The Safe Cigarette:

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www.thesafecigarette.blogspot.com
The Safe Cigarette

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One: The Safe Cigarette

The End of the Safe Cigarette

On October 14th 1999 Philip Morris finally admitted on their corporate website that “There is no ‘safe’ cigarette”. After years of arguments by scientists, doctors, legislators, lobbyists, patients, celebrities, politicians and farmers about the properties of tobacco and cigarette smoking, there is an end to this tenaciously held myth. On July 14th 2001 it was revealed that Philip Morris had written to the Czech government recommending the smoking of cigarettes as a way of restraining the State’s budget costs by inducing early deaths in its citizen consumers.  

Before 1940 cigarettes had been enjoyed by the consumer with no anxieties other than those attached to the general unease at the publicity given to certain alarming properties of concentrated nicotine. Controversy surrounding the smoking of cigarettes began to consolidate during the 1950’s in America, culminating in the passing of the Federal Cigarette Labelling and Advertising Act in 1965, requiring the Surgeon General’s Warning to appear on all cigarette packets. This was followed in 1981 by the Report of the Surgeon General focusing on “The Changing Cigarette.” It concluded that no cigarette or level of consumption was safe. 

Now, twenty years on, Philip Morris have finally agreed with their opponents. Looking back, over the advertising material of the period 1945-1964 a clear theme has emerged in the creation of a pervasive anxiety and the creation of a corresponding reassurance. Looking back and reflecting has enabled me to understand exactly why I find many of the advertising propositions so worthy of closer analysis and why I have used these visual strategies as the basis of my own work and its underlying basis of humour in design and illustration.

An Introduction to the Relationship Between Making an Image and its Visual Analysis

I work as an artist, illustrator and designer, and the imagery of the 1950’s has long been a strong influence on me. Informational and advertising material from this period has been at the centre of my visual research. I find ‘fifties advertising concurrently amusing and insidious. My own work has developed from small scale paintings and illustrations before 1995 into artist’s books and multiples, hand-produced in limited editions of under 50. The strategies I use are mostly dependent on types of humour while the content focuses on everyday codes of etiquette - either implied or explicit.
to inform and influence people how to conduct their lives on a day-to-day basis, while avoiding social embarrassment and drawing unwanted attention to themselves.

I am attracted to the concept of ‘absurdity’ and ‘misinformation’ inherent in advertising and ‘know-how’ explanations. I have a personal collection of material both from the U.K. and the U.S. dating from 1937-72 including magazines, housekeeping manuals, etiquette books and other manuals such as Practical Housekeeper and Popular Mechanics. I cultivate the absurd while keeping a straight face, using dry humour within a combination of images and text.³

At the outset of this thesis, I identified the following as key areas for investigation:

- Visual strategies used by the advertiser to promote need in the consumer.
- The tone of voice when a product is being explained to the prospective consumer.
- Instructions for everyday life, the assumptions of consumers’ aspirations.
- Hidden agendas and persuasive arguments, the capacity of the image maker to conceal certain values and arguments or to distort them for commercial advantage.

This interest has led me to collect together advertisements mainly for cigarettes from the U.S. during the ‘fifties. During this period advertisers were forced to change strategies many times in order to reassure an increasingly sceptical public about the benefits of smoking. The developing dialogue between smoker and advertiser, with reasons and reassurances readily answered in anticipation of the question, creates a tension within the images. My sequence of Fascicles will examine the visual strategies used during this period in the United States market. In this analysis I also hope to better understand my own working methodology. This will enable me to develop my artist’s books and multiples in terms of content, humour, illustration and design in the future, while not losing touch with the visual sources from the 1950’s.

With economic success and almost full employment in America after the Second World War the manufacturing sector was working at full capacity producing as many new products as American homes had places to put them in. This extravagance of consumption seems all the more noticeable in the light of our contemporary perspective of recycling and ecological awareness. With current anxieties about fluoro-carbons and the increasing pollution of the atmosphere from discarded freezing systems, the very earnestness of the notion of fashionable colours for refrigerators seems absurd.⁴ To reflect on the spurious qualities attributed to consumer durables is the foundation of my own work - that cigarettes can ease housewives’ anxieties - that car size alone can impress the neighbours - that men’s underwear is more comfortable when packaged in cellophane - is the foundation of the style of humour I have explored.
The Structure of the Fascicles

I have divided my sections of analysis into seven separate Fascicles that will allow the wealth of imagery I have used to be best presented. The visual strategies have been categorised thus:

Fascicle One: Introduces the Artist’s Multiples and cigarettes, also an overview of the Fascicles.

Fascicle Two: Introduces cigarette advertising and examines what a cigarette is, and how we are taught to smoke. There is a comparison with a similar product (chewing gum). The definition of an “adult pacifier” is explored, and why it should be thought to be necessary.

Fascicle Three: Looks at the nature of anxiety and explores what an American citizen had to be worried about during the period. I trace the invention of artificial anxieties to sell a product.

Fascicle Four: Examines the personification of a brand, and who we, the consumers, are expected to trust, focusing on Doctors, Singers, Cowboys, Animals and Santa Claus.

Fascicle Five: Explores the strategy of presenting Nature as reassurance and explores the recourse to the ‘Natural’ product.

Fascicle Six: Details the language of technology and innovation, the technique we talk of as ‘blinding with science’.

Fascicle Seven: Plots the axis between anxiety and reassurance in which particular aspects of American visual culture can be set, ultimately generating the observable visual tendencies of a schizophrenic society in which consumption is presented as the ultimate palliative. Contains the image of the Bunco Man, fraudster and persuader in Melville and Jack Levine. The Fascicle concludes with a description of the relationship between visual analysis and making in my own work.

The Artist’s Books and Multiples and their Alignment with the Fascicles

The selection of artist’s books, multiples and gatefold images and which Fascicle they are aligned to are as follows:
The Artist’s Books and Multiples, as well as visuals and comments, can be viewed on the CDROM packaged within this Fascicle – A map of the CDROM can be found in Fascicle Seven.

A Special Relationship?

Being a European observer surveying aspects of American culture can bring a particular and valuable perspective of observation and understanding. It is sometimes not easy to identify clearly significant traits within one’s own culture. The passing of time helps to clarify such traits and attitudes. Looking at cultures that have perceptible differences from our own is also a technique that helps to define elements of our culture. The U.K. has absorbed much American culture in the form of television, film, products, marketing and politics. Even considering the minor economic depression experienced by the U.S. after the war, the Nation was, in comparison with other victorious Allies, very wealthy and untouched by bombs and ethnic cleansing. Employment was high and the U.S. did indeed seem to be a veritable Land of Plenty.
“Interlink’d, food-yielding lands!
Land of coal and iron! land of gold! land of cotton, sugar, rice!
Land of wheat, beef, pork! land of wool and hemp! land of the apple and the grape!”


In the period after 1945, Europeans were dazzled by American riches and by a tenacious vision of the Golden Future. The Independent Group in Britain were early admirers of American magazine advertisements, unable to believe the evidence of plenty. For those familiar with British magazines (e.g. Woman's Own, Picture Post and Everyman's), LOOK, Flair and FORTUNE were simply marvellous in sheer production values. Overall there also is a demonstrable visual distinction to be made between advertising imagery in the U.S. and the U.K. after 1945. In Britain, there was a strong belief that advertising was a disreputable trade. Hesitant publishers and a shortage of paper kept magazine production values low. The paper stock of magazines, the budget for colour printing, resources for generating new features show clear variations in U.S. and U.K. editorial design. In the U.K. cigarette consumption was considerably lower per capita than in the U.S., and Britain was not as significant as a tobacco producing country.

Critical and historical studies of advertising have not served us well. To look back over the period and reflect on the legacy that has been left is vital to our understanding of the present day. Many existing studies of the visual mechanics of the post war advertisement are reluctant to ask questions, relying rather on the impressionistic glow of nostalgia or a retreat behind statistics. A considered re-evaluation can help reveal the design and implementation of Visual Strategies of the period.

“The incentive to revive some past period is often as opportunistic as it is imperative. Nostalgia, as a motivator, is no match for the need to recall a historical moment that has embedded within it a spirit lacking in the present. Sometimes an unexpected or unthinkable event occurs which completes a series of past events with such finality that one must strain to remember what it was that so obscured them and their meaning for so long.”


It is only now, after years of speculation and concealment, that the whole visual language of cigarette advertising and production is making its way into the public domain almost on a daily basis, with old court-cases finally coming to a conclusion and new litigations initiated.

In my work I felt more closely drawn to American advertising as a raw source of imagery because of its richness of theme and immediacy of presentation.
Visual Responses to American Advertising:

Media Studies and Industry Manuals

Suspicion about commercialism and the techniques of Madison Avenue are familiar territory within cultural and media studies after 1945. Many of these studies have addressed gender and environmental issues in the advertising of American consumer products, from Judith Williamson in her pioneering study of 1978 to Greg Myers’ *Ad Worlds* of 1999.

Analytic texts have argued persuasively about mechanisms of manipulation. Authors from various source disciplines have charted shades of meaning and inbuilt mythologies. Serious and incisive studies have been however too content to rely on relatively few visual examples printed small and usually in grayscale, and often lost in the gutter of the book. Images used in analytical studies are often carelessly cropped with little sense of how they originally appeared in the sequence of magazine pages. The images discussed are often impossible for the reader to study due to the poor quality of the reproduction.

There were from this period two books published which, however badly they reproduced the visual evidence, nevertheless assembled visual arguments, often in a montage form, or as a rhetorical device on the page.

The *Mechanical Bride* by Marshall McLuhan (1951) is a fine example of a book where the images are treated as important elements within the analysis. This is a medium sized book (200mm x 270mm) laid out in a two columns of text per page format with images appearing directly opposite the text that relates to them. The images, although in black and white, are printed whole, each to a single page so that all the text within the advertisement is legible for readers to examine themselves. (See Fascicle 8 for an illustration and more details about this book). *Gender Advertising* by Erving Goffman (1976) also presents black and white images, but nevertheless makes arguments in a visual form with a generosity of space allocated to the images.

McLuhan interested me especially in the tone of voice he uses, asking as many questions as he answers and writing in a style not dissimilar to the advertising copy he is commenting upon. McLuhan also uses humour and satire successfully to underline a point. When seeking to analyse advertising in the cause of understanding larger social and ideological issues, there has been comparatively little study of the structure, development and adaption of the images in understanding the interaction between consumer and product.

There has been little analysis of how image makers devised and employed consistent visual strategies in the Advertising Industry, here seen through the agency of selling cigarettes.

On the other hand, there are many outstanding books written by practicing art directors and designers intended as manuals to explain techniques as well as articulating design decisions. These books, many from the 50’s, are intended for the use of those involved within the industry.
The sequence of events and decisions leading up to the production of the final image are explored in some detail. These are an untapped resource, seldom mentioned in bibliographies or quoted in analysis of marketing. Of particular use Stephen Baker, *Advertising Layout and Art Direction*, published by McGraw-Hill Book Company, Inc. (1959). This is a rich and detailed source of information about design and illustration concepts and techniques applied to advertising. Another detailed resource of advertising imagery is the *Art Directors Annual*, produced from 1921 as a survey of excellence in American advertising. Each annual also provides identified Heroes of Design, with trusted professionals identified as jurors and provides annual statements of intent.

Several important studies of imagery were published at the beginning of the period, such as Ernest W. Watson’s *Forty Illustrators and How They Work* (1946) and Frank H. Young’s *Techniques of Advertising Layout* (1947). These books examine composition, structure and development of images. They look at typography and the placement within the page. Watson’s book is unusual in that verbatim interviews with the artists are included. These texts are intended for practitioners within the industry and are quite open and explicit about developing images that are created to order - depicting the product, the consumer and the ideal conditions of purchase. These publications clearly show that the advertising profession was aware of what demand could be generated by images and how desirable a career it could be. There is considerable evidence that specific writings by Freud and Jung were recommended reading in advertising agencies just after the war.

**Images that attack Images**

From the early days of its existence as a profession, and certainly after 1900, the advertising industry was the object of some suspicion among the American public. Several filmic narratives of the period after 1945 present the Advertising Man as a ‘Hollow Man’, particularly the Dan Duyea character in *It’s Always Fair Weather* (1955), in which advertising is savagely attacked particularly in its high-growth area on television. In *Funny Face* (1957) the creative director of an advertising agency explains how to manipulate public opinion in favour of a new colour (the song “Think Pink”). The Communication Media, including Newspapermen and Journalists, were also often unfavourably presented, characterising its exponents as dishonest power seekers in *The Sweet Smell of Success* (1957) and *Ace in the Hole* (1951). Given the gathering controversy around smoking cigarettes, Bob Newhart’s comedy monologue, “The Introduction of Tobacco to Civilisation” (1963), focused on the absurdity of putting lighted paper in ones mouth, and keeping it there. Newhart ingeniously explores the relationship between the newly invented activity of smoking and the generation of words used to describe the process.
Fig 1.02  

**Draw Me!**

$1,275.00 IN PRIZES!

5 PRIZES! 5 Complete $255 Art Courses, including Drawing Outfits!

**Here's your big chance**, if you want to become a commercial artist, designer, or illustrator! An easy-to-try way to win FREE art training!

**Whether you win or not**, we send you our comments on your work, if your drawing shows promise! Trained illustrators, artists and cartoonists now making big money. Find out now if YOU have profitable art talent. You've nothing to lose—everything to gain. Start your drawing now. Mail it today.

**Amateurs Only!** Our students not eligible. Make copy of girl 5 ins. high, Pencil or pen only. Omit the lettering. All drawings must be received by April 30, 1951. None returned. Winners notified.

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**ART INSTRUCTION, INC.**  
Dept. 3141 * 500 S. 4th St, Minneapolis 15, Minn.

Please enter my attached drawing in your April drawing contest. (PLEASE PRINT)

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**ART INSTRUCTION, INC.**  
Minneapolis Chicago New York

MEMBER NATIONAL HOME STUDY COUNCIL
Visually the tradition of using satire to comment on the human condition has a long and distinguished history. American magazines such as The New Yorker regularly mocked the aspirations of Madison Avenue, with cartoons, definitions of deceit, crookedness, misinformation and the gullibility of the public. These cartoons then appeared in the mass produced magazines which themselves were the major channels of communication between consumer and the producers/advertisers.

The post-war period in America saw little of the social commentary we are familiar with from paintings and murals of the 1930’s. Illustrators such as Ben Shahn, George Tooker and Jack Levine perhaps alone sustained visual polemics against the evils of the age, using caricature and wit.

**Advertising’s Own Visual Displays, the Trade Organisation**

But Advertising was in the perfect position to defend itself. Its values were visually displayed regularly in mass circulation magazines of the 1950’s in the Agencies’ own advertisements and those for its trade organisations, The Brand Names Foundation and the Advertising Council. Both bodies sought to allay any doubts or anxieties among the readership by constructing an aura of professional competence and integrity. Both created a facade of corporate consolidation, both encouraged gravitas and sought to generate respectability and confidence.

**The Brand Names Foundation and The Advertising Council**

The Brand Names Foundation which advertised regularly in a range of magazines during the period is an example of the type of shadowy organisation that has influenced the development of fake brands for my Artist’s Multiples and Books. The advertisement shown here, fig 1:03, is purely designed to promote branded products rather than generic ones even though no tangible difference in quality of the product may be apparent. The 3-way relationship between the consumer, the advertiser and the manufacturer is clearly expressed with the tag lines, “I made it!” “I sold it!” and “I bought it!”, a seamless process leading to the Common Good.

The visual deployment of the various elements gives an equal presence to each part of the process, presenting the team at the heart of consumerism, each element dependant on the other two for the relationship to be a success. Looking back, the idea of buying a product explicitly because it is branded seems crude, almost as if we as consumers are too sophisticated nowadays to just choose brands rather than weigh up all the options. Although we still tend to talk in terms of Levi’s, Coke, Dr.Martins, Tippex etc., the Advertising Council aims to persuade the consumer, the reader, that advertising lies at the heart of the American economic and political system, regularly selecting past and present Presidents to
"I’m a Manufacturer"
I make a product that has made a name for itself—and I’m proud of it. What’s more, I’m always working to make it better. That’s my responsibility and my satisfaction—to manufacture quality that will always satisfy those who buy my goods."

"I’m a Dealer"
The best way I know to make my customers my friends is to sell brands that have made a name for themselves. A shopper just naturally feels more comfortable buying a brand that has known quality, proved value. And I feel more comfortable letting her walk out with it. I know she’ll be satisfied—and be back again."

"I’m a Customer"
Every woman wants to feel she’s spending her dollars for the right things. This is only good sense and good home management. So I pick brands I feel confident about. A product that’s good enough to have made a name for itself is exactly the quality for me. That’s what satisfies me most."

“I’m always satisfied most with a Brand that’s made a Name for itself!”

Brand Names Foundation, Inc. • 437 Fifth Avenue, New York 16, N.Y.
support the ‘product’, as shown in fig 1:05 from January 1962. Fig 1:04 shows an Advertising Council promotion from July 1960. A blanked out face hints that unbranded products are untrustworthy and unreliable. Only the confident face that represents branded items can return the consumers’ gaze.

**Post War American Magazines, to 1965**

The mass-circulation periodical tended to reflect what was most typical of the nation as a whole and express what were seen as core American ideals through its features and through its advertising. Frank H Young, in his *Technique of Advertising Layout*, discusses the volume of advertising produced during ‘fifties America with a sense of pride, espousing, “…the creative skills of the men and women who know how to replace chaos with order, beauty, and power.”

Magazines underwent a change in the way they were financed in the late nineteenth century. Traditionally publishers of magazines had made their profit from selling the magazine to the public, with advertising revenue helping to support the periodical. Two publishers, Frank A.Munsey and Cyrus H.K.Curtis, however, used the selling of advertising space to finance the entire periodical. Advertising revenue proved more profitable than the sales of the magazine to the public. This resulted in a strong dependence between the magazine publisher and the advertiser. The following circumstances developed:

1. The magazine had to sell as much advertising space as possible at high rates to keep in profit and cover the publishing costs.

2. Advertisers wanted to reach as many consumers as possible to promote their products and to justify the high rates charged by the magazine for space. Fig 1:05.

3. The magazine had to appeal to the largest possible readership. A loss of circulation would have meant a lowering of advertising space costs and consequently a loss of profits.

Therefore any controversial issues had to be tempered in order to not alienate the majority of readers. The magazine had to reflect as generally as possible the ideals and aspirations of all Americans. Many magazines tended to avoid confrontation by simply mirroring attitudes and beliefs held by the largest possible section of the public. William B.Waits writes about mass-circulation periodicals having "Special reflecting quality".
Known brands are known values

When you see a Brand Name that you know, it's like the face of a friend. It inspires confidence.

In fact, Brand Names are built on confidence. You and your neighbors dictate the standards a Brand Name product must meet to consistently deliver the value and service you want.

A respected Brand Name is a manufacturer's most valuable asset and he protects it by constantly testing and bettering his product.

A Brand Name is the maker's guarantee of satisfaction which is doubly endorsed by the dealer who sells it.

For dependable quality and consistent satisfaction you will do better with the brands you know best; get to know those you see advertised in this magazine.

To get the most for your money buy by Brand Name and be sure!

A Brand Name is a maker's reputation

BRAND NAMES FOUNDATION, INC., 427 FIFTH AVENUE, NEW YORK 16, N.Y.
The Advertising Council

HARRY S. TRUMAN: “Beyond question, the dissemination of wartime information through advertising played a vital part in bringing to the people the story of what had to be done to speed victory. Our problem, unfortunately, did not end with the war, and there will be many vital ones which cannot be solved without the understanding cooperation of the people.”

FRANKLIN D. ROOSEVELT: “The voluntary contribution made by advertising men and women under the Council’s leadership has been of notable assistance to the Government’s wartime information programs. I am gratified to learn that the Council plans to continue its public service, and I hope your work will receive the unqualified support of businessmen.”

HERBERT HOOVER: “I congratulate the Council on twenty years’ service to the non-partisan purposes of good government. I have had occasion to witness the effectiveness of the Council in raising funds to relieve the famine in Europe and in giving wide publicity to the reports of the Commissions on Organization of the Executive Branch of Government.”

The Advertising Council, supporting these and many other public service causes with men, materials and money contributed by American business, helps solve more problems and serve more people than any other single private institution.

Fig 1:05  Advertising Council advertisement, LOOK, January 1962
Fig 1.06  Detail, Fawcett Dearing Plc., advertisement, LOOK, May 1953
The Tobacco Industry in America

Cigarettes had been listed as an essential product during the Second World War. The lack of tobacco for the domestic market meant cigarette producers had to use up their supply of stockpiled leaf, cutting it with other products to meet the increased demand. The quality of the product was poor and brand switching was at its highest. The Tobacco Industry was set up for the mass-production of war time necessities, but after 1945 easily converted to peace time consumption.

Barely twenty years later the staple product was seen in a sinister new light with the publication of the 1st Surgeon General’s Report, *Smoking and Health: Report of the Advisory Committee to the Surgeon General of the Public Health Service*, (Publication No.1103), 1964. The doubts that had began to emerge during the ‘fifties that smoking was potentially damaging to health were confirmed when the report led to a text warning being placed on the packaging. Any reassurances in the advertising of the product were now contradicted in clear type printed on the packet. Advertising strategies had to change, to focus on the consumer’s freedom of choice and their right, as an adult, to smoke.

At the beginning of the twentieth century cigarettes had been slower to gain popularity in the U.S. than the U.K. In America less than 2 million cigarettes were being produced in 1879. Cigarette production in Britain accelerated with the development of the machinery of mass production but America developed innovative marketing techniques. James Buchanan Duke of *W. Duke & Sons* (an early version of *the American Tobacco Company*), was particularly influential. Duke began trading in chewing tobacco in the 1870’s but he was convinced of the potential of the cigarette. He pioneered new techniques of merchandising and display advertising and has been widely credited with making the American consumer accept the need to smoke cigarettes. By 1900 Duke was selling 9 out of 10 cigarettes in the U.S. He attempted to take over the U.K. tobacco market in 1901 but his arrival in Britain prompted the 13 most powerful U.K. tobacco houses to band together to form the *Imperial Tobacco company*, triggering a major marketing war lasting over a year. A settlement saw each company agree to respect each other’s allotted territory. The tobacco trade for the rest of the world was split two-thirds for *the American Tobacco Company* and one-third for *Imperial Tobacco*. *The American Tobacco Company* remained a monopoly until the United States Supreme Court held the tobacco giant guilty of violating the Sherman Anti-Trust laws in 1911 and ordered its dissolution. The major companies to emerge were *American Tobacco, R.J. Reynolds, Liggett & Myers Tobacco Company, Lorillard and BAT*. By 1922 manufactured cigarettes surpassed the popular chewing tobacco (plug), in poundage of tobacco consumed, to become the U.S.’ highest grossing tobacco product.

In 1924 *the American Tobacco Company* produced over 73 billion cigarettes for the U.S. market, 29 billion more than in 1900. The popularity of the cigarette was firmly established as a pleasurable part of the consumer’s daily routine. Cigarette smoking had become popular among returning servicemen from...
the First World War but because of well publicised male prejudices took a little longer to attract female consumers.

For the first time the product became associated not just with a marketing proposition explained in paragraphs of carefully written copy, but with coherent campaigns of sequences of images. In 1925 Liggett & Myers ran the Chesterfield advertisement that showed a woman asking a man to “Blow some my way.” A few years later the American Tobacco Company’s George Washington Hill devised the “Reach for a Lucky instead of a sweet and avoid that future shadow.” Fig 1:07, The campaign showed a thin, elegant woman smoking but casting the shadow fat woman behind her. This helped to establish cigarettes with women anxious about weight gain. A campaign could be recalled by word or slogan, but also by a key image, or visual proposition.

Despite the powerful dynamic of this economically sound industry Fig 1:08, there were early and well publicised doubts about the safety of the product. As early as 1912 cigarette smoking was associated with ill-health\textsuperscript{20}. The first substantiated connection was made between lung cancer and smoking by Dr. I. Adler\textsuperscript{21}. He strongly suggested that lung cancer was related to smoking cigarettes. Other reports followed linking cigarettes with various health problems such as cancers, and cardiovascular and respiratory diseases. I have listed the major government sponsored investigations of smoking and health here in the endnotes\textsuperscript{22}.

In the next Fascicle, I will explore the particular nature of the cigarette as a consumer product. I will compare its advertising strategies with another leisure product - Chewing Gum. I will then ask basic questions of the product;

How are we taught to smoke?

What are the benefits for the consumer?
Lucky Strike, the finest Cigarette you ever smoked, made of the finest tobacco—The Cream of the Crop—"IT’S TOASTED."

Lucky Strike has an extra, secret heating process. Everyone knows that heat purifies and so 20,679 physicians say that Luckies are less irritating to your throat.

"It’s toasted"

Your Throat Protection — against irritation — against cough.

*We do not say smoking Luckies reduces flesh. We do say when tempted to over-indulge, "Reach for a Lucky instead."
Changes in Tobacco Consumption
Per Person per Year

1911–1915
Tobacco & Snuff

1931–1935
Cigars

1949–1953
Cigarettes

Each symbol represents 1 pound of leaf tobacco consumed.

Tobacco consumption per person has gone up since the middle 1930s. Tobacco and snuff were the fashion in our grandfathers’ time; today, cigarettes make up 80 per cent of all tobacco consumed.

Fig 1:08  Thomas R. Carskadon, USA In New Dimensions: A Twentieth Century Fund Survey, Macmillan, New York, 1957
1. “The Tobacco Industry may still sustain a rearguard action within the English speaking world, but to most rational American and English scientists, commentators and legislators, the “Safe Cigarette: is no longer an issue. They are all dangerous.”

This press release was published on the Philip Morris website on October 14th 1999. www.philipmorris.com

“NEW YORK, July 26, 2001 - Last month a study commissioned by the Czech affiliate of Philip Morris International was released. The funding and public release of this study which, among other things, detailed purported cost savings to the Czech Republic due to premature deaths of smokers, exhibited terrible judgment as well as a complete and unacceptable disregard of basic human values. For one of our tobacco companies to commission this study was not just a terrible mistake, it was wrong. All of us at Philip Morris, no matter where we work, are extremely sorry for this. No one benefits from the very real, serious and significant diseases caused by smoking.

We understand the outrage that has been expressed and we sincerely regret this extraordinarily unfortunate incident. We will continue our efforts to do the right thing in all our businesses, acknowledging mistakes when we make them and learning from them as we go forward”.

This press release was published on the Philip Morris website on July 28th 2001. www.philipmorris.com

2. Examples of my Artist’s Books are held in collections such as Eton College Library and the Yale Collection of British Design.


4. “At a conference of gas-range people the conferees were exhorted to emulate the more up-to-date car makers in this business of creating psychological obsolescence. They were reminded that auto merchandisers strive to make everyone ashamed to drive a car more than two or three years. The gas-range people were told bluntly by the director of American Colour Trends: ‘Ladies and gentleman, you know and I know that too many housekeepers have the attitude that “any old piece of equipment will do so long as it works at all”’. He described the recent trend to change the colour of many products and explained: ‘All of these trends have a definite bearing on what you can do to step up the obsolescence of gas appliances.’”


5. Accounts of America from the perspective of a foreigner are very common in the post 1945 period. However, Simone De Beauvoir, America Day By Day, Gerald Duckworth & Co., London, 1952 [1948], contains excellent accounts about many American states, industries and especially the education system during the ‘forties. For a more cynical account about America in the late ‘thirties, see Leslie Charteris, The Saint in New York, Pan Books, London, 1950 [1935].

Two manuals of design and advertising that are particularly detailed and informational are: Frank H. Young, Technique of Advertising Layout, Partridge Publications, London, 1947 [1935]; Stephen Baker, Advertising layout and Art Direction, McGraw-Hill Book Company, 1960. Both are large format, well produced books that contain chapters on design specifics. Advertising Layout and Art Direction has chapters such as “Organization of an art department” and “How to work with copywriters - and like them, too”. Technique of Advertising Layout has chapters such as “Continuity in the physical appearance of an advertising campaign” and “Bridging the gutter in the two facing pages advertisement.”

The growth of cigarette production and consumption is essentially a twentieth century phenomenon but they were first introduced into Britain with soldiers returning from the Crimea after 1856. The first branded, mass-produced cigarettes were being sold in the U.K. from as early as 1883 by Gloag Tobacco, the makers of Gold Flake. Before the installation of the 1883 Bonsack machine, output was limited, with patchy production quality, and low output (an exceptional workman could roll 2,500 cigarettes a day). The Bonsack could produce between 80 to 100 thousand cigarettes a day of good quality.


For a clear account of perceived public suspicions about the advertising industry during the period, see Martin Mayer, Madison Avenue U.S.A., The Bodley Head, London, 1958, Chapter 1, “The Advertising Man:Habitat, Functions and History”; page 38, is especially relevant.

Judith Williamson, Decoding Advertisements- Ideology and Meaning, Marion Boyars Publishers, London, 1978, is an excellent study of advertisements from the ‘seventies. Chapter Four “Cooking” Nature pages 103-121, contains an interesting account of how ‘nature’ has been exploited in order to promote products such as cars and braziers.


Given the current American reluctance to reproduce, discuss, display or possess and image relating to tobacco, I do feel a particular responsibility to myself to reproduce, discuss, display and possess the raw material. On a recent visit to the American Illustrators Gallery Library in New York, (March 2000) some of the most useful manuals had been thrown away. Since such journals are produced annually it was felt by the staff that only the most recent version needed to be stored. It was tragic that I have a larger personal collection than the American Illustrators Library and that the development and history of its own genre was considered unimportant. I also discovered from a trader in U.S. Magazine tearsheets from the period that there was little interest in tobacco advertisements, the trader explained that his customers did not want to be associated with an ‘unsociable habit’ or ‘bogus claims’. 
The following list is a selection of manuals produced for use within the American advertising industry during the period:


For more ‘objective’ accounts about the structure and actions of the American advertising industry see;


For more references look under “Advertising” in the “Bibliography and References” section of Fascicle Eight.

The Advertising Council was formed in the U.S. in 1942, its mission to identify a number of significant public issues and put the industry’s case. The Smokey Bear Forest Fire Prevention campaign (1944) is one of their longest-running and best known public service advertising campaigns.

http://www.adcouncil.org/

The mission of the Brand Names Education Foundation of New York was, and still is, to advance worldwide knowledge of the nature, purpose and value of brand names and the responsibilities associated with their use, “believing that brand names enable consumers to make intelligent choices among competing products”. They are a non profit making organisation.

http://www.bnef.org/mission.html

The Technique of Advertising Layout is particularly useful in that it is very specific about various design decisions, with chapters such as “White Space: Its Value”, “Colour: How To Use It Effectively”, and “Movement: Leading the reader’s eye”.

“The United States has more than 13,000 newspapers, daily and weekly, large and small. Practically all carry advertisements which have been prepared by advertising agencies for the business firms of the country. Here alone is a vast market for the creative skills of the men and women who know how to replace chaos with order, beauty, and power. And every day bring its new demands; for the tide of publicity moves fast in modern America.”


Curtis Publications charged more for advertising space than was the custom at the time but since their magazines had such a large circulation compared to their competitors, businesses were prepared to pay. Two of Curtis’ main magazines, The Saturday Evening Post and The Ladies’ Home Journal, had reached a circulation of one million readers each. In contrast a typical newsstand magazine that made its money through sales to the public had circulation of about 150,000; Harper’s Bazzar had a circulation of about 150,000 during this period. The circulation of the mass-periodicals was also achieved by making the selling price very low, about 5 to 10 cents a copy. Other magazines could be up to three times this price.

Much tobacco used in the British tobacco industry was imported from its old colonial plantations in Virginia. In fact it was not until as late as 1911 that tobacco-growing was allowed in England (since being prohibited by Cromwell in 1653).


See *The Centers for Disease Control and Prevention* (CDC), T.I.P.S Information pages. www.cdc.gov/tobacco


A summary of the health risks of the smoker follows;

The new smoker can expect to experience discomfort in the early days of addiction - inhaling cigarette smoke for the first time can cause palpitations, dizziness, sweating, nausea and vomiting. Cigarette Smoking has been named as a causitory factor in the following conditions (ETS and burns are not listed):

- **Cancers;** lung, cervical cancer, pancreas, kidney, liver, bladder, stomach, leukaemia, cancers of the skin, mouth, lip and throat
- **Cardiovascular Diseases;** Hypertension, Heart Disease, Stroke, peripheral vascular disease leading to amputation and heart attacks
- **Respiratory Diseases;** Pneumonia, Bronchitis, Emphysema, Chronic Airway Obstruction and asthma
- **In women only;** Menstrual problems in women (although not with PMT), earlier menopause with a higher risk of developing osteoporosis, spontaneous abortion (miscarriage), bleeding during pregnancy, premature birth, low weight of babies at birth (which is associated with greater risks of ill-health), Sudden Infant Death Syndrome.
- **In Men only;** increased sperm abnormalities and impotence.

Cigarette smoking is also understood to distort both taste and smell. Smokers are more likely to develop facial wrinkles at a younger age and have dental hygiene problems. Stomach ulcers are aggravated by smoking, and wounds in smokers including surgical incisions, take longer to heal. Cigarette smoking also causes staining on the teeth and fingers, irritation of the eye, nose and throat, reduced lung function in adults with no chronic chest problems.chronic coughs, phlegm, wheezing and chronic middle ear effusion (glue ear).

That the product could generally undermine health has now been proved beyond reasonable doubt. By 1986 Americans were smoking up to 635 billion cigarettes a year regardless of such warnings.

There had been warnings of heath risks associated with the partaking of tobacco before 1912, most famously the *Counterblaste to Tobacco* by King James I in 1604 which called tobacco “hateful to the nose, harmful to the brain and dangerous to the lungs”. Other reports followed and linked any kind of smoke inhalation to cancer and, by 1898, specifically lung cancer. In the *Leipzig Pathological Institute*, research between in 1900-1912 by Dr. Brinkman noted a large proportion of lung cancer patients were cigar sellers, makers and innkeepers - *occupations that might be expected to smoke or be exposed to smoke*. It was however Dr. I. Adler’s strong suggestion that lung cancer was related to smoking in his monograph of 1912, that laid the blame with the dramatic increase in cigarette smoking. In 1912 lung cancer was still a relatively obscure and unknown disease.
For other earlier connections and more detail on Dr. Adler see James Walton (ed), The Faber Book of Smoking, Faber and Faber, London, 2000, Chapter 6.

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The major American reports before 1970 are:


For a full list of the U.S Department of Health, Education, and Welfare’s Reports, Look under “Tobacco and Health” in the Bibliography and References” section of Fascicle 8.
The Safe Cigarette


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www.thesafecigarette.blogspot.com