

# GRAPHICS AND ADVERTISING Resource Box NOTES FOR LECTURERS



These lecturer's notes are suitable for use with AVCE Art & Design, AVCE Media Communication & Production, AS/A2 Graphic Design and Foundation Studies Art & Design Diploma students

## BEFORE YOUR VISIT

Before coming to the V&A to view the Graphics and Advertising Resource Box, ask students to select a magazine advertisement which they find interesting or think demonstrates particularly innovative design and ask them to explain their choice by saying a little about why the design appeals to them. You could then display this selection of advertisements in the studio for future discussion and reference and get the students to take on the role of a judging panel, awarding gold or silver stars to their winning choices. Some preliminary discussion (before the judging) about good criteria for assessing a piece of advertising will help students develop critical skills. An agreed list of criteria can be used by students to develop their own designs, and to evaluate what they see at the V&A and their own work. Also see D&AD website [www.dandad.co.uk](http://www.dandad.co.uk)

Your visit to the print room, and the use of the Resource Box, will provide further opportunities for students to develop their critical skills and apply their criteria.

## AT THE MUSEUM – SUGGESTIONS FOR HOW TO USE THE BOX

### Key questions

These are some key questions which you could pose to your students to help focus their thoughts when looking at the objects as a group:

- What is the purpose or aim of the design?
- How has the designer tried to achieve this aim?
- How successful do you think they have been?
- How does the design capture the viewer's attention?
- What techniques have been used to produce the original artwork for the design?
- How could you replicate this technique or design?
- Does the design incorporate a logo?
- What purpose does the logo serve?
- Does the design rely entirely on visuals?
- What role does language play in the design?
- If the design incorporates text, would it make sense without it?

- What are the advantages and disadvantages of using language in advertising?
- How does the design engage the viewer? Does it rely on sex or humour? Does it stimulate curiosity? Does the design attempt to shock the viewer?

Alternatively split up your students into smaller groups and work from the themes below using the notes that follow:

- Design for Music Graphics
- Corporate Identity & Branding
- Selling Strategies in Advertising
- Propaganda and Public Awareness \*
- Humour & Surrealism in Advertising \*

**NB If you are using the notes marked with \* you will also need to book the set of 10 posters**

## GRAPHICS AND ADVERTISING RESOURCE BOX

### Lecturer's Notes: Design for Music Graphics

**Object 2:** Sgt Pepper's Lonely Hearts Club Band Album Sleeve

**Object 3:** 'Yes' Logo

**Object 10:** Spiritualized CD packaging



Look at the three objects listed above. They are all examples of graphic design for music:

#### At the Museum

- Compare the packaging of objects 2 and 10. What does the packaging tell you about the music?
- How does the packaging in 2 & 10 use visual language to attract a buyer?
- Try to analyse how object 3 has been made. What techniques has Roger Dean used to create this original artwork? Discuss how you might re-create this effect in your own work.
- In object 3, discuss which of the formal elements Roger Dean has used in order to create a visual dynamic.
- What sources may have influenced Roger Dean when he originally designed this 1970s rock band logo?

#### Back at College

- Examine and record examples of CD packaging for a variety of music genres.
- List the key features of CD packaging.
- What would a designer need to consider when designing this type of packaging?
- Most CDs come in a standard packaging format due to the cost of mass production and storage issues, but Farrow Design have proved that it is possible to be innovative and still keep costs to a minimum. With this in mind, design an innovative prototype packaging for a CD that could be mass produced and that uses unconventional materials or concepts.

#### Bibliography

Dean, Roger **Views**, Pomegranate Communications, 1995

**Sampler 2: Art, Pop and Contemporary Music Graphics**, Universe Books, 2001

Pesch, Martin & Weisbeck, Markus **Disc Style: The Graphic Arts of Electronic Music and Club Culture**, Collins & Brown, 1998

Sagmeister, Stefan **Visible Music**, Ginko Press, 2000

#### Websites & Links

[www.rogerdean.com](http://www.rogerdean.com), [www.farrowdesign.com](http://www.farrowdesign.com), [www.tate.org.uk](http://www.tate.org.uk) and [www.cla.co.uk](http://www.cla.co.uk)

Also see Poster number 4: **Promotional poster of the album *Never Mind The Bollocks/Here's The Sex Pistols*.**

## GRAPHICS AND ADVERTISING RESOURCE BOX

### Lecturer's Notes: Corporate Identity/Branding



**Object 4:** Miscellaneous ephemera for Biba, logo by John McConnell, 1969

**Object 5:** Stationery for Michael Barrie, M. Bennett, c.1979

**Object 8:** Adidas poster featuring Paul Ince

Look at the three items listed above. They are examples of branding and corporate identity.

#### At the Museum

- What are brands?
- How do we respond to them?
- Why do we buy one thing rather than another?
- Do people know what a logo stands for as an institution? What are we buying into? Discuss the corporate identity of the three brands represented.
- The V&A's image has recently been re-branded by Wolff Olins – collect examples of V&A leaflets and discuss the new branding.

#### Back at College

- Collect examples of the brand identity of companies or institutions e.g. adverts, packaging, web pages, leaflets, letterheads, business cards, labels, logos etc. Present them to the group and discuss how branding can make a company or institution more successful and maintain brand loyalty from the customer.
- Invite someone from the marketing department at your college or a local company to talk to the group about the brand and corporate image.
- Devise a new brand image for the re-launch of Biba in 2004, e.g. logo, colours, concepts for advertising, philosophy behind the new branding and target audience.

#### Bibliography

Hulanicki, Barbara From A to Biba, W.H.Allen & Co, 1984

Pavitt, Jane Brand New, V&A Publications, 2000

English, Mark Designing Identity, Gloucester Massachusetts Rockport, 1998

Klein, Naomi No Logo, Flamingo, 2001

#### Websites and Links

[www.adidas.com](http://www.adidas.com) and [www.asa.org.uk](http://www.asa.org.uk)

The following archives are located in the Archive of Art & Design at Blyth House. Call +44 (0)20 7602 0980 for more details.

**Archive of Barbara Hulanicki, Fashion Designer**

**Archive of Biba , Fashion Retailer & Department Store**

# GRAPHICS AND ADVERTISING RESOURCE BOX

## Lecturer's Notes: Selling Strategies in Advertising

**Object 1:** American sale brochure for Plymouth automobiles, late 1950s.

**Object 6:** Benetton advertisement - Oliviero Toscani, 1990

**Object 7:** Advertisement for ACT UP, Andrew Dibb, c.1986

**Object 9:** Advertisement for Diesel, Joakim Jonasson, Spring/Summer 1995



Look at the four items listed above. They represent different strategies employed by advertising agencies to sell a product or an idea.

### At the Museum

- Look at object 1, a 1950s automobile brochure, and object 9, an advertisement for Diesel clothing, and discuss the representation of men and women in advertising and how sex sells. Recently there has been a growing number of complaints from men about the sexist way they are being represented in adverts.

In 2001 Brookman's Solicitors, a British law firm, released adverts urging dissatisfied husbands to 'Ditch the Bitch'. The accompanying advert aimed at women stated, 'All men are bastards'. So, does stereotyping and sexism still have a strong presence in advertising today?

- Compare and discuss the imagery and messages contained in objects 6 and 9. The clothing companies Benetton and Diesel have both courted controversy with their advertising campaigns, Diesel with its outrageous brand promises and mockery and Benetton with controversial adverts such as the one pictured in object 7.
- Discuss object 7. What do you think? Does Benetton use images like this dying AIDS patient purely for shock value? Should this type of image be used to generate income for a multinational clothing company?

### Back at college

- The Advertising Standards Agency is the regulatory body that governs advertising and it has the power to ban adverts if they are considered to cause widespread offence – look at this year's top ten advertising complaints on their website. Establish what criteria they use for judging and then develop your own set of criteria.
- Each student should bring in an example of an advert from a magazine which uses sex or shock tactics to sell a product. In college exhibit the adverts around the wall (try to label them & find out who are the agencies behind the adverts). Then make judgements as to whether each one would cause offence, to whom, and the reasons behind the judgements using your agreed set of criteria. After discussing each advert, have a final group vote as to which (if any) should be banned.

## **Bibliography**

Polhemus, Ted Diesel: World Wide Wear, Thames & Hudson, 1998

Heller, Steven The Sex Appeal of Allure in Graphic Design, New York Allworth Press, 2000

Laurel, Harper, Provocative Graphics, Rockport Publishers, 2001

Pricken, Mario, Creative Advertising, Thames & Hudson, 2002

## **Websites**

[www.benetton.com](http://www.benetton.com)

[www.diesel.com](http://www.diesel.com)

[www.actupny.org](http://www.actupny.org)

[www.nmpft.org.uk/guide/galleries/advertising.asp](http://www.nmpft.org.uk/guide/galleries/advertising.asp)

[www.adbusters.org](http://www.adbusters.org)

# GRAPHICS AND ADVERTISING RESOURCE BOX

## Lecturer's Notes: Propaganda and Public Awareness

- Poster 2:** Political poster by Paul Peter Piech  
**Poster 3:** 'Clunk Click' Poster, Peter Ayers, 1974  
**Poster 6:** Poster produced for Lynx, Barry Lategan & TBWA, 1987  
**Poster 9:** The Body Shop Poster, Richard Browning 1990  
**Poster 10:** NSPCC Poster, Saatchi & Saatchi, 1999



Look at the five posters listed above. They are all posters with a political or public awareness message.

### At the Museum

Posters are an effective way of getting across a message and often combine images and text. The slogans on posters are often referred to as 'strap lines'. When looking at this selection discuss the following points:

- Why are strap lines often used by advertising agencies and what effect does the use of language have on the images?
- Are the posters that don't have a strap line more or less effective?
- Look at posters 2 and 9. Discuss the techniques used in these two adverts and compare them with some of the photographic based images you have seen.
- In both cases discuss the reasons why the designers have chosen to use these techniques for the posters. Why were these particular styles and colours chosen?

### Back at college

- It is claimed that Nike's 'Just Do It' was dreamt up in just 15 minutes. Students should collect examples of strap lines, then brainstorm ideas for winning strap lines and present them to the group.
- Students could design a political or public awareness campaign poster which combines text and image to deliver a powerful message

### Bibliography

- Berger, Warren Advertising today, Phaidon Press, 2001  
Saunders, Dave Best Ads: Shock in Advertising, BT Batsford, 1996  
Saunders, Dave Best Ads: Sex in Advertising BT Batsford, 1996

### Websites & Links

The archive of Paul Peter Piech, Graphic Artist 1920-1996 is located at the Museum Archives, Blythe House, 23 Blyth Road London W14 0QX Phone: +44 (0)20 7603 1514 for more information  
[www.thebodyshop.com](http://www.thebodyshop.com)

# GRAPHICS AND ADVERTISING POSTER COLLECTION

## Lecturer's Notes: Humour and Surrealism in Advertising

- Poster 1:** Poster Advertising Cadbury's Fruit and Nut chocolate, c.1966  
**Poster 5:** Advertisement for White Horse whisky, Graeme Norways, c.1979  
**Poster 7:** V&A poster, Saatchi and Saatchi, 1988  
**Poster 8:** Advertisement for Silk Cut Cigarettes, Saatchi and Saatchi, 1988



Look at the posters listed above from the 1960s, 70s and 80s. They all use humour or surrealism to sell a product.

### At the Museum

- Look at posters 1, 5 and 7 and discuss the different uses of humour in these adverts.

The cigarette industries are facing ever increasing restrictions on their advertisements, e.g. in the advertising code of practice cigarette adverts are not allowed to be associated with glamour, success in business etc. In the late 1980s, Benson and Hedges and later Gallagher who took over Benson and Hedges began to use a surreal approach to their adverts.

- Looking at poster 8 and with this in mind, brainstorm how Silk Cut adverts are successful. Refer to the imagery, lack of any text or visual reference to cigarettes and the repetition of the concept over a period of time. Often the only text on cigarette advertising is the government health warning. Have you considered how the advertising agencies may use this to their advantage?

### Back at college

- Look at various objects made by Surrealists such as Salvador Dali's 'Lobster Telephone' and Meret Oppenheim's 'Object'. Then select an idiom such as 'I'm all ears' or 'cost an arm and a leg' and try to represent it using imagery alone (collage, drawing, photography, video etc). Display the finished work and discuss how successful they are in communicating the meaning to the viewer without relying on language.

### Bibliography

- De Bono, E, B McAlhone, & D Stuart A Smile in the Mind, Phaidon, 1998  
Saunders, Dave Best Ads: Humour in Advertising, BT Batsford, 1997

### Website

[www.saatchi.com](http://www.saatchi.com)