

The
Pictorial Magazine

DESIGN
&
STYLE

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THE
PICTORIAL MAGAZINE
DESIGN
&
STYLE.

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4th. YEAR VISUAL COMMUNICATION.
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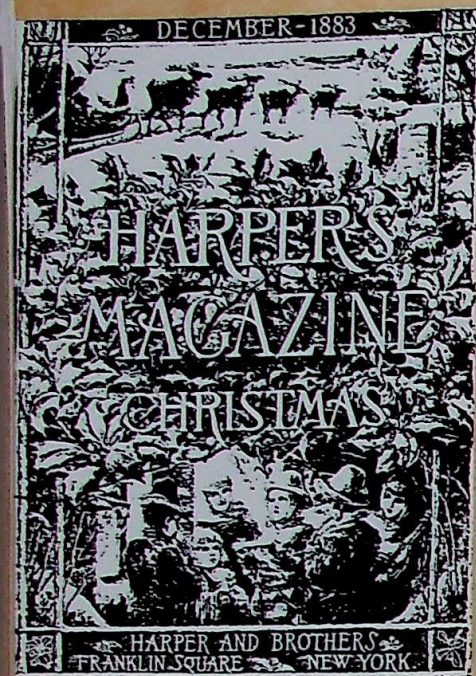


Fig. 1



Fig. 2

CHAPTER ONE

THE FIRST PICTORIAL MAGAZINE:

The era of the pictorial magazine as we know it today began when the New York printing firm of Harper and Brothers commenced publication with the one-hundred-forty-four-page HARPER'S NEW MONTHLY MAGAZINE in 1850. It contained serialized English fiction and numerous woodcut illustrations created for each issue by the art staff. The monthly magazine (Fig.1) was followed by a weekly periodical that functioned as a news magazine, HARPER'S WEEKLY, in 1857. HARPER'S BAZAAR for women was founded in 1867, and the youth audience was addressed with HARPER'S YOUNG PEOPLE in 1879. HARPER'S WEEKLY billed itself as a 'Journal of Civilization' and developed an elaborate division of shop labour for the rapid production of woodblocks for printing cartoons and graphic reportage based on drawings from contributing artists.

These were among the first periodicals that introduced many established successful and unknown artists to the world of magazine publishing. Among these were Thomas Nast (1840-1902) whose social and political satirical woodblocks were the reason for HARPER'S WEEKLY success. Nast is considered by many to be the 'Father of American Political Cartooning'. The graphic symbols Nast publicised included John Bull and Uncle Sam. Charles Dana Gibson (Fig.2) (1869-1944) was the creator of beautiful young women and square jawed men who established a cannon of perfection in the mass media that endured for decades. The 'Gibson Girl' was synonymous with the

Fig. 3



independent outdoor American woman of the new century and is still reversed as a successful graphic symbol. The late nineteenth century and early twentieth century was a period of great American Illustrators. It was a time when art directors, particularly at HARPER'S, selected the illustrators whose work would dominate a rather routine typographic layout. The advertisements were even given as guides to the illustrator to determine the illustrations size and page position.

HARPER'S leading competitors in the magazine field were CENTURY MAGAZINE (1881-1930) and SCRIBNER'S MONTHLY (1887-1939) (Fig.3). These major periodicals were printed at the printing firm of Theodore Low De Vinne (1824-1914). De Vinne's approach to layout was unadventurous but dignified. In the CENTURY, text was set in two columns of ten-point type, and the wood engravings were dropped in adjacent to the copy discussed. Article titles were merely set in twelve point all capitals, and centred above the beginning page of the article. De Vinne was dissatisfied with the then modern typefaces used in this magazine, so he commissioned type designers L.B. Benton to art a blacker, more readable face that is slightly extended with thicker thin strokes and short slab serials. Called Century, this legible typeface is still widely used today. But more importantly it heralded a better design orientated layout and the first commercial usage of a specially designed typeface for the product involved.

The rising tide of literacy, plunging production costs, and the growth of advertising revenues pushed the number of newspapers and magazines published in the United States from eight hundred to five thousand between 1830 and 1860. During 1870's magazines were being used extensively for general advertising. This additional revenue lowered prices for the readers, which caused even greater circulation increases. It is interesting to note that with the increase in magazine publishing, in 1841 the first advertising agency opened in Philadelphia. Since the development of advertising agencies the advertising industry has become today one of the biggest service industries and one of the most expensive cultural forms ever. Magazines still provide one of the greatest outputs for advertising today.

THE GREAT FASHION MAGAZINES.

Although Harper's and Brothers and Theodore Low De Vinne were instrumental in introducing the latter half of the nineteenth century to the pictorial magazine, it was Conde Nast who developed the fashion and the general interest magazine to the standard of what is available today. It was at the beginning of the twentieth century when Nast purchased VOGUE. It was a small New York society magazine with a declining readership. Nast, with his previous publishing experience set about transforming the society rag into a 'class' fashion and life style magazine. Because he selected as his class the upper classes, people thought 'class' publication meant 'Classy' publications, which is a world of difference. Nast colated advertising directly aimed at the upper classes, which until then was an untapped market of people who had more money to spend



Figs. 4



One of Vanity Fair's last great political cartoonists, Garretto, designs a cover of brutal relevance a few months before the magazine's demise. Vanity Fair, August 1935.

on consumer goods than any other group. It was a revolutionary idea at the time and proved enormously successful.

VOGUE however was not the first fashion magazine. In Paris during the excessive eighteenth century the GAZETTE DU BON TAR began and continued up until FRENCH VOGUE in the 1920's. It was more of a catalogue featuring decorative illustrations of the haute couture by famous illustrators such as Le Pape, Vertes and Erte (Fig.4). These men also illustrated for AMERICAN VOGUE before the introduction of fashion photography.

Photography was radically effecting the way fashions could be portrayed. By the beginning of World War 1 the technique of photography had reached a stage where it could reliably produce realistic reproductions of almost anything, as long as there was sufficient light. Photography showed the most accurate representations of fashions ever dreamed of by art directors. For the less well-off VOGUE reader, copies of the photographed outfits could now be copied detail for detail which also increased circulation. But more importantly VOGUE created fashion photography, producing many of the most revered and still influential names in fashion photography today. Among these were Baron Adolphe de Meyer, Edward Steichen, Man Ray, Baron George Hoyningen-Huene and Horst P. Harst.

While VOGUE was devoted to society and fashion Conde Nast bought VANITY FAIR in 1910, (Fig.4) a declining general interest magazine. Nast also set about revitalising VANITY FAIR, turning it into a magazine that would cover

the things people like to discuss like their social lives, the arts, sports, humour, politics, etc. He employed New York literary socialite Frank Crownshield (18-19) to edit it. By 1914 VANITY FAIR had three great strengths under Crownshield, 1) an extremely stylish layout; 2) an eye for the artistic and avant-garde; 3) Some of the best writing being produced at that time. Both VOGUE and in particular VANITY FAIR were signaling the arrival of the Jazz age. This period brought with it many major social changes that included an increasingly anarchic attitude toward authority in what ever form the liberation of youth to follow its own whims and devices, the removal of every ritual of escort or chaperone, a blinking at supposed or open liaisons, the sudden growth of drinking, smoking, dancing and card-playing among women, an increased neuroticism and a fantastic increase in the number of divorces among people of fashion. During this period Conde Nast was an indirect contribution to the enshrinement of women as sex object through the images of beautiful women in contemporary fashion photography. However, the Stock Market Crash of 1929 was to put an end to VANITY FAIR with VOGUE barely surviving this financial disaster. But by 1932 with an improving economic climate VOGUE scored another first. The first colour photograph by Steichen appeared on the cover of VOGUE in 1932. This signalled the end of the illustrated cover and a new approach to art direction. With modern typographic movements in Europe and technological advances in photography and reproduction. Nast hired, Ukrainian born Mehemed Fehmy Agha . He was to ignite a major upheaval in the graphic destiny of American design.

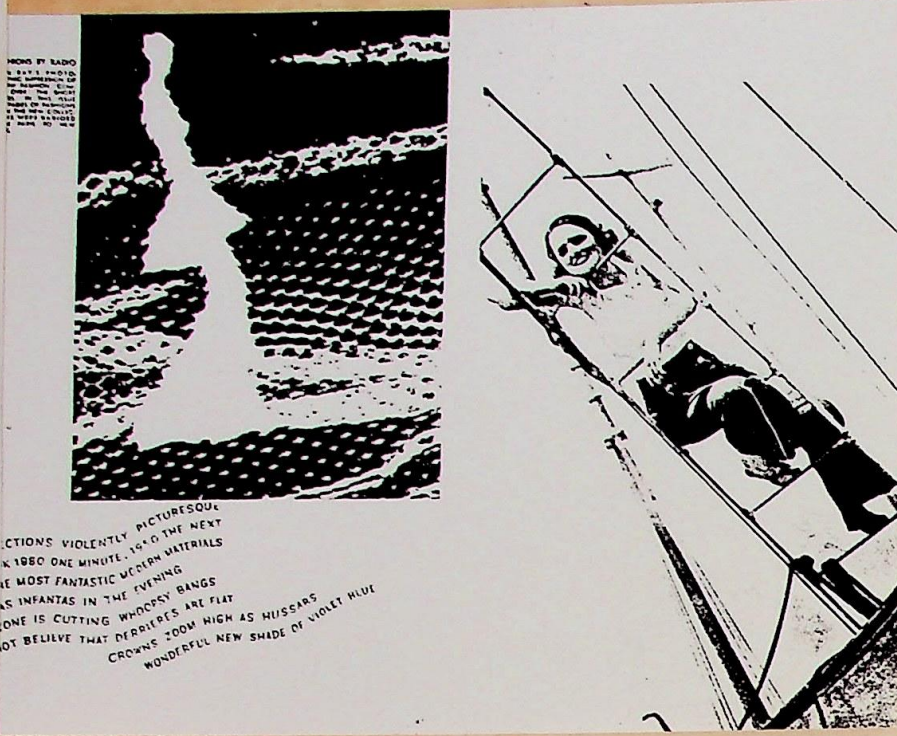


Fig. 5



During the early thirties largely owing to the development of new light flexible cameras such as the Leica and Rolliflex and the Hasselblad and the introduction of increasingly high-speed film photography had discovered a new identity, light years away from the formal studio shots Nast favoured. The perfect 'action shot' was the goal all avant-garde photographers now sought to achieve. A new kind of magazine publishing was born out of these technological break throughs with the debut of 'type' in 1936. Life is often called the prototype of photojournalism.

VOGUE'S greatest rival was HARPER'S BAZAAR which was owned by William Randolph Hearst. Always behind both visually and commercially, in 1933 Carmel Snow left VOGUE to edit BAZAAR. She was keenly interested in the visual aspects of the magazine and hired Hungarian, Martin Munkacsi (Fig.5) (1896-1963) as a staff photographer. Traditional conventions of editorial photography were slapped in the face by Munkacsi's fresh innovative approaches. Munkacsi was one of a new breed of editorial and advertising photographers who combined the visual dynamic learned from innovators such as Moholy-Nagy and Man Ray, with the whole new approach to photography made possible by the new 35mm. camera. After attending an exhibition of work in Paris of Russian Alexey Brodovich (1898-1971), Snow invited him to come to New York and art direct HARPER'S BAZAAR, where he remained from 1934 until 1958.

Fig. 6

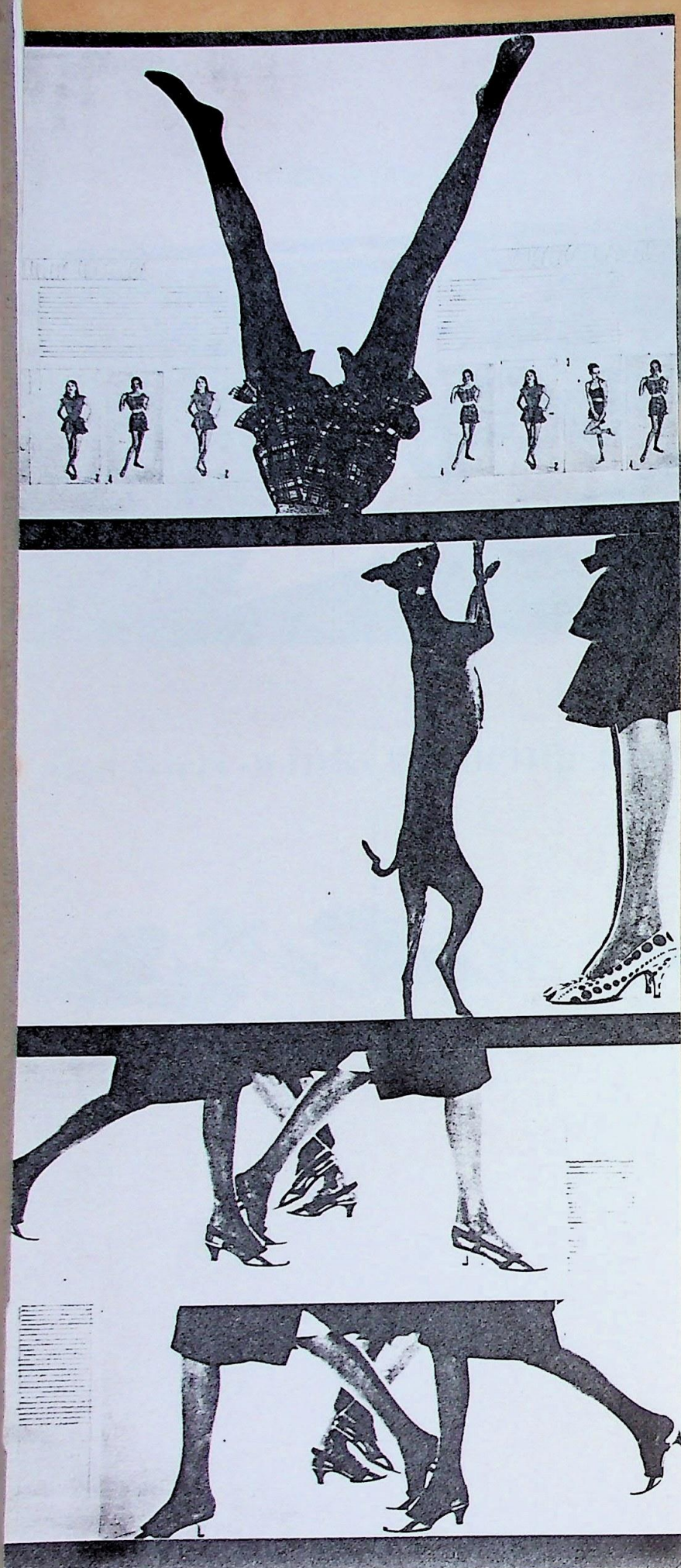


Fig. 7

Brodovich (Fig. 6) with a passion for design and a love of razor-sharp typography, Brodovich rethought the approach to editorial design. Brodovich taught designers at the New School. His cropping, enlarging, and his exquisite selection of all done with extraordinary results. Brodovich taught editorial design and then at the New School during the 1940's and early 1950's expansive design orientated graphics were sown in Brodovich of Brodovich upon a generation of photographers who came in the 1950's was phenomenal and one of its greatest eras. first used by him in the pages of Avedon Bill Brandt, Brassai, Lisette Model and Irving Penn.

Two of Brodovich's design students, editorial designers of the 1950's Otto Storch re-designed MC (McCall's) publication for women with a unified typography which it to lock tightly into the scale. Scale was also explored in the 1950's. Storch was also the innovator in type as part of the illustrations. photographs were designed with In other pages type would be ranks high among the innovators.

Fig. 6



Brodovich (Fig.6) with a passion for white space and a love of razor-sharp type on clear open pages, rethought the approach to editorial design. Brodovich taught designers how to use photography. His cropping, enlarging, and juxtaposing of images, and his exquisite selection from contact sheets were all done with extraordinary intuitive judgement. Brodovich taught editorial design classes at his home and then at the New School for Social Research during the 1940's and early 1950's. The seeds of an expansive design orientated period of editorial graphics were sown in Brodovich's classes. The impact of Brodovich upon a generation of editorial designers and photographers who came into their own during the 1950's was phenomenal and editorial design experienced one of its greatest eras. Among the photographers first used by him in the pages of BAZAAR were Richard Avedon, Bill Brandt, Brassai, Henri Cartier Bresson, Lisette Model and Irving Penn.

Two of Brodovich's design students also became great editorial designers of the fifties and sixties, Otto Storch re-designed MC CALLS, which was a major publication for women with circulation problems, Storch unified typography with photography by designing it to lock tightly into the photographic image (Fig.7). Scale was also explored in these large format publication. Storch was also the innovator of using headlines and type as part of the illustration. Full bleed double page photographs were designed with preplanned area for type. In other pages type would become the illustration. Storch ranks high among the innovators of the period. His

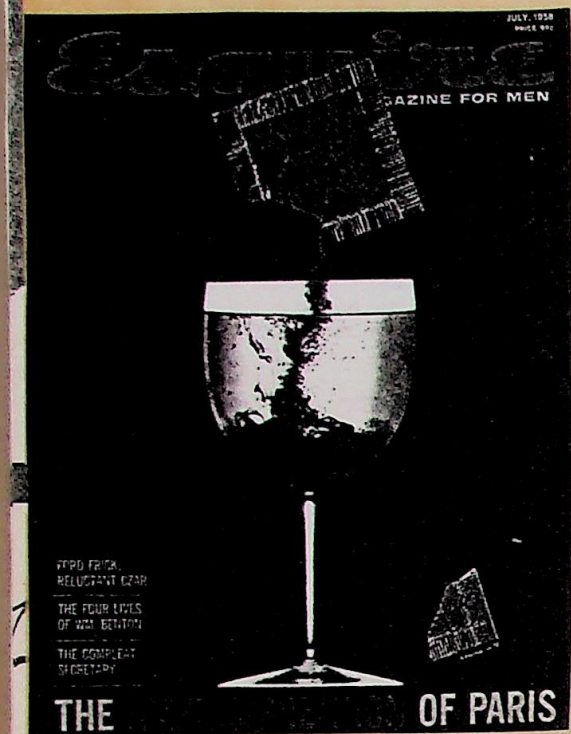
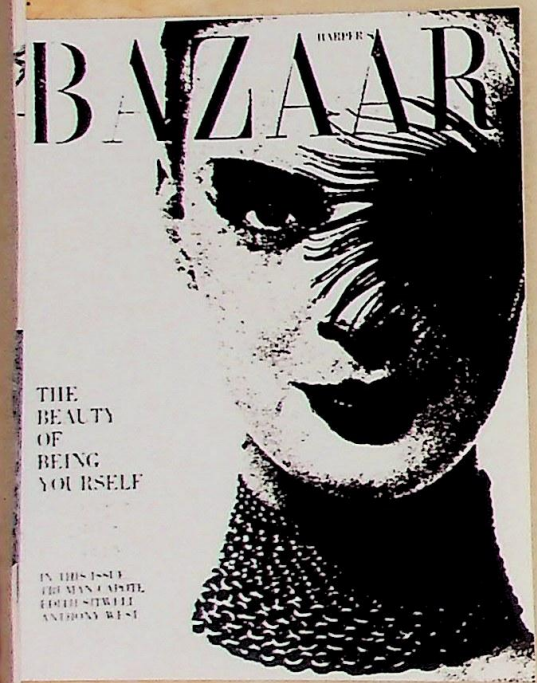


Fig. 8



Henry Wolf



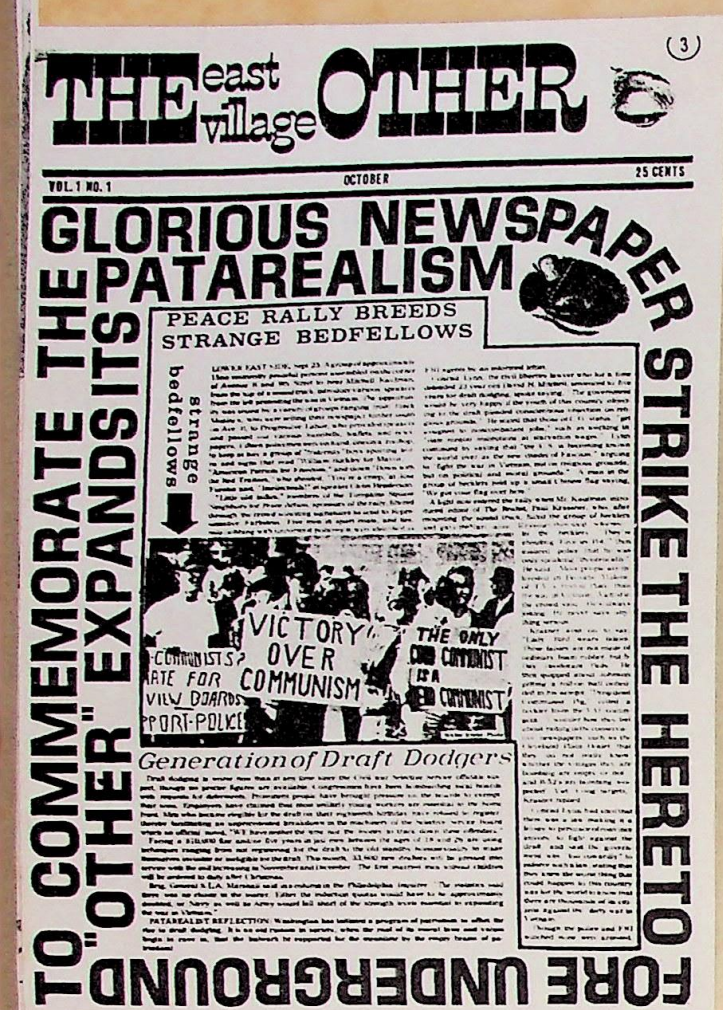
philosophy that idea, copy art and typography should be inseparable in editorial design was very influential on both editorial and advertising graphics.

Vienna born Henry Wolfe became art director of ESQUIRE in 1953. Like Storch, Wolfe studied under Brodovich, and the redesigned ESQUIRE (Fig.8) format with greater emphasis on the use of white space and large photographs. When Brodovich retired as art director at HARPER'S BAZAAR in 1958 Wolf had the honour of replacing the master. Experimenting with typography Wolf would make it very large to kill the page on one spread and then use petit headlines on other pages. The sophistication and inventiveness of photography commissioned by HARPER'S BAZAAR under Wolf's term was extraordinary. Cover design and photography became an artistic challenge to its contemporary competitors on the news-stand. Richard Avedon and Irving Penn also became two of the most influential fashion photographers ever. In 1961 Wolf left BAZAAR to design the new SHOW magazine, a short lined periodical that explored new design territory as a result of Wolf's conceptually imaginative and visually elegant art directors.

ALTERNATIVE MAGAZINES:

However, by the late fifties there were broader factors at work in the publications industry that were to end the era of large pages of lavish photographs and designs dominating content. By the late sixties the two-decade period of ever-growing affluence in America was yielding to inflation and economic problems. At the same time, public concerns about the Vietnam War, environmental

Fig. 9



problems of rights of minorities and women, and a host of other issues produced a need for a different kind of publication. A higher informational content was required by the public. A new breed of periodical with smaller formats and addressing the specific interests of a specialised audience emerged and thrived. Advertisers who wished to reach the specific audience of these non-specialised magazines bought advertising space. This new editorial climate with more emphasis on content, longer text and less opportunity for lavish visual treatment, necessitated a new approach to editorial design. Layout became more controlled with the usage of a consistent typographic format and grid.

The tabloid underground press rapidly grew in virtually every American city in the sixties and seventies. They were critical analysts of culture, politics and society. They were an anarchic blend of sex, drugs, music, satire and fads alternatively written with free-form and comic style graphics. The underground press was perhaps distantly related to the acerbic European periodicals of the early twentieth century including *Simplicissimus* and *Der Gregner*. Like the German Dada movement the underground established a sub-culture which was anti-bourgeois and anti-establishment art.

The EAST VILLAGE OTHER was New York's finest subterranean Journal (Fig.9). It was known colloquially as EVO. It was the voice of the sub-culture and it heralded the coming of an independent liberated youth through its irreverent texts and shocking graphics. EVO sparked an American Dada. Collage the original medium of revolution, was employed in its pages simply

as a strong and cheap method of communications. Disorderly typography was not theoretically motivated, but was simply what resulted from press type-sheets. Within a few years of EVO's premiere, underground comics were invented and more than any other aspect to emerge from the undergrounds, these comics became the graphics vocabulary of the era. However, in the realm of pop culture EVO gave much needed publicity to little known art happenings and artists who have become major figures today. Among these were the obscure pop-art performances of Andy Warhol and the music of Bob Dylan.

However, during the period, two 'overground' alternative magazines became influential, RAMPARTS, in San Francisco and EVERGREEN in New York. Though published by legitimate publishing concerns as proper businesses, they appealed to the same audience as the underground, as well as to a preceding generation whose political credentials were solid but whose sensibilities were not in synch with the youth culture. Nationally distributed (which most undergrounds were not), and printed on slick paper with full colour sections, their intelligent design formats and more conventional illustrations and cartoons set these magazines apart from the tabloids. RAMPARTS and EVERGREEN offered an alternative to the alternative press, in so far as good art and design were ultimately important in effectively conveying the political and social message. Good design was not a pressing issue in underground haunts, good graphics were simply an economic and physical impossibility.

Unlike the Dada period decades before the slapdash design look was not philosophically or theoretically motivated.

THE ARREST OF LENNY BRUCE



On March 14th, a network newscaster reported that comedian Lenny Bruce has been sentenced to a year in jail and a \$1,000 fine "for telling dirty jokes."

It isn't quite that simple. Early in December, Bruce was arrested during one of his performances at the Gate of Horn night club in Chicago.

Obviously, he was charged with obscenity. But even *Variety*, which has never had an abundance of empathy for Bruce's point of view, speculated that "the prosecutor is at least equally concerned with Bruce's indictments of organized religion as he is with the more obvious sexual content of the comic's act. It's possible that Bruce's comments on the Catholic church have hit sensitive nerves in Chicago's Catholic-oriented administration and police department."

The fact is that a few nights after the arrest (Bruce had been released on bail and was working again), the captain of the vice squad who had conferred the arrest came into the Gate of Horn, and the following dialogue ensued.

Capt. McDermott: I'd like to speak to the manager.
Alan Ribbeck: I'm the manager.

McDermott: I'm Captain McDermott. I want to tell you that if this man ever uses a four-letter word in this club again, I'm going to pinch you and everyone in here. If he ever speaks against religion, I'm going to pinch you and everyone in here. Do you understand?
Ribbeck: I don't have anything against any religion.
McDermott: Maybe I'm not talking to the right person. Are you the man who hired Lenny Bruce?
Ribbeck: Yes, I am. I'm Alan Ribbeck.
McDermott: Well, I don't know why you ever hired him. You've had good people here. But he rocks the Pope—and I'm speaking as a Catholic—I'm here to tell you your license is in danger. We're going to have someone here watching every show. Do you understand?

Ribbeck: Yes.
And so it came to pass that the Gate of Horn's liquor license was suspended. There were no previous allegations against the club, and the current charge involved neither violence nor drunken behavior. The only charge pressed by the city prosecutor was Lenny Bruce's allegedly obscene performance.
And Bruce's own trial had not yet been held.
(Continued on Page 28)

**WHY IS SEX
CONFUSING YOU?**
Series Starts Sunday
Chicago's AMERICAN

Poster projects guilt over newspaper's position.

Fig. 11

The underground period was not a time when typographic experiments were being performed. Rather, reactions to art traditions. Rather, typographic collage was the fastest and most graphic method available. In the early years and logos were truly thought out (Fig. 10). Early journals picked a logotype and stuck with it, but as more underground emerged the process of changing and transforming the logo and type became standard. Significantly, the typographic style of the early comics was coming to the fore as a general style. More and more papers had covers which looked as if comic-strip artists

It wasn't until ROLLING STONE (Fig. 11) in the late sixties that the page make up and design were considered. Robert Kingsbury's initial 19th. century-looking, scotch rule border, his photography, made some 'art people' stop and think. Neatness, and legibility as an aid to design. Later the innovatively art-directed EYE and HEARST ORGANISATION'S contribution to the sub-culture, further indicated alternative directions in design. These publications helped foster a new design awareness amidst the persistent amateurishness of the underground. By the late sixties and early seventies a graphic consciousness emerged. ROLLING STONE spin-off RAGS, a beautifully designed tabloid-size fashion magazine. Other stylishly formatted publications sprung up, such as INTERVIEW, CRAMP, ROCK AND FUSION. These were to herald a return to the stylish design of the fifties but with more emphasis on content. By the mid seventies ROLLING STONE became the largest selling music/politics magazine in the states.



Fig. 10

The underground period was not a time when discordant typographic experiments were being performed as reactions to art traditions. Rather imagistic and typographic collage was the fastest and cheapest graphic method available. In the early days only covers and logos were truly thought out (Fig.10). Most of the early journals picked a logotype and stayed with it, but as more underground emerged the practice of changing and transforming the logo and cover became more standard. Significantly, the typography of underground comics were coming to the fore as a general graphic style. More and more papers had covers and layouts which looked as if comic-strip artists had done them.

It wasn't until ROLLING STONE (Fig.11) premiered, in the late sixties that the page make up and design were even considered. Robert Kingsbury's initial format involving 19th. century-looking, scotch rule borders and silhouette photography, made some 'art people' stop and think about neatness, and legibility as an aid to communication. Later the innovatively art-directed EYE magazine, the HEARST ORGANISATION'S contribution to the sub-culture, further indicated alternative directions in design. These publications helped foster a new design awareness amidst the persistent amateurishness of the underground. By the late sixties and early seventies a graphic consciousness emerged. ROLLING STONE spin-off RAGS, a beautifully designed tabloid-size fashion magazine. Other stylish formatted publications sprung up, such as INTERVIEW, CRAWDADDY, ROCK AND FUSION. These were to herald a return to the stylish design of the fifties but with more emphasis on content. By the mid seventies ROLLING STONE became the largest selling music/politics magazine in the states.

Though the design inventions of the underground press are now nostalgia-producing reminders of sixties culture, its worth noting that the undergrounds were a graduate school for many of today's designers and illustrators. For despite their non-design aesthetic, the underground artists were forced to think about how to communicate effectively with miniscule budgets. They did so by virtually redefining the precepts of design. The quickness derived from deadline pressures fostered raw street-smart graphics which went contrary to the slickness of applied commercial art. While underground comics are accepted today as a bonafide period art form, the underground design idiom as a whole is not much respected by the established graphic design world, though it can be argued that the funky, slapdash quality of underground layout led directly to the first American wave of New Wave design, and by extension helped open the above to the contemporary practice of discordant design.

With the demise of the underground publishing era and a decline in major international political upheavals, the seventies became very much the decade of gossip. The Andy Warhol one-liner that everyone would be a star for 15 minutes almost became the cliché of the age. Warhol's own coffee-table interview magazine became virtually an exercise in the art of self-prophecy. INTERVIEW a product of the underground developed into a stylish high society house magazine for Manhattan. Renowned for its prestigious advertising INTERVIEW collected the most talented photographers to decorate its pages. Britain's first contribution to this style of magazine was RITZ Magazine, modelled directly by co-editors David Litchfield and fashion photographer David Bailey on INTERVIEW.

VIZ

Fig. 12

Basically, RITZ'S marketing tactics was to sell outfits. Its beginning were roughly contemporaneous with those of the first photostatted fanzines of the British Punk Movement and also with the sporadic launching during the mid seventies of a string of independently financed magazines, all linked by virtue of the fact that they all appeared to be controlled by inter-locking coteriers based in Chelsea and Knightsbridge.

FRIZZ a magazine about fashion and gossip - new crazes - the bizaar and beautiful people, started life as a parody of RITZ but because of the market began to take itself seriously. DELUX got out two issues and collapsed with massive debts as the editorial team who's hosted the finances moved on to persuade wealthy Michael Bentwick to finance BOULEVARD. Predictably located in Sloan Street, BOULEVARD got out half a dozen issued before going under with even greater debts than DELUX. Though these glossies had pretensions of being general interest magazines all these publications were essentially fashion vehicles. The purpose of all of them is to 'sell outfits' via the suggestion that the readers will be absorbed into the elitist cafe society. The people who ran these publications appear to view them as near-crusading alternatives to the straight monthly women's fashion publications. Indeed, they see them as almost underground fashion magazines yet paradoxically almost without exception the people running these rather tame, supposedly off-the-wall efforts are themselves the quintessence of straightness.

It was around the time of the demise of DELUX, in mid-'78' that in appropriately select, upmarket areas could be found VIZ (Fig.12). VIZ was basically just a superior

brand of this peculiar breed of magazine. It was concerned with 'advertising, graphics, fashion, photography, architecture, the visual side of the music business, jewellery design, stage design - all the visuals that make up our environment, essentially', according to publisher and editor Ferry Zayadi . It had a more visual and innovative layout compared to its contemporaries. Its square format and bold logo were appealing to the A4 dominated eye. The pages were designed to an open, verticle, horizontal and diagonal grid which produced sharp assymetrical and diagonal formats combining photography, illustration, bold headlines and type written copy. This magazine was to herald the new preoccupation of the eighties - style!

CHAPTER TWO

In May 1980 a new music glossy was launched entitled THE FACE. It's first editorial;

"This is the Face, issue numero uno, licenced to thrill. The first new rock magazine of the 1980's, and an independent at that. A totally new slant on the modern dance. Available monthly from all good newsagents, while stocks last. Tell a friend the Face is here".

What the FACE has continued to do is reaffirm the links between contemporary music, fashion, art and design, and, in some cases politics. The FACE is about looking at popular culture, a social history in the making. It is one of a huge amount of contemporary magazines, yet it presents the strongest and argueably, the most successful identity for youth in the 1980's. The FACE'S timing was good. In Britain the traditional music press like N.M.E.SOUNDS, MELODY MAKERS were beginning to loose its readership. These music papers were at their peak during Punk in the mid-seventies, when most papers provided a consumer guide and a commentary on the newest sub-culture to arrive since the liberation of the teenager in the fifties, this was Punk!

Punk's first impact was as its immediate target, the music industry. By 1976, British consumer expenditure on records and papers had dropped by a seventh from a couple of years before. The industry in general was entering a long slow decline not arrested until the eighties. Punk began as a hype, a way to shake up the music industry and cause some trouble. It became real

culture, because it connected with people's desires. The decay of the post war consensus 'strange death of liberal England' ran a slogan on Bernie Rhode's T-Shirt manifesto - and the extraordinary hot summer of 1976 bred apocalyptic, claustrophobic feelings that were quickly translated into violence and division. Despite being a sophisticated amalgam of every post war youth style - with a distinct glam rock fringe to the admittedly functional music - Punk presented itself as a radical break with the pop past. The supposed working classness of Punk was as theatrical as its violent stage acts. Punk really was not a spontaneous working class effusion of a carefully packaged hype, it was based on the disaffection of the middle and working classes alike. Punk could only survive when it was marketed in its many commercial forms from music to fashion while early original punk was similar to the outrageous displays in WARHOL'S FACTORY. Most notable about Punk as a movement was that it rebelled against and reflected the gloomy social conditions of the mid-seventies. Unemployment and violence were rising right in to the eighties. Punk had now dwindled away, but apart from musical influences, what Punk introduced was working class life styles becoming art, using fashion, graphics performance etc. as its outlets and it was the 18-25 year age group that began to shape things.

The FACE arrived at the tail end of Punk just in time to tap the 'New Wave' music and fashions that the eighties were to foster. Rather than Just covering gossip or fashion, new wave music with its musicians, stylists photographers, designers and other personalities become the main sources of the FACE's content. The other leading

music magazine at the time was SMASH HITS, started in 1979. Its meteoric success pushed the decline of N.M.E. journalism back further. SMASH HITS proved the only things pop punters really wanted was the facts, presented glossily, reported efficiently. Contemporary teenagers were not, it transpired, interested in vast conceptual theses whose primary concern was autobiographical.

The early eighties were a time of climbing chronic unemployment. Figures were rising to three million with no sign of a definite future. Young people were being constantly neglected by Thatcher's government. Race riots and football hooliganism were its most extreme reactions against the Tories. After the eruption of Punk on the unsuspecting music industry had died down, the various new wave fads in music became more hyped and aimed towards its definite target audience. Slick promotional videos, glossy magazines and a carefully assembled physical appearance, resulted in the need for escapism and fantasy.

The FACE were, and still are, selective about who and what it featured. Its major policy was to get everything new first, and then to present it alternatively. Competition with the more established magazines and papers was fierce but like the way HARPER'S BAZAAR began to take VOGUE'S best staff in the thirties, the FACE began to cream off many good writers, photographers, stylists etc. from these publications, therefore, strengthening its hold on the market. Now six years old, for the first twelve months of its life the FACE was produced weekend and evenings from a corner of another publication's office. Steve Bush of SMASH HITS fame designed all the covers up to issue 24 and then Neville

Brody took over the cover & interior design of the magazine. The first audited circulation figure was 57,000 (Dec.1982). In July 1984 that increased to 66,520 - rising to 90,000 at the last count (April 1985). The FACE is currently exported to some 36 countries outside the U.K., a total export order of 30,000. In the space of six years the FACE has become one of the most influential magazines of the eighties. Its design and layout have won international awards, and its coverage of fashion, style, art and music reflected the aspirations and preoccupations of the leaders of what is known as 'youth-culture'. Flicking through the pages of the FACE is like holding a mirror to the obsessive confused and downright schizophrenic antics of British popular culture.

CHAPTER THREE

THE DESIGN OF THE FACE:

The foundations of modern typography were laid in two decades from 1909 to 1927, when artists, poets and architects, seeking a new aesthetic and a new society turned to the tools of typography with a fresh vision and free expression, transforming the appearance of the printed word. The graphic work created during that period remain inspirational today, though many incorrectly interpret the essential ideas that guided those prioneers over 50 years ago. Typography like any other contemporary medium reflects the times. Apart from the obvious technicalities and constructions of typography there are two main objectives involved. Firstly it does a practical job of work and communication and second it is concerned with artistic form. Both these aspects, the ulitarian and the formal are the typographers ultimate goal. In recent years with the abundance of specialist litterary and pictorial works, this area has been insistant in its call for typographical design match to its time and readership.

More than graphic design, typography is an expression of technology, precision, legibility and good order. Depending on its usage typography is totally adaptable to its subject, the graphic desginer makes choices, both visual and technical on the execution of the finished product. The designer-typographer has to realise that he occupies a place in the printing trade in which on the one hand he is dependent on the finished work of others (type, paper, ink, tools, machines etc.) and, on the other, he had to enable others to put this work through

Fig. 13



subsequent additional processes (printing and finishing). These are the basic restrictions and guidelines to production.

To break the look of the FACE down over its six year existence, typographically would be by dividing it in two sections. Firstly, from 1980 to 1982 Steve Bush from SMASH HITS designed the covers. The interior was co-designed by Bush, the publisher Nick Logan and Graphic Design graduate Neville Brody. In mid-1982 Neville Brody took over the complete design of the FACE, both covers and interiors. The original FACE logo was designed by Steve Bush for the first issue. This logo was used up until 1982 on issue 26 when Brody designed the current logo.

The first logo (Fig.13) was composed of a diagonally divided rectangle in red and navy and later in red and black. A bold sans-serif typeface is used with a triangular feature made of the 'A' in FACE. The logo was placed at the left hand corner of the wider A4 proportion cover. The logo is quite a dominant element of the cover but is recognisable and noticeable.

All the incidental typographic elements on the covers were set in strong sans-serif typefaces. One element synonymous with the design of the FACE is the use of sans-serif typography. During the early eighties the use of serifed typefaces were popular in graphics in general especially designs coming from the states where after the abundant usage of sans-serif in the sixties, the serif became popular right up to the early eighties.

The typographic grid used in the six years of the FACE has changed little. The grid allows for text and illustrations to be placed down on each page, so that the complete magazine and especially each page will have a unifying look

Fig. 14



Penne Smith

to it. The grid is an essential element to typographic layout. It however should not be restricting as an infinite amount of varying layouts can come from a conservative four colour grid structure. The grid used by the FACE has remained the same but its use has varied greatly. The FACE uses a five column grid, this allows for copy to be presented in two, three, four and five columns. It also means that illustrations can be enlarged or reduced to the width of one or all of these column sizes and depending on layout a full bleed illustration can also be used.

In the issues before Neville Brody began designing the interiors the FACE had a consistently functional and full make-up. Copy was usually set in unjustified four column sans-serif with large bold headlines accompanied by assymetrically laid-down photographs. However, its double pages of photography were interesting, this became a feature. Often up to eight photographs covered a double page spread. This was typical of the music press (Fig.14).

From issues No.19 onwards a subtle difference can be noticed. The present art director began contributing to the interior design. The interiors became more assymetrical, with changes from four column to two column copy. Design influences from the past were beginning to slowly creep in with certain pages having a sixties appeal to them. The FACE were also beginning to get regular photographic contributions from its part-time staff. Among the most notable photographers were Ronnie Smith and Chalkie Davies. These people were primarily involved in photographing the musicians, singers and performances of the post-punk period.

Fig. 18



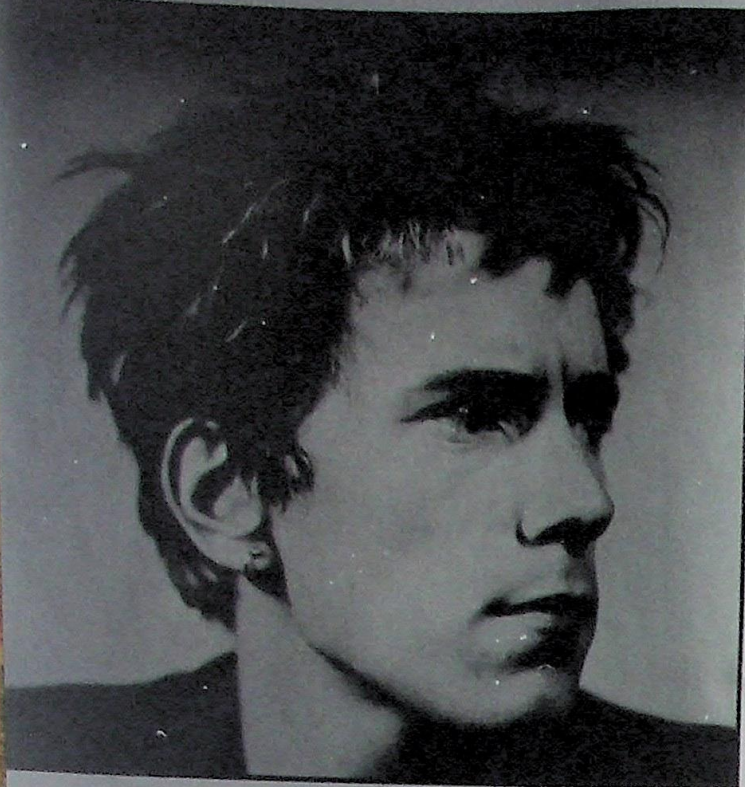
Fig. 17

The book is a collection of photographs and text. The photographs are arranged in a grid-like fashion, with text interspersed between them. The text is written in a simple, sans-serif font. The overall layout is clean and modern.

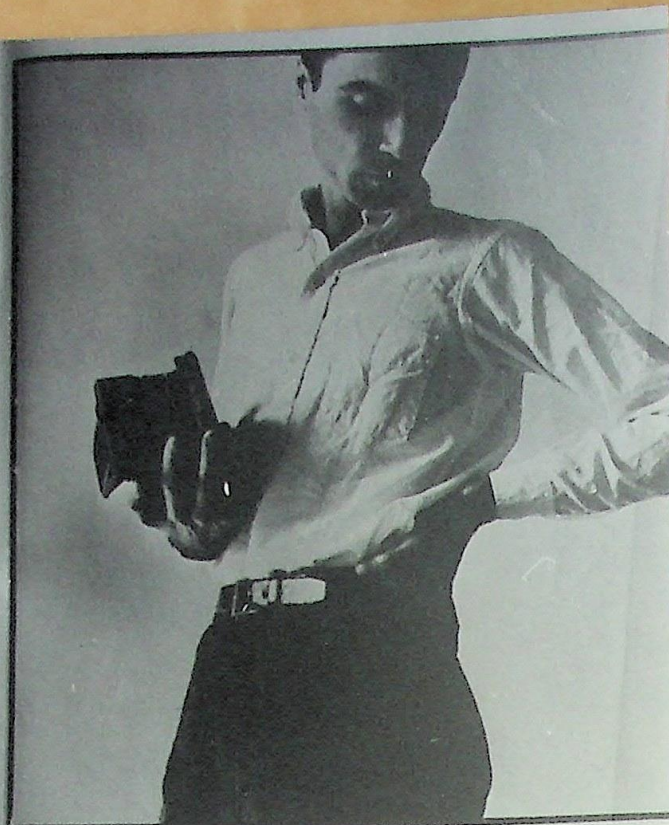


The book is a collection of photographs and text. The photographs are arranged in a grid-like fashion, with text interspersed between them. The text is written in a simple, sans-serif font. The overall layout is clean and modern.

Fig. 16



John Lydon



David Byrne

Fig. 17



But
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counts. Chalkie Davies is often a portrait photographer. His work is regularly commissioned and featured in the F&A. Davies combined both the studio and location for his work. Working solely in black and white. As with Dennis Smith, wood and stone were his aim with a polished technical ability. (Fig. 18). Primarily a rock photographer Davies shoots his subjects without the trappings of their work, using passive (Fig. 19) posing and soft shadowed lighting, creating a form of art photography though not as defined as the work of Maplethorpe.

Neville Brody became the art director of the FACE on issue 26 in 1982. (Fig. 18). The FACE was totally re-designed starting with the logo. A more condensed sans-serif typeface was used, the triangular feature of the 'A' was retained as was the box logo, now a square with a red and black diagonal separation. This black and red square is also the logo for the Spanish fascist party, this was however a coincidence and the FACE held on to it, causing a mild amount of controversy. The complete

Fig. 15



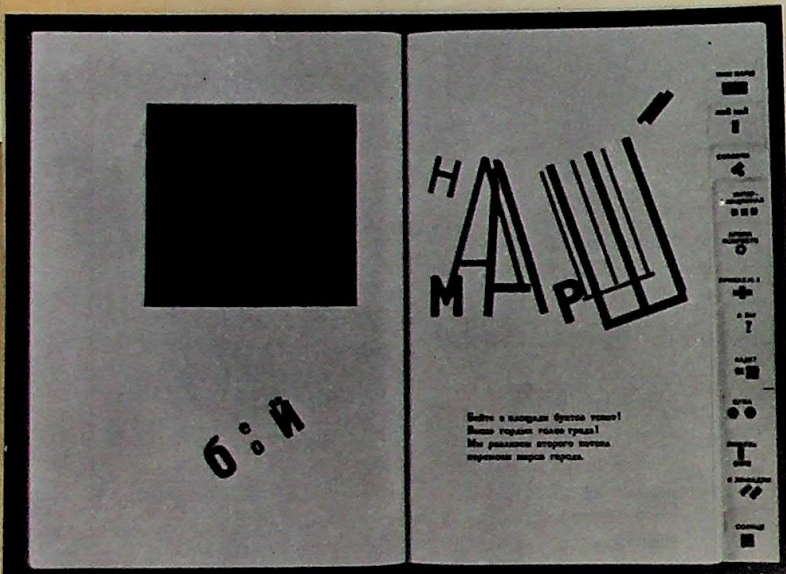
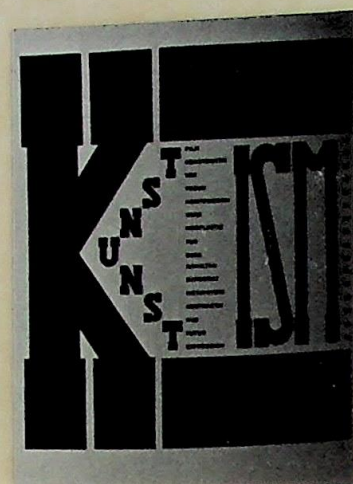
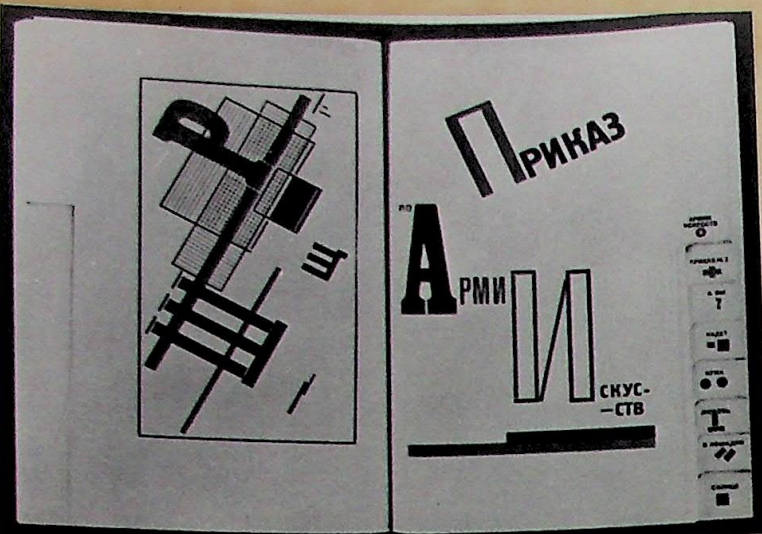
Fig. 17



Both Smith and Davis began their careers by contributing to the N.M.E. Though with different styles they all detest the press office photo session having to shoot groups in a record company office while the journalist conducts the interviews. Pennie Smith has been an influence on Davies, as she developed rock location photography with more of an interest in the groups personalities rather than screaming guitar poses still around today. She has a harsh monochromatic style with an idiosyncratic style which is derived from her actual dislike of the equipment and gagedry of photography (Fig. 15) She also dislikes flash, a factor which accounts for many of the technical inconsistencies in her work. Although half her photos are out of focus that's not important, it's the mood and atmosphere which counts. Chalkie Davies is primarily a portrait photographer. His work is regularly commissioned by, and featured in the FACE. Davies combines both the studio and location for his work. Working mainly in black and white. As with Pennie Smith, mood and atmosphere are his aim with a polished technical ability. (Fig. 16). Primarily a rock photographer Davies shoots his subjects without the trappings of their work, using pensive (Fig. 17) posing and soft shadowed lighting, creating a form of art photography though not as defined as the work of Mapleson.

Neville Brody became the art director of the FACE on issue 26 in 1982. (Fig. 18) The FACE was totally redesigned starting with the logo. A more condensed sans-serif typeface was used, the triangular feature of the 'A' was retained as was the box logo now a square with a red and black diagonal separation. This black and red square is also the logo for the Spanish fascist party, this was however a coincidence and the FACE held on to it, causing a mild amount of controversy. The complete

Fig. 19



logo could now be used both horizontally on the top and vertically on the left hand margin of the magazine. These positions have been continuously altered.

Brody set about exploring the boundaries of typography and layout to the utmost. What Brody has realised as a designer is that he can explore other means at interpreting copy in visual terms. From issues 26 to the present Brady experimented with character and size of typefaces, combinations of different characters and sizes, mixing typefaces, letter spacing, exploring the possibilities of the grid, symbols, colours etc. In short breaking all the established rules of typography. What Brody successfully done was feed off the past construction of type movements and the great magazines of the fifties and sixties and blended this with slick eighties graphics to create a definite new approach to typographic design which has been greatly influential

The Russian constructivist typographer El Lissitzky is an obvious influence on Brody. El Lissitzky had a profound influence upon graphic design. His editorial design was an important way in which his ideas influenced a wider audience. One of the most influential (Fig.19) graphic designs of the 1920's is the boook 'The Isms of Art 1914-1924' which Lissitzky edited with the Dadaist Hans Arp. The format that Lissitizky developed for the book is an important step toward the creation of a visual progressing for organising information. The three column verticle grid structure used for the text, the three column horizontal grid structure used for the title page, and the two column structure used for the title page, and the two column structure of the contents page became an architectural framework for organising the illustrated pages. Also the way sans-serif typography and bars are handled is an expression of the modernist style. Brady treated many of his ideas similarly, but the idea of completely exploring a grid began here.

BEUYS+ ADVENTURE

Joseph Beuys is at once the most influential and

controversial artist to emerge from post-war Germany.

His earthy presence has resonated far beyond the

narrow confines of the art world. He is a radical

opponent to conventional and a catalyst for new develop-

ments in all fields of contemporary life. He has been

acclaimed as a father figure by a whole spectrum of

artists from the young painters exhibited at the Berlin

Zentrum exhibition to the German music scene. He was

founder of the German Students Party and the Organiza-

tion for Direct Democracy and an inspirational force

behind Germany's influential ecological party, the

Greens. It is hard to imagine anyone who could equal the

energy Joseph Beuys brings to such a multitude of

concurrent projects. His favourite slogan is: "Everyone

can be an artist... All life is art."

In Berlin, Beuys has been a cult figure, admired by the

avant-garde for his involvement with the international movement

Fluxus and for his dramatic actions. At the same time he has a

more intimate side of his work - a recognition

of his drawing, important and less well-known works on paper.

From left to the present day:

Beuys' official title as Professor of Anthropology, Sculpture and

Drawing at the Academy of Arts, Berlin, in 1982. He is shown

contemporary social sculpture into the reality of the future. He

seeks to change the world through his work, which is a process

of social sculpture. He is shown in a process of social sculpture.

A group of people are shown in a process of social sculpture.

He is shown in a process of social sculpture.

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Fig. 20

The Bauhaus has also been a great inspiration, especially the work of Herbert Bayer. Bayer designed a universal type that reduced the alphabet to clear, simple, and rationally constructed forms. Having that we print and write with two alphabets (capitals and lower case) that are incompatible. Bayer totally omitted capital letters in 1925. He experimented with flush left ragged typesetting without justification or letterspacing. Extreme contrasts of type size and weight, bars, rules, points and squares, were used to subdivide the space, to unify diverse elements, and to call attention to important elements.

Great magazine designers such as Alexy Brodovich and Henry Wolf have influenced Brody both typographically and in the treatment of illustration. Brodovich and Wolf explored the combination of FACE with image or as image. Typography was unified with photography by designing it to lock tightly into the photographic image. Scale was explored in the large format publication. Headlines often became part of the illustration. Full bled double-page photographs were designed with preplanned areas for type. In other pages, type would become the illustration.

EXAMPLES:

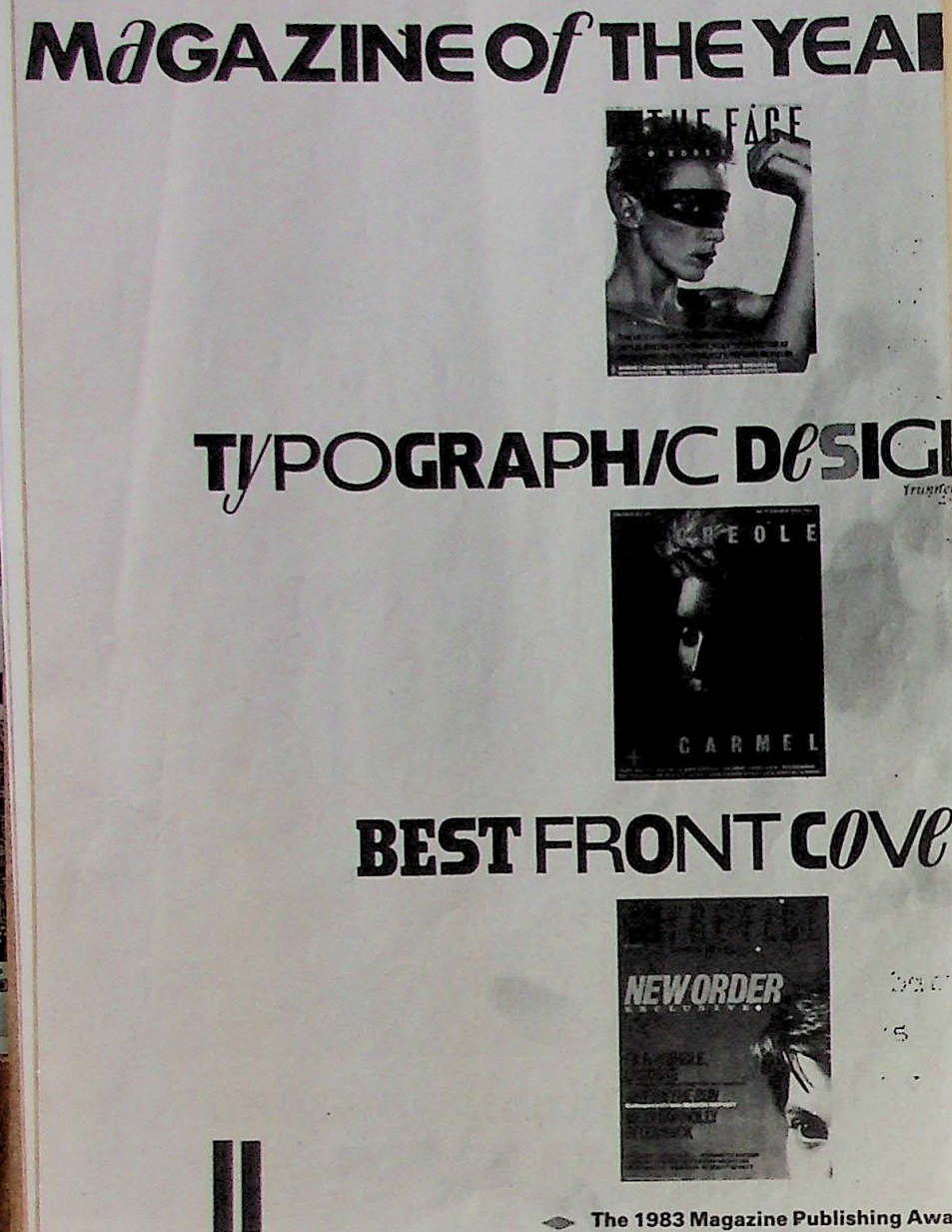
One of Brody's most accomplished double page spreads soon after he became art director is of an illustrated article on German artist Joseph Beuys. The double page (Fig. 20) is composed of four main areas. Most dominant is the main photograph of Beuys, looking intense with a dramatic rectangular shape in the background. Brody uses a clever choice of cropping the photograph and placing it



Fig. 21

bleeding off the right page, leaving an abstract non-figurative image on the right. Information on the photograph is unobtrusively reversed out of the main image. The copy is set to a two column width with the firsts paragraph set in bold with a very open leading (space between lines). At a glance this gives the effect of repeated lines, almost a subtle stripe. The rest of the copy is set in a tightly locked light weight. The whole column has a uniform greyness which is complimentary to the image and heading. The heading is of particular interest, here Brady is moving away from the regular sans-serif heading placed conveniently. The heading is a strong typographic image in itself. It mixes both bold and light sans-serif weights, visual balance or phonetics did not determine its composition, but playful cheeky asymmetry did. The typeface is Universe designed by Adrian Frutiger who created a visually programmed family of twenty-one different weights. Because all twenty one parts have the same x-height and ascender and descender lengths, they form a uniform whole that can be used together with complete harmony. On this double page spread Brody uses ten different weights. The plus symbol and the Beuy's stamp are used as typographic decorations and are a (Fig. 21) feature of Brody's early style. Also worth noting is the treatment of the image which is in a blue tint, this is a duotone which is usually made from black and white, this was common in magazine and record cover design in the fifties and sixties. Here it gives the double page an extra dimension creating a cool, stylish and totally asymmetrical layout.

Fig. 23.



In following issues Brody continued mixing typefaces. With a sans-serif base he would insert decorative serifed old italic characters. This successfully mixed the contemporary with the evocative elegant design of the fifties fashion magazines. It was of course breaking all the typographic rules but it became a popular choice used on headings and sub-headings throughout the magazine. By 1984 the FACE was beginning to be recognised by the design world. It had previously been referred to as 'a total absolute but presumably intentional mess', CREATIVE REVIEW AND DESIGN and ART DIRECTION, two highly respected design journals stated;

'Every typographer should have a copy' and
'From a design viewpoint it is probably the most influential magazine of the 1980's'

In the 1983 Publishing Awards the FACE (Fig. 23) was voted Magazine of the Year and typographic design runner-up, also with having the best front cover.

Everyone on a publication puts great emphasis on designing the front cover. A cover means so many things to so many people. The cover is what the public sees first, it is what registers uppermost in the viewers mind. It is the public package of the contents, it must express character as well as content. Covers are made up of four elements. 1) The basic format (which is the size of the page with spine or folds etc.). 2) The logo and ancillary information such as date etc. (usually varying in colour or placement on page only). 3) The illustration varying in subject and graphic treatment, issue to issue. 4) The cover lines, varying

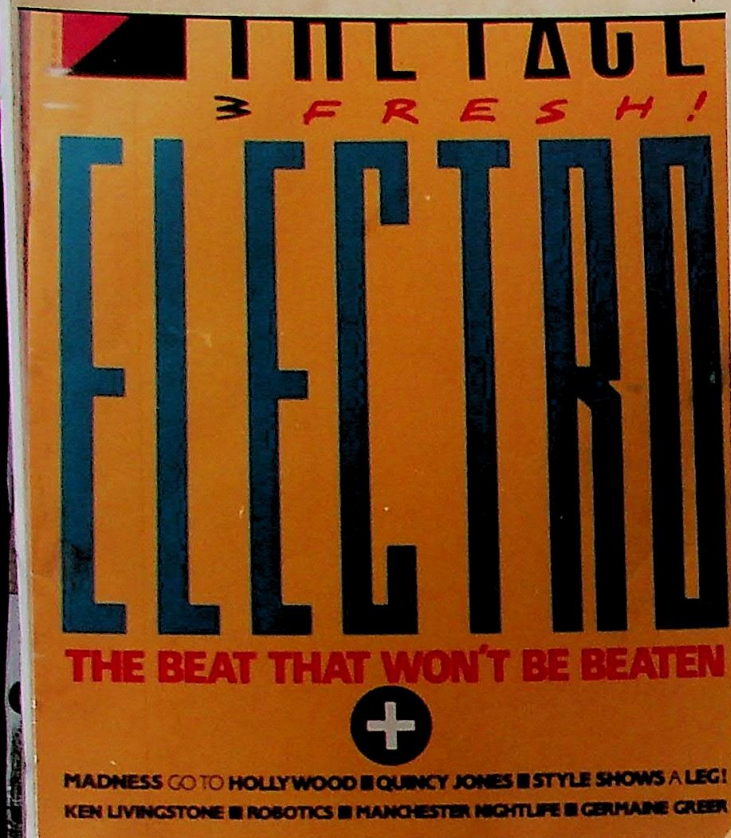


Fig. 26

in words, and position where the format four elements make a mix of potentially variety for a designer.

With a title like the FACE, a face I expect to see on a cover which primarily with people doing allegedly exciting and The winning cover of the 1983 Magazine (Fig. 24) of a member of elusive pop group. This group are synonymous with a no in photographs etc. approach to their music featured in the FACE at the time had a of non commercial credibility agreeing and photographs. Brady cropped the cover the barest minimum revealing only a quarter place bleeding of the right hand side, it evokes an elusive mood to it quite successfully, a little is attitude. Again Brady's and sizes create an asymmetry with a complimentary balance. On the interior double page vertical headline is used a cropped image of the head subtly reflects the melodic Areas of white space and mood of this uncluttered

There has only been one a figurative element on in May 1984, when the magazine Electro (dance). Persons devoid of any subtlety. Its composed of a large elongated condensed sans-serif area, hence the typeface becomes the

Fig. 24

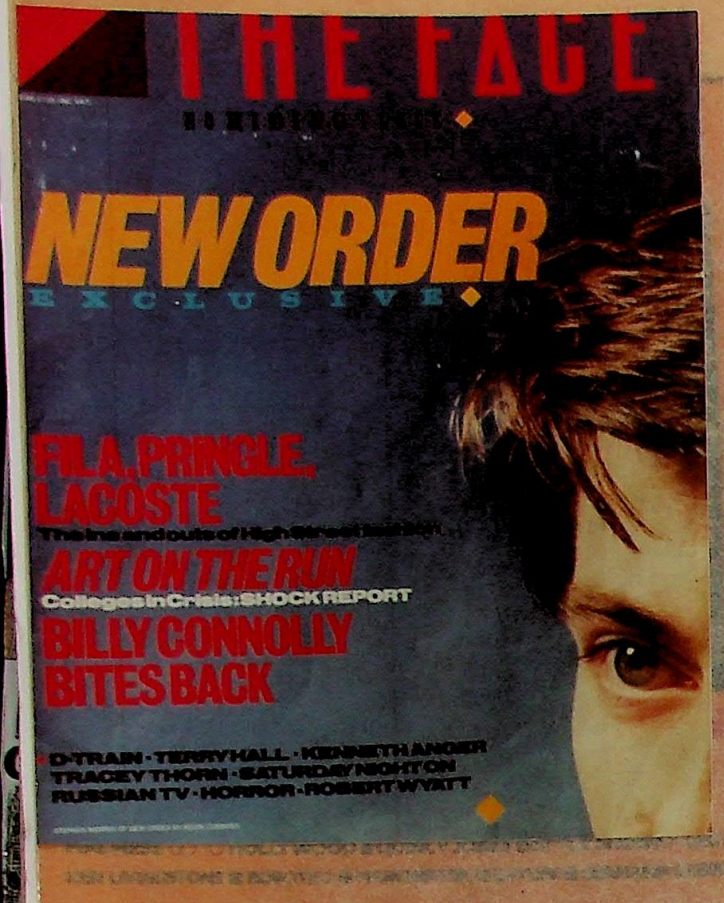


Fig. 25



in words, and position where the format allows. These four elements make a mix of potentially tremendous variety for a designer.

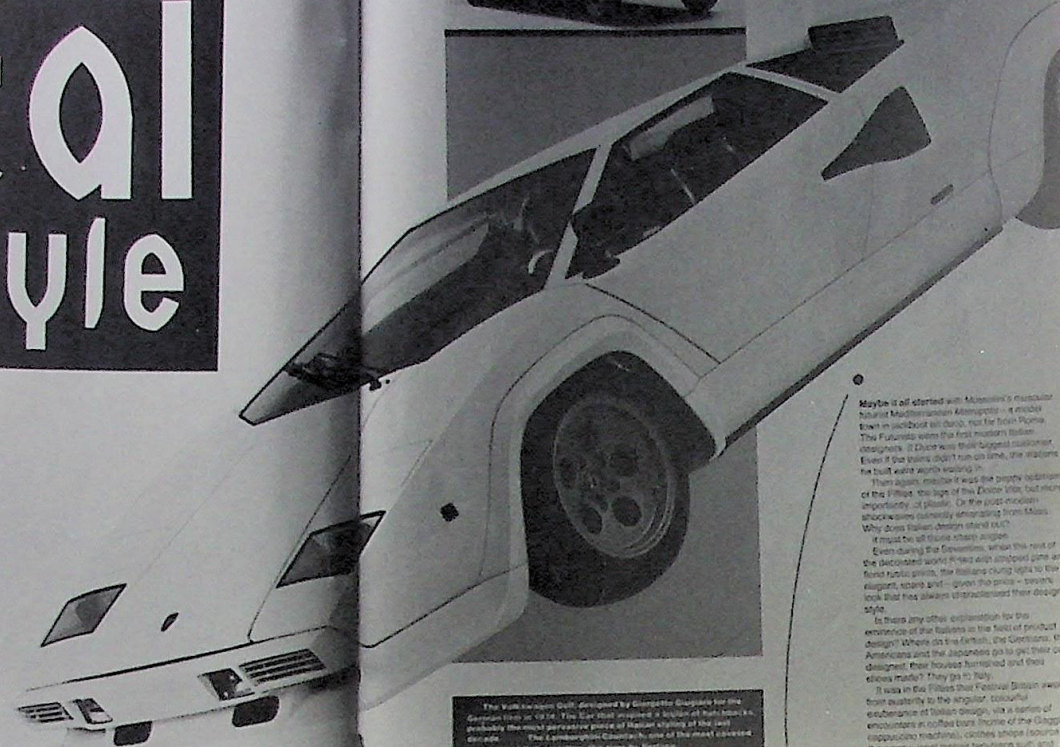
With a title like the FACE, a face I suppose is what you expect to see on a cover which primarily concerns itself with people doing allegedly exciting and innovative things. The winning cover of the 1983 Magazine Awards is a portrait (Fig.24) of a member of elusive pop group New Order. This group are synonymous with a no interview and photographs etc. approach to their music. Being featured in the FACE at the time had a certain amount of non commercial credibility agreeing to both interview and photographs. Brady cropped the cover photograph to the barest minimum revealing only a quarter of the face, place bleeding of the right hand side, it evokes an elusive mood to it quite successfully, a little is attitude. Again Brady's signature mixing of typefaces and sizes create an assymmetrically uniform composition with a complimentary balance between type and image. On the interior double page spread, (Fig.25), a strong verticle headline is used again complementing the odly cropped image of the head. The cool blue duo-tone, subtly reflects the meloncholy of this particular band. Areas of white space and pale blue tone help shape the mood of this uncluttered spread.

There has only been one issue when the FACE has not used a figurative element on the cover. (Fig.26) This was in May 1984, when the main subject of the issue was Electro (dance). Personally, I find it bery brash, devoid of any subtlty. Its composed of a large elongated condensed sans-serif area, hence the typeface becomes the

Good modern design,
when it's not a contra-
diction in terms, is
everything Italian. Or
is that just a myth in-
vented by Italians?

But for Italian style we'd
still be wearing dark
clothes, sitting on cozy
sofas under something re-
sembling a lamp, driving
a four-square motor car
instead we have the
slender sweater, the
soaring wedge, the
grey dream home,
the anti-sofa. To
you decide if this is a
thing. THE FACE
is a catalogue of
the proud totem
of Italian style. Text by
Sam Ward.

ital style



Maybe it all started with Maserati's muscular
Kubrick Maserati 3000 GT - it made
even in just one day, not for the first time.
The Fulvia was the first modern Italian
designer. It drove with the biggest machine.
Even if the young didn't run on time, the engine
he built was worth waiting in.
Then again, maybe it was the superb handling
of the 1100, the legs of the Zorro 1100, but more
importantly, its design. Or the just modern
shockwaves instantly emerging from Mass.
Why does Italian design stand out?
It must be all those sharp angles.
Even during the Seventies, when the rest of
the decorated world was with straight lines and
formalistic points, the Italians hung onto the
elegant, modern and - given the price - severe
look that has always characterized their design
style.
Is there any other explanation for the
eminence of the Italians in the field of product
design? Where do they go to get their cars
designed? They go to Italy.
It was in the Fifties that Festival Design swept
from austerity to the angular, colorful
exuberance of Italian design, via a series of
encounters in coffee bars, theme of the Giorgio
Armando machine, clothes shops (source of
the narrow upper motor two-piece suit) and

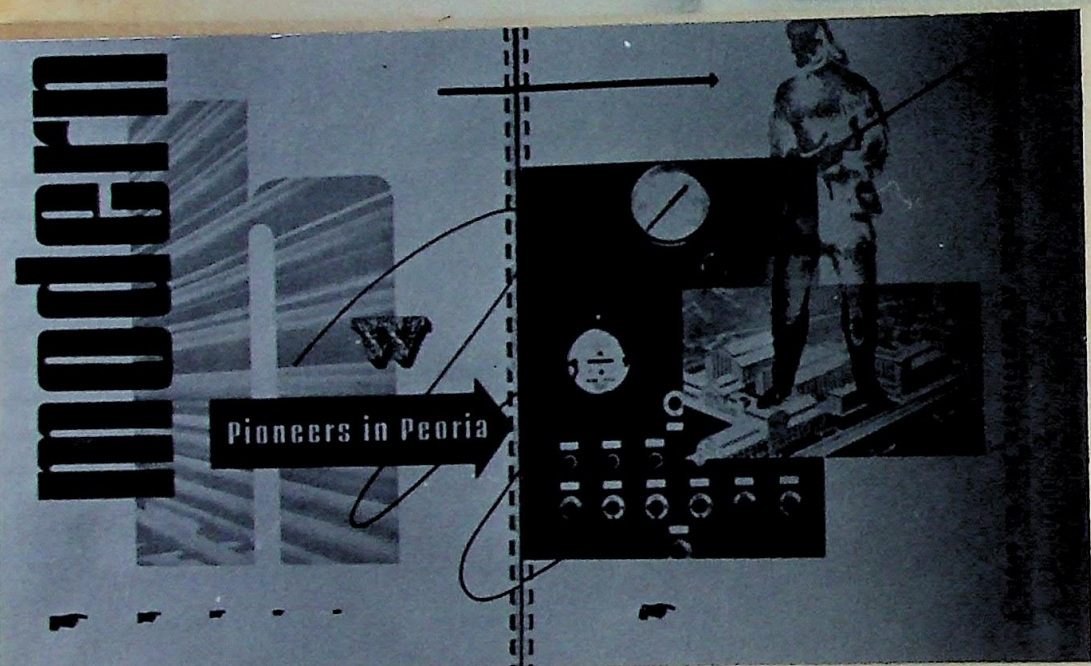
The Lamborghini Countach designed by Giampaolo Guzzanti for the
Sebring 1000 in 1974. The car that inspired a legend of high-tech
design. The most perfect piece of modern design of the last
decade. The Lamborghini Countach, one of the most coveted
symbols of Italian design, this time by Bertone.

Fig. 30

catalog design

new patterns in product information

Fig. 29a




PS-074

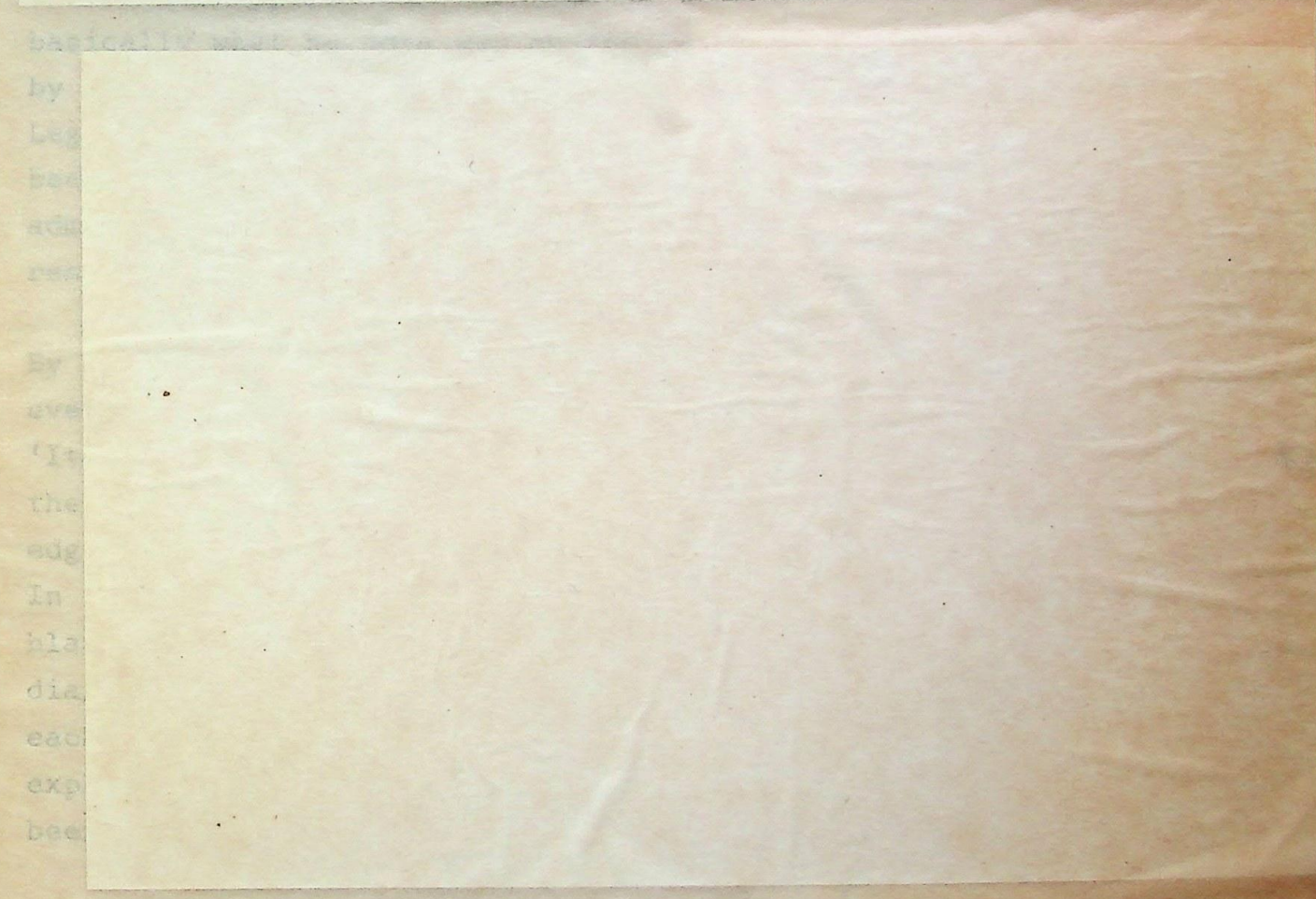
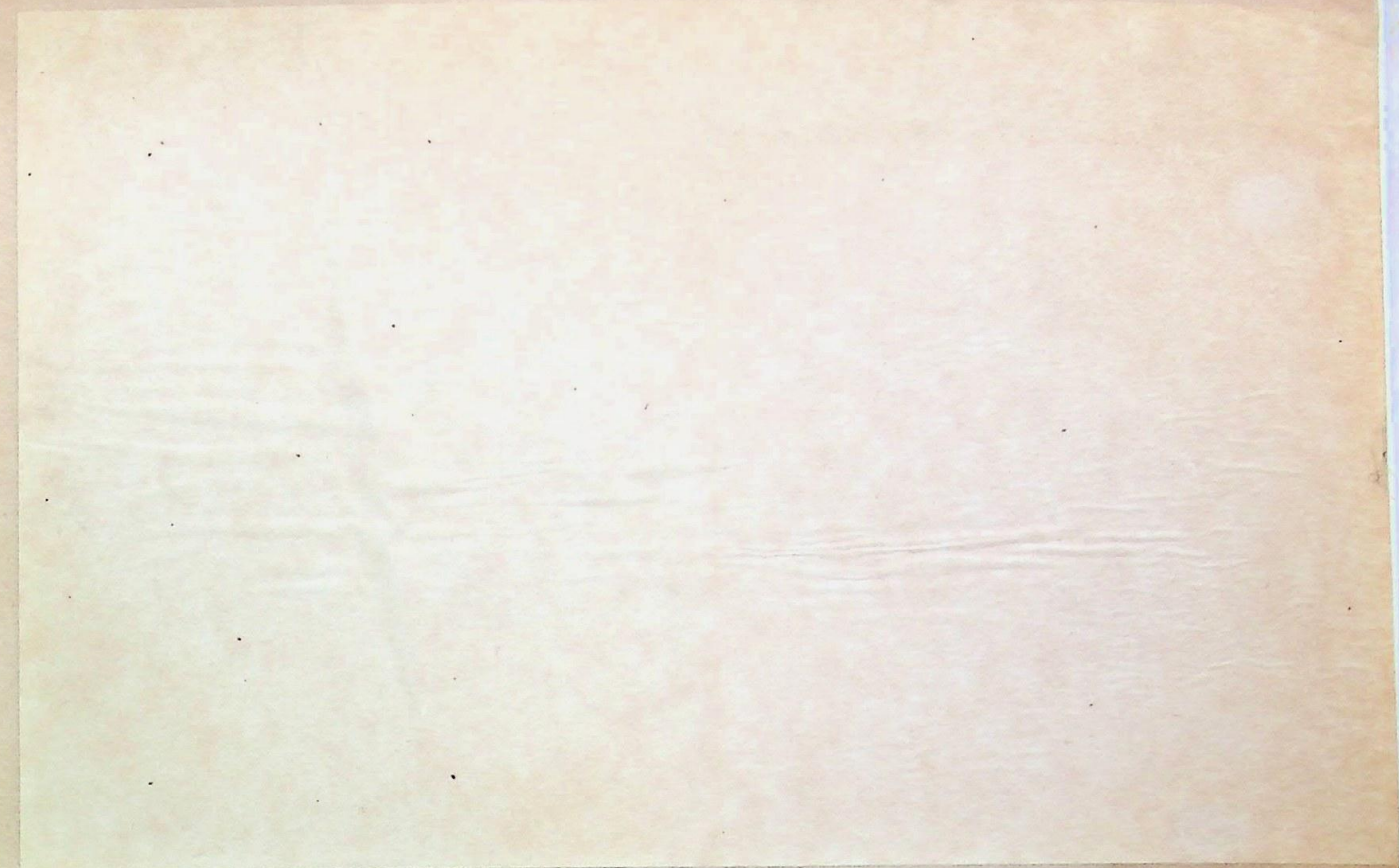
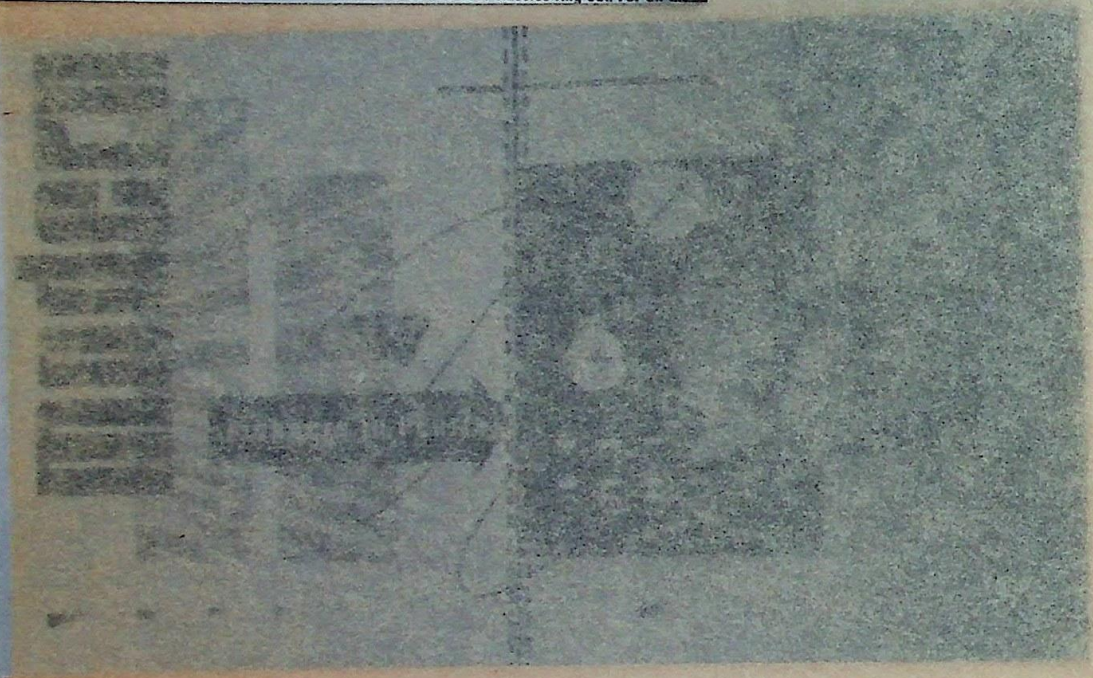
antalan

Fig. 29

THE RESURRECTION OF CHAD



For two days the town slept uneasily, anticipating events prophesied by dark whispers in the roadside inns. As the pilgrims gathered by their tents, huddled in Parkas, a hush fell on the East Coast. There was going to be trouble. The omens had been read in the popular press of 20 years past. Chad, the son of Mod, was dead. Roll away the scooters. Let the soul classics ring out. For on the



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By mid-1985 Brody had developed the type even further. In the double page spread 'Ital Design', Brody uses the lower case characters have been cut with more edges and with complete new strokes put. In this spread 'Ital Design' is boldly black, the headline is oversized but in diagonal position of the car, both elements each other. This is a strong and innovative exploring the grid. The use of the lowercase has been used, even more successfully in a



Fig. 27



main image using only the primary colours. This was literally stretching sans-serif type to its limits. At this time the typographic layout of the FACE was being blatantly plaguerised by other magazines (Fig.27) in fact one rival BLITZ had an identical format, often covering the same topics, stripped of their logos, their covers and layouts are strikingly similar.(Fig.28) In June 1984 for the 50th. issue, a completely new typeface emerged. Similarly to the way Theodore Low De Vinne had the century typeface specially designed for his magazine Century over one hundred years earlier. Brady designed the 'Brody Typeface' especially for the FACE as means of giving the magazine a completely individual look. (Fig.29) Brady chose a condensed sans-serif typeface as the base to the new letter form, basically what he done was customisethe existing face by cutting the harsh edges in to a smooth curve. Legibility has still be retained,similar.ideas had been done in the late forties in the states, but one must admire Brady for developing his influences before the rest of the competition. (Fig.29a).

By mid-1985 Brody had developed the typeface and its use even further. In the double page spread (Fig.30) for 'Ital Design', Brody uses the lower case of his typeface, the characters have been cut with more angular curved edges and with complete new strokes put into the character. In this spread 'Ital Design' ia boldly reversed out of black, the headline is oversized but because of the odd diagonal position of the car, both elements compliment each other. This is a strong and innovative approach to exploring the grid. The use of the large headings have been used, even more successfully in a later issue.

Those who see the
end of the world in
every new nightmare
are just warming up to
sell you salvation.

Don't listen, you might
not hear the real
warning.

Is this the decade at
the end of the world,
or just another excuse
for a party?

APOCALYPSE NOW PLEASE!

"We're living in a world where SEX and HORROR are the new GODS!"
— Frankie Goes To Hollywood, 1984
Let's look at some of the new gods.

FRANKIE GOES TO HOLLYWOOD

Are interesting for three reasons, and none of them is Paul Morley. One: They are the ugliest collection of popsters since Freddie & the Dreamers. Two: Like Prince, in a rather well behaved popstar (the signs of the Rising Stones or Sex Pistols, say) they would not seem at all shocking, good timing as much as good timing has got them where they are.

Three: The Frankie, more than any other working act (apart from perhaps Prince, with whom they share the vital statistics of physical unattractiveness, much shock and sexual flexibility) see pleasure as apocalyptic. They believe that the world will end with a bang — bang as in "an act of sexual intercourse", not as in "a loud short explosive noise" — and perhaps a slight post-coital whimper. As Woody Allen said when he was asked if he thought sex was dirty, "only if it's done properly". The Frankie see pleasure and the apocalypse the same way.

The funny thing is that this flaming ball of meticulously with the line taken by the screaming moral memos, Mrs Whitehouse and Mrs Glick, who also live sexual generosity on a sign of the decline of the West. (That promiscuity is evidence to humans, societies and chastity to barbaric ones is conveniently overlooked by this lobby.) Make love not war, our anticapitalist ancestors said, to the Apocalypse making love and war are radically synonymous.

Prince's greatest threat washed in the blood of his-lands background can probably be blamed for his glibly hysterical and glibly ridden might as well be hung from a sheep as a lamb attitude to having a good time (that having fun ever sounded like such hard work as it does).

"1989? I've heard of some luma excuses for partying, but the end of the world? While the fact-figures of the Frankie conception — band to mouth, hedonistic Liverpool, always been two ways between easy sailor fun and money and the carnal compulsion of the Catholic church (the most Latin American city in Britain, with its diversity, powerlessness, Papism and lust for the

(Paul Morley as the spiritual Paree Best of the Smiths, anyone?) — have also done their bit in the breeding of the beast.
Morley, shivering with repugnance, protests most — eating and sleeping with it — and hopes that he will go to heaven. Morley, having read Mr Baudelaire like every Jack Jackson Northern, no longer, encourages the Frankie to bang and be banged — "To escape from horror bury yourself in it".

Northern pop attitudes to sex show up very strangely compared to affluent, secular Southern sea music. George Michael sees sex as neither good, evil or bad, but something he does for the sake of his health — and more importantly his skin. In ZTT's secret heart they strongly believe that sex is damaging to your health — that's why they like it.

Sex with a side order of de Sade — hold the Cynical Epic, apocalyptic sex with rubber and masochism — that's the way — uh-huh, uh-huh — they like it. But sex is not the only strange bedfellow to warm the skin for Wednesday every corner of the leisure market has fallen. WASH HUI! What is it good for? How about writing songs about it and having hit records? "99 Red Balloons", "Ten Ticks", "Eight Days", "Between The Wars", "Dancing With Years In My Eyes", "Time Zone" — even the immaculate Doran Doran could not resist. "Please please tell me now."

Hard core, like punk, was the sound of things falling apart (usually the musical instruments involved) and the hubbub of the future's face in it, a hubbub that desperately believed it was saying something, you know, profound, and — please God — feminist. These cut-up records, a funny business, black and sleek as an oil slick, sliced into a speech by Scars, Church, Miller, Macclean X, want to make you feel you're doing the dance of death. Yes, the dancefloor is suddenly Cortland, Yalta, Nuremberg, Selma Alabama, and you are not just another artificial little nightclub but the playground in the engine room of history.

EVERY MUSE is wearing a Katherine Hamnett T-shirt these days, there are apocalyptic slogans (Whisper Apocalypses), scraps (The Day After), time (Atomic Date), comic books (After The Wind Blows) and operettas (with lyrics by Ian McEwan, an early Apocalypse). And of course you can build whole clothes collections around

DON'T befriends to Miss Rachel Adams's YOU DID tag lady a moda.

But inevitably, Apocalypticism — or Apocalypticism as I shall choose to call it — has a being a reaction more to personal circumstance and career opportunities rather than the state of play in German headrooms — is not always in the raw, it can come in the green clothes of ecology and conservation. You can find a beaky sort of Apocalypticism in the work of Bruce Springsteen. From the peppy "Born To Run" (not to put him to the creepy "Cover Me" in which a girl is asked to do what the entire US Airforce dropping more bombs on North Vietnam than were dropped by both sides (all sides) in the Second World War, except I do, keep Bruce's American dream intact. Mr Springsteen regards the American Dream as old fashioned gets regard their virginity. It is finally the most important thing in the world, and something it is a sin which calls for almost Olympian anger and regret.

THIS SENTIMENTAL post Mr Lee Steinbeckian strain — the American Dream as something from which one eventually wakes up screaming — can also be found in the now landlocked product of Hollywood, Country. Paved In The Heart and The River may well be made by liberals — Lange, Shepard, Field, just taste the rural WASPiness of these tunes — but their message is SURVIVALIST, about giving up on central Government and staying out for the death your piece of territory (either like a terrorist).

This is what the fanatically named Kurt Saxon, ex American Stormtrooper, has the recognised authority on how to survive the apocalypse. He is dumb, black or Iranian (which he is not, but the most Apocalypticists), to whom 100,000 Americans have sent ten dollars for receipt of his wisdom, says: "A survivalist has given up on the system itself. It is basically a denial of the American dream — people realize that the game is up." Left and Right blur and merge in Apocalypticism as they do in Libertarianism; a lure sign of basic structural unconsciousness.

Ecology and survivalism both see the City, home of carnivorous ethnic diversity and corrupt Government, as the root of all evil — the hippies who left Notting Hill for Wales and the West were a perfect hybrid of survivalism and ecology both.

girls for the Apocalypse long before Katherine Hamnett, for all retreat from the City is Apocalyptic).

The densest branch of its sort is anti-City megalomaniacs must be the food snobs, those megalomaniacs who see Hell in a cold hamburger.

As even the student of scientists now admit, "junk food" (that food being — shock horror — snack, cheap, pungent, poor people's food since time immemorial which has now had the upstart nerve to go public and peddle itself to all sections of society, including the food snobs offspring) — is an anathema, apocalyptic judgment rather than a sound medical one. No one ever died from eating cheeseburgers — the world's oldest man, Mr Charlie Smith of Florida, breakfasts every day on two shots of root vodka and dines on a hamburger doped in sugar — but pearly died from eating macaroni.

"Health food has very little to do with health and a lot to do with city peasant fears about the purifying value of slogging over a hot stove — and the Apocalyptic. Sin City idea that buying food is somehow compatible with buying sex, dirty, trashy, junky.

The decline of the West is seen in a Big Mac, in divorce or herpes (sex has always been about having an itch that won't stop) — or other sex aids, in monosodium glutamate, in the remark "People aren't feeling anyone" (despite the fact that lonely and book sales are at an all time high), in everything from cocaine to California Patch Dots, the Jaser for the decline of the West is seen in the use of the word "decadence" (which actually means, in the context it is used, HAVING A GOOD TIME, though of course that sounds too trivial and wholesome to inject the revolver with glamour — no one wants to be a Redoubt. Nevertheless, it is hard to be decadent without murdering someone or stealing the blind, Ad records). The desire can be seen in the anti-human campaign — THE SCOURGE — of the Daily Mirror, as though neo-natalist morality had not been used by every society as far back as the brass — hardly an urban, alienated, Thatcher ridden people. Young working-class use of heroin is far from being a collaboration between Thatcher and Nietzsche to eradicate the young sons of the proletariat, as the Apocalypticists insist, on the contrary, it is a revelation, opening to the young working class



SUITABLE
CASE
FOR
TREATMENT

Fig 34

DREAMER
IN THE REAL WORLD

To his father he was a "complete fuck-up", to his grandmother "the village idiot". Yet in the broadest sense, he was the most successful of people. He is the only man in the world who has ever been a member of the Royal Academy of Arts.

By Nick Kent Photographs Nick Knight

THE

CALL CAME FROM The Studio, London 1972. On the day was the perfect weather. A small group of four people, the group's most magical.

Fig 35

FORMAT IN HARPER'S LAMAR in the 50's and 60's.

SE.2

"You can either die like a dog or die like a man," concludes SAM SHEPARD. And if you figure in one of his plays, you have to bide your time in a Mescal-inspired desert of motels and bars. As an acclaimed playwright and actor, Shepard has brought back to life some rugged American myths. Is he the new Hemingway, or just the new Gary Cooper? By Blanche McCrary Boyd

SAM SHEPARD WAS EXPLAINING why he'd refused to be featured on the cover of *Newsweek*. "I think it's silly to become a poster story. You don't have to go out of your way to be a face that everybody sees."

He was dressed in his Sam Shepard uniform: faded jeans, worn boots, a leather belt with a big buckle, and a western shirt. His cowboy hat hung on the back of a chair.

The face he'd like to keep anonymous is his and his wife's, with high cheekbones and brown eyes that stare slightly. He's smiling, revealing a woman's peak. Although he's not conventionally good-looking, his rough elegance is compelling.

Jessica's name, he was saying, prevents enough problems. When they drive cross-country, the Midwest is pretty good. They can go into truck stops and nobody pays attention. But as soon as they hit Colorado, around Denver, it starts. "Waitresses, people coming out of the goddamn kitchen to get autographs, women who stick to truck stops in Nebraska and Kansas. We have a good time out there." He smiled, revealing a brown, broken front tooth.

In photographs he's usually fierce, and at times he rarely shows his teeth, but in person Sam Shepard laughs easily and often, although those eyes have something raw behind them.

We were eating enchiladas at the Stahl House, a discreet restaurant in one of Santa Fe's nicer hotels, where no waitress would dare intrude on Sam or Jessica. For most of the morning we'd been talking into a tape recorder, and I was surprised he accepted an invitation to lunch. His recent work surfaced. "She's here somewhere. She's supposed to be in this restaurant, doing an interview of her own."

He craned his neck to see onto the restaurant's small upper level. "There she is."

I turned and glimpsed Jessica Lange, her hair dark and pulled back, wearing a dark jacket over a light-colored top. She was looking down at something in her hands.

That did not fit a *Newsweek* type of car. It was a *Rolls Royce*. She was deep in conversation. Her four-year-old daughter, Shura, sat in the lap. Sam, so much up and away, shouting, "Miss Lange! Miss Lange!"

SAM SHEPARD MAY BE THE BEST living playwright in America and a film actor of remarkable presence. But he is most notable as a man in love. His conversation is full of references to Jessica Lange, their relationship, and her influence on his life.

They met in 1981, filming *Platoon*, and have been married off and on ever since. A year ago they bought a ranch outside Santa Fe and moved in together, along with Shura. They chose Santa Fe because Sam likes the desert, and his father lived here, and it is a good place to keep horses. He and Jessica both ride. Jessica's complex in rodeo and recently took up polo, Jessica jumps.

They are starting together on a new film called *Country*, which Jessica coproduced. Sam and Jessica play Gilbert and Jeannette, a storybook farming couple who were high school sweethearts and who left their property in each other. Jessica inherited land. Gil farmed it, they spawned three perfect children, always said great before meals, went to church on Sundays, and everything went just great until Mother Nature and the American government joined hands to force the boys and all their neighbors into an insupportable debt. Sam's relationship with Jessica has its own storybook quality. He made *Country* "the cause of her. We'd just gotten together, and she was all committed to this thing." The man who turned down *Newsweek* consented to this interview because Jessica wanted the film promoted. He's not convinced that promotion has any significance. "Either the film is good or it's not," but "I'm doing it for her" (Subsequent to my visit, Sam agreed to be photographed with Jessica for a fashion layout in *Vanity Fair*, presumably also for her.)

Sam was comfortable with the character he played in *Country*. He grew up on an avocado ranch in California, was in the 4-H Club in high school, and, for his one year of college, majored in agriculture. He tends to stay away from jobs that run counter to his sense of himself, especially in projects with Jessica. Her next film will be about Patsy Cline. "She wanted me to do this part, another one of those guys who's so screwed up he beats her up, she's the married woman and all. I just figured I didn't want to do that."

William Wilder wrote *Country* and co-produced it with Jessica. Production began with Wilder as director, but two weeks into the shooting, he was relieved of that assignment. "Jessica," Sam said, "just didn't like what she was seeing in the dailies. And that was flat, it, you know? She should be a director. She's got a great eye."

The project was stranded on location in Waterloo, Iowa. Enter Richard Poirer, who had directed *Harlan*, a film about Montana immigrants in the early 1900s. "Sometimes," Sam said, sounding suspiciously like a publicist, "when a project is in crisis, and somebody comes in and just says like he knows what he's doing, it's exactly what is needed. The project just takes off. Dick did a brilliant job of coming in and saving the thing."

Shura had wandered over to our table. She is ample looking, a fantasy child with luminously blonde hair and clean, lovely features. She was wearing a white dress and carrying a tiny mermaid doll with long green hair. Shura's father is Mikhail Baryshnikov. "Hello, Shura," Sam said gently, "have you had your lunch?"

Nodding, she climbed onto his lap. He put

In the 'True West' spread the headline dominates the (Fig.31) couple spread. Bold type reversed out of black is the dominant image with the copy forming an even grey balancing with the large shape. The use of circles and curves is now beginning to creep in to the previously sans-serif dominated work of Brody. The Andy Warhol double page spread (Fig.32) takes the headline to the limit. The 'W' occupies more than half the left hand page, again this is balanced by the multiple image of Warhol, a clever pun on Warhol's synnonomous repeated image style. These were very daring and space occupying spreads compared to the earlier issues. More than double page magazine spreads they have a poster feel to them, similar to the way Brodovich and Wolf explored the headline format in HARPER'S BAZAAR in the 50's and 60's.

"I have nothing to say - read my books" is Andy Warhol's standard riposte to most would-be interviewers. David Yarrow - a former assistant of his - and I were hoping Andy would say this to us because we had no intention of mentioning Edie, The Velvet Underground or soup cans, but instead he pushed an apple pie at us and suggested we joined him "walking out" after we'd eaten. Andy Warhol - the quintessence of Sixties pop art and the ultimate dinner party guest - has, naturally enough, got into the new American obsession: health, fitness and diet. He has a rigorous exercise routine which he carries out daily in the new "Factory", a former Con Edison building between 32nd and Madison. As with the old Union Square Factory, he has found another unobtrusive warehouse-type building. Valuable pieces

as you walk through the white wood corridor from the front of the building (where the interview magazine offices are) to Andy's studio, a vast room which once housed the generators for the plant. One corner of the room is a mini-gym complete with a Yugoslavian physical fitness trainer on hand at all times. More boxes of Andy's belongings are grouped in another corner, with a large crumpled-up Jean-Michel Basquiat painting worth thousands of dollars thrown on top. On the floor are discarded silk screens of Sean Lennon. Two commissioned portraits of a Houston businessman are awaiting collection and a portrait of Jean Cocteau is propped up on a table. People wander in and out constantly: a woman puts some few galoshes on Andy's set

THE FACE
INTERVIEW
INTERVIEW

For the fifth anniversary issue of the FACE, Brody redesigned his typeface. His new typeface became (Fig.33) much more spindly. A tall condensed face with curved edges and fine serifs and bases, this almost had a medieval or gothic feel to it. Brody is toying with legibility the most sacred role of typography. Brody was also beginning to use classical serified typefaces in his copy. Bold reversals were still a feature of his design, but more importantly with the new double page spreads, there is one page of image and one page of solid type (Fig.34). Which is more interesting is a matter of choice, but battle for dominance between each page is obvious. The main function of the pages is decoration and experimentation, legibility is secondary (Fig.35). One might wonder what area of typography

Fig.32

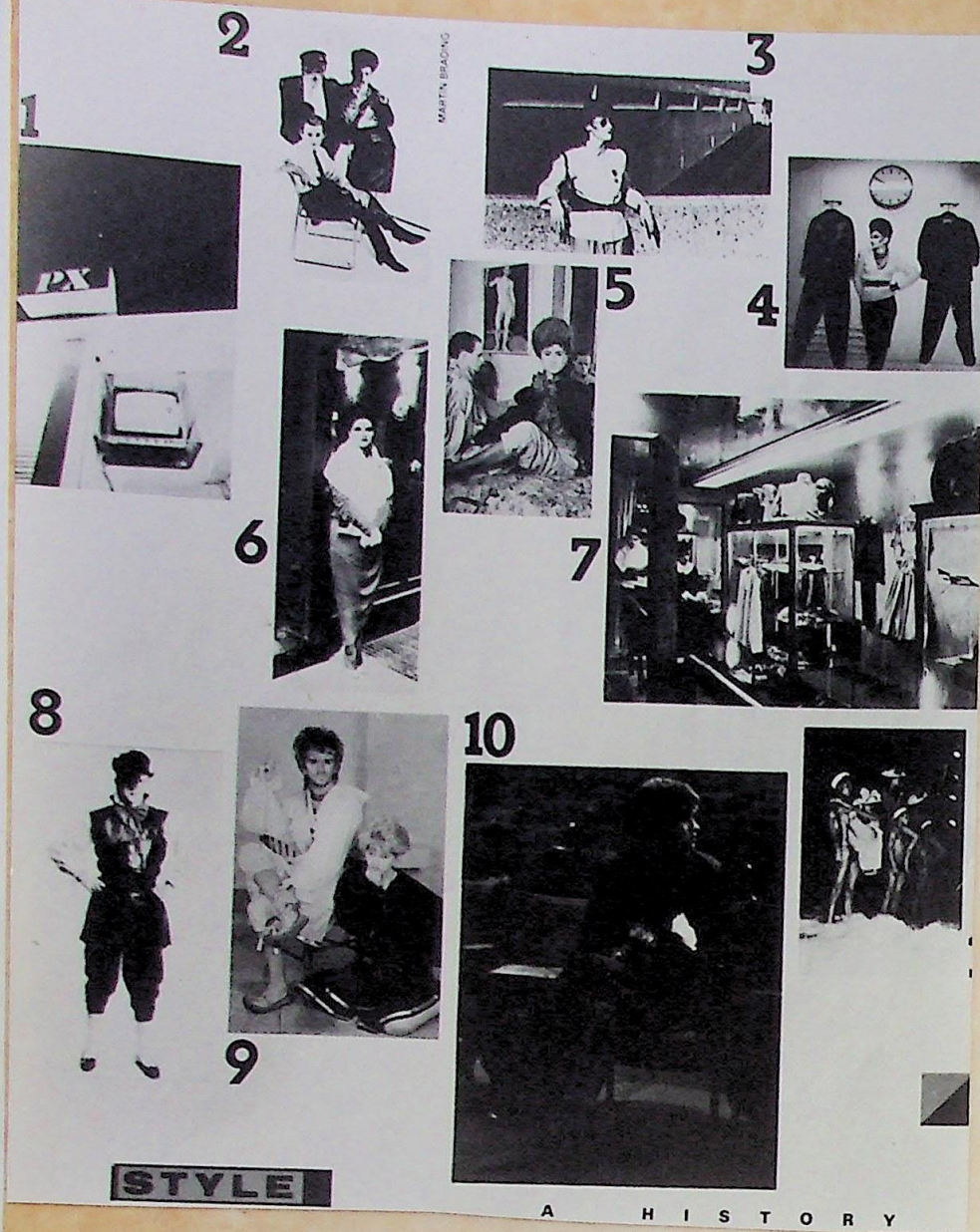


Fig. 37



Brody will challenge
 recent issue Brady is
 book typefaces. What
 is his ability to exp
 individual solutions
 design movements. On
 his elongated new typ
 Art Compositions', the
 serif type faces and
 page make-up and grid
 Brodovitch in HARPER'S

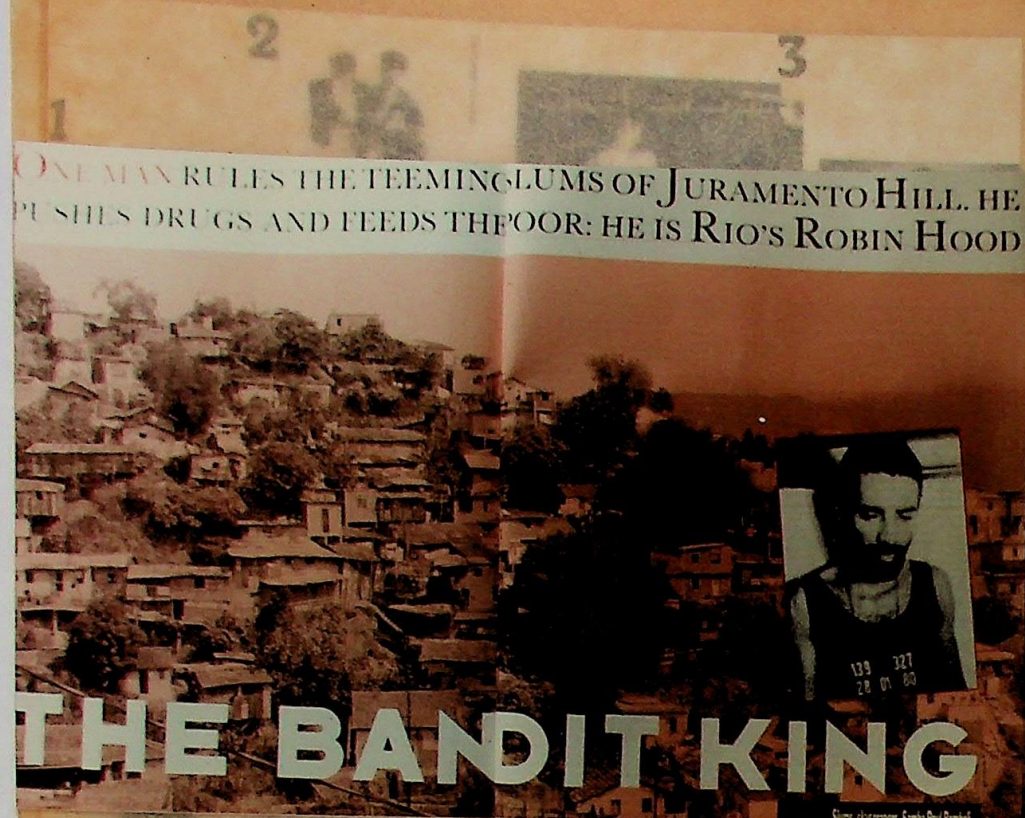


Fig. 36

Brody will challenge next, however, in the most recent issue Brady is beginning to explore classical (Fig.36) book typefaces. What remains interesting about Brody is his ability to explore, research and originate individual solutions from a wide array of historic design movements. One can see similarities between his elongated new typefaces to Lissitsky's 'Isms of Art Compositions', the Bauhaus ethic of only using sans-serif type faces and of course direct influences in page make-up and grid exploration from masters like Brodovitch in HARPER'S BAZAAR. (Fig.37).

CHAPTER FOUR.

IMAGE:

Apart from its typographic design and innovative layout the FACE has been more synonymous with 'STYLE'. It has been labelled 'The Bible of Street Fashion', 'The Barometer of Pop Style' and the 'Kids Shiniest Codebook' by the established publications and newspapers, such as the Guardian, Campaign and Sunday Express. Over the last three years 'STYLE' has become one of the most persistent cliches and the most powerful currency of our time. The eighties are to date a very visual and image conscious age. There has been a re-birth in magazine publishing especially in the fashion end of the market with new magazines appearing and disappearing at a frightening rate. To date the FACE has been a winner in the Fashion game. There are a dozen conflicting signals in every issue of the FACE, one would have to be remarkably adroit to decode them, thousands do however and this is their subtly market researched audience. Today there are a variety of looks cropping up with remarkable consistency, so everyone could be a style looker or victim. Peter York sees this lust for the droppings of style and the desire for a lifestyle as indicative of 'the death of a happy consensus teenagerism'.

Although the FACE does not have a large amount of advertising, it is selective about who its advertisers are, which is an enviable position to be in. Advertising to or at the youth market is a very specialist undertaking. The industry itself is a young persons preserve especially in cosmopolitan cities where it is possible to make it before you are thirty years of age and then retire. For the youth market expensive market research done six months ago will be almost useless now, so far as what is specifically hip, cool, otherwise trendy or stylish is such

a temporary affair. Statistically youth spending hasn't dropped overall but with colossal unemployment there is definitely some effect. That however does not mean that priorities for spending will have changed, record sales and clothes have actually increased over the last few years.

The FACE both editorially and visually is very voyeuristic and narcissistic about who and what it features. What's actually happened at the moment is the whole idea of people watching in its basist form has become a rather cruel way of looking at the world, with a sort of nothingness attached. Style and people watching has become a way for marketers to define and target a new growth area. It is a way for magazines to find new people to write about who weren't teenagers, and the reasons they didn't want to write about teenagers is that they thought the teenagers didn't have fame, credibility, style and money. This is especially true with the contemporary fickle fashion of London today. Style seems to be sold as if it only belonged to failed aristocrats and young fogeys and the likes though they maintain every one can have style, assuming they slave to the editorials and fashion-style pages.

London today is bereft of any one widely adopted youth cult. Such trends reached their appropriate conclusion with punk, the only significant movement since that of these well decorated make-up and frills brigade the New Romantic (of which one particular band was successfully publicised by the FACE). The media over-kill which greeted New Romantic groups of the late 70's early 80's coincided with the growing popularity of colour magazines like the FACE and the sudden importance of the video. This was the launch pad that rocketed the contemporary

western world into the throves of a pop-media explosion which is now fast approaching saturation point. Pop style in the mid-eighties is dedicated to the same cult as the decades fashion - that is the cult of the individual, which is really adapting other individuals individuality to suit your own individuality. Style has become the appropriate word of the moment . Fashion does not necessarily have anything to do with style. Fashion is 'in vogue' at that particular point in time, be it clothes, cars, where you live, jobs, designers water etc. Style is more elusive, not everyone can define or achieve it.

STYLING:

Stylists work as part of a team with the photographer make-up artist, hairdresser and art director, much in the same way a film director does, knowing the end result they want to achieve, but needing the skills of others to achieve. Unlike the traditional fashion editor, who provides a service for the readers, the stylist may not directly influence the clothes one buys. By their own admission many of the looks they create are not suitable for everyday wear , but they are crucial in forming images that flood into one style obsessed media. So what if you might not want to slavishly copy an outfit or can't see the clothes clearly. The aim is an imagistic photograph that is the ultimate expression of the mood of a moment . As styling is such a new profession it is still pleasantly unstructured - routes in to it are as varied as the stylists themselves. Apart from an innate style and a passion for clothes, stylists have to be self motivators and good organisers. Getting the clothes, accessories, props and people for a photographic shoot in one place at the time can be quite a campaign, it is team work after all. Most stylists work on a freelance



Fig. 39

basis contributing to
of the top contributor
Ray Petri and Carolin

Ray Petri is synonymous
FACE. Otherwise known
definite look, Buffalo
code name. Petri per
to illustrate his idea of male beauty. The Petri look is
street smart and tough. H
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until the sixties, political
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has transformed his subject
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and women have been tradit
creative fashion photograph
the FACE has been a series of sports, sports-wear spreads
(Fig. 38). Here Petri uses the bright colours as a vivid
element to the striking
This pre-occupation
has created many last

One of the most exciting
the FACE have been the



Fig. 39



Figs. 38



basis contributing more to certain magazines. Two of the top contributing stylists to the FACE are Ray Petri and Caroline Baker.

Ray Petri is synonymous with the fashion pages of the FACE. Otherwise known as String Ray he has perfected a definite look, Buffalo being its slightly pretentious code name. Petri performs using male models striving to illustrate his idea of male beauty. The Petri look is street smart and tough. He works with photographer Jamie Morgan as a team. Since the industrial age up until the sixties, political, sociological and moral views have persistently and pedantically ruled male clothing, In man's image so much of what is currently happening has to do with the breaking down of sexual stereo types. Certainly (and we are still talking about a small minority, comparatively speaking) men are now less afraid to preen and be proud. Petri has transformed his subjects into desirable sex objects prepresented in an almost pin-up quality, similar to the way women have been traditionally treated in less creative fashion photography. Among his first work for the FACE has been a series of sports, sports-wear spreads (Fig. 38). Here Petri uses the bright colours as a vivid element to the strikingly healthy and body conscious poses. This pre-occupation with fitness, firmness and sports wear has created many lasting trends especially in racing gear.

One of the most controversial fashion features to date in the FACE have been the 'men in skirts' pages (Fig. 39)..



Fig. 46

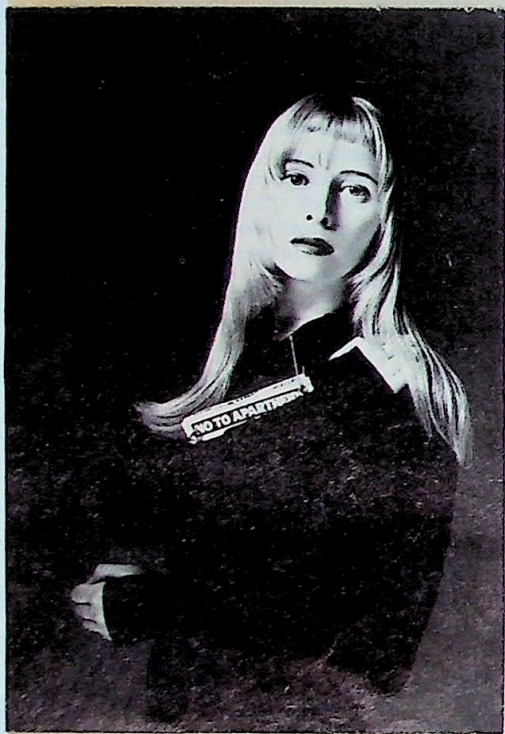
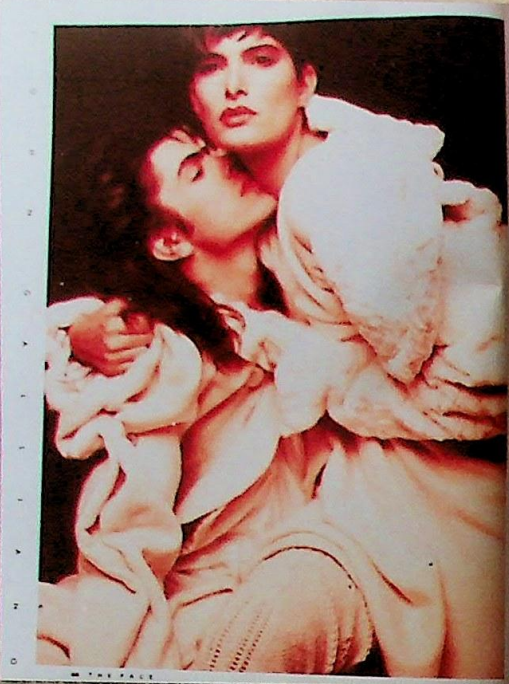


Fig. 46



Figs. 44+45

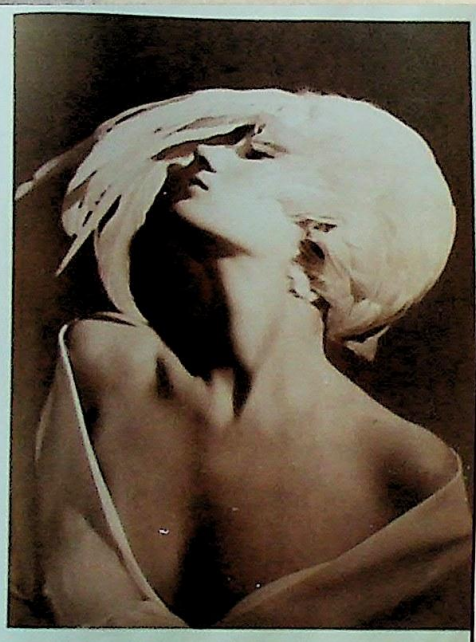


Fig. 45

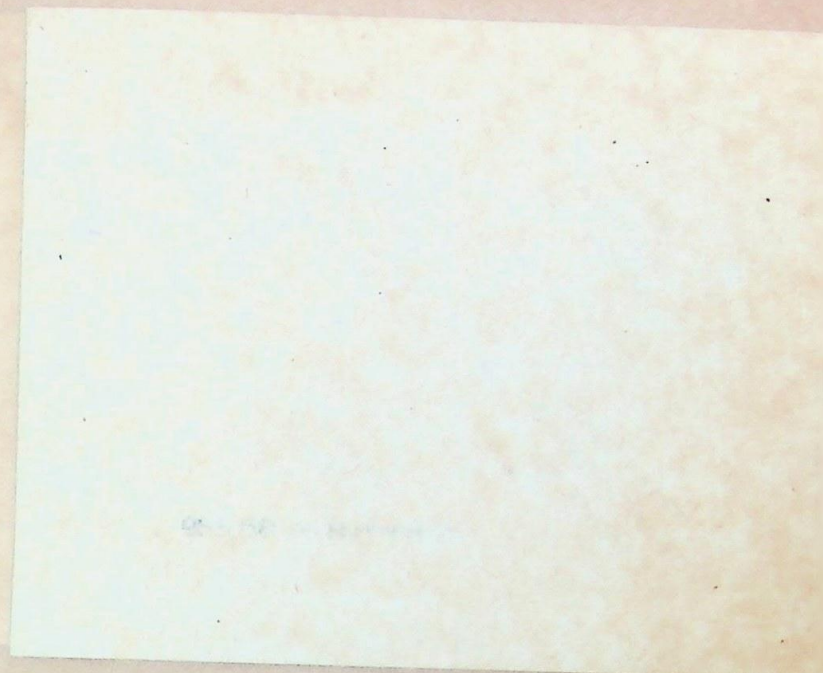


Fig. 42



20

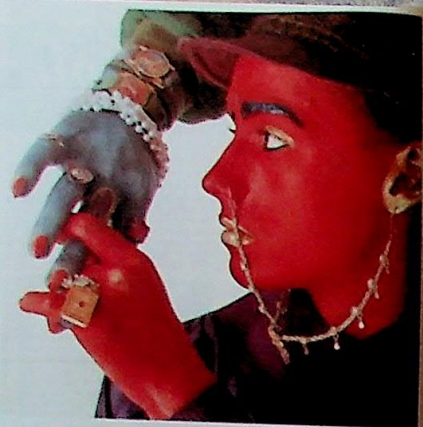


Fig. 42



Figs. 44 + 45

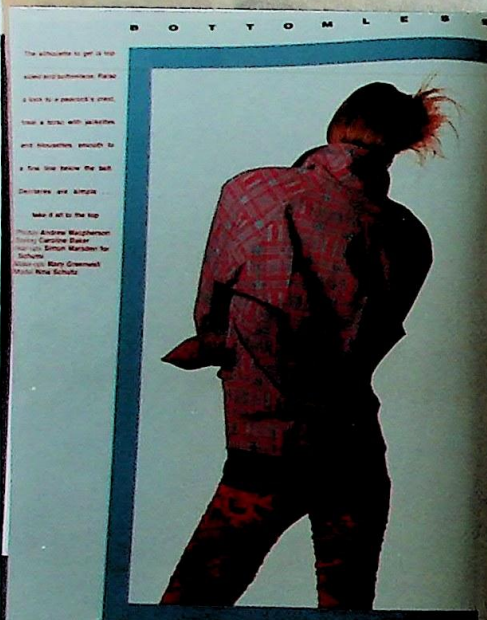


Fig. 43



Fig. 40



Fig. 40a.

Here Petri challenged the alledgedly open fashion world with images of odd social connotations rather than looking effeminate in a transvestite way the images look rough with macho and ethnic qualities. Following on a theme of notoriety in image he gave us boys in traditional mens wear. (Fig.40). These were striking images with understated paedophil connotations photographed and posed very tastefully. The collaboration between top fashion illustrator/photographer Toni Viramontes and Ray Petri formed quite an innovative visual (Fig. 40a) treatment of both their strong styles. Viramontes's style of illustrating on photos with vibrant virtuous brush strokes perfectly compliments the strong silhouettes of Petri's models giving the models an even greater physical presence. Petri's most recent work takes the male body to the height of physical proues. In (Fig.41) Petri uses classical posing to form static shapes showing clean firm lines in fact it almost a streamlined image of a physical ideal. Petri's look is definately street smart and tough with a wry sense of humour. He has presented man in skirts looking hard. Kids in crombies, a regular series of Buffalo pin-ups and a clean streamlined classicism that echews over-designed British eccentricity.

Caroline Baker's styling is very distinctive, although the look may change there is always an element of clever incongrvity in her work. Baker has not acknowledged the decorative excess of the recent years as in (Fig.42) instead her work is strict, chic and unfussy with little or no props. Strong verticle shapes dominate her work, like Petri she emphasises the physicality of the body (Fig.43). Baker styles clothes and accessories as mobile sculpture on the human body in (Fig.44 & 45) accentuating cut and drape creating classically aloof images, though these images are not cold. Bakers images in (Fig.46) have a cool clarity, with classical

lighting, stark features and unobtrusive clothing. With subtle social comment contained, these images are simplicidly and minimally stylish. The FACE has a large contributing straff in styling and fashion photography.

CONCLUSION.

Although magazines have been around since the eighteenth century, it wasn't until HARPER AND BROTHERS in the 1860's launched the era of the pictorial magazine. Since then the magazine has gone through an infinite amount of change with thousands of magazines beginning and going under, both the famous and infamous and many becoming legendary. The fashion magazine and the general interest magazine had both been around since the eighteenth century in a polite non-controversial sort of way. On the arrival of the Jazz Age in the States, two magazines, VOGUE and VANITY FAIR were the leaders in fashion and general interest respectively. VOGUE was responsible for introducing the new medium of fashion photography with its pages a training ground for many of the greatest photographers ever. VANITY FAIR reflected these changing times through the pens, brushes and cameras of the leading literary and art figures of the time. Their publisher Conde Nast was instrumental in developing the role of magazine advertising where through the pages of VOGUE and VANITY FAIR he had the bright idea of aiming advertising at the upperclasses which was until then a large untrapped market of people who had more money to spend on consumer goods than any other group.

In the late thirties HARPER'S BAZAAR surpassed VOGUE both visually and editorially. BAZAAR under the art directorship of Brodovitch had been the most visually influential magazine ever. As art director at HARPER'S BAZAAR from 1934 to 1959, Brodovitch was responsible for revolutionary changes in the concepts of magazine layout. His integration of

pictures and copy with white space (Fig.6), his thinking in terms of spreads and sequences of pages rather than single pictures and single pages gave BAZAAR an excitement and fluidity unknown until that time. However, the great visual magazines of the 50's popularity began to dwindle due to social and political upheavels. Magazines with more editorial and less visual treatment took over. Underground comics sprouted, giving a totally left wing view of its contemporary realities. Graphics were free-form and spontaneous reflecting the revolutionary ideals of the sixties.

The seventies, not the most fashionable decade by far introduced the gossip magazines. People watching was becoming a universal occupation with the re-introduction of a more visually interesting editorial design. Fashion music and general interest magazines began to start up again. People were unsatisfied with their lot, unemployment, the recession, a general apathy gave rise to Punk. Punk shaped up things by shock tactics and though now considered an art movement gave rise to a more imagistic youth-culture with a developing visual taste. The FACE magazine was born out of this, it started off as a glossy music mag. and transformed itself into probably the strongest and arguably the most successful identity for youth in the 1980's. The FACE illustrated new developments in fashion photography where the stylist and photographer work as a team, producing people like Ray Petri and Caroline Baker whose fashion spreads are not only influential on 'street fashion' but have also depicted the look of models over the past few years. The FACE has been renowned for its innovative layout by Art Director, Neville Brody. Brody takes his inspiration from past movements rather than imitate them producing layouts that have been copied by most contemporary similar magazines of which there are many.

The FACE like VANITY FAIR and HARPER'S BAZAAR has found the right formula for success. Each of the three magazines catered, educated and visually absorbed generations of their time. These magazines never pandered to popular taste, but helped created it. But ultimately the FACE is the only magazine in the eighties which reflects the aspirations and pre-occupations of the leaders of youth-culture. It has also gone one stop above fashion by developing its own sense of what style is and through its graphics photography and styling it might have achieved it visually, though editorially?

'Not for nothing does it describe itself as the World's Best Dressed Magazine, and if sometimes it appears to be also the most fickle and narcissistic that is perhaps a reflection of the times in which it lives'.

Mick Brown, Sunday Times 1985.

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