

i-D magazine was created in 1980 by Terry Jones. It was created in the high tide of post-punk and new wave, inspiring the magazine's purpose, placing culture at its roots. Jones departed from the glossy world of British Vogue, as the art director, to pursue his publication, expressing the ordinary lives of society in London, embracing the new notions of street style, punk, and popular culture. Jones believed this was ignored by Vogue and was first published to embrace and respond to what other magazines were lacking. The first publication of i-D was completely DIY, and only 50 issues were produced, reflecting the current punk era of which the issue was born into. For my personal study, I intend to research how and why it was created, looking at its purpose in the industry, how it differed from other magazines at the time, and what it brought to those in the fashion industry it targeted. However, I will also consider how it has changed over time, exploring if it has drifted from the inclusivity of ordinary creativity and fashion in the streets, and the DIY and uniqueness displayed in the first issue. As well as the level of relevancy that is reflected in the issue of the outgoing clothing and subjects, unseen in any of its competitors. I will do this by looking at the different issues produced, particularly the design of the covers and how and if it has kept its relevance within society and culture at the time.

i-D magazine is notoriously known for its iconic wink highlighted through its identifier. It is a "graphic representation of the magazines logo." The infamous wink symbolizes the acknowledgement between the reader and the magazine, letting them in on the fashion culture and info circling the streets of London. It became a permanent feature of the magazine from its fifth issue. The colour scheme employed keeps with the content of being original and unique with each issue, with the designs being quite different compared to other magazines. Interestingly, i-D is written across the front of the page with the D being close to the other i, spelling out Di, as a reflection of the cover star. The first 13 issues consisted of an oblong format, including the Lady Di issue, introducing a "celebrity" onto the front page, something that perhaps leans away from the initial idea of ordinary people and the fashion culture being centre to the magazine. However, the rest of the magazine consisted of everyday fashion of the time, incorporating the punk culture and everyday street style into the magazine. Explained by the former editor of i-D, Dylan Jones, he said, "i-D was essentially an exercise in social documentation, a catalogue of photographs of real people wearing real clothes." The cover is layered with text over the face of Lady Di, creating texture, with a large number 5 covering the front. It seems the cover was crafted rather quickly, perhaps to allow more time for the content inside, as the magazine was one like no other, with ordinary people being recognised for their fashion and the culture most Londoners were embracing. This cover conveys a rather high-end face to it as it contains Lady Di, who in the 80's was known for her fashion sense, conveying her as a Princess, yet also her off-duty princess style portraying her as down to earth, reflecting the message of the magazine.

After issue 14, i-D made the switch from landscape covers to portrait, which began the possibility of change within the magazine. With the 128th we see a drastic change within the layout of the magazine. Compared with the previous issue, the cover seems to lose the dramatic, explosive texts and features, converting to a more simplistic portrayal, lacking the bright colours creating a pattern following the rest of the magazines. However, the issue, to an extent, remains relevant to the purpose of the magazine, exploring "Jungle" music, a fierce soundtrack to inner-city Britain 1994, objecting to the media's negative portrayal, emphasising how the content remains niche - From issue 128 i-D magazine. This is vital to show the development of i-D as, yes, that have shifted from the original DIY, fanzine creation, however it allowed them to progress and become successful. The incorporation of the fanzine styles inside the magazine at this time, reveal how it has adapted over time to their success whilst still acknowledges the original purpose of the magazine, to celebrate smaller cultures and for those

who share similar interests. There may be some elements that have drifted from the initial purpose and design; however, they still appeal to the original demographic targeted whilst trying to reach a wider audience. The transfer from the bold, bright, stand out format of i-D to a rather simplistic style does make me question whether this move was to try and make the magazine more appealing, more so to those who wouldn't usually pick up the cover. It could be a potentially advantageous move to open to market to a wider range of readers, allowing more to read and see the expressive culture and fashion that is displayed inside. Compared to the previous April 1994 cover there is a vast difference in how they are laid out and how they stand out, however, one similarity between them and most of i-D's issues is the remarkable use of explicit language like 'drugs' and 'sex', something not usual for i-D. It addresses subjects found within public that magazines like Vogue would generally over-look, again indicating at the magazine's ability to remain true to its 'birth right,' producing issues incorporating niche and matters that would generally not be seen in many other magazines.

The i-D magazine's 30th Birthday issue can be viewed to contain significant differences compared to the earlier issues. A major change can be viewed within the form, as a celebrity is the cover, which for an anniversary issue is, personally, something that contrasts with the original ideas and initiatives of i-D, which was to display fashion and culture through ordinary people on the streets of London. However, the use of Lady Gaga being the face of the issue perhaps can be viewed as simply iconic in many ways, for example, her support and advocacy towards the LGBT community. Using Gaga as the cover star, reflects the message of the magazine; for ordinary people to be able to see their culture displayed on glossy pages, and who better to be the cover than the fashion icon herself. Yet, this issue was to celebrate the 30th anniversary of i-D, something that should have perhaps featured a moment of reminiscence on how the magazine was created to embrace the notions of street style, to create an issue containing things that other magazines just weren't. As a result, this shows how the magazine has changed over the years as the focus and front has shifted from niche street, punk style to famous celebrities, perhaps taking away from the original message and output of the magazine. To have a worldwide known celebrity on the cover is an immense achievement for a magazine, showing the success of i-D magazine, however it's argued to whether they have possibly drifted from the intent and creation. For an original fan, this may seem disappointing to lose some of the unique aspects the magazine was born with, for example, the originality of having everyday people on the streets involved in some way, expressing their culture. Personally, I think that to have a successful popstar, who advocates and promotes so many important global issues, as a cover for i-D is incredible and reveals the significance of their success. Although there may be a decrease in the previous DIY of how the issues were created, the magazine has had to adapt to the everchanging society, whilst trying to remain one of the most sought-out issues to not only buy, but to also star in. After all that and still incorporating most subject matters associated with the originality of i-D, is extremely impressive and accomplishing.

"Style isn't what but how you wear clothes. Fashion is the way you walk, talk, dance, and prance. Through i-D, ideas travel fast and free of the mainstream" – Terry Jones, Creator of i-D magazine.

After comparing issues of i-D magazine, I truly believe that in some ways i-D has strayed from their 'unique, niche, DIY' traits, however, this stray has, in some way, had to have happened. It has evolved in the everchanging fashion culture and society, which means in some ways there have been changes over time, however, without this, the magazine wouldn't be able to succeed and be able to continuously create publications. Each issue still emphasises the original ethos and purpose of i-D throughout the publication, revolving itself around the creativity of others,

marketing the issue for readers rather than consumers. Something that stand i-D out from its competitors. i-D has maintained its relevance within a dynamic society. Issue No128, was produced almost 15 years after the magazine was born, meaning a lot of time has passed and cultures have changed, yet they still dedicated pages to publicize 'jungle music'. They showed how its portrayed negatively in the media and criticised the portrayal giving it recognition for what the niche, yet important music means for people. The publication of i-D's Spring 2022 issue, the 'Out of Body' issue, with the cover star being Hunter Schafer, shows how despite a celebrity being the cover, she is utilised to incorporate a deeper message, a more inclusive, perhaps viewed as niche by its competitors. The use of Hunter shows their recognition and support of the trans community, a statement revealing how the magazine has not really strayed from its initial message, rather incorporating celebrities to reach a wider audience to spread a message welcoming inclusivity into the cover page. But these celebs are significantly and specifically used, as they are advocates for issues and topics, they use their voice to promote issues usually overlook by other competitors. Their status is used to reach a wider audience, emphasising, and spreading their message, something perhaps. Unusual for a high-end magazine, talking on topics generally criticised on being published, showing how they have remained loyal to their message of displaying ordinary people and the culture they empower.

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"i-D was essentially an exercise in social documentation, a catalogue of photographs of real people wearing real clothes."

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