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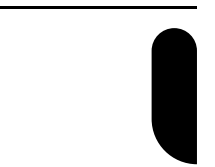


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Contents

The text	Structure and substance, 7 Early life and study, 11 <i>Design, 16</i> Independence and Galt Toys, 20 Ken Garland and Associates, 26 Graphic style and philosophy, 31 The ethical designer, 39 The political designer, 44 The writer, 50 The teacher, 54 The photographer, 57 A man of substance, 62
Graphic design	1950–59: <i>Design, Architectural Review, Abbatt Toys, etc.</i>, 69 1960–69: Galt Toys, Barbour Index, St Pancras Arts Festival, etc. , 88 1970–79: Polytechnic of North London, QuickMaid, Lucas Furniture, etc. , 184 1980–2009: Science Museum, Keniston Housing Association, Derwent, etc. , 218 Logos, 234
Other matter	Books: <i>Graphics Handbook, Illustrated Graphics Glossary, A Word in Your Eye, etc.</i>, 244 Photography: The Labour Party, <i>Sunday Times</i>, Studio Vista, etc. , 254 Ken Garland's studio, 280
End matter	Lectures, talks, papers, 314 Published articles, 316 Books by Ken Garland, 317 Bibliography, 318 Index, 319 Ken Garland and Associates, 322 Thanks and colophon, 323

Front cover: Ken Garland (right) in his studio with Peter Cole (middle) and Colin Bailey (left), 1982. Photographer: Ken Garland.

Previous page: Ken Garland, 2011. Photographer: Marc Eckardt.

Adrian Shaughnessy

Structure and substance

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Now in his eighties, the graphic designer Ken Garland finds himself in the intriguing position of being more admired and more influential than at any time in his career. With his distinctive embroidered hats (he is never seen without one), his rugged hillwalker's tweed jackets, and his permanent expression of passionate engagement, he is a familiar figure in graphic design circles. He also finds that the social and political views that he has held since his youth are now widely shared by a new generation of young designers. The sentiments that Garland famously expressed in his 'First Things First' (p.39) manifesto of 1964 are eagerly embraced by students and young designers rebelling against the idea of graphic design as no more than the compliant handmaiden of consumerism and glossy corporate branding strategies.

In his manifesto, Garland stated his concern that designers were not making the best use of their talents when they lavished them exclusively on 'cat food, stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, before-shave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and slip-ons.' Writing at the dawn of the consumer era in Britain, Garland and his co-signees were not saying that these 'consumer commodities' should not have the benefit of good graphic design; nor were they saying that designers should not engage with the commercial world, rather they used the manifesto to encourage a moment of self-scrutiny amongst their fellow professionals. The manifesto stated: '...we are proposing a reversal of priorities in favour of the more useful and more lasting forms of communication. We hope that our society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes.'

By 'lasting forms of communication' and 'worthwhile purposes' Garland meant applying design skills to activities such as designing public signage and instruction manuals. But as graphic designers began to enjoy the lavish rewards that came with providing the window dressing and packaging for the age of mass consumption, Garland's words were regarded as heresy. The design boom of the 1980s and 90s



Ken Garland, c. 2009.
Photographer unknown.

Banners designed by
Ken Garland for CND rally
held near Windsor Castle,
1963.

Protest graphics at Occupy
site in London, 2012.
Photographer: Ken Garland.

meant that the appetite for questioning commercial orthodoxy was confined to the peripheries of the design profession; and it was into this dark space that Ken Garland's document was consigned throughout most of the 80s and 90s. In 2000, a group who shared Garland's views revived the spirit of the manifesto. 'First Things First 2000' (p.41) was the work of an ardent set of idealistic designers, educators and commentators who felt unsympathetic towards the unquestioning role adopted by designers in the hyper-consumerism that erupted during the affluence of the Thatcher and Reagan years. But as with Garland's earlier attempt, the conservative forces in the international design business also dismissed this second document, and branded its instigators as wreckers who risked derailing design's chrome-plated gravy train.

And this remained the dominant view within graphic design until the banking crisis of 2008, when a new generation of designers and students joined great swathes of the population and rebelled not just against consumerism but also against the very idea of capitalism itself.

The international Occupy Movement was the most visible manifestation of this new critical revolt against capitalist hegemony. In the winter of 2011, following the lead set by protestors on Wall Street, a camp was established in London. The site chosen was next to St Paul's Cathedral, on the edge of the capital's financial district. Ken Garland was a regular visitor to the encampment. With scholarly intent he photographed the signs and graphic manifestation of the protestors, and he urged designers to visit the site to study and admire this new mode of agile, informed and politically charged graphic expression.

Garland's political views and activities might tempt some observers to think that he is a grim-faced political apparatchik with a predictable set of opinions and allegiances. Not so. He is in fact an idiosyncratic character with a wide palette of interests and a non-doctrinaire approach to life and work. He is witty, playful, provocative, and above all else, perpetually interested in other people. Young designers meeting him for the

first time are often surprised and flattered to be quizzed by someone genuinely interested in their lives and ideas.

Ken Garland conforms to no stereotype. As we will see in the following pages, just when we think we have him labeled – angry political agitator; crusading anti-commercialist; card-carrying modernist; conventional client-focused designer – he confounds us by revealing an aspect of his character that is wholly unexpected.



He has a disarming ability to provoke surprise. He famously dropped his trousers on stage, and on another occasion smashed a mobile phone as part of a lecture. I once saw him chair a debate on the role of the designer in society. Speaker after speaker berated their clients and blamed many of the shortcomings of the modern design scene on evil commissioners. At the end of the discussion Garland said that he wished to put on record that many of the relationships he had with his clients over his long career were amongst the most rewarding relationships of his life.

The designer John Morgan, a former student of Garland's on the BA Typography & Communication course at Reading University in the 90s, recalls Garland's eccentricity and sense of apartness:

*'He didn't look like the other staff members, he wore a small colourful hat, the sort you might pick up in Camden market, and his language was peppered with 'fucks' and 'fucking'. He once walked into the room to find me doing an impression of him (I was wearing a hat substitute and swearing). I was of course very embarrassed. Ken coolly said "as you were saying". He certainly and rightly gave me a side-ways look from then onwards. Though I now look forward to seeing him at private views.'*¹

Nor is he part of the graphic design tendency that believes that the voice or signature of the designer should be discernible in the messages of clients. In Garland's work, content is always paramount, and in his view, the designer who wishes to broadcast his or her own opinions must find other platforms to use – hence his books, lectures and extensive body of journalism that stand apart from his work as a designer for hire.

¹ Unless stated otherwise – all Ken Garland quotes come from interviews conducted by the author or Anne Odling-Smee.

² 'Ken Garland's Writings', Kinross, Robin (2002). *Unjustified Texts*. Hyphen Press, p.78.

³ www.socialistreview.org.uk/article.php?articlenumber=11549 (July 2012)

Garland is one of the building blocks of British graphic design. As the writer Robin Kinross has noted: 'Ken Garland belongs to the first generation of fully-fledged graphic designers in Britain.'² Without him, graphic design in the UK would not be the same, and anyone who regards themselves as a modern graphic designer with a critical frame of mind, owes a debt of gratitude to Ken Garland. More than any other British 20th century designer, he has encouraged designers to question and interrogate their motives and practices.

Early life and study

Ken Garland was born in 1929, in Southampton, England. This famous seaport lies 75 miles southwest of London. Before mass air travel it was the main point of entry to the UK for visitors arriving by sea, especially from the USA. The architecture critic Owen Hatherley, also born in Southampton, has written that the city was 'like Heathrow before Heathrow even existed.'³

At the age of five, Ken Garland and his family moved from Southampton to the North Devon market town of Barnstaple. 'I had a great link with the country,' he recalls, 'a farm was next door and I would haunt the farm. If I hadn't gone into art I would have gone into farming as I just loved everything on the farm.'

Garland's father was a commercial traveller in printed stationery, and the move to Devon was a result of his promotion. The young Garland attended the town's Grammar School where he resisted attempts to get him to apply for an academic scholarship to Oxford or Cambridge, and instead he announced his intention to study art. His father advised his son to take up 'commercial art', and arranged for him to visit his firm's design department. But this glimpse into the professional world of commercial design did not impress the younger Garland: it wasn't what he had in mind when he said he wanted to be an artist. Although discouraged by the workings of a pre-WWII design studio, Ken Garland was nevertheless exposed at an early age to printed artefacts of all kinds, and it is hard to believe that he wasn't influenced in his decision



KG and his sister, Nancy, c. 1935.

Double page spreads ('doubles') from *Lilliput* magazine: a source of 'delight' to the young KG. The magazine was founded in 1937 by Hungarian émigré Stefan Lorant who later founded *Picture Post*.

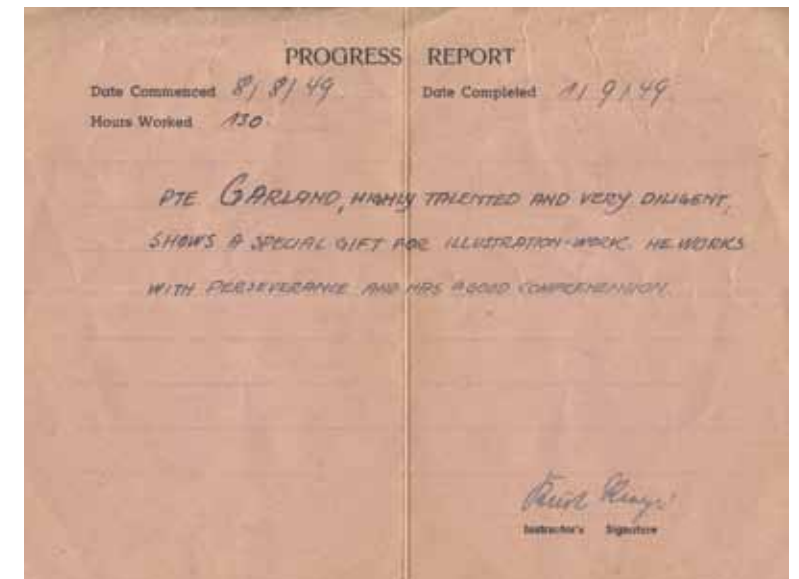
to become a graphic designer by his father's work in printed stationery. He was also a keen admirer of the pioneering pictorial magazine *Lilliput*:

*'As a child of eight, I was a devoted patron of Lilliput from its launching. The monthly ritual of unveiling the array of doubles is a keenly remembered delight to this day; and I was surely not the only future graphic designer or photographer to be so entranced by them.'*⁴

The 'doubles' that Garland was referring to were double page spreads using pictures of contrasting subject matter to provide a pictorial commentary on a topic. It's easy to imagine how this simple graphic device would have appealed to the young visually alert Garland, and how it provided him with an early awareness of the use of editorial design as an effective means of communication. Later, in the 1960s, he was to write two essays ('Illustrated Periodicals' and 'Typophoto') that spelt out his thinking on magazine layout – a thought process that can be tracked back to his early infatuation with *Lilliput*.

In 1945, he enrolled at West of England Academy of Art, in nearby Bristol: 'I did a rather lowbrow two-year course called commercial design,' he recalls. 'It consisted of trying to imitate reality in very elaborate paintings. For example, a representation of a bucket that looked exactly like a bucket.' It was at Bristol that Garland manifested early signs of his radical, questioning sensibility. The school did not provide life-drawing classes, and to the energetic and ambitious Garland, this was intolerable:

'Like most people who go to art school I had assumed there would be life drawing. Naked ladies, stuff like that. But there wasn't. As a result I became disillusioned quite early on in that course and led a sit-in – must [have been] one of the first, we're talking here of the 1940s. With some of my fellow discontents we decided we were being short-changed by the art school. We wanted to have some more of what other art students had and we conducted a sit-in, as a result of which we were suspended. Eventually I was taken back and allowed to do life drawing as a concession, but the other students weren't, so I discussed it with them, and they said, go ahead, we weren't that keen anyway.'



Clipping from local newspaper showing KG's attainment of Cambridge School Certificate, 1944.

Pte. Ken Garland in military uniform, second from right, 1948.

Progress Report issued by Command Education Headquarters B.A.F.O. in 1949 confirming that Pte. Garland, KJ, has received 'training/instruction in Art.' He is assessed as 'highly talented and very diligent.'

⁴ Heller, Steven (2011). *I Heart Design*. Rockport. pp.182–85.



Garland graduated in 1947, and was immediately conscripted into military service. He served for two years in the Parachute Regiment,⁵ and remarkably for someone with his sensibilities and political allegiances (he was later to become an avid supporter of CND), he enjoyed his time in uniform. 'I was immersed in the routines and excitement of military behavior', he recalls. He also found the unrelenting physical activity greatly to his liking: 'I became super fit,' he says. The benefits of this active period in his early life can be seen in his physical make-up today. Garland has the stamina, posture and gait of a much younger man. And, in addition to a legacy of physical fitness, traces of the military mind can also be detected in his behavior. He has a briskness that occasionally becomes brusqueness, and a love of plain speaking that might be characterised as militaristic: emails are answered promptly and anyone who turns up late for an appointment is given a kindly but disapproving look.

If National Service contributed to the physical and psychological make-up of Ken Garland, it was also to prove pivotal in the development of his political beliefs:

*'By the time I finished two years' National Service in the army in 1950, I had met and talked with many fellow soldiers from Glasgow, South Wales, Liverpool, Newcastle and Birmingham, and knew a lot more about the condition of the working class in Britain than I had before. Also, I had seen through the pretensions of the officer class.'*⁶

As recompense for military service, conscripts received four years of paid higher education. In 1950 Garland applied to the Central School of Arts and Crafts in London; he was rejected and instead spent two years at Sir John Cass College, London, studying for a National Diploma in Design. In 1952, with the help of his future mentor, Jesse Collins, he managed to transfer to Central School.

The Central School of Arts and Crafts was to play a crucial role in the development of the young Ken Garland. The institution was established in 1896 with an ethos derived from the Arts and Crafts philosophies of William Morris and John Ruskin;



its teachers included Eric Gill, a former student at the school, who taught stone carving; much later, in the 1950s, Eduardo Paolozzi taught textiles and Richard Hamilton was a painting tutor. In 1968 the school was renamed the Central School of Art and Design, and in 1989 it merged with St Martin's School of Art to form Central Saint Martins College of Art & Design. Today it occupies stylish, customized premises in Kings Cross, London. Amongst the many benefits that the Central School bestowed on Ken Garland, one of the most significant was that it was there, in 1952, that he met his wife, the artist Wanda Wistrich. She was born in Krakow, Poland, and had moved to London at the age of 14. She taught art at Central and later became head teacher at Thomas Buxton Junior School, Tower Hamlets, London. She has held numerous exhibitions of her paintings, and in 2012, Wanda and Ken Garland celebrated 60 years since their first meeting by holding a joint exhibition of their work.⁷

Not only did Central School introduce Garland to his future wife, it also acquainted him with many designers who, after graduation, were to build the foundations of modern British graphic design as we recognize it today. Fellow students included Alan Fletcher and Colin Forbes, founding members of Pentagram; Derek Birdsall, one of the most respected British designers of the postwar years; Ken Briggs, designer at the National Theatre; Alan Ball, member of Design Research Unit; William Slack, art editor of *Architectural Review*; Philip Thompson,

Example of student project, undertaken in evening classes run by designer and teacher Edward Wright at Central School of Arts & Crafts, 1952–54.

Sir John Cass College, London. KG, third from left, second row, 1950.

⁵ 'Infantry drill on Salisbury Plain was followed by Parachute training at Aldershot. In February 1948 he joined his battalion at Lübeck, and in the following year made a short visit to Berlin during the final months of its blockade, witnessing as a participant in the airlift this first drama of the cold war...' Paul Stiff, 'Austerity, Optimism: Modern Typography in Britain', *Typography Papers* 8 (2009). Hyphen Press. p.43.

⁶ Interview conducted by Jane Lamacraft for the catalogue of the exhibition 'Communicate', at the Barbican Art Gallery in London, 2004. pp.149–51.

⁷ www.camdennewjournal.com/reviews/features/2012/may/feature-exhibition-garland-and-garland-are-william-road-gallery (July 2012)

co-author of *The Dictionary of Visual Language*;⁸ and influential tutors Geoff White and Ivor Kamlisch.

Garland's teachers included Anthony Froshaug ('the Savonarola of typographic design' in Garland's phrase), Herbert Spencer, Edward Wright and the aforementioned Jesse Collins. Froshaug and Collins were to play critical roles in the life of the young Garland. Collins was head of the Graphic Design Department, then called the Department of Book Production, and in an essay entitled 'Graphic Design in Britain 1951–61: a personal memoir', Garland wrote:

'I suggest that their work in this department, notwithstanding the fact that Froshaug's appointment lasted only for two years, 1952 and 1953, formed a true focus of teaching and thinking on graphic design in the vital five year period from 1951 to 1956; and it attracted the most forward looking and stimulating teachers on the subject including, as well as Collins and Froshaug themselves, [Herbert] Spencer, George Mayhew and Edward Wright; and that it produced within a short period an extraordinarily talented bunch of designers.'

For Garland and his contemporaries, there was an urgent need to be 'getting into modern design and extricating ourselves from a strangely isolated design attitude that had existed in Britain up to then...' But first, the newly graduated Garland needed to find a job. And once again, Jesse Collins came to the rescue.

Design

Just as Jesse Collins had helped Garland negotiate a transfer from the Sir John Cass College to Central School, he now helped him make the transition from student to paid employee. Collins appears to have been an extraordinarily dedicated teacher. In an appreciation of him written in 1977,⁹ Anthony Froshaug refers to the 'deep and constant attention to each person' shown by Collins. Ken Garland held him in the highest esteem, and has spoken admiringly of his ability to work out which students were mentally equipped to set up studios straight after graduation, and which ones



⁸ Thompson, Philip; Davenport, Peter (1982). *The Dictionary of Visual Language*. Penguin Books.

⁹ Froshaug, Anthony (2008), *Documents of a life*. Hyphen Press. pp.102–03.

needed a period of salaried employment. Garland had no desire to form his own studio and so Collins found a job for him as art editor of a trade magazine called *Furnishing*, with a salary of £5 a week. At first, the young graduate did not find working life easy:

'I didn't know how to scale up a photograph, I didn't know how to brief a photographer, I had to learn all these things. It was tough, it really was, and the editor was very demanding and seemed to think I ought to know all sorts of things that I didn't know. There really wasn't anybody to help me so I learned on the job.'

Garland's apprenticeship at *Furnishing* lasted for eighteen months before salvation arrived in the shape of *Design* magazine:

'I had an interview with the fairly new editor, Michael Farr. He had what he later told me was a test question. He said, "Do you know what cybernetics is?" And I kind of made a stab at it, not a bad stab. He thought it was adequate, and he said, "Hmm, well, not many designers know about that." I think he decided then I had the job, on that flimsy evidence. So I became art editor of Design magazine.'

The publication's serious and progressive editorial stance provided Garland with a congenial home for the next six years. It was as art editor of *Design* that Garland acquired many of the skills and techniques that he had lacked as a raw graduate; and it was as the magazine's art editor that the young Garland began to equip himself for his future career as an independent graphic designer working for forward-thinking companies and institutions at the forefront of British commercial life.

As the official journal of the state-funded Council of Industrial Design (becoming the Design Council in 1972), *Design* was an advocate for the social benefits of good design. This meant championing engineering and industrial design over more ephemeral manifestations such as fashion or anything that carried the whiff of American-flavoured pop culture. The design historian Penny Sparke has written: 'From 1949, when it was first published, not a copy of *Design* appeared without



Design magazine where KG worked as art editor from 1956–62: top, March 1961; below, June 1967. After leaving he occasionally contributed cover designs.

Michael Farr, editor of *Design*, c. 1960. Photographer: KG.

a negative comment about American automobiles or streamlined goods.’¹⁰

In an essay on the history of British graphic design journals,¹¹ the writer David Crowley summarized the ‘quasi-scientific and civic-minded’ approach of the magazine: ‘*Design* expounded a technocratic view of progress, designers were technical experts who, working alongside engineers and other specialists, were best able to make rational judgments about the appropriate form of the material world.’ Graphic design rarely featured in the pages of *Design*, and as Crowley points out, when it did make an appearance, it was usually in relation to ‘reports on the systematic techniques behind successful corporate images, road signage or the practical failings of public information campaigns.’

Today, more than half a century later, *Design’s* human centered and ‘civic-minded’ subject matter is now the area of focus for progressive minded designers with an interest in usability, urbanism and ergonomics – the last an area that enthused the young Garland: ‘In the late-50s,’ he recalls, ‘inspired by the zeal of Michael Farr, then editor of *Design* magazine, I had been totally involved in the championing of ergonomics, or human factors studies.’

It was in the pages of *Design*, under the enlightened editorship of Farr, that Garland evolved his philosophy of editorial synthesis. Before Garland’s arrival, the magazine was unremarkable in both content and design. The writer and designer Richard Hollis described the pre-Garland layouts as ‘bloodless’ and the magazine’s content as a ‘bland parade of manufactured goods.’¹²

Garland didn’t achieve an improvement overnight. He moved slowly and cautiously. He evolved his craft with a thoroughness and critical rigor that is rare amongst tyro designers who often rush headlong into making bold eye-catching statements. It wasn’t until 1962 that he designed a new logo for the masthead: out went the old 1950s slab serif and in came a new compact and squat sans serif version that playfully mixed lowercase and uppercase letters, and which exuded a recognizably early-1960s modernist solidity. He says:



10 Sparke, Penny (1995), *As Long as It's Pink, The Sexual Politics of Taste*. Rivers Oram Press.

11 ‘Design magazines and design culture’ by David Crowley published in *Communicate: Independent British Graphic Design since the Sixties* (2004). Laurence King. pp.182–99.

12 Hollis, Richard (1997). *Graphic Design. A Concise History*. Thames and Hudson. p.158

13 Robin Kinross uses the term ‘new traditionalism’ – which he attributes to Jan Tschichold – to describe ‘a particularly British phenomenon: the reforming movement in printing and typography that is associated with the names of Stanley Morrison, Francis Meynell, Oliver Simon and others.’ From ‘New Typography in Britain after 1945’. Kinross, Robin (2003). *Unjustified Texts*. pp.264–85.

14 Both essays reprinted in *A Word in Your Eye*.

‘I took a whole six years to get Design to the point where I felt happy with it. Some of my fellow designers were saying, well, what’s going on, when are you going to make some changes, what is this serif type you keep using, when are you getting to sans serif? Well, I thought never. I will never use a sans serif type as the text type for Design magazine. And I didn’t, somewhat to their disappointment, perhaps.’

Although Garland’s page layouts remained sober and functionalist, his covers revealed an exuberance that still excites the eye today. He used a palette of bright colours and a wide variety of techniques – photography, typophoto, montage and illustration, usually of the technical kind. The covers were uncluttered with extraneous text, the position of the logo was fluid, and no two covers looked alike. Garland’s covers reflected the journal’s protean editorial content; but they also revealed his early infatuation with Swiss modernism. He was an admirer of Swiss design, but as will be discussed later, he came to reject its rigidity in favour of a less austere formula.

Garland’s *Design* covers could never be said to be rigid, but nor were they examples of late-50s, early-60s British ‘new traditionalism’.¹³ They were powerful statements of modernity, as novel to British sensibilities as the new high-rise tower blocks that were beginning to appear in postwar towns and cities.

As has already been noted, Garland wrote two important essays on editorial design, both published before he left *Design* to start his independent studio.¹⁴ In ‘Illustrated Periodicals’ Garland comments on the similarity between magazine layout and cinema. He notes that the design of most periodicals was poor despite the ‘huge sums of money that these publications devote to their appearance.’ He ends his essay by urging art schools to acquaint students with an appreciation of 20th century filmmaking techniques, and to ensure that they are literate: ‘A designer who is contemptuous of the words he manipulates is worse than useless.’

In the second essay, ‘Typophoto’, Garland lays out the rules that govern the use of images and text – an

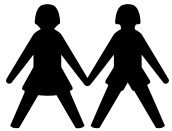
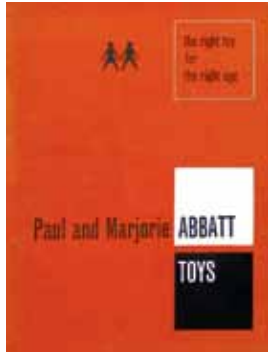


Design

KG, 1956.

Spread from *Design* showing KG’s approach to layout and typography.

Redesigned logotype and masthead, 1962.



approach that he had evolved through a study of the avant-garde designers of the 1920s (László Moholy-Nagy, Herbert Bayer), contemporary Swiss masters (Siegfried Odermatt, Karl Gerstner), and popular American magazines such as *Life* and *Look*. Garland writes: 'The integration of type and photo is one of the prime functions, perhaps the prime function, of the graphic designer.'

Garland stayed at *Design* from 1956 until 1962. He was beginning to pick up freelance work, some of it on the recommendation of editor Michael Farr.

'I was working at night and at weekends doing freelance work, then during the week working on the magazine. The freelance work looked as if it was going to grow and I had to make a decision. Should I restrict the growth of the freelance work or should I leave my job? Well I was enjoying my job more than ever and I was beginning to make the kind of changes to the magazine that I had always wanted to make. But somebody said to me, and I don't know who it was, "you should always quit while you're ahead". A marvelous piece of advice. And so I thought, okay, I'm ahead here, let's quit!'

Independence and Galt Toys

James Galt and Company, or to use their more familiar title, Galt Toys (a name given to them by Ken Garland, their design consultant for 20 years), played a significant role in the lives of many British families in the 1960s and 1970s. Galt's wooden toys and intelligent puzzles offered progressive-minded parents a more wholesome alternative to the cheap plastic toys that were beginning to dominate the toy market at that time. Formed in 1836, the business expanded into printing and publishing throughout the 19th century. Galt Toys was formed in 1961, and shortly afterwards the company opened its first toyshop in Great Marlborough Street, on the corner of Carnaby Street, the heart of 'swinging London'. The architects were Verity & Beverley; Ken Garland and his team were the graphic design consultants. Garland was introduced to Galt by Edward Newmark. The two had



Printed material for Paul and Marjorie Abbott, whose pioneering work introduced modernist ideology into pre-school educational toys.

Silhouette logo designed by architect Ernó Goldfinger.

Exterior of Abbott shop at 94 Wimpole Street, London. Subsequently demolished. Designer: Ernó Goldfinger. Picture courtesy RIBA Library Photographs Collection.

first worked together in 1958 when Newmark, then a junior partner in the pioneering toy company of Paul and Marjorie Abbott, hired Ken Garland to produce the firm's graphic design work. Paul Abbott and Marjorie Abbott are heroes of British modernism. They met in 1926 at a gathering of the Order of Woodcraft Chivalry, a 'scouting-like movement focusing on the virtues of kindness and fellowship, and an appreciation of the natural world.'

After marriage in 1930, they travelled to Vienna where they visited the city's forward-thinking kindergartens. They also studied educational establishments in the former Yugoslavia and the Soviet Union where they were inspired by the many experimental toys they saw. Returning to Britain, they formed Paul and Marjorie Abbott Limited in 1932 'to carry on the business of designers, manufacturers and retailers of toys, furniture and educational materials etc.' In 1936 they

opened a shop at 94 Wimpole Street, London. It was a highly unconventional establishment: children were allowed to play with the toys on display – a practice unheard of at that time. Subsequently demolished, the shop was designed by the Hungarian-born architect Ernő Goldfinger who created the facade, interior, and furniture, as well as some of the toys on sale. He also designed the Abbatt's distinctive logo – two silhouetted children holding hands (p.20).

Goldfinger is now best remembered as the designer of Trellick Tower in West London (he also provided Ian Fleming with the name of one of the more memorable Bond villains).¹⁵ After moving to London in the 1930s, he became a leading exponent of modernist architecture in Britain. The Wimpole Street shop, widely acclaimed as his best pre-war work in England, affirmed the Abbatts' commitment to good design and the importance of modernist design principles in their philosophy of child development through play.

The Abbatts believed that toys should be designed from the point of view of children, not adults. They advocated simplicity in the design of their products as a way to encourage the use of a child's imagination and creativity. They also stressed the importance of experimentation, which meant that toys had to be robust and capable of withstanding rough handling.¹⁶ Ken Garland worked for the Abbatts as a freelance designer from 1958 until 1961. He designed the company's house style (retaining Goldfinger's logo) as well as catalogues and advertisements. He recalls:

'They produced mostly wooden toys. They were not very realistic in commercial terms. They never wanted to be. All they wanted was their shop, their philosophy, their fairly small range of clients – mostly enlightened middle class people, who would go into their shop and equip their children with the right kind of toy for the right kind of age.'

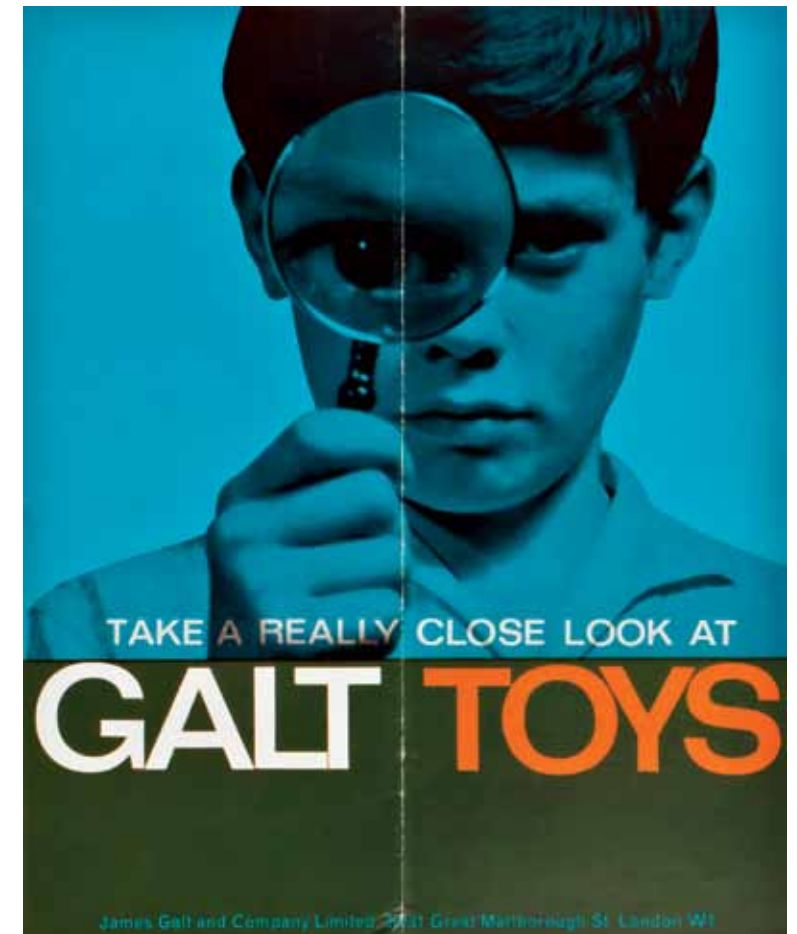
In 1961 Ken Garland began his long association with Galt. The change was instigated by Edward Newmark who, after a falling out with the Abbatts, had joined James Galt and Co.¹⁷ Amongst Garland's first acts was to persuade the management to change the name of the company:



¹⁵ Villainy and modernist architecture are often linked in fiction and entertainment; the dastardly villains of many Hollywood films live in conspicuously modernist houses.

¹⁶ www.museumofchildhood.org.uk/collections/british-toy-making-project/toy-manufacturers/paul-and-marjorie-abbatt-information (July 2012)

¹⁷ Obituary of Edward Newmark (1910–2004), <https://groups.google.com/forum/?fromgroups#!topic/alt-obituaries/YDeyFKi6amk> (July 2012)



'We had to build an image for Galt's virtually from scratch, and decided to base it on linking the company name at all times with the word "Toys" which proved so successful that soon everyone was calling them "Galt Toys" and assuming that to be their real name. At first they were a little disconcerted by this but eventually accepted the inevitable.'

Next Garland set about rendering the name in a typeface that matched the Galt philosophy of simplicity and functionality. He chose Folio Medium Extended, from the Bauer Type Foundry in Frankfurt:

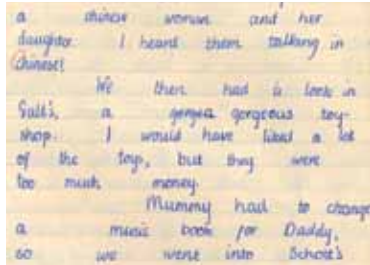
'[We] were determined not to let the Galt Toys logo become a sacred cow, not to be mucked about with

Galt Toys catalogue cover. KG&A adapted the Galt logo freely and often.

Galt Toys, 30/31 Great Marlborough Street, London, on corner of Carnaby Street. Architects: Verity & Beverley.

Printed material.

(as was decreed with so many logos in the 50s and 60s). It would, indeed, be mucked around with, but only by us. There is, I have to say, more than mere whimsy in these variants. With the eager involvement of my Associates I was totally devoted to breaking down the tyranny within which logotypes were normally constrained. I felt that they were best used as the starting point for design ideas, rather than as an inviolable, enshrined entity.'



This statement introduces a theme that will be returned to later in this text, namely Ken Garland's views on corporate identity. But his words also tell us something about the closeness of his relationship with Galt: the visual style that Garland developed for the toy company was maintained consistently for two decades, and was only possible because of a deep bond of trust and respect that existed between designer and client.

Yet Garland was much more than an attentive supplier of graphic design waiting for the next brief to arrive. 'We started designing wooden toys for them,' he recalls, 'then games, on the basis of "we present you with the idea and if you like it we do it and if you don't, don't worry." They would produce the game under licence from us and pay us royalties.' Under this arrangement, Garland designed a number of games and puzzles. The most famous (and most financially successful) is *Connect* (pp.114–15), a printed puzzle published in 1969. It allows players to make graphic 'connections' by aligning an assortment of tiles each with coloured lines printed on them. These lines can be endlessly realigned in new configurations.¹⁸

Galt made good use of mail order techniques to promote their range of toys. Garland and his team produced the company's famous catalogues, often using documentary-like photography or drawings by children, to depict the reality of modern childhood, rather than the over-romanticized notions of pre-adolescence normally deployed by toymakers. These economically designed publications were mailed to thousands of British homes, and not only were they responsible for spreading the Galt ethos, they also alerted many people, often for the first time, to the stripped-down aesthetic of modernist graphic design (albeit in Garland's softer version of the style). Galt's

¹⁸ Lange, Gerhard (1980). *Connect*. Colophon.

¹⁹ http://media.vam.ac.uk/media/documents/legacy_documents/file_upload/29654_file.pdf (July 2012)



rise was also due to changes in the philosophy, design, manufacturing and marketing of toys: safety had become a consideration, and in a paper delivered to the Royal Society of Arts in 1967, Edward Newmark, by now a director of James Galt and Co. Ltd., argued that the toy industry was slow to appreciate the impact of the work done by child psychologists on the importance of toys as educational aids.¹⁹ But Galt, aided by the ergonomically savvy Garland, was ideally placed to take advantage of this new thinking in child development. Galt Toys became a byword for intelligent play aids, and with the help of Ken Garland, they took toys from the Victorian parlor to the living rooms of the television-age family.

The body of work that emerged from Garland's 20-year association with Galt is perhaps unrivalled in British graphic design history. He was involved in every aspect of the manufacturer's public face. Even today, long after his association with Galt has ended, Garland is able to look back fondly and proudly at his relationship with the company: 'We enjoyed our work with them enormously, and for 20 years they were our most faithful and regular clients.'

School essay by Cathy Johns, aged 9, describing a visit to the Galt Toys shop (c. 1964). The daughter of teachers, and now a librarian at the Royal College of Art, Johns' description captures the appeal of Galt Toys to bright educated children in the 1960s.

KG and his wife Wanda with their daughter Ruth, in their first vehicle, a three-wheeler Heinkel bubble-car, 1962. Photographer: Jozef Gross.

Ken Garland and Associates

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In 1962 the Cuban Missile Crisis cast an ominous shadow over the world; then as now, an old Etonian Prime Minister governed Britain; and as Philip Larkin observed retrospectively, the Beatles hadn't yet released their first LP. This was the world into which Ken Garland launched Ken Garland and Associates, his first professional studio. Twenty years later, he was able to reflect on the beginnings of a successful independent career:

*'I was lucky. Somehow or other the right clients came along right away, unsolicited, and they've been coming ever since ... Within a year I was joined by my first associates. We had consultancy agreements with a toy firm [Galt Toys], a technical information service [Barbour Index], a furniture manufacturer [Dancer & Hearne] and a government department [Ministry of Technology].'*²⁰

It is unnecessarily modest of Garland to regard his early client list as a matter of luck. In fact, his success was due to a combination of the sharp and lucid nature of his graphic design; his progressive outlook; and the innate frugality that led him to set up a studio in his house in Camden Town, rather than in a large central London office with account executives and receptionists. It was these factors, along with his energetic personality, that resulted in a small group of clients attaching themselves to Garland.

If frugality was at the heart of his decision to site his studio in his home, his sense of human scale prevented him from hiring huge numbers of staff. At any one time there has never been more than three 'associates', with only the occasional student on work experience to augment that number. All the associates were designers. There were no account handlers or studio managers, and all the non-design tasks were shared.

Garland was scrupulous in avoiding what he calls the 'boss man' role: 'These people were friends and collaborators,' he says, 'and never as far as I was concerned, employees.' Ray Carpenter was a member



of Ken Garland and Associates from 1964 until 1971. He confirms that Garland was successful in his desire for a non-hierarchical studio. Carpenter had been taught briefly by his future employer at Central School. After graduation he worked in two studios before he heard that Ken Garland needed someone for his studio three days a week. Carpenter applied and was delighted to be accepted.

The job offer was timely; Carpenter had just been sacked from the studio of HA Rothholz, where he had worked a couple of days each week. Rothholz was born in Dresden in 1919, and came to Britain in 1933. He had been interned during WWII as an enemy alien, but was now established as a poster designer and commercial artist working for clients such as Winsor and Newton. As well as working for Rothholz, Carpenter spent three days a week at BDMW, an influential and pioneering design studio formed by three Central School alumni, Derek Birdsall, George Daulby and Peter Wildbur, and a fourth member, George Mayhew, who was on the Central teaching staff.

Garland paid his new studio member £1 an hour: 'It was a really good sum back then,' Carpenter recalls, 'and much more than I was paid at BDMW.'²¹ Life in the tiny studio was convivial: there was plenty of good quality work, music was played, and a strict timetable of normal office hours was adhered to. Carpenter remembers the regular mid-morning coffee breaks being used by Garland to discuss his wide-ranging interests, to talk about his writing, and to recommend books and articles. Carpenter regarded Garland as a generous and benign employer:

'Compared to my other part time roles, I was treated much more as an equal by Ken. I didn't feel like an assistant, which I did when working for Peter Wildbur at BDMW. Ken didn't ask me to complete artwork that he had started. Yes, it was his style, and yes, the clients were his, and yes, he would tell you what he was looking for, but generally, he left you to your own devices. It was hands off.'

Talking to Carpenter it soon becomes clear that he exhibits none of the residual bitterness so often

²⁰ Ken Garland (1982). *Ken Garland and Associates: 20 years of work and play 1962–82*. Graphis Press.

²¹ All comments by Ray Carpenter from conversation with the author.

Logo for Barbour Index, 1962. Artwork: Robert Chapman.

Logo for chair manufacturer Dancer & Hearne, 1962.

encountered amongst the former personnel of the studios of celebrated designers. Garland ran his studio as a band of colleagues and equals: 'It's not as if he signed the work Ken Garland,' Carpenter says. 'It's there in the name – Ken Garland *and Associates*.' Even today, some years after he closed his studio, Garland still names individual designers on his website, acknowledging their contributions to his studio's output.

He may have been a benign and non-hierarchical employer but he didn't hesitate to intervene if he didn't like what his staff were doing. 'If I ever thought,' Garland explains, 'that anyone in the studio was just introducing one of his own gimmicks that had nothing to do with a client's need, I would give a little frown, and that's all I needed to do, a little frown...' The first 20 years of Ken Garland and Associates were characterized by constant activity, a regular supply of new work, and Garland's plentiful external activities – lecturing, writing and teaching. The studio attracted work through word of mouth. Clients were 'self-selecting', and there was no 'new business policy.' Ray Carpenter has no recollection of Garland ever going out to tout the studio's portfolio: 'Work always seemed to come in,' he says.

Throughout the 60s and 70s the studio thrived: in this period Garland's highly articulate blend of modernist rigour and documentary-like matter-of-factness found a ready audience of willing clients. But a new climate was developing, and it was one that Garland and his band of like-minded associates were less well suited to. In the 80s a new model for the role of the graphic designer emerged. The craft of graphic design yoked itself to the business-focused spirit of the age: design groups multiplied in number, swelled with ambition, talked about strategy rather than craft, and positioned themselves as a vital part of the new consumer driven economy. In many ways these studios (some with listings on the UK Stock Exchange) were the mirror opposite of Ken Garland's ethos of smallness, frugality and human centred design.

In a sharply argued and fair-minded appraisal of the booming 80s design scene, Ken Garland described the new breed of commercially savvy designers:



*'Keen readers of the Financial Times, they stand ready to leap into a fast car and hurl themselves towards a prospect of a new corporate identity or the packaging of a new product range or the possible arrival of another American or Japanese multi-national company on our shores.'*²²

In design's gleaming future, as envisaged by the new *FT* reading practitioners, Garland foresaw the diminution of graphic design. In his view, the new super-groups who dominated the British design scene (he names Fitch and Company, Michael Peters and Partners, Conran Associates, PA Design and AID) saw graphic design in a new integrated way that would inevitably lead to the idea of it occupying a supporting role in the new suite of business-focused services offered by the design industry:

KG's studio, 1982 (see front cover). Photographer: KG.

²² 'Graphic Design in Britain today and tomorrow', written for the Japanese magazine *Idea* (1985), and republished in *A Word in Your Eye*.

'... they believe graphic design to be only part of the marketing of services and products, not an activity which can, or should, stand on its own, with its own criteria and its own code of ethics: not, in fact, a profession in its own right at all but a piece of a larger pattern of trade and industry.'

In parallel with the lurch towards the corporatization of graphic design, the spirit of postmodernism entered the craft's bloodstream. With its land grab of historical styles, and its freeform approach to graphic structure and expression, it was unappealing to Garland. As his friend and former pupil Mafalda Spencer noted: 'When the whole postmodern thing came in he stood apart as an entrenched modernist. I don't think he could change that: his style went with his politics.'²³

For the first time since the mid-1950s, Ken Garland's design philosophy seemed no longer to have a natural home. The profession became apolitical – reactionary even. Clients demanded more overtly seductive style of communication: illustration was widely used throughout the 1980s; typography became strident and shouty; photography was heavily styled and colours were saturated; notions of functionalism were abandoned in favour of the all-conquering seductiveness of the image.

In this hothouse climate many of Garland's core principles appeared anachronistic and outdated. His attempts to find a mode of expression that suited the go-go 80s resulted in work that had plenty of his customary craft, but none of the verve or potency of that which had gone before, and the studio's output became gradually more anonymous. This can be seen in his rather characterless work for the Science Museum, for example (pp.225–29); perfectly serviceable, but lacking the bite of earlier works with similar technological preoccupations. But the highly pragmatic design philosophy that Garland had evolved in the early 1960s was not about to be jettisoned in favour of the new *Financial Times*-reading version. The Garland philosophy was too deeply embedded to be thrown overboard.



²³ Conversation with the author. Mafalda Spencer is the daughter of Herbert Spencer who taught KG at Central School. And KG in turn taught Mafalda at Reading. 'I've known Ken all my life', she says, 'He was always around. Him and people like Alan Fletcher. I grew up with them.'

²⁴ First published in *The Penrose Annual 54* (1960). Reprinted in *A Word in Your Eye*.



Graphic style and philosophy

Ken Garland laid out his design philosophy in 1960 in an essay entitled 'Structure and Substance'²⁴ – after which this book is named. Reading his concise text (devoid of the vernacularisms – 'let's face it, chums' – that cloud some of his later writings), it is possible to see how his practice was forged from a sophisticated knowledge of 20th century visual art and design. He references the Arts and Crafts movement, Bauhaus, De Stijl, Dadaism, Constructivism and 1920s avant-garde cinema, and draws the conclusion that it was a 'synthesis of these ideas, with their oppositions as well as their common factors' that created modern graphic design as it appeared in the late-1950s and early-1960s. In 1960, at the request of the Council of Industrial Design, Garland went to Switzerland to survey Swiss graphic design and printing. There he saw the work of, amongst others, Max Bill, Richard P Lohse and Max Huber. The mastery of structure deployed by the

Technical press advertisement for Schwitter AG by Karl Gerstner. Film poster by Saul Bass. Both images taken from *The Penrose Annual*, vol. 54, 1960, featuring 'Structure and Substance', KG's first published article.

KG and his wife Wanda on holiday, with children Ruth and Benjamin, 1965. Photographer: Jozef Gross.

leading Swiss designers impressed him: 'Their work retained the frugal appearance of the New Typography of the 1930s,' he wrote, 'and went even further along the ascetic path by sticking almost exclusively to sans-serif typefaces and a particularly noticeable form of grid composition.'

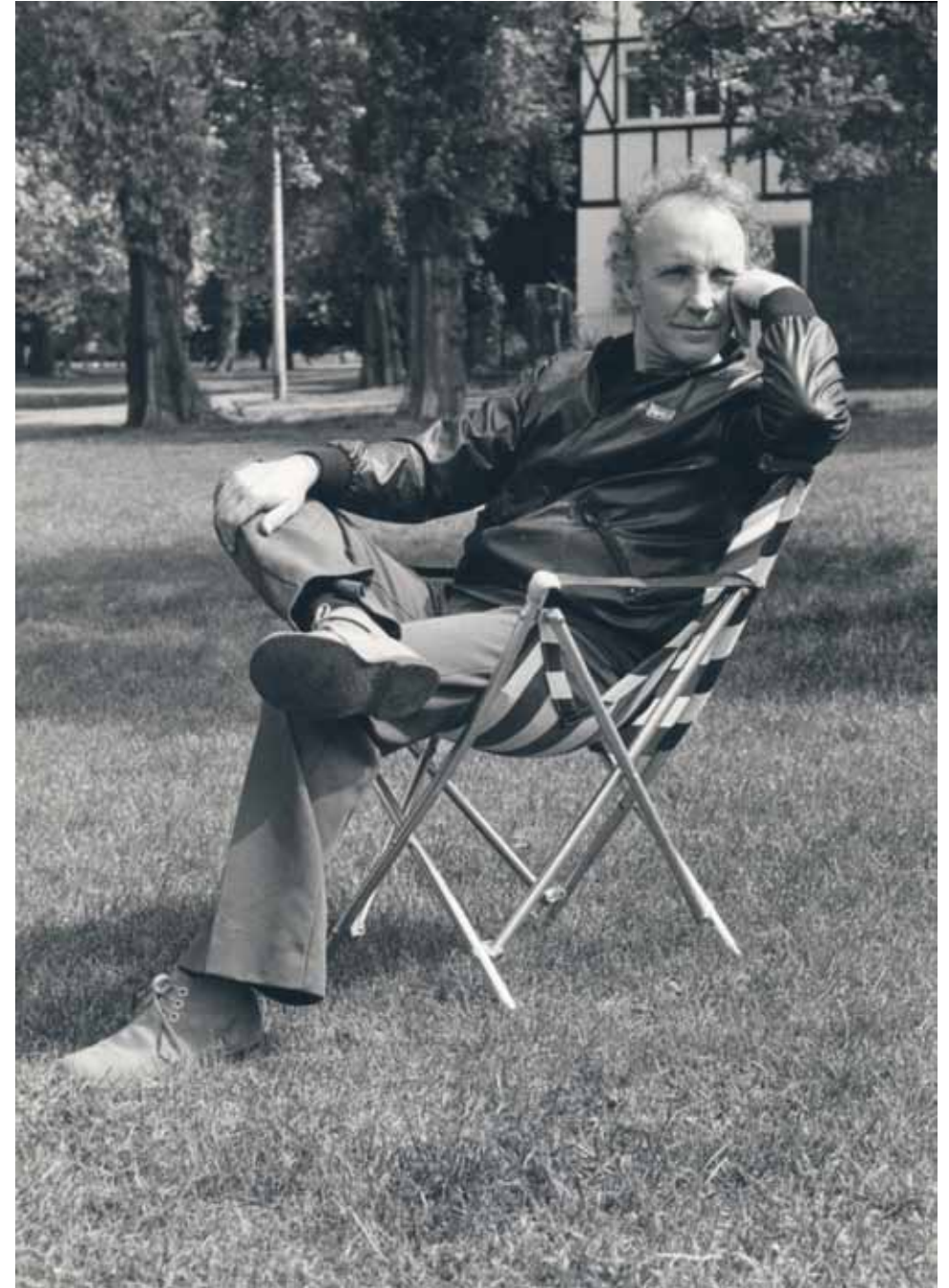
In Garland's opinion, Swiss graphic designers were distinguished by their 'objective approach to art and design', which he recognized as an essential part of their pursuit of the modernist-inspired dream of a universal graphic language. But he was not an uncritical admirer:

'At first I embraced Swiss graphic design because it looked like a new thing, which would get rid of all this slightly muzzy Englishness of the time, which seemed to us very parochial. Later I came to see it as being formalistic and restrictive, but not at first.'

He also saw that postwar Swiss graphic design was mainly deployed in the rarified atmosphere of sharply defined cultural milieux, and was frequently used to address small, knowing audiences who needed only the barest amount of information – and very little persuasion:

'In their work the relation of structure to substance was firm and logical, but since they were all concerned with such subjects as art exhibitions, industrial design, modern furniture and graphic design, it was not possible to prove their claims to have found a truly universal approach to graphics.'

Garland argued that since graphic design in Britain was more usually required to speak to far less homogenous audiences than those found in Switzerland, it was therefore required to be more engaging. It is a familiar argument: anyone who wants to denigrate Swiss design can cite its appropriateness for railway timetables or posters advertising recitals in small concert halls, and its *inappropriateness* for more conventional applications such as consumer advertising and popular magazines. In Garland's view, Swiss design offered formalism at the expense of content: in other words, Swiss design was over



KG, 1974. Photographer: Harriet Crowder.

concerned with structure and neglected substance. For substance, Garland advised his fellow designers to look to the USA.

He saw that American graphic design reached people in an emotive way that Swiss design studiously avoided. He cited the work of Herb Lubalin, Lou Dorfsman, Gene Federico and Bob Gill as representing the best of American graphic expression, reserving his highest praise for Saul Bass who he thought more than anyone else had combined the lessons of the Bauhaus and the avant-garde with American inventiveness and energy. Garland's own work in the late-50s and 1960s, was characterized by a synthesis of Swiss formalism and American effectiveness.

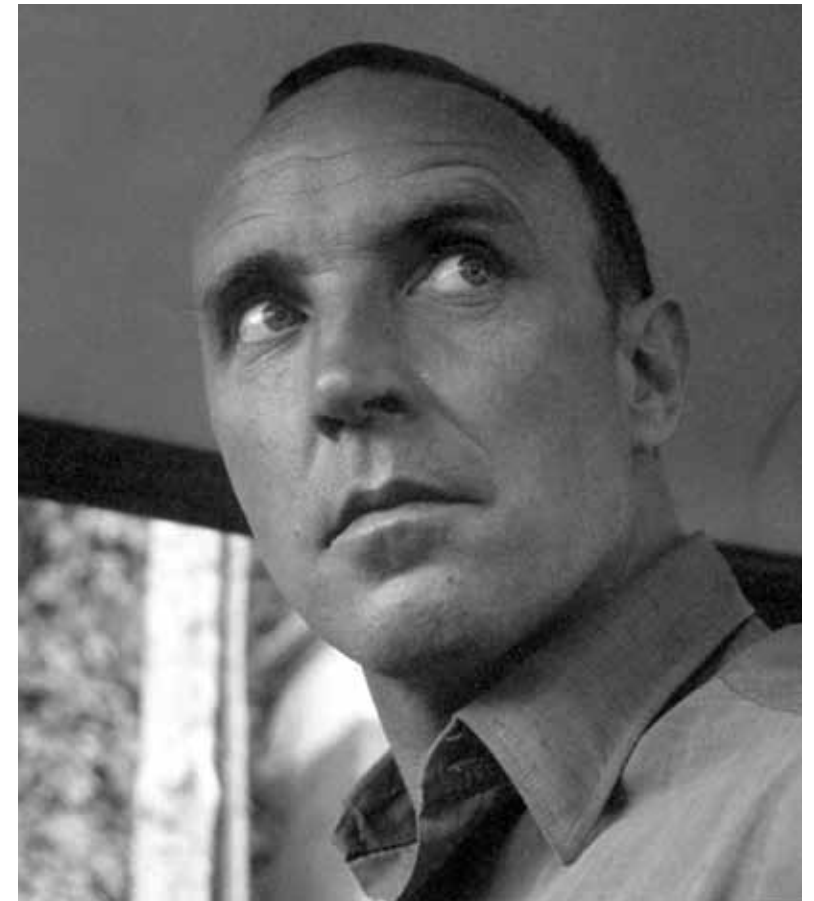
Another vital aspect of his philosophy was the element of critical scrutiny: designers in his view must always look closely at the content that they are required to work with. His point here is not purely ethical, although as we shall see later, ethical considerations were also important: rather it was to do with the application of professional standards and correct methodology:

'I thought that it was important for graphic designers to look more closely at the content of the messages they were asked to transcribe, transmit ... transmogrify would be a perfect word. That was when I became aware of some of the shortcomings of us in graphic design, that we look only at the envelope into which we wish to put a message, and not perhaps enough at the content of the message itself.'

The final component in the Garland philosophy was his desire to run his business on a human scale. As Rick Poynor observed, writing in the catalogue for 'Communicate', the exhibition he curated:

'Ken Garland reflected in 1985 on the dilemmas facing a line of work which, since its origins in the late 19th century, "has been poised awkwardly between the poles of craftsmanship and salesmanship, the individual activity and the corporate activity". For Garland, the key terms in this comparison were clearly craftsmanship and individual activity. He found it more satisfying to deal face to face with an organization's leaders, and

²⁵ Poynor, Rick (2004). *Communicate: Independent British Graphic Design since the Sixties*. Laurence King, p.35.



*if this meant his small company working for small and medium-sized clients, this was fine.'*²⁵

The depth of Garland's convictions can be seen in his reluctance to take on a blue-chip client that would have almost certainly brought him money and status amongst design's new elite. In the early-80s, Paul Rand recommended him as the designer best suited to handle IBM in the UK. When he received an invitation to attend an interview with the chief executive of IBM UK, Garland chose to first alert his potential client to his personal creed. He sent him the introduction to a 'celebration' book produced by the studio called *Ken Garland and Associates – 20 years of work and play*. In this text, Garland points out that he had never had much success working with big corporations. The IBM

KG, 1978. Photographer: Harriet Crowder.



boss replied politely that perhaps a meeting was 'not a good idea.' Yet another barrier between Garland and large corporate clients were his well-publicized views on house style, or corporate identity, as it was more fashionably known. The 60s and 70s were boom times for corporate identity. It had been practiced in America since the 1940s, but only arrived with any force in Britain in the late 1960s. Robin Kinross, in a masterly essay on British graphic design, written in the 1980s, defined corporate identity work as the 'summit' of graphic design in the UK at that time:

*'As well as the best-publicised cases of the transport organisations, the public utilities, the clearing banks, any self-respecting private company or far-flung local authority now got itself re-designed or designed for the first time: a geometrical symbol, a prescribed typeface, stationery, new livery for vehicles. All this was delineated in ring-bound A4 manuals, the text organised in decimally numbered paragraphs, set in small sizes of Helvetica.'*²⁶

But for Ken Garland, there was an ideological problem. In an essay written in 1991,²⁷ he directed some spirited abuse at corporate identity: 'a puffed up monstrosity; an oversold, overpriced and overrated load of old bollocks.' He regarded the rigidity of corporate identities, with their manuals and tiresome rules, as unnecessarily restrictive:

*'If we look at any movement, religious, cultural, national or supra-national, and that movement is dedicated towards some kind of homogeneity – like, say the Nazis, who had the most effective corporate identity there has ever been – this should warn us. That evil, horrible regime had this superlative corporate identity in which they didn't tolerate any diversity. Everything was to be subjugated to this form. And this is the forerunner of what we have now: we are faced with this inhuman imposition of imagery when what we really want is to celebrate how different we all are.'*²⁸

It is easy to dismiss Garland's likening of corporate identity to Nazi iconography as hyperbolic. Yet when public spaces, sporting events, Hollywood movies, the clothes we wear, are all routinely festooned with

²⁶ 'From Commercial Art to Plain Commercial' by Robin Kinross. *Blueprint* 46, April 1988.

²⁷ 'The Rise and Fall of Corporate Identity' by Ken Garland. *Blueprint* 81, 1991.

²⁸ 'Reputations' by Anne Odling-Smee. *Eye* 66, Winter 2007.

²⁹ 'Post Facto' by Ken Garland, unpublished, 2012.



logos, it begins to look like a new sort of totalitarian uniformity. And as Garland reminds us: 'stereotyping is bad for everyone in every way.'

In an unpublished essay²⁹ he further defines his attitude to corporate identity. He notes that in the first ten years of Ken Garland and Associates' existence, the studio's work was mainly concerned with corporate identity. 'During that time,' he writes, 'the studio designed seventeen or eighteen logotypes and symbols. Contrary to the prevailing mode for setting each logo or symbol in marble, as it were, unchanging and pristine, we immediately started to play around with them.' In 1984, KG&A designed a logo for the Keniston Housing Association. In a foretelling of the contemporary trend for logos that exist in numerous iterations (made feasible today by digital technology), Garland and his team specified that Keniston's logo was to be composed from any number of typefaces, provided that each letter of any given version was in a separate typeface to all the others, and that all

Logotype variants for Keniston Housing Association, reflecting KG's philosophy of fluid identities: 'We were determined not to stick them with a ruthless prescription for an unchanging logotype', 1985.

Shopping bag, Galt Toys, c. 1964.

letters sat on a common baseline. He rationalised his approach as a way of reflecting ‘the nature of the association, which acquired a vast medley of assorted houses and adapted them for affordable flats.’ But it also reflected Garland’s publically stated antipathy to rigid corporate identities.

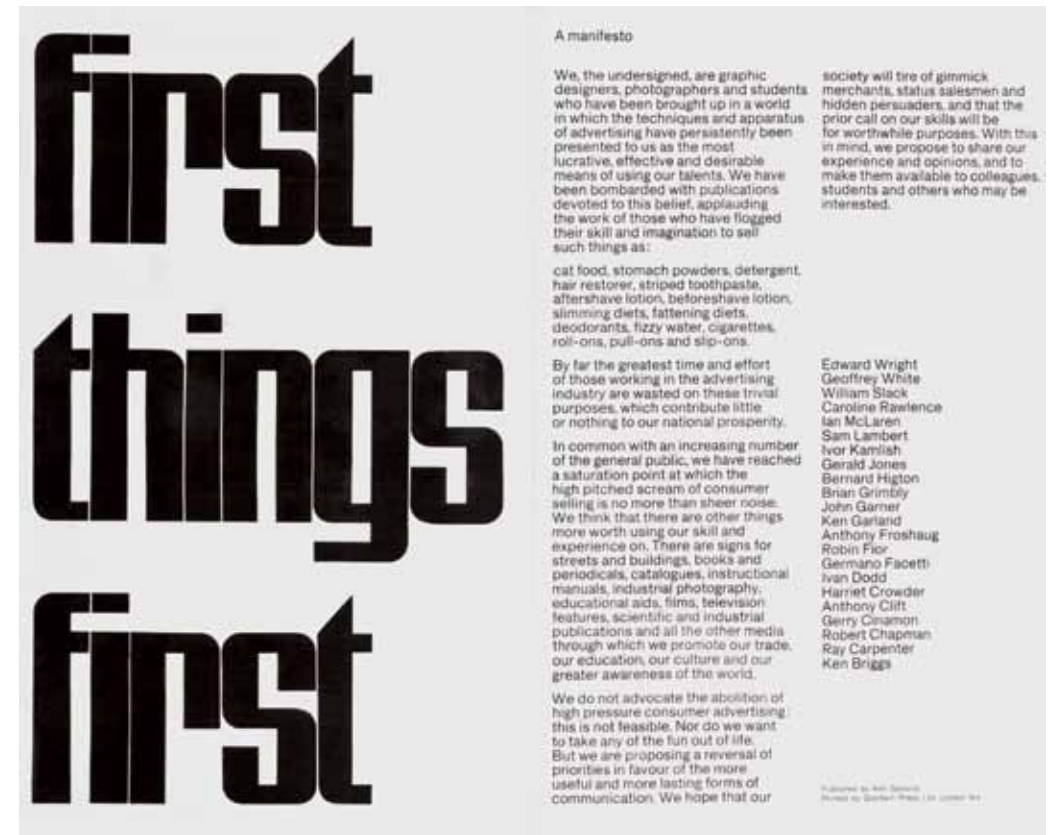


Armed with his philosophy of design, Garland set about building a reputation as one of Britain’s most accomplished and least showy graphic designers of the 1960s. With clients such as Galt, Barbour Index, and Race Furniture, he developed an unadorned style that was rudimentary-yet-elegant. One of the most salient features of Garland’s early style is its lack of visual metaphors. It’s a feature of his work that can be attributed to his early encounter with Swiss design. In the world of Ken Garland, a thing is a thing – and if he can show it, he shows it. In an unpublished interview, Richard Hollis neatly defined the Garland style:

‘I think one characteristic of Ken which is very important is that he would engage with the client and make sure the design was appropriate for that client and wasn’t a sort of reflection of his own style... Ken was interested in communication more than creating a beautiful image, which to me is what design is all about.’

It’s a view of Garland that is corroborated by his friend Ken Campbell. ‘He’s not really committed to making things either incredibly beautiful or exciting,’ notes Campbell. ‘What he’s in the business of is making a workman-like job of the appearance of things, and probably finds the content more interesting than the external manifestation of it.’

And yet despite this willingness to only create design which is ‘appropriate’, the graphic design that Garland and his studio of collaborators produced in the 60s and 70s, we see a stylistic declaration that has rarely been equalled in British graphic design. Although populist, he was never a ‘pop’ designer. Despite admiring the radical psychedelic styles of the 60s, and the ethereal ‘Ah! Bisto lettering’ (his phrase) used by 60s album cover designers and the designers of fashion boutique logos, he remained true to his own stripped down style, where content was foregrounded and superfluous



KG. Photographer: Richard Southall. Date unknown.

‘First Things First’ manifesto with full list of all 22 signatories, 1964. According to Garland it was ‘written and proclaimed at the Institute of Contemporary Arts on an evening in December 1963, the manifesto was published in January 1964. Inexplicably, to me, reverberations are still being felt.’

decoration eliminated. His style is direct, emphatic and as lean as a whippet; an Anglofied, less austere version of the more extreme Swiss style, and in its way, as boldly redolent of the 1960s as Mary Quant’s mini skirt and Alec Issigonis’ Mini Cooper.

The ethical designer

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Within graphic design circles Ken Garland is regarded as the leading exponent of working ethically. And while it’s certainly true that ethical beliefs underpin his work as a graphic designer and as a human being, it is also true that he repeatedly rejects the role of graphic design’s ‘*Mr Ethics*’ (his phrase): far from being a promoter of pro bono work, or of designers endlessly donating their time to good causes without payment,

Garland urges designers to get paid – and get paid well – for their labours. As he told one interviewer:

‘I believe that we should think about what we do seriously, and take on board any moral issues that are involved as persons – not just as designers but as voters or citizens. But it doesn’t mean that I wouldn’t immerse myself in business and commerce. I think that’s a very fine thing to be doing. I’ve no objection to it.’

Unlike many designers who see a clear divide between commercial work and commissions for good causes, Garland has always been adamant that his commercial projects are approached with the same clear minded intention as his work for political causes: ‘I have to say that of all the work that I did, commercial work was just as enjoyable and valuable to me as the other stuff, the stuff I did pro bono.’ He has also said: ‘The reality for me is that my vote and my political actions are probably more valuable than anything I can do as a designer.’

Garland’s identification with ethical issues is of course due to his ‘First Things First’ manifesto. And yet a careful reading of this text reveals the simple fact that it might not be the document many of its admirers think it is. For a start, the language is suggestive rather than coercive: ‘... we are *proposing* a reversal of priorities ... we *hope* that our society will tire of gimmick salesmen and hidden persuaders...’ [author’s italics]. Nor is it specifically anti-business or even anti-advertising (‘We do not advocate the abolition of high pressure consumer advertising: this is not feasible.’) Interviewed in Emily King’s book on the American graphic designer Robert Brownjohn (Laurence King, 2005), Garland even confesses to envying American graphic designers who worked in advertising: ‘American graphic designers were able to ensure that they got what they wanted in advertising,’ he says, ‘but we in Britain were still apprehensive that our design ideas would be steamrollered.’ Hardly the sentiments of someone bitterly opposed to advertising. And although Garland still stands by his manifesto of 1964, he has repeatedly urged designers to treat it with caution:

‘I don’t want [ethics] to be the only thing that we’re talking about. What I want to talk about is how do we



‘First Things First Manifesto 2000’, published in *Eye* 33, vol. 9, Autumn 1999. pp.26–27. Creative director: Nick Bell. Editor: John L Walters. Typography: Proforma and Bell Gothic. The anonymous sidebar to the left of the manifesto was written by Rick Poynor.

equip ourselves technically? How do we equip ourselves intellectually for our work? How do we acquire the necessary skills? Until we’ve got them, we can’t make any decisions around where we stand, what we’re going to do and what we’re going to not do. And I’ve never done that, and I don’t think I ever will. And so my role in becoming involved in these ‘First Things First’ debates, which are still going on, is that, “Watch it. Don’t let it become an obsession.” It is one factor, one feature of our working life, not the only one – that’s very important.’

Despite his words of warning, Garland’s famous polemic continues to exert a powerful influence on idealistic students and designers; vast numbers appear more willing than ever to live by the spirit of anti-consumerism they find in the document. And yet many of its admirers would be surprised to know that FTF grew out of pragmatic concerns rather than high-minded notions of ethical conduct. Garland’s original beef was with the way funding was pouring into advertising in the early-1960s, which in turn encouraged designers to waste their time in pursuits that contributed ‘little or nothing to our national prosperity.’

On 29 November 1963, along with other young designers, Ken Garland attended a meeting of the SIA (Society of Industrial Artists, now the Chartered Society of Designers), at the Institute of Contemporary Arts, then in Dover Street, London, to discuss the reasons why he and others were not joining this professional association. Garland attended the event ‘unwillingly’, and while sitting at the back of the hall, increasingly frustrated by the discussions taking place, he wrote out the first draft of what would later become ‘First Things First’.

At the end of the meeting the chairman asked the audience if anybody had anything else to say? Wearing a sheepskin waistcoat,³⁰ and exuding the confidence and theatrical verve that still characterises his lectures, Ken Garland stood up and said: ‘I’ve got something I want to read out.’ He was invited to speak and immediately began to ‘chant the essential core of “First Things First”.’ Garland’s oration was greeted with wild applause. Encouraged by its emphatic reception, Garland decided that his document should be published and distributed to magazines and interested bodies. He also invited a small group of associates to sign it. The final version lists 22 signatories: besides Garland’s, they included former teachers, friends, colleagues and members of the Garland studio (see p.322).

‘First Things First’ came to the attention of Anthony Wedgwood Benn (now Tony Benn), then an MP and a prominent member of the Labour Government of 1964–70. He oversaw the opening of the Post Office tower in London (still one of the city’s great technomodernist landmarks), and later became a notably progressive Minister of Technology, as well as one of the giants of British left-wing politics. On 24 January, 1964, Benn reprinted the manifesto in his weekly column in *The Guardian* and wrote:

‘The responsibility for the waste of talent which they have denounced is one we must all share. The evidence for it is all around us in the ugliness with which we have to live. It could so easily be replaced if only we consciously decided as a community to engage some of the skill which now goes into the frills of an affluent society.’

This in turn led to Garland appearing on the BBC’s popular nightly current affairs TV programme *Tonight*:³¹ ‘I went along and chanted my manifesto to millions. How many of them were interested, I do not know, but enough. Enough.’

Garland had to defend his manifesto against attacks from the advertising industry and from the more conservative forces in design. In his catalogue for the ‘Communicate’ exhibition, Rick Poyner quotes the response of Richard Negus, a leading British designer of the period to FTF: ‘The designer, as a designer, has responsibility to clients for good design but no responsibility for the social ramifications or the effect of an advertisement or promotion.’ This was typical of the views held by many established and successful graphic designers then – *and now*.

Eventually, however, the furore died down and Garland and his colleagues went back to quietly running their studio, and as he later reflected:

‘In a way, I suppose, we conducted our business with the ideas [expressed in FTF] in mind. I can’t honestly say that I woke up every day and thought, “Now, what are the principles we’re working to today?” No way. Nothing like that. It didn’t work like that. We just did work for our clients the best way we could, and that’s the way it worked. First Things First never quite went away. It’s been dogging me all these years since 1964. It’s still there.’

Today Garland sees FTF as a sort of metaphorical rucksack he is forever destined to carry around. He resists invitations to lecture on his manifesto, and points out tirelessly that earning a living and acting ‘professionally’ are as important requirements for the modern designer as acting ethically. And yet, despite his desire to dampen interest, FTF is still being discussed and analysed five decades after its inception. For many – including those who revived the document in 2000³² – Garland’s manifesto is one of the most important statements in graphic design history, and for many, it stands as the profession’s moral compass.

This is hardly surprising: Garland’s document is more important and relevant now than it was when he wrote it.

30 As KG walked to the front of the hall, he overheard the designer Alan Fletcher say: ‘If I ever saw a wolf in sheep’s clothing, this is one.’

31 *Tonight* was a hugely popular BBC television current affairs programme broadcast in Britain live on weekday evenings (1957–65). In an era of only two national TV channels, *Tonight* typically attracted seven million viewers.

32 ‘First Things First Manifesto 2000’ was published in *Adbusters*, *Emigre* and the *AIGA Journal* in North America, in *Eye* and *Blueprint* in Britain, in *Items* in the Netherlands, and *Form* in Germany. A poster version was designed by *Adbusters* and dispatched to design schools around the world.



The 'high pitched scream of consumer selling' that he commented on in 1964, has increased to a level that many people regard as intolerable: today everything is for sale. Fundamentals of life such as body parts, health, and education are now traded as commodities, and graphic designers are embedded in this process of unrestrained commercialisation – not much is sold or traded that doesn't carry the fingerprint of a graphic designer.

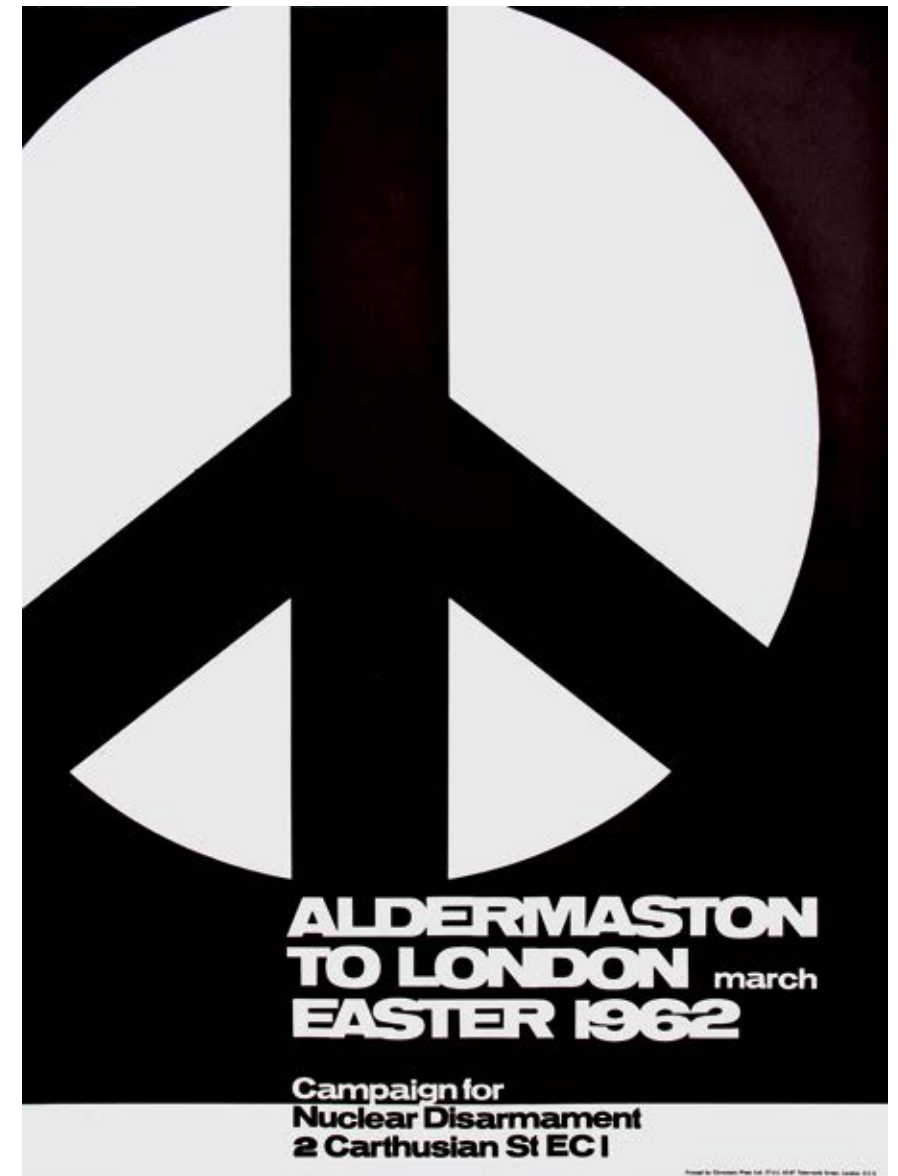
But against all the odds, there is a new sensibility taking root in modern graphic design. The ethical designer is no longer a position reserved for a few oddball firebrands with the spirit of 1960s radicalism in their blood; it is now a tenable position adopted by thousands of designers. Courses are taught on the subject in design schools; books, blogs and conferences are devoted to it. And in this new arena, Ken Garland's manifesto enjoys the status of a sacred text – and Garland himself is regarded by many as the movements' unofficial patron saint. Just don't tell him this: he will guffaw at the accolade and tell his 'disciples' to get on and do some work.

The political designer

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During the Cold War (roughly 1953–62), the apocalyptic dread of nuclear annihilation was ever-present in the minds of Europeans, caught as they were between the two opposing superpowers, USA and USSR. It coloured all aspects of life and can be likened in its effect to the way the popular imagination is haunted by the fear of environmental collapse today.

In November 1957, a private meeting was called in London to discuss the nuclear threat and how best to persuade the then Labour government to ban nuclear weapons. The gathering was attended by a number of important figures including the novelist JB Priestley, the writer Jacquetta Hawkes, the philosopher Bertrand Russell, and Denis Healy, a future Chancellor of the Exchequer. Known as the 'meeting of the midwives of CND', this coming together of British intelligentsia did in fact lead to the formation of CND (Campaign



Labour Party posters for the General Election of 1964.
Designer/photographer: KG.

KG's first poster for CND:
a double crown poster
announcing the famous
Easter March of 1962.

for Nuclear Disarmament). Public meetings were held, and the phrase 'ban the Bomb' became a familiar battle cry uttered by those opposed to the atomic bomb and the nuclear arms race.

On Easter weekend in 1958, The Direct Action Committee, a forerunner of CND and a group that had already held protests at nuclear sites around Britain, planned a four-day march from Trafalgar Square in London to the Atomic Weapons Research Establishment at Aldermaston, a town 45 miles west of London. Four thousand people gathered in Trafalgar Square. The march took four days, and although bad weather ensured that the crowd thinned en route, the event became one of the defining mass political movements of the modern era.

The young Ken Garland was on that march: 'I was an eager marcher,' he recalls, 'and joined the CND movement, which sprang out of that march, and still am a member of CND.' Meeting him today, it's not unusual to see him wearing the CND badge on the lapel of his sturdy tweed jacket. Garland is a man of the left, with a strong humanist belief in fair play and equality for all. Yet, as with his ethical concerns, he has never been doctrinaire in the matter of political allegiance or ideology. His political instincts emerged early in his life: confronting authority at his first art school in Bristol; dislike of some officers he encountered in the army; support for students at the famous Hornsey art college sit-in of 1968.³³ He also credits his encounter with Paul and Marjorie Abbatt as providing an example of socialism in design: 'Paul was a convinced socialist, and I think I was already a member of the Labour Party,' he says. 'We saw socialism as one of the ways by which our principles could be properly put into effect, so that graphic design became in my mind, part of the social and political scene.'

Shortly before leaving *Design* magazine and setting up his first studio, Garland was approached by the Committee of 100, a militant offshoot of CND. The Committee was dedicated to non-violent civil disobedience against nuclear weapons. It was launched in October 1960 with a hundred signatories, including film maker Lindsay Anderson, art critic John



33 Garland has described his involvement in this famous protest: 'I was a governor of the college and had resigned in 1967 – before the sit-in – because, like the students, I disliked the way the course was being run. The students asked me to join them, so I agreed. I was there on the first night of the sit-in, on the platform. I felt very embarrassed because I didn't think I belonged there: I wasn't a teacher, I was a retired governor, that's all. But I became a sort of friend of the sit-in.'

34 'Revolutionary Language' by Richard Hollis. *Eye* 32, Summer 1999.



Berger, 'auto-destruction' artist Gustav Metzger, and graphic designer Robin Fior. Fior was one of the 22 signatories to the original First Things First manifesto. Born in London in 1935, he was art director of the weekly *Peace News*, and known as a designer for radical organisations and trade unions. In 1972 he moved to Portugal where, in the words of Richard Hollis, he has 'remained a significant figure in the Portuguese cultural community, both as a designer and as a critical presence.'³⁴

It was Fior who approached Garland with a request to design posters and banners for the Committee (pp.90–91). Despite his support of the anti-nuclear movement, Garland was hesitant about accepting Fior's invitation to do 'buckshee' work. Especially as this was closely followed by a request from Peggy Duff, the organising secretary of CND and an heroic figure in the Peace movements of the 1960s and 70s, and another important figure in Garland's life:

'[she] wanted me to design some stuff for her ... I'd only just left *Design* magazine – as a freebie. So I thought,

Jacket design for a book by Peggy Duff, 1971. Publisher: Allison & Busby.

KG at AWRE (Atomic Weapons Research Establishment) Aldermaston during commemoration of 1958 march, 2008. Photographer: Rebekah Ball.

just a minute, I've got a career to make here, I've got people who will be working in my studio who I have to pay, I'm no longer getting my salary from Design magazine, can I afford to do freebies? And I thought, I just can't afford not to... I owe it, I owe them, so I said okay.'

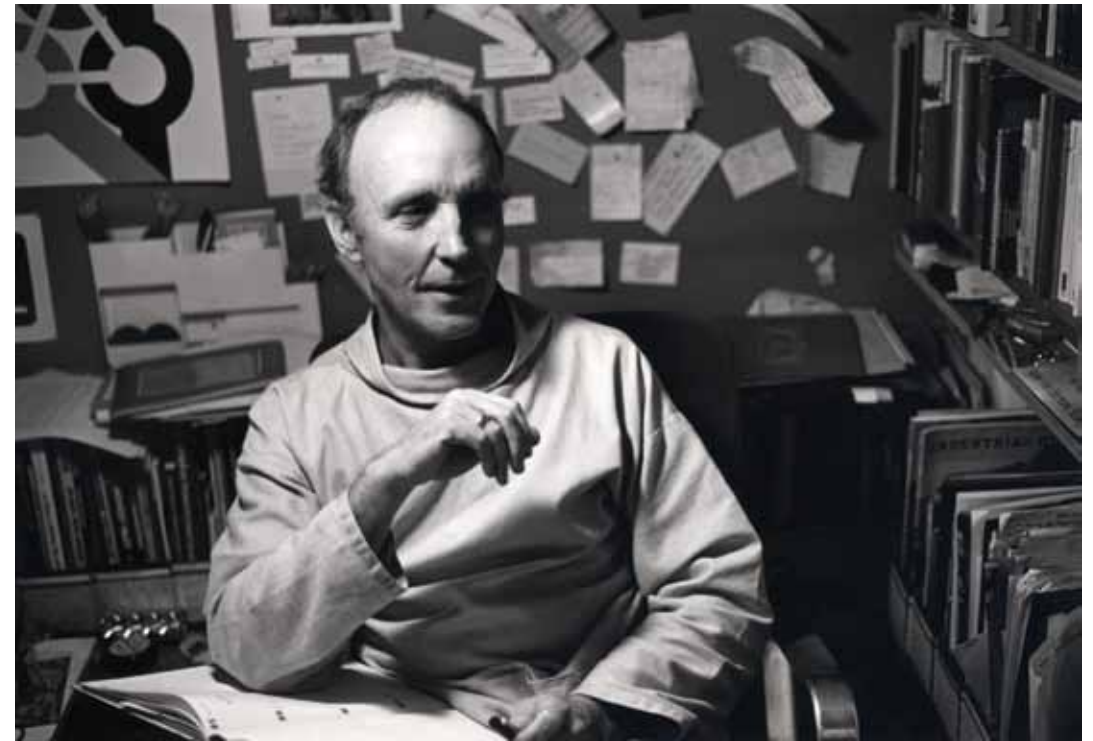
Garland was forced to set limits on his availability to take on unpaid work, and when the requests became too frequent, he recommended other designers who were sympathetic to the cause.

Over time, Ken Garland's allegiances have changed: they no longer find a natural home in the Labour Party, the party he joined as a young man. In an interview he described his gradual estrangement from the party; firstly because of its support of the Trident nuclear submarine programme (which it had previously opposed), and later because of its reluctance to increase the tax burden on the wealthy:

'It was talking about the enterprise society. What that meant was we're not going to tax the wealthy. So it was opposed to progressive taxation, which I thought was crazy. The whole principle of socialism is what's called progressive taxation – the more you earn the more you pay in tax. And from then on I didn't work for my local party. I was still a member, but only just.'

Most designers avoid making their political affiliations and sympathies public for fear of alienating clients. The graphic design profession over recent decades has been largely – though not exclusively – apolitical. Garland, on the other hand, never hid his political allegiances. And although it's hard to say whether his commercial practice suffered because of this openness, perhaps in the 80s and 90s, when the design industry became the new best friend of big business, he might have missed out on a few lucrative commissions. Not that he'd be bothered by this; pandering to clients, as he demonstrated in his dealings with IBM, was never the Garland way.

Ray Carpenter, one of Garland's associates for many years, has no recollection of any loss of business caused by Garland's political activities, even after the highly visible public impact of 'First Things First':



KG in his studio, 1984.
Photographer:
Rachel Humphreys.

'Many of his contemporaries, although sympathetic, refused to sign,' notes Carpenter. 'And yet those who did sign didn't seem to suffer. Because Ken Garland didn't work for IBM or Mobil Oil, it didn't affect him. He didn't lose any clients. We always had plenty of work.'

'First Things First' drew predictable criticism from the conventional wing of graphic design, but criticism also came from more radical and politically active designers than Garland. His friend Ken Campbell was actively involved in left-wing politics in the 1960s ('baiting police and doing posters in funny corners'). He recalls: '[First Things First] looked like a left-wing designers' establishment getting together and putting out a manifesto. There was something in the manifesto that said "We say these things but it won't stop us from doing any work if you offer it." And I thought that was a terrible cop out.'

The widely held view that Ken Garland embodies the idea of the political designer, tends to obscure the fact

that he made a substantial contribution to the design of politics; or to put it another way, he was amongst the first British designers to apply the rigour and verve of contemporary graphic design practice to political banners and posters. Writing in his book, *The Sixties Art Scene in London* (Phaidon, 1993), the art historian David Mellor notes:

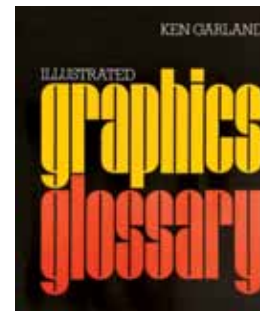
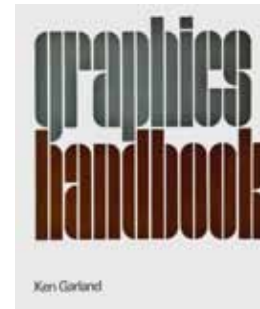
*'In Ken Garland's hands the emblem for CND³⁵ was rationalised, shorn of its original "serif" curves and given a hard edged maximal legibility, transforming it into an authoritative environmental sign, fly-posted on walls, a multiple rival in black and white to the polychrome painted signs of the "Situation" painters of 1960 and 1961.'*³⁶

Garland's 'Aldermaston to London Easter 62' poster, with its echoing CND symbol (a rare example of visual metaphor in Garland's early work – the overlapping symbols convey the notion of marching banners),³⁷ and robust typography, has a graphic refinement that makes it look as if it might have come from 1960s Zurich rather than Camden Town (p.138–39).

Although disillusioned with the current Labour Party (a process that began for him in the 90s, before the advent of New Labour), Ken Garland remains politically attuned and politically engaged. Today, his sympathies are as likely to be prompted by the treatment of the poor in Mexico, or the plight of Bangladeshi children. The political fire still burns within him, but it is the fire of fairness and human understanding.

The writer

More than any other graphic designer of his stature, Ken Garland has used the written (and spoken) word to broadcast his ideas on the role of design – and the designer – in contemporary culture. As a consequence, his work as a graphic designer is sometimes overshadowed by his standing as a prolific writer, educator and lecturer. It's a view held by his friend and former pupil Mafalda Spencer, who thinks that Garland's status as commentator and as an educator exceeds his status as a graphic designer.³⁸



Book jackets for KG books: *Graphics Handbook*, 1966 and *Illustrated Graphics Glossary*, 1980.

Spend any time with him and it soon becomes clear that he is a highly literate individual. He likes to talk: his use of language is sure-footed and direct. He is well read – his shelves are stuffed with books on a wide variety of subjects – and he shows none of the narrowness sometimes found in graphic designers who are reluctant to stray outside their professional safety zones. His written output is considerable. It began in the 1950s when he was asked to write for *Design* magazine while working as its art editor, and has continued to the present day.

Words are also a vital component of nearly all of Garland's design work. In the Garland oeuvre, words are as important as images; perhaps even more important, since he never relegates text to the role of 'graphic colour' or 'supporting architecture.' In his opinion, graphic designers are too often guilty of regarding the image as superior to the word. 'I've never ever agreed with this,' he says. 'It's not my way, and I don't think it ever will be. I can't see myself ever agreeing to words being relegated to some lesser role.' And yet, the language in Garland's graphic output is not *his* language: it is the language of his clients, and he makes the much reiterated point that he restricts the broadcasting of his personal views and opinions to his published writing, interviews and lectures.

But how seriously should we take him as a writer? Is he as good a writer as he is a graphic designer? Or does his writing achieve its elevated status simply because it is unusual to find a practitioner capable of writing as coherently as he does? Designers who are also writers are rare: we might think of Paul Rand, Milton Glaser, Otl Aicher, Robin Kinross and Richard Hollis. But it has never been obligatory for designers also to be writers, and in recent decades it has been possible to be a successful and admired designer without ever expressing your views in words: the occasional interview or a puffed-up biography in the studio brochure or website was usually enough.

In Ken Garland's case, however, he has published numerous books and today he even has his own publishing company. Arguably, his most famous book is *Graphics Handbook* (Studio Vista, 1966). With its

35 The CND symbol, now more commonly known as the 'peace symbol', was designed in 1958 by Gerald Holtom, a textile designer. The symbol incorporated the semaphore letters N(uclear) and D(isarmament). In a letter Holtom explained the origins of the symbol: 'I was in despair. Deep despair. I drew myself: the representative of an individual in despair, with hands palm outstretched outwards and downwards in the manner of Goya's peasant before the firing squad. I formalised the drawing into a line and put a circle round it.'

36 In 'Recollections of designing and politics in London, 1957–1970', published in *Typography Papers* 8, p.135. Robin Fior notes that he 'constructivized Holtom's symbol' when working on a Committee of 100 poster *Polaris* in Berlin, in 1961, a year before Garland's first Committee of 100 poster.

37 Quoted by Robin Fior in his essay 'Recollections of designing and politics in London, 1957–1970.' *Typography Papers* 8, p.144.

38 Conversation with the author.

distinctive typographic cover it was an ever-present volume in design studios throughout the 60s and 70s. The book was designed when Garland's infatuation with Swiss design was at its height, and the spirit of Josef Albers' Universal Typeface and the typographic work of Karl Gerstner are clearly visible in its distinctive, elongated stencil typeface used on the front cover.³⁹



The entries reveal Garland's prescient nature, and show him to have been a techno modernist at a time when most other designers were still using the tools and techniques of the interwar years. Writing about the book, Robin Kinross noted its radicalism and its separation from the traditional view of the graphic designer – or commercial artist – equipped with brushes, set squares and inkpots:

*'Good style or inspiration were not discussed. This was a graphic design that had left the artist's sketchpad, and lived rather in the world of social interaction with a client or a printer. Itself organized into tabbed sections, the book contains much material on organizational themes. If these ideas could help architecture and industrial design, then why not graphics?'*⁴⁰

In his introduction Garland reveals a mild anxiety over the breadth and diversity of his entries: 'You may wonder, for example what a description of the Universal Decimal Classification system is doing in a book on graphics. And how did that stuff about topological graphs get in? And who is the author kidding with his "telephone as a tool for the graphic designer"?' The *Handbook* was followed by *Illustrated Graphics Glossary* (Barrie & Jenkins, 1980), containing finely honed descriptions of everyday terms – and also some other less common ones. For example, Garland dryly defines the arcane term 'Super ellipse' as 'one of a range of regular, closed curves devised by Danish mathematician Piet Hein in 1959; best described as ellipse trying to turn into rectangle.' The book includes film and photographic terminology as well as definitions for 'semiotics', 'heuristics', and 'axonomic projections'.

Mr Beck's Underground Map (Capital Transport Publishing, 1994) is an account of the famous guide to

the London Underground and its creator, Harry Beck. Garland first wrote about Beck in *The Penrose Annual* in 1969. His article was seen by Jim Whiting, who ran a publishing house specializing in books on transport, and according to Garland, Whiting 'promised himself that one day he'd get me to expand it into a book. It eventually happened 25 years later.'

Garland calls Beck the 'inventor' of the Underground diagram, and makes it clear that he sees the public official's 27 year crusade to perfect the graphic system used by millions every day, as a work of near genius. He refers to the diagram's equal measures of 'visual distinction and proven usefulness' – a statement that could just as easily apply to Garland's own work. Beck resembles another of Garland's heroes, Alfred Wainwright – the mapmaker and chronicler of the Lake District, whose fellwalking books he saw as visionary works of graphic compression, written in the 'sure manuscript hand of an old-style accountant trained in ledger-keeping'. The similarities between Beck and Wainwright are noteworthy in understanding why Garland was attracted to them: both spent their lives mapping complex terrains; both worked in offices; both used their craft to give meaning and purpose to their lives; and the work of both men lives on today used by numberless London commuters and an endless procession of fellwalkers. It is easy to see why Garland was attracted to their particular type of English single-mindedness and dedication to their respective crafts.

But it is his book of collected essays, *A Word in Your Eye* (University of Reading, 1996) that constitutes Garland's strongest claim to be considered a major design writer. Published by the university where Garland taught from 1971 until 1999, the book begins with his earliest published article ('Structure and Substance', 1960) and concludes with texts from the mid-90s. As Michael Twyman, Head of the Department of Typography & Graphic Communication at Reading notes in his foreword: 'If Ken Garland had not been a graphic designer he would surely have found a niche for himself as a writer.'

In his introduction to *A Word in Your Eye*, Garland states that he has no desire to 'alter or withdraw' any of his opinions, but adds: 'for though with hindsight one



A collection of KG's writings from 1960–94, published to accompany a retrospective exhibition of his work at the University of Reading, 1996.

Following a feature on KG's photographs in the magazine *baseline*, the theme was expanded into a book. *Metaphors* was co-designed with HDR Design, published in 2001.

³⁹ The designer Justin Thomas Kay has produced a typeface called Garland Monospace. It was inspired by the cover of *Graphics Handbook* (www.versiontypefoundry.com)

⁴⁰ Kinross, Robin (2002). *Unjustified Texts*. Hyphen Press. p.39.

detects some wishful thinking, some naivety, and much over simplification, the subjects of concern the likes and dislikes, are as keenly felt now as they were 30 years ago.' It is this consistency that strikes the reader most forcefully. It's not that he hasn't changed over the years or that he hasn't embraced developments such as computers and the internet; rather it is that his core beliefs remain unchanged. Of course the essays highlight Garland's unpredictability and his contrarian instincts, such as his championing of graffiti, and his love of two 'holy innocents' – William Blake and Alfred Wainwright.



In his essay on Garland's writing,⁴¹ Robin Kinross warmly recommends *A Word in Your Eye*: 'It provides authentic accounts, that simply can't be found elsewhere in print. And, especially in our present context of incipient death by cultural studies, Garland's no-messing directness is unusual and affecting.' Garland's prose is certainly jargon free. It is rational and temperate (even when angry), and apart from his tendency to lapse into matey vernacularisms, he is highly readable. It is also easy to forget that many of the ideas that he expressed in the 1980s, for example, were considered heretical. It is only now, after the financial and political upheavals of the past few years (the banking crises, austerity packages, monetary collapse in Europe, etc.), that views such as his are given a hearing within the professional world of design. Garland has often been a lone voice in the wilderness; and that's a role that always requires moral courage – a quality Ken Garland has never lacked.

The teacher

Ken Garland was 'dragooned' (his word) into teaching in 1958, by his mentor Jesse Collins. As Garland recalls, Collins 'put it in the sense that "you owe it to us" ... and maybe he was right. I found that I enjoyed teaching enormously and always have.' By the time he had set up Ken Garland and Associates in 1962, he was already devoting at least one day a week to teaching at Central School. It was a significant commitment with an immediate impact on his professional life:



KG teaching in Lodz, Poland.

Lecturing at D&AD 'XChange' Conference, London College of Fashion, 2007.

Lecturing at RCA, and in the RCA senior common room with tutor Catherine Anyango, 2012. Author's photograph.

'I would be away for 36 days a year, and I relied on my associates to handle everything, phone calls, everything. I had no worries about them dealing with clients while I wasn't there. I never let them phone me when I was teaching. Teaching was entirely devoted to students, so the people back in the studio had to grapple with whatever came up during my day's absence.'

'Entirely devoted to students' is a telling phrase; it neatly describes the single mindedness Garland brings to teaching, and echoes the phrase coined by Anthony Froshaug, quoted earlier, to describe Jesse Collins' approach to teaching as a 'deep and constant attention to each person'. Clearly something of Collins's dedication rubbed off on Garland. He says: 'I could hardly begin teaching until I knew their background, what school they had gone to, what their tastes were, what part of the country they came from.'

As well as an ardent interest in his students' backgrounds, Garland's pedagogical philosophy is defined by some simple rules: a commitment to small groups ('never more than 25'); a non-dictatorial approach ('I never mentioned "First Things First" to any of my students'); and a fierce response to any lack of dedication ('anyone who was a non-attender, I would have a very, very serious talk to her or him. Very, very serious. If it came to tears I didn't mind, I wanted them to come, I made them come.')

Garland has taught at many design colleges in the UK and abroad, notably in Mexico. After Central he taught at Brighton, Belfast, The Royal College of Art, and Reading University. Famous for its rigorous approach to typographic study, Reading is arguably where Garland made his most lasting contribution to design education. Mafalda Spencer was taught by Garland at Reading. Now a design tutor herself, she regularly invites Garland to lecture to her students. 'He once did an entire lecture on typography only using slides of teapots,' she recalls. But as a student the aspects of his teaching practice that she most valued were his ability to listen and his enthusiasm for youth:

'He was an amazing tutor. I have borrowed a lot from him in my own teaching. And although he likes pontificating –

⁴¹ Kinross, Robin (2002). *Unjustified Texts*. Hyphen Press. p.78.

which he can do at length – he does actually listen to students. And that’s a rare thing. Plus, this amazing rapport he has with youth. Not dismissing youth; taking young people seriously, and treating students as equals. I saw it with my own son. Even as a fourteen year old, Ken took him seriously.’⁴²

The London-based graphic designer Fraser Muggeridge was also taught by Garland at Reading. As a student in the 90s, it was Garland’s status as a working designer – and a non-permanent member of the Reading staff – that made him such an attractive figure:

‘He was probably the only tutor we had who was also a working designer. And that was always exciting to us. It made a difference to our perception of him. And because he was only there for one day each week, he was more like a visitor. I can remember one of his projects, it was to make typographic hats, with a fashion show at the end of the day. He was always up for people having fun. He sometimes wrote the briefs backwards – he could do mirror writing with chalk on a blackboard. And he’d do things like stand on a table.’⁴³

John Morgan was at Reading at the same time as Muggeridge. Now a respected and well-established graphic designer, he recalls Garland’s methodologies less favourably. ‘I didn’t look forward to his visits,’ he says. ‘The projects seemed too much like playschool, making hats or badges in a day. It wasn’t what I wanted to be doing.’ Yet despite Morgan’s lack of enthusiasm for Garland’s playfulness, traces of his eccentric pedagogy persist in Morgan’s own teaching. ‘It’s often good for students to be uncomfortable, so I now sometimes set projects where students have to redesign the same thing five times in one day,’ which as he admits, ‘does not make you many friends.’⁴⁴

Fraser Muggeridge remains more enthusiastic about Garland’s idiosyncratic brand of teaching. So much so, in fact, that he hires him to teach at the annual typographic summer school he runs in London. Garland sets a one-day project for the students. ‘Just as at Reading, the projects are always different,’ says Muggeridge, ‘They appear to be straightforward,

almost too obvious. For example, this year he had the students make some new ligatures, and then design some signs as if you were part of the Occupy movement. But when the students got into them, they soon realised that they were more complicated. He had them mesmerised. They held him in awe.’

For Morgan, it may be Garland’s ability as a critic that is his most lasting quality:

‘The projects that stayed with me were the series of design criticisms Ken led, where we would discuss the merits and issues with an object or thing. A teapot or some-such thing was placed in the middle of a table and the student group would debate its form and function. Few teachers can do this open criticism successfully. Like the best teachers, you sense Ken covers the waterfront, has broad synoptic knowledge, and like the best teachers, you can have a conversation with him, and you sense he is touched by other (and often bigger) issues. The false boundaries between teacher/student that formal ‘schooling’ creates were less present with Ken – he would make a great non-judgmental priest or councilor.’

The photographer

Ken Garland has been taking photographs since his time as a student at the Central School in the 1950s. But his early interest wasn’t encouraged: according to Garland, photography was not a matter of great concern to Jesse Collins and his other teachers. Yet despite this discouragement, he enrolled in evening classes at Central School given by Nigel Henderson, and ‘became very much influenced by him.’

Henderson was one of the founding members of the Independent Group, the radical collective of artists founded in 1952 that included Richard Hamilton and Eduardo Paolozzi. He was a documentary photographer who took ‘drily observed’ photographs of life on the streets in the style of Henri Cartier-Bresson. The celebrated art critic David Sylvester called Henderson ‘an artist – who took photographs.’⁴⁵



Photograph by KG for ‘Adventure Playgrounds’ leaflet, 1965.

42 Conversation with the author.

43 Ibid.

44 Ibid.

45 Walsh, Victoria (2001), *Nigel Henderson: Parallel of Life and Art*. Thames & Hudson.

This same dryness that characterised Henderson's documentary work can be seen in Garland's early black and white photography, and is still evident today in his more recent colour work. Then as now, he only ever used natural light, and as with his graphic design, his images exude a rugged functionality coupled with a sense of aesthetic refinement.



In parallel with his art direction duties, Garland was commissioned by *Design* magazine to take portraits. He continued with photographic portraiture long after he left the journal. His portraits of Labour Party members and activists were used on election posters, in CND campaigns and for articles in journals: they added a note of freshness and documentary integrity to the otherwise moribund art of political portraiture.

Garland's interest in the culture and politics of Ireland led him to amass a portfolio of photographs of Irish traditional singers. From 1990 he photographed singers and their audiences, and in 1999 mounted 'The Singing', an exhibition of 70 portraits which he donated to the Irish Traditional Music Archive (Taisce Cheol Dúchais Éireann).⁴⁶

But it is his pictures of children – especially at play in adventure playgrounds (a cause supported by Garland in the 1960s) – that form the basis of a claim to be taken seriously as a photographer. In these highly naturalistic images, Garland stands comparison with those British filmmakers of the period who embraced 'kitchen sink realism'; some of Garland's photographs of real children at play could be mistaken for stills from a film by Tony Richardson or Ken Loach. Most notable in this regard, however, is his photography for Galt Toys where his documentary instincts added to the sense of authenticity that defined Galt's public image, and offered a gritty alternative to the saccharine imagery normally associated with children's toys of the time.

Later, Garland moved to closely observed mundane objects shot in naturalistic colour: fire hydrants, rickshaws, pebbles, Mexican doorframes, English beach detritus. To contemporary eyes, thanks perhaps to the ubiquity of digital photography, these photographs lack the singularity of his earlier black



The University of Brighton invited KG to mount an exhibition of 75 photographs titled 'On Pollan Strand: a benevolent view of the jetsam, flotsam and detritus on a beloved beach'.

Photograph by KG from *A close look at the tall windows of Mexico*, 2009. One of a series of A6 format books. Publisher: KG's imprint, Pudkin Books.

Adventure playgrounds were a matter of social concern in the 1960s, and this photograph by KG was reproduced in a number of newspapers, including the *Sunday Times*, 1965.

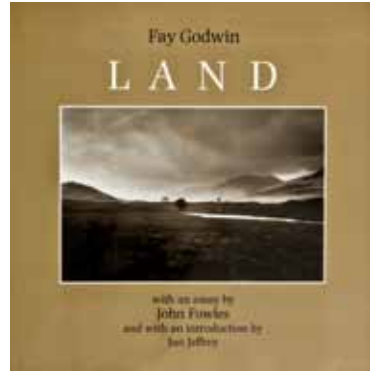
⁴⁶ www.itma.ie/gd/digitalibrary/gallery/garland-ken-photographs-singers (July 2012)

and white work. But when bundled together, they make highly effective photobooks, which Garland self-publishes in small, digitally printed editions and sells via mail order. These books reflect his interest in travel, and his curiosity with parts of the world off the tourist map such as remote regions of Mexico and Bangladesh (pp.276–77).

He also regularly holds exhibitions of his photography. In May 2012 he staged a joint (and first) exhibition with his artist wife Wanda.⁴⁷ Ken Garland's half of the show was called 'Looking closer', a collection of 'ambiguous' images presented without captions; Wanda Garland exhibited under the title 'Thameside reflexions', in which she depicted scenes from the Thames between Vauxhall and the Thames Barrier.

Yet one of Garland's most important contributions to the art of photography involves the work of another photographer. His studio began designing books for the British landscape photographer Fay Godwin in 1975. It's easy to see why Godwin's visionary recording of the British countryside would appeal to Garland and his colleagues: her pictures combine political intent (she worried about the destruction of rural Britain, and saw its destruction as a consequence of greed), and the aesthetic composure that only a refined eye could produce. Godwin, who died in 2005, was no backward looking ruralist; like Garland she embraced the modern world. In an interview she was asked if her dedication to landscapes was a way of resisting modernity? 'What a thought!', she replied. 'I passionately love modern architecture, design, modern ways of looking at landscape etc. What I loathe is the multi-national conglomerates who must take responsibility for the degradation and pollution of so much of our landscape with their factory farming and greed.'⁴⁸

Garland's refined instinct for unfussy page layouts and good production values resulted in a series of elegant books that do justice to Godwin's photographs and provide a master class in unobtrusive layout and editorial design (pp.204–11). In many ways this work defines the 'content first' ethos that has distinguished Garland's work since the beginning, he has used his work for Godwin to illustrate the difference between



47 'Wanda and Ken. Riverside pictures & mystery photos in the Garlands' first joint show.' www.blog.eyemagazine.com/?p=12544 (July 2012)

48 www.uklandscape.net/interviews/int%20godwinF.html (July 2012)



Land, a book of photographs by Fay Godwin, 1985. Designer: KG&A. Publisher: William Heinemann. KG has written: 'We worked very closely with the photographer in juxtaposing the pairs of photographs in each spread and in fairness we would have to say that she was as much part of the design process as we were.'

KG in Camden Market, c. 1980s. Photographer: Fay Godwin.

Drawing of KG, c. 1976. Artist: Frank Auerbach. Photographer: Prudence Cuming Associates Ltd. Used by kind permission of Frank Auerbach.

himself and Alan Fletcher – a designer who he respected but saw as his diametric opposite:

'Alan could no more do what I did, working for Fay Godwin, than he could fly to the moon, because my work for Fay was always subsumed in her work. I took her work as being what I had to display in book form. And then to do what you needed to do, as it were, bury yourself in her work. Alan couldn't do that. And I couldn't explain to Alan what I did for Fay's books ... it was just impossible. I tried once and he just went blank, he couldn't understand why one should work for page after page on a couple of hundred pages of a book to display someone else's work to its greatest effect.'



A man of substance

What happens to old graphic designers? It is an often-asked question in graphic design circles. Increasingly, the design industry pivots around youth. It is not unusual to find studios with glowing reputations staffed entirely by people under the age of 30; designers and illustrators no longer have to wait decades for recognition; design schools produce staggeringly talented designers, and the appetite for fresh blood means that success can come early.

On the client side it is not uncommon to have clients in their twenties holding key positions in organizations. This needn't be a bad thing; age is no guarantee of wisdom. But it does mean that youthful commissioners are often happier talking to youthful designers; and when you factor in the amount of corporate cash and energy devoted to chasing youth markets, we soon see that design is often obliged to be fixated with youth.

Fashions in design change so rapidly that older designers (though by no means all) sometimes find it hard to stay abreast; and such is the pace of technological change that young malleable minds are – usually – better suited to adapting to the accelerating demands of an increasingly technologically-focused profession. And yet, there are those who appear never to age – Wim Crowwel, Massimo Vignelli and Milton

Glaser, all in their eighties, spring to mind here. These giants of graphic design practice remain perennially attuned to changing patterns of living. Ken Garland is full of such ageless vigor. He makes no attempt to 'keep up' or ape modern mores, and relies instead on his super-abundance of natural inquisitiveness to stay attuned to new cultural and professional developments.

Writing the obituary of Hans Schleger – a designer Garland admires almost more than any other – he recalled a first meeting with his hero: '... the abiding memory of that meeting was of how sparkling, how entertaining, how unstuffy and how invigorating he was; and most of all, how he wore his 58 years so lightly, as if he were still only 28.' Change 58 to 82, and this could be a description of Garland.

The 'unstuffy' Ken Garland represents all that is good and inspirational about being a graphic designer. He has an impressive body of work (world class in the case of Galt Toys); a substantial archive of writings; and his track record as an opinion former and commentator on the international design scene has few equals.

It is easy to imagine him scoffing at this last statement; because although he has a strong sense of his own worth and the value of his achievements, he resists any attempts to be turned into an industry figure. He is not a member of any of the design organisations (although he was a founding member of D&AD,⁴⁹ leaving shortly after its inception due to what he saw as a takeover by advertising); he has said that he would never join the organisation AGI;⁵⁰ and he has rarely entered for design awards. Ken Garland avoids industry self-congratulation of any kind.

He lives quietly at home with his wife Wanda, in the house in North London that he has occupied and worked in since the 1960s. He lectures and travels (at the time of writing he has just returned from Poland and Spain), and spends most of his time writing, reading, taking photographs, and the occasional teaching assignment.

Garland has a grown up son and daughter, and young grandchildren whom he devotes time to. He holds

KG in his studio, 1996.
Photographer: Colin Bailey.

49 Design & Art Direction (D&AD), www.dandad.org

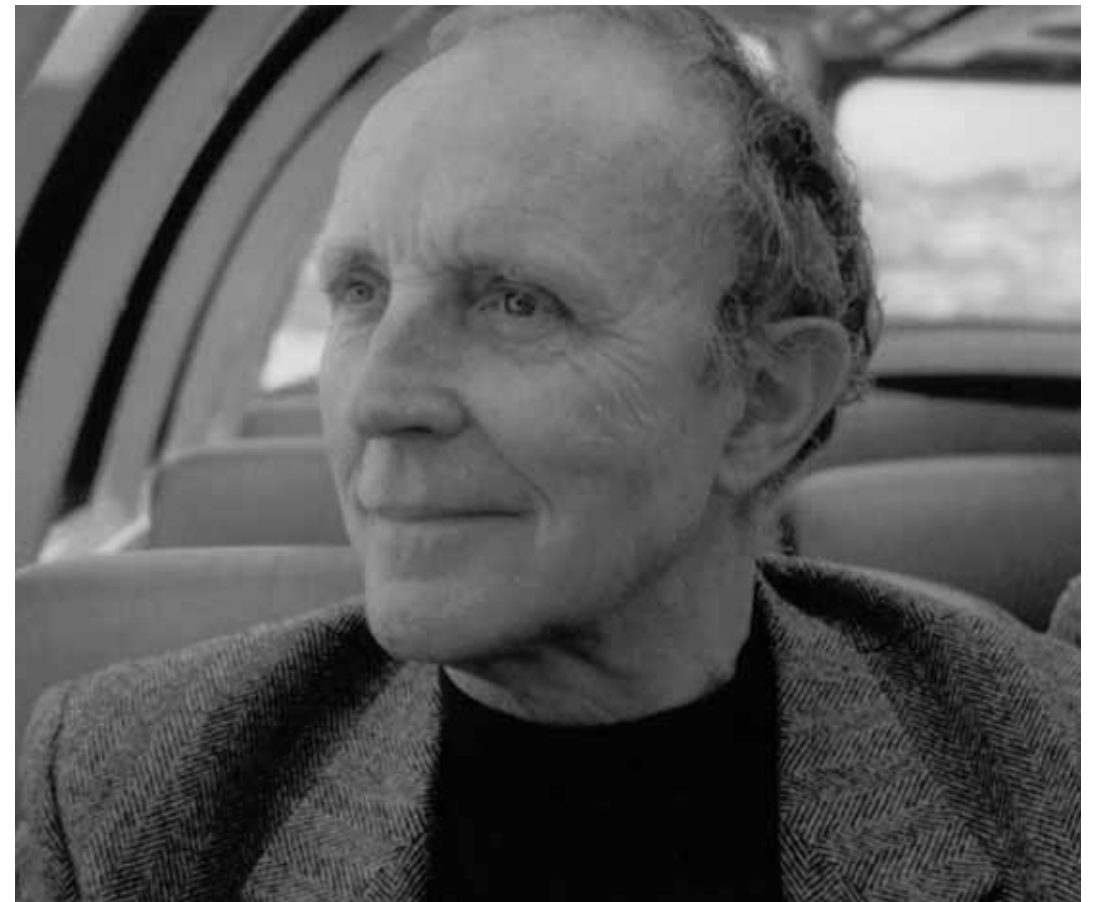
50 Alliance Graphique Internationale (AGI), www.a-g-i.org

extensive correspondences with people around the world, and it's hard to meet anyone in graphic design – from professional practice, journalism and education – who hasn't had contact with him at some point. He enjoys lunches in small local restaurants around Camden Town, and lives surrounded by his archive of work. Items pinned on the wall in the 1970s are still there. All his photographs and correspondence are meticulously catalogued and filed in boxes, their contents neatly lettered on the label. Books are everywhere: books on design, politics, art, history and numberless other subjects.

In coming to an assessment of Ken Garland as a graphic designer, it is necessary to stretch the definition of the term graphic design to its fullest extent. The mode of graphic design as practiced by Garland is the expanded version: he uses image and text to elucidate and inform; he has designed artefacts (for Galt Toys) that have enjoyed wide commercial success; he is also a commentator, a self-publisher and an educator. Yet perhaps this is graphic design in its truest form, and in fact, what other people call graphic design is really, in comparison, a contracted version.

I began this description of Ken Garland's life and work with a reference to 'First Things First'. I can imagine him reading the opening paragraphs and tutting – *not that again*. As has been pointed out, he is not keen to be solely identified with this document. But in a somewhat elegiac article he wrote for *Eye* magazine ('Last Things Last', *Eye* 83, vol. 21, 2012) he returns to the subject. He points out that there was an omission in the original text: it failed to mention the 'positive, creative part that could be played by the right kind of client.' He goes on to caution against those who think designers and clients are locked in an unavoidable and unbreakable cycle of conflict. He rejects the 'them and us' view of design as 'simplistic'. He writes:

'... clients are – they must be – our partners. To those of you who hold yourself aloof from things commercial, by virtue of academic posts or vows of poverty, I say: "Good on you, dear people: do your thing, whatever that is." But as for myself and my sisters and brothers immersed in matters of commerce, we're having a great time.'



In a train observation car, Canada, 2006.
Photographer: Wanda Garland.

Here again we see the pragmatism that always characterizes Ken Garland's activities. Ideological though he may be, something remains of the ambitious, impatient headstrong young man who resisted attempts to get him to undertake an academic education in favour of studying art and design; a part of him is still Pte. Ken Garland who ended up enjoying his two years in military service despite an innate antipathy towards authority, especially when it is derived from the privilege of birth; and he is still the practical-minded graphic designer putting his clients and their messages first.

This fusion of the quotidian and the ideological explains why Garland remains a heroic figure amongst designers. His loudly proclaimed interest in social,

ethical and political issues is all the more convincing because it is not just a theoretical stance or empty rhetoric: Garland practices what he preaches, and he is always careful to only preach what can be achieved, and what he can reasonably expect others to live by.

He joins a small band of graphic designers who go beyond being a mere graphic designer. If he had only confined himself to graphic design, he would still have a place in the history of British – perhaps even European – graphic design. But because of his writing, his teaching and his remarkable willingness to carve out a niche for himself as a practitioner who always stood up for what he believed in, he stands as a significant figure in the world of graphic design.

Ask any group of students who they want to have as a guest lecturer, and Ken Garland's name will almost certainly be mentioned. Of course, they will want him to talk about ethics, evil clients, and 'First Things First'. Judging by the closing lines of his recent *Eye* article, they might be disappointed. He writes: '... this just may be my last word on the subject. Maybe.'

Maybe, indeed.

September, 2012.

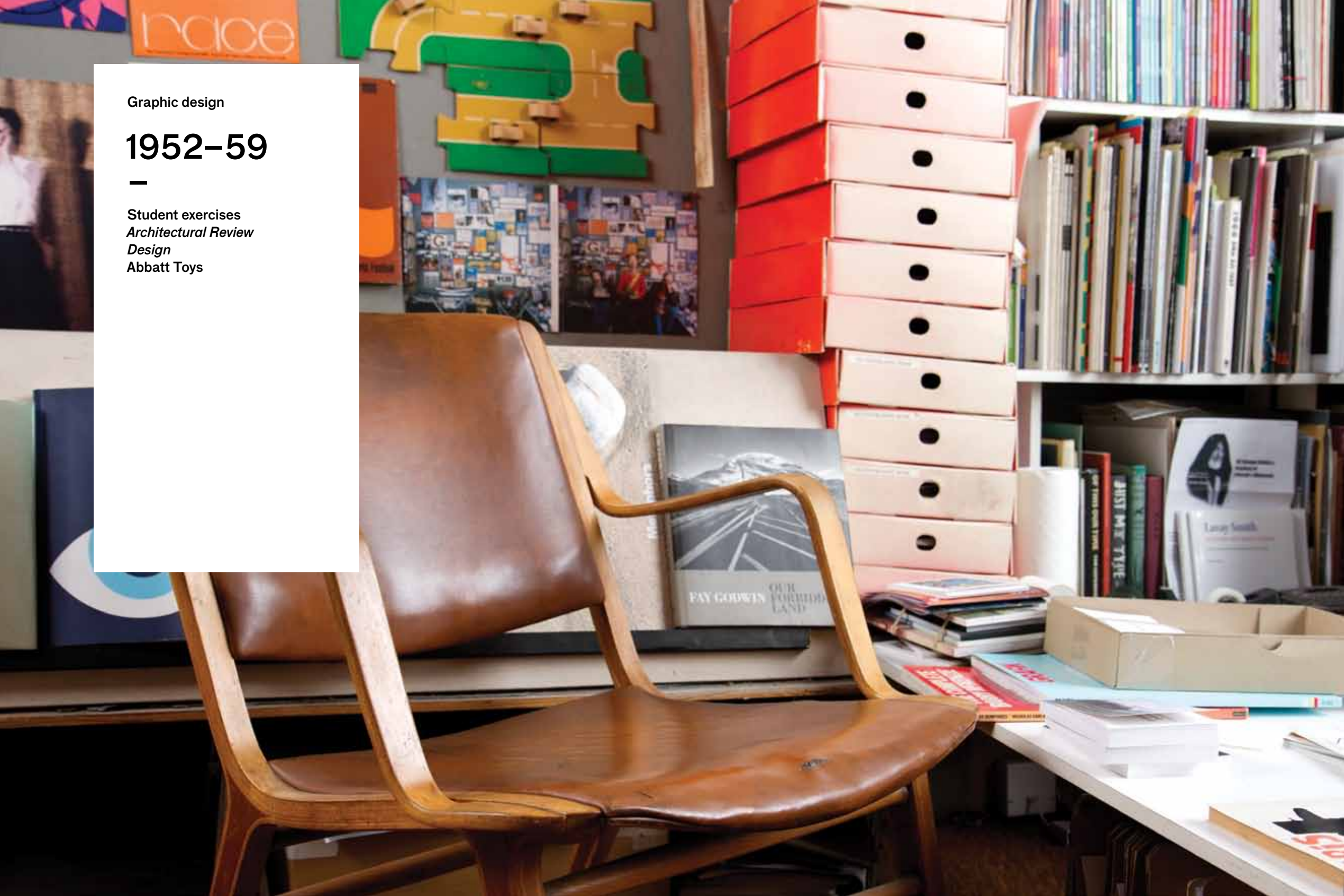


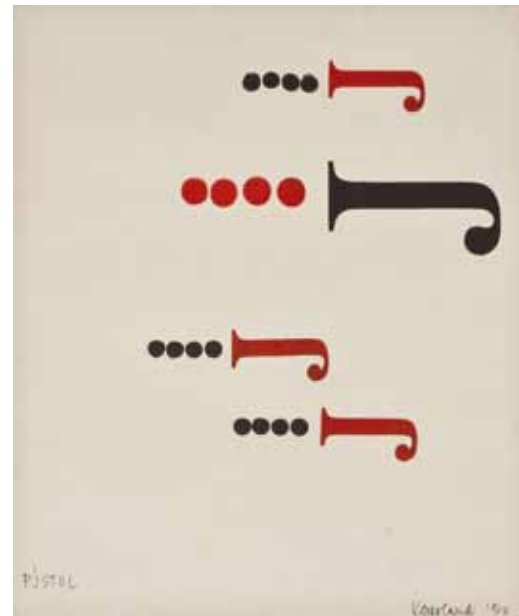
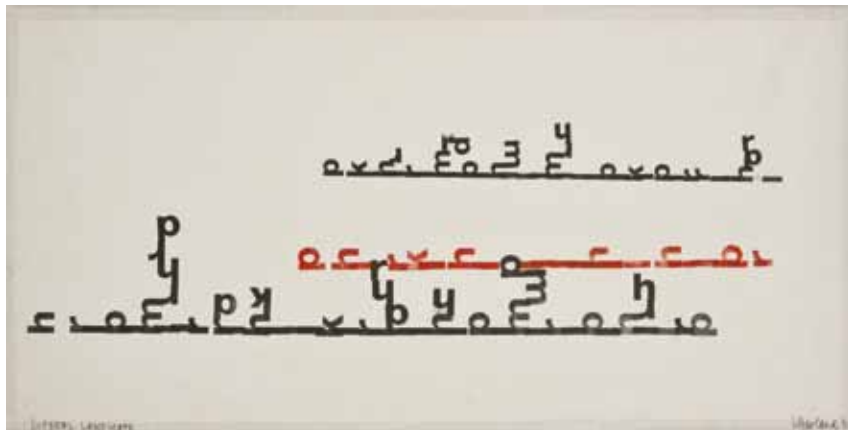
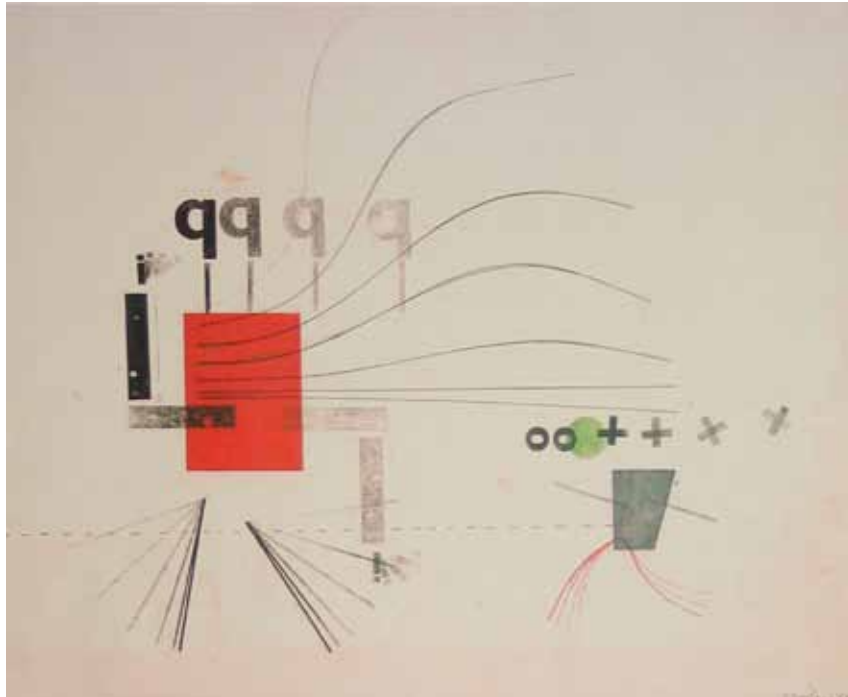
KG in his studio, 2012.
Photographer: Unit Editions.

Graphic design

1952–59

—
Student exercises
Architectural Review
Design
Abbatt Toys

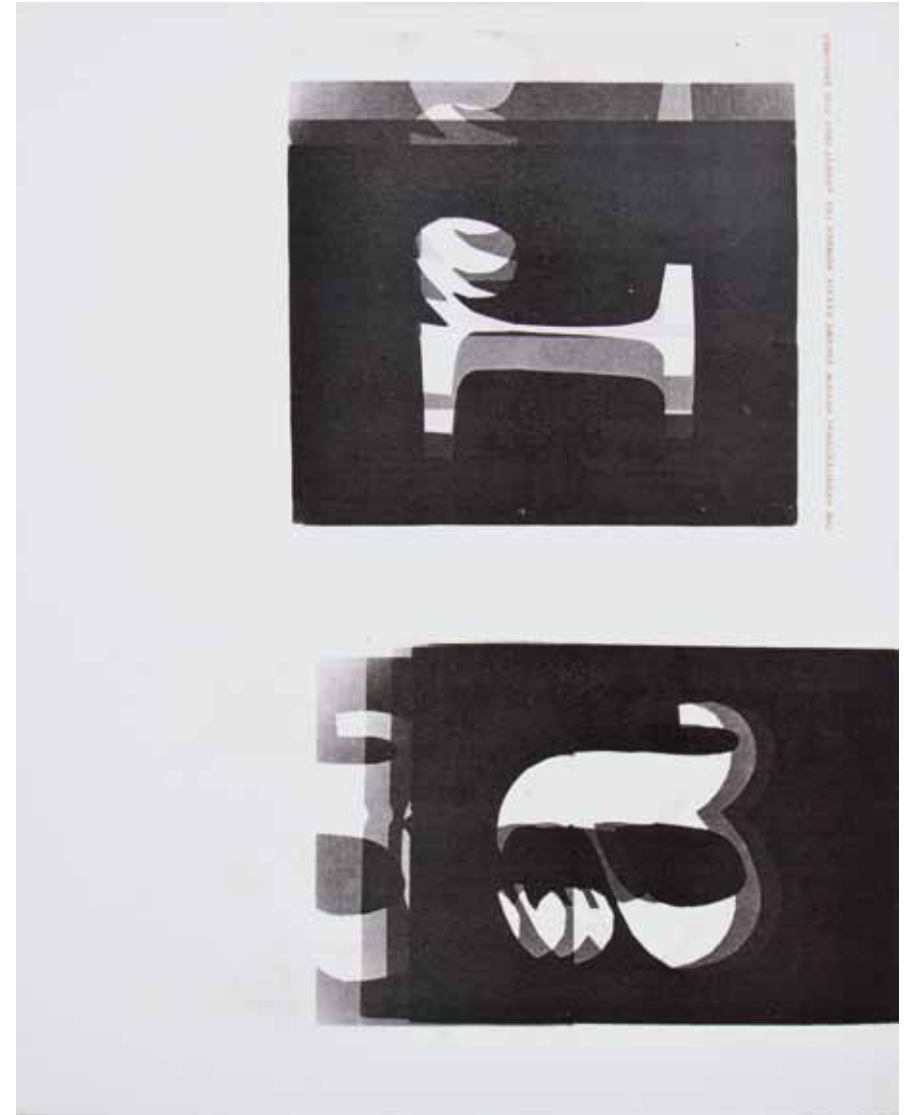




Ken Garland's student exercises from Edward Wright's evening classes in experimental typography that KG attended while studying at the Central School of Arts & Crafts, 1952-53.

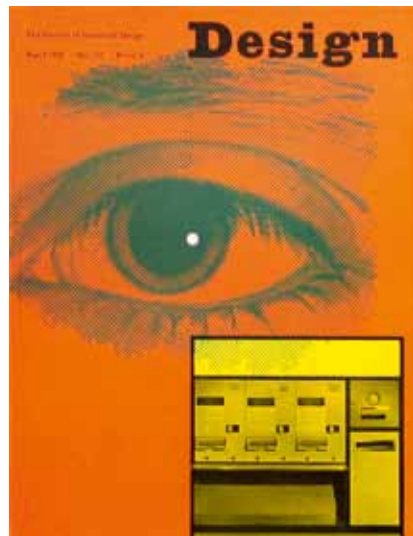


KG's student exercises from Nigel Henderson's evening classes in darkroom photography that KG attended while studying at the Central School of Arts & Crafts, 1952.

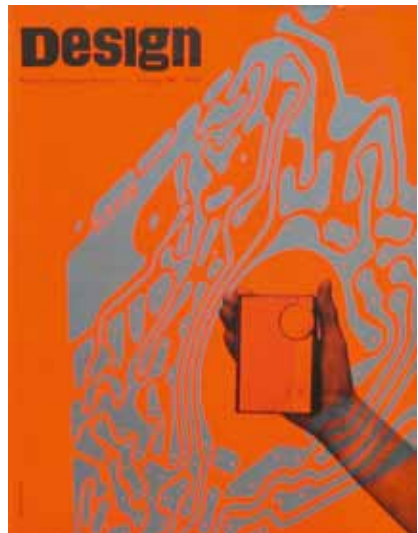
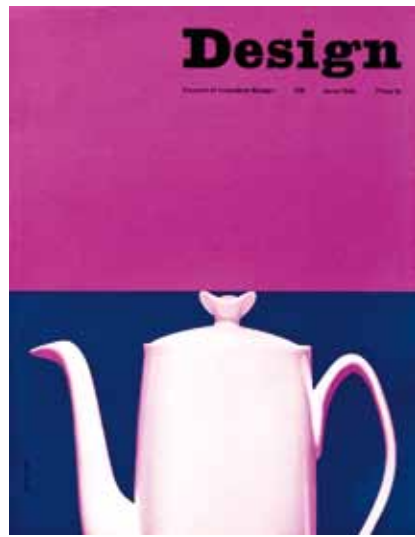


Top: covers of *Architectural Review*, No. 747, April 1959 and No. 798, August 1963. KG credits William Slack, *AR*'s production editor, 'for the sensitive handling of the original images'.

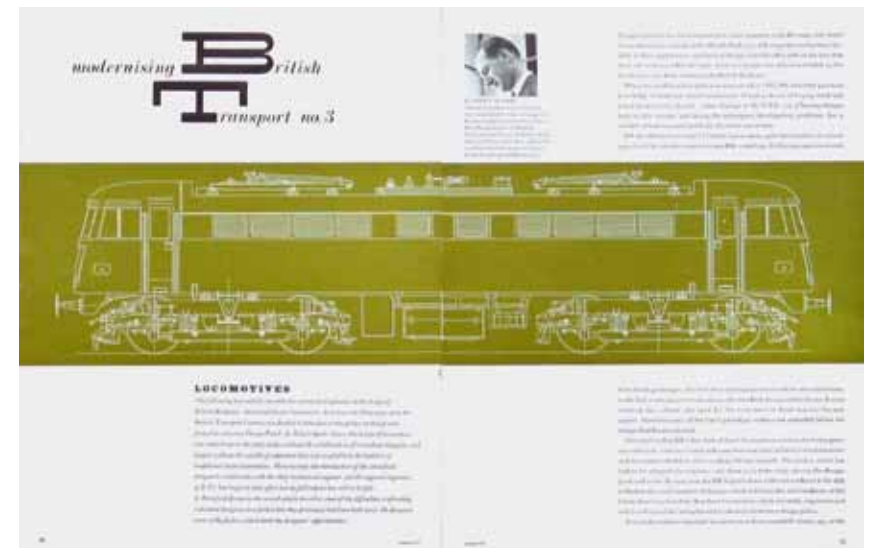
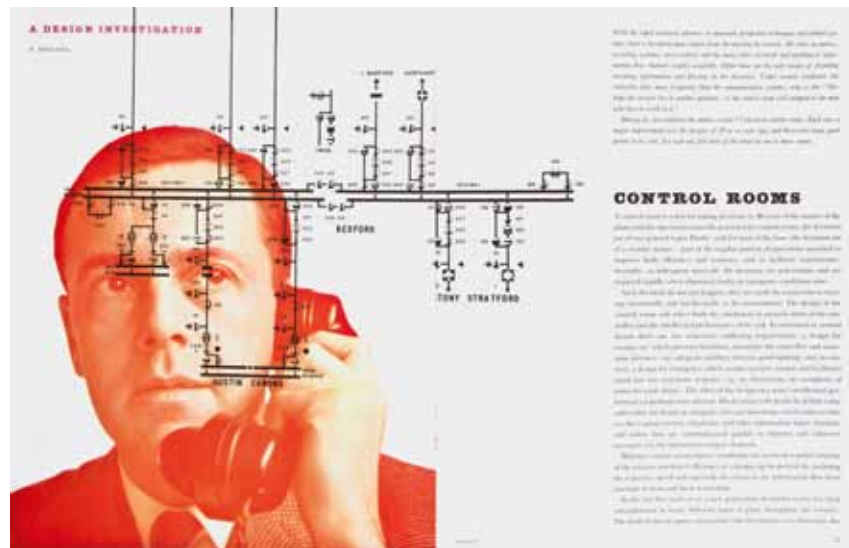
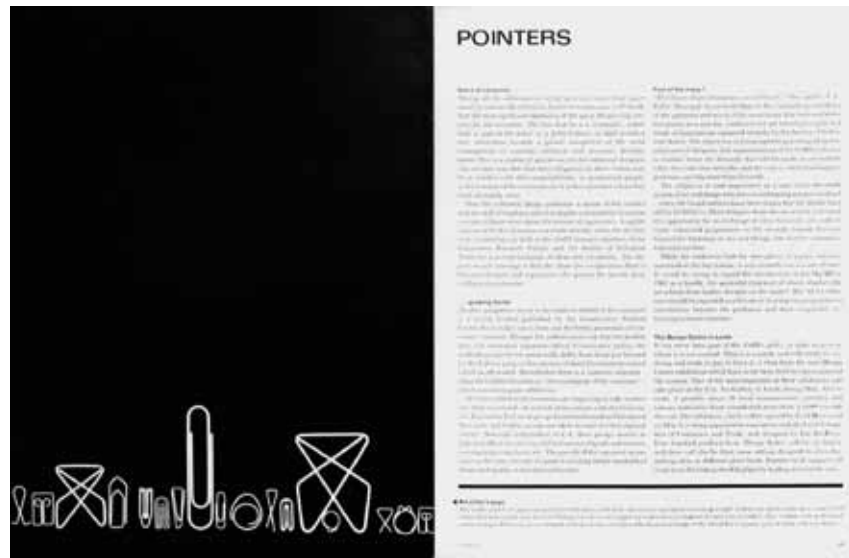
Left: student exercises, 1953.



Covers of *Design* magazine, 1957-63. KG was art editor of *Design* magazine from 1956 until 1962. After this date he contributed occasional cover designs on a freelance basis.



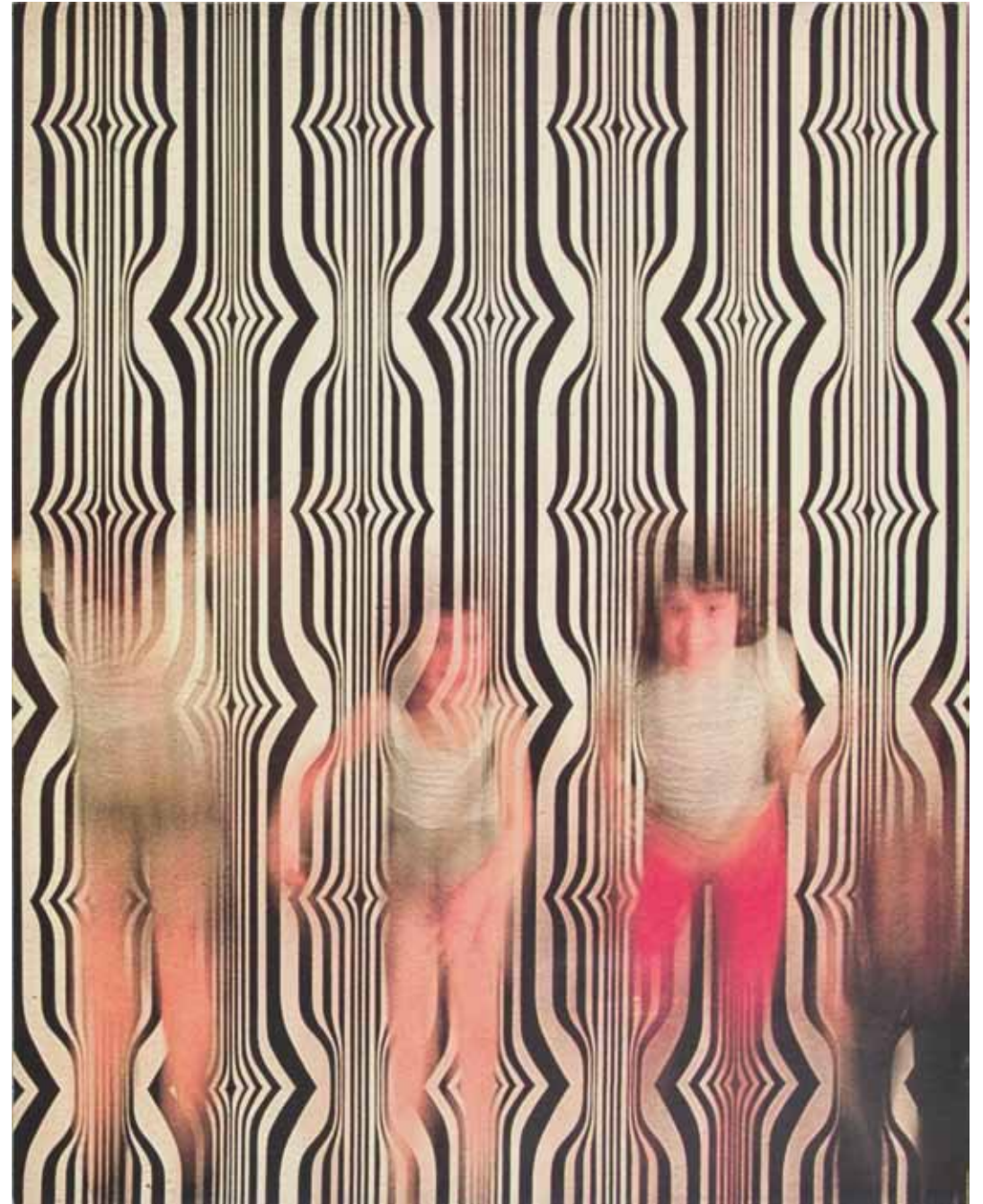
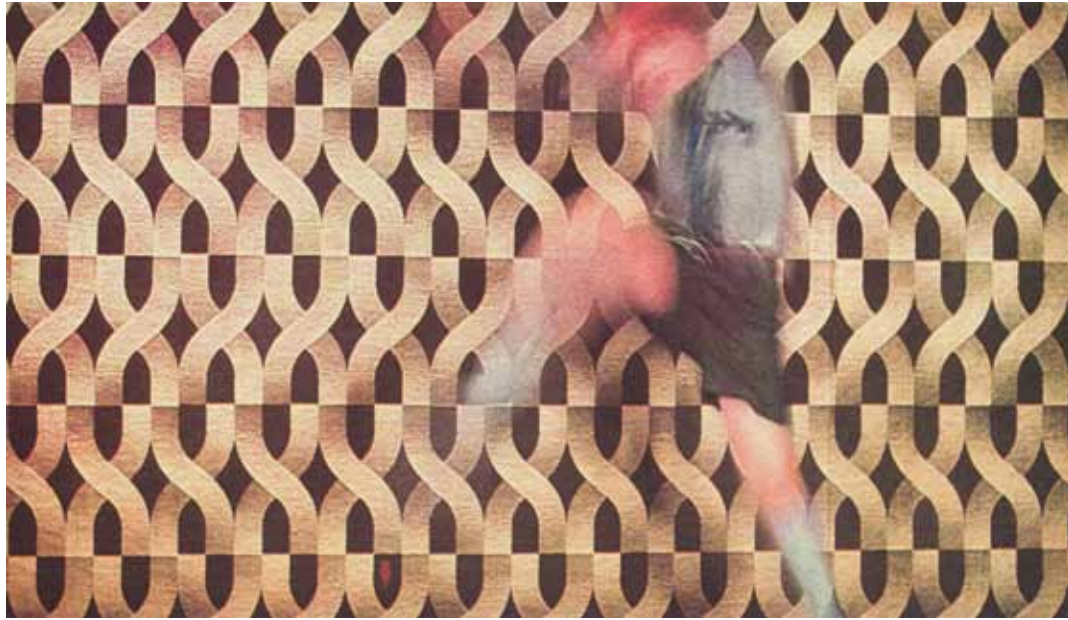
Design covers and spreads, 1960-62. The front covers show the evolution of the logo from slab serif to compact sans serif.



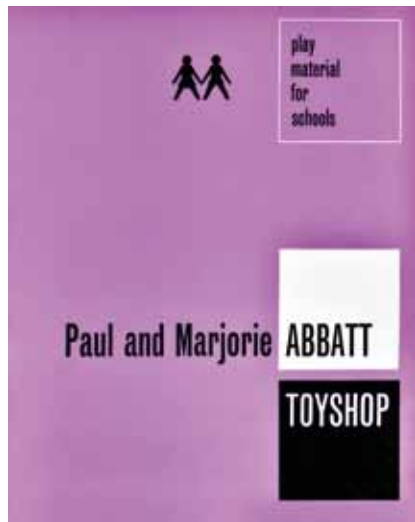
Spreads of *Design* magazine showing typical subject matter.



Spreads of *Design* magazine.
Top right: photograph of KG's daughter Ruth. Photographer: Jozef Gross, a frequent KG collaborator.



Photographs for product reviews in *Design*. Photographer: KG.



Brochure, stationery and advertisements for Abbatt Toys. KG worked for Paul and Marjorie Abbatt prior to working for Galt, his most famous client in the toy sector. The logo of silhouetted children was designed by the architect Ernő Goldfinger.

Graphic design

1960-69

Committee of 100
Design Centre Awards
Galt Toys
Playtek
Consumers' Association
Dancer & Hearne
CND
Ministry of Technology
Barbour Index
Race
Butterley
Caps Group
Aston Cabinet Company
Portuguese Airways
Japan National Tourist Assoc
Aston University
Paramount Pictures
Toy Works
MG Howitt & Associates



Ken Garland and Associates
Made in England by
James Galt and Company Limited
Cheadle, Cheshire

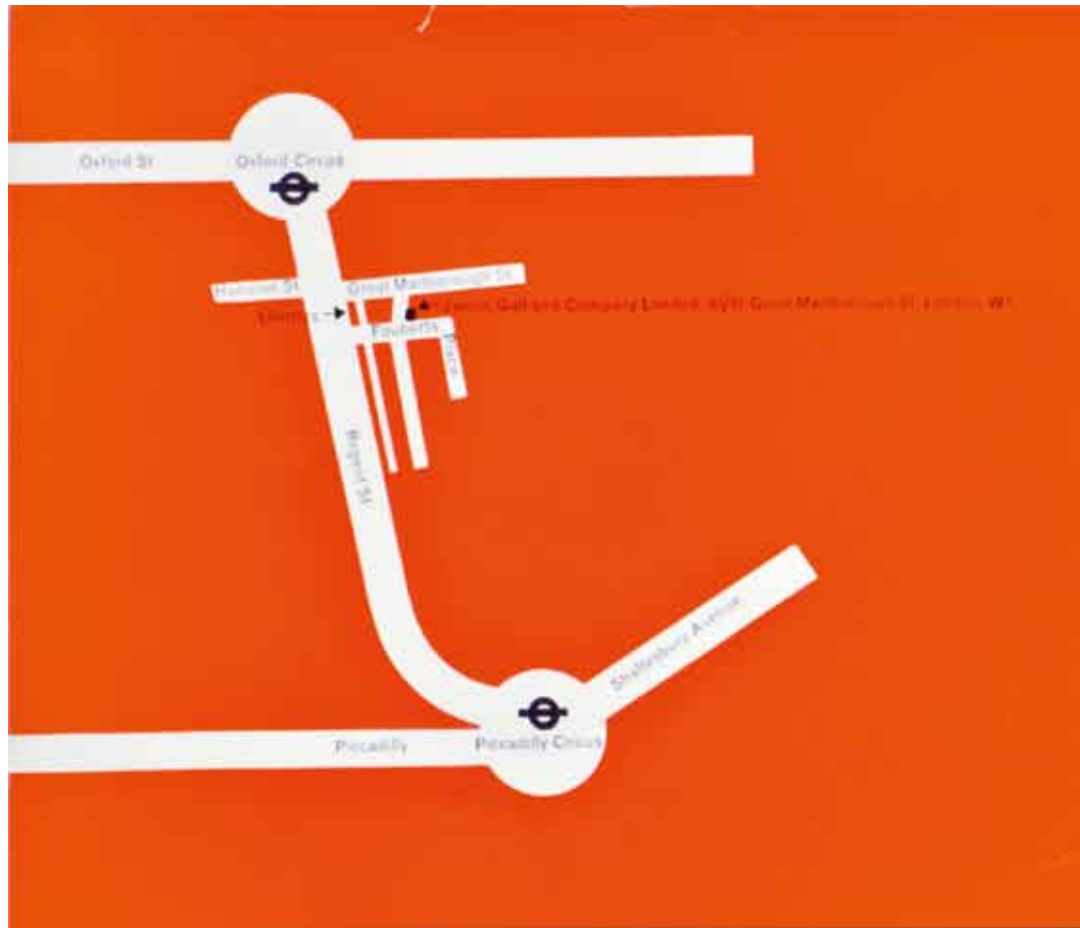




Poster for Committee of 100, a splinter movement from the Campaign for Nuclear Disarmament. The poster was commissioned by graphic designer Robin Fior.



As an extension of his work as art editor of *Design* magazine, KG undertook the graphic presentation of the annual Design Centre Awards.



GALT
 How to find the toyshop

GALT TOYS
 James Galt and Company Limited 30/31 Great Marlborough St London W1

GALT TOYS

GALY TOTS

never
mind,
we
guess
you'll
know
it's
Galt
Toys

**GALT
TOYSHOPS**
 for thinking parents

**GALT = GOOD
TOYS = TOYS**
**QE2
(QED)**
 See them at the Galt Toyshop
 30-31 Great Marlborough St W1
 and Cheadle Cheshire

Galt Toys—used in nursery and infant schools
 everywhere—are toys which occupy children for long
 periods and are played with over and over again.
 Following the tremendous success of the Galt
 Toyshop in London (107 Regent St) why ever else has
 been opened right in the factory in Cheshire. Here you
 will find robust and well designed toys of a type not
 to be found in ordinary toyshops and at prices not
 within the reach of every home.
 You must come and see this unique toyshop in a
 factory! From the upper floor you can look down and
 see the work going on. The factory is easily reached
 (see map at rear) and there is ample parking
 space.

James Galt and Company Limited
 Broadfield P.O. Cheshire, Cheshire, GALT 2822

**IT'S HERE!
IT'S NEW!
IT'S UNIQUE!**

**COME
AND
SEE
GALT
TOYS**

Open daily including Saturday, 9am to 6pm

**IT'S A
TOYSHOP
IN A
FACTORY!**

Previous spread: cover of first
 Galt Toys catalogue, 1961.
 Photographer: KG.

Left: Galt Toys logotype, 1961
 and playful version of logo on
 cover of catalogue, 1969-70.
 Photographer: Harriet Crowder.

Above: various versions of
 the Galt logo as used on
 promotional literature.

Above right: promotional leaflet.



Covers and stationery, 1963 and 1979. Illustrator (above and right): Ruth Garland.



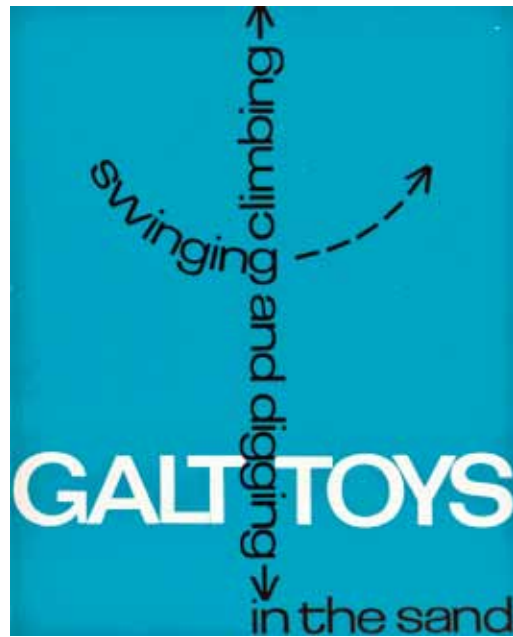
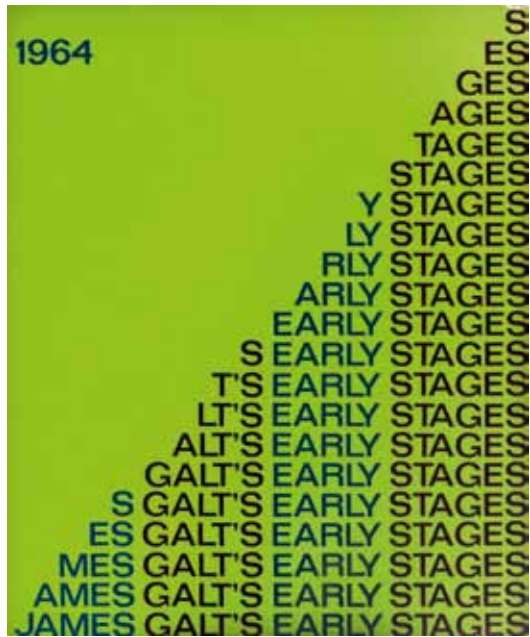


Previous page: catalogue cover, 1963. Photographer: KG.

Left: Galt Toys bags, 1963.

Right: 'We chose Galt Toys' advertisement, 1962. Photographer: KG.





Left: cover of Early Stages catalogue, 1964 and two leaflets, 1965.

This page: leaflet and section dividers, 1967. Photographer: Harriet Crowder. Designer: Ray Carpenter.

Next spread: front and back of catalogue cover, 1967.

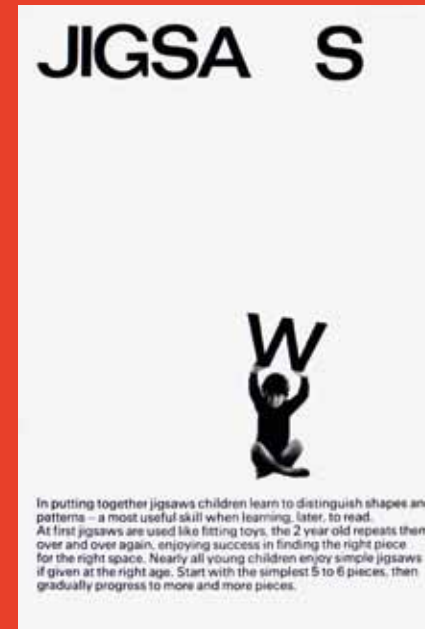


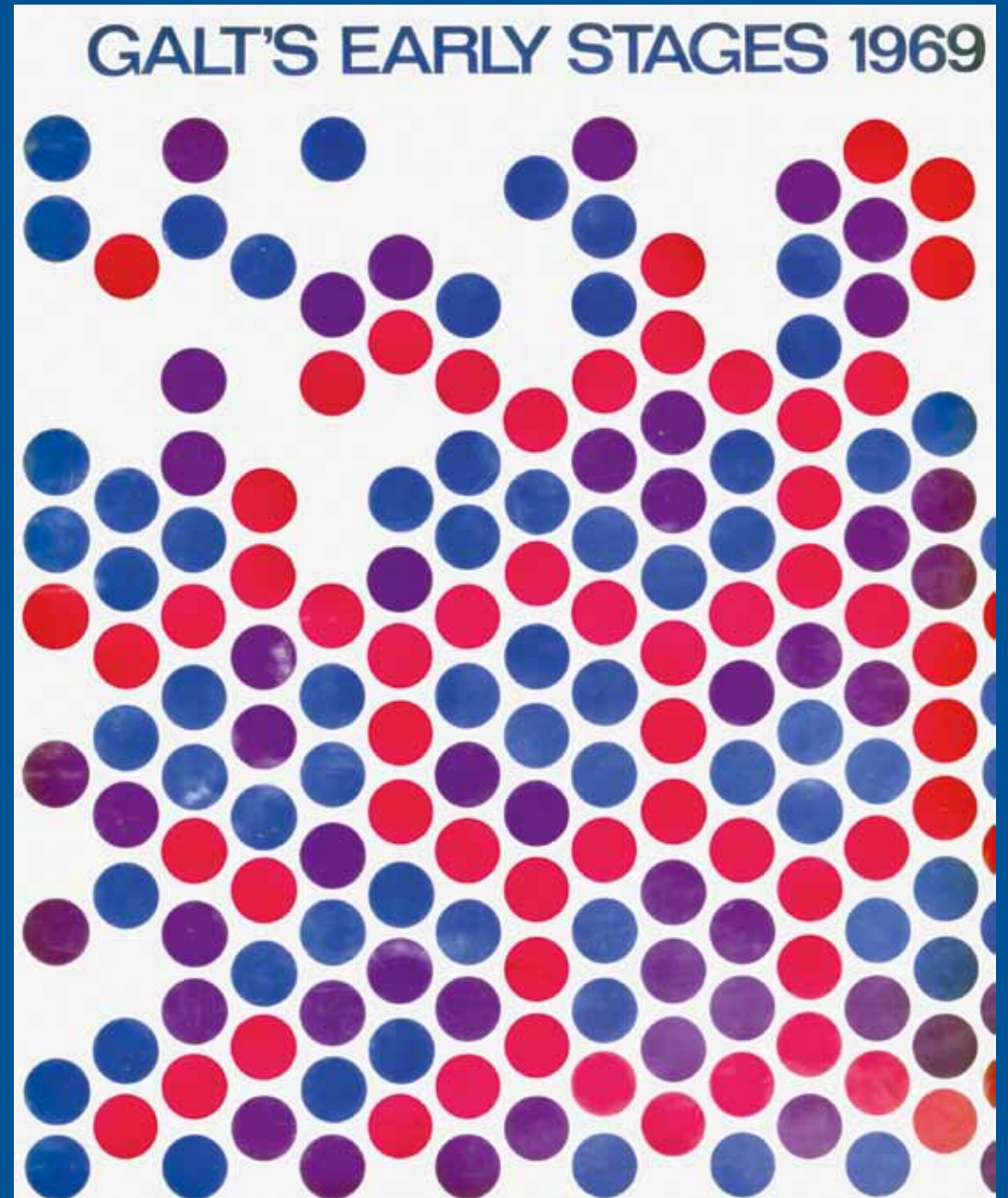


Above: catalogue cover, 1968.
Designer: Gill Scott.

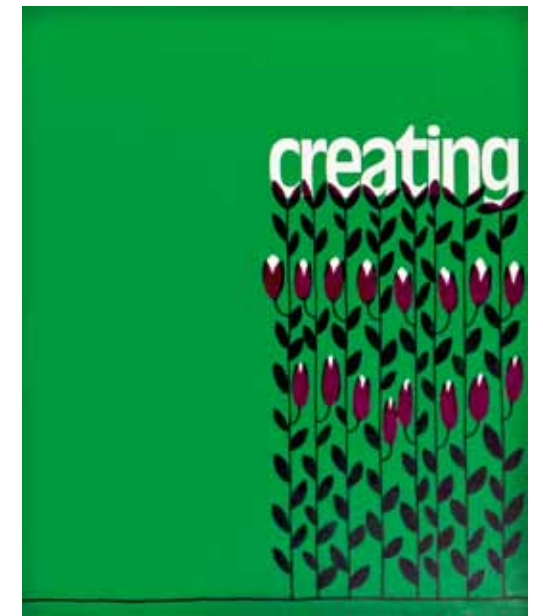
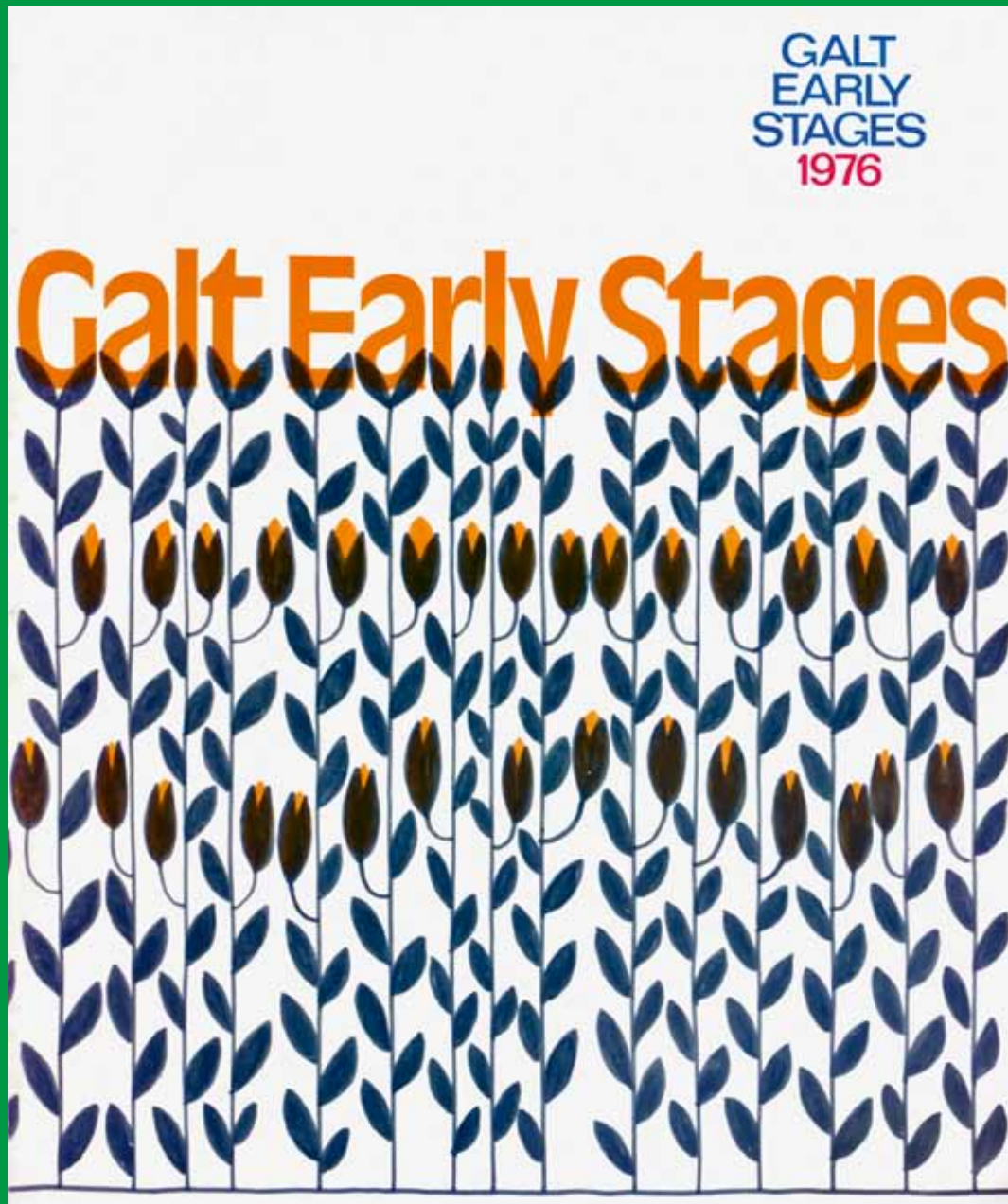
Left: leaflet, 1967. Illustrator:
Wanda Garland.

Right: catalogue section
openers, 1969. Photographer:
Harriet Crowder.



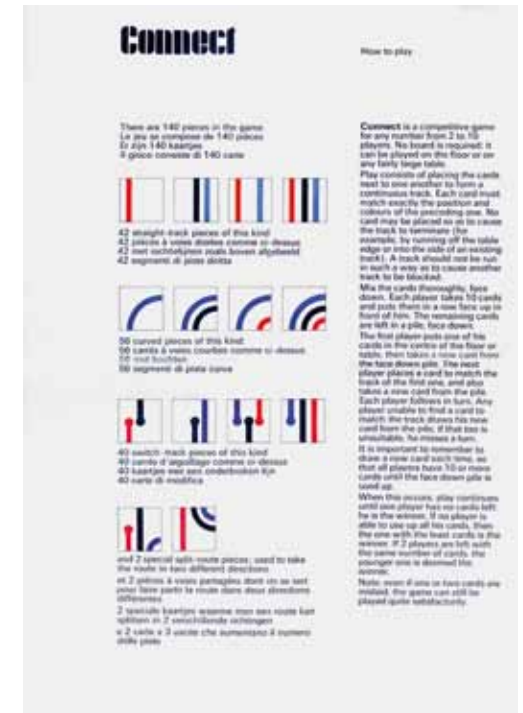
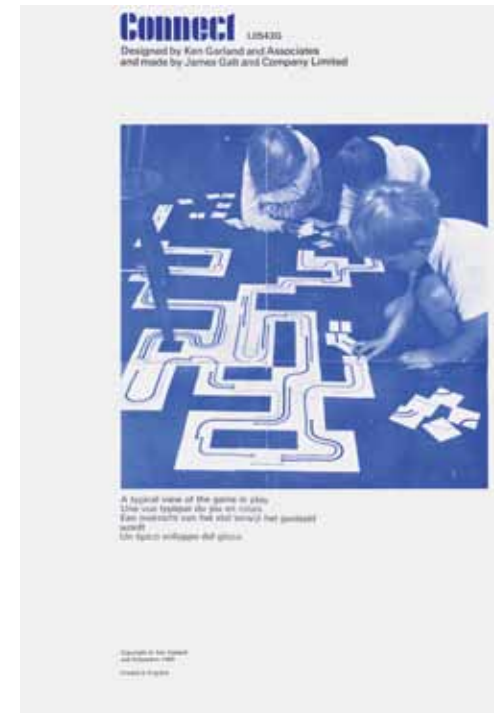
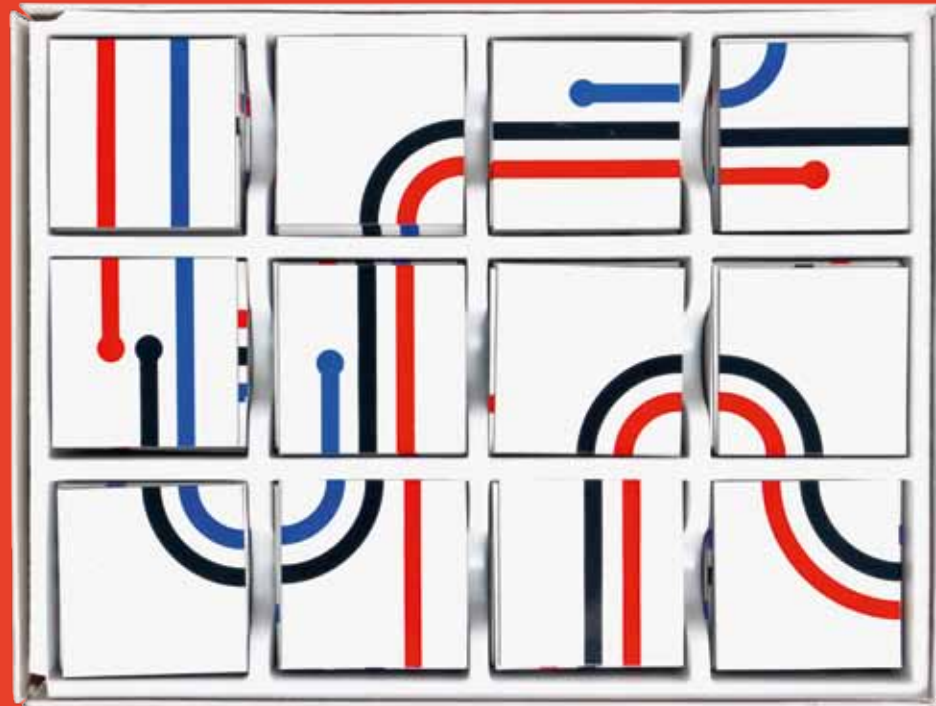


Leaflet and catalogue covers, 1968-69.

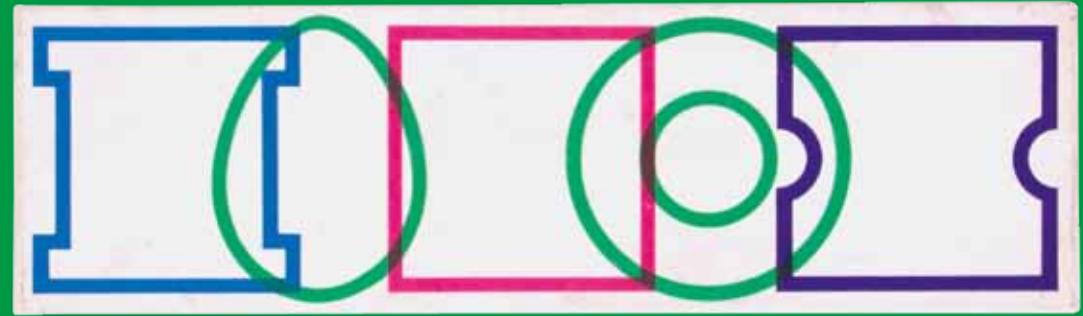


Left and above: catalogue cover and section openers, 1976. Designer: Daria Gan.

Right: catalogue, 1970.



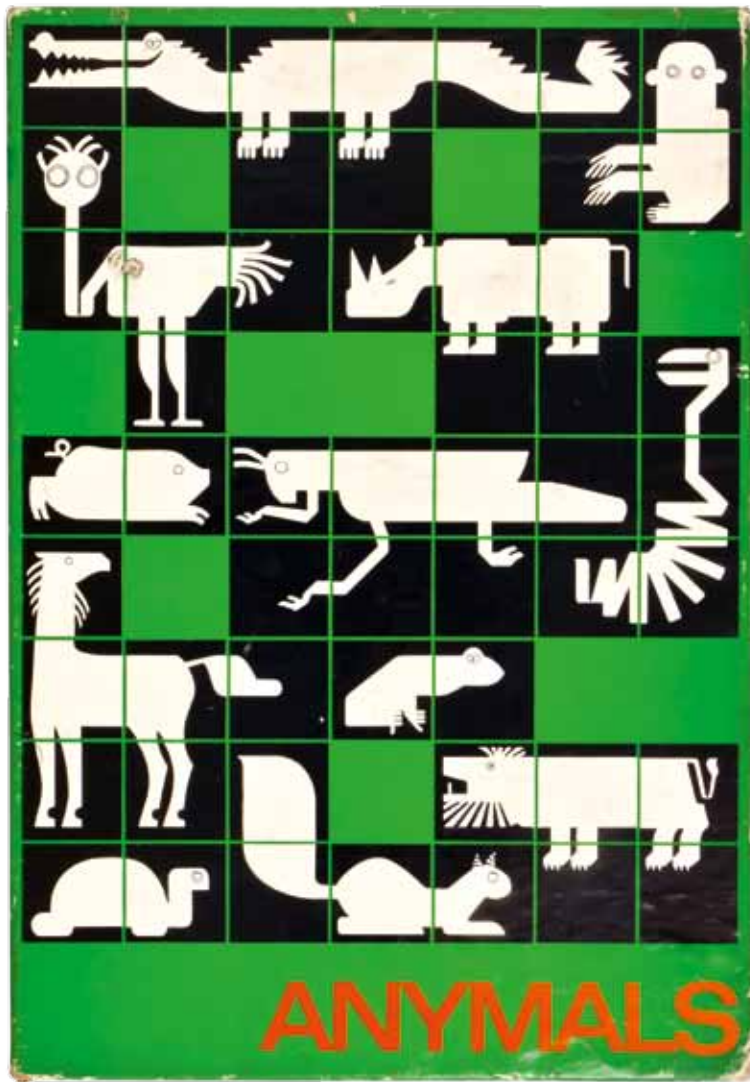
Box lid, inner contents and children at play, 1968. Ken Garland and Associates designed several toys and games for Galt Toys. One of the most successful games was *Connect*, designed in association with Bob Chapman, which has been produced by Ravensburger since 1970 as *Rivers, Roads & Rails*, and from 1984 with artwork by Josef Löflath.



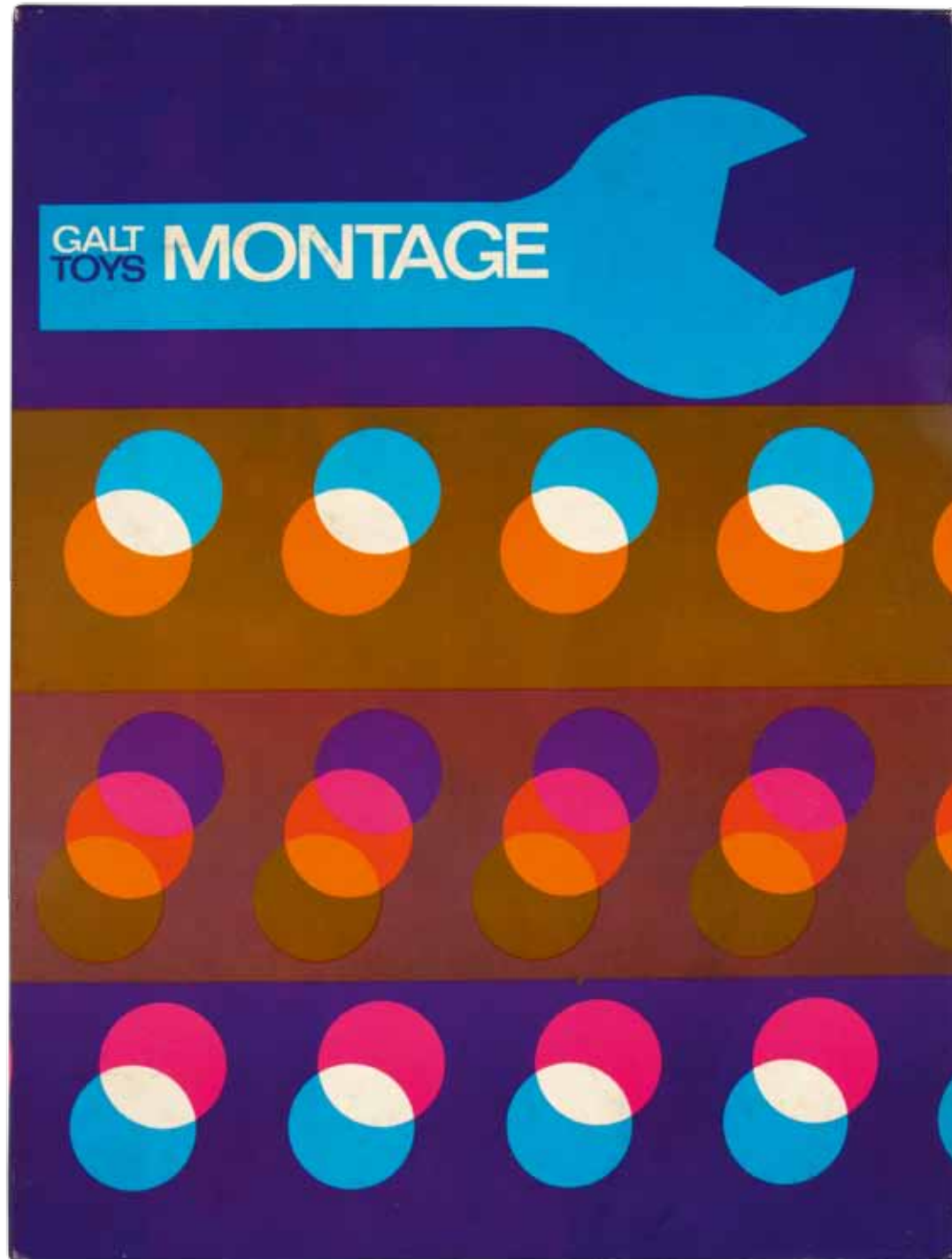
Top left and this page: *Fizzog* box lid, inner contents, manual and children at play, 1970. Game design: KG&A.

Left: *Baby Shapes* packaging, 1966. Game not designed by KG&A.

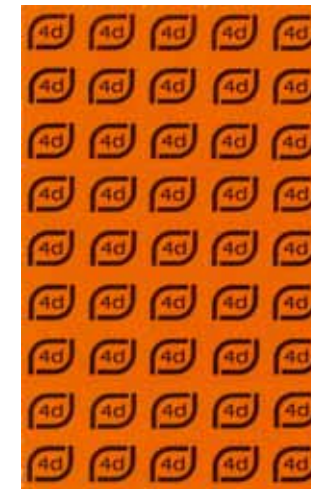




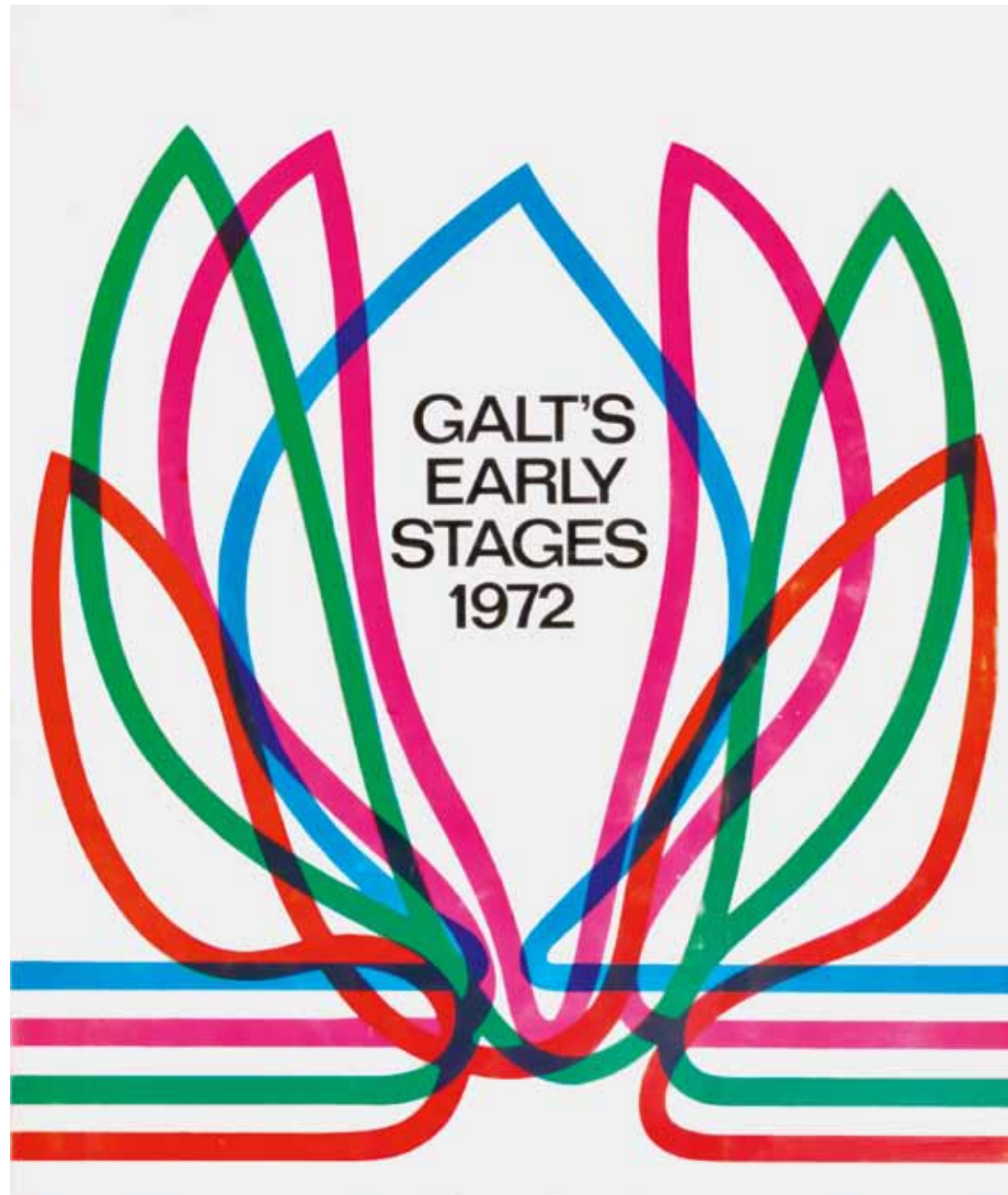
Box lid and inner contents,
1975. Drawings: Daria Gan.
Game design: KG&A.



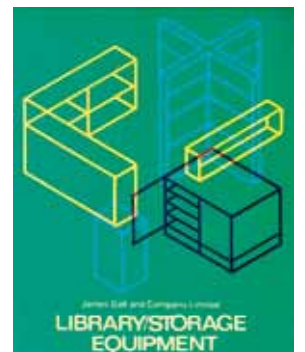
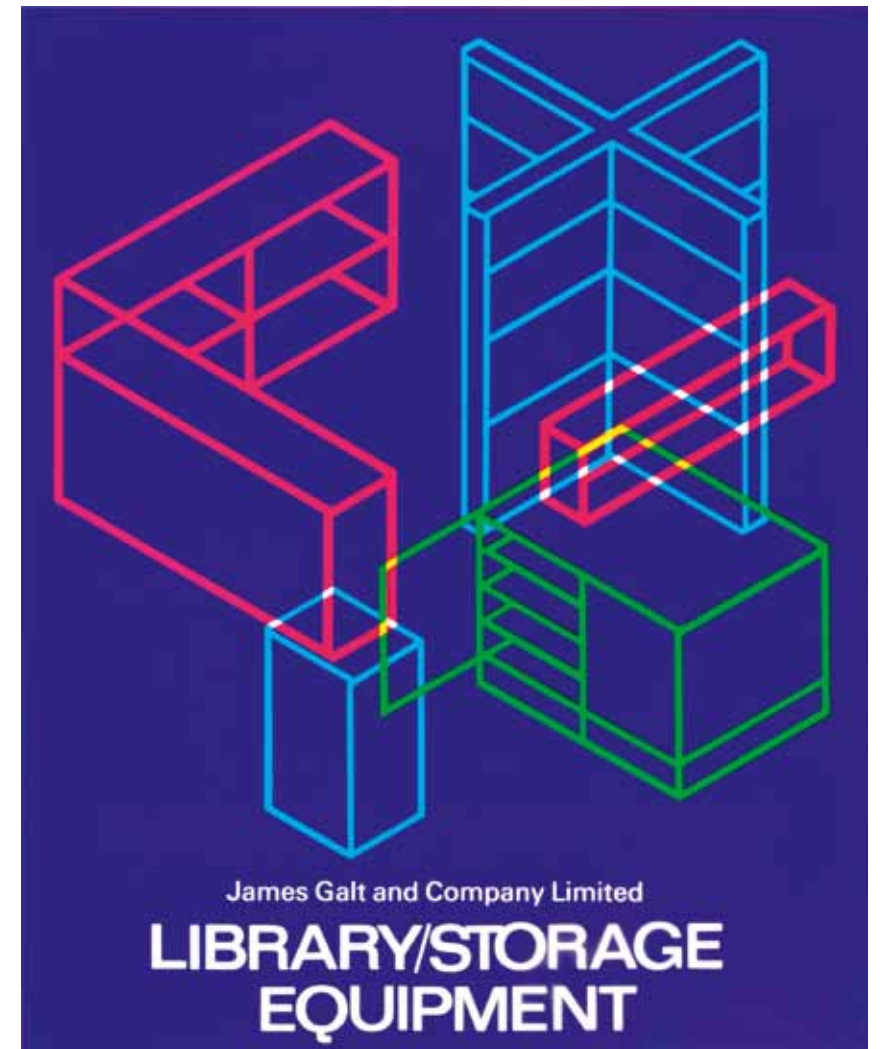
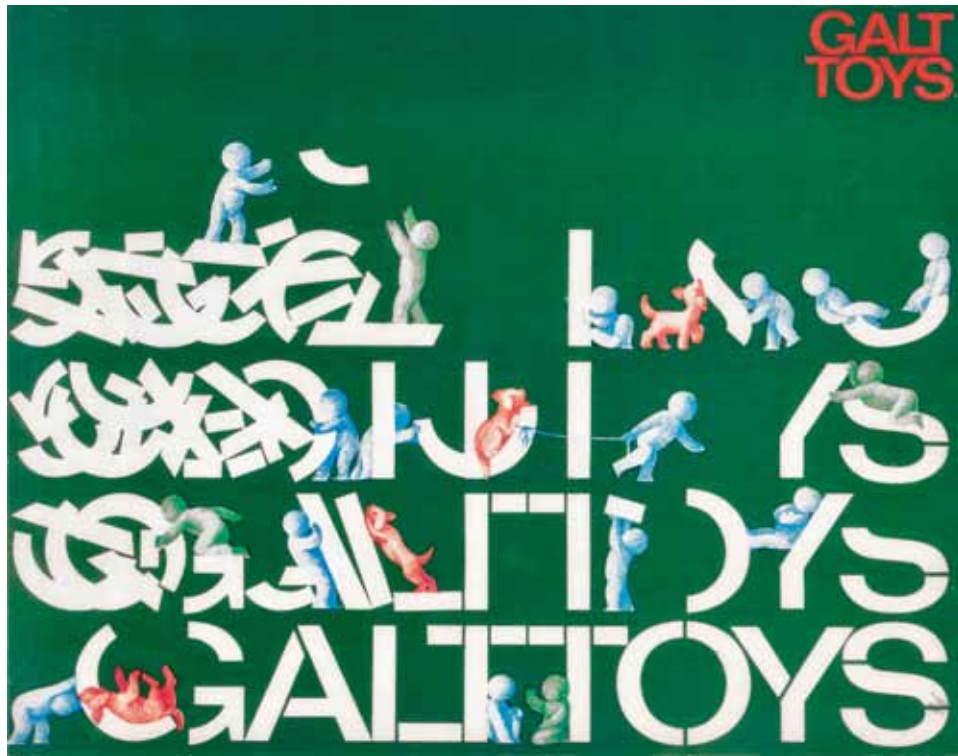
Packaging for *Montage* and *Octons* games, 1966. Games not designed by KG&A.



Galt Post Office (GPO), a tin box (height: 25.8 cm) containing pretend stamps, application forms, paper coins and other trinkets, 1967. Children frequently attempted to send the material through the UK postal system.

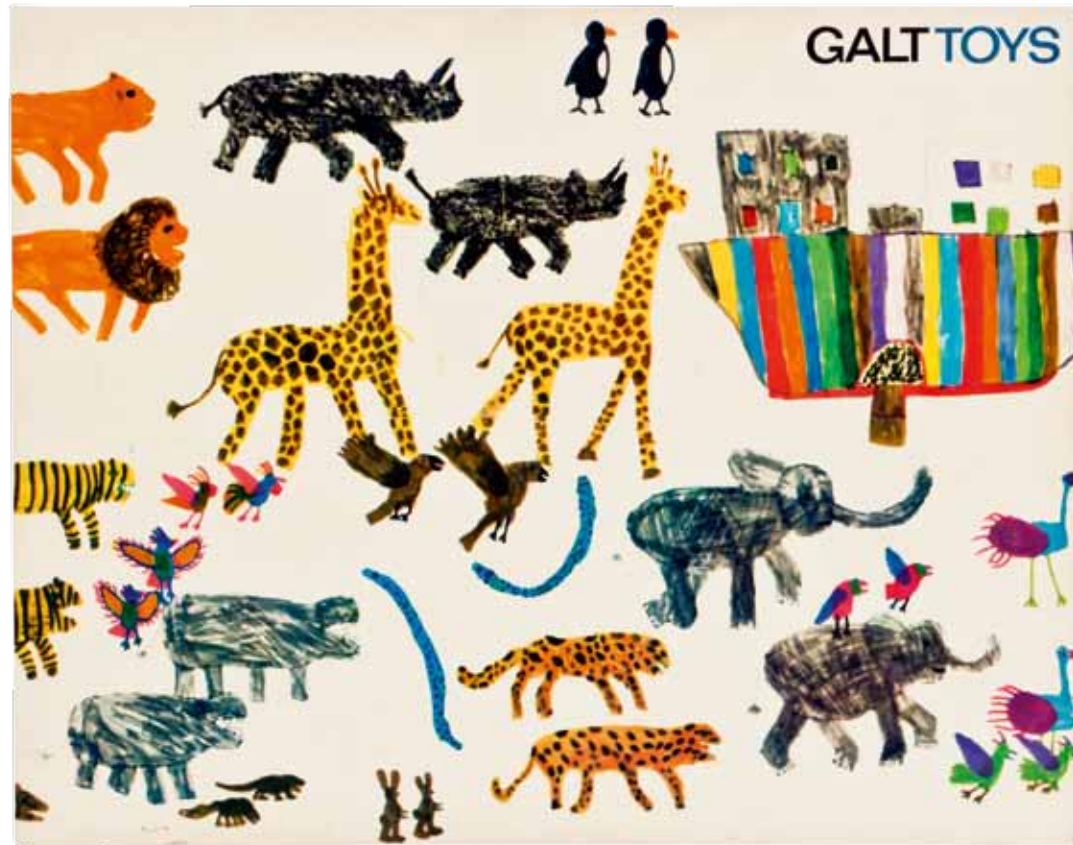


Catalogue covers showing graphic and photographic approaches. Designer (right): Colin Bailey.



Left: leaflets, 1975.
Drawings: Daria Gan.

This page: catalogue covers,
1974.



Above: front and back cover of catalogue, 1970. Drawings: KG's son Benjamin.

Right: catalogue section dividers.

JIGSAWS



In putting together jigsaws children learn to distinguish shapes and patterns — a most useful skill when learning, later, to read. At first jigsaws are used like fitting toys, the 2 year old repeats them over and over again, enjoying success in finding the right piece for the right space. Nearly all young children enjoy simple jigsaws if given at the right age. Start with the simplest 5 to 6 pieces, then gradually progress to more and more pieces.

10

THIRD AND FOURTH YEARS



The heyday for toys. At this age curiosity knows no bounds. Every type of suitable toy should be made available to the child, for trying out, experimenting and learning, for discovering his own particular aptitudes. Bricks and jigsaws and constructional toys, painting and scribbling and making things, sand and water play, toys for imaginative and pretending play: the first social games for learning to play and get on with others.

Watch children of this age at play, how concentrated and serious they are — and rightly so, for play to them is a serious business. If it works, it is learning about the world and growing up.

11

OUT OF DOORS



Climbing, swinging, sliding — such outdoor activities not only encourage physical development, they instil confidence. "Look where I am, Mummy!" — this call that every parent has heard, shows how proud the child is of his achievement and wants it to be recognised. There is no better way to encourage self-confidence.

12

FROM FIVE YEARS



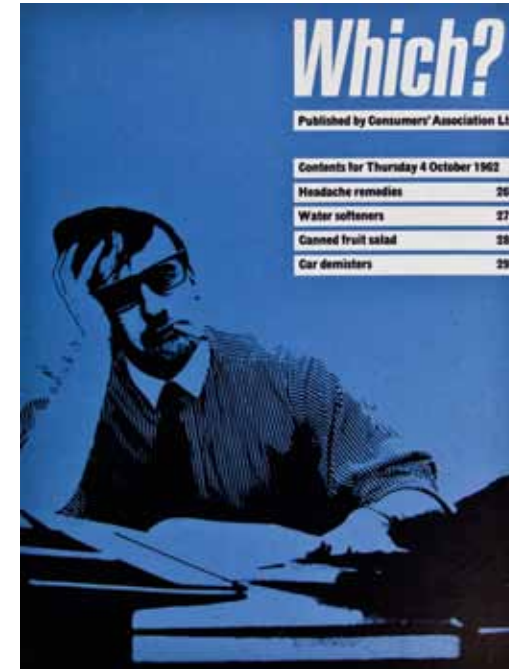
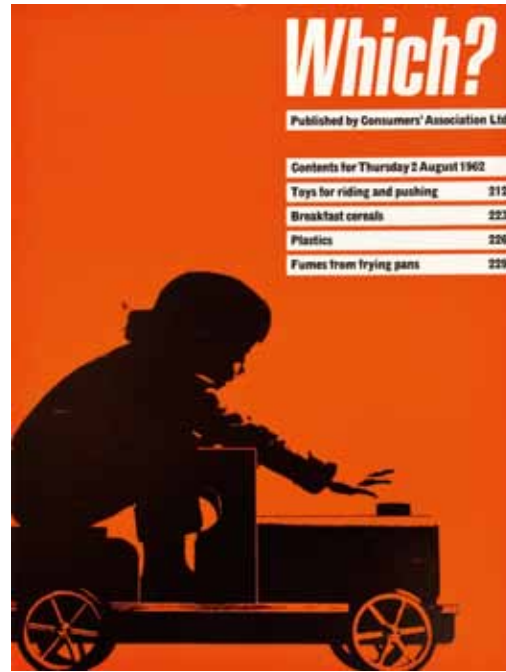
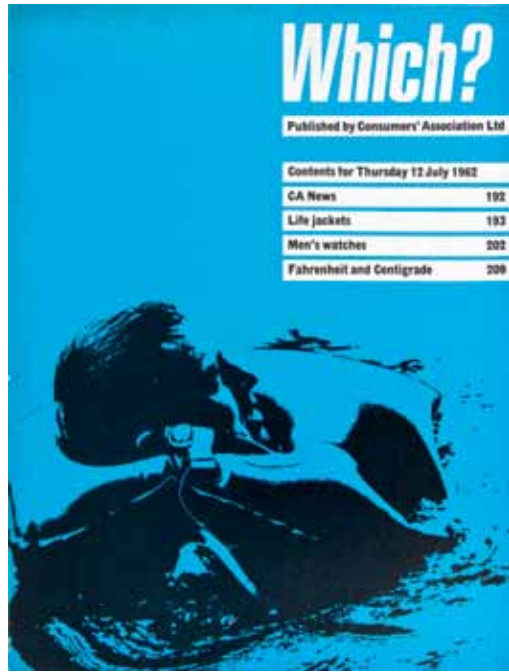
By now the child is at school. But for a few more years play is still the best way of learning, at home or school. It is easier now to see which type of toys the child enjoys most. Give those which encourage his own particular skills.

Until the age of 7 or 8 play and work are the same thing. But once reading has been mastered, books and school become the main source of learning. Toys are still interesting and valuable, they lead on to hobbies and new interests, but their significance has changed and toys now become, as for adults, relaxation and fun.

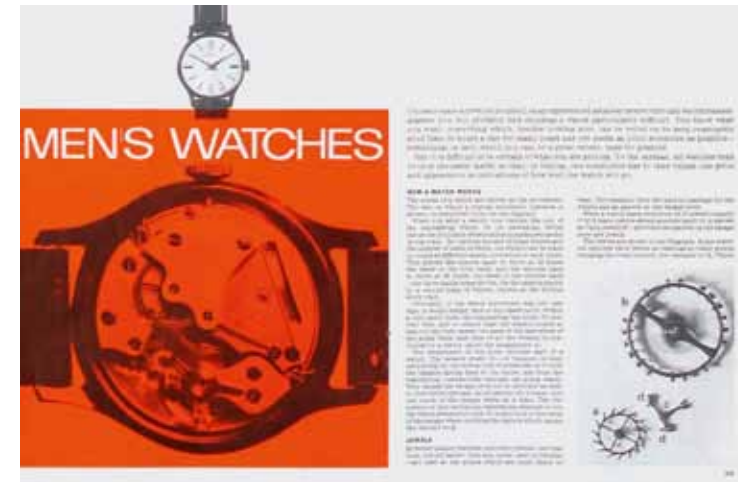
13



Playtek, self-assembly unit designed by KG&A as a children's furniture set, c. 1975. The table and chairs are made from marine plyboard and can be assembled without glue or tools. This set was offered to Galt, but they declined to manufacture it.

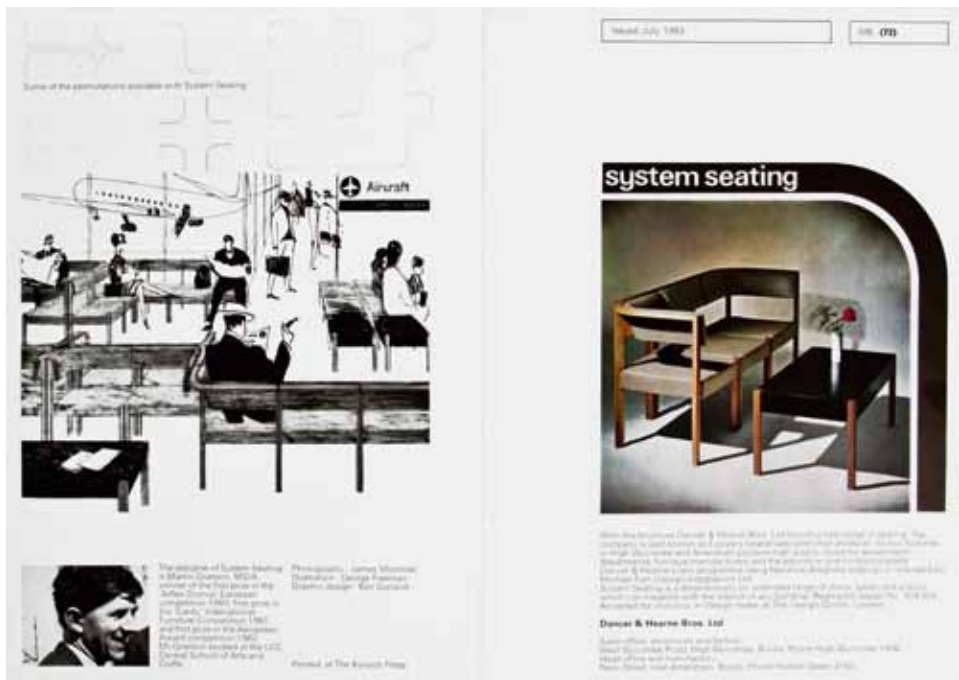


Rejected covers and trial spread (right) for *Which?* magazine, produced for the Consumers' Association, 1962-63. KG says: 'I still think that what we did was a good proposal so here it is, rejected but defiant.'





Logo, advertisement and stationery for furniture company Dancer & Hearne.



Left: leaflet for System Seating designed by Martin Grierson and produced by Dancer & Hearne. Illustrator: George Freeman. Photographer: James Mortimer.

This page: annual report, 1963.



Above: poster/leaflet for Campaign for Nuclear Disarmament showing KG's daughter Ruth. It had a print run of 500,000 copies, 1962.



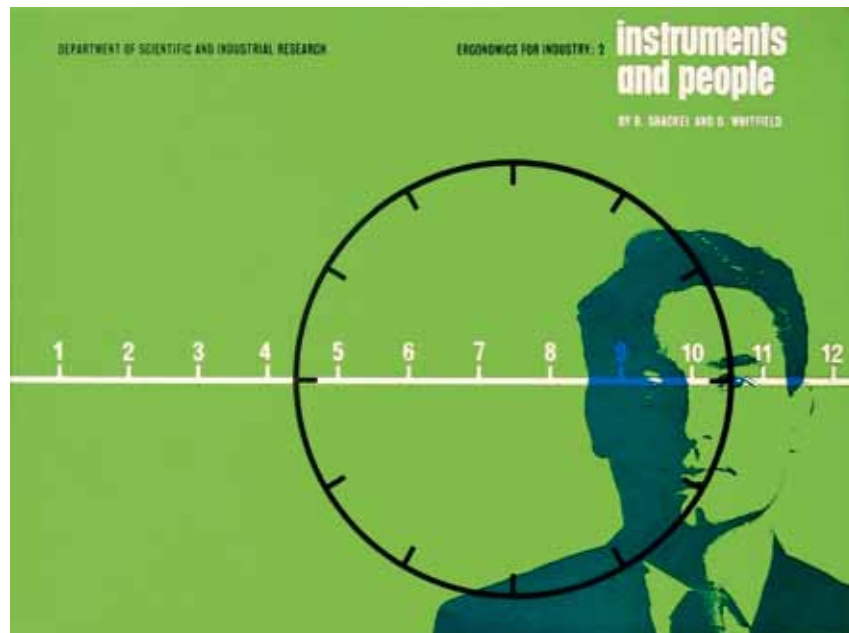
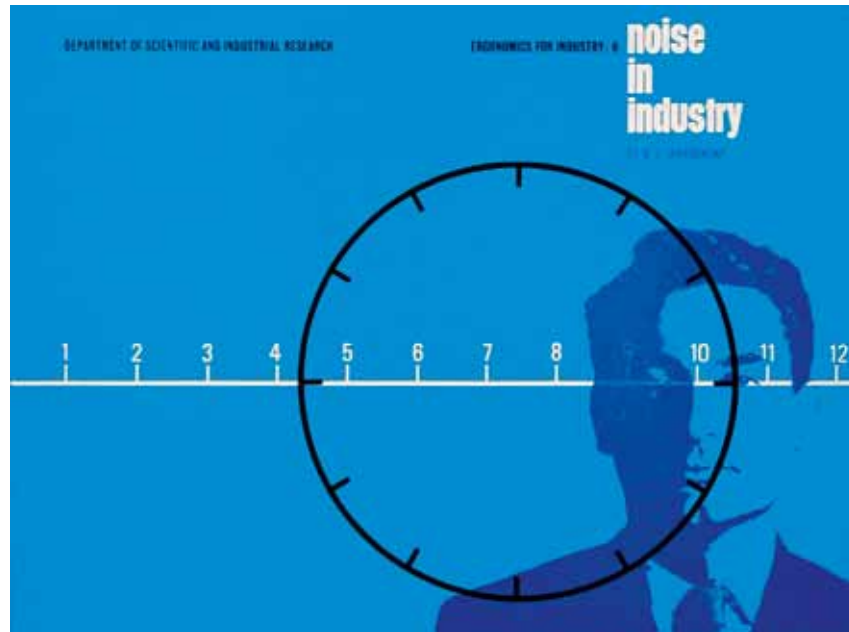
Right: poster for the famous CND Easter march. KG set out to convey the idea of marching banners, 1962.



Above: photograph showing banners in use at CND rally in Trafalgar Square and poster (top right), both 1964.

Posters, 1966 (left) and 1965 (right).





Booklet covers and spreads for Ministry of Technology, an early KG client.

This is a list of architect and quantity surveyor offices who have immediate access to your catalogues through their Barbour Index libraries.

MAR 69

ARCHITECT
& QUANTITY
SURVEYOR
OFFICES



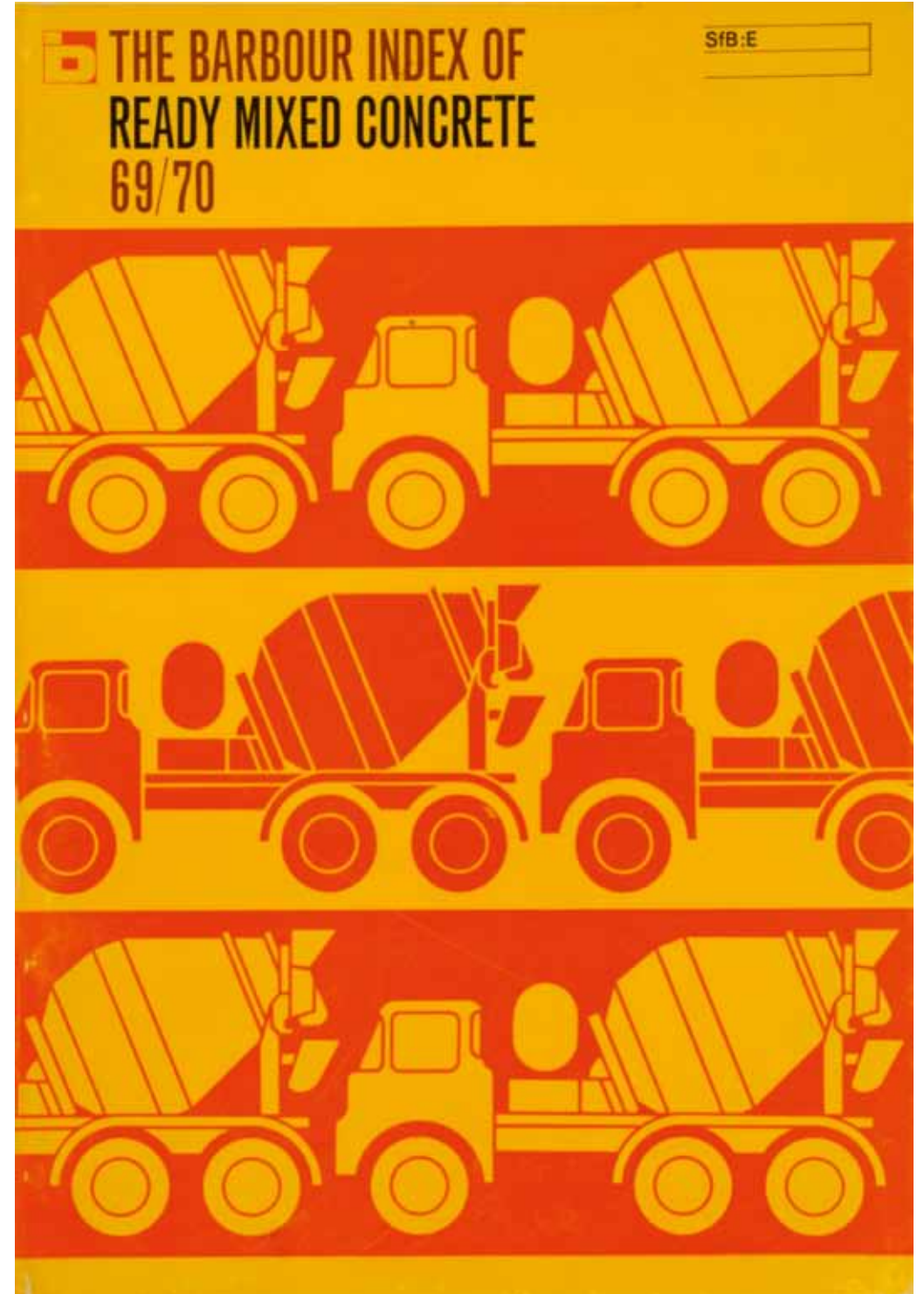
MANUFACTURERS

whose catalogues appear in Barbour Index libraries

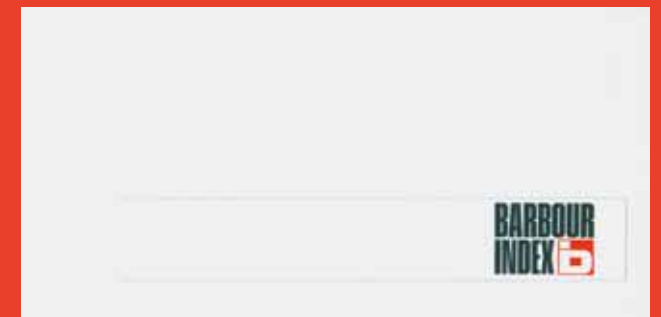
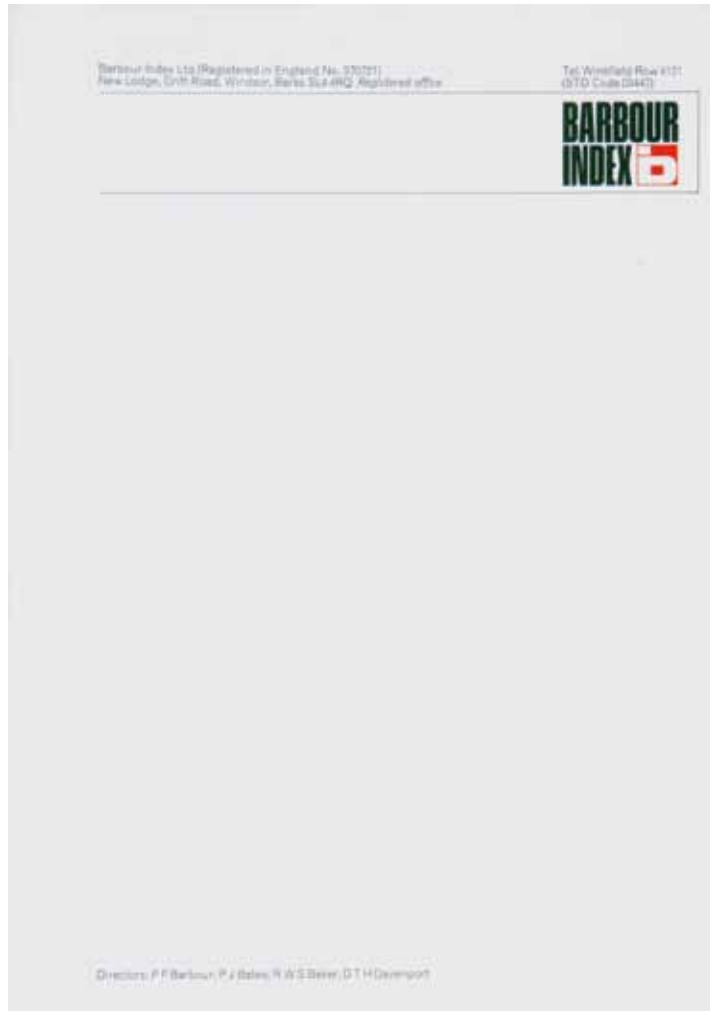
A list of manufacturers whose catalogues appear in Barbour Index libraries. The text is a dense, repetitive list of names and descriptions, partially obscured by a large, stylized graphic element.

This and following spreads: promotional literature, livery and stationery for Barbour Index. KG says: '[Barbour] blossomed into a full-blown design consultancy which lasted for ten very busy years and embraced every single piece of printed matter and every sign whether for building or vehicle.'





Brochure cover (right), 1970. Designer: Gill Scott.



Range of stationery items for Barbour Index.

Above over: Catalogue page. Photographer: KG.



Race Furniture
 22 Union Rd, London E16 3JH, England
 Tel: 020 8511 4000
 Fax: 020 8511 4001
 Website: www.racefurniture.com

race

Specialist chair
 Designed by Peter Stubbins 1968. A chair designed for general use in offices, schools, hospitals, etc. The chair is made of steel and has a high backrest. It is available in a range of colors and finishes.

With desk
 Designed by Peter Stubbins 1968. A chair designed for use with a desk. It has a high backrest and a wide seat.

With arm chair
 Designed by Peter Stubbins 1968. A chair designed for use with a desk. It has a high backrest and a wide seat.

Multi-position working chair
 Designed by Peter Stubbins 1968. A chair designed for use with a desk. It has a high backrest and a wide seat.

Specialist desk
 Designed by Peter Stubbins 1968. A desk designed for general use in offices, schools, hospitals, etc. It is made of steel and has a high backrest.

With desk
 Designed by Peter Stubbins 1968. A desk designed for use with a desk. It has a high backrest and a wide seat.

With arm chair
 Designed by Peter Stubbins 1968. A desk designed for use with a desk. It has a high backrest and a wide seat.

Multi-position working chair
 Designed by Peter Stubbins 1968. A desk designed for use with a desk. It has a high backrest and a wide seat.

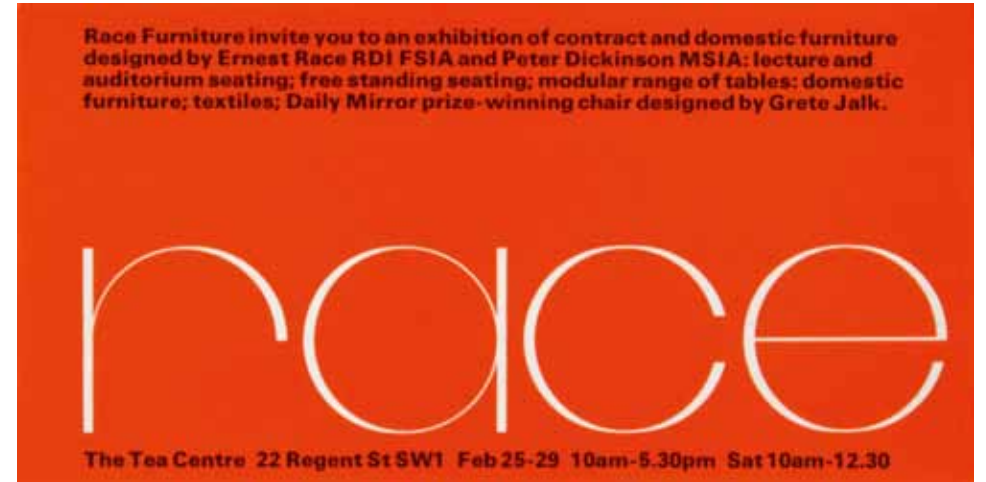
The Duke of Edinburgh's Prize for Exceptional Design 1965
 Awarded to Peter W. Stubbins 1968
 For the design of the Race Furniture 'Up-up chair' mentioned here.

For all forms of head and face-working furniture write to Race Furniture, 22 Union Rd, London E16, England, Telephone 0202 2211.

For details of our extensive range of contract furniture - chairs, benches, unit seating and tables - write to Race Contracts, 22 Union Rd London E16, Telephone 2211.

race

Promotional literature and advertisements for Race Furniture.



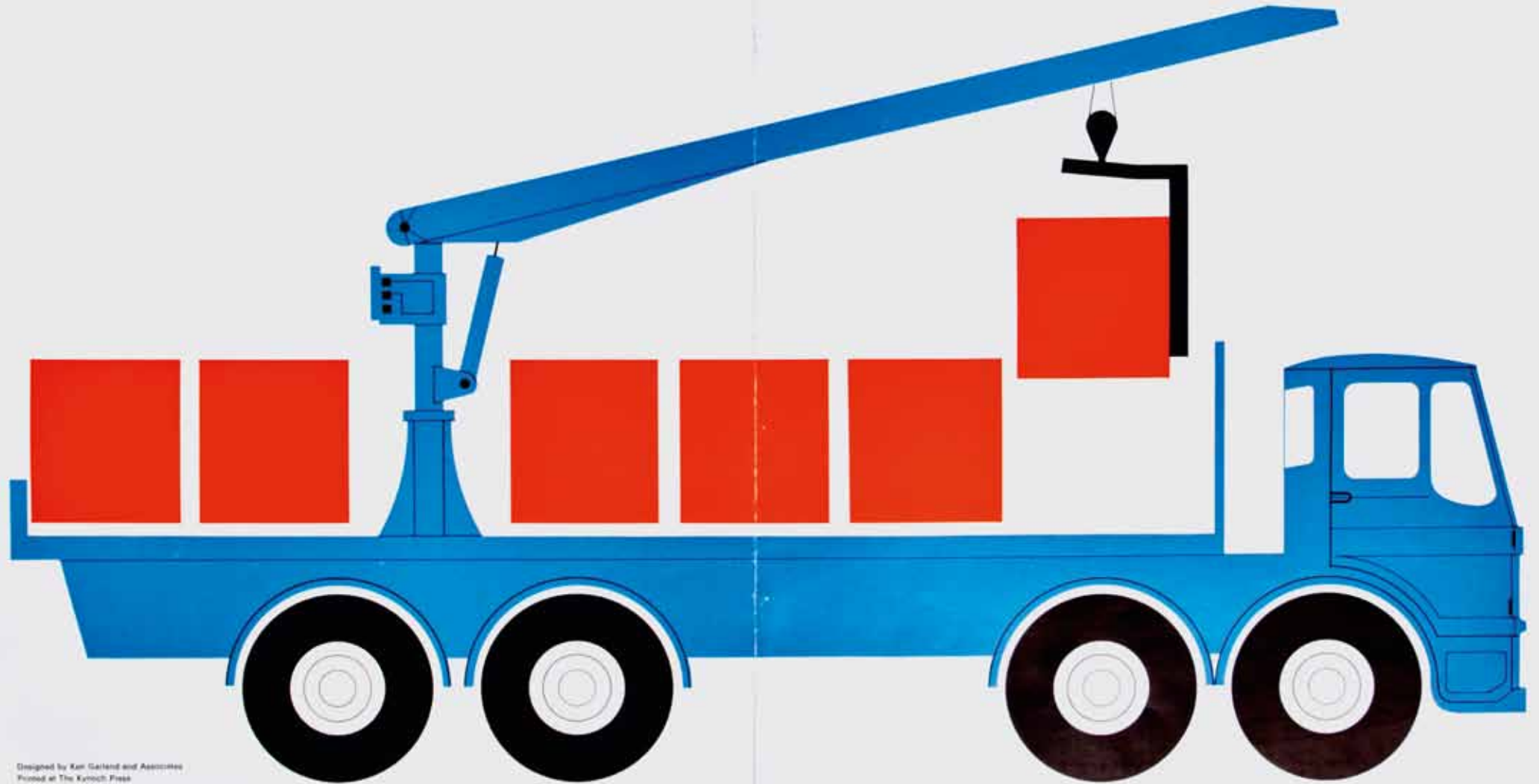
Promotional literature, livery and shop design. Shop designer: Peter Dickinson.

The Butterley Brick Company Ltd Stackpack Delivery System

SfB - Fg
UDC: 69.002.71



March 1968



Designed by Ken Garland and Associates
Printed at The Kynoch Press

Brochure cover for Stackpack delivery system, 1968. The display typeface was designed by KG&A. Artwork: Patrick Gould.

Butterley
 Patented De-palletizing and
Block Cubing Machine

SFB : 104
 UDC : 69.057.7
 Issued March 1966

The cubing machine is a specialized mechanical handling apparatus for concrete blocks and bricks.

In two operations, it lifts the cured blocks off their pallets and forms them into superimposed layers.

One machine will handle up to five pallets a minute, each containing eleven 4 inch blocks or equivalent. The machine can be erected to give its out-put either in line with or at ninety degrees either way to the line of in-put. The gripper part can be modified to suit any shape units.

The machine is used in conjunction with high out-put static block-making processes using steam curing.

The entire operation is automatic with the option of over-riding manual control for either or both stages of handling, and an option to compensate variations of pattern between layers. The blocks are separated from the pallets in one clean lifting motion which excludes any dragging motion that could be detrimental to both pallets and the blocks.

The machine may be specified in terms of the type of block-making machine with which it is to be used, the number of pallets to be handled per minute, the dimensions of the blocks to be handled, and the direction of the line of out-put.

The machine and its control can be fully integrated with the pallet feed mechanism of the conventional plant. The trolley at the picking-up station must move at right angles to the flow of the pallets, whilst the trolley of the stacking station is excited to work either in line with or at right angles to the first trolley according to site requirements.

A comprehensive maintenance schedule, wiring diagram, hydraulic diagram and parts list are given.

The price will vary according to the type of installation.



For further information contact The Butterley Company Ltd, Building Materials Plant Division, Ripley, Derby, England.
 Telephone : Ripley (0473) 2411. Telegrams : Adrem Butterley, Telex : 37-508
 London office : 9 Upper Belgrave St, SW1. Telephone : Belgrave 2212


The Butterley
 Brick Company Ltd
 Ripley, Derby
 Member of the
 Butterley Group



The Butterley Company Ltd
 Report and Accounts 1964



SFB : Pg
 UDC : 69.022
 June 1968


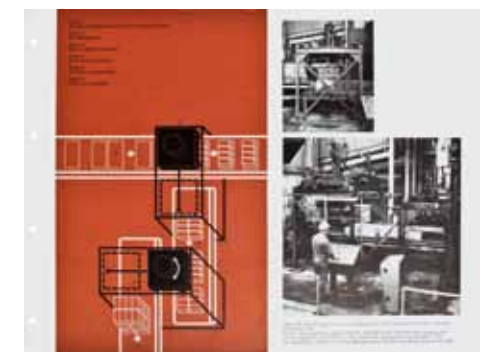
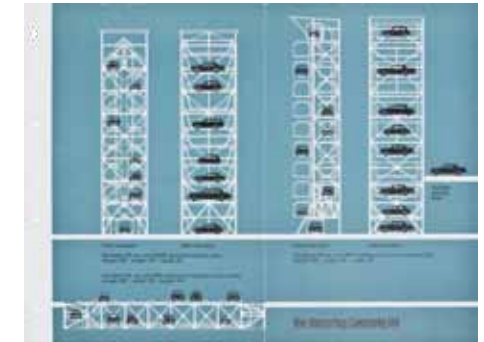


Hand made
Butterley Bricks

The Butterley Company Ltd

With the compliments of Mr R Robinson

Butterley Hall, Ripley, Derby. Telephone : Ripley 2411
 Telegrams : Adrem Butterley, Telex : 37-508

House style for The Butterley Company. The symbol was derived from the unicorn on the owner's family crest. An alphabet was designed by KG&A for the company's exclusive use. The studio undertook an ambitious house style programme which involved designing more than fifty letterheads, many catalogues, brochures and leaflets, vehicle livery, estate and factory signs.



Exhibition design for Caps Group of Companies. After the experience of designing this exhibition stand, KG said: 'To see such an elaborate affair all broken up for firewood after only a week put me right off exhibition design for years.' Photographer: Ray Dean.

nexus
by
aston

This is a full size photo of the adjustable foot fitted to all **Nexus** desks and tables. Very useful (the foot, not the photo)

These are the best drawings of most of the many desks and tables in the **Nexus** range. Probably several (the picture, not **Nexus**), in fact, as practical and successful as it is a desk for your own office / furniture scheme - suitable for total office or for household, domestic, semi-commercial, shops, hotels, schools, etc. and, finally, all in prime design. Also the white powder-coated for industrial desks and tables and for commercial buildings. Designed by Martin Stanger 1958, 1964 and awarded the Design Prize by the Council of Industrial Design. **Nexus** includes several features not found in any other office furniture system.

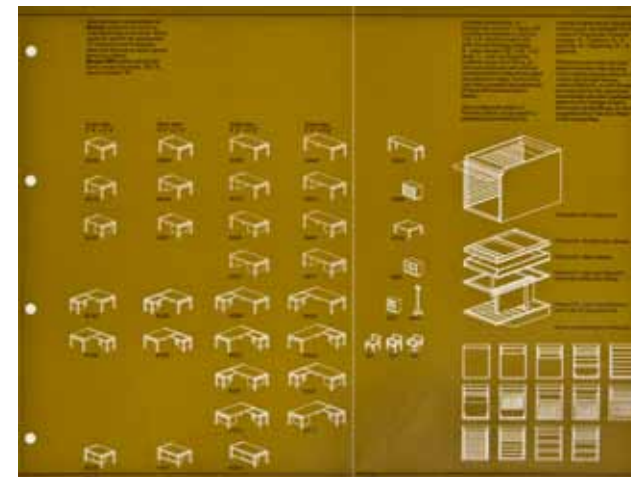
There's a lot more to it than that. Come and see the **Nexus** range for yourself at our new Central London showroom.

Aston Cabinet Co Ltd
50-54 Charlotte St London W1
Phone Museum 7218

Head office and showroom:
Astoria Works, Rushcutt Lane
West Bromwich, Staffs
Phone West Bromwich 2821



Brochure, showroom signage and advertisements for Aston Cabinet Company, one of the many furniture companies that KG&A worked for.



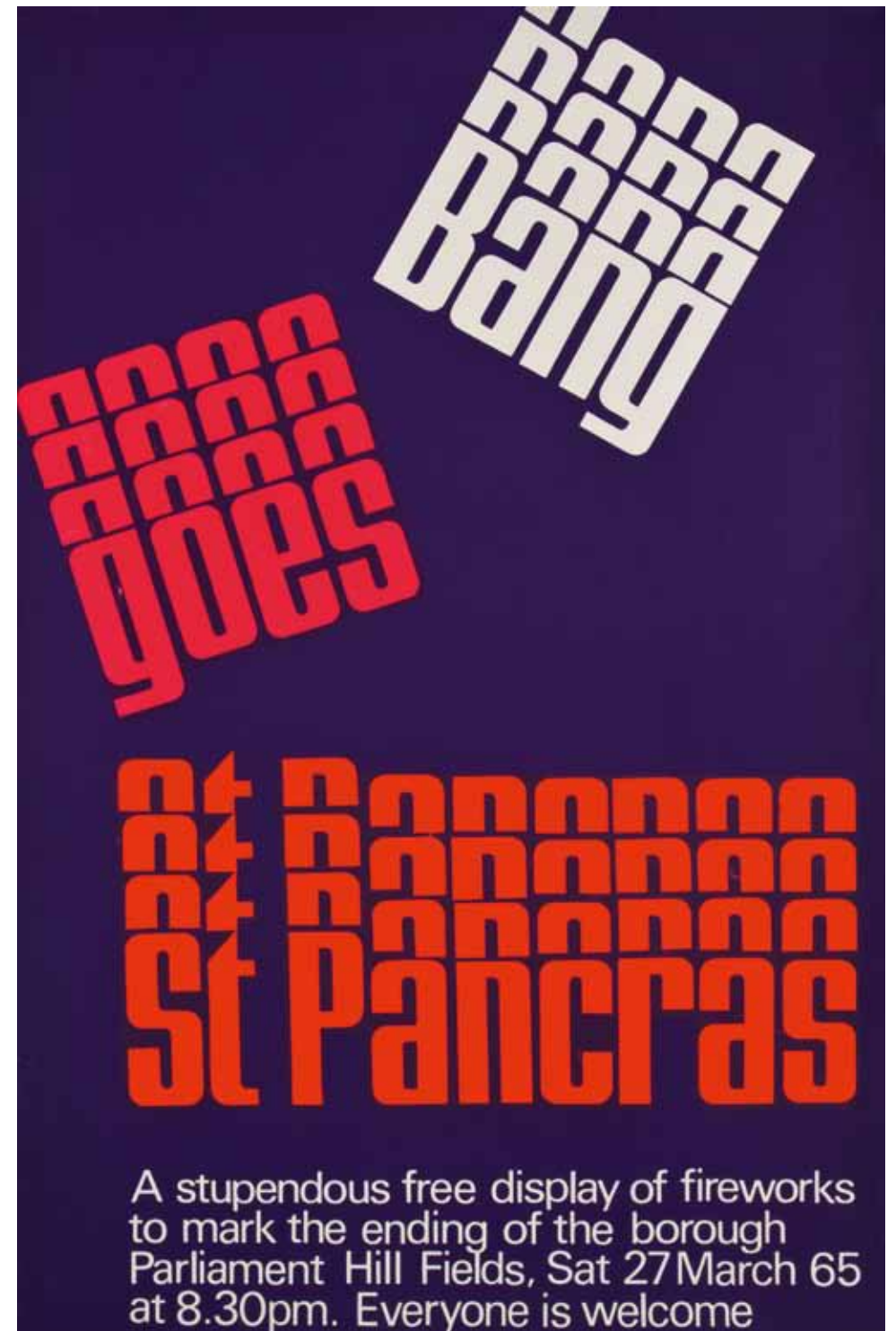
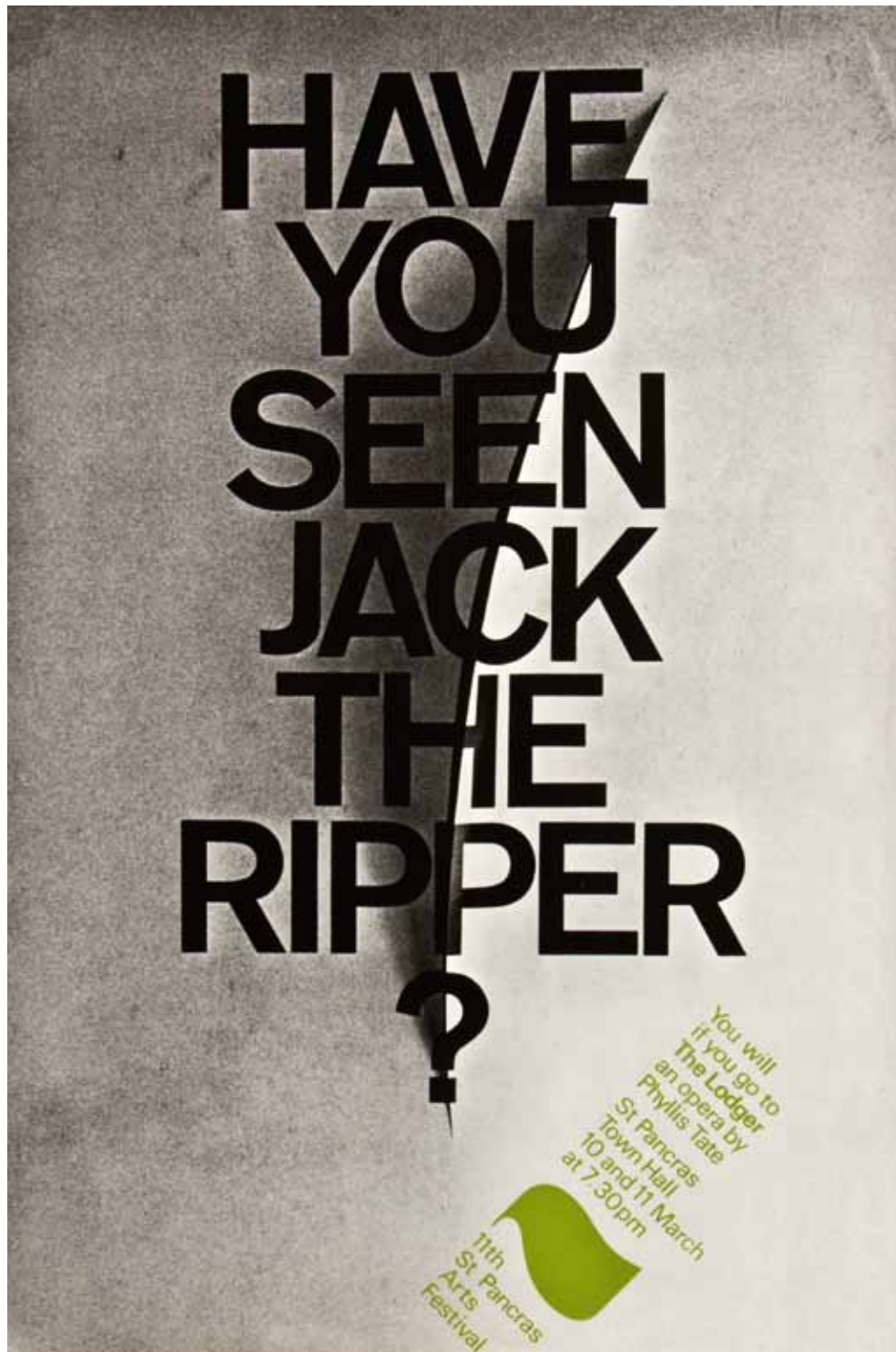
Remember this? The adjustable foot fitted to Nexus desks and tables. Everybody likes it but not everybody can afford to indulge their foot-fiddling fancies. If you want desks or tables for contract work - 12 or 24 or more - and the budget is tight, control yourself! Specify **nexus 24U**

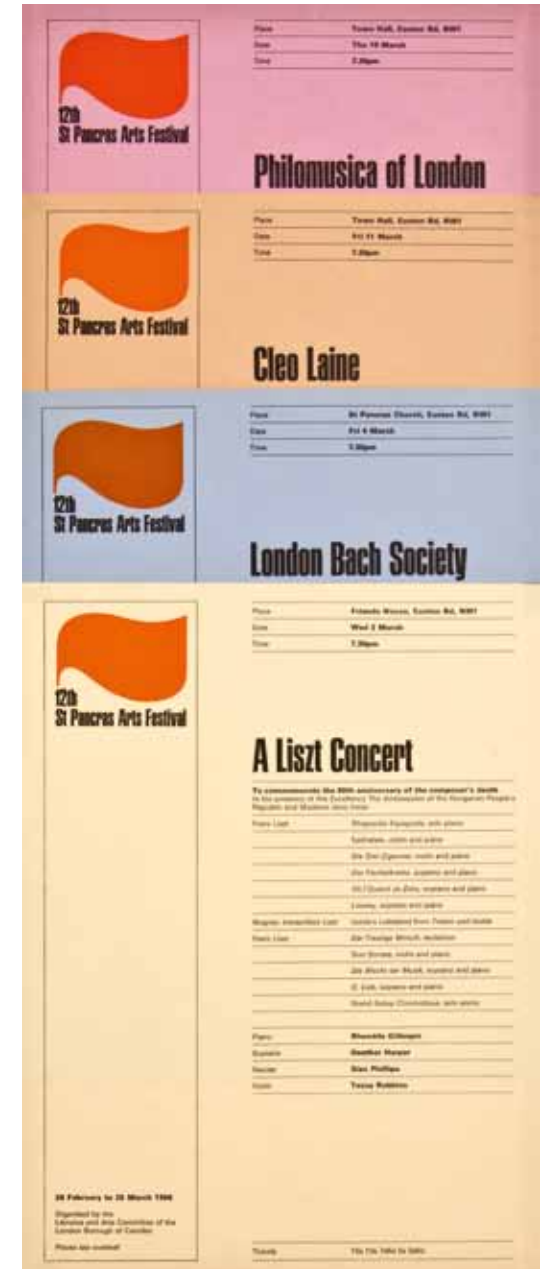
Phone Museum 7218
50-54 Charlotte St London W1
Head office and showroom:
Astoria Works, Rushcutt Lane
West Bromwich, Staffs
Phone West Bromwich 2821



Promotional literature for St Pancras Arts Festival, 1964 and 1965. KG has said: 'Some thought our device a flame, others a banner, a plume or a leaf; we agreed with all interpretations.'

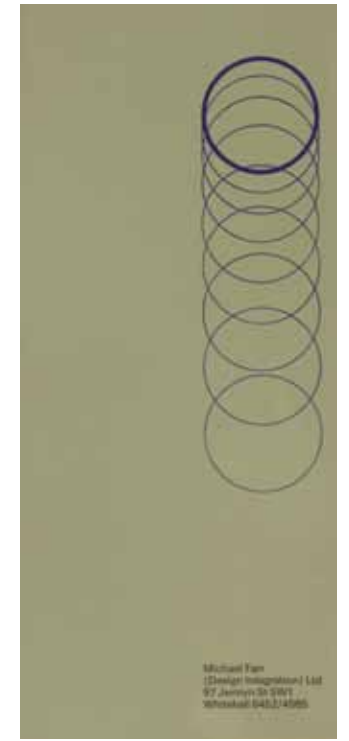
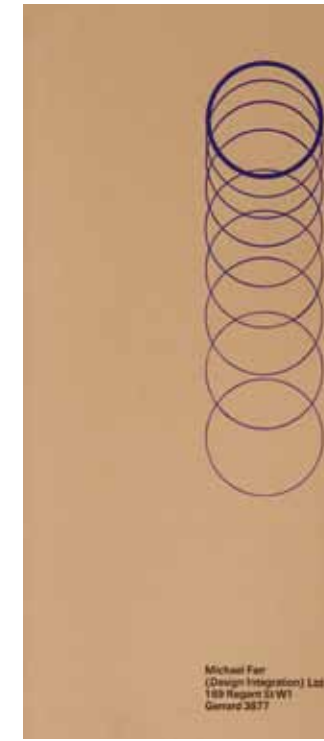
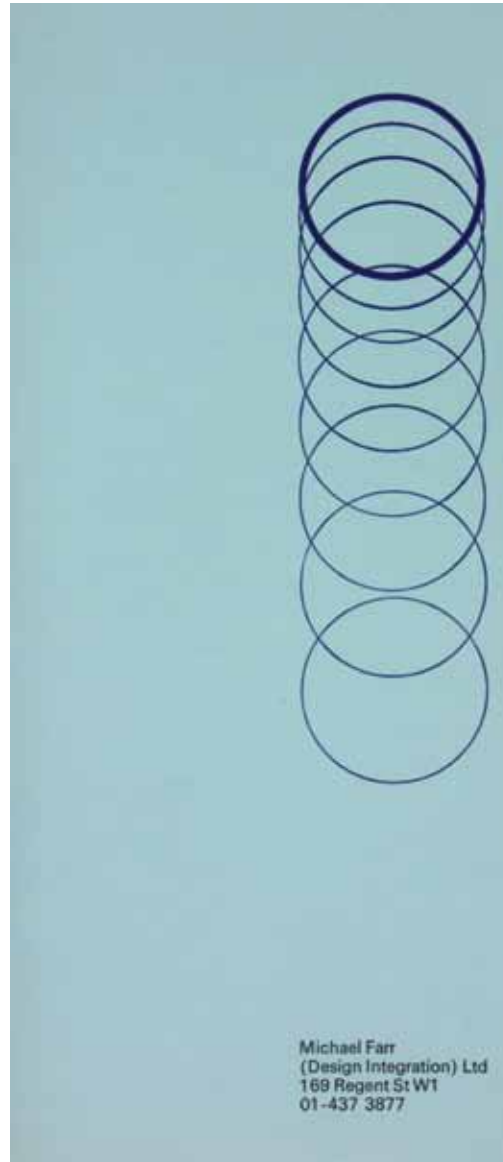
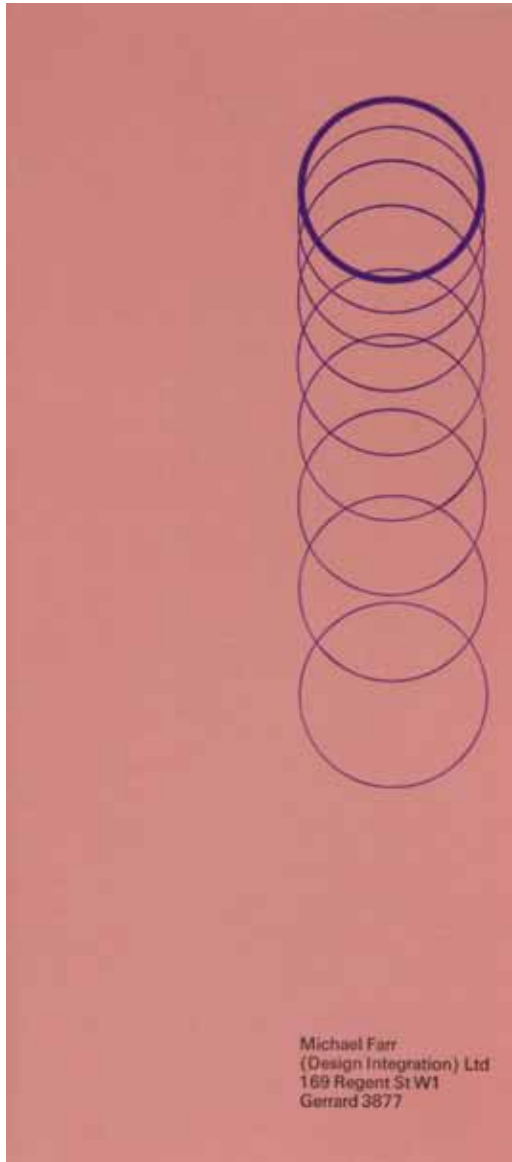
Next spread: posters, 1965.





Left and above: posters and catalogue cover for St Pancras Arts Festival, 1965 and 1966. Co-designer: Wanda Garland.

Right: programme for St Pancras Arts Festival, 1966.



Graphic style for Design Interaction, a company formed by Michael Farr (KG's former editor at *Design*) specialising in the management of the working relationship between clients and designers, 1965.





This page: mural and signage for the Portuguese Airways office in Manchester, 1965. Architects: Verity & Beverley.

Poster and logo for the Camden Committee for Community Relations, 1966. KG has lived and worked in Camden, North London, since the 1960s.



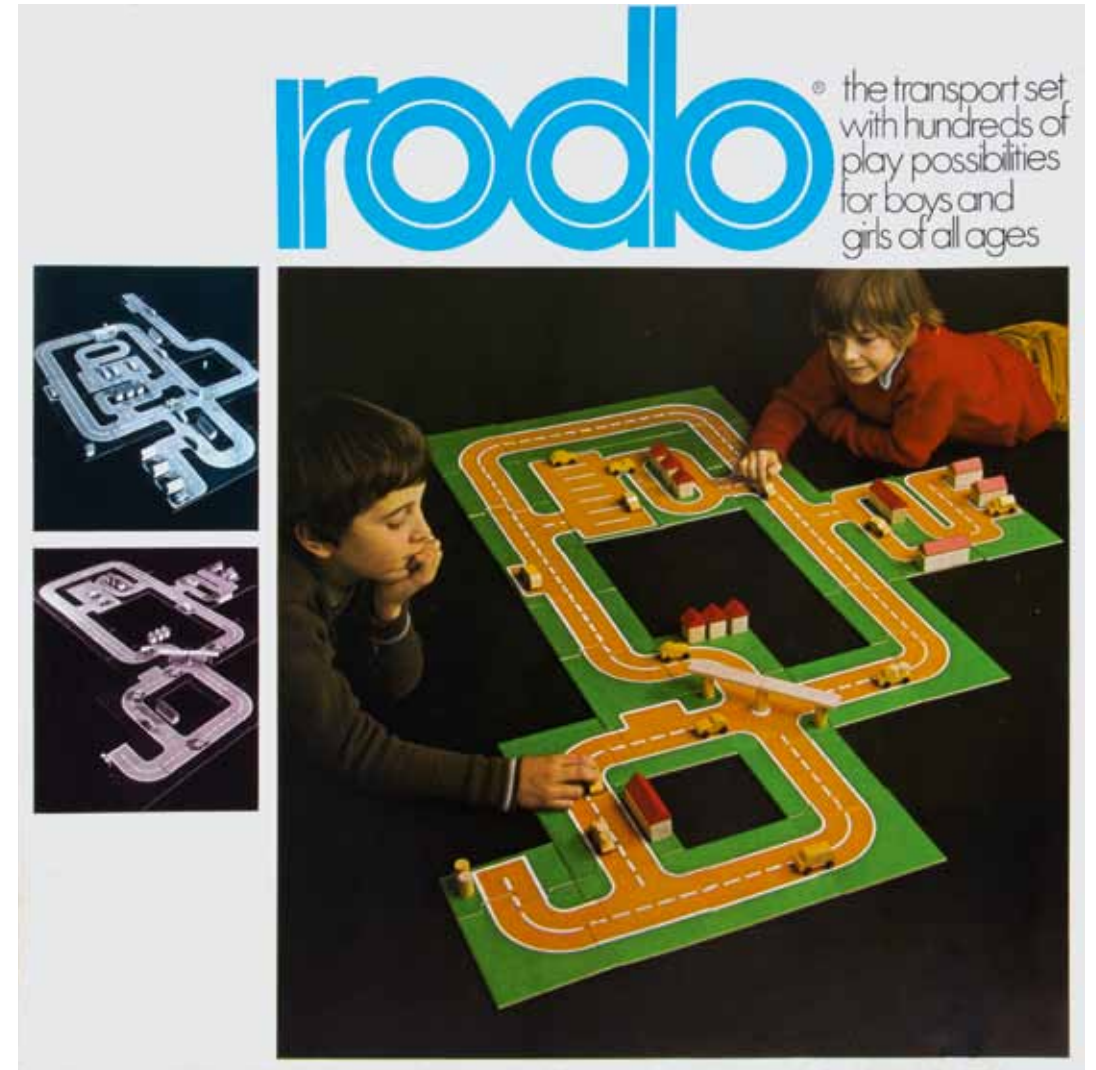


Left: logo and signage for Japan National Tourist Association.

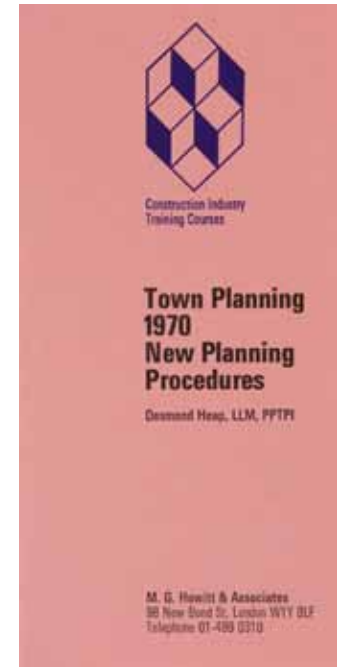
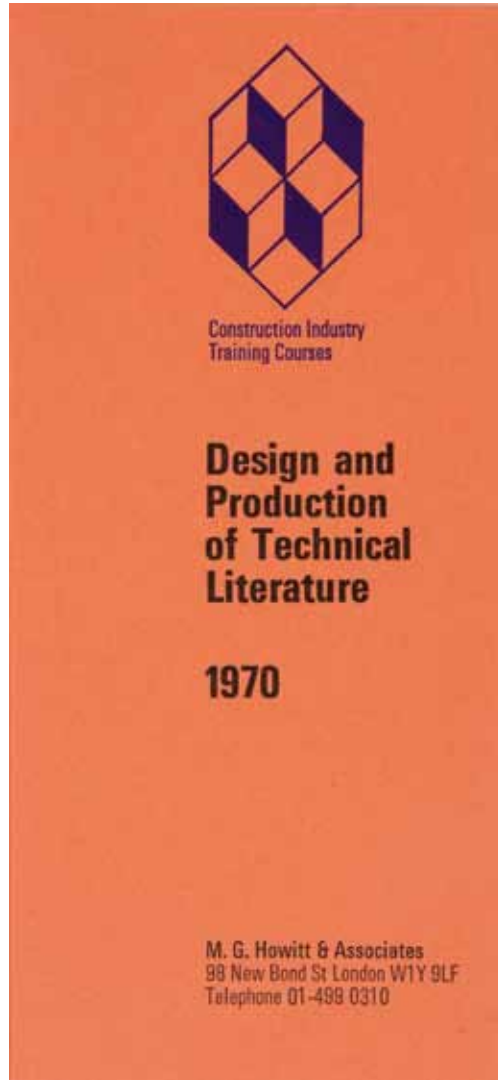
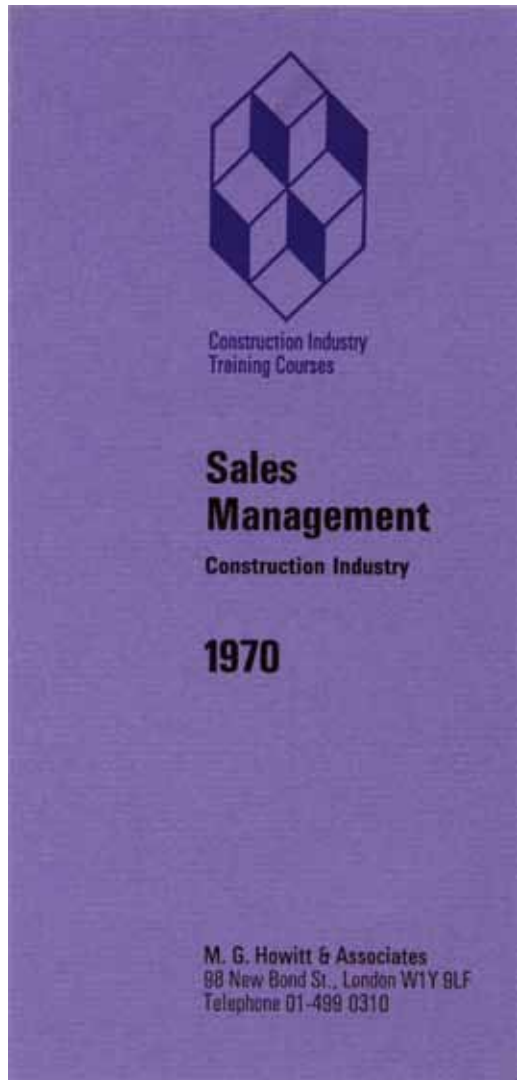
This page: symbol, brochure and leaflet for University of Aston.



Alphabet for signage and marquee displays for the Paramount and Plaza cinema in Lower Regent Street, London, 1969. Alphabet design: Ray Carpenter. Architects: Verity & Beverley. KG has said: 'The clients stuck dutifully to our style for a couple of years, then cut loose and ended up with a most godawful mess – just like every other cinema marquee sign in the West End.'



House style, packaging and game design (above) for Toy Works. Designer (TW logo): John O'Neil.



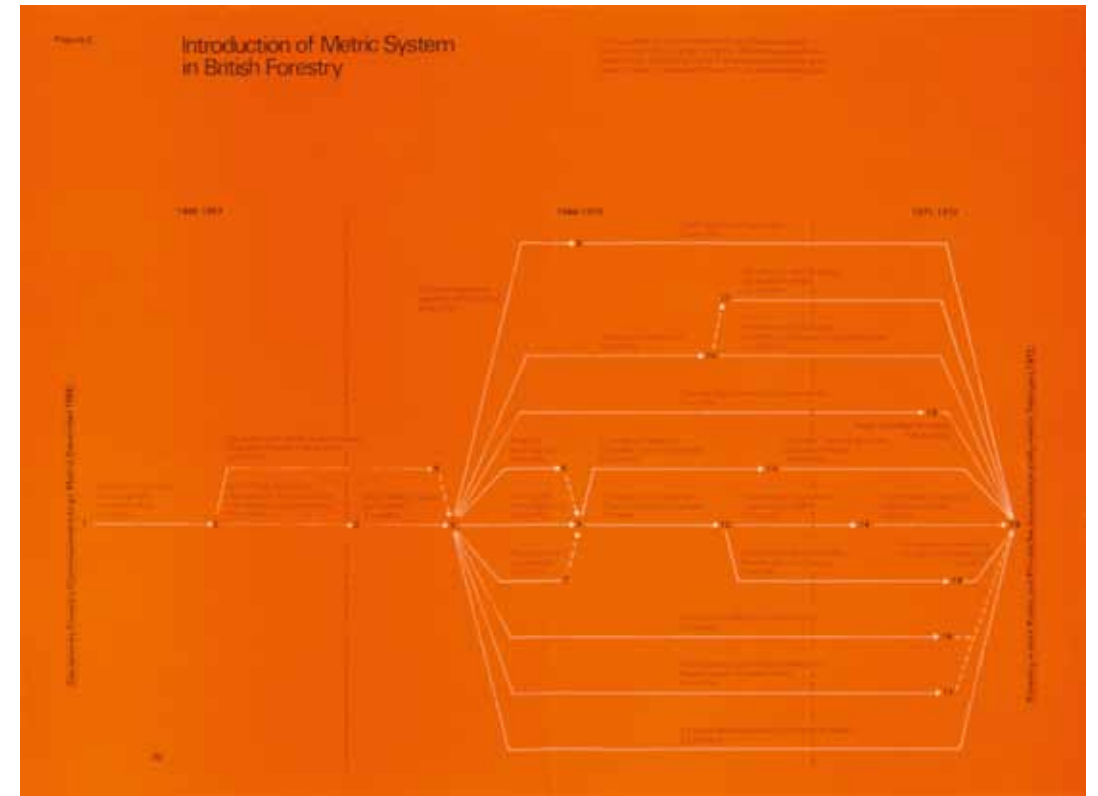
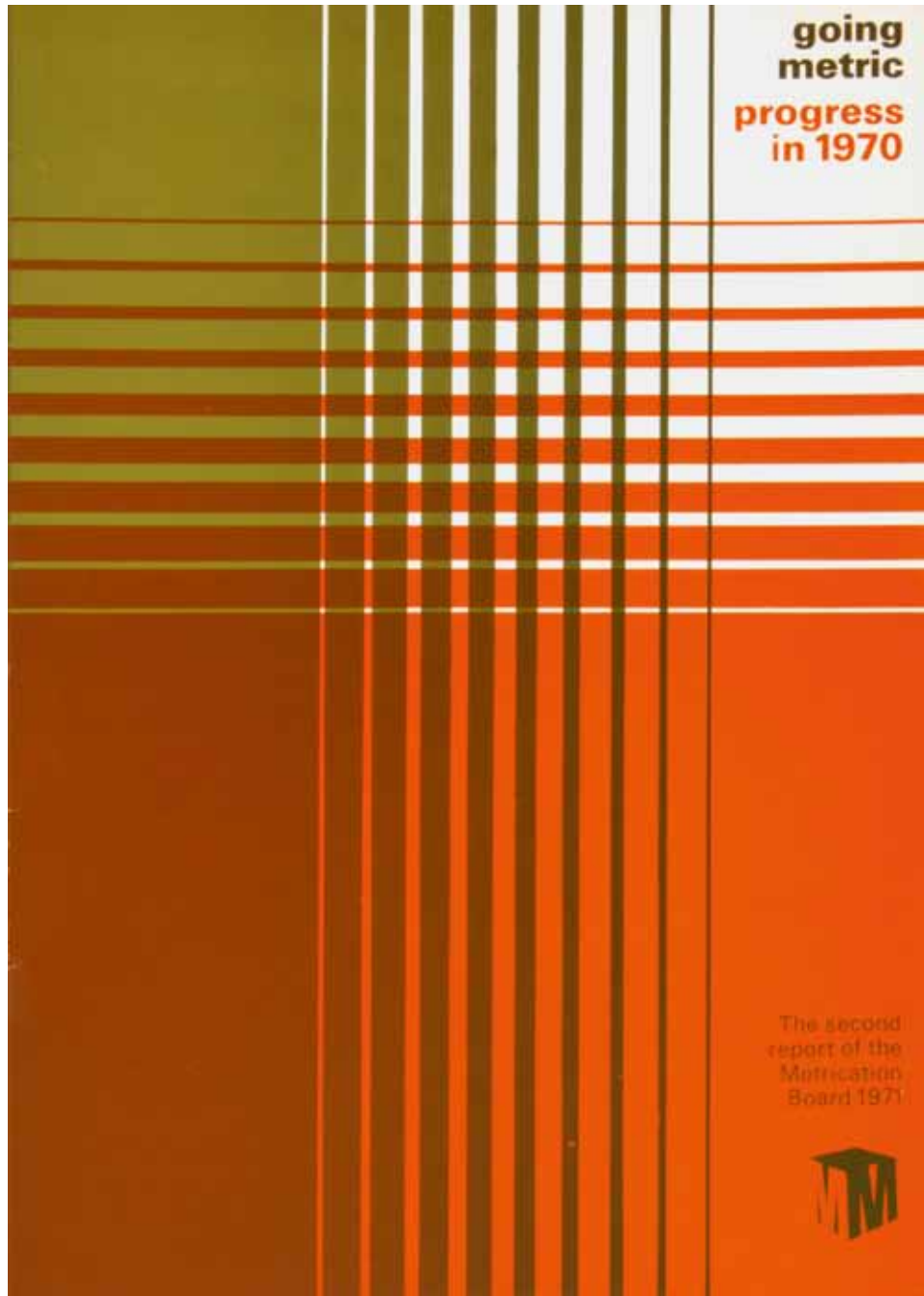
MG Howitt & Associates, specialised in the organisation of trade and professional conferences.

Graphic design

1970-79

—
Metrication Board
Corinthian Group
RCA Records
W Fein & Sons
Cambridge University Press
QuickMaid Rental Service
Polytechnic of North London
Jonathan Cape
London College of Printing
Wildwood House
William Heinemann
Dewi Lewis
Lucas Furniture
Arts Council of Great Britain





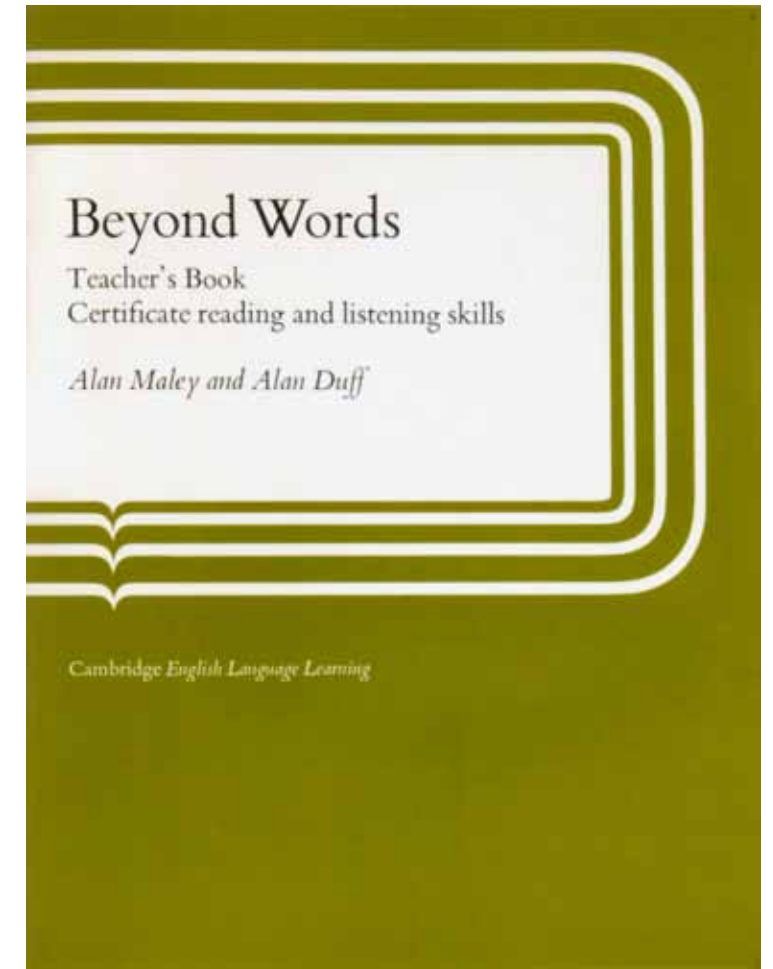
Cover and spread of annual report for Metrication Board. The cover was to be used in subsequent years by changing the title and colours.



Stationery and logos for the three associated companies of the Corinthian Group. KG states: 'We were never quite sure what this outfit was about except that it had to do with money and property'.



Abstract designs for LP sleeves for the Everyman label, part of RCA Records. Designer (left): Daria Gan.



Above: advertisements for W Fein & Sons, a wool and fur refining company. Designer: Ray Carpenter.

Right: book covers for Cambridge University Press.



Above: symbol and logotype for QuickMaid. Designer: Norman Moore. KG notes that the studio wanted the symbols to be 'seen as a Q or as a top view of a cup and saucer, or both'.

Right: brochure cover and pages.



Quick Maid

QuickMaid
Rental Services Ltd
Longwood Road
Trafford Park
Manchester M17 1PZ
Tel 061-872 4967



Date:

Directors: F O Krebs (Managing), J G Richardson-Hill ACA (Commercial), D J Quinr MA FCA, G Fielding ACA, F Sheridan, P G Stanley
Registered Office: 30 Cannon Street, London EC4N 6LA. Registered No. 777121



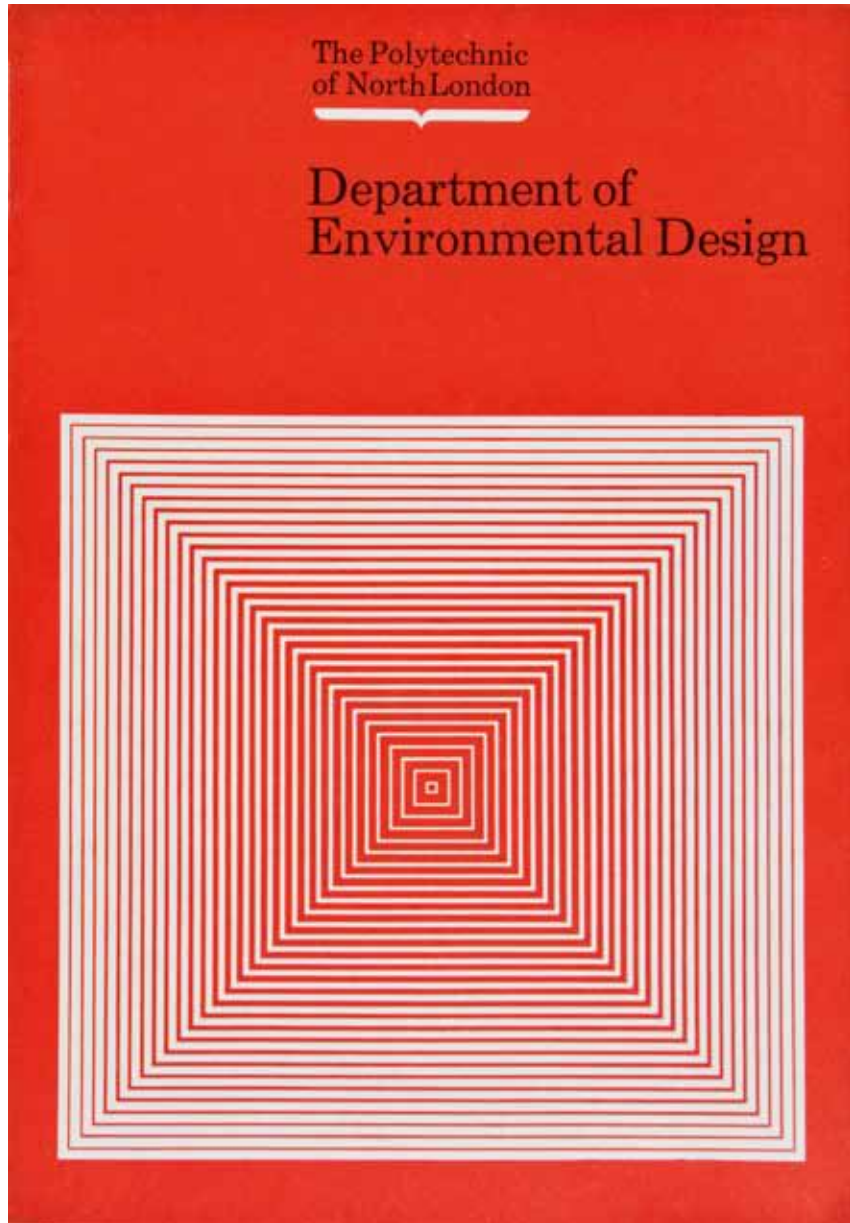
QuickMaid Rental Services Ltd
North: Cannon St, London EC4N 6LA, Tel 01 407 7861
Midland: Finsbury, St. Michael, South W 1 4 5 L, Tel 01 407 7811
South: Longwood Rd, Trafford Park, Manchester M17 1PZ, Tel 061 872 4967

QuickMaid's Top Line 111 instant hot and cold drink dispenser

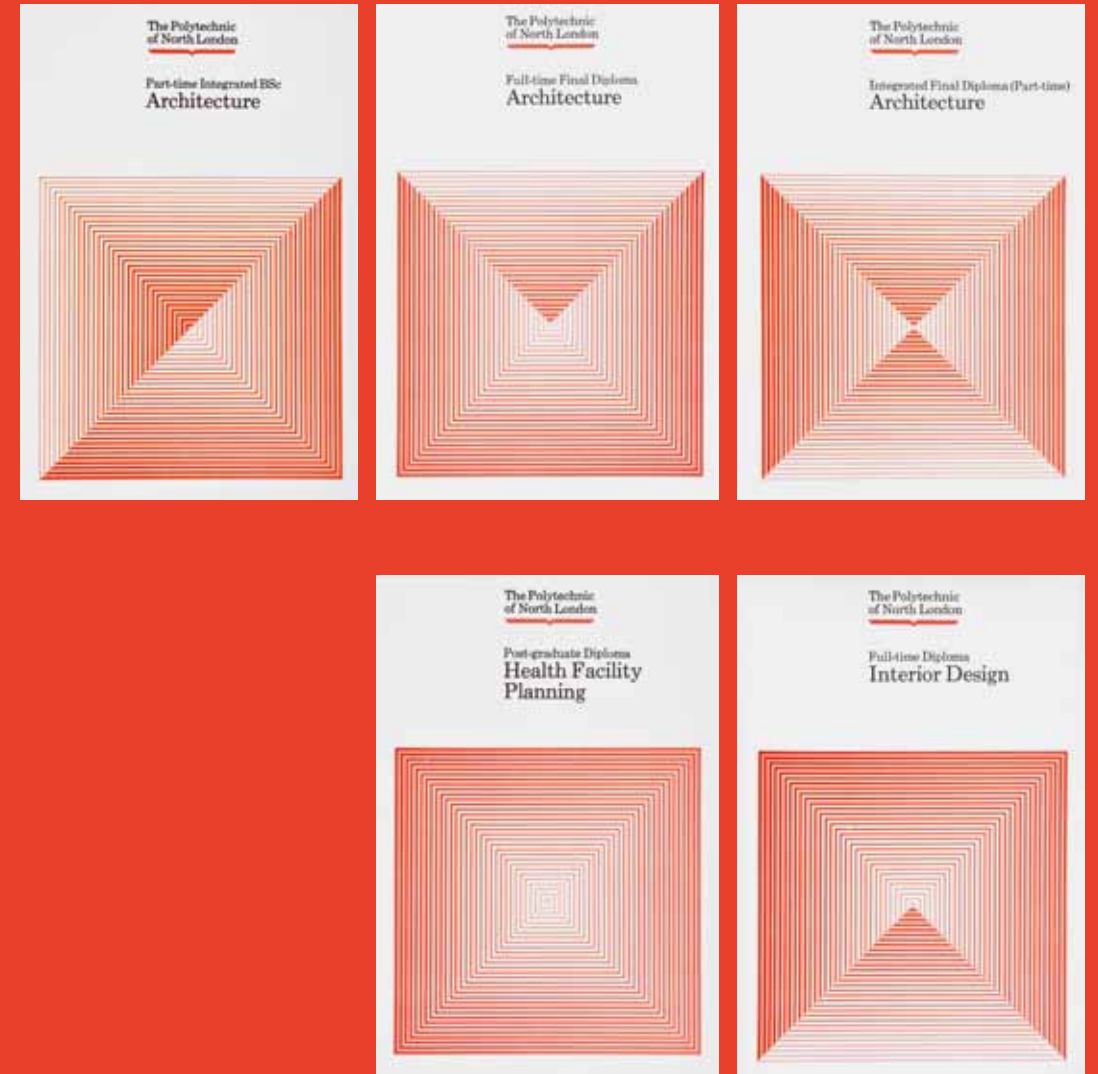


A complete food and catering system
QuickMaid's Top Line 111 instant hot and cold drink dispenser is the only dispenser designed to dispense both hot and cold drinks. It is a complete food and catering system. It is designed to be used in a variety of settings, from offices to schools. It is a complete food and catering system. It is designed to be used in a variety of settings, from offices to schools. It is a complete food and catering system. It is designed to be used in a variety of settings, from offices to schools.

Letterhead and brochure, c. 1973.

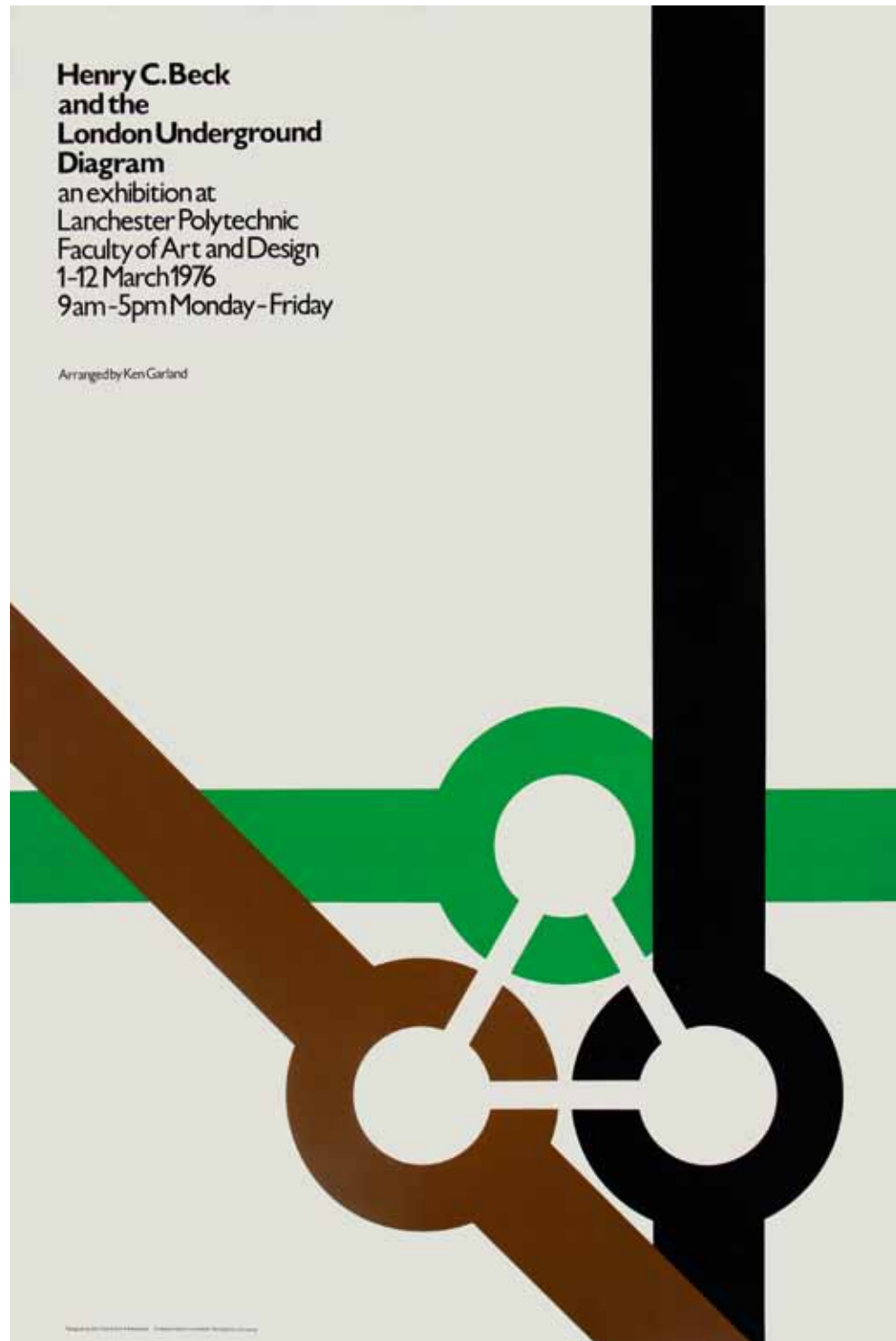


Course leaflet covers for Polytechnic of North London.

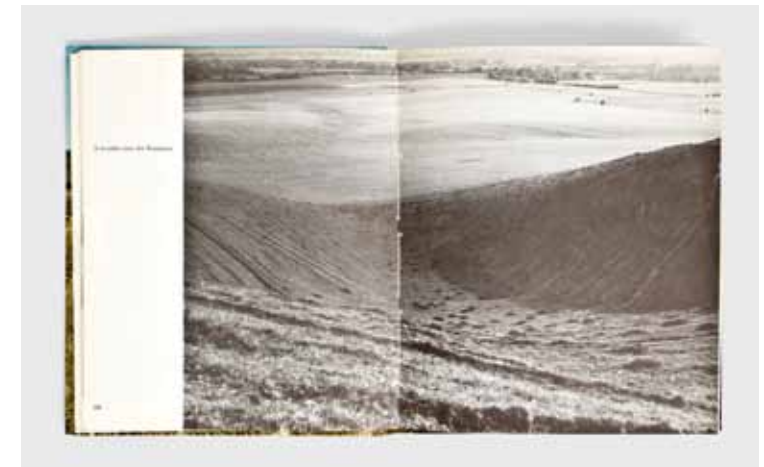
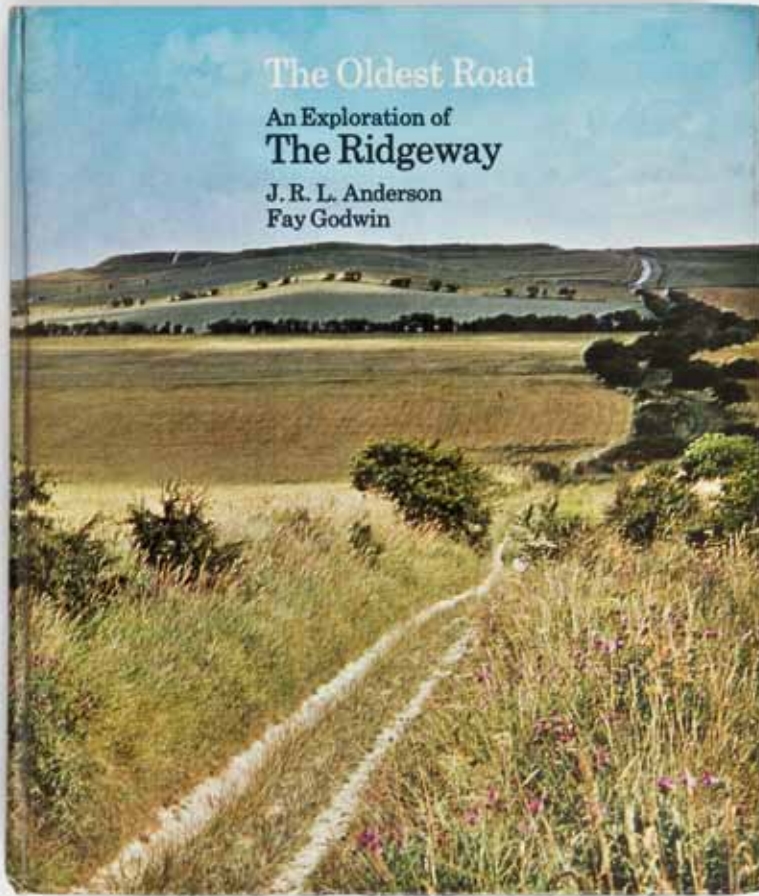




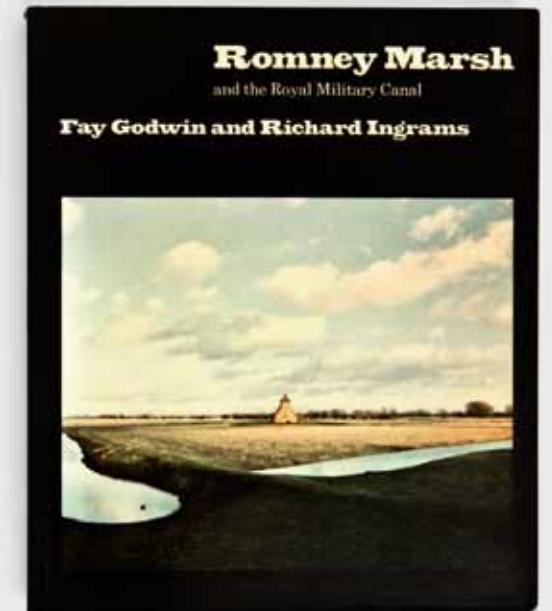
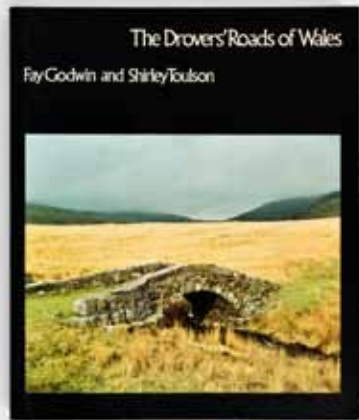
Cover and spreads of *Adventure Playgrounds* by Jack Lambert, 1974. Publisher: Jonathan Cape. Photographer (cover): KG.



Posters and invitation card for travelling exhibition arranged by KG. The posters were used for the different venues by changing the colours of route lines and text.

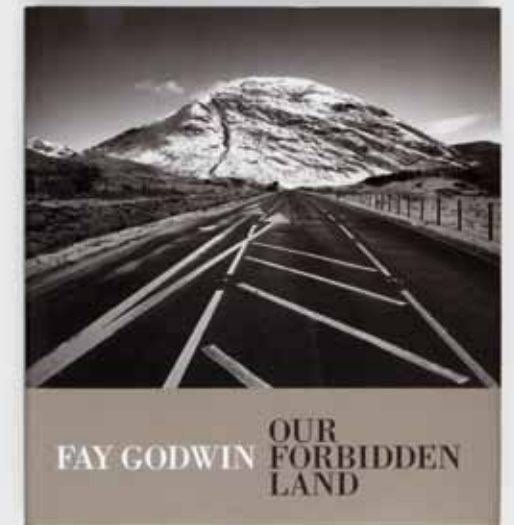
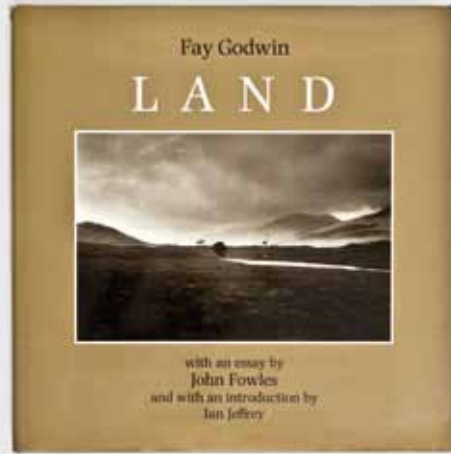


Cover and spreads, *The Oldest Road* by JRL Anderson and landscape photographer Fay Godwin, 1975. Publisher: Wildwood House.



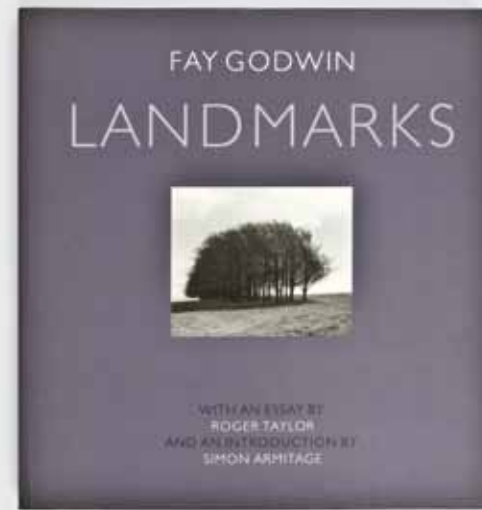
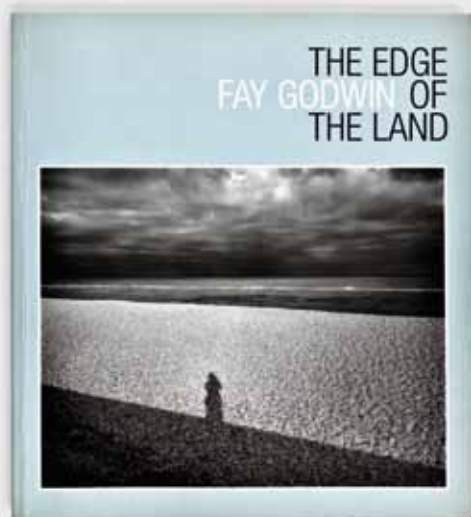
Left: cover and spreads, *The Drovers' Roads of Wales* by Fay Godwin and Shirley Toulson, 1977. Publisher: Wildwood House.

This page: cover and spread, *Romney Marsh and the Military Canal* by Fay Godwin and Richard Ingrams, 1980. Publisher: Wildwood House.



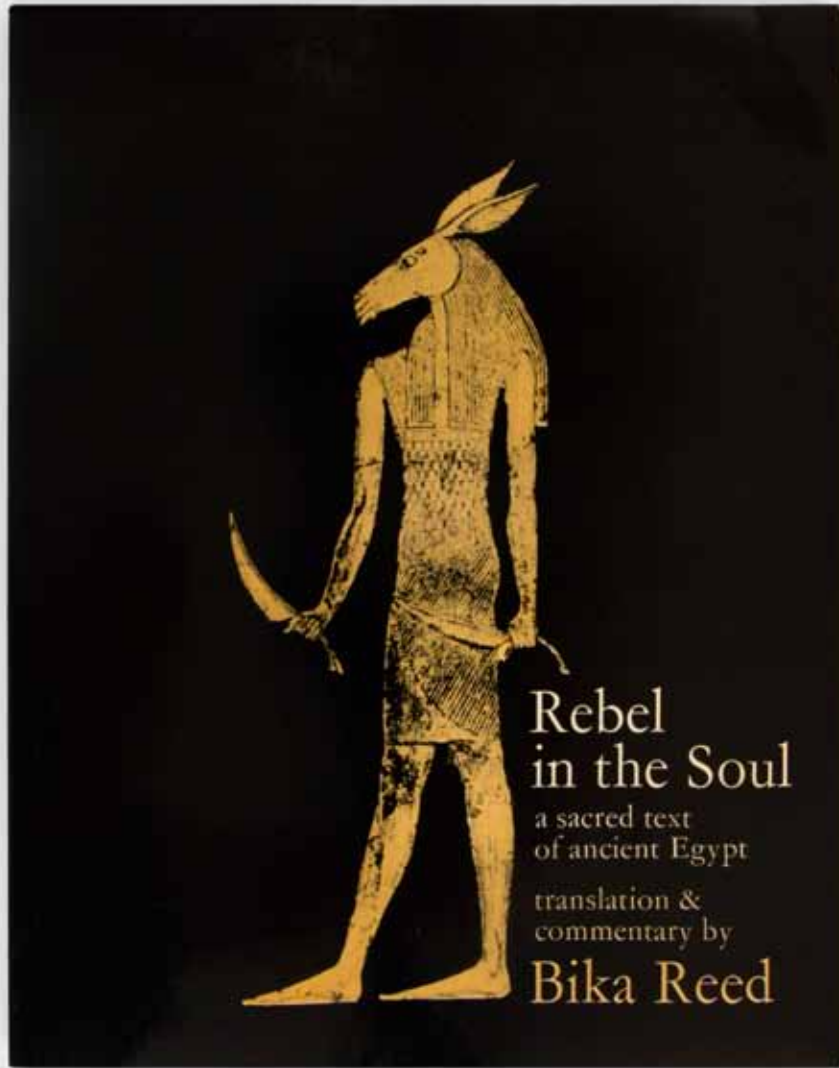
Left: cover and spreads, *Land* by Fay Godwin and John Fowles, 1985. Publisher: William Heinemann.

This page: cover and spread, *Our Forbidden Land* by Fay Godwin, 1990. Designer: Colin Bailey. Publisher: Jonathan Cape.

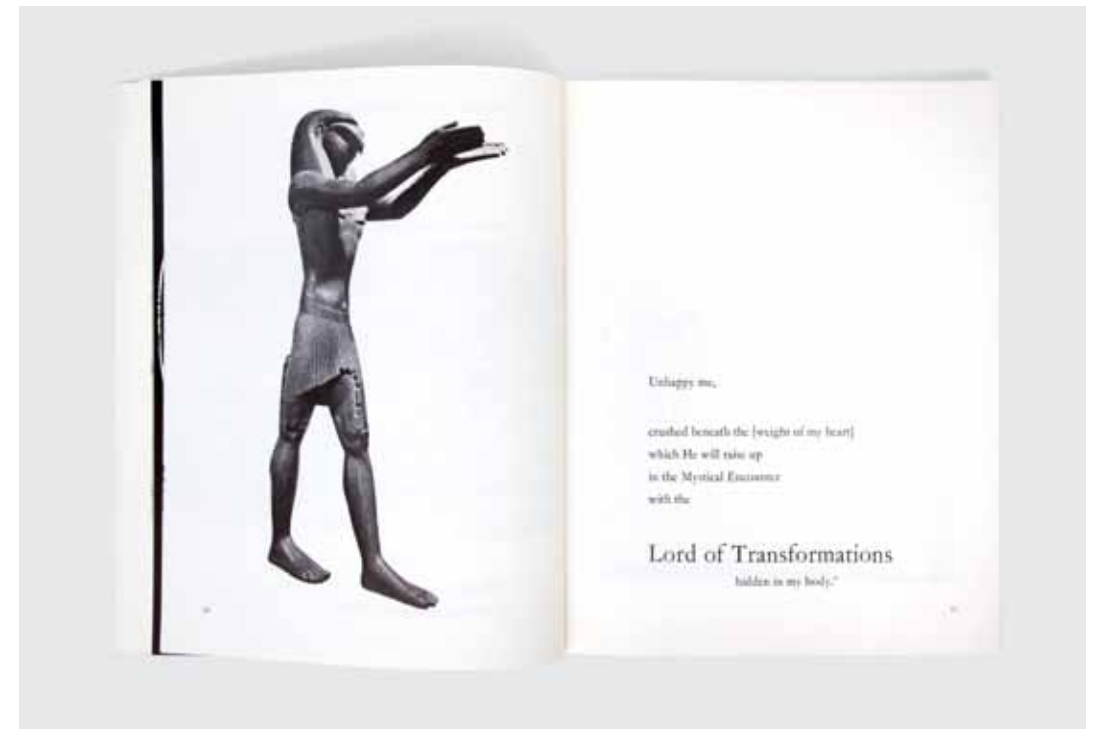


This page: cover and spreads, *The Edge of the Land* by Fay Godwin, 1995. Publisher: Jonathan Cape.

Right: cover and spreads, *Landmarks* by Fay Godwin, 2001. Publisher: Dewi Lewis.



Book design for *Rebel in the Soul* by Bika Reed. Front cover and spreads. Designer: Peter Cole. Publisher: Wildwood House.



Lucas Furniture Programme System Specification

This section is designed to be studied in conjunction with the main catalogue to help the office planner identify all units in the range, and to assist with an understanding of the full scope of the facilities that can be provided by selection of the appropriate components.

Contents

- Programme Desks and Workstations**
 - Worktables and Desks 2
 - Suspended Podestals 2
 - Mobile Podestals 2
 - Free Standing Podestals 3
 - Typist Extensions 2
 - Table Extensions 3
 - Spine Units 3
 - Extension Tables 4
 - Cabinet Units 4
 - Bookcase 4
 - Triangular Link Units 4
 - Busway Top Units 5
 - Cable Outlets 5
- Programme Storage**
 - Main Storage 6
 - Storage Angle Linking 6
 - Interior fittings for Storage Units 7
 - Center Divisions 7
- Programme Screens**
 - Link Screens 8
 - Screen Shelves 8
 - Grid Units 8
 - Curved Screens 8
 - Glazed Screens 9
 - Paix and Feet 9
 - Alternative Screen Link System 9
- Programme Executive**
 - Desks 10
 - Auxiliary Furniture 10
 - Conference Tables 10
 - Occasional Tables 11

Design and Planning Service

The need for a professional study, covering all aspects from communication analysis to space planning and scheduling of furniture and fittings, cannot be overstressed. Proper planning leads directly to improved worker efficiency, cost effectiveness of the furniture supplied and enhancement of the environment.

Lucas have built up, over the years, considerable expertise in office planning. This capability is available on a consultancy basis to client organisations, or as an advisory service to assist the work of independent consultants appointed by the client.

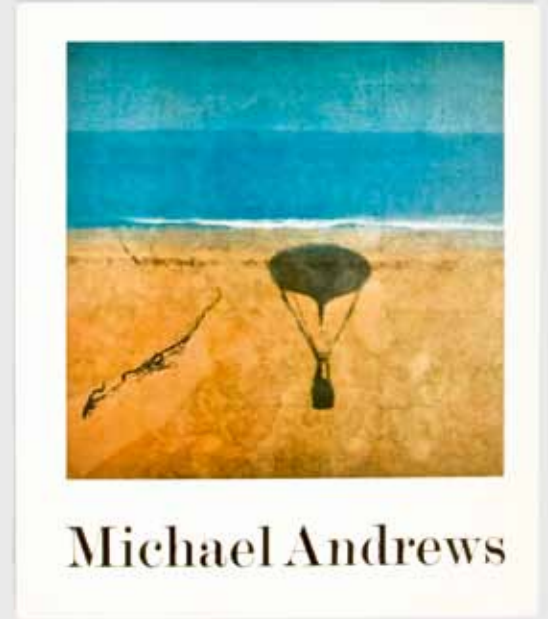
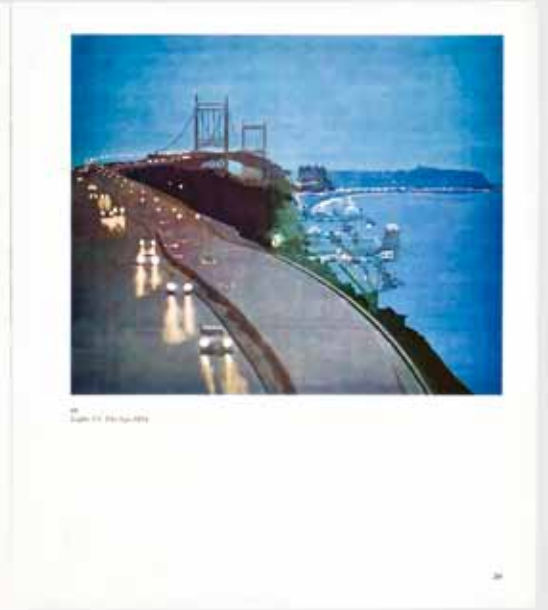
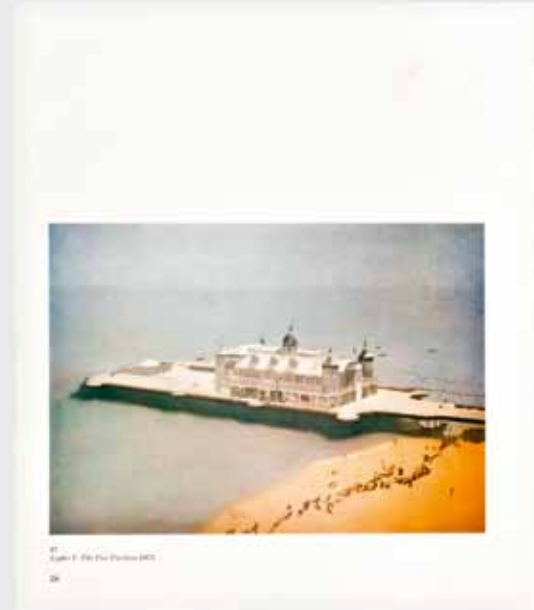
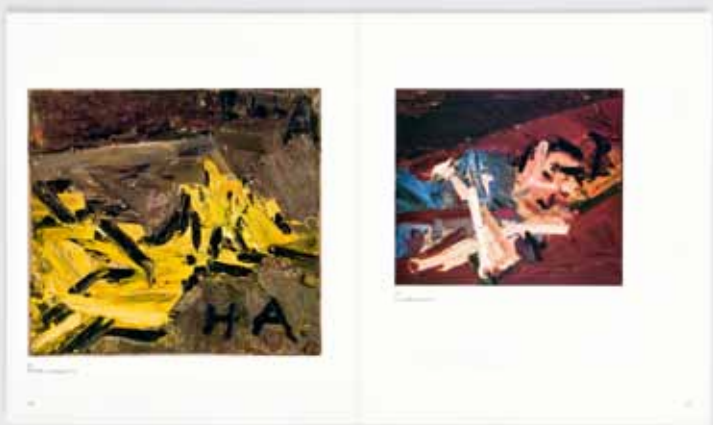
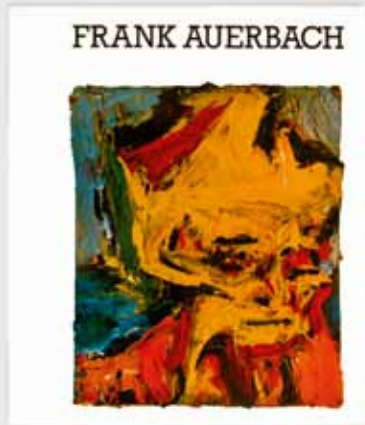
Lucas Furniture
425 Wick Lane, London E3 2LJ
Telephone 01-982 2222

Lucas Furniture Programme Body Chairs

Technical diagrams illustrating chair components and configurations, including side and top views of different chair models.

Close-up views of chair armrests and seat details, highlighting the ergonomic design and material finishes.

Leaflets for Lucas Furniture, one of the last family furniture makers in the East End of London. KG says the studio approached this project enthusiastically 'because we were very keen on their products'.



Left: catalogue cover and spreads for Frank Auerbach exhibition, 1978.

This page: catalogue cover and spread for Michael Andrews exhibition, 1981.

Graphic design

1980–2009

Derbyshire College of
Higher Education
Keniston Housing Association
Derwent Publications
Science Museum
The Royal Parks
Oshima Noh Theatre/Theatre
Nohgaku



Regent's
Park.
Your
Park.

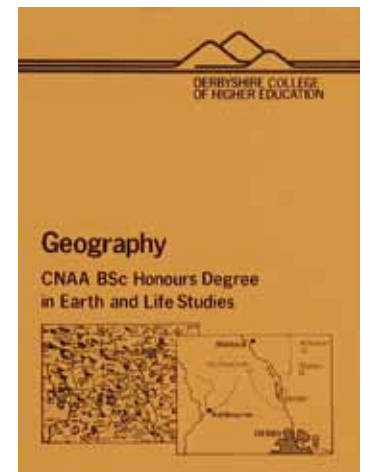
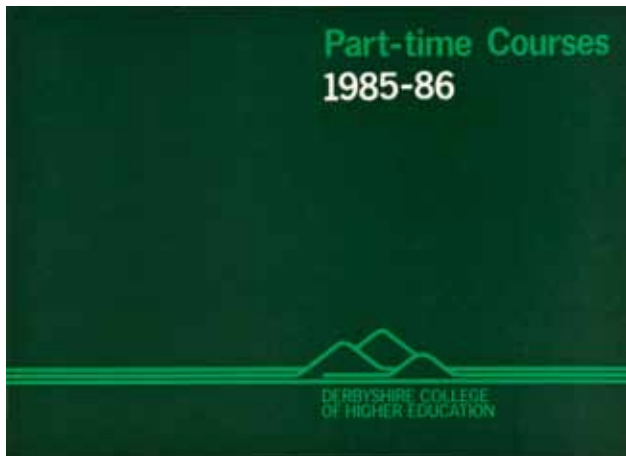
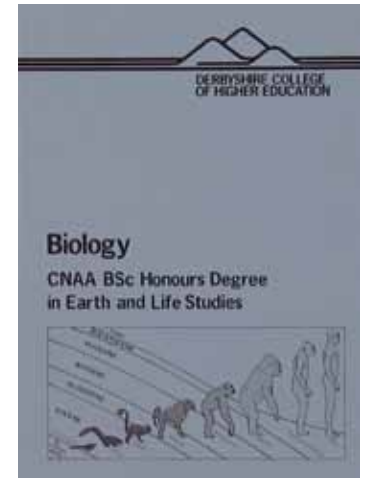
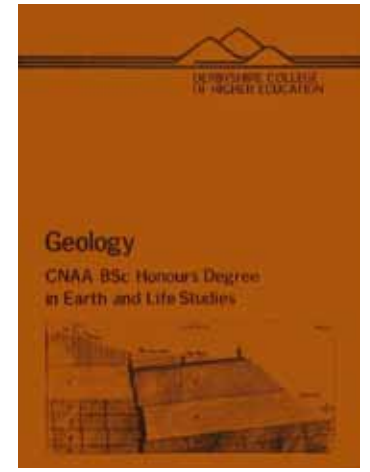
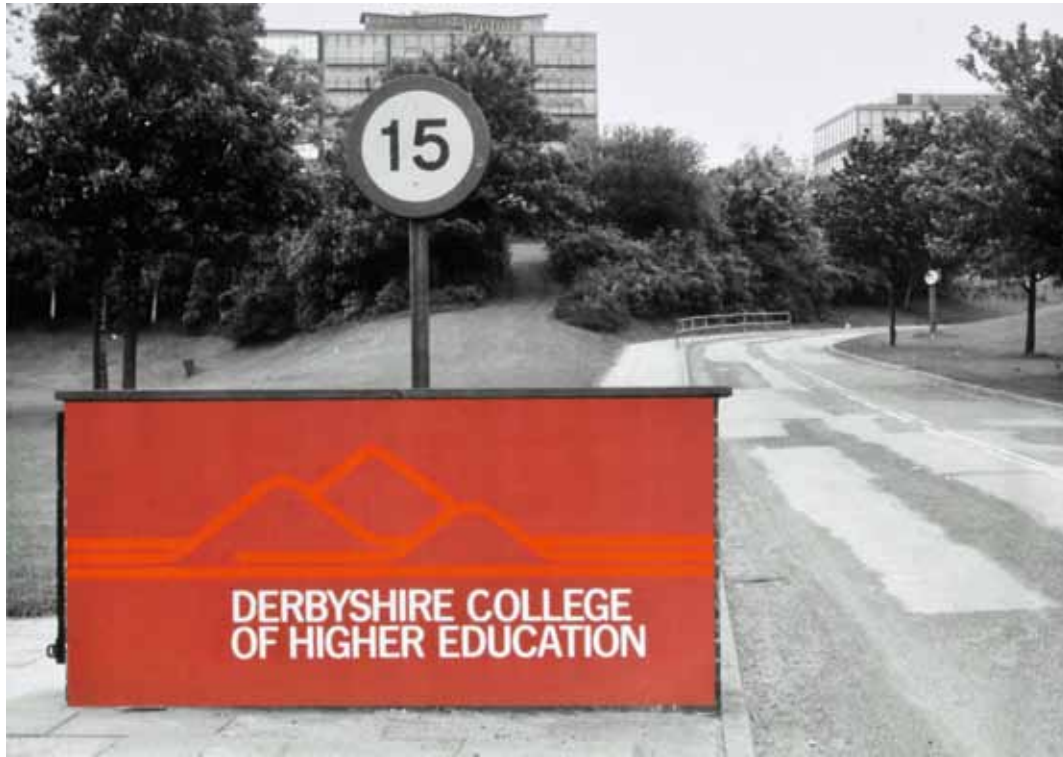


ERGONOMICS FOR INDUSTRY: 8

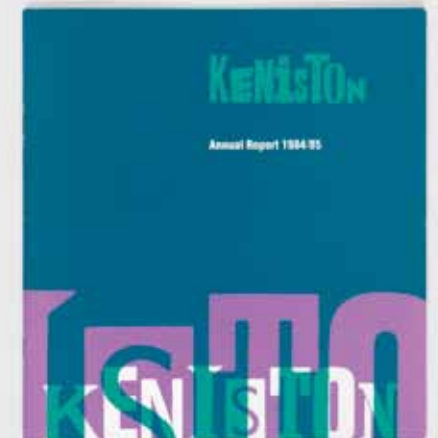
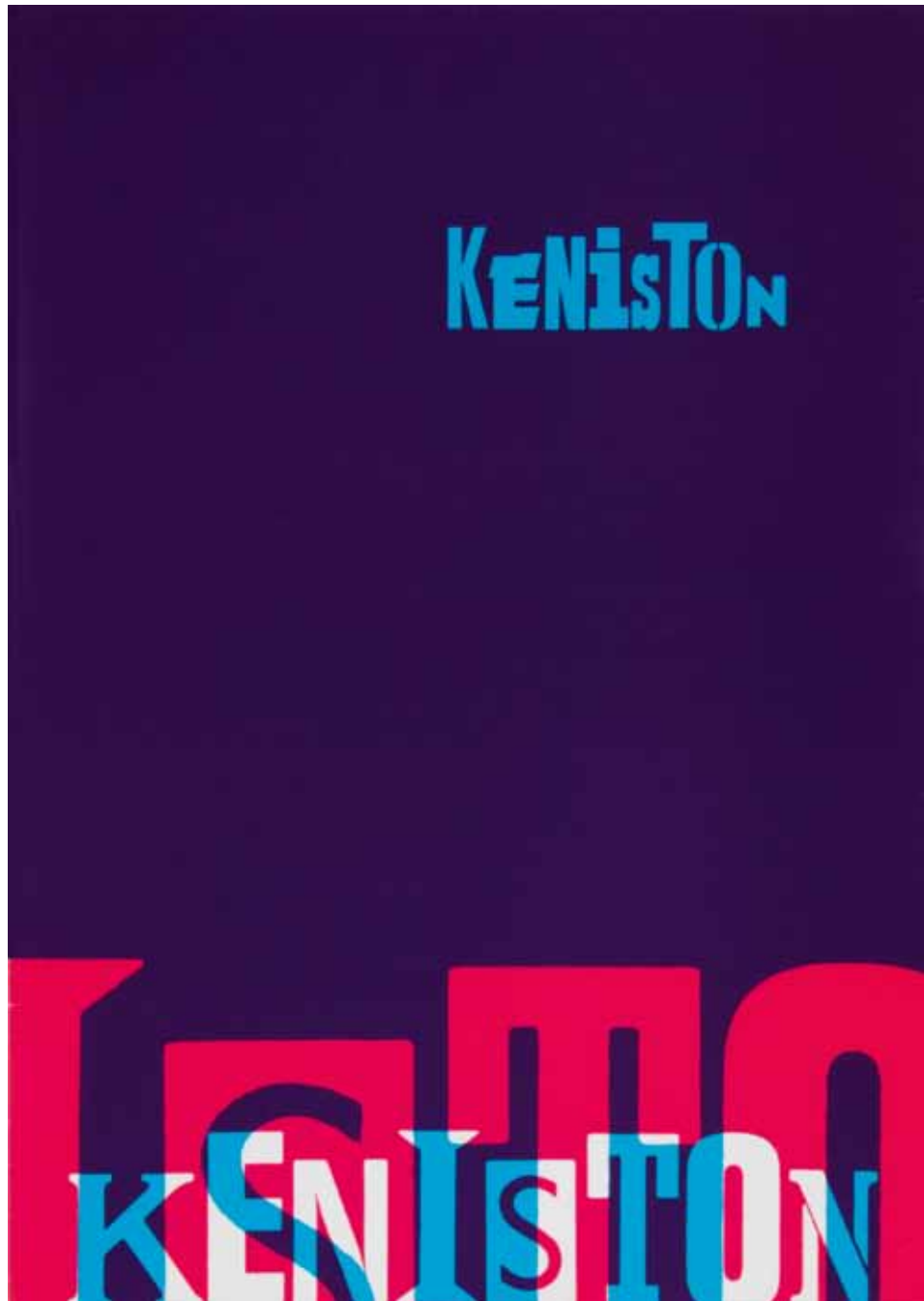
thermal
comfort in
industry

BY H. H. FOX

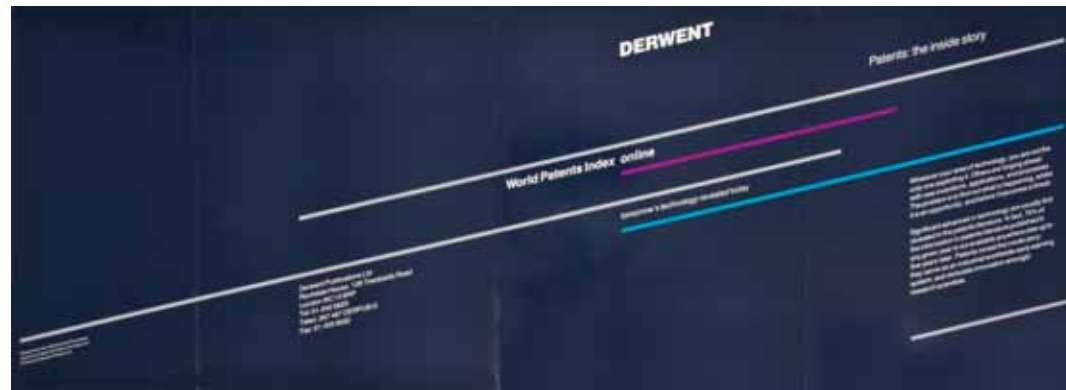




Signage, prospectus cover, brochures and leaflets for Derbyshire College of Higher Education, 1985.

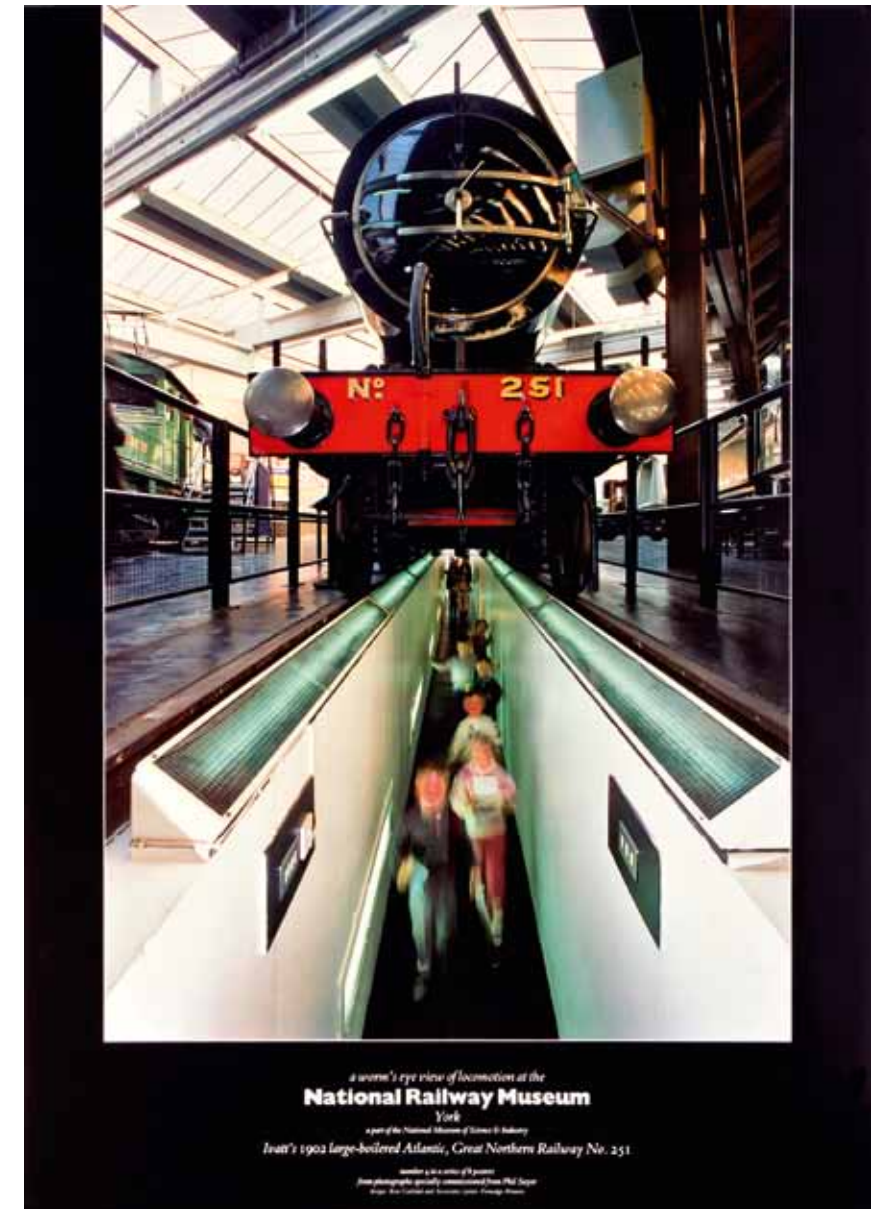


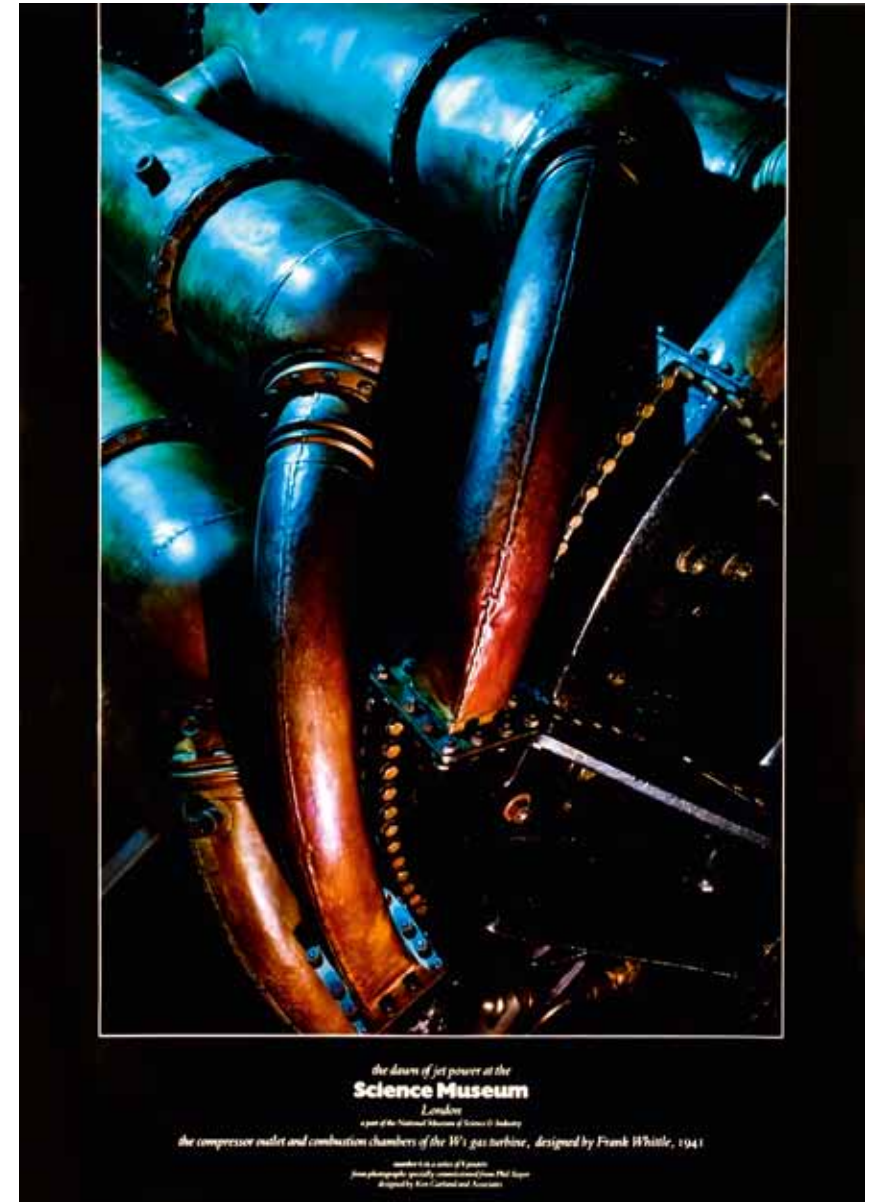
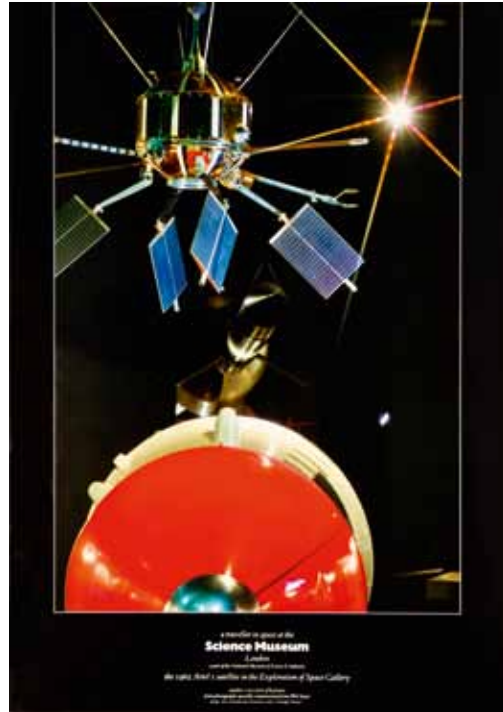
Folder (left) and annual report cover and spreads for Keniston Housing Association. Each letter of the logotype had to be set in a different typeface, but using a common baseline. Photographer: Colin Bailey. Designers: Peter Cole and Colin Bailey.



This page: front and back covers of brochures for Derwent Publications, supplier of scientific and information services.

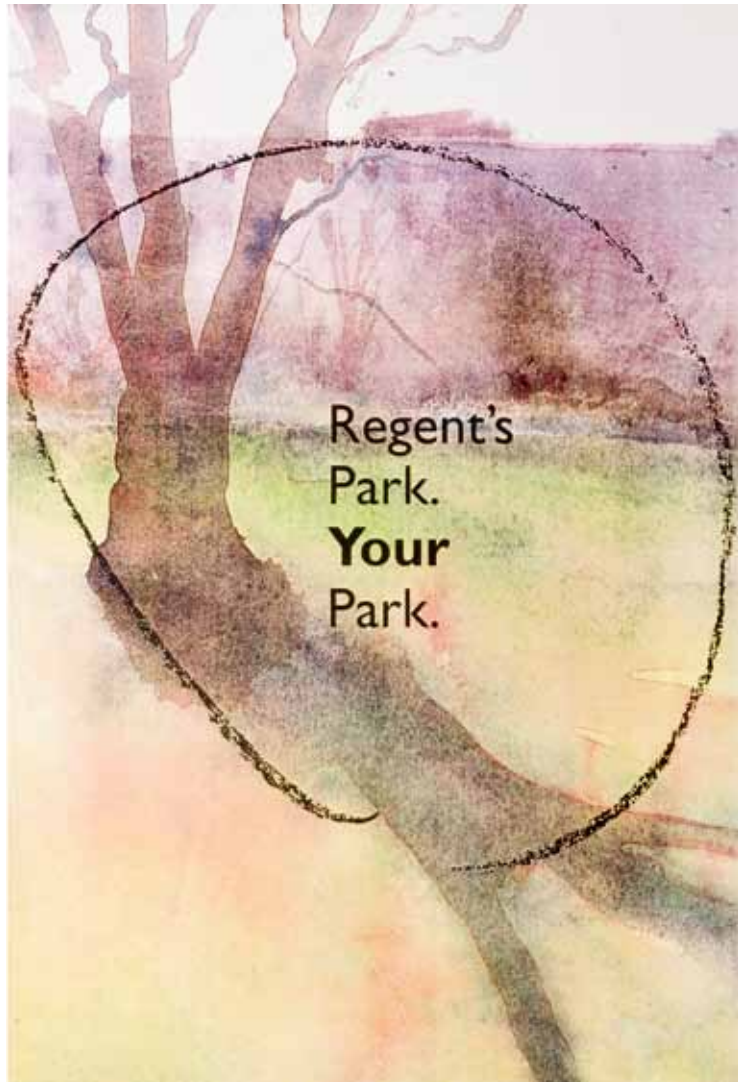
Right and next spread: posters showing some of the Science Museum's most valued possessions, 1987. The photographs were taken to illustrate the first *Science Museum Review*. Photographer: Phil Sayer.



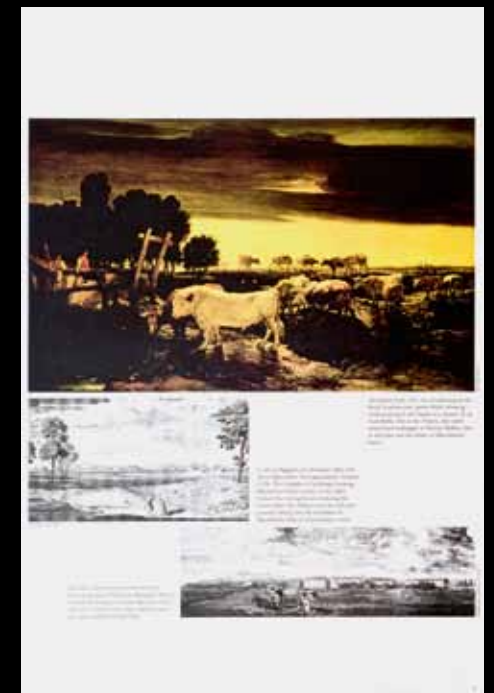


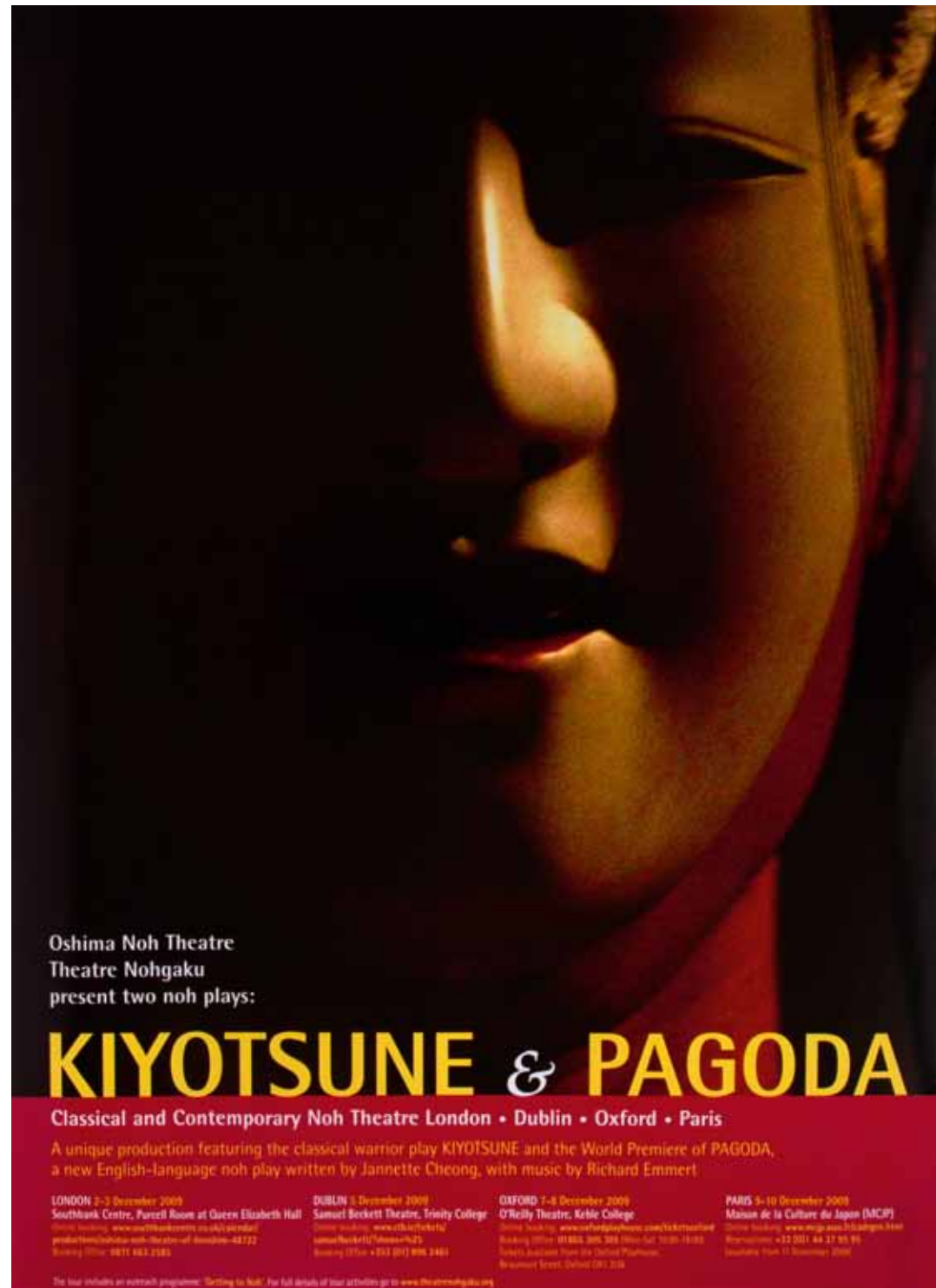


Cover and spreads of the second *Science Museum Review*, 1988.
Photographer: Walter Nurnberg.



Panels for an exhibition on the origin and historical development of Regent's Park, shown in Knapp Gallery, London, 1998. Garland notes that they ended up writing the greater part of the text for these panels. Designers: Colin Bailey, Richard Marston and Suzanne Baldwin. Artist (above): Michael Ibbotson.





Oshima Noh Theatre
Theatre Nohgaku
present two noh plays:

KIYOTSUNE & PAGODA

Classical and Contemporary Noh Theatre London • Dublin • Oxford • Paris

A unique production featuring the classical warrior play Kiyotsune and the World Premiere of PAGODA, a new English-language noh play written by Jannette Cheong, with music by Richard Emmert

LONDON 2-9 December 2009

Southbank Centre, Purcell Room at Queen Elizabeth Hall
www.southbankcentre.co.uk/southbank
production@oshima-noh-theatre-uk-dublin-44722
Boxing Office: 0871 463 2182

DUBLIN 5 December 2009

Samuel Beckett Theatre, Trinity College
www.trinity.ie
samuelbeckett@trinity.ie
Boxing Office: +353 (0)1 207 906 2401

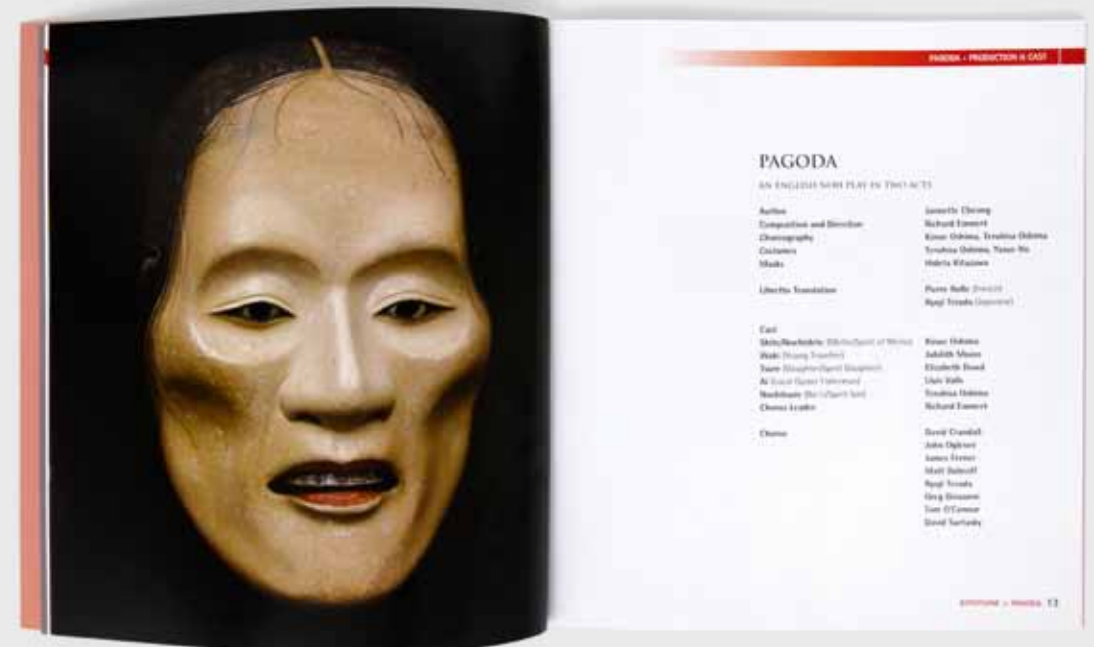
OXFORD 7-8 December 2009

O'Reilly Theatre, Keble College
www.oreillytheatre.com/ticketsandseats
Boxing Office: 01865 365 588 (Mon-Fri 10.00-16.00)
Tickets available from the Oxford Playhouse
Boxing Office: Dublin 01 207 906 2401

PARIS 9-10 December 2009

Maison de la Culture du Japon (MCJP)
www.mcjp.com
Boxing Office: +33 (0)1 44 27 95 95
Seating Plan 12 November 2009

The tour includes an outreach programme, 'Getting to Noh'. For full details of tour activities go to www.theaternoh.org



PAGODA

AN ENGLISH-NOH PLAY IN TWO ACTS

Author: Jannette Cheong
Composition and Director: Richard Emmert
Choreography: Kazuo Ohno, Isabella Ohno
Costumes: Sachiko Ohno, Tsune No
Music: Heiko Mizuno

Literal Translation: Pierre Ballo (Director)
Rygi Suzuki (Designer)

Cast

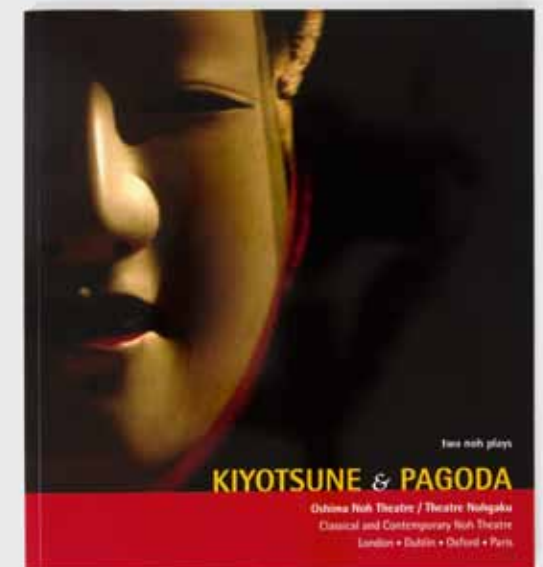
Shiki/Norikazu: Shirohiko Nishida
Waka: Shirohiko Nishida
Tsune: Shirohiko Nishida
Asa: Shirohiko Nishida
Nobuko: Shirohiko Nishida
Chomei: Richard Emmert

Chorus

David Chandler
John Doherty
James Fennell
Mark Haskett
Rygi Suzuki
Hong Swanson
Tom O'Connor
David Turley

PROGRAMME • PAGES 13

Poster, programme cover and spread for two noh plays, *Kiyotsune* and *Pagoda*, the latter a new play by Jannette Cheong, who persuaded KG to undertake this last commissioned work by KG&A in 2009. Designer: Anna Carson.



two noh plays

KIYOTSUNE & PAGODA

Oshima Noh Theatre / Theatre Nohgaku
Classical and Contemporary Noh Theatre
London • Dublin • Oxford • Paris

Other matter

Logos

Design

Weir Group of Companies

Galt Toys

Butterley Group of Companies

Barbour Index

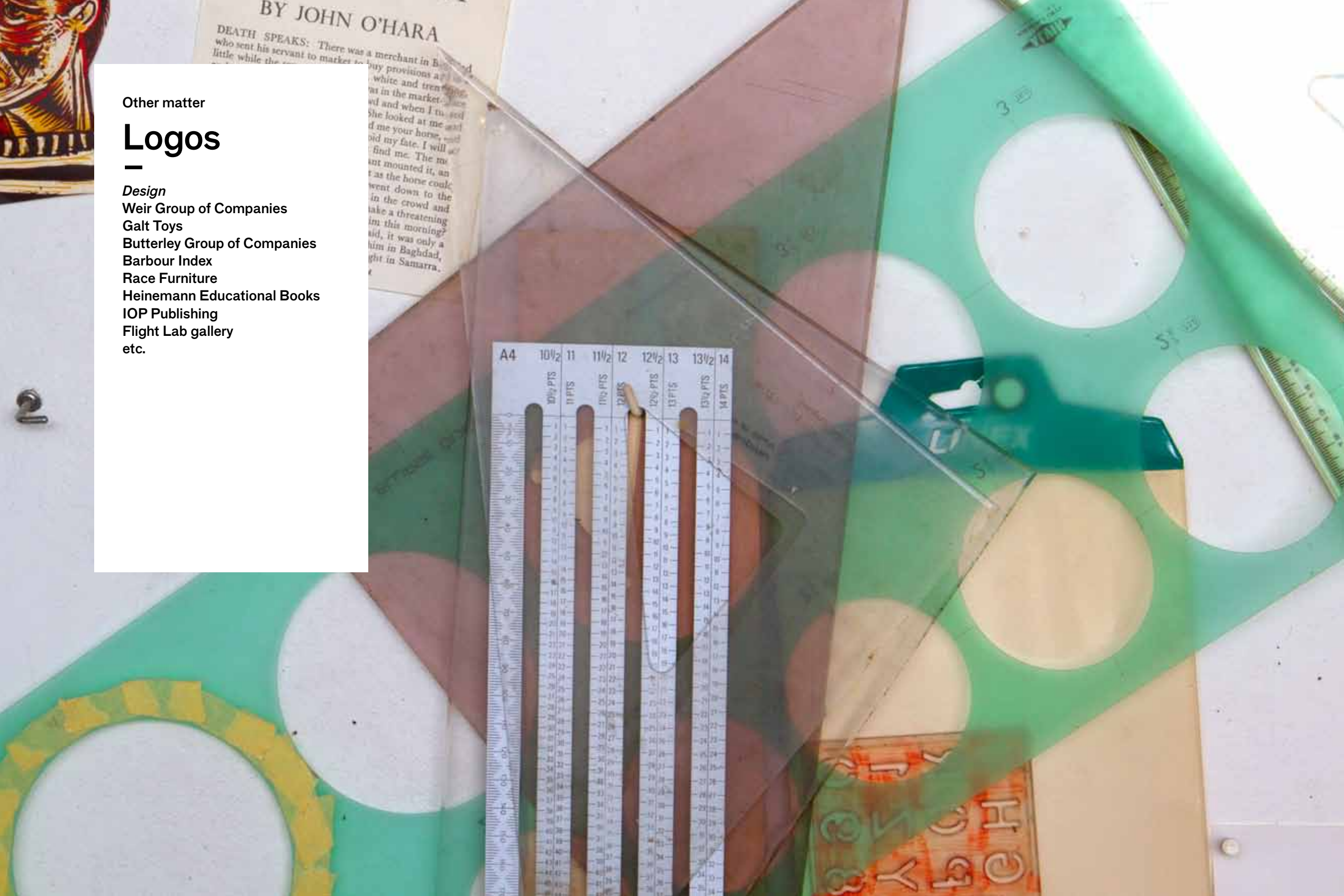
Race Furniture

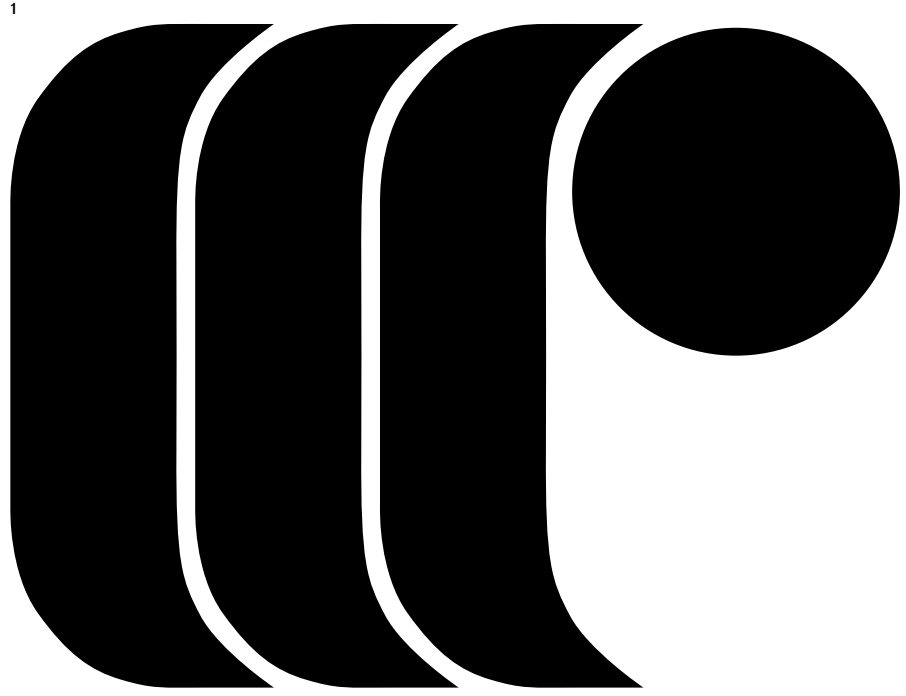
Heinemann Educational Books

IOP Publishing

Flight Lab gallery

etc.





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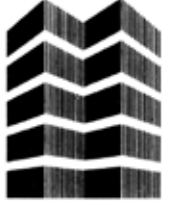
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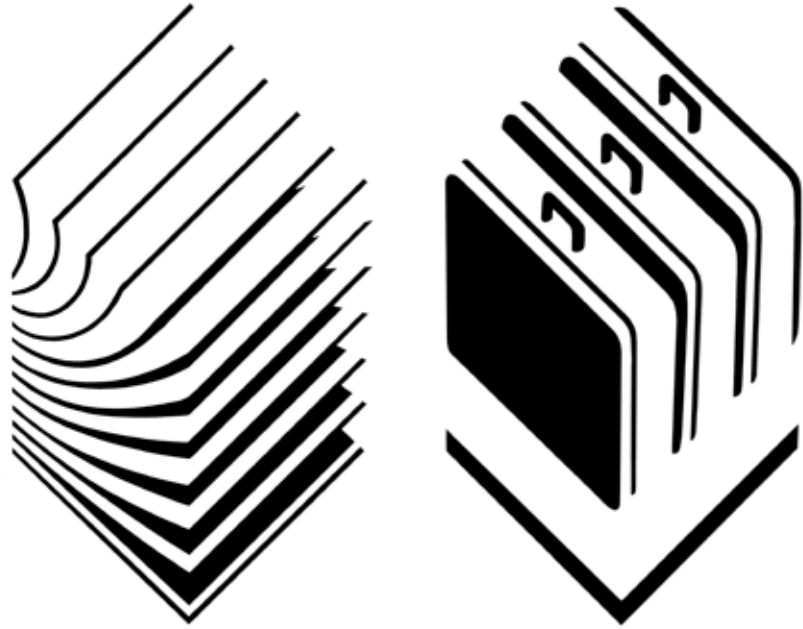
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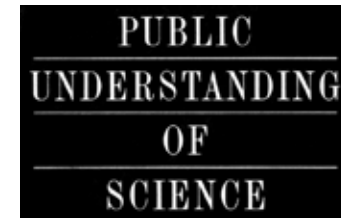
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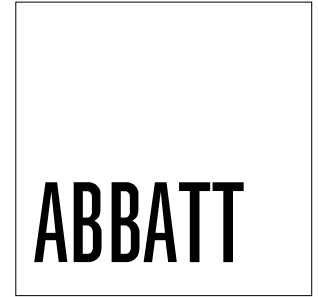
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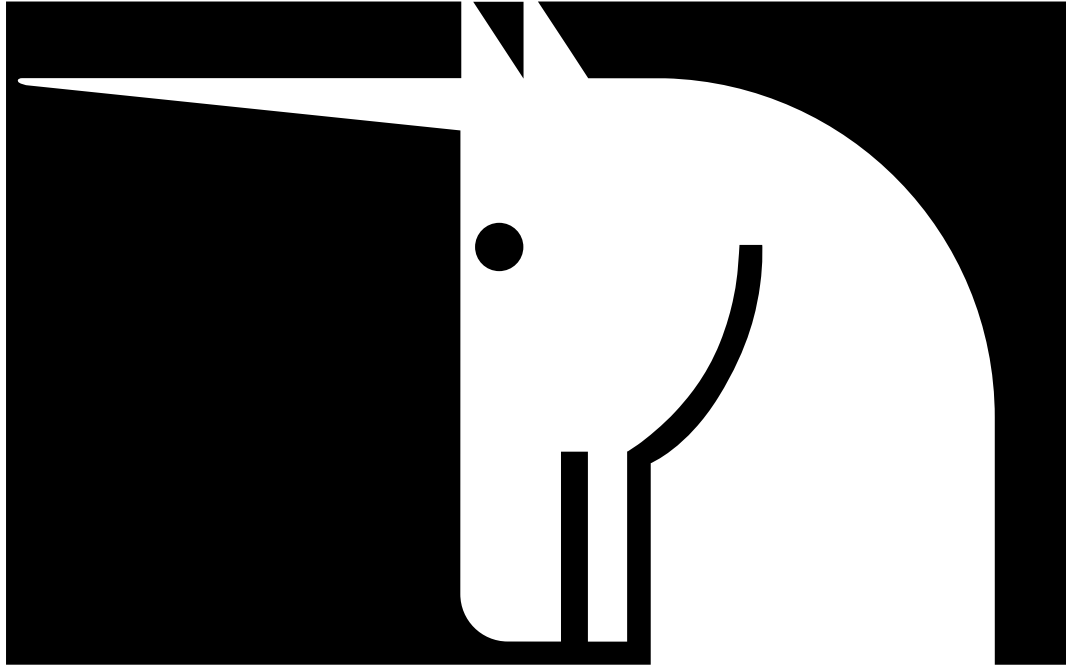
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43



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Maia

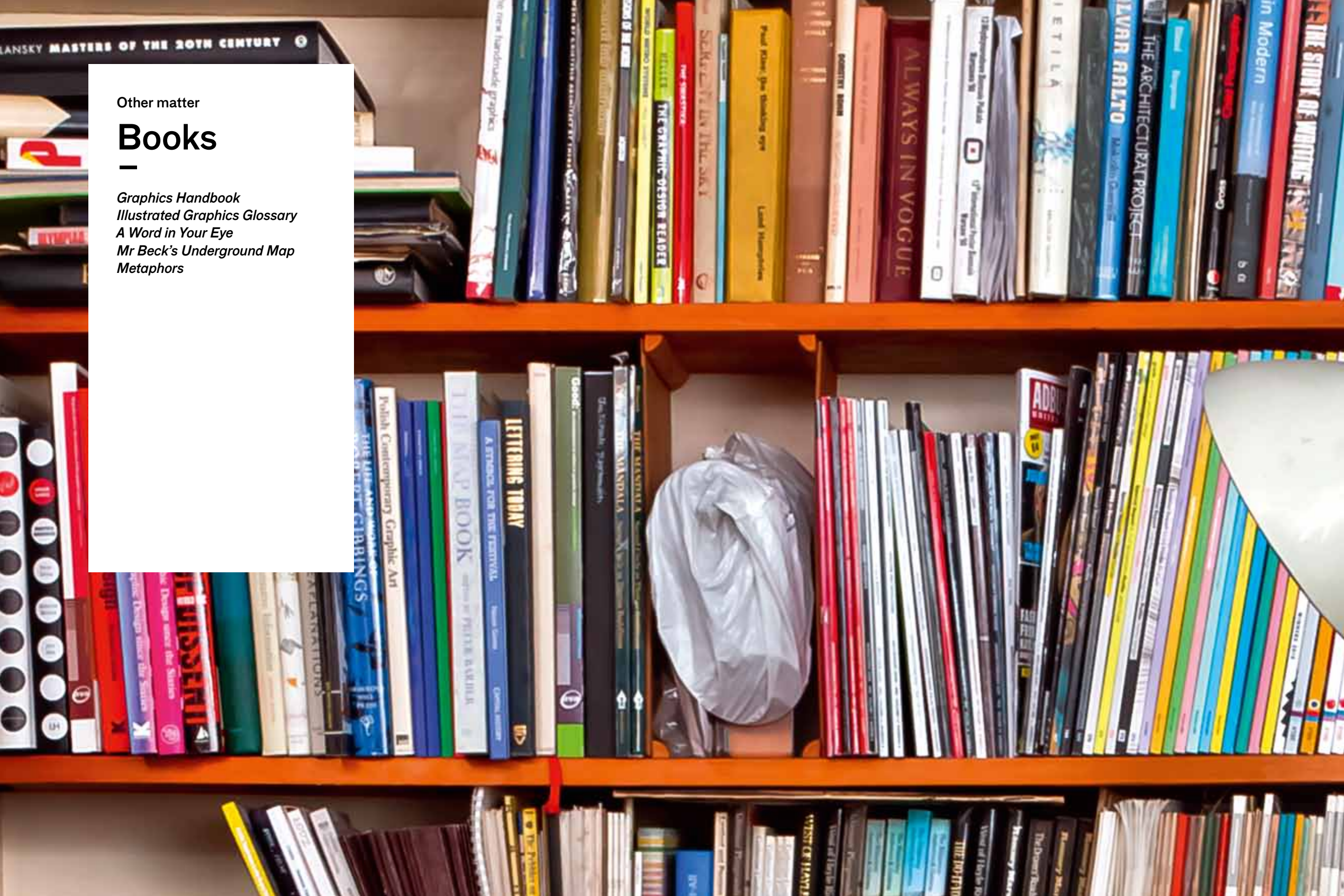
Tv

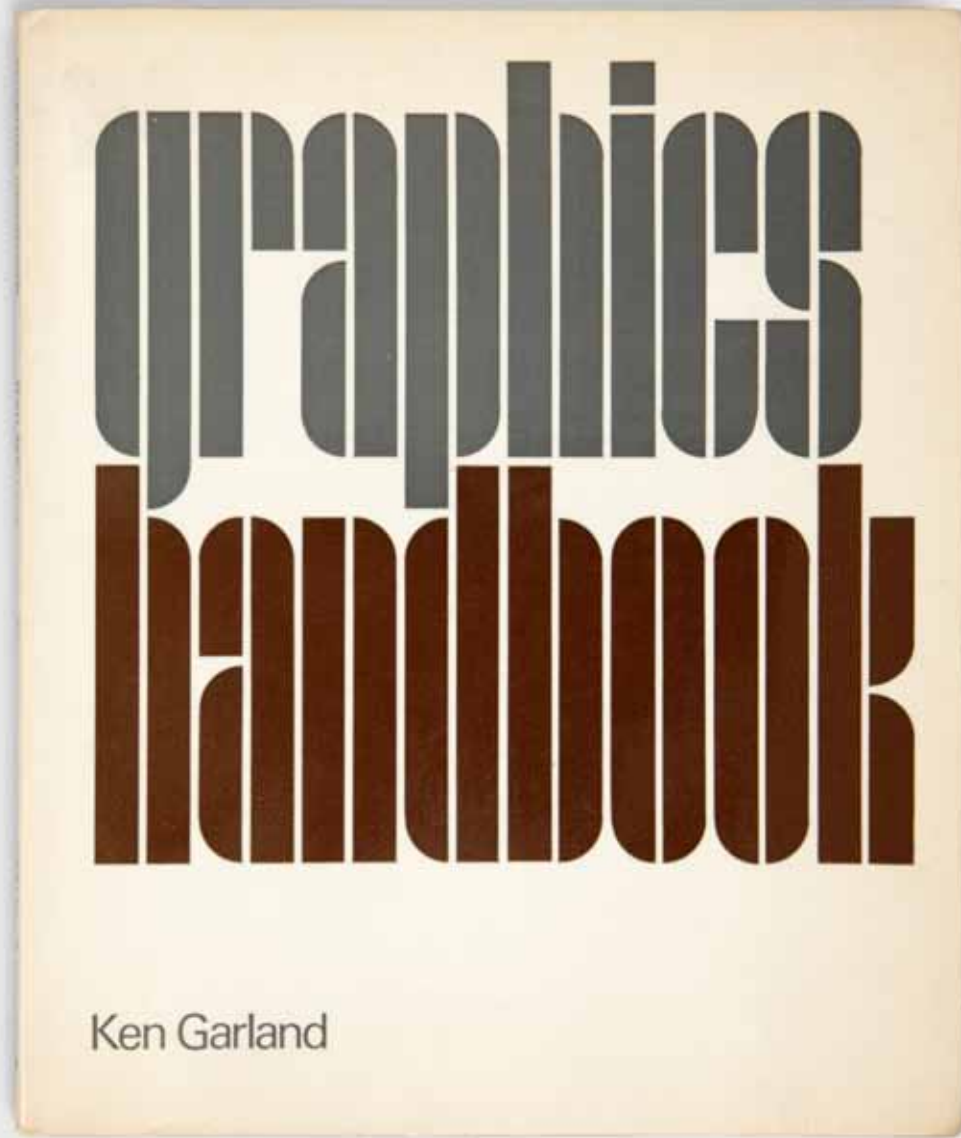
Camden Committee for Community Relations, 1966.	1	European Movement, 1970.	25
L Holzer & Co Ltd, 1968.	2	<i>Design</i> magazine, 1962.	26
Dancer & Hearne, 1963.	3	Toy Works' Rodo, 1970.	27
Barbour Index, 1963.	4	Japan Tourist Association, 1964.	28
Weir Group of Companies, 1962.	5	New Left Books, 1970.	29
QuickMaid Rental Service, 1973.	6	Keniston Housing Association, 1984.	30
Corinthian Group, 1971.	7	Central Bureau for Educational Visits and Exchanges, 1975.	31
City Investment Trust, 1971.	8	Greater London Secondary Housing Association, 1978.	32
Metro Town and Central Properties, 1971.	9	Viva Leisure, 1978.	33
Automatic Catering and Vending Machines, 1974.	10	Flight Lab gallery (Science Museum), 1991.	34
Plaza cinema, 1982 (project).	11	Barrie Knitwear, 1969.	35
Valerie Louthan, 1972.	12	Robert Matthew, Johnson-Marshall & Partners, 1982.	36
James Galt & Co. Ltd., 1962.	13	IOP Publishing, 1991.	37
Britain in Europe, 1967.	14	Abbatt Toys, 1958.	38
Derbyshire College of Higher Education, 1984.	15	Heinemann Educational Books, 1990.	39
MG Howitt & Associates, 1969.	16	Leisure Industries, 1975.	40
CND exhibition and commemoration, 1988.	17	Skola, 1984.	41
Silver Sun Records, 1978.	18	Butterley Group of Companies, 1963.	42
Leisure Industries and Leisure Music, 1968.	19	St Pancras Arts Festival, 1964.	43
Polytechnic of North London, 1974.	20	Camden Arts Centre, 1984 (project).	44
W Fein & Sons, 1972.	21	University of Aston, 1967.	45
Race Furniture, 1963.	22	Maia Antiques, 1983.	46
Premier Cooler, 1968.	23	Toy Works, 1968.	47
Aston Cabinet Company, 1964.	24		

Other matter

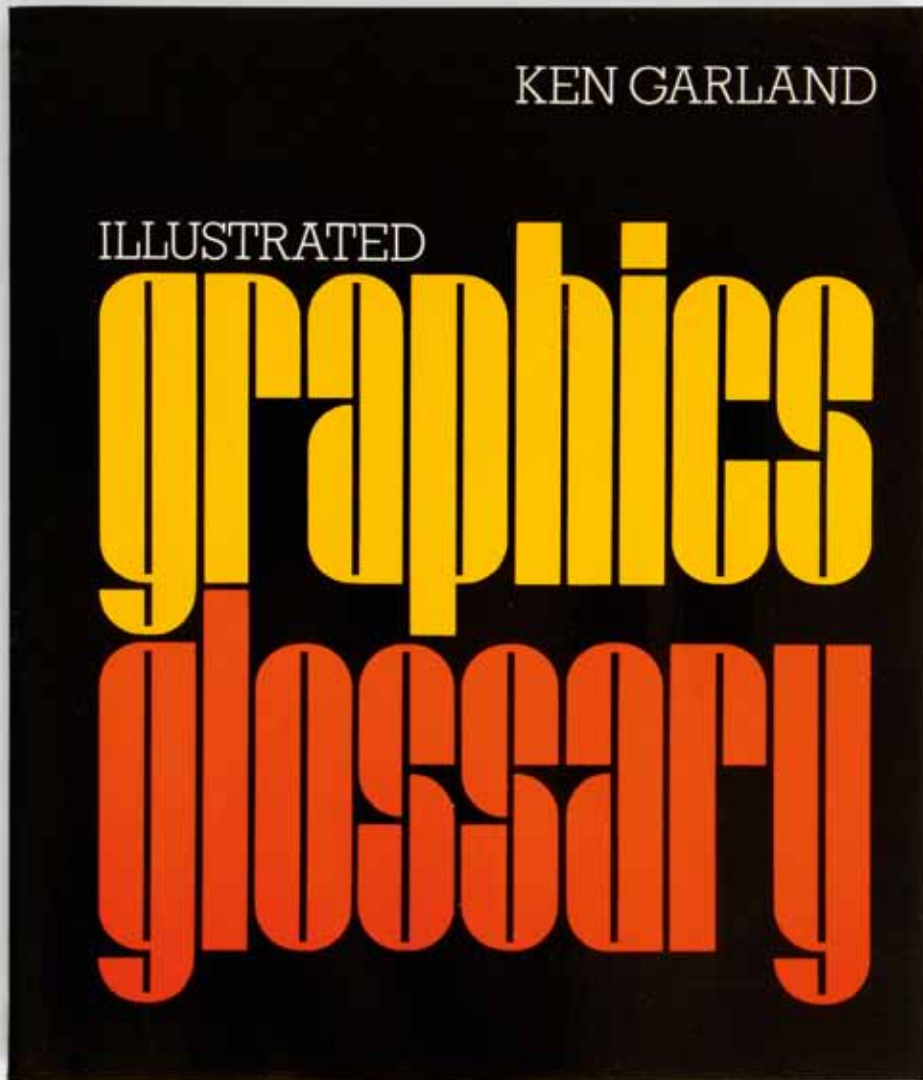
Books

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Graphics Handbook
Illustrated Graphics Glossary
A Word in Your Eye
Mr Beck's Underground Map
Metaphors

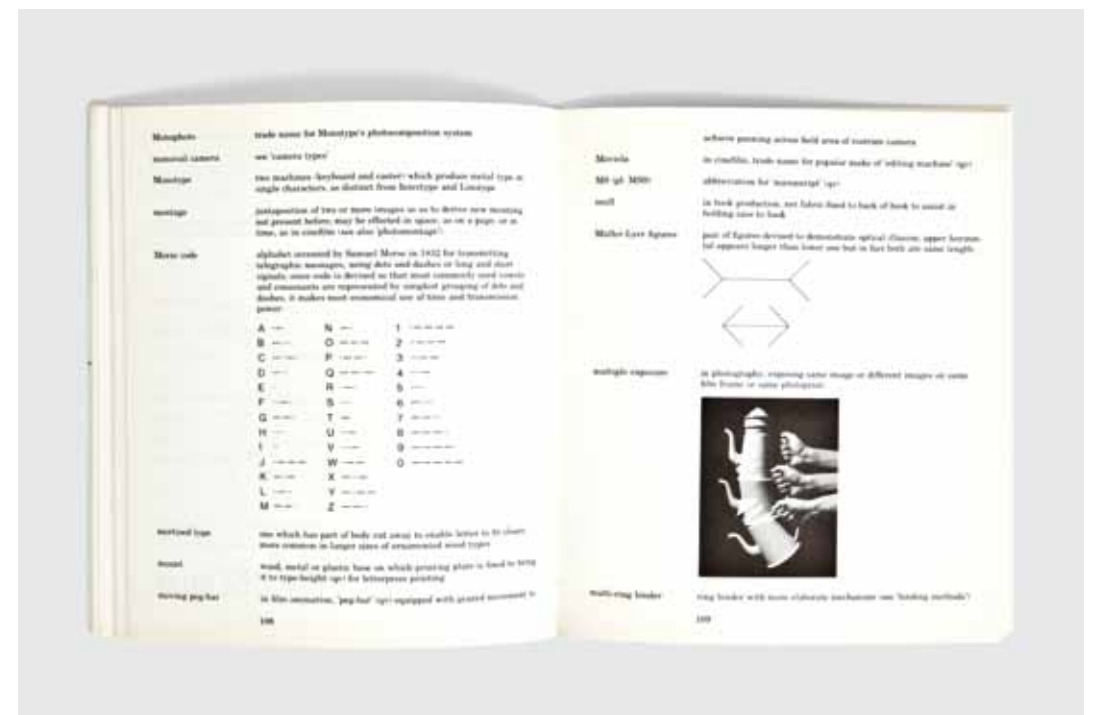
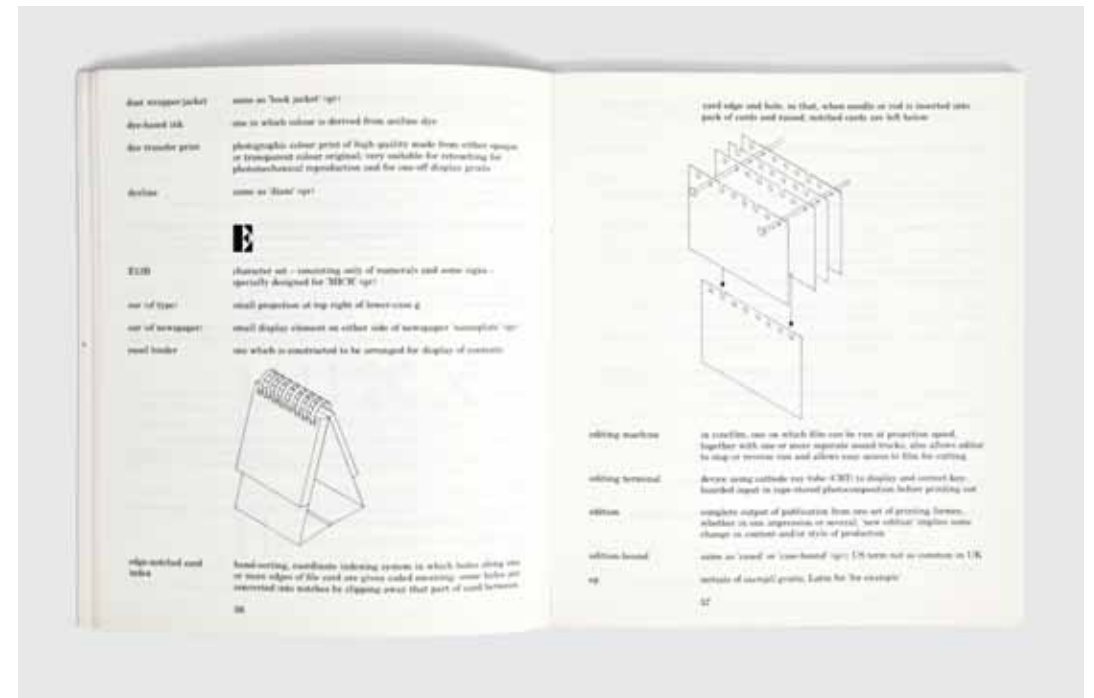


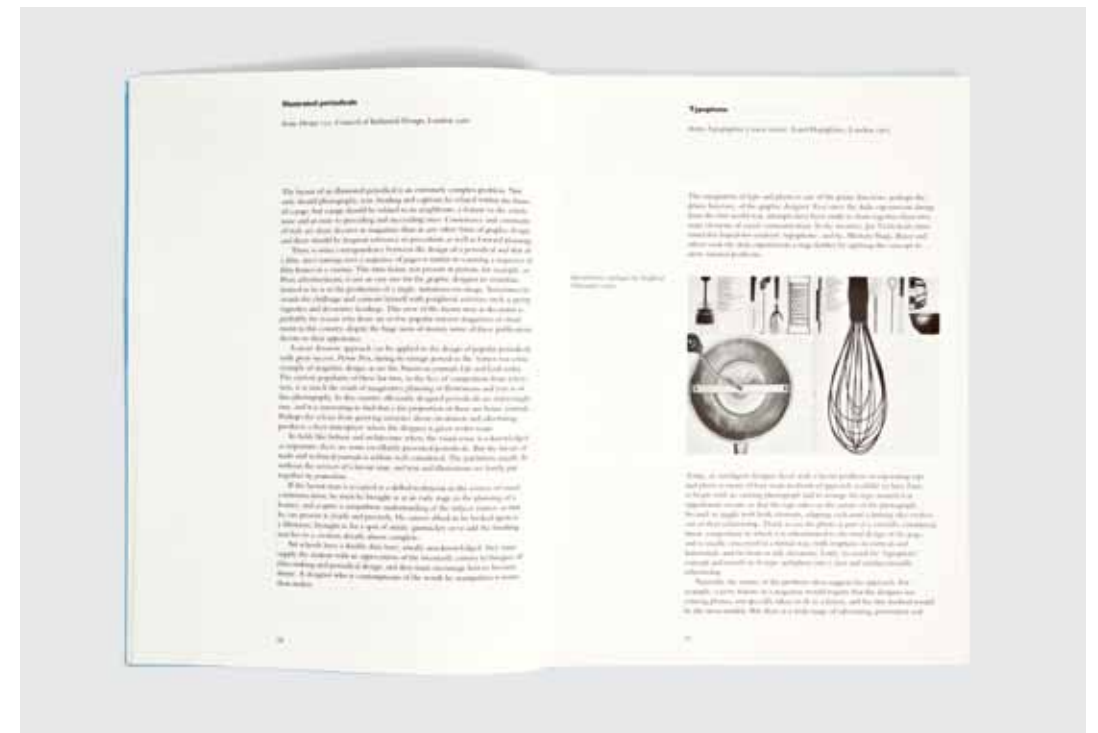


Graphics Handbook, cover and spreads. Publisher: Studio Vista.

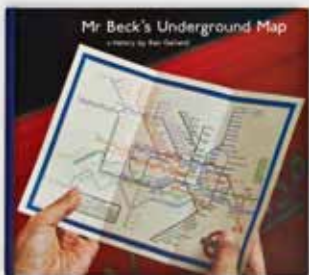
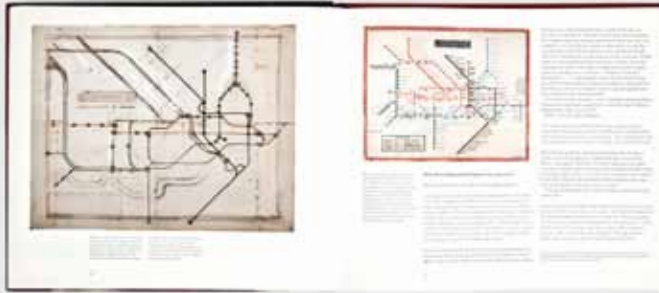


Cover and spreads of *Illustrated Graphics Glossary*. Photographer: Harriet Crowder. Publisher: Barrie & Jenkins.



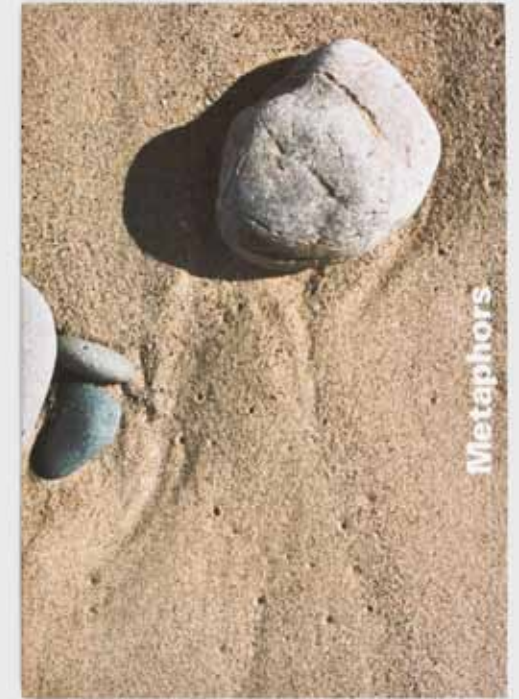


Cover and spreads from *A Word in Your Eye*, a collection of KG's writings from 1960 to 1994, published to support his retrospective exhibition at the University of Reading. Publisher: Department of Typography & Graphic Communication of the University of Reading.



Left: *Mr Beck's Underground Map*. Cover designer: Richard Marston. Publisher: Capital Transport Publishing.

Right: *Metaphors*, featuring KG's photography. Co-designers: HDR Design. Publisher: Bradbourne Publishing.



Other matter

Photography

Design

Galt Toys

Barbour Index

Labour Party

Peace News

Spicers Papers

St Pancras Arts Festival

etc.





While working at *Design* magazine, KG occasionally took photographs for product reviews and features.



Left: photograph for a feature in *Design* magazine, entitled 'Furniture', 1960.

Above: photograph of the designer Dennis Bailey. *Design* magazine occasionally published KG's portrait photography.



This and next spread: while working for Galt Toys, KG took numerous naturalistic photographs for catalogue covers, shop murals, advertisements, etc.





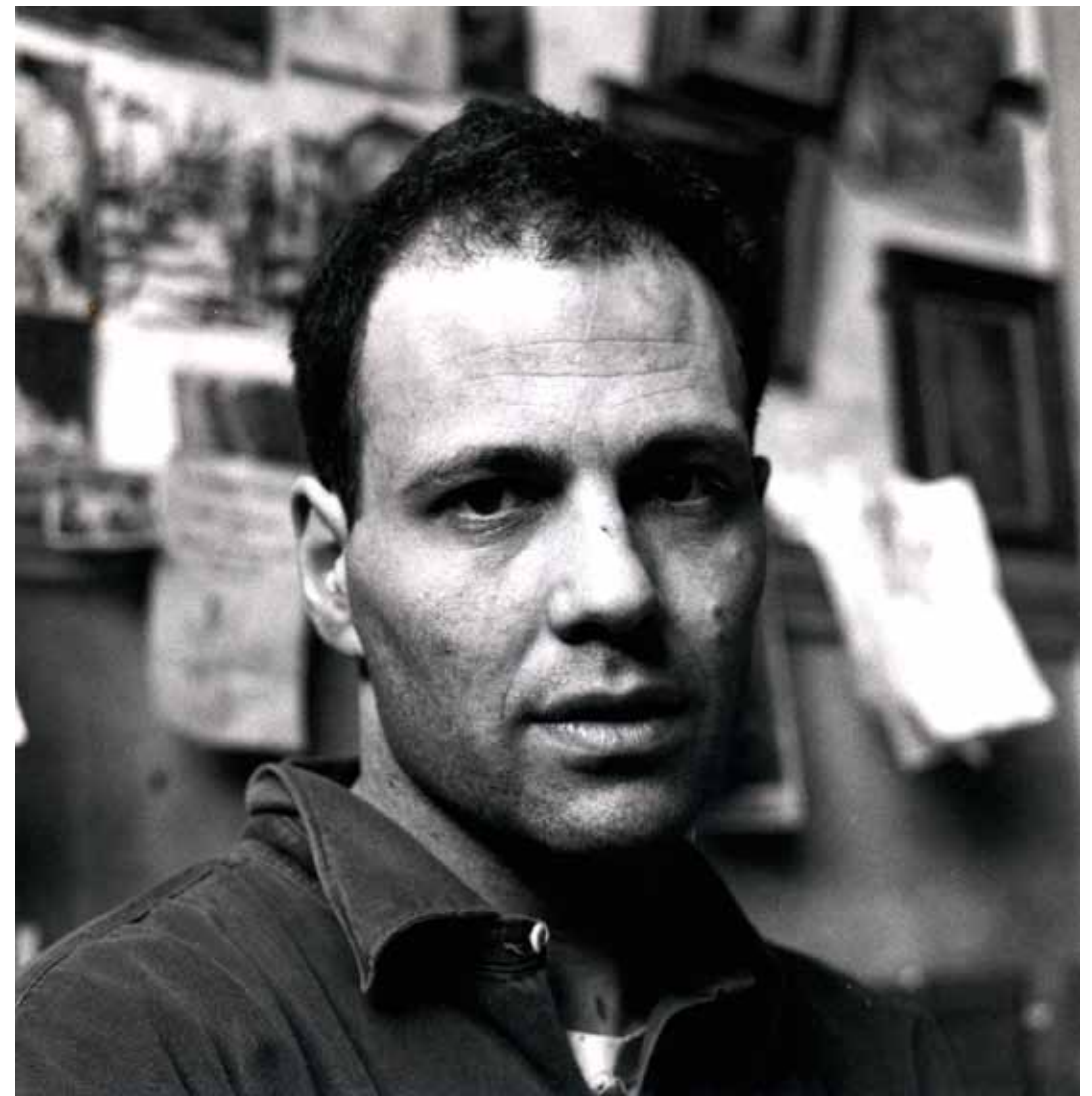


Photograph for promotional booklet, *The Barbour Index Service*, showing model and the company's red Mini (pp.152-53).



Left: one of a series of election posters for the Labour Party.

Above: Peggy Duff, the General Secretary of the Campaign for Nuclear Disarmament. Photograph for a newspaper feature on the 1964 Easter march preparations. In the background the pre-sans serif version of the CND logo can be seen.



Left: 'Give it the thumb test, mate!' Photograph for promotional item for Spicers Glacier White Art paper.

Above: portrait of the artist Frank Auerbach, commissioned by the St Pancras Arts Festival for their catalogue 'Figurative painters'.



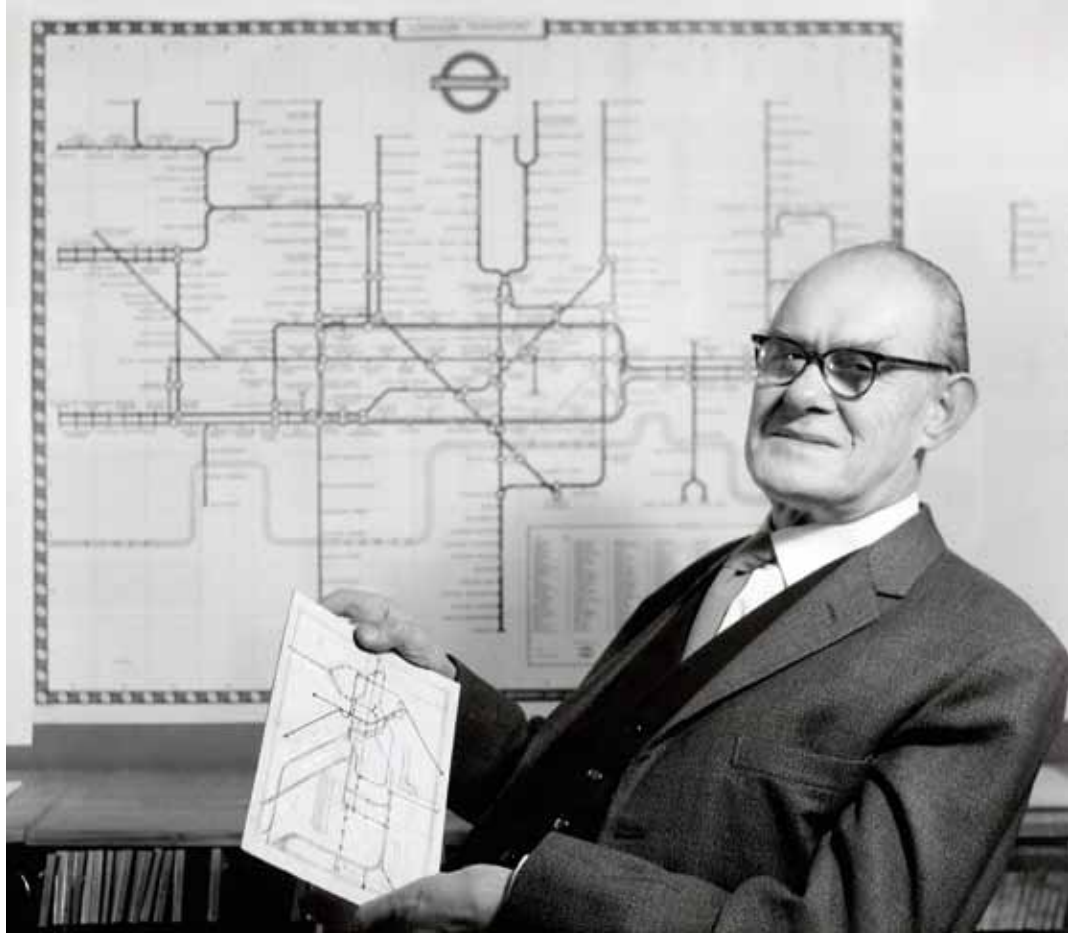
Top left: a child 'holding the seeds of human futures' in her hands. Commissioned by Wiley Publishers for the book cover of *Design Methods: Seeds of Human Futures* by J Christopher Jones.

Far left: Irish traditional singer Rosie Stewart, portrait for the cover of her CD *Adieu to lovely Garrison*.

Left: John Kennedy, traditional Irish singer and 'tin-whistler'. Cover for his CD *The girls along the road*.

Right: Hewlett Johnson, the retired Dean of Canterbury. He became known as 'The Red Dean of Canterbury' for his support for the Soviet Union.





Above: Henry Beck, designer of the famous London Underground 'map'.

Right: photographer Wolfgang Suschitzky.





Photographs for a series of A6 booklets. *A close look at fallen leaves* and *A close look at pebbles*, 2008. Publisher: Pudkin Books, KG's own imprint.

Next spread: photographs for *A close look at rickshaws of Bangladesh*, 2009. Publisher: Pudkin Books. The booklet followed an exhibition commissioned by Coventry University in 2005.





Photographs by KG from 'Looking Closer', a travelling exhibition of his photography.

Other matter

The studio

—
Photographs taken in Ken Garland's studio in Camden Town showing his liking for keeping work from all periods of his career, meticulous filing and his collection of books and magazines.



HENDERSON (or MP, or New Gray)

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JAMES GALT & CO LTD

FRIENDS PROVIDENT

ENVIRONMENT GRAME

DEPT OF SOC SEC. (DSS)

DUNCAN OF JONKINSTONE, DUNDEE



TONS

Produced by James Galt and Company Ltd, Cheshire

Imported by James Galt and Company Ltd, Cheshire

GALT
TRAP
SNAP

Designed by Ken Garland and Associates

GALT
TRAP
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Designed by Ken Garland and Associates

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Designed by Ken Garland and Associates
Produced by James Galt and Company Limited, England
L1100A

GALT
CONNECT



Designed by Ken Garland and Associates
Produced by James Galt and Company Limited, England
L1100A





TOTS



LW864032B



Produced by the National Curriculum
Reviewed by the National Curriculum
England
© 2007



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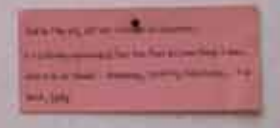
Festival 1966

Program for the Festival

ken garland
a word
in your eye

DESIGN

CRISIS







THE DESIGN HANDBOOK FOR THE DESIGNER

THE DESIGN HANDBOOK FOR THE DESIGNER

THE WRITING HANDBOOK

Gross

By G

WAYS IN VOGUE

Walter Gropius
Walter Gropius
Walter Gropius

Landscapes

THE GRAPHIC DESIGN HANDBOOK

THE WRITING HANDBOOK

THE DESIGN AWARDS

WINNER 2011

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ADD
UNIT

THE MANDALA Sacred Circle in Tibetan Buddhism

THE MANDALA Sacred Circle in Tibetan Buddhism

Good! Architecture for the 21st Century

LETTERING TODAY

A SYMBOL FOR THE FESTIVAL

THE MAP BOOK edited by PETER BARBER

Rapid transit diagrams

On Paper Street

Phrase B











End matter

—

Lectures, talks, papers

Published articles

Books by Ken Garland

Bibliography

Index

Ken Garland and Associates

Thanks and colophon

Lectures, talks, papers

- 'Here are some things we must do', paper given at Vision 67 Conference: Design for survival, New York University, 1967.*
- 'Some observations and proposals relating to the design of block diagrams and flowcharts', paper given at conference on The visual communication of scientific and industrial information, Society of Industrial Artists and Designers, Harwell, 1968.
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- 'Where do we go from here?', lecture given at Gwent College of Higher Education, 1987.*
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- 'Subtraction', paper given at D&AD XChange conference, London College of Fashion, 2007.
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- 'Publishing today, tomorrow and the day after: a very personal view', contribution to On Publishing symposium, University of Lincoln, 2009.
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* Published in *A Word in Your Eye*, 1996.

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The Ken Garland website contains a wealth of details and is an invaluable resource for KG fans and scholars: www.kengarland.co.uk

Index

- Abbatt, Paul and Marjorie 21–2, 21, 46, 87; Abbatt Toys 243
- Adbusters* 42
- Adventure Playgrounds* (Lambert) 200
- AGI (Alliance Graphique Internationale) 62, 63
- AID 29
- ALGA Journal* 42
- Albers, Josef 52
- Anderson, JRL 204
- Anderson, Lindsay 46
- Andrews, Michael 217
- Anyango, Catherine 55
- Architectural Review* 15, 75
- Aston Cabinet Company 164, 243
- Auerbach, Frank 61, 217, 269
- Baby Shapes* (game) 117
- Bailey, Colin ii, 125, 209, 223, 230
- Bailey, Dennis 259
- Baldwin, Suzanne 230
- Ball, Alan 15
- Ball, Rebekah 47
- Barbour Index 27, 38, 145, 243;
- The Barbour Index Service* 264
- Barrie Knitwear 243
- baseline* magazine 53
- Bass, Saul 31, 34
- Bayer, Herbert 20
- BDMW 27
- Beck, Henry (Harry) 53, 272
- Bell, Nick 41
- Benn, Tony 42
- Berger, John 46
- Bill, Max 31
- Birdsall, Derek 15, 27
- Blake, William 54
- Blueprint* magazine 36, 42
- Briggs, Ken 15
- Britain in Europe 243
- Brownjohn, Robert 40
- The Butterley Company 161;
- Butterley Group of Companies 243
- Cambridge University Press 192
- Camden Arts Centre 243
- Camden Committee for Community Relations 174, 243
- Campbell, Ken 38, 49
- Caps Group of Companies 163
- Carpenter, Ray 26, 26–8, 48–9, 105, 179, 192
- Carson, Anna 232
- Cartier-Bresson, Henri 57
- Central Bureau for Educational Visits and Exchanges 243
- Chapman, Robert (Bob) 27, 115
- Chartered Society of Designers 42
- Cheong, Janette 232
- City Investment Trust 243
- CND (Campaign for Nuclear Disarmament) 44, 45, 46, 58, 90, 138, 140, 243, 267
- Cole, Peter ii, 212, 223
- Collins, Jesse 14, 16–17, 54, 57
- Connect* (game) 24, 115
- Conran Associates 29
- Corinthian Group 189, 243
- Coventry University 275
- Crouwel, Wim 62
- Crowder, Harriet 33, 35, 91, 105, 108, 248
- Crowley, David 18, 18
- D&AD (Design & Art Direction) 55, 62, 63
- Dancer & Hearne 27, 135, 137, 243
- Daulby, George 27
- Dean, Ray 163
- Derbyshire College of Higher Education 220, 243
- Derwent Publications 224
- Design Council 17
- Design into Action 172
- Design* magazine 17, 17, 18–19, 19, 20, 46, 47–8, 51, 58, 76, 78, 80, 83, 84, 93, 172, 243, 257, 259
- Design Methods: Seeds of Human Futures* (Jones) 270
- Design Research Unit 15
- Dickinson, Peter 155
- Dorfsman, Lou 34
- The Drivers' Roads of Wales* (Godwin & Toulson) 207
- Duff, Peggy 47, 47, 267
- Eckhardt, Marc iii
- The Edge of the Land* (Godwin) 210
- Emigre* magazine 42
- European Movement 243
- Eye* magazine 36, 41, 42, 46, 64, 66
- Farr, Michael 17, 17, 18, 20, 172
- Federico, Gene 34
- Financial Times* 29, 30
- Fior, Robin 47, 50, 90
- Fitch and Company 29
- Fizzog* (game) 117
- Fletcher, Alan 15, 30, 42, 62
- Flight Lab gallery 243
- Forbes, Colin 15
- Form* magazine 42
- Fowles, John 209
- Freeman, George 137
- Froshaug, Anthony 16, 16, 55
- Furnishing* magazine 17
- Galt Toys (James Galt and Company) 20–5, 37, 38, 58, 63, 64, 97, 102, 105, 115, 243, 260; Galt Post Office (toy) 123

- Gan, Daria 113, 118, 127, 191
 Garland, Benjamin 31, 128
 Garland, Ken *ii*, *iii*, 9, 11, 13, 25, 31, 33, 35, 39, 47, 49, 55, 61, 63, 65, 67
 early life and study 11–16
 ethical designer 39–44
 'First Things First' manifesto 8–9, 39, 40–1, 41, 42, 42–4, 47, 48–9, 55, 64
 graphic style and philosophy 31–8
The Graphics Handbook 51, 51–2, 246
Illustrated Graphics Glossary 51, 52, 248
 independence and Galt Toys 20–5
 photographer 57–62
 political designer 44–50
 'Structure and Substance' essay 31, 53
 teacher 54–7
A Word in Your Eye 18, 28, 30, 53, 53, 54, 251
 writer 50–4
see also Ken Garland and Associates
 Garland, Nancy 11
 Garland, Ruth 25, 31, 83, 98, 138
 Garland, Wanda (*née* Wistrich) 15, 25, 31, 60, 63, 65, 108, 171
 Gerstner, Karl 20, 31, 52
 Gill, Bob 34
 Gill, Eric 15
 Glaser, Milton 51, 62
 Godwin, Fay 60, 61, 62, 204, 207, 209, 210
 Goldfinger, Ernő 21, 22, 87
 Gould, Patrick 158
The Graphics Handbook (Garland) 51, 51–2, 246
 Greater London Secondary Housing Association 243
 Grierson, Martin 137
 Gross, Jozef 25, 31, 83
The Guardian 42
 Hamilton, Richard 15, 57
 Hatherly, Owen 11
 Hawkes, Jacquetta 44
 HDR Design 252
 Healy, Denis 44
 Hein, Piet 52
 Heinemann Educational Books 243
 Heller, Steven 12
 Henderson, Nigel 56, 57–8, 73
 Hollis, Richard 18, 18, 38, 46, 47, 51
 Holtom, Gerald 50
 Huber, Max 31
 Humphreys, Rachel 49
 Ibbotson, Michael 230
 IBM 35–6, 48
Idea magazine 28
Illustrated Graphics Glossary (Garland) 51, 52, 248
 Ingrams, Richard 207
 IOP Publishing 243
 Irish Traditional Music Archive 58
Items magazine 42
 Japan National Tourist Association 177, 243
 Johns, Cathy 25
 Johnson, Hewlett 270
 Jones, J. Christopher 270
 Kamlish, Ivor 16
 Kay, Justin Thomas 52
 Ken Garland and Associates 26–30, 54–5, 115, 117, 118, 131, 158, 161, 164, 232
 Keniston Housing Association 37, 37–8, 223, 243
 Kennedy, John 270
 King, Emily 40
 Kinross, Robin 10, 18, 36, 36, 51, 52, 52, 54, 54
 L. Holzer 243
 Labour Party 45, 48, 50, 58, 267
 Lamacraft, Jane 14
 Lambert, Jack 200
Land (Godwin & Fowles) 209
Landmarks (Godwin) 210
 Lange, Gerhard 24
 Leisure Music and Leisure Industries 243
Life magazine 20
Lilliput magazine 12
 Löflath, Josef 115
 Lohse, Richard P. 31
Look magazine 20
 Lorant, Stefan 11
 Lubalin, Herb 34
 Lucas Furniture 215
 Maia Antiques 243
 Marston, Richard 230, 252
 Mayhew, George 16, 27
 Mellor, David 50
Metaphors (Garland) 53, 252
 Metrication Board 187
 Metro Town and Central Properties 243
 Metzger, Gustav 47
 Meynell, Francis 18
 MG Howitt & Associates 183, 243
 Michael Peters and Partners 29
 Ministry of Technology 143
 Moholy-Nagy, László 20
Montage (game) 121
 Moore, Norman 194
 Morgan, John 10, 56
 Morris, William 14
 Morrison, Stanley 18
 Mortimer, James 137
Mr Beck's Underground Map (Garland) 252
 Muggeridge, Fraser 56
 Negus, Richard 43
 New Left Books 243
 Newmark, Edward 20–1, 22, 22, 25
 Nurnberg, Walter 228
Octons (game) 121
 Odermatt, Siegfried 20
 Odling-Smee, Anne 10, 36
The Oldest Road (Anderson & Godwin) 204
 O'Neil, John 181
Our Forbidden Land (Godwin) 209
 PA Design 29
 Paolozzi, Eduardo 15, 57
 Paramount and Plaza cinema 179, 243
 Paul and Marjorie Abbatt *see* Abbatt, Paul and Marjorie
Peace News 47
The Penrose Annual 30, 31, 53
 Pentagonam 15
 Polytechnic of North London 198, 243
 Portuguese Airways 174
 Poynor, Rick 34, 34, 41, 43
 Premier Cooler 243
 Priestley, JB 44
 Prudence Cuming Associates Ltd. 61
 Pudkin Books 275
 QuickMaid 194, 243
 Race Furniture 38, 155, 243
 Rand, Paul 35, 51
 RCA Records 191
Rebel in the Soul (Reed) 212
 Reed, Bika 212
 Robert Matthew, Johnson-Marshall & Partners 243
Romney Marsh and the Military Canal (Godwin & Ingrams) 207
 Rotholz, HA 27
 Ruskin, John 14
 Russell, Bertrand 44
 Sayer, Phil 224
 Schleger, Hans 63
 Schwitter AG 31
 Science Museum 30, 224, 243;
Science Museum Review 224, 228
 Scott, Gill 108, 148
 Silver Sun Records 243
 Simon, Oliver 18
 Skola 243
 Slack, William 15, 75
 Southall, Richard 39
 Sparke, Penny 17, 18
 Spencer, Herbert 16, 30
 Spencer, Mafalda 30, 30, 50, 55–6, 243, 269
 Stewart, Rosie 270
 Stiff, Paul 14
 Suschitzky, Wolfgang 272
 Sylvester, David 57
 Thompson, Philip 15, 16
Tonight (TV programme) 42, 43
 Toulson, Shirley 207
 Toy Works 181, 243; Rodo 243
 Tschichold, Jan 18
 Twyman, Michael 53
 University of Aston 177, 243
 Valerie Louthan 243
 Verity & Beverley 20, 23, 174, 179
 Vignelli, Massimo 62
 Viva Leisure 243
 W. Fein & Sons 192, 243
 Wainwright, Alfred 53, 54
 Walsh, Victoria 56
 Walters, John L. 41
 Weir Group of Companies 243
Which? magazine 132
 White, Geoff 16
 Whiting, Jim 53
 Wildbur, Peter 27
 Wistrich, Wanda *see* Garland, Wanda
A Word in Your Eye (Garland) 18, 28, 30, 53, 53, 54, 251
 Wright, Edward 16, 71

Ken Garland and Associates

—

Associates

Robert Chapman
 Ray Carpenter
 Trilokesh Mukherjee
 Gill Scott
 Patrick Gould
 John O'Neil
 Norman Moore
 Frank Hart
 Daria Gan
 Colin Bailey
 Peter Cole
 Ian Moore
 Paul Cleal
 Richard Marston
 Anna Carson

Students on work practice

Eric Smellie
 George Burden
 Winston Seaton
 Steve Hammett
 Leslie Duckworth
 Paul Martin
 Nina Grunfeld
 Kathy Bick
 Peter Kavanagh
 Cristina Zahar
 Sam Robinson
 Jannette Overy
 Anne Brady
 Tony Fox
 Suzanne Baldwin
 Octavius Murray

Thanks

—

The author wishes to thank the following people:

Ken Garland for unfailing good humour, patience and willingness to open up his life, studio and archive to my probing.

Anne Odling-Smee for doing much of the groundwork for this book before abandoning it and generously handing over her researches and interview material.

Ray Carpenter, Timothy Donaldson, John Morgan, Fraser Muggeridge and Mafalda Spencer talked to me about their experiences with Ken.

Robin Kinross, Richard Hollis and Ken Campbell all gave insightful interviews to Anne Odling-Smee. I have drawn on these extensively.

Cathy Johns from the Royal College of Art library for helpful information about Paul and Marjorie Abbatt and Galt Toys.

Rick Poynor for first suggesting a book about Ken Garland.

The Unit Editions and Spin design and production team.

Colophon

—

Ken Garland
 Structure and Substance
 Adrian Shaughnessy

Unit 09

Editors: Tony Brook,
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Design Director: Tony Brook

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Design assistant:
 Edouard Cabrol

Photography: Edouard Cabrol,
 Elena Carl, Claudia Klat, Sarah Schrauwen

Editorial assistant:
 Sarah Schrauwen

Production manager:
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Publishing director:
 Patricia Finegan

Printer:
 C&C Offset Printing Co., Ltd.

Typeface:
 F Grotesk

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A catalogue for this book is available from the British Library.

ISBN: 978-0-9562071-9-7

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SE11 4AA
United Kingdom
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978-0-9562071-9-7
£ 35.00

