



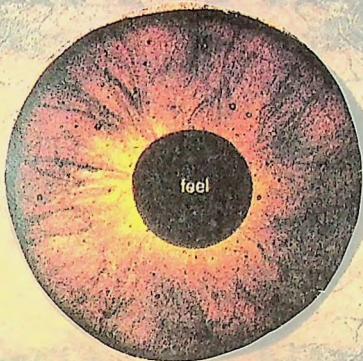
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NATIONAL COLLEGE OF ART AND DESIGN
SELLING STYLE: YOUTH CULTURE ALTERNATIVE MAGAZINES.



BY
RUTH-ANNE POWER
MARCH 1991

A THESIS SUBMITTED TO
THE FACULTY OF ART AND DESIGN AND COMPLIMENTARY STUDIES
IN CANDIDACY FOR BACHELOR OF DESIGN IN VISUAL COMMUNICATIONS.

ANARCHIC ADJUSTMENT CLOTHING
A NEW CONSCIOUSNESS

do you wish you were all one



ANARCHIC ADJUSTMENT CLOTHING
A NEW CONSCIOUSNESS

ACKNOWLEDGEMENTS

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I wish to thank Miss Jane Nolan, The British Design Museum, The National College of Art and Design library and Mr. Gerry Walker for access to reference material and help in preparing this thesis.

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TEXT TO GIVE THE READER A SENCE OF THE STYLE OF
THE MAGAZINES.

Culture is not a bottomless pit that can be infinitely ransacked - it needs a purposeful present. Lived experience with which to nourish its context and vocabulary¹

What is the need for culture? Where does it all come from and why can't the youth live quietly among the establishment without making a song and dance about everything? Though wouldn't everything be so mundane if they did. Youth Culture is about being alive, being able to make a statement, about the freedom of expression. An easy way for this to happen is through the medium of print. It is a way of circulating ideas to a large group of people sharing these ideas and maybe converting those who don't. The youth though did not always have its own voice and it was a time during the swinging 1960's in London that it began to appear.

The beginning of the 1960's was very conservative and class obident, nothing had changed since before the Second World War. Then towards the end of the 1960's the British youth were fed up with this narrow mindedness and conservatism (mainly in the middle classes). They realised it was time to make a stand and show their dissatisfaction with the goods that were being produced for them by the establishment. Being typical youths, music was very important to them and it was in this music business which the movement of 'Youth Culture' as an individual started and it quickly spread from there into other areas affecting them, the next main issue being the printed communications. So the time had come for something to be done about satisfying the needs of the youth and so came about the underground press. I want to look at these Underground press magazines. IT, Oz and Time Out, seeing how they developed, what types of design they used, their influence and their use of sexism which was to be their downfall (which I will look at in detail in Chapter II).

The main reason the Underground press was able to happen was because of Britain's favourable economy after the end of the Second World War, without that it might never have happened. The mid to late 1960's 'alternative lifestyles' and visions, though it was not only the strong will of the people involved that made it all happen it was also due to the new technology that allowed the Underground press magazine to be a lot more creative and experimental at a cheaper cost with the use of offset printing and the IBM typesetter (which works like a typewriter with changeable typefaces).

YOUTH CULTURE
ALTERNATIVE
MAGAZINES
INTRODUCTION

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The Underground press had also hardly any editorial policy which meant that they could print anything they wanted allowing their sexism and subversiveness to appear all they wanted. IT, Oz and Time Out (which I will look at in detail in Chapter I) were lucky that they appeared when they did because they were able to self supportive (with the aid of the financial boom) and did not need the money from advertisers to exist, if they ran any ads it was because they wanted these particular ads (which were usually to do with sex aids or something equally controversial anyway) not like today's magazines. Money is much tighter and advertisements are one of the chief ways a magazine survives. This is probably part of the reason why today's magazines (which I will be looking at in Chapter 3) are so commercial compared to their forefathers IT and Oz, they are unable to stand on their own, so some form of conformity to the establishment is inevitable.

Today these underground magazines serve as a first hand way of recapturing what really went on during the counter culture. Obviously they used the most dramatic way to get noticed and that was to shock, which of course they did especially with their use of sexism. These magazines marked the emergence of youth as separate, but this also led too a new hostility towards young people especially the alternative groups, the mods, teddy boys, hippies punks and so on.

The youth, which were mainly hippies (that I will also look at in Chapter 1) wanted to express their new independence by trying to break away from materialism totally. Some had already turned into the 'beat' generation of Jack Kerouse, Allen Ginsberg and William Burroughs. Drug taking also became a very 'hip' thing to do, (and it still seems to have this stigma right up to today!) to expand your consciousness. It started out with drugs like cannabis, but the more dangerous drug L.S.D. seemed to have been the more popular drug of that time. The drugs brought with it a new style of dress, much more loose and free, more 'Ethnic' things like kaftans, patchwork, beads and bangles instead of the usual boring suites and little dresses. Religion also changed. Instead of Christianity, there was the Eastern mysticism (more beads, bangles and drugs!). Permissiveness also came hand in hand with this new Youth Culture. The pill became available which meant that women could have whatever sexual relationships they wanted, without the fear of 'getting into trouble' an issue which carried a severe social stigma in the 1950's. The Ungerground brought a

lot of new and old issues to the surface along with this explosion of promiscuity, hippie drugs and Eastern mysticism and the emergence of psychedelic art (which I will also talk about in Chapter I.)

Oz, one of the Underground press magazines also used psychedelic graphics and imagery with its Art Director, Martin Sharp, most famous for his psychedelic painting of Jimi Hendrix. Although the psychedelic style was very popular among the hippie culture, its look was so strong and unsympathetic to other styles. It was obvious that it was just a passing fad and it disappeared as quickly as it arrived. Though as today sees a lot of re-hash from previous years, psychedelia has raised its ugly head again. In fact, it is quite popular at the moment with the 'Acid House' culture that is taking place in Britain.

If you try to pin point where the 1960's culture came from it would be safe enough to say the art schools. In the 1960's, art schools were the birthplace of rock musicians, designers and painters, they were the universities of the 1960's. It is an obvious choice because the art students were very open minded and were very interested in everything that was happening and a lot was happening! Some of the popular techniques during that time were collage, hand-drawn typefaces and the then new air-brush. These techniques were seen in the works of artists such as Alan Aldridge and Michael English. All the then stylish people went to art school. Out of the Art School came many new developments because creativity obviously counts for more than the development in technology, because it goes without saying if the creativity is there then the development will inevitably follow!

The Art College was the flow in the British education system, a space where both middle-aged working class youth could deny the implications of past and future and live out, however briefly, a fantasy of cultural freedom.²

The whole cultural breakthrough in the late 1960's left the way open for others to follow and this they did. Though except for the punk movement in the late 1970's (which I will discuss in Chapter 2), I want to look at how punk evolved from the Underground and what it contributed to the development of the 'alternative magazine. There has never been a movement as radical as the 1960's but where has it all led to? What is happening today in British magazine design as far as the alternatives for the youth are concerned? The most

noticeable of these magazines are The Face, I-D, and Blitz. I want to look at these magazines in relation to the development from the Underground and to see are they in anyway at all like their forefathers. The Face, I-D, and Blitz all formed around 1980 have already even had to change to keep up with the changing times, something that did not happen in the Underground. They served their particular culture and disappeared. Would the magazines of today have the courage to fail to keep preaching what they believed in and not give in to conformity? Would IT and Oz still be around today if they had changed with the times, would they have allow capitalism to take over, or were they simply a stepping stone in the whole process, without knowing it?

Today's magazines are much more glamorous. They are so much more involved in the 'look'. The voice used to be the back bone of a culture but now it has changed to the look. So take away the look and what are you left with? Where as Oz and IT were interested in the form and the content, which was equally important if not more. Everyone wants to belong to a 'culture' the whole idea of an unspoken bond between the followers of a Culture 'the culture groupies' but where is it all leading to? Can change at this rate go on forever? Though everything that is appearing seems to be a re-hash of the past - is there any room left for originality?

There is not really anything explosive happening in magazines design at the moment except for Neville Brody, ex Art Director of the The Face but because he is so successful he has been copied more often than not. There is a large take over in advertising in the 'alternative' magazines, before they were never very interested in profit but now its the money that seems to be taking over from the design.

Advertising has stolen valid typographic devises, tipped the reasoning out and used them as surface style. The Death of
Typography³

At the beginning of today's magazines their hearts may have been in the right place but have they now sold out to capitalism? Are the designers now using 'Youth Culture' as just a means of making money or do they still care about the aesthetics behind their magazines? Has capitalism blunted the edge of 'alternativism'?

In 1976, students refused to join advertising agencies, because they thought their work would get swallowed and not be seen. Now advertising agencies rush down to College shows every year to snap up the best students. Thanks to punk, clients are realising you have to keep pace with youth styles in order for products to sell. -

but have they taken it too far?⁴

Footnotes: Introduction.

1. BRODY, Neville. "Protect the Lie"-Review the Guardian. Guardian 2nd Dec. 1988. P25.
2. FRITH, Simon/ HORNE Howard-Art into Pop.
3. Touch magazine.
4. GARRETT, Malcom. Art into Pop.

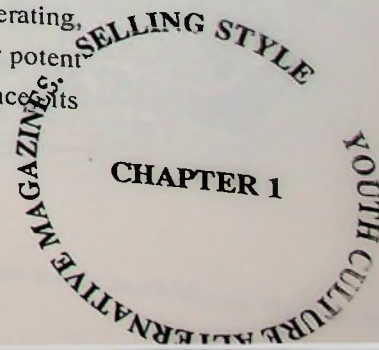
By this time in the late 1960's letaset were producing standardised instant letter forms, phototypesetting, and hot metal typesetting, which gave new opportunities for designers to simplify the whole printing process. These developments lead to the comparison of the hippy imagery being linked to the refusal of William Morris to accept the new technology of his age. The art school graduates thought such things as rub-down letters to be articles and not in tune with their creativeness. It's hard to decide when the traditional art process and these then new businesslike graphic design practices actually joined together, maybe these quick methods of reproducing type lead to the decline in respect for typography that the designers of today seem to have formed.

Still magazine design in the late 1960's developed into the voice of a new generation. Some of their influence can still be seen, though obviously not all the credit to today's design can be given to the pop artists and graphic designers of the 1960's as they also changed dramatically to.

But before we look at the alternative magazines of the 1960's it would be interesting just to see what the mood in magazine design was before them. In the early 1960's there were the papers of the post - 1956 New Left, there were the little poetry magazines, the inheritors of Charlie Parker, the White British Sound of black American rhythm and blues their meeting ground being C.N.D.

In the beginning of the post war years, there wasn't much happening in the design world that was very new or creative. The 1950's was the 'Iconography of Popular Culture'. With a new wave of change seeing that the war was over the country started to come back to life again and it seemed only natural that it would bring something new with it.

I feel the hints, the clues, the whisper of a new time coming.
There is a universal rebellion in the air, and the power of the
two colossal superstates maybe, yes, may just be ebbing,
maybe failing in energy even more rapidly than we are failing
in energy, and if that is so, then the destructive, the liberating,
the creative nihilism of the Hip, the frantic search for potent
change may break into the open with all its violence, its
confusion, its ugliness and horror



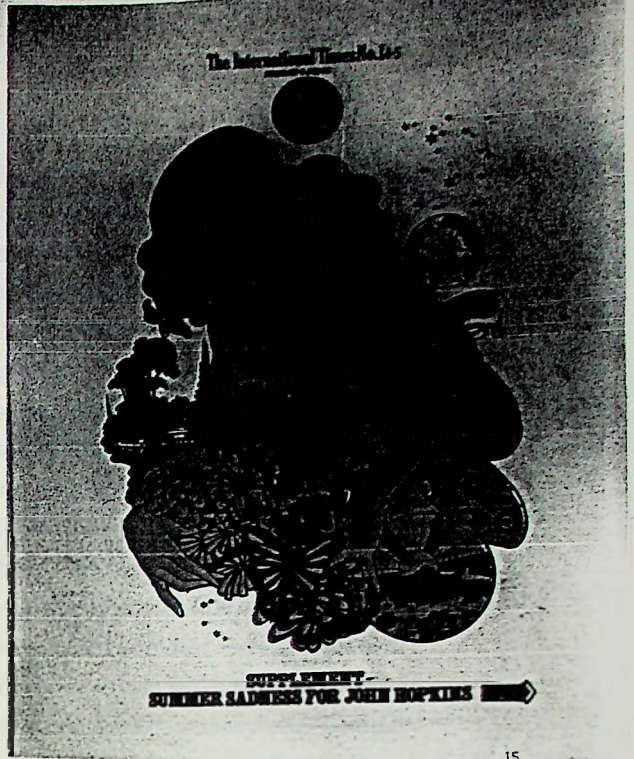
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 confusion, its ugliness and horror¹



Cover for IT NO.1 /Michael English.



Advertisement for IT:free speech benefit/Michael Mc Innerney.

When the Underground press which was the production of unconventional and experimental publications and indeed the only viable institution created by the essentially anti-institutional counter-culture, was formed there was also an 'Alternative' Culture which was a group of people who rejected the major values of its society and attempted to replace them with an alternative set of values, many of which are direct opposition to those being rejected. This culture produced their own newspapers, art centres, restaurants, record businesses, bookshops, art galleries, poster designers, illustrators, night clubs, music venues, clothes shops and everything else its followers required. This saw the emergence of 'hippies'. They were the youth who were more interested in peace and love than anything else and often showed their dissatisfaction in straight society by simply dropping out and living together in self-sufficient communes. They also expressed their anti-war feelings through a form of protest known as 'flower power' Some of the ways they expressed their views were through pop concerts and of course the famous John Lennon and Yoko Ono 'lie in'. They also did some other peace gestures such as putting flowers in the guns of soldiers being sent to war. It was all very romantic, for the time being, the hippies seemed to have enough money to be happy, there was good music, dope and sex, it seemed like there was no looking back, no conforming.

It was like that Chinese curse - you will be blessed to live in
interesting times²

This culture though never grew into an alternative society. There was still always new ways for the Alternative culture to make a living and support themselves. During the later 1960's the Underground Press seemed like a good answer. Today the social equivalent of the Underground Press readers is the The Face, I-D and Blitz reader. A lot of what was happening was to do with fashion, but not just in the clothes sense of the word but in terms of commercial pressure. The first Underground press magazine to emerge was a magazine called International Times in 1966. It became more popularly known as IT after its name had to be changed as the result of a court case. IT was followed in 1967 by an Australian magazine Oz (which had now moved to London) which was to cause one of the legal 'celebres' of the permissive society with its alleged pornographic 'schoolkids' issue. IT also had a one page event guide which was taken over in 1968 to form Time Out. In fact, Time Out is the only one of these three magazines still in existence today. These magazines offered to their

international times

april 28 may 12 1967



Psychedelic inspired cover for IT 28/4/67. Mike Mc Innerney.

readers the 'alternative' lifestyles that were taking place in the counter-culture. Still, that not all these magazines were offering. They were offering a new chance for young designers who had rejected the design of the straight society or who had been rejected. It gave these designers the chance to experiment and create a whole new style of magazine. Though obviously these magazines were not successful within the straight society and indeed they never did become so but that didn't really matter because they served their purpose and had a very close following from the 'alternative' culture. These magazines were often criticised by the straight society as they were not ready for what these magazines had to say and especially how they said it! International Times. IT was formed by John Hopkins and Miles in 1966. The name of IT came simply from a meeting, they couldn't think of what to call it, of course it was only the men involved that could decide on the name as women's liberation was still not at its full strength yet, and the only woman present was making the tea! In passing, she suggested why not call it IT and they did. Surprise! Surprise!

A lot of the women involved in the Underground press weren't involved in the women's movement. So if eventually the Underground Press did stop it was because the men stopped doing it, because there would always have been enough women to do the job. Just look at today at the amount of women working in the magazines.

It is not without significance that Oz in its final issue "What went wrong?" article concluded that "What finally knackered the Underground - was its complete inability to deal with Womens liberation"³

All they had to do then was decide what IT stood for International Times - an obvious choice. The idea was for IT to be an international cultural magazine to link London to New York, Paris, Amsterdam and so on. Also to link the designers, painters, music people, dance people and the people involved in the clothing scene together to create a form of Underground consciousness throughout all of Europe. IT catered for the idealistic, anti-establishment culture that had emerged. IT was also on the side of the drug taking culture from the start.

It survived for at least two years on the basis of profits from dope-dealing. They'd take the advertising money and they



Movement makers
Connie Mathews-
Black action;
Dope; New legis-
lation; Arts-
Process-Real time

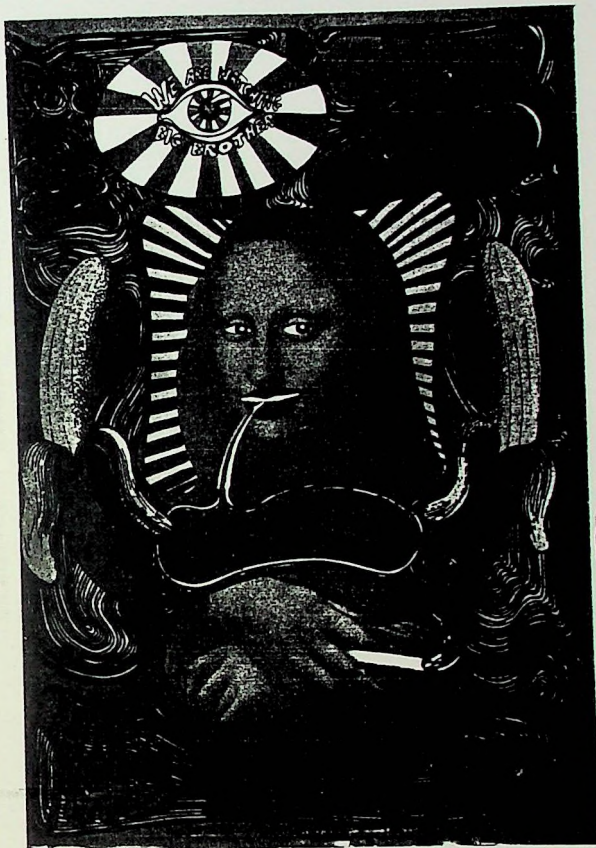
SPRING

WHEN A YOUNG MAN'S FANNY
TURNS TO WHAT CHICKS
HAVE BEEN THINKING ABOUT
ALL WINTER - UNTIL...



REMEMBER: LIFE DON'T CARE A RAT'S ASS WHO LIVES IT....

1966 and All That



Oz22/Martin Sharp-Summing up the element of play

would go out and they'd score dope and they'd sell it and then they'd pay the wages. It would never have run successfully without a layer of dope-dealing.⁴

IT became the Underground paper with the widest circulation. Its first form of distribution was street selling. Jim Haynes, one of IT's designers was its first street sellers, he used to sell it in front of the Aldwych Theatre, London.

Already notorious for the 'IT girl' introduction in 1967, IT seemed to remain committed to sexism, with advertisements such as that featuring a caption: Hi there! We wish to welcome into our folds Miss Brenda ("you got the money, I got the space") Anderson, 37-24-36, our new advertising manageress says 21 year old Brenda, "I'd love to handle your insert. Call me at"⁵

IT No. 38 (August/September 1968) also reprinted a manifesto from the French "Le Comité d'Action" which captured the demand always running through the Underground's media trips.

Before we can bring into being a collective and permanent creative process - not one reserved for an elite - we must put an end to the divorce between 'art' and 'life' to the distinction between artistic activities and everyday political and social ones. Must not the creative act be freed from censorship that invalidates it, and the unconscious mind from the police state that negates it?⁶

IT though was not exactly the most visually sophisticated of the Underground magazines in its graphic presentation even though it did have some now quite well known designers working for it, like Mick McInerney who designed the first issue of IT. His work was greatly influenced by surrealism. He showed many ridiculous and imaginable scenes in a realistic way and created some brilliant covers for IT. Martin Sharp and Michael English, two well known poster designers also worked on IT and Oz and Jeff Nuttall did some cartoons with one offs from Mal Dean. Even though all these great people worked on IT, IT as an alternative magazine did not quite reach the standards of Oz, although it did try to improve itself. Oz was always brilliant. Its main triumph

OZ



It's not like the thing is...

...steps out. August: 1969.



Graphics from Oz magazine, 1968. Some believed that the compositional and typographical impenetrability was a way of discouraging the over-30's from reading the magazine.

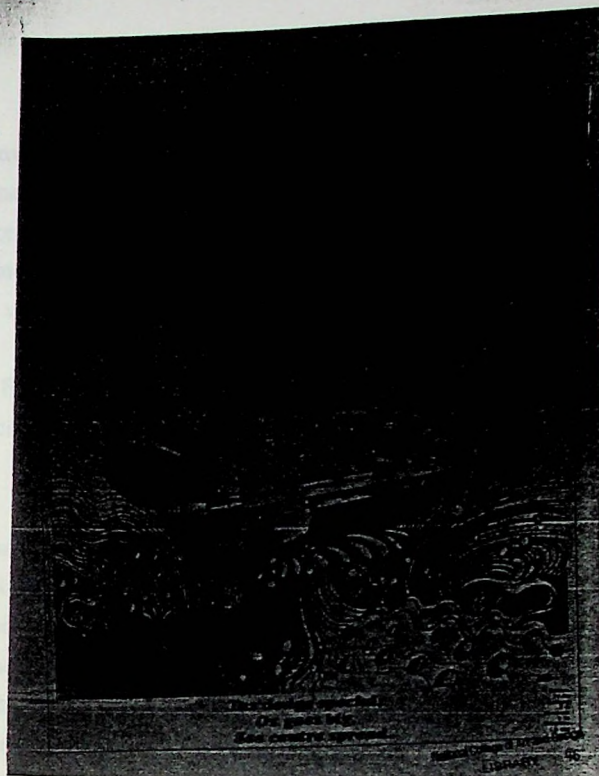
was mainly its existence, what it stood for, it was the first, the one to make the breakthrough from the straight society. It led the way for more 'alternative' magazines to follow.

Though it was around during the psychedelic era, psychedelic design didn't really get a look in, in IT's design, where IT left out the psychedelic look Oz used it to the full with then great results.

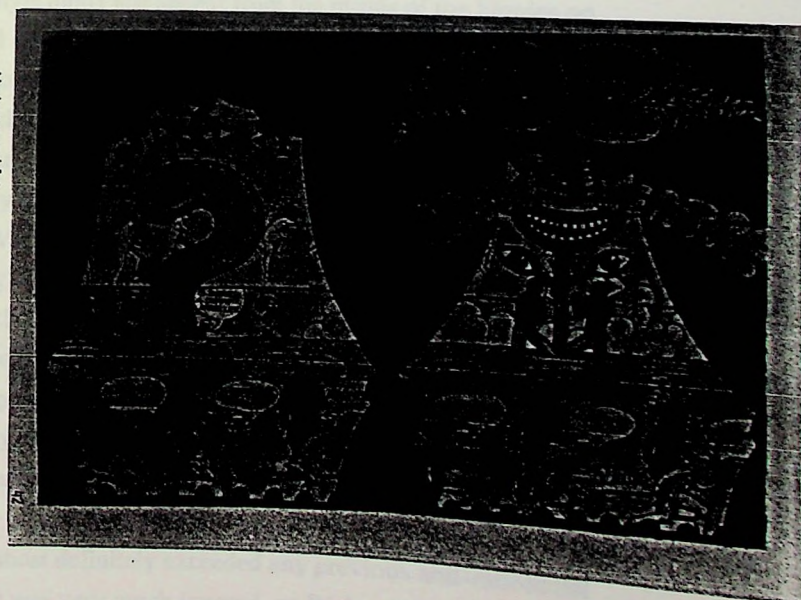
When Oz magazine appeared in January of 1967, it had a print run of around 15,000 copies. It was named Oz for three different reasons, the first one obviously due to the fact that its founder Richard Neville was Australian, he was also the author of the novel Play Power which representates the hippy experience, giving a reasonably full account of the movement in Great Britain and the US. The second was with the hippy approved fantasy The Wizard of Oz and the last but not least (in true Da da spirit) it was easy to remember but also quite meaningless. Richard Neville wanted to produce a visually exciting magazine that he himself would like to read. He wanted it to cover all the controversial views of the Underground, to carry satire and to generally amuse its readers.

Oz as well as being remembered for its adventure and controversy, which due to that Oz went through 16 different printers in 27 issues. It is also clearly more visually striking than any other magazine gone before it.

Surprisingly, enough many of the designers working on such magazines as IT, Oz, and Time Out did not have much art school training, if they had any at all. Most of these designers belonging to the Underground press didn't get much recognition where as today designers are put on a throne and everything that's anything has to be designed. Martin Sharp who I have mentioned, worked for IT and Oz was mainly involved in Oz. In fact, he was at one stage Art Director. He designed many covers for Oz and also experimented with the inside layouts. Mike McInnerney (the designer from IT) also freelanced for Oz. John Hurford's work was also first seen in IT and Oz, his work captured the whole fantasy world of the hippy era but also carried a fantasy world of his own with images of things like people, flowers, insects and animals which became a new trend in itself.



Cover for Oz 12/Martin Sharp.



Cover for Oz 16/Martin Sharp.

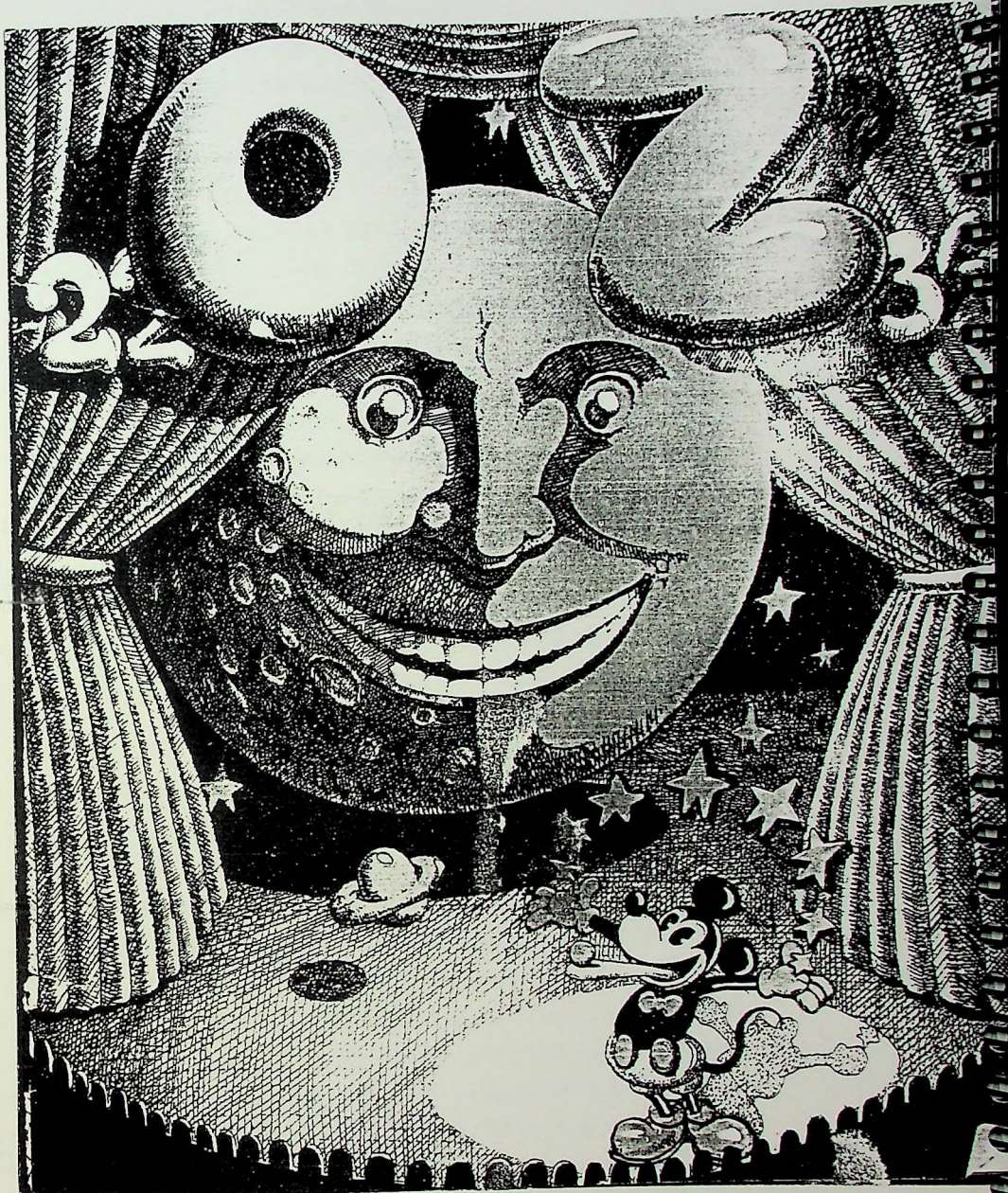
Seeing that poster design was a big thing during the psychedelia period it was obvious that Oz being such a 'hip' magazine would also be connected to the poster explosion. So often Oz contained a centre-spread illustration that could open up as a poster. Richard Neville thought the idea of opening the magazine into a poster and being able to hang it on the wall was a valuable one.

Underground Publishers were the first to realise that if the paper is printed by a visual process, then it should be conceived as a painting⁷

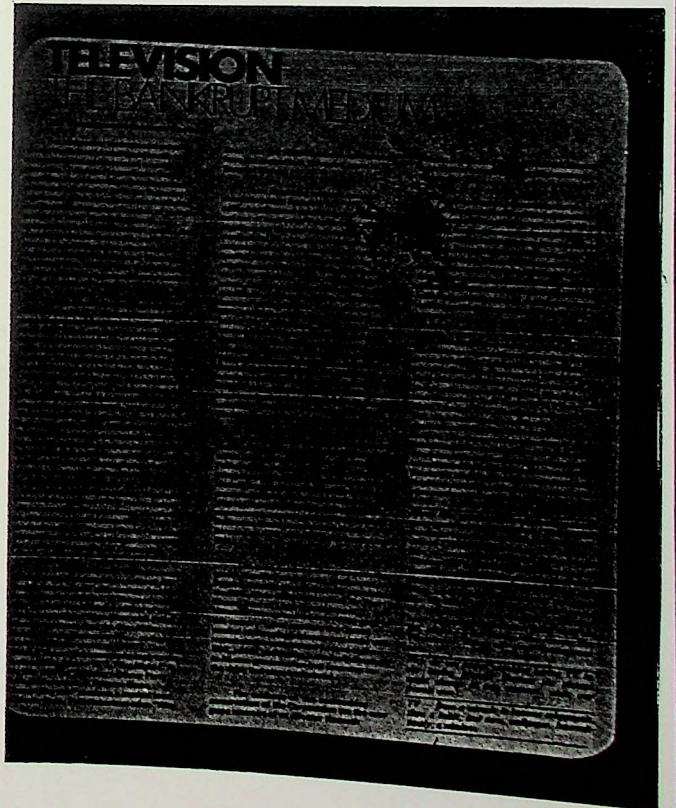
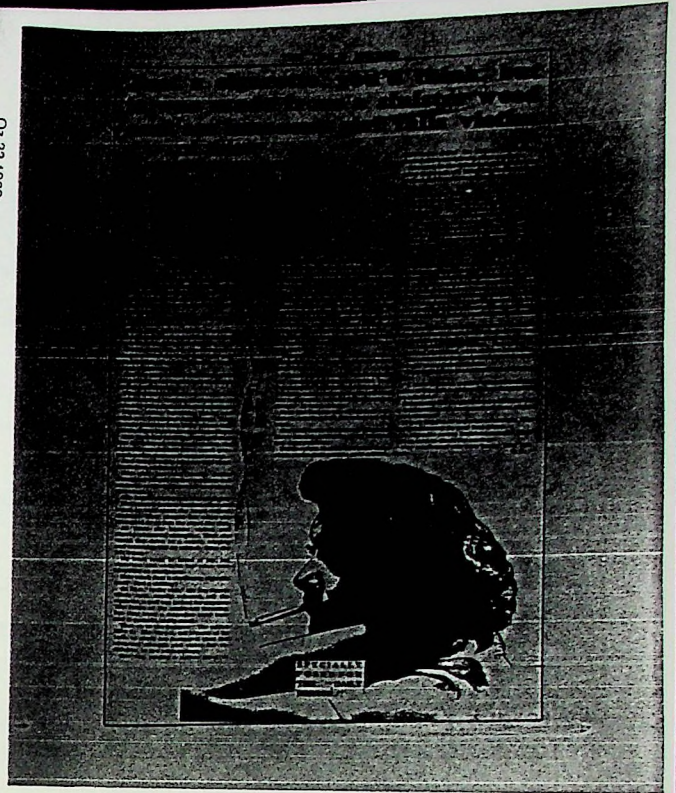
The psychedelic style pervaded the more conscious area of human existence, the clothes, with mad clashing colours and swirling patterns all over them, their music and particularly their graphics, the most used visual symbol of the style being swirling shapes in luminous colours, some of which were pretty horrific. It was obvious that the psychedelic style had its roots in the drug culture. It was the L.S.D. hallucinogenic effects that provided the stimulus both mentally and visually. Dr Timothy Leary who championed L.S.D. received mass media coverage for his efforts, his message was - 'Turn on, tune in, drop out' which became the catchphrase of the time. L.S.D. was a search for new solutions in the subconscious being dissatisfied with the conscious.

Psychedelic patterns were soon seen appearing on everything, clothes, posters, magazines, etc, but this style didn't just appear from the minds of the hippies on L.S.D. Although it did partly come from the drugs it was obvious that its patterns came from art nouveau but with the added day-glo colours. This really marked the beginning of the nostalgia craze which dominated the decorative arts in the late 1960s and early 1970s. This art nouveau revival began with the Mucha Exhibition in May to July 1963 and the Beardsley exhibition in May to September 1966 at the Victoria and Albert Museum, London. These artists' work were so captivating as ever and especially Beardsley, who appealed very much to this new youth culture. It is hard to imagine how shocking Beardsley's phallic drawings of the 'lysisstrata series' were, these drawings were first reissued in a portfolio which went on sale among the clothes at a Chelsea boutique 'Granny takes a trip'. From there Beardsley motifs began to appear everywhere, it even went as low as to appear on a carrier bag.

Oz, in its design content most definitely exceeded any previous anti-rationalist design. In Oz, copyright was very much ignored, as Richard Neville felt that



Cover for Oz22/Martin. "Sharp"

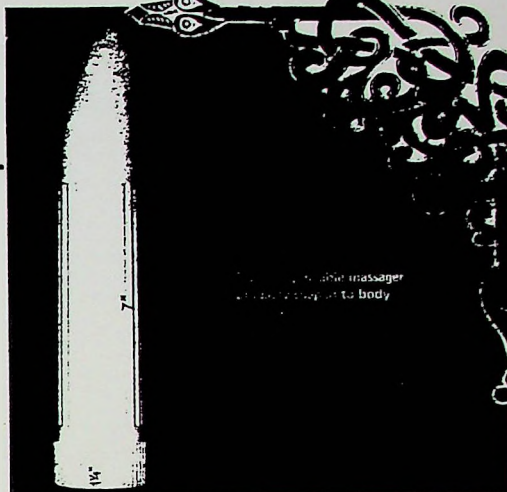


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An Evening with Steve Dwoskin

U.S.A.A.K.



A report of the ICA's recent retrospective, including the four films that most Dwoskin in the *Saturday Review* at *Kinema*—*Zeus*—*Chorus*, *Chorus*, *Alone*, *Reunion* and *Sensory*—and his latest *Form*, *Time* and *Life*, *Reunion* and *Life*.

"If you tried to give a bare description of what Steve Dwoskin's films are about, it would sound like a parody on an underground filmmaker. There's one about two legends playing chess, one about a lonely girl meeting, and another about a girl coming seeking a partner. But all of Dwoskin's films are so subtle to be put down by a great deal of their content. ... Steve Dwoskin is a 26-year-old from Warsaw who has lived in London for the past three years and teaches physics at the London College of Printing. ... He dedicates being called an underground filmmaker. 'The word underground is a derogatory term, it's a word that is used to describe a person who is not a member of the mainstream world.' ... Steve Dwoskin's films are about a kind of poetry of reason. They reveal what is. And they contain a lot of the current world's history which is our most urgent need." *Photo Credit, Canon.*

"Even if *Reunion* and *Reunion* are not very different in the way they are made, the fact that Dwoskin's films are so different in the way they are made is a fact." *Photo Credit, Canon.*

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Wednesday, August 6th, 22.00

30

see page 8/6

AN EVENING WITH STEVE DWOSKIN

That's just one page from our new programme! It takes 35 more to describe the other films on show in what the Times calls 'a continuous London Film Festival'. Our presentations are unscheduled for any public London opening. Some await distributors, some await cinemas, some have been banned by the censors. Only New Cinema Club members can risk tomorrow's films today.

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all art was there for the taking, he didn't care about being accused of plagiarism - he felt that if you got the results you wanted then that was all that mattered. The effect of the magazine has to resemble the effect of the hallucinogenic experience of L.S.D. to really blow your mind!

The best of the artwork can be so compelling that it forces the reader to concentrate on particular ideas and images for an extended period of time. It can be mind-blowing. Temporarily, the price of admittance is your mind⁸

Oz had a very anarchic style visually, it used then very strange ways of laying out and designing its pages. The pictures were sometimes printed out of focus or superimposed onto other pictures or text. The text which also sometimes appeared diagonally or even upside-down. Sometimes the type was so distorted that it was illegible. They even went so far as having to turn the pages around as it was being read or to cut up images and reassemble them to form a coherent image. They also printed coloured text over coloured graphics on coloured paper which was quite a shock to the eyes and you could forget trying to read it! It has also been said that these experimental ways were a way of discouraging the over-30s from reading the magazine. A lot of the techniques used in these magazines are still in use in today's magazines but obviously with the development in technology they have been brought that step further.

May I say that rarely have I seen a more confused, confusing, botched-looking noxious, sloppy, tasteless or incoherent magazine than yours. Keep up the good work. Yours admirably⁹

It has been said that Oz was most certainly a magazine of the post-gutenberg, electronic age. Still Oz's obvious rebellion to the established principles of graphic design caused a sensation which also recalled futurist graphic design, with its merging of form and content.

Although Oz seemed a great magazine, totally doing its own thing you can never totally forget the straight society which had the establishment on its side and who took the Underground press a lot more serious than it took itself. Oz seemingly outdid itself with its school kids issue bringing on itself a court case saying that this issue was pornographic and that Oz was trying to corrupt and

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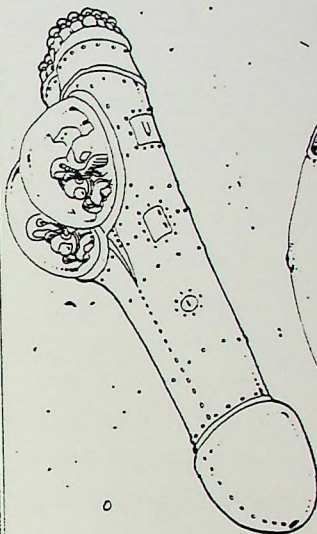
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even brainwash the young children into their 'alternative' lifestyles. Though it was not really any of the school kids articles that were found offensive, it was mainly the small ads because nearly all of the Oz advertisements were for sex aids and that issue also contained an ad for a new magazine called Suck which leaves little to the imagination as to the contents of the magazine. Although it is arguable that it was also Oz's content that was indeed subversive when you read the conversation between Jim Anderson, one of the designers and the printer.

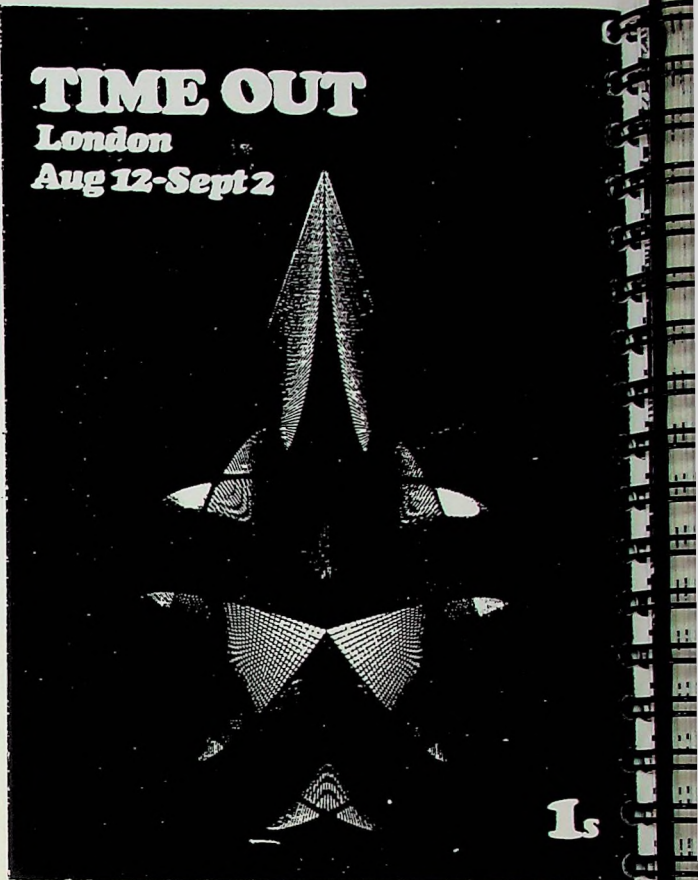
Bit strong, isn't it Jim? Sid the printer commented when was there checking the colours. He pointed at the blue soft-focus naked ladies that we'd put on the cover with "Oz - School kids Issue" in yellow lettering. "We covered up the blow-job; I said. "We're not totally crazy", "Well, I hope you know what you're doing", said Sid, "Hate to see you get caught".¹⁰

Around the time of the School Kids Issue, Richard Neville was pulling away from the magazine. He felt he wasn't getting many ideas worth using while smoking dope except for the School Kids Issue (later to prove him very wrong). He advertised in a previous issue for the School Kids Oz for anyone under eighteen who was interested in putting together an issue of Oz, to come along and do it, they did, and look what happened, Richard Neville, Jim Anderson and Felix Dennis ended up in jail but were released soon after. Though this really brought an end to the Oz magazine. In a way thought it was surprising that this issue was the downfall of Oz due to its track record of its other issues some which seemed much more controversial such as the womens liberation issue Cuntpower Oz. I suppose it was a case of protecting the young.

A male letter to Oz suggested that to date 'Oz' had been 'a sort of a "Underground Playboy", and that some pictures and articles were still insulting to women and gays'¹¹

The main thing that these magazines are probably remembered for is their 'subversiveness' and of course Oz was always in on the act but in the end this 'subversiveness' was part of their downfall. With the introduction of womens liberation their 'Playboy' style didn't go down well at all.

There was an Oz we did I was going through a 'lets' project images onto people phase, which most art students do. And



From small beginnings: the first edition of Time Out August 1968



EXCLUSIVE
Anjelica Huston Interview
The Movie That Drove Japan Wild
FREE Film Tickets
WIN A Mini TV

TARGET: LONDON

Can We Defend
Ourselves Against A
Terrorist Onslaught?



what Goodchild and me decided we'd like to do was to project the word 'Oz' onto a naked girl for use as the front cover. It was number six or seven, the first photographic cover. So we had some difficulty finding a young lady who was worth photographing and actually prepared to have her boobs all over an Underground magazine¹².

Time Out was another magazine that appeared in 1968. It was not totally an Underground press magazine as it also aimed itself at the straight society to an extent, though it did evolve from the Underground Magazine IT. Tony Elliott then a street seller for IT magazine was not as much of a hippy as the rest of these magazine people, he realised that there was actually money to be made in the whole 'Youth Culture' thing and that he could do it. This is probably when the whole capitalism issue started to happen. IT magazine ran an event guide page in its magazine but the people involved found it boring and let the quality of the page slip. As people were at this time doing their own thing a lot of things were happening and they needed advertising so Tony Elliott just approached it and said that he wanted to do this 'whats happening' type of magazine and in true hippy style they just told him to go ahead and take it, anybody else would have seen the potential. Tony Elliott was belonging to a new group of people starting to emerge. People who realised that you couldn't survive on love and peace alone and that a watered-down version of the Underground Press would appeal much more to a wider population becoming a much more commercial product. Time Out was able to encompass the whole content of the Underground and what had emerged, the fringe theatre, the rock clubs and the independent films to organise them into a form that really had nothing to do with the Underground.

A lot of 'Time Outs' success is to do with all the contradictions that make up Tony. It was essentially his enthusiasm and his ability in the early days to be open to freshness - a certain innocence about him, and a real conservatism, as well, its probably true to say that he's still looking for that one perfect night out - a bit of American - college-kid-ism in a way¹³.

Tony Elliott himself designed around the first twelve issues of Time Out. He was then joined by Paul Whitehead and Pearce Marchbank who produced some brilliant covers for the magazine. Although like everything else Time Out had

Time Out

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UNDER FIRE
JAMES BOND
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its ups and downs, including a time when it ceased publication altogether (during this time City Limits was formed, Time Out's greatest rival) though it is now most certainly back with vengeance with a circulation of around 80,000.

Time Out though as well as being an event guide also had some political edges which Tony Elliott doesn't seem so proud of it now 'We did have politics. There was a section in the first issue called "The Fuzz" subsequently changed to "Agitrop" and then to "politics". "Marches and Demos meet the Fuzz", embarrassing now but totally natural at the time'.

Of the three magazines from the late 1960's, I have talked about Time Out is the only one to survive to today. This is due to Tony Elliott's business mindedness and the ability of the magazine to change with the times, to conform. Something a magazine like IT or Oz would never do! Maybe IT and especially Oz pushed too hard to be different which in turn led to their downfall but would they be remembered so well if they didn't?

'Time Out' was absolutely fantastic. It was a living contradiction. I think up until the final takeover by capitalism in 1981 'Time Out' was the 60s. What it did was very cleverly combine a democratic open approach to cultural happenings, cultural events with a political edge to them, and soft edged capitalism¹⁴

looking at the Underground magazine in contrast to today's it is obvious that materialism now plays a large part in people's lives. The issues to today's magazines are mainly to do with things to buy, clothes and anything else needed to create the 'in look'. Though in fairness they are good for giving new artists, designers, photographers etc. publicity.

Footnotes:Chapter 1

- 1.MAILER Norman,"Village Voice' 1956.Underground Press.P.1.
- 2.MAY David.
- 3.The British Counter-Culture.p 138(see 73)
- 4.SPARKS,Steve. Days in the Life.
- 5.The British Counter-Culture.P138(see 74).
- 6.IT NO.38.
- 7.NEVILLE Richard.
- 8.LEWIS Peter,Pop Design.P170.
- 9.Letter from a journalism instructor at the University of Iowa .The British Counter -Culture.P62.
- 10.GREEN Jonathon.Days in the Life..(ANDERSON Jim). P 387.
- 11.The British Counter Culture (see 83).
- 12.GREEN Jonathon.Days in the Life.(MORRIS Keith).P424.
- 13.GREEN Jonathon. Days in the Life.(WANDOR,Michelene).P264.
- 14.GREEN Jonathon.Days in the Life.(WANDOR Michelene). P265.

But, as is to be expected in our society, 'anti' turned into 'pro' and the non-commercial into commercial, to be wrapped up and turned into a money-spinner by the establishment.

The whole Underground press and culture started off as a love and hate affair, a way of being heard but like everything else it turned into a big money-spinner. The 'alternative' culture began to realise that they were being co-opted, that their ideas were appearing in and being used by the establishment, that some of their own society, cashing in on their culture, the film industry, the fashion industry and of course the music industry. In the end it was all about money, it was about clothes, posters and records, it became all about money!

In money culture, a shop is any service, system or culture that depends on advertising. Britain is a supermarket. Our leaders are shop assistants. Culture is up for sale....our past comes gift wrapped, and its on special offer! ²

It was now very obvious that the whole 'Rock 'n' Roll' industry was taking a fortune out of the whole thing. It is strange that the whole 'alternative' culture really started with the music business and it was the music business that somehow brought it back into popular culture. Still there will always be a conflict between conformity and individualism.

The whole 'culture' issue is in a way a hard thing to define, but as the culture is taking place the people involved think that they are being really shocking, that they're shocking the rest of society but in fact, they are helping society in a way because they are making it more flexible, more aware of different ways of life.

It is hard to say what was good and what was bad about the 'alternative' culture because it was a part of development, things that were considered shocking are often laughed at now. The whole issue of feminism, gay rights, the rights of the arts and different religions which were considered shocking are now part of everyday life. The reason that there was so much controversy about the Underground magazines is because they were about what was going on in the

But, as is to be expected in our society, 'anti' turned into 'pro' and the non-commercial into commercial, to be wrapped up and turned into a money-spinner by the establishment¹

The whole Underground press and culture started off as a love and peace thing, a way of being heard but like everything else it turned into a big money racket. The 'alternative' culture began to realise that they were being ripped off in that their ideas were appearing in and being used by the establishment, and even some of their own society, cashing in on their culture, the film industry, the fashion industry and of course the music industry. In the end it was all about product, it was about clothes, posters and records, it became all money, money, money!

In money culture, a shop is any service, system or outlet that depends on advertising. Britain is a supermarket. Our leader is a shop assistant. Culture is up for sale....our past come gift-wrapped, and its on special offer!²

It was now very obvious that the whole 'Rock 'n' Roll' industry was making a fortune out of the whole thing. It is strange that the whole 'alternative' society really started with the music business and it was the music business that somehow brought it back into popular culture. Still there will always be an 'alternative' culture, it just comes and goes with the fashion depending on the conflict between conformity and individualism.

The whole 'culture' issue is in a way a hard thing to define, but at the time it's taking place the people involved think that they are being really rebellious and that they're shocking the rest of society but in fact, they are helping society in a way because they are making it more flexible, more aware of different aspects of life.

It is hard to say what was good and what was bad about the 'alternative' 1960's because it wall a part of development, things that were controversial then are often laughed at now. The whole issue of feminism, gay-rights, certain aspects of the arts and different religions which were considered taboo are now part of everyday life. The reason that there was so much controversy connected with the Underground magazines is because they were about what was happening,

directly aimed at the 'alternative' culture by the the 'alternative' culture whereas in today's magazines the 'alternative' culture is merely a resource to be used.

By being an alternative society we became rather a minority
that was very, very, very open to the hard foot money³

All the articles in these Underground magazines shouldn't be taken too seriously though as these magazines (IT, Oz) were about young people letting off steam, the actual attention they received from the straight society obviously fuelled their fire, but if they meant it or not they certainly angered enough people especially the police who spent a lot of time trying to close down these magazines by ordering the printers not to print them, this idea of course failed, the guys involved in the magazines just kept moving from printer to printer. They carry on did though bring about a change in the attitude of the police and the government (but not a good one) they took the whole issue of these magazines far too seriously.

These magazines though were above everything else for fun, something they were interested in, something purely for kicks but the older generation unfortunately didn't see it that way.

Usually, they all began for fun, attracting a pool of underemployed creators, bent on inventing a new language a new language to communicate new ideas in a new style⁴

The wonderful thing about the Underground press is that its readers knew that a good percentage of its output was pretentious rubbish, that purchase meant wasting 2/6 on the biggest load of boring old scrupulous crap to come way in many a long day', as one letter stated in Oz (which could also be said about today's magazine!) But obviously what the reader failed to realise is that they were just for fun and that's the way he should take it.

Richard Neville himself said that these magazines started for fun, he was always interested in the element of play. The hippie culture realised that then was the time to play, and to have fun that is why they put practically all of their creative energy into the strategies of cultural change which came in the form of posters, printing, publishing, bookshops, music, film and video. They explored the gaps between art and life, cultural change and artist innovation.

One thing though they never did learn to overcome was the tension between 'distancing' and 'popularity', 'selfish individualism' and 'collective strategy'.

There is one quality which enlivens both the political and cultural denominations of youth protest; which provides its most important innovation; which has the greatest relevance for the future, which is the funniest, freakiest and the most effective. This is the element of play - ⁵

Although to the hippies it did seem like 'selling out' this era actually gave a lot of people the opportunity to become small businessmen, some of them even did quite well, in fact they are still well known businessmen of today, people such as Richard Branson, Felix Dennis and of course Tony Elliott to name but a few. It was obvious enough anyway that this would evidently happen that the 'alternative' would become part of the straight society. This didn't mean that it had to become boring, just more refined and marketable. As Miles noted in IT 38,

The problem of people 'selling out' will possibly never be solved at this stage.....It is regrettable that the Underground is thus a 'test-bed' for new sounds and talents and receives none of the awards ⁶

Yet you cannot knock these magazines, as they were the beginning of something new, something fresh and energetic and whatever else they did they provided the most exciting period of graphic design in Britain. The words 'do it again' were never heard in the Underground press, if someone had an idea they did it, and if it worked it worked if it didn't so what? It was a public access to print, the Underground press was everyone involved in the whole counter culture not just the people who wrote the magazines. Plenty of contradictory ideas came to the surface and went straight out to its readers who were ready to receive them. They came from a movement which had no reflection in the popular press but who had new technology on its side, (the result of course being these magazines). The people were producing the most prodigious amount of work, but yet the only way you could come up with a good magazine was if the amount of people working on it were limited as they say 'too many cooks spoil the broth!' Inevitably, the Underground press did produce some of the worst magazines possible, they were badly written, totally

bombed-out and unresearched. It just shows you though some of the hippies had really got it together and it wasn't just fluke, you only have to see the results of magazines like IT, Oz, and other magazines like Friends, Frendz and Spare Rib.

As a result of these magazines, the barrier between class, hedonism and orthodox and radical politics began to crumble and a free market of ideas appeared. Politics and psychiatry were taken more seriously every by people who didn't want to take anything too seriously. Within the world of hippiedom, its poetry, music and ideas via magazines like IT and Oz, the avant garde was exposed at last to new eyes.

The alternative culture had influence on many people in many different ways such as fashion, ecology, and art. A lot of the ground work for today was done back in the 1960's. Looking back at these magazines from a design point of view, they promoted a visual language, a language that then only the counter-culture could really understand. They offered themselves as imagery with their own symbols. They introduced the art of 'retro' with their revival of art nouveau into psychedlia. You have to learn to decipher the colour overlays, undo the montages and find the tension between form and content. Like the 1980's style magazines of today that I'm going to look at (The Face, I-D and Blitz), Oz and IT sold ideas of what life can be like, the whole think was packaged as a look. Though compared to today's magazines Oz and IT were much more part of a happening; people were much more involved. It wasn't the desire to make money that ran the magazines, it was the freedom to express themselves.

So the Underground encouraged global thinking. And to have a vision of the future is a very important evolutionary process, and although that vision wasn't achieved at that time, I think the vision had been transmitted and will keep on popping up again and again⁷

The Underground magazine started out as being rebellious, being the new voice of the youth but within its few years it burnt itself out with its over the top sexism! Also it offered this 'alternative' lifestyle that it really couldn't manage to fulfill and people became disheartened.

The greatest criticism you can make of the Underground press was that it heightened people expectations in a pretty irresponsible way!⁸

All in all these 1960's magazines were just about fun but had an underlying sexist theme running throughout them all. Looking back at these magazines now, that is probably the first thing that you'd notice. In a way, they were basically for men. These Underground mags brought about a large revolt in feminism as a response to their sexism and the beginning of magazines like Spare Rib.

What was insidious about the Underground was that it pretended to be alternative. But it wasn't providing an alternative for women. It was providing an alternative for men in that there were no problems about screwing around or being who you wanted..... women came into the Underground expecting to get a liberal world and become more embittered when they did not⁹

At the beginning of the Underground movement the women were being taken in by the whole movement, thinking that going along with this new 'alternative' way of life was the thing to do, but eventually they copped on to themselves and decided to do something about it. They realised that no matter how important it was to be a good hippie, it was more important not to take anymore of this sexism. So feminism was not so much an outgrowth of the hippie movement but more a reaction against it. The sexism in the Underground press was terrible, it was hardly striking a blow for the revolution by putting S & M pictures in IT magazine!

The Underground press had started off by acting as a magnet for certain people but it ended up by repelling them - the victors, the kustoms and so on. There was this great splinering. There was the gay press, the feminist press and what was left of the old Underground press, and it didn't really add up to anything much. Just hanging on by its bloody fingernails¹⁰

'SNIFFIN' GLUE.
+ OTHER ROCK 'N' ROLL HABBS
FOR PUNKS! @

THIS ZINE IS NOT MEANT TO BE READ... IT'S FOR PUNKS TO READ AND ACT UP!

IN THE FIRST ISSUE:

THE
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PLUS



BLUE
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EXTRACTS OF ALL BEST ALBUMS

+ PUNK
REVIEWS

ALBUM, SINGLES & CONCERTS

Sniffin' Glue was the first of more than fifty different punk fanzines produced in Britain in 1976-1977.

GOD SAVE THE QUEEN



SEX PISTOLS

INTRODUCING
the
Fascist Regime

HEAINT NO HUMAN BEING

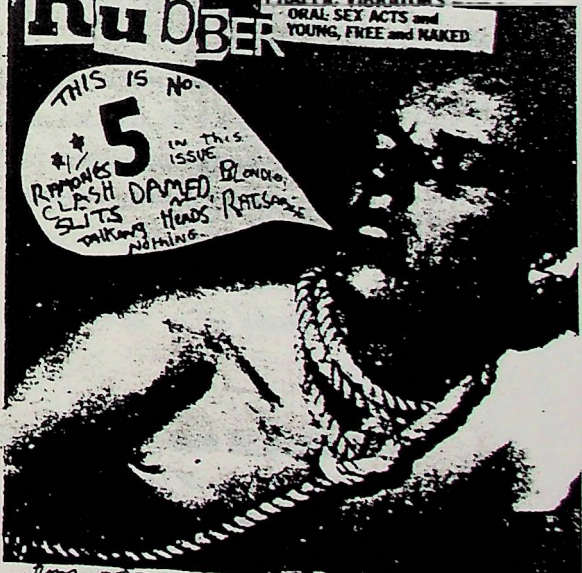
THE GUn
Rubber

MAKING
UP THE MINI

IN RUBBER
CREATIONS
BY

YOUNG SEX
PHALLO VIBRATORS
ORAL SEX ACTS and
YOUNG, FREE and NAKED

THIS IS NO.
5
IN THIS
ISSUE
*1/
RAMONES
CLASH DAME
SLITS
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Nothing.



June 1977 Not a MENTION of the ---

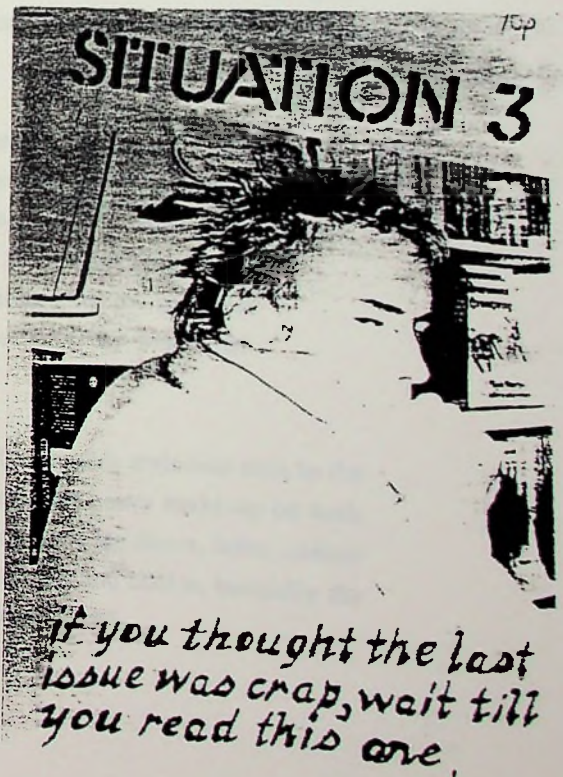
These magazines changed peoples attitudes whether they meant to or not. The people who did not die of drug abuse realised that what these magazines were all about really wasn't what they wanted.

Ninety percent of the criticism of the Underground press are right, it is just clothes and dope. The Underground press had created a scene that for the most part is just the emergence of
¹¹
 hip middle-class intellectuals

Though as it is said 'Youth Culture' is ephemeral and like all good things must come to an end - so it did. The hippies grew up, times grew harder. Britain was no longer so well off that love and peace were enough to live on. There became a class struggle as the country went into recession. It was an uncomfortable time, with the oil crisis in 1973 which closed the curtains fully on the affluent 1960's. People had to come to terms with the recession and had to learn to live with their new values of conservatism. To some this brought a great feeling of anger and unrest. 'Alternative' magazines like IT and Oz were gone, the youth were again in need of a new way of expression. The quality of magazine design had become so bland. More new things were happening, artists were becoming more political which meant that politics were going out on the streets more. There were a few magazines still around that were aimed at an 'alternative' society such as Zig Zag and Pressure Drop but a new style was emerging that these magazines didn't really cater for, it was called Punk.

It was around 1976, when Punk really came to the surface and with it, it brought a whole new group of magazines. The contents of a lot of these magazines which were called 'fanzines' were predictable enough, it was the energy resource and potential of the people involved that made it impressive. It was a totally different look to the 'alternative' magazines of the 1960's. Where the 1960's was for peace, love and everyone living together in harmony the 1970's punk was aggressive, hard and threatening. Its image on the whole was vicious, a total turnaround.

The Fanzines themselves portrayed this aggressive image through its graphics and typography. Some of the most popular ways of doing so was the ransom note style of typography where individual letters in different typefaces are stuck down separately to form anonymous, threatening messages. Another style of using typography was a style which looked like graffiti which was turned into a



'spray can' effect type. The whole look of the punk fanzines was of D.I.Y. with torn paper, felt tip pens, typewriters photocopies and cut-outs which were the new aesthetics of designers like Jamie Reid. Like every new culture, punk inspired its generation. It caused them to re-examine the history of typography, they took a special interest in the Russian constructivists. The Cult book at the time was Herbert Spences Pioneers of Modern Typography which seems to have been 'THE' book for most designers interested in typography. One of today's designers, Neville Brady refers to it as his 'bible'. These fanzines were non-commercial magazines which at the beginning was a tremendous draw because it meant no pressures, compromises or disciplines. They were sold directly on the streets or in a few sympathetic shops.

The main fanzines of the time were Sniffin Glue and Ripped and Torn. Sniffin Glue was the first fanzine and also the one with the greatest circulation. They consisted of editorials, reviews and interviews with prominent punks, more or less with the same aim of the 1960's 'alternative' magazines to entertain and most of all to promote their own culture. The type as opposed to the 1960's illegible type, and type been used as an image, was now being used for its word content, the use of bad language, typing errors, grammar mistakes and bad spelling. The corrections were left for the readers to do. These mistakes gave the impression of great urgency and immediacy of a magazine produced in a great hurry, something of great importance.

It was very much to create image for the street, for newspapers, for T.V., which said something complicated quite simply. I mean, you could take an image like the safety pin through the Queen or the Anarchy flag, which to me were expressing the experiences I'd had throughout the previous sixteen years, and I was coming out of a the period of alternative politics, Remember that¹²

The whole image of Punk was one of chaos. Its anarchic style was seen in the way they looked and dressed, with dyed spiked hair, heavy make-up on both sexes. Their clothes made of tacky fabrics like plastic bin liners, lurex, rubber and other such fabrics held together with safety pins and chains, basically the look was trashy cut-up clothes, bondage gear was a must!

As I have already said music was the main reason for the turn about in culture, the forming of 'alternative' culture. It is the music which has the most influence on the development of the culture. It dictates the mood and also influences the dress and attitudes. The punk movement was no exception. But did they make 'music'? It was definitely a noise, a noise that resounded throughout their whole culture. Punk was loud and clashing, certainly on a different plain to the previous culture of hippies who were much more melodic, but behind the great difference there is also a great similarity - youth.

Punk was an intervention between the 1960's and 1980's that easily passed into style. The unpopular always becomes the popular because everyone wants to be seen as different, always confronting the establishment. So will there ever really be an 'alternative' society or will it always be just another notch in the belt of 'culture'?

It's hard to imagine just how subversive youth could be, now that everything that comes along is immediately institutionalised. In those days young people could express their revolt and disgust with society simply by wearing a pair of green day-glo socks¹³

Footnotes: Chapter 2.

- 1.British Design and Identity.P150.
- 2.BRODY Neville/WOZNICROFT Jon. 'Protect the Lie'.Guardian.2nd DECEMBER 1988.
- 3.HAWKINS,Spike. Days in the Life.P442.
4. NEVILLE Richard.
- 5.NEVILLE Richard.
6. MILES.IT NO.3.
- 7.NEVILLE Richard.
- 8.WILLIAMS Mark. Days in the Life. P437.
- 9.BOYCOTT Rosie.Days in the Life.P409.
- 10.ADAMS,Richard .
- 11.MARCUSON, Alan-on quitting Friends1971.Underground.P127.
- 12.REID Jamie.Art into Pop.
- 13.GODIN,David.14:24 British Youth Culture.

If design had true confidence in itself, would it feel the need to change constantly? Or is it the public that demands constant change? This reflects a desperate need to avoid being pinned down and revealed. Keep running.¹

By 1980 Punk had become smothered by something new, something that was more ambitious and extravagant, more concerned with actual design, visual style and creativity though it had actually grown from punk. The people that had gone to all the punk gigs and gatherings inevitably grew up and wanted to make a living and because they had grown up with the anarchic style of punk, had the desire to be experimental and creative. There was an explosion of 'alternative' arts. There became a new interest in photography. Before photography wasn't used to its full potential in magazine design anyway. The 1960's magazines hardly used photography at all, they didn't see the need, when you could have good illustrations. Photography is used now though much more creatively than just straight reproduction. They use it in conjunction with text, overlaying and superimposing, using photography as a whole new art form. This British 'New Wave' was a lot more marketable than its forefather 'Punk'. It was very obvious that things were changing. The desire for making money is just a way of life though, does this mean that creativity and individualism has to suffer?

The replacement of the ideas culture with the money culture' leaves no room to explore ideas purely for their own sake²

Due to all the changes in culture, the different cultures that come with each era and the sub cultures each one creates, people have become obsessed with becoming part of these cultures. they want to dress, look and act the part, they read up in these 'alternative' magazines which become there 'bibles' on how to do so. 'Style' and 'design'/designer have become two of the most misused words because of this. During the mid-1980's 'style' had become the key word, but through its misuse and misappropriation became the antithesis of its own intended meaning. 'Style' became irrelevant. The word designer, ^{has also} been put to great misuse. There was 'designer style' which led to 'designer labels', 'designer socialism' and 'designer drugs'.

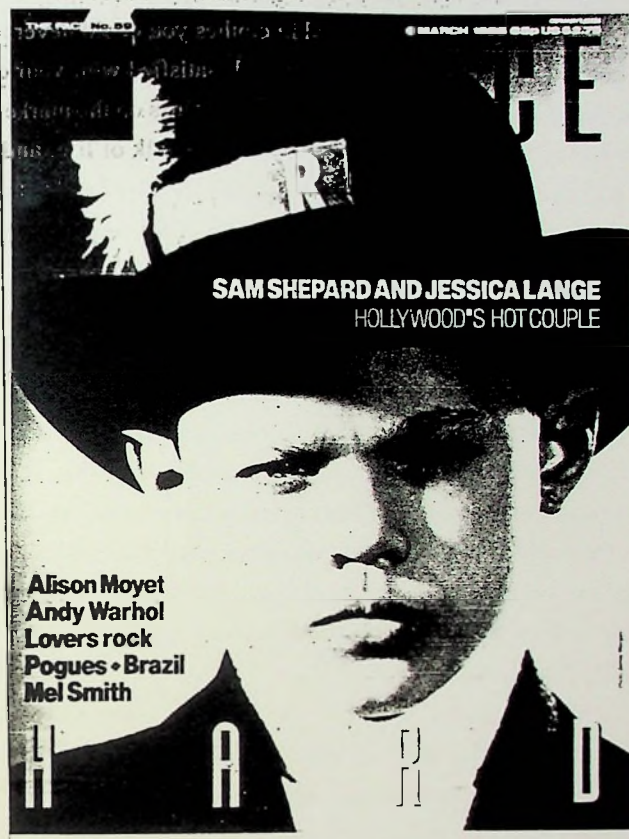
SELLING STYLE
CHAPTER 3
YOUTH CULTURE
ALTERNATIVE MAGAZINES

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The Graphic Language of Neville Brody.

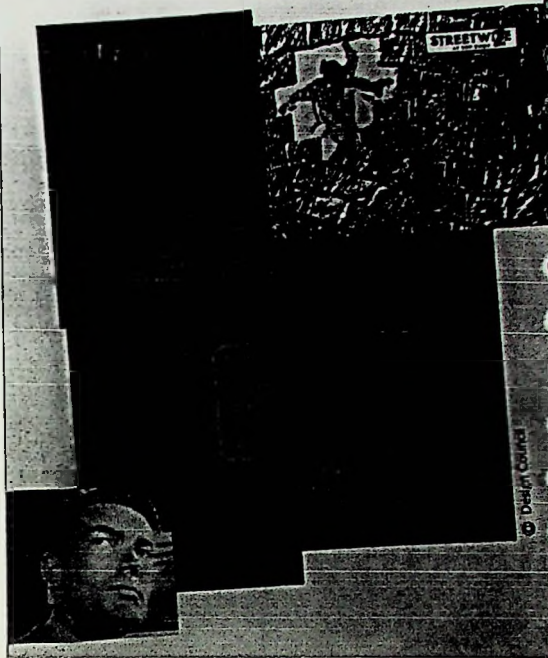
One of Brody's most striking covers for The Face magazine, 1985. "killer" was inspired by Buffalo Bill "the harder they come the better" and was shocking for its use of a child model, Felix, to convey meanness.

Style is a virus. It is a means of self-flattery and had become a way of countering the threat of individuality. Like design, "style" is now a badly infected word³

'Style' magazines became very important, some of which are sheer junk. Glossy pictures of women dressed in clothes you could never afford. Offering you a lifestyle that's bound to leave you dissatisfied with your own. Though it's only fair to say that with the amount of magazines on the market today that there are of course ones directed at each different walk of life, and it goes without saying that there are still the 'alternative' magazines aimed at the up and coming youth generation. The one main difference with the 'alternative' magazines of today like The Face, I-D and Blitz is that they don't seem so anti-establishment. They aren't half as radical as the Underground press of the 1960's or the fanzines of the Punk era in the 1970's. They have become more like (to use a bad word) 'Style' catalogues. Flicking through the pages of fashion and gossip, record review and advertisements, you would rarely see any signs of politics and protests. Maybe that's a good thing, maybe there is no need for protest, can the youth be so happy with the establishment, or is it just that the 'alternative' magazines of today just don't want to cause any major controversy. Although what is appearing in these magazines are a lot different to the previous 'alternatives'. They have one main similarity -

What is going on now is a lot similar to what was going on in the 1960's. People have things to say, so they make publications happen. The driving force of both eras is a wish to produce print because it's a very accessible medium⁴

Where the politics has been left out the creativity has been put in. The standard of the 'alternative' magazine has increased dramatically in technology, seeing as that many of the graphic innovations. In these magazines actually go back to 'Underground' magazines. It has been the introduction of the computer that has widened the gap between the two. You can now practically assemble the whole magazine at the computer keyboard, a giant leap from your IBM typesetter. The 1980's has been a great time for Britain in design terms, but what will survive, well these new 'style' magazines fade away like its predecessors or will they change with the times? These 'alternative' magazines, The Face, I-D and Blitz are all very involved with the form being as important as the content and even in some cases even more so, though inevitably people will want to read more



Go! magazine for the Midland Bank (designed by David Davies Associates), Streetwise, a magazine insert from Top Shop, and a promotion booklet for Brylcreem designed by Terry Jones.

again, rather than look at images and there will be a return to content. The whole design and typography are heading for an abyss. Everything is designed, nothing seems left to its natural form. It all seems distorted, where is it all leading to (probably another beginning). Though today there doesn't seem to be as much thought or time put into the design it seems to have become very mass produced. Designers ripping each other off, left, right and centre. One of the 1980's designers in particular who has obviously been a father figure in this whole 1980's look is Neville Brody who climbed to world wide recognition with his designs for The Face magazine.

The client of advertising agencies became totally disheartened with their 'look' when these 'alternative' magazines appeared as they confirmed their suspicions that they were beginning to look out of date. They realised that they'd have to adopt a new youth culture - orientated look. The whole impact of the new 'style' from these magazines was realised when the banks and building societies produced a series of free magazines in the same style as The Face and I-D. This is something that you would never have seen before, the establishment copying the 'alternative' showing their whole approval. The look was the most important thing. It said much more than the words - if you wanted to put a message across you had to first of all get the look right. Has the look rather than the content become the back bone of a culture?

Much of what you read in these magazines is unreadable but the message is not what you say but how you look, they have been revolutionary and we have been trying to adapt what they have been doing to advertising ⁵

Design has become the main foundation of a cultural expression. It controls the whole image the market, which is by nature unstable and unpracticable. It also glorifies the consumerist values which the market depends on for its survival.

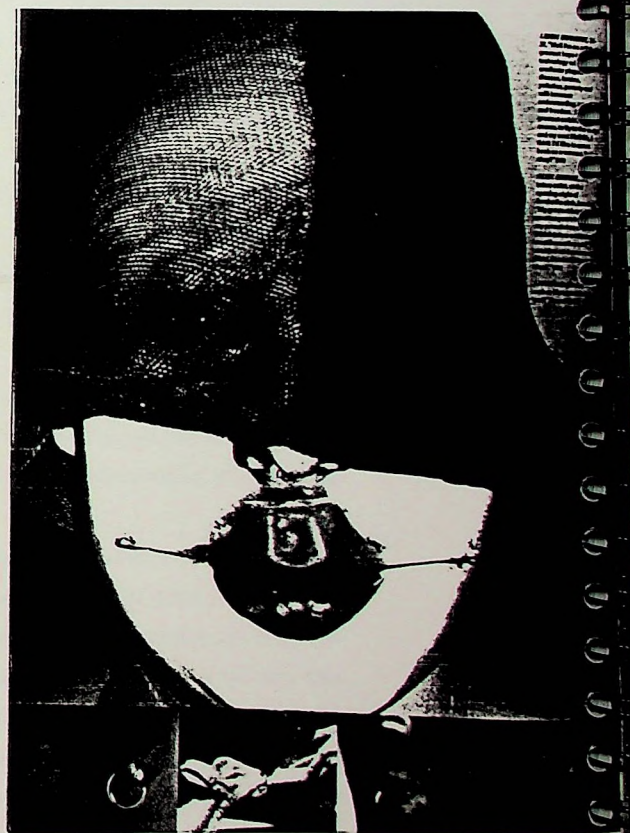
Youth culture hasn't been in the limelight this much since the late 1960's. It has become the main influence of popular taste and design. It is seen as a way towards transformation. The young are allowed to experiment to be different and are by nature more creative and open-minded. The idea of freedom is important, being able to do what they want. This is especially seen in the field of fashion, music and graphic design. They have shown their ability to totally break away from tradition and use fresh ideas of their own. It is the anarchy

i-D magazine NO.66 February 1989.



Experimenting with images from T.V. screens.

i-D magazine NO.86 November 1990.



Advertisements and events all get the same treatment



i-D magazine NO.84 september 1990.

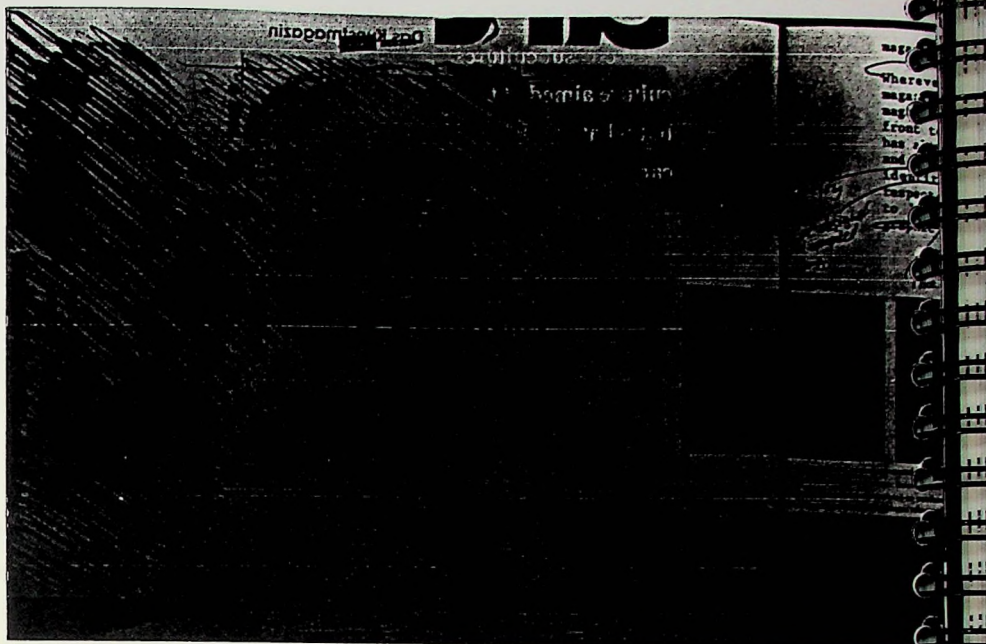
that seems to keep the experimental side of design alive. It provides a variety of different approaches and plenty of discussion. Although some of this energy is lost to the giant commercial structures of the media, they will inspire the conservative to take a more adventurous approach which leads to British design moving in a fresh and exciting new direction. Youth culture is seen as an 'alternative' design tradition which challenges the taste and the conventional assumptions of the establishment.

If you get the look, the feel and the style of something right - whether it be a magazine or a bottle of ink - then its going to sell more ⁶

So many magazines are designed on a formula basis, applying nearly the same formula to every different feature, resulting in a characterless, whole or even a boring, unreadable jumble of text and images. These are the magazine where content is more important than form but much less visually interesting. But is a regular formula creeping into the 'alternative' magazines but less obviously due to the more adventurous layouts?

The success of the 'style' magazine, The Face, I-D, and Blitz marks an important shift in emphasis from the ad agencies, film and television companies, publishing houses and design studios to these magazines. One of the benefits of these magazines is that you have a regular audience to whom you can communicate different ideas and feelings on a more personal basis. Cultures succeed and fail on how well knowledge and ideas are transmitted and transformed down the generations, the establishment have become much more aware of design and much more appreciative of its abilities.

Another element that always seems to come hand in hand with 'Youth Culture' is the 'Drug Culture' (another means of experimentation!) In the 1960's drugs were used to heighten reality, to offer visions of the future. (L.S.D. and the whole psychedelic era). In the 1980's they were an escape from the present, a replacement for the future. Looking at the latest and largest fashion craze in London 'Acid House' or more broadly known as 'Smiley Culture' (also involved in L.S.D. and Acid). It is a hybrid of the 1960's libertarianism, and of the 1980s compression joined together by music. It gives a taste of the past freedoms, freedom of movement and expression, to take foreign chemicals into their bodies not worrying about the damage they can cause. Even more so than



Promotional poster for instant design(i-D) Exhibition in Tokyo 1986.

i-D magazine NO 66 February 1989.



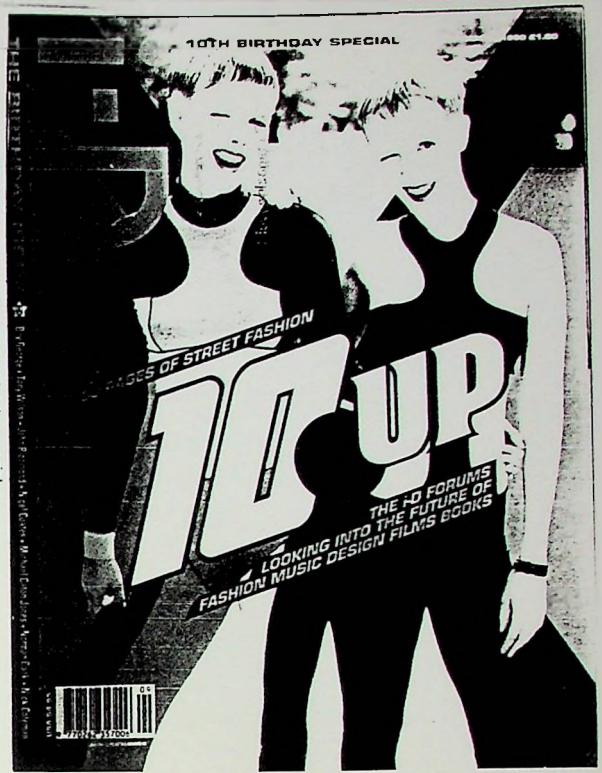
previous subcultures 'Acid House' proclaims itself as designed invention. It is a culture aimed at to dance and smile away the present. It's for fun, a celebration, but what are they celebrating? Where is it all leading to? Can it go on forever, can culture and style keep changing or are we reverting back to the past? Is tomorrow going to be a re-hash of yesterday. Who can tell, everything seems to have become ephemeral - is nothing sacred anymore?

There is a danger that the energy, wit and enterprise of youth culture - which is peculiar to Britain - will be perverted as genuine creativity is confused with meretricious novelty in pursuit of the market?

Between 1975 and 1985 the number of magazines in Britain increased by a third, by 1988 there were more than 3,000! Is there a need for this amount? Can people have become so caught up in this new 'designer' culture that they are never satisfied, are they always searching for that something extra? How many different types of magazines do they have to buy before they get the 'look' right? Is the whole idea of style getting out of hand or is it the usual story of some just taking the whole thing too seriously, have they no minds of their own? The 'Alternative' magazines of today seem very 'Yuppie' compared to the past. They are much more choosy about their readers, definitely aiming themselves at a higher class of people. It's not so much expression anymore, the voice of a generation, it's more of a business and a way of making money. Is the sincere interest in youth wearing thin, have they just become the means to an end!

It has become a well known fact that the more 'alternative' a magazine seems the more 'fashionable' the contents seem to appear which is why so many advertisers want to advertise in these magazines. They are also greatly influenced by their style. Let's not be too hard though on the morals of these magazines as they are very successful. These magazines The Face, I-D and Blitz have always been so very 'trendy'. A must for every style freak! Fashion has become a main part of these magazines where it once was music. Materialism has very definitely come to stay. Though these magazines may not have started out this way, I feel it's the way they've turned out. That's not to say that there are not enjoyable, they most certainly are for their visual quality if nothing else. Flicking through these magazines you can't help but notice the unusual structures, the loud images and distorted type, the experimentation, the

i-D magazine NO 84 september 1990 10th birthday special



i-D magazine NO 66 February 1989.



i-D covers.

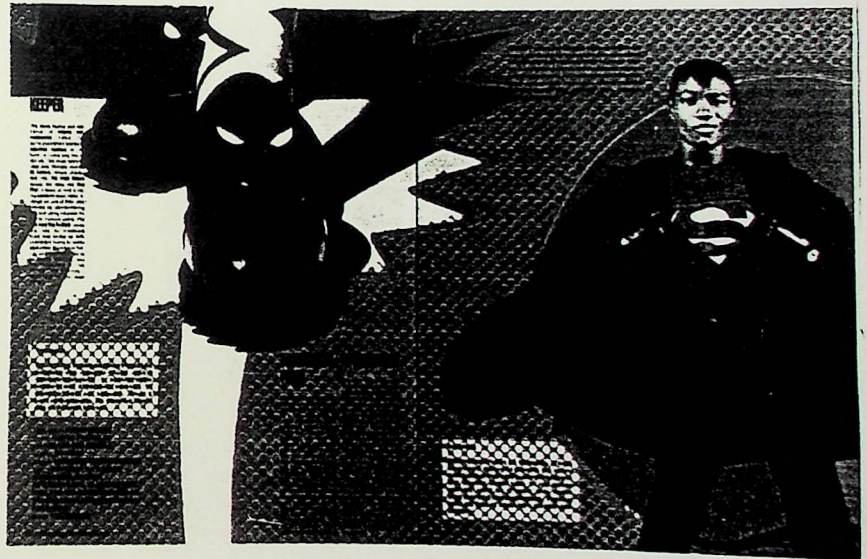
Graphic effects added by hand or manipulation on scitex at latent image or canon copy, or video and sony walkman.



i-D magazine NO 66 November 1990.

Robert D. Kipps and Martin Scorsese interviewed. The new breed of designer. Cult watching: predictions for the spiritual film culture. How to get into the world of the 1990s. The new breed of designer. Cult watching: predictions for the spiritual film culture. How to get into the world of the 1990s. The new breed of designer. Cult watching: predictions for the spiritual film culture. How to get into the world of the 1990s.

u&lc magazine, vol 16 NO.3 1989.



The 1980 magazine i-D represented a taming of punk by the design world.

BORN AGAIN ISSUE

111 MAGAZINE No 86 NOVEMBER 1990

Are religious cults a boom industry? Why is Mica Paris born again? What is happening to trainers? Can permaculture feed the world? What do the cyberpunk gurus think they are doing? Why is I Spy fashion about to explode? Who is Robert De Niro anyway? And just don't call Phil Ridley a Renaissance Man. This month, F+D decides to find out just who, what and why the world is being born again...

INDEX

Article written and researched by: Michelle Campbell, DVM
The Refinery, Inc. 11111 Alameda, Suite 1000, San Diego, CA 92121

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¹ *Journal of Macroeconomics*, 1990, 12, 101–116.

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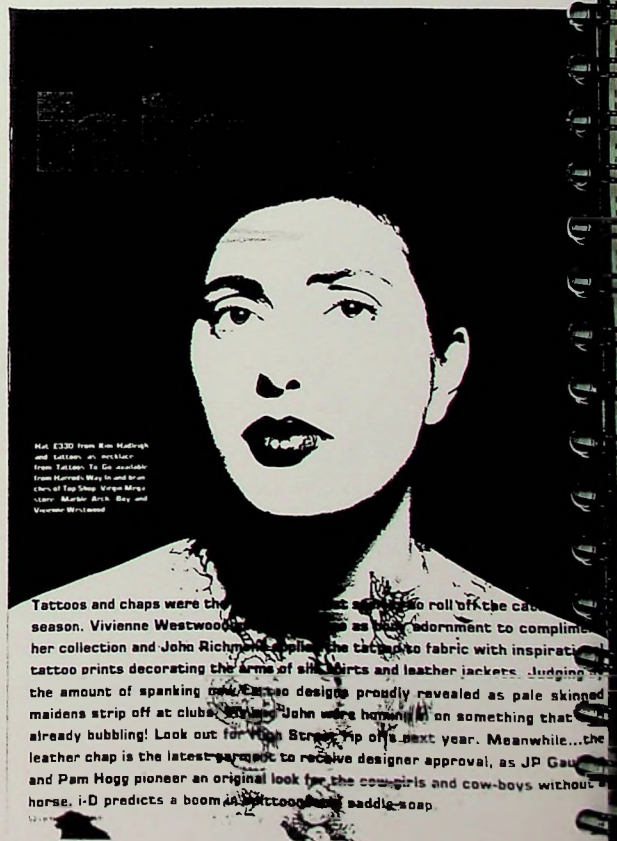
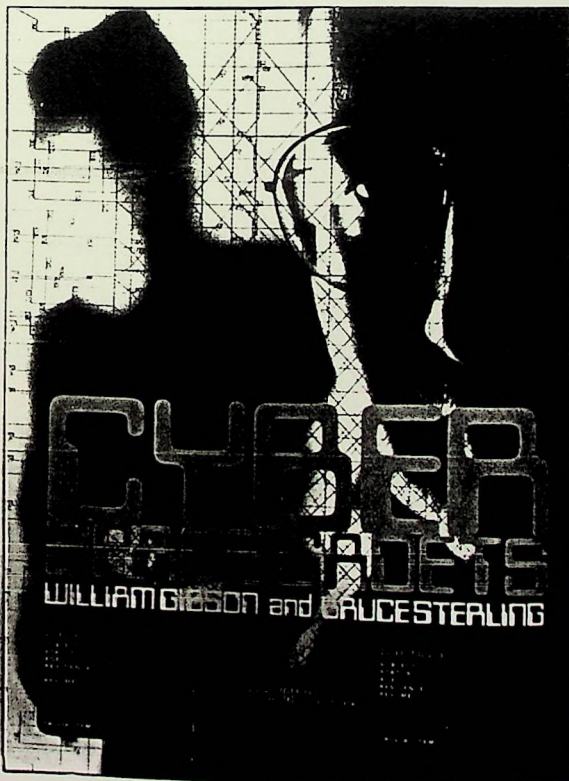
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14. *How to feed the world*. See No. 13.

(LARRY) (OFF-SCREEN)
 HAZARD PANTS - CRAIG MCLEAN
 and - CLICHÉ STUDIOS
 Directed by PETER RENTAKIS
 and by KEN O'BRIEN of PAPERBOAT
 shot up by - GREGORY MAXXIS

REGULARS

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Mat £330 from Kim Hading and Lillian an necklace from Tatleen To Go available from Harrods Way In and branches of Top Shop, Virgin Megastore, Marble Arch, Bay and Hammers Westwood.

Tattoos and chaps were the most popular way to roll off the catwalk this season. Vivienne Westwood's models wore the chaps as an adornment to complement her collection and John Richmond's models wore the chaps to fabric with inspirational tattoo prints decorating the arms of silk shirts and leather jackets. Judging by the amount of spanking cow-chaps designs proudly revealed as pale skinned maidens strip off at clubs, it seems John was honest in something that's already bubbling! Look out for Viva Street rip offs next year. Meanwhile...the leather chap is the latest garment to receive designer approval, as JP Gault and Pam Hogg pioneer an original look for the cow-girls and cow-boys without a horse. i-D predicts a boom in tattooed cow-saddle soap.

Neville Brodys use of overlapping image with type

feeling of being alive which is very often missing in others. Magazines like The Face, Blitz, and I-D are three such magazines that stand out in the crowd, but why?

The Face, Blitz and I-D, the style council of contemporary pop culture, market art school sensibility in a way in which creativity, commentary and commerce have become indistinguishable. With their inner coherence - the same imagery runs through text and advertising and display - these magazines are the most revealing postmodern texts. Essential posing material for home stylists from Sydney to San Francisco, they have become journals of international art, chronicles of a new celebrity system⁸

I-D's first issue in October of 1980 was thirty six black and white pages stapled between a fluorescent cover as I-D is one of the fanzines from the punk era that has managed to change enough with the times to have survived to today but without losing the d.i.y. ethos of the original fanzine formula which Kathy Myers christened the 'xeroxed bible of club chic'. The logo for I-D turned on its side looks like a wink and a smile so a winking and smiling face has become the theme on the cover of each issue. I-D is of the three magazines (The Face, Blitz, I-D) the most colourful, psychedelic, funny, illegible and experimental. Its founder and Art Director could see the emergence of the style 'Bibles' and he didn't want I-D to be like that, he didn't want to lay down the commandments of what to wear, this sort of in-out fashion. He seems more interested in its form. He is especially interested in type. He likes to explore the bounds of illegibility, pushing type to the limit, letting the readers make what they can from the typography and layouts, getting the reader more involved rather than taking the visuals for granted, as Terry Jones feels that the way to reflect the creativity in street style is through visual effects. I-D is involved with the here and now, it does not want to change (dramatically) nor to grow up becoming a normal 'formula' magazine, it does not want to become a classic.

In true form even this aesthetic chaos seen in the pages of I-D was soon snatched up by the advertising world. It is said that imitation is the sincerest form of flattery but in this case, it is the ruination of the best. It lessens the impact of the unconventional and turns it into the conventional. Why can't people leave good design alone, imitation good or bad is no flattery!



65. MAY 88



66. JUNE 88



69. OCTOBER 88



71. NOVEMBER 88



72. DECEMBER 88



73. JANUARY 89



74. FEBRUARY 89



75. MARCH 89



76. APRIL 89



77. MAY 89



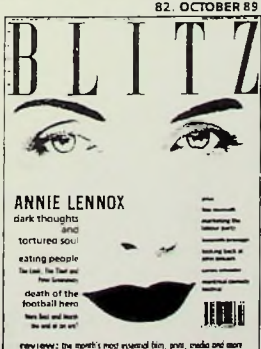
79. JULY 89



80. AUGUST 89



81. SEPTEMBER 89



82. OCTOBER 89



83. NOVEMBER 89



84. DECEMBER 89

Typography has probably been around as long as architecture, and indeed has often been closely linked to its history. Temples, cathedrals and civic buildings were festooned with text even pyramids and obelisks bore significant incisions, words and ideas codified, but has the respect for typography diminished through out the years? Has modern technology brought with it disregard for the classic, or has it just been brought one step further and become more of an art form, whatever has happened in the case of these magazines text and image have almost become one. In fact, sometimes the image is text. These magazines have also exploited the decorative possibilities of mechanical devices like colour base and registration marks. They distort type, blowing it up and stretching it on the computer / the use handwritten headings blown-up typewriter text, letrase and cut-out. They also use a process known as 'swishing' which is moving the image or text in the process of photocopying giving a distorted image. They layer images, textures and colours and replace glossy fashion shots with grainy shots from video, polaroids and hand-cut colour transparencies taped into position and projecting side images which are then re-shot on film.

Of the three magazines of The Face, I-D and Blitz, I-D is most definitely the one that appeals to me most especially since its change from the glossy paper to recycled paper. It gives a much nice finish and less commercial look but even from a design point of view it's much more creative, there's a lot more experimentation and the articles more interesting where Blitz and The Face are becoming more like the commercial fashion magazine.

Blitz magazine was formed in September 1980 by Carey Labovitch, with Simon Tesler as its art director. It first started as a college magazine and grew from there. Before coming to Blitz, Jeremy Leslie worked at City Limits doing basic paste-up which wasn't great but it was a start, it gave him the opportunity to be able to move on in 1984 to become a freelance assistant to Simon Tesler and eventually becoming art director.

At this stage, Jeremy Leslie still wasn't quite sure what he was doing, he was still experimenting. He tried things with type putting it vertically upside down, curved and coloured. He also put the headline at the bottom of the page which he wasn't too sure about, but he felt it helped to push things further. Something else he introduced was the use of computer codes mixed with fashion shots.

[illegible]

Behind the cliché of red lights, funnier stockings and the used condom dropped in a Schuylkill way, there is a commercial business at work. For the stripper, hustler, girl, queen star and prostitute, the punter becomes a farolito, his lustful appendage to his wallet.

Today it is not unusual to find students of graduate schools exploiting the industry for a fast buck. Working on a strip club or hottest bar offers plenty of tax-free cash to pay off the insatiable college creditors; and since a couple of months they return to the classroom world.

and after a painful journey from Vietnam to the American south, the veterans are those without an alternative route to a good wage. The money provides an escape from poverty, but it is also a trap. To spot the indicators is to see how close to financial independence, but those with no other prospects, it becomes a stark choice between survival and extinction.

slē a Ze

[illegible]

kiss kiss, bang bang

It's now twenty.
five years.

five years
since Dr
No, the
first
James
Bond film.

with Sean Connery in the lead role and Ursula Andress making a memorable exit from the surf. Since then, the Bond films have become an institution and their appeal seems to be as strong as ever. This month the latest Bond film, *The Living Daylights*, is released with Timothy Dalton stepping into the secret agent's shoes.

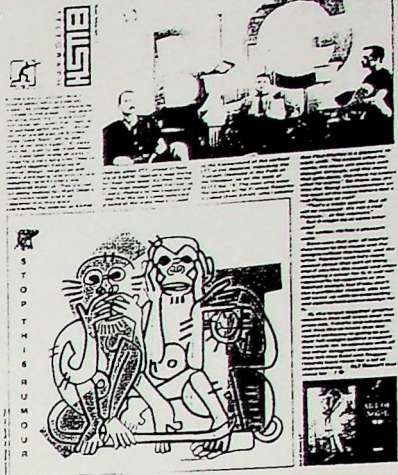


• Blitz Layouts
february 1986
february 1987

THEIR SLEEVES NO ART

RECENTLY, I've been thinking about the sleeve of the album *...And the Winner Takes It All* by ABBA. It's a beautiful, simple, and elegant design. It's a black and white photograph of the four women, dressed in simple, elegant clothing. The design is minimalist and effective. It's a good example of how a sleeve can be designed to be both beautiful and functional. It's a design that works.

ART



THE TRIALS OF SAINT PETER

Since leaving Geneva in the mid-1970s, Peter Carerri has sporadically released some albums, always titled *After the Fall*, most from his soundtrack to Alan Parker's film *Birdy*. His latest album, *After the Fall*, has been released and bears the subtitle *No. 10*. So what?

Interview by Jim Shelton

Peter Carerri is a man who has been in the music business for a long time. He has released several albums, but his latest, *After the Fall*, is his most successful to date. It has reached the top of the charts in several countries. Peter is a talented musician and a successful businessman. He is a man who has made his mark in the music industry.

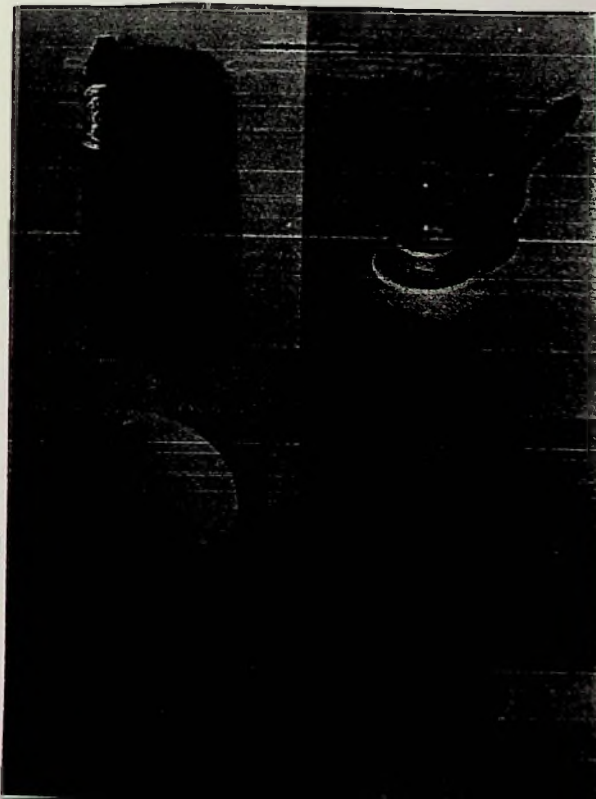
Sudden fiction

: RAYMOND CARVER

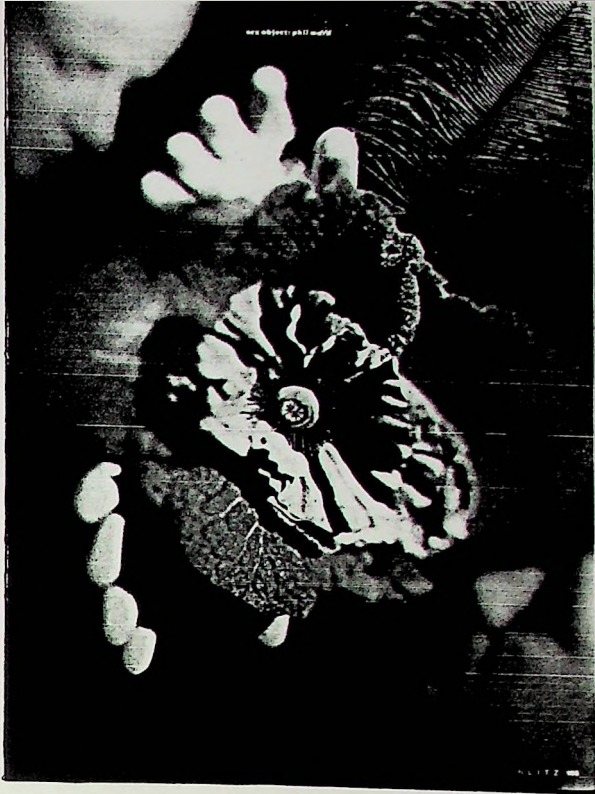
In the second part of a study of the renaissance in Sudden Fiction, Jonh Wilde interviews Raymond Carver, best-known and most successful of the new breed of American short story writers.

"t"

Blick magazine March 1991 NO.98.



Blick magazine March 1991 NO.98.



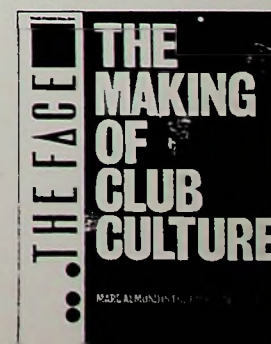
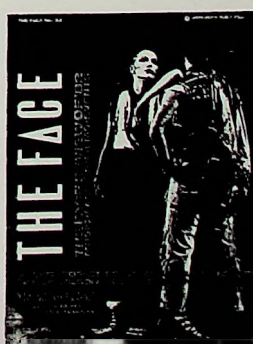
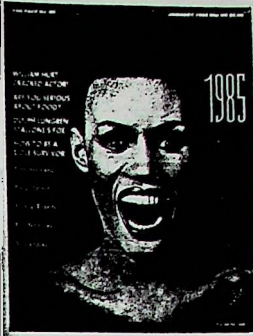
Blitz is a more classical and calmer magazine than I-D, though it is still experimental with the emphasis on photography, giving young photographers the chance to experiment with no restrictions. Seeing as though the 'look' is all important, Jeremy leslie feels that photography reflects the right mood and style with much greater success than text. Part of the reason behind Blitz magazine is actually to give these young artists a chance. Artists who were not able to get any work in the already established magazines because they lacked not the ability to do the job, but cuttings in their portfolios. Blitz offered exhibition space which resulted in a regular 'portfolio' feature presenting each month work by a new photographer. Blitz also did not want to fall into the category of music magazines. It wanted to cover other issues which it thought essential to the youth culture, issues like design film, politics, theatre, art, video, fashion and anything else if felt necessary.

Soon after Jeremy Leslie became art director Blitz began to look quite different but it did still keep its own distinctive identity. They were now using a typesetter with same-day setting, the whole look was more pictorial and more space was introduced, leaving it looking less cramped. Colour was becoming more widespread and the type was becoming cleaner, more refined and simpler. All the unnecessary decoration is stripped away and the decoration that remains is purely typographic. He is very concerned about simplicity, he feels that

'Nothing should be there unless it has to be there' ⁹

By 1986 Jeremy Leslie, style of distorting type on the photocopier becomes Blitz trademark, he is not that interested in type for types sake, he doesn't see the point in having too much respect for typefaces.

Now that the excitement of punk had settled, Neville Brody, one of Britain's new designers stepped in, with him he brought new excitement that was to change the public's perception of design which before had left them unmoved. He was first recognised by Nick Logan when he was working for stiff records. Brody had become impatient with the standard typefaces and clichéd imagery that was appearing in British design at the end of the 1970's and so started to experiment with new ideas of his own. Nick Logan who was working with smash hits (a 'pop' magazine aimed at a slightly younger audience than the now I-D, Blitz and The Face). He became the founder of The Face in 1980 aimed at



the 18-26 age group. It started off as an avant garde music magazine and slowly introduced other topics stating that rock culture and youth culture were no long equivalent that youth culture had branched out on its own, not that it was disarding music, it was just saying that it was able to stand alone. The Face now covers such issues as films, actors, fads and fashion, fashion becoming the all important! Remembering Brody, Nick Logan brought him in as his art director after the first 15 issues.

To The Face, form was very important, it gave the impression of what the magazine was about before you actually read it. The image came first, the use of typography second and then finally the words. The Face received great recognition for Brody's typography and layouts used in unconventional ways. He gave The Face its own identity with new typefaces and design approach. He wanted every spread to have the effect of a poster, each page being visual enough to be hung on the wall as a piece of art Brody wanted to surprise his readers, he felt that if you opened a page that stopped you in your tracks you'd have to read on.

There has been experimental work done before in that sort of The Face style but The Face was the one to get it just right to refine it and put it together into a cohesive magazine style. The design and the subject matter are perfect for each other. It has been said that The Face is the most influential magazine of the 1980's and indeed it was voted the magazine of the year by the British magazine publishing awards in 1983. Being so successful though does have its downfalls as everyone else in the design world wants to steal some of its success by copying its style. Every move made and every little change was examined, criticised and in the end exploited. The design was used by advertisers and other magazines trying desperately to appeal and to tap into the resources of the youth culture market. Though by not totally understanding the reasoning behind The Face and its design, it's often misinterpreted. The imitators usually went from bad to worse which was good for The Face as that made it look better. The Face although it was for the youth culture was also always questioning it. With this brought some change, The Face became more classical looking with its new art director, Phil Bicker in October 1988. The hand-drawn typefaces became more elegant and the typeface 'Baskerville' was used to the full. Though the Face is still an independent small-budget magazine covering music, fashion, design and contemporary culture. Its journalism is of a higher standard than the music press with writers such as Julie Birchill whose

Street Style: British Design in the 80's.

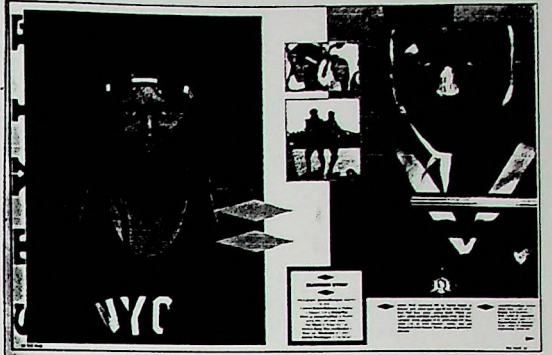


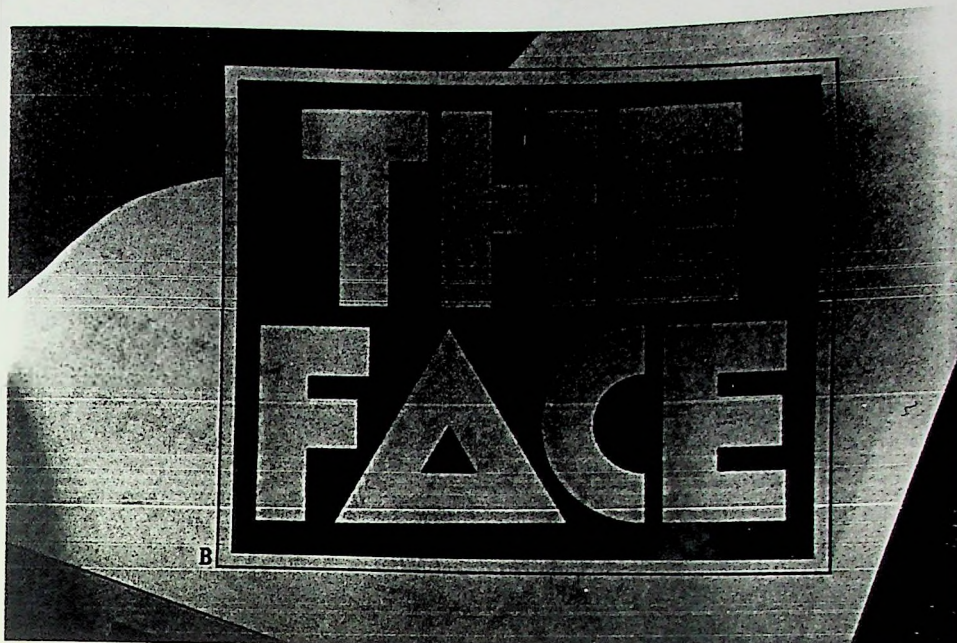
The 5 year anniversary issue 1985, which reveals i-D's style at a glance: Bright colours, hand-written overlays and computer type.

Street Style: British Design in the 80's.



Terry Jones i-D colour layout. A colourful graphic language that made an instant appeal to the youth market and was widely copied.

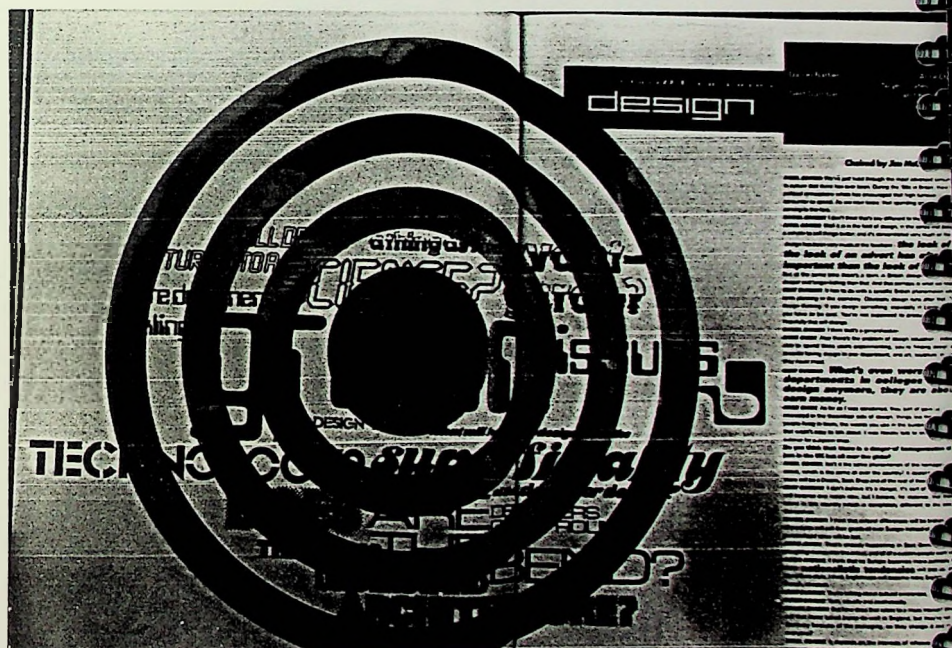
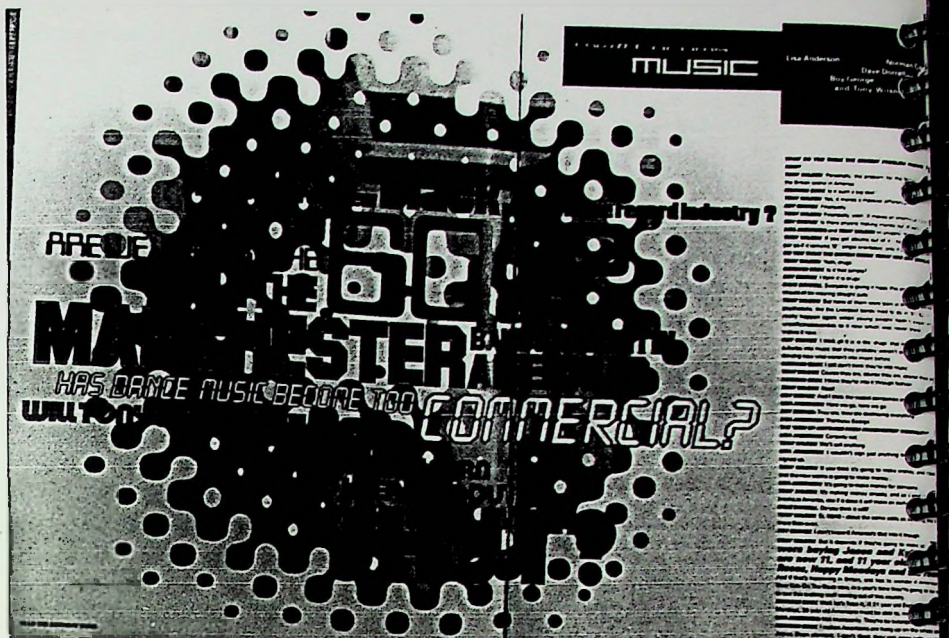




Neville Brodys logotype for The Face.



Bickers logotype for The Face.



Examples of using type as the image but to an extent where it is quite hard to read.

agressive and outspoken views rang out during the punk movement and the style guides of Robert Elms and Jon Savage. In the respect of journalism The Face is very different to I-D who believes visual understanding is almost so important as traditional 'reading' but it is almost a position of principle that the text is difficult to read!

If I-D represents the avant garde, the face is mainstream and has an enormous influence in fashion - Editorial and Typography 10

All three of these magazines (I-D, The Face and Blitz) gathered great success and have still managed to keep their original identity. Change though especially in a 'Youth Culture' is inevitable and because these magazines and their museum-like quality could not last forever, a little era came to an end but as these magazines were able to see themselves as a medium in motion, they were able to change subtly with the times without much change or injury to their identity.

Footnotes :Chapter 3.

- 1.BRODY Neville/WOZENCROFT Jon .'Protect the Lie' Guardian 2nd December.
- 2.BRODY,Neville.
- 3.BRODY Neville /WOZENCROFT Jon.'Protect the Lie' Guardian 2nd December.
- 4.ELLIOTT Tony.Underground.P210.
- 5.HEGARTY John .Street Style. P83.
- 6.CROOK Clive .'Observing Design'.Creative review.September 1984.
- 7.14:24 British Youth Culture.
- 8.FRITH Simon/HORNE Howard.Cross-overs.
- 9.LESLIE,Jeremy.'Baseline NO.10 'Revolution by Evolution'.
- 10.MC DERMOT,Catherine.Design Council.

33A

The temptation to make money from identifying trends becomes impossible to resist but the glare of media attention distorts each successive subculture. Since punk the number ephemeral cults succeeding it prove its disruptive influence ¹

British design is in a mess, everything is getting out of hand whether its good or bad design it has to be indicated to the public that it has been designed. Its not real design though just representation signifying design. Neville Brody the ex. Art Director of The Face magazine is in the middle of the mess and maybe he's part of the reason for it, without intention, as I already said he has been widely imitated and his imitators have adopted his ideas into packaging, advertising, shop design and anything else they thought they could make money from. Design has now formed a stronghold on manufacturers and service industries but Brody is not impressed with this sort of development. He feels tht design

has gone off the beam. Ten years ago "designer" was a dirty word because most design was anonymous, and now design is a dirty word to me because everything is "designed" ²

SELLING STYLE
CONCLUSION
YOUTH CULTURE
ALTERNATIVE MAGAZINES

The temptation to make money from identifying trends becomes impossible to resist but the glare of media attention distorts each successive subculture. Since punk the number ephemeral cults succeeding it prove its disruptive influence ¹

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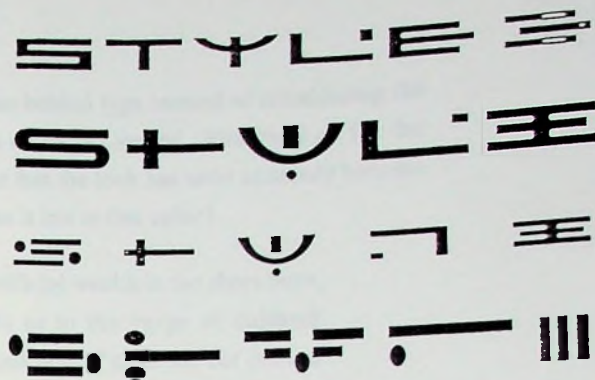
has gone off the beam. Ten years ago "designer" was a dirty word because most design was anonymous, and now design is a dirty word to me because everything is "designed" ²

although he is impressed with the new design awareness that has occurred recently that designers are no longer anonymous people but is not impressed with the way it's become part of a marketing exercise. He has realised how capitalism has taken over that design now seems to have taken second place. Brody doesn't want to get caught up in the whole business of design for design sake, he is always questioning what he is doing and why he is doing it. With The Face he was trying to reflect not the way the public thought but might think. He felt that it was the Social Environment that created The Face that allowed him to create the attitude that he created. It was probably for Neville Brody the chance of a lifetime to get the chance to use design like this, a great chance to experiment, using many different signs and symbols, distorting and stretching headlines to startling effect, when ever he couldn't find the right typeface he wanted, he just simply drew his own which led to a unique situation; a designer forced to retain a lawyer just to warn imitators of copyright infringement if they became too slavish. It annoyed Brody that people could easily pick up and use typefaces he had hand-drawn for a specific use. Brody also feels that the rules of typography are there to be broken. Like his heroes Radchenko and Lissitsky, fond of manifestos like the Dadaists and Constructivists that inspired him

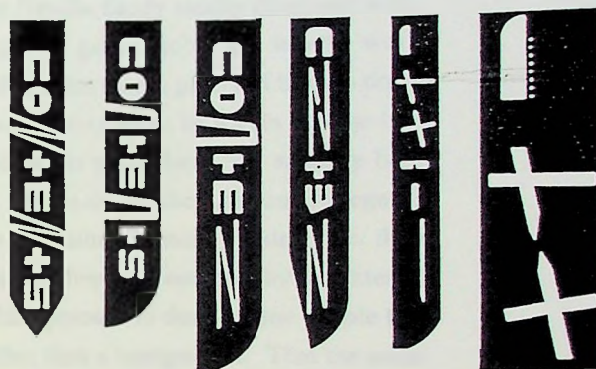
Graphic design is a language, a complete language some people are born to it, understand it fluently and can make new sentence structures ³

His work in The Face wasn't meant as final statement just examples of different ideas. Though as these examples became very popular people began to take them as rules, taking these designs and copying their structure but they have only taken the surface design not understanding Brody's reasoning behind it, they take on the typefaces and use them as a focal point of their design. It has become a fashion, another trend and Brody was the trendsetter! He has changed the way that designers and the readers approach the medium of magazines design.

There is nothing wrong with popular art, but it must be honest. The structure and content must be there. It must be thought through ⁴



Brody used signs and symbols within The Face and when typefaces limited him he drew his own. These four logos show the abstraction of the word "style" over four issues in 1984.



The evolution of a logo: issues 50 to 5, 1984. An organic design, changing over a period of time as the word CONTENTS is stripped down to an abstract mark. "Recognition of words," says Brody "as opposed to their readability".

Designers have totally changed the ideas behind type instead of considering the content or the structure, type design is no longer sacred. First they go for the typeface or style which proves the point that the look has most certainly become the backbone to design but how long can it last at that value?

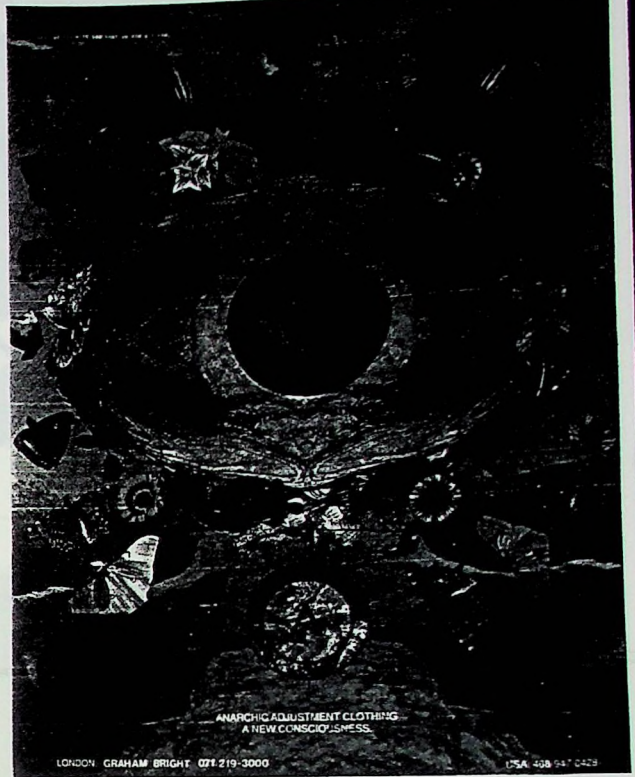
The market place has created artificial wealth in the short term, but in doing so it has brought us to the verge of cultural bankruptcy. As we seek to "look sharp" have we cut off our heads? ⁵

Design seems to have become a very safe business, colleges seem to aim towards a very commercial approach and not much time is allowed for experimenting which is something that Neville Brody totally disagrees with. He feels there is too much emphasis put on getting jobs, and having work experience even when you're still in college that there's plenty of time to do all that when you leave. All Brody's experimenting when he was in college (the punk movement had a great influence on his work then) was actually held against him when he was qualifying, his tutors at the London College of Printing assessed his end of term show as a failure because it didn't meet their commercial criteria, and it was only because they were outvoted by the external examiners that he passed. Because of his approach to design some people feel that he should be seen as fine artist rather than a typographer. That the same line of development from Dads to Pop Art and Punk leads to Neville Brody and it is certainly true that he develops certain themes and motifs with the same approach as an artist.

While many have imitated 'The Face' thinking it's graphic style is somehow the key to marketing "Youth Culture" none succeeded because Brody's design approach is fragile, held together only by the temperament of its originator. It's an individual vocabulary of typefaces, graphic symbols and even illustration, each project a combination of emotion, the brief, and a bombardment of personal graphic obsessions ⁶

Typography is not usually something that you would associate with the glamorous but whether its being for better or worse Neville Brody's exhibition 'The Graphic Language of Neville Brody' has changed all that. It has opened peoples eyes to the possibilities of typography. Though Brody has been

I-D NO 84 1990.



Advertisement in i-D for "Anarchic Adjustment Clothing"-looking very psychedelic.

i-D magazine NO 66 February 1989.

THE EARTH ISSUE i-D MAGAZINE No 66 FEBRUARY 1989

inside

THE POP VOICE OF '89 WIGWAM

AM!

John Godfrey introduces you to *Lisa Stansfield*, formerly of *The Zone* currently singing on the new single, and a name that you better get used to See Page 68

Cover picture of *Lisa Stansfield* by Phil Inksterberghs. Hair and make-up by Julie Bakke for Joy Goodman. Styling by Roland Ndureti. Green long sleeved leotard from Gambe Timestep and fish brooch from Jessie James.

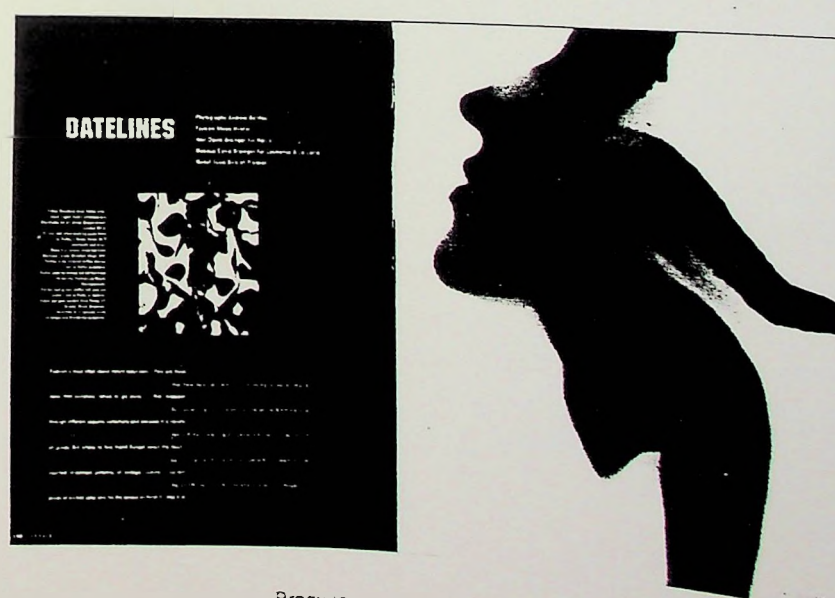
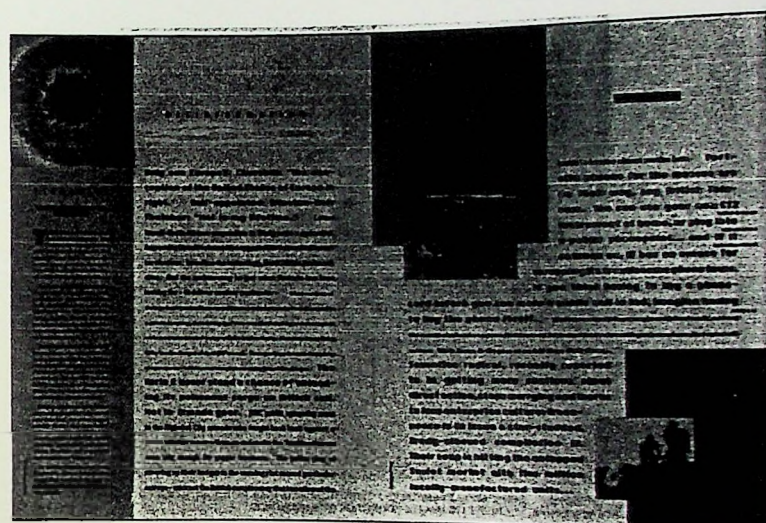
— the rise of **green indians**

Matthew Collin joins the Deer Tribe..... See Page 37

FRESH GREEN FASHION

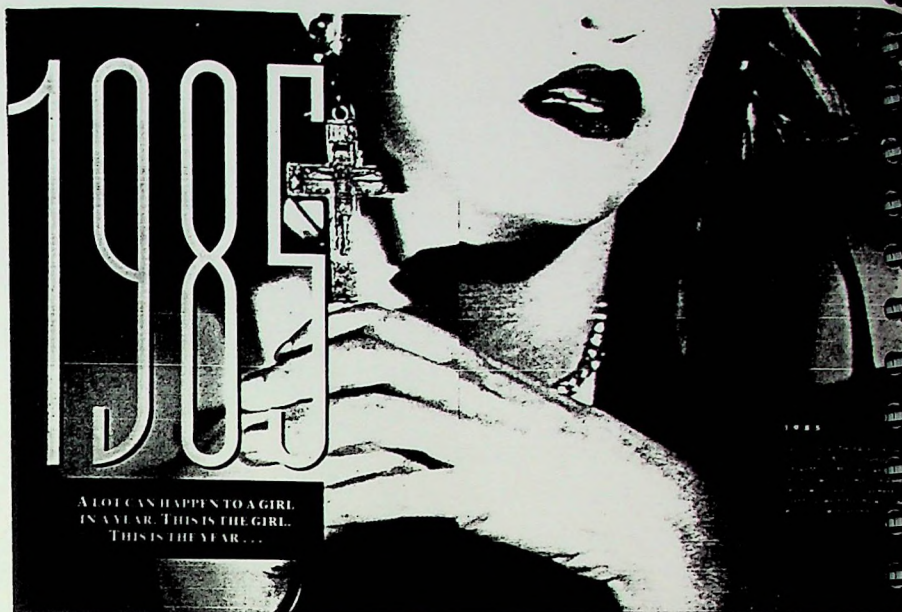
fertile UK fashion, guaranteed

Text layout.



Brody layouts for the Face-playing with type and image.

The Graphic Language of Neville Brody.



Page spread from The Face, 1985
Neville Brody, i wanted every spread to look like a poster.

The Graphic Language of Neville Brody.



Cover for The Face
Type is the image.

acknowledged for his breakthrough in typography he is not alone but more part of a highly creative peer group, a whole new generation of typographers such as Malcolm Garrett, Peter Saville, Terry Jones and Vaughan Oliver. Their new style which has affected our whole culture has been highly criticised as being an unconventional use of type which is ephemeral, decorative and throwaway. Even though it has been classed that the 1980s will more than likely go down as the decade of the typeface.

Brody doesn't take it all too seriously though and often he carries his typographic experimentation a bit too far poking fun at the pretensions of The Face and its readers. He realises that a magazine representing consumer aesthetics and 'style elites' can get way out of hand and can understand the knocking the magazine gets from some of the 'alternative' critiques like Dick Hebdige in an article called Squaring up to the Face.

'The Face' Hebdige says "reflects, defines and focuses the concerns of a significant minority of style and image - conscious people who are not, on the whole, much interested in party politics, authorised versions of the past and outmoded notions of community. The popular ad the job of picturing the popular has changed irrevocably and out of all recognition ever since the 1950's"⁷

The same could be said about magazines like IT, Oz and Time Out, they were most definitely subversive in their day but today they may well seem tame and dated. Their sexism with their 'playboy' attitude has well lost its popularity though sex is still a subject largely used in magazines, even in magazines like The Face, I-D and Blitz but are done in a way that is not at all sexist. The use of sex has always been used to help sell things but never so obviously as the Underground publications. Though in a way looking back at these 'sexist' images they somehow seem quite funny, maybe they are not to be taken so seriously, after all the main idea of these magazines was fun.

Today's magazines are much more style magazines compared to the Underground magazines and the punk fanzines, which were more or less stepping stones that arrived at the 1980's design. Yes, capitalism has taken over but that is a development that was inevitable due to the state of the economy,

capital is all important. Though it is a pity that design should suffer the cost of capitalism.

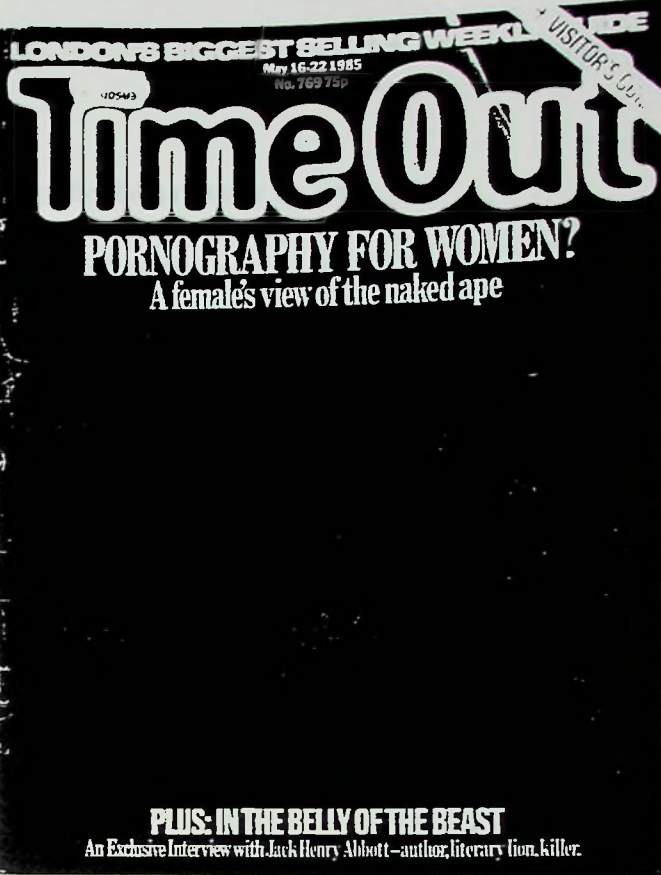
It is hard to say where magazine design is heading, will the cycle of alternative and popular keep turning or will it all revert back to the classic? Only time will tell, one can not judge which of these magazines, the Underground Press, the Punk fanzines or the 1980's magazines are better than the other, they are all so different, they are the voice of their times. The background of each generation has to be considered when looking at these magazines. Each one is suitably aimed at its audience and we'll just have to wait and see what the next generation will bring to find out where the 'alternative' magazine is heading, or is it heading anywhere?

'The avant-garde as a technique is more less dead' ⁸

The British designers of today don't seem very happy with the overall look of British design, they also feel that their clients don't have a good enough understanding of design to appreciate good design instead they just go for the popular if its suitable or not. Another reason they are not so happy with today's design is because of C.A.D. computer aided design. The computer has become 'a new toy' so a lot of designers and design is suffering because of it, the computer is there as a tool not as the designer a mistake widely seen in design today. Design has become extremely commercial.

Graphics has almost been too effectively assimilated by the business to the point that the avant-garde techniques have been so well adopted that it has almost emancipated the possibility of being avant-garde anymore ⁹

Though what is the need for 'avant-garde' design - these alternative magazines, is there a need? or have they just become a way for designers to 'show off' their new found skills. Have they abandoned their forefathers use of 'shock value' of content, it is very clear that content has become second to form. These type of 'visual designer, avant-garde' magazines cannot survive as independent magazines without capitalism taking over. If they hit on something good then they are quickly copied and become the popular and this keeps happening over and over and over. Will this all change, will British design mature and be more creative without imitation?



Time Out NO. 769, 1985.



Blitz magazine March 1991 NO 98

The 80's design era was able to be superficial cos that was the first way into it. It's like when you first start reading, you start with simple things, and it goes deeper. In all fields of design, it will feed on more serious issues in the next ten years. It has to, there's no other way to go. And whether they're serious 'cos they're the psychology of Mickey Mouse, or the psychology of icons in the atmosphere - the information that we'll be using will be more serious. Design magazines will talk about psychoactive response to colours rather than doing a retrospective of Hollywood movie posters ¹⁰

It is becoming obvious that design has got out of hand that designers are having a field day at the youth's cost. The whole 'style revolution' business really means 'imitation overload' youth culture packaged and sold. Is anything designed solely for the youth without somebody else cashing in on the idea and exploiting it. But where are the youth of today and why aren't they trying to do anything about it or has the claws of capitalism already got a hold on them?

There is a huge divide between youth culture and the establishment and there is this huge bland gap in the middle where nothing really happens¹¹

One thing is for sure the 'experimental' magazine has somewhat exhausted itself and that there is nothing much new happening at the moment as far as magazine design goes.

It's okay to be expressive, whereas it isn't in graphics at the moment. The only magazine I could elicit was the "The Wire" (Jazz and New Music) ¹²

But no matter what has happened to these magazines be it the Underground Press, the Punk fanzines or the '80's designer' magazines they were effective, they caused a stir in design and will probably go on effecting design for many more years to come.

Footnotes: Conclusion.

1.14:24 British Youth Culture.

2.BRODY Neville.The London illustrated news.April 1988.

3.BRODY Neville. The London illustrated news.April 1988.

4.BRODY Neville.T he London illustrated news.April 1988.

5.BRODY,Neville/WOZENCROFT Jon.'Protect the Lie'.Guardian.

6.BRODY Neville.

7.HEBDIGE Dick.'Squaring up to the Face'.Street Style.

8.COATES Nigel.i-D magazine NO.84 .September 1990.

9 COATES Nigel.i-D magazine NO.84.September 1990.

10.SAVILLE Peter.i-D magazine NO.84.September 1990.

11.SAVILLE Peter.i0Dmagazine NO.84.September 1990.

12.BRODY Neville.

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