

M0054 333NC

T1967 ✓

NC 0021666 6



NATIONAL COLLEGE OF ART AND DESIGN

FACULTY OF DESIGN

DEPARTMENT OF FASHION AND TEXTILES

*“IMAGE MAGAZINE:
AN IRISH WOMAN’S MAGAZINE IN ITS
HISTORICAL CONTEXT”*

BY DARINA MURTAGH

Submitted to the faculty of History of Art and Design and
Complementary Studies in candidacy for the degree of Bachelor of
Design in Fashion Design

1998

ACKNOWLEDGEMENTS:

I would like to thank the staff of *Image* magazine and the National Library of Ireland, Kildare Street, Dublin for their help and cooperation

CONTENTS

	PAGE NO.
INTRODUCTION	1
CHAPTER ONE A Brief History of Women's Magazines	3
CHAPTER TWO A Brief History of Women's Magazines in Ireland	12
CHAPTER THREE An Analysis of <i>Image</i> Magazine through a) Editorial content b) Advertising c) Fashion	43
CONCLUSION	102
BIBLIOGRAPHY	104

LIST OF PLATES

	PAGE NO.
Fig 1 Cover page of <i>Ladies Diary</i> , 1725	5
Fig 2 Cover page of <i>The Englishwoman's Domestic Magazine</i> , 1852	8
Fig 3 Cover Page of <i>Woman's Realm</i> , 1950	9
Fig 4 Cover page of <i>Ladies Diary</i> , 1730	13
Fig 5 Page from <i>Ladies Diary</i> , 1730	15
Fig 6 Page from <i>Ladies Almamac</i> , 1789	17
Fig 7 Page from <i>Ladies Almanac</i> , 1789	18
Fig 8 Cover page of <i>The Lady's and Farmer's Almanack</i> , 1846	19
Fig 9 Cover page of <i>The Lady's, Farmer's and Mathematical Almanack</i> , 1872	21
Fig 10 Cover page of <i>Irish Sketch</i> , March 1927	24
Fig 11 Cover page of <i>Woman's Mirror</i> , May 28th 1932	26
Fig 12 Fashion section from <i>Woman's Mirror</i> , May 28th 1932, p.23	27
Fig 13 Cover page of <i>Woman's Life</i> , July 4th 1936	28
Fig 14 Cover page of <i>Creation</i> , October 1956	30
Fig 15 Fashions from <i>Creation</i> , October 1956, pp.32,33	31
Fig 16 Cover page of <i>Woman's Way</i> , April 26th 1963	33
Fig 17 Cover page of <i>Woman's View</i> , January 1968	34
Fig 18 Cover page of <i>Woman's Choice weekly</i> , September 17th 1968	35
Fig 19 Cover page of <i>Image</i> , October 1975	37
Fig 20 Cover page of <i>Irish Bystander</i> , October 1977	40
Fig 21 Cover page of <i>IT</i> ,October 1979	41
Fig 22 Cover page of <i>U</i> , New Year 1984	42
Fig 23 'Charleville, the Home' article, <i>Image</i> , October 1975, p.5	46
Fig 24 "Charleville, the Home" article, <i>Image</i> , October 1975, p.6	47

Fig 25 Photograph of Norma Smurfitt, <i>Image</i> , November 1975, p.15	49
Fig 26 'High Flying' article, <i>Image</i> , September 1980, p. 12	51
Fig 27 'Byzantium' pages, <i>Image</i> , October 1996, pp.4,5	54
Fig 28 Ad for 'Stork Margarine', <i>Image</i> , October 1975, p.35	58
Fig 29 Ad for 'Babysoft carnival towels', <i>Image</i> , October 1975, p.49	59
Fig 30 Ad for 'Guaranteed Irish' symbol, <i>Image</i> , October 1975, p. 21	61
Fig 31 Ad for 'Patrick Howard' fashions, <i>Image</i> , September 1976, p.46	62
Fig 32 Ad for 'Cypress Sherry', <i>Image</i> , September 1977, p. 87	63
Fig 33 'Best Buys' feature, <i>Image</i> , June 1996, pp.41,42	64
Fig 34 'Sunsational feature', <i>Image</i> , June 1996, pp.74,75	66
Fig 35 Ad for 'Evian' mineral water, <i>Image</i> , June 1996, p. 65	67
Fig 36 Beauty feature, <i>Image</i> , September 1996, p.72	69
Fig 37 Ad for 'Coco Chanel' perfume, <i>Image</i> , September 1996, pp.16,17	70
Fig 38 Ad for Image advertising space, <i>Image</i> , June 1992, p. 78	73
Fig 39 Ad for Image advertising space, <i>Image</i> , September 1996, p.97	73
Fig 40 Ad for 'Oil of Ulay', <i>Image</i> , September 1996, p.54	74
Fig 42 Image Diary offer, <i>Image</i> , October 1997, p.65	75
Fig 43 Image bag offer, <i>Image</i> , November 1997, p.77	76
Fig 44 Ib Jorgensen's Collection, <i>Image</i> , November 1975, p.25	79
Fig 45 Ib Jorgensen's Collection, <i>Image</i> , November 1975, p.26	80
Fig 46 Ib Jorgensen's Collection, <i>Image</i> , November 1975, p.27	81
Fig 47 Ib Jorgensen's Collection, <i>Image</i> , November 1975, p.29	82
Fig 48 Ad for Ib Jorgensen's Shop, <i>Image</i> , November 1975, p.56	83
Fig 49 Fashion feature, <i>Image</i> , August 1978, p.17	86
Fig 50 Fashion feature, <i>Image</i> , August 1978, p.18	87
Fig 51 Fashion feature, <i>Image</i> , September 1984, p.25	88
Fig 52 Fashion feature, <i>Image</i> , September 1984, p.26	89

Fig 53 Fashion feature, <i>Image</i> , September 1982, p.14	90
Fig 54 Fashion feature, <i>Image</i> , February 1982, p.28	91
Fig 55 Fashion feature, <i>Image</i> , August 1985, pp.39,40,41,42	92
Fig 56 Fashion feature, <i>Image</i> , September 1986, pp. 12, 13	94
Fig 57 Fashion feature, <i>Image</i> , September 1997, pp.14,15,16,17	95
Fig 58 Fashion feature, <i>Image</i> , September 1997, pp.54,55,56,57	96
Fig 59 Fashion feature, <i>Image</i> , September 1997, p 76,77	97
Fig 60 Fashion feature, <i>Image</i> , November 1997, p.13	100
Fig 61 Fashion feature, <i>Image</i> , November 1997, p. 45	101
Fig 62 Fashion feature, <i>Image</i> , November 1997, pp.54,55,56,57	102
Fig 63 Fashion feature, <i>Image</i> , September 1997, pp. 74,74	103
Fig 64 Fashion feature, <i>Image</i> , September 1997, pp.84,85	104

INTRODUCTION

As Jane Reed, long-term editor of *Women's Own* and the editor-in-chief of *Woman* said "a magazine is like a club. Its first function is to provide readers with a comfortable sense of community and pride in their identity" (Hughes and Hallell 1982, p.21).

Magazines have a particular fascination in that they present different ideal images of womanhood in their pages. Each magazine presents its 'ideal reader' through its editorial content, advertising and fashion pages. With so many magazines available on the market, this 'ideal image' can differ immensely. I aim to examine the idea of the 'ideal reader', using the Irish magazine *Image* as the main focus of my study.

Image magazine has particular relevance to me as we both share the same birthday of October 1975. This inspired me to look at its development through the last quarter of the twentieth century and its position now in the market twenty-two years after its birth. I am also interested in the Irish market and in the 'image' that this magazine presents to its Irish audience.

In order to place the magazine in a wider context, an examination of the role and a general history of women's magazines is discussed in Chapter One. This traces the development of women's magazines from the first publications to the present. This helps to establish the position of *Image* as a magazine in the late twentieth century.

As the focus is on an Irish magazine and the Irish market, I became interested in the broader history of women's magazines here. Chapter Two is an outline of the women's magazines which have existed in Ireland. This area was to prove of great interest and involved more time and research than anticipated. As secondary information in this area was non-existent, it involved many hours of research in the National Library, Dublin. As colour xeroxing facilities are not available at the National Library illustrations for this

chapter are limited to black and white copies. This Chapter is not intended as a comprehensive history but it is hoped to be of future use to students studying this area.

Chapter Three is an analysis of *Image* magazine. It aims to establish its 'ideal reader' as reflected in its editorial, advertising and fashion content and outline what changes are recorded in this image through its twenty-two years in existence.

CHAPTER ONE

A Brief History of Women's Magazines

Research for this chapter came primarily from Irene Dancyger's *A World of Women: An Illustrated History of Women's Magazines* which provided useful information particularly on earlier publications. *Inside Women's Magazines* by Janice Winship also provided historical information as well as giving an insight into the role of women's magazines.

The phenomenon of the magazine as it is now known began about a century after the invention of printing in the West in the Fifteenth century, and had its origins in pamphlets and other smaller printed material. Later much of the energy that went into producing this occasional printed material was gradually channelled into publications that appeared regularly. Soon a variety of material was collected designed to appeal to particular groups of people with particular interests

As women accounted for half the population and began to become more literate they became recognised as a viable group targeted by magazine publishers, and since have become the principal consumers of the magazine industry. As women's interest have spread and diversified, so too have women's magazines to meet those needs.

Although women were served by a variety of one-off publications and ladies sections in the male-dominated newspapers it was not until 1693 that the first magazine for women was produced. Called *The Ladies Mercury*, it was created by John Dunton, a countryman from Cornwall described by his contemporaries as a 'lunatick, crackbrained, scribbling bookseller'. It became a prototype for its successors, concerning "all the nice and curious questions concerning Love, Marriage, Behaviour, Dress and Humour in the Female Sex, whether Virgins, Wives or Widows" (Dancyger, 1978, p.13). Like so many innovators John Dunton died poverty-stricken, leaving others to reap the benefits of his brainchild.

In 1711 John Tipper, a maths teacher from Coventry published the *Ladies Diary* or *Woman's Almanack* or *Delights for the Ingenius* (fig1). He included cookery recipes and similarly female-orientated items but these were soon ousted in favour of mathematical problems, conundrums and braintwisters. Women he claimed to have told "amazed foreigners" have as "clear judgements, sprightly quick wit and penetrating genius, and as discerning and sagacious faculties as ours" (Dancyger, 1978, p.13).

Many of these early Eighteenth Century journals were extremely enlightened when it came to the female intellect. Another noteworthy publication the *Tatler* (1709-11) was committed to inform women about contemporary political events and debates in the world. In this context the journal acted as a 'surrogate' in a world in which women were debarred, providing space for the discussion of issues otherwise not discussed. *The Spectator* (1711-14) another ladies journal combined the political periodical with more female-orientated issues concerning "matters of the home, hearth and pursuit of marital happiness" (Dancyger, 1978, p.14) and enjoyed much more success, suggesting that women sought entertainment not from the harsh reality of politics, but in those matters more directly related to them and their happiness.

According to the Oxford English Dictionary, until 1640 the word 'magazine' referred exclusively to a storehouse for arms and supplies. In the seventeenth century it came to be employed in booktitles to refer to a storehouse of information. The word 'magazine' was first applied to a woman's journal by bookseller Edward Cave in 1732. Encouraged by the success of his London Magazine, he produced *The Ladies Magazine*.

This magazine did not reproduce the close print of the newspaper, but was lavishly illustrated with copper-plate engravings and supplied pull-out needle-work patterns and sheet music for readers use, its aim being for the "Improvement of the Fair Sex, and an amusement for their vacant hours" (Dancyger, 1978, p.14). This expensive production was for the bourgeois lady measured in terms of her leisure time rather than domestic labour, as one particular woman wrote to complain of the inclusion of cookery recipes as an

The LADIES *Diary* :
 OR, THE
 Woman's ALMANACK,
 For the Year of our LORD, 1725.
 Being the First Year after LEAP-YEAR.
 Containing many Delightful and Entertaining *Particulars*,
 Peculiarly Adapted for the *Use* and *Diversion* of the
 FAIR-SEX.

Being the Twenty second ALMANACK ever Publish'd of that kind.

1. HAIL! happy LADIES of the BRITISH Isle.
 On whom the GRACES and the MUSES smile,

2. LONC... your lovely *Swaps*, and matchless *Mein*,
 The Wonder of our Neighbouring Nations been;



3. NATURE to make your *Triumph* more complete,
 To perils CHARMs has added pleasing WIT,

NO... HOST,
 Nor their SEMIRAMIS th' *Assyrian's* boast:
 WIT join'd to BEAUTY, *Fame* shall now record;
 Which lead more Captive than the Conquering Sword.

Printed by *A. Wilde*, for the Company of Stationers 1725.

inappropriate mundanity for a magazine that was supposed to provide entertainment and edification. For the leisured and educated upperclasses those matters of the household were entirely the lot of the servants and housekeepers of the lower classes. The bourgeois lady had more concerns with embroidering pincushions from the patterns and practising from the music sheets provided by the latest issue of *Ladies Magazine*. And it was here also the magazine became an interactive medium with readers supplying enigmas, poetry, letters of love and marriage, women's education and responses to previous articles.

The complaint made in *The Ladies Magazine* of 1773 that "our sex was almost overlooked by the almost innumerable doers of magazines"(Dancyger, 1978, p.14) could scarcely have been made a century later.

Certain economic factors promoted the growth of the publishing industry and with it women's magazines. The Industrial Revolution prompted the growth of other industries including railways, the postal system and the power industries of electricity and gas, all promoting the distribution and production of magazines. Social changes like the growth of general literacy and the spread of education provided a mass readership for these magazines.

This mass consumption of women's magazines led to diversification within the medium, as publishers began to target different levels of the social strata. Lower middle-class women, upper-class young ladies, matrons were all new 'markets' exploited by publishers.

The Evangelical revival in the late eighteenth century invested a new importance in moral and religious teaching and the advocacy of women's acceptance of the home as their primary sphere of religious influence. Although this produced serious journals on religious duty and family life it also resulted in the rising importance of domestic magazine.

The emergence of the middle-class in the nineteenth century as the predominant class projected the ideology of the importance of work, in contrast with that of the eighteenth century when bourgeois culture was defined in terms of 'leisure'. The importance of work particularly for women manifested itself in that of the domestic magazine, one of the most

famous being *The Englishwoman's Domestic Magazine* produced by Samuel and Isabella Beeton in 1852 (fig 2). The magazine provided information and instruction in matters considered essential to homemaking and professed to be for those who wanted to 'make home happy'. Containing recipes, tips on cookery, sewing patterns and advice on household budgets it upheld the notion that the household was woman's primary concern. It was this magazine which became the model for the cheaper weekly magazines aimed at the lower middle or working class woman. These 'penny papers' as they became known, produced a boom in the late nineteenth century, when numerous such magazines flooded the market. These magazines were the grandmothers of today's weeklies like *Woman's Own* and *Woman's Realm*. (fig 3). These 'penny papers' were able to keep costs low with the new method of financing magazines through advertising. Large circulation figures attracted advertising, which in turn ensured low prices, which contributed to large circulation figures and so on.

At the other end of the market magazines for the upper-class women continued to hold their own. New techniques in illustration were particularly important, especially for those concerned principally with fashion and dress and there became an ever-increasing preoccupation with appearance.

A most important characteristic of these magazines was that they defined their readers as 'ladies' rather than women, the connotation being that lady implied class and status. Whereas domestic magazines had associated women with the 'domestic', the ladies' magazines focussed on appearance, as opposed to labour. They had little to say on housekeeping, childcare or gardening. Fashion-plates and detailed accounts of the latest style in dress took priority. Where matters of the home were mentioned it was only as a visible expression of her taste and status in features like the illustrated tour of an aristocratic mansion. These magazines continued the eighteenth century tradition of defining women in terms of their leisure rather than their domestic skills.



Fig 2 Cover page of *The Englishwoman's Domestic Magazine*

WOMAN'S REALM

4^D EVERY
TUESDAY
Week ending
February 22, 1950

No. 1



EXTRA

8 page pull-out booklet of
NEW knitting patterns



Four Lovely Lipsticks for You! see page 24

Fig 3 Cover Page of *Woman's Realm* 1950

Visual appeal was both the medium and the message of these magazines which were to become the nineteenth century equivalent of today's 'glossies' like *Vogue* and *Harpers and Queen*. Both stress the importance of female beauty through cosmetics and fashion and have a heavy reliance on advertising particularly of beauty products. Introduction of advertising in these magazines enabled them to keep their cover price down when the costs of production were probably double that price.

The twentieth century obviously saw further changes in social and economic areas. The century saw two World Wars, the depressions and booms of an increasingly global economy, the development of multinational corporations, the expansion and diversification of other mass media and the growth of the leisure industry. The publishing industry saw changes and development of printing technology, marketing and distribution.

Women's magazines have also been involved in wider changes in women's social role. In response to general shifts in attitudes to sexuality and gender roles, women's magazines have not only reflected all these changes, but have played a significant part in shaping some of them.

The grim post Great War years, the thirties' depression, and the deprivations of the Second World War, were followed by an unprecedented demand for consumer products. A 'never had it so good' prosperity reacted upon the women's magazine industry. Mass-production, widening education and career prospects for women, full employment and the Welfare State transformed life for the average person. Of even greater significance perhaps was the new biological and economic freedom obtained by women thanks to the introduction of the cheap, easily accessible contraceptive.

The increase in the phenomenon of the working woman, new kitchen appliances and other domestic improvers had resulted in a decline in the domestic 'weeklies'. Women's new position became celebrated by a new breed of magazines, 'glossy monthlies' that hailed the 'New Woman' and dealt with these new issues of sexuality, career and general lifestyle. One of the most famous is *Cosmopolitan* (1969) which claimed to appeal to the post-sixties

emancipated woman. These magazines aiming at the middle-classes have been enjoying a steady rise throughout the latter half of this century.

The growth of multi-national publishing companies produced an influx of foreign magazines into the market. The first appearance of a British *Vogue* in 1916 was an important landmark and paved the way for other British editions of international magazines such as the French *Marie-Claire* and *Elle* and the American *Harper's Bazaar*. These expensively produced magazines aimed at the upper middle-classes present the new 'Superwoman' who can juggle successful career, marriage, and the household as well as the management of her abundant leisure time. Thus defining the ideal 'woman' in terms of leisure and career. These magazines are dreams of a better and different life, but one that is presented as well within the realms of possibility. They fulfil two roles, offering a glimpse of a better lifestyle and creating that element of escapism.

However since the creation of the first magazine over three centuries ago, each magazine has had its own ideological pattern, offering knowledge, posing problems and providing solutions to capture their reader's hearts and minds.

CHAPTER TWO

A BRIEF HISTORY OF WOMEN'S MAGAZINES IN IRELAND

The research for this chapter was to prove of great interest and fascination, involving hours of research in the National Library, Kildare Street, searching through the archives for early Irish publications for women. Having no specific titles to work from, the research became a treasure-trail with one magazine perhaps mentioning the name of another and so a network began.

From the research, it seems that Ireland has had quite a lively market for women's magazines. Some magazines have been abandoned, others renamed and relocated in the market but there has always been a steady flow of publications addressed at female readers in Ireland. This has been the case despite the presence of heavy competition from abroad, particularly the British magazines which have always enjoyed a wide audience in Ireland.

Before the arrival of the first women's magazine, women were served by a small number of pamphlets and one-off publications. The *Ladies Complete Letter Writer* was published in 1763 by James Hoey of Dublin 'teaching the art of inditing letters on every subject being a collection of letters written by women'. Other pamphlets included *A Treatise on Politeness* 'by a lady' published by Gilbert and Hodges 1813, and *Maxims concerning Patriotism* 'by a lady' published in 1750 (no record of its publisher).

Since the appearance of the first women's magazine in Ireland, there has always been a demand for a magazine specifically designed for Irish women. If it is, as Jane Reed says, that a magazine must be like a club and provide its readers with a sense of community and pride in their identity, then a market exists for magazines which address Irish women as a specific group with its own needs and identity.

One of the earliest publications found in the National Library was the *Ladies Diary* 1730 (fig 4). Published by James Hoey, The Pamphlet Shop in Skinner Row, 'opposite to the

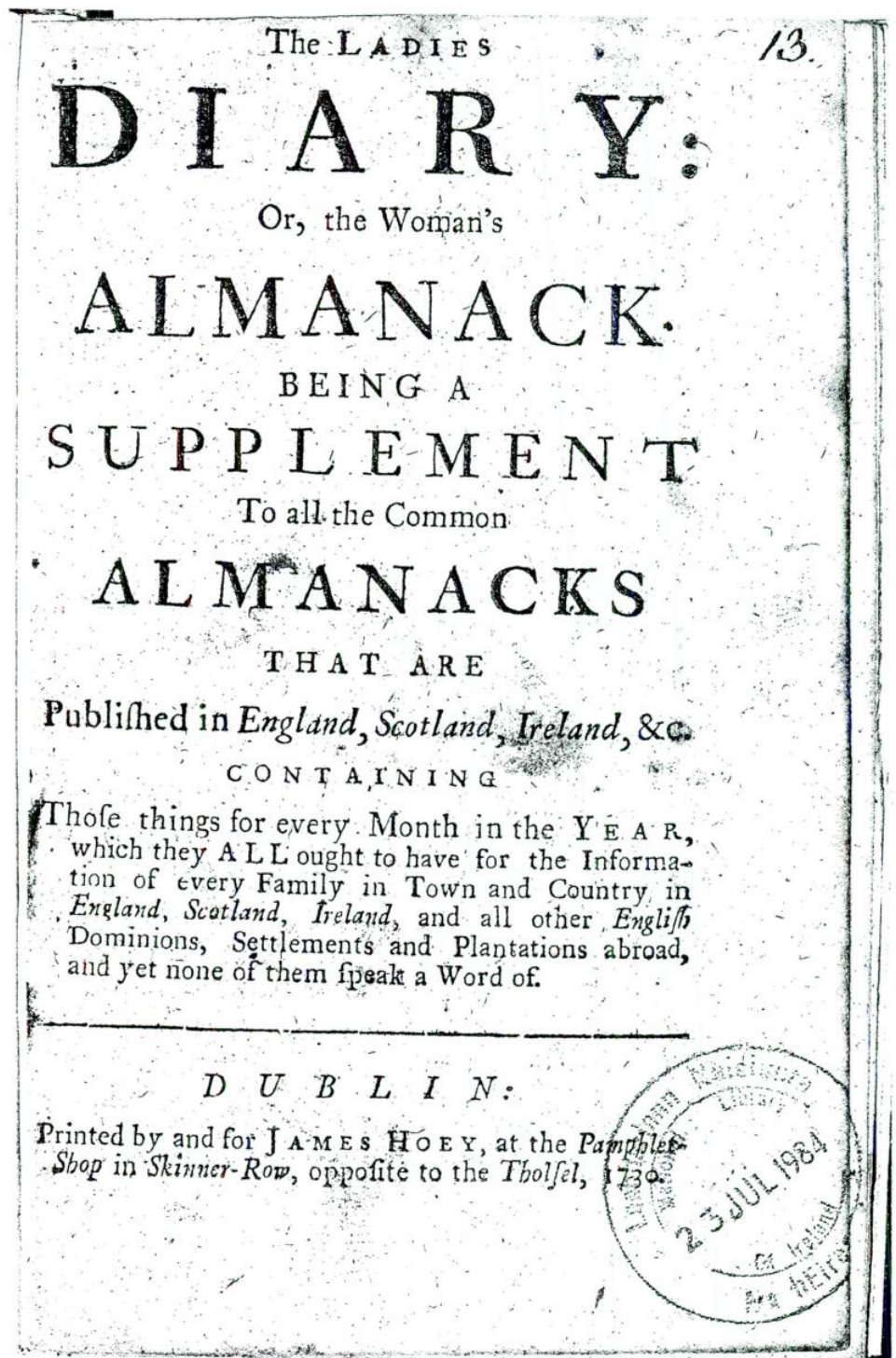


Fig 4 Cover page of *Ladies Diary*, 1730

Tholself', it called itself "The Ladies Diary or Woman's Almanack, being the supplement to all the Common Almanacs that are published in England, Scotland, Ireland and the Commonwealth". This publication seems to have been based on John Tipper's *Ladies Diary* discussed in Chapter One published in 1711, because similarly it offered advice on "cookery, medicine, love and marriage ...jovial and innocent amusements, education, gardening, painting and art" (Dancyger, 1978, p.13). As stated above this was not a ladies' journal in its own right, being a supplement to a 'common almanack', however it was a regularly produced publication addressed to women.

Fig 5 shows how appropriate the name 'Diary' or 'Almanack' was for this publication as it was arranged like a calendar informing of the importance of days during the month. What John Tipper referred to as 'The jovial and innocent amusements' now seem nothing more than old superstitions and proverbs.

"On January Sixth, Ninth, and Twenty-Five,
The work you take in hand will surely thrive"
(Ladies Diary, 1730, p. 3)

Above is an example of the superstitions published in the Irish version of the *Ladies Diary*, naming lucky days during the month. It also however informed on the significance of certain days, like that of January 6th, the Christening of Jesus Christ. It went on to explain,

"It is also called corruptly to Christen a Child and to go to a Christening whereas the right expression ought to be to go to a Christi Aning and to Christi An a Child, which every midwife or any other person, in case of evident approaching Death, has not only the Power, but ought to do this"(Ladies Diary, 1730, p.3).

By 1789 this yearly publication had become the *Lady's Almanac* and was completely changed in format. It now took the form of those mathematical problems, conundrums and braintwisters talked about in the similar development of John Tipper's 'almanack', suggesting that this Irish publication was based directly or indirectly on it. Priority was now given to mathematical problems and in 1796, it credited its writer as Mark Morton, Mathematician of Golden Lane, Dublin. This was in keeping with John Tipper who was



JANUARY.

THE first of this Month being the Day on which Christ was Circumcised by the Law of Moses, is therefore called the Circumcision, on which Day the Jews gave Names to their Children, to which Baptism was succeeded.

Which Word Baptism, or Baptize, is a Greek Word made English, and signifies to Wet, or Wash with Water.

It is also called corruptly to Christen a Child (and to go to Christening) whereas the right Expression ought to be to go to Christ's Anning, and to Christ's An a Child, which every Midwife or, Any other Person, in case of evident approaching Death, has not only Power: but ought to do Thus.

By Sprinkling some Water upon the bare Head or Face of the Child, and saying at the same time these Words, I Baptize thee in the Name of the Father, and of the Son and of the Holy Ghost.

It has been an ancient Custom for Friends to make Presents to one another at this Time, called therefore a New-Year's Gift, a Token of wishing them a future Year of Plenty of all good Things, which such a Gift is the Emblem of.

It being usually at this time a cold Season, gave Rise to saying, that As the Day lengthens, the Cold strengthens.

And indeed a cold froilly January is the best Preparative for plentiful Year, according to an old Proverb.

If the Grass grows in Januier,

It grows the worse for't all the Year.

The 6th of this Month is commonly called Twelfth-Day from its being the twelfth Day exclusive after Christmas.

But in Church Language, 'tis called the Epiphany, which signifies Apparition, because on this Day Christ Appeared, as made himself known (in the Persons of the 3 Kings that came from the East to adore him) to all that were not Jews, whose Number, WE here in England were, our Ancestors being Gentiles, and Worshipers of Idols.

And therefore out of a joyful Remembrance of our being called on This Day to Christianity in the Persons of these three Gentile or Heathen Kings, arose the Custom of US converting Gentiles in England, to be merry on this Day in the Evening with a Cake, called therefore a Twelfth-Cake.

At Twelfth-Tide, the Days are (said to be) lengthned a Cockstrid

The Meaning of which is, that they are lengthned the usual time from a Cock's crowing at this Season of the Year in the Morning to Sun rise, which is about an Hour, viz. Half an Hour in the Morning, and as much at Night.

A Stride, or Step being oftentimes used for a Measure of Time, as well as of Ground, so People are said to Step into Years.

An old Verse calls this 6th, the 9th, and 25th of this Month, lucky Days, thus, On January's 6th, 9th, and Twenty Five,

The Work you take in Hand, will surely thrive.

7th Day. There is in several old Manuscripts of almost 1000 Years ago, a Kalender, wherein are Days reckoned by the Ancients lucky, or unlucky, among which, is the following Verse, denoting the 7th Day of this Month none of the best, thus,

Januarii Mensis, Dies 7ma truncat ut Ensis.

An eminent Person for Husbandry was used to say, that next to a Horse for use, of all Animals, Swine are the most profitable, and therefore his common saying was

By the Year I have proved it often ere now,

That as good to the Purse is a Sow, as a Cow.

His Reasons for it are: First, because a Pig is kept with what otherwise is useless, and would sell for Nothing.

Next, a Sow farrowing twice a Year, the Pigs fetch more Money than one Calf, which a Cow brings but once a Year.

And as for a Cow's daily Milk, the Hay and Grass she eats, is Money's worth, whereas a Hog eats mostly what is otherwise good for nothing, and would be thrown away.

And every Dozen of Sparrows kill'd about this time, said to save a Quarter of Corn before the Year's End.

19th Day. Prince of Wales Born. Anno 1706.

23d Day. On this Day the Term begins (and ends the 12th of Feb.) and is so called, because the Judges then sit to T E R-Minate, and put an End to Quarrels.

25th Day. Conversion of St. Paul, An. 36. The following was a Saying of Erra Pater, an ancient Astrologer.

If St. Paul be fair and clear,

It then betides a happy Year:

But if it chance to Snow or Rain,

Then will be dear all kind of Grain.

And if the Winds do blow aloft,

Wars shall vex this Realm full oft:

And if the Clouds make dark the Sky,

Neat, and Fowl this Year will die.

30th Day. The 30th of this Month in Forty Eight, King Charles was Beheaded was, at Whitehall-Gate.

A 2



Fig 5 Page from Ladies Diary, 1730

also a mathematician. Fig 6 shows the complexity of the problems that occupied the mind of the bourgeois lady and the level of her mathematical skills in the eighteenth century. The publication was becoming more interactive with its readers as solutions for the problems were invited and published in the next year's issue. A wide distribution is also indicated with responses from readers mentioning addresses like Dungannon, Newtownards and Mullingar. The essence of the first *Ladies Diary* 1730 was still present in the table of useful dates entitled a 'Brief Chronology of Memorable Things' (fig 7). It also published useful information like timetables and prices for carriages (fig 7) and the postage rates for the country.

However by 1846 it had become *Lady's and Farmers Almanack* (fig 8) as it now included a list of the fairs of Ireland and by 1866 had changed again to *Lady's, Farmers and Mathematical Almanack*, its cover page boasting the contents of 'a correct calendar and timetable, the Fairs Of Ireland, the Sovereigns of Europe etc.' and also 'a collection of charades, enigmas and rebuses'. This was now printed and published by Pardon Brothers, 23 Bachelor's Walk with the price of nine pence.

The 1866 edition included the dates of the eclipses of the Sun and Moon for that year, chronological cycles, law terms, names of the Sovereigns of Europe with their birthday and coronation dates, a table to calculate servant's wages and 'Herschell's Weather Table' being,

"Constructed upon the philosophical consideration of the attraction of the sun and Moon, in their several positions respecting the Earth and confirmed in the experience of many years actual observation, will without trouble suggest to the observer what kind of weather will most probably follow the Moon's entrance into any of her quarters, and that so near the truth, that in very few instances will it be found to fail."
(*Lady's, Farmer's and Mathematical Almanack*, 1866, p.18)

Writers probably thought this would be of great use to farmers who had recently been taken in under the readership. It is also worth noting that 1846, the year 'farmer' was introduced to the title coincided with the Famine in Ireland marking the increased concern in predicting the weather. By 1866 women had begun to contribute to the publication, as this edition

A brief Chronology of Memorable Things.

Year	Event
1651	Since the Creation according to Scripture
1657	According to History
1678	Since Noah's Flood, by Hist.
1682	Since Ireland, so called by Bartholinus
1682	Since Julius Cæsar invaded Britain

These that follow happened since the birth of Christ.

Year	Event
1689	Since the first Christian King
1689	England received the Christian Faith
1689	Constantine the Great published an edict for keeping the Lord's Day
1689	Ireland received Christianity
1689	Esler first, in Julian Hill
1689	Tower of London built
1689	The Danes invaded Ireland
1689	Clocks first used in Churches
1689	Cambridge made a University
1689	Bible translated into English
1689	Fatal Battle at Clontarf
1689	Christ Church built
1689	Conquest of England by William the Conqueror
1689	Scorpenbow subdued Ireland
1689	K. Henry crown'd at Waterf.
1689	Castle of Dublin built by C. Mariner's Comp. found out
1689	Dublin made a University
1689	Invention of Guns
1689	First use of Printing
1689	Luther oppos'd the Pope
1689	College of Dublin built by O. Elizabeth
1689	Spanish Armada by Drake
1689	Tobacco first used in Engl.
1689	Cuspidewick Treason
1689	First Settlement in N. Engl.
1689	First Plantation in Virginia
1689	Boston in New Engl. built
1689	Rebellion in Ireland

RATES OF CARRIAGES

Between and Rates between 6 in the Morning and 12 of Night	Coach	Chair	Chair
For the first Hour	1 7h	1 1h	1 0 10
For every Hour after	1 7h	1 0 7h	9 9 5
For twelve hours	11 4h	7 7 4	4 4 4
A Set-down to a Place in the same Division or in any adjoining Division	1 1	0 9	0 6h 0 5
A Set-down to a Place in a Division not adjoining	1 1	0 9	1 1 0 5

Set-down and Rates between 12 at Night, and 6 in the Morning.

For the first Hour	Coach	Chair	Chair
For every Hour after	1 7h	1 1h	1 6
To a Place in the same or adjoining Division	1 7h	1 1h	1 6
To a Division not adjoining	1 7h	1 1h	1 6

A Set-down	Coach	Chair	Chair
To	1 7h	1 1h	1 6
Johnstown	2 2	1 4h	0 11h
Kilgobbin	6 6	4 6	1 8
Kilfiter	2 2	1 4h	0 11h
Kilmaspadd	3 9h	2 6	1 8
Kilteeran	8 8	5 6	2 11
Knockindon	8 8	5 6	2 11
Laughlinstown	8 8	5 6	2 11
Leixlip	8 8	5 6	2 11
Lisneshall	8 8	5 6	2 11
Lucan	6 6	4 6	1 8
Merrion	3 3h	2 6	1 8
Monkstown	4 4	3 0	1 10h
Mount Merrion	3 3	2 0	1 8
Mulhuddard	3 9h	2 6	1 8
Newcastle	8 8	5 6	2 11
N. Castle-byrrne	3 9h	2 6	1 8
Nock Lyon	2 8h	1 10h	1 3
Palmerstown	2 8h	1 10h	1 3
Picardstown	5 5	3 9	2 2
Rahall	8 8	5 6	2 11
Raheny (country)	2 8h	1 10h	1 3
Raheny (strand)	3 9h	2 6	1 8
Ranelagh	1 7h	1 10h	0 7h
Rathfarnham	2 2	1 10h	0 11
Rathmines	1 7h	1 10h	0 7h
Richmond	1 7h	1 10h	0 7h
Roy cha. school	1 7h	1 10h	0 7h
Saggard	5 5h	3 9	2 2
Santry	5 5h	3 9	2 2
Scho. of Mutton	3 9h	2 6	1 8
Shilloghan	3 9h	2 6	1 8
Swords	8 8	5 6	2 11
Tallagh	3 9h	2 6	1 8

Fig 6 Page from Ladies Almamac, 1789

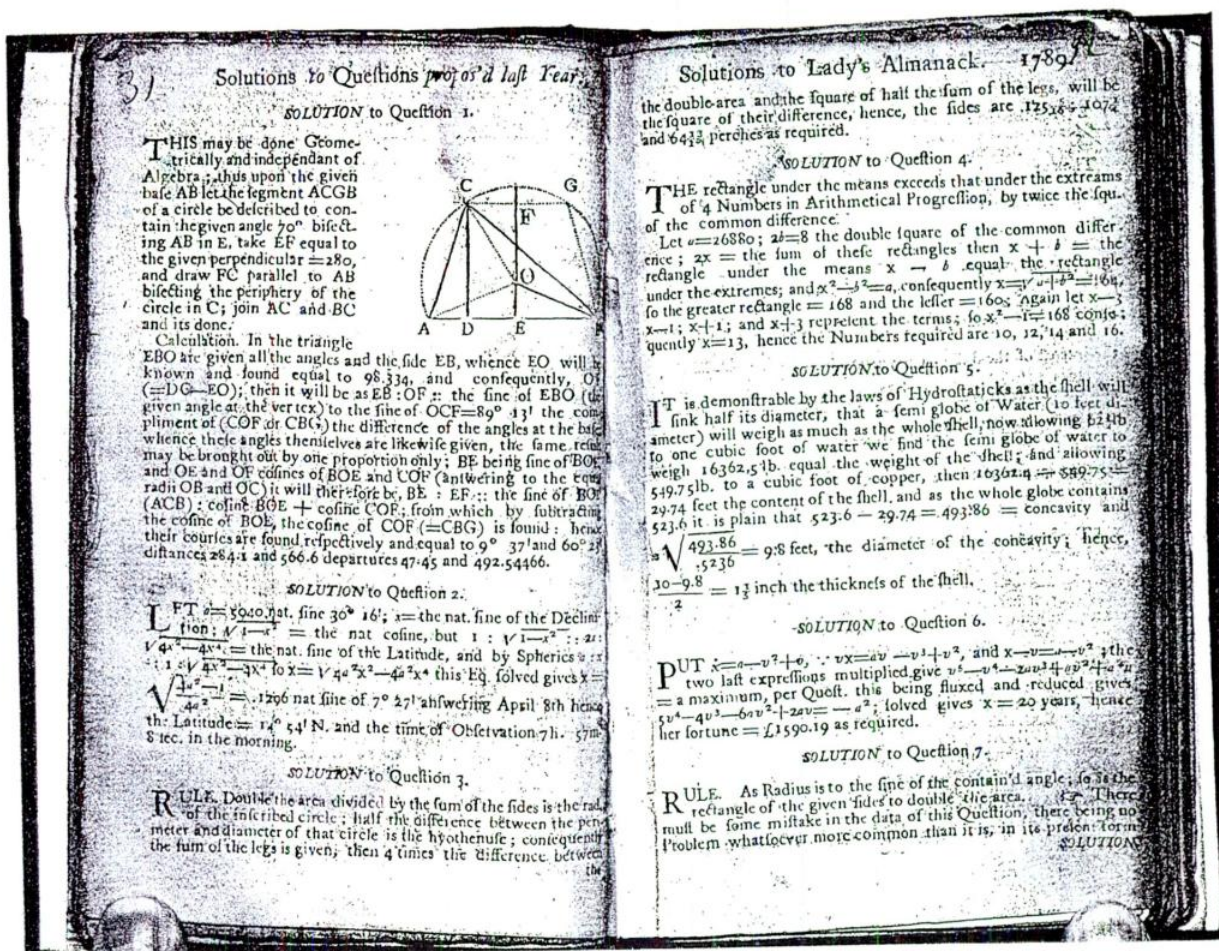


Fig 7 Page from Ladies Almanac, 1789

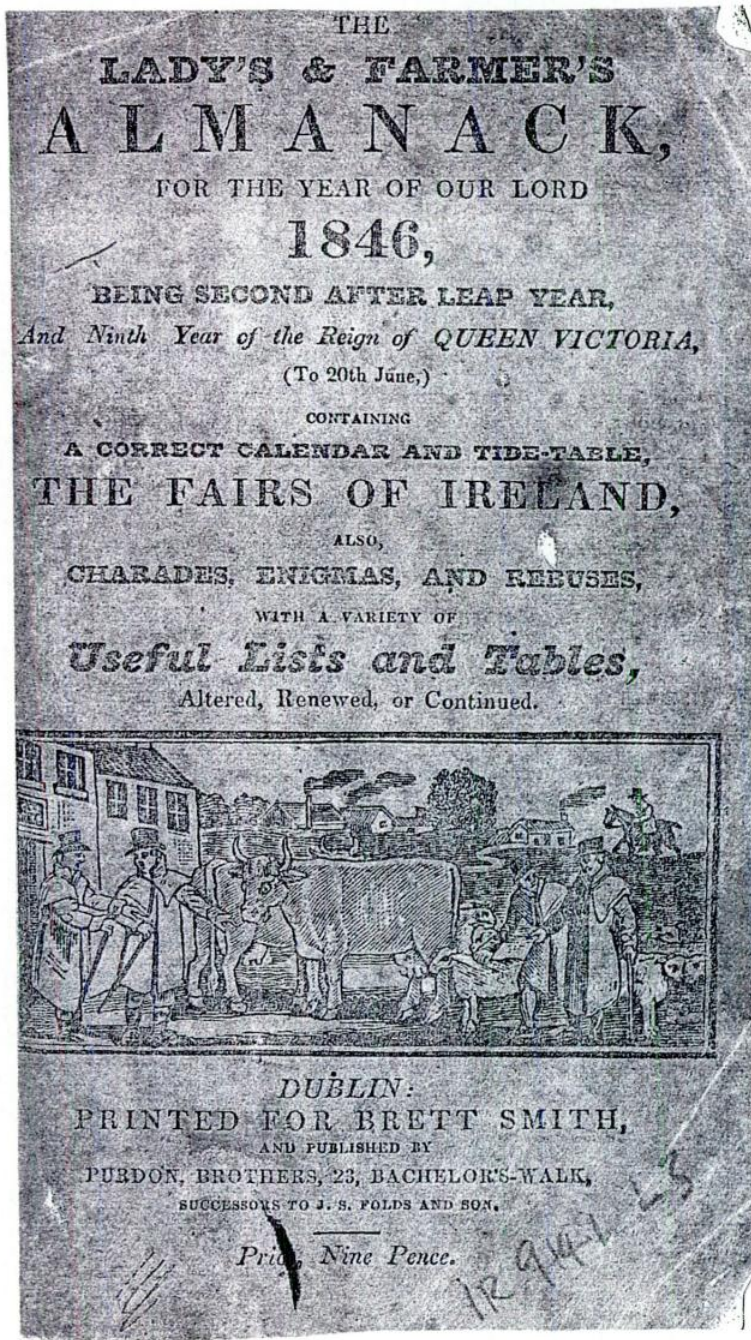


Fig 8 Cover page of *The Lady's and Farmer's Almanack*, 1846

includes an address to readers about the loss of 'our correspondent, the gifted and accomplished Miss Mary Fitzpatrick'. The last record of this publication was 1872 (fig 9).

It was not until 1890 that a magazine came along solely dedicated to women's interests. It was a wonderful magazine called *Lady of the House* and was published by Wilson, Hartnell and Co. of the Commercial Buildings, Dublin. Of superb quality, both in illustration and text, it referred to itself as a ladies' journal automatically projecting itself at the higher level in Irish society. It began as a quarterly, appearing at the start of each season, but due to such popularity it became a monthly only two issues later. Its first address to readers indicates the huge need for a magazine for Irish ladies and suggests that this may be the first publication of its kind in Ireland.

"This Journal distinctly fills a long-felt want and fills it well. The want has long been felt of a high-class Irish Journal solely devoted to Fashion, the Beautifying of the Home and Person, Scientific cookery, the Toilet, the wants and Amusements of Children, the Gardening and Conservatory, and the Hundred-and -One matters which interest educated women. This want we repeat, has long been felt but has not hitherto been filled except by the English ladies Journals which enjoy an immense circulation in this country." (Vol.1 no.1, 1890, p.3).

This was a most surprising venture in that the journal seems to have been available free of charge as, "twenty thousand copies will be distributed gratuitously. The costliness of such an undertaking must be apparent to everyone. Notwithstanding this, the Proprietors do not seek the Subscription of the reading public" (Vol.1 no.1, 1890, p.3). However the fact that 16 pages of editorial were balanced with 17 pages of advertising at the back of the journal may provide an answer for this.

The magazine did its utmost to present a very high quality, with priority given to fashion and the illustration of the fashion plates. Its fashion editor promised faithfully to cover the Paris fashions every season with descriptions of the new gowns, hats and mantles. However it does not include do-it-yourself patterns but rather the names of reputable dressmakers and fabric shops, also included in the advertising pages. The editorial often endorsed the advertising, an example being with the London Fashion correspondent

•

•

•

•

•

•

•

•

•

•

•

THE
LADY'S, FARMER'S
AND
MATHEMATICAL
ALMANACK,
FOR THE YEAR OF OUR LORD
1872,
BEING BISSEXTILE OR LEAP YEAR,
Thirty-fifth Year of the Reign of QUEEN VICTORIA
(To 20th June.)
And 72nd of the UNION of GREAT BRITAIN and IRELAND,
CONTAINING
A CORRECT CALENDAR AND TIDE-TABLE
THE FAIRS OF IRELAND,
THE SOVEREIGNS OF EUROPE,
ETC., ETC.
(Printed by Authority.)
ALSO, A SPLENDID COLLECTION OF
CHARADES, ENIGMAS, AND REBUSES.
With a large quantity of useful information not formerly given.

Single ————— *Large*

DUBLIN:
PRINTED AND PUBLISHED BY
EDWARD PURDON, 23, BACHELOR'S-WALK.

Price Eight Pence.

Fig 9 Cover page of *The Lady's, Farmer's and Mathematical Almanack*, 1872

advocating the use of the 'Invigorator Corset' to prevent round shoulders and stooping. The 'Invigorator Corset' was advertised later in the magazine.

A most interesting and widely topical article appeared in the first issue (1890) entitled 'Tightlacing' in which a writer notes the horror of Western Women to the custom in China of footbinding for women, remarking 'how they shrink in horror from such mutilation' but how she would like to bring to their attention a contradiction in terms. She continues to discuss the Western ideal of female beauty which involves the contracting of the most vital organs in order to produce what is termed a slender waist. She points out the similarities in these customs; that in order to attain the desired dimensions the Western female is put into training from early childhood, very much in the way that Chinese ladies are treated in regard to their feet, and how both use the same excuse that the only hope of perfect success is to begin while the bones are soft enough to be easily moulded and how by the time a girl has reached womanhood her waist is often four to five inches smaller than nature intended.

A high quality tone is maintained throughout the magazine. A social section provides hints on etiquette and how to host a successful dinner party. When domestic issues are mentioned it is only how the domestic appearance of a woman's house can improve her status in society. The feature 'How to make home pretty' includes what colours to paint the drawing room, but in a very instructive tone, as the editor says "the scheme of colouring should be grey and yellow, the furniture of unpolished wood, stained grey and upholstered in tan coloured suede." And how happiness can be achieved when "her husband or children exclaim with delight when they are allowed to enter, and her friends anxiously enquire when they make their calls 'How did you do it?'" (Vol.1 no.1, 1890,p.4)

The beauty section called 'Our Toilet Club' begins with the statement 'every woman desires to be beautiful' and continues with tips and suggestions as to how this beauty can be achieved. A bigger bust, it pronounced, can be achieved by "rubbing with the hand night and morning quite across the chest" and also "that black grapes, raisins, stout and milk all tend to increase the bust and give firmness to the flesh" (Vol.1 no.1, 1890, p.4).

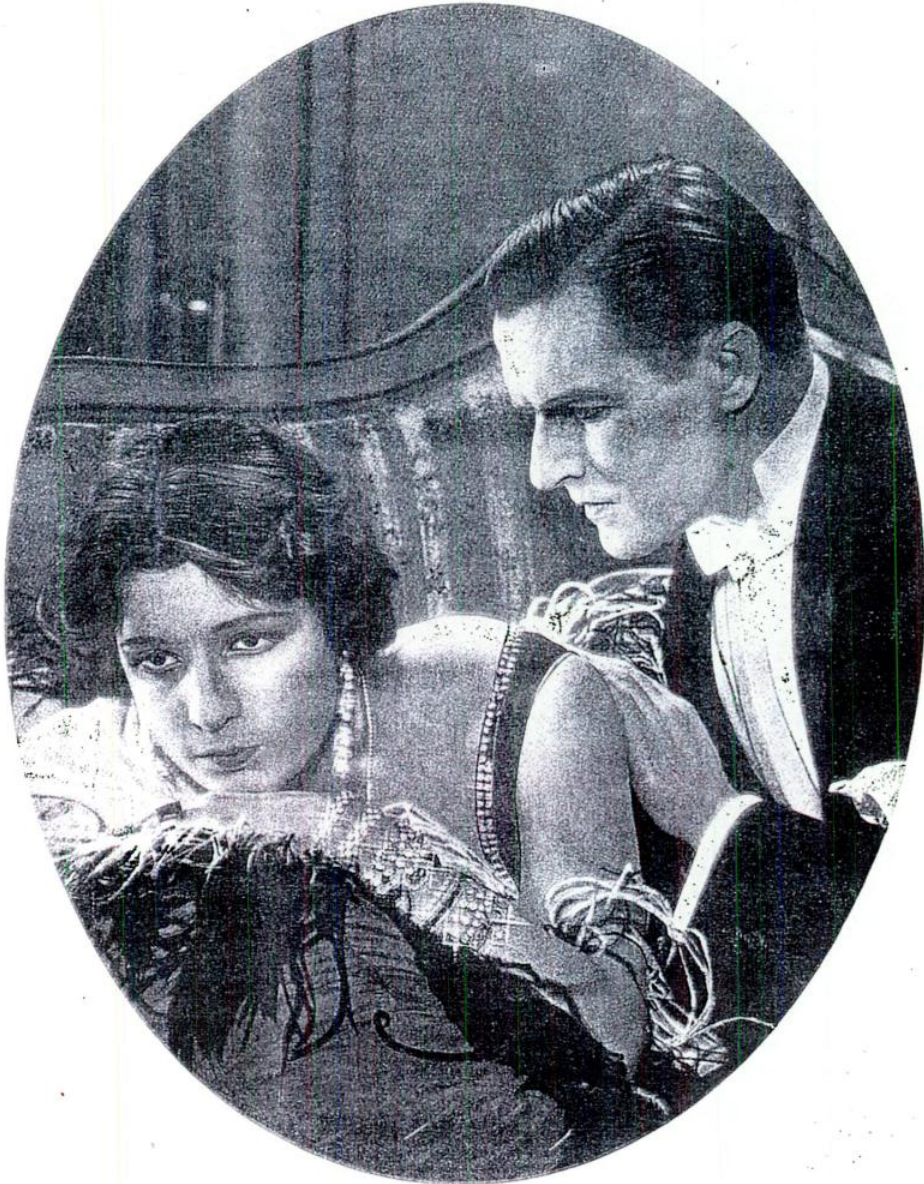
Undoubtedly it is not aimed at the average woman when it suggests that "As much sleep as possible must be snatched during the daytime or wrinkles and a muddled complexion must follow as an inevitable result."

The magazine continued with more or less the same format for the next thirty years, with advertising becoming more widespread throughout the editorial. An increasing number of articles on noted Irish women particularly writers were featured, suggesting that the new ideal of femininity was increasingly becoming measured in terms of 'success' in the working field.

The journal was drastically transformed in 1927, to become the *Irish Sketch*. (fig 10). Unfortunately it lost its position as a ladies journal to become a 'society periodical' which was aimed at men as well as women. Ladies were still catered for by one page of fashion and the continuation of 'The Vanity Box' as a small beauty section but its other features included motor matters, sports like golfing and horseracing and a heavy emphasis was placed on photographic features of social functions. Its featuring of high society, mainly the Dublin social arena may have alienated its readership throughout the rest of the country. However despite our disappointment that it departed from that of a woman's magazine, *Irish Sketch* later to become *Irish Tatler and Sketch* in 1931 enjoyed great success and continued as 'Ireland's Premier Society Periodical until 1979. It also faced competition from the *Irish Bystander and Illustrated News* established in 1902 and *Social and Personal* (1949-71) which was published monthly by Social and Personal Publications, 12 Parliament Street, Dublin and described as 'Ireland's Gayest Society Magazine.

The 1930's saw the beginnings of the cheaper women's weekly magazine in Ireland. Perhaps Irish publishers after observing the success of the British weeklies in Ireland, began to take advantage of this lucrative market. It also occurred at a time when Ireland (Eire constituting twenty-six counties) had recently achieved independence and could possibly have been the result of the economic war with Britain in the 1930's which actively discouraged the purchase of British products.

The IRISH SKETCH.



LILI DAMITA and PAUL RICHTER
in "The Queen was in the Parlour," a W. & F. Picture, showing in the Metropole, Horse
Show Week.

Fig 10 Cover page of *Irish Sketch*, March 1927

One of the first of these magazines to appear was *Woman's Mirror* in 1932, costing two pence bearing the selling caption 'The Irish Woman's Very Own Weekly' (fig 11). No record of its publisher could be found but it offered the address of 12 Upper Liffey Street, Dublin to its readers. Again its address from the editor mentions the need for an Irish weekly and suggests that this maybe the first, "To have a little weekly all of our very own in Ireland, is something I am sure thousands of womenfolk have longed for many times and here it is at last" (Vol.1 no.1, 1932, p.2).

Unlike the high quality and elitist *Lady of the House*, *Woman's Mirror* immediately adopts a more 'homesy' and intimate tone.

"Though we may not clasp each other's hands or flash a smile of friendly greeting, we can, through the pages of 'Woman's Mirror', meet each week to talk about all the things that are so near to every woman's heart, from gossip to gardening, from frocks to films, from cushions to cookery, and many other things, not forgetting Vanity Fair and family care" (Vol.1 no.1, 1932, p.2).

Although more or less similar matters are dealt with in *Lady of the House*, it is the way that they are dealt with that differs immensely. In *Woman's Mirror* fashion is presented in a purely practical way, with suggestions given how to adapt last years clothes for the new season. The fashion section 'Lets talk about Dress' is just that with a gossipy, story-telling style by fashion contributor M'dlle Yvonne (fig 12). 'Little Home Corner' by Vera Martin with practical guides on how to 'economise the coal' and 'take grease spots out of carpets' highlights the domestic nature of the magazine.

In the same year, July 9, 1932 the magazine announced the arrival in a back page advertisement of *Model Housekeeping* magazine at three pence published by Grafton Publications. With 76 pages in superb four-colour, it was described as 'beautifully printed on art paper throughout and lavishly illustrated by photographic reproductions' and was proclaimed as 'Ireland's National Women's Magazine'.

Another competitor to *Woman's Mirror* arrived four years later with *Woman's Life* in 1936, sharing the same price and claiming its place as the 'Irish Home Weekly' (fig 13). It

The Irish Woman's Very Own Weekly.

WOMAN'S MIRROR

Vol. I. No. 1.

Every Friday.

Week ending, May 28th, 1932.



GUESS
THE
NUMBER & THE
TICKET'S YOURS
SEE PAGE 5

GRIPPING ROMANCE AND MYSTERY SERIAL.
MARJORIE'S MARRIAGE.
LONG OPENING INSTALMENT IN THIS ISSUE.

Fig 11 Cover page of *Woman's Mirror*, May 28th 1932

May 28, 1932.

LET'S TALK ABOUT DRESS

By M'DLLE YVONNE



"YES do." A bang on the door of my flat and a despondent Patricia appeared. I looked up in amazement. Voila!!! what is here, a whirlwind? I queried. The peace of my quiet Saturday afternoon's work was shattered. My friend Patricia looked at me appealingly. "Yes do Yvonne," she repeated. "But do what," I exclaimed. "Well, let's talk about dress." She slumped down dolefully in a chair and looked at me. "Tell me, Yvonne, what is the matter with me, I have on a perfectly new rig and I feel dowdy, yes, positively dowdy and I am due to have tea with Tibs, you know Tibs Foster, you saw me with him last week at the theatre. She blushed adorably, "and I do want to feel smart and now... oh... Tell me, Yvonne, why is it you always look so different to me or any of the girls I know. You buy most of your wardrobe in Dublin, and yet you have Paris stamped all over you, even the girls in the office wonder how you do it. Be a sport Yvonne, tell me how you do it and I'll bless you for ever and ever amen."

I laughed merrily at Patricia. "Why my petite one, that is exactly what I am going to do, tell you and many others how I do it. Now that the shillings have to be counted carefully, we must be wise in the purchase of our clothes and WOMAN'S MIRROR has commissioned me specially to talk to you and to show you how you can acquire the chic of Paris when the actual

Parisian fashions are far too expensive for the ordinary girl here in Dublin or elsewhere." "Impossible," interrupted Patricia grumblingly, "you are Parisian and design and change your things in a fascinating manner, but we... we couldn't do it."

"O la, the doubting one... very well then, I see I must leave my article and begin with you..."

"Yvonne, you perfect dear, will you really!" A breathless Patricia hurled arms about me in a strangled embrace. I disentangled myself laughingly. "foolish Patricia, be good."

"Now let me look at you, we must see what is the matter—stand near the window. Ah, yes, you are dressed exactly like hundreds of others in the city, in the train, bus, tram and en promenade, no distinctive touch. You are wearing drab colour (mixture of mustard brown and orange), fine tweed tailored coat and skirt, nigger brown court shoes (I would prefer beige coloured shoes), oak coloured silk stockings, correct, light weight orange felt hat, silver fox fur, yellow doeskin gloves and brown zip pouchette. Under the coat, white blouse and orange patterned square of ninon as tie, string of brown beads as necklace. Him... very, very correct in so far as the clothes go and a good foundation for a chic ensemble, but my friend, you are not wearing them correctly and therefore you



feel dowdy." "And look it," retorted Patricia.

"Well, we must remedy the defects and begin with the hat. It is one of hundreds of the same model sold in the shops and you wear it merely as a head covering... now look in the mirror and see what I do. The light summer weight felt hat with the narrow pliable brim must be pulled well forward on the right, side of the head towards the right eye. Paris has decreed this and the small straw hat must also be worn at this angle... see, like this... now look in the mirror."

"Why," said Patricia, it looks a different hat."

"Oui Mignonne, it is now a hat and not a hair cover. This style is equally becoming to the bobbed or shingled head."

"Oh, go on, do please, Yvonne!!!! What else is wrong with me?"

"Your fur, a very nice fur undoubtedly, but whether an expensive skin or a good imitation, it will not do as you wear it, now that your hat is correct, the fur must not hang in a tired fashion hiding your shoulders with the ends dangling untidily in front. You must take it off, push it well under the chin and tie it at the back, so... it is quite long enough, now see it for yourself in the mirror."

"Heavens!!!! cried an enchanted Patricia, "why I am positively beautiful!!!!" "Oh no, you are now wearing your hat and fur correctly and that makes all the difference. Now you are ready to meet the good Tibs and enjoy your 'Five O'Clock,' but you must also look smart in the lounge of the Café. I suggest you remove fur and possibly jacket too, it will be rather warm having tea..."



Fig 12 Fashion section from *Woman's Mirror*, May 28th 1932, p.23

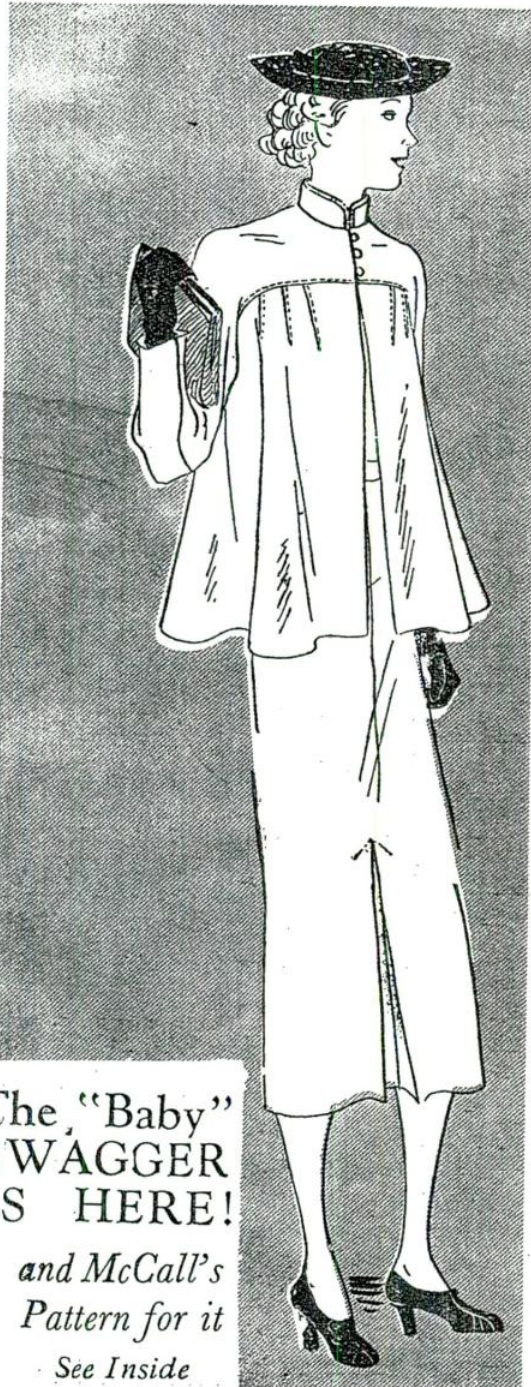
WOMAN'S LIFE, JULY 4th, 1936.

Great First Issue Offer: Your choice of a Pattern Free!



WOMAN'S LIFE

THE IRISH HOME WEEKLY



The "Baby"
SWAGGER
IS HERE!

and McCall's
Pattern for it

See Inside



SMART SUMMER JUMPER

Easy-to-knit
Instructions in
this issue.

Fig 13 Cover page of *Woman's Life*, July 4th 1936

took basically the same format as *Women's Mirror*, providing its tips for the domestic in the 'Household Question Box'. Unlike *Lady of the House* its homecare section 'On making a Home' warns women that "A home is not a museum. When a home becomes a fetish it is no longer a home. The world has all the museums it needs"(Vol.1 no.1, 1936, p.24).

The 1950's saw the emergence of a major publishing company in Ireland. The Creation Group launched by Hugh Mc Laughlin, with premises in Grafton Street , Dublin was to become a major player in the industry, owning most of Ireland's women's magazines until its collapse in 1975.

One of its more upmarket magazines was *Creation*, a remarkably presented magazine at the costly price of two shillings (fig 14). It provided a huge insight into the world of Irish fashion alongside that on the international scene. Designs by Sybil Connolly were shown alongside her 'fellow designer' Christian Dior of Paris. It came at a time when the Irish Fashion industry was flourishing. Its first issue was printed in 1956 with this address,

"The emergence of Ireland to occupy a position in world fashions with Paris, London and New York is a surprising achievement and it is one of the most encouraging examples of what can be done by Irish people with self-reliance and ability. We the publishers of *Creation*, hope that we have produced a magazine which will be the shop window of this new and tremendously important industry...

...We feel that you require a magazine which tells you more about the designs coming from the Hands of Sybil Connolly, Irene Gilbert, Raymond Kenna and from the many others who are rapidly becoming the top names in the fashion-world. Side by side with these features we hope to show you styles from Paris, Rome and London, specially chosen for their interest to Irish women"

(Vol.1 no.1, 1956. P.31)

Fashion was to be the main stay of the magazine. An example of the beautifully presented fashion pages are shown in Fig 15. These fashion styles were the best in photography and layout. *Creation* also in a smart marketing ploy, tried to diminish the authority of its direct foreign competitors. Its beauty features stressed the importance of Irish beauty and how "the great majority of Irish women have been blessed with the basic essentials that make an attractive woman" but warned against the danger of other magazines. "Most of the



Fig 14 Cover page of *Creation*, October 1956



WARM TWEEDS

THE thick, traditional, hand-woven tweeds are all back again this autumn, flaring out in the beautifully controlled Cossack suits of Sybil Connolly, comforting in Raymond Kenna's warm bulky topcoats. Sybil Connolly has had an extra shaggy tweed specially woven, which has a rich texture almost like fur.

The "darned" weave she used last season has been further developed into most handsome tweeds of brown and black, or plain bainin with a hint of gold lurex.

THE liveliness and character of tweed compared to other woven woollen fabrics continue to keep it in favour with all top fashion designers. Paris and Dublin specify tweed for dresses, coats, and skirts, and the London collections show tweeds of every possible variety, smooth, nubby, check, hopsack. Even jersey is dressed up to look like tweed.

Irene Gilbert and Sybil Connolly use tweed for evening wear, the latter in a classic long-sleeved white bainin dinner-at-home dress. Irene Gilbert uses yellow Avoca tweed and feather-weight bainin for dinner dresses, which she teams with dramatic Connemara shawls.

Left: Outstanding model of Sybil Connolly's Cossack suits. This one is in peat and black hand-woven tweed and is worn with a brown velvet widened turban. These wide turbans occur several times in varying colours throughout the collection.



Fig 15 Fashions from *Creation*, October 1956, pp.32,33

women's magazines which are available here come from England and America, and when reading them do remember that when they talk of makeup they are thinking of their own readers" (Vol.1 no.1, 1956, p 51).

Creation survived only twelve years, by which time it had changed its title to *Creation International*. It seemed the boom in Irish fashion had ended, and the magazine had widened its coverage to appeal to a wider audience meanwhile losing its position as an upmarket, luxurious consumer magazine.

The Creation Group also launched *Woman's Way* in 1963 at the price of six pence (fig 16). Unfortunately the National Library has no copy of its first issue but the second issue contains many letters of praise and congratulations for the new magazine. One in particular reads "God bless you all in *Woman's Way* for giving us at last our own magazine". This successful magazine still exists today as Ireland's best selling woman's weekly magazine.

In 1967 The Creation Group purchased *Woman's View*, the long running weekly which had replaced *Model Housekeeping* (fig 17). The group revamped the magazine with its introductory address promising, "its lively editorial team, will bring you a magazine with provocative and controversial articles with special emphasis on home and family matters, which will make *Woman's View* the outstanding journal of 1968" (*Woman's View*, November 1968, p.3). The launch of this new title was an effort to compete favourably with the newly arrived magazines which tackled the health and social issues of the sixties era.

The Creation Group introduced another magazine in the late sixties *Woman's Choice Weekly* in 1968 with the cover price of one shilling (fig 18). It clearly felt that there was a gap in the market for another Irish women's magazine as its introduction reads,

"Bringing out a new magazine is both a difficult and a challenging task. Firstly one has to take stock of all the existing magazines, find out what they lack and then get all the staff together to draw up plans for a magazine that is new and aimed at the woman who has not been entirely satisfied by magazines already on the market"
(Vol.1 no.1, p.3).

THE NATIONAL WOMAN'S MAGAZINE

APRIL 26 1963

WOMAN'S WAY

6^d

TAX FREE

FREE! SPRING OUTFIT by SUNBEAM *** CUTEX COSMETICS for EVERY READER

Fig 16 Cover page of *Woman's Way*, April 26th 1963

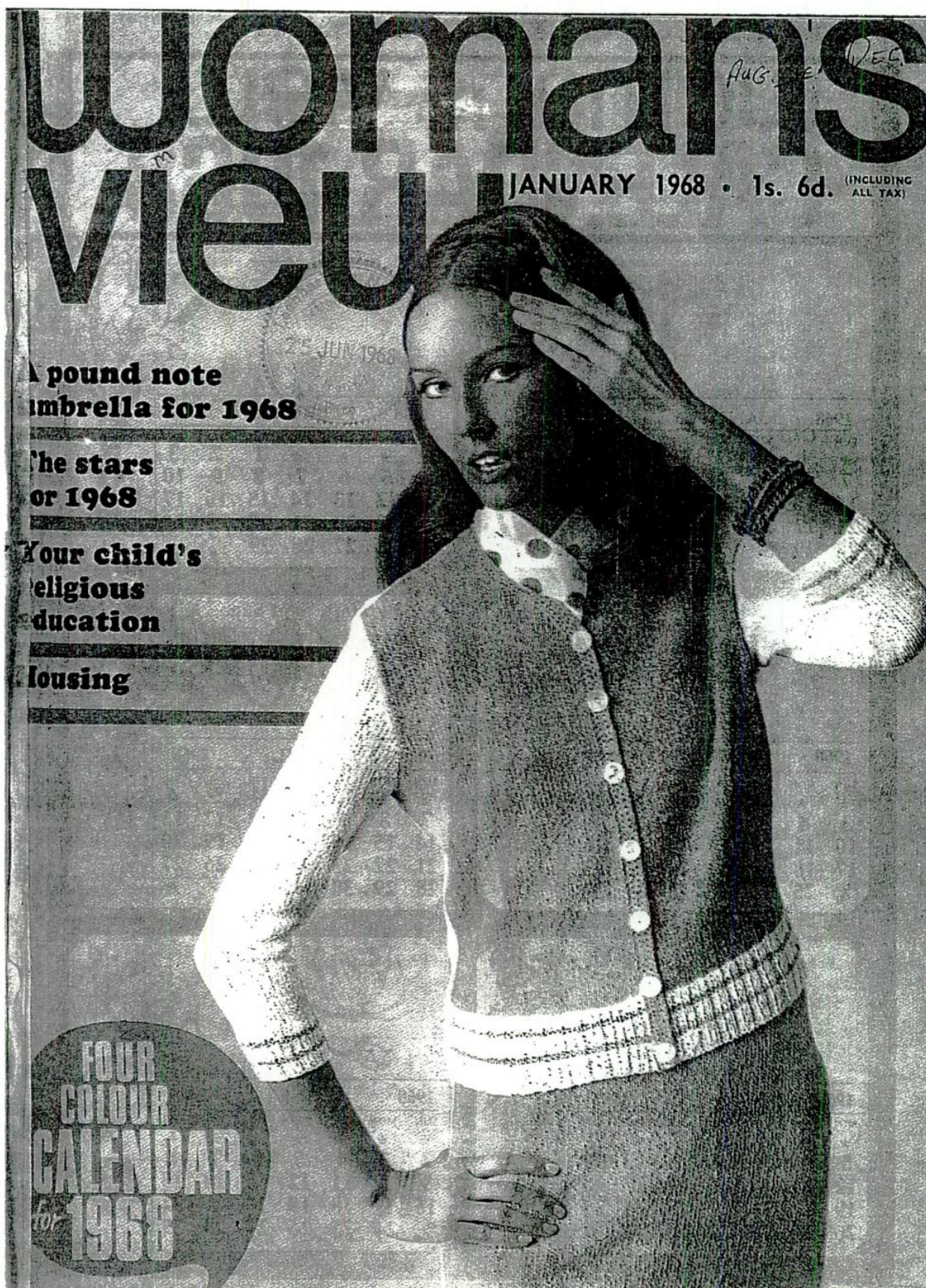


Fig 17 Cover page of *Woman's View*, January 1968

TUESDAY, SEPTEMBER 17th, 1968

Woman's Choice

weekly 1/-

INCLUDING ALL TAX



Fig 18 Cover page of Woman's Choice weekly, September 17th 1968

When the Creation Group collapsed in 1975 only *Woman's Way* magazine survived by being bought by Smurfit Publications. The demise of this formidable publishing company, Creation, left a considerable gap in the women's magazine sector which was to be gradually filled by two emerging publishing powers, Smurfit Publications and Kevin Kelly.

Kevin Kelly launched *Image* in 1975 seven years after the demise of *Creation* (fig 19). The new *Image* magazine was to be the upmarket equivalent of *Creation*. Its opening address assured readers that there was a market in Ireland for a good quality women's magazine. It talked about the great television debate which compared the merits of British and Irish television and the view expressed of the need for Irish people to control their own destinies. Despite heavy competition from the British magazines the belief was that *Image* could compete very favourably as "it will have the distinct advantage in that it is being produced and written by Irish people for an Irish market" (*Image*, Vol.1, no.1, p 3).

Image arrived at a time when there was a new and growing awareness of Irish identity. The first edition held an advertisement, for example, for 'Guaranteed Irish' a new symbol launched to highlight Irish products and to encourage growth as well as pride in the national economy.

The magazine was warmly greeted by Irish women, with one reader writing to say "I have felt ever since *Creation* finished Ireland badly needed a quality magazine of its own" and another letter read "at last an excellent magazine for the 'average' Irishwoman" and congratulated them for catering for "an extremely wide range of subjects".

Competition from other Irish magazines was relatively small when *Image* arrived in October 1975. Just one other Irish woman's magazine was found to exist at this time and that was *Woman's Way*, a weekly magazine which catered for a different market area. *Irish Tatler and Sketch*, the 'society journal' also existed but wasn't specifically a woman's magazine. So *Image* arrived at the right time and in the right place to fill a gap in the market.



Fig 19 Cover page of *Image* , October 1975

The *Irish Bystander* arrived in 1977, published by Sports Enterprises Ltd, promoting itself as 'Ireland's leading social, cultural and personal journal' (fig 20). It was a monthly quality magazine with the same price as *Image* of twenty-five pence and although it was a social journal it covered fashions for ladies. The last recorded issue of this magazine in the National Library is November 1987.

More serious competition for *Image* soon followed when in 1979, the Smurfit Group bought *Irish Tatler and Sketch* and reformed it to become *IT* magazine, taking its initials from *Irish Tatler* (fig 21). It was a similarly high quality magazine but seemed to address a slightly younger audience than *Image*. Although it has remained a stiff competitor ever since, *Image* has had a slight edge on quality. The Smurfit group introduced another monthly women's magazine in 1984, named *U* magazine, but it was projected at the much younger age group of 18 to 25 years (fig 22).

Kevin Kelly, whose brainchild *Image* was in 1975, has become a formidable publishing power, owning many other publications such as *Vision* and the *Irish Business*. He also owns *Check-out*, the Irish Consumer Magazine and *World of Hibernia*. He has also expanded into the international market gaining publishing rights to the Conde Nast publication *World of Interiors* and the European edition of *W* magazine owned by John Fairchild Publications.

This century there has been enormous growth in the publishing industry in Ireland, particularly in the sector of women's magazines. The demand for women's magazines addressed specifically at Irish women has grown since the appearance of the first *Ladies Diary* in 1730. However it has been the twentieth century which has seen considerable developments in this field. From the 1930's to the 1960's, it was the Irish 'weeklies' which enjoyed most success. However the latter part of this century, with more Irish women entering the workplace, has resulted in the rising popularity of the monthly magazines, which target this group. The 1990's have seen a very healthy market for Irish

women's magazines, with the existence of three monthly titles and one 'weekly', specifically offering Irish readers a 'sense of community and pride in their identity'.

Irish Bystander

OCTOBER, 1977

Vol. 1, No. 1.

25 PENCE (Incl. Tax)



MICHAEL CALL AUTUMN FASHION & THE NEW AUDI AT HOWTH'S REFURBISHED CLAREMONT HOTEL

PRINCIPAL CONTENTS

AUTUMN FASHIONS FOR ALL THE FAMILY
HOUSE BEAUTIFUL 1977
THE SOCIAL ROUND

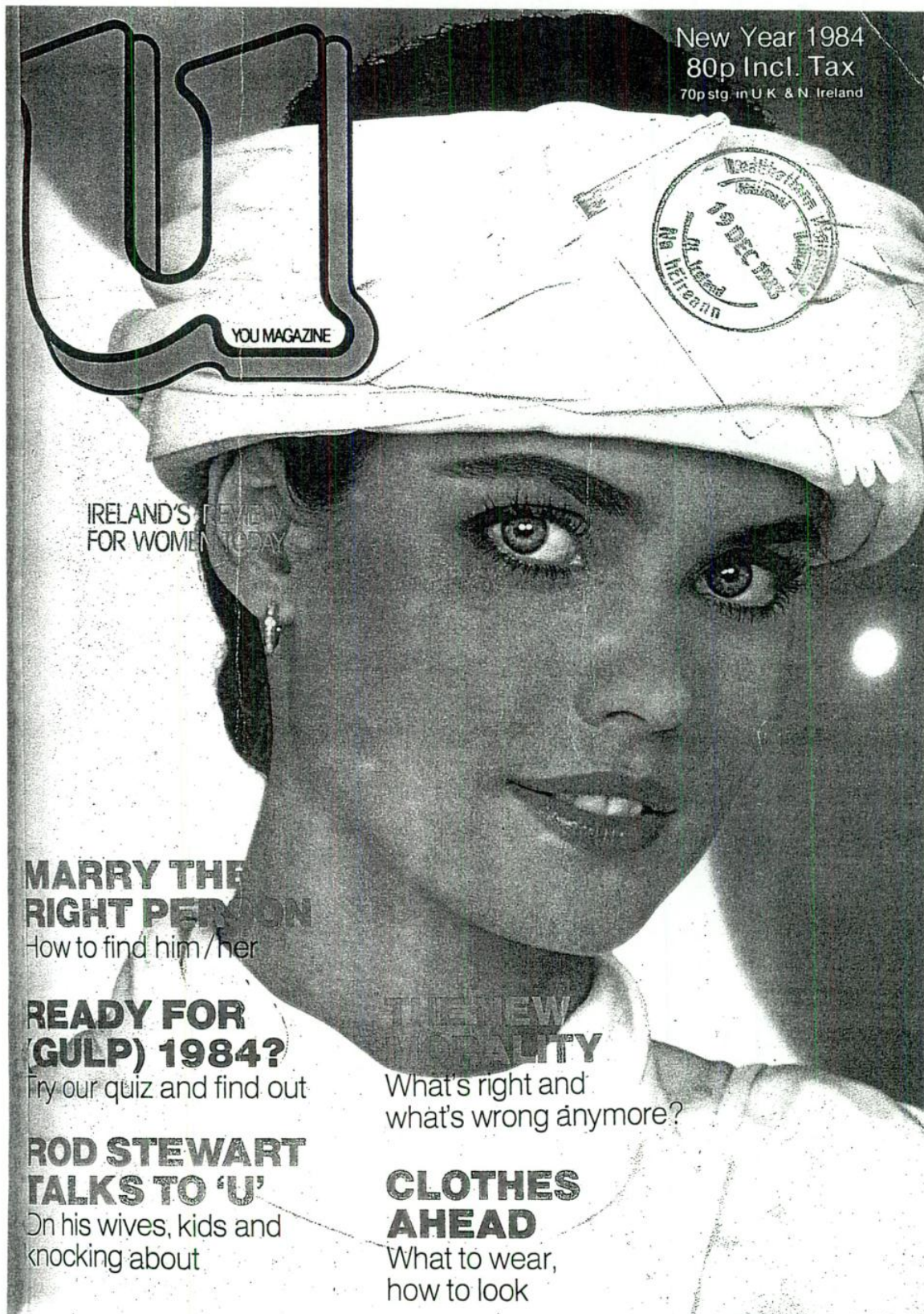
THE HON. LADY GOULDING AS A SENATOR
THEATRE/MUSIC COMMENTARY
ART & ANTIQUES

SPORTS REVIEW
MOTORING NOTES

Fig 20 Cover page of *Irish Bystander*, October 1977



Fig 21 Cover page of *IT*, October 1979



New Year 1984
80p Incl. Tax
70p stg. in U.K. & N. Ireland

IRELAND'S REVIEW
FOR WOMEN TODAY

MARRY THE RIGHT PERSON

How to find him/her

READY FOR (GULP) 1984?

Try our quiz and find out

ROD STEWART TALKS TO 'U'

On his wives, kids and
knocking about

THE NEW MORALITY

What's right and
what's wrong anymore?

CLOTHES AHEAD

What to wear,
how to look

Fig 22 Cover page of U, New Year 1984

CHAPTER THREE

AN ANALYSIS OF *IMAGE* MAGAZINE

Magazines are aimed at specific target audiences and can thus produce remarkably accurate information on the aspirations and preoccupations of its women readers. Each magazine creates its own 'ideology' through its contents. Its 'ideal reader' becomes characterized by articles and advertisements featured in the magazine. The magazine projects an image and a certain way of life with which its readers identify and in order to captivate its audience the magazine must always adjust to the changes effecting the reader it addresses.

The projected reader of *Image* in 1975 is different to the audience it now addresses in 1998 and in this chapter I intend to analyse this change. The changes in the 'ideal audience' of *Image* magazine have been due to changing socio-economic circumstances which effect women's position in society. Also although *Image* may keep a main dominant ideal reader in mind it has also widened its coverage of the specific woman it addresses to increase its circulation over the years.

This chapter will look at the development of *Image's* 'ideal reader' through the twenty two years of its existence firstly through analysis of its editorial content as this is the direct voice of the magazine addressed at the reader. Secondly as advertising in the magazine records much about the target market it will be treated in a separate sub-section. And thirdly fashion has also performed an important function within the magazine and so will be discussed in a third sub-section.

a) EDITORIAL CONTENT

When the first edition of *Image* arrived in October 1975 it promised to be “a good quality women’s magazine which will offer quality in editorial content, quality in photography and quality in the overall presentation of the magazine”(Image, October 1975, p.3). Its good quality in editorial was to be created by the many well-known Irish writers and journalists it had recruited to contribute to the magazine. Although it was to be the upmarket equivalent of the old *Creation* it did not set itself up to be a fashion specialist magazine in the same way, while undertaking to be a high quality magazine it sought to include all aspects of lifestyle thereby becoming more a lifestyle magazine. By establishing itself as a monthly magazine with the price of twenty-five pence it was automatically positioning itself at the upper end of the market. *Woman’s Way* the Irish domestic magazine of the time was ten pence.

A glossy full colour cover page was the initial attraction of *Image*. This was followed by six pages of colour advertisements. However for the first few issues a high proportion of the editorial remained in cheap newsprint paper with only black and white photography, but the magazine had begun to use full colour throughout by the end of 1976.

As the title of the magazine suggests it was to be primarily concerned with ‘image’. The preoccupation with image, as with all glossy magazines, was expressed through the features of the magazine on fashion, home decoration, food and entertainment. To its ideal reader, style and appearance was to be of the utmost importance reflected in the clothes she would wear, how she decorated her home and in general the way she conducted her lifestyle.

In its very first issue of October 1975, the first editorial feature was an article entitled ‘Charleville the home’ featuring the house of well known fashion designer of the time Donald Davies. The article is an example of this preoccupation with style and appearance. It included six photographic pages with one in colour of lavishly decorated rooms with a brief description of each and credited the Davies for such a display of taste by saying

"looking at the Davies home one can see their flair for blending colour with design reflected in the excellent taste which characterises every room" (*Image*, October 1975, p.6). The home is treated like that in the elite *Lady of the House* (1890) as the aristocratic mansion shown in terms of opulence and affluence (fig 23, 24).

As in the case of *Image*, the glossy magazine works in two ways. It offers readers an element of escapism and utopian pleasure through luxurious features in fashion and lifestyle. But in order to work as a whole, the dream must be within the reader's reach. Therefore many of the features will be set in an Irish context so as to be relevant to Irish women. Also those more unattainable luxurious features will usually be balanced by more accessible goods. For example a fashion spread of six or more pages of high fashion is often offset later in the magazine with a page of less expensive priced clothes like a 'bargain page'. Thus the less well-off reader can participate in the dream the magazine is offering for a lower price.

The magazine also works by offering itself as an object of intellectual interest and not solely an object of consumption. This was true in the case of *Image* as it incorporated issues relevant to Irish women in the social and economic arena. This was to cater for the discerning, usually college educated women that the magazine aimed to attract. Therefore while showing articles of opulence and luxury which had an element of escapism, it also included socially related topics which brought readers back into reality.

Image also arrived at a time when *Cosmopolitan* and other such like magazines which embraced the 'new woman' had arrived on the scene and so perhaps it tried to incorporate an element of this for the Irish woman. This seemed increasingly relevant, especially at a time when such issues might not have been discussed in other areas of Irish life. Therefore in the early issues of *Image* we see Mary Kenny, the then controversial and liberal journalist take on issues like contraception, abortion and divorce. We also see the early issues of *Image* hosting a problem page by Grace O'Shaughnessy. It seems that reading about others who share one's problems encourages readers, as does advice that promises to

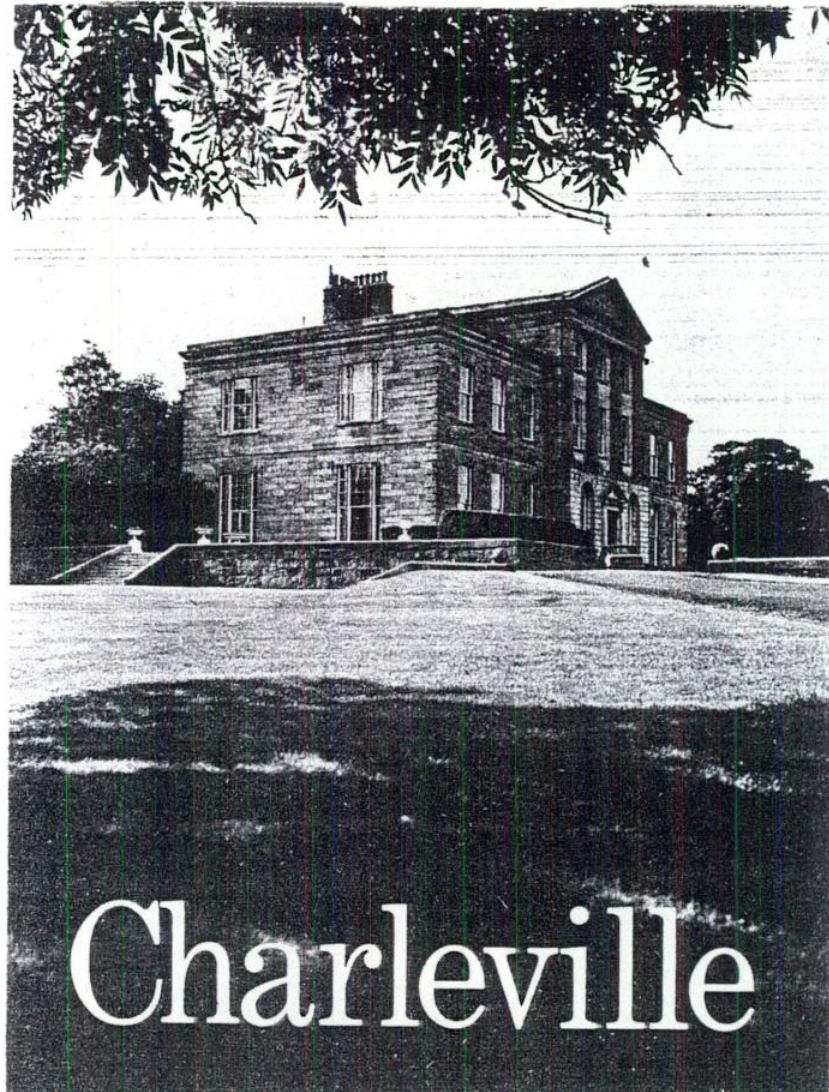


Fig 23 'Charleville, the Home' article, *Image*, October 1975, p.5



Fig 24 "Charleville, the Home" article, *Image*, October 1975, p.6

eliminate the problems. At this time perhaps the magazine was seen as a source of strength in the face of such problems as well as providing information about inaccessible subjects.

In the early issues of *Image*, the magazine hosted a column called 'Image Profile' in which it featured a prominent women in Irish life. These profiles are a very useful indication of the type of woman the magazine promotes. These women are held up as role-models for readers to aspire to. Early examples show that a large percentage of the profiles were based on the wives of successful businessmen. The second edition of *Image* in November 1975 features an article on Norma Smurfitt "wife of Michael Smurfit, one of the country's most dynamic young businessmen". While in August 1978 edition they profile "The Multi-National Wives" saying "Adaptable they are also indispensable. They enjoy a comfortable lifestyle which takes them sometimes to the far corners of the world." and goes on to complain, "Never valued in monetary terms by the company, they are recognized simply as shadows of their high-powered executive husbands"(*Image*, August 1978, p.43).

An example of the profile on Norma Smurfitt can show exactly what qualities were important for the magazine. Her role as supporter of her husband in his business is the main emphasis as well as being praised for raising four children, her involvement with many charities, having immaculate taste in decorating her house and her own personal attire, yet while she is portrayed as a 'superwoman' they also equate her with readers by saying.. "like any other mother she brings her children to school". She is described in the environment of her beautiful house which the writer attributes "to Norma's sense of design and colour". The writer also goes on to commend Norma's personal style "She has a natural feel for clothes and always looks elegant and is very attractive". She is shown as the epitome of style and elegance yet is not allowed to forget her role as mother to her children and prime supporter of her husband (fig 25)

From the very first issues of the magazine fashionable social affairs have been presented to readers through the diary known originally as 'Mirror, Mirror' in 1975-6. Later it

Image Profile: *Norma Smurfit*

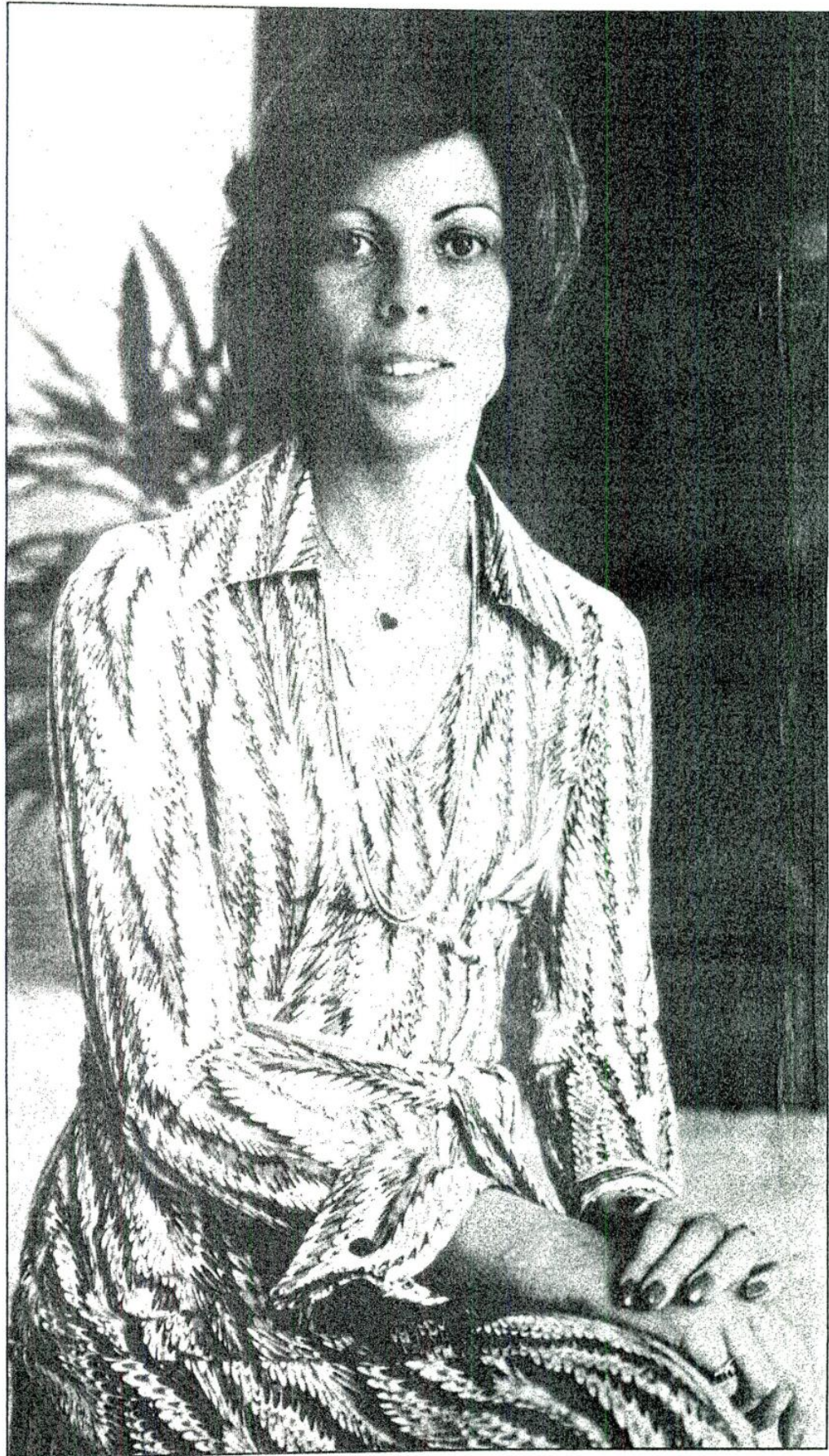


Fig 25 Photograph of Norma Smurfit, *Image*, November 1975, p.15

became 'Miranda's Diary'. These photographic pages presented such occasions as art exhibitions openings, racing days at the Curragh, stylish weddings and so on, all presented as high society. 'Apropos' a column which described itself as a 'lighthearted guideline to what's in in Ireland' was frequently to project Dublin as the centre of everything fashionable. In its first issue in October 1975 the column writer for 'Apropos' proclaims that "Kildare Street Club is pleasant for lunch" and Sachs as the most fashionable bar in Dublin the reason being that "it's popular with Dublin's more successful young businessmen, advertising executives and merchant bankers", also indicating that this is the preferred company for the *Image* reader.

It is not until the early 1980's that the working woman comes into her own in *Image*. Although she has been mentioned throughout the 1970's it is not until this time that she becomes more prominent. The September 1980 issue features an article on the first female pilot for Aer Lingus (fig 26). Ironically she is described as "one of the new breed of women who take opportunities which are offered without standing for a cause", suggesting that previously women were only successful in their own right because they had a cause. Features in previous issues had cited female politicians and outspoken journalists as successful women in Irish life. January 1976 saw the article 'Image Makers of 1975' in which of the fifteen people featured only six were women. Among these women were Margaret Thatcher praised for taking on Torism and Nell Mc Cafferty the *Irish Times* journalist who had "done much to highlight the anomalies and injustices of the Irish judicial system" (*Image*, January 1976, p.28).

However the 1980's and 1990's have seen a continuation of these profiles showing living examples of feminine success. These glowing accounts indicate how one woman's dream can blossom into another woman's reality. These superwomen praised for their successful careers are also perfect wives and mothers as well as being attractive.

In September 1982 it included an address from the editor Clare Boylan who informs "This month we've been talking to a lot of successful women. The great thing they all have in

The interest in Aer Lingus's first woman pilot surprised even the Company, and it's nice to know that there are some more on their way to their wings, and another flying on the lines at present. Maria Heatherington is twenty one, and a Second Officer with Aer Lingus. She's a bright, attractive and friendly girl, with a streak of independence and self-reliance, which she needed for her training, for she was tested for more than her flying ability, and had to prove herself to others than her instructors, not that she was bothered by that. Maria is one of the new breed of women who take opportunities which are offered without standing for a cause.

HIGH FLYING



Maria Heatherington at the controls.

As the planes are awesomely large, the natural assumption is that they must be very heavy to control, and that any intending pilot would need a background of mechanical skill before he or she considered life on the flight deck. It was nice to discover that Maria had no history of aviation in her family, and in fact couldn't even drive before she trained. She had only flown from Dublin to London as a passenger, and in fact had embarked on another career, when her opportunity came.

When she left school, she went to Bolton Street College of Technology to study architecture, which she never lost interest in, but when she saw an Aer Lingus advertisement for pilot trainees, she was interested and realised that this opportunity was only available for a few short years. She remarked that the fact that her course included study of physics, chemistry and mechanics helped her, for the aptitude test was on the lines of 'two cogs are rotating in X direction, which way will Y cog rotate?' Like many successful applicants, she didn't rate her chances of success as very high, and was pleasantly surprised to be called for another, short, informal interview. On the day of her final interview, Maria was flying home from London, and she sent word of this to the pilot, who allowed her onto the Flight Deck of the Viscount, a point which doubtless went down well with the panel of interviewers. Maria wasn't fussed by the technical questions which were thrown at her, and cheerfully admitted ignorance. A very tough medical followed, plus an interview with a psychologist. Maria feels that her success was in part due to her success in athletics. Aer Lingus likes to see applicants with achievements in their own right. Not surprisingly, she was thrilled, and her colleagues in Bolton Street were happy for her, when the letter offering her a place on the Oxford training course arrived.

Maria spent fifteen months at Kidlington Airport, Oxfordshire, and for the first year was the only girl amongst forty Aer Lingus trainees, and the only female amongst two hundred male trainees! How was it? "All the guys were willing to slag you if you did anything wrong, and if you did something wrong, it was the first thing to be noticed. For example, I burst a tyre while training, and of course, it was me, Maria, a woman! But, then, I'm the type, if they did anything wrong, I would be the first to take them on, to jump on the bandwagon. I deserved everything I got, and so did they..."

For the first few weeks, the men were too frightened of her to speak to her socially... However, the pressure of training, plus the living accommodation, where everyone met at regular intervals, in towels outside the showers, in the rush, broke down barriers, and after several months the Irishmen accepted her as one of their number. They all started on light, single-engined aircraft — three to an instructor, and graduated to twin-engined, but cramped slightly larger planes. The course was highly intensive. You were expected to go up whenever a plane was available for you, be it seven in the morning or up to ten at night. Classroom training was intensive as well, and the whole was regularly interspersed with exams, Initial, Interim and Final. Part of them had, of course, to be taken in the air.

After Oxford, it was back to Dublin to ground school and learning all about 737s. Not surprisingly, Maria found this very different.

"There's so much more gear, and of course, the passengers, though you're not aware of them. I think that if you look after No. 1 the passengers will be O.K. as a matter of course..."

Another difference was, of course, the crew, including the

Fig 26 'High Flying' article, *Image*, September 1980, p. 12

common as well as being absolutely super, they are all entirely human" (*Image*, September 1982, p.3) impresses on the reader that this image is well within their reach. Other articles in this issue include 'It's terrific at the top' featuring three women at the peak of their careers and encouraging readers with the slogan "Come on up the view is lovely'. The same issue contains an article entitled 'Over-achievers are human beings too' making these superwomen images more accessible to readers and encouraging them to aspire to this image.

As the magazine entered the 1980's and what has been termed the post-feminist era it became more glossy and sophisticated in a visual sense. The new developments in colour photography and graphics have arguably become the most important sources of pleasure in most magazines. Colour had become associated with leisure and pleasure while the black and white had become associated with the harsh realities of the newspaper. What is significant in these 1980's editions is the gradual reduction in the amount of editorial. The photographic image overshadows the written word having an immediate and rich impact the latter cannot inspire.

Photography although always an integral feature of the magazine became its most prominent medium as it is most effective in relaying images of luxury and affluence. Graphics also became more important, as the overall layout of the pages was of the utmost importance in conveying the message. Through better designed layout, typography and a snappier phraseology the magazine became more attractive and sophisticated. It also acquired 'a spine' and increasingly glossier improving the overall quality of the magazine.

As the magazine progressed through the 1980's the decreasing importance of social issues became more evident. The moaning pages of Grace O'Shaughnessy's problem page were abandoned by 1980 and topics on grim social issues like homelessness and deprivation have all but disappeared. As the magazine has moved in to a new era of sophistication so too has its editorial features. However socially relevant themes have not been entirely abandoned as their inclusion stems from the magazine's desire to keep up with the interest

of the large number of women now working outside the home. In the October 1997 issue an article is featured on the new phenomenon of family law lawyers in Ireland, a result of the recent referendum on divorce of 1996. It is a socially relevant theme yet caters for the more educated woman in that it deals with the developments in terms of law. As it features female lawyers who work in this field it also continues the focus on career women. Its social themes now deal with those more relevant to its target market.

Although it is now mainly concerned with working women *Image* does not forget other identifiable groups who may read the magazine like working mothers, non mothers and teenagers. By occasionally publishing articles relevant to these groups it helps to promote circulation. However it must be careful not to overwhelm the working woman who is the main focus and in essence the main supporter of the magazine. Articles such as 'Pretty (happy) Baby' October 1996 caters for mothers while articles like "What the young are wearing" October 1997 looks at different street styles and essentially appeals to younger women.

Fashion and beauty have become more of a focus in the magazine particularly with the arrival of a new editor Jane Mc Donnell from British *Vogue* in 1989. However it has also added more features on travel, entertainment and the arts. Fig 27 is an illustration of 'Byzantium', a new column added in 1990, featuring a list of important events and exhibitions in the art world. This is an effort to attract the 'culturally aware' woman and implies the 'ideal reader' must be familiar with recent cultural events the magazine has chosen to highlight. 'Byzantium' usually appears as the first editorial section in each issue, setting the tone for what is to follow. Its ideology on culture is then extended throughout the magazine on other features like home furnishings, food, beauty and health. The aura of sophistication and affluence from their subject matter extends the impression of high culture throughout the magazine.

The travel column although present in the late 1970's was expanded in the 1980's. The column assumes the reader is financially independent as well as culturally discerning. An

... Venice festivals, five new Irish films in competition. Booking now at Cinema details ... **WEXFORD OPERA FESTIVAL** ... performances of Gershwin, Puccini, Meyerbeer in programme at Wexford Festival, Theatre 144 ... **DANCE THEATRE OF IRELAND** ... performance of *Dances and Body Travels* Theatre 10. For details, tel 01 478 4205

54

example of this is in the September 1995 edition when Polly Devlin discusses the advantages of travelling to Russia saying that when asked by people why she keeps going back to Russia feels herself inclined to ask back why they keep returning to the Costa Brava. Assuming that the reader is familiar with the literary world she goes on to say "To read Turgenev is to fall in love with Russia. His descriptions of the interior of the great country filled me with a yearning to see it" (*Image*, September 1995, p.45).

The addition of a motor feature also implies a financially secure woman. Their selection features a wide range of cars from the medium to upper market levels. Test-driving the more luxurious models reflects an element of escapism shown here as the writer remarks "Transported along in an almost Ferrari-fast machine raises you above the mundane grind of daily life" (*Image*, September, 1990 p.65).

Although the 1990's have seen the continuation of the focus of the magazine being on the economically independent career woman there has been a slight change in tone in the late 1990's. The October 1997 issue encourages 'How to be a Celtic tigress' yet admits "Her ambition is not to be superwoman or even top-cat - she never consciously tried to claw her way to the top - nonetheless she looks to have it all" (*Image*, October 1997, p. 34), intimates that the ambitious, social climbing superwoman of the eighties has gone and that it is now women's natural position to be at the top. Another article in the same issue indicates that there may well be a rethinking of women's position in the workplace. With a caption reading 'Super achiever Mc Kenna didn't burn out, she bailed out', it deals with the story of Elizabeth Perle Mc Kenna, an ex publishing executive who after 18 years in the business resigned her position to stay at home. Her experiences prompted her to write "a book for women who are struggling to rewrite their lives in mid-sentence so that the end of their story involves balance and joy". She suggests that "the generation of women that blazed new trails into the corporate suites is evidently blazing its own trails out". However there is not an advocate that women should retreat back into the home as this would reduce the group of working women at whom the magazine is aimed. She insists "I'm not

telling women to go home, I'm suggesting they look at their work and, where possible, change it. The magazine is reflecting the times in that it recognises the need for a redefinition of career fulfillment for women however the solution is provided in economic terms. "Most people can cut 20 percent of their expenses and maintain their lifestyle which would translate into a four day week" (*Image*, November 1997, p.50). This also ensures that there is minimum reduction of salary so that the reader can maintain her lifestyle. It is also interesting to note that should she reduce her working week there will be more time for the reader to fulfill the different aspects of lifestyle projected in the magazine and indeed more time to shop.

Its visual attractiveness with its aura of sophistication and culture helps to make it a quality magazine. *Image*'s upbeat emphasis on lifestyle, beauty, health and contemporary issues offers attractive messages to readers and has contributed to the magazine's growth. The magazine aims to offer women an opportunity of reading about contemporary subjects, expanding their personal potential, while attaining physical beauty, happy relationships with men and success in the job.



b) ADVERTISING

Advertising within the magazine records much about the target market addressed by the magazine. The business of a magazine is in fact a venture involving two ultimately linked selling operations; one to women, the other to advertisers. Since no magazine gains any profit at all from its cover price, it is the wooing of advertisers which is vital.

Image's focus on the financially independent career woman attracts advertisers who are interested in this specific group. Once having achieved this lucrative advertising revenue it is the objective of the magazine, through its editorial features, to provide a healthy climate for these advertisers to promote their products. Advertising also plays a crucial role in setting the tone of a magazine. Thus a certain amount of the aura of sophistication and luxury present in *Image* can be attributed to the advertising of luxurious products.

Since the beginning of the magazine in 1975, advertising has constituted almost fifty per cent of the magazine. Although the current editor Jane McDonnell claims that she keeps the ratio 40:60 in favour of editorial, in reality it veers nearer to the 50:50 ratio. Also increasing amounts of covert advertising within the editorial makes it difficult to determine the true ratio.

By establishing itself as a lifestyle magazine in 1975 it helped to attract a wide variety of advertisers. With the inclusion of features on food, health and beauty, advertisers of these products were encouraged to advertise. This also initiated the strategic placement of ads for example a food company will often pay more to have its ad placed beside the food section in the magazine.

Although it claimed its place as a high quality magazine in the 1970's it had not yet met the standards of high sophistication and gloss it was to reach in the 1980's. Its first issue saw a wide range of ads, but the majority were for domestic products such as Stork margarine(fig 28), Cornflakes, Kitchen roll(fig 29) and an ad for Knorr Parsley sauce which was later to be promoted in the magazine by an offer giving away 200 Knorr cookbooks.

Stork holds the secret of success.



Stork Margarine
Bake a name for yourself.

STORK is easier to cream. Because Stork is softer-blended. That's why Stork is the perfect cake-maker. The margarine that does your baking skills justice.

Mix the traditional way with easy-creaming Stork and you'll be delighted. But if you really want to prove our point, try the 'all-in-one' way.

Stork 'all-in-one' way. Simply put all the ingredients into the bowl at the same time and mix together. In only 2-3 minutes the mixing's well and truly done!

Stork 'all-in-one' Celebration Chocolate Cake

Size of Tins: 2 x 7" shallow, round. Lightly grease insides of tins and line bottoms with greaseproof paper.

Oven Temperature: (Gas Mark 4: 350°F) Middle shelf.
Cooking Time: Approx. 25-35 mins.

Ingredients:

6oz Stork Table Margarine (at room temperature)
6oz dark brown sugar
2 level tablespoons cocoa, blended in
2 tablespoons hot water and cooled
3 eggs
6oz self-raising flour
2oz ground almonds (optional)

Method: Place all cake ingredients in a mixing bowl and beat with a wooden spoon until well mixed (2-3

minutes). Place mixture in two prepared tins and bake in pre-heated oven. When baked remove from oven. Leave to cool for a few minutes then turn out and remove paper.

Chocolate Icing:

1 rounded tablespoon cocoa, blended in
2 tablespoons hot water
3oz Stork Table Margarine (at room temperature)
8oz icing sugar, sieved
1 dessertspoon milk

Method: Place all ingredients in a mixing bowl and cream until light and smooth. Sandwich cakes with half of chocolate icing. Spread remaining icing on top and swirl with a fork. Decorate with Cherries and Angelica.

Fig 28 Ad for 'Stork Margarine', *Image*, October 1975, p.35

Pretty Good

Carnival. Pretty Carnival. Colourful patterned kitchen towels from Babysoft in three new exciting designs to brighten any kitchen.

Good. Very Good. From Babysoft. Perfect for cleaning, wiping, polishing and mopping-up. In the house or garage. And for many other uses.

So next time you're shopping, pick up some Babysoft towels. Patterned Carnival or traditional plain colours. Both the same price . . . both made by Jeyes . . . and that's pretty good to start with.

It's time you had a Carnival at home.

**Babysoft
Carnival
towels**®

In two pretty colours — ORANGE and BLUE

Fig 29 Ad for 'Babysoft carnival towels', *Image*, October 1975, p.49

The advertising of these rather mundane products helped to pitch the tone of the magazine nearer that of the 'domestic magazine' rather than a 'glossy monthly.'

It is also interesting to note that the first issue coincided with the introduction of the Guaranteed Irish symbol which featured an ad in that issue (fig 30). It is also worth noting that a significant level of advertising was for Irish products. Advertising from international companies although present did not become dominant until the following decade. Early issues saw many ads for Irish products such as the fashions of Patrick Howard (fig 31).

As growing numbers of women entered the workforce in the 1980's, more and more advertisers became interested in reaching them. These women constituted a new market for what had been traditionally male-oriented purchases such as cars, liquor, insurance, travel and financial services. Thus *Image* began to host an increasing number of ads for these products which helped to boost the magazine's image in terms of sophistication and wealth (fig 32).

Also as the magazine was now well established in the Irish market and boasting continuous sales of around 25,000, not to mention the circulation numbers (accumulated by the passing on factor of the magazine) it continued to attract more advertising. This had a positive effect on the magazine. By attracting more advertising, the magazine gained more revenue and could then increase its editorial content, in turn promoting higher sales and so on.

In the 1970's the advertising pages had been quite separate from editorial material. The division was quite evident. However in the 1980's the increasing commercialisation of the magazine made these two divisions blurred. There has been increasing intermingling of advertising and editorial copy resulting in the new phenomena of 'advertorial'.

Advertorial takes the form of a promotional feature but is usually written by the magazine's own journalists employing their own house style. *Image* has adopted this approach in features such as 'Best Buys' (fig 33) in which it shows a variety of bargain or

guaranteed irish



Proud to meet you.

Pride and confidence in our own skill and craftsmanship are the reasons for the new Guaranteed Irish Symbol.

It guarantees you that the products which wear it are made in Ireland.

It also guarantees you that the manufacturers have such confidence in their products that they will guarantee you fast, fair and friendly after sales service.

It takes real confidence, real pride in a product to give this kind of guarantee.

Because it's a small country, and Irish manufacturers are easy to reach if you want them.

You'll find the Guaranteed Irish symbol on the best of everything Irish: on clothes, food, furniture, footwear, household goods.

You'll meet it everywhere in stores that offer quality and value. Whenever you meet it, the Guaranteed Irish symbol will always be proud to meet you.

GUARANTEED IRISH
NOW YOU KNOW WHAT YOU'RE BUYING

HQM

Fig 30 Ad for 'Guaranteed Irish' symbol, *Image*, October 1975, p. 21

vinegar & ¼ pint (150 ml)
water

1 tablespoon chopped fresh mint

Flatten the boned meat and season the inside very well with salt, pepper, the chopped garlic and parsley. Then stone about a quarter pound of plums, cut in half and lay across the meat. Roll up tightly and secure with skewers or twine. Rub the outside all over with the ground ginger and put into the roasting pan with some oil trickled over. If the meat is a bit fatty then do not use too much. Put into a preheated oven at 400°F - 220°C - gas 6 for half an hour, then lower to 375°F - 190°C - gas 5 for 25 minutes to the pound, basting from time to time.

Meanwhile stone the rest of the plums and simmer gently in half white wine vinegar and half water with the sugar until soft. Liquidise if liked, and taste, then add the chopped mint. Serve hot with the sliced meat. The plums in the centre give the meat a delicious flavour and keep it very moist and succulent. Serves 8.

BEEF PROVENÇAL

Is a really lovely method with roasting beef.

4 lb. (1.8 kg.) top side or rump
beef, lean and boneless

4 tablespoons olive oil (do not use
other oil)

4 tablespoons mixed chopped
marjoram, parsley, rosemary, in
fact 'herbes de Provence'

1 large chopped garlic clove and
2-3 bay leaves

Marinate the lean meat in the oil with the chopped garlic and bay leaves for about 3 to 4 hours. Have ready the herbs, fresh if possible, but dried will do although you will not need as many. Roll the meat all over in the herbs until it is completely covered, then carefully transfer to the roasting dish, putting 2 bay leaves underneath and 2 on top. Pour the rest of the oil around.

Put into a preheated oven at 400°F-200°C-gas 6 at the top for half an hour, then lower to 375°F-190°C-gas 5 for 20 minutes to the pound for very underdone meat, 25 minutes for medium and 30 minutes for well done, although it is a pity to overcook it.

Baste carefully from time to time so as not to disturb the herbs, and when ready put onto a warmed dish. Pour off any excess fat and



Definitely
in the
Upper Bracket.

add a glass of red wine to the pan juices, salt and pepper, and boil up, stirring to reduce. Serve separately in a sauce boat. Serves about 8.

POULET À LA DIABLE

Or 'Chicken in a Brick', this is one of the oldest ways of roasting meat or chicken and ideal for slimmers or people unable to take fat. It cooks in its own juices with herbs, and you can stuff it or not as you choose. These earthenware dishes can be found in many good department stores or kitchen shops, and the only thing to remember is that they must be soaked in cold water for 15 minutes first, and put into a cold oven in which the heat is increased every 5 minutes until it is correct.

The bird in the photograph was stuffed with the lemon, then covered with fresh tarragon and rosemary, salt and pepper and with just a dribble of oil. About 4 tablespoons wine were added for flavour and to make a sauce. The cover was put on and it was cooked for 1¼ hours at 400°F-200°C-gas 6, then the heat lowered, the top removed, to brown the bird, for about 15-20 minutes.

D'AGNEAU AU PERNOD

Another French dish, very simple as a lot of French food is, but one which brings out the flavour, yet gives it a little *je ne sais quoi*! It is so good that no extra sauce is needed. Any anise-based spirit can be used, Pernod, Ricard, or even the Greek Ouzo.

Any joint of lamb will do and it can be roasted in the usual way, but do not use more than 2 tablespoons oil or fat and first season the joint with pepper and some rosemary. I also like to criss cross the top with a sharp knife. When it is cooked, take from the oven and put onto a warmed serving dish, pour off any excess fat and stir round the pan, then add about 1 large glass of red wine and salt and pepper. Boil up to reduce, pour a little over the meat and put the rest in a sauce boat. Heat up 1 large cooking spoon of Pernod, take joint out of the oven and pour over, setting light to it. Do this once more if it is a large joint. This is best done when about to serve. The resultant juices when the joint is carved, mixed with wine and Pernod, is delicious.

IMAGE PAGE 87

Fig 32 Ad for 'Cypress Sherry', Image, September 1977, p. 87

PATRICK HOWARD

l'Autumn '76

Frai a la campagne, élégant
a la ville, Patrick Howard couleurs
bordeaux, vert, gris, bleu marine.



Stockists include Rag Doll Boutique, Market Arcade, Drury Street, Dublin 2 In Vogue, Cathérine St., Limerick
Three Girls Boutique, Dundalk, Switzers, Grafton St., Dublin 2. Cash & Co., Cork,
Patrick Howard Fashion Salon, 10 South Frederick St., Dublin 2.

Fig 31 Ad for 'Patrick Howard' fashions, *Image*, September 1976, p.46



Check button-down vest dress, £68 at Jigsaw, 47 Grafton Street, Dublin 2. Green vest, £12.99 at Warehouse, 17 Grafton Street, Dublin 2.



Floral vest dress, £29.99 at Saks, 16 Stephen's Green, Dublin 2. Green vest, £12.99 at Warehouse, 17 Grafton Street, Dublin 2.



Dress available by Enella, Lacy, £39 at Thomas Thomas.



Floral vest dress, £19.99 at Saks, 16 Stephen's Green, Dublin 2.



Floral vest dress, £29.99 at Saks, 16 Stephen's Green, Dublin 2.

Blue button-down vest dress, £29.99 at Saks, 16 Stephen's Green, Dublin 2.

Check vest dress by Jigsaw, £29 at Saks, 16 Stephen's Green, Dublin 2. Green vest, £12.99 at Warehouse, 17 Grafton Street, Dublin 2.

Best Buys



In the pink, leather strap shoes, £39.99. Leather and fabric shoes, £49.99. Both at Warehouse, 17 Grafton Street, Dublin 2.



Floral vest dress by Jigsaw, £69.95 at Saks, 16 Stephen's Green, Dublin 2.

Striped vest dress, £49 at Saks, 16 Stephen's Green, Dublin 2.

Long button-down vest dress, £29.99 at Saks, 16 Stephen's Green, Dublin 2.



Red floral vest dress, £99 at Saks, 16 Stephen's Green, Dublin 2.

Best Buys

A cool dress, some pretty shoes ... we show how simple summer dressing can be.



Leopard and vest dress, £29.99 at Saks, 16 Stephen's Green, Dublin 2. Green vest, £12.99 at Warehouse, 17 Grafton Street, Dublin 2.

Floral vest dress, £39.99 at Saks, 16 Stephen's Green, Dublin 2.

Floral vest dress by Jigsaw, £29.99 at Saks, 16 Stephen's Green, Dublin 2.

Red floral vest dress, £99 at Saks, 16 Stephen's Green, Dublin 2.

Floral vest dress, £29.99 at Saks, 16 Stephen's Green, Dublin 2.



Striped vest dress, £49 at Saks, 16 Stephen's Green, Dublin 2.

Long button-down vest dress, £29.99 at Saks, 16 Stephen's Green, Dublin 2.



Blue vest dress, £29.99 at Saks, 16 Stephen's Green, Dublin 2.

Fig 33 'Best Buys' feature, *Image*, June 1996, pp.41,42

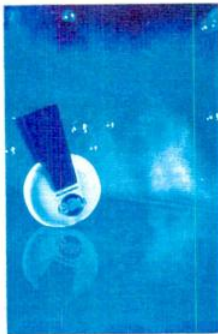
lower-priced clothes. Whereas it seems to be friendly advice offered by the journalist, clothes are displayed along with price and retail outlet, encouraging readers to save money by spending it. Fig 34 shows 'Sunsational' in the same issue, June 1994, an *Image* promotion containing eight pages of randomly chosen goods. This has now become a regular feature called 'Shoparound Promotion' normally at the back of the magazine. Although career women have more money to spend they often lack time to shop. These advertorials capitalize on these time constraints by serving as an intermediary market agent, almost like a shopping service. Similarly because women's homemaking and childcare responsibilities do not disappear when they enter the paid workforce, advertisements for related commodities also continue.

Advertiser's growing confidence in *Image* reflects an important trend in the 1980's. More and more companies prefer to spend greater sums to reach a quality audience with higher spending power. In order to attract these advertisers who want to reach this specialist market area it is important that the working woman be promoted in the editorial. Thus the profiles of working women continue. One can see within these profiles the promotion of the view that women find success and fulfilment from work. It is the woman's career that provides the money to partake in the lifestyle and products that are advertised. Often profiles encourage women to stay in the workplace, as in the case of Caroline Gill, Chief Executive of the Consumers Association of Ireland when she says "I love work and expect to continue for maybe the next 40 years" (*Image*, October 1996, p.54). In the case of a dilemma as with Dierdre Murphy who is returning to work after the birth of her first child, she says "I love my job and just couldn't do without it" (*Image*, October 1996, p.65).

This preoccupation with successful career women is also extended in the advertising. Bottled spring water has become a very fashionable product in the 1980's and 1990's. Fig 35 shows the Evian mineral water company using the successful model Siobhan Mahon to promote the product.. It is promoting the product within the ethos of the magazine.

SUNSATIONAL SUNSATIONAL

With thoughts of last summer still fresh in our minds and despite a slow start, we're going into June hoping for yet another hot steamy summer, when we all want to look healthy and sun-kissed. Yet with all the dire warnings of skin cancers and over exposure, precautions are necessary and happily there have never been easier or safer ways to procure that longed-for tan. We've lots of tips and ideas for sunsational days ahead.



Eau la la

The girl of the nineties knows what she wants - and is not afraid to go for it. Independent, free-spirited and following her dreams, she knows how to make it happen and she lives by it. She no longer relies on one favorite scent to complement her lifestyle, using instead a variety of fragrances to suit her particular mood, the time of the day, even the occasion.

She knows that Exclamation Eau, the new fragrance from Coty - a lighter, fresher fragrance - will be her choice. Exclamation Eau combines the spicy top notes of bergamot, orange, nutmeg and coriander with the warm, woody background notes of cedar, oakmoss and vetiver to create a distinctive, sensual yet subtle scent. Available in Eau de Toilette 150ml and 30 ml at £5.95 and £8.95 respectively. Perfumed Mist 150ml at £4.95. Anti-Perfume Deodorant 150ml at £2.50 and a 75ml Body Spray at £1.99 from leading department stores and pharmacies.



Evian Time

Any time is Evian time but especially summer when you want to enjoy evenings out of doors with friends without always having to worry if that one drink will put you over the limit. Evian comes from the spa town of the same name on the shores of Lake Geneva or Lac Lemman. Its properties mean it is balanced in calcium and magnesium, low in nitrates, sodium and sulphates, making it suitable for young and old alike and its light and invigorating taste appeal to all ages. For all these reasons, Evian is the Number 1 natural mineral water in more than 120 countries. Because of increasing pollution and industrialization, water is now more important than ever, which is why more and more people are taking the healthy option and switching to Evian in preference to other beverages. As your body loses 2.5 litres of water every day, it is recommended that on average you drink 1.5 litres to top up the fluid intake contained in what you eat. During summer, you tend to perspire more freely and feeling thirsty is a sign the body needs extra fluids. Sufficient water intake also helps the kidneys function more efficiently, giving a general feeling of well-being. Drinking natural spring mineral water helps keep that sparkle in your eye, your skin toned and good and makes sure you are clear-headed and bright. To keep that Evian sparkle in your life and in your eyes this summer, make every day an Evian day.



Nivea Sun

For summer 1996, the entire range of Nivea Sun products has been completely re-formulated with innovative Active Cell Protection to guarantee the ultimate in protection and care for your skin: the UVA and UVB filters are not degraded or destroyed by exposure to the sun; all the products conform to the Australian standard for UVA broadband protection (the most stringent in the world) and contain Vitamin E Plus, a unique anti-oxidant ingredient ensuring both long and short term protection against harmful free radicals. The improved moisturisation benefits in all products (available in SPF from 2-20) keep skin supple whilst boosting its radiance.

As well as these new formulas, there are three brand new Nivea Sun Sport products, designed with the younger, more active user in mind. With a sporty appearance and a fresh sporty fragrance, they are extra sweat-proof and extra water resistant for active lifestyles. The Sport products are light and non-greasy, making them ideal for both land and water-based activities.

Five lucky IMAGE readers will receive a sample of the new NIVEA product. Simply send your name and address, on a postcard please, to IMAGE/Nivea Office, PO Box DLY 79, Dun Laoghaire, Co Dublin. to reach us by June 27.



Sanex Clean

What is the most important foundation to a great summer tan? Simple! Healthy, well cleansed skin.

Sanex, the leading dermo-protection skin care in Europe, keeps skin healthy, helping to maintain its natural protection against bacteria. PH balanced, it offers complete moisturising, is ideal for sensitive skins and has a gentle, mild fragrance. The good news is that Sanex is available in both bath and shower gel, soap, liquid soap and bath foam BUT even better news is that we're giving away 55 super Sanex skin-care kits.

To enter simply answer the question below and complete the tie-breaker in not more than twelve words. Send your entry, with your name and address, on a postcard please, to IMAGE/Sanex Office, PO Box DLY 79, Dun Laoghaire, Co Dublin to reach us by June 27. Name one of the formats Sanex is available in and complete the tie-breaker: I'd like super summer Sanex skin because.....

Sexily Silky

Summer is here and it's time to peel off those extra layers to reveal silky soft skin! To achieve it, look no further than the Louis Marcel range of depilatory creams, lotions and waxes for the best start to a hair free and care free summer. The Louis Marcel range of products brings beauty salon treatments into the home.

To complement the existing range of Bikini Smooth, Facial Hair Remover Cream and Facial Hair Lightener, Louis Marcel have added Hair Removing Gels, Water Soluble Strip Waxes, Strip Waxes with Aftercare Creams and Honey Wax, products to help make you look and feel feminine as you step out in style with confidence and with super silky skin. To celebrate this amazing range of products, Louis Marcel are giving away 25 packs to the first randomly selected entries. Send your name and address on a postcard please to IMAGE/Louis Marcel Office, PO Box DLY 79, Dun Laoghaire, Co Dublin by June 27.



Splash Out

Splash out this summer with Radox Showerfresh, the number one brand in shower gels for all the family and now in a wide range of fragrances including Sport, Refreshing, Moisturising, Showerfresh and Go. Showerfresh for Men. The very latest Refreshing is a revitalising hair and body gel with a fresh citrus fragrance. Showerfresh with that secret blend of herbs and minerals which explains its unique refreshing scent, is the ultimate in convenience with a new non-drip cap and improved squeezability - making it the best shower gel for the whole family and great value too!

Can you think of a better way to wake up in a new day than with a super fresh Showerfresh shower - herbal revitalisation for body and mind? These rich super moisturising gels give a perfect start to the day and prepare you for those long hot summer nights ahead!

Fig 34 'Sunsational feature', Image, June 1996, pp.74,75

"I drink litres of Evian ... it keeps me de-toxed, fit and healthy."

**Siobhan Mahon,
Model.**

Siobhan Mahon is one of Ireland's best known models – a career many young girls dream about from their early teens. She, however, had other goals when still at school – she wanted to be a nurse but went into the beauty business instead, opening her own salon in Longford. A further change of direction was prompted when, on her 21st birthday, her mother entered her in a beauty contest – which she won.

Sponsored by the *Connaught Tribune*, the judges included the late Fergus Foley and Celia Holman Lee. After that surprise success, Siobhan decided to try modelling. She let her business for a year to give

it a whirl, moved to Dublin and has never looked back. As she pencilled in more and more dates in her appointment book, she sold off the beauty salon.

"Modelling is a very hard life, not nearly as glamorous as it may appear – hawking around a big shoe bag everywhere – for one show that can actually mean ten or twelve pairs alone. (She has about 30 pairs altogether!) I certainly have to watch my weight all the time so it's constant dieting and exercising, you're paid to be a size ten and that's what you've got to be.

Mulder, Naomi Campbell and Jasmin le Bon.

"Quite honestly, we didn't have too much to do with them as the travel with their own dressers and hair stylists, but it was a great experience to see them working and share the ramps."

"I haven't even taken advantage of the travel side of modelling although I did have a lovely trip to Madrid where we made a few commercials. That was great fun. There is actually quite a bit of travel within Ireland and that means long bus and train trips which I usually fill by reading – autobiographies mostly. They can eat up three or four hours at a time!"

Scheduling holidays or days off for a special occasion have to be carefully planned months in advance but summer is quite, Siobhan usually manages to get away for a spot of sun, sand and sea during that time.

Tough and all as the life of a model is she loves it – thrives on it – and takes it all in her elegant stride.

Most of my spare time I spend working out – going to aerobics and different gyms for different parts of me! As a result of this exercise and being constantly on the go, I drink litres of Evian. It's the most natural and pure water ... can taste the difference. It keeps me de-toxed, fit and healthy and is necessary after all the exercising I do to keep in shape."

Siobhan has stalked the catwalks with the supermodels – in last year's Brown Thomas Spectacular with Karen



new crushable bottle



Fig 35 Ad for 'Evian' mineral water, *Image*, June 1996, p. 65

An example of covert advertising in the magazine exists in the article 'Ladies who gym' October 1996 p.99. It is an example of the recent preoccupation with health and physical fitness. However rather than advocating taking up jogging or walking, a relatively inexpensive exercise, the writer advises joining a gym and then goes on to seek the advice of Amanda Cullen, fitness instructor at the 'Riverview Racquet and Fitness Club.

Since the late 1980's *Image* has begun to shift its emphasis to fashion and beauty features taking up the main proportion of editorial features. December 1997 boasted the 'biggest issue ever' with more than 'fifty pages of beautiful fashion'. This preoccupation with style and personal beauty has been beneficial in terms of luring advertising from international fashion and cosmetic companies. By gaining such a valuable source of revenue it obviously helps the commerciality of *Image* and so such products are well endorsed in the editorial. The beauty section often advocates the use of products already advertised within the magazine. As with fig 36, although it seems to be giving editorial advice on makeup, it outwardly mentions the names of brand name products advertised within the magazine. Even if specific products are not outwardly mentioned the promotion of beauty treatments and advice provide a healthy environment for the advertisement of such products. It is also noticeable how the advertisement of domestic products have been kept to a minimum in order to preserve the high class tone of the magazine.

The use of perfume samples in ads ensures a sweet smell throughout the read extending the luxurious appeal of the magazine to all the senses. Also such advertising helps to promote the glossy, sophisticated appeal of the magazine as it uses the same highly visual photographic style as the editorial. Fig 37 is an example of how these luxurious visual images can promote the high quality of the magazine and complements the highly sophisticated fashion photography also present in the magazine. A clever marketing ploy exists in the featuring of highly expensive clothes in the fashion pages from internationally famous designers and also carrying ads for that designer's perfume in the same issue.

•

•

•

•

•

•

•

•

•

•

•

•

B Beauty

A

ppropriately enough, the new colours are those of the season's nuts and berries. But will they suit you? Here's how to choose.

The new deep, rich colours look every bit as exciting as Biba's dark, crowded ultra-trendy make-up department did in the seventies. Wearing them is a whole new experience after years of natural make-up highlighted with the odd fuchsia or red lipstick. If you're old enough to remember these colours last time round, the bad news is that your skintone will have changed so much the old favourites almost certainly will not suit you any more. The good news, of course, is that shades which would not have looked great then will be ideal now.

Whatever your age, the same rules apply when choosing colour. Skintone is the key – cool bluey tones like many purples, for example, tend to look best on cool skin with blue undertones whereas warm corals and toffees are ideal with warm yellow and red notes. Once you've worked out the undertones in your skin, you'll not only know what to head for on the cosmetics counter, you'll also understand why certain colours tried in the past just have not worked.

TWO CAVEATS:

- really deep, dark lipsticks have a narrowing effect. If lips are less than full, use lipliner to strengthen their shape a fraction (no more or the faking will be obvious) and tone down the depth of the lipstick – thin it with gloss for a sheerer effect. Matt lipsticks show up every imperfection and can be very drying, they are also very draining. For a lit-up look, add gloss.
- "real colour" eyeshadows are fun only if used expertly. Learn slowly, starting with colour just at the outer corner of the eye, blending in really well both above and below the eye. It can look good, too, brushed just over the lid, with grey or brown above to define the eye-lid crease.

PALE SKIN, BLONDE HAIR

Very often this skintype has a pinky undertone that makes very lowly "tan" colours unworkable. The pinkier the tone, the more closely you should stick to totally warm pinks without any blue and warm reds. Avoid pinky foundation colours – choose soft beiges instead.

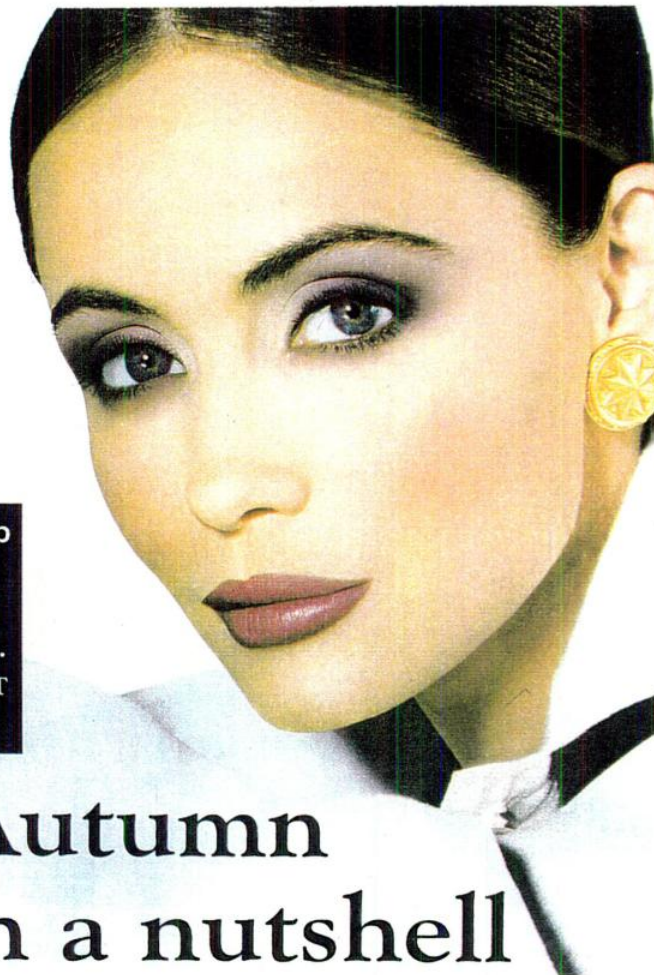
Eyes: good spectrum here – bright yellows, blues and fun colours can look good used with caution. If your eyes are blue or grey then dove and darker greys can be good for definition; browns without yellow in them, fawns, taupes, mushrooms are all great too: Elizabeth Arden Smoky Eyes Powder Pencil in Midnight, £11; L'Oréal Perfection Cream Contrast Duo Eyeshadow in Lilac Lime or Sea and Sun, £4.69 each pair.

Cheeks: pretty rosy tones, also beige-rose colours and pale, pearly tones for fun. Try Chanel Joues Contraste in Rose Défilé, £24.50.

Wearing make-up to suit your colouring is half the beauty battle.

CHRISTINA PROBERT JONES reports.

Autumn in a nutshell



Lips: girly pinks, deeper pinks if not too blue. If your skin tends towards honey beige rather than pink, pinky browns and fudgy colours can look good: Revlon Colourstay Lipstick in Skin, £8.75, No 7 Moisture Active Lipcolour in Nude Pink, £3.95, Guerlain KissKiss Hydro-Soft Lipstick in Rose Satin, £15, Have fun, too, with Helena Rubinstein Rouge Glorious in Silver Effects, £13.

PALE SKIN, DARK HAIR

This skintype can tend toward the cool, with blue undertones that make deep burgundy lipsticks and similar deep tones for the eyes look fantastic. Choose foundations with a hint of pink just to warm skin up a fraction.

Eyes: rich dark browns, purples, burgundies all look great as, indeed, do greys from dove to silver: Helena Rubinstein Colour Fusion Duo in Night Violet, £19.50; Yves Saint Laurent Fard à Paupieres Poudre Duo No 35, £19, Almay Easy to Wear Eyeshadow Duo in Cool Slates, £7.30.

Cheeks: choose the cooler pinks or even slightly brownish pinks depending on your chosen lip and eye colours: Molton Brown Colour Blush in New Bloom, £12.95stg (for mail order tel 0044 0171 625 6550), Christian Dior Blush Final in Contour, £21.

Lips: bluey purple, burgundy, plum, bluey fuchsia and hot pink all look great, as do deep browns like conker: Helena Rubinstein Rouge Forever Extreme in Black Purple and Night Violet, £13 each, Yves Saint Laurent Rouge Pur in Mystic Wine 95

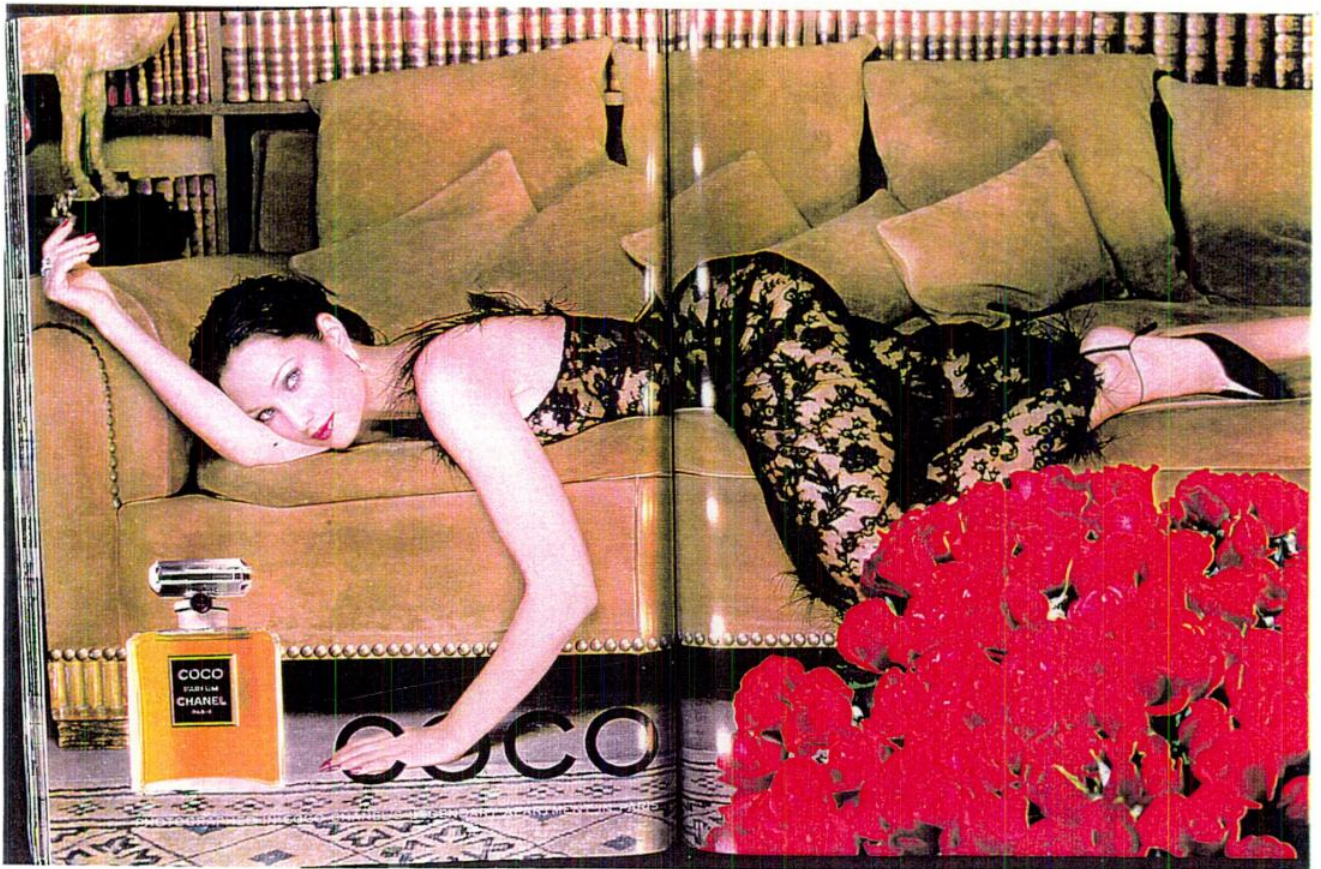


Fig 37 Ad for 'Coco Chanel' perfume, *Image*, September 1996, pp.16,17

Although the prices of these clothes may be beyond the reach of most readers they can participate in the image of the designer for the price of a bottle of perfume.

Since 1996 *Image* has claimed to be 'the best-selling women's magazine in Ireland' while attracting more readers this will also encourage more advertisers. *Image* also promotes its advertising space in the magazine. Figs 38 and 39 is an example of how they use their circulation figures to attract advertisers. Fig 39 advises potential advertisers that 'advertising is all about Image' intimating that *Image* has the right setting for advertising with style.

Companies often use the strategy of specifically designing their ad to the group the magazine addresses. In *Image* magazine the international cosmetic company 'Oil of Ulay' promote the view that their product is designed particularly to suit the Irish complexion (fig 40). They also reinforce the promotion of their products by emphasising the fact that 'Oil of Ulay' products are made in Ireland.

Image also treats its readers as consumers when it sells products directly to them. These products often advertise the magazine itself through the use of the *Image* logo. The products such as the diary and bag featured in figs 42 and 43 are identified as part of the magazine's favoured lifestyle. "Diary, address book, keys, make-up and mobile phone: every girl needs a shopper to organize her life" projects the active, career orientated lifestyle of the 'ideal reader'. The identity of the magazine is further promoted by the fact that it is designed by an Irish designer, yet set in an international context. The selling of these 'lifestyle' products featuring the magazine's logo encourages readers to define themselves as the 'ideal reader'.

Attracting the right type of advertising is crucial for the over-all tone of the magazine. Although advertisers relies on editorial content to target the market area, advertising also helps to establish the 'ideal reader'. Advertising in *Image* projects the reader as financially independent with the ability to consume expensive and luxurious products. *Image*

continues to attract advertisers of such products in the 1990's which is a reflection of its success and reliability in the market place.

174,000* people will read
this copy of

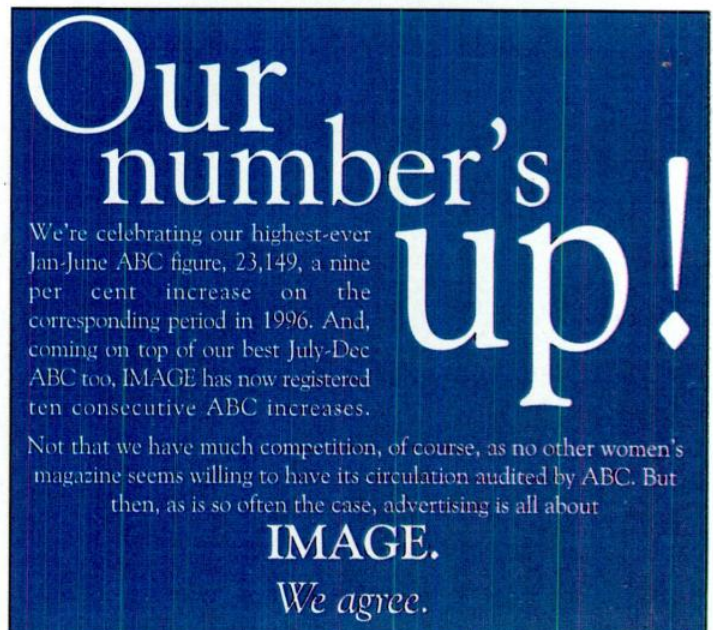
IMAGE

Let your message be seen.
Advertising in Image
starts from £35

Contact Helen on
01-2808415 for details

*source J.N.R.R. 1991/92

Fig 38 Ad for Image advertising space, *Image*, June 1992, p. 78



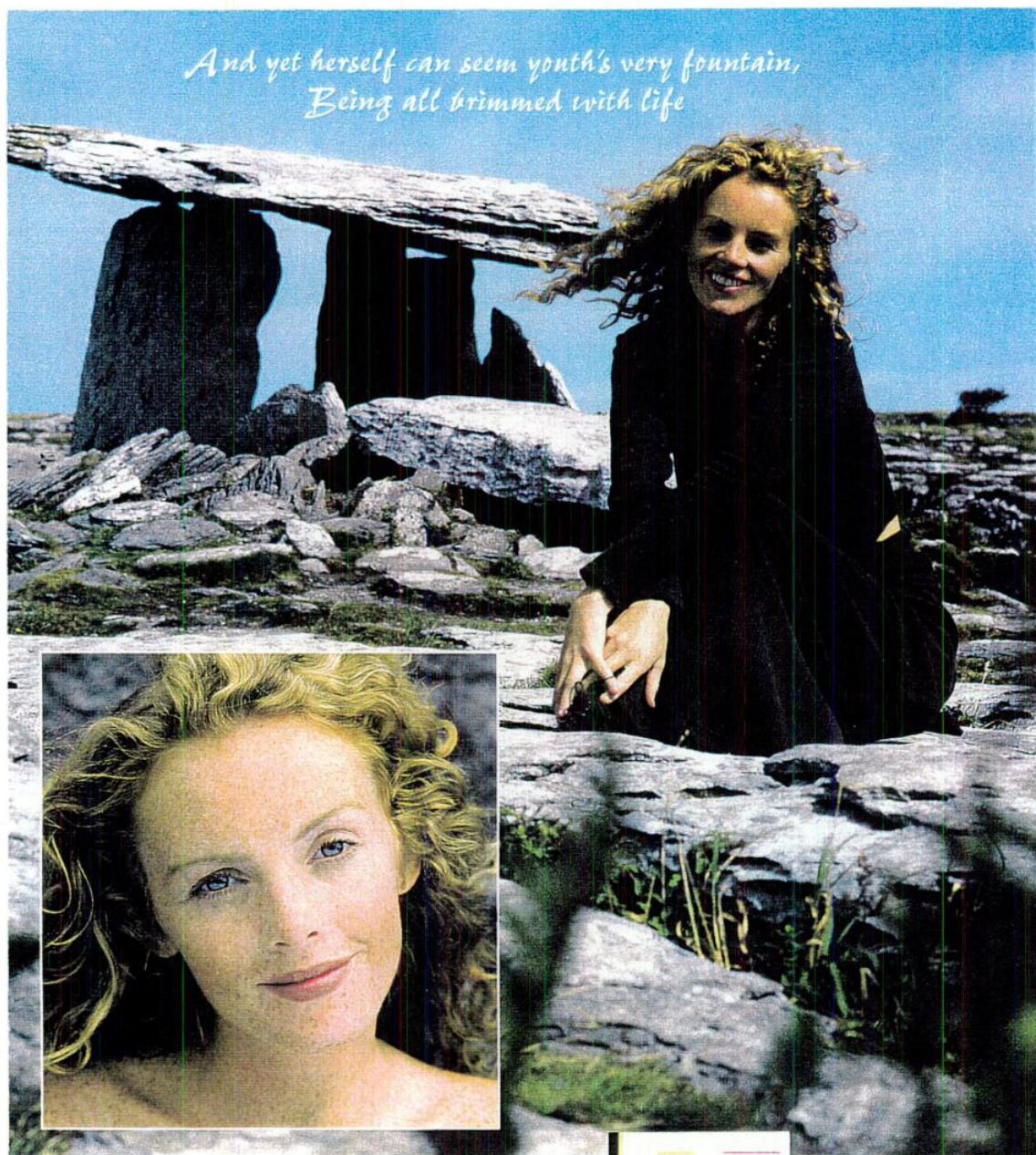
**Our
number's
up!**

We're celebrating our highest-ever Jan-June ABC figure, 23,149, a nine per cent increase on the corresponding period in 1996. And, coming on top of our best July-Dec ABC too, IMAGE has now registered ten consecutive ABC increases.

Not that we have much competition, of course, as no other women's magazine seems willing to have its circulation audited by ABC. But then, as is so often the case, advertising is all about

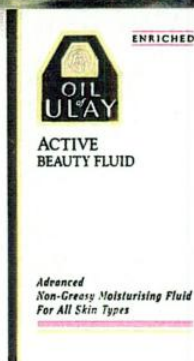
IMAGE.
We agree.

Fig 39 Ad for Image advertising space, *Image*, September 1996, p.97



Made in Ireland for Irish complexions.
Tests prove that daily use with Oil Of Ulay Active Beauty Fluid
or Double Action Day Cream will help to reduce fine lines within
14 days, leaving your skin looking soft and smooth.
Available in a Hypo-Allergenic version for sensitive skin.

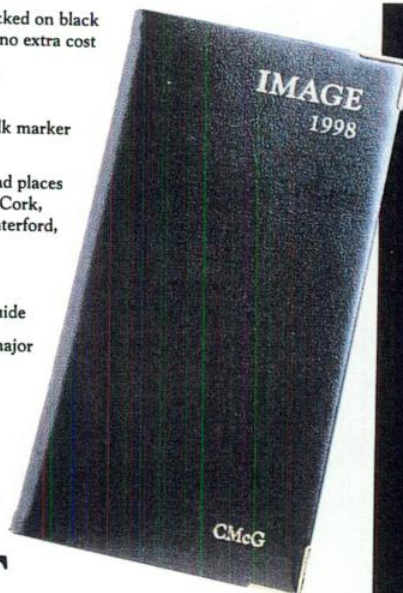
OIL OF ULAY
WE CAN PROVE YOU CAN LOOK YOUNGER



Photography by Martina O'Brien, Dun Laoghaire College of Art & Design, at The Burren, Co. Clare. Verse by W.B. Yeats, The Gift of Harun Al-Rashid. Oil of Ulay, made in Nenagh, Co. Tipperary

Fig 40 Ad for 'Oil of Ulay', *Image*, September 1996, p.54

- Your initials gold blocked on black leather-look cover at no extra cost
- Slips neatly into your handbag or briefcase
- Rolled gilt corners, silk marker and gilt-edged pages
- Useful information and places of interest in Dublin, Cork, Galway, Limerick, Waterford, Belfast
- Travel information
- Emergency services guide
- Maps of Ireland and major Irish cities
- Pages for addresses, telephone numbers and notes
- Designed, published and printed in Ireland



GET ^Alifeline

Organise your life with the IMAGE diary and never miss an appointment again. Slim, elegant and compact with personalised gilt initials and an extra page per week for more detailed reminders, it makes a great gift too for your mum, a friend or a work colleague. Or slip it into your handbag so that nothing slips your mind. Exclusive to IMAGE readers, the IMAGE 1998 Diary (still just £8) is created with you in mind.

Order your IMAGE Diaries NOW

Please send me copies of the IMAGE Diary at IRL8 each incl p&tp (or £6.50 each incl p&tp if you order 6 or more).

Please insert initials here (no more than 3) and attach list of requirements to coupon if ordering a quantity.

NAME

ADDRESS

Daytime Tel No.

Either: I enclose a cheque/postal order for £

Or: Please charge my credit card (please tick) ☐ MasterCard ☐ Visa

Card No:

Card expiry date:

Signature: Date:

Post to IMAGE Diary Offer, IMAGE Magazine,
22 Crofton Road, Dun Laoghaire, Co Dublin.

11/97

Fig 42 Image Diary offer, *Image*, October 1997, p.65

IMAGE READER OFFER



PHOTOGRAPH BY TONY HIGGINS, ASSISTED BY ARIAN HARRIS, STYLING BY ANNA STILES, RED WOOD PRESS AND COAT BY SUEEN, PACE, STEVE MOORE, ALL AT LIMITED COLOURS OF BRIGHTON

Bag This

Diary, address book, keys, wallet, make-up and mobile phone: every girl needs a shopper to organise her life. This great bag is designed exclusively for IMAGE readers by Orla Kiely, the Irish designer whose high-quality, cleverly styled bags are highly regarded on the international fashion scene and sold widely throughout the UK, Europe and Japan. Smart and practical, made from sturdy black Italian nylon twill, with a handy inside pocket, it is soft and durable and the IMAGE logo is discreetly embroidered in white on front and black on back.

At £29.95* to IMAGE readers, it's a must for work and play.

*incl postage and packing

Just fill in the coupon and send it with your cheque or credit card details to
IMAGE/ Shopper Offer,
22 Crofton Road, Dun Laoghaire,
Co Dublin.

Please send me the IMAGE shopper for the exceptional price of £29.95

Name

Address

Tel.....

Allow 28 days for delivery. Offer is limited, so apply early to avoid disappointment.

☐ Enclosed cheque/postal order for £29.95

☐ Please debit my credit card no

Expiry Date

Fig 43 Image bag offer, *Image*, November 1997, p.77

c) FASHION

"Fashion is a signal and symbol of class, of education, of taste, of imagination and sometimes of daring and revolt" Alexander Liberman 1979.

Fashion has played an important role in *Image* magazine. Fashion is a person's most immediate and intimate display of style and affluence and thus its position in *Image* provides much information about the 'ideal reader'. The fashion image in the magazine has changed through its history. Not only does it document the changing fashions but also indicates changing ideals in femininity.

Fashion has accounted for an increasing proportion of *Image* magazine, as it moves more and more into the genre of a fashion magazine in the 1990's. Although it has always featured fashion since its beginnings fashion has become the main stay of the magazine incorporated in much of the advertising and indeed editorial. The magazine also employs two of Ireland's top fashion photographers Mike Bunn and Conor Horgan and it is their work which contributes much to the visual image of fashion in the magazine. It is the fashion photography which essentially articulates the visual appeal and style of the fashion image in the magazine.

In its first issue in October 1975, its cover caption boasted 'Autumn Fashions with French Flair'. The mention of 'french flair' and its associations with Paris, a centre for high fashion suggests to the reader that high quality fashion will be presented in the magazine. This was particularly important at a time when no other Irish magazine was covering glamorous fashion. As well as presenting international fashion to its readers, the magazine also devoted a formidable portion of its fashion coverage to the promotion of Irish fashion. This was credited in Elizabeth Mc Crum's book *Fabric and Form: Irish Fashion Since 1950* when she praised *Image* and other magazines for their support of Irish designers (pp.94-95).

The second edition of *Image*, one month later advertised 'Fashion by Ib Jorgensen' marking the beginning of a close relationship with the top couturier in Ireland at the time. By presenting 'couture', the most expensive of fashion products *Image* seemed to be aiming at the woman with high disposable income who could afford these luxury garments. It also seems to project the non-working woman who would have time for the four or five fittings necessary to fit such made-to-measure clothes.

Figs 44,45,46,47 shows the collection of the couturier which features eveningwear, a category of dress associated with leisure time and elit social gatherings. The wearer in fig 47 gives the appearance of a 'lady of leisure' as she is wearing an evening dress, even though it appears to be daylight and peering dreamily out of a window. The splendour in dress pictured in an almost aristocratic setting is also reminiscent of a time when fashion was dictated by the upper levels in society and its primary role was as a display of social status and wealth. One can also see how the photograph imitates that of a portrait. The authority and dignity of the wearer, the quality and style of her dress creates an air of distinction. In fig 46 the fox fur collar around the neck is a measure of the woman's class and an example of fashion used as a status symbol. The magazine goes on to assume that the image is well within the readers reach saying "We would also like to say that at Ib Jorgensen's boutique you can also avail of the inimitable Ib Jorgensen's flair without breaking the bank completely" (*Image*, November 1975, p.25).

The magazine continues to endorse the designer with an advertisement for his shop in Molesworth Street, Dublin (fig 48). His exquisite house in Fitzwilliam Square, Dublin is also featured in 'House of the Month' in the same issue, praising him and his wife for "their successful use of strong colour and good design". This trend was to continue for the next twelve months with practically every issue containing fashions from the designer.

It was to take an unusual turn the following year, in the September 1976 edition when it featured his collection shown in his 'Fitzwilliam Square Georgian showroom' before a "well dressed invited number of predominantly female and mostly over forty customers"

FASHION

For this, our November issue we thought we would brighten up your long Winter evenings with a presentation of Ib Jorgensen's elegant and feminine clothes. Our illustrations show some of what is available at his salon. Simplicity and femininity are the keynotes of the Jorgensen style. The imaginative use of a rose or ribbon highlighting a detail or particular feature. His use of fabrics and furs mark his earlier interest in architecture.

We would like to say that at Ib Jorgensen's boutique you can also avail of the inimitable Ib Jorgensen flair without breaking the bank completely.

Arum Moon: A jacket for evening in black Irish worsted wool, hand appliqued in wild silk. It is worn over a pyjama suit in black crepe with a black crepe turban.



25

Fig 44 Ib Jorgensen's Collection, *Image*, November 1975, p.25



Above left:— Slim column line dinner dress in palest pink crepe. A huge wild silk cabbage rose nestles under the circular layered hand rolled organza collar which is detachable.



Above right:— A cape in mushroom brown bouclé herring-bone tweed hem-line, encircled with exactly matching dyed fox worn with a huge matching dyed fox beret, worn over a suit in companion fabric.

26

Opposite:— A delightfully feminine flower strewn pure silk chiffon evening dress in grey and brown. The high straight neckline drops to a low square at the back detailed with two roses and a long narrow grey velvet ribbon. The floating skirt falls in two tiers from a high waist. The very full sleeves are gathered to the wrist.



Fig 46 Ib Jorgensen's Collection, *Image*, November 1975, p.27



Fig 47 Ib Jorgensen's Collection, *Image*, November 1975, p.29

IB JORGENSEN

Designer Shops

36 Molesworth Street
Dublin 2
Telephone
765189

18 Sloane Street
London, S.W.1
Telephone
01 235 5626

Fig 48 Ad for Ib Jorgensen's Shop, *Image*, November 1975, p.56

(*Image*, September 1976,p.24). In an effort to make the magazine more objective the editor Tanis O Callaghan criticised the collection as “conservative to the point of boredom”. She also wrote, “The collection was inconsistent, puzzling in its extremes.. ...even on youthful models they looked horribly drab and stuffy, and some of the hats were as flattering as the notorious headgear of Mrs Stanley Baldwin” (*Image*,September 1976,p.27). This was courageous considering the designer did advertise within the magazine. She later related in the ‘Editors Memoirs’ in the anniversary issue September 1997 that “immediately Ib Jorgensen threatened legal action against the magazine if an apology was not published” (*Image*, October 1996,p.62). No apology was published and as a result, “*Image* and I were banned from future showings of Jorgensen’s collections. I never got to sit on one of Jorgensen’s spindly gilt chairs again.... ...but I believe in due course the designer forgave and forgot” (*Image*, October 1996,p.62). This was evidently true because Jorgensen’s fashions were featured again in the magazine, although not as prominently, up until 1984 when the designer closed his business.

However that issue, criticizing Ib Jorgensen’s collection marked the beginning of a much fresher and less elitist approach to fashion. Fashion within the magazine shed the constraints of couture with its contrivedness. *Image* wanted to attract the ‘new modern woman’ and so this was to be reflected in its fashion. The same issue in contrast featured an article on student fashion in which the writer says “In fact fashion, if not dictated by the young is certainly very much influenced by a new fresh generation who have a new fresh way of examining most institutions and reacting to them”

In keeping with fashion across the Western World the portrayal of fashion in *Image* in the late 1970’s editions saw a fascination with the ‘natural look’ as it was called. Women were presented as romantic dreamy creatures with loose hair and clothing. Often pictured outdoors, they appeared young, fresh and healthy with almost Pre-Raphaelite qualities. The August 1978 issue describes the wearer as “The girl who loves Nature, Camping, the Outdoors, the Wind in her hair and the sun in her limbs, doesn’t give a fig for the just

2/2



pressed look" (figs 49,50) "Forget about crease-proof, crease resistant, and crease-free. Like the laughter lines in your face a few creases give character and make the overall effect one that's not contrived nor studied" (*Image*, August 1978, p.17).

This preoccupation with the outdoor life and the natural look continued into the early 1980's. Figs 51,52 are a fashion shoot featured in September 1984 issue by photographer Mike Bunn in which the romantic setting was reinforced with quotations of poetry imposed on the photographs.

The 1980's saw the magazine embrace the working woman and so this created a new area for fashion to address - the woman in the workplace. This new working woman had less time for the demands of couture and needed more practical off-the-peg clothes to suit her active lifestyle. Thus the shift in emphasis to ready-to-wear clothing. Couture was not abandoned completely but appeared occasionally in features for eveningwear as did upmarket products like real fur (fig 53).

Fashion in the magazine now took many directions encompassing the many different aspects of the reader's lifestyle. She became the successful career woman, the energetic young mother and avid party-goer all at once. On occasion advice was given how to make clothes more practical and multi-purposeful.

"Understated but up-to-date, efficient but feminine is how you need to look if you're a career girl who doesn't plan to stand still in her job, but likes clothes that look more than just good in the office, but will also look right on that unexpected date" (*Image*, February 1982, p.13).

The reader is urged that "clothes have a double life too and can look equally smart after work or for weekend wear." Clothes for work were regularly featured in the magazine in keeping with the 1980's phenomenon of 'power-dressing' (Fig 54).

A continuation with the 1970's preoccupation with the outdoor look was the 1980's concern with health and fitness which translated into the fashion image. Clothes from sport and particularly dance were incorporated into mainstream fashion. Colours were vibrant and the fashion poses were usually active and energetic (Fig 55).



FASHION



Clothes that look carelessly rumpled, hair tossed and tousled, even a little wanton ... that's the Summer '78 Holiday Look.

Forget about crease-proof, crease-resistant and crease-free. Like the laughter lines in your face a few creases give character and make the overall effect one that's not contrived nor studied.

Natural fabrics crease, few synthetics do. And the girl who loves Nature, Camping, the Outdoors, the Wind in her hair and the Sun on her limbs doesn't give a fig for the just-pressed look.

She'll go for the sturdy or soft traditional fabrics, but they must be well cut into practical casuals. She'll wear shirts roomy as a field worker's, jackets loose as a hobo's (she likes that new 'too big' look). She'll look comfortable, feel confident ... then forget what she's wearing and be herself. The Look is natural, healthy unselfconscious and completely contemporary.

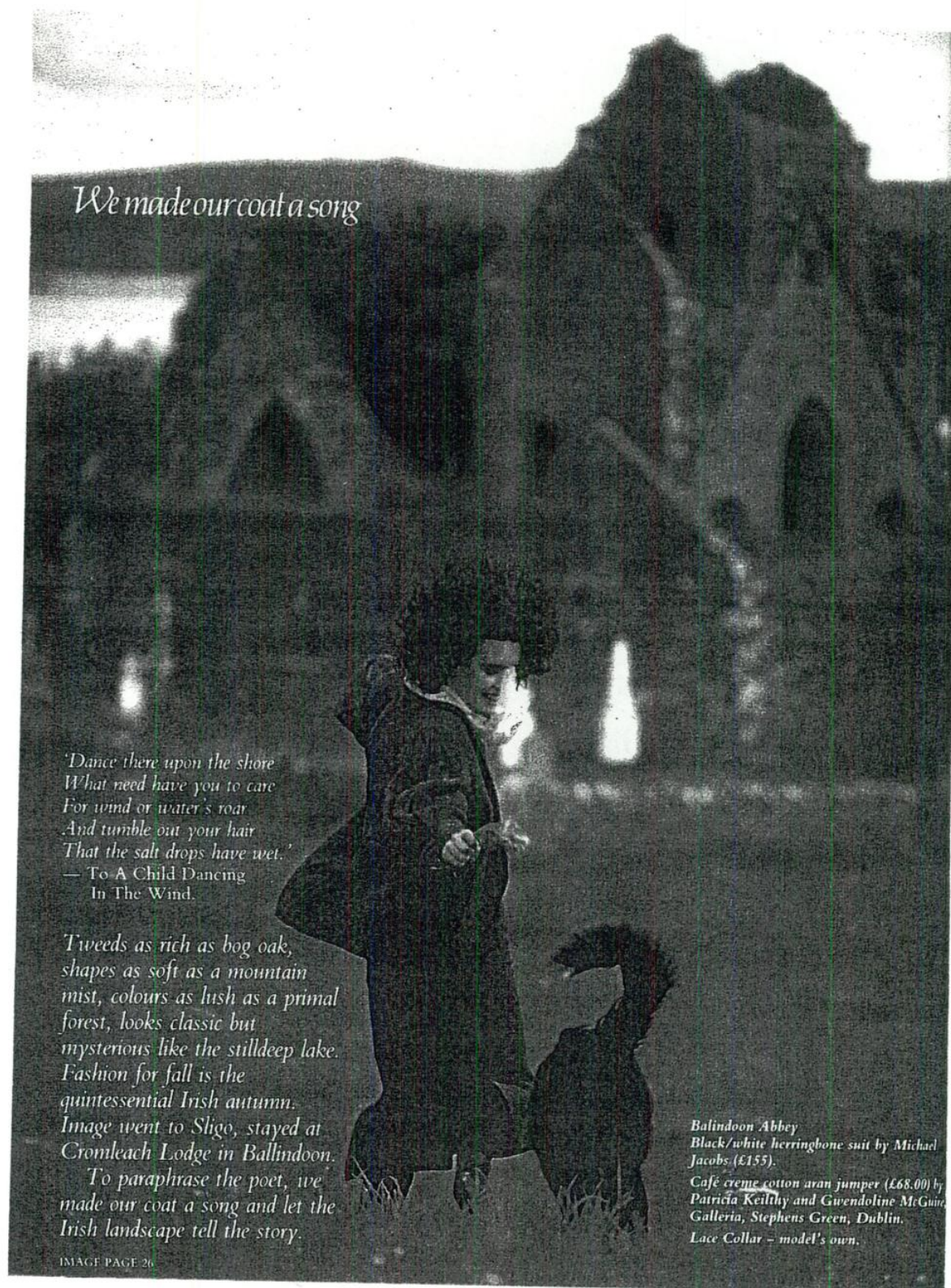
Cotton silk casuals in cream by Hardware Clothing Co. Loose blazer £42 skirt with elasticised waist £18.70. Salmon pink tee shirt by Marc O'Polo £5.45. From Maque, Creation Arcade, Grafton St. and Marc O'Polo, Sth. William St.

Fig 49 Fashion feature, *Image*, August 1978, p.17



Pure cotton Dorado flying jacket £36. Matching skirt with gathered waist £16. Both by Hardware Clothing Co. Cotton check shirt by Marc O' Polo £10. From Maque, Creation Arcade and Marc O' Polo, Stn. William St.

Fig 50 Fashion feature, *Image*, August 1978, p.18



We made our coat a song

*'Dance there upon the shore
What need have you to care
For wind or water's roar
And tumble out your hair
That the salt drops have wet.'
— To A Child Dancing
In The Wind.*

*Tweeds as rich as bog oak,
shapes as soft as a mountain
mist, colours as lush as a primal
forest, looks classic but
mysterious like the stilldeep lake.
Fashion for fall is the
quintessential Irish autumn.
Image went to Sligo, stayed at
Cromleach Lodge in Ballindoon.
To paraphrase the poet, we
made our coat a song and let the
Irish landscape tell the story.*

IMAGE PAGE 26

*Balindoon Abbey.
Black/white herringbone suit by Michael
Jacobs (£155).
Café crème cotton aran jumper (£68.00) by
Patricia Keilly and Gwendoline McGuire,
Galleria, Stephens Green, Dublin.
Lace Collar = model's own.*

Fig 51 Fashion feature, *Image*, September 1984, p.25

THE FEEL OF FALL

We made our coat a song

*'I will arise and go now for always night and day
I hear lake water lapping with low sounds by the shore
While I stand on the roadway or on the pavements grey,
I hear it in the deep heart's core.'
— The Lake Isle of Innisfree*

Highwood over Lough Arrow
Black tweed coat by Michael Jacobs (£140).
Black leather trousers by Michael Mortell
(£220 approx).
Grey/black "Oggo" pinstriped linen shirt
(£33.55) from Kilkenny Design Shop, Nassau
St., Dublin.
Black suede shooting gloves (£15.50) from
Callaghans, Brown Thomas, Grafton
St., Dublin.
White cotton stock (£10.95) from Callaghans,
Brown Thomas.

IMAGE PAGE 25

Fig 52 Fashion feature, *Image*, September 1984, p.26

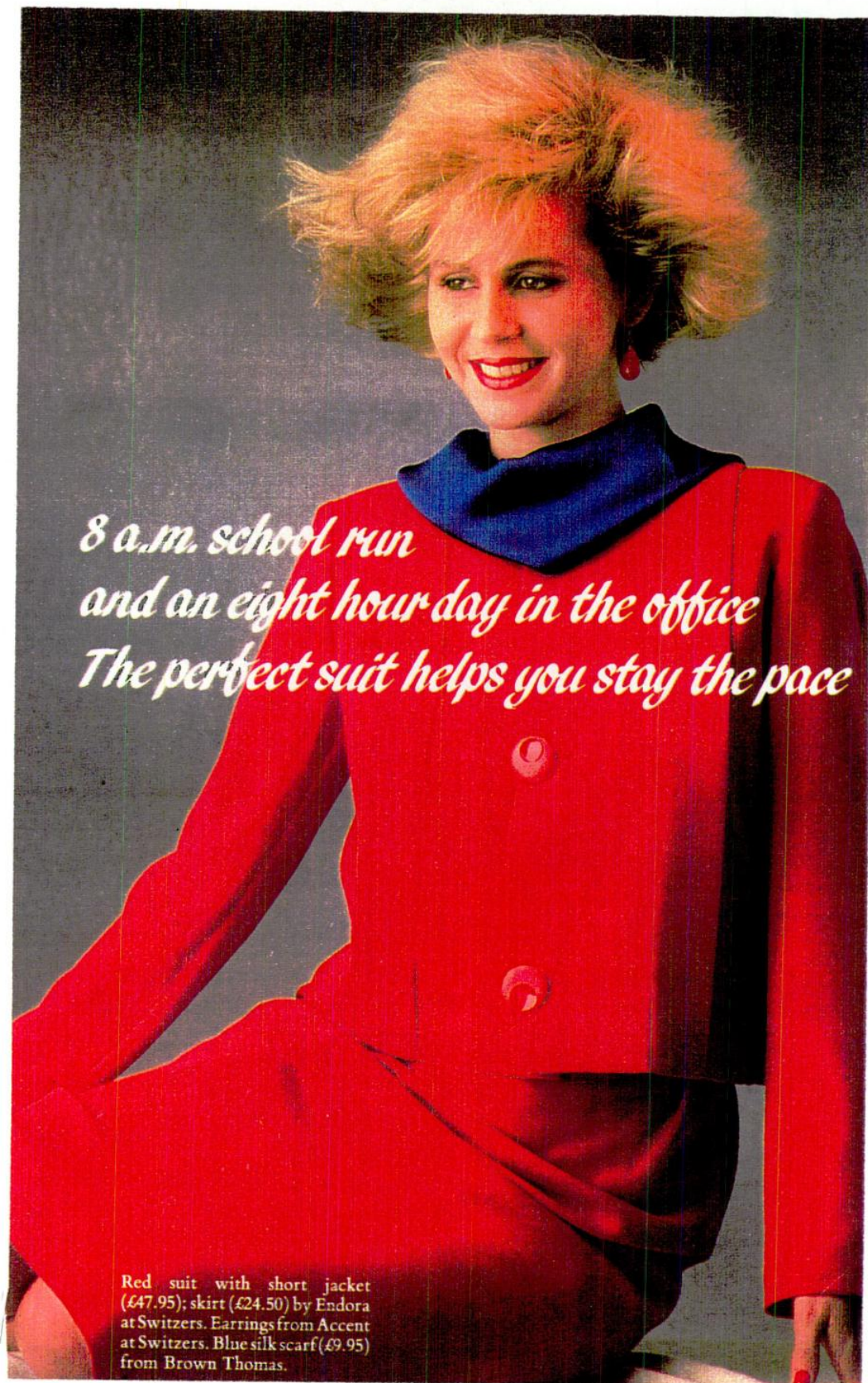
Debs' Peerage

Fur love

Fuschia pink taffeta sleeveless dress by Eavan Kelly: £330. Available at Private Lives, Brown Thomas. Other designs to order direct from Eavan Kelly, 760405. Silver and gilt "flower" Art Deco necklaces and ear rings (one is used as a belt) from Olde Curiosity Shop, George's Street, Dublin. Stranded Russian silver fox coat: £8,000, from David Vard, Wicklow Street, Dublin. Three stone diamond ring from Jameson & Co.

IMAGE PAGE 14

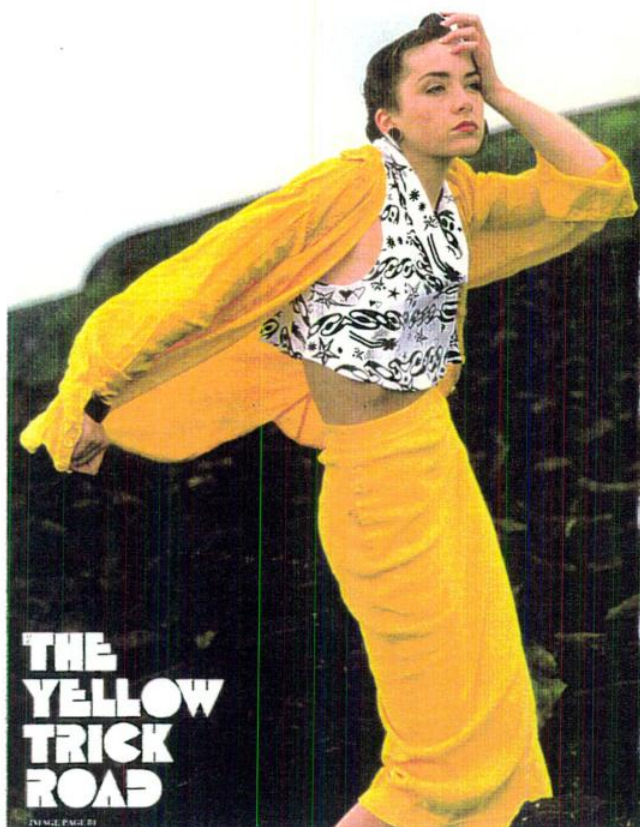
Fig 53 Fashion feature, *Image*, September 1982, p.14



*8 a.m. school run
and an eight hour day in the office
The perfect suit helps you stay the pace*

Red suit with short jacket
(£47.95); skirt (£24.50) by Endora
at Switzers. Earrings from Accent
at Switzers. Blue silk scarf (£9.95)
from Brown Thomas.

Fig 54 Fashion feature, *Image*, February 1982, p.28



THE YELLOW TRICK ROAD

THIS PAGE 39



MAKIN' SHAPES

OPPOSITE PAGE
Black and white
t-shirt by
Bonyon, £12.50 at W's
Clothing
Yellow strapless
skirt £49.95,
yellow silk slip
£50 by
Katherine
Hamnett at 4
Seasons
Monaghan
Black bakelite
ear drops and
brooch from
Crown Jewellers,
Crown Alley, Dublin

THIS PAGE
Yellow petal
skirt £22.00,
blue petal
brooch £22.00,
yellow shirt-tail
skirt £21.50,
yellow blouse
jacket £29.95,
yellow hat
£2.75 - all at
W's Clothing
Blue leather
saddles at
Melanie,
Dublin and
Cork

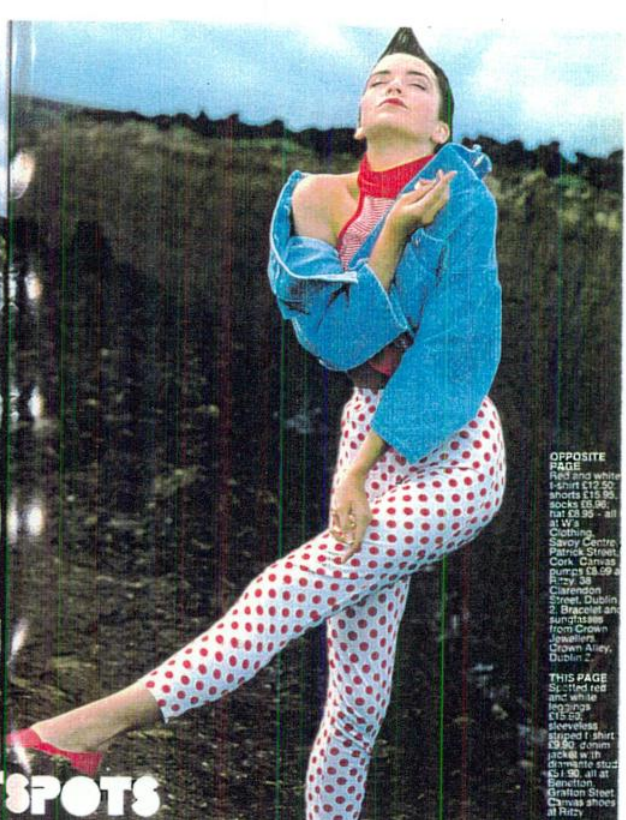
BLACK 39



MAKIN' SHAPES

Summertime
and the livin' is
easy. Expose
your second
skin in tight
spots and
loose tops. Feed
your
eyes on beauty
and the body.
These clothes
are a licence
for the long of
limb to throw
shapes.

IN TIGHT SPOTS



OPPOSITE PAGE
Red and white
t-shirt £12.50,
socks £13.95,
hat £3.95 - all
at W's
Clothing
Sassy Centre,
Patrick Street,
Cork, Clonagh
purse £3.99 at
Ritz 38
Catherine
Street, Dublin
2. Bracelet and
ring from
Crown Jewellers,
Crown Alley,
Dublin 2

THIS PAGE
Sleeveless
t-shirt £12.50,
sleeveless
jacket £29.95,
sleeveless
skirt £1.90, all at
Catherine
Street, Clonagh
shoes at Ritz

Fig 55 Fashion feature, *Image*, August 1985, pp.39,40,41,42

The 1980's saw more coverage of international fashion enabling Irish women to keep up-to-date with the developments on the international catwalks and the dictates of high fashion. This also helped to create a balance between international and home fashions and avoided appearing too parochial. More or less every issue contained a feature on international fashions and one on Irish collections. The number of fashion features generally increased throughout the 1980's and editorial became less necessary as the visual impact of the fashion features took over.

Fig 56 is an example of how the international fashions were usually accompanied by endless editorial comment warning informing what was 'in' with the colours and trends of the season. Now as fashion has diversified and it has become increasingly unfashionable to be a slave to fashion, the clothes are presented as a collage of visual images leaving the reader free to decide (Fig 57).

Image became even more fashion-orientated in 1989 with the hiring of Jane Mc Donnell, from British *Vogue*, as the new editor of the magazine. She set about reorganizing the fashion timetable in Ireland to bring it into line with that in the international fashion world. She tells in the 'Editor's Memoirs'

"We wrote to all the designers and said we would feature the Irish designer collections twice a year if they got us samples early. They did and those shoots I feel put a shape on Irish fashion" (*Image*, October 1996, p.57).

Thus Irish collections could be shown in tandem with the international Spring\Summer and Autumn\Winter collections. This happened quite quickly with the September 1990 issue featuring as its cover caption 'The Irish Collections'. The rising status of Irish fashion is evident in Fig 58 with the fashion feature on Irish fashions called 'Irish International' suggesting that Irish fashion has now reached international status. Through the 1990's there has also been an amalgamation of the fashions with shoots showing the fashions of international designers alongside Irish designers. Fig 59 is an example of the fashions of Irish fashion designer Louise Kennedy featured with those of international design house Dolce and Gabbana.

•

•

•

•

•

•

•

•

•

•

•

PARIS—plus ça change....

After-the-bomb pessimism—gone
Black/grey shapeless layers—gone
Sexual ambiguity, courtesy of the Japanese—gone
The Japanese influence—almost gone as they fail to adapt to the new style

Instead. Sizzling bright colours — nothing like it for years and years — in. The 'Little' (very little) Black Dress — in.

Feminine proportions — in. Hips, bottoms, legs and busts all nicely in place, with clothes hanging from moderately square shoulders.

Little, chic and shabby — in and that includes accessories too.

Sophisticated women — in.

European, pale skinned models — in.

Brilliant collections came from Montana and Karl Lagerfeld for Chanel, though he almost failed on his own account under his own name which he uses for a separate collection.

Best collections came from Thierry Mugler, Sonia Rykiel, Saint Laurent, Valentino and Kenzo.

Chloe, now designed by a team including Guy Pacifici and recently acquired by Dunhill of London, was not a success. Gaultier, indeed terrible, was neither redoubtable nor terrible — only dull. Tartan and Ungaro likewise.

Karl Lagerfeld Either military greatcoats, dreadfully cumbersome, or fuss elaborate clothes.

Paul Gaultier Missing the eyes to the detriment of both.

Montana (standing ovation). No nonsense zippy collection, very colourful ski and après ski look, man/vrouw decorative sweaters, cleverly wrapped 'envelopes' coats worn one on top of the other in different colours and lengths. Though sporty, the line was well proportioned and feminine. Skirts long and ankle length, jodhpurs, the first of many at the collection.

Sonia Rykiel. Queen of Knits. More colour, less black than usual. Lots of creamy whites. Good loose capes and travel coats, many in thick pastel colours, only gimmick a big coat buttoning up the back. Knitted button-through slim skirts and cropped swinging jackets, very wide, three-luckle belts. Sherlock Holmes hats.

Givenchy. Astonishingly elegant. Perfect attention to detail. Closely fitting suits and dresses, jersey short, wonderful plain and patterned fabrics. Classic evening ball dresses.

Mugler. Original creator of the huge shoulder now has wits, but not very wide shoulders. Emphasis here has moved to hips and legs. Lots of leg. Skirts above knee and tight. Tux grey skirts. Bernini shoes worn with thigh high patent leather boots, and bloused tops. Very, very colour and obviously sexy. Completely bright, covered with rany motifs.

Point to note. Teddy bear fabric in multi colours, for big jackets, tailored officer coats, and predominant use of ermine, lime, orange and royal at all houses.

Chanel Thomas. Conventional, muted colours. Dull.

Ann Marie Beretta. Again very civilised and French. Pretty colours for dyed furs, and wool-laid cotton (shawl coats) cut very big. Hooded Teddy bear coats, naval coats, duffels and cardigan coats, jodhpurs.

All houses showed big outer garments over slim undergarments.

Tweed and satin jodhpurs. Ritz evening wear, closely draped, tight ruffled dresses.

Dorothée Bis, Emanuel Khanh, Tarlazzi can be grouped together as they were all doing the same thing.

Commercial, curvy, hip swinging short knitted sweaters, dresses, using cerise, scarlet, yellow, blue and black. Necklines were high or plunging, sometimes backless, 'whistles' and midriffs sometimes bare (scandal). Dito for evening in gold threaded silks. Waipy, stripes, high heels and lots of leg.

Be had great coats in fur lined knits. Tarlazzi used sensuous ruching on hips to give close fit, and all used long Johns for maximum body appeal.

Probably collections to please men more than women who have to wear the damn things. Bear in mind.

Khanh was more romantic, with embroidered jackets and velvet skirts. But the Marilyn Mugler style lives again.

Dior. Dull as always.

Chanel (by Lagerfeld). Great success keeping the essence of the famous designer while bringing it up to date as in above-the-knee skirts. Also ankle lengths. Trousers very popular, looking easy and smart. Classic trench coats, hemmed hats, flat shoes.

Lanvin. Pre-Raphaelite romantic. Pastels (girls with frizzed hair and white faces) good country tweeds, cut loose, skirts full for striding about, hand-knits, soft colours like ivory and browns.

Ungaro. Too many long tight skirts and boring jackets. Furs with long Johns, a strange touch.

Hechter. Memorable for women. Casual travel coats, grey trouser suits with white shirts and ties, jodhpurs. Country tweed.

Saint Laurent. Still a master when it comes to handling colours. Beautifully cut coats and jackets in yellow, emerald, and cerise, loose but not extreme, worn with short black skirts, like he always does them.

Kenzo. No rules observed ever at this house, which is why he is among the most vital and exciting. Always romantic and poetical, the approach is fantastical in the use of colours and wonderful prints in body skimming robes that suggest but don't emphasise the body. Unlike the other Japanese he has adapted to the European feeling without making little suits and sheath dresses. Beautifully cut coats.

Valentino. Very Italian, very smart. Great deal of colour and well cut long blouses, big jackets, great coats and dazzling evening silks.

It's back to the tight little sweater dress in shocking pink. You either love or hate the French.

Pictures by Sheila Chetetz.

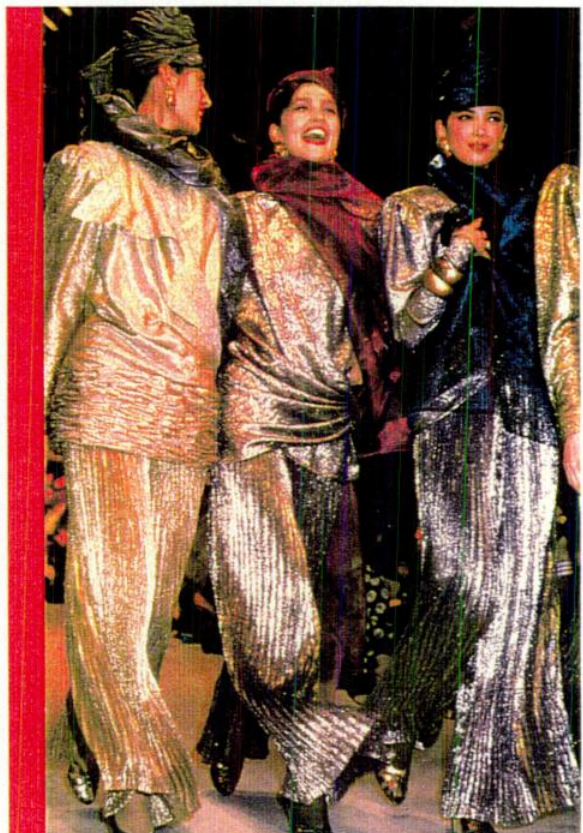
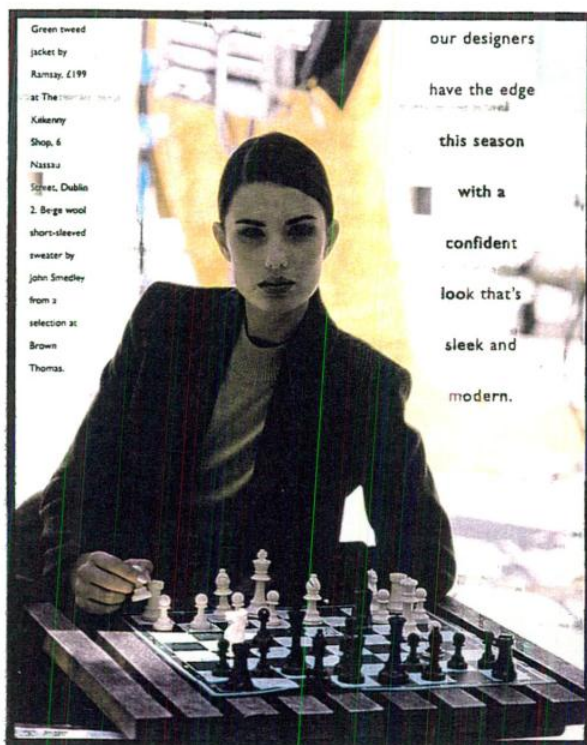


Fig 56 Fashion feature, *Image*, September 1986, pp. 12, 13



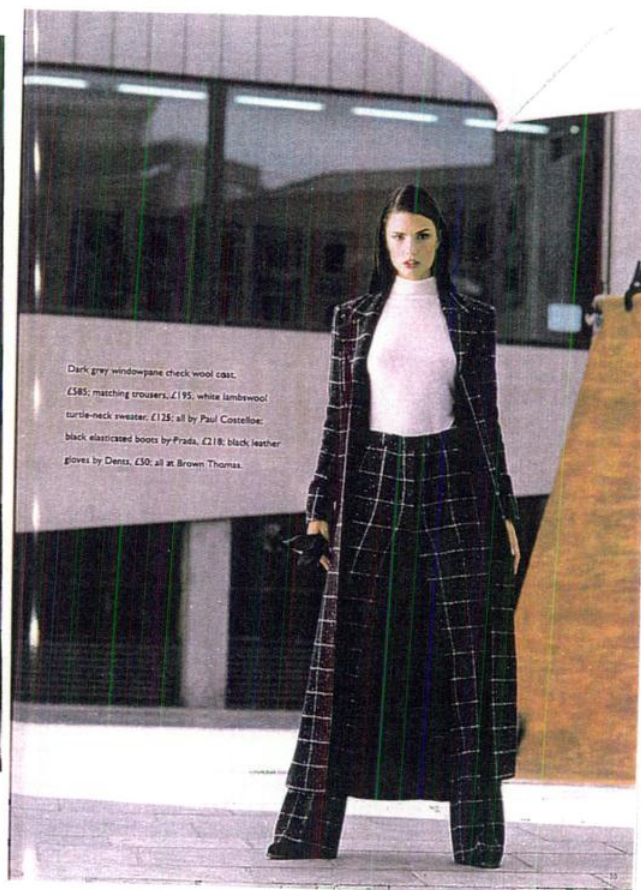
Fig 57 Fashion feature, *Image*, September 1997, pp.14,15,16,17



Green tweed
jacket by
Ramsay, £199
at The Kilkenny
Shop, 6
Nassau
Street, Dublin
2. Beige wool
short-sleeved
sweater by
John Smedley
from a
selection at
Brown
Thomas.

our designers
have the edge
this season
with a
confident
look that's
sleek and
modern.

irish international



Dark grey windowpane check wool coat,
£385; matching trousers, £195; white lambswool
turtleneck sweater, £125; all by Paul Costelloe.
black elasticated boots by Prada, £218; black leather
gloves by Denax, £30; all at Brown Thomas.



Black and
grey striped
wool crepe
dress, £130
black wool
jacket, £110,
both by Marc
O'Neill at A
Wear, 26
Griffin
Street,
Dublin 2 and
branches.
Tights by
Pretty Polly.



Red wool frock coat, £135,
matching knee-length skirt,
£160, both by Liza
Kennedy at The Design
Company, Powercourt,
Dublin 2.
Black turtleneck top by John
Smedley from a selection
at Brown Thomas. Black
leather bag by Chastina,
£135 at The Kilkenny
Shop, 6 Nassau Street,
Dublin 2. Tights as before.

irish international

Fig 58 Fashion feature, *Image*, September 1997, pp.54,55,56,57



Fig 59 Fashion feature, *Image*, September 1997, p 76,77

This increase in fashion coverage has also vastly improved the fashion photography in *Image*. While there has been a demand for the fashion photography to equal that of the sophisticated photography present in the ads, the increase in advertising revenue has also meant more money for the development of this area. The increase in budget has also enabled fashion shoots to be taken in exotic and faraway places. Fashion shoots are the major focus of the fashion coverage and there is also now more willingness to experiment with different photographic techniques resulting in a quality in photography that almost equals that of the fashion specialist magazines. Fig 60 is an example of this experimentation where the photograph takes on an almost dream-like quality.

The setting of fashion shoots has become all important as this contributes immensely to the style and aura produced by the photograph. The 1990's have moved away from the fresh-faced outdoor look of the 1980's to a more artificial, contrived look usually confined to an urban setting. Fig 61 shows *Image*'s ideal reader, as the busy career woman set against an urban backdrop. It is also illustrative of the 1990's trend in fashion photography to show the model in an activity. The fashion shoot in fig 62 shows the wearer mid-action in an underground train system - a symbol of a very cosmopolitan lifestyle. The preoccupation with career in the 1990's seems to be equated with urban living.

The 1990's aesthetic of stark minimalism is present in both the clothes and setting of the fashion shoot in fig 63. The long lean silhouette reflects the 1990's ideal of feminine beauty as extremely thin and tall. The sharpness and angularity of the backdrop is present in the high pointed heel of the shoe and the sharp haircut as well as the setting in grey steel. The artificiality of this setting is also suggestive of an urban landscape.

The objective of fashion photography is to transport the viewer into another reality. The reader indulges herself in utopian visions of herself. A practical route to these fashion ideals is given in fashion pages like 'Fashion Workshop' (fig 64). As Beatrix Miller, editor

97



for *Vogue* in 1976 remarked of contemporary magazines "we are 60% selling a dream and 40% offering practical advice".

With the fashion content of *Image* now covering international and home fashions, from high and mainstream fashion, the reader is expected to be able to mix fashion, from all these areas into one successful look. Fashion features in the magazine show all the areas of the modern woman's life, presenting the ideal image.

By offering readers a multitude of styles, *Image* while presenting the fashion trends is allowing the 1990's reader some creativity in fashion. This is a measure of how the ideal reader has matured since the dictative tone of fashion reporting in the 1970's. While following the trends given in the magazine, the ideal reader must be an individual, with the ability to create her own sophisticated and modern image, be it at the office, work party or the gym.





Fig 60 Fashion feature, *Image*, November 1997, p.13



Houndstooth wool check jacket with fake fur collar and cuffs, £109; matching skirt, £49.99; both at Kookai, Powerscourt Townhouse, Dublin 2. Black patent shoes by Office, £49.99, available by mail order tel: 0044 181 838 4447. Black patent bag by Dollargrand from a selection at Brown Thomas.

Fig 61 Fashion feature, *Image*, November 1997, p. 45

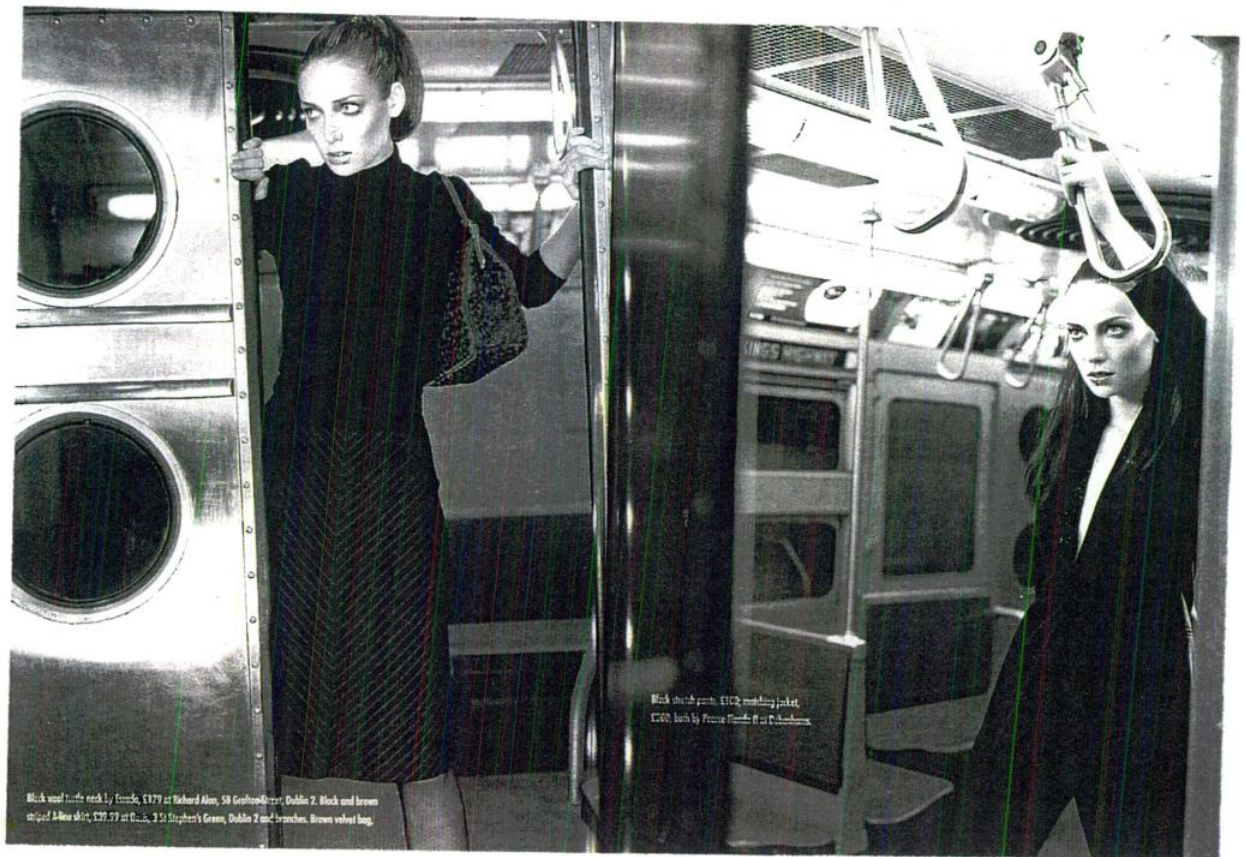


Fig 62 Fashion feature, *Image*, November 1997, pp.54,55,56,57



Fig 63 Fashion feature, *Image*, September 1997, pp. 74,74

fashion
WORKSHOP

Black beaded top, £12.99 at River Island. Pink fake fur stole, £21.99 at Oasis. Sequined handbag, £79 at Whistles. Woolly hat, Dublin 2. Black shoes, £20 at DVS, 4 Crown Allen, Dublin 2.

Gold lace cardigan, £44.99 at River Island. Necktie, £7.99 at Oasis. Black beaded handbag, £19.99 at Monsoon Accessories. Black sandals, £44.99 at Wallis.

Silver grey mock sweater with fake fur trim by Lamey Knolls, £479 at Marks & Spencer, 2 Anglosa House, Donabrack, Dublin 2. Handbag with fur trim, £19.99 at Monsoon Accessories. Necktie, £7.99 at Wallis. Black shoes, £20 at DVS, 4 Crown Allen, Dublin 2.

Black chifon coat, £40. Black sandals, £45; sequin necklace, £13; all at Wallis. Velvet bag, £19.99 at Carl Scarpa.

Black beaded top, £12.99 at River Island. Pink fake fur stole, £21.99 at Oasis. Sequined handbag, £79 at Whistles. Woolly hat, Dublin 2. Black shoes, £20 at DVS, 4 Crown Allen, Dublin 2.

Beige cardigan with fake fur trim, £69.99 at P.J. Rigg, 40 Grafton Street, Dublin 2. Necktie, £7.99 at Oasis. Black suede shoes with buckles, £113 at Carl Scarpa, 25 Grafton Street, Dublin 2. Shopping Centre, Dublin 2.

fashion
WORKSHOP

Everyone has a little black dress in their wardrobe. We took this one (£60 at Principles, 73 Grafton Street, Dublin 2 and branches) and created six very glamorous looks.

Purple jacket with feather trim, £69.99 at Oasis, 3 St Stephen's Green, Dublin 2 and branches. Black beaded handbag, £24.99 at Monsoon Accessories, Jervis Shopping Centre, Dublin 1. Black suede mules, £44.99 at River Island, 102 Grafton Street, Dublin 2 and branches.

PHOTOGRAPHED BY BRENDAN BOURKE. STYLED BY EDITH MULLER.

Fig 64 Fashion feature, *Image*, September 1997, pp.84,85

CONCLUSION

The study of the general history and the more immediate history of Irish women's magazines changed the focus of this study slightly, to cover a wider historical context in which to place *Image* magazine. *Image's* position in the magazine sector in the last quarter of the twentieth century has been crucial to its success. Its small specific target market is in keeping with the recent growth in magazine's addressing a 'class' not 'mass' readership. It is also this genre of the women's 'glossy monthly' which has been the main growth area in women's magazines in the latter part of this century.

By promoting itself as a 'lifestyle' rather than a fashion magazine, *Image* has avoided a narrow focus which would limit its audience. This coverage of all aspects of lifestyle while helping circulation, also attracts an increased variety of advertisers.

The magazine, although it faces stiff competition from foreign magazines continues to hold its own. In fact if one looks at *Image's* proportion of sales to the population it is actually performing better than *Vogue*, the best selling magazine in Britain.

Image also faces competition from other media. Increasing accessibility to Satellite TV and other telecommunications all help to saturate women's leisure time.

The growth of the Irish economy in the 1990's has also helped to produce more monied women thus increasing the market area. This increase in buying power also attracts advertisers for the magazine. The arrival of *IT* and *U* magazine from rival publishers, Smurfit Publications, indicates a very healthy market for Irish magazines. However *Image* claims to be 'the best selling Irish women's monthly magazine'.

The tone of the magazine has changed to suit its readership which is effected by changing economic and social circumstances. Although *Image* has continued to address its readers as well-educated and financially secure, the tone of the magazine has changed reflecting the changing role of women in society. Jane Mc Donnell, *Image* editor since 1989 gives the following definition of its readers in the late nineties.

"Our readers have grown up in Europe, visually aware, well-educated, sophisticated. Yes, they are interested in sex but no, they don't need orgasm instructions from Cosmo and they aren't remotely interested in knitting one courtesy of Family Circle.(Image, October 1996, p.57)

Its appeal to an Irish audience continues to grow, offering a distinct Irish identity in style and image. Its success stems from its continued focus on one of women's greatest concerns - Image.

"As always Image's voice is wrapped in a stylish scarf, in beautiful pictures, glossy text, humour and intellect but it is still well disposed to be heard and will continue to effect change as well as reflect change"(Image,October 1996,p.57).



BIBLIOGRAPHY

BOOKS;

BALLASTER, Ros, *Women's Worlds: Ideology, Femininity and the Women's Magazine*, London, Macmillan, 1991

COLERIDGE, Nicholas, *The Fashion Conspiracy*, London, Heinemann, 1988

DANCYGER, Irene, *A World of Women: An illustrated History of Women's Magazines*, Dublin, Gill and Mac Millan Ltd, 1978.

EVANS, Caroline & THORNTON, Minna, *Women and Fashion: A New Look*, London, Quartet, 1989.

FERGUSON, Marjorie, *Forever Feminine: Women's Magazines and the Cult of Femininity*, London, Gower, 1983.

LIBERMAN, Alexander, *Vogue: Book of Fashion Photography*, New York, The Conde Nast Publication Ltd, 1979.

MC CRACKEN, Ellen, *Decoding Magazines: From Mademoiselle to Ms*, New York, St Martins Press, 1993.

MC CRUM, Elizabeth, *Fabric and Form: Irish Fashion since 1950*, Belfast, Ulster Museum, 1996.

•

•

•

•

•

•

•

•

•

•

•

ORAN, Hugh, *The Advertising Book, The History of Advertising in Ireland*, Dublin, M.O. Books, 1985

WINSHIP, Janice, *Inside Women's Magazines*, London, Pandora Press, 1987

ARTICLES;

BLACKWELL, Lewis, *Strike a pose*, Creative Review, September 1993, pp.27-28 30 illus.

BORELLI, O'Shea Laird, *Dressing Up and Talking about it: Fashion Writing in Vogue from 1968 to 1993*, Fashion Theory, Volume 1, Issue 3, pp.247-257.

ZISOWSKY, Udo, *The German 'Elle'*, Novum Gebrauchsgraphik, January 1990, pp.24-29 illus.

MAGAZINES;

Creation, October 1956

Image, October 1975- December 1997

Irish Sketch, January 1927

Irish Tatler and Sketch, October 1932

Irish Bystander, October 1977

Irish Bystander and Illustrated News, September 1902

IT, October 1979

Ladies Almanac, 1789

Ladies Diary, 1730

Lady's and Farmer's Almanack, 1846

Lady's, Farmer's and Mathematical Almanack, 1866

Lady of the House, Autumn 1890

U Magazine, New Year 1984

Woman's Choice Weekly, September 17th 1968

Woman's Life, July 4th 1936

Woman's Mirror, May 28th 1932

Woman's Mirror, July 9th 1932

Woman's View, January 1968

Woman's Way, April 26th 1963

