



Outside Collett Dickenson & Pearce

Janine Sykes

The output is a curated project, which displayed the creative advertising work of Colin Millward (1924-2004) and Ron Collins (1939-2011), formerly of the London advertising agency, Collett Dickenson Pearce (CDP - 1960-2000). CDP was the first creatively-led agency in the UK, recognised through the D&AD awards.

Research Process

Works displayed in the project were obtained through archival research at the History of Advertising Trust and the National Art Education Archive (NAEA). The Trust holds the CDP archive which includes a range of ephemera and examples of 48-sheet and billboard adverts. A range of images were reproduced (with permission) from digital files supplied by the Trust. Directories such as the D&AD awards were also used to aid selections and interpretation of the award-winning works (By Ron Collins). Two of Millward's artworks, one oil painting and one pencil-portrait, were displayed adjacent to advertisements created under Millward's creative directorship publicly for the first time. The project explored the creative achievements of CDP by looking at the design of Millward's creative directorship and beyond to the wider context in which the agency existed, including the developments in British art and design education.

Research Insights

This retrospective project contextualises how CDP's art direction and copywriting were clearly grounded in a British culture, characterised by satire and Millward's uncompromising creative excellence. Parallels were drawn between the management and educational structures that nurture creative talent within and outside industry settings.

Dissemination

The findings were disseminated through an exhibition at Leeds Arts University, 29 May - 13 July 2015. The project featured in local ([Yorkshire Post](#), 30 May 2015) and national reviews [Mail online](#) (4 June 2015). Findings were shared internationally, in a conference paper, '*Memorial*' at the International Journal of Art and Design Education (iJADE) Glasgow School of Art, 6th Nov (2015).



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Installation Images

All featured adverts in the exhibition are credited to Collett Dickenson Pearce (CDP) Archive at History of Advertising Trust www.hatads.org.uk.



Post-War British Art Education and The Leeds Experiment

Millward and Collins

16. as part of a package of peacetime development work
The Ministry of Education decreed that provision of art
of Art, should 'render real service to industry' by
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spring industrial base of the nation
strand of State intervention
both aspects of the
The Leeds Experiment



The new Fiat 132.



It thinks there's a permanent fuel crisis.



The Strada.

Handbuilt by robots.



The Strada.



It thinks there's a permanent fuel crisis.



FIAT

The Strada.

Handbuilt by robots.



FIAT

The Strada.

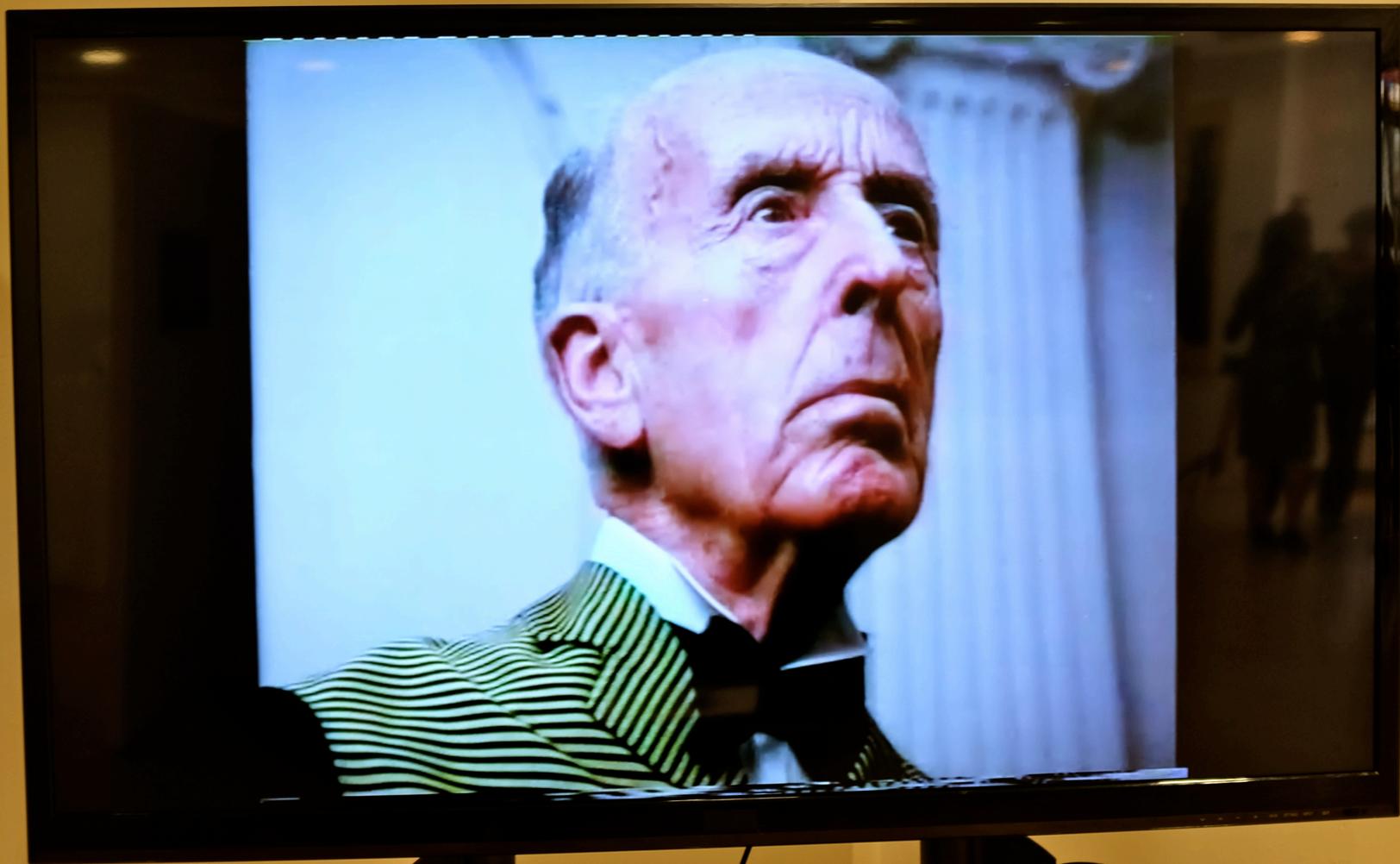


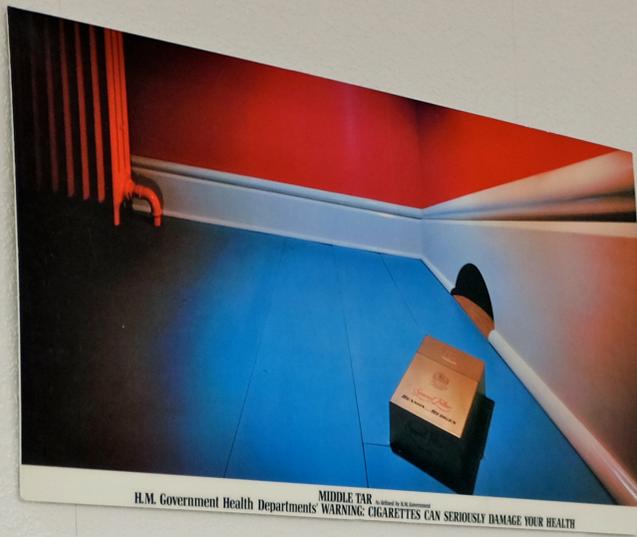


Everybody in the business is convinced that advertising must command the attention of those it seeks to influence by being innovative, relevant and memorable. But **CDP** was the first agency in Britain to act on this belief, day in, day out. CDP's example changed British advertising and led it to become the best in the world.













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Contextual Information

OUTSIDE Collett Dickenson Pearce

Curated by Janine Sykes

This exhibition covers a selection of Collett Dickenson Pearce (CDP) creative advertising work, created under Leeds College of Art alumnus, Colin Millward, Creative Director, CDP (1960-1979). Visitors are encouraged to ponder whether this art school environment could have influenced Millward's directorship style.

Millward is described by some as a tough taskmaster. He needed to be, as he managed some of the most talented and unruly creative people in 1960s–1970s advertising such as Ron Collins, who also studied here at Leeds College of Art.

In the publication *Inside Collett Dickenson Pearce* (2000) John Salmon and John Ritchie assert that Millward, John Pearce and Ronnie Dickenson helped to form a distinctly creatively-led approach at CDP.

This exhibition considers the contextual influences upon the creative department of CDP, such as post-war British art education and technological changes. In doing so, this exhibition, outside CDP culturally, literally and historically, seeks to offer a fresh encounter of the works created by the most awarded advertising agency of *all* time.

Acknowledgments

History of Advertising Trust

National Art Education Archive

Post-War British Art Education and The Leeds Experiment

Millward and Collins

In 1946, as part of a package of peacetime development in technical education, The Ministry of Education decreed that provincial art schools, such as Leeds College of Art, should 'render real service to industry'. The British Government's objectives for art education were concerned with securing an advance in the changing industrial base of the nation.

The origins of a practical and industrial strand of British art education can be traced back further, from the turn of the twentieth century, in the work of William Lethaby. As the first Professor of Design at the Central Government School of Design (which in the post-war era became the Royal College of Art), Lethaby institutionalised the arts and crafts movement's philosophy, and followed the medieval workshop tradition as opposed to that of the Fine Art Academy.

In 1948 Robin Darwin was inaugurated as Rector of the RCA and modernist discourse was seeping into British art schools from *The New Bauhaus* in Chicago, emphasising individual creativity in terms of (scientific) experiment.

Darwin sold the idea of the RCA to the directors of industry (including advertisers) and raised investment for a new research unit called Engineering Design. The totality of Darwin's changes to the pinnacle of the British art education system was providing courses of a thoroughly vocational nature in all industrial fields. *Experiment, research* and *design* played down the fine art language used in pre-war art education. These new creative values, combined with the governmental reforms (e.g. introduction of the National Diploma in Design) which had a taste for technical training, were directed towards developing a professional (creative) managerial sector.

It was in this context that Colin Millward attended Leeds College of Art (1947-1949) starting on a Foundation course, then taking an NDD in illustration and design, and then one year in art-teaching (whilst writing a thesis on the design of theatres in Leeds). His talent won him two scholarships to the prestigious *Les Beaux-Arts* in Paris where he spent 18 months. In 1953 Millward began his advertising career, joining CDP in 1960 as Creative Director until 1979.

Millward's time at the College coincided with Edward E. Pullée's appointment as Principal. The early post-war curriculum that Millward experienced was underpinned by fine art skills, where drawing was the starting point for all disciplines. Pullée himself

taught on the art-teaching course, sharing his knowledge of current educational trends and theories, such as student-centred approaches. This was reflected in the art-teaching course where, at the end, Millward was required to curate an exhibition that displayed his own work beside that of his students.

According to the first-hand accounts in the publication *Inside Collett Dickenson Pearce* (2000), Millward's approach as the Creative Director when critiquing work was not to offer direction, for improvement but to suggest there was plenty of room for it; often being heard to say, "It's not very good, is it?".

Millward and Pullée were on the cusp of change at the College; prior to his appointment Pullée had heard of some innovative art teaching in North Yorkshire and by 1955 had employed Harry Thubron along with Tom Hudson and other artists to ensure that change did come. Like Darwin at the RCA, the changes at the College brought new connections with industry, new teaching strategies (with a liking for research and enquiry) and new courses, such as Basic Research. This course broke from the Classical mimetic methods of achieving technical perfection and instead explored new aesthetic possibilities such as the study of colour, line, proportion, figure, etc.

The 'Leeds Experiment' involved an increase in tutor-student dialogue that took place in the studio. These critical discussions strategically blurred boundaries between the two roles, resulting in students becoming more articulate and confident. Importantly, students were taught that there are no answers other than their own.

By the time Ron Collins had started a NDD in Graphic Design at the College (1958), the Basic Design approach had affected all courses and Eric Taylor was now the College Principal. Taylor was a devout promoter of visuality, viewing it as equally vital to a young person's future as numeracy and literacy. The new design approach at Leeds promoted a problem-solving and problem-finding type of creative thinking - of value to industry.

Collins went on to study at the RCA alongside Hockney and Blake. His first job at an ad agency was for Saatchi & Saatchi, from there he moved to CDP until 1979. During his time at the agency, with Millward as CD, he contributed greatly to the company's cabinet of creative awards. His Cinzano series for them became something of a national institution, and through this success he co-founded the agency Wight Collins Rutherford Scott (WCRS), thus joining Millward in the professional (creative) managerial sector, and continuing to explore new aesthetic possibilities in art direction and copywriting.

A living room with an outsider's view

The medium is the message

This domestic scene is based upon the 1970s living room in which the curator spent her formative years. Advertising then was enforced, appearing in mass media formats including commercial television (at this time there was only one commercial TV channel in the UK). This transmission model stands in contrast to how advertising communicates today; often through mobile devices, voluntarily distributed and co-created through social media. The focal piece of this scene is the TV set, displaying the many award-winning ads overseen by Colin Millward.

In viewing these in retrospect, there is a danger that the creative content within the advertisements is lost, such as the satirical and anti-establishment style, influenced by the British comedy greats of Peter Cook, The Goons and The Pythons. Many of the ads mock British culture. There are also clear references to the storylines of Ealing comedies and Hollywood movies of the time. In fact, many of the Ealing actors and aforementioned comedians appear in the CDP adverts, including Terry Thomas, Peter Sellers, John Cleese, Dudley Moore and June Whitfield. Therefore, although these CDP ads are presented in a loosely re-enacted setting, what is omitted are the television programmes, films and wider cultural movements that flanked them.

As a young child growing up in the 1970s, the curator (not really appreciating the boundary-pushing satire at the time) still found the CDP TV ads highly entertaining and memorable. Thirty or so years later, through the study and teaching of creative advertising (a type of communication that delivers a message in an innovative manner) the curator seeks to speculate why CDP became the agency that changed British advertising and became the best in the world. Perhaps the answer is simply, success through creativity.

The cigarette ads displayed here on the inner walls were part of a 1977 national print campaign appearing on roadside billboards and in colour supplement magazines. Viewing these today in a domestic context, where smoking is ostracised, attention is drawn to the shifting landscape of what society accepts and rejects. Moreover, the campaign represents an excellent example of creative strategy in which CDP responded in an intelligent way to the new legislation issued by the Code of Advertising Practice. Using the surrealist technique of substitution, and the depiction of commonplace items, the agency circumvented aspirational connotations

and overt claims to success or status. However, brand values were maintained through aesthetics; in a highly-saturated colour palette (accentuating gold) and delightful compositions achieved through the photography of Adrian Flowers. Genius!

Colour magazines change the world

Art & Copy

In a recent review of the exhibition *Not To Be Sold Separately: The Observer Colour Magazine 1964-1995* Sir John Hegarty (Worldwide Creative Director of Bartle Bogle Hegarty) explains how the high quality of British journalism set the standard for the copywriting and art direction featured in the adverts in the colour supplements. In the publication *Inside Collett Dickenson and Pearce*, it is explained how John Pearce recognised the potential of the Sunday Times Colour Supplement as *the* new medium. The in-depth articles together with ground-breaking imagery produced by photographers such as Don McCullen and David Bailey opened up the world to audiences. As Hegarty's review indicates, there was a very important symbiotic relationship between advertising and editorial disciplines:

The editorial captured the political, social and artistic movements of the day. It set the agenda and was a window into the burgeoning affluence of the postwar generation. Advertising is a mirror to society, reflecting its fears and desires, and to succeed it has to remain in step with society. But the magazine broke free of these constraints and presented a world of opportunity, a world that was changing, challenging and exciting. It was against this backdrop that agencies were able to explore more creative ideas - ideas that also became part of the social revolution founded in the pages of the colour magazine.

BA (Hons) Creative Advertising Today

A creative strategic approach

Art education and the creative industry have a reciprocal relationship, and such structures change and adapt to the context in which they exist. String Agency, the first advertising agency at the College, run and led by BA (Hons) Creative Advertising students, mimics current industry practice, and responds to an increased demand for professionalism.

This strategic approach to education, allows the programme to develop a stronger competitive advantage. Breaking away from traditional teaching methods, whilst aiming to create a more zestful thinker, the course equips students with a range of competences that span from entrepreneurial drive to creativity in all mediums, working with real clients to real deadlines.

Operating as an agency, allows the programme and the students to build a stronger reputation among industry professionals and a clear presence on the advertising scene.

In today's media-rich society, social trends are shaping the way businesses and individuals communicate, promoting the idea that the two-team working model of copywriter and art director (predominant in traditional agencies) is expanding and often involves multi-disciplined teams, working collaboratively.

Working as an agency gives students the opportunity to use an increasing number of collaborative models, whilst developing the ability to diversify talents and proficiencies. It is only when undergraduates put together all sets of different skills that they end up getting the best creative results.

Visitors are invited to view the creative products of String Agency, in room 212 from 15 June – 18 June 2015.

Fabio Fragiaco, Programme Leader.

1

Colin Millward

Portrait of Felicity, c. 1956.

Pencil on paper

Colin Millward met his wife Felicity during their studies at Leeds College of Art. With thanks to Felicity Millward.

2

Leeds College of Art Prospectus

Ron Collins attended the graphic design course at the College, 1958.

With thanks to the National Art Education Archives

3

Alfredo Marcantonio, Copywriter

David Horry, Art Director

Don McPhee & Graham Wood, Photographers

Client, Olympus

They obviously felt like shooting each other, 1981

Arch-rivals Tony Benn and Denis Healey display unity at the Labour party conference, but CDP aren't fooled.

The Guardian.

Don McCullen, Photographer

I use an Olympus OM2 for all my society portraits, 1980. Daily Telegraph, April 3 & Daily Mail May 9.

Original

With thanks to The History of Advertising Trust.

Perhaps the satirical copy refers to the photographer David Bailey, the subject of many Olympus CDP ads.

Malcolm Duffy, Copywriter

Paul Briginshaw Art Director

David Bailey Photographer

Pete. And Dud c.1970.

These adverts demand the readers' attention by mirroring the editorial language in which they're situated.

4

Collin Millward, Art Director

David Reynolds, Copywriter

Art Kane, Photographer

Client, Harvey's Bristol Cream

The proud world of Harvey's Bristol Cream, 1965.

The Sunday Times Magazine, June 27. Original.

With thanks to The History of Advertising Trust

Front Cover Vogue

Special Beauty Issue, June 1971.

Vogue Archive Leeds College of Art Library.

Vogue knows belts are going to be tightened, c.1970.

Daily Telegraph Magazine, March 15.

Neil Godfrey, Art Director & Photographer

Raining cigarettes, 1980

The Sunday Times Magazine, April 27.

Original.

With thanks to The History of Advertising Trust

5

Graham Watson, Art Director

John O'Donnell, Copywriter

Adrian flowers, Photographer

Flying Ducks, 1977.

48 sheet poster

Alan Waldie, Art Director

Mike Cozens, Copywriters

Brian Duffy, Photographer

Mouse Hole, 1977.

48 sheet poster

Alan Waldie, Art Director

Mike Cozens, Copywriters

Brian Duffy, Photographer

Bird Cage, 1977.

48 sheet posters

Client, Gallaher Limited

This surreal campaign for Benson and Hedges was nominated in the D&AD 16th annual, No. 155 Posters category, 1978. It marks a shift in creative strategy; moving away from an aspirational approach, as in earlier campaigns like, *Gold always comes up trumps*, 1975, Harper & Queen Magazine. [In the same D&AD annual Millward is nominated for his art direction work for the book, *How to be a pregnant father* by Peter Mayle].

6

Neil Godfrey, Art Director & Designer

Tony Brignull, Copywriter

Alan Brooking, Photographer

Maggie Lewis, Typographer

Client, Fiat

Wolf in Sheep's Clothing Fiat 132, 1977.

Nominated in the D&AD 16th annual,

No. 141, Posters category, 1978. This advert creatively communicates the message that the Fiat has deceptively exceptional qualities. Whereas the campaign *It thinks there's a permanent fuel Crisis*, 1979 has a more focused message about the benefits of the product.

Paul Weiland, Copywriter

David Horry, Art Director

Hugh Hudson, Director

Hand-built by Robots, 1979.

At the time of filming the TV commercial for the campaign, the Italian factory workers in Turin were protesting about robots taking away their jobs. The campaign won gold at D&AD.

7

Ron Collins, Art Director & Copywriter

Lester Bookbinder, Photographer

Jeff Merrells, Typographer

Client, Clarks

Priceless Pearls, 1976.

TV Times Magazine, March 20.

I love Clarks Sandles, 1976.

TV Times Magazine, April 4.

Red leather, yellow leather, green leather, brown leather, 1976, TV Times Magazine, September 11.

8

Collin Millward

Untitled c.1975.

Oil on canvas

This is the first time any of Millward's paintings have been publicly exhibited. This piece has been selected for its wonderful depiction of light and balanced composition. It was apparently one of his personal favourites and belongs in a private collection of art work, which through the diversity of style and subject matter evidences an extremely versatile artistic talent.

The male figure depicted is Jimmy Wormser, a stills photographer who worked for CDP, when Millward was the creative director. Wormser is responsible for some of the most iconic images that came out of the agency, including the 'Pyramids' ad, which was shot on location.

With thanks to Felicity Millward.



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Press Reviews

Press

Roberts, J. (2015), 'Classic adverts from the 60s, 70s and 80s and how a Leeds college helped shape them'. *Yorkshire Evening Post*, 29 May 2015, [online], <https://www.yorkshireeveningpost.co.uk/news/latest/classic-adverts-from-the-60s-70s-and-80s-and-how-a-leeds-college-helped-shape-them-1-7285810>.

Cockroft, S. (2015), 'The way ads used to be: Classic campaigns by brands including Clarks, Vogue and Fiat show how household names were sold in the 1960s, 70s and 80s'. *Mail Online*, 4 June 2015, [online], <https://www.dailymail.co.uk/news/article-3108928/The-way-ads-used-Classic-campaigns-brands-including-Clarks-Vogue-Fiat-household-names-sold-1960s-70s-80s.html/>.