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# **NATIONAL COLLEGE OF ART AND DESIGN**

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FACULTY:

Fashion and Textiles

DEPARTMENT:

Fashion

Promotion & Consumption:

*Elle* Magazine in Focus

Submitted to the faculty of History of Art and Design  
and Complementary studies in candidacy for the Degree  
of Bachelor of Design in Fashion, 1999

NATIONAL COLLEGE OF ART AND DESIGN

Jennifer Cherry

TABLE OF CONTENTS

Fashion and Society

DESIGN

Fashion

Promotion & Description

SW Magazine in Focus

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of Bachelor of Design in Fashion, 1999

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- Methode: Vorgehensweise zur Gewinnung von Erkenntnis
- Technik: spezifische Verfahrenstechnik zur Gewinnung von Erkenntnis

## Contents

List of Plates	1.
----------------	----

Introduction	2.
--------------	----

### Chapter 1

• Layout; copy and typography	6.
• Visual imagery and fashion features	11.
• Fashion and Photography	14.

### Chapter 2

• Formulas and Rates; costs and procedures for advertising	18.
• Front cover impact	21.
• Covert advertising, its forms and functions	24.
• Overt Advertising	25.
• Reader influence on advertising	27.

## Contents

### List of Tables

### Introduction

### Chapter 1

- The first chapter, 1-5 pages
- The second chapter, 6-10 pages
- The third chapter, 11-14 pages

### Chapter 2

- The first chapter, 15-18 pages
- The second chapter, 19-21 pages
- The third chapter, 22-24 pages
- The fourth chapter, 25-27 pages
- The fifth chapter, 28-30 pages

### Chapter 3

- Designer and celebrity focus 30.
- Fashion and beauty magazines – presenting a concept of fashion 32.
- Systems of opposition at work 35.
- Relay texts 37.
- Non-Fashion and beauty items 38.

Conclusion 39.

Appendix 40.

Notes 41.

Bibliography 42.

Chapter 1

30	• Definition and scope of fashion
32	• Fashion and society - understanding a concept of fashion
36	• The fashion industry - an overview
37	• Key terms
38	• Fashion and society - an overview

Chapter 2

39
----

Chapter 3

40
----

Chapter 4

41
----

Chapter 5

42
----

**LIST OF PLATES**

- 1.1 *Elle*, January 1997
- 1.2 *Elle*, December 1998
- 1.3 *Elle*, February 1990, *Elle* February 1999
- 1.4 *New Woman*, December 1998
- 1.5 *Elle*, January 1996
- 1.6 *Elle* (Chinese edition), November 1994
- 1.7 *Elle*, May 1998
- 1.8 *Vogue*, May 1996
- 2.1 *Elle*, November 1995
- 2.2 *Elle*, November 1995
- 2.3 *Elle*, September 1992
- 2.4 *Elle*, May 1998
- 2.5 *Elle*, June 1995
- 2.6 *Elle*, June 1995
- 2.7 *Elle*, June 1993
- 2.8 *Elle*, Active Wear
- 3.1 *Elle*, January 1996

# LIST OF PLATES

1.1	Plate January 1993
1.2	Plate December 1993
1.3	Plate February 1994, 16 February 1994
1.4	Plate March 1994, 14 March 1994
1.5	Plate April 1994
1.6	Plate May 1994, 11 May 1994
1.7	Plate June 1994
1.8	Plate July 1994
1.9	Plate August 1994
1.10	Plate September 1994
1.11	Plate October 1994
1.12	Plate November 1994
1.13	Plate December 1994
1.14	Plate January 1995
1.15	Plate February 1995
1.16	Plate March 1995
1.17	Plate April 1995
1.18	Plate May 1995
1.19	Plate June 1995
1.20	Plate July 1995
1.21	Plate August 1995
1.22	Plate September 1995
1.23	Plate October 1995
1.24	Plate November 1995
1.25	Plate December 1995

## Introduction

Women's fashion and beauty magazines represent one of the largest and fastest growing of all magazine categories. Such publications have been appearing in increasing numbers on news-stands over the past twenty years. On sale either fortnightly or monthly, titles such as *Vogue*, *W*, *Harpers Bazaar*, *Scene*, and *New Woman*, to name just a few, are looked upon by some as "Fashion Bibles", the ultimate guides to all that is up-to-the-minute in style.

*Elle* is one such glossy magazine, with the publication of its first British edition; *Elle* had an advantage over its competitors, in that it was a magazine "concept" already familiar to many in Britain. Many magazine readers, designers and those involved with the fashion and beauty industry were accustomed with the image and layout of French *Elle* often highly commended for its consistency in style and quality. Initially under the direction of Rupert Murdoch, British *Elle* was first published in 1985, just four years after the first of its French counterpart. In order to secure a high visibility amongst its target readers, Murdoch included a preview of *Elle* in the *Sunday Times* magazine. This was over thirteen years ago. Today British *Elle* has maintained the standards set by French *Elle* with monthly circulation figures exceeding two hundred thousand copies making the publication one of the top selling fashion and beauty magazines on British news-stands. To this effect, to potential advertisers, *Elle* describes itself as being "A renowned international brand and the world's biggest selling fashion magazine". Globally, *Elle* publishes thirty separate editions in ninety different countries. Each month then, it has been calculated that 4.8 million copies of the magazine are sold internationally, which, after pass-on readership is accounted for, suggests that *Elle* reaches an audience of up to 20 million readers across the globe.





*Elle* describes its reader as a “style conscious opinion former”, who is “dynamic...modern...intelligent and expects to be successful at everything she does”. The *Elle* reader, we are told, “takes the lead and breaks the rules”. (*Elle* advertisers media pack, 1999). The woman so described, is the woman at which *Elle* is targeted.

On the covers of such magazines as *Elle*, close-up shots of flawless faces, images of svelte trim models dressed in luxurious garments, all present to women an idealised picture of their notional self. The viewer is then urged to link the fantasy which is contrived through these images to that which is attainable through consumption.

In order to judge the fiscal health of a fashion and beauty publication, one can count the number of advertising pages sold per issue. For this reason it could be said that the ideal images of beauty which magazines offer to women globally are in fact, harnessed to consumerism. It has long been known that the spending power of women is immense. As advertising vehicles, therefore, women’s fashion and beauty magazines are ideal sites for advertisers to promote their products.

Often conceived as advertising magazines, women’s fashion and beauty publications contain many other types of advertisements besides those which are purchased to promote a specific product. Features, for example, often highlight through recommendations certain beauty products or items of clothing. “Tie-in” features which seem to have no direct link with advertising are often, in fact supporting a nearby advertisement. The techniques of covert advertising, are such that the reader mistakes them for objective commentary. “Advertorials”, which in effect are advertisements presented in the form of editorial material, are probably the most insidious form of such advertising.



Along with fashion attire and beauty products, magazines often work to promote the work of celebrities, praising, for example, the latest movie release of a certain actor or the opening of a young designer's first retail outlet. Often however, certain magazines are seen to celebrate or criticise the rich and famous and in doing so, dictate to readers what is "in" and what is "out" style-wise.

In total, fashion and beauty magazines are seen to offer readers a sample of the high life's opulence, chic, and luxury. They offer utopian visions with elements that are seemingly attainable in order to bring pleasure to the viewer.

...in this case, the product, they often work to promote the  
...of various things, for example, the best movie of a certain year or the  
...of a young singer's first record. Often however, certain magazines are  
...of various things and the reader is asked to select what is  
...what is best.

In total, the various magazines are seen to offer readers a sample of the best  
...life's pleasures, and many. They offer readers a sample of the best  
...attainable in the world, and the reader is asked to select what is best.

## **Chapter 1**

# **Physical Appearance and Visual Characteristics**

## Chapter I

# Visual Characteristics and Physical Appearance



This chapter will consider the visual appearance of women's fashion and beauty magazines, and more specifically that of *Elle*. How do its physical characteristics work to attract readers and how do they generate pleasure for women?

### **Layout - Copy and Typography**

As a magazine concept, *Elle* had an initial advantage in that it was, already known by many in Britain, readers being familiar with French *Elles* fashion and cookery spreads. Amongst designers and the magazine trade, the magazine has consistently been credited for its quality. British *Elle* then recreated in its pages the careful chic for which the French had long been renowned. ❶

Producers of all kinds of consumer goods have long recognised the powerful impact of design on the success of their products. In an age where it is *hip* to own specific brand named goods and designer labelled products, customers respond not only to the quality of the goods, but to the kind of packing, shop display and environment associated with the product. In short, consumers respond to the type of lifestyle which is associated with certain goods.

Similarly, fashion and beauty magazines aim to meet the needs of their readers and this is largely achieved through their design and layout. *Elle* magazine, for example, is designed to complement the lifestyle implied throughout the magazine – “She is dynamic, she's modern, she's intelligent, and expects to be successful at everything she does” ❷ - the magazine describes the woman their reader is, or aspires to be. The demand and criteria of modernity then, define magazine layout. The reader is expected to identify herself through a range of prescribed social practices promoted by such magazines.





A great deal of time and effort is allocated to designing the layout of women's fashion and beauty magazines. With so many different titles all competing for the one market, there is a strong structural continuity in these magazines. So whether part of a large mass audience of magazine readers, or a small select one, millions of women will come into contact, in one form or another, with these structurally similar messages presented in fashion and beauty magazines.

Titles such as *Vogue*, *W*, *New Woman*, *Marie Claire* and of course *Elle*, all use similar procedures of design and layout, including the three fundamental elements: copy, art, and white space. All these elements work together to create a magazine page which evokes reader attention, in that it is intentionally interesting, aesthetically pleasing and pleasure inducing.

The word "copy" describes the reading matter on a particular page. It is the means by which the magazine's objectives are articulated to the reader. In most cases the copy is comprised of several components including headlines, sub-headlines, and body copy.

Headlines are written so as to attract attention and they do this through a number of approaches. Often they are seen to evoke curiosity and in doing so hope to provoke the viewer into buying an issue in order to read the headlined feature. Other headlines offer advice and promise. The headline "Tried and Tested" (*Elle*, June 1993, p146), for example, suggests to the reader that a specific product has been bought and used and the particular brand of this product is deemed of highest quality and of best value for money.

The first of these is the fact that the office is situated in a very convenient position for the public and the business community. The second is the fact that the office is situated in a very convenient position for the public and the business community. The third is the fact that the office is situated in a very convenient position for the public and the business community.

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Sub-headlines are used when headlines need further explanation or there is a need to add another appeal to attract reader attention. The following eye-catching headline, “Crazy, but that’s fashion, Sweedie” (*Elle*, September 1998, p131) is followed by the sub-headline, “ShowTime in Paris. For a model, it’s an endless dash from castings to fittings to catwalks. Harvey Marcus spends two manic days keeping up with Carolyn Park”.

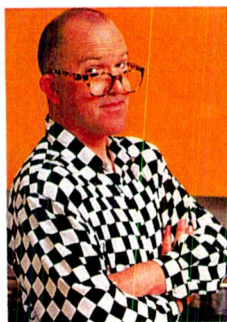
The feature in Fig 1.1 (*Elle*, January 1997, p144) is headlined “Hangover Remedies” which is followed by a sub-headline which in turn precedes the body copy. The body copy is used to lead into an amplification of the headline and to make a connection between the idea in the headline and the expansion of the idea in the body copy. The recipes printed in the body copy of Fig 1.1, support the initial claims made in the headlines; “You’ll feel much better if you eat your way to a cure”. The column on the right-hand side of the page acts in the same way but also closes the feature by prescribing reader action, “What to eat”, “What to avoid”.

Body copy makes up the largest proportion of editorial features within fashion and beauty magazines. Many features, however, especially those on fashion, have very little copy. In such features, as I will discuss later, it is the visual imagery, which acts to attract the reader.

One group of *Cosmopolitan* readers were asked to describe what attracted them to its December 1980 issue ③. On a material level, some pointed to the colourful layout and attractive pictures, the glossy texture, and even “the smell of the printed page”. With new technologies for typesetting and printing continually evolving, and through the use of high quality glossy paper for covers, magazines such as *Elle* are conceived in an enticing and sophisticated manner. The format of *Elle* which measures 8 <sup>1</sup>/<sub>2</sub> inches by 11 inches, is similar to that chosen by other glossy magazines. Since this is the same size as standard typing







NEL COOPER

# HANGOVER REMEDIES

*Feeling a little worse for wear? Forget the hair of the dog, says **Richard Cawley**. You'll feel much better if you eat your way to a cure*

## Mediterranean Vegetable and Lentil Broth

Fresh vegetable soup contains plenty of fluid to help rehydration and is packed full of all the vitamins depleted by alcohol.

**Serves 6**

**1** tbsp extra virgin olive oil  
**1** onion, chopped  
**1** clove garlic, finely chopped  
**2** red or yellow peppers, deseeded and cut into bite-sized pieces  
**2** courgettes, sliced  
**2** leeks, trimmed and sliced  
**3** sprigs fresh thyme (or  $\frac{1}{2}$  tsp dried)  
**1.6** litres ( $2\frac{3}{4}$  pints) chicken or vegetable stock (cubes are fine)  
**1** x 400g (14oz) tin lentils, drained  
**salt** and **freshly ground black pepper**  
**2** tbsp sesame seeds, toasted in a dry frying pan  
Heat the oil in a large lidded saucepan and stir-fry the onion over a medium heat for about 10 min, or until soft and transparent, adding the garlic halfway through. Add the vegetables and thyme, cover the pan and cook over the lowest possible heat for about 15 min, shaking the pan occasionally. Pour in stock and simmer, uncovered, for 20 min, then add the lentils and simmer for a further 5 min. Season to taste and serve sprinkled with sesame seeds.

## Cod Chowder

Fish is an excellent source of protein and amino acids.

**Serves 6**

**1** tbsp vegetable oil  
**1** onion, chopped

**500g (1lb 2oz)** waxy potatoes, peeled and diced into 1cm ( $\frac{1}{2}$ in) cubes  
**1** heaped tsp cornflour  
**1** litre ( $1\frac{3}{4}$  pints) fish or vegetable stock (cubes are fine)  
**500g (1lb 2oz)** skinless cod fillets, cut into 1cm ( $\frac{1}{2}$ in) bite-sized pieces  
**200g (7oz)** large cherry tomatoes, quartered  
**salt** and **freshly ground black pepper**  
**soy sauce, to taste**  
**chopped parsley, optional**  
Heat the oil in a heavy-based saucepan and stir-fry the onion over a medium heat for about 10 min or until the onions are soft and transparent. Add the potatoes and continue to stir-fry for a couple of minutes. Mix the cornflour and stock and add to the saucepan. Bring to the boil and simmer over a very low heat, stirring occasionally, for about 10-15 min or until the potatoes are tender. Add the fish and tomato quarters and season to taste. Continue to simmer for 3-4 min or until the tomatoes are heated through and the fish is just cooked. Add a dash of soy sauce and serve in heated bowls, sprinkled with parsley.

## Mixed Bean Pot with Chicken and Mushrooms

The mushrooms in this hearty, nourishing stew are a good source of the antioxidant selenium.

**Serves 6**

**1** tbsp extra virgin olive oil  
**1** onion, chopped  
**1** clove garlic, finely chopped

**200g (7oz)** closed-cap mushrooms (open-cap turn the dish grey), sliced  
**1** litre ( $1\frac{3}{4}$  pints) chicken or vegetable stock (cubes are fine)  
**2** skinless chicken breasts, cut into small bite-sized chunks  
**2** x 400g (14oz) tins mixed bean salad (or a selection of beans, tinned in brine rather than tomato sauce), washed and drained  
**salt** and **freshly ground black pepper**  
Heat the oil in a large saucepan and stir-fry the onion over a medium heat for about 10 min or until soft and transparent, adding the garlic halfway through. Add the mushrooms and continue to stir-fry for about 5 min or until softened. Add the stock and simmer, uncovered, for 20 min, then add the chicken and beans and simmer for another 5 min, or until the chicken is just cooked (if you overdo it, it will turn rubbery). Season to taste and serve.

## Banana Smoothie

If you can't face eating solid food, whizz up this soothing and restorative smoothie.

**Serves 2**

**1** large ripe banana, peeled  
**juice** of half a lime or lemon  
**2** cartons low-fat natural yoghurt  
**1** tsp clear honey (optional)  
**skimmed milk (optional)**  
Mix the first three ingredients in a food blender until perfectly smooth. Thin with a little skimmed milk if liked, and add the honey if you have a sweet tooth. Serve in two glasses.

## Hangover cure tips

The liver is the organ most affected by excess alcohol, so eat foods which help the detoxification process, and counteract dehydration with plenty of (non-alcoholic!) liquids. Avoid fatty, spicy dishes, which put more strain on the liver, and choose foods packed with nutrients and vitamins plus antioxidants – vitamins A, C, E, selenium and zinc.

### What to eat

- Fresh fruit and vegetables have a high vitamin and liquid content.
- Protein and carbohydrate help stabilise blood sugar levels, but too much protein overtaxes the liver, so stick to low-protein foods such as fish and turkey, and seeds, such as sesame.
- Green vegetables are a source of magnesium, which aids the nervous system.
- Soup provides a high liquid intake.
- Tomatoes are high in the antioxidant lycopene, and vitamin A.
- Porridge, nuts, brown rice and wholewheat pasta all replenish B vitamins.

### Detoxifiers

- Dandelion (try Dandelion & Burdock or dandelion tea).
- Celery – good for the liver and the kidneys.
- Plums, lychees and raspberries – high in bioflavonoids which help to neutralise toxins.

### What to avoid

- Cinnamon, spicy and fried foods – they overtax the liver.
- Fats – except yoghurt, which contains vitamin B.

PHOTOGRAPH BY JEAN CAZALS Fig. 1.1



paper, filling these pages is simplified, while the dimensions are familiar and comfortable to the reader.

In maintaining reader friendliness, a page-to-page balance for spreads is important. Since readers generally view two pages at a time whilst reading a magazine, opposite pages should work together as a design unit. Fig 1.2 (*Elle*, December 1998, p118) shows the opening pages of an article headlined “Would you wear this?”, dealing with the wearing of fur by British women. The visual presentation on these pages is simple, yet effective. The reader’s eye is firstly attracted to the image of a blood red fox fur which appears on the right-hand side of the spread – the side which is generally first to be acknowledged. The fox fur acts as a starting point and dominates all other components of the spread. The reader can be expected to start at this point and then move to the title and the text. All the components of this spread, visual and written are held together by the surrounding white space.

Since British *Elle* was first published in 1985, the typeface used in the title, a roman font, has been kept at a constant. This same typeface is, in fact, used in all its editions worldwide and has become a logo for *Elle*’s own line of clothing and accessories. While the title font of *Elle* has remained constant, the typefaces used in features and contents has varied over the years. Fig 1.3 shows two separate contents pages from *Elle*. On the left is the contents page from its February 1990 edition, and on the right is the first of two contents pages which appeared in the February 1999 edition of *Elle*. Both pages use fonts in their body copy which bear no resemblance to that used in the magazine title – an effective combination often seen put to use in magazines.

The visual dynamics of the page on the right, that which is more recent, are enhanced by the layering of an image over the *Elle* masthead. The use of colour, pale orange and light blue, which although not entirely striking, are used to highlight different sections of the magazine and page numbers. A futura font is used throughout with all headlines printed in





ISSUE

Gwyneth wears fur. Alexander McQueen loves it. And women on the Continent openly flaunt it. But Colin McDowell wonders if we Brits will ever pelt up

**L**ove it or hate it, you can't avoid it. Certainly not for this season, and probably for a fair few more to come. Fashion has fallen in love with fur all over again, even after turning its back on it so firmly and leaving it to languish at the back of the closet for almost 10 years. What started as a timorous trickle (a few narrow fur trimmings a couple of seasons ago) has become bolder (Anna Wintour wearing chinchilla everywhere, no matter how hot it was) and turned into a torrent (the major statement on every catwalk in Paris and Milan last season). It is now an unstoppable flood as far as designers are concerned. They are hoping that even those of us who were anti in the past will begin to think, why not? They have a hunch that we're ready for the return of fur. When it comes to high fashion followers, they may be right, but for the rest of us it's a deeply emotional issue and not just about fashion.

So what is it about the skins of animals that



CELINE

# WOULD YOU WEAR THIS?



PIRK RUDELL/ANTHONY SPARKS FOR FUR

Fig. 1.2





# ELLE

FEBRUARY  
1999

## Features

**27 FIRST WORD** John Simm – led from *The Lakes*, shopping on the Net, new-look legwarmers, Neil Hannon. If it's on, it's in...

**37 ELLE AT LARGE** Who's doing what, where and with who? ELLE spots the celebs about town

**42 YOU STAR!** It's a long way from Brookside Close to Sunset Boulevard, but when ELLE launches Anna Friel onto the Hollywood scene, a starlet is born

**50 A BIT OF NORTHERN POSH** Rich, beautiful, fun – Davinia Taylor and her cool-as-churns are Manchester's It Girls. And Filo Everett finds they sure know how to party

**58 WHEN THE PARTY'S OVER** What do Kate Moss and Paula Yates have in common? The Priority – clinic of choice for celebs in need. Harriet Lane pays a visit

**67 HE LEFT HIS WIFE FOR ME** Guilt, excitement, envy, furniture abuse – it's no picnic being the other woman. Filo Everett relives the affair that went horribly right

**73 21ST CENTURY GIRL** We asked and you told us what you think about sex, work and play as 2000 approaches

**75 LIFE AFTER MICHAEL** Two years after her musician brother was fatally burned, Alex Menson talks about her family's struggle to cope with the injustice of his death

## Fashion

**21 FIRST LOOK** Embroidery – it's a stitch up; Accessories – designers love them; Rock Chick – punky, sexy beauty. So rock 'n' roll

**38 ELLE TRIES IT ON** Rebecca Lowthorpe ain't so fussed about wearing the Mills and Boon look

**81 IT ALL STARTS HERE...** 38 pages of hot looks for a cool spring/summer '99

**82 CATWALK REPORT SPRING/SUMMER '99** A new season means new looks, new fabrics, new shapes. ELLE leads you through all the major trends from the international shows

**90 THE A TO Z OF SUMMER FASHION** The names to drop, the labels to reach for, the trends to follow. It's as easy as ABC...

**121 INSTYLE** Warm knits for cool girls, 10 gorgeous goodies, plus ELLE's lain R Webb picks the looks of the year



ELLE'S COVER GIRL

Photographer Christophe Kurner. Styling Charlotte Anne Fidler. Hair Laurent Phlippon. Make-up Carole Lasserre at A&A. Model James King. Eyes: Colour Perfect Shadow in Wheatstreak (£4.75); Lash Defining Mascara in Black (£5.50); Precision Brow Definer Pencil in Brown/Black (£4). Skin: Blemish Concealer in Fair (£4.75); Bush Perfect in Nude (£5.25). Lips: Lip Glaze in Clear (£4). All make-up by No7. Chain-mail top by Pico Rabanne. ELLE stayed at the Hotel Le Bristol, 112 Rue Faubourg Saint Honore, 75008, Paris, tel (00 331) 50 43 43 25. Published January 8

Fig. 1



**'FRONT COVER** For a natural 90s finish smooth on Soleil Blond Teint Soleil, £16, and dust with Bronze de Chanel Poudre, £18, for a healthy glow. Enhance eyes with Ombre Contraste, £17.50, in Sola-Fumoir and Brun Fonce Smudge Eye Liner, £9.50, in Lumiere Brune stroked on to lashes. Lips are painted with Brazer D'Or Lipstick, £8. All by Chanel. Orange bodysuit (£163) by Jasper Conran, 303 Grompton Road, London SW3. Blue acrylic and gold-plated dagger earrings (£58) by Dan Dower from Juss James, 3 Newburgh Street, London W1. Photographer Edmundo J McCabe. Stylist Kim Hunt. Hair John Burchall for Edmonds. Make-up Cindy Joseph. Model Mystee.

Published January 11

Fig. 1-3

# ELLE

FEBRUARY 19

## PEOPLE

**14 THE SWEET SMELL OF EXCESS** MICHAEL HUTCHENCE is taking time out from being a rock star to make movies – but the wild life continues. By Karen Moline

**34 AGAINST ALLODDS** The first black woman to direct a major Hollywood movie, EUZHAN PALCY makes a brutal attack on apartheid with *A Dry White Season*. Andrea Stuart meets her

**128 BARNES STORMER** The bawdy wit – and wisdom – of DJUNA BARNES lives on. By Rosemary Bailey. Plus extract

## DESIGN

**24 LIFE FORMS** From green houses to user-friendly office blocks, organic architecture comes out of the woods. JONATHAN GLANCEY says it's only natural

## REPORT

**44 ADDICTION: THE VICIOUS CYCLE** Two in five people in Britain suffer long-term dependence on some form of drug or activity. SUSAN WARD DAVIES examines six case histories and asks what makes an addict

## INSIGHT

**50** News, views and interviews

## FASHION

**68 NEW DIRECTIONS** London, Paris, Milan and New York collections: forecasts for 1999

**76 THE ART OF MINIMAL DRESSING** Simply perfect knits

**82 DESIGNS ON MEN** Boys' own lines from three women designers

**88 BEST BUYS** Hammett – the sequel  
**ELLE SPECIAL OFFERS**

The easy tracksuit

**100 POSING POUCH** Hip bag offer

**102 GLITTER MAN** The sumptuous embroidery of Francois Lesage

**110 LOVE AND PEACE** ELLE goes shopping

## LOOKS

**94 BEAUTIFUL DAY** Revitalize with healthy eating and a day of home beauty treatments

**137 BEAUTY** Notebook

**138 HEALTH** Notebook

## GUATEMALA SPECIAL

**112 TRAVEL** Mark Whatmore explores this spectacular land. Plus fashion inspired by traditional Mayan dress

**122 MAYAN COURSES** Guatemalan flavour from Clare Ferguson

## ELLE-MENTS

**59 MONEY** Danger on your doorstep

**60 FOOD** In praise of smoking

**141 TRAVEL** Notebook

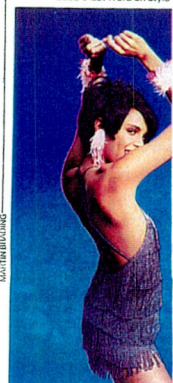
**142 DESIGN** Notebook

**146 SHOPPING GUIDE** Where to buy what's in this issue

**149 HOROSCOPE**

**151 DESIGNER KNIT** Elegant fitted jacket by Fiona McTague

**154 P.S.** ELLE's last word on style



MAURITZBURG

Fig. 1.3

10/12

bold capitals making them clearer and more reader friendly. Images printed on the contents page also act in making specific features more visible to the viewer. Photographs related to certain features on which their corresponding page numbers and a brief comment are printed, appear on the contents page.

Although published nine years previously, the contents page on the left is at first glance a more legible table of contents. Each section title is clearly printed in bold red capitals using a futura-type font similar to that used in the 1999 version. Thin ruled lines divide the page into zones – masthead, date, contents – and act as an organisational technique. Page numbers are printed larger than is done in 1999 and precede their corresponding headlines. Also in contrast with the page reproduced on the right, this contents page whilst lacking in photographic images, displays a great deal more white space. This works to highlight even further the written text and results in a page which appears more organised to the viewer. On a less positive note, the photograph in the bottom right-hand corner is given no indication as to which feature it relates.

Fig 1.4 shows two front covers of another fashion and beauty magazine, *New Woman*. The cover on the left was published in 1988, and the masthead, as with that of *Elle*, uses a classic roman-style font. Pictured on the right however, is an issue published in 1998 complete with a new masthead for the magazine. *New Woman* is printed in bold capital letters which, in reflecting a modern individuality appear to have had a bottom section cut away. The lack of spacing between the word “New” and “Woman” is accounted for through the use of colour; each word being printed in a different colour. In the cover on the left, all headlines are of dark bold print which in being so heavy, make the impact of these headlines ineffective. The “Special Report”, however is given emphasis through the use of italics. By comparison, the cover on the right is more readable. Typefaces of contrasting weight are effectively used to create emphasis within the text, enliven the cover and enhance communication.







Fig. 1.4





### **Visual Imagery and Fashion Feature**

Ellen McCracken, in a study of reading patterns, breaks the practice of magazine reading down to three separate levels;

In one practice, usually the first perusal of the magazine, one leafs through the pages, focusing briefly on the advertisements and the intervening editorial matter. There often follows a second reading in which various articles are selected and engaged with more closely. A third level of reading occurs when one alternates between levels one and two (McCracken, p.7)

Unlike television viewing, the reader is in control, in that, she has the power to switch from one level of reading to the next. She may switch from the first reading pattern to the second simply by slowing down the speed at which she leafs through the magazine to focus on a particular article. Whichever way women choose to read fashion and beauty magazines, whether they decide to read the entire editorial content or not, it is almost certain that they will read at the first level if not the second and third.

It could perhaps be asserted that the visual imagery overshadows the written word; the visual elements of a women's fashion and beauty magazine has immediate and rich impact. Bright colours, glossy pages, elegant fashions and flawless faces, all narcissistically allow the reader to indulge in a range of fantasies. Images within fashion and beauty magazines offer the reader positive projections of the future self.

Within *Elle's* fashion features, utopian aspirations are often at work. Readers can enjoy the opulent garment, for example its prestigious name and price, and the glamorous model who wears it, while knowing they could never afford to dress in such a manner, or in reality wear such a garment in public.



"The new working wardrobe is bright and sexy", reads the headline on the opening page of the feature. Figure 1.5 shows pages from a fashion feature published in *Elle*, January 1996. A beautifully groomed model plays the role of a successful and sassy young female new reporter throughout the feature. Dreams of success, power and stunning beauty are the signifieds of the high price of the photographed garments and their accompanying designer labels. These signs are conflated with the promise of sophistication and style; "I am at the scene of the new chic. It's slick and tailored". Such features offer the reader momentary utopian visions of the self from which one derives pleasure. The reader is aware that such visions are unattainable but the dream is nonetheless compelling. In this regard, Roland Barthes has argued that language strong in connotations is used when describing images of garments that are expensive and unattainable to many readers. This system of connotation facilitates utopian investment in the image. Barthes argues, however, that cultural investment is only possible when the image is also somehow within the means of the audience a tension between the real and the dreamed is evident in the best connotative systems. "Though utopian", Barthes cautions, "the dream must be near at hand". (Barthes, 1983 p224)

Images within women's fashion and beauty magazines contain ideological messages; messages that offer an illusory, distorted picture of the world and of femininity. Notwithstanding Barthes' caveat, the high cost of this portrayed lifestyle prevents women, more often than not, from actually attaining it. Nevertheless the sense of participation the reader vicariously enjoys while viewing the magazine continues to draw the reader to the magazine. Barthes notes that the rhetoric of fashion offers women an ideal identity by implying, "If you want to be this, you must dress like this" (Barthes, 1983, p249). Magazines such as *Elle* then, offer women ideal images of beauty, harnessed to consumerism. Hence, it could be said of women's fashion and beauty magazines that they are responsible for the creation of stereotypes among women. It would also appear that the images portrayed by





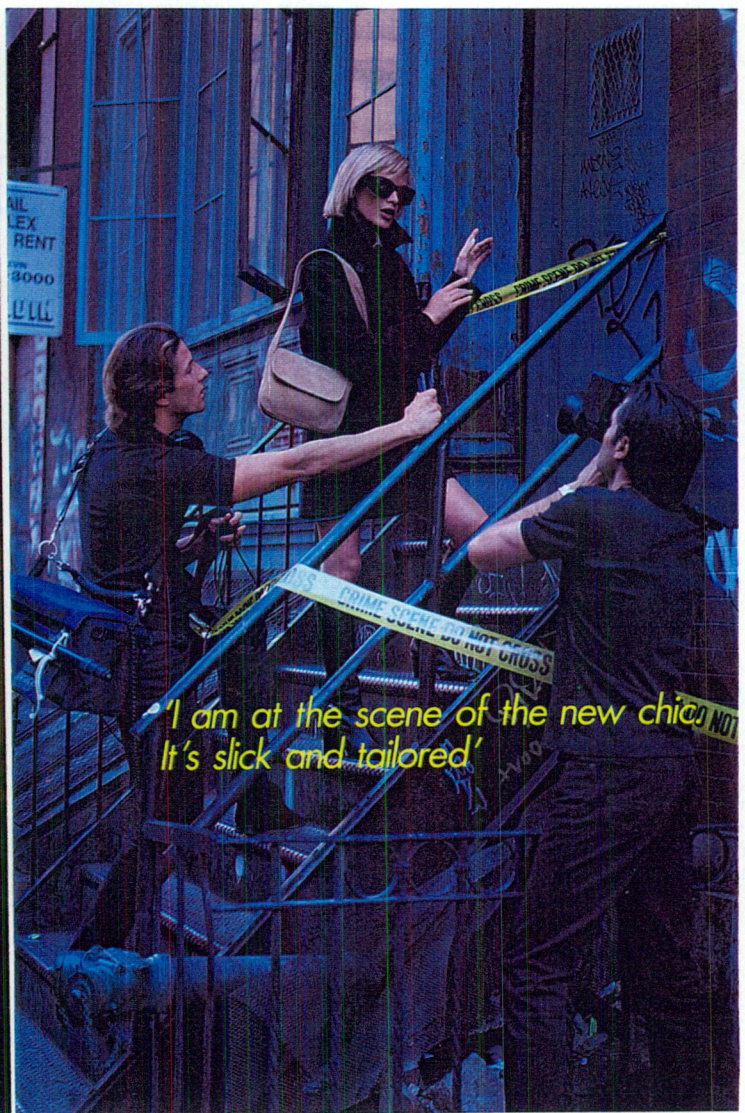
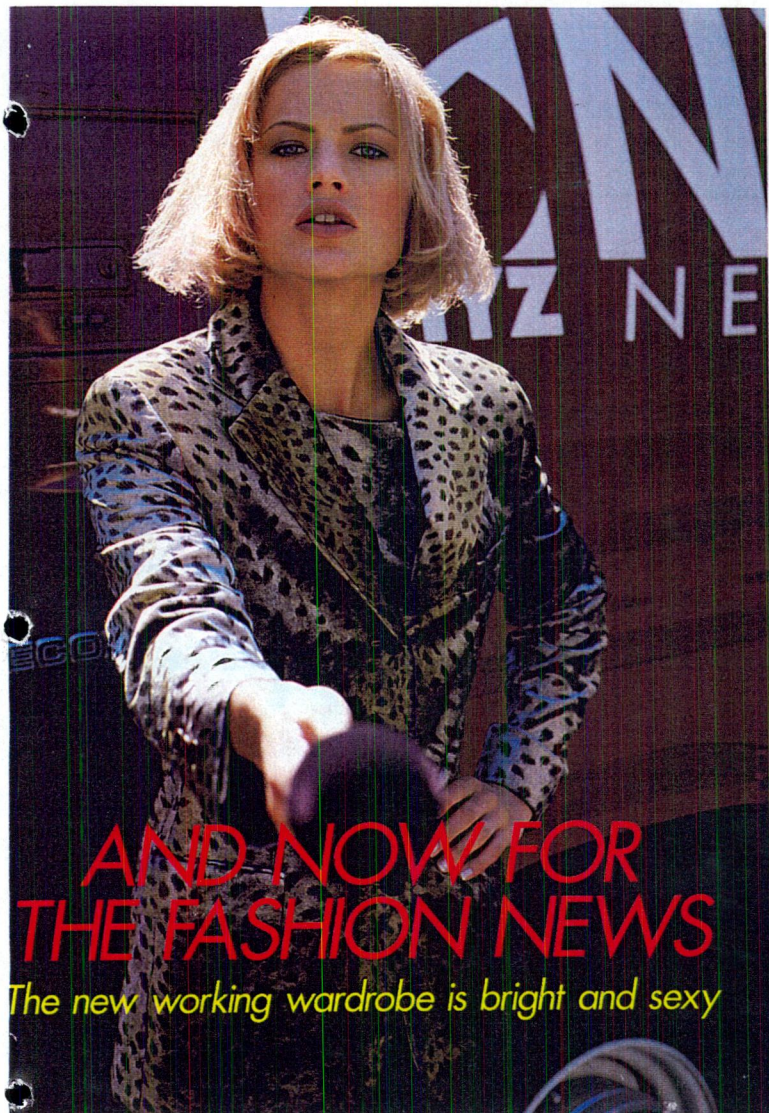


Fig.1.5





such magazines tend to encourage identification with the upper classes who serve as models for success and glamour.

A transnational feminine ideal is often promoted as a result of the transnational ownership of these magazines and international corporations advertising their products through them. *Elle*, for example, is owned in part by the Hachette Filipacchi Media Group which is an international publishing company responsible for the various editions of *Elle* published world-wide. Not surprisingly then, similarities exist between the images presented in the various editions of *Elle* published from country to country. In common with other media industries, fashion and beauty magazines aim to capitalise a collective, global fantasy of success and beauty, defined by white skin, western culture and imported products. Figure 1.6, for example, from the Chinese edition of *Elle* (November 1994) advertises *Cozzi* clothing. Although the magazine is sold primarily to an Asian market, this advertisement depicts a fair-skinned, fair-haired model. Similarly in the same publication are advertisements for *Kenzo* clothing, perfume by *Yves Saint Laurent* and *Christian Dior* cosmetics, all of which use models who transcend ethnic categories of beauty. Indeed, in this particular edition of Chinese *Elle*, in all of the seven fashion features published, only one shows clothes modelled by an Asian girl, while the cover girl is none other than the successful American model, Veronica Webb. Although there is no doubt that the collective global fantasy of success and beauty revolves around Western culture, the tide seems, at long last, to be gradually turning. The use of Black and Asian models within women's fashion and beauty magazines is on the increase and is potentially extending the notion of shared cultures of femininity. Such magazines now portray images of friendship or intimacy between girls from different ethnic backgrounds. On the cover of *Elle*, December 1998, for example, is pictured in a smiling embrace, three glowing models, one of whom is black. This same model appears again in the make-up feature of that same edition ("The new Party Rules", p240). British *Elle* is clearly trying to signify that British society is multi-cultural and, in so doing, is producing a new vocabulary of interracial desire.







Hong Kong: Queen's Road Central, The Landmark, Queensway Plaza, Times Square, Park Lane Shoppers Boulevard.  
Kowloon City Plaza, Ocean Galleries, New Town Plaza. Taiwan: Shin Kong Mitsukoshi Department Store.

Fig.1.6





### **Fashion Photography**

More than the written word, it is the visual imagery of a magazine which is most significant in the projection of its individual image. Visual images, especially those printed in colour, have immediate and rich impact. Through consuming these images, it is suggested that the reader is given access to the idealised lifestyle being portrayed. Advertisers hope that the consumption of these images will lead to the consumption of their products. Needless to say, this is often the case.

Frequently, however, one indulges in fashion and beauty magazines without a thought for the products being promoted. Without having to buy the product, one can vicariously indulge in the good life, through the image alone. Figure 1.7 (*Elle*, May 1998, p151) is a photograph from a fashion feature entitled "Heat and Dust". A young woman, barefoot and dressed in cool white holds eye contact with a tanned and toned young man who rides a horse bareback. Sun setting on a warm day over a fine, sandy beach, it is the ultimate romantic setting about which the reader is invited to dream. The fictitious visuals here, fulfil women's desires for something other than mundane, everyday-life experiences. The reader may not wish to, or perhaps cannot afford to consume the clothing advertised in this photograph, but is free to take pleasure in the image.

Ultimately, magazine pages aim to get information into the mind of the reader – to have the reader abstract meaning from its pages. For a magazine then, to accomplish its communication goal, the utmost in sophistication of visual presentation is required. The role of graphics, and especially images, is extremely important since the associations of these tend to stamp the firmest impact on magazine and readers' memory alike.







This page, she wears:  
viscose dress (£45) by  
Marks & Spencer. He  
wears: cotton trousers  
 (£60) by French Connection

Opposite, top left: cotton  
pyjamas (£89) by Derek  
Rose for Simpson. Top  
right: silk and viscose top  
 (£338) by Sonja Nuttall.  
Polyamide and Lycra  
bikini bottoms (£27 for  
set) by Marks & Spencer.  
Bottom left: georgette  
dress (£150) by Ghost.  
Nylon G-string (£8) by  
Marks & Spencer

MARTYN THOMPSON

Fig. 1.7

Fig 1.7





Behind the scenes of every magazine fashion shoot and advertisement are a team of experts working busily on location creating a kind of dream world. Photographers, editors, art directors, models, hair stylists and make-up artists work together in creating an unreality around specifically selected merchandise. In the past there has been a great resistance to consider fashion photography as anything other than a commercial by-product of the magazine world. Barthes illustrates this resistance by denouncing “the *bon ton*” of fashion that forbids it to ever offer anything aesthetically or morally unpleasant”. ④ Today, however, the shock value of fashion photography is often seen to eclipse the products being promoted. Magazines, such as *The Face*, often publish fashion photographs which are surreal and thought provoking and often, in fact, quite crude. Fashion photography has now, it seems, a status which is at one with “reportage” and “fine art” photography – it speaks more than just the language of fashion.

Figure 1.8 (*Vogue*, May 1996) is the first of an eleven-page fashion shoot taken for *Vogue* magazine. Shot by photographer Paolo Roversi, whose work has also featured in such magazines as *W* and *Arena*, models Amber Valetta and Shalom appear naked. Their fully revealed waif-like bodies, smudged make-up and tangled matted hair along with the grainy monotone element of Roversi’s work, is carried through into the following shots where the models are seen to “dress up in some of the designers most beautiful exotic finery”. One might question the relevance of the models’ nakedness in this first, opening shot since it is after all belonging to a “fashion” feature. Roversi, perhaps thought it necessary to photograph the models nude in order to further dramatise the “embroidered, bejewelled and exquisite” garments that appear on the following pages, as an apt means of setting the “mood” of the feature.







Fig. 1.8





For fashion designers, as well as photographers also, fashion magazines are an ideal medium through which to promote their work. Easily available and quickly consumed, magazines reach out to those living within the Western world and, ideally for photographers, fund their photographic shoots. Nick Knight, Helmut Newton, Jurrgen Teller, Mario Testino, Ellen Van Unwerth and Bruce Weber, to name but a few, are all internationally renowned photographers whose work has appeared on the pages of *Elle*, amongst many other titles.



## **Chapter 2**

### **Advertising**

### **Sales and Marketing**



Chapter 2

Advertising

Sales and Marketing

### **Formulas and Rates; Costs and Procedures for Advertising**

Traditionally women are seen to be responsible, for the most part, for the consumption of goods. Today the purchasing power of women is immense, especially of products devoted to fashion and beauty. It is hardly surprising then, that as advertising vehicles, women's magazines are among the most desirable of publications, and thus, the business of directing advertising messages at women is highly profitable – so much so that it is not unusual for a corporation to own not just one, but several magazines. *Elle* for example, is owned by Hachette-Emap Magazines Ltd., which at the same time owns such titles as *Red*, *New Woman* and *Elle Deco* which have similar target markets to that of *Elle*. Hachette-Emap also owns such teen magazines as *More*, *Minx* and *Looks* which are aimed at a younger reader. And for those in a higher age bracket, young married mothers for example, the corporation owns such magazines as *Parents*, *Mother and Baby* and *Top Sante*.

Hachette-Emap Magazines Ltd., is the result of the merge of two large publishing companies – Hachette Filipacchi Media Group (an International company responsible for the various editions of *Elle* which are published world wide) and E-map Elan, a British publishing company. The fee rate that an advertiser must pay to place an advertisement within a specific magazine is determined by the circulation figures of that particular magazine. These rates are audited by the *Audit Bureau of Circulation* (ABC) which is a recognised certification service.

Formulas and Basic Facts and Procedures for Advertising

It is generally accepted that the responsibility for the final part of the  
consumption of goods. Today the purchasing power of women is immense, especially  
of products devoted to fashion and beauty. It is hardly surprising that as  
advertising which women's magazines are among the most valuable of  
publications, and that the business of directing advertising messages to women is  
highly profitable. So much so that it is not unusual for a corporation to own a popular  
one, but several magazines. For example, is owned by Hearst-Lippincott.  
Magazines Ltd., which is the same group owns such titles as *Life*, *Time*, *Newsweek* and *Look*.  
Even when a magazine has a larger readership than that of *Life*, *Time* and *Newsweek* also own  
such magazines as *Time*, *Newsweek* and *Look* which are aimed at a younger reader.  
And for those who prefer a more sophisticated reader for example, the  
corporation owns such magazines as *Time*, *Newsweek* and *Look*.  
The Hearst-Lippincott group is the result of the merger of two large  
publishing companies - Hearst and Lippincott Media Group (an international company)  
responsible for the *Time* and *Newsweek* which are published weekly and  
group is a British publishing company. The fact that an advertisement may pay to  
place an advertisement within a particular magazine is determined by the circulation  
figures of the particular magazine. These are audited by the Audit Bureau of  
Circulations (ABC) which is a recognized certification service.

The volume of advertising pages sold per issue is a clear indication of the success of the magazine in promoting products. A high volume of advertisements indicates a financially secure publication, one in which its advertisers place great confidence; judging by the volume of advertisements placed in the October 1998 issue of *Elle*, for example, advertisers are confident about its readership appeal. Out of a total of three hundred and eighty-eight pages, one hundred and ninety were occupied by purchased advertisements. Forty-nine percent of the magazine was then devoted solely to either full page or double page advertising spreads.

In its June 1993 issue, approximately three and a half years previously, of a total of one hundred and seventy-eight pages, fifty-seven full pages were occupied by purchased advertisements. This figure indicates that thirty two percent of the total number of printed pages was occupied by advertisements. These findings suggest that not only has the magazines contents, features and editorials increased by over one hundred percent, but advertising space has increased by more than two hundred percent. Indeed, this vast increase in editorial material is partially, at least, a result of the profits gained through the huge increase in advertising.

Comparatively, in *Vogue Magazine*, 59% of its October 1998 issue was devoted to purchased advertisements which ranks extremely high in comparison with other consumer magazines. The phenomenon, therefore, of 49% in *Elle* means that it can command high rates for advertising space. High rates are a result of the expansion of the magazine, the particular rate varying according to the position of the advertisement within the magazine. Generally, magazines with larger circulation's can charge advertisers more than lower circulation publications.





The position of an advertisement within a magazine is significant. Advertisers will request that their advertisement be placed on a right-hand page, for example, as this is the side of the magazine most often seen. For other special positions such as covers, first double page spread or page adjacent to the contents, specifically rated fees are charged. Specific fees are also charged for advertisements which are inserted into the magazine and those which are printed in the guise of editorials. All of this information is made available to advertisers on a *rate card* by the advertising department of a particular magazine. (See Appendix No.1)

Obviously magazines like *Elle* try to accommodate advertisers placement preferences, but these can not be guaranteed. Usually advertisements are placed near appropriate editorial content, advertisements for skin-care products, for example, would be placed near the make-up section. Other fashion and beauty magazines would do likewise.

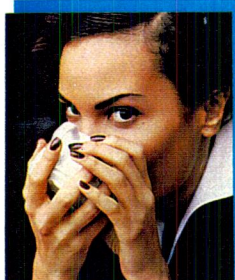
Positioning of an advertisement is, therefore, not only important in the degree of visibility it gives but also in the facility it gives the reader to associate it with related features. Figures 2.1 and 2.2 are pages from *Elle* Magazine (November 1995) which appeared facing each other in that particular issue. The position in which both appeared was the section of the magazine devoted to health and beauty issues. The topics being dealt with in Fig. 2.1 include "news on smoking, breast cancer, M.E., A.I.D.s and caffeine". Each subject is discussed in brief sectioned paragraphs. Not dissimilar, the advertisement in fig. 2.2 promoting *Seven Seas Health Care supplements*, contains a short paragraph briefly outlining the positive effects of the product. A reader who has already digested the information on the previous pages' feature would be more inclined to read through the advert as it is printed opposite, than they might do if it were printed, for example, in the middle of the fashion section.





# Health update

The latest news on smoking, breast cancer, ME, AIDS...and caffeine. By Camilla Marriott



## COFFEE AND SEX BREAK

The experts call it the most widely consumed psychoactive drug in the world, and it's available in a kitchen near you. Caffeine has a direct effect on brain power. 30 minutes after drinking a cup of coffee, the caffeine starts to work on the brain, preventing it from receiving a chemical signal called adenosine, a naturally occurring depressant. The suppression of this adenosine feels like stimulation. The more tolerant you become to its effects, the worse the withdrawal symptoms, but unlike other drugs, there seems to be no direct link between caffeine and serious diseases. However, there is some evidence that octogenarians who drink coffee are more likely to have regular sex than their peers who don't. If you are a caffeine junkie, here's what 500 of the following provides:

- FILTER COFFEE 60-100mg
- ESPRESSO 30-100mg
- COCA-COLA 40-40mg
- INSTANT COFFEE 30-100mg
- BREWED TEA 30-30mg
- DARK CHOCOLATE 35-175mg

## THE ME GENERATION

In the UK alone, there are now over 150,000 people with Myalgic Encephalomyelitis (ME), a debilitating condition where the slightest exertion provokes extreme muscle fatigue. Women suffer outnumbered men by three to one, and 90 per cent of those affected never regain full health. The earlier ME is diagnosed, the better the chances of treating it, yet 61 per cent of GPs are still unable or unwilling to diagnose it.

Action for ME and the ME Association have found that the illness is costing the UK £2 billion

every year – possibly even more than AIDS. This includes the cost of hospital consultations, drugs, tests, and welfare benefits. Until recently, the medical profession tended to sideline ME as a psychological illness, but research at the Mid-dex Hospital has found that the flow of blood through the brains of ME patients was significantly lower than in other patients, even those who were depressed. Viruses in muscle tissue and blood, and lesions in brain tissue have also been discovered in sufferers, suggesting it is an organic illness. If this is proved, ME should at last get the serious attention it deserves.

## WOMEN AND AIDS

Virucidal (virus killing) ointment could kill HIV in vaginal secretions and semen. According to Dr Alan Stone, head of the Medical Research Council AIDS Secretariat, 'Vaginal virucides are of potentially great importance in controlling the spread of HIV. When we have developed a safe product, it will have a big advantage over the condom in that its use will be under the woman's control.'

## LOW SMOKING

If you can't wean yourself off cigarettes altogether, switch to a low-tar brand. Latest research by the British Heart Foundation has found that heart attacks are 10 per cent less common among those who smoke low-tar rather than medium-tar cigarettes. However, whichever brand you smoke, be warned: heart problems in people from the age of 30 to 50 are five times more likely among cigarette smokers than among non-smokers, and tobacco causes about a quarter of all deaths in middle-aged women in the UK.

## BREAST CANCER NEWS

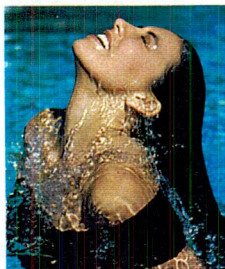
The good news is that women under the age of 40 have a less than one per cent chance of developing breast cancer. The bad news is that the younger you are when you get it, the more likely it is to be fatal. A Michigan State University report suggests that women diagnosed in their 20s have a 35 per cent risk of dying from the disease. It is not clear what factors increase the risk of developing breast cancer, although a family history of the disease, high-dose oestrogen oral contraceptives and high alcohol intake are all thought to play a part. But you can reduce your chances of contracting breast cancer by taking regular exercise. A recent study found that an average of four hours' exercise a week lowered the risk by 58 per cent in women under 40. The most important preventative measure is regular breast checks. If you find a lump, make sure your GP investigates it, as delays in diagnosis can be fatal. Suspicious lesions can be removed surgically.

## SPA TREAT

For a pre-winter pick-me-up, escape to a country spa for a weekend of pampering and therapeutic treats.

With its sweeping views of the Dingle Peninsula (plus the resident dolphin), and just eight bedrooms, the Lios Dana Natural Living Centre is a genuine retreat. Try yoga and shiatsu-acupressure classes, or enjoy uninterrupted beach walks. Macrobiotic and vegetarian meals, plus traditional Irish home cooking, contribute to the holistic approach. Contact Lios Dana Natural Living Centre, Inch-Annascaul, Co Kerry, Ireland, tel (00 353) 66 58189.

Town Mill is the home of Profile Natural English Skincare, which produces a range of beauty products containing plant ingredients. The mill provides the perfect setting for a short break. Caroline Hanbury Bateman, the founder of Profile, has recently introduced Mill Days – a series of one-day courses ranging from reflexology to colour therapy – which cost £15, including lunch and refreshments. Contact Town Mill, Mill Hill, Alresford, Hampshire SO24 9DD, tel (01962) 734559.



Spas have been with us since Roman times, and there are plans for the development of ancient sites at Bath, Matlock, Trefriw Wells and Malvern. In Britain there are three main categories of spa water, each with its own healing property: chalybeate water, in Royal Tunbridge Wells and Trefriw Wells, contains iron salts, good for anaemia; sulphur water, found at Harrogate, Llandrindod Wells and Strathepe, is believed to cleanse the blood; and purifying saline water can be found at Bath, Leamington Spa and Droitwich. For further information, contact The British Spa Federation, tel (01298) 71408. AMS

There's no doubt that eating a regular, well balanced diet is the best way to get the essential vitamins and minerals your body needs.

However, there are times when you may benefit from taking a multivitamin supplement.

Especially if, like so many women today, you lead a hectic lifestyle and don't always have the time to eat properly.

That's when the Seven Seas Multivitamins range can help.

Each one contains a carefully balanced formulation of vitamins, minerals, and essential nutrients to help safeguard your good health and keep up your energy levels.

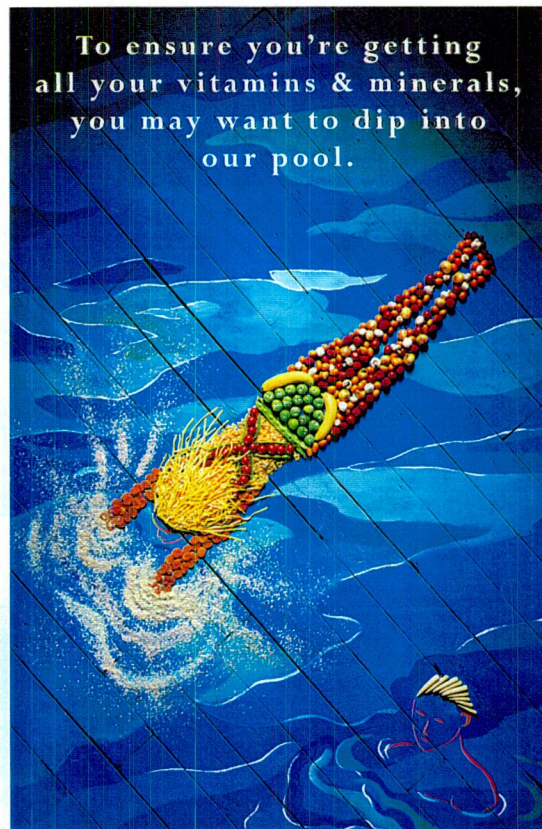
There are the important antioxidant vitamins A, C and E which help to maintain your body's healthy immune system and your natural resistance to infections.

Plus vitamin B complex for healthy skin, hair and nails, releasing energy and helping to keep your heart, nervous system and muscles functioning properly.

And iron, essential for the healthy blood anyone who leads an energetic life needs, such as sports people.

In fact, the new Seven Seas Multivitamins range has a supplement for just about everyone's needs including multivitamins from natural sources, and one specially formulated for vegetarians and vegans.

For more information on the Seven Seas Multivitamins Range please write to: Seven Seas Information, c/o Northern Mailing Services, Dept. EL, Carmelite House, Posterngate, Hull, HU1 2EE.



To ensure you're getting all your vitamins & minerals, you may want to dip into our pool.



We know vitamins inside out

Fig.2.1

Fig.2.2





### **Front Cover Impact**

As I have outlined, sales of advertisements within a magazine result in large profits for its publishers, remaining profits result from the actual sale of the magazine itself. Since readership of advertisements is dependant on magazine circulation, this functions in the selling of commodities advertised within. In *Elles* media Pack for 1999, potential advertisers are informed that whilst readership across the women's glossies market is down nine percent year on year, readership of *Elle* is in fact up at 1,035,000 for adults and 851,000 for women and names such as *Hermes*, *Cartier*, *Ghost*, Vivienne Westwood and *Strenesse* have, since recently chosen to advertise within *Elle*. Not surprisingly, the front cover is the most important advertising opportunity in any magazine. Through its verbal and visual texts, it aims to attract readers so that, ultimately, they will consume the contents inside. Verbal texts – the covers headlines – highlight the featuring editorials, whilst visual texts present idealised images for readers to identify with, or aspire to, through consumption of the magazine.

More indirectly, glossy magazine covers are a medium for the promotion of cosmetics and items of clothing. In each monthly issue of *Elle*, for example, the cover image, minus its text, is reproduced and printed usually on the contents page, accompanied by a list of the products used to attain the cover look and their prices. Fig. 2.3 shows the reproduced front cover of *Elle* (September 1992). Listed below the image is a list of all the *Lancôme* make-up products, specific hair-care products and details of the garment worn by the cover girl. The front cover “look” is then supposedly “attainable” by the average *Elle* reader for the cost of the products used.

Celebrities are often pictured on the cover of *Elle* and other glossy monthlies in order to entice readership. This is often at the request of readers, or very often, again as an indirect form of advertising. The appearance of a star on a front cover may coincide with the release





# ELLE

SEPTEMBER 1992



**FRONT COVER** Create a natural base using Teint Majeur (£17.50) in Beige Eclatant. Enhance eyes with Ombre Subtile (£16) in Bois Tendre. Brush lashes with Definicils (£12) in Brun Profond. Tint lips with Rouge Absolu (£10.50) in Brillant Rose Clair. All colours by Lancôme. Protect hair with Leave-in-Conditioning Treatment (£1.99) and style with Pumping Gel Spray (£1.99), both by Helene Curtis. Dress (£950) to order by Ozbek, tel 071-491 7033. **Photographer** Marco Glaviano. **Stylist** Karena Callen. **Hair** John Birchall. **Make-up** Ruby Hammer. **Model** Nicki Taylor.

Published August 13

Fig.2.3



of their latest movie, T.V. series or album. Photographed for the cover of *Elle* (May 1997), for example, is Courtney Cox, star of the popular American sitcom series, *Friends*. Her appearance coincided with the release of the spoof thriller movie *Scream*, in which Cox played the starring role.

Ultimately it is the cover picture and accompanying headlines which make a reader choose a title from amongst those displayed on the news stand. Since *Elle* markets itself as an “international style magazine for the sophisticated, affluent, well-travelled woman” (*Elle* Advertisers Media Pack for 1999) it aims through its cover, to attract readers who aspire to this description. The cover image, along with the headlines do this job.

More often than not though, it is female attraction which is used to entice readers. Sometimes head and shoulders, sometimes a picture of a model from the waist up, and sometimes a full figure photograph. Always, however the cover girl is beautifully groomed. The cover photograph is an idealised image of the type of woman contributing advertisers wish to reach. Generally, it is the face of a well-known model which graces the cover of *Elle* magazine each month. The September 1998 front cover was a rare exception, however; headlined “Britain’s Sexiest Film Stars” it pictured actors Gary Oldman, Tim Roth and Ewan McGregor. In this case, reader attraction is quite obvious; three handsome men.

In examining the ways in which photographic and verbal texts of magazine covers interact simultaneously to attract readers, Ellen McCracken refers to the theory of cinematic montage devised by Eisenstein in which he has suggested that “the succession of two opposing images or “cells” (A and B) forms a third cell in the film viewer’s consciousness, labelled “C”, which constitutes a higher dimension of understanding ( McCracken, 1993, p24). In the case of the magazine cover, the eyes of the potential reader create a type of montage effect. The viewer produces the “C” cell of the montage, a level no longer limited to the mere sum of separate images. The primary montage on the cover of *Elle* magazine, for

of the photograph in the cover of *Life* magazine. The photograph is a black and white portrait of a young man, looking directly at the camera. He is wearing a dark suit and a white shirt. The background is a plain, light color. The photograph is framed by a thin black border. The text "Life" is printed in a large, bold, serif font at the top left of the cover. Below it, in a smaller font, is the word "Portrait". The name of the man, "John F. Kennedy", is printed in a large, bold, serif font at the bottom of the cover. The date "November 1963" is printed in a smaller font at the bottom right of the cover.

The photograph is a black and white portrait of a young man, looking directly at the camera. He is wearing a dark suit and a white shirt. The background is a plain, light color. The photograph is framed by a thin black border. The text "Life" is printed in a large, bold, serif font at the top left of the cover. Below it, in a smaller font, is the word "Portrait". The name of the man, "John F. Kennedy", is printed in a large, bold, serif font at the bottom of the cover. The date "November 1963" is printed in a smaller font at the bottom right of the cover.

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example, is that which the viewer forms between the cover photograph and the most visible piece of cover text which is its title. The title *Elle* is French for “She”. In an English speaking country it is a word which conjures up images of the chic and the feminine. Through montage, the title modifies the meaning of the photograph. It urges the reader to understand the image of the cover girl as feminine and stylish.

The headlines on the cover also participate in this montage, working together as well as with the photograph and magazine title. On the May 1998 cover of *Elle*, for example (fig. 2.4), the notion of stylishness, femininity and independence implied by the title and photograph is reinforced in the headlines. The woman who aspires to attain, or considers herself to have all of these attributes is stimulated by headlines such as “110 summer fashion ideas”, “It’s hip to be single”, “Get a hot body” and “Couture report” for example. On the same cover is an example of how the text of the headlines can stand in contradiction to the photographic image. The cover photograph shows a beautiful, slim, clear-skinned, blonde, smiling out at the viewer. This image, however, contradicts what is implied in the headlines – our bodies need to be fitter and sexier; “Get a hot body, it’s quick, it’s easy, it’s painless”. The subtext of the headlines is then the reader’s inferiority – the remedy implied being the purchasing of the magazine.



# ELLE

£2.40  
MAY 1998  
UK EDITION

GET A  
HOT  
BODY

It's quick, it's  
easy, it's painless

THE SEXIEST  
MEN ON TV  
Turn on – they're  
compulsive viewing

IT'S  
HIP  
TO BE  
SINGLE  
Couples  
are so  
last year

The living  
hell of  
Jarvis Cocker

PLUS **110**  
SUMMER  
FASHION  
IDEAS

WHAT'S THE STORY  
WITH PAMELA AND  
TOMMY LEE?  
COUTURE REPORT  
ARTHUR SMITH  
AND A DEAD PARROT  
THE MOST CREATIVE  
TEAM IN THE WORLD  
...PROBABLY  
STEPFATHERS AND  
DAUGHTERS



Fig.2.4





### Covert Advertising, it's Forms and Functions

The practice of situating purchased advertisements beside related editorial features within a magazine is a form of covert advertising and stimulates readers to create links between advertisements and editorial material. Another such form of advertising is the "tie-in" feature whereby an article which seems to have no direct link to advertising is in fact supporting an advertisement placed nearby. In the January 1996 edition of *Elle*, for example, an editorial feature entitled "To die for" traces the different styles and hair colours preferred by the top fashion models and appears to have no connection to advertising. Because it appears directly after an advert for *Tigi* hair care products however, it presents a thematic tie-in which supports the promotion of the hair-care products. A reader wishing to purchase hair care products therefore, is more likely to use the products, presented in the feature.

Covert advertising also appears in the form of brand reciprocity-whereby products promoted in purchased advertisements within the magazine are mentioned or recommended in features and editorials. This is often the case when a particular company purchases several advertising pages to promote a various number of their products, the magazine will then, without charge, recommend the company's products within their features. In the May 1998 edition of *Elle*, for example, within the beauty feature entitled "Bewitched" (p.194), various make-up products by *L'Oreal* are recommended. In that same issue *L'Oreal* purchased seven advertising pages which included three double page spreads.





Covert advertisements then, are such that the reader mistakes them for non-advertising material. “Advertorials” are probably one of the most insidious forms of advertising in that they are advertisements presented in the form of an editorial feature. Figures 2.5 and 2.6 appeared in the June 1995 addition of *Elle*, employing the same layout and language to that of a feature, it is easily misread as editorially objective copy on the “Euro Tunnel”. Complete with informative headlines, sub-headlines and photographic layout similar to that of normal editorial material, the only initial sign that this is actually an advertisement, is the print at the top of the right hand side page which reads “Euro Tunnel” the intention being that readers would give the advertisement the same credence given to editorial material.

Covert advertising is often found in the form of contests, sweepstakes and promotions. In June 1998, for example, *Elle* published an advertorial entitled “A Winning Smile” (p.186). Presented in the form of an editorial feature, this was in fact a promotion for a model competition sponsored by *Elle*, Colgate Platinum Toothpaste and top model agency Elite Premier. All of these brand names, and their respective logos, appeared numerously throughout the advertorial, the competition being a disguise for the promotion of products.

### **Overt Advertising within Magazines**

For the producers of garments and cosmetics, and indeed any products produced for the fashion and beauty industry, magazines such as *Elle*, *Vogue*, *New Woman*, *Marie Claire* and *Company*, for example, are the most favoured advertising medium. Since the magazines themselves make a great deal of effort to attract advertisers, by styling their publications around the lifestyles and ideals of a particular group of women, advertisers know automatically that by placing an advertisement in such a magazine, that they are automatically reaching their target audience.





# LONDON

LE SHUTTLE

FOLKESTONE

Welcome to Europe, the new accessible continent. Borders have disappeared, red tape has gone, and a whole world of culture, couture, good food and wine has opened up for the taking. And when Le Shuttle arrives in early 1994, indulging that impulse to get up and go will be easier than ever.

Le Shuttle, the brainchild of Eurotunnel, is the revolutionary cross-Channel car passenger service designed to speed you through the Channel Tunnel, beneath the Channel, to France—in just thirty five minutes. Any day of the year, whatever the weather.

You won't even have to leave your car. Should you wish to, however, there will be the opportunity to get out and stretch your legs en route. With Le Shuttle there is no worry about booking in advance or missing your departure. Payment is easy, by cash or credit card, when you turn up at the toll booths. Brightly lit, roomy, air-conditioned shuttles will keep you au fait with the latest travel updates.

Le Shuttle is the new gateway to Europe, and Paris is the first port of call—for fashion shopping, eating out in style and immersing yourself in all the culture the city has to offer

when you arrive in France. It's quick, it's simple: drive on in Folkestone, and off again in Calais (directions will be signposted in English and French at both ends). In no time at all, the freedom of the open road is yours. It's time to make the most of Europe.

With EC trade barriers lifted, you are now free to buy and return with whatever you want from the Continent—that's excellent news for visitors to France, the epitome of fine food, wine and fashion. And Paris, the definitive capital of romance and style, is just a drive away from Calais—the perfect first stop en route to Europe.

Paris...fashion shopping, bar-hopping and all-night bopping. From Saint Germain and Montparnasse to after-dark Pigalle, its *grands boulevards* and winding back alleys buzz with *cafés en plein air*, vibrant street markets, restaurants, museums and designer boutiques.

Shopping is a perfect way to discover Paris, in the couture shops of rue du Faubourg St Honoré or the designer ateliers and second-hand clothes stores of Bastille. Le Marais on the Right Bank is one of the trendiest quarters. Its shops stock it all, from Chanel to Alaïa, Oubé to Moschino, plus jewellery and funky 70s chic.

Search out bargain designer seconds and hip hand-me-down clothes in one of Paris' *marchés aux puces* (flea markets). Try the Porte de Vanves for modish period items, or Saint Ouen

for fashionable antique lace and accessories. After shopping, eating. Head for the Bastille district: Thai, Japanese and Italian eateries thrive among the bistros, brasseries and arty cafés; nightclubs pulsate alongside art galleries and designer warehouses in backstreets.

And Le Shuttle takes the stress and strain out of the trip back. Before departing, stroll around the modern passenger terminal, a slick complex of restaurants, cafes and shops, plus bureau de change and duty-free facilities for last-minute buys. It's completely hassle-free: just an hour after leaving the *autoroute* you'll be back in the UK again, heading home.

For more details please answer these questions and reply with your name, full address and postcode to: Le Shuttle Customer Service Dept LU9381A, PO Box 300, Crawley, West Sussex RH10 2YV or telephone (0345) 353535. 24-hour phoneline, calls charged at local rate.

- Have you ever taken your car across the Channel?
- In which years do you expect to cross the Channel with your car?

Le Shuttle is a trademark of Eurotunnel

ELLE ADVERTISING FEAT

# TRAVEL UPDATE

THE NEWEST  
SPEEDIEST WAY  
TO CROSS  
THE CHANNEL...  
ARRIVING SHORTLY

Fig.2.5

Fig.2.6





As we have seen, to maximise reader acknowledgement of their advertisement, advertisers often request a select placement of the advertisement beside relevant editorial features or in prestige positions such as inside the front or back cover. Within the advertisement itself, however, certain ideologies are created in order to promote the product being advertised. Consumption is associated with human desires in an almost magical way. In women's magazines, for example, advertisements promise male attention if a particular brand of perfume is worn, or success on the tennis court for the wearer of a particular brand of watch. In reality, however, we know that these products cannot satisfy such needs. Whilst it is in fact the ideas that create these fancied needs, and induce anxieties among audiences, the product must be purchased in order to alleviate any insecurities induced by the advertisement (McCracken, 1993, p49). Purchased advertisements then, create desires among their audience – desires which can purportedly be fulfilled through the consumption of the product being advertised.

It is the advertisers' goal to enable their audience to identify with their promotion. This is achieved by mode of address. This form of address can be quite direct as in the advertisement pictured in Fig. 2.7 (*Elle*, June 1993). In this advertisement for *Lady Jane* hair accessories, the use of the word "you" addresses the viewer directly, it speaks declaratively. In this particular advertisement, as is often the case, the advertisement also addresses the viewer through its visual images (McCracken, 1993, p68). The "him" mentioned in the text is pictured behind the photograph of the woman (who could in fact be "you", the viewer, were the product to be purchased). The male presence can be seen to signify acceptance and love, which the advertisement implies is acquired along with this product.

What purchased advertising does, in effect, is present viewers with attractive fantasies and other pleasures as an inducement to buy a product. Since individuals gain pleasure from images of idealised beauty and an utopian world, advertisers present their products in such a







# IF RESIST IBLI

Even when you turn your

back you turn his head.

And that gleam in his eye

doesn't come just from the  
moonlight.

Shimmering hair fashions

by Lady Jayne draw him

closer and closer...

A *fatale* attraction.



**MAKES HEADS TURN**

See the whole range of stunning new Lady Jayne hair  
the beauty equivalent of luscious chocolate and desert

Fig.2.7





light in the hope that it will lead to acceptance of the commodities offered. Advertisements often present images of youth and beauty in dream-like settings, free from the categorical impositions of work or class.

It has been argued that such advertising in the world of fashion and beauty is responsible for the creation of stereotypes. While this can be said of those belonging to certain social circles, it does not necessarily apply to the mass readership. Jib Fowles, for example, argues that “advertising does not, and cannot, create these stereotypes from sources that exclude the public, nor does advertising passively mirror stereotypes, it is actively involved in the dialectical process of making and remaking them” (Fowles, p57).

### **Reader Influence on Advertising**

*Elle*, which describes itself as “A renowned international brand and the world’s biggest selling fashion magazine”(Elle Advertisers Media Pack for 1999), has managed to set for itself high standards which it must maintain in order to sustain high circulation figures. For this reason, *Hachette-Emap*, the publishing group responsible for the magazine, highly regards readers opinions of the publication. Public opinion is attained in a number of different ways.

Twice to three times annually a meeting called the *Focus Group* is held. Randomly selected readers, whose names are chosen from subscription files or past reader surveys or write-ins, are invited to the publishing offices where an informal meeting is held at which the readers are asked to air their views on all aspects of the magazine. The readers opinions are taken into account, and changes to the publication, if necessary, are considered. ❶



On a similar note, *Elle* often carries out “in mag” surveys. In this case short questionnaire-style inserts are placed in a limited number of copies – perhaps one in fifty. The reader is politely asked to fill out and return the survey which is intent on fulfilling her own concerns regarding the magazine.

Being an established name in the world of fashion and beauty, and in order to retain their reputation and maintain their sales rate, *Elle* now has its own brand of clothing. It also plays host to the annual *Elle Style Awards*. Advertisements such as that in fig. 2.8 promoting *Elle*’s own branded clothing range appear not only in *Elle*, but also in some of the other titles represented by Hachette-Emap. A range of simple yet stylish activewear is available for purchase from leading department stores and is accompanied by a range of accessories. Each item from the range conspicuously displays the *Elle* logo, the wearer, therefore, is simultaneously promoting the brand name, whilst they are given the chance to buy into the supposedly stylish world represented by this name. *Elle* is not the only magazine with its own branded products on the market – *Cosmopolitan* launched a range of handbags which are also sold through department and chain stores.

The annual *Elle Style Awards*, presently in their second year, have proved a huge success in attracting stars from the big and small screens, models, designers, music and sporting celebrities. Thus, outside media coverage is attained reinforcing *Elle*’s already stylish image whilst being at the same time a useful source of reader research, in that it is the readers who choose who they deem to be the most stylish among those in the public eye. Categories include awards for most stylish soap star, sports star, model, designer and actor, amongst others. In the media pack offered to potential advertisers by *Elle* magazine, it is stated of these awards that “the celebrity studded event reinforces *Elle*’s position as the world’s biggest fashion magazine illustrating *Elle*’s position as the most stylish magazine on UK news stands.”







Fig.2.8



**Chapter 3**  
**The Editorial Content**  
**of**  
**Fashion and Beauty Magazines**



Chapter 3  
The Editorial Content  
of  
Fashion and Beauty Magazines

### Designer and Celebrity Focus

*W*, the prestige flagship, covers the fashion waterfront like a ragtrade Beano comic, with designers awarded metaphorical slap-up feasts for good work or the dunce's cap for muddling their hemlines. *W*'s annual IN and OUT lists, personally compiled by John Fairchild, force the fashion thermostat to boiling point, tapping deep underground conduits of rivalry and ambition. (Coleridge, 1988, p46).

Whilst interviewing various magazine and newspaper editors in research for his book, *The Fashion Conspiracy*, Nicholas Coleridge witnessed a great deal of respect, but also an underlying fear when the subject of John Fairchild was discussed.<sup>①</sup> John Fairchild was the editor-in-chief of two of the most highly acclaimed fashion magazines in America, *Women's Wear Daily* and *W*, throughout the early eighties. Designer Calvin Klein, in describing Fairchild to Coleridge, likened him to a "dangerous animal". Fairchild was seen as making or breaking those in the public eye by the kind of coverage he gave in his highly respected publications. It could in fact be said, that he personally, through each separate issue of these magazines, could instill in the minds of fashion-conscious American women who or what was in or out for a given period of time.

Twice annually, fashion designers create and exhibit a range of clothing. Ultimately, purchased advertising aside, it is the media which dictates how successful a particular range will be. At London Fashion Week, for example, shows are closed to the general public. Strictly celebrities and members of the media are given invites. Newspapers and television document briefly some of the more extravagant highlights of the week but it is the monthly and fortnightly glossy women's magazines which selectively report in detail on the trends displayed throughout the fashion week.



Like John Fairchild, however, magazine editors are not always kind to designers in their publications. *New Woman*, for example, allocates monthly a section of one of its fashion features to “designer disasters”. Entitled “Would they wear it in Wigan?”, the feature section pictures the unwearable outfit with an accompanying quick sharp comment. In the December 1998 edition of *New Woman*, this particular feature section (p32) pictured an outfit from the Red or Dead design label. Below was the comment; “It seems Red or Dead are advocating vomit green as this seasons newest colour, teamed with bits of old denim. How nice”.

Designers are not the only ones who face criticism from fashion and beauty magazines. Celebrities are constantly the targets of media scrutiny for the clothes they choose to wear in public. In a feature section of *New Woman* entitled “Fashion *Faux-pas* of the rich and famous”, celebrity fashion-sense is questioned. Again in its December 1998 edition (p32), *New Woman* advises its readers; “when you go to your works Christmas do this year, don’t wear a baby doll dress. Here are three damn good reasons why ....”. Above are three celebrities all wearing various styles of baby doll dresses and accompanying each photograph is a devastating comment. Glamour model Melinda Messenger we are told, for example, “gets it wrong, again”.

Despite the ability of glossy fashion and beauty magazines to instill fear in the face of fashion designers and those in the public eye, magazines are not always so harsh and quick to criticise. *Elle* magazines, for example, is constantly seen to support new, young up-and-coming fashion designers. “Bad Boys Stick Together- the new breed of *enfants terribles* are bringing shock value to the catwalk”, (*Elle*, September 1998, p276). This article praises three young British designers, likening them to such accomplished designers as Galliano, McQueen and Berardi with accompanying photographs showing the young designers themselves and some of their flamboyant creations. Celebrities, too, are often praised. *Elle*’s December 1998 edition, ran an editorial on Meg Matthews (p73), wife to rock star Noel Gallagher and joint owner of a PR company. The editorial features photographs of Matthews modelling several





outfits of her own. The accompanying written article includes comments made by Matthews, during an interview with the feature writer, about her clothing tastes and shopping habits, the article was clearly confirming her good sense of style.

The *Elle Style Awards* mentioned previously in chapter two, although a great source of market information for the publishers of *Elle*, could also perhaps be seen to act in keeping celebrities on their toes style-wise. The likes of these awards, and features such as *Elle's Hot 100*, which is run annually, and similar publications in other fashion magazines, not only dictate to the fashion-conscious reader what is deemed stylish or who is worthy of role model status, but also tap into conduits of rivalry and ambition among the famous. Take, for example, fashion models. One season curvaceous *Wonderbra* model, Eva Herzigova, with her blond hair and womanly figure, may be high in demand by all the top selling fashion and beauty magazines, perhaps appearing even on their covers; the next season, these same magazines are running features on the new faces of the moment – models who are perhaps younger with dark hair and child-like physiques. In this way, Eva Herzigova, the blonde Czech beauty was seen to disappear briefly from the pages of fashion journals only to reappear the following season having unnaturally shed her sexy curves and changed from a blonde to a brunette in a bid to keep abreast of the growing competition.

### **Fashion and beauty magazines – presenting a concept of fashion**

Through fashion and beauty magazines, Women can glimpse the high life of opulence and sophistication associated with all that is “fashionable” through features detailing the work and lifestyles of those in the fashion and beauty industry – designers, models, movie stars, celebrities. Similarly, within features devoted to fashion readers are invited to indulge in luxurious garments and prestigious names and prices whilst knowing these things are out of reach. Barthes reminds us however, for true cultural investment to become possible, images



or products appearing on magazine pages must somehow be within the reach and means of the audience. Fashion and beauty magazines keep the dream near at hand for the audience in a number of ways. A fashion feature in *Elle*'s January 1996 edition, for example, pictures a model in a dream-like setting with sculptural rock forms and black sky as a dramatic back-drop. The model is wearing a pair of black riding boots by Dolce and Gabbanna which retail at a cost of £400. For only a select group of *Elle* readers could these boots become a reality. Those readers for whom it is not, are offered an alternative in a fashion feature elsewhere in the magazine. Boots very similar to those by Dolce and Gabbanna, are advertised as being available on the high street for a fraction of the price. Other smaller but less costly products from the Dolce and Gabbanna label are also promoted; gloves, bags and perfume. For a much smaller investment, it is suggested, the reader can participate in part of the utopian vision. And if she never buys a less-costly designer item, at least she is aware that the possibility to do so exists.

Another means by which *Elle* makes the fantasy of its fashion pages more accessible to readers is through features on bargain or lower-priced items. "The wrap you must have. It's cashmere. It's £59. No Joke" (December 1998, p133). In this feature the reader is told that the cashmere scarf is a winter essential, "If there's one thing you buy this month...". In its November issue, *Elle* readers are enticed by the front cover caption, "250 great fashion deals from £3 to £300". Inside, the text of the feature explains how "the *Elle* fashion team set itself a task which every woman will identify with: to find the best deals of the season". Although an item of clothing which costs £300 could hardly be described as a "best deal", it would be accessible to a number of *Elle* readers. In linking utopian elements to products that are accessible, *Elle* magazine is, to use Barthes' terms establishing a tension between the real and the dreamed. ②





In a similar bid to allow readers to cash in on the certain, *Elle* publishes each month three separate editorial pages on accessories. Head-lined “First Look”, each separate single page editorial highlights a particular look or trend to come from the catwalk show in a given season. In September 1998, for example, *Elle*’s three “First look” pages were entitled, “Patch it up”, “Beatnik Babe” and “Band Aid”. These pages highlighted three trends, trends for patch work accessories, a Beatnik influence, and the wearing of hairbands. These editorials indicate that the reader can participate in the magazine’s fashion ideal for the price of a few accessories. Barthes argues that, portrayed in fashion magazines, accessories fit “a democracy of budgets while respecting an aristocracy of tastes”.<sup>③</sup> He notes that by calling an accessory a “find”, the magazine enables the low-priced item to share in the dignity of fashion whilst the reader can attain part of the dream.

Barthes notes that fashion features are utopian on temporal and geographic grounds as well. <sup>④</sup> He acknowledges that fashion features often evoke specific times, “summer fashion is fashion for vacation, that of autumn is fashion for the return to routine, and that of winter is fashion for work”. Barthes observes that fashion features involve two geographic sites: a “utopian elsewhere” that consists of exotic though not necessarily distant places and a “real elsewhere” that is more accessible. In *Elle*’s January 1999 edition for example, the fashion feature entitled “A touch of frost, start the year with a fresh outlook. Ice whites and creams are so cool” (p110), pictures a statuesque African model dressed on each page in white and set against an Antarctic back drop which also contrasts with her skin tone. A second fashion feature in this same edition is headlined “Metropolitan Girl – check out the prettiest clothes for life in the fast lane”. This feature shows a British model, photographed at a location at the London Metropolitan Hotel performing everyday tasks such as reading a newspaper and applying make-up. The Antarctic location of the former feature corresponds to Barthes’ exotic “elsewhere”, while the latter is a more utopian real site for British readers.



The use of temporal and geographical elements of utopia in *Elle*'s fashion features act to educate readers on the subject of travel; to which destinations are the fashion-conscious travelling this season? Where are the best hotels to stay? An interest in fashion is linked to an interest in travel, and those who travel, it is implied, are fashionable. *Elle*'s travel feature, "Hip City", documents a different city deemed worth a visit in each monthly edition. In its December 1998 issue, this city was Hong Kong. Although the text recommends shopping in certain districts and staying at certain hotels, these suggestions are inaccessible to the majority of *Elle* readers. At the end of each "Hip City" feature however, is a "Travel offer". This is usually a discounted package deal, an offer "exclusively" to *Elle* readers. Such offers act to make the featuring cities seem more accessible, even though a holiday there may still be too expensive for most readers.

### **Systems of Opposition at work**

Chapter two commented on the contradictory elements on the covers of fashion and beauty magazines which work to entice the reader to buy a particular magazine. Certain features within *Elle* also use a similar structure to induce insecurities in readers and sell products.

This "bi-polar utopian structure" links positive beauty ideals to images of female inadequacy.❹ Pleasure is offered to readers in the hope of inducing consumption. Alluring images of beautiful bodies, flawless faces and elegant fashions allow readers to indulge in a world of fantasy. A world where reality can momentarily be forgotten and readers can enjoy images which offer positive projections of the future self. Behind images of ideal beauty however, systems of opposition are often at work. For one to dream about being beautiful, there must exist a fear of being non-beautiful. Fashion and beauty magazine features, aware of the insecurities many women possess, aim to act as a guide, a source where remedies for





any imperfections may be found. It is not so much that magazines try to heighten readers' insecurities, but rather to guide them towards consumerism. "Laid Bare, you don't need a spring break in Barbados to get summer's essential glow. A shiny happy body is available from a beauty spa near you. The sun's out and, this year, Kathryn Flett's gonna be ready for it" (*Elle*, May 1998, p204), chides the reader, telling her that if she intends to bare her naked flesh during the summer months, it is "essential" that her skin be "glowing". Throughout the feature are photographs of a slim young and naked model with a flawless skin tone, with which readers can compare their own. The feature writer however seems to offer a helping hand to the insecure reader. Like many, she too has "always been envious of that particular breed of skinny rich girl". Luckily though, the writer has found a cure for this envy while she is willing to share with the reader: "I have come to the conclusion that for every natural Yasmin Le Bon – alike there are thousands of other women who actually buy their gleaming epidermis straight off the peg. I know this because, I can now confess, I have become one of them". The remaining text gives a first hand account of the beauty spa's, tried and tested by the writer; the methods, processes and attained results. Needless to say, all the salons visited are listed by name and address at the end of the feature.

Models and celebrities are often used to link positive beauty ideals to female insecurities. Through features and interviews in fashion and beauty magazines, the famous are often brought down to the reader's own level in order to make the ideal seem accessible. In an interview with model Rachel Roberts (*Elle*, November 1998, p284), for example, she is quoted as herself saying, "I'm not one of those people who were born with a perfect body. I was a fat teenager – 155 pounds. I was probably the kind of food I was eating – junk food, sometimes tons of it. The majority of *Elle* readers can identify with this admission to one extent or another. Later Roberts is quoted as saying, "I trained solidly in a gym. I lost 45 pounds eating vegetables and protein. Throughout the feature are photographs of the model posing seductively wearing only a bra and briefs.



### Relay Texts

Through relay devices such as front cover headlines and the contents pages of fashion and beauty magazines readers are directed to specific features and editorials contained within the magazines. Indirectly, such devices act in sending the reader to the advertisement printed within, in that they are positioned near or next to the features promoted. Sometimes, however, relay devices are to be found unexpectedly in seemingly unrelated features.

Colour is sometimes adopted as a relay device. Often, for example, if a feature is placed opposite a related advertisement in a magazine, the dominant colour in the advertisement is often repeated in the feature in order to create an harmonious whole in the eye of the viewer.<sup>6</sup> Figure 3.1 (*Elle*, January 1996), shows two pages which appeared opposite each other. One page is an advertisement for *Sensodyne* toothpaste, whilst the second page is an editorial focusing on health issues. The advertisement has connections to the feature, in that, the feature contains an article on bad breath – “A breath of fresh air” – which states poor oral hygiene as one of the major causes. Despite the link in textual information, the use of pink in colour co-ordinating the pages, allows the reader to make associations between the two and creates an effect similar to that of a double page spread. Working with colour, shared graphics and layout can also suggest subtly to readers that an advertisement is a continuation of the editorial material printed on the facing page.

Ellen McCracken suggests that even the monthly horoscope can relay readers to other features and advertisements by both strong and subtle thematic underscoring (McCracken, 1993 p47). One might say that such a suggestion is extreme – horoscopes are simply a bit of fun and are generally taken with a pinch of salt. McCracken, however, supports her suggestion. In the January 1981 *Bazaar* horoscope (p146), phrases such as: “End of the month will bring good news about travel...” and “arrange visits to new places”, are, in fact,



...which also... from cover headlines and... pages of...  
and... magazine... and... within  
the... which... in... to the advertisement placed

...that they... to the features...  
...which... in... and features

...as a... device. Other... of a...

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ELL PROMOTION



**Beautiful, healthy teeth** need looking after like the rest of your body. If you suffer from sensitive teeth, need to take even more care.

The main cause of sensitive teeth is gum recession and, as the onset of sensitivity is one of the first signs of gum disease, it is even more important to take care of your teeth and gums. Regular brushing twice a day with a sensitive toothpaste such as Sensodyne F is the clinically proven way to look after sensitive teeth and gums. But what about treating the cause?

Now, new improved Sensodyne F is the only toothpaste for sensitive teeth which contains Triclosan, a proven antibacterial agent which fights gum disease and helps to keep gums healthy. Sensodyne F contains potassium chloride to both relieve and protect against the pain of sensitive teeth, as well as fluoride to help prevent tooth decay. And comes in a pleasant-tasting formula which thoroughly cleans teeth and keeps breath fresh.

So, thorough brushing with new Sensodyne F twice a day is the best way to give your teeth complete protection against sensitivity, gum disease, and ensure sparkling healthy teeth and gums.

Sensodyne F is recommended over 90 per cent of dentists, hygienists, and is available in three sizes: a handy 45ml tube (from £2.79), a regular-sized 75ml tube (from £2.75) and a convenient 100ml pump dispenser (from £3.25).

**TOTAL PROTECTION**

PETER UNDERWOOD

# Health Update

The new diet gene, a superglue for stitches, plus a women-only health plan and help for halitosis sufferers. By Kathleen Baird-Murray

## THE DIET GENE

The battle of the bulge may be over if a miracle hormone found to affect weight in mice can be used to treat obesity in humans.

Last year, a team from the Howard Hughes Medical Institute at the Rockefeller University, New York, made a discovery which shook the diet industry. Researchers found that a defective gene found in mice could cause them to become obese. The gene, which is named *ob*, is almost identical to one found in humans. It was discovered that the product of this gene, the *ob* protein (a hormone dubbed leptin) could be used to control body weight. Studies found that obese mice on high leptin doses lost up to 22 per cent of their body weight. Normal mice which were given leptin lost the little spare body fat that they had.

If scientists can locate the receptor in the human brain that regulates weight and responds to the *ob* hormone then they may be able to synthesise a stimulant to switch off the appetite.

The Californian company Amgen, which has exclusive rights to develop leptin protein products, is optimistic but cautious about its potential. Amgen spokesperson Mary Ann Peileymounter told *New Scientist* magazine: 'We don't know whether people would lose weight, but you can predict that it would have some positive effect. However, I don't think that obese people should hold out for this. They should carry on exercising and dieting.'

## SUPERGLUE

Doctors in the US are turning to glue as a painless alternative to stitches for healing wounds. Researchers have tested a glue called Histoacryl which can be dabbed along a cut to seal it; no stitches or local anaesthetics are needed. After the skin has healed the glue simply drops off.

## WOMEN ONLY

A unique healthcare package devised specifically for women has been introduced by the PPP Healthcare Group. Women's Plan covers infertility treatments, eye tests, HRT, pregnancy, cancer and healthscreens. The

healthscreen cover includes a full clinical examination, cervical smear test, dietary consultations and other health concerns. Because it is widely acknowledged that NHS birth provision is more than adequate, the PPP has chosen to provide £1,000 spending money for confirmed pregnancies rather than covering the cost of birth in a private hospital. Expect to pay from £23 per month for the package. For enquiries, tel 0800 335555.

## WELLBEING AT WORK

How much does your workplace care about your health? Employers can now join a new scheme prepared by the research charity WellBeing. For a fee of £5 per employee (£1 of which goes to research) each woman receives *The WellBeing of Women* manual, containing up-to-date information from the Royal College of Obstetricians and Gynaecologists. With the back-up of a helpline, the book is an invaluable guide to all aspects of women's health. For enquiries, tel (0171) 262 5337.

## A BREATH OF FRESH AIR

For the 38 million people in the UK who suffer from bad breath, help is at hand with the opening of a Fresh Breath Centre. Leading Dental Surgeon Philip Stemmer, and Professor Mel Rosenberg, a world authority on halitosis, use a device called a halimeter to measure sulphur compounds and malodorous gases which may be present in the breath.

Depending on the cause - poor oral hygiene, oral infections, illness, liquid intake, lack of exercise, stress or poor flow of saliva - non-invasive treatment is prescribed. Mechanical cures such as a 'tongue scraper' or serrated plastic instrument which removes dead cells and bacteria from the surface of the tongue are used in conjunction with chemical treatments such as special mouth rinses.

Help for bad-breath sufferers costs £175 for an initial consultation, X-rays and diagnosis, but compared with the £258 million spent annually in Britain on breath fresheners (which cannot cure halitosis), the money well spent. But beware, imagining the worst. Stemmer treats as many halitophobics (people who believe they have bad breath) as don't as genuine cases of halitosis, one of whom would leave home for two years because they believed the problem was so bad.

## BEFORE BOOKING

- It's worth noting the following:
  - Bad breath usually originates in the mouth and almost never comes from the stomach. It is mainly caused by a build-up of oral bacteria.
  - Certain foods such as garlic, onion and spicy dishes as well as many kinds of medication can cause bad breath.
  - Breath fresheners work by disguising the bad odour with a stronger one. The effects last no longer than 15 minutes.

To see if you have bad breath try this simple test:

- Lick your wrist, starting at the back of the tongue and work towards the tip.
  - Allow the saliva to dry, then sniff the area to detect any unpleasant odours.
- The Fresh Breath Centre is at Conan Doyle House, 2 Devereux Place, London W1N 1AA. Tel (0171) 935 1666.



Fig.3.1





says McCracken relaying readers to several articles and advertisements within the issue promoting Caribbean travel. Whilst this is a legitimate suggestion, I do not think that horoscopes act to intentionally conceal relay devices. Generally one does not take literally what is suggested by a magazine horoscope.

### **Non-Fashion and Beauty items**

The image of affluence and style in fashion, beauty and travel articles, for example, in such magazines as *Elle*, is extended to a variety of other features. Barthes has noted that the rhetoric of fashion offers women an ideal identity by implying "If you want to be this, you must dress like this".<sup>7</sup> In fashion and beauty magazines this ideology appears as well in features on culture, interior decoration, food and health. *Elle* magazine for instance, often includes short pieces on the lives of women around the world. Such diverse headlines as "Raped and left for dead" (*Elle*, June 1998), or "Dedicated followers of Fascism" (*Elle*, July 1992) deal with the beliefs and lifestyles of different groups of women. Although such features have no associations with fashion and beauty, their inclusion seems to imply that if the reader wants to be like the ideal, affluent *Elle* reader, she must be familiar with and aware of the events which occur in the lives of woman globally. In order to be like the *Elle* ideal she must consume both culture and consumer goods.

The letters to the editor published monthly in *Elle* are seen to reflect a thoughtfulness and intelligence among its readers. At least one letter each month however, criticises a previously printed article. One reader for example, writes about a particular contributing author to *Elle*; "...I suspect she leads a very boring life and has nothing better to do then spend her time bitching about a beautiful woman she has never met". Magazines like *Elle* continue, however, to print articles which may anger their readers. Controversy, it seems, helps to sell the magazine and consequently might draw more readers to see the advertisements inside.





### CONCLUSION

Women's fashion and beauty magazines offer women an apparently women-centred account of reality that links the utopian to the everyday. Bright and colourful glossy pages, sophisticated and indulgent fashions and all the beauty advice a woman could ever think of reading – all available in the one, reader-friendly publication from the nearest news-stand. All these features combine to build a master tale that aims to win readers to this consensual view about reality. From the front cover, through to advertisements, and in feature after feature, ideal images of the feminine are reinforced with women presented with positive projections of the future self.

Within these glossy monthlies, it seems, there is an oppositional strategy at work. Positive beauty ideals are linked to images of female inadequacy. Repeated themes in features and advertising act in helping to develop insecurities. A headline tells readers they can “Get naked for summer without blushing” (*Elle*, May 1997). Magazines play on women's fear of imperfection and make readers see themselves in fragmented forms. The advice offered by these glossy magazines, however seems to suggest that increased consumption will alleviate fears. Readers may remedy alleged inadequacies, in other words, by shopping.

Fashion and beauty magazines which operate at a global and mass cultural level act in teaching women both their expected social role and their duties as consumers. While this may contribute to the socialisation of women during several decades of their lives, it could also be argued that such publications are responsible for the creation of stereotypes. The reader is expected to identify herself, and literally put herself together, through a range of printed social practices. To be like, for example, the *Elle* ideal “dynamic, modern, intelligent” – the reader, it is implied, must consume both culture and consumer goods. Each magazine it seems, is devoted to a recognisable category of women which it is seen to simultaneously produce.

## CONCLUSION

Women's fashion and beauty magazines are a dominant force in the popular culture, and often they have been the catalyst for change in the way women dress and behave. In the past, these magazines have been criticized for promoting unrealistic standards of beauty and for encouraging women to conform to a narrow ideal of femininity. However, in recent years, there has been a significant shift in the way these magazines present women. They now feature a wider range of body types, ages, and ethnicities, and they often promote a more holistic approach to beauty, emphasizing health and self-care over mere appearance. This shift reflects a broader cultural movement towards inclusivity and body positivity, and it suggests that women's fashion and beauty magazines are becoming more responsible and socially conscious in their portrayal of women.

It is important to note that while these changes are positive, they do not mean that all women's fashion and beauty magazines are now free from criticism. There are still many magazines that promote unrealistic standards of beauty and encourage women to conform to a narrow ideal of femininity. However, the overall trend is towards greater inclusivity and responsibility, and it is encouraging to see that women's fashion and beauty magazines are becoming more socially conscious in their portrayal of women.

In conclusion, women's fashion and beauty magazines are a complex and evolving part of the popular culture. They have the power to shape the way women see themselves and the world around them, and they have the responsibility to do so in a responsible and socially conscious manner. As the industry continues to evolve, it is important to remain vigilant and to support magazines that promote a more inclusive and holistic approach to beauty. Only then can we ensure that women's fashion and beauty magazines are truly a force for positive change in the way women dress and behave.

Glossy monthlies are designed to attract not just readers but ,primarily,potential advertisers.In an interview with Nicholas Coleridge,fashion designer Katherine Mamnett more crudely commented,"one by one the magazines are becoming cowed to big money,they've all got their heads up the arses of the advertisers".(Coleridge, 1998,p254.)



1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1862. It is a very important document, as it contains the President's message to Congress for the first time since the beginning of the Civil War. The letter is written in a very formal and dignified style, and it is one of the most important documents in the history of the United States.

**APPENDIX****NO. 1****RATE CARD (AS ISSUED BY ELLE MAGAZINE FOR 1999)**

Standard Rates	Mono	Colour
• Page ROM ( <i>position of ad not guaranteed</i> )	£ 7,500	£ 8,500
• Page FM ( <i>ad facing an article</i> )	£ 8,250	£ 9,000
• Page FH FM ( <i>Front half of magazine, facing an article</i> )	£ 10,500	£ 11,000
• Page FH RH FM ( <i>front half, right hand side, facing article</i> )	£ 12,000	£ 12,500
• DPS ROM ( <i>double page spread, position not guaranteed</i> )	£ 13,000	£ 16,000
• DPS FH ( <i>Double page spread, first half</i> )	£ 15,500	£ 18,500
• HALF PAGE ROM ( <i>half page ad, position not guaranteed</i> )	£ 5,000	£ 6,000
• HALF PAGE FH ( <i>half page ad, front half</i> )	Price on application	Price on application

All standard rates are subject to 10% bleed, 10% guaranteed position and availability. Rates effective January 1999 issues.

Standard Rates	
• 1 <sup>st</sup> DPS ( <i>1<sup>st</sup> printed double page spread</i> )	£ 27,000
• 2 <sup>nd</sup> DPS ( <i>2<sup>nd</sup> double page spread from front</i> )	£ 25,000
• 3 <sup>rd</sup> – 6 <sup>th</sup> DPS	£ 23,000
• OBC ( <i>outside back cover</i> )	£ 18,000
• IFC ( <i>inside front cover</i> )	£ 15,000
• IBC ( <i>inside back cover</i> )	£ 13,000
• Contents/ masthead/ letters	£ 15,000
• Fashion/ beauty opener	£ 12,500

Inserts	
• 1 <sup>st</sup> Bound In	£ 75 per 1000
• Bound In	£ 65 per 1000
• Tip On	£ 65 per 1000
• Loose Inserts	£ 48 per 1000
• Inserts Requiring Hand Insertion	Price on application

**Terms and Conditions**

Cancellation: 18 weeks prior to publication date. Terms and conditions are subject to standard PPA guidelines, available from publisher. All advertisement rates are subject to VAT at 17.5%.

Advertorial Promotion	
• Page	£ 15,000 net rate
• DPS	£ 26,000 net rate

Total page cost includes photography, models, styling, hair and make-up, copy-writing layout and design, typesetting, repro and plate mailing. To suit clients individual budgets, the introduction of a compatible advertorial partner can be arranged. All rates are not of agency commission. Incentives include 75% discount when four or more pages are booked.



**Notes on Chapter 1**

1. Winslip, Janice, p.156 Inside Women's Magazines
2. Elle, Advertisers media pack for 1999
3. Ellen McCracken (Decoding Women's Magazines), (Macmillan Press, London, 1993), looks at responses of thirty four undergraduate students at University of Massachusetts, Amherst enrolled in Fall 1980 in a comparative literature course, "Mass Culture, Literary and Ideological Structures".
4. Barthes, The Fashion System

**Notes on Chapter 2.**

1. Publishing Company for *Elle* Magazine, Hachette Emap, holds focus group meetings up to three times annually, where randomly chosen readers are asked to air their views on various aspects of the magazine. Reader's views are also gained through "in-mag" surveys and reader phone-ins.



Notes on Chapter 1

1. *Women's Journal* is a monthly magazine published by the Women's Journal Company, Inc., 1000 Broadway, New York, N.Y. 10003.
2. The *WJ* is a general interest magazine for 1999.
3. Ellen M. Jackson (*Journal of Women's Studies*) (1999) London, 1997, to look at a process of thirty four undergraduate students at University of...  
Abstract: The Abstract entitled in Fall 1980 is a comparative historical study...  
Abstract: The Abstract in the Journal of Women's Studies...
4. Boston, 1998, 1999, 2000.

Notes on Chapter 2

1. The company's company for the study was, Jackson's Journal, which is a group of...  
up to the... times around, where random, chosen readers are asked to sit down...  
Jackson's journal aspect of the magazine. Jackson's views are also found among...  
...group, surveys and reader phone-ins.

**Notes on Chapter 3.**

1. Coleridge, Nicholas, The Fashion Conspiracy, p.49
2. Barthes, The Fashion System, p.244
3. Barthes, The Fashion System, p.243
4. Barthes, The Fashion System, p. 250-2
5. McCracken, Decoding Women's Magazines, p.167
6. McCracken's study of an article entitled "Adbeat" which appeared in *Advertising Age* magazine, 14 June 1982, p.63, which included a similar policy devised by the publisher of *New Woman* magazine.
7. Barthes, The Fashion System, p249

Colombia, 1951-1952, p. 10

Barbados, 1951-1952, p. 10

Barbados, 1951-1952, p. 10

Barbados, 1951-1952, p. 10

Barbados, 1951-1952, p. 10

Barbados, 1951-1952, p. 10

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5. Chapkins, Wendy, Beauty Secrets, London, The Womans Press Ltd., 1986.
6. Coleridge, Nicholas, The Fashion Conspiracy, London, William Heinemann Ltd., 1988.
7. Lovatt-Smith, Lisa, Remy, Patrick, Fashion Images De Mode, Gottingen, Steidl-Verlay, 1986.



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8. *British Fashion: A History of Style and Taste*, London: Thames

Press, 1970.

9. *McQueen: The Last Days of the Queen*, London: Macmillan, 1992.

10. *Salomon, Ulla: The Changing Face of U.S.A. Fashion*, London: 1992.

11. *Winters, Anna: The Changing Face of U.S.A. Fashion*, London: 1992.

12. *Winters, Anna: The Changing Face of U.S.A. Fashion*, London: 1992.

13. *Winters, Anna: The Changing Face of U.S.A. Fashion*, London: 1992.