

Modern Publicity

Advertising and Illustration 1920 to 1970

Introduction

Commercial Art is a term used to denote the visual material associated the developing industrial and commercial economies of the 19th and 20th centuries. Usually, it is used to refer to images reproduced in very large numbers and associated with the advertising, packaging and point-of-sale material of various products and services. The term is not usually associated with the original design, or artwork, from which these are derived. The term is therefore linked with the commercial, mass-produced and ephemeral by-products of modern society. All of which has tended, whatever the cultural significance of the material, to contribute to its being overlooked by historians.

The characteristics, itemised above, are precisely those that make this material significant in relation to the history of both the Central School and St Martin's in London. Indeed, the illustrated posters, packaging, magazine design by tutors, students and artists associated with the school provide an opportunity to examine the developing and inter-related worlds of commerce, print culture and education. The connections between the worlds of commerce and art have usually been explored in relation to the avant-gardist interest in the symbolic potential of the visual language of modern art as applied to the world beyond the gallery. The tradition of illustration in commercial art had tended to be dismissed as "literal and banal."ⁱ

These notes attempt to describe the engagement of the school with its surrounding environments through the emergence of the specific skills of commercial illustration. This engagement is traced through the developing print technologies of reproduction, the personalities of the staff and of students at the school.ⁱⁱ The British social and political context of the mid 20th century allowed for

illustration to flourish within both commercial and political spheres. The radical potential of this work, exemplified in the use of illustration to project the social-democratic landscapes of post-war reconstruction and the Festival of Britain in 1951, is therefore greater than we might have expected.

I have chosen to divide this essay into two parts. The first tells of the craft traditions of lithography that dominated commercial art before 1939. The second is of the post-war development of mechanical reproduction and the concomitant development of a technocratic design community as part of consumer capitalism.

Lithography, Advertising and Illustration

The technical determinants of commercial art are described entirely by reference to lithographic printing. Aloys Senefelder discovered the processes of lithography in 1796. The process is based on the fact that oil and water do not mix and allows for a print to be made from drawn marks. The discovery of lithography marked a considerable technical advance on the existing intaglio and relief processes in printmaking since a print could be made without recourse to the costs of engraving a metal plate or cutting a wood block. The first use of Senefelder's discovery was in the printing of sheet music that for the first time became widely and inexpensively available. Implicit within the visual characteristics of musical notation was the potential for combining image and text that came to define the development of poster art by the end of the 19th century. Lithography also made the printing of technical data, such as railway timetables and statistical information, much less expensive to print. Furthermore, the absence within the process of any need for excessive pressure enabled very much larger areas to be printed.ⁱⁱⁱ

The impact of scale had several important consequences in the development of lithography during the 19th century. The large printing surface of lithographic stones enabled several images

to be printed in a single pass through the machine and made the process ideally suited to the emerging demands of manufacturers for labels and packaging from the mid 19th century onwards.

By the end of the century the artisan skills and plant engineering of lithography had been established so as to support a rapidly expanding market in commercial art associated with the developing advertising industry. From the 1890s poster design became the most obviously visible form of advertising as metropolitan London was transformed by the expansion of the railway network and the rapid increase in population.

The Schools

It was against this background of rapid growth and transformation that the schools were established.^{iv} St Martin's School of Art was founded in 1854. The Central School of Art and Design in 1896. The origins of the schools are contemporary with the technical developments described above and with an emerging sense of unease, within Victorian society, of consumer capitalism.

The objectives of 19th century design reform aimed to foster an awareness of good design amongst the educated classes. In addition it was hoped that the utility of properly designed objects would benefit consumers and add a redeeming aesthetic dimension to modern life. In its extreme form the design reform movement aimed to define a utilitarian functionalism in design as "good" and to connect these characteristics with the emerging emancipatory politics of socialism.

The schools pioneered a form of egalitarian co-education with classes in which young men and women mixed. The bohemian temper of the school was further enlivened by the low fees payable by students. The fee structure made the schools especially attractive to female students and to students from East London. It would be fair to characterise the schools demographic as projecting a popular bohemianism that anticipated the youth culture of the 1960s. The schools nurtured the

first cohort of female artist designers that included Enid Marx, Margaret Calkin James, Dora Batty, Pearl Binder, Freda Lingstron, Betty Swanwick and Pearl Falconer. In addition, the radical potential implicit within the schools structure created a natural alignment between its students and the radical left of the 1930s. It is not an accident that the founder of the social-realist Artists' International, James Fitton, should have been a student at the Central School and would eventually become a teacher of lithography there. The resulting bohemianism was, appropriately, less elevated than its Hampstead predecessor and centered on the, now chic, areas of Hoxton, Shoreditch and Brick Lane.

By the beginning of the 1920s it had become clear that the philosophical ambitions of design reform could not be met without an engagement with the mass market which itself required processes of industrial production and mechanical reproduction. Within the context of advertising this required the specialised teaching of drawing and illustration for lithographic reproduction. The lithography classes at the Central School were part of the School of Book Production under Noel Rooke. The craft based origins of the class manifest themselves in the inclusion, within the weekly schedule, of illustration and life-drawing classes. The result was a generation of students who conceived of themselves as artist designers and worked across a wide range of media and projects. This approach was exemplified by the career of Enid Marx who was successful as artist, illustrator, textile designer and writer.

The School's role in the promotion of wood-engraving and the revival of wood-engraved decorations in progressive publishing during the 1920s and 1930s is well known. The impact of lithography is similarly significant and manifest itself through a golden age of poster design before developing into lithographic picture making and book illustration. At the same time lithographic illustration dominated the commercial environment in magazine publishing, point-of-sale and packaging. These concerns were reflected more straightforwardly in the commercial art and

illustration classes at St Martin's. Before looking in more detail at the personalities involved in these classes we should briefly describe the advertising environment in London.

London

The most significant patron of the advertising arts in London between the wars was Frank Pick of London Transport.^v Pick's relations with the world of art education had begun through his membership of the Design and Industries Association (DIA). This had been established in 1915 to promote a model of design awareness and education based on the German model of the "Werkbund" which proposed closer links between manufacturers and craftsmen. The founder members of the Association included Lethaby and Rooke from the Central school along with Pick and Ambrose Heal of the eponymous furniture store. The network of relations established through the DIA was to support the development of commercial art and design in London.

Frank Pick had conceived of a regulated and coherent advertising environment throughout London Transport that was part of an integrated architecture of mass transit. The poster sites became, in consequence, part of an ordered and systematic approach to visual communication expressed throughout the organisation. Pick realised that there was not sufficient commercial advertising to fill all the spaces on his platforms and so undertook to commission poster designs on behalf of his organisation. The purpose of these advertisements was primarily to encourage passengers to use the network during off-peak hours and at weekends. Accordingly there were posters for destinations outside town and for events within. The display of poster images became, in effect, a de facto art gallery.

The full list of schools personnel associated with London Transport publicity is beyond the scope of these brief notes although we could mention Bruce Angrave, John Fraleigh, John Minton and Alan Fletcher and John Burningham from the Central. A list that represents a commercial and creative relationship extending over 70 years. A similar list for St Martin's would include Mabel

Lucie Atwell, Barnett Freedman, Len Deighton and, more recently, Bruce McLean and Jennie Tuffs.

Pick's role in the promotion of commercial art as a defining characteristic of "commercial identity" also brought him into contact with the key figures of printing industry in London. The most significant of these personalities were Gerald Meynell and Harold Curwen. Meynell was an energetic promoter of "beauty in advertising" and "printing of distinction" as a means of advertising his Westminster Press. The Press was a large general printing works with facilities for magazine, book and pamphlet production as well as a specialised poster design and printing department. The Curwen Press was not such a large organisation but was equally significant. Harold Curwen was an enthusiastic supporter of illustration and design as a means of distinguishing the sorts of ordinary letterpress jobs that make up the bulk of a "jobbing" printer. He aimed to add "a spirit of joy" to the work from his press. Both Harold Curwen and Gerald Meynell were extraordinary in their willingness to include artists and designers as part of the team at their works.^{vi}

Before 1939

Gerald Spencer Pryse and Expressive Lithography

Empire Marketing Board poster by Spencer Pryse (PKR)

Fitzgerald Spencer Pryse (1881-1956) taught the lithography class at Central.^{vii} Spencer Pryse was one of the great lithographers of the 20th century. He first came to attention in 1910 when he began to design Labour Party propaganda. His work, drawn direct onto the stone, began to explore the expressive potential of lithography. His contemporary Frank Brangwyn was a similarly skilful lithographer. Both artists produced propaganda posters during WW2 and Pryse was

amongst the first artists to be commissioned by Frank Pick as Publicity Manager of the Underground Electric Railway (later London Transport).

Pryse developed a dramatic and expressive style that made use of the possibility, implicit within lithography, for the artist to work direct on the printing plate. The result was a design made up of marks, drawn by the artist, and highlighted with a second and third coloured printing to add both colour and a powerful perspective effect. The new style was easily distinguished from the prevailing taste of most commercial lithography that aimed, through a sense of artisan pride, to produce an accurate facsimile of the original design.

Pryse was commissioned to produce posters for the Empire Exhibition Wembley during 1924. The exhibition sought to recast Imperial relations and to create a sense of community and shared interest between the peoples of Britain and Empire. Accordingly, the posters were conceived as a frieze that showed the people of Empire gathering crops and materials. The posters were printed quad royal size, 50 inches wide by 40 inches high, so as to be displayed on railway platforms and other suitable sites. The exhibition itself was not entirely successful and was extended into a second season in an effort to recoup some of the costs. The propaganda efforts of which the exhibition was part continued through the creation of the Empire Marketing Board and the Empire Film Unit.

Barnett Freedman and Autolithography

London Transport Poster by Barnett Freedman (CSM LT or PKR)

Pryse's efforts in promoting a more direct and expressive form of lithography should not go unrecognised. Indeed, the emphasis of expressive lithography was a characteristic of the Central classes. Pryse was helped by A S Hartrick (1864-1950) who had been a professional illustrator in the 1890s and who published "Lithography as a Fine Art" in 1932. The idea that lithography

offered the potential for original and artistic work had been implicit in Pick's gallery project at London Transport. Harold Curwen promoted this idea through the practice of "autolithography" where artists were encouraged to work, in person, at the litho press. In consequence, he was able to identify lithography as a progressive and original form of printmaking has been acknowledged through its legacy in artistic printmaking and in the post-war development in the limited edition print market. Barnett Freedman was, as the most talented lithographic artist of his generation, the most vocal supporter of the "autolitho" project.^{viii}

Barnett Freedman was a remarkable artist who had taught himself to draw during a long period of childhood illness. His professional life had begun, in 1916, as a draughtsman to a firm of monumental masons. For five years he attended evening classes at St Martin's before being accepted, in 1922, by the Royal College of Art where he was introduced to the Curwen Press through an introduction by Paul Nash.

His work in lithography ranged from books and illustrated ephemera through to posters for London Transport and for Ealing Films. Freedman had, through his interest in the technique of lithography, become friends with Curwen and also Thomas Griffiths of the Baynard Press. Griffiths had been apprenticed into the lithographic trade in the 19th century and had become, by the 1930s, the most technically expert craftsman in the industry. Freedman and he exchanged tips and tricks in a spirit of friendly rivalry. Griffiths also published two books on the techniques of lithographic printing that stand as testimonials to the artisan skills of the industry.

The access of artists to lithographic workshops, exemplified by Freedman's experience, transformed the style and subject matter of lithography. The drawn marks from which lithography is made allowed for a style of graphic reportage to emerge that was able to sustain the radical images of the Artists' International. The radical platform offered to artists was further extended by the development of lithographic images as inexpensive, popular and original prints. The

development of the popular press, especially in its illustrated forms of address to children, offered further opportunities from the 1940s onwards.

Art, Illustration and Politics

Book lithograph by Pearl Binder (CSM)

James Fitton joined the teaching staff, as lithography tutor at the Central School and in succession to Hartrick, in 1938. Fitton had been a student under Hartrick in the late 1920s along with James Boswell, James Holland and Pearl Binder. The four, drawing inspiration for the visual satire of Hogarth and Grosz, resolved to promote a visual culture of left ideology as a counter to the rise of fascism. Fitton was a founder member of the Artists' International Association (AIA) as were James Holland and James Boswell. The AIA developed into an organisation supported by many artists working in different styles.^{ix} The combination of anti fascism and bohemian culture made the organisation resistant to the more doctrinaire elements of Left political management.

Fitton, Holland and Boswell produced many fine images for the "Left Review" and, during WW2, a series of lithographic images of the Home-Front celebrating the stoicism, heroism and contribution of ordinary people. Fitton also designed many posters for London Transport. Fitton's friend and colleague Pearl Binder produced political images of London's East end communities. Binder had visited the Soviet Union several times during the 1930s and used her experience as a source of material. Her "Misha Learns English" was Anglo Soviet propaganda published by Picture Puffins in 1942.

Jesse Collins had exhibited at the famous Whitechapel exhibitions organised by the AIA at the end of the 1930s. He joined the staff at the Central and succeeded Rooke as Head of Book Production. Morris Kestelman, a former student of Fitton's, was a colleague. Kestelman eventually became head of the Fine Arts. Collins and Kestelman became colleagues and

friends. Under Collins the School of Book Production gradually adopted a more specialised and technocratic discipline demanded by the commercial clients of the 1950's. The School was eventually renamed Graphic Design.^x

The picture making of the AIA was a reflection of a popular desire for political and social change. The changes in printing technology enabled artists to extend the visual language of commercial art into the political arena. The first artists' images were the Contemporary Lithographs of 1937 and 1939.^{xi} Published by Zwemmer's Gallery in association with John Piper they were aimed at the educational market. The advent of war increased the requirement for these propagandising images of national life and several different series were published. Clarke Hutton drew a set of educational prints for the Oxford University Press, the Ministry of Information as did the Council for the Encouragement of Music and Art. After the war Lyons teashops commissioned three sets of artists' prints. Brenda Rawnsley published the first of her School Prints series in 1946.

Clarke Hutton and Lithographic Illustration

Book lithography by Clarke Hutton (CSM)

Clarke Hutton had been a student of Hartrick in 1927 and under his encouragement began to make lithographic prints. Hutton joined the teaching staff at Central in 1930 and immediately began to use the autolitho technique for his book illustrations.^{xii} The process inspired him to conceive of modestly priced colour illustrated children's books. The plan was eventually realised, through the stewardship of Noel Carrington, under the "Picture Puffin" banner at Penguin. The interest in colour lithography as a means of producing inexpensive and original children's books had grown as a consequence of changes in the processes of lithography. Colour separation could now be drawn on acetate sheets in the studio and transferred photo-mechanically to the metal plates used in offset litho. These changes had made the make-ready of lithography less

dependent on artisan craftsmen and had made for a speedier turnaround at the press. Eventually, printing technologies would enable inexpensive and short-run colour printing to be possible.

The Carrington project covered a series of subjects that promoted English values and provided an alternative political projection from that favoured by the radicals Fitton and Holland. The card-carrying activism of Fitton was characteristic of an important strand in British cultural activity at the end of the 1930s but it was by no means the only avenue available. Later after WW2, Fitton and Boswell worked for the popular illustrated magazine "Lilliput."

Many artists, whilst supportive of the progressive politics of the Left, worked within the more consensual framework epitomised by Carrington. John Farleigh and John Skeaping provided support for this approach within the school. During WW2 this tendency supported the "Recording Britain" project that sent artists out into the English countryside to record the distinctive architectures and landscapes of Britain. Noel Carrington was later appointed a Governor of the Central School.

Recording Britain offered an opportunity for artists to contribute to the war effort beyond the normal channels of Ministry and propaganda. Central and St Martin's students and staff were associated with the scheme; S R Badmin, Phylis Ginger and Mona Moore to name but three. Ginger had been taught by Badmin before winning a scholarship to Central where she was taught by John Farleigh and Clarke Hutton.

The educational propagandising in books and prints was an early manifestation of a political movement that, radicalised by the social experience of war, voted for reform in 1946. The integration of art, architecture and design into a coherent template for the reconstruction of Britain was exemplified by the visual style of the Festival of Britain in 1951.

A School Print or a Lyons Teashop lithograph (PKR)

Women Artists Designers and Illustrators

The relaxed atmosphere and co-educational environments pioneered by the Schools made classes there attractive to female students. The commercial art environment of the 1930s was remarkable in the opportunities it offered women artists for economic independence. Margaret Calkin James and Enid Marx were amongst the vanguard of female designers between the wars.^{xiii} The textile designer Dora Batty was able to combine her work as teacher with designing some 27 posters for London Transport. Heather “Herry” Perry produced some 13 designs and Freda Lingstrom some 12. In contrast Enid Marx produced only 3 posters but worked in a wide variety of media and emerged as probably the most talented all-rounder of her generation.

After 1945

Social Democracy and the “Festival” Style

Illustration from “Recording Britain” project (PKR)

The war changed everything in Britain including the printing industry. The demands of war propaganda had greatly increased the requirement for speed in printing and especially in relation to the make-ready processes prior to presswork. In fact, the war had simply accelerated a process that had begun after WW1 and had been resisted, more or less effectively, by a combination of craft self interest and industrial complacency.

The urgency of print requirements during war had required an engagement, on behalf of printers and designers, with new systems of graphic reproduction. The processes of mechanical

reproduction, photolithography and offset-litho were adopted and used to serve the propaganda requirements of the various war departments. After the war the creation of the Welfare State required its own forms of print communications and propaganda. This post-war period of State purchasing offered a lifeline to printers and advertising executives whose commercial clients were still weakened by the ravages of the war economy and the need to export goods and services.

The Festival Style promoted as a template for post-war reconstruction was defined in relation to architecture and manufacturing by reference to technology, science and manufacturing. The social relations defined by the template were meritocratic, relaxed egalitarian (at least more so than before WW2). The visual style conjured up to project these values drew on a mystical symbolism and strange beauty sometimes associated with the popular arts of Staffordshire figures and canal boats as well as the more straightforward molecular imagery of atomic Britain. The tensions between the utopian social values of the project and the ancient class distinctions of British society were played out through the Ealing film comedies.^{xiv}

London Transport poster by Betty Swanwick (CSM LT or PKR)

Betty Swanwick was able to give a powerful visual expression to the poetic potential implicit in this project. Swanwick had studied at Central and later taught at the Royal Academy schools, the Royal College and Goldsmiths. She illustrated several books during the 1940s, was commissioned to design posters for London Transport in 1950 and painted a mural at the Festival's South Bank site in 1951. Her career in teaching and illustration continued until the late 1970s.

Another artist who flourished in the post-war period was Paul Hogarth. Hogarth had studied at St Martin's at the end of the 1930s where he had been assistant to James Boswell. He later joined

the art department at Shell and worked on the promotional and educational publications of the oil giant. He returned to teaching, joining the staff at Central in 1951, and forged a style based on a idea of graphic reportage. He pioneered the creation of informal travel journalism that perfectly matched the popular explosion of interest in travel. Hogarth was elected RA in 1984. Another manifestation of this taste for the “Continental” was the success of Elizabeth David’s cookery books illustrated by John Minton.

1950’s Designers in Britain (CSM or PKR)

The Festival marked a kind of climax for public art in Britain. As commercial values re-asserted themselves many of the projects which had started after WW2 lost momentum and were replaced by straightforward art-market ventures. The educational print market lapsed and was re-cast as the limited edition print market. Mural and decorations for public building were undone by cost considerations. Fortunately, the revival of market forces in the late 1950s brought with it many more opportunities in commercial art. Magazine publishing expanded and illustrators found a niche promoting popular fashions to the mass market.

The technological foundations of the post-war project implied the idea of specialisation as linked to technical skill. In consequence it was not surprising that the “all-rounder” began to make way for the specialist and that specialists should begin to work together in teams.

From 1947, and at two yearly intervals, the Society of Industrial Artists published a survey of its members work. The survey is organised by specialist categories and includes selections of poster design, packaging, press advertising, illustration, publishing and typography. Clarke Hutton, Barnett Freedman, S R Badmin, James Fitton, James Boswell and Edward Ardizzone all appear in 1947. Lynton Lamb, Pearl Falconner and Edward Wright feature in 1951.

Pearl Falconner had studied at St Martin's and began her career in fashion illustration and press advertising. Her work was included in three pavilions at the Festival of Britain. The precarious nature of the freelance career was evident when, after these successes, the fashion and magazine industries adopted the widespread use of photographic reporting.

1950s Artist Partners Susan Einzig (PKR)

Another system of collective representation emerged in the middle 1950s. This was the creative agency and was derived from the model of agency structure found in the advertising industry. Artist Partners was formed in 1954 and published an illustrated prospectus to launch their business. Susan Einzig was member of both Artist Partners and the Society of Industrial Artists. Einzig had arrived in Britain from Germany in 1939 and had studied at Central. After the war she began teaching and was a colleague of John Minton and Keith Vaughan at Camberwell. She taught at St Martin's between 1948 and 51 before moving on to Beckenham and Chelsea.

Pop Art and Art School

1950s London Transport poster by Len Deighton (CSM)

The development of a mass market magazine culture as a support for the developing consumer society of post-war Britain offered an opportunity for younger designers to break free from the relatively conservative environments of literary publishing. The 1930s had offered an opportunity for artists at Central to redefine the idea of bohemian London around a series of communities in London's East End. The mid 1950s offered a similar opportunity to recast bohemian London. The first artists to do so were a group of illustration students at St Martin's.^{xv}

The progressive fashion course at St Martin's run by Muriel Pemberton set the tone at St Martin's with an emphasis on popular styles from Italy and America rather than France. The fashion course was aimed at developing a popular fashion system aimed at a wider audience than the Vogue "couturier and debutant" styles promoted as "good taste." The illustrators adopted the jazz music and clothes fetishism of Soho and integrated it into their own work and projected a gangster style chic beyond the immediate surroundings of St Martin's. The school was certainly well served by its location on the edge of Soho as the cultural centre of gravity shifted from Mayfair eastwards. The satirical magazine "Private Eye" gave expression to the anti-establishment tendency. Gerald Scarf was closely associated with the magazine from its beginnings in 1962. Scarf had been at St Martin's and was a contemporary of Ralph Steadman. Both Scarf and Steadman became regulars at the Sunday Times.

The 1960s satire was less party political than the social realist images produced under the auspices of the AIA during the 1930s. Instead, it questioned the idea of progress in an increasingly materialist society and poked fun at the hypocrisy of the political and business classes.

Len Deighton was an illustration student at St Martin's in the early 1950s and was a pioneer of a studiously nonchalant appreciation of American popular culture, jazz and fashion. Deighton often wore an American flying jacket and used this to distinguish himself from the "Duffle" tendency amongst his peers. The School's location and the international fashion styling of its students provided a metropolitan and sophisticated atmosphere in which study and performance were combined. The St Martin's crowd were focussed on the lucrative activities of advertising art direction as a career. Deighton's name was added to the roster at Artist Partners when he left the RCA.

An alternative business model to Artist Partners was the creation of a multi-disciplinary design practice. Alan Fletcher was amongst the first to try this model of partnership. First with Colin Forbes and Bob Gill. Subsequently with the addition of Theo Cosby and Kenneth Grange. The larger partnership was renamed Pentagram. Fletcher's own contribution was to develop a form of graphic wit expressed through clever visual puns. Fletcher was cleverly able to combine small jobs with larger corporate business so as to offer big ideas in format that suited his clients.^{xvi}

Deighton became a prominent member of the "Pop Art" group at the Royal College of Art after his time at St Martin's and helped project an anti-establishment posture into the heart of the establishment. The parameters of the developing youth market were drawn out accordingly. Deighton designed a poster for London Transport in 1957 before illustrating a series of cookery strips and embarking on a career as a thriller writer. In 1964 Deighton published his own guide to London's "scene."

1960s Modern Publicity (CSM or PKR)

1960s Sunday Times Magazine spread showing illustration (CSM or PKR)

1970s The English Difference (PKR)

The publication of Deighton's guide marked the beginning of an explosion of visual culture in Britain. In part this was driven by the emergence of television, in both its BBC and commercial forms, as a powerful and populist medium. Music and books also created whole new areas of activity for commercial artists, illustrators and designers.

The explosion in student numbers, a long awaited consequence of reforms laid down a decade earlier, fuelled a boom in University cities all over Britain. The boom was expressed through new shops and boutiques selling a version of the King's Road in every High Street in Britain. At a more suburban level Terrence Conran launched the "Habitat" business with a mail order catalogue.

The expanding magazine publishing environment was driven by new consumer demand and by advertising linked to television. The new style of art-direction created to reflect this dynamic consumer society merged realistic photography, illustration and graphic design. "Queen" epitomised the new type of fashion and life style magazine. The publication of the "Sunday Times Magazine" created a populist news, fashion and life style platform for a generation of artists, graphic designers, illustrators and photographers. Michael Foreman was one such who had been a student at St Martin's in 1958 and 59. He was ideally placed to benefit from the explosion of magazine and book publishing activity in the 1960s and did so. He worked successfully for "Nova" and for the colour supplements.

Early issues of the "Sunday Times Magazine" from 1963 show a magazine driven by the news values of photography. The model for the magazine was the weekly photo magazine "Picture Post" that had ceased publication in 1957. "Picture Post" had been driven as much by political idealism as by journalistic values and had been part of the utopian social democratic project that configured the Festival in 1951. The "Sunday Times Magazine" was conceived as a life style supplement funded by advertiser's revenue. The journalism within the magazine reflected these changed priorities.

In the beginning the magazine held on to the idea of black and white photography as properly journalistic. Gradually, the art direction of Michael Rand, from 1964 onwards, began to reflect some of the visual excitement pioneered by the art school students at St Martin's and the RCA.

The magazine began to combine photography in black and white and with colour. There was room for illustration and graphic design too. The weekly schedule of production drove a relentless need for new stories and new ideas. By the end of the 1960s London was swinging.

Conclusion

The development of commercial art and illustration has played a crucial role in the development of an identifiably British visual culture. In the 1920s and 30s that visual culture was characterised by craft sensibilities and a low-key politics that promoted the emancipation of ordinary people rather than class war. After the war, the planned economy gave way to the consumer society and set off an explosion of popular visual culture. The role of the Central School and St Martin's has been crucial in providing the talent and energy for this development at every stage of the story.

These brief notes have, hopefully, placed the schools in the contexts of the developing technologies and social trends that have determined this story. The students and staff of the schools have supplied the creative energy and work to drive the project forward.

The evolution of commercial art into graphic design, and the status of illustration within those disciplines, describes an emancipatory trajectory of ideas in the 20th century. The resulting work is both practical and philosophical.

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Illustrations

Empire Marketing Board poster by Spencer Pryse (PKR)

London Transport Poster by Barnett Freedman (*CSM LT or PKR*)

Book lithograph by Pearl Binder (*CSM*)

Illustration from "Recording Britain" project (PKR)

A School Print or a Lyons Teashop lithograph (PKR)

Book lithography by Clarke Hutton (CSM)

London Transport poster by Betty Swanwick (*CSM LT or PKR*)

1950's Designers in Britain (CSM or PKR)

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1960s Sunday Times Magazine spread showing illustration (CSM or PKR)

1970s The English Difference (PKR)

ⁱ The critical hostility to illustration is exemplified by the comments of Alfred Barr quoted by Dawn Ades. See Ades (1984).

ⁱⁱ The most useful document in tracing the evolution of personnel at the School is the annual prospectus. Copies of these documents are held in the Museum Collection at Central.

ⁱⁱⁱ The technical determinants of poster design are itemised in Timmers (1998).

^{iv} The early history of the Schools is told in Backemayer (1996).

^v See Green (2001) for an account of Pick's contribution to the development of advertising art.

^{vi} Gilmour (1977) includes a detailed account of Curwen and the revival of printing arts during the 1920s. The earlier contribution of Meynell to this project is included in Justin Howes' account of the Johnston lettering class at Central included in Backemayer (1996).

^{vii} A brief account of Pryse's career is included in Spalding (1990).

^{viii} Fishenden (1950) includes texts by Freedman and Carrington promoting the potential of autolithography.

^{ix} The story of the events and personalities of the AIA are the subject of Morris and Radford (1983).

^x The contribution of Jesse Collins to the teaching at Central is recalled by Anthony Froshaug quoted in Kinross R (2000).

^{xi} The story of the poster print has been told by the author and is included in Garton (1992).

^{xii} The development of colour lithographic book illustration is included in Randle (1990).

^{xiii} A detailed account of the opportunities available to women artists during the inter war period is included in Miles (1996).

^{xiv} The film posters of Ealing are included in Wilson (1982).

^{xv} The emergence of Pop Art and associated phenomena are traced in Seago (1995).

^{xvi} The development of a specifically British quality of wit in graphic design, illustration and commercial art is identified by McAlhone and Stewart (1996) as a defining legacy of the 1960s anti-establishmentarianism. A more austere graphic version of this sensibility is included in Garland (1996).