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AN ANALYSIS OF THE FASHION PHOTOGRAPH IN VOGUE

by

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INTRODUCTION :

The worlds of fashion photography and of *Vogue* magazine are both institutions within themselves, their common denominator being they were both born almost at the same time as each other, therefore tracing their developments in the 20th century go hand in hand together. The fashion photograph in *Vogue*, its social influences and photographic content are the main focus for this thesis.

In addressing this subject there will be many issues left unaddressed within the context of this Thesis. Fashion photography in *Vogue* is a large subject, and there are topics that I feel that have already been well documented, such as : the development, introduction and uses of colour photography in *Vogue* since 1931. Also, there are other areas which have developed through my research for example : Eastern European influence on 20th century fashion photography in America and Britain, through *Vogue's* fashion photography over the past 90 years (Alexy Brodovitch, Alexandra Liberman, etc.). This subject does not fit within the context of the focus of this Thesis, so therefore, it will not feature or be discussed further.

This thesis has focused on the technical, functional, and social developments and of the fashion photograph in *Vogue*, and the level to which British *Vogue* to date has transcended. This is achieved by taking examples from British *Vogue* at 30 year intervals, the 1930s, the 1960s and the 1990s, and to evaluate the changing role and function of the fashion photograph throughout the pages of British *Vogue*.

Chapter 1 intends to look at the fashion photography in *Vogue* during the 1930s, examining the glamour shots of Cecil Beaton and the more practical specific market outlet fashion photographs of the 1930s. With these I will compare and contrast the technical differences and social influences that they both hold within the context of *Vogue*.

The focus of Chapter 2 shows the changing role of fashion photography during the 1960s and show how photographers such as David Bailey reflected their times through the medium of the photograph. Throughout this chapter I will also compare and contrast the differences of 1930s photography with those of the 1960s.

In Chapter 3, my final chapter, I want to discuss the evolvement of the fashion photograph to date, evaluate the changes, point out the elements that have stayed the same, and outline the transcendency of ideals over a period of 90 years.

This Thesis will show how Conde Nast (see Appendix 4) recognised the future potential of the photographic process and the power of its image to convey a message in the early 20th century, and as an artistic medium which could be exploited and utilised as a marketing and selling tool. He teemed the versatility and experimentalism of his photographers with his futuristic ideals and put them to work on the pages of *Vogue*.

The overall analysis of these chapters will lead to the conclusion, where we will see that women's magazines are a very subtle form of dissemination of ideas, and that these magazines are something that women tend to read in their leisure time. Therefore, there is an unconscious distillation of ideas.

To illustrate this point I am going to use authentic period photographs from the 30s and the 60s and show how they disseminated from the pages of *Vogue*. Through this I will establish how each generation has socially been influenced by a certain genre, and that the lifestyles of these groups has filtered through into every level of living. With this analysis, in my conclusion, I will be able to point out the evolvement from the 1930s and 1960s fashion photography and its development to date.

CHAPTER 1. 1930s *Vogue* photography.

"The 1930s was a decade of contrasts ... *Vogue* mirrored the latest news in the cinema and theatre ... and reflected the trends ... the '30s in *Vogue* showed us what the decade was like, as it happened. *Carolyn Hall. "Thirties in Vogue". 1984. Page 102.*

This chapter, will look at the expansion of the fashion photograph from its earlier illustrative / pictorial type of photography at the turn of the century and trace its development into the 1930s (see Appendix 6). This will be achieved by tracing the exploratory path of the photograph into its mainstream function in British *Vogue*, not only as a historical fashion document, but also as a social barometer as well. We will look at the fashion photograph in *Vogue* and examine its direct influences from Hollywood and how *Vogue* photographers adapted it to the home market.

In the 1930s *Vogue* magazine was exclusively a high society publication. The magazine was devoted to the lifestyles of the upper echelons of society in Britain, in each issue you can see how it paid homage to some high society bon viveur or other, mirroring not only the fashion trends of the 1930s, but reflecting the whole habitual lifestyle as well. *Vogue* was working towards their customer and there were two types of customer, upper class or lower class. The middle classes at this stage were really only about to emerge, with the economic and industrial prosperity after World War II.

For example, looking at the prices of *Vogue* in the 1930s which was two shillings in comparison to the prices of the clothes that were being sold in Fig. 1, where we see the prices ranging from 8½ guineas (£8.92½p) for a dress, to coats retailing at 14½ guineas (£15.25½p) this is compared to the average wage of the lower classes which was probably 3 guineas (£3.15p). We can see clearly from this information *Vogue's* clientele were wealthy people who could afford to spend money on clothes.

In Fig. 2 the prices are not even illustrated for this Chanel outfit, the lack of price tag shows that this is an expensive product, catering for a certain type of person even though at this point in time, Chanel had already cut her prices in half (since 1932).

Though to look at these prices in context of the 1930s, in comparison to the average living wage, they look outrageous, and an unattainable lifestyle for many. In contrast to the lifestyles of the 1920s where for example as Georgina Howell says in her book "In *Vogue*", that a fashion show that would have had 400 outfits in the 1920s, had 100 items now in the 1930s. Probably looking at these in context, we can see that the 1930s, though it had its class distinctions and wealth, it was also an age when moderation appeared and was breaking its way into the lifestyle of the British high society.

In analysing the pages of *Vogue* in the 1930s many issues present themselves. Women at this stage had gained freedom in dress, hemlines were up and down, they were politically aware, the post war women of W.W.1 of Britain were becoming assertive and aware of their surrounding world. World War 1 emancipated types of women's clothes such as trousers, which had been worn by women during the war purely in a utilitarian form and were now becoming a fashion item. It is here again that we can see the influence that Hollywood was having, not only on the fashion silhouette, but also on fashion photography as well. Fig. 3, May 21st, 1933 shows Marlene Dietrich arriving in Paris sporting a trouser suit.

> Thousands of women are following the trend set by film star, Marlene Dietrich, and wearing men's clothes. Grey flannel trousers are particularly popular and commentators have already nicknamed the style "Dietrickery". *Derrik Mercer. "Chronicle of the 20th Century", 1988. Page 428.*

In Fig. 4, April 15th, 1938, we see *Vogue* translating Marlene's Hollywood glamour through its fashion photography causing a sensation all over Europe. These type of changes did not only occur in fashion, they also were reflected in the way of living. Family's who had a multitude of servants now were curbing their lifestyles just retaining a cook. People's roles were changing, and *Vogue* through their photography, managed to cater for the changing role of the fashionable women.

Looking through 1930s *Vogue* we can see these ideals both socially and photographically for the next 60 years of *Vogue* were deeply rooted in the 1930s. There was a chain reaction that catapulted and set off the turbulent expressive 1960s which ensued into the focused experienced more mature 1990s.

The influence *Vogue* had in the 1930s was powerful. It was a bible for a ruling class, therefore to appear in the pages of *Vogue* meant power, prestige - all of which these people were about. The photography in *Vogue* at this time (more so than any other period) held great power, this was the beginning of fashion becoming an industry to reckon with.

> By the '30s, *Vogue* had come into its fullest power over fashion ... a great deal of *Vogue's* prestige was due to the metamorphosis of photography and the talents of *Vogue's* excellent photographers. In the hands of Steichean, Hoyningen Hune, Horst, Man Ray, Cecil Beaton". *Georgina Howell. "In Vogue", 1991. Page 64.*

The above quote shows the power that fashion photography had during the 1930s. It held the power to make or break a collection, this power belonged to the photographers because it was up to them how to present the clothes or illustrate them to the British public.

There was a duality in the way society was presented in *Vogue* throughout the 1930s, for example, Royalty were being photographed and appearing within its pages, yet *Vogue* always remained subtle and politically discreet in photographing its subjects. (Fig. 5). They would often take photographs of high society people and present them on their pages in style, and yet in their society columns present all sorts of innuendo as to what *Vogue* really thought. The best example I can give for this is the photographs of Wallis Simpson in *Vogue* during 1930s. They couldn't wait to get her photograph in to the magazine to embellish her and all her beauty for all the world to see, yet they quietly assassinated her in the private lines of their columns in a very politically astute manner.

Howell discusses in her book examples from *Vogue's* social and personal columns that reflected the social scene of the 1930s. This was an important fact, as the media in general at this time in Britain was being censored in relation to Wallis Simpson's liaison with the Prince of Wales. True to political form it is here discreetly that the knife-work is done, with the subtle associations of Wallis Simpson and the Prince of Wales. For example, she discusses that how in one line they would be reporting, when Wallis was giving a "cocktail-party" that "sausages" would be given and then a few lines down they are discussing how the Prince of Wales was eating "hot-buttered American soda biscuits", *Georgina Howell, "In Vogue", 1991, Page 60.*

It is in this fashion that *Vogue* indirectly manipulated the social status of high society and presented it to their customers who could then read between the lines. With these strategically positioned comments, we are able to illustrate how these gossip columns took

action in the 1930s. You can see how creatively a revolution was going on, yet socially the society set was remaining stagnant. Creatively things were happening in the form of experimentation in fashion photography, if you look at Fig. 6 and Fig. 7 in comparison to each other, Fig. 6 is an example of the early pictorial-type photography. (See Appendices 2 and 5). Fig. 7 is an example of late 1930s photography. These two figures in comparison to each other illustrate the fundamental and technical changes that were happening, yet socially the society set was remaining stagnant, and it was only through columns such as these in *Vogue* where they started attacking issues and asking questions about society politics (such as Edward and Mrs. Simpson).

It was here too that they questioned the general direction of the fashion silhouette for example, the introduction of trousers as a fashion item for women. Fig. 4. Women were asking questions, they wanted their jobs back, they were in a post war period, new things were happening, developments were occurring all around, the invention of nylon by Wallace Carruthers of Du Pont or Amy Johnson, who flew from Croydon to Darwin in Australia, a 19,000 mile journey on her own. In the early '30s the new woman was emerging, and she was featured on the pages of *Vogue*. Society by the end of the '30s was breaking down. Cafe society was in line with egalitarianism and *Vogue* women were been shown how. This was occurring in a subliminal way through the medium of the fashion photograph. A very innocuous form of propaganda, but one which was avidly looked to in the recreational aspects of style in the photograph.

Vogue in the 1930s was dictated by two major styles of fashion photography. There was the glamour shots which set the whole tone

of *Vogue* and secondly there were the photographs which mainly focused on the garments and how to portray them through the photograph. Looking at Fig. 2 and Fig. 8, we have two examples of the two ways that photography was being presented in the 1930s. At this point I am avoiding the social and narrative implications as *Vogue* presented them through their textual information, and am only going to discuss comparatively the formal differences of the photographs themselves in isolation.

Fig. 2, British *Vogue*, January 10th, 1934, is a fashion photograph advertising a Chanel ensemble which was selling at the David Mosely & Sons outlet. Fig. 8 is a photograph taken by Cecil Beaton for British *Vogue* in October 1938, of the famous film star Marlene Dietrich. In examining the function of both of these figures, we can see that their compositional structure could be a study of contrasts. Fig. 2 is an example of the typical type of photograph which mainly focused on the garments. We can see clearly here the whole look that is being sold. The clothes in these photographs show a level of prominence to any other element which forms the compositional structure of the photograph. For example, the use of typography explaining the garments, and the designers and retailers names are totally secondary in comparison to the clothes themselves. The model herself has an almost sense of detachment which projects the clothes even more.

We can see how there is little confusion with the compositional structure of Fig. 2. The eye-path is clearly led in from the golf-case, following the line and shape of the garment, with the belt detail of the case echoing the belt detail of the waist. The photographer has given these garments flat two-dimensional space, allowing the viewer to make a decision about the clothes with very little distraction.

Fig. 8 from British *Vogue*, October 28th, 1936, is a glamour shot of Marlene Dietrich. Looking at the compositional structure of this photograph, we can see that it is in almost total contrast with Fig. 2. Primarily the tone is being set totally by the film star herself. The photograph catches the glamorous mood of the subject which inevitably sets off a whole feeling for the clothes that are being photographed. What we see here is a half-frontal view of the clothes. Looking at this photograph in comparison to Fig. 2, we see a total contrast. In Fig. 2, we can see what the clothes were all about, in Fig. 8 we would have to imagine the actual content of the rest of the outfit.

We can see the obvious between the two, the whole function behind Fig. 2 was to sell the clothes specifically, Fig. 8 was selling a look that could be adapted and it was not for a specific outlet like Fig. 2. The formal layout of both these photographs is totally different, this type of layout has been dictated by the photographs different function in the pages of British *Vogue* at this time.

Though they may be a study in contrasts, we can also see the iconic similarities. If we look at the faces in both photographs, we can immediately draw likenesses.

> In *Vogue* in the 20's make-up had been rare and tentative, but in the '30s readers were taught the techniques of the stars .... in this way, glamour was thoroughly analysed and its affects calculated. *Georgina Howell, "In Vogue", 1991. Page 75, "In Vogue".*

Considering this quote from Howell in connection with Fig. 8 and Fig. 2, we can see how the facial persona of Marlene Dietrich was reflecting in British *Vogue* at this time. The application of make-up is

almost identical in both figures - alabaster, porcelain-like foundation - with pencilled eyebrows - and finally contoured-shaped lips, with "hollowed" eyes, blended with mascara", all framed with an asymmetrically tilted hat. These provide a strong iconic relationship between both styles of photography at this time.

The analysis of Fig. 1 will reiterate the point, this is a fashion spread from British *Vogue*, July 22nd, 1936. It is conveying the image of a London high society cocktail party, yet iconically borrowing its whole theme from the glamorous photo-shoots from Hollywood. We can see the faces and hairstyles are made up in a Hollywood fashion, with the clothes and furniture reflecting the whole cinematic life-style that was being practiced in Hollywood and transcending throughout the upper classes worldwide.

Fig. 9 from Carolyn Hall's book "Thirties in *Vogue*", shows actresses from a Walter Wagner Hollywood film waiting before they go on stage. We can the iconic similarities with the transcendency of styles, such as the decolette necklines, fitted detailed waist-lines flowing in to gathered A-line skirts, teemed with the soft 'leg-of mutton" sleeves and bow details. In Fig. 9 we see Hollywood style in context, and in Fig. 1, we see the Hollywood style presented in British *Vogue*, becoming part of and dictating the high society ruling class of its time.

Socially, looking more closely at the photographs at this time we can see there are two styles, they are different but its the actual presentation that differentiates them. The styles in their own right are quite similar and lend of each others qualities. Fig. 2 is a specific market outlet photograph for shops such as David Mosely & Sons and Fig. 8 the Hollywood glamour shot.

In order to discuss these two styles, and their influence on fashion photography in *Vogue*, I have chosen a selection of each type from various editions throughout the 1930s. For the second type of photograph (glamour shots), I have selected works by Cecil Beaton, as I feel that he was the centrepoint of fashion photography in *Vogue* during the 1930s.

At this time, Cecil Beaton was the foundation of fashion photography in *Vogue*, when there was a natural progression in experimentation with the photographic image. In order to look at these photographs and to understand their relationship to each other in a purely aesthetic and formal sense, it is important to look at the ideals which influenced them.

Cecil Beaton (1904 - 1980), was a *Vogue* photographer / illustrator / reporter for over half a century. Through his illustrative and photographic work, in 1928, he was hired by British *Vogue* primarily as a cartoonist / illustrator. Shortly afterwards, his photographic skills became an integral part within the pages of British *Vogue*. His fashion photography had distinctive style, and by the end of this year, he was contracted to American *Vogue*. He was hired initially as a photographer but contributed with reporting and illustrative articles, working concurrently with British and American *Vogue* for the next 10 years.

During his time in the U.S.A., where he was working, not only with the society set in New York, but reaping the benefits and opportunities of Hollywood as well. It is from these experiences that Beaton sourced his photographs and which eventually ended up in the pages of British *Vogue* in the 1930s. When Beaton was in Hollywood he

was at the centre of the world. 1930s Hollywood was where it all happened. He was working around the big studios like Metro Goldwyn with stars like Greta Garbo, Maurice Chevalier, Gary Cooper, or Paramount, who had Marlene Dietrich. These famous stars were the fashion silhouettes of the 1930s, yet untouchable only through the eye of the photographer.

To take a closer look at Beaton's work from the 1930s, we can see that he was simultaneously producing work for British *Vogue* as well as for American *Vogue*. Beaton's photography for *Vogue* during this period was Hollywood, the dramatic shots taken in a cinematographic style set the scene of photography. Looking at Figs. 10, 11 and 12, we can see how Beaton shot his photographs in the studio with elaborate sets and props, hence creating a wide variety of studio situations and styles. Extravagance and importance oozed from these photographs, with his subjects conveying the "hallmark of Beaton's photography which were romantic ... with a theatrical style and inventive use of props. *Josephine Ross. "Beaton in Vogue", 1986, Page 11.*

Looking at these photographs you can see the underlying influence that Hollywood was having on British *Vogue*. In Fig. 10, we see Lady Abdy being portrayed like a movie star. This photograph strengthens the argument that I presented earlier in this chapter in regard to *Vogue* and their exclusive market. This photograph epitomises the ideals and visual persona of *Vogue* customers at this period in time.

Looking at Fig. 10 in comparison to Fig. 8 of Marlene Dietrich, we can establish how Beaton drew his inspiration from his Hollywood experiences, and reproduced them in the pages of *Vogue*. Looking at

Fig. 10 and Fig. 11, we can see how these women were almost direct translations of their Hollywood counterparts. Beaton portrayed the society of Britain in a Hollywood style and drawing parallels not only photographically, but socially as well.

Beaton's flamboyancy reflected in his work. He used his techniques of stylised skilled portraiture, along with his talent for using carefully constructed sets and backdrops and created a revolutionary yet environmental progression in photography in the 1930s. Examining Fig. 10 of Lady Abdy, and Fig. 11 of Mrs. Stanley-Clarke, and Fig. 12, all photographs are taken in his typically classical film star style. Compositionally, Figs. 10, 11, and 12 challenged the whole format of how a look was to be presented. In these society photographs we see a whole look being dictated by Hollywood and adopted by the society women of Britain in the 1930s.

The photograph no longer needs to be touched up to look like an illustration, (see Appendix 2), instead it not only displays the overall fashion of the time in Fig. 11 (where Mrs. Stanley-Clarke is projecting "warm pinks"), but it also creates the whole overall tone of the lifestyle that Mrs. Stanley Clarke was living at this time. 1930s fashion photography and illustration in *Vogue* was also influenced by the surrealist art movement that was overtaking the world of the visual arts of this time.

> Artistic ideas flowed into a common source from artists from all fields, including fashion photographers, found their inspiration". *Nancy Hall Duncan. "The History of Fashion Photography". 1979, Page 84.*

These surrealist techniques led photography into an excursion of the avant garde. Beaton, for a stage, was inspired by the whole concept of surrealism and portrayed it in his fashion photographs. The development gave an amusing slant to the photographs, a touch of gimmickry taking the classical poses and giving it a modern touch. Looking at Fig. 13, one of Beaton's surrealist shots, we can see how he has blended his attributes gained in Hollywood with his surrealist thoughts to create the ultimate image for *Vogue*. This is a photograph of Katherine Hepburn which appeared in British *Vogue*, May 1st, 1935. In this photograph we see the coming together of Hollywood, surrealism and Beaton's classic portraiture in British *Vogue*.

> The incongruous juxtapositions of elegant and everyday objects produced a shocking and commercial effect that Beaton labelled his 'surrealism'. *Nancy Hall Duncan. "The History of Fashion Photography". 1979, Page 112.*

The above quote is a typical explanation for Fig. 13. Looking at this photograph we see immediately the Katherine Hepburn photograph framed diagonally across the page in the usual Hollywood glamorous format. In the background we see her profiled silhouette echoing out at us. It is with the juxtaposing of the positive and negative, and the superimposing of the image that Beaton has been successful in his production of the surrealist photograph. This provided an experimental content in *Vogue* photography in the 1930s, which also resulted in commercial success.

As we have already discussed earlier in this chapter, the second type of photography that appeared in *Vogue* during the 1930s was a more straight-forward approach to the photograph, see Figs. 14, 15, and 16. Everything in *Vogue* in the 1930s dictated glamour, yet the aim

of these photographs were purely functional. These were fashion photographs aimed at selling the clothes. In these examples it is very clear what the garment is. There is very little artistic licence taken.

Looking at these photographs from a late 20th century viewpoint, there is an innocence almost about these photographs, with an underlying physical humour. They look like excellent montage work, superimposing one image onto the other. These are the type of elements that the advertising and photographic industry are working on today. These to me are very exciting images in contemporary concepts. They have a raw edge to them that provides a primitive yet successful formula.

The graphic success of these photographs has worked, if you look at the '90s *Vogue*, you will see the same compositions being used yet in contemporary fashion. These examples Figs. 14, 15, and 16 I will use in Chapter 3, making a comparative study on the transcendency and development of photographic techniques.

To look at the photographs from the 1930s it is evident that they were mainly confined to the studio. There was the classic situation where you had the models posing with props and the backdrop in the background. This is where these photographs parallel with the glamour shot of Beaton's. These photographers watched Beaton's style and applied his technique to their fashion shots. You can pull out the similarities, the setting of the scenes, the glamourising of the models, all of these borrowed techniques helped to create a whole new style in fashion photography during 1930s in *Vogue*.

Looking carefully at these photographs you can see that the photographer has substituted, or should I say has made, use of his creative abilities and improvised with his set. Examining these photographs you can see that the photographer has often placed another photographic image behind the models in order to create the illusion of the chosen scene. Then almost like a cardboard cut out, the models are intersected to create the image and basically just act as a clothes horse to model the clothes. In Fig. 14, it is obvious that these women are not in this Mediterranean village, yet the illusion of foreign parts was created with the models sporting the latest fashions. This was the early photographer in *Vogue's* technique. Super imposing reality onto a pre-made image in the background. Studio photography in the 1930s went on location in its own studio.

These clothes that were portrayed in these photographs were accessible to the British public, you can see how *Vogue* was presenting Hollywood through these photographs, yet how they copied and borrowed certain qualities of both their fashions and photographic techniques to cater for the British market. These photographs were bringing the clothes of Hollywood alive for British women, and making them feel part of the glamourous 1930s lifestyle. It appears that in looking at the photographs of this period that the '30s was most definitely a decade of contrasting qualities.

GLAMOROUS NIGHT

MARIE JOSÉ

• London roof tops pretend they are country-house terraces with their flowers, garden furniture, and cool young dresses • (Opposite page, far left) Crisp as a wafer in fabric and cut—this pastel-striped taffeta, silver-threaded and sashed with grey velvet. 8½ guineas: Maxie • (Opposite, right) Bouquetson white organza, a spreading skirt and covered shoulders; 10½ gns.: Peg Nicholls. Scarlet poppies splash over her companion's chalk-white crêpe, and cluster on the bodice. With its three-quarters coat, 14½ gns.: Marie José • (Left) A tunic jacket (tunics in the news) has sports-coat revers and a stitched belt to clasp it over its white cloqué dress. 12½ guineas from Karyl • (Below) A froth of tulle for the sleeves of Spectator Sports white lace frock. 12½ gns.: Wenda. Garden furniture from Fortnum & Mason; flowers by London Gardens; Robert Douglas jewellery

Fig. No. 1. British Vogue, July, 1936.

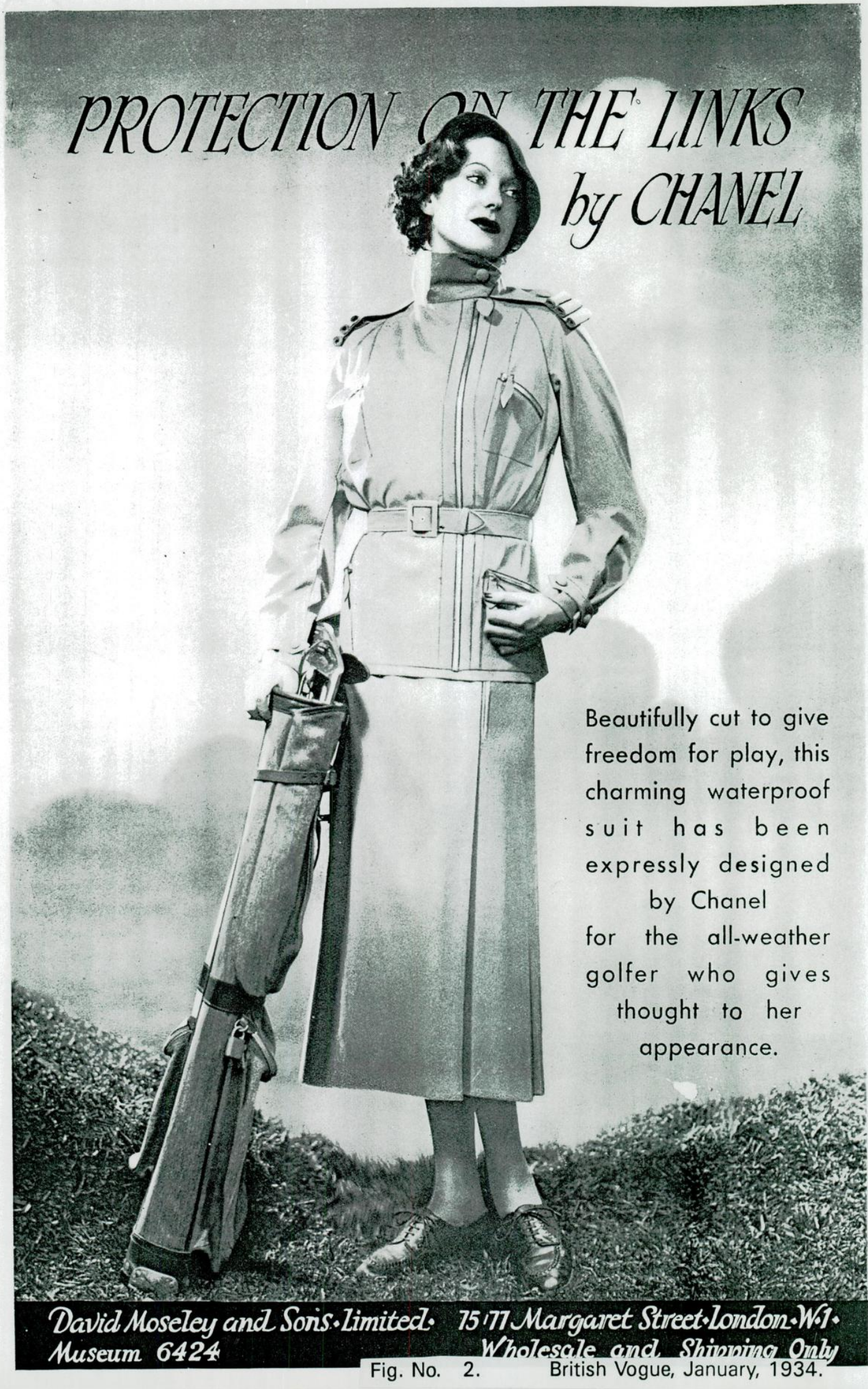


Fig. No. 2. British Vogue, January, 1934.

Dietrich en route to Europe.

Fig. No. 3. Chronicle of 20th Century, 1988.

At last DAKS for women

No more need to envy men their Daks! Simpson Piccadilly have launched Daks for women, with the same beautiful fit, perfect hang, shirt control and comfort-in-action cut as men's. The only difference—a single side zip—the neatest fastening ever invented for women's trousers. In most of the forty-two Daks colours and materials, all sizes **30/-**

AND DAKS SUITS, TOO

Perfect for your week-end cottage. Daks, and man-tailored jacket, with half-belt and pleated patch pockets, 4½ gns. In grey flannel only. Other colours to order.
Striped Beach Shirt 10/-.
Sandals 21/-.

Simpson. 202 Piccadilly. W. 1 (Regent 2002)

Fig. No. 4. British Vogue, April, 193

Fig. No. 5. In Vogue, 1991.

Fig. No. 6. History of Fashion Photography, 1979.

HORST

ALIX'S willowy statue-dress—far view for autumn. Shirred folds of black crêpe cling to the figure, producing an illusion of simplicity. At Christabel Russell

Fig. No. 7. British Vogue, December 1934.

Fig. No. 8. British Vogue, October, 1936.

Left, a scene from Walter Wanger's film *Vogues of 1938*, showing actresses waiting for their cues in arm-stalls, 'necessary precaution against the least wrinkle, the slightest crease'

Right, 'We love Benny Goodman (far left), who put swing in Carnegie Hall with 'Yellow Dog Blues'. Ginger Rogers and Fred Astaire, dancing frenetically. Orson Welles, who produced the sceneryless *Julius Caesar*. Robert Taylor's profile. Lily Pons, the Metropolitan's streamlined soprano. Salvador Dali, chic Spanish painter of melted gold watches and dead fish. Alfred Lunt and Lynn Fontanne. Walt Disney, king of beasts. Dorothy Thompson (prone), militant oracle of the syndicated column. And aloft, America's sweetheart, Shirley Temple. Drawing by Covarrubias, 1938

Fig. No. 9. Thirties in Vogue, 1984.

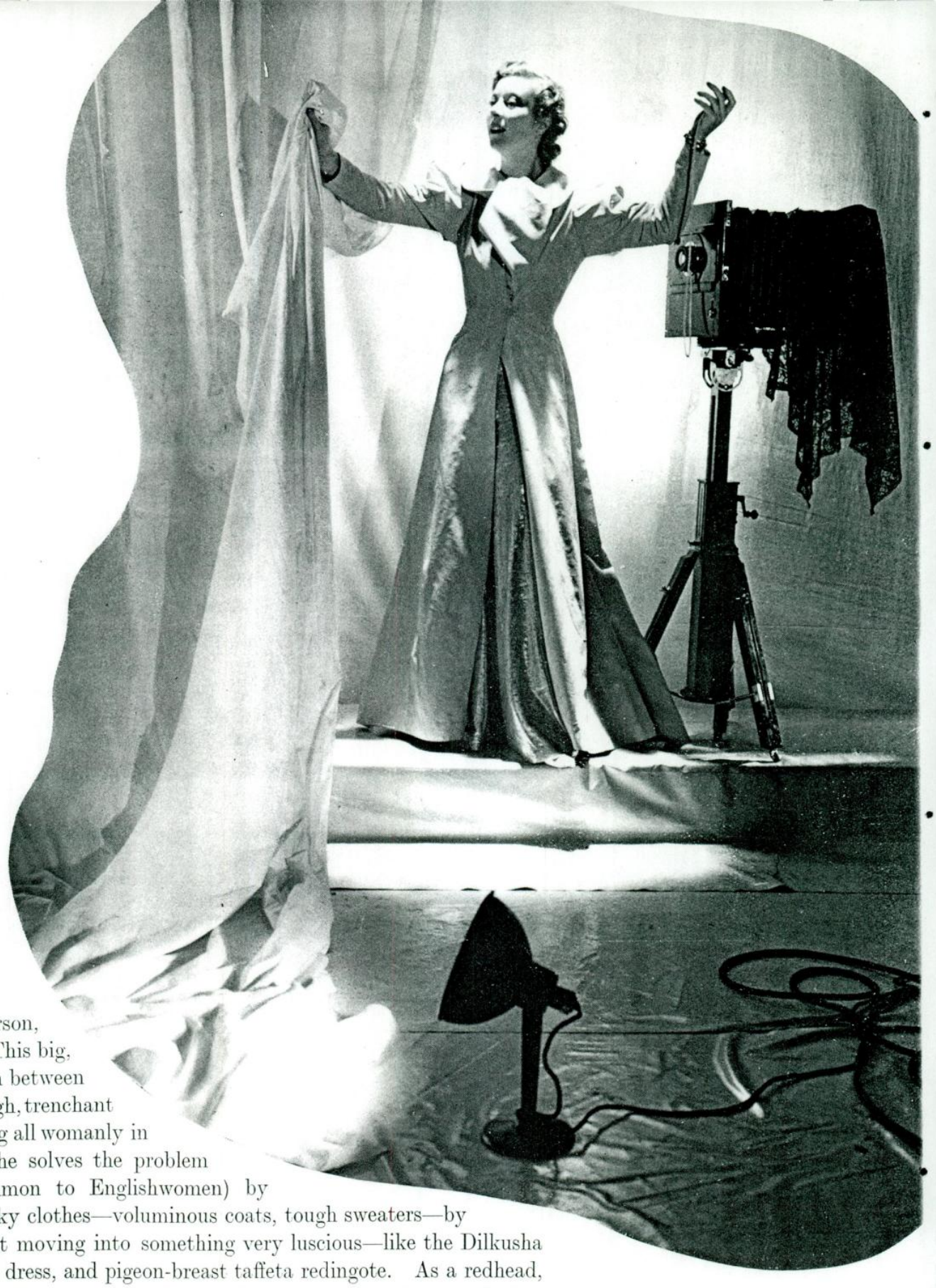
Iya, Lady Abdy achieves the heights of dazzling blondness by carefully avoiding all the usual concomitants of being a blonde—blossoms, pale colours, winsomeness. But birds and butterflies, yes; and exciting new coiffures, yes; subtle eye make-up, yes; and originality and verve, yes a hundred times

Fig. No. 10. British Vogue, August, 1934.

Cecil Beaton

Mrs. Stanley-Clarke, vivid redhead, successfully defies tradition by wearing warm pinks instead of arty blues; see what colour value she extracts from her red hair, her very blue eyes and her matt complexion

Fig. No. 11. British Vogue, August, 1934.



Greer Garson, nordic viqueen. This big, clever girl is torn between liking rough, tough, trenchant clothes, and being all womanly in black velvet. She solves the problem (one not uncommon to Englishwomen) by sticking to chunky clothes—voluminous coats, tough sweaters—by day, and at night moving into something very luscious—like the Dilkusha gold column of a dress, and pigeon-breast taffeta redingote. As a redhead, she adores black, all greens from yellow to blue-green, reds and tawny shades.

Dorothy Dickson—lovely person—knows how to point up her sunny charm with delicate springlike colours—yellow, almond green, grey. She hates black—"I'll get you in black yet," threaten her photographers. But they won't. She arrived in a grey dress with tan accessories and a mink cape; all her day clothes are slim, practical, intensely wearable.

"But I like to go mad in the evening," she said, "very extravagant colours, high glamour. You see, I don't go in for afternoon clothes at all. I think they haven't much place in a modern busy woman's life." High glamour, the Peter Russell [illegible] of molten silver, pale yello[illegible]

Fig. No. 12. British Vogue, October, 1936.

KATHARINE HEPBURN: THE MODERN MASK

Fig. No. 13. British Vogue, May, 1935.

(*Left*)
● Tan-Tex is used for this two-piece; the coat is well-tailored and the frock is sleeveless. In the new pastel colours. Small and medium sizes. 4½ gns

● A trim suit in linen of fancy weave. In pastel colours, also natural and white. Small and medium sizes. 3½ gns.

PETER JONES

SLOANE SQUARE

S.W.1

Fig. No. 14. British Vogue, September, 1934.

Fig. No. 15. British Vogue, September, 1934.

The 1960s was a decade that was loaded with triumph and change in Britain. The mood that dictated this period was very different to that of any other decade. Revolution set the tone resulting in the young struggling to overthrow the bureaucracy bound establishment with which they lived with. Looking at these revolutionary times we can see that the evolution of the youth phenomenon was brought about by a number of factors.

To begin with, the 1960s was a post war period, there was a boom in population after World War II. The 1930s women produced the baby boom generation of the 1960s. The increase in population in the 1960s led to economic growth. One was feeding off the other, creating a whole new society of younger people who were independently secure with a surplus of disposable cash. For example, in 1961 the average wage was £13 a week and by 1968 it was £23 a week. Looking at this in context in comparison to the price of *Vogue* which was 4 shillings in 1966, we can see how a whole new society was being created.

> It is now platitudinous to point out that the young had money in their pockets ... they constituted a brand new station of the consumer society ... I was earning £18 a week in 1962 ... after rent, I as left with £6 to spend and was not obliged to deny myself some luxuries. For the young spending money of £5 a week was a sudden fortune ... since unemployment was under 2%, most young people had the spending power. *Brian Masters, "The Swinging Sixties". 1985, Page 20.*

This spending power created a whole new culture, a generation who had a lifestyle of their own, their lifestyle reflected the anarchic approach that they were taking towards life in general. For example, the hippie phenomenon in the latter part of this decade was a direct protest against the stiff upper lip single mindedness of the middle and

upper classes lifestyle. Protests of any shape or form were widespread, this was a hang out period, with bottoms and boobs of all shapes and sizes sporting the streets in the '60s legendary "mini skirt". Men sported longer locks, which in itself became a symbol of personal freedom, along with the women in their eye-catching fashions which all were reflected on the pages of British *Vogue* in the 1960s.

> The sixties did not shriek the issues, this was a generation which welcomed debate and urged discussion ... on no subject was the debate more comprehensive, or more enduring, or more relevant to the whole question of the new morality ... it aroused passions and made fools of people who seemed to go berserk whenever the subject was raised. It made celebrities of nonentities ... it was hopelessly confused, but it was without doubt the big issue of the decade. *Brian Masters. "The Swinging Sixties". 1985, Page 47.*

In the above quote from Masters, we can see that "morality" was the issue and it played an instrumental part in the youth culture of Britain, and in particular, London, during this period. He says that the 1960s and its morality issue even made "celebrities out of nonentities". Taking this statement in comparison to the 1930s, we can see that how in 1930s, whether it be in the arts, academic, socially or morally, everything had its place and in its place it stayed. The 1960s disposed of the class system of 1930s it got rid of the "self-conscious, pompous conformist, old fashioned squares" of the 1930s and replaced them with "The Swingers", who listened to the Rolling Stones, smoked marijuana and wore mini skirts, caftans and beads. A perfect example for comparison here is photographer Beaton and his social status in 1930s, with that of the photographer of the 1960s, David Bailey.

This was the age when the unexpected happened all the time. Lifestyles and tastes changed, the children of the late 1930s, '40s and early '50s, had grown up and wanted change and they weren't shy about getting it. The youth were suddenly in the driving seat. In the 1930s women were depicted through photography as either a glamour society woman or housewife. There wasn't much issue in between until the end of 1930s when they started liberating themselves, going back to work, and opening family planning clinics. The pulse of the 1960s were the children of these women, resulting in the young women of this era who had the power, they were liberated women, not only socially but economically as well. The youth of the 1960s were independent - this gave them a voice, hence a hand in shaping their own style and culture of their own.

> The generation which has no moral values has nothing to teach its children. Even when one accepts that morality is a private matter for each person to work out for himself, he still needs to work it out against an established code or background. The generation of the Sixties inherited such a code and rejected it.
> *Brian Masters. "The Swinging Sixties". 1985, Page 46.*

The generation of 1960s did "inherit" all the social etiquette and standards from their parents, but as the above quote states, they did "reject" it. By 1961 the contraceptive pill was on sale in Britain and could be prescribed through the National Health Services. Women were asserting themselves and taking control of their personal choices, creating personal independence and social change in the way they lived their lives.

Until the 1960s, fame progressed hand in hand with the with the development of communications and technology - the 1960s saw a free for all, a cultural and social revolution - that looking at in

retrospect would never be seen again. There is an underlying ambiguity that reflects in '60s lifestyle and fashion photography. In one sense, it was wild, unpredictable, and experimental, while in the other sense these people were fighting hard, making desperate attempts to break new boundaries.

1960s fashion (unlike 1930s styles) came up from the streets as opposed to coming down from the elite. The world of fashion photography grew fast with the times. *Vogue* had to adjust to what was happening and this most definitely was a part of reassessment for them. *Vogue* still would maintain the class distinction, they just changed class. There was a voyage of discovery through fashion photography in *Vogue*, they were seeking out and experimenting with their customer. *Vogue* was not unsure of their customer. They were quite certain of who that was. *Vogue* simply reflected the versatility and turbulence that was happening in their clients lifestyle, through their photography.

If we look at the visual image in *Vogue* in 1960s, we can see it has changed, London was now the center of the universe, it was dictating a lifestyle and globally, the world was following. British *Vogue* therefore was not center stage in the midst of these rapidly changing times. As we can see in Chapter 1 that fashion photography in 1930s in *Vogue* was dictated by the glamour of Hollywood. The photography of Cecil Beaton and his contemporaries in British *Vogue* at this time reflected the society that it was most influenced by and to look at this in context, Hollywood was to the 1930s as London was to the 1960s.

Both of these places at their given times were melting pots for innovation, revolution and change. So as we can see in the fashion

photograph of the 1930s, the lifestyle of the upper classes being portrayed, we can also see how the fashion photograph in British *Vogue* has changed by 1960s (not only technically, but socially as well), putting British *Vogue* center stage, capturing the whole tone of the decade which was truly British.

London in the '60s was the beehive of society - a youthful society. New *Vogue* photographers revolted against the society class and portrayed their own. London was now showing the world how to party. Society's day was gone, a visual world full of types of distractions was emerging; Mary Quant, Vidal Sassoon, Beatles, Biba, and her shop. For example, in 1964 Mary Quant opened her shop "Bazaar" in Chelsea. Her designs are considered bold and her skirts short and she is quoted that "Young people are tired of wearing essentially the same as their mothers". *Derrik Mercer. Chronical of The 20th Century. 1988, Page 910.* Mary Quant's above statement sets the whole undertone to the mood of the 1960s, Sassoon gave the new shorter hairstyle, Biba provided a revolution in shopping strategy, and the Beatles rocked the world with their rock 'n' roll sounds, they all rejected former values and collectively formed an experimental and creative generation.

In order to discuss fashion photography in *Vogue* during the 1960s, I have enclosed a quote by Ted Polhemus. "There is no evidence to establish direct links between fashion changes and general historical events", Irish Times, January 21, 1989, Page 10. To discuss this quote in relation to fashion photography in *Vogue* during the 1960s, one must disagree. The historical events in the 1960s created the fashion changes hence producing a whole capsule of fashion

photography in *Vogue* that directly links one to the other, for example take any historical event - Mary Quant, Beatles, and even the city, London, in the '60s was a historical event in itself. All of these have direct connections with the changing role of fashion, the obvious is, people and history go hand in hand, they have to wear clothes so therefore that is evidence of a common denominator that relates them all to each other.

The 1960s saw the emergence of Magazine design and photo-journalism which developed into the voice of a new generation. Photography in *Vogue* took upon itself to reflect this generation. *Vogue* photographer David Bailey was a typical product of the 1960s. He came from a working class background, (not unlike many of his successful peers), threw himself into his work and became a living legend.

What Bailey did would never have been accepted in the social set of the 1930s. The 1930s in comparison to the 1960s, in *Vogue*, was about breeding and position, that was something no one could buy in the 1930s. Bailey's success through his photography in the 1960s (and still today) elevated him from the ranks of the working class to his high level of achievement and acceptance in society. Breeding wasn't an issue in the 1960s and wealth / social status could be gained by merit of work.

David Bailey has worked with *Vogue* magazine since 1959, his life is a representation of a social revolution - a general historical event, his photographs changed the concept of fashion photography forever. To close this point, I am giving a quote from Cecil Beaton, which displays

the changing role of the fashion photographer between the 1930s and the 1960s, and Beaton's acceptance of photographic and social developments that have occurred in the last 30 years.

> When I began, a photographer had no sort of social position at all, he was sort of an internal tradesman, even the servants used to be surprised at one. One had to be so terribly polite to everyone, but now photographers can go anywhere at all. I hate people who are obsequious, David Bailey isn't a bit like that. *David Bailey, "B/W Memories", 1983, Page 16.*

David Bailey himself when talking about his photographs discusses them as "styleless", and is stating so, he is correct, insofar as if these photographs were to be taken out of context from 1960s *Vogue* and placed in contemporary magazines, they would not seem out of place. Bailey was the personification of a classless 1960s Eastender. A gutsy young fellow who grabbed the fashion world by storm with the clarity of his images. The images (see e.g. Figs. 17 and 18), were always strong graphic statements with narrative overtones. This man had control over what he recorded on film, designing the pages of the magazine through the lens of his camera.

The 1960s saw the emergence of layout through the photographers eye in *Vogue*. During the 1930s the fashion photographer took the shot in isolation, it was a set specifically constructed to take the photograph. Bailey changed this, he took into account what was happening with the pages of the magazine, how one page would relate to the other. He photographed the model anywhere and everywhere. There is a fantastic spontaneity throughout all his photography, he had an uncanny ability to subtract anything superfluous from his image making. Aesthetically he knew the right formula which creates the magic chemistry in a successful photograph.

Looking at Fig. 19, you would feel the energy of the shot on the left, you'd almost feel like running with it. You can see how the shutter speed has just caught the nature of the dress at the perfect moment to portray the whole excitement that surrounds the photograph. Working alongside this image is in total contrast, the motionless bouche, which has strong undertones of the liberated sexually aware society he was living in. This concept in photography in the 1930s simply would not have been accepted in *Vogue*. Looking at these glamour shots, in Chapter 1, in comparison with Bailey's photographs you can immediately point out the formal differences.

To evaluate and compare both, it is obvious that in thirty years, elements such as composition, line, shape, space, colour, and eye path, of the two types of photography are world's apart. I am not saying that one is superior to the other, that is a matter of taste, but the above points state the facts, and its the development of these facts that has seen the maturing process of photography over the past ninety years of *Vogue*.

Looking at Fig. 20, from May 1968, we see photography on location, something that in the context of fashion photography in the 1930s really did not exist. He applies in this photograph, as in his others, revolutionary techniques, as well as the above mentioned elements, we can see his use of perspective which creates the classical almost daunting pose. The relationship between the telephone pole and the verticalness of the pose all work successfully in contrast with the horizontal eye path of the landscape. The juxtaposing of the model would also contrast highly with the composition of '30s photography. Bailey took the model out of the conventional pose, setting, and let his camera and eye do the talking.

In these photographs we can see that the composition of the location, model and clothes all work in harmony with each other. The models in both photographs are interacting with their environment. Bailey creates the perfect image having the permanent elements of the photograph, such as the telephone pole, echo both the pose and the fashion garment in Fig. 21, and the mini dress is echoed in the background gable of the church. You can see how the harmony works, Bailey made decisions aesthetically about line, form, textures, etc. He made associations mentally in his head and recorded them forever on film.

Bailey's use of depth of field, composition, and eye path with these photographs is most impressive. Looking at the photograph in this layout the continuity of the eye path is just perfect, starting just right at the left hand pole working its way back into the church and then fantastically framing the image with the telephone wires. The composition simply works, there is the dramatic balance of black and white which provide perfect ground for the models pose. The depth of field in this photograph give a sharp informative quality to the photograph with the steps beckoning backwards into sharp focus.

David Bailey in these fashion photographs, photographed for women, he managed to capture the essence of his model with a two dimensional art medium in a three dimensional form. In comparison to his predecessors he totally exploded the whole concept of the layout of the fashion photograph. Yet Bailey was still able to convey the structure of his garment and create an innovative constantly changing atmosphere in which to shoot his photographs. He successfully, as we can see in Fig. 22, British *Vogue*, July 1969, matches the graphic depiction of clothes with mood and fantasy.

In these photographs he was able to express his freedom of expression in the 1960s through the medium of print. These photographs were statement making, Bailey held the gun, the photographs were the bullets which exploded and portrayed the British culture, full of alternative lifestyles. He didn't have to conform, his strong will, creative experimentalism made a union with the rapid advancing technology, and all played a part in the role that he took in the whirlwind counter culture that was busting loose out of swinging London in the 1960s.

David Bailey in (Figs. 19, 20, 21 and 22), would set up a scene carefully and then let the mood take over and capture what would naturally happen. There is a raw sex appeal to most of his photography, I think its a combination of his impetuousness, and ability to click at the right time that gives the result of quickly reading images that create the styleness that Mr. Bailey himself talks about.

> Some might think that anybody could take a good photograph in this way, but the end result could be by no one else but Bailey. Whether the explanation lies in his ability to recognise the right image on the contact sheets, or his skill in cropping it, or printing it, the final photograph is always memorable. In my view only a handful of photographers, Man Ray, for instance, had the ability to impose an individual vision on a mechanical process again and again ...! *David Bailey. "If We Shadows". 1992, Page 9.*

The sixty's produced Bailey, or did Bailey produce the sixty's through his photographic genius. Technically he knew his area, matching this with inventiveness, creating acrobatic page layouts which had the culmination of a spirit of non-conformism and provocation. Bailey instilled his extreme technical skill into simple creativity resulting in direct un-retouched photographs with the subjects in his photographs reflecting and explaining the settings of life and peoples behaviour of this time.

About Town, September 1961

About Town, September 1961

Fig. No. 17. British Vogue, September, 1961.

Fig. No. 18. British Vogue, September, 1961.

British *Vogue*, June 1968

Fig. No. 19. British Vogue, June, 1968.

British *Vogue*, May 1968 (left-hand page in colour)

Fig. No. 21. British Vogue, May, 1968.

Fig. No. 20. British Vogue, May, 1968.

CHAPTER 3.

1990 - Lifestyle.

The history of fashion photography is quite simply a record of those photographs made to show and sell clothing or accessories. To its critics it is a subject of ephemeral ends and misplaced values. Yet in a larger sense, it is important as a record not only of fashion description and photographic style, but also of artistic influence, commercial impact and social and cultural customs. *Nancy Hall Duncan. "The History of Fashion Photography". 1979, Page 9.*

In this final chapter, there will be the analysis of fashion photography in the 1990s. Fashion photography in *Vogue* today has come full circle from the former discussed photography in the 1930s and the 1960s, resulting with the 1990s being the final piece in the jigsaw. This chapter will look at the transcendency and development of the fashion photograph over the past 90 years, and evaluate what has visually happened. In order to do this I have divided fashion photography in *Vogue* today into three different categories. Of course there are many other categories which can be applied within this analysis, but in making these divisions it has enabled me to clarify my evaluations of the evolvement of the fashion photograph in the late 20th century.

To look at *Vogue* magazine and its photography over 90 years we can see how it has evolved into the *Vogue* we read today. Photography had not always been a huge part of the magazine, in the 1930s there could be as little as six photographs in any given edition, with three of them in colour. By 1969 there were as many as 59 photographic images, almost all in colour, and today *Vogue* is a combination of tight graphic layout with typography and photography dictating the whole tone of the magazine.

Contemporary *Vogue* is photography, it is easier to count the printed editorial than to count the photographs. Hence, fashion photography in *Vogue* being the fundamental lens with which our contemporary society perceives itself. These photographs have a hidden powerful mental strategy which should not go unnoticed, photography today is a selling vehicle for advertising in *Vogue* in the 1990s. For example, as I said above, it would be easier to count the printed editorial pages instead of the photography. If you look at these photographs you will

see that in essence, *Vogue* today is a constitution of advertising through photography, and almost 98% the magazine is both photographic and market-related.

To look at this in comparison to the 1930s, we see a study in extremes. The magazine in the 1930s, though it had plenty of advertising in it, most of it was typographically produced in a narrative form. Advertising in *Vogue* today is visual, hence photography has become the selling vehicle for almost any conceivable product that can be sold. See Fig. 23 and Fig. 24. In the 1930s we see the printed explanation, in regards to "bust development", and today the optical graphics provide the powerful strategy behind the advertising ploy.

In discussing the three different types of photography in *Vogue* today, we will see Nancy Hall Duncan's quote which opened this chapter, reflecting in the analysis. The whole evolvement of the fashion photograph in *Vogue* has been the coming together of many different aspects, and the focus of this chapter will be to discuss them accordingly.

i) The embodiment and practices of a given culture and time reflecting and dictating the type of fashion photograph that is taken, hence 1990s lifestyle photographs.

ii) To look at the motivation behind the specific market outlet photographs, and examine the transcendency of these photographs over the past 90 years. For example, the formal functions and their lack of change.

iii) To compare the fashion photographs in general (i.e. both of the above) in comparison to contemporary fashion photography in and out of *Vogue*, and to trace their iconic similarities, such as the use of surrealist or double exposure techniques that transcended from the 1930s right through to the 1990s.

To discuss the former first, in the 1930s, the fashion photograph was an isolated piece of work that was part of an editorial magazine. There was no continuity or relationship established between the layout of pages and the photographs. The only common denominator was the composition and style. Regardless of these similarities, one is simply left with objectives of documentation in isolation, with each page having little if no relevance to corresponding pages. See Fig. 25 and Fig. 26.

In examining the development of this in the 1960s, we see how revolutionised photography became. In the 1960s photographers such as Bailey sourced and learnt all they could from their predecessors and then put it to work with their own style. The photograph was growing up, learning from its youth, and expressing itself through the pages of *Vogue* photography in the 1960s.

Photography in *Vogue* in the 1960s possessed the knowledge of the 1930s and the raw unknown edge of the 1960s. Layout became important and a sequence of events was appearing, one photograph was having a relationship with the other. The pages of *Vogue* were beginning to connect with each other. At this time these photographs worked in spreads with each other, the clothes always being the central focus of attention, with very little paraphernalia around to

distract the viewer. This was the general presentation layout that rules this period of *Vogue* clear-cut uncomplicated photography. See Fig. 27.

The 1990s see the coming together of all these ideals, which were extracted from their past experiences, thus creating a broader publication, and ultimately producing a new *Vogue*. Fashion photography in *Vogue* has changed with the lifecycle and needs of its customer. Looking at the society of the 1990s we see it is almost impossible to define, due to the vagueness of one particular trend or the other. *Vogue* has had to focus on its customers, and form a direction through its photography in order to keep on top.

In the 1930s *Vogue* portrayed women and clothes in stringent flat 2-dimensional imagery with the fashion photographs having little if no connection with each other. In the 1960s the woman was presented reflecting her times and creating the illusion of what was happening. Today in the 1990s, *Vogue* tells a story, they take the woman and place her in her environment and sell it, see Fig. 28. (I - VIII) This is a typical example of *Vogue's* fashion photography today. Of course, this is not to say that six page spreads did not exist in the 1960s, they did, but it is not the same as a six page spread today. In the 1960s, a spread was by a certain photographer such as Bailey, who was a celebrity in his own right. In the 1990s the focus is taken away from the photographer, the photograph and the reflection of its lifestyle is the all important.

> The content of the fashion picture is not the clothes alone, but also the attitudes and conventions of the people who wear them, it is an index in miniature to a culture and society, to people's aspirations, limitations, and tastes. *Nancy Hall Duncan, "History of Fashion Photography". 1979, Page 10.*

This aforementioned quote may be taken in reference to the lifestyle photographs in *Vogue* today and we can see that through their photography *Vogue* are making decisions for their readers, they are creating a whole look and lifestyle, showing what type of houses to live in, what type of chairs to sit on, etc. *Vogue* readers today, no matter what class they are, can buy this magazine and identify with the photographs inside. The clothes in these photographs lose their importance to a certain extent by being part of this environment, yet the strength of the lifestyle supports the artistic licence taken by the photographer. After looking at a layout such as that in Fig. 28, you are captivated by the whole look, and the air around it reflects what women are looking for, it is possible to create that type of lifestyle look for yourself.

Looking at Fig. 28, in comparison to fashion photography of the 1930s, we can establish a totally different tone. In the 1930s, you would look at the photographs and be more inclined to admire and appreciate them, as opposed to using the glamour shots as role models. 1930s photography was not giving enough information away in the photograph for the reader to feel part of the lifestyle. They presented the clothes and the model, but very little of her environment. *Vogue* in the 1990s has evolved, by actually integrating the model and her clothes within the whole perimeter of her lifestyle. This brings photography full circle in its role of the actual fashion photograph and the function it holds in our lifestyles.

If you look at Fig. 10, from the 1930s, of Lady Abdy, in comparison to Fig. 28, you can identify with Fig. 28, with much more ease. The fashion photograph in *Vogue* today provides function to reality. The lifestyle that they are portraying in Fig. 28, though you may not be

society today, the high moral tone that prevailed in the 1930s and that fought for its life in the 1960s is diminished, resulting in modern day living.

Vogue are communicating our culture today by the means of the printed word and visual photographic imagery. Today this is a complicated process, its now so much a question what photograph should be shown, it is trying to anticipate what the readers will understand from the written and the visually displayed. With photography, like Fig. 28, the reader is offered a lifestyle, and if you pick up *Vogue* today, this is what *Vogue* is, a series of spreads similar to Fig. 28, offering alternative lifestyles.

Vogue's aim today is to cover a larger market and age group with these diverse and versatile fashion layouts, this is a direct development from the 1930s and 1960s where there market was almost niched towards a certain clientele. It is in the 1990s *Vogue* we see the marriage between form and content, a coming together of equals in which we first take the content of photography and give it the presentation it desires. *Vogue* today borrows from every part of life, creating their own individual style for the 1990s.

Vogue, through their lifestyle photography today, now make comparative and contrasting studies within each issue. Figs. 28 and 29 appear in the same October issue as each other. There are five lifestyle spreads in this issue, both the above figures are in contrast with each other. What we see here is urban meets rural, other spreads in this issue are night club glitzy lifestyles (see Fig. 30). These fashion photographs in context in comparison to each other reiterate my previous point on the wide cross-section of the market that *Vogue* magazine today is covering.

Secondly, to look at the motivation and the transcendency behind the specific market outlet photographs since the 1930s, we can see that there has been very little change over the past 90 years in the approach to the photography in these types of photographs.

> These photographs deal directly for the needs of the consumer - there is no question of what the product is, focus on product is of paramount concern. *Carolyn Hall. "The Thirties in Vogue". 1984, Page 18.*

These photographs have been taken in a consumer orientated, conservative fashion, which display the product in a practical marketable manner. Proving the point visually with comparative examples, which will outline how these photographs have not changed throughout the past century in Figs. 31, 32, 33 and 34.

If you look at these photographs you can see that they are all shot outdoors. The object of these photographs is primarily the product. We can see that over a period of 90 years, the typography is still playing a secondary role. The only changing element in the content of these photographs is the clothes. They are constantly changing, but the manner in which the fashion silhouette over 90 years is presented to us, has not changed. Looking at these poses, it is evident that photographers of this type of photograph have a certain criteria, and it is by this criteria that the specific market outlet photographers take their photographs in every level of magazine production to date. The use of depth of field in Fig. 33, British *Vogue*, October 1994, could be used as an argument, but if you look at Fig. 34, British *Vogue*, September 1936, you can see that depth of field was being used at a studio level during the 1930s, in a studio format, long before location photographs became the norm.

If we look at the formal aspects of the content, line, etc., of these photographs, we can see how little change has occurred, see Fig. 32, March 1969, and Fig. 35, October 1994. Here we have a studio shot and a location shot, the formal layout of these photographs are timeless, it is only the physical aspects that date these photographs, take out the figures and you are left with the successful equation of composition which provides the balance in fashion photography to date. The formula of this equation is a geometric one, a simple background in a straightforward composition, with logo and typography playing a secondary position at the bottom. This technique ensures the garment is shown to its fullest capacity, yet complimented with advertising and location information as well, see Diagrams 32a and 35b.

To conclude with my third point in this chapter, I have chosen photographs from the three periods of *Vogue*, where I will trace the iconic similarities and revolutionary techniques of the 1930s, working their way through the 1960s and into the 1990s. Also, I have selected work from Terry Jones, I-D Magazine, to show contemporary publications interpretation of the early techniques used at the beginning of the century.

In order to discuss this point, we are :

a) Looking at these photographs from a strictly technical point of view, and

b) We must be aware that we are looking at them from a late 20th century viewpoint.

In taking these two points into consideration, we can look at these photographic skills and recognise the content of their conventional symbolism, which relates to the surrealist movement at the early part of the century. In Chapter 1, I discussed the functional aspects of Figs. 14, 15, and 16, and in this chapter I am going to ignore the functional and look at the technical similarities that these photographs, along with photographs like Fig. 13, (Cecil Beaton's surrealist photograph of Katherine Hepburn), have with contemporary fashion photography layouts today.

In Chapter 1 we have seen the above figures, to look at these figures in their context of fashion photography in *Vogue*, we can see that they were taken as specific market outlet photographs, the technical approach that was when taking these photographs involved tricks which took place in the studio. As I have already stated, in Chapter 1, the photographer improvised by placing pre-made photographic images, behind the models as they posed for the photographs. This technique resulted in photographs with high contrasting qualities, these qualities provide three dimensionality to both the figures and the clothes. Looking at Figs. 14, 15, and 16, we can see that the models are almost animated in comparison to their background. These photographers at this time, unknown to themselves, were creating (from a contemporary viewpoint), surreal works of art.

To look at these photographs in context with classified surreal works such as Figs. 13, and 36, you can compare the iconic similarities. In Beaton's photographs the surreal connotations were intentional, he has achieved his image by taking his positive and negative image and superimposing them onto each other. In Figs. 14, 15, and 16, the image making was unintentional, producing surreal photographs.

At this time these photographs were being perceived as purely functional, yet today to evaluate both types you would say Fig. 13s type is more of a cliched approach to surrealism, and that Fig. 14s type have the surrealist formula right.

To reiterate what I have said in Chapter 1, Page 12, looking through 1930s *Vogue*, we can see the ideals for the next 60 years of *Vogue* were deeply rooted in the 1930s, there was a chain reaction that capitulated and set off the turbulent expressive 1960s ensued into the focused experienced more mature 1990s. To look at Fig. 37, David Bailey, British *Vogue*, June 1969, we can see how the technical skills of the 1930s photographers survived, and were passed on, creating a second generation of photographers, who took the rudiments of their predecessors and interpreted them into their own style. In this type of photography by David Bailey, we can see how he superimposed a contemporary 1960s photograph onto a renaissance-style image of a woman. Bailey pushed the boundaries of layout by superimposing contrasting negatives in this spread. With his play of proportion and perspective of the images, with one bleeding into the other, drawing facial iconic similarities between both women in the one photographic frame. This is a technique that we see in Chapter 1, unintentionally created with the specific market outlet photographs, but by the 1960s, Bailey and his contemporaries had developed these techniques in the context of their revolutionary photography in British *Vogue*.

Evaluating the full transcendency of the technical wheel of photography, we can see in British *Vogue*, Fig. 38, American *Vogue*, Fig. 39, and in I-D Magazine, Figs. 40, 41, 42 and 43, that these photographs show the full transcendency of the surrealist approach to photography this century. Looking at them in context, knowing their evolvement, their existence is almost self-explanatory. These

photographs have drawn from their past experiences and come together to create the ultimate contemporary image. It is in looking at these photographs collectively, that one can recognise the surreal semiology that connects the fashion photographic images over a 90 year timespan. Development of the fashionable image can be traced in *Vogue*, and its transcendency not only through *Vogue*, but through its photographers as well, such as Terry Jones, (previous Art Director with British *Vogue*, 1972 - 1984), who is responsible for the layout of Figs. 40, 41, 42 and 43, which are contemporary fashion photographs from October 1993 I-D Magazine. They are a photographic proof out of *Vogue* context, in the development of surreal concepts and photographic techniques. In Fig. 40, we see the photograph on the right hand side totally over-exposed, fading into full exposure at the end. The main point about this fashion photograph is that it is sliced at irregular intervals and is placed off centre-page.

This, in comparison to Fig. 44, British *Vogue*, October 1936, is a contemporary experimentation of the same technique. The result in Fig. 40, creates a flat two-dimensional effect, whereas in Fig. 44, it creates a three-dimensional illusion. The common technique used here is cutting, in Fig. 40, the photograph itself is cut, in Fig. 44, the actual set is cut to create the irregular image. The same technique also can be seen in American *Vogue*, see Figs. 38 and 39.

In Figs. 41, 42 and 43, I-D Magazine, October 1993, we can see examples of negative sandwiching. These ideas can be traced from as early as the 1930s, with Figs. 13 and 36, through the 1960s, with Fig. 37, and here, in the 1990s, we see it brought a step further through proportion of image, Figs. 38, 41, 42 and 33. These photographs show the rounding off and the full development from the 1930s and the 1960s to date, and how the ideals have transcended and been used over the past 90 years.

CONCLUSION

In evaluating the market that British *Vogue* was catering to at the beginning of this century in comparison to its market today, it becomes evident that through *Vogue's* fashion photography, the wheel has come full circle. Within this Thesis we have seen the development of the fashion photographer in a chronological format, tracing it from the early discovery stage of the 1930s through the experimental 1960s, and gaining ground in the 1990s.

During this voyage of discovery *Vogue* has kept stable in a sector where other similar publications have failed. As I have stated in my introduction, *Vogue* is an institution, it is this institutional structure which has enabled fashion photography in *Vogue* to build upon and expand over the past 90 years.

British *Vogue* has a distinctive image, this image denotes a certain criteria with which *Vogue* works within. *Vogue* magazine have used this procedure since 1909, hence developing the magazine into the blueprint of fashion / lifestyle reporting that it is today. *Vogue* magazine have recognised and documented in their PR literature their developing pattern to date. They point out the evolvement of change that has occurred since they were first established.

> *Vogue* magazine started off as a weekly journal of fashion and news .... developed into a monthly magazine devoted to fashion, beauty, health, entertainment, decorating .... all of the arts .... subjects of interest to women today .... it has established a unique standard. *Vogue PR literature, London, 1994.*

The above shows how *Vogue* recognised their position in the early days and how they expanded through their customer and increased their market, through the medium of fashion photography.

Chapter 1 discussed how *Vogue* was influenced by Hollywood, and how they translated the styles to the British public. With Fig. 45, period photographs from this time, we can see the dissemination of styles within their own time. Visually looking at these photographs we can draw parallels between Hollywood, British *Vogue*, and the * normal working-class woman of 1939, who at this point was earning £4.00 a week as a clerical officer for Columbia Pictures in Dublin. To look at these authentic photographs, we can see that from the composition of the picture, that the layout of clothes, hairstyle, and make-up, have Hollywood connotations filtering through them.

Following on to Chapter 2, and looking at Fig. 46, we can see the same pattern happening. The 1960s conventional symbols such as, Mary Quant's bobbed hairstyle, the mini car / dress, all echoing out from both British *Vogue* and the contemporary lifestyles of this time.

* *Interview with Mrs. M. Fitzpatrick, 09.09.'94, Dublin.*

In Chapter 4, we saw how *Vogue* evolved through its photography, and its transcendencies into the 1990s. Undoubtedly, the fashion photography in *Vogue* has evolved through the obvious technical developments such as:- new and sophisticated modern equipment, exposure meters, and lighting accessories, all of which have given more control over the photographic results than in the past.

British *Vogue*, throughout this century, have been a vehicle which has transmitted ideas from one generation to the next. Conde Nast's publication has simultaneously linked its fashion photography with the social hierarchy of the day. However, we can see through the contents of this Thesis, that *Vogue* have, in their full evolvement, managed to keep their elite market they begun with earlier in this century, and also gaining a whole new sector by the 1990s.

In the 1930s, the average working-class woman did not buy *Vogue* the magazine at this time was targeted at a niched market - it was a society magazine. * The dissemination of ideals that we see in Fig. 45, are transcending from Hollywood and not directly from British *Vogue*.

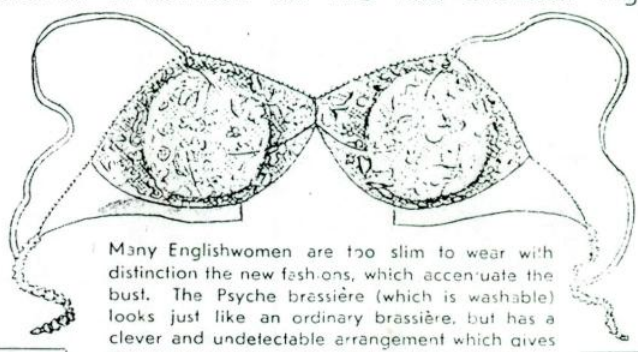
British *Vogue* has come full circle in the 1990s. Today, women of all age groups, denomination, or class, will buy this magazine, because *Vogue* has developed through its fashion photography a unique formula encapsulating a wider market making British *Vogue* more accessible to the average woman of the 1990s.

* *Interview with Mrs. M. Fitzpatrick, 09.09.'94, Dublin.*

THE "PSYCHE" BRASSIERE

(Patent applied for)

A clever invention for the too slender figure



Many Englishwomen are too slim to wear with distinction the new fashions, which accentuate the bust. The Psyche brassière (which is washable) looks just like an ordinary brassière, but has a clever and undetectable arrangement which gives the bust development. Send measurements to the Manageress.

Price 21/-&25/-

POST FREE

All communications dealt with in strict confidence.

PSYCHE CO., Dept. V.II., 104 SOUTHAMPTON ROW, LONDON, W.C.

HOL. 8243 & 4 (two lines)

Fig. No. 23. British Vogue, October, 1934.

Fig. No. 24. British Vogue, June, 1994.

That's where you're stranded Mr. Ladderpest

tranded is right, for it is the eight strands of Lastex yarn voven into 'Prelude' (6/11) and 'Deylong' (4/11) Silk tockings that have put Mr. Ladderpest on the retired ist! The Lastex yarn inset just above the knee .t.r.e.t.c.h.e.s all ways so that the *silken* threads below are never strained — and that was the chief cause of ladders. 'Prelude' and 'Deylong' wear longer and are much more comfortable — no tugging tightness when you bend and no disasters at the world's worst moments. So silken smart, so sensible — see them in the shops.

PRELUDE. Filmy-fine pure silk for sheer smartness **6/11**

DEYLONG. Service weight, pure silk for everyday wear **4/11**

WOLSEY
SILK STOCKINGS
WITH LASTEX YARN INSET

A LONGER *drive*— *a* SMOOTHER *putt!*

MARVELLOUS SHOULDER FREEDOM!

Give yourself the marvellous new shoulder freedom of the "Long Drive" Golf Jacket. Get rid of the "pull" across your back and feel as loose and easy as you do in your bathing-costume —that's the way to *add yards* to your drive. Woven with the famous "Lastex" yarn the "Long Drive" Golf Jacket stretches with every movement yet always falls back into shape. It is showerproof and made in a variety of shades and patterns. The manufacturers make also ladies' sports garments incorporating "Lastex" yarn.

THE LONG DRIVE TRADE MARK
Golf Jacket

Obtainable from all high-class sports dealers and outfitters

£2 2 0 all sizes

Trade enquiries should be made through your usual wholesaler

Fig. No. 25. British Vogue, September, 1934.

Gu mann Photo

●*LEFT. "Grand Slam" Loop wool sweater in Oatmeal and Bordeaux checks.*

●*RIGHT. "Little Slam" Ribbed sweater in Loop wool; in Paris Blue with Navy buttons.*

sportswear by **SMEDLEY**

John Smedley Ltd. makers of Jay Underwear, Matlock and London.

Fig. No. 26.

British Vogue, September, 1934.

British *Vogue*, February 1964 (colour)

Fig. No. 27. British Vogue, February, 1964.

set pieces

The counterpoints to this season's hard-edged chic take centre stage: a softly sculpted, satin-trimmed tux; the black crepe dress that feels as though you've had it always; a lace shift whose shock value is in the glimpse of red rubber. Photographed on the location of "The Godfather" these are the kind of clothes a woman rarely tires of...

Fig. No. 28. British Vogue, October, 1994.

a strada: the way ahead looks imple. Chocolate and black silk oral-print, button-through ress, *opposite*, from £319. lack wool wide-leg cuffed rousers, from £98. Both by ries Van Noten, at Firenze, ublin; Strand, Leeds. rosgrain and suede tango hoes, £245, at Manolo Blahnik

iren style, à la Sophia Loren: he timeless sensuality of bare egs, high heels and a crimson ace dress, brought p-to-date in latex by Helmut ang. Latex sleeveless dress verlaid in lace, *this page*, by elmut Lang, £450, at Jones; oseph. Long black wool ouble-breasted jacket, by portmax, £323, at MaxMara. eather peep-toe stilettos, £50, t Faith. Hair: Mike Lundgren. Make-up: Katarina Hakansson. **Fashion Editor: Kate Phelan**

MIKAEL JANSSON

Al fresco: as the sun sets, no frills, no fuss. The key to the season ahead? Keep things simple, and sexy. Palest pink satin bias-cut sleeveless dress, £95, at Whistles. Black wool knitted cardigan, £110, at J&M Davidson

KAEL JANSSON

The softer side of the season's powerful femininity – a demure poloneck and a gently-flared skirt. Black bouclé wool mix short-sleeve poloneck, *opposite*, £109, at Nicole Farhi. Scarlet bouclé wool flared skirt, by Bella Freud, £350, at Pellicano. Black grosgrain and suede tango shoes, £245, at Manolo Blahnik

The shape of nights to come: Hermès's unexpected mix of cropped cashmere and a full skirt with a train. Black cashmere V-neck sweater, *this page*, about £430. Black cotton and silk full-length skirt, about £1,755. Both at Hermès. Peep-toe stilettos, £50, at Faith

MIKAEL JANSSON

A counterpoint to A-line, Liza Bruce's body-skimming Lycra mini sets off Ozbek's dramatic "reflector" coat. Coat with Nehru collar, *opposite*, by Rifat Ozbek, from £590, from a selection, at Browns. Ribbed sleeveless minidress, by Liza Bruce, £210, at Pellicano; Firenze, Dublin. Expressions sheer tights, by Couture, £4, at major stores. Patent leather boots, to order, at Gina

White tights may be "difficult", but when carefully chosen they are the key to completing the look. Cream wool cape with patch pockets, *this page*, £840. Cashmere cropped sweater, £415. Both by Sonia Rykiel, at Harvey Nichols. Satin Opaque tights, by Wolford, £12, at major stores. Plastic goggles, £20, at Souled Out. Suede boots, £315, at Gerry

Fig. No. 29. British Vogue, October, 1994.

GLEN LUCHFORD

Fig. No. 30. British Vogue, October, 1994.

Fig. No. 31. British Vogue, September, 1936.

FIG 32A

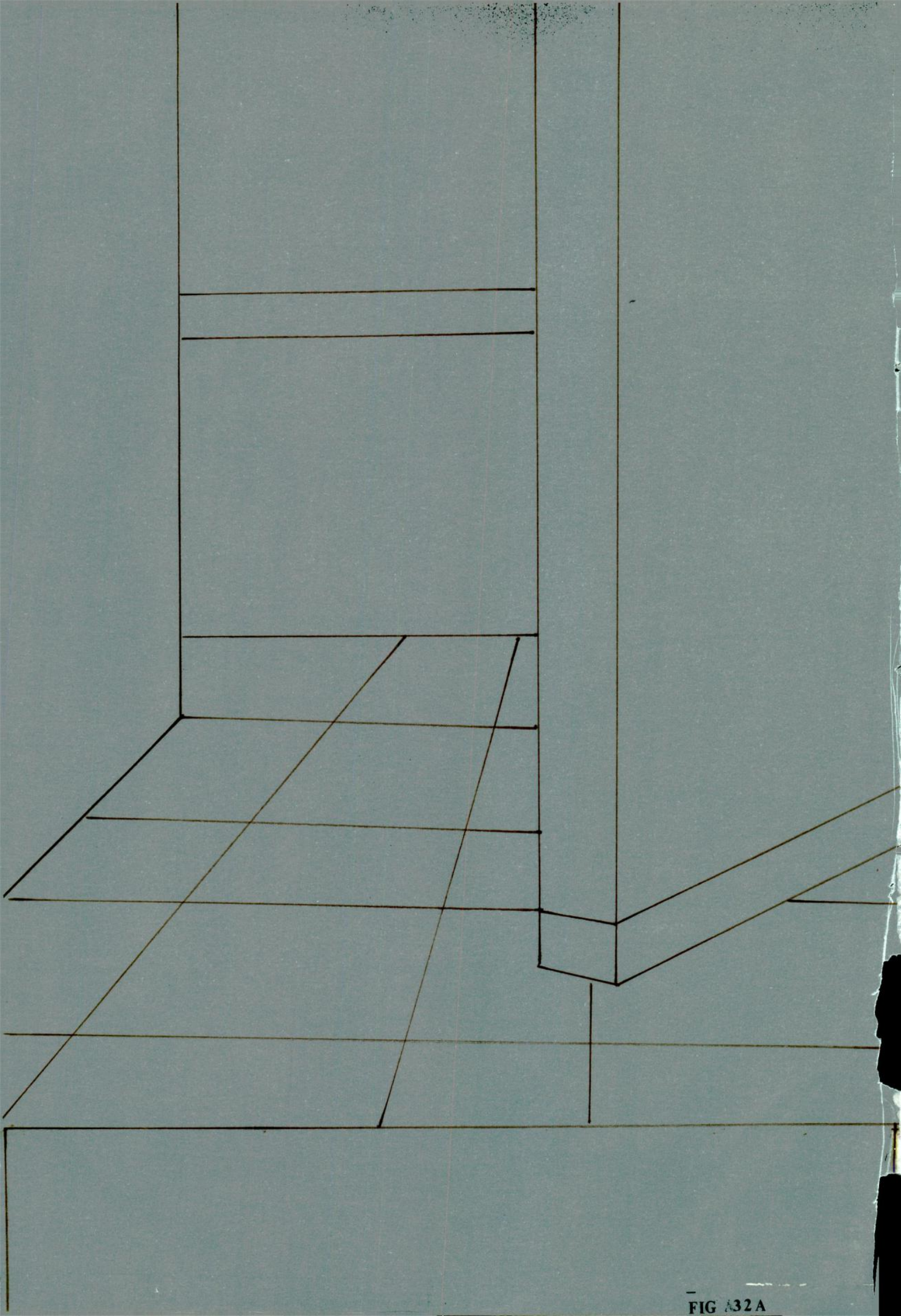


FIG A32A

Alright, let them see red. You're safe because it's a Burberry. The Derwent, a glorious trench coat style topcoat in showerproof wool gab about £32.10.0d. One from our range of women's topcoats. Priced from £26.10.0d. Available from Burberrys, Haymarket, London, S.W.1. and other and stores throughout the country including **London**, John Barkers, Kensington, W.8., Harrods, Knightsbridge, S.W.1., The Scotch House, K S.W.1., The Scotch House, Regent Street, W.1., Selfridges, Oxford Street, W.1.: **Canterbury**, Ricemans: **Kingston**, Bentalls: **Glasgow**, Co **Brighton**, Hanningtons: **Liverpool**, Wm. Henderson: **Guildford**, Harveys: **Edinburgh**, Wm. Anderson, Jenners, The Scotch House: **Swa** Heath: **Cheltenham**, Cavendish House: **Manchester**, Kendal Milne: **Newcastle**, Binns: **Cambridge**, Joshua Taylor: **Birminghan**

'Burberrys' REGD. ®

PRORSUM

MADE

This label
is on to
something

Fig. No. 32. British Vogue, March, 1969.

comma, Modevertrieb · Prospekt und weitere Informationen über Grossenbaumer Weg 12 · D-40472 Düsseldorf · Tel. 02 11 / 94 16-0

comma_

Fig. No. 33. British Vogue, October, 1994.

BRENNER SPORTS again collaborate with Dickins & Jones in offering these two hand-knitted suits at extre
low prices.
The lady standing up is wearing a neat tailor-made which has interesting fringed pockets. It has a suède belt and button
a chiffon scarf in contrasting colours. In Marron, Nev

Fig. No. 34. British Vogue, September, 1936.

Fig. No. 35. British Vogue, October, 1994.

FIG 35 B

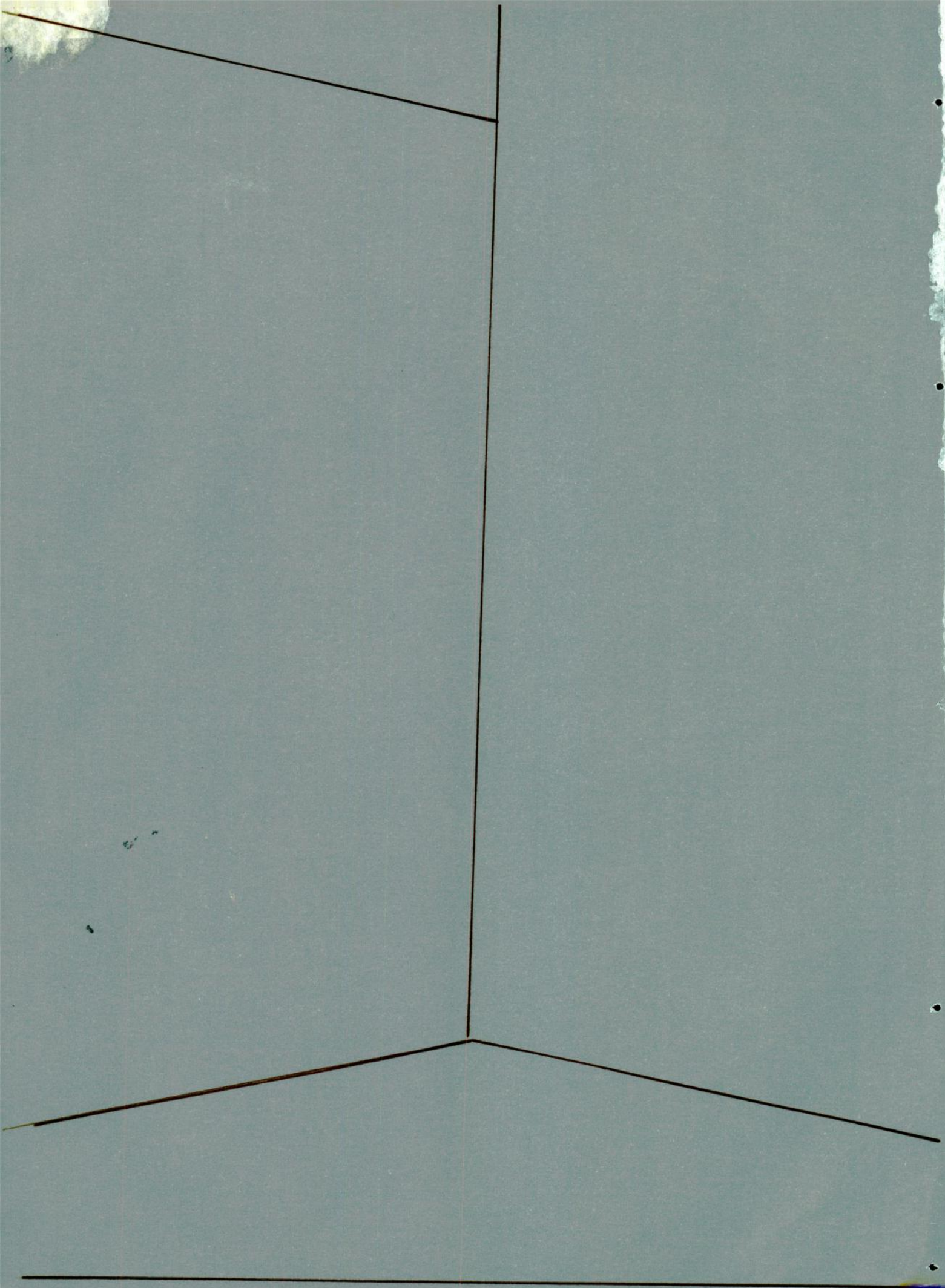


FIG 35 B

Breaking into autumn

Seven revolutionary hats from political-minded Paris

• Opposite page: Marie Alphonsine's quill-stabbed toque of velvet and breitschwantz is shaped like a cone: Metz has it

• Pure Napoleonic is Agnès's black felt with a cockade of black grosgrain ribbon high above one eye

• Suzy's double-brimmed felt hat has a square squashed crown and stiff imitation feather made of grosgrain, like the trimming

• Straight Scotch is Suzy's high black felt with a feather rearing up still higher at the back. Eve Valère has it in London

• Above: Marie Alphonsine's black felt casquette with a visor, is draped and knotted with bright green velvet. Harrods have it

• Suzanne Talbot's ostrich laden hat of black felt, called "Bailly," after the first victim of the French Revolution, is at Eve Valère

• Pigskin thongs lace up the front of Rose Valois's Tyrolia

British *Vogue*, June 1969

Fig. No. 37. British Vogue, June, 1969.

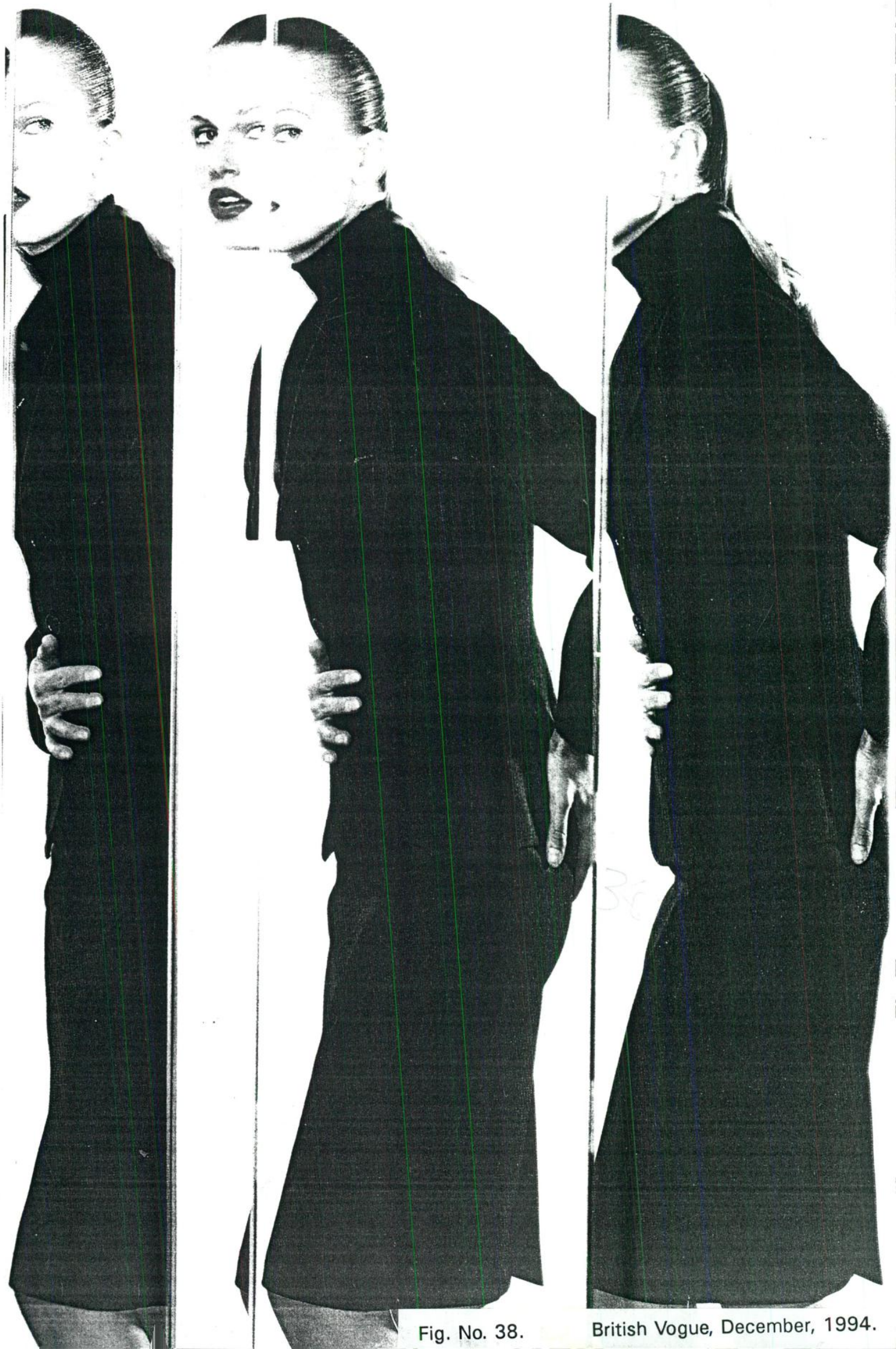
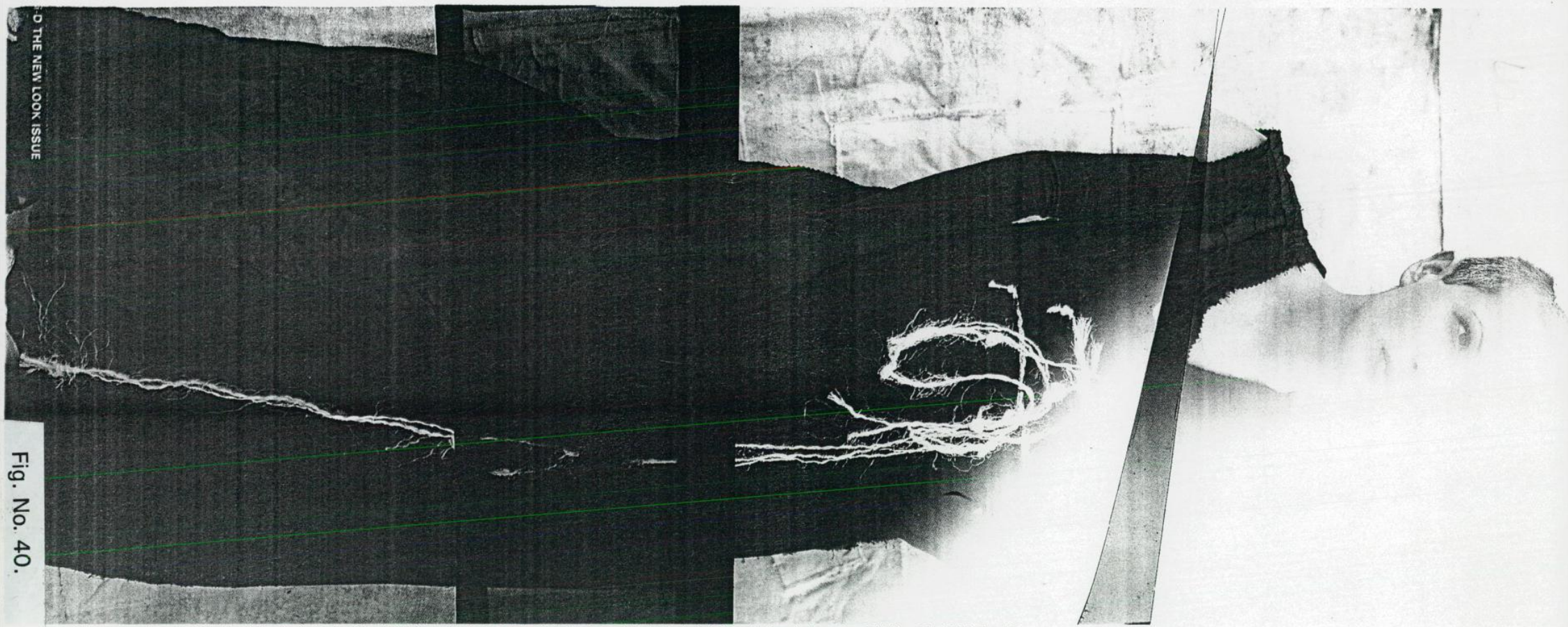


Fig. No. 38. British Vogue, December, 1994.



Sandrine wears waistcoat and pinafore by Jessica Ogden from Sign Of The Times, Kensington Market, 49-53 Kensington High St, London W8, gloves by Cornelia James from Selfridges, Oxford St, London W1.

Sarah wears cream shirt by Paul Smith from 41-44 Floral St, London WC2, 10 Byard Lane, Nottingham and Smith And Westwood, Unit 2, Clayton Sq, Liverpool (051 709 9993). 'Long john' top by Richard Royale to order on 071 388 1517 and from Boy, Old Compton St, London W1, ID bracelet by Jenifer Corker from Jess James, 3 Newburgh St, London W1 (071 437 0199), tights from John Lewis, 278-306 Oxford St, London W1 (071 629 7711), boots from Shellys Shoes, 59 Oxford St, London W1 (071 437 5842) and branches nationwide.

Fig. No. 40.

I-D Magazine, October, 1993.

Fig. No. 41. I-D Magazine, October, 1993.

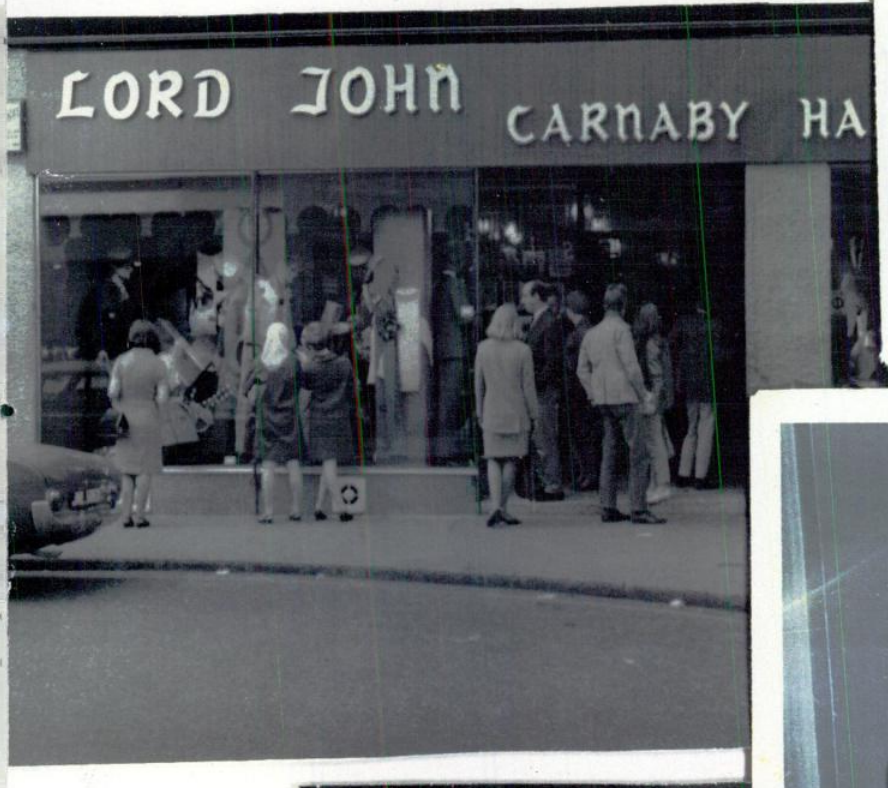
American Retro, 35 Old Compton St, London W1 (071 734 3477).

Fig. No. 42. I-D Magazine, October, 1993.

Fig. No. 43. I-D Magazine, October, 1993.

Fig. No. 44. British Vogue, October, 1936.

Fig. No. 45. Period Photographs, 1930s.



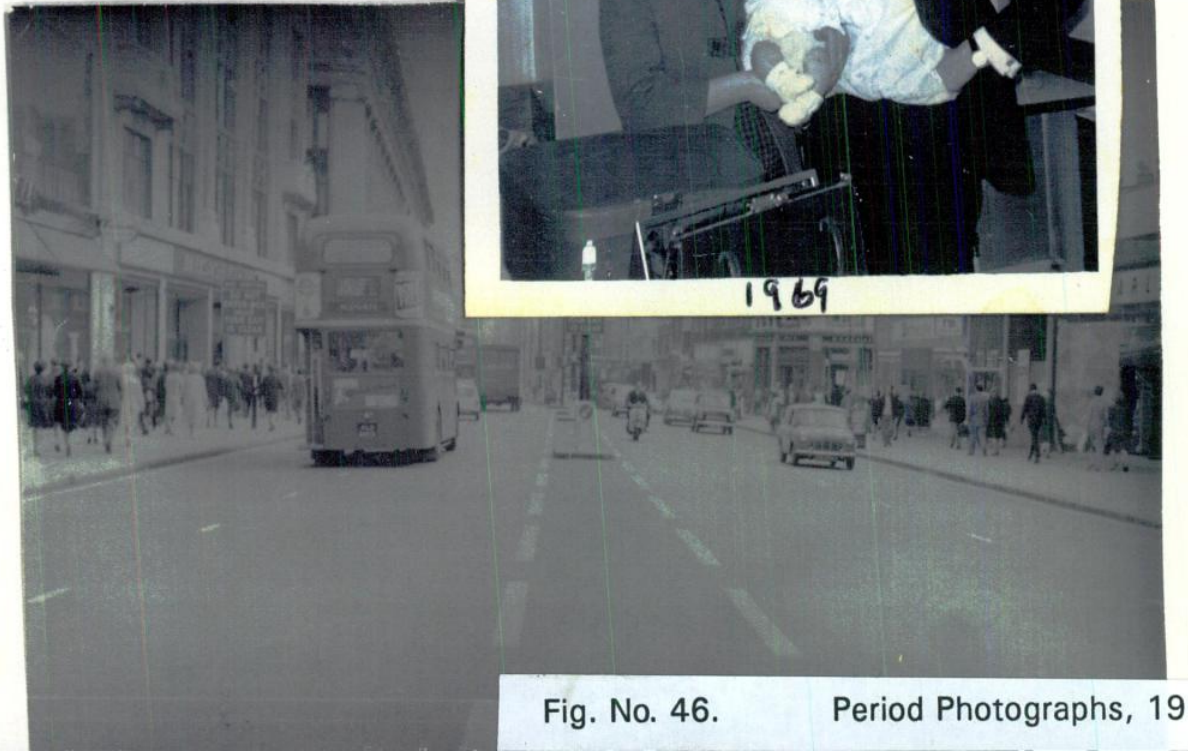
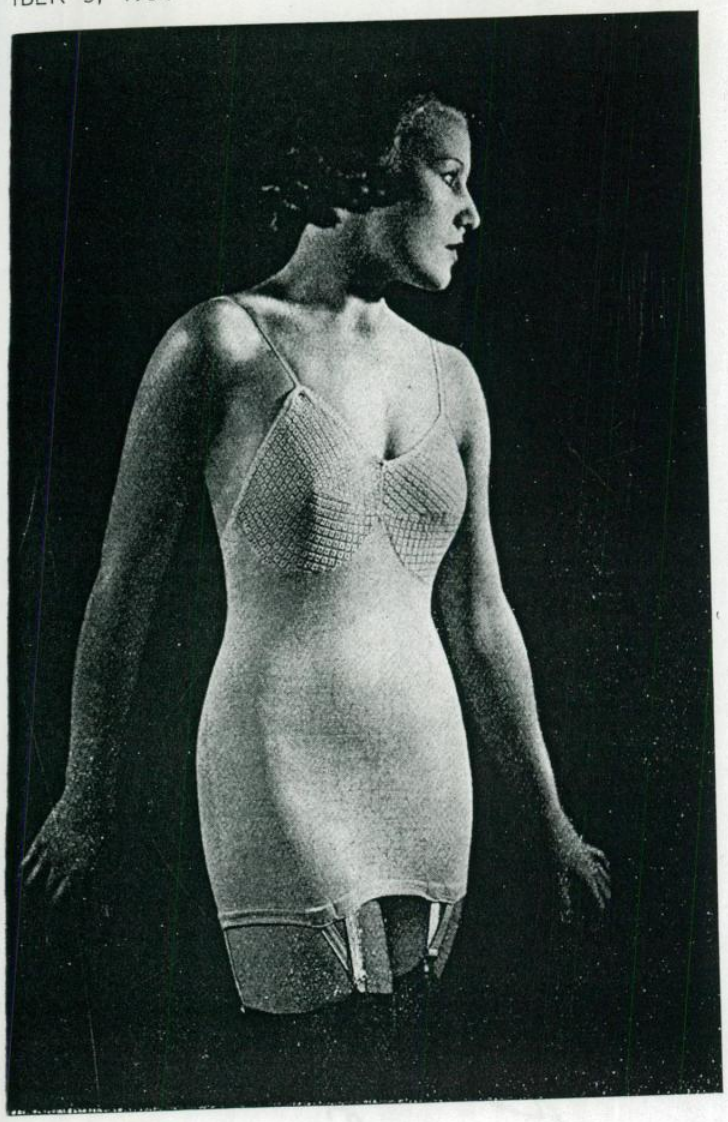


Fig. No. 46. Period Photographs, 1960s.

F.W. Brookman
"Fashion Figure - Fashion Study."
Reproduced in *Penrose's Pictorial Annual*,
1903-04, unnumbered plates.
Left: Photographed from life.
Right: Retouched for reproduction from photo at left.
IMP/GEH Collection.

Fig. No. 47. The History of Fashion Photography, 1979.

Fig. No. 48. The History of Fashion Photography, 1979.



This illustration shows a "Kumfy" two-way-stretch vest with brassiere top, made with Lastex Yarn. Obtainable with or without suspenders, from all leading stores.

This Braemar lace Vest an Panties, made in vario qualities introducing t new Lastex Yarn in wai and legs, ensures t modern slim line.

Lastex Yarn is knitted i the waistband of th trunks, making fasteni unnecessary and provid a snug fit round the wa

BRAEMAR
REG'D.

INNES, HENDERSON & Co. Ltd

HAWICK :: SCOTLAND

LONDON OFFICE: AXTELL HOUSE WARWICK ST. = LONDON, W

Fig. No. 49. British Vogue, September 1934.

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Primary Source :

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APPENDICES

(1) 1864 : Techniques such as woodblock printing were being commonly used at this point. Block printing was visually created by the artist/draftsman and then cut by a technician. Other processes included photolithography, collotype, photogravure, woodbury type, etc. These techniques were used by the illustrator to communicate the image.

(2) 1884 : Frederic Eugene Ives patented half-tone printing. 1884 saw the arrival of the half-tone plate process. This flung the pictorial press into a new hemisphere of photographic reproduction. The half-tone plate was a rubber stamp technique - which is not too far removed from contemporary photographic processing.

> The half-tone process enable these photographs to be reproduced economically and in limitless quantities in books, magazines and newspapers. The entire economy of news photography was changed with the introduction of the half-tone press. *Beaumont Newhall, 1982, Page 252.*

Fig. 47, example of early half-tone printing.

(3) 1892 : The first issue of *Vogue* was published in December 1892 by Arthur Turnure, in America.

(4) 1909 : In 1909, Conde Nast, who had come to New York from St. Louis, and had been for ten years with Collier's magazine, bought *Vogue*, became its active owner-manager, and began to put into effect the ideas which made *Vogue* the magazine we know today.

(5) 1913 : The first fashion photograph taken by Baron A. de Meyer, had appeared in American *Vogue*.
Fig. 48, one of de Meyer's early photographs in *Vogue*.

(6) 1916 : British *Vogue* established in London. *Vogue* photography and illustration shared equal space in *Vogue* almost up until 1950. Therefore it was not uncommon to have fashion layouts with both photography and illustration together in the early 1930s and 1940s. Fig. 49 is an advertisement for underwear in September *Vogue*, 1934. On the left hand side of the advertisement we see a fashion photograph of a woman in a static pose acting as a clothes horse to model the latest in "Kumfy" stretch "Lastex" underwear. Opposite, we see two illustrations of ladies and men's underwear. Ignoring the written explanation of the garments and just dealing with the visual, we can see that initially there is very little difference in both representations of the fashion item. Both styles are descriptive of the merchandise, the manner in which the photograph is taken is not unlike the style of illustration used at this time. Often early fashion photographs in *Vogue* were altered or worked on manually by hand to make them similar to illustrations. This was not for consumer aesthetic pleasure, but for retailers and the designers benefit. Early beliefs on the uses of photography for fashion reporting, such as Fig. 49, where they are visually trying to sell the garments led to great

speculation on the security of one's design when translated through the fashion photograph. The designers believed if there was an accurate photographic copy of a design published, that it could lead to plagerism of design work and that this could lead to them losing their livelihood.

We can see with the illustrations, the general silhouette and get the mood of the clothes that are displayed. These are analytically informative drawings with very little artistic licence taken. They are executed in a descriptive manner with the physical features of the photograph on the left reflective, in the illustrations on the right, it is the absence of detailed fabric rendering and the elongation of the ladies fingers in proportion to the rest of her body that would identify this as an illustration, as opposed to a touched-up photograph. On the other hand, the fashion photograph on the left is real. You had no doubt in your mind as to what your product is. You can see how the underwear follows the contours of the body and how the elasticity of the garments suppresses and flatters the female form, this photograph conveys the realism of the cloth. With the flatness of the illustration you don't acknowledge the elasticity of the fabric that is being sold. In the photograph you can get a sense of how this garment is going to feel on you. The chest detail is recorded exactly, so much so that you are aware of the three dimensionality and the tactile surface texture that is in the garment.

> The fundamental belief in the authenticity of photographs explains why .... neither words nor the most detailed painting can evoke a moment of vanished time as powerfully and as completely as a good photograph. *Beaumont Newhall, "The History of Photography". 1982, Page 94.*

This quote when applied to Fig. 49, and the depiction of photography vs. illustrations gives power to the photograph as opposed to the illustration. After the fashion world got used to the honesty of the fashion photographer and perceived it as an asset instead of a threatening liability, they had 'arrived'. The uses of fashion photography in *Vogue* were now to become a communication aid to the consumer and retailer, which gave clearer communication, and also provided the consumer with a full spectrum of fashion photography in a chronological and contextual form. This can be read in many ways, but in a general form on the pages of British *Vogue* during the 1930s, this reflects the ruling and upper social classes and the clothes that they wore at this time, and the photograph could provide authenticity. This was one quality of conviction that the wood block could never give to the world of print (see Appendix 1). We can see how the photograph portrays and gives an accurate analytical account of what is going on in the image. The illustration is simply an artists impression, which seemed like a poor second alongside the photograph. The photograph was able to record history in just a second, which is something that can only be temporarily done by the minds eye, yet it can be

captured permanently and accurately by film. To look at both examples they individually are aesthetically pleasing and good images. Formally the composition is almost the same, so why does one gain preference over the other?

Clarity and the accurate passing on of information, you believe or because one is real, the other is a perception of reality. Humans have an uncanny capacity for not believing one another unless the object is straight in front of them. The photograph provided them with this proof. It transformed the draftsman's impression into actual reality. The photograph survived the acid test and buried the wood cut printing process and raised the photograph to rule the world of print. Conde Nast recognised the future potential of photographic process and put it to work in *Vogue*.

(7) 1931 : First colour photographs appeared in *Vogue*.

(8) 1995 : There are now nine *Vogue's* - American, Australian, Brazilian, British, French, German, Italian, Spanish, and Mexican.