Irish advertising in the 1950s and the influence of the Dutch designers

CONTENTS

	PAGE
INTRODUCTION	1
CHAPTER 1 - THE EMERGING YEARS	2
CHAPTER 2 - UP TO 1955	8
CHAPTER 3 - THE DUTCH DESIGNERS	18
CHAPTER 4 - THE COMING OF TELEVISION	32
SUMMATION	40
BIBLIOGRAPHY	41
INTERVIEWS	44

INTRODUCTION

The decade between the beginning of the 1950s and the 1960s were like chrysalis years in Ireland. It was a decade when the country, in the throes of post-war depression, with a stunted agricultrual economy, emerged by the sixties into a country with the basis of a modern industrial economy and with it a society that proved innovative and forward looking. This thesis sets out to discuss Irish advertising of this decade relative to the social/economic/historical background of this period.

Irish advertising mirrored the peaks and troughs of these years of economic and social tribulations and successes. In the early years of the decade, advertising was of little significance to the economy, there was little money in the country and large manufacturing concerns faced little or no competition, consequently they had no real need of advertising. The late 1950s and early 1960s saw an economic boom throughout the country and with it the beginning of the consumerist age. Suddenly the country had need of professional, mature advertising. The thesis discusses the rise of the advertising industry and important in that role, the arrival in the mid-fifties of a number of Dutch designers who lived in Dublin and worked in its advertising agencies. With their design backgrounds and dynamic style they quickly influenced Irish advertising.

Through the influence of the Dutch, Irish advertising geared itself to the consumerist age with enthusiasm and an approach that was both professional and forward looking. The thesis discusses the influence of the Dutch designers through a number of observations, references to work of the period and interviews with designers, both Irish and Dutch alike, who were practising in the country during the '50s and who witnessed the industry emerge in the sixties as an urbane, stylish concern tackling the new Irish consumer demands.

CHAPTER 1 - THE EMERGING YEARS

After Ireland's formal declaration as a Republic in 1949, the country's economy was stagnant or declining. There was a pressing need for a great surge of industrialization and a revitalization of agriculture. To create native manufacturing during the '30s and '40s , the Fianna Fail Government had raised protective import duties. This policy of national capitalism had the secondary effect that expensive imported goods tended to be for the rich, and cheaper Irish goods, both in terms of quality, and price tended to be for the poor, who could afford little else (1). The failure of this system's economic principle was based on the non - emergence of an Irish entrepreneurial class the like of which was so successful in Scandinavia. The Government of the late forties made strenuous efforts to encourage the establishment of new industries and thus broaden the base of the economy with the setting up, for example, of the Industrial Development Authority (IDA) in 1949 (2). There was an increasing drive to bring in foreign investors and as much foreign investment as could be attracted through Government tax and planning incentives. To this end, the elaborate system of protectionist tariffs and quotas were in practice eased. In effect the state was adapting itself around prevailing capitalist values of the developed world.

The import substitution policies, while they had helped provide jobs in small industry had meant the loss of large amounts of jobs on the land. There was in the post-war period a widespread rejection of rural life that quickened in the early 1950s into what amounted almost to an Irish exodus. Ireland watched as international prosperity began to boom in the fifties, while at home the economy was in the grip of perennial depression, and emigration continued unabated as it had for a century (3). When advertising was starting to come of age in Ireland, young talent was flowing out of the country, the biggest queues in the Dublin area were to be found each night at the Dun Laoghaire mailboat departures. At the time, the unemployment rate in Britain was very low, and jobs were readily available to Irish emigrants. In the mid fifties, as the numbers out of work in the country rose to a peak of 80,000, the net loss of population due to emigration reached it highest levels of over 50,000, while between 1951 and 1961 the total number of people who emigrated was over 400,000.

The 1950s were troubled by crisis in the balance of payments, between 1951 and 1952 Irish industrial net profit fell by almost 24% compared with only 9% in Britain. This contributed largely to the depression and emigration as these crises were to be resolved through restrictionist budgetary policies (4). The consequences of waves of migrating young people meant that there was left in Ireland both a population that was ageing and a high proportion of older, unmarried people (5). While emigration in the fifties posed a severe ideological threat, it actually reduced the dimentions of the practical problems the country faced. A very large majority of those leaving where they lived, emigrated abroad. The lure of the urban world and foreign places glimpsed in films and magazines, made emigration seem less awesome. Had rural depopulation been followed by massive internal migration to Irish cities, the state would have been confronted by possibly insoluable problems (6).

New post-war 11 initiatives in design must be seen against this rather stagnant social/economic background. In the late forties, Thomas Bodkin, director of the National Gallery of Ireland, was commissioned to write a report on the arts in Ireland. Bodkin stated in his report of 1949: "There never has been a sustained alliance between the arts and industry in Ireland; and little has been done in the last fifty years to promote such a desirable aim, beyond the efforts made for over thirty years by the Arts and Crafts Society". Bodkin believed Ireland had to look abroad to foreign design expertise and learn from their example, he pointed to Sweden as an example for Ireland. He also illustrated what Britain's Council of Design had done since 1944. By contrast, Bodkin saw a picture of poor design in Ireland, "No civilized nation has neglected art to the extent that we have done, with consequent injury to our national industries" (7).

By the fifties though, the state had achieved political stability creating a context in which modern industrialization was possible. Perhaps too just as important were the realities of the social climate. In Dublin of the '50s the last great decade of Dublin as a cultural capital, there was a straining against and away from a concept of Ireland that was felt increasingly to be imprisoning or illusory, or both. Since independence, despite all of the efforts of the Irish Irelanders and Gaelic revivalists of a distinctive Irish way of life, the twenty-six counties remained in many aspects a social province of the United Kingdom. Despite the fact that Irish

communications were by today's standards, extremely circumscribed and censorship was more heavy handed than in any other neutral country, the BBC was audible throughout much of the country and both English newspapers and books circulated freely. Further attachment of the state to its neighbour could be seen in architecture, dress, furnishings, and style, all of which were influenced by English tastes. In its adoption of capitalist values, Ireland had ample opportunity to absorb the values of the capitalist mixed economy of its neighbouring island. Because of its insular position, tucked behind Britain, the fact that Ireland in the fifties adapted its economy to the prevailing economic values of that country surprises little, also important in Ireland's adoption of these values was the manner in which the Irish economy and the British economy were inextricably intertwined (8).

Through the coming of modernization and as a consequence of the Bodkin report the Irish Arts Council was set up in 1951, with the promotion of design as one of its aims. The council sought to generate design awareness by holding two important exhibitions in the mid 1950s. Exhibitions were seen as an effective and relatively inexpensive method of demonstrating good design to the masses. They were also a quick procedure of doing so, and so favoured, as these were frustrating times from the mid-1950s onward; when Ireland wished to speed up momentum in design awareness, and so encourage design expertise. The International Design Exhibition was the first of these important exhibitions and was held in 1954, and again the message was clear from the introductory essays to the catalogue that Irish design should model itself on Scandinavia. The second major Arts Council design exhibition was devoted to Irish produces. It was simply called the Irish Design Exhibition 1956 and included among the participating designers was Guss Melai, the first of the Dutch designers, who'd arrived in Ireland some years previously. This 1956 exhibition travelled from Dublin to Waterford, Cork, Limerick, Galway and Sligo, and thus, for the first time, there was an attempt to reach a countryside audience and to make aware the value of good design (9). Despite positive intervention in the '40s and '50s by the state through an increasing number of semi-state companies in many areas of economic and social life, the Fianna Fail Government who were again in power in the late fifties faced many problems. They were confronted by a pervasive mediocrity which gave the Irish state after nearly forty years of independance, the lowest living standards, the highest emigration rates and the worst

unemployment rates in Northern Europe. The efforts of the state and individuals to brighten up the general deprivation of life in the country through festivals of one kind or another (they were also designed to attract tourists to Ireland) could not really achieve much against such a bleak background. An Tostal for instance, a Spring festival organized by the Tourist Board in 1953, never quite established itself as its organizers hoped it would (10).

In many aspects the state in the 1950s as a social and economic crisis developed all around it, seemed to lack the kinds of self assurance and ideological conviction necessary to meet it, and so this was mirrored in advertising. In order to relate to society, advertising must root its messages in the existing values and social order. Advertising of the mid-fifties in Ireland was caught between a formal narrow mode that was both parochial and unchanging, and a less formal mode that was opening up to a wider, more global ideology. As the fifties progressed, and foreign industry opened up in this country, with it came competition, and the need by industry to persuade. The old idea toward consumerism and advertising; that a good product and a reputation would be enough to take care of sales was no longer valid. As Ireland was emerging by the sixties into a modern society that emphasized the right of every person to be employed, so it recognised that to achieve this, high level consumption was essential, and that this required persuasion. Irish advertising now had a function. These seeds of social change, planted at the end of the 1950s produced, in the sixties a rich harvest of economic regeneration and social and cultural changes (11). Modern communications and idelogy, at the beginning of the sixties, which had in part been responsible for the rejection of traditional satisfaction and brought Ireland into contact with the social forms of advanced capitalist consumer societies, raised Irish expectations, and created a demand for a new economic order.

The Fianna Fail Government of the late 1950s under Taoiseach Sean Lemass, realized that if the state was to hold its people it must be founded on a new economic formula. Lemass did this by abandoning national capitalism and by refounding the state on the basis of foreign capitalism (12). During this period as Ireland was trying hard to bring in foreign industry with the setting up of the Shannon free-enterprise zone and when as Paddy Considine (Managing Director of Adsell advertising and marketing), believes, European industrialists

showed signs of success here in Ireland, England stepped in. England, he believes, expressly did not want Ireland as a rich, influential site, controlled by Europeans, and in particular by the Germans, so their companies moved over, and British money was invested. The state, according to Considine, was suddenly flooded with money, British money. This change in direction in the economic affairs of the state is said to date from the accession of Sean Lemass to the position of Taoiseach, the ending of protectionism in 1958, (13) and a government white paper report on economic development by T.K. Whitaker, a civil servant in the department of finance (14). By the start of the 1960s, the expenditure of money on goods in the country rose rapidly, along with the amount of money available in the country, there was a population that was becoming increasingly sophisticated due to influences both from within the country and from abroad. The policies were clearly a success, the country had never seen such affluence. British companies set up shop in Ireland almost overnight. Manufacturing doubled in a very short number of years, the country's gross national product from the years between the late 1950s and the late 1960s increased by almost 4% annually, and industrial exports rose from 24% of all exports to 45% between the same years (15).

There were new jobs in the country, and with them came money and importantly, for Irish advertising, there was a rise in consumer power. The new British companies were forward looking and they were very much involved in the new concepts of marketing. Eventually, with the danger of this new competition, Irish industry finally grasped onto advertising somewhat more firmly than it had done before, if a little reluctantly. As wealth visably increased, first Dublin, then other centres experienced a new bustle and sense of movement. Morale rose, and it was a morale tinged with positive national pride (16).

By the late 1950s and early 1960s, the setting of information in advertisements was more often conveyed by illustration that tended to combine social and physical symbolism; the description of what was said was reduced and was taken over by the illustrative image. Drawn representation of people in advertisement began to decline as photography took over from text as the predominant field. There was an attempt to use mood, of using an emotive rather than just documentary style advertising as the visual modality became the predominent channel for expressing meaning and symbolism, due to the great impact that the introduction of new methods of photography and colour printing had on advertising (17).

With the establishment of the Irish Packaging Institute in 1958 and the Institute of Creative Advertising and Design in 1960 there was a significant development of design awareness and a modern outlook in certain circles in Ireland, because of this, a more wide ranging initiative developed in the 1960s. The main government agency that pushed for initiatives in design for industry was Coras Trachtala which was set up in 1952. In 1961 a design section was established with the agency. William H. Walsh, Head of C.T.T. had, as a result of his private enterprise, a particular interest in contempory design in Denmark. (In the 1950s, the Scandinavians were acknowledged as design leaders in Europe) Walsh was instrumental in having a panel of distinguished Scandinavian designers visit Ireland and advise on what could be done to improve the country's standards in design. Their report, Design in Ireland, published in February 1962 was the most controversial one on the visual arts ever written about Ireland. The author severely critised the level of Irish design. The main value of the report, considers John Turpin (Department of History and Complementary Studies, N.C.A.D.) was not in the evidence it collected or its recommendations, but in its exposure of Irish design to the shock of international comment. The government, acting on this report and the design initiatives of CTT signalled CTT to implement new plans on design reform. CTT, impressed by the Plus craft work shops in Norway resolved to set up something similar in Ireland. This in time led to the establishment of Kilkenny Design Workshops in 1963, although it was two years later before the workshops themselves were opened (18).

The five years between 1958 and 1963 (when the second economic course was implanted) representated a major turning point in Irish fortunes. Most people would still identify 1958 - 1963 as being a period when a new kind of Ireland began to come to life. According to Terence Brown, these times represented a new idealism, and most people associated the success of those years in Ireland with a renewed national self-confidence that continues to sustain the country even in its present vicissitudes (19).

FIG. 2.1

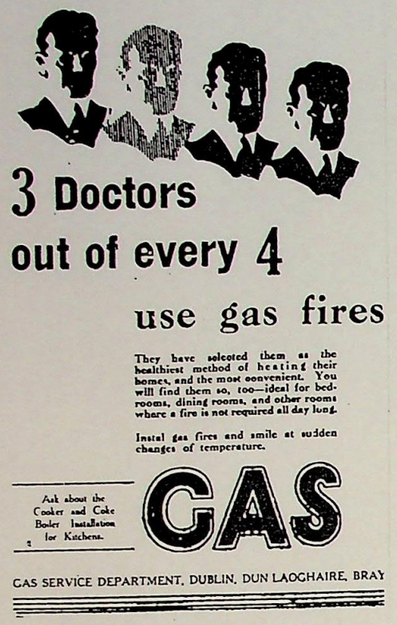
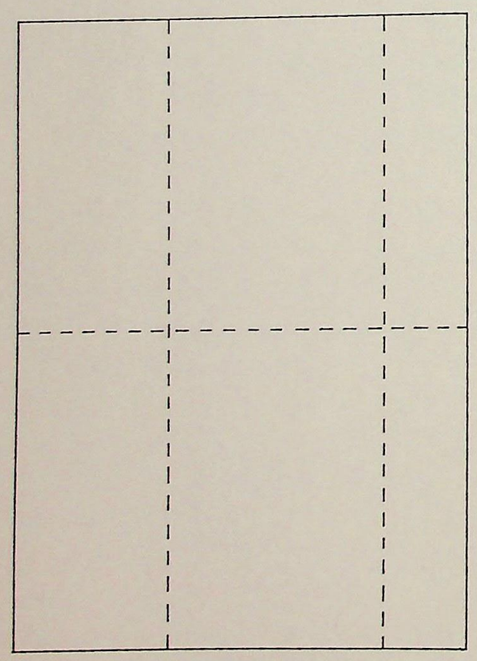


FIG. 2.2



CHAPTER 2 - UP TO 1955

With the coming of peace after World War 11, during which Ireland experienced a closeted isolation, the country, although neutral during the war faced many shortages, and rationing was still invoked on many items and goods in the country. Irish industries were impoverished through poor export sales and severe lack of marketing and industrial co-ordination. During the war, restrictions on paper meant that a daily newspaper was usually no more than four pages and printed on poor quality newsprint. Half-tones and screens reproduced badly on this paper, thus photography in advertising was kept to a minimum. Instead, different illustrative techniques insured that these same illustrative techniques were still employed (20).

Here are two examples of war-time advertisements. Like almost all advertising, right up to the end of the fifties, they are newspaper advertisements as newspapers were, quite simply, the only nationwide advertising medium available. (Fig. 2.1) The Dublin Gas advertisement, with its distinctive medical tone, "3 doctors out of every 4 use gas fires" is a good example of the line work that was most suitable to newsprint during the war years. It combines the use of solid blocks that are used as both positive and negative shapes in the illustration. The odd-doctor-out, is treated by use of lining the shape in, giving an effect of a screen over a solid, but it's evident that the lines have filled somewhat, probably due to a combination of the photographic etching process in the making of the plates and of course, poor quality newsprint that didn't allow for fine detail in either illustration or type. The grid make-up of the advertisement is typical of the day. The advertisement probably a one column 2" example is justified, with the use of a three column assymetrical layout combined with two bands across that divides the advertisement into an upper and lower division. This type of grid,(Fig. 2.2) and variations on it appear time and time again between the 1940s and 1950s in newspaper advertising in Ireland. This grid allows for the successful use of headings and text that will lead the reader from the main focus point, be it an illustration or heading, or both, and onto the text of which there was a great deal during this period. In the Dublin Gas advertisement, the illustration and the main heading, occupy the upper division of the advertisement, and so command the reader's attention straight away. It's in the

FIG. 2.1

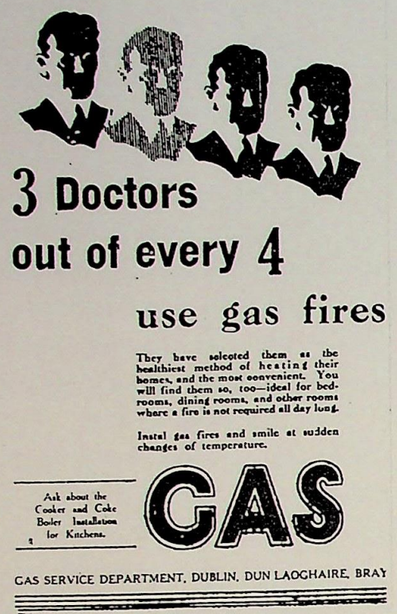
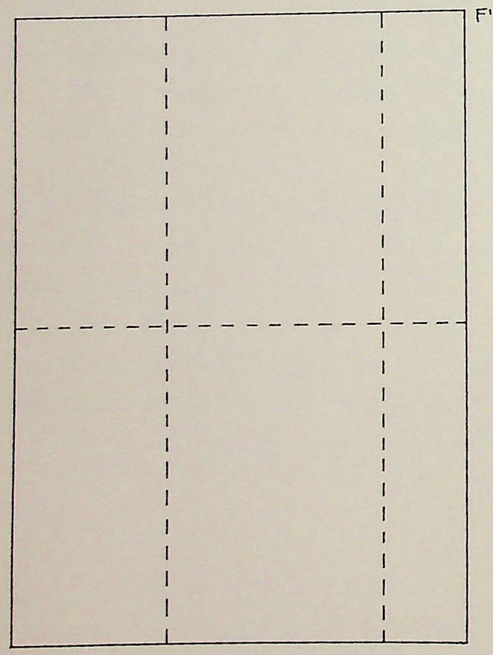


FIG. 2.2



CHAPTER 2 - UP TO 1955

With the coming of peace after World War 11, during which Ireland experienced a closeted isolation, the country, although neutral during the war faced many shortages, and rationing was still invoked on many items and goods in the country. Irish industries were impoverished through poor export sales and severe lack of marketing and industrial co-ordination. During the war, restrictions on paper meant that a daily newspaper was usually no more than four pages and printed on poor quality newsprint. Half-tones and screens reproduced badly on this paper, thus photography in advertising was kept to a minimum. Instead, different illustrative techniques insured that these same illustrative techniques were still employed (20).

Here are two examples of war-time advertisements. Like almost all advertising, right up to the end of the fifties, they are newspaper advertisements as newspapers were, quite simply, the only nationwide advertising medium available. (Fig. 2.1) The Dublin Gas advertisement, with its distinctive medical tone, "3 doctors out of every 4 use gas fires" is a good example of the line work that was most suitable to newsprint during the war years. It combines the use of solid blocks that are used as both positive and negative shapes in the illustration. The odd-doctor-out, is treated by use of lining the shape in, giving an effect of a screen over a solid, but it's evident that the lines have filled somewhat, probably due to a combination of the photographic etching process in the making of the plates and of course, poor quality newsprint that didn't allow for fine detail in either illustration or type. The grid make-up of the advertisement is typical of the day. The advertisement probably a one column 2" example is justified, with the use of a three column assymetrical layout combined with two bands across that divides the advertisement into an upper and lower division. This type of grid,(Fig. 2.2) and variations on it appear time and time again between the 1940s and 1950s in newspaper advertising in Ireland. This grid allows for the successful use of headings and text that will lead the reader from the main focus point, be it an illustration or heading, or both, and onto the text of which there was a great deal during this period. In the Dublin Gas advertisement, the illustration and the main heading, occupy the upper division of the advertisement, and so command the reader's attention straight away. It's in the

FIG. 2.3

ANOTHER HUGE OFFER

£40

MUST BE WON

FILL IN A SQUARE NOW—it takes only a few minutes

Closing FIRST POST JAN. 11—Result JAN. 18

2d. PER SQUARE 4 SQUARES 6d.

Adjudicating Committee:—Senator Michael Hayes, M.A., B.L., Lecturer in Modern Irish, University College, Dublin; Tadhg O Neill, B.A., Associate Editor, "The Irish Digest"; V. M. McMahon.

PENNYPOTS CROSSWORDS No. 48

Unlimited Consolation Awards

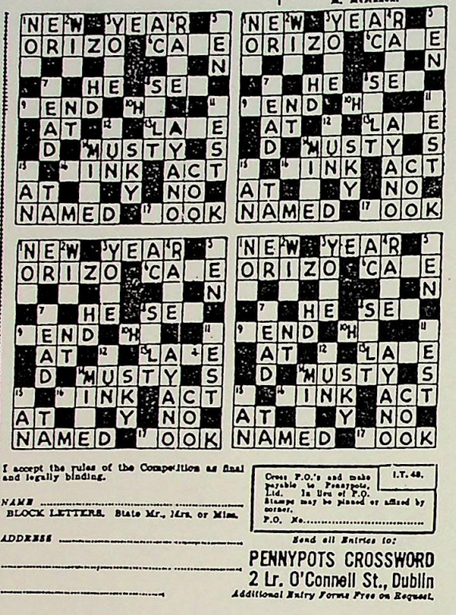
CLUES ACROSS.

6. Man walking may sometimes have to take ——.
8. Nurse will like to —— worried patient at once.
9. Man will sometimes —— book to friend fond of reading.
10. Exclamation.
13. Sometimes very pretty.
16. Lights at sea often appear to ——.
17. A lot is sometimes learned from a ——.

CLUES DOWN.

1. Man at meeting asked to assent to proposal may ——.
2. Good —— is often applauded.
3. The time of slave trade might be described as "days of ——."
4. It is often next to impossible to possess with man while they ——.
5. Often seen on farm.
7. Schoolboys are often anxious to —— their class.
8. There is often a lot in some waters.
11. Trainer will probably —— racehorse before big race.
12. Sportsman out shooting often has good ——.
14. Is often very deep.
15. Housewife is sometimes on the look-out for bread ——.

RULES.—This contest is a test of skill and knowledge. The Prize will be awarded for what the Adjudicators consider the best set of answers to one square. Aptness and accuracy form the sole standard of their judgment. The competition is governed by the full rules and conditions which have already appeared in the "Irish Times" on June 1— or may be had free on application to Pennypots, Ltd.



I accept the rules of the Competition as final and legally binding.

NAME .....

BLOCK LETTERS. State Mr., Mrs. or Miss.

ADDRESS .....

.....

.....

Cross P.O.'s and make payable to Pennypots, Ltd. In lieu of P.O. Stamps may be pinned or affixed by corner.

I.T. 48.

P.O. No. .....

Send all Entries to:

PENNYPOTS CROSSWORD
2 Lr. O'Connell St., Dublin

Additional Entry Forms Free on Request.

As No. 47 was a two-week competition result will appear next week.

FIG.2.4

lower division, where less emphasis is required that the grid's columns come into use. Here usually, both text and brandnames appear, in this case, weight and solidity are given to the word Gas in order to balance the weight and emphasis of the above illustration. Unusual in this advertisement is that an illustration doesn't appear of the product itself which normally featured strongly in this period where product information advertisements were most common, instead archetypical authoritarian figures are used, reputable social community figures, thus imbuing the product itself with the same outstanding qualities. This is an early example of what later was to be the most versatile mode employed by advertising.

The second example of war-time advertising (Fig.2.3) is a crossword. Crosswords were important features in newspaper promoting (and still are) through the 1940s and the 1950s. This example from 1942 demonstrates the effectiveness of the typographical format, that was easily printed and that even fifteen years later was still being printed in the very same style in daily newspapers. Interestingly, one of the adjudicating Committee, an associate editor of "The Irish Digest", was Tadhg O'Neill, who only a few years later was responsible for the arrival of the Dutch designers to Ireland.

After the war, the newspaper business began to blossom once more, and consequantly, so did Irish advertising. With the easing of supply restrictions, the Irish Independent, which carried very few display advertisements, in the last few months of 1944 and the first few months of 1945, was able to expand. Its issue went up to six pages and within each of those early expanded issues it was able to carry up to 90 display advertisements,(21) such was the pressing need to advertise following the austerity of the war. Although Irish advertising was growing in the late forties it would be some years before Irish industry would see advertising as part of a marketing strategy.(Fig. 2.4) This Brown Thomas advertisement is typical of what was known in the trade as 'Bread and Butter' advertising. There was no great effort made to be creative, the primary function of the advertisement was clear communication through illustration and text. By the nature of the advertisement, there was plenty of text to be displayed this was achieved by setting the text in regular columns with well-fitted headings. Headings were ranked according to their subordination with the boldest headings reserved for the most important information. There was no

photography allowed of women (or men) in their underwear in advertising. Indeed this rule applied right up to the sixties, therefore all such garments in situ. could only be drawn.

In 1946, the second major agency to open its doors that year was Sun advertising, set up by Tadhg (Tim) O'Neill. He had graduated in economics from University College, Dublin, in 1932, and among a number of other things had worked in a number of important Irish advertising agencies including O'Kennedy Brindley, where he became a director before he moved on to join Kelly advertising, thus gaining the necessary management experience before venturing out on his own. In 1945, he decided to start his own agency operating from Grafton Street, Dublin. O'Neill had excellent political connections, which enabled him to get the agency off to a good start with important accounts, including, C.I.E. (the Irish public transport company), Aer Lingus (the national airline), then just resuming its post-war business and later in 1953 he secured the account of Bord Failte (the Irish tourist board). He gave a start to many well known figures in Irish advertising later on, but in retrospect, however, his greatest achievement was bringing over the Dutch designers. Ireland had no tradition of graphic design in advertising. There was no educational institute with such a course, but from the arrival of the first Dutchman, Guss Melai, the situation began where a change would happen in Irish advertising.

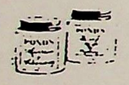
Traditionally, and still true to some extent even today, agency staff came from all walks of life, not necessarily from advertising backgrounds at all. While there was an exam in the Rathmines Technical Institute, Dublin, called the Advertising and Publicity examination, (22) advertising staff if they were formally trained at all would usually have done so abroad, most probably in London. There was no formal graphic design training in the country. The National College of Art had no such course, as staff were mostly local, and worked in the arts and crafts tradition, they formed no bridge to design or industry. The nearest the students in the college got to commercial art was from a man called Bernardus Romein who was head of the School of design at the college since 1939. He was from Rotterdam and was in fact the first Dutch artist/designer in the country. Roman hand lettering, posters, showcards, plant drawings, and black and white illustration comprised the syllabus that aimed at advertising. It's not too surprising that his students with their lack of instruction in typography or reprographic techniques, were not welcomed by the commercial advertising agencies (23).

FIG.2.5

Mrs. Cyril McCormack

THE daughter-in-law of the world-famous Irish tenor, John Count McCormack, is slim and of medium height. Her clear blue eyes and perfect skin are the chief characteristics of a beautiful face, framed in lovely auburn hair. Her poised bearing gives her a quiet distinction which is most alluring.

There is no shortage of Pond's Powder. Pond's Creams and Lipsticks are becoming easier to secure. Soon all Pond's trusted products should be at beauty's service once again.



Mrs. McCormack says, "I have always relied on Pond's to safeguard my complexion."

Pond's Creams

Still your Passport to Beauty

FIG.2.6

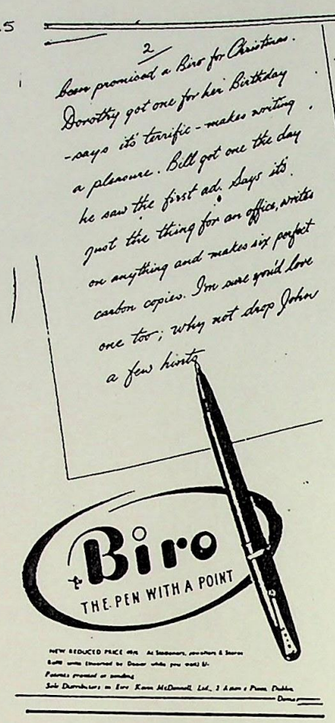
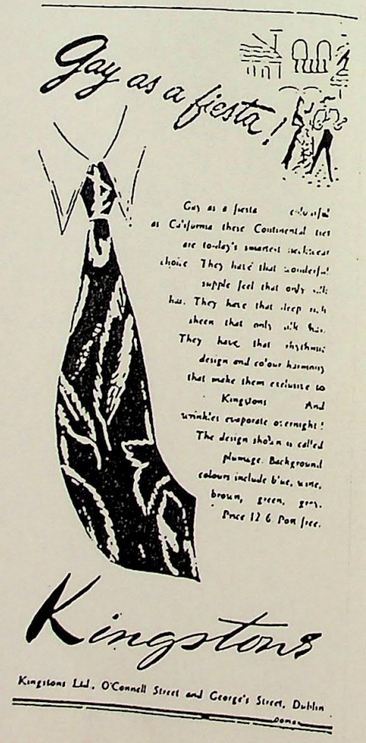


FIG.2.7



With the arrival of Sun advertising in 1946, Dublin now had 19 agencies, turning over in total £3/4 million and "Nylons" was still a thrill packed word for women. (Fig. 2.5) This advertisement for "Pond's Creams" employs the same grid layout characteristics as the previous Dublin Gas advertisement, (Fig. 2.1) dividing the advertisement into an upper division with the main copy heading and illustration, and the lower division with copy text and brandname. The illustration is a line and wash, then screened to look like a photograph. The advertisement employs the use of a personality to help sell the product. This style of advertising was declining, but after the advent of television in the 1960s and the growth of the 'personality', it came into vogue yet again. What is interesting about the advertisement is the marginal copy text which assures the user that "there is no shortage of Pond's products", and that "Lipsticks are becomming easier to secure". This advertisement, from the late 1940s went to demonstrate the relaxation of rationing, and the increase of imports and manufacturing in the country. Fig. (2.6) Biro pens, a form of fountain pen as opposed to the modern disposable kind, were first introduced into Ireland in the late 1940s. They were expensive at £2 10s, about £2.50, they cost roughly the equivalent of a working man's wage, and so were obviously aimed at the professional, or those in office positions. Needless to say for that kind of money, the advertising compaign, prepared by Domas advertising, was very modern, stylish, lively, and had a look of prestige about it; all the time making the point of the pen's versatility in the office. Cleverly, the advertising copy is displayed as a hand written letter and the whole composition is tilted to the left to give the appearance that the pen has just been layed down after the author had finished the letter. The interaction between the logotype and the pen makes for a strong visual juxtaposition and the relaxed style of the advertisement works effectivly. Again the copy relates to the times in its references to practicality, usefulness, and just how frugel the use of this pen will prove to be, at the time there was a whole range of government material pertaining to careful spending and practical purchasing. (Fig. 2.7) this rather dated, misplaced piece of headline copy caused quite a stir back in 1949, 13,000 dozen of these ties were sold at 13/6d, which was hardly cheap. From the continent, these ties were advertised as being "colourful as California, with a deep sheen" with "that rhythmic design and colour harmony". The elongated design suited the linework technique and again that plays an important role in the advertisement. It said something about the times, and advertising, that the Irish public were starved

FIG.2.8

FIG.2.9

FIG.2.10

FIG.2.11

FIG.2.12

of glamour, and that Irish advertising only had to suggest a glimpse of what was obviously considered prestigious, fun, and worth having, and the austerity of the times did the rest.

Ireland at this time in the early fifties, like many European countries feared ill health and disease. This was the period when tuberculosis was the scourge. Dr. Noel Browne, the Minister for Health, considered in 1948, setting up an advisory body from the advertising and publishing industries to plan anti T.B. publicity,(24) the disease was considered that serious, and advertising reflected this public awareness. It keyed in on people's sensitivities and spoke of scientifically proven potions. The market wasn't as sophisticated during these years, nor the public so educated, they were still the days when dubious little pills or blood mixtures were for sale. In Fig. 2.8 to 2.11 the style of advertising is quite conventional, reflecting the subject. The notion of wholesomeness is preached through these advertisements. The copy speaks of fortification and clearing poisons from the body and latches onto key words in the public's mind such as health, fitness and strength.

Quite often, advertisements for products sold in the Republic were re-cut or re-organized advertisements taken from the original advertising campaign for the same products sold in Britain. (Fig. 2.12) is an example of an Irish advertisement taken from an original in Britain, the copy was simply cropped and altered to suit the Irish version. The line illustration is in a contemporary style to the day, although is hardly of a very good standard, while the type is somewhat awkward and lacks a co-ordinated appearance. The type is actually hand rendered, not uncommon in this time. Other examples of British advertisements being altered were by Aspro (Ireland), the pharmaceutical company. Their advertising campaign consisted of regular half page advertisements in the national daily and weekly newspapers. The work came from England, and the creative work by O'Kennedy Brindly, consisted largely of cutting out the Union Jack from the British advertising copy! (25).

The most common mode of advertising in the early 1950s was a product information type advertising. In these advertisements the product was the centre, and the focus of all elements in the advertisement went into explaining the products and its utility. The brandname, and frequently a picture of the packaging were the most prominent features, and text served primarily

FIG. 2.13

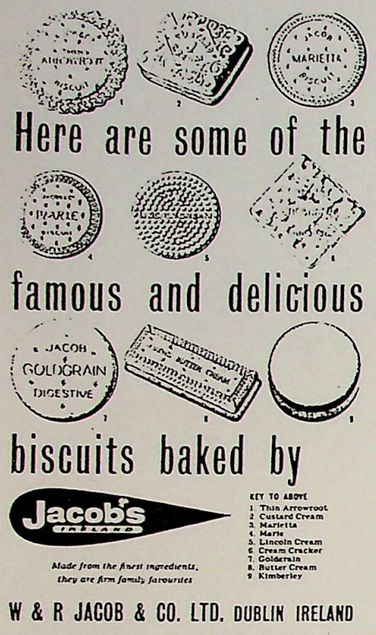


FIG. 2.14

to describe the product's benefits, characteristics, performance and construction. Great emphasis was put on language, and how it described the product, and the promises and arguments that were put forward to demonstrate the product's advantages. Careful consideration was given over to the ability of the advertisement to demonstrate some positive end to the product. These advertisements were virtually an illustrated science and they displayed a thoroughly pragmatic, universal outlook to the world. Figs. 2.13 and 2.14 demonstrate product information advertising. The composition of these advertisements works around the illustration of the product and the product's brandname. The language is dead, it makes no attempt to symbolise the product, it simply implicates the realm of the product as an entity. The advertisements are thoroughly pragmatic, they assume the product itself, its reliabilitv and quality are what's of interest to the consumer and not what this product can do for the consumer's lifestyle (26). They demonstrate what Irish industry and in turn Irish advertising were concerned with when faced with no competition.

There existed a naivety in advertising toward the concept of marketing. "Marketing was so little understood that when you talked about the subject, people thought you were referring to the cattle markets", remembers Norman McConnell, former managing director of Aspro (Ireland). In 1952 a new brand of tinned steak was marketed, with the label designed by artist, Louis le Brocquy. Of the design Michael Scott, an artist, had to say "the tin was selected from a shelf of other tinned products by no less then 14 out of 14 typical men in the street!" (27). It seems strange that this piece of marketing research failed to give any mention of the Irish housewife, seeing as another piece of research at the time showed that it was they that were spending two-thirds of the nation's income.

A quaint attitude prevailed toward women featuring in advertising. It seemed in advertising, that women were quite incomplete without men, that somehow the establishment of a woman as a person was dependent on her status or position relative to men. Betty Whelan, a director of a modelling school in Dublin, was quoted as saying she'd heard a Dublin businessman saying, "It is the women in the house, the shop, the factory and office who really matters. She is the person you have to reach with your advertising". Added Betty: "So straight away we came to realize how valuable the pretty girl appeal was in advertising. The things which interest the majority of women

FIG. 2.15

are those little things American advertisers stress so much, to be lovely, to be loved, to be young, exciting, charming, clever or dangerous, all of which lead to capturing, and sustaining male interest" (28). (Fig. 2.15) This advertisement illustrates this idea of the incomplete woman in advertising. The illustration features a drawn looking woman being peered at from behind by some of her companions who are commenting on her poor complexion. The copy goes onto explain that the woman's dissatisfaction is not because of her poor complexion but in fact "that she's billed for a single life" this represents failure, it goes on further to say that it's only on closer inspection that the man decides on her lack of charm due to her poor complexion. This advertisement, aimed at a female audience left women in no doubt as to their position and where their ambitions should be aiming.

In general though, the standards of advertising were continuing slowly to advance, a flip through newspaper films of the fifties decade will reveal a consistant, if undramatic upward trend in the quality of advertising produced in Ireland. Stuart Blofeld, director of one of Dublin's commercial art studios, noted that advertising had made many advances, particularly with the easing of trade restrictions, which enabled businesses to spend more on advertising. Since the easing of trade restrictions, manufacturing could now export while beforehand firms like Jacob's the biscuit makers, were actually forbidden to export, by government decree, in an effort to build up the slack domestic economy Blofeld commented that the processes and equipment now used by the engraver and printer were far superior and that the designer was now able to play a far more important role in advertising (29). But the fact that letterpress was still commonplace meant that a ridgid format of design and typography was still adhered to in order to fit printing requirements, leaving little room for innovation. Litho was still relatively little used as the preparation of plates, and especially the high cost of colour separation meant that only large concerns, with a high advertising budget, were ever likely to use this printing method. Yet in only a few years, changes in technology and advances in the media, heralded great growth in advertising: new agencies and new brands came along as the economic climate improved toward the end of the decade.

By the mid fifties, the pace of advertising was increasing, and nowhere more so than with the media, the Evening Herald and the Dublin Evening Mail tossled for readership figures, not long after, the Dublin Evening Mail

FIG.2.16

FIG.2.17

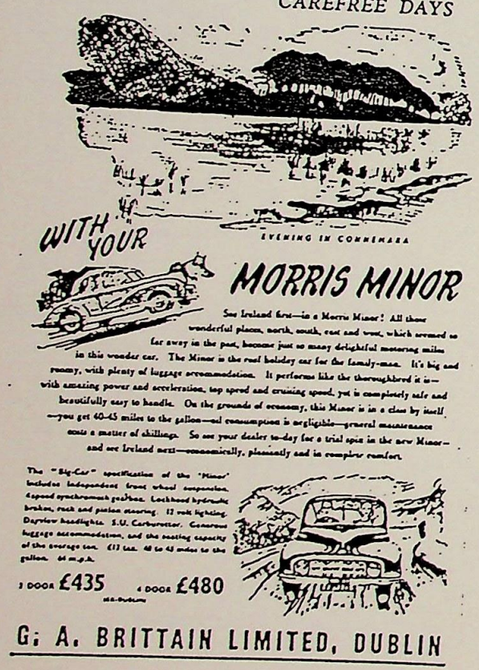
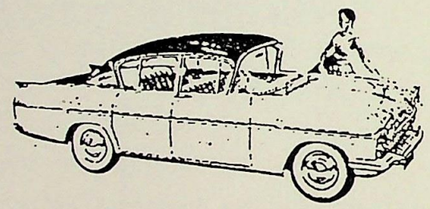


FIG.2.18



was to close its doors to business. After the successful launch of the Sunday Press in 1949, the Evening Press was launched in 1954. This was an important event in advertising, as it was the first broadsheet to take the business of classified advertising seriously and so drummed up much advertising for the agencies. The paper soon gained a reputation for being the small advertisement medium and as a result, built up an impressive readership. Important also were sponsored radio shows. In return for sponsoring a radio show, the advertiser got to have broadcast his product or service to most of the nation, and many advertising clients participated in this scheme (30).

Advertising in these halcyon days is remembered as fun, lively, and free-wheeling, before the days when it truly became big business. Advertising executives did not have large, flashy cars. There were only some 60,000 cars in the whole country, less than ten per cent of today's car population in the Republic, if you went to see a client, you did it courtesy of C.I.E. (the public transport company).

The car advertisements, Figs. 2.16-2.17 are very much in the style of product information advertising. The car is always the centre of the advertisement, both physically, as compositionally the elements in the advertisement work around the essential illustration of the product, and symbolically, as the text goes entirely into describing the virtuous advantages of each car. There are several interesting features to these advertisements as a genre. Firstly, they were aimed almost exclusively at a male audience, this is significant in that it reflects in the text and emphasis of the advertisements. Cost was of foremost interest, and Fig. 2.16 illustrates in order of importance, after cost, features that were considered of interest to the male audience. As expected, both style and comfort are the last two features considered, which is not too surprising, as these cars were neither very stylish or comfortable and potential buyers were more interested in other aspects of the car anyway. Fig. 2.17 conveys some of these aspects, such as the safe handling of the car at high speed and general maintenance that costs only a matter of shillings. Another interesting feature of these advertisements were the illustrations of the cars themselves. The low cost of these cars meant that they were small yet the illustrations would seem to belie this fact. In all of the advertisements the scale of the human figures in relation to the size of the car is altered in order to

FIG.2.19

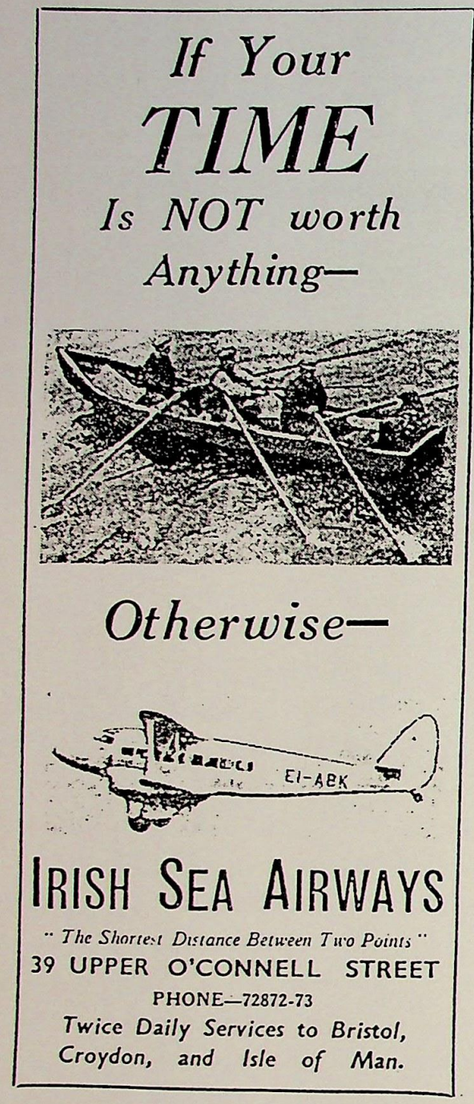
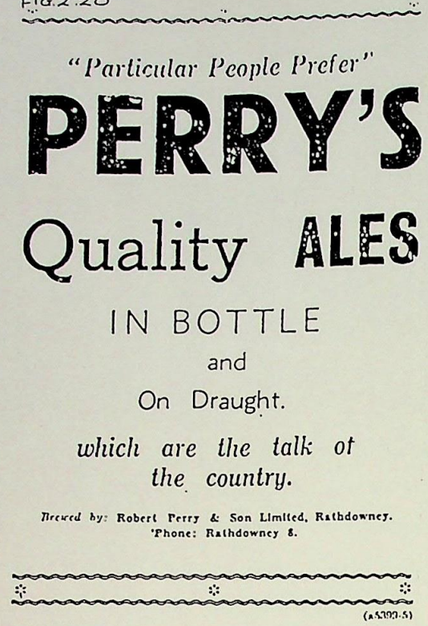


FIG.2.20



make the car appear bigger, thus making it more appealing as a desirable property, because big reflected luxury and status in these austere times. The text maintains this 'big' influence the cars are described as "great-hearted","big-saver", with "big-car specification" its not until the advent of large scale photography in advertising that more inventive developments and a greater sophistication were encouraged in car advertising, that saw a greater use of a social interaction in advertisements and how advertising could alter the consumer's lifestyle.

Before long, neither newspaper or radio advertising would be the prime mediums of advertising in the country, along would come a new medium that would bring a new age of visual sophistication. These were the remaining short years that preceeded television in Ireland. By the late-fifties, television was being viewed in Northern Ireland, inexorable pressures in the Republic ensured that by the end of 1961, Telefis Eireann would be on the air, changing forever the whole world of advertising in Ireland. Major concerns were becomming much more design conscious in the early 1950s often led by semi-state organisations. Aer Lingus, the main economic success story of Ireland, had come a long way in its use of advertising. From a crude, unsophisticated style as in Fig. 2.19 (an advertisement by Aer Lingus not long after its inauguration in 1936), to its advertising in the fifties, produced by Sun advertising, which was both innovative and provocative.

The advertisements, Figs. 2.20, 2.21, are examples of an unchanging, dated advertising on one hand, and on the other, a more progressive advertising that conveyed a more modern style and better intergration of visual elements. Fig. 2.20 an advertisement for Perry's ales, an independent label no longer produced, is an example of a dated, inefficient form of advertising. This poor quality textual advertisement in terms of typographical composition and appropriation of copy was all too common in the '50s. The advertisement said nothing about the product in a way that had any credence or conviction. It, like much of this style of advertising of the era is wooden, and almost unbelievably inappropriate, and show the extent to which Irish industry was uninterested in seriously promoting itself. The lack of co-ordination between copy and the visual layout illustrates the level to which Ireland was in its general level of advertising, poorly developed in relation to Britain or the other developed economies of Europe. Fig. 2.21, whose grid

FIG. 2.21

layout harps back to the grid layout (Fig. 2.2) which was so popular in this decade, draws on the idea of selective marketing and modern styling, to reflect the product. The flushed columns of text compliment, and integrate well. The reversed type within the arrow acts as a strong visual indicator as to where the text begins while the brandname and headline fits appropriately. Again the product itself is the central theme, but this is enlarged upon by use of analogy, even if the analogy is a little thin between cattle and radios. This analogy though, helps strongly in indicating the market for the project, it being the rural communities; so the sympathetic copyline at the top of the advertisement. The large amount of pseduo-technical information reflected the lack of money generally being spent, and so advertisers turned to text that seemed to say noteworthy things about their product and so give the impression that there were many worthy things to be said, and so help with the ever important notion of reliability and economy. This advertisement actually comments on the radio's "miserly economy, thanks to low consumption valves" and interestingly, it also mentions the easy availability from Philips dealers of hire-purchase agreements, this in 1953 was unusual, as hire-purchase didn't become popular in Ireland until the sixties.

In 1952, the first ever large scale advertising conference took place in Cork, advertising was finally getting organized (31). It was an important event in that it helped change the pace of the up and coming industry. The Irish agencies began to appreciate their position, and make preparation for the future of the industry. This conference was followed in 1954 by the second and larger advertising conference. These were the beginnings of change in advertising and part of these changes were the Dutch designers who were soon to arrive in earnest to Ireland.

CHAPTER 3 - THE DUTCH DESIGNERS

The arrival of the Dutch designers came in two separate phases. The first designers arrived in Ireland in the early fifties, between 1951 and 1952, and the large group, later in the fifties, between 1955 and 1956. The fact that the Dutch arrived in Ireland at all was, according to Guss Malai, rather coincidental. One of the attractions of Dublin to the Dutchmen was the contrast between the desperate housing situation in post World War 11 Holland, and the housing situation in Ireland's capital. Unlike many European countries, Ireland did not have a problem of over population in its cities, nor did it have a backlog of War damaged property or housing to replace, post-1945 housing made up one quarter of total housing in Dublin. Therefore, one could get a house with a garden easily in Dublin (32). The Dutch graphic designers were, according to John Turpin, a major impetus to innovation in Irish advertising design in the 1950s. Their training, based on Bauhaus principles, was introduced into Ireland. Their work at Sun advertising had an immediate public impact as it was seen in all forms of Irish publications, bill boards, shops and offices; it helped give thrust to the advent of modern advertising in Ireland (33).

Many of the Dutch designers arrived in Ireland by way of varying circumstances. After World War 11, Aer Lingus resumed a regular flight service. Shannon airport opened in 1945 as a trans Atlantic stopover and continental routes were steadily expanded. Tim O'Neill, head of Sun advertising, which held the Aer Lingus account, was in charge of promoting the new continental routes. In the Spring of 1951 Aer Lingus held an "Irish Week" in Holland. KLM (Royal Dutch Airlines) were approached to decorate all KLM offices with displays. O'Neill came over to Holland to co-ordinate this promotion (34). His visit also had another purpose. In the fifties, Ireland had no design training in its art schools specifically orientated toward advertising, and all good talent in Ireland usually left the country to find their luck abroad. O'Neill sought designers with experience of airline promotion, and he looked to KLM for possible design recruits. KLM in Amsterdam was very design conscious, even at this early stage in aviation and had a large design studio. Guss Melai, a young designer at the time, started working after the war in KLM's publicity department. Melai, a restless young man, was in favour of emigrating to gain experience abroad, and also because

of the drastic overcrowding in western Netherlands during the 1950s. The loss, by the Netherlands, of the Indonesian war of 1945 to 1950, meant there was an influx of quarter and half Dutch migrants returning to the Netherlands and therefore finding a place to live was quite a problem. So, when O'Neill approached Melai with an offer of a job as art director of Sun, Melai accepted, and joined Sun advertising in mid-1951, where he worked more or less full-time on the Aer Lingus account (35).

The second Dutch designer to arrive in Ireland was Jan de Fouw, in October 1951. De Fouw was art school trained, he'd also worked at KLM studios as a trainee designer, where he'd become a good friend of Guss Melai. After two years military service followed by six months rambling throughout Europe, de Fouw arrived in Ireland, on a shoestring, to renew his acquaintance with Melai and then to return to Holland. While here, he decided to look for freelance work and in typical methodical Dutch fashion, set about preparing a portfolio, as he'd brought no work with him, and with it calling on Dublin's advertising agencies, two a day. His first job came from Arks and it netted him £5.00. From there de Fouw contacted the publishing houses in the city. His first success there was an illustration job from Brown and Nolans, a children's book publisher in December 1951. The job paid him over £97.00, a hugh amount of money in those days, and it afforded him the time to make contacts and find more work. It also decided him that there was a future in book illustration in Ireland, so he stayed another year. He then stayed yet another year after that and as he says himself, after three years were up there was no need for him to leave, he was part of the advertising establishment, building up a freelance practice (36).

In 1955, four years after arriving in Ireland, Guss Melai decided to leave Ireland and emigrate to Spain. Before leaving, O'Neill asked Melai if he would take on two more designers from Holland, one to replace Melai as art director, and another designer, because the studio practice was increasing due to more and larger accounts. Melai wrote to a friend, Bert Van Emden asking if he was interested in his job as art director, and also to Gerret van Gelderan. They arrived within two weeks of each other and started working in Sun in 1955. Guss Melai lived in Spain for three years, painting on the island of Ibiza. Later he met his future wife, a German countess, and lived in Germany for some years before moving back to Holland in 1963, where he's lived since (37).

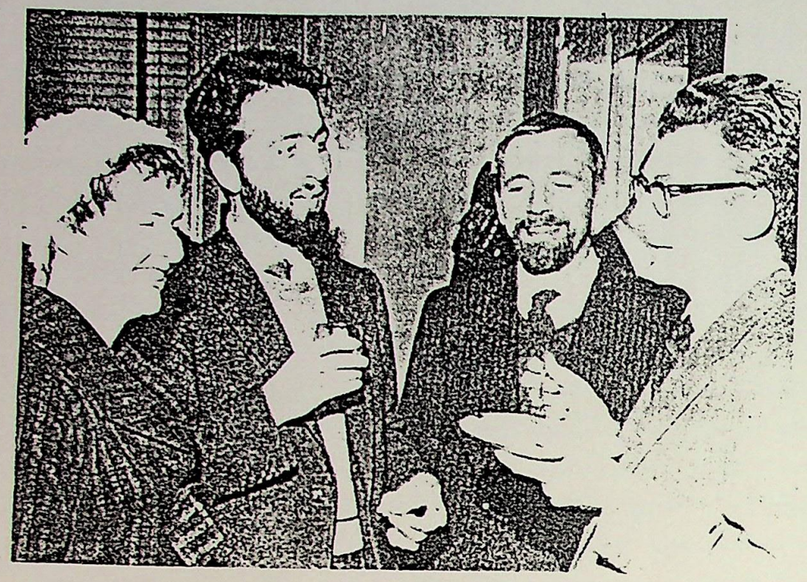


FIG. 3.1

In 1956, Gerret van Gelderen wrote to an acquaintance, Piet Sluis. Sluis had worked as a typographical artist in Nygh & van Ditmar, a state agency involved in the land reclamation schemes of the late forties and fifties. From there Sluis worked in an agency called De La Mar. While there he became heavily involved in typography through the influence of the art director of the agency, a German called Bach. Bach was very involved in the Bauhaus and consequently Sluis designed very much along those lines. Sluis was working freelance when the offer of working in Sun arrived, and like so many young newly married Dutch people, he could find no permanent place to live in Holland, so he accepted the job and arrived in Ireland in July 1956. He remembers he travelled to Ireland via England by ferry. He had no permit to work in Ireland and so was held in a ship off Liverpool under police guard over night; before a phone call to Tim O'Neill ensured his continued safe passage to Dublin the following day (38).

Most of the Dutch designers followed van Emden, van Gelderen and Sluis into Sun, like Karl Uhlemann, Willie van Velzen and Win de Boer, while others arrived via the freelance routes, like Jan de Fouw. Others arrived through advertisements seen in Holland for artist/designers wanted in Ireland. The work of the Dutchmen in Sun was impressing other Irish agencies so much that they decided to advertise in Holland for themselves. Ries Hock, now with RTE, was employed by Lynches through an advertisement seen in Holland, and Cor Klassen was employed by O'Kennedy Brindly by the same fashion. He arrived in the Winter of 1956, toward the end of the Dutch immigration. Klassen's wages, he recalls, in 1956 were £15.00 per week, which was very good money indeed for those times (39). Fig. 3.1 shows a photograph taken at a Sun Christmas party in the '50s and includes from the left, Jan de Fouw, and standing next to him Gerret van Gelderen.

Perhaps over a dozen Dutchmen immigrated to Ireland, and of the group that arrived, most stayed in Ireland and proved themselves to have a decisive influence on future Irish advertising. One of the few to leave apart from Guss Melai, was Piet Stroehoff, a photographer, who left Ireland for Australia, about 1974. Another designer to leave was Win de Boer, who only stayed a short while before leaving Ireland (40). Perhaps it was all rather coincidental that the Dutch designers arrived in Ireland. Certainly if Ireland had been more design orientated at the time, like Holland, agencies would have had no need of their services. If over-crowding was

not so bad at the time in Holland, the Dutchmen may not have left their own country. Finally, if they'd not arrived more or less as a group and made such an immediate impact, their influence may not have been so strong in Irish advertising.

Like all vocational professions where ability might range from good to bad, there were some Dutch designers who were more talented than others, but by and large their Northern European style conscious backgrounds along with their art school and design studio training served them well. They were visually competent and technically up to date, unlike many of their Irish counterparts at the time. It would of course be fair to say that most of the Dutch designers who immigrated to Ireland were not the best that Holland had to offer, they were reasonably talented designers who could make a living at their skills. The best of the Dutch talent were extremely dedicated people who took their craft very seriously indeed and who employed the best advertising and design positions in the Netherlands. Northern Europe, including Holland were recognised as design leaders in the 1950s. Through the proliferate experience of de Stijl in the 1920s, and the German Bauhaus movement of the late 1930s, Holland had by the 1950s commercially orientated toward the visual design style of the movements. Both industry and design had attuned and absorbed their dynamic, functional spirit. It's significant that in contrast to Ireland, both industry and design education in Holland of the 1940s and '50s, were far more inclined toward innovative avant-garde design developments. Industry in Holland actively fostered good design and the efficiency and high standards that resulted from its encouragement and useage. Consequently, there was a far shorter time lapse between the raw material as such of avant-garde idealism and the usable commercial product seen by society.

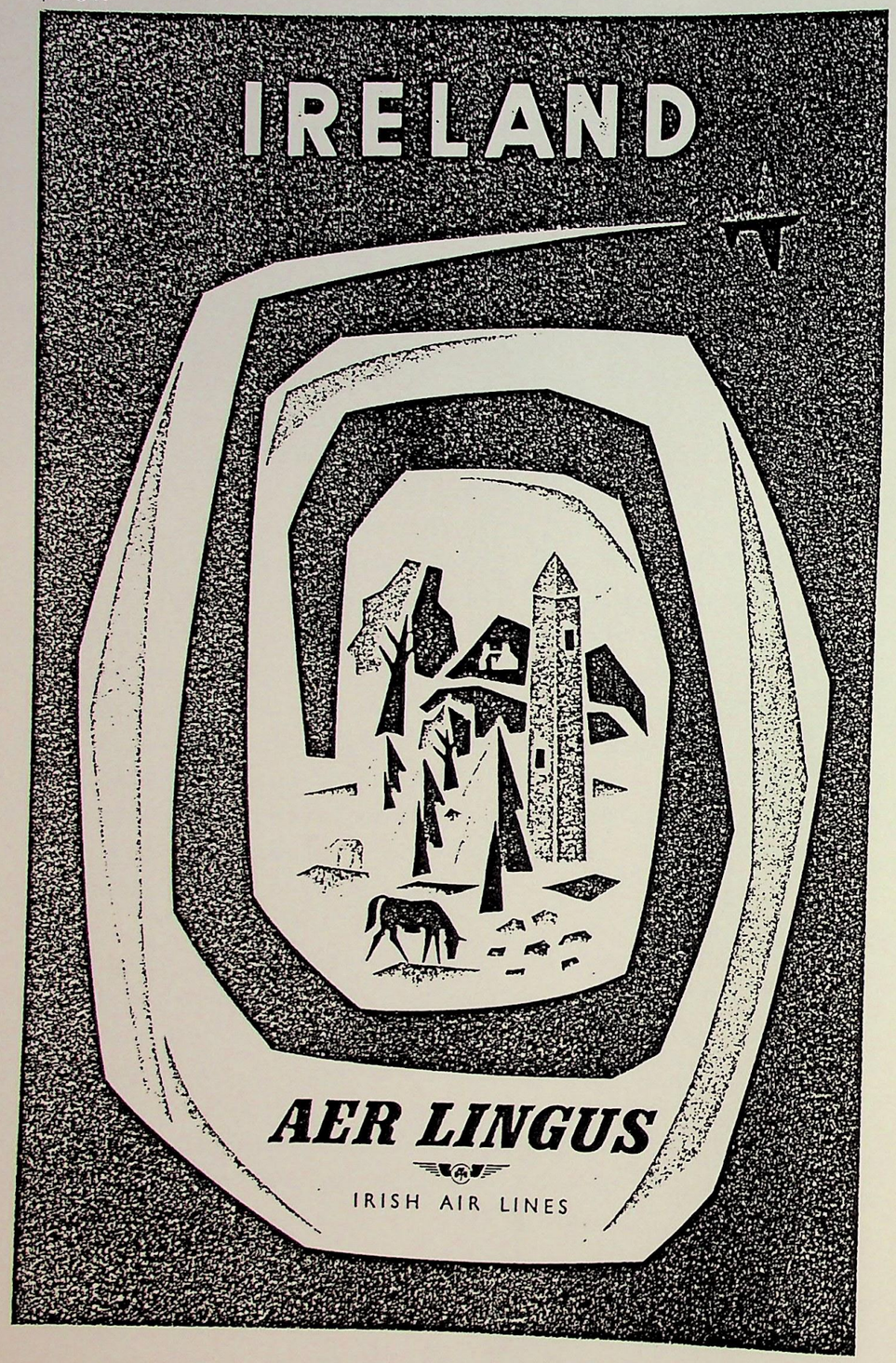
The Dutch were more visually more aesthetic and pragmatic as a Nation than the Irish were. They lived with design all about them. The Dutch consumer society, says, Jan de Fouw, was far more advanced by the 1950s than that of Ireland, thus advertising was more socially sophisticated. Reproduction techniques were also more advanced, photography in advertising was common place, while far greater print-runs meant lithography was affordable as a common printing method. Design education had been in existance in Holland since well before World War 11, and had resumed

practice following its end in 1946. The National College of Art & Design in Holland, was staffed mostly by tutors who themselves had been taught under the Bauhaus philosophy, bringing fine art into a closer relationship with life through applied design. So that the art school trained designers who arrived in Ireland in the mid-fifties brought with them this conceptual notion of commercial art coupled with an understanding of modern reproduction technology.

Ironically, although the Dutch designers are recognized as having had a large influence on Irish advertising in the 1950s, their major impetus suggests Bill Bolger (Department of Visual Communications, N.C.A.D.) was probably not so much a visual influence so much as one of professionalism based on attitude and style. If a typographical analogy, suggests Jan de Fouw, could be drawn between the two countries of Ireland and Holland, you might gain some form of sociological profile of the two peoples in those countries. Dutchmen have what is termed by de Fouw as the "Mondrian mind". They live and work in a flat, regular country with a ridgid conformist infrastructure. In Holland, roads are straight, public transport arrives and departs on time, and its economy is efficient, intensive and runs with mathematical precision, thus its people have complimentary attributes of efficiency, accuracy and reliability. In contrast, Ireland, suggests de Fouw, is like the "Book of Kells". Its intricate networks of roads, and irregular, assymetrical towns and hinterlands, somehow mirrors the sociology of the Irish, as unsystematic and non-conformist, hardly conjunctive attributes to a modern industrial/electronic age.

Without exception though, the Dutch designers, if not art school trained as well, had at least been fully commercially trained in one of Holland's advertising agencies, and many of the designers who arrived in Ireland has done so in KLM's studios in Amsterdam. KLM were renouned throughout Europe as a style conscious concern, and just as designers from KLM design studios left for Ireland, so they did for other countries throughout Europe. From these studios and others similar, the Dutch designers inherited their blend commercial art grounding and skills in modern reprographics. Airline promotion was therefore not a problem to these particular designers who would have been intimate with the appropriate graphic material and style, which made them in the 1950s ubiquitous to Sun's Aer Lingus account.

FIG 3.2



It was largely on this merit that Guss Melai, the first of the designers to arrive, was employed in 1951. Melai's years in Ireland acted as a form of diplomacy in Irish advertising. It was based, in one sense, on his good relations and craftsmanship that other Dutchmen were actively encouraged in coming to Ireland. His professional training at KLM meant he could start work at Sun advertising straight away, being competent to deal with both the brief and the technology. Melai was also one of the best of the Dutch designers that immigrated to Ireland. His work had a fine art bent, he considered himself an artist rather more than a designer, but like most of the pragmatic Dutch, knew a commercial art career in post war Holland to be more lucrative than one of painting. His work for Aer Lingus served two roles. Not only did it promote the airline itself, but it also promoted Ireland's tourism. It was not until 1953 that any substantial funds became available for publicising Ireland's tourist and holiday attractions overseas. Up to that period, before the setting up of the Tourist Board, there had been no sustained effort on this front. While Sun advertising held several import accounts during this period, Melai worked almost exclusively on that of Aer Lingus. In his position as art director he was responsible for the overall style of the work produced by the artists in the studio. The following work though is his own.

Melai's work represented a modern development on the de Stijl tradition of symetrical layout based on strict horizontals and verticals. It combined the fluid nature of collage with a conscious concern for functional communications. Fig. 3.2 demonstrates rather typically the Dutch style that Melai brought to Ireland. The image is built up through collage using cut paper in layers to produce shapes and forms. The central image is an unsophisticated, mythical image of Ireland as a land of small cottages, steeped in heritage and natural rugged beauty. Cleverly, the airplane's trail leads out of this imagery in an abstract fashion that takes the form of a line that trails behind the plane. This was a visual symbol that was incredibly popular and successfully used in advertisements and designs by many airlines. The symbol helped identify the new continental air routes with sleekness, speed and power. There is a definitive sharpness and expression to line in the poster created by the cutting of paper. The composition is strong, and is aided by contrasts of light and dark tones. Typical of the Dutch is a condensed use of text, one might be inclined to

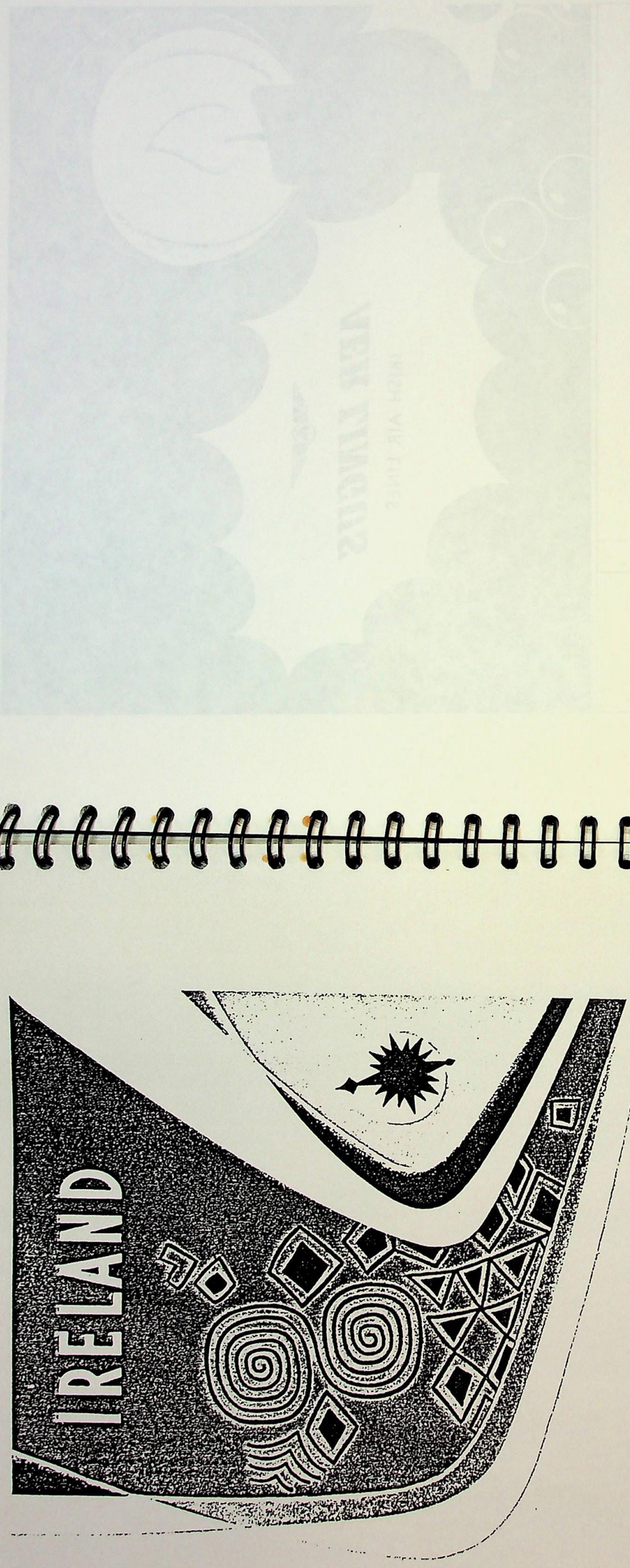


FIG. 3.3

FIG. 3.4

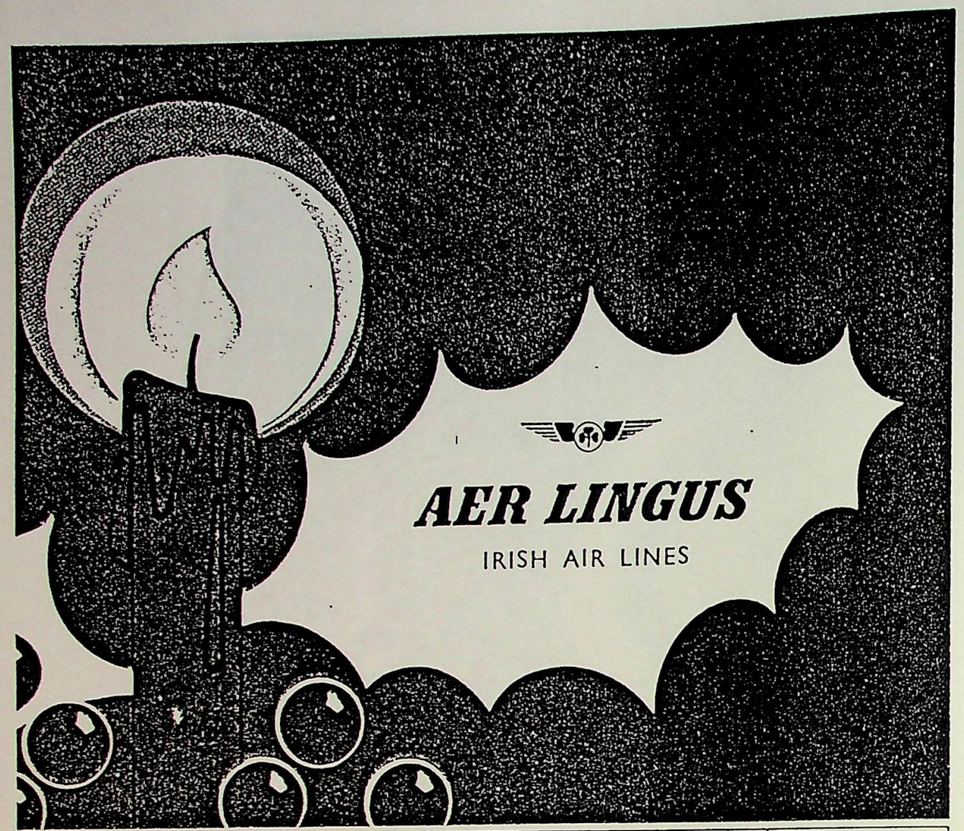


FIG. 3.5

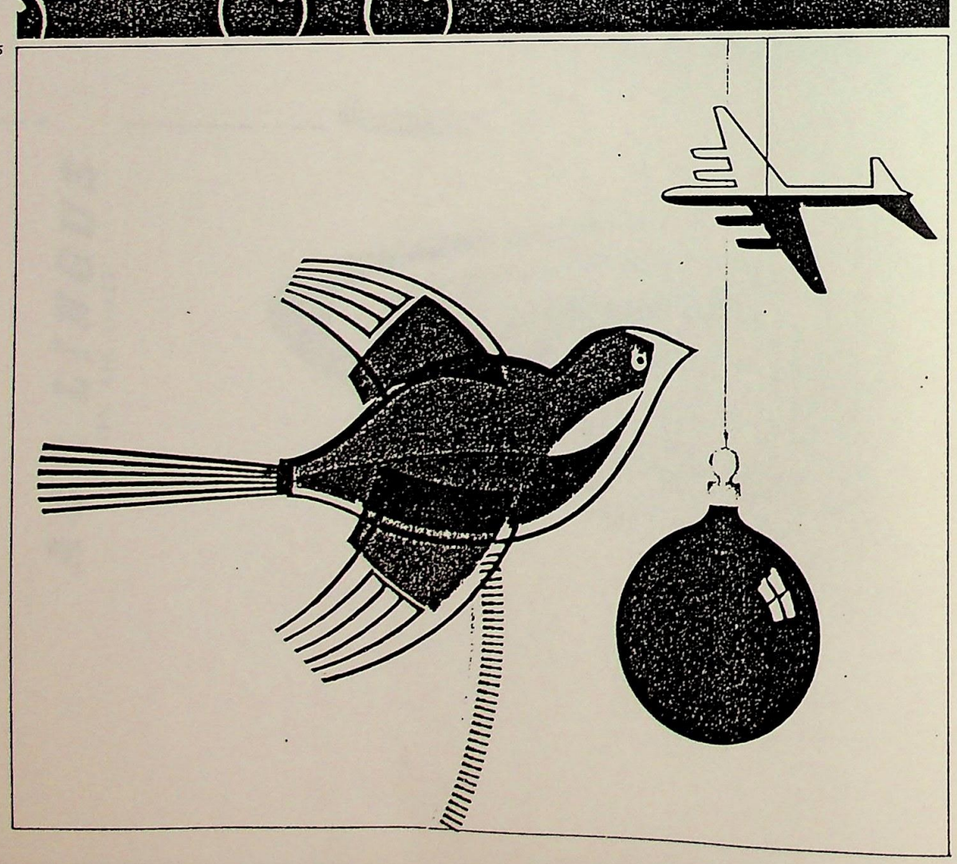


FIG. 3.6

FIG. 3.7

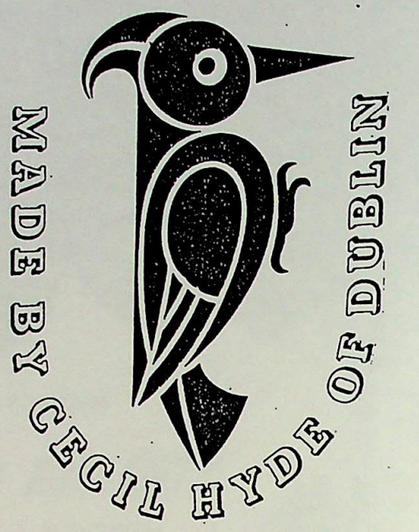


FIG 3.8

say obviously so, it's a poster, but so little text would at this time have been new and in contrast to advertising posters of the day. Besides the striking Aer Lingus logotype, almost all text in Aer Lingus posters produced by the Dutchman was either a sans or a slab serif, two style of font directly relatable to Northern European typography. In Fig. 3.3 the same airplane device is used and headings appear in very much the same style and weight. The decorative feature in the upper division of the poster is a device that Melai used. Variations on it appeared later used by other Dutch artists, the Dutch were quite happy to mix ridgid plains of colour with freely drawn lines and shapes in a loose whimsical manner.

Fig. 3.4 and 3.5 demonstrate a particular style of design that was popular at this period, that was the overlapping of flat areas of colours and textures. This effect was achieved as a result of the method used in art work design. Regardless of the printing method then used, be it letterpress, lithography, or silkscreen, the art work preparation was no different, it was almost exclusively physically separated art work achieved through a series of overlays, one overlay for each colour. This gave rise to the opportunity of letting colours overlap and of working into each colour, giving it texture and pattern, of which the Dutch were fond of doing at this time.

Fig. 3.6 is the logo designed by Melai for the An Tostal festival in 1953. It's a strong literal interpretation of the theme of the festival, that of culture in Ireland, of parades and of festivities. The logo which was very much in a crisp, modern graphic style was a good identifier, and is still remembered, even though the festival itself lasted only a few years. In Fig. 3.7 a slab serif font is used as before, this time in a shadow, the 'U' shape in type is unusual and effective and helps give body to the logo. Melai was fond of working in reverse, working into the shape with negative lines in a strong, graphic style. The logo, probably for a furniture maker, utilizes this relief effect, of cutting in the shape in an interesting manner. Fig. 3.8 is a stylish logotype designed by Melai for Barnardos, a children's care and fostering society. The visual pun on a fox and a capital letter B is lively and, like the An Tostal logo, is a good identifier. Not long after producing the Aer Lingus Summer timetable,(Fig. 3.9) Melai left Ireland for good. Again this distinctive

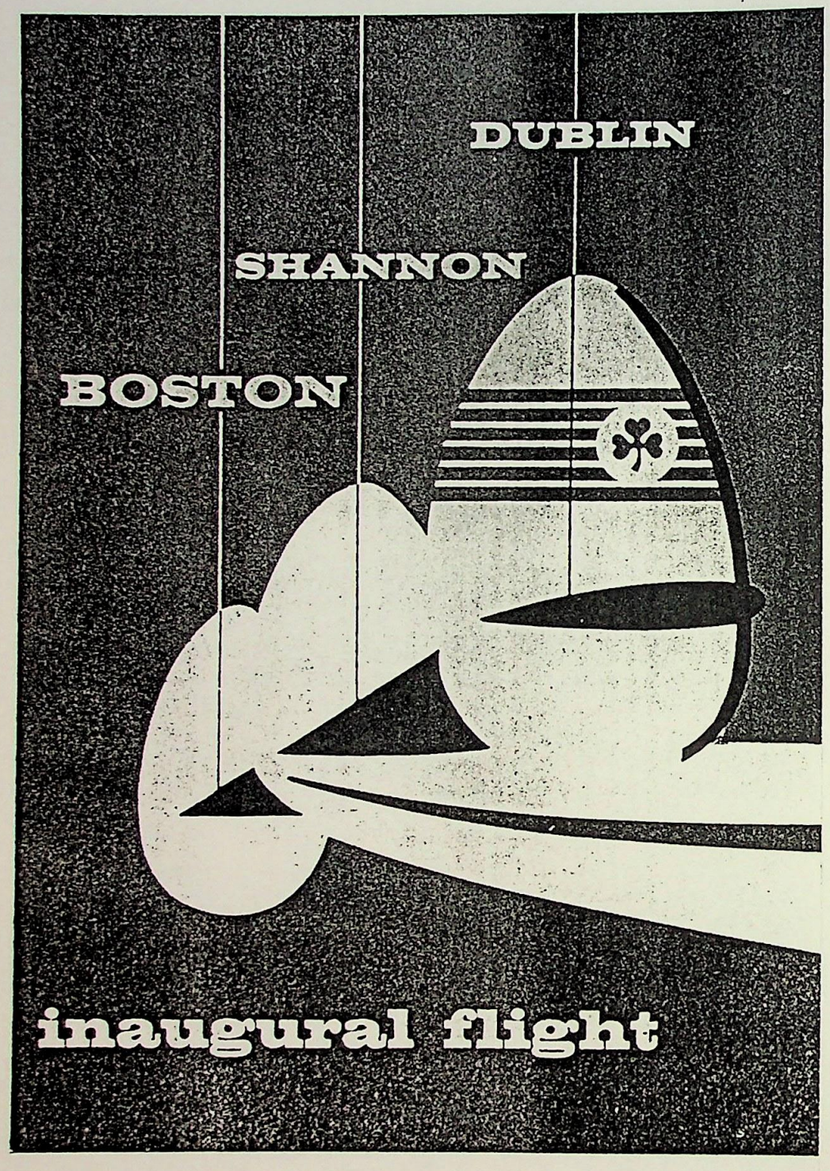
FIG. 3.7

hard-edged collage style is used in the design. The strength of this style meant that imagery was kept simple and visually direct, and although stereotype, the imagery was uniquely Irish in appearance - a thatch cottage, a currach, an old hill castle. The impact of this work shouldn't be underestimated, although unsophisticated. The Aer Lingus account meant by the nature of its graphic material; timetables, brochures and the like, that a large quantity of advertising material was produced. With the Dutch designer in such a position that he virtually had free reign in the design co-ordination, a new, highly visual uncluttered advertising style was appearing amongst a standard of advertising that was, in general, rather fussy, unco-ordinated and dated.

Over the next three years, according to Paddy Considine, there must have been between ten or twenty Dutch immigrants working in Dublin. Not only did designers arrive, but also Dutch photographers, such as Piet Stroehoff and Louis Pieterson, who later went on to form Pieterson Davis International, PDI, a photographic firm. Dutch trade platemakers also came over, one of Dublin's first lithoplate makers was a company called Koningesveld, set up by a Dutchman around this time (41). By 1956, Sun advertising had split into two studios, the creative department, where the Dutch worked, was now called Dolphin studios, it was also Dolphin studios that produced the account of Aer Lingus, C.I.E., the Tourist Board, plus others including Sweet Afton cigarettes and Pigs and Bacon commission account. It was this combination of high profile campaigns (Aer Lingus, C.I.E., and the Tourist Board were all three, the largest users of public advertising) and that these campaigns were suddenly different from other Irish advertising work, that contributed largely to the Dutch influence, suddenly, there was a lively new result, that was immediately noticable to all the public. Needless to say that competing agencies paid very close attention to this new style, and to the enthusiastic efficiency of these new designers. This new style was quite unlike that of the Irish, it used existing technology in new ways, stretching its limits, their design was more abstract, more typographically subtle. While most of this work was good, it was a transient style in some respects, and it's interesting to see why.

Many of the accounts that the Dutch were handling had never been handled on such a large scale. Aer Lingus was constantly expanding its service and was only recently using such advertising, as was the revamped C.I.E. company,

FIG.3.13



Eire AD: Aer Lingus AG: Sun Advertising Ltd AR: Gerrit Van Gelderen.
Letterpress in green and black. 8× 5¾ inches. Irish Air Lines

sections of the market such as fishing, hunting and other sports. These advertisements are examples of promotion publicity seen in Britain in the late fifties but produced by the Dutch at Sun advertising. They are effective advertisements, even today, and rely on careful composition and a strong intergration between type and imagery. They employ illustration contemporary to the day and they have an over riding positive, fresh appeal to them. The copy would have been written by an Irish or British copywriter and not the Dutch, as they had no such intimacy with the language, indeed, according to Piet Sluis, they had no concept even of Ireland as a tourist attraction, they had to learn as they went along.

The Dutch were at their best when the main event in the advertisement was imagery, because of their unfamiliarity with the English language. Their lack of intimacy with the language meant they could not control textual areas of the composition in the lingual sense but only in a visual sense. The Dutchmen could only direct how much space the text could afford to take up in an advertisement, as they had no sure idea of exactly what the text meant. This made for a change in the way their advertising was visually expressed, thus the relationship between language and visual elements altered, with textual information being condensed and a greater symbolic significance put on imagery.

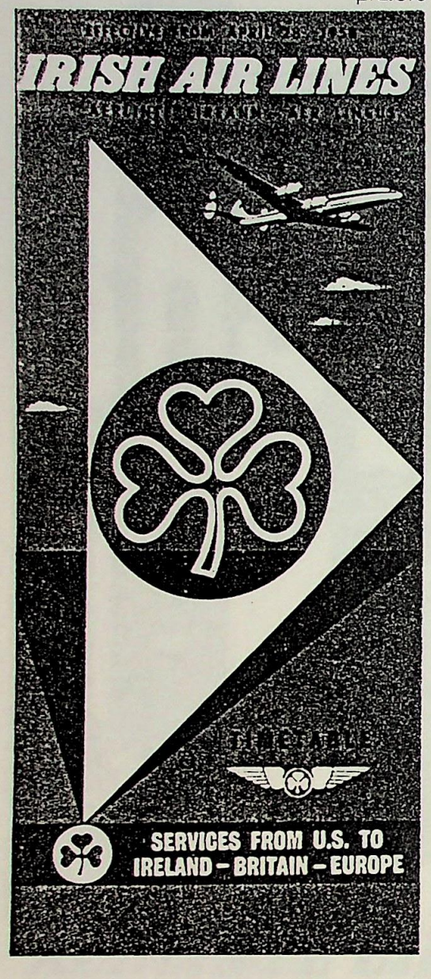
Fig. 3.13 is a 3 column newspaper advertisement by Gerret van Gelderen advertising the inaugural Boston to Dublin air route. The advertisement was in two colours; green and black. Its semi-abstract depiction of three plane tailfins is well defined with good proportions, with the left hand side space being balanced by the mass of the right tailfin of the Aer Lingus plane. The inverse proportion of the three place names in relation to the expanding tailfins cleverly balances, and the use of a slab serif for the main headline is strikingly bold and effective. The advertisement is much in the symbolic style that the Dutch favoured, of using one overt comment, in this case it is the ease of the new air route; from Boston to Dublin in two easy steps. The imagery has a military precision to it and a sense of power which is helped by the oblique, truncated view taken of the planes.

Fig. 3.14 was a silkscreen poster in seven colours, also by Gerret van Gelderen. The poster uses very strong headlines, combining an American

FIG. 3.14

Line AD: Aer Lingus, Irish Air Lines AG: Sun Advertising Ltd AR: Gerrit Van Gelderen. Silk-screen in seven colours. 40 · 25 inches. Airline

FIG.315



Eire AD: Aer Lingus AG: Sun Advertising Ltd AR: W. Van Velzan. Photo-Litho in green and black. 8¼ - 3¾ inches. Irish Air Lines

FIG.3.16

FLY VISCOUNT

to

LONDON

£12.18s Tourist RETURN

and

MANCHESTER

£6.19s Tourist RETURN

Travel from Dublin to London or Manchester the easy way by comfortable Aer Lingus or BEA Viscount airliner. Fly high above the weather in the Viscount's pressurised air conditioned cabin. London only 85 minutes flying—Manchester only 60 minutes flying. For reservations consult your travel agent or Aer Lingus, 40, Upper O'Connell Street, Dublin, 'phone 47939, 38 Patrick Street, Cork, 'phone 24331, or Cruise's Hotel, Limerick, 'phone 45534

AER LINGUS BEA

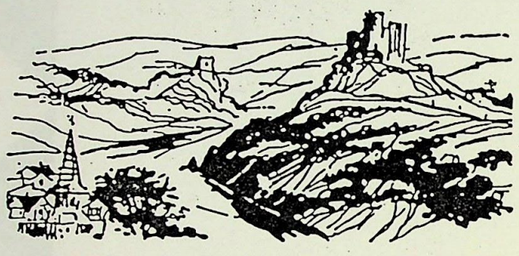
FIG.3.17

FLY

VISCOUNT

TO

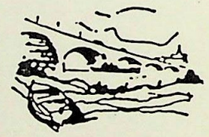
GERMANY



Now you can fly by Aer Lingus Viscount from Dublin to Germany. Take advantage of this new service for business or holiday travel. Flights to and from Dusseldorf every Sunday, Tuesday and Friday, and flights to and from Frankfurt every Monday and Thursday.

DUSSELDORF

£29 - 18s.
RETURN



FRANKFURT:

£35 - 15s.
RETURN

AER LINGUS

For reservations consult your travel agent or Aer Lingus, 40 Upper O'Connell Street, Dublin, 'phone 42921: 38 Patrick Street, Cork, 'phone 24331; or at Cruises Hotel, Limerick, 'phone 556.

FIG. 3.18

saloon bar type in conjunction with the Aer Lingus logotype that provides for intantanious communication. The imagery, a development on the American flag combines clarity and illustration, and a bold use of colour and contrasting tones. (Fig. 3.15), the 1958 Aer Lingus timetable, is an early example of photo litho printing by Aer Lingus. The method had limitations because of technology, but it did allow for good photographic reproduction. This example, by Willie van Velzen, shows the Dutch preference for sans type faces, and sharp symbolic imagery; as in the central image that can be seen as both a tailfin and an arrow.

When Aer Lingus purchased the Viscount 800 aircraft, they commissioned Sun advertising to produce these fine set of advertisements, (Fig.s. 3.16 - 3. 18) to announce the aircraft's arrival and to advertise its air routes. The advertisements were published both at home and in Britain, and they are certainly the best work that the Dutch were producing in the 1950s. The advertisments employ a subtle subsidiary column grid layout that help to lift the composition, and lead the reader with ease into the advertisement. In Fig. 3.18, an early full page newspaper advertisement, the combination of headline text and illustration blend very well. The top headline is central, followed underneath by an illustration of the new aircraft, whose mass pushes the balance of the advertisement off to the right. Further down, a reversed Aer Lingus logo type pull the composition back, drawing the eye downward to both text and illustration in the lower division of the broadsheet. The complicated advertisement, which has several tasks, from advertising the new aircraft to illustrating both the history of the airline and displaying new air routes, works well as a result of good proportions and an understanding of the display of subsidiary information.

By 1959, the advertising industry had further developed since the Aer Lingus Viscount 800 advertisements of 1957. The industry had become more technically, and symbolically sophisticated. Advertising was tending now to be set within a social context. The realm of the product now started to involve a whole world of characters and social symbolism in order to imbue the product with ever more attractive and powerful attributes. These developments required a more indepth understanding of market practices and target audiences. It meant the Dutch had to acquire an increasingly sophisticated awareness of the Irish marketing physiology and in general the Irish way of life. This period, as the sixties began, illustrates as to

FIG.3.19

"Look here . . ."

said the business man

"You know as well as I do that management can no longer be left to chance. It has to be studied. The go-ahead manager knows that it pays to specialise. My job—selling—is a full time job, so I get C.I.E. to look after my transport problems. They are the specialists in transport. It pays me well to give them all my business".

the new C.I.E. delivers the goods

C.I.E.

FIG.3.20

"What a job!"

said the factory manager

. . . to move the entire factory plant 30 miles with the minimum delay. This wasn't only a question of the weight of each load, manoeuvres before was an even bigger problem. Anyhow, I was nearly in despair when I called in C.I.E. and in next to no time what had seemed impossible had been achieved and we were installed in the new place. The telephones and other ingenuity you can't beat C.I.E.

the new C.I.E. delivers the goods

C.I.E.

FIG.3.21

"Do something . . ."

said the managing director

PANIC! The new boiler, needed urgently to step up production, was stranded in Dublin. We had to have it here — pronto! So I phoned C.I.E. Their Heavy Haulage section took the problem out of my hand . . . told me not to worry. In less than 24 hours the boiler was installed . . . thanks to C.I.E.

There's no doubt about it, C.I.E. are wonderful people to do a job of work.

the new C.I.E. delivers the goods

C.I.E.

FIG.322

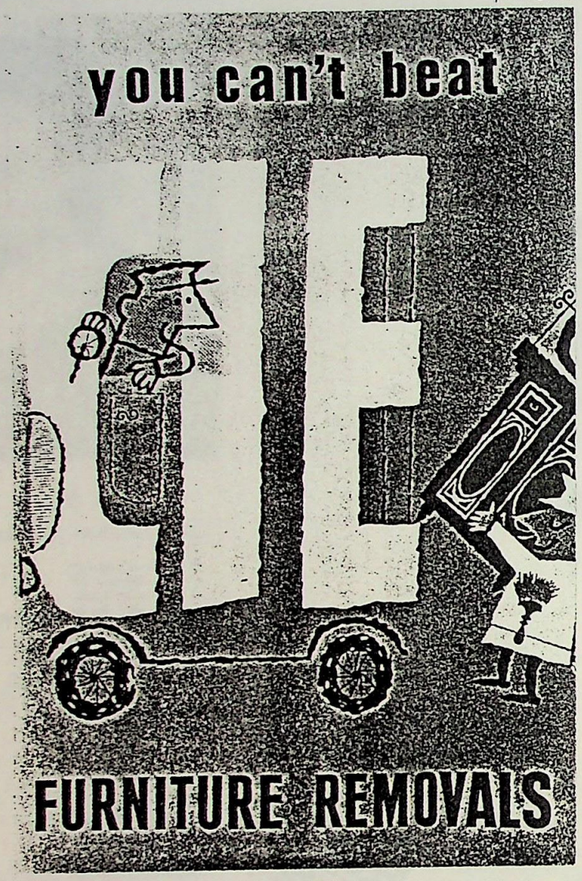
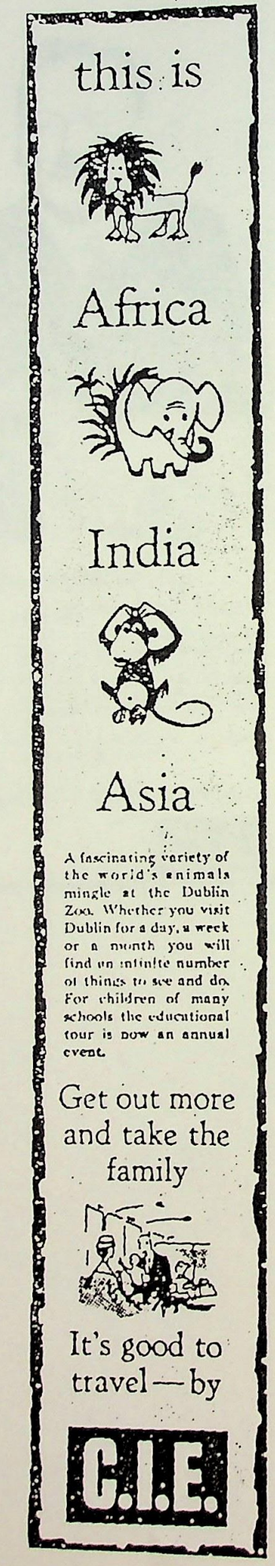


FIG.323



why, in some aspects, the Dutch style was transient, and why the Dutch never formed any school of design.

In the well publicised C.I.E. advertisements of the late 1950s (Fig.s. 3.19 - 3.21) a different advertising approach was employed to that of the previous Aer Lingus Viscount 800 advertisements. These advertisements, for C.I.E.'s delivery service involved a social context with an unusual bent. The advertisements entered a scenario involving a disatisfied customer (always someone in an authorative position) being appeased as a result of C.I.E.'s reliability and efficiency. Usually claims of efficiency and reliability in advertising are accompanied by a positive, note worthy outlook. What's unusual about these advertisements is the negative, anxious ambiguity when first you approach them. It's unclear at first what the cause of the comment accompanying the emplored look of the central characters is all about until most of the text is read. But there is nothing to back up the final comment that "C.I.E. delivers the goods", the characters still look agitated, and they're still complaining. While the visual style of the advertisements is successfully eyecatching, the attitude of the advertisements would seem questionable. Fig. 3.22 is an advertisement probably produced by Piet Sluis who remembers that the C.I.E. account was a huge campaign that involved many of the Dutch design team working at Sun. The poster uses a lively off-beat style, employing a visual pun on the company's initials as a vehicle. While the imagery is strong, extending a positive outlook, the advertsiement as a whole lacks a certain credibility, there is no symbolic stereotype, visually successful end-result. There is a lack of strength in the attitude or function of the advertisement. Fig 3.23 suffers from a similar misguided attitude, the co-ordination between the textual persuasion and imagery doesn't work, it doesn't really persuade.

The Dutch seemed to be caught between their slim knowledge of the language and, as Hugh Oram (author and publisher) suggests, the innate procedures involved in Irish advertising; which were caught up in social customs, the hierarchy, politics and Irish sociology. Toward the end of the decade, the enthusiasm of the Dutch certainly had a knock on effect on the Irish. Paddy Considine admits that the Dutch had the effect of making Irish designers work all that much harder in order to approcah their methodical efficiency, and to conquer the popular notion among advertising managers,

that as foreigners, the Dutch were more able designers. Considine considered the Dutch relatively poor designers in an overall sense. While they were competent visualizers, the fact that they formed no school of design later on in this country was due to their inability, he says, as market planners, and also in a sense, he adds, because of their narrow approach to advertising. It's certainly true that the Dutch formed no school of design, but the reasons for this are varied.

By the beginning of the sixties, new technology and fresh initiatives meant that advertising clients inclined more toward photography in advertising, as it was seen as a more potent visual attraction to consumers. The Dutch who were more used to illustration and line work found their new roles as layout men less attractive. Native designers had become far more competent than those of the early 1950s through technology and training abroad. The Irish had a greater inclination toward the Irish advertising situation than did the Dutch, understanding better the developments in new consumer markets, and the Irish way of life. The Irish had, in some respects less limitations than the Dutch who were not, as Piet Sluis says, at home with the idiosyncrasies of Irish business, and trends in Irish ways of life, particularly those outside of the capital. The Dutch, says Bill Bolger, were always inclined toward Northern European design consciousness, while in fact by the 1960s, Irish advertising was leaning more and more toward British advertising styles. The British humanistic attitude to advertising involved softer, more classical typography and layout that suited better Irish consumerism which was attempting in many respects to ally to the British mixed capitalist economy. Finally an important aspect as to why the Dutch failed to form an influencial school, may be understood if one considers why they first came to Ireland some years previously. First and foremost, Ireland was seen as an attractive place to live, and not because of any real advertising/design stimuli that the country might possess,other than the offer of a secure job in Sun advertising, they enjoyed the housing situation and the relaxed way of life. Just as many of them wished to move on in Holland, so they did in Ireland, after a few years, most of them wished to do other things. Perhaps their fine art grounding was part of the cause, certainly some of them took up painting, but the development in advertising in the early '60s made many of them feel restless in one studio. They weren't the best designers, as Piet Slius puts it, they weren't the best in Holland, and they were only

different over here in Ireland. But just as many stayed on in advertising in Ireland, such as Jan de Fouw, who is still working freelance and Ries Hock who works in R.T.E., and Cor Klassen who still is a designer, others in the late fifties and the sixties left Ireland, or turned to other things, such as Piet Sluis who is now a painter and illustrator, and Gerret van Gelderen who is now a film producer. They were single-minded individuals, and still are, and while advertising broadened on their design basis, they still retain that Dutch inbred efficiency and precision.

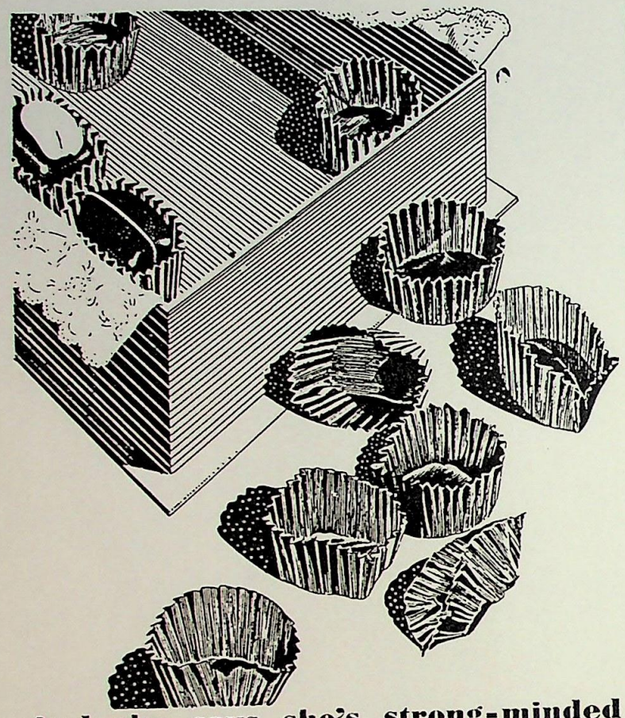
FIG. 4.1

CHAPTER 4 - THE COMING OF TELEVISION

The latter part of the fifties, and more especially the sixties, saw a greater emphasis on strong headlines and condensed copy that lent to a more immediate, fresh approach in Irish advertising. This approach was part of a larger trend throughout Europe, and from Ireland's point of view particularly, throughout Britain as well. Generally speaking, there was a move away from textual information in advertising. Research showed that people were indifferent to product information around them and were uninterested in obtaining more. Textual information began to be condensed. The actual content or emphasis changed, with a new approach of using shorter, more dramatic headlines. In effect the quality and function of the language used in advertising was transforming. It was moving away from a rational, literal approach contemporary to the early decades of the century, to an emotive, sharp language, that could be absorbed more quickly in a more poignant manner (42). As society was beginning to move at a quicker pace, so did advertising. There would be no comparison between the style of Irish advertising of the mid-fifties, and that of the sophisticated, urbane style seen a decade later.

In 1957, Boland's bread bakery who'd been established for nearly a century, decided to sell biscuits, and to this end built a biscuit factory in Co. Dublin, and thus, for the first time ever, offered a major home grown challenge to Jacob's, the only Irish biscuit makers up till then. This event was important in that the launch campaign for the new Boland's biscuits was one of the first large scale consumer product launches in Ireland. There was no television of course, so Boland's depended largely on newspaper advertising and "Change over to Boland's" became a well quoted solgan (43). L-shaped spaces were booked in the national and Dublin evening newspapers on a regular basis, as seen in Fig. 4.1. There was some attempt to socialize the advertisements, by introducing the father and child figures, but of greatest importance was the product illustrations themselves, the brandname, and the launch campaign solgan, "the quality you've been waiting for!". The format was particularly designed to suit their illustration, and not really to enlarge on that through additional symbolism. The launch was a success, it went to show both the effectiveness of a well planned advertising/marketing campaign,

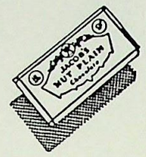
FIG. 4.2



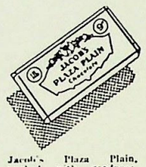
And she says she's strong-minded

It was all our fault. We packed a pound of temptation in a box and called it Jacob's *Patricia* Chocolates. Someone gave it to her yesterday. Till then she was strong-minded — she could even eat one chocolate and stop. Now we're rather worried. We wonder whether we should have made them quite so good, whether we should have taken six whole days to make each melting bite. Because, you see, she reached the second layer during the evening — and thinned it out considerably. And *she* calls herself strong-minded. Just think then of all the people who are *fond* of chocolates. It's just as well we have a big factory and machines that work day and night.

JACOB'S
CHOCOLATES

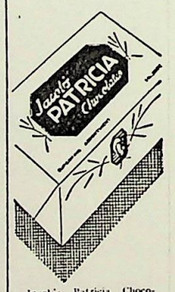


Jacob's Nut Plain, wholesome, satisfying, the most delectable of flavours. 1/4 lb. 4½d.; 1/2 lb. 9d.



Jacob's Plaza Plain, packed with goodness, tempting, delicious. 1/4 lb. 4½d.; 1/2 lb. 9d.

Jacob's Nuttana Plain, delicious chocolate with nuts and sultanas. 1/4 lb. 4½d.; 1/2 lb. 9d.



Jacob's Patricia Chocolates, a superfine assortment, deliciously flavoured, hard and soft centres. 1 lb. box 4/-.

Arks

and the slow but growing consumer power in urban Ireland.

In the London advertising scene of the late 1950s, marketing was very much in vogue, the new motivating factor. In Dublin by contrast, little was heard about the need for professional marketing. With the launch of Boland's biscuits in 1957, an air of unease was created in Jacob's; for the first time, the company was under serious local competitive pressure. By the following year the company was taking marketing very seriously with the appointment of a marketing director and the appointment of young men to senior management positions, one of the first Irish firms to do so. Jacobs constructed an organized system between the marketing director, advertising, sales, product development, packaging design, distribution and merchandising. The centre setting for all of those facets was public relations (44). It was the start of a veritable revolution in marketing in Ireland. Previously, Jacob's saw advertising as something tardy, and had been against advertising and self-promotion, the feeling was that producing the best biscuits was enough to sell them, advertising only ran to about 0.05 per cent of turnover. This antipathy toward advertising was widely accepted throughout Irish industry as late as the mid-fifties. When after the successful launch of Boland's biscuits this notion toward advertising and marketing proved fallible, Jacob's policies altered considerably, and advertising expenditure rose to five per cent of turnover (45). Fig 4.2 is an advertisement for a brand of chocolates by Jacob's called Patricia chocolates. This very stylish advertisement combining a fine scraperboard illustration and some novel copy writing that enlarges successfully on the theme of product advertising, turning a normally banal method of visualizing the product into a cheeky, satisfying advertisement. The typography though is lacking, particularly the brandname at the foot of the advertisement which would seem to be a hand-cut stencil, it appears both awkward and typographically inconsistant. The advertisement, launched after Jacob's started seriously advertising illustrates on the right, the consistant new packaging that they also introduced. While Jacob's are still striving making biscuits, they no longer make any chocolates.

Just as Jacob's started to advertise seriously for the first time at the end of the 1950s, 1959 saw Ireland's biggest commercial concern, Guinness do likewise. Although the firm had been advertising seriously in Britain

FIG.4.3


1759-1959
200 years of Guinness
What a lovely long drink!
GUINNESS IS GOOD FOR YOU

FIG.4.4

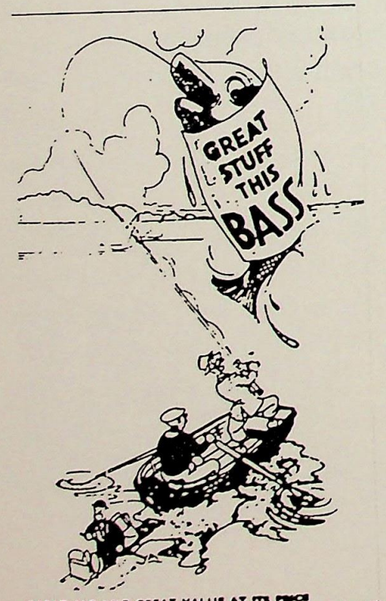

GREAT STUFF THIS BASS
GREAT ALE AND GREAT VALUE AT ITS PRICE

FIG. 4.5

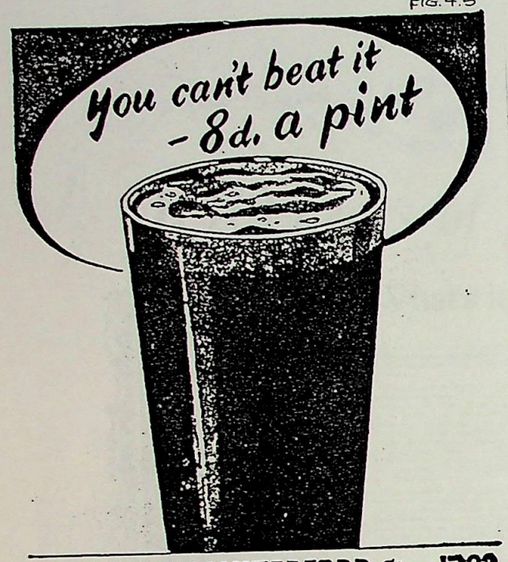


FIG. 4.6

since the 1930s, it had never really done so in Ireland. Fig. 4.3 shows its first advertising campaign, launched on Guinness' bicentenary at the cost of £10,000 with the copy line, "200 years of Guinness, what a lovely long drink!" This was a different campaign, it wasn't a new product it was anything but, and it was well established in the market place. So the imagery the advertisers used had to be subtle enough not to upset seasoned consumers who had their notions of what the drink, the firm, and Guinness as an institution, was all about, yet it had to drum up interest and persuasion to try Guinness. So the advertisers settled on a classical nostalgic visualization of the Guinness tradition, with subtle typography, in two justified neat columns that were proportionally elegant in relation to the opposite illustration that incorporated a beautiful headline, all framed by an ornate garland. What had decided Guinness to advertise seriously was the challange of competition from British beers such as Bass and Double Diamond arriving on the Irish market. Fig. 4.4 is an early Bass advertisement in Ireland, while Fig. 4.5 shows an advertisement for a beer similar to Guinness that's no longer produced. After Guinness started advertising they decided they wanted no competition to their main product; the porter, and so through strong marketing tatics slowly did away with almost all rivals. They also launched their own product, Phoenix beer,(Fig. 4.6) but it proved unsuccessful and production was stopped. Once Guinness had firmly decided to advertise, it used larger and more expensive campaigns, becoming one of the first major advertisers with Telefis Eireann when it started, and also becomming a big user of outdoor posters and large scale campaigns in the print media.

By the late fifties, product image advertising grew significantly in importance. The brandname and packaging still featured strongly in the advertisement, increasingly though, the products or services were given special qualities through symbolic situations. By setting the product in a context that imparted meanings beyond its constituent elements or benefits, the advertisement impressed symbolic vigour on the user or their lifestyle upon their using the product. This form of advertising depended largely on a narrative, story-telling technique, with a careful interplay between words and images. Simile english, allusion, allegory, story-lines and simple juxtaposition were all integral features used to expand the symbolic dimentions of the social interpretation of the advertisement (46).

FIG. 4.7

FIG. 4.8

This form of advertising entailed an effective fusion between evocative images and stronger, more visual language than had previously existed. Fig. 4.7 shows clearly this new social development. No longer is the product illustrated, for an illustration of the product gives no real clue as to the product's benefits, instead a narrative is set up involving a reputable figure in society who, upon using the product feels and looks a new woman. The image of the smiling school teacher in her environment is important in the social interpretation of the advertisement, aided by the text which iterates on the vitality of the user of the product. The style of the advertisement symbolises the mood of the advertiser. The advertisement with its emphasis on an emotive, happy, convenient solution is reflected in the style which is dramatic and forward. The careful juxtaposition of the headline beside the illustration is important in setting the tone. While there is still a retention of copious amounts of text, its emphasis has been altered, with a greater visual orientation through the positioning of italic sans headings that help give pace to the text. The language too has been altered, its sharper sentences are shorter with an increased use of adjectives and adverbs, it becomes a descriptive, lively language. There is an intense interplay between imagery and words in Fig. 4.8. The advertisement gives rise to a spontanious drama where upon the young woman, while bathing is asked "Isn't there something you've missed?..." and the answer is supplied. The advertisement lives, it becomes part of us, the question is addressed to all. By illustrating a universal social action, the product is asking to become part of that action, to be part of the social symbolism. Just as imagery now started to become more poignant, more active, so textual areas had to do the same. Headlines became bolder and more visually effective and typographically alert. Words had to become visual as well as lingual, words now had to look like the meaning they were trying to convey. The new rise in the social dimention in advertising was now reflected in a new visual language.

With the rise in consumer power toward the sixties, says Paddy Considine, advertising took on a more serious manner. He noted that it no longer simply showed the product, said what it did, how much it cost and where it could be bought. Because of the greater variety of goods available, there was now a greater need by manufacturing to advertise, and, increasingly, more persuasion in that advertising. This was partly achieved by setting the product in a social setting, in relation to the consumer, "If you were

FIG. 4.9

FIG. 4.10

selling a car, says Considine, you no longer concentrated on just the car, but also the man in the car". With utility themes in the late fifties declining, the use of emotive advertising " ..... never dissapoints" rose. This can be seen for example in Fig. 4.9 . The setting involves the child being returned to a happy state through the use of the product, important in this is the child's own words, as proof, "now I feel better, Mummy!" Central to the advertisement is the brandname. In these advertisements, pleasure, happiness and love (worry, relief, frustration, fear and the like played a lesser role) was seen to result, not so much by direct use of the product but more through a general attribute of experience associated with its use (47). This better served the product, that way it promised no miracle result on usage, but could choose ideal social figures and associate usage of the product with their success. A direct personal type advertising started to rise in fashion. In these personalized advertisments, people were interpreted as a result of their relationship, "...your best friend". Fig. 4.10 is an example of this type of advertising, "You're never alone with a strand". The product is described as sleak, smart, cool and absolutely right. The image of a man at night alone waiting can be seen to reflect the qualities of the product. He, the man, would be a figure of admiration, his individualism is recognisable through popular mythology, stereotyped in the advertisement, and associatable with the product. In this type of advertisement, social admiration, pride of ownership, success and satisfaction is increased through having the product, or as a result of its consumption, while anxiety or sadness is caused by lack of its use. These emotive factors from now on become the important factors in advertising. It was now clear that the product in advertising no longer stood visually separate, as an autonomus object, independent of the world around it, the product was, with the rise in consumerism, part of a social inter-relationship (48).

Many new modes or trends that developed in Irish advertising by the early sixties resulted from foreign influence, particularly British. Irish agencies, according to Bill Bolger, were very aware of what advertising trends were developing abroad, especially in Britain, as they reflected very much what Irish advertising was trying to aspire to. Ireland's economy was developing, enlarges Bolger, along similar lines to that of Britain's economy. Ireland was attempting to provide many of the goods and services already available in Britain, so not surprisingly, successful advertising campaigns in that country were paid close attention to by agencies over here,

FIG. 4.11

FIG. 4.12

A very famous Italian designer was commissioned to recommend changes in the VW body design. He studied and studied, and said: 'Enlarge the rear window'

This was done.

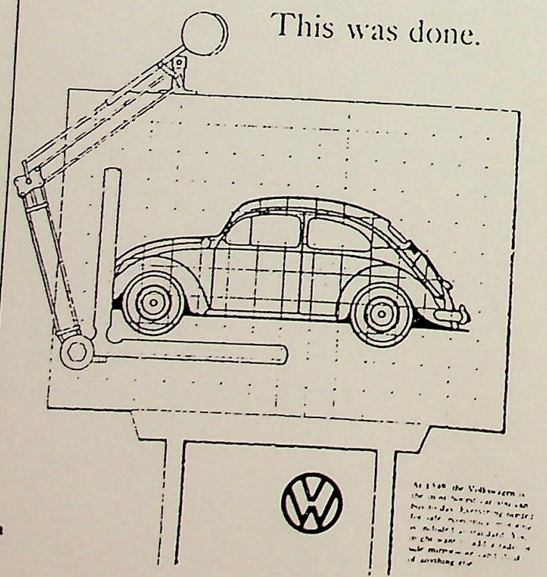


FIG. 4.13

and so an emerging British advertising influence was developing in Ireland. Figs. 4.11, 4.12 illustrate a new style of car advertising that came about at the turn of the decade. Car advertising was strictly a utilitarian exercise involving reams of text and pap headlines. These new stylish car advertisements implicated the car within a social surrounding, making the car answerable now to a wider horizon. While an illustration of the car still featured strongly, as cars now became increasingly part of a modern lifestyle, this social lifestyle played a part in the advertisements. There was a dramatic reduction in type with a preference now for key words and a versatile information and evocative language that encouraged participation and enjoyment. With a reduction of text and a livelier more evocative imagery, a more stylish advertising emerged. Fig 4.13 illustrates well the rising social interaction with the product. In this unusual mock up for an advertisement, both the product and the brandname become submerged in the social event and a strong social symbolism emerges that was only possible in this now socially progressive Ireland; that while advertising was about people, people were now part of advertising, that the two were becomming inseperable in these new advertising modes.

The modernization and rising standards in Irish advertising had to do with the need for professionalism. Advertising campaigns were now integral to the launch of many new products that were coming onto the Irish market place for the first time, and advertising had to meet these new needs. After the impact of the Dutch designers, many Irish agencies strove hard to achieve similar notice, and before the end of the decade many out stretched the design and marketing limitations of some of the Dutch. There was no school of commercial advertising in the country and agencies were particularly conscious of this. They made grave efforts to professionally train their staff, with many young designers sent to London to train, becoming familar with the latest technologies there, before returning to use them on the Irish advertising scene.

Probably most important in the advancement of industry and new modes in advertising was the advent of new technology. With the emergence of more versatile design and lithographic equipment, there was an increased use of innovative design and photography in advertising that encouraged further the tendency to place advertising within socially symbolic meanings (49). These developing trends placed a greater emphasis on something new in Irish

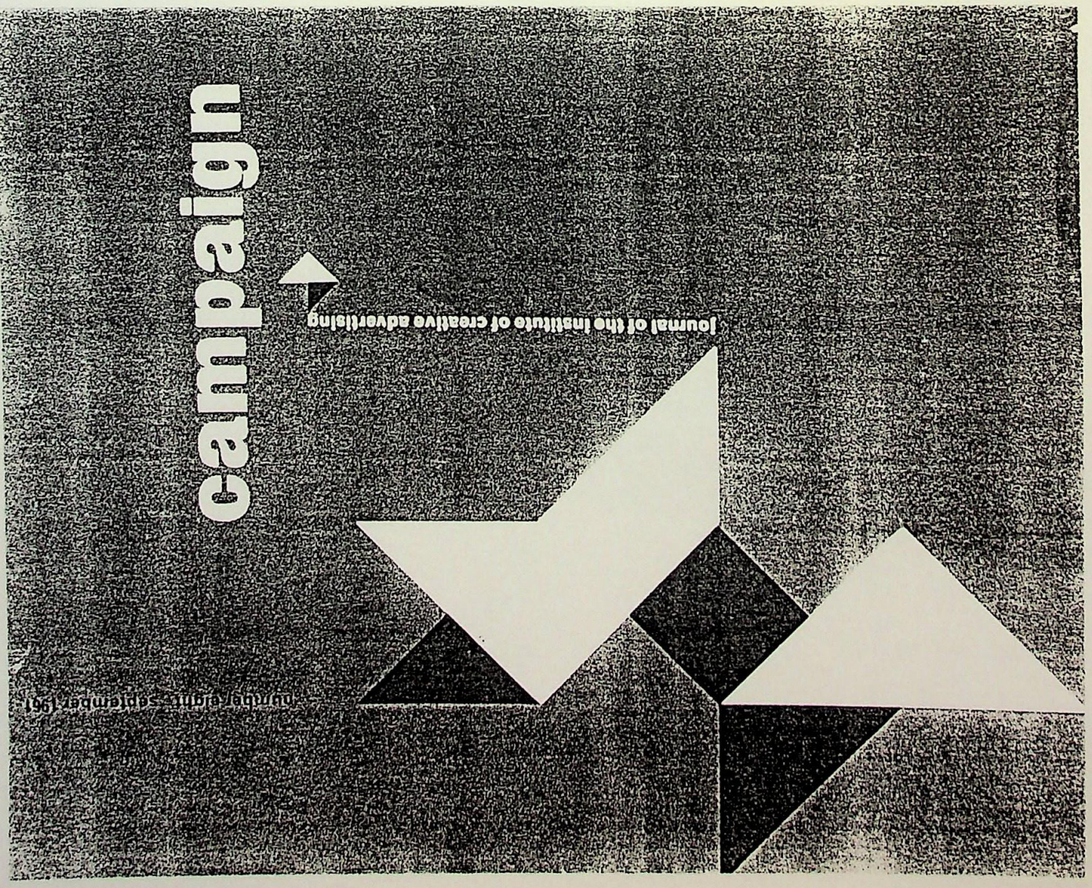

campaign
Journal of the Institute of creative advertising

FIG 4.14

FIG.4.15

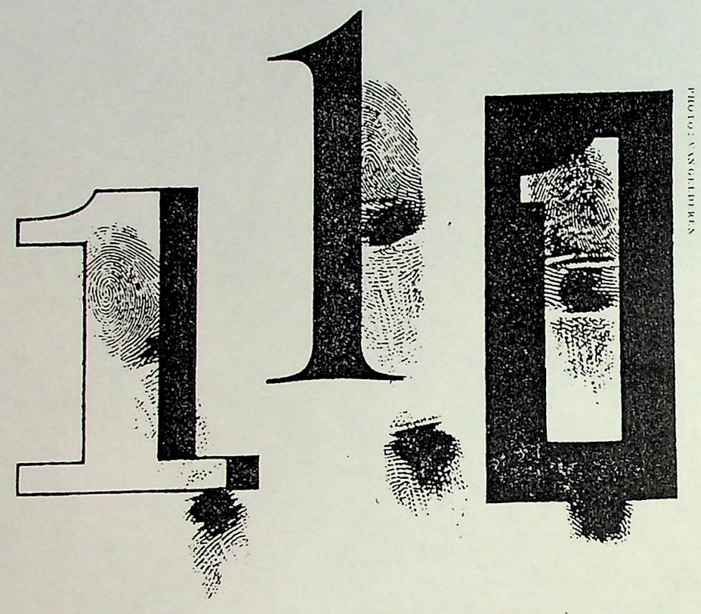
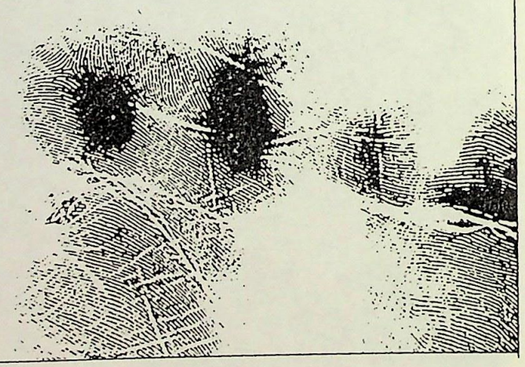


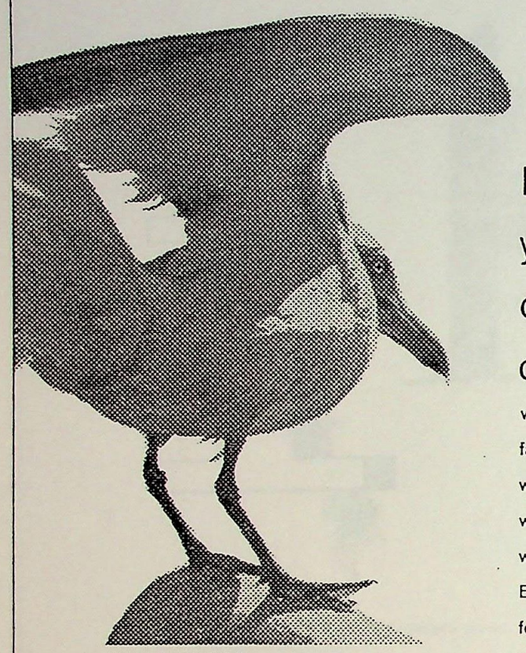
PHOTO: ANGELFISH

Our knowledge of people and types gives to print that decisively individual look the public remembers



Group 3 Limited
Design Consultants
for Print Industry and Commerce
16 Dawson Street
Dublin Telephone 78385/6

Fig. 4.16



photograph: piet stroehoff

Before
you
dash
off...

we agree that flights of fancy are fine—provided we have found out where we're headed for, and why. Particularly why. Because it's not enough for advertising to be good. It must be good at selling.

Sun ADVERTISING LIMITED
EARLSFORT MANSIONS, EARLSFORT TERRACE, DUBLIN

OUR ACCOUNTS INCLUDE
AER LINGUS/IRISH INTERNATIONAL AIRLINES–
BORD FAILTE EIREANN–
CALTEX–C.I.E.–CRAVEN 'A'–
FAROLA–IRISH LIFE ASSURANCE COMPANY
PETER STUYVESANT–
SHANNON FREE AIRPORT DEVELOPMENT COMPANY LTD.

advertising, the emergence of an alround artist/designer, people capable of skilled typography, imagery conception, layout and finished art. Rather than a number of individuals skilled in only one field, what Irish advertising now demanded were people who were practioners in all areas of the industry.

By the end of the decade, design for newspaper advertising was at a peak, both in quality and quantity. Some of the country's most successful product launches arose from newspaper advertising from this period. Most advertising was at this time placed in newspapers, with the enthusiasm and imagination of the Dutch design in Sun advertising, the standard was often excellent. Not realized though, this peak was soon to pass with the advent of television. Already, by 1959, a full two years before the first broadcasts of Telefis Eireann, the newspapers were printing the television programming schedules for both the BBC and ITV Northern Ireland (50). 1958 saw a major progression in organization of Irish advertising. The Institute of Creative Advertising, (I.C.A.) was set up, and with it in 1959, the first publication of the Institute's journal and newsletter, "Campaign". The Institute did much to foster and improve good standards of creativity in the industry. In the first issue of its journal, the Institute wrote of the vital need of good quality advertising in the promotion of Irish products, the professional training of the industry's employees, and the distressingly high emigration of untrained potential (51). Regularly it carried articles on the need for style, ideas, new technology, and good technical advice and copywriting, visual skills and the new concept of marketing. From the very conception of the journal, Dutch designers were involved in its publication. They saw it as an opportunity to make known their ideas on professionalism, design education, aesthetic awareness, and important to that ... style. In its very first issue, there appeared an article entitled, "In search of a style", writted by Cor Klassen (52). Klassen, besides writing for the journal (along with Jan de Fouw and Jon Nielsen) was also its co-designer. The journal's illustrations were often produced by the Dutch; Piet Sluis, Gerret van Gelderen, Jan de Fouw and Cor Klassen were regular contributors, while Piet Stroehoff and Gerret van Gelderen sometimes took its photographs. Fig. 4.14 - 4.16 are examples of a front cover by Piet Sluis and two back cover advertisements produced by the Dutch for journal, Campaign. There is again, a preference for neat sans typefaces, that play integrally with the compositions. Also evident

is the use of one clever overt comment in each case, and despite their different visual styles, they have a similarity, a Dutch style.

Along with the Dutch, many Irish designers worked on Campaign, including Bill Bolger. Campaign proved for the Dutch to be another successful influence in Irish advertising and design. In 1960, the I.C.A. changed its name to the Institute of Creative Advertising and Design, (I.C.A.D.) It was felt necessary now to include design, and in a sense, this went scme way to demonstrating that there was a successfully growing design awareness in the country by the beginning of the new decade. The beginning of the sixties was not only a turning point economically, 1960 also saw the advertising agencies gearing up for television. Already by early 1961 agencies were writing and shooting their own advertisements, often on location. The period was one of great excitement and anticipation for the industry. It was seen as a tremendous, almost mystical opportunity, and it was also on the other hand, seen by some as the death-nell of creative people in the advertising business. It was not only exciting for advertising, but for the country as a whole. The I.C.A.'s journal hoped that advertising's "new most powerful force" would be a unique opportunity to prove that advertising could be entertaining, sincere and artistically produced. Agencies sent their top staff to London to learn about television advertising production. They also hired production teams from London to head up their new television departments; the biggest single impetus ever given to the Irish advertising business was about to get under way (53).

SUMMATION

The economic gains and the new affluence in society brought life and a new sense of future to this small nation. But the advent of a modern economy would have its disadvantages. The coming of industrialisation was to bring sprawling lands of warehousing, that have since become lands of waste. It brought the ugliness of early sixties urban and industrial architecture and with it, the demolishment of Dublin. Advertising, immersed in Society's roots, grew with Irish economic growth. The arrival and influence of the Dutch designers played its part in this vital regeneration of the Irish advertising industry. We've seen how their work and their being here awakened the need to become more highly professional, and geared to the needs of economic growth in this country. Along side this growth in advertising came an increased design awareness in Ireland that truly blossomed in the 1960s, both played their parts in stimulating an unsophisticated public to some of the virtues of a visual awareness.

In retrospect however, neither design nor advertising were given any integral role in Irish society. Despite its role in Irish design, through Coras Trachtala and the Arts Council, the Irish leadership, by the seventies, were in a sense still unconvinced that the arts played an important part in the development of Irish society, and Irish society as a whole never really decided whether it was interested in an Irish arts and design culture (54). Irish advertising remained ultimately as it had done, as an autonomous body tied to the peaks and troughs of society's economic and social tribulations and successes.

BIBLIOGRAPHY

1. Kilkenny Design, twenty-one years of design in Ireland
Nick Merchant and Jeremy Addis
Published 1985 Kilkenny workshops, Ireland, Lund Humphries, London.

2. The Irish how they live and work. Ch.'s 2 - 5, Martin Wallace
Published 1979, David and Charles Newton Abbot.

3. Ireland a social and cultural history 1922 - '79. Ch.'s 5 - 8
Terence Brown.
Published 1981 Fountain Paperbacks.

4. Ireland '45 - '70 Ch. Economic growth and development '45 - '70
J.J. Lee, editor
Published 1979 Gill and MacMillan Ltd.

5. The Peoples of Ireland from pre-history to modern times
Part three, Ch. 10, Divided Ireland, Liam de Paor
Published 1986, Hutchinson, Notre Dame.

6. Ireland a social and cultural history 1922 - '79 Ch.'s 5 - 8
Terence Brown
Published 1981 Fountain Paperbacks.

7. The Design Reform Movement of the 1960s
John Turpin
Published 1986 Design Issues, Vol 111 No. 1.

8. Ireland a social and cultural history 1922 - '79 Ch.'s 5 - 8
Terence Brown
Published 1981 Fountain Paperbacks.

9. The Design Reform Movement of the 1960s
John Turpin
Published 1986 Design Issues Vol.111 No. 1.

10. Ireland a social and cultrual history 1922 - '79 Ch.'s 5 - 8
Terence Brown
Published 1981 Fountain Paperbacks.

11. Ibid.

12. Ibid.

13. Ireland '45 - '70, Ch. Economic growth and development '45 - '70
J.J. Lee editor
Published 1979 Gill and MacMillan Ltd.

14. Ireland a social and cultural history 1922 - '79 Ch.'s 5 - 8
Terence Brown
Published 1981 Fountain Paperbacks.

15. The Irish how they live and work. Ch.'s 2 - 5
Martin Wallace
Published 1979, David and Charles Newton Abbot.

16. "The state of the Nation", Ireland since the sixties. Ch. 2
Desmond Fenwell
Published 1983, Ward River Press.

17. Social Communication in Advertising Ch.'s 5 - 10.
William Leiss, Stephen Kline and Sut Jhally
Published 1985, Mathuen Publications.

18. The Design Reform Movement of the 1960s
John Turpin
Published 1986 Design Issues Vol.111, No. 1

19. Ireland a social and cultural history 1922 - '79 Ch.'s 5 - 8
Terence Brown
Published 1981 Fountain Paperbacks.

20. The Advertising Book the history of advertising in Ireland Ch. 3
Hugh Oram
Published 1986, MO Books.

21. Ibid.

22. Ibid.

23. The Design Reform Movement of the 1960s
John Turpin
Published 1986 Design Issues Vol.111, No. 1.

24. The Advertising Book the history of advertising in Ireland Ch. 4
Hugh Oram
Published 1986, MO Books.

25. Ibid.

26. Social Communication in Advertising Ch.'s 5 - 10
William Leiss, Stephen Kline Sut Jhally
Published 1985, Mathuen Publications.

27. The Advertising Book the history of advertising in Ireland Ch. 4
Hugh Oram
Published 1986, MO Books.

28. Ibid.

29. Ibid.

30. Ibid.

31. Ibid.

32. The Irish how the live and work Ch.'s 2 - 5
Martin Wallace
Published 1979, David and Charles Newton Abbot.

33. The Design Reform Movement of the 1960s
John Turpin
Published 1986, Design Issues Vol. 111, No. 1

34. From correspondence with Guss Melai, 1988.

35. Ibid.

36. From an interview with Jan de Fouw, 1988.

37. From correspondence with Guss Melai, 1988.

38. From an interview with Piet Sluis, 1988.

39. The Advertising book Ch. 4
Hugh Oram
Published 1986, MO Books.

40. Ibid.

41. From an interview with Jan de Fouw, 1988.

42. Social Communications in Advertising Ch.'s 5 - 10
William Leiss, Stephen Kline, Sut Jhally
Published 1985, Mathuen Publications.

43. The Advertising Book Ch. 4
Hugh Oram
Published 1986, MO Books.

44. Ibid.

45. Ibid.

46. Social Communication in Advertising Ch.'s 5 - 10
William Leiss, Stephen Kline, Sut Jhally
Published 1985, Mathuen Publications.

47. Ibid.

48 Ibid.

49 Ibid.

50. The Advertising Book Ch. 4
Hugh Oram
Published 1986, MO Books.

51. Campaign, journal of the Institute of Advertising, Ireland.
Published October 1959, Vol.111, No. 1.

52. Ibid.

53. The Oracle Newspaper
Published February 6, 1988, Vol. 1, No. 6.

INTERVIEWS

Bill Bolger, Visual Communications Department,
National College of Art & Design

Paddy Considine, Managing Director
Adsell Advertising

Jan de Fouw, Freelance Designer.

Piet Sluis, Freelance illustrator, artist

Hugh Oram, Author, Publisher.