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National College of Art and Design
Department of Fashion and Textiles.

**Concepts of Fashion Promotion;
Illustration, Photography, Advertising
and the Creation of an
Irish Identity.**

by
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and Complimentary Studies, in Candidacy for
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I would also like to thank Levi Strauss & Co Europe S.A., Belgium; who provided me with a fascinating insight into the promotion of fashion and the marketing concepts that are used on an international scale in the creation of a brand image/identity.

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Introduction

Introduction

Fashion is unique, it gives an insight into the world we live in. We must realise that fashion is an integral part of life reflecting the level achieved by a civilisation at any given time. This is why the chronicles of fashion become so important when studied at sufficient time removed from their own day to be taken seriously as sociological evidence. The fashion process is a dynamic mechanism of change through which a potential fashion object is transmitted from its point of creation to public introduction and discernable public acceptance. For me individualism offers an explanation for why fashions change and become obsolete.

All public means of communication have a base intent - promotion! Promotion is all about selling. It is the associated goal of the fashion industry, exploiting the individualism concept for profit. True fashion rests on creation of the individual, who since the birth of civilisation has determined fashion and who will do so for the present and the foreseeable future.

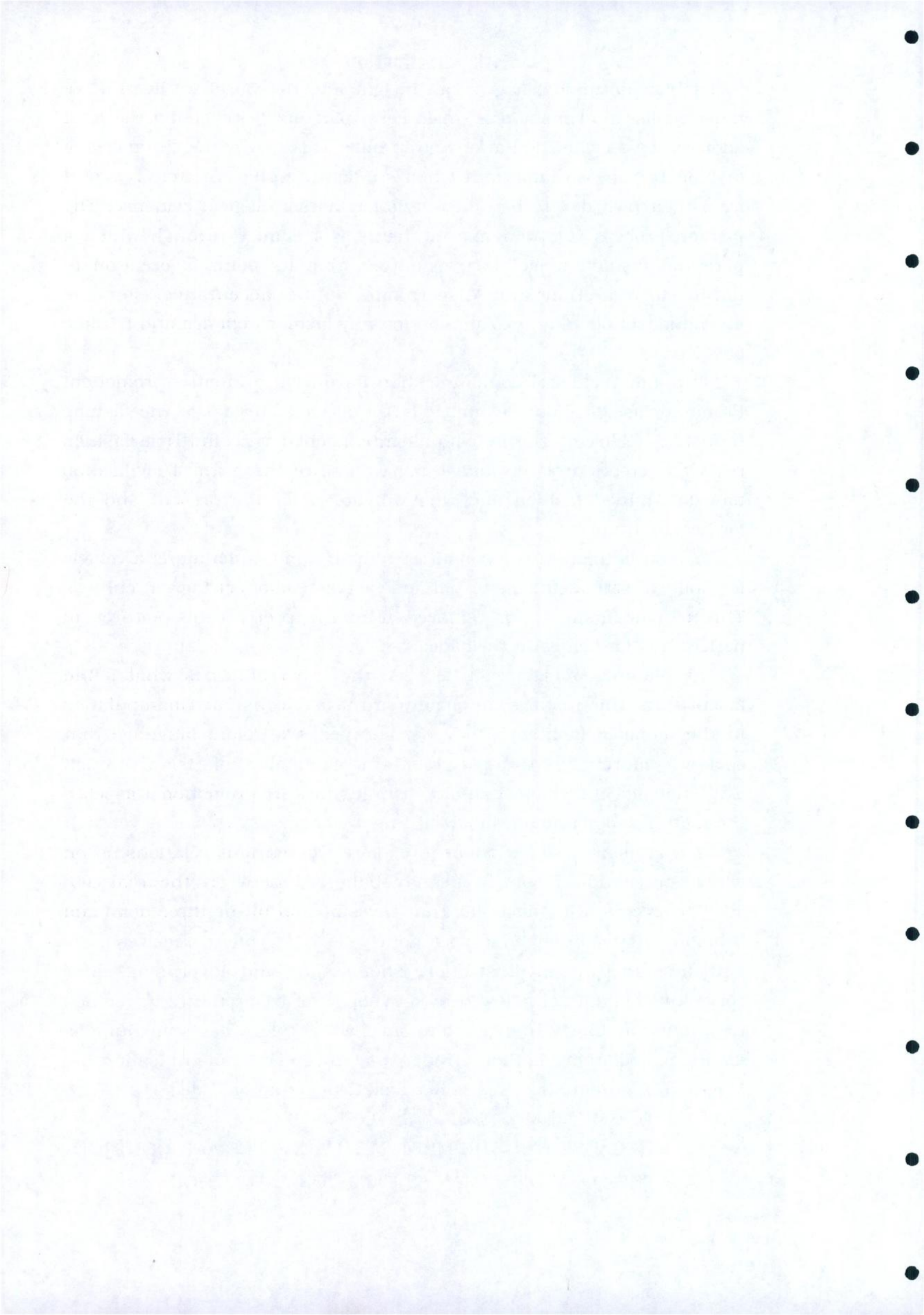
Fashion is the ultimate consumer industry and much more; a vehicle for political statement; the visual and tactile symbols of a given culture. This is true fashion, far removed from the pretty little pictures of perfect human beings in their ideal world.

The blatant contradiction between the two realities is what I find fascinating. This justifies, in some weird sense, consumer manipulation in the name of fashion. Today design speaks a visual language that society comprehends through consistent channeling of vision through exhibitionism in fashion. Exhibitionism justifies its promotional aspect - the motive and sentiment in which this is done.

As a student designer I aim to explore this curious relationship on which perception pivots, delicately balanced between the real and 'ideal' concepts. I intend to limit my investigation to the three dominant promotional mediums in contemporary society which receives form and function through illustration, Photography and advertising, three consecutive chapters, followed by a synopsis of Irish culture in relation to promotion in the fourth chapter. I will explore each medium as distinguished from another through its concept of communication. As Marshall M^c Luhan declares in his book Understanding Media

"THE MEDIUM IS THE MESSAGE"

BECAUSE IT IS THE MEDIUM THAT SHAPES AND CONTROLS
THE FORM OF HUMAN ASSOCIATION AND ACTION'₁



Each concept is not in itself good or bad ;it's use ultimately determines value .Illustration will focus on the concept at it's most influential in the late Eighteenth Century which was surpassed in the 1940's by the unrivalled directness of photography ,it's tremendous conviction and innovative artist photographers ;Horst,Penn and Bailey. The post war years belonged to the Artist-Photographer . In moving with the times, emphasis shifted to Advertising ,mass media ,interpersonal communications and professional change agents in initiating and propagating the fashion process through blatant reversal of the concept. My choice of illustration, photographs and advertisements ,I feel, tell all one needs to know of fashion promotion this century. The contents of fashion are manifestations of an epoch and pass with it recording the history of mankind! It is blatant exposure of social graduation ,more obvious in previous centuries when social classes were formed through the operation of economics and political institutions, depending on the distribution of economic and political power . Fashion as class distinction was a motivating 'concept' in promotion for centuries merging into our modern day 'lifestyle' concept, distinguishing society according to lifestyle .

My final chapter explores a multiplicity of Irish identities and questions what constitutes the same Irishness used in promoting Irish. Does one gain sufficient identity with capacity for promoting Irish Culture is my final argument. If promotion is the key of the future, then in 1992 an insight into this will provide a valuable asset.

By the end of my thesis I hope to have developed a critical viewpoint and reference source to the most influential channels of fashion promotion today, understanding motives and most probable reasons for preference of certain media over others .I hope this research will influence my own decision making in the creation of images for the future.

Section 1.

The Concept Of Illustration

In

Fashion Promotion.

The Concept of Illustration in Fashion Promotion.

(i) Introduction.

Fashion plates appeal to modern Twentieth Century man because of their charm - images of perfect humans that challenges nostalgia itself! Illustration is stylised pictorial representation and the commercial extension of the painting tradition (FIG 1). The first positive interest in illustration as a means of expression as opposed to historical reportage of dress emerged in the Eighteenth Century, replacing the age old tradition of costume reference through collections of engravings, tapestries, paintings, journals and sculpture.(FIG 2)

Prior to this development fashion dolls commissioned by dressmakers and tailors to promote styles were the main form of fashion influence. These dolls, accurate in every detail but scaled to a third of the human body, effectively achieved their purpose. The only disadvantage was their fragility resulting in transportation difficulties. Eighteenth Century fashion plates took two distinct routes; Artistic and commercial; the latter encouraging a system of forecasting and dictating fashion, spear-heading market expansion influenced by the industrial revolution.

(ii) The Medium as Concept.

Illustration was not suddenly born but existed as a minute scale surviving solely on commission. Commissioned illustration brought immortality to the nobility, or so they believed. Through illustration they attained an ideal vision of themselves -the ideal as the real.- a rather disturbing idea! One realises that one is being deceived by appearance, but so to were our predecessors, early marks on cave walls, the stylised Egyptian bas-reliefs.(FIG 3) Van Eyck's marriage portrait (FIG 4) and Gainsborough's lace (FIG 5) all convey the ideal 'concept'.The difference may appear quite minimal but this has dominated the course of fashion promotion.

(iii) External influences on the medium:

- Historical fashion laws.

'FASHION IS WHAT IT IS, GROWING ENTIRELY FROM IT'S OWN ROOTS .IT RECOGNISES NEITHER ARTIFICE NOR NATURE BUT ONLY IT'S ALL EMBRACING LAW'₂

SMART FASHIONS
for LIMITED INCOMES

VOGUE

APRIL 15, 1915
PRICE 25 CTS



THE VOGUE COMPANY
CONDÉ NAST Publisher

FIG 1 / The Appeal of the Fashion plate .

①

Spoke in 1913
ago. And 50 years
later we shall
be able to show
the life of the
people in the
past. It is
very interesting
and very clear.

to be a people
in life.

Fig. 1: Cylindrical
Apparatus for
the study of
the life of the
people in the
past.

Fig. 2: Cylindrical
Apparatus for
the study of
the life of the
people in the
past.



FIG 2 / Costume reference, from a Fifteenth Century Flemish Tapestry.

2)

to a level as low as
the Tuff 15th C.
+ many (about 10)
more or less recent
fossils.

Below, Celia
Fossiliferous

Fig 2. Cephid : Cephid. 15th C.
+ 15th C. Cephid. 15th C.
+ 15th C.



FIG 3 / The 'ideal' Egyptian fashion....so we are led to believe..

① refugee
 4. refugee
 1. refugee of the 2nd
 1. refugee of the 2nd
 1. refugee of the 2nd
 1. refugee of the 2nd



FIG 5 / Gainsborough's delicate lace is convincingly real.

(3) ~~Highway 100~~

Fy 5.

of Garrettsville, Ohio

Fashion laws justify illustration. Social class differentiation so blatantly obvious in illustration, hence fashion, is firmly rooted in medieval Court law.

Courts which patroned artists to travel abroad in search of fashion influence, occupied central position of displaying and inspiring fashion. Specific laws were designed to slot man into a cultural bracket based on occupation in life. This medieval concept functioned with relative success ,but I feel it's effectiveness was surpassed by the fostering of a more generalised European look. Man's natural curiosity led to an increase in foreign travel, intermingling of cultural influences and exchange of ideas. Furthermore, the major European cities underwent significant social and cultural development emerging in centres of social activity ,where fashion was there to see and be seen; An encouraging atmosphere for aspiring artists and designers.

- Paris as a Fashion Centre.

Paris developed as an influential city of fashion for a number of reasons; The French Government were quick to grasp the economic potential of fashion. Napoleon Bonaparte in fearing a decline in the prosperity of France encouraged a regeneration in the textile industry by adapting manufacturing methods used in the British Industrial Revolution. The need for dressmakers ,tailors and illustrators emerged as a result with the French Fashion Industry equipped with a ready supply of mannequins and committed labour force. This high concentration of intense fashion influence within the relatively compact French capital generated one of the world's most influential Fashion capitals to this day.(FIG 6-9)

- Art Movements.

The intrinsic bond between Art and Illustration is a recurring theme in the fluctuating illustrative styles. The dawn of the Twentieth Century brought new hope and the winds of change directed towards symbolism as reaction against Nineteenth Century Romanticism. The early Nineteen-twenties were characterised by a witty lucid elongation of the body, boldness of design and theatrical power which found creative explosion in the aftermath of war. In an attempt to escape the burden of society recovering from a World War fashion looked into the world of



FIGS 6-9 / Fashion promotion in Paris - the innovative nucleus of Fashion.

2. Panchajanya
1815
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P 2
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3. Panchajanya
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4. Panchajanya
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5. Panchajanya
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fantasy .Erte as an illustrator during this era adequately captures this feeling through his 'concept' of fashion illustration as the 'theatre of life' - the unknown -the fantastic- the ideal.(FIG 10) The hallmarks of many great artists are evident in promotional illustration ;Matisse, Jean Dupas , Salvador Dali(FIG 11)and Andy Warhol. Fashion illustration was for them a further medium for expression, experimentation and income, enabling them to persue serious painting.

(iv) Conceptual Development in the Work of Illustrators.

Mucha and Art Nouveau.

As a graphic designer and illustrator Alphonso Mucha inspired both disciplines with his theatrical dimension. In his 'concept' of fashion as a Theatre of Life Mucha surpassed his contemporary Art Nouveau ideals and ventured into the 'new', a frightening challenge of which he gained supreme control. Significantly his most celebrated work is a series of theatrical posters entitled 'Panneaux Decoratifs' which translated means decorative panels ,symbolic of his approach to fashion. My personal attraction to Mucha's illustration is it's strange resemblance to the work of Jim Fitzpatrick, another genius. The similarity of their work is in the striking mystic beauty and colour vision in the curving sensuous lines and cultural symbols in persuit of the 'ideal' vision.(FIG 12-15)

Paul Poiret and the New Era .

Paul Poiret's novel fashion concept was derived from diverse sources. The first such influence was signalled by the arrival of the 'Ballet Russe' in Paris with it's theatrical elegance. Secondly the wave of fantastic fashion which dominated the era in a violent reaction to political and economical problems which it must keep ahead of, exerted major influence on designers in their escape to the world of glamour. Fashion within it's new cultural context became freely expressive through creative people such as Poiret, a French couturier who is recognised internationally to this day as a true fashion innovator. Poiret's collections were a regular feature of 'La Gazette du Bon Ton' the forerunner of all fashion magazines as we know them today. Poiret's innovation spans the striking colour combinations ,simple lines and theatrical elegance as illustrated by Paul Iribe, to lending Haute Couture to Illustration in the publicity of limited parts of his collections and use of live fashion mannequins despite the stigma associated with this practice .(FIG 16)

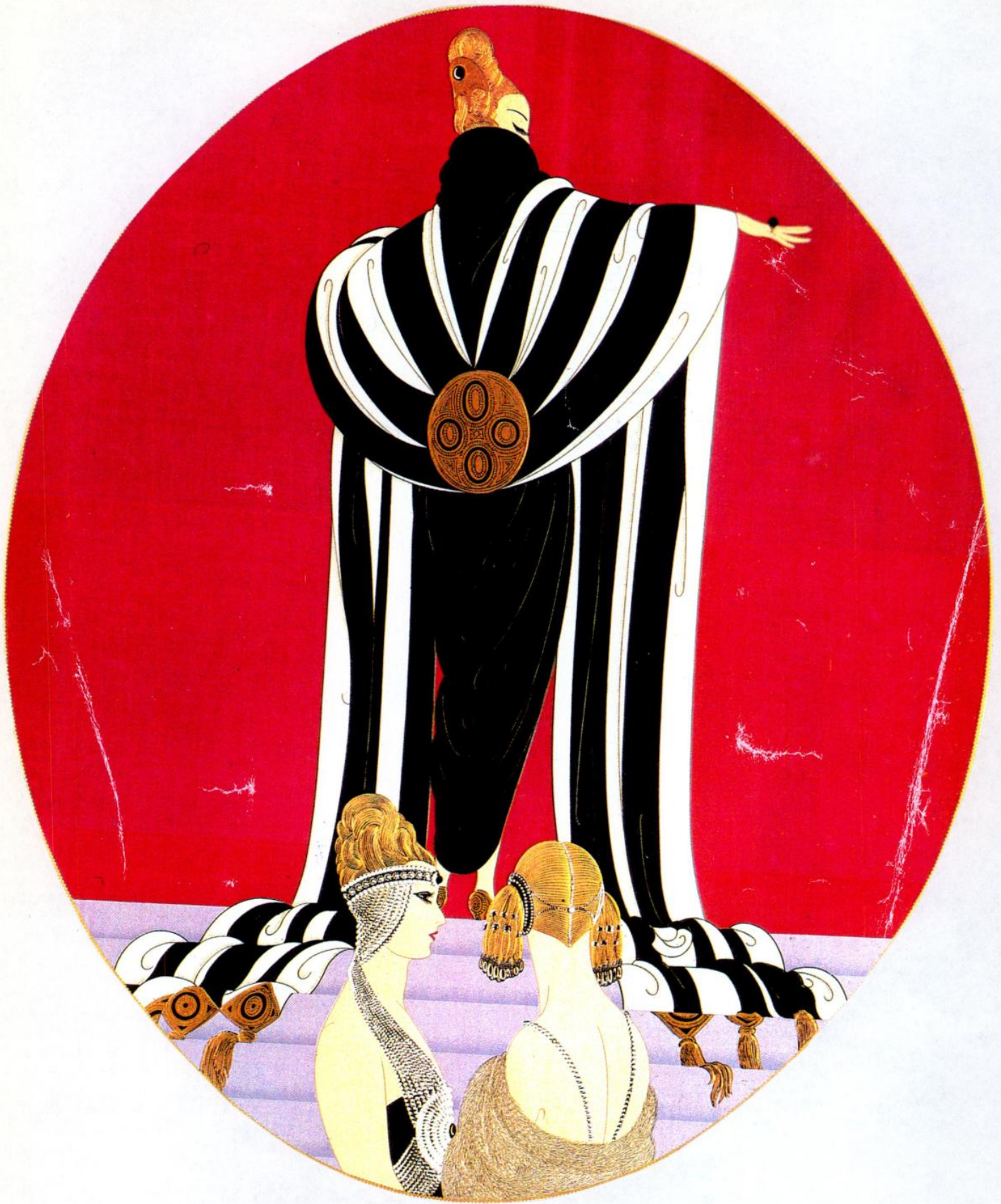


FIG 10 / Fashion illustration which borrows from Op Art and the Theatre.

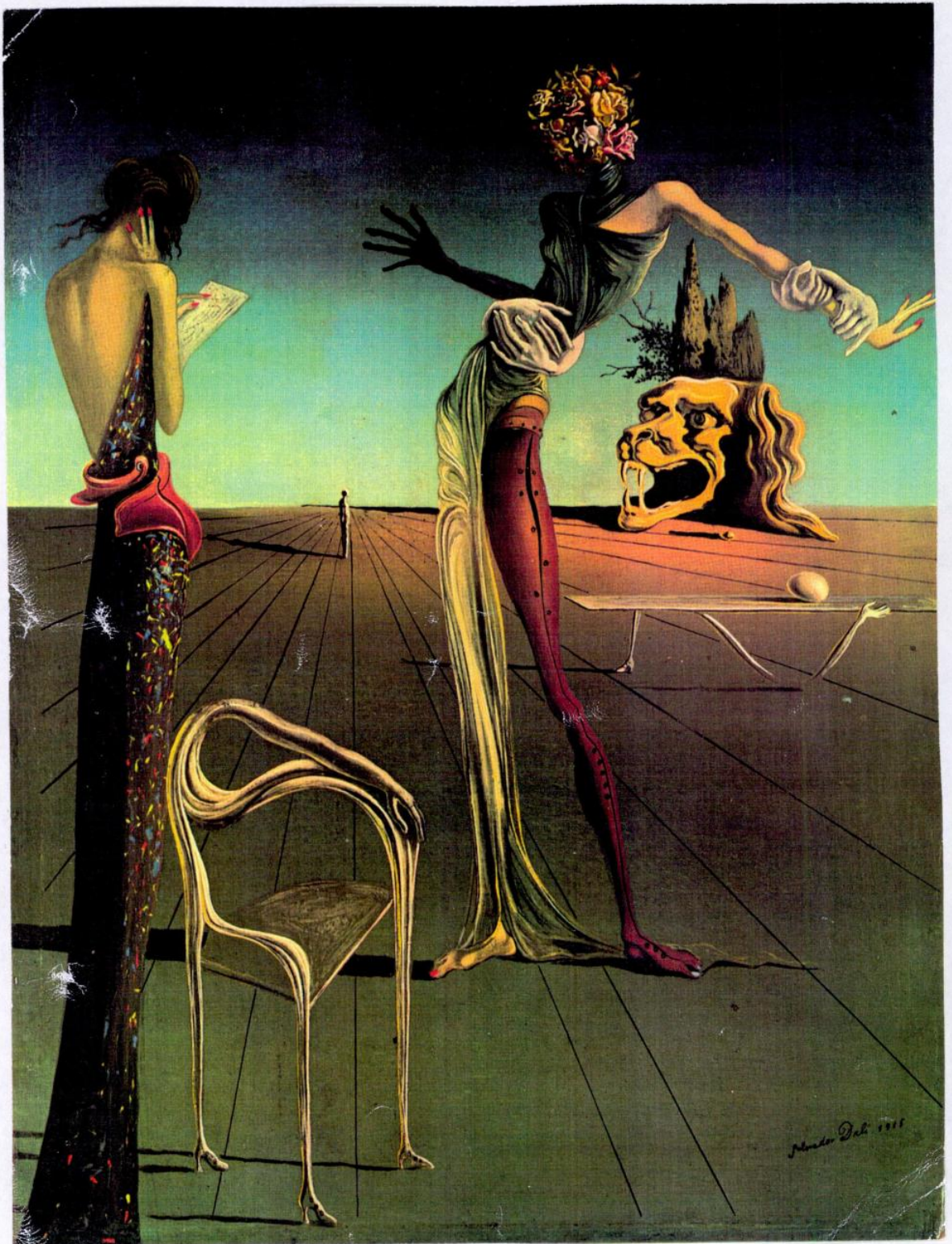


FIG 11 / Salvador Dalí's canvas is a curious mix of Art and Fashion illustration.

1942

Aug 11

One Bird in the
Columbian before
light in the
place by Schindler.



FIG 12-15 /Alphonso Mucha's 'ideal' concept of illustration for promotion.

Fig 12

Fig 13

Fig 14

Fig 15

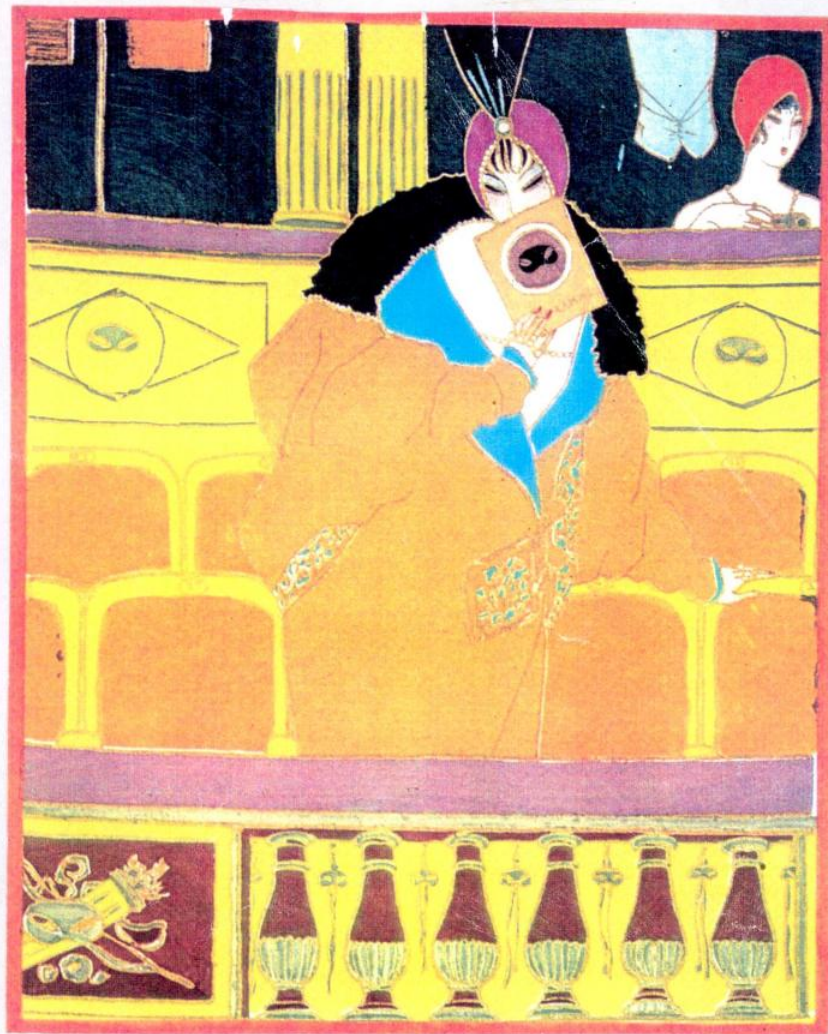


FIG 16 / Paul Poiret's work is the hallmark of early Twentieth Century fashion. His illustration marks a new era.

① Illustrations by [unclear]
before for [unclear] 1912.
On [unclear] [unclear] [unclear]
[unclear]

Pl. 4
Cuba [unclear]
[unclear] [unclear]

Fig. 16
[unclear] [unclear]
[unclear] [unclear]
[unclear] [unclear]

Erickson and Willaumez in the Thirties.

Carl Erickson, otherwise known in Vogue as Eric, introduced powerful concepts to fashion promotion, through his refusal to work in the exhaustively illuminated tradition of illustration in preference for making statement with line - pure line! Not surprisingly Eric was one of Vogue's most desired illustrators (FIG 17-18) However during the same period Count Willaumez began contributing to Vogue gradually converting mere illustration into positive competition between both illustrators. This was effective in introducing new blood to the fashion promotion industry ,resulting in enormous creativity and advanced standards of illustration which were hallmarks of the Nineteen-thirties golden period of fashion illustration, when the 'concept' reached it's ideal.

Antonio Lopez and the Sixties.

The Sixties were characterised by a new concept of fashion production when illustration assumed a new phase of impact in cultural identity. The work of Spanish illustrator Antonio Lopez co-exists with the archetype which I believe is the hallmark of his vision. His conformity to current ideals was aimed at the limitless new markets for inexpensive mass produced boutique fashion.(FIG 19) The substance of Lopez's work is it's cultural nucleus and focus on immediate information. Central to fashion, this 'concept',I believe, is intrinsic to the fashion industry.

(v)The Illustration Concept in Magazines.

Fashion magazines are the passage between designer and client, or so the concept goes.As an extention of the illustration tradition magazines express the fashion philosophy of practicality in terms of collective promotion to specific target groups .Vogue and Harper's Bazaar were leading visionaries, the former more so than the latter .However they were not the first such specialist publications.The court of Louis XIV supported the foundation of Le Mecure Galant, the first positive approach to the magazine format of fashion promotion to some extent. For the most part La Gazette De Bon Ton was an immense breakthrough for fashion illustration in it's policy to encourage innovative



FIG 17 / Eric makes 'bold' statement in the use of line. His work belongs to the 'Golden Era 'of fashion illustration in the Nineteen thirties.

1) Ex- (Kish. Gager) -
Pondus, remiss (1911)
Grouse and wood pecker
from Sangre de Cristo
Sanctuary - 10 miles
Duke
Fishing - 10 miles - 10 miles
Influenced 10 miles - 10 miles

Ex- 10 miles - 10 miles
Duke - 10 miles

1) Ex- (Kish. Gager) -
Pondus, remiss (1911)
Grouse and wood pecker
from Sangre de Cristo
Sanctuary - 10 miles
Duke
Fishing - 10 miles - 10 miles
Influenced 10 miles - 10 miles

1) Ex- (Kish. Gager) -
Pondus, remiss (1911)
Grouse and wood pecker
from Sangre de Cristo
Sanctuary - 10 miles
Duke
Fishing - 10 miles - 10 miles
Influenced 10 miles - 10 miles



FIG 18 / Willaumez 'concept' during the 'Golden Era' of illustration.

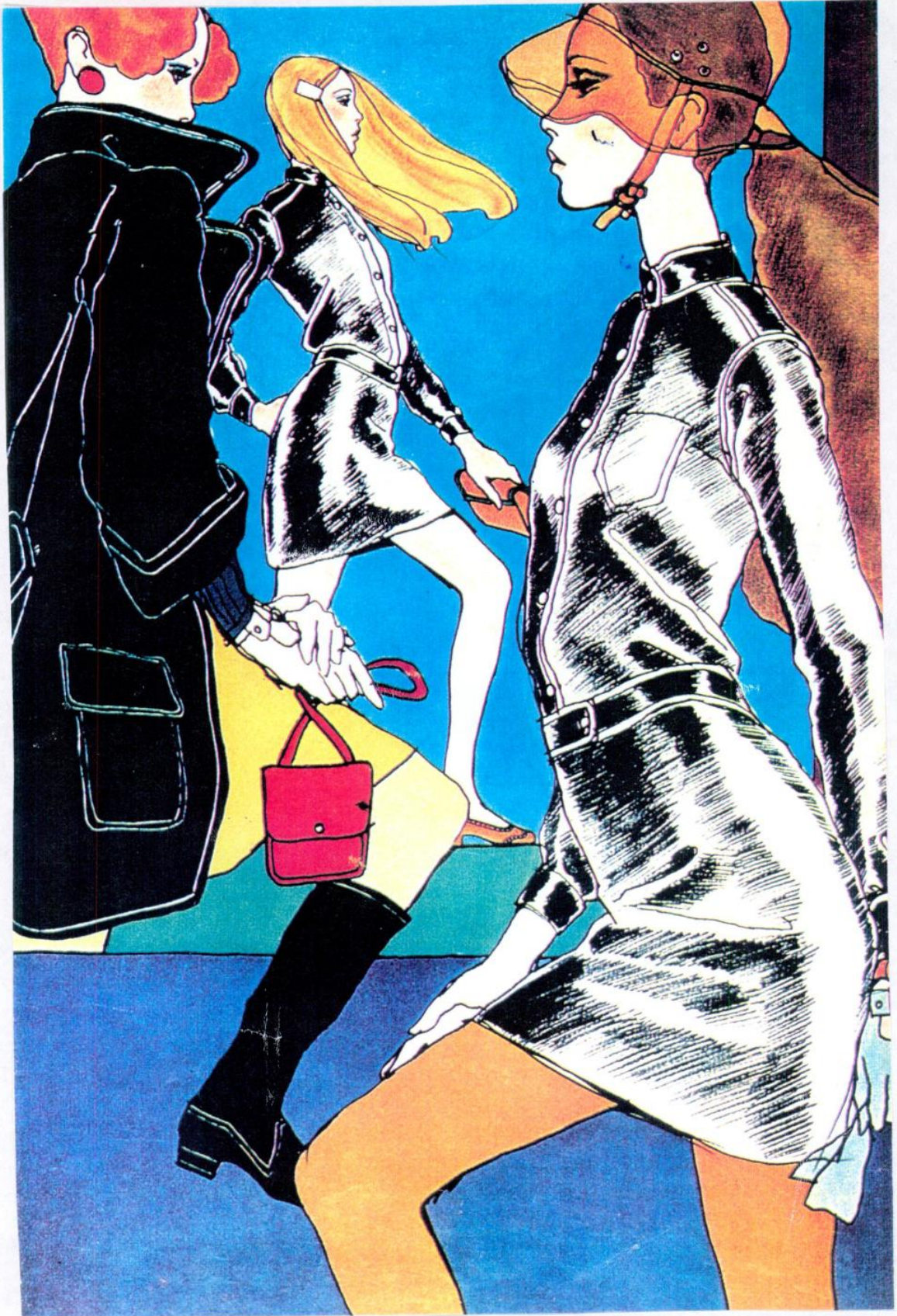


FIG 19 / The Sixties changed the world wide concept of fashion promotion, introducing the high street fashion mania and the era of Youth Culture.

(1)

Antonio Lopez, Indiana
received 11/3/22
from the office

11/25/22

Edna, Beaumont

11/25/22

The 6's are not
fixed

illustration. George Rabier, Charles Martin and Paul Iribe met this challenge as artists working with the magazine.

Vogue was extraordinary, it radically changed from having a small circulation in Nineteen hundred and nine to its present astonishing world wide circulation. The origins of present day Vogue date to Nineteen hundred and nine, the year in which American publisher Conde Nast bought Vogue and radically renovated its 'concept'. Vogue became a statement in living : an arbiter between the new and tasteful and authoritative in matters of taste and dress evolving from coexisting principles crystalising in Paris and Hollywood. Vogue's contents were an equally clever mix of high fashion, Art and Society aspiring to the middle class, on whom the advertising age depended. Additional editions of Vogue extended to nationally based publications inevitably concerned with creation of a cultural identity. (FIG20)

A Contemporary Perspective on the Medium.

Illustration today is a far cry from the Fine Art tradition of direct observation and style consistency. In a continually changing environment of innumerable transitory fashion trends, illustration has attempted an optimistic comeback with exciting images. From personal observation in a design environment I have come to the conclusion that the general tendency among contemporary designers is to overlook technical skills in favour of self-expression. Furthermore I believe the supremacy of photography is unlikely to be overtaken! Why? It has dominated fashion for over four decades ! Vogue today maintains a constant viewpoint of style, quality and specialisation while evolving with the spirit of the time. For myself and fellow fashion students Vogue remains a powerful source of reference where illustration appears as a good idea rather than a policy. The decline of illustration in favour of photography was merely the failure of an editorial frame of mind.



FIG 20 / Vogue is the bible of fashion this century. Here is an illustration from the Nineteen-forties.

Section 2.

The Concept Of Photography

In

Fashion Promotion.

The Concept Of Photography In Fashion Promotion

Introduction.

Fashion formed a natural alliance with photography in its struggle to be in harmony with the times, offering immediate lifelike expression (FIG 21) Fashion photography is technically termed applied photography, based on its strict fashion oriented approach. It consists not only of clothes but to the conventions of people who wear them, acting as an index to culture. Hence the descriptive history of society ceased to be the prerogative of painting and writing. Fashion photography was the meeting point between economic and cultural sectors coinciding with technological breakthrough in development of the printing press with capacity for reproduction of photograph and text on the same page. The Nineteen thirties made a valuable contribution to photography in a much improved colour engraving system, creating brighter sharper prints with text on the same page. Speculation concerning the commercial potential of photography was realised in the Eighteen fifties, However apprehension of arousing suspicion and breaking the conservative mould led to photography's gradual transition into the market.

This crippling fear best explains early photographic techniques and concepts, plates were hand coloured and re-touched to such an extent as to appear drawn with the stiffness of centrally posed illustration. Photography came into it's own in offering comment on the reality of dress as opposed to the ideal of the fashion plate.

How The Photographic Concept Works

Fashion which is naturally open to new doors of perception acknowledged photography as a concept in the fabrication of mental impressions - which do not depend on reality!

Our willingness to believe and identify with the contrary is however a potent selling device. Images are connected to reality with qualities of real things. Society in turn aspires to the reality in the photo as opposed to the reality in the real world. This repetitive probing between the contradictory real and imaginary poles of perception is, as I have explained the basis of promotion. Photography as concept multiplies and expands human images to proportions of mass produce, producing a variety of experiences denied to man in reality. In commenting on reality, photography incidentally becomes ideal. Photography is only real



FIG 21 / Fashion figure -Fashion study.

for a fraction of a second: the very moment in which the lens captures every thing put before it. We know that the models strike poses to display what they wear and that the overall composition is theatrically composed. The whole sequence transforms models to unreality while retaining the reality of the shoot: A model's seemingly flawless beauty is a potent selling device that can command millions annually. Very few if any fashion photographs appear in their original state - the unreality of promotion.

Conceptual Development In The Work Of Photographers

IT IS THE SUM OF THEIR PERCEPTIONS, THE KNOWLEDGE OF THEIR TIME, THEIR FEELINGS ABOUT HUMOR, CHARM, PAIN AND ESPECIALLY ABOUT PEOPLE AND SOCIETY. IT IS THESE QUALITIES BEYOND AESTHETIC CONSIDERATIONS BY WHICH WE MEASURE FASHION PHOTOGRAPHERS'.³

Photographers isolate single moments in time evoking moods which prove to be potent selling devices, rather than sole reliance on the garment itself.

Horst P. Horst

The work of Horst not only reflected but influenced the way people wanted to look (FIG 22). A noticeably dramatic style based on his concept of fashion as a dramatic silhouette with such exactitude as to deceive the eye into thinking that it is real. This concept formed in its dramatic background and powerful external influences. He left his native Germany to study architecture at Le Corbusier in Paris, where he met Georges Moyningen-Heine, a photographer who influenced Horst's ideal. While working as Heine's photographic model the resulting bond he developed with photography shaped his future. In creating theatrical looks Horst used the lens at small apertures against dramatic circular back lighting to fully accentuate his equally dramatic three quarter view of the clothed mannequins. Photomontage and experiments with mirrors provided the effect of a photograph within a photograph, another characteristic of Horst's genius and impeccable elegance.

Irving Penn.

Simplicity and directness in sharp contrast with modern formal sophistication is the concept behind Irving Penn's amazing



FIG 22 / Horst not only reflected but influenced the way people wanted to look.

(Pg 22)

Include p. worst

"Aug 1975 - the new football
court with W.A. & 100 ft
in perimeter in 1975 Sept 15,
1976 Sept 26 - 100 ft in perimeter

100 ft in perimeter
100 ft in perimeter
100 ft in perimeter

(2)

100 ft in perimeter
100 ft in perimeter
100 ft in perimeter

photography. His remarkable still life style developed through his knowledge and love of painting. His main influences stem from the field of painting. Paolo Ucello the Fifteenth Century Italian painter who developed the technique of foreshortening; Giorgio De Chirico's metaphysical style and the pure genius of Goya. Penn's compositions reflect the still life qualities of line, volume, silhouette and the interplay of line and volume. In his photograph of the girl with tobacco on her tongue (FIG 23) one is touched by the power: the confident use of black and white imagery with little fashion information characteristic of Penn's sharpness. The same sharpness which appears in 'Harlequin Dress' of 1950 (FIG 24). His sociological portraits are what I feel true fashion plates should be, accurately portraying the ideal client in a simple direct manner, or reaching out towards an 'ideal' client combined with the reality of existence.

David Bailey And Sex.

London of the sixties; the age of dissent; youth culture; permissiveness; anti-war demonstrations and political protests ; the pattern of upheaval; the introduction of experimental fashions exposing the eye to new shapes and angles; above all the photography of David Bailey!

London born David Bailey emerges as the most influential photographer of the sixties, with his unmistakeably erotic concept of photography, marking a new venture in projects where sex and sexual attractiveness were designed to seduce and stimulate. Sex appeal for Bailey was not subtle appeal, it was contraversial, vulnerable and a direct reference to love making without love or regret. Bailey subordinated his art to his life style heralding the new age of photographer heros. The film 'Blow-Up'₄ is a parallel to his sessions with sexual overtones (FIG 25). Bailey's liasons with fashion models and marriage to french actress Catherine Deneuve is equally or perhaps more publicised than his photography!

Bailey's concept of promotion directly relates to the desire to see and be seen: seduction becomes facinating when the skin appears not only erotic but is enhanced through focus on secondary sexual characteristics. Bailey shoots at low angles to create the desireable elongated sexy look choosing between the display and emphasis between physical attraction and the preservation of modesty (FIG 26). The models strike poses that are compellingly intimate with no



FIG 23 / The fashion information is minimal in this photograph by Irving Penn but it is nevertheless effective fashion promotion.



FIG 24 / A strikingly elegant image with a strong sharp black and white tonal contrast by Irving Penn.

(13)

(Fig 28)

13. 133

White Duroc, No. 1

Irish Pig

Irish Pig
reproduced in Irish Pig
Coolidge, Silver Point
Museum, 1930. For a further
history of the breed see



FIG25 /Sex was part of life in the sixties, which naturally found explosive expression through the medium of photography.



FIG 26/ Sex is Bailey's selling 'concept ' in fashion photography. It has distinct erotic appeal.

Cephalopods

The photograph

The photograph

has been

very

very

very

very

100 100 200

100 100 200

100 100 200

100 100 200

100 100 200

100 100 200

100 100 200

100 100 200

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distance between the photographer and the model or the model and the audience, a pornographic notion! After all the only thing between the photographer and the model is the camera. The model makes love to the camera where sex becomes involved with fashion.

Bailey's concept has gained significant ground though his antecedents have developed his style into a graphic display of miscogeny, voyuerism, rape and violence in modern times to cultivate audiences. It may not be too far removed from the concept of a statement on living.

Fashion Photography And Art.

Photography is defined as ' the art of producing pictures by chemical action of light on a sensitive plate or film.' ⁵

Photography has an attractive artistic quality beyond the clients marketing goods and the extreme poles of art and industry. The art element of photography is fundamental to its existence. A photographer is measured by his ability to project his artistic sensibilities visually. Take Man Ray for example, as an artist photographer he disregarded the conventions of fashion depiction, developing an 'innovative' concept that inspiration not information was the essence of promotion.

Man Ray had no interest in fashion itself: it was for him a means of financial support to pursue serious painting. Man Ray's association with fashion photography may stem from surrealism which exerted a powerful influence on fashion (FIG 27). He preferred the super-realism branch of surrealism in his juxtaposition of images, shape transformation, the visual power of strong tonal contrasts in unnatural recombinations and the almost dreamlike quality (fig 28 - 32). His flawless images are achieved using a bleaching process, used to this day in photography which transforms images by erasing the unattractive or unnecessary of his work:..Man Ray states;

'SOME OF THE MOST EFFECTIVE PHOTOGRAPHS IN BLACK AND WHITE I HAVE MADE WERE MAGNIFICATIONS OF A DETAIL OF THE FACE AND BODY. IN A CONTEMPORARY CATALOG OF MODERN PAINTERS, THEIR PORTRAITS CONSISTED ONLY OF THEIR EYES. I CARRIED THIS IDEA FURTHER BY GIVING SUCH DETAILS A TEXTURE INHERENT IN THE MEDIA ITSELF, COARSE GRAIN, PARTIAL REVERSAL OF THE NEGATIVE AND OTHER TECHNICAL VARIATIONS' ⁶



FIG 27 / The 'super - realism' branch of surrealism, enlarged fashion promotion in it's shock element.

(Fig 22)

Call-Dress - 1959

Looking at Father's Photographs

91.

1959 - 1960

1960 - 1961

1961 - 1962

1962 - 1963

1963 - 1964

(2)

1964 - 1965

1965 - 1966

1966 - 1967

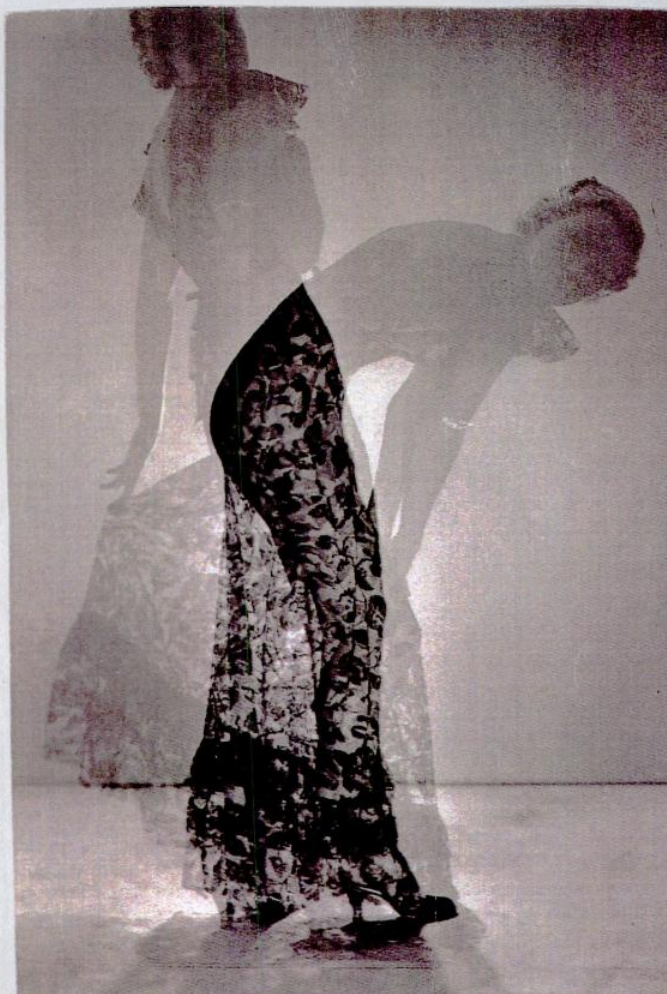


FIG 28 -32 / A series of fashion photographs from artist/photographer Man Ray in the Nineteen thirties, not interested in fashion for itself but as another means of expression;

29

(21)

30

21



Photography has exerted such influence in society at large that modern art movements have witnessed a decline of the authority of painting in favour of creative photography.

The Photographic Concept In Vogue.

Vogue in keeping with its concept of conforming with the spirit, needs and restrictions, of current times moved on concentration on illustration to photography through photo-journalism.

Notably only Vogue and its great rival Harpers Bazaar were the only editions with active studios concurrently in New York, London and Paris over a period of decades. With hindsight the second world war, unlike the first, brought no escapist fashion fantasy. The negative spirit of the forties led to simplification, fashion at work and stylish classics (FIG33).

Fashion was never the same after the fifties. Fundamental changes occurred fast to revolutionise the industry breaking new ground and involving bigger business than ever directed towards a universal audience. Looks and lines assumed an international importance (FIG 34, 35) . A Vogue magazine boasts of 1953 comments on the future of fashion promotion through advertising:

'A WOMAN NOW, AND WITHOUT HAVING TO LEAVE THE COUNTRY, CAN HAVE THE BEST OF FIVE (OR MORE) NATIONS HANGING IN HER CLOSET, BEAUTIFUL AND COMPATIBLE AS A STATESMANS DREAM'⁷.

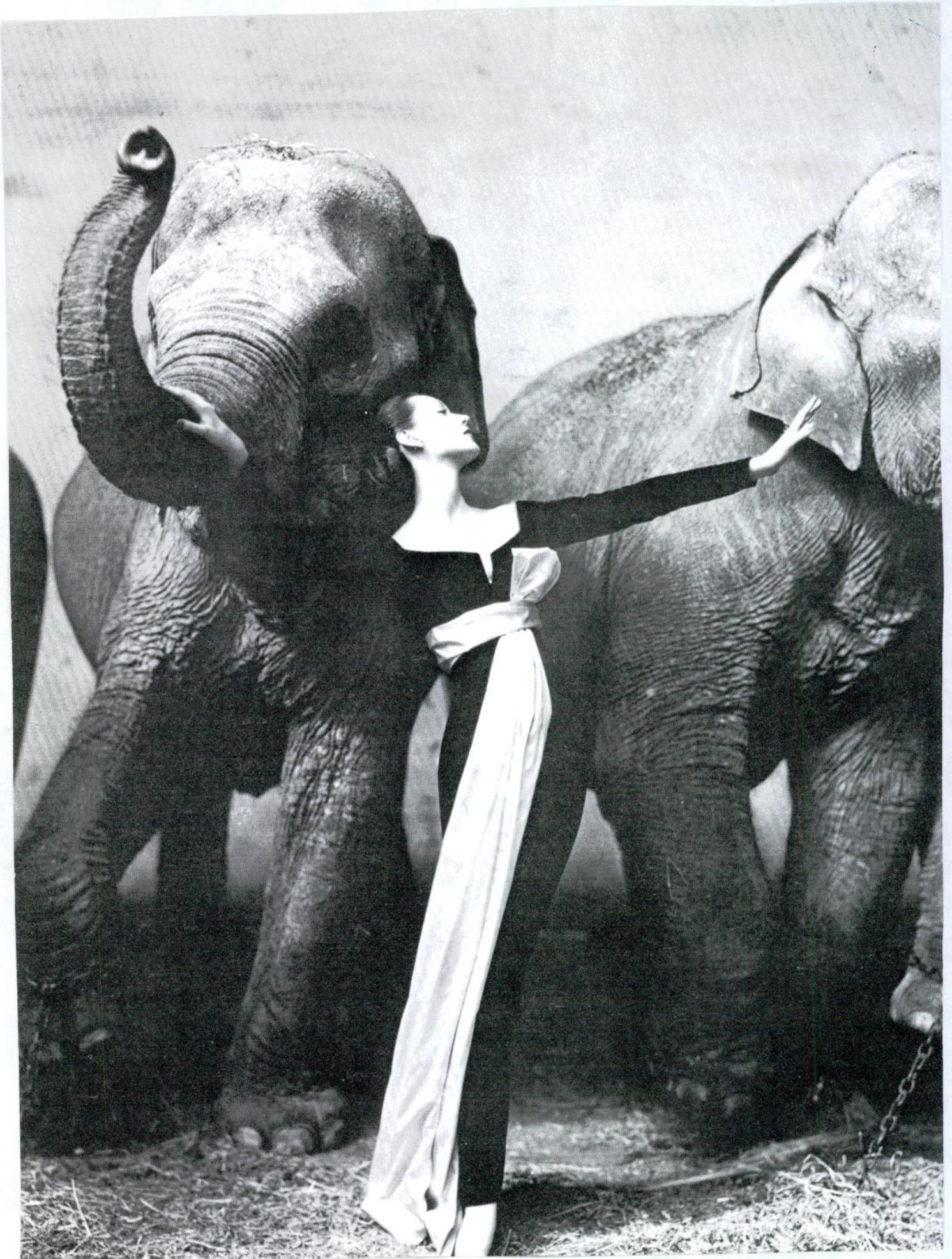


FIG 33 / Luxury in fashion changed to simple classics in the post war years. This hallmarks a new era for promotion with emphasis on international fashion promotion and lines.

p. 137

Walter Dean - name

to be in the photo

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FIG 34 / Ninteen forty-nine, a time of optimism.



FIG 35 / Ninteen sixties .The look.

p. 107

1. 1970 - p. 107.

Information on Uperoleia B. ...

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60. 2030

1. 35

Section 3.

The Concept Of Advertising

In

Fashion Promotion.

The Concept Of Advertising In Fashion Promotion.

The most basic truth of advertising was discovered by a prostitute in ancient Greece! Through necessity the message 'follow me' was stenciled on the soles of her sandals. The same basic concept of drawing attention to something has been used since. In the Roman empire town criers were advertisers, or equally effective was the use of symbolism: a bunch of grapes outside a shop was promotion for wine inside. The large Eighteenth Century shop fronts followed by Nineteenth Century signs were the first important steps in the development of specialist fashion advertising.

In earlier times clothes were produced in the home or locally to satisfy needs. Advertising developed in response to an extensive European population, to which unfamiliar clothing produced throughout the continent was presented. People were confused by this unfamiliarity and newness. Fashion promotion seemed like the only possible answer to guide the shoppers unaided senses towards certain garments. It worked through dissatisfaction with the old, resulting therefore in preference for the 'new'. It all appears quite simple, so simple as to be effective.

Changing fashions are a result of the speed between actions and reactions in a rapidly changing environment in its continual search for the 'new'. Advertising plays the role of mediator between industry and the media using a visually literate vocabulary. Promotion is the language of this sophisticated institutionalised response to the economy's need.

Form And Function Of Fashion Advertising.

Advertising is categorised into four main structures which offer better explanations of its 'concept'. The first, 'idolatry', is abstraction of the garment from its process of production. This results in promoting its pure use value.

The second, 'iconology', as its name suggests, results in less emphasis on the garment through development of associated product symbols. Narcissism, the third structure personifies advertising in creating appeal. And finally 'Totalism', as the fourth structure, releases the garment to specific market segments in which advertising becomes relevant as part of the marketing mix rather than the main route of fashion promotion. The most basic function of advertising is to place a product on the market and secure its position there in controlling people's tastes and behaviour, by operating in their sphere of reference.

External And Internal Influences In Shaping The Medium

Fashion promotion today is engineered by a series of hidden persuaders. By hidden I simply refer to their deceptive quality. Which I might add is the result of Psychoanalysis. The 'deception' receives format in the novel use of visuals and dialogue, combination of text and image and character reference. At face value we accept this. After all it appears quite harmless, right? Wrong!! Herein lies the manipulation. Our open acceptance is a reflection not only of confused individual, but a confused society, prey to such mass manipulation. The individual is prey, targeted through focus in human experience and communication structures in single and group situations.

Advertising tries even harder by harmonising all human impulses and endeavors in exercising the subconscious. Garments are promoted substantially above consumer reality towards the 'ideal' - once again reminding the reader of the contradictory rules of promotion, 'realism' and 'reality' in their code of symbolic vocabulary offering sub-rational but instant recognition. Whatever ones opinion may be, one cannot deny the powerful cohesion between advertising and fashion. In modern times they are nearly inseparable which hints at the serious nature of advertising. The use of man as a component of promotion is detrimental. I can accept the fact that modern technology cannot function without the human being but how far does advertising actually push this 'concept'. In an age of excess, the only solution is access, or so we are told. It is hardly surprising that there is widespread disquiet with the current situation. To many, fashion promotion is a wasteful process, raising the price of goods and channeling energies that could otherwise be used productively. It creates false demand, inducing an easy life and eventual moral decay - a rather grim prospect. To economists the manifestation of a product is an integral social process in stimulating the fashion industry; increasing garment innovations, hence job creation.

Photography And Art In Advertising.

PHOTOGRAPHY WAS ONE OF THE OPTIONS FOR THE MODERN IMAGE. . . IT HAD ITS OWN SPECIAL POTENTIAL BECAUSE OF THE PARTICULAR QUALITIES OF THE MEDIUM, ITS ABILITY TO GIVE AN OBJECTIVE PICTURE AND ITS SPECTACULAR USE OF SHEER LIGHT TO REGISTER THIS IMAGE IN AN INSTANT.

Photography simply altered its area of application, for survival in the diverse advertising matrix. Through the concept of photo-journalism the media focused on itself as a direct cause of events as opposed to its former repetitive nature, commenting on past events. Daily communal exposure of multiple items in juxtaposition give today's press a complex dimension of human interest earning a valuable place in society

(FIG 36 & 37) Increasing industrialisation affects image production, resulting in an electric image. This electric image of today replaced the former chemical photographic image, which previously replaced the natural image. The art content of advertising is an advertising is an interesting concept which lies within the actual composition itself and its business to be creative. The mystery of advertising lies in the visible, not the invisible, as images have remained paramount in promotion. If not an art I conclude that advertising is acceptable as an art form.

The Concept Of Television In Advertising.

Television as the domestic extension of the cinema, is the most powerful means of modern communication. Fashion works with television in fulfilling its commercial potential; seeing the average television viewer as a consumer rather than a citizen. Television invades our privacy, making fools of us in the clever combination of marketing and entertainment in its promotional mix. Advertising is always one step ahead! In retrospect we may question the reality of television as promotion, as entertainment rather than information in the name of promotion. Increasing leisure time has increased the entertainment level of promotion in moving with current trends. However there is another more complex reality, the truth of the television moment. It is only 'real' in the actual shoot. Our perception of truth through the mosaic image of reality is an increasingly disturbing 'reality'. This mosaic reality or perhaps more significantly un-reality has lent itself to present day fashion magazine format. We must be grateful for the gift of retrospect but unfortunately we do not watch in retrospect. First impressions can be deceptive! There is further discussion of television in my Irish section.

Concept Development In Advertising

In observing society, advertising mediates change. It can be further argued that the original advertising concept has progressed from the process of introduction of garments to the public to concentration on consumption in defined groups in preference to former production for

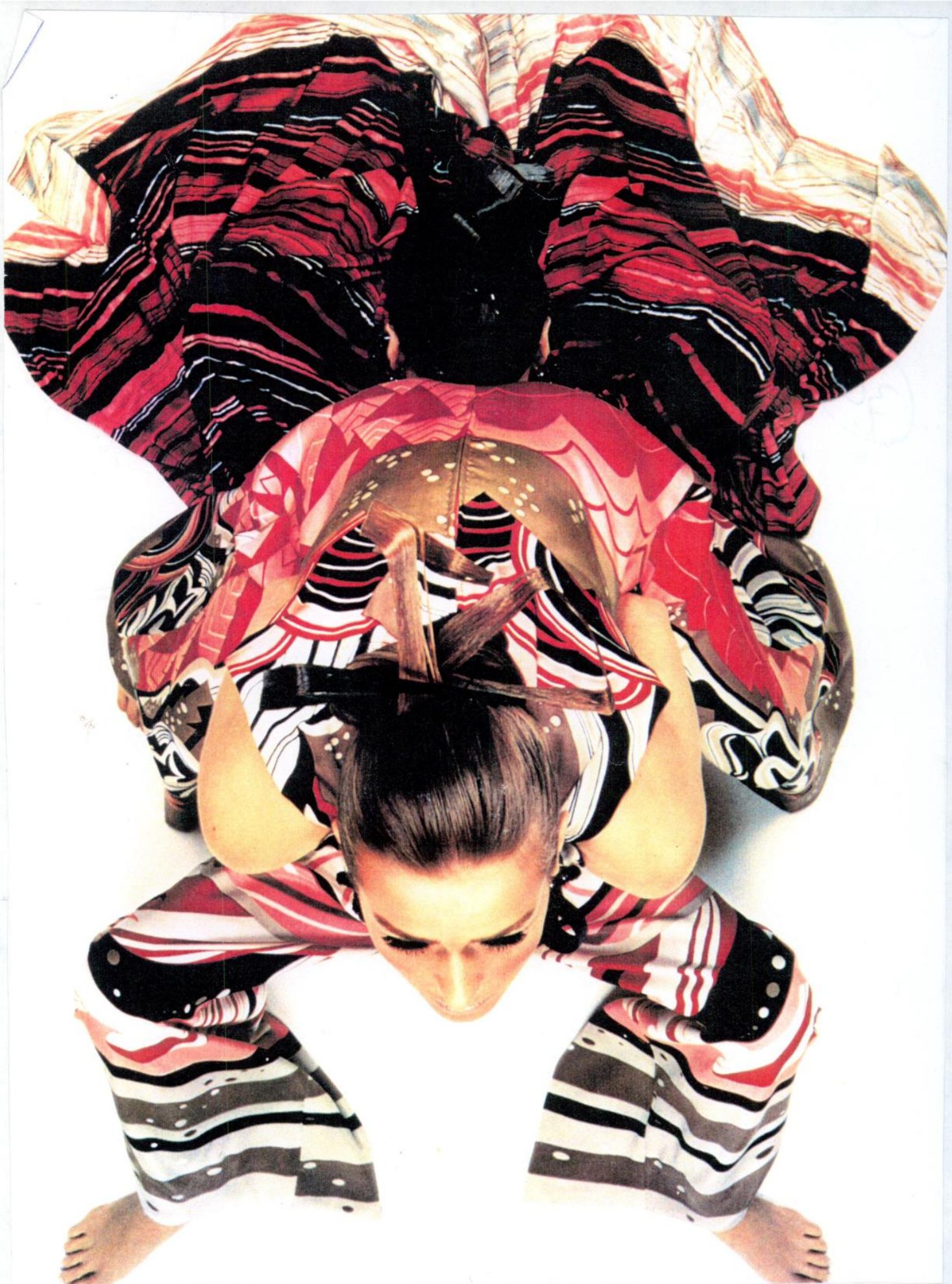


FIG 36 / Advertising created a new reality; Hence became a powerful persuasive medium.

Page 16

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FIG 37 / Promotions from contemporary French Haute - Couture designer, Yves St. Laurent, in French Vogue.

Doubling Chapter

Monthly

(37)

and meeting for you in
the future and from
the future of the
Future of the

mass consumption through illustration and photography. Through global fashion promotion - advertising people communicate something about their persons, resulting at collective level in locating them symbolically in the same structured universe of status claims and lifestyle attachments. Big advertising promotion systematically orientates the individuals search to satisfy his or her needs towards its own creativity. The act of consumption is a social process where content is measured in the ratio between what one has and what one thinks is enough to maintain self esteem in a society with its own self imposed consumption standards.

Advertising has permeated the entire fabric of life in the course of this century, blending its own persuasive techniques with those derived from society to the extent, I feel, that they have become virtually identical. I believe that the future of advertising promotion will depend ultimately on its ability to isolate its major benefit and promote it in a distinctive, memorable way.(FIG 38) The future challenge is even greater than at present. I base my argument on the knowledge that man has developed such familiarity with this complex process as to remain indifferent to the majority of advertising. So can our needs as humans, our aspirations and our weaknesses be satisfied by promotion? - the future should answer my question.

PRINTEMPS



PRINTEMPS
LE PLUS
PARISIEN
DES GRANDS
MAGASINS

FIG 38 / A contemporary illustration used for advertising one of France's largest department stores 'Printemps'.

May 28

Fishing at Lake Michigan in the morning

James C. Little

(28)

Collected at Lake Michigan

Some of the specimens
of the following species
preserved in the
University of Michigan
Herbarium

Section 4.

The Concept

Of

An Irish Identity

The 'Concept' Of An Irish Identity

Do we the Irish fulfill the expectations of what is seen as the Irish identity? The same Irishness monopolised and caricatured by the promotion industry? Ireland of the history books promotes the nebulous shadow, the struggles of our ancestors. Ireland of the media is of terrorism, divided communities and the I.R.A. Economic Ireland lies in the realms of I.D.A. publications. U2 are seen as the Irish thing.(FIG 39) Ireland has a multiplicity of identities, selected accordingly, in promotion with applied 'cultural' messages of tourist shop mentality.. The word culture is itself ambiguous. Personally I believe one's culture forms a sphere of reference from which one's identity evolves. Richard Kearney speaks of culture as:

'A QUESTION OF IDENTITY AND DIFFERENCE . AFFIRMATION OF A DYNAMIC CULTURAL IDENTITY INVARIABLY INVOLVES AN EXPLORATION, DIALOGUE WITH OTHER CULTURES'

It has become increasingly important for Ireland to assess itself in relation to the external environment in forming a contemporary personality. In embracing the future we inevitably draw from the past, as a result of this the fashion industry in Ireland today is virtually non-existent, by which I mean that the emphasis of the Irish industry is on clothing as opposed to fashion. As a result of this the majority of fashion graduates from N.C.A.D. this year will be forced to emigrate in order to fulfill their ambitions, or alternatively 'design' off the peg shiny tracksuits.

The Cultural Concept

Irish cultural tradition does not lie within the material sold to tourists. The customary celtic ornamentation was predominantly abstract, decorative and symbolic. The pagan ideal avoided human or animal representation offering symbolism as their concept. This offers a possible explanation for the significant lack of fashion reportage in Irish art as opposed to its European counterparts. However this does not indicate a lack of interest in fashion itself on the part of the Irish. ' The Book Of Kells' remains one of the most highly ornate manuscripts of western society, with illuminations influenced by the pagan tradition, and so when compared to continental illustrated manuscripts it is exceptional in that all the illustration takes the form of motifs rather than pictorial representation.



Fig 39 / Bono; lead singer with U2, Ireland's best known musical export!

The traditional Irish myths were passed from generation to generation by word of mouth,(FIG 40) hence the hyperbole, providing some light on ancient social structures, environment and paganism.

The Irish race has since embraced many other cultures, the Norse, Norman and finally the English cultures have all left an impact on our landscape and culture, which can still be observed today.

Emigration As Promotion?

One of the greatest legacies of the Famine was that emigration became a way of Irish life. A way of life which proved significant in gaining international recognition for the Irish. The Irish as a poverty-stricken race retuned to travelling as they had many centuries before, with half the population of the country leaving to escape starvation, four million left in the course of the Famine. Thus settlement patterns evolved with an 'Irish Quarter' in most major cities in both Europe and the States. The harmful psychological, social and economic effects of sustained emigration is inevitable, and to this day, apparent in the continual population decline and concern over the annual loss of fifty thousand of our most innovative people from the professional classes, in search of better living standards and a permanent home elsewhere.

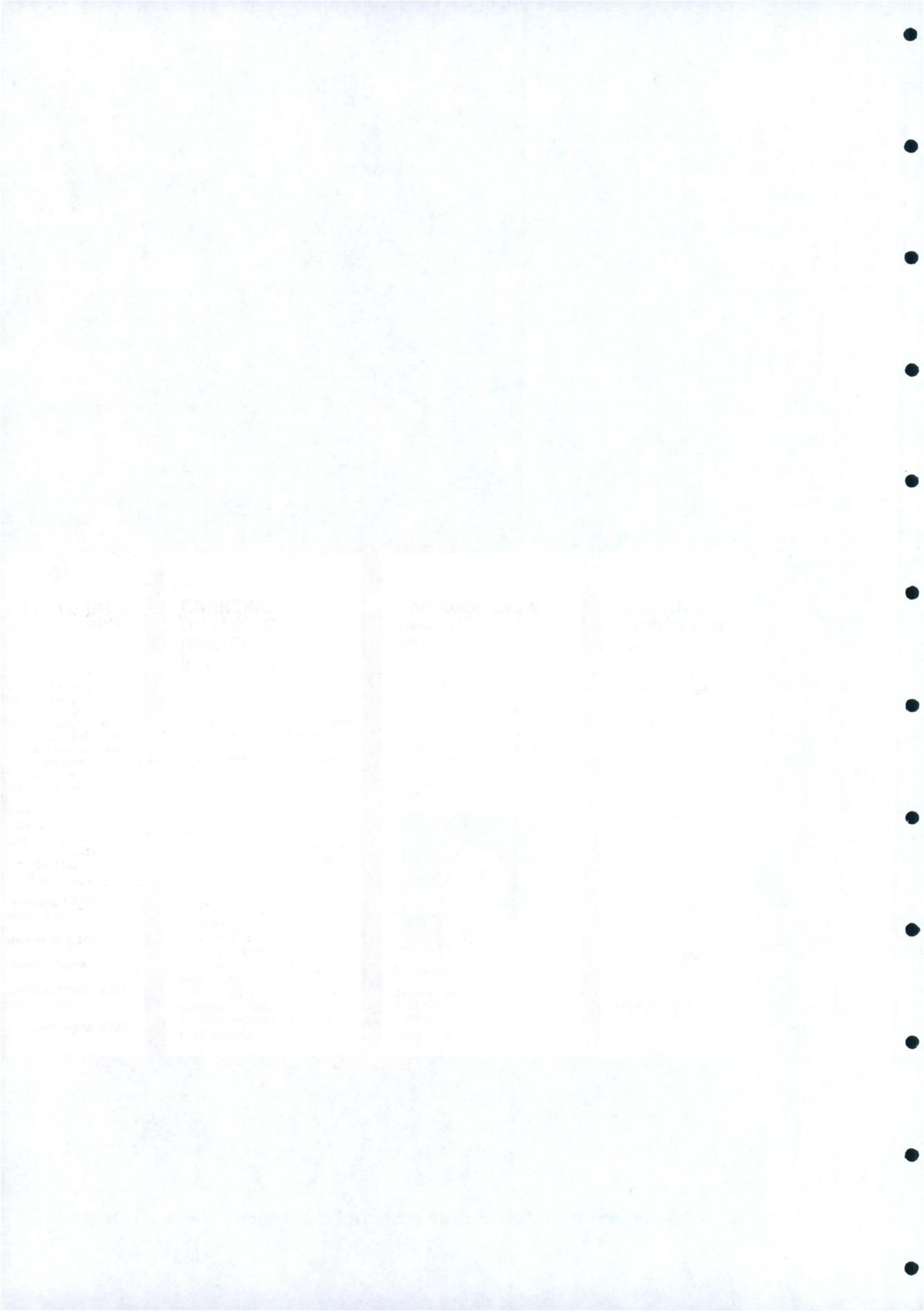
Today's emigrants still travel to the same areas set up by their predecessors of over a century ago, contributing to the social and economic fabric of their new homelands. This aspect of the Irish Identity was remarked upon by Irish-American President J. F. Kennedy in his address to the Irish Parliament, Dáil Eireann, in the summer of 1963:

' I AM PROUD TO BE THE FIRST AMERICAN PRESIDENT TO VISIT IRELAND DURING HIS TERM OF OFFICE. . . . MY PRESENCE AND YOUR WELCOME HOWEVER SYMBOLISE THE MANY AND ENDURING LINKS WHICH HAVE BOUND THE IRISH AND THE AMERICANS FROM THE EARLIER DAYS NO PEOPLE EVER BELIEVED MORE DEEPLY IN THE CAUSE OF IRISH FREEDOM THAN THE PEOPLE OF THE U.S., AND NO COUNTRY CONTRIBUTED MORE TO BUILDING MY OWN THAN YOUR SONS AND DAUGHTERS'

Since Kennedy's very public return to his roots, returning to Ireland to trace their ancestry has been an essential component of the Irish-American identity.



FIG 40/ Irish myth and legend, an essential component of our identity.



The Church In Creating An Irish Identity

Religion and psychology are interlocked in a puzzling way with profound psychological domination of Irish society by the Church. The image of Ireland fostered by the church is one of a simple Catholic country which has never succumbed to the material and sensual temptations that the modern world offers. The truth however is that Irish people are part of the 'Village Earth' and are a full, if guilt ridden, participator in modern society. Nonetheless the Church does exert a considerable influence on the thinking of the nation, as was displayed during the Divorce and Abortion referenda of the Eighties, though the recent abortion controversy does show that the political stranglehold that existed when Noel Browne was forced to resign over the 'Mother And Child Scheme', where Browne attempted to introduce an allowance for the raising of children which would be payable to unmarried mothers, has lost some of its grip.

This strangle hold was maintained through the close interaction of the Church in the community, with religiously affiliated schools. The resulting culture was a repressed one, with a puritanical attitude to sex and morality. The arrival of Vatican II and the resulting liberalisation of the churches teaching did not have as profound an effect in Ireland as it did elsewhere, since the 'social order' was centred around the Church.

Within this frame of reference it was impossible to develop a serious fashion industry or indeed to attempt to design a daring or 'provocative' dress.

The Political Ireland

Ireland's unique religious war between Catholics and Protestants has had a fundamental influence on society with increasing pressure on the country's political progress. In a small country divided into two states, the Republic of Ireland and Northern Ireland, one is never too far away from this reality. History fuels the antipathy which exists between the divided communities of Northern Ireland, (FIG41-42) where Nationalism and Catholicism are part of a 'tribal' heritage to one community in the way that Unionism and Protestantism are to the other community. In present times it has become increasingly difficult to separate the political and religious motives in the struggle against English domination, which has been maintained since the Seventeenth Century.

In the latter half of this century an urban guerilla war has arisen, this followed the horrific scenes during the civil rights campaign, when a Nationalist paramilitary force was formed around the bones of the old I.R.A., which fought for national independence, as a result of broad distrust amongst the Nationalist community towards the security forces. This force while initially a defence force of their community, broadened its activities, resulting in an internal split when one section of the political wing, Sinn Fein, opted to concentrate on 'constitutional' politics, Sinn Fein, The Workers Party. and the other. Provisional Sinn Fein, went on to wage a full scale urban guerilla war, which has yet to cease. This war has dominated the identity of Northern Ireland.

While this war has rarely been experienced in the Republic, the 'Shadow of the Gunman' looms large over the country and has had a large part in the formation of the modern Irish identity in the south also.

The youth of Ireland today have not been embroiled in this struggle to the same extent as previous generations and though images of past wrongs remain, there is a general desire to attempt to live a normal life. This has been depicted in song by many bands but most notably by, (the icons of Irish youth culture abroad,) U2;

AND THE BATTLES YET BEGUN

THERE'S MANY LOST BUT TELL ME WHO HAS WON

THE TRENCHES DUG WITHIN OUR HEARTS

MOTHERS, CHILDREN, BROTHERS, SISTERS TORN APART₁₀.

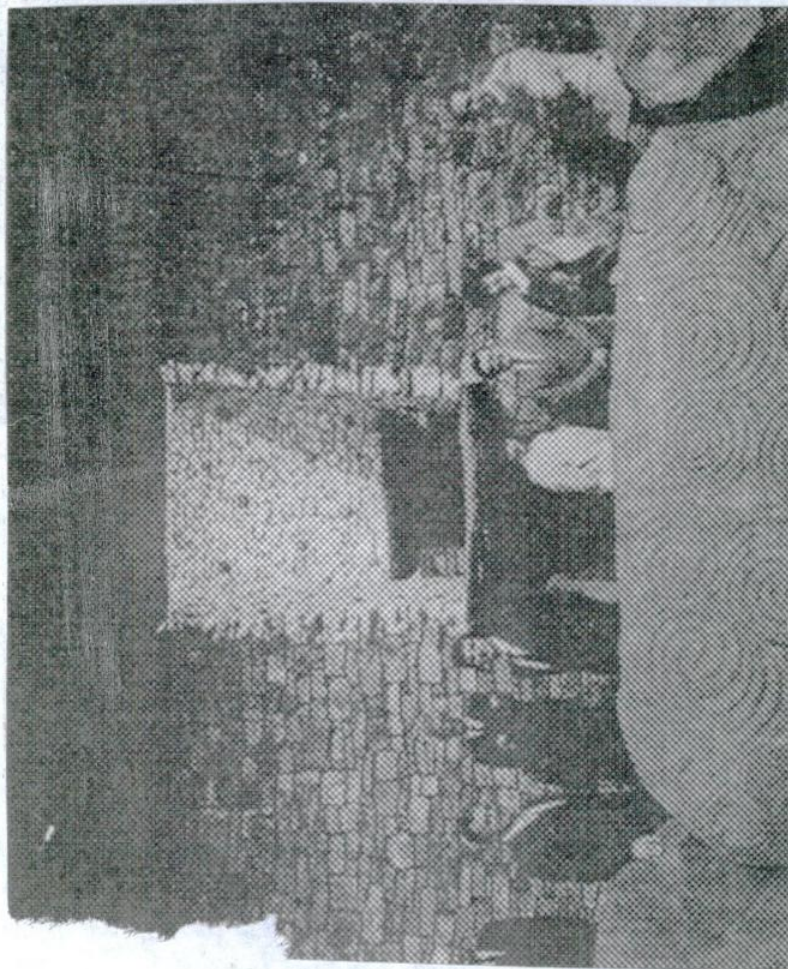
The Industrial Face Of Ireland

A RELATIVE LATECOMER TO INDUSTRIALISATION, IRELAND HAS BEEN ABLE TO AVOID THE EXCESSES OF THE ORIGINAL INDUSTRIAL REVOLUTION. THE FACTORIES AND THE BURSTING TOWNS AND CITIES EXIST IN HARMONY WITH THE IRELAND TOURISTS FLOCK TO SEE, A LAND OF UNSUPPASSED NATURAL BEAUTY₁₁.

The above is an extract from an I.D.A. publication extolling the virtues of a country where the workforce emigrates for a living (FIG 43-44). Does it bear any resemblance to the nation's economic status or does it simply ignore it. The migration from rural to urban areas promotes a reality - that the 'Emerald Green Isle' is a barren agricultural wasteland, living off E.E.C. subsidies, with no real jobs to offer its enormous youth population. (FIG 45)



FIG 41/42/ The legacy of Irish History in action in Belfast.



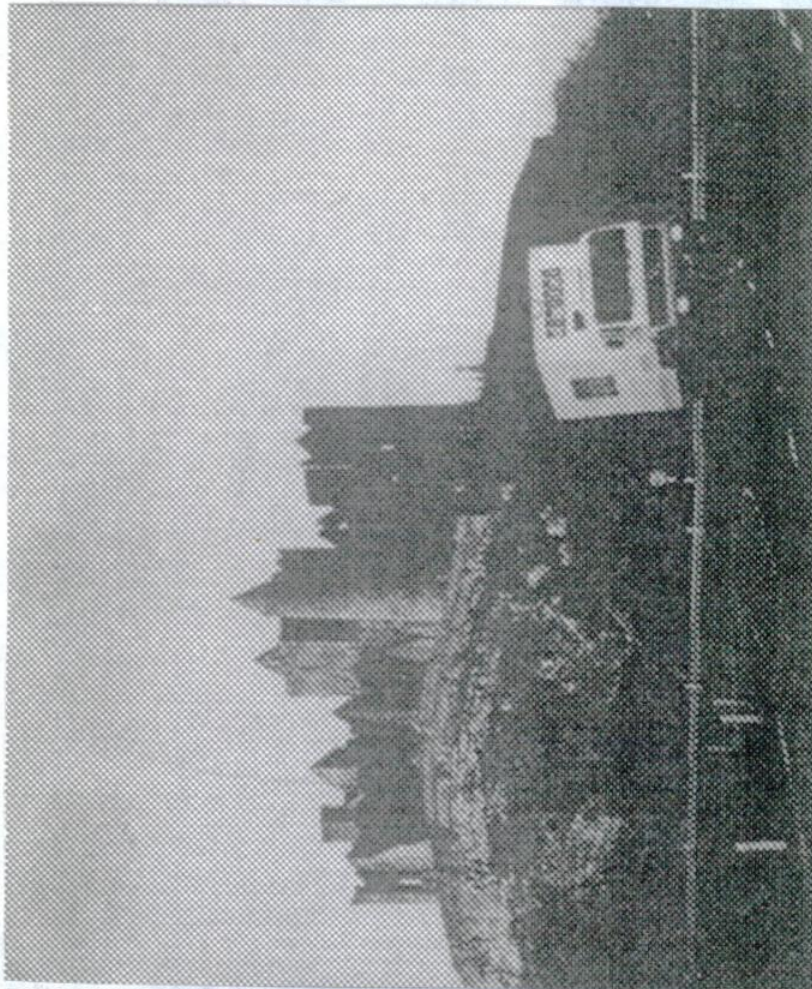
HOW DID YOU MANAGE WITHOUT US?

**REPUBLIC OF
IRELAND**



"WE'RE THE
YOUNG EUROPEANS"

IDA Ireland



THE CASTLES, AND THE KINGS

**REPUBLIC OF
IRELAND**



"WE'RE THE
YOUNG EUROPEANS"

IDA Ireland

FIG 43/44/ Promoting an Ireland that no one lives in!

200
THROWN ON THE
DOLE EVERY DAY

FIG 45/ An Irish headline for an Irish problem.

Ireland's industrialisation is not comparable to that of other European states, however the recognition of this fact led to the formation of An Corsas Trachtala in the 1950's. The object of this exercise was to adopt the technology available throughout Europe at the time and to foster a modern industrial society. It succeeded to a limited extent, though the vision of a large scale integrated industrial sector was never to see fruition.

The next advance in the attempt to drag Ireland into the Twentieth Century was the signing of the 'Treaty Of Rome' in 1973, which gave us full E.E.C. membership. The hope that our industrial sector would receive a boost from this action was sadly mistaken.

A further attempt to revitalise the industrial sector was made through the I.D.A.. This consisted of getting foreign companies to set up here in return for tax breaks, the result was that the companies stayed until their tax incentive ran out, whereupon they left the country, taking much of the profits out of the country and returning the relatively unskilled workforce to unemployment.

This bleak economic reality has meant that Ireland never had an industrial influence in social formation to the extent that Britain and the Continent did. This is reflected in the social fabric of Ireland, with no factory-employed element in the matrix to speak of, the development of industrial trends associated with modern culture and society passed us by.

An Identity Through Fashion

History as an index to culture provides adequate data on attitudes and behavioural patterns which deviate from traditional patterns. The country characterised by infinite economic and political turbulence provides no secure foundation for a fashion industry.

Pre-history in Ireland reveals many fashion associated craftspersons: weavers, embroiderers, skimmers and goldsmiths working within a feudal order.

Early Irish fashion was dismissed as barbarous;

IF THE IRISH WERE TO BE DENOUNCED AS BARBAROUS MERELY FOR THEIR FASHION OF DRESS; THEN THE MOST CIVILISED NATIONS OF EUROPE ARE ANNUALLY PLUNGED INTO NEW BARBARISM, FOR EVERY YEAR FASHION RIOTS IN THE INVENTION AND PROPAGATION OF NEW FORMS OF DRESS¹².

In fact the early Irish left behind a legacy of artefacts which demonstrate the interest they held and importance they placed in fashion, with primitive sewing tools being found in the early passage graves of Newgrange, Knowth and Dowth. This in the latter third of the stone age ,the Neolithic era. Even then fashion was a class selective preoccupation, with the chieftians and kings taking part in it, yet the ordinary person had neither a role to play, nor indeed an awareness of the style of their rulers. This class selectiveness is something that can never leave fashion. In the Nineteenth century this selectiveness was as much in evidence as it had been thousands of years previously. The true basis for Irish fashion is not the couturier ideal but the garments worn by the mass of the people. It is here that things uniquely Irish do emerge, Aran Knit pullovers, tweeds, linens and wools.

Today these unique traits are being exploited by many Irish fashion ventures, notably Gaeltarra in Turmakeady in Co. Mayo (FIG 46- 47), who have taken the Irish concepts such as Arans and have transferred them to modern production methods and altered the traditional design to make them appealing to an international market. Not satisfied to use the familiar traditional pattern alone, Gaeltarra have committed themselves to the rejuvenation of Irish knitwear, Instigating a project with N.C.A.D. students to create new identity for Irish knitwear in 1992.

Blarney Woollen Mills, who also produce knitwear of international acclaim, are an Irish family owned firm.(FIG 48) Also in the field of traditional garments are Magee of Donegal whose tweed is internationally known and whose styles are often innovative and progressive, yet their strongest sales message is the promotion of the heritage to which they are heir.

Until very recent times the fashion industry in Ireland remained a cottage industry, with clothes being designed and made for a need, ignorant of the joys of consumerism. These designs were far from being innovative with patterns and style inherited and itinerant or local tailors working to a familiar pattern. The clothing of people was a necessity and so clothing was purely functional, without regard to style or image. This meant that second hand and patched clothing were commonplace in an effort to clothe families on a limited income. Clothes from the upper echelons of society often filtered through the second-hand trade onto the backs of those who couldn't dream of commissioning them, thus the quality of a persons clothing was not always an accurate barometer of their social or economic status.



FIG 46/47/ Modernised traditional looks from Gaeltarra.



A superb selection of knitwear at
SIMPLY SWEATERS Blarney
Woollen Mills Cork and Dublin

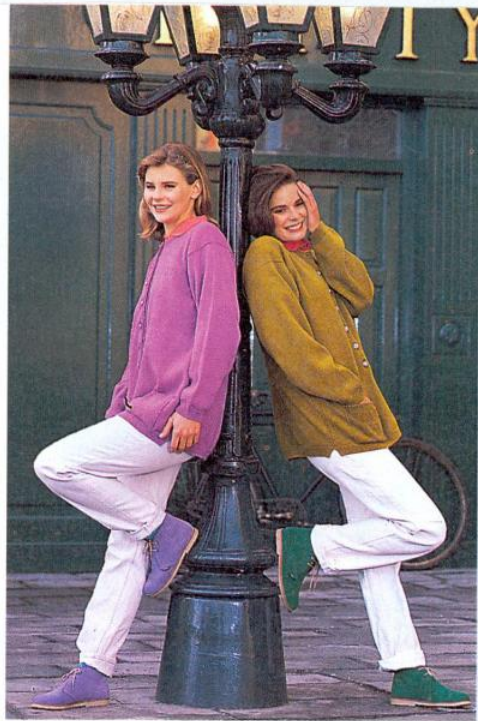


Fig 48/ Blarney Woollen Mills, an Irish identity.

The centre of Irish fashion is Dublin, and even Dublin itself is limited to the Greater Grafton Street area with a handful of retail outlets even here.(FIG 49-54) Among the fashion designers working in Ireland today such as Paul Costello, Robert Jacob and Ib Jorgensen most have not really achieved major international acclaim. This is in part due to the stagnation within the Irish industry, which depends on a wealthy older clientele to finance itself and so does not produce the sort of innovative designs that cause international recognition.

John Rocha, whose designs incorporate traditional Irish linen to achieve a style that is in touch with the movements in the industry internationally, is a bright spot on the horizon for the Irish industry as indeed is Lainey Keogh whose knitwear features aspects of Celtic symbolism. Fashion today can recognise no borders and the Irish industry is beginning to ignore those that it used to believe existed.

The Irish Advertising Industry

Advertising is a comparatively present day phenomenon in Ireland growing in strength and diversity against foreign competition. In its embryonic state Irish advertising lacked the commercial and creative sophistication of its European and American counterparts, being cut off as an island, not only by water but also the communications media!

The first commercially oriented newspaper, 'The Dublin Journal' achieved minimal circulation in the early Nineteenth century, however the closing decades were relatively progressive, change was inevitable. The revival of interest in printed media was encouraged by the fact that modernisation replaced the sheer manual work of printing. The newspaper medium carried most advertising up until the arrival of television in Nineteen sixty two which signalled a new era in advertising. Advertising concentrated on the home market as a vital component in filling the void of a uniform cultural identity and relaxing of censorship laws.

The 'Dublin Journal' was soon followed by a host of commercial papers which raised advertising revenue directly. Today however the majority of advertisers rely on advertising agencies to market their image. The first of these agencies in Ireland was Wilson, Hartnell & Co. (FIG 55-56) This agency was funded by Henry Crawford Hartnell on the notion of bulk buying of advertising space and selling it to potential advertisers. Wilson left the partnership after three years, however the agency under Hartnell attracted increasing interest in its approaches. Its advertising focused on national projects with several major Government

Newest of the New Spring Modes
at Brown Thomass

HERE are some of the very latest Spring Modes now showing in our Windows and on the Fashion Gallery. Come and visit us tomorrow. Every day will see some new Arrivals.

In accordance with Brown Thomass's New Pattern, prices for all Ballroom are now much lower than usual.

BROWN THOMAS & CO. LTD.
115-117, Grafton St. Dublin

Wm. J. McGuire

fabric Week

begins to-day

Dressy waists... lovely dills and crepes... delightful prints! To make the most of the season's new pastel shades and vivid colours use ARNOTTS' PATTERN SERVICE—the short cut to chic. Write for call to-day. Patterns free.

ALL WOOL ASGALAINES
34" wide. Rich all wool asgalaine of many smart shades including blue, green, wine, etc. With wide up beautifully.
Per yd. - - - 5/11

LIGHT WEIGHT BOWTIE
Here is the new light weight bowtie for men, women and children. All new season's shades available. Excellent value.
Per yd. - - - 10/11 and 7/11

OFF WHITE COATINGS
These off white coatings are smart and we are offering a good selection. 34" wide.
Prices are 10/11, 12/11 and 9/11

FANCY CHECK COATINGS
A big range of all the smart new heavy check coatings. 34" wide. All nation prices. Per yd. - - - 10/11, 12/11, 13/11

ALL WOOL CARDELLS
The delightful all wool Cardelle is available in shades of cherry, grey, pink, blue, green, brown, black, etc.
Per yd. - - - 7/11 and 6/11

SPECIAL OFFER
English light weight bowtie for men and women. Grey, blue, pink, white, green, brown, black, etc.
Per yd. - - - 9/11

ALL WOOL COATINGS
Glorious all wool coatings. 34" wide in beautiful shades of green, blue, etc.
Per yd. - - - 14/6

Also SILKS & PRINTS

| | | | | | |
|---|---|--|---|--|---|
| Flowered Lingerie Crepe Flowered lingerie crepe. Guaranteed washable. Pink, sky, peach, etc. Per yd. 2/3 | Flowered Lingerie Crepe Flowered lingerie crepe. Guaranteed washable. Pink, sky, peach, etc. Per yd. 2/3 | Rich Quality Crepe Rich quality lingerie crepe. Pink, champagne, turquoise, etc. Per yd. 1/11 | Flower Lingerie Crepe Flower lingerie crepe. Guaranteed washable. Pink, sky, peach, etc. Per yd. 2/3 | Rich Quality Crepe Rich quality lingerie crepe. Pink, champagne, turquoise, etc. Per yd. 1/11 | Flower Lingerie Crepe Flower lingerie crepe. Guaranteed washable. Pink, sky, peach, etc. Per yd. 2/3 |
|---|---|--|---|--|---|

Prices ranging from 1/- Four colours 1.3.1.6, 1/11, 1/11, 1/11.

ARNOTTS
HENRY STREET, DUBLIN

it's up to You
to get
BETTER VALUE
for your
money



St. Bernard KNITWEAR

Is made from the highest quality Botany Wool with new fancy side front, in plain, cardigan, or lumber jacket style. In shades of Charret, Bluebell, Stone, Beige, Jade, Kingfisher, Black and White.

29/6

FISHERMAN KNIT JACKET, in pure Botany Wool long jacket style with two patch pockets. In shades of White, Pink, Sky, Cherry, Lemon, Lilac, Kingfisher and Royal.

35/-

Every day...you get Better Value at
DUNNES STORES
LIMERICK CORK WEXFORD

FIG 49/52 Early Fashion promotion in Irish newspapers



THE ULTIMATE SHOPPING EXPERIENCE

“ Hi ... sorry I'm late.
What's your excuse this time?
Ah ... I sort of got held up.
Were you able to give the police a good description?
I mean I got delayed.
You were with someone else.
Don't be silly. I just dropped into the St. Stephen's Green Shopping Centre.
For an hour?
There are a lot of shops in there. And a lot to see.
Really...
I bought you something.
You shouldn't have.
I shouldn't?
But I'm glad you did.
Forgiven?
Maybe...” ”

St
Stephen's



Over 80 Shops and Restaurants. Parking for 640 cars.
Open Daily 9am - 6.30pm. Thursdays till 8pm.

σ τ ρ ρ η

FIG 54/ Modern Irish fashion promotion.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud. The document also outlines the specific requirements for record-keeping, including the need to maintain records for a minimum of five years and to ensure that records are easily accessible and retrievable.

The second part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud. The document also outlines the specific requirements for record-keeping, including the need to maintain records for a minimum of five years and to ensure that records are easily accessible and retrievable.

The third part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud. The document also outlines the specific requirements for record-keeping, including the need to maintain records for a minimum of five years and to ensure that records are easily accessible and retrievable.

The fourth part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud. The document also outlines the specific requirements for record-keeping, including the need to maintain records for a minimum of five years and to ensure that records are easily accessible and retrievable.

The fifth part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud. The document also outlines the specific requirements for record-keeping, including the need to maintain records for a minimum of five years and to ensure that records are easily accessible and retrievable.

The sixth part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud. The document also outlines the specific requirements for record-keeping, including the need to maintain records for a minimum of five years and to ensure that records are easily accessible and retrievable.

A Wilson Hartnell space
order dating from the
1930s.

Contract No. A 353

WILSON HARTNELL & CO., LTD., Advertising Contractors

CONTRACTORS TO THE GOVERNMENT OF IRELAND

CONTRACTORS TO THE ROYAL IRISH ARTS AND CRAFTS SOCIETY

COMMERCIAL BUILDINGS, DUBLIN, 1

To:

Please insert undermentioned Advertisement and charge to our Account

No. of Insertions

Size of Space

Position

Date of Insertion

Rate per Insertion

Memorandum

For WILSON HARTNELL & CO., LTD.

COMMERCIAL A.C.

Date of Order 19

INVESTED IN THE ADVERTISING INDUSTRY SINCE 1890. THE ADVERTISING INDUSTRY IN IRELAND HAS GROWN FROM A SMALL BEGINNING TO A LARGE AND IMPORTANT ONE. THE ADVERTISING INDUSTRY IN IRELAND HAS GROWN FROM A SMALL BEGINNING TO A LARGE AND IMPORTANT ONE.

FIG 55/ A Wilson Hartnell, advertising space.

ADVERTISING
In the Telephone Directory

FOR TERMS AND PARTICULARS OF
HEAVY TYPE ENTRIES
IN THE ALPHABETICAL LISTS,
ENTRIES IN CLASSIFIED LIST, AND
DISPLAY ADVERTISEMENTS,
Or ARTISTIC INSETS IN COLOUR

Apply to Sole Advertisement Contractors:—

McCONNELL'S
Advertising Service,
PUBLICITY HOUSE, DUBLIN.
Phone: Dublin 3215. Telegrams: ADCRAFT, DUBLIN.

FIG 56/ McConnells advertising.

contracts. It's focus on Irish fashion presented the lady of the house with a general womens magazine containing some emphasis on fashion, the fore runner to today's fashion related IT magazine.

Ireland's great advertiser was Charles McConnell who played a leading role in developing the concept of advertising in Ireland and significantly giving an alien ideal an Irish perspective. Early contacts with the Ormand printing company, established by his father provided adequate nickel knowledge. McConnell worked with a similar tradition to Wilson Hartnell but always remained one step ahead. In 1932 Mc Connells became a limited liability company, holding issues for large firms, increasing influence and attracting big business. As an Irish agency McConnell's was comparable to any of its European Competitors.

Today McConnell's is housed in Charlemont street in Dublin and remains the biggest Irish agency in terms of billings and membership of the new ten nation network Publimondial with its headquarters in Brussels.

An increasing pace of change swept Ireland between the Ninteenth and Twentieth Centuries in the field of communications. The massive impact of the communications revolution in T.V. and popular culutre means that Ireland is intimately connected with a wide variety of innfluentual cultures which determine our fate as a nation. European space agency satelites are currently equipped to link up information throughout the community creating what Richard kearney believes is an inter connected audio - visual European response. Overseas travel has expanded consumer horizons, resulting in the adoption of a European taste and culture as opposed to an insular national one.

The majority of Irish households receive a cable T.V. service with a mutiplicity of identities, and must inevitably be drawn into a wider world of international culture and European identity.

This bodes well for the future of the Irish fashion industry, as now Irish people will be exposed to the consumer messages of a European continent which demands style over functionality.

Conclusion

Conclusion

People can change their position horizontally through travel and vertically depending on the rise and fall of social roles. At the most basic level each individual promotes themselves to their external environment and their success in doing so affects their existence. Throughout this thesis I have analysed fashion in the light of this statement and have I think proven that fashion promotion works on this principle. My main argument was focused on the more dominant vehicles of fashion promotion in search of an understanding and appreciation of promotion as an extension of our senses. the concept of fashion promotion provides a key for the better understanding of the phenomenon of the fashion industry which rests between the human subconscious and the material existence.

The infinite curiosity of man is routed in his existence. Fashion is influenced through endless circumstances and external forces that as soon as the need for change emerges, fashion responds!

Designers initiate fashion through manipulation of conventional visual and tactile messages. One's identity constantly changes, within this infrastructure and historically recurrent instabilities, on which fashion feeds. In its urge for innovation, life transcends itself, the true mystery of the world as evident in promotion is the visible not the invisible.

My thesis has been valuable in cultivating a feeling for national identity. Identification of Irishness for my part will help me to promote Irish fashion or equally to promote myself as an Irish designer. The future presents a challenging prospect.

Footnotes

1. 20
2. 14, p50
3. 9 , p7
4. Blow-Up ; Directed by Michalangelo Antonioni was based on a short story by Argentine Writer Julio Cortazer about the ambiguity between the medium which records an event and the event itself
5. 27
6. 9
7. 26, p189
8. 23, Introduction
9. 9, p116
10. 12, p211
11. Lyrics from U2 ' Live Under A Blood Red Sky'
12. 7, p13

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1. The first part of the report is a general introduction to the subject of the study.

2. The second part of the report is a detailed description of the methods used in the study.

3. The third part of the report is a presentation of the results of the study.

4. The fourth part of the report is a discussion of the results and their implications.

5. The fifth part of the report is a conclusion and a list of references.

6. The sixth part of the report is a list of appendices.

7. The seventh part of the report is a list of figures and tables.

8. The eighth part of the report is a list of footnotes.

9. The ninth part of the report is a list of abbreviations.

10. The tenth part of the report is a list of symbols.

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Institutions

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Co. Mayo.

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1050 - Brussels.
Belgium.

