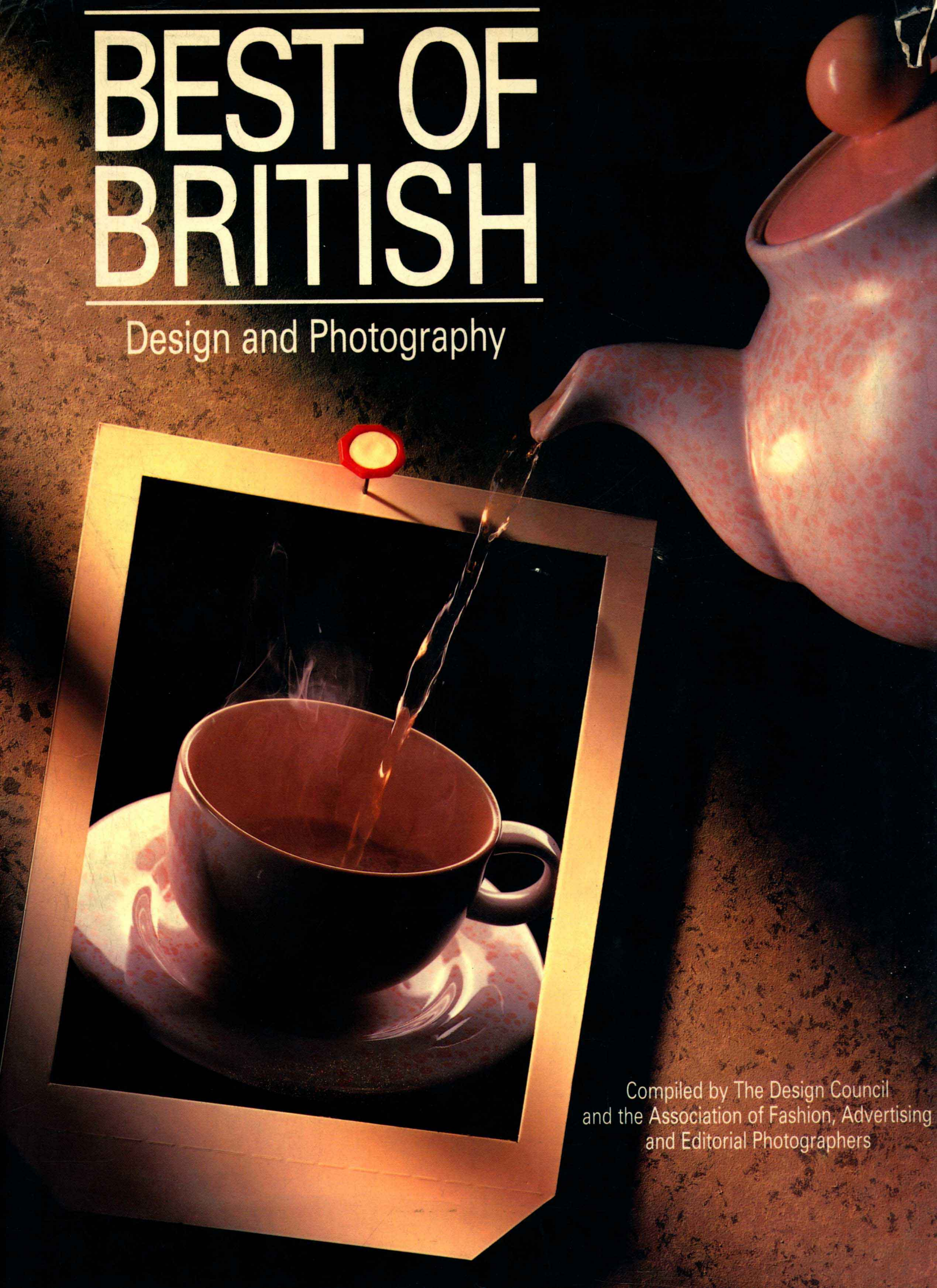


BEST OF BRITISH

Design and Photography



Compiled by The Design Council
and the Association of Fashion, Advertising
and Editorial Photographers

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Edited by James Fullalove
Manager, Design Centre Selection, Design Council
and Valerie Lawton
AFAEP Awards Co-ordinator

Designed by Adrian Hodgkins
Publisher's Co-ordinators Lesley Carver
and Bobby Fox



Design selection compiled by
The Design Council
28 Haymarket, London SW1Y 4SU

Photographs compiled by
The Association of Fashion, Advertising and Editorial Photographers
9-10 Domingo Street, London EC1Y 0TA

Publisher
RotoVision SA
10 Rue de l'Arquebuse, 1211 Geneva 11, Switzerland

Co-ordinators
Lesley Carver, Bobby Fox
2 St. John's Lane, London EC1M 4BH

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PREFACE

The Best of British has been created under the auspices of two highly professional and renowned organisations: the Association of Fashion, Advertising and Editorial Photographers and the Design Council.

The Photography section contains the winners of the 1987 AFAEP Awards, chosen by an eminent group of judges from various branches of the creative world. All the work in the Design section was selected by the Design Council from the many products that were given their Black & White Triangle Award. Some have also been honoured with the highly coveted British Design Award.

In both cases, the work has been selected by people whose involvement with their subject is complete and whose lives revolve around their professional creative and design expertise. Such informed judgement however has not led to a collection solely for the appreciation of other professionals. Far from it.

It is immediately apparent on looking at the design work in this book that good design is, or should be, an integral part of everything we use. From gardening tools to kettles, from pushchairs to bathroom suites, the strength of these products is twofold. It is the combination of a strong aesthetic appeal with a sound practicality that makes such products so desirable to possess and use, thus demonstrating that consumer goods are not just a reflection of our lifestyles but a major shaping force. Such design awareness rightly makes nonsense of the recent trend to see 'Designer Goods' as the same article but produced in matt black! Anyone who has ever experienced the problems inherent in a *badly* designed artefact knows that making something work for you involves a lot more than creating a stylish surface image.

Photography, of course, has an equally vital impact on our everyday lives. Whether we are walking past a hoarding in the street, at home reading a magazine or wandering around a shop, it has a profound influence on mood, thought and action. Our perception of the places, people and things we have seen or experienced, as well as of those we have not, is constantly altered or compounded by these images. Through the spur-of-the-moment reportage shot that can crystallise a whole complex situation or through lavishly produced studio work, we are presented with new and illuminating ways of seeing and being.

Ever more sophisticated techniques are allowing for breath-taking effects of colour, light and texture that call into question the traditional ideas on the very nature of photography. Some of these images may be familiar, but the Awards cover non-commissioned as well as commissioned work, enabling photographers to enter their less widely acknowledged and possibly more experimental work.

As a source of inspiration and as an affirmation of British creativity and ingenuity, the Best of British can have few competitors. It provides, above all, the pleasure of discovering page after page of brilliant images and ideas which can draw on the successes of the past, describe and form our present and point firmly to the possibilities of the future.

D.C.S. DESIGN REVIEW

INTRODUCTION

The Design Council was set up by the British Government in December 1944, as the Council of Industrial Design, to 'promote by all practicable means the improvement of design in the products of British industry'.

For the first twenty years or so of its existence, the Council acted mainly as a promotional organisation, working to convince industry and the general public that industrial design was important and to encourage manufacturers by publicising well-designed products. It concentrated in particular on exhibitions showing what good design was all about and promoting the best of British design, notably the 1946 'Britain Can Make It' exhibition at the Victoria & Albert museum, which featured products from some 1300 firms and attracted more than 1,400,000 visitors, and the display of about 10,000 well-designed British products on the South Bank in 1951 as part of the Festival of Britain.

The Council's name was changed in 1972 to 'The Design Council', partly to reflect its growing involvement with engineering design and design education, in addition to industrial design. It was granted a Royal Charter in 1976 and it remains the major official body for British design promotion. A promising development in recent years has been the increased interest taken by the Government in design and its importance to the British economy. One important initiative was the seminar on design held at 10 Downing Street in January 1982 by the Prime Minister, Mrs Margaret Thatcher, which signalled the Government's wish to tackle more vigorously the improvement of design in industry. This was followed by a number of DTI schemes to support and promote design, with which the Council has been closely involved.

From its earliest days, the Design Council has selected well-designed British products in order to provide a benchmark for manufacturers as well as guidance for consumers and trade buyers. The Council has two schemes to identify exemplary products. The first is a continuous process called 'Design Centre Selection' under which consumer and contract products are examined by expert committees supported by independent test laboratories and British Standards. Design Centre Selection provides a basis for the promotion of well-designed British domestic and contract products through the black and white triangular

Design Centre label. Products are also promoted through exhibitions, the Design Centre shops, catalogues for trade buyers, and the comprehensive lists of all selected products kept at the London and Glasgow Design Centres.

The second scheme is that for the British Design Awards. These involve fewer products, but are wider in scope since they include engineering products, motor vehicles, medical equipment, computer software and other specialised goods. Only about 25 products win an Award each year, so they represent the best of British design.

The Design Centre Selection process operates with qualified designers who have specialist knowledge of particular product areas. They liaise with manufacturers and design groups to identify new products as well as those under development. Samples of these are then presented to specially appointed committees of independent experts, including designers, manufacturers, retailers and journalists. Evaluation is a two stage process. First of all, the committees are asked to assess the submitted item against four main criteria:

Performance How well does the product do its job? Does it match the manufacturer's claims for it? Is it ergonomically satisfactory? Is it safe?

Construction Is the product well made? Does it use appropriate materials and production methods?

Aesthetics What does the product look like? Is it an attractive colour, shape and texture? Is it pleasant to use, and in line with market trends?

Value for Money Is the price of the product reasonable in relation to its characteristics and other similar products on the market?

If the product passes the main assessment meeting, the committee can recommend that the product is subjected to further technical tests to ensure that it reaches required British Standards or other relevant criteria. If the reports are satisfactory, the product is finally selected. Standards are high, and of all the products considered by the various committees in 1986, 70 per cent were rejected. However, because the Design Council's job is to encourage British manufacturers to produce better products, and not just

to promote the successful ones, companies whose products fail the selection process receive a detailed analysis and are encouraged to re-submit their redesigned products.

Selected products are immediately recognisable because they can carry the black and white triangular Design Centre label. Approximately 7.5 million labels were purchased for use on products in 1986. Market surveys have shown that the label is widely recognised as a mark of quality, and the evaluation given to products by the Design Centre Selection process is unique in terms of its breadth and attention to detail.

The *Best of British*, with which the Design Council is pleased to be involved, contains a range of products drawn from Design Centre Selection and the British Design Awards. These are products of which their manufacturers have every right to be proud, and their appearance in this book should highlight some of the many success stories in the products of British industry.

Acknowledgements:

June Fraser. Head of Industrial Design

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Judith Powling. Picture research co-ordination.

All Design Centre Selection staff who have made a significant contribution towards the compilation of product information.

This publication provides an illustration of the broad cross section of the approved products under the Design Centre Selection Scheme. The products represented in this book have been chosen from a collection of approximately 8,500 individual items which are entitled to carry the familiar black and white triangular label. Those shown here have all received approval in the last 2 or 3 years. Some, through the seasonal nature of design and production, i.e. knitwear and fashion accessory products, are no longer available as purchasable items. This may also apply to certain domestic durable goods where the manufacturer has either developed the product or ceased production.

SPORTS AND LEISURE



Marine Radar

Model/Range:

Vigil RM Radar

Manufacturer:

Mars Electronics

Eskdale Road, Winnersh Triangle
Industrial Estate, Wokingham, Berks,
RG11 5AQ

Telephone: 0734 697700

Capable of producing a guard zone around any vessel the vigil RM Radar displays the position of any approaching hazard as well as sounding an audible alarm. When programmed the screen can display other navigational information and the unit features a remote-controlled keyboard.



Marine Equipment

Model/Range:

Autohelm

Manufacturer:

Nautech Ltd

Anchorage Park, Portsmouth, Hants,
PO3 5TD

Telephone: 0705 696311

A comprehensive range of autopilot equipment for all sizes of yacht and different types of sailing conditions. Simple to operate, highly reliable and a rugged build quality are common to all of these microprocessor based systems in the Autohelm range.



Marine Equipment

Model/Range:

Autohelm 6000, type 2 system autopilot

Manufacturer:

Nautech Limited

Anchorage Park, Portsmouth, Hants,
PO3 5TD

Telephone: (0705) 693611

This autopilot is equally suitable for sail and power boats. The basic system consists of a control unit (indicating or non-indicating), course computer, fluxgate compass and a drive unit (linear, rotary or hydraulic). Optional extras include: Hand held remote control unit, secondary control unit, windvane, watch alarm, radio navigation interface and rudder angle indicator.

Suitable for powercraft 25ft–80ft+ (8m–25m+), sailing craft 33ft–80ft (10m–25m+).



Marine Equipment

Model/Range:

Lokata 5

Manufacturer:

Lokata Ltd

Falmouth, Cornwall, TR10 8AE

Telephone: 0326 73636

A hand-held digital radio compass used to determine the direction from a boat of various radio transmitter beacons. Light and compact with an illuminated compass, it is easy to use even in storm conditions. A result of careful ergonomic design, innovation and high quality construction.