

Face

Face

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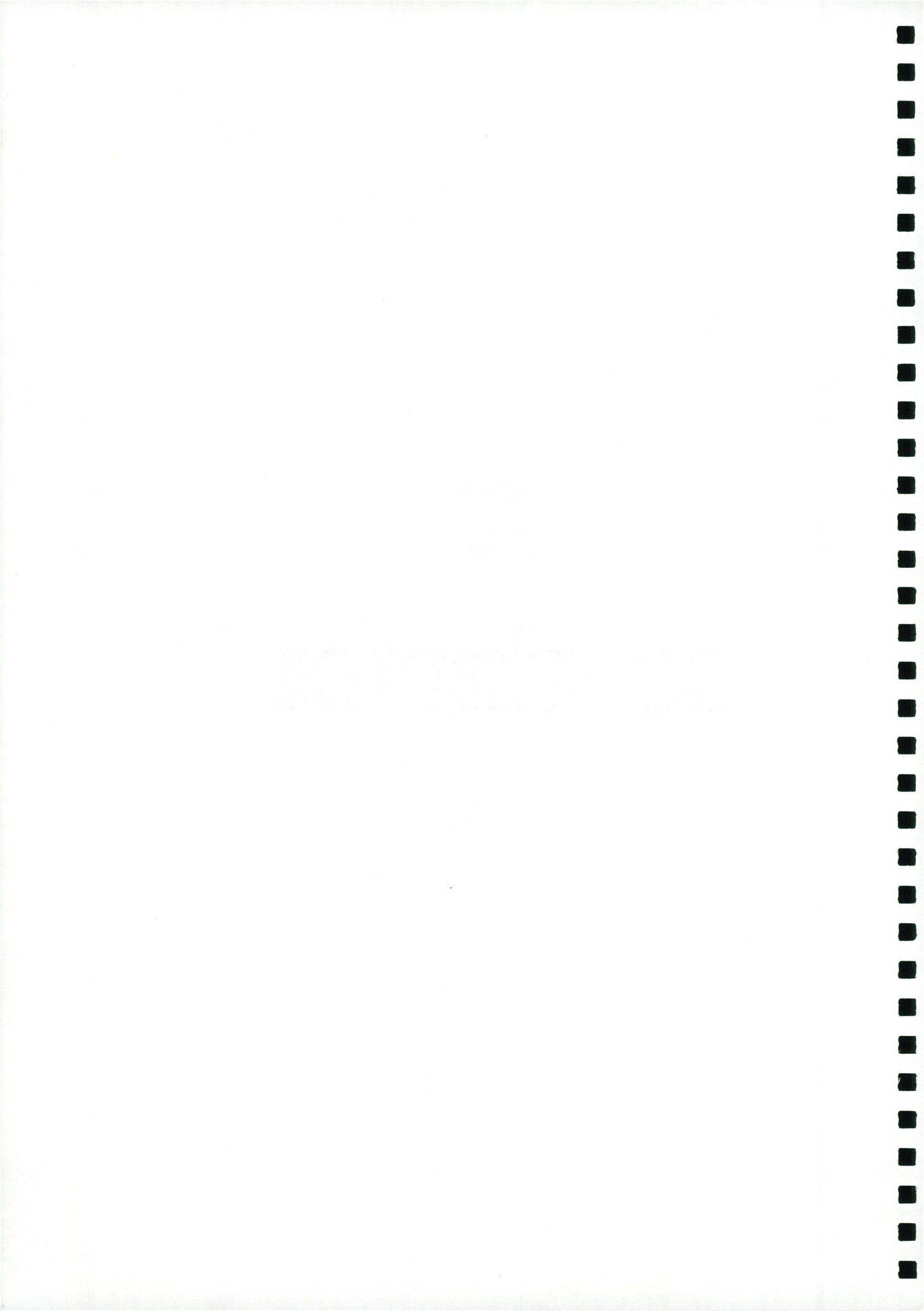
National College of Art and Design

Faculty of Design: Department of Visual Communication.

Another Face to the work of Neville Brody
(growing up in public 1981-89).

By Gareth Thomas Stone.

Submitted to the faculty of
History of Art and Design and Complementary Studies
in Candidacy for a **B. Des. in Visual Communication, 1992.**



"I have great difficulty in writing, for I think in pictures."

Rodchenko (1891-1956).

1915

Acknowledgments

I wish to thank the following for their support and help in compiling this thesis:

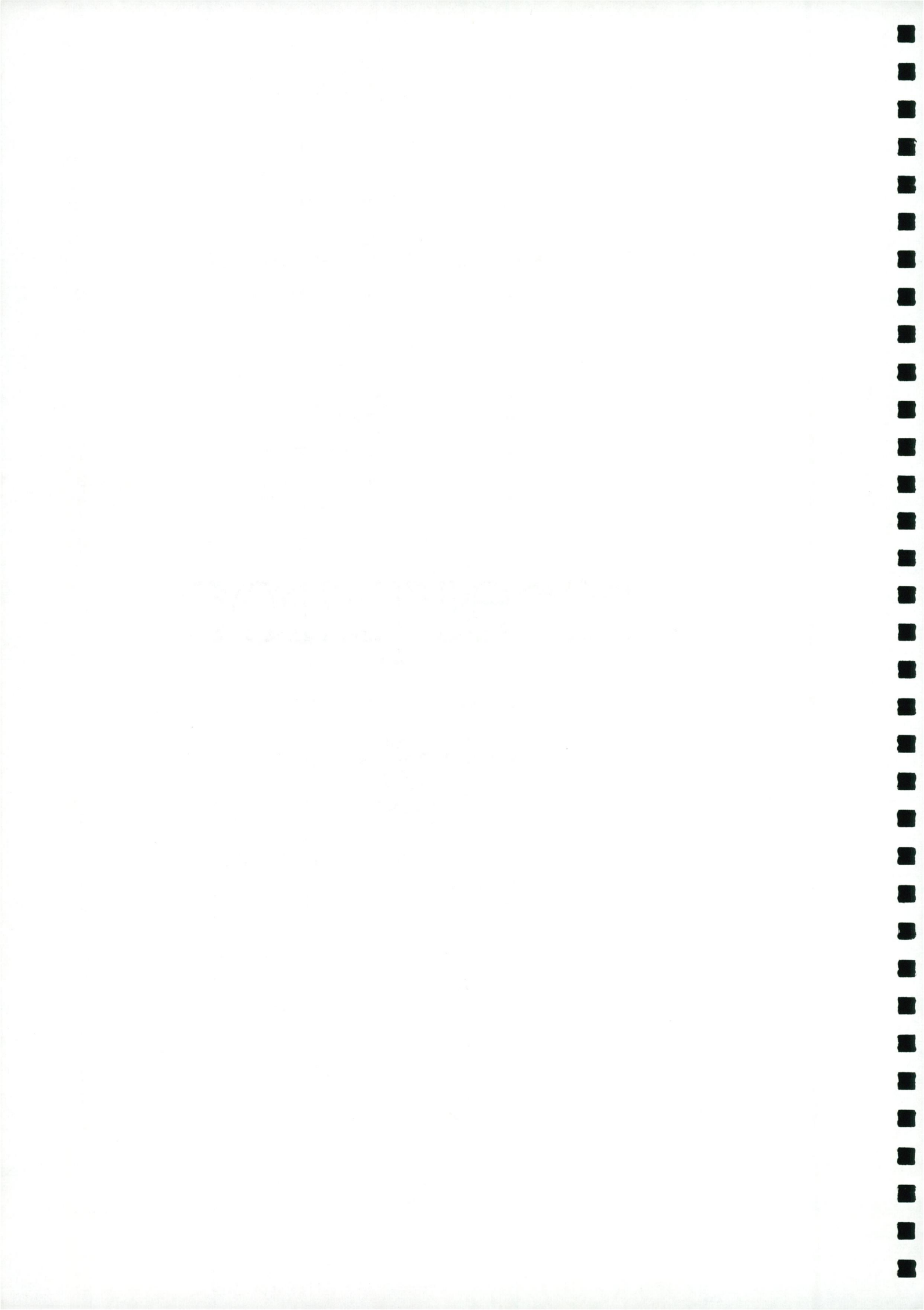
Paul Vaughan Callanan, the Library staff, Declan Stone, Phil Baines and my tutor Francis Ruane.

1947

1948

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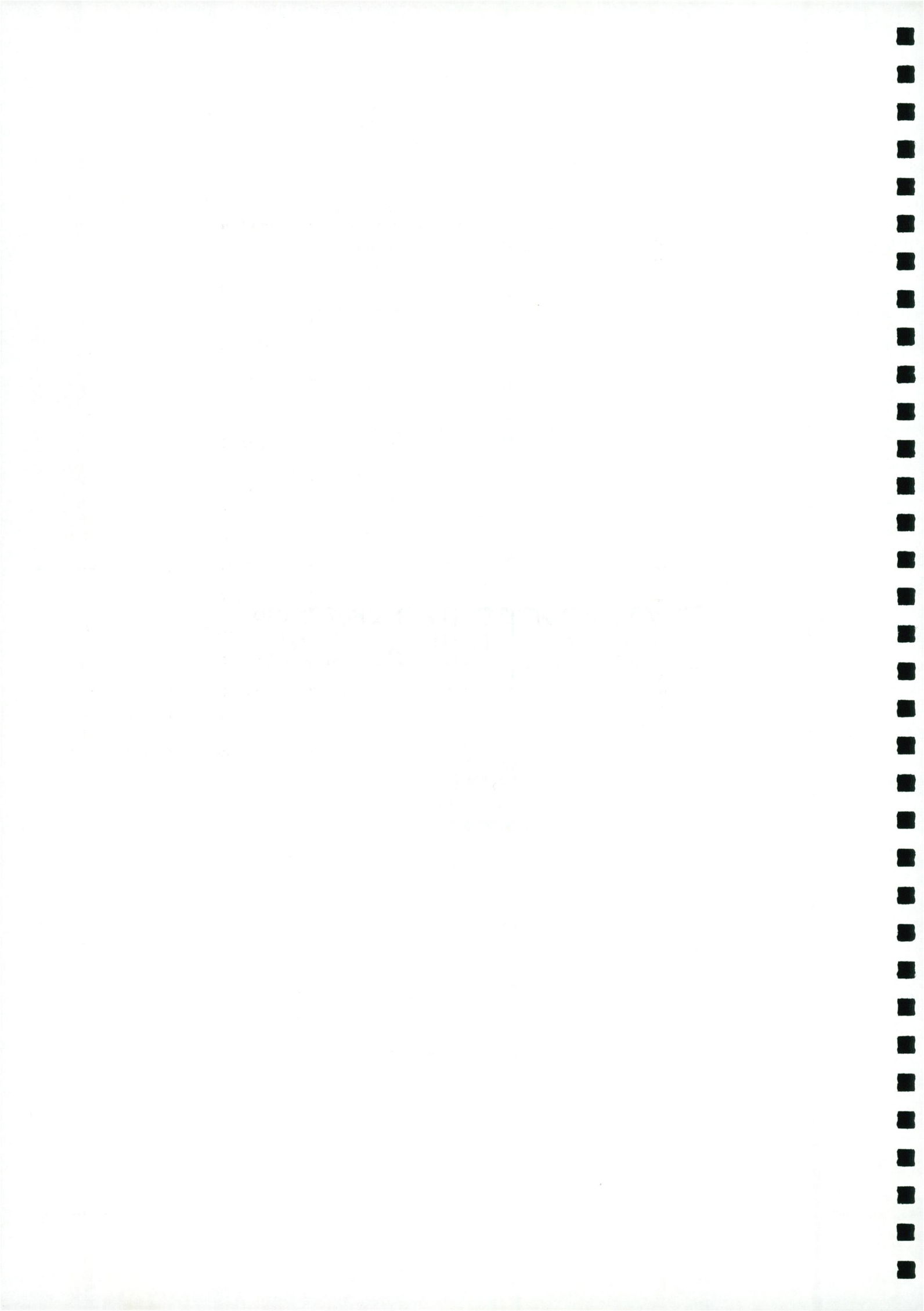


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Introduction

(a) Meet Neville Brody

Neville Brody, is the best known and talked about graphic designer of the 'Eighties. *"Everyone has a reaction to Brody. Like him or loathe him, it is certainly impossible to ignore him. Perhaps he is the first graphic superstar."*

'Post Brody', (p. 31)
Baseline No. 10 -
Cassandre Issue, (1988).

Although his designs for record sleeves, book jackets and posters have been highly regarded, it his work for **The Face** and **Arena**, which has gained him most of his success. His unorthodox approach to magazine spreads almost single handedly transformed the way the medium is interpreted. Inevitably many of Brody's stylistic contributions have had an enormous influence on other areas in graphics, from the logo-design of banks to television graphics.

As early as 1985, his talent was being celebrated:

" When it becomes time to produce an '80s volume of Pioneers of Modern Typography, it's possible that the British section will be a one-man show. Write 'B' for Brody, large."

COYLER, Martin (p.19):
"Putting on a Bold Face."
Blueprint (May 1985).

Neville Brody was seen during the '80s as a *"graphics guru, an inspirational figure."* A prominent personality on the media stage, he broke down much of the stuffiness associated with graphic design, by his criticisms of the complacency that he saw in the graphic industry. In 1988 he was paid the greatest of tributes when the V&A hosted a major retrospective of his work.

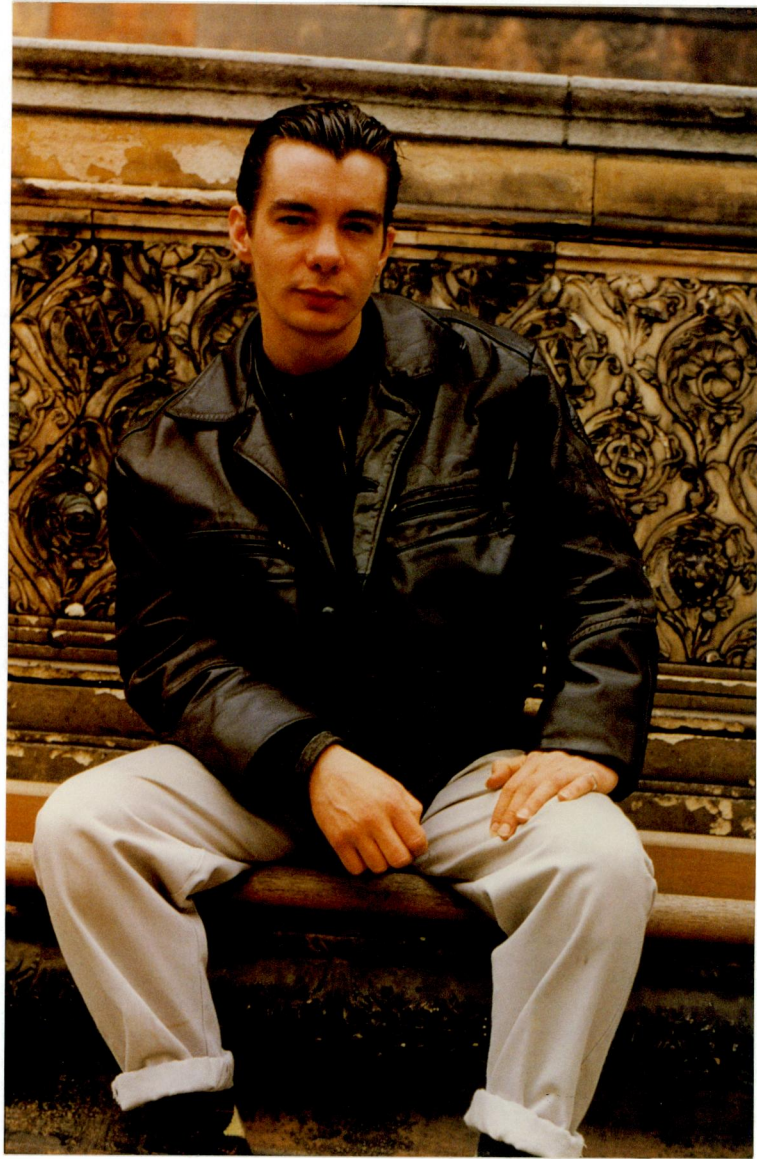
POYNER, Rick (p.50):
"Brody on Sign Language."
Blueprint (April 1988).

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illus. 1: *Neville Brody*



(b) Proposal

This Thesis intends to examine the work of Neville Brody from 1981 to 1989, particularly that of **The Face**. It is in no way a comprehensive study, concentrating on work selected as representative of general characteristics.

Although only 34, Neville Brody has already been honoured with a major retrospective in the V&A and is the subject of a thorough investigation by Jon Wozencroft in his book **The Graphic Language of Neville Brody**. However, both of these fail to put Brody in a context from which he can be examined in an objective, true manner. They ignore the scenario within which Brody worked, such as the '80s emphasis on style and the general trend of designers borrowing from the past. They fail to consider achievements made before Brody. As a result of this isolation, he is projected as someone who is very original and innovative. This thesis aims to rectify this.

Chapter One will study the circumstances which would inevitably shape his work - his education and the Punk era. This background will establish the foundation for Chapters Two and Three.

Chapter Two will acknowledge Brody's achievements. As art-director with **The Face**, he developed a very rich and vivid graphic style, one which was often based in expressive qualities.

The explosion of punk instilled an anarchy and confidence in many design graduates of the late '70s. Uninhibited by tradition, many of these designers developed approaches where they borrowed from the past. In Chapter Three, a brief introduction to Constructivism will establish another background against which one can examine the relevance of adopting stylistic traits from this movement in the consumer led society of the '80s. Concentrating particularly on Rodchenko, comparisons will be drawn with the work of Brody.

Chapter Four will discuss the 'eighties and its over emphasis on style. It will put Brody into the context of the design trends, and question further the integrity of his design approach.

Chapter Five will discuss Brody's return to a design orthodoxy, where his design becomes less expressive and more functional. Was this prompted by a realisation that he was not, thus far, entirely

The following is a list of the names of the persons
 who have been appointed to the various
 positions in the Board of Directors of the
 Corporation for the year ending
 December 31, 1911.

BOARD OF DIRECTORS

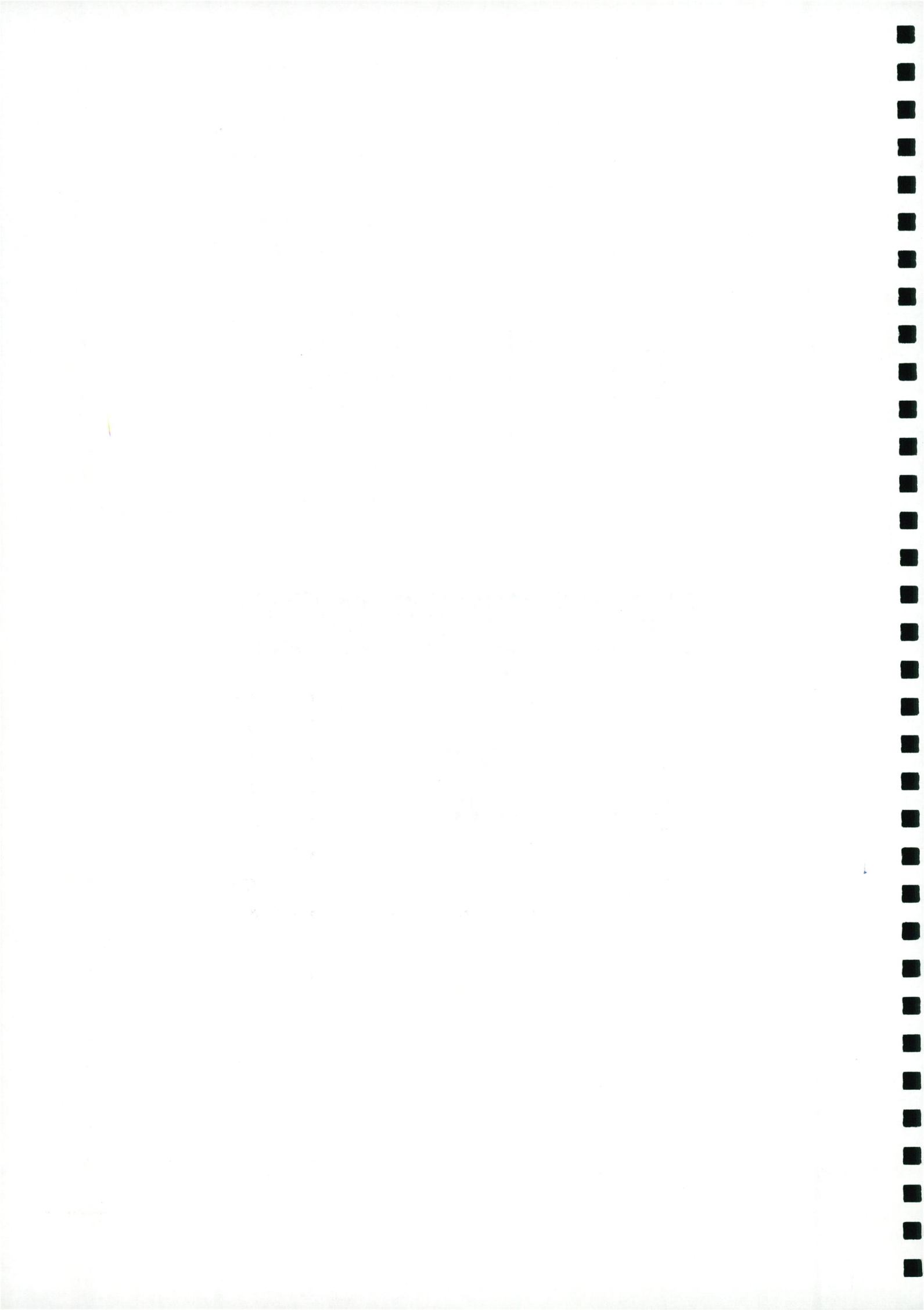
Name	Residence	Profession
John A. Smith	New York	Merchant
James B. Jones	New York	Banker
William C. Brown	New York	Lawyer
Charles D. White	New York	Physician
Edward F. Green	New York	Engineer
Robert G. Black	New York	Manufacturer
Henry H. Gray	New York	Investor
Thomas I. Pink	New York	Teacher
George K. Blue	New York	Artist
Frank L. Yellow	New York	Writer
Richard M. Purple	New York	Musician
Joseph N. Red	New York	Actor
Samuel O. White	New York	Dancer
David P. Green	New York	Singer
Charles Q. Brown	New York	Comedian
Edward R. Black	New York	Clown
George S. Gray	New York	Magician
John T. Pink	New York	Acrobat
William U. Blue	New York	Trapeze Artist
Robert V. Yellow	New York	Stuntman
Thomas W. Purple	New York	Director
George X. Red	New York	Producer
John Y. White	New York	Screenwriter
William Z. Green	New York	Editor
Charles AA. Brown	New York	Journalist
Edward BB. Black	New York	Reporter
George CC. Gray	New York	Photographer
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successful or was it, as argued by Jon Wozencroft, a reaction against the high Street which 'hi-jacked' his work? This chapter will also discuss the work of one of the greatest art-directors of all time- Alexey Brodovitch, establishing another background against which Brody can be examined.

" No act of creation is built in a vacuum and anyone who cares about the look of a page would be unwise if he ignored all that had gone before."

LEWIS, John (p13):
'Typography - Design and
Practice.'
London, Barrie and Jenkins,
1978.

One cannot evaluate Brody in a vacuum: he has to be put in the context of Graphic/Design history before one can form a legitimate opinion. This thesis is an attempt to map out and explain the design of Neville Brody, considering past developments, cultural values and traditions that have shaped his work. Just how new, innovative and progressive is his work? To put it another way, 'what's all the fuss about?' Does he deserve the credit lauded upon him?



Chapter One- Brody in context

(a) Introduction

Neville Brody was born in 1957 in the London suburb of Southgate. At school he was a pretty average student, enjoying History and Art most. However, it was in the field of Art where he wanted to pursue a career.

"I don't remember a time in my life when I was going to be doing something else. Ever since I had any self-awareness I've wanted to do Art or painting."

Brody quoted (p. 5) by:
WOZENCROFT, Jon,
"The Graphic Language of
Neville Brody,"
London, Thames & Hudson
(1988)

Consequently on leaving school he went to Hornsey College of Art to do a one year Fine Art Foundation course. During his stint there (1976) he became conscious of the conformist attitudes of many of the students. He disregarded the way the establishment was churning out good commercial students and realised that the college was sheltered from the rebellious upsurge which was taking place elsewhere.

(b) Punk

During the mid '70s a movement began which was to stimulate a period of intense creativity. Described by Malcolm McClaren as '*the most Important event in post-war Britain*', **Punk**, as it was called, developed out a disgust for a stagnate and unfulfilling society. Through its contempt for the status quo it nurtured many ideas which were to influence a new generation of designers.

Malcolm McClaren quoted, (p. 7):
McDERMOTT, Catherine,
"Street Style- British Design in
the '80s",
London, Design Council (1987).

Similar to the Dadaists, Punk originated on the stage where many deliberate anarchic displays took place. People slashing their wrists or eating dog faeces were deliberately shocking, challenging notions of acceptability, enticing the viewer to question life, instead of merely being a passive spectator.

It wasn't long before such ideas filtered through to fine art and music. Bands like the Clash, and the Sex Pistols provided a focus for this movement. Their performances were often marred by violence. Encouraged by the tabloid press who branded them 'the wreckers of civilisation', (illus. 2) Punks were met with much contempt and hysteria.

Daily Mail (1976)

Daily Mail

By Mail, Tuesday, October 19, 1976

'These people are the wreckers of civilisation'



Nicholas Fairbairn... outraged.

Adults only art show angers an MP

THOMSON PARTRIDGE
 Tory MP Nicholas Fairbairn fought his way through Helly Angles and young men with multi-coloured hair, hipflack and nail varnish last night in the cause of art.
 But what he saw turned him blue with anger.
 For the show was called 'Prostitution'. Among the art was a cage of chains and images of sadism and masochism.
 And the MP's official appraisal was: 'It's sickening, outrageous, sadistic, obscene, evil.'
 His conclusion: 'The Arts Council must be scrapped after this.'
 The adults-only show is being staged for a week at the Institute of Contemporary Arts, which receives a grant of £50,000 from the council.
 It is the work of art-student Neil Mason, 22, who has changed his name by deed poll to Genesis P. Orridge. He has appeared in court on an obscenity charge.
 Mr Fairbairn, QC and MP for Kinross and West Perthshire said he would demand an

explanation in the Commons from Arts Minister Harold Lever.
 Public money is being wasted here to destroy the morality of our society, says the MP. They want to advance decadence.
 'I came here to look, and I am horrified,' said the MP.
 Mr Orridge, wearing silver nail varnish and with his shoulder-length black hair held in place by a turquoise plastic hair slide, said: 'We are presenting information. Without people, information is dead. People give it life.'
 'We are not for a little fun, but I accept that some people may think we are mad,' he added.
 Mr Ted Little, artistic director of the ICA, explained that he did not exercise artistic judgement. 'I see my job as giving artists exposure.'
 The arts in this country are still dominated by middle-class attitudes. This has got to be broken down.
 Arts Council representatives were at the opening and Mr Little asked what they had thought of it, and said: 'They left early.'



Visitors... what today's commissioner is wearing.

Judges' decision soon

AN important legal decision affecting the sale of pornography in Britain will follow an appeal this week by two newsgangsters convicted of selling hardcore porn magazines. The judges' decision will cover the question: Can an expert say in evidence that porn can do some people good?

illus. 2: 'These people are the wreckers of civilisation.'
 Daily Mail, Tuesday Oct. 19, 1976.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the instruments used.

3. The third part of the document presents the results of the study. It includes a series of tables and graphs that illustrate the data collected and the trends observed.

4. The fourth part of the document discusses the implications of the findings and the conclusions drawn from the study. It highlights the significance of the results and the potential applications of the research.

5. The fifth part of the document provides a summary of the key points and a final conclusion. It reiterates the main findings and the overall objectives of the study.

Behind the Sex Pistols lay three people who in their own way influenced designers and artists of the '80s. They were Malcolm McClaren (manager), Vivienne Westwood (who dressed them) and Jamie Reid (who was their art-director).

Malcolm McClaren and Vivienne Westwood believed that clothing could be subversive in the same way that books or films often are. Adopting motifs and imagery from 'taboo' areas of conventional culture such as S & M and Nazism, they simply exposed society for what it really was. They initiated the Punk 'look' - a cocktail of leather S & M gear, thorn jeans, Doc Marten boots, safety pins and zips (plenty of them and everywhere). Such a look was extremely aggressive, intending to shock and inviting opposition.

" If you want to do things that are shocking and perverse, the motifs already exist; there are plenty of photographs of men in leather and stockings."

Vivienne Westwood quoted
(p.27):
McDERMOTT, Catherine,
"Street Style - British Design in
the '80s."
London, Design Council (1987).

Jamie Reid's graphics for the Sex Pistols translated the complexities of Punk into single graphic statements for the street. The spirit of Punk is very much evident in this work; take for example his design for the cover of the Sex Pistols album **God Save The Queen**, (illus. 3). Using the portrait of the Queen by Cecil Beaton, Reid shamelessly tears it across the eyes and mouth. This act parallels the Punk's hatred and disrespect for the establishment, it also plays on the notion of censorship, to which the 'Pistols were no strangers to. The physical act in tearing the image instead of mechanically cutting it demonstrates the spontaneity of Punk, as does the type - which is a collection of words and letters from newspapers. Similar to the method employed in blackmail notes, the assembled type is quite subversive.

Overall, the album is an ironic contribution to the Jubilee celebration, which epitomises the satirical and abusive approach of the past adopted by Punk.

Almost single-handedly Reid managed to democratise the process of art and design. He created a visually effective style in which it was possible to do things fast and without needing specialised technology or training. He translated the spirit of Punk into the two dimensions of graphics, all you needed was a newspaper and a bit of





illus. 3: *God Save The Queen*

Sex Pistols Album Cover-Jamie Reid (1977).

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the statistical tools employed.

3. The third part of the document presents the results of the study, showing the trends and patterns observed in the data. It includes several tables and graphs to illustrate the findings.

4. The fourth part of the document discusses the implications of the results and provides recommendations for future research. It also addresses the limitations of the study and suggests ways to improve the methodology.

5. The final part of the document is a conclusion that summarizes the main findings and reiterates the significance of the research.

EDGE, Kevin (p.95):
"The Art Of Selling Songs -
Graphics for the Music Business.",
London, Futures Publications,
(1991).

glue. This is best summed up in his motto:

"Anarchy is the key, Do-It-Yourself is the melody ."

Overall Punk encouraged participation at all levels, whether it was playing the chords of a guitar or organising the typography on a record sleeve. Its general belief was 'Go For It, Do It Yourself', while stressing that it was an actual advantage to be inexperienced and skill-less. Not surprisingly the creative outbursts it encouraged in graphic design were very innovative and refreshing.

McDERMOTT, Catherine-(P.13):
"Record Sleeve design- The
Graphic Trendsetter."
Typographic
(April 1987).

Fanzines emerged in the late '70s to feed the hunger and intense interest in Punk. These magazines (if they can be called that) were publications exploiting the widely available photocopier. They did not claim to solve the readers problems or present a perfect world but were collections of street fashions, the music scene and politics. They were crudely put together (stapled), presenting to the reader an example of someone doing something for themselves. For students like Neville Brody such developments proved inspirational, as Jon Wozencroft describes *"it was the catalyst he needed."*

WOZENCROFT, Jon (p. 14):
"The Graphic Language of Neville
Brody."
London, Thames & Hudson (1988)

In the Autumn of 1976 Brody took the big decision to abandon Fine Art and began a three year B.A. in Graphics at the London College of Printing. His reason for this is quite ironic considering the elitist nature of much of his later work.

" I felt that the Fine Art world had become elitist and would appeal only to a specific gallery market, my time at Hornsey did nothing to dispel this feeling, so I though Graphics would offer better possibilities."

Brody quoted (p.53):
BECKETT, Alison,
Punch, (April 1988)

The early period of the course was a hard grind, students pushed to appreciate the traditions and craft of letterforms. Brody worked hard and was disciplined.

As Punk began to effect London life it gave Brody the confidence and the freedom to explore graphic ideas. Such an exorcism of ideas often resulted in undue attention from his tutors. On one occasion he was nearly thrown out of college for placing the head of the Queen sideways on a postage stamp. However, far from extinguishing



his excited anarchy, it only fuelled his passion for pushing ideas and breaking the rules of typography.

" If tutors said they liked something that I was doing, I would go away and change it, because such approval then made me think there must be something wrong with the work."

Brody quoted (p. 5) by:
WOZENCROFT, Jon,
"The Graphic Language of
Neville Brody."
London,Thames & Hudson
(1988)

It was his dedication which was appreciated most by his tutors. As Brody points out: '*at least then you couldn't be dismissed for a lack of application.*'

(c) 'Age of Plunder'

As the '70s drew to a close, it took a while for the frustrations of **Punk** to settle down and achieve some kind of structure. It was time to pick up the scattered pieces, to work in a way which wasn't destructive but constructive.

Artists turned to the past in their pursuit of a new visual language. They began to adapt and borrow styles from the past. This adaptation of the International style for commercial Art (such as graphics and fashion) was part of a wider revival of interest in Modernism in the late '70s and early '80s.

SAVAGE, Jon (pp. 48 - 52):
"The Age Of Plunder",
The Face No.33, (Jan. 1983)

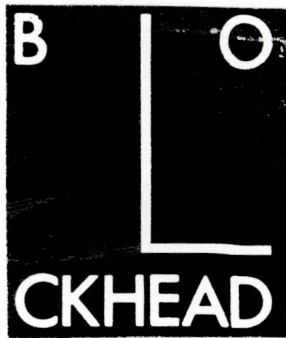
This interest thrived on the unrestricting foundations laid by Punk. Designers were no longer afraid of pushing the rules and borrowing from the past. Many did this as part of an educative process.

The following is an outline of some of the designers who drew from the past during this period:

(1) It was **Barney Bubbles** who channelled the spirit of Punk into more coherent and positive graphics. He progressed from the torn extemporised graphics of early Punk by introducing historical references, to work including that of the Futurists, the Constructivists and the Bauhaus.(illus. 4)

(2) **Malcolm Garrett's** design work on record sleeves for groups like Duran Duran and Simple Minds (1981-84) are also indebted





illus. 4: *Ian Dury and the Blockheads* logo.
Barney Bubbles (1980).



illus. 5: *The Reflex*
- Malcolm Garrett (1983).



CONDENSATOR



to the achievements of the past. His bold use of type and its diagonal positioning in the **Reflex** cover illustrates a strong influence from Russian Constructivism. (illus. 5)

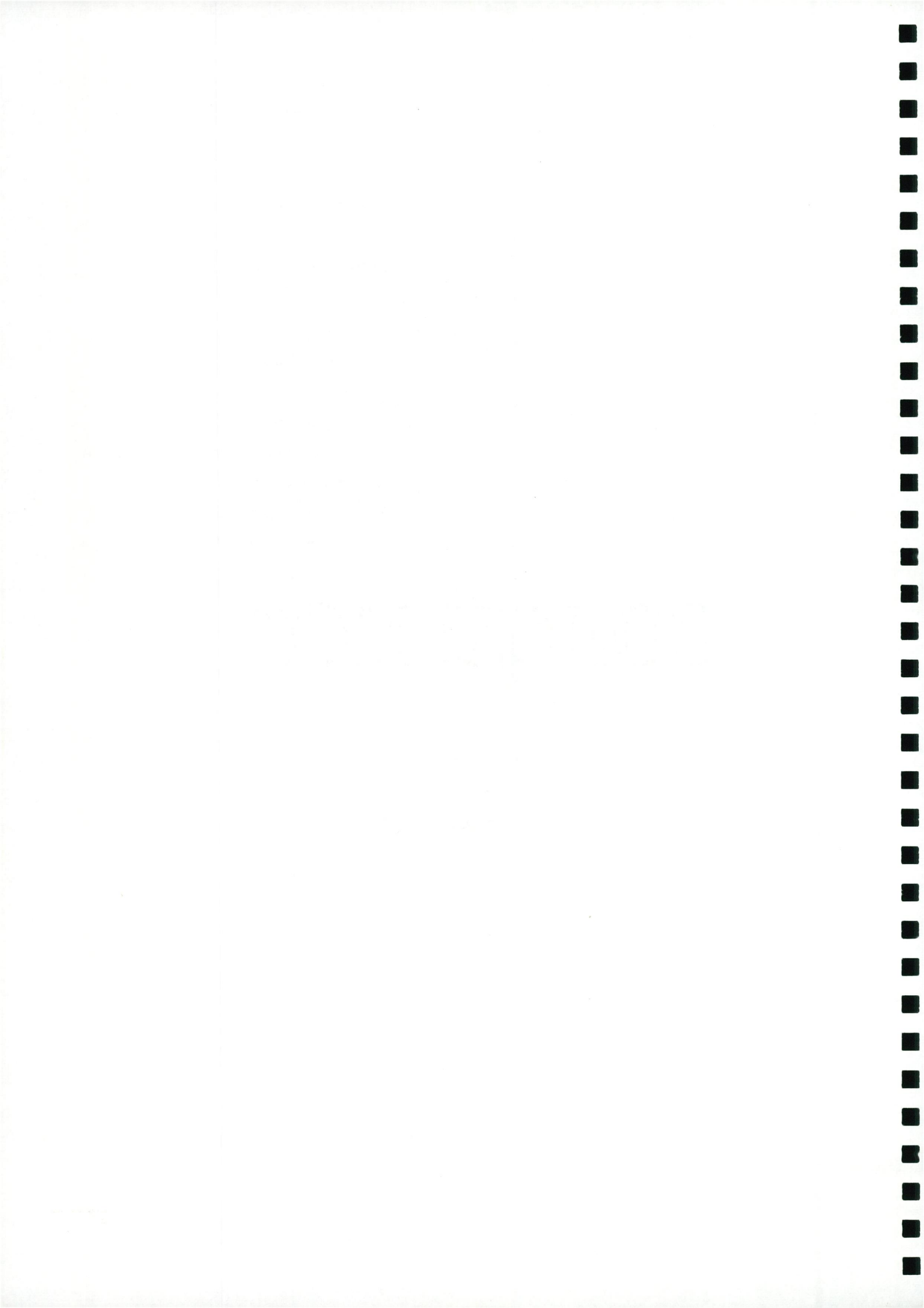
(3) **Peter Saville's** designs for groups such as New Order and OMD are unashamedly plagiarised from the works of the Bauhaus and the Futurists. As he points out in the following extract, it was all done in a learning process:

" I found a book in the library by Jan Tschicold to copy & subsequently learn from.....I just desperately wanted to be trendy. I always had to be one step ahead." (illus. 6)

SAVILLE, Peter
quoted in:
"Going Public, Going Bust"
Design, (Design Council),
Jan. 1991

(4) In 1981 **Malcolm McClaren** and **Vivienne Westwood** introduced their first 'serious' (i.e. commercial) clothing collection. Entitled **The Pirate Collection** , it was a pastiche of pirate costumes and contemporary fabrics. At its launch McClaren declared that "*it was now possible to plunder the world of its ideas.*"

Malcolm McClaren quoted (p.28):
McDERMOTT, Catherine
"Street Style - British Design in
the '80s,
London, Design Council, 1987





illus. 6(a): *Futurist poster (1932)*



illus. 6(b): *Movement*
- Peter Saville (1980).



COMPTON



Summary

Through its contempt for the establishment, Punk was an inspiration to many young design graduates. It provided them with the opportunity to experiment and disregard the rules.

As McClaren declared it was 'ok' to plunder the world of its ideas, many other designers (Garrett, Saville) followed suit.

Such a philosophy was bound to effect young designers, such as Brody. An anarchy and a disregard for 'the rules' was already showing signs in his college work (stamp project), but in the 'real world' how did Brody respond to the foundation made by Punk. The following chapter will discuss his first 'real' job, as art-director with **The Face**.



Chapter Two

(a) The Face

With the dust of Punk still around (1980) Nick Logan established **The Face** (illus. 7) as a monthly document on street culture. As a recorder of the poignant change in attitudes and values of the time, it was an extension of the mass-produced xeroxed fanzines and pamphlets. Along with 'i-D' it altered Britain's discussion of young creativity. It began by reporting on the tastes of the kids who saw themselves as outsiders, ignored or at least marginal to the UK's creative professions. It dealt with issues which affected people, discussing topics as diverse as music & politics. Like the styles that were to emerge, it was a mismatch, a pastiche of what was happening.

"When the magazine started, it was like a local newspaper that wanted to appeal to the people that it wanted to write about, who would then go out and buy it."

i-D began in August 1980 by Terry Jones, who was both art-director and editor. It is a more direct inheritor of the principles of Punk, exercising Jones' belief in Instant Design.

Brody quoted (p. 99):
WOZENCROFT, Jon,
"The Graphic Language of
Neville Brody."
London, Thames & Hudson
(1988)

NOTES

13



illus. 7: *The Face* (assorted covers)

- Neville Brody



(b) Art - Director

To appreciate Brody's work for **The Face** one must have an understanding of his profession - that of an Art-director.

Basically it is the *art* of manipulating and managing the different elements involved in a magazine. These elements can be categorised as follows : Photo/Illustration, Headline text, Sub text, Body text (the 'body' of an article - blocks of small type) and Graphic devices (such as lines & arrows which serve to punctuate the article). Such elements not only exist on a functional level but can also be exploited for expressive qualities.

This process is similar to that which a fine artist must encounter with a canvas. Both are concerned with the elements, such as mass, space, plane, proportion and rhythm.

" Choosing a typeface, controlling its size, shape and colour in mass, positioning typographic and pictorial elements in relation to each other and manipulating white space is really composing a series of balances (or imbalances) of masses, lines, tones and colours."

Brody complies with the convention of starting a spread with a grid. Such a structure orders the elements, holding them together whilst giving some sort of uniformity to the magazine. According to Brody it's:

" the basic skeleton from which you hang everything. It's equivalent to the scaffolding, or the walls and joist of a building. A grid is crucial."

Such a process is an extension of achievements made by various art movements. One only has to look at the work of Mondrian to see harmonies based on grid mechanisms.

" The orderliness of typographic designs, the dynamism of others and the large pool of design approaches available, owes much to the lessons learnt from the various art movements of this century."

GOTTSCHALL, Edward, (p.15):
"Typographic Communications
Today."
New York, MIT Press, 1989.

Brody quoted (p. 12)
WOZENCROFT, Jon,
"The Graphic Language of
Neville Brody."
London, Thames & Hudson
(1988)

GOTTSCHALL, Edward, (p.15):
"Typographic Communications
Today."
New York, MIT Press, 1989.



(c) The Face - Layout Designs

Brody's spreads for **The Face** are full of vitality and dynamism, especially his typography. Visual excitement dominates, readability follows.

"His images startle, letters change shape and headlines do anything but parade tamely across a page."

BECKETT, Alison P.53
"Welcome to the Establishment",
PUNCH, (April 1988)

The first two spreads of a Brody feature are always designed as a double spread (in most cases breaking tradition in that they are not symmetrical). Similar to posters, they are loud and brash and were met with much excitement at the time of publication. His photos and headlines often dominate the spread with the body text remaining subdued and conventional.

The headlines herald the start of a new article, proclaiming 'this is the beginning', distinguishing it from what before and what is to follow. In most cases Brody would specifically render a new typeface for this 'new' article. Each one is individual, personal only for that particular article. They are usually hand-drawn, either rendered onto graph paper or altered from old lettraset sheets. In this way Brody is highly expressive, disregarding the rules and producing a particular statement for a particular article.

Consider Headlines. A headline grabs the reader's attention on a certain page and articulates the message. This is the beginning of a new piece, it's about something that is different to the piece before we want you to read this, so we have to give this page in the magazine a certain amount of weight."

Brody quoted (p. 18):
WOZENCROFT, Jon,
"The Graphic Language of
Neville Brody."
London, Thames & Hudson
(1988)

The following are two examples of Brody's intuitive approach to an article:

(1) In the article on **Jean-Paul-Gaultier** (fashion designer), illus. 8, Brody intentionally was excessively complex with the headline 'The six inventions of Jean-Paul-Gaultier'. The typography is comprised of five different typefaces of various styles and weights. On a manifest level the type is eye-catching but difficult to read. The latent intention, however, is to portray the zany and iconoclastic nature of Gaultier's

THESE VARIATIONS OF

JEAN-PAUL GAULTIER

"The badly-dressed people are always the most interesting," says Jean-Paul Gaultier. Currently the toast of Paris fashion, Gaultier's zany and iconoclastic reactions have managed to harness even the most modern tastes. Here are six of the most striking, described and photographed by the designer himself. Text by Patrick Zerbib.



The Business T-shirt
1981. Inconspicuous. T-shirt with one every back and shoulder strap.



This time, Stéphane
1981. Inconspicuous. T-shirt with one every back and shoulder strap.

"This time, Stéphane," orders a muffled voice "step through the frame!" The voice belongs to Jean-Paul Gaultier: he's head hidden under the hood of a large mirror camera "step!" Gaultier exclaims. "It's as if you were stepping out of a painting!" For a photo session specially conceived by THE FACE, Jean-Paul Gaultier has emptied his show room, located in the garbier's room of his boutique hotel overlooking the Seine, and installed in the centre a giant gilt frame. Pinned behind the frame, the tall male, the model will form a kind of retrospective gallery of the work of Jean-Paul Gaultier: directed, styled and photographed by Gaultier himself.

The Parisian fashion designer took to the city at once. With a few phone calls, he assembled a small army: hairdressers, make-up artists, models, photo assistants.

"Turn a little," he tells a model. "Oh, the tin can is missing from your arm! There. Move your arm up. Ah! I'll add an ash-tray bag. Good. Perfect!"

And, the Gaultier style.

The Gaultier style: light, subtle, humorous, uncomplicated, disconcerting but never overly bizarre. It stays close to the preoccupation with the recurrent motifs: clothing, to garden to front.

Paris has been turned away by this style. Gaultier's reputation has spread to Milan, London. Now this, too, seems to be becoming the one to beat. Gaultier, like other designers before him, will soon gain his of his own. Making way for a new name seems more logical and original. Gaultier's style, however, is a subtle, elegant, elegant that continues to keep him better his contemporaries of the new French fashion.

Gaultier began to make his move in 1977. Then at the height of his powers, Karl Lagerfeld took the throne, before transferring his residence on the one and opposite with the other. Thierry Mugler was claiming himself with the masculine garment. Claude Martini was pioneering off-arm designs, inspired by science fiction movies and comic-book fantasies. Jean-Charles de Castelbajac



22 THE FACE

THE FACE 23

illus. 8: Jean-Paul-Gaultier spread, The Face, February 1984 - Neville Brody.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is crucial for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent data collection and the use of advanced analytical techniques to derive meaningful insights from the data.

3. The third part of the document focuses on the implementation of data-driven strategies. It provides a detailed overview of the key steps involved in developing and executing these strategies, from identifying opportunities to monitoring and evaluating their performance.

4. The fourth part of the document discusses the challenges and risks associated with data-driven decision-making. It identifies common pitfalls and offers practical advice on how to mitigate these risks and ensure the successful implementation of data-driven strategies.

5. The fifth part of the document concludes with a summary of the key findings and recommendations. It emphasizes the importance of a data-driven culture and the need for ongoing learning and improvement in the organization's data management practices.

Jean Paul Gaultier is regarded as the 'enfant terrible' of Parisian Fashion. He is undoubtedly the hippest and most influential cult designer of the '80s- working with the likes of Madonna and the film director Peter Greenway.

creations. By combining rigid sans-serif typefaces with italic, drop-shadowed ones Brody undermined the 'taste' that **The Face** represented. Using type in such a vulgar and unorthodox way Brody simply paralleled the substance of the article. He reflected Gaultier's method of making a pastiche of styles from the past and present.

Brody uses a self-styled logo for Gaultier's initials 'J-P-G' in order to stamp the individuality of the article. Similar to a corporate identity it proclaims 'this is different'. It also acts on a functional level by drawing our eye to the start of the body text where both curves meet.

This spread also reveals Brody's method of using photos to cue his design decisions. By reducing the main photograph of Gaultier and by its position on the spread, Brody exploits the direction of Gaultier's gaze and the path of the camera: both lead us into the body text. The play of light in the photo determined Brody's use of shadowed text. The angle of the first part of the word 'inventions' parallels the stance of Gaultier as he lines up his shot.

The position of the other two photographs (which show his fashion designs) are strategically done in the path of the camera, as it was Gaultier himself who took the photographs.

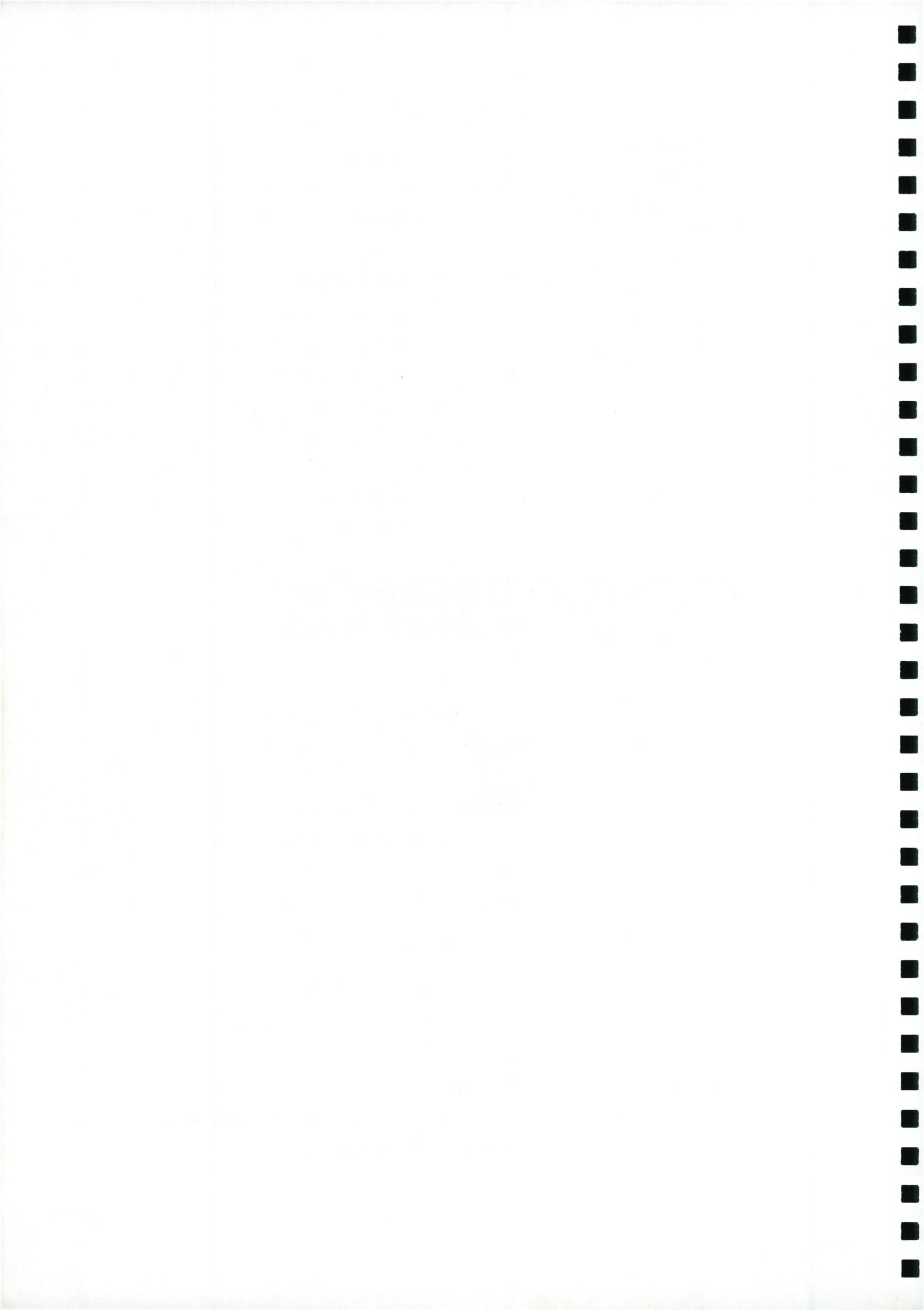
(2) Brody's layout spread for the feature on **Andy Warhol** (illus. 9), is not only pleasing to look at and easy to read but it also strengthens the substance of the article.

The headline is extremely eye-catching. The large 'W' reversed out of a black rectangle is big and imposing, heralding the start of this new feature. It is a self styled typeform, its abstract qualities are emphasised to tempt us into exploring its form. It is perhaps Warhol raising his arrogant arms or perhaps it is slightly phallic, a subtle reference to the uncertainties of Warhol's sexuality. Nonetheless it is first and foremost a 'W'.

The series of duplicated images of Warhol is an obvious reference to Warhol's serial images (Marilyn Monroe, Coke Bottles, Campbell soupcans, etc.).

On close inspection one notices some inverted text above the 'W'. As one tilts the page upside down it is evident that this is part of the subtext from the previous issue of **The Face**, (illus. 10), with an

(p. 119)
WOZENCROFT, Jon,
"The Graphic Language of
Neville Brody."
London, Thames & Hudson (1988)



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Faint, illegible text, possibly bleed-through from the reverse side of the page.

CONFIDENTIAL



article on **Madonna**. Indeed the 'W' is the 'M' from that article, Brody even retains part of Madonna's picture.

Most people assumed this layout to be a joke or a mistake. It was neither, it was simply Brody strengthening the case already made in Warhol's use of reusables. The fact of recycling Madonna's picture reflected Warhol's fascination with pop icons, Madonna (at the time - '84) was marketed as a reincarnated Monroe, complete with peroxide hair and contrived vulnerability.

CONFIDENTIAL

1957
1958



Style:
the manner in which something is
performed or expressed,
considered as separate from its
intrinsic meaning or content.

Summary

As a young design graduate Neville Brody was given the challenging position of art-director with **The Face**. Due to its independent nature he was given total freedom, a unique role where he could experiment and pursue his own approach.

Adopting the beliefs of punk he used type in an unorthodox fashion, unafraid to break the rules. Like Jamie Reid, he mis-matched typefaces (**Jean-Paul-Gaultier** spread) but in a more structured, refined way. He paid no respect for traditional magazine structure, favouring a more graphic and loud presence (**Warhol** spread). His graphics are quite expressive, but most of their messages would have been lost on the average reader. One could say, therefore, that his graphics are quite elitist, with only the styling and their outer-manifestation conveyed to the viewer. There are two modes of discourse in a Brody spread, the actual text and the graphic treatment.

The following chapter will examine Brody in this 'age of plunder'(refer Chapter One); as the anarchy of the Punk philosophy matured and grew up, what path did Brody take? What area of graphics did he *plunder* in pursuit of a new graphic language?



Chapter Three - Constructivism for the '80s.

(a) Reasons:

Chapter One demonstrated the trend at the time of designers referring to the past. Adopting achievements made by the various art-movements they were accused of plagiarism. The question now arises why they did so.

(1) As already mentioned such an approach is part of an educative process. Most of these designers were practically straight from college. Working to briefs which practically gave them unlimited freedom due to the 'independent' nature of their employers, they needed some sort of focus.

(2) Also because of the almost 'shoe-string' budgets of these small independent record companies and publishing houses, the designers did not have access, never mind the finances, to specialised aids. This situation which imposed many restrictions perhaps forced them to turn to the Constructivists, as they realised the parallel in situations.

" If we have limitations, that can be really exciting, look at the Russian Constructivists - they only had red paper, black paint - and look what they produced."

As David King points out:

" Designers there (Russia) had problems similar to those of students here: lack of money and lack of really good printing facilities. Stylistic technique at the time of the Revolution evolved from these conditions."

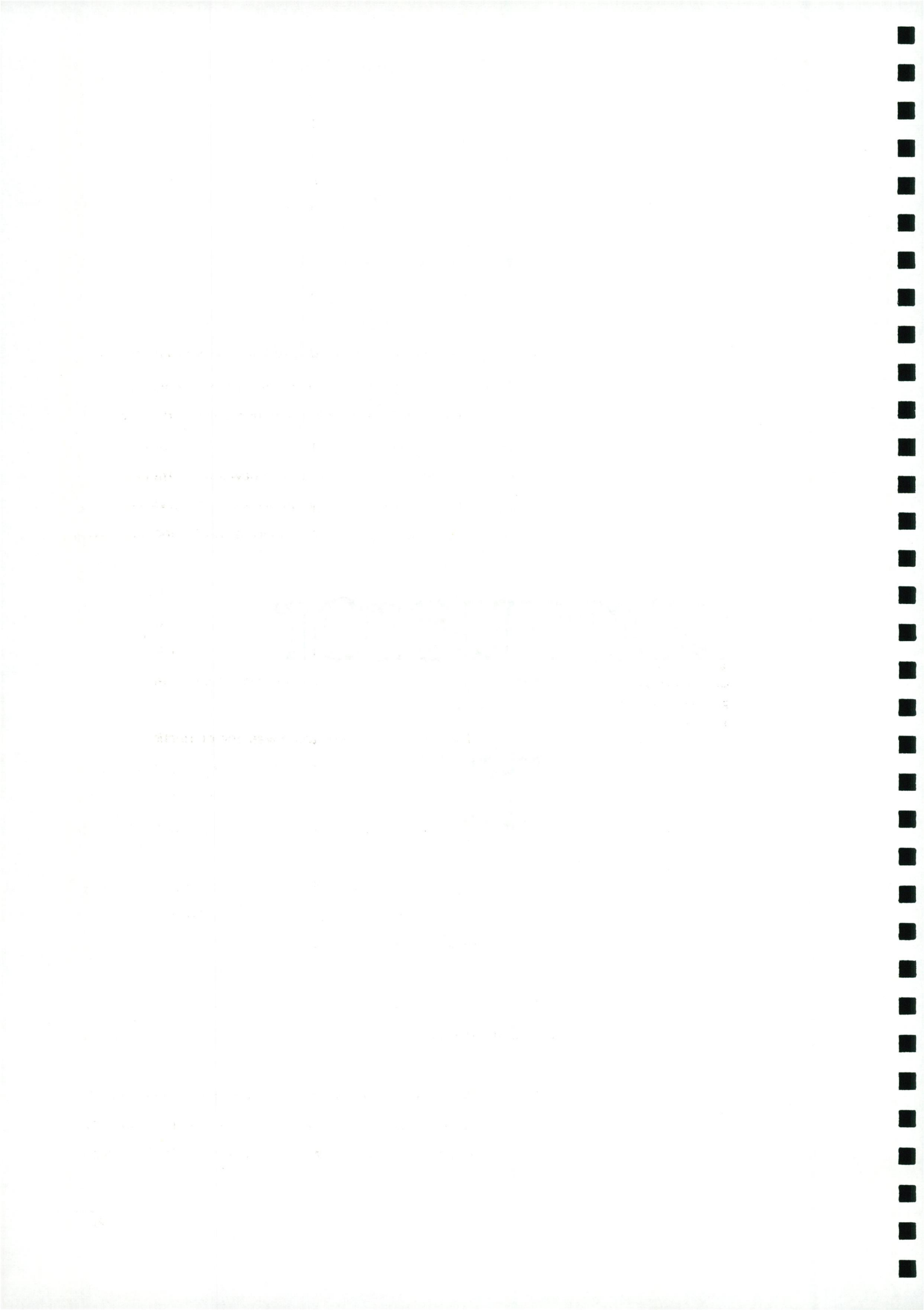
(3) Brody and his peers understood the need to revitalise the language of visual images. They realised that language like life is not static; but that they are constantly changing and evolving. As one accepts the widening in scope of the English language through Joyce, Keats or the Sex Pistols, one too must accept the introduction of new visual codes. Many established typeforms contain inherent qualities which are irrelevant to today ; a psychedelic typeface instinctively possesses '60s connotations such as drug culture, hippies, peace etc.

The Face was set up by Nick Logan with a minuscule budget of £7,000.

Anne Chick quoted (p.43):
"i-D forum of Design."
i-D , Birthday Issue,
(March 1990).

David King quoted (p.15):
ROSE, Cynthia
"Design after Dark."
London, Thames & Hudson,
(1991).

LEWIS, John (p.71):
"Typography - Design &
Practice."
London, Barrie & Jenkins, (1978)



This chapter gives a brief introduction to Russian revolutionary graphics or Constructivist graphics as they are more widely known. The background out of which it grew and the mechanical constraints imposed on artists will be discussed, questioning the originality and integrity of Brody in using such a style in the consumer-led society of the '80s.

(b) Introduction to Constructivism

By 1921, Lenin had embarked on a new Economic Policy (NEP) and the Soviet Union was on the path to economic normalcy and political stability, or so everyone hoped. As enormous political and economic changes took place in Russia during the '20s and '30s, new modes of communicating the values and forms of this new state were needed. New opportunities were available and a new enthusiastic way of expressing man's relation to the world had to be found - the solution lay in Production art.

Constructivism (umbrella title) was a violent reaction against the status quo and the oppressive weight of the past. It enthusiastically embraced the new society. *"In creating the culture of a new society, graphic art occupied no minor position, it entered the domain of daily existence."*

The ethos of Constructivism was one of functionalism - it exploited the apparent constraints of the printing press- pushing type through dynamic constructions. All artistic elements were products of a technical process- photos, type, geometric devices (squares, triangles, lines, etc.).

Consequently, Constructivist graphics were very loud, direct, and eye-catching. Such traits were directly linked to the loud, brash and optimistic aims of this new society.

(c) Rodchenko

One prominent Constructivist who has had an enormous influence on the work of Neville Brody is **Alexander Rodchenko** (1891-1956). From 1921 he perfected the productivist aspects of constructivism. He along

BOJKO, Simon (P. 37)
"New Graphic Design in
Revolutionary Russia."
London, Lund Humphries, 1972.

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TOILET PAPER

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KARGINOV, German:
'Rodchenko'
London, Thames & Hudson,
(1988)

with other Constructivist artists such as El Lissitzky and Stepanova broke away from pure art to devote themselves with the mass-produced productive work. Apart from contributing and promoting the economic rise of the country, Productivist Art sought to shed the traditional values associated with art. It was to be an art for the people.

" The Bourgeois conceived of Art as something sacred with artists as its priests. The bourgeoisie, creative artistic activity became a sort of devout rite. The proletariat cannot have such an idea of art. The hungry masses were not given the privilege of meditating calmly in the world of art, and this is just as well, since they have preserved their direct, pure comprehension and appreciation of art. At present it is too early to speak about proletarian art. For the moment there is no such thing . But there will be, there must be. Proletarian art will be unlike bourgeois art. The proletariat which has overthrown everything will also have to create a new art.....The proletariat extends an artistic conception to our everyday life and environment. "

Except from the journal
Isskusstvo Kommununi
(Art of the Commune)
Punin, Nikolai quoted (p.88):
KARGINOV, German,
'Rodchenko.'
London, Thames & Hudson,
(1979)

In 1923, Rodchenko established an advertising firm with the poet Mayakovsky. The scope of their activity went far beyond advertising the products of state owned firms, they also made propaganda in the interest of technical development, improved working conditions and a cultured existence.

Rodchenko paid particular attention to clarity, because most of those who looked at posters were still illiterate or semi-illiterate and had hardly any visual experience. By the simplest possible means the attention of the passer-by had to be drawn to the poster and kept there until all the information was absorbed.

He achieves a visually striking design in his 1925 poster advertising Eisenstein's film **Battleship Potemkin**, illus. 11. His talent for extending the volume of space is also evident. The splayed guns of the ship are enclosed within a diamond-shaped form, leaving the rest of the poster a white background on which the simple lettering is arranged. As one studies the sheet, one becomes aware of a strange formal ambiguity; the diamond shape becomes a tilted square, one





illus 11: *Battleship Potemkin*,

- Alexander Rodchenko (1925).

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[Faint, illegible text centered on the page.]

corner of which advances towards us at the top centre of the design. In this Rodchenko works to a notional third dimension, experimenting with the perspective (guns) and the optical illusion, with the idea of the lines of force extending beyond the confines of the page.

The same effect is achieved in a 1925 poster advertising **Lenzig books**, illus. 12. The photograph is given the main focus with the physical action of the women (calling) emphasised by the gradual increase in size of the letterforms. This is strengthened by the diagonal lines which create a greater sense of movement as they seem to extend from the two dimensions of the page. The whole poster like the 'Battleship Potemkin' one is extremely vibrant and eye-catching. Ornamentation, for example like flowers, is abandoned in favour of simple graphic devices such as bars and circles (products of a technical age). The colour scheme, variants of red and black, is dictated by the technical constraints of the time - as they were the most available and cheapest printing inks. It is perhaps the most effective colour scheme in poster art.

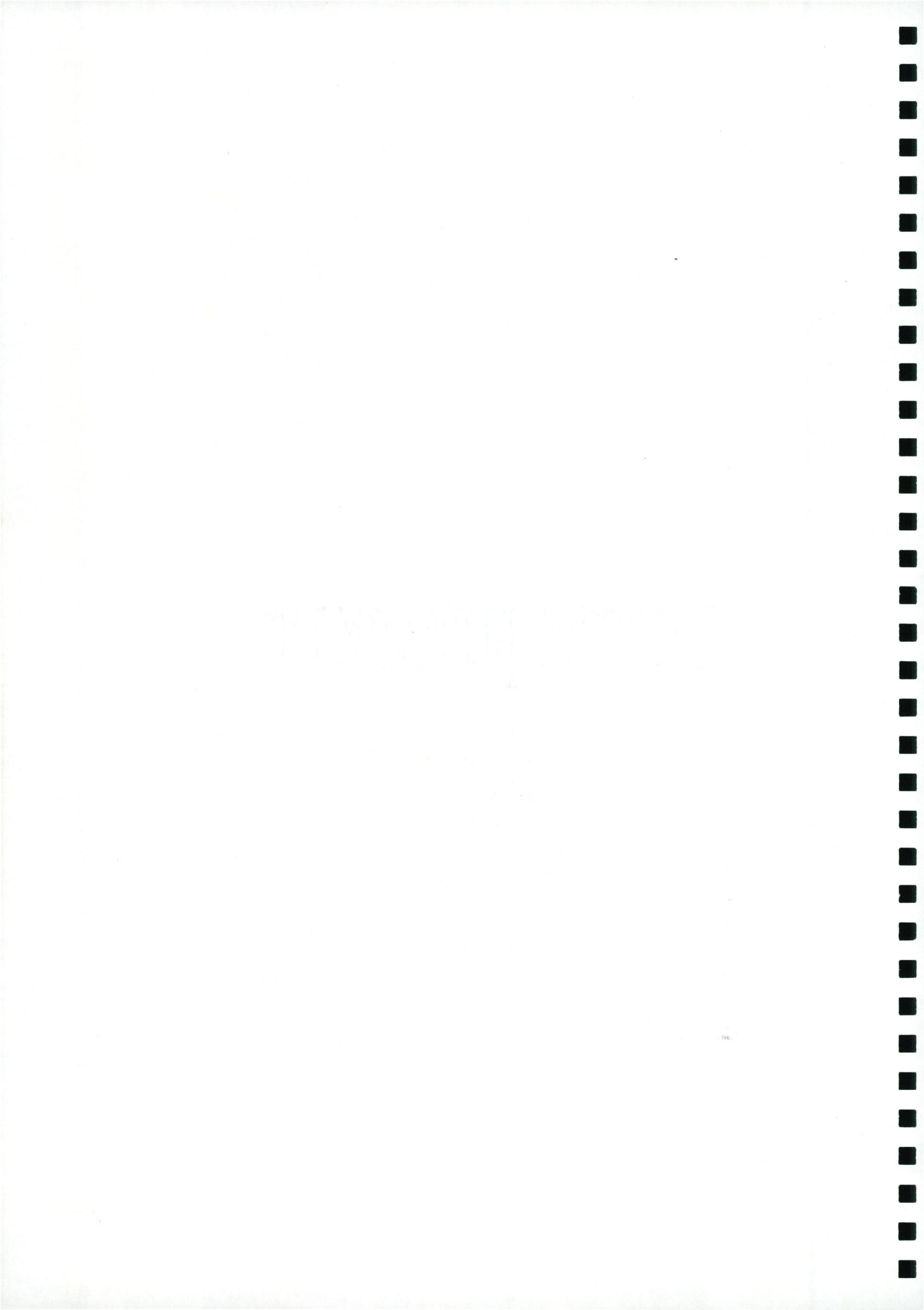
The figure of the woman proclaiming **Lenzig books in all branches of Knowledge** is similar to the heroic figures used in the official state posters of the same time. Like the poster **Hello, Great Soviet Union**, (illus. 13), a sense of patriotism was demanded from the viewer encouraging him/her to support the rapid changes and progress of the NEP.

(d) Brody

In Brody's opening spread for the feature on **Kraftwerk**, (illus. 14), the influence of Constructivism is very evident. Except for the subject matter, (Kraftwerk are a pop group), it could easily be a poster straight out of Rodchenko's portfolio.

Dominant sans-serif type is hung at oblique angles on the page. The top-left picture of one of the band members bears an uncanny resemblance to the figure depicted in Rodchenko's **Lenzig** poster. In this case it announces the start of this new feature, 'The Werk ethic'. The rest of photographs are positioned in order to animate the spread.

Brody's use of geometric devices such as the circles and

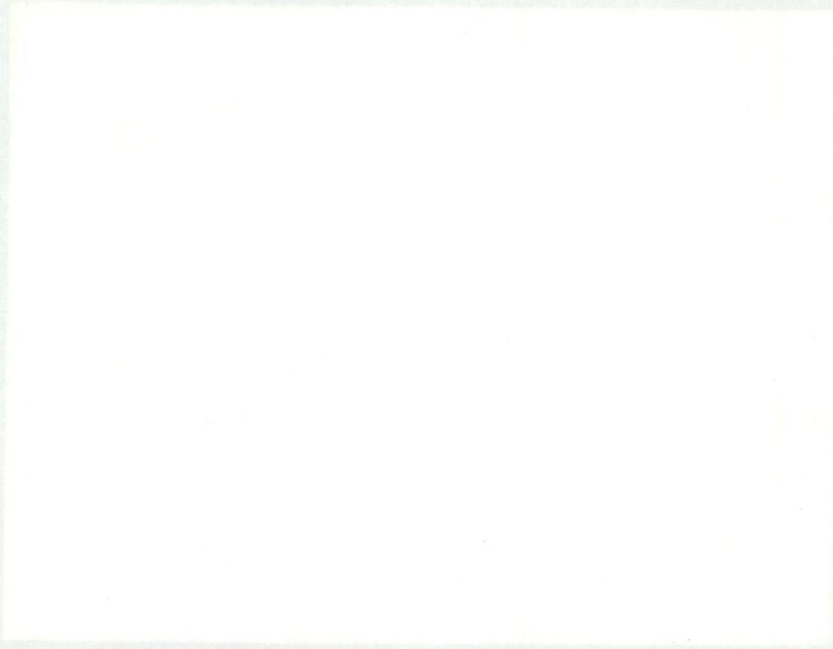




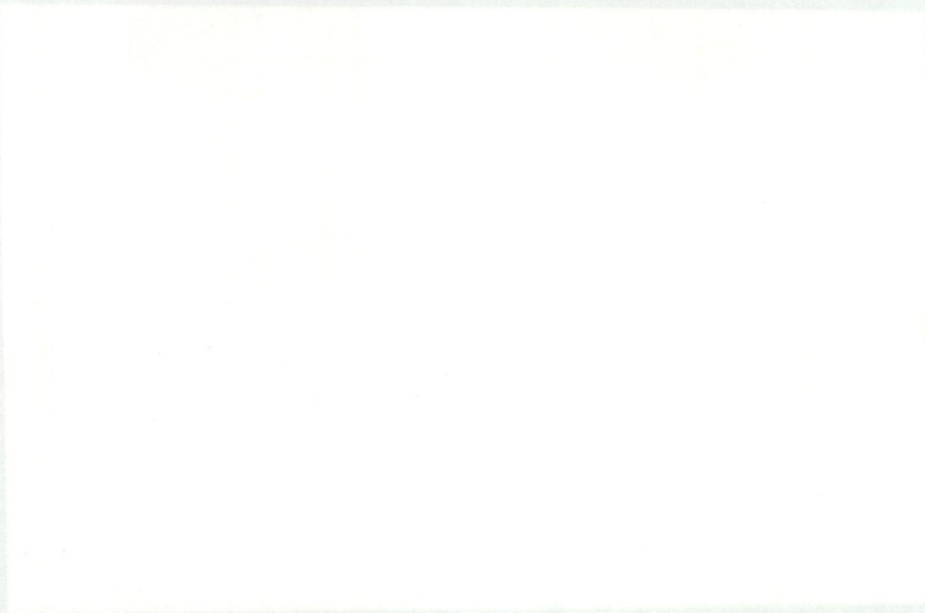
illus 12: *Lenzig Books in all Branches of Knowledge*
- Alexander Rodchenko (1925).



illus.14: Kraftwerk spread,
The Face, March 1982 - Neville Brody.



COMPTON





illus. 13: *Hello Great Soviet Union,*
(unknown) 1923.



CO



the bars are all borrowed from Rodchenko. Visually they create great impact. The contrast between the black bars and the half tone ones achieve a sense of depth and a three dimensional quality similar to that in Rodchenko's posters.

In this case, Brody's graphic treatment is perfectly apt. As one can see by the photographs, Kraftwerk's image is completely inhuman and impersonal. They are like the machines they play, void of character to the point of blandness. Perhaps Brody acknowledges this through his styling, recognising that Constructivism is a celebration of the machine.

However Brody is not always consistent in choosing style to reflect content. A general overview of his work shows that this Constructivist influence is prevalent in much of his work during the period 1981-1985.

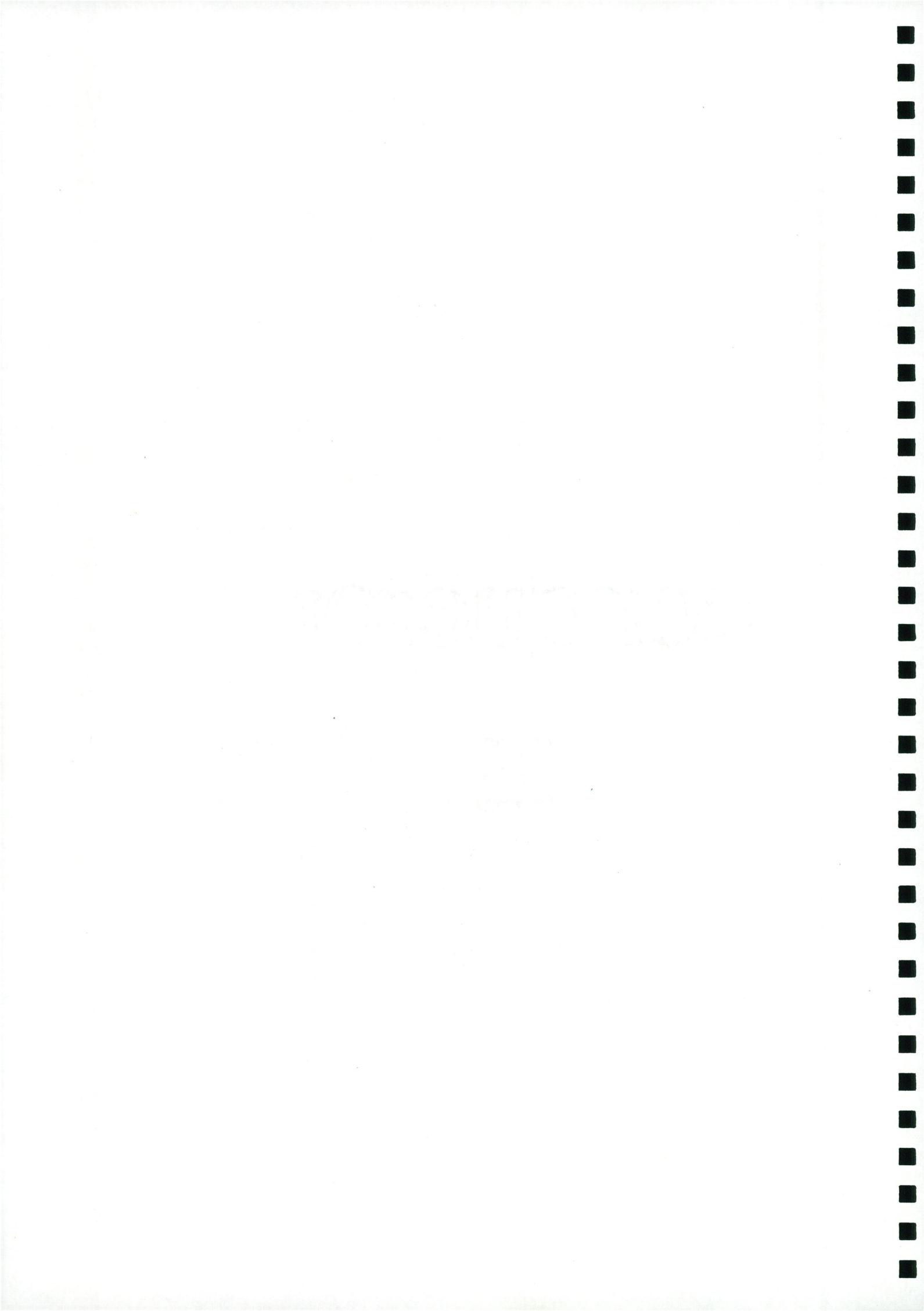
One only has to look at the cover of **The Face**, illus. 15, to realise this. Set in sans-serif type the name appears adjacent to a square split by its diagonal into Red and Black. These features alone have connotations with Constructivism, just refer to El Lissitzky's **Beat the Whites with the Red Wedge**, illus. 25, and Rodchenko's posters which all possess the same colour scheme and geometric shapes. Rodchenko's logo for 'LEF', (illus. 16), is similarly split in Red and Black, using a clean, austere typeface. **The Face** logo superimposed upon the images of celebrities from the superficial worlds of pop music and fashion seems inappropriate. The notion of these icons of Capitalism (Levi Jeans, Madonna, Mickey Rourke) branded by a Russian Revolutionary styled logo seems an absurd and difficult relationship.

Brody applies a similar styling on the opening spread of the feature on **Richard Branson**, (illus. 17). Again we see Brody employing his own typeface in the headline enclosing the first two words 'Losing it' in a rectangle and circle. This is then hung vertically on the page with the remainder of the headline reversed out of a black rectangle and at right angles to it. Below this a black circle echoes the word 'or' above the black rectangle which is similarly matched by the shape of the subtext.

Overall Brody achieves a great graphic presence and depth. The predominant geometric shapes and the austere typographic treatment show Brody's appreciation of typeforms functioning not only on a substantive level but emotionally and visually as well.

Rodchenko was chief designer for the journal LEF, *Levyi Front iskusstv*, (Left Front of The Arts), from 1923 to 1928.

'Typeface Two'-
see page





illus. 15: *The Face* logo,
Neville Brody (1982).

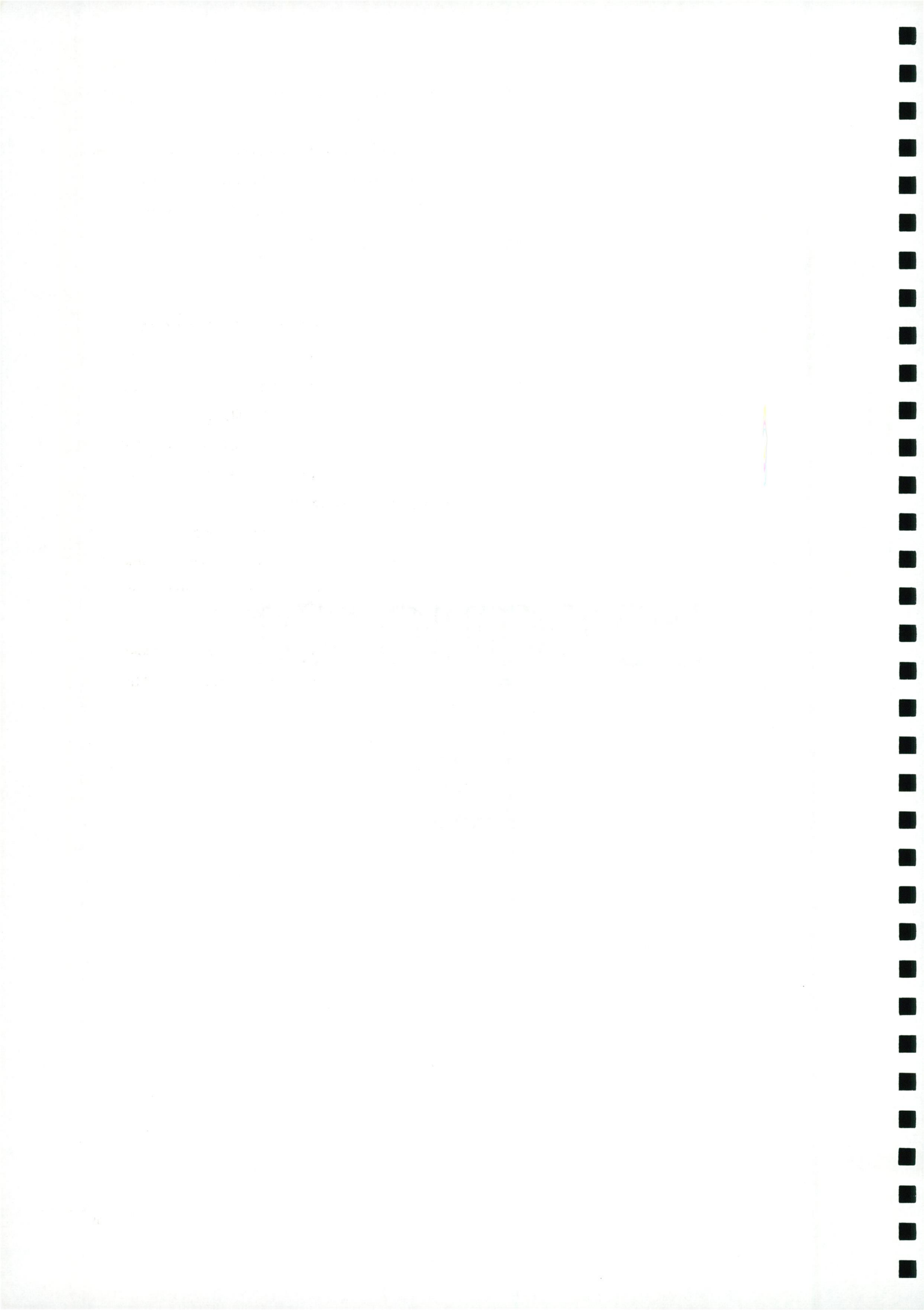


illus. 16: *LEF* logo
Alexander Rodchenko (1923).

Fig. 17. Ravenon spread.
The face, June 1984 - Neville Brody.

Acronym for Young Urban (or
upwardly mobile) professional.

However, this graphic styling fails to parallel the content of article. Richard Branson was during this period ('84) seen by many to epitomise the success of Thatcher's enterprise culture. He was the ultimate YUPPIE, a self made millionaire and daredevil record-breaker. The article describes him as 'the tycoon of the British pop, the hip capitalist', yet Brody contradicts this by dressing the article in Rodchenko's clothes.



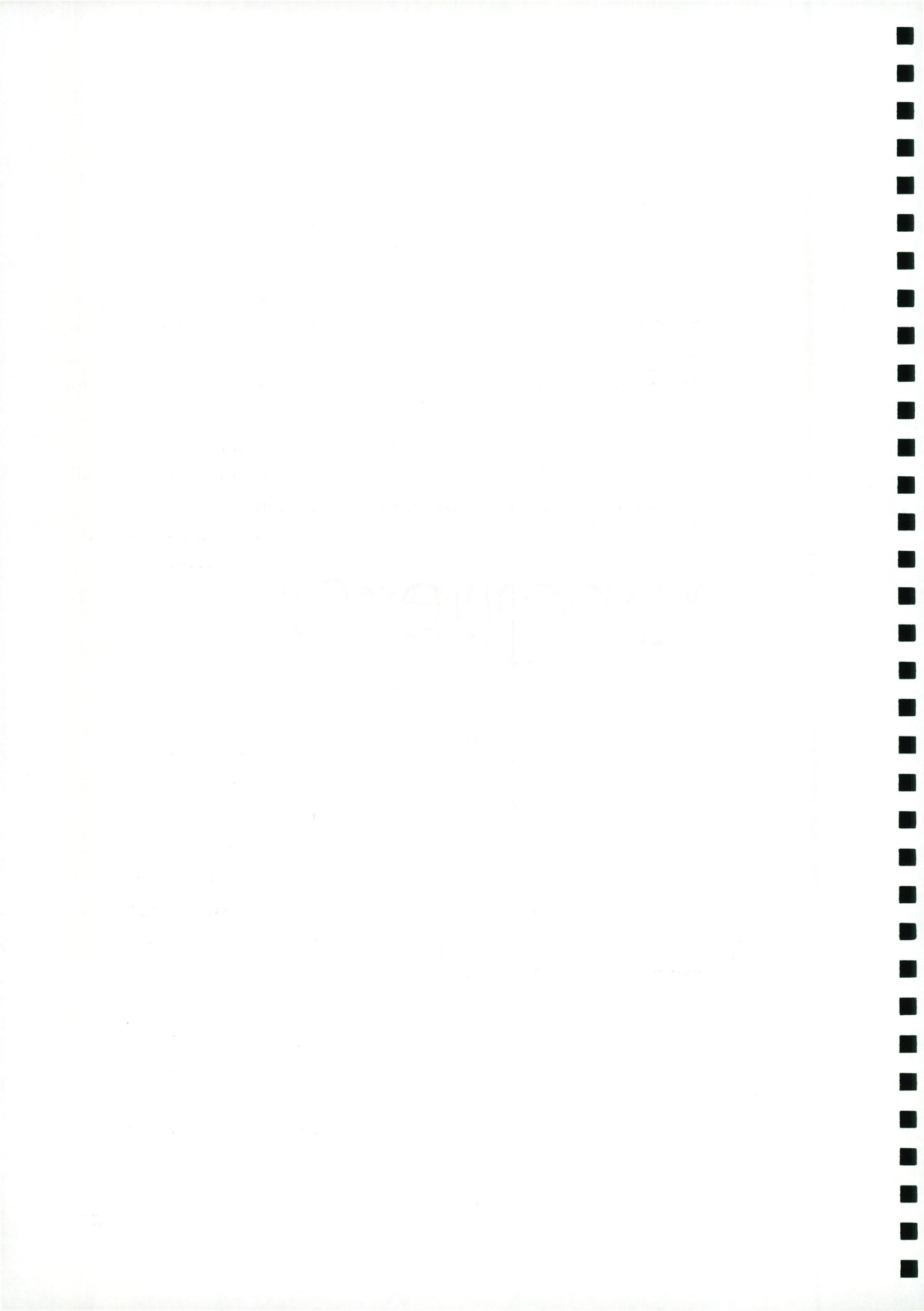
Summary

In general we can appreciate Rodchenko's dynamic designs. He uses bold, legible type, teasing it into oblique angles. Often this movement is generated by a photograph. The great contrast of red and black is exploited in achieving eye-catching and aggressive designs.

The work of Neville Brody, during the period 1981-1986, can be described in the same terms. He employs the same techniques in designing his spreads like posters. They are loud and dynamic, employing abstract geometric shapes with sans-serif typeforms. As **The Face** during this period was still a struggling independent magazine, the majority of these spreads were in black and white. Consequently Brody was challenged into achieving illusions of depth, using half tones and obliquely-angled type, in the same way that Rodchenko was forced to do by his particular technical constraints.

However, Brody has a tendency to dress a feature in this style without regard to its content. It appears he is more interested in the formal and abstract qualities of such styling rather than its inherent meaning.

The following chapter will discuss the irresponsibility of such an approach, where the styling or the 'look' of a product bears no relation to its content.



Chapter Four - 'Style Decade'

(a) Background

"In the '70s and early '80s there was a huge fear of change, and now suddenly, there's a huge fear of unchange and people are switching styles without knowing why they're doing it. There's now a mistrust of anything that's been around longer than three weeks."

Brody quoted (p. 133)
WOZENCROFT, Jon,
"The Graphic Language of
Neville Brody."
London, Thames & Hudson (1988)

This statement is quite ironic considering the speaker is one of the main culprits. He is Neville Brody.

Trendy - to be
consciously fashionable.

He was referring to the situation which developed in Britain in which most institutions constantly changed their look or identity in order to look 'trendy'. Traditionally such institutions as banks, political parties and high street shops had previously maintained a consistent identity - they weren't influenced by current trends and 'fads'.

Background

As the frustrations of Punk began to subside, a major turn in the political state of Britain took place. It was 1979 and Margaret Thatcher was elected as Prime Minister - the first woman to do so. Within a few years a new optimism was generated. Britain's economic fortunes were about to change. New businesses were beginning to spring up, thanks to Government incentive schemes. For the first time since the '50s and the '60s there was increased money in circulation. A 'Consumer Boom', as it was called, began.

In general incomes in Britain had risen, between 1976 & 1986, by no less than 25%.

Manufacturers, realising the increase of money in circulation began to restyle their products in their struggle to claim the younger target groups. They (manufacturers) began to copy the styles of the street (fashion and music) as *"they shifted their emphasis from the durable, rational and technical to the short-lived, fashionable and*

HUYGEN, Frederique (p.76):
"British Design - Image and
Identity."
London, Thames & Hudson,
(1989)



easy to sell."

Everything from watches and shampoo were given the designer treatment. Even Margaret Thatcher was 'restyled' to appeal to a new electorate. It was as if products were homogenised to facilitate the ideal packaged lifestyle. Not surprisingly, Design became a household word.

Saatchi & Saatchi masterminded
the conservative victories
in 1979 & 1983.

COLLINS, Andrew
'Design O' the times,
NME, (11 Feb.1989)

" This is the Designer decade. The word has become a hollow prefix to any number of items on a shopping list that spans stubble, jeans, water, drugs, violence and all points between".

The shops themselves changed almost as fast as seasonal trends in fashion and graphics. Take the example of **Top Shop** which changed its identity almost every two years. Nothing seemed to have longevity, and there was an acceptance of frequent change. 'Design' in such an environment was mis-represented. The life expectancy of a product held practically no importance. The outward appearance (which should be a promise of its practical value), the gloss, the image all took the place of the product itself. People were buying watches (Swatch) for its styling rather than for their traditional virtues, such as accuracy and elegance.

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(b) Disposable Graphics

By 1983, **The Face** tagged itself as the 'style bible' and the 'world's best dressed magazine', (illus. 18). It provided the agenda of contemporary life to a youth population (with an increase of disposable income). Films, clothes, music and politics were all presented and through Brody's visual uniformity (even advertisements had to meet a stylistic criteria) it presented the ideal lifestyle.

Neville Brody was being hailed more like a personality from the world of pop rather than 'a man behind the scenes'. In one particular issue of **The Face** (issue No. 39, July '83), two pages are devoted to an arrogant and self-glorified celebration of what **The Face** stood for. Entitled 'New York salutes **The Face**', Brody is pictured alongside celebrities from music and film. The decor of the venue is decorated in spreads from **The Face**, exercising the notion of it being more than just a magazine, it looked '*fabulous of course*' (illus. 19).

This acknowledgement by **The Face** of its influential position serves to question Brody's integrity in borrowing historical styles such as Constructivism. Was he not conscious that others were bound to follow suit by imitating this over emphasis on style? Such an approach was extremely superficial and damaging to the world of graphics. A world where style was unrelated to content (e.g. **Face** logo, **Branson** spread).

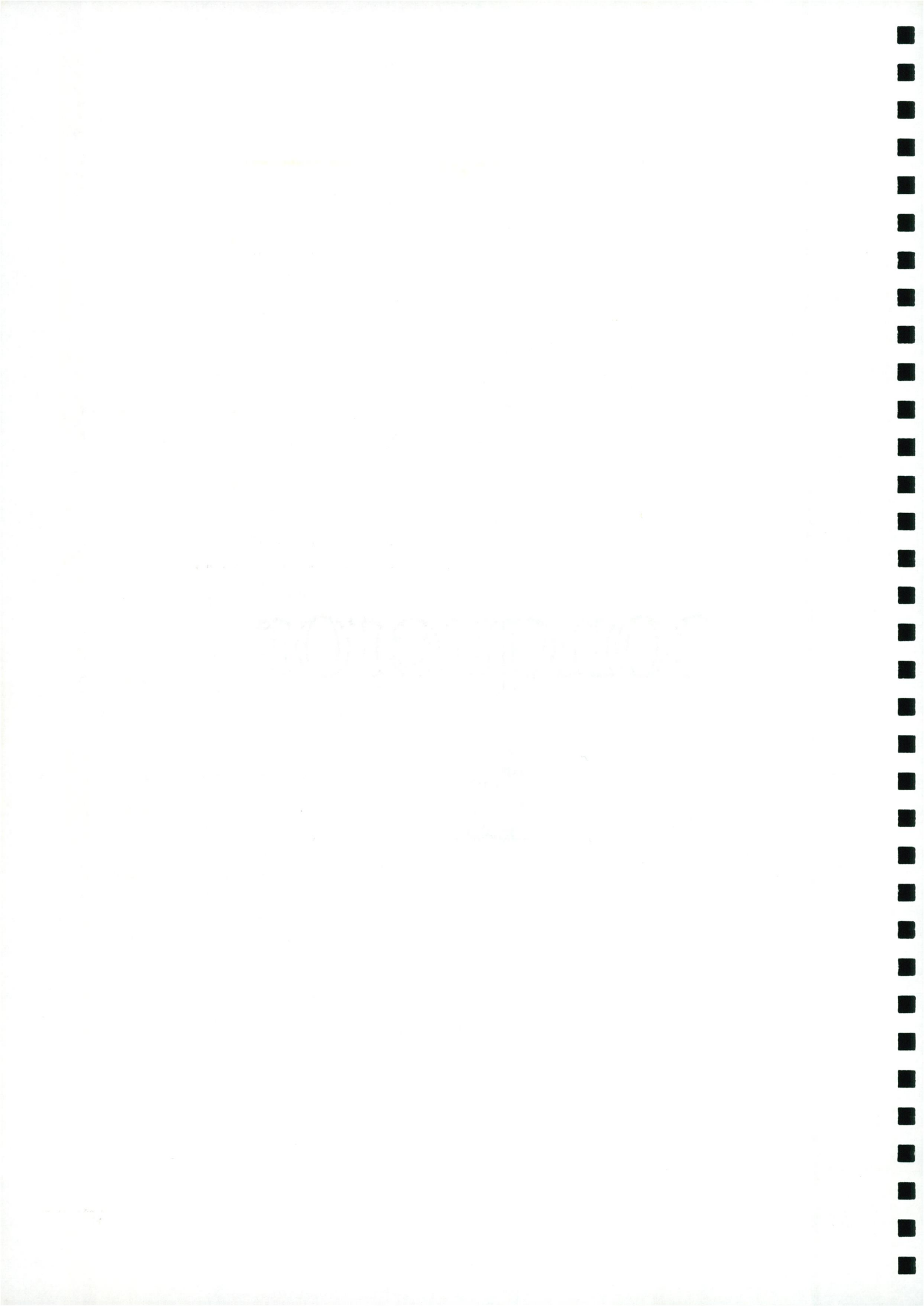
In the context of a magazine, one might argue as Brody does, that such styling and a continual pursuit of change is appropriate. His 'painterly approach' meant that each article was different, in the sense that there was no given formula other than the grid and a few of his typefaces.

"What I was doing was over highlighting the fact that things can and do change constantly.."

Brody quoted (p. 41)
WOZENCROFT, Jon,
"The Graphic Language of
Neville Brody."
London, Thames & Hudson
(1988)

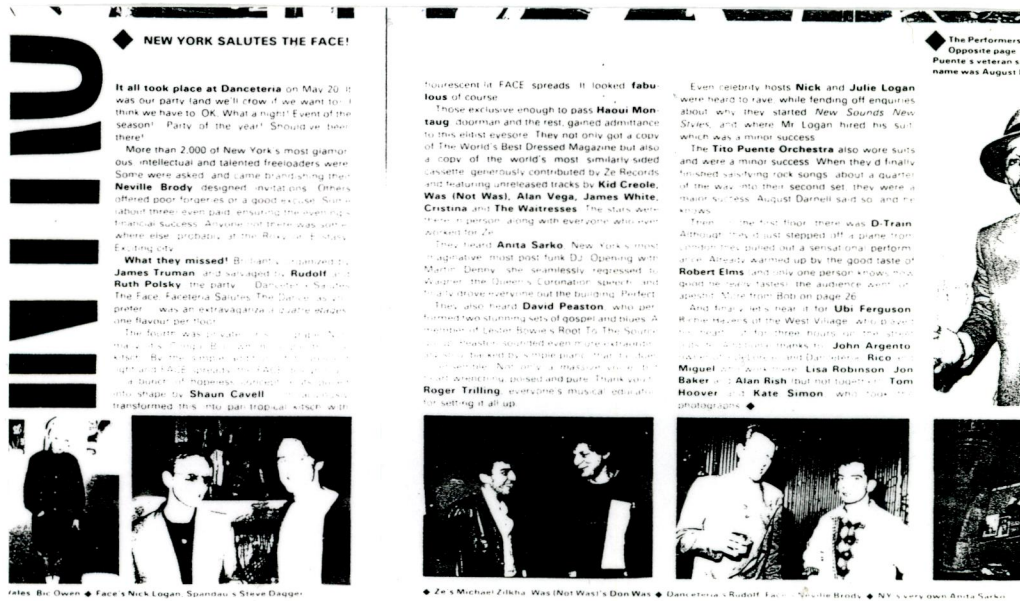
Safe in the confines of a magazine this pursuit of continual change is quite apt. As Terry Jones of 'i-D' points out:

"The graphics have by their nature to be disposable (even if they are collected later). It becomes a statement on that moment in time. And for me, that's the most important





illus. 19: *The Worlds Best Dressed Magazine, Contents page, June 1984 - Neville Brody.*



illus. 20: *New York Salutes The Face, The Face, July 1983.*

Handwritten notes on a yellowed page, possibly a list or index, with some illegible text.

Handwritten notes on a white page, possibly a list or index, with some illegible text.



thing in i-D or any other magazine."

Terry Jones quoted by:
POYNER, Simon (p.49):
"The State of British Graphics."
Blueprint, (April 1988)

However this takes a sudden lapse when we see Brody applying the same characteristics in other facets of his work. A general view of his work for other magazines, books, posters, retail outlets, record sleeves and institutions, during 1981/86, reveals an unmistakable similarity. The majority of this work is dominated by very geometric based sans-serif typefaces and graphic devices. His logo designs, especially, seem very mechanical and clinical. This effect is communicated by the typefaces used which are all his own. It appears he lost sight of the qualities inherent in his own type.

"The first alphabet that I did was very geometric, austere and non-emotive. It was like a typeface from the 1930s, fascistic in a sense, and while I was using it to comment on the nation as I saw it.....a divided nation, the class division, the economic recession and a highly authoritarian government."

Brody quoted (p. 101)
WOZENCROFT, Jon,
"The Graphic Language of
Neville Brody."
London, Thames & Hudson
(1988).

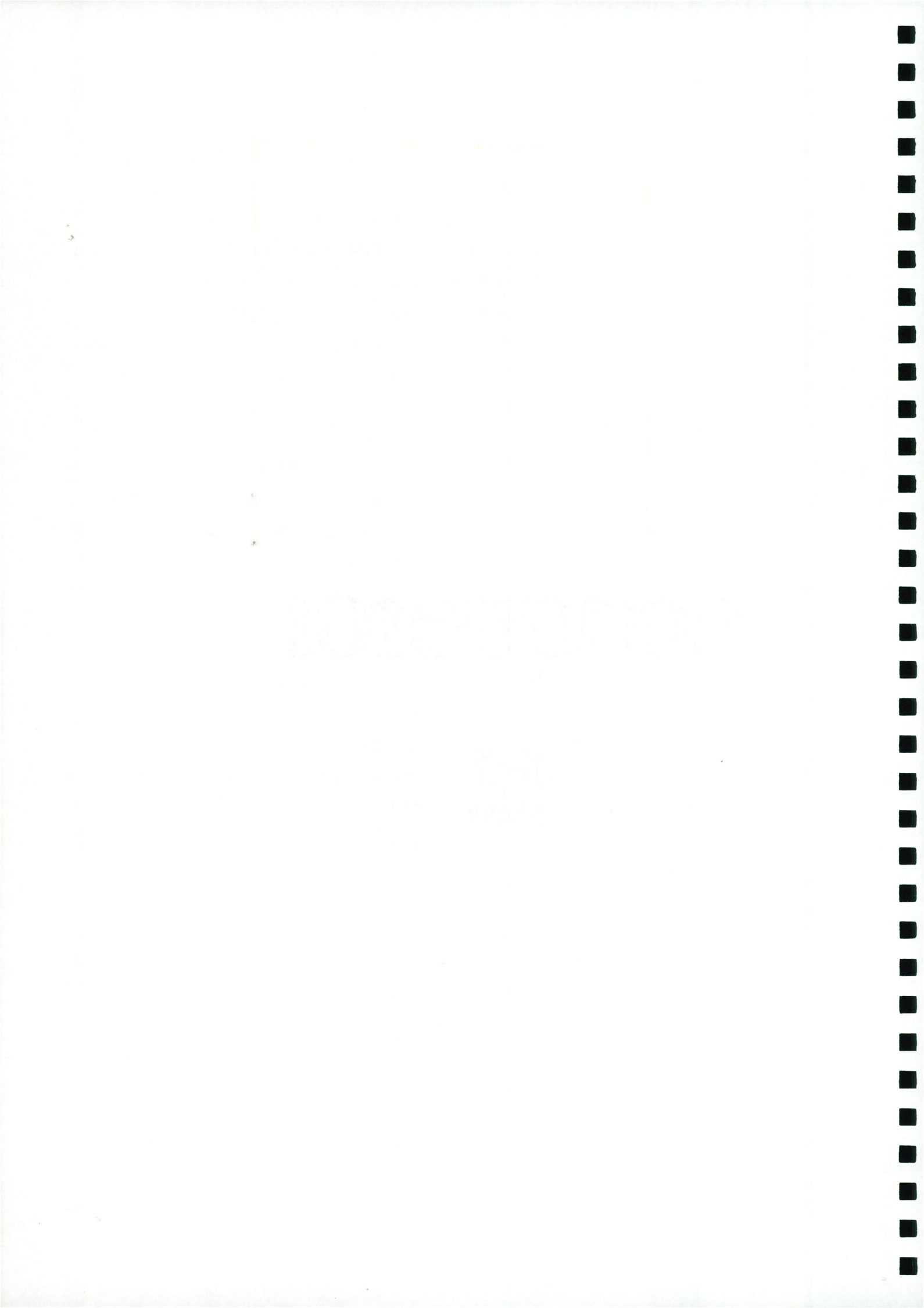
Brody claims he was a social commentator by using such a typeface. The real motivation was to look different and to stand out from the crowd. It epitomised the 'eighties ethic of being different and being better for it. By stamping it on everything he was only communicating that he had designed it, rather than what it was, (they soon inherited the tag *Brodyesque typefaces*). He was too self indulgent to use other typefaces of which there are hundreds.

This typeface (Typeface One or Brody One), and its variants (Typeface Two), see illus. 20, fail to lose the above connotations, once used in different contexts. For example :

(1) Brody's proposals for a new **CND** logo (illus. 21): Some of the CND leadership were keen ' *to update the organisation's image and to increase its sense of relevance to new generation.* ' Brody used the basic structure of the original logo and 'updated' it by applying his customary typeface and by strengthening the outline of the shape.

Effectively all he was doing was restyling the logo, redressing it in new clothes, his clothes. He seems to disregard what

WOZENCROFT, Jon (p.41):
"The Graphic Language of
Neville Brody."
London, Thames & Hudson
(1988).





illus. 20: *Typeface Two*,
Neville Brody (1984).



illus. 21: *CND logo*,
Neville Brody (1985).

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the statistical analysis performed.

3. The third part of the document presents the results of the study, including a comparison of the different methods and techniques used. It also discusses the implications of the findings and the potential applications of the research.

4. The final part of the document provides a conclusion and a summary of the key findings. It also includes a list of references and a bibliography of the sources used in the study.

COMPTON

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CND is all about. Applying his 'authoritarian' typeface, CND is projected as a faceless and distant organisation; it loses the compassion and care more normally associated with it.

(2) Brody's solution for **Pilcher Hershman**, an estate agency (illus. 22), suffers a similar fate. Employing one of his own typefaces and by now regulation geometric shapes (circles) coloured in red and black, it echoes the austere, clinical look of his Constructivist styling mentioned in the previous chapter.

As a 'For Sale' sign, it is extremely eye-catching and a prominent piece of urban furniture. However, it doesn't communicate the values more normally associated with an estate agency. Long term respectability and financial security are values displaced by a sense of 'being with it'. Then (1986) this sign would have appealed to the image-conscious YUPPIE but today in the more practical '90s (see page) the sign appears dated and elicits the wrong associations.

Brody defends this by saying that: *"I wanted to do something that might affect that way other estate agents were thinking about their board designs."*

Surely, all he succeeded in doing was introducing the 'For Sale' sign into the pursuit of trendy/fashionable identities.

(3) However one logo which does work is his design for **Red Wedge**, illus. 23, an organisation formed in 1985 as a type of young Labour party. This provided Brody with the perfect opportunity to use his bold graphic style, a unique occasion when Brody could marry his style to politics. Printed in black and red, the geometric shapes and the authoritarian typeface captures the dynamic youthful mood of this organisation. It also links it to its roots - the Russian revolution / Socialism by its association to El Lissitzky (**Beat the whites with a Red Wedge** - illus. 24) and a 1919 street installation by Nicolai Kolli.

These jobs exposed Brody to real and practical demands. Within **The Face**, he was designing hypothetical logos through his method of branding each particular article. The branding of the **Gaultier**, **Branson** or **Kraftwerk** spread are safe within the confines of a magazine. But, when such methodology is applied to 'real' branding, which requires a stability and long-term value, then Brody's weakness as a designer is

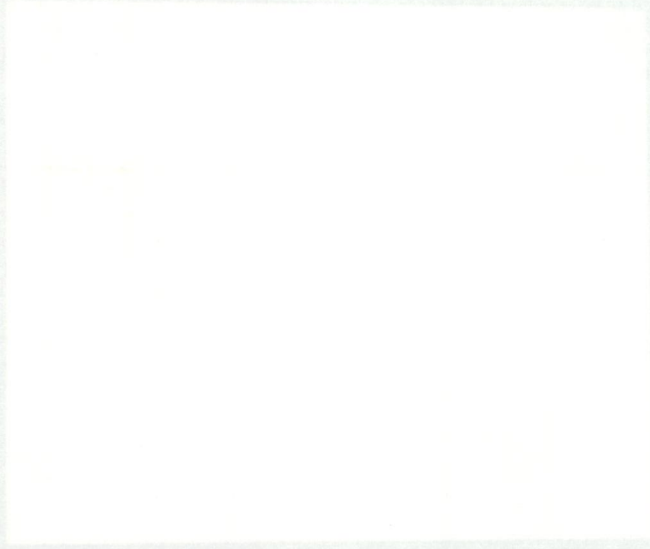
ALDERSEY-WILLIAMS, Hugh
quoted (p.77):
"In -depth and outspoken."
Graphis No. 265, Vol. 46,
Jan./Feb. 1990.



illus. 22: *Pilcher Hershmann,*
Neville Brody (1986).



illus. 23: *Red Wedge,*
Neville Brody (1985).



COMPLIANCE





illus. 24: *Beat The Whites With the Red Wedge*,
El Lissitzky (1923).

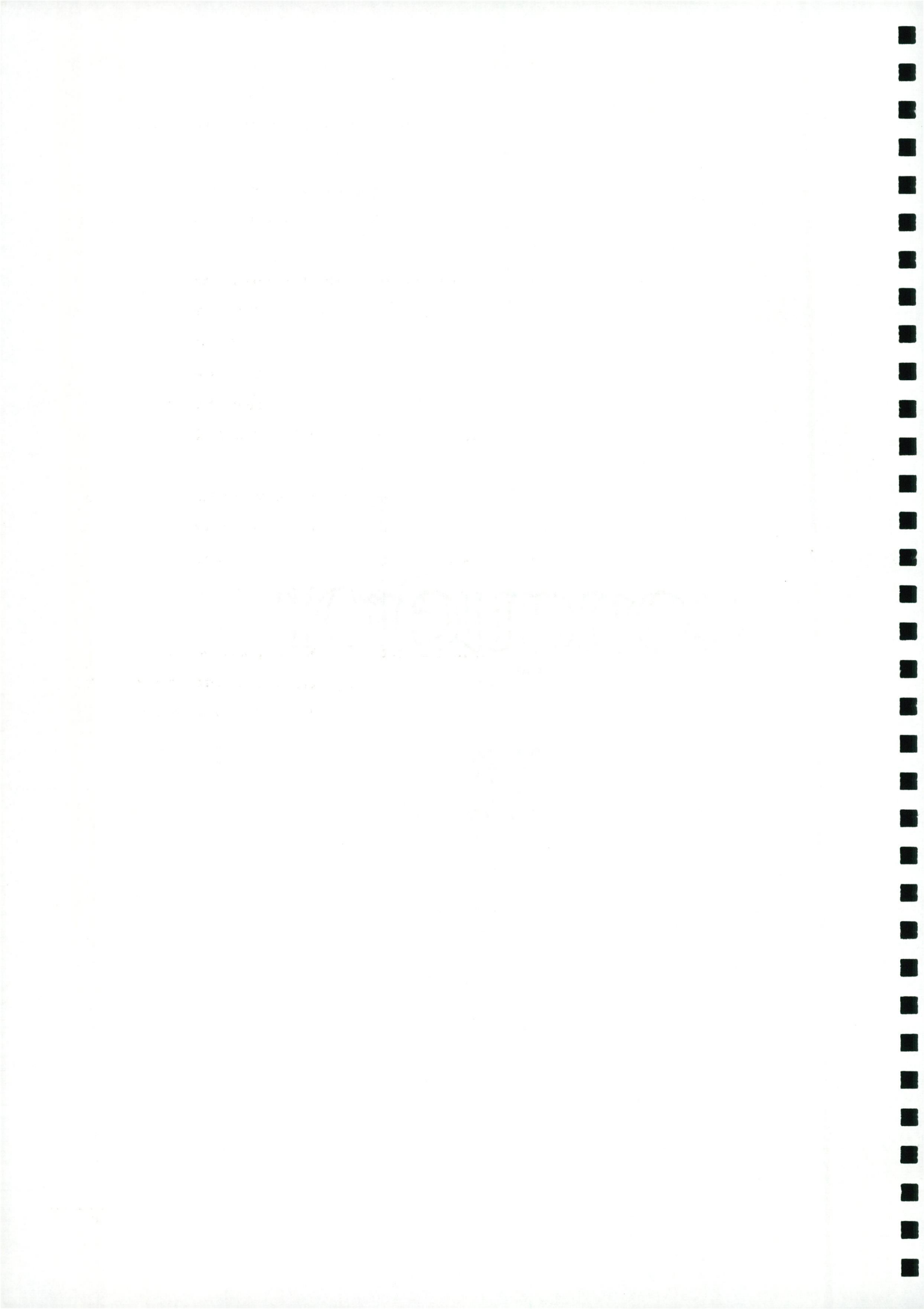


made clear. Such designs became as disposable as a magazine. Brody failed to recognise the responsibility of his position, despite being outspokenly critical of the fallacy of high street shops and banks 'updating' their identity:

"Doesn't that suggest a disposable attitude to life? A richer approach comes from integrity, from an intuitive response to a problem."

Brody quoted (p. 52) by:
ESTERSON, Simon
"Talking with Neville Brody."
Blueprint, (April 1988)

If only he practiced what he preached.



Summary

As Thatcher's Britain brought about a 'Consumer Boom', manufacturers repackaged and restyled their products. Designers became obsessed with styling as the age of plunder inspired them to adapt historical styles. The marketplace became flooded with goods whose styling bore no relation to content.

Brody in his 'prominent' position spoke out against the 'noise' of contemporary design, how people '*were switching styles without knowing why they're doing it.*' Yet, he was also a victim of style over content. The previous chapter demonstrated his mis-appropriation of the constructivist style. This extends into his other projects (**CND**, **Pilcher Hershmann**) where his graphic treatment fails to reflect content.

One might conclude that Brody is demonstrating himself as a mere stylist. This infers that he is detached from the subject matter, but in some cases this is untrue (refer to Chp. Two - **Warhol** spread). One must recognise that the outer manifestation of his work, its 'styling' is very similar right across the board.

This 'Style decade' was never going to last forever. As Brody approached his 30th year (1987), were his graphics going to reflect a maturity? The following chapter will discuss the changes and direction he pursued after this period.

THE UNIVERSITY OF CHICAGO





illus. 25: *Arena*,
Neville Brody (1986).



COMPTON

Chapter Five - A return to Design Orthodoxy.

(a) Arena

(p. 140)
WOZENCROFT, Jon,
"The Graphic Language of
Neville Brody."
London, Thames & Hudson
(1988)

In the winter of 1986 Nick Logan, founder of **The Face**, launched **Arena** magazine, illus. 25. "*Essentially it was to be a magazine for readers that had grown out of **The Face**, and also a publication that could have appeal as a men's magazine.*" Symbolically this period marks a point when the design of Neville Brody similarly 'grew up'. His spreads for **Arena** are more restrained and less self indulgent. He continues his playful and illustrative use of type but unlike in **The Face** he favours established typefaces, using them in a less dominant and obtrusive way, it becomes more functional and less of a distraction. White space and photographs dominate the spreads as he learns not to clutter a layout.

The following are examples of this new change in direction, where Brody exploits the illustrative qualities of photography and shows his more restrained use of type. He employs Helvetica which is noted for its clarity, lack of character and informational qualities. Unlike his own typefaces which are quite contrived and difficult to read, (hence their use only in headlines). It is not a decorative face but one which is strictly functional. In the following cases it says merely 'Legion' or 'Gaultier', and does not communicate social or historical values. However this does not mean that the spreads are less exciting or boring.

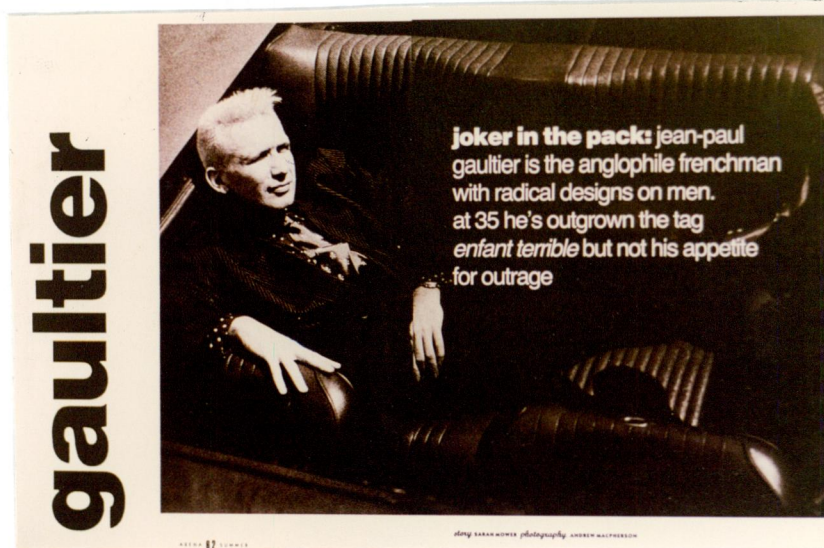
The **Legion** spread, (illus. 26), exploits the illustrative qualities of the photographs. Brody values the force of photography, even more, allowing the right hand picture the 'impartor of verite'. He exploits the harsh masculinity and broody atmosphere of Juergen Teller's coarse-grained, high-contrast image. The fact that the large image, the boots, is a part of the smaller photograph, on the left of the spread, projects great dynamism and movement. This small photograph takes full advantage of the sightline of the officer, directing the reader to the subtext of the article. The small black rectangle points to the start of the

CONFIDENTIAL

1



illus. 26: *Legion spread,*
Arena, Summer 1987 - Neville Brody.



illus. 27: *Gaultier spread,*
Arena No. 4, Summer 1987 - Neville Brody.

Handwritten text on a rectangular piece of paper, possibly a note or a page from a book. The text is mostly illegible due to fading and bleed-through from the reverse side. Some faint words like "The" and "of" are visible.

Handwritten text on a rectangular piece of paper, similar to the one above. The text is also mostly illegible. A faint circular stamp or watermark is visible on the right side of the paper.

body text. Overall the spread demonstrates great restraint and discipline. The image and the written article are given the main communicative position instead of fussy contrived headlines.

The **Gaultier** spread of **Arena**, (illus. 27) is in complete contrast to his earlier spread for **The Face**, (illus. 8), three years earlier. Then Brody intercepted the feature and, as explained, sought to reinforce the content of the article. In this case Brody applies a more functional and less expressive approach. He allows the photograph to become the page, shifting the focus away from the design to the actual image. His placement of the subtext follows the gaze of Gaultier. Yet by placing it over the photo the inherent perspective of the photograph is altered, questioning further the distinction between surface and content.

Brody does not lose the illustrative quality of the headline. Subverting the blandness of Helvetica by using it in purely lowercase and running it vertically on the page. Consequently it seems to inherit an abstract quality, its sheer size in relation to the size of the magazine is a continuation of Brody's approach in designing a spread like a poster; making one realise and appreciate the negative qualities of the typeforms.

(b) Reasons for change

This departure from the busy and cluttered looks of the Kraftwerk and the Gaultier ('83) spreads was beginning to develop in **The Face** at the end of 1986. Brody began to impose his style less and less on a feature. According to Jon Wozencroft, this trend was a reaction against his imitators who were undermining the integrity of his work. Brody was angry at mainstream design for 'ripping off' his work. Everyone from High-street stores (Genius), illus. 28, to television graphics (Network 7), illus. 29, were wearing the 'Brody Uniform.'

"I wanted a typeface that people will hate and in no way be able to copy. They would be forced to use their own ideas. I wanted it to anti-design and the best way I thought to do so was to use Helvetica."

Perhaps Brody realised that the self styled 'Hysteria of his spreads was both unnecessary and unsuccessful. Maybe he realised

Brody quoted (p. 34):
"Post - Brody.",
Baseline No. 10 -
'Cassandre Issue', 1988.

1954

1955

1956





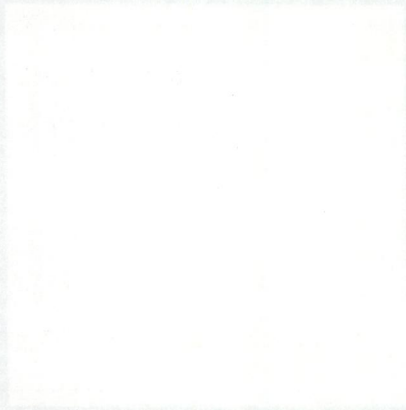
illus. 29: *Network 7*

Program identity- Channel Four (1988).



illus. 28: *Genius*

Shop logo - 1987



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Ilus 29. Genus

Ship log 1988



GRUNBERG, Andy (p.19):
"Brodovitch",
New York, Abrams, (1987)

that he was imposing his style too much on the magazine, that it was distracting from the editorial content of the magazine, which wasn't very good anyway. The true art of art-direction should be subliminal. According to Andy Grunberg the art director should be *"to the general public remain a cipher, a man behind the scenes. He should be successful in attracting attention to the page without attracting attention to himself."* From 1981- 86 such qualities don't exist in the work of Neville Brody. Practically everything is over designed; the styling dominates and one is conscious of Neville's presence.

This view is supported by Steven Heller:

"None of these periodicals (i-D and The Face), however, effectively reconciles text to design. Rather than simply being used as an organising structure, design is increasingly its own content, a dubious achievement at best."

HELLER, Steven (p.63):
'The Shock is Gone.'
I-D: Magazine of
International Design,
Vol. 35 No. 2,
(March/April 1988).

While his early spreads are very exciting and quite expressive, they are difficult to read. Performing like posters, they are loud and eye-catching but needn't be so as the average viewing distance of a magazine is only ten inches. As a result one's eyes jump continuously.

The change in economic climate was possibly the biggest reason for this change in direction. It was 1987, and the British economy realised that it could no longer support credit-financed schemes. YUPPIE culture was forced to abandon its *Golf GTis* and *Dockland* apartments, a punch of reality hit hard. Consumers realised the tightening of their pockets and the lie of manufacturers in selling 'style over content'. Instead of a *Swatch* they returned to a *Casio*, knowing that it would last longer.

'Black Monday' - Oct. 1987,
the day the stock market
crashed.

In the 'eighties, people wanted what money could buy. In the 'nineties people will want what money can't buy. It's all part of a greater awareness of the environment, and caring about real issues."

LEONARD, Peter (p.42):
Print -"40th Anniversary Issue."

Style was relegated in importance by the consumer in favour of more orthodox and traditional values. This prompted Brody to return to a more orthodox and less crazy design approach.

Perhaps unconsciously he returned to the restrained discipline of one of the greatest art directors of all time - Alexey Brodovitch. The above quotation by Andy Grunberg was in reference to Brodovitch. His

Faint, illegible text at the top of the page, possibly a header or introductory paragraph.

Main body of faint, illegible text, appearing to be several paragraphs of a document.

Faint, illegible text at the bottom of the page, possibly a footer or concluding paragraph.



design work for **Harpers Bazaar** during the '30s is noted for its timelessness and elegance.

(c) Brodovitch

LOMBARDI, John (p.53)
"Mister Magazine Man."
Zoom (British Edition) No. 53,
(April/May 1991)

Born in Russia in 1898, He was the son a doctor sympathetic to the Czar. By the time of the revolution he had to flee to France, where he immersed himself in the avant-garde atmosphere of Paris. By 1930 he moved again to the United States where he was to remain for the rest of his life. Working for **Harper's Bazaar** his grasp and understanding of the various art movements manifested themselves in very innovative spreads. After all, he'd brought with him from his days in Paris the aesthetic ideas of the '20s- Constructivism from Moscow and Leningrad, Futurism from Milan and Rome, Dada from Berlin and Zurich, all this was mixed up with French Surrealism, Cubism and Fauvism.

OWEN, William (p. 50)
'Magazine design.'
London, Laurence King, 1991.

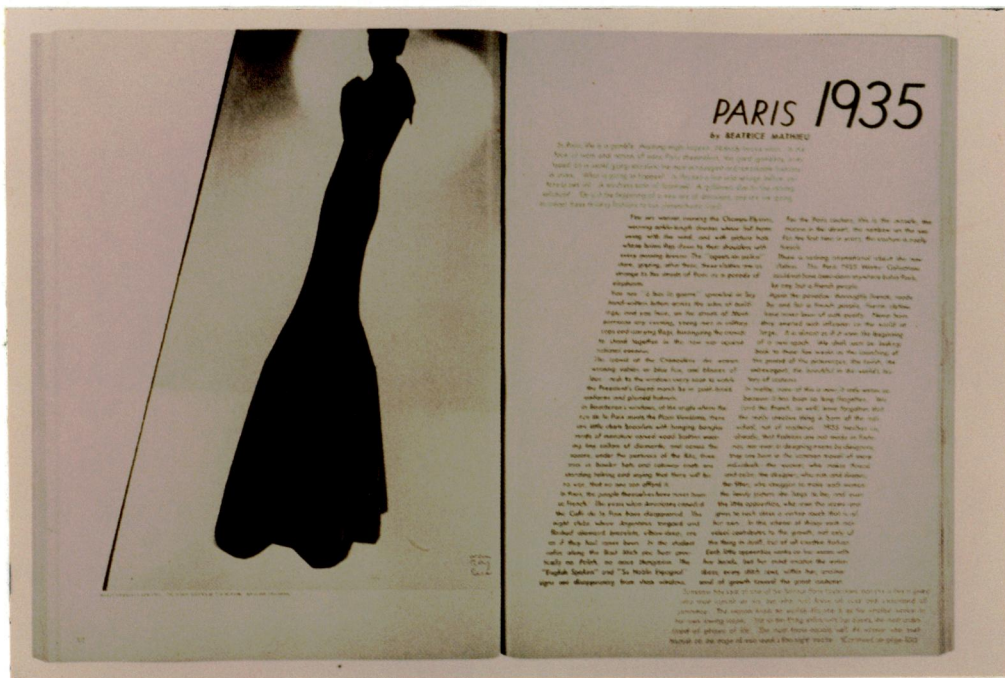
He combined an inventive but restrained approach to typography with a daring use of photography. He allowed his photographers free rein (Richard Avenon and May-Ray flourished under such conditions) which allowed for a spontaneity and excitement in photography, the like which never been seen in publication design.

Brodovitch lets the photograph dictate the atmosphere and mood of a spread. By an extreme crop or placement he could inject an added dimension to what could have been an otherwise boring shot. He often let images cross the binding of a page, bringing an unprecedented centrality and force to photography in publication design.

His palette of typefaces was simple: Bodoni (the quintessential modern serif face), Typewriter and Le Corbusier's stencil typeface. Type was generally set in regular columns using justified type. But sometimes he would instill surprises by constructing the text in shapes that would relate to forms in the photographs.

The spread **Paris 1935** is a good example, (illus. 30). Selecting a wonderful picture, by Man Ray, of a women in a long gown silhouetted against a faint misty background, Brodovitch lets this dictate the look of the spread. He crops the photograph in repetition of her tilt and also arranges the two columns of text on the opposite page to echo

1935-191000



illus. 30: Paris 1935,
Harper's Bazaar(1935) - Alexey Brodovitch.



illus. 32: Hoskins spread,
The Face, April 1986 - Neville Brody.



COMPTON



this movement. The subtext and the right-hand block of text are in grey

which reinforces the sense of depth and the tonal qualities that exist in the photograph.

This doubling or 'mirror device', where the elements on either page are parallel in movement, is a technique derived from Surrealism. "He understood the connection of fashion and the subconscious mind. Fashion like Surrealism, has an emotional, irresistible appeal; both depend on an initial indeterminacy to create an independent dream world."

One is intrigued by the softness of the whole spread, which is disturbed slightly by the exaggerated height of the model, whose head is violently dropped. The whole atmosphere is dictated by the photograph, calling

OPPOSITE PAGE 14-15
Brooklyn Museum
New York, August, 1980



(8) Brody in Focus

illus. 31: *Giantism USA*,
Brody's retouching, Brodovitch (1938).

Brody's retouching is pre-empted by a 'shocking period' in *The Face* from late 1936. Brody loses his styling gimmicks favouring a simple yet more effective approach (which flourished in *Arena*), adopting many of the achievements made by Brodovitch.

His feature on Bob Hoskins, a British actor, (illus. 32) adopts the same technique of Brodovitch's *Face* 1935. In this case the ray of light dictates the movement and instead of angling the whole body towards

which reinforces the sense of depth and the formal qualities that exist in the photograph.

The coupling of mirror devices, where the elements on either page are parallel in movement, is a technique derived from Surrealism. The knowledge of the connection of fashion and the unconscious mind, Fashion like Surrealism, has an irrational, mysterious aspect, both depend on an initial intention to create an independent dream world.

WALTER DILL KAHN
 "The Elements of
 Photography" (1983)

One is intrigued by the softness of the whole scene, which is disturbed slightly by the exaggerated height of the model, whose head is violently tilted. The whole atmosphere is dictated by the photograph, setting an almost mysterious, romantic notion of Paris. The emphasis is on the photographer's intention on the actual setting.

The couple is spread for an action on great American computerized entities Graham U.S.A. Plus 37, again shows Brody's use of photography. The Brody's spread on Gaultier (fig. 28) allows the photographer to illustrate the feature, its effect and relating the text to a tiny proportion of the page, however a couple and formal presence. The simple, yet thoughtful, treatment of the headline is not intended, and does not contradict or gain further attention. It is the content and subtle treatment of text and the use of photography to illustrate a spread that achieves much success for Brody. Brody's unique intelligence is drawn to the text.

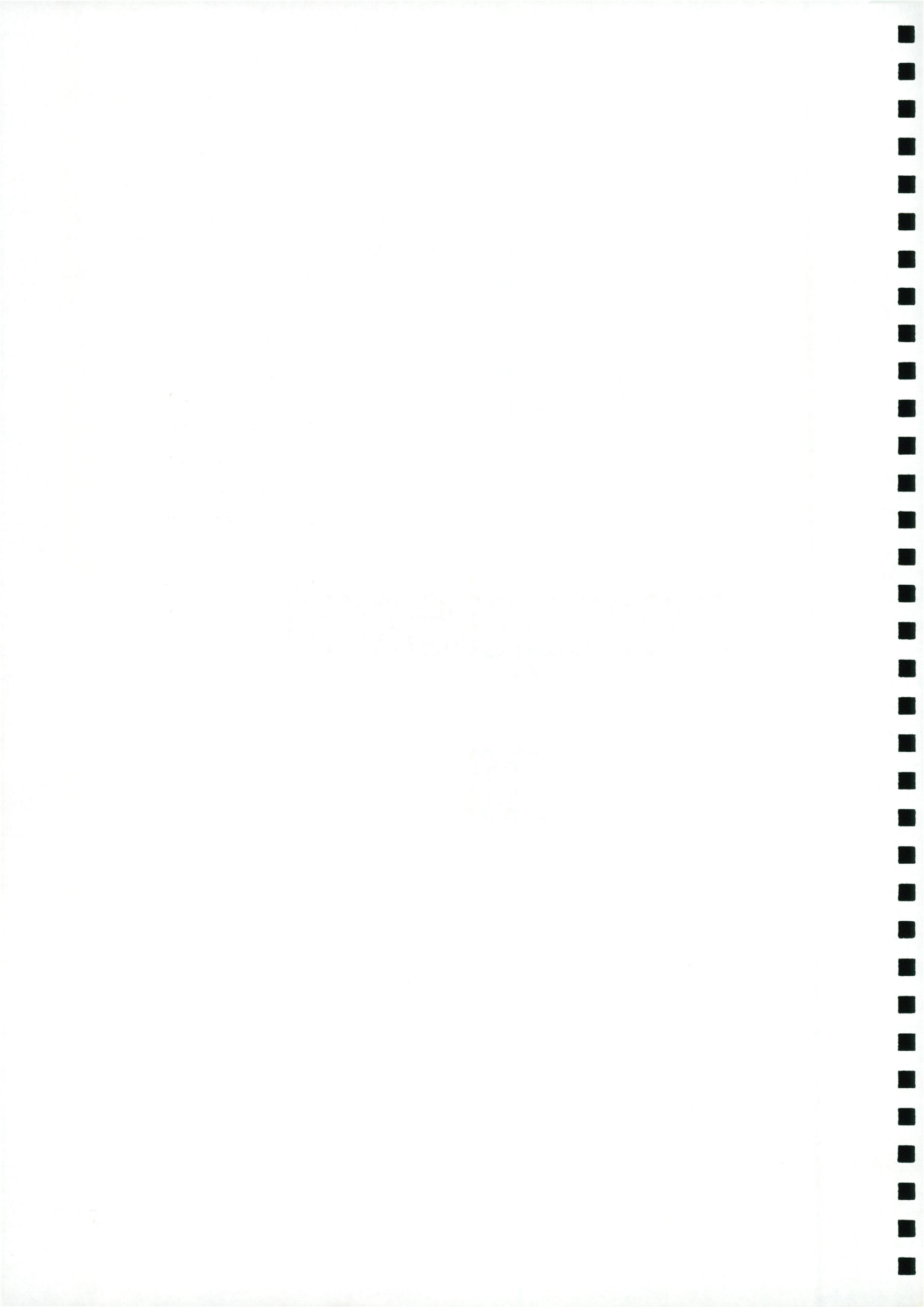
(d) Brody in Focus

Brody's return to a design orthodoxy is pre-empted by a rebranding period in The Face from late 1988. Brody loses his styling glamour, favouring a simple yet more objective approach (which focused in areas), adopting many of the achievements made by Brody. His feature on Bob Hoskins, a British actor (fig. 35), adopts the same technique of Brody's Paris 1988. In this case the ray of light dictates the movement and instead of angling the whole body text

Brody just tilts a large 'S', which is part of the first word of the article. The contrast in the blackness of the 'S' and the greyness of the body text mimics the sense of depth in the photograph.

The pensive glare of Hoskins, his clenched fist, Brody's sharp edged 'S' (self-styled), the generous amount of white space and the irregular shape of the body text all combine to create an effect which is quite unsettling. Perhaps this friction and unease is done to reflect the content of the article, which is about Hoskin's unexpected acceptance in Hollywood. The fact that at last he'd really made it is quite extraordinary according to the feature due to "*his glinting eyes, a squindgy nose and a piranha-like grin.....he was never going to be the new Michael Caine.*"

'The Finsbury Park Empiricist'
The Face No. 72, April 1986.
pp. 20 -22

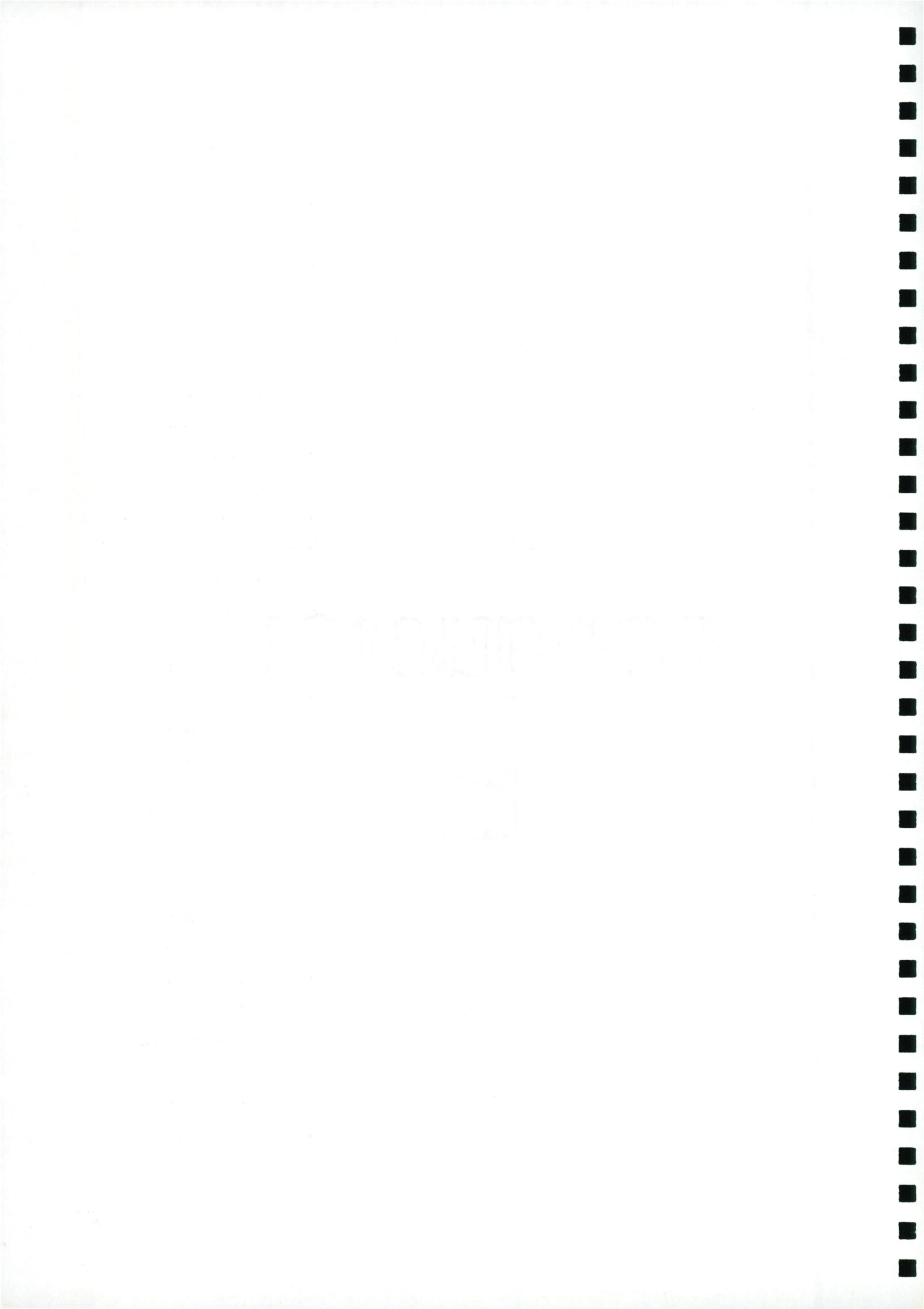


Summary

From the latter part of 1986 to 1989, Brody begins to become less stylised, shedding most of his rigid design traits. Characteristics of his work (that were described in Chapters 2 and 3) were lost in favour of more orthodox design. He allows the elements, headline, photograph, subtext and graphic devices to perform their tasks without interfering too much. He learns to contain his youthful enthusiasm (still only 30/32 years of age) and becomes more restrained.

In this position, his work can be compared to the work of Brodovitch's, whose designs in the '30s and '40s were noted for their elegance and economy of means. Brody realises this success, a lack of stylised superfluous gimmickry, and incorporates many of their design traits into his own work. The adoption of photography (**Legion** and **Gaultier** spreads) as the main illustrative element, a subtle use of established typefaces and the use of the 'mirror device' are all traits initially perfected by Brodovitch.

This return to a design orthodoxy was perhaps prompted by the change in economic climate and a realisation of the unnecessary fussiness of his early spreads.



Conclusion

Only when put in context of what was happening at the time ('Age of Plunder' and 'the Style Decade'), can Brody's work be evaluated, the originality and integrity of his work be examined and many observations be made.

As a young design graduate, Brody was given unique freedom to explore and experiment in **The Face**. Such a position is similar to the sheltered existence of a student, working on hypothetical briefs, where dependence on practicality or function is of no importance. The philosophies of Punk instilled an anarchy, and perhaps an ignorance, of the 'rules' in his methodology. He adopted a dynamic and busy environment which was unseen before in magazine design. In some cases legibility was discarded as secondary to style.

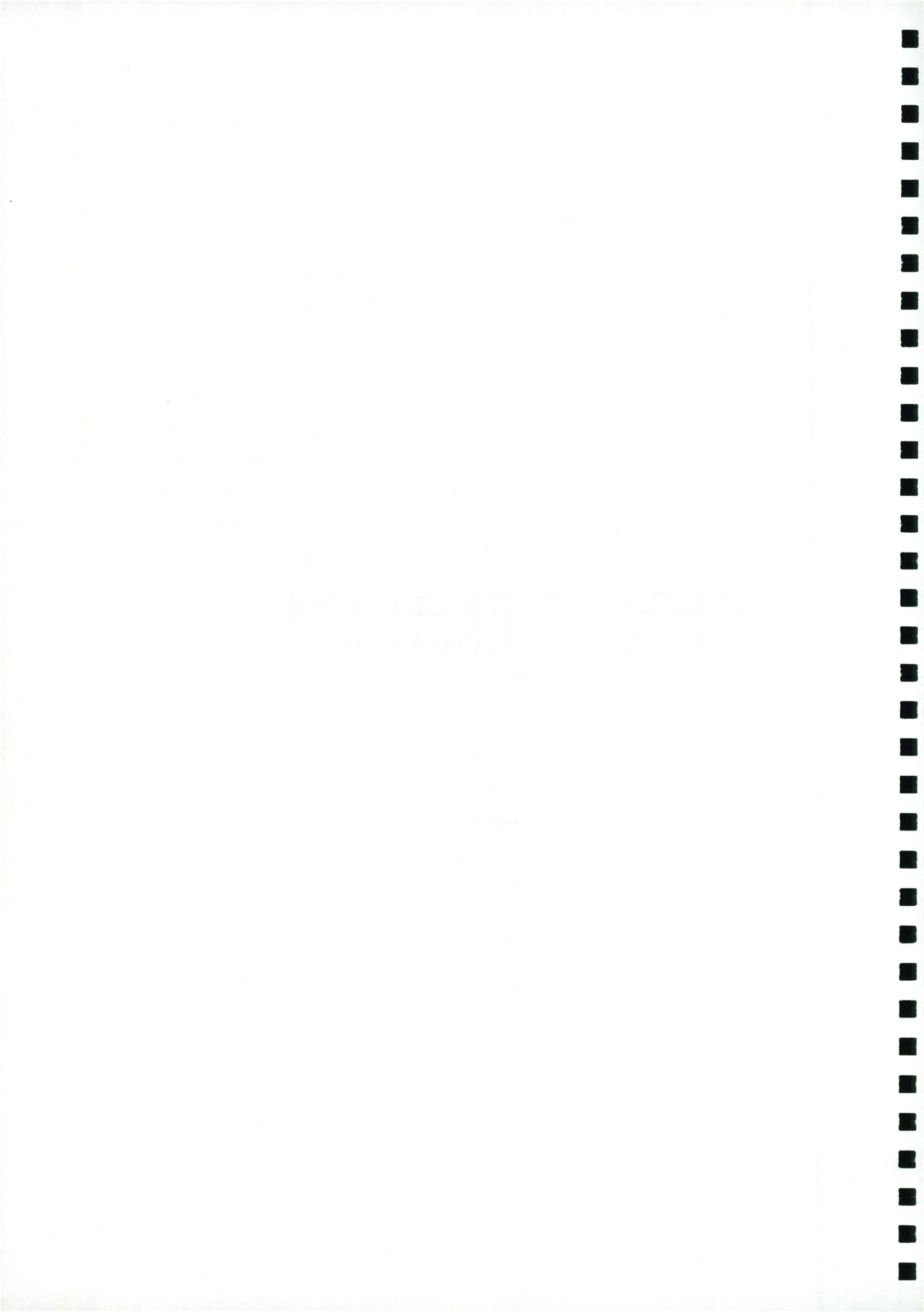
Regardless of whether it is a struggle to read many of his spreads, one can appreciate their visual quality alone. As one flicks through any copy of **The Face**, it is a unique visual and tactile experience. The break in features is quite obvious due to the graphic presence of the opening spreads.

However, his approach was simply an adaptation of achievements made in other fields of graphics, most notably Constructivism and Rodchenko. He designed his spreads like posters, achieving a wonderful busy and exciting graphic presence.

However this was often done at the expense of the editorial content and in this sense was not entirely successful. He perhaps imposed his his personality too much on the magazine, allowing his styling to subvert the content.

As the economic climate changed in the late '80s Brody sought refuge in a more restrained design. It is interesting that he fell on many design solutions which he regarded as novel but which had in fact been introduced by Brodovitch in the '30s and '40s. His work is an adoption of Brodovitch's but still maintains the dynamism of his earlier work.

In terms of his contribution to the world of graphics his work isn't 'mind blowing'. It does not deserve the recognition he

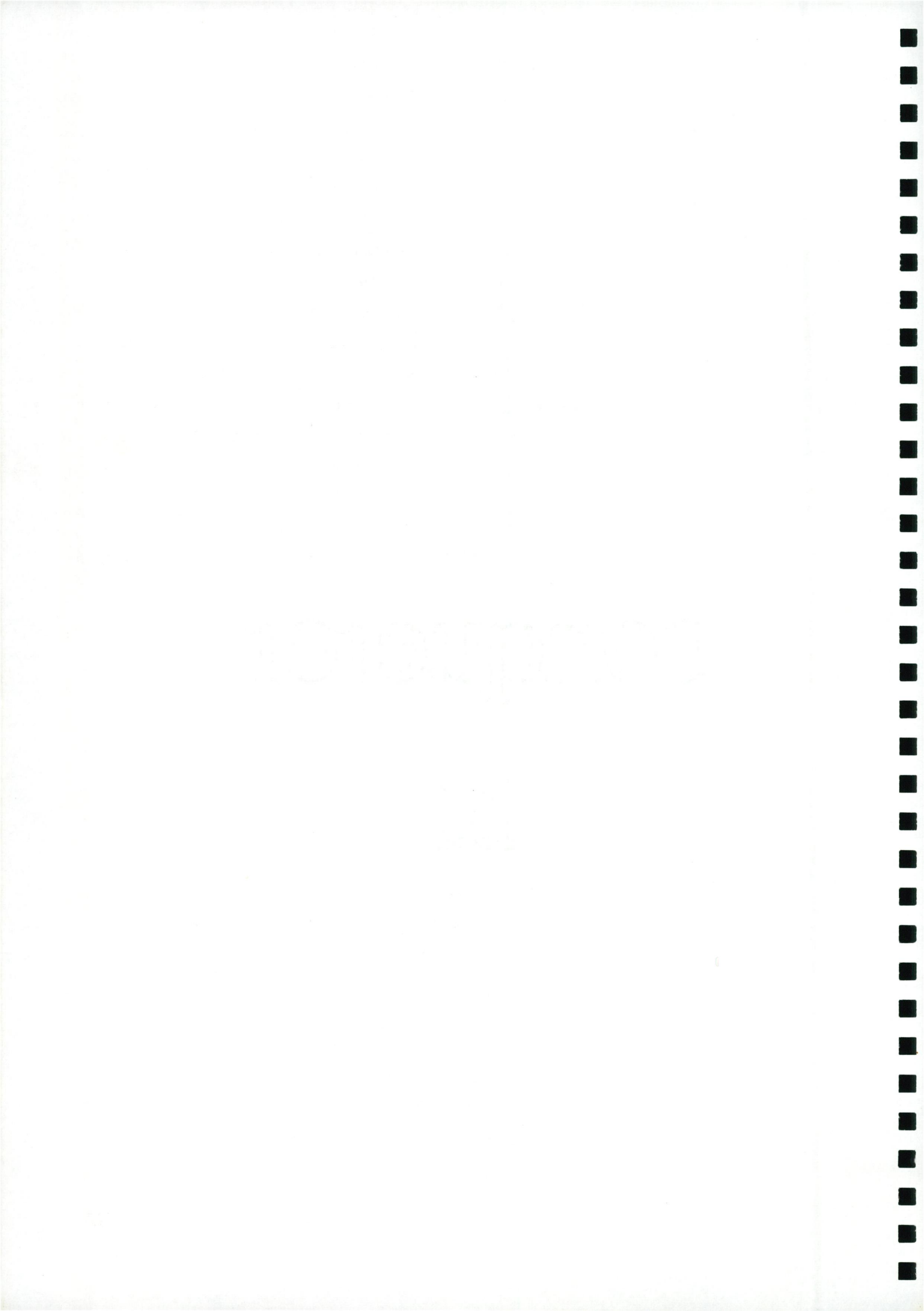


POYNER, Rick (p.50):
"Brody on Sign Language."
Blueprint No. 46, April 1988.

received by the V&A, when they exhibited a major retrospective of his work. Such adulation, with titles such as the '*Graphis Guru*' of the British Graphic Industry, could only have been nurtured in the '80s where 'Style' was the commodity.

In many cases (**CND logo**, **Branson spread**, **Face Logo**) Brody fails to let his style reflect the content. His continual use of rigid geometric forms and 'Brodyesque' typefaces reveals the shortcomings of his talent. He could be termed as a stylist, as he applies the same clothing to everything despite its context.

However, one must acknowledge that this Thesis is a study of the development of a designer who is still only 34. It is a study of Brody growing up and maturing in the public eye. Perhaps, his more sophisticated and restrained approach in **Arena** is a pointer to further, more valid contributions. A man that has acknowledged past achievements (Rodchenko and Brodovitch) can only flourish in the future. It is too premature to hail him as a 'great'. The wrinkled **Face** of Brody, in forty years time will probably be a more appropriate occasion to celebrate.



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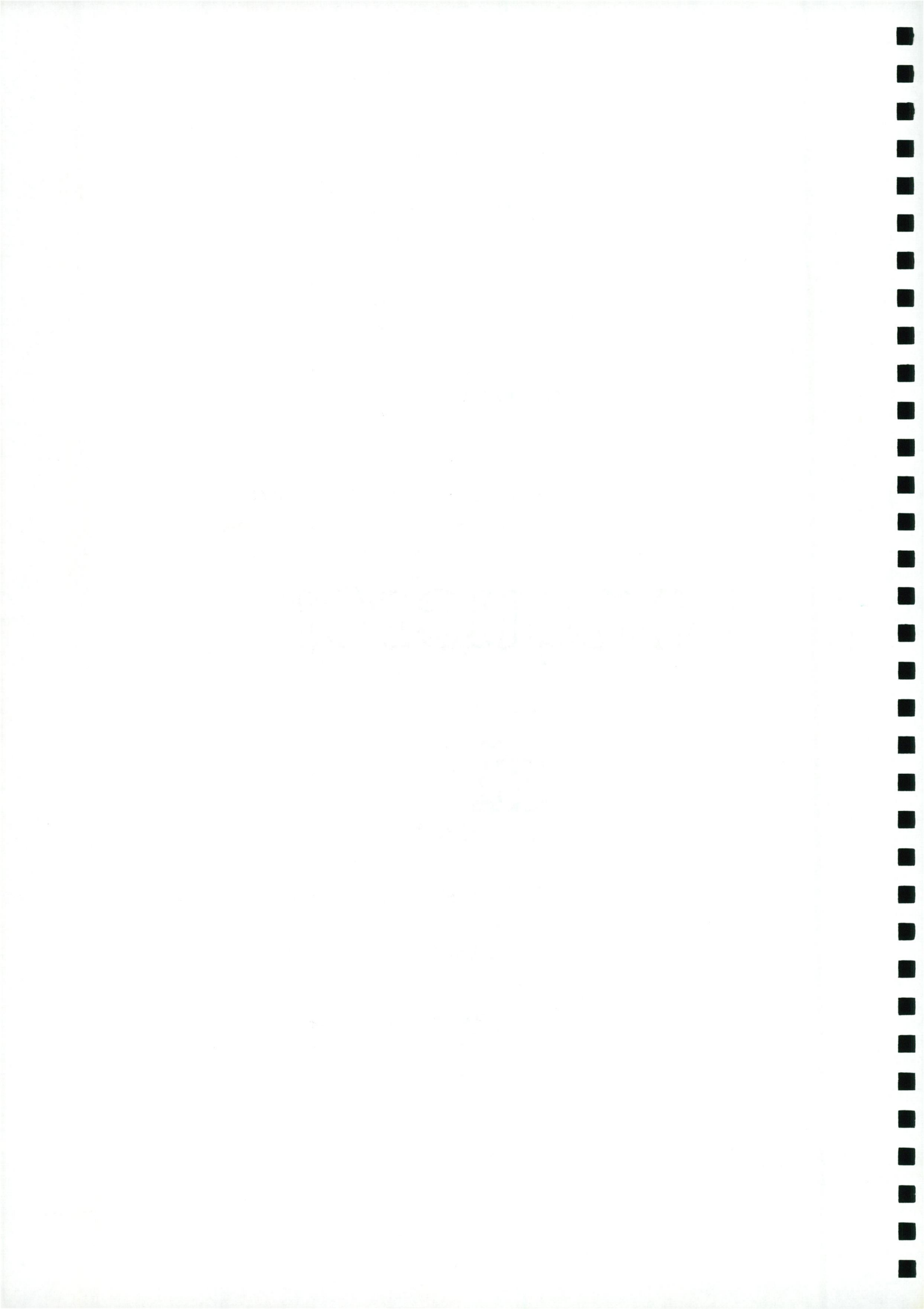
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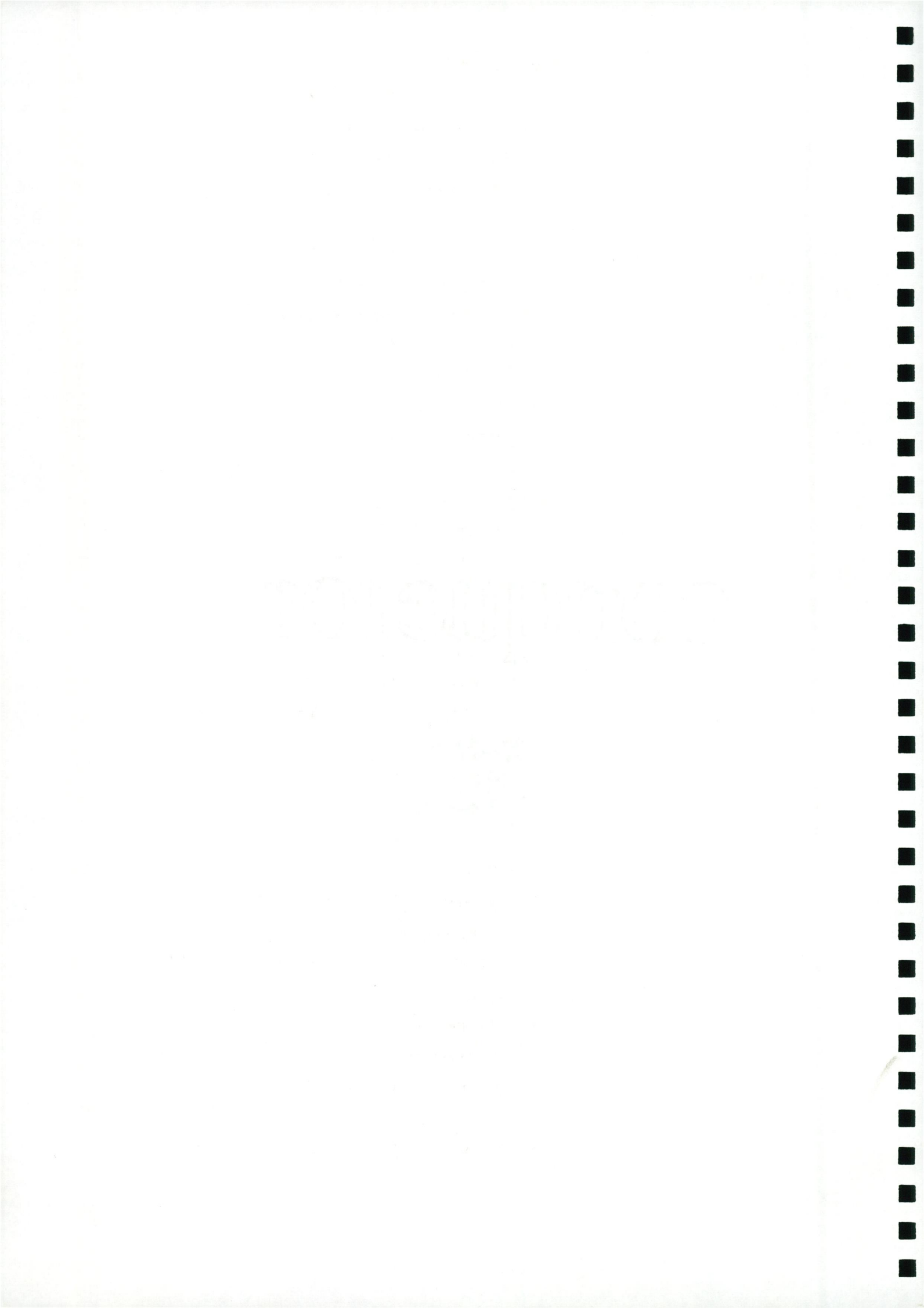
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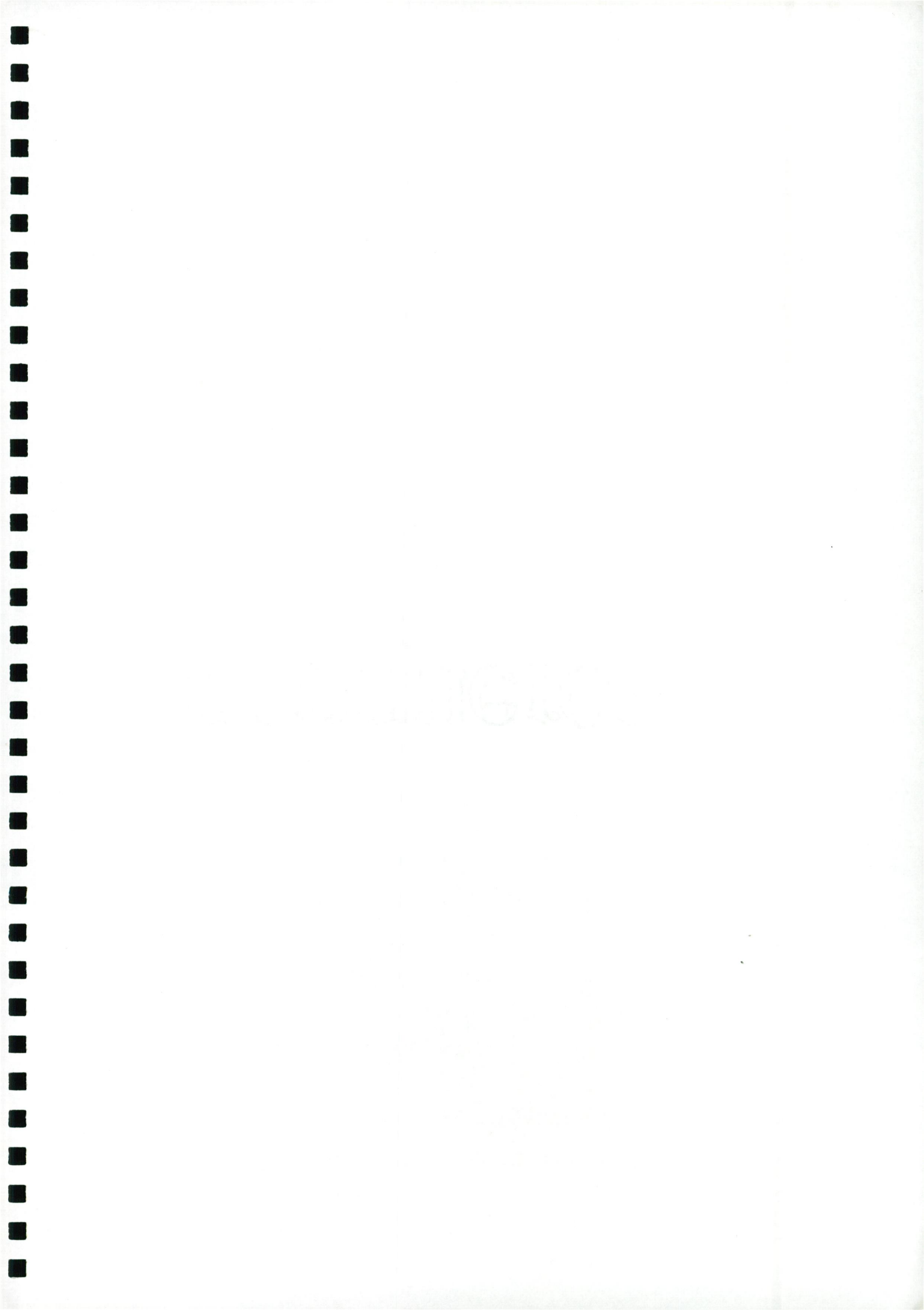
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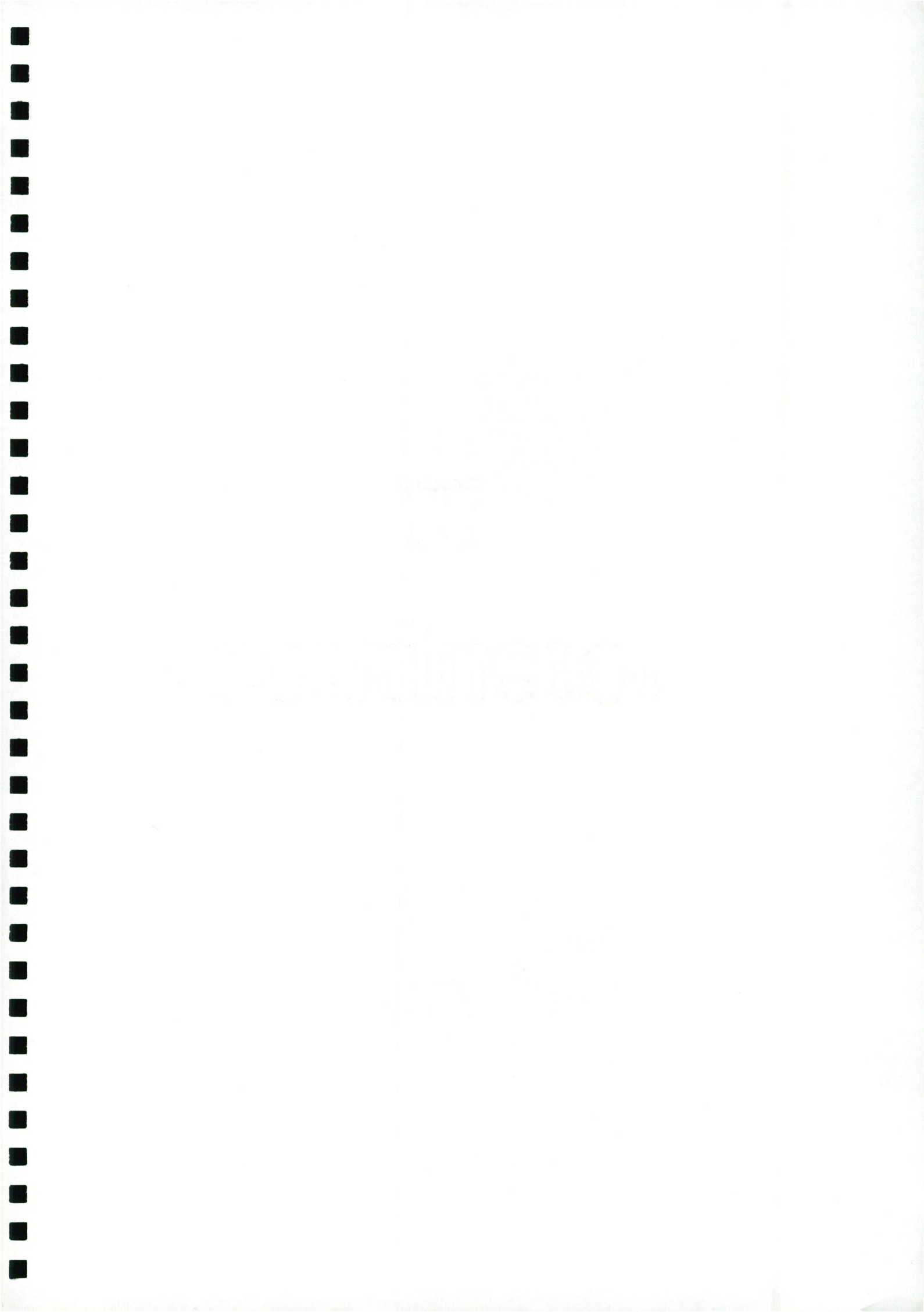
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1951





1940



1900