

NEVILLE BRODY GRAPHIC DESIGNER

Born – 1957 (still alive)

Nationality – British

Style – Post Modern.

BACKGROUND INFORMATION.

Neville Brody is one of the most influential graphic designers of the late 20th Century. His work in the 1980's revolutionised the look of magazines, advertisements, album covers and packaging. He is most well known for his ground-breaking design and typography (lettering) for the magazine 'The Face.' He is also known for his album cover designs for the record company, '**Rough Trade**', and various poster designs . He grew up in Southgate, North London and said that for as long as he can remember he wanted to 'do art or painting', consequently he studied Fine Art at Hornsey College of Art. However he began to feel that the Fine Art world was becoming elitist and that if he continued in this area his work would only find a limited audience, he thought," Why can't you take a painterly approach within the printed medium?" He wanted to communicate to as many people as possible, so in 1976, he began his degree course in Graphic Design at London College of Printing.

INFLUENCES

It was his strong interest in art movements such as **Dada, Futurism and Constructivism** which influenced much of his work. These movements deconstructed old ideas about painting and art and design in general. The Dada movement in particular was **anarchic**. They used collage, cut-up newspapers, photo-montages and ready-made or found objects to create radical, chaotic images - things you previously knew or understood were turned upside down and all rules were broken. Members of the Dada movement decided that art should not be such a serious subject and be dominated by painting, so they used everyday images and found objects or (ready-mades) and declared them 'ART'. **This radical approach influenced Neville Brody.** One can also see the influence of the **Art Deco** design movement in his work.

SOCIETY.

By 1977, **Punk rock** was beginning to have a major effect upon London life and Neville Brody decided this was the inspiration he needed. At first his designs did not go down well. At one stage he was in trouble for putting the queen's head sideways on a stamp. His designs were accused of being non-commercial. However Brody persevered and although **frustrated with the limitations of the market**, continued to put all his effort into devising different styles of **typography** and tear up all the rules in the same way as his predecessors did in the Dada art movement .

STYLE.

Brody is mainly known for his use of **typography**. Brody's opinion was that people read magazines in a different manner from the way they read books. When reading a magazine people tend to browse; they don't read it straight through from the beginning to the end. Readers tend go back and forth picking out the interesting bits. Brody decided to use this idea as a basis for his designs. **To highlight the most interesting parts of an article and to attract the attention of the reader, he used contrasting sizes, shapes or colours of type.** This meant that a variety of different sizes and styles of lettering would be on the same page, which was very unusual at this time. In his designs for the "The Face" magazine, he arranged the type in diagonals or in circles, some letters were extra large, some undersized. Brody decided

that the typography (i.e. lettering) should be an integral part of the whole design and be given equal importance. The **style of lettering should be used to illustrate the article as well as the image** or photo and have the same **impact**. This was very unusual. Instead of page numbers **he used symbols** and to separate the different topics or articles **he designed little logos**. To give 'The Face' magazine a **corporate identity**, he designed a new style of **typeface** (font) exclusively for their own use. It was a tall, slim and elongated style with no serifs but modern, curved ends. As the years progressed Brody developed his typeface to include interesting details such as symbols, signs and more unusual punctuation marks, all of this attention to detail helped make 'The Face' the most fashionable and influential style magazine of the late 20th Century.

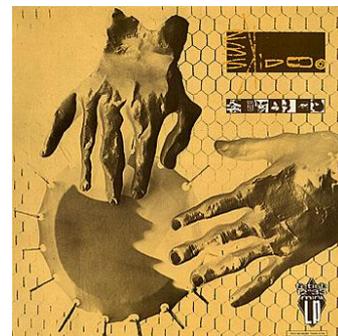
Magazine layout



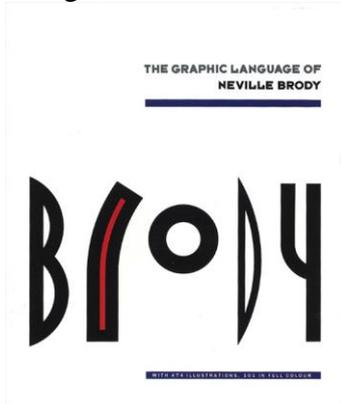
Dirty Faces font design



CD Design '23 Skidoo'



Design for own book cover



Typeface for 'Face' Magazine



Book Cover Design



TECHNIQUES.

Album cover designs by Neville Brody are good examples of the post-punk style and show the highly individual approach taken by this designer. Many contained hand-crafted elements such as paintings or drawings, collage or rubbings. In the days before computer design everything has to be cut and pasted together from paper cut-outs, film overlays or transfer prints. Brody often created 3D models, plaster casts or wooden carvings then photographed them for his designs.

See Also : Album /Record Covers and publicity for 'Rough Trade' Records.
 Designs for 'I.D' Magazine.
 C.N.D. Logo and advertising.

