

Rochester Institute of Technology

**RIT Digital Institutional Repository**

---

Theses

---

5-2016

## **Voguing Gender: How American Vogue Represented and Constructed Women's Roles from 1965-1974**

Jenna Bossert  
jnb7091@rit.edu

Follow this and additional works at: <https://repository.rit.edu/theses>

---

### **Recommended Citation**

Bossert, Jenna, "Voguing Gender: How American Vogue Represented and Constructed Women's Roles from 1965-1974" (2016). Thesis. Rochester Institute of Technology. Accessed from

This Thesis is brought to you for free and open access by the RIT Libraries. For more information, please contact [repository@rit.edu](mailto:repository@rit.edu).

THE ROCHESTER INSTITUTE OF TECHNOLOGY

COLLEGE OF LIBERAL ARTS

Voguing Gender: How American *Vogue* Represented  
and Constructed Women's Roles from 1965-1974

A THESIS SUBMITTED  
IN PARTIAL FULFILLMENT OF THE  
BACHELOR OF SCIENCE DEGREE  
IN MUSEUM STUDIES

PERFORMING ARTS & VISUAL CULTURE DEPARTMENT

BY

Jenna Bossert

MAY 2016

## Table of Contents

I.	Abstract .....	1
II.	Introduction .....	2
III.	Literature Review .....	3
	<i>a. Vogue</i>	
	b. History of the American Women’s Movement and Second Wave Feminism	
	c. Mass Media Representation of Feminism and Fashion	
IV.	Case Study: American <i>Vogue</i> at the RIT Archive Collections .....	17
V.	Interpretation and Analysis.....	22
	a. Methodological Categorizations of Images and Text	
	b. Content Analysis	
VI.	Magazines as Historical Object .....	46
	a. Preservation of Print Media	
	b. Importance of Digitization	
VII.	Conclusion .....	49
VIII.	Bibliography .....	50
IX.	Appendix .....	52
	a. Methodological Content Analysis of American <i>Vogue</i> , 1965-1974	
	b. Digital Output of Methodological Content Analysis of American <i>Vogue</i> , 1965-1974	
	c. Figures Used In Text and Content Analysis of American <i>Vogue</i> , 1965-1974	
	d. Additional Figures Used In Content Analysis of American <i>Vogue</i> , 1965-1974	

## **I. Abstract:**

With the advent of inexpensive mass printing, specialized magazines, including those devoted to fashion, became commonplace. An example of such a magazine is *Vogue*, which has been in publication for 120 years and is produced today in 23 different countries and regions worldwide. Designed to disseminate high-end designer fashion, *Vogue* seeks to make these fashions, and the ideology embedded in them, accessible to a general public through the high quality styling in their fashion and editorial photography, and through their lifestyle articles. In this way fashion magazines are one of the cultural institutions that help women shape their definition of womanhood and the social roles appropriate to this definition. How has American *Vogue* represented and constructed women's idealized roles and fashion through its photographs, advertisements, and articles? In this paper, I examine one issue per year of American *Vogue* between 1965-1974, alternating between March and September, accessed from the RIT Archive Collections and *The Vogue Archive* to analyze and interpret the representation and construction of women's roles, as well as the portrayal of the Second Wave Feminist Movement. I examine textual and photographic contents using several categories: female form and silhouette, environment, interactions with other figures, signifiers of the counterculture, and feminist focus. I chose these categories due to their applicability to my research question and after careful observation. I also analyze the progression of my findings with checkpoints of 1965, 1970, and 1974. By assessing how objects, such as clothing and magazines, depict and construct historical narratives and societal values of a particular time, I have gained insight into past issues that are still prevalent in today's society.

## II. Introduction

Fashion is a form of artistic, cultural, and self-expression and trends within the industry often reflect political, social, and cultural events of the period in which they were created. How fashion and the wearer of the ensemble are represented in the mass media – namely women’s magazines and fashion magazines – is indicative of societal changes or values. Content within these magazines often covers a broad scope of topics, which is often overlooked by those who do not study them. Critics often assume that most topics covered only address the tasks that are a part of women’s traditional roles, such as cooking, cleaning, or beauty. Much like fashion trends, the content presented within these magazines help readers piece together a narrative of when they were published. For example, fashion magazines have historically embedded certain ideologies into the advertisements, articles, and editorial spreads chosen for a particular issue. An example of such a magazine is *Vogue*, which has been in publication for 120 years and extends to a global audience, being published in 23 national and regional editions.<sup>1</sup> It has evolved from a magazine about the social life of elite Manhattanites<sup>2</sup> to one that disseminates haute couture and ready to wear fashion, as well as aspirations and ideals to the general public.

While the clothes depicted within the magazine may be out of most consumers’ budgets, fashion magazines, such as *Vogue* and others, serve as a cultural institution that helps women shape the definition of womanhood and the roles appropriate to this definition. How has American *Vogue* represented and constructed women’s fashions and idealized roles through its photographs, advertisements, and articles? I examine one issue per year between 1965-1974,

---

<sup>1</sup> The Vogue Archive, “History of Vogue.”

<sup>2</sup> Linda M. Scott, *Fresh Lipstick: Redressing Fashion and Feminism*, (New York: Palgrave Macmillan, 2005), 128.

alternating between March and September, accessed through the RIT Archive Collections and *The Vogue Archive*. I analyze and interpret the representation and construction of women's roles, as well as the portrayal of the Second Wave Feminist Movement as depicted in American *Vogue*. I examine textual and photographic contents using several categories: female form and silhouette, environment, interactions with others, signifiers of the counterculture, and feminist focus. These were chosen due to their applicability to my research question and after careful observation. After analyzing these contents individually, I observe the progression of the representation and construction of women's roles at the checkpoints of 1965, 1970, and 1974 within my content analysis study. Through my content analysis, I gained an understanding about the period of time I studied.

Each clothing item or accessory has a history as an object, as do the magazines in which they are portrayed. In order to remember the history that came before us, it is important to preserve print media both physically and digitally. By analyzing these objects as well as others, people can construct a historical narrative of a particular time and through preservation efforts, our history can remain a part of our collective memory.

### **III. Literature Review:**

Fashion communicates messages about individuals' identities. However, fashion can also tell a larger narrative about the time it was produced since it is related to and inherently intertwined with larger culture. On the streets and in the pages of magazines, fashions often inform the viewer of social, cultural, and political events of the time. In the following literature review, I seek to provide a detailed history of *Vogue* and *The Vogue Archive*, the Women's

Rights Movement and Second Wave Feminist Movement, and mass media representations of fashion and feminism in the 1960s and 1970s through my analysis and interpretation of various resources. Being aware all of these aspects is crucial to my project of interpreting the representation and construction of women's roles, as well as the portrayal of the Second Wave Feminist Movement in American *Vogue* from 1965 to 1974. The literature I read sets the foundation of my project and provides terminology that will be used throughout the interpretation and analysis portion of my project.

### **A. *Vogue*:**

Linda M. Scott, the DP World Chair for Entrepreneurship and Innovation at Saïd Business School at University of Oxford, is interested in women's entrepreneurship. She is also a founder of Double X Economy, a network that links women together through economic behaviors. Prior to her appointment at the University of Oxford, Scott was a professor of advertising and gender and media studies at the University of Illinois Urbana-Champaign. In her book *Fresh Lipstick: Redressing Feminism and Fashion*, Scott contends that American *Vogue* was aimed "to stipulate who and what was 'fashionable' in the exclusionary sense,"<sup>3</sup> since the beginning of its production in 1892. Despite a focus on elites in the early years of the magazine, the editor and writers also frequently shared their ideas regarding women's rights; Josephine Redding, the first editor of American *Vogue*, often utilized "the magazine's editorial page as a feminist forum."<sup>4</sup> Upon acquiring *Vogue* in 1909, Condé Nast shifted the focus of the magazine to be on fashion of all types – haute couture, luxury, and ready-to-wear fashion– and aspired to

---

<sup>3</sup> Scott, *Fresh Lipstick*, 128.

<sup>4</sup> Scott, *Fresh Lipstick*, 128.

make the publication a global icon in the 20<sup>th</sup> century and beyond. Nast planned to do this by creating eye-catching covers, editorial spreads, intriguing lifestyle articles, and advertisements that would appeal to a niche market. “Nast believed that a magazine offering a select audience, perfectly suited to the needs of a particular group of advertisers, could make more money than one with an undefined audience that included ‘waste’ readership.”<sup>5</sup> Nast’s intentions for *Vogue* were reflected in the cost of advertising in the magazine. For each thousand readers the magazine circulated to, the advertising rate was increased \$10.<sup>6</sup>

When Edna Woolman Chase became the editor under Nast’s management, she established *Vogue* as an authority figure on fashion; the magazine implicitly supported women’s right to work by hiring mostly women for their editorial staff.<sup>7</sup> American *Vogue* has reflected changing styles and ideologies in fashion, as well as women’s changing social roles and the definition of womanhood on its covers, through its pages, and by the management’s actions. The magazine also serves as a record of social, cultural, and political events, as well as a barometer of social change. Over the course of its run, subject coverage within the magazine includes, but is not limited to: textiles and dress, fashion history, popular culture, photography, and graphic design.

For my content analysis, I examined *Vogue* at the RIT Archive Collections and through *The Vogue Archive*, a subscription database. The database was created through a partnership between ProQuest, *Vogue*, and Condé Nast, the mass media company, for students, researchers, and enthusiasts, as well as libraries.<sup>8</sup> Through this digital database, users can examine every issue of American *Vogue* in an indexed, searchable, and viewable manner, including over

---

<sup>5</sup> Scott, *Fresh Lipstick*, 129.

<sup>6</sup> Scott, *Fresh Lipstick*, 130.

<sup>7</sup> Scott, *Fresh Lipstick*, 130.

<sup>8</sup> ProQuest, “The Vogue Archive: About,” accessed March 6, 2016, <http://proquest.libguides.com/voguearchive>.



400,000 high-resolution images.<sup>9</sup> Keywords are assigned to all pages. Dates and time spans can be set for specific searches in *The Vogue Archive*. Users can refine their searches by searching for specific photographers and marking designated fields for specific fashion items, people pictured, designers, clothing materials, or brands. The database serves as an archival collection of primary sources in digital format, an image collection, and a reference for scholars. Users can utilize *The Vogue Archive* to research a plethora of themes, including how “the contents of *Vogue* reflect the changing styles and culture,”<sup>10</sup> as well as women’s roles, social tastes, and culture. I have access to this database as a student at Rochester Institute of Technology (RIT), since RIT Libraries at The Wallace Center subscribes to *The Vogue Archive*. For my content analysis, I used the database to examine two issues that were not within the RIT Archive Collections, March 1967 and March 1971. I also reviewed other issues and obtained my images for content analysis through this database.

## **B. History of the Women’s Rights Movement in the United States of America and Second Wave Feminism**

Dr. Estelle B. Freedman is the Edgar E. Robinson Professor in U.S. History at Stanford University, as well as a founder of the program in Feminist Studies at Stanford University and a historian of women’s history and feminist studies. In *No Turning Back: The History of Feminism and the Future of Women*, Freedman contends that feminism is a social revolution occurring over

---

<sup>9</sup> ProQuest, “The Vogue Archive: About.”

<sup>10</sup> The Vogue Archive, “History of Vogue.”

the past 200 years that “crosses continents, decades, and ideologies.”<sup>11</sup> The term feminism has been seen as “controversial, in part because of its association with radicalism and in part because proponents themselves disagreed about the label.”<sup>12</sup> In the United States, first-wave feminist activism in the late 1800s to the 1920s was referred to as “the woman movement” and was reflective solely of gender equality and the right to vote; whereas, during Second Wave Feminist Movement in the 1960s to late 1970s, the term feminism referred to equal rights and women’s liberation.<sup>13</sup> Freedman proves women endure inequality internationally through her case studies about social justice and empowerment. I agreed with her theory that feminism blurred the lines between the personal and political, since equality ideally should exist in all areas of peoples’ lives. Traditionally, feminists are individuals who advocate for women to be represented and treated equally in every aspect – politically, economically, and socially. In a feminist society, gender is not a barrier for achieving any opportunities and individuals are not discriminated against or treated differently as a result of gender identity. Freedman assesses that feminism has become the umbrella term for women’s rights, women’s liberation, the women’s movement, and other related terms.

Although concern about gender discrimination had been stirring in women throughout the United States prior to the 1960s, it became quite explicit after Betty Friedan’s *The Feminine Mystique* was published in 1963. A feminist, activist, and reporter, Betty Friedan discusses topics such as societal values in the 1950s and 1960s in *The Feminine Mystique*. Friedan previously had researched how magazines represented and constructed women’s roles post World War I and post World War II, noting that women were portrayed as more confident and self-reliant post

---

<sup>11</sup> Estelle B. Freedman, *No Turning Back: The History of Feminism and the Future of Women* (New York: Random House, 2002), 1. Feminism is the ideology that all genders are of equal worth and should be treated as such in social and political spheres.

<sup>12</sup> Freedman, *No Turning Back*, 3.

<sup>13</sup> Freedman, *No Turning Back*, 4.

World War I, and as homemakers and housewives post World War II. With her prior knowledge, Friedan argues in *The Feminine Mystique* that women were constantly portrayed and discussed through men's terminology and gaze. She envisioned a future where both men and women could be in equal positions to define who they are and how they should be seen in any context. I admire Friedan's extensive advocacy for women's equality through her identification of, and action plans for, the issues of this turbulent time period. From reading her book, I can ascertain that *The Feminine Mystique* instilled a sense of presence for the movement, communicated the problems women faced during this time period, and identified idealized roles of womanhood. I learned about key issues of the movement, such as family leave, health insurance, welfare reforms, sexual discrimination and harassment, women at home, and women in the workforce from Friedan's book. Her analysis of women's portrayal post World War I and II informed me that progress in representation and construction of women's roles is not necessarily linear, as her findings proved through regression at the end of her study. Friedan's book spurred the Second Wave Feminist Movement, since she brought women's desire for equality in both political and personal spheres, as well as in the job market and homes, to light. Friedan argued that advertisers and magazines utilized sexualization of women and poorly represented and constructed women's roles to sell their respective products and ideologies. Her insistence on magazine's deployment of this encouraged me to examine sexualization as an aspect within my coding category of female form and silhouette, interactions with others, and feminist focus. Though I concur that advertisers utilized this within my content analysis of *Vogue*, I insist that the management and editorial staff did not use it overtly within their lifestyle articles or editorial spreads as my evidence shows this. However, I concede that parts of analyzed textual and photographic content could be examined through this lens.

Later defined as the Second Wave Feminist Movement, the 1960s through the late 1970s was a tumultuous and revolutionary period for women's rights. As observed by Freedman and Friedan, the movement focused on liberating women from being treated unequally. Gail Collins, a New York Times columnist, reports on the progress of women during and after the Second Wave Feminist Movement in her book, *When Everything Changed: The Amazing Journey of Women from 1960 to Present*. Prior to the 1960s and during the early 1960s, women had limited options in the workforce, were not seen as individuals when married as evidenced by the erasure of their birth names, and being treated in infantilizing ways by males who assumed protector roles in their lives.<sup>14</sup> Even if women were in the workforce, housework was to be their assumed responsibility.<sup>15</sup> While upper-class women in the workforce were afforded the opportunity to leave their job upon having children, middle-class and lower-class women had to balance housework, a career, and childcare.<sup>16</sup> While some women had exposure to unconventional paths in life prior to the Second Wave Feminist movement, most women faced limited opportunities and choices regarding their futures in 1960. When Friedan emphasized the ideals of the movement and social and political unrest became prevalent in society, many women began to evaluate their lives and opportunities and aspired to have equal rights.

Over the course of the 1960s and 1970s, the Second Wave Feminist Movement expanded its focus to include reproductive rights and the health of women, body image and beauty, family, the workplace, and legal inequalities. As the movement went on, individuals and groups expanded their focuses to promote the independence of and equality of all people. Events such as the Civil Rights Movement and anti-war protests, which promoted ideas of democracy and free

---

<sup>14</sup> Gail Collins, *When Everything Changed: The Amazing Journey of American Women from 1960 to Present* (New York: Little, Brown, and Company, 2009), 17-24.

<sup>15</sup> Collins, *When Everything Changed*, 26-27.

<sup>16</sup> Collins, *When Everything Changed*, 26-27.

choice, all contributed to the revival of women's politics and the rise of second-wave feminism. Collins details the formation of various women's organizations that fought for individual aspects within the scope of second-wave feminism. An example of such an organization was the National Organization for Women (NOW). Friedan and other feminists created NOW to protect women in the workforce and fight for legal aid for women who faced discrimination in the workplace.<sup>17</sup> NOW, a Congressional lobbying group, helped women against the Equal Employment Opportunity Commission's dismissal of enforcing the protection of women in the workforce.<sup>18</sup> To avoid being treated unfairly, numerous feminists and feminist organizations wanted a constitutional amendment, called the Equal Rights Amendment (ERA), passed, which would ensure the equal treatment of all sexes by state governments and federal governments.<sup>19</sup> Originally written during the first wave of the feminist movement, the ERA passed both houses of the United States Congress in 1972 with two-thirds majority in each.<sup>20</sup> It needed three-fourths of state legislatures, or 38 out of 50 states, to ratify the amendment by 1982; it fell 3 states short of ratification due to the rise of a conservative backlash.<sup>21</sup> Though the ERA did not pass, I learned from Collins' book and Friedan's added epilogue that many laws regarding women and equal rights were passed and societal views of the roles of womanhood and opportunities available to them drastically improved over the course of the Second Wave Feminist Movement.

As a result of personal topics becoming politicized during the Second Wave Feminist Movement, ongoing debates were prompted in the mass media and at home about previously taboo topics, such as women's reproductive rights, premarital sex, beauty, body image, and women in the workforce. While birth control was widely available in the 1950s, it became

---

<sup>17</sup> Collins, *When Everything Changed*, 165-168.

<sup>18</sup> Collins, *When Everything Changed*, 165-168.

<sup>19</sup> Friedan, *The Feminine Mystique*, 473.

<sup>20</sup> Collins, *When Everything Changed*, 213-239.

<sup>21</sup> Collins, *When Everything Changed*, 213-239.

popularized in the early 1960s with the availability of the Pill, which sparked the Sexual Revolution. Marketers noted this and integrated sex and sexual objectification into advertisements in the mass media to sell their products and ideology. Susan Douglas, a professor of Media and American Studies at Hampshire College, assesses how the mass media has affected young women who have grown up in the culture it creates. She asserts that print media also embraced the Sexual Revolution, as it “was one of the biggest stories... [and] helped sell magazines – even newsmagazines.”<sup>22</sup>

### **C. Mass Media Representation of Fashion and Feminism**

Clothing can also be a way for people to express themselves through styles, colors, textiles, and brands. It allows people to express their personal ideologies, communicate their economic and social standing to others, and change others’ view of them. Elizabeth Wilson, a social activist, began her writing career during the fervor for women’s liberation in the 1970s. Wilson delves into aesthetics, culture, and modernity in her publications as well as during her various visiting lectureship, professorships, and in her position of Emeritus Professor of Cultural Studies at the London Metropolitan University. As she asserts in *Adorned in Dreams: Fashion and Modernity*, “dress and adornment play symbolic, communicative, and aesthetic roles”<sup>23</sup> and fashion refers to the changing of styles in dress. Fashion is often reactionary to previous styles and social expectations; it can be a sign of changing morals, aspirations, and ideals within a society. Styles of fashion that are current do not have to be in accordance with other existing

---

<sup>22</sup> Susan J. Douglas, *Where the Girls Are: Growing Up Female with the Mass Media*, (New York: Random House, Inc., 1994), 65.

<sup>23</sup> Elizabeth Wilson, *Adorned in Dreams: Fashion and Modernity* (Berkeley, CA: University of California Press, 1985), 3.

styles of the time. The embrace of certain styles of fashion and dress can be “used as an indicator of social conformity, and paradoxically, also individualized to the wearer’s taste and personality.”<sup>24</sup> Wilson argues that both individuals and groups use fashionable clothing to make cultural and political statements and to assert or challenge authority.

Fashions and trends of hairstyle and makeup drastically changed during the 1960s and 1970s. Women’s limitations were reflected in their self-expression. As Collins asserts, “through most of American history, women’s clothing seemed to have been designed to make it difficult to move, let alone get any work done.”<sup>25</sup> Fashions and trends in hairstyles and makeup reflected women’s occupations and societal class. Pants were only acceptable for recreational activities and dress codes prohibited women from wearing certain articles of clothing.<sup>26</sup> Collins posits that women of varying occupations and societal classes fought to wear particular clothing items that distinguished them from women in other occupations.<sup>27</sup> Women also expressed themselves through hairstyles, such as the bouffant, beehive, and long straight, since it was affordable to change hairstyles and previously taboo for women to express themselves in such a counterculture way. I was inspired to assess the silhouette of clothing on females, signifiers of the counterculture, and various fashions in my content analysis by Collins’ claims about the silhouette of clothing being restrictive as well as clothing and hairstyles being used to distinguish women of varying occupations and to express themselves.

Betty Luther Hillman, a history teacher at Phillips Exeter Academy, has published numerous scholarly articles and books regarding 20<sup>th</sup> century American and women studies, LGBT history, gender, and sexuality studies. As she asserts in *Dressing for the Culture Wars*:

---

<sup>24</sup> Wilson, *Adorned in Dreams: Fashion and Modernity*, 35.

<sup>25</sup> Collins, *When Everything Changed*, 27-28.

<sup>26</sup> Collins, *When Everything Changed*, 28.

<sup>27</sup> Collins, *When Everything Changed*, 28-29.

*Style and Politics of Self-Presentation in the 1960s and 1970s*, the fashion trends popularized in the 1960s and 1970s reflected changes in roles and societal values for all genders. The popularization of modern or “Mod” styles and unisex fashions inspired women to wear pants and wear shorter hair and men to wear colorful ensembles referred to as peacock fashions and longer hair.<sup>28</sup> Ernestine Carter, a museum curator for New York’s Museum of Modern Art as well as a fashion journalist for *Harpers Bazaar* and *The Sunday Times*, creates a comprehensive examination of fashions from 1900 to 1975 in her book, *20<sup>th</sup> Century Fashion: A Scrapbook – 1900 to Today*. In regards to the 1960s, Carter asserts that designers did not produce distinctive fashions of the decade until 1965, and that the social and cultural movements of the time were reflected in various fashion trends, such as globally inspired, bohemian styled with fringes and floral patterns, and graphic pop art inspired clothing.<sup>29</sup> Carter also claims that for women the mini skirt “became the outward and visible sign of the generation gap which was yawning in morals and manners as well as clothes.”<sup>30</sup> Designers took note of debates occurring about who could wear this style and sought to democratize the mini skirt by creating tights, which helped bridge the generational gap between wearers of this trend.<sup>31</sup> Skirts were not the only articles of clothing that shrunk during this time; bras and underwear were created to be smaller, to shape the silhouette less, and to allow women more freedom and comfort.<sup>32</sup> Wilson contends that hair was straight and makeup was graphic when the Mod movement influenced society and that hair was curly and long and makeup was naturalistic when society grasped the hippie movement.<sup>33</sup> In

---

<sup>28</sup> Betty Luther Hillman, *Dressing for the Culture Wars: Style and the Politics of Self-Presentation in the 1960s and 1970s* (Lincoln, NE: University of Nebraska Press, 2015), 22-29.

<sup>29</sup> Ernestine Carter, *20<sup>th</sup> Century Fashion: A Scrapbook- 1900 to Today* (London: Eyre Methuen LTD, 1975), 76.

<sup>30</sup> Carter, *20<sup>th</sup> Century Fashion*, 75.

<sup>31</sup> Carter, *20<sup>th</sup> Century Fashion*, 75.

<sup>32</sup> Carter, *20<sup>th</sup> Century Fashion*, 75.

<sup>33</sup> Wilson, *Adorned in Dreams*, 192.



regards to the 1970s, Carter asserts that globally inspired fashions maintained popularity in the United States, similar to the decade before, due to mass media representations on television and movies.<sup>34</sup> Skirts were lengthened again to be mid-length or “midi” and this was due to conservative backlash against mini-skirts.<sup>35</sup> However, women embraced pants rather than skirts, due to conflicting messages about the implications of wearing either in the mass media and designers’ lack of consistency with hemlines.<sup>36</sup> Carter’s comprehensive fashion history of the 1960s and 1970s and Wilson’s analysis of oppositional dress allowed me to have a thorough understanding of the creation and evolution of key trends during this time and how they were related to social movements.

Feminism became inextricably linked to fashion since personal matters were made political through depictions of self-expression. As Hillman asserts, individuals and various movements politicized self-presentation and were representative of the social changes that occurred in 1960s and 1970s. Hillman contends that women challenged their idealized roles by wearing pants, bell-bottoms, and mini-skirts, which allowed more freedom from restrictive movement and allowed younger generations to distinguish them from older generations.<sup>37</sup> Clothing articles such as these and others “exacerbated...concerns about traditional norms of womanhood”<sup>38</sup> and the acceptance of female sexuality in the 1960s and the beginning of the Second Wave Feminist Movement was reflected in miniskirts.<sup>39</sup> Women wore mini-skirts and pants for their own-self expression and comfort and the arguments that ensued about women

---

<sup>34</sup> Carter, *20<sup>th</sup> Century Fashion*, 93.

<sup>35</sup> Carter, *20<sup>th</sup> Century Fashion*, 93.

<sup>36</sup> Carter, *20<sup>th</sup> Century Fashion*, 93.

<sup>37</sup> Hillman, *Dressing for the Culture Wars*, 14-21.

<sup>38</sup> Hillman, *Dressing for the Culture Wars*, 18.

<sup>39</sup> Hillman, *Dressing for the Culture Wars*, 16-18.

being able to make their own choices reflected this.<sup>40</sup> Luther Hillman claimed that even *Vogue* and other magazines took a stance “that pants could be feminine as long as women paid attention to other aspects of their appearance, such as hairstyles and makeup.”<sup>41</sup> Luther Hillman’s book was a key source for creating my research question and content analysis coding categories. She inspired me to narrow down the parameters I studied in my content analysis scope to a 10-year span that was reflective of both the 1960s and 1970s. Her work also influenced me to examine ties between feminism and fashion, as well as to analyze my content under the coding categories of signifiers of counterculture and feminist focus.

Fashion magazines served, and continue to serve, as one of the cultural institutions that help women shape their definition of womanhood and the social roles appropriate to this definition. How women were represented within fashion magazines, such as *American Vogue*, and in other mass media, became a point of debate during the second wave of the Women’s Rights Movement in the United States. Douglas contends that American women from the 1960s to the 1990s were confronted with “contradictions because much of the media imagery we grew up with was itself filled with mixed message about what women should and should not do, what women could and could not be.”<sup>42</sup> Interestingly enough, mass media serves as both an agent and adversary of feminism through the stories it portrays, the photographs it shows, and subliminal and overt messaging through advertisements.

While advertisements in magazines are placed strategically to promote products, they are designed to communicate underlying messages regarding identity, roles, and aspirations. Both women and men are shown in various poses and environments to portray such messages. Men

---

<sup>40</sup> Hillman, *Dressing for the Culture Wars*, 21.

<sup>41</sup> Hillman, *Dressing for the Culture Wars*, 20.

<sup>42</sup> Susan J. Douglas, *Where the Girls Are: Growing Up Female with the Mass Media* (New York: Random House, Inc., 1994), 9.

are often shown as strong and superior within advertisements, while women and their social roles are often depicted as submissive, inferior, or as objects. This statement rings true during the 1960s and 1970s as well as in the present, though advertisers are beginning to portray males and females in an equal manner. In her ground-breaking documentary, *Killing Us Softly: Advertising's Image of Women*, Jean Kilbourne states that “Ads sell more than products – they sell concepts of love, and sexuality, of success, and, perhaps most important, of normalcy.”<sup>43</sup> Kilbourne, a pioneer in studying the links between public health and advertising, promotes media literacy to the masses and encourages individuals to become aware of what they were truly being marketed with each product and advertisement. Products are advertised to influence consumers into buying them and the advertisements within fashion magazines include designer clothing and luxurious beauty products, as well as the ideologies behind them. Women’s bodies are often depicted as objects through the textual or photographic information that can be ascertained through advertisements. Advertisements tend to focus on one area of a woman’s body, which dehumanizes the subject to the audience, and show women as inferior or sex symbols.<sup>44</sup> When women see other members of their gender depicted as such in magazines, they learn to objectify themselves in a similar manner and advertisers play on this by selling products that enhance women’s forms or faces, which implies that women are not beautiful without these products.<sup>45</sup> My project has been inspired tremendously by Jean Kilbourne’s insight on the representation and construction of women’s roles in the mass media. Through my examination of her documentary, as well as the repeating themes in the issues of American *Vogue* and literary research, I created

---

<sup>43</sup> Jean Kilbourne, 1979. *Killing Us Softly: Advertising's Image of Women*, directed by Margaret Lazarus and Renner Wunderlich, Massachusetts: Cambridge Documentary Films, DVD.

<sup>44</sup> Kilbourne, *Killing Us Softly*, (1979).

<sup>45</sup> Kilbourne, *Killing Us Softly*, (1979).

coding category parameters to analyze the editorial photography shoots, articles, and advertisements I looked at.

Comprised of chapters from various sociologists and edited by Valerie Malhotra Bentz and Philip E.F. Mayes, the authors of *Women's Power and Roles as Portrayed in Visual Images of Women in the Arts and Mass Media* assert that how women are depicted in the media influence how they see themselves and others' perceptions of them. Each author has a case study. This book informed me about how to critique visual imagery and the various methods to examine visual relationships, such as symbolic and structural theory, relational and formal, linguistics, interpretive, and phenomenological. In Chapter Two "A Visual Essay on Women in Vogue. 1940-1990," authors Mary White Stewart and Tamera Bryant analyze *Vogue* magazine from 1940 to 1990 by looking at 200 advertisement images and examining changing roles of womanhood. Stewart and Bryant examine *Vogue* through the following categories: women alone, women together, women and work, women and men, women and sexuality, and women in violence. I came across this book well after the formulation of my project and coding categories. While some of what it is examined overlaps my focus, I have a narrower time frame and look at different categories. I also examine editorial photography shoots and lifestyle articles in addition to advertisements, as well as how visual imagery reflects upon the Second Wave Feminist Movement.

#### **IV. Personal Case Study: American *Vogue* at the RIT Archive Collections and *The Vogue Archive***

The Rochester Institute of Technology (RIT) Archive Collections in The Wallace Center at RIT serves as a repository for RIT's valuable history, which dates back to 1829. It houses four

collections: the RIT Archives, the RIT/NTID Deaf Studies Archive, the RIT Art Collection, and the RIT Special Collections. The RIT Archive Collections houses rare books and magazines from disciplines taught at the university, including those in the College of Imaging Arts & Sciences. In particular, among photography students, graphic design students, researchers, and scholars who visit the premises, there was interest in acquiring works by distinguished editorial designers, such as Alexy Brodovitch and others in the industry. Barbara Polowy, RIT's Fine Arts and Photography Librarian from 1982 to 1996, acquired collections that fit these needs in 1990, which included, but are not limited to: *Harper's Bazaar*, *Seventeen*, *Charm*, and *American Vogue*. The collection of *American Vogue* magazines ranges in date from the early 1930s to 1980. For my project, I decided to examine *American Vogue* due to its iconic nature and broad scope. I reviewed issues of *American Vogue* both at the RIT Archive Collections and through *The Vogue Archive*, which I have access to through The Wallace Center at RIT. *The Vogue Archive* is a digital archive of advertisements, photographs, and articles of *American Vogue* from 1892 to present. Personally, I chose *American Vogue* for my project because I have been a long time reader of the magazine. I also was drawn to the easy accessibility of high-end designer fashions, editorial design, and feature articles about events of social, cultural, and political significance.

When I began this project, I planned to look at the portrayal of women's fashions in different mediums of display, such as in magazines, museums, and film, as well as how these fashions were connected to the occurrence of certain historical events during the time in which they were created. While the former part of my original proposal has changed, the latter has evolved into being a part of my project. I intended to look at fashions over the course of 60 years, from the 1920s to 1980s. I had to redefine my parameters so it would be feasible to fit my

project into a span of five months. Yet, my current project emanated from this larger scope. Because of my parents' stories and experiences, I have always been interested in the social, cultural, and political events of the 1960s and 1970s. I chose to study historical events and their relation to fashion within this period. Upon researching historical events during this era, I came across the Second Wave Feminist Movement and I formulated an idea that would merge all areas of my interests. What if I looked at the portrayal and construction of women's idealized roles in light of the Second Wave Feminist Movement as shown in the pages of *American Vogue*?

Upon deciding on my initial parameters, I continued to tailor my process by shortening my time span to focus on 1965 to 1974, limiting the number of issues I examined per year from 4 to 1, and choosing what I would evaluate within each issue – a lifestyle article, an advertisement, and an editorial photography shoot. I examined one issue per year between 1965-1974, totaling ten issues overall, and I alternated between March and September in the odd year and even years respectively. I chose to examine March issues since it is in the beginning of spring and often as magazines are reflective of spring and summer fashion trends, from my experience. I examined September issues because the month is iconic in fashion as magazines reflect fall and winter fashion trends. *Vogue* became a monthly publication in 1973. Since this change falls within the parameters of my project, I examined the first issue released each month. I examined every issue except for March 1967 and March 1971 at the RIT Archive Collections. These two issues were not within the archive's holdings. However, each issue was examined in a digital format via *The Vogue Archive* for review.

To examine how the magazine portrayed the Second Wave Feminist Movement and the construction and representation of women's roles, I created a process to help analyze images within the lens of my project. I documented one lifestyle article, one editorial photography shoot,

and one advertisement per yearly issue I examined, totaling thirty images overall. I chose all the lifestyle articles, advertisements, and editorial photographs for my content analysis during my sessions at the RIT Archive Collections except for the aforementioned issues that I fully examined via *The Vogue Archive*. I populated a Microsoft Excel sheet with this content, creating one sheet per year containing various categories of coding, which is discussed below. While I reference specific images from my methodological analysis within this paper, the entirety of my methodological analysis can be viewed in Appendix A in the format of a Microsoft Excel document and online on a WordPress site listed in Appendix B. Full size images of the photographs analyzed in this text and the overall content analysis can be examined in Appendix C and D respectively. For my methodological analysis, I chose to use both descriptive and interpretive analysis of photographic and textual content, rather than quantitative analysis. I chose descriptive and interpretive analysis to offer insight on how each represented and constructed women's roles and the Second Wave Feminist Movement through what was shown and communicated through it. I assessed the relationship between the text and images in the lifestyle articles, editorial photography shoots, and advertisements within each issue that I examined. For lifestyle articles with multiple pages, I analyzed content of all pages, but included the page that was most representative of the article's tone and focus. In each issue, I looked for the existence, rather than the frequency, of key indicators of the following coding categories I created: female form and silhouette, environment, interactions with other figures, signifiers of the counterculture, and feminist focus. Each categorical term serves to be representative of larger concepts. All categories were chosen due to their applicability to my research question and after careful observation of the *Vogue* issues I examined. The category of female form and silhouette alludes to a woman's pose in photographic content, the shape of her body, the shape created by

what she is wearing, and how her body is discussed or featured. The category of environment refers to the surroundings and conditions a woman is shown in through text or the background of photographs or advertisements. The category of interactions with other figures alludes to who else is shown in the photograph or described in text, and how a woman is shown interacting with them. The category of signifiers of the counterculture refer to noteworthy changes in ideology of the definition of womanhood, the social roles appropriate to this definition, and the cultural, social, and political events of the time. Signifiers include mentions or inferences of youth, innocence, and sexual appeal, as well as changes in fashionable styles, such as ethnic patterning in clothing, long loose hair, bell bottoms, and so on, in textual and photographic content. The category of feminist focus alludes to equal rights, women's liberation, empowerment, and individualism.

While I examined multiple editorial photography shoots, lifestyle articles, and advertisements in the ten issues of *American Vogue* I analyzed, I ultimately decided to populate content in my methodological analysis from the one editorial photography shoot, lifestyle article, and article in each issue that was the most indicative of my coding categories and provided the best example or repeat instances of particular messaging in the issue at hand. I chose the examples that were the most provocative or jarring in my opinion. For the interpretation and analysis portion of this project as written about below, I used a similar methodology in my selection of photographic and textual content. I selected to write about the most significant example of each coding category to delve into for explaining the process of my project. I reflected on one image that was most indicative of the corresponding coding categories. I also decided to compare and contrast content from all categories and each type of photographic or textual information assessed in the issues of March 1965, September 1970, and September 1974.



I selected the beginning, middle, and end of my project's scope to investigate a potential change or significant shift in how American *Vogue* represented and constructed women's roles and how it portrayed these in light of the Second Wave Feminist Movement.

## **V. Interpretation and Analysis**

### **A. Methodological Categorizations of Images and Text**

As previously mentioned, for my case study I looked at *Vogue* through an interpretive analysis that focused on categories. I assessed the relationship between the text and images in articles, advertisements, and editorial photography shoots, as well as what was shown on that particular page. Using this analysis, I interpreted the representation and construction of women's roles as well as the portrayal of the Second Wave Feminist Movement as depicted in American *Vogue*. Irrelevant or unrelated photographic or textual information on the same page or partially present from the opposite page were noted primarily in the conclusions and observations column of my content analysis. Some are mentioned in other category columns if they related specifically to that categorization. Rather than discussing all 30 images, I discuss the most significant examples of each category and the beginning, middle, and endpoints within the content analysis. The categories of female form and silhouette, interactions with others, and feminist focus have both positive and negative examples, whereas categories of environment and signifiers of the counterculture only have a neutral example due to the nature of the categories. I analyze the progression of my study from the beginning (1965), middle (1970), and end (1974), assessing interpreted changes at each point and the implications of my observations.

## B. Content Analysis



Figure 1. Advertisement for Rexall Nail Polish appearing in *Vogue* magazine 149, no. 5 (March 1, 1967): page 129. Accessed from *The Vogue Archive*.  
<http://search.proquest.com.ezproxy.rit.edu/docview/879262621?accountid=108>.

I found one significant negative example and one positive example of the category female form and silhouette within my content analysis. Figure 1 portrays the negative example of this categorization. Figure 1 is an advertisement for Rexall's nail polish that is in the March 1, 1967, issue of *Vogue* on page 127. The woman pictured has been dismembered in this advertisement to only portray her face, her hand on her exposed shoulder, and her head tilting back. It appears that she is nude and she is erotically gazing at the viewer. Her mouth is open in a way that is suggestive of sexual provocativeness and sexual pleasure. Her hand is brushing a lion's paw to depict that she has tamed it, which is meant to be symbolic of a woman's role to tame males and take care of them. Her hand is placed this way as well to show off her nail polish. She is gazing at the viewer and her pose and the text imply that the use of this product will help her capture a male. No silhouette is shown since clothes are not present in advertisement. Overall, this woman is depicted negatively and in a sexually objectifying way,

implying that women can only attract men through physical means or enhancements to their natural form or look.

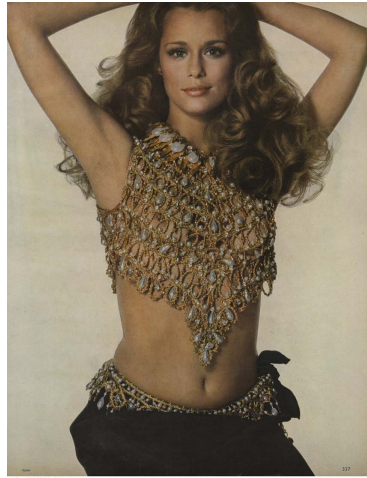


Figure 2. Editorial photography image from “Fashion: The New York Collections” editorial spread appearing in *Vogue* magazine 152, no. 4 (September 1, 1968): page 337. Accessed from *The Vogue Archive*. <http://search.proquest.com.ezproxy.rit.edu/docview/904349400?accountid=108>.

Figure 2 portrays the positive example of the female form and silhouette category. Figure 2 is an editorial photograph from the editorial spread "Fashion: The New York Collections" in the September 1, 1968, issue of *Vogue* on page 337. A woman is pictured kneeling and holding her hands above her head. Aspects of her form, such as her breasts and navel, are elongated and emphasized by her pose, as well as the silhouette of her clothing. For example, her skirt closely hugs her hips and the cut of her upper garment emphasizes her midriff. She is looking directly at the viewer without the sexual provocative gaze of the previous image. At this time, a straightforward gaze is often reserved for males in power. Her unshaven armpits, long hair, outfit, and exposed breasts are reflective of both the hippie movement and the feminist movement. Though this photograph could be perceived in a sexual nature, it is more reflective of counterculture and feminist movements due to the elements presented. It is representative of empowerment, individualism, and women's liberation. It is a positive portrayal of the female form.



Figure 3. Lifestyle article “Women in Rock: 'Don't Sing Me No Songs 'bout Bad Women!'” by J. Marks appearing in *Vogue* magazine 157, no. 5 (March 1, 1971): page 112. Accessed from *The Vogue Archive*. <http://search.proquest.com.ezproxy.rit.edu/docview/879267496?accountid=108>.

I found one significant neutral example of the category of environment within my content analysis. Figure 3 is the lifestyle article “Women in Rock: 'Don't Sing Me No Songs 'bout Bad Women!'” by J. Marks in the March 1, 1971, issue of *Vogue* on page 111. The male author delves into the depiction of women within writing and rock songs. He states that women are often discussed as secondary to men in writing, even when they are the lead character in the story being told. J. Marks says that women are often portrayed in an environment through a lens of chauvinism and patriarchy. Such portrayal constructs and reinforces the ideas that women should be subservient to men or are sexual objects to, and lesser than, men. He observes that in rock songs women are described as sex objects, seductive, and held to a double standard that does not apply to their male counterparts. This article is positive in regards to the portrayal and construction of women’s roles since the author challenges these representations of women, as they are detrimental to society. He calls for equality in representation and a more feminist-positive focus.

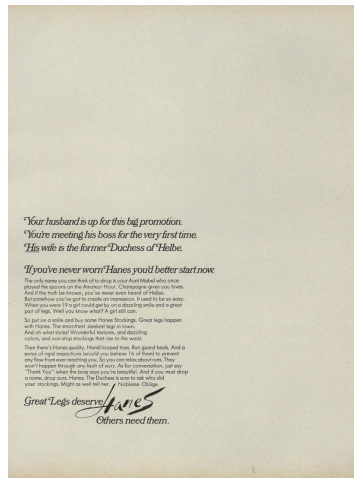


Figure 4. Advertisement for Hanes Hosiery, Inc. appearing in *Vogue* magazine 148, no. 4 (September 1, 1966): page 111. Accessed from *The Vogue Archive*. <http://search.proquest.com.ezproxy.rit.edu/docview/904298814?accountid=108>.

I found one significant negative example and one positive example of the category interactions with others within my content analysis. Figure 4 portrays the negative example of this categorization and it is an advertisement for Hanes Hosiery, Inc., that is in the September 1, 1966, issue of *Vogue* on page 111. The text of this advertisement states “Your husband is up for his big promotion. You’re meeting his boss for the very first time. His wife is the former Duchess of Helbe. If you’ve never worn Hanes, you’d better start now.” This implies that a woman is an accessory to a man and she must wear this product to be seen as a worthy partner. This advertisement depicts a woman’s role to be subservient and passive, and suggests how to converse with others to seem appealing. It also suggests that women should care about their physical appearances and get by on their looks rather than merit. This example negatively portrays and constructs women’s interactions with others, as well as the traditional roles that women were encouraged to take in their lives.



Figure 5. Lifestyle article “Vogue’s Eye View: A Pretty Way to Dress for Evening” by N.A. appearing in *Vogue* magazine 153, no. 5 (March 1, 1969); page 123. Accessed from *The Vogue Archive*. <http://search.proquest.com.ezproxy.rit.edu/docview/897858842?accountid=108>.

Figure 5 portrays the positive example of the interactions with others category. Figure 5 is a lifestyle article “Vogue’s Eye View: A Pretty Way to Dress for Evening” by an unnamed author in the March 1, 1969, issue of *Vogue* on page 123. Candice Bergen is alone, but is interacting with viewers through direct eye contact in the photograph with this article. This direct gaze is often reserved for males in power. The text also implies that Bergen is confident and comfortable in her clothes. It also implies that women wear versatile outfits to enjoy themselves, be comfortable, and enchant others. Bergen’s medallion necklace and ankle bracelets are indicative of the counterculture. The text of the article and the photograph associated with it depict the changing role of women by suggesting women have autonomy in the clothes they wear and their lives. This example positively portrays women’s interactions with others as well as the traditional role of womanhood females were encouraged to take in their lives.

I found one significant neutral example of the category of signifiers of the counterculture within my content analysis. Figure 6 is an editorial photograph from the spread “Fashion: Marvelous New Ways to Dress for Spring” in the March 1, 1969, issue of *Vogue* on page 130. The female model shown is wearing a free-flowing dress that reflects hippie culture in its



Figure 6. Editorial photography image from “Fashion: Marvelous New Ways to Dress for Spring” appearing in *Vogue* magazine 153, no. 5 (March 1, 1969): page 130. Accessed from *The Vogue Archive*.  
<http://search.proquest.com.ezproxy.rit.edu/docview/897858865?accountid=108>.

silhouette, bright colors, and pop art design. Her hair is lifted at the crown in a bouffant manner, which portrays a previously popular style. However, the rest of her hair is long and loose, which reflects the hippie movement and changing trends. The environment in this editorial photograph depicts a room of mirrors and partial and full images of the model reflected in them. The environment and this photograph look psychedelic as a result, which illustrates the impact of the hippie movement on popular culture.



Figure 7. Advertisement for Virginia Slims appearing in *Vogue* magazine 161, no. 3 (March 1, 1973): page 71. Accessed from *The Vogue Archive*.  
<http://search.proquest.com.ezproxy.rit.edu/docview/897865401?accountid=108>.

I found one significant negative example and one positive example of the category feminist focus within my content analysis. Figure 7 portrays the negative example of this category; it is an advertisement for Virginia Slims, a cigarette company, in the March 1, 1973, issue of *Vogue* on page 73. Two women are shown in this advertisement in opposing photographs. The woman in the primary photograph is shown actively and playfully posing. This photograph was taken in 1973. She is holding a cigarette and wearing a childlike ensemble that is form fitting and emphasizes her female form. The woman in the secondary photograph is shown passively posing on her doorstep in the early 1900s, given her attire. The text associated with the secondary photograph implies that this woman's husband is throwing her out of the house for smoking. The slogan for Virginia Slims "You've come a long way, baby" is aimed at feminists and overtly references women's strides in liberation. Yet the slogan and advertisement contradict this message, since both portray the past and present oppression of women, infantilizing and degrading them. As evidenced by this advertisement, Virginia Slim cigarettes were marketed towards younger women and advertised in a gendered way that sends mixed messages about women's liberation and equal rights. The marketing department for Virginia Slims coopted aspects of the women's movement to sell cigarettes. This example negatively portrays women and constructs the idea that even the cigarette they choose to smoke should be attractive to males.

Figure 8 portrays the positive example of the feminist focus category. Figure 8 is an photograph from the editorial spread "The New York Collections: Easy, Racy, All of the Tone – The Essences of Fashion for Day" in the September 1, 1972, issue of *Vogue* on page 257. A woman is actively posing in the driver's seat of a car in an empowered manner. She is positioning herself so that she can stand and is interacting with the viewer through direct eye





Figure 8. Editorial photography image from “The New York Collections: Easy, Racy, All of the Tone—The Essences of Fashion for Day” appearing in *Vogue* magazine 160, no. 4 (September 1, 1972): page 257. Accessed from *The Vogue Archive*. <http://search.proquest.com.ezproxy.rit.edu/docview/897858920?accountid=108>.

contact that is often reserved for males. She is wearing menswear-inspired clothing that is luxurious, as evidenced by her fur jacket. Menswear-inspired clothing was popularized by the unisex clothing trend of the 1970s. This woman’s outfit suggests versatility, luxury, and possible workforce involvement. By driving herself in this editorial, it is implied that the woman pictured has control over her life, choices, and freedom. This example positively portrays and constructs women’s roles, equal rights, and women’s liberation.

To assess change over the progression of time, I analyzed each editorial photography shoot, lifestyle article, and article in my content analysis from years reflective of the beginning, middle, and end of my study. I examined textual and photographic content from 1965, 1970, and 1974. I assessed each image individually and as a group within the year examined. Figures 9, 10, and 11 are from the March 1, 1965, issue of *Vogue*. Figures 12, 13, and 14 are from the September 1, 1970, issue of *Vogue*. Figures 15, 16, and 17 are from the September 1, 1974, issue of *Vogue*. I then assessed and reflected upon my findings from the beginning, middle, and end points of my study and the collective implications of my observations.



Figure 9. Lifestyle article “Youth Is Not An Age” by Heather Ross Miller appearing in *Vogue* magazine 145, no. 5 (March 1, 1965): page 84. Accessed from *The Vogue Archive*.  
<http://search.proquest.com.ezproxy.rit.edu/docview/897867265?accountid=108>.

Figure 9 is the lifestyle article “Youth Is Not an Age,” by Heather Ross Miller in the March 1, 1965, issue of *Vogue* on page 84. Miller discusses all genders as having the right to youth since it is a state of mind rather than a specific age range. However, despite this focus, she mentions that women and men are only young if they show little physical erosion in the form of wrinkles. The editor of *Vogue* even refers to the author as having older features. Miller discusses women in a variety of environments and reflects that they should have equal opportunities as their male counterparts. Miller’s interactions with her husband and other women are discussed. Signifiers of the counterculture include the author depicting women as equals, asserting that youth is not dependent on age or look, and mentioning President John F. Kennedy’s assassination and Civil Rights Workers murders in Philadelphia, Mississippi. In regard to a feminist focus, there are mixed messages about intended empowerment since the author often refers to people with subject and object pronouns of “he” and “him” respectively. The editor also dismisses Miller’s book and characterizes her solely in the traditional roles she takes on as a wife and mother. Miller asserts that women and men both have equal opportunities and the ability to make choices for themselves that previous generations would forfeit to their parents. This

example positively portrays equal rights and women's liberation, but negatively constructs women's roles. As a result, it is a mixed representation.

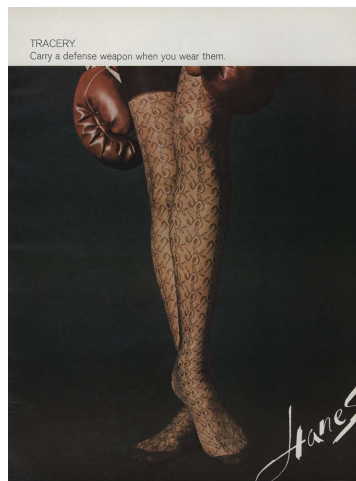


Figure 10. Advertisement for Hanes Hosiery, Inc. appearing in *Vogue* magazine 145, no. 5 (March 1, 1965): page 25. Accessed from *The Vogue Archive*.  
<http://search.proquest.com.ezproxy.rit.edu/docview/897864811?accountid=108>.

Figure 10 is an advertisement for Hanes Hosiery, Inc. in the March 1, 1965, issue of *Vogue* on page 25. A female form is dismembered to depict her legs solely and she is shown in a defensive pose. Her legs are shown against a black backdrop in a studio wearing boxing gloves. While the message on this advertisement “carry a defense weapon when you wear them” implies that an empowered woman can take care of herself, it strongly indicates that women are sexual objects for men, since they will have to ward off unwanted sexual advances and possible sexual assault as a result of the tights and clothes she chose to wear. This example negatively portrays equal rights and a feminist focus. It also negatively constructs women's roles.

Figure 11 is an editorial photograph from the editorial spread “Fashion: Art Nouveau Flowering again in America” in the March 1, 1965, issue of *Vogue* on page 123. Two women are wearing free-flowing and graphic pop art dresses that are reflective of the hippie and mod movements respectively due to their silhouettes and designs. Both women are in passive poses, with the woman on the right leaning on and holding the arm of the other woman pictured. In



Figure 11. Editorial photography image from “Fashion: Art Nouveau-Flowering again in America” appearing in *Vogue* magazine 145, no. 5 (March 1, 1965): page 123. Accessed from *The Vogue Archive*. <http://search.proquest.com.ezproxy.rit.edu/docview/897865012?accountid=108>.

regards to feminist focus, they are both looking at the viewer in an aggressive and direct manner often reserved for males, while they stand in front of a stained glass window. The foreground is blurred so the viewer focuses on the women pictured rather than the environment. The women's poses within this editorial are suggestive of a close friendship or intimate relations. Signifiers of the counterculture include the beehive inspired hairdos and graphic makeup that represent changing fashion and styles and reflect the mod movement. This editorial photograph positively represents and constructs roles of womanhood, empowerment, women's liberation, and individualism through its depiction of form, counterculture, and interactions with others.

Figure 12 is a lifestyle article “Who's So Liberated? Why?” by Sally Beauman in the September 1, 1970, issue of *Vogue* on page 216. The author discusses the struggles of being a feminist fighting for women's liberation in a patriarchal society and the goals and issues of the Second Wave Feminist Movement. Silhouette is not discussed within this article. Beauman and her friend, Molly, discuss female form, when Molly states that Sally should be making use of her natural faculties of a breast and womb to have children. In regard to environment, Beauman is meeting with her friend in the East Village of New York City, but describes various other

situations she has experienced as a feminist. While interacting with her friend, Molly mentions that Sally should tame and take care of a man, as well have children to make her less stressed. Sally stuck up for her feminist beliefs in this scenario as well as others who challenged her life choices that strayed from traditional roles. She argued in favor of women entering the workforce, using contraception such as the pill, and making decisions regarding their lives and bodies.



Figure 12. Lifestyle article “Who’s So Liberated? Why?” by Sally Beaman appearing in *Vogue magazine* 156, no. 4 (September 1, 1970): page 216. Accessed from *The Vogue Archive*. <http://search.proquest.com.ezproxy.rit.edu/docview/879262621?accountid=108>.

Despite being a feminist, the author critiques and challenges current feminist groups’ focus, as they alienate some individuals, are too progressive and radical, or solely focuses on one aspect rather than all. She rates certain famous women on a femininity and feminist quotient and delves into contemporary issues. This article exposes and challenges *Vogue* readers to question key aspects, issues, and individuals in the Second Wave Feminist Movement. This lifestyle article positively represents and constructs roles of womanhood, empowerment, women’s liberation, and equal rights through the author’s interviews, personal experiences, and examination of the current movement.



Figure 13. Advertisement for Tawn Limited product “Cupid’s Quiver” appearing in *Vogue* magazine 156, no. 4 (September 1, 1970): page 274. Accessed from *The Vogue Archive*.  
<http://search.proquest.com.ezproxy.rit.edu/docview/897855405?accountid=108>.

Figure 13 is an advertisement for Cupid’s Quiver, a product of Tawn Limited in the September 1, 1970, issue of *Vogue* on page 274. The woman in this photograph is posing nude, actively brushing her hands through her hair. Cattail weeds in the surrounding field accentuate her form by juxtaposing vertical cattails with several jutting horizontally across her lower half. She is alone in a field, interacting with no one. However, the text for this product implies that the four different scents of Cupid’s Quiver Douche will make intimate interactions less embarrassing and offensive to others. Her long and loose hair and her graphic eye makeup are reflective of the hippie movement and the mod movement respectively. This advertisement mentions signifiers of the counterculture, such as the miniskirt, the bikini, and the Pill. It alludes to counterculture change and present day changes in 1970, advertising the product to the liberated woman of the 1970s who is free from past taboos. While the implications of advertising douching sprays is directed at the patriarchal idea that women’s natural body odors smell bad, the overall message of this advertisement implies sexual freedom and empowerment through the use of this product, its name, and the corresponding photo and text. It positively represents and constructs roles of womanhood, empowerment, women’s liberation, and sexuality.



Figure 14. Editorial photography image from "Fashion: The New York Collections: American Fashion" appearing in *Vogue* magazine 156, no. 4 (September 1, 1970): page 330. Accessed from *The Vogue Archive*. <http://search.proquest.com.ezproxy.rit.edu/docview/897859994?accountid=108>.

Figure 14 is a photograph from the editorial spread “Fashion: The New York Collections: American Fashion” in the September 1, 1970, issue of *Vogue* on page 330. Two women are wearing free-flowing, intricately patterned, and Native American-inspired dresses that cover their bodies and both are actively posed in mid-kneel positions. The woman on the left is looking passively to the side and holding her braid, while the woman on the right directly looks at the viewer. Part of the latter’s body had been removed for text inlay. Both are posed in a studio environment. This editorial spread expands onto the adjacent page and as a result, a hand from a woman in the other spread rests on one of other woman’s legs. The woman on the right is interacting with the viewer through direct eye contact. Signifiers of the counterculture include lipgloss, the dresses, boots, and choice of models. The lipgloss is symbolic of youth culture and the intricate patterns, colors, and silhouette of the dresses the models are wearing that are inspired by Native American-culture and symbolic of hippie culture. The boots are representative of a popular fashion during the Mod culture. A black female is one of the models photographed for this editorial. This signifies positive changing attitudes in the United States after the Civil

Rights Movement. Both women pose in an empowered way and the one on the right is looking at the viewer in a direct way, often reserved for males.

While this editorial portrays positive indicators of empowerment, individualism, and expanded women's roles, it must be noted that this theme in the editorial spread is highly inappropriate as it is an example of cultural appropriation. The text implies that the women pictured are the designer Giorgio di Sant'Angelo's "four little Indians," which promotes ideas of ownership, and that these clothes can be worn everywhere, though they appear costume like. This editorial serves as an example of cultural appropriation since Giorgio di Sant'Angelo is adopting and profiting off elements and stereotypes of Native American cultures that he is not a member of. The models are wearing their hair in braids, war-inspired makeup, and coopted prints of Native American cultures on their dresses. It is not apparent that the designer, either of the models, or any consultants to this editorial are of Native American ancestry and thus, the editorial spread perpetuates stereotypes and is culturally insensitive.



Figure 15. Advertisement for Hanes Hosiery, Inc. appearing in *Vogue* magazine 164, no. 3 (September 1, 1974): page 207. Accessed from *The Vogue Archive*. <http://search.proquest.com.ezproxy.rit.edu/docview/879261176?accountid=108>.

Figure 15 is an advertisement for Hanes Hosiery, Inc.'s sheer hosiery in the September 1, 1974, issue of *Vogue* on page 207. Two women and two men are pictured. The woman on the



left is actively stepping out of a car and holding onto it for support. Her legs are emphasized through her pose and the silhouette of her outfit, which emphasizes her form and is playful, free flowing, and short. A man is sitting next to her and staring at her longingly. The woman on the right is passively posing, holding and reading a program booklet while leaning against her male date. She is dressed conservatively and is holding opera glasses. This man is holding the program booklet, but looking at the woman on the right wearing the Hanes. The text implies that gentlemen prefer women who wear this specific brand of hosiery that reveals her legs, since it makes them more alluring. Signifiers of the counterculture include second-wave feminism styling of clothing, with the woman on the right wearing pants and the woman on the left wearing sandals and a short dress with angel sleeves. Both styles were popularized in the 1970s and reflective of changing fashion trends and changes in the counterculture. Both the bow tie on the dress and the pants are reflective of women's workforce involvement. In regard to feminist focus, the woman on the left is empowered in what she is wearing, which is reflective of youth culture. However, the text and men's glances imply that she is wearing this outfit and hosiery for their benefit. It also implies that women must dress to be appealing to men, rather than for comfort or self-expression. The slogan "Gentlemen Prefer Hanes" implies sexism and the idea that women should dress in a manner that pleases or arouses men. This advertisement suggests that the date of the woman on the right prefers the other woman because of hosiery. While the women are wearing empowering clothing, this advertisement does not send a message of empowerment. Rather it sends a negative, sexist, and patriarchal message to women that their roles always revolve around existing for and pleasing others.



Figure 16. Editorial photography image from "Fashion: The New York Collections: The Look of The Year Starts With..." appearing in *Vogue* magazine 164, no. 3 (September 1, 1974); page 224. Accessed from *The Vogue Archive*. <http://search.proquest.com.ezproxy.rit.edu/docview/879277045?accountid=108>.

Figure 16 is an editorial photograph from the editorial spread “Fashion: The New York Collections: The Look of the Year Starts With...” in the September 1, 1974, issue of *Vogue* on page 224. The woman’s form is in an active pose as she is between steps on a prop. She is holding her coat closed. Both her coat and pants are minimalist in nature and they shape her silhouette due to their lines and looseness respectively to appear lean and long. This editorial photograph is a part of a themed spread and the photograph from the adjacent page overlaps with this one. Roughly 60% of this editorial page is dedicated to Figure 16 and 40% of it is dedicated to expanding the opposite spread. This woman is alone, but is interacting with the viewer through the use of direct eye contact, which is often reserved for depictions of males in power. Other signifiers of the counterculture include the woman’s glasses, her hair, and the high-end and luxurious fabrics used for her coat and pants. The oversized, tinted glasses she is wearing are reflective of the hippie movement, as is her hair that is long and parted in the center. Cashmere and high-end fabrics reflect the nature of the glamour wear look that was popularized in the 1970s and pays homage to classic 1940s movie stars’ outfits. Feminist signifiers include the

female’s direct gaze and the fact that she is wearing pants. Also, she looks empowered, confident, and sophisticated in her demeanor and physical pose. Her outfit could imply working and success. This editorial spread depicts luxury, style, and success. It implies that she has been successful in workforce involvement or otherwise to the costly nature of her coat. It appears as though the woman is dressing to reflect how she sees herself as an empowered and strong woman. This editorial photograph is a positive portrayal of women’s liberation and empowerment.

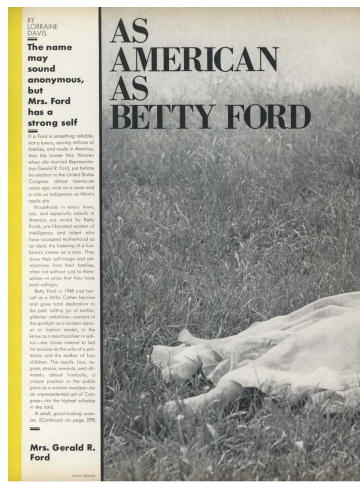


Figure 17. Lifestyle article “As American as Betty Ford” by Lorraine Davis appearing in *Vogue* magazine 164, no. 3 (September 1, 1974): page 268. Accessed from *The Vogue Archive*. <http://search.proquest.com.ezproxy.rit.edu/docview/879265018?accountid=108>.

Figure 17 is the lifestyle article “As American as Betty Ford” by Lorraine Davis in the September 1, 1974, issue of *Vogue* on page 268. Davis interviewed First Lady Elizabeth Ann “Betty” Ford, the wife of President Gerald Ford in his first year of presidency. The author describes First Lady’s form as slender and good-looking without the “help or hindrance of great beauty.” This statement infers that Ford is a plain-looking woman. She is described in a variety of environments – her past, at home, and at her husband’s side. In the associated photograph, her feet are shown as she is lying in the grass wearing a long flowing dress. In regards to interactions with others, it is implied that she gave up her aspirations of a career for marriage and

motherhood. The views of politician's wives and other female friends are expressed in the article, telling anecdotes about and personality traits of Ford. In regard to signifiers of the counterculture, the author acknowledges women's liberation and the challenges of being a housewife before the Second Wave Feminist Movement. The First Lady is defined as "belong to that nostalgic category of 'a feminine woman'" within the article, which hints at the changing role of women. In regard to feminist focus, the author asked Ford questions regarding her body, wardrobe, and motherhood, when many other questions, such as her involvement in women's liberation and other social causes, could have been explored. She was a socially and politically active woman and First Lady. Overall, this article seemed to superficially delve into the First Lady's life. For a majority of the article, Ford is addressed by her marital status as Mrs. Ford and the questions asked were not substantive of her character, given that she was an outspoken First Lady, who was involved in the Second Wave Feminist Movement. This article is a negative representation of women's roles, even that of the First Lady, and sends mixed messages about women's liberation and equal rights due to its focus on and construction of traditional roles of womanhood.

The period of 1965 to 1974 was revolutionary and tumultuous in the United States for a plethora of aforementioned reasons. Many have documented this wave of change in documentaries, books, newspapers, and other artifacts produced during or analyzed after this time period. My findings from this content analysis indicate that social, political, and cultural events, including but not limited to the Second Wave Feminist Movement, impacted how women's roles were represented in and constructed by *Vogue* magazine. Within each year I analyzed, there was only one occurrence of continuity in how women's roles were depicted or constructed across the editorial photographs, advertisements, or lifestyle articles. In terms of

examples solely of negative, positive, or neutral implications of gender roles, 1970 was the only year that had a correlation among the implications of images with the advertisement, lifestyle article, and editorial spread, all being positively coded in my content analysis. I posit that 1970 was a peak year for the Second Wave Feminist Movement and women's liberation since many individuals had grasped the movement and expected to see change in the methods of mass media they consumed. As previously mentioned, Friedan's *The Feminine Mystique* was published in 1963 and epitomized many issues women were facing. The impact of the words Friedan set forth, as well as the Second Wave Feminist Movement, took awhile to build momentum and create a noticeable change. This is reflected in my content analysis.

The years 1965-1967 had more negative and mixed representations and constructions. Content analyzed in between 1965-1967 often focused on the female form, youth culture, and self-expression through the hippie movement. When depicted negatively, women's roles were represented as, and constructed to be, sexual objects or people pleasers who existed for others. When depicted positively in an editorial spread in 1965 and 1966, as well as a lifestyle article in 1967, there were implications regarding women's roles and opportunities. These implications included depictions of empowerment, individualism, and women's liberation.

The years 1968 and 1969 were mostly mixed and positive in representations and constructions, save for one negative advertisement in 1969. Content analyzed in 1968 and 1969 often focused on the female form, as well as the traditional and changing roles of women. The mixed content in 1968 have both negative and positive implications regarding women's roles and opportunities. Two photographs of women in work clothes and powerful poses are depicted in an advertisement for The Jaeger Company, as seen in Figure 22 (Appendix D). However, upon closer observations, the text implies that a devious man or "rake" is sexually pursuing this

woman. The woman in this advertisement is standing in a flirtatious “come hither” pose. In the lifestyle article “Ludmila” by Edith Loew Gross shown in Figure 23 (Appendix D), an actress named Ludmila is described as both womanly and childlike and asked mostly about her physical qualities and family life. Yet as the article progresses, Ludmila is described as an empowered woman with the ability to make choices for herself and aspire to greater acting projects and goals. When depicted negatively, women’s roles were represented as, and constructed to be, sexual objects or their bodies were dismembered in advertisements to focus on physical flaws. When depicted positively, there were implications regarding women’s expanding roles and opportunities in the workforce as well as in their lives. There were depictions of empowerment, the counterculture, individualism, and women’s liberation. One editorial spread in 1968, Figure 2, depicts a female wearing an outfit that depicts her midriff and breasts. Her nipples can be seen and her underarms appear to be unshaven. While this photograph could be perceived in a sexual nature, it is more reflective of counterculture and feminist movements due to analysis of all elements.

The year 1970 only included positive representations and constructions of women’s roles. The textual or photographic content analyzed from 1970 addressed changing women’s roles and opportunities or depicted women as empowered and active in their lives. Figure 12, “Who’s So Liberated? Why” by Sally Beauman describes situations that the author has been faced with as a feminist and how she has dealt with them. The author of this article describes women’s evolving roles in society and contemporary issues of the time regarding this shift and within the Second Wave Feminist Movement. By publishing this article, *Vogue* addresses contemporary issues of representation and construction of roles and the Second Wave Feminist Movement as being a key interest of their audience. I found that Figures 11, 12 and 13 all depict empowered women

and over-arching messages that women are active in their dress and lives, as well as signifiers of counterculture. The contents analyzed in 1970 most positively reflect women's roles as well as cultural changes, such as sexual liberation, self-expression, and equal rights. As mentioned, it must be noted that Figure 13 depicts a black model in culturally appropriated Native American inspired clothing. I interpret that this is reflective of representation and construction of roles past my content analysis, as I can ascertain from this content analysis and personal experience. It appears that as representation and construction of a particular identity or minority and their roles get better in society and mass media outlets, more problematic representations and constructions of other identities or minorities appear.

After 1970, there is also a shift from a focus on youth culture to women wearing outfits that imply success, workforce involvement, and luxury. Past the peak point of 1970 in my content analysis, it appears that the positive representation and construction of women's roles was maintained throughout the next two years. The year 1971 had one mixed and two positive implications of women's roles, while 1972 had one negative and two positive implications of women's roles. When depicted in a mixed or negative manner in 1971 and 1972, women's roles were depicted in a limited manner and their intellectual capacities were questioned. When depicted positively, there were implications regarding women's liberation, equal rights, self-expression, and empowerment. The most significant example of questioning the status quo was another lifestyle article. In my content analysis for 1971, I chose "Women in Rock: 'Don't Sing Me No Songs 'bout Bad Women!'" by J. Marks, seen in Figure 3. The author of this article challenged contemporary society at the time by questioning how women's roles are represented and constructed in writing and rock band songs. By publishing another lifestyle article following Beauman's article the previous year, *Vogue* continues to address contemporary issues of

representation and construction of roles and the Second Wave Feminist Movement as being a key interest of their audience.

The last two years analyzed, 1973 and 1974, show a shift in messaging and the coding categories. I found that the messages become more mixed: feminist focus and youth culture were not explored as frequently in textual and photographic contents. The year 1973 had one example of each implication – negative, positive, and mixed. The year 1974 had two negative and one positive example of representations and constructions. Women dressed luxuriously and posed in empowered ways, but there were not contexts given with the content. When portrayed in positive or mixed ways, it was not apparent how the woman pictured achieved her success or had the ability to purchase high-end clothes through her workforce involvement. When portrayed in a negative manner, women's roles and feminist ideals were infantilized and chided by advertisements and it was perceived that the main purpose of fashion for women was to please others, rather than to use it as a tool of self-expression. Feminist focus was often negatively portrayed or almost erased as can be seen in the analysis of the advertisement and lifestyle article I analyzed for 1974, Figure 15 and Figure 17 respectively.

All advertisements included are depictions of products designed for a specific purpose as well as to deliver particular messages regarding second-wave feminism and topics related to my other coding categories. Advertisements were created for national or international campaigns and not tailored to specific magazines, whereas the content created by magazines – editorial spreads and articles – were tailored specifically to the audience of *Vogue* and thus, more targeted at the readership demographics. Regardless of this, my content analysis from 1965 to 1974 does show extremes of representation and construction within *Vogue* and piques interest about the thought process behind the creation of the chosen advertisements, lifestyle articles, or editorial spreads.



Advertisements were less impacted by the Second Wave Feminist Movement, as evidenced by more than half of all advertisements I analyzed being negatively coded for their representations and constructions of women's roles. This implication can be otherwise deduced by the fact that advertisements are generally marketed at selling a product with popular ideologies. If feminism was not popular yet or out of vogue, as it was in the very beginning and latter years of my content analysis, it is less likely that advertisers would still harness a feminist focus to sell their products. Prior to 1970, I coded none of the advertisements I analyzed as positive. A major issue I assessed within advertisements I studied was the sexual objectification or dehumanization and dismemberment of women and their bodies as Kilbourne suggested. Even in the positively coded Figure 13, an advertisement for Tawn Limited's "Cupid's Quiver" douche product, it could be implied that the woman shown is sexualized by the cattails in the field, which juxtapose her form and appear phallic in placement near her lower half. While the text strongly implies signifiers of the counterculture and a feminist focus, there is still some sexualization of women deployed. Yet, how women's roles were represented and constructed in editorial spreads and lifestyle articles vastly improved and evolved over the course of my content analysis. Editorial photographs and lifestyle articles from 1968 on addressed contemporary issues and questioned the societal status quo indirectly and directly. While some editorial photographs could be analyzed in a sexual manner, associated text and the overall conclusions from my content analysis imply that this was not the intended message.

Of all advertisements assessed, 60% were negatively coded, as six of ten advertisements were negatively coded for their representations and constructions of women's roles. Of all advertisements assessed, 20% were coded as mixed and 20% were positively coded. Two advertisements were coded as mixed representations and two were positively coded in the peak

year of the Second Wave Feminist Movement. Of all lifestyle articles assessed, 40% were positively coded, with four of the ten lifestyle articles being positively coded for their representations and constructions of women's roles, with three of the four consecutively following one another from 1969 to 1971. Of all lifestyle articles assessed, 30% were mixed representations and 30% were negatively coded. Three lifestyle articles were coded as mixed representations and three were negatively coded. Of all editorial photographs assessed, 90% were positively coded, as nine editorial photographs were positively coded for their representations and constructions of women's roles. One editorial photograph, or 10% of the editorial photographs, was negatively coded for depicting a woman in an overtly suggestive and sexualized manner. My results indicate that editorial photographs are the most positively correlated category, which reinforces that how women's roles were represented and constructed in editorial photographs of American *Vogue* vastly improved and evolved over the course of my content analysis.

## **VI. Magazines as Historical Objects**

### **A. Preservation of Print Media**

While my project grew organically out of my engagement with American *Vogue* at RIT Archive Collections, this project serves as an intersection of the following fields: museum studies, visual communication, media studies, fashion studies, and magazine studies. While magazines may not instantly resonate to some as being primary sources of history, they are a primary study of the evolution of fashion and can depict a lot about an era's history within their pages. For this project, I had the opportunity to examine physical issues of *Vogue* that were in

good condition and well preserved. By physical examination, it was apparent that none of the issues of *Vogue* I surveyed were in need of immediate conservation efforts. The magazines retained their original binding and were not falling apart. They were not damaged in any way that would lead to ink deterioration. The magazines I examined were housed in proper storage conditions at the RIT Archive Collections. They were easily accessible and showed minimal deterioration.

Cultural institutions, such as libraries, archives, and museums, preserve society's collective memory through the objects they process, preserve, exhibit, and interpret. Objects are preserved for the valuable information about numerous topics and the history they provide about what happened previously. They are also often preserved with the intention to be accessible to the public and to disseminate knowledge. In a similar manner, cultural heritage inform us of our past. Cultural heritage refers to artifacts and aspects of our cultures that are connected to our identities. The existence of commonplace or rare artifacts and perpetuation of traditions provide a lens to examine the past with and allow us to interpret how the world has evolved.

Magazines are a form of cultural heritage as they express societal values, contemporary trends, and popular culture at the time they were published. Throughout my analysis of *Vogue*, I was informed of past representations and constructions of women's roles, as well as historical events and societal values through the textual and photographic information I assessed.

Magazines are a primary source for researchers to examine the past. While some aspects of magazines could fall into secondary sources, such as interpretive articles about books or music, most magazines content is created by staff accounts of, and responses to, recent events and they reflect the period when they were published through their original editorial spreads and lifestyle articles. Similarly, fashion tells stories, since clothing articles are products crafted to depict brand

identities through their construction and elements. It is important to preserve print media, such as *Vogue*, so society can detect both tangible and intangible aspects of our pasts – trends and advertisements or values and voices of those who lived during this time, respectively – in an accessible and aesthetically appealing way.

## **B. Importance of Digitization**

When objects are accessible to the public or on display for any period of time, they can incur damage due to numerous agents of deterioration. Technological developments have provided the alternative method of digitization for cultural institutions to display and share their objects with the public. Digitization of objects, such as magazines, allows the originals to be handled less frequently and accessed from any location. Digitizing magazines and collections, more broadly, allow audiences to engage with content they would otherwise not have access to if it were not for this digital component. Having entire runs of the print media publications accessible in the same location and adjacent to one another allows researchers to assess the evolution of whichever topic they are studying.

For my project, I used *The Vogue Archive*, a database made available to me through my university's subscription. As previously mentioned, this database has over 400,000 images from American *Vogue*'s 1<sup>st</sup> publication in 1892 to the most recent issue. The images provided through this database and used within my content analysis were of a higher quality resolution than ones I could have created with my personal camera. As a result, I was able to examine high-resolution images and refine my searches through issues by deciding what type of content I was looking for – advertisements, lifestyle articles, or editorial spreads. Having this database available also

allowed me to review my choices. The digitization of *Vogue* allowed me to analyze content that was not within the RIT Archive Collections' holdings and to access information from nearly 50 years ago.

## **VII. Conclusion**

For my content analysis, I examined what I perceived as the most significant examples of advertisements, lifestyle articles, and editorial photography images and I noticed several patterns within my analysis. I chose Hanes Hosiery, Inc. advertisements three times within my content analysis, which means that this company produced three of the ten advertisements I examined. The integration of positive representation and construction of women's roles and second-wave feminism peaked in advertisements between 1970 to 1972. How women's roles were represented and constructed in lifestyle articles and editorial spreads positively evolved over the duration of my content analysis and signifiers of counterculture and feminist focus were addressed within those from 1968 to 1974. Examining reoccurring editorial spreads, specific product or brand advertisements, or reoccurring article themes would provide more comprehensive research and results in specific areas of the representation and construction of women's roles by fashion magazines. Women's rights and the representation and construction of their roles have progressed over time, but it is subject to regression. Magazines and the archives that contain them reveal information about the past through the contents provided within them. Having print media publications, such as *Vogue*, available in archival settings and online through digitization allows researchers to uncover valuable information and gain insight on the evolution of society.

## VIII. Bibliography

### Primary Sources:

*Vogue*, Magazine. RIT Archive Collections, Rochester, NY.

*The Vogue Archive*, Online Archive. RIT Libraries at The Wallace Center, Rochester, NY.

### Published works:

Bentz, Valerie Malhotra, and Meyes, Philip E.F., *Women's Power and Roles as Portrayed in Visual Images of Women in the Arts and Mass Media*. Lewiston, NY: The Edwin Mellen Press, 1993.

Carter, Ernestine. *20<sup>th</sup> Century Fashion: A Scrapbook- 1900 to Today*, London: Eyre Methuen LTD, 1975.

Collins, Gail. *When Everything Changed: The Amazing Journey of American Women from 1960 to Present*, New York: Little, Brown, and Company, 2009.

Douglas, Susan J., *Where the Girls Are: Growing Up Female with the Mass Media*, New York: Random House, Inc., 1994.

Friedan, Betty. *The Feminine Mystique*. New York: W.W. Norton and Company, Inc., 1963.

Freedman, Estelle B., *No Turning Back: The History of Feminism and the Future of Women*.

New York: Random House, 2002.

Hillman, Betty Luther. *Dressing for the Culture Wars: Style and the Politics of Self-*

*Presentation in the 1960s and 1970s*. Lincoln, NE: University of Nebraska

Press, 2015.

Kilbourne, Jean, *Killing Us Softly: Advertising's Image of Women*, directed by Margaret Lazarus

and Renner Wunderlich, Massachusetts: Cambridge Documentary Films, DVD, 1979.

ProQuest, "The Vogue Archive: About," ProQuest, accessed March 6, 2016,

<http://proquest.libguides.com/voguearchive>.

Scott, Linda M. *Fresh Lipstick: Redressing Fashion and Feminism*. New York: Palgrave

Macmillan, 2005.

Vogue Archive, "History of Vogue," *The Vogue Archive*, accessed February 10, 2016,

<http://search.proquest.com/vogue/productfulldescdetail?accountid=108>.

Wilson, Elizabeth. *Adorned in Dreams Fashion and Modernity*. Berkley, CA: University




of California Press, 1985.

## IX. Appendix

### Appendix A: Methodological Content Analysis of American *Vogue*, 1965-1974

#### i. 1965




Table 1. Screen Capture of 1965 Content Analysis

American <i>Vogue</i> : March 1, 1965, Edition: 145.5	Advertisement	Lifestyle article	Editorial photo shoot	Female Form and Silhouette	Environment	Interactions with Others	Signifiers of Counterculture	Feminist Focus	Conclusion and Observations	Image
Page 25, Hanes Hoseiry, Inc.	X			Woman's legs are shown apart from her whole body. She is shown in a defensive and dismembered pose.	Woman is shown wearing boxing gloves against black backdrop.	N/A - Woman is alone in photograph. It is implied she will have to fight others off while wearing these tights.	Woman is shown wearing short skirt or shorts and text implies that she is out alone.	N/A - While the message implies that the woman can take care of herself and is empowered, it indicates that she is a sexual object for men rather than a human being.	Text implies that the woman will need to ward off unwanted sexual advances because of the tights she chose to wear. Negative.	
Page 84, "Youth Is Not an Age" by Heather Ross Miller		X		Form in regards to youth is discussed as showing "little erosion" physically. The editor inserts that the author has a "young face dominated by old eyes". Both statements contradict the overall theme of the article, which focuses on youth having no age.	Woman is shown having equal opportunities as men within this article.	Female author writes about history with her partner and females broadly. Both depict women as equals.	Mention of Civil Rights Workers James Chaney's, Andrew Goodman's, and Michael Schwerner's Murders in Philadelphia, MS Mention of President JFK's Assassination, Mention of youth as internal feeling, not external look	Mixed messages about intended empowerment, dismissal of author's book by editor and characterization of her as a mother and wife Mention of women having opportunities and the ability to make choices for themselves (Equal rights, women's liberation)	Text implies that women and men both have the right to youth, since it is not an age, but rather a state of mind. Advertisement and promotion for <i>Vogue</i> are on this page as well. Women are depicted as equal to men in responsibilities and opportunities. Editor dismisses female author and focuses on traditional roles. Mixed.	
Page 123, "Fashion:Art Nouveau - Flowering again in America"			X	Both women in this editorial are shown in passive poses. Female on right is holding female on left's arm. Both are gazing at viewer actively and aggressively. Silhouette of long free-flowing dresses reflect hippie culture and social mindsets of the time period.	Two women are shown outside in front of a stained glass window. Blurring in the foreground makes the focus on both women rather than environment.	The women's poses within this editorial are suggestive of a close friendship or intimate relations.	Dresses are free-flowing and reflect hippie culture in silhouette and pop art design. Beehive-esque hairdos and graphic makeup reflect changing fashion and styles. Women are shown alone and in suggestive pose.	While in a passive pose, one woman is holding the other's arm and both are looking at the viewer in an aggressive way (often reserved for males). This suggests equal rights, empowerment, and women's liberation.	Photographic content suggests women's liberation and a possible intimate relationship between the models. Females within this editorial look empowered. Positive.	






ii. 1966

Table 2 Screen Capture of 1966 Content Analysis

American Vogue: September 1, 1966, Edition: 148.4										
	Advertisement	Lifestyle article	Editorial photo shoot	Female Form and Silhouette	Environment	Interactions with Others	Signifiers of Counterculture	Feminist Focus	Conclusion and Observations	Image
Page 111, Hanes Hosiery, Inc.	X			Text implies that a woman can impress guests with others as long as she is wearing Hanes Stockings. This suggests being passive and dismemberment of body.  "Great legs deserve Hanes -- Others need them" - implies that hosiery will emphasize and enhance form.	The woman is passive in all the scenarios detailed in the text of the advertisement.	It is implied that a woman can only be an accessory in her presence. Advertisement implies that by her wearing Hanes, others will see her as beautiful and interesting.	The text describes that the stockings come in many colors and textures. This suggests the use of different materials and pop art influences.	N/A- Woman is depicted as subservient and unable to uphold conversation. Advertisement suggests what to say in conversation.	This advertisement portrays women as inferior and subservient. It is suggestive of that women can get by based on their looks rather than merit. This advertisement definitely does not portray women's liberation or equal rights. Negative.	
Page 258, "What Have You Done for Me Lately?", N.A.		X		Text implies that women's looks in makeup and fashion have changed drastically in the last decade and that females need facelifts sooner due to the emphasis of youthfulness in the culture.	N/A - Text describes woman in no particular environment.	N/A - Text implies that woman is alone.	Text implies that facelifts have become more mainstream in society and youth culture is more prevalent and acceptable.	Text implies that housewives are in need of facelifts and fails to address other life opportunities for women, such as a career. This article focuses on how looking young is essential for all women.	While this article examines the changing looks of women, it does not touch upon their changing roles in any overt way. It focuses on how women can retain their youthfulness and should focus on their physical looks rather than other pursuits. Negative.	
Page 291, "Fashion: Paris. The News as We See It"			X	Woman is portrayed in active stance and is aggressively looking at viewer.  Silhouette of pants enhances woman's shape, while the blazer suggests androgyny. Ruffled shirt sleeves add femininity to outfit.	Scan of opposite page can be seen on left.  The woman is shown alone in photographic studio setting.	N/A - Woman is by herself in editorial image.	This woman is shown in pantsuit and her hair is in a high ponytail, reflective of the Mod movement. This outfit is suggestive of workplace attire and being physically active.	This woman is portrayed as empowered and this outfit is suggestive of equal rights and women's liberation. Her direct gaze is often associated with men and power.	This editorial portrays Paris fashions that American women could adopt. This editorial is significant of counterculture and implies workforce involvement. Woman looks empowered. Positive.	




iii. 1967

Table 3 Screen Capture of 1967 Content Analysis

American Vogue: March 1, 1967, Edition: 149.5										
	Advertisement	Lifestyle article	Editorial photo shoot	Female Form and Silhouette	Environment	Interactions with Others	Signifiers of Counterculture	Feminist Focus	Conclusions and Observations	Image
Page 127, Rexall	X			A woman's face is shown with exposed shoulders, appearing in the nude. Her mouth is open, suggestive of sexual gesture. A lion's paw is placed upon her shoulder and her hand is brushing it. She is showing off her nail polish.	Text and tree leaves in the background suggest that she is in the jungle.	Her only interaction is with a lion, symbolic of a strong man as implied by the text and her facial expressions. Text implies that this nail polish will help her "capture the male" by surprise and awe.	A woman is shown wearing a style of graphic eye makeup reflective of the Mod style popularized in the latter Sixties. Lipgloss is symbolic of youth culture.	N/A - Woman is depicted in a sexually objectifying way. It implies that she needs to use beauty products to lure men and change them when he is dissatisfied.	This advertisement sends a message that men are beasts that need to be tamed by women, as well as that women can only attract men through physical means or enhancements to their natural look. Negative.	
Page 177, "O'Keefe" by E.C. Goosen		X		Author describes O'Keefe's figure as enviable by women half her age and that she dresses in a comfortable and efficient way. Text also details that she was tall in both physicality and presence.	N/A - Text describes O'Keefe in no particular environment.	Text implies that O'Keefe was often in situations where others praised her "feminine" qualities or interpreted her paintings only through the lens of her being a female painter.	Author mentions that O'Keefe has long worn trousers, which became more commonplace for women in the late Sixties and Seventies. Text implies she dresses comfortably and efficiently for herself in modern styles.	O'Keefe is described as a progressive feminist, fighting for women's liberation and equal rights through all her words and actions. Text implies she is sufficient living by herself and fights prejudice.	This article is indicative of the feminist movement since O'Keefe embodied empowerment, individualism, women's liberation, and equal rights. Positive.	
Page 213, "Fashion: Shape-Up Prints: the Fashion under the Fashion"			X	Woman poses actively in 2 positions. She is wearing a bra, girdle, and thigh high stockings. In primary photo, she is shown holding a funnel-like device, pointing towards her mouth. In secondary photo, one of her arms and both of her legs are extended to elongate her frame.	Woman is shown on bed-like surface in both instances. Both environments are abstract in nature and unable to be determined.	N/A - Woman is shown by herself.	The environment the woman is shown in is reminiscent of abstract art and psychedelic influences, based on the color scheme used in both photos and the illusion of her being on a bed-like surface.	N/A - Woman is shown submissively on bed-like surface and in suggestive manners, with her legs extended and pose.	The editorial photo shoot depicts the fashions in underwear styles. Woman is shown in suggestive and sexualized manner. Negative.	



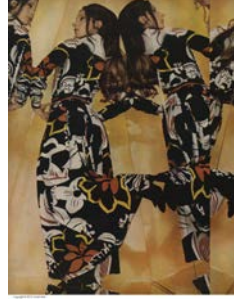
iv. 1968

Table 4 Screen Capture of 1968 Content Analysis

American Vogue: September 1, 1968, Edition: 152.4										
	Advertisement	Lifestyle article	Editorial photo shoot	Female Form and Silhouette	Environment	Interactions with Others	Signifiers of Counterculture	Feminist Focus	Conclusions and Observations	Image
Page 93, The Jaeger Company Inc.	X			In primary and secondary photos, a woman is actively posing with a leg extended and holding an object. Both silhouettes by the outfits are form-fitting, but not provocative. In secondary photo, her mouth and legs are open in suggestive manner.	Woman is shown against a studio backdrop.	Women is not shown physically interacting with others. Text implies that an immoral man, "a rake", is pursuing her for sexual purposes due to her mysterious outfit.	The oversized sunglasses are reflective of hippie fashion. Her hair is long and free-flowing and reflective of changing trends. Both outfits are business casual, suggesting that she works. The clothes portrayed in the secondary photo appeal to the youth.	In both photos, woman's attire suggests empowerment and workforce involvement. The secondary photo and the text imply sexual undertones and that she will be pursued by a devious man due to her attire.	The primary and secondary photos contradict one another and sexualize her. She is wearing form-fitting business casual clothes that are not revealing; yet, she is still sexually objectified, especially through the text and the secondary photo. Mixed.	
Page 364, "Ludmila" by Edith Loew Gross		X		N/A- Ludmila's form and silhouette are not discussed; rather, her feminine qualities and personality traits are detailed.	Ludmila is discussed in a variety of environments, but none are described in detail.	Ludmila is depicted as a people pleaser, engaging in polite conversation and being concerned with others' thoughts of her.	Ludmila's intellectual pursuits, such as literary and cultural interests, as well as travel, depict that she is free to pursue her dreams despite her being married.	Ludmila is depicted as empowered through her pursuits, as well as her ability to make decisions for herself in regards to the interviews she participates in and the line of questioning.	Ludmila is described as womanly and childlike. The article begins in a traditional manner, describing her physical and inner qualities and family life. However as it progresses, it details an empowered woman able to have her own say. Photo from opposite spread partially present. Mixed.	
Page 337, "Fashion: The New York Collections"			X	Woman's breasts, hips and midriff are emphasized by elongated pose of her arms and silhouette of clothes. Her hips are emphasized by her skirt. Her midriff is emphasized by her top garment	Woman is shown against a studio backdrop.	Woman is shown alone and directly looking at viewer, but otherwise is not interacting with anyone.	Her armpits are unshaven and her hair is loose and long, suggestive of feminist and hippie movements. Lipgloss is symbolic of youth culture. Bare midriff and nipples are also suggestive of the feminism. Outfit is globally inspired.	Her unshaven armpits, bare midriff, and exposed nipples are reflective of the feminist movement. She is not wearing a bra. Her direct gaze is often associated with men and power. All elements suggest empowerment and women's rights.	This photograph could be perceived in a sexual nature, but is more reflective of counterculture and feminist movements due to the elements presented. It is representative of empowerment, individualism, and women's liberation. Positive.	




v. 1969

Table 5 Screen Capture of 1969 Content Analysis

American Vogue: March 1, 1969, Edition: 153.5										
Advertisement	Lifestyle article	Editorial photo shoot	Female Form and Silhouette	Environment	Interactions with Others	Signifiers of Counterculture	Feminist Focus	Conclusions and Observations	Image	
Page 86, Akimbo (Charles of the Ritz)	X		A portion of a woman's form is shown in a passive and dismembered way since only an arm and leg can be seen. Elbows, ankles, and other body parts are discussed as being imperfect.	Woman's arm and leg are cropped against a studio backdrop. Two tubs of the moisturizing product can be seen in left corner.	Body is shown alone. Text implies that males are looking critically at females' bodies for imperfections, that women are unable to see, but are extremely noticeable to men.	N/A	N/A - Woman is shown in dismembered way and emphasis is placed in text on changing her imperfections for the benefit of men. It implies that men are superior to women and are the better judge of physical beauty.	This advertisement depicts women's roles as submissive to men, stating that they should change their appearance and fix their minute flaws based on what others perceive of them. Negative.		
Page 123, "Vogue's Eye View: A Pretty Way to Dress for Evening", N.A.		X	The silhouette of Candice Bergen's clothing emphasizes her form, but is free of construction to alter her natural silhouette. She is posed in an active manner, propped on her elbows, and is looking directly at the camera.	She is shown laying on the floor against a wall or studio backdrop in the photo. The text implies this outfit is versatile for a variety of situations and events.	Candice is alone, but is interacting with viewer through direct eye contact in photo. Text implies that women wear outfits to enjoy themselves and enchant others.	Photograph shows signifiers. Large pendant on necklace and ankle jewelry are reflective of counterculture and global influence in fashion. Her hair is long and loose, which is reflective of changing styles. Text does not have signifiers.	Woman is shown in an empowered pose and is looking at the viewer in a direct way (often reserved for men). Text implies that this outfit allows versatility in function, suggesting that women have choices in what they do.	This lifestyle article depicts the beginnings of Candice Bergen's career as well as the changing role of women, by its suggestion that women have choices in their clothes and lives. Positive.		
Page 130, "Fashion: Marvelous New Ways to Dress for Spring"			X	Several partial and full images of a woman can be seen in this photo. She is actively posing with her hands on her hip and one leg lifted, though she is passively looking to her left. Silhouette of long free-flowing dress reflects hippie culture and social mindsets of the time period.	Woman is shown in a room with orange walls and angular mirrors opposing the wall.	Woman is shown alone, but is interacting with reflections of herself.	Dresses are free-flowing and reflect hippie culture in silhouette, bright colors, and pop art design. Her hair is lifted at crown in bouffant manner, but the rest is long and loose. The environment is psychedelic in nature.	N/A- This editorial photo does not depict any feminist focus.	This editorial photograph is indicative of counterculture trends' influence in the magazine. She seems empowered. Positive.	




vi. 1970

Table 6 Screen Capture of 1970 Content Analysis

American Vogue: September 1, 1970, Edition: 156.4										
	Advertisement	Lifestyle article	Editorial photo shoot	Female Form and Silhouette	Environment	Interactions with Others	Signifiers of Counterculture	Feminist Focus	Conclusions and Observations	Image
Page 274, Cupid's Quiver (Tawn Limited)	X			A woman's form is shown in the nude, actively brushing her hands through her hair. Cattail weeds in the field accentuate her form. No silhouette is present due to lack of clothes.	Woman is shown in a field nude, posing near cattail weeds.	Woman is shown alone. The text for the product advertised to make intimate interactions less embarrassing and offensive for others.	Female is shown wearing a style of graphic eye makeup reflective of the Mod style. Her hair is long and loose, symbolic of the hippie movement. Signifiers of counterculture are mentioned, such as the miniskirt, the bikini, and the Pill. It alludes to counterculture change and "what's happening" now.	This advertisement's text addresses "today's liberated woman" and states that women are free from past taboos. It mentions that "today's woman is a new breed."	The message of this advertisement implies sexual liberation and empowerment through the use of this product, its name, and the corresponding photo and text. Positive.	
Page 216, "Who's So Liberated? Why?" by Sally Beauman		X		Silhouette is not discussed in this article. Women's forms are discussed between the author Sally Beauman and her friend Molly, who stated that the author should make use of her natural faculties of a womb and breasts to have children.	Sally details a meet up with a friend in the East Village, as well as various other situations she has been in.	Sally is actively vocal in her conversation with Molly. Her friend Molly mentioned she should take care of a man and have several children to loosen her up. Sally stuck up for her feminist beliefs and challenged those against her.	Sally detailed her life as a feminist and the Second Wave Feminist movement. She mentioned women's choices to be in the workforce, use contraception, and to make more decisions for themselves, regarding their bodies and lives.	This article depicts the struggles of identifying as a feminist who is for women's liberation during the Second Wave Feminist movement. It also criticizes some women's lib. groups for being too progressive and rates certain famous women on a femininity and feminist quotient.	This article delves into contemporary issues, such as being a feminist in a non-feminist society, in the Second Wave Feminist movement and how to change societal thinking. It exposes Vogue readers to key aspects, issues, and individuals in the movement. Positive.	
Page 330, "Fashion: The New York Collections: American Fashion"			X	Two women are shown in long, intricately patterned dresses that cover their forms. Both are actively posed in mid-kneel positions. One is looking passively to the side as the other directly looks at the viewer. Part of form has been removed for text inlay. Female on right is holding her braid and has her hand resting on her leg.	Women are shown posing in studio against a white studio backdrop.	Two women are kneeling in a themed spread that spans two pages. A hand from the other spread is on woman's leg. Woman on right in spread uses direct eye contact. Text implies that these are Giorgio di Sant' Angelo's (the designer) "four little Indians".	Lipgloss is symbolic of youth culture. The intricate patterns, colors, and silhouette of the dresses are inspired by Native American culture and are symbolic of the hippie culture. The boots are representative of Mod culture. A black female is one of the models, which signifies changing society.	Both women shown in an empowered pose. Woman on right is looking at the viewer in a direct way (often reserved for males).	Text implies these clothes can be worn everywhere, though they appear costumelike. It should be noted that this editorial spread is an example of cultural appropriation. Positive.	




vii. 1971

Table 7 Screen Capture of 1971 Content Analysis

American Vogue: March 1, 1971, Edition: 157.5										
Advertisement	Lifestyle article	Editorial photo shoot	Female Form and Silhouette	Environment	Interactions with Others	Signifiers of Counterculture	Feminist Focus	Conclusions and Observations	Image	
X			N/A - Women's forms and silhouettes are not depicted or described in photo or text. Only the process of drying one's hair is discussed.	The Lady Schick Beauty Salon Hairdryer is depicted in the foreground as four male hairdressers gaze forward at viewer.	The three men on the left side of the hairdryer are strongly posed and look smug about their knowledge as hairdressers. The one man on the right side looks perplexed.	The facial hair and boldly striped shirts on the two men closest to the table are reflective of styles of the 70s. While three of them are wearing sweaters, the one male wearing a turtleneck and flowing hair, signifying trends of the 70s.	Photo and text imply that women cannot take up the role of being hairdressers or salon professionals. Text implies that women can style hair privately not professionally. However it could also imply that females are empowered and can do tasks by themselves.	Women's forms are not discussed, but the process of drying hair is. This advertisement focuses on males as hairdressers in the photo and how women can do this themselves at home. It limits women's roles, but implies that they are empowered. Mixed.		
	X		Women's form is discussed as existing for men. However the poem "Gone Ladies" by Christopher Logue, Helen of Troy's beauty is implied to have destroyed Troy and the Queen of Avalon is described as licentious, which means sexually promiscuous. Author describes interviewee's unfetching smile as "non-chick" or	The male author describes how writers and songwriters in rock bands tend to discuss "women as secondary to men" even when women are the lead. Females are portrayed through a lens of chauvinism and the patriarchal society.	Author describes how male writers portray women as subservient to men, lesser than men, or as objects for men in poems and rock songs. Females are described as sex objects, seductive, and held to a double standard.	Feminism, chauvinism, and patriarchal society is mentioned. <i>Vogue</i> is writing about the perception and representation of women in writing and in rock songs. Referenced rock bands are contemporary in 1971 and are alternative as rock bands (rather than pop music). Bands mentioned are significant in and represent the hippie movement.	This article delves into how women are perceived and portrayed in writing and in rock songs, exploring the issues of contemporary rock music. It calls for better representation and female perspective rather than chauvinism or patriarchy. Author asks for input from feminist friend and a female rock artist	Silhouette is not described in poem or text. Author challenges current representations of women in writing and rock songs. Author does make slightly dig at feminist friend by focusing on her "unfetching smile" that was "non-chick." Overall this article calls out representation of women and asks for equality and feminist-positive focus. Positive.		
		X	Woman's form is long and lean. She is wearing undergarments with natural construction. She is actively posing, yet portions of her body are cut-off (head, hand, and feet).	Woman is depicted in front of white backdrop in studio.	Woman is alone, but is interacting with viewer through direct eye contact in photo.	Undergarments are reflective of changing trends and the hippie movement, given lack of construction in brassiere and bikini cut of underwear. Lipgloss is symbolic of youth culture. Use of the word 'soul' reflects the counterculture movement towards spirituality.	Woman is in an empowered pose and is looking at the viewer in a direct way (often reserved for males). Photo and text imply empowerment, freedom/liberation, and self-expression.	Photo and text imply empowerment, liberation, and self-expression through wearing these undergarments for oneself. Positive.		

viii. 1972

Table 8 Screen Capture of 1972 Content Analysis

American Vogue: September 1, 1974, Edition: 164.3										
	Advertisement	Lifestyle article	Editorial photo shoot	Female Form and Silhouette	Environment	Interactions with Others	Signifiers of Counterculture	Feminist Focus	Conclusions and Observations	Image
Page 207, Hanes Hosiery, Inc.	X			One woman is actively stepping out of a car and holding onto it for support. Her legs are emphasized through pose and her outfit's silhouette, which is playful, loose, and short. Another female is passively posing holding and reading a program booklet, while leaning on her male date, dressed conservatively and holding glasses.	Car with a couple in it is in the background, while a couple stands in front and holds a program booklet. Lights in alternating colors can be seen on top border.	Man driving the car is starting down the "desirable" female wearing Hanes, while gripping the steering wheel. Other man is looking at the female in the car, while his female date leans on him.	Woman on right is wearing pants. Woman on left is wearing sandals and shorter dress with angel sleeves, both were popularized in the Seventies and reflective of counterculture. Dress has a bow tie, which was representative of women's workforce involvement.	Woman on left is empowered and liberated by her outfit; however text and men's glances imply that she is wearing her outfit and pantyhose for their benefit. Text also implies that women must dress to be appealing to men, rather than for comfort or self-expression.	Hanes Hosiery Inc.'s slogan "Gentlemen Prefer Hanes" implies sexism and that women should dress in a manner that pleased or aroused men. It suggests that the female on the right's date prefers the other woman because of her hosiery. While the female on left is empowered, the advertisement's overall message is anti-feminist. Negative.	
Page 268, "As American as Betty Ford" by Lorraine Davis		X		Within this article, Betty Ford is described as slender in figure and good-looking woman without the "help or hindrance of great beauty".	Betty Ford is discussed in a variety of environments her past, at home, and at her husband's side. In the associated photo, her feet can be seen as she lies on the grass in a long flowing dress.	Ford is described as giving up her aspirations of a career for marriage and motherhood. The views of politician's wives and other female friends discuss her personality.	Lorraine Davis, the author, acknowledges women's liberation and the challenges of being a housewife before the Second Wave Feminist movement. Betty is defined as "belonging to that nostalgic category of 'a feminine woman,'" which hints at the changing roles of women.	The author asked questions regarding Ford's body, wardrobe, and motherhood, when many other questions, such as her involvement in women's liberation, could have been asked and explored.	Overall, this article seems to superficially delve into Betty Ford's life. For a majority, she is addressed by her husband's name (Mrs.) and the questions asked were not substantive of her character, given that she was an outspoken First Lady, who was involved in the Second Wave Feminist movement. This sends mixed messages about women's liberation and equal rights. Negative.	
Page 224, "Fashion: The New York Collections: The Look of the Year Starts With..."			X	Woman's form is shown in active pose on stairs and holding her jacket closed. Coat and pants are minimalist and both have long, lean lines. Jacket and pants are loose.	Woman is balancing on step prop against white backdrop. 60% of this editorial page is dedicated to this spread and 40% of it is dedicated to expanding the opposite spread.	Woman is alone and interacting with no one, but pant legs and a coat from opposite page spread can be seen. Female is interacting with viewer through direct eye contact.	Oversized, tinted glasses woman is wearing are reflective of the hippie movement, as is her long hair with a center part. Cashmere and high end fabrics reflect the high-end nature of the glamourwear look popularized in the Seventies and paying homage to classic 1940s movie stars. She is wearing pants.	Woman is looking at the viewer in a direct way often reserved for males. She looks empowered, confident, and sophisticated in her demeanor and physical appearance. Her outfit could imply working and success.	This editorial spread depicts luxury, style, and success. It implies that she has been successful in workforce involvement or otherwise due to the costly nature of her coat. It appears as though she is dressing to reflect how she sees herself as an empowered and strong woman. Positive.	

ix. 1973




Table 9 Screen Capture of 1973 Content Analysis

American Vogue: March 1, 1973, Edition: 161.3										
Advertisement	Lifestyle article	Editorial photo shoot	Female Form and Silhouette	Environment	Interactions with Others	Signifiers of Counterculture	Feminist Focus	Conclusions and Observations	Image	
X			The primary photo shows a woman posed in an active playful pose, while holding a cigarette and wearing childlike clothes of a romper and colorful striped sweater. Her form-fitting clothes emphasize her figure. The secondary photo shows a woman from the early 1900s, dressed in period appropriate attire: a floor-length dress and cape. She is passively posed.	The primary photo shows a woman against a white backdrop. The secondary photo shows a woman holding her suitcases outside of her home presumably.	The woman in the primary photo is alone, but interacting with the viewer through direct eye contact. The woman in the secondary photo is walking away from her husband in the opposite direction that he is pointing. He's thrown her out of the house for smoking as indicated by the	The slogan implies that women have made strides in liberation. The female in the primary photo is wearing a glam rock inspired outfit.	The slogan "You've come a long way, baby" contradicts the text, which portrays past and present oppression of women, by infantilizing and degrading present women. The primary photo shows the female directly gazing at viewer (often reserved for males).	As evidenced by this advertisement, Virginia Slim cigarettes were marketed solely towards women, gendering cigarettes to be feminine by their slim nature unlike the ones men smoke. This sends mixed messages about women's liberation and equal rights. Negative.		
Page 71, Virginia Slims										
	X		In the primary photo (right), Mary Russell's form is described as slim, tall, and extremely beautiful in text. She is wearing tuxedo pants and is actively posed, walking and laughing. Her pants and blouse are form-fitting, drawing attention to her form. In secondary photo (left), Mary's arm is outstretched actively, as seen in from opposing spread.	In primary photo, Mary is shown in candid photo at evening party with designer, Yves Saint Laurent. Secondary photo partially shows Mary outside in front of a car, that has text overlaid on it.	In primary photo, Mary is interacting closely with Yves Saint Laurent. They are both looking to the side, laughing at something not pictured. Yves Saint Laurent is holding a glass in front of Mary.	In text, Mary mentions the "jeans spirit", embracing pants as common bottoms for women. The pants she wears reflect the unisex trend in clothing in the 1970s. Her top suggest glamourwear and the disco look.	In text, Mary states that "women look best and feel best when clothes are not the uniform of the moment, but part of themselves". The tag line implies that the purpose of clothes are for women to use them "to be pretty and to attract." The text implies that she follows her own rules, though she dresses for others.	This article sends conflicting messages regarding the purpose of fashion and how women should embrace it. In turn, there are mixed messages of empowerment, self-expression, and appealing to and seeking validation from others. Mixed.		
Page 125, "There's Something About Her: Alive with Style"										
		X	Two women are actively huddling underneath an umbrella. Both are sporting androgynous fashions and gender can only be determined after careful examination for female figure on right.	Both figures are standing in a studio that is simulating rain, since rain is present only in top left portion of photo and backdrop is wrinkled in bottom right portion of photo.	Both women are posing closely to one another, but appear not to be interacting with one another at all, except for figure on right holding umbrella overhead for both females.	Woman on right is wearing gingham pants, as contrasted by the woman on left and others in the spread who are wearing skirts. This reflects the 1970's focus on androgynous and unisex fashions.	Feminist focus can be interpreted through the androgynous fashions worn. These imply that women can wear clothes for function and comfort, rather than to appeal to the opposite gender.	This editorial photo shoot depicts women in androgynous, individual, and strong ways. Positive.		
Page 165, "Real Raincoats -- Right for Real Rain"										



x. 1974

Table 10 Screen Capture of 1974 Content Analysis

American Vogue: September 1, 1974, Edition: 164.3	Advertisement	Lifestyle article	Editorial photo shoot	Female Form and Silhouette	Environment	Interactions with Others	Signifiers of Counterculture	Feminist Focus	Conclusions and Observations	Image
Page 207, Hanes Hosiery, Inc.	X			One woman is actively stepping out of a car and holding onto it for support. Her legs are emphasized through pose and her outfit's silhouette, which is playful, loose, and short. Another female is passively posing holding and reading a program booklet, while leaning on her male date, dressed conservatively and holding glasses.	Car with a couple in it is in the background, while a couple stands in front and holds a program booklet. Lights in alternating colors can be seen on top border.	Man driving the car is staring down the "desirable" female wearing Hanes, while gripping the steering wheel. Other man is looking at the female in the car, while his female date leans on him.	Woman on right is wearing pants. Woman on left is wearing sandals and shorter dress with angel sleeves, both were popularized in the Seventies and reflective of counterculture. Dress has a bow tie, which was representative of women's workforce involvement.	Woman on left is empowered and liberated by her outfit; however text and men's glances imply that she is wearing her outfit and pantyhose for their benefit. Text also implies that women must dress to be appealing to men, rather than for comfort or self-expression.	Hanes Hosiery Inc.'s slogan "Gentlemen Prefer Hanes" implies sexism and that women should dress in a manner that pleased or aroused men. It suggests that the female on the right's date prefers the other woman because of her hosiery. While the female on left is empowered, the advertisement's overall message is anti-feminist. Negative.	
Page 268, "As American as Betty Ford" by Lorraine Davis		X		Within this article, Betty Ford is described as slender in figure and good-looking woman without the "help or hindrance of great beauty".	Betty Ford is discussed in a variety of environments her past, at home, and at her husband's side. In the associated photo, her feet can be seen as she lies on the grass in a long flowing dress.	Ford is described as giving up her aspirations of a career for marriage and motherhood. The views of politician's wives and other female friends discuss her personality.	Lorraine Davis, the author, acknowledges women's liberation and the challenges of being a housewife before the Second Wave Feminist movement. Betty is defined as "belonging to that nostalgic category of 'a feminine woman,'" which hints at the changing roles of women.	The author asked questions regarding Ford's body, wardrobe, and motherhood, when many other questions, such as her involvement in women's liberation, could have been asked and explored.	Overall, this article seems to superficially delve into Betty Ford's life. For a majority, she is addressed by her husband's name (Mrs.) and the questions asked were not substantive of her character, given that she was an outspoken First Lady, who was involved in the Second Wave Feminist movement. This sends mixed messages about women's liberation and equal rights. Negative.	
Page 224, "Fashion: The New York Collections: The Look of the Year Starts With..."			X	Woman's form is shown in active pose on stairs and holding her jacket closed. Coat and pants are minimalist and both have long, lean lines. Jacket and pants are loose.	Woman is balancing on step prop against white backdrop. 60% of this editorial page is dedicated to this spread and 40% of it is dedicated to the opposite spread.	Woman is alone and interacting with no one, but pant legs and a coat from opposite page spread can be seen. Female is interacting with viewer through direct eye contact.	Oversized, tinted glasses woman is wearing are reflective of the hippie movement, as is her long hair with a center part. Cashmere and high end fabrics reflect the high-end nature of the glamourwear look popularized in the Seventies and paying homage to classic 1940s movie stars. She is wearing pants.	Woman is looking at the viewer in a direct way often reserved for males. She looks empowered, confident, and sophisticated in her demeanor and physical appearance. Her outfit could imply working and success.	This editorial spread depicts luxury, style, and success. It implies that she has been successful in workforce involvement or otherwise due to the costly nature of her coat. It appears as though she is dressing to reflect how she sees herself as an empowered and strong woman. Positive.	

**Appendix B: Digital Output of Methodological Content Analysis  
of American *Vogue*, 1965-1974**

I decided to display the components of my content analysis digitally through the website, WordPress. Using this website allows my content analysis to be scalable and easier to read for those who access this paper in a physical format. The URL of my WordPress blog is <https://voguinggender.wordpress.com/>. Each post is about one of the years within my content analysis study.

## Appendix C: Figures Used In Text and Content Analysis of American *Vogue*, 1965-1974

1. "Advertisement: Rexall." *Vogue* 149, no. 5 (Mar 01, 1967): 129.

<http://search.proquest.com.ezproxy.rit.edu/docview/879262621?accountid=108>.

**JOIN THE GREAT REXALL BEAUTY SAFARI**

**Wild or tame...name your game.** Rexall has captured the colors that capture the male. Throw him off guard and running wild with colors like Pink Punch or Baby Mum for brilliant lips and nails. Then change your tactics...and your color. Go tame and tempting by topping with Platinum Beige. It tones down the color as it adds a frosty glittery finish. Get Rexall's Moisturizing Morning Mist Lipstick and long-lasting Nail Enamel. The shades will stop a man right in his tracks.

The hunt ends here

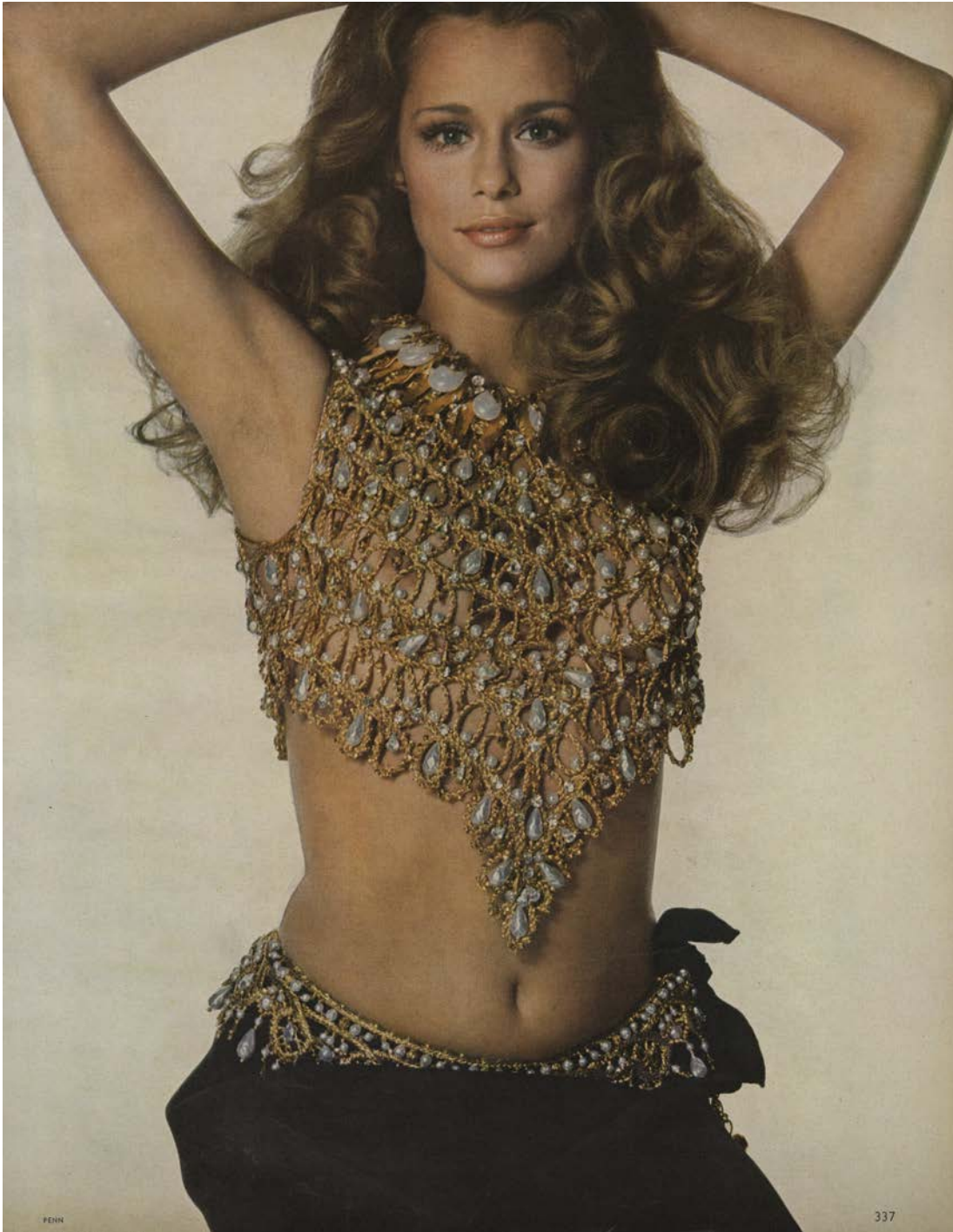
**Rexall**

See the Cosmetician at the store with this sign

Copyright © 2012 Condé Nast

2. "Fashion: The New York Collections." *Vogue* 152, no. 4 (Sep 01, 1968): 337.

<http://search.proquest.com.ezproxy.rit.edu/docview/904349400?accountid=108>.



3. Marks, J. "People are Talking about: Women in Rock: "Don't Sing Me No Songs 'Bout Bad Women!'" *Vogue* 157, no. 5 (Mar 01, 1971): 112.

<http://search.proquest.com.ezproxy.rit.edu/docview/879267496?accountid=108>.

PEOPLE ARE TALKING ABOUT

# WOMEN IN ROCK:

**"Don't sing me no songs 'bout bad women!"**  
BY J MARKS

One of the most melodic and mysterious songs about women to come from the rich alternate culture of rock music is Leonard Cohen's "Suzanne": "Suzanne takes you down/To her place by the river,/You can hear the boats go by,/You can spend the night forever,/And the sun pours down like honey/On our lady of the harbour;/And she shows you where to look/Amid the garbage and the flowers." Or so it seems to young men.

"That's the kind of song," Sally Kempton, one of the heroines of Women's Lib, said, "that perpetuates the ridiculous mystic view of women—somewhere between the Virgin Mary and Chicken Soup!"

That view of women made popular by semi-mystics like D. H. Lawrence is offensive. Such sentimentality is the habitual by-product of the young-man-in-love. In such a vapid state, the male usually writes lyrics to dignify his own feelings: The young woman is secondary. For the truth of the matter is that almost everything men know about women is the gospel according to other, older men. We men plunge into love affairs armed with Henry James, Shakespeare, and James Joyce. That "amazing perceptivity of matters pertaining to the female psyche" that male critics adore when discussing Molly's famous monologue in *Ulysses*, Shakespeare's Lady Macbeth, or the Beatles' "Eleanor Rigby" is the male admiration of other males' guesses at what it's like to be a woman. Meanwhile Nin, Woolf, and other female writers remain in the backwash of major world literature.

**S**urely it's better in the world of rock," I suggested to Sally Kempton.

She gave me the unfetehing smile of a non-chick and said flatly: "The world of rock is the worst place for a girl to find herself." Another feminist, Judy Parker of the *Los Angeles Free Press*, pinpointed her complaint this way: "I blame the rock culture for opting for chauvinism and patriarchy in one of the only important alternative cultures that this generation has come up with."

And so I started thinking about the lyrics of rock tunes dedicated to women, and I realized exactly what the feminists were talking about. There's just no question about it: Pop is totally male. Women singers are almost nonexistent, and those who do exist have written few, if any, love songs. And the songs of men are a projection of just the kind of chauvinism that women have grown to loathe as a roadblock in their march towards liberation.

One Canadian group called the Guess Who made a major hit out of a savage attack on America envisioned as a female: "American woman, said get away . . . I don't need your war machines/I don't need your ghetto scenes/Now woman, get away from me. . . ."

Hit songwriter Jimmy Webb sees marriage in similar terms in "The Hive": "Behold the formal female disappearing thru the doorway. She had/Dreamed of this since she was only nine,/She's never really fought it and now by god she's got it and the/Altar crouches silently waiting for the virgin to arrive,/And you can almost hear her screaming in the hive." Which has to be one of the most anti-female songs of all time.

The double standard by which men have traditionally permitted themselves license they prohibit women is mirrored in many pop tunes, such as Mick Jagger's famous "Back Street Girl": "Please, don't be part of my life,/Please, keep yourself to yourself/Please, don't you bother my wife,/That way, you won't get no help,/Don't try to ride on my horse,/You're rather common and coarse, anyway,/Don't want you out in my world,/Just you be my back street girl."

The most notorious image of women in rock is the out-and-out stag song, that is, groaned, grunted, screamed, whispered, cried, snorted, growled, purred, and sputtered by the *primo ballerini* of rock. The trend was started by Mick Jagger in the song "Going Home." No nuance of his musical orgasm is left to the imagination. As such, his performance is likely to be better received by other males than by females who may not be able or willing to share the self-indulgent, masturbatory illusion. When such a top singer as Jim Morrison of the Doors wails "Light My Fire," he is theatrically fondling his audience's male ego by intimating the masculine fantasy in which self-satisfaction, phallic competition, and auto-eroticism exist in a highly hybridized relationship with performance. "When I last did it [dropped his pants publicly]," Morrison says on the Doors' recorded "live" performance, "grown men wept and policemen turned in their badges!" Clearly, he's not inviting girls to perform an act; he's inviting other males to share his reaction to the re-creation of that act. It's homo-eroticism.

This kind of sexual self-esteem becomes uncomfortably explicit in such a lyric as the one written by Peter Sarstedt, "And the Boys Lazed on the Veranda" in which a Dietrich-like male singer with the group called Fresh Out of Borstal sings: "They're not for you little girl/They're much too beautiful for that." Clearly we have reached the end of heterosexuality.

"We have come so far politically and culturally," Sally Kempton said summarily, "but guys still are in the Dark Ages about women. They still think that the answer to every girl's problem is a man." Meanwhile back at the Fillmore, Robert Plant of the Led Zeppelin stands before a huge crowd of young men and women and shouts a lyric that has to be the ultimate stag tune: "All the good times/I've been misusin'/Way, way down inside/I'm gonna give you my love,/I'm gonna give you every inch of my love,/Gonna give you my love,/Wanna whole lotta love?"

"O, don't tell me nothin' 'bout them dumb guys," the late Janis Joplin once told me. "I know where they're at. Man, I just made love to 25,000 people for two hours, and now I'm goin' home alone! So don't sing me no songs 'bout bad women, 'cause I got misery of my own." ▼

Lyrics quoted by permission. Copyrights: © 1966 by Project Seven Music, Inc.; © 1968, Canopy Music, Inc.; © 1967 Abiko Music Inc.; © 1970 Martimer Music Ltd., London, for U.S.A. by Uart Music Corp., New York; © Superhype Publishing, Inc.

12

Copyright © 2012 Condé Nast

## GONE LADIES

for Pauline Boty

Where in the world is Helen gone,  
Whose loveliness demolished Troy,  
Sheba, Salome, and the wan  
Licentious Queen of Avalon,  
And where is she who could enjoy  
Caesar—and Anthony enthral,  
And she who bore God's only boy?  
Where is the snow we watched last Fall?

And tell me anyone who can  
The whereabouts of Helois  
Whose so by love enchanted man  
Sooner would risk castration than  
Leave her; and was. Does Beatrice  
Still cross the bridge at evencall?  
And who is waiting for Lucrece?  
Where is the snow we watched last Fall?

And where is Marilyn who crept  
Into an endless reverie  
Where death her comforted and kept  
Safe in his arms until she wept?  
Where is Sheherazade and she  
On whom some people blame it all,  
Delicious Eve, oh, answer me!  
Where is the snow we watched last Fall?

Bird, do not seek to know from me  
Who was the fairest of them all;  
What would you say if I asked thee,  
Where is the snow we watched last Fall?

—CHRISTOPHER LOGUE

4. "Advertisement: Hanes Hosiery, Inc. (Hanes Hosiery, Inc.)." *Vogue* 148, no. 4 (Sep 01, 1966): 111.

<http://search.proquest.com.ezproxy.rit.edu/docview/904298814?accountid=108>.

*Your husband is up for this big promotion.  
You're meeting his boss for the very first time.  
His wife is the former Duchess of Helbe.*

*If you've never worn Hanes you'd better start now.*

The only name you can think of to drop is your Aunt Mabel who once played the spoons on the Amateur Hour. Champagne gives you hives. And if the truth be known, you've never even heard of Helbe. But somehow you've got to create an impression. It used to be so easy. When you were 19 a girl could get by on a dazzling smile and a great pair of legs. Well you know what? A girl still can.

So put on a smile and buy some Hanes Stockings. Great legs happen with Hanes. The smoothest sleekest legs in town. And oh what styles! Wonderful textures, and dazzling colors, and non-stop stockings that rise to the waist.

Then there's Hanes quality. Hand-looped toes. Run guard heels. And a series of rigid inspections (would you believe 16 of them) to prevent any flaw from ever reaching you. So you can relax about runs. They won't happen through any fault of ours. As for conversation, just say "Thank You" when the boss says you're beautiful. And if you must drop a name, drop ours. Hanes. The Duchess is sure to ask who did your stockings. Might as well tell her. Noblesse Oblige.


Great Legs deserve *Hanes*  
Others need them.

5. "Vogue's Eye View: Vogue's Eye View: A Pretty Way to Dress for Evening." *Vogue* 153, no. 5 (Mar 01, 1969): 123.

<http://search.proquest.com.ezproxy.rit.edu/docview/897858842?accountid=108>.

MARCH 1, 1969

# VOGUE'S EYE VIEW



Candice Bergen in white tunic, white pants—an especially pretty girl and a look that was born in praise of pretty girls and soft, delicious evenings in pretty rooms, in patios, dancing beside the sea . . . the kind of evening that's more and more and more a way of life now: a small, gentler sort of evening, close and comfortable and talky; an evening you relax into, happy in the company of good friends and pleasant surroundings. An evening of getting together with people you like for dinner at somebody's house, or a private party and dining out later. An evening without a moment's rigidity in it—men in black tie or no tie; women dressed to enjoy themselves and beguile friends, bringing something amusing into a room simply by the charm and inventiveness of their looks. An evening with something for everyone in the way of fashion . . . in the pages ahead. White crêpe pants and tunic, *above*, by Charles Cooper, of acetate-and-rayon crêpe. About \$145. At Bergdorf Goodman; Halle Bros.; Neiman-Marcus; I. Magnin. Grès jewelled gilt plaque and chain: Bergdorf Goodman. Cadoro anklets. Coiffure by Christiaan Houtenbos of Coiffures Americana; Coif Fashions hairpieces.

VOGUE, March 1, 1969

123

Copyright © 2012 Condé Nast

6. "Fashion: Marvellous New Ways to Dress for Spring." *Vogue* 153, no. 5 (Mar 01, 1969): 130.

<http://search.proquest.com.ezproxy.rit.edu/docview/897858865?accountid=108>.



Copyright © 2012 Condé Nast



7. "Advertisement: Virginia Slims." *Vogue* 161, no. 3 (Mar 01, 1973): 71.

<http://search.proquest.com.ezproxy.rit.edu/docview/897865401?accountid=108>.

It took Marjorie Taylor 25 years to get up the courage to smoke in front of her husband.  
It took Mr. Taylor 25 seconds to pack his wife's bags.

You've come a long way, baby.

**VIRGINIA SLIMS.**  
*Slimmer than the fat cigarettes men smoke.*

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Regular: 17 mg. "tar," 1.2 mg. nicotine—Menthol: 18 mg. "tar," 1.3 mg. nicotine av. per cigarette, FTC Report Aug.'72

Copyright © 2012 Conde Nast

8. "Fashion: The New York Collections: Easy, Racy, all of the Tone—The Essences of Fashion for Day." *Vogue* 160, no. 4 (Sep 01, 1972): 257.

<http://search.proquest.com.ezproxy.rit.edu/docview/897858920?accountid=108>.

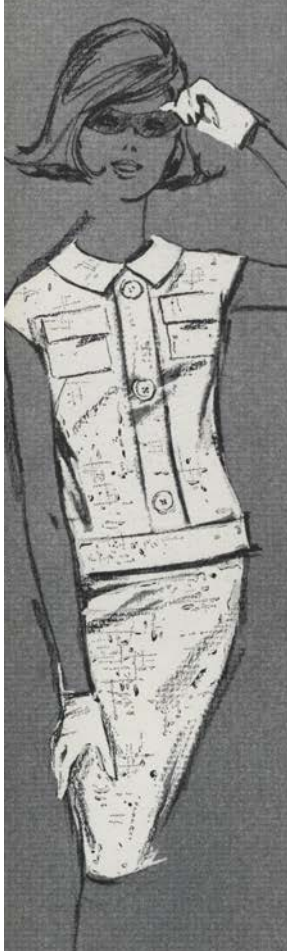


Copyright © 2012 Condé Nast

9. Heather, Ross Miller. "Features/Articles/People: Youth is Not an Age." *Vogue* 145, no. 5 (Mar 01, 1965): 84.

<http://search.proquest.com.ezproxy.rit.edu/docview/897867265?accountid=108>.

*Justin  
McCarty*



The Casual Young Individualist chooses our Justin McCarty easy going Summer Resorter. A two piece dress in a textured linen look Courtauld rayon fabric, with a long waisted line, jaunty pockets, and big saucer buttons. Oyster, gold, or green. Sizes 8 to 18. About \$25.

**GALOSY'S**  
Longview, Texas

Copyright © 2012 Condé Nast

## Youth Is Not an Age

By Heather Ross Miller

EDITOR'S NOTE: Heather Ross Miller is the author of a brief, terrifying first novel, *The Edge of the Woods*, which from start to finish rings true, as some singers sing true. Mrs. Miller, born and raised in North Carolina, graduated magna cum laude from the University of North Carolina in Greensboro, where she studied with the poet Randall Jarrell. She lives in her native state with her husband, a forester, and their two small children. Twenty-five years old, she has a young face dominated by wise old eyes, which is as good a way as any to describe her writing.

It is hard to write of youth, when you are young yourself, without sounding like a manifesto. It is like standing up before the world and shouting, "Look! I've made God and all His angels." And when those same angels come to take you away to heaven, why of course you've probably made heaven, too.

Certainly being young is not all pep rallies or debutante balls, silver charms, hootenannies, and freedom from care. To be young is to be beautiful and miserable, impatient and myopic, ambivalent, tender, and cruelly zealous. A person is young when he is tolerant and vigorous for the right things and shows little erosion.

Youthfulness is never immaturity, for immaturity is the mark of someone only lately come into being. An immature person has not yet reached that prime period of strength and beauty and resilience. Immaturity too often lingers, however,

and long passes for youth and thus prevents any genuine accomplishment from ever developing. This same sort of immaturity readily erodes youth and washes it away in a flood of exasperating senility.

In "Sailing to Byzantium," Yeats wrote:

That is no country for old men. The young

In one another's arms, birds in the trees. . . .

Of course, Yeats was not young when he wrote the poem and he seems to mourn not lost youth (which is vain), but lost understanding (which is irrevocable). Age truly belongs to the body, to time and the condition of protoplasm, and to the passing of the seasons. No one can stop the calendar. But real youth, to my way of thinking, is not an age. Rather it is a feeling, perhaps a little peculiar at times, but a definite feeling that one carries around within. The country of which Yeats wrote was really no country and had no map. The young in one another's arms have always been there. And thank God for that. Youth holds dominion over us all.

When I first met my husband, he was thirty-six and I was nineteen. Nearly everyone was firmly opposed to our romance. But, to me, he was younger in attitude and manner than any boy of twenty and behaved with a good deal more insight and plain sense. And after almost five years of marriage and two children, he is still the same youthful, appealing, compassion-

ate man that he was during our difficult courtship. The only difference in our ages is that marked by the calendar.

Youth is indeed a feeling, a way of living, and I fervently hope it shall always prevail. The young men and women of today, in the United States and elsewhere, are being faced with awesome responsibilities and are often forced to make decisions that a generation or two ago would have automatically been left up to their parents. The three who went to Philadelphia, Mississippi, last summer and never came back attest to this fact.

And there was a President who, although he was forty-six at the time of his assassination, was still considered by young people everywhere to be their leader. "The torch has been passed . . ." he said, and surely it has been. We live in a tense world and we are the ones who will lead it tomorrow. And there are stumbling blocks all along the way.

Nevertheless, I am exquisitely glad that I am among the young and that my husband is also and that our ears are still tuned to the sensual music of which Yeats wrote. A Swiss philosopher once wrote that if a person were to sit alone in the light of a full moon and think, those particular thoughts would reveal how old the person was and if he had been truly happy in life. When my autumn comes, as it surely must, I think I will be able to sit alone in the moonlight and look back and say, "It's been a fine summer."

*Coming in March 15 Vogue . . .*

*The Anything-Goes Coat—great new fashion force; the coat that's in action any time of day, all weathers, all places—smashing every minute.*

10. "Advertisement: Hanes Hosiery, Inc. (Hanes Hosiery, Inc.)." *Vogue* 145 no. 5 (Mar 01, 1965): 25.

<http://search.proquest.com.ezproxy.rit.edu/docview/897864811?accountid=108>.



Copyright © 2012 Condé Nast

11. "Fashion: Art Nouveau- Flowering again in America." *Vogue* 145, no. 5 (Mar 01, 1965):

123.

<http://search.proquest.com.ezproxy.rit.edu/docview/897865012?accountid=108>.



Copyright © 2012 Condé Nast

<http://search.proquest.com.ezproxy.rit.edu/docview/879262621?accountid=108>.

# ? WHY ?

BY SALLY BEUMAN

"How about housewives?" I say as sweetly as possible. "Housewives," he says, getting out of the car so he has the parting shot, "are no trouble at all."

Question: How does a liberated woman avoid emotional overstatement that fundamentally weakens her position?

SUNDAY

## The insensitivity syndrome.

I am having tea at Molly's in the East Village. Molly has three children under five and a six-week-old baby; she is radiant with motherhood. She and Claus live just off St. Mark's Place in a rundown brownstone that Claus painted in psychedelic colours until the neighbours complained. Claus and Molly are off the drugs thing now on account of what it does to the genes and the chromosomes, and they are living on welfare as Claus does not believe in the Calvinistic concept of work. There is not much furniture, but everything is very clean: Molly scrubs and washes and cleans and cooks, and she and Claus are talking about moving to the country where they will grow their own vegetables and have their own chickens and their children will be able to lead open-air lives.

Molly thinks I ought to have a baby, preferably several. "It would loosen you up a bit," she says. "Just move in with some groovy guy and look after him, have a kid. You're not making use of your natural faculties."

I mutter something about diapers, responsibilities, and freedom in that order, while Claus holds my hand to break down the inner resistances they feel I have to personal involvement. I mutter a few other things about working and contraception and woman's newfound freedom to decide whether or not and when and where to give birth.

"You have a womb and breasts," Molly says. "No pill or plastic devices can alter that."

Question: How does the liberated woman avoid sounding like a selfish bitch? Secondly: How does she stop herself becoming one?

WEDNESDAY

## The time for stocktaking.

What's been wrong with Women's Liberation, I suppose, is that it has had its sights fixed on the wrong target, or else that, concentrating on one target—legal reforms to make women's status equal to that of men—it has ignored the other, much more difficult reform, the changing of what's happening inside women's heads. Certainly, there's been a shift in the right direction (one speaks of Liberation—not Emancipation—like Black Power and Civil Rights), but the trouble with WITCH, Red-stockings, NOW, et cetera, is that they've gone over the top—they're trying to secede, trying to form their own autonomous female society, and that's just another way of dodging the central issue, which I reckon is: How does a liberated woman make out right now in a society that brought her up not to be liberated and that (Continued on page 422)

### FEMINISM VS. FEMININITY QUOTIENT

Scoring ranges in a numbered scale from Cop-out to Progressive to Super-liberated, as follows:  
Cop-out -10 -9 -8 -7 -6 -5 -4 -3 -2 -1  
Progressive +1 +2 +3 +4 +5 +6 +7 +8 +9 +10  
Super-liberated!

**Jane Birkin, singer-actress: Progressive +3**  
At one time might have merited higher rating. Put in useful field work for the female cause (she was obviously enjoying herself!) on the record "Je T'aime, Moi non Plus." However, has since given too many interviews extolling the delights of living with Serge Gainsbourg, by everyone's token, including hers, the original rat with women.

**Edna O'Brien, writer, Irish expatriate, author of *The Girl with the Green Eyes* and *A Pagan Place*: Almost Super-liberated!**  
Would qualify for the highest accolade if it weren't for a certain feminine romanticism detectable in earlier novels, plus a tendency to call her hero Mr. Gentleman and moon about the landscape.

**Elizabeth Taylor, actress: Progressive +8**  
Ordinarily unlikely to make the grade, since her chief claim to fame is her face, thus qualifying her for the Woman-as-Object stakes. However, as Richard Burton's accounts of her reveal, she is a pretty tough lady and can bawl out any old Zeffirelli. As the glamour-girl image diminishes with the years, she could even make Super-liberated!

**Joan Baez, singer, songwriter, early activist: Cop-out -4**  
Might have merited higher marks in the days when protest took the form of pretty songs. But no one called "Joanie" who admits in print that she has a hard time opening doors for herself, and wears Marimekko dresses to march in, is really going to make it to the top of the Liberated League.

**Susan Sontag, novelist, critic—notably "*Notes on 'Camp'*"—and filmmaker: Progressive +5**  
A tamboy who suffers from a bad Electra complex, has mysteriously produced a son, and tends to look upon men as intellectual wrestling opponents. Regrettably, no humour.

**Raquel Welch, actress: Cop-out -9**  
Hopeless. Has single-handedly put back the cause of modern movie stars by at least twenty years. Is married. Has ambitions to be a serious actress. Doesn't want to be just a pretty face. Said sex was really all in the head. May swing to Liberation.

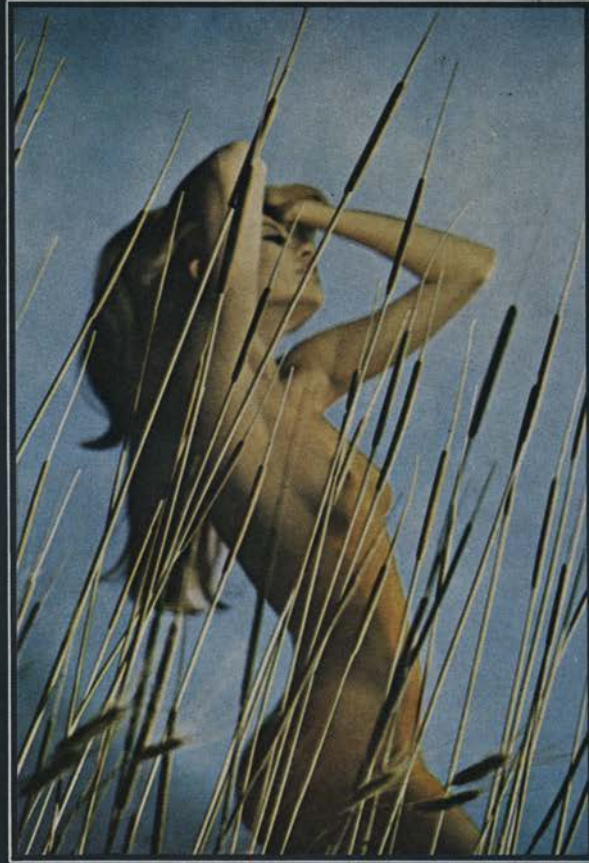
**Charlotte Curtis, editor for *The New York Times*: Cop-out -6**  
No one that clever has any right to tolerate the title "Women's Editor." And what about that little heading at the top of her page—"food, fashions, family, furnishings"? Ghetto journalism has to be the first to go.

**Mary McCarthy, literary landmark, author of *The Group*, a novel about the Depression generation that mothered *Women's Lib*: Progressive +8**  
Anyone who's gone through three husbands and survived being locked in a room to write by Edmund Wilson has to be pretty good. A trifle Junoesque. Will make Super-liberated!



13. "Advertisement: Tawn Limited." *Vogue* 156, no. 4 (Sep 01, 1970): 274.

<http://search.proquest.com.ezproxy.rit.edu/docview/897855405?accountid=108>.



For today's liberated woman...the intimate cosmetic

Today's woman is a new breed. She has freed herself from the taboos of yesterday. "The mini"... "the bikini"... "the see-through"... "the pill"... are all part of what's happening.

And now, Cupid's Quiver...created for today's woman. It's the "now" solution to that age-old female problem. It does what other douches don't...what sprays can't. Each of the 12 pre-measured liquid sachets mildly yet thoroughly cleanses—inside—at the source of the problem. And unlike yesterday's douche products or home preparations, the medicinal odor has been replaced by a choice of four delightfully feminine and lingering fragrances that eliminate any fear of offending. Can you really risk the embarrassment of doing without it?

Available at cosmetic counters of better department and drug stores.



Cupid's  
Quiver™

in orange blossom • jasmine • raspberry • champagne

Just curious? Send \$1 for an introductory supply in each of the four fabulous fragrances to TAWN LIMITED, P. O. Box 448, Bridgeport, Connecticut 06602 • Dept. 123

Copyright © 2012 Condé Nast

14. "Fashion: The New York Collections: American Fashion." *Vogue* 156, no. 4 (Sep 01, 1970): 330.

<http://search.proquest.com.ezproxy.rit.edu/docview/897859994?accountid=108>.



**Giorgio di  
Sant'Angelo's  
four little  
Indians ...**

**fantasies of  
leathers, beads,  
braids, shawls,  
and woven  
Indian patterns  
ribboning  
Paisley  
in such a way  
they're all  
perfection  
to wear  
every-  
where.**

Left: dress, in  
Crantex cotton,  
at Saks Fifth Ave-  
nue; Sakowitz. ...  
Right: dress and  
wool shawl at Bon-  
wit Teller S'fari  
Room, The Den-  
ver; Sakowitz. L.  
Magnin.

Copyright © 2012 Condé Nast



15. "Advertisement: Hanes Hosiery, Inc. (Hanes Hosiery, Inc.)." *Vogue* 164, no. 3 (Sep 01, 1974): 207.

<http://search.proquest.com.ezproxy.rit.edu/docview/879261176?accountid=108>.

When you're stepping out on a Saturday night remember...

Sheer elegance every step of the way.

**Hanes**  
ultra sheer pantyhose

Available at finer department and apparel stores. Suggested retail price: Ultra Sheer \$3.00, Hanes Everyday \$1.95.

**Gentlemen Prefer Hanes.**

Copyright © 2012 Condé Nast

16. "Fashion: The New York Collections: The Look of the Year Starts With..." *Vogue*

164, no. 3 (Sep 01, 1974): 224.

<http://search.proquest.com.ezproxy.rit.edu/docview/879277045?accountid=108>.



17. Davis, Lorraine. "People are Talking about: As American as Betty Ford: The Name Sound

Anonymous, but Mrs. Ford has a Strong Self." *Vogue* 164, no. 3 (Sep 01, 1974):

268.

<http://search.proquest.com.ezproxy.rit.edu/docview/879265018?accountid=108>.

BY  
LORRAINE  
DAVIS

---

**The name  
may  
sound  
anonymous,  
but  
Mrs. Ford  
has a  
strong self**

---

If a Ford is something reliable, not a luxury, serving millions of families, and made in America, then the former Mrs. Warren when she married Representative Gerald R. Ford, just before his election to the United States Congress almost twenty-six years ago, took on a name and a role as indigenous as Mom's apple pie.

Households in every town, city, and especially suburb in America are wived by Betty Fords, pre-liberated women of intelligence and talent who have accepted motherhood as an ideal, the fostering of a husband's career as a duty. They draw their self-image and satisfactions from their families, often not without cost to themselves—a price that they have paid willingly.

Betty Ford in 1948 cast herself as a Willa Cather heroine and gave total dedication to the part. Letting go of earlier, glittier ambitions—careers in the spotlight as a modern dancer or fashion model, in the know as a merchandiser or editor—she chose instead to bid for success as the wife of a politician and the mother of four children. The results: joys, regrets, strains, rewards, and ultimately, almost ironically, a unique position in the public glare as a woman readied—by an unprecedented act of Congress—for the highest wifeship in the land.

A small, good-looking woman, (Continued on page 299)

---

**Mrs. Gerald R. Ford**

---

HARRY ENSON



# AS AMERICAN AS BETTY FORD

Copyright © 2012 Condé Nast

Appendix D: Additional Figures Used In Content Analysis of American  
*Vogue*, 1965-1974

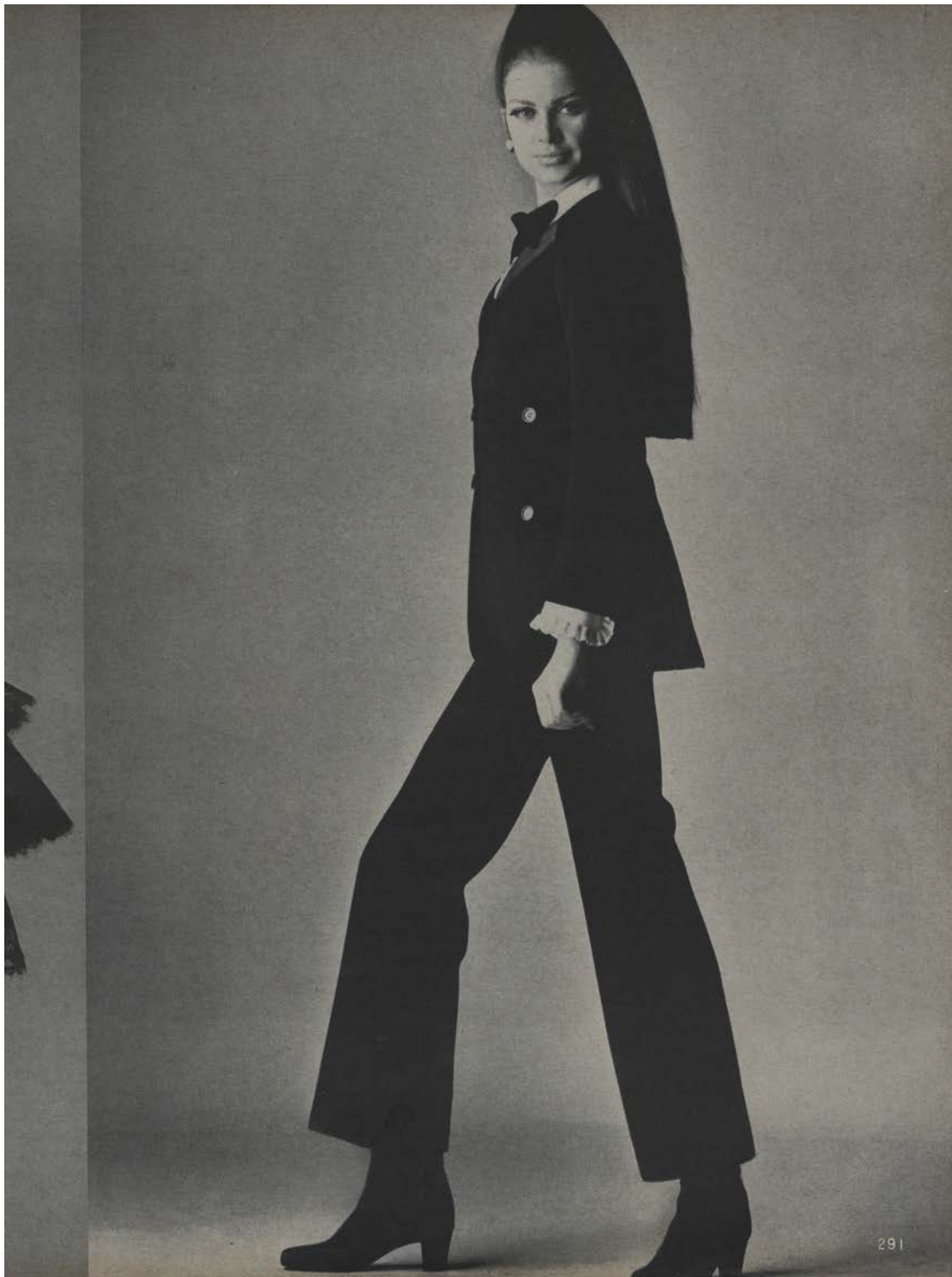
18. "Beauty Bulletin: "what have You done for Me Lately?"" *Vogue* 148, no. 4 (Sep 01, 1966):  
258.

<http://search.proquest.com.ezproxy.rit.edu/docview/904292690?accountid=108>.



19. "Fashion: Paris. The News as we See it." *Vogue* 148, no. 4 (Sep 01, 1966): 291.

<http://search.proquest.com.ezproxy.rit.edu/docview/904293580?accountid=108>.



Copyright © 2012 Condé Nast

20. Goossen, E. C. "Features/Articles/People: O'Keeffe." *Vogue* 149, no. 5 (Mar 01, 1967): 177.

<http://search.proquest.com.ezproxy.rit.edu/docview/879261564?accountid=108>.

# O'KEEFFE

"HER EXTRAORDINARY CONTRIBUTION TO TWENTIETH-CENTURY ART... OBSCURED BY HER FAME"

BY E. C. GOOSSEN



**G**eorgia O'Keeffe's name is engraved on the cornerstone of modern American art. It was placed there just a half century ago when the artist was thirty years old. As time goes on that name looms larger and larger.

O'Keeffe's painting is crucial to any competent understanding of the origins of recent styles, from the Abstract Expressionism of the late 1940's to the Hard Edge, Pop, Op, and "minimal" art of the 'fifties and 'sixties. Georgia O'Keeffe is a thoroughly representative American artist of the first rank with a vision that helps to define just where our art has been and where it might be going.

O'Keeffe herself is a phenomenon, not only because she is an extraordinary artist but also because she has survived the prejudice against her sex in art. This prejudice has been used on past occasions to diminish her contributions and her rôle in the art history of this century, and though this is no longer true, because of the changing manners and mores of the country, it has been effective enough to require an extensive re-evaluation of her work. Sometimes she was killed by kindness, by gentlemanly politeness; other times, the excessive praise of her "feminine" qualities as a painter, combined with a misreading of her subject matter, buried the truth that she stood head and shoulders above virtually all of her colleagues, male though they might be.

Alfred Stieglitz, art-world titan, pioneer photographer, and gallery owner, said upon first seeing her watercolours and

drawings: "At last a woman on paper!" He is to be excused, for in 1916 the male world was still more surprised than threatened by the capacities of women. What he actually saw in these drawings was evidence of an exceptional personality and a truly adventurous spirit. O'Keeffe's response was delayed a few years, until her aims and strength became clearer. About 1924, the year she married Stieglitz, she "decided to show the boys."

The real O'Keeffe . . . O'Keeffe the artist . . . has been hidden behind a series of popular images. In the early days she was better known as Stieglitz's wife and model. His composite portrait of her, some five hundred candid shots, strongly influenced the art of photography. Then Freudian-minded journalists with little knowledge of art made her known as the woman who painted sexy pictures of flowers. In the 'thirties she moved to New Mexico, and since that time her pictures of deserts and bones have been coupled in the public mind with legends of her ability to kill rattlesnakes.

O'Keeffe *can* kill a rattlesnake, even in her eightieth year, with a hoe or whatever is handy. Just to survive seventy miles west of Santa Fe such deeds are frequently called for. But she rides from the new house in Abiquiu to her first Western home, the Ghost Ranch, in an air-conditioned automobile like any sensible Westerner. She rises early, eats lightly, has a figure any woman more than half her age would envy, dresses classically, simply, and appropriately for the climate and the out-of-doors. She wore trousers before Marlene Dietrich. No provincial in any sense, but thoroughly sophisticated, she has always been more modern than her contemporaries.

Her houses and studios are like everything else about her, kept immaculately, and designed by herself for modern comfort, efficiency, and austere (Continued on next page)

Left: An O'Keeffe 1917 watercolour, "Light Coming on the Plains, No. 2," owned by the Amon Carter Museum, Fort Worth, Texas. Above: Georgia O'Keeffe lives "with austere grace" in two houses, sixteen miles apart in New Mexico; here shown in her studio in her Abiquiu village adobe, a restored old pueblo house. Behind her hangs her own painting "Sky Above Clouds." On the sill of the huge window, with its subtly beautiful view of the river valley, she has placed bones, shells, driftwood, and exquisite stones, picked up on her walks. She lives in the simplicity related to great luxury, carefully arrived at, with only the best and the beautiful, sifted through the test of her taste. In fact, she lives with authority and dominance over her world. Right: One of her studios, unique, precise, immaculate, with its hard edge; a saw and a basket on a wall, brushes in tin cans.

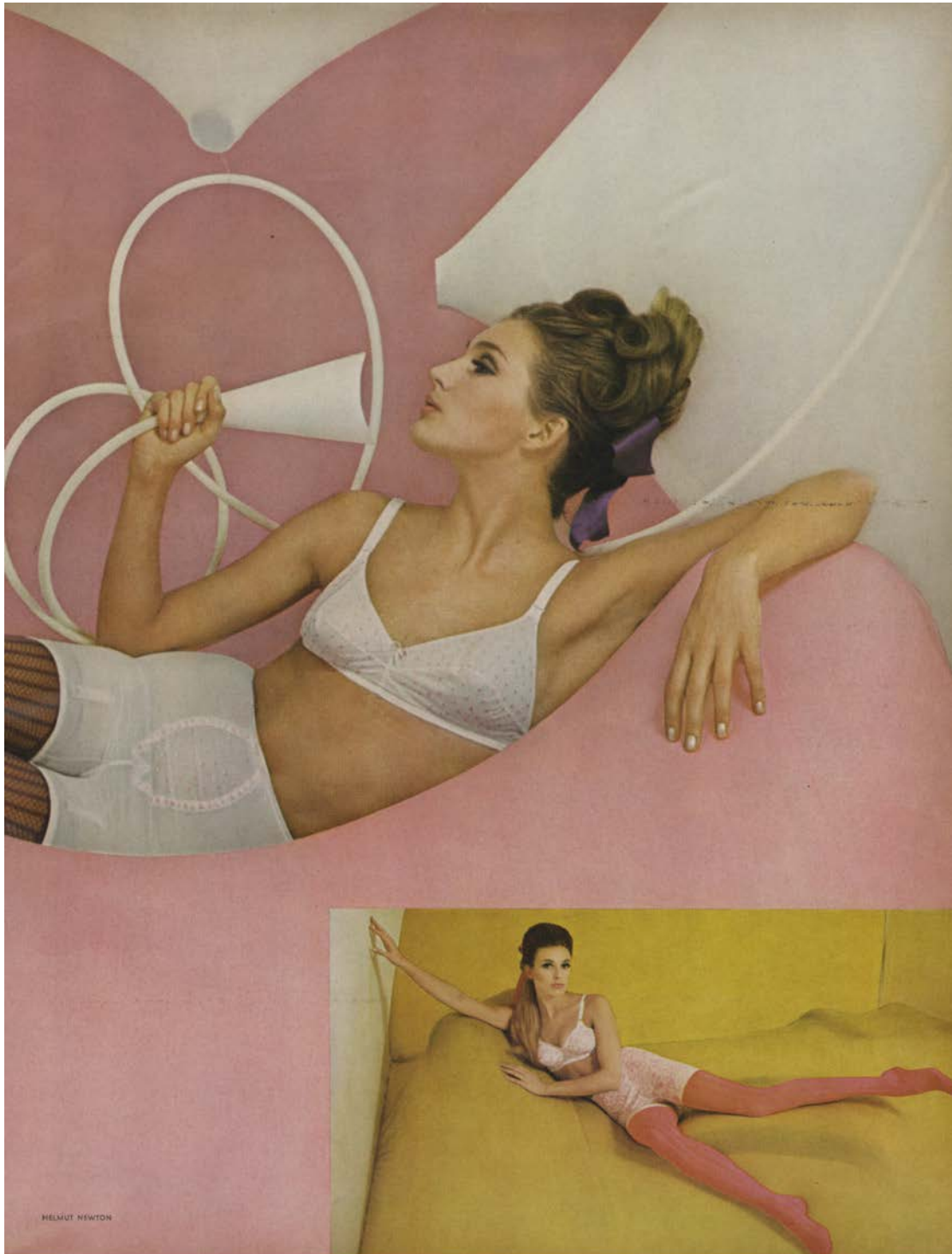
CECIL SEATON



Copyright © 2012 Condé Nast

21. "Fashion: Shape-Up Prints: The Fashion Under the Fashion." *Vogue* 149, no. 5 (Mar 01, 1967): 213.

<http://search.proquest.com.ezproxy.rit.edu/docview/879261628?accountid=108>.



Copyright © 2012 Condé Nast

22. "Advertisement: Jaeger Company (Jaeger Company Inc.)." *Vogue* 152, no. 4 (Sep 01, 1968): 93.

<http://search.proquest.com.ezproxy.rit.edu/docview/904326366?accountid=108>.



**CLOAK AND JAEGER**

You, the mysterious wench.  
He, the pursuing rake. The cape caper commences.

Camel cape, about 85.00. Slacks, about 25.00. Belted pullover, about 22.00. Culottes, about 32.00.  
Black turtleneck, about 20.00. Stockings, about 5.00. Scarf, about 20.00. At proper stores everywhere.

 **JAEGER**

The Jaeger Company • 430 Park Ave. • N. Y. C. 10022

LONDON • PARIS • BERMUDA • SYDNEY • BEIRUT • MONTREAL

VOGUE, September 1, 1968

Copyright © 2012 Condé Nast



<http://search.proquest.com.ezproxy.rit.edu/docview/904349423?accountid=108>.

# Ludmila

BY EDITH LOEW GROSS

Ludmila—with people she feels close to, she is Lucy or Lucia—is adorable, petulant, willful, cooperative, charming, stubborn, trusting, wary, outgoing, self-centred, ardent, aloof, emotional, dedicated, childlike, womanly, and completely romantic.

... She is rapturously in love with her husband—Alexander Zbrouev, an actor—"He is beauuutiful! *Beautiful!*" Her blue, huge, slanted eyes glow; her smile, her voice are ecstatic—"The best man on earth. The most handsome—*samyi krasivyi!*—the most handsome in the world!"

... She is superstitious: Her baby daughter, named in honour of Tolstoy's Natasha, has never been photographed—"that would be bad luck." She believes deeply that her own birth—in Leningrad, on the 24th of January, 1942—was attended by good signs and omens, for on that precise day the bread ration for the city was increased by 100 grams, marking the beginning of the end of the 900-day blockade. The ice road—"the road of life"—was complete; supplies would start to trickle through; and among the first of these—those precious few slices of bread—arrived on Ludmila's day ... a sign of hope.

... She has coquetry: She teases our American interpreter about his Georgian inflection, making pretty moues as she mimics—"Listen to you—zoop! zoop! zoOOP!"—her voice spirals recklessly, her hands make little fouettées in the air. And she teases her own wobbly English—"May I huv uh ceeg-uh-raht . . . ahnd . . . uh MOTCH!"; entertains us with renderings of "groovy," pitching it high and low, rolling the r, languishing over the o's, dimpling as she stretches out the y; puzzles aloud about "this doing-your-own-thing"—oh, the meaning is clear enough, but why anyone should make a catchphrase of something so natural is a mystery. Ludmila has always done her own thing.

... She has dignity: At the Russian Tea Room, where we are lunching, we are approached by an elderly waitress named Nadia. "Where is she—my lovely, my beautiful Natasha, my heroine of heroines?" And at once, here *is* Natasha. The back straightens, the neck lengthens, and with perfect noblesse oblige, she extends a hand to Nadia, chats easily and gently—the gracious young aristocrat accepting tribute. . . . Above all—as though by some curious osmotic process she had absorbed the character into her own ego—Ludmila is Natasha. She identifies with her passionately. And, by extension, with *War and Peace*. She has read the book five times. She has made pilgrimages to Yasnaya Polyana, where it was written, and haunted the Tolstoy Museum. She has read everything there is to read about Tolstoy and everything about the real people who were prototypes for the fictional ones. "For our people *War and Peace* is more than a classic—much more even than a very good book. It is a bible—it's so close to our hearts, so close to our lives. This film we have made—it is not just a film. It's part of us, part of *me*. More than anything, I want people to feel some of what we feel about it. To love it. To love me—Natasha-me."

And so, as *War and Peace* goes from country to country, continent to continent, there goes Ludmila—not simply an actress on the road with a film, but a woman with the cause of a lifetime. Will it help to give interviews? Then she will give interviews, even though "there have been, once or twice, stupid reporters who try to make me say we do this or that much better in my country than in yours . . . or who ask foolish questions like, 'is it true that every morning for breakfast you have a big glass of vodka and a big bowl of caviar?' Then I do not answer; I ignore. There was one woman who wanted me to give her a recipe—imagine!—when have I time to learn recipes? But she was a nice person and I wanted her to think well of me. So I tell her about Sauerkraut Soup, which is a national dish. You should have heard me!—with such authority I say how to make it. Now I worry that somebody will try it and will have a terrible failure. *Zhal!* Still, what has Sauerkraut Soup to do with Natasha?" . . . Will it help to pose for pictures? Then Ludmila will pose, although, inexplicably, she dislikes having her picture taken. "But (Continued on page 420)

Ludmila Savelyeva, the ravishing Natasha of the movie  
"War and Peace"

The hat, a small toque-like affair of black velvet, tied under the chin. This, to order at Bergdorf Goodman.

24. "Advertisement: Akimbo (Charles of the Ritz)." *Vogue* 153, no. 5 (Mar 01, 1969): 86.

<http://search.proquest.com.ezproxy.rit.edu/docview/897870305?accountid=108>.

© Charles of the Ritz 1969

What he sees  
but you don't.

Angry red elbows. Sandpaper heels.  
Out of sight; out of mind. Out of your sight; out of your mind.  
But very much in his. With new Akimbo, elbows  
can be as young as all the rest of you and heels can be  
satiny smooth. Akimbo first banishes roughness.  
Then softens and moisturizes what had been dry and flaky.  
One. Then Two. And all roughness is through.  
Easy, wasn't it? Elbows never had it so soft.  
AKIMBO: a new preparation from  
Charles of the Ritz



Copyright © 2012 Condé Nast

25. "Advertisement: Hairdryer (Lady Schick)." *Vogue* 157, no. 5 (Mar 01, 1971): 57.

<http://search.proquest.com.ezproxy.rit.edu/docview/879273165?accountid=108>.



**Even your hairdresser doesn't own a better one  
...the Lady Schick Beauty Salon Hairdryer.**

No, he doesn't. Because the Beauty Salon Dryer gives the most professional results you can get. That's why it's the world's most popular home dryer. It's got all the power to dry in the quickest time possible. The world's largest bonnet for the largest size rollers. And, Beautifying Mist! The great feature that lets you dry-set your hair in 20 minutes... color in half the time... and condition hair deeper.

The Beauty Salon Hairdryer. Let it be your beauty parlor at home.

*Lady Schick*  
First Lady in Beauty Appliances

Copyright © 2012 Condé Nast

26. "Fashion: Brevity is the Soul..." *Vogue* 157, no. 5 (Mar 01, 1971): 122.

<http://search.proquest.com.ezproxy.rit.edu/docview/879263455?accountid=108>.



Copyright © 2012 Condé Nast

27. "Advertisement: Renaissance Eyewear." *Vogue* 160, no. 4 (Sep 01, 1972): 183.

<http://search.proquest.com.ezproxy.rit.edu/docview/897866845?accountid=108>.

Style is much more than clothing.

You can tell a woman with style. She doesn't rely on clothing to express her distinctiveness. It's expressed in endless ways. The way she lifts her brow. The color that she blushes. The place she puts her perfume. And when she does add fashion touches, she's always right...always ahead.

Renaissance frames were designed in celebration of the woman with style. They are frames unlike any ever seen through before. Metal warmed by color for the very first time. Metal softened by olive, ripened by chestnut, gentled by blue.

Now having their introductory showing at your favorite optician, optometrist, ophthalmologist.

**Metal frames warmed by color for the very first time.**

**RENAISSANCE EYEWEAR**  
We see things a little differently.

A division of S & J Optics

Copyright © 2012 Condé Nast


28. "Vogue Ready Beauty: Musk—the Real Allure/Sport Exercise—for Faces.." *Vogue* 160, no. 4 (Sep 01, 1972): 170.

<http://search.proquest.com.ezproxy.rit.edu/docview/897856596?accountid=108>.

"For the woman who wants to look younger—

**NO OTHER COSMETIC CREME IS AS EFFECTIVE AS**

*Irma Shorell's*  
**CONTOUR/35**



IRMA SHORELL


The little known, highly beneficial natural ingredients in CONTOUR/35 have been used and recommended for many years by a famous Plastic Surgeon to help firm the contours, improve color and appearance of skin of face and neck. I have had them combined into this unique night creme for the over-35 woman.

**Remarkable Results**

CONTOUR/35 has been responsible for the youthful-looking skin of many of the world's most famous and attractive women. Women to whom a youthful appearance is vital.

Using CONTOUR/35 nightly as directed, their contours appeared tightened, dryness lines seemed erased, and a firmer, more youthful-appearing complexion emerged.

CONTOUR/35—containing NO HORMONES OR STEROIDS—goes on easily . . . penetrates deeply . . . disappears quickly . . . marvelous for sensitive or delicate skin. Start today —and see for yourself.



*Irma Shorell*

Available at these and other fine stores . . .

HENRI BENDEL	New York	HIMELHOCH'S	Detroit
L. L. BERGER	Buffalo	HALLE'S	Cleveland
FILENE'S	Boston	L. S. AYRES	Indianapolis
NAN DUSKIN	Philadelphia	HARZFELD'S	Kansas City
GARFINKEL'S	Washington	GIMBEL'S	Milwaukee
TRES JOLIE	Pittsburgh	FROST BROS.	San Antonio
BYCK'S	Louisville	NEUSTETER'S	Colorado
REGENSTEIN'S	Atlanta	ROBINSON'S	California
GODOCHAUX'S	New Orleans	LIVINGSTON'S	San Francisco
JORDAN MARSH	Florida	NORDSTROM BEST	All Stores

Ready  
**VOGUE BEAUTY**

**Musk—the real allure**

Can a scent be both worldly and simple? Subtle and direct? Completely natural and yet . . . and yet . . . steal the scene? It can. And it's musk, as we told you in July. Newest version of this famous lure to come our way is Musk Oil Perfume from Jovan, the Mink and Pearls people. Their handsomely bottled contribution to the current rage for musk is straight undiluted musk. Potent and throbbing—the sort of presence nobody fails to respond to. Because Musk Oil Perfume is, in fact, oil, it's absorbed by the skin, activated there by body warmth to send out the special vibes of the wearer. There's cling to it, too; a few drops at each wrist will do for hours—the muskiest hours.

**Spot exercise—for faces**

You probably remember your exercise routines better than your multiplication tables, but we've just come across a disturbing little bit of arithmetic: while you're busy exercising seven-eighths of you at the gym, the vital one-eighth—your face—is in need of a workout that it isn't getting. . . . Once again, it's Grace Jane Treber to the rescue. Following up her book the *Sansaession Slimming Program* that put new zip into body muscles in only four minutes a day, Miss Treber now has come up with *Six-Minute Sana-Facial-Exercises & Face-Care Program for Women* (Source Publishers, Inc., 239 East 52nd Street, New York, New York 10022. \$4.95). The plot is pretty well spelled out in the title. Miss Treber offers a completely illustrated guide to exercises for the facial muscles that tone down crow's feet, puffy eyelids, sagging chin-line, and other undesirables. Sound advice in this book, too, on cleaning, facial massage, skin care, healthy diet.

**New switch on shaving**

Contrary to what you may have heard, shaving your legs does not affect the texture, color, or rate of hair growth; so says the American Medical Association. New hair growth may appear thicker, the doctors add, because "a short hair is less flexible than a long hair and therefore feels more bristly." Way around that one? A quick daily zip with the new sky blue Lady Schick X-10 Shaving Wand. This electric shaver has brush-guides that lift hair for a closer shave—and a light on the shaving head to show you where you're going. . . . Just before you flick the switch, try a spray of Soft 'n Smooth, Lady Schick's lemony new aerosol pre-shave conditioner—makes the whole thing neater, more efficient, and leaves your skin not only slick as a whistle, but, well, soft and smooth. . . .

170

VOGUE, September 1, 1972

29. "Fashion: There's Something about Her: Alive with Style." *Vogue* 161, no. 3 (Mar 01, 1973): 125.

<http://search.proquest.com.ezproxy.rit.edu/docview/897859402?accountid=108>.



**ALIVE WITH STYLE**

**Mary Russell, an American whose business is fashion in Europe, follows her own rules**

"A lucky string bean," Mary Russell has the narrow body and length of leg that make all clothes possible. And she is flagrantly pretty. As a European correspondent of *Vogue*, based in Geneva, Switzerland, she scoots around Europe reporting, photographing, sketching in boutiques and at collections. She sees everything. So where does she draw the line on what she wears? "I know what looks good on me. It starts with the 'jeans spirit'—the mood of well-cut jeans and a great shirt. I don't want to look young or old or like a movie star or gimmicky. Women look best and feel best when their clothes are not the uniform of the moment but part of themselves." Mary thinks her ideas correspond most closely to Yves Saint Laurent's; those are his clothes on her, left and right, and Yves, right, with her at a party after his collection opening. Mary explains her techniques on the next pages.

**"I like clothes that are sporty and understated by day . . .**

**. . . shiny and glamorous by night. The point is to be pretty and ATTRACT. . ."**

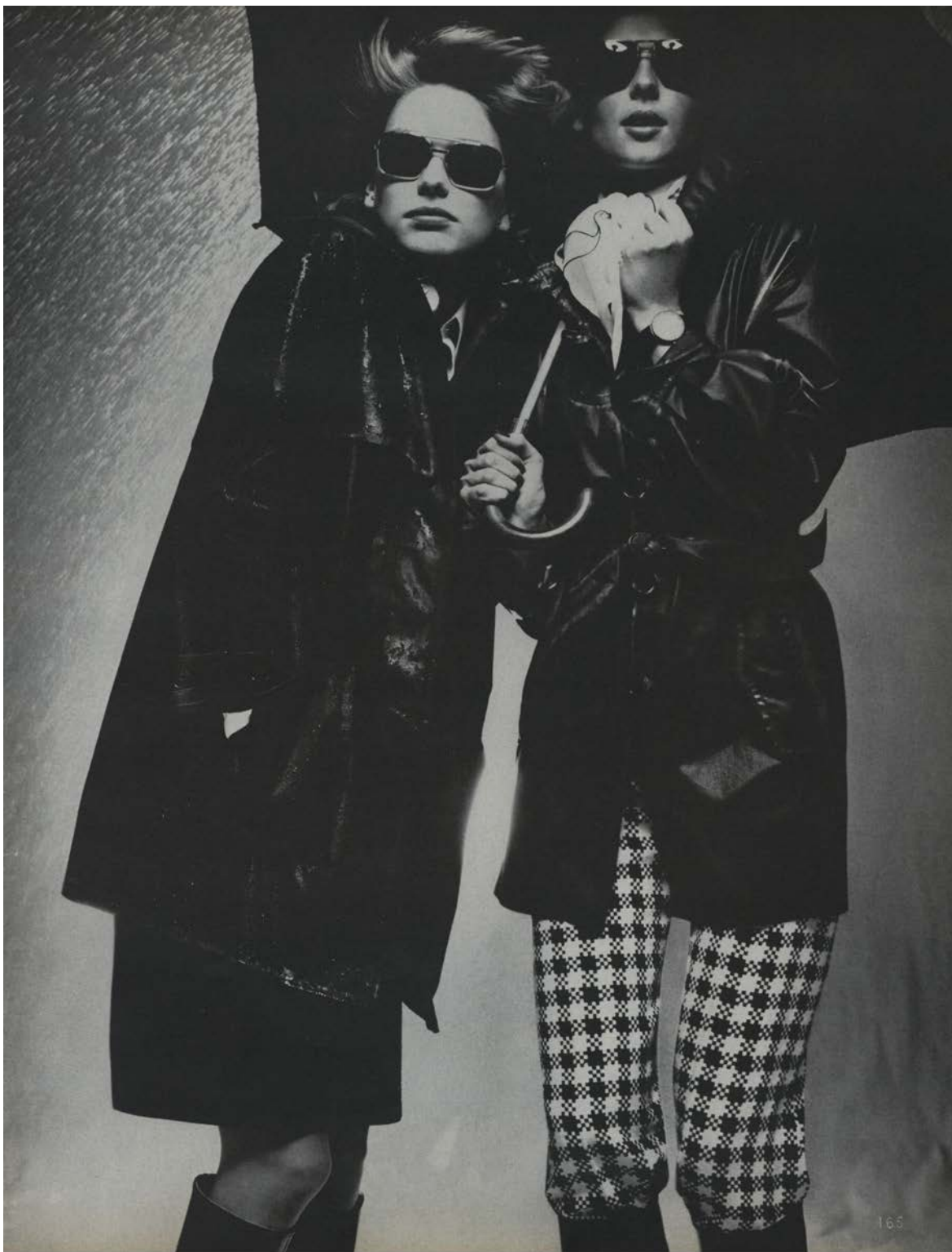
HENRY CLARKE

125

Copyright © 2012 Condé Nast

30. "Fashion: Real Raincoats—Right for Real Rain." *Vogue* 161, no. 3 (Mar 01, 1973): 165.

<http://search.proquest.com.ezproxy.rit.edu/docview/897857919?accountid=108>.



Copyright © 2012 Condé Nast