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National College of Art & Design
Faculty of Design
Department of Visual Communication

PHOTOGRAPHY & THE MAGAZINE

Creative Design , as a result of the Photographic Process
in Graphic Journalism

by

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Fig No. 1, College Fashions : Harpers Bazaar
August 1940.

Introduction

Introduction

The modern magazine grew directly out of the invention of photographic reproduction & the photochemical printing process. Photography was first used in magazines to reproduce illustrations. Until this magazines were completely dominated by a craft-based industry, Where all visual information was passed on through illustration.

Halftone : Glossary No. 1

The reproduction of the photograph for visual communication purposes did not become possible until the invention of the halftone process. This a process of photoengraving where the photographic image is broken up for reproduction by a screen made up of thousands of dots. These make up the tones of an image when combined.

With this invention a small battle ensued between photography & illustration in which each took on the characteristic of the other. Illustrators developed a high quality of realism by crosshatched toning that was rarely superseded by early photography. Due to very crude halftone screens, photography was so heavily touched up, that it was made to resemble drawings. However by 1895 technology had created the potential for high quality reproduction of photographs in magazines.

It was within the news weeklies where the photographic image was first used in preference to illustration. The editors of these weeklies realised the potential of the photographic image for direct impact & perfect for illustrating news events. The use of more photography lead them to reconsider page formats. However, photographs were still treated as illustrations & individual art work. Each photograph was decked out in an extravagant ornate border, & portraits were displayed in oval vignettes in the manner of miniature paintings. Their purpose was evidently to dignify the photograph with the label of "Art". Photographs were "hung" on the page as if on a gallery wall, with no consideration of visual priority or picture size & no perception of the crop (Fig No. 2).

It wasn't until the nineteenth century definition of art was swept aside & modern art properly articulated that one finds the uninhibited & aggressive use of photography to accompany the printed word in magazines.



Fig No. 2, Dovillet : Vogue
October 1919.

1. Constructivism expresses the forms of nature, the relationship between these forms & pure colour.

2. Moholy Nagy Hungarian born, worked in fields of painting, design & photography, in constructivist manner.

3. El Lissitzy Russian born constructivist, played an important role in the development of Russian avant-garde, from 1919 onwards worked on innovative photographic & typographic arrangements. for books, posters & magazines.

El Lissitzky
Appendix 4.
Typography of
typography.

The influences of the modern art movements on the magazine can still be experienced today. The magazine lacked a unique graphic format; its layouts were direct copies of the formats of books & newspapers. With the advent of the modern movement this approach began to dwindle in the early part of the twentieth century. Contemporary magazine design evolved largely according to the new aesthetic developed in Germany, Russia & the Netherlands immediately after the first world war. The cubo-futuristic doctrine of dynamism & new typography were primary forces in the liberation of the magazine from its traditional restraints.

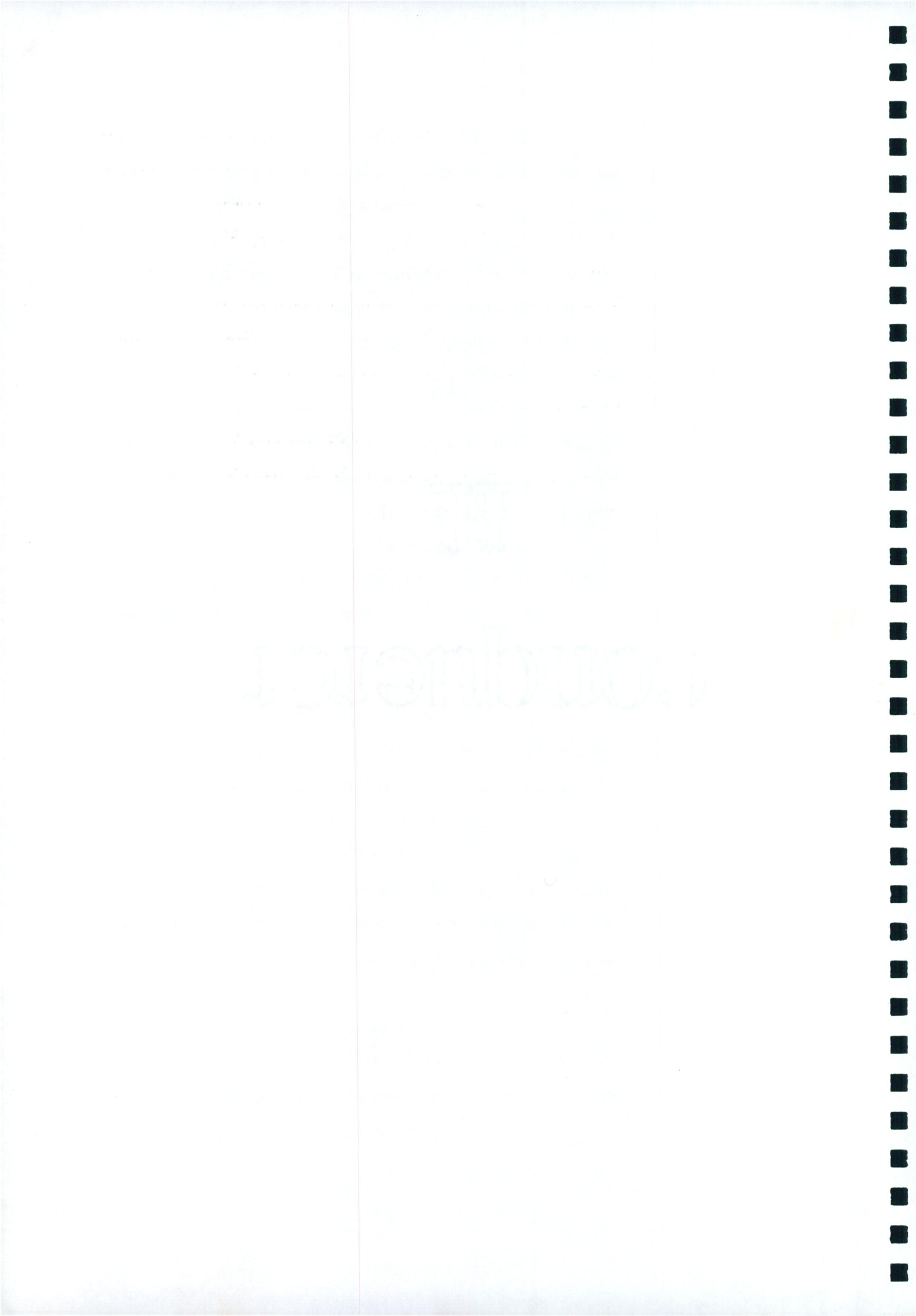
Typography changed completely during this period (clean sans serif type began to arrive) excluding all ornamental elements that would interfere with direct communications. The rational of modernist ideas lead to more effective graphic design & since the magazine until this lacked a unique visual format, it became an ideal medium for this new exploration.

Constructivism¹ was the foundation stone for new design ideas. The constructivist experiments into the relationships between abstract geometric shapes lead to the exploration of the unity between design elements. Moholy Nagy² & El Lissitzky³, both constructivist artists, wrote numerous essays on the methods of modern design. They sought to stress the true function of printed matter in which the subject not its ornamentation was the printed art form.

Photography too became an art form with the advent of modernism. Before this a photograph had to resemble a painting in order to be considered a good photograph. In the early part of this century photographers began to realise the unique qualities of photography & began to play on elements such as light, tonal contrast & composition when taking the photograph & when within the darkroom which in turn lead to it becoming a medium in its own right.

Experiments in photography coincided with each of the modern movements, in turn adding great variety to the graphic potentials of the photograph. With the combination of a new photography & new ideas on design, magazines soon found a perfect context to develop independently from books and newspapers.

Within this essay i will be discussing the prominent role that photography



played in the design & layout of the magazine until the present day. I will be looking within a historical context first at the work of Alexy Brodovitch who used the photographic image , during the 1930's as the backbone of his design, by applying the fresh modernist principals which i have discussed earlier. I will then discuss the work of Bradbury Thompson in the 1950's whose graphic style came about as a result of his manipulation of the photographic printing process and his investigations into Constructivist ideas about layout & typography.

Finally i will compare the work of Brodovitch & Thompson to the magazine design of Terry Jones, whose magazine ID has set new standards of design in the past two decades.

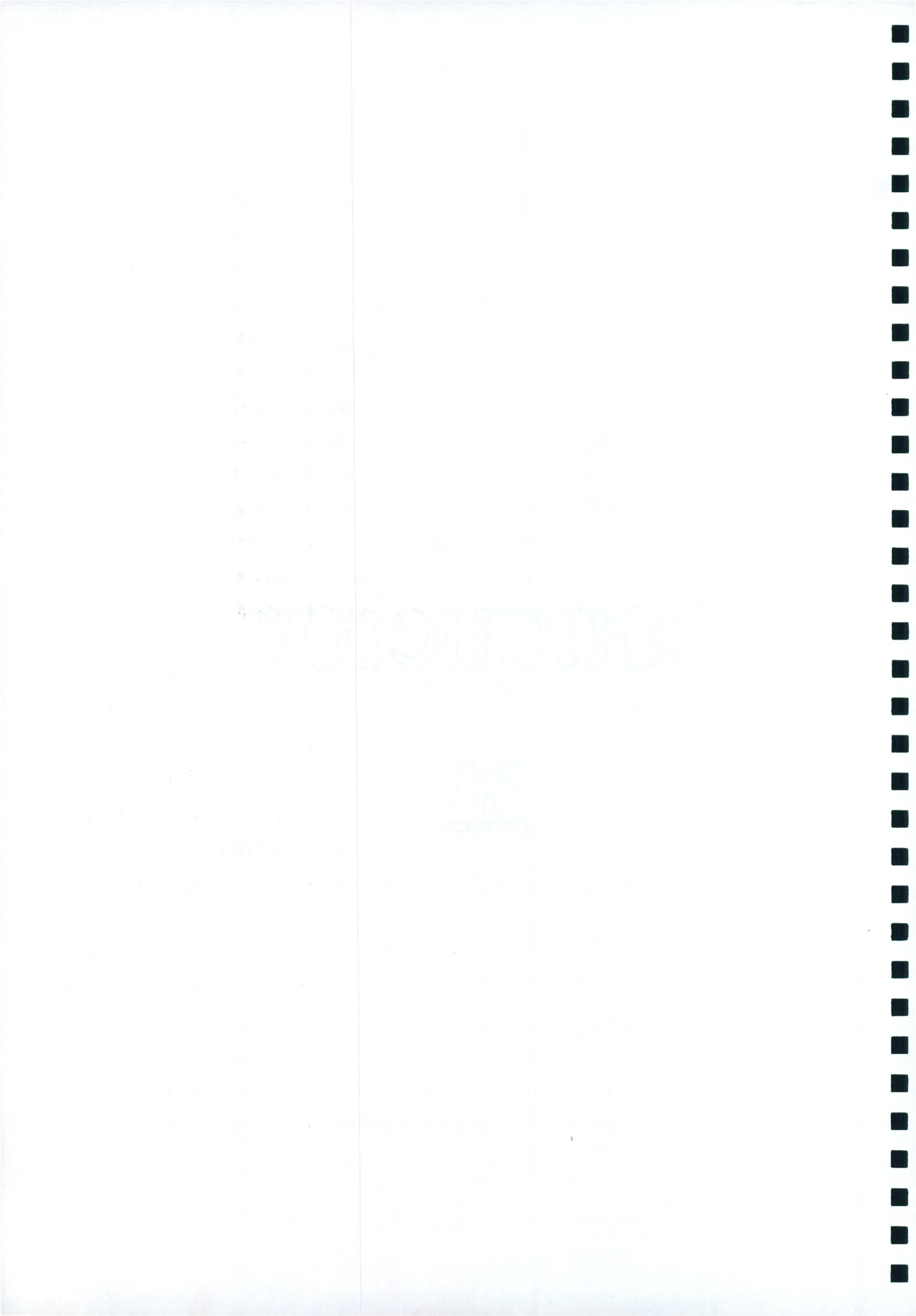
I will discuss how all three men used photography as the basis of their design & how their unconventional approaches to photography created an unforgettable dynamism in magazine design.

COMPTON

1971

CHAPTER 1

Alexy Brodovitch



Brodivitch

Alexy Brodivitch is noted as being the pioneer of contemporary magazine design. He brought the new European style of design to the United States of America. Born in Russia in 1898 to well to do parents, & fought with the counter revolutionary armies & then fled to Paris, it was here where the young man was introduced to the Surrealist & Purist movements & where his graphic skills were developed, as a result of his quick adaptation to the modern style along with his own obsession with the pursuit of a fresh & innovative approach.

In Paris the vitality of modernism was all about. The city was a cosmopolitan depot through which the worlds artists & art movements passed. This cross pollination of the arts allowed relatively unsung fields of expression such as photography to develop alongside the more valued medium of painting, it was in the surrealist movement where photography came into its own as a separate form of expression. In Paris Brodivitch experienced the photography of Man Ray, one of Europe's most contemporary photographers & he brought his work to the attention of the American public.

After being invited over to the United States to establish a department of advertising design at the Museum of Pennsylvania, Brodivitch quickly set out to educate the American public into accepting the new European design style. He set up numerous exhibitions of his own work & some of his European contemporaries.

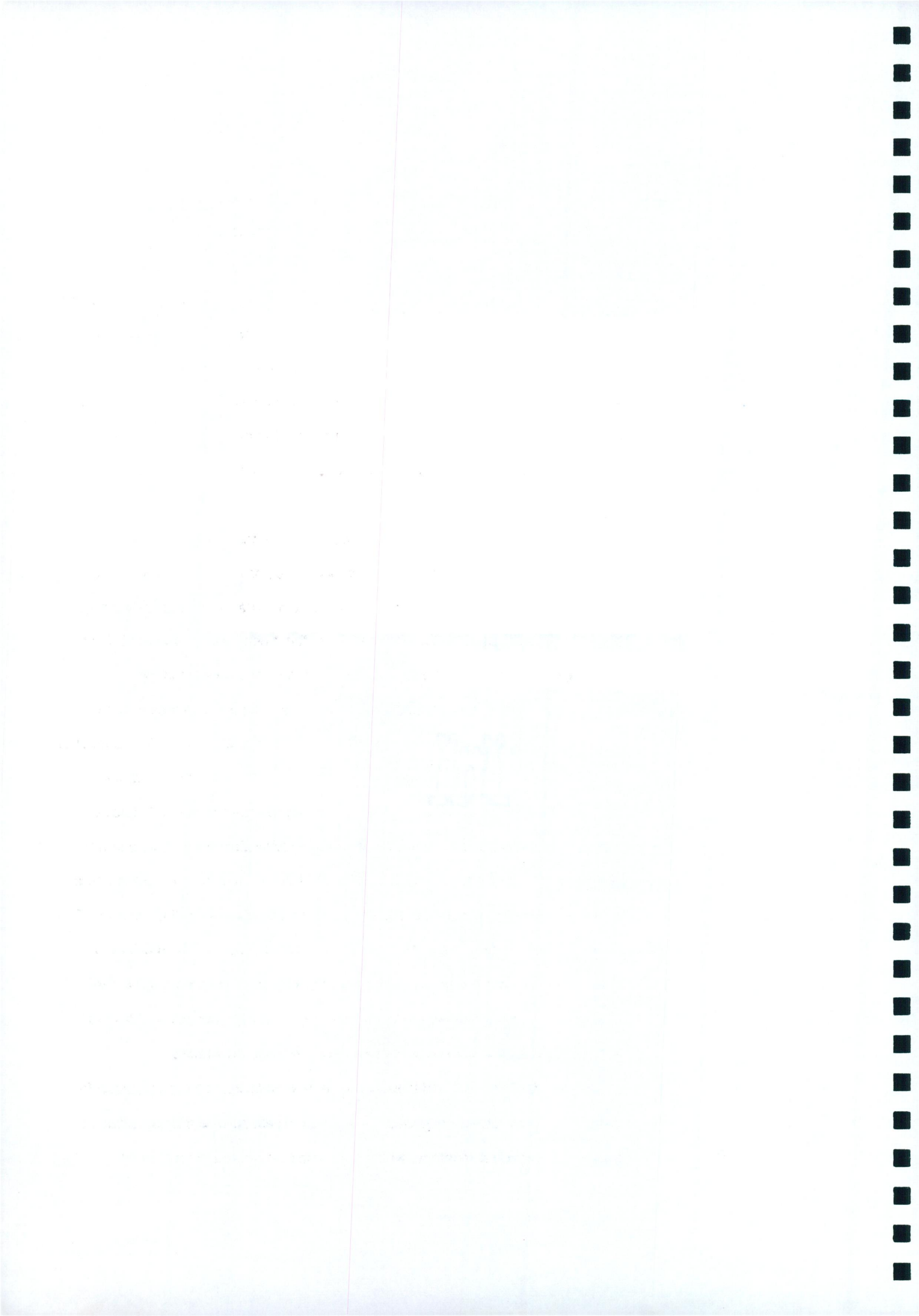
It was at similar exhibition where Carmel Snow the editor of Harpers Bazaar, first saw the work of Brodivitch. Snow favoured the European style of layouts, which were a total departure from the static, stilted look of all American magazines. Brodivitch was signed on as art director in 1934.

Brodivitch began designing straight away & began transforming the magazine into a journal that flowed from page to page & gave the modern American women a new sense of identity & direction.

One of Brodivitch's first issue at Bazaar demonstrates his future reliance on innovative modern photography as the backbone of his design. In the October issue of 1934 the magazine opened with an article on the forthcoming years Paris collections. (fig no. 3).



Fig No. 3, Paris 1935 : Harpers Bazaar
October 1934.



On the left hand side of the spread is a photograph by Man Ray, of an elongated woman dramatically leaning to the right. The photograph is far from the straight forward studio shot which obviously showed both model & clothes (fig no. 2) which had appeared in magazines up until this. The photograph is nearly abstract. It illustrates to us Man Ray's approach to fashion photography. Man Ray, like his predecessors, was not interested in presenting his model in a studio filled with props. The look is spare, modern, simple, without fuss. The studio was always bare. His main concern was just for the curve of the figure and the fall of the fabric. He preferred to engineer his dramatic effects through light and shadow, or through the manipulation of the image in the dark room. He showed no concern for the model , and paid no interest into the models facial expressions. As we can see with his exclusion of the head in this picture, which focuses more on the fashion.

Bib No.6 p.5

Man Ray's methods were extreme. He believed, like Brodovitch, that

"modern fashion had to be presented in a modern way"

Brodovitch emphasises the fact that the model leans dramatically to the right by cutting the photograph itself in repetition of the models tilt. On the right hand page all the text including the heading, echoes the diagonal slant in the photograph. The title Paris 1935, is set in a simple sans serif type face which follows the line of the two main columns of the text, placed in contrast to the introduction & conclusion columns. These are cleverly set in long horizontal columns at the beginning & end of the article, further dramatising the slant of the main body of text, the spread is again further dramatised by Brodovitch's clever choice of a bold version of type on the title Paris 1935 & on the main body of text, in contrast to a lighter weight of the same type face on the introductory & concluding columns. This device gives the type the same tonal variations as in the photograph & further unifies the type with the image. Simply by duplicating the elements within the photograph & using them as keys to his overall design. Brodovitch was able to achieve what to American audiences were unprecedented effects.

Brodovitch continued to relay on the internal forms of the photograph for his magazine layout. He continued his fascination with surrealist devices such as doubling, reflection & montage, which dominated his approach for his first decade

[Faint, illegible text, likely bleed-through from the reverse side of the page]

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1. Montage ,
Photographic
collage.

at Harpers Bazaar. Brodovitch continued to use the work of photographers who worked within the surrealist mode, but also attacked straight modern photography with surrealist devices, challenging the reader's conventional understanding of photographys visual order.

In the spread titled "Pin up Paints" (fig no.4) we see how Brodovitch uses the idea of montage¹ to give the viewer multiple perspectives on the one magazine spread. On this spread he combines two straight photographs of models doing relatively normal things with photographs of soldiers doing the same. An image of a soldier nailing with a hammer is combined with a straight shot of a model on a telephone. This combination is done in such a way that it gives the illusion of a poster being nailed to wall by a soldier. A second model stands against the same wall next to an image of a soldier as a poster. Brodovitchs careful montage of four photographic images , offer the viewer a more exciting visual experience than just a few straight photographs within a spread.

2. Martin Muskaci.
American born
Introduced the
new style of
out door action
photography to
Harpers Bazaar

Brodovitch also loved to play around with a series of photographs from one contact sheet, taking two straight photographs & combining them side by side in the spread to make one image, with all the compositional devices which make up a single photograph. Combined they appear unquestionably perfect as a single image but when investigated you find no rational with the perspective or space within the image. In the spread titled 'Flight" (fig no.5) featuring the photographs of Martin munkacsi². We see a perfect example of Brodovitchs genius at combining two single images to make one surreal but believable image. Brodovitch chose Munkacsi as the photographer because of his talent for creating dynamic & interesting compositions within a single frame.

But Brodovitch takes his work one step further. The photographs dynamic composition & the models relative perspectives make this image believable as one single image . It is not until you notice that such an aeroplane could not exist & that the models are photographed from completely different distances,



Fig No. 4, Pin up Paints : Harpers Bazaar
September 1943.

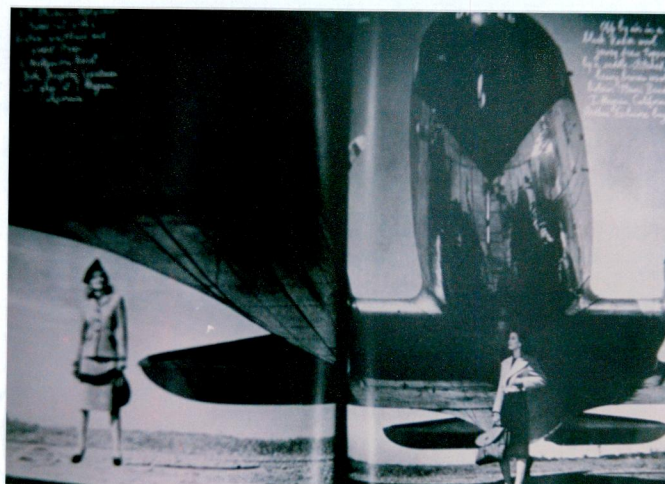


Fig No. 5, Flight : Harpers Bazaar
October 1944.

that you realise they are two single shots, fully combined to make a dynamic spread.

* Bib No. 4 p.129

3. Irving Penn
American born
Now staff
photographer
for Vogue,
Best known for
probing clear
portraits. work
also as a visual
director for T.V
& films.

The whole idea of mirroring related images on the spread was continuously used by Brodovitch through out his career at Harpers Bazaar. Brodovitch having been brought to New York as a design teacher, continued his classes at night He called it the Design Laboratory & held classes first at Philadelphia college of Art from 1933-38, then later in New York from 1947-59*. Among Brodovitchs students were Irving Penn³, Lilian Bassman & Richard Avedon all now known for photography. Brodovitch in his belief that there was always a new & better solution by the use of new technology & deep experimentation, forced his students to come up with new & innovative solutions.

Bib No. 4 p. 128

"Industrial layuers , airbrush, flexible steel needles, surgical knives & even dental implements , may eventually take the place of watercolour, indurable & clumsy brushes, charcoal, pens, & pencils"

Brodovitch soon began to use his students work. He taught notably Richard Avedon to recognise his own potential, to help design the page through the camera lens. In the fashion spread opposite (fig no.6).Richard Avedons use of white space surrounding the model gave the designer great scope to imply various graphic devices to enhance the photograph. In this spread Brodovitch mirrors two separate shots to give the impression of two models back to back in the studio. The select lighting of each model, flowing down the profile of the models face & body, leaving both models backs in shadow, further emphasises the back to back effect, leaving the centre of the spread entirely white.

The choice of Avedons white style in photography further encouraged the designer to bleed the photographs across the entire spread, then complementing the image with type creating a seamless bond between type & image.

All these forms of montage were part of his surrealist heritage . An approach he gradually disregarded towards the decade of the fifties under the influence of Avedons use of white space.

But even Avedon continued to provide Brodovitch with occasional collaged images. As we can see in the spread The Jewelled Safari (fig no. 7), here three zoo animals are montaged together with the latest jewelery designs. The



Fig No. 6, Fashion Spread : Hapers Bazaar
October 1955.

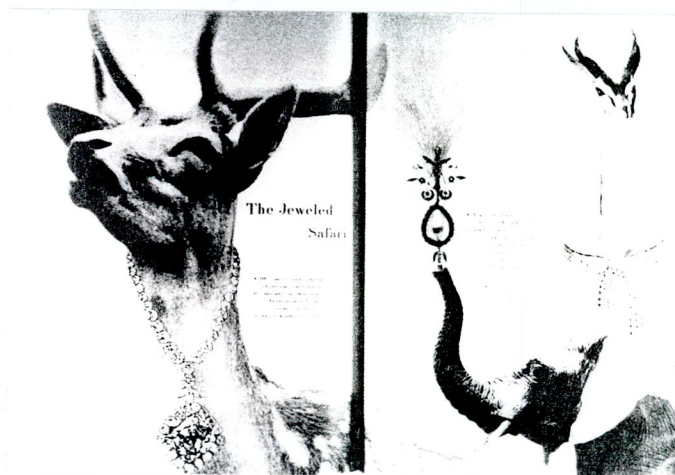
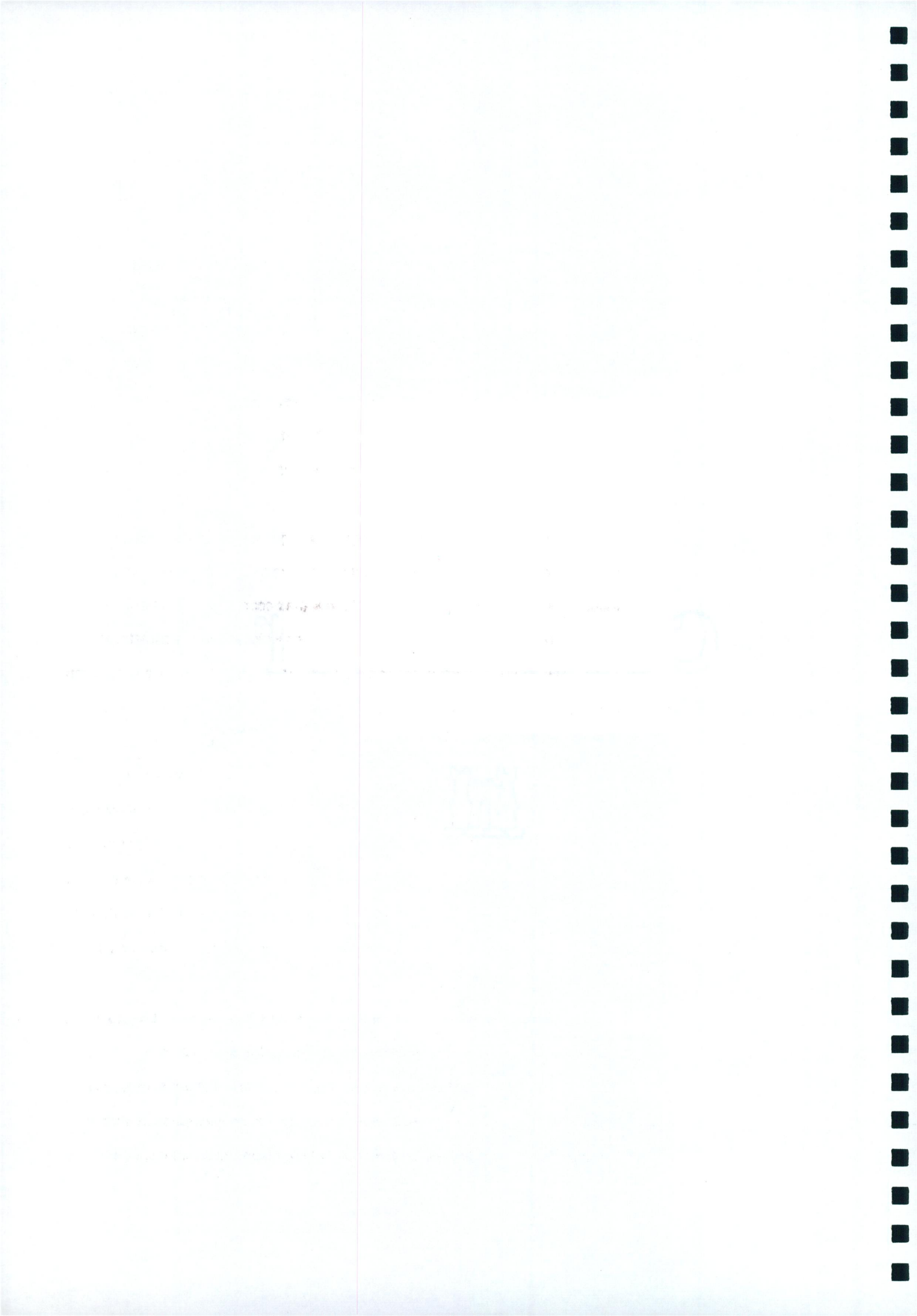


Fig No. 7, Jewelled Safari : Harpers Bazaar
December 1957.



photographs are placed in succession from right to left & carefully placed so they make up a good composition, designed solely by the photographer. This example shows Richard Avedon as Brodovitch's most important protégé. More than any other photographer his career has been shaped by Brodovitch's direct influence.

Bib no. 4 pp.75

From this spread we can see that Brodovitch exemplifies the notion that the reaction of the viewer is what matters most when making a picture for magazines. Under the designer's wing, Avedon developed a range of stylistic effects that included blurred motion, frozen activity & out of focus portraits (fig no.8). Avedon & Brodovitch worked hand in hand as designer & photographer or vice versa & Avedon knew how to stimulate the designer's need for novelty take (fig no. 7) as an example of how he knew to present this juxtaposition which was favoured by Brodovitch during the thirties.

No longer did Brodovitch seek to give photographs graphic impact by cropping or tilting them radically. He only continued to exploit their formal relationships in the way he positioned them & the accompanying text on the page. Brodovitch now sought clear white pictures which he would sometimes compare the scale of the two associated photographs, so that a small reproduction faced a small one, as in Avedon's 1959 book titled *Observations* (fig no.9).

In this spread we can see the clever positioning of Avedon's photographs, taking his cue from the white background, Brodovitch used a constructivist-based composition perfectly to show two sides of each personality featured in the book. Avedon was instructed by Brodovitch to print his pictures with complete tonal contrast to the white backgrounds. These photographs were complimented with widely leaded Bondoni⁴ type, printed in grey, which made the blacks in the photographs stand out even more. Thus Brodovitch achieving a perfect synthesis of form and content.

4. Bondoni , a typeface designed by Giambattista Bondoni used by Brodovitch at Harpers Bazaar.

Observations marked the height of Brodovitch's signature style. It was a return to a more cleaner constructivist ideal over his surrealist past, & a style characterised by a liberal use of white space, more restraint in terms of type & headlines & a reliance on the power of photography to convey emotion. Indeed, it was a growing appreciation of, the power of the photograph that inspired

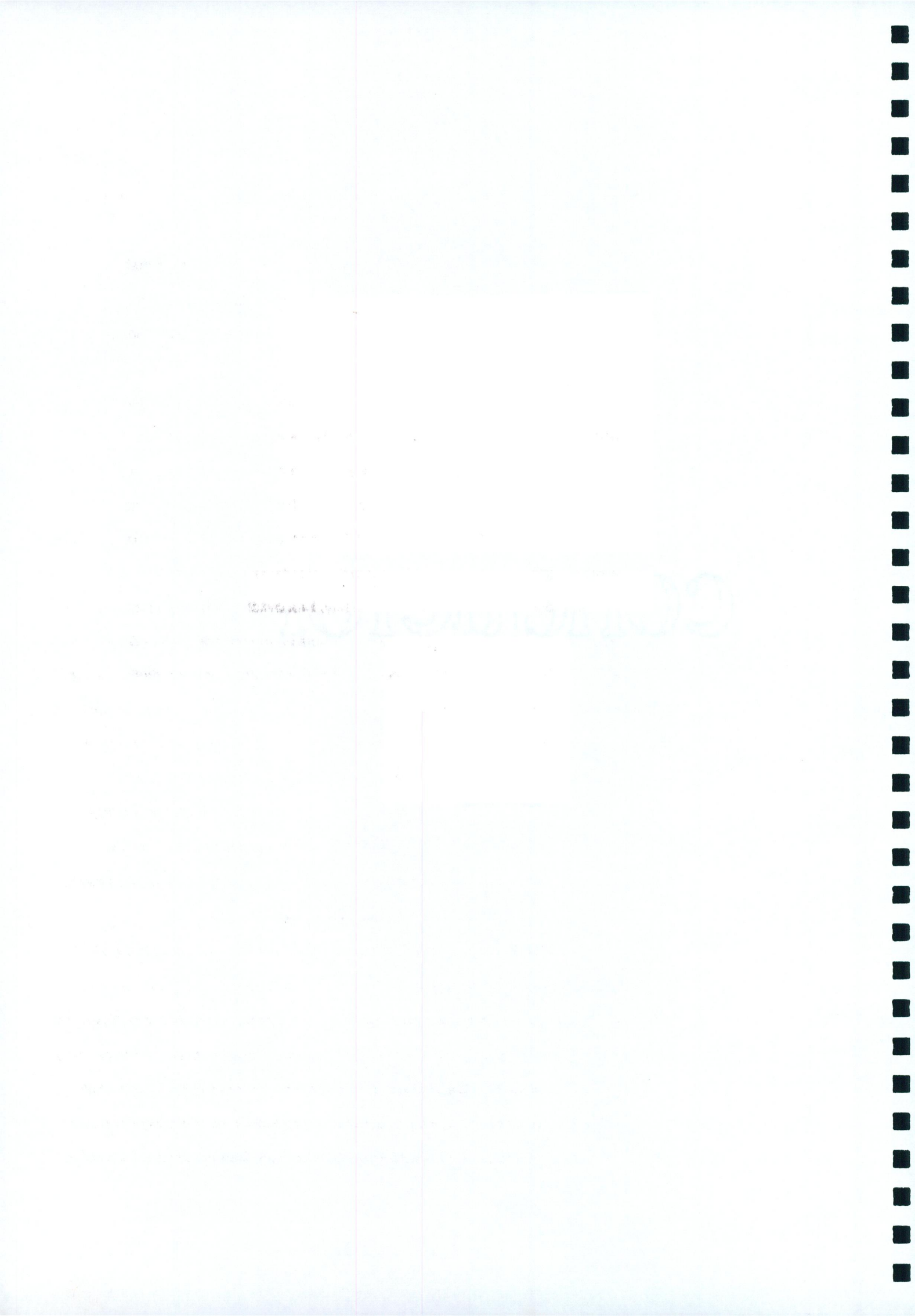


Fig No. 8, Nine Minute Wonder : Harpers Bazaar
April 1950.



Fig No. 9, Spreads From Observations : Harpers Bazaar 1959.





Brodovitchs most original work.

It is very important to remember that such perfection was probably attainable thanks to access to photocopying facilities*. It is undoubtedly true that the fluency & originality of Brodovitchs latter work was greatly assisted by his ordering of as many as ten different size photocopies of each photograph, enabling him to experiment with many different page treatments. this was a process that became essential for american & european pictorial magazine design of the future, but at the time it was an unconventional but perfect use of photography for magazine purposes.

Although Brodovitch had nearly given up all of his surrealist tendencies, he had still the surrealist fascination with film. He believed that magazines & books, like films are experienced sequentially & over time* . He was always aware that the flow of his layouts from one layout to another, should provide a non-stop succession of complementary spreads,& he applied this film based theory to the way spreads would follow each other in the magazine.

In order to achieve this film like quality, Brodovitch using photographs to cue his layout decisions, would place all his layouts on the floor of Carmel Snows office & under his cinematic eye , he would arrange & rearrange until the rhythm of the magazine suited him, creating a continual flow from spread to spread, & combining features on fashion with articles on life style & entertainment .This approach to magazine design changed the name from fashion to lifestyle magazine.

The influence of film on Brodovitchs did not only show in the flow of the magazine, but also in his spreads. Here we see the real stamp of cinematic structure. During this period it was a regular occurrence in the magazine to have spreads with photographs side by side in narrative sequences.

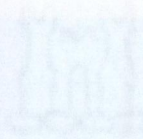
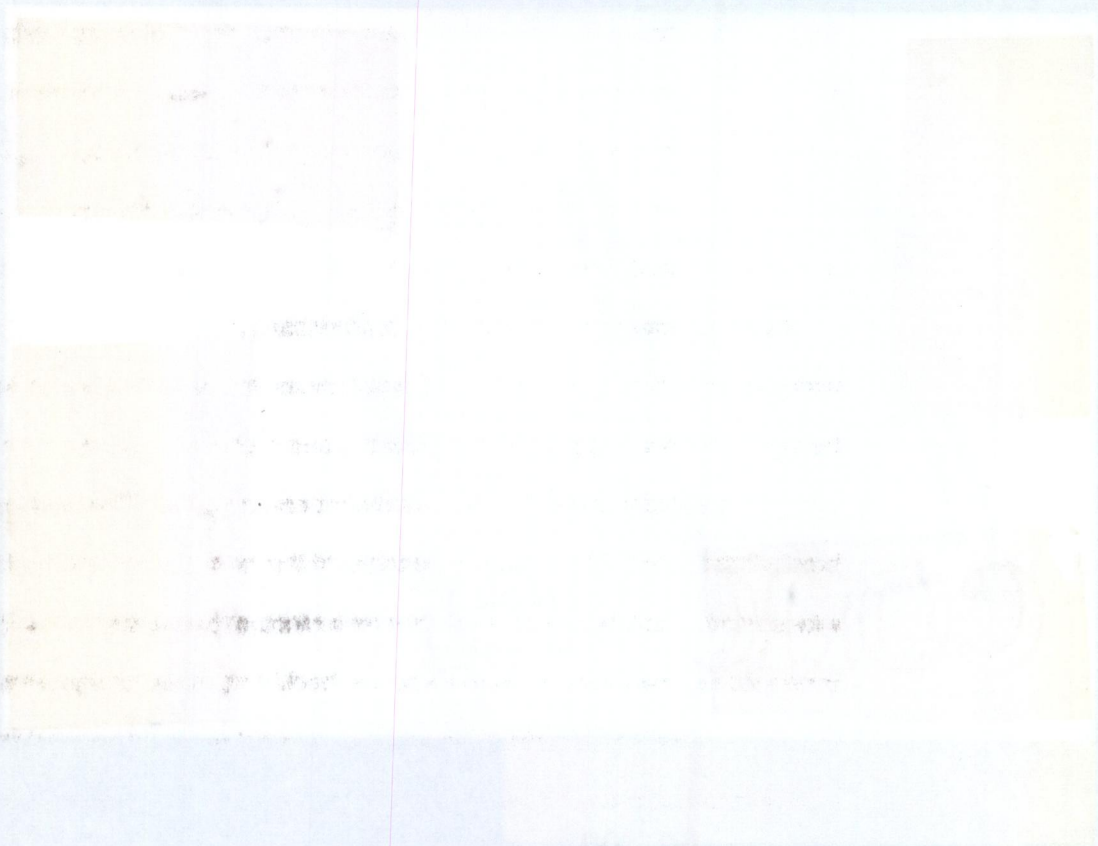
In his "Idyll of the parkway" spread (fig no,10). Brodovitch uses the work of photographer Martin Munkaski & tells a story of a young couple setting out on a drive & encountering a traffic cop.The pictures are all taken creatively in the mirrors & reflections of the car. The layout emphasises the narrative quality of the pictures. Brodovitch placed them end to end in strips, in the order of the story. The whole surrealist idea of mirroring images is taken a step further, by mirroring a series of images in order to create a visual whole & tell a story. During the early forties this

COORDINATOR

1971



Fig No. 10, Idyll of the Parkway : Hapers Bazaar
March 1937.



was a prominent feature in his layouts. Sometimes he would simplify his approach even further, by just using two associated images at different sizes & would tell a story by the way he placed these images on the page.

During the fifties his main layout consideration was creating each spread so that it would initially work with the following spreads. As magazine art director Brodovitch adopted the role of film director in all aspects. He was the person responsible for creating a coherent visual whole & like a film director he had to relay on others to achieve his aims, such as freelance photographers, illustrators & the magazines editors. The result being a visually stimulating magazine, which combined all sorts of features & articles into one continual flow from cover to cover.

As art director of one of the leading american picture magazines, Brodovitch was always in contact with the medium of photography. Not only was he influenced by the art of photography, but he came to have an enormous impact on the practice of photography & the work of other photographers. The development of brodovitch career within the early decades of this century coincided with the widespread adaptation of photography as a medium of mass communication. Brodovitch considered his insolvent as the backbone of his design .Photographs were preferable for journalistic purposes because they could be produced more rapidly than illustrations & because photography was the trusted medium which could record reality directly. But it was on this trust that Brodovitchs modernist training & thought played. While magazines such as the National Geographic & Life magazine photographs were recognised as the major communicator of news & information to accompany texts, Brodovitch concentrated on this medium alone & manipulated it in a new & creative way. Thus giving the audiences of Harpers Bazaar a slightly altered reality through his design & layout.

The wide spread use of photography in magazines all across Europe. Helped to prompt a new relationship between type & photographs on the printed page, & as we have seen through Brodovitchs modernist training, these two elements could be juggled around until he found a satisfactory solution. as he said himself on the subject of photography & design -

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud.

2. The second part of the document outlines the specific procedures for recording transactions. It details the steps involved in the accounting cycle, from identifying the transaction to posting it to the appropriate ledger account.

3. The third part of the document discusses the role of the auditor in verifying the accuracy of the records. It explains how the auditor uses various techniques, such as sampling and vouching, to ensure that the financial statements are true and fair.

4. The fourth part of the document discusses the importance of internal controls in preventing errors and fraud. It describes the various types of controls, such as segregation of duties and authorization requirements, and how they are implemented in the organization.

5. The fifth part of the document discusses the role of the management in ensuring the integrity of the financial system. It explains how management is responsible for establishing and maintaining a strong internal control system and for ensuring that all transactions are properly recorded and reported.

CONFIDENTIAL

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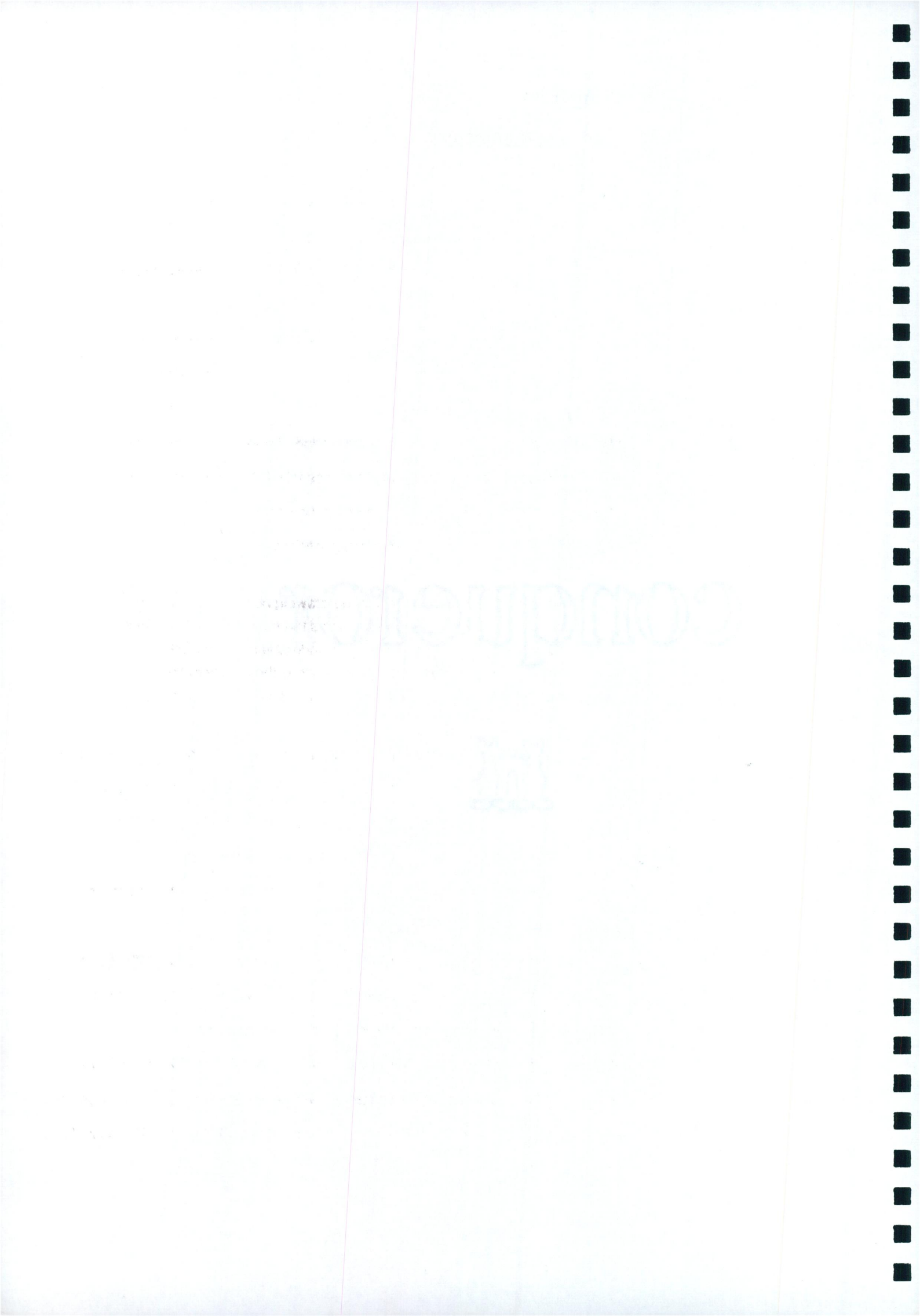
When Brodovitch commissioned a photographer to cover a story he would instruct them to take pictures in a particular way or of a prescribed subject.

Brodovitch chose his photographers with great caution & treated most of them as students of design. This way, they built a good understanding of his preferences in photography & gained from his European experience. What mattered to him ultimately was not the technique used to achieve the picture, or even it's style, but it's effect. It had to be bold , shocking & close to the photographers skin. By encouraging these values with his photographers, to help create a climate in which the expressive potential of photography could be worked over & over to result in a new vision & a new depiction of social realities. For Brodovitch to chose a photographic image, it first had to be suitable for the article, but also the photographer had to have found anew way to grab the viewers attention, to shock him out of a state of boredom & satiation.

For Brodovitch,the belief in photography as an instrument of consumer desire, & as a medium of communication, functioned both as a symbol of modernity & obviously as an analogue of his own career.

CHAPTER 2

Bradbury Thompson



Thompson

Bib No. 18
Introduction xii

"No medium has revolutionised printing in this century more than photography."

Bradbury Thompson was one of America's leading graphic designers in the years after World War Two. Thompson's successful approach to graphic design relied heavily on his innovative use & manipulation of the photomechanical printing process.

Like Brodovitch, Thompson relied heavily on photography for the back bone for his design solutions. However unlike Brodovitch who used the photographic image, as his sole source of inspiration for page layouts, Thompson used both the photographic image & his expansive knowledge of photographic based printing methods, such as the manipulation of process inks & halftone screens, to create altogether new compositions. Thus he relied increasingly upon a practical knowledge of printing to satisfy his creative desires.

Bib No. 18 P. 124

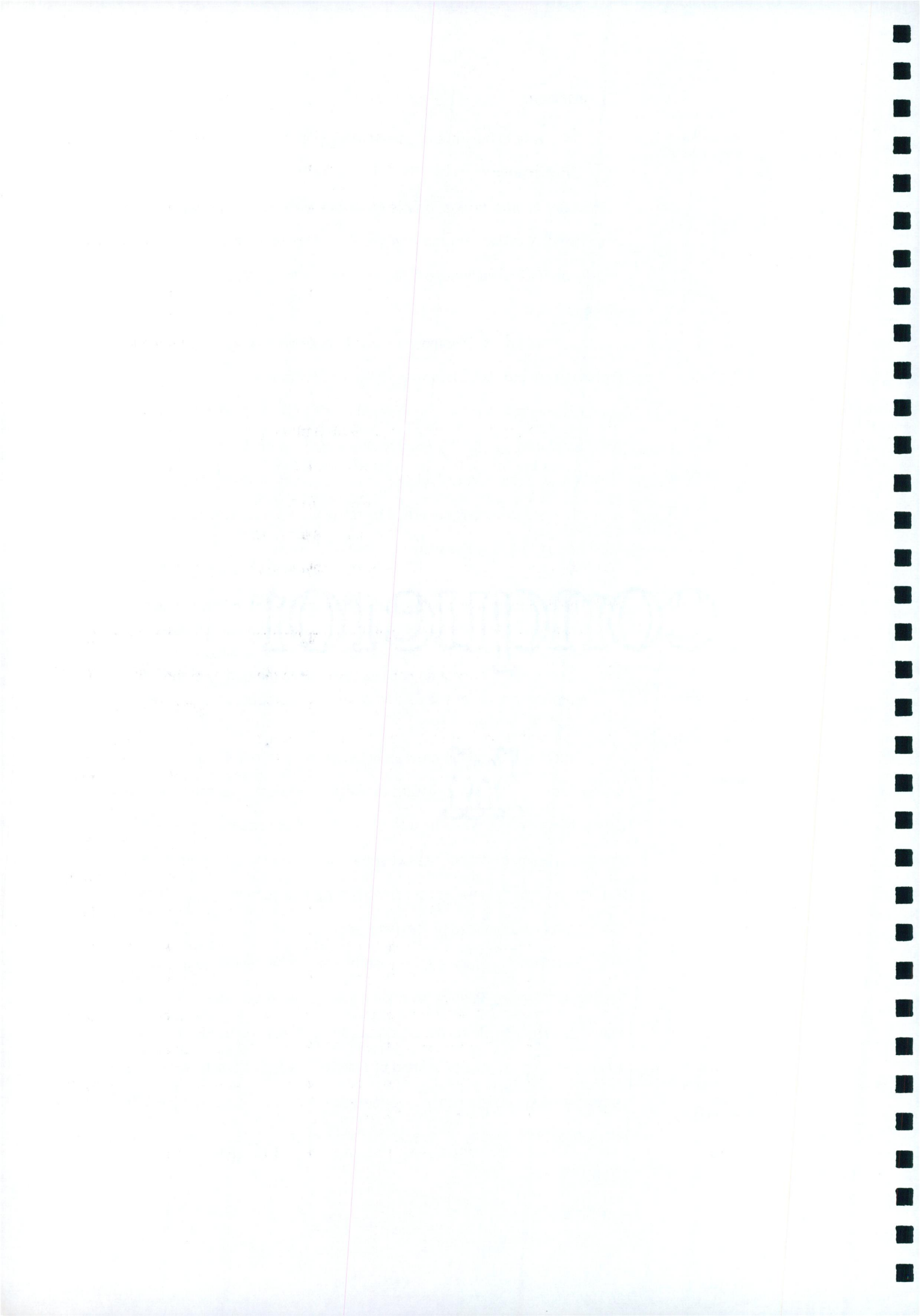
The designer's role only begins at the drawing board. The test of the successful design is how well it presents the message it carries to the selected audience. The designer who understands what each process can & cannot do not only maximises the quality of the reproduction. He or she can manipulate the processes & use them creatively as well.

Biography
appendix .2

Bradbury Thompson grew up in the earlier part of this century in a small town called Topeka in the state of Kansas. His first encounter with printing was at the age of twenty seven when he worked at the Topeka based, Steve's printing company, a small letterpress print shop which gave the young designer experience with the new advancements in graphic technology, such as colour photography & advanced printing methods.

Thompson's natural curiosity led him to discover what he called "the good magazines" Vogue & Vanity fair showing M.F. Agha's experimental graphic work & Harpers Bazaar by Brodovitch, as well as the printers quarterly Westavaco Inspirations published by Rogers-Kellogg-Stillson¹, which gave this young artist an insight into the wonders of the modern graphic style. Whose use of innovative photography alongside modern sans serif type, influenced Thompson's early designs.

1. Rogers-Kellogg -
Stillson
Highly respected
American printing
publishing firm



Due of his admiration for these designers work, Thompson arranged interviews with both of them, as well as with the paper manufacturer & publishers of the Westavaco Inspirations. within two weeks of returning to Kansas. He was offered employment by both Agha & the Westavaco Corporation. Because of his interest in the possibilities of print technology & it's graphic potential he chose Westavaco Inspirations

My first day at the westavaco corporation a man came in with a blank dummy & said "Here do Westavaco Inspirations" I knew about this magazine from many years before, & I hoped they'd asked me to do it.

Westavaco Inspirations was a graphic art's magazine, with the objective of showing typography, photography, art work & other graphic Inventiveness on papers manufactured at it's mills. Thompson & the corporations owners were in accord in believing that such a publication should be a living example of good graphic's. The wide circulation of Inspirations assured it's influence, it was distributed to 35,000 printers, art directors, advertising agencies, art schools, universities & museums.

Thompsons involvement with Westavaco Inspirations began late in 1938. In one of Thompsons early issues he was asked to produce an illustrated history of printing, to mark the 500th anniversary of Guttenbergs invention of the printing press², within the context of Westavaco Inspirations, these projects gave the designer a chance to manipulate his already acquired knowledge of printing & to learn more about the process & it's possibilities.

When one examines the spread opposite (fig no. 11) from Westavaco 208. Thompson tells the story of printing through the familiar masterpieces of Leonardo da vinci. In this spread the designer has purposely enlarged the face of Mona Lisa to show the process of halftone reproduction. The dots³ are resolved into tone when the print is viewed from it's intentional size. Here the designer manipulates the printed image to make it a more interesting visual. By manipulating the process of halftone printing Thompson achieved an effect the Pointillist painters sort after at the end of the 19th century, & he anticipated in process & form the experiments of the Pop artists of the 1960's (Fig No. 12).

Within the aforementioned spread & (fig no.13) titled Through the

2 . Guttenberg .
German inventor
brought together the
complex system &
subsystems necessary to
print a typographic book

3 . Dots
Individual unit in
halftone reproduction.

CONFIDENTIAL

151

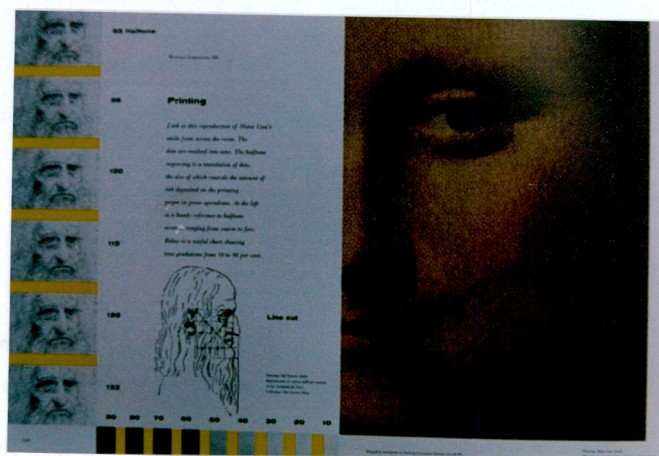
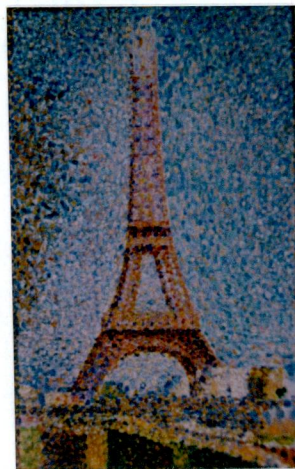


Fig No. 11, Halftone Printing : Westavaco Inspirations No. 208, 1957,

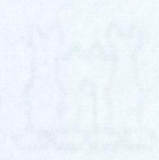


Fig No. 12, Rouen Cathedral : Roy Lichtenstein
1969.



The Eiffel Tower : Seruat
1889.

Handwritten text on a yellowed, rectangular piece of paper, possibly a label or a small document, placed on a light blue background. The text is written in Chinese characters and is arranged in several lines. The paper shows signs of aging and wear, with some discoloration and faint smudges. The text is mostly illegible due to fading and the quality of the scan.



magnifying glass from West Virginia Inspirations 186. Here Thompson examines the possibilities of layering the four process colours* yellow, blue, magenta & black, in order to achieve the perfect tonal image. The designer shows that this mechanical process in it's self can be used to provide new & more interesting graphic devices, but it must be noted that the idea of manipulating new technology rests on the designers ability to predict what each process can achieve & provide a visually exciting result.

In Inspirations 186 Inspiration & Printing ,(Fig No. 14) Thompson investigated in more detail the hidden graphic qualities of the halftone process, by simplifying the image to a single tone (usually one of the process colours) . He investigated the graphic construction of the dot screen pattern by again enlarging areas of paintings. Through these investigations he discovered the graphic quality of these single tone images . He also found with these images , that they worked perfectly as photographic backdrops for type, where he could now combine both type & photograph within the same area, & by choosing the right colour or tone he could give more emphasis for type but still illustrate it's content with an image within the same space. So by investigating the photographic printing process, Thompson found a completely new way of representing both photograph & type on the page.

Before this discovery , type & image had to be two separate elements on the page, indeed in the work of Brodovitch (Fig No. 15) his whole design was based on the system of complimenting the photographic area with type areas in the spread. Now with Thompsons discovery, the designer need not worry about type & image on the page , by using this technique he can combine both within a designated area on the page , thus in turn leaveing more space for ether more text or more images in the spread. (Fig No. 31).

The use of a single tone image was another of Thompsons discoveries. When the designers of today is faced with the problem of representing two photographic images on a page where more emphasis is needed on one of the images, he can now illustrate this secondary image with this single tone device, in contrast to the full colour image on the other page as in (fig no.14) West Virginia Inspirations 186.

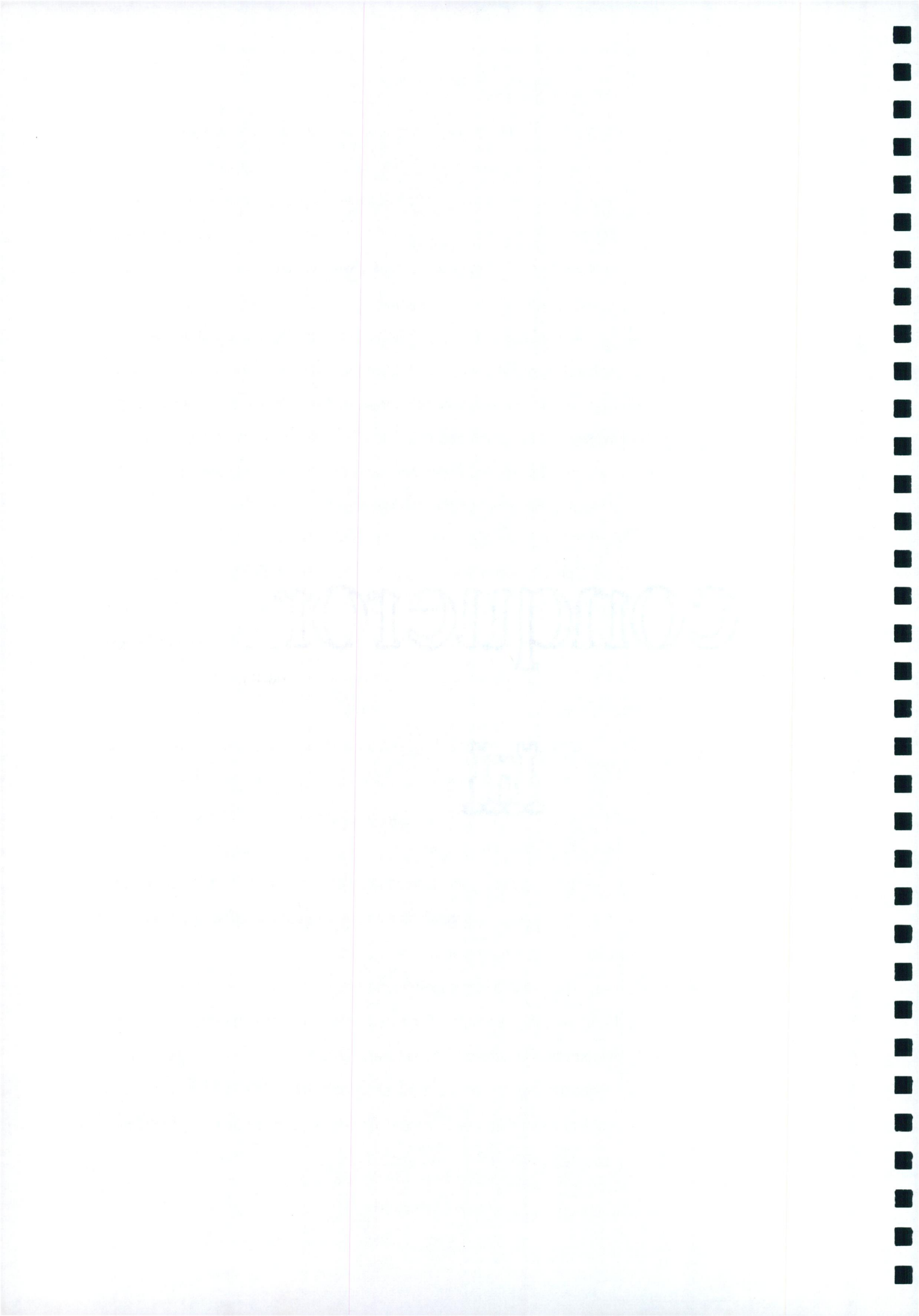




Fig No. 14, Inspiration & Printing : West Virginia Inspirations
No. 186, 1951.

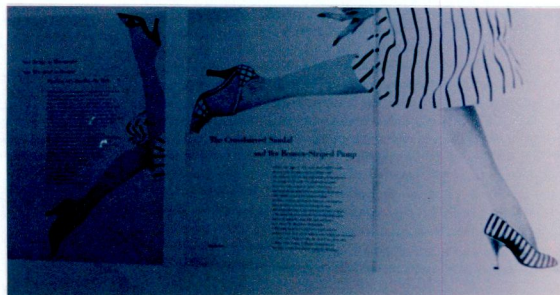
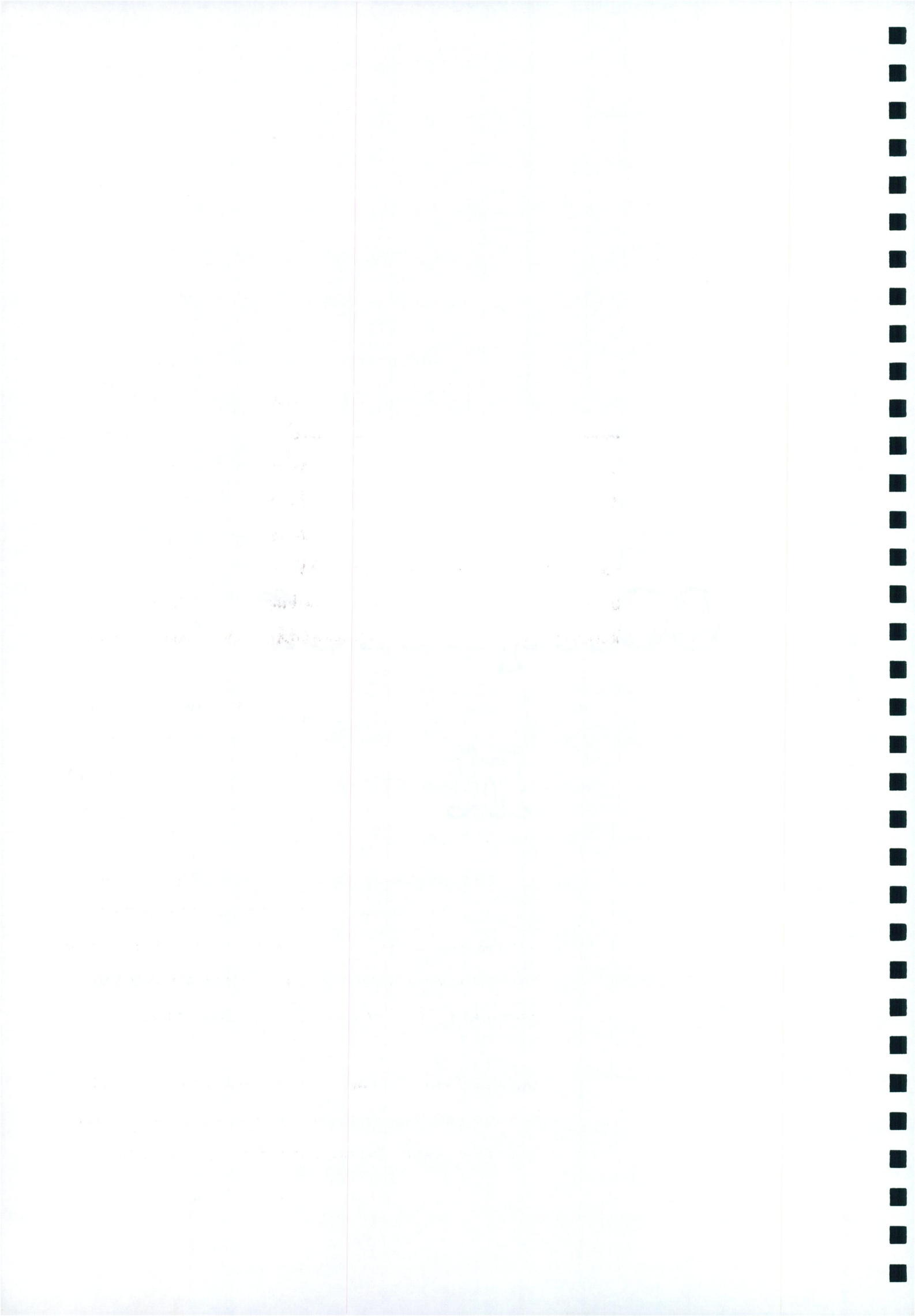


Fig No. 15, New Movements in Design : Harpers Bazaar
March 1954.



The idea of a single tone image comes straight from his investigations into the four colour process. In (fig no.16) we see how he breaks down the image into the single tones, which when printed one on top of another in register (these four plates) combine the colours of the original subject. The use of a single coloured image appears all through Thompsons work for Westavaco Inspirations. The manipulation of this technique lead Thompson to overlay what was originally a single black image or a black & white photograph in the four process colours. Repeating the same image in a rhythmic pattern across the page.

In (fig no.17) we see here a spread titled "Rock "n" Roll " from Westavaco inspirations 210. Within this spread the black record on the right contains a double negative version of a photographic image. The double print on the record shape is complimented by the word "Rock" when we look on the following page we see that the record has now come alive. Here thompson illustrates both through photography & the manipulation of halftone printing the colourful music of a spinning record. Then by his placement of the words around the record, they too become involved in the music of the page. This graphic design puts forward the illusion of colour in motion. The black & white image on the left comes alive with the colourful image on the right.

The idea of overlaying images in a narrative sequence within a spread can be compared to Brodovitch fascination with applying the rhythms of films to magazine layout. With (fig no.10) the spread titled "Idyll of the parkway" it can be compared to Thompsons" Futural" spread (fig no.18). In both these spreads the layout emphasis a narrative quality.

With thompsons spread the designer works again with the rhythms of the overlayed process colours to describe the excitement of air flight & Brodovitch tells the story of a young couple on a journey halted by a traffic cop. Each designer, through their own distinctive manipulation of photographic techniques, use the influence of film to give the design a dynamic feel to a motionless magazine spread.

Thompson went even further with the manipulation of the photographic process in the black & grey illustration on the left with the spirograph effect , which is placed over the three colliding aeroplane's. This effect was achieved by

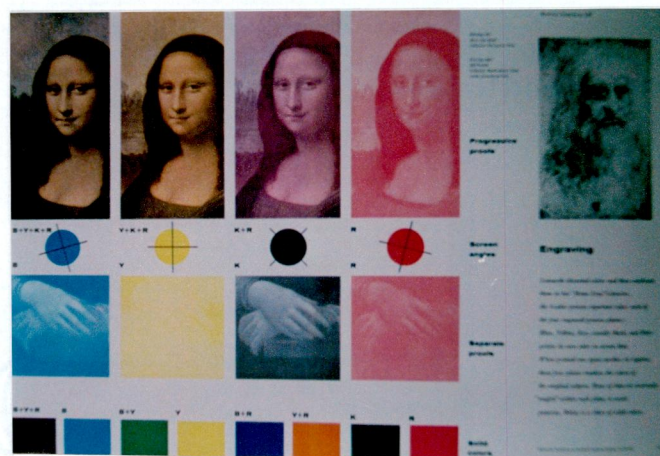


Fig No. 16, Engraving : Westavaco Inspirations
No. 208, 1957.

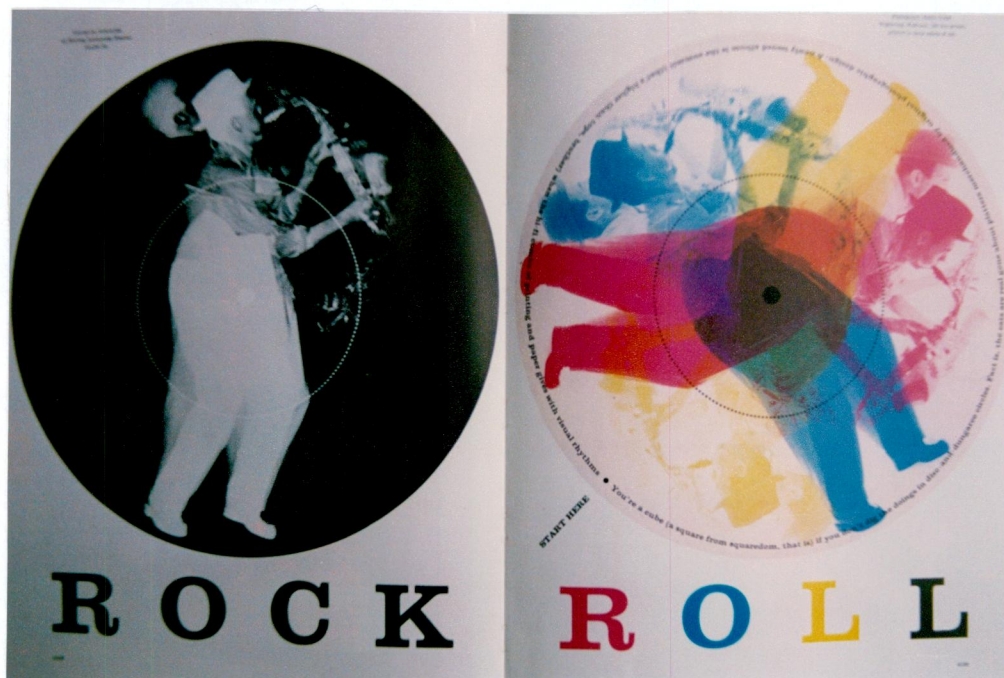
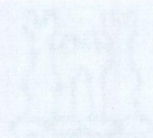
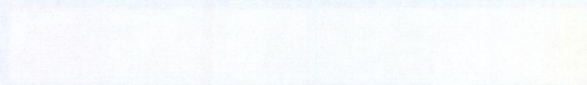


Fig No. 17, Rock n' Roll : Westavaco Inspirations
No. 210, 1958.



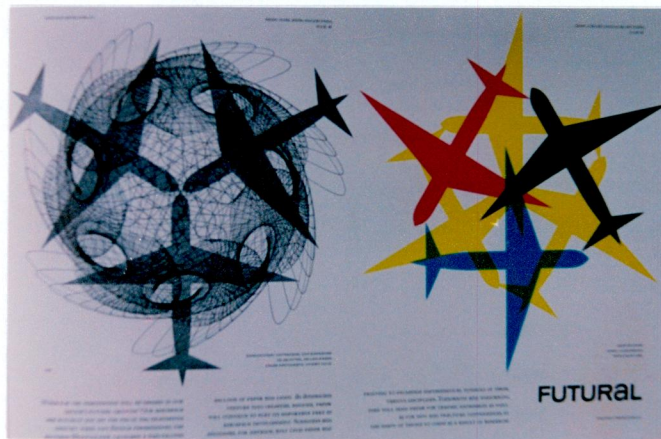


Fig No. 18, Futural : Westavaco Inspirations
No. 217, 1962.

photographing the light traces of a swinging light bulb in the dark. The original print (which would have white lines on a black background) was then printed in negative so the images colours were reversed . This single image was then repeated seven times in a circle to exaggerate the feel of movement even further .

Brodivitchs narrative film influence can be seen in a much clearer way were thompson uses straight photographic images. In (fig no.19)we see how he cleverly places the photographs around the spread to illustrate it's title "Dance" The feel of motion is expressed in the way the designer has placed the images in a true succession of the models movements, just like the frames on a film reel. The rhythm of real life dance motion is further illustrated by the placement of the dancer away from the centre spread. The designer obviously left the centre blank in order to emphasis the light movements of a dancer. Because of this cleaver compositional device the dancer now appears to prance from one position to the next & the viewers visual direction is never halted by a single image.

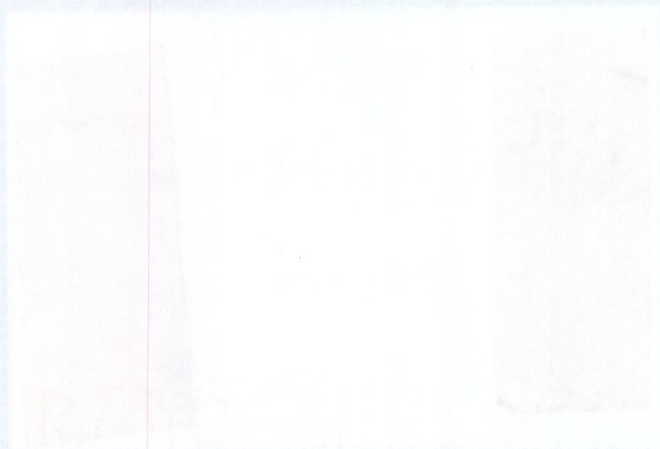
Although there is a direct connection between Brodivitch & Thompson in terms of using the photographic processes to convey the dynamics of film in magazine design, Thompson took this whole idea one step further than Brodivitch. When we look at a spread designed by Brodivitch during the time he was investigating the qualities of film, such as in (fig no.20),we see that he paid little attention to typography as a unified element in his design, in this spread the type plays little in the movement within the spread & he concentrated more on the photographic image to gain the desired effect.

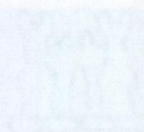
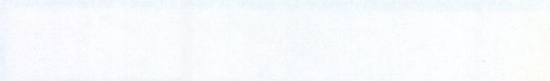
Thompson on the other hand, used both type & image to give a full feel of dynamism to his spreads. We can see a perfect example of this, in the fore mentioned spread titled" Dance" (fig no.19) where each image is followed by a letter from the word dance, so the viewer is further pushed into following the movements of the dancer, as she performs around the page.

In his spread "Fishing in typography" (fig no.21) we see the prominent use of typography along with a repeat photographic image of a fish, which when combined make up both the image & information within the spread. The whole page becomes the illustration. The man in the boat is the designer photographed on central park lake. The feeling of a still water pond is given by the spacing of the



Fig No. 19, Dance : Westavaco Inspirations
No. 210, 1958.





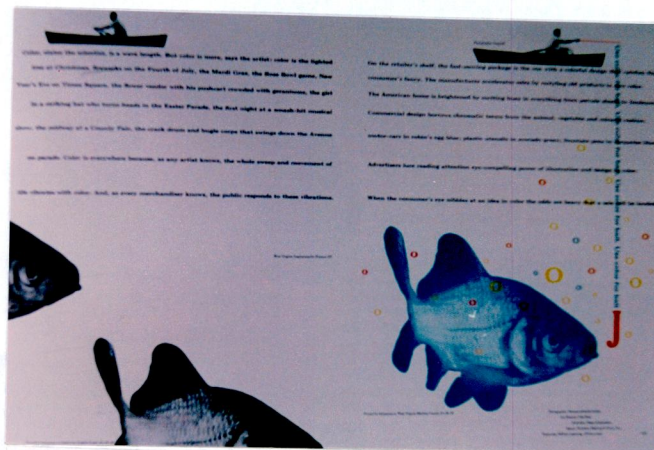


Fig No. 21, Fishing in Typography : West Virginia Inspirations
No. 177, 1949.

type lines, & depth is then achieved by the gradual spacing of the type lines , The clever placement of the fish at the end of the page brings the viewer under water, The impression of the fishes moving is achieved by the cropping of the two fish in the left hand corner which forces the full fish to move swiftly into the spread & creates a full impression of swimming and movement.

The swimming fish is surrounded by a series of letter" O's in various sizes & printed in the three primary colours & carefully placed over the blue coloured fish. The letters create the impression of bubbles. But the designers choice of colour perfectly illustrates the dance of bubbles underwater. The three primary colours are used to describe varying distances underwater, using blue illustrating bubbles in the distance, in contrast to yellow marking the centre which appear to be on the same plane as the fish, & the red bubbles dance clearly in the foreground Thus creating a greater depth to bottom part of the page.

The hook and line join the fish in the depths with the fisherman on the surface. The hook being represented as the red letter "J" which jumps closer to the immediate foreground , & the singled toned blue toned fish seems to be swimming from the depths to reach the hook in the foreground. The careful placement of both type & image in this spread is aided by a well chosen colour scheme, which creates an animated story within a still magazine spread.

Thompsons design approach was both functional & humanistic, working for the Westavaco Corporation challenged the designer into communicating to a large & diverse audience showing the range & versatility of it's printing paper & through his more than sixty issues of Westavaco inspirations he revealed the range & versatility of his design skills. In a speech delivered in 1959 on the subject of printing & its effects on the designer, He said,

Bib N o.14
PP. 166-167

It is continually important to remain master over the machine, most of all it is essential to strive for a simple artistic integrity & the idealistic standards that have always been essential in making the print medium useful & pleasing to other people.

GOULDEN

CHAPTER 3

Terry Jones

1. 1944年

2. 1945年

3. 1946年

4. 1947年

5. 1948年

6. 1949年

7. 1950年

8. 1951年

9. 1952年

10. 1953年

11. 1954年

12. 1955年

13. 1956年

14. 1957年

15. 1958年

16. 1959年

17. 1960年

18. 1961年

19. 1962年

20. 1963年

21. 1964年

22. 1965年

23. 1966年

24. 1967年

25. 1968年

26. 1969年

27. 1970年

Jones

Terry Jones has been recognised as one of the most innovative & influential magazine designers of the last decade, who was responsible for the setting up of the street style magazine ID which he launched in 1980. Jones set up ID magazine after working as art director of english Vogue (from 1972 - 77). Jones wanted to set up a magazine about street style , a journal that would act as a raw fashion directory to show exactly what was happening & being worn on the streets. ID meaning identity gave an insight into youth self expression & life style. It started by reporting on kids who saw themselves as outsiders , ignored by the u.k creative professions. It took their tastes seriously & continued to explore them.

ID MAGAZINE

ID was launched with punk design as well as punk principles. The magazines boasted everything that a fashion magazine like Vogue overlooked. the first few issues had a horizontal format retailing at 50p, for thirty six black & white pages stapled together between covers of flourescent card. This raw quality was latter to become jones own design identity. Punk design¹ continued on every page. Jones took the idea of a women's magazine fashion shoot, & instead of showing photographs of glamorous models in the latest designer wear. He imposed snap shots of alternative youths style & fashion, from Britons clubs & streets. speaking at the time of ID 's first issue,he said, (fig no.22)

1.Punk Design
A style started by design
guru Jamie Reid
for the Sex Pistols,
First to feature street level
situationism & raw graphic
quality.

Bib No. 17 p.27.

A whole lot of things about fashion really switch me off, people relay so much on what they are told, style really comes down to a persons own presence & thats more to do with how they feel they look.

Jones adaptation of punks- design principles evolved with a combination of all the modern principles & approaches,to magazine design, used & developed by both brodovitch & Thompson, alongside new developments in modern graphic technology, to develop his Instant Design , which resulted in the most creative &

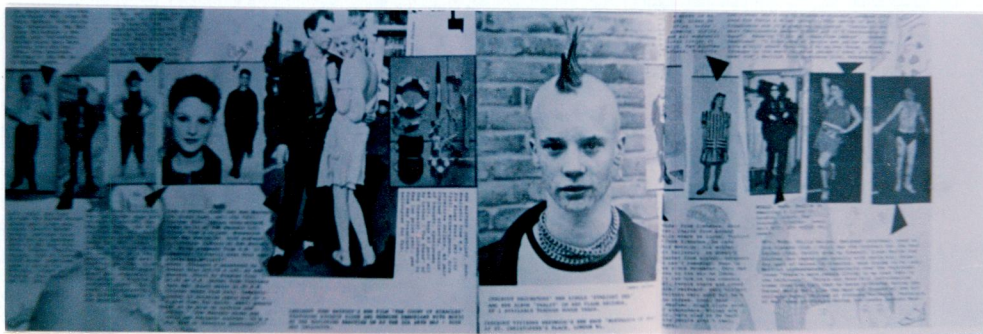


Fig No. 22, Fashion Spread / Punk Design : ID
No. 8, 1982.

dynamic design approach to graphic journalism to date.

INSTANT DESIGN

Instant design is a combination of the designers own ideas on design, situational circumstances, (such as a limited budget) & his reliance on the maximum utilisation of print resources in relation to the photographic image & the photographic printing processes. Jones like his aforementioned contemporaries preferred a more art based approach to his design solutions. He totally disagreed with the idea of perfection, he wanted his graphics to appear spontaneous & fast. This comes from the designers idea that graphics , especially magazine graphics are about news . News is a spontaneous thing one minute fresh the next minute old. Jones wanted to communicate this idea in his design.

Bib No. 8 P.11

But unlike both Brodovitch & Thompson Jones had a greater need to develop a distinctive style in magazine because the competition with television. Instead of trying to offer a totally different solution, in order to compete with media of television Jones used its very own qualities in his design, he said

Graphic designing is arranging marks or images, & effect of one to the other, through size, colour & position. Graphic's & its solutions are influenced by the mass emperhera in life & society today.

Bib No. 8 P.21

At the core of instant design is a set of production tools- print effects , photocopy, video digital effects, television screen, & typewriter text. These tools come about as a result of Jones search for new graphic forms. Jones uses & manipulates each of the aforementioned tools, mostly in relation to the photographic image. His personal fascination with the media of television & how a person while watching it, can flick from station "instant information" became the main influence on his graphic approach ,like Brodovitch & Thompson, to use the influence of film as a base for his design.

" A magazine at it's best is like a film , which flows from front to back, & also from back to front."

When looking through through a copy of ID magazine , you find that each spread is very busy, dynamic & pushing you through the magazine. Each spread jumps right at you as well as jumping from left to right. this is achieved by the use of various film based techniques.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the company's financial health and for providing reliable information to stakeholders.

2. The second part of the document outlines the procedures for handling customer inquiries and complaints. It stresses the need for prompt and courteous responses to ensure customer satisfaction and loyalty.

3. The third part of the document addresses the issue of employee training and development. It highlights the importance of providing ongoing training to keep employees up-to-date with the latest industry trends and technologies.

4. The fourth part of the document discusses the company's commitment to environmental sustainability. It outlines the various initiatives and programs in place to reduce the company's carbon footprint and promote responsible resource management.

5. The fifth part of the document provides a summary of the company's overall performance and future goals. It includes key performance indicators and a detailed analysis of the company's strengths and weaknesses.

conqueror



6. The sixth part of the document discusses the company's commitment to social responsibility. It outlines the various initiatives and programs in place to support the community and promote social justice.

7. The seventh part of the document provides a detailed analysis of the company's financial performance. It includes a breakdown of revenue, expenses, and profit, as well as a comparison to industry benchmarks.

8. The eighth part of the document discusses the company's plans for future growth and expansion. It outlines the various strategies and initiatives in place to increase the company's market share and reach new customers.

9. The ninth part of the document provides a summary of the company's overall vision and mission. It includes a statement of the company's core values and a detailed description of the company's long-term goals.

10. The tenth part of the document provides a final summary and conclusion. It reiterates the company's commitment to excellence and its dedication to providing the highest quality products and services to its customers.

In the fashion spread opposite (fig no.23)from ID nov 87 , we see a simple device which adds a sense of movement to the spread. Three photographs from a single contact sheet have been overlayed in sequence, the slight changes in the models pose bring the viewer across the page .This spread can be compared to Brodovitchs Paris 1935 spread (fig no.3) the whole idea of shape following shape across both pages ,can be seen in both of these spreads. But the real likeness appears in the designers use of a dual tone type system to blend in with the moving photographic image.

In Brodovitchs spread the designer cleverly slanted the type to match the composition within the photograph , but he also matched the tones of the photographic image by using a dual tone of black & grey within the text. Thus bringing both type & image in perfect harmony within the spread. In Jones spread the artist too uses the typographic device of dual tone but in a more expressive way. The emphasis in this spread is of course the photographic image ,the designer slowly brings this moving image right to the edge by complimenting the tones of the type with the photograph . In Jones spread the introductory text box is coloured in black to continue the dark tone of the models hair, & the rest of the type in red to continue the tone of the models dress, Jones uses this device to continue the movement of the model right to the edge of the page, & still includes a good portion of type ,without halting the movement within the spread & indeed leads you into the following spread.

Jones also uses the device of a photograph separated into its process colours, used by Thompson in (fig no. 17), in his spread Body Beats ID march 88 (fig no.24) ,Jones uses an unintentional printing mistake to make the figure appear to be spinning in motion , because Jones worked under budget restrictions at ID ,he often accepted the printers first proofs² as the finished art work in order to save money, this in turn lead him to use these mistakes as part of his design, thus having one off ,innovative photographic pieces featured in the magazine.

Sometimes while preparing his artwork for the printers he would leave out, a lot of the procedure that usually gives the perfect printed result. In order to save money at ID they would never ask the printer for proofs before the magazine t was finally printed. As a result mistakes like shift of register would

2.First proofs,
- Galleys
used for checking
before final print run



the 1980s American youth scene called for a new kind of music, one that embraced the raucous blues and grooves of Little Richard's Georgia Godfathers. Strong and tough, to the point of publicist kicks and a clash between jiving and fast waltz and the film *Shogun*, recently shot on location in Hawaii. It resembles American Gothic and the surreal "happy" (including Henry Ford's) color story and Turner Research's sensibility: the domain of women, recently embracing Virgin Records' reissued *Notting Hill* (see *Shogun*). And the earthy shop record *Lower Boy*. Eek and the Cat (improvising pop Billy Ward track). Before next year is out you'll be

Photo: Photographed by Robert Longo

the ultimate

ACID TRACKING

Chicago House music is the most vibrant home of dance music. A quick trip through the lines of *Groundwork* House source reveals a wealth of induced state shakers: Acid Tracks, Denzel Miller's *Doing It Properly* to NYC, Tanya Slaters' *Do The Drug* and Pressure Point's *Turbulence*. And the club set are not only the sign of drug indulgence but an attitude to dance with a motto something like *I'm Lost In Music*, which takes metropolitan bashers into an odd, hot-had contact with expanded consciousness. House music is a raw shaker for the Ecstasy generation.

the spirit of dance music is black and American, a legacy of the country and dancing at night. The Saint and Pastiche Chicagoans are the only ones to have been in Chicago as the original members of the movement.

Looking into the heart of the category 4 the real reason House music exists. As usual, rock criticism is eagerly searching for the meaning of life in the lyrics of groups like The Supercubes and 70,000 Maniacs. But House music is the home of the new urban hippies and meaning resides at the height of a cracked up, synthesized instrumental. It's the House that jack built. Acid tracks. No words. Just fit in the groove.

The above image is a black and white photograph of a man, likely a performer, with his head tilted back and mouth open, possibly singing or shouting. He is wearing a dark jacket over a light-colored shirt. The lighting is dramatic, with strong highlights and deep shadows.

THE PERSONAL WORLD PHOTOGRAPHY BY JOHN MANN

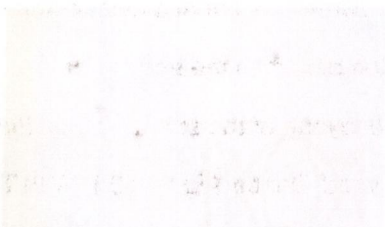
If Kathy Acker decided to write the ultimate disco novel, a female body built like Ronald Reagan, a hardcore punk and three dead Vietnam babies would seem winking on the floor. Slam dancing would be the order of the night: each paragraph would scream with noise.

The art of confrontational dancing probably dates back to the 19th century, but for the purposes of modern history, the year is 1976, and the place is New York City. The last remaining remnant of punk culture is the code of the safety pin. The last remaining remnant of punk culture is the code of attitude, that abusive and self-abusive mode of hectic bouncing, cynical and petulant spittle. They used to call it the boogie, but even the name

The ropes of contemporary dancing have come down from purveyors of a whole variety of scenes. The most obvious influence is speed metal, the first few (readable) poses of a rock concert resemble the cat-leaps, backspin moves, kick, flip and bunny-hop together in a flashing array of rock. The word "mooshing" is the name for the dance. At the dawn of the Rock Hotel nights in New York and at countless LA warehouse parties, you take your partners to the sound of the Con-Mag, Millions, Of Great Cities, Cumb's-Squash, Forced Vision and Survival Techniques. Mooshing moves in dimension to a disco night once "See you later, baby, I'm just popping to the youth club to be heard" flamed by 30 kamikaze skaters from Sacrament. Mooshing is the punk sensibility taken to a theatrical extreme. It is a self-absorbed take to the musical discord of heavy guitars and fast-sounding drums, a bit like a party in the trenches, you never know where, often, you're dancing with.

Conformational dancing is the opposite of club harmony: pastime of the militant 100, those who have seen through a incompetence and want to celebrate it. In hip hop, the hardcore Yo

Fig No. 24, Body Beats : ID
March 1987



occur as in (fig no.24) Jones loved a result like this , he said -

" During the process of printing ,machine errors often occur, which result in one off images"

The idea of one off machine images appealed to the designer. Jones had no time for perfection. He believed in order to create the feeling of immediacy in a spread, it was sometimes better to set up the design where the final results were created by the printer.

A perfect example of this can be seen in the spread titled 'party' (fig no.25). These innovative photographs of men wearing party dresses have been haphazardly placed on the pages & taped down with red printers tape. This tape is usually used as an invisible device for the preparation of layouts before printing. Jones playing on its rough unfinished quality, instructed the printer to print as presented, thus highlighting the purely functional aspect of the design procedure & showing it as part of the design in the end result.

The whole idea behind the layout, of the spread 'party' (fig no.25) bears some similarities to Thompsons spread 'Dance' (fig no.19). With Thompsons spread there is a more controlled , sophisticated feel to the model as she moves around the page, in contrast to the anarchic performance of Jones photographs, but both share similarities in idea & design but they are different because of each designers time period & approach.

The dynamic feel to Jones spread comes as a result of the overall rough unfinished quality of the layout & type. The photographs are of varying sizes & placed in a way that the model not only moves around the page, but jumps drastically from a number of perspectives. The cut out quality of the images gives the impression that they were just dropped on the page. The sharp angles created by the scissor blade are blatantly shown, the sharp angled outline now follows the form of the models moving parts, thus emphasising the body movements even more . With Thompsons spread the model only appears to be dancing, but with Jones spread every thing appears to be swinging & swaying in flashes around the spread , in many different perspectives that add a truly third dimension to the page design.

Another simple arrangement of photographs within a spread, can be seen



Fig No. 25, Party : ID
November 1985.



in 'The Power of Paris' ID april 1989 (fig no.26).Here the designers careful matching of two photographs exaggerate the whole feeling of a spread. The placement of each model coming from the centre & swaying out towards its top corner gives this spread an extended feeling.Each model is stretched across each page, thus emphasising the width of the page & the spread itself. On examining the spread in more detail we can see that the image on the left is photographed from above, & the image on the right is photographed from below. Both photographs although truly constructivist in nature. Echoing the experiments of Moholy Nagy in the 1920 's (Fig No. 27) . Although contemporary in nature these photographs appear quite ordinary when placed side by side in this way. This is due to the intentional narrative quality in the spread. Since we read from left to right the viewer is face to face with the model on the left & then is quickly taken down her leg to the corner of the page. But because of the contrasting viewpoints within the images, the viewer is then taken quickly up to the model on the right.

3. Italic ,
- slanted type

This ping pong ball movement continues right out of this of this spread, due to the models pose on the right, she seems to lure the movement onwards. The complimentary angle of the model on the left, with the angle of the second models arm & leg on the right,further leads you on to the following spreads,this surge to the right is highlighted even more with the bold italic³ type of the title 'The Power of Paris' .

The same approach was applied to the spread titled ' Jack ' ID november 1987 (fig no.28) With this spread you are quickly taken up the clothes of the model on the left hand page. The rise is made more dramatic by the upwardly overlayed type of the title.When you reach the top of the page you come to a sudden stop. You are then dragged down dramatically to an enlarged version of the models head, which was exempted from the model on the left .

The impact created within this spread is one of extreme movement.It is created by a sudden surge to a height & then an extremely heavy drop. Although each of the images contain completely different compositional qualities, the spread still works as a whole, because of the designers decision to complete the photograph that is cut off on the left. So all we are really seeing is one straight fashion photograph across a two page spread. In addition to the movement &

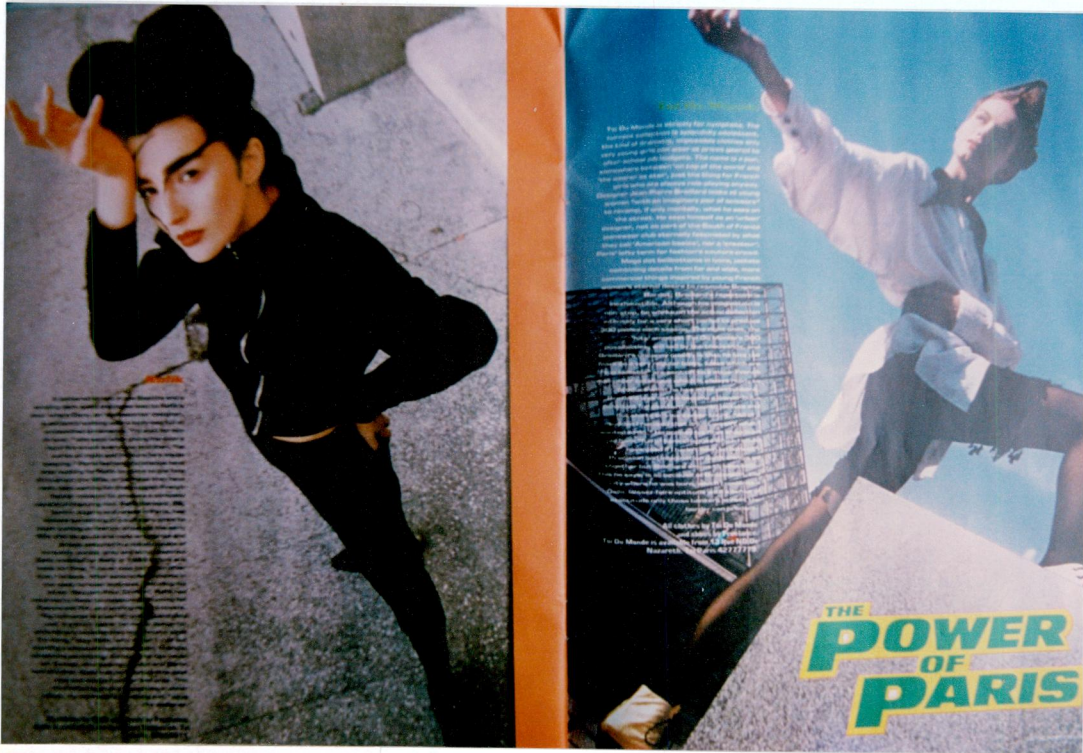


Fig No. 26, Power of Paris : ID
April 1989.

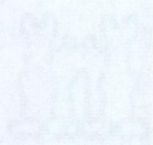




Fig No. 27, Lyon CA, Moholy Nagy
Photograph 1929.



Fig No. 28, Jack : ID
November 1987.



contrast that makes this a complete spread, the union is emphasised more because of the contrast between the clear focused photograph on the left & the unfocused enlarged image on the right, it is also fair to say that this unfocused quality of both the down ward moving photographic image on the right, & the upwardly moving type of the title on the left , join both sides together in the context of adding the feeling of dynamic movement to the spread & gives the impression of the models head is falling as if cut off. Jones used this device of absolute contrast with the shapes within this spread in order to achieve the sense of immediate action & speed, which provides the reader with instant information. The idea of extreme contrast between related photographic images applies exactly to his instant design principle.

Jones did not rely solely on these compositional devices to gain such a result; he also manipulated the photographic image through technology to add an extra sense of speed to his instant design. The will full maltreatment of photography was achieved through print mistakes , photocopy or video, Jones like Brodovitch encouraged his photographers to have their own creative approach

Bib No. 8 P. 23

"I like them to involve themselves in the total process of creating a magazine, but they must be willing to work within a team".

4. Knick Knight
English
Deeply influenced by the
work of Penn, Avedon
& Man ray
one of the most well
known contemporary
photographers in the 80s

Like the relationship between Brodovitch & Avedon, Jones shared a similar relationship with the photographer Nick knight⁴. Knight was part of the young avant garde school of photography that came about at the start of the eighties, who treated photography as a way of reflecting mood & style far more sincerely & effectively than written copy. Knights work is mainly fashion based & he used fashion as his biggest influence, it is also a combination of all the various innovative ideas in creative photography from 1920 up until the present time.

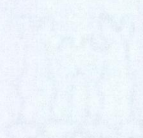
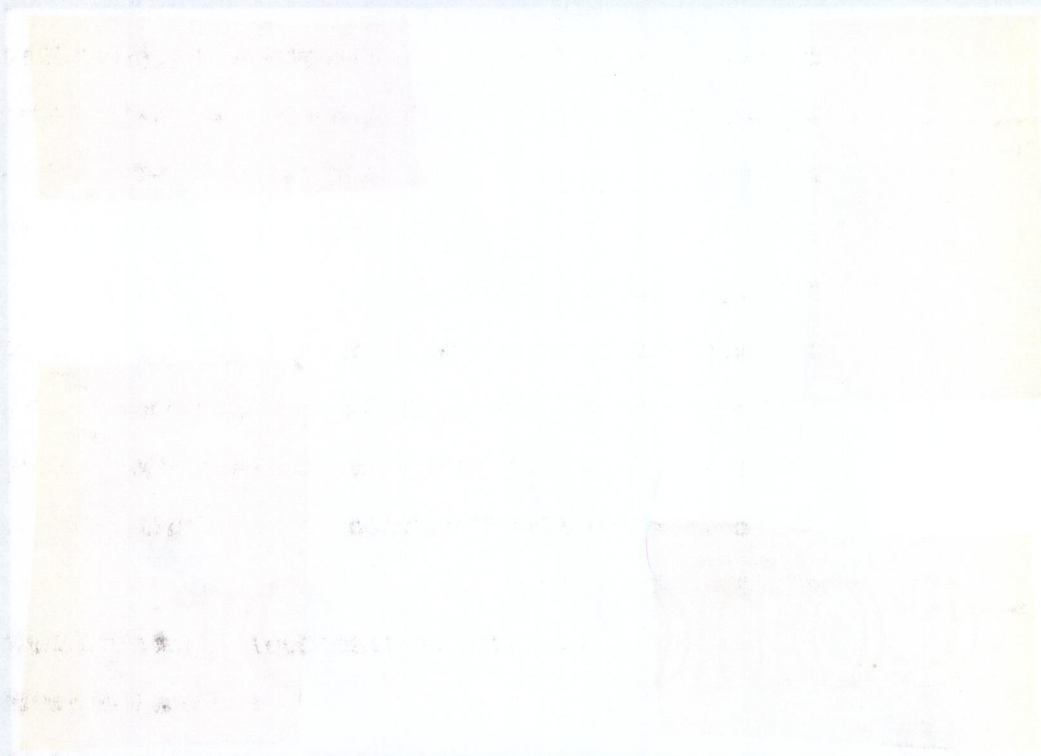
Jones used knights work because it complemented his own design style. As we can see in (fig no.29) titled 'Schools back' the photographer provides Jones with exciting & unusual photographs which when montaged at different sizes by Jones , illustrate perfectly the feel of boys at school. Both designer & photographer shared the same idea of presenting ordinary things in an unusual way. So therefore the results were always very innovative & surprising. But because of Jones approach to magazine design he often encountered difficulties

COMPTON

1991
also



Fig No. 29, Schools Back : ID
September 1986.



with his other photographers.

I have come right out & told photographers that if they work for ID then i am going to destroy what you do",If a photographer is going to treat his image as so precious that he worries about what happens to it , he is probably not right for ID .

Bib No.8 P.81

* Photocopier
Glossary No

In order for his magazine to work Jones relied on his photographers to take there photographs with his design style in mind, he needed images that he could manipulate using one of his technological devices. (fig no.30) a spread based on an interview with Klaus Kinski is a prime example of the manipulation of the photocopier in Jones design. Jones uses a original film still of Kinski & overlays it with a slightly smaller photocopy of the same image. Jones found the photocopier* an invaluable tool - Instant image for instant design.The original photograph had not much to offer visually but it was the only available image at hand.In order to use it, he had to give it a harder texture to fit in with the style of the magazine.Jones enjoyed a situation like this. He wanted to show that design was about deadlines. He enjoyed the challenge of designing good graphics with limited materials, funding & time.

Bib No. 8 P.21

"You can never say to someone you just had a day to do it; The design has to stand out on its own merit. With a lot of what i do i try to imply this speed through the way i present the design".

The photocopier was a perfect tool for Jones ' intentions. In this spread he also used the photocopier for the type.He discovered that moving type on the copier screen while it copied, resulted in distorted type with an unusual texture. Within this spread, the flowing photocopied type leads you straight to the hard photocopied image on the right. The dynamic feel to this spread is achieved once again ,by similar elements repeated in a contradictory way .The flowing type contrasts with the hard image , yet they are connected , because they are made by the same process, the photocopier , the photograph & the photocopy are of the same image, but they contrast in texture - one very soft photographic image & one very hard photocopied image. This device seems to be the underlying solution to create the feeling of instant design flowing right through the magazine, from cover to cover. This contradictory yet comparative approach was definitely intentional:

Bib No. 8
section 8

"I use contrast between the visual & text. Ambiguity &

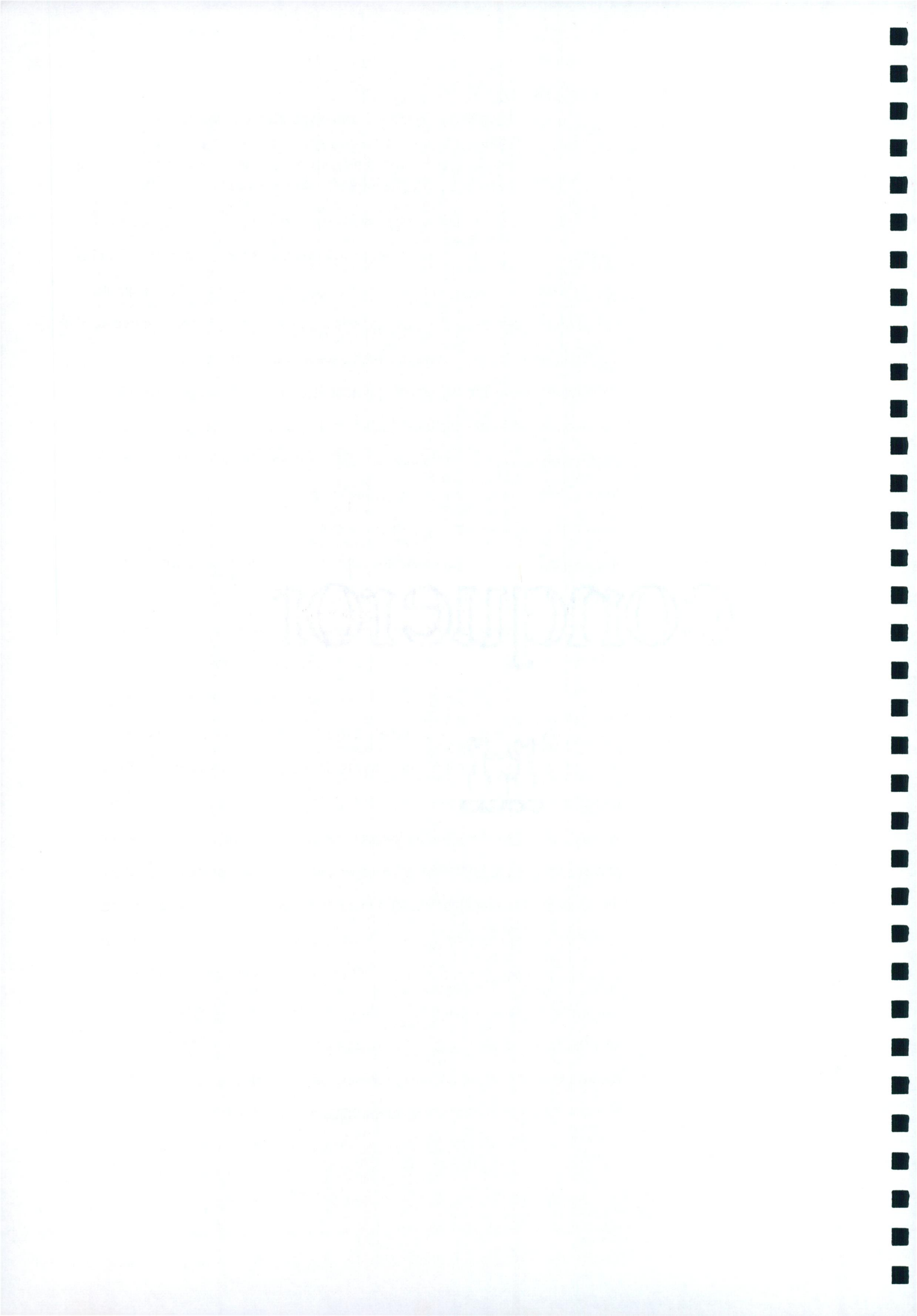




Fig No. 30, Jesus Kinski Super Star : ID
July 1986.

A few years ago, alarmed by the destruction of the environment, the American Indians allowed their teachings to become available to the West. As more and more palefaces follow the path of the Deer Tribe, Bear Tribe or Eagle's Wing, i-D reveals the growing movement of the Green Indians.

Unnoticed and undocumented, Indian warriors are roaming the streets of Britain's cities. In print, wearing head-dresses of elephant or living in teepees, Indians are they the crazy-uncle of the 21st-century returns of the great war? Or are they the new heroes of the 21st-century?

[illegible][illegible]

"giving you a little more of a push, you can't want water when you're thirsty. That's the worst, you're thirsty and you're not drinking. You have to keep a certain distance so you push yourself, put yourself in the situation where you have to go the rest of the distance, keep going and going. Then the more energy you put into the dance the better you feel, and you begin to really enjoy it. And it's better than any nightclub."

The Pipe Ceremony, a complicated ritual performed around the Tribe's most sacred tool, the medicine pipe, might be performed daily. Sessions in exaggerated saunas, "sweat lodges" are almost daily, while each apprentice also has time to be alone at home. "It's about training your own limits, your strength, your body and mind, the way you've conditioned over the years, and the way you see that, and the way you relate to the external ceremonies can be different, or personal," he says. "It's about training your own limits."

to a conclusion that will prove useful in their everyday life.

90% of all grain in the USA goes to feed cows so that Americans can eat hamburgers.

Zlatan Ibrahimovic, the Swedish striker, is the most important player in the team. He has scored 12 goals in 11 games, and he is the only player in the world who has scored in all six of the World Cup tournaments. He is also the only player to have scored in all six of the World Cup tournaments. He is also the only player to have scored in all six of the World Cup tournaments.

[illegible]

The Eagle's Wing
58 Wearhouse Road, London NW6
083

The Eagle's Wing
58 Westbere Road, London NW2
3RU. Tel. 01 435 8174.

I-D THE EARTH ISSUE 37

Fig No. 31, Green Indians : ID
Earth Issue 1990.

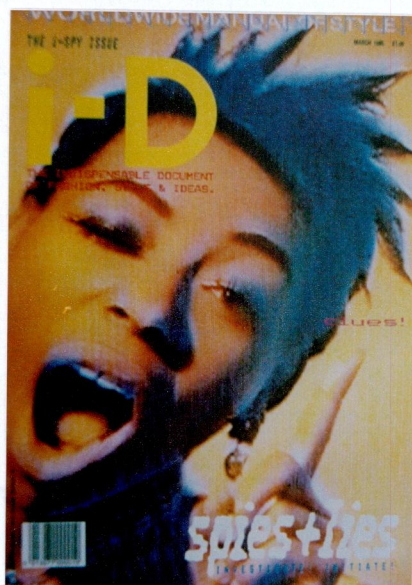


Fig No. 32, I Spy issue : ID
March 1985.

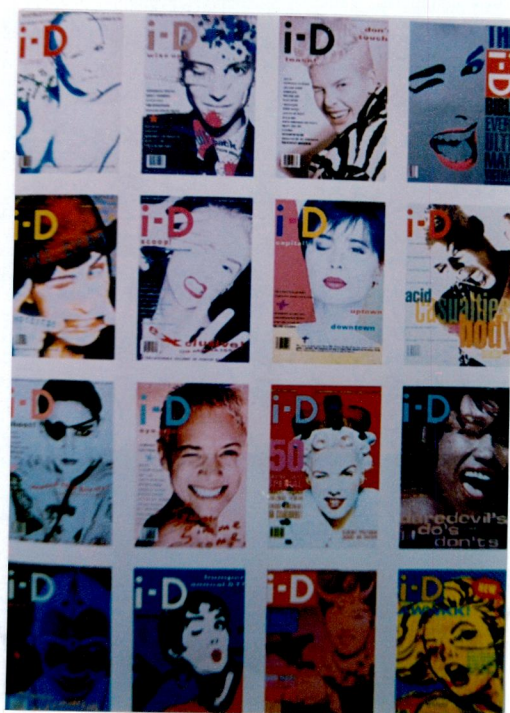


Fig No. 33, Wink Logo :iD
1985 - 86 - 87.

contradiction are the two things i use in much of the work i do".

"I have always felt that the impact of an idea should be complimented on the following spread .This might be by using a change in size , crop, colour or by reinforcing or duplication".

The photocopier was also used to increase the dots on a halftone picture.By enlarging the image it became more obscure & more interesting. (Fig No.31) This idea was then carried on by the the designer using the qualities of the T.V screen to add a new texture over a photograph .

In (fig no.32) A cover of ID march 1985 , we see how Jones photographed a video still. The coarse grain of the video screen made a ready made graphic solution.It gives the cover both a feeling of movement & speed. Jones found that by experimenting with different T.V screens he could achieve different grainy effects. The cover (fig no.32) was photographed from a Sony video walkman, with a screen of about four by six inches in measurement,& then blown up to fit the cover size. Another advantage with the T.V screen effect was if you fiddled around with the colour, tone, or reception buttons you enhance or abstract the colour within the image.Jones brought this technique one step further by getting his photographers to film fashion shoots

Bib No. 8
section 10

"Filming people as a change from still photography , creates a completely different response which when frozen , makes it possible to get unexpected images".

Video stills were mostly used for the covers of ID rather than for the spreads . This cover combines computer type & type distorted by the photocopier , this exaggerates the fast electronic feel of the video still & this cover also shows off the ID wink logo, a feature of every cover after issue no. 5 as can be seen in (fig no.33).

Bib No.8 P.11

Although Jones relied heavily on the manipulation of graphic technology to achieve his design effect , he never used it as a means to an end:

" The choice of image, & of image manipulation is a design skill, makes the the design that takes the longest into the solution

TO THE DIRECTOR

that looks the easiest ".

Although Jones sought the feel of instant design, he realised that in order to create a perfect design solution, he could not rely solely on technology to do it for him.

"Technology has speeded up the visual possibilities & increased the of image manipulation , but the machine is programmed to do tricks it will do the same for anyone".

Jones is responsible for the most innovative use & manipulation of both the photographic image & photographic technology to date. His work has revolutionised the way people conceive the term graphic design. His magazine work has proven the fact that design is not always about perfection or sophistication. It is more about direct communication, & he continued both Brodovitch & Thompsons idea that :

Bib No. 13 P.122

"Magazines should never pander to popular to popular tastes, but create it".

CONFIDENTIAL

7-27-74
JFK

Conclusion

Conclusion

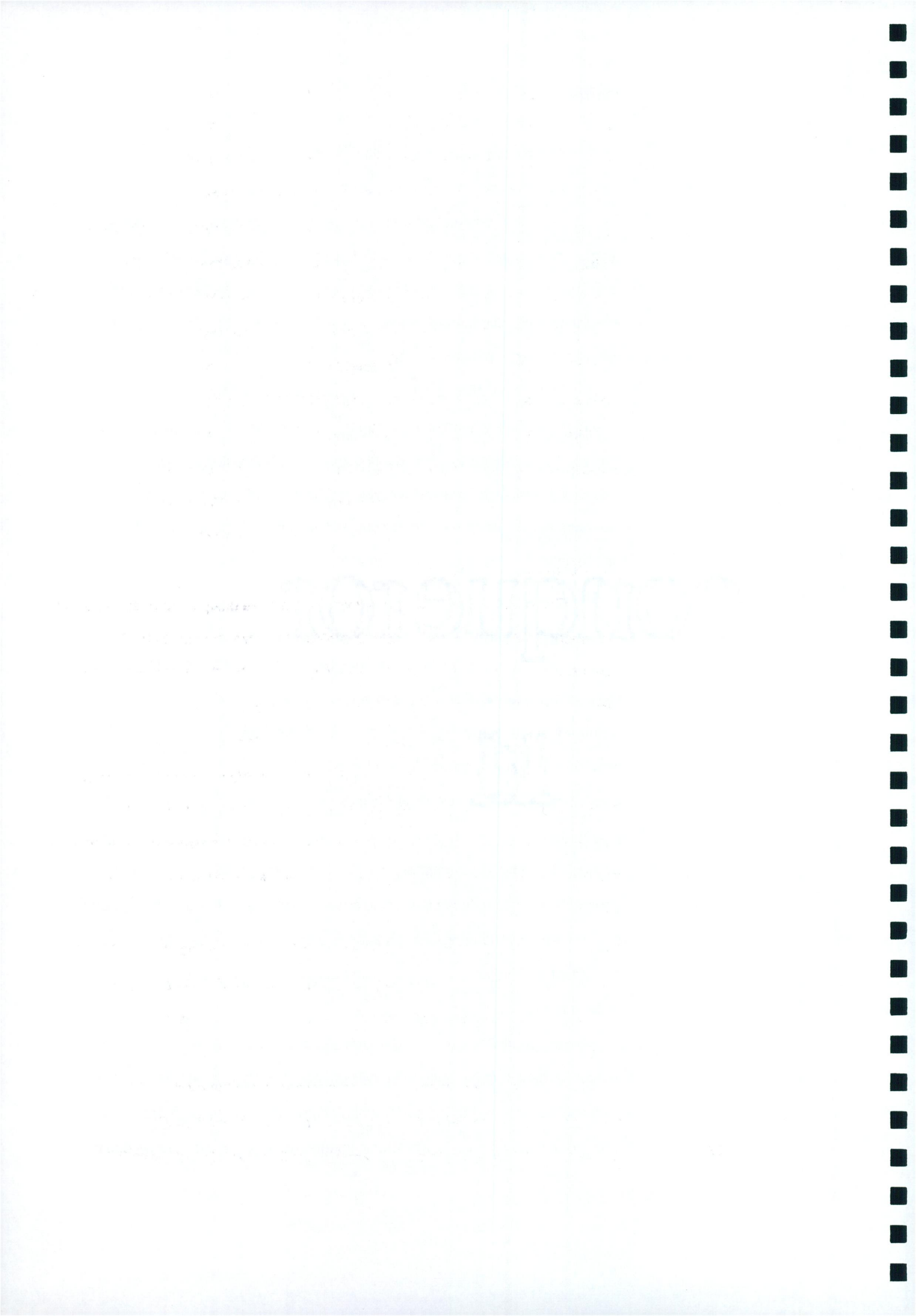
The photographic image & its process has had a profound influence on the progress & development of the magazine, during this century.

The magazine had no true predecessor before the advent of the industrial revolution, up until this it had no distinctive format of its own, journals were published through a craft based industry by small publishers with very small circulation. This all began to change, first with invention of photography & its introduction to the printing industry.

The gallery approach to photography, which was characteristic of the layout of the magazine immediately after the advent of the half tone process, this was soon superseded by other visual components brought in by the modern movement, Brodovitch was responsible for this transition, by incorporating movements such as Surrealism & constructivism into the pages of Harpers Bazaar he changed the staid look of the journal into a visually exciting, contemporary magazine .

By concentrating on the photographic image to cue his layout decisions & it was photographys very own power that inspired Brodovitch most original work. His thinking in terms of spreads and sequences of pages rather than single pictures & single pages , gave Bazaar an excitement and fluidity unknown until that time ,he was first responsible for the inclusion of a film based approach to the layout & design of the magazine. Because of his reliance on the power of the photograph he came to have an enormous impact on the practice of photography, by encouraging his photographers to try & develop their own distinctive & innovative approach, he succeeded in producing a few of the most individual photographers this century & by featuring their work in the pages of Hapers Bazaar he succeeded in producing a magazine, who's elegant design & layout has been unsurpassed even until this day.

Bradbury Thompson under took a separate but closely related experiment in editorial design at the aptly titled Westavaco Inspirations for printers, the promotional magazine of the paper manufacturer Westavaco Corporation. Here Thompson used both the photographic image and his expansive knowledge of



photographic based printing methods, to create altogether new compositions & ways of presenting both type & image on the printed page. Through his investigations into both halftone & the four colour process he discovered a whole range of graphic devices, these include the process of overlaying which was used in connection with the photographic image & incorporating both type & image on a single page, he was also the first to use the enlarged half tone image as an alternative photographic representation within the pages of Westavaco Inspirations

With all of these new found techniques he applied a dynamic approach to magazine design influenced by Brodovitch's film based theory, but although Thompson continued this tradition, his results contained a more humanistic childlike approach. He used type & the photographic image equally as both image & information within his spreads. Perhaps it was through Thompson's use of type alongside the photographic image as an alternative illustrative communicative tool that noted Thompson's design approach as been both humanistic & functional in terms of magazine design.

Terry Jones took on a different yet comparative design approach to his two aforementioned contemporaries. Jones preferred a more raw quality to his magazine designs. Taking his influence from punk design & combining it with the manipulation of new advancements in photographic technology, to develop his very own distinctive style, which he called instant design.

At ID magazine, a magazine set up by the designer, necessity became the mother of invention. Jones used & developed new & innovative graphic solutions under extreme budget restrictions, by using the influence of Brodovitch & Thompson's approach to magazine design as a starting point he proceeded in using the medium of television as his main tool in producing the feeling of immediacy to his page layouts, the sense of immediate action & speed which is common to the medium of television was applied in turn to his design & provided the viewer with instant information.

All three designers shared a common interest in the medium of photography, and used whatever technological advancements available connected to this medium to provide visually exciting spreads to the magazines at

which they worked . They all had to their advantage complete control over both the design & the editorial & being there own boss worked to their advantage in producing the most innovative & original solutions to graphic journalism to date.



Fig No. 34, Patron Saint : ID August 1988.

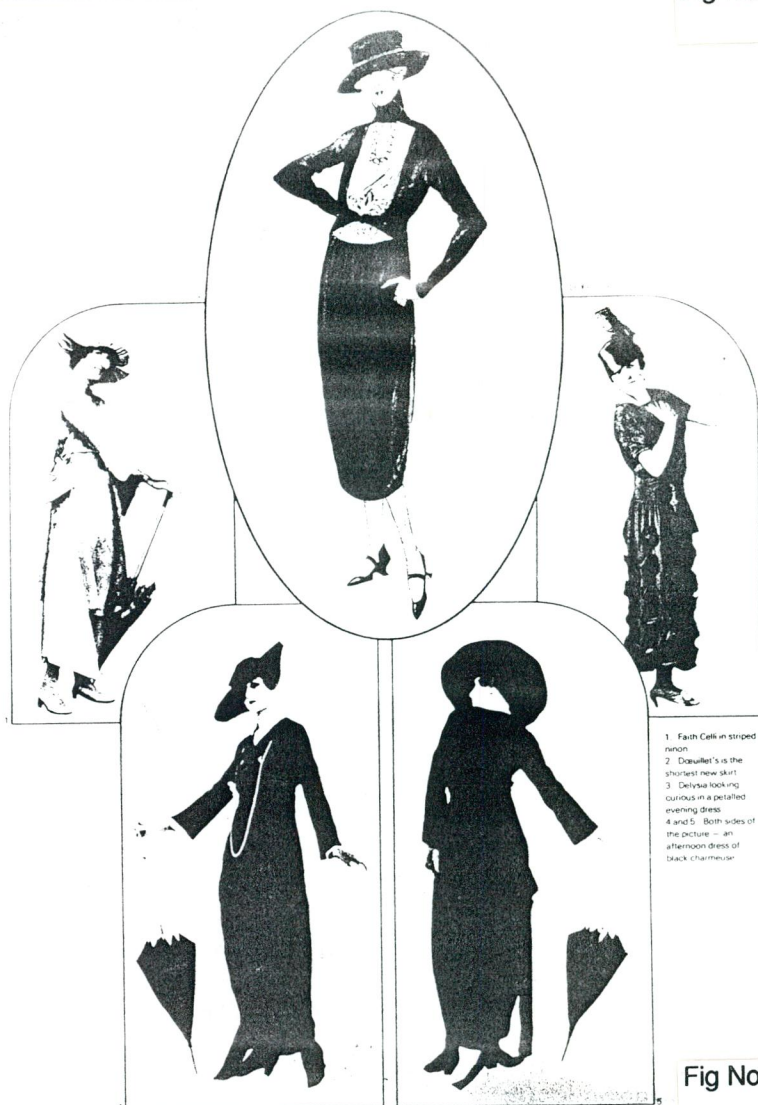


Fig No. 2, Dowllet : Vogue October 1919.

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33

APPENDIX

APPENDIX NO. 1 : Alexy Brodovitch

- 1898 Born in north western Russia to well to do parents
- 1905 Moves to Moscow , photographs Japanese prisoners of war at a hospital his father heads.
- 1914 At the start of World War 1, he abandons his goal of entering Academy of Arts & runs away from home to join the Russian army.
- 19194 Wounded in action, met Nina a nurse , whom he will later marry.
- 1920 Moves to paris, he paints stage sets for Sergi Diaghiliev's Ballet Russe & works on layouts for Arts et Meters Graphiques a design magazine .
- 1925 Receives five medals for design work at the paris exhibition Arts Decoratifs et Industriels Modernes, numerous commissions now follow.
- 1930 Publishes What pleases the modern man , a book on the role of the publicity artist or graphic designer.
- He & his family move to Philadelphia where he is asked to organise the Department of Advertising design at the Pennsylvania Museum School of Industrial design.
- 1934 He becomes art director of Harpers Bazaar.
- 1941 Begins conducting the design laboratory in New York, a night class for design experimentation.
- 1949-1951 Art director of three issues of Portfolio , a journal of the graphic arts .
- 1958 Resigns from Harpers Bazaar.
- 1971 Alexy Brodovitch dies at Le Thor on April 15.

APPENDIX NO. 2 Biographical Details

- 1911 Born in Topeka , Kansas
- 1929 -34 Attends Washburn College, Topeka; designs & edits Washburn College yearbook
- 1938 Moves to New York
- 1938 -42 Art director at Rogers- Kellogg -Stilson printing firm
- 1939 -62 Designer & editor Westavaco Inspirations
- 1945 -59 Art director at Mademoiselle magazine
- 1975 Receives Gold medal from American Institute of Graphic Arts

- 1977 Elected to Hall of Fame of New York Art Directors Club
- 1983 Receives Doctor of Fine Arts honaray degree from Rhode Island School of Design & Frederic W. Goudy Award , Rochester Institute of Technology
- 1986 Medalist, Type Directors Club of New York
- 1986 Award for continuing Excellence, Society of Publication Designers

APPENDIX NO. 3

Biographical details: Terry Jones

- 1945 Born in Northampton
- 1962 He was a graphic student at the West of England college of Art in Bristol
- 1966 Leaving on the dismissal of a favourite tutor as a matter of principal, before he had qualified
- 1966 First job as an assistant to Ivan Todd. A seminal experience which taught Jones the business of Graphic Design & allowed him to make mistakes
- 1968 Got married to Trica & had two kids
- 1969-72 Worked as a freelance designer at magazines such as Vanity fair & Good Housekeeping
- 1972 Employed as art director of english Vogue
- 1977 Left Vogue after producing some of the most memorable covers & issue
- 1977-80 Worked as freelance creative director since he left Vogue . Worked extensively in Europe , Japan & the U.K , in advertising , T.V , video & magazines
- 1980 Alongside other more commercial ventures Terry Jones launched ID. A magazine that was to have an enormous influence on magazines & advertising campaigns alike
- 1987 Established a successful partnership with Tony Elliot of Time out magazine providing the stability for the magazine , to continue setting new & exciting standards well into the 1990's
- 1990 Editor in chief of ID magazine , released Wink a manual of graphic techniques, a book describing his instant design
- 1991 Currently Espirts magazine's Art director in europe & the Royal college of Arts external examiner for graphics

APPENDIX NO. 4: The typography of typography , Article by El Lissitzky

1. Printed words are seen & not heard .
2. Thoughts are communicated through the appropriate words, & formed by letters of the alphabet.
3. Thoughts should be expressed with maximum economy , optically not phonetically.
4. The composition of text on a page is governed by the laws of typographical mechanics - it should reflect the flow & rhythm of the contents .
5. * Illustrative material should be used to organise a page in accordance with the new visual theory.
6. *A sequence of pages is a cinematic book .
7. A new book requires new means of writing - the inkwell & quill are a thing of the past.
8. A printed book has conquered time & space. Printed pages & the infinity of books must be conquered.

CONFIDENTIAL

GLOSSARY

conqueror

GLOSSARY OF TERMS

1. HALFTONE PROCESS :

The application of photography to the obtaining of printed proofs, by using a ruled screen for producing negatives for making photolithographic transfers. The screen is made from two sheets of glass automatically engraved with parallel lines, which when etched & filled with black pigment, the two plates being bound together at an angle of 90° . When this screen is interposed between the sensitive plate in the camera & the original photograph the effect being to translate the photograph into dots.

2. PHOTOCOPY / XEROGRAPHY

Apparatus for producing photographs electrically, first patented in the United States in 1942.

3 FOUR COLOUR REPRODUCTION

A method for reproducing original artwork which has been created in full or natural colour - the colours of the actual reproduction. Four separation negatives are made photomechanically, each through an appropriate colour filter (red, green, blue, yellow). Printing plates made with these negatives are printed with the corresponding process inks (cyan, magenta, yellow, black). To create full colour reproductions.

