

DESIGNING A PROFESSION: THE  
STRUCTURE, ORGANISATION AND  
IDENTITY OF THE DESIGN  
PROFESSION IN BRITAIN,  
1930-2010

VOLUME ONE

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## ABSTRACT

Since the establishment of the Society of Industrial Artists (SIA) in 1930, the professional identity of the designer has been a subject of critical debate. This thesis uncovers the histories of this debate, paying particular attention to the structures, organisations and social practices that have governed, represented and given meaning to the identity of the designer in Britain, 1930-2010.

Principally informed by close scrutiny of the archive of the Chartered Society of Designers, (CSD), the thesis argues that the design profession is constructed through reflexive social practices, in which the designer has been, and remains, an active agent. It contends that the structure, organisation and identity of the design profession is not fixed or immutable, but fluid, responsive and contingent upon shifting dynamics, internal and external to the profession.

Quantitative and qualitative research methods have been employed to produce a thesis structured in two parts. This comprises a written thesis and a Digital Mapping Tool. While the thesis opens up discursive questions about the structures, cultures and identities that have circulated within and beyond the design profession, the Mapping Tool provides a different view of the shape, structure and identity of the profession over time. These two views of the profession exist in parallel, but also touch at key points.

The written thesis is formed of seven chapters. After reviewing the literature and establishing the methodology, Chapters Three and Four explore the structural methods by which the design profession was defined, represented and promoted between 1930 and 1980. This includes formal attempts to define

the role of the designer and to codify the professional practice of design.

Chapters Five and Six explore the techniques, tools and mechanisms through which designers have performed professional identities. Focusing on internal design networks, awards, symbols and the physical appearance of the designer, it argues that, historically, the design profession has been highly self-conscious of the image it presents to clients, the public and, crucially, to each other. The final chapter presents an analysis of the Digital Mapping Tool for the Design Profession.

Mapping is regularly deployed as a metaphorical device in design research, but the geographical distribution and disciplinary spread of the designer in Britain has never been analysed quantitatively. Using Geographical Information Software (GIS) to interrogate the membership records of the CSD, this project presents a series of maps, 1959-2010, which make visible, for the first time, the shifting connections between gender, design discipline, geography, membership status and institutional affiliations. This Digital Mapping Tool is accessible online, as a research tool through which design research and practice communities can explore, investigate and reflect upon the shifting dynamics of a profession which, as this thesis reveals, is in a constant state of design.

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## ACRONYMS AND AFFIXES

### Acronyms

AGI: Alliance Graphique Internationale  
BEDA: Bureau of European Design Associations  
CAI: Council for Art and Industry  
CIAD: Central Institute of Art and Design  
CoID: Council of Industrial Design  
CSD: Chartered Society of Designers  
DIA: Design and Industries Association  
DRU: Design Research Unit  
FBI: Federation of British Industries  
GIS: Geographical Information Software  
ICSID: International Council of Societies of Industrial Design  
ICOGRADA: International Council of Graphic Design Associations  
IDP: Industrial Design Partnership  
NRIAD: National Register of Industrial Art Designers  
RDI: Royal Designer for Industry  
RIBA: Royal Institute of British Architects  
SIA: Society of Industrial Artists  
SIAD: Society of Industrial Artists and Designers  
STD: Society of Typographic Designers  
V&A: Victoria and Albert Museum

### Affixes

AADIP: Architectural Association Diploma  
AIAA: Associate Fellow of the Institute of American Architects  
AFRAES: Associate Fellow of the Royal Aeronautical Society  
AMIME: Associate Member of Institute of Mechanical Engineers  
AMTPI: Associate Member of the Town Planning Institute  
ARA: Associate of Royal Academy  
ARAES: Associate of Royal Aeronautical Society  
ARCA: Associate of Royal College of Art  
ARIBA: Associate of Royal Institute of British Architects  
PIPING.ARCH: Diploma Ingenieur Architect (Vienna)  
FCSD: Fellow of Chartered Society of Designers  
FRIBA: Fellow of Royal Institute of British Architects  
FSIA: Fellow of the Society of Industrial Artists

FSIAD: Fellow of the Society of Industrial Artists and Designers  
LRIBA: Licentiate of Royal Institute of British Architects  
LSIA: Licentiate of Society of Industrial Artists  
LSIAD: Licentiate of Society of Industrial Artists and Designers  
MARS: Modern Architectural Research Society  
MINST.C.E: Member of Institute of Civil Engineers  
MIMECHE: Member of Institute of Mechanical Engineers  
MCSD: Member of the Chartered Society of Designers  
MSIA: Member of the Society of Industrial Artists  
MSIAD: Member of the Society of Industrial Artists and Designers

#### GUIDE TO CSD MEMBERSHIP CATEGORIES 1930-2014

*Summarised from CSD Yearbooks (1959-1989) and current CSD membership guidelines (2014).*

Honorary Fellowship (Hon.FCSD): Established in 1945 and awarded to non-designers who have been of significant material assistance to either the profession of design or to the Society. Although originally limited to 35 at any one time, this has now been expanded to 50.

Fellowship (FCSD): Awarded to a member of the Society, who in addition to demonstrating their competence to practice professionally, has made a significant contribution to either the profession of design, the Society or has excelled in their own field of practice. Previously FSIAD (1963-86) and FSIA (1945-63).

Member (MCSD): Awarded to those practicing design who can demonstrate to the Society that they possess the required competences as set out in the Society's framework for professional design practice. Previously MSIAD (1963-86) and MSIA (1930-1963).

Licentiate (LSIA/D): Awarded to those having successfully completed a recognised design course. Membership assessed by a Fellow of the Society. The award was made for a period of five years during which time the member was expected to develop competences in order to upgrade to full membership. In 1976 this was terminated in accordance with the bye laws of the Royal Charter and replaced with Diploma membership.

Diploma membership (no affix): Introduced in 1976 to replace Licentiate membership and reflected the introduction of the Diploma in Art and Design (DipAD) in design education.

Graduate membership (no affix): Introduced during the 1990s to replace Diploma membership and reflect new structure of design education. Ceased in 2009 and replaced with Associate membership.

Associate membership (no affix): Available since 2009 for those at the early stages of a design career. Previously available to those practicing at a senior level in design education or management.

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## AUTHOR'S DECLARATION

I declare that the research contained in this thesis, unless otherwise formally indicated within the text, is the original work of the author. The thesis has not been previously submitted to this or any other university for a degree and does not incorporate any material already submitted for a degree.

Signed:

A handwritten signature in black ink, appearing to read 'Leah Armstrong', with a horizontal line extending to the right.

Leah Armstrong

Date: 28/4/2014

## INTRODUCTION

In December 2010, the UK Design Council published the results of its ‘second comprehensive survey of the UK design industry’.<sup>1</sup> The survey covered 2,200 design businesses of all disciplines, including communications, digital and multimedia, interior and exhibition, product and industrial, fashion and service design. It described a diverse industry with accelerated growth. A total of 232,000 designers bring in a combined fee income of fifteen billion pounds, making Britain’s the largest design industry in Europe.<sup>2</sup> The same year, the British Council published *Mapping the Creative Industries: A Toolkit*, which aimed to ‘make the creative industries more visible through mapping’.<sup>3</sup> In 2012, the Design Commission’s report, *Restarting Britain*, pointed towards the need for greater clarity in defining the role of the designer, stating ‘the sector is not very visible to those outside it and especially not to the government’.<sup>4</sup> The same year, think tank NESTA published a ‘Dynamic Mapping of the UK’s Creative Industries’, proposing a more rigid and transparent system for defining and representing the creative industries.<sup>5</sup>

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<sup>1</sup> *Design Council Research Survey*, (December, 2010), <http://www.designcouncil.org.uk/our-work/insight/research/design-industry-research-2010/>, (Accessed 15 Feb, 2012, University of Brighton).

<sup>2</sup> ‘This is a 29% increase on 2005’, *Design for Innovation, Facts, Figures and practical plans for growth*, A Design Council paper published to coincide with the Government’s *Innovation and Research: Strategy for Growth*, (December, 2011). The evidence in this report was based on the research from the *Design Council Research Survey*, (December 2010).

<sup>3</sup> British Council, *Mapping the Creative Industries, A Toolkit*, BOP Consulting, (2010), p.27.

<sup>4</sup> The Design Commission, *Restarting Britain 2*, Funded by AHRC, Capita and Policy Connect, (2012), p.26.

<sup>5</sup> Hasan Bakhshi, Alan Freeman and Peter Higgs, NESTA, *A Dynamic Mapping of the UK’s Creative Industries*, (Dec, 2012), p.2.

While design organisations and think tanks try to find methods of making the design profession more visible, thereby increasing its value, the profession continues to move through identity crises. As Craig Bremner and Paul Rodgers most recently put it, ‘Design, again finds itself in the midst of a crisis from a number of different perspectives including professional, cultural, technological and economic forces.’<sup>6</sup> The writers point to three major upheavals in contemporary culture which have impacted on the disciplinary boundaries of design. These are: crisis of professionalism, crisis of economy and crisis of technology.<sup>7</sup> They state, ‘The design world today is a challenging and dynamic arena where professional boundaries are continually blurring’.<sup>8</sup>

Writing in 2012, management consultant and design researcher Lucy Kimbell observed: ‘the attempt to try to find a new way of thinking about professional design is pressing at a time when educators, researchers and professionals within management and other fields are increasingly mobilising design in their work’.<sup>9</sup> Indeed design rhetoric has taken on a new cultural currency in recent years, with designers and academics stressing its omnipresence in everyday life. As the London Design Festival 2013 slogan quipped, ‘Design is Everywhere’.<sup>10</sup> Journalist and former Director of the Design Museum Alice Rawsthorn’s book *Hello World! Where Design Meets Life*, (2013), also drew

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<sup>6</sup> Craig Bremner and Paul Rodgers, ‘Design Without Discipline’, *Design Issues*, Vol.29, No.3, (Summer, 2013), p.4.

<sup>7</sup> Bremner and Rodgers, (2013), pp.7-8.

<sup>8</sup> Bremner and Rodgers, (2013), p.5.

<sup>9</sup> Lucy Kimbell, ‘Rethinking Design Thinking, Part 2’, *Design and Culture*, Vol.4, Issue 2, (Winter, 2012), p.129.

<sup>10</sup> London Design Festival, 14-22 September, 2013, <http://www.londondesignfestival.com/>, (Accessed 5 November, 2013, University of Brighton).

attention to the unseen and intangible force of design in contemporary life.<sup>11</sup> Design is now promoted as a way of thinking, devising, strategising.<sup>12</sup> This expansive view of design has gained respectable academic credence and can be well justified from a number of critical perspectives.<sup>13</sup> Nevertheless, it has cast in further doubt the identity of design as an independent profession with distinct borders. This is certainly the view taken by magazine *Design Week*, which recently declared, ‘We’re moving away from design as an exclusive space- away from design with a capital D’.<sup>14</sup> As Guy Julier states, it now addresses a ‘broader constituent’.<sup>15</sup> For Clive Dilnot, this means that design has been ‘simultaneously extended to everything, while being reduced to the manifestation of what currently is’.<sup>16</sup> In its current state, the professional status of design is not certain.

Membership of the Chartered Society of Designers (CSD) has been in steady decline since the late 1980s, particularly among young designers. When the CSD announced its plans to apply to the UK Privy Council for the right to hold a Register of Chartered Designers, the Society received a tepid response from the design industry. In February 2012, a debate took place on the blog *Creative Review*, in which one designer argued:

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<sup>11</sup> Alice Rawsthorn, *Hello World! Where Design Meets Life*, (2013).

<sup>12</sup> Guy Julier and Liz Moor, *Design and Creativity: Policy, Management and Practice*, (2009).

<sup>13</sup> Guy Julier, *The Culture of Design, Third Edition*, (2013).

<sup>14</sup> Emily Gosling, ‘Is design still about making things?’, *Design Week*, (10 September, 2013), <http://www.designweek.co.uk/analysis/is-design-still-about-making-things/3037165.article>, (Accessed 10 September, University of Brighton).

<sup>15</sup> Julier, *The Culture of Design*, (2013), p.245.

<sup>16</sup> Clive Dilnot, ‘The Question of Agency in the Understanding of Design, Book Review: Design Philosophy Papers: Collective Five, Design History Futures? Anne Marie Willis and Karin Jashke, Design Philosophy Papers: Team DEIS, 2009’, *Journal of Design History*; Vol.26, No.3, (December, 2013), p.332.

Being certified just isn't very cool. This may sound frivolous but there are very many small design practices who will look on the idea of 'certification' with horror. Designers are not natural joiners and may prefer to try to raise the status of what they do through a less prescriptive, formal approach.<sup>17</sup>

This statement shows how creativity, a potent currency in contemporary design practice, is commonly presented as antithetical to notions of professionalism and governance.

Paradoxically, a fervent critique of the unstructured and unethical aspects of contemporary design practice, whether through unpaid internships or 'free-pitching', have escalated in recent years.<sup>18</sup> For instance, the 2012 *Design Industry Voices* report presented a depressing picture of the digital design agency, where the number of designers seeking to leave their jobs is at a four year high and practices of free pitching, temporary work and unpaid internships are inescapable.<sup>19</sup> On the one hand, designers appear dismissive of the value of a professional body, while on the other, they worry about insecure job status, inequality in gender employment, threats to intellectual property and unethical professional practice. Two contradictory views of the profession therefore co-exist.

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<sup>17</sup> *Creative Review*, (2 February, 2012), [www.creativereview.co.uk/cr-blog/2010/february/cr-survey](http://www.creativereview.co.uk/cr-blog/2010/february/cr-survey), Accessed University of Brighton, (10 January, 2012).

<sup>18</sup> Shiv Malik, 'UK fashion labels warned about unpaid interns', *The Guardian*, (8 December, 2011), <http://www.guardian.co.uk/fashion/2011/dec/08/fashion-labels-warned-unpaid-interns>. Accessed University of Brighton, (9 December, 2011). 'How do you organise placements?', *Creative Review*, (1 August, 2009), <http://www.creativereview.co.uk/cr-blog/2009/august1/question-of-the-week-110809>, Accessed University of Brighton, (9 March, 2011). Also <http://www.creativereview.co.uk/cr-blog/2013/september/dad-wpp-interns>. Letter from Mark Breitenberg, ICSID to Catherine Moriarty, Curatorial Director, Design Archives, 'Re: Design at the Edges Conference with IDA', (6 September, 2011).

<sup>19</sup> *Design Industry Voices Report*, 2012, <http://www.designindustryvoices.com/>, Accessed 12 December, 2013, University of Brighton.

Outside design, the topic of professionalism came under scrutiny in the years following the 2009 financial crisis, when public debates unravelled over the values, ethics and ideals that underpin cultures of professionalism. What does professionalism actually mean? Who governs this concept? On what basis do the professions occupy a position of privilege and status in British society? In addressing these questions many industries, most prominently finance and journalism, have offered to tighten the structures that govern their Code of Conduct and pledge a greater commitment to values, ethics and transparency in the way they operate and perform.<sup>20</sup> In spite of these fundamental questions about the value and integrity of professional structures, the professional ideal remains central to how Britain sees itself, the ‘Aspiration Nation’.<sup>21</sup> This was clearly laid out in a recent government report, entitled, ‘Fair Access to Professional Careers’, published in May, 2012.<sup>22</sup>

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<sup>20</sup> The Leveson Inquiry was launched on 13 July 2011, as a two part inquiry set up to ‘examine the relationship of press with the public, police and politicians...make recommendations on the future of press regulation and governance consistent with maintaining freedom of the press and ensuring highest ethical and professional standards’, [www.thelevesoninquiry.org.uk](http://www.thelevesoninquiry.org.uk), (Accessed 18 Sept, 2012, University of Brighton). The report was submitted on the 29 November, 2012, recommending the establishment of a self-regulatory body with a revised Code of Conduct, <http://www.official-documents.gov.uk/document/hc1213/hc07/0779/0779.pdf>, (Accessed 10 Jan, 2014, University of Brighton). The press and the government has since disagreed over the structure and aims of this body. For a discussion of ethics and banking in the context of the financial crisis 2009, see Patrick Jenkins, ‘Banks, the historical and the ethical’, *Financial Times*, (16 July, 2012).

<sup>21</sup> David Cameron, ‘Let’s build an Aspiration Nation’, Conservative Party Conference, 10 October, 2012, as reported by Patrick Wintour, *The Guardian*, <http://www.guardian.co.uk/politics/2012/oct/10/david-cameron-leader-aspiration-nation>, (Accessed 10 Oct 2012, University of Brighton).

<sup>22</sup> Alan Milburn, ‘Fair Access to Professional Careers’, <http://www.cabinetoffice.gov.uk/resource-library/fair-access-professional-careers-progress-report>, accessed University of Brighton, (17 July, 2012). The Panel on Fair Access to the Professions was established by Prime Minister Gordon Brown in January 2009. This report also followed an earlier report *Unleashing Aspiration: The Final Report of the Panel on Fair Access to the Professions*, (2009).

Like its predecessor in 2009, the report affirmed a strong national attachment to the image of the professional, stating that ‘professions like medicine and law are characterised by high levels of integrity and excellence. They are world leaders in their fields and a source of pride for our country’.<sup>23</sup> Stating that there are currently almost 13 million professionals in Britain, making up 42% of total employment in the UK, the report confidently asserts:

If anything, a professional career is more of a super guarantor of economic security and social progress than it was even three years ago. And that will continue into the future. The professions will account for approximately 83% of all new jobs in Britain in the next decade. They hold the key to improving social mobility.<sup>24</sup>

As this statement suggests, the UK still holds the professions in high status. Nevertheless, the report does not define who, or what, is included in this uniform category. Instead, it states, ‘there is no single definition of the professions, but...Typically they have some or all of the following traits: 1) recognisable entry points, 2) codes of ethics, 3) systems of regulation, 4) a strong sense of vocation and professional development’.<sup>25</sup> Under this definition, design falls outside the criteria of a profession because it has no uniformly accepted representative body, code of ethics or system of governance.

The oldest professional body for designers, the Chartered Society of Designers (CSD) was founded in 1930, to invent a professional identity for the designer in Britain. Although many aspects of the Society have changed since then, it still works towards this goal. The CSD is not currently the only professional body for design in Britain. Others include the Design Business

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<sup>23</sup> Milburn, *Fair Access to Professional Careers*, (2009), p.1.

<sup>24</sup> Milburn, *Fair Access to Professional Careers*, (2009), p.1.

<sup>25</sup> Milburn, *Fair Access to Professional Careers*, (2009), p.14.

Association (DBA) and Business Design Innovation (BDI). Membership of the CSD, currently approximately 3,000 members, represents a small minority of the total 232,000 designers represented in the Design Council's 2010 figures<sup>26</sup>. The purpose of this thesis is not to lay claim to the territorial or disciplinary significance of the CSD. Rather, it is to trace and examine the historical process of establishing a professional identity for design in Britain, through a focused examination of one of its parts. The CSD archive, made available for this project for the first time, presents an opportunity to uncover and reveal aspects of the structure, organisation and identity of the design profession that have not previously been accounted for.

Internationally too, a host of organisations exist to promote, secure and define the design professions. This includes Alliance Graphique Internationale, (AGI), founded in 1951, the International Council for Societies of Industrial Design (ICSID), established in 1957, the International Congress of Graphic Design Associations (ICOGRADA), founded in 1963 and the International Federation of Interior Architects/Designers (IFI), founded in 1963. The terms on which these organisations currently operate are equally uncertain.<sup>27</sup> They have also had to be responsive to social and cultural shifts in the definition and representation of design practice. Throughout the 2005-2007 term, the ICOGRADA Executive Board and Secretariat undertook a major review of its definition of the graphic design profession as 'communication design'. It stated that the new definition 'both broadens our understanding of the areas

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<sup>26</sup> This amounts to approximately 1.5% of the total design profession, based on the estimate in the Design Council survey, (2010).

<sup>27</sup> At the time of writing, IDA, the International Design Alliance set up between ICSID, ICOGRADA and IFI, founded in 2003, has disintegrated over disagreement between the two parties. The planned IDA Congress in Istanbul, (Nov, 2013) was cancelled.



of practice and reflects the global shift from focusing on design as the production of an artefact to design as a strategic process that enables communication in a visual format'.<sup>28</sup> This statement exemplifies the reflexive qualities of design as a profession, defining, imagining and promoting itself in new ways to fit new purposes and address new audiences.

The aim of this thesis is to locate a history of the process of establishing a profession for design in Britain. In so doing, it seeks to understand the specific application of the concept of professionalism in design and the ways in which this has been structured, organised and performed between 1930 and 2010.

What role have design organisations played in this process? What role has the designer played? The thesis also responds to the impetus to make the design profession more visible. What might a mapping of the design the membership records of the CSD reveal about the structure, organisation and identity of the design profession in Britain, 1959-2010? What does the shifting image of the designer reveal about the identity of the design profession in Britain? Finally, the research also attends to the broader question of what constitutes a profession. Is it a body of knowledge, a qualification, or a social practice?

The CSD archive formed a key leading source from which this research developed. This archive, which is comprised of approximately one hundred and twenty uncatalogued boxes, was moved from storage in Birmingham to London specifically for this research. This was combined with an empirical study of the University of Brighton Design Archives, Royal Society of Arts archives, Victoria & Albert Museum Archive of Art and Design, Royal Institute

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<sup>28</sup> ICOGRADA, 'Defining the Profession', [www.icograda.org/about/articles146.htm](http://www.icograda.org/about/articles146.htm), (Accessed 13 Sept, 2013, University of Brighton).

of British Architects Archives, the personal archives of designer Jack Howe, architect Erno Goldfinger and interviews with contemporary and retired designers, both inside and outside the CSD membership.

Commenting upon the emergence of the SIA in 1934, the *News Chronicle* stated that, ‘the men and women who have designed the shape of cars and lampshades are gearing up to re-shape their own lives’.<sup>29</sup> This idea of designers as agents in the design and construction of their own professional status formed the starting point from which the research developed. This thesis argues that professional identity is never fixed or immutable, but constantly in a state of formation. As such, it is always being designed to fit changing audiences, cultures and economies.

The original Latin for design, ‘designare’, has several meanings, including ‘to mark, trace, describe, plan and perpetrate’, and this role of design is partly implied in the title for this thesis<sup>30</sup>. The title ‘Designing a Profession’ has been selected to denote the activity of designers within the process of professionalisation, forming professional societies, design consultancies or in fashioning a new self-image. The concept of image, which is taken to be social, physical and discursive, is developed through each of the chapters. The thesis argues that the concept of *being seen*, in the eyes of the public, other designers and other professions, has been a driving factor in the professional identity of the designer. It argues that the profession is both internally and externally defined. These dynamics run in parallel throughout the thesis, but also touch at key points.

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<sup>29</sup> ‘Men of Design’, *News Chronicle*, (1 Jan, 1934), CSD Archive, Box 98.

<sup>30</sup> Alice Rawsthorn, ‘What is design?’, *Hello World, Where Design Meets Life*, (2013), p.15.

The thesis argues that professionalism is a social practice that is enacted and performed. It is through this performance that a profession is able to know of itself. Designers have been self-conscious in producing images, symbols and self-supporting mechanisms through which professional identity has been, and continues to be, shaped and formed. While the quantitative traces of this profession have been mapped out through the Digital Mapping Tool for the Design Profession, (1959-2010), the written thesis presents qualitative empirical research, (1930-1980). By structurally mapping the profession, digitally and conceptually, this thesis will draw together a series of ‘snapshots’ of the design profession to reveal a more nuanced account of the disciplinary reach, geographical spread and professional identity of the designer 1930-2010.

## ii) Chapter Structure

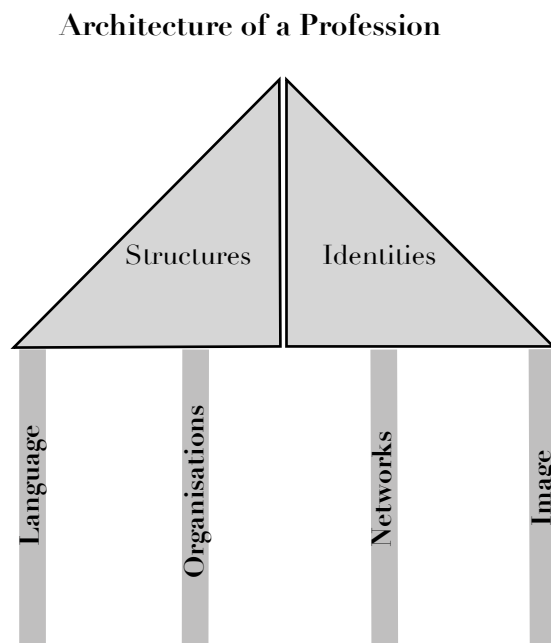


Fig. 1: Leah Armstrong, Diagram illustrating the structure of the thesis, (2013).

The above diagram introduces the structure and concept of the design profession examined in this thesis. The four upholding features of the profession represent techniques and tools through which designers have established professional identities. Each of these will be addressed in a distinct chapter. By giving equal weight to the representations and identities of the designer and the structures of the profession, the thesis argues that the profession is socially constituted and held together by values, images, attitudes and networks.

Chapter One, *A Review of the Literature*, establishes the theoretical framework. Research for this thesis has engaged in a broad academic literature that includes cultural studies, cultural history, political theory, fashion history, gender studies, design history, design theory, sociology, digital humanities and geography. The resulting thesis is located in the boundaries between these academic fields. In defining the state of the historiography, this chapter illuminates the specific ways in which this thesis makes a contribution to the field. It also denotes the parameters of the study.

Chapter Two defines the methodology of this study. This includes an outline of both the qualitative and quantitative methods used in the research and reflects upon how these methodologies have shaped the critical position of the thesis. In particular, the collaborative aspects of the research will be identified and positioned in relation to its methodological approach.

Chapter Three is entitled *Defining the Designer*. This chapter maps out attempts to define the role of the professional designer between 1930 and

1980. It shows that a new language was required to do this, which was developed through discussion and debate. Design organisations, including the Society of Industrial Artists (SIA), Design and Industries Association (DIA), British Institute of Industrial Art (BIIA), Council for Art and Industry (CAI) and Council of Industrial Design (CoID) took part in these discussions. The process of achieving this aim was, however, uneven. It was not until 1963 that the SIA finally changed its name to include the word design in its title. Designers also used their own language to describe their role and identity, leaning on artistic language and highly gendered representations of the designer. In this way, it is argued, language is deeply encoded with meanings which relate to both professional status and identity.

Chapter Four is entitled Professionalism and the Designer. It examines the design, structure and organisation of the first professional body for designers in Britain, the Society of Industrial Artists. The Society's first manifesto and early organisational texts are analysed. In addition, its Code of Conduct for the Professional Designer, which was first published in 1945, is presented as evidence of the attempt to codify the practice of design, making it more structured and governable. Alterations and revisions to this document in the 1960s and 70s, indicated resistance to this tightly structured view of professionalism in design. Responses to these changes, from the Society's Journal and from archive research, reveals a shifting set of priorities and attitudes to the image and identity of the professional designer. A report commissioned by the Society, *Professionalism and the Designer* (1971) marked an important point in this shift and will be examined in detail.

Chapter Five is entitled Networks of the Design Profession. It examines the importance of networks as mechanisms which secure and promote professional value. These networks are formed in both social and work contexts and this chapter gives consideration to both. The social networks of the design profession are represented in the Christmas card, which, as this thesis reveals, were used as a promotional tool for the designer. The table plan of the CSD Minerva Dinner, 1968, is presented as a method of viewing the symbolic arrangement of these networks, which are structured according to professional status. Additionally, design awards act as ‘rites of consecration’ through which the status of design is secured and promoted. A case study of the award of Royal Designers for Industry (RDI), established in 1936, will be examined as a mechanism through which the structure of the design profession is validated and secured. The archive of the Faculty of RDIs is examined to reveal the inward-looking and self-supporting structure of the design profession.

Chapter Six is entitled The Image of the Designer. Taking image to be physical, social and discursive, it argues that the design profession has been self-conscious of how it is seen by other designers, clients and the public. The chapter focuses on how this image has been projected and circulated. It argues that both the Council of Industrial Design and the Society of Industrial Artists promoted an image of the gentleman linked to concepts of good etiquette, manners and self-presentation. This can be read in Dorothy Goslett’s text, *Professional Practice of Design* (1960), and the CoID’s 1959 report *Student Behaviour*. The second part of this chapter argues that in the push for professionalism after the Second World War, designers actively participated in the presentation of the designer as an expert. This was visually represented

through the recurring motif of the ‘seeing eye’, presented on a number of design platforms, including the Britain Can Make It exhibition (1946) and the *SIA Journal*. In addition to expertise and good taste, the image of team work was a central component of post-war representations of the design profession and this is evidenced in the representation of the Design Research Unit (DRU). The chapter ends by examining the presentation of the consultant designer as subjects and personalities of lifestyle media, which focused on both the professional and personal qualities of being a designer. A case study analysis of the presentation of two Consultant Designers, FHK Henrion and Gaby Schreiber, will bring this into view.

Chapter Seven is entitled A Digital Mapping Tool for the Design Profession. It presents a summary analysis of the structure, organisation and identity of the design profession, based on the CSD membership 1959-2010. Specifically, it focuses on results from the five criteria for mapping: gender, design discipline, geography, status and institutional affiliations. The relationships between these factors are considered in the context of the qualitative research findings discussed in the previous four chapters. It argues that the Digital Mapping Tool animates this analysis, illustrating overlapping networks, geographical coordinates, gender and social dynamics of a profession in a constant state of definition. The chapter also points outwards, indicating some areas for future work enabled through the availability of this research tool for both professional and research communities.

### **iii) Location of Research**

This project has been uniquely placed as a Collaborative Doctoral Award (CDA) between the Chartered Society of Designers and the University of Brighton Design Archives, funded by the UK Arts and Humanities Research Council (AHRC). It responds to ongoing discussions and research being carried out at both collaborative institutions.

This project was conceived at the time of the CSD's eightieth anniversary and has sought to make a contribution to its self-knowledge as an organisation. The Society has been in the process of gathering further research and data on itself throughout the writing of this thesis. It has held meetings and focus groups to discuss issues of concern, including the title of Chartered Designer, the application to hold a Register of Chartered Designers and a university accreditation scheme.<sup>31</sup> Many of the issues addressed in this research were raised at the Annual General Meetings, at which members expressed concern about the inability of designers to achieve fully fledged professional status in line with the architectural profession.<sup>32</sup>

The Faculty of Arts at the University of Brighton has built a strong reputation for research that reflects upon and critically engages with the structure, organisation and identity of the design profession. This has been led by the pioneering work of Professor Jonathan Woodham who has published on many aspects of design history that have informed and shaped this thesis. These are highlighted in Chapter One.

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<sup>31</sup> CSD AGM, Chartered Designer Status, AGM Minutes, (Jan, 2012). University Accreditation Scheme announced at AGM (Dec, 2011).

<sup>32</sup> Anon., CSD, AGM, (December, 2011).



The aims, structure and methods of this research also reflect and build upon the work of the University of Brighton Design Archives. The successful AHRC bid was drawn up by Curatorial Director, Professor Catherine Moriarty, in collaboration with the Chartered Society of Designers and was positioned as a valuable opportunity to critically evaluate and progress research in the digitisation of the archive. Sue Breakell and Lesley Whitworth's recent article on émigré designers in the *Journal of Design History* (2013) anticipates many questions at the core of this thesis in addressing the 'cluster points' of professional networks represented within the collections of the Design Archives.<sup>33</sup> Harriet Atkinson, Design Archives Honorary Fellow (2010-13), published *The Festival of Britain, A Land and Its People* (2012), which also formed an important touchpoint and reference for this thesis.<sup>34</sup> The project strongly benefitted from the unique collaboration of digital and conservation techniques at the Design Archives in the scanning of data and the presentation of its image-based collection.

The Digital Mapping Tool for the Design Profession is intended as a long-term tool through which design practitioners and researchers can explore the structure, organisation and identity of the design profession in Britain. The University of Brighton, which promotes the cross-disciplinary exchange of both, is the ideal site to hold and manage this information. This has been considerably enhanced by the skills of the Cultural Informatics research group, in the School of Computing, Engineering and Mathematics. Their work in creating the Mapping Tool not only represents a significant collaboration of

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<sup>33</sup> Sue Breakell and Lesley Whitworth, 'Émigré Designers in the University of Brighton Design Archives', *Journal of Design History*, Advance Access, (4 March 2013).

<sup>34</sup> Harriet Atkinson, *The Festival of Britain: A Land and Its People*, (2012).

skills, interests and expertise across the university, but also highlights the value of cross-disciplinary work in the university setting. It is evidence of an emergent dialogue between digital and humanities research and makes a strong case for the future development of these relationships.

## CHAPTER ONE

### **A Review of the Literature**

Questions concerning professionalism and the designer form part of an ongoing and evolving debate about the status, image and identity of the designer in Britain. This debate also has a long and broad trajectory. A wide body of literature was consulted in the research for this project, encompassing the fields of sociology, design history and design theory, fashion history, gender studies, political theory and governance, cultural studies, digital humanities and cultural geography. Drawing on all of these, this literature review addresses eight topics which fall within and across these disciplines: i) Professional Structures; ii) Professional Identities; iii) Professional Norms and Values; iv) Design History and the Design Profession; v) Gender and the Design Profession; vi) The Chartered Society of Designers; vii) Status and Social Distinction; viii) Mapping the Professions. The aim is to provide an overview of the framework in which this thesis is placed and to act as a touchpoint for key themes, issues and concepts that are developed throughout.

#### **i) Professional Structures**

Early sociological studies of the concept of professionalism set out to define the structure and organisation of the professions. Richard Tawney, in *The Acquisitive Society* (1921), argued that a profession ‘is not simply a collection of individuals who get a living from themselves by the same kind of work’. Rather, he defined it as ‘a body of men who carry on their work in accordance with rules designed to enforce standards both for the better protection of its

members and for the better service of the public'.<sup>1</sup> He saw the professions as the basis of an ideal society and conducive to orderly social progress, or 'a bridge between knowledge and power'.<sup>2</sup> Similarly, A M Carr-Saunders and P A Wilson wrote a seminal text on the history of the professions in 1933, in which they defined a professional person as someone 'in possession of a specialised intellectual technique'.<sup>3</sup> A university education is at the core of their thesis, and a great deal of evidence and source material has been gathered from Royal Institute of British Architects (RIBA) suggesting that for them, the architect complies to this ideal of professionalism. In 1939, Talcott Parsons described professionalism as a mechanism through which normative social order could operate.<sup>4</sup>

A later sociological study, published in 1952 by Angus Maude and Ray Lewis emphasised the importance of the 'professional tradition' in Britain.<sup>5</sup> Like Carr-Saunders and Wilson, Maude and Lewis describe professionalism as a machine, run by experts and specialists:

A community, a social organisation, is very different from a machine. As machines are improved, they may also be simplified, their problems are studied as a whole and their designers examine in every detail the possibility of bettering their performance.<sup>6</sup>

The language of Maude and Lewis' text positioned the process of professionalisation as a product of the industrial revolution. Importantly, for

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<sup>1</sup> Richard Tawney, *The Aquisitive Society*; (1921), p.88.

<sup>2</sup> Tawney, (1921) quoted in Michael Burrage and Rolf Torstendahl, *Professions in Theory and History; Rethinking the Study of the Professions*, (1990), p.6.

<sup>3</sup> Francis Bacon, quoted in Carr-Saunders and Wilson, *The Professions*, (1933), p.295.

<sup>4</sup> Talcott Parsons, 'The Professions and Social Structure', *Social Forces*, Vol.17, (1939), pp. 457-467.

<sup>5</sup> Angus Maude and Ray Lewis, *Professional People*, (1952), p.1.

<sup>6</sup> Maude, Lewis, (1952), p1.

Maude and Lewis, ‘callings with no recognisable body of tradition cannot properly be accorded with professional status’.<sup>7</sup> Citing the perceived threat of women’s emergence in the professional sphere after the war, they appear to have been prompted to write about the professions out of a protective concern for its dissolution as a masculine, middle class identity:

We may yet see a bill presented to parliament for the establishment of a British Hairdressing Board with compulsory registration of hairdressing technicians. In fact, many functions with only little more intellectual content do pass themselves as professional. Even so, in the fullness of time, may J Smith Chimney Sweep become John Smith AIDD.<sup>8</sup>

A very British preoccupation with the class-system pervades this concept of professionalism. Maude and Lewis also state that artists have suffered ‘where other professions have held their ground’, intimating that the arts had struggled to sustain a level of professional status in comparison with the older and more traditional professions, such as law or medicine.<sup>9</sup>

Discourse on the process of professionalisation is usually centred on the Marxist concept of social class and is closely tied to the processes of industrialisation and specialisation. This is the approach taken by Marxist historian Harold Perkin, who, writing in 1989, sought to trace how Britain became ‘made up of career hierarchies of specialised occupations, selected by merit and based on trained expertise’.<sup>10</sup> Perkin evokes an evolutionary pattern of professionalisation, arguing that the ‘professional society’ is its latest stage, occurring after industrialisation. It is argued that this ‘social ideal’ had reached

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<sup>7</sup> Maude and Lewis, (1952), p.9.

<sup>8</sup> Maude and Lewis, (1952), p.9.

<sup>9</sup> Angus Maude and Ray Lewis, *The English Middle Classes*, (1949), p.47.

<sup>10</sup> Harold Perkin, *The Rise of Professional Society*, (1989), p.405.

a 'plateau of attainment by the 1970s', meaning that 'it was accepted in principle by society that ability and expertise were the only respectable justifications for recruitment into positions of authority and responsibility'.<sup>11</sup>

Writing in 1964, sociologist Geoffrey Millerson's study, *The Qualifying Association*, is based on extensive research of one hundred and thirty eight professional organisations in Britain.<sup>12</sup> Having studied and surveyed the professional codes of conduct of each of these institutions, Millerson offers a unique insight into their aims and dynamics. The professional Code of Conduct he states, 'refers to the mode of behaviour controlling the inter-professional, intra-professional, professional-client or professional public relationship'.<sup>13</sup> Inter-professional refers to relationships between the professions and intra-professional refers to relationships within a profession. Both concepts are developed in the course of this thesis. Millerson's study is impressive both in the breadth of its empirical research and also in the complexity of its analysis. Taking into account the concepts of professionalisation and the social construct of professionalism, he argues that organisations act as the conduits through which these processes take shape.

Whereas other studies of professionalism have 'adhered to a static model', Millerson advocates 'an appreciation of the dynamic process involved in professionalism'.<sup>14</sup> He argues that belief systems, ethics, lifestyles and attitudes form an equally important, though less quantifiable, element of professional

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<sup>11</sup> Perkin, *The Rise of Professional Society*; (1989), p.405.

<sup>12</sup> Geoffrey Millerson, *The Qualifying Associations, A Study in Professionalisation*, (1964).

<sup>13</sup> Millerson, (1964), pp.148-9.

<sup>14</sup> Millerson, (1964), p.1.

identity. Millerson also poses a link between visibility, image and the professions. He argued that there are three dynamics to the 'image of a profession'. This refers to the image professionals hold of themselves, the lay public and other professionals. For Millerson, image content is key to the composition of a profession, which he defines as a 'complex of perceptions, attitudes and beliefs about educational attainment and background, conditions of work, style of life and affiliations and loyalties'.<sup>15</sup> Millerson argues that 'self-image...creates a role expectation, pre-determining and reinforcing the content of and adherence to, the Code of Conduct'.<sup>16</sup> These image dynamics are developed throughout the chapters of this thesis.

The concept of professionalism as an organisational structure continues to evolve through sociological discourse. Valerie Fournier argues that the increase in 'flexible forms of organising are said to involve new ways of governing employees'.<sup>17</sup> The image and identity of the professions is said to be 'more and more problematic due to rapid changes, increased social mobilisation, and decline of traditional work ethic'.<sup>18</sup> For cultural economists Scott Lash and John Urry (1994), 'the commercial cultural industries were integral to a shift towards a new era of reflexive modernity'.<sup>19</sup> Julia Evetts has summarised the sociological perspectives on professionalism as being divided between

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<sup>15</sup> Millerson, (1964), p.159.

<sup>16</sup> Millerson, (1964), p.159.

<sup>17</sup> Fournier, 'The Appeal to Professionalism as a Disciplinary Mechanism', *Social Review*, Vol. 47, Issue 2, (1999), p.291.

<sup>18</sup> Mats Alvesson, 'Organisation: From Substance to Image?', *Organisation Studies*, (1990), Vol. 11, p.374.

<sup>19</sup> Scott Lash and John Urry, (1994), quoted in Sean Nixon, *Advertising Cultures*, (2003), p.3.

discourse and value based readings.<sup>20</sup> She views professionalism as a bureaucratic, regulated system of governance, ‘a special way of controlling and organising work and workers’.<sup>21</sup> In her most recent article in *Current Sociology*; Evetts argues for a ‘new professionalism’ which emerged as part of a ‘new economy’ in the 1980s, marked by increased work in large scale organisational workplaces and international firms. From this view, the value of professionalism has changed as a result of structural and economic shifts.

## ii) Professional Identities

In 1991, the sociologist Samuel Haber stated that ‘Professions offer a way of life. This is the power of their attraction’.<sup>22</sup> This statement recognises professional identity as lived, practiced and enacted. As cultural historian Patrick Joyce states, identities are ‘not the products of experience, but produce experiences’.<sup>23</sup> If professionalism is to be considered as an enactment, ‘a way in which the world is made intelligible and practicable’, then ‘being’ a professional is not merely about absorbing knowledge, but also, as Fournier states, (1999), about ‘conducting and constituting oneself in an appropriate manner’.<sup>24</sup> Professional identity is therefore a reflexive process in which the actor is aware of being seen.

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<sup>20</sup> Julia Evetts, ‘A New Professionalism? Challenges and Opportunities’, *Current Sociology*; 59 (4), (2011), pp.406-422.

<sup>21</sup> Evetts, (2011), p.407.

<sup>22</sup> Samuel Haber, *The Quest for Authority and Honor in the American Professions, 1750-1900*, (1991), p.361.

<sup>23</sup> Patrick Joyce, *The Rule of Freedom, Liberalism and the Modern City*; (2003), p.4.

<sup>24</sup> Valerie Fournier, ‘The Appeal to Professionalism as a Disciplinary Mechanism’, *Social Review*, Vol.47, No.2, (1999), p.287.



A study of professional identities necessarily implicates the historian in debates about gender relations. Cultural historians Leonore Davidoff and Catherine Hall's book *Family Fortunes, Men and Women of the English Middle Class, 1780-1850* argues that gender and class always operate together, and that 'consciousness of class always takes a gendered form'.<sup>25</sup> Referring specifically to the professions, they state that in the early nineteenth century, 'men were sustained by new forms of occupational and professional identity in turning to their peers for endorsement'.<sup>26</sup>

Within this, professionalism and masculinity were intertwined, finding formal association through the Professional Society which emerged in the period between 1750 and 1830, 'by middle class men with a sprinkling of dedicated gentry'. Hall states that 'the use of informal gatherings such as clubs as a transition to more formal institutions is typical of economic life of the period'.<sup>27</sup> Of the key features of the twentieth century professional man, Hall and Davidoff include: 'decent clothing, cleanliness, manners and basic education'.<sup>28</sup> They also state that 'masculine identity was equated with an emerging concept of 'occupation' while women remained within a familial frame'.<sup>29</sup> This view is compounded by number of historical and sociological accounts of the professions, including Millerson's, which locates the origins of professionalism in Britain to the Victorian notion of gentlemanly behaviour

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<sup>25</sup> Catherine Hall and Leonore Davidoff, *Family Fortunes, Men and Women of the English Middle Class, 1780-1850*, (1987).

<sup>26</sup> Hall and Davidoff, (1987), p.199.

<sup>27</sup> Hall and Davidoff, (1987), p.199.

<sup>28</sup> Hall and Davidoff, (1987), p.266.

<sup>29</sup> Hall and Davidoff, (1987), p.30.

and self-improvement.<sup>30</sup> As this thesis reveals, the design profession was also closely modeled on these ideals.

Work on liberal governance and the Foucauldian neologism of governmentality forms an important conceptual touchpoint throughout the chapters of this thesis. Governmentality has been defined as ‘the ways in which those who would exercise rule have posed to themselves the question of reasons, justification, means and ends of rule and the problems, goals or ambitions that should animate it’.<sup>31</sup> In particular, Chris Otter’s article, ‘Making Liberalism Durable, Vision and Civility in the Late Victorian City’, (2002), sets out a valuable interpretation of the relationships between vision, knowledge and governance; key motifs of professional discourse.<sup>32</sup> Otter states, ‘Vision is simultaneously physical, discursive and social and, as such, is amenable to both techniques of rule and historicization’.<sup>33</sup> Otter argues that the concept of being seen is of critical importance to the ‘stylized performance of bourgeois life’, of which professionalism is one embodied form.<sup>34</sup>

Cultural and political theorist Nicholas Rose has also conceptualised questions of professional governance in relation to both image and vision.

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<sup>30</sup> Geoffrey Millerson, (1964), p.19.

<sup>31</sup> Patrick Joyce, *The Rule of Freedom, Liberalism and the Modern City*, (2003), p.3.

<sup>32</sup> Chris Otter, ‘Making Liberalism Durable: Vision and Civility in the Late Victorian City’, *Social History*, Vol.27, No.1, (2002), pp.1- 15.

<sup>33</sup> Chris Otter, (2002), p.2.

<sup>34</sup> Chris Otter, (2002), p.5.

Rose's concept of 'technologies of the self' investigates how individuals experience, understand and conduct themselves in public.<sup>35</sup> He argues:

Our relation with ourselves has assumed the form it has because it has been the object of a whole variety of more or less rationalised schemes, which have sought to shape our ways of understanding and enacting our existence as human beings in the name of certain objectives- manliness, femininity, honour, modesty, propriety, civility, discipline, distinction, efficiency, harmony, fulfilment, virtue, pleasure.<sup>36</sup>

In this sense, goals of professionalism are 'self-steering mechanisms'.<sup>37</sup> Rose describes his approach as a move away from subjectivities to the notion of 'individuals relations with themselves and with others', which describe 'not who they were, but who they thought they were, what they wanted to be, the languages and norms according to which they judged themselves and that others might make, in the light of these understandings'.<sup>38</sup> In this way also, the professions are self-regulatory. Both Otter and Rose quote from economist Adam Smith to illustrate this point:

I divide myself into two persons...the examiner and the judge representing a different character from that other I, the person whose conduct is examined and judged of.<sup>39</sup>

This statement is particularly helpful in conceptualising the role of the Society of Industrial Artists and its Code of Conduct for the Professional Designer in Chapter Four. The words 'devices', 'mechanisms' and 'tools' are used throughout this thesis to refer to the means by which designers have identified and steered concepts of professional identity.

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<sup>35</sup> Nikolas Rose, Identity, Genealogy, History, in Stuart Hall and Paul du Gay, *Questions of Cultural Identity*, (1996), p.135.

<sup>36</sup> Rose, (1996), p.135.

<sup>37</sup> Rose, (1996), p.135.

<sup>38</sup> Nicholas Rose and Peter Miller, *Governing the Present: Administering Economic, Social and Personal Life*, (2008), p.7.

<sup>39</sup> Adam Smith quoted in Nicholas Rose and M Dean, *Governmentality: Power and Rule in Modern Society*, (1999), p.41. Also quoted in Chris Otter, 'Making Liberalism Durable', p.2.

### iii) Professional Norms and Values

Sociologist Valerie Fournier emphasised the relational nature of the professions in her article in the journal *Social Review* (1999). She argues that the ‘aura’ of independence is never established once and for all, but is continually contested and re-negotiated. ‘Thus the professions need to establish and continuously work at maintaining their legitimacy in terms that map over with the norms and values of other actors in the network of liberal government (other professions, clients, media)’.<sup>40</sup> This relational view of the professions will be developed in this thesis. The models of law, architecture and engineering have been particularly influential.

A key component of historiography of the professions is made up of established histories of professional societies. The Law Society was founded on 2 June 1825, when a committee of management was appointed. It acquired its first Royal Charter in 1831 and opened a new building in Chancery Lane 1832. A new Charter in 1845 defined the society as an independent, private body servicing the affairs of the profession like other professional, literary and scientific bodies.<sup>41</sup> The Royal Institute of British Architects (RIBA) was officially founded in 1866.<sup>42</sup> The Institution of Civil Engineers was formed in

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<sup>40</sup> Fournier, (1999), p.286.

<sup>41</sup> The Law Society, <http://www.lawsociety.org.uk/aboutlawsociety/whoweare/abouthistory.law> (Accessed 3 May, 2011, University of Brighton).

<sup>42</sup> Frank Salmon states that this official formation of RIBA was the culmination of ‘the sequential appearance between 1791 and 1834 of at least eleven separate architectural organisations in London, beginning with the Architects Club and culminating in the foundation of the Institute of British Architects’. Frank Salmon, *British Architects, Italian Fine Arts Academies and the Foundation of RIBA, 1816-1843*, *Architectural History*, Vol.39, (1996), p. 77.

1818 and the Institute of Mechanical Engineers in 1847.<sup>43</sup> R A Buchanan's 1989 publication, *The Engineers: A History of the Engineering Profession in Britain, 1750-1914*, again points to the ambivalence of the term 'professional', stating:

The historical fact is that the professional engineers in Britain have always coexisted with a much larger number of non-professional engineers...the two groups have enjoyed a long but ambiguous relationship of common skills complicated by distinctions of social class.<sup>44</sup>

Patterns of social distinction as well as organisational structures can therefore be traced across the professions. Each of these Professional Societies also established a journal as a forum for self-definition and these are discussed in Chapter Three.

In the late nineteenth century, architects were bitterly divided over how they wished to be seen: as artists or professionals. In 1891, the President of RIBA said, 'The ideal architect unites the qualities of an artist, a constructor and a man of business'.<sup>45</sup> For Richard Norman Shaw and Thomas Graham Jackson, these three roles were contradictory. They wrote letters to *The Times* in March 1891 and published a volume entitled *Architecture: Profession or an Art*, in direct opposition to the RIBA. Their argument read:

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<sup>43</sup> These societies preceded the Society of Telegraph Engineers (STE), later called the Institute of Electrical Engineers in 1887. The current Institution of Engineering and Technology was formed in 2006 as a merger of Institution of Electrical Engineers and Institution of Incorporated Engineers. see <http://www.theiet.org/about/libarc/archives/research/guides-iet.cfm> , (Accessed 3 May, 2011, University of Brighton).

<sup>44</sup> R A Buchanan, *The Engineers, A History of the Engineering Profession in Britain, 1750-1914*, (1989), p.1.

<sup>45</sup> Rt Hon. Lord Grimthorpe, 'Architecture: a Profession or an Art?', *The Nineteenth Century Journal*, Vol.XXXIII, No.191, (Jan, 1890), p.66.

We, the undersigned, desire to record our opinion that the attempt to make architecture a closed profession either by the Bill now introduced into Parliament or by any similar measure, is opposed to the interest of architecture as a fine art.<sup>46</sup>

The two men were motivated by three core principles: anti-examination, anti-legislation in architecture and a revival in craftsmanship, which they saw as incompatible with professionalisation.<sup>47</sup>

This apparent dichotomy between the terms ‘art’ and ‘profession’ also has philosophical and historical roots which will be referred to throughout this thesis. Architectural historian Barrington Kaye presents this idea as ‘the Victorian notion that a profession, even at its best, must be slightly inartistic and that art, even at its best, must be slightly unprofessional’.<sup>48</sup> Society was divided, according to Kaye, between professional men ‘who slept in their top hats’ and ‘artists who behaved and dressed as a class apart’:

Norman Shaw, himself a practical man as well as a great artist, wrote an essay with the title that An Artist is Not Necessarily Unpractical and everybody agreed that he was not necessarily so with the inward reservation that more often than not he would be.<sup>49</sup>

This description reveals how discussions of image and dress operate as tools of professional status and identity, a key theme discussed directly in Chapter Six.

In his book *The Image of the Architect*, (1980), architectural historian Andrew Saint argues that this tension between the concepts of art and profession can

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<sup>46</sup> ‘Architecture: Profession or Art?’, *The Times*, (3 March, 1891).

<sup>47</sup> William White, *Oxford Jackson, Architecture, Education, Status and Style, 1835-1924*, (London, 2006), p.9.

<sup>48</sup> Barrington Kaye, *The Development of the Architectural Profession in Britain*, (London, 1960), p. 22.

<sup>49</sup> Kaye, (1960), p.22.

be traced to *The Newleaf Discourses* (1846) in which Robert Kerr ridiculed the impractical artist-dreamer and advanced the cause for the independent professional architect.<sup>50</sup> Those who wished to see architects re-styled and re-imagined as artists and craftsmen, resisting the forces of professionalisation, failed at this critical juncture. In 1931, the Architects Registration Bill was passed.<sup>51</sup> Saint argues that the speed of change from art to profession was remarkable. In 1840, there was ‘previous little architectural education’, but, by 1880, there was a lobby for registration.<sup>52</sup> Although attempts to introduce registration in the 1880s had failed, by the 1890s, the RIBA had adopted regulation as its official policy.

Saint’s survey of the shifting image of the architectural profession makes a valuable contribution in throwing focus onto the public image of the architect. According to Saint, an idealised image of the architect as a masculine professional was crystallised in popular culture through the publication of Ayn Rand’s 1943 novel, *The Fountainhead*, which focused on the ‘single minded struggle of a young architect of genius against the architectural and social system of NY elite in the 1920s and 30s’.<sup>53</sup> Indeed, Rand inserted the following dedication to her book:

I offer my profound gratitude to the great profession of architecture and its heroes who have given us some of the highest expressions of man’s genius, yet have remained unknown, undiscovered by the majority of men.<sup>54</sup>

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<sup>50</sup> Andrew Saint, *The Image of the Architect*, (1980), p.59.

<sup>51</sup> William White, *Oxford Jackson*, (2006), p.9.

<sup>52</sup> Andrew Saint, *Image of the Architect*, p.63.

<sup>53</sup> Saint, *The Image of the Architect*, (1980), p.9.

<sup>54</sup> Ayn Rand, *The Fountainhead*, (2009) [1943].

Saint adds that this image of the ‘unsparing celebrity of the architect as hero and genius’ has survived to some extent until the present day.<sup>55</sup> We might also argue that the law profession has been successful in carving out of this space of high-status and respectability in the popular imagination.<sup>56</sup> Chapter Five of this thesis looks at the popular representation of the designer in the pages of the lifestyle press.

Saint’s subsequent book *Architect and Engineer: A Sibling Rivalry* (2007) further extends the concept of image, arguing that it has a dual purpose and acts in both real and imagined ways.<sup>57</sup> It is imagined because it deals with the notion of perception; the ways in which professionals think of themselves as *being seen* in the eyes of others. This concept of external and internal vision; seeing inside and out, is a central dynamic of this thesis. It is argued that the two are mutually implicated and difficult to separate.

Sean Nixon’s work on the advertising professions also forms an important touchpoint throughout the thesis. His study of the Institute of Practitioners in Advertising (IPA) in the 1950s shows how the advertising profession was ‘shaped through encounters with its American counterparts’, as well as ethical and educational debates which locate advertising within a more complicated set of discourses than had previously been discussed.<sup>58</sup> Nixon’s study of advertising offers striking comparisons with the history of the design

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<sup>55</sup> Saint, (1980), p.9.

<sup>56</sup> Simon Lelic, *The Child Who*, (2011). See also ‘Top Ten Lawyers’, *The Guardian*, (4 Jan, 2012).

<sup>57</sup> Andrew Saint, *Architect and Engineer: A Sibling Rivalry*, (2007).

<sup>58</sup> Sean Nixon, ‘In Pursuit of the Professional Ideal, Advertising and the Construction of Commercial Expertise in Britain, 1953-64’, in Peter Jackson, Michelle Lowe, Daniel Miller and Frank Mort, (eds.), *Commercial Cultures, Economies, Practices, Spaces*, (2000), pp.53-73.



profession, which are highlighted in this thesis. Specifically, the limited capacity of professional institutions to persuade people who define themselves as creative to behave as professional, points towards the boundaries of professional discourse.

Nixon was able to take a closer look at these themes and analyse the informal and formal ways in which they had been defined in his later book *Advertising Cultures* (2003). The main aim of the book is to bring forward the ‘subjective dispositions’ and ‘self-dramatisations’ of creative people in advertising, addressing, ‘the identities and motivations that animated and gave direction to their working lives’. Significantly, it ‘also sets out to explore the informal cultures in which they worked as well as tracking these individuals as they moved through the social networks that abutted to the advertising agencies in which they spent so much of their time’.<sup>59</sup>

Nixon asks the questions: ‘what is the social makeup of the core advertising jobs? What kind of values do these practitioners hold? What subjective dispositions and attributes animate their working lives? What kind of occupational cultures do they work in?’ These questions are directed towards the spaces between individuals and the institutions they work in, where they conduct their professional lives as individuals. Significantly, Nixon privileges stories about gender and masculinity within his discussion as well as ‘codes of dress and self-representation’, both major themes of this study.<sup>60</sup>

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<sup>59</sup> Sean Nixon, *Advertising Cultures, Gender, Commerce, Creativity*; (2003), p.3.

<sup>60</sup> Nixon, *Advertising Cultures*, (2003), p.6.

Paul Jobling constructs similar ideas in *Man Appeal: Advertising, Modernism and Menswear* (2005).<sup>61</sup> Jobling locates 1904 as ‘a key moment in the professionalisation of the emergent British advertising industry with the foundation of two key organisations- the Sphinx Club of London and the Association of Advertising Agents (AAA). These clubs aimed to ‘bring together men engaged in the various branches of the advertising business and the discussion of topics of practical interest to the fraternity’.<sup>62</sup> These clubs demonstrated, Jobling argues, that ‘advertising in Britain was showing signs of becoming a more concentrated and unified industry with identifiable social and economic aims and objectives’.<sup>63</sup> He argues that these aims and objectives were imprinted in the cultures of dress and style in the advertising world and in the pages of *Advertisers Weekly*: This analysis possesses many parallels with the design profession, which has adopted similar mechanisms and ‘technologies of the self’, in its reflexive self-fashioning of a professional structure, organisation and identity.

Histories of masculinities in Britain, which first emerged as a subject for historical research in the 1990s, formed an important historical context for this research.<sup>64</sup> As has already been stated, a study of professionalism inevitably draws the historian into questions of gender, since the structure of the professions had been so tightly governed and secured by and for men. John Tosh and Michael Roper’s co-edited publication *Manful Assertions, Masculinities*

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<sup>61</sup> Paul Jobling, *Man Appeal, Advertising, Modernism and Menswear*, (2005).

<sup>62</sup> Jobling, (2005), p.13.

<sup>63</sup> Jobling, (2005), p.13.

<sup>64</sup> Frank Mort, *Cultures of Consumption: Masculinities and Social Space in Late Twentieth Century Britain*, (1996).

*in Britain Since 1800* (1991) brought together historians from social history, sociology, literature and cultural studies under a common aim to ‘make men visible as gendered subjects’.<sup>65</sup>

Michael Roper’s book, *Masculinity and the British Organisation Man since 1945* (1994), published from his PhD thesis on post-war British managers, raises many themes and issues for this study. Attempting to de-construct the idea of the professional ‘organisation man’ as an ‘impartial, classless, genderless, disembodied administrator’, Roper argues that men ‘acted out ideal types’ in the period after the First world War, when professionalisation had begun to gain pace in Britain.<sup>66</sup> Using portraits and photography from the period, as well as oral interviews and testimonials, Roper shows that we cannot trace professionalism just by looking at structures and institutions, but by studying how these ideals were acted out and performed.<sup>67</sup> This work sets a rich research context, outside the field of design history, to which this thesis responds and contributes.

#### **iv) Design History and the Design Profession**

The analysis presented in this thesis focuses on the process of designing a profession between 1930 and 2010. A timeline (Figure A1) illustrates the main organisations and initiatives addressed. Histories of these organisations and their interconnection have, in many cases, been well established through

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<sup>65</sup> Michael Roper and John Tosh, (eds.) *Manful Assertions, Masculinities in Britain since 1800*, (1991), p.4.

<sup>66</sup> Michael Roper, *Masculinity and the British Organisation Man Since 1945*, (1994).

<sup>67</sup> Roper, (1994), p.67.

research in design history. These can be divided into three main approaches: histories of promotional, professional structures in design; professional identities of the designer and gendered design histories. This section outlines some of the major contributions from these three approaches. It argues that the subject has been invigorated of late through cross-disciplinary work which often borrows conceptual and methodological models from the adjacent fields of sociology and cultural studies.

Before the establishment of design history as an academic discipline, histories of the design profession were written from the ‘inside’, both by designers, through biographies and organisational histories, and by non-practitioners, who had sat on the councils and bodies of design reform. Valuable contributions have been made by both groups, especially in providing first-hand accounts and anecdotal evidence which adds experiential texture as well as solid evidence where archival accounts are patchy or incomplete. John Gloag’s, book *The British Tradition of Design* (1947), gives a vivid account of the character, texture and tone the process of professionalisation took in a particularly British context.<sup>68</sup> Gloag, an interior-architect, had been closely involved in the Design and Industries Association (DIA) and edited the *Yearbooks* from 1922-27.

Michael Farr’s history, *Design in British Industry; A Mid Century Survey* (1955) similarly focuses on the role of government initiatives which include the establishment of the Council of Industrial Design (CoID) in 1944.<sup>69</sup> Noel Carrington’s, *Industrial Design in Britain* (1976) views the history of the

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<sup>68</sup> John Gloag, *English Tradition in Design*, (1947).

<sup>69</sup> Farr, *Design in British Industry; A Mid Century Survey*, (1955).

professionalisation of design through the lens of the DIA, as a founding member of that organisation.<sup>70</sup> As partial accounts, these are not stable histories from which to make objective evaluations. Nevertheless, this blend of experience, practice and aspects of cultural memory make them valuable sources of both primary and secondary reading.

The work of design historian Fiona MacCarthy is similarly entangled in the internal politics of design organisations. MacCarthy, who first worked as a journalist, told the history of design in Britain in *All Things Bright and Beautiful*, (1972), as a grand narrative of great men, starting with Henry Cole and ending with Terence Conran or James Dyson.<sup>71</sup> In particular, MacCarthy mentions several times the ‘clubman’s notion of improvement’ that characterised the activities of design organisations including the DIA and SIA. Importantly, MacCarthy points to the overlapping networks between design institutions that have characterised cultures of professionalism in design since the 1950s. Her appreciation of how the design profession looked, dressed and presented itself is vividly expressed in this book and her subsequent publication, *Eye For Industry* (1986), which celebrated fifty years of the establishment of Royal Designer for Industry (RDI).<sup>72</sup> Here, she discusses the importance of image in the construction of a new identity for the designer. She describes the designer of the 1930s as ‘clubbable and convivial’.<sup>73</sup> This thesis explores more fully the basis of these anecdotal

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<sup>70</sup> Noel Carrington, *Industrial Design in Britain*, (1976).

<sup>71</sup> Fiona MacCarthy, *All Things Bright and Beautiful, Design in Britain, 1830 to Today*; (1972).

<sup>72</sup> Fiona MacCarthy, *Eye for Industry; Royal Designers for Industry, 1936-1986*, (1986).

<sup>73</sup> MacCarthy, ‘Demi-Gods or Boffins? The Designer’s Image, 1936-1986’ *Eye for Industry*, (1986), pp.17-22.

remarks, which pose links to established histories of masculinity and professionalism.

The question of how the designer has been represented by design organisations and propagandists emerges as an important theme in this thesis. Jonathan Woodham's 1983 publication, *The Industrial Designer and the Public*, examined the role of design reform organisations who had mediated the relationship between designer and consumer in Britain. This amounted to a process of negotiation, a 'balance of idealism of propaganda for good design and social, economic realities of mass consumption of and exposure to industrially produced design'.<sup>74</sup> A later publication, edited by Woodham and Paddy Maguire, *Design and Cultural Politics in Post-War Britain* (1998), focused specifically on the ways in which the designer was positioned and viewed by the British public through the *Britain can Make It* exhibition in 1946.<sup>75</sup> Maguire's chapter in the book, 'Industrial Design: Aesthetic Idealism and Economic Reality', argues that the concept of 'environmental creativity' dominated government attitudes to the education of the designer in the 1940s.<sup>76</sup> While this tension between London and 'the provinces' runs through the analysis of this thesis, the Digital Mapping Tool makes the most direct contribution to this work, offering valuable data from which to test and examine this.

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<sup>74</sup> Jonathan M Woodham, *The Industrial Designer and the Public*, (1983), Foreword.

<sup>75</sup> Jonathan Woodham and Paddy Maguire, (eds.), *Design and Cultural Politics in Post-War Britain, The Britain Can Make It Exhibition of 1946*, (1998).

<sup>76</sup> Maguire in Woodham and Maguire, (1998), p.113.

The role of education in the professionalisation of design poses an important set of questions which open out in different directions to this research. Many aspects of its historiography have, however, been helpful in setting a larger context for the research. In particular, two studies of the radical shifts in the structure, organisation and identity of design education after the 1960s have been useful. This includes Jonathan Woodham and Philippa Lyon's study *Art and Design History at Brighton, 1859-2009* (2009) and Lisa Tickner's vivid account of *Hornsey 1968* (2008).<sup>77</sup> While Woodham and Lyon's text offers an overview of the shifting representations of the designer within education over a broad time frame, Tickner's account of the Hornsey sit in and protests of 1968 presents a compelling of the texture and tempo of these debates. Although there has not been space within this study to fully investigate the relationship between the art school and professionalisation, ongoing work in the field may present interesting parallels.<sup>78</sup> Moreover, the educational data presented on the Digital Mapping Tool presents a valuable source from which to pursue these questions.

A number of studies of the design profession have reflected upon the exclusive nature of the profession's structural bodies. Siwa Chun and Allen Whitefield (1993) emphasised the importance of 'power, privilege and material awards' associated with the design profession.<sup>79</sup> They argue that the need to 'announce status' and be 'taken seriously' were strong features of the

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<sup>77</sup> JM Woodham and Philippa Lyon, (eds.) *Art and Design at Brighton, 1859-2009*, (2009). Lisa Tickner, *Hornsey 1968: The Art School Revolution*, (2008).

<sup>78</sup> 'Art School Educated: Curriculum Development and Institutional Change in the UK Art Schools 1960-2000', Collaborative Doctoral Award, (January 2009-February 2014), TATE, Supported by the Leverhulme Trust.

<sup>79</sup> Siwa Chung and Allen Whitfield, 'A Comparison of the Social Standing of the Design Professions in Korea and Australia', *Design Studies*, Vol.20, Issue 4, (July, 1999), pp.381-382.

professionalisation of design. Guerin and Martin (2004) argued that ‘creating professional organisations, changing name, developing a code of ethics, establishing educational requirements, implementing a comprehensive examination and working towards legal regulation’ are important changes that took place in the professionalisation of interior design.<sup>80</sup> In a special issue in the *Journal of Design History* on ‘the ghosts of professionalism’, Gary Beegan and Paul Atkinson (2008) advocated the study of ‘professional organisations, educational standards, journals and systems of licensing as instruments through which professions try to define themselves’.<sup>81</sup> Beegan and Atkinson state:

Professionalisation acts as a system of exclusion by setting up criteria that, intentionally or unintentionally, bar individuals and groups on the basis of money, class ethnicity and gender.<sup>82</sup>

This picture of the professions as tightly structured, rigid and immobile reflects the view held by many designers who seek to work outside such norms and values. Michael Rock, a New York based graphic designer and writer, has written on the subject of *Unprofessionalism* (1994).<sup>83</sup> In this essay, he asks, ‘What is a design professional and what standards dictate his or her activity? Do we really need a professional organisation of graphic design?’ He argues that ‘the predominant feature that seems to run through any gathering of designers is a ‘deep-seated insecurity’:

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<sup>80</sup> Denise A Guerin and Caren S Martin, ‘The Career Cycle Approach to Defining the Interior Design Profession’s Body of Knowledge’, *Journal of Interior Design*, Vol.30, No.2, pp.1-22, (2004).

<sup>81</sup> Gary Beegan and Paul Atkinson, ‘Professionalism, Amateurism and the Boundaries of Design’, *Journal of Design History*, Vol.21, No.4, (2008), p.305.

<sup>82</sup> Beegan and Atkinson, (2008), p.305.

<sup>83</sup> Michael Rock, *On Unprofessionalism*, (1994), <http://2x4.org/ideas/5/On+Unprofessionalism/>, (Accessed 21 October 2010, University of Brighton).



Professionalism works by constructing an artificial wall around an activity and by keeping people systematically excluded from calling what they do the same thing as what you do. The logic runs that if we could develop a set of standards, either through the school system or through exterior organisation, we could produce the measure against which we would conclude who is, and who isn't, a graphic designer.<sup>84</sup>

Rock therefore makes a case against the role of professional organisations in design, which he argues impose a 'guild-like closure' on the limits of design practice, legitimise privilege, and promote success by 'conformity rather than risk'. The alternative, says Rock, is to look at design as a kind of writing, 'a common activity shared by all and practiced on many levels'.<sup>85</sup> Rock therefore supports the idea that design is a body of knowledge, rather than an exclusive body of professionals.

This view of design has received attention from academics in recent years, who aim to address a 'broader constituency' of design practice. This is characterised in the work of Guy Julier, in his book *The Culture of Design* (2013) which draws attention to the notion of 'closed and open conceptions of design'.<sup>86</sup> Editing *Design Culture Reader* (2009), Ben Highmore intentionally excluded any texts that dealt directly with the work of professional designers.<sup>87</sup> The Royal Society of Arts, (RSA) since 2010, revised its view of design in line with this social agenda, focusing its reports and research on the relationship between design and society. Emily Campbell, director of design (2010-12), defined design as a skill of 'resourcefulness', not a closed profession.<sup>88</sup> More

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<sup>84</sup>Rock, *On unprofessionalism*, (2004).

<sup>85</sup> Rock, *On Unprofessionalism*, (2004).

<sup>86</sup> Guy Julier, *The Culture of Design*, Third Edition, (2013), [2000], p.245.

<sup>87</sup> Ben Highmore, *The Design Culture Reader*, (2009).

<sup>88</sup> Emily Campbell, 'You know more than you think you do', *RSA Design and Society*, (July, 2009).

recently, the RSA published a report on the role of design in the ‘Great Recovery’.<sup>89</sup> This open view of design requires researchers to critically evaluate the structures and boundaries in the design profession.

#### v) Gender, Design History and the Design Profession

The notion of boundaries has also been prominent in the work of gender historians who argued against the formal exclusion of women from studies of the design profession. Design historian Cheryl Buckley’s important article, ‘Made in Patriarchy: Towards a Feminist Analysis of Women and Design’ (1986) argued that ‘women’s interventions in design are consistently ignored’ and that their exclusion from much of the discourse of design history was ‘not accidental, but a direct consequence of historiographic methods’.<sup>90</sup> Her book *Potters and Paintresses* (1990) provided a timely correction to this view, stating ‘this relatively recent academic discipline is underpinned by patriarchal assumptions that serve to devalue, marginalise and exclude women’s contributions to design.’<sup>91</sup> These histories have been bifurcated into binaries of ‘home’ and ‘workplace’, ‘public’ and ‘private spheres’, ‘amateur’ and ‘professional’.

Historian Judith Attfield drew attention to the geographical basis of the distinctions between professional and amateur. In her highly influential book, *Wild Things*, (2000), she stated that crafts ‘have become associated with

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<sup>89</sup> Sophie Thomas, *Investigating the Role of Design in the Circular Economy*; (June, 2013).

<sup>90</sup> Cheryl Buckley, ‘Made in Patriarchy: Towards a Feminist Analysis of Women and Design’, *Design Issues*, Vol.3, No.2, (pp.3-14).

<sup>91</sup> Cheryl Buckley, *Potters and Paintresses, Women Designers in the Pottery Industry, 1870-1955*, (1990), p.2.

regional history' as well as femininity, so that 'there was a risable image of craftspersons as a band of eccentric amateurs'.<sup>92</sup> Jill Seddon has analysed evidence from the membership records of the DIA and testimonial evidence from the SIAD to argue that the practice of professionalism in design has been exclusory towards women.<sup>93</sup> Katy Peepwell also states that the 'institutionalised nature of discrimination in training, exhibition selection and different forms of cultural and social recognition in terms of honours, prizes, awards and jobs has to be considered to create this broader picture'.<sup>94</sup> Through a study of art clubs and societies in the inter-war years, Peepwell argues that 'even where women shared the same education as their male peers, employed the same techniques or worked and exhibited in the same arena as their male colleagues, women were still seen as being by nature incompatible with the profession's (male) defined vision of their own identity and sets of standards and values'.<sup>95</sup>

In a later evaluation, Judy Atfield argued that design could be viewed 'as a process of negotiation between genders'.<sup>96</sup> In a review article in the *Journal of Design History* (1995) she advocated the study of design history through an 'androgynous frame', in which men and women designers are considered

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<sup>92</sup> Judith Atfield, *Wild Things, The Material culture of Everyday Life*, (2004), p.67.

<sup>93</sup> Jill Seddon, 'Mentioned but denied significance: Women designers and the professionalization of design in Britain, 1920-1951', *Gender and History*; Vol.12, No.2, (2000), pp. 426-447.

<sup>94</sup> Katy Peepwell, 'A Far Field and No Favour: Women Artists working in Britain between the wars', in Sybill Oldfield, *This Working Day World, Women's Lives and Culture in Britain, 1914-1915*, (1994), p.145.

<sup>95</sup> Peepwell, (1994),p.145.

<sup>96</sup> Judy Atfield, Review: 'Women Designing: Redefining in Britain between the Wars' by Jill Seddon and Suzzette Worden, *Journal of Design History*, Vol.8, No.1, (1995), pp.64-67.

together rather than pursuing a singularly feminine view that serves to exacerbate the view of men and women working in isolation from one another. In this sense, she advocates a ‘de-gendering’ rather than a ‘gendering’ of design history in future study.<sup>97</sup> This thesis pursues this approach. While attending to the gender dynamics of the profession, which have acted as an important agent in the professionalisation of design, joint consideration will be given to the specific ways in which gender has shaped the application and performance of professionalism in design.

This research also responds to attempts to explore methods and techniques used by women in negotiating professional identities. Focusing on the engineering profession, Carroll Pursell, historian of gender and technology, in the journal *Technology and Culture* (1993) argues that the attempt for women to ‘carve out an identity somewhere between the leisured gentry and their working class sisters’ began after the First World War. Pursell’s article focused on the origins of the Women’s Engineering Society in Britain, 1918-1940 and discusses the ways in which this organisation ‘necessarily sought a proper balance between femininity and professionalism, between the gendered roles of woman and engineer’.<sup>98</sup>

Emma Ferry’s article in *Journal of Design History*, (2003), argues that it is possible to trace a ‘subtle resistance’ to this patriarchy. She illustrates this argument with a study of Rhoda and Agnes Scott’s book *House Decorators* (1876) in which the authors used medical language to compare themselves to

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<sup>97</sup> Atfield, *Journal of Design History*; (1995), p.67.

<sup>98</sup> Carroll Pursell, ‘Am I a Lady or an Engineer?’ The Origins of the Women’s Engineering Society in Britain, 1918-1940, *Technology and Culture*, (Jan 1993), Vol.34, No.1, pp.78-97.

doctors, ‘perceiving of themselves as female professionals’.<sup>99</sup> Interestingly however, according to Ferry, the RIBA and Architectural Association (AA), resisted entry to women for longer than the British Medical Association, (BMA), suggesting that architecture has been particularly exclusory towards women.<sup>100</sup> This thesis opens greater possibilities to consider the activities of female designers. The Digital Mapping Tool acts a long-term research platform on which to test out and view these activities to a greater degree of detail and complexity than has been the case hitherto.

An interesting example of how techniques of professional identity are governed and managed in a design context can be found in a book by fashion historian Nancy J Troy entitled *Couture Culture, A Study in Modern Art and Fashion* (2003). This includes a chapter on the attempts by leading couturiers, Philippe Poiret and Frederick Worth, to market themselves as artists through dress and interior decoration. She states:

It was not only ironic but strategically significant that, just as Worth’s couture house was perfecting methods and procedures common to industrial production, Worth was increasingly distancing himself from the model of modern manufacturer and entrepreneur that he in fact was becoming. Photographs of the couturier as a younger man show him in a conventional frock-coated business suit, but by 1892, when he was photographed by Nadar, he had adopted the persona of the great artist.<sup>101</sup>

Photographs of Worth certainly attest to this, as he is seen wearing a ‘velvet beret and a fur-trimmed coat opened at the neck to reveal a floppy tie’, striking a pose Troy describes as reminiscent of several self-portraits by Rembrandt.<sup>102</sup>

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<sup>99</sup> Emma Ferry, ‘Decorators May be Compared to Doctors’, An Analysis of Rhoda and Agnes Garrett’s Suggestions for House Decoration in Painting, Woodwork and Furniture, (1876), *Journal of Design History*, Vol.16, No.1, (2003), pp.15-33.

<sup>100</sup> Ferry, (2003), pp.15-33.

<sup>101</sup> Nancy J Troy, *Couture Culture, A Study in Modern Art and Fashion*, (2003), p.18.

<sup>102</sup> Troy, (2003), p.18.

Designer Poiret similarly used art, Troy argues, as ‘a cultural sign of social distinction’, whether signified through dress, the lavish interior decoration of their homes or their personal collections of artworks and carefully constructed professional and personal networks with graphic designers, artists and musicians. Through these methods, the men were ‘reconstructing their individual personas as artists rather than dressmakers, connoisseurs, rather than businessmen’.<sup>103</sup> Troy’s assertion that professional and personal circles overlap and enrich one another in this context, is developed in the fifth chapter of this thesis, which examines networks of the design profession.

Ellen Mazur Thomson made an important contribution to the history of professionalisation in graphic design in her book *The Origins of Graphic Design in America* (1997).<sup>104</sup> Although the primary focus was on the evolution of the graphic design profession in the USA, significant connections and parallels can be drawn with the UK. Of particular interest is the break down the ‘white, middle class’ professional structures of graphic design, by paying closer attention to issues of race and gender. However, Thomson’s evidence is blurred by her loose definition of professional organisations as ‘associations that involved many men whose professional lives were devoted to graphics’.<sup>105</sup> While arguing that there are important crossovers and overlaps between professional and promotional design organisations, this thesis looks in more focused ways at the specific qualities and dynamics of the Professional Society as a method of designing a profession.

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<sup>103</sup> Troy (2003), p.31.

<sup>104</sup> Ellen Mazur Thomson, *The Origins of Graphic Design in America, 1870-1920*, (1997).

<sup>105</sup> Thomson, (1997), p.89.

David Preston, graphic designer and researcher, added another facet to building interest in the corporate identity of the design consultancy in post-war Britain, through his article in the St Bride library Journal *Ultrabold* (2011). Viewing the professionalisation of design through the lens of the design consultancy, he argues that a ‘tipping point’ occurred in the 1940s and 50s when designers began to predominantly work in groups, particularly in graphic design. A key group in this movement was the Basset Gray Group of Artists and Writers, founded in 1921, which later became Industrial Design Partnership (IDP) in 1935 and included Milner Gray, painter Graham Sutherland and Misha Black, who joined in 1933. The group was a prototype for the Design Research Unit (DRU) established in 1945 and run by Misha Black, Milner Gray and Marcus Brumwell. It was through such design partnerships, according to Preston, that these men made the transition from ‘the individual artist-designer’ to the ‘designer-businessman’.<sup>106</sup> Misha Black and Milner Gray in particular are both significant figures in this study, as they were founding members of the SIA. Their individual archives at the V&A Archive of Art and Design have been studied.

The journal *Design Issues* has been a key site through which theoretical explorations of the design profession have been discussed. In 2010 Ali O’Ilhan and David Wang invigorated the topic through a fresh perspective from cross-disciplinary research in the fields of design and sociology. They propose ‘a different view of the ontology of the design profession’:

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<sup>106</sup> David Preston, ‘The Corporate Trailblazers’, *Ultrabold: Journal of St Bride Library*, (Summer, 2011), p.14-18.

Instead of the epistemological starting point, we propose a sociological distinctiveness to the design professions, which we argue is really their key distinguishing feature'.<sup>107</sup>

Wang and O'Ilhan argue that the design profession is held together by a 'sociological wrapping', 'for the purposes of projecting a coherent professional image to a larger public'. They define the design profession as 'a social entity that gives a community of designers a group identity in the larger culture'.<sup>108</sup> Within design, they include interior, industrial and architectural design, arguing that 'all three are at similar stages in debating the meets and bounds of their knowledge'.<sup>109</sup> For Wang and O'Ilhan, it is scale and breadth that makes the design profession so unconvincing as a discrete body. 'There is nothing to define- or to put it another way- there is everything to define. And everything is hard to define'.<sup>110</sup> Their joint consideration of architecture as a discipline of design could be challenged, considering that architecture had undergone professionalisation long before design and established its own professional norms and structures. Nevertheless, Wang and O'Ilhan's approach to the design profession has been highly instructive in the writing of this thesis. The analysis in Chapter Six will investigate the historical basis of their argument that 'style informs not only the created objects designers make, but also what designers wear, what cars they drive and what their apartment interiors look like'.<sup>111</sup>

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<sup>107</sup> David Wang and Ali O'Ilhan, 'Holding Creativity Together: A Sociological Theory of the Design Professions', *Design Issues*, Vol.25, No.1,(2009). p.5.

<sup>108</sup> Wang and O'Ilhan, (2009), p.9.

<sup>109</sup> Wang and O'Ilhan, (2009), p.10.

<sup>110</sup> Wang and O'Ilhan, (2009), p.13.

<sup>111</sup> Wang and O'Ilhan, (2009), p.15.



## vi) The Chartered Society of Designers

The Chartered Society of Designers (CSD) was first established on the 2 September, 1930, as the The Society of Industrial Artists (SIA) and was the first professional body for design in Britain. Its main aim, established at an inaugural meeting at the Café Royal, Soho on the 9 May 1930, was as follows:

To establish the profession of The Designer on a sounder basis than has been the case hitherto by forming a controlling authority to advance and protect the interests of those who are engaged in the production of design for industry, publishing and advertising.<sup>112</sup>

Milner Gray, (1899-1997), the Society's founding member was a graphic and industrial designer. He was twice its president in 1943 and 1968. Significantly, he later stated that he had 'studied the older professions' before setting out to design the SIA, referring to law and architecture.<sup>113</sup> Members of the Society met informally in the Arts Club in Soho, where Lilian Hocknell, (1891-1977), an illustrator had introduced Gray to the rest of the group. There are no concise records for the Society's early membership- it did not begin to publish Yearbooks until 1959- but information from the annual reports have made it possible to plot the membership between 1934 and 2011 (Figure A2).<sup>114</sup>

Membership grew very slowly, reaching 410 in 1934 and moving into the potteries and textile industries in Coventry and Manchester by 1936. The SIA was the first Society to codify the practice of design as a profession, issuing

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<sup>112</sup> SIA Manifesto, (1929), CSD Archive.

<sup>113</sup> Milner Gray, 'The Beginnings of the SIA: Design In the thirties', V&A Museum, (8 November, 1979), Box 98, CSD Archive. It is unclear if he means researched or observed. Gray did quote from Geoffrey Millerson's book, *The Qualifying Associations*, (1964) several times in this speech.

<sup>114</sup> Leah Armstrong, Graph showing membership of the CSD, 1930-2011. Source: 1930-1989, SIA/D Annual Reports, 1989-2011: Digital Mapping Tool for the Design Profession.

the first Code of Conduct for the Professional Designer in the 1945. In 1963, it changed its name to Society of Industrial Artists and Designers (SIAD) and again in 1986 to Chartered Society of Designers (CSD). In 1971, in response to a crisis of professionalism within the Society, it published a report entitled *Professionalism and the Designer*, which recommended the disbandment of several key elements of this code.<sup>115</sup> In 1980, the Society moved into a grand new premises in Bedford Square and offered its members use of this headquarters as a club.<sup>116</sup> However, by the 1990s, the Society had entered into grave financial debts and was forced to sell its lease to this building, auctioning its contents.<sup>117</sup> Membership of the Society continued to decline over this period (Figure A2). However, in recent years, membership has been increasing. The Society has been functioning as a UK Registered Charity since the 1980s. In 2011 it was granted powers by the Privy Council to establish a Register of Designers and has lately been focusing on the establishment of an accreditation scheme for UK design institutions.<sup>118</sup>

Although the SIA is often described as an important body in the development of the design profession, few historians have examined its role, function or identity in any detail. Maude and Lewis refer to the SIA as a key organisation in the promotion of professionalism of art. Writing in 1952, they are not convinced of its role as a Professional Society:

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<sup>115</sup> *Professionalism and the Designer*, Report of a Commission by the Society of Industrial Artists and Designers, (1971), Box 34, CSD Archive.

<sup>116</sup> Club membership was offered, at a fee, separate to qualified membership. CSD Yearbook, (1989), CSD Archive.

<sup>117</sup> CSD Auction listings, Undated, Box 101, CSD Archive.

<sup>118</sup> CSD AGM Carlton House Terrace, (December, 2012).

The government, through the Council of Industrial Design, has been seeking to encourage full professional status for commercial art, although the SIA has so far been able to do little more than issue scales of fees for commissioned work to guide businessmen when commissioning, issue a directory of artists and make surveys and salaries of employment'.<sup>119</sup>

Maude and Lewis are the only sociologists to have mentioned the SIA in their survey of the professions in Britain. Geoffrey Millerson's book claimed to make a comprehensive study of all professional societies and organisations, but overlooks the SIA. Interestingly, the Textile Institute, formed in 1909 in Manchester is listed in his survey.<sup>120</sup>

Histories of the CSD have only been written from the inside, by members of the Society. The SIA published its own annual record from 1947, entitled *Designers In Britain*, aiming to 'put British design on the map'.<sup>121</sup> This is analysed in Chapter Three. Anthony J Coulson's *Bibliography of Design 1851-1970* commented in 1979, 'A detailed history of the Society has yet to be written...The Society is best traced through its own Journal'.<sup>122</sup> In 2005, the gender dynamics of the Society's membership was brought into focus in a book by Gloria Moss, a lecturer in Human Resources and Marketing.<sup>123</sup> While this book deals in part with the gender imbalance of the Society's membership, its analysis is incorporated into a wider discussion about the role of gender as a factor in driving advertising and marketing campaigns. It is not

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<sup>119</sup> Maude and Lewis, *Professional People*, (1952), p.167.

<sup>120</sup> Geoffrey Millerson, *The Qualifying Associations*, (1964), pp.103-4.

<sup>121</sup> *Designers in Britain*, Vol.1-7, London 1947-1971. SIA Journal, (October, 1947), Box 56, CSD Archive.

<sup>122</sup> Anthony J Coulson, *A Bibliography of Design in Britain 1851-1970*, (1979), p.25.

<sup>123</sup> Gloria Moss, *Gender, Design and Marketing, How Gender Drives our Perception of Design and Marketing*, (2005), Foreword by Frank Peters CEO CSD.

considered in the context of the CSD's history or its concept of professionalism.

The only published history of the CSD was produced in 1980, to celebrate the Society's jubilee year. The author, painter and designer James Holland divided the book into 'key periods': pre-war 'infancy' 1930-39, post-war to Festival of Britain 1940-1951, post-war 're-emergence years of growth' 1951-60 and 1976 when the society received a Royal Charter.<sup>124</sup> This format mirrors histories of other professional organisations in design, such as *Fit to be Styled a Typographer*, by James Moran, which celebrated in similar terms the 'coming of age' of the British Typographers guild.<sup>125</sup> Holland wrote the history from a consciously personal perspective:

*Minerva at Fifty* will, I hope and intend, have something more to offer than the Society's self-congratulations. It is to an extent a critical survey of the fifty years since the Society's foundation- critical since what is recorded invites comment. I believe it was Clerihew Bentley, father of a distinguished SIAD member, who observed that Geography is about Maps, History about Chaps, and the chronicles of any Society must be very concerned with chaps. As a very senior member it has been my fortune to have known many of the more involved members, and a number of these have been personal friends.<sup>126</sup>

This personal approach is also singularly masculine in perspective. The book continually describes the designer in the male gender. Women are mentioned very rarely in the book, except to remark upon the Society's 'loyal' secretaries or wives:

Nor have Presidential wives failed to make their contribution to the frequent occasions when they have been required to stand at the presidential left hand, and

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<sup>124</sup> James Holland, *Minerva at Fifty*, (London, 1980), preface. Holland (1905-1996), was President of the SIA 1960-1 and Education Officer 1971-81.

<sup>125</sup> James Moran, *Fit to be Styled a Typographer*, *A History of the Society of Typographic Designers, 1928-78*, (1980).

<sup>126</sup> Holland, *Minerva at Fifty*; (1980), Preface.

they have kept their diaries assiduously and encountered reception lines while sustaining welcoming smiles.<sup>127</sup>

Such a summary of women's contribution is entirely unrepresentative of their role in the development of the Society throughout its history. Understandably, the bias within this text led Seddon to conclude that the SIA provided a context in which 'jobs for the boys could be negotiated'.<sup>128</sup> This thesis therefore represents an important opportunity to test this assertion against both qualitative and quantitative evidence from the Society's previously unseen archive.

The histories of British design by Noel Carrington, Michael Farr and John Gloag each offer a brief account of the Society's role. Joan Gloag stated that the SIA 'improved their status by the most exacting methods of admission to the society so that industry may rely on the qualifications and competence of their members, as industry in America relies on the tested abilities of members of the American Society of Industrial Designers'.<sup>129</sup> Michael Farr, writing in 1955 states that the Society 'might have become a trade union' according to its early identity, but focuses on its post-war 'reconstitution' when it was subdivided into two groups-commercial and industrial design- and issued a Code of Conduct for the Professional Designer.<sup>130</sup> Farr states that 'the Society's presence is more strongly felt in London than anywhere else', a feature for which he was also critical of the Design and Industries Association

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<sup>127</sup> Holland, *Minerva at Fifty*; p.56.

<sup>128</sup> Jill Seddon, 'Mentioned but denied significance, Women Designers and the Professionalisation of Design in Britain 1920-1951', *Gender and History*; (Vol.12, no.2, (2000)).

<sup>129</sup> John Gloag, *The English Tradition in Design*, (1947), p.83.

<sup>130</sup> Michael Farr, *Design in British Industry; A Mid-Century Survey*; (1955), p.230.

(DIA).<sup>131</sup> This image of the Society as elitist and exclusive was also intimated in Farr's comment 'as far as I know, the SIA did not intend to impose a closed shop'.<sup>132</sup> The claim that the Society was London-centric has been levelled at the Society many times throughout its history. The Digital Mapping Tool which accompanies this thesis presents data from which to test these assertions.

Jonathan Woodham explains that the 'origins of the CSD lay in the formation of the Society of Industrial Artists (SIA) in Britain in 1930, a time when the nature and definition of both designer and the design profession were a matter of public debate'.<sup>133</sup> Woodham has argued that the changes in the Society's name, from Society of Industrial Artists (SIA) to Society of Industrial Artists and Designers (SIAD) (1963) to Chartered Society of Designers (CSD) (1986) tells a story about the shifting definitions and representations of the design profession in Britain.<sup>134</sup> In an article in the *Journal of Design History*, Woodham also commented upon 'the relatively narrow social outlook' in the make-up of the design profession in Britain.<sup>135</sup> This thesis tests this assertion using archival evidence from the first professional body for designers in Britain. Avril Blake's 1986 biography of Milner Gray provides an insight into the character and outlook of the Society's founding member. Her account of the personality and lifestyle of Gray, who was nicknamed 'Hunting Crop Gray' and known for his 'bibbing parties' neatly illustrates Woodham's assertions

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<sup>131</sup> Farr, (1955), p.230.

<sup>132</sup> Farr, (1955), p.154.

<sup>133</sup> J M Woodham, *Oxford Dictionary of Modern Design*, (2004), p.75.

<sup>134</sup> Woodham,(2004), p.75.

<sup>135</sup> JM Woodham, "Managing British Design Reform I: Fresh Perspectives on the Early Years of the Council of Industrial Design", *Journal of Design History*, Vol.9, No.1, (1996), pp.55-65.

about the narrow social strata from which the early design profession was drawn.<sup>136</sup> She quotes Gray as having said, ‘The only thing that I have done that I think will stand the test of time is the setting up of the SIAD.’<sup>137</sup>

The international networks within which the CSD has been situated have not yet been fully explored by design historians, though they have been partially identified. Links to the Deutsche Werkbund, which is often referenced in the early issues *SIA Journal*, have not been explored. Frederic Schwartz’s invigorating analysis of this organisation sets its aims in a different direction to the SIAs.<sup>138</sup> Michael Farr states, ‘In 1949, a new body, the Association of Canadian Industrial Designers was formed with aims similar to those of the [SIA.] In fact, the Association has based its practice on the Society’s codes and schedules’.<sup>139</sup> The Society was involved in the foundation of both the International Councils of Industrial Design (ICSID) in 1957 and the International Congress of Graphic Design Associations (ICOGRADA) in 1963. The first constitutions of these international bodies are held at the University of Brighton Design Archives and confirm the SIA’s role, but a full critical evaluation of this relationship remains unwritten.<sup>140</sup>

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<sup>136</sup> Avril Blake, *Milner Gray*, (1986), p.9.

<sup>137</sup> Blake, *Milner Gray*, p.1.

<sup>138</sup> Frederic Schwarz, *The Werkbund, Design, Theory*; (1996),

<sup>139</sup> Farr, (1955), p.234.

<sup>140</sup> ICSID Constitution Adopted at the first General Assembly, Stockholm, Sweden, (1961), ICSID Archive, University of Brighton Design Archives. ICOGRADA ‘Pink Questionnaires, Members and Non Members’, Minutes of the 6th General Assembly, Dusseldorf, (16 and 17 October, 1974), 1963-66, ICOGRADA Archive, University of Brighton Design Archives.

An international perspective on the promotion of design was explored by Christopher Thompson in his 2011 study of design promotion bodies in New Zealand and Britain. According to Thompson, the New Zealand Industrial Design Council was set up in 1967 to ‘promote the appreciation, development, improvement and the use of industrial design in New Zealand’, suggesting the germination of the ideals and principles behind both the CoID and the SIA to the other side of the globe. His report of Milner Gray’s tour of New Zealand and Australia in 1949 and the establishment of the New Zealand Society of Industrial Artists, later renamed New Zealand Society of Industrial Designers (NZSID), gives a fascinating insight into the relationship between Professional Societies on a global scale.<sup>141</sup> While this thesis focuses on the structure, organisation and identity of the design profession in Britain, the Mapping Tool contains data with worldwide geographical co-ordinates and presents a significant source for future study in an international context.

#### **vii) Status and Social Distinction**

The concept of status is an important component of any study of professionalism. In some cases, historical accounts of much broader social, cultural and political change have been helpful. D L LeMahieu’s book, *A Culture for Democracy; Mass Communication and the Cultivated Mind in Britain Between the Wars* (1988), provides an excellent introduction to the inter-war period, during which time the SIA was established. Le Mahieu describes how new forms of mass entertainment threatened to upset traditional patterns of British culture, highlighting the complex and sometimes contradictory ways in

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<sup>141</sup> C Thompson, ‘Modernizing for Trade: Institutionalising Design Promotion in New Zealand, 1958-1967’, *Journal of Design History*, Vol.24, No.3, (2011), pp.225-6.



which this was experienced by artists alongside government. The process of how these groups led taste and negotiated collapsing distances of high and low culture can be read on a number of sites in British popular culture in the 1930s.<sup>142</sup>

Jonathan Woodham has discussed LeMahieu's work in the context of design reform, specifically looking at the early years of the Council of Industrial Design in a two-part article, 'Managing Design Reform' in the *Journal of Design History* (1996).<sup>143</sup> Woodham draws together a richly evidenced argument about the networks and circles of the design profession in its formative years. He shows that these networks were formed through personal and professional overlaps that connect in the social sphere, bringing to the fore the kind of nuance often overlooked by design historians.<sup>144</sup> This thesis investigates the ways in which these social-professional relationships impacted on the construction of a particular style of professionalism, which was culturally and socially reinforced by the narrow circles from which its leading propagandists were drawn.<sup>145</sup> This idea of the design profession as being self-supported and reinforced is key and illustrated in Figure A3.

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<sup>142</sup> D L LeMahieu, *A Culture for Democracy; Mass Communication and the Cultivated Mind in Britain Before the Wars*, (1988), p.3

<sup>143</sup> <sup>143</sup> Jonathan Woodham, Managing British Design Reform I: Fresh Perspectives on the Early Years of the Council of Industrial Design, *Journal of Design History*, Vol.9, No. 1, (1996), p.56.

<sup>144</sup> Woodham, *Journal of Design History*; (1996), p.56.

<sup>145</sup> Leah Armstrong, 'Design Circles', Diagram illustrating overlaps between professional and promotional bodies for design, 1945, (2013).

Pierre Bourdieu's work on 'how art worlds are formed, function and are institutionalised' is relevant and instructive.<sup>146</sup> In this thesis, two principle uses of Bourdieu's theory of social capital and distinction are deployed. Firstly, his definition of the 'cultural intermediary' is applied to the image of the designer presented in Chapter Six. Bourdieu used this term to refer to a new class of 'petite bourgeoisie', working in 'occupations involving presentation and representation, providing symbolic goods and services'.<sup>147</sup> This term has been widely appropriated by cultural and social historians. Keith Negus' article in the journal *Cultural Studies* (2002), sought to highlight the more precise meaning of the term. Rather than using the cultural intermediary as a casual short-hand for those working in the creative industries, he argues that the term points to 'the enduring distance between production and consumption'.<sup>148</sup> A key motif of this space is the blurred boundary between leisure and work, or as Negus puts it, 'personal taste and professional judgement'.<sup>149</sup> The sixth chapter of this thesis shows that by the 1950s, media representations of the consultant designer articulate this, presenting the designer 'at home' and 'at work'.

In *Forms of Capital* (1986), Bourdieu describes the composition of power within the embodied state, the objectified state and the institutionalised state. Bourdieu defines social capital as 'the aggregate of the actual/potential resources linked to the possession of a durable network of more or less

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<sup>146</sup> Marjo Wiberg, *The Textile Designer and the Art of Design*, (1994), p.124. See also Guy Julier, *The Culture of Design*, (2013).

<sup>147</sup> Pierre Bourdieu, *Distinction*, (1984), p.359.

<sup>148</sup> Keith Negus, 'The Work of Cultural Intermediaries and the Enduring Distance Between Production and Consumption', *Cultural Studies*, Vol.16, No.4, (2002), pp.501-15.

<sup>149</sup> Negus, (2002), p.505.

institutionalised relationships of mutual acquaintance and recognition, in other words, membership of a group'.<sup>150</sup> This description holds key significance in the structure, organisation and distribution of status within the design profession. Crucially, Bourdieu argues that these social groups are enacted, maintained and reinforced through material and symbolic exchanges. Bourdieu describes this as the 'alchemy of consecration':

All institutions which are designed to favour legitimate exchanges and exclude illegitimate ones by producing occasions (rallies, cruises, hunts, receptions) places (school, clubs) or practices (cultural ceremonies), which bring together in a seemingly fortuitous way, individuals as homogenous as possible in all the pertinent respects in terms of the existence and persistence of the group.<sup>151</sup>

The archival research in this thesis has produced many examples of how the design profession operates through these cultural ceremonies or 'rites of institution'. This includes the use of affixes as institutional symbols, the Annual Dinner of the CSD and the Faculty of RDIs, discussed in Chapter Three. However, this analysis re-considers Bourdieu's assertion that social capital is 'irreducible' to physical space. By illustrating the social arrangement of members of the CSD at the annual dinner party, it addresses the spatial arrangement of the profession, which is structured according to professional status. The Mapping Tool, analysed at the end of the thesis, poses a connection between status and geographical distribution on the British map by adopting heatmap technologies.<sup>152</sup>

## vii) Mapping the Professions

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<sup>150</sup> Pierre Bourdieu, *Forms of Capital*, (1986), p.84.

<sup>151</sup> Pierre Bourdieu, *Forms of Capital*, (1986), p.242.

<sup>152</sup> Heatmap technologies are explained more thoroughly in a Technical Appendix at the end of this thesis.

As long ago as 1936, Nicholas Pevsner noted the importance of ‘conditions of life and work’ on the creative output of the British designer. He famously wrote:

Many of those whom I saw have to spend their lives in small provincial towns, such as Stoke, Kidderminster, High Wycombe, Stourbridge, Halifax and so on. They live in dreary streets, work in bleak studios, and have no chance of travelling to refresh their imagination.<sup>153</sup>

Pevsner went on to explore this environmental view of creativity in his 1937 study *An Enquiry Into Industrial Art in England*.<sup>154</sup> Design historians Paddy Maguire and Jonathan Woodham have discussed this view as indicative of the narrow, metropolitan elitism which underpinned attitudes of the design reform movement in Britain.<sup>155</sup> In 1988, Richard Whipp argued that the identity, personal and professional, of those who worked in what is often blandly referred to as ‘the potteries’ was composed of a wide range of economic, social and cultural backgrounds. Whipp’s study showed that our perception of the image and identity of the ‘lowly potter’ to be an artificial construct that can be challenged on number of fronts, not least gender and geography.<sup>156</sup> Cheryl Buckley’s book, *Potters and Paintresses*, also presented compelling evidence of the substantial contribution made to the design

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<sup>153</sup> Nikolaus Pevsner, *Pioneers of the Modern Movement*, (1936), p.9.

<sup>154</sup> Nikolaus Pevsner, *An Enquiry Into Industrial Art in England*, (1937).

<sup>155</sup> Paddy Maguire and Jonathan Woodham, *Design and Cultural Politics in Post-War Britain*, (1998), p.112.

<sup>156</sup> Richard Whipp, Work and Social Consciousness: The British Potters in the Early Twentieth Century, *Past & Present*, No.119, (May, 1988), pp.132-157.

profession through a study of women designers in the pottery industry in Stoke-On-Trent, 1870-1955.<sup>157</sup>

Since then, the Spatial Turn in history drew attention to the role of place and geography as an agent for historical change. If, as Hal Foster states, anthropology became the compromise discourse of choice for historians after the Cultural Turn, then it could be argued that geography became the compromise language for historians from a range of backgrounds.<sup>158</sup> Design history, a discipline that might be considered especially cross-disciplinary in character, makes regular use of geographical rhetoric.<sup>159</sup>

In 1999, Jonathan Woodham stated a 'collective will to map the features of its geographical terrain and territorial limits in order to locate it more centrally within the academic curriculum'.<sup>160</sup> The apparently open category of 'space' became a kind of neutral canvas on which historians and theorists and projected their theories and ideas. While the invigoration of space as a

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<sup>157</sup> Cheryl Buckley, *Potters and Paintresses, Women Designers in the Pottery Industry, 1870-1955*, (1986).

<sup>158</sup> Hal Foster, *Design and Crime (and other diatribes)*, (2002), p.67. Clifford Geertz, anthropologist and key figure in the 'Cultural turn', compares this redefinition of history as 'not just the moving of a few disrupted borders, the marking of some more picturesque mountain lakes- but an alteration of the principles of mapping' in 'Blurred Genres: The Reconfiguration of Social Thought' in Geertz, *Local Knowledge, Further Essays in Interpretative Anthropology*, (NY 1983). Also see Bruno Latour, 'Entering a Risky Territory: Space in the Age of Digital Navigation', *Environment and Planning D: Society and Space* Vol. 28, pp.581-599.

<sup>159</sup> Nigel Whitely contributed to the debate stating, 'let's map out some of the main tendencies of their implications. We won't agree on the map, and we'll argue about the worth of some of the tendencies on the map, but we'll keep the discipline alive'. *Design Issues*, Vol.11, No.1, (Spring, 1995), pp.38-42, See also, J. M. Woodham (2005). "Local, National and Global: Redrawing the Design Historical Map." *Journal of Design History* Vol.18, Issue 3, pp. 257-267.

<sup>160</sup> Jonathan Woodham, 'Recent Trends in Design Historical Research' in Anna Calvera and Miquel Mallol (eds.), *Design History Seen from Abroad, Proceedings from the First International Conference of Design History and Design Studies, Barcelona*, (1999), pp.85-99.

category for historical enquiry has led to some original and exciting work, there are certainly some cases where ‘geography’ and ‘space’ were deployed in purely metaphorical terms that looked close to meaning very little. Urban historian Leif Jerram, in *Streetlife* (2010) advocates the study of place rather than space as a category for historical research. Aiming to ‘put the where in history’, his case studies in European history suggest that places impact on events on specific ways.<sup>161</sup> Historical geographer Robert J Mayhew has argued that space is not a way of solving problems in history, but simply a means of constructing ‘historical worlds’.<sup>162</sup> It is with this intention that this thesis has pursued its intention to map the design profession; as one way of seeing the design profession.

The project of mapping has also been propelled by the availability of digital resources which allow the historian to view historical data in multiple formats and platforms. Projects from literature, art and sculpture studies have recently sought to map their respective professions, employing computer software and harnessing digital techniques to deliver a visual map, as a means of focusing on ‘major political, social, economic and technological’ shifts that have affected their profession over time and across space.<sup>163</sup> Of these projects, the University of Oxford ESRC funded research project ‘The Other Within:

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<sup>161</sup> Leif Jerram, *Streetlife*, (2010).

<sup>162</sup> Robert J Mayhew, ‘A Tale of Three Scales: Ways of Malthusian Worldmaking’, LSE Seminar, (26 Jan, 2010).

<sup>163</sup> ‘Mapping the practice and profession of sculpture in Britain and Ireland, 1851-1951’, V&A Museum, University of Glasgow and Henry Moore Institute, <http://sculpture.gla.ac.uk/>, (Accessed 5 November, 2013, University of Brighton). ‘Art Maps’, Tate Gallery, University of Nottingham and University of Exeter, <http://www.tate.org.uk/context-comment/blogs/art-maps-work-progress>, (Accessed 5 November, 2013, University of Brighton). Maths Genealogy Project, North State Dakota University, <http://genealogy.math.ndsu.nodak.edu/>, (Accessed 5 November, 2013, University of Brighton).

Analysing the Collections at the Pitt Rivers Museum' (2009) directly inspired the drafting of the bid for this AHRC funded Collaborative Doctoral Award. This study aimed to investigate the changing structure of English ethnographic and archaeological collections from 1884 until the present day. A map was used as a method of visualising the geographical spread of accessions of objects in England over this period and in this sense was concerned with the issues of structure, shape and identity at the centre of this thesis.<sup>164</sup>

Another project, also initiated in 2009, *Impuls Bauhaus*, funded by the German Research Association, has been investigating the social network of the Bauhaus and its global influence.<sup>165</sup> In this case, biographical data based on qualitative PhD research has been used in combination with core data and a specially programmed software to produce an unbroken chain of Bauhaus social networks which are both publicly accessible online and through a touch-screen at the Bauhaus Universitat, Weimar, launched in May, 2009.<sup>166</sup>

It is no coincidence that academics began to map their fields around the time that Google Earth became available as an enabling tool. Jerry Brotton recently argued of the dangers and implications of using Google Earth as a tool in academic research.<sup>167</sup> Cartographers have been particularly critical of the seemingly unmediated methods of mapping adopted by those in humanities

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<sup>164</sup> Pitt Rivers Museum at the University of Oxford, <http://england.prm.ox.ac.uk/englishness-other-within-research-project.html>, 2009, (Accessed 17 Feb, 2012, University of Brighton).

<sup>165</sup> *Impulse Bauhaus*, (2009), <http://impuls-bauhaus.de/de/50-english>, (Accessed 9 Dec, 2013, University of Brighton).

<sup>166</sup> *Impuls Bauhaus*, (2009).

<sup>167</sup> Jerry Brotton, 'The Cartographic Rhetoric of Early Modern Globalism', LSE Seminar, Mapping History, (Dec, 2011).

and arts research.<sup>168</sup> It is important that academia continues to be alive to these concerns and participate in open dialogue as new tools and methods become available.

The British Council has been active in funding and exploring mapping as ‘one method of understanding the economic value of the creative industries’.<sup>169</sup> Its mapping outputs have taken a wide variety of configurations, collecting and presenting information in new and engaging ways. For example, an important and influential mapping exercise was undertaken by design curator Daniel Charny on behalf of the British Council in 2011. Entitled *The Incidental*, Charny created ‘a community generated website and news pamphlet created by and for the design community’.<sup>170</sup> First launched at the April 2009 Milan Furniture Fair, it reached an estimated twenty thousand people from over fifty countries, offering opinions, reviews, news, recommendations. Describing this as a ‘socially constructed map’, the interactive website became a platform on which designers could ‘drop by, record comments, tweet, email, text or use other forms of communication to add content’.<sup>171</sup> As such, it represents the unique responsive, dynamic character of contemporary design research. Although this thesis is clearly driven by historical questions, it also addresses these methods of contemporary design research, attempting to capture the concept of movement in design.

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<sup>168</sup> Brotton, (2011).

<sup>169</sup> British Council, *Mapping the creative industries, A Toolkit*, BOP Consulting, (2010).

<sup>170</sup> Daniel Charny, *The Incidental*, (April, 2012), <http://www.designsoftheyear.com/2010/02/14/daniel-charny-the-incidental-milan-furniture-fair-and-london-design-festival-italy-and-uk/>, (Accessed 25 October, 2013, University of Brighton).

<sup>171</sup> Daniel Charny, ‘Design History of Now’, Workshop, RCA, (23 September, 2013).



Somewhat paradoxically, the ‘Global Turn’ in design history saw design historians begin to think ‘extra territorially’ about some of the grand narratives of the discipline. Glenn Adamson, Giorgio Riello and Sarah Teasley’s publication *Global Design History* (2011) brought together a collection of work on this subject, in recognition of ‘an expanded geography’ of design history, ‘both in topics researched by design historians and in the sites of design historical practice’.<sup>172</sup> The authors confidently assert that the professionalisation of design is an ‘implicitly transnational topic’. This thesis defends the value of studying professionalisation as rooted to specific places and at key moments. It argues that the British interpretation of professionalism in design has leant heavily on specific forms, related to gentlemanly codes of behaviour and conduct. This thesis therefore defends the value of focusing on professional identity in a specifically national context.

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<sup>172</sup> Glenn Adamson, Giorgio Riello and Sarah Teasley, *Global Design History*, (2011), p.2.

## CHAPTER TWO

### **Methodology**

The original aims of this thesis were driven by the contention that the geographical distribution, spatial organisation and disciplinary make-up of the design professions had never been structurally examined. As such, many of its research questions are methodological as well as theoretical and historical. It is therefore necessary to explain and justify the strategies, processes and approaches used in the course of this research. This chapter will address seven aspects of these methodologies and approaches: i) Chronology and Geography of the Study; ii) Identifying Archives for Research; iii) Interpreting Archive Material; iv) Interviewing Designers; v) Mapping the CSD Membership; vi) Relationship between Qualitative and Quantitative Research; and vii) Collaborative Doctoral Award (CDA) Research.

#### **i) Chronology and Geography of the Study**

The process of professionalisation in design did not follow an even trajectory and has never in its history been uniformly accepted as an ideal across all groups. In order to account for this uneven texture, the analysis of the thesis focuses on specific moments within the process of professionalisation, using qualitative and quantitative research methods to illuminate and visualise the networks of the design profession at particular moments and in particular places.

A timeline (Figure A1) highlights the clusters of professional activity investigated. As indicated on this timeline, the research for this study has

focused on three periods in the establishment of the profession: 1930-1945, 1945-1960 and 1960-1980. Specifically, the material of most relevance to the research questions of this thesis related to the institution of the Society of Industrial Artists (SIA) (1930), the establishment of the SIA Code of Conduct for the Professional Designer (1945) and revisions to this Code (1945-1972). Chapters Three and Four, which deal specifically with the Society's formulation, adoption and revisions to this Code, reflect this chronology, focusing on the period from 1945 to 1980.

In the interests of historical coherency, the qualitative analysis has focused on the period 1930-1980. As discussed in Chapter One, the period after 1980 marked a significant period of transition in working practices in Britain. For instance, Ulrich Beck argues that from this point, 'new types of conducting and arranging life' can be linked to a greater sense of autonomy of the individual within the state and could be used to tell part of the story of the breakdown of homogenous social groups.<sup>1</sup> Significant shifts in the performance of the professions can therefore be tied to shifts in the structural, economic and social basis on which these were predicated after the 1980s.

For design historians too, 1980 has been recognised as a pivotal period of change. Professor of Design Culture Guy Julier has argued that 'the ways by which design is produced and how it is practiced have changed enormously since the 1980s'.<sup>2</sup> Within this, Julier identifies the deregulation of the financial

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<sup>1</sup> Ulrich Beck, Anthony Giddens and Scott Lash, *Reflexive Modernisation: Politics, Tradition and Aesthetics in the Modern Social Order*, (1994), p.13.

<sup>2</sup> Guy Julier, *The Culture of Design*, (Third Edition), (2013), p.24 .

markets and their exchange systems, the emergence of the ‘New Economy’, shifts in welfare services, planning laws, shipping, transportation, massive growth in consumer spending, off-shoring of design manufacture and technological change.<sup>3</sup> Many characteristics of this new role for design can be studied in the emergence of new intermediaries that shaped the representation and structure of the design profession, including a more dynamic design media in the 1980s, which stands in stark contrast to the representation of design before this point.<sup>4</sup> Ongoing work in the emergent field of contemporary design history have been set up to address this and a discussion between design history and this field has been evolving.<sup>5</sup> Locating and accounting for the shifting structure, organisation and identity of the design profession in Britain after 1980 would therefore require a thorough examination of these social, economic, political and cultural shifts.

Chapter Seven, which provides a summary analysis of the Digital Mapping Tool for the Design Profession extends the chronological frame, starting from 1959 until 2010. The reasons for this are practical and conceptual. From a practical perspective, it was discovered early on in the research process that the Chartered Society of Designer’s membership records were not formally recorded in its Yearbooks until 1959. It was therefore only possible to begin

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<sup>3</sup> Guy Julier, ‘10 Things I have learnt about Design Culture’, <http://designculturekolding.org/>, (16 March, 2013), Re-published by the author from the Columbian design magazine, *Proyecto Diseno*, (December, 2012), [http://www.designculture.info/reviews/ArticleStash/Guy%20Julier%20PDF%20\(1\).pdf](http://www.designculture.info/reviews/ArticleStash/Guy%20Julier%20PDF%20(1).pdf), (Accessed 10 Jan, 2014, University of Brighton).

<sup>4</sup> For instance: *Creative Review* (1980-), *Blueprint* (1983-), *Design Week* (1986-), portray a fundamentally different image of the design profession to that represented in *Design*, (1947-1986), *SIA Journal* (1945-1967) or *The Designer*, (1967-), three sources studied in this thesis.

<sup>5</sup> In July 2013 a series of workshops, funded by AHRC, entitled ‘Design History for Now’ took place at the Royal College of Art chaired by Dr Sarah Teasley.

mining the CSD membership data after this date.<sup>6</sup> Conceptually, the Digital Mapping Tool has been designed to visualise the structure, organisation and identity of contemporary design practice. It is, in this sense, the responsive output of the research, seeking to engage design researchers and design practice.

The geographical framework of this study also requires explanation. From the outset, a major aim of the thesis has been to visualise, animate and make accessible the geographical reach of the design profession, as represented through the membership records of the CSD. The Digital Mapping Tool for the Design Profession provides this function and Chapter Seven reflects on some of its geographic results. However, the CSD was primarily a London-centred Society and its activities, documented in its archive, were primarily London based. Another research project might map and research the membership records of other institutions, such as the Textile Institute (1910) in Manchester, to present a radically different view of the profession or focus specifically on regional networks that make up the CSD membership. It is hoped that the methods and tools established in this thesis might provide the impetus for such valuable future investigation.

## **ii) Identifying Archives for Research**

The archive of the CSD was the principle archive identified for investigation in the preliminary stages of this research. This consisted of 120 uncatalogued boxes which were moved to London from storage in Birmingham in 2010. Most of the earliest records for the CSD were destroyed in London during the

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<sup>6</sup>This is discussed more fully in the Technical Appendix, pp.305-313.

war, when privately housed by Honorary Secretary Comerford Watson. During the war, the material was housed in Stoke-On-Trent. The nature of this archive told, as all archives do, a story about the Society's relationship to its past. While the surviving documents relating to the SIA inception were neatly folded away by Milner Gray, the level of bureaucracy and administration accelerated throughout the 1980s and files were thrown together in a seemingly haphazard fashion.<sup>7</sup>

A vast array of material was available: financial, administrative, meeting minutes, exhibitions and events, social material, letterheads, certificates and awards, journals and magazines (national and international), photographs, exhibition catalogues, interview tapes, reports and salary surveys. The amount of material available made it necessary to work with a strict rationale, studying only the material related to the defined research questions. Although the material was not catalogued, Chief Executive Frank Peters prepared a summary document, which listed general contents of each box.

The CSD archive represents a large quantity of material, but given time constraints and the fact that the material was uncatalogued, forty six of these were closely researched systematically, one box at a time, over a course of seven months. These forty six boxes comprehensively covered the period under discussion, 1930-2010 and were identified in relation to the research questions of this study. Nevertheless, there is still much to be learnt and understood from the archive as a whole. Once catalogued and archived, it is hoped that this unique collection will form the basis for further historical

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<sup>7</sup> CSD Annual Report 1977 stated, 'Design research is a key area for growth and Milner Gray has now begun the systematic compilation of archival material relating to the growth of the society', Box 34, CSD Archive.

research. These might cover subjects outside of the parameters of this thesis: design management; economies of design practice; design education; design and national identities; Émigré design culture; governance and intellectual property.

One of the aims of this thesis has been to uncover the networks between designers and design organisations that have promoted, secured and governed design as a profession. To do so, it was necessary to conduct research in the archives of other design organisations. In many instances, the overlaps between these archives provided fruitful ways of thinking about how the design profession has been structured and represented.

The Design Council Archive, which is housed at the University of Brighton Design Archives, contains records from the Council's formation by the UK Board of Trade after the Second World War as the Council of Industrial Design (CoID). Although the aims of the CoID were not primarily professional, many of its functions and interests naturally implicated the organisation in issues to do with the designer's professional identity. This included the management of the Record of Designers, a point of contact between the designer and industry, for which it assumed responsibility after 1945. Additionally, the Council and its predecessor, the Council for Art and Industry (1933) acted as an agent in the formulation of attitudes to the designer's training, and a number of key reports from both institutions were identified and examined.

The Design Council Archive also contained photographic material from the exhibition *Britain Can Make It* (1946) and the *Festival of Britain* (1951). A

collection of portraits of designers formed another major source of information in relation to the image and identity of the designer. The Directors of the Council, Sir Gordon Russell (1947-59) and Paul Reilly (1959-77) were both Honorary Fellows of the CSD and were consulted upon aspects of the Society's professionalism at many key moments. The extant transcripts of the speeches of both men were examined.

The Royal Society of Arts (RSA) was an active force in promoting the individual status of the designer in Britain. This was most visibly achieved through the establishment of the Royal Designer for Industry (RDI) in 1936. This aimed to award 'sustained excellence in aesthetic and efficient design for industry' and the idea was first put forward at the Society's exhibition of Industrial Art at Burlington House in 1935. The Faculty of RDIs was set up to manage and administrate the election of this award, which was by system of peer-review. The archive of this Faculty was studied as a symbolic site through which an elite network of the design profession was mapped out and performed and is closely studied in Chapter Five of this thesis.

The Design and Industries Association (DIA) a voluntary design organisation established in 1915, forms another structure through which the design profession was imagined and represented. The archive of this organisation, which is still in operation, is housed at the V&A Archive of Art and Design. Membership of the DIA formed an important connecting link between many other design organisations within the profession. After the Second World War, the DIA and SIA shared meetings, particularly in regional areas. These overlaps were examined. The DIA Yearbooks form an important quantitative element of its archive and, although there was not adequate space to include



these in the quantitative mapping, this could form the basis of a useful exercise in the future.

A major aim of this thesis, as indicated in its title, has been to explore the agency of the designer within the process of professionalisation in design. To do this, a number of individual designer archives were identified and examined. This consisted of individual archives at the V&A Archive of Art and Design covering a range of design disciplines: product and interior designer Gaby Schreiber (1916-1991), industrial and graphic designer Milner Gray (1899-1997), architect and exhibitions designer Misha Black (1910-1977), illustrator Eric Fraser (1902-1983), architect designer Jacques Groag (1892-1962), textile designer Jacqueline Groag (1903-1986), furniture designer Robin Day (1923-2000) and textile designer Lucienne Day (1917-2010). The archives of two designers held at the University of Brighton Design Archives, Hans Arnold Rothholz (1919-2000) and FHK Henrion (1914-1990), both graphic designers, were also studied.

The majority of these designers were identified as of relevance because of their connection to the CSD and their prominent position within the profession which connects them to numerous other organisations and initiatives. They were all Fellows of the Society (FCSD) and many of them were Past Presidents, including Milner Gray (1945-6) and (1962-3), Misha Black (1954-5) and FHK Henrion (1963-4). They have all also been awarded RDI status, with the exception of HA Rothholz.

Studying these individual designer archives provided an important opportunity for reflecting upon the location of the CSD within a broader

design network. For instance, while Misha Black figures significantly within the archive of the CSD as a key protagonist in shaping the Code of Conduct (1945) the establishment of the General Consultant Designers Group (1953) and as president (1954-5) his archive presented this activity within a much wider context. Black was president, chairman and fellow of a cluster of design and architectural organisations in Britain and internationally. This included the Industrial Design Institute, International Council of Societies of Industrial Design, (ICSID), the Double Crown Club, the Royal Academy, the Council of Industrial Design, the Royal Society of Arts, the Institution of Mechanical Engineers and the Modular Society.<sup>8</sup> References to the SIA/D in Black's 'Smythson Featherlights' appointments diaries, between 1946-68, appeared relatively infrequently alongside these other organisations.

Two personal archives of architects and designers, Jack Howe and Erno Goldfinger were also studied. Again, these designers were identified due to their involvement with the CSD. Jack Howe was President in 1962-3 and Erno Goldfinger was appointed Fellow of the Society in 1964. Significantly, both of these archives were studied as part of the family's personal papers. It was a privilege to be invited to view architect and designer Jack Howe's archive at his home in Wimbledon. The opportunity to look through his personal and professional correspondence 'as he had left it', was unique and highly valued.<sup>9</sup> Although this archive had not been catalogued, Howe clearly invested a great deal of time, consideration and energy in devising a system to house this material within his office both for posterity and for general consultation. He

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<sup>8</sup> Misha Black Smythson Featherlight Diaries, 1946-68, Misha Black Archive, V&A Archive of Art and Design, AAD/1980/3/65.

<sup>9</sup>I am grateful to Susan Wright for inviting me to visit her father's house before it was sold, (June 2011).

had designed and built the cabinets and shelving which held together the archive. This revealed an interesting and under-explored subject of the designer as archivist.<sup>10</sup>

Erno Goldfinger's personal archive currently housed in his home at 2 Willow Road, Hampstead, London, care of the National Trust, revealed a similar level of archival attentiveness. Again, the opportunity to study this archive while working at his own desk was a unique experience. Goldfinger's professional papers, held at the RIBA Archives at the V&A Museum, were also studied in relation to his membership of the CSD.

This selection of archives not only represents a small proportion of the design profession as a whole, but specifically a London-centered group of designers whose careers have been celebrated and promoted by both design historians and design organisations. As such, they represent the activities of designers who took part in the structures and organisations set up to promote the design profession. On a practical level, empirical research makes it possible only to access the archives of those designers selected by archival institutions.

However, much of the evidence presented from the CSD archive has incorporated and animated the viewpoints of a much wider network of designers. Where these designers have been quoted, information on their disciplinary background has been gathered from the CSD Yearbook and included in the text. The Digital Mapping Tool for the Design Profession, analysed in Chapter Seven, also brings this wider network of the design profession into view, although individual names have been anonymised.

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<sup>10</sup> FHK Henrion's archive at the University of Brighton, some of which has at the time of writing yet to be catalogued, retains Henrion's original filing system.

### iii) Interpreting archive material

Some of the archive material used in the course of this research relates to well-known aspects of design history. This includes government reports on the designer's education and training, including the *Gorrell Report*, (1932), the *Hambledon Report*, (1936) *Design and the Designer in Industry*, (1937) and the *Weir Report*, (1943). By contrast, a large component of the CSD Archive had never been studied before. This included a significant report reflecting on the Society's views of professionalism entitled *Professionalism and the Designer* (1971),<sup>11</sup> the *Code of Conduct for the Professional Designer* (1945), and the CSD membership records. The analysis and examination of this new material in the context of the more established proved to be invigorating and illuminating aspect of the research process.

Part of the methodology of the thesis has also constituted looking at archive material in new ways. The concept of mapping, which drove the quantitative exploration, discussed in Chapter Seven, also infused the approach adopted to empirical research in archives of design organisations and individual designer collections. Overlaps, cluster points and networks have been identified by linking up evidence in the CSD Archive, the University of Brighton Design Archives, V&A Archive of Art and Design and the RSA Archives. Like the quantitative mapping, the qualitative research has sought to trace patterns of professional behaviour within the archives of design and design organisations.

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<sup>11</sup> A copy of this was also found in St Peters Library, University of Brighton, but has never been referenced by historians.

Furthermore, an intense and focused study of individual collections in Chapter Five, through the archive of the Faculty of RDIs at the RSA, provided the opportunity to map out the specific dynamics of one network through which the design profession has been defined and represented. A major aim of the thesis has been to articulate and formulate a way of looking at archives to build an image of the structure, organisation and identity of the design profession as it has moved through stages in its development. Identifying the exchange of Christmas cards, and the location of designers around the dinner table are suggested as two examples of how this can be done.

A significant element of the archive material studied in this research has been visual and it is therefore important to establish the priorities and methods used in dealing with this material. This includes photographs, sketches, illustrations and advertisements. The main purpose of this analysis is to identify and locate these objects within their social and professional contexts, rather than within an aesthetic framework. While aspects of their visual discourse have been identified, particularly in Chapter Six which deals with the image of the eye, the main aim has been to consider what these images might be representative of and how they connect to an evolving discourse about professionalism and professional cultures in Britain.

#### **iv) Interviewing Designers**

In response to the research aim to uncover the agency of the designer within the process of professionalisation in Britain, a total of twelve interviews were conducted with a range of designers for this study, from inside and outside

CSD membership.<sup>12</sup> An announcement in the CSD Newsletter in January 2011 invited members to be included in these interviews. Four members responded to this. Designers were also contacted outside the CSD network to account for the Society's low overall representation of the design profession and to access the perspective of those designers who had chosen not to join a Professional Society. Direct quotations from these interviews are cited throughout the thesis and used to illuminate aspects of the historical analysis.

Several sources of oral history now form an important component of design history research. These include *[Viva] Voices* and *National Life Stories: Artist's Lives*.<sup>13</sup> Both of these sources take the form of semi-structured interviews, where 'life stories' are constructed. By contrast, the interviews conducted for this research took the form of semi-structured conversations, which were recorded and transcribed afterwards. The aim of these interviews was to speak to designers specifically about the research questions of this thesis. Ethical approval for these interviews, which defined their specific relation to this research, was passed by the University of Brighton Ethics Approval Committee in January 2011.

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<sup>12</sup> These were: David Pearson, Industrial Designer and Engineer, (21 March 2011, 3 Feb 2012), Jo Milton, Interior Designer, (9 March, 2011), David Hillman, Graphic Designer, (14 April, 2010), Sebastian Conran, (2011), Clive Richards, Graphic Designer, (12 May, 2011), Andrew Ramsay, Engineer (10 May, 2011), Sir Terence Conran, Designer-Entrepreneur, (14 July, 2011), Barry Snowden, Architect and Designer, (19 July, 2011), John Sermon, Industrial Designer, (24 October, 2011), Judith Codarin, Interior Designer, (26 October, 2011), Ken Garland, Graphic Designer, (26 February, 2013), Emily Campbell, Director of Design at the RSA, (20 Jan, 2011).

<sup>13</sup> *[Viva] Voices* was established by Linda Sandino, Research Fellow in Oral History at the V&A Museum. These are available online at <http://www.vivavoices.org/website.asp?page=Context>, (Accessed 10 Jan, 2014, University of Brighton). *National Life Stories: Artists Lives*, British Library Sound Archive, <http://www.bl.uk/nls/artists>, (Accessed 10 Jan, 2014, University of Brighton).

Half way through the research, a box of taped interviews was discovered in the CSD Archive. This constituted a collection of twenty interviews of designers and Past Presidents of the CSD on cassette tape, conducted by Robert Wetmore, Past President of the SIAD (1976-7).<sup>14</sup> The interviews were conducted after this date, between 1982-6. While the quality of the tapes was in some cases very poor, it was possible to transcribe and analyse most of them<sup>15</sup>. Wetmore had intended these interviews to form part of the Society's archive and contribute to a social history of the design profession.<sup>16</sup> The format for the interviews was structured, following a precise pattern of questions, the first of which was 'What did your father do?' They resemble life-stories, covering subjects outside of design, but Wetmore often made interjections and many became conversational in style. Quotations from these interviews have also been used throughout the written thesis and, have been illuminative in many places.

Eddie Pond (1929-2012), President of the CSD 1981-2, told the Council that a copy of each of the tapes had been given to Professor Liam Hudson, Professor of Psychology at Cambridge University, though he admitted that he couldn't

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<sup>14</sup> This included Peter Hatch, (2 Dec, 1981), Noel Carrington, (15 March, 1984), David Carter (13 June, 1984), Michael Middleton (24 Nov, 1984), Jesse Collins (27 March, 1982), Leslie Julius (28 June, 1985), Peter Lord (5 April, 1982), David Harris (14 April, 1984), FHK Henrion (13 Feb 1981), Neville Ward (19 March, 1981), Jack Howe (17 March, 1981), Raymond Loewy, undated, Dorothy Goslett (23 Jan 1983), Sir Gordon Russell (29 July, 1976), Lord Reilly (31 May, 1984), Terence Conran (24 June, 1984), June Fraser (15 May, 1985), Box 38 CSD Archive.

<sup>15</sup> Interviews with Raymond Loewy, Jack Howe and Jesse Collins have been transcribed in part, but were of particularly poor quality.

<sup>16</sup> Eddie Pond summarised Wetmore's intentions as follows in a Report to Trustees, 1989: 'His premise was that the later and more important work of most successful designers is known and recorded. What we generally do not know and is subsequently of most interest is where they were born and what their parents did and what they did at school and where'.<sup>16</sup> Eddie Pond to Trustee Board, President and Director, (22 November, 1989), Box 38, CSD Archive.

think why.<sup>17</sup> Pond may not have known the interest Hudson had shown in the Society, which first became apparent in his publication of an essay entitled, *Frames of Mind, Ability, Perception and Self-Perception in the Arts and Sciences*, which won the Society's Burton Design Award in 1968.<sup>18</sup> It is unknown if these tapes in some way informed Hudson's views, expressed in the 1991 publication, *The Way Men Think*. This book, written with Bernadine Jacot, put forward the idea of the 'male wound', 'which generates needs and tensions in the male mind for which there is no direct female equivalent'.<sup>19</sup> In it, the authors argue that there is a 'tendency for men to dominate particular professions; science and technology especially'.<sup>20</sup> Although this link to Hudson is in some senses tangential, it does also indicate an intriguing connection between the design profession and academic research on masculinity and professional identity, both themes explored in this thesis.

Wetmore only interviewed two women: June Fraser and Dorothy Goslett, a fact for which he makes no explanation or justification. Fraser was a graphic designer at the Design Research Unit and President of the CSD 1983-4. Dorothy Goslett joined the Design Research Unit after the war as the first Design Manager in Britain and was a consultant to the CSD on matters of

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<sup>17</sup> Prof Liam Hudson's research concerned the relationship between intelligence and creativity and so these tapes would have been interesting to him, Obituary: 'Professor Liam Hudson', *The Telegraph*, (21 March 2005). Eddie Pond to Trustee Board, Box 38, CSD Archive.

<sup>18</sup> This was awarded between 1960 and 1972 for an essay related to design and contemporary society. Liam Hudson, *Frames of Mind, Ability, Perception and Self-Perception in the Arts and Sciences*, Burton Design Award, (1965), Box 34, CSD Archive.

<sup>19</sup> Liam Hudson and Bernadine Jacot, *The Way Men Think, Intellect, Intimacy and the Erotic Imagination*, (1991).

<sup>20</sup> It is unclear as to whether Hudson considered the designer as part of 'science and technology' or 'the other side of the coin: artists, poets and photographers', *The Way Men Think*, p.7.



professionalism. Wetmore's interviewing style is more formal throughout both these interviews. Wetmore was himself perhaps not as comfortable when interviewing women. In his interview with Dorothy Goslett, he starts by saying, 'Now you are the first woman I have interviewed, so I have to be careful',<sup>21</sup>

Pond made recommendations for the future of this archive, in which he criticised Wetmore's interviewing techniques. He told them, 'It is clear that he got an ego-trip from the experience, full of gossipy tit-bits rather than profound aesthetic statements'. He also said that he would 'carry on where Robert left off', with Robin and Lucienne Day being his first interviewees, and that the tapes needed to be re-housed in a proper storage system, 'not the old card-box file'. Neither of these proposals were acted upon.<sup>22</sup>

#### v) Mapping CSD membership

The digital methodologies adopted in this thesis were formulated in collaboration with the Cultural Informatics research group at the University of Brighton. This principally consisted of the use of Geographical Information Software (GIS) to analyse the membership records of the CSD. GIS is recognised as a unique tool in presenting both spatial and temporal change and therefore addressed the research questions of the thesis.<sup>23</sup> A number of

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<sup>21</sup> Interview with Dorothy Goslett, (23 Jan 1983), Box 38, CSD Archive.

<sup>22</sup> Eddie Pond to Trustee Board, (1989), Box 38, CSD Archive.

<sup>23</sup> A full examination of the use of GIS is addressed the Technical Appendix, pp.298-312.

projects in design and digital humanities research also provided an important backdrop to devising this methodology, as outlined in Chapter One.<sup>24</sup>

The data sourced for the Digital Mapping Tool of the Design Profession was comprised of both digital and hard copies of the Society's membership records. This consisted of the CSD Yearbooks dating from 1959-1989 and a live database of CSD membership data, accessed in 2010. In order to portray shifts over time, it was decided to take a decade based view of the membership using the Yearbooks for 1959, 1969, 1979 and 1989. The 'live' records were then recorded as 2010. This chronology is presented on the website.<sup>25</sup> Therefore, although the membership has been mapped by decade between 1959 and 1989, there is a twenty year gap represented on the Mapping Tool between 1989 and 2010.

As Alan R H Baker states in his critical examination of the relationship between geography and history, continuous recordings are extremely rare in both geography and history:

More usually, records have been made at particular times for specific reasons, using different methods or criteria, so that constructing a coherent and comparable picture of changes through time is at worst impossible and at best a difficult exercise demanding judgements which must themselves be challenged on either empirical or theoretical grounds, or even possibly on both counts.<sup>26</sup>

In the case of this project, the CSD membership data was co-ordinated and managed internally and subject to administrative errors. The limitations of the data itself were apparent throughout the scanning process and it was clear that

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<sup>24</sup> See Chapter One, pp.79-80.

<sup>25</sup> [csd.culturalinformatics.org.uk](http://csd.culturalinformatics.org.uk), (Accessed 10 Feb, 2014, University of Brighton).

<sup>26</sup> Alan R H Baker, *Geography and History; Bridging the Divide*, (2003), p.45.

some members were missing post-codes and disciplines. The process of cross-checking, while time consuming, was also a great stimulus in the thesis research, since it brought to attention a number of factors and categories not previously identified. For instance, it was established that in 1969 designers self-assigned their own design disciplines; an interesting example of the designer's agency in managing and constructing their own identities. The language used here was useful in forming background context for the formulation of Chapter Three, which is concerned with definitions of the profession.

#### **vi) Relationship between Qualitative and Quantitative Research**

The quantitative mapping of the CSD membership took place against qualitative archive research and in dialogue with contemporary design practice. This thesis argues that such data-based analysis takes on a greater meaning and significance in the midst of this activity. For this reason, the analysis of the Digital Mapping Tool appears at the end of the thesis, although aspects of its results will be included in earlier chapters. A Technical Appendix provides further detail on the technical means by which the Digital Mapping Tool was delivered as well as highlighting the roles played by collaborative partners, consisting of the Cultural Informatics Team, the University of Brighton Design Archives and the CSD.

The link between the qualitative and quantitative data is developed through the chapters of this thesis. Chapters Three and Four establish a history of the design profession in Britain and the network of design organisations and designers within this. This provides a valuable basis from which to interpret

the results of the Digital Mapping Tool. Chapter Five, *Networks of the Design Profession*, draws on quantitative and qualitative research, referring to archive material relating to the profession and the digital connections established through the Mapping Tool. A link is established between the two specifically in relation to the study of spatial arrangement of the profession, which, it is argued, has been structured according to social and professional status.

On a conceptual level, the Digital Mapping Tool and written thesis explore two ways of seeing the design profession. While the Digital Mapping Tool offers the opportunity to view the movement of the profession across Britain as a whole, the written thesis focuses in on specific networks centred around activity relating to design organisations. In this sense, it offers both micro and macro visions of the design profession.

#### **vii) Collaborative Doctoral Award (CDA) Research**

Writing in the *Journal of Design History* (December, 2013), design historian Clive Dilnot argued that ‘history has, in a sense, disappeared from design thinking and certainly from design research- which today acts as if it is in a permanent state of forgetfulness about what actually constitutes and forms design as we receive it’.<sup>27</sup> The imperative, as he sees it, is to ‘make design history relevant to design practice’.<sup>28</sup> The structure of this AHRC funded Collaborative Doctoral Award (CDA) brings the possibility of achieving such an aim into greater focus. The unique position of being connected to a

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<sup>27</sup> Clive Dilnot, ‘The Question of Agency in the Understanding of Design’, *Journal of Design History*; Vol.26, No.3, (September, 2013), pp.331-337.

<sup>28</sup> Clive Dilnot, (2013), pp.335.

professional body and an archive of the design profession brings the researcher into contact with both the histories of the design profession and their current circulation in contemporary design practice. While it is true to say that all historical research is framed by the conditions in which it is written, the structure and aims of the CDA model respond to a very particular set of academic imperatives.

Notions of collaboration and interdisciplinarity have become buzz-words in the academy over the past decade, but can be seen to hold different meanings in different contexts. This includes lending practical knowledge to a project, allowing space for experimentation, creative endeavour and generosity in the community context.<sup>29</sup> At the time of writing, the increased use of crowd-sourcing websites both to fund PhD research and Communities of Practice have also altered interpretations of collaboration.<sup>30</sup> It is therefore worth reflecting on the specific ways in which CDA research has shaped this study.

Although aspects of the digital mapping of this project might be considered experimental, the collaborative relationship between the CSD and Design Archives was formally established through the CDA scheme funding. This is important, since it provided a basic framework from which the practice of collaboration took place. It ensures that value is written into the project for both collaborative partners and that the Doctoral Researcher understands their role within this.

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<sup>29</sup> These were some of the approaches presented at a recent conference *Making Connections: AHRC Collaborative Doctoral Award Conference*, Kings College, London, (14 Jan, 2014).

<sup>30</sup> This includes 'Just Giving', [www.justgiving.com](http://www.justgiving.com) and 'Kickstarter', [www.kickstarter.com](http://www.kickstarter.com), (Accessed 10 Jan, 2014, University of Brighton).

In his introduction to *Advertising Cultures* (2004), Sean Nixon refers to the ‘informal knowledge possessed by practitioners’ which provides a rich source of information for the cultural historian.<sup>31</sup> Certainly, the CDA structure provides a unique context from which this kind of informal knowledge can be accessed. Attending meetings at the CSD and interviewing its members formed a crucial backdrop from which the research questions of this thesis were considered. It was, for example, through this close observation that the researcher gained an interest in the role of dress and performativity in negotiating professional identity in design. This led to a fuller consideration of this subject in historical context through the collection of portraits of designers in the Design Council Archive at the University of Brighton Design Archives. This method of close observation might be considered something akin to the anthropologist Clifford Geertz’ method of ‘deep hanging out’<sup>32</sup>. Indeed, this method, which refers to immersing oneself in a cultural context has been recognised as a methodology by contemporary design historians.<sup>33</sup>

Additionally, the collaborative structure of this research puts it in dialogue with ongoing debates about professionalism in design practice. By speaking to the CSD membership at the AGM in 2012 and providing updates through the CSD Newsletter, the researcher was able to feed back progress on the research throughout. This often prompted members to get in touch by email and letter,

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<sup>31</sup> Sean Nixon, *Advertising Cultures*, (2003), p.5.

<sup>32</sup> Clifford Geertz, *Deep Hanging Out*, (1998).

<sup>33</sup> Guy Julier has referenced this approach in *The Culture of Design*, (2013), p.6.

expressing their thoughts or contributing archive material for the project.<sup>34</sup> The design profession outside the CSD membership could also follow the research through an online blog.<sup>35</sup> It is hoped that this connection between design research and design practice can be further advanced through this thesis.

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<sup>34</sup> For example, having expressed an interest in Christmas cards, many members offered a selection of their own. Judith Codarin FCSD contributed four boxes of Christmas cards she had collected from design consultancies since the 1980s and has contributed these to the CSD Archive.

<sup>35</sup> Leah Armstrong, [www.designatlas.wordpress.org](http://www.designatlas.wordpress.org) (Accessed 10 Jan, 2014, University of Brighton).

## CHAPTER THREE

### Defining the Designer

In his book *Representations* (1997), Stuart Hall explains the function of language as a ‘signifying practice’.<sup>1</sup> His approach focuses ‘not on language as a general concern but on specific languages or meanings and how they are deployed at particular times in particular places. It points us towards a greater historical subjectivity’.<sup>2</sup> This landmark text emphasised the mobility and fluidity of language as a mechanism through which cultural, social and economic change is circulated. He argued that identities are always in dialogue and ongoing.<sup>3</sup> Historians and sociologists have written of the importance of professional discourse, through which a profession is defined, structured and represented as a practice. This language is both constitutive and representative: it is circulated within the profession and externally projected.

As Jonathan Woodham has observed, ‘The widely felt uncertainty of the connotations of terms commonly used in the inter-war years such as commercial art or graphic design, industrial art, or industrial design, reflected the inability of designers to establish a clear-cut professional identity or status. Indeed, the use of such terms can lend insights into the changing politics of professional validation’.<sup>4</sup> Sean Nixon and Andrew Saint have shown how language, titles and terminologies became sites of contention during

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<sup>1</sup> Stuart Hall, *Representations: Cultural Representations and Signifying Practices*, (1997), Introduction, pp.1-5.

<sup>2</sup> Hall, (1997), p.6.

<sup>3</sup> Paul du Gay, Stuart Hall, Linda Janes, Hugh Mackay and Keith Negus, (eds.), *Doing Cultural Studies, The Story of the Walkman*, (1997).

<sup>4</sup> Jonathan Woodham, *Twentieth Century Design*, (1997), p.167.



moments of ‘professional crises’ in the advertising and architecture professions, respectively.<sup>5</sup>

This chapter argues that, from a position of anonymity at the beginning of the twentieth century, a discourse was built up around the identity of the designer through the activities of government, voluntary organisations and Societies.

The project of defining design was driven by the central motivation to establish and secure it in a position of status. This chapter traces this process of definition through three main sites: promotional bodies for design, the first professional body for design, the Society of Industrial Artists (SIA) and sites of design education. Although these agents have worked to varying degrees of insight and impact, they have each shaped the structure, organisation and identity of the design profession as it has evolved between 1930 and 1980.

The first section, *Design Circles: Promotional and Professional Bodies for Design*, establishes early attempts to define the role of the designer. This involves a careful untangling of the aims and activities of promotional design bodies, voluntary and governmental, that were formed between 1915 and 1945. These are: Design and Industries Association; (DIA), British Institute for Industrial Art (BIIA); Council for Art and Industry (CAI); National Register of Industrial Art Designers (NRIAD); Royal Society for the Promotion of Arts and Commerce (RSA) and the Council of Industrial Design (CoID). The chronology of these organisations simplified in the timeline in (Figure A1) and their overlapping influence is also indicated in (Figure A2). These

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<sup>5</sup> Sean Nixon, ‘In pursuit of a professional ideal, Advertising and the Construction of Commercial Expertise in Britain, 1953-4’, in Peter Jackson, Michelle Lowe, Daniel Miller and Frank Mort (eds.), *Commercial Cultures, Economies, Practices, Spaces*, (2000), p.56. Andrew Saint, *The Image of the Architect*, (1980).

organisations attempted to carve out a position of expertise and authority for the designer in Britain. In some cases, this involved a process of making the individual status of the designer more visible. Tensions around this issue are presented through a series of letters exchanged in *The Times* newspaper in 1957, entitled 'The Anonymous Designer'.

The second section, *From Industrial Artists to Designers*, traces the history of the symbolic renaming of the Society of Industrial Artists (SIA) to Society of Industrial Artists and Designers (SIAD) in 1963. Both historians and designers have reflected upon this symbolism, but also questioned its relatively late occurrence. This section explains that the SIA membership was divided in opinion over attempts to change name between 1930 and 1963. This related to the disciplinary composition of the Society towards graphic design and illustration, which was more commonly associated with artistic practice. It also suggests that the SIA's resistance and reluctance to change was indicative of its general conservatism, which would also be demonstrated in later years in the attempts to revise the Code of Conduct.

When the SIA was established in 1930, Milner Gray stated that its aim was to act as an 'interpreter' between design and industry.<sup>6</sup> With this in mind, the third section, *Forums for Self-Definition*, analyses the shape, form and content of the Society's attempts to build up a discourse for the professional designer. It examines two specific channels of communication: the *SIA Journal* and its catalogue *Designers in Britain*, between 1930 and 1980. Throughout this time, the Journal underwent frequent shifts in image, identity, structure and content. In line with its aims to establish a more clear-cut professional status,

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<sup>6</sup> Milner Gray, Speech to North Staffordshire branch of the SIA, (1931), Box 95, CSD Archive.

the SIA also published *Designers in Britain, A Review of Graphic and Industrial Design in Britain*, which ran until 1971. Between 1947 and 1971, seven volumes of this book were published. This section will examine both texts as sites of self-definition, through which the society was aiming to establish and build up a professional discourse around the identity of the designer.

The fourth section, Design Disciplines and the Designer's Training, will highlight the role of education in shaping definitions of the designer in Britain between 1930 and 1980. This considers dramatic shifts to the structure and organisation of the art school and the internal definition of design as a discipline. Patterns will be identified within these shifts, specifically in relation to the conflicting representation of the artist and designer and enduring attempts by both government agencies and the professional designers to negotiate a balance between the identities of art and design.

### **i) Design Circles: Promotional and Professional Bodies for Design**

In the landmark text, *Keywords: A Vocabulary of Culture and Society*; Raymond Williams observed, 'It is interesting to note what words, in different periods, are ordinarily distinguished from or contrasted with art'.<sup>7</sup> Williams argues that art is often conflated with more 'useful' practices and specialised skills, stating: The artist is then distinct within this fundamental perspective not only from scientist and technologist (each of whom in earlier periods would have been called artist), but from artisan, craftsman and skilled worker who are now operatives in terms of a specific definition and organisation of work.<sup>8</sup>

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<sup>7</sup> Raymond Williams, 'Art', *Keywords: A Vocabulary of Culture and Society*, (1976), [1956], p.33.

<sup>8</sup> Williams, *Keywords*, (1976), p.34.

Williams highlights here the distinctions often made between art and industry. This general division forms a useful backdrop from which to read the publications and promotional practices of early design organisations, which were often concerned to define in strict terms what design *was not*. This conceptual division between art and design, whether on the surface or circulating beneath, formed the paradigm against which subsequent design policy, in relation to both professionalism and education, were formulated. It had profound implications on the imagined role of the designer, who fell somewhere between the two.

One of the most obvious and complex inconsistencies in the attempt to define the role of the designer lies in the persistent use of the phrase ‘industrial art’ instead of design. Early public exhibitions in Britain, such as the Royal Society for the Promotion of Arts and Commerce (RSA) 1847 exhibition of Industrial Art, are framed in these terms.<sup>9</sup> To some extent, the persistence of this phrase betrays the social background of the movement’s leading protagonists. For many in positions of authority at both professional and learned institutions, the term industrial art carried greater intellectual superiority to design, which invoked the common notion of mass production.

At the beginning of the twentieth century, attempts to negotiate the relationship between art and industry preoccupied and shaped the identity of design organisations, both in Britain and abroad. In Germany, the Deutsche Werkbund was established in 1907 to improve standards of design in manufacturing industry and everyday life’.<sup>10</sup> Frederic Schwarz states that, for

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<sup>9</sup> Michael Farr, *Design in British Industry*; (1955), p.190.

<sup>10</sup> Jonathan Woodham, *Oxford Dictionary of Design*, (2004), p.113.

the Werkbund, it was essential that the concept of 'fine art' was re-defined as unfashionable to achieve this purpose:

Members of the Werkbund were uncomfortable with the notion of art; they often put it in quotation marks, scoffed at it and in general recognised its inadequacy to the concerns they shared, concerns which usually brought them far from the space of the salon, the gallery or the museum.<sup>11</sup>

Thus, the project of defining design constituted a rejection of the notion of fine art. The Design and Industries Association (DIA) in Britain attempted to adopt this detached attitude. Founded in 1915 by Ambrose Heal, Cecil Brewer and Harry Peach, the Association was driven by the motive to 'bridge the gap' between art and industry. Heal, Brewer and Peach had visited the Werkbund's first exhibition in Cologne in 1914 and wanted to establish something on similar lines in Britain. Although many of the Association's founders, such as William Lethaby, came from a crafts background, 'the DIA insisted from the outset that it was concerned with industrial products and aimed at infusing a new standard of values into a civilisation which was largely based on mass production'.<sup>12</sup> In the DIA pamphlet, *Design in Industry*; Lethaby consciously avoided the use of the word art entirely from start to finish.<sup>13</sup>

While this may have been the case in theory, the DIA was always haunted by the arts and crafts tradition which confused and blurred its definition of the role of the designer.<sup>14</sup> A 'statement of intent' in the 1929 yearbook reveals a mixture of lofty idealism and pragmatic concerns. It defines the aim as, on the

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<sup>11</sup> Frederic Schwarz, *The Werkbund*, (1996), p.7.

<sup>12</sup> DIA, *Its History and Its Aims*, (1929), Box 98, SIA Archive.

<sup>13</sup> DIA, *Its History and Its Aims*, (1929).

<sup>14</sup> J M Woodham, *Oxford Dictionary of Modern Design*, (2004), p.113.

one hand, 'to awake all classes to a feeling of fitness and beauty' and on the other:

To convince the manufacturer by facts from our trade returns and from those of our rivals abroad that this is so, to make him think as much about design as about salesmanship, advertising and labour; and to make the public think as much about the design when it buys its dinner service or sideboard as it does when it buys its small car or evening frock.<sup>15</sup>

Much of the DIA's activity centred around debate and discussion, including lunch-time meetings and lectures, pamphlets and a Yearbook to promote the role of design. DIA lectures usually covered a range of design disciplines, from textiles, furniture to pottery.<sup>16</sup> A prominent member Herbert Simon remarked:

A comforting attraction of the DIA lay in its ability to bring together a group of artists, craftsmen, businessmen and industrial producers and give them an opportunity for discussion and exchange of ideas...Pioneers feel isolated and an Association gives them the luxury of occasional preaching to the converted.<sup>17</sup>

Discussions about the role of the designer therefore took place in relatively closed circles. The Double Crown Club, established in 1924, similarly viewed language as a tool through which to promote and advance the book design profession. Noel Carrington speaks fondly of this club in his interview with Robert Wetmore in 1985:

It was a club of mostly men, there were a few women who came later, who were devoted to the art of fine printing, not entirely books, but mostly books and at the monthly dinners at Kettner's...a paper was read perhaps by Meynell or Stanley Morrison or some foreign designer like Ralph Cock from Germany and then was discussed in quite serious terms at a high level of interest.<sup>18</sup>

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<sup>15</sup> William Crawford, Speech at Lunch Meeting, (Feb 24th 1931), DIA Archive, V&A Archive of Art and Design, AAD/1997/104.

<sup>16</sup> DIA Lectures Guestbooks, (1934-64), DIA Archive, AAD/1997/104.

<sup>17</sup> Herbert Simon, quoted in *D L LeMahieu, A Culture for Democracy*; (1988), p.158.

<sup>18</sup> Noel Carrington, Interview with Robert Wetmore, (15 March, 1984), CSD Archive.

Voluntary design organisations in the early twentieth century thus assumed the character and composition of gentlemen's clubs. Reflecting on the social outlook of its members, Carrington emphasised to Robert Wetmore that 'they weren't business men, tycoons or anything of that kind. They were people who, in their own way, aimed at improving printing in every respect'.<sup>19</sup>

The first publicly funded British design organisation was the British Institute of Industrial Art (BIIA). Incorporated in 1920, its aim was to raise standards of design in British manufacturing industry. Supported by government in the early years of its existence, the Institute established an exhibition gallery in Knightsbridge, London and a Bureau of Information about design, designers and design education. Although its collection covered a wide range of design disciplines, from posters to ceramics, there was a strong bias towards the handmade, over the mass produced. In 1923, the Institute's funding was withdrawn, but it continued to function, staging an exhibition, *Industrial Art and the Slender Purse*, in 1929 at the V&A Museum, London. As Yasuko Suga also comments, the Institute 'marked a significant prelude to the state patronage, or institutionalisation of modern design', notably through the establishment of the Council for Art and Industry, (1933), under the chairmanship of Frank Pick, an instrumental figure in both the promotion and professionalisation of design.<sup>20</sup>

After the First World War, this high level discussion and debate took place in the context of a newly established full parliamentary democracy and this was

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<sup>19</sup> Noel Carrington, Interview with Robert Wetmore, (15 March, 1984).

<sup>20</sup> Yasuko Suga, 'Purgatory of taste or Projector of Industrial Britain? The British Institute of Industrial Art', *Journal of Design History*; Vol.16, No.2, (2003), pp.167-185.

to have an impact on the terms on which design would be represented, identified and understood. As D L LeMahieu states, ‘what culture was appropriate for that democracy became a question of pitting the forces of the marketplace against the influence of an articulate minority’.<sup>21</sup> Writing in *The Studio* (1931), the illustrated magazine of fine and applied art, Head of London Transport Frank Pick (1878-1941) commented:

The term art has got into such disrepute. Art itself is to blame for this. It has allowed itself to become isolated, cut off from common life. It thinks of itself a work of art as distinct from articles of commerce. It thinks of itself in high, nay fancy prices as though to be cheap were unworthy of its pride.<sup>22</sup>

This language echoed an earlier government report entitled *South Kensington and its Art Training* (1912), which stated: ‘Industry will not adequately pay art; as a matter of fact, she looks down upon her as a flighty, impractical creature...In the majority of firms in the Potteries, they do without designers rather than pay them properly’.<sup>23</sup> The aim of establishing the designer in opposition to the artist was therefore both culturally and economically motivated.

Following the *Balfour Report on Trade and Industry*, (1927), the *Gorrell Report*, (1932), as it is known, represented the first major government enquiry into the promotion of industrial art. The Gorell Report was significant in its recommendation to set up a ‘central body to coordinate’ this task, focusing on the role of exhibitions as the method by which to ‘end the divide between fine

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<sup>21</sup> D L LeMahieu, *A Culture for Democracy*; (1988), p.3.

<sup>22</sup> Frank Pick, *The Studio*, 1931, Box 95, CSD Archive.

<sup>23</sup> Quoted in Christopher Frayling, *The Royal College of Art: One Hundred Years of Art and Design*, (1987), p.82.



and industrial art'.<sup>24</sup> Significantly, the SIA, recently established, features nowhere in the document, suggesting the Society's limited impact in government circles.

A number of exhibitions staged after the publication of the Gorell Report represented a more professional aesthetic approach to the presentation of industrial design in everyday life. This could be seen in the Dorland Hall exhibition 'British Industrial Art in Relation to the Home', June-July 1933.<sup>25</sup> The new standards set by this exhibition were compounded in the presentation of the 1935 RSA exhibition 'British Art in Industry', jointly organised with the Royal Academy and held in Burlington House.<sup>26</sup> As well as being a display of the 'importance of beauty in the articles of purchase to the public at home and abroad', this exhibition aimed to 'turn the attention of British artists to design in relation to industry' and 'to show a more frequent association of an artist's name with the article from his design'.<sup>27</sup> Although the content and display of the exhibition was criticised by Paul Nash and Herbert Read for its 'elaborate ornamentation and showiness',<sup>28</sup> it represented the first determined attempt to recognise the individual professional role of the designer in a public forum.<sup>29</sup>

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<sup>24</sup> *Gorrell Report*, or official title: *Art and Industry: Report on the Committee Appointed by the Board of Trade Under the Chairmanship of Lord Gorrell on the Production and Exhibition of Articles of Good Design and Everyday Use*, (1932), Government Reports folder, University of Brighton Design Archives.

<sup>25</sup> David Jermiah, *Architecture and Design for the Family in Britain 1900-1970*, (2000), p.92.

<sup>26</sup> Michael Farr, *Design in British industry: A Mid Century Survey*; (1955), p.233.

<sup>27</sup> Jonathan Woodham, 'British Art in Industry in 1935' in *Design and Industry: The Effects of Industrialisation and Technical Change on Design*, (1980), pp.39-44.

<sup>28</sup> Jonathan Woodham, 'British Art in Industry in 1935' in *Design and Industry: The Effects of Industrialisation and Technical Change on Design*, (1980), pp.39-44.

<sup>29</sup> Michael Farr, *Design in British Industry*; (1955), p.233.

As Miller, Rose and Otter state, the action of making a practice visible is an important part of the process of rendering it governable.<sup>30</sup> In addition to the greater clarity over the identity of the profession that had begun to emerge through exhibitions, the Council for Art and Industry (1933) recommended the establishment of the National Register of Industrial Art Designers (NRIAD) in 1936. This Register acted as a point of contact between designer and manufacturer. The Register had a public office and as such, can be read as a ‘rationalised scheme’, through which the designer’s identity could be known and valued.<sup>31</sup> Representatives to the board of governors for the Register were nominated from trade and professional organisations. This included the SIA, the Federation of British Industries (FBI), the Central Institute of Art and Design (CIAD) and the DIA.<sup>32</sup> This initiative therefore pulled together a number of overlapping institutions and individuals working towards the promotion of design as a profession. During the Second World War, the Register was maintained exclusively by the CIAD (1939-48), a body which represented approximately forty smaller art and design societies, under the

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<sup>30</sup> Miller and Rose, *Governing the Present: Administering Economic, Social and Personal Life*, (2008).  
Chris Otter, Making Liberalism Durable, Vision and Civility in the Late Victorian City, *Social History*, (2002), Vol.27, Issue 1, pp.1-15.

<sup>31</sup> Miller and Rose, (2002), p.7.

<sup>32</sup> DIA Annual Report, 1937, V&A Archive of Art and Design, AAD/1997/7/1.

direction of T A Fennemore.<sup>33</sup> In 1945, the Register was subsumed under state control of the newly founded Council for Industrial Design, (CoID).<sup>34</sup>

In 1936, the RSA made an important contribution to increasing the visibility of the designer through the establishment of the distinction of Royal Designer for Industry (RDI). This distinction was to be awarded to eminent designers in recognition of their achievement in the field of design and could be held by no more than thirty six designers at one time. According to Gordon Russell, the idea for its establishment was put forward by A J Milne during the Burlington House exhibition in 1935.<sup>35</sup> At the inaugural dinner for the establishment of the distinction of RI, as it was originally known, chairman Sir Henry McMahon stated that this award had been motivated by the aim to establish the reputation of the designer on an equal status with that of the Royal Academician (RA), a tradition of much longer standing:

In the Fine Art world we see that those who come to prominence there obtain their reward in the very coveted distinction of an RA. Why should not some similar distinction be conferred on those who come to prominence in industrial art? The institution of an academic distinction of this kind can only serve to enhance the

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<sup>33</sup> The aim of the Central Institute of Art and Design was to 'protect the interests of about forty artistic movements and organisations in the country while the war lasted, mainly by providing an information centre in London'. Michael Farr, *Design in British Industry*, (1955), p.207. Thomas Acland Fennemore was a wallpaper, textile and pottery designer and his papers are available at the V&A Archives of Art and Design, AAD/1983/3.

<sup>34</sup> Council of Industrial Design, First Annual Report, (1945), University of Brighton Design Archives. The Record was renamed several times in the CoID's history. In 1968 it was renamed the Designer Selection Service. In 1975, in response to the increased requests for engineering designers, the Record of Engineering Design Expertise was established in parallel to the Designer Selection Service. The two then merged in 1980. Design Council Annual Reports 1945-1980, University of Brighton Design Archives.

<sup>35</sup> Gordon Russell, 'The Work of the Royal Designers for Industry, reprint of a lecture given by Gordon Russell, CBE, MC, RDI, FSIA, to the Design and Industries Association, at Burlington House on October 6th, 1948'. *RSA Journal*, (22 Oct, 1948), pp.765-770.

status of designers for industry, and thus be of great personal benefit to a cause which has been too long neglected in this respect.<sup>36</sup>

McMahon later stated that while the design profession had been advancing with moments of ‘lucidity and confusion’, this celebration of the RDI, as it became officially known one year later, was a clear sign of the designer’s ascendance in British society.<sup>37</sup> Again, the structure of design was being modeled in relation to the structure of institutions of fine art.

When the Council of Industrial Design (CoID) was formed in 1944, it marked an important government commitment of public funding to the promotion of design for British manufacture and industry, both at home and abroad. The Council’s original aim was to ‘promote by all practicable means the improvement of design in the products of British industry’.<sup>38</sup> Although this remit did not extend to representing or promoting the role of the designer, the Council was naturally implicated in such matters through its functions to ‘co-operate with the education authorities and other bodies in matters affecting the training of designers’ and through the Record of Designers.<sup>39</sup> Members of the Council were careful to demarcate distinctions between promotional and professional bodies, while seeking to cooperate with professional organisations and ‘other voluntary organisations’ over issues of common interest.<sup>40</sup>

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<sup>36</sup> Sir Henry McMahon, ‘Institution of a Distinction for Designers for Industry’, Dinner at the Society’s House, 13 Nov 1936’, *RSA Journal*, (Nov, 1936), pp.2-10.

<sup>37</sup> McMahon, (Nov, 1936), pp.2-10.

<sup>38</sup> Council of Industrial Design *First Annual Report*, (1945-6), Design Council Archive, Annual Reports, University of Brighton Design Archives.

<sup>39</sup> CoID First Annual Report, (1945-6).

<sup>40</sup> CoID First Annual Report, (1945-6).

An example of the dialogue between these organisations occurred in 1957, in a public letter which appeared in *The Times* newspaper. Entitled ‘The Anonymous Designer’ and written by a ‘special correspondent’, it pointedly remarked upon some of the tensions and contradictions in the effort to promote and define the individual identity of the professional designer:

Something like a formal recognition has been granted to the industrial designer in the past few years. His activities have lost the marginal character which made them seem not quite an art and not quite a profession. Many writers have championed his right to be regarded as an artist. But his admission to the kind of professional niche occupied by the architect has yet to be accomplished.<sup>41</sup>

Summarising the reasons behind this semi-professional status, the writer questioned the reluctance of the design promotion body, alongside manufacture, to print the name of the artist or designer on a designed product.

Gordon Russell, Director of the CoID 1947-59, was quick to respond to the article. A letter from Russell was published the next day in which he stated:

Sir, in today’s interesting article...the sales value of quoting the designer’s name is mentioned. This is sound in the case of goods such as pottery, glass, textiles or furniture, for which the industrial designer has been solely responsible, though even here the consultant credited with the work is often called in to work with the firm’s staff designers.<sup>42</sup>

Russell questions the validity of the project to promote the individual status of the designer, stating that key differences lie in assigning a name to the individual work of the textile designer in contrast with the engineering designer, who works as part of a team. On the 9th January, Russell sent letters

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<sup>41</sup> A Special Correspondent, ‘The Anonymous Designer, Seeking a New Status in Industry’, *The Times*, (9 Jan, 1957).

<sup>42</sup> Gordon Russell, ‘The Anonymous Designer’, *The Times*, (10 Jan, 1957).

to Leslie Gamage at General Electric, Thomas Hutton at the British Productivity Council and Misha Black encouraging them to respond stating, 'I think it would be quite a valuable thing to do'.<sup>43</sup>

Responses published between the 14 and 19 January amounted to a series of spats between those working in illustration and textiles and those practicing in the field of engineering, each jostling for status within the definition of the designer. Leslie Gamage wrote to confirm his position that the engineering designer should be celebrated as part of a team.<sup>44</sup> W E Walters, President of the Institution of Engineering Designers (IED) wrote:

Sir, who really is the anonymous designer? The article under that title in your issue suggests that it is the industrial artist. That is not the position. If anonymity is the lot of anybody, it is the lot of the engineering designer, the man who has been described as 'the genius behind the works of all things mechanical and electrical'.<sup>45</sup>

Textile designer and President of the SIA (1956-7), Alec Hunter entered the debate on the 14 January. He praised the combined effort of the DIA, RSA, CoID in attempting to define a position of status for the designer.<sup>46</sup> Hunter defended the aim to promote the identity of the designer on an equal hierarchy, across disciplines, but admitted:

On the one hand there is essentially personal work of the illustrator and on the other the less personal but no less effective work of the designer director of an industrial undertaking concerned in the production of furniture, textiles, engineering, products, printing and book production and so on.<sup>47</sup>

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<sup>43</sup> Gordon Russell to Misha Black, Leslie Gamage and Thomas Hutton, (9 Jan, 1957) , Design Council Archive, University of Brighton Design Archives.

<sup>44</sup> Leslie Gamage, 'The Anonymous Designer', (12 Jan, 1957).

<sup>45</sup> W E Walters, 'The Anonymous Designer', (12 Jan, 1957).

<sup>46</sup> Alec B Hunter, President of SIA, 'The Anonymous Designer', (14 Jan, 1957).

<sup>47</sup> Alec B Hunter, 'The Anonymous Designer', (14 Jan, 1957).

This statement reveals the immense challenge of the SIA to reconcile the identities of a diverse range of design disciplines. The whole debate illustrated the very tender stages of the development of definitions of the designer's role. This was lodged, as *The Times*' special correspondent noted, somewhere between an art and a profession, working through moments of lucidity and clarity in the semantic and social definition of the professional designer.

## ii) From Industrial Artists to Designers

In spite of the SIA's aims to detach the definition of the designer from that of the artist, the Society continued to be named the Society of Industrial Artists until 1963, when the word Designer was incorporated into the title for the first time. The symbolism of this semantic shift has been noted by design historians and practitioners. Avril and John Blake found it indicative of 'the way in which in Britain interest was still dominated by a concern for the artistic qualities of craft based consumer products'.<sup>48</sup> Jonathan Woodham has also remarked that the Society's omission of the word design from its title reflects the period in which it was conceived when 'the nature and definition of design and the design profession was still a matter of debate'.<sup>49</sup> For designer Terence Conran, the title SIA symbolised the designer's anonymous status in British public life: There weren't very many of us in those days. People would ask you, 'What job are you doing?' I would say, 'I'm a designer' and they would say, 'Oh you mean you are an artist?' I said, 'Well I hope so, but my main task is being a designer.' You know, it was called the Society of Industrial *Artists*...<sup>50</sup>

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<sup>48</sup> Avril and John Blake, *The Practical Idealists, Twenty Five Years of Designing for Industry*, (1969), p.12.

<sup>49</sup> Jonathan Woodham, *Oxford Dictionary of Modern Design*, (2004), pp.75-76.

<sup>50</sup> Terence Conran, Interview with Leah Armstrong, (14 July, 2011).

For Conran, this anonymity was associated with low wages and limited public knowledge or recognition of the role of the designer.<sup>51</sup>

Between 1930 and 1963, the Society continued to flit between the identities of Artist and Designer in an apparently arbitrary manner. The majority of the SIA membership practiced in the fields of graphics and illustration where the title commercial artist was used more frequently than designer. This is confirmed in the signatories on the SIA's Articles of Association, in which six out of seven of the founding members identified themselves as Artist.<sup>52</sup> In addition to Milner Gray, this included painter and illustrator Septimus E Scott (1879-65), sculptor and silversmith Harold Stabler (1872-1945), illustrator Lilian Hocknell (1891-1977), architect and graphic designer Oliver Bernard (1881-1939), and James Morton, a textiles designer and, according to Gray, 'the only one to have styled himself a designer', an elusive statement which is never more fully explained.<sup>53</sup>

Although the term industrial artist continued well into the twentieth century, it began to be used more reluctantly by those in circles of design reform. Frank Pick, appointed Honorary Fellow of the Society in 1945, commented in 1931 that 'Industrial Artist: the phrase is not a particularly happy one, but it must serve'.<sup>54</sup> SIA Council attempted to make revisions to the title several

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<sup>51</sup> Conran, Interview with Leah Armstrong, (14 July, 2011).

<sup>52</sup> Milner Gray, *The Beginnings of the SIA, Design in the Thirties*, Talk at V&A Museum, (8 November, 1979), Box 98, CSD Archives.

<sup>53</sup> SIA Articles of Association, (1930), Box 98, CSD Archive. Milner Gray makes this comment in *The Beginnings of the SIA, Design in the Thirties*, Talk at V&A Museum, (8 November, 1979), Box 98, CSD Archives. An additional signatory, Gordon W Nichol, also listed as 'Artist', could not be identified and was not included in the CSD Yearbook, (1958).

<sup>54</sup> Frank Pick, *The Studio*, (1931), in CSD Archive, Box 95.



times, but appears to have been paralysed by a reluctant membership. In 1937, the *SIA Journal* reported that the Council intended to submit proposals for an Extraordinary General Meeting to alter the title to Association of British Designers, but this was never taken any further.<sup>55</sup>

In 1952, SIA Council again argued that there should be a change of name to incorporate the word Design and a vote was taken at the Annual General Meeting. Lynton Lamb, Illustrator and President of the Society 1951-2 stated, 'It is clear that the majority is against change. In any case, it is almost characteristic of British organisations that their names bear little relationship to their activities'.<sup>56</sup> In 1963, a motion was finally passed to include the word designer in the title. FHK Henrion later took credit for this, as acting President 1963-4, proudly stating, 'The D in SIAD was added under my Presidency'.<sup>57</sup> However, a series of letters between the Society's secretary and their lawyer suggest it may have been due to more pragmatic reasons. The Society's lawyer wrote :

Whilst I appreciate that it may be normal practice for members of the society to be referred to as Designers, it strikes me as being rather illogical and inconsistent with the Society's title if the word Designer is used in preference of Artist'.<sup>58</sup>

Moreover, the lawyer recommended that the appearance of the word design in the Society's title would make a more convincing application for Royal

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<sup>55</sup> *SIA Journal*, (Jan, 1937), p.8.

<sup>56</sup> *SIA Journal*, (March, 1952).

<sup>57</sup> FHK Henrion, Speech at launch of the Design Business Group, FHK Henrion Speeches, Undated. University of Brighton Design Archives. Henrion was also involved in the formation of the International Committee for Graphic Design Associations in 1963.

<sup>58</sup> Letter Gavin Turner, Slaughter and May, to Anne Townsend, SIA Secretary, (17 October, 1962), Box 100, CSD Archive.

Charter, a long-term ambition. The Society was renamed Society of Industrial Artists and Designers (SIAD) in 1963.

The SIAD was keen to point out the symbolism of this achievement. The *SIA Journal* stated, 'Design is now an established profession. It no longer needs an artistic apologia'.<sup>59</sup> *Design* magazine, commenting upon the change in May, 1963, John E Blake wrote that the renaming of the society 'signified a change of attitude that could be of critical importance to the future of industry and its ability to serve the needs of society'.<sup>60</sup> He added, 'Today we are beginning to grope our way towards an understanding of design as something inseparable from the industrial and marketing processes'.<sup>61</sup> Less optimistically, Blake noted that the fact that the SIA did not feel able to fully shed its associations with art, was ominous for the profession:

The internal struggles have left their mark, most obviously in the retention of the old initials SIA, an uneasy concession to a tradition that owes much to the origins of the Society and to the nature of its membership'.<sup>62</sup>

This reluctance to take a definitive stand on the identity of the designer reflects the SIA's inability to find a language for design that would adequately capture the evolving status of design as a profession. The Society's attempt to do so can be read through two of its publications, the *SIA Journal* and *Designers in Britain*.

### iii) Forums for Self-Definition: *SIA Journal* and *Designers in Britain*

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<sup>59</sup> Richard Negus, President Elect, *The Designer*, (April, 1977), p.2.

<sup>60</sup> John E Blake, *Design*, (May, 1963), p.197.

<sup>61</sup> Blake, *Design*, (1963), p.197.

<sup>62</sup> Blake, *Design*, (1963), p.197.

As E M Thomson states, professional journals ‘function as professional communication networks, defining professions to themselves and to others’ and can be read as ‘mechanisms of professional self-realisation’.<sup>63</sup> The Royal Institute of British Architects (RIBA) first established *Transactions* (1835) in which the papers read at the General Meetings were published and a companion series of printed notices and leaflets on RIBA activities were gradually developed into *RIBA Proceedings*. In 1885, a new and improved series of *Transactions* and *Proceedings* was started, which was to become the *RIBA Journal* in 1894.<sup>64</sup> From 1905, the Architectural Association (AA) also moved from its *Notes* format to a journal, which ran until 1965.<sup>65</sup> The engineering institutions published a large volume of journal material, with *Proceedings and Transactions* published by the Institution of Civil Engineers. By 1856, this was renamed *The Engineer* and in 1866 was again published under the new title *Engineering*.<sup>66</sup> The Law Society founded its *Gazette* in 1903.<sup>67</sup> These publications underlined and gave stronger validity to the professional identity of these groups.

The *SIA Journal* was first published in the form of a news bulletin to membership in 1934, responding to the establishment of membership groups outside London. Since then, the content, structure and identity of the Journal fluctuated according to shifting definitions of the role and identity of the

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<sup>63</sup> E M Thomson, *The Origins of Graphic Design in America, 1870-1920*, (1997), p.37.

<sup>64</sup> Angela Mace, *The RIBA: A Guide to Its Archive and History and essay by Robert Thorne*, (1986), p. 236.

<sup>65</sup> *Architectural Association Journal, 1905-1965*, RIBA Archives, V&A Museum.

<sup>66</sup> RA Buchanan, *The Engineers, A History of the Engineering Profession in Britain, 1750-1914*, (1989), p.26.

<sup>67</sup> E M Thomson, (1997), p.37.

designer. An analysis of the structure, form and content of this journal from 1934-1967 shows that it has been a testing ground and forum for self-definition and a space through which a professional discourse in design, both visual and linguistic, has evolved and taken shape. Frequent revisions to the structure, image and content of the Journal reveals the sense of uncertainty which characterised attempts to define the designer.

In summary, the *SIA Journal* underwent four fundamental shifts in outlook which are studied in this section. From 1934-1945, it provided a practical function as a channel of communication from Council to membership. After the war, between 1948-1957, it became a more inward-looking forum for self-definition, through which members contributed articles, opinion pieces and exchanged comment, both visual and textual. During this time the cover design for the Journal was a point of debate and subject to regular changes. In 1957, the Journal assumed a more sober newspaper format, mirroring the image and structure of the *RIBA Journal*. In 1966, the *SIA Journal* was renamed *The Designer* and a new editor, appointed from outside the Society, shifted its outlook, arguing that it should establish itself as the voice for the entire profession. The following section presents key episodes in each of these four periods as evidence of the Society's shifting definition of the role of the designer.

Edited by the Society's secretary Peter Ray and founder Milner Gray and published from Gray's home in Queen Anne's Gate, the SIA's first Bulletins, 1934-1948, provided information for members on a number of issues: the formation of Council, committee activities and the activities of members in Staffordshire, Manchester and Liverpool. Social events were advertised, such

as monthly luncheons, but the Journal was not yet reflexively engaged in the interests or personalities of its members, serving as a top-down channel of communication. In 1939, under the presidency of Clive Gardiner, (1937-8), the Bulletin was given a colourful and more decorative image, with a striking cover design, by Eric Fraser and typography by Leonard Beaumont, (Figure A4).<sup>68</sup> The image used for the cover design is a re-appropriation of Fraser's menu design for the Society's inaugural dinner at the Café Royal in 1929 (Figure A5).<sup>69</sup> The illustrative drawing style shown here reflects the Society's early artistic leanings.

Clive Gardiner stated that 'the publication of this new edition of the Bulletin' represented a more pleasant greeting from the Council to its members.<sup>70</sup> This issue contained articles on recruitment and advertisements to attract new members, suggesting that the re-design of the Journal may have been an attempt to invigorate waning membership figures. It also reported a significant rise in the number of requests for designers from industry, and of requests for 'lecturers and writers on commercial and industrial design subjects', asking any members 'who can write or lecture in any aspect of design to please inform the secretary'.<sup>71</sup> This statement indicates the tender stages of a discourse on the role and identity of the designer in Britain.

Publication ceased during the Second World War (1939-45) and in the years closely following, the Journal was published in bulletin sheet format. It

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<sup>68</sup> *SIA Bulletin*, Number One, New Series, (April, 1939), CSD Archive.

<sup>69</sup> Eric Fraser, Menu for Inaugural Dinner of the SIA, (9 May, 1930), Eric Fraser Archive, V&A Archives of Art and Design, AAD/2000/14/357.

<sup>70</sup> Clive Gardiner, *SIA Bulletin*, (February 1939), Box 95, CSD Archive.

<sup>71</sup> Clive Gardiner, *SIA Bulletin*, (February, 1939), p.3.

reported on the drafting of the Code of Conduct as well as the appointment of members to positions in design. By February 1948, a new format was launched, presenting a fresh face for the society and inviting members to communicate their viewpoints, concerns and interests. The covers of these Journals were designed by Norbert Dutton (Figure A6). Dutton had previously been responsible for similar cover design for *Art and Industry* (1934) edited by Herbert Read.<sup>72</sup> These covers were more design-driven than illustrative, suggesting a newfound maturity in relation to defining the design profession. Alec Hunter later said that these presented a ‘rational’ and ‘reasonable’ face for the Society, with their clear numbering.<sup>73</sup>

This new Journal established a place for the personality, cultures and image of the professional designer. The first, published in February 1948 stated that it would be a publication ‘for and by designers’:

We hope that the Journal will not merely serve to keep members in touch with the Society’s activities, but will achieve recognition as the official mouthpiece of the profession. In these days when so many people have so much to say on every aspect of design, it is very desirable that practitioners themselves should have a means of making them known for their point of view.<sup>74</sup>

This statement highlights the importance of debate and discussion as a tool through which the identity of the designer would be built. This role of the Journal was extended through the introduction of advertisements in the back pages, which often showcased member’s work. These pages make visible the overlaps and connections between designers and the advertising industry.

Advertisements designed by Ashley Havinden (for Crawfords, the advertising

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<sup>72</sup> *SIA Journal*, No.1-9, CSD Archive.

<sup>73</sup> Alec Hunter, *SIA Journal* Issue 7, (June, 1949), CSD Archive.

<sup>74</sup> *SIA Journal*, Issue 1, (February, 1948), Edited by Norbert Dutton.

firm and for the *Shell* oil company) and FHK Henrion (for *Winsor and Newton*) were included, among others.<sup>75</sup> These both underlined and complemented the cultures of professionalism presented through the broader content of the Journal, often drawing on masculine imagery. For instance, an advertisement for CPV Advertising, which ran regularly from 1951-54, (Figure A7), encapsulates this, showing three men, ‘the advertising team’, bound together by a connecting tattoo of a naked woman on their chests.<sup>76</sup> The precedent for this masculine imagery draws on similar references and style to that of Clive Gardiner’s 1939 invitation to the SIA dinner, (Figure A8).<sup>77</sup> The Society’s visual discourse for the professional designer was, therefore, highly gendered.

By the tenth issue, a new editor, Eric Ferguson, began to include illustrations on the cover, reverting to a more artistic leaning, (Figure A9).<sup>78</sup> The decorative ornamentation of these covers became a point of concern for those who felt them inappropriate for a professional body. Misha Black wrote in complaint:

Sir, may I plead for a reticent anonymity in the journal’s future cover designs. I am sure that the attenuated numerals and the convolute trees both have their admirers but would it not be wiser to leave controversy to the interior and clothe its digestive ramblings with a more poker faced exterior?<sup>79</sup>

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<sup>75</sup> Between 1948 and 1957, this included: The Monotype Corporation Ltd, Reinart, The Studio, Everetts Advertising Ltd. Winsor and Newton, Brown Knight and Truscott Ltd, Crawfords Advertising. Shell Refinery, Council of Industrial Design. Laytons, Jaguar, Crawfords, Rowneys, Morris of Glasgow, Typographica, Imperial Chemical Industries Limited, Image magazine, Alan Best Exhibitions, ICI, CPV Advertising, Reeves, Design, Monotype and Spicers.

<sup>76</sup> Advertisement for CPV Advertising, *SIA Journal*, (December, 1951), p.10, CSD Archive.

<sup>77</sup> Clive Gardner, ‘Fetch Me My Boots’, Menu design for Minerva Dinner, 1938, Box 95, CSD Archive.

<sup>78</sup> Cover design by unknown, *SIA Journal*, No.10, (August, 1949), CSD Archive.

<sup>79</sup> Misha Black, *SIA Journal*, No.11, (October, 1949), p.17.

However, his view did not represent the entire membership. In contrast, lettering designer, illustrator AS Page wrote:

I would like to see as much variety as possible in the cover designs of the SIA Journal. Poker-faced exteriors usually cover a multitude of sins.<sup>80</sup>

In 1949, SIA Council held a meeting in which ‘careful consideration was given to the proposal of the Editorial Board that students registered with the society should be offered the opportunity of designing the covers of the Journal.

Council regrets that it felt unable to agree to this proposal as it was decided that a permanent cover appropriate to an established professional body should be adopted as soon as possible’.<sup>81</sup> The question of what was appropriate continued to fluctuate throughout the shifting definitions of the design profession.

Under the distinctive editorship of Barbara Jones, illustrator and broadcaster, between 1951-53, the content of the Journal assumed a more lively character than had been the case hitherto, as recognised by James Holland.<sup>82</sup> In her first issue as editor, Jones appealed for members to become more engaged in the Journal, ‘knowing how wittily and tirelessly all SIA members can talk scandal, money and even art’.<sup>83</sup> Jones tilted the Journal inwards, towards membership, so that it might reflect the personalities and cultures that constituted the profession in these years. A bright, talented and passionate communicator through both image and text, Jones stated that ‘the hideous prospect of monotony and boredom thus opened out can only be averted by your action,

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<sup>80</sup> AS Page, *SIA Journal* No.12, (December, 1949).

<sup>81</sup> *SIA Journal* (14, April, 1950).

<sup>82</sup> James Holland, *Minerva at Fifty*; (1980), p.15.

<sup>83</sup> ‘Speak Parrot’, Barbara Jones, *SIA Journal*, Issue 29, (August, 1952), p.1.



your thoughtful letters on momentous themes, your stern (but never vitriolic) denunciation of abuses, your reasoned arguments, your entertaining nonsenses.<sup>84</sup>

In addition to subjects relating to technical matters, salary and exhibition reviews, the Journal now found a wider scope which considered the lifestyle and personality of the designer. A special feature commissioned by Jones, entitled 'The Designer' in August 1952, included articles written by Ernest Race, James Boswell, Laurence Scarfe and Hugh Casson, who each reflected on the personality traits and lifestyle characteristics of the designer.<sup>85</sup> Jones' approach was continued by Ruari McLean, (1917-2006), who became editor in 1953.<sup>86</sup> A typographer, and latterly typography historian, McLean was keenly interested in issues of the status and development of the design profession.<sup>87</sup> Like Jones, he regularly invited members to make contributions and felt that the Journal should reflect, rather than lead, SIA membership. In April 1953, he wrote, 'We need a new cover. We think that a new cover every six issues or so (more often still when we are rich) is both jollier and more in keeping with the nature of our society'.<sup>88</sup> Figure A10 shows three variations of the cover

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<sup>84</sup> See Catherine Moriarty, 'Drawing, Writing and Curating: Barbara Jones and the art of arrangement' an essay to accompany the exhibition *Black Eyes & Lemonade: Curating Popular Art* at the Whitechapel Gallery, 9 March-1 September 2013.

<sup>85</sup> 'The Designer and His Car', by Ernest Race, 'The Artist and His Holiday Resorts', by Laurence Scarfe, 'Party Conversation' by James Boswell and 'Chez Graffiss', a commentary on the interior decoration of the typical designer's home, by Hugh Casson, *SIA Journal*, (August, 1952). These are analysed in closer detail in Chapter Six.

<sup>86</sup> CSD Annual Report, (1953), CSD Archive.

<sup>87</sup> See Ruari McLean, *Magazine Design*, (1969), *Typography*, (1980), *How Typography Happens*, (2000).

<sup>88</sup> *SIA Journal*, (April, 1953).

designs commissioned by McLean.<sup>89</sup> During this time, the Journal also gave space for members to present their interests and eccentricities. Art continued to hold a secure place in the pages of the Journal. In August, 1953, Malvina Cheek discussed the ‘pleasures of painting’, while FHK Henrion and Stuart Rose contributed reviews on sculpture and art.<sup>90</sup> In the October 1953 issue, Peter Kneebone, graphic designer and illustrator, reported on his most recent experience of taking the drug mescaline, as a means of expressing ‘the relevance the experiment had to the normal thinking and seeing of a practicing visual artist and, by implication, perhaps that of other designers’.<sup>91</sup> Thus, the Journal was a forum through which members might test the boundaries of the profession, sharing personal experiences alongside professional interest.

In 1957, the structure, image and content of the Journal underwent a dramatic re-design. Peter Kneebone stated in 1957, ‘The schizophrenic nature of the Journal has, over the last few years, become increasingly hard to conceal. Embarrassingly so. It has tried to be two sorts of publication- a dispenser of news and a container for views.’<sup>92</sup> The new content would lean more heavily on the former, acting as an authoritative voice on professional issues and concerns. The first of these new issues, published in September 1957 (Figure A11), explained its new outlook.<sup>93</sup> While it would continue to be the ‘main line

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<sup>89</sup> *SIA Journal* 34, 41 and 46, (August, 1953), (October, 1954), (August, 1955), CSD Archive. Cover design by unknown. Editor, Ruari McLean.

<sup>90</sup> Malvina Cheek, ‘The Pleasures of Painting’, *SIA Journal*, (August, 1953).

<sup>91</sup> Peter Kneebone, ‘Mescaline and the Designer’, *SIA Journal*, (Oct, 1953), pp.38-40.

<sup>92</sup> *SIA Journal* Vol.55, (April/June, 1957), p.5.

<sup>93</sup> *SIA Journal*, (September, 1957) and (July, 1963).

of communication between the Council and the membership’ and ‘a forum for your opinions and a shop window for your activities’, the Journal now had a more serious mission, stating:

We will try to report topical information about the Society and the world of design, news and illustrations of members work and activities and, from time to time, articles of serious content.<sup>94</sup>

This frequent fluctuation over the cover and content of the *SIA Journal* responded to shifting definitions of the profession.

A ‘schizophrenic’ representation of the role of the designer can also be found in the appointments pages of the *SIA Journal*, in the wide variety of words and phrases used by both designers and manufacturers. Short-hand colloquialisms, including ‘layout man’ and ‘good visualiser’ appear alongside ‘artist/designer’.<sup>95</sup> This informal language, commonly circulated within the profession, was often highly gendered. Phrases commonly used to describe practice within the design profession included ‘round-boys’, ‘flat-boys’, ‘nuts-and-bolts-man’, ‘front of house men’ and ‘backroom boys’.<sup>96</sup> As Paddy Maguire states, in the formative years of the design profession, ‘the individual designer was assumed to be male, rather than any wider interpretation on which might be afforded the ambiguity of conventional contemporary linguistic

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<sup>94</sup> *SIA Journal*, Issue 56, (September, 1957).

<sup>95</sup> *SIA Journal*, (September, 1957), CSD Archive.

<sup>96</sup> Harriet Atkinson states that Round Boys was a colloquial phrase used to describe the architects who had been to architecture college, versus the ‘flat boys’- graphic artists who had gone through the technical school system, in *Festival of Britain: A Land and Its People*, (2012), p. 41. Jack Howe used the phrase ‘nuts and bolts men’ to describe engineer-designers in his interview with Robert Wetmore, (17 March, 1981).

construction'.<sup>97</sup> Certainly, if language is the means by which cultures are shaped and represented, the design profession was, by definition, masculine.

By 1966, the SIAD had changed the name of the Journal to *The Designer* to reflect the new name of the society. The June 1966 issue stated, 'The new order is upon us. A new government budget, a new SIAD President and a new look to the Journal'.<sup>98</sup> In 1978, a more significant shift took place, in recognition of the Royal Charter, which had been awarded in 1976. A new editor was appointed from outside the Society's membership, Beryl McAlhone, who made clear the new purpose of the Journal in her first issue in January, 1978, stating that it was 'no longer a mouthpiece for the SIAD' and would now look at design from inside and outside of its membership.<sup>99</sup> Rather than being inward facing and reflective, the Journal now commissioned articles by well known designers, outside the society, and public figures, being more magazine style in format and tone. *The Designer* was now one voice within a more dynamic design media.<sup>100</sup>

While the Journal functioned, in the most part, as a point of engagement between the Society and its members, the SIA also sought to develop a more mechanistic approach to defining and representing the designer to industry. After the Society's failure to be appointed responsibility for the Record of Designers by the Board of Trade, the SIA Council sought to present its authority in this sphere. Between 1947 and 1971, the Society published seven

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<sup>97</sup> Paddy Maguire, in Maguire and Woodham (eds.), *Design and Cultural Politics*, p.111.

<sup>98</sup> The Society had recently moved to 7 Woburn Square, London.

<sup>99</sup> Beryl McAlhone, *The Designer*, (1978).

<sup>100</sup> The magazines *Creative Review*, (1980-) and *Blueprint*, (1983-), for example.

volumes of *Designers in Britain, A review of graphic and industrial design* for this purpose.<sup>101</sup> Originally published biannually, through an agreement with *Alan Wingate Publishers*, the catalogues displayed the work of individual designers, ‘to provide machinery to advise designers seeking employment and make introductions to employers.’<sup>102</sup> While a full list of the design profession was available at this point from the Record held at the CoID, the annual publication of *Designers in Britain* ‘supplemented such information with illustration’.<sup>103</sup> A joint advisory committee between the CoID and the SIA, included Edith Monk, Cycill Tomrely (CoID) and Alec Hunter and Peter Ray (SIA).<sup>104</sup> Ray, in his foreword to the first book, stated:

The book is not a register or directory and does not claim to reproduce the work of every designer in practice. It has been compiled by the SIA to provide a general review of the work of British industrial designers and graphic artists working in almost all branches of the profession. It is not limited to the work of the Society’s members. Designers are essentially individualists and it is likely that a few- among them, perhaps, some of considerable eminence- will always remain independent of any professional organisation.<sup>105</sup>

Ray’s definition of the design profession thus extended beyond the Society’s membership. However, an article in the Journal in 1946 explained to members that it would privilege the work of SIA members.<sup>106</sup>

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<sup>101</sup> *Designers in Britain: A Biennial Review of Graphic and Industrial Design*, Vol.1, (1947). *Designers in Britain*, Vol.2, (1949). *Designers in Britain*, Vol.3, (1951). *Designers in Britain*, Vol.4, (1954). *Designers in Britain*, Vol.5, (1957). *Designers in Britain*, Vol.6, (1964). *Designers in Britain*, Vol.7, (1971), CSD Archive.

<sup>102</sup> *SIA Bulletin* No.4, (1946), Box 92, CSD Archive.

<sup>103</sup> Peter Ray, President of the SIA, *Designers in Britain*, (1947), Editor’s Foreword. Alex Hunter was a Fellow of the SIA and Cycil Tomrely and Edith Monk managed the Record of Designers at the Council of Industrial Design.

<sup>104</sup> *SIA Bulletin* No.4, (1946), Box 92, CSD Archive.

<sup>105</sup> Peter Ray, *Designers in Britain*, (1947), Foreword.

<sup>106</sup> *SIA Bulletin* No.4, (1946), Box 92, CSD Archive.

An association with the Record of Designers was acknowledged in the first edition of the book in an essay on Industrial Design by Sir Thomas Barlow, chairman of the CoID. He stated, 'The Council of Industrial Design welcomes most heartily the appearance of this book and recommends its use by all manufacturers of consumer goods'.<sup>107</sup> Peter Ray designed the layout and structure of the book. Norbert Dutton was again employed to design the cover, (Figure A12).<sup>108</sup> In so doing, the clear lettering of individual designer names was given centre place in the pages of the directory, (Figure A13).<sup>109</sup> Significantly, affixes were also proudly positioned after members names, indicating both educational attainments and their level of membership within the emergent profession.

A clear legibility and a rational organisational structure was in fitting with the Society's aims to secure and regularise the image of the design profession.

Although the editors did not reference it directly, this may have been inspired by the photographs published in the Deutsche Werkbund yearbooks. Frederic Schwarz describes these as follows:

Objects are displayed in a deadpan way, in pictures whose even spacing, natural, textless background were clearly meant to be a stern contrast to the carnival display in contemporary catalogues.<sup>110</sup>

Catherine Moriarty suggests that the Werkbund's approach to photography may have been an influencing factor in the structure, form and arrangement of

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<sup>107</sup> Sir Thomas Barlow, *Designers in Britain*, (1947), p.190.

<sup>108</sup> *Designers in Britain*, Issue 1, (1947), Cover design by Norbert Dutton, CSD Archive.

<sup>109</sup> 'Printed Textiles', *Designers in Britain*, (1947), p.243. 'Packaging', *Designers in Britain*, (1947), p.49.

<sup>110</sup> Frederic Schwarz, quoted in Catherine Moriarty, A Backroom Service? The Photographic Library of the Council of Industrial Design, 1945-1965, *Journal of Design History*; Vol.13, No.1, (2000), pp.39-57.

the CoID's photographic library and *Design* magazine in these years.<sup>111</sup> In the first instance, the structure of the book was divided into 'commercial artists' and 'industrial designers', mirroring the organisational structure of the SIA. The proportions of the book also reflected the membership structure of the Society, with the larger proportion of members working in Commercial Art.<sup>112</sup> The third edition, published in 1951 stated that the SIA 'may fairly claim to have established *Designers in Britain* as one of those standard works of reference on which people come to look as an indispensable part of their professional equipment.'<sup>113</sup>

Fiona MacCarthy however, suggests that this publication 'proved all too plainly that designers were in fact in short supply; though the spirit of the enterprise was business-like and workman-like, the same old names came round with disconcerting frequency'.<sup>114</sup> A review of the second book, in *The Times*, stated 'The review suggests that there have been no startling changes of style or extraordinary inventions during the past two years'.<sup>115</sup> Indeed, a statistical analysis of the designer index to the books from 1949-1971 reveals a very strong gender bias in the Society's representation, (A14).<sup>116</sup> This graph shows that while its representation of women doubled between 1947 and 1949, this

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<sup>111</sup> Moriarty, 'A Backroom Service? The Photographic Library of the Council of Industrial Design, 1945-1965', *Journal of Design History*; Vol.13, No.1, (2000), pp.39-57.

<sup>112</sup> There were 210 in commercial art and 147 in industrial design. In both sections, there were 21 women. *Designers in Britain*, (1947).

<sup>113</sup> *Designers in Britain*, (1951), p.2.

<sup>114</sup> Fiona MacCarthy, *All Things Bright and Beautiful, Design in Britain, 1870 to today*, (1972), p.147.

<sup>115</sup> *The Times*, (31 January, 1950).

<sup>116</sup> *Designers in Britain*, 1947-1971.

remained on average at one eighth.<sup>117</sup> This was during a time of continued growth across membership of the Society as a whole, (Figure A3).<sup>118</sup>

Writing in *Design* magazine in 1954, Herbert Read commented upon the dreary repetition he found in the content of *Designers in Britain*. He states that the 'book's casing is rather undistinguished and harsh in colour...the industrial section, nominally covering the years 1952 and 1953 should embrace so many illustrations of work executed for the South Bank exhibition which have already been widely reproduced elsewhere'.<sup>119</sup> Read drew particular critical attention to the quality of the textiles section of the book, where the work of female members of the society was to be found. He stated:

As might be expected, the textiles are an outstanding sub-section with some first class designs for furnishing or dress materials by Miss Marianne Straub, (a Jacquard weave in wool, cotton and rayon), Mrs Lucienne Day (several), Jacqueline Groag (nursery curtains printed with rows of pendulous blank-faced dolls), Mrs Hilda Durkin (a large well-contrived marine pattern on linen), Miss Margaret Simeon (a handsome one colour printed satin) and Mr H F Davy (a dobby-woven hanging).<sup>120</sup>

This focused attention on the work of female members, which he suggests was the most lively and interesting, might have been a subtle attack on the noticeably male dominated content of the book. Through both of its outward facing publications, the *SIA Journal* and *Designers in Britain*, the Society secured in both visual and linguistic terms, the masculine identity of design as a profession.

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<sup>117</sup> The average number of men was 290 and average number of women was 35. Leah Armstrong, 'Graph showing gender distribution in *Designers in Britain*, 1947-71', (2013).

<sup>118</sup> Between 1947 and 1949, membership increased from 574 to 750. Leah armstrong, Graph of CSD membership, 1930-2011, Source: CSD Annual Reports, 1930-2011, CSD Archive.

<sup>119</sup> Herbert Read, *Design*, (6 August, 1954), in Barbara Jones archive, University of Brighton Design Archives. I am grateful to Catherine Moriarty for bringing this article to my attention.

<sup>120</sup> Read, *Design*, (6 August, 1954).



#### iv) Design Disciplines and the Designer's Training

The uncertainty with which the SIA and other organisations attempted to define the designer can be related to broader attitudes visible in the shifting role of design education since the 1830s. Early definitions of the role of the designer were formulated through attitudes to education and the designer's training. This was initiated through the activities of design reformer Henry Cole, (1802-1882), who campaigned for the establishment of the Government School of Design in 1837, later renamed the National Art Training School in 1857 and finally, the Royal College of Art (RCA) in 1897.<sup>121</sup> Debates about the structure and content of design education continued to shape patterns of professional behaviour in design a century later.

In the 1930s, art schools in Britain were generally criticised for offering limited practical and professional training to students.<sup>122</sup> In 1933, the Board of Education proposed the introduction of national tiered system of art education from art classes to art schools and regional colleges of art.<sup>123</sup> The role of the Royal College of Art (RCA) London, was given special consideration within this. *The Hambledon Report* of 1936 recommended that:

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<sup>121</sup> Jonathan Woodham, *Oxford Dictionary of Modern Design*, (2004), p.373.

<sup>122</sup> Yasuko Suga, 'Modernism, Commercialism and Display Design in Britain, The Reimann School and Studios of Industrial and Commercial Art', *Journal of Design History*, Vol.19, No.2, (2006), p.143.

<sup>123</sup> By April 1944, the *Percy Report*, or *Higher Technological Education, Report of Special Committee* stated that there were 150 technical schools in England and Wales, but only 27 of these offered full time three year courses and ten of these were in London, Design Council Archive, University of Brighton Design Archives.

The RCA should be reconstituted and, while continuing to provide for the teaching of Fine Art, should take for its primary purpose the teaching of applied art in all its forms with part reference to the requirements of industry and commerce.<sup>124</sup>

The report therefore drew a distinction to hierarchies of design activity, encompassing both art and industry and attempted to steer a course between the two.

Given that most designers working in factories in Britain were starting work at fourteen years old as ‘copyists, adaptors, setters out and routine designers’, the project of training a design profession was as much about social improvement as it was about design skill.<sup>125</sup> In 1937, the Council for Art and Industry commissioned a report entitled *Design and the Designer in Industry*, which claimed that ‘the current system furnishes routine workers but not creative and artistic designers’.<sup>126</sup> To address this issue, its main strategy was to encourage greater co-operation between ‘London and the provinces’, a theme that emerges from many government reports at this time. This included the recommendation that ‘exceptional students should be sent to the RCA’, from where ‘industry will receive its most highly qualified staff designers’.<sup>127</sup> This statement makes clear the emergence of subtle hierarchies in attitudes to the designer which began to take shape through educational reports and recommendations.

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<sup>124</sup> *Hambleton Report*, quoted in *The Weir Report*, (1943), p.8, Government Reports, University of Brighton Design archives.

<sup>125</sup> *Design and the Designer in Industry*; (20 Jan 1937), Report by the Council of Art and Industry, p.17, University of Brighton Design Archives.

<sup>126</sup> *Design and the Designer in Industry*; (1937), p.5.

<sup>127</sup> *Design and the Designer in Industry*; (1937), pp.34-40.

The 1943 *Weir Report* was commissioned to consider the place of design in post-war planning for industry, was more definite about the role of the design school as a ‘new machinery’ through which to initiate new principles, quite detached from that of fine art teaching. It stated:

In our view, there has been too much emphasis on ‘art’ and ‘artist’. Manufacturers, particularly in the more technical industries, are suspicious of the Artist and the Art School, and it is a cardinal point in our recommendations that a status and prestige should be built up around the words ‘design’ and the ‘designer’.<sup>128</sup>

With this in mind, the report recommended the re-naming of the school to Royal College of Art and Design, a suggestion that has been put forward, but never enacted, at several moments in its history.<sup>129</sup>

A further report entitled *The Training of the Industrial Designer*, (1946), by a ‘Training Committee’ commissioned by the CoID and chaired by Thomas Barlow, Josiah Wedgwood, Margaret Allen and Milner Gray, focused on the ‘urgent need for good designers’.<sup>130</sup> The report also commended the recent establishment of the National Diploma in Design which, it said, ‘was likely to affect the status of the designer by providing the accepted qualification which is rightly required of him by industry’.<sup>131</sup> Again, the language drew a distinction between emerging categories of designer: an ‘expert professional’, the ‘designer-craftsman’ and the ‘rank and file of the design rooms in industry’:

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<sup>128</sup> *The Weir Report*, (1943), p.9.

<sup>129</sup> Terence Conran stated that this had been one of his major aims as Provost 2004-2010 at the College in Interview with Leah Armstrong, (14 July, 2011).

<sup>130</sup> *Report on the Training of the Industrial Designer*, (July, 1946), Government Reports, University of Brighton Design Archives.

<sup>131</sup> *Report of the Training of the Industrial Designer*, (July, 1946), p.12.

It is however the relatively small number of designers of the first class whose ideas and influence will inform industry as a whole. The provision of better designers at the top end of the scale will rapidly affect the general standard and it is therefore with the training and activities available to those who are potentially capable of reaching that level that we are especially interested.<sup>132</sup>

The special role of the RCA was described as ‘a finishing school of very special character’ at the ‘apex’ of the training system for designers. The report also recommended the greater involvement of a Professional Society, naming the SIA, in the final examination of the designer. Milner Gray’s presence on this committee no doubt accounted for this emphasis, though it was never acted upon.<sup>133</sup> Once again, the state appeared reluctant to attribute any of its administrative functions to a non-governmental Society.

Many of these reports continued to be formed with one eye on activity in Europe, particularly Germany.<sup>134</sup> The establishment of the Reimann School in Britain represented the attempt to replicate this at home. Originally founded in Berlin in 1902, the Reimann school was relocated to London in 1937 and aimed to ‘direct the student’s work and encourage his cultural and technical development that, on completion of his training, he may be accepted as an integral part of the industrial machine’.<sup>135</sup> The prospectus for 1937

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<sup>132</sup> *Report on the Training of the Industrial Designer*, (July, 1946), p.4. University of Brighton Design Archives.

<sup>133</sup> *Report on the Training of the Industrial Designer*, (July, 1946), p.13.

<sup>134</sup> *Design and the Designer in Industry* (1937) stated, ‘Apart from Scottish Woollen Technical College at Galashiels and the London School of Printing, there are no schools corresponding to the continental monotechnic institutions, which are organised to serve the interests of a single artistic industry or group of industries and for no other purpose’. The Pottery School at Karlsbad, Textile School in Berlin are specifically mentioned, while Paris was seen to be taking the lead on commercial art and fashion.

<sup>135</sup> Reimann School Prospectus, (1937), Milner Gray Archive, V&A Archives of Art and Design, AAD/1999/8/2/123.

emphasised that the provision of studios as well as classrooms for the students would provide the link necessary between education and career.<sup>136</sup>

The school offered courses in display, commercial art, fashion and dress making, photography and preparatory study. Nevertheless, the ‘professional’ element of each course was not evenly spread. For example, quite unlike the other courses, the description of the Fashion and Dressmaking course was promoted in the prospectus as ‘a fascinating occupation to the woman with taste and creative ability, since a preoccupation with dress in some form is psychologically a feminine characteristic aimed at professionals and amateurs...Every woman will realise the importance of establishing her own standards of taste and of giving expression to her own individuality as a means of imparting character to her wardrobe.’<sup>137</sup> Clearly the process of professionalising design was uneven across disciplines.

Staff at the Reimann School, many of whom were members of the SIA were also said to be deeply professional in attitude and outlook. This included Ambrose Heal, William Crawford, E McKnight Kauffer, Paul Nash, Eric Fraser, Milner Gray and Natasha Kroll. All of these designers were also Fellows of the SIA. Yasuko Suga quotes from student Edgar Mansfield, who stated, ‘The teachers were all expert professionals and were not infrequently changed when one happened to be employed on a commission’.<sup>138</sup> Crucially, the staff

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<sup>136</sup> Reimann School Prospectus, (1937), Milner Gray archive, V&A Archives of Art and Design, AAD/1999/8/2/123.

<sup>137</sup> Reimann School Prospectus, Milner Gray archive, V&A Archives of Art and Design, AAD/1999/8/2/123.

<sup>138</sup> Edgar Mansfield, quoted in Suga, ‘Modernism, Commercialism and Display Design in Britain’, (2006), p.145.

were committed to teach on a part time basis only, maintaining an active connection to the design profession.

Teaching was considered an important method of contributing to the development of design as a profession and this was encouraged by the government and individual designers.<sup>139</sup> The majority of staff teaching at art colleges in this period worked on a part time basis to allow them to also practice in the profession.<sup>140</sup> FHK Henrion stated in 1943, ‘The practical man should take time off to teach the coming generation’.<sup>141</sup> For Henrion, this was part of the necessary process of building a professional identity for graphic design. A significant proportion of the Society’s membership taught at national colleges of art and design throughout their careers, generally on a part time basis.<sup>142</sup>

In addition to the introduction of formal qualification structures and teaching methods for the designer, the Design Methods movement made a significant impact on the internal structure of design as a discipline. Woodham defines this movement as ‘a systematic and rational approach to design...alongside a greater emphasis on teamwork and the bringing together of experts in different disciplinary fields’.<sup>143</sup> Aspects of the Design Methods movement were

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<sup>139</sup> *Design and the Designer in Industry*; (1937), p.23 and *Report on the Training of the Industrial Designer*; (1946), p.9.

<sup>140</sup> See Robin Plummer, in Woodham and Lyon, *Art and Design at Brighton, 1859-2009*, p.179.

<sup>141</sup> FHK Henrion, ‘The Poster Designer and His Problems’, *Art and Industry*; (July, 1943), FHK Henrion Archive, Loose Press Cutting Sheets, Box 1, University of Brighton Design Archives.

<sup>142</sup> James Holland, *Minerva at Fifty*, (1980), p.46.

<sup>143</sup> The movement gained pace at three major conferences in London, (1962), Birmingham (1965) and Portsmouth (1967). JM Woodham, *Oxford Dictionary of Modern Design*, (2004), p.121.

rendered compatible and amenable to the aims of professionalisation, in proposing a rational view of the designer's role and a structured model of the design team. This was reflected in shape of design consultancies that emerged in Britain after the Second World War, including the Design Research Unit (1945).<sup>144</sup> For architect and designer Jack Howe, this new definition of the designer as part of a team had profound implications on the relationship between the designer and society, which put a greater sense of responsibility on the role of the designer. Whereas the craft worker 'works to please himself and the solitary client', the designer, Howe stated, 'cannot opt out of this responsibility':

The social responsibility of the designer involves him not just with people and social attitudes at a theoretical level. It involves him with other people who are also highly trained essential members of the design team-the economist, the sociologist, the scientist, the engineer and the manager.<sup>145</sup>

This systematic view therefore shaped and structured definitions of the designer.

Around this time, the SIA also built a more rigid membership structure for its membership, broken into nine categories, (A-H). This represented: Industrial design (A), Design for Craft Based industries (B), Textile and Dress Design (C), Display, Furniture and Interior Design (D), Graphic Design (E), Television Film and Theatre (F), Design Direction (G) and Illustration (H).<sup>146</sup> The evolving composition and structure of these disciplines can be viewed in motion through the Digital Mapping Tool for the Design Profession, analysed in

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<sup>144</sup> See Penny Sparke, *Consultant Design: The History and Practice of the Designer in Industry*; (1983). This is investigated more fully in Chapter Six.

<sup>145</sup> Jack Howe, 'The Responsibility of the Designer', Presidential Address at the RSA, (25 September, 1963), Jack Howe RDI Box, RSA Archive.

<sup>146</sup> SIA Yearbook, (1959).

Chapter Seven. This new shape to the Society also reflected the increased specialisation of the designer's skills, a defining feature of professionalisation.

Throughout the 1960s, sweeping changes took place in the education of the designer. In 1959, the National Advisory Council of Art Education (NCAD) was set up under the chairmanship of Sir William Coldstream. Its first report, known as the *Coldstream Report* (1961) recommended the new award of the degree-equivalent Diploma of Art and Design (DipAD) to replace the National Diploma in Design (NDD). Whereas the NDD had offered a wide range of technical skills before specialising in a particular field of design, the DipAD award elevated the designer's education to degree status.<sup>147</sup> The Coldstream report detailed three areas of design specialism: fine art, graphic design and 3D design, all of which were to include some measure of fine art as well as critical or contextual studies.<sup>148</sup> Additionally, entrance requirements onto DipAD courses now required five O levels, three of which had to be in 'academic subjects'.<sup>149</sup> In 1961, the National Council for art and Design (NCAD) under Sir John Summerson, was granted powers as an independent body to administer these new DipAD schemes.<sup>150</sup>

Although it played no role in either the Summerson or Coldstream reports, the SIAD was broadly supportive of the DipAD scheme and accepted it as

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<sup>147</sup> Lisa Tickner, *Hornsey 1968, The Art School Revolution*, (2008), p.15.

<sup>148</sup> Christopher Frayling, *The Royal College of Art, One hundred and Fifty Years of Art and Design*, (1987), p.174.

<sup>149</sup> Robin Plummer, in Woodham and Lyon, (2009), p.179.

<sup>150</sup> The affix DipAD can be viewed on the Digital Mapping Tool for the Design Profession 1959-2010 and is analysed further in Chapter Seven, pp.277-289.



setting a more professional standard in design education.<sup>151</sup> The relationship between the art school and the SIAD was formalised through the establishment of the Direct Admission Scheme, which ran from 1964-76. This scheme secured SIAD membership for graduates of Diploma courses recognised by the National Council for Diplomas in Art and Design (NCDAD). Fellows of the SIAD visited colleges of art and design to assess the quality of work, giving many members of the Society ‘a valuable insight into the operation and standard of courses and students’.<sup>152</sup> It also became the principle channel of entry to the Society for young designers.

In 1963, another government committee on Higher Education, under the chairmanship of Lord Robbins, reviewed the position and performance of Colleges of Advanced Technology and Colleges of Art and Design, recommending that they be brought together to form polytechnics.<sup>153</sup> This was formalised in a ‘White Paper, A Plan for Polytechnics and Other Colleges: Higher Education in the Further Education System’ (1966).<sup>154</sup> This, in combination with the Summerson and Coldstream reports activated a decade of intense and turbulent debate within the art school sector across the country.<sup>155</sup> While some of this was shaped by radical politics of the 1960s and

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<sup>151</sup> James Holland, first Education Officer 1971-1980 stated that although the Coldstream Council included a number of SIA Members, including Misha Black, Milner Gray and Neville Ward, they had acted as individuals rather than representatives of the Society, *Minerva At Fifty*; (1980), p.46.

<sup>152</sup> James Holland, *Minerva at Fifty*; (1980), p.49.

<sup>153</sup> Frayling, (1987), p.174.

<sup>154</sup> Woodham and Lyon, (2009), p.14.

<sup>155</sup> Colleges in Brighton, Bristol, Hornsey and Kingston fought and opposed the ministerial drive to merge the art college with Colleges of Technology, J M Woodham, (2009), p.136.

the structure of education as a whole, it also responded in quite specific ways to the designation of design as a professional activity.

As Philippa Lyon states in her essay on the subject, ‘the introduction of the Diploma in Art and Design with its entrance qualifications, was seen as an attempted assimilation of the bohemians into conventional higher education and beyond this into the society which determines the form of Higher Education.’<sup>156</sup> Hornsey staff and students argued, ‘We protest against the protestant, clean, decent, self-denying, miserable glorification of work’.<sup>157</sup> Their protestations were well documented and supported in a long running debate in the pages of *The Guardian*, 1961-1973.<sup>158</sup> As one writer put it:

The very sector of further education which has been least hamstrung by medieval tradition is surrendering its relative freedom in return for a BA degree, the club badge and the rule book of a materialist society.<sup>159</sup>

Such language brings to the fore the tensions between the image of the artist and the image of the professional and highlights the problematic attempts to render the two compatible.

The only school to be treated as an exception to the broader reform of art and design colleges in Britain was the RCA. The RCA was granted university status under Royal Charter in 1967, which entitled it to award degrees when the

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<sup>156</sup> Philippa Lyon, ‘1968: The Student Revolution’, in Woodham and Lyon, *Art and Design at Brighton*, (2009), p.310.

<sup>157</sup> Hornsey Staff and Students, quoted in Woodham and Lyon, (2009), p.312.

<sup>158</sup> P Heron, ‘Murder in the Art Schools’, *The Guardian*, (12 Oct, 1971). For continued evidence of this also see ‘Ken Rowat, The threat of respectability hanging over the degree courses in art’, *The Guardian*, (10 Feb 1976).

<sup>159</sup> Ken Rowat, The threat of respectability hanging over degree courses in art’, *The Guardian*, (10 Feb, 1976.)

courses were considered to be of an appropriate academic nature, funded through the department of Education and Science, giving graduates an MA (RCA) or M Des(RCA). In his history of the school, Christopher Frayling suggests:

The Coldstream people seem to have had at the back of their minds the Slade as a model for fine art teaching, the Courthauld as a model for scholarship and the Royal College as a model for professionalism.<sup>160</sup>

This view of the RCA as a finishing school for designers for industry is in keeping with the government's attitude expressed in reports on design education in the 1930s and 40s. It also consolidated a long-held centralised approach to the professional education of the designer.

Throughout the history of the profession, the designer has had to negotiate conceptual boundaries and social tensions. As FHK Henrion remarked in 1971:

Young though the design profession is, in my own lifetime, it has changed its function and description several times. Commercial artists applying art to commerce and industry became graphic designers as they became aware that they had skills and methods different to that of the artists; they were anxious to establish a professional ethos for practice and technique so that designers could with authority work for industry and institutions and make an important contribution to society.<sup>161</sup>

Here, Henrion ties together notions of authority and professionalism, presenting the attempt to define design in distinction to art as a necessary part of this process. Nevertheless, efforts to arrive at a definition of the designer's role have been unresolved and incomplete. Design operated through an 'artistic apologia' well into the late twentieth century, as the title Society of

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<sup>160</sup> Frayling,(1987), p.174.

<sup>161</sup> FHK Henrion, Speech Maidstone, (1971), in FHK Henrion Speeches, Folder 50, University of Brighton Design Archives.

Industrial Artists and Designers symbolises.<sup>162</sup> This complex and at times contradictory relationship between definitions of art and design continue to blur and evolve in contemporary discourse. A number of designers interviewed in the course of this research reflected on this subject, refuting divisions between art, craft and design.<sup>163</sup> The image of the designer as ‘essentially individualist’, as described by Peter Ray in 1947, continues to permeate contemporary definitions of the role of the designer today.<sup>164</sup>

The construction of language through which to articulate, define and represent design is an important part of the historical evolution of design as a profession. Starting from a position of anonymity and insecurity, a cluster of design organisations, governmental and voluntary, sought to design a set of definitions, titles and categories through which the designer could be regularised and made more visible. The establishment of the Society of Industrial Artists is evidence of the emergence of a professional consciousness in design, but it was never able to articulate a stable definition of the designer’s role. The *SIA Journal* and its catalogue *Designers in Britain* were established as forums of self-definition for an emergent profession, but equally acted as sites through which conflicts and contradictions in definitions of the designer were performed. Institutional attitudes, professional, governmental and educational, to the definition of the designer continue to evolve in relation to social, economic and cultural objectives. From this broad context of social, institutional and educational change, the next chapter turns

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<sup>162</sup> *SIA Journal*, (1977), This is also quoted on p.122.

<sup>163</sup> Ken Garland and Terence Conran both refuted this division. Interview with Terence Conran, (14 July, 2012) and Interview with Ken Garland (26 Feb, 2013).

<sup>164</sup> Peter Ray, stated this in *Designers in Britain*, (1947), quoted on p.133.

to look more specifically at the application of the concept of professionalism in design.

## CHAPTER FOUR

### Professionalism and the Designer

The emergence of the professional ideal in the mid nineteenth century in Britain was closely tied to the invention of a set of practices, traditions and cultures that would cement the social status of the English middle class. As Hall and Davidoff state, ‘middle class farmers, manufacturers, merchants and professionals in this period, critical of many aspects of aristocratic privilege and power, sought to translate their increasing economic weight into a moral and cultural authority’.<sup>1</sup> Principally, ‘professional status has generally depended on a liberal university education followed by an apprenticeship that required economic support from family or patron’.<sup>2</sup> This rite of passage secured not only the requisite level of specialised knowledge or expertise, but also fixed upon an ideal of gentlemanly behaviour and social etiquette. As well as being motivated by economic factors, professionalisation was ‘a promising method of social reform’.<sup>3</sup> The principal method by which this was to be achieved was through the Professional Society. These Societies, which first emerged in Britain in the early nineteenth century, gave solidity, structure and security to this social ideal.

As Hall argues, towards the middle of the nineteenth century, the ‘professions became more formal and efforts were made to establish them as closed groups with their own requirements, period of training, code of conduct, fixed scale of

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<sup>1</sup> Leonore Davidoff and Catherine Hall, *Family Fortunes, Men and Women of the English Middle Class, 1780-1850*, (1987), p.14.

<sup>2</sup> Hall and Davidoff, (1987), p.260.

<sup>3</sup> Angus Maude and Ray Lewis, *Professional People*, (1952), p.14.

fees and even certification'.<sup>4</sup> This structural method of enforcing and governing the concept of professionalism in design is to be the principal focus of this chapter. The voluntary capacity in which Society of Industrial Artists, (SIA), was formed by a group of artists and designers working in close proximity to one another in London, gives a vivid portrayal of the active role designers played in attempting to carve out a new identity for themselves as professionals. As the *News Chronicle* put it in 1930, 'The men and women who designed the shape of things from motor cars to lampshades are gearing up to re-shape their own lives'.<sup>5</sup>

Specifically, the chapter focuses on the model of professionalism adopted and promoted through the SIA, the first professional body for design in Britain, founded in 1930. Contemporary design researchers often comment on design's failure to establish professional norms and values.<sup>6</sup> The new availability of the Chartered Society of Designers (CSD) archive provides fresh material through which to explore this subject and trace its history. Drawing upon this evidence, a number of new insights will be offered to address the question of how the concept of professionalism was structured, organised and represented through the SIA. Reflecting on the application of the Society's Code of Conduct for the Professional Designer (1945), the chapter asks, how did attitudes towards professionalism change over time and what does this reveal about the shifting identity of the designer in Britain?

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<sup>4</sup> Hall and Davidoff, (1987), p.260.

<sup>5</sup> 'Men of Design', *News Chronicle*, (1934), CSD Archive, Box 95.

<sup>6</sup> Guy Julier, 'Playing the System: Design Consultancies, Professionalisation and Value', in Nic Beech and Barbara Townley, *Creativity and Management: Exploring the Paradox*, (2010), p.238.

The chapter is structured in four sections. The first section, *A Professional Structure for Design*, establishes the models laid out by other professions in governing, securing and promoting their professional value and status. This focuses on the establishment of the Royal Institute for British Architects (RIBA), the professional body for architecture, which formed a key reference point for the SIA in its attempt to establish a structure of equivalence in design. It argues that during its first fifteen years, the SIA formed a social network within the design profession, functioning as more of a club than a Professional Society. However, this changed after the war, when the Society became more tightly fixed on establishing itself on stricter terms.

The second section, *A Code of Conduct for the Professional Designer*, traces the establishment of the SIA Code of Conduct for the Professional Designer, which was published in 1945 and acted as a contract between members and the Society. This contract was drawn up in the context of the Society's gentlemanly view of the professions, an extended version of which can be read through the publication *Professional Practice for the Designer*, by Dorothy Goslett (1960). The Code of Conduct, it argues, was also a disciplinary mechanism in the design profession and was viewed by many members as a reflection of the profession's social and economic status.

The third section, *Professionalism and the Designer Report*, brings to the fore an emerging debate about the role of advertising in the design profession. While these debates had been building for some time, this report, commissioned by the Society, directly dealt with the emerging conflict between two generations of designers who held different views and priorities on the value of professionalism. More specifically, it shows that these priorities



related to the dynamics of the profession, which were becoming more engaged with broader society.

The fourth section, The Royal Charter, reflects on the impact of the Royal Charter, which the SIA was awarded in 1976. This, it is argued, extended the notion of professional dynamics and shifted the Society's outlook on the role of the professions. This touches upon a major theme of the thesis, which concerns the inward looking and outward facing dynamics of the design profession.

### **i. A Professional Structure for Design**

By 1851, 21% of male middle class men in Britain were employed in the professions.<sup>7</sup> The Law Society is often described as the first Professional Society in Britain, formed in 1825, gaining a Royal Charter in 1831 and headquarters in Chancery Lane in 1832.<sup>8</sup> Initially established on an informal basis by a group of two hundred or so lawyers, the Society of Gentlemen Practitioners, a number of autonomous law societies emerged from 1770 onwards in Bristol, Yorkshire, Somerset, Sunderland, Leeds, Manchester, Plymouth, Gloucester and Birmingham. David Sugarman, in his history of the Law Society (1999), describes aspiration for greater social and material status as the primary motivation in the establishment of this body:

At the outset of the eighteenth century, to be an attorney was less an honourable distinction than a social handicap to be overcome. By the beginning of the twentieth

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<sup>7</sup> Davidoff and Hall, (1987), p.260.

<sup>8</sup> David Sugarman, *A Brief History of the Law Society*; (1999).

century however, the family solicitor epitomised the respectability and success of England's middle class.<sup>9</sup>

The Law Society set out to define and improve the social status of the lawyer and this endeavour included the establishment of a headquarters in Chancery Lane with an 'imposing facade and grecian inspired architecture', as 'the visual embodiment of the public significance, antiquity, standing and progress of the profession.'<sup>10</sup> Significantly also, the title of 'attorney' was replaced with 'solicitor', which denoted a 'higher social position'.<sup>11</sup> The Institute of Civil Engineers was founded in 1818 and the Institute of Mechanical Engineers in 1847.<sup>12</sup> The first Professional Society for accountants was established in Scotland in 1853 and a Royal Charter was won for the society in 1880.<sup>13</sup>

The formation of a Professional Society to represent the architect was a more fraught and contested development.<sup>14</sup> Frank Salmon states that the official formation of the RIBA was initiated by the 'the sequential appearance between 1791 and 1834 of at least eleven separate architectural organisations in London, beginning with the Architects Club and culminating in the foundation of the Institute of British Architects'.<sup>15</sup> Thus, the professions of

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<sup>9</sup> Sugarman, (1999), p.1.

<sup>10</sup> Sugarman, (1999), p.4.

<sup>11</sup> Sugarman, (1999), p.4.

<sup>12</sup> Preceded the Society of Telegraph Engineers, (STE) later renamed the Institute of Electrical Engineers, (1887).

<sup>13</sup> Derek Matthews, Malcolm Anderson and John Richard Edwards, 'The rise of the professional accountant in British management', *Economic History Review*, Vol.50, No.3, (1997), p/407.

<sup>14</sup> This is refers to the 'Architecture: Art or Profession' debate discussed in Chapter One, pp. 45-7.

<sup>15</sup> Frank Salmon, British Architects Club, Italian Fine Arts Academies and the Foundation of the RIBA, 1816-1843, *Architectural History*; Vol.39, (1996), p.77.

longest standing: law, medicine, architecture, engineering and accountancy, had all been established and institutionalised well before the beginning of the twentieth century.<sup>16</sup> While trade associations, representing discrete disciplines, such as the Textile Institute in Manchester had already been established under Royal Charter, the SIA was the first Society to attempt to represent the entire practice of design as a profession.<sup>17</sup>

Sociologist Valerie Fournier argues that independence in the professions is never completely established and is, rather, continually contested and re-negotiated.<sup>18</sup> The relational nature of the professions has particular pertinency in design, because as the ‘youngest’ of the professions, it made a very overt and conscious attempt to establish itself on the same structural, cultural and social terms as the ‘older professions’. However, as this chapter reveals, these conditions have been re-imagined and re-negotiated across the period 1930-1980 as gaps in the values of professionalism in design emerged between generations and design disciplines.

The SIA was founded in 1930 to ‘establish the profession of the designer on a sounder basis than has been the case hitherto by forming a controlling authority to advance and protect the interest of all who are engaged in the production of Design for Industry, Publishing and Advertising’.<sup>19</sup> Milner Gray, the ‘founding father’ of the SIA, later stated that he had ‘studied the

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<sup>16</sup> For a comprehensive list of professional associations in Britain, see Geoffrey Millerson, *The Qualifying Association*, (1964), pp.221-245.

<sup>17</sup> The Textile Institute was awarded a Royal Charter in 1910, See Millerson, (1964), pp.103-4.

<sup>18</sup> Valerie Fournier, ‘The Appeal to Professionalism’, *Social Review*, Vol.47, No.2, (1999), p.286.

<sup>19</sup> SIA Manifesto, (October, 1930), Box 95, CSD Archive.

older professions' before designing his own Professional Society.<sup>20</sup> In particular, the law profession was referred to many times in the Society's early archive material. Gray, looking back on the early years in a Presidential Address in 1968, stated:

I think it would be true to say, and there are few left to gainsay it, that the early fathers of the Society, many of whom worked in the environs of the Law Courts, had become envious of the standing of their friends of the legal fraternity and craved to partake annually of the requisite number of dinners in an Inn of their own, believing that this would enhance their reputations.<sup>21</sup>

As was the case with the law profession, the professionalisation of design was, in part, a social project driven by the concept of professional status. Members of the SIA also made frequent references to their admiration for the architectural profession, which Frank Pick optimistically characterised as a 'sister' of the design profession in *The Studio*, 1931. Pick stated, 'The designer for industry must be placed alongside the architect with a training equivalent in character, if directed towards another end and with a status authority equivalent too'.<sup>22</sup> The Society's first headquarters were in the Architectural Association (AA), 'through the courtesy of its director Frank Yerbury'.<sup>23</sup> As Misha Black remarked, 'If (designers) are to efficiently serve the machines which multiply their progeny...They must organise their affairs as competently as architects, engineers, barristers, doctors, similarly build their organisations'.<sup>24</sup>

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<sup>20</sup> Milner Gray, *The Beginnings of the SIA, Design in the Thirties*, (8 Nov, 1979), Box 98, CSD Archive.

<sup>21</sup> Milner Gray, *SIAD Presidential Address, 1968, 'The Price and the Value'*, Box 200, CSD Archive.

<sup>22</sup> Frank Pick, *The Studio*, 1931, CSD Archive.

<sup>23</sup> Milner Gray, *The Beginnings of the SIA*, Box 98, CSD Archive.

<sup>24</sup> Misha Black, *'1930-1955', A Quarter Century of Design*, Box 95, CSD Archive.

Early documentation in the CSD archive reveals that a great level of consideration went into the planning of this administrative structure.<sup>25</sup> Less evidence exists of its application. In the first few years of its existence, meetings were held to put together a scheme for an Industrial Art Bureau, borrowing the term used by the British Institute of Industrial Art, which, as the last chapter explained, had already established a Bureau of Information at the V&A under similar auspices in the 1920s.<sup>26</sup> The SIA intended the Bureau to act as a central office for the co-ordination of the design profession, the main aim of which was to centrally administer contact between industrial artists and industry, negotiating fees and collecting debts on behalf of members.<sup>27</sup>

The 'Bureau' very loosely represented the activities of members Paul Nash and R P Gossop who ran 'liaison and propaganda' and Serge Chermayeff, Austin Cooper and PH Jowett who operated in the 'Executive Committee'. Freda Lingstrom and Milner Gray ran the 'Conferences and Lectures Committee', while Lilian Hocknell managed 'Social Activities'.<sup>28</sup> Although Gray proudly stated in the 1933 Annual Report that the Bureau had been successful in

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<sup>25</sup> A brown envelope labelled 'Milner Gray Archive Notes' was found in Box 95, CSD Archive.

<sup>26</sup> See Yasuko Suga, 'Purgatory of Taste' or Projector of Industrial Britain? The British Institute of Industrial Art, *Journal of Design History*; Vol.16, No.2, (2003), pp.167-185.

<sup>27</sup> SIA Annual Report, (1932-3), Box 95, CSD Archive.

<sup>28</sup> Paul Nash (1899-1946) was an illustrator and artist, R P Gossop (1890-1992) was a commercial artist and agent, Serge Chermayeff (1900-1996) was a interior architect/designer, Austin Cooper (1890-1964) was illustrator and flunder of the Reimann School of Industrial Art, P H Jowett (1902-unknown), was an artist and sculptor, Freda Lingstrom (1893-1989) was an illustrator, Milner Gray (1899-1997) was a graphic and industrial designer, founder of the Design Research Unit and the Society of Industrial Artists, Lilian Hocknell (1891-1977) was an illustrator, mainly for children's books.

putting ‘a number’ of members in touch with manufacturers, this number was low enough to remain unspecified.<sup>29</sup> In its early years, the Society could therefore be more accurately described as raising a professional consciousness in design.

Without a permanent headquarters, there was effectively nowhere to centrally administrate from and, in spite of the creation of titles, annual reports and carefully designed certificates, the operations of the Society had the character of a social club, as Gray would later admit.<sup>30</sup> Photographs and anecdotal evidence from the archive and interviews with members suggest the relatively informal and social nature of the society in its early years, with one member, Jim Newmark, remembering it affectionately as a ‘rambling club’.<sup>31</sup> As Peter Ray remembers of this period, ‘Executives usually met over lunch in Bloomsbury or Soho restaurants, while Council and Committees depended on the generosity of members such as Ashley Havinden and Christopher Heal, for their accommodation’.<sup>32</sup> It is from this blend of personal and professional relationships that the Society continued to grow. During the Second World War, the society was housed at the National Gallery, under the support of its

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<sup>29</sup> SIA Annual Report, 1932-3, Box 95, CSD Archive.

<sup>30</sup> Jesse Collins designed the Society's first certificates. Collins was a graphic designer and worked at the Industrial Design Partnership (1935-45) with Milner Gray and Misha Black. He also taught at the Central School of Arts and Crafts in London in the 1950s and 60s.

<sup>31</sup> Letter from Jim Newmark to Milner Gray, (6 September, 1980), Box 98, CSD Archive. According to the CSD Yearbook, (1959), Newmark was a designer of ‘leather and travel goods’.

<sup>32</sup> Peter Ray, ‘SIAD: The First Forty Years’, *The Designer*, (October, 1970), p.4.

director Kenneth Clark, but in 1945, the Society was forced to leave, due to the ‘return of the national collection’.<sup>33</sup>

The Society never received any public recognition from government, despite its attempts to take control of the Register of Designers before and after the war, as it moved between the National Register of Industrial Art Designers and the Council of Industrial Design (CoID). The *SIA Journal* in 1936 commented upon this sleight, reminding members that it had been the SIA who ‘urged government to take steps to set up a Register’ in 1933.<sup>34</sup> Acknowledging this, the CoID stated that ‘close and friendly relations have been maintained with the SIA and the Central Institute of Art and Design’. The CoID’s first Annual Report commented:

In the absence of any coherent system of training, examination, certification, and of any well-established and representative professional organisation of designers, the need was felt before the war for some list or register of designers to which manufacturers could look as a reservoir of talent and as evidence of the attainment of those members of a certain level of practical efficiency.<sup>35</sup>

This was an overt snub of the SIA, which had been established as a professional body for over fifteen years and a reminder of the limited impact the Society appeared to have on state control of the representation of design.

The post-war period saw a concerted push towards professionalism in many spheres of British working culture. This has been recognised by sociologists Harold Perkin (1989) and Lewis and Maude (1952), who describe a ‘flight into

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<sup>33</sup> *SIA Journal*, No.4, (1945), CSD Archive. Clark’s involvement with the Society is unclear, but most notable during the war when he collaborated with the SIA on a ‘War Bulletin’ for artists and designers with the Central Institute of Art and Design, which was also housed temporarily at the National Gallery during the war.

<sup>34</sup> *SIA Bulletin* (September, 1937), p.3.

<sup>35</sup> NRIAD, CoID First Annual Report, 1945-6, p.17.

professionalism' after the war.<sup>36</sup> Milner Gray announced the intention to 'professionalise' at a grand post-war dinner at Claridge's on 11th December 1945.<sup>37</sup> According to Noel Carrington, this was to mark a shift from the SIA's identity as a social club, to assuming a 'more precise pattern' on the professionalisation of design.<sup>38</sup> Membership had dropped from 475 to 275 during the war (see Figure A2) and these 275 were disbanded, in the Society's 'first major and very courageous step' to tighten its criteria of membership.<sup>39</sup>

Architect Wells Coates (1895-1958), founder of the Modern Architectural Research Society (MARS) and Fellow of the SIA from 1945, sent a letter of support to Milner Gray the next day, praising the 'arduous task of the reformation of the society'.<sup>40</sup> All members were now required to re-apply, under more stringent criteria. Peter Ray states that 're-admittance was to be only on the submission of work to selection committees', but the most significant new requirement was that members should be employed in designing for quantity production, overtly excluding those practicing in 'arts and crafts' and should abide by the new Code of Conduct.<sup>41</sup> According to an article by art director James de Holden Stone in the *Penrose Annual*, a London

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<sup>36</sup> Harold Perkin, *The Rise of Professional Society*; (1989), p.405. Lewis and Maude, *Professional People*, (1952), p.49.

<sup>37</sup> Post-War Dinner Speeches, Claridge's, (11 December, 1945), Box 95, CSD Archive.

<sup>38</sup> Noel Carrington, *Industrial Design in Britain*, (1976), p.154.

<sup>39</sup> Carrington, (1976), p.154.

<sup>40</sup> Letter from Wells Coates to Milner Gray, (12 December, 1945), Box 95, CSD Archive.

<sup>41</sup> Peter Ray, SIAD: The First Forty Years, *The Designer*; (October, 1970), p.4.



based review of graphic arts (1951), ‘many members’ lost their place at the Society due to heightened criteria of membership.<sup>42</sup>

Membership was divided into two groups for the first time: industrial and commercial designers. After the Second World war, the Society also called into question ideas of exclusivity. The second AGM in 1947 focused on the question of ‘whether the Society should seek to make itself representative of technically competent practicing commercial and industrial artists or alternatively represent only those who have achieved a relatively high aesthetic in addition to a technically competent standard.’<sup>43</sup> The debate concluded that the Society should maintain its ‘rigid’ membership structure in favour of further advancing the status of the profession.<sup>44</sup>

The Society’s social ambitions were underlined in the appointment of its first Fellows (FSIA) in 1945, which made the membership structure resemble that of the RIBA and other esteemed Professional Societies. These Fellows were drawn from the design circles illustrated in Figure A2: Chirstian Barman, Misha Black, Wells Coates, James Fritton, Eric Fraser, Milner Gray, Frederick Gibberd, Ashley Havinden, FHK Henrion, Keith Murray, AB Read, Gordon Russell, RD Russell, Allan Walton, Brian O’Rorke. Of the ten selected, five were members of the RIBA and five had already been or would soon be appointed, Royal Designers for Industry (RDI).<sup>45</sup> A number of Honorary

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<sup>42</sup> It is not possible to locate exact figures because membership figures for the Society could not be located before 1959. James de Holden Stone, *Penrose Annual*, Vol.45, (1951), pp.55-57, Box 207, CSD Archive.

<sup>43</sup> SIA Annual Report, (1947), Box 95, CSD Archive.

<sup>44</sup> SIA Annual Report, (1947), Box 95, CSD Archive.

<sup>45</sup> Susan Bennett, ‘Amalgamated List of RDIs’, Undated.

Fellows (Hon.FSIA) were also appointed to connect the Society with the a broader design network, including Thomas Barlow, first chairman of the CoID, art critic Herbert Read, principal of the Royal College of Art, Robin Darwin and architecture and design historian, Nikolas Pevsner.<sup>46</sup> The Society issued a limit of 35 Honorary Fellows at any one time, again mirroring the structure and organisation of the recently established Faculty of Royal Designers for Industry (RDI) at the RSA.<sup>47</sup>

## ii) A Code of Conduct for the Professional Designer

The SIA was the first professional body to invent a Code of Conduct for the Professional Designer in Britain. The publication of the Code marked an important milestone for the Society, bringing its structure into line with other Professional Societies as well as setting a standard, both ethical and practical, by which the professional designer in Britain could be defined. Adherence to the Code it became a condition of membership and its infringement would render a member 'liable to reprimand, suspension or expulsion'.<sup>48</sup> The Code had been designed by the Professional Practice Committee and therefore represented the ideals and values of a particular network of designers.<sup>49</sup> The draft they prepared was passed unanimously by Council and completely unchanged for publication in July, 1945.<sup>50</sup> There were nine clauses in total,

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<sup>46</sup> List of Honorary Fellows, (1945), Box 95, CSD Archive.

<sup>47</sup> A maximum of 36 could hold the status of RDI at any one time. The conditions of appointment to this award are studied in closer detail in Chapter Five.

<sup>48</sup> Code of Conduct for the Professional Designer, (July, 1945), Box 93, CSD Archive.

<sup>49</sup> *SIA Bulletin* No.2 (March, 1945), Box 95, CSD Archive. This does not list the members of the committee.

<sup>50</sup> Draft of Code of Conduct for the Professional Designer, undated, Box 93, CSD Archive.

the majority of which emphasised what was forbidden, rather than what was advocated. Forbidden behaviour included ‘supplanting another members work’, ‘breaking client-designer confidentiality’, ‘plagiarising’, ‘receiving favours or discounts in exchange for work’, ‘working without a fee’, ‘advertising’ and finally, ‘taking part in competitions not in accordance with the SIA’s published regulations on design competitions’.<sup>51</sup>

The Code of Conduct for the Professional Designer firmly implanted British ideas about commercial culture and advertising practices. Writing in 1933, Carr-Saunders and Wilson, describe the prohibition of advertising as essential to the maintenance of professional integrity.<sup>52</sup> Advertising was prohibited by both the RIBA and AA. For example, in 1945, the discipline committee of the AA stated:

Every profession has practices which it bars. Among the commonest of these are advertising, poaching and undercutting. These activities are considered in the business world to be laudable examples of *facie* contrary to public policy and have always been considered offensive professionally. If a man joins a profession in which the use of trade weapons is barred and then proceeds to employ them, he is taking an unfair advantage over his Fellows.<sup>53</sup>

It is interesting to note the SIA’s complete adherence to this model of professional practice, even when some of its most active members, including Ashley Havinden (1903-1973) were working directly in advertising. By defining professional practice in such staunchly traditional terms, the SIA was aligning itself with the ‘older professions’ of law and architecture, rather than

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<sup>51</sup> Code of Conduct, (July, 1945), Box 93, CSD Archive.

<sup>52</sup> Carr Saunders and Wilson, *The Professions*, (1933), p.3.

<sup>53</sup> Quoted in ArcUK discipline committee folder on Murray and Arnold Graves Avery, (17 October, 1962), Erno Goldfinger papers, Series 49, RIBA Archives, V&A Museum.

advertising, to which it arguably shared a more common culture, professionally, socially and spatially.

In his presidential address to the Society in 1968, Milner Gray referred back to a statement made by Mr W E Wickenden of the Institute of Electrical Engineers in 1957, who described the attributes which may be held to define the life of a ‘corporate group of persons as professional in character’.<sup>54</sup> Writing in the *SIA Journal* in September 1959, J Berseford Evans commented that ‘the Code of Professional Conduct sets out the moral issues’ of design practice. Reflecting on this in 1979, Milner Gray stated that the Society’s interpretation of professionalism was ‘largely governed by the descriptive and prescriptive phrase ‘gentlemen will not and others must not’ , in an age when ‘gentlemen preferred blondes’ and this sort of statement conjured up no archaic overtones’.<sup>55</sup>

In 1960, an important guide to the professional practice of design was published in support of the Society’s Code of Conduct. Entitled *Professional Practice for Designers*, it was written by Dorothy Goslett, Design Manager at the Design Research Unit (DRU).<sup>56</sup> Goslett had been encouraged to write the book by furniture and interior designer Ernest Race, during a meeting at the DRU, where it was suggested that someone should write a ‘standard book to tell

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<sup>54</sup> Milner Gray, ‘The Price and the Value’, SIAD Presidential Address, 1968, CSD Archive, Box 200.

<sup>55</sup> Milner Gray, ‘The Price and the Value’, SIAD Presidential Address, 1968, Box 200, CSD Archive.

<sup>56</sup> Goslett dedicated the book and dedicated to ‘MB and MG, but for whom...’, referring to Misha Black and Milner Gray, with whom Goslett worked during the war at the Ministry of Information before helping to establish the DRU after the war. Dorothy Goslett, *Professional Practice for Designers*, (1960).

young designers how to behave and what to do'.<sup>57</sup> The publishing contract for the book survives in the CSD archive and states that Goslett had bequeathed the rights for it to the SIA/D.<sup>58</sup> Authoritative and dictatorial in tone, it repeated SIAD policy verbatim:

High standards of behaviour are axiomatic and to ensure that the affixes of membership are a meaningful symbol, the society lays down a Code of Professional Conduct. Observance of this Code is a condition of membership and those who infringe it may be reprimanded, suspended or expelled. In the widest sense, behaviour includes a concern for the continuing development of knowledge and skills which future generations of industrial designers must acquire.<sup>59</sup>

Although parts of the book provide helpful advice on invoicing and negotiating fees and contracts, the book also seeks to guide the behaviour of the designer. The book was published three times; 1960, 1971 and 1978 and each time, described the designer in entirely male terms. The image of the gentleman-designer is strongly drawn in a chapter on 'Finding Clients', which encouraged designers to join a gentleman's club to secure professional contacts. For women, Goslett concedes, things were more difficult:

The woman designer has one problem facing her as a hostess, which overrides all others. No male guest is going to like it if she pays the bill, or is even going to let her.<sup>60</sup>

Joining a club is one solution to this problem, Goslett suggests, since the bill is automatically registered to the member's account. However, she warns, 'women's clubs tend to have a rather cloistered atmosphere and even the dining room for mixed guests may be overwhelmingly and tweedily

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<sup>57</sup> Dorothy Goslett, Interview with Robert Wetmore, (23 January, 1983), CSD Archive.

<sup>58</sup> Contract for Professional Practice of Design, Notes for the publisher, Batsford, (January, 1998), Box 35, CSD Archive.

<sup>59</sup> Goslett, *Professional Practice for Designers*, (1960), p.3.

<sup>60</sup> Goslett, (1960), p.36.

feminine'.<sup>61</sup> Such guidance indicates the very narrow and limited space afforded to women practicing in design, through the lens of the Professional Society. Remarkably, this advice was repeated in subsequent editions of the book, in 1971 and 1978.

In 1962, the SIA, led by FHK Henrion and Stuart Rose, held a meeting at the Institute of Contemporary Arts (ICA) entitled 'Why you should join the SIA'.<sup>62</sup> This meeting aimed to bring together a discussion between existing Members and Fellows of the SIA and the increasing numbers of prominent designers who had chosen not to join. Ken Garland, not a member, remembers the meeting vividly:

I almost decided to leave, I was at the back, ready to go, and normally I sit at the front...I stayed on until the end and I rather lost interest in the prophetising of the older generation and I started to write what I really thought about design and I wrote what later became called the First Things First Manifesto and at the time, I didn't think much of it... a man called Stuart Rose, a nice guy incidentally, said, 'has anybody else got anything else to say', and I thought, well why not, so I raised my hand and I read out this thing, which as I read it became more declamatory and it turned into a manifesto during the reading...It added some life to the meeting and afterwards people asked me, 'are you going to publish this?', I invited people to sign it, some said yes, some said no, I was quite impressed by the ones who said no, and my friend Herbert Spencer, who was half way between the older and younger generation said no, for example'.<sup>63</sup>

Garland describes the tension between two generations of professional designers. Positioning himself among a younger generation with new professional values and priorities. This tension became increasingly apparent throughout the 1960s and 70s. The resulting manifesto, *First Things First*, (Figure A15), is viewed by many designers as a landmark document

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<sup>61</sup> Goslett, (1960), p.36.

<sup>62</sup> Ken Garland, Interview with Leah Armstrong, (27 Feb, 2013).

<sup>63</sup> Ken Garland, Interview with Leah Armstrong, (27 , Feb 2013).

representing an alternative view of the purpose of design.<sup>64</sup> While its tone carries the import of reformist attitudes to ‘good and bad’, this is directed towards a much wider set of concerns about the relationship between the professional designer and society. The publication continues to be a touchpoint for ongoing debates about professional and ethical values in graphic design.<sup>65</sup>

In his interview for this study, Garland was clear that the intention was not to position design in opposition to advertising or commerce, but to urge designers to be more thoughtful about their responsibilities, ethical and political. It states, ‘we have reached a saturation point at which the high pitched scream of consumer selling is no more than sheer noise’. This reversal of priorities was further established in a key and pivotal text, *Design for the Real World*, by Viktor Papanek in 1971.<sup>66</sup> Whereas the SIA Code of Conduct reflected a concern towards the internal politics of the profession, Papanek and Garland were attending to a much broader design constituency.

The SIA Professional Practice Committee was established to deal with complaints by manufacturers and make recommendations to members seeking advice on matters of professional conduct. Although by the end of the 1960s, these complaints were recorded formally in a ‘black book’, the matters were kept confidential and usually not discussed in public.<sup>67</sup> Certain cases,

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<sup>64</sup> Ken Garland, *First Things First Manifesto*, (1963), <http://www.kengarland.co.uk/KG%20published%20writing/first%20things%20first/>, (Accessed 9 Nov, 2013, University of Brighton).

<sup>65</sup> See Jan Michl, ‘First Things First’, *Typo*, 21, (2006), p.7.

<sup>66</sup> Viktor Papanek, *Design for the Real World* (1971).

<sup>67</sup> Conduct Committee Log Book, (November, 1969), Box 102, CSD Archive.

however, were brought to the attention of the entire society. In 1963, Terence Conran, who had been appointed Fellow in 1951, was dismissed from the SIAD for advertising and self-promotion. In a recent interview, he remembers the episode vividly:

One day I came into the SIA office and the secretary held the document in front of me and said, 'What is this?' and I said, 'It's an advertisement for my work'. He said, 'Well, you're not allowed to do that. Don't you know that you were advertising to a company where they already employ an SIA member? You can't be in competition with other designers.'<sup>68</sup>

Conran remembers asking this secretary how he was to find work without advertising. He replied, 'Join a gentleman's club on Pall Mall', echoing Goslett's advice, revealing the strong gender and class based outlook of the Society at this time.

Architect and designer Jack Howe, President between 1963-4, was known to have held particularly strong views on the values of professionalism, in its most traditional, pure form. By 1966, the disciplinary powers of the Code of Conduct had been strengthened, making it explicit that 'Council may reprimand or expel any member who conducts himself in any manner which discredits his profession.'<sup>69</sup> In this sense, the Code issued what Millerson has described as 'moral directives', distinguishing right from wrong and laying out 'obligatory customs'.<sup>70</sup>

### iii) Professionalism and the Designer Report

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<sup>68</sup> Terence Conran Interview with Leah Armstrong, (14 July, 2011).

<sup>69</sup> Code of Conduct for the Professional Designer, (July, 1966), Box 207.

<sup>70</sup> Geoffrey Millerson, *The Qualifying Associations*, (1964), p.149.



By the end of the 1960s, the ‘vexed question’ of advertising and self-promotion had become such a major point of debate in the society that it was widely recognised that revisions were called for. Terence Conran’s public ousting had no demonstrable impact on his success as a professional designer. The Society in turn began to look to Conran as representative of a new type of designer, who had flouted the ideals of the previous generation and exposed the limited control of the SIA. Architect and designer Jack Howe (1911-2003), President at the time of Conran’s dismissal, wrote to David Harris in 1965:

I don’t think the Design Council or the SIAD are doing very much to help (the profession). They are busy courting the Conrans and the rich groups without little regard for the quality of work produced.<sup>71</sup>

In fact, in spite of Howe’s impression, the Society continued to pursue its formal, rigid view of professionalism. In 1965, it published a letter which was distributed to all members, as a draft example of the ‘acceptable’ means of advertising one’s services. Quaintly formal, it articulates the manners and etiquette of the gentleman designer:

Dear Sir, May I bring to your notice the design services I can offer in the following fields. You will appreciate that this letter, which conforms to the Code of Professional Conduct of the SIAD is written on the assumption that you do not already retain a graphic industrial designer in the above fields. Should this assumption be incorrect, I would not wish to pursue this matter.<sup>72</sup>

There are no records in the archive indicating how often this letter was used by members. Increasingly, the Society was torn between two generational views of the values of professionalism in design. Stuart Rose summarised this astutely in a Presidential address of 1964:

Can we be sure that we are furthering the aims of industrial design in general and of our members in particular when on the one hand we strive to persuade industry that

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<sup>71</sup> Letter from Jack Howe to David Harris, (29th October, 1965), Jack Howe Personal Archive, with kind permission of his daughter Susan Wright.

<sup>72</sup> Code of Conduct for the Professional Designer, (May, 1965), Box 200, CSD Archive.

design is an essential part of industrial production and on the other hand we try to emulate the detached independence of older professions? For whereas our professional inclination is to wait behind the brass plate of our professional door, our concern for higher standards of design and our belief in our ability to create them inclines to force us into the market place where industry does its shopping.<sup>73</sup>

Rose highlights the Society's restrictive and increasingly outdated attitudes towards commercialism.

The papers of architect Erno Goldfinger (1902-1987) who had been appointed Fellow of the Society in 1964, gives a valuable wider insight into the discussions about professionalism, and the role of the SIA. When Goldfinger moved to London in 1934, he joined a number of architectural and design societies, including the Design and Industries Association (DIA), Royal Academy Club, Royal Society of Arts (RSA), The Concrete Society, Royal Institute of British Architects (RIBA) and the Modular Society.<sup>74</sup> A letter from textile designer John Tandy, on 14 June 1966 asked him to consider resigning from the SIAD on account of the Society's prohibition of advertising:

I consider that at this moment in our design history, industry needs to be presented with information about design and frequently requires advice. Providing this is done in a manner which is not harmful to other members of the society, I believe everyone should be free to make their own approaches in whatever manner they think most appropriate.<sup>75</sup>

Tandy organised another meeting of designers from inside and outside the SIAD at the ICA on Wednesday 26th January, 1966.<sup>76</sup> No surviving evidence of this meeting could be identified in the SIAD Archive.

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<sup>73</sup> Stuart Rose, Presidential Address, (1964), Box 101, CSD Archive.

<sup>74</sup> Erno Goldfinger Papers, RIBA Archives, V&A Museum, GoIEr/326/4.

<sup>75</sup> Letter from John Tandy to Erno Goldfinger, (14 January, 1966), Erno Goldfinger papers, RIBA Archives.

<sup>76</sup> Tandy to Goldfinger, (14 Jan, 1966).

In a later letter to Goldfinger, reporting on its outcome, Tandy states, ‘From discussions with members since the meeting at the ICA, I believe nearly half of the total membership of the Society feel that Clause 13a (re: advertising) is unrealistic and undesirable. I believe that unless it is changed, it will seriously retard the development of design, is unrealistic for individual designers just starting up practice, will jeopardise the successful formation of new design organisations and will seriously slow up the progress of existing design organisations.’<sup>77</sup> Although there is no evidence of his motivations, Goldfinger resigned from the society on the 25th November 1970, as the debate on advertising reached a peak.<sup>78</sup>

Recognising this overwhelming sense of change, the Society commissioned design consultant James Pilditch, (1929-1995) to conduct a report entitled *Professionalism and the Designer* in 1968. The aim was to evaluate the concept of professionalism, the relationship of the designer with other professional and non-professional bodies in government/industry in the UK and internationally.<sup>79</sup> As Milner Gray recognised in his presidential address in 1968, ‘we live in an age in which the winds of change seem to have reached gale force, so fast and fierce do they blow’.<sup>80</sup>

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<sup>77</sup> Tandy to Goldfinger, (14 Jan, 1966).

<sup>78</sup> Letter from Erno Goldfinger to Ruth Collins, SIAD, (25 November, 1970), Erno Goldfinger papers, GoIEr/331/2, RIBA Archives.

<sup>79</sup> *Professionalism and the Designer*, (1971).

<sup>80</sup> Milner Gray, Presidential Address, 1968, ‘The Price and the Value’, Box 200, CSD Archive.

The decision to commission Pilditch to write the report was, in itself, symbolic of shifting cultures in the design profession. Originally trained as an art historian, Pilditch had moved to America and Canada in the 1950s, where he had learnt about the structure and organisation of design consultancies in both Toronto and New York.<sup>81</sup> He returned to London with a dynamic view of how design should be structured economically.<sup>82</sup> Importing the vigour and energy of the American model, Pilditch established the hugely successful Allied International Designers, which was the first quoted design consultancy on the stock market in 1979 and ‘set the pace for other consultancies’.<sup>83</sup> His books, *The Silent Salesman*, (1961), *Talk About Design*, (1976), and later, *I’ll Be Over in the Morning*, (1992), represented a business-centred perspective on the role of design, particularly connected to an international market economy. Pilditch’s view of professionalism therefore clashed with the SIAD in its overtly commercial perspective. Although his book, *The Silent Salesman* was published only a year after Dorothy Goslett’s *Professional Practice for the Designer*, the two presented very different views on the values of professionalism in design.<sup>84</sup>

At the same time, the architectural profession, specifically the RIBA, had reached a similar point of self reflection, indicated in the report *The Architect*

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<sup>81</sup> Jonathan Woodham, James Pilditch, *Oxford Dictionary of Modern Design*, (2004), p.341.

<sup>82</sup> Bryan Brown, ‘Obituary: James Pilditch’, *The Independent*, (11 September, 1995).

<sup>83</sup> Guy Julier, *The Culture of Design*, (2013), p.32.

<sup>84</sup> Dorothy Goslett, *The Professional Practice of Design*, (1960), James Pilditch, *The Silent Salesman*, (1961).

*and His Office*, (1962), 'a valuable self-portrait of the profession'.<sup>85</sup> Andrew Saint has described this report as an important moment of reform for the profession, particularly in the management and administration of architecture.<sup>86</sup> Most notably, impetus for the report came from an awareness of the sinking status of the architectural profession, both in social and material terms. This was summarised in an article in *The Architect and Building News* by architect Owen Luder:

One basic fact as a profession we seem to be unable to accept is that many of our inbuilt defences against the outside world, excellent rules for regulating our own affairs, such as the Code of Conduct and fixed fees are fast becoming a liability rather than an asset.<sup>87</sup>

This statement directly paralleled the problems faced by the SIAD. Luder argued that 'so much of the Professional Code is under attack in an increasingly competitive and anti-professional world'.<sup>88</sup> The idealistic terms of the concept of professionalism were being undermined:

Architects brought up in an atmosphere of pure professionalism are perhaps inclined to fool themselves into thinking that clients and the public put as high a value on professional independence and unlimited liability as they do. The fact that package dealers who offer neither of these two qualities are growing in size and influence every day indicates the opposite may be the case.<sup>89</sup>

A similar assessment could be made of the shifting concept of professionalism in design. The SIAD's concept of 'pure professionalism' was seeming increasingly irrelevant among its membership.

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<sup>85</sup> *The Architect and His Office*, A survey of organisation, staffing, quality of service and productivity presented to the council of the Royal Institute, (6th February, 1962), National Art Library, V&A Museum.

<sup>86</sup> Andrew Saint, *The Image of the Architect*, pp.142-3.

<sup>87</sup> Owen Luder, *The Writings On the Wall, The Architect and Building News*, (20 November, 1968), Box 100, CSD Archive.

<sup>88</sup> Luder, *Architect and Building News*, (1968), CSD Archive.

<sup>89</sup> Luder, *Architect and Building News*, (1968), CSD Archive.

*Professionalism and the Designer* responded to this perceived shift. Aware that the entire concept of professionalism was under scrutiny, the Society chose to take opinion only from ‘essentially sympathetic bodies and contacts’, including Paul Reilly, Director at the Design Council (1959-77) and Hon.Fellow of the Society.<sup>90</sup> The report therefore reflected the outlook of the usual design circles. Moreover, the majority of research was conducted from central headquarters in London. It was suggested that interviews could be held with each past president and that ‘Mr Lord will try to arrange a meeting with Mr Millerson’, the LSE academic and author of *The Qualifying Associations*, which had been published four years earlier. No records of such a meeting exist, though Millerson is frequently quoted in the report.

In addition, the views of Barbara Jones, Alec Heath, Ernest Hoch, Jack Procter, Frank Height, Ronald Dickens and Andrew Renton were sought. These Fellows of the Society covered a wide range of design disciplines.<sup>91</sup> A working questionnaire was circulated with the intention of gauging their general view on questions such as ‘is there a definition of professionalism which is generally accepted? If not, why not?’ and ‘If the two main aspects of professionalism are held to lie in a) competence, b) behaviour, are the two sets of standards generally adhered to? If not, is it possible and to what extent is it

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<sup>90</sup> Aide Memoire of Meeting No.2, held at 40 Lexington Street on 23 May, 1968, Present: Michael Middleton, (Chairman), Peter Lord and James Pilditch, Box 100, CSD Archive.

<sup>91</sup> SIAD Commission on Professionalism, First Working Questionnaire, undated, Box 100, CSD Archive. Barbara Jones (1912-1978) was an illustrator and broadcaster, Ernest Hoch (1913-1985) was a typographer, Frank Height (1921-2013) was an industrial designer. Alec Heath (unknown) was an exhibitions designer, Ronald Dickens (unknown) was a product designer, Jack Procter (unknown) was a general consultant designer and Andrew Renton (unknown) was an architect and interior designer, Source: CSD Yearbook, 1969.

desirable to ‘police’ either?<sup>92</sup> Only one response to this questionnaire survives in the archive, from Lily Goddard, a textile designer. She summarised her view: ‘To any artist, professional codes can only be a guide, and changing worlds a background to his ideas’.<sup>93</sup> Paul Reilly’s feedback to the Council, obtained at an informal meeting with Michael Middleton at the Arts Club, was, as hoped, in line with the Society’s own view: that the key to professional behaviour is ‘competence, honesty and integrity’.<sup>94</sup> Taking notes on the meeting, Middleton stated:

Sir Paul made the important point that institutes to advertising, like morals, tended to move in cycles. What was abhorrent 10 years ago is today acceptable. He foresaw that in five years or so we would find ourselves in a more puritan society with more puritan standards than might exist today.<sup>95</sup>

This comment again points to the shifting relations of professionalism, which are contingent upon social and cultural, as well as industrial and economic changes. As Millerson states, ‘Professional status is a dynamic quality. Elements composing status may change owing to social and economic changes’.<sup>96</sup>

The questionnaire circulated to membership was focused on key issues that had arisen from preliminary discussions at top level. There were 580 respondents to the questionnaire, one sixth of the total membership at the time.<sup>97</sup> The report noted that ‘these may be assumed to be those most

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<sup>92</sup> First Working Questionnaire, Undated, CSD Archive.

<sup>93</sup> Lily Goddard, reply to Working Questionnaire, Undated, Box 100, CSD Archive.

<sup>94</sup> Michael Middleton, Notes on an Informal meeting with Paul Reilly, Friday, The Arts Club, Undated, Box 100, CSD Archive.

<sup>95</sup> Sir Paul Reilly, Meeting with Michael Middleton, Box 100, CSD Archive.

<sup>96</sup> Geoffrey Millerson, *The Qualifying Associations*, p.8.

<sup>97</sup> Total membership in 1969 was 3035, Source: CSD Annual Report, (1969), CSD Archive.

concerned with the matters at issue and therefore most likely to answer the questions in a particular way'.<sup>98</sup> Members were asked to select the terms 'most essential to the idea of professionalism', and 'a scale of possible promotional activities', requesting members to tick those they felt comfortable with.<sup>99</sup> The format of the questionnaire was therefore relatively closed, presenting members with a series of options that reflected the Society's outlook and located membership to a degree within this. In spite of these limitations, the results of the report were illuminative on the understanding and value of professionalism to practicing designers in 1971.

In general, the results of the questionnaire were critical of the relevance of the existing Code of Conduct. Although 80% of the Society preferred to describe design as a profession rather than a commercial service, 93% of membership prioritised 'competence' above all other 'ingredients' of professionalism. These were identified as: honesty, competence, confidential relationship with client, reliability, responsibility to community, sense of service, objectivity, responsibility to fellow practitioners'.<sup>100</sup> Therefore, overall, the behavioural qualities that had underpinned the Society's concept of professionalism in 1945, were now deemed less significant than technical ability. The need for a Code of Conduct was accepted by 93% of the membership, 'though fewer are convinced that a unified Code is fully possible over the whole spectrum of design, or believe a Code to be fully applicable to the salaried practitioner'.<sup>101</sup>

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<sup>98</sup> *Professionalism and the Designer*, (1971), p.8.

<sup>99</sup> *Professionalism and the Designer*, A Working Questionnaire, CSD Archive.

<sup>100</sup> *Professionalism and the Designer*, (1971), p.10.

<sup>101</sup> *Professionalism and the Designer*, (1971), p.11.



The recommendations of the report took into account both expert and membership opinion. Whereas at the time of institution, the profession of design had been modelled closely on the older professions of architecture and medicine, this report made a conscious effort to distance the designer from their 'older cousins', arguing that the professions were fundamentally distinct:

Designers live in an unsheltered competitive world. Doctors will always be in demand by the sick, but there is no underlying compulsion upon the community to use designers at all...The whole subject, it is argued, is bedevilled by hypocrisy: 'Paid publicity is regarded as unethical, if it's free, it's ethical'.<sup>102</sup>

The concept of Design Methods, which had re-considered design as a structured, scientific discipline with definable boundaries, was incorporated into this updated view of professionalism. Quoting from Bruce Archer's *Systematic Method for Designers* (1966), the report stated that it was possible to define the characteristics by which good design and its practice could be judged:

Informed taste develops like the case law of our courts of justice. Each judgement is based upon precedent. Each decision is added to the collection of gravity and the field of application of the collection...In stable conditions in the course of time, a consistent but gradually adapting standard is reached.<sup>103</sup>

This ordered, cumulative view substantiated the idea that a standard of professionalism could be defined in design.

With a rather ironic sense of timing, second edition of Dorothy Goslett's book, was published *The Professional Practice of Design* in 1971.<sup>104</sup> Although *Professionalism and the Designer* and *The Professional Practice of Design* might

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<sup>102</sup> *Professionalism and the Designer*, (1971), p.12.

<sup>103</sup> Bruce Archer, *Systematic Method for Designers*, (1966), Quoted in *Professionalism and the Designer*, (1971), p.9.

<sup>104</sup> Dorothy Goslett, *Professional Practice of Design*, (1971), [1960].

sound like complementary titles published in the same year, in actual fact they presented two opposing attitudes to professionalism in design. Goslett's book re-affirmed its close interpretation of the SIAD's original concept of professionalism, making it outdated almost as soon as it was published. The partisan nature of its advice was noted in a review in *Design* (1971), which stated that 'The SIAD is referred to throughout as if there were no possible doubt as to the desirability of all designers becoming members. There are a number of members (and I am one of them), who find among the SIAD's recommendations a lot with which to disagree, sufficient in fact to deter them from joining, (or, as in my case, to persuade them into resigning). It might have been better, while still quoting from the SIAD, to have been less partisan'.<sup>105</sup> A firmer voice of dissent against the SIAD was building. Goslett's statement that she had written the book because 'young designers didn't know how to behave or what to do', was appearing increasingly out of touch.

Based on the recommendations of the report, the professional practice board was instructed by Council to redraft the Code of Conduct. The first draft of this was then submitted to SIAD Council in 1972 and rejected on the grounds that 'a member may issue to the press illustrations, factual descriptions of his work and biographical material for publication'.<sup>106</sup> The board was instructed to re-draft the Code. James Pilditch and Stuart Rose, (President SIAD 1964-5), set out to radically change the format and tone of the document, renaming it Declaration of Professional Behaviour. This softer title reflected Pilditch's personal view that 'there are justified differences between the

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<sup>105</sup> Ian Bradbury, 'Review: The Professional Practice of Design', *Design*, 270, (June, 1971). I am grateful to Lesley Whitworth for bringing this article to my attention.

<sup>106</sup> Draft 1972, *Code of Conduct for the Professional Designer*, Box 100, CSD Archive.

professions...the jobs of lawyers, doctors and architects are lumped together with the newer professions, but their jobs and responsibilities differ totally'.<sup>107</sup>

Most importantly, Rose and Pilditch agreed that the composition of the Society in 1972 was 'totally different', 'compared to that for which the Code was originally formulated'.<sup>108</sup> In other words, Pilditch was arguing for a more diverse membership which would be better united under looser and more flexible terms. It was important, he said, 'that the Society has a realistic understanding of the commercially competitive areas in which its members must work'.<sup>109</sup> As Terence Conran had shown, it was not only possible, but more profitable, to work outside the terms laid down by the SIAD.

In accordance with his aims to make the Code more relevant to more people, Pilditch re-formatted it into sub-headings addressed to specific audiences. These were: 'Responsibilities to Society at large', 'the designer's relationship with client' and 'the designer's relationship with fellow practitioners'.<sup>110</sup> The attitude to advertising was to be revised, with Pilditch stating, 'there is nothing unprofessional in aiming to make a design business profitable'.<sup>111</sup> This concession, in combination with its more relaxed and informal language, was again rejected by the older members of the society. In December 1974, Council reported that 'there was a real concern that the present document doesn't allow either for adequate control of the professional behaviour of its

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<sup>107</sup> Draft of *Declaration of Professional Behaviour*, (1974), Box 101, CSD Archive.

<sup>108</sup> *Declaration of Professional Behaviour*, (1974).

<sup>109</sup> *Declaration of Professional Behaviour*, (1974).

<sup>110</sup> *Declaration of Professional Behaviour*, (1974).

<sup>111</sup> *Declaration of Professional Behaviour*, (1974).

members'.<sup>112</sup> It was defeated by council at the 1974 AGM, against a rising defense of the standards laid down in the Code of Professional Conduct.

In this context of controversy, the Society again requested individual opinions from a number of Fellows, Associates and prominent members in 1973, again from those the Society considered broadly in sympathy. This included Willy de Majo, Dorothy Goslett, Ian Hodgson, Herbert Berry, Jack Howe, Alan Tye, George Fejer, Harry Ward, Peter Ray, Geoffrey Salmon, David Pearson and Alan Parnell. Significantly, many of these designers were also architects and Fellows of the RIBA.<sup>113</sup> Almost unanimously, they were against the new draft and unsurprisingly, one of the strongest reactions came from Dorothy Goslett:

Totally misjudged document. Puts Society at a stroke outside the pale of all other Professional Societies in conceding that members may advertise, tout for clients and provide free services in the hope of receiving subsequent work. Panders to members whose aim is highly profitable commercialism without professional integrity. Couched in vaguest, most apologetic and woolly-minded phraseology...Will take members out of status of truly professional people and put them into a category of commercial artists. Big Boys will be able to afford full pages in the glossies while young, struggling, free-lance only manage a couple of lines in the local weekly. <sup>114</sup>

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<sup>112</sup> Notes taken from special meeting to discuss the *Declaration of Behaviour*, annotated by Pilditch, (1974), Box 101, CSD Archive.

<sup>113</sup> Summary of responses taken from members re: *Declaration of Professional Behaviour* for circulation at council meeting, (30 October, 1973), Box 100, CSD Archive. Willy de Majo (1917-1993) was heavily involved in the institution of the International Committee for Graphic Design Associations ICOGRADA in 1963, Jack Howe was an architect and industrial designer, Alan Tye (1933-) was an architect and designer, George Fejer (1912-1996) was an interior designer, Ian Hodgson (unknown) was an engineering designer, Herbert Berry (unknown) was an interior designer and architect, Harry Ward (unknown) was an interior designer, Peter Ray (unknown) was a package designer, Geoffrey Salmon (unknown) was an interior designer, David Pearson (unknown) was an engineering product designer, who worked for Jack Howe and was interviewed for this research, Alan Parnell was a shop fittings designer. Source: CSD Yearbook, (1969), CSD Archive.

<sup>114</sup> Dorothy Goslett, quoted in Summary of Responses to *Declaration of Professional Behaviour*, (30 Oct, 1973), Box 100, CSD Archive.

Thick with references to social class and gender, this statement succinctly summarises the view of professionalism held by the most traditional, older members of the society. Drawing attention to the status distinction between the notion of a ‘professional person’ and a ‘commercial artist’, Goslett makes clear the social motivations behind professionalisation in design. Moreover, Goslett’s main anxiety about the new document is how it would make the Society look in the eyes of others. A similar opinion was expressed by architect J B Fuller, who wrote to the Society in November 1970, stating that he was fed up of the SIAD being seen as ‘the poor relation’ to the RIBA.<sup>115</sup> Thus, the Code functioned not only as an ethical or contractual guide for membership, but also as a set of conditions by which to externally judge the status and validity of the profession. Chris Otter has stated that this mode of being, in which ‘the subject is watchful of itself and of others’ is a defining feature of the technology of liberal governmentality.<sup>116</sup>

Misha Black returned a spoiled ballot at the vote for the 1974 Declaration. He explained, ‘I agree that we must all promote our profession, but I cannot believe that the specific permission to undertake paid advertising is either necessary or desirable...I cannot support a code which equates, in this one respect, professional conduct with commercial salesmanship.’<sup>117</sup> Consultant designer Willy de Majo, was similarly frustrated, stating that he feared it would make design a ‘poor relation’, again referring to the image of the profession in

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<sup>115</sup> Letter from J B Fuller to SIAD, (25 November, 1970), Box 101, CSD Archive.

<sup>116</sup> Chris Otter, ‘Making Liberalism Durable’, *Social History*; (2002).

<sup>117</sup> Letter from Misha Black to SIAD, (25 November, 1975), Box 101, CSD Archive.

the eyes of others.<sup>118</sup> In particular, he criticised the use of the word ‘Declaration’, which he argued gave the sense of ‘trying to apologise for wanting to be professional, while not having the courage of our convictions’.<sup>119</sup>

Architect and engineering designer Jack Howe wrote:

Document gets worse every time it is revised. Latest edition is vague, undecided and contradictory. Based on pious hope rather than professional authority and would make the society a laughing stock.<sup>120</sup>

For Howe, the Society was moving too far from its traditional base of ‘pure professionalism’. The deeply ingrained attitudes to advertising and commercial cultures in Britain was proving a central obstacle, yet again, in the construction of a revised image of the designer for a new generation.

Recognising the relevance of obtaining opinion from outside of the Society’s membership, Chief Executive Geoffrey Adams addressed letters to Terence Conran, (‘a designer who advertises successfully’), and textile designer John Tandy, inviting them to take part in a debate held at the Society over the issue of advertising and publicity.<sup>121</sup> Neither of the men attended the discussion. Tandy replied to Adams, ‘My feelings on the subject are well known’.<sup>122</sup> In a proposal to the Council, submitted by Geoffrey Bensusan in 1974, the Society published an extremely rigorous and comprehensive list of every imaginable

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<sup>118</sup> Willy de Majo, summary of responses from members re: declaration of professional behaviour, for circulation at Council meeting, (30 October, 1973), Box 100, CSD Archive. De Majo, (1917-1993), defended the professional status of design on many occasions and was founding member of the International Congress of Graphic Design Associations (ICOGRADA) in 1963. His archive, at the University of Brighton Design Archives, presents significant potential to explore the role of the SIAD in a broader international context.

<sup>119</sup> Willy de Majo, Summary of responses, (30 October, 1973), Box 100, CSD Archive.

<sup>120</sup> Jack Howe, Summary of responses from members re: Declaration of Professional Behaviour, (20 October, 1973), Box 100, CSD Archive.

<sup>121</sup> Geoffrey Bensusan, to Peter Lord, (22 August, 1974), Box 100, CSD Archive.

<sup>122</sup> Letter from Geoffrey Bensusan to Peter Lord, 22 August, 1974, Box 100, CSD Archive.

method of self-promotion- including Christmas cards- and split these into categories of ‘freely permitted’, ‘with safeguards’, and ‘prohibited’.<sup>123</sup> Although the prospect of administering such a list was clearly impractical, it indicated the detailed way in which the society was attempting to govern the practice of self-promotion.

It was increasingly difficult to find middle ground between the views of professionalism held by those outside the SIAD and the older generation of members inside it. The Code of Professional Conduct, which was revised for the second last time in 1975, did permit advertising, under a long list of defined clauses. Clause 9.7 read, ‘Under no circumstances shall members seek to disguise paid advertising as unsolicited editorial comment, nor by employing the services of another to promote their own services, shall they seek to hide the true source of that promotion. Members are advised to refer to the British Code of Advertising Practice’.<sup>124</sup> This re-draft also conceded that the Society’s determination to be exclusive had inhibited interaction with other organisations and groups. With regard to design competitions, it stated: There are occasions when, in the interest of informed design judgement, it is better for the society to be represented by a number on a judging panel than to have no say in the judgement, even though the society may not have been able to give the competition its official blessing.<sup>125</sup>

Thus two of the Society’s earliest principles of professionalism: competitions and advertising, had now been compromised. As Gordon Russell stated, ‘the

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<sup>123</sup> Report from Geoffrey Bensusan to Peter Lord, 22 August, 1974, Box 100, CSD Archive.

<sup>124</sup> Clause 9.7 of Code of Professional Conduct, (1976), Box 100, CSD Archive.

<sup>125</sup> Clause 9.7, Code of Conduct, (1976).

idealistic motives of the British design tradition were being called into question' as the design profession moved into the next decade.<sup>126</sup>

In her foreword to the third and final edition of *The Professional Practice of Design* (1978) Dorothy Goslett stated:

Many changes in the seven years since the previous edition of this book was written have made revisions necessary...the most important were the significant changes made by the SIAD to its Code of Conduct whereby designers were given much greater freedom to promote their services, even to the point of advertising them.<sup>127</sup>

In actual fact the revisions Goslett made were relatively minor in the context of such major reform. Nevertheless, the book now included a definition of the concept of 'promotion', a new word in the SIAD's professional vocabulary.

This meant, Goslett stated, 'to publicise and sell in all appropriate and permitted ways and includes advertising, editorial publicity, writing direct to potential clients, appearing in public and on the air and eventually paying all experts to this for you.'<sup>128</sup> Goslett had been one of the harshest and most determined critics of plans to pass clause nine of the Code of Conduct, allowing designers to advertise, but was pleased to note in her new edition:

Contrary to what the gloomsters predicted when clause nine became an accepted code, the design profession has had to good sense not to rush jubilantly into the media with full-page advertisements in *The Times* and the colour supplements and slots on commercial TV. Apart from the fact that they probably couldn't afford it, established designers have realised that to be discreet in their approaches is far more helpful to those young fellow designers who are only just beginning to climb the ladder.<sup>129</sup>

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<sup>126</sup> Gordon Russell (1976), quoted in Fiona MacCarthy, *Eye for Industry: Royal Designers on Design*, (1986), p.1.

<sup>127</sup> Dorothy Goslett, *The Professional Practice of Design*, (1978), Foreword.

<sup>128</sup> Dorothy Goslett, *Professional Practice of Design*, (1971), p.157.

<sup>129</sup> Goslett, *Professional Practice of Design*, (1978), p.157.



In this way, Goslett attempted to render gentlemanly codes of professionalism and commercial culture compatible, whereas they had once been defined as inimical.

#### iv) The Royal Charter

The acquisition of a Royal Charter again changed the dynamics of the Society as it sought to establish a more outward looking role. This mirrored the experience of older professional bodies. David Sugarman considered that the Law Society's 'charter of 1845 constituted the final break with the original passive notion of the Society as a club. Instead it was now conceived as an independent, private, proactive body', with more public responsibilities.<sup>130</sup>

When the SIAD was awarded the Charter in 1976, it also now reconsidered its roles and responsibilities to the public in a broader sense. As Millerson states, the 'Charter has developed into an inter-association status symbol, a distinguishing mark, acknowledging supremacy in a particular field and the ability to provide a sound public service'.<sup>131</sup> President Richard Negus stated:

Now that the Charter exists and we have the standing was essential...a case can be made for spending less time on such things as rules of behaviour and their interpretation and concentrating a little more on reducing the gap between the designer and the public. The title 'designer' now has a meaning that was absent 25 years ago. Each designer bears a major responsibility to attain and demonstrate the highest standards...Good design and membership of the SIAD must become inseparable in the public mind. So, welcome back Terence Conran!<sup>132</sup>

In a complete reassessment of its priorities, the Society was now taking lead from Terence Conran. Conran was awarded the SIAD medal in 1980, as a

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<sup>130</sup> David Sugarman, *A Brief History of the Law Society*; (1999), p.5.

<sup>131</sup> Geoffrey Millerson, *The Qualifying Associations*, (1964), p.91.

<sup>132</sup> Dick Negus in *The Designer*, 1977, Box 96, CSD Archive.

symbol of the Society's recognition of his pioneering attitude to entrepreneurialism in British design. When Conran wrote to George Freeman, president 1980-1 expressing his surprise at this award, Freeman replied, 'I do not think you should be surprised by the medal. The Society has a great deal more respect for you and your work than you evidently realise'.<sup>133</sup>

A 'Forward Planning Committee' was appointed to make predictions about the future of design. At one of its first meetings, Eddie Pond eloquently put it that 'There are too many old fogies and pompous bastards involved and we must get some young people doing things'.<sup>134</sup> In an article in the *Designers Journal*, (1984), interior designer Stefan Zachary, argued that the recent acquisition of the Royal Charter marked a 'final break away from the corduroy jacket and roll-your-own brigade'.<sup>135</sup> That year, the Society again commissioned James Pilditch to write a report on professionalism, entitled 'Towards the Next Century: A Strategy for the Chartered Society of Designers'.<sup>136</sup> He wrote: There was a time when the Society tried to fix fee scales, forbid advertising and prevent competitiveness. All were thought intrinsic to professionalism. None lasted.<sup>137</sup>

Pilditch points, this time in blunter terms, to the shifting dynamics of the design profession.

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<sup>133</sup> George Freeman to Terence Conran, (5 December, 1980), Box 93, CSD Archive.

<sup>134</sup> Eddie Pond, Notes on Meeting of Forward Planning Committee, (27 June, 1978), Box 100, CSD Archive.

<sup>135</sup> Stefan Zachary, 'To Join or Not to Join?', *Designers Journal*, (November, 1984), Box 100, CSD Archive.

<sup>136</sup> James Pilditch, *Towards the Next Century; A Strategy for the Chartered Society of Designers*, Box 13, CSD Archive.

<sup>137</sup> James Pilditch, *Towards the Next Century*, p.19. CSD Archive.

Professionalism in design is an ongoing process, which responds to cultural, social and economic shifts. The previous chapter traced attempts to establish a definition of the role of the professional designer. This chapter focused on the first application of the concept of professionalism to design through the SIA. It is worth considering how the SIA's rigid expression of professionalism might have shaped a rebellious attitude among designers, such as Ken Garland, who refused to join. As he put it:

On the whole, those people who were my friends and colleagues, they included Alan Fletcher, Colin Forbes, Derek Birdsall... A whole slew of us who were great enthusiasts for the business of graphic design, the activity of graphic design, were a bit sniffy about the profession. We thought it looked a little jumped up, like it was trying to ape the professional codes of architecture, or engineering....I also thought there was a certain freedom about not being a professional and I think my colleagues probably thought the same way.<sup>138</sup>

This revealing statement articulates the division attitudes towards professionalism in design and echoes Peter Ray's description of designers as 'essentially individualists'.<sup>139</sup>

However, thinking about professionalism through professional structures can only take us so far. It is also necessary to consider the cultures in which these structures exist. The next two chapters will give greater consideration to these. Specifically, the performative culture of professionalism will be investigated in the next chapter, 'Networks of the Design Profession'.

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<sup>138</sup> Interview with Ken Garland, (26 February, 2013). It should be noted that Derek Birdsall had joined the SIAD by 1969, CSD Yearbook 1969, CSD Archive.

<sup>139</sup> Peter Ray, *Designers in Britain*, Vol.1,(1947), Foreword.

## CHAPTER FIVE

### Networks of the Design Profession

Cultures of professionalism are performed through networks which circulate within and beyond the profession. It is through these networks that professional validation and status is secured. Although the principle motivation of the Society of Industrial Artists (SIA) was to improve the status of the designer alongside the other professions and in the eyes of the government, this chapter argues that the concept of status also shapes the internal structure, organisation and identity of the design profession. This can be studied through a thorough examination of two of its components: the Faculty of Royal Designers for Industry (RDI) at the Royal Society of Arts and the Society of Industrial Artists (SIA). Membership of these institutional networks are symbolised and secured through the use of an affix. Using both quantitative and qualitative research methods, this chapter uncovers the social and spatial dynamics of these networks and establishes a closer view of where components of the profession overlap.

The chapter is composed of three sections. The first section, Social Networks of the Design Profession, maps out some of the strategies and promotional tools used by the designer to locate themselves within the profession. This includes the Christmas card, which designers used as a conscious method of self-promotion within a network of the profession. Dinner party invitations and table plans can also reveal the symbolic organisation the design profession at micro-level. A study of the planning material for the SIAD Minerva Dinner, 1968 from Gaby Schreiber's archive at the V&A Archive of Art and Design is presented as evidence of this.

The second section, *Affixes, Awards and Systems of Professional Validation*, addresses the concept of social status in the design profession. It argues that the affix has acted as a status symbol both within and beyond the profession and, as such, has been an important means through which the practice of professionalism in design has been secured and performed. A hierarchy of status can also be traced through these affixes. Research carried out in the archives of the Faculty of RDIs traces the establishment of this award and its internal function within the profession. Using the Digital Mapping Tool, the gender, spatial and disciplinary structure of this network is also presented through the data gathered from the CSD membership records.

The third section, *The Networked Archive: Faculty of RDI Boxes* examines the spatial arrangement of the RDI archive in mapping out a network of the profession. The Faculty of RDIs established its own archive in the 1940s, asking members of the Faculty to submit a box, which could be curated by themselves or another member of the Faculty. The shape and form of this archive can be studied as evidence of the self-supporting and inward-looking structure of this closed network of the design profession. Its structure can also be used to map out, in qualitative terms, professional connections between designers.

### **i) Social Networks of the Design Profession**

In her book, *The Professional Practice of Design*, (1960), Dorothy Goslett stressed the importance of entertaining as a constituent element of the design profession, stating it to be ‘a must for every professional man who wants to

build up his practice'.<sup>1</sup> It is therefore unsurprising that social material, including the Christmas card and the dinner invitation, forms a significant component of the archives investigated in the course of research for this thesis.<sup>2</sup>

The Christmas card was designed and circulated as a conscious method of promotion for the designer. In 1956, Cyclic Tomrely, manager of the Record of Designers at the Council of Industrial Design (CoID) wrote to the letters page of the *SIA Journal*:

Thank you for the Christmas greetings. Those done by designers were even more delectable than usual.<sup>3</sup>

Although no evidence of these cards could be located in the Design Council archive, this statement suggests that SIA members sent Tomrely Christmas cards as a method of promoting their work. The role of the Christmas card as a method of self-promotion was recognised in the SIAD's 1973 Code of Conduct, which described them as an 'acceptable form of advertising'.<sup>4</sup> During the debate over revisions to the Code in 1971, one member wrote to the Society to state that 'we should dismiss as futile the call to permit heavy type in trade directories and freedom to send Christmas cards galore'.<sup>5</sup> This

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<sup>1</sup> Dorothy Goslett, *The Professional Practice of Design*, (1971), p.35.

<sup>2</sup> The following archives contained collections of Christmas cards: Milner Gray, Erno Goldfinger, Misha Black, FHK Henrion, Eric Fraser, Jack Howe. The largest concentration was in Misha Black and Milner Gray's archives which each contained two folders of sketches and prototypes of Christmas cards for personal and professional use, between 1944 and 1970.

<sup>3</sup> Cyclic Tomrely, *SIA Journal*, (Feb, 1956).

<sup>4</sup> SIAD 'Acceptable forms of advertising', (1973), Box 105, CSD Archive.

<sup>5</sup> Letter from Richard Stevenson to Martyn Rowlands, (25 February 1971), Box 101, CSD Archive.

statement is evidence of the promotional role Christmas cards were known to possess.

The archives of Jack Howe and Erno Goldfinger both contain annual Christmas card lists, which were carefully managed every year. Susan Wright, Jack's daughter, confirmed that her father spent a lot of time in managing this list and maintaining its accuracy.<sup>6</sup> During his SIAD Presidency (1963-4), Howe spoke strongly about the importance of professional standards in design and was highly critical of attempts to relax attitudes to advertising. For Howe, advertising was inimical to professional practice and he was very critical of younger designers, including Kenneth Grange, who he had employed early in his career, in their attempts to break with this tradition.<sup>7</sup> Terence Conran had been dismissed from the Society under Howe's Presidency. It is therefore interesting that Howe should have devoted so much time to the Christmas card, which he clearly considered to be an acceptable form of self-promotion.

Erno Goldfinger, architect and designer, was a Fellow of the CSD until 1971. Goldfinger's archive also contains a substantial number of Christmas card lists, which bear a striking similarity in layout and organisation to Jack Howe's. Goldfinger's extends into a broader network of artists, architects, design historians and critics, and spans a wide geographical area. Both lists contain post-codes and therefore provide a fascinating document from which

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<sup>6</sup> Susan Wright said this of her father, Jack Howe, (4 June, 2011).

<sup>7</sup> Grange worked for Jack Howe & Partners, 1952-8. In a letter to Anne Ward, retired secretary of the CSD, Howe stated, 'Do you remember all the fuss and bother we had over the Code of Conduct?... We could have saved ourselves the bother now that it is a free for all- designers advertising on the telly and K.Grange mounting a one man promotional exhibition costing £40,000', Jack Howe to Anne Ward, (28 Feb, 1984), Jack Howe personal archive, with kind permission of Susan Wright.

to draw together a global network of those working in design and related professions.<sup>8</sup>

Misha Black's archive at the V&A Archive of Art and Design also contains a considerable number of Christmas cards, which he designed throughout the 1950s and 60s, (Figure A16).<sup>9</sup> As this image shows, Black often incorporated a self-portrait in his Christmas card design and appears to have devoted a considerable amount of time to their creation. This is suggested in the caption on one card, which states 'Gnawed by anxieties- worrying how to wish you a merry christmas'<sup>10</sup>. Fragmentary evidence throughout Black's archive suggests that he viewed the Christmas card as a method of promotion within the profession. He often wrote on the back of a letter or piece of correspondence 'add to Christmas card list'.<sup>11</sup> While Black has been described by designers as serious and less jovial than his partner Milner Gray, his Christmas cards present a humorous and witty self-image.<sup>12</sup> In 1976 American Industrial Designer Jay Doblin wrote to Black to say, 'I'm always happy to receive your greetings at Christmas time. This year is a particularly handsome one. It's

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<sup>8</sup> These Christmas card lists contained post codes and could be mapped using the GIS methods adopted in this research.

<sup>9</sup> Misha Black, Christmas cards, Approximate date 1954-7, Misha Black Archive, V&A Archive of Art and Design, AAD/1980/3/155.

<sup>10</sup> Misha Black, Christmas cards, (1954-7), Misha Black Archive, AAD/1980/3/155.

<sup>11</sup> This was the case in 1970 when Black received a letter from Lord Esher commenting upon the recent publication of the Summerson/Coldstream Report on design education. Letter from Lord Esher to Misha Black, (14 October, 1970), Misha Black Archive, V&A Archive of Art and Design, AAD/1980/3101. Also when he was appointed a Fellow at Sheffield Polytechnic in 1974, he wrote 'I would like to send them a DRU Christmas card'. Misha Black, Letter to Sheffield Polytechnic, (7 October, 1974), Misha Black Archive, AAD/1980/3/110.

<sup>12</sup> Ken Garland, Interview, (27 February 2013). See also Chapter Three, p.127, where Black urges for a 'poker faced exterior' on the *SIA Journal*.



bright and in the spirit of the season'.<sup>13</sup> As self-portraits, they indicate Black's attempt to promote his creativity, a key currency in the design profession.<sup>14</sup>

In addition to the Christmas card, dinner invitations, menus and seating plans are commonly found in the archives of both individual designers and design organisations.<sup>15</sup> By looking more closely at this material, rarely analysed by design historians, it is possible to view the internal connections and networks between designers and assess the spatial arrangement of designers as an indication of their professional status and value. This can be viewed through a focused study of the SIAD Minerva Dinner in November 1968, which was organised by consultant designer, Gaby Schreiber.

The social activities of the CSD have declined in frequency in recent years but, as Chapter Three suggested, the dinners, parties and ceremonies of the SIA formed a major component of its early activity.<sup>16</sup> In his history of the Society, James Holland locates this activity within the broader context of other design and advertising organisations including the Chelsea Arts Club, the Double Crown Club, the London Sketch Club, the Advertising Creative Circle

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<sup>13</sup> Jay Doblin to Misha Black, 4 March 1976, Misha Black Archive, V&A Archive of Art and Design, (AAD/1980/3/110).

<sup>14</sup> Guy Julier, 'Playing the System' in Barbara Townley and Nic Beech (eds.), *Managing Creativity*; (2010), p.238.

<sup>15</sup> The largest collection of dinner table plans was found in the archive of Eric Fraser, an illustrator who was also a member of the Advertising Circle club. Fraser's archive contains a substantial number of dinner table plans and invitations from social events in relation to both advertising and design and therefore poses an opportunity to map out potential overlaps between the two professions.

<sup>16</sup> The Minerva Dinners have been sporadic since the 1990s, but only three have been held since 1998, Frank Peters, CEO CSD.

and the Double Column Club.<sup>17</sup> The SIA established a tradition of Minerva Dinners, which, according to James Holland ‘derives and dates from the decision to set up a Trust Fund and the need to engage the interest of those public figures likely to commend or otherwise assist this’.<sup>18</sup> Holland describes its function as:

Like the Royal Academy dinner in miniature, to bring together the profession, as hosts, and guests distinguished and active in public affairs, education, industry and commerce.<sup>19</sup>

As a ‘major public relations activity’, invitations for these parties were often carefully designed (Figure A17).<sup>20</sup> In 1945, R A Maynard designed an invitation for the Society’s first post-war dinner at Claridge’s and printed his name in a prominent position on the invite, suggesting that he may have viewed it as an opportunity for self promotion, (Figure A18).<sup>21</sup> By the 1950s, the task of co-ordinating and organising the dinners became the responsibility of the chairman of the General Consultant Designers group, (established in 1953). Gaby Schreiber, as chairman in 1968, was called upon to orchestrate this task and her archive at the V&A Archive of Art and Design contains folders of invitations, guest lists, table plans and letters of acceptance and decline.<sup>22</sup>

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<sup>17</sup> James Holland, *Minerva at Fifty*; (1980), p.66. Although the Society always held an Annual Dinner, the CSD Yearbook (1989) suggests they officially became known as Minerva Dinners in 1967.

<sup>18</sup> Holland,(1980), p.66.

<sup>19</sup> Holland, (1980), p.66.

<sup>20</sup> Holland describes it as such in *Minerva At Fifty*; p.66. Invitation to SIA Dinner, (27, November 1936), Box 95, CSD Archive. Unknown designer.

<sup>21</sup> Invitation to First SIA Post-War Dinner at Claridge’s, (December, 1945), Box 95 CSD Archive. Designer: R A Maynard.

<sup>22</sup> Gaby Schreiber, Table plan for Milner Dinner, (December, 1965), Gaby Schreiber Archive, V&A Archives of Art and Design, AAD/1991/11/7/1.

Holland's description of the dinner as a PR exercise is well evidenced in this material. It shows that guests from outside the Society's membership were invited, including distinguished representatives from industry, finance and business, consolidating the Society's connections within a political and industrial network. Past President Jack Howe wrote to Schreiber to complain about this practice, stating:

On further consideration I would like to defer confirmation until I have seen the guest list. I feel that those who are going to foot the bill should at least know who they are entertaining. Also I think we should have been given an opportunity of putting forward names. As soon as I receive the list I will give you my decision.<sup>23</sup>

Willy de Majo also wrote to Schreiber four days later to complain about the cost of the dinner, which had risen every year. 'At present', he stated, 'one gets the feeling of belonging to some clip-joint club, where soon even blowing one's nose will subject to extra charge. This, to my mind, is not good enough for a Professional Society. No doubt you will let me know to whom the cheque should be sent for the dinner and for what amount'.<sup>24</sup> James Gardner also wrote to decline the invitation on the same principle.<sup>25</sup>

Schreiber took great care in the preparation of a seating plan, for which several drafts were drawn up (Figure A19).<sup>26</sup> By studying its spatial arrangement, conclusions can be drawn in relation to the components that make up the SIAD network in 1968. This has been illustrated in the diagram, (Figure A20), which indicates the professions of those seated around the table.

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<sup>23</sup> Letter from Jack Howe to Gaby Schreiber, (11th October, 1968), AAD/1991/11/7/1.

<sup>24</sup> De Majo also sent a copy of this letter to Milner Gray, (15th October, 1968), AAD/1991/11/7/1.

<sup>25</sup> Letter from James Gardner to Gaby Schreiber, (7 Nov, 1968), AAD/1991/11/17/2.

<sup>26</sup> Gaby Schreiber, Seating Plan for SIAD Dinner in Apothecaries Hall, (November, 1968), V&A Archive of Art and Design, AAD/1991/11/17/3. H indicates members of the SIAD. A clearer map of this has been illustrated in Figure A20.

Schreiber has arranged past presidents of the Society to be seated at the heads of the tables- Misha Black, Hulme Chadwick and Neville Ward.<sup>27</sup>

Schreiber consulted Frank Austin in drawing up the plan, who advised that on previous years, 'At the end of each table was seated a past president of the SIAD who would have a few interesting people seated near him. In this way less important people will be in the middle of the tables and not feeling left out'.<sup>28</sup> As the plan shows, Schreiber took Ward's advice, distributing members of government, business and finance near past presidents at either end of the seating plan. Members of the SIAD have been highlighted on Schreiber's plan (Figure A19) with the letter H and are presented in bold type in Figure A20.

Representatives of the establishment: the church, the government and the Royalty, are seated at the top table alongside Milner Gray, founder of the Society and Gaby Schreiber. The composition of the room can thus be read as a symbolic map of the structure, organisation and identity of a profession and is further evidence of the inter-professional networks that shape a professional organisation.<sup>29</sup>

The background of those invited from outside the Society's membership indicates the Society's social aspirations too. For instance, Schreiber appears to have made a concerted effort to invite representatives from government,

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<sup>27</sup> Misha Black was SIA President 1954-5, Hulme Chadwick SIAD President 1966-7, Neville Ward 1967-8.

<sup>28</sup> Note from Frank Austin, 22nd November, 1968, Gaby Schreiber Archive, AAD/1991/11/17/3.

<sup>29</sup> The concept of 'inter-professionalism' was defined by Geoffrey Millerson in *The Qualifying Associations* (1964) and discussed on p.38 in this thesis.

making up at least one tenth of the total guest list.<sup>30</sup> This is interesting, given the government's limited interest and support for SIAD initiatives.

Previous chapters of this thesis have also established that 1968 was a significant year both for the SIAD and for the shifting educational structure of design in the UK. Design consultant James Pilditch had only recently been appointed by the Society to write *Professionalism and the Designer* (1971) and is seated near Sir Stuart Rose, who worked closely with Pilditch on this and the *Declaration of Professional Behaviour*, (1974). Both Sir John Summerson and Sir William Coldstream, instrumental figures in the shifting role of design education, are seated at either side of the room.

Guests may also have been seated according to their interests and personalities. For instance, Charles Villiers, an automotive engineer and portrait painter, thanked Schreiber for seating him between Sir Paul Reilly and Michael Middleton, stating, 'As we all run free-wheeling organisations, we found we had a lot in common.'<sup>31</sup> The seating plan shows that Jack Howe and Willy de Majo were both present, despite earlier protestations. Many of those seated can be connected to Gaby Schreiber's own professional networks. Sir Basil Smallpiece, Chairman of the British Overseas Airways Corporation (BOAC) had previously employed Gaby Schreiber as interior designer, (1957-63). Sir George Edwards was also Chairman of the British Aircraft Corporation Ltd at this time, (1963-75). Also in presence were notable men of industry, including Sir Whitney straight, Director of Rolls Royce (1957-76). Sir

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<sup>30</sup> A total of nine guests could be identified as working for the government in various capacities through the online database *Who's Who* and the *Oxford Dictionary of National Biography*.

<sup>31</sup> Letter from Charles Villiers to Gaby Schreiber, Undated, AAD/1991/11/16/1.

Jules Thorn (1899-1980), an entrepreneur, businessman born in Vienna and later Director of Kenwood electrical company, may have known Schreiber as a fellow émigré to the country before the Second World War.<sup>32</sup>

Significantly, only nine women were in attendance at this dinner, less than one tenth of the total guest list. One of the women, architect Jane Drew, wrote to Schreiber to thank her for the invitation and to invite her to the RIBA Council Club Lunch.<sup>33</sup> Right up until 1998, the CSD had to consciously ‘distribute the women’ when compiling the table plans for Minerva dinners.<sup>34</sup> This corresponds to evidence from the Digital mapping Tool, analysed in Chapter Seven, which indicates a relationship between gender and professional status. This seating plan therefore acts as visual evidence the limited representation of women not only within design, but on an inter-professional level.<sup>35</sup>

## ii) Affixes, Awards and Systems of Professional Validation

The Digital Mapping Tool produced for this thesis displays 714 affixes used by designers throughout the period 1959-2010.<sup>36</sup> These affixes denote a member’s relationship to a number of institutions: educational, promotional and professional. As such, they hold both symbolic status and key information

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<sup>32</sup> Sir Jules Thorn, *Who’s Who*, (Accessed 10 Nov, 2013, British Library).

<sup>33</sup> Letter from Jane Drew to Gaby Schreiber, 28 November, 1968, V&A Archives of Art and Design, AAD/1991/11/7/1.

<sup>34</sup> Maria Luniw, Cherill Scheer, plan for Minerva Dinner, (3 June, 1998), CSD Archive, Box 35.

<sup>35</sup> See Judy Chicago, *The Dinner Party*, (1979).

<sup>36</sup> Some of the affixes are defined at the beginning of this thesis, (pp.13-14), others have proved difficult to locate. Many also feature several times in the data in variants. Digital Mapping Tool for the Design Profession, <http://csd.culturalinformatics.org.uk/publicbysuffix>, (Accessed 17 October, 2013, University of Brighton).

through which members can be connected and linked to a particular network of the design profession. The vast number of affixes used by members of the CSD suggests that they were considered an important component of professional identity for practicing designers. This may be particularly true of those designers who subscribed to a Professional Society.

For the CSD, the affix has acted as an important promotional tool, through which the role of the Society was secured and sustained. Nevertheless, many members did not feel comfortable using a professional affix. In October, 1958, the Journal published an article entitled 'Use Your Affix', in which the author highlights a tension between 'the artist' and 'the affix':

The role of the individual in promoting the SIA is of paramount importance, for no representative body can ever be more than its members make it...It was decided recently at a meeting that the natural reluctance which an artist might feel about putting letters after his name would be overcome if all SIA members started doing it simultaneously. A lead in this matter must plainly come from the better known artists. If they will do it, so will others.<sup>37</sup>

As this article states, the affix was an instrumental method of shaping its member's professional status.

For designers beginning their careers, the affix of SIA was valued as an entry point into a career in design and the letters can be decoded to map out a professional journey.<sup>38</sup> David Harris told Robert Wetmore in 1985:

I had ambitions like everyone else at this time. I went along to the Council of Industrial Design and two charming ladies were in control- Miss Lomas and Miss Tomrely and I was very reticent to go up those stairs and see them in Petty France as

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<sup>37</sup> 'Use your Affix', *SIA Journal*, (October, 1958). The phrase 'natural reluctance' bears striking similarities to the description of designers as 'not natural joiners' in *Creative Review*, (2012), see Introduction, p.21.

<sup>38</sup> David Pearson, Interview with Leah Armstrong, (21 November, 2011) John Sermon, Interview with Leah Armstrong, (24 October, 2011).

a young sort of twenty four year old...because I knew that they were placing for men like Eames and another man called Henrion and they were all FSIA's and I had acquired an LSIA and at least thought that was something and it filled out a short name like Harris on the lettering I had the audacity to design for myself.<sup>39</sup>

For Harris, a graphic designer and illustrator who also worked in advertising, the affix acted as an indicator of status within the profession. Licentiate membership (LSIA/D), was the first step on a path to securing membership (MSIA/D), followed by Fellowship (FSIA/D).<sup>40</sup> Harris' comment also brings into focus the relationship between the Record of Designers, managed by the CoID and the SIAD at this time. The *SIA Journal* boasted in 1946 that its affix was a condition of entrance to the Register, 'and the only guarantee of the professional qualification of the designer in Britain'.<sup>41</sup> This was never formally acknowledged by the CoID.

The professional affix formed a visible presence in the appointments pages of the design press, including *Design* magazine.<sup>42</sup> There was also a hierarchy to the use of these affixes and this was discussed by both the SIAD and the Royal Society of Arts (RSA). One member asked Council:

Is it not time for Council to issue some guidance to members as to the order of professional affixes. Quite a number of members seem to assume, for instance, that FRSA (an affix available to any member of good standing against an annual membership fee), should have preference for their own professional affix, the MSIA.

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<sup>39</sup> David Harris, Interview with Robert Wetmore, (14 April, 1984), Box 38, CSD Archive.

<sup>40</sup> A Guide to CSD Categories of Membership is presented at the beginning of this thesis (pp. 13-4).

<sup>41</sup> *SIA Journal*, (May, 1946), CSD Archive.

<sup>42</sup> *Design*, (1948-1993).



Not to speak of the apparently divergent views relating to order of precedence for ARCA, NDD, ATD, ARE etc, in relation to MSIA.<sup>43</sup>

This statement makes clear the regularity of using affixes in professional practice, while suggesting the levels of status and authority contained within each. The affix of Royal Designer for Industry (RDI) was used with particular pride and its status among other awards and affixes was a point of discussion within the Faculty. In 1957, it was agreed that the letters RDI should ‘follow after state honours and university degrees, but precede professional qualifications’, underlining its elite status within the profession.<sup>44</sup>

The award of RDI, established in 1936, was an affix held by a very small minority of the profession, limited to 36 designers at any one time. The appearance of this affix after a designer’s name therefore indicated an exclusive professional status available to only a select few. As established in Chapter Three, this award was established to ‘promote the important contribution of design in manufacturing and industry’, at a time when the price and value of the designer was much undervalued.<sup>45</sup> Greater recognition had been given to artists, through the Royal Academician (RA) award,

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<sup>43</sup> SIA Fees, Schedule 275, Undated Memo, HA Rotholz, University of Brighton Design Archives. FRSA refers to Fellow of the Royal Society of Arts, ARCA refers to Associate of Royal College of Art, NDD refers to National Diploma in Design, ATD to Association of Typographic Designers, ARE is unknown, but appears on the Digital Mapping Tool for the Design Profession 1959-2010. <http://csd.culturalinformatics.org.uk/publicmapallcriteriat>, (Accessed 14 Jan, 2014, University of Brighton.) .

<sup>44</sup> Faculty of RDI Meeting Minutes, (16 December, 1957), RSA Archives.

<sup>45</sup> Royal Designers for Industry, <http://www.thersa.org/projects/design/rdi> , (Accessed 7/9/2013, University of Brighton).

established in 1768 to achieve professional standing for artists and architects in Britain.<sup>46</sup>

The rules for the award of distinction of RDI were established to stress exclusivity: ‘Candidates must be citizens of the UK, who have attained in creative design for industry, eminence, efficiency and visual excellence’.<sup>47</sup> In addition, the distinction of Honorary RDI (HonRDI) was to be awarded to ‘a designer who is not a citizen of the UK and...truly of international standing and recognised as head and shoulders above his/her contemporaries’.<sup>48</sup> Tom Purvis stated in 1939 that the chief object of the title HonRDI is to ‘enhance the status of the ordinary distinction by the association of it with foreign names’.<sup>49</sup> Thus, the concept of status drove many aspects of its structure and organisation.

The network of RDIs was institutionalised through the establishment of the Faculty of RDIs. In 1938, a proposal was put before the Council to ask ‘that the recipients of the RDI distinction should now form themselves into some kind of Association, with the object of maintaining and advancing the status of the RDIs and of enabling them to act as a corporate body’.<sup>50</sup> A further meeting on the 16th December, attended by Reco Capey, Eric Gill, Milner Gray, James Morgan, Ethel Mairet, JH Mason, Percy Metcalfe, HG Murphy, Tom Purvis and

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<sup>46</sup> The Royal Academy <http://www.royalacademy.org.uk/about/>, (Accessed 10 Jan, 2014, University of Brighton).

<sup>47</sup> RDI General Procedure, 1983, Lucienne and Robin Day Archive, AAD/2000/4/35.

<sup>48</sup> RDI General Procedure, 1983, Lucienne and Robin Day Archive, AAD/2000/4/35.

<sup>49</sup> Tom Purvis, Faculty of RDI Meeting Minutes, (9 March 1939).

<sup>50</sup> Minutes of a meeting of RDIs to consider the formation of an association, (Wednesday 9th November, 1938), RSA Archive, RSA/PR/DE/101/121/1

Harold Stabler, formally announced the establishment of the ‘Association of the Designers for Industry of the Royal Society of Arts’.<sup>51</sup> With the notable exception of textile designer Ethel Mairet (1872-1952) all of these RDIs were already actively involved in the SIA and other design organisations.<sup>52</sup> At the next meeting, the title of Faculty was suggested as a better alternative since it ‘represented very accurately the nature of the Association...It was further resolved to adopt the name of ‘Master for the Chairman’.<sup>53</sup> The objects of the Faculty were initially loosely defined and mirrored the club-like character of other design reform organisations:

To further the development of design and in particular its application to industrial purposes to meet from time to time for the discussion and consideration of matters affecting the profession and incidental thereto, and to maintain and uphold the status of the distinction of RDI and of the Faculty.<sup>54</sup>

From this definition, it is clear that the Faculty took a formal interest in the professional status of design and the terms on which this was to be understood and represented. Nevertheless, like the CoID, the Faculty was conscious not to overstep its professional role, stating in 1946, ‘Although professional designers, we are not a professional body in the sense aimed at by the Society of Industrial Artists and thus it is not our primary concern to exercise ourselves with matters of professional practice’.<sup>55</sup>

Whereas previously, the matter of electing designers to RDI status had been carried out through the administrative structure of the RSA, in 1939, it was

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<sup>51</sup> Faculty of RDI Minutes, (16 December, 1938), RSA Archives.

<sup>52</sup> Though a member of the Design and Industries Association, Mairet never joined the SIA.

<sup>53</sup> The term Faculty may have been considered appropriate for a ‘learned society’ such as the RSA. Faculty of RDI Minutes, ( 2, Feb, 1939), RSA Archives.

<sup>54</sup> Faculty of RDI Minutes, ( 2 Feb, 1939), RSA Archives.

<sup>55</sup> Faculty of RDI Minutes, (16 April, 1946), RSA Archives.

announced that the Faculty was to become ‘a fresh factor in the machinery for new appointments’, enabling ‘the whole body of RDIs to give preliminary consideration to the matter before the meetings of the joint committee were convened.’<sup>56</sup> To begin with, it seems that discussion was used as the main method and members were reminded that these conversations were to remain confidential.<sup>57</sup> The minutes for these meetings convey the very friendly terms on which members recommended their peers and colleagues for election. Milner Gray, for instance, tried on several occasions to elect artist Graham Sutherland, his long-term friend and colleague, to RDI status, bringing evidence of his work to the Faculty meetings, but this suggestion was repeatedly rejected by the group.<sup>58</sup> In January 1945, architect Wells Coates suggested that the compilation of a ‘list of young and hitherto less well-known designers who had a small amount of good work to their credit’ might be kept, ‘so that their progress might be observed by members and their names brought forward for consideration’.<sup>59</sup>

In 1950, a new procedure for election was drawn up. Members would now nominate by ballot, gaining signatures and circulating to members in November of each year. After presentations of work and statements of support, a vote from the faculty would be taken in February and successful candidates passed to the Joint Committee, who made the appointment. Although many Faculty members recommended emerging disciplines and

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<sup>56</sup> First Annual Report, (1939), Faculty of RDIs, RSA Archive.

<sup>57</sup> Faculty of RDI Minutes, (26 October, 1943), RSA Archive.

<sup>58</sup> Graham Sutherland was rejected in March 1945, with only one in favour (Gray, presumably), and 6 against, Faculty of RDI minutes (16 April, 1946), RSA Archive.

<sup>59</sup> Wells Coates, Faculty Minutes, (30, January 1945), RSA Archive.

areas of design, it was stated in this report that ‘names should suggest themselves and not have to be searched for’.<sup>60</sup> In spite of this, members of the Faculty were at times anxious to find a designer to represent a newly emergent practice or an under-represented aspect of the design profession. For example in 1942, an aircraft designer was recommended, and in 1943, a designer in plastics was sought for consideration.<sup>61</sup> In 1948, the ‘need for an appointment in dress design’ was emphasised.<sup>62</sup> These recommendations could be used to trace emerging fields and new disciplines of design practice.

The procedure for election had a strong element of ceremony, with submissions sent in November and display of candidates work in the gallery in March, during which time the nominators for each candidate spoke and a vote by the Faculty took place. The total vote had to be at least 75% in favour of the candidate before they could be accepted.<sup>63</sup> Lynton Lamb said of his award in 1974, ‘I am happy to accept this from my peers as an apt and just acknowledgement that I have done the state some service and they know’t’.<sup>64</sup> In this way, the Faculty can be viewed as an attempt by designers to carve out a space of exclusivity.

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<sup>60</sup> New election procedure, Meeting (31st Jan ,1950), RSA Archives. Under such loose guidance, the Faculty had previously made some quite unusual recommendations for election. In 1945, it was suggested that Mr Laurence Olivier might be appointed, following the success of the film *Henry V*. Although it was conceded that this would not be appropriate, the Faculty minutes stated, ‘it was decided that a team of designers was to some extent employed (in the film) and that further enquiry was advisable’, Faculty of RDI Meeting Minutes, (11 April, 1945), RSA Archives.

<sup>61</sup> Faculty of RDI Meeting Minutes, (11, March 1943).

<sup>62</sup> Faculty of RDI Meeting Minutes, (12 May 1948).

<sup>63</sup> Faculty of RDI Meeting Minutes, (12 May, 1948).

<sup>64</sup> Lynton Lamb, RDI Box, RSA Archives.

The Faculty for RDIs did, at various times, consider its role in relation to the broader public and a number of members expressed interest in staging an exhibition of their work before the war, but none of these were acted upon.<sup>65</sup>

Conversely, after the war, the Faculty became more internally focused, fixing upon the theme of dinners and social occasions as a priority. In April 1945, Gordon Russell proposed:

A dinner to further social intercourse between members and to discuss matters associated with industrial design should be held by the Faculty as soon as possible after the cessation of hostilities in the European theatre of war and that plans for such a function should be made at once.<sup>66</sup>

Milner Gray seconded the proposal.<sup>67</sup> He had, after all, recently held an elaborate post-war celebratory dinner for the SIA at Claridge's.

In May and December 1945, Faculty meetings were dominated by discussions about the exclusivity of monthly luncheons, which 'should include one drink per member, should not be followed by any business meeting, new members should be formally introduced, no speeches, no guests'.<sup>68</sup> Typographer Francis Meynell (1891-1975) additionally suggested that 'the Faculty might follow the custom of the Double Crown Club and invite members to produce an object of interest for discussion during the luncheon', though it is not stated if this was adopted.<sup>69</sup> From 1947 until 1961, the Faculty held regular sherry parties,

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<sup>65</sup> Draft scheme for Exhibition of Design, Second Annual Report, (March, 1940), RSA Archives.

<sup>66</sup> Faculty of RDI Meeting Minutes, (11 April, 1945), RSA Archives.

<sup>67</sup> Faculty of RDI Meeting Minutes, (11 April, 1945) RSA Archives.

<sup>68</sup> Faculty of RDI Meeting Minutes, (12 December, 1945), RSA Archives.

<sup>69</sup> Faculty of RDI Meeting Minutes, (12 December, 1945).

which were more informal by nature and allowed faculty members to bring guests along.<sup>70</sup> The networking opportunities here are self-evident.

Much thought was given to the tone, decoration and character of these social events. An RDI Reception Committee was formed in 1950, consisting of designers A B Read, Milner Gray, Ashley Havinden and RSA secretary K W Luckhurst. The group met at Kettners, a place ‘admirably suited to the Faculty’s requirements’, on 17th March, 1950 to design a style and format for the proposed Faculty Annual Dinners.<sup>71</sup> While most of the plans and preparations were hinged upon the attendance of a member of the Royal Family, the group also agreed that there should be ‘champagne, floral decorations and palms’.<sup>72</sup> The RDI reception committee continued to meet, changing their menu tastes and musical requests each year.<sup>73</sup> The accounts for 1958 showed that the vast majority of Faculty allowance was spent on these dinners.<sup>74</sup> In 1961, a 25th anniversary dinner for the Faculty took place and Ashley Havinden was invited to design the menu as a souvenir. This practice became a tradition of the Faculty and survives until this day.<sup>75</sup> This also

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<sup>70</sup> Faculty of RDI Meeting Minutes, (31 October, 1961), RSA Archives.

<sup>71</sup> Faculty stated that ‘although it was agreed that improvement in the decorations of the room issued to the Faculty at Kettners Restaurant was desirable, it was felt that the service and cuisine there were admirably suited to the Faculty’s requirements’, Faculty of RDI Meeting Minutes, (20 March, 1956), RSA Archives. Kettners Restaurant is in Soho, London.

<sup>72</sup> RDI Reception Committee, (17 March, 1950), Meeting Minutes, RSA Archives.

<sup>73</sup> For instance on 19 June, 1950, the reception committee agreed that ‘dinner jackets should be worn and not evening jackets with decorations’, Second RDI Reception Committee Meeting, (19 June, 1950), RSA Archive.

<sup>74</sup> £240 that year, Faculty Minutes, (10 April, 1958), RSA Archives.

<sup>75</sup> In an interview for this research, graphic designer David Hillman FCSA described the designing of the Faculty Menu in 1997 as one of the most nerve-wracking projects of his career, because it involved the judgement of his peers. David Hillman, Interview with Leah Armstrong, (11 April, 2011).

reflected the practice at the Double Crown Club and at the Royal Academy Dining Club.<sup>76</sup>

Nevertheless, questions about the value and status of the RDI had already begun to circulate. In October 1952, a questionnaire was submitted to members, suggesting a uneasiness about the inward looking identity it had assumed. It asked, ‘Has the RDI really affected the status of the recipients? Has it increased the demand for their services? Has it increased their reward? What can be done to enhance the value of the distinction?...To sum up: How can the leadership of the Faculty be justified or the distinction become of real value to industry and the industrial designer?’<sup>77</sup> Having carved out an elite status for the design profession, the Faculty now began to question the basis of its exclusivity.

Members of the Faculty became increasingly aware of the need to respond to new design disciplines. A more complex election system was drawn up in 1957, whereby disciplinary committees would be established, representing different strands of design practice, under ‘working parties’ to nominate designers for election.<sup>78</sup> This arrangement appears to have intensified the politics of the election to RDI. Letters of ‘grave concern’ were sent from the Faculty to the RSA administration regarding the election of Jack Howe to RDI, sent by designers including architect and designer Hugh Casson

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<sup>76</sup> Double Crown Club History. Erno Goldfinger’s archive contains a folder of invitations and Presidential Menus for the Royal Academy Dining Club 1976-86, Erno Goldfinger Archive, RIBA Archive, V&A Museum, GoIEr/333/2.

<sup>77</sup> Questionnaire, (6 October, 1952), RSA Archives.

<sup>78</sup> Faculty of RDI Meeting Minutes, (16 December, 1957), RSA Archives.



(1910-1999) and Francis Meynell.<sup>79</sup> Soon after the disciplinary committees had been established, the Faculty also became acutely aware of how quickly they were becoming outdated. Ashley Havinden suggested to the committee in 1959 that they were due for review.<sup>80</sup>

During his time as a member of the Faculty, Jack Howe was aware of the internal politics within the Faculty. He wrote to Alexander Moulton, Master of the Faculty of RDIs in July, 1983, to say that he had recently recommended David Harris for election to RDI, but states, 'As you know, the Faculty boys are a funny lot and he was not accepted', a statement which underlines the gender as well as social characteristics of the network.<sup>81</sup> Howe later wrote to Lucienne Day:

The working group system does not work, when twenty six candidates are rejected out of hand by two or three members of the group before the first faculty election has taken place it is not only unfair but absurd. I detect within the working groups a degree of prejudice, if not professional jealousy, which could become unhealthy if allowed to take root.<sup>82</sup>

This concept of professional jealousy underlines the self-conscious nature of this network of the design profession. Institutions such as the SIA and Faculty of RDIs, both responded to the quest for greater status for the designer in Britain, but by the 1960s, both were responding to cultures of elitism as a result.

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<sup>79</sup> Faculty of RDI Meeting Minutes, (20 April, 1961), RSA Archives.

<sup>80</sup> Faculty of RDI Meeting Minutes, (16 April, 1959), RSA Archives.

<sup>81</sup> Letter from Jack Howe to Alexander Moulton, (13 July, 1983), Jack Howe Personal Archive, Kind permission of Susan Wright.

<sup>82</sup> Jack Howe to Lucienne Day, (16 March, 1988), Lucienne Day Archive, V&A, AAD/2000/4/35.

At the end of his time as Master of the Faculty, Kenneth Grange wrote to Lucienne Day and Jack Howe to offer a critique of the Faculty. He stated:

This exclusive little club of ours owes anything it does, and any pleasure it gives to us, to our parent, the RSA, its Council and its talented staff. I believed when I joined, and I believe still, that it is an honour and a privilege to sit among my peers and enjoy the collective interest and experience of what should be the most respected pool of design expertise in this country.<sup>83</sup>

Grange goes on in the letter to question the role of the Faculty, which he feels lacks ‘corporate self-confidence and even on the verge of comfortable atrophy...We risk becoming a dignified inheritance’.<sup>84</sup> Part of the issue, according to Grange, was the disciplinary make-up of the Faculty, which was unbalanced, dominated by graphic and product design and under-representative of dress design.

Data sourced from the Digital Mapping Tool for the Design Profession can be used to test out Kenneth Grange’s claims over the unbalanced disciplinary structure of RDIs, through the lens of CSD membership. A chart showing these appointments confirms Grange’s suspicions, (Figure A21).<sup>85</sup> From this, it can be seen that appointments in textiles, interior design fashion and ceramics have been lowest, since 1959. The most frequent appointments have been in General Consultant Designer, furniture design and display design. These disciplines suggest a gender bias within the network, which will be further investigated in Chapter Seven.

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<sup>83</sup> Letter from Kenneth Grange to Robin Day, (7 September, 1987), Lucienne and Robin Day archive, V&A Archives of Art and Design, AAD/2000/4/33.

<sup>84</sup> Grange to Day, (7 September, 1987).

<sup>85</sup> Leah Armstrong, Graph Showing RDI Appointments with CSD Membership According to Design Discipline, 1959-2010, Source: CSD Membership Data, Digital Mapping Tool for the Design Profession, Search Affix on Digital Mapping Tool for the Design Profession, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=24&type=suffix>, (Accessed 13 Jan, 2014, University of Brighton).

### iii) The Networked Archive: Faculty of RDI Boxes

The structure, organisation and identity of the Faculty of RDIs can also be mapped out through qualitative research in its archive. In addition to the award itself, the Faculty developed a system of archiving the work of its members. This now forms part of the RDI archive at the RSA. Although design historians have consulted these archives, many have done so as a means of gaining information about one particular designer in isolation, rather than studying the collection as a whole and considering the networks that connect its components.<sup>86</sup> This section reveals that this networked archive can be analysed to reveal networks between designers as evidence of their professional relationships. This gives a further insight into the methods by which institutional networks of the design profession were designed, secured and promoted.

Although the exact date for the process of archiving the Faculty of RDIs is not known, Joanna Thackaray, Secretary to the Faculty, explained the history of the archive in 1984, in a letter to Jacqueline Groag:

The idea of keeping a record of member's work was first thought of in the 1940s when an attempt to keep a set of photographs of the work of each member was made but unfortunately only a few 'pilot' collections were put together. A few years ago, while Neville Ward was Master of the Faculty, the archive proposal was resuscitated.<sup>87</sup>

Today, the collection of RDI boxes contains a total of 143 boxes, which were collected between the early 1940s and approximately 2005, when the practice

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<sup>86</sup> Eve Watson, RSA Archivist confirmed this.

<sup>87</sup> Letter Joanna Thackray to Jacqueline Groag, 5 March 1985, Jacqueline Groag Archive, V&A Archives of Art and Design, V&A, AAD/1994/2/12/1-12.

was ended, primarily due to lack of space in the RSA Archives.<sup>88</sup> The intention was that individual RDIs would curate a capsule collection of their work to summarise their achievements in, and contribution to, the design profession. Margaret Hall, RDI in 1974, exhibition designer at the British Museum, wrote up a set of guidelines for the maintenance of this archive as a ‘permanent record’ of Faculty members.<sup>89</sup> These instructions gave basic guidance on the form and intention of the box. This was to include biographical information, including an obituary from *The Times* and the designer’s entry in *Who’s Who*, images of their work and a CV noting their memberships, achievements, awards and professional experience. In addition to photographs of the designer’s work, a photograph of the designer ‘at work’ was requested, along with any lectures, essays and articles given throughout their career.<sup>90</sup> The archives have since been re-housed from their original black boxes into grey archive boxes.

During the course of research for this study, a total of 26 RDI and HonRDI boxes were consulted from designers across the period 1930-1980, from inside and outside the SIA membership, forming a sample of over one sixth of the

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<sup>88</sup> Although this is the official reason, promotion of the RDI status has fallen from the RSA’s priorities of late, as it has become more focused on the relationship between design and society and less concerned with the design profession or with the work of individual designers. Emily Campbell, Director of Design RSA 2010-2, Interview with Leah Armstrong, (20 Jan, 2011).

<sup>89</sup> Letter from Joanna Thackray to Jacqueline Groag, (5 March, 1985), V&A Archives, AAD/1994/2/1-12.

<sup>90</sup> Thackray to Graog, (5 March, 1985).

total archive.<sup>91</sup> While some of these exist as complete boxes, in which the author or curator of the box is clearly demarcated, others have been patchily put together, in retrospect, by the RSA and after the designer's death. The table in Figure A22 summarises the Black Boxes studied in the archive submitted by another member of the Faculty, (Figure A22).

Of those designers who curated another member's box, professional relationships between the designers can be identified. Marianne Straub, who curated two of the boxes under study in this research, in 1990 and 1991 suggests that she had an interest both in the history of design and in her fellow Faculty member's work.<sup>92</sup> FHK Henrion had long expressed an admiration for the work of Ashley Havinden, publishing a book entitled 'Design's Debt to Ashley' in 1974, so it is therefore unsurprising to find that he curated Havinden's box.<sup>93</sup> As Figure 20 shows, the two men were also seated near one another at the SIAD Minerva Dinner in 1968.<sup>94</sup> Enid Marx explained that Christian Barman had been her first employer, while Marianne Straub and Ethel Mairet had a personal and professional friendship which can be viewed through the contents of the box, which contains photographs of the designers together.<sup>95</sup>

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<sup>91</sup> Abram Games, Alex Moulton, Anna Zinkeisen, Ashley Havinden, Bill Brandt, David Carter, Dieter Rams, Douglas Scott, Edward Bawden, Eileen Gray, Enid Marx, Ethel Mairet, Gaby Schreiber, Gordon Russell, FHK Henrion, Hulme Chadwick, Jack Howe, Lynton Lamb, Margaret Leischner, Mary Quant, Milner Gray, Natasha Kroll, Neville Ward, Richard Stevens, Robin Day and Susie Cooper, RDI Boxes, RSA Archives.

<sup>92</sup> Again, the role of the designer as archivist is raised as a potential project for future study.

<sup>93</sup> FHK Henrion, *Design's Debt to Ashley*; (1974).

<sup>94</sup> LeahArmstrong, Diagram depicting Gaby Schreiber's table plan for the SIAD Minerva Dinner, 1968, (2014). Source: Gaby Schreiber, Seating Plan for SIAD Dinner in Apothecaries Hall, (November, 1968), V&A Archive of Art and Design, AAD/1991/11/17/3.

<sup>95</sup> RDI Boxes: Enid Marx and Ethel Mairet, RDI Boxes, RSA Archive.

Ten designers, one third of the total studied, submitted their own box.<sup>96</sup>

Neville Ward submitted his with ‘a note intended for the user of this box’.<sup>97</sup>

Others took a more relaxed approach, submitting minimal material. Douglas

Scott made a sharp critique of the practice in his accompanying letter to

Thackary:

Dear Joanna...I have no photographs of myself in full creative flight, other than two recent ones of me lecturing. I could have one copied if you think it is important. Frankly I don't. It is the work that matters, not me. I have never thought of my design work as anything other than earning a living and the last thing I expected was the interest recently shown in it. This is to explain why the dating is so vague. I have never attached importance to dates once the job was finished. Anyway, I enclose a CV which is more or less reliable.<sup>98</sup>

Scott, an industrial designer who had worked for Raymond Loewy in his London office in the 1930s and was awarded the SIAD medal in 1984, did not invest much importance in the value of an archive. This attitude stands in contrast to Abram Games, who put a good deal of energy into the compilation of his own black box, requesting that his and Henrion's posters be hung in the RSA member's cafe or in the Fellow's lounge.<sup>99</sup>

The structural, spatial and symbolic arrangement of the Faculty of RDIs might be considered an example of ‘intra-professional’ status. This reflexivity, the dynamic quality of the professions, Millerson argues, is a fundamental way in which the professions are structured and organised.<sup>100</sup> Throughout, the

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<sup>96</sup> This was: Abram Games, Alex Moulton, Dieter Rams (via his secretary Britte Siepenkothen), Douglas Scott, FHK Henrion, Jack Howe, Misha Black, Richard Stevens, Robin Day and Susie Cooper (via Curator of the Wedgwood Museum, Sharon Gater).

<sup>97</sup> Neville Ward, RDI Box, RDI Archive, RSA.

<sup>98</sup> Letter from Douglas Scott to Joanna Thackray (8 Jan, 1986), RDI Boxes, RSA Archives.

<sup>99</sup> Abram Games, undated memo to Joanna Thackray, RDI Box, RSA Archives.

<sup>100</sup> Geoffrey Millerson, *The Qualifying Associations*, (1964), p.159.

concept of status can be identified as a central driver and motivating factor in the design and performance of this self-supporting network. This chapter has shown that status is important not only in establishing a professional identity within broader society, but also circulates internally, within the profession. Within this, subtle hierarchies of value can be identified and mapped out through qualitative and quantitative research, such as in the dinner table plan for the SIAD Minerva Dinner 1968 and in the use of affixes by the designer in the Digital Mapping Tool for the Design Profession.<sup>101</sup>

Several patterns in the practice and performance of networks of the design profession described in this chapter can also be located in contemporary design practice. The Thomas Heatherwick exhibition held at the V&A Museum in 2013 displayed a collection of the studio's Christmas cards, which he used as a method of thanking those he had worked with. A short film by the designer explains their promotional as well as creative role.<sup>102</sup> In the course of this research, a Fellow of the CSD contributed four boxes of Christmas cards she had collected since the 1980s from design consultancies all over the world, which now forms part of the CSD archive and awaits exploration.<sup>103</sup> The inward-looking and self-supporting structure of the Faculty of RDIs can be identified in contemporary design award networks too. The Design of the Year awards, which are annually celebrated at the Design Museum in London,

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<sup>101</sup> This is investigated again in Chapter Seven.

<sup>102</sup> 'Heatherwick Studio: Designing the Extraordinary', V&A Museum, (31 May-30 September 2012). Thomas Heatherwick talks about his studio's tradition of sending Christmas cards exhibition video of Heatherwick talking about his Christmas cards, *Dezeen*, <http://www.dezeen.com/2012/06/13/movie-thomas-heatherwick-on-his-studios-christmas-cards/>, (Accessed 10 Jan, 2014, University of Brighton).

<sup>103</sup> Judith Codarin said that she had always been fascinated by the role of these Christmas cards and identified their research value from the 1980s, Interview with Leah Armstrong, (26 Oct, 2011).

display the nominations, but also, crucially, their nominees.<sup>104</sup> This self-conscious characteristic of the design profession will be more explicitly addressed in the next chapter, the Image of the Designer.

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<sup>104</sup> Curator: Daniel Charny, *Designs of the Year 2013*, Design Museum, (20 March 2013-July 2013), <http://www.designsoftheyear.com/>, (Accessed 11 Nov, 2013, University of Brighton).



## CHAPTER SIX

### The Image of the Designer

The previous chapters of this thesis proposed a link between the process of making the practice of design more visible and the process of professionalisation. This can be viewed through the establishment of promotional and professional bodies for design, a Code of Conduct for the Professional Designer and the social networks through which the role of the designer has been shaped and secured. This chapter looks at the image of the designer, focusing on the methods by which the profession has been reflexively active in building a self-image to promote to clients, the public and to each other. It argues that this has been shaped by an ongoing desire to improve the designer's social and material status. In many cases it shows that the professional discourse of expertise, teamwork and gentlemanly behaviour, developed in previous chapters, also had physical and visual manifestations.

This chapter is structured in four sections. The first section *Dress, Attitude and Professional Behaviour*, explores the physical, social and discursive role image has played in the designing of a profession. It argues that designers have been active in fashioning a self image, facing a three-way mirror in which projections of the client, other designers and other professions act as a point of reference. The founding members of the Society of Industrial Artists (SIA), sought to define the image of the designer in contrast to the artist. Through the *Record of Designers (1945)*, the Council of Industrial Design (CoID) stressed the importance of standards of dress and physical appearance for the designer. A document entitled *Student Behaviour*, in which the Council objected to decreasing standards of dress and noted a more casual attitude

among young designers, will be examined as evidence of how dress and physical appearance became sites through which shifting attitudes to professionalism were articulated and negotiated.

The second section, *The Seeing Eye*, argues that a visual discourse was built up around the identity of the designer in post war Britain, centred on the image of the eye. This can be shown in imagery from both the *Britain Can Make It* exhibition (1946) and Barbara Jones' exhibition of *British Popular Art*, which formed part of the *Festival of Britain* (1951). This was also expressed in the *SIA Journal* throughout the 1950s, where the image of the eye permeated both internal content and also illustrations, cover design and advertisements. This analysis presents visual evidence to support Miller, Rose, Joyce and Otter's claims about the symbiotic links between visibility, governance and expertise.<sup>1</sup> It suggests that the recurring motif of the eye was used as a shorthand to convey the notion of professional insight.

As earlier chapters have shown, the concept of team work was a defining feature of post-war professional discourse, given official credence through the *Design Methods* movement. The third section, *The Image of the Design Consultancy*, explores the physical manifestations of this discourse. This can be traced through the evolution of the *Bassett-Gray Group of Artists and Writers*, (1921), to the *Design Research Unit (DRU)* founded in 1945. Visual and photographic evidence for both groups reveals efforts by designers Milner

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<sup>1</sup> Chris Otter, 'Making Liberalism Durable: Vision and Civility in Late Victorian City', *Social History*; Vol.27, No.1, (2002). pp.1-15. Nikolas Rose and Peter Miller, *Governing the Present: Administering Economic, Social and Personal Life*, (2008). Joyce, Patrick, *The Rule of Freedom, Liberalism and the Modern City*, (2003).

Gray and Misha Black to promote an image of the design team as a defined unit.

Conversely, many popular representations have focused on the individual identity of the designer and the fourth section of this chapter, *The Image of the Consultant Designer*, explores the public image of two design consultants, FHK Henrion (1914-1990) and Gaby Schreiber (1916-1991). These designers serve as an interesting point of comparative analysis. Both were émigrés and moved to London at the outbreak of the Second World War. Both became General Consultant Designers and prominent figures within the SIA and other networks of the design profession. Both were presented as aspirational figures within an emergent 'lifestyle' media, represented in the image of the designer 'at work' and 'at home'. Nevertheless, representations of these designers were strongly divided by attitudes to gender, which continued to define the limits of professional identity in design.

#### **i. Dress, Attitude and Professional Behaviour**

Speaking at the first meeting of the North Staffordshire Group of the SIA in 1931, Milner Gray made a poignant expression of his desire to form a new reputation and image for the professional designer:

I'm tired of today and want to see tomorrow. I need an image, not of what I am, but of what I hope to be'.<sup>2</sup>

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<sup>2</sup> Milner Gray, First meeting of the North Staffordshire Group of the SIA, (1931), in Box 95, CSD Archive.

As discussed earlier, this image was primarily formed in opposition to the artist and modelled on the inherited tradition of the gentleman professional.

In a later interview in 1937, Gray stated:

Flowing bows, velvet jackets and starvation in a garret is not the paraphernalia of the Industrial Artist. Brains and blueprints are taking the place of these earlier symbols as the artist muscles in on the wider industrial market'.<sup>3</sup>

This highly symbolic statement brings into focus the fresh image Gray hoped to establish for the design profession. The bohemianism associated with the image of the artist, articulated here as 'bows, velvet jackets and starvation in a garret' would be re-designed, and the image of the designer would now be defined and represented through a more masculine image. Gray put this image into practice, dressing formally for the office and priding himself on gentlemanly pursuits such as horse-riding.

In an interview with Bridget Wilkins for *Typographica* magazine in 1991, Gray fondly remembers arriving at the DRU office in riding gear and being subsequently referred to as 'Hunting Crop Gray'.<sup>4</sup> Wilkins uses the word 'gentleman' to describe Gray four times in this short article.<sup>5</sup> This was also acknowledged by his peers and colleagues. An illustration of Gray as 'Designer of the Setting', by colleague Eric Fraser testifies to this gentlemanly persona, (Figure A23).<sup>6</sup> The drawing captures Fraser's signature style, which often

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<sup>3</sup> Interview dated 1937, Unknown source, Milner Gray RDI Box, RSA Archives.

<sup>4</sup> Milner Gray, Interview with Bridget Wilkins, *Typographica*, No.40, Issue 1, (Winter, 1991), pp. 6-8.

<sup>5</sup> Wilkins, *Typographica*, (1991),pp.6-8.

<sup>6</sup> Eric Fraser drawing of Milner Gray and colleagues, Bassett Gray folder, Eric Fraser Archive, V&A Archives of Art and Design, AAD/2000/14/72.

involved caricatures and stereotypical figure representations, emphasising the performative qualities of professionalism in design.<sup>7</sup>

In 1941, the SIA established a Public Relations (PR) committee to deal with its external reputation. It consisted of three members: FHK Henrion, F.E. Middleditch and Peter Ray.<sup>8</sup> The activities of this committee are not documented, but the Society appears to have established it on a more formal basis by 1954, when a new committee was established and announced in the *Journal*. Chairman of the committee, Nicholas Bentley, wrote a cautious article in the *SIA Journal*, emphasising the importance of image in the profession:

Prompt replies to letters and the keeping of copies, the rendering and proper keeping of accounts and punctuality in delivering work and in appointments are not merely elementary conveniences in business, they are matters of common sense. They are also an important part of public relations. Upon their performance or neglect the business man's opinion of the artist will inevitably be coloured. The first recommendation of the Public Relations Committee is, therefore, that members should do their best to see that such opinions are of the right colour.<sup>9</sup>

This extract conveys the visual terms in which the reputation of the designer was considered within the Society. This article captured the imagination of a student member, who contributed a cover design for the next issue of the *Journal* as a visual response, (Figure A24).<sup>10</sup> Len Deighton, a student at the

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<sup>7</sup> Although he worked prolifically on a freelance basis, Fraser is perhaps best known for creating 'Mr Therm' for the Gas Light and Coke Company. Fraser designed a number of menus and invitations to the Bassett Gray dinners and also to the Society of Industrial Artists inaugural dinner. This illustration was found in the same folder as this material, Eric Fraser Archive, V&A Archive of Art and Design, AAD/2000/14/72.

<sup>8</sup> *SIA Bulletin* 2, (March, 1945), p.2. Middleditch was a product designer, according to the *SIA Yearbook*, (1959), CSD Archive.

<sup>9</sup> Nicholas Bentley, 'The Public Relations Committee', *SIA Journal* No.41, (October, 1954), p.9.

<sup>10</sup> *SIA Journal* 43, (Feb, 1955), CSD Archive. Cover design: Len Deighton, Student member of SIA.

Royal College of Art (RCA), who went on to establish a career in writing,<sup>11</sup> explained his drawing by stating, ‘The beard shows that the man is an artist and the bowler hat shows that he is trying to live up to the last paragraph of Nicholas Bentley’s article’.<sup>12</sup> As will be explored further in this chapter, the image of the beard was frequently linked to artistic status, whereas the bowler hat can be tied to the Victorian image of the gentleman professional.<sup>13</sup>

A series of exchanges in the *SIA Journal* show that SIA members were conscious of the shifting physical appearance of the designer, from artist to professional designer. Robin Jacques, an illustrator,<sup>14</sup> wrote in 1949 to complain that the ‘passing sartorial expression in the British male’ had ‘considerably hampered the contemporary illustrator’:

Your modern mass murderer, blackmailer and embezzler differ not one bit from the bank manager, commercial artist or Lord’s Day Observance man...I hear that the Handlebar Club, one of the last outposts of individualism in male appearance is not what it was...Anonymous, baldfaced, standardised and in disguise we peer dimly in wonder and awe through our National Health glasses at the days when men were unafraid to be taken for what they are.<sup>15</sup>

Jacques clearly viewed the bureaucratic elements of professionalisation as standing in opposition to his artistic temperament. His resentment of this new image of the designer, brings out the tensions faced by many designers in ‘managing creativity’ through physical appearance.<sup>16</sup>

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<sup>11</sup> Lars Ole Sauerberg, *Secret Agents in Fiction: Ian Fleming, John Le Carre and Len Deighton*, (1984).

<sup>12</sup> *SIA Journal*, (February, 1955).

<sup>13</sup> Barrington Kaye does so in his discussion of the gentleman architect in *The Development of the Architectural Profession in Britain*, (1960), See Chapter One, p.46.

<sup>14</sup> *SIA Yearbook*, (1959).

<sup>15</sup> Robin Jacques, *SIA Journal*, No.11, (September, 1949), pp.3-4.

<sup>16</sup> See Guy Julier, ‘Playing the System, Design consultancies, Professionalisation and Value’, in Nic Beech, *Managing Creativity; Exploring the Paradox*, (2010), pp.237-259.

Under the lively editorship of Barbara Jones, the *SIA Journal* published a special ‘holiday issue’ in August, 1952, featuring articles that turned ‘away from design and to the designer’.<sup>17</sup> James Boswell, a London-based illustrator and book designer,<sup>18</sup> contributed an opinion piece entitled ‘Party Conversation’, (Figure A25), which was also illustrated.<sup>19</sup> This caricature of the profession, animates the cultures of professionalism in design, which, as the previous chapter argued, were often performed in social environments. The article makes direct links between dress, image and professional status, ironically claiming, ‘Old chap, coloured shirts are out the day your fees get into double figures’. Boswell expresses a sense of anxiety about the importance of image in securing the designer-client relationship, with both hair-cuts and beards being cited as sources of concern.

These articles are interesting from an historical perspective because they present an image of the profession as seen through the eyes of the designer. Other articles published in the same issue included Hugh Casson’s vivid narration of a party at the home of designer Redyer Graffis, in which he describes in detail every aspect of the designer’s interior decoration, including a ‘chipped South Bank chair’.<sup>20</sup> Lynton Lamb wrote a similarly insightful piece, ‘The Designer and His Car’, in which he asks:

Have I unwittingly hit on something of importance to struggling designers? Would it be indiscreet to wonder whether that old Rolls helped a tiny bit towards a recent

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<sup>17</sup> *SIA Journal*, (August, 1952), pp.6-12.

<sup>18</sup> *SIA Yearbook*, (1958), p.48.

<sup>19</sup> James Boswell, *SIA Journal*, (August, 1952).

<sup>20</sup> Hugh Casson, ‘Chez Graffis’, *SIA Journal*, (August, 1952), p.8.

Knighthood or whether the indisputed eminence of Wells Coates is entirely uninfluenced by that 1924 Lancia?<sup>21</sup>

These witty, inward looking and highly self-referential articles give a colourful account of the lifestyle characteristics of ‘being a designer’. Again, this was represented as an entirely masculine state of being.

As has been previously stated, in 1945, the Council of Industrial Design (CoID), assumed responsibility for the Record of Designers, taking over from the independent public institution National Register of Industrial Art Designers (NRIAD). Although this was often described as a purely objective and neutral point of contact between designer and industry, in reality the Record was managed by Cybill Tomrely, who regularly made value judgements in her selections. Only one surviving folder of recommendations of the Record survives in the Council’s archives. However, a fuller picture of the system by which Tomrely managed and administered the Record can be pieced together through research in other areas of the Council’s archive, including a collection of organisational material for the 1956 exhibition, *Designers At Work* and a report entitled *Student Behaviour*. The *Designers at Work* exhibition was organised in association with the SIA and was the first exhibition staged at the CoID's new Design Centre. This was to be a ‘special display... showing in actual samples and photographs, the results of recommendations made by the Council of Industrial Design.’<sup>22</sup>

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<sup>21</sup> Lynton Lamb, ‘The Designer and His Car’, *SIA Journal*, (August, 1952), p.5.

<sup>22</sup> Record of Designers Exhibition, Policy and Selection of Exhibits, Design Council Archive, University of Brighton Design Archives.



In this, a series of correspondence between Tomrely and the Council's Exhibitions Manager Philip Fellowes, reveals the value judgements Tomrely made about the levels of status and expertise within the Record. In making her selection for the exhibition, she writes:

I have taken our large concertina files and I have divided them into sheep and goats. If you take the folder with the pink guide cards, these are the sheep. I do not think you will need to supplement them with the goats.<sup>23</sup>

This reference to 'separating the sheep from the goats' is biblical in origin and refers to the distinction of 'good from bad', a popular maxim of design reform.<sup>24</sup> This powerful visual metaphor provides a revealing insight into the structure and organisation of the design profession and also forms some useful context from which to read the report *Student Behaviour*, published one year later.

Tomrely drafted the document entitled *Student Behaviour* in 1957, addressed to Robin Darwin, principal of the Royal College of Art (RCA) 1948-71.<sup>25</sup> In summary, the report noted a shift in the attitude, physical appearance, manner and behaviour of RCA graduates. In part, Tomrely had been prompted write it based on a small number of complaints from industrialists who had interviewed RCA students, including A Gardner Medwin who wrote, 'What

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<sup>23</sup> CG Tomrely to Philip Fellowes, (17, July 1956), Record of Designers Exhibition, Policy and Selection of Exhibits, Design Council Archive, University of Brighton Design Archives.

<sup>24</sup> In *Matthew* 25, sheep are depicted as the meek and gentle followers of Christ (the Lamb of God) and goats as coarse and unruly outcasts "And all people shall be gathered before him: and he shall separate them one from another as a shepherd divideth the sheep from the goats", *Matthew*, 25:32, Old Testament, *The Holy Bible*, (2008), p.97.

<sup>25</sup> Robin Darwin (1910-1974) was a painter. He had previously worked at the Ministry of Home Security (1939-45) and was employed at the Council of Industrial Design (1945-6).

students lack is what is known in industry as ‘personal qualities’.<sup>26</sup> This referred to matters of physical appearance and dress, tidiness, manners and professional behaviour.

The *Student Behaviour* report states that Tomrely and her secretary Miss Lomas had been ‘disturbed’ by the ‘bad behaviour’ of students, which fell into two general points:

- a) little interest in the traditions, attitudes and necessities of the business world and a general air of conferring a favour by talking to businessmen.
- b) Untidy and unsuitable dress, dirty hands, lack of grooming about the head, unpunctuality and slovenliness in answering letters and casual way of presenting drawings.<sup>27</sup>

The very personal language of the report conveys Tomrely’s disgust at the appearance of a new set of values and priorities expressed by emerging designers.

Dorothy Goslett’s book *Professional Practice for Designers*, (1960), also frequently referred to the significance of image and physical appearance as an integral part of professional behaviour. ‘The myth of the typical designer dies hard in this country’, she wrote. To most people, the designer was ‘one of those unpractical, undependable artist chaps- long-haired, unshaven, corduroy-trousered, sandal-shod, generally unkempt, probably amoral, thinks he knows everything’.<sup>28</sup> It was crucial, therefore, that this image of the designer in the eyes of ‘businessmen, industrialists, manufacturers, who have never met a

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<sup>26</sup> A Gardner Medwin to Gordon Russell, (27 September, 1957), Design Council Archive, University of Brighton Design Archives.

<sup>27</sup> Cyclic Tomrely, Student Behaviour, (25th March, 1957), File: Comment on Student Behaviour on Entering Industry, Design Council, University of Brighton Design Archives.

<sup>28</sup> Dorothy Goslett, *Professional Practice for the Designer*, (1960) p.163. This is also in the 1971 and 78 editions.

designer in the flesh', was re-shaped and re-modelled. Echoing Tomrely,

Goslett wrote:

But if they find that the competent, presentable young man or woman with whom they play tennis or golf at the local club, or who sits across the table of some committee concerned with local activities, is in fact a designer, the myth begins to disperse.<sup>29</sup>

For both Goslett and Tomrely, professionalisation was a 'promising method of social reform', and improvement of physical appearance was one tool in this process.<sup>30</sup>

Tomrely's complaints were 'entirely of men: the girls have a much higher standard'.<sup>31</sup> The report gives specific examples of these delinquent males. This included Eddie Pond, JV Sharp, WL Belcher, N Morgan, R Atkins and K Lessons.<sup>32</sup> Of Pond, it was said:

Mr Crawford found his manner, bearing, grooming and cleanliness so deficient that he felt unable to commission work; his person and the casual presentation of his portfolio created an impression that he would be casual in all matters.<sup>33</sup>

This frustration with the informal, casual attitude of the RCA student reflects the conflicting generational styles and attitudes to work that were emerging in the 1960s. Tomrely stated: 'The students are naturally imaginative but they are also at an impressionable age and can equally be swayed towards a suitable attitude when they go out into the industrial world as the attitude they seem to adapt now'. The fault, according to Tomrely was at the RCA, and in particular from the staff. It was recommended that Gordon Russell and Misha Black,

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<sup>29</sup> Dorothy Goslett, (1971), p.163.

<sup>30</sup> Carr-Saunders and Wilson, *The Professions*, (1933), p.5.

<sup>31</sup> Tomrely, *Student Behaviour*, (1957).

<sup>32</sup> Tomrely, *Student Behaviour*, (1957).

<sup>33</sup> Tomrely, *Student Behaviour*, (1957).

representatives of a very particular view on standards of professionalism in design, speak to the students at the end of term.<sup>34</sup>

These accusations were not well received by Robin Darwin, who wrote a sharp, well-humoured reply to both Tomrely and Russell:

My dear Gordon, Hitch up your slacks, comb that unruly hair and adjust your specs, for I am about to dictate. The wolf of South Kensington is going to gobble up the old owl of Lower Regent Street. I am very glad that you have agreed to come down next term and give a commonsensical talk to all students about to leave the Schools of Industrial Design upon their duties and responsibilities on entering industry and upon the sort of attitude they ought to adopt towards their work. I am sure this will be extremely valuable and no one could impress the students more or carry greater conviction on the subject....Having said that however, I must tell you that I regard the notes prepared by your staff upon these alleged delinquents as exceptionally unimpressive- so much so that I have not thought it worthwhile to examine the cases in detail any further.<sup>35</sup>

This language conveys the ‘affectionate ties’ between the CoID and the RCA that had been established in the late 1940s.<sup>36</sup> Nevertheless, it equally indicates clashing cultures of professionalism promoted at the CoID and the RCA. While Russell and Tomrely represented a traditional view of professional behaviour, Darwin’s school was producing a new, younger generation of designers with a different set of professional priorities. Darwin teases the Council’s stiff attitudes to professional behaviour, stating of one pupil, K Lessons:

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<sup>34</sup> Tomrely, *Student Behaviour*, (1957).

<sup>35</sup> Letter, Robin Darwin to Gordon Russell, (21st March, 1957), University of Brighton Design Archives.

<sup>36</sup> Fiona MacCarthy, *All Things Bright and Beautiful*, (1976), p.151. Christopher Frayling states that Gordon Russell described the RCA as an ‘essential buttress’ to the CoID in Frayling, *The Royal College of Art*, (1987), p.135.

He was as brilliant as, undeniably, he is bearded: the fact, however, that he was wearing a gold- buttoned College blazer might, perhaps, have suggested to your staff who interviewed him that, au fond, he has a reasonably conventional turn of mind.<sup>37</sup>

While privately Tomrely was annoyed at Darwin's light-hearted dismissal she wrote to reassure him that this report did not 'point to any sort of down on the College'. She added, 'We have excellent reason for being more concerned over the RCA than any other school...It is still the only school to which Miss Lomas and I give two or more whole days of our time to interview twenty to thirty students with their work.'<sup>38</sup>

Trying to endear Darwin to her perspective, Tomrely explained how she understood that 'most of the students come from the provinces and are in London for the first time', 'many have never left home before', and were 'surviving on small grants and living in poor accommodation where it is difficult to maintain high standards of hygiene...The whole situation adds up to a removal of all forms of discipline, other than that of their designing, just when they most need tightening up', she added.<sup>39</sup> This well-intended patronism echoed earlier government reports, which proposed an 'environmental reading of creativity'.<sup>40</sup> For example in 1944, the Dress Committee of the Council for Art and Industry argued that 'The designer's

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<sup>37</sup> Cyclic Tomrely, *Student Behaviour*, (1957).

<sup>38</sup> Cyclic Tomrely to Robin Darwin and Mr Medwin, (26th February, 1957), University of Brighton Design Archives.

<sup>39</sup> Tomrely to Darwin, (26 February, 1957), University of Brighton Design Archives.

<sup>40</sup> See also Paddy Maguire, *Design and Cultural Politics in Post-War Britain*, (1998), p. 112-122.

chief handicap is his provincial environment. His sense of style and fashion is conditioned by what he sees in his native town'.<sup>41</sup>

Gordon Russell spoke at the RCA in 1957, addressing many of the issues in *Student Behaviour*, packaged in a more conciliatory tone. He stated:

In commercial art or industrial design, for the artist to become successful he must integrate himself with a team. And he has far more chance of doing that if he answers letters promptly in good english in a legible hand or if he turns up for an interview or meeting slightly before the appointed time, if his drawings are arranged in an orderly way, if he wears a neat, well-brushed suit rather than sandals and a blazer, if he is scrubbed, shaved and with well combed hair and if he presents his case in a modest yet authoritative way.<sup>42</sup>

As is clear in the tone and language of this speech, his ideal of the designer complied to the middle-class gentleman: 'distinguished by civility, good breeding and manners'.<sup>43</sup> Misha Black used the opportunity to further emphasise the importance of image, stating to the students:

The creative artist: two words which still conjure up the vision of a frustrated bohemian with a questionable private life.<sup>44</sup>

Again, Black argues that the image of the artist that was held to be the greatest obstacle to the professional status of the designer, a tension that runs through all aspects of professional discourse in design. It is also notable that both men continued to use the word 'artist' in preference of 'designer', reflecting the

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<sup>41</sup> *Design and the Designer in the Dress Trade*, Report of the Dress Committee of the Council for Art and Industry, (1944), p.12, University of Brighton Design Archives. See also Nikolas Pevsner, quoted in the introduction to this thesis, p.76.

<sup>42</sup> Gordon Russell, Notes for talk to RCA students, Gordon Russell Talks, Part D, (2 May, 1957), University of Brighton Design Archives.

<sup>43</sup> M. Cohen, 'Manners Make the Man: Politeness, Chivalry and the Construction of Masculinity, 1750-1830', *Journal of British Studies*, Vol.44, No.2, (April, 2005), p.313.

<sup>44</sup> Misha Black, Notes for Talk at RCA, (19 March, 1957), Student Behaviour Folder, Design Council Archive, University of Brighton Design Archives.

contradictions and complexities that continued to steer definitions of the designer.

## ii) The Seeing Eye

Britain Can Make It was one of the most visited exhibitions of design ever staged in Britain, attracting record visiting figures at the Victoria & Albert Museum of 1,432,546.<sup>45</sup> The aim of the exhibition was to promote the value of good design, with the tagline ‘Good Design and Good Business’.<sup>46</sup> Over five thousand items were on display, encompassing furniture, tableware, domestic appliances, household equipment, carpets, wallpapers, clothing and toys. As Harriet Atkinson states, the exhibition was ‘not simply focused on selling goods, but on demonstrating wider ideas about Britain’s productive capabilities’, with the further aim of ‘explaining the technical aspects of industrial design to the public.’<sup>47</sup> Significantly, the CoID appointed three ‘fledgling designers’ for the exhibition: James Gardner (1907-1995), Basil Spence (1907-1976) and Misha Black (1910-1977).<sup>48</sup> Neither long haired nor bearded, portraits of Gardner and Spence complied with the image of the designer recommended through the SIA and CoID, (Figure A26). As this section argues, James Gardner made a conscious decision to place the image of the designer as a professional expert at the centre of the exhibition.

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<sup>45</sup> Michael Farr, *Design in British Industry*; (1955), p.234.

<sup>46</sup> Harriet Atkinson, *The Festival of Britain, A Land and Its People*, (2012), p.44.

<sup>47</sup> Atkinson, (2012), p.44.

<sup>48</sup> James Gardner, Chief Designer of Britain Can Make It, (1946), Design Council Archive, Designer Portraits, University of Brighton Design Archives. Elizabeth Darling used this phrase ‘fledgling designers’ in *Exhibiting Britain: Display and National Identity 1946-67*, VADS learning module: [http://www.vads.ac.uk/learning/designingbritain/html/esd\\_author.html](http://www.vads.ac.uk/learning/designingbritain/html/esd_author.html), (Accessed 10 Jan, 2014, University of Brighton).

To do this, Gardner invented and designed the character of ‘Mr Designer’, (Figure A27), a striking design dramatised by the enlarged image of the ‘Seeing Eye’. The presence of this figure was both visible and audible throughout the exhibition, directing visitors with his pointed hand and, at times, through a loudspeaker.<sup>49</sup> The image of the eye, with its jagged eye-lashes and the outstretched hand, delivered an arresting and authoritative impression of the designer. Gardner’s focus on the eye made both formal and associative connections to the concept of vision and expertise, guiding principles of professionalism.

The image of the designer had a second cameo performance in the ‘What Industrial Design Means’ section of the exhibition. The aim of this section was to ‘demonstrate not only how the Industrial Designer works when designing an object for mass production, but the way in which different materials and production processes influence his designs.’<sup>50</sup> Misha Black, the designer for this section, used a storyboard method to carry the narrative of an individual designer-hero.<sup>51</sup> Black did this through the story of ‘The Birth of an Egg Cup’, in which the visitor was directed through the process of designing an egg cup, (Figure A28).<sup>52</sup> The script for the storyboard was also explicitly gendered:

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<sup>49</sup> Mr Designer, Britain Can Make It Exhibition, Designer: James Gardner, Design Council Archive, University of Brighton Design Archives, (1946).

<sup>50</sup> Elizabeth Darling, *Exhibiting Britain: Display and National Identity 1946-67*, VADS learning module: [http://www.vads.ac.uk/learning/designingbritain/html/esd\\_author.html](http://www.vads.ac.uk/learning/designingbritain/html/esd_author.html), (Accessed 10 Jan, 2014, University of Brighton).

<sup>51</sup> Atkinson, (2012), p.46.

<sup>52</sup> ‘What Industrial Design Means’ section of the Britain Can Make It exhibition, Designer: Misha Black, University of Brighton Design Archives, DCA0820.



Here is the man. He decides what the egg cup shall look like. He is the Industrial Designer. He works with the Engineers, the Factory Management and is influenced by what you want.<sup>53</sup>

This didactic tone is representative of the tone and language adopted by the CoID in many of its attempts to communicate the importance of good design. The image of the pointed finger was used to reinforce the designer's direction and authority throughout the exhibition.

Jonathan Woodham, in his valuable reassessment of this widely praised exhibition questions the idea that this section was popular with the public at the time, who were more engaged by the colourful display of new domestic appliances. Specifically referring to the *What Industrial Design Means* section, Woodham quotes from the review report by the CoID, which states that 'Very few were really impressed by this section. Almost no-one referred to it spontaneously when asked what they thought about the exhibition and as few as one in fifty mentioned this, together with all the other five sections on Design, as that part of the exhibition in which they had been most interested.'<sup>54</sup>

While it is true that this section of the exhibition made only a minor impact on the general public, it appears to have been memorable for aspiring designers. For instance, David Carter, RDI and FCSD, stated in his interview with Robert Wetmore in 1981:

I went round the Britain Can Make It exhibition in my bell bottom trousers and I stood in front of Misha Black's stand with the man with the egg cup and I said to the

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<sup>53</sup> 'What industrial design means', Britain Can Make It, 1946, University of Brighton Design Archives. Darling notes the gender bias here in her learning module 'Exhibiting Britain', [http://www.vads.ac.uk/learning/designingbritain/html/esd\\_author.html](http://www.vads.ac.uk/learning/designingbritain/html/esd_author.html), (Accessed 10 Jan, 2014, University of Brighton).

<sup>54</sup> J Woodham, *Design and Cultural Politics*, (1998), p.59.

boy I was with, 'That's what I want to do...That's the first time I have seen it described, that's what I want to do because it involved the use of something and the appearance of it and its manufacture. And it was all there. And it was like a little cameo...I can still remember everything about that exhibition. I could draw it for you.'<sup>55</sup>

Carter's description of the exhibition again emphasises to the performativity of design as a profession, in referencing the 'cameo' of the Industrial Designer. He repeated this description to *Design*, (March, 1990), in exactly the same terms.<sup>56</sup> Robert Wetmore, replying to Carter, stated 'That's interesting, I saw it about the same time and for slightly different reasons, it had exactly the same effect on me'.<sup>57</sup> This section of the exhibition, which dramatised the role of the designer, appears to have captured the imagination of the 'fledgling' profession.

The image of the eye as a symbol to denote the designer's status achieved a number of manifestations in the period after the Second World War in Britain, when the project to professionalise design had been accelerated. Catherine Moriarty, in her article in the *Journal of Design History* (2000) draws attention to the motif of the eye which 'spans the CoID's photographic library collection in a number of forms'.<sup>58</sup> The CoID for instance, launched a series of books entitled *Things We See*, in which the figure of the eye was used to convey

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<sup>55</sup> David Carter, Interview with Robert Wetmore, (19 March, 1981), Interview Tapes, CSD Archive. Bell bottom trousers is likely to refer to the style worn by members of the Royal Navy, since Carter had only recently left the navy after the war.

<sup>56</sup> Marion Hancock, Interview with David Carter, *Design*, (March, 1990), in David Carter, RDI Box, RSA Archives.

<sup>57</sup> David Carter, Interview with Robert Wetmore, (19 March, 1981), Interview Tapes, CSD Archive.

<sup>58</sup> Catherine Moriarty, A Backroom Service? The Photographic Library of the Council of Industrial Design, 1945-65, *Journal of Design History*, Vol.13, No.1, (2000), p.50.

insight, knowledge and taste, (Figure A29).<sup>59</sup> The eye also featured on the cover design of *Design Quiz*, produced by the Design Research Unit (DRU) for the CoID in 1949.<sup>60</sup> By the mid-1950s, the image of the eye in literature, advertisements and exhibition design had become notable.

An interesting example of this image might be traced to Ashley Havinden's design for *Crawfords Ltd*, the advertising agency where he was worked as chief designer, 1922-1960. Havinden created a powerful image of the eye for this advertisement which appeared in a double-spread edition in the first publication of *Designers in Britain*, (1947).<sup>61</sup> By 1950, the advertisement achieved a regular presence in the back pages of the *SIA Journal* (Figure A30). The caption reads, 'Advertising not only employs creative people, but in its highest form is itself creative- in that it produces something which never existed before'.<sup>62</sup>

As this image shows, each lash of the eye represented an aspect of the role of the advertising agency as a diverse and dynamic creative environment encompassing 'press, posters, publicity, marketing, research, media, export, films, display, styling, printing, showcards, packaging, booklets, and radio'. The star at the centre of the eye indicates the expertise of the designer in practicing and co-ordinating these activities. The use of the eye to convey this message of creativity communicates values of insight, vision and expertise,

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<sup>59</sup> 'The Things We See', 20 cards for wall display to focus attention on the form and shape of everyday things, (1958), Design Council Archive, University of Brighton Design Archives.

<sup>60</sup> *Design Quiz* Cover, DRU for CoID, (1949).

<sup>61</sup> Ashley Havinden, Crawfords Ltd, *Designers in Britain*, (1947), pp.282-3.

<sup>62</sup> Havinden, Advertisement for Crawfords Advertising Ltd, *SIA Journal*, (Feb, 1950), p.18.

presenting design skill as specialist and unique. Havinden had already shown himself to be highly motivated by the aim to professionalise the work of the commercial artist in advertising, as an early Fellow of the SIA and President of the Society, 1953-4.<sup>63</sup>

Barbara Jones' illustration, designed as the symbol for her exhibition of British Popular Art, *Black Eyes and Lemonade* at the Whitechapel Gallery, bears distinctive similarities to Havinden's advertisement, (Figure A31). Catherine Moriarty, in her essay to accompany a recent exhibition at the Whitechapel Gallery, poses a link between the two.<sup>64</sup> Since Jones was editor of the *Journal* between 1951 and 53, Moriarty argues, she must have seen the advertisement. Indeed, the outwards pointing text which produces a 'radiating list of the kinds of popular art included in the exhibition' is strikingly similar to Havinden's design.<sup>65</sup>

In 1956, the *SIA Journal* ran a special feature issue entitled 'The Seeing Eye', a definite nod in title to Gardner's design for Britain Can Make It, which consisted of short essays by designers relating to the theme of vision, expertise and taste.<sup>66</sup> The image of the eye was again used throughout these essays and on the cover design of the *Journal* Issue 49, (Figure A32).<sup>67</sup> The internal content of the *Journal* was also decorated with various images of the eye, many

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<sup>63</sup> Milner Gray, Obituary: Ashley Havinden, *The Designer*, (June, 1973).

<sup>64</sup> Catherine Moriarty *Exhibition Catalogue, Curating popular art at the Whitechapel Gallery* 9 March-1 September, 2013.

<sup>65</sup> Catherine Moriarty, *Curating Popular Art*, (2013).

<sup>66</sup> *SIA Journal*, Issue 49, (February, 1956), CSD Archive.

<sup>67</sup> Designer: Eric Shemilt, *SIA Journal*, Issue 49, (February, 1956), CSD Archive.

of which posed a symbiotic relationship between concepts of professional expertise and vision, as shown in this image of the ‘The Knowing Eye’, (Figure A33).<sup>68</sup>

For Lynton Lamb, the Society’s President in this year, the metaphor of vision held special relevance to the designer. He stated in this issue:

What am I doing and how am I trying to do it? These are questions that the creative man must, with rare eccentric exceptions, pose and try to answer. He must be not only conscious but self-conscious. Otherwise, his nose pressed confidently to the ground, he will deepen and lengthen his professional rut.<sup>69</sup>

For Lamb then, the image of the ‘Seeing Eye’ articulated the reflexive dynamic of the design profession, whereby the designer was self-conscious; both performer and examiner.<sup>70</sup> In 1965, ‘Vision’ was selected as the theme for the the annual Chipping Campden conference. John Gloag, giving the keynote address, ‘recalled Jonathan Swift’s definition of vision as ‘the art of seeing the invisible’.<sup>71</sup> Another member spoke of the close relationship between concepts of ‘vision and insight’, words associated with professionalism, expertise and, increasingly, the design profession.<sup>72</sup>

### **iii) The Image of the Design Consultancy**

The image and concept of team work is a key component of professional discourse in design and was articulated in a formal sense through the Design

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<sup>68</sup> *SIA Journal*, (February, 1956), p.17, CSD Archive.

<sup>69</sup> Lynton Lamb, ‘The Seeing Eye’, *SIA Journal*, Issue 49, (February, 1956), p.5.

<sup>70</sup> Adam Smith, quoted in Chris Otter, *Social History*; (2004), p.3.

<sup>71</sup> *SIA Journal*, Number 149, ( July, 1965), Box 35, CSD Archive.

<sup>72</sup> Colin Cherry in *SIA Journal*, (July, 1965), Box 35, CSD Archive.

Methods movement in the 1950s. Tensions around the process of naming the designer, both in awards and at exhibitions, outlined in Chapter Three, were in part due to the dominance of the idea of the designer's position as one member of a team. This section will look at the fashioning of a group identity in design after the war, when the image of the design consultancy was first established in Britain.

In his essay, 'Playing the System: Design Consultancies, Professionalisation and Value' (2010) Guy Julier argues:

Ultimately the polarisation of creativity and its management plays a discursive role through which everyday identities and practices in the design consultancy are imagined and played out.<sup>73</sup>

Julier locates this design culture within a particular historical context: post 1990s, when Neo-Fordist market instability led to the re-consideration of the the design studio as an office. Around this time also, an inflated design media threw greater focus on the personality of the designer and the concept of the creative lifestyle.<sup>74</sup> Adrian Shaughnessy's book, *Studio Culture* (2009) also made an important contribution to this field. In this, Shaughnessy drew upon his experience as a graphic designer to describe the importance of the studio, 'a neglected area for serious commentary', in the everyday practice and performance of being a designer. He describes studios as 'a fizzy cocktail of real estate, psychology and creativity'.<sup>75</sup>

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<sup>73</sup> Guy Julier, 'Playing the System', p.239.

<sup>74</sup> Guy Julier, 'Playing the System', p.238

<sup>75</sup> Adrian Shaughnessy, *Studio Culture*, (2009), pp.12-13.

The origins of the DRU can be traced to the Bassett-Gray Group, which was founded in 1921 through a partnership between brothers Charles and Henry Bassett and Milner Gray. Describing themselves as a ‘Group of Artists and Writers’, their aim was to ‘steer a middle course between the stultifying influence of the commercial art factory on the one hand and the limited opportunities of complete isolation on the other’.<sup>76</sup> Eric Fraser, who worked at Bassett Gray on a freelance basis, regularly designed menus and invitations for the Group’s infamous studio parties, named ‘bibbing of the patrons’ to which clients were invited. As this invitation from 1929 shows, the group was represented through the artistic dress of a smock, (Figure A34).<sup>77</sup> References inside the invitation refer to the ‘studio anthem’ and each party commenced with the ‘taking of the dole’. These ironic references indicate the low status in which the group perceived the image of the commercial artist.

In 1931, according to an article in the *Boxmakers Journal and Packaging Review*, the group moved to Bedford Square and dropped the word Studio from their name, becoming officially known in professional design circles as Bassett Gray.<sup>78</sup> This geographical shift and re-naming of the group is significant, since Bedford Square was an area traditionally associated with the architectural profession.<sup>79</sup> In 1936 the group was again renamed Industrial Design Partnership (IDP). This referred to six partners: Misha Black, Thomas Grey,

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<sup>76</sup> David Preston, *The Corporate Trailblazers, Ultrabold, Journal of the St Bride Library*, (Summer, 2011), p.14.

<sup>77</sup> Eric Fraser, *The Bibbing of Patrons at the Annual Dinner of the Bassett-Gray Studio*, (21 December, 1929), Eric Fraser Archive, AAD/2000/14/72.

<sup>78</sup> S L Righyni, ‘IDP’, *Boxmakers Journal and Packaging Review*, (1931), Misha Black Archive, V&A.

<sup>79</sup> The Chartered Society of Designers established a headquarters in Bedford Square in 1980.

Milner Gray, Jesse Collins, Walter Lambert and James de Holden Stone.<sup>80</sup>

Together, they now concentrated on packaging, achieving recognition for this discipline, no longer as a ‘by-product of advertising’, but as a discrete professional practice.<sup>81</sup>

By 1945, IDP was renamed the Design Research Unit, (DRU), marking an important moment in the re-imagining of the practice of design in Britain. The DRU made a conscious effort to promote itself, as the title suggests, as a coherent unit or team, suggesting a flat organisational structure. A young employee, J Beresford Evans wrote in *Stile Industria* magazine in 1958:

That so large a group of people, often highly individualistic, can form a single entity with hardly a trace of the conventional hierarchy of a firm, is due in the main to the personalities of Milner Gray and Misha Black, who function as critics, councillors and co-designers- but only very rarely as arbiters. The handwriting of the Unit- its corporate thinking- is distilled in regular discussion meetings, where all current work is tabled and reviewed’.<sup>82</sup>

This glowing statement, possibly written as a promotional piece, gives an insight into a key shift in the internal power dynamics of the design practice, which, now re-modeled as a consultancy, placed emphasis on the importance of teamwork and the ethos of the ‘unit’.

The DRU was one of the first design consultancies in Europe to employ the skills of a Design Manager, Dorothy Goslett.<sup>83</sup> As has been discussed, Goslett

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<sup>80</sup> S L Righyni, ‘IDP’, *Boxmakers Journal and Packaging Review*, (1931), Misha Black Archive, V&A Archive of Art and Design, AAD/1980/3/134.

<sup>81</sup> S L Righyni, *Boxmakers Journal and Packaging Review*, (1931),

<sup>82</sup> J Beresford Evans, *Stile Industria*, (21 July, 1958), Misha Black archive, V&A, AAD/1980/3/6.

<sup>83</sup> The Mapping Tool shows that the design discipline of Design Manager grew at a dramatic rate between 1959 and 1979- from only six members in 1959 to 133 in 1979. <http://csd.culturalinformatics.org.uk/mapall?place=229&id=18&type=discipline>, (Accessed 22/10/2013, University of Brighton).



was a key figure in the professionalisation of design practice, particularly active in her role as advisor to the SIAD throughout the 1960s and 70s. J Beresford Evans describes her role as follows:

Contracts, fees and such matters are largely dealt with by the business manager Dorothy Goslett. She, with the progressing officers and administrative staff, is also concerned with the organisation of time schedules and the progressing of jobs. Research, reference and a large collection of materials and specifications is in charge of the librarian, so that all designers can quickly call upon reference material and samples. These common services are comparatively expensive because of adequate staffing and the very full services available, but they permit fuller deployment of designers skills, allowing them to concentrate on creative and productive work.<sup>84</sup> The creation of the role of the Design Manager and librarian in design practice also relates to the presentation of the group as a 'Research Unit', drawing on references to the Design Methods movement, which sought to establish a systematic approach to design. In spite of the central role Goslett played in this regard, she has figured only in the background in historiographical assessments of the DRU.<sup>85</sup> A recorded interview with Goslett, found on tape in the CSD archive therefore provides a unique and valuable opportunity to include her account of the professional structure, organisation and identity of the DRU.

In this interview, Goslett recalls the experience of meeting Black for the first time in the Ministry of Information where she had been working in the propaganda department. According to Goslett, Black recommended her to work on co-ordinating and managing a 'big army exhibition in Paris', on the basis that she was a 'good administrator'. After this, a lunch meeting was set up between Goslett, Herbert Read and Marcus Brumwell and Goslett's job as

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<sup>84</sup> J Beresford Evans, *Stile Industria*, (21 July, 1958), Misha Black archive, V&A, AAD/1980/3/6.

<sup>85</sup> Most literature on the DRU has been written by previous employees or those closely attached to the consultancy, including Avril and John Blake, *The Practical Idealists*, (1969).

Design Manager was invented. She started work at the DRU around May 1945, as soon as the war was over, opening offices in a ‘beautiful house on the corner of Bedford Square’.<sup>86</sup> She tells Wetmore, “I was business manager. Right from the start. I had all the staff problems and all the money problems and general administration of it all”.<sup>87</sup>

Significantly, Goslett’s memory of the layout and spatial organisation of the DRU office reveals an alternative image of the consultancy to that presented in other accounts, including Beresford Evans’. According to Goslett, the office was divided into two floors, with ‘Austin Fraser, Misha Black, Joe Reynolds and Milner Gray in the big room in front, with two girls in a back room, one doing accounts and one doing filing. Upstairs, Kenneth Baynes worked with one other girl’.<sup>88</sup> Within a couple of years, according to Goslett, the conditions in this office were becoming too cramped and she had to find somewhere close by, near Grosvenor Square, for Alec Gibson and the ‘Three Dimensional Chaps’ to work in.<sup>89</sup> This description, whereby the 3D and 2D design elements of the practice were physically separate and distinct, adds nuance to the image presented by J Beresford Evans of seamless unity and cohesion between the design team and a flat managerial structure.

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<sup>86</sup> Dorothy Goslett, Interview with Robert Wetmore, (24 Jan, 1983). Goslett was 81 years old, but still able to remember many aspects of her professional life in vivid detail, Box 38, CSD Archive.

<sup>87</sup> Dorothy Goslett, Interview with Robert Wetmore, (23 January, 1983).

<sup>88</sup> Goslett, Interview with Wetmore.

<sup>89</sup> Goslett, Interview with Wetmore.

Like Milner Gray, founding member Misha Black expressed many times his views on the importance of the image of the designer as a professional. He stated in 1955:

While critics discuss aesthetics, the artist often organises his work with a sharp efficiency which surprises those whose image of the artist contains essential ingredients of irresponsibility and hunger in garrets...To see artists in solemn committee around the council table is after all no more strange than for actors to unite in a trade union.<sup>90</sup>

This re-imagining of the physical aspects of the design profession also had important impacts for the design consultancy. This photograph, (Figure 35), taken in 1964 for the Council of Industrial Design, shows all members of staff dressed formally in a suit, with Milner Gray wearing a bow-tie. The photograph also represents the conscious arrangement of group dynamics of the DRU.<sup>91</sup> Misha Black is shown in the forefront, examining a draft. Dorothy Goslett is significantly in the centre. It presents an image of the DRU office as a place of ‘business as well as a place of creative production’.<sup>92</sup>

Like most design consultancies, the DRU also designed an annual Christmas card to distribute to clients and professional networks. Usually designed by either Milner Gray or Misha Black, these represent another method by which the consultancy managed its self-image, (Figure A36).<sup>93</sup> The phrases ‘decorous delights’, ‘reasonable rollicking’ and ‘unbridled unbending’ included on the

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<sup>90</sup> Misha Black, ‘1930-1955, A Quarter Century of Design’, (1955), Box 95, CSD Archive.

<sup>91</sup> Photograph of DRU, (1964), Misha Black Archive, V&A Archives of Art and Design, AAD/1980/3/7.

<sup>92</sup> Adrian Shaughnessy, *Studio Culture*, (2012), p.15.

<sup>93</sup> Milner Gray, DRU Christmas Card, 1953, Milner Gray Archive, V&A Archives of Art and Design, AAD/1999/8/183

1953 Christmas card presents an image of the consultancy steering a course between measured professionalism and creativity.

A later photograph of the DRU, (Figure A37), taken in 1968 for the book *The Practical Idealists*, by Avril and John Blake, also emphasises the unified image of the group, formed into a neat shape and tidy structure. Dorothy Goslett is again presented at the centre of the photograph. From 1963, the DRU published a bi-monthly Bulletin for internal circulation between its staff, (Figure A38). As the size of the office was growing to fit an increasing workload, this Bulletin functioned as a means of securing an internal identity and sharing knowledge about the activities of the office. As well as summarising work projects, incoming and outgoing, the Bulletin printed summaries of recent meetings and opinion pieces on issues or debates currently ongoing within the profession. Social activities were also high on the agenda, as a blend between labour and leisure was encouraged.<sup>94</sup> The Bulletin also made frequent references to social activities and made a place for the interests and personalities of its staff. The issue in October 1967 congratulated employees Gillian and David Dathan who had recently married, stating, 'This is now the eighth DRU intermarriage'.<sup>95</sup> The office clearly prided itself on internal cohesion.

#### **iv) The Image of the Consultant Designer**

While internally, the design profession attempted to present a systematic, structured image of the design consultancy as a 'unit', media representations

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<sup>94</sup> This phrase 'labour and leisure' is used by Adrian Shaughnessy, *Studio Culture*, (2009), p.13.

<sup>95</sup> *DRU Bulletin*, (October, 1967), Misha Black Archive, AAD/1980/3/28.

of the profession more often focused on the image of the individual creative designer. This can be viewed in the image of the the General Consultant Designer in the 1950s and 60s. Media representations of this new identity in design practice demonstrated an interest in both the personal and working life of the designer as mutually formative aspects of their professional identity. This can be illustrated through feature articles of the designer ‘at home and at work’.

This genre is now a common feature of the fashion and lifestyle press. For instance, the December 2013 issue of *Vogue*, dedicated twenty pages to a feature entitled ‘Designer Lives’, exploring ‘the influences at play in fashion designers work’. Explaining the theme, editor Alexandra Schulman stated that ‘all designs are almost always rooted in a personal mash-up of experience and environment’.<sup>96</sup> The designer’s public identity is therefore constructed both through their activities at work and leisure, both being productive sites in the performance of being a designer.

From the 1950s, magazine features on the designer ‘at work and at home’ bear considerable resemblance to this contemporary conception of the designer. This can be identified through the representation of two consultant designers, FHK Henrion and Gaby Schreiber. It argues that studying the media portrayal of both gives a revealing insight into the emergence of design as a fashionable career and the image of the design consultant as a role model, through which idealised living was represented. In this way, the designer came to act as a

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<sup>96</sup> Alexandra Schulman, Editor’s Letter, *Vogue*, (December, 2013), p.54.

‘cultural intermediary’ and an arbiter of good taste.<sup>97</sup> Portrayals of Schreiber and Henrion collide, through these articles, in their representations of the consultant designer as an expert, but they are divided according to issues of gender. While Henrion’s identity as a professional was secured through his masculinity, Schreiber’s professional identity had to be more carefully negotiated.

The figure of the General Consultant Designer first emerged in Britain in the late 1940s.<sup>98</sup> A report on the Training of the Industrial Designer prepared by the training committee of the CoID in July 1946 remarked upon ‘the profession of design consultant that has come into being in this country and in the US’.<sup>99</sup> The role of the consultant designer was partly imported from America, where the figure of the Stylist had achieved a high social and material status within the profession.<sup>100</sup> A reference to this can be found in the *SIA Journal* in May 1946. Richard Lonsdale Hands, reporting on a recent trip to America, noted the ‘very prosperous industrial designers’ he found there.<sup>101</sup>

For Penny Sparke, the emergence of the image of the General Consultant Designer was evidence of a ‘more clearly defined’ design profession in Britain,

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<sup>97</sup> Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, Translated by Richard Nice, (1984), pp.559-365.

<sup>98</sup> CoID Second Annual Report, (1946), Design Council Archive, University of Brighton Design Archives.

<sup>99</sup> *Report on the Training of the Industrial Designer*, (July, 1946), p.21, Council of Industrial Design, Design Council Archive, University of Brighton Design Archives.

<sup>100</sup> See Penny Sparke, *Consultant Design The History and Practice of the Designer in Industry*, (1983).

<sup>101</sup> Richard Lonsdale Hands, *SIA Journal*, (May 1946), CSD Archive. Lonsdale Hands, a packaging designer, founded a leading design and marketing agency, Lonsdale-Hands Organisation in the early 1950s in London.

along similar lines to the models already developed in Germany and America. Sparke states, 'Before that moment the designer had not fully realised his special position in modern culture; he had instead leant on the skills of others, whether the fine artist, the architect, the craftsman, the engineer or the technician'. The consultant designer 'synthesised' these roles.<sup>102</sup> British designers, who had been anxious to avoid associations with the artist, preferred to use the term 'consultant designer' over its American equivalent of 'stylist', to avoid the image of the designer's work as superficial.

FHK Henrion was established and admired as a leading personality within the profession.<sup>103</sup> The Design and Industries Association (DIA) acknowledged this in its 1959 Yearbook, inviting Henrion to contribute an article explaining the role of General Consultant Designer. Henrion's description emphasises the designer's expertise, which he denotes through the motif of 'a fresh eye':

Imagination cannot create anything which has not already existed; the creative act can only bring about new constellations of old ingredients or approach things from an unusual angle. It is obvious in this context that the consultant designer, since he comes from the outside to the problem and therefore approaches it with a fresh eye, is at times better able to find an unorthodox solution than the people inside the organisation, including specialist designers, who have grown familiar with their problems and orthodox solutions.<sup>104</sup>

As such, the role required the requisite elements of good taste, cultural knowledge and expertise that had been advocated by reports commissioned by the Council for Art and Industry and UK Board of Trade between 1927 and 1945. The identity of the Consultant Designer was, in this way, formed through 'personal qualities' in addition to design skills.

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<sup>102</sup> P Sparke, *Consultant Design*, (1983), p.3.

<sup>103</sup> He continues to hold this status in the graphic design profession today. See Adrian Shaughnessy and Tony Brook, *Henrion: The Complete Designer*, (2014).

<sup>104</sup> DIA Yearbook, (1959), DIA Archive, V&A Archives of Art and Design, AAD/1997/7/120.

The composite character and personality of the General Consultant Designer can be viewed through the activities of the SIA General Consultant Designers group, set up in 1953. The aim of the group was to bring together ‘for purposes of discussion, exhibitions of work, public relations generally and for the formulation of Codes of Conduct, those members of the society, who, having had specialised experience in one branch of design are in practice as both general and consultant designers’.<sup>105</sup> They held their meetings at the RCA, followed by lunch at the Arts Club.<sup>106</sup> They formed an elite identity within the structure of the CSD membership, often being placed in charge of organising public events, including the Minerva Dinner, as discussed in Chapter Five. All of its members were Fellows. Only two were women.<sup>107</sup> In February 1960, the *Observer* stated that ‘the emergence of General Consultant Designers as a group in Britain within the past year is an indication that we are slowly coming round to the idea of design as a necessary element in daily life’.<sup>108</sup>

FHK Henrion came to London, via Paris, in 1939, as a Jewish refugee.<sup>109</sup>

Having been trained under Paul Colin in Paris, he first worked with the Modern Architectural Research Society (MARS), the Ministry of Information (MoI) and then on the South Bank exhibition of the Festival of Britain, 1951.

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<sup>105</sup> *SIA Journal*, (October, 1953), Box 95, CSD Archive.

<sup>106</sup> *SIA Journal*, (October, 1953), Box 95, CSD Archive.

<sup>107</sup> The composition of the group is explored in the next chapter of this thesis, through the Digital Mapping Tool for the Design Profession, p.266.

<sup>108</sup> Patience Gray, *The Observer*, (7th February, 1960), FHK Henrion Press clippings, University of Brighton Design Archives.

<sup>109</sup> See Lesley Whitworth and Sue Breakell, *Émigré Designers in the University of Brighton Design Archives*, *Journal of Design History*; Advance Access (4 March, 2013), p.5.



Throughout his professional life, he was ‘deeply concerned to enhance the status of his profession’, as President of Alliance Graphique Internationale (AGI) in 1972, the Society of Industrial Artists and Designers (SIAD) in 1963-4 and the International Council of Graphic Design Associations (ICROGRADA) 1968-70. He also taught at the RCA and the London College of Printing throughout his career.<sup>110</sup> In 1951, he formed Henri Design Associates, one of the most prolific and highly respected design consultancies of the period, with clients including British Airways, KLM and the General Post Office.<sup>111</sup>

Henrion was rarely photographed without a bow-tie and the images of him ‘at work’ present him in formal attire, (Figure 39 and 40). Like Gray, he also liked to take rides in Hyde Park, adopting the persona of the gentleman designer.<sup>112</sup> Gordon Russell stated in an article in the *SIA Journal* (1959,) that ‘in dress, it is important that the designer should not emphasise the gap which he may feel exists between himself and the rest of his team by turning up in entirely different clothes...an industrial designer should be equally at ease talking to the man at the bench or the chairman of the board...Let all things be done decently and in good order’.<sup>113</sup> This description is visually represented in Henrion’s portrait, through the neat and ordered appearance of his bookshelves and the tidy, formal appearance of his dress.

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<sup>110</sup> Ruth Artmonsky, *Henrion*, (2011), p.10.

<sup>111</sup> Ruth Artmonsky, *Henrion*, (2011), p.12.

<sup>112</sup> Ruth Artmonsky, *Henrion*, p.12. This is all the more interesting given Henrion’s background as an émigré to Britain.

<sup>113</sup> Gordon Russell, *SIA Journal*, (Jan, 1959).

In 1958, *Homes and Gardens* magazine featured an article entitled ‘The Home of an Artist and Designer in Pond Street, Hampstead’. The writer focused on the ‘cleverly chosen colours’ of the Henrion home, noting that ‘the Henrions are experimenting all over the house with every kind of indoor plant from cactus to creeper’.<sup>114</sup> This vivid expression of the ambitious tastes of the designer establishes the image of the consultant designer as a ‘taste-creator’.<sup>115</sup> Directly referring to Henrion, the *Sunday Times* stated in 1960 that ‘industrial design has developed into one of the glossiest of the professions and the most quasi-scientific of the applied arts and acquired a truly Hollywoodian glamour’.<sup>116</sup> Henrion remarked on this public perception of the designer in Britain in a lecture entitled *Designer as Problem Solver*, 1966:

Design has become fashionable. The leading Sunday papers devote 2-4 pages to it and even some of the serious weeklies feature design from time to time with critical appraisals of design problems. Hollywood produced a film where the hero was an industrial designer and even some public schools career-masters consider it as a possible profession for some of the boys leaving, not necessarily restricted to those who are otherwise hopeless and have merely a faculty for drawing.<sup>117</sup>

As such, Henrion argues that the fashionable image of the designer marked a shift in the status of the the design profession in Britain.

In March 1960, *Tatler* magazine published a double page spread on the Hampstead home of FHK Henrion. It read:

Both the Henrions work at home, so she has a studio (off the garden) and he has two offices and a studio, a conversion done last year. His office is divided into working and

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<sup>114</sup> ‘The Home of an Artist and Designer in Pond Street’, Hampstead, *Homes and Gardens*, Issue 53, (1958), Press-clippings, FHK Henrion Archive, University of Brighton Design Archives.

<sup>115</sup> Pierre Bourdieu, *Distinction, A Social Critique of the Judgement of Good Taste*, (1984), p.363.

<sup>116</sup> Robert Harling, Stylists of Industry, *Sunday Times*, (7 February, 1960), p.33, in ‘Dates and Undated loose press cuttings’, FHK Henrion Archive, University of Brighton Design Archives.

<sup>117</sup> *The Designer as a Problem Solver*, (1966), FHK Henrion Speeches, University of Brighton Design Archives. It is not known which film Henrion might have had in mind.

reception areas by a long sofa (modern). Behind his desk (Danish teak) and chair (Victorian) is a wall of revolving bookshelves (his own design).<sup>118</sup>

The writer here makes clear demarcations between the working practice of the artist, his wife, who works ‘in a studio off the garden’ and the designer, who has two offices, one with a revolving bookshelf, cleverly designed by himself. This marriage of an artist and designer was used as a means of contrasting the feminine identity of being an artist, and the masculine role of the designer.

Strikingly similar rhetoric and imagery can be found in the representation of Gaby Schreiber, also an émigré and Consultant Designer. Schreiber moved to England from Germany in the late 1930s to embark on a highly successful career as an interior designer and product designer, producing the first examples of moulded plastic cabinet furniture for British manufacturer Runcolite Limited. In 1943, she set up Gaby Schreiber and Associates, based in Chelsea, London, where she led a design consultancy, working on interior design for British Overseas Aircraft Corporation (BOAC), 1957-63, to cabin cruisers, ocean liners and department stores. In the 1960s, she became director of Convel Ltd and subsequently Convel Design International.<sup>119</sup>

Like Henrion, Schreiber was committed to the promotion of design as a profession and was active in a number of professional design networks, through her involvement as Fellow the SIA/D and member of the General Consultant Designers Group and International Council of Societies of Industrial Design (ICSID). She also sat on the jury for the CoID’s Duke of

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<sup>118</sup> *Tatler*, (March, 1960), FHK Henrion press clippings, University of Brighton Design Archives.

<sup>119</sup> Liz McQuiston, *Women in Design*, (1988), pp. 110-113.

Edinburgh Award for Elegant Design in 1960 and 1961.<sup>120</sup> In spite of this and in contrast to Henrion, no books or monographs have ever been published in her name.<sup>121</sup> However, from the immediate post-war period until the end of her career in the 1980s, Schreiber attracted a high volume of media interest both in her public appearance as a designer and as a working, professional woman. Crucially, these two identities were managed by the media on separate terms.

Schreiber's scrapbooks, now held in the V&A Archive of Art and Design, contain evidence of this from the 1940s until the 1970s. Media interest appears to have been particularly intense between 1958 and 1966, when she was the subject of articles in *Punch*, *Tatler*, *House and Garden*, *The Birmingham Mail*, *Vogue*, *The Times*, *Evening Standard*, *Harpers Bazaar*, *Sunday Telegraph* and *Daily Mail*.<sup>122</sup> Although each of these publications had different readerships, they coalesced on several key features which can be read as an indication of gendered aspects of professional identity.

Images of Schreiber 'at work' show her to be at her desk at home or in her office. Her portrait, taken by the Council of Industrial Design (1948), (Figure

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<sup>120</sup>McQuiston, (1988), pp.110-113.

<sup>121</sup> The only published work on Schreiber is Liz McQuiston, *Women in Design*, (1988), pp. 110-113.

<sup>122</sup> 'For Women', *Punch*, (June, 1958), 'Town and Country', *House and Garden*, (February, 1955), 'She Designs for Industry', *The Birmingham Mail*, (4 Nov, 1955), 'The Woman at the Wheel', *Vogue*, (July, 1956), 'Design for Air Travel', *The Times*, (17 June, 1957), 'She designs for Army Huts', *The Times*, (8 Nov 1951), 'Tycoon by Design', *Evening Standard*, (26 July 1963), Interview with Lucia Van der Post, *Sunday Telegraph*, (10 July, 1966), *Daily Mail*, (22 July, 1953), Gaby Schreiber Scrapbooks, V&A Archives of Art and Design.

A41), presents Schreiber at her desk.<sup>123</sup> This portrait presents a fascinating image of a designer managing both cultures of professionalism and femininity.<sup>124</sup> While her dress is feminine and her pose ‘Hollywoodian’, the presentation of technical tools on display emphasises her role as a skilled expert. As McQuiston states, Schreiber ‘projects qualities of sophistication and professionalism’ in her physical appearance.<sup>125</sup> This image bears considerable resemblance to the media portraits of Schreiber which would subsequently be used in *Vogue*, *Harpers Bazaar*, *House and Garden* and *Tatler*.

Media portrayals of Schreiber made use of contrasting language. In 1951, the *Evening News* commented upon her ability to combine ‘femininity and efficiency’:

This slim, elegant woman of 35 with red gold hair and glowing dark eyes believes she is the only industrial consultant in London. While we talked, Ninotschka her poodle dozed off in front of a log fire in Mrs Schreiber’s office with its white walls, blue curtains and claret-coloured chairs.<sup>126</sup>

This highly glamourised image of the woman at work reflects the attempt by media to reconcile aspects of Schreiber’s femininity and professionalism; two features that had been previously considered as discrete.

As historian Cynthia White comments, from the early 1950s, both *Vogue* and *Harpers Bazaar* championed the image of the ‘New Woman’, presenting the

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<sup>123</sup> Gaby Schreiber, Photographer: Bee & Watson, (1948), Design Council Archive, University of Brighton Design Archives. Original reference: GB-1837-DES-DCA-30-1-POR-S-SC-48-1874.

<sup>124</sup> Analysis of this image formed part of an small exhibition Portraits: Women Designers at the Fashion and Textile Museum, London, (March-July 2012). See Leah Armstrong, <http://arts.brighton.ac.uk/collections/design-archives/projects/women-designers>, (Accessed 14 Jan, 2014, University of Brighton).

<sup>125</sup> McQuiston, (1988), p.110-113.

<sup>126</sup> *The Evening News*, (8 November, 1951), AAD/2009/7/6.

career girl as an aspiration for their reader.<sup>127</sup> In 1956, Schreiber was featured in *Vogue*, in an advertorial style feature, test-driving the new Mark VII Jaguar car.<sup>128</sup> *Vogue* described Schreiber as a ‘capable woman of affairs’.<sup>129</sup> The article focuses on ‘the designer’s eye’, positioning Schreiber as an expert in matters of aesthetic taste. It states:

As a designer whose time is devoted to making decorative a wide range of objects and backgrounds for daily work, Gaby Schreiber naturally demands a high standard of looks from her car and those of the Mark VII Jaguar had quite a part in influencing her choice.<sup>130</sup>

Here, *Vogue* implicates the role of the designer in the ‘symbolic work of creating needs’ and good taste.<sup>131</sup> As Haber states, ‘The professions offer a way of life. This is the power of their attraction’.<sup>132</sup>

In 1958, *Tatler* magazine featured an article on Schreiber which placed greater focus on her image as a professional. Entitled ‘Comet Designer’, (Figure A42), the article described Schreiber’s role as a consultant designer. However, again the designer’s expertise was linked to notions of artistic taste and fashionable living:

If Mrs Schreiber were asked which of her many achievements she takes most pride in, she would probably point to her collection of drawings. This ranges from Constantin Guys to Picasso and Marini and includes an unusual Van Gogh and

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<sup>127</sup> Cynthia White, *Women's Magazines, 1963-1968*, (1970), p.24.

<sup>128</sup> Margaret Jennings, ‘The Woman at the Wheel’, *Vogue*, (July, 1956), Gaby Schreiber Archive, V&A Archives of Art and Design, AAD/2009/7/7

<sup>129</sup> Margaret Jennings, *Vogue*, (July, 1956), AAD/2009/7/7.

<sup>130</sup> Margaret Jennings, ‘Woman at the Wheel’, *Vogue*, (July, 1956), AAD/2009/7/7.

<sup>131</sup> Pierre Bourdieu, *Distinction*, (1984), p.360.

<sup>132</sup> Samuel Haber, *The Quest for Authority and Honor in the American Professions, 1750-1900*, (1991), p.361.

Matisse. The collection decorates the immense top-floor drawing room (which she designed herself) of her Eaton Square home.<sup>133</sup>

For both Henrion and Schreiber, the interior decoration of the designer's home was a particular point of interest. In 1955, *House and Garden* magazine further emphasised the aspirational qualities of the designer's lifestyle, in an article entitled: 'Town and Country, How Two Designers Enjoy a Life Combining the Best of Both'.<sup>134</sup> This article focused on how Schreiber and her husband William Fishbein divided their lives between London and the countryside, where they had a weekend home. This division of environments suited the article's suggestion that Schreiber managed two separate identities, one as a career woman in London and the other as a wife and hostess in her weekend country house.

Even by the end of the 1960s, media portrayals of Schreiber were dominated by the apparent conflict in her identity as both woman and designer. *Harpers Bazaar*, which was soon to be relaunched as the 'beautiful magazine' for 'rich living, gourmet eating, pasha weekend, couture cars, art as an investment', published an article on Schreiber in 1968.<sup>135</sup> The writer Russell Miller focused entirely on this conflict:

Gaby Schreiber is two people. One of them is a woman, no longer very young, but still attractive and entirely feminine; men would rather think of her as a lover than a mother. The other is a designer, an experienced professional, successfully competing in a tough, competitive world. Somehow the two people get along extraordinarily well

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<sup>133</sup> 'Comet Designer', *Tatler*, (September, 1958), No.2983, V&A, AAD/1991/11/14/3.

<sup>134</sup> 'Town and Country: How two designers enjoy a life combining the best of both', *House and Garden*, Vol.10, No.2, (February, 1955), pp.35-40, AAD/1991/11/4/2.

<sup>135</sup> Cynthia L White, *Women's Magazines, 1693-1968*, (1970), p.235.

together. Neither one of them gets pushed into the background because the woman is a designer and the designer is a woman.<sup>136</sup>

This article puts in stark terms the divisions between the identities of professional designer and fashionable woman. Carroll Pursell states that women working in engineering after the Second World War had to achieve a ‘balance between femininity and professionalism’.<sup>137</sup> Elizabeth Wilson has referred to this as the ‘dual role’ of the post-war woman, who was presented in fashion media as independently managing both a career and a fashionable feminine identity.<sup>138</sup> Gender continued to be a dominant factor in the shape and representation of the individual designer’s identity in the public sphere.

As Guy Julier states, ‘if the self image and status of designers is sociologically determined, then the process of this determination will change according to different cultural and social factors’.<sup>139</sup> This chapter has argued that image has functioned as an important tool through which expressions of professionalism have circulated both within and beyond the limits of the design profession. It has argued that design organisations, consultancies and individual design teams have been self-conscious intermediaries in the production and circulation of these images, which were designed to fit the values, attitudes and behaviours of professional discourse. For designers, the process of creating a self-image has involved balancing, negotiating and managing aspects of professional discourse, which included concepts of

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<sup>136</sup> Russell Miller, ‘Gaby Schreiber’s British Empire’, *Harpers Bazaar*, (July-August 1968), pp. 42-45, V&A Archives of Art and Design, AAD/1991/11/14/15

<sup>137</sup> Carol Pursell, ‘Am I Lady or an Engineer? The Origins of the Women’s Engineering Society in Britain, 1918-1940’, *Technology and Culture*, Vol.34, No.1, (1993), pp.78-97.

<sup>138</sup> Elizabeth Wilson, *Women and the Welfare State*, (1977), p.179.

<sup>139</sup> Guy Julier, *The Culture of Design*, (2013), p.54.



creativity, productivity, expertise, cultural taste and gender. This chapter points towards some of the ways in which designers were not only conscious, but 'self-conscious' of the importance of acting out aspects of professional behaviour in the eyes of the public, fellow designers and clients. It has shown how archive research can be used to animate the specific ways in which the design profession has been enacted and performed as a social practice. The next chapter, *A Digital Mapping Tool for the Design Profession*, provides another lens through which to animate this view of the design profession, 1959-2010.

## CHAPTER SEVEN

### A Digital Mapping Tool for the Design Profession

[csd.culturalinformatics.org.uk](http://csd.culturalinformatics.org.uk)

The cultures, networks and symbols which underpin the practice of design in Britain are rooted to particular places and geographical locations, but their size, dynamics and dimensions have never been quantitatively mapped.

Geographical Information Software (GIS) affords the unique capability of combining geographical and temporal change, so that it is possible to view movement across space and over time. This is an important development which has been actively explored in disciplines closely related to design, including sculpture and archaeology.<sup>1</sup> The Digital Mapping Tool for the Design Profession created for this thesis represents the first attempt to do so for the design profession, using the newly available archive of the Chartered Society of Designers, (CSD).

Membership of the CSD is the common thread that connects all designers represented through the Mapping Tool, but it is not the only way in which this data can be understood, viewed and evaluated. The data collected, mined and represented, as explained in this chapter, holds links to educational institutions, such as universities and colleges and other professional bodies, including those no longer in existence. The Mapping Tool also enables the researcher to investigate relationships between these actors. Conceptually, one of the dominant ways in which the design profession has been mapped out is

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<sup>1</sup> 'Mapping the Practice and Profession of Sculpture in Britain and Ireland, 1851-1951', V&A Museum, University of Glasgow and the Henry Moore Institute, <http://sculpture.gla.ac.uk/>, AHRC, (Accessed, 5 Dec, 2013, British Library). 'The Other Within, An Anthropology of Englishness', Pitt Rivers Museum, ESRC, <http://www.prm.ox.ac.uk/englishness.html>, (Accessed 5 Dec, 2013, British Library). These are outlined in Chapter One, pp.78-81.

through the categorisation of design disciplines. The process of defining and structuring these disciplines has been partially investigated in Chapter Three, based on qualitative research in the archives of the CSD and the University of Brighton Design Archives. The Mapping Tool not only provides data through which to support this, but also a method of visualising this change which is sensitive to temporal and geographical boundaries. Additionally, the concepts of gender and status have emerged at various points in the analysis of this thesis and have been shown to be intimately related. The Mapping Tool can be used to test the geographic, institutional and disciplinary correlations of both of these concepts.

A surge of interest in GIS following the mass adoption of Google Earth and Google Maps has extended its application into the humanities and social sciences and the AHRC application for this research was drawn up in the midst of this activity. As previously stated, recent explorations of GIS in archeology and art history are numerous and have been supported by UK funding bodies. As such, GIS is now an evolving part of both qualitative and quantitative research.<sup>2</sup> This chapter represents a focused analysis of the Mapping Tool, reflecting specifically on the ways it illuminates, compliments and complicates claims and evidence presented in the previous chapters relating to gender, design discipline, institutional affiliations and membership status as well as the opportunities to read relationships between these factors. However, beyond the context of this thesis, the Mapping Tool holds a rich field of data from which new projects might be imagined or constructed. The analysis presented here is therefore indicative, rather than exhaustive, of the

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<sup>2</sup> I N Gregory, and R G Healey, Historical GIS: Structuring, Mapping and Analysing Geographies of the Past' in *Progress in Human Geography: An International Review of Geographical work in the Social Sciences and Humanities*, Vol.31, No.5,(2007), p.644.

type of research the Mapping Tool will enable. A Technical Appendix at the end of this thesis explains the methods, tools and expertise used to deliver this Mapping Tool. It should be noted that while this chapter does include screenshots to accompany the analysis, (Figures B), readers are encouraged to view these on the Digital Mapping Tool website alongside the written text.<sup>3</sup>

#### **i) A General View of the Profession, 1959-2010**

Those who use the Mapping Tool may start by looking at the overall spread of the design profession, 1959-2010, by clicking on ‘A General View’, (Figure B1).<sup>4</sup> These images show the geographic spread of designers practicing under a range of disciplinary fields, who were members of the CSD between 1959 and 2010. However, the CSD membership represents a very specific component of a much bigger profession of practicing designers. Surveys of the size of the design profession are notoriously unreliable, but recent estimates by the UK Design Council put the current CSD membership at somewhere around 1.5% of the entire profession.<sup>5</sup> The value of the data in this project is therefore not to be taken as representational of the design profession as a whole, but a thorough investigation of one of its parts. The Mapping Tool gives the researcher the opportunity to unravel in some detail the situation of this agent within a much bigger network and it is important to keep this notion of scale in mind.

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<sup>3</sup> Live link: [csd.culturalinformatics.org.uk](http://csd.culturalinformatics.org.uk), (Accessed 15/10/2013, University of Brighton).

<sup>4</sup> Screen shot of CSD membership, 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 15/10/2013, University of Brighton).

<sup>5</sup> Based on CSD membership,(2010) at approximately 3,000 and UK Design Council survey of the design profession, (2010), at 232,000. This survey also listed designers as architects, writers and artists, disciplines not recognised by the CSD.

It is also important to consider unseen agents in the structure, organisation and identity of the design profession. These include government committees, museums and galleries, media and popular press and have been addressed in the preceding chapters. Therefore, this general view of the shifting structure of the design profession, across time and over space, represents the movement and flow of capital, people, ideas, industry and infrastructure. This overview enriches design history and also points to new capacities in research methods in working with archive material. This section will reflect on how the Mapping Tool illuminates specific histories and geographies of the design profession as well as offering some preliminary thoughts on how this might be interpreted by other fields, including human and historical geography and business and innovation.

Perhaps the most striking feature of the images shown in Figure B1, (images 1-5), is the prominence of London as the centre of design activity on every map. London has long been considered the cultural capital of the UK and produces a particular set of design cultures which have secured and underlined its identity as a design city. This view was shown to form the basis of government attitudes to design education between 1937 and 46.<sup>6</sup>

Nevertheless, by pressing play on the animation button, we can view a notable dispersion of the profession across the country, particularly in the later years incorporated in this study. Therefore, while CSD membership figures have severely depleted in the most recent sets of data and have almost returned to levels in 1959, the membership covers a much wider area of Britain. This suggests that those designers who choose to join a Professional Society, such

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<sup>6</sup> *The Weir Report*, (1944), Design Council Archive, University of Brighton Design Archives.

as the CSD, can no longer be defined as London-centric or metropolitan in the way that they were in the early years of the profession.

The concept of spatial diffusion and the models of human geography such as Torsten Hagerstand and the Berkeley School (1952) present another way of analysing and processing this data. Hagerstand invented the concept of ‘innovation waves’ as a fundamental method of understanding the production of spatial and regional differences. He argued that these innovation waves occur in an ‘s’ shape, with three main stages. First, ‘an early phase of slow but accelerating adoption of the innovation, secondly an intermediate phase of rapid adoption, thirdly a late period of slower, decelerating adoption’.<sup>7</sup>

Additionally, Hagerstand argued that there were four main temporal stages to this process of innovation. These can be summarised as: the primary stage, marking a contrast between centres and the areas distant from them; the diffusion stage which was marked by a strong centrifugal effect where new centres of innovation appeared; condensing phase, which saw the innovation being adopted at the same rate in the area; and the saturation phase, where the innovation became generally adopted throughout the area.<sup>8</sup>

It is interesting to consider the relevance of this model when looking at the images of the design profession 1959-2010, (Figure B1), which appear to illustrate a general pattern of centralised activity, followed by dispersion and slower deceleration. Originally used to analyse the spread of bovine tuberculosis in relation to agricultural innovations, Hagerstandt’s 60 year old

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<sup>7</sup> Hagerstand, (1952), quoted in Alan R H Baker, *Geography and History; Bridging the Divide*, (2010), p.51.

<sup>8</sup> Baker, (2010), p.51.

model has more recently been used in relation to economics and business innovation. This has included studies relating to the interconnectivity of diffusion of innovations and market competition, retail and manufacturing.<sup>9</sup>

## ii) Gender

The previous chapters of this thesis have explored the fixed gender boundaries of the design profession, which have imposed cultural barriers on the entrance of women into the profession. The masculine image of the designer was circulated through institutional networks, including the SIA and Faculty of the Royal Designers for Industry, (RDI), both through language and visual discourse. One of the most striking representations of the CSD membership is in the size differentiation between male and female members. This can be viewed simply through the text size of the search results for male and female, (Figure B2).<sup>10</sup> These proportions can also be viewed in graph form, created from the data shown on the Mapping Tool, (Figure B3). This graph shows the gender distribution of male and female members of the Society between 1959 and 2010.<sup>11</sup> It suggests that female members have been outnumbered consistently, according to a ratio of 5:1 in 1959, to 4:1 in 2010. The highest increase in female members of the Society occurred in

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<sup>9</sup> William H Redmond, Interconnectivity in diffusion of innovations and market competition, *Journal of Business Research*, Vol.57, (Nov, 2004), pp.1295-1302. Paul Crompton, Diffusion of Steel Making Activity, *Resources Policy*; Vol.27, Issue 2, (June, 2001), pp.87-95. Arthur W Allaway, David Berkowitz and Giles D'Souza, 'Spatial diffusion of a new loyalty program through a retail market', *Journal of Retailing*, Vol.79, Issue 3, (2004), pp.137-151.

<sup>10</sup> Screen shot of gender text visualisation, <http://csd.culturalinformatics.org.uk/publicbygender>; (Accessed 15 Jan, University of Brighton).

<sup>11</sup> Graph showing gender distribution of CSD membership, 1959-2010. Source: CSD Mapping Tool, <http://csd.culturalinformatics.org.uk/publicbygender>; (Accessed 15 Jan, 2013, University of Brighton).

1989, when many women joined through the Society's merger with the British Institute of Interior Designers, (BIID), in 1987.<sup>12</sup> As previously discussed, the CSD consistently framed its definition of the designer in male terms, only making the language of the Code of Conduct for the Professional designer gender-neutral in 1981.<sup>13</sup> This evidence therefore substantially corroborates qualitative studies by design historians, who have argued that the concept of professionalism in design has been exclusory towards women.<sup>14</sup>

The Mapping Tool offers an opportunity to explore gender in relation to CSD membership in greater detail, including aspects of its geographical spread, membership status as well as disciplinary make-up and institutional affiliations. By selecting the 'Female' category, the Mapping Tool displays the spatial distribution of female members in the Society between 1959-2010, (Figure B4).<sup>15</sup> This shows that female membership was almost entirely focused on London in 1959, with a small distribution in Stoke-On-Trent, possibly working as painters in the pottery industries. This general pattern is consistent throughout the data, although current female membership is more geographically diverse.<sup>16</sup> However, by clicking on 'Male' in 1959, the researcher can see that this follows very similar patterns of geographical distribution,

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<sup>12</sup> 'President to President', *Insite*, (Autumn, 1987), Box 34, CSD Archive.

<sup>13</sup> Code of Conduct for the Professional Designer, (1981), CSD Archive.

<sup>14</sup> Jill Seddon, 'Mentioned but Denied Significance: Women Designers and the Professionalisation of Design in Britain C.1920-1951', *Gender and History*, Vol.12, No.2, (2000), pp.426-7.

<sup>15</sup> Screenshots of Geographical Distribution of Female Members of CSD, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=2&type=gender>, (Accessed 15 October, 2013, University of Brighton).

<sup>16</sup> Cheryl Buckley, *Potters and Paintresses, Women Designers in the Pottery Industry, 1870-1955*, (1990).



with the exception of a small distribution of members in Birmingham (Figure B5), an area strongly associated with automotive design.<sup>17</sup> The geographical distribution of gender therefore has subtle, but nonetheless marked, differences. As has been previously stated, the CSD membership has been focused around the UK's main urban centres of London, Sheffield, Liverpool, Manchester and Nottingham.

The relationship between gender and design discipline can be explored by clicking the 'Explore Connections' query. These results both complement and complicate existing design historiographies and also suggest that further work is needed to get beneath traditional disciplinary boundaries. The Mapping Tool can be used to further substantiate Cheryl Buckley's work on the activity of female designers working in the potteries in Stoke-On-Trent and Coventry.<sup>18</sup> The earliest set of data for 1959 portrays this very effectively, showing this geographical area as a hot spot of activity for female designers practising in the field of ceramics, (Figure B6).<sup>19</sup> Nevertheless, the figures for this query are fairly low, with only nine members appearing on the map. This suggests that of those women working in the field of ceramics, only a small proportion chose to join the SIA in 1959. This is an important piece of information that contributes to an established field of design history and further indicates the boundaries of both design discipline and gender in the profession.

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<sup>17</sup> Screenshots of male distribution of CSD members, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=1&type=gender>, (Accessed 15 October, 2013, University of Brighton).

<sup>18</sup> See Cheryl Buckley, Unpublished PhD Thesis: 'Women Designers in the North Staffordshire Pottery Industry, 1914-1940, Vols. 1 and 2, (March, 1991), University of East Anglia. Cheryl Buckley, *Potters and Paintresses, Women Designers in the Pottery Industry, 1870-1955*, (1990).

<sup>19</sup> Screenshot of Female Ceramics Designers, 1959, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, Accessed 15/10/2013.

Chapter Five explored the image and identity of General Consultant Designer. By searching for ‘Female’ and ‘General Consultant Designer’, women are presented a very small minority within this data set, peaking at 2 members out of a total of 22 in 1959 and 69, (Figure B7).<sup>20</sup> Throughout, these women were geographically centred in London, confirming the cosmopolitan credentials of this practice. The most densely female design disciplines within the CSD membership have been textile design and fashion design, which both have higher average female than male membership across the period 1959-2010.<sup>21</sup> Interestingly, the Digital Mapping Tool suggests that male members of the CSD have been more likely to work under the category of Interior Design, while women were more likely to define themselves in disciplines of ‘Domestic’ design.<sup>22</sup> This poses an interesting set of questions about the gender basis of the semantic construction of design disciplines in Britain.

### iii) Design Discipline

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<sup>20</sup> Screenshot of female General Consultant Designers, 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 15/10/2013, University of Brighton). This may have been Gaby Schreiber and Jan Drew, both members of the Consultant Designers group at this time, as discussed in Chapter Five.

<sup>21</sup> The average number of female CSD Members practising in textile design (1959-2010) is 117, while for male it is 77. Average female CSD Members practising in fashion design (1959-2010) is 99, while for male it is 24. Source: Digital Mapping Tool, ‘Explore Connections’, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 5 Jan, 2014, University of Brighton).

<sup>22</sup> A total of 1485 men worked in Interior Design, while 610 women worked in Interior Design. By contrast, a total of 1854 women practised in disciplines including the word ‘Domestic’, while 1021 men worked under this term. Source: Explore connections, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Jan, 2014, University of Brighton).

This Mapping Tool provides a valuable and innovative method of viewing growth, movement and definition of design disciplines over time and across space. It does this in two main ways. Firstly, the geographic focus of design activities on particular areas of the country makes it possible for the first time to visualise particular locations of design activity and view shifts within these over time. As well as geographies, design disciplines represent the linguistic and educational framework through which the design profession has been conceptualised, viewed and practiced across the period between 1930-2010. The use of the taxonomy 'group distribution' tool enables the researcher to view the changing dynamics and constitution of these disciplines between 1959-2010. This section will explain and illustrate examples of both capacities.

As Jonathan Woodham states, 'Changing centres of gravity of design activity, different and evolving national perspectives... all have a bearing on the ways in which design may be historically evaluated'.<sup>23</sup> Heatmap is most useful for bringing focus onto centres or 'hubs' of activity and allows the user to test out the shape, structure and geographical organisation of design disciplines. Some of these are well-established within the field of design history, such as textile design and ceramics, which have a well-known geographic centre. Others, such as photography are less well known.

The design discipline of textiles is well known to have been located geographically on Manchester and Liverpool in the North West of the UK, as centres of production and manufacture in these fields. The SIA was successful

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<sup>23</sup> Jonathan Woodham, *Twentieth Century Design*, (1997), p.7.

in attracting members from this discipline from 1936.<sup>24</sup> This geographical distribution can be viewed by clicking on Discipline and selecting Textile Design (Figure B8).<sup>25</sup> This shows that, within the CSD membership, textile design has been historically centred in the North West and London, but that in 1979, activity for textile design in Manchester became particularly pronounced. This also a decline in textiles activity overall within CSD membership, but that Manchester still appears to be a ‘hot spot’ within this.

The structure and organisation of fashion design as a discipline has shifted over time, as is shown on the Mapping Tool, (Figure B9).<sup>26</sup> A correlation between fashion and textiles can be seen in the geographic distribution of this data. CSD members practising in the field of fashion were mostly located in London in 1959. However, by 1969, fashion had become one of the most geographically dispersed disciplines represented through the CSD membership. In 2010 membership within fashion design appears to have become more focused on cities. This visualisation can be connected with work by economic historians, sociologists and cultural historians such as Angela McRobbie, who has explored urban centred cultures of fashion design

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<sup>24</sup> Though it has not been established, the Society may have connected with membership of the Textile Institute (1910) in Manchester ‘an authority for the determination and recognition of trade standards, usages, terms, definitions, and the like and to encourage original work and research dealing with natural and artificial fibrous material’, quoted in Geoffrey Millerson, *The Qualifying Associations*, p.103.

<sup>25</sup> Screen Shots showing members practicing in Textile Design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=24&type=taxonomy>, (Accessed 15 Oct, 2013, University of Brighton).

<sup>26</sup> Screen shot showing distribution of CSD members practising fashion design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=23&type=taxonomy>, (Accessed, 15 Nov 2013, University of Brighton).

practice.<sup>27</sup> By contrast, craft and furniture design are both geographically dispersed and appear to be as equally situated in rural as urban contexts.<sup>28</sup>

To view the geographical distribution of design disciplines, the researcher can click on any discipline on the 'Disciplines' section of the site and view the corresponding shifting geographies, 1959-2010, by activating the animation button. The Mapping Tool poses intriguing links between the geographic position of design practices that have been less critically explored. For instance, photography first emerges as a discipline on the map in 1969, when there are only three members, but by 1979, this has increased quite considerably to 60, focused on urban centres, potentially clustered around university colleges and art departments, (Figure B10).<sup>29</sup> This may also pose connections to the advertising industry, as design and advertising became more closely aligned in this period. However, the practice of photography also appears to be heavily distributed around coastal areas of the UK, such as Brighton, Plymouth, Liverpool, Newport and Belfast. This is particularly visible in 1989. These under-explored environmental aspects of the practice of design require further research and examination. Such investigations might bring into focus tools of infrastructure or investment that have established these places as centres for design activity. Similarly, the growth in the category of

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<sup>27</sup> Angela McRobbie, *British Fashion Design, Rag Trade to Fashion Industry?*, (1998).

<sup>28</sup> Craft and Furniture, Digital Mapping Tool, <http://csd.culturalinformatics.org.uk/country?id=16&pril=+&type=taxonomy>, (Accessed 12 Jan, 2014, University of Brighton).

<sup>29</sup> Maps showing distribution of CSD members practising in photography, 1969-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=9&type=discipline> 1959, (Accessed 12 Jan, 2013, University of Brighton), 1959 shows no data.

‘shop fittings’, particularly outside London, might be explained by the growth of the retail sector in the 1970s.<sup>30</sup>

Many new courses established in UK design schools are built through connections between and across disciplinary boundaries. However, the Mapping Tool acts as a useful site through which to illustrate the shifting status of design disciplines, changing titles, shape and structure, as well as geographic correlations across 1959-2010. In order to encapsulate this change, a taxonomy of design disciplines was drawn up so that they might be viewed in relation to one another. The Cultural Informatics research team, in creating these taxonomies, ensured that disciplines could appear in more than one taxonomy, to reflect the movement of titles within design disciplines over time. This section will outline some key examples of both geographical and disciplinary data results from the Mapping Tool.

To view the internal composition of individual disciplines and how they change, click on ‘Discipline’, select from the available taxonomies and click on ‘Group Distribution Map’. Colours are randomly assigned to each discipline within the group and applied to map the geographical territories of these disciplines. This allows for a dynamic image of the shifting structure, organisation and identity of design disciplines across the period. For example, the discipline of Interior Design has undergone substantive shifts in disciplinary make-up. Throughout its history, interior design has been defined as ‘display design, interior design, commercial and industrial interior design, domestic, decorative building elements, decorative building materials, display

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<sup>30</sup> ‘Shop Fittings’, Digital Mapping Tool: <http://csd.culturalinformatics.org.uk/mapall?place=229&id=200&type=discipline>, (Accessed 10 Jan, 2014, University of Brighton).

(model figures), commercial interiors, (Figure B11)<sup>31</sup>. The proportions by which members were identified within these categories therefore tells a story about the shifting semantic definitions of design disciplines over time. The biggest proportion in 1959 was ‘domestic’, but in 2010, it was ‘interior design’.

Exploring the shifting geographic dynamics of craft as a design discipline tells quite a different and more complicated story, (Figure B12).<sup>32</sup> Between 1959-2010 craft has included ceramics, ceramics (tiles), craft-based products, glass, jewellery, leather and travel goods, silver, plate and cutlery, toys, souvenir, travel goods and giftware. Across the period however, many of these disappeared and craft became more concentrated on four disciplines: ‘craft-based products, ceramics, silver, plate and cutlery and glass’. Whereas in 1959, ceramics was the core discipline of craft, making up 42% of those practicing in this field, by 2010 it had become a minority discipline, at 5.6%. Of those still practising in this field in 2010, the majority are based in Stoke-On-Trent, the origins of this industry in Britain. This can be illustrated by ‘zooming in’ on design activity in Stoke-On-Trent by double clicking on this area, (Figure B13).<sup>33</sup> The Mapping Tool suggests that craft has been one of the most volatile and responsive disciplines throughout this period. The animation feature brings to life the particularly swift changes that took place within this, but this complex history cannot be accounted for through the Mapping Tool alone.

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<sup>31</sup> Maps showing disciplinary and geographical distribution of CSD members practising in interior design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=2&type=taxonomy>, (Accessed 10 Nov, 2013, University of Brighton).

<sup>32</sup> Map shows group distribution of CSD members practising in ‘craft’ between 1959 and 2010: <http://csd.culturalinformatics.org.uk/mapall?place=229&id=16&type=taxonomy>, (Accessed 10 Nov, 2013, University of Brighton).

<sup>33</sup> Zoom in on Stoke-On-Trent design activity, 2010, by double clicking, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=16&type=taxonomy>, (Accessed 10 Nov, 2013, University of Brighton).

While watching these changes take place, it is important to keep in mind the shifting priorities and values in culture, attitude and politics behind these changes, as well as the economic and industrial shifts that institute them.<sup>34</sup>

Some design disciplines did not fall into broader categories of CSD membership. By looking in the ‘uncategorised disciplines’ section of the Disciplines page, these are listed and open to explore. For example, the discipline ‘Fancy Goods’ appears only in 1959, 1969 and 1979, geographically centred on Oxford, London and Tunbridge Wells.<sup>35</sup> A total of four members were defined under this category, explaining its disappearance in the later sets of data. However, its linguistic inflection reveals a very particular design history awaiting exploration and investigation.

#### **iv) CSD Membership Status**

The membership categories of the CSD, presented visually on the Mapping Tool, can be used to reveal aspects of the history of the Society, the career progression of the individual designer and to animate patterns of professionalisation. A guide to the CSD membership categories is presented at the beginning of this thesis. This section will further explore their historical and geographical spread.

While some categories of CSD membership, such as Diploma and Licentiate, reflect the shifting patterns of professionalisation in design, others were

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<sup>34</sup> See Glenn Adamson, *Thinking Through Craft*, (2007).

<sup>35</sup> ‘Fancy Goods’, Digital Mapping Tool, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=79&type=discipline>, (Accessed 10 Jan, 2014, University of Brighton).



created for marketing and financial purposes within the CSD. The Life Fellow category of membership was founded in 1987. This scheme was to be awarded to 100 members at a cost of £1,500.<sup>36</sup> By the end of June, 1987, ten members had been appointed under this status, bringing in an income of £12,500.<sup>37</sup> The Mapping Tool illustrates that by 1989, this had risen to a total of 59, focused on London but also distributed in pockets of urban centres across the country, (Figure B14).<sup>38</sup>

The SIA began to appoint Honorary Fellows (Hon.FSIA) in 1945 as part of the project to establish the Society on stricter professional grounds and to promote the status of its membership. Mirroring the structure of the Faculty of RDIs, this award could be held by a maximum of 35 designers at any one time.<sup>39</sup> As well as being valued for their high status outside the Society, these members provided links to other influential networks of business, journalism, art and government.<sup>40</sup> However, before 1979, Honorary Fellows were not included in the main body of the CSD Yearbooks, instead being noted at the front of the book, without reference to their address or further biographical information. They are therefore not visible on the Mapping Tool. After 1989, these members were included in the Yearbook data. Appointments after 1980 extended outside design practice and became more focused on those working

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<sup>36</sup> Membership, Comments and notes on the issue of membership distributed at Council, (15 August, 1999), CSD Archive.

<sup>37</sup> CSD Annual Report, (1987), Box 13 CSD Archive.

<sup>38</sup> Map showing distribution of CSD members using Life Fellow status, 1989: <http://csd.culturalinformatics.org.uk/mapall?place=229&id=8&type=category>

<sup>39</sup> This has since expanded to 50, (2014).

<sup>40</sup> These component professions are also identified on the seating plan for the CSD Minerva Dinner, 1968 in Chapter Five, See Figure A20.

to promote the status of design at a public level, including Mr Harold Evans, Editor of the *The Times* newspaper, who was appointed in 1975, Kit McMahon, Chairman of Midland Bank, appointed in 1990 and members of government, including John Butcher MP, who was appointed in 1988 and Prime Minister Margaret Thatcher appointed in 1982. The geographic location of these Honorary Fellows in 1989 is visualised (Figure B15) and shows grouped in and around London.<sup>41</sup> The gender bias of these appointments is particularly notable. By querying ‘Female’ and ‘Honorary Fellow’, only one woman is displayed, Honorary Fellow, Margaret Thatcher, (Figure B16).<sup>42</sup>

The category of Fellow was introduced in 1945 at the same time as the creation of the Honorary Fellow membership and ‘awarded to designers over 27 who could demonstrate the high standards of performance and professional behaviour required as a Fellow of the Society.’<sup>43</sup> Significantly, this category was also awarded through a process of recommendation by other Fellows in the Society. In this sense, the Fellowship functioned through similar methods of peer-election to the Faculty of RDIs. For instance, in 1964, Erno Goldfinger was nominated as Fellow by Misha Black and FHK Henrion.

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<sup>41</sup> Screen shot showing geographical distribution of CSD members holding Honorary Fellow membership, (1989), <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).

<sup>42</sup> Female Honorary Fellows, Digital Mapping Tool, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 12 Nov, 2013, University of Brighton). Margaret Thatcher played a role in securing the CSD’s change of name in 1986. In a letter from Michael Sadler Forster to Milner Gray, (20 July, 1986), Sadler Forster stated, ‘You will see from the copy enclosed that I have used the opportunity to let the PM know of our successful application to change the name. Not without an enormous struggle in which Mrs T played a part behind the scenes. I could write a book on it, as you can imagine’, Milner Gray Archive, V&A Archive of Art and Design, AAD/1999/8/141.

<sup>43</sup> CSD Yearbook, (1989), CSD Archive.

This poses intriguing links between émigré culture in British design.<sup>44</sup> The Mapping Tool shows that there was a considerable decrease in the number of Fellows in the Society between 1989 and 2010, dropping from 1120 to 290 and remaining concentrated in the southern half of the country, (Figure B17).<sup>45</sup>

The membership categories of the CSD can be studied on the Mapping Tool to reveal shifting patterns of design education. Student membership has always been available through the SIA Student Register. However, from the early 1950s, a more formal system for student membership known as Licentiate membership was established and awarded the affix LSIA (later LSIAD). This was offered to students from an approved course in design, usually those registered as National Diploma in Design (NDD). After the establishment of the National Council for Diplomas in Art and Design (NCDAD) in 1961, the Diploma in Design (DipAD) courses were automatically validated by the SIA. This was known as the Direct Admission Scheme and became a ‘pipeline of SIAD membership’ throughout the 1960s.<sup>46</sup> The Mapping Tool indicates that Licentiate membership was geographically diverse, drawing upon students registered in colleges of art and design across

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<sup>44</sup> Letter of confirmation, SIAD to Erno Goldfinger, (19 May, 1964), Erno Goldfinger papers, Series 49, RIBA Archive, GoIEr/326/4. Further possibilities for research on Émigré culture was recently established by Sue Breakell and Lesley Whitworth, ‘Émigré Designers in the University of Brighton Design Archives’, *Journal of Design History*; Advance Access, (4 March, 2013).

<sup>45</sup> Screen shot showing distribution of Fellows of CSD (FCSD) 1989 and 2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=2&type=category>, Accessed 15 Nov, 2013, University of Brighton).

<sup>46</sup> James Holland, *Minerva at Fifty*; (1980), p.48. Holland was Education Officer 1971-80.

the country, (Figure B18).<sup>47</sup> James Holland states that in 1979 there were 1,500 candidates assessed at 90 colleges across the country.<sup>48</sup> The Digital Mapping Tool displays a total of 1836 Licentiates in 1979.<sup>49</sup>

In 1976, Diploma membership was established to reflect the educational language used to describe the new degree-level status of design, (Diploma in Art and Design, DipAD). Members carrying the LSIAD affix were then transferred to Diploma status, which according to regulations in the Bye Laws of the Royal Charter, no longer carried an affix.<sup>50</sup> In the 1990s, these student members were renamed Graduate and the number of members registered in this category began to decline dramatically, without the supporting mechanism of the Direct Admission Scheme.<sup>51</sup> This can be read as a poignant expression of the declining importance of membership of a professional body for young, emerging designers and compounds the qualitative research of this thesis.

Retired membership has been available since the early 1950s and enabled ‘members retain their voting rights and are entitled to use the affix’ at a

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<sup>47</sup> Screen shot showing distribution of CSD Licentiate Members, (1959-2010), <http://csd.culturalinformatics.org.uk/mapall?place=229&id=11&type=category>, (Accessed 14 Jan, 2014, University of Brighton). While Licentiate membership ceased to exist officially after 1989, results for this category continue to be displayed on the Mapping Tool until 2010, suggesting that some fifteen members still use this outdated affix.

<sup>48</sup> James Holland, *Minerva at Fifty*; (1980), p.48.

<sup>49</sup> Licentiate Membership Status, Digital Mapping Tool, <http://csd.culturalinformatics.org.uk/country?id=11&type=category>, (Accessed 12 Jan, 2014, University of Brighton).

<sup>50</sup> ‘Diploma’ members of CSD, 1989-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=5&type=category>, (Accessed, 10 Jan, 2014, University of Brighton).

<sup>51</sup> A total of 15 graduates are listed on the Mapping Tool, 2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=5&type=category>, (Accessed 10 Jan, 2013, University of Brighton).

reduced membership rate.<sup>52</sup> The Mapping Tool shows that this scheme has been relatively popular, peaking at 112 members in 1989. The data for 2010 shows that while only 43 members hold this category, these members are geographically dispersed across the country, (Figure B19).<sup>53</sup> This suggests that the membership of a Professional Society may be valuable to retired designers as a social networking tool, particularly when geographically isolated. It is also striking to consider that there were more retired members of the CSD in 2010 than Graduate members.

The Mapping Tool poses a particularly provocative series of relationships between CSD membership categories and gender. This data has been visualised in graph form, to compare male and female Fellows (Figure B20).<sup>54</sup> This shows that gender disparity is most pronounced at the higher levels of the Society. The CSD never formally presented a barrier to female membership. Nevertheless, it seems clear from this evidence, that it has been more active in recognising the achievements of male, over female, designers.

#### v) Institutional Affiliations

Affixes can be used to locate institutional affiliations in design. A list of professional affixes appears at the beginning of this thesis. These have been taken from the SIA's *Designers in Britain*, which published a glossary at the

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<sup>52</sup> Ruth Collins to Erno Goldfinger, (3 December, 1970), RIBA Archive, V&A Museum, GolEr/331/2.

<sup>53</sup> Map showing distribution of CSD retired members, 2010: ,<http://csd.culturalinformatics.org.uk/mapall?place=229&id=6&type=category>, (Accessed 10 Jan, 2014, University of Brighton).

<sup>54</sup> Distribution of Fellows of CSD, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=2&type=category>

front of the book in its first two volumes.<sup>55</sup> As discussed in Chapter Five, the these affixes were used to cultivate a greater culture of professionalism in design. The overlapping networks of social, professional and personal spheres in the design profession have been developed through the course of this thesis. While many historians have brought these overlapping networks to the fore through thorough, detailed archival research, the shape, form and structure of these can be untangled and sharply identified through the Digital Mapping Tool.

This can be viewed by clicking on the 'Affix' section of the website. On this section, the user can see displayed 714 affixes, arranged alphabetically, which have been used by members of the CSD between 1959-2010, (Figure B21)<sup>56</sup>. Some of these have been used only once or twice throughout 1959-2010 (eg. PhD), while others represent significant portions of the Society's membership at specific moments in design history (eg. DipAD, NDD). Like gender, this is represented through font size. These affixes can be read from a number of perspectives. Principally, they tell us about the educational background of the member, their relationship to other institutions, professional and educational. They also give some indication of the professional status, through the differentiated data such as FRCA or RCA or OBE or RDI. The Mapping Tool then links these indicators to other strands of data, including design discipline, geography and gender. This section will outline an example from each of these. To do so, it will examine the affixes RCA and RIBA, two agents

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<sup>55</sup> Society of Industrial Artists, *Designers in Britain*, Vol.1-7, (1947-71).

<sup>56</sup> 17B: Affixes, <http://csd.culturalinformatics.org.uk/publicbysuffix>, (Accessed 10 Jan, 2014, University of Brighton).

in the process of professionalisation identified and examined in the previous chapters.

The RCA has, throughout its history, been promoted and represented, by various groups, as ‘the backbone of the creative industry’ in Britain.<sup>57</sup> This was cemented in early design reports, as discussed in Chapter Two, such as the *Hambledon Report* (1935), *Design and the Designer in Industry*; (1937) and the *Weir Report*, (1944). These positioned the College at the ‘apex’ of the designer’s training. Fiona MacCarthy states that ‘after the institution of DesRCA in 1951, it was reported that out of 59 students who had left, only 44 had posts in industry. By 1957, *Designers in Britain*, the SIA catalogue, showed DesRCA products on every other page’.<sup>58</sup> Cyclic Tomrely, manager of the Record of Designers at the CoID also admitted to preferential treatment of RCA graduates, as discussed in Chapter Six.<sup>59</sup>

The RCA is aware of the brand status the affix RCA has come to acquire for its graduates. According to Chris Green, Alumni Manager, the school established a formal alumni scheme five years ago, as a method of maintaining a relationship between the school and its graduates. Two years ago this was extended to include an alumni email address (@network.rca.ac.uk). He says, ‘our alumni have a really good rapport with the college, usually looking for any excuse to come back, hence we are looking at ways we can enhance the

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<sup>57</sup> Mark Bonner, ‘Happy 50th Birthday D&AD’, *Creative Review*, (October, 2012).

<sup>58</sup> Fiona MacCarthy, *All Things Bright and Beautiful*, (1976), p.176.

<sup>59</sup> Cyclic Tomrely, *Student Behaviour*, (1959), see Chapter Four, pp.225-231.

benefits and encourage that'.<sup>60</sup> The RCA established its Senior Common Room and in 1982 launched an Old Students Association.<sup>61</sup> A bar and restaurant remains open to alumni as a kind of club. Lucienne and Robin Day ran the Faculty of RCA's wine club for many years.<sup>62</sup>

As a consequence, the affix of RCA and its variations appear more frequently in the CSD membership data than any other design school, reaching a peak of 143 in 1979.<sup>63</sup> The opportunity to view the geographical and gender based characteristics of this network therefore makes it possible to examine with greater specificity the ways in which this network has overlapped with membership of the CSD. As is visible on the 'Affix' page, members affiliated to the RCA have used seven variations which incorporate the letters RCA. These are: Des(RCA), MA(RCA), Hon(RCA), ARCA and FRCA. By clicking and un-clicking these in the key to the left hand side of the map, it is possible to view the geographical distribution of each of these affixes across the country, (Figure B22).<sup>64</sup> The general pattern of the RCA membership has been centralised on London and the midlands. This can be linked to the relationship established between the RCA and colleges which offered

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<sup>60</sup> Email, Chris Green, Alumni Manager, RCA to Leah Armstrong, University of Brighton, (17 October, 2013).

<sup>61</sup> Members of this group were: Amanda Currey, Marilyn Gaunt, Martin Hardingham, Arnold Keefe, Linda Kitson, Audrey Levy, Althea McNish, Karen Mair, Eddie Pond, Zandra Rhodes, David Sauners, Brian Tattersfield and Lucienne Day. RCA Society Newsletter, No.1, July, (1982), Lucienne Day Archive, AAD/2000/4/5.

<sup>62</sup> Lucienne and Robin Day, Archives, Senior Common Room wine Committee Newsletter, (1979), V&A Archive of Art and Design, AAD/2000/4/5.

<sup>63</sup> Affix: RCA, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=9&type=taxonomyaffix>, (Accessed 16 October, 2013, University of Brighton).

<sup>64</sup> Distribution of members using affix RCA, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=9&type=taxonomyaffix>, (Accessed 16 October, University of Brighton).



preparatory courses. As Misha Black stated in 1958, RCA recruitment had been ‘almost exclusively’ from the area around London and Birmingham for Industrial Design. This was primarily because ‘only Birmingham and the Central School run a preparatory course’.<sup>65</sup>

Early design reports by the Council for Art and Industry acknowledged that RCA graduates ‘do not tend to return to the provinces’, a trend highlighted on the Digital Mapping Tool.<sup>66</sup> In a letter to Serge Chermayeff in 1949, Robin Darwin acknowledged the centralised attitude that had shaped the role of the RCA:

The Royal College largely exists to give the best students from provincial art schools, technical schools and hopefully in the future architectural schools, the chance of finishing their training in London where 99% of imaginative activity of all kinds is concentrated in a country so over-concentrated as England. Some institution is I believe necessary, though it is viable of course that this fact of over-centralisation is the initial mistake.<sup>67</sup>

The Mapping Tool suggests that this over-centralisation has become more pronounced over time. While the 1970s saw a wider distribution of membership, this was reversed in 1989 and 2010, when RCA membership distribution is more condensed in London.

The composition of members of RCA also visually illustrates key shifts in design education at the RCA. In 1959, 94% of the membership used the affix RCA or (RCA), but by 2010, this had been reduced to 74.5%. New variations of the affix came to stand for new relationships formed between CSD members

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<sup>65</sup> Misha Black archive, Undated, RCA folder, AAD/1980/3/83

<sup>66</sup> *Design in the Pottery Industry; Report of Pottery Committee of the Council of Art and Industry*; (1 July, 1937), University of Brighton Design Archives.

<sup>67</sup> Letter Robin Darwin to Serge Chermayeff, (3 Jan, 1949), Robin Darwin letters, University of Brighton Design Archives.

and the RCA, such as the creation of a Masters programme, which shows on the map for 1979 and the establishment of Fellows and Associates. As the Mapping Tool graphically portrays, these categories of Associate and Fellow, generally considered a recognition of status and professional validation in the design profession, are geographically centred on London. By combining this search with gender, the tool enables another view of the social makeup of the RCA graduate. This can be done by selecting 'explore relationships' and selecting 'Female' and 'RCA' and other RCA affixes, (Figure B23).<sup>68</sup> From this, it can be established that a very small proportion of members using RCA in their affix are women.

Many members of the CSD practiced as both architects and designers and the Digital Mapping Tool enables an examination of the interplay between these two professions by studying this affixes related to architecture such as AA (Architectural Association) and RIBA (Royal Institute of British Architects). In some cases, these networks and connections are visible within the archive collections of individual designers too. This was vividly the case in the archive of architect and designer Misha Black, whose membership folder in the V&A Archive of Art and Design contains evidence of a vast array of committees, social, political and professional, he was actively engaged and interested in (B24).<sup>69</sup> This photographic image is another way of visualising the networks represented on the mapping tool and discussed in Chapter Five.

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<sup>68</sup> Screen shot showing distribution of female CSD members using RCA affix 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).

<sup>69</sup> Misha Black, membership folder, V&A Archives of Art and Design, AAD/1980/3/69. This shows only part of the many networks Misha Black was part of including: Labour Party, Royal Society of Arts, Bulawaye Club, ICA, Union des Artistes Modernes as well as passes for the BBC, UNESCO, International Design Conference, Aspen and the Milan Triennale.

Architecture was not officially a design discipline represented by the CSD, but many of its members did come from schools of architecture, to work in fields such as exhibitions design or interior design. These members are also visible on the Mapping Tool by searching AA or AADip, referring to Architectural Association, (Figure B25). This highlights very specific areas for CSD members also holding a Diploma from the Architectural Association, including Liverpool and Bristol. Further work might investigate the links between these sites.

The affix RIBA poses an important link on the Mapping Tool by allowing researchers to explore the group distribution of those who joined the RIBA and the CSD. The Royal Institute of British Architects (RIBA) was founded in 1834 as the first professional body for architecture in Britain and was successful, as outlined in Chapter One, in establishing professional norms and standards by examination through the Architects Registration Act, which have to be upheld through university accredited courses and at design practice.<sup>70</sup> The CSD attempted to maintain a dialogue with the RIBA throughout its history, attempting to mirror its Codes of Conduct and membership structure.

The geographical distribution of CSD members affiliated to the RIBA changes dramatically between 1959 and 2010, (Figure B26).<sup>71</sup> In 1959, 70.8% of the membership held Associate status and were geographically centred on

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<sup>70</sup> See Chapter One, pp.46-8.

<sup>71</sup> Members using the affix AADip 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=74&type=suffix>, (Accessed 20 November, 2013, University of Brighton).

London. However, in 1979, the distribution of this network became more geographically dispersed. At this point also, the composition changed dramatically, with 71.3% of CSD members also holding membership of the RIBA. By the end of 1989, distribution becomes more London centred, leaving majority of Associates outside London. The gender dynamics of the RIBA data are also revealing, (Figure B27). Only four women use the affix RIBA in 1959, and all are situated in London. By 1979, this has increased to 18, but they are also all centrally located in London. In summary, this reveals that the RIBA membership overlaps with CSD membership in both geographically and gender determined ways.

Chapter Five explored the structure, organisation and identity of the Faculty of Royal Designers for Industry (RDI). The Digital Mapping Tool enables a more thorough examination of this network in the context of the CSD membership. The Affix section of the Digital Mapping Tool shows that in 1959, 27 of the 36 total RDIs were members of the CSD. This had risen by the following decade to 31, but has fallen in recent years to 11.<sup>72</sup> The spatial distribution of these members reveals strong geographical patterns within this network, centred almost entirely on London between 1959-2010, (Figure B28).<sup>73</sup> Female membership also forms a significant minority within this network, (Figure B29) at only three in 1959 and peaking at seven members in 1989. This is broadly in line with the overall gender distribution of the current Faculty of

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<sup>72</sup> Search Affix on Digital Mapping Tool for the Design Profession, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=24&type=suffix>, (Accessed 13 Jan, 2014, University of Brighton).

<sup>73</sup> Members using RDI affix 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=24&type=suffix>, (Accessed 10 Jan, 2014, University of Brighton).

RDI, which consists of 145 designers, 23 of whom are women.<sup>74</sup> This further establishes the links between gender, geography and social status that can be located in other networks of the profession and have also been discussed through qualitative research.

In their assessment of the value of GIS as an historical research method, Gregory and Healey state that the real test is in the analysis of the data. This analysis can usually offer one of three contributions to knowledge, they suggest. Firstly, it might act as a revisionist model through which old paradigms and histories are challenged or refuted. Secondly, it might tackle questions not yet resolved. Thirdly, it might make clear the need to ask entirely new questions.<sup>75</sup> In the case of this research, a more rigorous exploration and analysis of the Mapping Tool and its full capabilities needs to be undertaken to fully assess its contribution within these three possibilities. Nevertheless, from the analysis presented in this chapter, it is clear that this Digital Mapping Tool for the Design Profession allows researchers to begin to tackle unresolved questions in a more systematic way. These are: the relationship between geography and status, the relationship between design discipline and status and the geographical distribution of design disciplines as evidence of shifting sites of innovation and creativity.

The five sets of data for the Mapping Tool: gender, design discipline, institutional affiliations, membership status and geographical location formed five key touch points throughout the research and writing process. They

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<sup>74</sup> 14 of these women work in costume, textiles and fashion design. Source Current RDIs: <http://www.thersa.org/action-research-centre/enterprise-and-design/design/rdi/current-royal-designers>, (Accessed 10 Jan, 2014, University of Brighton).

<sup>75</sup> Gregory and Healey, *Historical GIS*, (2007), p. 603.

provide the basic framework that relates to the structure and organisation of the design profession in Britain and the mining of this data and its visualisation, allows the researcher to explore and interrogate the relationship between them, over time and across space. These relationships make greater sense and take on more profound meaning when they are situated in the context of thorough qualitative archival research. For example, this qualitative research established that the discipline of General Consultant Designer was not a blandly invented title, but held cultural, status and gender connotations which circulated within and beyond profession in the 1950s. This is further evidenced on the Digital Mapping Tool. Digital mapping methods are of most value when conjoined with, and interpreted in the light of, qualitative archival research. One does not hold value without the other. This is an important argument to put forward as design archives seek to explore their digital content and accessibility.<sup>76</sup>

The Cultural Informatics Team suggested at an early stage in the research that an interesting next step might be to merge the CSD membership data with other societies, or with other datasets from other professions, to evaluate relationships, networks and patterns of spatial diffusion. The University of Brighton Design Archives, which holds the membership data for ICOGRADA and ICSID, would be an obvious place to start this project. The members of the CSD and the Society's Executive have a clear interest in the Mapping Tool and may wish to explore its potential on their own terms. The Society recently published a survey of the design profession, which included both members

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<sup>76</sup> This formed a major part of a discussion at RMIT Europe, Barcelona, *Design Exchange, A Symposium* held between the University of Brighton Design Archives and the RMIT Melbourne Design Archives, (28 September, 2013).

and non-members. It would be interesting to compare the results of this report with an analysis of the Mapping Tool.<sup>77</sup>

Other data sets hold their own texture, colour and histories and would offer alternative views of the structure, organisation and identity of the design profession to this one. The DIA Yearbooks are currently held in the V&A Archive of Art and Design and may pose interesting connections and parallels to this study. The geographical distribution of the DIA has been a point of contention within its own membership. In January 1945, the DIA held a meeting to discuss the possibility of establishing ‘subsidiary London groups’ that might extend their influence, but it was ‘reported that we had plotted on a map round the London area, the members of the London group who could form a nucleus, but this was not very satisfactory as they all fell more or less into one group in the West End.’<sup>78</sup>

No attempts have yet been made to map the membership records of any other professional bodies, although the capacity to do so clearly exists in a number of forms. These include Professional Societies: the Law Society and the RIBA being obvious examples. Advertising holds further interest because of its similarly ‘semi-professional status’ and it would be interesting to develop a strand within this Mapping Tool that might investigate overlaps between design and advertising as they have evolved as distinct, but also

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<sup>77</sup> According to Frank Peters, CEO, the results of this survey are not likely to be published, (September, 2013).

<sup>78</sup> London Region Committee Minutes, (26th January 1945), DIA Archive, V&A Archive of Art and Design, AAD/1997/7/36.

interdependent practices.<sup>79</sup> Design and advertising has a shared professional history, which has involved many points of friction as well as overlap. This was particularly the case in the 1960s, when ‘accounts men’ began to take over from the art directors at major advertising firms in London.<sup>80</sup>

Beyond institutions and Societies, a wide range of historical data awaits exploration. As Guy Julier has stated, when the *Yellow Pages* phone directory was launched in 1966, there were just three design consultants listed in central London. In 1999, there were 536.<sup>81</sup> In 2014, there are 5533.<sup>82</sup> *Who's Who*, which dates back to 1897, the biographical dictionary of ‘noteworthy and influential people from the UK and beyond’, now in its 165th edition, presents another interesting dataset, that might build upon the themes and issues raised in Chapter Three of this thesis.<sup>83</sup> The Christmas card address lists, found in the archives of Jack Howe and Erno Goldfinger and described in Chapter Five, present another fascinating and quite particular entry point into the operation of networks in specific design cultures of the past.

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<sup>79</sup> Sean Nixon uses this phrase ‘semi-professional status’ in ‘In Pursuit of the Professional Ideal: Advertising and the Construction of Commercial Expertise in Britain, 1953-64’ in Peter Jackson, Michelle Lowe, Daniel Miller and Frank Mort, (eds.), *Commercial Cultures, Economies, Practices, Spaces*, (2000), p. 53.

<sup>80</sup> Art director David Harris discusses this as a moment of frustration for the designer in his interview with Robert Wetmore, (14 April, 1984), Box 38, CSD Archive.

<sup>81</sup> Guy Julier, *The Culture of Design*, (2013), p.26.

<sup>82</sup> Designers in Central London, <http://www.yell.com/ucs/UcsSearchAction.do?keywords=designers&location=London&scrambleSeed=22120999&searchType=&M=&bandedClarifyResults=&ssm=1>, (Accessed 20 Jan, 2014, University of Brighton).

<sup>83</sup> *Who's Who*, (1849-2014): <http://www.ukwhoswho.com/public/home.html?url=%2Fapp%3Fservice%3Dexternalpagemethod%26page%3DIndex%26method%3Dview%26&failReason=> (Accessed 12 Jan, 2014, University of Brighton). The *Who's Who* entries contain post codes and other ‘key words’ such as hobbies, interests and club membership.



## CONCLUSION

This thesis opened by stating that contemporary design is facing something of an identity crisis, in which ‘professional boundaries are blurring’.<sup>1</sup> However, the subsequent analysis has shown that the status of design as a profession has never been clear-cut or secure. As Julier states, ‘the complexity of assemblages that make up a design culture conspires to propel it so that it is in a constant state of becoming. Design’s future orientation gives it a logic of continuous change that makes all objects in a sense unfinished’.<sup>2</sup> The design profession is highly responsive to cultural, social and economic change, at both micro and macro levels. Several agents within this process have been identified. These are: the designer, the design organisation, the government, the client and the public.

To take this view of design as ‘in a constant state of becoming’ is not to commit to an a-historical view of the profession. On the contrary, this study has focused on specific episodes to show how professional identities have been negotiated and enacted at key moments and in particular places. Several themes have emerged from the analysis. Some of these have been thoroughly explored in previous chapters, while others have suggested themselves as ripe for future research. This conclusion addresses and summarises both.

### **i) Boundaries**

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<sup>1</sup> Craig Bremner and Paul Rodgers, ‘Design without Discipline’, *Design Issues*, Vol.4, Issue 2, (Summer, 2013), p.5.

<sup>2</sup> Guy Julier, *The Culture of Design*, (2013), p.248.

The design profession has been active in producing boundaries, both conceptual and geographical, which have structured and given meaning to the way in which design is performed both as a discipline and as a social practice.

These boundaries have been made visible through the Digital Mapping Tool. Although several attempts to map the design profession in Britain have been undertaken by government think tanks and design organisations, these have constituted a value-mapping process, whereby the source of this data is largely conceptual and has been generally quite opaque. By contrast, the Digital Mapping Tool for the Design Profession portrays the shifting borders, migrating disciplines and changing structure of the design profession over time, based on the membership data of the first professional body for design in Britain. Chapter Seven highlighted some key divisions in the way in which the profession has been evolving over time. Most notably, it showed that membership of the CSD has been heavily dominated by men. Women are under-represented in this data in every design discipline except textiles and fashion. Moreover, this distribution remains unbalanced, at a consistent average level of 3:1 (men: women).

Geographically too, the CSD membership has been heavily centred on London. Other centres of production, including the potteries in Stoke-On-Trent, automotive design in Birmingham, textile and fashion in Manchester, have been identified and are particularly visible in the early data. The shifting gravities of these activities over time has been visualised. While overall the CSD membership portrays a more geographically dispersed profession, these centres of design and manufacture outside London are no longer hot spots on the map, a poignant expression of Britain's shifting industrial and economic

structure. It would therefore be interesting to analyse this data according to patterns of spatial diffusion, which might be of interest to policy makers and researchers of innovation.

Conceptual boundaries between professional and amateur, design and art, were also identified in the analysis as defining features of professional design discourse. Importantly, both of these concepts were formed through a visual language which often reflected the design profession's determination to be seen as respectable, serious and professional, in opposition to the image of the artist and craftsman. These concepts achieved visual manifestation in the attempts to promote the design consultancy as a systemised 'unit', but this image of the profession was undermined by media representations of the designer's individual creativity. Again, these oppositions were framed in gendered terms, with the image of the professional designer consistently promoted as masculine and expert. Nevertheless, women did establish professional identities within this masculine context. A case study of the representation of Gaby Schreiber reveals some of the physical ways in which she negotiated these boundaries. Further work could focus on these spaces of negotiation.

Both the Mapping Tool and the qualitative archive research have revealed visible hierarchies within the structure of the design profession. Although many of these, such as the structure of design disciplines and the membership categories of the CSD, have changed over time, some have been deeply embedded within professional networks. The Royal College of Art, for instance, has been consistently promoted as the apex of the designer's training. The Faculty of RDIs has also acted as a system of professional

validation. This thesis has explored the establishment and promotion of these boundaries. An equally important story has yet to be told about the spaces of resistance that might have challenged and undermined them.

## ii) **Priorities and Values**

Evidence presented in this study suggests that professional boundaries are never fixed or immutable, but contingent upon cultural, social and economic factors that have conspired to shift the professional norms, priorities and values that hold a profession together.

At times, these shifting sets of professional values appear to move in parallel. For instance, Dorothy Goslett's *Professional Practice for the Designer*, (1960), and Cyclic Tomrely's report on *Student Behaviour*, (1959), were both motivated by the perceptions of young designers, who 'didn't know how to behave'. These two publications therefore portray a tension between the professional values of an older generation through professional bodies and design organisations, and an emerging generation of designers who behaved differently. Similarly, the SIAD's *Professionalism and the Designer* (1971), discussed in Chapter Four, was published in the same year as Goslett's second edition of the book, now renamed *Professional Practice for Design* (1971). The attitudes presented here, particularly in regard to advertising and commercial practice, stood in stark opposition. Such parallel views of the design profession recurred consistently in research undertaken for this study, through oral interviews with contemporary designers and contemporary discourse about the profession circulating online and in the design press.

Shifting patterns of design education form an important backdrop to the shape, structure and identity of the design profession in Britain. Indeed, the relationship between the art school and the professions continues to be a source of contention and debate in contemporary design.<sup>3</sup> While this study has highlighted some of the ways in which the two have responded to one another, future work might bring this interplay into greater focus. The Digital Mapping Tool provides a starting point for such investigations.

### iii) Spatial Arrangement

This thesis has captured the spatial arrangement of the design profession, which, it argues, is structured through a system of networks which are activated and produced both by designers and design organisations.

The Digital Mapping Tool for the Design Profession enables both researchers and designers to view this spatial arrangement in motion by clicking the animation feature on the website. Importantly, this view of the profession is not objective, but animates the networks of the profession that coalesced in the first professional body for design in Britain, the Society of Industrial Artists. The ability to see these networks, which collide over gender, status, design discipline, affix and geographies, represents a significant contribution to knowledge, the results of which might only be partially represented in this research project.

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<sup>3</sup> See Jeremy Till, 'What's the Point of Art School?', A conference at Central St Martins, (14 May, 2013), covered in *The Guardian*, <http://www.theguardian.com/education/2013/may/14/what-s-the-point-of-art-school-liveblog>, (Accessed 20 Jan, 2014, University of Brighton).

Importantly, it has been argued, designers have played an active role in structuring and organising these professional networks, alongside organisations and Professional Societies. Design archives hold objects which embody and represent these networks and these present rich seams for further research. The designer's Christmas card, for instance, was shown to be a promotional tool for the designer, through which professional networks are secured and the designer's creativity displayed, acting as a method of steering the course between professionalism and creativity. Dinner party seating plans and invitations have also been presented as a symbolic representation of the design profession, which is structured according to hierarchies of professional status. The professional relationships between designers can also be untangled and viewed in the structure and arrangement of the RDI Boxes, which form a unique, but under-explored, collection at the archives of the RSA. This research has also presented the archive as a space in which these networks are contained and preserved. It recommends further work which focuses on the spatial arrangement and structure of archives, particularly in the context of design research.

#### **iv) Visibility**

This thesis has argued that the designer is constantly searching for new ways to see and be seen, within and beyond the profession.

In so doing, it has leant heavily on work of social historians and political theorists who have articulated a symbiotic relationship between vision and knowledge and posed a formative relationship between 'being seen' and the image of the expert. This analysis presented in this study supports Geoffrey

Millerson's assertion that image is a 'complex of perceptions, attitudes and beliefs about educational attainment and background, conditions of work, style of life and affiliations and loyalties'.<sup>4</sup>

Research in the archives of design organisations has also revealed the attempts by both the SIA and CoID to shape the designer's reputation. Reputations and stereotypes continue to form a major aspect of contemporary design discourse. An article published in October, 2012 in *Creative Review*, described the formation of the Design and Art Directors Club (D&AD) in 1962, in London. Within this, the CSD was termed the 'bowler hat and umbrella brigade', presenting a quaint, gentlemanly image of the professional designer.<sup>5</sup> An accompanying portrait of the founding members of D&AD not only underlines and illustrates the highly masculine codes of professionalism articulated within the profession in its formative years, but also shows the pleasure and enjoyment designers continue to derive from looking at each other, (Figure A43).

#### v) Professional Relationships

The design profession looks outwards onto other professions and should therefore be considered in relation to these. This includes architecture, law, engineering and advertising. This is what Geoffrey Millerson termed 'inter-professional dynamics'.<sup>6</sup>

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<sup>4</sup> Geoffrey Millerson, *The Qualifying Associations*, (1964), p.159.

<sup>5</sup> Mark Bonner, 'D&AD, That was all my idea', *Creative Review*, (October, 2012), pp.20-26.

<sup>6</sup> Geoffrey Millerson, *The Qualifying Associations*, (1964), p.159.

This thesis has also presented evidence to suggest that both professional organisations and individual designers have been self-conscious in their application of the concept of professionalism. Many of the institutions and Societies described in this study were formed in close reference to one another. The Faculty of RDIs and Chartered Society of Designers both structured their activities, social and professional, in a mirror image of older bodies including the Double Crown Club, Royal Academy and Royal Institute of British Architects. Importantly also, these Societies have undergone moments of self-reflection, or ‘professional crises’, during which they have questioned the basis of their exclusivity and considered their relationship to other professions and broader society.

Crucially however, the most important and formative set of professional relationships exist between designers themselves, within the profession. Whether through institutions, exhibitions or professional organisations, designers are continually engaged in a process of self-examination, in which they position their own identities in relation to their peers. Attending to these internal dynamics provides a way of seeing the profession, not as a body of people or a body of knowledge, but as a social practice.

The professions have, since the nineteenth century, continued to underpin cultural attitudes to social mobility and progress in Britain.<sup>7</sup> Yet, a sense of mystery still surrounds them. The process of mapping and making visible the structure, organisation and identity of these professions is therefore an important and rewarding task. Design’s unresolved professional status

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<sup>7</sup> Alan Milburn, *Fair Access to Professional Careers*, <http://www.cabinetoffice.gov.uk/resource-library/fair-access-professional-careers-progress-report>, (Accessed 17 July, 2012, University of Brighton).



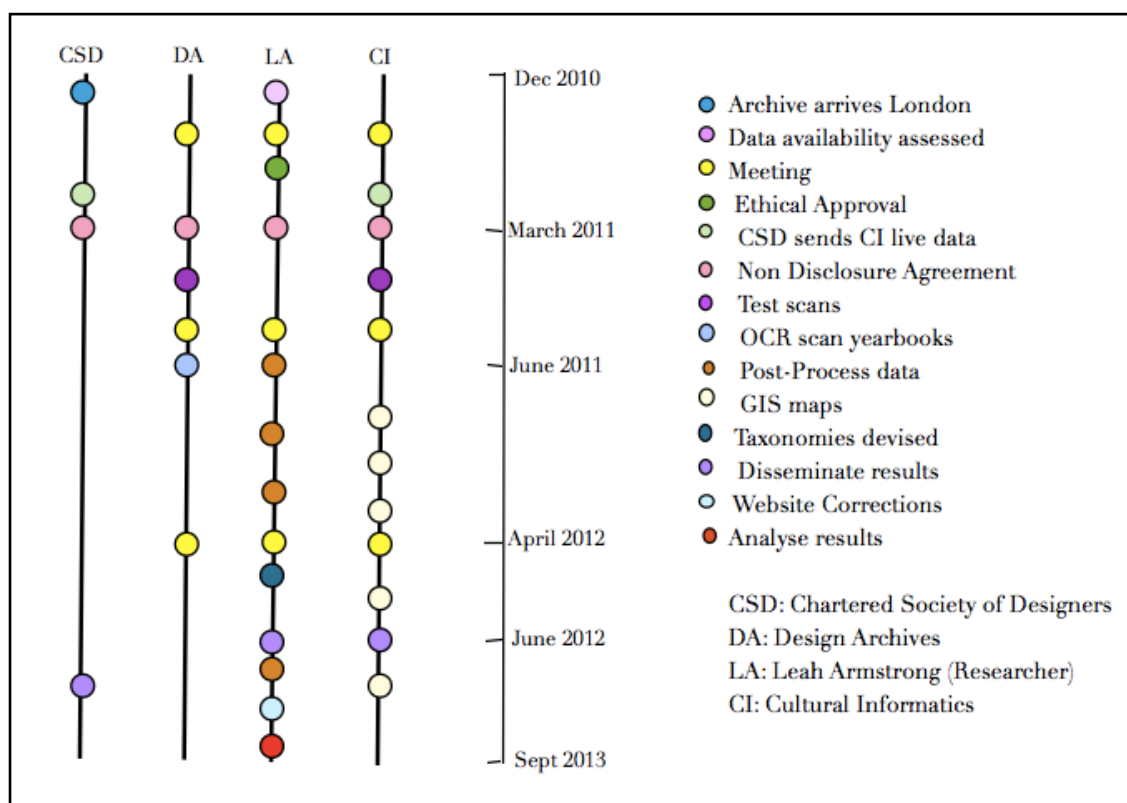
continues to shape how it is understood and defined, both in history and practice.<sup>8</sup> However, these two views can rarely be found on the same page. Through a combination of collaborative research methods, innovative digital exploration and thorough archival research, this thesis has articulated, connected and mapped out a closer configuration between the two.

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<sup>8</sup> 'Is it time for designers to be professionals?' *Creative Review*, (2 February, 2012), [www.creativereview.co.uk/cr-blog/2010/february/cr-survey](http://www.creativereview.co.uk/cr-blog/2010/february/cr-survey), Accessed University of Brighton, (Accessed 10 January, 2012, University of Brighton).

## Technical Appendix

Fig. 2: (Original in Colour) Leah Armstrong, Diagram showing timescale and process of creating the Digital Mapping Tool for the Design Profession, (2014).



The technical aspects of this research project are of crucial importance. This is not only because of the originality of its methods, but also because the collaboration and exchange of technical expertise between the four groups outlined on the previous page, forms solid evidence of the value of Collaborative Doctoral Award research. The following summary therefore represents a collaboration of expertise and has been informed by the work of the Cultural Informatics team at the University of Brighton.<sup>1</sup>

<sup>1</sup> I acknowledge the collaborative input of Karina Rodriguez Echavarria, who provided much of the technical information for this Technical Appendix, in preparation for the Digital Humanities Congress, 2012. See Leah Armstrong, Karina Rodriguez Echavarria, Dean Few and David Arnold, 'Exploring the Disciplinary Reach and Geographic Spread of the British Design Professions, 1959-2010', *Proceedings of Digital Humanities Congress 2012*, <http://www.hrionline.ac.uk/openbook/chapter/dhc2012-armstrong>, (Accessed 14 April, 2014, University of Brighton).

The process of creating the Digital Mapping Tool for the Design Profession relied upon the collaborative input of four parties, illustrated in the diagram shown above. It is well known that the technical process of creating a database takes the greatest portion of any GIS project and this is reflected in the timescales indicated on the diagram.<sup>2</sup> This section will describe in detail the process represented through this diagram in three phases. These phases have been signposted on the map in yellow dots, which represent meetings held between the collaborators to discuss and reflect upon the work. The timescale of this diagram illustrates the importance of factoring enough time for making corrections and testing accuracy, which took up approximately half of the total time for this project, due to the inaccuracy of OCR scanning.

### **Phase One: Preparing Data and Designing Methodology (Dec 2010-April 2011).**

In December 2010, the CSD archive was moved from Birmingham to a storage unit in Bermondsey. The researcher (LA) was granted access to the archive, through a security code. At the beginning of the January, the researcher identified the archive material and drew up a research plan. The number of CSD Yearbooks and other membership data was recorded.

In January 2011, the four groups met to discuss the project at a meeting held in Brighton. The Cultural Informatics team had been named on the AHRC bid for the project and were already aware of the project's main aims. During this

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<sup>2</sup> Gregory and Healey, 'Historical GIS: Structuring, Mapping and Analysing Geographies of the Past', *Progress in Human Geography: An International Review of Geographical Work in the Social Sciences and Humanities*, Vol.31, No.5, (2007), p.640.

meeting, the Yearbooks, borrowed from the CSD Archive, were analysed and the possible mapping methods and strategies were presented and evaluated. Taking into account the incomplete availability of the Yearbooks and the broad research aims of the thesis, it was decided to map the CSD data according to decade, using books 1959, 69, 79, 89 and the 'live data', which LA had already established could be obtained from the CSD.

The roles of each collaborator were established. The University of Brighton Design Archives digitisation team would scan the Yearbooks. LA would oversee the success of this process and deliver to the Cultural Informatics Team. The Cultural Informatics Team would then create the database of CSD membership 1959-2010, using these and the live data. A website would then be created, which would be a shared platform between the CSD, the Cultural Informatics team and the University of Brighton Design Archives. The URL [csd.culturalinformatics.org.uk](http://csd.culturalinformatics.org.uk) represents this collaboration. A Non-Disclosure Agreement (NDA) was drawn up across all parties to agree to total anonymity of the CSD membership data and protect the identities of its current members.

### **Phase Two: Scanning, Creating Database and Digital Mapping Tool (April 2011-2012)**

In April 2011, the Design Archives created test scans of the CSD Yearbooks, scanning five pages from each book. This was then sent to the Cultural Informatics Team who entered this information into the database. A number of errors occurred in this process. The format of the Yearbooks, which was different for each decade (Figure B30), led to different interpretations of the

information. Font style and paragraph structure caused particular problems. The live data however, could be entered into a database immediately and mapped using Geographical Information Software (GIS). The challenge was therefore to bring the earlier sets of data to a uniform state so that they could be mapped in the same way.

At a meeting in April 2011, several possibilities for doing this were discussed. It was agreed in the end, based on time and economic constraints, that the most efficient method would be for the researcher (LA) to cross-check all data against the original Yearbooks. This also satisfied the aims of the CSD, who were keen for these books to be protected in the care of the researcher. The Cultural Informatics team would then create a separate database for each yearbook, which would match the format of the book.

The Design Archives digitisation team set out scanning each page of the yearbooks, a process which took up until June, 2011. This data was sent to the researcher in batches, usually breaking the books up into approximately ten sets of xml files. The researcher then post-processed the data, cross-checking for common errors. These were:

*Telephone numbers* had to be deleted and replaced with an asterisk, so that the database could recognise a separation between membership category (eg. C1) and post-code. This was done by highlighting the telephone number and pressing shift, asterisk (\*).

*OCR errors* had to be corrected, such as 1s which were mis-read as i's or f as s.

Post-codes had to be rigorously checked, since this formed the essential piece of information for mapping membership. Some members did not publish a post-code and these had to be deleted. This represented approximately three members per book.

*Gender* had to be added to the data from 1979 onwards, where members were not designated with the information (Miss) or (Mrs). To accommodate this, the researcher had to add M (Male), F (Female) or U (Undefined) for each member.

This process took a considerable length of time and was completed and sent to the Cultural Informatics Team in batches. The final batch was completed in early Spring, 2012. The Cultural Informatics Team then passed this information through a database. After this had been done, further errors, which had failed to be corrected the first time were identified and returned to the researcher. A final series of post-processing was completed for April 2012. After this, all of the information could be mapped.

A meeting was held in April 2012 between the Cultural Informatics Team, the Design Archives and the researcher. Early results of the project were shown to the team and discussed in detail. The most interesting aspects of the map were highlighted. This primarily involved the results relating to gender; design discipline and affix. The most interesting thing about the mapping of design disciplines, it was agreed, was the migration of individual disciplines between disciplinary categories over time and across space. It was suggested that a series of taxonomies be created, so that this could be viewed in greater detail. The need to normalise the data was stressed at this meeting. It was also

suggested that users might like to ‘zoom in’ on local areas to view design activity in their locale.

**Phase Three: Improving map functionality and correcting errors (April 2012- September 2013):**

From April 2012-October 2012, the Cultural Informatics Team worked on adding these features. This included: normalising the data, adding ‘zoom in functionality’ and creating taxonomies. To create the taxonomies, the researcher sent the disciplinary structure of the CSD and these were loosely replicated in the taxonomy structure. In September 2012, Karina Rodriguez Echavarria and Leah Armstrong presented their results at the Digital Humanities Congress in Sheffield. In December 2012, Leah presented the mapping results to the CSD membership at the AGM. In both cases, valuable feedback was given and considerable interest shown in the project, confirming the significance of the research for both research and professional communities. After this period, further time was invested by the Cultural Informatics Team in improving the website functionality. The researcher worked closely with the Cultural Informatics team in highlighting errors, such as spelling mistakes in the discipline titles and affixes. A ‘taxonomy editor’ was created for the researcher so that edits could be made to the disciplinary structure and arrangement of the data on the site. After this had been checked and all anonymity confirmed, the website was made public in August, 2013. The researcher then analysed the mapping tool to produce the results shown in the earlier chapters of this thesis.

The next section will provide detailed information about the following technical aspects of the project: i) Geographical Information Software (GIS); ii) Designing a mapping methodology; iii) Optical Character Recognition (OCR) scanning; iv) Data Anonymity; v) Creating the Database; vi) Creating the Website; vii) Taxonomies; and viii) Next Steps.

### **i) Geographical Information Software (GIS)**

Although Geographical Information Software is most commonly set within a discourse about ‘mapping’, as Gregory and Healey suggest, it might more usefully be described as a ‘database technology’.<sup>3</sup> GIS works by combining spatial data in the form of ‘points, lines, polygons with attribute data held in conventional database form’<sup>4</sup>. The user can then query features in the database and where they are located. It can combine the general with the specific and can be used to synthesise large amounts of data for close inspection.<sup>5</sup>

Although the CSD yearbooks each contained information about the member’s post-code, these addresses did not contain exact latitudes or longitudes, which was an important consideration when designing the method for mapping the data. The Google Geo coding API was used to retrieve the latitude and longitude of each address in the database. This information was stored alongside the member’s address, and used to identify the address locations on the map.

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<sup>3</sup> I N Gregory and R G Healey, *Historical GIS: Structuring, Mapping and Analysing Geographies of the Past*, *Progress in Human Geography: An International Review of Geographical Work in the Social Sciences and Humanities*, Vol.31, Issue 5, (2007), pp.638-653.

<sup>4</sup> Gregory and Healey, (2007).

<sup>5</sup> Longley et al, *Geographical Information Systems and Science*, (2005), p.11.



The Google Maps API was used to implement the mapping in the website. The map has two options for visualisation: i) to visualise the intensity of data in geographical areas by using a heat map technique; or ii) to visualise the source data by identifying all addresses in the map. From these, only the heat map option is available to the public, as it anonymises the member's addresses.<sup>6</sup> The 'Total Distribution Heatmap' option presents the total distribution of the population for a selected criterion. A slider below the map allows the user to visualise the data across time. The user can pause on a particular decade by disabling this animation function. The user can select this timer to run for either ten or fifteen seconds, which allows sufficient time for the data to load effectively. This feature was implemented at the suggestion of the researcher, who was keen to convey a sense of movement and activity in the map in response to the qualitative research which suggests that the design profession is dynamic and responsive to change.

## **ii) Designing the Mapping Methodology**

The mapping methodology for the project was decided at an early stage in the research project, at a joint meeting attended by the Cultural Informatics team,<sup>7</sup> University of Brighton Design Archives,<sup>8</sup> and the lead researcher, Leah Armstrong. The main aims of the project were discussed and some examples of the CSD Yearbooks presented and examined to come to a conclusion about

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<sup>6</sup> Karina Rodriguez Echavarria, Digital Humanities Congress Presentation, (12 September, 2012).

<sup>7</sup> Professor David Arnold, Dr Karina Rodriguez Echavarria. Other members, though not in attendance at this meeting, include Dean Few and Martin Griffin.

<sup>8</sup> Professor Catherine Moriarty, Carolyn Thompson, Sirpa Kutilainen, Barbara Taylor, University of Brighton Design Archives.

the appropriate methodology. The following steps summarise the agreed action plan for the mapping process, agreed at this meeting:

1. Digitise the CSD Yearbooks using OCR (Optical Character Recognition).
2. Post-process the OCR data in order to automatically store it in a database.
3. Obtain geographic coordinates (latitude and longitude) using the members' addresses.
4. Visualise the data using a web based mapping visualisation interface.

The data extracted from the membership of the Chartered Society of Designers comprised a combination of the society's current membership records held on its 'live' database and the archive of CSD Yearbooks, published from 1959-1989, (Figure B30). The data was mapped by decade, using the last Yearbook in each decade from 1959 onwards was selected (1959, 1969, 1979, 1989) to be scanned for data and the current 'live' database was used for current membership figures. This contained information for a total of over 12,000 members.

### **iii) Optical Character Recognition (OCR) Scanning:**

Scanning the Yearbooks had to be carried out with the care and expertise of digitisation expert Carolyn Thompson in the Design Archives, since it was not possible to lay the sheets completely flat onto the scanner without breaking the binding. As has already been stated, the books themselves were in different formats, re-designed almost every year. Some of the Yearbook formats worked better with OCR than others. For example, the 1989 format, which used very small print in a serif font, designed by Fellow of the Society Frank

Overton, was interpreted with frequent errors by the OCR technology. The most frequent errors related to the mis-reading of 1s as Is, Os as 0s. This is the experience of many digital humanities projects. For example, a recent project entitled Trading Consequences, struggled with OCR errors in mis-reading ‘f’ as ‘s’.<sup>9</sup>

Additionally it should be noted that some of these errors were not due to OCR but originated in the compilation of the data by the society at the time. For example, there were nine spellings of Newcastle Upon Tyne in the 1959 data.<sup>10</sup> As was the case for the rest of the yearbooks, the phone numbers were often mis-interpreted and were not useful as data, so it was decided to manually delete every phone number in the book to replace it with an asterisk (\*) to demarcate the separation between the name and address and the discipline code. This process was repeated on every other yearbook. In 1989 there were seven grades of membership (denoted at the end of the membership entry) in the society:

HF: Honorary Fellows

LF: Life Fellows

FE: Fellows

ME: Members

AS: Associates

DP: Diploma Members

RT: Retired Members

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<sup>9</sup> Beatrice Alex and Jim Clifford, ‘Trading Consequences’, <http://www.commodityhistories.org/news/trading-consequences>, (Accessed 28 October, 2013, University of Brighton).

<sup>10</sup> Martin Griffin, Cultural Informatics researcher identified this.

There were, by 1989, also six categories of membership (denoted at the end of the membership entry):

A: Product Design

B: Fashion and Textile Design

C: Interior Design

D: Graphic Design

E: Design Education

F: Design Management

Within each of these categories there were ‘subcategories’ denoted in numerical form- for example- A1 refers to Product Designer working in Engineering-Based products, ‘including capital goods, consumer goods, transportation and environmental design’.<sup>11</sup>

The 1989 yearbook was the thickest- totalling 198 pages and a total of 9800 members- making it the most challenging and lengthy to scan in entirety.

There was no demarcation of gender in the 1989 yearbook. Given that gender was a major priority in terms of mapping the membership, it was decided in the absence of any existing technology or software to do the task accurately, the researcher would manually denote a member’s gender according to the following:

M (Male)

F (Female)

U (Unknown)

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<sup>11</sup> CSD Yearbook, (1989), CSD Archive.

Where a member's gender was 'unknown', it was not identifiable as male or female. The names Leslie/Lesley, Jan and Alex are common examples of these. Although the possibility of using census data to establish the gender of each member was considered, it was not realistic given the time and resource constraints of this project.

#### **iv) Data Anonymity**

The Chartered Society of Designers continues to represent approximately three thousand professional designers in the UK and overseas. It was therefore of absolute importance that a Non-Disclosure Agreement was set up between the university and the society to agree to the terms on which the data was used and disseminated. This reassured the CSD that all data would be anonymised, removing the member ID number, address and post-code from the website. Throughout the process of working with the data and building the map, the website remained password protected. The website interface 'Dupral' was chosen to adhere to maximum security levels.

#### **v) Creating the Database**

As Gregory and Healey state, building databases have long been recognised as the most costly and time consuming part of any GIS project and this was the case with the Digital Mapping Tool for the Design Profession.<sup>12</sup> Once the information was post-processed, the membership information was

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<sup>12</sup> I N Gregory and R G Healey, Historical GIS, p. 640.

automatically extracted using regular expressions.<sup>13</sup> Each OCR document varied in layout and data structure. The extracted information from the Yearbooks was then exported to a unified formatted XML file. The resulting XML file was then passed into a database which was used as the data source for the web based mapping visualisation interface. Each member entry in the database contained an associated name, address and CSD membership details.

#### **vi) Creating the Website**

A major aim of the project was to make the Mapping Tool publicly accessible to both research and design practice communities. A web-based solution was therefore adopted to visualise the results and the website, ([www.csd.culturalinformatics.org.uk](http://www.csd.culturalinformatics.org.uk)) was selected to reflect the collaborative ownership of the project, between the University of Brighton and the CSD. The Content Management System (CMS), Drupal, was used to host and manage the site. The themes ‘Woo’ and ‘Kiwi’ were selected, for their simplicity, capacity for customisation and also a secure user management system which protects the anonymity of the data. User privileges were configured so that the public could only view anonymised data.<sup>14</sup>

The web based interface allows access to the CSD Yearbooks information by grouping members into disciplines and affixes. The text used for displaying the disciplines and affixes in each grouping was designed so that the number of people within each discipline is reflected by the size of the text. This provides a visual aid to quantify the membership number under each option. It is

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<sup>13</sup> Regular Expressions refers to a sequence of characters that can form a search pattern within text. In this case, spaces were identified between membership information. Where this was not possible (before the membership category code), an asterisk (\*) was manually entered by the researcher during the post-processing data.

<sup>14</sup> User privileges refer to access granted to users of the website.

particularly useful for conveying the dominance of men in the society, for example, as discussed in the earlier analysis.

### **vii) Taxonomies**

A taxonomy manager was implemented to give the researcher control over creating, editing and deleting these groupings. The researcher then created the taxonomies shown on the website by consulting the categories of the CSD Yearbooks. This taxonomy function was also added to the Affix category, so that related affixes- such as Des.RCA and ARCA- could be grouped and viewed together on the map.

When a discipline or affix grouping is selected, the heat map shows the visualisation of the members belonging to all the disciplines or affixes in the grouping. In addition, to allow the visualisation of the members of the individual disciplines or affixes, a further option is provided for visualisation. This visualisation option, called 'Group Distribution Heatmap', allows for a more detailed analysis of a group's geographic distribution. To enable this visualisation, the user needs to select the 'Group Distribution' button at the top of the visualisation interface. The user interface includes: i) the Map Legend (to the left) where the user can enable or disable the visualisation of the members for each discipline in the grouping; ii) the map (centre) displaying the data for each discipline in layers; and iii) a pie chart displaying the percentage of members for each discipline (to the right). The Google heat map layers API and the Google chart API were used to implement the 'Group Distribution Heatmap' visualisation.

By default, each heat map layer for each element of the grouping is only normalised within its own data set and the representation of individual

disciplines are not weighted against the others in the same grouping.

Normalisation of group disciplines was achieved by setting an opacity level relating to the size of the membership against the total membership size in the selected group. The opacity level has a range of 0 to 1; 0 being transparent and 1 being solid. This is calculated by dividing the subset of members for each discipline by the total number of members for all the disciplines. Users can enable data normalisation via a checkbox within the Map Legend box in the left side of the screen. The colours for displaying the disciplines on the map are chosen via a random selection from a pallet of contrasting colours. This allows for the easy editing of the taxonomies. As a discipline gets added or removed, the colours are automatically adjusted.

Partly informed by the qualitative archival research, the researcher also recommended the implementation of a 'zoom in' functionality, which fits in with the approach of the written thesis. This functionality allows the user to mark an area by double clicking on the map. As a result a circular selection tool is generated. Once a standard sized circle is drawn, a window pop-ups with information on the memberships composition for that area using a pie chart. The circle interface is dynamic, so the user can change the diameter and location of the circular selection tool producing an updated chart for the new area. It is also automatically updated as another time period is selected in the time slider.

### **viii) Next steps**

The purpose of the Mapping Tool was to act as a long term research platform. Therefore, beyond this PhD project, it will important for the collaborative



bodies to be attentive and receptive to feedback from those who engage and use the mapping tool. To facilitate this, the website was registered with a statistical analysis tool, which allows the team to monitor and evaluate user experience.<sup>15</sup> The skills of an information designer would improve the overall usability of this website. The team may also wish to reconvene to assess the impact, value and contribution of the mapping tool, especially as new research methods among the digital humanities continues to evolve.

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<sup>15</sup><http://culturalinformatics.org.uk/piwik>, (Accessed 10 November, 2013, University of Brighton).

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Entwistle, Joanne, *Fashioning the Self: Women, Dress, Power and Situated Bodily Practice in the Workplace*, Goldsmiths College University of London, (2002).

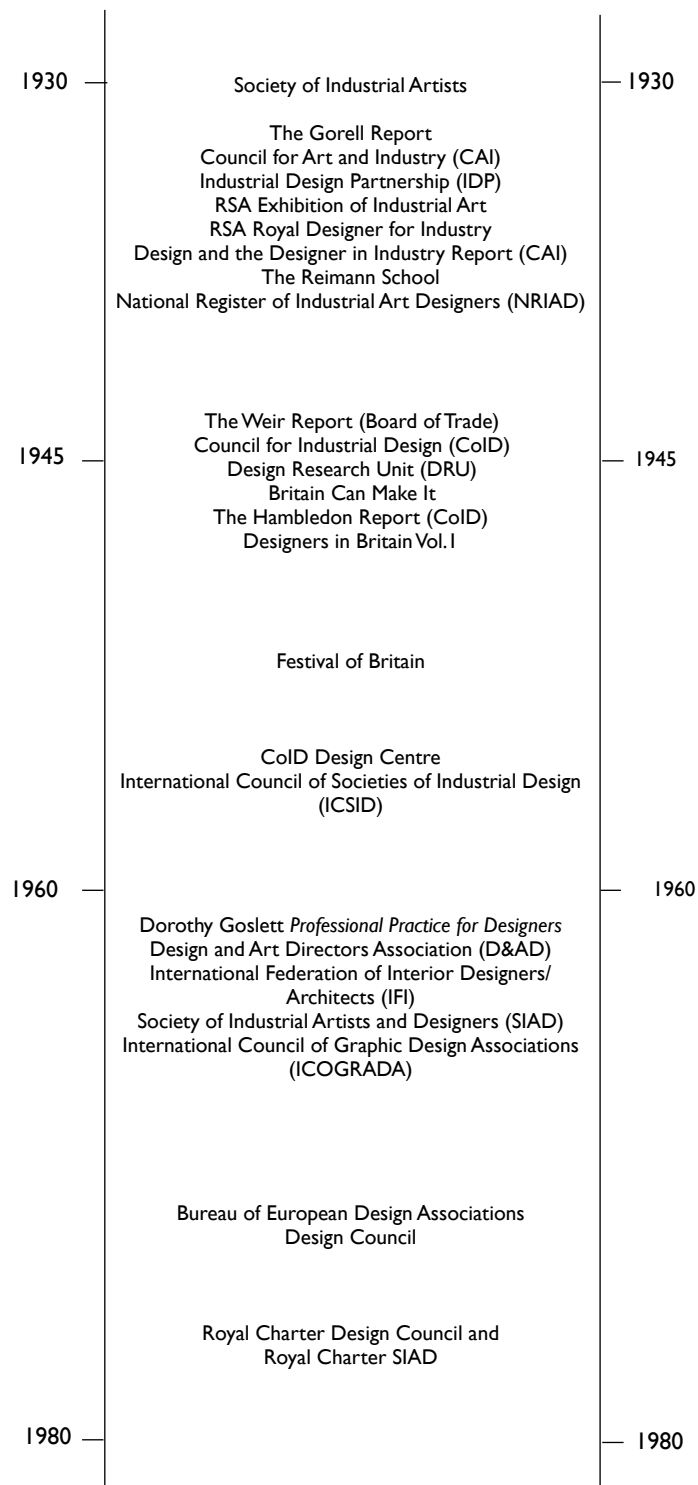
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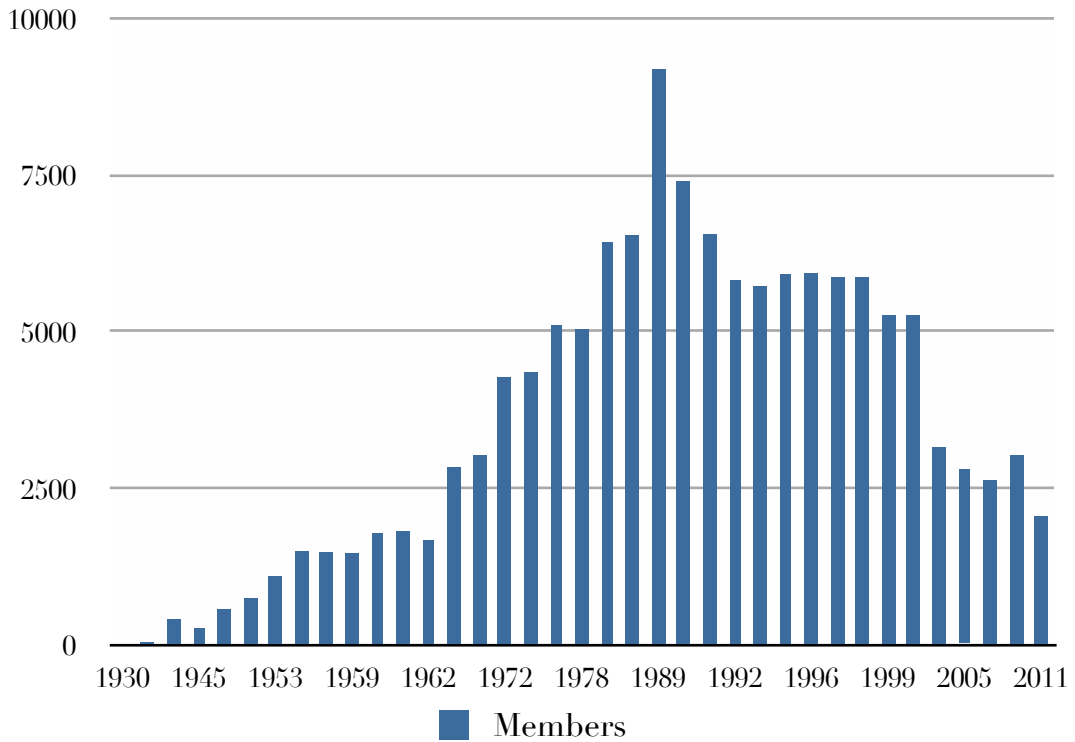


VOLUME TWO  
FIGURES AND ILLUSTRATIONS  
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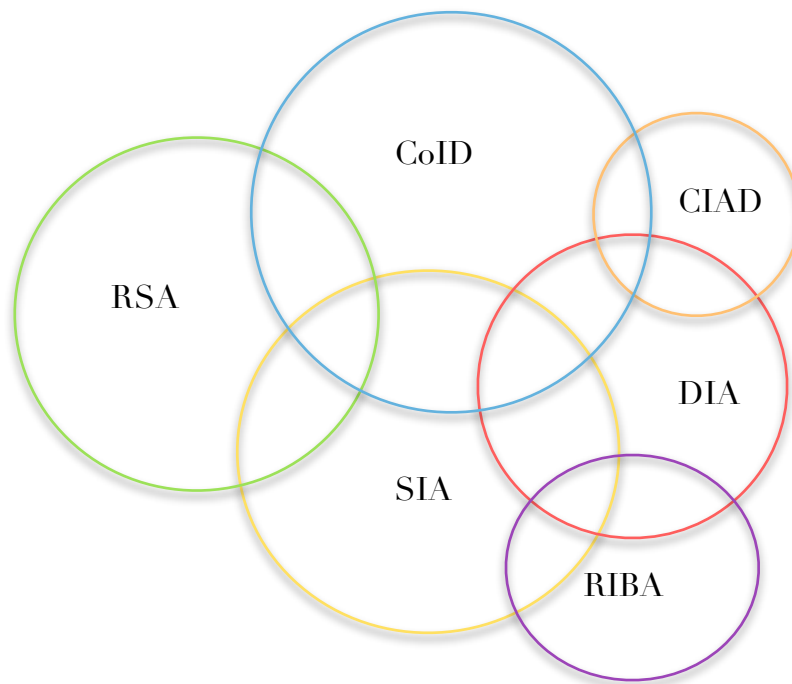


**Figure A1:** Leah Armstrong, Timeline of the process of professionalisation in design addressed in this study, 1930-1980, (2013).

## CSD Membership 1930-2011



**Figure A2:** (Original in Colour), Leah Armstrong, Graph showing membership of the CSD, 1930-2011, (2013). Source: CSD Annual Reports, 1930-1989. Data from 1989 is based on CSD membership records mapped for the Digital Mapping Tool of the Design Profession.



**Figure A3:** (Original in colour), Leah Armstrong, ‘Design Circles’, Diagram illustrating overlaps between professional and promotional bodies for design, 1945, (2014). Size of circles indicates their prominence within the analysis presented in this thesis.

RSA: Royal Society of Arts, (1754-)

SIA: Society of Industrial Artists, (1930-)

CIAD: Central Institute of Art and Design, (1939-48)

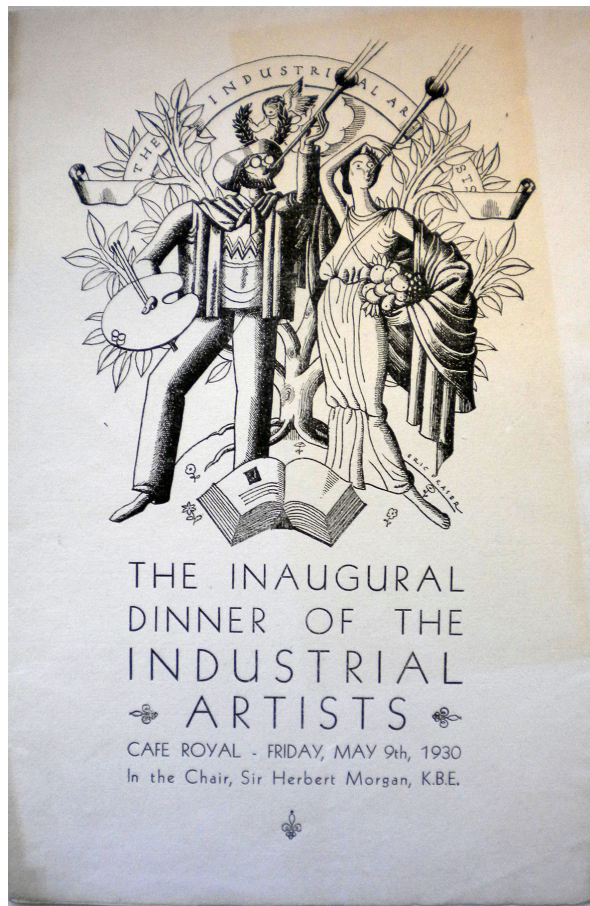
CoID: Council of Industrial Design, (1944-)

DIA: Design and Industries Association, (1915-)

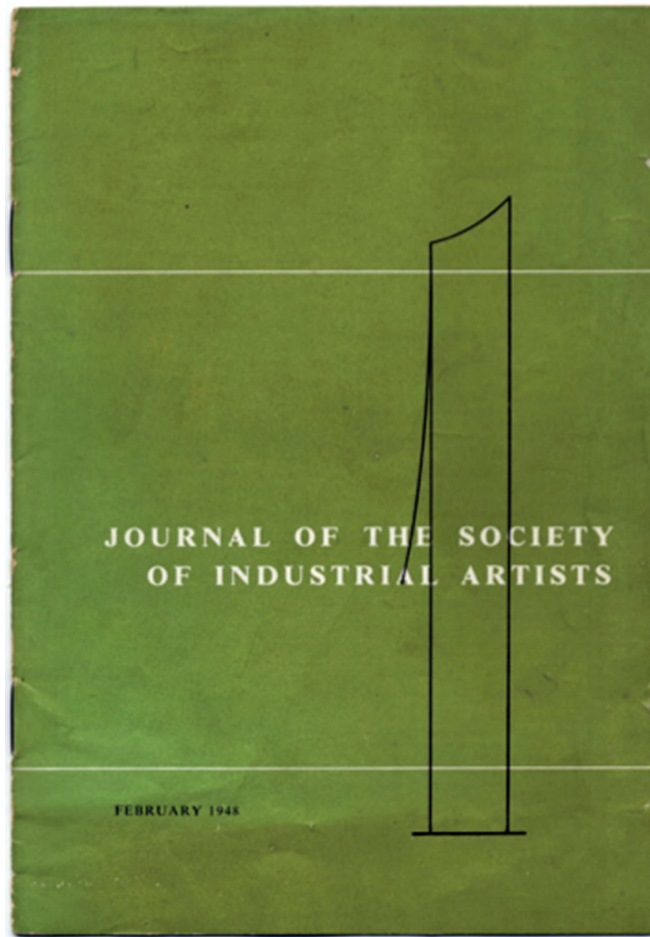
RIBA: Royal Institute of British Architects, (1834-)



**FigureA4:** (Original in colour) SIA Bulletin, Number One, New Series, (April, 1939), CSD Archive.



**Figure A5:** Eric Fraser, Menu for Inaugural Dinner of the SIA, (9 May, 1930), Eric Fraser Archive, V&A Archives of Art and Design, AAD/2000/14/357.



**Figure A6:** (Original in colour) *SIA Journal* 1, (February 1948), Cover design by Norbert Dutton, CSD Archive.



Figure A7: CPV Advertisement, *SIA Journal*, (December, 1951), p.10, CSD Archive.





**Figure A8:** Clive Gardiner, Invitation to SIA Annual Dinner, (December, 1939), Box 95, CSD Archive.

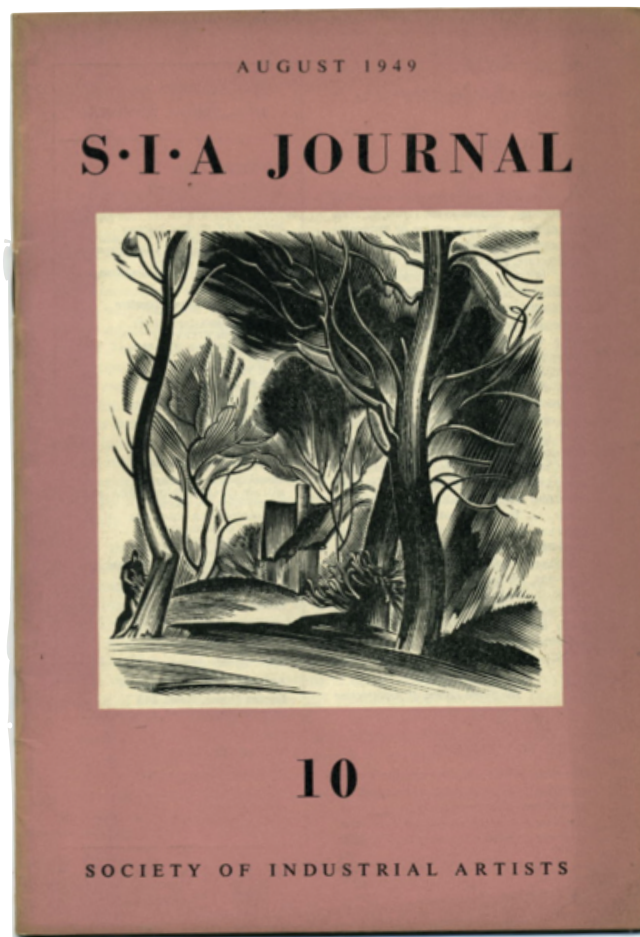


Figure A9: (Original in colour), *SIA Journal*, No.10, (August, 1949).



**Figure A10:** Image 1 of 3: (Original in colour), SIA Journal No. 34, (August, 1953), CSD Archive.

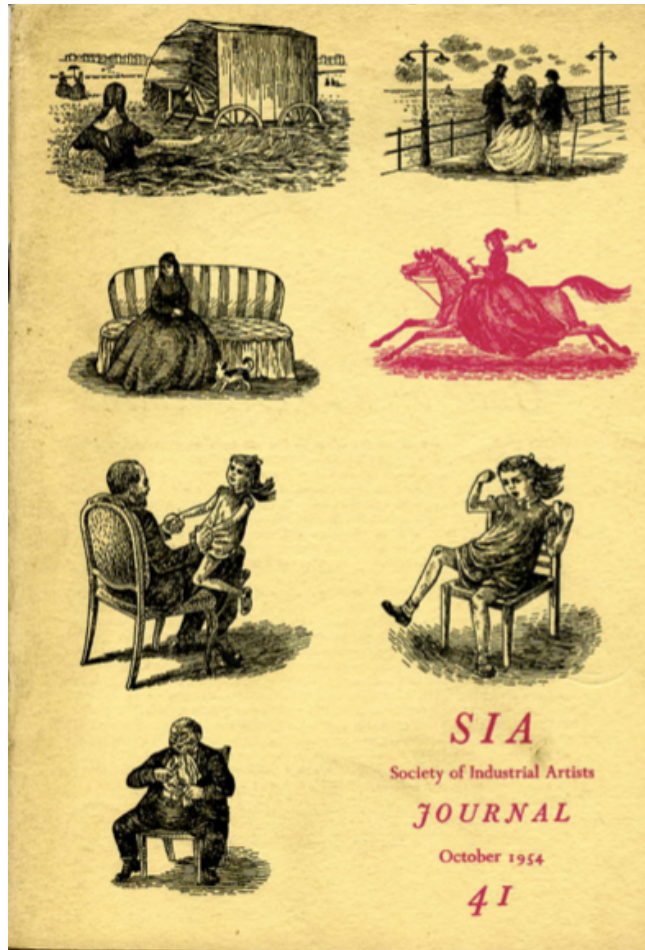
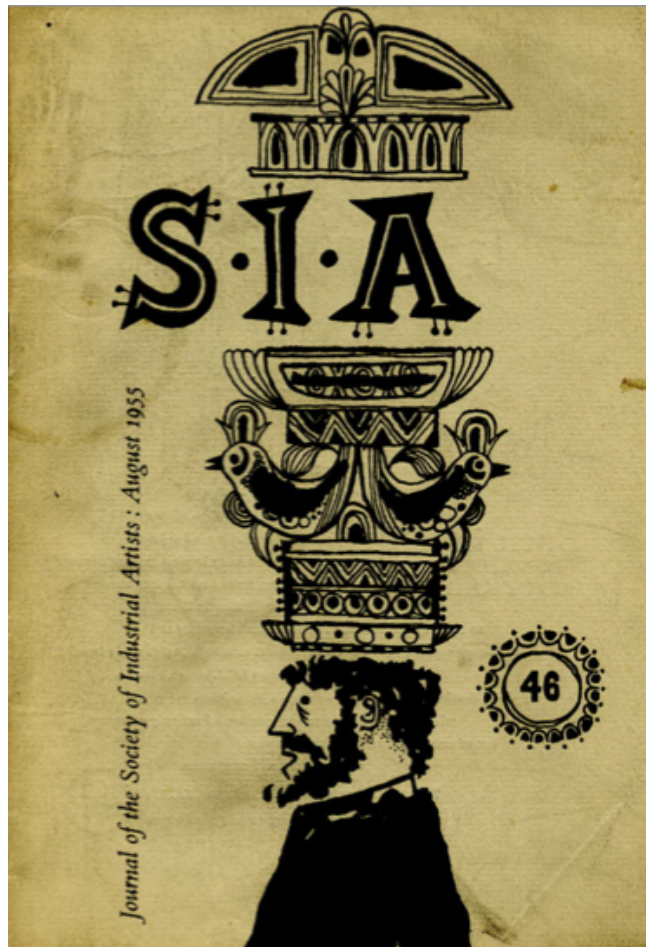


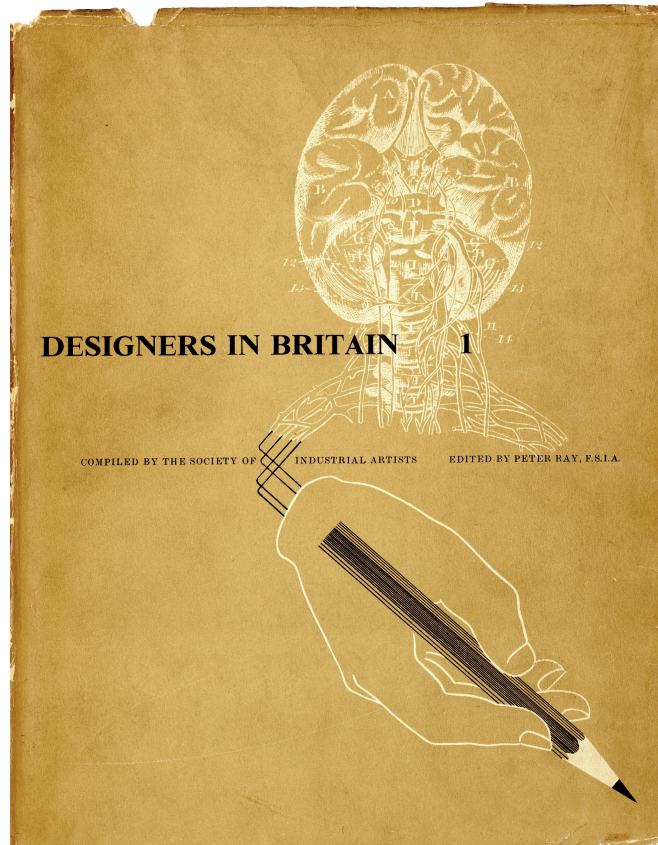
Figure A10: Image 2 of 3: (Original in Colour), *SIA Journal*, No.41, (October, 1954), CSD Archive.



**Figure A10:** Image 3 of 3, (Original in colour), SIA Journal, No.46, (August, 1955), CSD Archive.



Figure A11: (Original in colour), *SIA Journal*, (September, 1957), CSD Archive.



**Figure A12:** *Designers in Britain*, Issue 1, (1947), Cover design by Norbert Dutton, FHK Henrion Library, University of Brighton Design Archives, 26/32-26/32.

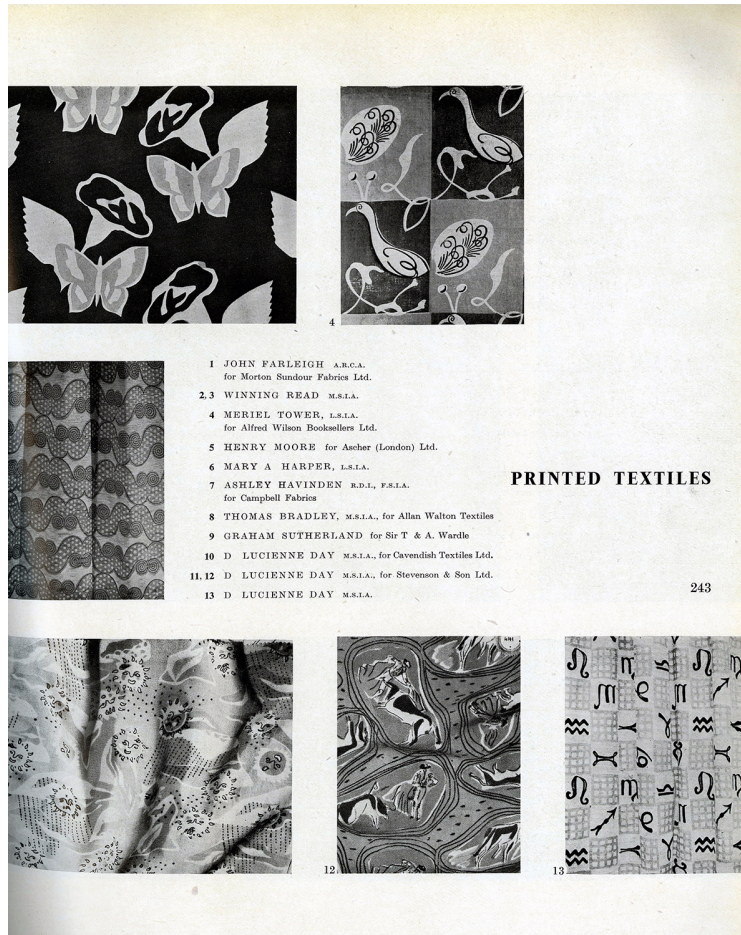
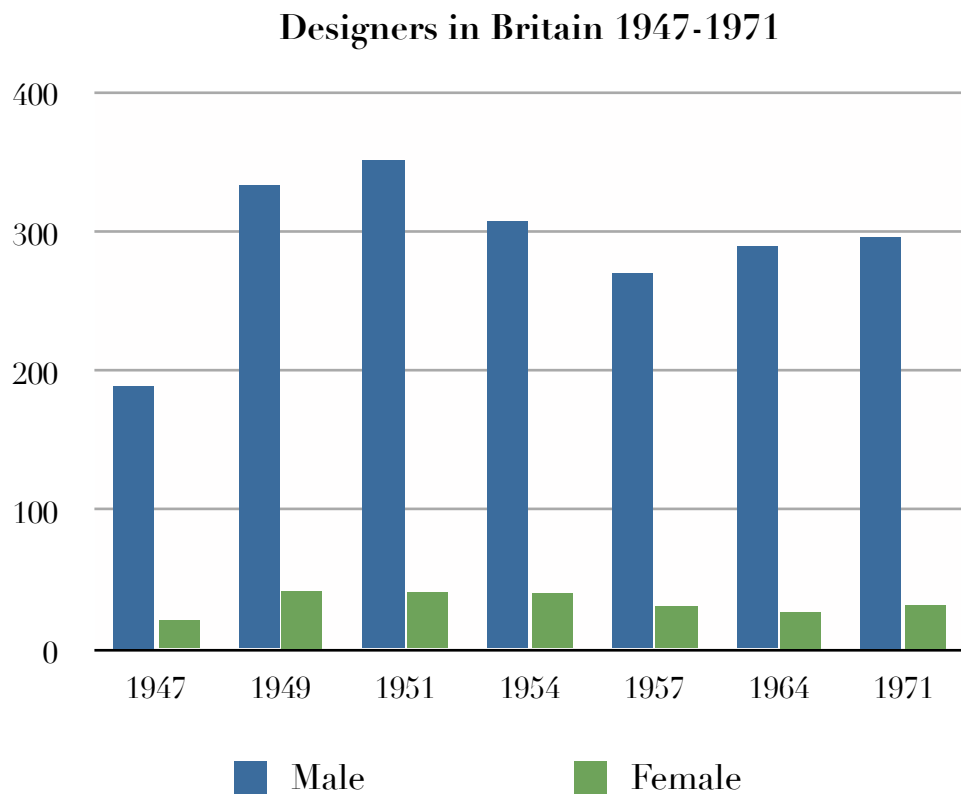


Figure A13: 'Printed Textiles', *Designers in Britain*, (1947), p.243.





**Figure A14:** (Original in Colour), Leah Armstrong, Graph showing gender composition of *Designers in Britain*, (1947-1971). Source: *Designers in Britain*, (1947-1971).

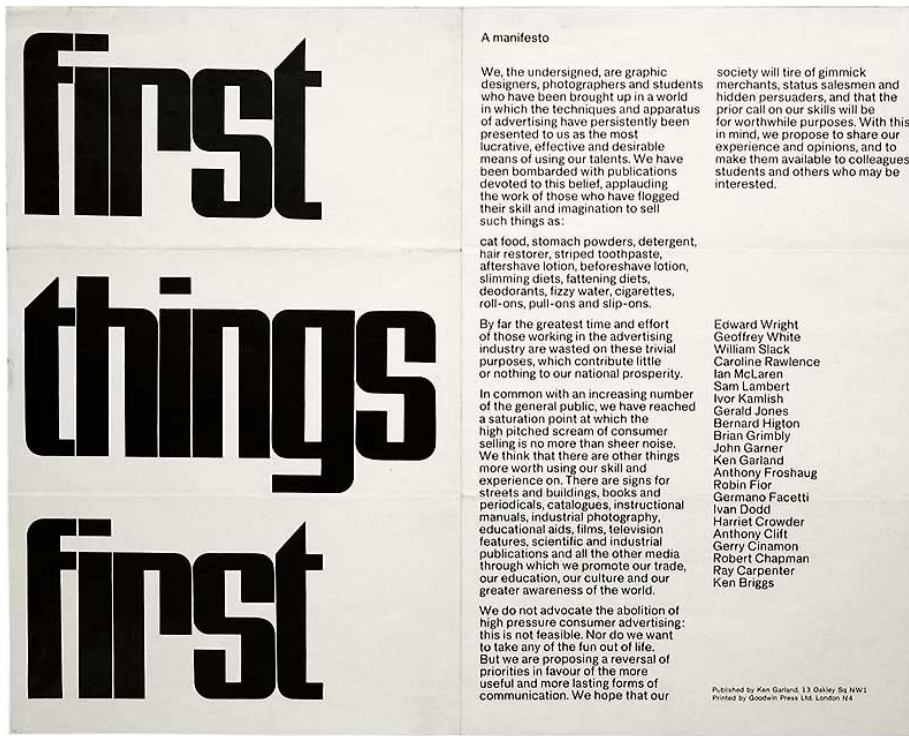
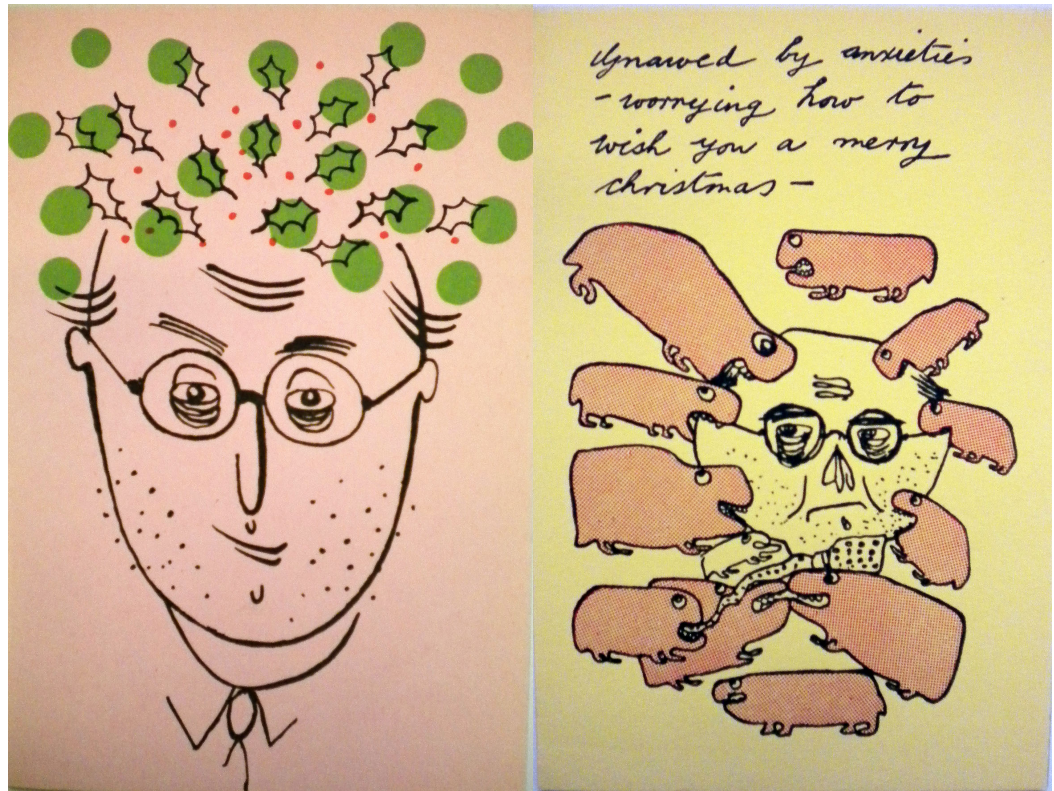


Figure A15: Ken Garland, *First Things First Manifesto*, (1963), <http://www.kengarland.co.uk/KG%20published%20writing/first%20things%20first/>, (Accessed 9 Nov, 2013, University of Brighton).



**Figure A16: (1 and 2)** (Original in Colour) Misha Black, Christmas Cards, Approximate date 1954-7, Misha Black Archive, Christmas Card Collection, AAD/1980/3/155. Card to right reads: 'Gnawed by anxieties- worrying how to wish you a Merry Christmas'.

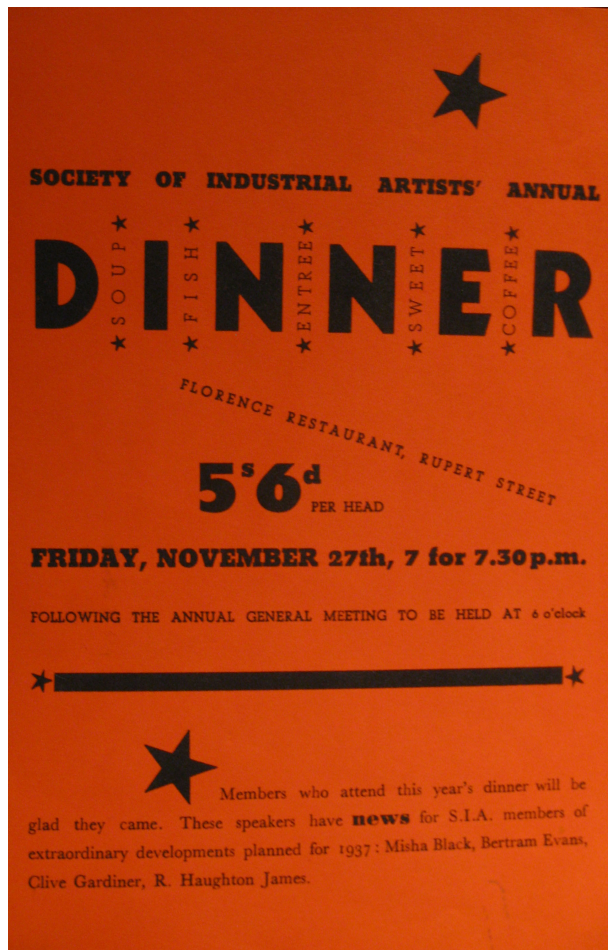
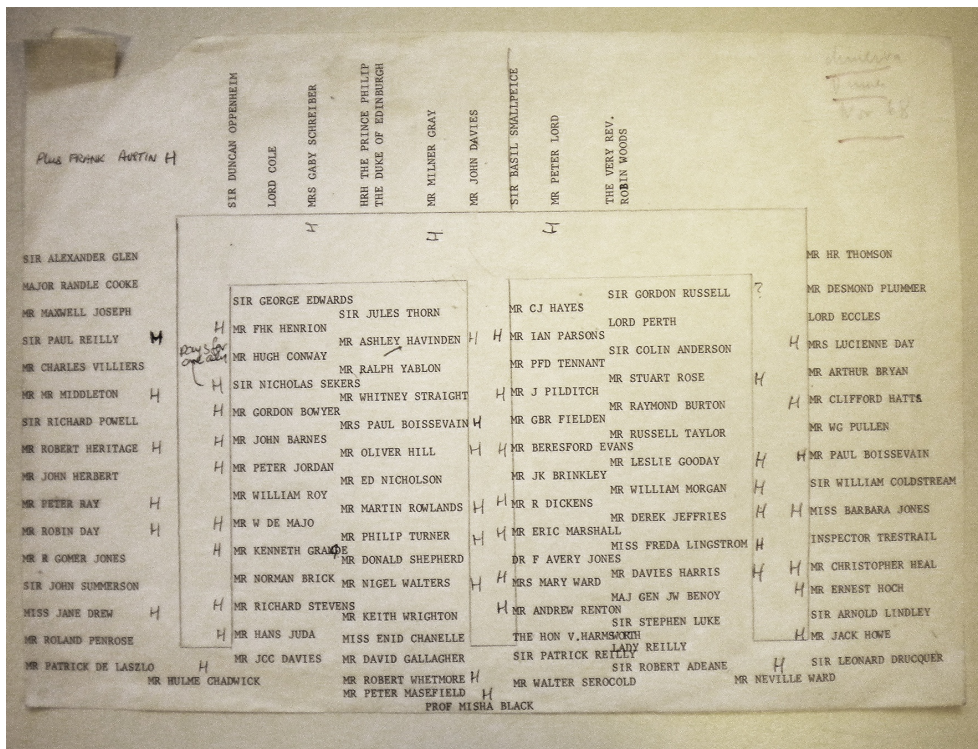


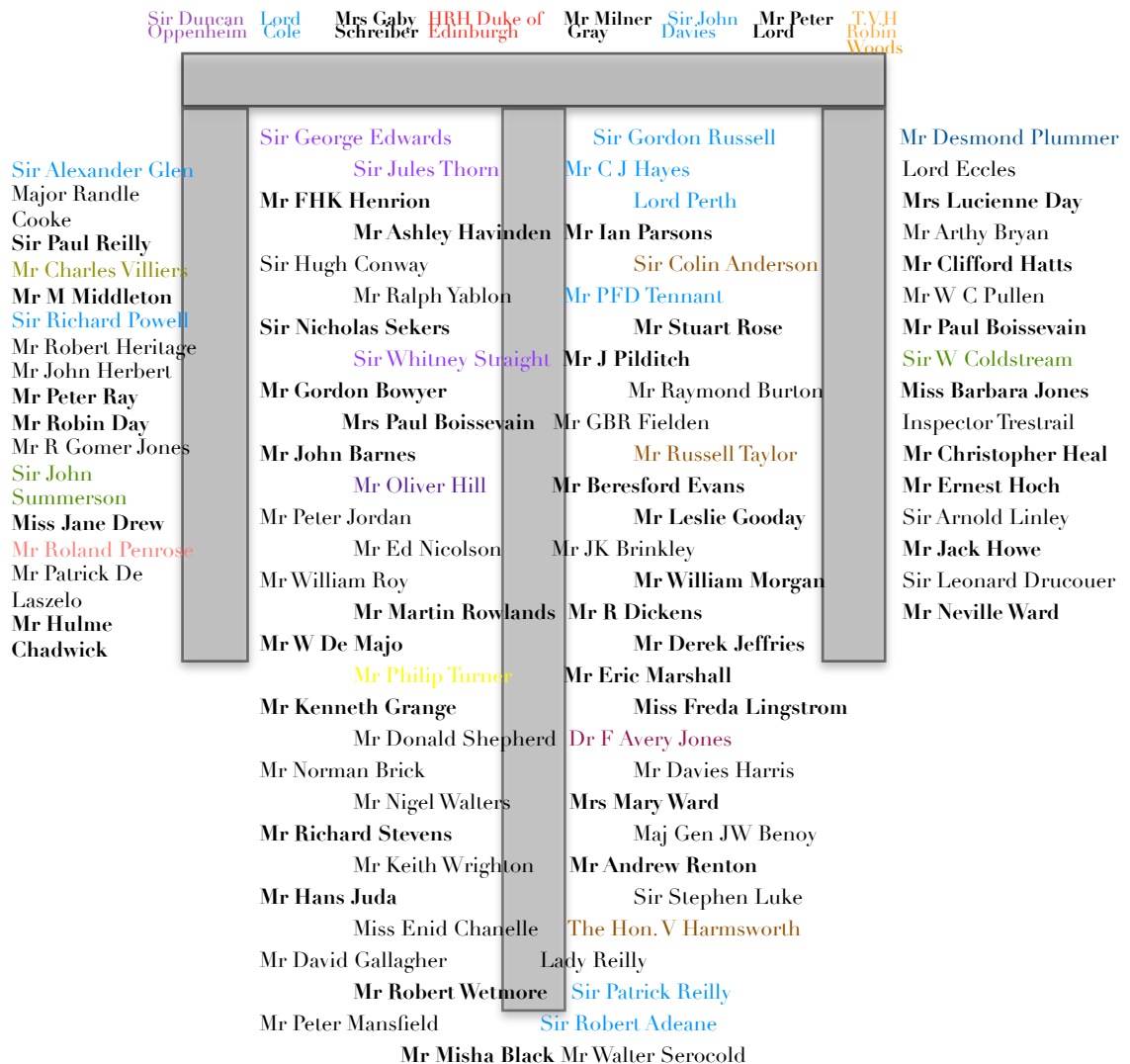
Figure A17: (Original in colour), Invitation to SIA Dinner, (27 November 1936), Designer: Unknown, Box 95, CSD Archive.



Figure A18: (Original in Colour) R A Maynard, Invitation to First SIA Post-War Dinner at Claridge's, (December, 1945), Box 95, CSD Archive.

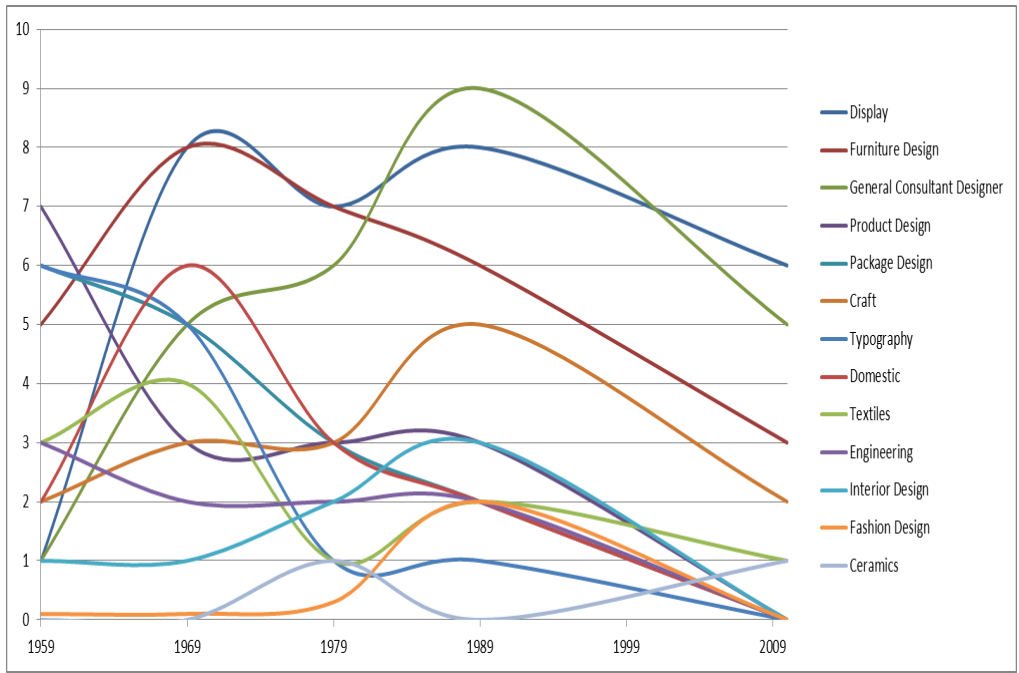


**Figure A19:** Gaby Schreiber, Seating Plan for SIAD Dinner in Apothecaries Hall, (November, 1968), V&A Archive of Art and Design, AAD/1991/11/17/3. H indicates members of the SIAD. A clearer map of this has been illustrated in Figure A20.



**Finance, Business, Church, Art,  
Architecture, Engineering, Government, Education, Law, Journalism, Medicine,  
Royalty.**

**Figure A20:** (Original in Colour), Leah Armstrong, Diagram depicting Gaby Schreiber's table plan for the SIAD Minerva Dinner, 1968, (2014). Source: Gaby Schreiber, Seating Plan for SIAD Dinner in Apothecaries Hall, (November, 1968), V&A Archive of Art and Design, AAD/1991/11/17/3. Bold type indicates members of the SIAD. Colour indicates profession of guests from outside SIAD membership.



**Figure A21:** (Original in Colour), Leah Armstrong, Graph showing number of CSD members using RDI affix split into design disciplines, Source: CSD digital mapping tool of the design profession, <http://csd.culturalinformatics.org.uk/country?id=24&type=suffix>, (Accessed 16 Jan, 2014, University of Brighton).



Designer	Date of RDI	Date Submitted	Curated by
Ashley Havinden	1947	1990	FHK Henrion
Natasha Kroll	1966	1997	Bernard Lodge
Bill Brandt	1978	1984	David Gentleman
Edward Bawden	1949	1991	Marianne Straub
Ethel Mairet	1937	1990	Marianne Straub
Christian Barman	1963	Unknown	Enid Marx

**Figure A22:** Leah Armstrong, Table showing ‘Faculty of RDI Boxes’ curated by others in the Faculty, RSA Archives, (2014).



**Figure A23:** Eric Fraser, Illustration of Milner Gray, 'Designer of the Setting', Bassett Gray Group of Artists and Writers, (1935), Eric Fraser Archive, V&A Archive of Art and Design, AAD/2000/14/72.



**Figure A24:** (Original in Colour), *SIA Journal* No.43, (Feb, 1955), CSD Archive. Cover design: Len Deighton, LSIA.

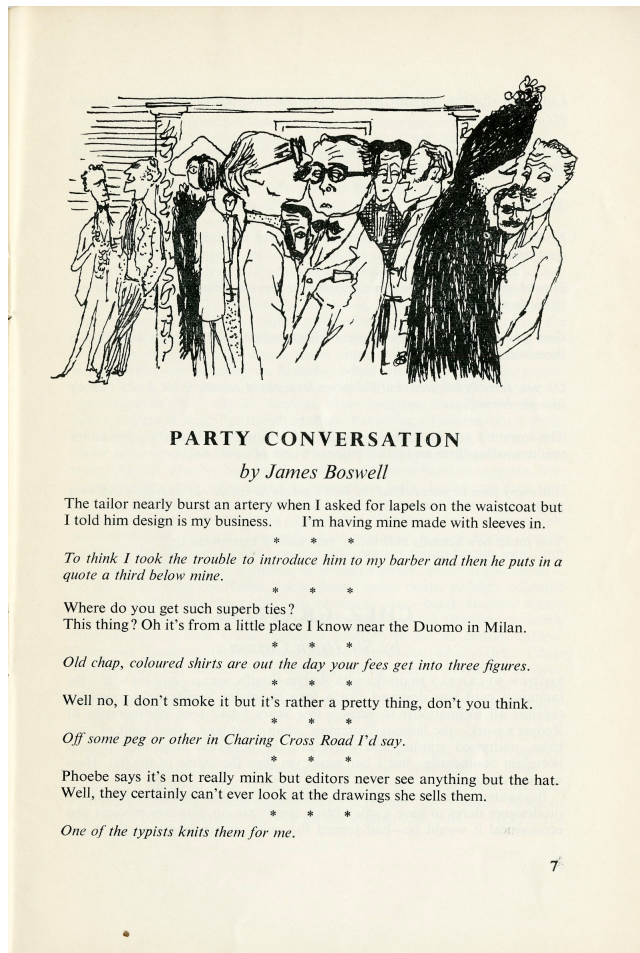


Figure A25: James Boswell, 'Party Conversation', *SIA Journal*, (August, 1952), p.7, CSD Archive.

Text reads: "The tailor nearly burst an artery when I asked for lapels on the waistcoat but I told him design is my business...I'm having mine made with sleeves in". "To think I took the trouble to introduce him to my barber and then he puts in a quote a third below mine." "Where do you get such superb ties? This thing? Oh it's from a little place I know near the Duomo in Milan". "Old Chap, coloured shirts are out the day your fees go into three figures". "Well no, I don't smoke it but it's rather a pretty thing, don't you think?" "Off some peg or other in Charing Cross Road I'd say". "Phoebe says it's not really mink but editors never see anything but the hat. Well, they certainly can't ever look at the drawings she sells them." "One of the typists knits them for me".



**Figure A26 (1 of 2):** James Gardner, Chief Designer of Britain Can Make It, (1946), Designer Portraits, Design Council Archive, University of Brighton Design Archives, Original Reference: 47-2726.



**Figure A26, Image 2 of 2:** Basil Spence, Chief Architect of Britain Can Make It, (1946), University of Brighton Design Archives, DCA0388.



**Figure A27: Image 1 of 3:** Mr Designer, Britain Can Make It Exhibition, Designer: James Gardner, Design Council Archive, University of Brighton Design Archives, (1946).

Description on back of photograph reads: 'Mr Designer' is the name given to this little man who can be seen at the 'Britain Can Make It' Exhibition, directing visitors from section to section and in some instances speaking through a hidden loudspeaker to describe what the visitor will meet next".



**Figure A27: Image 2 of 3:** Signage giving directions at the 'Britain Can Make It' Exhibition, (1946). Design Council Archive, University of Brighton Design Archives, DCA1539.

Back of photograph reads: The character of 'Mr Designer' was evolved by James Gardner, and he could be seen at various points around the exhibition, sometimes speaking through a hidden loudspeaker to describe what the visitor will see next.

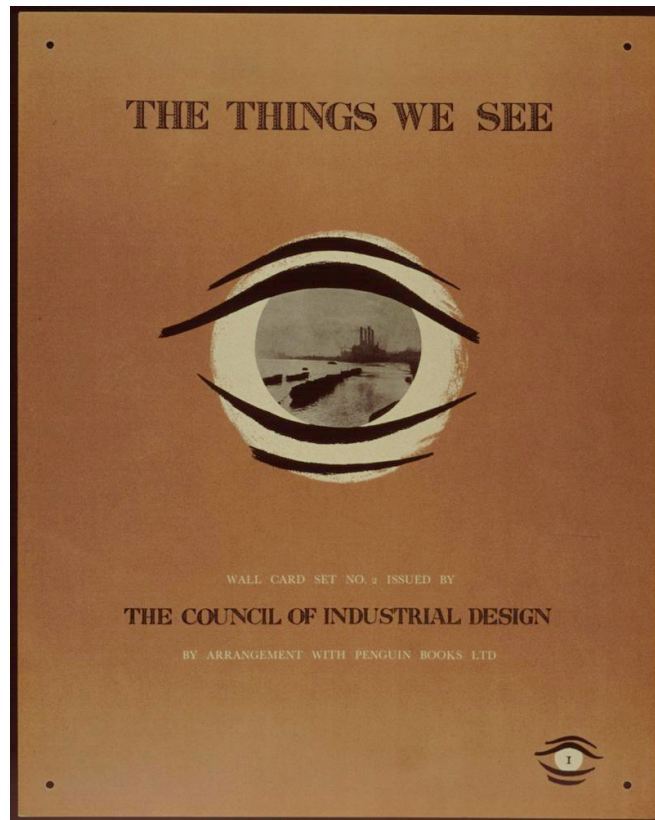




**Figure A27: (Image 3 of 3):** Mr Designer points the way to the display of Utility and other furniture and carpets at the Britain Can Make It Exhibition, (1946). Signage conceived by James Gardner, Design Council Archive, DCA1306.



**Figure A28:** The part of the Britain Can Make It Exhibition (1946) in which the role of the Industrial Designer is explained. Designer: Misha Black. Design Council Collection, University of Brighton Design Archives, DCA0820.



**Figure A29:** (Original in Colour), 'The Things We See', 20 cards for wall display to focus attention on the form and shape of everyday things, (1958), Design Council Collection, University of Brighton Design Archives.

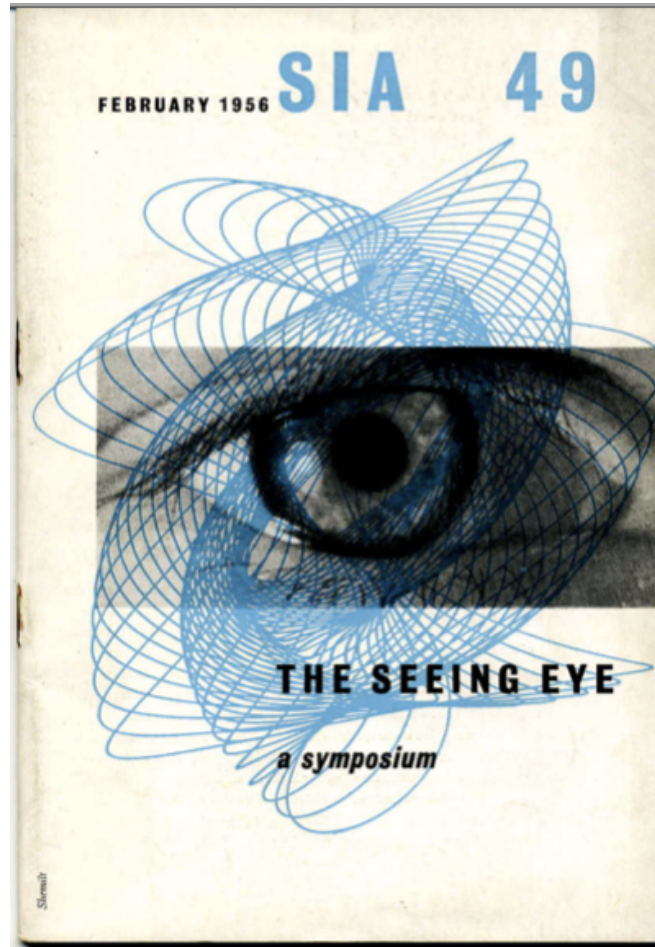
Advertising not only employs creative people, but in its highest form is itself creative—in that it produces something which never existed before

**CRAWFORDS** | designers of  
| advertising

W. S. CRAWFORD LTD, 233 HIGH HOLBORN LONDON W.C.1  
16

Figure A30: Ashley Havinden, Advertisement for Crawfords Advertising Ltd, *SIA Journal*, (Feb, 1950), p.18.

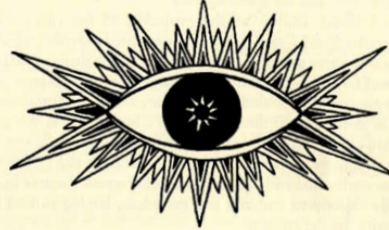




**Figure A32:** (Original in Colour), *SIA Journal* 49, (February 1956), Cover design by Eric Shemilt.

world as a set of things to be manipulated or avoided. We see it selectively, with a view to practical purposes: we seldom contemplate it. Those reports of the truly innocent eye – the paintings of children and primitives – show this. By contrast the genuinely receptive contemplation of the visible world recorded in more professional painting

is a sophisticated affair. The aspiring painter has to be taught how to see things as themselves and not as means to ends. It is the great service of painting, by jolting us out of our pragmatic habits of vision, to reveal the visible world to us as something, not just for use, but for enjoyment.



## *The Knowing Eye*

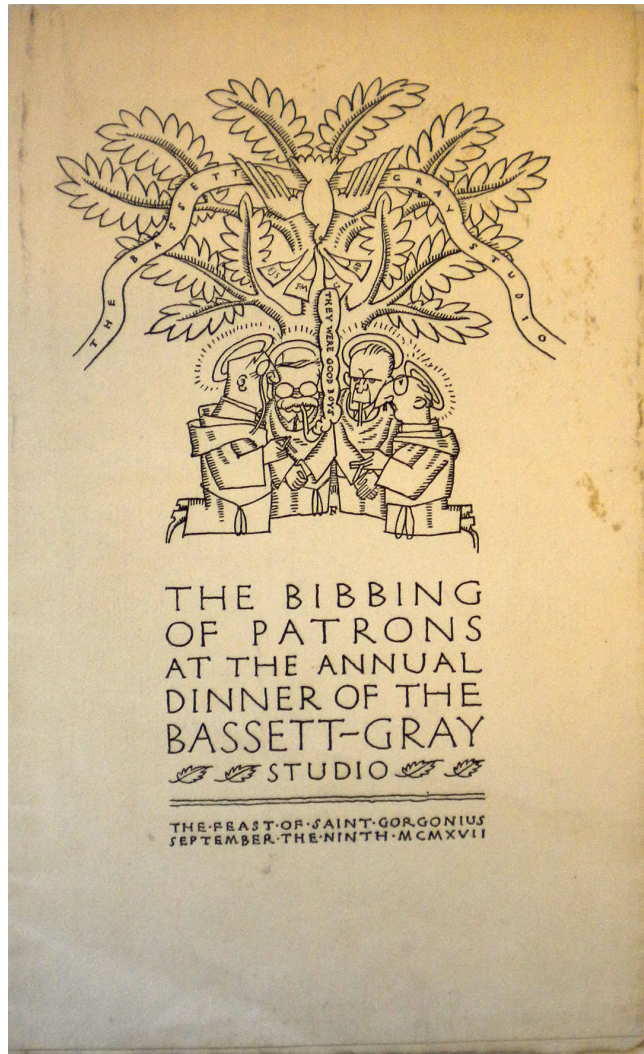
BERNARD DENVIR

*Editor of "Art"*

The notion of the human imagination as infinitely fertile is nowhere more convincingly disproved than in the imagery of science fiction. Here is a world in which design has limitless scope, where there are no rules, and no precedents. The men from Mars, or the inhabitants of the Purple Comet may be created as beings possessing entirely new shapes, who inhabit worlds entirely different from our own. In actual fact all that we can do is to equip them with six toes, or to make them live in round houses.

Design is a human activity, limited by our memories, our ideas, our

Figure A33: *SIA Journal* 49, (February, 1956), p.17, CSD Archive.



**Figure A34:** Eric Fraser, *The Bibbing of Patrons at the Annual Dinner of the Bassett-Gray Studio*, (21 December, 1929), Eric Fraser Archive, V&A Archive of Art and Design, AAD/2000/14/72.





**Figure A35:** Photograph of Design Research Unit, (1946), Misha Black Archive, V&A Archive of Art and Design, AAD/1980/3/7.



Figure A36: (Original in colour) Milner Gray, DRU Christmas Card, (1953), Milner Gray Archive, V&A Archive of Art and Design, AAD/1999/8/183.



**Figure A37:** Photograph of DRU, (1968), Taken for book, *DRU: The Practical Idealists*, by John and Avril Blake, Misha Black Archive, V&A Archive of Art and Design, AAD/1980/3/8.

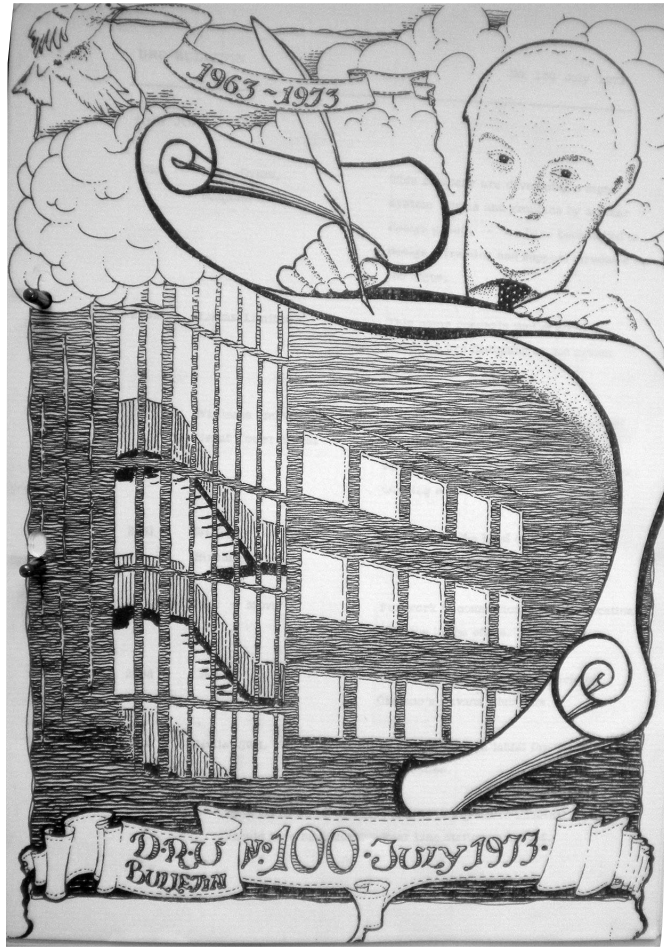


Figure A38: *DRU Bulletin*, (July, 1973), V&A Archive of Art and Design, AAD/1980/3/29.



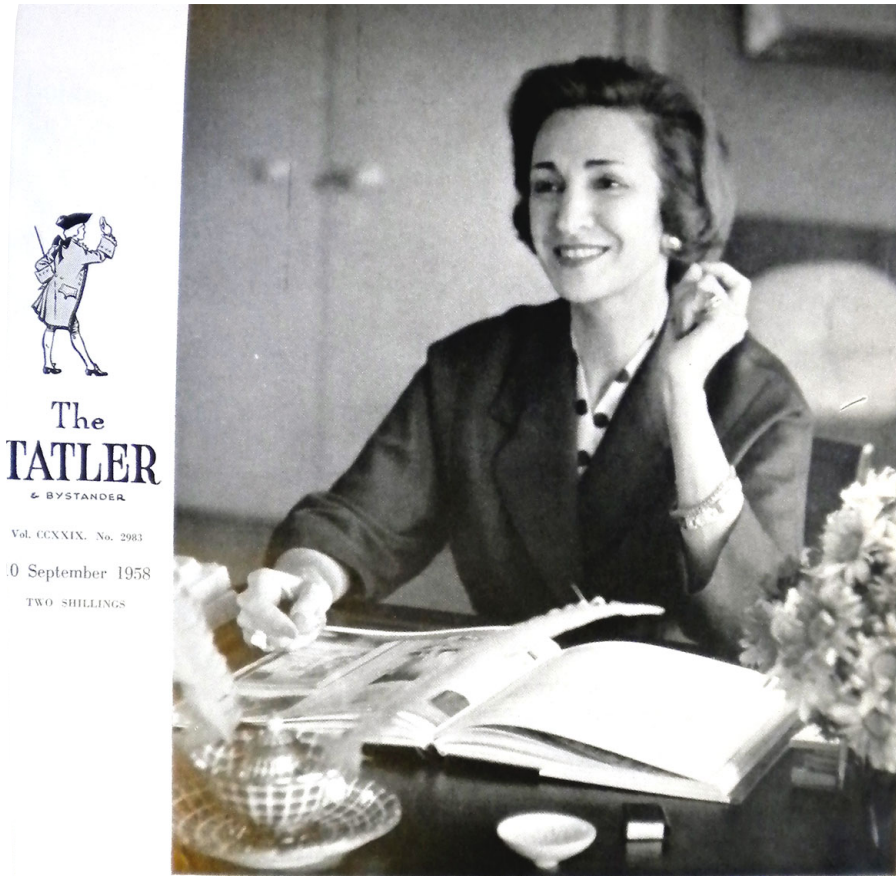
**Figure A39:** FHK Henrion at work, Undated, FHK Henrion Archive, University of Brighton Design Archives.



**Figure A40:** FHK Henrion at work, FHK Henrion RDI Box, RSA Archives. Undated.



**Figure A41:** Gaby Schreiber, Photographer: Bee & Watson, (1948), Design Council Archive, University of Brighton Design Archives. Original reference: GB-1837-DES-DCA-30-1-POR-S-SC-48-1874.



**Figure A42:** Gaby Schreiber, 'Comet Designer', *The Tatler*, (September, 1958), Gaby Schreiber Archive, V&A Archive of Art and Design, AAD/1991/11/4/3.





**Figure A43:** (Original in Colour) Portrait of founding members of D&AD, Published alongside Mark Bonner, 'D&AD? That was all my idea', *Creative Review*, (October, 2012), pp.20-26. Clockwise: Derek Birdsall, John Commander, Colin Forbes, Bob Gill, Malcom Hart, Bob Brooks and Alan Fletcher.



# FIGURES AND ILLUSTRATIONS

B

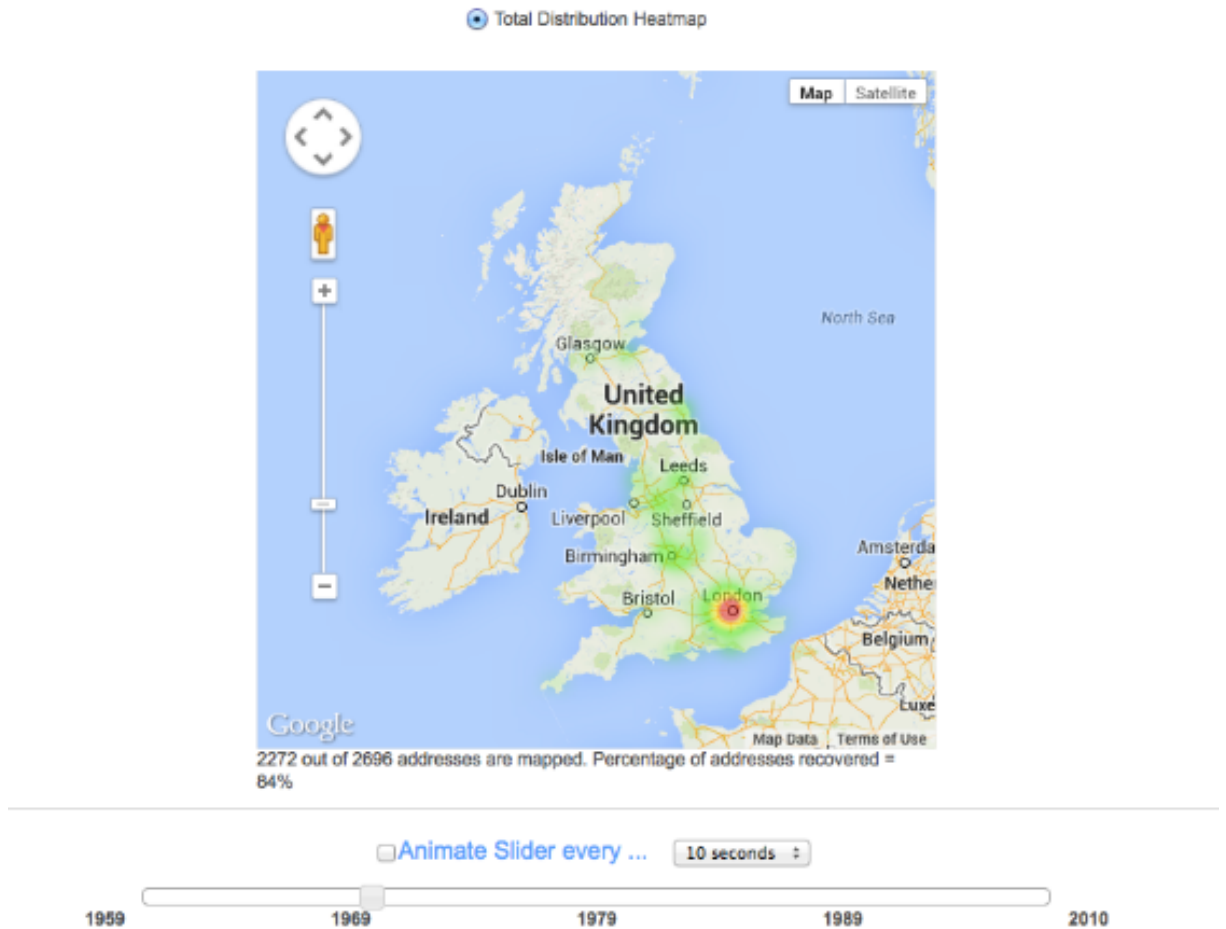
Total Distribution Heatmap



Animate Slider every ... 10 seconds



**Figure B1, Images 1-5, (1959)** (Original in Colour), Screen shots showing 'A General View' of CSD membership, 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 15 Nov 2013, University of Brighton).



**Figure B1, Image 2 of 5,**(1969) (Original in colour), Screen shot showing ‘A General View’ of CSD membership, 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 15 Nov 2013, University of Brighton).



**Figure B1: Image 3 of 5: (1979)** (Original in colour), Screen shot showing ‘A General View’ of CSD membership, 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 15 Nov, 2013, University of Brighton).

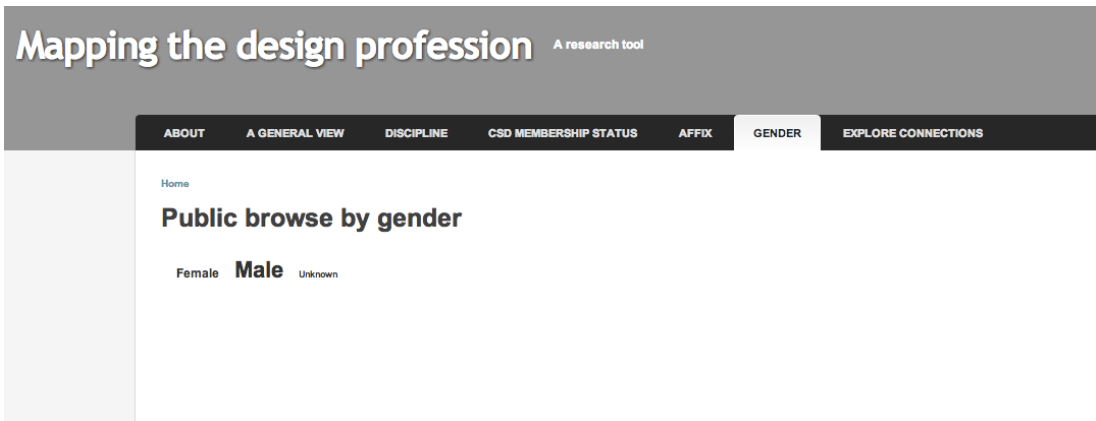


**Figure B1: Image 4 of 5:** (1989) (Original in colour), Screen shot showing ‘A General View’ of CSD membership, 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 15 Nov 2013, University of Brighton).

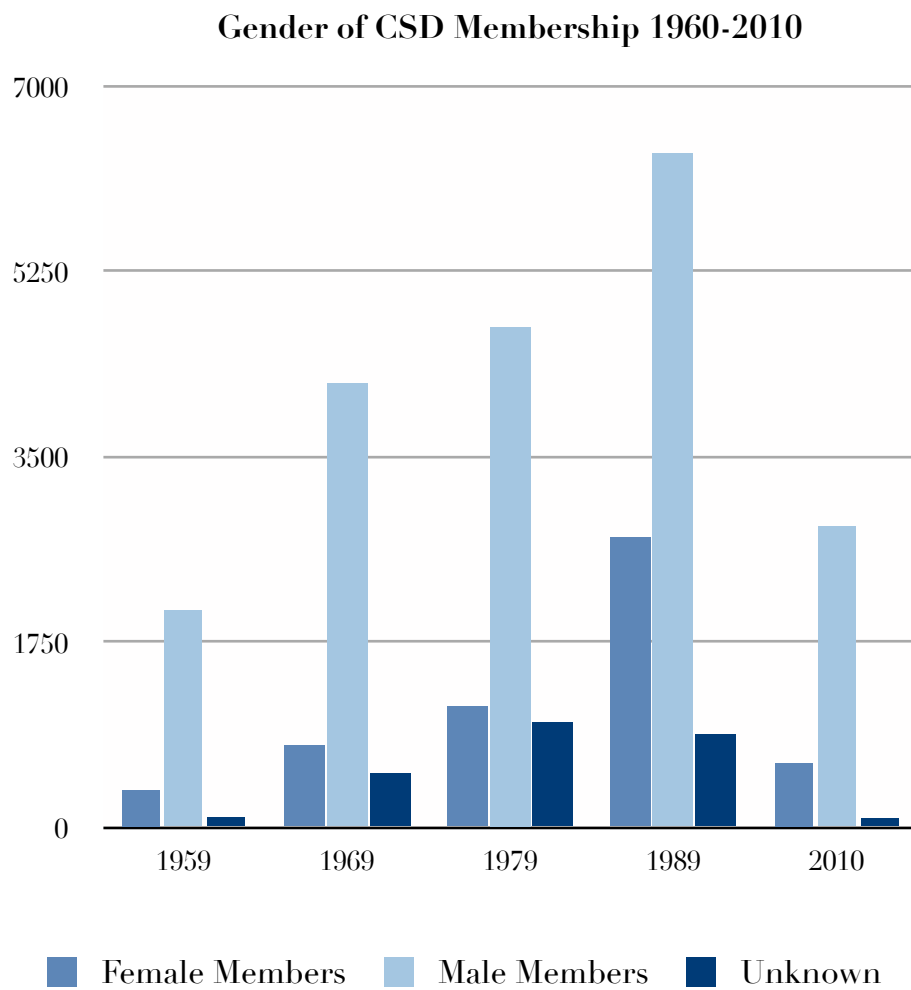


**Figure B1, Image 5 of 5: (2010)** (Original in colour), Screen shot showing ‘A General View’ of CSD membership, 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 15 Nov, 2013, University of Brighton).

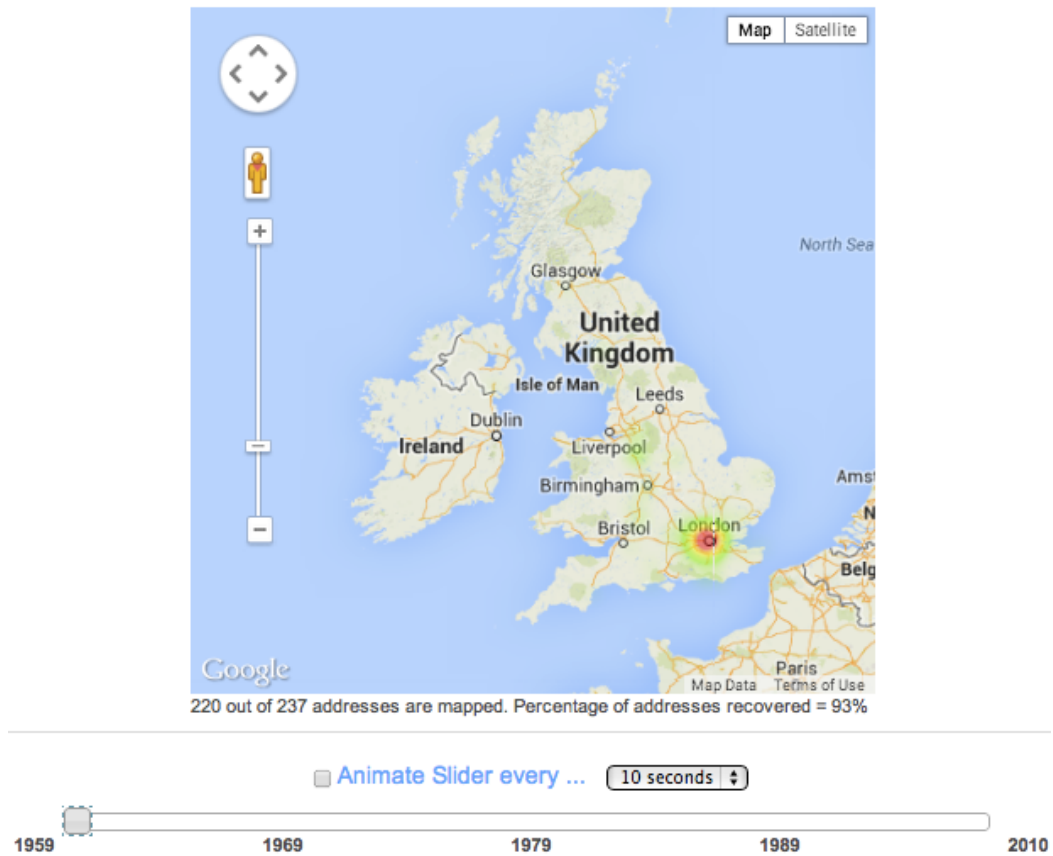




**Figure B2:** Screen shot of gender text visualisation, <http://csd.culturalinformatics.org.uk/publicbygender>, (Accessed 15 Nov 2013, University of Brighton Design Archives). Unknown depicts members not designated gender on the original data and not possible to categorise by name (eg. Alex or Lesley).



**Figure B3:** (Original in colour), Graph showing gender distribution of CSD membership, 1959-2010. Source: CSD Mapping Tool of the Design Profession, <http://csd.culturalinformatics.org.uk/publicbygender>, (Accessed 15 Nov 2013, University of Brighton).



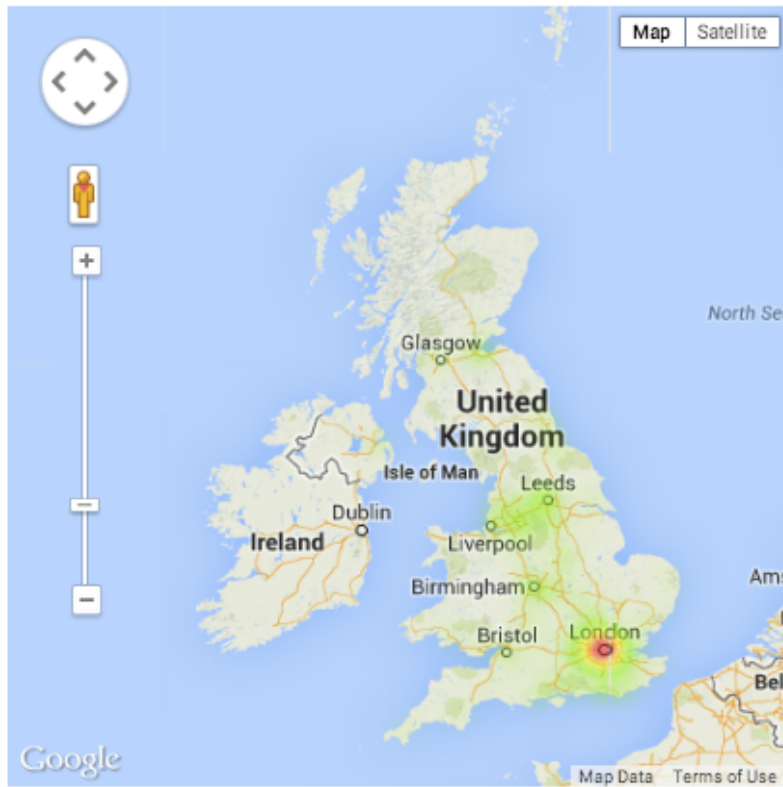
**Figure B4, Image 1 of 5:** (1959) (Original in colour), Screen shot of geographical distribution of female members of CSD, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=2&type=gender>, Accessed 15/10/2013, University of Brighton.



**Figure B4, Image 2 of 5 (1969)** (Original in colour), Screen shot of geographical distribution of female members of CSD, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=2&type=gender>, Accessed 15/10/2013, University of Brighton.



**Figure B4, Image 3 of 5:** (1979) (Original in colour), Screen shot of geographical distribution of female members of CSD, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=2&type=gender>, Accessed 15/10/2013, University of Brighton.



2277 out of 2533 addresses are mapped. Percentage of addresses recovered = 90%



**Figure B4, Image 4 of 5:** (1989) (Original in colour), Screen shot of geographical distribution of female members of CSD, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=2&type=gender>, Accessed 15/10/2013, University of Brighton.



**Figure B4, Image 5 of 5:** (2010) (Original in colour), Screen shot of geographical distribution of female members of CSD, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=2&type=gender>, Accessed 15/10/2013, University of Brighton.



**Figure B5, Image 1 of 5:** (1959) (Original in colour), Screen shot of distribution of male CSD members, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=1&type=gender>, (Accessed 15 Nov, 2013, University of Brighton).





**Figure B5, Image 2 of 5:** (1969) (Original in colour), Screen shot of distribution of male CSD members, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=1&type=gender>, (Accessed 15 Nov, 2013, University of Brighton).



**Figure B5, Image 3 of 5:** (1979)(Original in colour), Screen shot of distribution of male CSD members, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=1&type=gender>, (Accessed 15 Nov, 2013, University of Brighton).



**Figure B5, Image 4 of 5:** (1989) (Original in colour), Screen shot of distribution of male CSD members, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=1&type=gender>, (Accessed 15 Nov, 2013, University of Brighton).



Figure B5, Image 5 of 5: (2010) (Original in colour), Screen shot of distribution of male CSD members, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=1&type=gender>, (Accessed 15 Nov, 2013, University of Brighton).

## Explore Connections

Discipline:

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Category:

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Affix:

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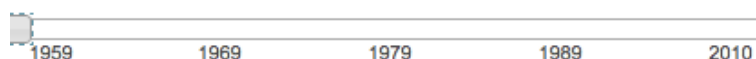
Gender:

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Year of affiliation:

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Country:



**Figure B6:** (Original in colour), Screen shot showing distribution of female CSD members practising ceramics in 1959, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 15 Nov, 2013, University of Brighton).

## Explore Connections

Discipline:

Category:

Affix:

Gender:

Year of affiliation:

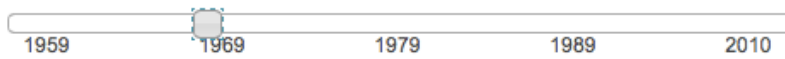
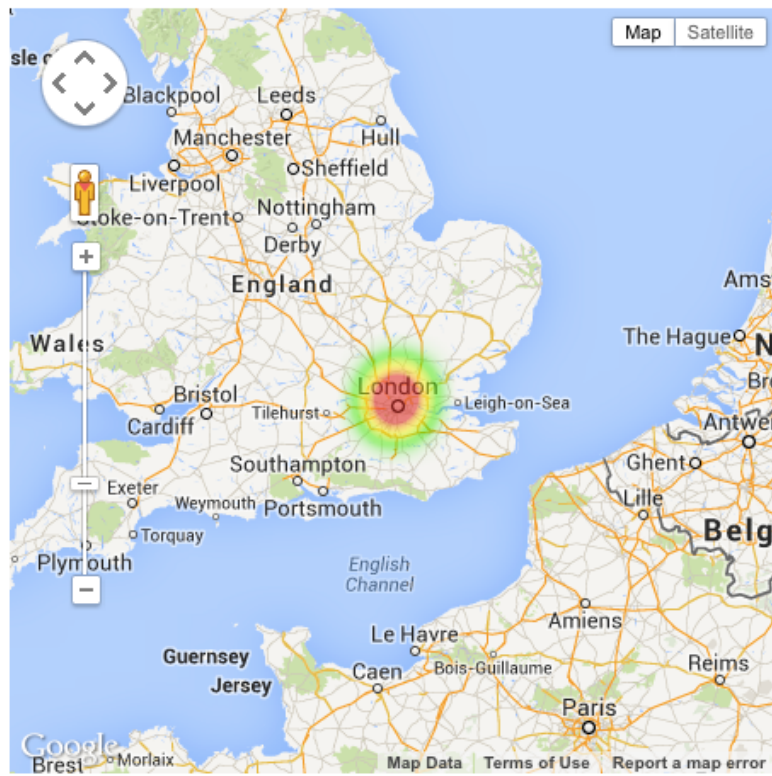
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2 out of 2 addresses mapped. Total percentage of addresses recovered: 100%



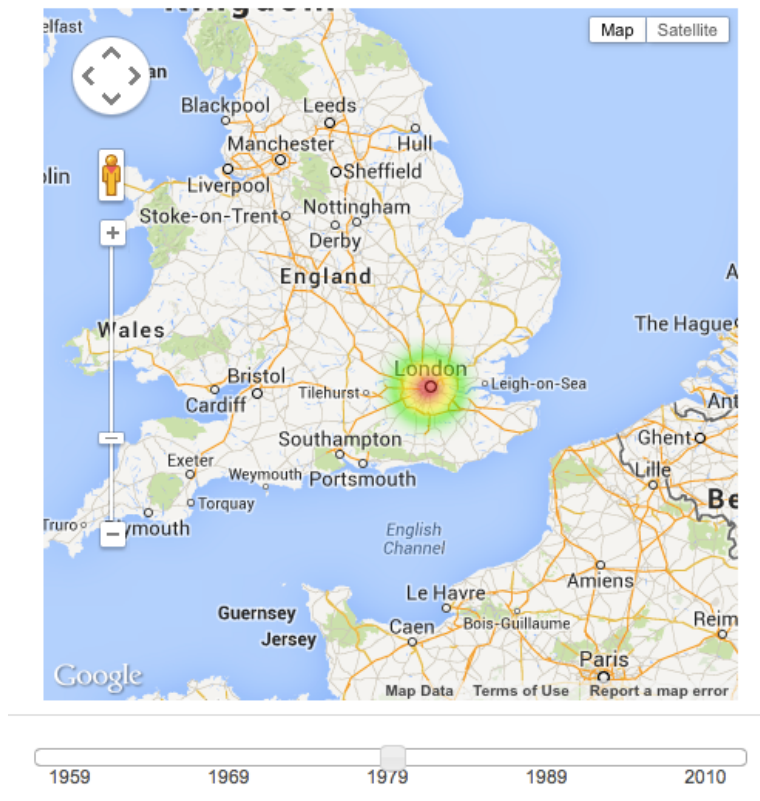
Figure B7, Image 1 of 4, (1959) (Original in Colour), Screenshot of female general consultant designers, 1959-89, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 15 Nov, 2013, University of Brighton). No data shows for 2010.

2 out of 2 addresses mapped. Total percentage of addresses recovered: 100%



**Figure B7 Image 2 of 4: (1969)** (Original in colour), Screenshot of female general consultant designers, 1959-89, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 15 Nov, 2013, University of Brighton). No data shows for 2010.

1 out of 1 addresses mapped. Total percentage of addresses recovered: 100%



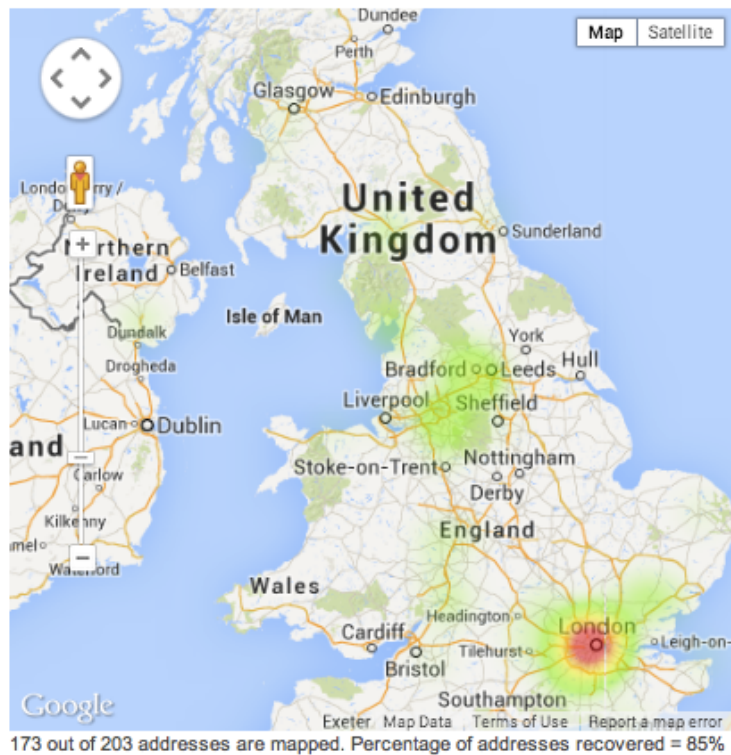
**Figure B7: Image 3 of 4: (1979)** (Original in colour, Screenshot of female general consultant designers, 1959-89, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 15 Nov, 2013, University of Brighton). No data shows for 2010.



1 out of 1 addresses mapped. Total percentage of addresses recovered: 100%



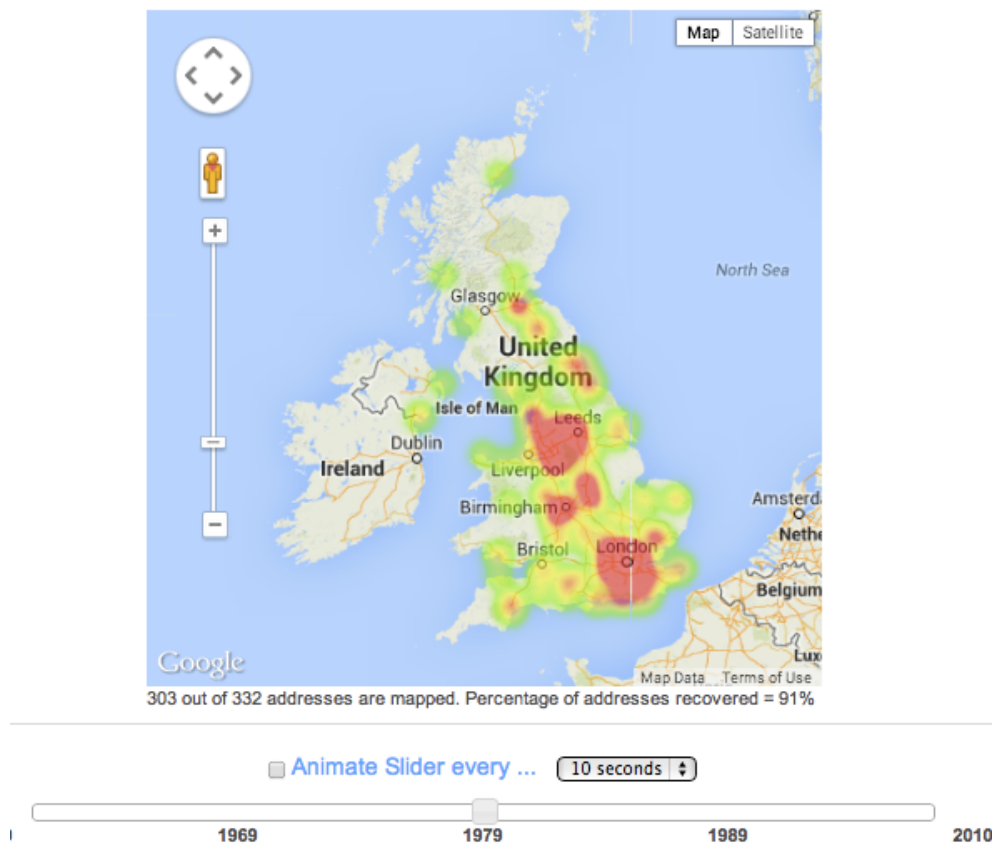
**Figure B7: Image 4 of 4 (1979)** (Original in colour), Screenshot of female general consultant designers, 1959-89, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 15 Nov, 2013, University of Brighton). No data shows for 2010.



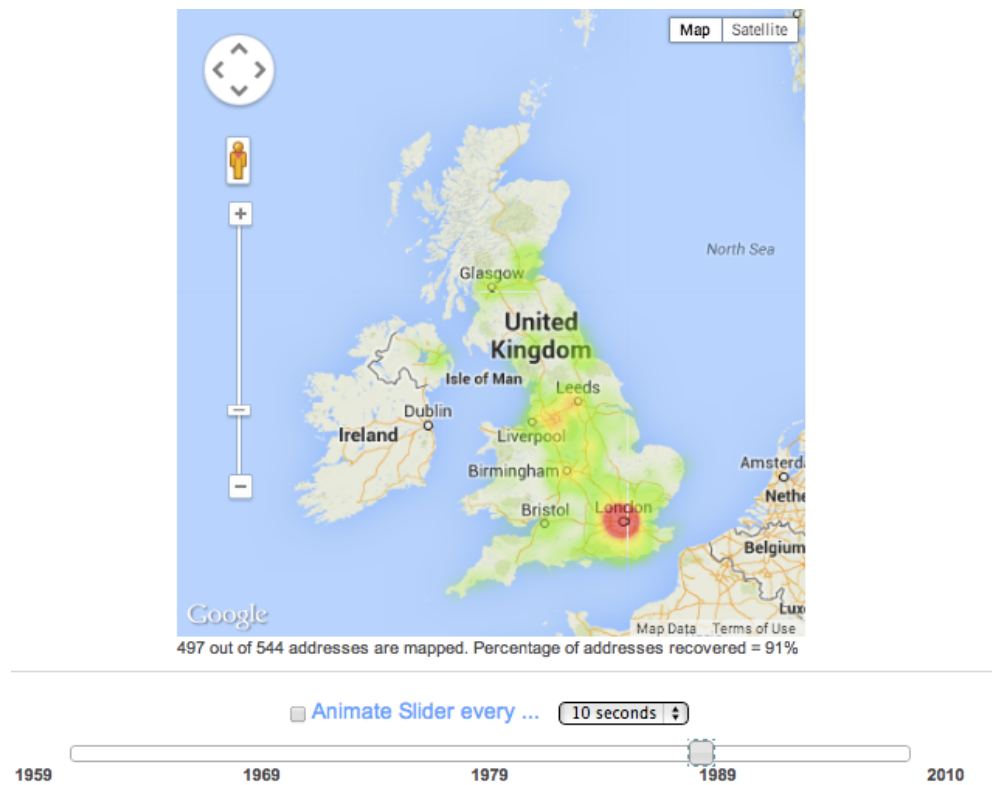
**Figure B8, Images 1 to 5: (1959)** (Original in colour), Screen Shot showing distribution of CSD members practising in textile design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=24&type=taxonomy>, (Accessed 15 Nov, 2013, University of Brighton).



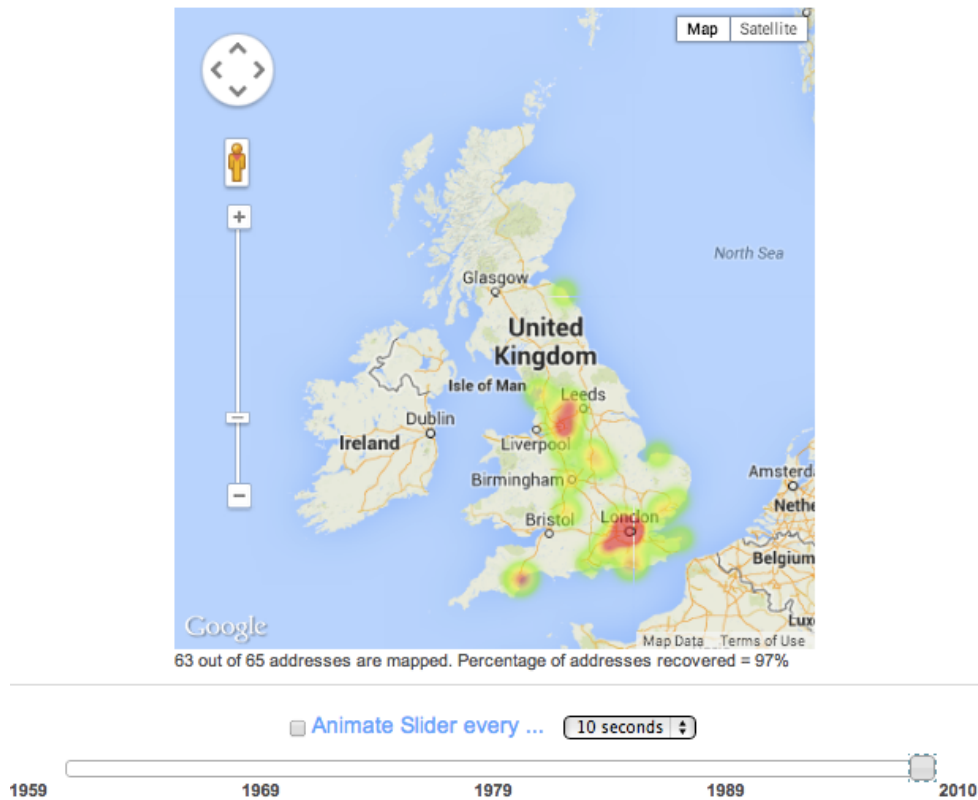
**Figure B8, Images 2 to 5:** (1969) (Original in colour), Screen Shot showing distribution of CSD members practising in textile design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=24&type=taxonomy>, (Accessed 15 Nov, 2013, University of Brighton).



**Figure B8, Images 3 to 5: (1979)** (Original in colour), Screen Shot showing distribution of CSD members practising in textile design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=24&type=taxonomy>, (Accessed 15 Nov, 2013, University of Brighton).



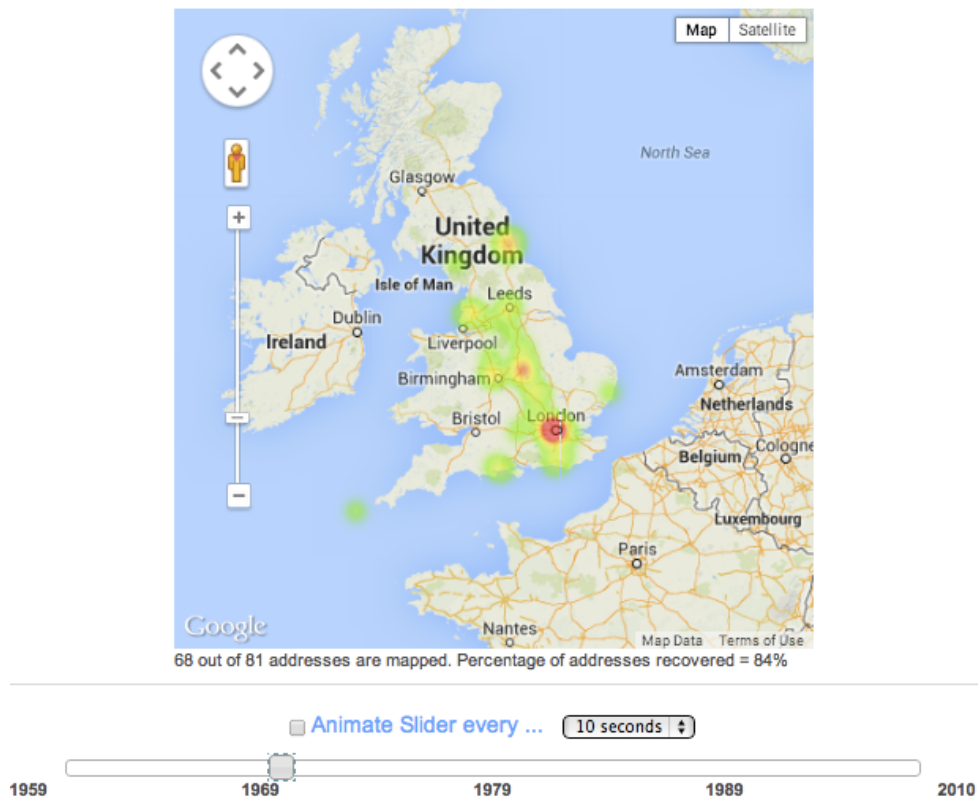
**Figure B8, Images 4 to 5:** (1989) (Original in colour), Screen Shot showing distribution of CSD members practising in textile design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=24&type=taxonomy>, (Accessed 15 Nov, 2013, University of Brighton).



**Figure B8, Images 5 to 5: (2010)** (Original in colour), Screen Shot showing distribution of CSD members practising in textile design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=24&type=taxonomy>, (Accessed 15 Nov, 2013, University of Brighton).

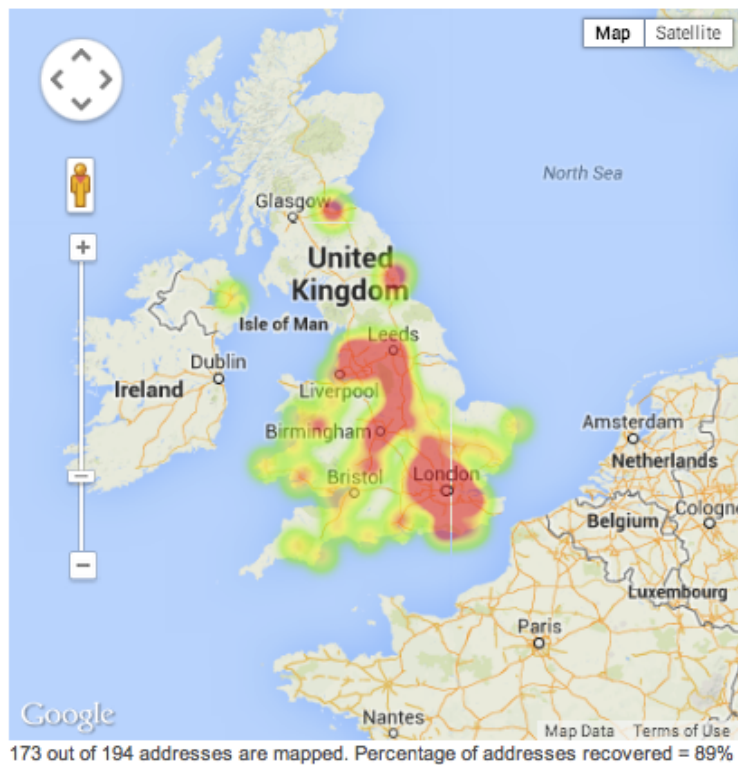


**Figure B9, Image 1 of 5:** (1959) (Original in colour), Screen shot showing distribution of CSD members practising fashion design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=23&type=taxonomy>, (Accessed, 15 Nov 2013, University of Brighton).

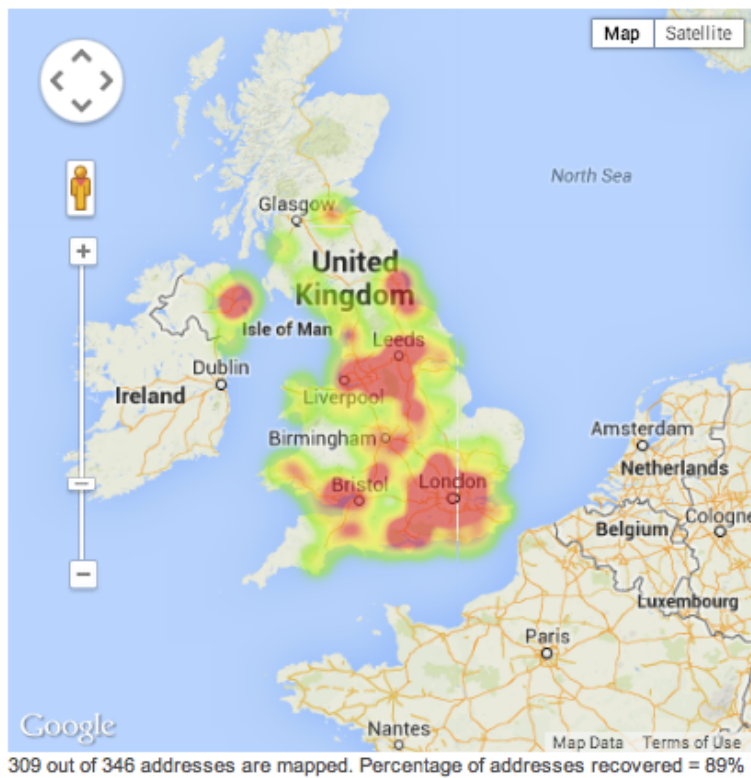


**Figure B9, Image 2 of 5:** (1969) (Original in colour), Screen shot showing distribution of CSD members practising fashion design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=23&type=taxonomy>, (Accessed, 15 Nov 2013, University of Brighton).





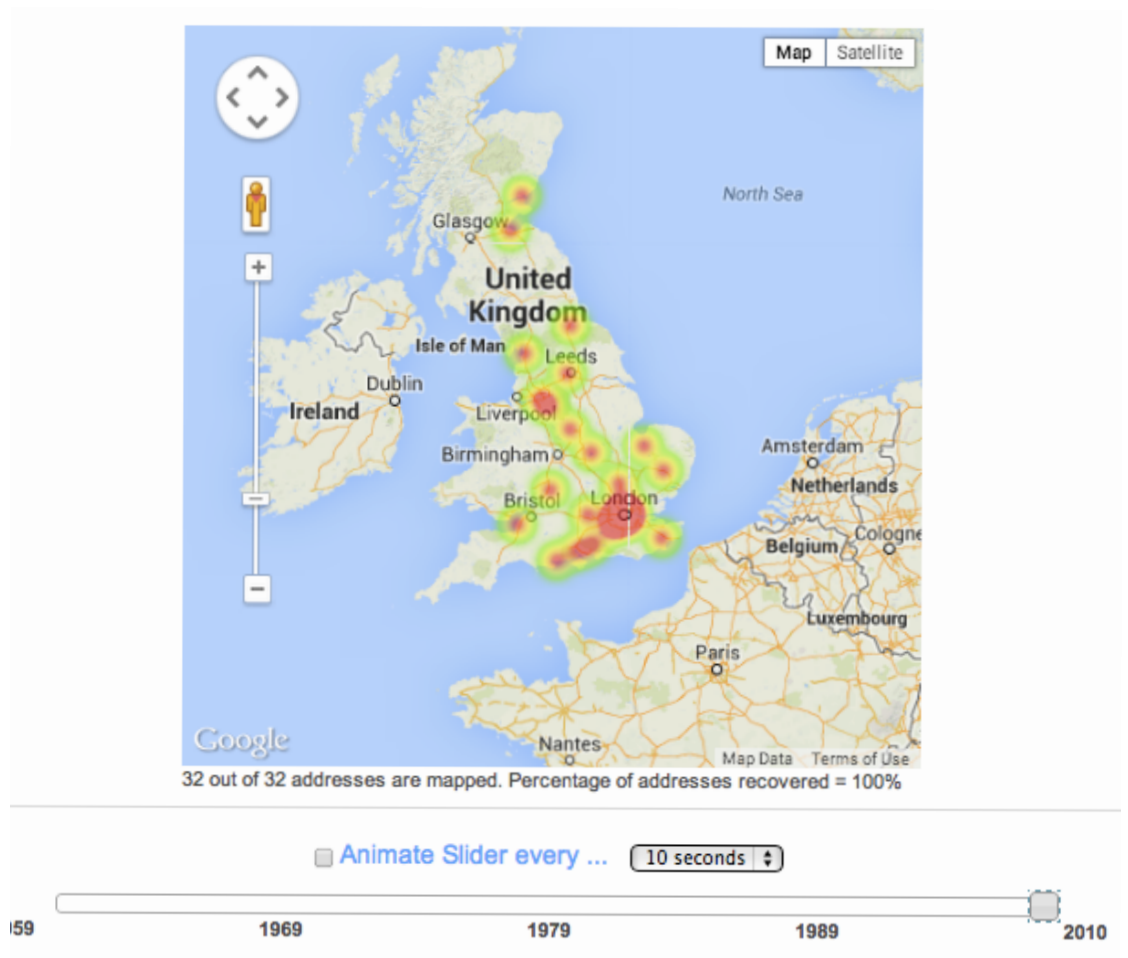
**Figure B9, Image 3 of 5:** (1979) (Original in colour), Screen shot showing distribution of CSD members practising fashion design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=23&type=taxonomy>, (Accessed, 15 Nov 2013, University of Brighton).



Animate Slider every ... 10 seconds



**Figure B9, Image 4 of 5:** (1989) (Original in colour), Screen shot showing distribution of CSD members practising fashion design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=23&type=taxonomy>, (Accessed, 15 Nov 2013, University of Brighton).



**Figure B9, Image 5 of 5:** (2010) (Original in colour), Screen shot showing distribution of CSD members practising fashion design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=23&type=taxonomy>, (Accessed. 15 Nov 2013. University of Brighton).



Figure B10, Image 1 of 4: (1969) (Original in colour), Screen shot showing distribution of CSD members practising in photography, 1969-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=9&type=discipline>, (Accessed 15 Nov, 2013, University of Brighton). Note: 1959 shows no data.

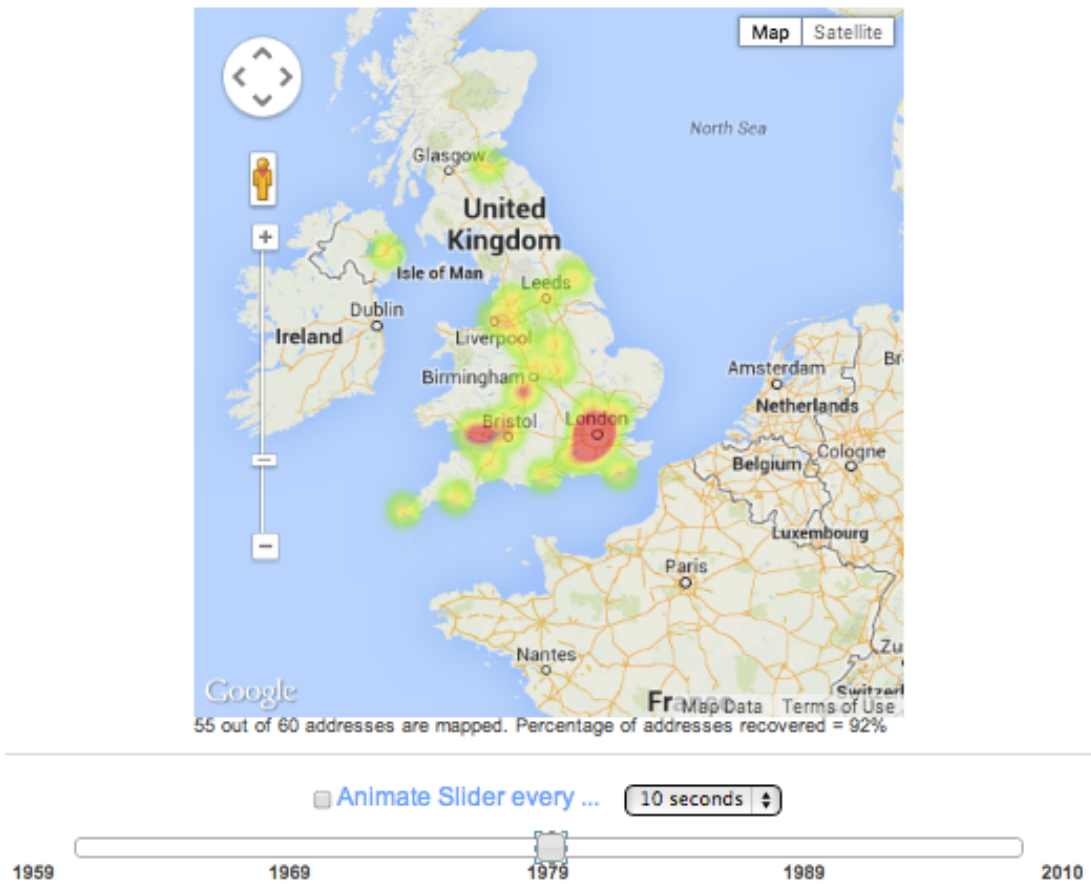


Figure B10, Image 2 of 4: (1979) (Original in colour), Screen shot showing distribution of CSD members practising in photography, 1969-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=9&type=discipline> , (Accessed 15 Nov, 2013, University of Brighton).

● Total Distribution Heatmap

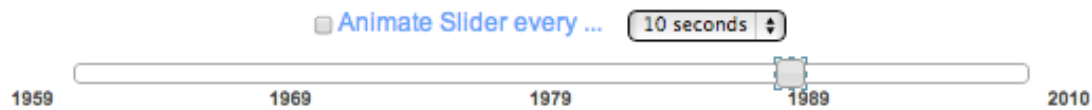
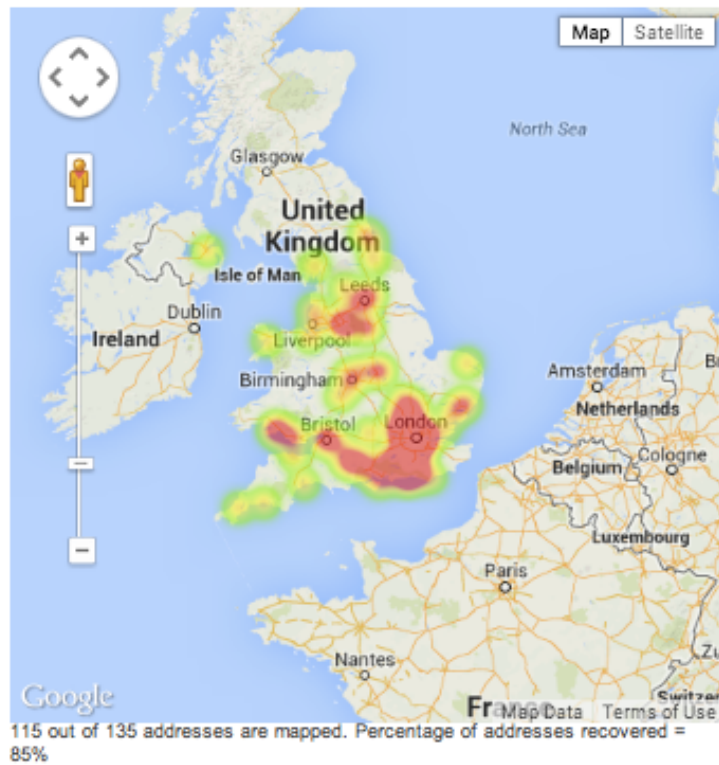


Figure B10, Image 3 of 4 (1989)(Original in colour) Screen shot showing distribution of CSD members practising in photography, 1969-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=9&type=discipline> , (Accessed 15 Nov, 2013, University of Brighton).

● Total Distribution Heatmap

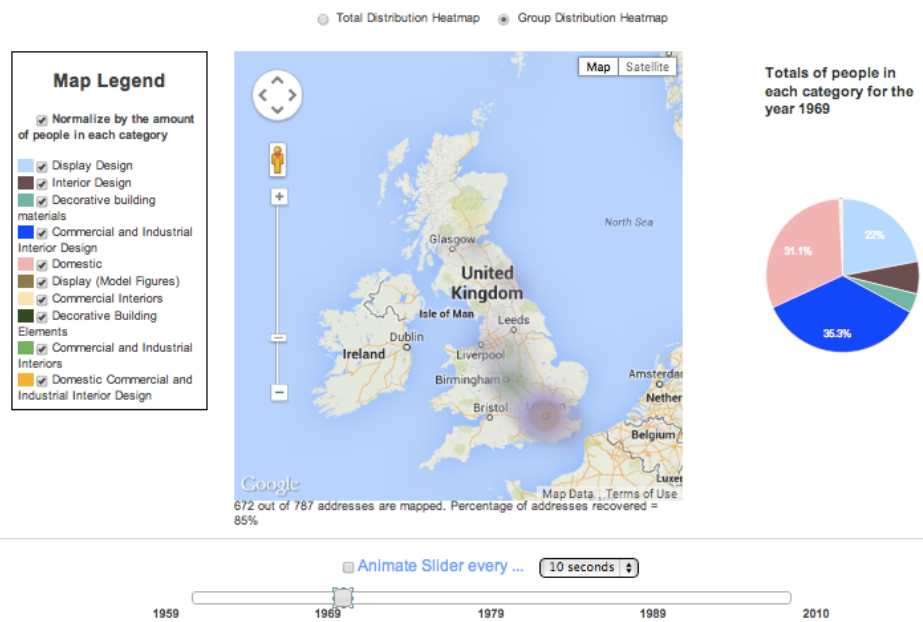


**Figure B10, Image 4 of 4 (2010)** (Original in colour), Screen shot showing distribution of CSD members practising in photography, 1969-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=9&type=discipline> , (Accessed 15 Nov, 2013, University of Brighton).

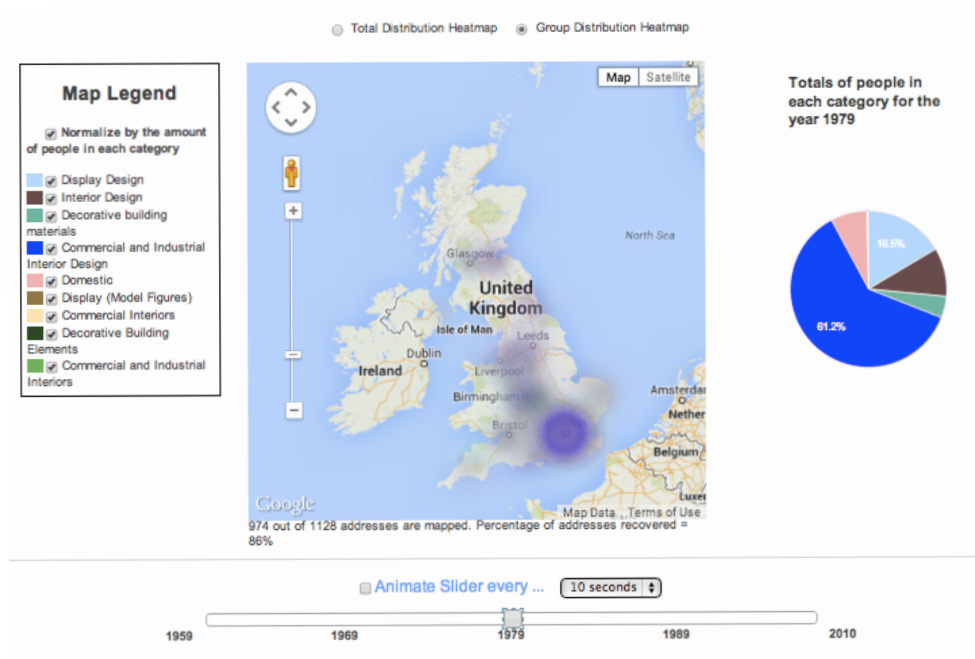


**Figure B11, Image 1 of 5:** (1959) (Original in colour), Maps showing disciplinary and geographical distribution of CSD members practising in interior design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=2&type=taxonomy>, (Accessed 10 Nov, 2013, University of Brighton).

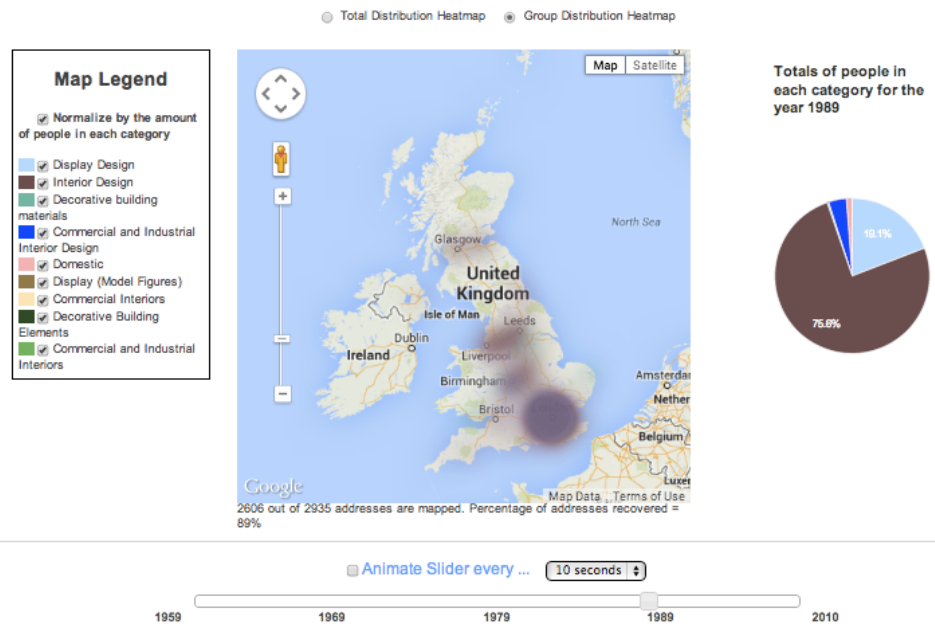




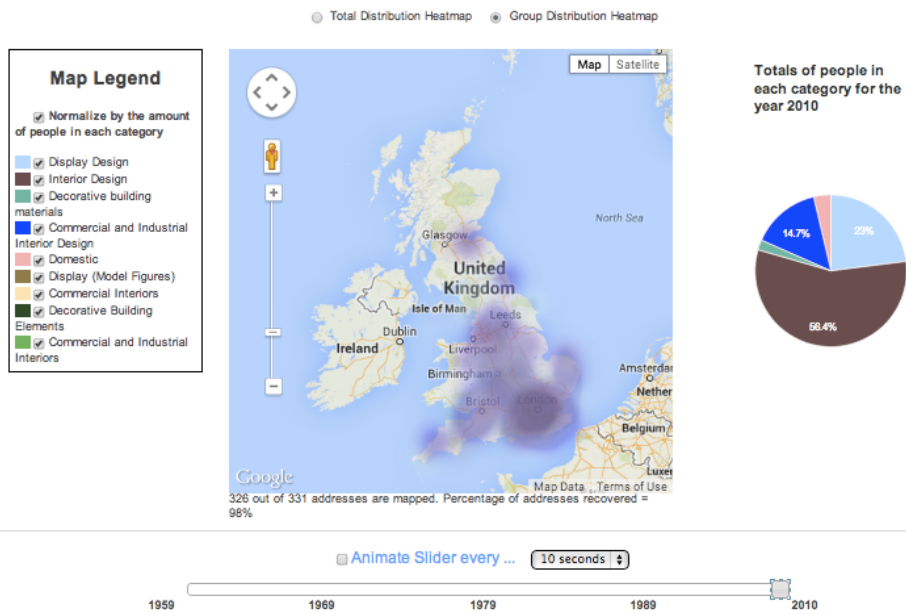
**Figure B11: Image 2 of 5 (1969)** (Original in colour), Maps showing disciplinary and geographical distribution of CSD members practising in interior design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=2&type=taxonomy>, (Accessed 10 Nov, 2013, University of Brighton).



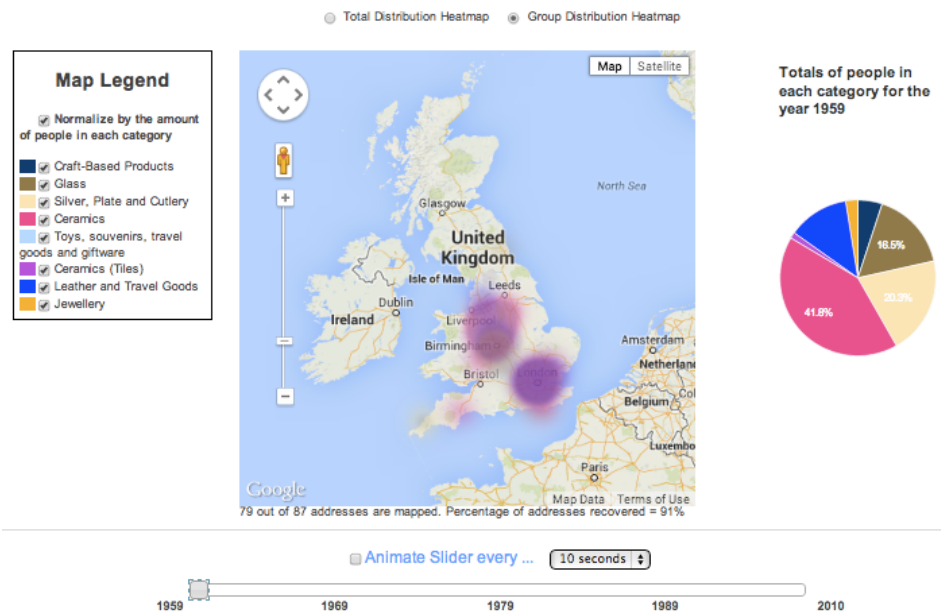
**Figure B11, Image 3 of 5(1979)** (Original in colour), Maps showing disciplinary and geographical distribution of CSD members practising in interior design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=2&type=taxonomy>, (Accessed 10 Nov, 2013, University of Brighton).



**Figure B11, Image 4 of 5 (1989)** (Original in colour), Maps showing disciplinary and geographical distribution of CSD members practising in interior design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=2&type=taxonomy>, (Accessed 10 Nov, 2013, University of Brighton).



**Figure B11, Image 5 of 5 (2010)** (Original in colour), Maps showing disciplinary and geographical distribution of CSD members practising in interior design, 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=2&type=taxonomy>, (Accessed 10 Nov, 2013, University of Brighton).



**Figure B12, Image 1 of 5 (1959)** (Original in colour), Screen shot showing group distribution of CSD members practicing in craft 1959-2010: <http://csd.culturalinformatics.org.uk/mapall?place=229&id=16&type=taxonomy>, (Accessed 15 Nov, 2013, University of Brighton).

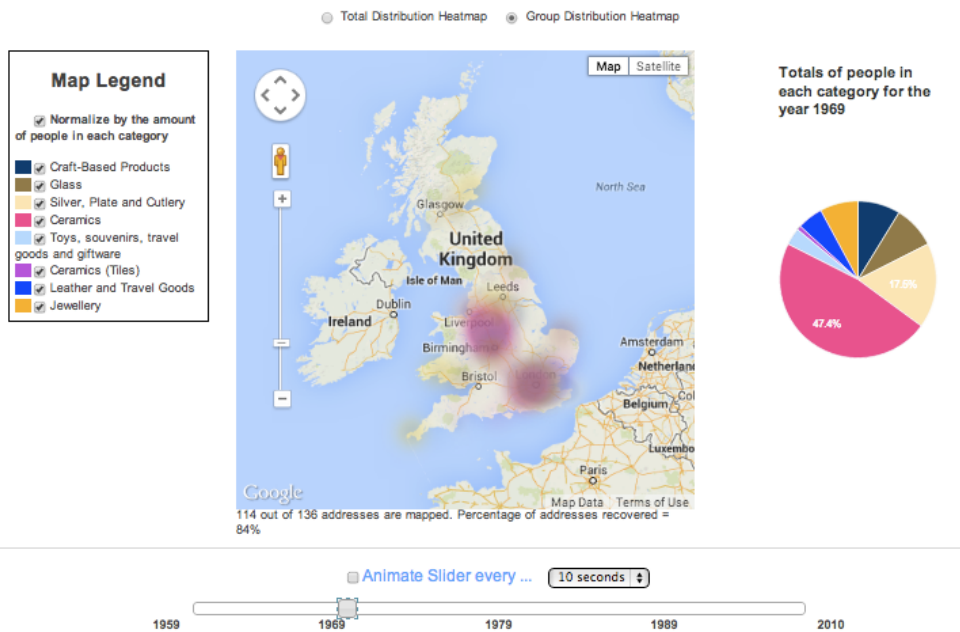
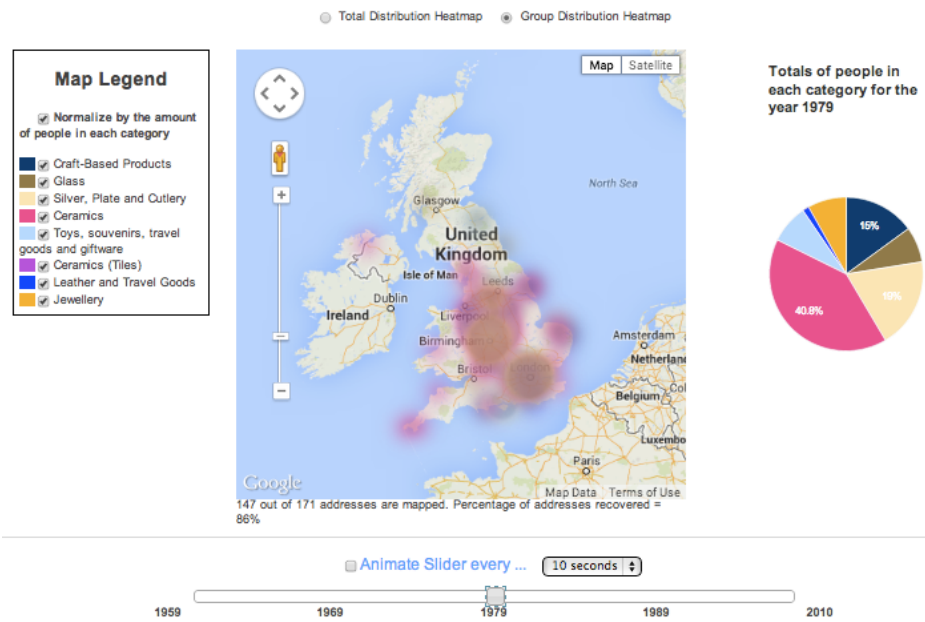


Figure B12, Image 2 of 5 (1969) (Original in colour), Screen shot showing group distribution of CSD members practicing in craft 1959-2010: <http://csd.culturalinformatics.org.uk/mapall?place=229&id=16&type=taxonomy>, (Accessed 15 Nov, 2013, University of Brighton).



**Figure B12, Image 3 of 5: (1979)** (Original in colour), Screen shot showing group distribution of CSD members practicing in craft 1959-2010: <http://csd.culturalinformatics.org.uk/mapall?place=229&id=16&type=taxonomy>, (Accessed 15 Nov, 2013, University of Brighton).

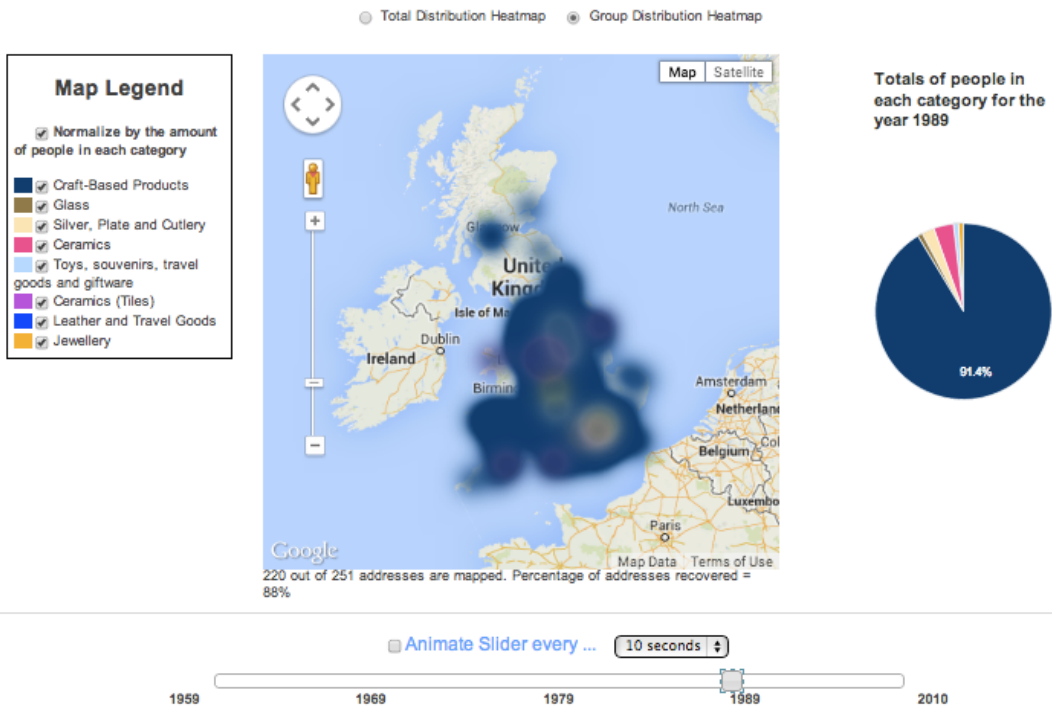
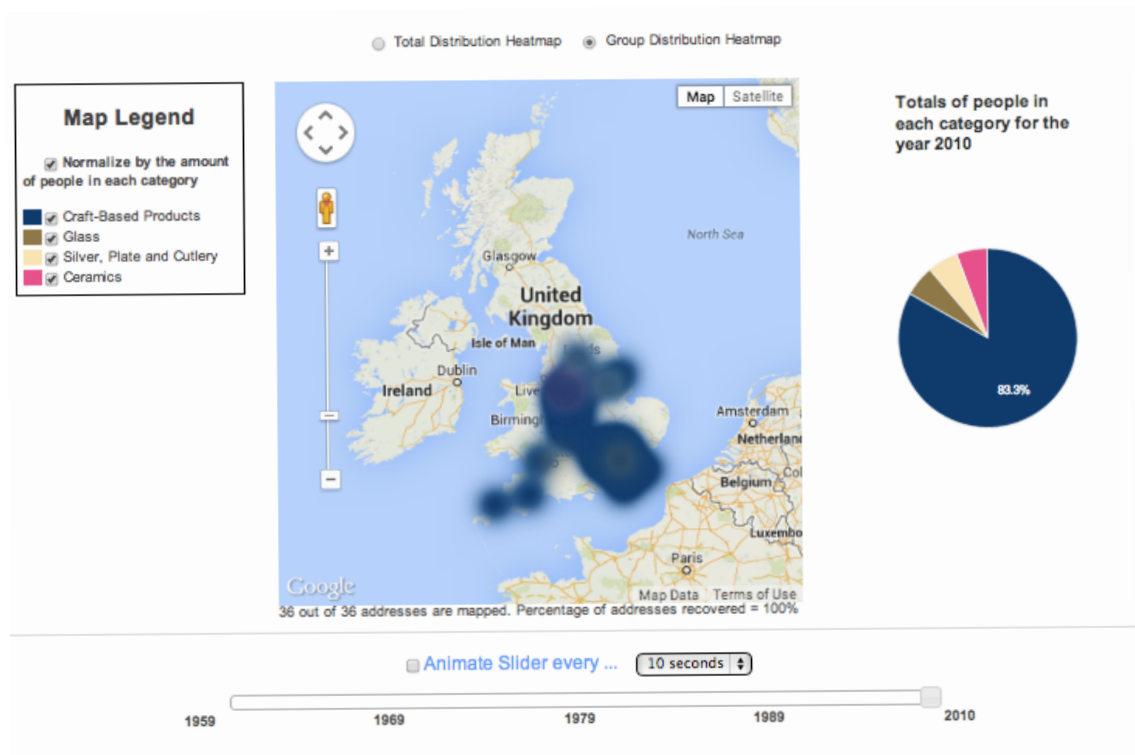


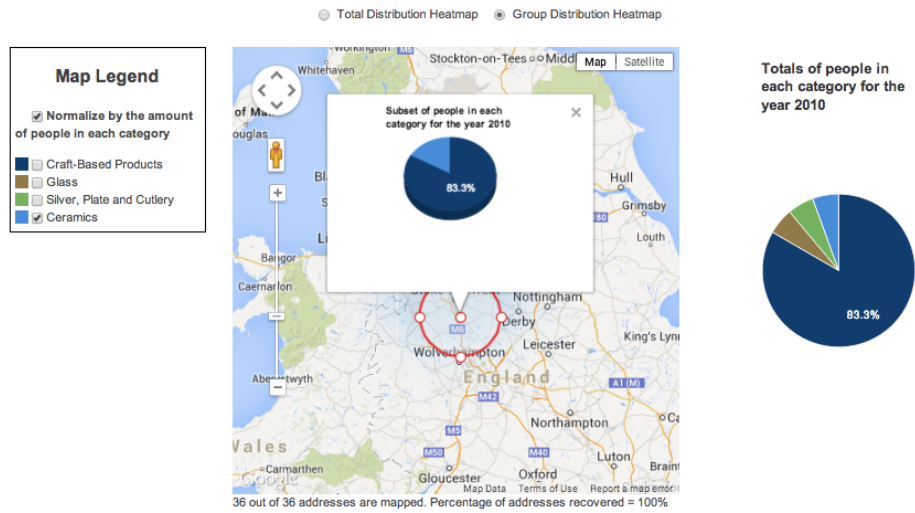
Figure B12, Image 4 of 5 (1989) (Original in colour), Screen shot showing group distribution of CSD members practicing in craft 1959- 2010: <http://csd.culturalinformatics.org.uk/mapall?place=229&id=16&type=taxonomy>, (Accessed 15 Nov, 2013, University of Brighton).





**Figure B12, Image 5 of 5 (2010):** (Original in colour), Screen shot showing group distribution of CSD members practicing in craft 1959- 2010: <http://csd.culturalinformatics.org.uk/mapall?place=229&id=16&type=taxonomy>, (Accessed 15 Nov, 2013, University of Brighton).

### Members for taxonomy 'Craft' in United Kingdom

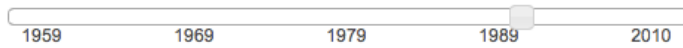
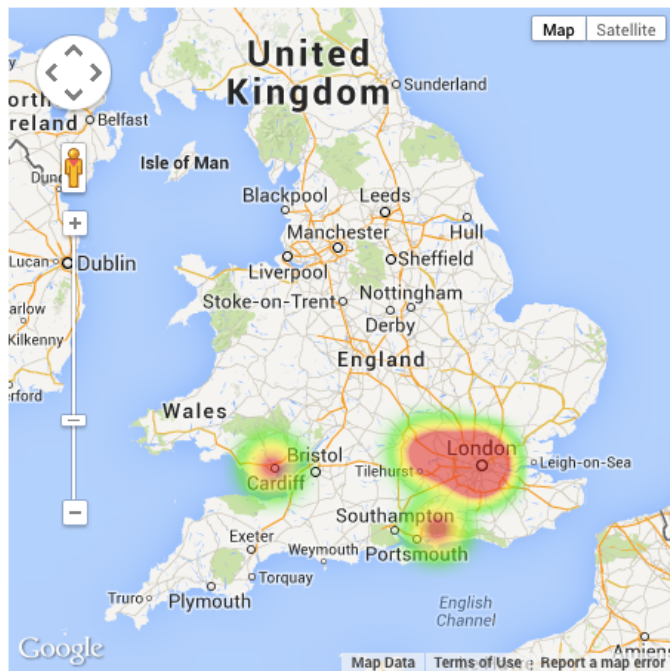


**Figure B13:** (Original in colour), Screen shot showing 'zoom in' on Stoke-On-trent (2010) design activity by double clicking, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=16&type=taxonomy>, (Accessed 10 Nov, 2013, University of Brighton).



**Figure B14:** (Original in colour), Screen shot showing distribution of CSD members in Life Fellow membership category, (1989), <http://csd.culturalinformatics.org.uk/mapall?place=229&id=8&type=category>, (Accessed 10 Nov, 2013, University of Brighton).

12 out of 19 addresses mapped. Total percentage of addresses recovered: 63%

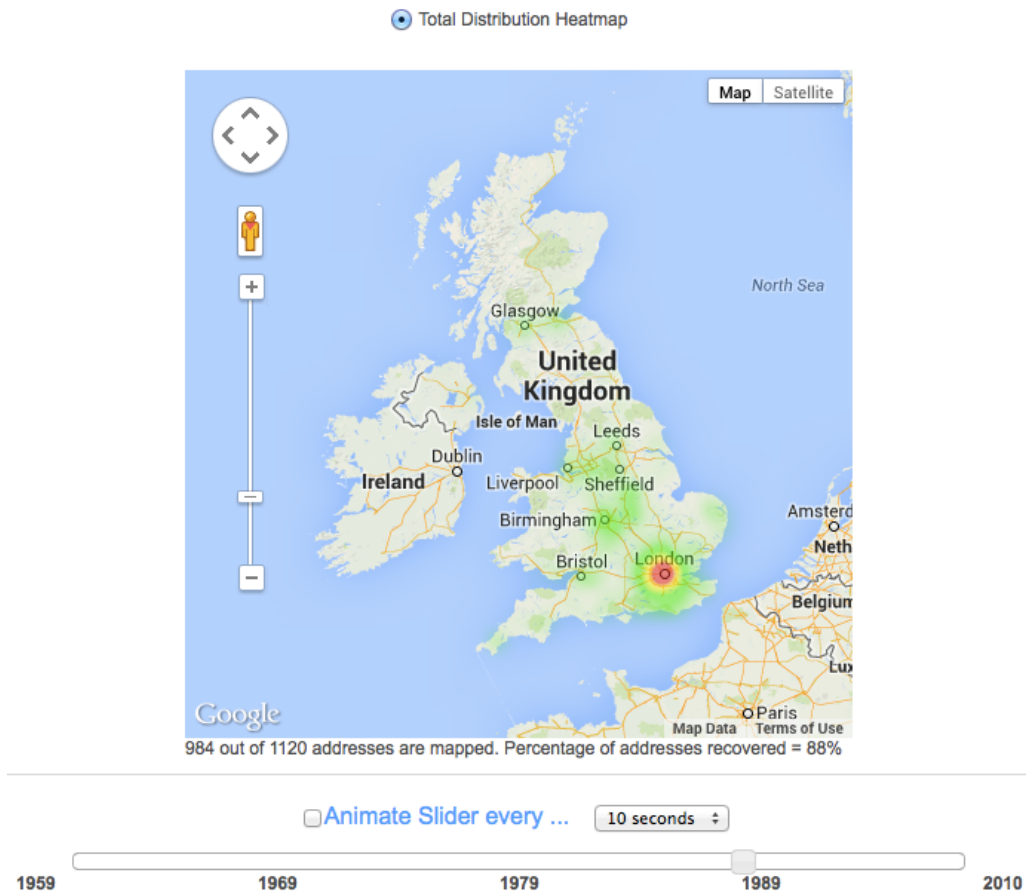


**Figure B15:** (Original in colour), Screen shot showing geographical distribution of CSD members holding Honorary Fellow membership, (1989), <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).

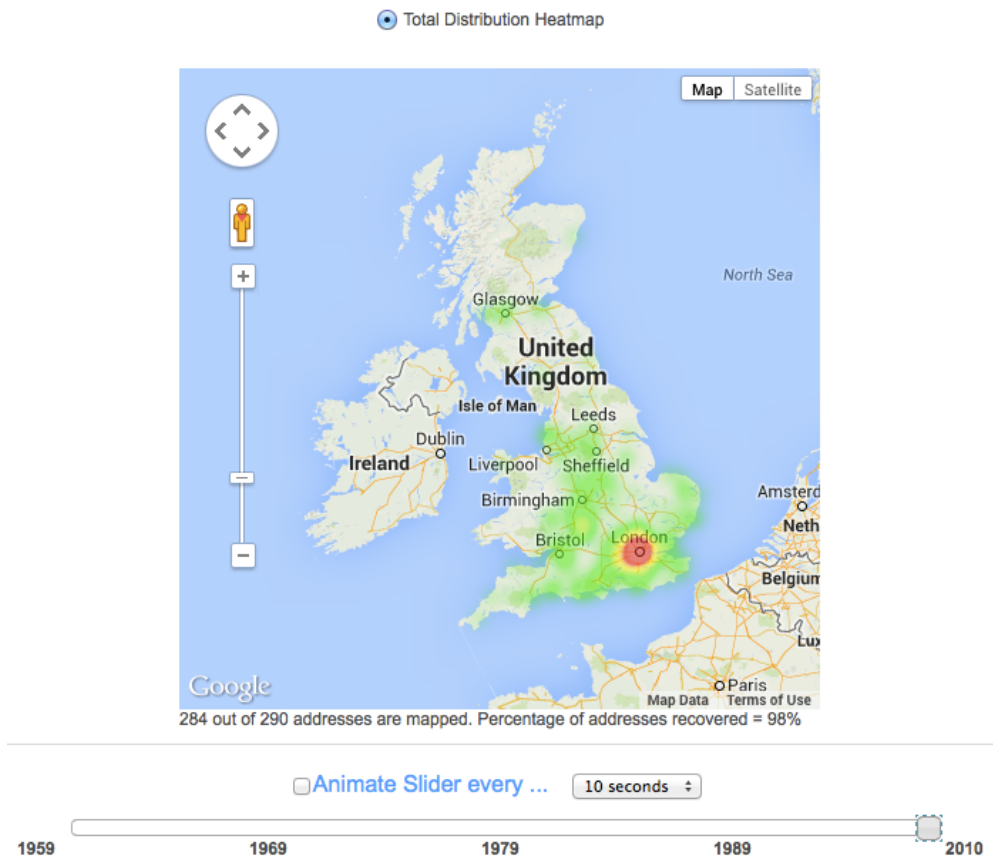
1 out of 1 addresses mapped. Total percentage of addresses recovered: 100%



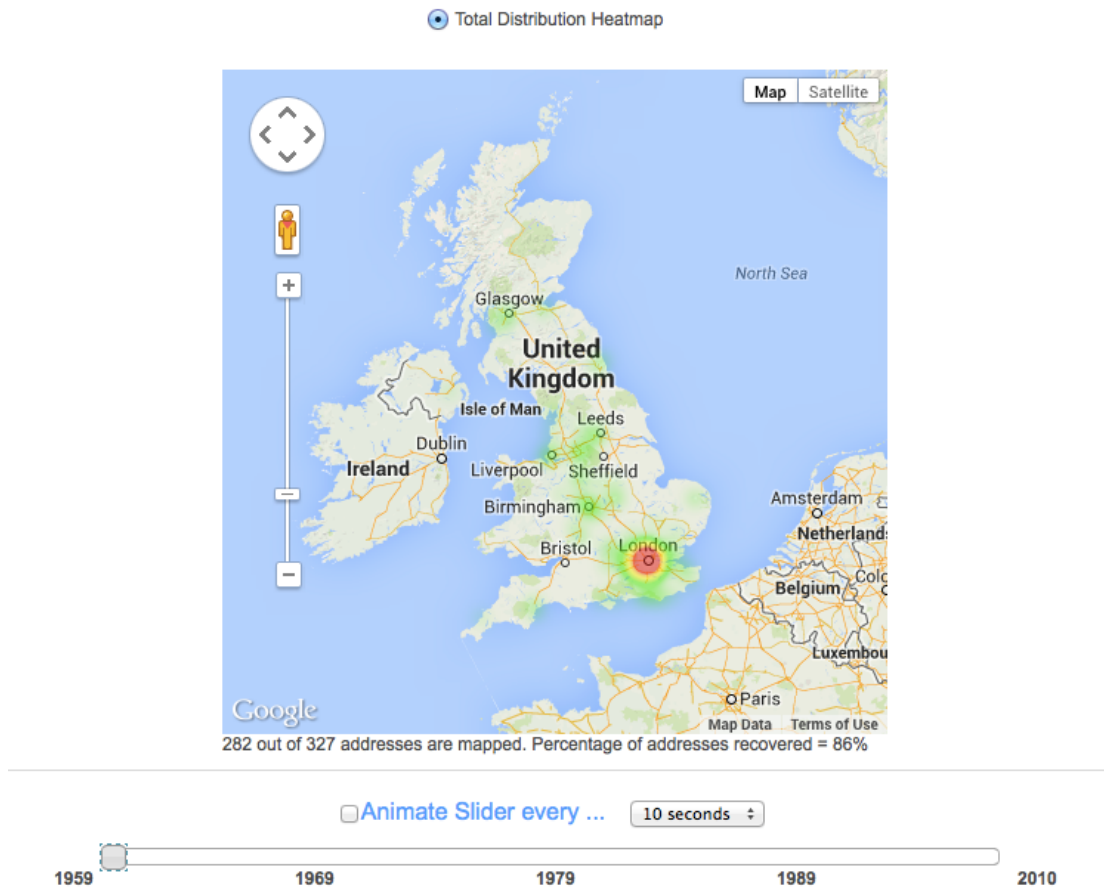
**Figure B16:** (Original in colour), Screen shot showing geographical distribution of female Honorary Fellows of the CSD, (2010). <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 12 Nov, 2013, University of Brighton).



**Figure B17:** Image 1 of 2 (1989) (Original in colour), Screen shot showing distribution of Fellows of CSD (FCSD) 1989, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=2&type=category>, Accessed 15 Nov, 2013, University of Brighton).



**Figure B17:** Image 2 of 2 (2010) (Original in colour), Screen shot showing geographical distribution of Fellows of CSD, (FCSD), 2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=2&type=category>, (Accessed 16 Nov, 2013, University of Brighton).



**Figure B18:** Images 1 of 5, (1959), (Original in colour), Screen shot showing distribution of CSD Licentiate Members, (1959-2010), <http://csd.culturalinformatics.org.uk/mapall?place=229&id=11&type=category>, (Accessed 14 Jan, 2014, University of Brighton).



Total Distribution Heatmap

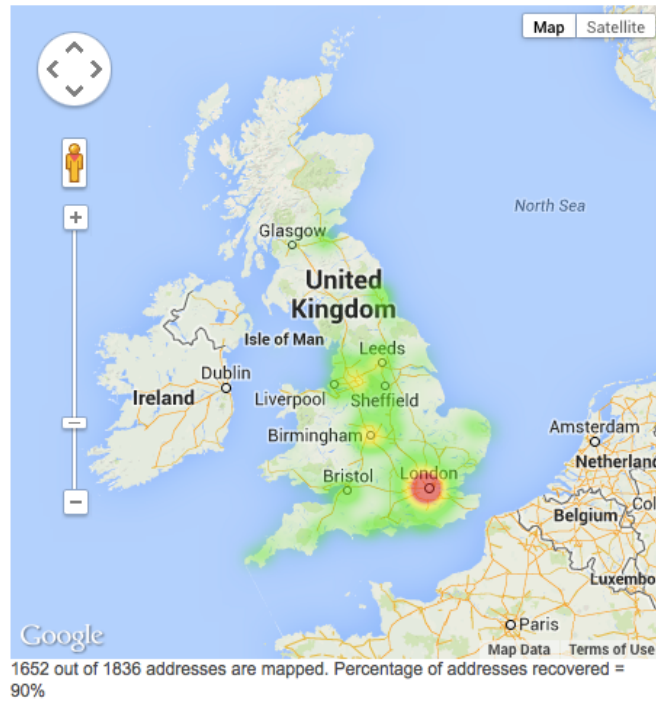


Animate Slider every ... 10 seconds



**Figure B18:** Images 2 of 5 (1969), (Original in colour), Screen shot showing distribution of CSD Licentiate Members, (1959-2010), <http://csd.culturalinformatics.org.uk/mapall?place=229&id=11&type=category>, (Accessed 14 Jan, 2014, University of Brighton).

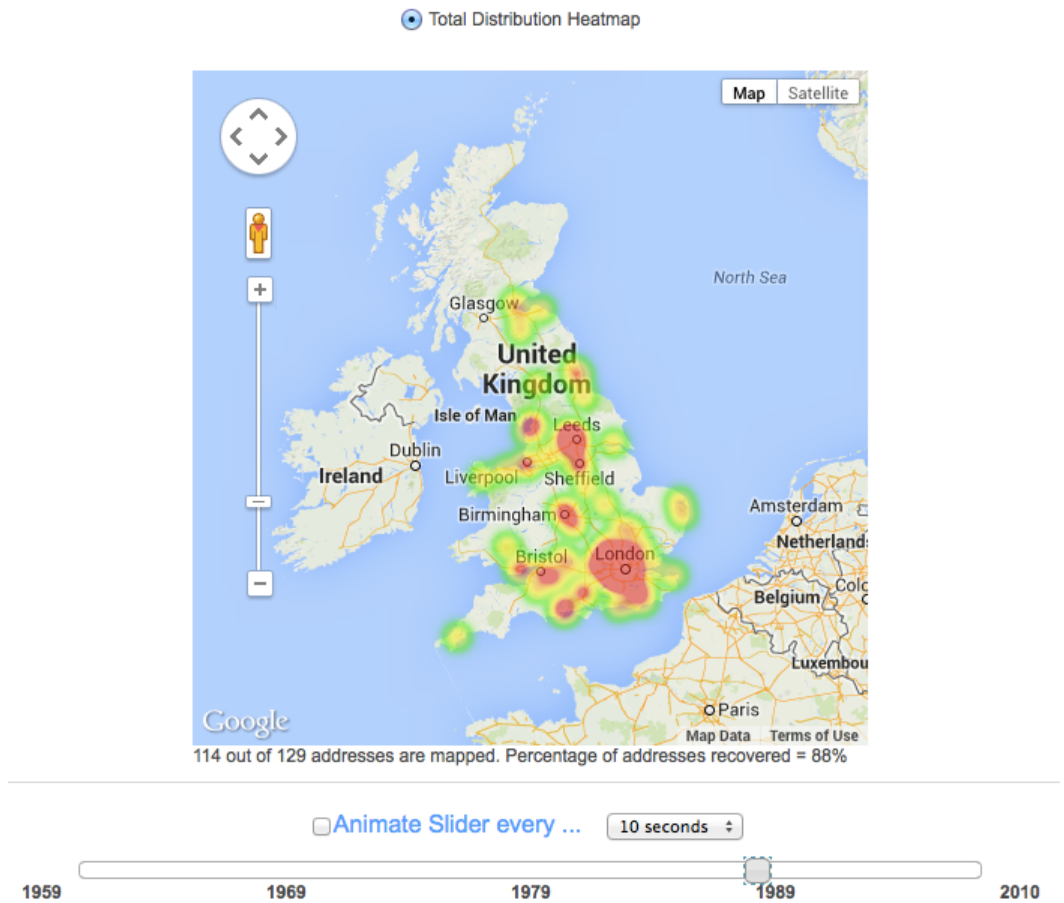
Total Distribution Heatmap



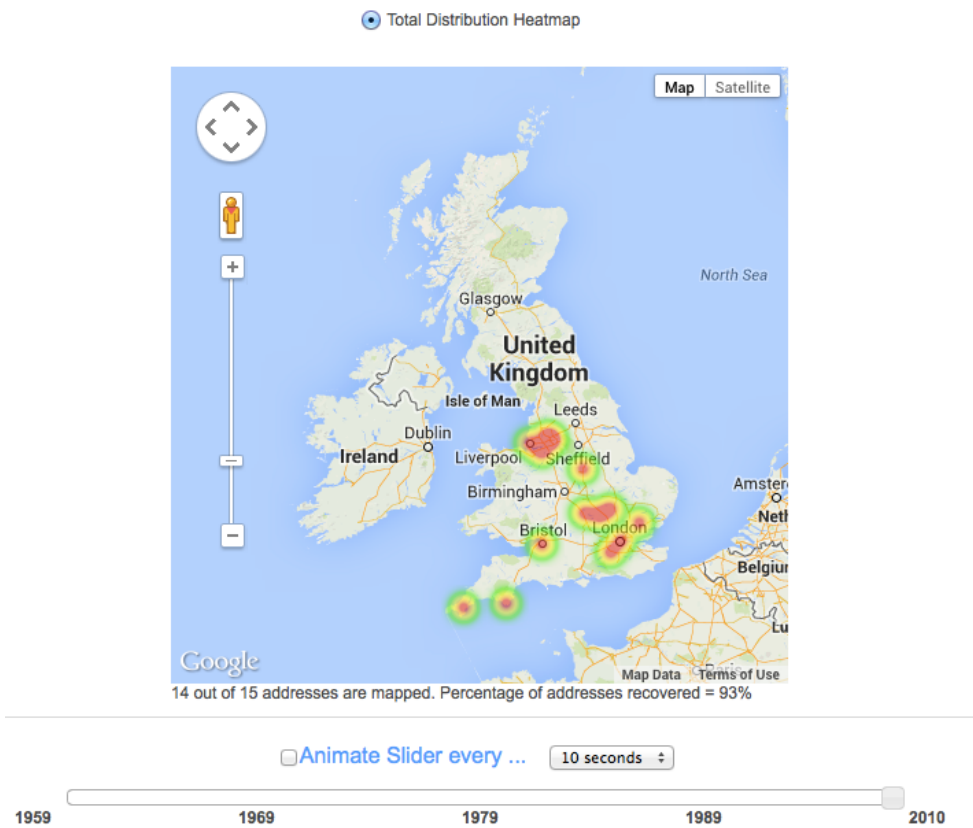
Animate Slider every ... 10 seconds



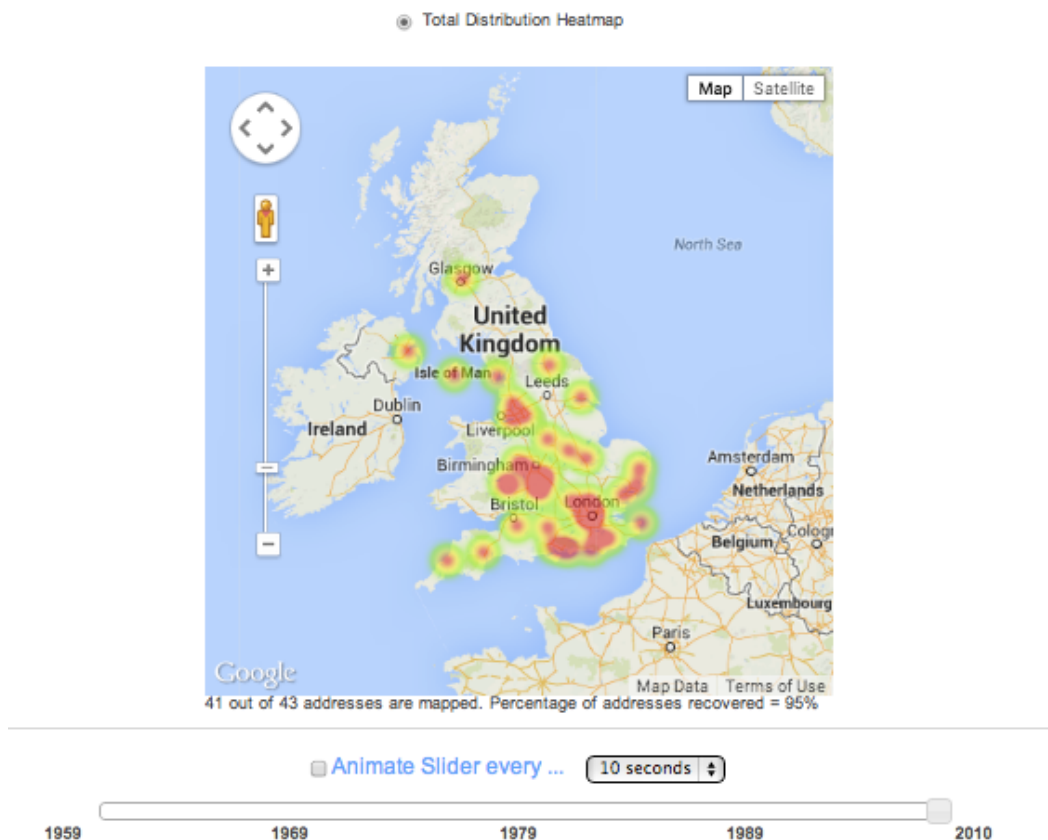
**Figure B18:** Image 3 of 5, (1979), (Original in colour), Screen shot showing distribution of CSD Licentiate Members, (1959-2010), <http://csd.culturalinformatics.org.uk/mapall?place=229&id=11&type=category>, (Accessed 14 Jan, 2014, University of Brighton).



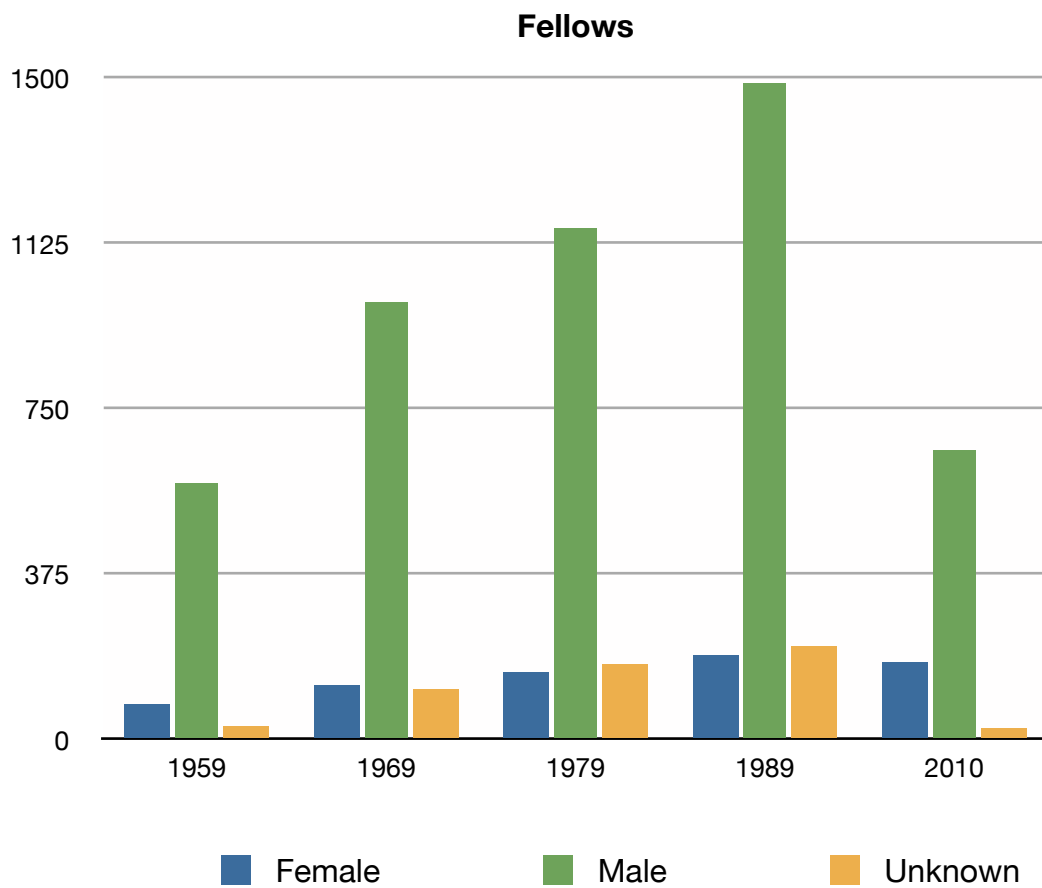
**Figure B18:** Image 4 of 5, (1979), (Original in colour), Screen shot showing distribution of CSD Licentiate Members, (1959-2010), <http://csd.culturalinformatics.org.uk/mapall?place=229&id=11&type=category>, (Accessed 14 Jan, 2014, University of Brighton).



**Figure B18:** (Original in colour), Image 5 of 5, Screen shot showing distribution of CSD Licentiate Members, (1959-2010), <http://csd.culturalinformatics.org.uk/mapall?place=229&id=11&type=category>, (Accessed 14 Jan, 2014, University of Brighton).



**Figure B19:** (Original in colour), Screen shot showing distribution of Retired Members in CSD, 2010: <http://csd.culturalinformatics.org.uk/mapall?place=229&id=6&type=category> , (Accessed 10 Nov, 2013, University of Brighton).



**Figure B20:** (Original in colour), Graph showing male and female distribution of CSD Fellows, 1959-2010, Source: Digital Mapping Tool of the Design Profession, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton). Unknown refers to those members not designated gender in the CSD Yearbooks and not identifiable by name (eg. Leslie or Alex).

## Public browse by affix

### A

(ABERDEEN) A(MANC) A.E AA AADip AAIA AB ABDS ABDUL ABE ABIB ABICC ABID ABIPP ABSC ABSI ACI ACIARB ACID ACIOB ACP ACTC ACTT AD  
AD(PHOTO) ADD ADF(MANC) ADI ADIA ADP AFAEP AFAS AGA AGI AI AIAA AIAL AIAL(GER) AIArb AIBD AIBO AICC AID AIDIA AIED AIP AILA AIMBI  
AIMPA AINA AINSTPI AIOB AIPA AIPD AIRCA AIRD AISD AIST AIUBA AIA ALAM ALCM ALD ALI AIOIA AMBI AMBIM AMI AMIAS AMICE AMIED AMIA  
AMIMech AMInst AMINSTPKG AMIOPLCCL(Pig) AMIPA AMIPI AMIPM AMIRT AMJ AMInstM AMInstMP AMPTI AMPTI(A) AMWES AR ARA ARAES ARBS ARBSA ARC  
ARCA(F) ARCA(M) ARCAAFS(ENG) Arch Arch(M) ArchFRIBA ArchMRAIC ARCUK ARDS ARE ARHA ARIAS ARIB **ARIBA** ARIBA(CORMED) ARICS ARIAS ARMIT AR  
PS ARSA ART ARWA ARWS ASAJ ASCT ASID ASm AsoloP Associates AssocP ASTC ASTD AT ATC ATC(Land) ATC(London) **ATD** ATD(SCOT) ATDDA(Manc)  
ATI ATO ATP AVCM

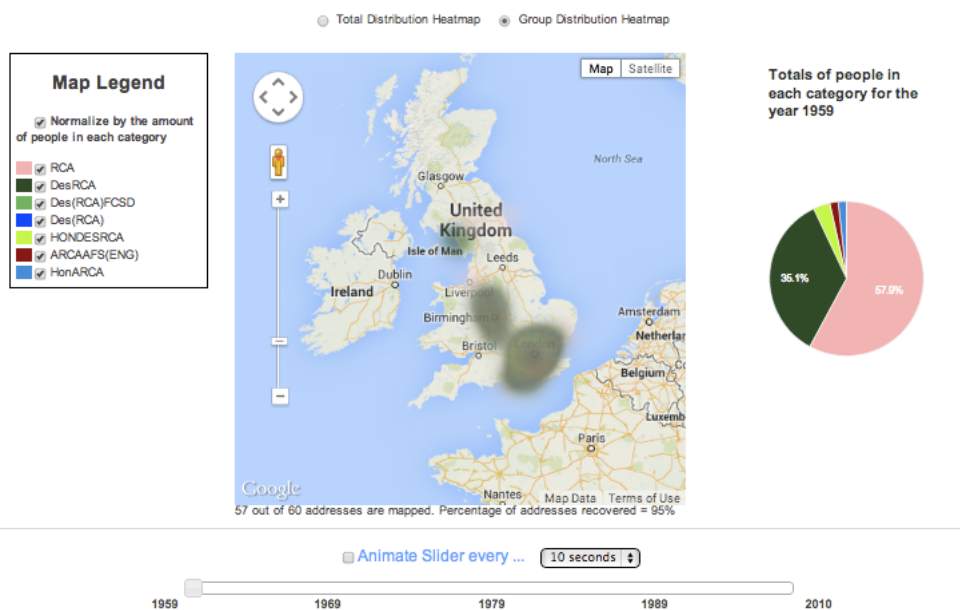
### E

(Eire) E(M) E.G EA EARPS ECON ECONS ED EdATDDA(M) EDipArch EJ Eng Engineering EoD ES Esq ETH(ZURICH)

### G

(GLASGOW) G.DA(Edin) GA GCVO GDIS GEng GVN

**Figure B21:** (Original in colour), Screen shot showing visualisation of affixes, <http://csd.culturalinformatics.org.uk/publicbysuffix>, (Accessed 15 nov, 2013, University of Brighton).



**Figure B22, Image 1 of 5 (1959)** (Original in colour), Screen shot showing distribution of CSD members using RCA affix 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).



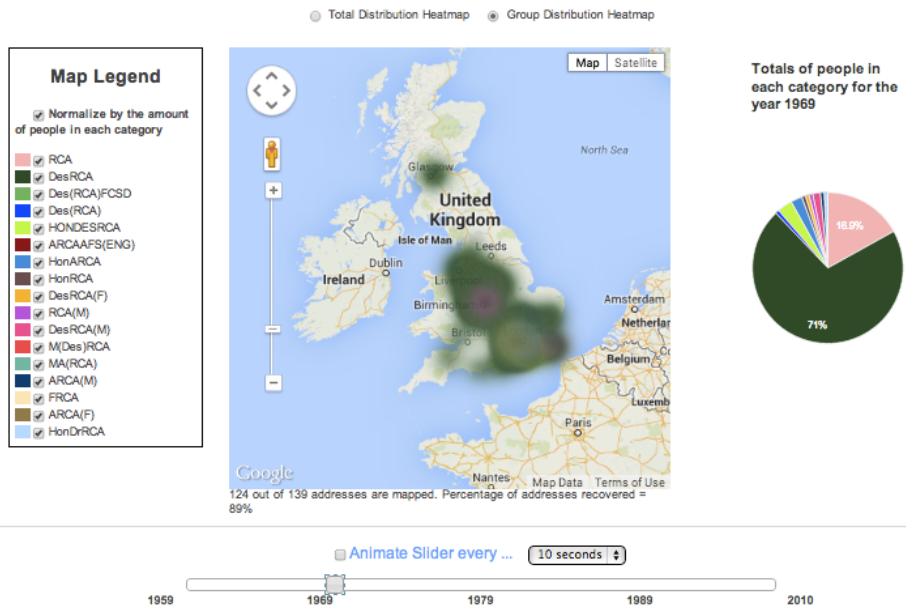
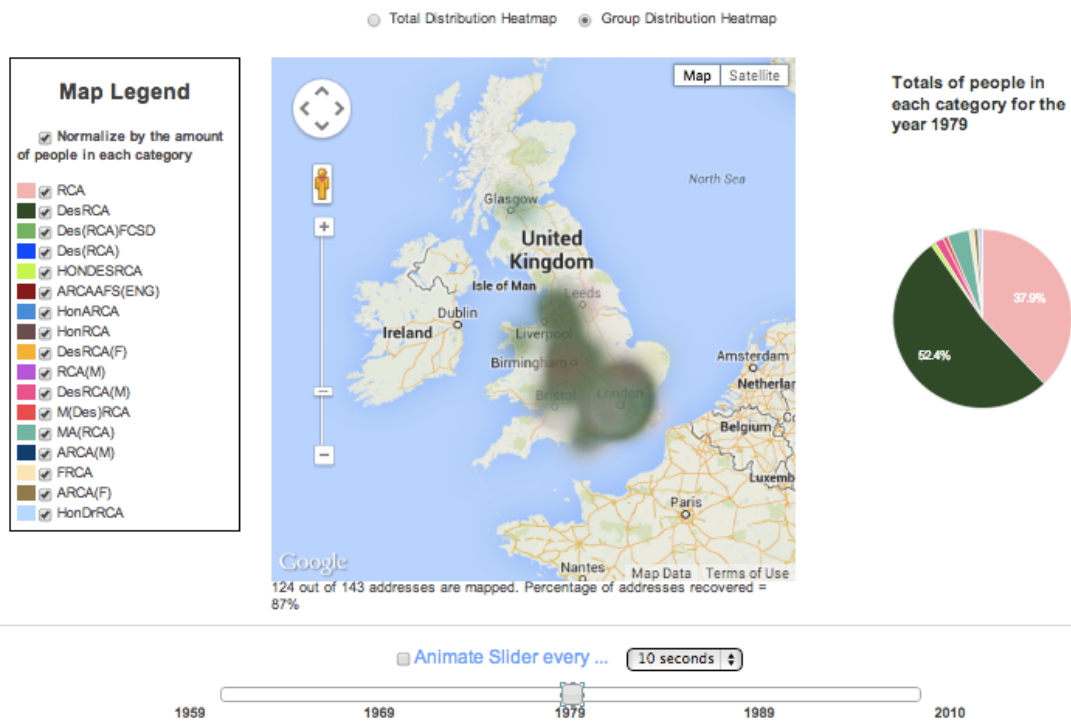


Figure B22, Image 2 of 5 (1969) (Original in colour), Screen shot showing distribution of CSD members using RCA affix 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).



**Figure B22, Image 3 of 5:** (1979) (Original in colour), Screen shot showing distribution of CSD members using RCA affix 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).

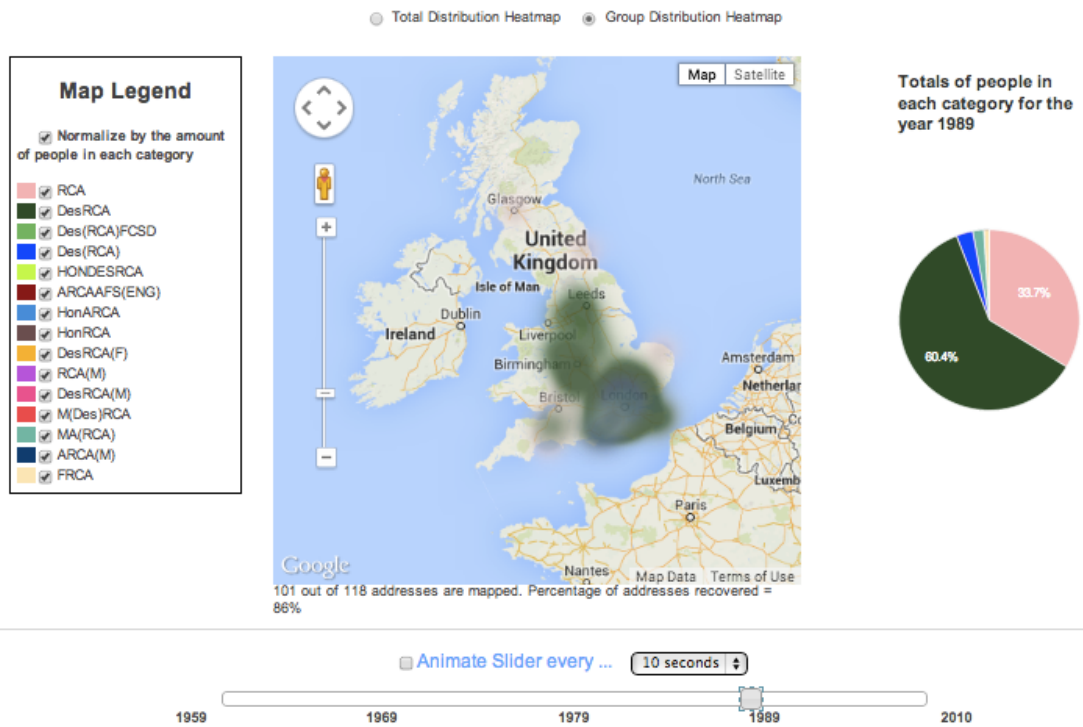


Figure B22, Image 4 of 5 (1969) (Original in colour), Screen shot showing distribution of CSD members using RCA affix 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).

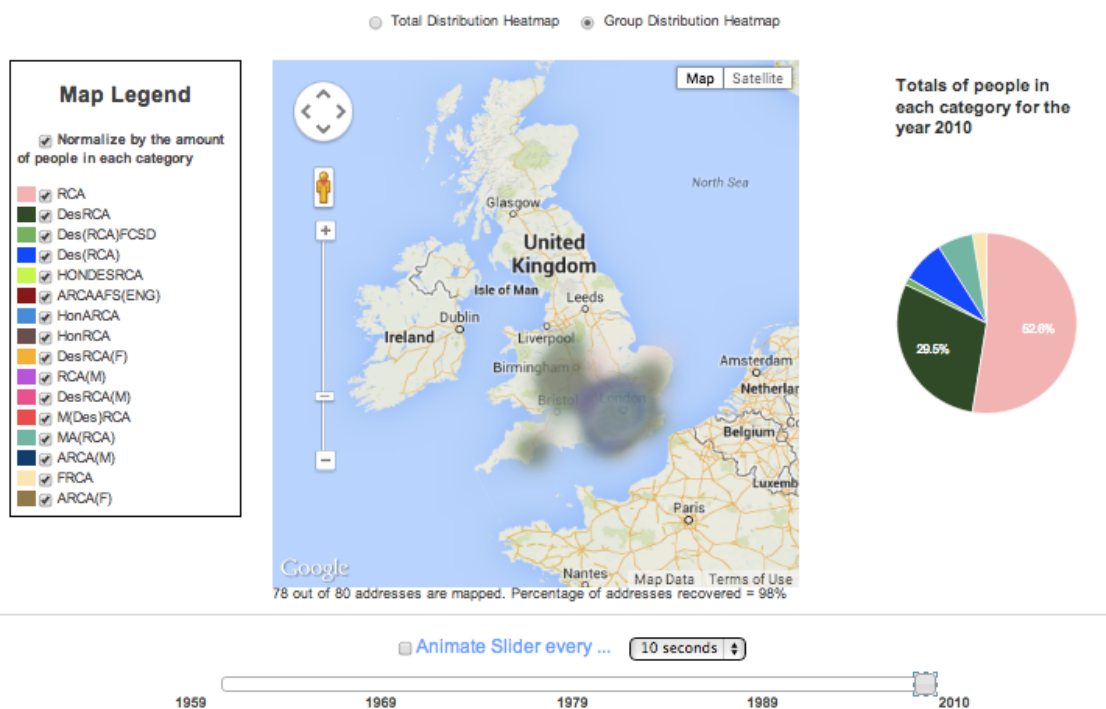
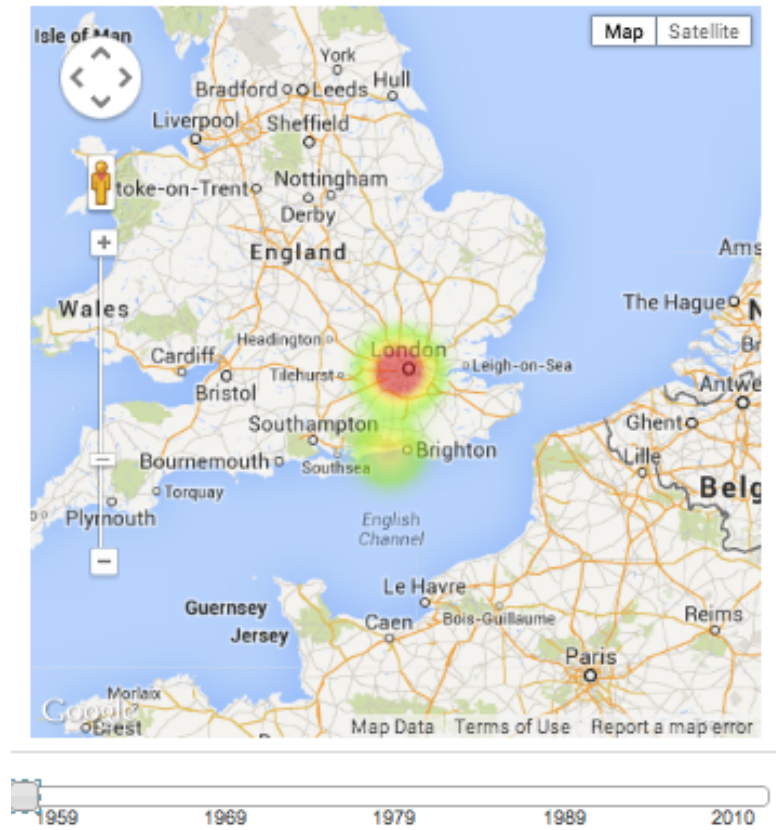


Figure B22, Image 5 of 5: (2010) (Original in colour), Screen shot showing distribution of CSD members using RCA affix 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).

6 out of 7 addresses mapped. Total percentage of addresses recovered: 86%



**Figure B23, Image 1 of 5: (1959)** (Original in colour), Screen shot showing distribution of female CSD members using RCA affix 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).

4 out of 5 addresses mapped. Total percentage of addresses recovered: 80%

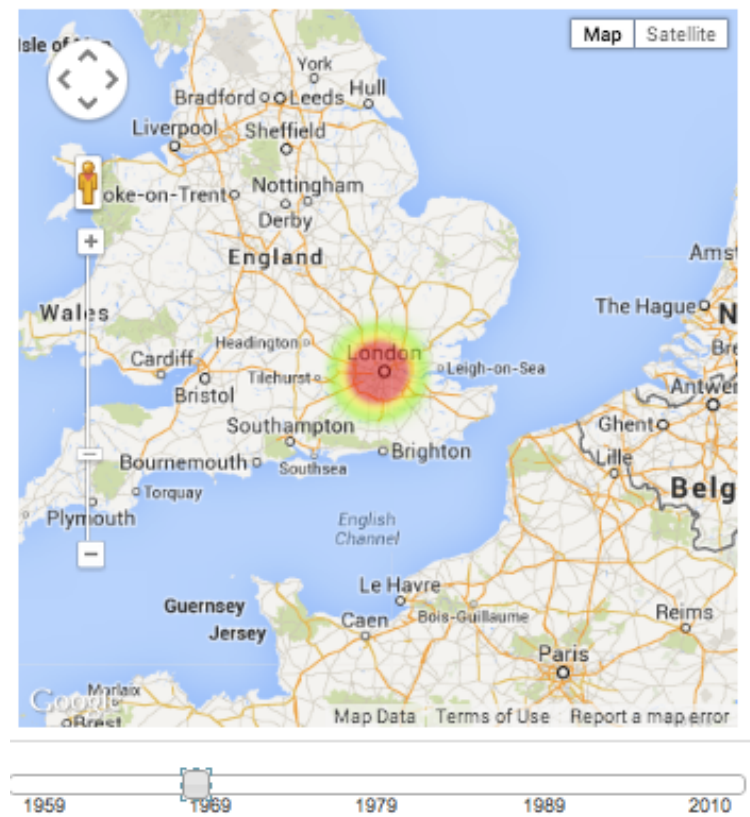
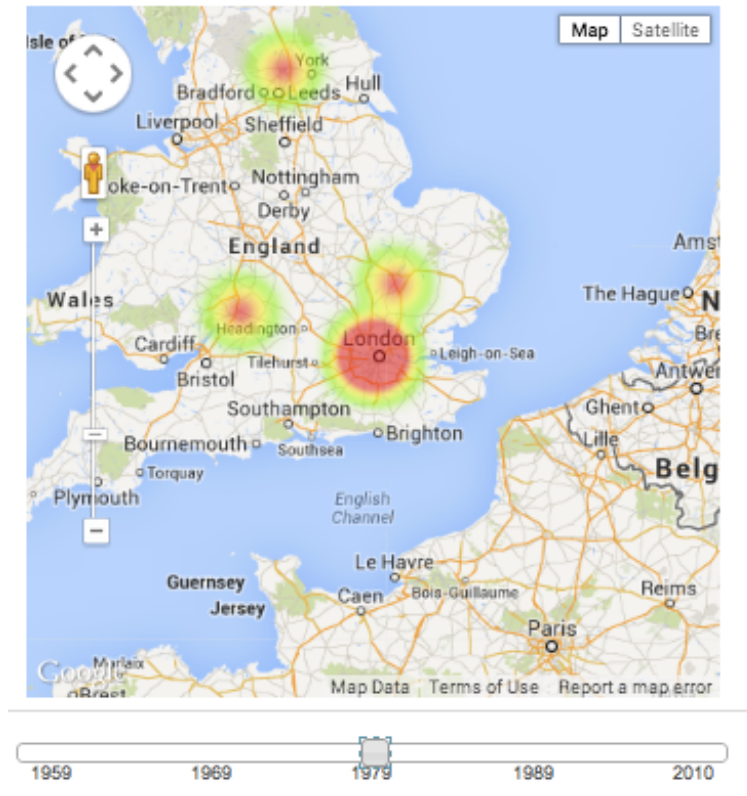


Figure B23, Image 2 of 5: (1969) (Original in colour), Screen shot showing distribution of female CSD members using RCA affix 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).

11 out of 11 addresses mapped. Total percentage of addresses recovered: 100%



**Figure B23, Image 3 of 5: (1979):** (Original in colour), Screen shot showing distribution of female CSD members using RCA affix 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).

10 out of 12 addresses mapped. Total percentage of addresses recovered: 83%

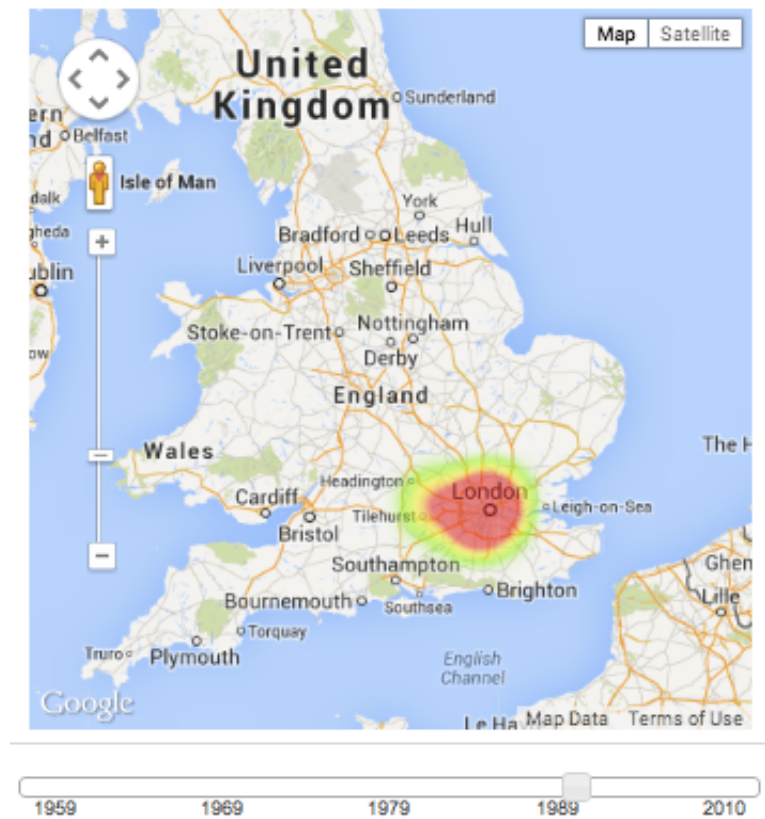
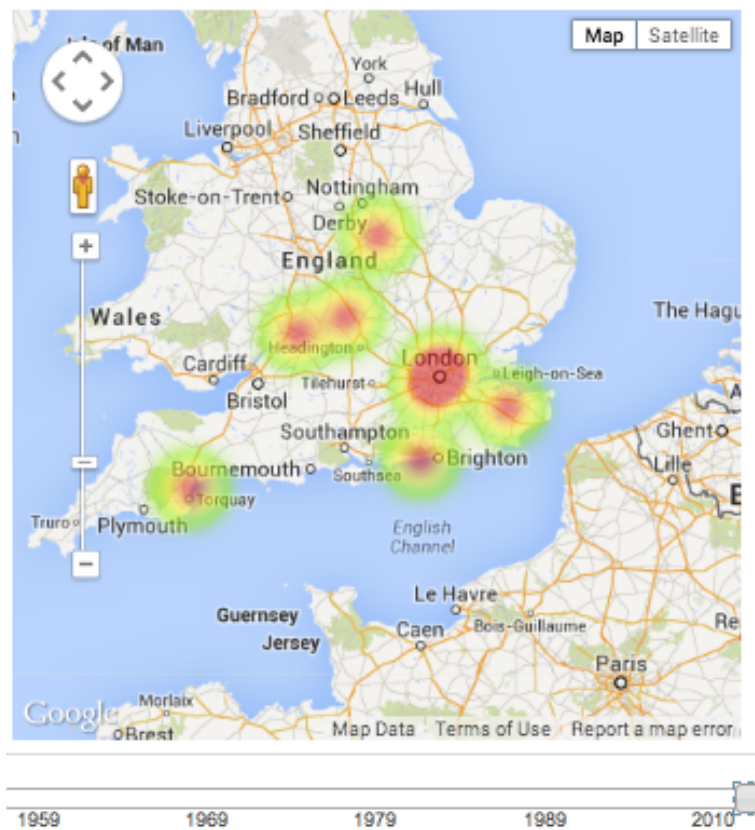


Figure B23, Image 4 of 5: (1989) (Original in colour), Screen shot showing distribution of female CSD Members using RCA affix 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=74&type=suffix>, (Accessed 10 Nov, 2013, University of Brighton).



9 out of 9 addresses mapped. Total percentage of addresses recovered: 100%



**Figure B23, Image 5 of 5: (2010):** (Original in colour), Screen shot showing distribution of female CSD members using RCA affix 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).



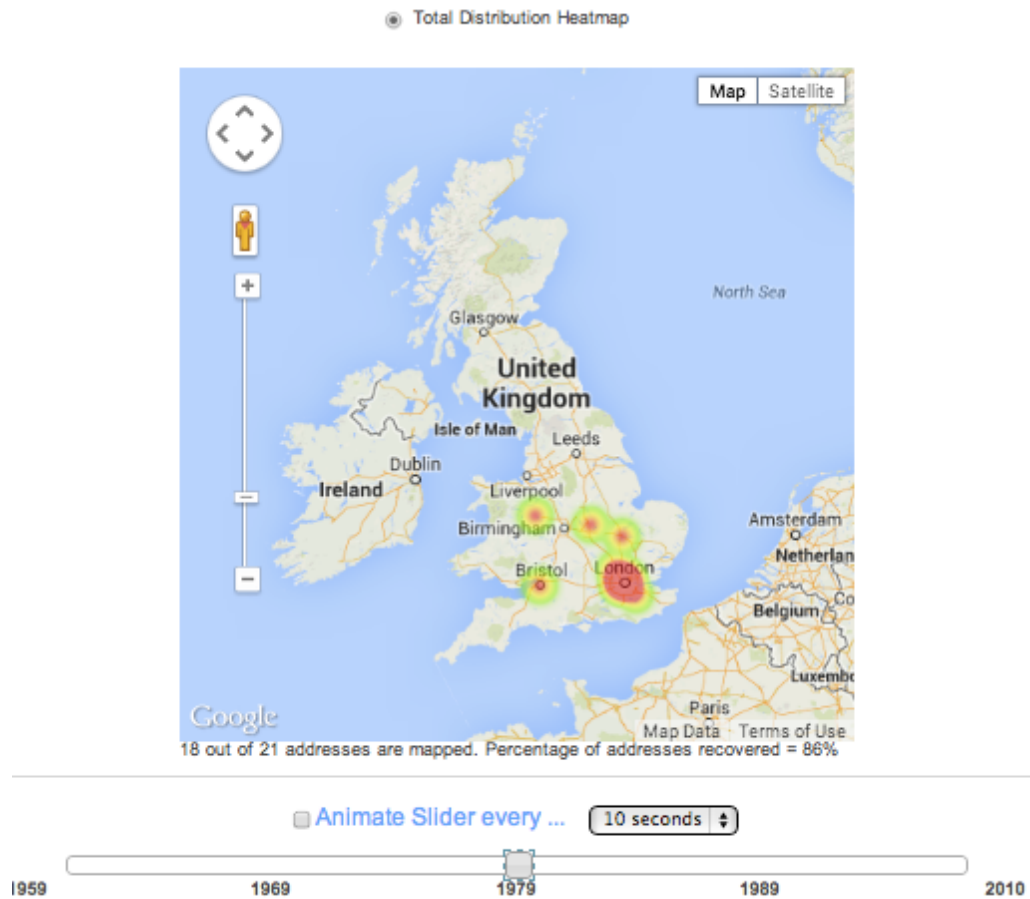
**Figure B24:** (Original in Colour), Misha Black, Membership folder, V&A Archive of Art and Design, AAD/1980/3/69. This shows only part of the many networks Misha Black was part of including: Labour Party, Royal Society of Arts, Bulwage Club, ICA, Union des Artistes Modernes as well as passes for the BBC, UNESCO, International Design Conference, Aspen and the Milan Triennale.



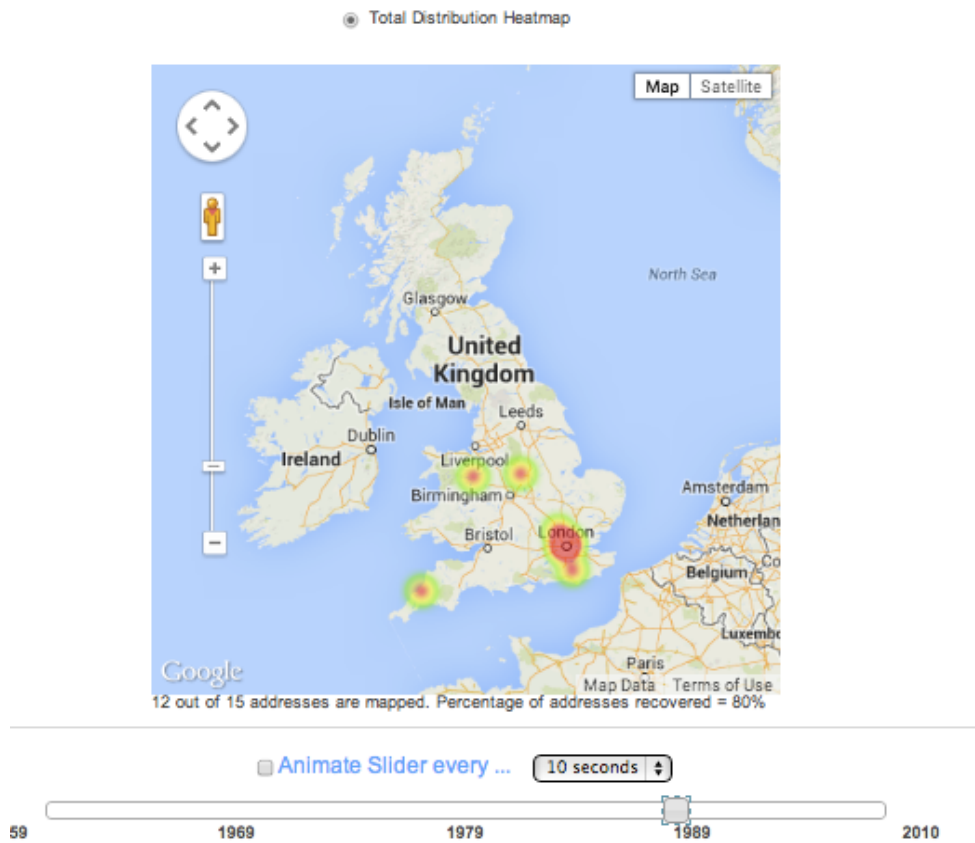
**Figure B25, Image 1 of 5: (1959)** (Original in colour), Screen shot showing CSD Members using the affix AADip 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=74&type=suffix>, (Accessed 10 Nov, 2013, University of Brighton).



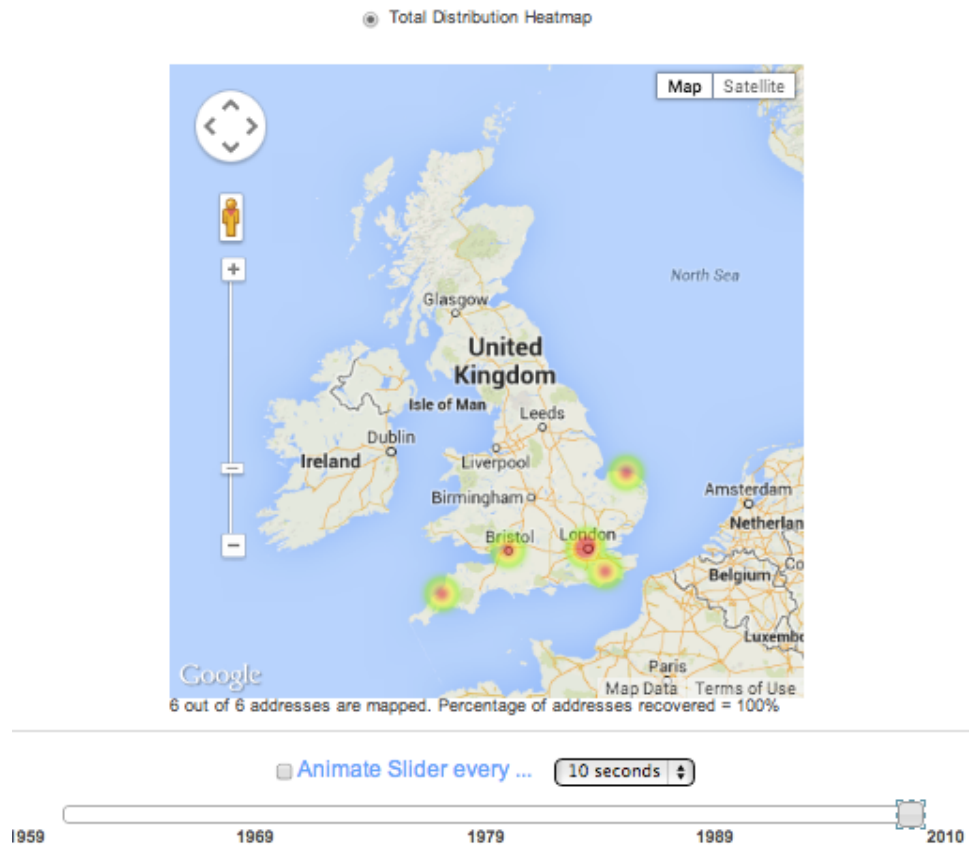
**Figure B25, Image 2 of 5:** (1969) (Original in colour), Screen shot showing CSD Members using the affix AADip 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=74&type=suffix>, (Accessed 10 Nov, 2013, University of Brighton).



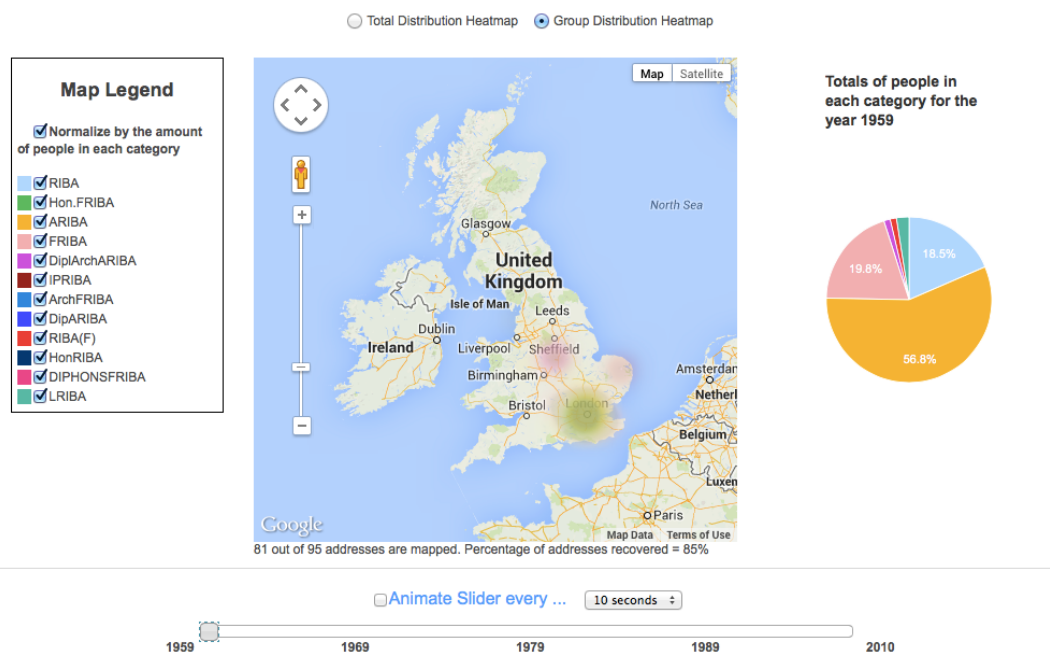
**Figure B25, Image 3 of 5: (1979)** (Original in colour), Screen shot showing CSD Members using the affix AADip 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=74&type=suffix>, (Accessed 10 Nov, 2013, University of Brighton).



**Figure B25, Image 4 of 5: (1989)** (Original in colour), Screen shot showing CSD Members using the affix AADip 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=74&type=suffix>, (Accessed 10 Nov, 2013, University of Brighton).



**Figure B25, Image 5 of 5:** (2010) (Original in colour), Screen shot showing CSD Members using the affix AADip 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=74&type=suffix>, (Accessed 10 Nov, 2013, University of Brighton).



**Figure B26, Image 1 of 5: (1959)** (Original in colour), Screen shot showing distribution of CSD members using RIBA affix, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=10&type=taxonomyaffix>, (Accessed 10 Nov, 2013, University of Brighton).



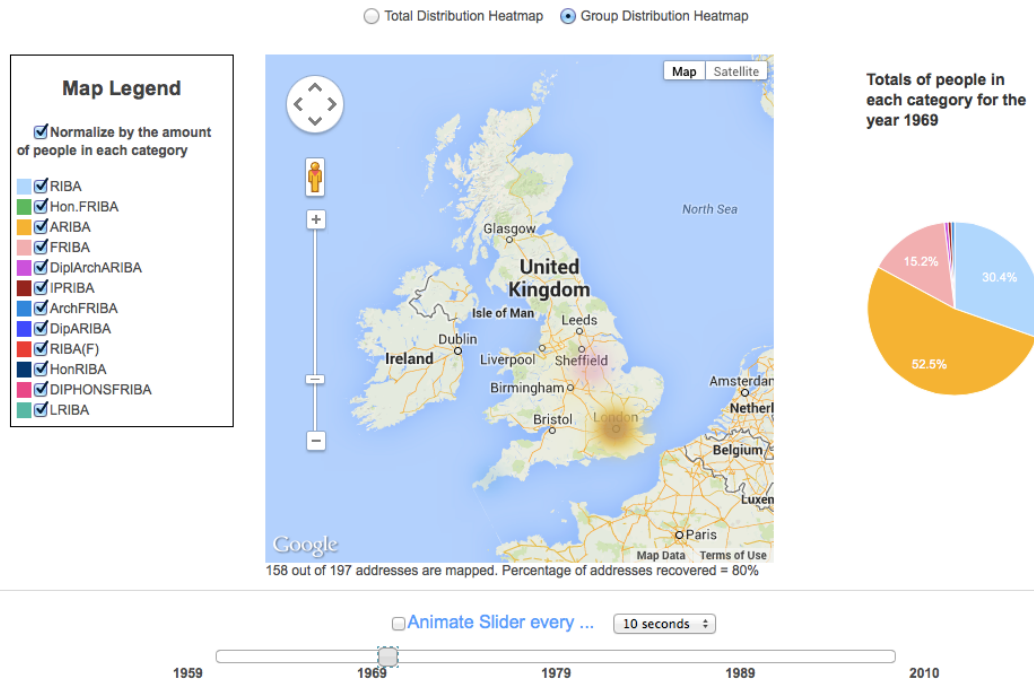
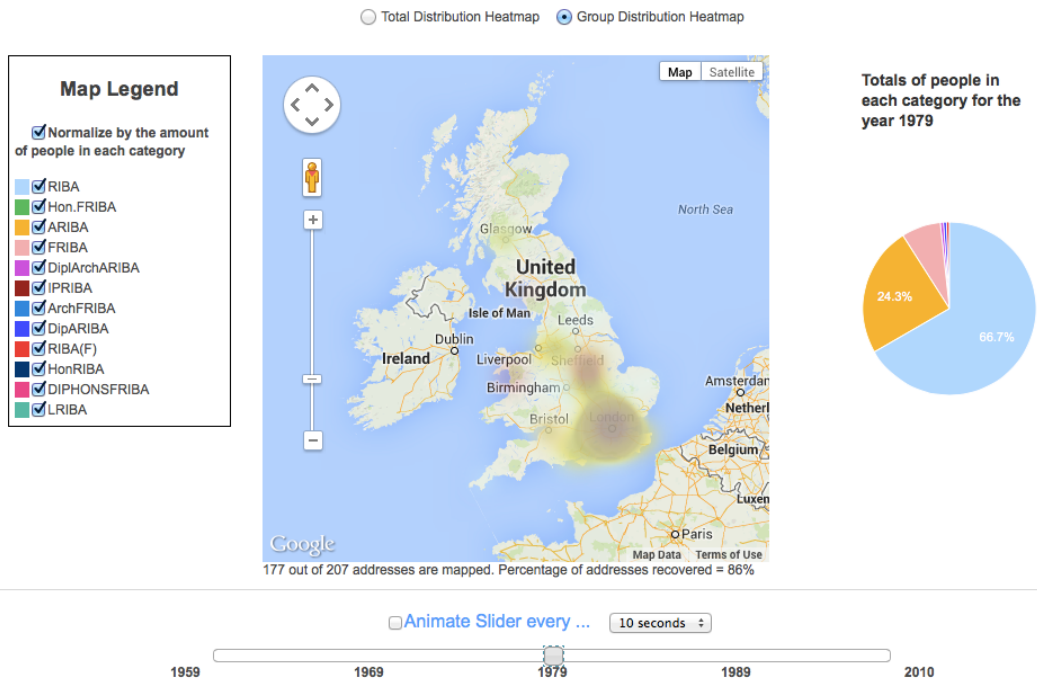
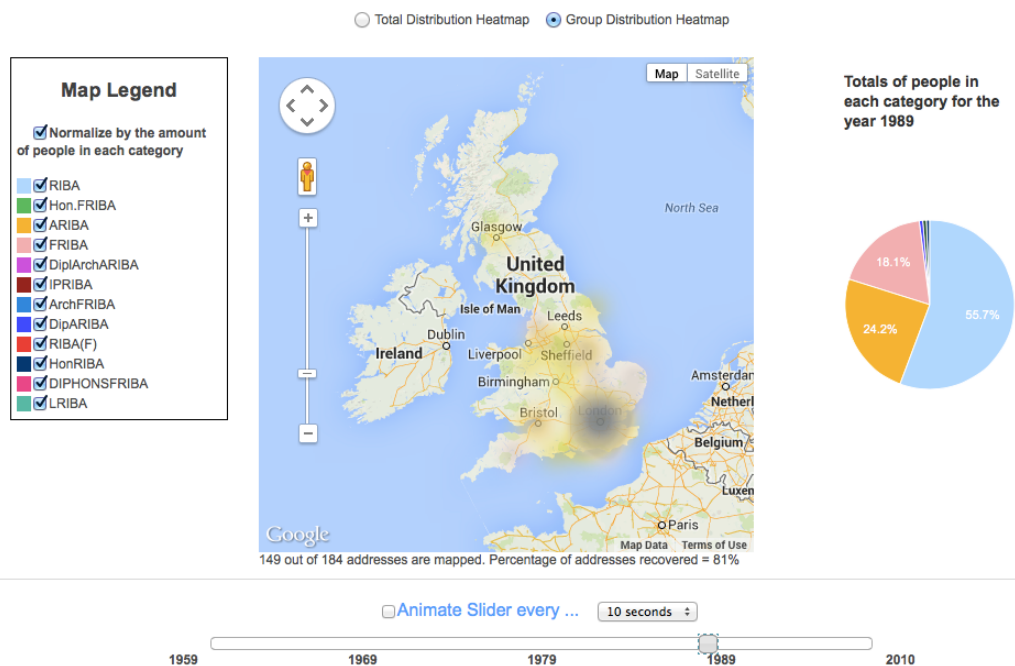


Figure B26, Image 2 of 5: (1969) (Original in colour), Screen shot showing distribution of CSD members using RIBA affix, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=10&type=taxonomyaffix> , (Accessed 10 Nov, 2013, University of Brighton).



**Figure B26, Image 3 of 5:** (1979) (Original in colour), Screen shot showing distribution of CSD members using RIBA affix, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=10&type=taxonomyaffix> , (Accessed 10 Nov, 2013, University of Brighton).



**Figure B26, Image 4 of 5: (1989)** (Original in colour), Screen shot showing distribution of CSD members using RIBA affix, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=10&type=taxonomyaffix> , (Accessed 10 Nov, 2013, University of Brighton).

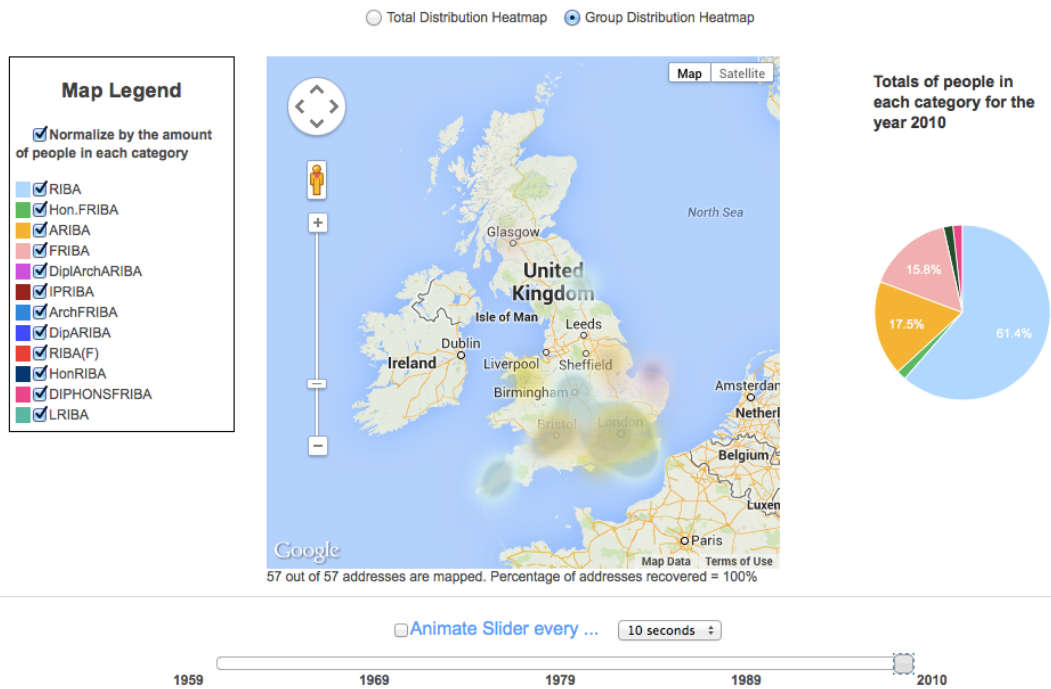
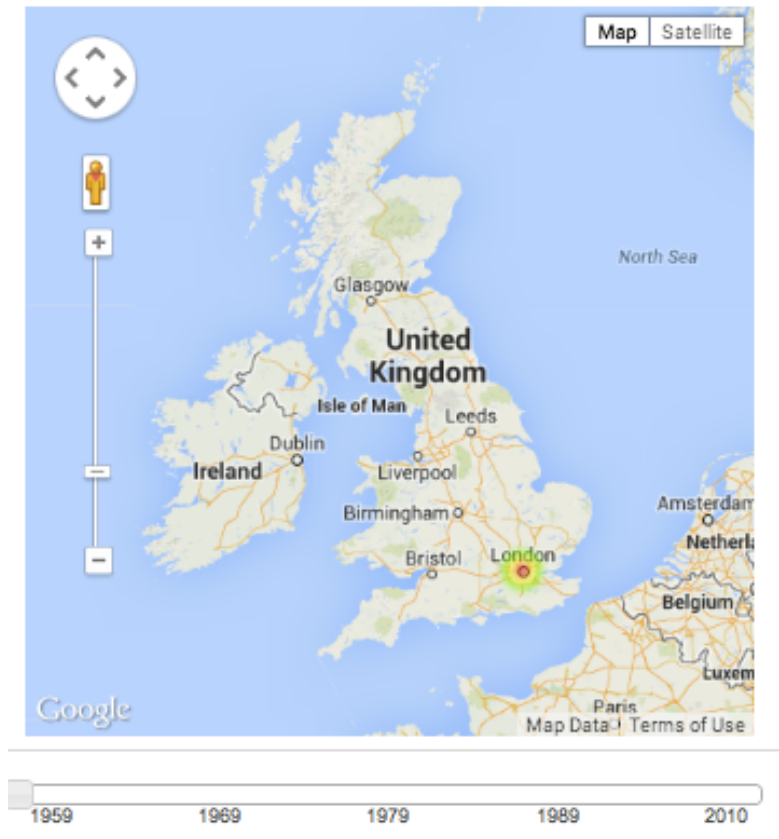


Figure B26, Image 5 of 5: (2010) (Original in colour), Screen shot showing distribution of CSD members using RIBA affix, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=10&type=taxonomyaffix> , (Accessed 10 Nov, 2013, University of Brighton).

1 out of 2 addresses mapped. Total percentage of addresses recovered: 50%



**Figure B27, Image 1 of 5: (1959)** (Original in colour), Screen shot showing female CSD members using RIBA affix 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).

2 out of 2 addresses mapped. Total percentage of addresses recovered: 100%



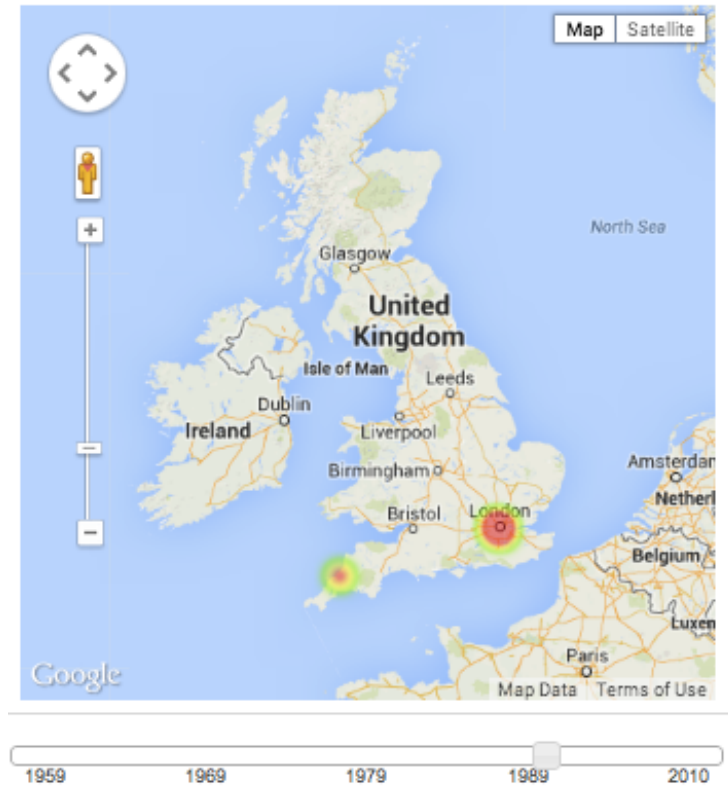
Figure B27, Image 2 of 5: (1969) (Original in colour), Screen shot showing female CSD members using RIBA affix 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).

11 out of 12 addresses mapped. Total percentage of addresses recovered: 92%



**Figure B27, Image 3 of 5: (1979)** (Original in colour), Screen shot showing female CSD members using RIBA affix 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).

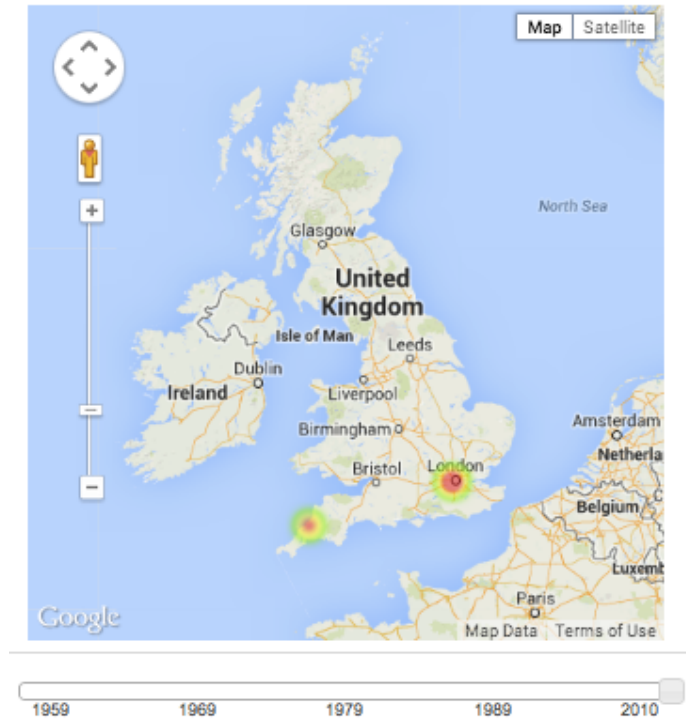
7 out of 10 addresses mapped. Total percentage of addresses recovered: 70%



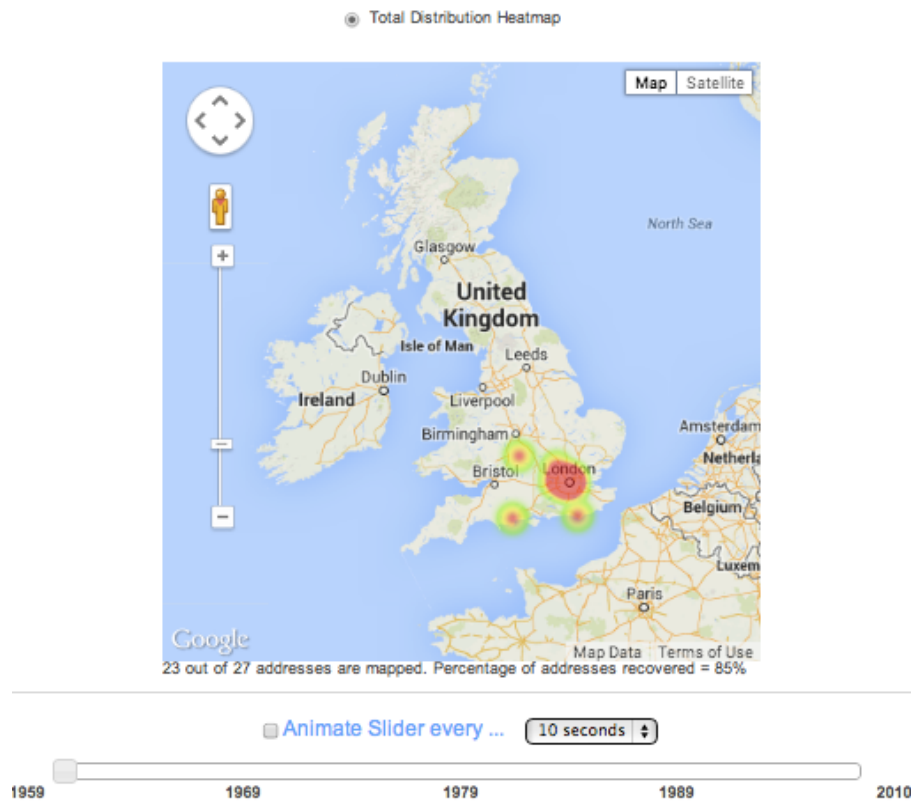
**Figure B27, Image 4 of 5:** (1989) (Original in colour), Screen shot showing female CSD members using RIBA affix 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).



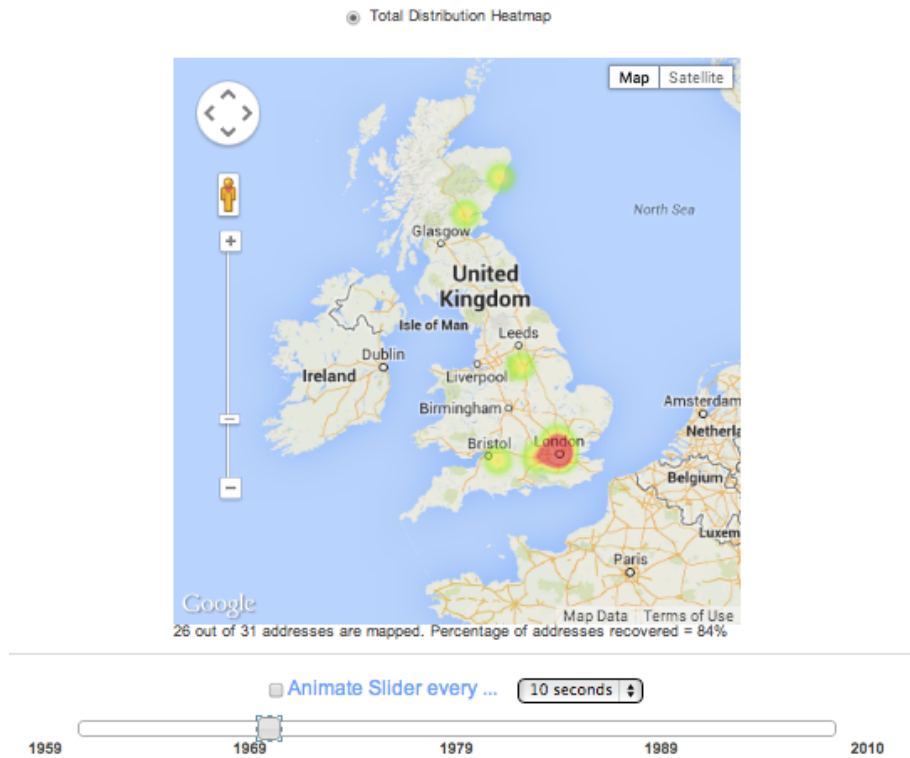
3 out of 3 addresses mapped. Total percentage of addresses recovered: 100%



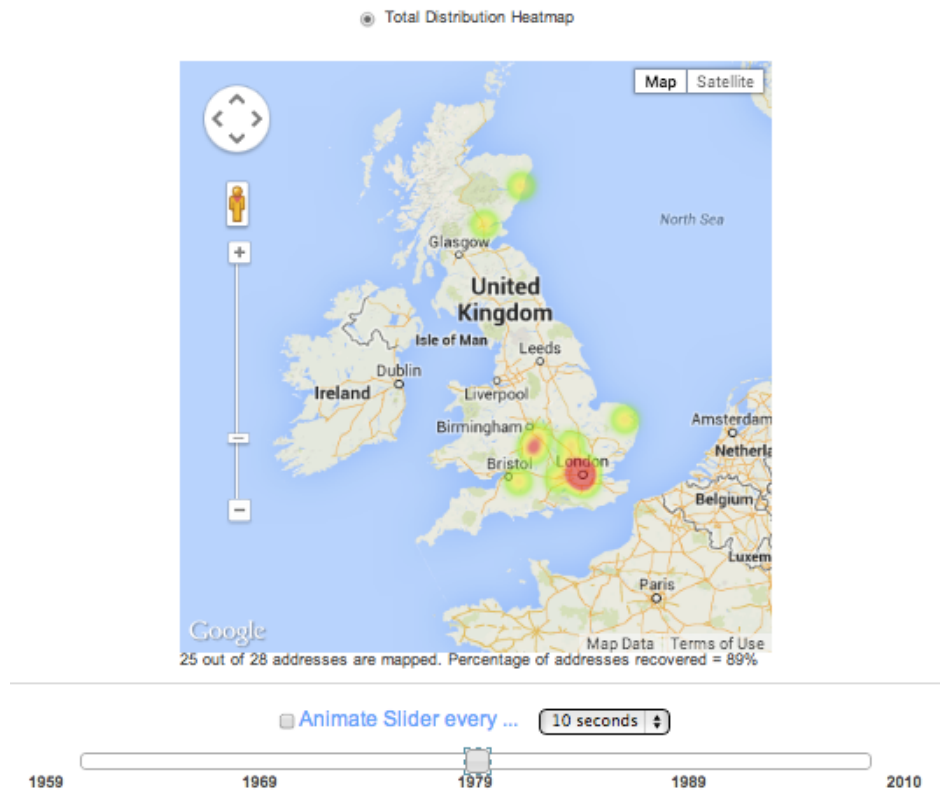
**Figure B27, Image 5 of 5: (2010)** (Original in colour), Screen shot showing female CSD members using RIBA affix 1959-2010, <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).



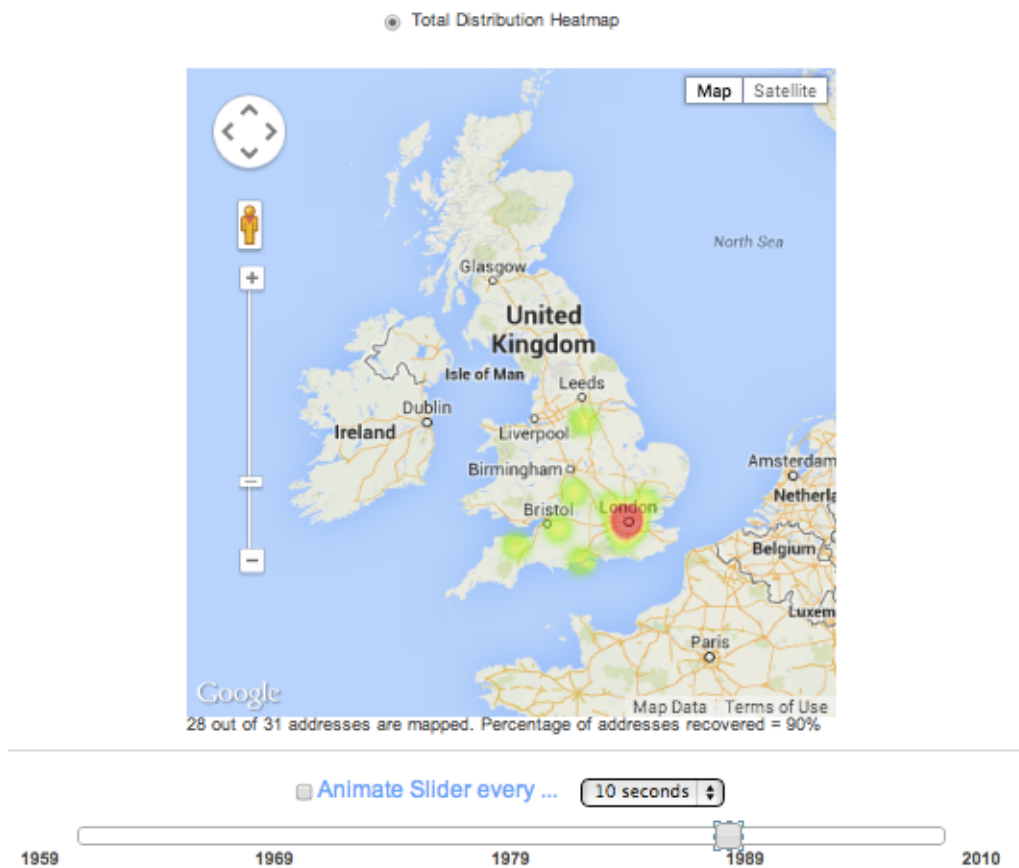
**Figure B28, Image 1 of 5: (1959)** (Original in colour), Screen shot of CSD members using RDI affix 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=24&type=suffix>, (Accessed 10 Nov, 2013, University of Brighton).



**Figure B28, Image 2 of 5: (1969)** (Original in colour), Screen shot of CSD members using RDI affix 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=24&type=suffix>, (Accessed 10 Nov, 2013, University of Brighton).



**Figure B28, Image 3 of 5:** (1979) (Original in colour), Screen shot of CSD members using RDI affix 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=24&type=suffix>, (Accessed 10 Nov, 2013, University of Brighton).



**Figure B28, Image 4 of 5:** (1989) (Original in colour), Screen shot of CSD members using RDI affix 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=24&type=suffix>, (Accessed 10 Nov, 2013, University of Brighton).

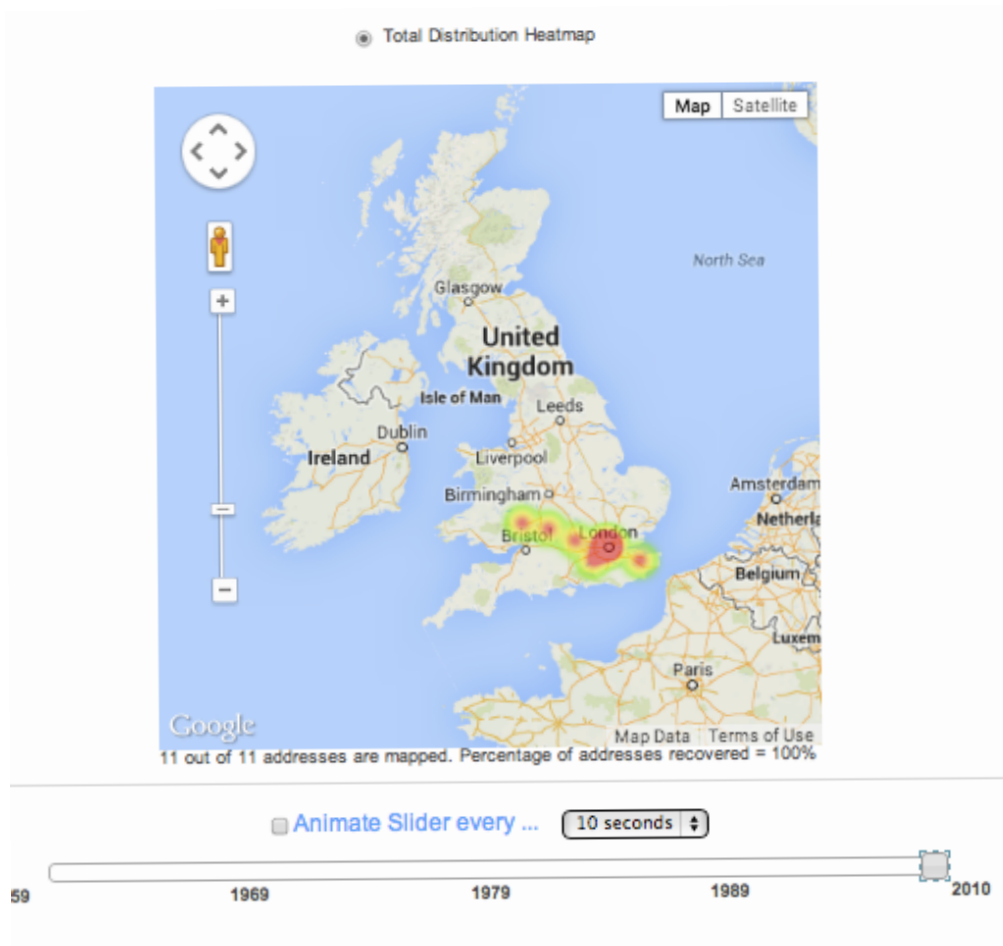


Figure B28, Image 5 of 5: (2010) (Original in colour), Screen shot of CSD members using RDI affix 1959-2010, <http://csd.culturalinformatics.org.uk/mapall?place=229&id=24&type=suffix>, (Accessed 10 Nov, 2013, University of Brighton).

3 out of 3 addresses mapped. Total percentage of addresses recovered: 100%



**Figure B29, Image 1 of 5: (1959)** (Original in colour), Screen shot showing distribution of female members using RDI affix 1959-2010 <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).

3 out of 3 addresses mapped. Total percentage of addresses recovered: 100%



**Figure B29, Image 2 of 5:** (1969) (Original in colour), Screen shot showing distribution of female members using RDI affix 1959-2010 <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).



4 out of 4 addresses mapped. Total percentage of addresses recovered: 100%



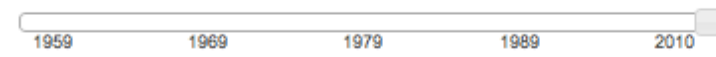
**Figure B29, Image 3 of 5: (1979)** (Original in colour), Screen shot showing distribution of female members using RDI affix 1959-2010 <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).

7 out of 7 addresses mapped. Total percentage of addresses recovered: 100%



**Figure B29, Image 4 of 5: (1989)** (Original in Colour), Screen shot showing distribution of female members using RDI affix 1959-2010 <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).

1 out of 1 addresses mapped. Total percentage of addresses recovered: 100%



**Figure B29, Image 5 of 5: (2010)** (Original in colour), Screen shot showing distribution of female members using RDI affix 1959-2010 <http://csd.culturalinformatics.org.uk/publicmapallcriteria>, (Accessed 10 Nov, 2013, University of Brighton).



**Figure B30**, (Original in colour), SIA/SIAD/CSD Yearbooks, (1959, 1969, 1979, 1989), CSD Archive.