

John Humphreys
THESIS 1991



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Introduction

Chapter one

The first chapter discusses the historical context of the album cover, tracing its roots from the early 20th century to the present day. It explores how the album cover has evolved as a form of visual communication, reflecting changes in technology, marketing, and artistic expression.

Chapter two

The second chapter examines the role of the album cover in the music industry. It discusses how the cover art can influence a listener's perception of the music, serving as a visual representation of the album's theme and mood.

Chapter three

The third chapter focuses on the design elements of the album cover, including typography, color, and imagery. It analyzes how these elements are used to create a cohesive and visually appealing design that effectively communicates the album's message.

Chapter four

The fourth chapter discusses the impact of the album cover on the music industry's marketing strategies. It explores how the cover art is used to promote the album, attract listeners, and create a strong brand identity for the artist or band.

Conclusion

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NATIONAL COLLEGE OF ART AND DESIGN

THE ALBUM COVER : A VEHICLE FOR STYLE

A thesis submitted to
the faculty of history of art and design
and complementary studies
In candidacy for
Bachelor of design
in Visual Communications

by **JOHN HUMPHREYS** march. 1991

Introduction

Chapter one

The development of the album cover, from its origins to the mid-seventies. Malcolm McLaren - style guru - inventor of Punk rock and the Sex Pistols. The policies, influences and effects of the punk culture during the 70's.

Chapter two

Punk's effect on the 1980's graphic design and music. The new wave graphic style guru's and their use of the album cover as a vehicle for their styles.

Chapter three

The cannibalism of modern art movements and world culture by punk and the 80's graphic designers. Tracing this cannibalism back to the mannerist and baroque movements of the post-Renaissance. The ephemerality of graphic design, especially album covers.

Chapter four


Did punk and the British graphic design Renaissance have effects on Irish Graphic design, album covers and music industry? I talk to Steve Averill, graphic designer/musician at his Works Associates studio, Dublin.

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Introduction

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'If Graphic Design had true confidence in itself, would it feel the need to change constantly?' (Neville Brody). Graphic design is very insecure, hence its constant changes. One of the most noted changes in graphic design can be seen in the work that came out of the 1980's. Designers like Peter Saville, Malcolm Garrett, Neville Brody, Russell Mills and Vaughan Oliver were the New Wave style gurus of the decade's Graphic Design Renaissance, especially Brody, who was said by some to be the father figure of it all. Their work has filtered into every form of graphic design from designer magazines to designer shop fronts. I am particularly interested in how these designers used the album cover as a vehicle to develop and promote their own indulgent styles. The album cover gives a good reflection of the state of graphic design at a particular time. Did these designers have too much freedom working on the new crop of 80's independent record labels, hence resulting in their being overindulgent and careless? More importantly, did these style gurus inspire the over-complicated graphic design we have today in 1991?

Their experimentations with the conventional rules of graphic design were accepted easier into the new mass consumer society of the 80's mainly because of the Punk explosion of the mid-seventies. I want to define 'Punk' and how it sparked these New Wave gurus to break and revive the conventional elements that make up graphic design. While looking at the effects the Punk culture had on the 80's design, what effect did the 1980's renaissance have on today's graphic design?

What were these designers really up to? Basically they were dressing known elements of graphic design, like typography, in new clothes and presenting it to the new consumer society of the 80's. I want to examine their influences and the early 20th century Modernist movements they cannibalised ideas from and reworked in their new approaches to graphic design. I can compare and contrast all this to the Mannerist and Baroque movements of the 17th and 18th century.

While most of the Graphic Design Renaissance was taking place in Britain, was Ireland's graphic design affected? I talk to Steve Averill from his Works Associates Studio in Dublin about the 80's renaissance with particular reference to album sleeve design. He talks about his design approach and his work for Irish Rock band U2, deemed by many to be one of the biggest Rock acts in the world during the 1980's.

The graphic designers I have mentioned all work, or have worked, for record companies. The new crop of independent labels that emerged after the Punk explosion of the 70's were important, not only for what they were trying to achieve, but for giving the New Wave of graphic designers the freedom, maybe too much freedom, to explore and develop their styles using the album sleeve as a vehicle for their work. But before these New Wave gurus started using the album sleeve as a canvas, what state was it in?





FIGURE - 1.

It is now over one hundred years since Thomas Edison made the first sound recordings. Since that time recording technology and the graphic design for the packaging of these recordings have gone through enormous changes and developments. Figure 1 shows the earliest album sleeves, dating from 1910. They communicated the basic information about the record and had some small illustrations printed in two to three colours. Just before World War Two money was scarce, so illustrations in gaudy colours were printed and stuck onto the cardboard sleeve. Just like the pre-Punk explosion in the early Seventies, some record companies reverted to using these slicks (stuck onto cardboard sleeve) because the recession had set in and the design industry was really feeling the pinch. In the new boom years after World War Two, the Americans, using new technology, produced a package that could have the image and type printed onto it and then could be folded and glued into the sleeve shape. Since the Fifties the basic shape of the album cover has stayed the same, except for some gimmicky shapes brought out every now and then. Since then the album cover has been conjuring images and sparking emotion in the owners' minds. We remember our favourite music and events in our lives by the cover of a particular album. Album covers also depict social change and style change. I am interested in what the album covers of the Punk culture and the 80's renaissance were depicting.

During the post-war boom of the Sixties, the Beatles were popular faces on album covers. The Beatles were really the first band to make commercial art/graphic design respectable. Four guys from Liverpool, impeccably dressed, clean-cut and with matching mops of hair -- everybody knows the frenzy they caused. Through their music and image they were projecting the beautiful illusion of a world that would be united in peace, hope and love very soon. Of course this planet full of peace and love never happened. Today in 1991 we have the Gulf War in full swing and are no closer to peace than the spaced-out hippies of the early 60's and 70's. As the pop culture of the 60's took off, graphic design also took off with it. This



FIGURE - 2. THE DEVELOPMENT OF BEATLES COVERS. TOP LEFT IS THEIR 'PLEASE PLEASE ME' SLEEVE AND ON ITS RIGHT THEIR NEW 'DESIGNED' LOOK, 'WITH THE BEATLES' - FIGURE 3.

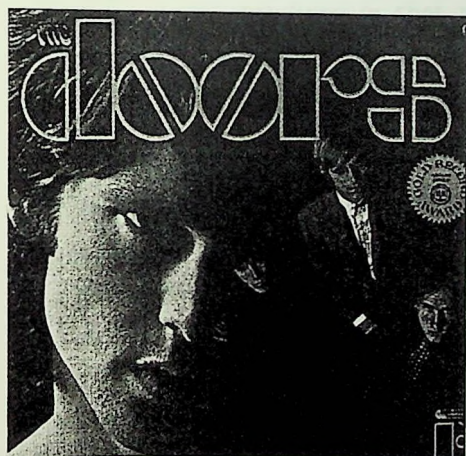


FIGURE - 3.1 DRAMATIC, MYSTERIOUS PHOTOGRAPHS OF BANDS BECAME POPULAR, LEFT SHOWS THE DOORS ALBUM 'THE DOORS' AND RIGHT THE ROLLING STONES 'NO.2' SLEEVE.

can be seen in two single sleeves for the Beatles. Figure 2. shows the cover for their 'Please Please Me' single, released in the early 60s. It is a visual mess. The clumsy, cluttered type in multi-colours plastered onto a photograph says nothing other than that the record company aren't aware of the potential of design, and are really only out to make as much money as possible. In the time the Beatles were recording their 'With the Beatles' single, EMI records recognised the potential of the 12" by 12" LP cover. As a result, Robert Freeman was drafted in to take photographs for the Beatles. He was a notable fashion photographer of the 60's pop culture and is responsible for the elegant, mysterious black-and-white photograph on the 'With the Beatles' single (Figure 3). It is a massive improvement on their earlier single. The sophisticated side-lit photograph, combined with simple informative type, produce a simple, striking package overall. With the reaction at the time to the Beatles' covers, it showed a move upward in the status of graphic design, pop music, and the recording industry. Since these developments in the 60's, everybody from McLaren and Punk to the New Wave style gurus of the 80's have recognised and exploited the power of graphic design and related design areas. An important point here is that the album cover has been a vehicle for their styles and approaches, only one vehicle in a set of many, but an area I am mostly concerned with in this thesis.

From the Beatles right through the rest of the Sixties and up to the recession of the early Seventies, graphic design and music took off together at a maniac pace. Capitalism and the whole money culture prospered until the 70's recession and the Punk explosion, just like the 80's boom took off after Punk, especially with the exploitation of design. Because of this we are left with the design industry in a mess in 1991. Most graphic design is just like any other business today, only concerned with the accumulation of money. I will consider this in more detail later, but a lot of other important changes and new approaches in the 60's and early 70's that play an important part in understanding the Punk explosion and especially for me the 80's renaissance in graphic design.

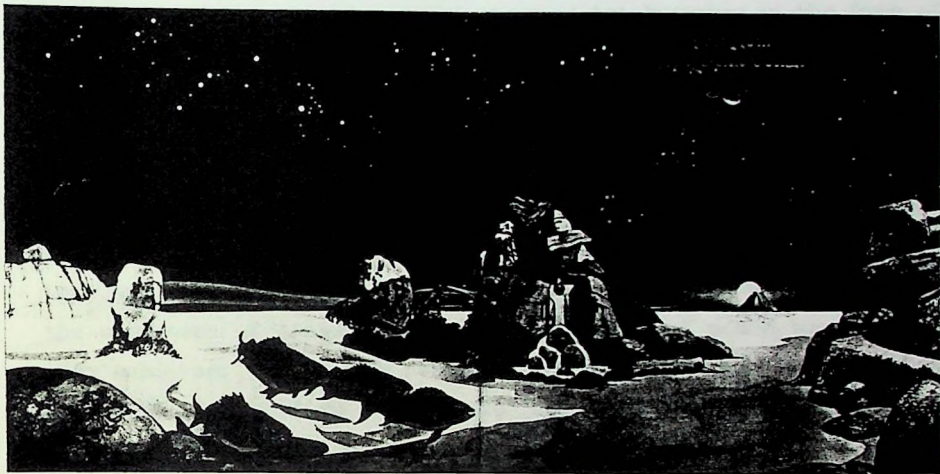


FIGURE - 3.2 ROGER DEANS ILLUSTRATION FOR BORING SUPERGROUP 'YES'

The first most noted cross-over between visual art and music happened with the Beatles' Sergeant Pepper album, designed by pop artist Peter Blake. Since then music has drawn influence from Fine Art for ideas, imagery and techniques, as well as styles for clothes, stage performances and sets. In Chapter Two and Three, I look at the cross-over and extension of art and music in the work of Russell Mills and Brian Eno, and also Vaughan Oliver's purist work for 4AD records, one of the new crop of independent labels to emerge after Punk.

Lots of important events were taking place in the late Sixties. The Vietnam War started. The repackaging of Art Nouveau in the form of psychedelic culture was in full swing. Graphic designers like Michael English and Nigel Waymouth were taking the elements of Art Nouveau -- spirals and swirls, for example -- and injecting them with day-glo colours. Combined with drugs, the colours and the hippy music, it gave people an escape from reality. Peace and love were no closer then than they were when the Beatles started, or than they are today. In real terms 'peace' was not being achieved, so in the numbness of drugs a personal false sense of peace was all that they achieved. Out of this drug culture came the underground press promoting its political ideals and undermining the establishment that was not fulfilling their needs.

In the early 70's music was getting pretty boring in general. Supergroup Rock in the form of Queen, Led Zeppelin, and other bands were treading the boards -- capitalism, big expensive stadium concerts, and lots of boredom. It got to the stage where you had to have lots of money to be a musician, to release a record and to have a stadium concert. Also the consumer had to have the money to pay for what was fast becoming a luxury item. From Elvis to the Supergroups, they were all singing about dreams and illusions, money and happiness. Of course it wasn't all like this. They were covering up what came with all this money and fame. A group of musicians came about after the kids of the Sixties had grown up and moved into their fashionable careers. They were the first serious pessimists of Pop. They sang about the other side of Pop: the 'sex,



FIGURE - 3.3 MALCOLM McLAREN.

drugs and Rock n' Roll' side of things. The people who listened to the new glam rockers, David Bowie, Marc Boland, Roxy Music, Lou Reid, and the Velvet Underground, eventually became the Punks of the mid-Seventies.

The scene was set for Punk. Britain was in severe economic recession. The graphic design industry, feeling the pinch, laid off thousands of workers. Record companies were feverishly looking for another Beatles to make as much money as possible. The young, 'working class' kids in Britain had little to expect from life, and had few examples to look up to because their parents and relatives were all unemployed. Enter Malcolm McLaren. He summed up the whole situation and took full advantage -- what came about was Punk Rock.

Basically, McLaren designed, clothed, publicised, and sold Punk Rock using the Sex Pistols, the band he invented, as a vehicle for him and his new revolution. Punk stood for freedom, freedom for everybody to make their own music, make their own art, create their own fashion. You didn't have to have money, have a degree in music, or art and design. The do-it-yourself attitude prevailed. Amateur and undisciplined music and graphic design in a crude form were part and parcel of Punk. After witnessing this, the Eighties society injected professionalism. With this professionalism came the desire to make money, too much money. Today in 1991, we are nearly back to the same situation as was before Punk happened. Music and graphic design have developed into a business with the end to make money. Change is needed now: I don't think we will have another Punk -- but something is needed.

Malcolm McLaren, labelled the 'Svengali of Punk' during the Seventies, was known more as a master manipulator rather than an artist. He sold his product, the Sex Pistols, but with the development to date of his career he has turned himself *into* the product. He is considered today as a new type of artist, a producer and populariser of people and products, a stylist really. I want to look at him as a style guru, as I will look at the 80's New Wave style gurus, especially Neville Brody. McLaren learned and



FIGURE - 3.4 THE MANIPULATION AND DISTORTION OF THE BEATLES 'SGT. PEPPERS LONELY HEARTS CLUB BAND' BY THE MOTHERS OF INVENTION IN 1967 AND LATER DURING

understood his politics and the world from art history, looking at groups like Dada, Futurists, Surrealists, and the Situationists International Group. Student riots of the Sixties also helped him perfect his Punk Rock invention. In Chapter Three, I look at these 20th century movements and their effects and influence on Punk and most importantly the New Wave Graphics Renaissance of the 80's.

'Punk was a real kick in the backside for music' (Dave Fanning, Feb. 1991). Malcolm McLaren's product and vehicle, the Sex Pistols, were extremely critical of the earlier Super Rock groups and the hypocritical stars that came out of it. They criticised British society for being lazy, non-partaking consumers through songs like 'Holidays in the Sun', fobbing off the British Tourist Authority. Most of all, the Pistols and McLaren were angry with the record companies of the mid-Seventies and they let them know it. The record companies would discover and market a band singing about revolution and rebelling against the social system which the record company needed to survive. The record companies hoped that the consumers of this packaged revolution wouldn't take the bands' lyrics literally. It was all one big contradiction really. Record companies of the mid-Seventies, just as the companies of the 80's and today (except the independent labels), just wanted to make as much money as easily as they could, and of course maintain the social system they were part of. What if the working class kids living in the 70's recession took the lyrics literally? The door was open for McLaren and his invention Punk Rock. What happened was a mass media event. EMI records thought they had another Beatles; instead they were exposed by McLaren and his great Rock and Roll swindle. Hundreds of bands popped up all over Britain in the form of The Clash, The Buzzcocks, UK Subs, Generation X, and on and on -- the list is infinite. *'If people bought the records for the music, this thing would have died a death long ago. Without contradiction and hypocrisy, how can you be honest?'* (Johnny Rotten). Of course it wasn't just the music, McLaren and his partner in crime, Vivienne Westwood, were the style gurus of the mid-Seventies and Punk. They pushed their subcultural clothes designs on the consumer society using the Sex Pistols as role models. The Pistols were walking

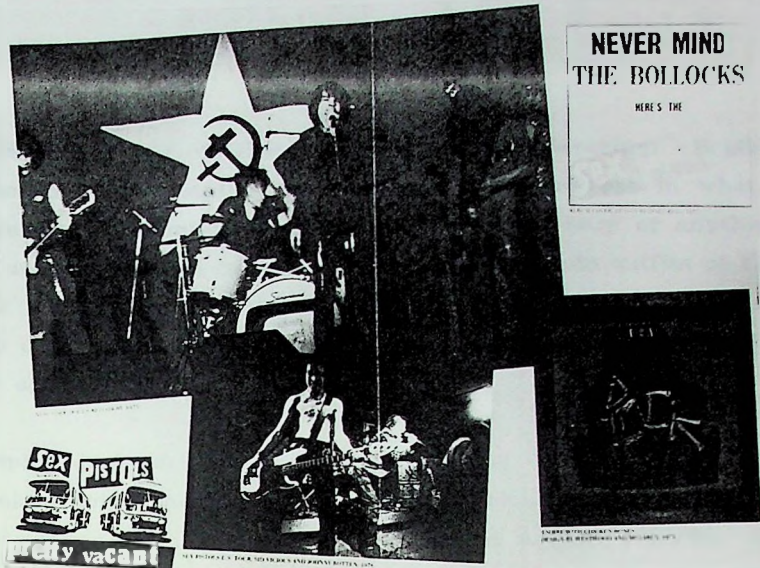


FIGURE - 4. TOP RIGHT 'NEVER MIND THE BOLLOCKS' ALBUM. ALSO SHOWN ARE THE NEW YORK DOLLS, THE FIRST BAND MCLAREN MANAGED AND A T-SHIRT DESIGNED BY HIM IN 1973.



FIGURE - 4.1 ARTWORK FOR THE SEX PISTOLS' 'PRETTY VACANT' SINGLE.

critical examples of what everyone else was wearing. McLaren was concerned with stylistic novelty, creating interest in what people were wearing, and not concerned if it looked sexy or anything else. He used gay dress codes, bondage gear, make-do outfits of the poor, and the chain-store styles to make loud statements about fashion. The other important method for loud Punk statements was of course the album cover.

Graphic designer Jamie Reid was recruited by McLaren to design the Punk graphics and visuals. He was a friend of McLaren's and they had earlier attended Croydon Art College, around 1967/68. Reid was perfect to package and promote McLaren anti-design theories. Reid was not a professional designer, and in his early Seventies work he used cheap materials from everyday life to produce visuals, a do-it-yourself graphic approach. This fitted in perfectly with McLaren's do-it-yourself fashion and music. Torn paper, felt tipped pens, typewriters, photocopiers and cut-out letters became the tools of the trade. Reid perfected his do-it-yourself crude style with the work for all the Sex Pistols' album sleeves and posters. The final result was simple, loud in colour and statement, and printed very basically. Reid and McLaren had not invented a totally innovative method of promotion; the Dadaists in the 1920's were using the same materials and techniques to promote their anti-social views. The difference between the two is that Punk visuals were directing their anger and frustration at the music business, and the Dada group directing anger at art. The Dada approach was re-thought and re-designed in Punk; just as in the 80's graphic style, Punk was re-designed and accepted in its quieter form in graphic design fashion and music. Punks got practical; they lived for the present because, as the song goes, there was 'No Future'-- so they lived off the past.

Their anarchic and crude way of living is perfectly depicted in the visuals of Jamie Reid that grew, with the music and fashion not following it. Figure 4 shows the Pistols' 'Never Mind the Bollocks' sleeve by Reid in 1977. The power of the slogan 'Never mind the Bollocks' is bound to incite a reaction, first of all. 'Never mind



FIGURE - 5.



FIGURE - 5.1 MCLARENS NEW VENTURE AFTER THE SEX PISTOLS , BOW, WOW WOW. THE COVER IS A RE- WORK-
ING OF MANETS ' DEJUNER SUR L' HERBE.

the Bollocks', the Superrockers, hippies, conformity, governments, music, art, and the boredom of working class life in 1977. Here are the Sex Pistols', then new escape route to fun, because there is no reward in life, no future. Basically it is a 'let the good times roll' for today line, because there might not be a tomorrow. The use of the word 'Bollocks' was eventually deemed by a court in Nottingham to be legal. How could you miss the day-glo yellow and pink of the blackmail style type and the crude logo type of the Sex Pistols. The logo and corporate identity approach for Rock and Pop bands is a high point of the graphic design of the 80's in Chapter Two. A purely typographic solution overall. On the reverse side only the songs appear, no band members or credit thus adding to the blackmail, swindle qualities of Punk. McLaren and the Pistols are saying something complicated in a simple visual way, to get people thinking.

Another example of this complicated message, sparked by simple visual, is the artwork of the 'God Save the Queen' single and poster (Figure 5). The image of the Queen with a safety pin through her nose didn't go down too well for the Jubilee celebration in Britain around 1977. Actually, it shocked and angered the British public and did exactly what 'those foul-mouthed yobs' wanted. As a result of this, the Sex Pistols were dropped from EMI Records, because basically they realised they didn't have another Beatles, but had the total opposite. Months later, after the Pistols' American tour, the bass guitarist Sid Vicious killed his girlfriend Nancy Spungen, and later overdosed and killed himself -- achieving what they had set out to do to keep their integrity by destroying themselves, breaking up the group and abandoning the project. Mr Style Guru Malcolm McLaren ran away from the Punk thing as fast as he could, later working on other projects like Duck Rock, and so on. Today in 1991, he is lying low, probably planning his next swindle somewhere, but having fun with a sizable amount of money to do it. Punk Rock is now yesterday's news, but its attitudes, looks and style have filtered into the graphic design and music industries of the 80's and 90's.

Chapter two

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While the Punk Explosion was in full swing, the new style gurus of the 80's, Malcolm Garret, Russell Mills, Neville Brody, Vaughan Oliver, and Peter Saville, were at art college studying graphic design. The experimentation and results of Jamie Reid and McLaren's Punk had deep effects on these graphic designers. With the turn of a new decade, the 80's saw many new changes. With the new boom in almost every area of our culture it created situations and had effects never seen before.

Technology in the form of the computer took off. This new Computer Age was quickly drafted into the graphic design business, and that is what it became -- a *business*. *'The replacement of the ideas culture with the money culture leaves no room to explore ideas purely for their own sake'* (Neville Brody, 1988).

Ideas, especially in graphic design, were explored only if they would reap benefits for design agencies. Not just in graphic design, but also in music was this corruption happening. The New Wave Pop music of the 80's was taken over by capitalism. The music became unimportant, the way a band marketed its image was all that mattered. The words 'style' and 'designer' also became very popular in the 80's. Brody is obviously trying to cover himself by making the statement I quoted above. He was one, if not *the*, style guru of the 80's. He started off developing his style on small independent record labels like Fetish in the early Eighties, and quickly moved to The Face magazine, one of the new 'style' magazines of the 80's, portraying the new sophisticated lifestyle. In magazines like The Face, content was of no importance, visual impact and the way things looked were the order of the day. Brody quickly capitalised on this, by 1985 his revamped Punk look became the hottest language in advertising.

Today in 1991, graphic design is very flash and almost totally geared towards the one end -- money. A lot of graphic designers today are too highly influenced by the work of the 80's designers,

especially Brody. They use it without thinking or understanding the methodology behind it fully. Design agencies especially are churning out feelingless, meaningless design, which is out-of-date and ephemeral before it gets to the printer. The design language in 1991 is very confused, cluttered and full of gimmicks all in the endless race to make money. Since the Punk explosion, graphic design has shifted from form to formula. Today's graphic designers are looking for a simple, easy formula to slot the product into and make a capitalist killing as fast as they can. Therefore, I think today that the human feeling in graphic design is very much suppressed. Everything revolves around money. This is especially true in the album covers for the Pop music industries.

The 80's saw the emergence of New Wave music and of course inspired the new pop culture and its style gurus, designer boys and material girls. Most pop musicians today are really smart business men and women, the Boy Georges and Madonnas, and so on. They leave the creative sides of music for the more lucrative, capital-oriented side of things. They provide what the consumer wants in return for fame and fortune, the record company makes the huge financial gain and the pop consumer is left out in the cold. The consumer should be presented with a challenge in a piece of design work (one of Vaughan Oliver's main objectives in his purist work, which I will examine later in this chapter) whether it be an album cover or another piece of graphics. The pop consumer may be happy to be conned, to be a passive consumer. This is all very fine twenty years ago. Since the 80's the consumer has, along with the 80's lifestyle, become more sophisticated. *'The music-buying public is far more sophisticated and tolerant of the new and the unknown. The public will give time and space to consider design, images, music that is new to them.'* (Russell Mills, 1991). It is all very well to present the sophisticated consumer with a challenge, but today in 1991 the consumer is bombarded with over-worked and over-complicated images which are eyesores.

The designer may be able to decode this over-complicated work, but in the long term the consumer loses out. This 'designerism', which

was inspired by the 80's style gurus like Brody, has got out of control. A diversion away from the money culture, back to the ideas culture, is needed. Graphic designers should revert back to the history of graphic design and use a more simplified approach to graphics. This might help to bring back the days of good solid design, pure design instead of the feelingless, inhuman work that is becoming very common today, with too much emphasis on money. We are really back to the situation we had before McLaren's Punk Rock invention. In graphic design terms, the Rock/Pop album cover is really back to the stage where Roger Dean was with 'Yes' sleeves, before Punk. Tight flashy designs available to those who could afford them. The music industry is in the same situation. The major record companies today, like then, are only out to make money at the expense of bands and the public. Change is definitely needed, maybe another Punk, but I don't think Punk will ever repeat itself the way it did.

After the main Punk assault by the Sex Pistols had burnt out in 1978/79, a new crop of professionally smarter Punks emerged on the music scene in the form of New Wave.

With this New Wave music, new graphic design was also needed. The New Wave style gurus, Brody, Garret, Saville and Oliver, provided this New Wave graphic design as it was needed. They dressed typography and 20th century Modern Art in new clothes and put it out into the new sophisticated 80's society. For these graphic designers, Herbert Spencer's Pioneers of Modern Typography was their Bible. Russian Constructivist typography was revived and reworked. The placement of type on a page is one of the most important developments of the 80's Graphic Design Renaissance. The graphic design that came out of the Eighties was not totally new, but about fifty percent of it was very good, innovative work. The designers I have mentioned really cannibalised bits and pieces of trash and cheap ephemera from past cultures and re-designed it. Their job was made easier with the new technology of the Eighties. They could use this to piece together the historic pieces of ephemera they had gathered in whatever way they wanted. It is the same with McLaren

and Punk -- bits and pieces taken from the Dadaists and Situationists combined with fashion, collaged and called Punk.

The Punk explosion sparked new directions in approach to album covers. In the more Rock and Alternative musics that stemmed from Punk, there was a movement away from the bands' image towards a more constructed design. The album cover became more of a desirable object, rather than something that just enclosed a piece of vinyl. The Eighties saw more creative and arty sleeves with more feeling. Album covers gave an extra dimension to the music that it accompanied. With the new sophisticated society the information on the album cover became more interesting. Layers of information were given, thus sparking off new images and emotions in the consumer. Vaughan Oliver, later in this chapter shows through his style how the consumer is challenged and how through his purist style the album cover becomes more of a desirable object, seen more as a work of art. Punk also brought about a revival of corporate identity. Logos for bands became popular, as I will examine later in the chapter, in the work of Malcolm Garret and Neville Brody. During the 80's the band logos and corporate identities in general were pretty tight, very hard-edged. They revolved a lot around elements like full stops and brackets from Russian Constructivist typography, which had been 'revived' and re-designed by the new style gurus of the 80's. The revival of the Constructivist type was the start to one of the most important innovations in the graphic design of the 1980's. A more painterly, 'arty' approach to graphic design took place and is evident, especially in the album covers designed during the Eighties. The subversive Pop side of Punk was turned inside out in the 80's. Musicians took control in some case of their own packaging. Sleeve illustrations became more graphic, taking the though process of the artist rather than a traditional graphic designer. Hard-edge images were phased out and a new looseness was incorporated. All kinds of painting and illustration techniques became popular. Mediums usually known as Fine Art techniques, like lino and woodcutting, were used with numerous printing gimmicks. Weird drawing utensils became popular along with plain graphics, and found pictures which appear a lot in Vaughan Oliver's work. These

techniques and materials were lifted straight from Fine Art, of course, by graphic designers. Fine Art had always looked on graphics as selling out on art. In the 80's graphic design was having its revenge really on Fine Art and in some cases maybe triumphing. On the other hand all graphic designers in the Eighties did was cannibalise Fine Art and use it in the race to make money in the new money culture of the 'sophisticated' 80's.

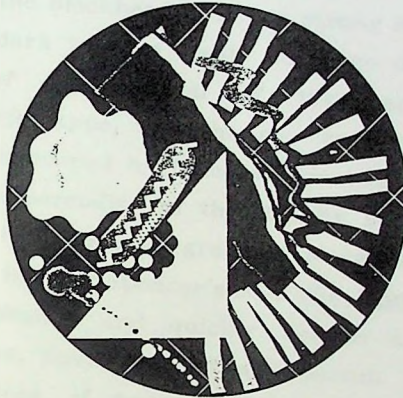
Graphic designers Malcolm Garret and Peter Saville were the first to pioneer this new Fine Art graphics approach in the late 1970's and 80's. Their new approach in which *'each and every manifestation of an artist -- a record sleeve, a T-shirt, a badge -- would be clearly identifiable as part of an overall design scheme'* (Malcolm Garret, 1981). Just like a major company would have an overall package and identity, bands also got this identity during the 80's. The new band identity fitted in well with the capitalist record companies, and everybody made lots of money. The new Fine Art graphics pioneered by the graphic design gurus of the 80's has inspired a lot of impersonal over-complicated graphic design that is becoming obvious today. Today in 1991 some record companies make more money on a band's merchandising than they do on record sales. As I said earlier, we are today back to the same situation in the music industry and album sleeve terms, as McLaren was before his Punk invention.

After the main Punk explosion a New Wave of bands came on the scene around 1979 and 1980. Bands like the Boomtown Rats, the Buzzcocks, Angelic Upstarts, Modern English and New Order were part of the New Wave Alternative approach to music, who were inspired to a large extent by Punk. With this New Wave music came a crop of independent labels, record companies not out to use musicians as a means to make money. These independent record companies -- Stiff, Factory, 4AD, Beggars Banquet, to name a few -- were instrumental in giving graphic designers like Garret, Saville, Brody and Oliver the freedom to explore and develop their styles. These 80's style gurus all went to work for independent labels when they came straight out of



FIGURE - 6.

IAN DURY



SPASTICVS AVTISTICVS

FIGURE - 6.1 BUBBLES ALBUM SLEEVE FOR IAN DURY AND THE BLOCKHEADS , WITH ABSTRACT ILLUSTRATION.

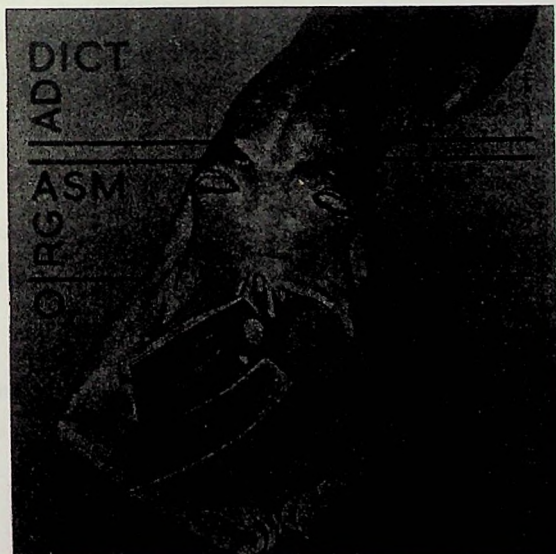


FIGURE -7 .

college. Neville Brody and Barney Bubbles were on the design team of Stiff Records, under Chris Morton.

Barney Bubbles was a 'shy quiet character who after making large contributions to British graphics committed suicide in 1983. An eccentric, he refused all credit and publicity for his work. These characteristics show clearly in his work. He brought his influence and admiration for the Bauhaus and de stijl groups into his work approach and style. Figure 6 shows the logo he designed for Ian Dury and the Blockheads. It has strong Bauhaus influence and clever use of modern type to create an image of a face. This is an early example of the revival of typography, particularly Russian Constructivist type, and the new corporate identity approach that was later developed by Malcolm Garret and Peter Saville, and pushed into the commercialism of the 80's by Brody. This adoption of past movements in commercial graphics played a big part in the revival of Modernism. Herbert Spencer's book The Pioneers of Modern Typography was re-published and quickly became a Bible to the New Wave typographers, Saville, Brody and Garret. It outlined and examined the disciplines of typographic history. Until then the harsh undisciplined typographic style of Jamie Reid was the only reference to a new approach to type. After Barney Bubbles, Malcolm Garret and Peter Saville quickly established themselves as the new Post-Modernist typographers.

Malcolm Garret received his degree in graphics from Manchester Art College in 1977. He went to work for the independent record label Radar. This was his freedom to develop his style and later he went freelance in 1979. He had seen Barney Bubbles's earlier work and his use of Constructivist typography. Soon he developed his own typographic approach. Figure 7 shows an early example of his experimentation. This is the Buzzcocks' single 'Orgasm Addict'. He uses a collage technique here on the illustration which bleeds off the page. The collage technique stemmed from his influence of the Dadaists. Reid and McLaren also drew influence from the Dadaists and I examine this past movement re-working in Chapter Three. Collage is a technique that has been widely used since Punk. It's a



FIGURE - 7.1 ALBUM COVERS BY GARRET FOR DURAN DURAN AND SIMPLE MINDS , BOTH DEMONSTRATING HIS EVER PLACEMENT OF TYPE AND TECHNICAL ELEMENTS OF A TYPEFACE.

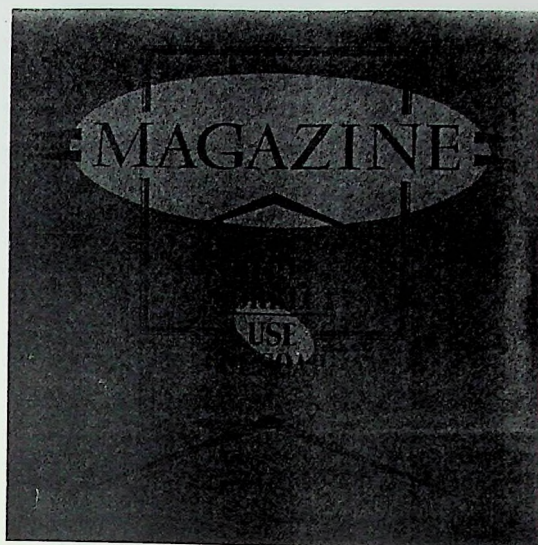


FIGURE - 7.2 ALBUM COVER FOR BAND 'MAGAZINE', DE-
PICTING A TOTAL TYPOGRAPHIC APPROACH BY GARRET.

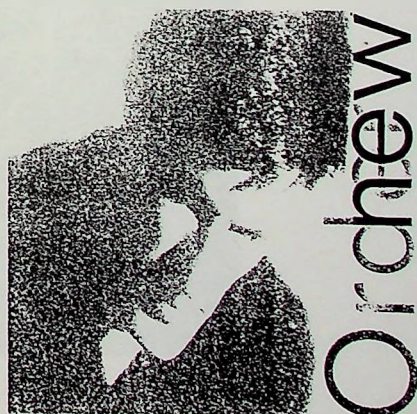


FIGURE - 8.

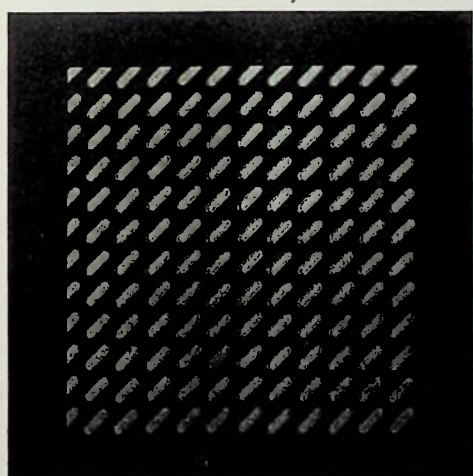
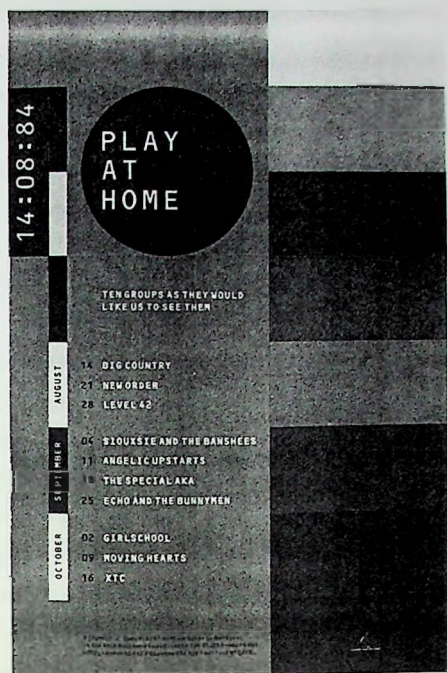


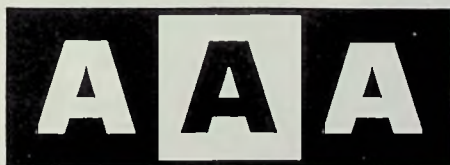
FIGURE - 8.1 TOP - POSTER FOR CHANNEL FOUR T.V. BY SAVILLE USING A T.V. TEST CARD AS A BASIS. BELOW - 'ORCHESTRAL MANOUVERS IN THE DARK' SLEEVE.

simple and easy way to create visuals and convey information. Garret uses clever placement of type on the single and in all of his work. The words 'orgasm addict' are turned at a right angle on the page, giving it style and adding to the overall single sleeve. A simple modern sans serif face is used for the New Wave band, starting their career in the new Post-Modernist society. Garret has also designed the Buzzcocks' logo/corporate identity which appears on their whole package, from concert tickets to album sleeves. Logos became very popular with bands in the 80's and Garret was one of the biggest developers and users of Logotypes. With modernist approaches like this Garret set up his Assorted Images studio to promote his Post-Modernist typographic style. He claims his studio *'uses any style, avoids fashion, ignores trends, dismisses fads, deplores dogma, remains oblivious to politics, adores American cars, eats at McDonalds and sleeps irregularly'* (Malcolm Garret, 1980). The New Wave Style gurus avoided trends and fashion. They also refused to conform to conventional graphic design. Instead they set the styles and fashions in graphic design during the 1980's. Styles and fashions that have been over-used and copied in the last ten years by graphic designers in an inhuman and feelingless way, all to better themselves mainly in our commercialist society.

Malcolm Garret's school friend Peter Saville is also an important innovator, or maybe re-designer would be more appropriate. Saville produced some interesting pure typographic and elegant type and photography work during the 80's. He has recently announced that he is not interested in doing album sleeves anymore, because he doesn't buy records now. He also studied at Manchester, and went to work for Factory Records when he left college. His album cover work is technically brilliant, and he has an eye for the almost perfect placement of type on a page. As with the other graphic designers of the 80's, he uses historical references for typography and past Fine Art movements. He combines in his album cover work everything from first century Roman letters (for the band Joy Division) to the Modernist approach (for New Order). Figure 8 shows New Order's 'Low Life' album sleeve. Saville's clever use of Modern type combined with powerful mysterious photography is demonstrated here. The



FIGURE - 9.



ARTISTS AGAINST APARTHEID

FIGURE - 9.1 LOGO FOR 'ARTISTS AGAINST APARTHEID' BY BRODY.

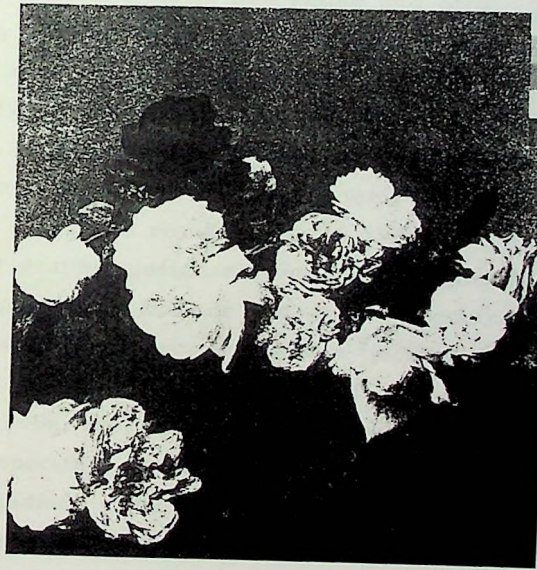
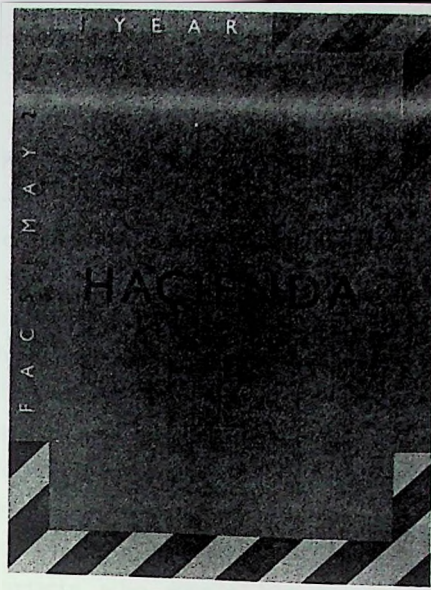


FIGURE - 8.2 TOP - SAVILLES POSTER FOR THE HACIENDA NIGHT CLUB , LONDON USING ROAD SIGNS AND MARKINGS AS A STARTING POINT. **BELOW** - A CROPPED CLASSICAL PAINTING OF FLOWERS ARE USED AND RE- WORKED BY SAVILLE FOR NEW ORDERS' POWER, CORRUPTION AND LIES' ALBUM.

words 'New Order' are layered on the right hand side of the sleeve. The word 'new' is layered on top of the word 'order', and they are built into each other. This gives the consumer the challenge to decipher the words, and in turn they [the consumer] are partaking in the design process really. Vaughan Oliver and Russell Mills use layers of information on a more complex scale to create interest. The more sophisticated consumers of the Eighties were more open and understanding of this and related uses of type and image. Malcolm Garrett and Peter Saville also used everyday graphic devices, road signs, commas, brackets, and a wide range of other symbols related to the typeface in their styles. One of the most noted typographers and graphic artists who was a big exponent of these devices was Neville Brody.

Brody took graphic design to extremes, especially typography. He even went so far as to design his own typeface 'Brody Bold'. He has been criticised and admired since the 80's. After barely passing his degree at the London College of Printing, he went to work for independent record labels like Fetish and Stiff. There he developed his style, designing album covers. Then he went to work for The Face magazine, one of the new style magazines of the Eighties, supposedly reflecting the new sophisticated lifestyle of the 80's consumer. He produced some good work while doing album covers, but his self-indulgent over-complicated work for The Face has done more bad than good. He realised this in 1988., and realised that he was provoking graphic designers who were copying his work to produce graphics purely for the one end, to make money. The graphic design business was slowly becoming just a business. Design students were taught at college to get jobs, and how to do that job. Ideas weren't to be explored just for ideas' sake, according to college tutors, especially at the London College of Printing where he [Brody] studied. *'The ideas culture has been replaced by the money culture'* (Neville Brody). Today Brody realises that graphic design has become totally out of control. As graphics style guru of the 80's, he has had a major part to play in the meaningless, overworked, out-of-control graphic design industry of today. He is now trying to cover himself for his work of the 80's. He made a lot



FIGURE - 10.



FIGURE - 10.1 CLOCK DVA SLEEVE WITH FINE ART BASED ILLUSTRATION - BRODY.

of money from his dictation of style, and is planning on making a lot more by trying to lead today's graphic mess back to basics and pure design, and in the process give himself another ego massage like the one he got when he had an exhibition at the Victoria and Albert, of his graphic design, called 'The Graphic Language of Neville Brody'.

The work Brody did for The Face was soon imitated by people who saw his new approach as something they could make easy money out of. Their re-designed Brody imitations didn't last long because they didn't understand what the style guru was trying to do. Thus this imitation has really been the main reason for the graphic designers of today turning graphics into an over-commercial business that forgets the human content to a large extent.

Before Brody worked for The Face he worked for independent labels that were springing up all over the place after Punk in 1979. He worked with the late Barney Bubbles on the design team at Stiff Records, and later moved to the experimental label Fetish. He was influenced by Herbert Spencer's book The Pioneers of Modern Typography, of course, like his counterparts Garret and Saville. While they were really imitating the Constructivists and Dadaists, Brody was reacting to the underlying thoughts behind these groups' work, and transferring it into his new style.

His graphic language has seeped into every area of graphic design, especially logotype design. He has designed logos for bands like Cabaret Voltaire, and the experimental band 23 Skidoo. Also he has designed the Red Wedge logo with its strong Constructivist influence, shown in Figure 9. Also shown is his logo for Artists Against Apartheid, which looks too much like the Automobile Association logo, but Brody's logo does convey in black and white the radical segregation of apartheid. Figure 10 shows the album sleeve Brody did for Desmond Dekker, one of the first sleeves he did for Stiff Records. The typography is very much in the style of Russian Constructivists, with their symmetrical systems that appear in a lot of Brody's album sleeves, and his work for The Face.



FIGURE - 10.2 BRODYS POSTER FOR EXPERIMENTAL BAND SKIDOO.

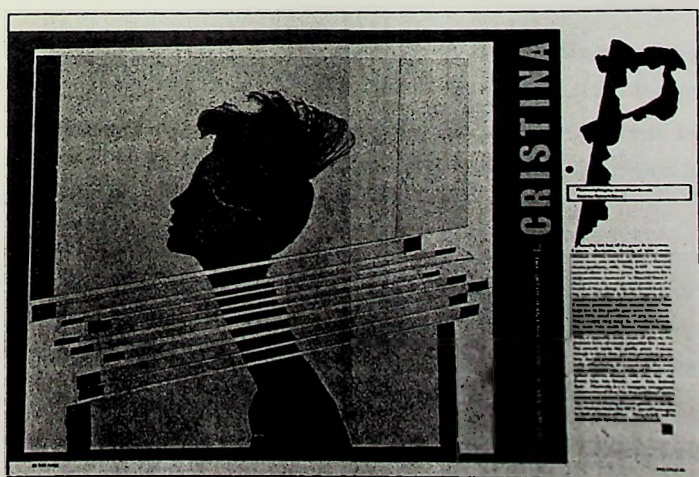


FIGURE - 10.4 AN EARLY DOUBLE PAGE SPREAD BRODY PRODUCED FOR THE FACE MAGAZINE.

Indeed, these Constructivist elements appear in the typographic work of a lot of 80's graphic designers, especially Barney Bubbles, Malcolm Garret, and Peter Saville. The work of the Constructivist typography and the Dadaists' and Futurists' illustrations were widely re-designed and manipulated by the new Wave style gurus of the 80's. Brody gets most of the criticism because he is really seen as the father-figure of the Graphic Design Renaissance of the 80's. His non-conformist style has really done more bad than good for the state of graphic design today, as I mentioned earlier. As regards the album sleeves, Brody did contribute greatly to the more fine art approach, more so than Peter Saville and Malcolm Garret. He helped through his experimentation with logos and fine art based illustration to take the emphasis off selling records with photographs of the band on the cover to express their musical approach. Instead, graphic designers like Brody, Garret, Peter Saville, and especially Vaughan Oliver, who I will look at next, developed new ways of seeing music compared to the conventional band image approach. These designers were determined to break the rules of conformity, especially the rules of conventional typography. Through their mixing and placing of type faces in unconventional ways, using classical references, technical and informational graphic devices. They opened up new and interesting possibilities for typography. They all started out working for independent record companies and in the case of Brody went into the mass consumer society of the 80's reaping the benefits. In contrast to the path Brody has followed, retailing and advertising, is the work of graphic designer/artist Vaughan Oliver.

Vaughan Oliver is one of Britain's most noted Fine Art based Graphic designers/illustrators. Oliver went to Newcastle Polytechnic with his partner Nigel Grierson, and trained under Terry Dowling their teacher and one of the people they admire. Terry Dowling has also inspired Russell Mills in his print work.

Oliver left Newcastle College with an illustrator's portfolio. He was ignorant of typography and felt it only hindered a piece of illustrative work. He went to work for the Michael Peters Group,



FIGURE - 10.3 BRODYS USE OF LOGO AND CONSTRUCTIVIST TYPE COMBINED WITH JAPANESE INFLUENCED ILLUSTRATION.



FIGURE - 10.5 VAUGHAN OLIVER (RIGHT)



FIGURE - 11 OLIVERS SLEEVE FOR 'THE PIXIES' ALBUM 'DOOLITTLE'.

straight out of college. There he worked on beer labels, sweet wrappers, title pages and shop fronts. His work in these areas brought out the natural typographer in him. Oliver now uses type on his album covers and posters in an illustrative manner, rather than an informative one as can be seen on the opposite page (Figure 11). He uses a classical letter to start a word and then slots in sans-serifed faces to make up the rest of the word. Oliver also uses tracing paper and photographic tricks like tinting and underexposing to work his type in as part of an illustration. Most of the photography is produced by Nigel Grierson. They both have input into each other's specialised areas and work together at 23 Envelope.

They alone are the marketing department of 4AD Records, set up by Ivo Watts Russell in 1980. Oliver and Grierson are in a unique position working with 4AD. They have practically total freedom to produce a personal response to a band's music. The bands on the 4AD label (The Pixies, Modern English, and The Cocteau Twins, to name a few) are part of the Avant Garde music scene. They don't get much commercial air play on radio so they need a strong visual image to catch the attention of the consumer. Some bands refuse to have an identity done by Vaughan Oliver, because his identity and image is so strong and personal that it could upstage the band's own image. Oliver's work is pretentious and he tends sometimes to over-indulge in his album sleeve work, resulting in confused and cluttered artwork. Indeed, the 1980's graphic designers I have mentioned all have their self-indulgent phases, but they have produced a lot of good design. I admire Oliver's work, more his obsessive organic textural layering work than his typographic approach.

As with most of the other pioneers of 1980's typography, Oliver's typographic influences come from the Dadaists, Constructivists and Bauhaus. Other important influences for Oliver are artists like Samuel Beckett and Russian film maker Andrei Tarkovsky and, of course, pints of Guinness. Influences like these helped him to develop his style. His illustrations are directly inspired by listening to the music of the band he is working for. When he does

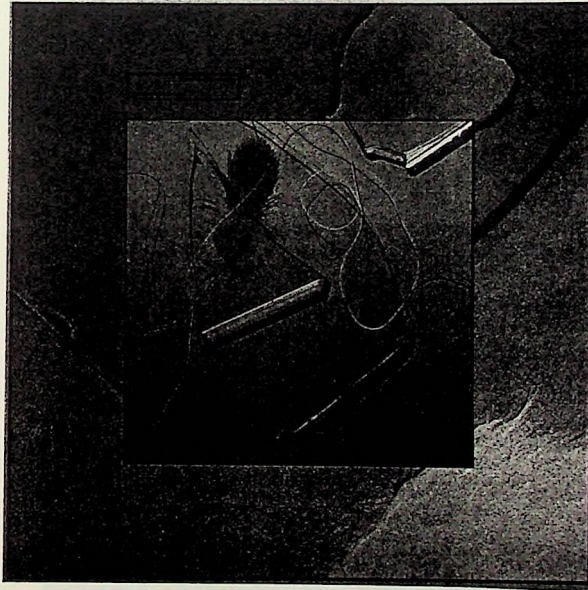
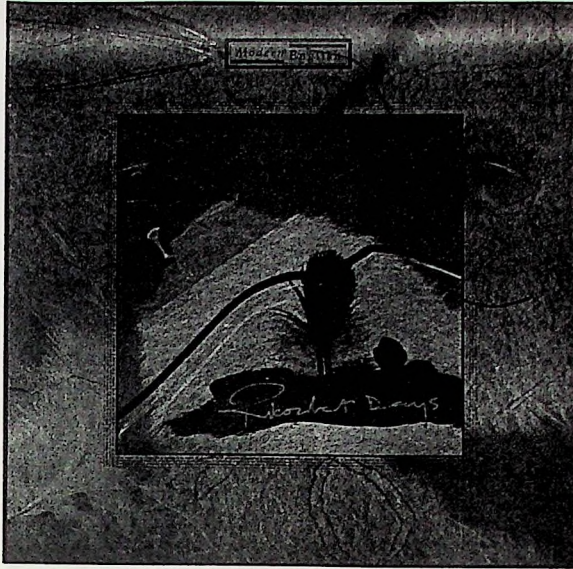


FIGURE - 11.2 TWO ALBUMS FOR MODERN ENGLISH, - TOP ' CHAPTER 12 ' AND BELOW ' RICOCHET DAYS ' .THEY BOTH SHOW A CONTINUING DESIGN CONSISTANCY FOR THE BANDS IMAGE.

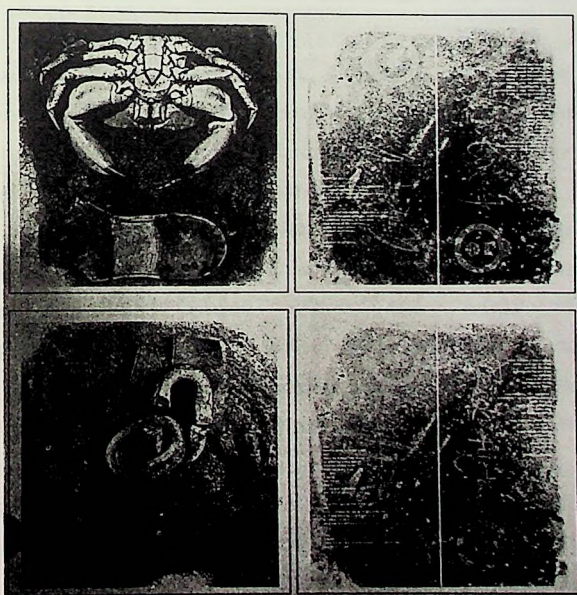
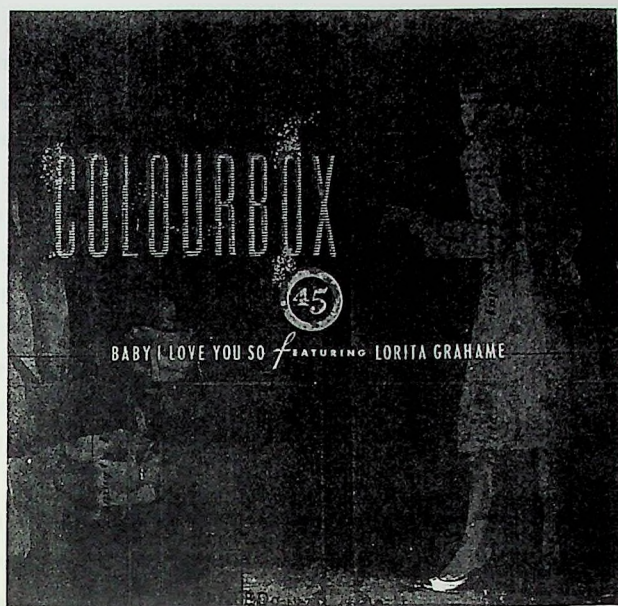


FIGURE - 11.1 TOP - COLOURBOX 'BABY I LOVE YOU' ALBUM, SHOWS OLIVER BUILDING UP LAYERS OF INFORMATION WITH TYPOGRAPHY AND ILLUSTRATION. BELOW - PERSONAL RESPONSES TO INDIVIDUAL SONGS OF 'THE PIXIES' BY OLIVER.

the illustration the typography follows and is combined into the flow of the illustration. Oliver has not ventured into the commercialist world of the 80's to the same extent that Saville, Garret and especially Brody have. 4AD Records and Vaughan Oliver enjoy a more cult audience. They market music they like and produce graphics that complement this music. They are not feverishly working on projects that will make them vast amounts of money. Therefore Oliver is really taking the role of a fine artist to a further extreme than his counterparts in the 1980's. Another graphic designer/illustrator working in a similar Fine Art vein is Russell Mills.

Russell Mills, who is convinced Punk made his work more acceptable to commercial clients, like Vaughan Oliver, has a Fine Art based approach to graphic design and illustration. As I have examined, Vaughan Oliver tends to build up and experiment with layers of textures in a photographic way. He uses underexposed photographs, photographic mistakes, and organic growth in his layering techniques. Russell Mills, on the other hand, physically builds up layers of information using organic materials, paint and other unknown or un-used materials in a mixed media approach. Mills is more a creator of images, and there is no real distinction between his work as a graphic designer, illustrator or a painter.

Mills studied at Maidstone Art College, where he first began to experiment with layers of textural images and mixed materials. He further developed his style while studying for his Masters Degree at the Royal College of Art between 1974 and 1977. For his Master's show, Mills produced fifty-seven illustrations/visuals for thirty-eight songs by Brian Eno (ex Roxy-Music). Mills had admired Eno's experimental music since the early 70's. In his illustrations, he wanted to produce visuals that would complement and be as intellectually sophisticated as Eno's music. The illustrations give an extra dimension to Eno's music, thus giving the viewer new information and evoking more images in the mind when listening to the music. Like Vaughan Oliver, Mills is concerned with a personal response to the music, rather than the band's image.



FIGURE - 11.5 BOOK COVERS FOR PICADOR, ILLUSTRATED BY RUSSELL MILLS WITH TYPOGRAPHIC WORK BY VAUGHAN OLIVER.



FIGURE - 11.3 POSTER FOR OLIVERS EMPLOYER - 4AD IN-DEPENDANT REORDS.



FIGURE - 11.4 RUSSELL MILLS ILLUSTRATIVE RESPONSE TO JAPANS MUSIC COMBINED WITH A PERSONAL TYPE IDENTITY FOR THE BAND.

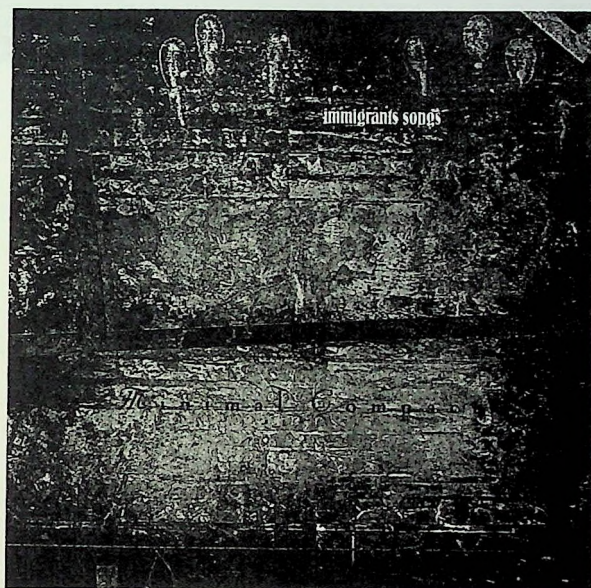


FIGURE - 11.6 SLEEVE BY MILLS FOR BAND - MINIMAL CONTACT.

Oliver and Mills are giving the record buyer a challenge and extra value for money.

The illustrations Russell Mills produced for Eno's music resulted in a book being published by Faber and Faber in 1986. The book, More Dark than Shark, shows the thoughts and lyrics of Eno combined with Mills's illustrations and working approaches. All typography is by Malcolm Garret.

The relationship between Mills and Eno developed into Russell Mills joining Eno's OPAL group, and his responsibility for all their design work, including stage sets and album covers. The OPAL group is a combination of artists, designers and musicians set up by Eno to explore the fringes of creativity in music, art and video. The members of the group are people Brian Eno has worked with, admires, or sees potential in. One member, Daniel Lanois, has produced some of U2's albums with Eno. He has also produced Bob Dylan, The Neville Brothers, and Robbie Robertson. The other members, John Bonnar, Harold Budd, Michael Brook, and Eno's brother Roger, are all concerned with video and sound production, management for exhibitions and Rock bands, and numerous experimental music, sound and video projects. The OPAL group is only one of these healthy new interactions of artists from every field. Musicians took control and a more active interest in their packaging, stage sets, and overall image during the 80's. Graphic designers got more involved in seeing and representing the feeling and sound of musician's music visually.

Russell Mills doesn't use representational images for his interpretations of music and his interpretations for book covers, stage sets, and other commercial work. He produces images that come from a personal response and interpretation of a piece of music, a poem, or a piece of text. The Dadaist Marcel Duchamp is one of Mills's favoured 20th century artists. He has drawn influence from Duchamp's work, as have many other graphic designers and musicians of the 80's. Just how much they have taken from 20th century Modern artists is the subject of my next chapter.

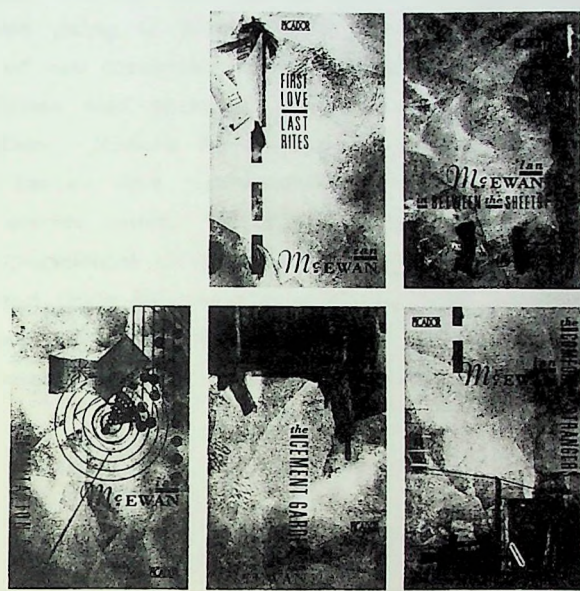


FIGURE - 11.8 FULL SERIES OF PICADOR BOOKS DESIGNED AND ILLUSTRATED BY MILLS AND OLIVER.

Admiration for Duchamp has been an inspiration for Mills's style. In Mills's recent work, he uses every type of material that is appealing, unknown, apt and exciting. He uses blood, plaster, oil paint, earth, nail varnish, woodstains, chemical and aesthetic unknowns, and mixes opposite materials to achieve new effects. The risk involved excites Mills. When he works on a one-off piece, the actual piece he starts on is the final piece. He doesn't do rough sketches of what the final work will look like; thus using chance techniques popular with the Dadaists. If Mills knew what the final piece was going to look like, it would soon become boring. The chance of new direction while working on a piece is increased. The accumulation and blurring of layers of information produces new information. Russell Mills draws inspiration from organic growth, natural forces, and regeneration as metaphor for human potential, and of course music. He is a musician/percussionist, and has done some experimental albums during the Seventies. Overall Mills and Oliver and their 80's counterparts, musicians and graphic designers alike, adopted, drew influence from, and cannibalised the work of early twentieth century Modern Art movements.



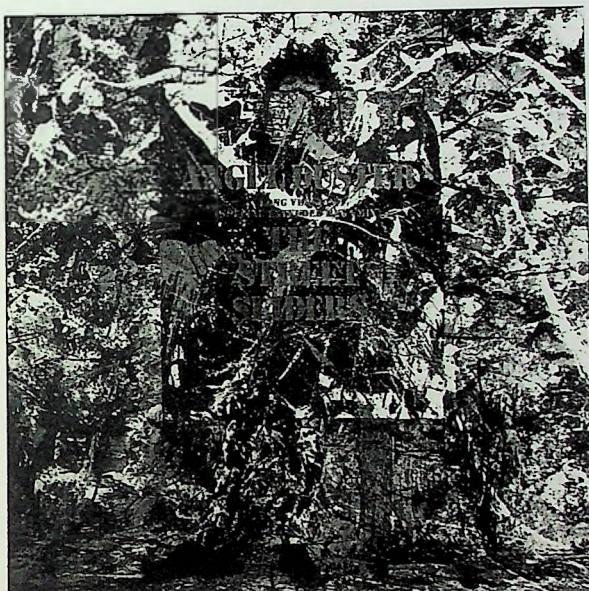


FIGURE - 11.9A PAINTERLY/ FINE ART APPROACH TO SLEEVE DESIGN.

The New Wave graphic design gurus, Malcolm McLaren and Punk had one important thing in common through their music and graphic design work: they made the interaction between Fine Art, music and graphic design more acceptable and commonplace in mass culture. In this chapter, I am concerned with the cannibalism of these musicians and graphic designers of the early 20th century Modern Art movements like Dada, Surrealists, Constructivists and International Situationists. I also want to look further back into Art History to see how the 20th century Modern Art groups like Dada and its counterparts in turn cannibalised and took influence from (to take one example) the work of the Mannerists that came about after High Renaissance around 1520.

The use of Fine Art in music and graphic design is most evident in Punk and the work of the graphic designers I have mentioned in Chapter Two. The Fine Art interaction with music and graphics started to take off in the late Fifties and early Sixties. Examples of this would be pop artist Peter Blake's work for the Beatles' Sgt. Pepper Album cover, also the work of Andy Warhol with the Velvet Underground. This relationship was really a mixed-media one. They combined theatre, video, performance art, music and painting in a total art experience. Since Warhol and the Underground Fine Art/Modern Art has combined with music and graphic design on a large scale. Musicians have taken influence from modern Fine Artists and developed this influence into the visual side of their music. In recent years with the video revolution the visual image side to Rock and Pop has become more important than the music. This is particularly true of the style magazines of the 80's for example. The Face magazine, which Brody designed for a couple of years, promoted the visual side of things and dictated that content was not important -- how something looked was everything.

The 1980's graphic designers and Malcolm McLaren, as I have discussed earlier, are part of British culture. The links between



FIGURE - 11.9B POLLOCK INFLUENCE OBVIOUS IN THIS WEATHER PROPHETS SLEEVE.

Fine Art, music and graphic design can all be seen the strongest in British culture. A key factor in this is the British art school system. Brian Eno and Russell Mills both came through this system, as I looked at in Chapter Two. In British art schools, musicians and artists/designers had a chance to meet and form bands. An infinite list of musicians went through the same school system as Eno and Mills -- to name a few: John Lennon, Pete Townshend of The Who, Malcolm McLaren of course, Adam Ant, Brian Ferry, and Pink Floyd. They all developed their own image and musical approach, helped along by the physical, noisy, and messy experience of art college.

Music and graphic design have become mixed medias. This is very evident in the work of the 80's sleeve designers and musicians. Fine artists' innovations and experiments of the early 20th century weren't explored by mass public because basically they couldn't understand what they were doing. Today in 1991 the experiments for example of Surrealist film makers and other abstract film makers, Dali and Duchamp are enjoyed by millions of people even though most of them don't realise it. The experiments, non-naturalistic and non-realistic work of the Surrealists have been incorporated into Pop and Rock videos which make the theories of the Modern Art movements more acceptable and understandable to our mass culture.

The reasons and extent to which Fine Art ideals and innovations are used by the 80's graphic designers must be made clear. Malcolm Garret, Peter Saville, Neville Brody, Vaughan Oliver and Russell Mills were all fighting for attention in the same marketplace, but not on the same levels. Vaughan Oliver and Russell Mills are adopting Fine Art methods and systems to arrive at their solutions, and in Oliver's case he is not using a Fine Art approach totally for commercial reasons. Brody especially used and cannibalised Fine Art to give himself the edge in commercial terms. This is particularly evident in his self-indulgent work for The Face magazine. He would be considered more of a graphic artist/fine artist than a straight graphic designer.

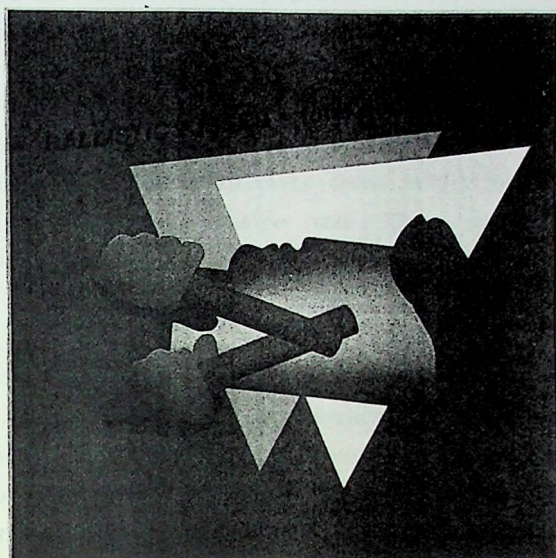


FIGURE - 11.9C THE APPEARANCE OF RUSSIAN INFLUENCED ILLUSTRATION AND TYPOGRAPHY ON 80'S ALBUM COVERS.

In the 1980's one early 20th century art movements that influenced and has been cannibalised by graphic designers, particularly for its typographic approach, are the Russian Constructivists.

Russian Constructivism emerged after the Russian Revolution of 1917. The Constructivists reassessed the role of the artist and his work in society. The Constructivists were really artists who wanted to be designers. This desire was later used to formulate the methodology behind the Bauhaus schools of design in Germany in the 1940's. They were mainly concerned with designing functional objects for the new socialist society in Russia after the Revolution. The Constructivists failed to a large extent to change the environment and have their designed objects introduced into mass production. They changed and lowered their sights to more practical problems, problems that could be well-designed on a small scale. They turned their attention to typography and its uses. They turned to posters, exhibition design and layouts, areas where the scarcity of materials would not effect so much. The Constructivists had mainly been concerned with three-dimensional objects and structure like textiles, furniture, clothes and theatre design so it is strange that they entered the world of two-dimensional graphic design and concentrated on it during the 1920's. Photography and photomontage were used widely in posters and other graphics. Constructivists used the photograph to represent reality instead of using painterly realism. Some of the most noted Constructivist graphic designers were Lissitzky, Rodchenko and Aleksei Gan. Gan worked mainly as a typographer, working on books, magazines, newspapers and posters. He was part of the development of the combination of artistic and productionist methods. This system was designed to achieve maximum artistic and social impact. It combined production techniques, artistic criteria, social and political tones, and psychological factors that would effect the viewer's response. Gan used typography to reinforce his messages. He used different weights and thicknesses of type, combined with heavy underlines and bars. These elements appear in Malcolm Garret's and



FIGURE - 12. GANS POSTERS FOR THE FIRST EXHIBITION OF CONTEMPORARY ARCHITECTURE , MOSCOW, 1927.



FIGURE - 12.1 A. LAVINSKIIS POSTER FOR EISENSTEINS FILM ' BATTLESHIP POTEMKIN.



FIGURE - 12. GANS POSTERS FOR THE FIRST EXHIBITION OF CONTEMPORARY ARCHITECTURE , MOSCOW, 1927.



FIGURE - 12.1 A. LAVINSKIIS POSTER FOR EISENSTEINS FILM ' BATTLESHIP POTEMKIN.

Peter Saville's work, and of course Neville Brody. They use these lines, bars, and commas, full stops and other typographic elements in their new re-designed pretentious style of 80's graphics. Barney Bubbles was probably the first to revive the Constructivists' typographic experiments and Malcolm Garret followed on using the lines and bars mainly in his page layouts. Brody actually used the Russian typefaces like the faces used in Gan's work opposite (Figure 12). Overall the Russian Constructivists supplied the New Wave graphic designers with a good foundation for them to build their own styles. The technical placing of type on a page and the impact of typography was explored by the Constructivists, and re-used and re-designed by the 80's designers. Taking the typographic innovations of the Constructivists and manipulating them was made easier by the new technology that became available for graphic designers in the 80's boom. I mentioned photomontage and collage with regard to the Constructivists. These techniques, especially collage, were used and manipulated by Jamie Reid and Punk, and also Brody and his counterparts.

Collage, a French word meaning pasting or gluing, was widely used by Dadaist, Surrealist and Futurist movements in the early 20th century. The Dadaists held exhibitions in various European cities -- Zurich, Paris, Berlin and Hanover -- around the time of the First World War. The butchering that was going on in the War by supposedly civilised nations sparked the Dadaists to react in a violently critical manner. The Dadaists' main aim was to shock and provoke the public. The shock value of graphic design and art today rates very low on the Richter scale. Shock tactics like the Dadaists used were incorporated into Punk, and the album covers for the New Wave alternative music of the 80's. The Dadaists were also anti-art in that they associated traditional and conventional forms of art with the people who were responsible for the War. If these civilisations were destroying themselves, then the art of these civilisations should be destroyed. Dadaists lived for spontaneity and are the most noted users of collage as a means of communication, as well as chance techniques which they used to avoid the limits of



FIGURE - 12.2 DADAISTS COLLAGE.

taste and skill. Punk reproduced many of the Dadaists' ideas -- Punks desire to shock, criticise and satirise the establishment. It was anti-music and anti-music business, as I examined in Chapter One. 'Destroy' and 'Anarchy' were popular slogans with McLaren and Punk Rock. The Dadaists were a mix of anarchists, nihilists, and pacifists. Dada also had influence on Jamie Reid's harsh blackmail style graphics. The Dadaists' collages made use of many bits of ephemera such as railway tickets, newspaper clippings, and bits and pieces of typography. Max Ernst, one of the founders of Dada and a master of disturbing collages, was also a source for Reid, Punk, and the New Wave graphic designers. Found objects and chance techniques used by Marcel Duchamp provide influence in the purist work of Russell Mills and Vaughan Oliver.

Malcolm McLaren incorporated images and ideals from Dada and another important group like the Situationists International. They were a radical group of European artists, poets, and architects. The theory behind the Situationists involved a mixture of avant garde, anarchist and Marxist ideas. It was really a form of intellectual terrorism which they promoted through magazines and manifestos between 1957 and 1972. They criticised everyday life in Western industrial capitalism, trying to reinvent revolution. This fitted the bill well for McLaren, who was revolting against the capitalist record companies and music business. Some of their ideas, which McLaren cannibalised, were creating situations, making things happen and injecting creativity into everyday life, exactly what he did with Punk. Re-using existing material in a way to invert or turn it on its head, Punk used and collaged known materials and presented then in ways that transformed their original meanings. 'Never work' was a Situationists' slogan, incorporated by Punk. Society of the spectacle: the world of consumer goods, tourism and mass media turns people into passive consumers. The Sex Pistols reacted viciously to this Situationists' ideal. They scorned holidays in the sun and fast-food in their songs, and encouraged youth to produce culture rather than consume it, through their 'Do-it-yourself' style; critique of bourgeois attitudes and values -- the use of shock

tactics to offend and disrupt official culture. The Pistols caused outrage with their disregard for good manners on the Bill Grundy Show, and in general. They manipulated record companies to their advantage, insulted audiences, and exposed pop music as a swindle, and idolised bank robbers such as Ronnie Biggs (the Great Train Robber still on the run today). The Sex Pistols also attacked the British monarchy in 1977, with their song 'God Save the Queen' and accompanying graphics by Jamie Reid. Punk was really formed by McLaren on influence and piracy of artistic movements in the twentieth century. Another source for image and idea piracy is the Surrealist movement which had influence on Punk, the new music and image of this music in the 80's.

The Surrealist movement is probably the most cannibalised 20th century art group. Its ideas and innovations have been widely used by graphic designers in the 80's. Like the Dadaists, the Surrealists wanted to scandalise and outrage their audiences in their attempt to change society, they wanted to make the whole world feel and seem strange and weird. They were obsessed with the erotic, the fantastic, the unconscious, and dreams. The Surrealists' work and ideas appear in numerous album covers, pop and rock videos, stage sets, and in an infinite number of other areas related to the music industry and advertising. Salvador Dali and Bunuel's film Un Chien Andalou is a Surrealist classic. Songs have been written about it in the 80's and of course its film techniques and ideas have been used, especially in the pop/rock music videos of the 80's. Surrealism and music videos both contain bizarre and fantastic imagery. The videos entertain and provide an escape from everyday reality, but this is not what the Surrealists wanted their techniques to do. They wanted to transform and subvert the world. Surrealist imagery and ideas have been drafted into the highly commercial world of the 80's music business really to make money by presenting weird and fantastic images. All of the 20th century movements I have discussed have had their ideas cannibalised and used for the most part to make money. Musicians and designers during Punk and the 80's treated past cultures and art movements



FIGURE - 12.4 BOY GEORGE (RIGHT) AND ONE OF MCLAREN'S 'STARS' ANNABELLE.

like a vast bank of styles, ideas and images that were available to them to use in any way they wanted. *'Like a pirate you plunder everything that you want from your world culture it is like your treasure and you take everything that is great, warm, human ...'* (Vivienne Westwood, McLaren's partner in crime). Boy George and Culture Club's reason for combining bits of ephemera from world culture was that they were trying to harmonise the family of man. Harmonising cultural *images* may be easy, but in reality harmonising the family of man is not so easy, one example of the disharmonising of man would be the Gulf War. Boy George, the Irish born lead singer of Culture Club is, like McLaren, another style Guru. He is a good example of the new emphasis put on image in the 80's. Before he became a singer, he had developed a reputation in London for his weird gender-bending look. He shocked people by almost looking like a girl, with heavy make-up and girls' clothes. His development of such a style soon got him drafted into the capitalist pop music scene by some clever record company. The media attention he drew on himself with his style made him a famous pop star, and the same media killed his fame just as quick as they had made him, with allegations of drug-taking and abuse.

The feeding off past Fine Art has been so widely used to date in the music business and advertising that in the future cannibalised Fine Art combined with graphic design will probably not work very well. Punk and New Wave album cover designers cannibalised the 20th century art movements, but these modern art movements aren't so innocent. They too have cannibalised and re-worked ideas and innovations made by previous artists and culture. A good example of this would be the Mannerists and Baroque Art, and ideas of the 16th century. The origins of Modern Art, Dada, Surrealism, Abstract Art and Expressionism -- all lie in the Mannerists' ideals.

The Mannerist movement came about after the High Renaissance artists Michelangelo and Raphael. They extended the tendency for abstraction from reality and veered away from nature and representational forms. The Mannerists took classical and ancient



FIGURE - 13. SECTION FROM 'THE GARDEN OF DELIGHT' BY BOSCH.

forms and manipulated them to form the basis of their style. With the decline of High Renaissance around 1520, the Mannerist artists Cellini, Brozino, Hieronymous Bosch and their counterparts emerged in Rome. They were reacting critically to the art that was produced during the Renaissance and before. The Mannerists were concerned with anything fanciful, extravagant, weird and unexpected. These elements are also a major part of 20th century artwork. The Mannerist painter Hieronymous Bosch has had great influence on Dada and Surrealism. Bosch stayed away from the representational side of man, for example, and painted what was inside the man's mind, instead of his physical appearance. Bosch produced many reactionary pieces of work to the pre-Mannerist artists in his short lifespan. His compositions are full of strange images and symbols that amuse, shock and even terrify their audience. This power to shock the public appears to a large extent in the Dadaist and Surrealist work of the 20th century, and indeed later in Punk. Bosch would be included in their cannibalism of past art and world culture. His symbolism is best shown in Figure 13, The Garden of Delight. This is one of Bosch's most famous triptychs. It is full of carefully painted nude males and females taking part in hundreds of weird things. Symbols of nudity and the devil [the monster in the third and darkest pieces in the triptych = hell]. The painting is a good example of Mannerist painting and style. The unreal, strange and gloomy dreamlike imagery that came out of Mannerism appeared later in the 20th century, as did the ideals of the Baroque artists who came after the Mannerists in the 16th century.

The Baroque artists extended and developed the Mannerists' ideas instead of radically changing and manipulating them. They were also concerned with the bizarre, unusual and the imaginery. The Baroque and Rococo styles were the start of the Golden Age of Western Art. Life itself was an art and art became an everyday part of life during the 17th and 18th centuries. The Baroque and Mannerists came after the perfectionist Renaissance art and was considered a wild and barbarous art form. The Baroque and Mannerists fled from the

imitation and perfect reality of Renaissance art by looking to the abstract and imaginery world.

The Mannerist, Baroque, Rococo, and the movements which followed them, developed an integration of artistic styles, painting, sculpture and architecture into a harmonious artistic expression. Bernini, and later Rubens, were the main artists to bring about this harmony. Berni, Bosch and their fellow artists were instrumental in the extension of artistic thought during the 16th, 17th, and 18th centuries. They changed the usual approach to painting, sculpture and architecture that were rife during the Renaissance. Their innovations were cannibalised by the 20th century art movements like Dada and Surrealism when they collaged pieces of ephemera and ideas from past and world artistic cultures. In turn, Punk and the New Wave graphic designers cannibalised and plundered Dadaists and Surrealists. It is a vicious circle of reproduction, re-designing and cannibalism, and all for what purpose?

In the 80's, for example, this cannibalised art was used on elegant pieces of ephemera, album covers. Unlike throwaway pieces of ephemera (bus tickets, washing powder boxes, or a bus timetable) the album cover is a more evocative piece of ephemera. It is not so short-term as the others mentioned. Some album covers will go down in history as a reflection of time, social views and graphic design styles. Albums like the Sex Pistols' 'Never Mind the Bollocks', or some of the Beatles, Hendrix, or Bowie albums. The majority of covers last a few months and then they are totally forgotten by mass culture. McLaren's Punk and the new style graphics of the 80's style gurus were not totally new innovations, but nice pieces of ephemera from numerous world cultures, collaged together with the new technology of the 80's boom, and dumped by a large majority of designers in the new commercialism and capitalism of the 80's. I have discussed the changes and effects of British graphic design and the album covers produced. But what effect did Punk and the New Wave graphics have on Irish graphic design and Irish album covers?

-- *Chapter four*

THESIS 1991

So far I have discussed McLaren's Punk Rock invention, its achievements, and most importantly, its effects on the New Wave graphic design gurus of the 80's. While all this was happening, mostly in Britain, what was happening on the Irish music and graphic design scene? Did Punk have huge effects on Ireland during the Seventies? Did the 80's Graphic Design Renaissance have the same dramatic effects on Irish graphics as it did on British design? To help me answer these and related questions, I went to talk to Steve Averill, graphic designer and musician, at his Works Associates studio in Dublin. He is Ireland's most prolific album cover and music business graphic designer since the early Seventies. Most people know him through his work for one of the biggest Rock acts in the world during the 80's -- U2. He has designed most of their albums and promotional pieces right through their career.

When Steve Averill wanted to get into the field of album cover design in the late 60's and early 70's, Jim Fitzpatrick was the man to beat. Averill finally got his chance to do album sleeves in the mid-Seventies. He was a member of Ireland's first Punk band, the Radiators from Space. With the band releasing albums, it gave him a chance to realise his ambition to do sleeve work. The sleeves he has done for the Radiators are not your average Jamie Reid sleeves, because, believe it or not, the Radiators from Space developed their own Punk thing here in Dublin around 1976, oblivious to McLaren and the Sex Pistols in London. Eventually Punk arrived in Ireland, but not on the huge scale it had hit Britain. Punk in the form of Jamie Reid graphics, didn't have a huge effect on Irish album covers of the Seventies. Gradually the New Wave graphics did seep into Irish sleeve design. Punk, and indeed the Radiators, did inspire Irish bands like the Boomtown Rats, the Virgin Prunes, and others during the 70's.

The album covers Steve Averill produced for the Radiators were really the start to his career in the music industry here in Ireland. He never attended an art college as such, but did a

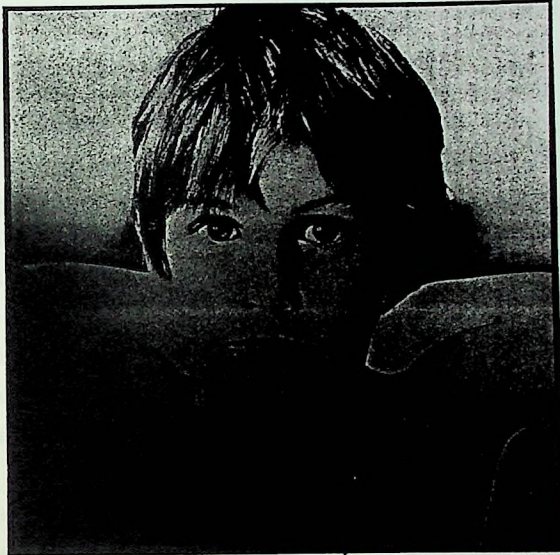


FIGURE - 14. U2 'BOY' ALBUM SLEEVE.

one-year graphics course in Dun Laoghaire Art College, and later worked in a print workshop. When he was starting out around 1967/68, there were not many colleges in Ireland specialising in graphic design. He doesn't feel at a loss because he didn't attend art college for a set four years, but does think it provides a good basis for someone starting today.

His relationship with U2 evolved from his days in the Radiators. U2, who also lived in Malahide in Dublin, approached Averill to do some single sleeves and posters, which he did, just to help them out. Since those early days, their relationship has developed to the point where U2 became one of the biggest bands in the world, and Steve Averill Ireland's most prolific album and music business designer. Figure 14 shows U2's 'Boy' album cover. This is one of the first album covers Averill did for U2, around 1980, and in my opinion probably the best sleeve he has done to date for U2. It is so simple, but so complicated. The visual impact makes the whole sleeve work so well. The young boy's innocent eyes are the first thing to hit us. There is so much going on there. With his hands behind his head, thus giving a flow from the chest, along the arms, and straight back to those mysterious thoughtful, soft and innocent eyes. Ian Finlay is responsible for this dramatic photograph. This striking image, combined with simple elegant typography, seems to be the main approach Steve Averill has taken for most of the work he has done for U2. Indeed, this approach seems to be the basis for his style, to use a bad word. Compared to the painterly, purist work of Vaughan Oliver or the typographic approach of Brody and Malcolm Garret, there is no obvious comparison. Steve Averill refuses to go to the usual design centres like London and New York. He has based himself in Dublin, Ireland, which sets him some limitations in working terms. He cannot force a personal style on Irish bands, because he would soon have little or no work. If Vaughan Oliver were to come and base himself in Ireland he would find it difficult to get work, because every Irish band does not want to have the same identity. If Steve Averill slotted Irish bands into the same system and approach he uses for U2, he would soon be out of work and have a lot of Irish music business people on

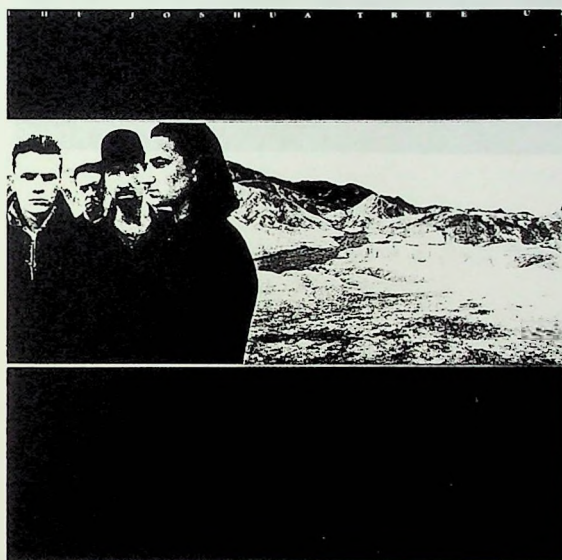


FIGURE - 15. FRONT OF JOSHUA TREE ALBUM.



his back. Averill has built up a reputation since the 70's, working for bands like U2, The Virgin Prunes, Blue in Heaven, to Joe Dolan and The Chieftains.

In Ireland, Steve Averill cannot afford to be choosy in who he works for, as can be seen from his diverse folio of bands. He prefers to meet a band and set up a good working relationship with them, their management and record company, instead of being inspired totally by the band's music, the approach of Russell Mills and Vaughan Oliver, who is in a totally different situation working with the independent 4AD label. Averill hasn't got it as easy as Vaughan Oliver, for example. He has got to do a design that he is happy with, and the band and their record company are happy with. There is, he says, a lot of friction between record company, band, and designer in choice of the final art work for a sleeve. Large record companies like CBS and Island records don't want all their bands to have the same identity. Steve Averill has to submerge his own identity and bring the band's identity to the front in the best possible way he can. He therefore doesn't have the freedom of Vaughan Oliver to force his own personal style onto a band, except if that situation arises on a project.

Steve Averill is Ireland's main graphic designer in the music business. It is not because no one else has the talent to design album sleeves, because there is an abundance of talented Irish designers, but they all take the boat or plane to foreign lands to seek their fortune. Economic reasons are the problem in Ireland, and diversity in music styles. When most design studios in Dublin hear the money paid for album sleeves, they don't want to know. As a result of this Steve Averill has to take work from middle-of-the-road companies and bands just to keep his company afloat. The two things that have kept him going are, firstly, he loves good design, and he loves music and can be found in record shops almost every day, keeping up with the latest graphic design and music, of course.

Figure 15 shows U2's 'Joshua Tree' album, released in 1987. Averill

designed this while working at The Creative Department Limited in Dublin, before he left to form the Works Associates partnership in 1988. Again, a simple format that works extremely well. Anton Corbijn's mysterious moody photography conveys the mood and feeling of the album's music, combined with the complementary simple serified typography spaced across the top of the sleeve. The four members of the group appear in all of the three photographs used on the front, back, and centrefold. They are one of those bands who don't follow the usual format of having just the lead singer appearing on all their promotional work. U2 look on themselves as four individuals working together in a partnership, so therefore they each have equal exposure in all their promotional pieces. On their single releases a portrait of each member of the band appears, not a string of portraits depicting Bono, the lead singer.

Steve Averill considers Anton Corbijn to be one of the best, if not *the* best, photographers working in the Rock field. He prefers to complement Corbijn's artistic and moving work in his own design approach. A lot of photographers complain that art directors and graphic designers crop, stretch, treat, and over-complicate with type their photographs. This manipulation takes away and stifles the photographer's personal creativity. Averill and Corbijn work very well together, and it shows on an album like 'The Joshua Tree'.

From a typographic point of view, Averill doesn't have the distinctive personal style of Vaughan Oliver. Oliver's typography sometimes complicates and clutters his album covers. Averill, on the other hand, uses typography to enhance, complement, and bring a unique identity to a band. He tends to stay away from the Letraset Typefaces, and keeps as many old typographic reference catalogues on his shelves. Using less popular typefaces for band logos helps give the band an original and personal identity. The U2 logo is very simple to write. It doesn't lend itself to calligraphy, but throughout U2's career Averill has used serified faces on 'The Joshua Tree', to block letters on their 'War' album, and a hand-drawn face for the logotype on the 'Unforgettable Fire'. Averill's typography is simple, elegant, informative and complementary to his emphasis on

ENEMIES



THE RADIATORS FROM SPACE




FIGURE - 16 AVERILLS EARLY RADIATOR SINGLE SLEEVES. THEY ARE NOT DONE IN THE HARSH 'BLACKMAIL' STYLE OF REID AND BRITISH PUNK. ON THESE TWO SINGLES AVERILL BALANCES HIS TYPE AND IMAGE. THEY ARE SIMPLE, DIRECT AND CONVEY THE ENERGY AND ANGER OF PUNK. HIS APPROACH TO TYPOGRAPHY HAS SIMPLIFIED SINCE THE DAYS OF THESE SLEEVES, DATING FROM 1976/77.

visual impact. On 'The Joshua Tree' he has used a silhouette of the actual Joshua Tree as a logo. It appears with type on the vinyl stickers, and has been used right throughout the promotional package for the Joshua Tree, on everything from T-shirts to posters. This total package format became popular in the 80's. Merchandising today is now a multi-million pound business. Large record companies make more money on a band's merchandising than on actual music sales. Especially in the new Pop music of the 80's, the music became less important and image and style became everything. In comparison to Averill's U2 work is his early Radiators sleeves, shown in Figure 16.

At the moment, Steve Averill is working on the next U2 project. He feels that the work he has done for them has not reached the standard he would like. He says *'his best work has still to come'*. He is also developing new and exciting ways to package compact discs. The vinyl record is practically yesterday's news, with compact disc and digital audio taping formats becoming cheaper and more ergonomic with better sound quality. The new size restrictions with these formats present graphic designers like Russell Mills, Vaughan Oliver and Steve Averill with new challenges. In Ireland economic reasons hinder graphic designers like Steve Averill in following total solutions for these new formats. The capital simply is not there to allow designers to produce adventurous solutions and have them printed properly. Technology is becoming more widely available for Ireland's graphic design industry. The people who commission graphic design in Ireland are also becoming more aware of the advantages of design, and also they can distinguish a bit better between good and bad design. They are a long way behind their European and international counterparts, but a small change in direction is better than nothing. A recent example of how unaware Irish graphic design commissioners are would be the new Allied Irish Banks re-designed identity. The AIB didn't even consider the track record of Irish graphic designers. They went to the big Wolf Olins consultancy in London to revamp their identity. If they had injected the money they spent in Britain into the Irish design economy and its related industries, it would have boosted Irish

design immensely. Graphic design in Ireland does look a little more promising, especially for young students coming out of college. Up to now student graphic designers have taken the boat or plane to the tried and trusted design havens like London and New York, cities that are now in recession.



Conclusion

THESIS 1991

'We've just lived through the most advanced consumer orientated period in culture that there has ever been' (Nigel Coates, 1990). The 80's, as I have pointed out, were a decade of heightened financial status. The desire for money and more money filtered into graphic design and the music industries. The consumer had the money to buy much more, and to buy a lot of goods which weren't really needed. Graphic designers like Neville Brody, Malcolm Garret, Peter Saville, Vaughan Oliver (and Russell Mills, to a lesser extent) produced graphics for this new consumerist society as it was needed. They used the album cover as a vehicle for the development of their indulgent styles. In the process they cannibalised fine art and world culture to dictate their styles and provide what the consumer wanted.

Malcolm McLaren and Punk revolted against the consumers' passiveness or non-partaking attitude. He also exposed the capitalist record companies of the 70's. But in the 80's things began to turn again, back to the situation which had existed before McLaren and Punk; capitalism, consumerism and designerism all went from strength to strength.

During the 80's, graphic design was used to sell -- the look (of a shop front, advertisement, etc.) was most important, not the product itself. Now there is a need to look for something more lasting, less ephemeral. During the 80's, it became almost 'cool' to design something that didn't last long; The Face magazine, album covers, shop fronts, etc. Students in graphic design were, to a large extent, segregated from other faculties such as fine art and fashion. They were not encouraged to experiment with other art areas, but were taught more how to make money, rather than to produce good design.

During the 80's, for example, Brody's avant garde style was the trendy look of graphic design. Today, in 1991, Brody's style is so easy to apply. There are lots of graphic designers mindlessly imitating him; imitations of his approach to typography especially

are cropping up all over the world. This imitation is a big problem in graphic design today.

The 80's were a start, a clumsy start, to a new rethinking of the design process. Each decade from now on will refine and look more at the psychological side of graphic design and other design needs. A more intellectual, caring and controlled design approach looks likely by the year 2000. The 80's were the start to reviving a more serious approach to graphic design. Like learning to walk or to write, we start off with the basics and gradually develop into more serious and advanced areas. The 80's were the starting-point, and now things can only go in an upward, advanced way of thinking. The human, psychological side of design will be developed to produce design, whether it be in architecture or graphic design, that is more lasting and solid and not as ephemeral as much of the design-work of the 80's. The style gurus of that decade were experimenting, feeling their way slowly along a new unknown graphic design path. Today the knowledge and results of the 80's have become cluttered and misused because the greedy and capitalist side of graphic design has taken over and confused everyone from consumer to designer.

This misuse of graphic design has been extended by the new computer technology that came with the boom of the last decade. The Apple Macintosh has been misunderstood and misused by Graphic Designers in the 80's. When the 'Mac' came out, its instant capabilities were exploited by graphic designers. It was a new toy to use and, of course, it was over-used and abused. What happened was that all design was produced on the Mac, and soon all design became Mac-generated. This is especially evident in magazines like The Face. But now some change is evident. Graphic designers in 1991 are getting bored with the built-in gimmicks on the Mac. They are starting to use it as a tool, as part of the process of solving design problems. They use it just like they use a paint brush or pencil: it's a tool in a graphic designer's box, not something that can solve a *whole* design problem. As I said earlier, the 80's were

a time for playing around with all the new technological devices like the Mac. Now in a new decade, graphic designers are starting to think more seriously and extending the design process and the capability of the Mac. Many of the faddish, gimmicky design processes have had their day, and the future looks like developing a more serious, human approach to design. For students of graphic design the future looks interesting, because we have come through practically every form of graphic technique and formula to date. Combining and developing this information into something new and interesting presents a challenge for new graphic designers now coming on the scene.

Unfortunately the album cover as we know it will not provide a basis for experimentation in graphic solutions, because it is now nearly extinct, and just an ephemeral collector's item. Compact discs and other formats will provide new challenges for graphic designers working in the music industry. Compact disc covers are the new album covers for the 90's. What new graphic design solutions will they depict?

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Interview

AVERILL, STEVE : interviewed at his Works Associates studio in Dublin on February 6th. 1991.

-talking about his career and work approach, his involvement with u2 and his critical view of graphic design.

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