

## Advertising Menswear Masculinity And Fashion In The British Media Since 1945 Dress And Fashion Research

In this book, Tim Edwards applies a sociological approach to our understanding of men's fashion, which he perceives to be significant in the nexus of masculinity and society, past and present, rather than simply an artistic or aesthetic interest, usually denoting effeminacy or homosexuality. Rejecting an essentialist or 'natural' origin, Edwards explores how masculinity and men's fashion are constructed, particularly in relation to consumer society. It is the growing commodification and aestheticism of everyday life alongside developments in marketing and advertising, that Edwards identifies as the catalyst in the self-conscious emergence of men's fashion, rather than an abstract 'crisis of masculinity' or the 'new man' identity. Concurrently, in the 1980s, changes in demography, economics and ideology gave certain men greater freedom and spending power than ever before. Edwards investigates how these men, clearly distinguished by age, class and sexual orientation, were seduced by advertisers with sexy images of suited city gents and body-beautiful boys in Levis, and how the resultant process of consumption was facilitated through developments in the practice of shopping itself, such as easy access to credit. He examines the influence of the advertisers' message in creating a hierarchy of masculinity in which some men are valorized and others denigrated. Starting with an historical review of men's fashion and

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a discussion of its importance and meanings, Edwards goes on to analyse the contemporary marketing of menswear and masculinity in advertising and in the media, and considers the politics of fashion for men in terms of gender, class, race and sexuality.

From rap to rave, from designer menswear to Marie Claire, from rock to sex tourism, each essay in this collection tackles issues of ideology, bodies, power and gender in contemporary popular culture.

This book explores students' consumer practices and material desires in nineteenth-century Oxford. Consumerism surged among undergraduates in the 1830s and decreased by contrast from the 1860s as students learned to practice restraint and make wiser choices, putting a brake on past excessive consumption habits. This study concentrates on the minority of debtors, the daily lives of undergraduates, and their social and economic environment. It scrutinises the variety of goods that were on offer, paying special attention to their social and symbolic uses and meanings. Through emulation and self-display, undergraduate culture impacted the formation of male identities and spending habits. Using Oxford students as a case study, this book opens new pathways in the history of consumption and capitalism, revealing how youth consumer culture intertwined with the rise of competition among tradesmen and university reforms in the 1850s and 1860s.

Written in a clear and accessible style, with lots of examples from Anglo-American

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media, *Gender and the Media* offers a critical introduction to the study of gender in the media, and an up-to-date assessment of the key issues and debates. Eschewing a straightforwardly positive or negative assessment the book explores the contradictory character of contemporary gender representations, where confident expressions of girl power sit alongside reports of epidemic levels of anorexia among young women, moral panics about the impact on men of idealized representations of the 'six-pack', but near silence about the pervasive re-sexualization of women's bodies, along with a growing use of irony and playfulness that render critique extremely difficult. The book looks in depth at five areas of media - talk shows, magazines, news, advertising, and contemporary screen and paperback romances - to examine how representations of women and men are changing in the twenty-first century, partly in response to feminist, queer and anti-racist critique. *Gender and the Media* is also concerned with the theoretical tools available for analysing representations. A range of approaches from semiotics to postcolonial theory are discussed, and Gill asks how useful notions such as objectification, backlash, and positive images are for making sense of gender in today's Western media. Finally, *Gender and the Media* also raises questions about cultural politics - namely, what forms of critique and intervention are effective at a moment when ironic quotation marks seem to protect much media content from criticism and when much media content - from *Sex and the City* to revenge adverts - can be labelled postfeminist. This is a book that will be of particular interest to students

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and scholars in gender and media studies, as well as those in sociology and cultural studies more generally.

Choice Outstanding Academic Title 2014 In what was a golden age of British advertising, the notion of the 'peacock male' was a strong theme in fashion promotion, reflecting a new affluence and the emergence of stylish youth cultures. Based on a detailed study of rich archival material, this pioneering study examines the production, circulation and consumption of print, television and cinema publicity for men's clothing in Britain during the second half of the twentieth century. The study explores design issues and period style in advertising, the role of market research and consumer psychology in determining target audiences, the idea of the 'new man' in representing fashionable masculinities, and the various ways that menswear retailers and brands dealt with sex and gender, race, class and age. From y-fronts to Austin Reed suits to Levi's jeans, menswear advertising epitomised the themes, stereotypes, contradictions and ambiguities of masculinity in an age of great social change. This meticulously researched and detailed work of scholarship will be essential reading for students and scholars of fashion, history, sociology, advertising, media, cultural and gender studies. Drawing upon a remarkable variety of documentary evidence, this study argues that much of Britain's consumer culture and modern business practices was influenced by the ready-to-wear market in boys' clothes. Through a detailed visual and statistical analysis of these sources, linking the design and retailing of boys' clothing with social,

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cultural and economic issues, it shows that an understanding of the production and consumption of the boys clothing is central to debates on the growth of the consumer society, the development of mass-market fashion, and concepts of childhood and masculinity.

The English middle class in the late nineteenth century enjoyed an increase in the availability and variety of material goods. With that, the visual markers of class membership and manly behavior underwent a radical change. In *The Cut of His Coat: Men, Dress, and Consumer Culture in Britain, 1860–1914*, Brent Shannon examines familiar novels by authors such as George Eliot, Anthony Trollope, Thomas Hughes, and H. G. Wells, as well as previously unexamined etiquette manuals, period advertisements, and fashion monthlies, to trace how new ideologies emerged as mass-produced clothes, sartorial markers, and consumer culture began to change. While Victorian literature traditionally portrayed women as having sole control of class representations through dress and manners, Shannon argues that middle-class men participated vigorously in fashion. Public displays of their newly acquired mannerisms, hairstyles, clothing, and consumer goods redefined masculinity and class status for the Victorian era and beyond. *The Cut of His Coat* probes the Victorian disavowal of men's interest in fashion and shopping to recover men's significant role in the representation of class through self-presentation and consumer practices.

How has Paris, the world's fashion capital, influenced Milan, New York, and Tokyo?

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When did the Marlboro Man become a symbol of American masculinity? Why do Americans love to dress down in high-tech Lycra fabrics, while they wax nostalgic for quaint, old-fashioned Victorian cottages? Fashion icons and failures have long captivated the general public, but few scholars have examined the historical role of business and commerce in creating the international market for style goods. *Producing Fashion* is a groundbreaking collection of original essays that shows how economic institutions in Europe and North America laid the foundation for the global fashion system and sustained it commercially through the mechanisms of advertising, licensing, marketing, publishing, and retailing. The collection reveals how public and private institutions—from government censors in imperial Russia to large corporations in the United States—worked to shape fashion, style, and taste with varying degrees of success. Fourteen contributors draw on original research and fresh insight into the producers of fashion—advertising agents, architects, corporate executives, department stores, designers, editors, government officials, hairdressers, haute couturiers, and Web retailers—in their bid for influence, acclaim, and shoppers' dollars. *Producing Fashion* looks to the past, revealing the rationale behind style choices, while explaining how the interplay of custom, invented traditions, and sales imperatives continue to drive innovation in the fashion industries.

Articles describe how the mass media, advertising, the arts, the fashion industry, and other forces change the way men view what it means to be masculine

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This work uncovers the consuming habits of urban men from the second half of the 19th century to the outbreak of World War I. It focuses on the fraught relationships which emerged at this time between ideal models of manly behaviour and attitudes towards the expression of sexual and class identities through the medium of dress. The period has been identified by many historians as a crucial moment in the development of a commodity culture and its characteristics have generally been discussed in terms of a feminization of practices linked with shopping and fashionable display.

This book critically examines recent theories of fashion which have sought to legitimize its pleasures and defend it as an avenue for self-expression. Through a series of essays which address different aspects of fashion in postmodern culture including the wearing of makeup, cosmetic surgery, tattoos, the role of ornament in dress and the blurring of gender boundaries, it is argued that the greatest concern today lies not in the failure to acknowledge the pleasures of fashion, but, on the contrary, in the tendency to elevate it to a dominant position in everyday life where the cultivation of one's physical appearance supplants all other sources of identity formation.

Fashion and Cultural Studies addresses the growing interaction between the two fields. Bridging theory and practice, it draws on cultural diversity in fashion, dress and style in the context of globalization and its varied cultural-historical underpinnings.

The Men's Fashion Reader brings together key writings in the history, culture and

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identity of men's fashion. The readings provide a balanced range of important methodological approaches, primary research and significant case studies. The book is organized into thematic sections covering topics such as history, theory, subculture, iconic items of clothing, consumption and the media. Each section is introduced and concludes with an annotated guide to further reading. With exciting illustrations of men's dress from a range of historical periods, and including readings from key scholars and new writers across a wide range of fields, *The Men's Fashion Reader* is the essential introduction to the subject. Introduction: The Field of Men's Fashion Part 1. A History of Men's Fashion Part 2. Masculinity and Sexuality Part 3. Icons: The Evolution of Men's Wear Part 4. Subculture Part 5. Consuming and Creating Style Conclusion

This book provides a much-needed evaluation of the history of men's fashion advertising in the first half of the twentieth century. Arguably, modernism provided the most visually arresting and playful poster and press advertising campaigns ever launched. Undoubtedly one of the most fecund and complex periods in the history of menswear promotion, the period saw vast sums of money spent on advertising men's clothing by the likes of Austin Reed, the Fifty Shilling Tailors, Simpson and Barratt shoes. Replete with confident head-turners, many posters of the period featured dandies knowingly offering up their bodies for the delectation of women - an irony made doubly rich by the fact that these images were consumed almost exclusively by men.



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As Jobling expertly shows, the erotic charge in evidence in the representation of the buff gymnos in Calvin Klein's 80's campaigns had much earlier antecedents. There was, surprisingly, a pronounced fetishistic aspect coupled with sexual ambiguity in publicity for underwear in the interwar period. Looking well beyond issues of representation to broader socio-economic contexts in this deeply researched and original study, Jobling addresses an exciting range of discourses relating to professionalization, modernity, mass-communication and marketing, display and consumer psychology.

Costume design is a crucial, but frequently overlooked, aspect of film that fosters an appreciation of the diverse ways in which film and fashion enrich each other. These influential industries offer representations of ideas, values, and beliefs that shape and construct cultural identities. In *Fashioning Spanish Cinema*, Jorge Pérez analyses the use of clothing and fashion as costumes within Spanish cinema, paying particular attention to the significance of those costumes in relation to the visual styles and the narratives of the films. The author examines the links between costume analysis and other fields and theoretical frameworks such as fashion studies, the history of dress, celebrity studies, and gender and feminist studies. *Fashioning Spanish Cinema* looks at instances in which costumes are essential to shaping the public image of stars, such as Conchita Montenegro, Sara Montiel, Victoria Abril, and Penélope Cruz. Focusing on examples in which costumes have discursive autonomy, it explores how costumes engage with broader issues of identity and, relatedly, how costumes impact everyday practices and fashion trends beyond cinema. Drawing on case studies from

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multiple periods, films by contemporary directors and genres, and red-carpet events such as the Oscars and Goya Awards, *Fashioning Spanish Cinema* contributes a pivotal Spanish perspective to expanding interdisciplinary work on the intersections between film and fashion. In recent years, menswear has moved decisively center stage. *Menswear Revolution* investigates the transformation of men's fashion through the lens of shifting masculinities, examining how its increasing diversity has created new ways for men to explore and express their identities. Harnessing sustained market growth and creative dynamism on the runway, ground-breaking designers from Raf Simons and Hedi Slimane to Craig Green have revolutionized the discipline with their bold re-imaginings of the male wardrobe. Analysing the role of the media in shaping attitudes to men's fashion, *Menswear Revolution* studies how competing narratives of masculinity are reflected in popular discourse. Taking us from the mod and peacock revolutions of the 1960s to the new wave aesthetics of the 1980s, the book explores historical precedents for today's menswear scene – and looks at the evolution of the 'ideal' male body, from the muscular to the lean and boyish. Combining interviews with fashion professionals with close analyses of garments and advertising, *Menswear Revolution* provides an authoritative account of menswear design today. Highlighting its relationship to changing concepts of gender, the book provides a much-needed update to scholarship on masculinity, fashion and the body.

The myth that women are fashionable but men are not has been challenged through popular culture and academia in recent years, not least by the proliferation of men's style magazines such as *GO* and *Arena*, and the emergence of masculinity as a marketing tool. In this engaging new book, Tim Edwards applies a sociological approach to our understanding of men's

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fashion, which he perceives to be significant in the nexus of masculinity and society, past and present, rather than simply an artistic or aesthetic interest, denoting effeminacy or homosexuality. Rejecting an essentialist or natural origin, Edwards explores how masculinity and men's fashion are constructed, particularly in relation to consumer society. It is the growing commodification and aestheticism of everyday life alongside developments in marketing and advertising, that Edwards identifies as the catalyst in the self-conscious emergence of men's fashion, rather than an abstract 'crisis of masculinity' or the 'new man' identity. Concurrently, in the 1980s, changes in demography, economics and ideology gave certain men greater freedom and spending power than ever before. Edwards investigates how these men, clearly distinguished by age, class and sexual orientation, were seduced by advertisers with sexy images of suited city gents and body beautiful boys in Levi's, and how the resultant process of consumption was facilitated through the practice of shopping itself, such as easy access to credit. He exam

This book examines the role of popular culture in the construction of gendered identities in contemporary society. It draws on a wide range of popular cultural forms - including popular music, newspapers and television - to illustrate how femininity and masculinity are produced, represented and consumed. The authors blend primary and secondary research to offer the reader a balanced yet novel overview of the area. Students are introduced to key theories and concepts in the fields of gender studies and popular culture, which are made accessible and interesting through their application to topical examples such as DJs, binge drinking and computer games. The book is structured into three clear, user-friendly sections: 1. Production, gender and popular culture: An investigation of who produces popular culture, why gendered

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patterns occur, and how they impact on content. 2. Representation, gender and popular culture: An examination of how men and women are represented in contemporary popular culture, and how notions of (in)appropriate femininity and masculinity are constructed. 3. Consumption, gender and popular culture: An exploration of who consumes what in popular culture, how gendered consumption relates to space, and what the effects of consuming representations of gender are. Gender and Popular Culture will be essential reading for students and scholars of media and cultural studies at all levels.

This book explores the socio-historical and cultural formation, enactment and representation of masculinities in a range of sites, both in the past and today. In so doing, the author draws on a wide range of resources, including literature, film, historical material, before giving students ideas and guidelines to enable them to carry out their own research.

"In *The Culture of Male Beauty in Britain*, Paul Deslandes offers the definitive account of how notions of male beauty changed in Britain over the past few centuries. With both fluid prose and 120 carefully selected images, Deslandes traces the sustained and culturally significant, masculine engagement with beauty culture in Britain from the nineteenth century to the present, including considerations of advertising, health, pornography, psychology, sport, and celebrity culture. Deslandes's account chronicles the ebb and flow of certain beauty standards in British male culture, illustrating the slow rise of the cult of youth, the growth of muscularity as both a masculine attribute and a marker of attractiveness, and the falling in and out of fashion of hirsuteness and hairlessness. Along the way, he links discussions of youth, fitness, and beauty to growing concerns about race and empire and fears about degeneracy. With respect to the postwar world, he also highlights the ways expressing what one found attractive became

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central to the development of modern sexual subjectivities, especially as distinctive gay and heterosexual identities coalesced in British culture. This book shows not only how notions of beauty changed, but also how the British came to understand themselves as a visual people and as sophisticated consumers of theatrical and cinematographic images, photographs, and advertisements"--

"An ambitious and skilful marrying of cultural history and cultural geography [...], full of local colour and vivid detail." - Joe Moran, Liverpool John Moores University, UK "This book uniquely brings together the iconic history of 'swinging London' and the 'teenager' setting them firmly within British society and British identity that continued to be shaped by imperial ideas and ideals - both old and newly reconfigured." - Jodi Burkett, University of Portsmouth, UK "In this captivating book, Fuhg throws new light on youth culture in Sixties London. Global fashion, transnational popular music, immigration and modernism revitalized the metropolis. And working-class kids, in inner city estates and suburbs, were at the heart of this profound remaking of the capital city and of English society." - Mark Clapson, University of Westminster, UK This book examines the emergence of modern working-class youth culture through the perspective of an urban history of post-war Britain, with a particular focus on the influence of young people and their culture on Britain's self-image as a country emerging from the constraints of its post-Victorian, imperial past. Each section of the book - Society, City, Pop, and Space - considers in detail the ways in which working-class youth culture corresponded with a fast-changing metropolitan and urban society in the years following the decline of the British Empire. Was teenage culture rooted in the urban experience and the transformation of working-class neighbourhoods? Did youth subcultures emerge simply as a reaction to Britain's

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changing racial demographic? To what extent did leisure venues and institutions function as laboratories for a developing British pop culture, which ultimately helped Britain re-establish its prominence on the world stage? These questions and more are answered in this book. Felix Fuhg is Research Associate at the Center for Metropolitan Studies at the Technical University Berlin, Germany.

In a world undergoing rapid change, this essential collection discusses why consumption has become so important, and what role, if any, it plays in underpinning social, economic and political transformation.

The authors introduce and explain traditional approaches to the study of sex and gender whilst acknowledging their weaknesses and exploring a range of alternative ways of tackling this extremely complex subject.

This text offers a wide-ranging account of the dynamic relationship between gender, culture and society. Incorporates feminist theory, theories of men and masculinity, and post-structuralism, as well as recent global events, ensuring a highly topical and relevant discussion.

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

The study of fashion has exploded in recent decades, yet what this all means or quite where it might take us is not clear. This new book helps to bring fashion into focus, with a comprehensive guide to the key theories, perspectives and developments in the field. Tim Edwards includes coverage of all the major theories of fashion, including recent scholarship, alongside subcultural analysis and an in-depth look at production. Individual topics include: men's fashion, masculinity and the suit women's fashion and the role of sexuality children, the

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body and fashion the role of celebrity and designer label culture globalisation and the production of fashion. Fashion in Focus is the ideal companion for students in the arts and social sciences, especially those studying issues such as fashion, gender, sexuality and consumer culture.

She Animates examines the work of twelve female animation directors in the Soviet Union and Russia, who have long been overlooked by film scholars and historians. Our approach examines these directors within history, culture, and industrial practice in animation. In addition to making a case for including these women and their work in the annals of film and animation history, this volume also makes an argument for why their work should be considered part of the tradition of women's cinema. We offer textual analysis that focuses on the changing attitudes towards both the woman question and feminism by examining the films in light of the emergence and evolution of a Soviet female subjectivity that still informs women's cinema in Russia today.

In the course of the twentieth century, Italy succeeded in establishing itself as one of the world's preeminent fashion capitals, despite the centuries-old predominance of Paris and London. This book traces the story of how this came to be, guiding readers through the major cultural and economic revolutions of twentieth-century Italy and how they shaped the consumption practices and material lives of everyday Italians. In order to understand the specific character of the "Italian model," Emanuela Scarpellini considers not only aspects of craftsmanship, industrial production and the evolution of styles, but also the economic and cultural changes that have radically transformed Italy and the international scene within a few decades: the post-war economic miracle, the youth revolution, the consumerism of the 1980s,

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globalization, the environmentalism of the 2000s and the Italy of today. Written in a lively style, full of references to cinema, literature, art and the world of media, this work offers the first comprehensive overview of a phenomenon that has profoundly shaped recent Italian history. *Networks of Design* maps a new methodological territory in design studies, conceived as a field of interdisciplinary inquiry and practice informed by a range of responses to actor network theory. It brings together a rich body of current work by researchers in the social sciences, technology, material culture, cultural geography, information technology, and systems design, and design theory and history. This collection will be invaluable to students and researchers in many areas of design studies and to design practitioners receptive to new and challenging notions of what constitutes the design process. Over ninety essays are thematically organised to address five aspects of the expanded notions of mediation, agency, and collaboration posited by network theory: Ideas, Things, Technology, Texts, and People. The collection also includes an important new essay on rethinking the concept of design by Bruno Latour, one of the most influential figures in the philosophy and sociology of science and technology and a pioneer of actor network theory, and essays deriving from forum discussions involving designers and designer-makers responsive to actor network theory. Rather than an anthology of previously-published essays, *Networks of Design* presents work in progress on design theory and its applications. It is the outcome of a live and vigorous debate on the possibilities and actualities offered by actor network led conceptualisations of the relationships and processes constituting design. All the essays, many collaborative, derive from papers presented at the international conference of the Design History Society held at University College Falmouth, UK in the Autumn of 2008.



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This book investigates the changing nature of the retailing of menswear and illuminates wider aspects of masculine identity as well as patterns of male consumption between the years 1880 and 1939. It considers the relationship between men and activities which were widely considered to be at least potentially 'unmanly'--selling, as well as buying clothes--thus shedding new light on men's lives and identities in this period.

First Published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

This alphabetically-arranged reference resource provides "information on and assessment of fashion designers active during the period from 1945 to the present."--Page ix.

Employing the most recent works in the a variety of different disciplines, Mark Moss's *The Media and the Models of Masculinity* makes the current discourse(s) on masculinity accessible to students in media studies, men's studies, and history. By engaging in critical discussions on everything from fashion, to domestic space, to sports and television, readers will be privy to a modern and fascinating account of the diverse and dominant perceptions of and on masculine culture.

Men's fashion, particularly the trends involving undergarments, was once reserved for the elite; today it has become democratised, clear proof of social progress. The aestheticism of the body so highly valued by the Greeks seems to have regained a prominent place in the masculine world. Mirroring the evolution of society's values, the history of underwear also highlights the continuous, dancing exchange that exists between women's styles and men's fashion. Undergarments are concealed, flaunted, stretched or shortened, establishing a game between yesterday's illicit and today's chic and thereby denouncing the sense of disgrace that these simple pieces of clothing used to betray. In this work, Shaun Cole endeavours to re-

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establish for the first time, through well-researched socio-economic analysis, the importance of men's underwear in the history of costume from ancient times to today. A reflection of technological progress, this study is full of surprises and powerful reflections on man's relationship with his body.

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