

“AT THE  
ROOT  
OF ALL  
COM-  
MUNI-  
CATION,  
YOU  
STILL  
HAVE  
TO HAVE  
AN  
IDEA”

1957

Born April 23 in London, England

1976

Studied Graphic Design at London College of Printing

1980

Made his name as art director for The Face Magazine  
Redesigned The Guardian and The Observer

1982

Designed album covers for artists ranging from  
Depeche Mode to Kurtis Blow

1987

Worked as art director for Arena Magazine

1988

Work published by Thames and Hudson  
Becomes world's best selling graphic design book

1994

Launched Research Studios in London, England

2006

Redesigned The Times by creating Times Modern

2007

Launched new look for Dom Perignon champagne

2010

Becomes new head of Communication Design at  
Royal College of Art

Brody also contributed to the new look for two leading British newspapers of the time, The Guardian and The Observer. He pushed the boundaries of visual communication through experimental and creative expression. Thames & Hudson published the first of two volumes of his work in 1988 and it became the world's best selling graphic design book.

In 1994 Brody along with his partner, Fwa Richards, launched his own design practice, Research Studios in London. The studios have been expanded to San Francisco, Paris, Berlin, and New York. The Company is best known for creating new visual languages for a variety of applications such as, packaging, web design, corporate identity, and on-screen graphics for film studios. Neville Brody has recently redesigned The Times typeface in 2006 into a new font Times Modern and in 2007, his team launched a new look for Dom-Perignon champagne.

As of March 2010, Brody has become the head of Communication Design at Royal College of Art.

**Neville** Brody was born in Southgate, London on April 23, 1957. Brody studied fine art in high school and in 1975, he went on to a Fine Art foundation course at Hornsey College of Art. In 1976, Brody studied graphics at the London College of Printing. During this time, his work employed many “safe” strategies and showed little signs of experimentation. In 1977, London's punk rock scene had a great impact on his work. This influence did not sit well with his professors though, and almost got him thrown out of his college. Brody started working mainly in record cover design and he made his name through his groundbreaking work as the art director for The Face magazine when it was first published in 1980.