



VOGUE (JULY 1965)

Component Two: Section B
Magazines
Historical product

	Component 1					Component 2
	Section A			Section B		Section B
Sector	Marketing	Advertising	Music Video	Newspaper	Film	Magazine
Text	Kiss of the Vampire	Tide	Formation	The Times	Black Panther	Vogue (1965)
		WaterAid	Riptide	Daily Mirror	I, Daniel Blake	The Big Issue
Media Language	Y	Y	Y	Y		Y
Representation	Y	Y	Y	Y		Y
Industries				Y	Y	Y
Audiences		Y		Y		Y
Media Contexts	Y	Y	Y	Y	Y	Y

CONTEXT RESEARCH

Task 1: THE UK MAGAZINE INDUSTRY TODAY

Task 2: *VOGUE* INDUSTRY RESEARCH

Task 3: THE HISTORY OF *VOGUE* AND THE 1960S

Task 4: AUDIENCE LONGIEVITY

BRITISH *VOGUE* - BACKGROUND

The British edition of *Vogue* was the first international edition of the brand, launched in 1916 and is widely known as 'the fashion bible'. The magazine is seen as linking fashion to high society and creating an aspirational world within its pages.

Women's magazines became very popular in the post-war period and in the 1960s sales of women's magazines reached 12 million copies per week.

British *Vogue's* success is based upon its advertising rather than its sales revenue, and is considered to be the most commercial of all the *Vogue* editions. While magazines generally have been in decline in the last decade or so, *Vogue* is bucking the trend and British *Vogue* is the 3rd most profitable, after the US and China editions.

Alexandra Shulman (top right) edited the magazine for 25 years, leaving in June 2017. The current editor is Edward Enninful (bottom right), the first male to take up the role.



TASK 1: THE UK MAGAZINE INDUSTRY TODAY

1. What do magazines need to consider in order to compete in today's marketplace?
2. What type of magazines are still succeeding today?
3. Summarise the *Huffington Post* article
4. In 2012 how much was the UK magazine industry valued at?
5. How many consumer magazines are there in the UK?

BBC Radio 4 Today Programme on [Women's Magazine Market](#)

TASK 2: VOGUE INDUSTRY RESEARCH

1. Is the publisher a large/mainstream organisation or an independent publisher?
2. Is the publisher part of a media conglomerate?
3. What other products (magazines or other media products) does the organisation produce?
4. How is this significant for the magazine?

CONGLOMERATE: CONDÉ NAST

Vogue began as a weekly newspaper in 1892 in the US, before becoming a monthly magazine a few years later. Its publisher is the American mass media company Condé Nast.

Condé Nast International is the international arm of the New-York based publishing company which produces many of the world's best known magazine brands, including *Vogue*, *Glamour*, *Gentleman's Quarterly*, *Architectural Digest*, *Wired*, *House & Garden*, *Condé Nast Traveller*, *Tatler* and *Vanity Fair*.

With headquarters located in London, Condé Nast International publishes 124 magazines, close to 100 websites and more than 200 tablet and mobile apps.



VOGUE: INDUSTRY AND OWNERSHIP

PRODUCTION

- Conde Nast

DISTRIBUTION

- Printers (separate company, Sun Engraving Company)
- Collected and sent out to retailers
- Digital and Print Distribution

CIRCULATION

- International Editions
- Monthly
- Print + Digital Subscription / Digital only



Click [here](#) for closer look

Globalisation: An economic trend towards the world becoming a single market so that major multinational corporations/businesses operate across the globe, therefore expanding their businesses, customers and profit margins

Conglomerate: A large corporation run as a single business, but made up of several smaller companies. The large company owns a controlling stake in the smaller ones e.g. Condé Nast

Subsidiary: The smaller companies which operate within the conglomerate e.g. *Vogue*

Horizontal Integration: When a conglomerate owns a variety of subsidiaries in similar industries that can work together to sell a product in numerous markets

- American
- British
- France
- China
- Brazil
- India
- Italy
- Japan
- Korea
- Russia
- Spain
- Australis
- Germany
- Greece
- Mexico
- Switzerland
- Taiwan

MEDIA LANGUAGE AND MAGAZINES

<https://www.thinglink.com/scene/1123983805586079747>

<https://www.thinglink.com/scene/1124050858909106178>

Match the terminology to the definition...

LAYOUT	The design of a page of a magazine, including the composition of written text, images, graphics etc.	SIDEBAR	A brief article related to the main story on a page – may be placed in a box or written in a different font to separate it from the main article.
MAIN IMAGE	A key visual element of the front cover that usually dominates the page. It could be a model/celebrity or other picture that is relevant to the magazine content.	STANDFIRST	Short piece of written text between the headline and main article, to give more information about the article.
MASTHEAD	The title of the magazine, usually positioned at the top of the front cover and on the contents page, it establishes a sense of the magazine's brand identity.	STRAPLINE	Short phrase encapsulating the essence of the magazine, usually positioned below the masthead.
PULL QUOTES	Key phrases from an article that are featured in a larger font to attract attention.	TYPOGRAPHY	The visual appearance of written text, including the font style, size, spacing etc.

ANCHORAGE	Where written text is used to 'pin down' the meaning of an image.	COVER LINES	Used on the front cover to give readers an insight into the content and main articles in the magazine.
IDENTITY	This communicates a clear message about the magazine to the target audience, it includes the image of the magazine (masthead, style, design etc.) as well as its ethos and values.	FEATURE	A main article or story, often an extended article (two pages or more).
CAPTION	Words that accompany an image and explain its meaning.	HEADLINE	Written text that indicates the content of an article, usually in a large font, and positioned at the top of the page.
COPY	The written text in an article or feature.	HOUSE STYLE	Consistent use of stylistic features (e.g. fonts, layout, colour palette) throughout the magazine.

HOMEWORK

- Read *The Ideal Woman* by Jennifer Holt and Betty Friedan
- Pg 26- 30 in the Appendix by Monday 27th January

TASK 3: THE HISTORY OF *VOGUE* AND THE 1960S

1. What makes the *Vogue* brand unique?
2. How has the brand changed over time?
3. What changes at *Vogue* occurred in the 1960s?
4. How did the role of women change in the 1960s?

The logo for British Vogue, featuring the word "VOGUE" in a large, bold, serif font, with the word "BRITISH" in a smaller, sans-serif font centered above the letter "O".

More than a wife or mother?

VOGUE, 1965

Beatrix Miller was *Vogue's* editor from 1964-85, and it was under her editorship that the magazine became known as 'the glossy bible to high fashion'.

She was credited with starting the careers of ground-breaking photographers such as David Bailey, Terry Donovan and Antony Snowdon (husband to Princess Margaret).

Vogue became the go-to place for royal portraits, and cover stars included Princess Grace of Monaco, top models and actresses of the period such as Audrey Hepburn and Twiggy.

Price: 3 shillings (36 old pennies)



Social/Cultural

Political

1960s

Industry

Economic

Social/Cultural

- The 1960s are generally believed to have been a decade of rapid change in British society
- Women attending university = intellectual and financial freedom and greater expectations.
- Advertisements criticised for offering a limited view of women.
- Betty Friedan (American feminist) – ‘women are shown solely as: men’s wife, mother, love object, dishwasher, cleaner and never as a person’.
- Youth Culture, counter culture
- Sexual revolution/introduction of contraceptive pill
- Music

Political

- Women’s rights and women’s liberation movement
- Women realised they were being badly treated – not paid the same as men, for example. Demands for equal pay/ opportunities – protests/ marches
- Both Conservative and Labour Governments attempted a variety of experiments to boost Britain's economy
- Civil Rights movement and marches, including CND
- Vietnam War and protests resulting from that
- JFK – From hope to despair

1960s

Industry

- Beatrix Miller - *Vogue*’s editor from 1964-85, ‘the glossy bible to high fashion’.
- David Bailey, Terry Donovan and Antony Snowdon
- Connection to Royalty
- Responding to changes in gender roles
- Advertisers ‘unsure how to react’ to the women’s movement

Economic

- Increased opportunities for women to have jobs – be more than wife or mother
- Technology changing people’s lives
- Low unemployment
- Teenagers having more spending power

REGULATION

The magazine industry is largely self-regulated (IPSO), however, the government can refer concerns about concentration of ownership to the *Competition and Markets Authority* – a public body tasked with investigating mergers and takeovers. The main role of this organisation is to ensure that industries remain competitive and that consumers are not adversely affected by the emergence of monopolies or oligopolies in particular markets.

During the 1960s, when this set edition of *Vogue* was produced, this role was performed by the *Monopolies Commission*.

1

LAYOUT

A key visual element of the front cover that usually dominates the page. It could be a model/celebrity or other picture that is relevant to the magazine content.

a

2

MAIN IMAGE

The title of the magazine, usually positioned at the top of the front cover and on the contents page, it establishes a sense of the magazine's brand identity.

b

3

MASTHEAD

Key phrases from an article that are featured in a larger font to attract attention.

c

4

PULL QUOTES

The design of a page of a magazine, including the composition of written text, images, graphics etc.

d

- 1 d
- 2 a
- 3 b
- 4 c

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1

SIDEBAR

Short phrase encapsulating the essence of the magazine, usually positioned below the masthead.

a

2

STANDFIRST

A brief article related to the main story on a page – may be placed in a box or written in a different font to separate it from the main article.

b

3

STRAPLINE

The visual appearance of written text, including the font style, size, spacing etc.

c

4

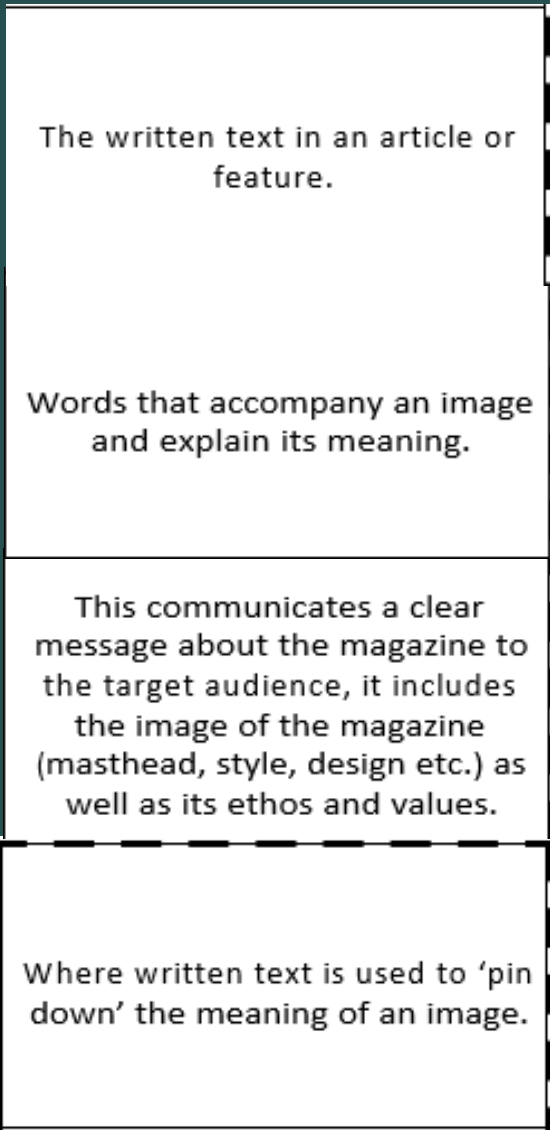
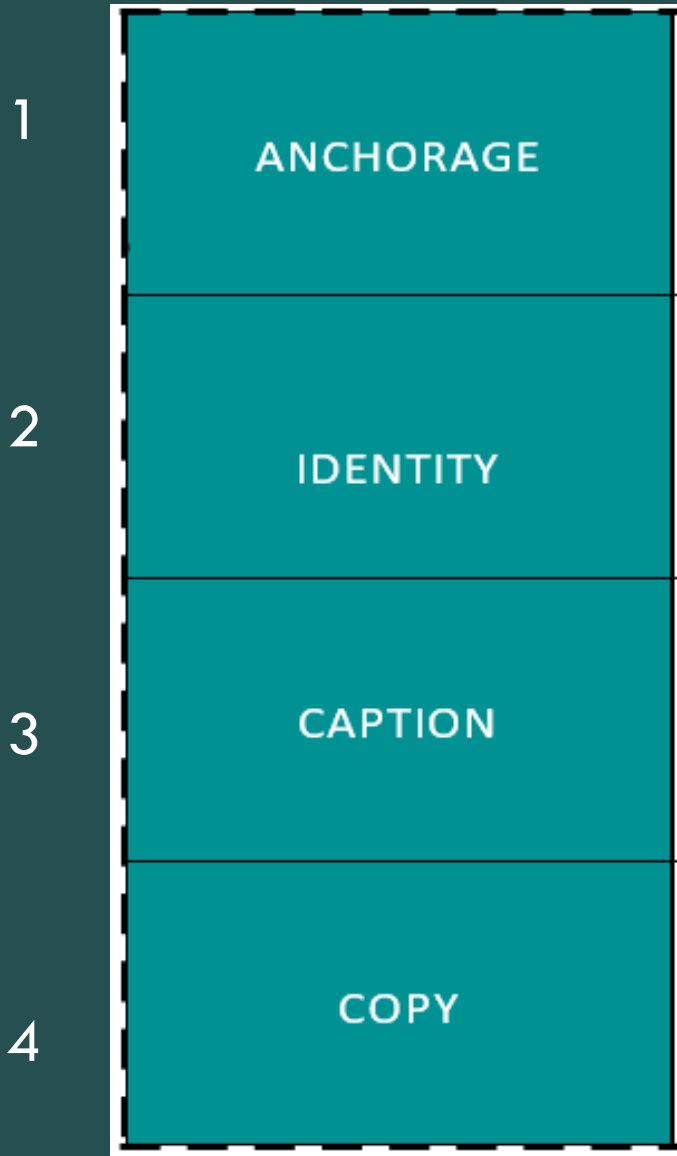
TYPOGRAPHY

Short piece of written text between the headline and main article, to give more information about the article.

d

- 1 b
- 2 d
- 3 a
- 4 c

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- 1 d
- 2 c
- 3 b
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1

COVER LINES

2

FEATURE

3

HEADLINE

4

HOUSE STYLE

Used on the front cover to give readers an insight into the content and main articles in the magazine.

a

Consistent use of stylistic features (e.g. fonts, layout, colour palette) throughout the magazine.

b

A main article or story, often an extended article (two pages or more).

c

Written text that indicates the content of an article, usually in a large font, and positioned at the top of the page.

d

- 1 a
- 2 c
- 3 d
- 4 b

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MAGAZINE FRONT COVERS

The front cover is vital in communicating a clear sense of the brand identity of the magazine to the target audience and in appealing to potential readers at the newsstand.

In such a competitive print market, magazine front covers need to stand out and attract the attention of potential purchasers. It is important that the front cover maintains a clear sense of familiarity for regular readers but also attracts potential new readers.

Front covers have a clear set of expected codes and conventions. Mainstream magazines tend to conform quite closely to these conventions while magazines produced outside the commercial mainstream are more likely to challenge or subvert these conventions.

SOPHIA LOREN - BACKGROUND

Sophia Loren is an Italian actress who started her career in 1950 at the age of 15, initially as a model; by 1956 her international acting career had taken off.

She won an Academy Award in 1962 for Best Actress for the film *Two Women* – the first actress to win an Oscar for a foreign-language performance. She went on to make several more films until the early 1970s and has been awarded five special Golden Globes, a BAFTA Award and many other film festival awards.

The 1965 *Vogue* cover was shot by David Bailey (*the* celebrity photographer of the 1960s) during the filming of *Lady L* in York. The character is dressed as a Turkish dancer for the film's masked ball scene (right) - providing intertextuality.



COVER, JULY 1965

Dominant central image - Italian actress, Sophia Loren, one of the most famous women in the world during the 1960s. A global star

Representation: celebrity as illusion

Low angle: she is looking down at us. Direct gaze/mode of address, but aloof (chin slightly raised, not smiling) – connotes star status, sense of mystery or mystique

Sophia Loren represents 'otherness'. She is not the average woman. Connotations of exoticism – Loren's character dressed as a Turkish dancer. This fits with Gilroy's theories of post-colonialism and 'otherness', evoking Western fantasies of the East (exoticism and imperialist superiority was still evident in Britain in the mid 60s)

Loren is an embodiment of a 'mythic' notion of femininity that is aspirational, potentially a sense of the 'desired self' that a reader wishes to become.

Colours and jewellery are exotic. Iridescent turquoise colour palette connotes glamour, luxury, wealth, emphasised by the shimmering scarf, feathers, pearls and jewels.

Make-up clearly emphasises Loren's dark brown eyes, stereotypical notions of female beauty

Progressive representation? Women's role in society undergoing lots of changes during 1960s

Iconic masthead (the same as now). Placed over Loren. French word connoting fashion/style.

Minimal cover lines used to sell the magazine (as focus mainly on dominant image of Loren). Unconventional list, lower case – more contemporary but unusual for 1965 – sense that *Vogue* breaks conventions, individual, stands out – appeals to independent women

COVER CONT'D

Language: Aspirational words e.g. 'marvellous', 'sheiks', 'scintillate', 'sand, swim, sea, sun'

Connotations of 'mad midsummer' – breaking free of conventions/constraints, freedom – hints of the emerging freedoms of the 1960s

'sheiks sophia' – connotations of exoticism/'otherness' (representation theory)

'scintillate' – stereotypical norms of femininity/beauty – women need to be 'scintillating' in any environment

'even at a picnic' – sense that readers will not necessarily have access to glamorous or exotic seaside holidays but that the magazine is relevant for all summer occasions – links to a feature about picnics

As Liesbet Van Zoonen might suggest, the image of Loren as both 'woman' and 'star' constructs an ideology of female gender identity which is both commodified (will make money) and unrealistic

Elements of narrative: Enigmas – e.g. what is the link to sheiks?

How does this front cover reflect the social/cultural context? Sense of economic prosperity – luxury, glamour, decadence, 'mad midsummer'.

Cultural context – Sophia Loren, iconic film star of the 1960s

CONTENTS PAGE

International brand: issues published in Britain, US, France, Australia, New Zealand, South Africa

Rayne: shoe advert. Up-market brand – shoemaker to the Queen and the Queen Mother. Reflects readership

Codes and Conventions:

Language e.g. use of alliteration to appeal to audience, repetition of key words/phrases, play on words to link feature articles

Features on fashion, style, culture, food/entertaining, travel – generic features of women's magazines

VOGUE

BRITISH / AMERICAN / FRENCH / AUSTRALIAN / NEW ZEALAND / SOUTH AFRICAN / PRESIDENT L. S. V. PATENTYCH
PUBLISHED 14 TIMES A YEAR NUMBER 9 WHOLE NUMBER 1958 VOLUME 122 JULY 1965



COVER: Sophia Loren photographed by David Bailey during the shooting of her newest film, *Lady L*, at Castle Howard, York. Here, as *Lady L*, dressed as a Turkish dancer for the masked ball scene when her aristocratic husband (David Niven) appears as Macbeth, her anarchist lover (Paul Newman) as Casanova. Adapted from Romain Gary's novel by Peter Lottino, who also directs and plays the part of a Bavarian prince. Produced by Carlo Ponti for MGM. *Lady L* will be released later this year.

FASHION AND BEAUTY

- 29 Vogue's eye view of hypnotical illusions: op art breaking out all over
- 36 Picnics probable and improbable: Nile, terrace, riding, desert, caravan, punt, beach, woods.
- 58 Heatwave holiday: clothes new in the shops now
- 68 Heat rave beauty: the face that starts at twilight
- 70 Arabian nights: flighty new featherweights, brilliantly flowered
- 72 Dolce vita: the sunset prints
- 76 Midsummer white, resort looks, Deauville scenery
- 100 Beauty: make-up, hair, suntanning, by Elizabeth Kendall

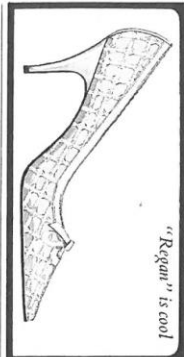
FEATURES

- 9 Spotlight
- 14 Money: questions and answers, by Sheila Black
- 22 Shop Hound finds two of every kind; picks picnic accessories
- 34 Picnics, adventurous, fictitious and romantic, by Antonia Fraser
- 52 Fi amman Allah, Abu Dhabi, by Polly Devlin
- 74 King of the pop painters: Polly Devlin talks to Andy Warhol
- 80 Vintage food for picnics, by Robert Carrier
- 86 Wines for a picnic, by Julian Jeffs
- 90 Entertaining: summer sweets, soup, services, by Elizabeth Kendall
- 92 Travel: sun out of season—cruises, Mediterranean impressions and Atlantic images by Jeneffer Wolff

Vogue addresses: British Vogue: Vogue House, Hanover Sq., London, W.1. 1. Telephone: 24. Manchester, Telegraph: GHO 9880. Telegrams: Vain, London, W.1. American Vogue: 410 Lexington Ave., New York 17, New York, U.S.A. French Vogue: 4 Place de l'Opera-Beaumont, Paris 16, France. Australian Vogue: 41 Clarence St., Sydney, New South Wales, Australia. An incalculable mass of Vogue for sister numbers, post paid, is £1 3s. home and overseas. Copyright © 1965 by THE CONGLOMERATE PUBLICATIONS GROUP. All rights reserved. Reproduction in whole or part without written permission is strictly prohibited. All French models shown are copyrighted and reproduction is forbidden. The title "Vogue" is registered in U.S.A. Patent Office and in Great Britain as a trade mark, convention or mark, who apply. Vogue shall not, without the written consent of the publishers, first given, be printed, sold or otherwise disposed of by way of trade except as the full retail price stated on the cover. Vogue shall not be lent, sold, hired out or otherwise disposed of in a mutilated condition or in any unauthorised cover, by way of trade, or offered in or as part of any publication or advertising literary or pictorial matter whatsoever. Special attention is called to the fact that most acceptances of this magazine with notice of the above terms constitute a contract upon these terms between you and the person who sold or supplied it.

NEXT ISSUE: OUT JULY 29

Editor:	Beatrix Miller	Contributing Editors:	Christina Aron
Assistant:	Barbara Timm	Editors:	Peter Coates
Fashion:	Sheila Wootton		Helene Douglas-Horne
	Michael Miller		Antonia Fraser
	Helen Rubinstein		Christopher Gills
	Marti Alter		Nicole's L'Espresso
	Sandra Sklar		John Parsons
Beauty:	Elizabeth Kendall		
Fabrics:	Patricia Hill		
Cosmetics:	Georgia Bonny		
Art:	Terence Whelan	Advertising:	Ronald C. Backell
Features:	Polly Devlin	Chairman-Managing Director:	Reginald A. F. Williams
Trends:	Joseph W. Hill		



BREEZY
SUMMER
ELEGANCE



RAYNE moulds the finest of trills-work into an elegant court shoe for summer; reinforces heel and toe to make the delicate look hold its shape. In black, white, navy, beige, and a variety of summer pastels. "Regan" 12 gus.



RAYNE

Thylney Road, London, N7 and all Rayne Salons & leading stores.

CONTENTS PAGE

Target Audience:

Fashion item 'op art' – art link presupposes cultured/educated reader

Assumed interests – fashion, entertaining, culture, image

Assumed to have high disposable income – consumerist focus – shopping, trends, travel – cruises

Cultural competence – assumes understanding of 'Dolce Vita' – Italian for 'good life', also a film

Reflecting social/cultural/historical context:

Focus on 'exclusive' places – Spain, Abu Dhabi, Deauville – this was a time when international travel was becoming accessible but still quite new and mainly the preserve of the relatively wealthy

Beauty – 'sun-tanning' article – culturally acceptable in the 1960s

Fashion reflecting the culture and trends of the 1960s – pop art/'op art'

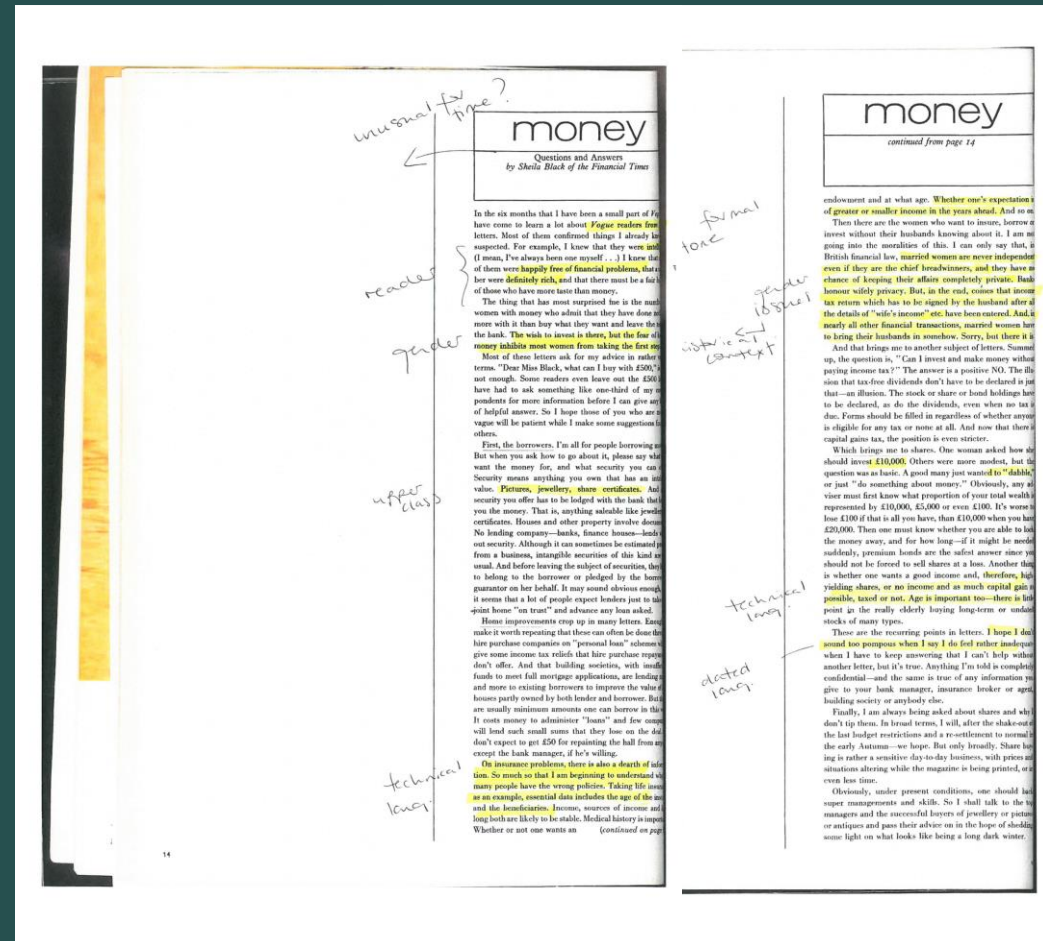
Female journalists – professional roles – not necessarily replicated in the assumptions about readers

MONEY: QUESTIONS AND ANSWERS FEATURE BY FINANCIAL TIMES JOURNALIST, SHEILA BLACK

Highlight the points in yellow that relate to **social/historical context**

Highlight construction of **female stereotypes in blue**

Highlight points relating to the **audience/mode of address in green**



REPRESENTATION TASK — MONEY Q&A

In the six months that I have been a small part of *Vogue* I have come to learn a lot about *Vogue* readers from their letters. Most of them confirmed things I already suspected. For example, I knew that they were **intelligent** (I mean, I've always been one myself). I knew that many of them were happily **free of financial problems**, that a number were definitely **rich**, and that there must be a fair few of those who have **more taste than money**.

The thing that has most surprised me is the number of **women with money who admit that they have done no more with it than buy what they want and leave the rest in the bank.....**

Then there are the **women who want to insure, borrow or invest without their husbands knowing about it**. I am not going into the moralities of this.

I can only say that, **in British financial law, married women are never independent even if they are the chief breadwinners, and they have no chance of keeping their affairs completely private**. Banks honour wifely privacy. But, in the end, comes that **income tax return which has to be signed by the husband after all the details of "wife's income" etc. have been entered. And, in nearly all other financial transactions, married women have to bring their husbands in somehow.** **Sorry, but there it is.**

REPRESENTATIONS OF FEMALE BEAUTY IN WOMEN'S MAGAZINES

Women's magazines are often said to play a significant role in constructing cultural ideals of female beauty. In so doing, they continually impress upon the reader the importance of physical appearance as a defining aspect of female identity.

As academic Marjorie Ferguson (writer of *Women's Magazines and the Cult of Femininity* (1983) and *Heath and Home: Images of Women in the Mass Media* (1978)) has pointed out, women's magazines constantly reiterate the need to 'Be More Beautiful', first telling their readers what they should aspire to look like and then providing them with the necessary tools to achieve the desired 'look'.

Readers are constantly encouraged to scrutinise and evaluate their own physical appearance, measuring themselves against the ideals of beauty that the magazines construct. Therefore, rather than simply promoting self-confidence and helping readers to overcome any insecurities they already have, it is often suggested that women's magazines play an instrumental role in creating and instilling these anxieties.

REPRESENTATIONS OF FEMALE BEAUTY CONT'D

This is generally seen to have a commercial purpose as, in order to measure up to the beauty ideal, readers are invited to buy various products – firstly, of course, the magazine itself, but also the array of hair, fashion and beauty products that are promoted or advertised inside. By turning readers into consumers, the magazines are able to keep their advertisers happy. This is particularly important as women's magazines generally depend on advertising for much of their revenue.

Readers are also invited to demonstrate their femininity by participating in the rituals of beautification. Femininity, like beauty, is therefore seen as something that has to be constantly worked at, as the magazines frequently suggest that should the reader fail to invest the necessary time, money and effort in her physical appearance she runs the risk of losing her femininity.

...CONT'D

A key question that needs to be addressed is, who is the reader being encouraged to make herself more beautiful for? While the quest for female beauty may be framed in terms of self-improvement, the need to win male approval is often an underlying theme. As Marjorie Ferguson points out, '*getting and keeping a man*' is commonly seen as a primary goal in women's magazines. Making oneself more attractive is therefore presented as a woman's 'duty'.

When considering the representations within *Vogue* you should consider:

- What messages does the magazine convey about female beauty?
- How is female beauty defined?
- How is the reader positioned in relation to the representations that the magazine offers? Are the models, stars or celebrities who feature in the magazine constructed as aspirational figures? If so, how?
- To what extent does the magazine define a woman's value in terms of the way that she looks?

Stuart Hall

David Gauntlett

Liesbet van Zoonen

bell hooks

<p>Stuart Hall</p>	<p>The idea that representation is the production of meaning through media language. The idea that stereotyping, as a form of representation, reduces people to a few simple characteristics or traits. The idea that stereotyping tends to occur where there are inequalities of power, a subordinate or excluded groups are constructed as different or 'other' (e.g. through ethnocentrism).</p>
<p>David Gauntlett</p>	<p>The idea that the media provide us with 'tools' or resources that we use to construct our identities. The idea that whilst in the past the media tended to convey singular, straightforward messages about ideal types of male and female identities, the media today offer us a more diverse range of stars, icons and characters from whom we may pick and mix different ideas.</p>
<p>Liesbet van Zoonen</p>	<p>The idea that gender is constructed through discourse, and that its meaning varies according to cultural and historical context</p> <p>The idea that the display of women's bodies as objects to be looked at is a core element of western patriarchal culture</p> <p>The idea that in mainstream culture the visual and narrative codes that are used to construct the male body as spectacle differ from those used to objectify the female body.</p>
<p>bell hooks</p>	<p>The idea that feminism is a struggle to end sexist/patriarchal oppression and the ideology of domination</p> <p>The idea that feminism is a political commitment rather than a lifestyle choice</p> <p>The idea that race and class as well as sex determine the extent to which individuals are exploited, discriminated against or oppressed.</p>

IN GROUPS CHECK AND ADD TO YOUR NOTES ON:
CUTEX ADVERT
IMPERIAL LEATHER ADVERT
PICNICS ANALYSIS (PAGES - FRASER, NILE,
RIDING, DESERT, WOODS)

CUTEX 'BARE ESSENTIALS' ADVERT

Model looks like Brigitte Bardot – iconic French film star of the 50s/60s (bottom, right)

'Natural' beauty being aspired to

Independent women but still need to be attractive

Tapping into 'flower power' – the anti-war movement coming out of California

Colloquial language: 'The chalky-white look is o-u-t!' refers to the earlier years of the decade, when the look was heavily influenced by the popularity of American First Lady Jacqueline Kennedy. Makeup was restrained and similar in style to the 1950s. But by the mid 1960s, makeup was quickly changing to keep up with shorter skirts and brightly coloured clothing. This look, which was aimed at young women, rebelled against the heavily made up face of years past and favoured a more natural look with large eyes, and pale lips (Twiggy, top right)

Play on words – 'birthday-suit' hues – as model appears to not be wearing any clothes. Colours of lipsticks: 'honey, pink, naturelle, bare' have feminine connotations

Use of alliteration 'honeyed hues'. 'Not wan, not white...but warm and womanly'.

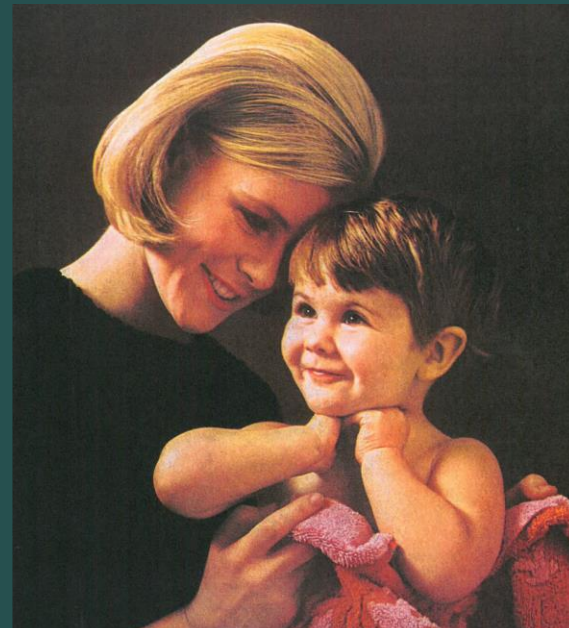
Generic for an advert

Pack shot, bottom right, a generic advert convention.

Twiggy, 'face of the 1960s'

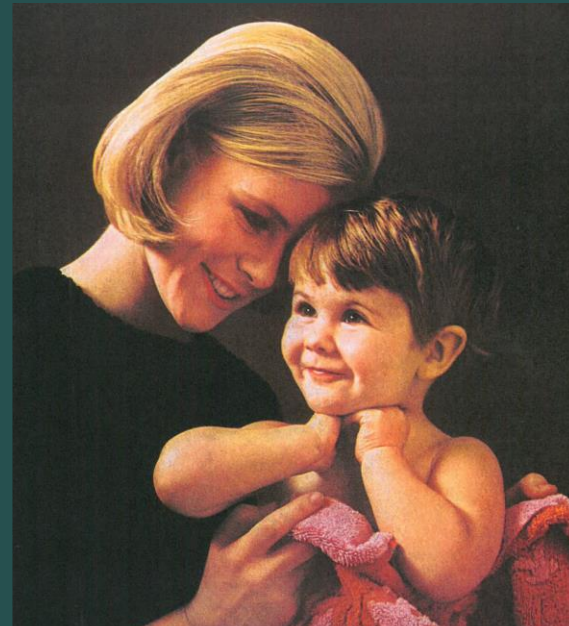


IMPERIAL LEATHER ADVERT



IMPERIAL LEATHER ADVERT

- Is there a culture lag with this advertisement – a more traditional representation of femininity?
- Is this a throwback to the 50s notion of the idealised image of woman as mother in the home – nurturing a young child, focus fully on the child, lighting highlights her hair and the baby's skin, she is smiling – content in this role
- Imperial Leather uses the religious archetype of the 'Madonna and child' in its design, making a statement about femininity that possibly contradicts the bold and empowering cover shot
- Woman choosing to buy soap – not an important decision – concern for image/complexion, and focus on youth – skin like a child's
- Stereotypical notions of female beauty – blonde, slender
- Use of language 'you want skin that feels soft' – imperative, women being told what they want
- Repeated use of 'soft' and 'gently', 'safely' reinforces stereotype of women as weaker/dependent.



ANTONIA FRASER'S *PICNICS, PROBABLE AND IMPROBABLE*

Consider what stereotypes are being represented here:

Passive

Nurturing/maternal

Dependent on men

Housewife/domestic role

Romantic

Seductive

Beautiful

Extension task:

How far are the same stereotypes evident in other key articles in *Vogue*? Are there any examples of traditional stereotypes being subverted?



PICNICS, PROBABLE AND IMPROBABLE (NILE)

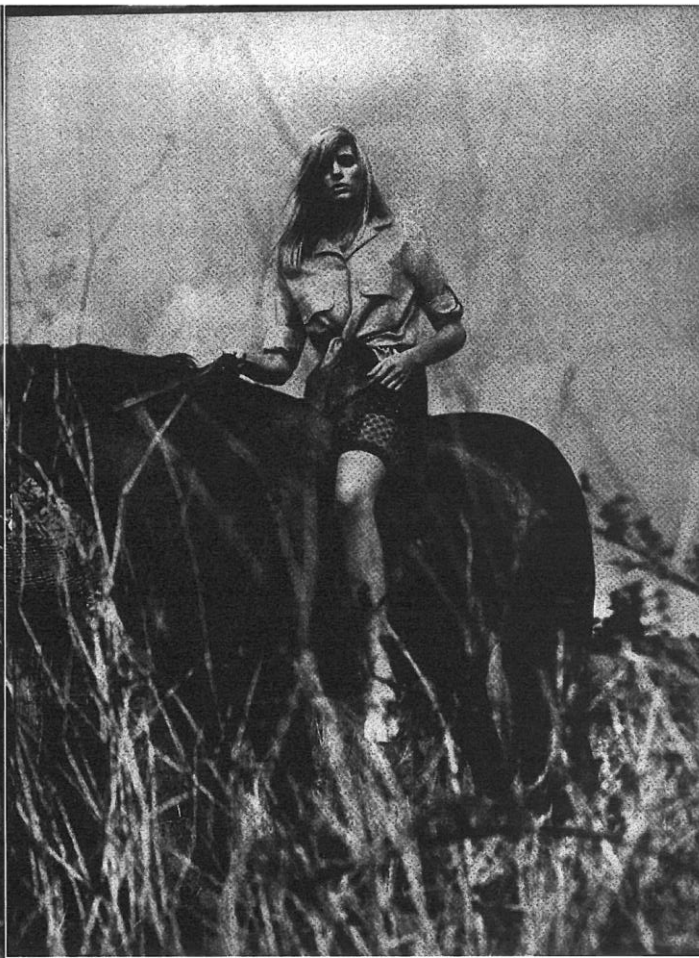
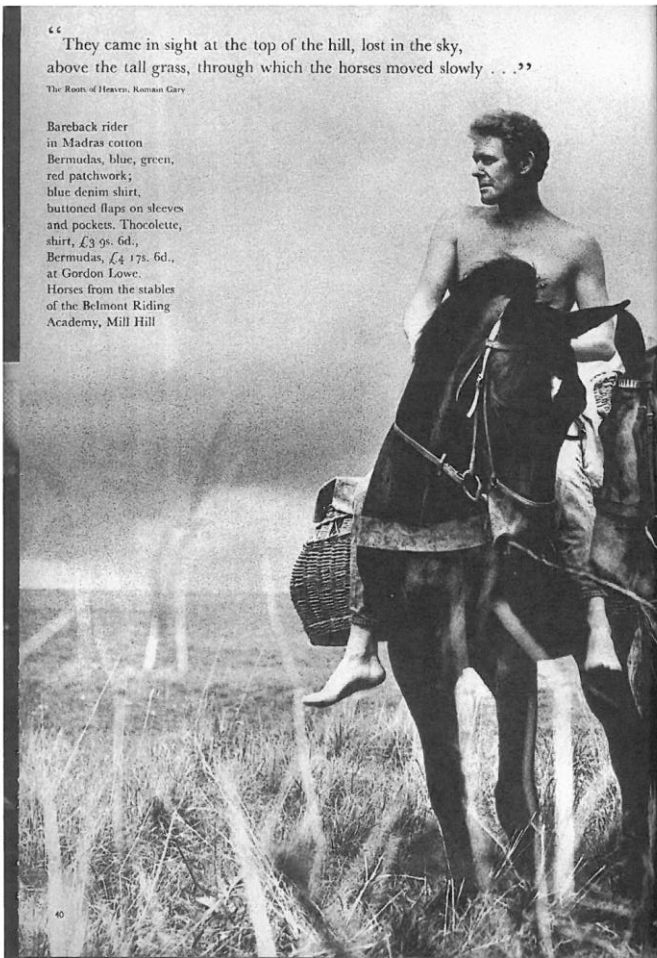


PICNICS, PROBABLE AND IMPROBABLE (RIDING)

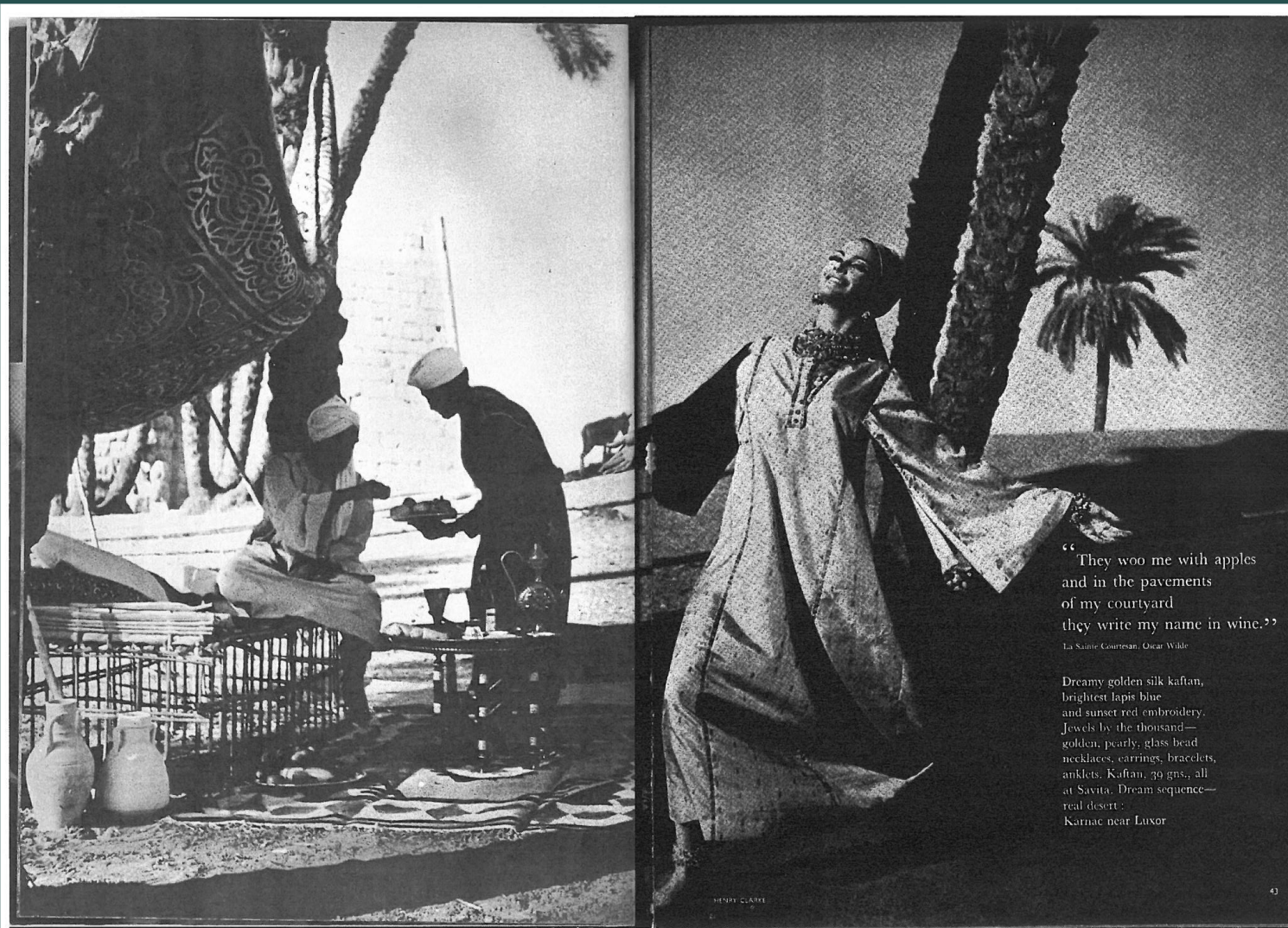
“They came in sight at the top of the hill, lost in the sky,
above the tall grass, through which the horses moved slowly . . .”

The Roots of Heaven. Roman Gary

Bareback rider
in Madras cotton
Bermudas, blue, green,
red patchwork;
blue denim shirt,
buttoned flaps on sleeves
and pockets. Thocolate,
shirt, £3 9s. 6d.,
Bermudas, £4 17s. 6d.,
at Gordon Lowe.
Horses from the stables
of the Belmont Riding
Academy, Mill Hill



PICNICS, PROBABLE AND IMPROBABLE (DESERT)

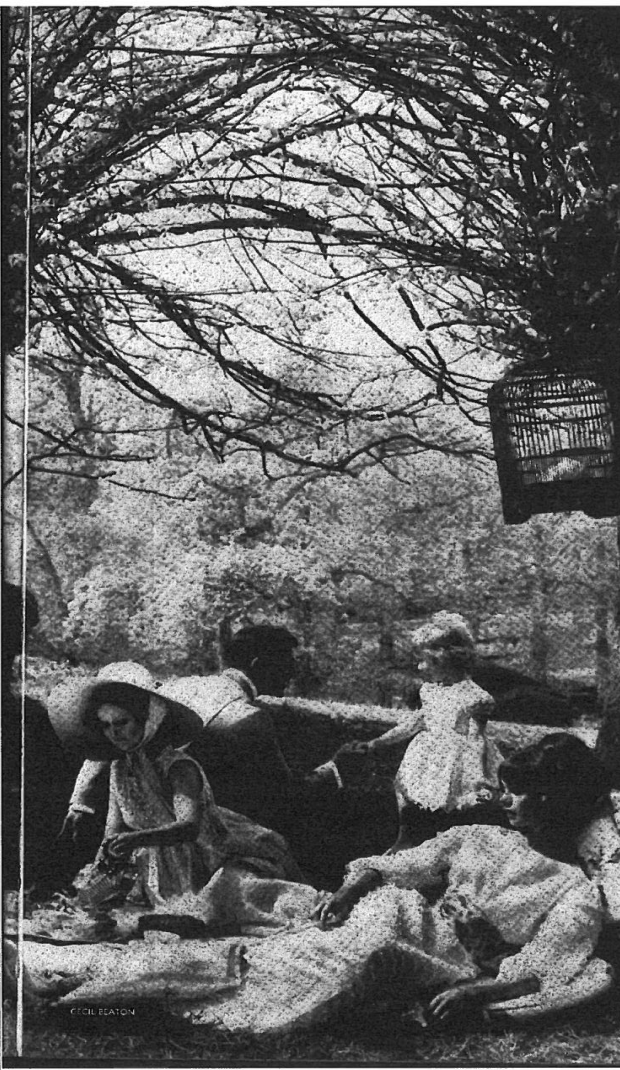


PICNICS, PROBABLE AND IMPROBABLE (WOODS)



y romantic white,
 ht, tucked
 and lace; 18 gns.
 e look, *centre*,
 p, cotton skirt;
 ribbon tie; 15 gns.
 e straw hat.
 Lucas, at Fortnum
 son. Dreamy white.
 ht. Ripples of
 tucked cotton.
 10 gns., top, 7 gns.
 Mexicana. White
 ls, Charles Judson.
 by Susan of André
 rd. Little boy's
 cotton suit, 14½ gns.;
 lowered white voile
 29½ gns.; white
 romper suit, 12½ gns.;
 The White House.
 Start-Rite, at Lilley
 nner. Man's clothes,
 y Berman. Birdcage,
 King Antiques, Calc St.
 Fortnum & Mason.

"I adore simple pleasures,"
 said Lord Henry. "They are the last refuge of the complex."
 Oscar Wilde



CECIL BEATON

PICNICS, PROBABLE AND IMPROBABLE (NILE)



“... She came from Egypt.
Her galley down the silver Cydnus rowed,
The tackling silk, the streamers waved with gold.”
All for Love, Dryden

Shimmering seductive
silk tunic, Eastern blue
fringed with golden lace,
flowering pearly gold
and silver roses; 55 gns.
Pure white pure silk
Choridar pants; 22 gns.
Cascade of golden, pearly,
green glass beads.
All at Savita.
Moonwhite chiffon turban,
Ascher, £3 4s. 6d.,
Simpson. Nile picnic
prepared by the New Winter
Palace Hotel, Luxor

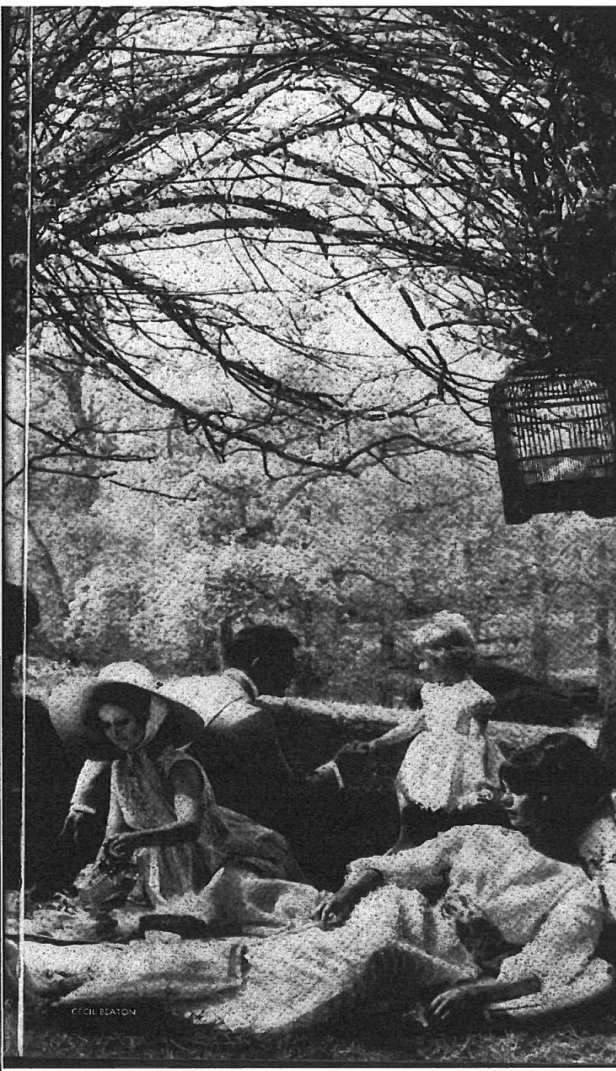
HENRY CLARKE

PICNICS, PROBABLE AND IMPROBABLE (WOODS)



romantic white,
tucked
and lace; 18 gns.
look, centre,
p, cotton skirt;
ribbon tie; 15 gns.
straw hat,
Lucas, at Fortnum
son. Dreamy white,
Ripples of
tucked cotton.
10 gns., top, 7 gns.
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The White House.
Start-Rite, at Lilley
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Berman. Birdcage,
king Antiques, Cale St.
Fortnum & Mason.

“I adore simple pleasures,”
said Lord Henry. “They are the last refuge of the complex.”
Oscar Wilde



The costume and accessories mimic the overtly gendered styling of the Edwardian era: pure white dresses, parasols, floppy hats and children.

A fawn looks on, a visual metaphor for the notions of femininity being represented; beautiful/vulnerable, at one with nature but needing protection.

The lone man is in the background but in control, signified by his suit, as suggestive of his role and status as the women's clothing is of theirs.


HEATWAVE HOLIDAY

Darling, the moment we landed there it was—a **HEATWAVE** larger than life. As we drove along to the hotel the



Thank heaven for iced blue, skinny toes. Little girl coat, Courmelle lace, Coin bonded to acetate tricot, great new fabric idea, little nothing bodice. Cool white collar, cuffs. 15 gms., with skirt, Wallis Shops, Knightsbridge; Marble Arch. Accessory details p. 104

town seemed still and deserted. I unpacked all my **HOLIDAY** clothes, at least I'm all prepared for a sunstrike



Slipped into something free and easy, a slip shape in crepe with a built-in dazzle. Thunderbol, V of white on black, small size top free-falling into a flare skirt. Simon Massey, 64 gms., Dickins & Jones. Sandals, 8 gms., Kurt Geiger. Other shops, page 104

HILARY HAYDEN

HEATWAVE HOLIDAY



WILSON NEVISON

To call it a sweater is cutting it a bit fine—but there you are: finely cut sweater ribbed in black wool, fine straps crossing h
£3 9s. 6d. I wear it with a long icy white waffle piqué skirt and belt; 7 gns. Both at Jaeger, Regent Street and Kings Rd. branches

POWER AND MEDIA INDUSTRIES — JAMES CURRAN AND JEAN SEATON (*POWER WITHOUT RESPONSIBILITY*)

The idea that the media is controlled by a small number of companies primarily driven by the logic of profit and power

The idea that media concentration generally limits or inhibits variety, creativity and quality

The idea that more socially diverse patterns of ownership help to create the conditions for more varied and adventurous media productions.



THEORETICAL DISCUSSION – CURRAN & SEATON

How true is the idea that the media is controlled by a small number of companies primarily driven by the logic of profit and power in relation to *Vogue*?

Published by Conde Nast, a major mainstream publisher, established in the USA in 1909. In 1959 the company was bought by Samuel I Newhouse (a newspaper owner) as part of his media company Advance Publications. In the 1960s Conde Nast began publishing *Vogue* in a number of different countries (British *Vogue* had been published since 1916). Conde Nast now publishes 124 magazines, close to 100 websites and has more than 200 tablet and mobile apps.

The idea that media concentration generally limits or inhibits variety, creativity and quality

Conde Nast publishes other women's magazines such as *Vanity Fair*.

Vogue is a mainstream publication and, it could be argued, can be seen to uphold many traditional ideologies surrounding gender (in relation to motherhood, fashion and beauty for example) and perpetuates many narrow and stereotypical ideals of feminine beauty.

THEORY INTO PRACTICE:

Curran and Seaton state...

The idea that media concentration generally limits or inhibits variety, creativity and quality

Go to <https://archive.vogue.com/> and look through the archive to find examples of historical and contemporary *Vogue* covers that support or challenge the view that conglomerates limit creativity and variety.

Are lots of the covers similar in layout, content, representation, ideology?

CURRAN AND SEATON TASK/HOMEWORK

To clarify task for Monday as don't want there to be confusion this time....

Visit <https://archive.vogue.com>

On a word document find 1 front cover from each decade

1920s, 1930s, 1940s, 1950s, 1960s, 1970s, 1980s, 1990s, 2000s

This link breaks it down by decade and you can click through ...

<https://archive.vogue.com/issues/1925>

Then write 1 paragraph answering the following questions...

Are lots of the covers similar in layout, content, representation, ideology?

Using your examples to consider Curran and Seaton's theory do *Vogue* covers support or challenge the view that conglomerates limit creativity and variety?

THEORY GRID

Framework	Theorist	Notes on Theory	Application to <i>Vogue</i> , including front cover, features and adverts
Media Language	Roland Barthes		
	Levi Strauss		
Representation	David Gauntlett		
	Stuart Hall		
	Liesbet van Zoonen		
	bell hooks		
Industries	Curran and Seaton		
	Livingstone and Lunt		

EXAM QUESTIONS...

How does media language incorporate viewpoints and ideologies of the time? Use the **front cover** and **Imperial Leather** advert in the set edition of *Vogue* in your response. [15]

How far do the representations in the set edition of *Vogue* reflect social and cultural contexts? [15]