Before Everything Else

The Safe Cigarette:

Introduction to this practice-based Ph.D. thesis

Practice-Based Ph.D. Jackie Batey www.thesafecigarette.blogspot.com

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A thesis submitted in partial fulfilment of the requirements of the University of Brighton for the degree of Doctor of Philosophy.
The Safe Cigarette - An Introduction

Packaged Within this Box:

- Nine Artist’s Books and Multiples
- CDROM packaged within Fascicle One (versions for MAC and PC)

To view what was on the CDROM visit www.thesafecigarette.blogspot.com

- Eight Fascicles (Fascicles 1-7 contain Gatefold images)

Introduction

This thesis is practice-based and is presented as a boxed object. It contains two sections;

Section One:

This is the main body of the work. It is the practical element presented as a set of Artist’s Books and Multiples (referred to hereafter as the “Multiples”). All the practical preparatory work for this section, including working visuals, colour tests, work in progress, design decisions, presentations and images of the completed Multiples are contained within a CDROM located in the front cover of Fascicle One of the supporting texts.

The Multiples are as follows:

Surely Not; limited edition of 10
Ellipses Points; limited edition of 10
Supported by Fascicle Two

Anxious Homes, Cursory Cleaning for the Imminent Arrival of Visitors; limited edition of 10
Lemorette Zone Chart; limited edition of 10.
Supported by Fascicle Three

Testimonials !; limited edition of 7
Supported by Fascicle Four
**Menthol Daze**; limited edition of 7

**Menthol Madness**; limited edition of 10

*Supported by Fascicle Five*

**Lemorette Display Stand**; limited edition of 7

**Which Filter Works?**; limited edition of 10

*Supported by Fascicle Six*

Fascicles Two, Seven and Eight do not act to support specific Artist’s Books or Multiples since they are the Introduction, Conclusion and References respectively.

**Section Two:**

The supplementary texts are presented in a sequence of eight Fascicles (referred to hereafter as the “Fascicles”), each covering a specific theme. Each Fascicle contains a Gatefold image bound into its centre. The Gatefolds represent a visual argument/montage to accompany each Fascicle. The juxtaposition of imagery reflects the theme explored within both the text and the Multiples. I have designed the Gatefolds as a visual bridge between the practical and written elements of this work. The Gatefolds are bound into the centre of each Fascicle, where appropriate.

The titles to the Fascicles and Gatefolds are as follows:

- **One**: The Safe Cigarette – Preface: A Guide to the Fascicles and Multiples
  - Gatefold 1: *Identification of Parts*
- **Two**: The Cigarette
  - Gatefold 2: *Smoking a Cigarette*
- **Three**: The Need to Reassure
  - Gatefold 3: *How’s Your Disposition Today?*
- **Four**: Personification: Who Should We Trust?
  - Gatefold 4: *Who Should We Trust?*
- **Five**: Nature as Reassurance - The Menthol Cigarette
  - Gatefold 5: *Menthol Fresh*
- **Six**: Technology as Reassurance - The Filter-Tip
  - Gatefold 6: *Guard Against Throat–Scratch...*
- **Seven**: Conclusion
  - Gatefold 7: CDROM Map of the Artist’s Books and Multiples
- **Eight**: Glossary, References and Appendices
  - Gatefold N/A
The Aims of the Thesis

The project explores visually the design possibilities and constraints inherent in promotional material for the tobacco industry. I wanted to experience the feeling of being responsible for visual strategies to sell cigarettes knowing they would kill their consumers. The construction of narratives, fabricated brands, imaginary endorsers and absurd selling propositions forms the basis of the Multiples.

The project explores the implications of the advertising campaigns for the environment, for personal freedom, for the generation and alleviation of anxiety in the cause of selling by testing the visual solutions almost to destruction and certainly to their logical conclusions, by way of humour, the outlandish and the absurd. It does so using the Multiples and the advertisements rather than through the medium of analytical prose. My arguments are to be read as primarily visual propositions (the Multiples) and secondarily, supporting analytic exposition in words (the Fascicles). In this way I could identify and test out such visual conventions as:

- letterforms and incidentals
- copy
- strap lines
- pack strategies
- associational landscapes
- product endorsements
- expression and pose suggesting inadequacy and anxiety
- the balance of innovation and the traditional
- the sustaining and development of branding
- variations in tone of voice
- consumer confidence in identified personalities
- recourse to the Natural
- technological elements such as diagrams, charts and statistics

These visual conventions I re-contextualised as a sequence of Multiples, and each practical element is supported by a written analytical section and a visual proposition, in the form of the Gatefold composed with indicative imagery.

Relationship between the practical work and the source material

In order to formulate visual explorations for myself as a designer/illustrator I had to understand the historical development and professional practices at the root of the visual strategies of selling the Safe Cigarette. In order to re-configure the promotional device say of the Cigarette Card and its Album, I had to explore the original aims of promotional items such as soothing consumer anxieties about the product and enhancing brand identity. The construction of bogus promotional items, for my own invented Tobacco Companies, gave me the freedom to adopt different tones of voice in order to take on the roles
of many characters such as endorsing doctors, hysterical patent medicine vendors, to invent pseudo-scientific reassurances and fabricate suspect diagrams. This freedom enabled to me to use my anger at many of the practices of the advertisers and tobacco companies of the period to form a humorous and satirical argument through my sequence of Multiples.

I also identified specific attitudes capitalising on landscape; which landscapes would have been chosen, and how the propositions would have been packaged. In order to elaborate the folksy breathlessness of the Suspect Claim in *Surely Not*, I had to articulate clearly the exact structure and fabric of the copy, while understanding the visual motifs that would have been used. Before crystallising the visual solutions in images I had to demonstrate that my arguments were supported by a theoretical and historical understanding of the period.

As a designer and illustrator I was aware of how narrow and restricted a range there was of imagery deployed in conventional published academic writing. In the beginning I assembled over eight hundred examples of tear sheets from mass circulation American magazines of the period. In categorising whole images and their constituent parts I found clear visual strategies that developed over the period I had chosen (1945-1964). Original design manuals for the professions of advertiser and manufacturer gave me a framework upon which to consider the deployment of the images. I was then faced with how to frame my arguments, and found that the juxtaposition and careful arrangement of selected images and details put powerful arguments in themselves. In deploying these considerations and solutions, I chose to reconstruct the objects themselves instead of merely writing about them. I used the Gatefold images as a way of highlighting the key argument of each Fascicle created from my own practice as a designer/illustrator.

The conventional protocol of the examination process gave me the opportunity of regarding the project as an exercise in limited edition production, and the Multiples themselves were intended to convey to the viewer/reader the sensations of handling the real things, unfolding them and articulating ideas from within specially constructed packaging. I have reproduced the developmental work in its entirety on the CDROM. The Multiples at first glance might mirror the actuality of a real campaign, but I wanted the viewer/reader to be set with the challenge of seeing that each constituent part is de-constructed only to be re-built with satirical intent ranging from the edge of uneasiness to obvious absurdity, mirroring in my mind exactly the possibilities and options of the real campaigns.

**The Format of the Supporting Fascicles**

There are articles, books, and documentaries that seek to analyse the public reaction to cigarette advertising in the period between the Second World War and the first Health Reports from the Surgeon General of the United States of America. In generating the Multiples presented together with the
Fascicles as a Boxed Object, I brought my own professional experience to bear instead in addressing the problems at the heart of studying the professional means of advertising a product. Instead of testing pictures with words, I sought to scrutinise pictures with pictures and dissect advertising pattern with my own hyperbole, taking themes and variations which, when logically extended, demonstrated the artifice, the falsity and even the fraudulence of the claims made in visual strategies of selling the Safe Cigarette. A survey of American culture during the period ratified my approach in demonstrating how many humorists and cartoonists had attempted the same approach as I had. I chose to present the supporting texts as a sequence of thematic Fascicles, they were created in the same spirit in which I created the Multiples.

Careful consideration is given to the choice of typography, page layout and design, image reproduction, format, paper type and binding. I want the sequence of Fascicles to be handled and read in the same way as the practical work. The Fascicles are designed with clarity and legibility as a foremost design requirement, the layout considered in terms of enhancing the reading experience and best presenting the original images. Original images are also made available to the viewer as actual-size colour reproductions via the CDROM. The design of the Fascicles together with the conclusion and references as eight separate books reflect my own practice as a designer/illustrator working within the field of the Artists’ Book.

As a practitioner I explore separate but associated themes simultaneously that build to create a body of work over time. The project began in 1997 and was completed in 2002 (part time study mode). The Fascicles are separated into thematic books so that they can be viewed in isolation with their appropriate Multiples and Gatefolds.

For example the Multiples, Menthol Daze and Menthol Madness could be viewed independently alongside the Fascicle to which they align, Fascicle Five, “Nature as Reassurance - The Menthol Cigarette” which contains the Gatefold: Menthol Fresh. The CDROM would also be available to show the Multiples journey from concept to conclusion.

It is this ability to easily cross-reference the themes in the supporting texts with the practical work in such a bulk of material that was a major consideration for me in the design and structure of the Fascicles and the CDROM.

To view what was presented on the CRDOM visit: www.thesafecigarette.blogspot.com
The Safe Cigarette


One: The Safe Cigarette

Two: The Cigarette

Three: The Need to Reassure

Four: Personification: Who Should We Trust?

Five: Nature as Reassurance - The Menthol Cigarette

Six: Technology as Reassurance - The Filter-Tip

Seven: Conclusion

Eight: Glossary, References and Appendices
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Abstract

This thesis is in two sections, the written element presented as a sequence of eight Fascicles, and the practical element presented as an inter-related set of Artist’s Books and Multiples.

This thesis presents a series of Artist’s Books and Multiples of graphic expressions of anxiety, each informed by a comparative study presented as a sequence of Fascicles of the visual strategies used to advertise cigarettes in America in mass-circulation magazines between 1945 and 1964. The thesis is presented as a boxed object containing the eight Fascicles, with Gatefolds and the 9 Artist’s Books and Multiples.

The thesis identifies specific design and illustration solutions in cigarette advertising such as considerations of artwork, photography, layout, typography, characterisation, and diagrammatic representation of process. The conclusions are then used as the basis for 9 books and multiples in which I explore, within my own artwork, the dynamics of visual instruction, and the devices for reassuring the anxious consumer using irony and humour throughout.

Each Fascicle has a Gatefold visual montage with juxtaposed imagery central to the theme. The thesis combines visual analysis and the making of imagery in equal measure.

The vast proportion of original visual examples used in the Fascicles are reproduced for the first time in colour from a wide range of contemporary magazines. Particular emphasis is placed on the professional manuals generated by the advertising profession itself.

A brief study of the cigarette market in the pre-1945 period identifies early anxieties about the product and how the tobacco industry and the advertising industry sought to address them. The thesis identifies the industries’ invention of the “Safe Cigarette” and then explores the anxieties implicit in that concept, presenting visual means by which anxiety is depicted. Visual strategies of reassurance in the form of personifiers are compared - ranging from people in socially esteemed professions through to the use of animals (dogs) and visual fictions (Santa Claus).

Two factors in particular have been identified to distract consumers from the gathering sense of unease in the safety of the product that culminated in the report of the American Surgeon General in 1964 - the appeal to the consumption of the cigarette in the outdoors and the corresponding success of menthol cigarettes, and the appeal to the reassurance that technology can impart - in the success of the Filter-Tip market. The twin polarities are reflected in the Artist’s books, “Which Filter Works?” and “Menthol Daze”.

In the last Fascicle the techniques of persuasion after 1945 are compared with those used by the American Huckster of the early twentieth century and the thesis concludes with an assertion of the role that visual humour can play in exposing fallacious marketing.
**Contained Within This Box**

The body of work packaged in this box is in two sections; the practical element presented as a set of Artist’s Multiples; and the written element presented in a sequence of Eight Fascicles each covering a specific theme. Each Fascicle contains a Gatefold image bound into its centre. You are reading the Prequel to Fascicle One, this contains the introduction and notes on the method of editing. The work is accompanied by a CDROM displaying images from the practical element including work in progress, design decisions, presentations and images of the completed multiples. The CDROM also houses elements not appropriate to print, e.g. large format colour images. The CDROM is bound into this Fascicle (in versions for both MAC and PC).

**Box Contents:**

- Eight Fascicles (Fascicles 1-7 contain Gatefold images).
- Nine Artist’s Books and Multiples.
- CDROM packaged within Fascicle One (versions for MAC and PC).

*For an illustration of the items included within this Box see the Gatefold Image One*

**Key to the Gatefolds**

The Gatefolds represent a visual argument/montage to accompany each Fascicle. The images are collagéd and manipulated using material from the period. The juxtaposition of imagery reflects the theme explored within the text. A listing of the title and theme of each gatefold is provided later in this Fascicle. I have designed them as a visual bridge between the Multiples and the written element of this work. The Gatefold for each section is bound into the centre of the Fascicle.

**The Artist’s Multiples**

The Artist’s Multiples and Books are packaged within the box. The CDROM accompanying this work shows the Multiples in more detail, including working visuals and comments. This Fascicle contains a full list of the items, and the Gatefold to this Fascicle depicts them all together.

*For a map to the CDROM see the Gatefold Image bound within Fascicle Seven.*
**The Interactive Element**

The CDROM is designed to be viewable via an internet browser (e.g. Internet Explorer or Netscape Navigator). It will function on both PC and Macintosh platforms.

*For more specific instructions on use, see the packaging of the CDROM.*

The CDROM accompanying this work has 6 sections accessible from the Homepage:

**The Artist’s Books & Multiples**

This is the main area of the CDROM. The central grey panel offers a list of all the Books and Multiples. Rolling the mouse over the list produces a corresponding image of the item. Clicking on an item in the list will load the section pertaining to it, including working visuals and commentary, Mock-ups and detailed views of the item itself. Clicking on *Back or return* will jump back to the previous screen and eventually to the Homepage.

**The Gatefold Images**

This area provides a detailed view of the Gatefold images bound within the Fascicles. Both outer and inner images are shown here.

**The Fascicle Illustrations**

This large section contains ‘actual size’ colour reproductions of all the images used within the Fascicles. Some advertisements that appear as details within the Fascicles can be seen here full size. The images are stored in large format, and it must be stressed that some browsers may take a few moments to download them.

**Alignment of the Artist’s Books & Multiples with the Fascicles**

This chart shows how the Artist’s Books & Multiples relate to each Fascicle.

**Magazine Page Glossary**

To see an identification of an element within the magazine page, roll the mouse over the list of terms and the corresponding element will highlight. *This feature requires a Shockwave player.*

**The Abstract**

A printable PDF file of the abstract is provided in this area.

**The contents of the CDROM can be viewed online:**

[www.thesafecigarette.blogspot.com](http://www.thesafecigarette.blogspot.com)
**Note on the Method of Editing**

The editorial style in this thesis aims to promote ease of communication and promote clarity. In the very nature of cigarette production and the Tobacco Industry, there could have been a need to write the sentence;

“Philip Morris smoked a Philip Morris in the Philip Morris car park.”

The name ‘Philip Morris’ is simultaneously a company, a brand and a man. To avoid this possible confusion the following text styles apply throughout;

- **Philip Morris** Plain text The man
- **Philip Morris** Bold text The brand
- *Philip Morris* Italicised text The company

The above example would therefore be presented in this thesis as;

“Philip Morris smoked a **Philip Morris** in the *Philip Morris* car park.”

References are presented in plain text with the title of the book or feature in bold. Internet URLs do not include the pre-fix, ‘http://’. All internet URLs start from the ‘www’.

Because of regular updates in branding and company mergers and status changes, the brand name and company name can vary from year to year. I will not include company status descriptors after the name such as plc. or ltd. This document will reflect the status of the company during the period of study. e.g. *Philip Morris & Co, Ltd.* will appear as simply, *Philip Morris*.

**Key to References and Image Captions**

References to books, articles, films and other sources are written in plain text with the title indicated in bold. Image numbering follows the same procedure, e.g. 3:02 refers to image two of Fascicle Three. The Fascicle Page numbering is in two parts; first the Fascicle number; and then the page number within the Fascicle. e.g. 6:12 refers to page 12 of Fascicle 6.

**Frequently Used Abbreviations;**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>SEP</td>
<td>The Saturday Evening Post Magazine, U.S.</td>
<td>270mm x 350mm</td>
</tr>
<tr>
<td>LOOK</td>
<td>LOOK Magazine, U.S.</td>
<td>265mm x 340mm</td>
</tr>
<tr>
<td>ILL</td>
<td>Illustrated Magazine, U.S.</td>
<td>265mm x 335mm</td>
</tr>
<tr>
<td>FOR</td>
<td>FORTUNE Magazine, U.S.</td>
<td>260mm x 330mm</td>
</tr>
</tbody>
</table>

Unless otherwise indicated the illustrations are images from contemporary mass circulation American
magazines. Page measurement of tear sheets is as above, and will not appear beneath the image within the Fascicle. Any variation however will be displayed beneath the appropriate image within the Fascicle.

The images chosen represent full bleed, half-page formats as well as details, the diagram that appears beneath the image shows it in relation to the magazine page.

**Key to the Image Caption Box and Diagrams:**

<table>
<thead>
<tr>
<th>Fig 6:2</th>
<th>Tareyton advertisement, detail, SEP, October 1955</th>
</tr>
</thead>
</table>

If this grey square appears the image is referred to directly in the text.

If this space remains blank the image is indirectly related to the text.

This number is in two parts; Volume number followed by image number.

This example means this image would be the second image featured in Volume 6.

All images are advertisements, unless otherwise stated. This example shows that the product brand is Tareyton, and the image is a detail from the *Saturday Evening Post Magazine*, dated October, 1955.

The advertisement is full-bleed. The location on the page of the illustrated detail is highlighted in grey.

**Variations used to express the advertisements placement within the page:**

1. Advertisement placement on the page is shown in a unbroken line, the area the displayed image occupies is highlighted in grey.

2. The advertisement is smaller than the size of the page, i.e. it is a half-page advertisement, the full page is marked in a dashed-line, the area the displayed advertisement occupies is highlighted in grey.

3. This shows a full-bleed advertisement, of which a detail is displayed in the Fascicle, the highlighted area shows where the detail fits within the page. The whole image is available in large-format on the CDROM.

4. This shows a full-page advertisement that sits within a frame and has no bleed.

5. This shows a detail of a half-page advertisement located at the top of magazine page. The location of the detail is highlighted in grey.

6. A double-page spread of which only a detail is shown, The location of the detail is highlighted
Three: The Need To Reassure

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