

# Projecting British Design: The Design Council on Focus

## Object information

This case contains a range of items that were approved by the Council of Industrial Design (CoID)/Design Council as examples of well-designed British products. All were selected for display in the Design Centre, London at various times from the 1950s to the 1980s, and some were also winners of the Council's annual awards.

- 1.** Items of *Queensbury Stripe* tableware in earthenware with printed underglaze decoration. Shape and pattern designed by David Queensbury in 1961-62 and made by W. R. Midwinter Ltd  
  
The Manchester School of Art Collection,  
MMU Special Collections
- 2.** *Durabeam* torch with ABS plastic casing, designed by R. J. Winstone, A. Forman and P. J. Pope with J. Drane of BIB Design Consultants for Duracell UK. Winner of a Design Council Award in 1984  
  
The Manchester School of Art Collection,  
MMU Special Collections
- 3.** Automatic electric kettle by Russell Hobbs Ltd, 1978  
  
The Manchester School of Art Collection,  
MMU Special Collections
- 4.** *Sterling* ceramic coffee pot designed by Robert Minkin in 1967 and made by Josiah Wedgwood & Sons Ltd  
  
Didsbury College of Education Art Collection, MMU
- 5.** Coffee maker in glass with chromium-plated metal stand and composite handle, designed by Abram Games in 1962 and made by the Cona Catering Equipment Co.  
  
The Manchester School of Art Collection,  
MMU Special Collections

- 6.** Items of *Saffron* ceramic tableware designed by John Clappison in 1969 and made by the Hornsea Pottery Co Ltd.  
The Manchester School of Art Collection,  
MMU Special Collections
- 7.** *Brownie Vecta* camera with plastic casing and nickel-plated metal fittings, designed by Kenneth Grange in conjunction with design staff at Kodak Ltd. With packaging. Winner of a Design Centre Award in 1964.  
The Manchester School of Art Collection,  
MMU Special Collections
- 8.** *Extension* printed cotton furnishing fabric designed by Haydon Williams and made for Heal Fabrics Ltd. Winner of a CoID Award in 1968.  
The Whitworth, The University of Manchester
- 9.** *Nailhead* glass vases from the *Textured* range designed by Geoffrey Baxter in 1967 and made by Whitefriars Glass Ltd.  
Lent by Ruth Shrigley
- 10.** *Contempra* telephone made by G.E.C. Ltd, 1980.  
Courtesy of the late Gerald Freeman
- 11.** Measuring cylinder for liquids in clear polystyrene with Design Centre label attached and packaging. Part of the photographic darkroom equipment range designed by Eric Taylor and made by Paterson Products Ltd, winner of a CoID Award in 1971.  
Lent by John Davis
- 12.** Items of *Concept* vitrified ceramic tableware designed by Martin Hunt and Colin Rawson and made by the Hornsea Pottery Co Ltd. Winner of a Design Council Award in 1977.  
The Manchester School of Art Collection,  
MMU Special Collections
- 13.** *Sunflower* furnishing fabric in crepe-weave cotton, designed by Howard Carter for Heal Fabrics Ltd. Winner of a Design Centre Award in 1962.  
The Whitworth, The University of Manchester

- 14.** *Polychrome* printed cotton furnishing fabric designed by Cathryn Netherwood for Heal Fabrics Ltd. Winner of a CoID Award in 1969.

The Whitworth, The University of Manchester

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This case contains some of the series of *Design Folios* published by the Council of Industrial Design between 1948 and 1951. Each Folio dealt with a different type of object and usually comprised twelve sheets with photographic plates, an introductory essay and individual captions to the photographs. They were distributed to schools and colleges via local education authorities and the examples shown here were collected by the Regional College of Art, Manchester.

Council of Industrial Design (CoID) Annual Report for 1948-49 described the Folios as 'pictorial essays on design appreciation' illustrating 'everyday objects of good design'.

- 15.** Sheet from the *Design Folio Book O: Home Lighting*, Council of Industrial Design, London, 1951.
- 16.** Sheet from *Design Folio Book N: Knives, Spoons, Forks*, Council of Industrial Design, London, 1951.
- 17.** Sheet from *Design Folio Book D: Radios*, Council of Industrial Design, London, 1949.
- 18.** Portable radio with plastic casing and Perspex handle, designed by Wells Coates and made by E.K. Cole Ltd. This is the same model as the radio shown in the Design Folio, but with a brown plastic casing.
- The Manchester School of Art Collection,  
MMU Special Collections
- 19.** Sheet from *Design Folio Book K: Wallpaper for the Small Home*, Council of Industrial Design, London, 1950. This Design Folio included samples of wallpaper instead of photographs. The sample shown here is of 'Abstract' wallpaper designed by Graham Sutherland in 1945 and made by Cole & Son (Wallpapers) Ltd.

- 20.** Sheet from *Design Folio Book B: Chairs*, Council of Industrial Design, London, 1949. This plate shows the BA chair designed by Ernest Race in 1946. According to the caption printed elsewhere in the Folio,

***"The beauty of this chair comes from finely balanced proportions and the interest given by the legs. Just in the one view shown in the photograph, the interplay of highlight and shadow on the angles of each gives us three different patterns.***

***Such shapes for furniture are unfamiliar, but we must learn to look sympathetically and without prejudice, for it is only thus that we can appreciate their qualities and become constructively critical of new developments. If we do this, we shall be helping today's furniture designers to give us fine designs."***

All from The MMU Special Collections

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- 21.** BA-3 armchair designed by Ernest Race and made by Race Furniture Ltd. Cast aluminium, plywood and upholstery.

Launched at the *Britain Can Make It* exhibition in 1946, Race's BA range of chairs originally used aluminium recycled from decommissioned military aircraft. This was in plentiful supply at the time, while there was a shortage of more traditional furniture making materials.

Manchester School of Art Collection, MMU Special Collections

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- 22.** *Britain Can Make It exhibition catalogue*, London, HMSO, 1946.

Lent by John Davis

- 23.** *Britain Can Make It exhibition catalogue*, London, HMSO, 1946.

MMU Library

- 24.** *Britain Can Make It exhibition catalogue supplement*, London, HMSO, 1946.

MMU Library

- 25.** *Furnishing to fit the family*, Council of Industrial Design, London, 1947.  
MMU Library
- 26.** *Design '46: survey of British industrial design as displayed at the Britain Can Make It exhibition*, Council of Industrial Design, London, HMSO, 1946.  
MMU Library
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In 1947 the furniture designer and manufacturer Gordon Russell became Director of the CoID. He had played a key role in the government's wartime Utility Scheme, which placed strict controls on the design and production of furniture and other items to ensure the most efficient use of scarce materials.

Russell made strategic changes to way the CoID operated, based on the principle of supply and demand. The Information Division targeted retailers and consumers to develop their appetite for 'good design', whilst the Industrial Division worked directly with manufacturers with the aim of increasing the flow of 'good design' to the market.

Under Russell, the CoID began to exploit a wide range of media to spread its 'good design' propaganda, such as lectures illustrated with slides, exhibitions, films and a variety of publications. From 1949 it published its own monthly magazine *Design*.

- 27.** *The Things We See: Furniture* (2<sup>nd</sup> Edition), Gordon Russell, Harmondsworth, Penguin Books, 1953.  
MMU Library
- 28.** *The Story of Furniture*, Gordon Russell and Jacques Groag, West Drayton, Penguin, 1947.  
Book Design, MMU Special Collections
- 29.** *Design Fair: a travelling exhibition, guide*, Council of Industrial Design, London, HMSO, 1948.  
Book Design, MMU Special Collections

- 30.** *New Home*, No. 2, Council of Industrial Design, London, 1948.  
This booklet was targeted specifically at interesting housewives in 'good design'.  
Home Studies Collection, MMU Library
- 31.** *Design*, No. 1, Council of Industrial Design, London, January 1949.  
MMU Library
- 32.** *Design*, No. 9, Council of Industrial Design, London, 1949.  
Lent by John Davis
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- 33.** *The Festival of Britain, 1951: the official book of the Festival of Britain, 1951*, London, HMSO, 1951.  
Design Council Slide Collection, MMU Special Collections
- 34.** *The South Bank exhibition: a guide to the story it tells*, Ian Cox, London, HMSO, 1951.  
Design Council Slide Collection, MMU Special Collections
- 35.** 'Helicopter's Eye View of the Exhibition Site' double-page spread from *Illustrated London News Festival of Britain Special Edition*, London, 1951.  
Design Council Slide Collection, MMU Special Collections
- 36.** *Design in the Festival: illustrating a selection of well-designed British goods in production in the Festival year 1951*, Council of Industrial Design, London, HMSO, 1951.  
MMU Library
- 37.** Photograph of part of the 'upstream' section of the South Bank Exhibition, London, 1951.  
Design Council Slide Collection, MMU Special Collections
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**38.** Decanter and six shot glasses, 1951.

Although they are decorated with the official Festival of Britain symbol designed by Abram Games, these items were among the many unofficial souvenirs produced at the time of the Festival.

The Malcolm Garrett Collection, MMU Special Collections

**39.** *Boat Race Bowl* in cream coloured earthenware with transfer printed decoration, designed by Eric Ravilious in 1938 and made by Josiah Wedgwood & Sons Ltd.

The Manchester School of Art Collection,  
MMU Special Collections

Originally produced before the war, Ravilious' designs for Wedgwood were still regarded as examples of progressive taste in the early 1950s. This bowl was purchased by the Regional College of Art, Manchester in 1954.

**40.** *Design Policy in Industry*, Council of Industrial Design, London, 1951.

Published by the CoID in association with a design congress that it organised to coincide with the Festival of Britain.

MMU Library

**41.** *Illustrated London News Festival of Britain Special Edition*, London, 1951.

MMU Library

**42.** *The Souvenir Book of Crystal Designs: the fascinating story in colour of the Festival Pattern Group*, Mark Hartland Thomas, London, London Typographical Designers, 1951.

In line with the Festival of Britain's theme of national scientific progress the CoID co-ordinated the Festival Pattern Group. Under this scheme, twenty-eight manufacturers from different industries produced items with designs inspired by recent discoveries in the field of crystallography.

MMU Library

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- 43.** *Design in the Festival: illustrating a selection of well-designed British goods in production in the Festival year 1951*, Council of Industrial Design, London, HMSO, 1951.

MMU Library

- 44.** Eight photographs of *Design Review* at the Festival of Britain South Bank Exhibition, London, 1951.

The 'Stock List' or database of approved products that the CoID compiled in the lead-up to the Festival was made available to South Bank visitors in a special area of the exhibition called *Design Review*.

The Design Council Slide Collection, MMU Special Collections

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- 45.** Four photographs of street furniture and signage at the Festival of Britain South Bank Exhibition, London, 1951.

To ensure the modernity of the entire South Bank environment, the CoID controlled all the outdoor seating, street lighting, litter bins, bollards and signage used throughout the exhibition site.

The Design Council Slide Collection, MMU Special Collections

- 46.** *Street Furniture from Design Index, 1974/75*, Design Council, London, 1974.

MMU Library

- 47.** *Street Furniture from Design Index, 1979*, Design Council, London, 1979.

MMU Library

After the Festival, the CoID/Design Council continued to influence the UK's built environment by regularly publishing street furniture catalogues. These contained details of approved fixtures and were distributed to local authorities and other agencies responsible for the public realm.

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- 48.** *Design*, No. 89, Council of Industrial Design, London, May 1956.  
Design Council Slide Collection, MMU Special Collections
- 49.** *The Design Centre Book*, Council of Industrial Design, London, HMSO, 1961.  
MMU Library
- 50.** Design Centre swing tag label, before 1972.  
Design Council Slide Collection, MMU Special Collections
- 51.** *Living Rooms*, Mary Ward, London, Macdonald in association with the Council of Industrial Design, 1970.  
MMU Library
- 52.** *Bathrooms: a guide to bathroom design*, Gontran Goulden, London, Macdonald in association with the Council of Industrial Design, 1966.  
MMU Library
- 53.** *Bedrooms: practical bedrooms for today*, Dorothy Meade, London, Macdonald in association with the Council of Industrial Design, 1967.  
MMU Library
- Some examples of the homemaking advice literature published by the CoID under the Design Centre banner.
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- 54.** *Minster* printed cotton satin furnishing fabric designed by Humphrey Spender for Edinburgh Weavers, a CoID Design of the Year in 1958.  
The Whitworth, The University of Manchester
- 55.** *Designs of the Year 1958*, Council of Industrial Design, London, 1958.  
MMU Library

**56.** *Le Bosquet* printed cotton satin furnishing fabric designed by Shirley Craven for Hull Traders Ltd, winner of a Design Centre Award in 1960.

The Whitworth, The University of Manchester

**57.** *Black Basalt* stoneware coffee pot designed by Robert Minkin and made by Josiah Wedgwood & Sons Ltd, circa 1967.

Didsbury College of Education Art Collection, MMU

**58.** *Campden* nutcracker in stainless steel, designed by Robert Welch and made by Old Hall Tableware Ltd, circa 1960, with packaging.

Didsbury College of Education Art Collection, MMU

**59.** Items of *Spanish Garden* tableware in earthenware with silk-screen printed pattern, shape designed by David Queensbury, decoration designed by Jessie Tait and made by W.R. Midwinter Ltd, 1966.

Lent by John Davis

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**60.** *Alveston* stainless steel cutlery designed by Robert Welch and made by Old Hall Tableware Ltd. Seven piece place setting with packaging designed by Robert Welch. Winner of a Design Centre Award in 1965.

Didsbury College of Education Art Collection, MMU

**61.** *Design*, No. 198, Council of Industrial Design, London, June 1965.

The Whitworth, The University of Manchester

**62.** *Brownie 44a* camera with metal casing and plastic side panels, designed by Kenneth Grange in conjunction with design staff at Kodak Ltd. With packaging. Winner of a Design Centre Award in 1960.

Lent by Julia Rushton

**63.** *Apollo* coffee pot in white bone china, designed by Neal French and David White for W. T. Copeland and Sons Ltd. Winner of the Duke of Edinburgh's Prize for Elegant Design in 1960.

Didsbury College of Education Art Collection, MMU

- 64.** Ice bucket from the *Input* range of containers in ABS plastic, designed by Conran Associates and made by Crayonne Ltd. Winner of a Design Council Award in 1974.

The Manchester School of Art Collection,  
MMU Special Collections

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- 65.** *Cote d'Azur* printed cotton furnishing fabric designed by Susan Collier and Sarah Campbell for the *Six Views* range by Collier Campbell with Fisba-Stoffels. Winner of the Duke of Edinburgh's Prize for Elegant Design in 1984.

The Downing Collection, MMU

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- 66.** *The Design Centre Awards 1961*, Council of Industrial Design, London, 1961.

MMU Library

- 67.** *Design* No. 134, Council of Industrial Design, London, February 1960.

Design Council Slide Collection, MMU Special Collections

Although *Design* magazine was the official mouthpiece for 'good design', it occasionally allowed space for the expression of dissenting voices. In this article, Richard Hamilton, a leading figure in the Pop Art movement argued that the design establishment should embrace the values of a popular culture increasingly defined by advertising and mass consumption.

- 68.** *Architectural Review*, Vol. 142 No. 848, October 1967.

MMU Library

In this important article the CoID's Director, Paul Reilly, acknowledged that its notion of 'good design' was becoming unsustainable, signalling the adoption of a more relativist approach to evaluating the design of products.

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- 69.** *Design*, No. 401, Design Council, London, May 1982.  
Design Council Slide Collection, MMU Special Collections
- 70.** *Design* No. 544, Design Council, London, April 1994.  
Design Council Slide Collection, MMU Special Collections
- 71.** *The Future Design Council: a report to Lord Strathclyde, Minister for consumer affairs and small firms*, John Sorrell, London, Design Council, 1994.  
Design Council Slide Collection, MMU Special Collections
- In 1993 the UK government asked the Design Council's Chairman, John Sorrell, to lead a review of the organisation's role and activities. The resulting 'Sorrell Report' recommended that the Council should withdraw from most of its long-established services and be greatly reduced in size. In 1994, the Design Council's staff was cut by 80% and it was re-launched as a 'think tank'.
- 72.** Brochure publicising the newly re-launched Design Council, 1994.  
Design Council Slide Collection, MMU Special Collections
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- 73.** Hand-written catalogues of the Slide Library, Council of Industrial Design, 1951 – c. 1970.  
Design Council Slide Collection, MMU Special Collections
- 74.** *Design Council Slide Library Catalogue*, Design Council, London, 1973.  
Design Council Slide Collection, MMU Special Collections
- 75.** *Our Homes* filmstrip, Council of Industrial Design, London, before 1956.  
Design Council Slide Collection, MMU Special Collections
- 76.** *Kitchen Planning* slide set, Design Council, London, 1976.  
Design Council Slide Collection, MMU Special Collections
- One of the many themed slide sets published by the Design Council between 1974 and 1986.

**77.** Poster advertising the Slide Collection in the Young Designers Centre, c. 1990

Design Council Slide Collection, MMU Special Collections

From 1989 to 1994 the slide collection formed part of the Design Council's Young Designers Centre, an educational resource area located in the Design Centre for schoolchildren and students in further and higher education.

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## Wall Labels

### Slide 8473A

Air-conditioned bed designed by F. C. Ashford, the *Designers Look Ahead* section of the *Britain Can Make It* Exhibition, 1946

For this section of the exhibition, the CoID invited designers to produce mock-ups or prototypes that anticipated "some of the things that people will probably be buying or using five, ten, or twenty years hence". These were intended to help raise national morale during the period of post-war austerity by providing "a glimpse of the living standards which... can be expected by the time the latest generation has grown up".

### Slide 8487A

Display by Misha Black, *What industrial design means* section of the *Britain Can Make It* Exhibition, 1946

The display illustrated the visual considerations involved in designing a teapot and reflected the CoID's view that 'good design' was largely a matter of aesthetic 'correctness'. Through educational material such as this, the CoID hoped to make consumers more discerning in their household purchases.

## **Slide 874**

*Taperback* occasional chair, designed by Jack Stafford for Stafford Furniture Ltd, around 1958

This was one of the CoID's 'Designs of the Year' in 1958. It epitomised the Council's 'good design' ethos, being praised for its "elegant economy of means". With its welded steel frame, it would have appeared strikingly modern to most British consumers at the time.

## **Slide 916**

Olde worlde-style table lamp, 1950s

The image in this slide was probably copied from a lighting or furniture catalogue in the 1950s. The word 'cautionary' inscribed on the mount was a warning to the viewer. The risk posed by the lamp was not due to faulty wiring or overheating but its aesthetic values. By mimicking an ornate Victorian street light, the table lamp represented the opposite of the functionalist 'good design' promoted by the CoID.

## **Slide 2856**

Garden rake and hoe, designed by Brian Asquith for Spear & Jackson Ltd, around 1962

These stainless steel and aluminium tools were selected by the CoID as outstanding examples of 'good design' in 1962. The CoID's photographer created a highly contrived image through the use of light and perspective. The tools were reduced to abstract shapes suspended within the frame, without any reference to their functionality.

### **Slide 1313**

South Bank Exhibition, London, 1951

This night-time view over the 'upstream' section of the South Bank site includes two landmark structures: the 'Dome of Discovery' in the centre and the 'Skylon' to its right. By showcasing modern British architecture, urban planning and industrial design, the exhibition aimed to help forge a new, more forward-looking national identity as part of the UK's post-war recovery.

### **Slide 11**

*Music Lover's Room*, Homes and Gardens Pavilion at the Festival of Britain South Bank Exhibition, 1951

This room setting was curated by the furniture designer Robin Day, using products approved by the CoID. The chairs with moulded plywood backs were designed by Day himself and were typical of the 'contemporary style' that began to influence the mass market due to the Festival.

### **Slide 376**

Interior of the Design Centre, London, 1956

The Design Centre was used to showcase a wide range of goods, from tableware to motorcycles. Although the displays superficially resembled those found in a department store, visitors could not buy any of the products directly from the Design Centre.

### **Slide 314A**

Exterior view of the Design Centre, London, 1971

The Design Centre was located at 28, Haymarket, a prime West End site close to Piccadilly Circus.

## **Slide 2237**

*Heating Your Home* Exhibition, the Design Centre, London, 1960

In addition to the general displays of British design, the Design Centre staged a rolling programme of temporary exhibitions on specific themes.

## **Slide 3874**

Bed-sitting Room for a Medical Student, the Design Centre, London, 1964

Many of the products selected for the Design Centre were shown within artificial room settings. To make these displays more relevant to visitors' lives, the interiors were often designed for imagined people, or dressed for a specific event such as Christmas.

## **Slide 5407**

*The Design Centre Comes to Cambridge* Exhibition, 1966

Between 1958 and 1969 the CoID collaborated with sympathetic retailers to create a series of temporary exhibitions featuring products selected for the Design Centre. These exhibitions were held in department stores in various towns and cities across the UK.

## **Slide 5816**

Design Index, 1967

This slide shows a visitor to the Design Centre looking at files on refrigerators in the database of CoID approved products. The database was known as the Design Index from 1958 to 1982.



## Slide 5538

Toaster with Design Council label, made by Morphy Richards, around 1967

The CoID's distinctive black-and-white label bore the words 'as selected for the Design Centre, London'. It was a badge of endorsement that could be easily recognised by consumers.

Here the toaster has been 'decontextualized' by being photographed in isolation against a blank grey background. Its electrical cable has even been removed or concealed so that it cannot distract the viewer's attention from the appliance's simple form.

## Slide 9263

Logo display, the Design Centre, London, 1970

In 1970 the CoID issued its one hundred millionth Design Centre label. This was marked by a celebratory display at the Design Centre where the female information assistants wore specially designed black-and-white dresses.

On the right in this image you can see ceramic tableware from the *Spanish Garden* range made by Midwinter. You can see other examples of this design in the nearest case to your right.

## Slide 1862

*Brownie 44a* camera, designed by Kenneth Grange in association with Kodak's design team for Kodak, around 1960

The CoID encouraged manufacturers to employ professional consultant designers as part of its drive to improve the standard of design in British-made goods. It maintained a register known as the Record of Designers, which enabled companies to identify freelance designers with appropriate expertise. For the CoID, this camera was a shining example of what could be achieved through such a collaboration. It was given a Design Centre Award in 1960.

Grange also designed a slide projector and the *Brownie Vecta* camera for Kodak that won CoID awards in 1961 and 1964 respectively. The *Brownie Vecta* camera can be seen elsewhere in this exhibition.

### **Slide 1948**

*Apollo* tableware designed by Neal French and David White for W.T. Copeland and Sons Ltd, 1960

*Apollo* tableware was awarded The Duke of Edinburgh's Prize for Elegant Design in 1960. *Design* magazine reported that "the judges agreed that the shapes are logical and simple, easy to handle and practical in use... where the designers have introduced something more fanciful... they have not sacrificed functional requirements". These comments sum up the CoID's concept of 'good design' at this time and it is significant that the award was made for this tableware in its plain white form only - it had previously been available decorated with surface patterns.

### **Slide 7361**

*Polychrome* printed cotton furnishing fabric designed by Cathryn Netherwood for Heal Fabrics Ltd, late 1960s

The selection of this textile for a CoID Design Award in 1969 indicated the Council's partial shift away from 'good design' and its increasing acceptance of popular cultural trends. The pattern and vivid colours reflected the influence of both Pop design and Op Art.

The intriguing reference to 'Buckingham Palace' on the slide's mount suggests that perhaps the fabric was even being considered for the CoID's ultimate accolade, the Duke of Edinburgh's Prize for Elegant Design.

## **Slide 2361**

*Rio TR70* transistor radio designed by Eric Marshall for Ultra Radio & Television Ltd, early 1960s

The portable transistor radio was a relatively novel product in the early 1960s. The *Rio* radio was awarded the Duke of Edinburgh's Prize for Elegant Design in 1961 and was praised by the judges for providing "a good modern solution to an entirely modern piece of equipment".

The radio was available with either a red or grey plastic casing but, in keeping with the CoID's ideas about tasteful 'good design', the prize was only awarded to the more discreet grey version. In this slide the bright red background accentuated the grey radio's neutrality and formal qualities. It is significant that the performance of the *Rio* was criticised in reviews that considered all aspects of its design, not just its appearance.

## **Slide 1262A**

Souvenirs of London, 1972

This slide shows a selection of cheap, mass-produced souvenirs. It has been marked 'cautionary', an indication that the CoID was still anxious about some aspects of popular taste and material culture despite its outlook being more broad-minded by the early 1970s.

## **Slide 5532**

System of directional road signs designed by Jock Kinneir and Margaret Calvert for the Ministry of Transport, 1967

Road signs of this type are now taken for granted in this country. However, before the mid-1960s motorists were faced with a confusing and chaotic array of different styles of signage introduced by local authorities and motoring organisations. A government committee appointed in 1961 recommended the introduction of a unified and consistent national system of signage. Kinneir and Calvert's were commissioned to design this system, which received a CoID award in 1967.

In the same year, the awards were divided into separate categories for consumer and 'capital' goods, the latter being for industrial use. This division represented a significant departure from the CoID's former emphasis on household items. Paradoxically, the CoID's award for the road sign system was included in the consumer goods category. It is also interesting to note that Calvert's name was omitted from the label on the slide mount.

### **Slide 5071A**

*Cosmopolitan* acrylic false teeth designed by AD International Ltd, 1977

After the CoID became the Design Council in 1972, its annual awards scheme was divided into several distinct categories that reflected the organisation's expanding scope. It introduced a new category for engineering products in 1973 and two years later established awards for the British motor industry and for medical products. The false teeth shown in this slide won a medical products award in 1977.

### **Slide 6026A**

*Microvision* pocket television made by Sinclair Radionics Ltd, 1977

During the 1970s, the Design Council increasingly valued technological innovation and became a champion for research and development within the UK's manufacturing industries.

This is one of the many slides in the collection that represent and celebrate British inventions. *Design* magazine reported that a team of fifty at Sinclair Radionics spent twelve years developing the *Microvision*. It had a 50mm screen and weighed 751 gms.

'Phantom Rose' wallpaper, designed by Audrey Levy for Lightbown Aspinall (Wallpaper Manufacturers Ltd), 1957. From the Palladio range.

This was a CoID Design of the Year in 1958.

The Whitworth, The University of Manchester

## Slide 614B

*Hartridge 2500* diesel fuel pump test stand, designed and made by Leslie Hartridge Ltd, around 1983

A key part of the Design Council's role in the 1970s and '80s was to support and promote British engineering, which is reflected in the slide collection. The industrial apparatus shown here won a Design Council award in 1983. In contrast to the CoID's earlier concerns about the tastefulness of consumer goods, this slide provides graphic evidence of the transformation of the Council's priorities over nearly four decades.

21. BA-3 armchair designed by Ernest Race and made by Race Furniture Ltd.

Cast aluminium, plywood and upholstery.

Launched at the Britain Can Make It exhibition in 1946, Race's BA range of chairs originally used aluminium recycled from decommissioned military aircraft. This was in plentiful supply at the time, while there was a shortage of more traditional furniture making materials.

Manchester School of Art Collection, MMU Special Collections

'Lamina' wallpaper, designed by Deryck Healey for Lightbown Aspinall (Wallpaper Manufacturers Ltd), c1963. From the Palladio 6 range.

This won a Design Centre Award in 1964.

The Whitworth, The University of Manchester