was added to all Capitol albums, including those in the Star Line. This label style remained until about March, 1978.



SL78

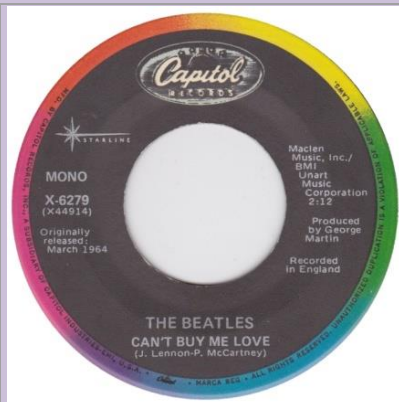
Capitol switched back to its popular dome logo in 1978. The Star Line remained on a gold label until 1981.



SL81

The blue Star Line label lasted for approximately two years. After this time, the label style was merged into the main line. From 1983 on, singles that were on the Star Line would have the same label style as the main line singles – but with the addition of a Star Line logo.

1981 saw the numbers of Capitol's singles approaching 5000. At this time, nearly all of those singles from the 60's which numbered in the 5000's were transferred to the blue Star Line label, which numbered in the 6000's. This cleared the way for other singles to carry the 5000 number. All Beatles singles from "I Want to Hold Your Hand" through "All You Need is Love" were transferred to the Star Line label. First releases (November 1981) accidentally read "STEREO" on the labels--the records themselves are mono. Second pressings (scarce) do not show whether the record is mono or stereo. Third pressings still show the catalog number starting with an "A" and state "MONO" on the label. Fourth pressings state "ONO" and have the prefix changed to "X" on the label.



SL86

In July of 1983, all new singles were transferred to the new Capitol label style, a rainbow label which had been used on LP's in the 60's. This new rainbow label appeared on Star Line singles sometime in 1986 and featured the rim print in the rainbow itself, which the earlier versions did not do. Star Line singles were also switched to this label; those have a Star Line logo on the label.



SL88

In the Summer of 1988, all Capitol singles switched to the "new purple" label. The label resembles the 70's label somewhat, but the rim print starts with "MANUFACTURED BY CAPITOL." Star Line singles were also switched to this label; those have a Star Line logo on the label.

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