THE FASHION IMAGE: FROM 1999-2017

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ABSTRACT

This research is multidisciplinary and spans the fields of fashion history and theory, visual studies, cultural studies, media studies, fine art and design history and theory. It combines visual analysis from these disciplines with ethnographic methods from sociology.

The thesis seeks to establish how new digital technology influenced both the production and the form of the fashion image between 1999 and 2017. In doing so, it asks the following questions:

1) How did the production, post-production and distribution of the fashion image change between 1999-2017?
2) How did the commercial adoption of digital technology influence the way that fashion imagery was collaboratively created?
3) How did the platforms and methods for dissemination of the fashion image evolve from 1999-2017?
4) How did this impact the form of the image?

I answer these questions through five case studies, which encompass fashion editorial spreads and the advertising campaigns of global luxury fashion brands. I look at analogue and digital image capture, still and moving image, and print and screen-based media. Through interviews with practitioners who contributed to these projects, or worked in the industry in 1999 to 2017, I gather detailed accounts of image-making practices, modes of dissemination, and uses of technology. I also use participant observation of the production of fashion imagery within my professional practice as a fashion stylist. I then draw upon this primary data in visual analysis of the images to comprehend their nature and evolution. I consider the image within the context of the magazine website, magazine app and *Instagram*, as well as traditional media forms such as the printed magazine, exhibitions and books.

Questioning existing accounts of the fashion image and new media as a linear history of ruptures and shifts, I argue instead for a slow and curious integration of digital technology into the commercial fashion image making industry. The research uncovers experimental practices that were subsequently adopted by the commercial image making industry and foregrounds the collaborative nature of making fashion images that is not generally recognised in academic studies. Furthermore, the thesis gives detailed insights into the fashion industry that would be inaccessible to other researchers, due to my position working as an 'insider'.

TABLE OF CONTENTS

Abstract 2
Table of Contents 3
Glossary of Industry Terms 1
Introduction 6
The Topic 6
Research Questions 7
Research Methods 8
Image Document 9
Social Sciences Methods and Participant Observation 10
Participant Observation and the Fashion Industry 12
Humanities Methods and Visual Analysis: 13
Oral History, Microhistory and Sociology 15
Case Studies 17
Key Theoretical Concepts: Remediation and Convergence 23
Contribution to Knowledge 27
Chapter Outline 29
Chapter 1 35
Pre-History 35
The Traditional Fashion Media 35
Digital Magazine Design 39
Emergence of digital fashion imagery 41
Screen Based Communication 46
Digital integration in 2000 52
Chapter 2: 56
Prada Spring/Summer 2000 Campaign 56
Images 58
The value of the campaign 59
Prada Spring/Summer 2000 Campaign Images from Robert Wyatt's Archive 64
The Prada Spring/Summer 2000 Campaign in Context 68
Prada Spring / Summer 2000 Campaign on the Internet 73
Conclusion 75

Chapter 3: 80
The Fashion Image and Web 2.0 80
Early fashion websites 81
The Fashion Blog 83
YouTube 85
'Trembled Blossoms', Prada 86
The Fashion Press 89
Conclusion 91
Chapter 4: 93
'Let There Be Light', 93
SHOWstudio 2008/2009 and *V Magazine,* February 2009 93
Images 94
Titles and Roles for 'Let There Be Light' 97
Bringing the artist into the frame. 102
The distribution of 'Let There Be Light' 107
Conclusion 112
Chapter 5: 119
'She Builds Domes in Air'. 119
AnOther Magazine and *anothermag.com,* February 2012 119
Images 121
The Industry in 2012 122
Production and Post-production 128
Production: Processes and Roles 128
Post-production 136
Conclusion 141
Chapter 6: 148
Christian Dior 148
'Secret Garden—Versailles'. Pre-Fall 2012 148
Images 149
Pre-Fall Collection 150
Christian Dior in 2012 151
Inez Van Lamsweerde and Vinoodh Matadin 152

The RED Epic and Scarlet Digital Cameras. 153
Fashion Film, the Internet and the Music Video 157
How 'Secret Garden' Relied on the Soundtrack 159
The Fashionable Status of Depeche Mode 160
The Dior Campaign Printed in Fashion Magazines 162
'Secret Garden—Versailles' 2, 3 and 4 163
Conclusion 165
Chapter 7 169
'Collections', *The Sunday Times Style,* 169
Spring/Summer 2017 169
Images 172
The industry in 2016 173
The Artists, The Practitioners and Their Networks 176
The Production Process 179
On Location Process 185
Post-Production Process 189
Conclusion 194
Conclusion 198
The slow uptake of the digital 200
Contribution to Knowledge 203
Potential Future Research 207
Bibliography 209
Academic Sources: 209
Other sources: 218
Image References 230
Chapter 1 230
Chapter 2 231
Chapter 3 238
Chapter 4: 239
Chapter 5: 242
Chapter 6 246
Chapter 7 248

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GLOSSARY OF INDUSTRY TERMS

'Artist'

'Artists' is the industry term for the creative practitioners who are addressed in the text, namely the photographer, the stylist, the make-up artist, the hair stylist, set designer and the art director. The term is used for these roles across the industry, justified by the creative agents, who list the photographers, stylists, artistic directors, hair stylists and make-up artists under the heading 'artists' on their websites, and who refer to them using this term throughout business dealings. (See for example the websites www.streeters.com, www.artandcommerce.com and www.artpartner.com). The fashion model is referred to as the 'talent'[1] or 'model' within the industry, not an artist. The artist is also often referred to as a 'creative' in the industry and can sometimes also be called 'talent'.

'Call Sheet'

A call sheet is sent to all the members of the team working on a shoot via their agents (see above) if applicable. This usually happens the day before the shoot takes place. The call sheet includes all the details of the team members and the contact details of their agents. If a team member does not have an agent, their own contact information is included. It contains the location of the shoot and the call times (start times) for each member of the team. Call sheets also include all travel information if needed. They also often include shoot schedules for the day and emergency details (such as information regarding the nearest hospital).

'Casting'

Casting is the process of selecting model/s for a photoshoot, presentations, look books or fashion film.

'Comped Image'/ 'Composited Image'

A comped image or composited image is an image created by combining two others using either two full images or two cropped images. The term comes from the word 'composite'.

'Creative Agency'

Creative agencies are businesses that represent the artists who work in the fashion image-making industry. They take a percentage of the artist 'fee' for their commissions and charge the client a percentage too. They promote the artist, help to manage the artist's diary, organise meetings, negotiate fees and budgets for the artist's jobs, they also often help to produce shoots, especially those agents that represent photographers. Agents also help to find assistants for their artists and may organise exhibitions or help with personal projects. There are many agencies globally that work in the field of fashion image-making, and there is also a hierarchy of agencies, with the most influential and powerful representing the highest-paid artists and those contributing to the most respected publications (see www.artpartner.com).

'Crop'

A crop is a term used when an image is cut, either physically or digitally. The resulting image is known as a cropped image, or a crop.

'Fashion Advertising'

In the context of this thesis, this term refers to the creators of advertisements or campaigns. Fashion brands often commission freelance artists to work on their advertising campaigns. Brands (or brand representatives) often have in-house producers, but they may work with outside producers who commission artists on their behalf. Commissions are usually allocated based on an artist's portfolio, which traditionally contains examples of editorial work and other advertising imagery. This work can be very lucrative for the freelance practitioners involved, depending on the size and status of the brand.

'Fashion Editorial'

A fashion editorial is a fashion photographic story for a fashion magazine. Fashion magazines sometimes commission freelance photographers, hair stylists and make-up artists. Sometimes they commission freelance stylists or use their own fashion editors or fashion directors to style the editorial. Freelance artists are not necessarily paid to make fashion

editorial by the magazine and freelancers often cover the costs of producing the story themselves.

'Fashion Special'

A fashion special is an edition of a magazine that features the first looks of the new season's collections.

'Look'

The term 'look' refers to a photographic image of one of the outfits from a fashion collection, or to the actual outfit. Looks are numbered, and the numbers usually correspond to the look's position in the catwalk line up. Stylists and fashion press representatives use these look numbers in the process of requesting looks.

'Option'

Throughout the industry, freelance artists and models are commissioned for jobs (both editorial work and commercial projects) through the process of optioning. Whoever is responsible for commissioning artists, or producing a shoot, or casting (for models), contacts the agency of the artist or model with whom they would like to work on the project (see above for more detailed information on the casting process). The agent subsequently offers either a first or second option or confirms that an artist is unavailable. The offer of a first option indicates that the artist or model is available, and that the client or producer can therefore confirm them for the job. The reasons for offering a second option are numerous. An agent generally offers a second option either because the artist is on a first option for another job, or to buy time to liaise with the artist, negotiate on the fee or check any other reason the artist may not be available to do the job.

'Paywall'

A paywall is used on a website to prevent free access to content. In order to access the content in question the viewer must subscribe by paying a fee.

'Post-production'

Production (see below) includes the work involved after the shoot has taken place. Whoever is 'producing' a shoot works on the project until the images (still or moving) are delivered to the client. However, this part of the process is called 'post-production' in the industry. For clarity, I use the term 'post-production' to refer to the tasks that are completed. Post-production does not include the stylist or fashion/stylist assistant or fashion editors' roles in managing the logistics around the return of the clothing; it refers exclusively to the post-production of the images themselves.

'Production'

Production is used in the fashion image making industry to refer to every task (including practical elements such as travel and catering) involved in planning, organising and executing a fashion shoot. Production also encompasses the logistics involved at the shoot. These tasks, and the production process, vary from shoot to shoot, from team to team and from magazine to magazine.

'Return'

A return, or the process of returns, is the returning of the clothing samples from the stylist to the fashion press representatives or press agencies, fashion director or editor. This is usually facilitated by a fashion assistant or intern.

'Requests'

Request refers to the process of the stylist asking to borrow a look (see above), clothing sample or accessory sample from the press representative of a designer or brand.

'Select'

A Select is a chosen photograph from a shoot that would be used as a part of a working mood board of images. A final select is the photograph that is chosen as part of the final edit of images.

‘Special feature’ or ‘designer special’

A designer ‘special’ is editorial in a magazine or on a website that includes only one designer or brand. The featured designer sometimes offers exclusive looks from their collection, allowing no other magazine to shoot them for the rest of the season; they may also use the special to feature certain looks for the first time in the season, or make new pieces exclusively for the shoot. The designer or brand featured in the special might contribute financially to the shoot, and also usually advertises in the magazine.

‘Splicing’

Splicing is a term used for the process whereby two pieces of photographic film (negative) are joined together using clear tape, known as splicing tape, and then developed as a single image.

‘Treatment’

A treatment is a visual document, usually prepared by a photographer, which forms a proposal for a commercial shoot (advertising shoot). The document is sent to an art director working for the client or directly to the client. The treatment normally contains visual ideas on locations, the feel of the image, or the story behind the images, models or characters and lighting.

INTRODUCTION

THE TOPIC

This thesis examines fashion images and the fashion image-making industry from 1999-2017. It focuses on both fashion editorial (see 'Glossary of Industry Terms', p. 2) and advertising campaigns, and looks specifically at the processes underlying the making and distribution of these fashion images. In a series of case studies, it explores print and screen-based media, still and moving image and analogue and digital imagery. It explores fashion image makers' experimental use of digital technology and then looks at how this experimentation became integrated into the fashion communications industry (or not).

During the period between 1999 and 2017, Western societies were subject to rapid technological change, which transformed businesses, services and education, as well as having a far-reaching impact on everyday life. This change was triggered by the launch in 1999 of Web 2.0. The development of the participative web accelerated the advancement of computer hardware as consumer demand for web-based services exploded. Three specific developments are worthy of note in the context of this thesis. First, the widespread adoption of email enabled users to share images in near real-time. Second, the rapid advancement of smart-phone technology led to a vast improvement in terms of the quality of the images that could be captured using digital technology. Finally, the introduction of data-roaming technology accelerated further the speed at which images could be shared, as well as allowing users the freedom to capture and share still or moving images simultaneously. Taken together, these developments underpinned the introduction of online social media platforms such as *Facebook*, *You Tube* and *Instagram*. Advancements in mobile and data-roaming technology also transformed the ways in which individuals acquired information and entertainment.

Fashion media and the fashion-image-making industry were reluctant to take advantage of this technological revolution and the cultural transformations it engendered. Rather than adapting its established systems and processes, the industry preferred to maintain the status quo to the largest extent possible. Despite this reluctance, however, and as I will argue, the technological revolution did trigger a parallel evolution in the fashion industry, which took

place over the eighteen-year period covered by this thesis. As I will go on to argue, however, this evolution was incremental, gradual and idiosyncratic.

The research period covered in this thesis begins in 1999 because this is when Web 2.0 was launched, and it ends in 2017 because the final case study, a fashion editorial distributed in 2017, attests to the peculiar way in which digital technology became integrated into the production and distribution of fashion photography. This final case study also correlates with the first case study, a luxury fashion campaign made in 1999, 18 years earlier. Also, by 2017 the social media platform *Instagram* had become ubiquitous within the fashion media and the fashion image-making industry. Rigorous research into this specific area is beyond the scope of this thesis.

RESEARCH QUESTIONS

The thesis seeks to establish how new digital technology influenced both the production and the form of the fashion image between 1999 and 2017. In doing so, it asks the following questions:

1) How did the production, post-production and distribution of the fashion image change between 1999 and 2017?
2) How did the commercial adoption of digital technology influence the way that fashion imagery was collaboratively created?
3) How did the platforms and methods for dissemination of the fashion image evolve from 1999-2017?
4) How did this impact the form of the image?

The thesis approaches these research questions via a series of visual case studies which encompass fashion editorial and the advertising campaigns of global luxury fashion brands. The case studies span analogue and digital image capture, still and moving image, and print and screen-based dissemination. Each case study explores the relationship between these categories, asking precisely what it was that was 'new' about 'new' media forms and 'new' technology. While the chapters each address the research questions laid out above, the different characteristics of the case studies explored in this thesis mean that each chapter,

has a different set of emphases, and that the degree to which each individual question is addressed varies from chapter to chapter.

RESEARCH METHODS

This thesis is interdisciplinary, combining approaches from the complementary fields of media studies, the history of photography, visual studies, cultural studies, fashion photography, art history, fashion studies and film studies. Rather than adopting a multi-disciplinary approach by juxtaposing theory and methods from more than one field, this thesis attempts to integrate theories and methods from different fields (Repko, 2008).

The thesis offers a different way to investigate the evolution of the fashion image, prioritising the collaborative nature of making fashion images, and the layered and multiple nature of their history. The main reason my approach is interdisciplinary is because some approaches to history written within the fields listed above provide a better way to navigate the collaborative nature of making fashion images, and the very specific way the history of the fashion image evolved over the historical span of this thesis. But I also use methods from the field of sociology to study the people involved in the process of making fashion images. These sociological methods inform a significant proportion of the thesis.

For some of the case studies I had unique access to the processes of image making through my professional practice in the industry, first as a fashion assistant, subsequently as a video editor, fashion editor, and then finally as a stylist. I also draw on a series of interviews I conducted with industry professionals (detailed below). The products of my primary research, which consist of images and documents, have been used to create what I have called 'image documents' for each chapter (see below); in this way, the fashion image remains at the centre of the text.

Having worked in the fashion image-making industry since 2008 as outlined above, I was able to gain access which would be denied to someone outside of the industry. Furthermore, researching from within an academic institution enabled me to gain access to 'artists' (see 'Glossary of Industry Terms', p. 1), such as Catherine Sullivan, and put me in a position where they were willing to share information and documents.

My research methods draw from both the social sciences and the humanities. Social sciences study human behaviour in a more scientific manner (Mclean 2018). I employed methods from this field when observing fashion shoots, and their production and post-production. I also employed semi-structured interviews, which I conducted with industry professionals (explained further below). My methods were qualitative rather than quantitative. The humanities are concerned with the study of human culture. They are historically based and use methodologies that are critical in nature (Jain, 2019, pp. 169-170). Looking to the fields of visual studies, photo history and film studies, I also used critical analysis in the form of visual analysis throughout the thesis.

IMAGE DOCUMENT

Images were central to this project. To present the visual material, I compiled what I have called an 'Image Document'. The images that make up the image document, separated into chapters, recall the visual essays in John Berger's *Ways of Seeing* (1972), which are eloquent visual documents without words. The image documents here are also able to tell a story without the text. Throughout my research I used images in a similar way to the visual documents used in the fashion image-making industry, such as treatments (see 'Glossary of Industry Terms', p. 5), editorial proposals or production documents for shoots, where images are the objects that are spoken to or around.

The pdf file 'Image Document' is ordered chapter by chapter. It contains sequential images, which include fashion photographs and supporting material, such as email exchanges and production documents. Each file documents the making of a particular project, shoot or campaign and, where relevant, its dissemination on different platforms. These image documents form the basis of my case studies. They are laid out chronologically, and each foregrounds the centrality of the image for this thesis. Furthermore, their format articulates the heterogeneous nature of the production and processes of making fashion images better than the written text alone could do. The majority of the images are primary sources gathered through participant observation, some are from secondary sources such as fashion websites and/ or magazines.

The image documents do not only provide evidence of research outcomes as they were also used to conduct research. For example, I referred to relevant imagery from the documents in

my interviews (see below) and the interviewees sometimes used them in their responses, this was to keep the fashion image as a focus. Furthermore, as I was talking to industry professionals, I used images in a similar way as they are used (organically) in production meetings when discussing portfolios, shoots or when editing, therefore the images were a tool within the primary research. The image documents also became material for sustained visual analysis. Furthermore, the image documents were used to guide the structure of the text rather than simply supplement what was written, this has meant that my research process has kept the image at the centre.

SOCIAL SCIENCES METHODS AND PARTICIPANT OBSERVATION

Ethnographic research is the participation of the researcher in people's daily lives over an extended period, involving observation, listening, asking questions and collecting as much data as possible to illuminate the issues that are the focus of the research (Hammersley and Atkinson, 1995). As the processes and systems involved in fashion image-making from 1999-2017 were layered, multiple and complex, it would have been impossible for a researcher without experience of working in the industry to understand and dissect them. From the beginning of the study, I was able to position myself as a 'participant-as-observer' (R. Gold, 1958), due to my professional roles in the industry, which made me a member of the group I was observing. My co-workers were aware that I was gathering and preserving primary data while working as a junior editor or a stylist. Two of the shoots I worked on provide case studies for this thesis. The data for these case studies had to be gathered retrospectively because my particular role in each of the shoots needed to take priority. I was therefore able only to take notes while the shoots themselves were ongoing. Collecting data retrospectively also added the benefit of reducing the risk of other participants behaving differently at work due to the presence of a researcher during the shoots and the production processes.

As a participant-as-observer, it was essential to be aware of my own involvement in the shoots or projects I studied, especially when analysing the data collected. Therefore, throughout this thesis, I have substantiated my observations and note-taking with documents and materials in the form of images, emails, and semi-structured interviews with other members of the team. I also gathered secondary information about the projects, such as posts on *Instagram*, as well as including my descriptions of processes such as editing moving image and booking flights and locations for fashion shoots.

A participant-as-observer may also conduct semi-structured or non-structured interviews with members of the group the researcher is participating in, mostly those considered experts in the particular area of research (Flick, 2009 p. 227). I chose to carry out four semi-structured expert interviews in relation to the particular projects that make up the case studies, and I interviewed people who had worked on them. I also interviewed some individuals who had worked in the industry alongside some of the artists who had worked on these projects. In most of the interviews I referred to the image documents and showed these to the interviewees.

My position gave me the advantage of understanding the roles and procedures involved in creating a fashion image, but there were risks associated with my having a shared understanding of the workings of the industry. As most of the interviewees were familiar with my position in the industry, it was possible that they might overlook the need to fully articulate important details about that industry, so that the interview could be understood by someone outside of the industry, or someone without prior knowledge of the projects or processes that were being discussed. With this in mind, it was essential to maintain a self-reflective position, and using a semi-structured interview formula meant that I was able to encourage the interviewee to expand on the interesting subjects that arose, while also redirecting them to the topic of focus if required. I compiled interview guides prior to each conversation to support this; the guides also allowed me to ensure that I covered the most salient details. I was therefore able, where necessary, to ask the interviewee to explain and expand on any important details that were not articulated explicitly. Furthermore, I carried out a pilot interview with a photographer's studio manager, Kate Hayward, with whom I had worked closely and knew well, to test my interview technique and my position as a participant-as-observer and interviewer (Appendix 1.1, pp. 1-45). Transcribing the interviews also allowed me to examine and reflect upon my own interview technique. For the final thesis, I compiled a glossary of industry terms used by my interviewees, for the benefit of non-specialist readers (pp. 1-5).

PARTICIPANT OBSERVATION AND THE FASHION INDUSTRY

Angela McRobbie (1998, p. 160) argues that the fashion industry is an 'enclosed field' which therefore requires special research methods. The comparative lack of research on the process of making fashion images is, I would argue, attributable to the difficulties that outsiders have experienced in gaining access to the field, and to the difficulties associated with understanding the layers of production and the collaborative methods of working that fashion image-making entails. It is, however, entirely possible for an embedded researcher such as myself to deploy established research methods to explore the field. The research of which this thesis is comprised was made possible because my position afforded access to the 'enclosed field'.

This thesis builds on the writing of Charlotte Cotton, who investigated the work of various practitioners involved in the making of fashion images through in-depth interviews using oral history methods (1999, 2000), and non-participant observation (2018). Cotton's unique position in the field of fashion-image making also disproves McRobbie's claims. Cotton was not fully embedded in the industry, but her position as a researcher was unique. Cotton played an integral role in the adjacent museums and galleries sector for over two decades. as head of photography at the Victoria and Albert Museum (London) from 1993 -2004 and head of programming at the Photographers' Gallery (London) from 2004-2005. Cotton was close friends with many celebrated fashion photographers, including Jason Evans and Nick Knight. She had worked alongside them throughout their careers and was respected in the industry because she included contemporary photographers and creatives in her written history of the fashion image and the history of photography (Cotton 2000, 2003, 2005, 2018). Cotton was also represented by the creative agency M.A.P (2010-2019) and was the only researcher and curator who was represented by a creative agency at the time. Creative agencies traditionally looked after talent such as photographers, stylists, hair stylists, make-up artists and set designers (see 'Glossary of Industry Terms', p.2). Cotton had an intricate understanding of the photographers, stylists and art directors she interviewed, and she encouraged the interviewees to tell stories and give accounts of their working practice. All these factors meant that she was well embedded in the industry.

The exhibition *Imperfect Beauty: the making of contemporary photographs* (28 September 2000-18 March 2001) at the Victoria and Albert Museum was curated by Cotton and was

unique in its approach.[1] Oral history interviews with artists in the field provided the basis of the exhibition. Her interviews are now part of the 'Oral history sound archive of photography' at The British Library. The exhibition's accompanying volume *Imperfect Beauty* (Cotton, 2000) provided an important secondary source of research for my first chapter. My interviews follow Cotton's path by interrogating the subsequent sixteen years of practice in the fashion-image-making industry.

My position as an embedded researcher builds on Cotton's work. My roles within the industry differed from Cotton's, as I was involved in making fashion images, and some of the case studies in this thesis are projects that I was involved in. My industry experience has given me knowledge of production practices and processes that would be extremely difficult to grasp or explain as researcher outside of the industry. Lynge-Jorlen (2009) investigated the production of fashion magazines as an embedded researcher and participant observer. My research, by contrast, looks primarily at the fashion image and, although it encompasses research into fashion magazines, I study these as platforms for the dissemination of fashion images. This thesis also examines a series of case studies, rather than focusing on a single one, as Lynge-Jorlen did.

HUMANITIES METHODS AND VISUAL ANALYSIS:

In the introduction to *Visual Methodologies,* Gillian Rose suggests that it is broadly understood that there are three sites at which the meanings of an image are made: the site of *production,* the site of the *image itself* and the site of *reception* where it is read by the audience (Rose, 2012, p.16). My research attends to the first two sites and is concerned with the production of meaning when the image is made and within the image itself. My visual analysis of the image is informed by evidence gathered about the site of production of the images taken from particular case studies. Academic texts, non-academic secondary sources, ethnographic research and interviews all inform the visual analysis of the images themselves.

Gillian Rose suggests that 'compositional interpretation' relies on a considerable amount of contextual information surrounding the image: knowledge about the artist, the types of work the artist produced, their references and inspiration (2012, p.34). Compositional

[1] Cotton also authored the accompanying publication, which had the same title (Cotton, 2000).

interpretation, or 'the good eye', is the method adopted in this thesis to assess the fashion images, both moving and still. Rose critiques the method as being concerned solely with the image itself (2012, p. 37), yet goes on to suggest that it does allow for the consideration of *technological* modalities, when the understanding of the technique of making helps to describe the characteristics of the work (2012, p.38). I take the view that technique is integral to the visual interrogation of any image, and consideration of 'technical modalities' is therefore of key concern in my methods of analysis. While Rose discusses artists who make art, my approach also combines contextual research gathered about artists, in the sense of those making fashion images and the industry in which they work, along with the conditions of creative practice through investigating the contexts in which images are made and disseminated (see 'Glossary of Industry Terms', p.1).

This thesis employs Rose's suggested categories for visual analysis, namely 'content', 'spatial organisation', 'visual organisation' and 'the feel of an image'. These categories can be used to evaluate moving fashion images as well as still photography. However, as Rose suggests, when an image is moving, additional categories need to be added. (2012, p. 46). Rose draws on the methods outlined by James Monaco in *How to Read a Film* (2000). I use some of these methods for the analysis of moving fashion image, but I argue that many are equally important for the examination of still photographs. This is especially so when looking at the image within the context in which it is disseminated. Fashion photography has also borrowed techniques of composition from moving image and cinema. These additional categories are: montage, multiple imagery and superimpositions, mise-en-scene, screen ratio, shot distance and focus.

As well as the methods deployed by Rose, this thesis also draws on methods from film studies to analyse fashion moving image. Robert P. Kolker (1998) outlined the following ways to analyse a film text. Kolker's categories included shot, cut and the position of the camera (as well as mise-en-scene), which was useful when studying the way fashion moving image is edited. It was important in my investigation to interrogate the specific techniques for the composition of analogue and digital films Kolker argues that the details of the films should explored. These include the placement of eye lines between each shot and the positioning of props. By paying attention to such details, Kolker maintains that it is possible to break down the ways a film has been put together. The thesis considers the eye-lines of the models in the moving image in Chapter 6, which includes detailed study of a fashion film, as well as

exploring the locations and clothes in the imagery. Kolker notes that acting style is also a key component to the visual analysis of film. Chapter 4 compares modelling in still fashion photography and moving image, and, along with Chapter 5, interrogates the difference between modelling and acting.

ORAL HISTORY, MICROHISTORY AND SOCIOLOGY

As well as combining semi-structured interviews and participant observation (from social sciences) with visual analysis (humanities methods) as described above, my observations and interviews also rely on historical methods of research. According to McLean (2018), the social sciences tend to be interested in the 'general', whereas humanities are usually concerned with the 'unique'. My interviews and participant observations focused on specific situations or discussions of unique events. Furthermore, drawing on my own experience of producing over 100 fashion shoots and working on shoots in other capacities for over ten years, I argue that there are no typical or general examples in the process of making fashion images. Therefore, although the methods of participant observation and semi-structured interviews are sociologically grounded, they are not so much interested in the general. Throughout this thesis, I combine these social sciences methods with methods from the field of history. Oral History informs my approach to the semi-structured interviews I conducted. These interviews, along with my observations, focus on microhistories in the form of case studies, which are specific fashion editorials or fashion campaigns.

Referring to the visual arts, Linda Sandino states that oral history interviews that focus on 'histories' 'extend the history of objects and artworks uncovering the processes and effective engagements involved in realising creative projects' (Sandino, 2013, p. 9). This was the primary aim of the expert interviews in this research. The interviews were less concerned with the interviewees' lives, but in some cases, where I felt that I had the opportunity, I asked questions about the career progression of the creatives or professionals whom I interviewed. My intention was to obtain accounts of their access to the industry and their working relationships with other practitioners. With this in mind, some of the interviews focussed in small part on the life stories of the interviewees, rather than their participation in the case studies that were the main focus. At the same time, where the interviews discussed the specific projects, I was interested in the interviewees' individual roles; what they did, what

happened to them and what they witnessed. Therefore, even when the interviews focussed on the case studies, they relied on information based on the interviewee's recollections of their personal experiences.

Where my interview methods, however, diverge from those of oral history, however, is in the fact that, in some instances, I was also a participant-as-observer, having worked on the projects under discussion. This was the case when interviewing the photographer Toby Coulson (Appendix 1.3, pp. 135-207) and the photo assistant Joseph Horton (Appendix 1.2, pp. 46-135), for example. In other instances, I had worked with the artists who were being discussed and/or had prior knowledge of the production of the images in discussion because of my experience in the industry. Therefore, the interviews combine oral history and ethnographic methods. However, writers on oral history methods consider interviews to be a dialogue between the interviewer and the interviewee and call for an understanding of the context that produces the dialogue, in order to explore their meaning (Sandino, 2013, p. 2). My position as an embedded researcher is essential to the results of the interviews and their meanings because my own experiences and memories coloured the results. This was the case particularly when interviewing Coulson. Because I worked on the shoot for which he was the photographer (see Chapter 7), the interview at times became a shared recollection of producing and creating the fashion images, By understanding the context of the interviews in this way, I was encouraged to remain aware of my own position as a researcher and to maintain a self-reflective position.

By investigating particular case-studies in detail, I made use of a ground-level approach, studying microhistories. Lepore described microhistories as the intensive historical study of particular lives, events or places (2001, p.131), and examines how these examples affect wider issues in order to try to answer specific historical questions (2001, p.133). This thesis uses case studies to rigorously explore the production of specific fashion images as specific events, and as part of the history of the fashion image between 1999 and 2017. In her discussion of microhistories in art history, Magdalena Nowak draws on the work of Siegfried Kracauer. Kracauer highlighted the significance of looking at history 'close-up' in order to identify the minute details so important to generating historical knowledge, which would otherwise remain invisible (Nowak, 2013, p.10). This perspective underpins my own approach. Executing the practices and processes that underly the production of the fashion image is the day-to-day work of people in the image-making industry, and this was

underlined in the research by the detailed descriptions of the tasks involved in creating fashion images. By researching the actual day-to-day workings of creating specific fashion images, it has been possible to identify unique experimental practices that contribute to the history of the fashion image.

By focusing on these microhistories, it has also been possible to identify the incremental, peculiar and gradual way in which digital technology became embedded in fashion-image-making practices and modes of distribution. These details might have been overlooked from within a broader historical context, a manoeuvre that would likely have led to the use of language of rupture and shift to describe the changes in the industry. Instead, I utilised my own experience of working on projects focussed on the making of fashion images, which has allowed me to gather detailed primary data. I also use detailed interviews with practitioners involved in the creation of fashion image that focus on the images themselves. Against this background, it might be appropriate to describe these interviews as oral microhistories.

CASE STUDIES

Most of my primary research was conducted in London. All the face-to-face interviews took place there, as did my archival research. This was because I was based in London, as was the institution that I studied at, Central Saint Martin's. Most significantly, my career had been mostly based in London, therefore I had access to the industry and people working in the industry there. In turn, most of my participant observation was carried out at work in London.

The first case study in the thesis, which features in Chapter 2, is the Prada Spring/Summer 2000 campaign. This was shot just outside London in 1999, with the client, Miuccia Prada, based in Milan. My research for this case study was completed in London through archival research, an interview (as outlined below), online and using fashion magazines.

The second case study, 'Let There be Light', published on *SHOWstudio* (2008/2009), and *V Magazine* (2009), is examined in Chapter 4. It was shot in London in November 2008. I worked on the shoot and carried out part of primary research retrospectively, with other parts achieved through online sources. *SHOWstudio* was based in London, yet the *V Magazine* offices were based in New York, which I did not have access to. The magazine, however, is published globally. '

She Builds Domes in Air' was a project for *anothermag.com* and *AnOther Magazine* shot in 2011 and published in 2012. The shoot took place in Kew Gardens in London, and *AnOther Magazine* and its subsidiary website *anothermag.com* were based in East London. The production and post-production, however, took place in London and Chicago as the director of the film, Catherine Sullivan was based in Chicago, as were her digital and physical archives. My primary research took place in London however, for the majority, it was conducted online as explained below.

The photographers Inez Van Lamsweerde and Vinoodh Matadin were New-York based. The duo shot the Christian Dior Pre-Fall 2012 campaign, 'Secret Garden - Versailles', which is the next case study in the thesis (chapter 6). The shoot, however, took place at the Palace of Versailles, France. For this case study my primary research consisted of extended visual and contextual analysis and did not involve participant observation or interviews (discussed below in 'Interviewee' section). The images studied were collected from online sources and from fashion magazines.

The final case study is the Spring/Summer 2017 'Collections' shoot for *The Sunday Times Style* (Chapter 7). This shoot took place in Namibia, however, the pre-production and post-production processes were based in London, with the exception of the fashion director Lucy Ewing, who worked from her home in Herefordshire for the majority of this time. I worked on this shoot both in London and on location in Namibia, therefore I carried out my participant observation in both locations. The interviews for this case study took place in London. This project researched images and documents from physical, digital and online archives, and, over the course of my research and as my own career in the industry developed, I created my own archive of images that I then also used for this project.

Throughout my research I made extensive use of the magazine archive at Central Saint Martin's library, located in Kings Cross, London. I also used my own archive of fashion magazines and had access to Lucy Ewing's magazine archive in her London home. In 2017, I inherited her archive and continued to use it for my research.

Throughout my research I used online archives to gather images for both visual analysis and as research evidence. I began my research in 2012 and completed it in 2024, therefore the majority of the online archives I was researching and documenting changed. For example, the *SHOwstudio* archive (which is now, at the time of writing, found at www.showstudio.com/projects), 'A Future Archive' on *prada.com* (now called 'Pradasphere'), the archive of work shown on *dja.dj*, (David James Associates website) and *anothermag.com* changed due to site redesigns. Therefore, some of the imagery I collected no longer exist online.

I worked with Lucy Ewing at *The Sunday Times Style* for over four years. I was both junior fashion editor at *Style* and Ewing's assistant. In these roles I became close friends with her and her family, including her husband, the late photographer Robert Wyatt, who shot the Prada 200 Spring/Summer Campaign, which is the case study in Chapter 2. This meant I had access to Wyatt's archive. I used his archive of prints and tear sheets from his and Ewing's work with Prada. Wyatt's archive was situated in the office in his and Ewing's London home, where I also lived. Wyatt, then later the trustees of his estate, gave me permission to use the images in this project.

As discussed above, Catherine Sullivan's archive was located in Chicago. She shared digital images and documents from 'She Builds Domes in Air' (Chapter 4) with me using folders on Google Drive. She also kept physical film ('She Builds Domes in Air' was shot using analogue film) in a cold store in Chicago.

For the final case study in the thesis, the Spring/Summer 2016 'Collections' story for *The Sunday Times Style* (Chapter 7), I used many images that I took myself or gathered from working at *The Sunday Times Style,* both when working in London on the production of the shoot and on location in Namibia. Before undertaking my research into this case study I gained permission from Robert Hands, the executive managing editor of *The Sunday Times*, as well as permission from the photographer, Toby Coulson, to use the images. Coulson also gave me physical test prints which I have stored in my home.

I hold an archive of all the final images from the shoots I worked on for *The Sunday Times Style* on external hard drives, as it was my responsibility to obtain the final images from the

photographers and send them to the picture editor at the magazine, and to keep them if they were needed again. Coulson also has his own archive of the images.

I had access to the majority of interviewees, professionals working in the fashion image-making industry based in London, through my own work in the same industry. For the most part, I had connections with people through my work with fashion director and stylist Lucy Ewing as her assistant and as junior fashion editor at *The Sunday Times Style Magazine.* In this role I produced a large number of fashion shoots and therefore gained access to many professionals in the industry. These relationships were the result of the collaborative nature of making fashion images and the spontaneous and arbitrary networks of working relationships that are specific to this industry. These networks are, vital for career progression (described in more detail in Chapter 1). For example, my pilot interview was with Kate Hayward, who was the studio manager for Robert Wyatt, a photographer who was married to Lucy Ewing. (Wyatt and Ewing were the photographer and stylist, respectively, who worked collaboratively on the Prada Spring/Summer 2000 campaign, the case study for Chapter Two). Hayward and I had worked together many times as Ewing and Wyatt continued to work across fashion editorial for *Style* and other commercial projects. Furthermore, Hayward's previous role was as a production assistant at LGA, which was Ewing's agency (see 'Glossary of Industry Terms', p. 1) where I had regular contact with her as Ewing's assistant. Hayward and I had also lived together in Waytt and Ewing's London home (they resided in Herefordshire for most of the time), which offers an insight into the unstructured ways of working in the industry, where it was beneficial to live and work in the same place and around the people we worked for.

I interviewed the photographer Toby Coulson, with whom I had worked on numerous shoots for *Style* with Ewing, and then as a stylist myself. Coulson was introduced to me by a friend when I was studying for my art foundation diploma at Central St Martin's over 20 years earlier. After researching his photography and realising that he was working in London, I introduced his work to Ewing because my role involved researching new photographers. Ewing then commissioned Coulson to work on a menswear shoot. After a number of other shoots in London, Coulson was commissioned to shoot in Spain with us, and subsequently in Namibia, (where we shot the 'Collections' Spring/Summer 2017 story for Style).

I also conducted an Interview with the photographer Joseph Horton, whom Ewing and I had met while he was assisting Coulson. He was then commissioned by Ewing and me to work on a shoot for *Style* that Ewing directed. Although working in London, Horton was from Herefordshire and much of his personal work focused on the countryside in that area. As this was where Ewing lived, his work resonated with her; she was also able to shoot near to her home, which helped with budget and production. After this, Horton also lived in Wyatt and Ewing's home in London for a short time.

I reached out to the London-based Art Director, David James, via email, as I had not worked with him during my career. However, he was very open to be interviewed about the Prada Spring/Summer 2000 campaign, which he had worked on with Ewing and Wyatt because he was aware that I had assisted Ewing and of the nature of my close relationship with both Ewing and Wyatt and their family. In this instance, being part of an academic institution, in particular Central St Martin's, also aided in securing the interview as it validated my research. My relationship with Ewing and Wyatt certainly meant that David James was sympathetic, open and generous in his interview with me.

I was unable to gain access to interview any of the practitioners involved in making Christian Dior's 'Secret Garden-Versailles' pre-Fall 2012 campaign, which is the focus of Chapter 5, despite having industry links to them. While assisting the stylist Jamie Surman (from 2009 to 2012), I had met the make-up artist Wendy Rowe who had worked with Van Lamsweerde and Matadin. She kindly put me in touch with one of their assistants, however I received no response to my emails. I had also worked on a campaign for Dior, with Ewing, where I met the art director from Dior, however he did not respond to my email either. This emphasises the closed nature of the industry, a circumstance discussed by McRobbie (1998), as well as the high status of the professionals involved in the shoot. I also made email contact with Ruth Hogben, the videographer for the case study in Chapter 3, 'Let There Be Light', *SHOWstudio* and *V Magazine* (2009). Hogben responded, but she later replied to say that her schedule was too busy for her to be interviewed.

Two interviews in the thesis were conducted over email, the first during the COVID-19 pandemic, which made a face-to-face meeting impossible. These emails therefore took the form of structured interviews, involving the circulation of written questions and responses by email. Jonathan Kaye declined to be interviewed via videocall and also asked that I be brief

in my questioning because he was very busy with his work. I gained access to interview Kaye, who was based in London, (see Chapter 4) through Jamie Surman. Surman arranged the email interview for me and without his help it would not have been possible for me to interview Kaye. (Surman was also friends with Ewing and he had recommended me to Ewing when she was looking for a new assistant in 2012). Again, this evidences the difficulty of gaining access to industry professionals. Although there was room for email communication to follow up on answers if needed, this format meant that less information could be gathered than would have been the case in a semi-structured interview. Because the latter were conducted face to face, topics could be spontaneously expanded upon.

For my research for Chapter 5, which focuses on the case study 'She Builds Domes in Air', *AnOther Magazine* and *anothermag.com* (2012), I interviewed the film director Catherine Sullivan who was based in the USA, so it was not possible to meet. My conversation with her therefore also took the form of a structured interview by email. As well as responding by email to a set of questions that I sent, Sullivan compiled and sent me folders of digital documents on Google Drive). The .pdf files that Sullivan provided included creative proposals for the project, email exchanges, photographs of lighting set ups, and Word documents of shot lists and work plans. Rosetta Brookes (1993) and Philippe Garner (2008) have identified the lack of research surrounding fashion photographs within the context of the magazine, and assert the importance of studying them within their intended setting (Garner, 2008, p. 53). Alice Beard (2013) has provided another example of the importance of studying the fashion image in its context due to the integral nature of the graphic design and layout to the image. Two contexts are central to my research. First, the settings where images are produced, and second, following Brookes, Garner and Beard, the dissemination of the image via websites and magazines, and often via both. Sullivan's varied contextual material helped me to identify this context for the visual analysis.

Following the UAL code of ethics, face-to-face interviews were recorded on a voice recording application on my mobile phone, which was locked with a passcode. The interviews were then emailed and transferred to an external hard drive for storage in a password-protected folder. The original recording was later deleted from my phone. I then transcribed my interviews and stored them on a separate hard drive, again password protected. The emailed interviews and documents were stored in password-protected folders on my computer and external hard drives. I then used textual analysis to dissect the primary information gathered.

KEY THEORETICAL CONCEPTS: REMEDIATION AND CONVERGENCE.

Remediation

Remediation has been a useful framework from within which to investigate the particular ways in which digital technology and media were adopted in the making and the distribution of fashion images. In what follows, I argue against the position that the evolution of the fashion image during the period under discussion was characterized by a simple transition from analogue to digital technology or to digital based practices. Instead, I argue that practices and processes that existed prior to the advent of digital technology continued to be deployed. Some elements of the processes of making fashion images became digitised, where other elements did not, but digital technology made those processes quicker, cheaper, easier and more streamlined. This thesis, therefore, demonstrates how traditional processes of making and distributing fashion images were not rendered obsolete through the adoption of digital technology and media between 1999 and 2017, but, rather, that digital technology and media were merged with existing processes through experimental practices. Because of this relationship, the chapters show that 'new' media did not determine 'new' modes of the fashion image. Instead, the fashion image evolved as a result of an amalgamation of older and newer media, technology and processes. It does so by drawing on Jay Bolter and Richard Grusin's theory of remediation a term they developed to describe the way media and technology evolve. Rather than newer forms of technology and media replacing older more traditional kinds, Bolter and Grusin (2000, p. 15) argue that the successful components of the established media or technology are used within the newer types. Furthermore, older forms themselves evolve by 'remediating' the newer). Theories of remediation build on the work of Martin Lister (1995) who rejected the idea of the 'new' in new media.

Claims that new media led to 'new' modes of the fashion image have been challenged from within academia (cf. e.g. Uhlirova 2010, Rocamora 2012, Evans 2013). Scholars writing in the field of Media Studies have challenged the 'new' of 'new media' by evidencing how 'new' media draws upon and makes use of older media forms, a contention that is central to this research. Such discussions are embedded in the history of technology and computer science along with visual studies and the history of photography (Bolter and Grusin 2000, Manovich 2001, Fuery 2008, Parikka 2008, Kittler 2010).

Bolter and Grusin (2000, p. 9) argue that the drive for media development is the 'desire for immediacy' of experience, or the aim for complete transparency of the medium itself. It is this, they assert, that results in new media remediating traditional media that have already 'convinced viewers of its immediacy' (Bolter and Grusin 2000, p. 9). Although this may be the case, this thesis does not look at the technology and media that are used to make and distribute fashion images in terms of how effective the media is at effacing itself. It does, however, consider 'hypermediated' environments, which Bolter and Grusin explain as being a way of achieving 'immediacy'. Although I have not studied fashion images in terms of their creator's drive for immediacy for their audiences, it has been helpful in those of the case studies that are multimedia projects to analyse the effect of the mediation and remediation of the images.

Agnès Rocamora (2012) draws on Bolter and Grusin's theories of remediation to investigate the fashion blog questioning 'How New is New Media?' Rocamora argues that aspects borrowed from traditional modes of fashion communication, such as the fashion magazine, reappear in the new medium. She also describes how 'hypermediacy', defined by Bolter and Grusin (2000, p. 17) define as the multiplication of media within one medium, is utilized in the fashion blog. This thesis argues, drawing on Rocamora, that new media are not in fact new, that newer fashion media often cannibalizes aspects of older media. The thesis extends Rocamora's work to look at how fashion media borrows the systems of working that are involved in the production of traditional fashion media as well as the visual and material aspects.

Media Convergence

Media convergence is the process by which two or more media merge together within one project or merge to form a new practice, technology or image, also known as 'hypermediacy' (Bolter and Grusin 2000, Jenkins 2006). This thesis argues that convergence in this form underpinned the evolution of the fashion image between 1999 and 2017. Throughout the thesis I apply theories of media convergence advanced by Henri Jenkins (2006) to analyse the development of the fashion image in the digital age. Although Jenkins only addresses digital media, I draw on some of his theories in my discussion of fashion advertisements and editorial combining both analogue and digital media. I argue that media convergence occurred through practitioners' experimental blending of media and technology and their merging of the new with the existing. Jenkins (2006, p. 3) argues that media convergence was actively achieved as a result of the specific ways in which users navigated the media and technology. My use of media convergence therefore extends this theory by applying it to the creation of fashion media instead of to their audiences. Examined through this lens, media convergence emerges, as Bolter and Grusin (2000, p. 224) recognise, as a phenomenon that is culturally as well as technologically determined. As we will see, the experimental practices that merged media to create newer types of fashion images and image-based projects went on to influence the development of technology.

This thesis also explores how fashion media companies collaborated and cooperated with technology companies or other media companies in their production and distribution of multimedia projects that converged media. This, again, is an application of Jenkins's theory, which described how convergence encompassed the mergers of media companies, coming together to deliver media in its various forms (Jenkins, 2006, p. 3).

Jenkins describes how users of media forms interact with one another to expand their knowledge or entertainment experience. He terms this 'collective knowledge', which, he explains, is a core component of media convergence. He argues that there was a type of mutual benefit for both the media companies and the users in this type of development, and suggests that the active participation of users, and their 'collective knowledge' through interaction, gave them an element of agency in determining where and how they consume their entertainment, even as those companies become conglomerates. Jenkins (2006) argued that such agency offered the potential for users to become involved in how media companies

distributed their content, rather than media convergence being a simple case of capitalist media companies expanding to dominate their audiences. However, as he later asserts, this potential was not always realised (Jenkins 2014). The question of agency of audiences and the power relations between media companies and users has provoked the most subsequent discussion surrounding Jenkins's work (Bird 2011, Braitch 2011, Carpentier 2011, Couldry, 2011, Hay and Couldry, 2011). Although some of the chapters in this thesis do acknowledge the audiences' participation, as the image makers direct them to the different media outlets to consume the images of the projects, the relations of power pertaining between media companies and their users are not a key focus of this research,

The images analysed in this thesis were published across media and appeared in magazines or on computer and mobile phone screens and tablets, as well as in physical shops and online stores. They were generally produced as a form of luxury fashion promotion, and here Ginette work is relevant. Verstraete (2011, p. 541) reframes media convergence, as described by Henri Jenkins, by studying the mobility and mutability of images (and objects) that make up a brand, which is what, according to her, media companies create and distribute. Verstraete argues that the ever-changing nature of the images and objects is a consequence of their relationality to competitive brands or to the things (images or objects) that came before them. It is useful for the purposes of this thesis to look at the distribution of fashion images through this lens, because fashion images are fundamental to the branding of luxury fashion companies. The thesis examines how branding strategies evolved through the distribution of images and campaigns across multiple platforms, and how fashion images developed to become constituents of multimedia image-based projects. In turn, this necessity influenced the processes of making. This thesis also investigates how fashion media companies emerged and expanded through branding via the distribution of content across various sites spanning print and screen (such as Dazed Media).

In conclusion, this thesis looks at how analogue technologies, and the processes of using them to create fashion images, merged with digital technology and processes. Therefore, it is fruitful to combine ideas of both media convergence and remediation to understand this type of evolution in fashion-image making. While most studies on the convergence of media forms and technologies focus exclusively on the digital, they are still helpful to my research because they can also be applied to study the merging of analogue practices and print-based distribution. The concept of remediation allows for an investigation of the ways in which

digital technology influenced processes of analogue image capture and how these kinds of experimental practices of convergence then went on to influence the way that digital technology developed. Taken together, these concepts provide a framework from within which to understand and interpret the changes in digital and professional practices between 1999 and 2017.

These two key theories are applied to the findings of the research to form the conclusions of the majority of the chapters, in particular those that focus on specific case studies. In each conclusion I begin by taking the concepts of remediation and examine how they are applicable to the chapter. I then do the same with the theories surrounding media convergence.

CONTRIBUTION TO KNOWLEDGE

One of the main gaps in knowledge that the thesis addresses is a widespread tendency to underestimate, or to play down, both the complexity of the processes involved in the production of fashion images during the early 21st Century, and the extent of the collaboration required to make and disseminate them. An understanding the fluidity of roles and the extent of collaboration is essential to the study of how fashion images are created and distributed, and how digital technology has influenced these practices. The in-depth case studies have contributed to this understanding, due to their focus on the processes of image-making, and on the many roles involved.

A second contribution is that the thesis pinpoints and analyses the reluctant adoption of new technology by the fashion industry. The thesis identifies how digital technology was integrated into fashion image-making and modes of distribution in a slow and idiosyncratic way, which did not follow a direct trajectory. The chapters demonstrate how the industry was reluctant to use the internet to distribute the fashion image as this would challenge existing economic and cultural structures.

Tied to this is a third contribution. The thesis identifies that digital did not simply replace analogue, nor did moving image replace the still photograph, instead they two co-existed and practitioners gradually found new ways to combine them. The industry also held on to processes of analogue image capture long after the first experiments with digital cameras and

post-production in fashion image-making, to the extent that the value of analogue photography increased in reaction to the digital. The industry was selective in the digital technology it adopted from 1999-2017, which meant that existing systems could be maintained, while production could become cheaper and quicker. Furthermore, digital technology did not reinvent processes of fashion image-making. Rather, it was used to implement existing processes in a more efficient and economical way. Digital technology became integrated into fashion image-making by being combined with existing practices, often in experimental ways, some of which are described in the chapters that follow. This meant that there were no sudden ruptures or shifts, and existing industry systems remained undisrupted. Instead, they evolved in a very slow and cautious manner.

The thesis captures some fleeting moments of digital experimentation in a period of rapid change, moments that would otherwise have been lost to history. The research identifies some types of digital technology and experimental processes that were short lived. Some were celebrated at their time of use and others remained behind the scenes, but they did not enjoy longevity in the industry. Their uses, however, did impact on the evolution of fashion image-making and distribution and, without looking closely at specific examples of the production of fashion editorials and fashion campaigns, these technologies and processes might have been overlooked in the history of the fashion image.

Some of the images obtained in the primary research have never been seen outside of the industry, and some of the image captures from online sources no longer exist. Therefore, the thesis preserves information that might have otherwise been lost. The specific and experimental processes that are recorded and described in the thesis captured small but significant moments in fashion image-making, that might otherwise have been overlooked. Such detailed information does not currently exist in the written history of the fashion image.

Lastly, the thesis documents the practical work that is involved in the making of fashion images. The case studies discuss in detail the tasks involved in producing and creating fashion images, as well as the work involved in their post-production and distribution. Some of the case studies explain the tasks undertaken by the stylist and their assistants and well as photographers, editors and producers. By looking at the day-to-day work of making fashion images, and the different roles involved, the thesis extends knowledge on the sociology of the fashion image and the fashion industry.

CHAPTER OUTLINE

Chapter 1 provides an overview of how the fashion publishing industry operated in the 1990s, showing how fashion images were being created, and how they were being disseminated. It explores the ways in which, even at this early stage, developments in media technology had begun to influence industry process. By providing a brief pre-history of the industry practice prior to the period that this thesis focusses on, the first chapter aims to describe a context that enabled some digital technologies and media to be adopted wholesale, while others were merely short-lived elements of experimental practices. The chapter describes the systems that were involved in the industry of the traditional fashion press and producing fashion images, more specifically, the seasonal fashion show system and the relationship between designers and brands, and the fashion magazines. This underpins the following chapters that discuss fashion magazine editorials featuring luxury fashion brands and the advertisements of luxury fashion brands that were distributed in fashion titles.

Next, the chapter describes how digital technology began to be used for the design and production of printed fashion magazines. It is useful to understand this pre-history as these developments in magazine design impacted the practical and creative elements of the production and dissemination of fashion images. The chapter then looks at the photographers to engage with digital technology in the post-production of their images and fashion images and looks at how they were received by the industry.

In the next section the chapter focuses on the development of the screen-based dissemination of the fashion image, that pre-dates the emergence of Web 2.0, looking at examples of CD-ROM magazines, and the early use of the internet (Web 1.0) by fashion designers, fashion magazines and fashion trade publications. The chapter discusses the launch of *SHOWstudio* as the first online platform to experiment with the potential of the internet for the distribution of the fashion image both moving and still. Finally, the chapter considers how digital technology was becoming integrated into the industry around the year 2000 (the images from first case study in the thesis were made in 1999 and distributed in the year 2000) and how it was perceived and understood at the time.

Chapter 2 discusses the Prada Spring/Summer 2000 campaign. The campaign consisted of printed photographic adverts that appeared in magazines, and a brand catalogue. The

campaign was shot in 1999, which was also the year in which Web 2.0 was launched, and was distributed in 2000. The images were shot using the same analogue technology and chemical printing techniques that had been used in the industry for decades. Because the project pre-dated digital image transfer, the creative team were required to have test images transported by hand to Miuccia Prada, for approval and further direction. This system subsequently became obsolete due to the development of digital technology over the time period of this research. Over a decade later the images re-emerged, having been digitised and distributed across the internet. This case study makes it possible to investigate the process of creating analogue fashion images for a global campaign, and to explore the proliferation of the fashion image on the internet. In doing so, the chapter explores how the digital platform impacted fashion images that had been created a decade earlier.

Between 2013 and 2017 I worked closely with Lucy Ewing, who styled the Prada campaign her husband, the photographer Robert Wyatt. My relationship with Ewing and Wyatt allowed me to gain unique access to Wyatt's archive. This allowed me to gather test prints, and final images in the form of single photographs, as well as a press catalogue in which the images were used. I also collected images of the advertisement in the context of fashion magazines from the Spring/Summer season of 2000. This primary data makes up the image document that supports the chapter. The image document allows for close analysis of the process of creating the images that appeared in the campaign. I also interviewed the campaign's art director, David James and discussed with him the images from Wyatt's archive. The research also aided close analysis of the process of distributing the images, looking at the controlled and targeted way in which Prada were able to deliver their advertisement through the printed press. I then compare this to the proliferation and lack of authorship of the images from the campaign after they had been distributed online.

Chapter 3 looks at the industry between 2000 and 2009 to account for the gap in time between the last case study and the proceeding one (made in 2009). The chapter describes how digital technology and media continued, very slowly, to become integrated into the industry. It discusses the emergence of online publications such as *Dazed Digital* and looks at the experimental use of fashion moving image as a mode of presenting fashion collections and attracting industry attention. The chapter also examines briefly the emergence of fashion blogs and bloggers, and explores their position in an industry entrenched in a traditional closed system based on print media. Chapter 3 goes on to explore how *YouTube* slowly

emerged as a platform for the dissemination of fashion moving image by fashion brands and how fashion brands began to engage with digital moving image and multimedia advertising strategies. In doing so, it focusses on 'Trembled Blossoms' by Prada. Finally, the chapter examines the fashion media industry in 2008, a time at which digital media had become a perceived threat to print.

Chapter 4 investigates a fashion editorial project distributed in the fashion publication *V Magazine* and on the website *SHOWstudio.com*. Made in 2008 and distributed in 2009, 'Let There Be Light was photographed and directed by Nick Knight, with moving image by Ruth Hogben and styling and co-creative direction by Jonathan Kaye. 'Let There Be Light' is a multimedia project encompassing screen-based and print-based media, and still and moving image. The chapter argues that the collaboration between *V Magazine* and *SHOWstudio* was a precursor to the way the industry evolved through convergence of media forms and technology. Through an exploration of the project's distribution, the chapter also draws attention to the significance of the website *SHOWstudio,* launched by Nick Knight in 2000, as providing a template for the industry's subsequent adoption of the internet as a means of distributing fashion images. As we will see in Chapter 4, 2008-9 was a period of significant change in the environment surrounding the distribution of fashion images. Advertising revenue in magazines reduced and internet-based advertising expanded. Consequently, interest in the commercial potential of the internet for fashion communication increased markedly.

Drawing on primary research achieved through participant observation in my role as a video editor and editorial assistant at *SHOWstudio* while the project was in production, the chapter interrogates the binary opposition between still and moving image by examining what actually occurred on set in the making of the imagery, both moving and still. It compares that to the final images, their distribution, and the attribution of credits to the team members that describe the roles involved in making the editorial. In doing so, the chapter also questions the intersection between new and old media showing how the practice of making and distributing the images for' Let There Be Light' used traditional processes and artists maintained their traditional roles. Newer roles and processes were added and combined to what had been in place for decades, due to the use of digital technology.

The chapter also discusses how the team generated content that could be distributed instantly on the *SHOWstudio* website that differed from the imagery that was printed in *V Magazine* three months later. This was an experimental precursor to the way the industry went on to deal with generating content across print and web-based platforms. The image document for this chapter is made up of pictures from the *SHOWstudio* website that no longer exist online, images from *You Tube*, which now exist in a different format, and the images from the pages of *V Magazine*.

Chapter 5 takes as its focus, 'She Builds Domes in Air', a project in which analogue moving image was digitised and distributed on the internet, while edited stills from the moving image footage appeared in printed form. 'She Builds Domes in Air' is an experimental, yet high profile, example of how established fashion magazines were dealing with the demand for material that could be produced in print and on their websites. 'She Builds Domes in Air' was produced in 2012 under the direction of Catherine Sullivan, and was an Alexander McQueen 'special feature' for *AnOther Magazine* and anothermag.com. The editorial was experimental at the time and was the first of its kind to extract stills from moving image captured using analogue technology (which was aired on the website) to create a still fashion editorial for the magazine. The use of multimedia and the merging of technologies in this project shows how the evolution of technology enabled the fusion of older and newer media forms, which, this thesis argues, is the direction in which the fashion communication industry and the fashion image itself continued to evolve.

The chapter investigates the process of making analogue moving image and digitising it for an online platform and then reverting it back to a non-digital form as a magazine page. It describes the process of creating the film and stills from concept to print, drawing on an email interview with Catherine Sullivan and extensive material provided by the artist. The material includes image-based proposals created by Sullivan, which she presented to the art director and *AnOther Magazine* editors; email exchanges between Sullivan, the production team and the team at *AnOther Magazine*, and shot lists, direction notes, and images and notes of camera set ups. The material, along with my knowledge of the industry, allowed me to establish how the shoot was produced. I use this material, along with images of the film and stills to compile the image document for the chapter. Ultimately, this chapter describes in detail how analogue and digital processes were amalgamated to create new types of image-making practices,

evolved types of image-based fashion editorial and ways of making hybrid projects encompassing still and moving image as well as print and screen-based distribution.

Chapter 5 looks at the global fashion campaign *Secret Garden* (pre-fall 2012) from the luxury fashion brand Christian Dior. Directed by Inez Van Lamsweerde and Vinoodh Matadin, the campaign was shot as moving image footage on the RED Camera, which claimed to feature the unique technology to create moving image of high enough resolution to allow stills to be extracted and reproduced as high-end advertising 'photographs'. The project included a digital fashion film that was distributed via the rebranded Dior website, and *YouTube*, to great success. It included a fashion campaign of still imagery that was printed in the luxury fashion titles of the season. Building on Chapter 4, this case study shows how the merging of media through practice was built into digital technology apparatus.

The chapter investigates the way the RED camera was used and marketed to the fashion image making industry, endorsed by Inez Van Lamsweerde and Vinoodh Matadin representing the commercial demand for technology that could combine the process of making both still and moving image of high quality for fashion advertising and editorial. The commercial potential the technology offered shows how multimedia drove the evolution of the fashion image at that time. *YouTube* was an important distribution platform for the industry in 2012 and this case study allows for the investigation of how *YouTube* was being navigated by brands such as Christian Dior.

Within this analysis I consider the correlation between fashion moving image the music video. Chapter 5 is the first chapter in the thesis where I use close image analysis to study the moving image footage in relation to the soundtrack. The chapter investigates how industry practitioners and brands adopted techniques from the music video in their pursuit of success on *YouTube* and the internet in 2012.

Chapter 6 features the final case study in the thesis, which connects back to its first. Like the Prada 2012 campaign, the *Sunday Times Style Magazine's* Autumn/Winter 2017 editorial 'Collections' was captured on analogue film. The editorial was shot in Namibia by Toby Coulson and styled by Lucy Ewing, who was also the stylist for the Prada campaign. This case study shows how traditional processes were still being used in 2016-17 and had in fact not been abandoned in favour of new technologies and digital screen-based platforms. It also

shows how roles and positions in the process of making fashion images did not change drastically over the period. Only the still photographic images were intended to appear in the printed fashion magazine (a newspaper supplement). Although the images appeared on the website of the *Sunday Times,* the website was behind a paywall and thus was not accessible to everyone. Furthermore, the web layout was very basic in comparison to the potential of the technology available at that time. This case study proves that the traditional processes from the first case study continued to be used in 2017.

As junior fashion editor at *Style*, working with the fashion director Lucy Ewing, my role was to produce the shoot and assist the styling and direction processes. These positions allowed for very detailed close accounting of the processes of making the fashion editorial and I recorded the process by gathering material such as email exchanges, and documents such as mood boards, maps, photo edits. I gathered some images on location in Namibia and show the final images as they appeared in the magazine, online and on *Instagram*. These images make up the image document that provides the structure of the chapter. My primary research affords analysis of how digital technology has impacted the processes of production when compared to those discussed in Prada case study. It ultimately shows how new technology has not rendered more traditional technology and processes obsolete. Instead, as we will see, by 2017 new technology and traditional processes have combined and merged in ways that have not been accounted for in any existing investigations of the fashion image.

CHAPTER 1
PRE-HISTORY

This chapter sets the scene for what follows by examining briefly the historical and commercial background for the case studies that provide the focus for subsequent chapters. In it, I explain the systems of fashion media fashion image-making around 1999, when the Prada campaign that forms the first case study was in development. I also look at the early use of digital technology in the sphere of fashion image-making and the fashion media that predates the historical span of the thesis, which I situate in the context of the industry in which they were embedded. This includes magazine design, the fashion media's use of CD-ROM technology, the uses of Web 1.0, and the early uses of Web 2.0. As a result, this chapter aids understanding of the landscapes where some digital technologies and media thrived, and where others were short lived.

It is not possible within the scope of this project to explore earlier examples of experimentation that have not already been written into the history of the fashion image. This chapter is therefore reliant on secondary sources and on my own knowledge of the fashion communication industry, derived from my professional practice as a fashion assistant, producer and stylist. Secondary research for this chapter relies considerably on writing from industry and consumer press, as there is little other material about the adoption of digital technology in fashion imagery in the mid-1990s to 2000; much academic scrutiny came afterwards. In order to understand the environment, therefore, I draw on articles from *The Guardian, The Observer* and *The Times* in particular, as British press publications that were renowned for their fashion reporting. Other examples are from the American title *Billboard.* These are the only articles I could find that discuss the early digital version of magazines, which appeared for a brief time in the form of CD-ROM. The image document that accompanies the chapter provides visual examples of the images, CD-ROM magazines, catwalk shows, invitations and moving image that are discussed below.

THE TRADITIONAL FASHION MEDIA

Fashion images were created within a commercial industry that was interwoven with fashion media and the fashion publishing industry. Their production relied on fashion designers or fashion houses and the luxury goods they made. In order to comprehend how these

environments and relationships developed it is necessary to understand how this network operated in 1999, the year the images in the first case study were made.

All the advertisements and editorials that make up the case studies in the thesis include fashion images that were circulated by the fashion media in the form of the printed fashion magazine. In 2000, which is the year that the campaign from the first case study was released, fashion magazines were the primary medium for the distribution of fashion editorials and luxury fashion campaigns. Other channels included press material (which I go on to explore in Chapter 2), billboard advertisements and, less commercially, exhibitions and books. The purpose of most fashion images (and of the images studied in the following chapters) was to depict clothing from the fashion collections of the relevant 'season'. Therefore, the luxury fashion-image-making industry and the fashion media largely worked according to a timescale that was dictated by the seasonal calendar of luxury fashion design and production. The fashion images in this study fit into one of two categories. First, the fashion advertising campaign, comprising advertisements for a fashion house promoting their seasonal collection, which were commissioned and paid for by the fashion house or designer and printed and distributed during the appropriate season by luxury fashion magazines. Second, the fashion editorial, comprising fashion images that were commissioned as an editorial by magazines that discussed and advertised clothing from the collections of the latest 'season'. These magazines then distributed the editorial images and often paid for their production. The seasonal calendar that determines the production of luxury fashion, and therefore the schedule of fashion media, is intertwined with the timings of the seasonal fashion shows and presentations held at fashion weeks. In 1999, these took place in four major cities: Paris, Milan, London and New York (aside from Haute Couture Fashion Week that took place biannually in Paris only).[2] The function of the fashion show or presentation was to present designer collections to the fashion media, fashion editors, fashion stylists, art directors and fashion buyers months ahead of their availability or visibility to the wider public. This time-lapse allowed for fashion images, such as those that appear in the following case studies, to

[2] Aurélie Van de Peer shows how fashion production and the fashion press have been intertwined since the earliest versions of fashion editorial. Van de Peer argues that the history of the fashion 'season' traces back as far as the 1660s, articulated in the periodical journal *The Mecure Galant* (1672- 1724) inspired by the commercial imperative to expand French markets (Van de Peer, 2014). Van de Peer goes on to explain the how a seasonal calendar allowed for fashion to expand national boarders from Paris and by the late 19th century there was an expectation for 'major changes in fashion to occur twice a year' (Van de Peer, 2014:49). She goes on to describe how this seasonal change was 'industrialized' in the early 20th century with the first institutionalised haute couture fashion shows (that took place trade events for journalists and buyers) in Paris, as written by Didier Grumbach. (Van de Peer, 2014:50).

be planned, commissioned and made, then distributed in magazines later when the collections were available for purchase. The fashion editors and stylists were invited to the shows because they were the professionals who would dictate which clothes would appear in the images that they went on to collaboratively create.[3]

Up until 2000, the only images of the collections that were seen by the wider public prior to those described above, would have been the occasional catwalk photograph printed in certain newspapers whose fashion journalists attended and reported on the shows as they were happening. In the UK these newspapers included *The Times, The Guardian* and *The Independent*.[4] Other photographs of fashion collections came in the form of the designers' 'lookbooks'. These were traditionally created for the industry and were sent out to fashion stylists, fashion editors, art directors and buyers as soon as possible after the fashion shows. They consisted of images of every look (outfit) in the collection, often photographs of the models in the looks on the catwalk taken at the time of the show. Lookbooks were sometimes created as an alternative to presenting a collection in a catwalk show or presentation, especially by young designers who did not have the economic means or influence to show their collection at fashion week.[5]Catwalk images were also distributed in trade publications such as *Collezioni* and *Drapers Records,* which were printed periodicals aimed at those working in and studying the fashion industry and retail.

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[3] Patrick Aspers describes the roles of the stylist and the fashion editor in *Markets in Fashion: A Phenomenological Approach* (2001). However, these roles vary hugely from publication to publication, and from project to project. The roles are extremely fluid, often also compromising of production and photographic assistance. Aspers does not explain the roles of the junior editor or the fashion assistant. Ultimately, the roles are heterogenous and subsequently undefined. By looking at specific case studies, this thesis aims to look at the roles that are unique to the particular projects under study.

[4] Didier Grumbach and Caroline Evans describe in detail the history of the fashion show from its beginnings in Parisienne haute couture in the very early 1900s, Grumbach also explains that the emergence of ready-to- wear collections in Paris coincided with the evolution of the department store in the 1960s, fully establishing itself in the 1973 at the first example of a 'fashion week' held in Paris. Gumbrecht illustrates how the closed nature of ready to wear shows, as described above, was due to fear of counterfeiting, which resonated from the profitable business of haute couture. (Grumbach, 2006) (Evans, 2013). Agnes Rocamora and Joanne Entwistle refer to Piere Bourdieu's Flied Theory to explore the boundaries, both metaphorical and physical, between the outside and inside of London Fashion Week and the relations and hierarchy of those attending, naming stylists and fashion editors among the 'key figures' . (Entwistle and Rocamora, 2006).

[5] Collections were also displayed in showrooms at 'press days', organised by 'in-house press teams who worked solely for one designer, or multi brand PR teams, who worked for a number of different designers. These events were for fashion editors, stylists and fashion assistants to look at collections more closely, or for the first time if they did not attend the show. Conventionally, they happened each season straight after the end of the last fashion week held in Paris and functioned to promote the clothes to be included in printed fashion editorial (both image-based and written). I provide a more detailed overview of the role of the fashion press officer in chapter 7. I recognise the significance of the catwalk image, in the form of newspaper fashion journalism, trade publication and as a designer look book, to the overall history of the fashion image and how they too evolved over the span of my research period. It is impossible within the remit of the thesis to fully unpack their history, form and function. I consider them as a different type of fashion image to those that I focus on in my case studies. They stand on the periphery of this research as tools that aid the creation of the fashion images I study.

Leading fashion titles and independent fashion magazines were also the principal placement for fashion brands' seasonal advertising campaigns, which I explore in detail in Chapter 2. Advertising generated most of the revenue for the fashion press, and the business of fashion media was, in the 1990s, contingent on the relationship between advertising and magazine sales. This industry expanded in the 1980s, when 'magazines grew physically bigger […] by 1988 the biannual collections issues of *Vogue Italia* and *L' Uomo Vogue* were bigger than the New York phone directory, largely funded by designer advertising' (Montfort, cited in Nelson Best, 2004, p.167). Fashion magazines were reliant on the income they generated through advertising, and as a result, fashion editors were expected to include brands on the advertiser's list in their features and editorials. Advertiser lists were often also given to freelance stylists who shot for the magazine for the same reason. Advertiser lists were prioritised according to the spend (or outlay) of the brand or the projected spend for the following season. Advertisers therefore received more coverage within the magazine's editorial than other designers. Independently-owned magazines such *i-D Magazine*, *Dazed and Confused*, *The Face*, *SelfService* and *Pop Magazine* (all independent in 2000) placed less pressure on the freelance stylists they commissioned to include their advertisers because of the lack of budget available to give to a stylist for the fashion shoot, a circumstance that often resulted in editorials costing the stylist money. Magazines such as *Vogue* (owned by Conde Nast), *Elle* (owned by Hearst) or newspaper supplements such as *The Sunday Times Style* (owned by News UK)[6] generally offered at least some budget to freelance stylists for their editorials, so they could be more forceful in terms of the designers they wanted to be included in the images.

[6] In the 1990s the relationship between designer advertising and the fashion press in the UK industry was less commercial than in America. Comparisons between the UK and the USA were made through reports on the British fashion editor Anna Wintour, who became the editor of *American Vogue* in 1988, whom had previously worked as editor of *British Vogue* and at other titles in America. In an article in *The Guardian* in 1997, Wintour described how magazines were far keener to prioritise their advertisers and readers over creativity, the teams were much larger and more corporate, with greater control over the work fashion editors, journalists and stylists produced. Whereas, in the UK, fashion editors and stylists were far more independent and freer to be creative, caring less about the readers and advertisers and more about originality, 'and she is respected for this by her boss' (Wintour, 1997). Wintour's commercial success with *American Vogue* influenced the British fashion press to follow her example and she became considered 'the most powerful woman in the in fashion.' (McCabe, 1998).
Throughout the 1990s many British stylists (such as Melanie Ward) and photographers (for example, Craig McDean) moved to the United States to capitilise on the commercial market after proving their creative value in British titles such as *The Face, i-D* and *Dazed and Confused*. The United States is still considered a far more commercial (thus more profitable) market, compared to London, for stylists, photographers, make-up artists, hair stylists and other creatives to work within.

Luxury fashion magazines such as *Vogue, Harpers Bazaar* and *Tatler*, independent tiles such as *i-D, AnOther Magazine and Purple,* and newspaper supplements such as *The Sunday Times Style* carefully curated their advertisers. The inclusion of brand campaigns by luxury brands such as Prada, Christian Dior and Louis Vuitton generated not only income but also status, which then attracted the elite 'talent' (see 'Glossary of Industry Terms', p.3) in the image-making industry to work for the title[7]Equally, luxury fashion brands were very specific in terms of the magazines in which they chose to advertise. Bradford (2015, p. 54) explains that magazines had 'to provide the right environment for their advertisers', making sure they did not include anything too 'controversial or downmarket that might put off their brands from advertising'. Fashion brands decided whether to advertise in a particular magazine on the basis of the other brands and companies that advertised in it or were featured in the editorial pages. They considered whether these other advertisers operated in the same market and whether the magazine resonated with their own brand image. Brands also took into account the level of talent contributing to the magazine. The entire industry was underpinned by this nuanced networked system involving the magazines, the brands that advertised and the professionals who contributed to the content. The fashion communication industry was extremely inward facing; magazines and talent aimed to gain credibility from one another to attract high-end, high-paying brands, an enterprise that was far more important than aiming to please a public audience. By studying both editorial fashion images and global advertisements of luxury fashion brands, this thesis investigates how this system developed as digital technology evolved and became integrated into the industry.

DIGITAL MAGAZINE DESIGN

It is important to explain how fashion magazines were being created at the start of the research period to understand how digital technology impacted the process of producing and disseminating fashion images up until 2017. The influence of digital technology in magazine design impacted the process of making fashion images because it influenced the type of images the fashion pictures needed to be, either a digital file (if so what type of digital file) and/or a printed photograph. Magazine design dictated the size the image needed to be, and

[7] The word 'talent' is used in the fashion image-making industry to describe the artists working in the field. Artists include stylists, photographers, make up artists, hair stylists, nail technicians, models, graphic designers, digital technicians, and since the integration of moving images and screen based media it also includes sound technicians and moving image directors.

the speed at which it needed to be produced. The integration of digital image-making into the fashion media relied on the capacity of the print magazines to feature digital images, therefore magazine design needed to incorporate digital processes and printers needed to have the capability to print them at to a high enough standard.

Although there had been examples of computer aided magazine design in the 1970s (Owen, 1991, p. 224), the launch of the Apple Mackintosh computer in 1985 enabled 'desktop publishing', whereby typefaces and layouts could be designed. Flatbed scanners, which had been introduced a little earlier, could scan physical pictures and photographs and import them onto the computer, although they were of low quality. 'PageMaker' by Adobe was also introduced in 1985 for the Apple Macintosh desktop computer, a development that influenced the process of magazine design by offering an option that did not rely on the letterpress. The affordability of the software appealed to smaller magazine publishers, bringing about an upsurge in independent titles (Owen, 1991, Leslie, 2013).

Between 1980 and1990 there was an acceleration in the advancement of microprocessors through the likes of Macintosh, IBM and Apple. With little use for them in the home, however, they were not widely produced and distributed, and so their costs remained high (Winston, 1998, p. 236).[8] By the 1990s, desktop computers had become attractive for home use due to the marketing of their educational value, alongside other features such as gaming, databases, word processing and calculator programmes. With the market expanding, production and distribution increased, which created a more competitive market. These conditions triggered an acceleration in the technological evolution of the personal computer, making it more affordable and accessible (Winston, 1998, p. 237). Various other desktop publishing programs were developed, particularly for the Apple Mac, and computer-based magazine design become mainstream; yet there was still a gap between design (pre-press) and print (Owen, 1991, p. 224). The consumer electronics and computer industries did, however, develop rapidly. By 1994 the capacity that desktop computers had to store images was expanding quickly and the cost of memory fell. Their ability to display high-quality imagery (both moving and still) improved as did the quality of printers. (Winston, 1998, p. 237). As a

[8] The advent of digital fashion imagery is reliant on the history of digital technology, which stands on the periphery of this study. For a comprehensive account of the history of digital technology, the computer and the social conditions that allowed for them to be dispersed see Brian Winston *Media Technology and Society: A History: From Telegraph to the Internet.* (1998) and Friedrich Kittler, *Optical Media Berlin Lectures* (1999).

result of these developments, there was an upsurge in the production of independent fashion magazines.

The 1990s saw the launch of independent fashion magazines such as *BIG, Purple Magazine* and *SelfService*, which began to compete with the established magazines for advertising revenue. These new titles were strongly influenced by the niche fashion press which had emerged in the 1980s, including *The Face, i-D* and *Blitz* (Nelson Best, 2017).

EMERGENCE OF DIGITAL FASHION IMAGERY

Whilst graphic designers working on magazine layouts began to engage with digital technology, photographers and artists were also exploring its potential. Each case study in the thesis investigates the processes by means of which fashion images were being made and how digital technology influenced these practices. This section describes how and why digital technology started to be integrated into the process of making the fashion images. The case studies go on to investigate the work of some of the pioneers of digital technology for fashion image-making whom I discuss here. This section therefore substantiates the importance including their images in this research. Furthermore, it foregrounds how the integration of digital technology was peculiar in the case of fashion image-making because, as I go on to explain, the first fashion image-makers to explore digital technology initially created images that were not focussed on fashion. Furthermore, the first digital images for fashion were not printed in mainstream fashion publications.

The first way that fashion image makers creatively explored digital imagery was through post-production. *Paintbox* and *Adobe Photoshop* were the earliest software programmes that made this possible. *Paintbox's* first edition was released in 1983 but there is no record of its relationship with fashion photography. As described above, computers capable of running these software packages were inaccessible to most. In 1990, the first edition of *Photoshop* was released. Later versions were adopted across the industry, as I go on to show in the following chapters. Marc Haworth-Booth discusses artworks that had been made in the 1980s and the early 1990s using computer programs in their post-production (1994). In the same publication, Vincent Katz (1994, p. 38) explains how the scanners and technology that were being used to create digital images in 1990 produced disappointing results when the images were printed. Artists were experimenting with technology such as the Apple

Macintosh II, Tuvnell scanners and *Adobe Photoshop*. but use of colour ink-jet printers (such as the Iris 3047), which could produce high-quality printed pictures, was extremely costly. Even then, the colours of the prints faded over time, and the quality of the monochrome print did not match the colour). With high costs and a lack of effective printing, such technologies were irrelevant for fashion image-making, which, at the time, relied on the printed magazine, book or photographic prints on the wall of a gallery for their distribution. By the mid-1990s, the conditions that enabled the advancement of digital technology for graphic design, explained earlier, also meant that digital image manipulation packages were becoming better and more readily and cheaply available.

Digital technology for image-making emerged at the same time that fashion photography gained new meaning and was no longer restricted exclusively to showing clothes on fashion models. Therefore, the fashion image makers who began to experiment with early digital technology in their processes of post-production were exploring its creative potential to make innovative pictures within a genre that had already moved away from a necessity to represent reality. By the early 1990s fashion photography had merged with art and documentary photography (Lipovetsky, 2002, Kismaric and Respini, 2004, Blanks, 2013), and it was generally accepted that the genre was creatively explorative. Fashion imagery and advertising sometimes did not even include clothing at all, rather images conveyed themes and ideologies of wider culture outside of fashion itself. [9]

Charlotte Cotton (2009, p.11) explains how, in 1993, the fashion photographer Nick Knight 'was beginning to explore the first available post-production and computer-generated image programs'. He was, therefore, one of the first photographers working in the field of fashion to create digital images.

[9]Rosetta Brookes explored how photographers such as Guy Bourdin and Helmut Newton, working in the 1960s -1980s, created photography that moved away from the representation of clothing with images more akin to art photography (Brookes 1993) and it is widely suggested the 1970 and 80s witnessed a new form of fashion imagery (Evans and Thornton, 1989, Craik, 1994, p. 93, Williams, 1998). Discussion of fashion imagery in the 1990s was mostly concerned with the wider themes of contemporary culture that the pictures conveyed. Fashion imagery was therefore said to have merged with art and documentary photography, cinema and the amateur snapshot (Williams, 1998, Jobling, 1999, Lehmann, 2000, Arnold, 2001, Lipovetsky, 2002, Kismaric and Respini, 2004, Blanks, 2013). Discussion of the relationship of fashion photographs with art photography in the 1990s encouraged a critical reflection on the relationship throughout the history of the fashion image, effectively creating a new history of autonomy and creativity in fashion photography (Smedley 2000, Williams 1998). Although this thesis does not investigate the cultural impact, or the production of meaning of the themes of fashion imagery, it is important to consider the discursive environment in which digital fashion imagery emerged.

Born in 1958 in London, Knight studied photography at Bournemouth and Poole College of Art and Design, graduating in 1982. Knight published his first photography book, *Skinheads,* in 1982. He then created fashion editorials for *i-D Magazine*, (he became the commissioning picture editor in 1990) and in 1986 he began shooting campaigns for Yohji Yamamoto in collaboration with the graphic designer Peter Saville, art directed by Marc Ascoli. He was also shooting campaigns for the fashion brand Jil Sander. By 1993 Knight was a successful and celebrated fashion photographer, Knight's work had been exhibited at the Photographers Gallery, The Victoria and Albert Museum and The National Portrait Gallery.

Knight's first known project to engage with digital technologies was a series of images called *Plant Power*, which were shown as an installation at the Natural History Museum in London (Figure 1.1). The images were exhibited at the museum for fifteen years. By 1994 Knight had begun referring to himself as an 'image maker' rather than a photographer, due to the incorporation of digital manipulation into his creative processes. This was celebrated in an article in *The Guardian* newspaper entitled 'Nick Knight: from Supermodels to digital photography via the Natural History Museum, Nick Knight is an "image maker" extraordinaire' (Chunn, 1994, p.13). Knight continued to use the designation 'image-maker' to refer to himself throughout his career (Knight, 2017). Knight revisited the themes of *Plant Power* and created the project *Flora* in 1997, which was published as a book (Figure 1.2). He spent three and a half years selecting and photographing botanical specimens from the Natural History Museum.

The artist duo Inez Van Lamsweerde (born 1963 in Amsterdam) and Vinoodh Matadin (born 1961 in Amsterdam) have also been acknowledged as pioneers of digital fashion photography. The duo met whilst studying at the Art Academy in Amsterdam and began working together in 1986. Initially, Van Lamswerede collaborated with Matadin as a stylist for his clothing line.

Independently, Van Lamsweerde first began to explore digital image manipulation in 1993 with her project 'Final Fantasy', (Figure 1.3). Like Knight's work, 'Final Fantasy' was not published as a fashion image (although it was inspired by the criticism of the representation of underage girls in the grunge era of fashion). In 1994 Van Lamsweerde, with her partner Vinoodh Matadin, created her first fashion editorial for *The Face* magazine, a culture and music magazine that incorporated images and editorial about style. *The Face* was very well

respected in the fashion image-making industry and ran fashion advertising; it was not, however, a mainstream fashion publication, suggesting that these images would not have been considered mainstream fashion photographs at that time. The images in the editorial used digital technology to combine separate images of models and landscapes (Figure 1.4). Matadin and Van Lamsweerde explained in an interview in 2015 that after seeing a demonstration of the computer software programme *Paintbox* they became excited to use it for their own work. 'At that point', said Van Lamsweerde, 'it was used to straighten lines and shine up wheels in car advertising. It hadn't really been used for fashion or for images of people' (Miller, 2015). The subjects of the images published by Van Lamsweerde and Matadin were models adorned with that season's designer clothing, but, as was the case with much fashion photography at the time, these pictures did not focus on the clothing. Early digital fashion imagery aimed to demonstrate the potential of the medium and the hyperreal nature of the image. Just as the images in the project 'Final Fantasy' showed figures dressed in clothing, it was the strange, otherworldly appearance of the figures themselves, produced via digital manipulation of the picture, that stood out.

Nick Knight's first digital images to engage with the subject of fashion were made in 1997 in collaboration with the fashion designer Alexander McQueen and the digital retoucher Steve Seal (Cotton, 2007, p. 13) (Figures 1.5 and 1.6). The images appeared in the 20th edition of *Visionaire* magazine, guest edited by the celebrated fashion designer Rei Kawakubo of Comme Des Garçon, and featured pieces from McQueen's Spring/Summer 1996 collection 'Bel Mer La Pupée'. *Visionaire* was launched by Cecilia Dean and James Kaliadros in 1991 and emerged from a history of limited-edition publishing, making between 1,500 to 2,500 pieces for each issue. The first edition sold for $10, but *Visionaire* subsequently became the most expensive fashion magazine, selling for between $250 and $1,500. Publications included a seven-foot-tall edition entitled 'Larger Than Life' and a miniature car that played a record. Issues have been variously printed on plexiglass and encased in a leather-bound, monogrammed Louis Vuitton case. The Vuitton bags featured in the same print retail for over £1000. *Visionaire* worked with the most prominent artists from the fields of fashion, film, music and art, and produced unique collaborations between these highly regarded professionals.

One issue, featuring a collaboration between Nick Knight and Alexander McQueen and commissioned by Rei Kowakubo, was unique and it was very highly valued in the industry; its prestige increased further after the death of McQueen in 2010. The images in the issue were divided into smaller pamphlets with a few pages for each of its contributors, including the fashion photographers Mario Sorrenti and Philip Lorca deCorcia. The issue was placed in a box (Figure 1.7) that also contained a dress pattern designed by Kawakubo. The images in Figures 1.5 and 1.6 were produced within a very specific and specialized artistic context. However, images commissioned by *Visionaire* are widely circulated after their initial publication in other fashion magazines, books and exhibitions and are syndicated extensively. These pictures by Knight and McQueen were two of the images most frequently reproduced by *Visionaire* in its history (visionaireworld.com), therefore they were two of the most commercially successful images for the magazine. Their success, both creatively and commercially, both confers and attests to their significance in the history of the fashion image.

McQueen's Spring/Summer 1996 collection combined 'the purity of Far Eastern culture with the sharp punk elements of the west' (Bethune, 2015, p.308), and the image in Figure 1.5 shows the model Devon Aoki as a Manga character (Knight, 2015), which illustrates the description of the collection above. Figure 1.6 is the model Laura De Palmer wearing a metal harness, which was designed to reference the Hans Bellmer doll images that are the namesake of the collection. Both images have been digitally manipulated by Knight in post-production, creating images of human figures that pushed through the boundaries of reality and visually depicted the characters McQueen aimed to create in his catwalk shows. The models become a hyperreal representation of the show's concept. In an interview with Knight on his website, *SHOWstudio*, McQueen explained that his collaborative work with Knight manifested ideas that he would not otherwise have been able to create, and that these images are an example of how Knight's use of digital technology in his processes of image-making allowed for that exploration and articulation of McQueen's most radical ideas (SHOWstudio, 2015).

'It's a Jungle out There' (Figure 1.8) is the image from the invitation to the Alexander McQueen Autumn/ Winter 1997 catwalk show, the next image that McQueen created in collaboration with Nick Knight. Like the images in *Visionaire 20,* the picture represented the creative exploration between Knight and McQueen, although it also had a commercial function as the invitation to a fashion show given to buyers and fashion media

representatives. The image represented the idea of a fashion collection, not clothing itself, and demonstrated the capabilities that digital technology offered for the medium of fashion image-making. The invitation depicts a figure (the model Debra Shaw) seemingly wearing no clothing at all. The model has unreal- looking skin with horns growing out of her chest and side, and what seem to be hooves rather than human feet. The show was inspired by the Thomson's gazelle (McQueen, 1997). Models wore make up giving them animal-like features, their hair was matted and wild, often with a fur tail emerging from the back of the head or moulded at the front in the shape of horns. The models presented themselves as feral, undomesticated creatures and the jewellery worn by some protruded from the fingers like horns. On a couple of the looks, horns extended out of the garments. The majority were constructed in fur and leathers as if they were, in fact, the skin of the models (see Figure 1.9). The figure in the picture by Knight and McQueen (Figure 1.8) was a digital manifestation of what McQueen portrayed in the show. Digital technology allowed them to create an alien creature with horns growing out of the skin, becoming part of the actual body rather than as a layered garment—part human, part gazelle.

The digital images by Inez Van Lamsweerde and Vinoodh Matadin, and Nick Knight and Alexander McQueen display the human body manipulated into something still recognisable as human, but unreal and uncanny. Consequently, there is a feeling of unease in all of the images. These exaggerated images represent the beginning of a culture of digital retouching and the idealised body in the advertising of clothes and beauty that followed.

SCREEN BASED COMMUNICATION

Digital fashion imagery was not only produced within the context of the printed page or the printed photograph in the exhibition; screen-based dissemination had also started to emerge. The examples discussed here were essential precursors to the fashion magazine website and magazine app, which are investigated in the case studies that follow. In the early 1990s graphic designers and artists had begun to experiment with the potential of screen-based multimedia and technologies that supported multimedia and interactivity. Dewdney and Boyd, (1995, p.147) define multimedia as follows:

Multimedia represents a convergence of previous media in a digital screen-based form […] Multimedia is a generic term being used to refer to a specific range of audio-visual

technologies which have converged in digital information processing. Digital scanning and storage of the still photograph, full motion video, animation, stereophonic sound and storage of the still photograph, full motion video, animation sound and text have created the conditions for previously separate forms of representations to be used in simultaneous combinations. In addition to the convergence of all these previously separate media on screen, current digital based multimedia also includes the increasing end-user guidance and control. These latter aspects of multimedia are being termed 'interactive'.

Multimedia and interactivity were being explored through the medium of the CD-ROM (and computer screens). Although limited, CD-ROM programming was able to offer a degree of interactivity. Reporting in the American magazine *Billboard, New York* in 1994, Brett Atwood explained how computer software retailers were hoping to become the newsstands of the future, offering digital magazines in the form of CD-ROM that 'combine[d] the detail available in print titles and the visuals of television news'. Furthermore, the multimedia nature of the CD-ROM offered the capability for users to click through to background information on the stories they chose (Atwood, 1994). Titles included *Newsweek International,* launched in 1993, *Substance.digizine,* which was distributed through Sony Electronic Publishing, and *Mondo 2000,* a counterculture magazine (Atwood, 1994).

CD-ROMs had the capacity simultaneously to show still and moving image (albeit of relatively low quality) on the screen and in 1995 they already had the capacity to contain up to eighty minutes of moving image, thousands of stills and millions of words (Dewdney and Boyd, 1995, p.150). Moving image quality on the CD-ROM was far better than Web 1.0 due to exceedingly slow internet speeds. Computers and the drive for multimedia were developing rapidly, yet the market for CD-ROM magazines did not advance, and the medium was short lived.

Daly, Henry and Ryder (1997, p. 237-238) state that *Cosmopolitan* (the American fashion title) was amongst the first to announce plans for a multimedia platform of the magazine in the form of special interactive issues on CD-ROM. Problems arose as to where these digital CD-ROM magazines were to be distributed and how they would be presented. They aimed to make their point of sale similar to that of traditional magazines for familiarity, placed at check-out stands in book and record retailers (in the USA) and offered on mail subscription (Atwood, 2004). There is very little evidence of fashion titles adopting CD-ROM as a digital option for publishing. *Cosmopolitan Magazine* created a 'Virtual Make Over' programme on a CD-ROM in 1998, which allowed the user to upload a photograph from a digital camera, a scanned image or a saved image from a floppy disk, and then to change hairstyles and make

up options (Figures 1.10 and 1.11). This example shows how the fashion media were engaging with the interactive components that CD-ROMs offered, and, to an extent, how the industry did not fully explore its potential. *Cosmopolitan Magazine* went on to create a fashion make over CD-ROM in 1999, however they were short lived.

The history of the internet is diverse and complex. It began to emerge for public use in the mid-1990s, surrounded by commercial battles about distribution and management, which hindered its proliferation (Winston, 1998, p. 333). Web 1.0 was 'read only'; its content could be browsed in the same way one might consume a book or a fashion magazine. In 1996 only twenty percent of the home computers owned in the UK were connected to the internet, and the internet was mainly used for email services (Winston, 1998, p. 335). Email did not have the capacity to share image files at the time. The static nature of the internet meant that its capabilities for multimedia were extremely limited.

Helmut Lang was amongst the first fashion designers to engage with the interactive potential of the internet. In 1998 he used his website to present his Autumn/Winter 1998 catwalk show to the audience visiting the site. Lang uploaded a digital moving-image file, which was a recording of the live show, onto the website, allowing the public who had the means to connect to the internet to view the show (Figures 1.12-1.14). He consequently distributed a CD-ROM of the footage to fashion press insiders and, having presented the show in this way, he invited fewer people to the event itself (Figure 1.15). Helmut Lang's interest in the potential of the internet to show the moving models on the catwalk was viewed as avant-garde and experimental. Journalists complained that the image quality was so poor that it was impossible to see the clothing, concluding that the internet was not the place to show the designs of someone so talented (Goodman, 2018). Although somewhat overlooked at the time, and a relative one-off venture, Lang's experiment with Web 1.0 and the interactivity of moving image and a digital lookbook via the medium of CD-ROM was an important juncture in the future of the presentation of fashion collections, as it represented a key a precursor to what came with the development of Web 2.0.

In 1999 Web 2.0 was launched. The second generation of the World Wide Web, Web 2.0 enabled the viewer to collaborate, interact and network with other users, enabling the eventual development of social networking sites such as *Facebook*, *YouTube* and *Wikipedia* (Benyahia, Gardner, Rayner and Wall, 2013, p. 268). The internet was no longer a static

source of information. Although fashion blogging had begun in the late 1990s and was growing in popularity with the interactive components of Web 2.0, in 1999/2000 it was seen as an amateur endeavour rather than a platform embedded in the industry of fashion media (Rocamora, 2012). *Vogue.com* (owned by *British Vogue*) was launched in 1998, however, even after the development of Web 2.0 in 1999, the quality of moving images on the internet was low. Images were pixelated due to slow internet speeds, which meant that the web was rarely used as a medium for fashion communication. *Style.com* was launched in 2000 as an online site for *American Vogue* and *W* magazine, yet it was not used as a vehicle for editorial or commercial moving fashion image until 2013.[10]

Style.com sought permission from designers to publish images of their catwalk looks to a public audience rather than employing a subscription-based formula as previous websites, such as *FirstView,* had done (Evans, 2013, p. 78). The British trend-forecasting, subscription-based website and research business *WGSN* had already been launched in 1998 by Julian and Marc Worth, with Roger Tredre as editor in chief, and it quickly became successful within the industry. However, it did not have permission to publish images of the shows, which was secured for *Style.com* by the *American Vogue* Editor-in-Chief, Anna Wintour (Evans quoting Tredre, 2013, p. 78). Fashion trade publications, printed magazines including *Collezioni* and *Elle Runway*, were the precursors to these websites and *style.com* printed its own paper magazine as a direct competitor. Another precursor to *style.com* was *fashionuk.com,* described as a London-based rag-trade magazine that employed a digital camera to publish weekly updates (*The Times*, 1998). According to *The Times* Newspaper, the editors for *fashionuk.com* took their digital cameras to the shows and took photographs to upload on to the website. This process made 'ok [pictures] but not so clear that rival designers can just download them and copy them' (*The Times* quoting Grunes, 1998). Although the editors at *fashionuk.com* saw the low-resolution images as a positive, the rest of the industry was evidently unconvinced. Caroline Evans (2013, p. 78) argues that the open access of *style.com* 'was a breakthrough moment in the transition of the fashion show from trade event to public spectacle'. *Style.com* demonstrated the internet's potential to threaten the commercial structure of the fashion image-making industry and the fashion media, and the positions of

[10] The impact of opening the fashion show to the public, due to digital technology, on the industry and its seasonal schedule has been slow and remains to be entirely resolved at the time of writing in 2022. The influence of *style.com* is further examined in chapter 3.

those working in it, because it made information and fashion images available to the public that had previously been restricted to industry insiders until they released them in the pages of magazines. Although the industry had acknowledged this threat, in the year 2000 printed fashion magazines remained the dominant vehicle for fashion communication and imagery.

The film maker and photographer Marcus Tomlinson began making digital fashion moving image for the designer Hussein Chalayan in 1999, in the form of the film *Aeroplane Dress.* This was his second film for the designer and was exhibited at the Tate Modern in 2001 (Tomlinson, date unknown). Tomlinson was also working with the designer Issey Myake, creating stop- motion animation for his A-POC designs, which were exhibited in Berlin in 2001. These films are among the earliest examples of fashion moving images made for a fashion designer. They were predominantly experimental and creative rather than commercial in their function, as demonstrated by their dissemination in art galleries.

In 2000, Nick Knight launched *SHOWstudio.com* along with the graphic designer Paul Hetherington. This website was created to provide a platform to explore and showcase the moving image as a medium for fashion communication and to investigate the potential of Web 2.0. In 2000, Knight recognised that the future potential of Web 2.0 offered the possibility for digital fashion images and moving fashion image to be disseminated through a fast, democratised and global network. Although Knight had been using digital technology since 1993, he stated in 2017 that the real significance in the evolution of the fashion image was the potential offered by Web 2.0. He suggested that the potential of web 2.0 to share images globally, outside of the power structures of the fashion media, was its most vital element (Knight, 2017). Knight believed that moving image was the best way to show fashion and recognised that fashion photographers had been exploring moving image throughout their history, but that there had been no significant platform to showcase what was made. Knight believed that 'cinema [was] hopelessly outside the cycle of fashion' due to the length of time it takes to make a film (Knight 2017) and went on to claim that television was far too bureaucratic in its focus on ratings to ever allow for fashion film. Instead, fashion was either scandalised or trivialised, therefore 'never cutting edge' (Knight 2017).

From the outset in 2000, *SHOWstudio* came with a potential threat to the systems within the enclosed fashion communication industry. Knight aimed to showcase the processes of creating fashion imagery by creating backstage footage at his fashion shoots. The mystery

surrounding the fashion industry generated the ideology it sold. Audiences bought into fashion magazines because they represented the untouchable and inaccessible. By shining too much light on the practicalities of the industry, showing what the work involved and potentially revealing secrets and knowledge that were only available to those who had earned their place, *SHOWstudio* and the internet threatened to unravel the industry's allure and potentially challenge the positions of those who were succeeding in the industry. Angela McRobbie (2000, p.259) notes that the fashion industry was not keen on self-reflection or open to scrutiny of its 'internal politics and organisation'. The non-democratic culture that resulted 'allowed snobbishness and elitism to prevail'. The fashion communication industry sold elitism and snobbery in the form of luxury fashion. The industry resisted opening the gates to the public in all forms, in order to hold onto the power they held through keeping them closed.[11] As the following chapters demonstrate, this led to a gradual and idiosyncratic uptake of the internet and digital technology within the industry.

One of the first projects to appear on *SHOWstudio* in the year 2000 was super-eight footage by Bobby Guillespe of the model Kate Moss and her friends singing 'Diamond Blues' (Figures 1.16, 1.17 and 1.18). The film is simple and almost quaint in comparison with some of the other projects on the site. It did not incorporate interactive components or make use of the omnipresence of a webcam (which were integral features of *SHOWstudio* in its earliest form), as some of the platform's other projects did (e.g. 'Sleep' (2001)). However, the film showcased the internet's ability to disseminate moving image and sound. Kate Moss was one of the most famous and successful fashion models of all time and she was notoriously discreet, so it was very rare to hear her voice, let alone her voice singing. Consequently, this film flaunts the audio-visual potential of screen-based communication. The audience heard the voice of an iconic figure of the fashion industry, previously known as a static and silent image in the pages of fashion magazines. In addition, the amateur style of the footage conveyed an intimate feeling, like a family hand-held video recording, making it seem like a personal, back-stage view of Moss's professional life. The early film also affiliated the website with one of the most successful professionals in the industry, which helped to establish the website as a meaningful platform for fashion communication. The film is a precursor to what became so fully realised in the global adoption of social media sites such as *Instagram*, where, at the time

of writing, it is commonplace for celebrities and industry professionals such as models to share aspects of their personal lives. The film, therefore, also represents an evolution of what could be defined as fashion imagery. It is an example of how, in the year 2000, *SHOWstudio,* as 'the home of fashion film', were exploring and redefining the genre for the industry.

Penny Martin was the editor at *SHOWstudio* from 2001-2007. Born in 1972 in Glasgow, Martin studied art history at Glasgow University, and also studied at Manchester University. Prior to her editorship at *SHOWstudio,* Martin was the curator of photography at The National Museum of Photography, Film and Television. After she left *SHOWstudio,* she went on to become the editor of *The Gentlewoman* Magazine.

Martin explained that for the first few years of the 2000s slow internet speeds meant that the quality of the images that could be distributed online were very poor. Pixelated imagery and buffering moving image clips did not reflect the glossy luxury of the high-end global fashion brands (Martin, 2008). Luxury fashion brands were consequently uninterested in the internet as a platform for their imagery and promotion. Arguably, magazines such as *Vogue,* which were economically tied with these brands, and whose own brand identity aligned with the luxurious and the elite, were equally unenthusiastic. With the lack of commercial interest in the internet as a platform for fashion editorial, fashion advertising or moving image, it was left as a space for independent experimental platforms for nearly eight years. Meanwhile, *SHOWstudio* was working outside of the system as they explored the internet as a new environment for fashion communication. *SHOWstudio* was independently funded by Knight and consequently the site did not have to create images to attract or please advertisers. This meant that they were able to work with the pixelated images and slow internet speeds as shown in the blurry aesthetic from the super eight in 'Diamond Blues'.

DIGITAL INTEGRATION IN 2000

In the year 2000, when the first case study in Chapter Two was distributed, the industry did not consider the internet as a serious rival for the printed press as a platform for fashion communication, or as a competitor for their advertising revenue. Without a commercially-viable platform, fashion moving image had not acquired commercial interest. However, digital fashion image- making (image capture, but particularly digital post-production) had gained momentum and, in 2000, the seminal publication *The Impossible Image: Fashion*

Photography in the Digital Age collated by the (then) *British Vogue* art director Robin Derrick, partly established digital fashion photography as genre. The early projects by Nick Knight and Inez Van Lamsweerde and Vinoodh Matadin mentioned in this chapter were included, along with other examples of their works since 1995, affirming them as pioneers in the genre and their leading positions in the industry. The book featured work from other industry-leading fashion photographers such as Rankin, Norbert Schoerner, and the duo Matt Alas and Marcus Piggot. The photographs featured had appeared in fashion titles such as *American Vogue, British Vogue* and *i-D magazine,* indicating that digital imagery had become commonplace across the commercial fashion communication industry.

Digital fashion-image making brought with it a different set of methods and introduced screen-based media to the process of making fashion photographs (unpacked in the chapters that follow). The evolved processes also introduced new professional roles to the field, such as the digital retoucher and digital technician. These roles were pivotal to the post-production of digital fashion images, to the extent that the digital retoucher Stephen Seal was credited as a 'collaborator' with Nick Knight in the making of the images with Alexander McQueen for *Visionaire 20.* The role of the digital retoucher was also brought to the fore in the book *The Impossible Image.* Allan Fillamore, Vim Jethwa, Howard Wakefield and Paul Heatherington who worked with Knight at *SHOWstudio* from the outset in 2000) were all credited for the special series of images by Nick Knight that was commissioned for the project. The growing significance of the role of the retoucher also meant that budgets for the production of fashion imagery were redistributed. The role later faded into the background as digital image making became established in the commercial fashion image-making industry. Whole businesses specialising in digital retouching became widely employed and extremely lucrative (explained further in the chapters that follow). At the start of its adoption, photographers such as Knight were making deliberate statements about the innovative technical processes they were engaging with by collaborating with and loudly crediting digital retouchers.

The Impossible Image was the catalyst for a discussion around 'truth' in fashion photography and the impact of digital manipulation (Flett, 2000, Blanchard, 2000). The book not only signalled a key development in how fashion images were being made and how they would be made in the future; it also conveyed what the images themselves represented. Images in the book were described as 'disturbing', 'unsettling' (Flett, 2000), 'cold' and 'slightly aggressive'

(Derrick, quoted by Flett, 2000). In turn, the rise of digital manipulation in the genre of fashion photography was met with some caution and cynicism (Flett, 2000). Derrick stated that the book was not about process, rather 'ideas and visions' and the explicit unrealness of the images, according to Nick Knight, freed the pictures from 'having to be about a moment in time' and therefore the medium pushed fashion imagery in 'new' and different directions (Knight quoted by Flett, 2000). In 2000, Derrick argued that the images included were already outdated (Flett, 2000), as evidenced by the lapse in time between the production of the first fashion images in 1993-4 and the year of the exhibition in 2000. Dialogue about the book in 2000 suggested that those featured constituted a 'new' type of fashion image, demonstrating how the nuanced processes of the commercial adoption of digital technology have been overlooked.

In the same year, the Victoria and Albert Museum held the exhibition *Imperfect Beauty* curated by Charlotte Cotton. Alongside the exhibition, Cotton published a book of interviews with industry practitioners including Nick Knight. Aside from the images and interview with Knight, the exhibition and book included photographs from the 1990s grunge era, which conveyed unpolished, raw reality. The exhibition contrasted markedly with the technologically-driven, hyperreal images that appeared in *The Impossible Image* and showed how the commercial adoption of digital post-production in fashion photography had not superseded earlier processes, even though it had been ongoing, arguably, since 1993. The exhibition and book were reported by Joanne Pitman (2000) in *The Times* to have needed more images like those by Vanina Sorrenti, whose work used analogue image-making processes. Pittman's report demonstrated a resistance to digital imagery and indicated that analogue photographs were considered superior.

During the late 1990s and at the turn of the millennium, aligning with the advent of Web 2.0, the journalism surrounding magazine publishing, technology and many other topics was focusing on a future with digital technology, arguably signalling anxiety surrounding what it would bring. Paul Jobling, referring to the (then) imagined imminent global adoption of digital technology, described the feeling 'that time is running out and the imminent future seems uncertain' (2002, p. 4). He explained how these themes were evident in the content of fashion imagery at the time as well, especially represented by the fictions made possible by digital technology (Jobling, 2002, p. 4). The images by Knight and McQueen and many other images featured in *The Impossible Image* substantiate Jobling's description. The digital

manipulation of the human body, a change of human state that future technology may enable, or a new type of creature that technology may create. Not many of the press articles had a positive slant, and it was felt that digital technology would advance rapidly, leaving older forms, methods and media obsolete. In reality, as we will see, its uptake was much slower and more complex than predicted.

This chapter has described how digital technology began to be integrated into processes of magazine design and publishing, the dissemination of fashion images and fashion image - making. It has explained the traditional system that underpinned the production of fashion images which relied on the fashion media's commercial relationships with luxury fashion brands. The chapter then showed how insiders within this long-established system were initially unsure and critical of the digital post-production of fashion images, and reticent to use the internet as it manifested into Web 2.0, and, in turn, moving image, as a means of fashion communication. This chapter, therefore, facilitates an understanding of the context of the case study in the following chapter, which looks at the making of a global luxury fashion campaign, which was distributed in printed fashion magazines in the year 2000.

CHAPTER 2:
PRADA SPRING/SUMMER 2000 CAMPAIGN

This case study was chosen because Prada is considered one of the leading luxury fashion brands in the world. It was important, as part of this research, to include studies of images created by leading global luxury fashion brands because their seasonal campaigns are considered within the industry to provide some examples of the best fashion imagery of their time. Consequently, the campaigns themselves are significant in the history of the fashion image. Brands such as Prada, Gucci, Christian Dior and Louis Vuitton have the budget to make the highest-quality images as well as the creative influence and power to access the best image makers. The Prada Group reported a net worth of $11.4 billion in October 2017, and sales of $3.9 billion for the same year. They also ranked number ninety-seven on the Forbes list of the world's most valuable brands in 2016 (Forbes, 2017). In 2000, Prada had already secured a leading position in the market alongside LVMH, as a result of the expansions and acquisitions they made in the 1990s.[12] In 2000 the company reported sales worth $1.4 million, with a net profit of $265 million (Forbes, 2001). Prada's continued economic and creative success as a luxury high-end fashion brand from 2000 to date cements the significance of these photographs in the overarching history of the fashion image.

This chapter establishes the argument, to be developed further during this thesis, that the integration of digital technology into the fashion image-making industry was gradual, idiosyncratic and non-linear. As we saw in Chapter 1, image makers who used digital technology were being celebrated at the turn of the century, and the images themselves were considered pioneering in their creativity. Dior took advantage of, and accelerated, these developments during its 2000 campaign by choosing to work with Nick Knight, who, as we have seen, was celebrated at the time because of the images he created using digital technology (Figures 2.71 and 2.72). Gucci, meanwhile, worked with Mario Testino, whose work was also beginning to integrate digital tools (Figures 2.69 and 2.70). Given its position as a market leader, Prada might have been expected to follow suit. As David James, a long-

[12] The Prada group, owned by Miuccia Prada and her husband Patrizio Bertelli, expanded by introducing the Prada menswear line and in 1992 Miuccia Prada founded her second womenswear label, Miu Miu. The Prada Group acquired majority stakes in Jil Sander (80% for $175 million), bought 51% of shares in Helmut Lang for $40million, and 100% of Church and Company shoes for $150 million. They also invested in a tourism company, the brand Car Shoe and an eyewear business to expand their portfolio. In 1997 they bought stakes in the Gucci Group and in 1999, Prada joined with LVMH, 'the world's largest luxury group' (Menkes 1999) to acquire majority shares in Fendi, in competition with the Gucci group. In 2000 they bought the fashion label Azzedine Alaia ($10 million). The Prada Group managed 237 solo brand stores and 30 franchises. (Grumbach 2008)

time collaborator with the brand, and, more significantly for the purposes of the chapter, the artistic director for Prada's 2000 campaign, suggests, however, Prada were slow to recognise the creative and commercial potential of digital image-making:

> I think [Prada][have] been a bit slow to embrace technology, actually the fashion industry's been incredibly slow, they've been one of the slowest despite the fact that I tried to convince them to get on with this. As soon as *SHOWstudio* appeared I was like this is the future. That's what I was saying, this is the future, this is where it's going, this is why film's important, this is what everyone will be doing in the future. That wasn't really understood the time (James, 2019. Appendix 1.4, p. 193).

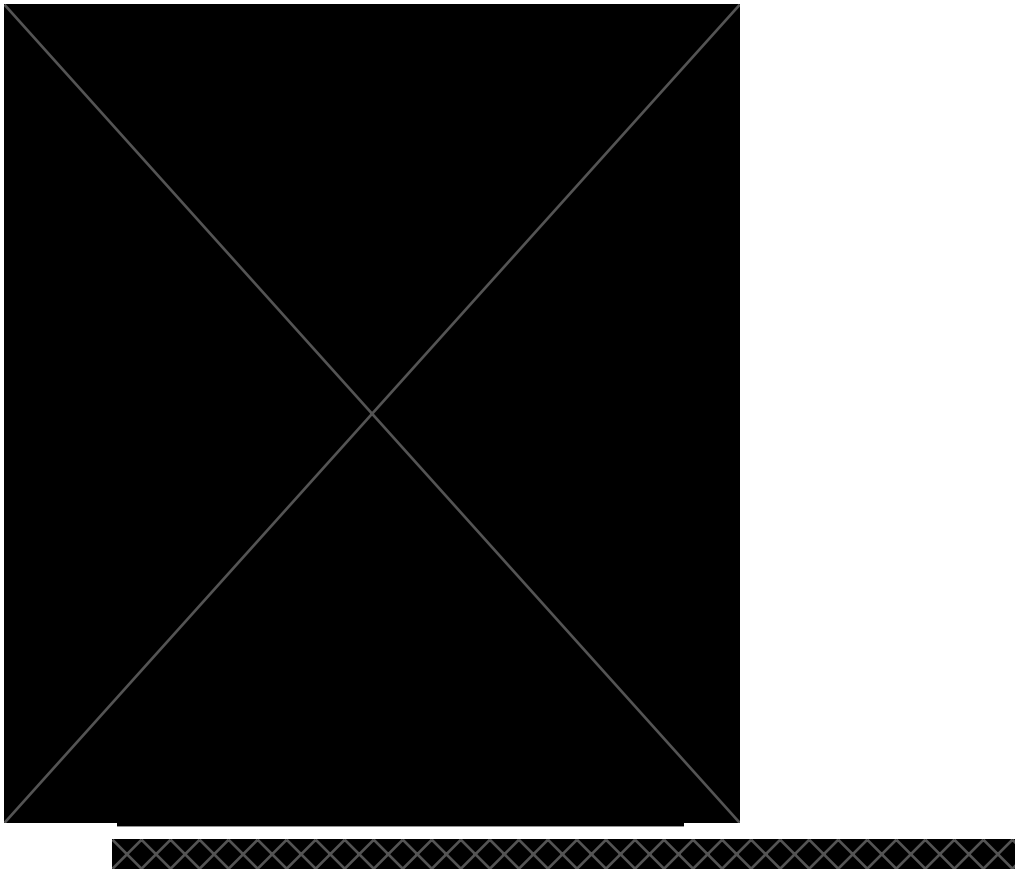
While its competitors were using their campaigns to showcase the potential of digital technology, Prada and James commissioned a relatively unknown photographer and stylist duo in Robert Wyatt and Lucy Ewing, and their campaign was created using traditional analogue image capture.

David James was born in Manchester in 1962 and after leaving school at 16, he moved to Edinburgh to work for the design agency McIlory Coates, then founded his own agency in London in 1987. He began designing record covers for the music industry, such as Soul to Soul and Boy George, and went on to work in the field of fashion in the 1990s to become a prolific leader in the industry. Lucy Ewing was born in Sussex in 1962 and studied millinery in New York. She went on to assist Ventia Scott and then Camilla Nickerson, before she began styling herself. Robert Wyatt, born in Yeovil in 1970, grew up in Bristol and studied photography at University College Falmouth and moved to London after graduating. He met Ewing on a shoot where he was assisting and asked if they could begin working together. Ewing and Wyatt married in 1996 and continued to collaborate on editorial and commercial shoots until their deaths in 2017.

As this chapter will go on to argue, the images themselves were also unusual at the time in terms of their photographic style and artistic direction. Taken together, the evident curiosity around digital technology and the ways that it might influence fashion image-making around this time point to the Spring/Summer 2000 season as a period of an industry in flux. An investigation of fashion campaign imagery for this season is therefore essential if we are to begin to understand the impact of digital technology on the fashion image-making industry. The Prada campaign is of further significance because it went on to be reused in numerous different ways as digital technologies and the internet developed. This case study therefore offers the opportunity to ask how analogue fashion images evolved as a result of their

transformation into digital files that operated on digital platforms. Prada's Spring/Summer 2000 campaign is particularly interesting in this regard, because, unlike subsequent campaigns, which were intended, in whole or in part, for digital distribution, it was created very specifically to exist within the context of the printed fashion magazine and as a printed catalogue for the brand.

IMAGES



This case study uses images from Robert Wyatt's archive, which contains prints of the photographs from the campaign as single images, such as the image above, which is taken from the image document (Fig 2.6). Wyatt shot these on analogue film using a Pentax 6 x 7 medium format camera. The image document also includes test prints from Metro Imaging lab, prints of different shots of each of the scenes in the final campaign, tears of the final images from magazines including *British Vogue, Italian Vogue* and *10 Magazine,* the catalogue of the full campaign imagery produced by Prada and an invitation to the Prada Spring/Summer 2000 press day. These selections from Wyatt's archive evidence processes of making the final campaign images and the technology employed.

The first section of the image document evidences the process of creating the photographs that made up the campaign in its intended final form, in print (Figures 2.1-2.22). Some of the particular prints in this section I chose to illustrate a technological process that was only used for one final image within this project. This set of pictures offers an opportunity to interrogate the specialised technology and processes used in 2000 at the highest level of fashion image-making, at a peculiar time for the industry when the widespread commercial adoption of digital image capture, manipulation, pre- and post-production was in flux.

The second section shows the distribution of the campaign photographs in the printed fashion press of the Spring/Summer season of 2000 (January to June); (Figures 2.23-2.68). I decided to group the pictures of the campaign in magazines chronologically by month, I initially intended to organize them by magazine (showing, for example, January 2000 images from Italian Vogue, then February 2000 from Italian Vogue and so on) to determine the magazines in which Prada made its biggest advertising investment and which country. However, chronologically grouping them by month enables the viewer to see the life of the images over time. It also provides evidence for the layered and complex history of these fashion images, which existed in different places and in different forms simultaneously. The layout clearly shows the extent of Prada's investment in the different magazines, evidenced by the number of pages in each magazine on which the campaign appears.

The third shows other campaigns and editorial to contextualise the Prada advertisements (Figures 2.69-2.80) The last section contains examples of the images' second iteration, as digital files uploaded to the internet and distributed on a screen over ten years after the print campaign was published (Figures 2.86-2.103). This section explores the multiplication and expanded distribution of these fashion photographs in the digital era, and the difference in the treatment of fashion images before and after the commercial adoption of the internet in the distribution of fashion photographs.

THE VALUE OF THE CAMPAIGN

In order to grasp the historical significance of Prada's 2000 campaign, it is vital to examine its value as a key component of the systems underpinning the fashion image-making industry. Prada's value clearly derives from its success in the luxury goods and fashion markets. Less apparent, however, is its value within the fashion image-making industry. The campaign

images that Prada produced in 2000 were created as much for those working in the field of fashion image-making as for the consumers of Prada's clothing and accessories. The images appeared in niche magazines, which were produced for and read by industry insiders and those wanting to be part of the industry (Lynge-Jorlén 2009), such as *10* Magazine and *i-D* (Figures 2.21 and 2.56). Prada's campaign images not only functioned as advertisements for the brand's clothing and accessories; they were also considered photographs in their own right and thus possessed a type of currency as an aspect of the brand's creative output. The images therefore had the potential to earn the brand a greater creative reputation inside and outside the industry. This happened when industry insiders, specifically those responsible for creating and distributing fashion images, such as stylists and editors, celebrated the campaign images (this may have been in the form of written editorial or casual appreciation in conversation amongst the industry insiders, and, over time, in the form of gallery and museum exhibitions). In turn this created more exposure and ultimately long-term economic profit. As a brand's status became elevated by taste makers within the industry, its reputation, and ultimately its profits, increased. Campaigns were therefore inevitably sites of competition between the brands. Their success was judged on the basis of their approval within the industry of fashion image-making, photography, art and fashion. Consequently, luxury brands sought out practitioners who could deliver the highest quality of image making and creative innovation.

Brands often competed for established practitioners who had worked for the most highly-regarded fashion magazines in the industry. James (2019. Appendix 1.4, p. 208) remarks, however, that even though Wyatt and Ewing were working for newspaper supplements (which, he suggests, were less favourably regarded in the industry than other types of publication) their work still stood out. In 1999, Wyatt and Ewing were jointly commissioned as photographer and stylist because the editorial images they were creating together resonated with the Prada team. Miuccia Prada had picked up on Ewing's styling and the character that she portrayed—which Prada encapsulated in the concept of a 'lady idea'—along with Wyatt's portrayal of that character in his photographs. Much of their editorial work featured in newspaper supplements such as *The Telegraph Magazine* and *The Observer Magazine.* As James (2019. Appendix 1.4, p. 209) explains, their work was like nothing else at the time: 'This idea, this type of woman, we all agreed it was all very new, very fresh, like, very in tune with this idea of the collection'. As described in Chapter 1 and evidenced further

below, fashion imagery at the time was very hyperreal and digitally mastered, using strong saturated colour with very overtly 'sexy' styling, focused on the digitally-polished body.

Prada's campaigns were an important priority for the brand. They spent far more money on their campaigns than their competitors, as we will see later in the chapter when we turn to the extent of the images' distribution across fashion magazines. Prada's photo shoots took longer, their processes were much slower than their competitors', and their campaigns were therefore more expensive. This campaign was shot over four weeks, whereas competitors were shooting theirs over a matter of days.

> We had already got into a process of working with Prada, which was far more involved and elaborate because they really wanted something really really special. They really wanted to tell the story, they really wanted to communicate the ideas, they really wanted show how forward thinking they were in the creativity of the campaign, in the collection, so they were already celebrating this and for them the all-important thing was to, you know, led by example and to go the extra mile in everything. They literally demanded the best and got the best and she [Miuccia Prada] got the best out of everybody' (James, 2019. Appendix 1.4, p. 222).

The Prada campaigns were also highly lucrative for the artists involved in making them. Not only was it possible to charge higher fees; Prada was a highly regarded brand, so involvement in its campaigns elevated an artist's position in the industry, making them and their work more valuable, and attracting a greater number of higher-calibre clients. To understand how this worked, it is useful to refer briefly to Pierre Bourdieu's field theory. Bourdieu describes a 'field' as a structured space of individuals that functions through specific rules. These dictate how those individuals behave and continually evolve due to the constant 'struggle between established figures in the field and the young challengers' (Bourdieu 1993, p. 45). Field theory is based on the competition of the space of possible position takings and the space of positions already taken in the field.[13] Agnés Rocamora (2015, p. 235) suggests that

[13] Pierre Bourdieu did not discuss the fashion image-making industry although he did examine the field of fashion in 1975 in the article 'Le Courturier et sa Griffe' written with Yvette Delsaut, focussing on the system of Haute Couture in the 1970s. Agnés Rocamora has expanded the work of Bourdieu and applied field theory to the fashion media, in the first instance in her discussion of the *Le Monde* magazine (2002) and then in *Vogue Paris* (2006), explaining how the titles construct fashion as a space of high culture through their use of references. Rocmaora and Joanne Entwistle described London Fashion Week as a field that had an internal structure of hierarchies, with boundaries between outsiders and those consecrated within the field of fashion that were both tangible and metaphorical. (Entwistle and Rocamora, 2006). In the specific case of fashion bloggers, Rocamora applied field theory to explain how bloggers navigated the established field of fashion media a newcomers competing for legitimisation and space (Rocamora, 2011). Rocamora also provides a detailed account of the work of Pierre Bourdieu in the field of fashion and how field theory can be applied to fashion theory in her chapter on Pierre Bourdieu in *Thinking Through Fashion. A Guide to Key Theorists* (2015). It possible examine the fashion image-making industry extensively through the Bourdieu's theories as informed by Rocamora's detailed existing work, however it is not feasible within the remit of this thesis.

the notion of field helps us to understand 'the collective dimension of practices' and that works (for our purposes the Prada images and photographic fashion editorials) are created not only by the individuals but also by the systems of relation of the individuals and the institution (for us the image-making industry) that has the power to consecrate it. With this in mind, it is essential to understand that the Prada images, and the other fashion images discussed in this thesis, were produced as part of the industry, and, furthermore, that they were, at least in part, created for the attention of those within that industry, not for those outside of it. The fashion image-making industry can be understood as a 'field', with Wyatt and Ewing as young challengers of the better-established artists within it. Working for a highly-regarded luxury brand such as Prada improved their developing careers by elevating and 'consecrating' their position in the industry.

Bourdieu describes two types of profit or value within field theory that stimulate the competition for positions in the field, one being the accumulation of economic profit, the other symbolic profit. In order to garner approval and ultimately success within the fashion industry, individuals were required to be entirely inward facing. The fashion image-making industry was exceptionally competitive in the early 2000s in terms of the acquisition of symbolic profit, which was why professionals often spent considerable amounts of their own money producing editorial images for magazines that were highly regarded. Although symbolic profit was often synonymous with economic profit, competition for symbolic profit was overt, with economic profit being internally understood as secondary within the field. Even if individuals sought it out, it was concealed behind the pursuit of creativity. The economic and symbolic value attached to involvement in creating campaign images for Prada in 1999/2000 meant that doing so became highly regarded in the fashion image-making industry. Commissions for such projects were highly competitive, and securing one became the ultimate goal of many artists and practitioners. For Wyatt and Ewing, shooting this campaign elevated their status within the business. Neither had shot for a global luxury brand before. The duo went on to shoot Prada's campaign for the following season as well as shooting for the highly-regarded magazine *The Face*. Wyatt went on to be represented by the leading global creative agency (see 'Glossary of Industry Terms', p. 1) M.A.P. In 2004 Ewing became the fashion director for *The Sunday Times Style Magazine* after consulting for brands such as John Rocha and Betty Jackson. Wyatt went on to shoot global advertising campaigns for the likes of Paul Smith and Patek Phillipe as well as advertisements for well-known businesses in other industries such as British Airways.

The symbolic value of the Prada brand within the industry had been created over time by Miuccia Prada and her team. The campaign's photographic images were, and continue to be, an important creative output that helped to maintain the brand's position in the field. Prada's campaigns were mechanisms by which the brand itself could attain symbolic value in its competition with the other brands. Prada's dominant position in the field's hierarchy was not only earned through their production of ground-breaking fashion garments and their creatively innovative campaigns; the brand also worked and collaborated across the creative arts.[14] The development of this arm of Prada's business, as well as its continued creativity in fashion apparel, allowed the symbolic value of the images to be sustained over time. Consequently, the symbolic value of those practitioners who had contributed to the production of the images was also sustained. Many of the artists in question went on to be creative leaders in their fields. Their increased value helped in turn to reinforce the value of the Prada images that they had worked on. The Prada group itself and its eponymous label are now recognised in fields as diverse as architecture, fashion, fine art, cinema, design and photography within the broader field of the arts. Collectively and individually these creative projects work to enhance both the symbolic and economic value of the images and products they produce.

> Art, architecture, literature and film are just some of the cultural disciplines that represent continuous sources of inspiration for the Group. The network of connections broadens horizons, subverting norms, boldly challenging expectations and shaping scenarios that deviate from the ordinary. Interaction with these apparently distant cultural spheres has led to a number of special projects that, over the years, have helped define the many facets of the Prada world (Prada, 2017).

Prada's creative achievements and its investment in high-profile collaborations and the quality and quantity of its work across numerous cultural industries reinforce the value of its seasonal campaigns and of the images studied here. The symbolic value of Prada's

[14] In 1993, Miuccia Prada and Patrizio Bertelli had already founded 'Milano Prada Arte' 'to pursue their interests in the arts and culture' including architecture, contemporary art and philosophy (Prada, 2017). Milano Prada Arte became Fondazione in 2010, (housed in Milan) which, by 2017, had staged 24 solos shows of important international artists. Since the campaign in 2000, Miuccia Prada has an on-going collaboration with Pritzker Prize Winning Architects Herzog & de Meuron and Rem Koolhaas, who partnered with Prada on the Epicentre Concept Stores in New York, Los Angeles and Tokyo. In 2009 Rem Koolhaas and his company OMA worked with Prada to create 'Prada Transformer', a building in Gyeonghui, Seoul, conceived to house a selection of fashion, film, exhibitions and screenings. (The Prada Group, 2018) In 2015 Koolhaas' firm OMA worked with Prada to create the Milanese home of the Fondazione, which has been described as a 'village' dedicated to contemporary arts (Roux 2015). In 2005, Time magazine included Miuccia Prada as one of the top 100 most influential people in the world and in 2006 she was appointed 'Knight of the Order of Arts and Letters' by the French Ministry of Culture. (The Prada Group, 2018). These creative endeavours of Miuccia Prada and her brand, linked to creative leaders in their fields, evidence the investment and importance of any creative output and the particular the significance of their campaigns and who they chose to work with.

Spring/Summer 2000 campaign has been reaffirmed over time. The lip print from the collection (Figures 48 and 56) was a key focus in the MET Museum's exhibition *Schiaparelli and Prada: Impossible Conversations* held between May and August 2012. The image covered the exhibition catalogue, thereby drawing attention back to the campaign images. Concurrently, the print was redistributed in the resort 2012 Prada collection. In 2018, *stylebubble's* Suzie Lau wrote an article for *i-D Magazine's* website entitled 'The Story Behind Prada's Most Iconic Prints', which featured the lip print and images from the campaign, which were credited to Wyatt. The lip print's inclusion in the article, which was published some 18 years after the original campaign was shot, attests to the mechanism by which the longevity of the collection reinforces and sustains the symbolic value of the images within the industry, and continues to consecrate the position of the practitioners who worked on the campaign within the field of fashion image-making.

PRADA SPRING/SUMMER 2000 CAMPAIGN IMAGES FROM ROBERT WYATT'S ARCHIVE

The images in Figures 2.1-2.16 show some aspects of the processes that contributed to the making of the campaign's photographs. Studying these images allows us to trace a process that predates the integration of digital technology into the production of fashion images. The amateur layout and rough style of the images in Figures 2.1-2.3, in comparison to the final printed campaign pictures, points to the fact that they were not intended for a wider audience but were instead part of a creative process for both Wyatt and the team of practitioners working on the project. The images performed different functions for different members of the team. They were used variously as lighting tests, and as a means to check how the models looked in the setting (James 2019, Appendix 1.4 p. 215). The pictures were also used as references in discussions of hair and make-up choices. By documenting these stages photographically, it is possible to map the choices made by the stylist, Lucy Ewing, and Prada; looking back at these images with the evidence of the final selection, we can see that the styling was changed. The third image on the top row in Figure 2.3 is the same scene that is captured in Figures 2.4-2.12.

There is something remarkable about the physical, cut-and-paste nature of Figures 2.1-2.3. The pictures are small, cut out from contact sheets,[15] and stuck on to ordinary A4 paper by hand. Their layout resembles that of images in a sketch book or scrap book. Taken together, they provide a physical document of some of the things that happened on set, representing processes in printed photographs, pictures that would usually be considered worthless after the final campaign was published.

In his study of a collage of press cuttings by the fashion designers Viktor and Rolf, printed in the magazine *The Fashion,* Alistair O'Neill articulates the significance of the tangible quality of a document comprised of cut-and-paste imagery. O'Neill uses the term 'cuttings and pastings' rather than 'cut and paste', to reflect the fact that his study was concerned 'not only with the process of creativity and reconstituted meaning' (which the term cut and paste historically denotes) 'but also with the process of classification and the meaning of storing printed material' (O'Neill, 2005, p. 175). Although Wyatt's documents evince a certain amateur, naïve aesthetic quality, which makes them stand out in the context of an archive comprised primarily of slick images produced in the context of a global luxury fashion campaign, what is important is the 'meaning they hold as stored images' (O'Neill, 2005, p. 176). The images constitute a physical archive for a process particular to this project. The contact sheets of the photographs that were cut out and stuck down were printed at Metro Imaging, and similar ones were couriered by overnight flight from London to Milan for Miuccia Prada to comment on or approve, and subsequently to be used as references for the team (James, 2019; Appendix 1.4, p. 221). It would have been common practice for photographers using analogue image capture in 2000 to take polaroid photographs on set for an instant test image, which makes the test images in figures 2.1-2.3 even more unusual. In keeping with the slower, more considered pace of the processes that underpinned the campaign, the images here were developed and printed at a photo laboratory each night using analogue technologies, and would therefore have taken much longer to produce. It is also important to consider the layout of the images on the paper. Rather than functioning as a singular test shot in the same way as a Polaroid photograph, these pictures act in relation to the others on the page. We know from the final campaign images that the pictures eventually came to constitute a series, so the images on the paper could be either tests of a

[15] A contact sheet is a print of all the frames of a roll of photographic film on one piece of photographic paper, therefore the images appear small. They are often used to look at the images to select the final images that will be enlarged and printed.

series of images together, or stuck next to one another in order to facilitate discussion of the preferable elements of each photograph.

As tangible material, the images here are evidence of a process that no longer exists in fashion-image making. The process of shooting fashion campaigns no longer includes the developing and printing of analogue photographs as test shots. As we will see in Chapter 7, cutting and pasting has become a digital function that can be carried out by a computer programme. *Adobe Photoshop* allows digital versions of documents such as these to be created at the press of a few buttons, displayed on a screen and made visible to all the practitioners on set, or emailed over geographical borders in a few moments.

Henry Jenkins (2006, p.4) argues that electronic media deterritorialised the image, suggesting that electronic media enabled the global travel of images. Electronic media has made the global transportation of an image much faster, easier and cheaper; however, as this project demonstrates, fashion images were already travelling globally, albeit physically rather than digitally, before the introduction of electronic media. All the images in Figures 2.1-2.15 were taken on analogue film, on a set in the UK, at a location just outside London. Wyatt's assistants or a courier transported the film rolls by hand every evening to Metro Imaging in London, where they were developed and printed each night. The images were transported by hand to Milan, Italy the next day, either by courier or by Wyatt's assistant, for Miuccia Prada to view and feedback on. Not only do these images move through different functions (test shots for the team, or prints presented to Miuccia Prada); they also travel physically between places even before they are distributed to a public audience. What would once have required a plane journey can now be achieved by the press of a button. The geographical movement of images became widely available making image production possible for many, rather than the exclusive few who have the economic capital and influence of industry leaders, as Prada were in 2000.

Academic writing on digital image capture and technology has often suggested there has been a shift from analogue to digital, whereby past technology represented truthful image capture and the advent of digital technology marked a decisive move away from this representation of truth (Perthuis, 2008, Knight, 2000, Rubinstein and Fisher, 2013, p. 8, Kismarick and Respini 2008). On the surface, the hyperreal digital images shot by Nick Knight for the Christian Dior Spring/Summer 2000 campaign appear to represent a technologically-

manipulated human form, as did other digital imagery of the time (Figures 2.71 and 2.72). However, the representation of truth in relation to digital or analogue processes is far more nuanced, as evidenced in the image document. Robert Wyatt shot all the images for the Prada campaign on analogue film. Figure 2.10 shows a landscape picture of models Renoir and Huissman. When compared to the final image featured in the campaign (Figures 2.17, 2.20, 2.21 and 2.22) Renoir appears exactly the same in both pictures, whereas Huissman is in a different position. Figures 2.11 and 2.12 show two portrait images; the first, of Renoir, shows him in the same position and with exactly the same facial expression as in Figures 2.10 and 2.17. In fact, Figure 2.12 is a printed crop of Figure 2.10.[16] Figure 2.11 shows a single portrait of Huissman in the same outfit and setting as Figure 2.10 but in a markedly different position, proving that this is in fact a different photograph. However, we see her in exactly the same position in the final campaign images (Figures 2.17, 2.20, 2.21 and 2.22). Figure 2.14 shows an enlarged transparency (positive) of the final image (Figure 2.17). It was the only transparency of its type to exist in Wyatt's archive; none of the other finals existed in this form. Figure 2.14 actually shows two separate negatives that have been cropped then comped together in post-production. Figure 2.14 is a positive transparent print that shows two analogue negatives comped together as one. (see 'Glossary of Industry Terms', p. 1) This is the image of the final campaign photograph, which can be seen in the pages of the magazines. As David James explains, this process, known as splicing (see 'Glossary of Industry Terms', p. 5), was fairly easy and common prior to the advent of digital image making (James, 2019. Appendix 1.4, p.216).

The late 1990s and early 2000s were a period of proliferated technical innovation as described in Chapter 1. Therefore Wyatt, his assistants and the printers at Metro Imaging, were working in an experimental period of fashion-image making. Rather than there being a sudden rupture at the end of the 20th century where analogue image capture was left behind in favour of the digital, this example proves that the history of fashion photography is in fact more complex and is characterised instead by a slower merging of newer technology into the industry's processes. Therefore, the changes were not in fact as radical as Church Gibson suggests, as older processes continued to exist alongside the innovations. (Bolter and Grusin, 2000, Manovich, 2001, Fuery, 2009, Parikka, 2008; Kittler, 2010).

[16] A crop is a term used in industry when an image is cut, either physically or digitally. The image left after it has been cut is known as a cropped image, or a crop.

THE PRADA SPRING/SUMMER 2000 CAMPAIGN IN CONTEXT

In creating the next section of the image document, I explored where the campaign images were published, showing exactly where Prada paid for their images to be distributed. These images were printed in magazines before the proliferation of the fashion image on the internet, at a time when brands had complete control as to where their pictures were distributed and, to a certain extent (with the exception of some aspects of magazine design), how they looked. An examination of the campaign in the context of the magazines in which its images appeared demonstrates that Prada was able to carefully consider these factors, both economically and aesthetically. The images were designed in the knowledge that they would be printed next to their competitors', and that they therefore had to stand out. They were created with the understanding that they would appear in the magazines as a series, across a number of pages, and were set up very specifically for the context of a printed fashion magazine, rather than a computer screen or phone screen on the internet. (James, 2019. Appendix 1.4, p. 220-222). This research also shows how long the images lasted for. They were made to be seen for a whole season, fixed in pages in magazines or kept in the Prada promotional catalogue.

This section (Figures 2.23-2.68) shows pages from *Vogue Italia*, British *Vogue*, *Vogue Paris*, American *Vogue*, *W Magazine*, *L'Officiel* (Fr), *Elle* (Fr), *Elle* (UK), *Arena* and *i-D* Magazine. I also researched *The Face*, *Dazed and Confused*, *Tank* Magazine (which, then, had no advertising), *Dutch* Magazine, *BIG* Magazine, *SelfService* and the first issue of *Purple*. I looked at the Spring/Summer editions of the bi-annual magazines, the weekly and monthly publications released between January and August 2000. The images recorded in the document show all the campaign images I found in my sample.

Images from the Prada Spring/Summer 2000 campaign first appeared in *Vogue Italia* in January 2000, which is unusually early; traditionally, Spring/Summer campaigns are published in February. The advertisements in the January 2000 issue of *Vogue Italia* span eight pages, which was also the largest number of pages that the advert ran across in any magazine during the season. Campaign images subsequently appeared in every issue of *Vogue Italia* until the campaign ended in May 2000. Prada's print run was early in comparison with their competitors. Gucci and Dior's Spring/Summer 2000 campaigns, for example, appeared in issues of *British Vogue* and *Vogue Italia* between February and June.

The Prada Group evidently made their biggest investment with *Vogue Italia*, and it is perhaps for this reason they were able to run their campaign earlier than their competitors. Helmut Lang's Spring/Summer 2000 campaign also ran as a double-page spread in the January issue (the Prada group owned the majority stake in the Helmut Lang in 2000). A Prada Sport campaign also featured in the same issue. No LVMH or Gucci brands appeared. Prada, Miu Miu, Fendi, Jil Sander, Helmut Lang and Prada Sport appeared in the February 2000 issue of *Vogue Italia.* Jil Sander had six pages in the issue, while the longest run of their adverts in other magazines was two pages, Prada Sport also had four pages, on more expensive, thicker paper. LVMH could negotiate rates from manufacturing to distribution as a group, resulting in discounts on advertising. Evidence suggests that this was the case for the Prada group as well, as one of the benefits of their acquisitions.

Although the Prada campaign itself did not run in many of the magazines I examined, other brands from the Prada Group were featured in them. The monthly magazine *The Face* was considered one of the most important fashion magazines of the time (McRobbie, 1998; Cotton 2009; O' Neill, 2014; Bicker, 2014); all of its Spring/Summer 2000 issues (February-June) contained Miu Miu advertisements, the Helmut Lang campaign was published in the April and May issues, Jil Sander appeared in March and Prada Sport ran four pages on heavy-weight specialised paper in the February issue. The Prada Group were therefore investing in their presence in the title. The magazine was aimed at both men and women and at a younger audience than publications such as *Vogue* and *W Magazine*. Although Prada's competitors, Gucci, Louis Vuitton, Balenciaga and Versace, all advertised there, so too did street brands and sports brands such as Cat, Ellesse, Firetrap and Box Fresh. Prada's advertising strategy in *The Face* is another example of their precise approach to marketing, including ads for Miu Miu, which was considered the younger sister of Prada (Prada 2018), Prada Sport, their active line and Helmut Lang were all Prada brands that were more prominently promoted in *The Face*. Like Prada, Dolce & Gabbana only ran their diffusion line campaign D&G in *The Face* and did not include the mainline campaign, which ran in the same publications as Prada.

The Prada campaign pictures appear in the magazines next to their competitors' seasonal campaign images. This includes Gucci (of the Gucci group) shot by Mario Testino, and Dior (owned by the LVMH Group) shot by Nick Knight. These campaigns, in comparison to Prada, appear in the magazine in full bleed; the models are shot close up. The images are cropped so

that only the models appear, with little space around the figures. The models themselves overlap one another for a highly energised feel with emphasised bold and saturated colours. The photographs are highly sexualised, and the models are tanned, glossy and superhuman in appearance. Next to these campaigns, the Prada images are far quieter and more subtle. Though some of the Prada pictures show partial nudity, Wyatt's style, the conservative nature of the collection and Ewing's styling create a stark contrast with their competitors' themes. James asserts this was intentional to allow the images to stand out and to work against the style of imagery of the time. The pictures were intended to look different from other fashion photographs with the aim of creating maximum impact because, in 2000, magazines were the only place where the majority of people would see the adverts (James,2019. Appendix 1.4, p. 223).

All the Prada Spring/Summer 2000 images were printed with a thin white border around the edges of the page, which was maintained across all of the magazines regardless of the page and image dimensions. The images were cropped to fit unusual dimensions. As shown in the square format of the magazine in Figure 2.22, found in Wyatt's archive, and the crop in Figure 2.23 which is the same double-page spread imagery in the January issue if *Vogue Italia*, and which has a rectangular A4 format. The white border, therefore, is a significant artistic choice decided by David James and Miuccia Prada. The border arguably reflects the white borders that are evident on the prints from Wyatt's archive (Figures 2.5-2.12) and so, when shown in the magazine, signify a classic analogue photographic print contrasting with the full-bleed digital images of their competitors. This style choice is also distinct in the catalogue (Figures 2.17 and 2.18), where the images are framed by white space. The border emphasises the flatness and shape of the physical pages and the paper they are printed on. The border effect is lost when the image appears on the internet, in every case apart from the website of David James, where he has, very intentionally, referenced the image on the printed page (Figure 2.90 and 2.91). Not only did James emphasise the intention of the white border, he also includes the line that represents the gutter (the page break determined by the binding of the magazine), which is unnecessary when showing images on a screen. Another very significant artistic choice is displayed in the combination of images in the double-page advertisements, which remain consistent and standardised throughout (see Figures 2.26, 2.30, 2.33, 2.42, 2.48 and 2.49). James explained that this was intended to communicate the idea of the images being stills from a play or a film, conferring a sense of momentum, narrative and a kind of ambiguity (James 2019, Appendix 1.4, p. 223).

David James explains that cinema had been a key influence on Miuccia Prada, as demonstrated in her development of character through designs, styling and hair and makeup in her seasonal collections. The creative content of the campaign and very deliberate distribution of the images as a series were also products of cinema's influence. This series was not chronological or fixed; instead, each of the pictures could stand alone. The use of more than one image every time, in whatever combination they may have been presented, however, facilitates the construction of a sort of storyline. By running campaign images across so many pages in the magazines, Prada aimed to ensure that the audience 'couldn't help but get caught up in the story of it' (James, 2019, Appendix 1.4, p. 223). A sense of ambiguity ran through the images and the narrative that they created. The scenes were not acted out; instead, scenarios were discussed amongst members of the team and the characters were created and portrayed by Wyatt and the models, who imagined how they would act in the fictional domestic situations depicted in the images. The less literal method created a feeling of obscurity. In addition, the fake set design, painstakingly manufactured in a dilapidated, neglected manor house, contributed to the subtle peculiarity of the pictures.

Wyatt was influenced at the time by the kitchen-sink dramas of the 1950s and 1960s. television shows, plays, films and novels that depicted working class British families in harsh, realistic and tense domestic scenes. Figure 2.80, from *The Face* magazine in the year 2000 is an image from an editorial created by Wyatt and Ewing depicting the 'normal' domestic scene of a family in action. The image has a distinctly similar style to the Prada images, capturing a moment of friction in scenes Wyatt created with models in household settings. Wyatt was also influenced by the 1960s films of Michelangelo Antonioni. The use of the mise-en-scène in Antonioni's *La Notte* (1961), for which Gianni Di Venanzo was the cinematographer, and the tension it created, is replicated in the campaign images in Figures 2.81 and 2.82. The use of framing, the foreground and the background also resemble Sven Nykvist's cinematography for Ingmar Bergman's films. Figures 2.83-2.85 show film stills from Bergman's *Scenes From A Marriage* (1973), next to a campaign image. Similarities are evident in the crop and positioning of the figures in the frame, as well as the colour pallet of the set, the flat lighting, the styling of the clothes, and the themes in the images, which could themselves be described as 'scenes from a marriage'.

The use of ambiguity within the series of images is effective as it plays with margins between still and moving image. David Company (2004, p.13) explains that art photographers in the early 20th century sought to overcome what Roland Barthes described as 'the fragmentary nature of photography' using the series, a category influenced by cinema. These campaign pictures are an example of how the use of series became an effective artistic tool for fashion photographers. Meanwhile, Prada's competitors were making the most impactful singular images possible. The campaign images for Gucci by Mario Testino, and for Christian Dior by Nick Knight (Figures 2.69-2.72), as well as the previous Prada campaign from Spring/Summer 1999 by Norbert Schoerner, capture over-dramatic gestures; models mostly look directly into the camera and settings are created to form fantasy situations.

This Prada campaign maximised the potential of the magazine context, using the pages to create the underlying feel of narrative and continuation. However, it is too reductive to say the Prada team turned away from the power of the stillness of photography, abandoning it in favour of the advantages offered by cinema. In referencing Blake Stimpson, Campany (2004, p. 14) explains that the potential of the photo series is to be found in its difference from narrative cinema, which is the gaps and ruptures between the still elements, which allow the series to be allusive. This elusive, open-ended quality is exploited in the Prada campaign, giving it its sense of ambiguity. In the catalogue made by James, he created gaps in the narrative, slowing down the momentum, by intentionally leaving blank pages between some of the images to emphasise the unequivocal nature of a storyline innumerable possible of explanations.

Figures 2.73-2.77 show the womenswear Prada campaigns by Glen Luchford and Nobert Schoerner, which preceded Spring/Summer 2000. The colours and style of photography are more aligned with the Spring/Summer 2000 campaigns by Dior and Gucci (Figures 2.69-2.72). The female figure is more sexualised; the images are glossier, saturated and feature fantastical scenery, rather than the domestic (yet high-end) setting and mise-en-scène captured by Wyatt. Figures 2.78 and 2.79 show the campaign by Cedric Buchet that followed the campaigns shot by Wyatt (Wyatt and Ewing also created the Autumn/Winter 2000 campaign). These images are much more in-line with the direction Wyatt, Ewing and James took with their Spring/Summer 2000 campaign. The beach was made in a studio so, once again, the lighting would be flat and 'zetigeisty' to generate the feeling of the uncanny (James, 2019. Appendix 1.4, p. 224), testing the boundaries between still photograph and the

cinematography. Wyatt and Ewing's images marked a change in creative direction for the brand. This was also the first time Prada had combined both men's and womenswear in one campaign. The artistic choices and influences discussed above show how the printed context of the magazine, or the catalogue, is embedded in the very nature of the pictures. They were created to exist, in most instances, as multiple images, which were intended to be printed next to the photographic campaigns of their competitors of that season and to stand out both in terms of their style and the number of pages they filled. They were made in response to their historical context, to oppose what was happening in fashion image-making at that time.

PRADA SPRING / SUMMER 2000 CAMPAIGN ON THE INTERNET

Figures 2.86-2.103 show some of the different forms that the final campaign images have assumed between 2000 and 2017, a period of digitisation and the commercial adoption of the internet by Prada and the industry. In March 2010, David James, the art director of the Spring/Summer 2000 campaign, created a temporary online exhibition called *Out of Print*, which featured Spring/Summer 2000 campaign alongside many others on which he had worked. This is the earliest recorded online documentation of the campaign images available in 2017, when the research for this chapter was completed. The title *Out of Print* is particularly relevant. Since the images were originally distributed in 2000, appearing exclusively in fashion magazines, Prada's Spring/Summer 2000 season catalogue and the printed portfolios of those who worked on the campaign, there is no record of the images having been reproduced or distributed until 2010, when they were displayed digitally on a screen by David James. James used elements of a physical exhibition in a gallery for his online version. It ran for a limited amount of time, as a way of contrasting with other online image archives. James imagined the work being shown in the Guggenheim Museum, where it would have been experienced in a continual stream, due to the looping design of the Guggenheim building's architecture. James therefore showed the work in a carousel design on the website, imitating the chronology and effect that he could have created in a physical exhibition. (James, 2019. Appendix 1.4, p. 226). The Prada Spring/Summer 2000 campaign images were shown in the exhibition as if they were double-page spreads. They had white borders because these were important stylistic aspects of the graphics of the campaign that James had designed *Stylebubble.com* reported on the exhibition and featured some of the Prada Spring/Summer 2000 images. The pictures were brought back to life online ten years after their initial distribution.

Third-party blogs such as Suzie Bubble's *stylebubble.com* (Figures 2.95-2.96) and *thefashionspot.com* (Figures 2.97-2.98) included images from the campaign on their websites from 2010. The images appeared again in their digital, on screen, accessible form in 2014, when Prada launched their online archive, *Future Archive,* which included photographs and moving image of all their catwalk shows and campaigns. The archive was created by scanning and digitising images that had been created using analogue processes. The Prada Spring/Summer 2000 campaign appeared on the site from its launch and remains accessible at the time of writing in 2022 (Figures 2.86-2.87). The digital versions of the campaign images that Prada reissued included the same crops of the original analogue rectangular landscape photograph (Figure 2.8) and copied the dimensions of the images in the Prada catalogue (see Figure 2.86 and Figure 2.17).

The digital online archiving of these images enabled the pictures to be found through the *Google* search engine (Figure 2.86). *Anothermag.com* featured the Spring/Summer 2000 campaign in their report on the archive. This website was highly regarded by industry insiders as a leading example of a fashion magazine's online counterpart. As part of the 'Prada Universe: Our Favourite Campaign Images' (Figures 2.92 and 2.93), the images selected acquired new symbolic value and were further cemented into the history of the fashion image.

The creation of Prada's online archive coincided with an upsurge in the use of *Pintrest, the* social media website and app, which had been growing popularity from 2011 (McCracken, 2011), and the images continued to enjoy productive afterlives on numerous social media platforms. Figures 2.102 and 2.103 show how the images from the campaign were used as advertisements for second-hand clothing from the Prada Spring/Summer 2000 collection for vintage dealer, @bashagold, on *Instagram* in 2017. The campaign photographs were placed next to product images from the Prada Spring/Summer 2000 collection. The images were cut, cropped and edited, to appear different from their original forms, and were used commercially by a different company. In direct contrast to their first appearance in printed media, these images were now outside the control of the Prada brand. The text next to the images in figure 2.102 states 'Check out the most iconic and collectable Prada lipstick print skirt from Spring 2000 that is now available at Basha Gold. Runway and ad campaign featured this not to be missed'. (@bashagold, 2017). The text shows how the campaign is used to add

value to the second-hand skirt, despite the fact that none of the artists that worked on the campaign are credited.

CONCLUSION

This case study is an example of how digital technology enabled the remediation of existing fashion images created using analogue techniques, a process which ultimately gave the images new contexts and meanings. As we have seen, remediation is the process whereby newer media takes successful elements of existing media and reuses them, while older media subsequently refashions itself in response to the challenges of the newer media. This ultimately means that new media is not 'new' as older media is not left behind and rendered obsolete (Bolter and Grusin, 2000, p. 5).

The Prada Spring/ Summer 2000 campaign images reappeared on the internet ten years after they were created and printed in the pages of fashion magazines in such a precise and controlled way. This reuse of the images is a type of remediation, which has two stages. First, the chapter has explained how David James, the art director of the campaign, used the images in his online exhibition *Out of Print* (2010). Here, the images were taken out of their original context, in the pages of fashion magazines, and used to function as part of a retrospective for the art director, appearing alongside other images that he had collaboratively created. In addition, the online exhibition itself was a digital remediation of a museum setting. Prada itself also remediated its campaign images by publishing them in its online archive later in 2014. Here, the Spring/ Summer 2000 images sat alongside other Prada campaigns as part of a body of commercial imagery. Prada developed their online archive over ten years after the advent of Web 2.0, in a late response to the developing power of communication on the internet. All the images of the campaigns on the 'Prada Archive' were the same size, with a grid formation that allowed the archive to resemble social media sites of the time such as *Instagram.* Prada, it seems, had, by this time at least, reacted to newer forms of communication for fashion. The evolution of these fashion images merges the old and the new, rather than moving on from older forms and adopting the 'new' exclusively. These two examples of remediation were undertaken by the company and art director who created the original Spring/Summer 2000 imagery; therefore, the presentation of images reinforces their original integrity. James achieved this by, for example, including the original white borders on the images as in their original printed form, and by showing them online as double-page

spreads where necessary. Prada also employed the latter technique on its website. The images reflected the original media of the magazine or catalogue in their presentation.

The second stage of remediation at play in this case study is the repurposing and redistribution of the campaign photographs online by members of the public who were not involved in making the original images. This example involves a kind of butchering of the images. Social media platforms such as *Instagram*, cheap and easy-to-use editing suites, and even simple editing tools on smartphones have enabled many people to resize, crop, rotate and composite multiple images quickly. In 2000, these artistic choices belonged to the art director David James and the photographer Robert Wyatt, overseen by Prada. The ease with which digital images could be copied, combined with the freedom and availability of the internet and the simplicity of image sharing websites, facilitated widespread amateur distribution of the Prada images and democratised their use. The rehashing of the campaign images on *Instagram*, where they have been cropped or placed next to incongruous product images, consequently completely reinvented their meaning (Figures 2.99- 2.103). The text from the *Instagram* post in Figure 2.102 shows how the campaign imagery was used to add value to second-hand Prada clothes that were for sale. This is an example of remediation enabling a regurgitation of older forms of fashion imagery in a way that undermines the artistic quality of the original pictures.

In 2000 Prada had the control, influence and economic means to be exact in choosing where and how their campaign images would appear and be distributed. The conditions of the industry in 2000 allowed this level of control because printed fashion magazines were part of a regulated business and system that Prada were able to influence. Therefore, Prada and the team were able to create the most impactful images for their context. They did this through their use of narrative, by creating a series and allowing the cinema to influence the stylistic choices that have been discussed in this chapter.

Once the images were digitised, it became almost impossible to maintain control over how and where they were being used. In 2017, copyright laws did not extend to images distributed on social media sites such as *Pinterest* or *Instagram*, which was widely used by industry insiders from 2017 onwards. This lack of control over distribution contrasts starkly with the very precise and targeted nature of the images' dissemination in their printed form in 2000 described above. Such proliferation and remediation undermines the symbolic value of the

images. Their existence outside the authorship of the brand and the systems of the industry undercuts their exclusivity. James maintains that when taken out of context the images are reduced to a sort of currency: the image is intended to facilitate an exchange whereby an individual gains likes or followers, 'batted around without any sort of credit for its creators or owners' (James, 2019. Appendix 1.4, p.227). Rocamora (2012, p. 102) describes how fashion bloggers 'remediated' the genre of 'street style' fashion photography (images of real people on the street in 'real' clothes) so successfully that it was as though they had never been represented in other fashion media before. [17] Similarly, developments in technology have enabled an alteration in the production of meaning of the Prada images. The lack of reference to their original creators, together with the editing of the pictures that are situated in obscure contexts, creates a sense that the original images had not existed prior to their distribution via social media, in the pages of fashion magazines and as a Prada catalogue.

This process of digitisation and remediation is, in part, a result of an evolution in the economic and cultural power in fashion media, as tech companies such as *Google*, *YouTube* (owned by *Google*), *Facebook*, *Instagram* (owned by *Facebook*), and *Pinterest* acquired influence and traditional systems began to slowly react. The online archive 'A Future Archive' by Prada and the online exhibition by David James were attempts to maintain artistic ownership of the images by cataloguing them in a formal way. In 2019, James stated that the Prada catalogue had become a 'quaint' object since the commercial adoption of the internet, 'but it [was no longer] going to do the business' James, 2019. Appendix 1.4, p. 193), suggesting that by then catalogues no longer served as effective marketing tools.

This case study provides an example of how fashion images were made before digital processes had been incorporated into their production. It predates the type of media convergence that comes to the fore in the following chapters. We have seen how fashion images, that were part of a global luxury fashion brand campaign were created using analogue image capture and how they were produced before the development of online image sharing. The chapter has also shown how analogue images were manipulated and edited before the adoption of digital post-production. Although digital image capture and

[17] Bolter and Grusin explained how the desire for the immediacy of experience drove remediation and offer detailed examples of how this played out (2000). Rocamora described the specific ways fashion blogs achieved immediacy (2012, p. 103). Although valid, this is less relevant to this chapter as the images were created using analogue processes and because the fashion image-making industry were not seeking for an immediacy of experience for their audiences at the time, they were reluctant to incorporate the Internet as part of their communication.

post-production were employed in the industry at the time, this example represents how the fashion image-making industry did not shift wholesale into these newer modes of production. The chapter demonstrates how the value of analogue image capture and post-production processes were upheld as a result of the money and the time Prada invested into their campaigns, and their creative attentiveness in the way that it was made.

This chapter has demonstrated the importance of collaborative relationships in the career progression within fashion image-making. We have seen how integral the creative relationship between stylist and photographer was in the industry where Wyatt and Ewing were employed as a photographer and stylist partnership because of the previous magazine editorials they had created together. The chapter has also shown how the art director, James, worked collaborating with both the brand (in this case Miuccia Prada) and the photographer and stylist, and how he was integral to the commissioning of the team which was essential for the creative direction of the shoot. As described, the team also relied on the printers at Metro Imaging photographic lab to service the demand for overnight printing. Assistants were relied upon to facilitate this process as well. Furthermore, the chapter highlighted how the models Huisman, Renoir and Wilson acted out scenes, which were then photographed. This reveals a relationship between acting and modelling and emphasises how traditional modes of fashion photographs leaned on the medium of cinema, not only for their aesthetic references but in their processes as well. The interplay between modelling and acting emerges in Chapters 4 and 5 that discuss the relationship between still and moving image.

At the time, all of these roles were implicit, which represents how the systems that were employed were rooted within the industry traditions. In opposition, we saw in Chapter 1 how Nick Knight celebrated his work by crediting his digital retouchers as collaborators to advertise his engagement with new processes in image making to the onlooking industry. The following case studies will show the ways roles were credited and celebrated as digital processes and dissemination continued to emerge and evolve. Additionally, Wyatt and Ewing were employed as relatively new artists in the industry because their editorials resonated with what Prada wanted to creatively achieve with the campaign. This contributed to the creative reputation of the Prada brand because of the value the industry placed upon the ability to seek out new talent. The regard that was given to finding new talent meant that individual practitioners and fashion magazines, as well brands, often collaborated with and commissioned unestablished artists as some of the case studies that follow will show. Other

methods relied on the reputation of the artist to boost the reputation of the brand, magazine, website or collaborating artist which other case studies will demonstrate.

This chapter has described the symbolic meaning a global luxury brand campaign holds within the fashion image-making industry, for the artists involved in making the images and for the brand itself. The value that is attributed to luxury fashion campaigns is part of the how the industry functions in relation to the fashion editorials artists produce as part of their portfolios and the value they have within the industry, which is pivotal in the case studies that follow. We have also seen how digital distribution threatened authorship of the fashion image and challenged established industry systems. This underpins the strange and reluctant way traditional fashion media and luxury fashion brands incorporated digital media and the internet into the distribution of their fashion images. The following chapters will go on to reaffirm this.

CHAPTER 3:
THE FASHION IMAGE AND WEB 2.0

The Prada images explored in Chapter 1 were printed and distributed in Spring/Summer 2000. Chapter 4, meanwhile, looks at images that were distributed in 2009. This chapter offers an overview of the fashion image-making industry and fashion media during the intervening period, 2000-2009, asking why it took the industry nine years to commercially adopt the internet and moving image into their communication strategies, thereby seeking to explain the nine-year gap between the case studies explored in Chapters 2 and 4.

This chapter examines the emergence and development of the internet and the moving image as platforms for distributing the fashion image. Its chronological structure is underpinned by the accompanying image document. First, I examine how the internet was being used by the fashion media in 2000 and discuss some of the first websites created by the fashion media. The next section of the chapter explores these films as key first examples of how independent fashion designers experimented with the medium of film as a means of presenting and promoting their collections. The chapter then turns to the emergence and development of fashion blogs. I show that some fashion blogs and fashion bloggers were able to penetrate the industry as the internet gained traction as a medium for fashion communication despite examples of overt criticism by the established fashion media. The chapter's final section takes a brief look at how fashion brands and fashion magazines began to engage with the video-sharing platform *YouTube,* whose global reach, direct to consumer, they began to exploit. The corresponding section of the image document (Figures 3.5-3.16) contains images from 'Trembled Blossoms' (2008), a multimedia project by Prada which is one of the first examples a fashion film that was used primarily for fashion communication. 'Trembled Blossoms' is unique in placing animated image at the core of the of a creative project that encapsulates a fashion collection. The project itself comprised clothing, shoes and accessories, an in-store installation and event, and the promotional material for the Prada mobile phone which was the result of a collaboration with the technology company LG. Finally, the chapter examines how the printed fashion press began to lose their monopoly on advertising revenue to the internet.

EARLY FASHION WEBSITES

Printed fashion magazines dominated fashion media in the year 2000. Although Web 2.0 offered the potential for direct engagement with an audience, brands largely continued to rely on the printed fashion press to interpret and showcase their collections for both their potential clients and public audience. The industry itself made use of very few websites and considered still fewer to be reputable. The following were the exceptions to the rule. *Style.com* was established in 2000 as the online platform for *Vogue*. Predominantly, it attracted audiences by documenting fashion shows. *WGSN,* launched in 1998, was a fashion forecasting website that reported on fashion business and trend predicting. *WSGN* was not consumer facing and did not provide a platform for image-based editorial or advertising. Though these websites enjoyed a better reputation among industry outsiders, they were still considered atypical in 2000 and their formats were not widespread across the industry. In fact, the only website where leading practitioners in the image-making industry were creating fashion films that could be watched on the internet was *SHOWStudio.com*. Not only did *SHOWstudio* explore the medium of moving image for fashion; it also experimented with other ways to communicate fashion using Web 2.0 and other digital technology. Some projects incorporated live streaming (often of the shoots taking place); others streamed to an audience 24/7 using the omnipresent webcams in the *SHOWstudio* studio. *SHOWstudio* also created projects that offered downloadable patterns designed by celebrated fashion designers. Its audience could participate via its blog, and Nick Knight also used 3D body scanning as part of his work for the site. Marketa Uhlirova (2013, 2014), Nathalie Khan (2012), Gary Needham (2013) and Nick Rees Roberts (2018) have all discussed *SHOWstudio's* projects at length. Uhlirova, along with Caroline Evans and Jussi Parika, has interrogated the history of fashion film and established definitions of the genre in both its digital and analogue forms. It is widely understood that *SHOWstudio* taught the industry how to communicate using digital media, even if the company was initially disregarded commercially.

In 2003 *Tank Magazine* launched their website *tank tv,* an independently-run moving-image gallery for both art and fashion. *tank.tv* did not, however, gain the level of popularity that *SHOWstudio* enjoyed, so that the latter remained unchallenged as the industry's main online source of fashion imagery. Jefferson Hack's *Dazed Digital,* launched in 2006, became a significant competitor in the field because of the level of regard within the industry for its magazine counterpart, *Dazed and Confused.* The magazine worked with the best talent in the

industry and was renowned for finding and establishing new fashion image makers. *Dazed Digital,* however, had a very different editorial voice from *SHOWstudio*, in that it mimicked the printed version of *Dazed and Confused.* The site promoted itself as an authority on fashion and culture rather than as an experimental platform for the investigation of digital technology as a vehicle for fashion imagery. The industry did not yet perceive the internet as a serious competitor for print media; with very few authoritative platforms online, there were very limited places for high-end fashion brands to advertise.

In March 2004 *SHOWstudio* published *London Designer Fashion Films: Spring/Summer 2004,* featuring films by six fashion designers: Blaak, Peter Jensen, Hamish Morrow, Patrik Soderstam, Maria Chen Pascual and Jens Laugesen. The moving image interpreted the designers' Spring/Summer 2004 collections. Interviews with each designer, alongside their collaborating film makers, were published on the website. The featured projects ranged from Blaak's kaleidoscopic, digitally-animated reinterpretation of catwalk footage by the design studio Twin (Figure 3.1), to Jenson and Mufti's simple recording of a fashion presentation including a slide show of still photographs, projected in front of a live audience (Figure 3.2). They also included a documentary of the fashion show production by Jens Laugesen, Marcus Werner and Jean-François Carly, and a semi-narrative short film by Maria Chane Pascaul and Jean-François Carly (Figure 3.3). Patrik Saderstom also produced a spoof of the early fashion films by Hussein Chalayan and Marcus Tomlinson,[18] in which a model on a turntable was taking off clothes, showing how the garments folded into accessories by (Figure 3.4).

The breadth of content demonstrates the lack of set definitions around what actually constituted a digital fashion film. Uhlirova notes that, prior to its industrialization, digital fashion film was free to be whatever it wanted to be, only to be defined as distinctly plural and chaotic (2020, p. 342). Each designer was independent and the films, which were made

[18] In 1999 Marcus Tomlinson created the film *Aeroplane Dress* for Hussein Chalayan, presented on the same night as the Autumn/ Winter 1999 fashion collection, *Echoform*, (styled by Jane How). The film featured the dress, made from a material created with fibreglass and resin, which moved and slid apart of its own accord The approach to the moving image was simple, to showcase the complexity and movement of the garment; the model Ross van Bosstmaeten stood on a turntable and as she went round and round, the dress was shown in full 360 degrees moving as it was designed to do.
In 2008, Huessein Chalayan created the film *Readings* for his Spring Summer 2008 collection with Nick Knight, Jane How and Anthony and The Johnsons, published on *SHOWstudio.* Here, Chalayan revisited the turn table to show his collection, in particular his show-piece hats with red lasers shooting out from the brims. The setup was slightly more complex than the earlier film, with more than one model and a set that incorporated mirrors. The film clearly referenced the early moving image work that Chalayan had created with Tomlinson, as if to remind viewers of his early exploration of moving image.

specifically for *SHOWstudio,* were experimental in nature. As the first collection of films by fashion designers on *SHOWstudio*, the group showed that the internet and digital, moving, audio-visuals were becoming viable means of artistic expression and communication for fashion labels. The project is also indicative of *SHOWstudio's* status as a platform for small designers to promote themselves to industry insiders, who would be more likely to overlook their live shows or presentations. These types of fashion films grew in popularity for designers, in part because, compared to the live fashion show or presentation, they were a much more affordable format for the presentation of their seasonal collections.[19]

THE FASHION BLOG

Emerging between 2000 and 2009, the fashion blog was one of the earliest and most visible online vehicles for both written and image-based fashion communication. Although this thesis does not explore specifically the types of images produced by bloggers, it is important to note that early fashion bloggers educated the established fashion media about communication with online audiences. Fashion blogs therefore influenced the internet's development as an integral platform for fashion imagery, and showed how digital media could be used to create imagery quickly and inexpensively. [20] The first fashion blog, *nogoodforme,* launched in 2003 (Rocamaora, 2013, p. 113). Bloggers either showcased their own photographs of street style, or displayed pictures of themselves in particular outfits. [21]

The fashion blog as a genre was initially dismissed by those working in the fashion image-making industry as it allowed amateur journalists and image-makers to create and publish

[19] Other designers, such as Gareth Pugh, believed that the medium offered a more creative way to communicate the ideas and themes of their collections. Pugh explained how 'fashion films can portray something bigger than the clothes, and its more democratic- more people can see it' (Pugh 2020). Pugh initially used his films as a presentations at Paris Fashion week. As he explained, to be on the schedule for the 2009 Paris fashion week , designers were required to have a presentation. Pugh is considered an 'advocate' of fashion film as an alternative to the fashion show (Bumpus 2011). However, his first film was made as late as 2009, which, as this chapter will go on to show, was the year that the fashion media began to look at the internet as a meaningful and commercially-viable option for the distribution of the fashion image.

[20] Although not a fashion image maker, Susanna Lau of the personal fashion blog *Style Bubble*, began her blog in 2006. and is one of the most successful fashion journalists to have established herself by blogging. In 2008 she joined *Dazed Digital* as commissioning editor, indicating the legitimisation of her work in the industry. Lau's commission also signifies a time when the industry and luxury fashion brands began to seriously make use of screen-based media and the Internet, as the chapter will go on to show. Lau went on to write for *Vogue, Elle*, *The Guardian,* and *The Business of Fashion* and became a voice of authority within fashion media. In 2013 she was the first fashion blogger to choose the *Dress of the Year* for The Fashion Museum in Bath (sections were traditionally made by fashion journalists from publications such as *The Guardian, The Times, Vogue, Harpers Bazaar,* and *The Daily Telegraph*), further consecrating Lau's position in the industry.

[21] Street style imagery has a long history in the fashion media. See Christopher Breward 2003, Agnés Rocamora and Alistair O'Neill, 2008 and Monica Titton, 2010 and 2013.

their own material, often using their own smartphones. Creatives, by contrast, still had to prove themselves within the competitive system of the industry, which continued to be entrenched in print media.

The fashion blog stood outside of the industry for many years, and the portrait fashion images produced by bloggers were considered somewhat low brow in comparison to the fashion professionals' editorial and campaign imagery. In 2016, over ten years after the first fashion blogs emerged, *The Guardian* reported on the disparaging remarks made by established fashion journalists Sarah Mower, Sally Singer, Nicole Phelps and Alessandra Codinha,[22] who commented that bloggers attending the fashion shows should 'find another business. [They] are heralding the death of Style'. They described fashion bloggers as 'pretty embarrassing', 'pathetic', 'gross' and 'distressing' (Topping, 2016). Although their blogs were seen as something of a lesser artform by fashion media industry insiders, some photographers managed to break through that barrier as the internet became a valid platform for image-based communication for fashion. As Tritton (2013, p.131) suggests, they achieved this through 'collaborations with the "gatekeepers" in the field of fashion media'. Street Style blogger Scott Schuman began publishing his images, shot on the Canon G5 digital camera, on his blog *The Sartorialist* in 2005. His photographs resembled the work of Bill Cunningham whose images were printed in the *New York Times* newspaper from the 1970s to the early 2000s before his death in 2016. Like Cunningham, Schuman took photographs of 'ordinary' people on the streets of New York, who wore clothes that he found aesthetically intriguing.

As the industry's use of the internet expanded, the images produced by fashion bloggers in the first decade of the millennium became embroiled in the communication strategies of the fashion media and luxury fashion brands, which then grew as social media platforms emerged and developed, particularly *Instagram*. By 2008 Schuman was working for the street-style section of Condé Nast's *Style.com*, had a monthly page dedicated to his images in *American GQ* magazine, and had been published in *Vogue Paris*. Schuman went on to shoot

[22] Sarah Mower, MBE, is one of the most respected fashion journalists in the industry, currently contributing editor for American *Vogue*. Mower is the British Fashion Council's Ambassador for Emerging Talent and Chair of NEWGEN committee. Mower was previously fashion editor at *The Guardian,* and has worked for *US Harpers Bazaar, The Times* and *Style.com.* Sally Singer was the creative director of voguerunway.com, previously features editor for *American Vogue.* She had worked for British *Vogue* and was the editor-in-chief of *T: New York Times Style Magazine.* Nicole Phelps began her career as an assistant at *Women's Wear Daily* and *W,* and then became a journalist for American *Elle.* Phelps is now director of *Vogue Runway* (previously *Style.com).* Alessandra Codinha has worked as the online culture editor and fashion news editor at American *Vogue* and has written and edited for *Harper's Bazaar, Into The Gloss* and *Women's Wear Daily* (A. Codinha. Date unknown).

campaigns for the luxury fashion brands Gant, Coach, DKNY and Burberry. In addition, Penguin published a book of his images in 2009, and two further books of his photographs in 2012 and 2015. *The Sartorialist India* was published in 2019 by Taschen. Schuman's work is also held in permanent collections at the MET Museum in New York and the Victoria and Albert Museum in London, indicating the status that it has come to hold within the fashion industry.

YOUTUBE

In 2005, the video-hosting service *YouTube* was launched by Steve Chen, Chad Hurley and Jawed Karim. Over time, it would become one of the earliest examples of a social media platform—a 'tech' company rather than a fashion institution—that was able to influence how fashion imagery was created and disseminated. In November 2005, a Nike advert hosted on *YouTube* received one million views, demonstrating the website's vast potential for brand reach. Many major luxury fashion brands created their *YouTube* channels in 2005. Chanel and Christian Dior joined in October, Prada and Armani in November, and Louis Vuitton joined in December of the same year. Although fashion brands were not yet using moving image for fashion advertising, by 2005, many of them had begun to use it (and other social media outlets) to advertise fragrance and beauty products, drawing on the tradition for moving-image adverts being shown in cinemas and on television.[23] British *Vogue* also joined *YouTube* in October 2005. In 2006, *YouTube's* acquisition by Google led to its redesign and expansion. The Google buy-out demonstrated the power and value of *YouTube,* and its acquisition consequently increased the power and value of Google and the influence that tech companies would have on the fashion communication industry. By 2007 *SHOWstudio* had begun to use *YouTube* to distribute their moving image, and it later became embedded into the *SHOWStudio* website.

Although brands seemingly understood the importance of claiming their namesake *YouTube* channel in 2005, their lack of use of the platform is another example of the slow adoption of new technology by the fashion industry. As a social media platform, *YouTube* was open and

[23] Marketa Ulhirova provides a historical overview of the history of fashion film explaining how the medium has a long history integrated with the history of cinema. Ulhirova also addresses how luxury brands such as Channel, have historically used moving image for their perfume adverts (Ulhirova 2013). Nick Rees Roberts also discusses moving image for perfume advertisement predating 2008 in *Fashion Film: Art and Advertising in the Digital Age* (2018).

communal in its nature. It allowed anyone with access to a computer or smartphone and the internet to create a channel and upload a video, which anyone with a computer or smartphone and access to the internet could then watch. Just as the democratic nature of blogging was problematic for the closed system of the fashion communication industry, social media posed a problem for luxury fashion brands whose businesses, and their commercial value, were anchored in and determined by exclusivity.[24]

The first international Fashion Film Festival 'Fashion in Film' was held in London in 2006, and was established by Marketa Uhlirova, Christel Tsilibaris and Roger Burton. The festival was not produced within the industry; it was an exhibition, research and education project (Van der Linden, 2017, p. 190). The festival marked the point at which digital fashion film was coming to the fore and, as the project 'Fashion in Film' evidenced, was emerging as a genre for fashion (Uhlirova, 2006). Fashion film at that time, however, remained largely experimental, and was yet to be intertwined in the marketing strategies of fashion brands. It was around 2008 when the industry began to use fashion films as advertisements. This development was facilitated by faster internet speeds and better-quality imagery, and was influenced by the success of *SHOWstudio* and other experimental projects, as well as the increasing impact of social media platforms such as *YouTube* and *Facebook* and the companies that created them.

'TREMBLED BLOSSOMS', PRADA

Prada was one of the first global brands to create a large-budget fashion film and incorporate it into their brand communication. In 2008 they released the animation 'Trembled Blossoms' for Spring/Summer 2008, at a private reception during New York Fashion Week. The film was not initially delivered on a social media platform or on Prada's website, a decision that enabled Prada to maintain the exclusivity of the project and their brand image.

[24] Chanel's uploaded its first video to *YouTube* as late as 2010. By then videos were being watched on *YouTube* over two billion times a day and the economic power of the Google-owned company became too huge for global brands to reject. The first video that Chanel uploaded was 'Blue De Chanel: The Making Of', a documentary about the making of their Blue De Chanel perfume campaign. Dior's first video, uploaded in the same year, was about one of their perfume producers. The lack of fashion content demonstrates how the brands grappled with keeping their brand image exclusive.

The animated film (Figures 3.5-3.12) was part of a larger project that also incorporated fashion and fabric design for the collection (Figures 3.16), stage design for the Spring/Summer 2008 fashion show (Figure 3.16), murals within the stores (Figure 2.13), and photographic sets for that season's campaign shot by Steven Meisel (Figures 3.14 and 3.15). The concept was developed in a collaboration between Miuccia Prada, Michael Rock, Sung Kim and the illustrator James Jean. The team then created the deigns for the Prada Epicentres (the brand's primary stores in New York, Beverly Hills and Tokyo), the show space and the fabric. The animation was then made from the wallpaper design and was directed by James Lima with animation by Sight Effects, LA, produced by Hi! Productions (Prada 2007-2019).

The animation shows a 'nymph' (alien, robot-like woman in appearance) being born from the nectar of a flower, which is visited by a hummingbird (Figures 3.5 and 3.6). She explores a fantasy world, where insects morph into shoes (Figure 3.7) and other alien women adorn her with clothes which emerge at their touch of her shoulder. The woman then meets a faun sitting in front of a pond, a fish-dragon emerges from the faun and flies around and then plunges into the pond. The woman gives the fish an apple and the fish turns into a bag as the pond shrinks away (Figures 3.9 and 3.10). After giving her the bag, the faun's face cracks open and he becomes the flower from the original scene. The hummingbird then flies out of the bag as the alien-robot-woman envelops herself in the petal of the flower and disappears.

Marketa Uhlirova (2020, p. 342) explains that because the (re)emergence of fashion film was part of the development of digital media and the experiences that it could produce, 'technological novelty became a vital focus', and furthermore these experiences threatened to destabilise existing modes of fashion representation. Prada's 'Trembled Blossoms' is an example of how the fashion brand took advantage of this fact. It did so at the right time, while other brands were reticent to engage with digital media because it threatened their established strategies for maintaining exclusivity. Prada used 'technological novelty' as a commercial marketing tool. As a result, the brand staged itself as a pioneer of digital technology in fashion communication, overlooking the eight-year period of experimentation by fashion image makers that had pre-dated the project. To distinctly communicate this, the very look of the creatures in the animation, especially the alien, robot-like appearance of the main character, and the way in which objects and characters morph and shapeshift, lent the film a very futuristic feel, which was intensified by the foregrounding of its digital

construction in its aesthetic.[25] These qualities communicate and emphasise Prada's engagement with future technology, and their innovative position in the industry.

The magnitude and breadth of the project, a collaboration with leading design studios and production companies, heralded the start of digital technology processes becoming intrinsic in the brand communication imagery and strategies of global luxury fashion companies. It showcased to the industry Prada's understanding of its future with digital technology. 'Trembled Blossoms' became part of Prada's commitment to experimental design, encapsulating interactive media, architecture-specific wallpapers, and environments for their epicentres (Prada 2007-2019). Furthermore, the animation was used to advertise the second version of the LG Prada (LG KE850), a touchscreen mobile phone, which was launched in December 2008 (Figures 3.7 and 3.8). The first edition launched in May 2007, shortly before the release of Apple's first iPhone, and was the first mobile phone with touchscreen capabilities. The addition of the animation to the mobile phone advertisement and the collaboration between Prada and LG further evidence Prada's commitment to digital technology in their brand strategies.

Due to an increase in both internet speed and bandwidth in 2008 and 2009, luxury brands and designers were able to experiment much more creatively with fashion film as a way to showcase their collections, either as part of the traditional catwalk format of the seasonal shows, or as a replacement. Viktor and Rolf were the first designers to replace the traditional live fashion show with the livestream, which they employed for their Spring/Summer 2009 collection, shown in Paris in the October 2008 (Kansara 2008). Live streaming, as explored in the very first *SHOWstudio* project in 2000, enabled brands to show their collections in real time, to a public audience via their own websites. As a result, fashion shows became accessible to members of the public with computers and internet access, and, perhaps more importantly, brands were also able to communicate images of their collections directly to an audience. Previously, catwalk shows and presentations had been closed to a public audience, as discussed in Chapter 1. Although the shows were already available via online platforms such as *style.com*, live streaming not only opened the gates wider to the once-closed-off fashion show; it also bypassed the fashion press, further threatening the closed system on which the fashion communication industry was built.

[25] The film had in fact been created by animations drawn over footage of a dancer wearing tracking reflectors.

Prada was also the first global brand to create a multimedia campaign that fully integrated traditional photographic stills that were printed in fashion magazines and moving image that was distributed online. Their Spring/Summer 2009 campaign was shot by Stephen Meisel and distributed on Prada's website and on *YouTube.* The campaign was released during the same period as 'Let There Be Light', the case study in the next chapter, was printed and the edited film was released. The editorial for 'Let There Be Light' was distributed on *SHOWstudio.com* and *V Magazine* and compromised moving image and photographs.

THE FASHION PRESS

While brands were working out how they could use moving image and the internet, so too were the fashion press. The internet posed a threat to the traditional printed press and consequently the structures and businesses involved in fashion image-making. Fashion magazines were able to offer a niche advertising environment that sustained the exclusivity of luxury fashion brands (as demonstrated in Chapter 2). However, the lure of the internet's global reach, and its expanding potential to offer brands direct communication with their audience was becoming increasingly seductive to businesses and their advertising budgets. The growing use of smartphones and tablets such as the iPad cemented the internet's near omnipresence in the lives of those who could afford them. Consequently, the internet and social media platforms were becoming increasingly important channels for public communication and obtaining information. Furthermore, the immediacy of the internet's ability to channel imagery, information and news disrupted journalism and press industries as a whole, which fuelled a parallel anxiety in the fashion communication industry.

In 2008, amidst the global recession, advertising budgets were cut across fashion media. According the to the World Advertising Research Centre, as reported by *The Guardian* in 2009, the UK market advertising spend went down by ten percent on the previous year, and the total number of advertising pages in *British Vogue* in January-March2009 was 16% less than the same months in 2008 (Kurs, 2009). LVMH's global advertising spend reduced from

€2.03million in 2008 to €1.9million in 2009 (O'Connell, 2023)[26] and the Kering Group reduced their global advertising spend from €17.3 million €16.5 million, and then to €11.8 million in 2010.[27] According to an article in *The Wall Street Journal* 'the decline in magazine advertising pages accelerated with each quarter [of 2008]' (Ovide and Adams 2009). Furthermore, in June 2009, *i-D* magazine cut its print run from twelve to six issues per year to futureproof itself in the economy (Kansara 2009). Although the economic foundation of the magazine industry was more than precarious, Conde Nast launched a new fashion title, *Love* magazine, in February 2009 as a show of confidence.

Against the grim economic backdrop, the industry found a source of optimism in technology. The message was that print was dying rapidly as audiences and information migrated online (Bulkley, 2007; Gibson 2000). According *to The Business of Fashion,* the advertising revenue that had drained away from printed fashion magazines did not simply migrate to online fashion communication platforms (Kinsara 2009). Although advertising spend decreased in 2008, the sales revenues of companies such as LVMH remained buoyant (Kurs, 2009). Advertising revenues were being redirected to creating advertising campaigns that incorporated moving image as well as still photography, as Prada did in Spring/Summer 2009. Luxury fashion brands were also investing in the development of their own websites, as were the fashion press. By investing in technology and tech companies such as Google and *YouTube,* fashion brands did continue to advertise and spend in magazines; however, those reduced revenues then had to be shared between the production of a magazine and the production and upkeep of the magazine's website, which needed daily content and the employment of new types of professionals such as web developers and designers. Ultimately, fashion brands and magazines were starting to restructure their businesses and consequently their staff as they were forced to rethink their strategies to incorporate digital communication (Maclean 2010).

Print went on to survive, but from 2008 onwards it increasingly had to share its power, revenue and content with online platforms. Uhlirova (2014) notes that 'fashion film has

[26] In 2008/9 LVMH owned or held major shares in fashion brands such as Louis Vuitton, Celine, Christian Dior, Emilio Pucci, Fendi, Givenchy, Kenzo, Marc Jacobs and Loewe)

[27] in 2008/9 Kering owned or held major shares in Balenciaga, Yves Saint Laurent, Alexander McQueen, Bottega Veneta, and Gucci)

shared photography's clients, settings, budgets and progressively, imaging tools, and it has replicated—at least to a degree—its crews and cast'. As economic and political power was dispersed between print and screen-based internet platforms, it made sense to merge the production across both sites. By combining the budgets, cast and crew and imaging tools with both still image production and moving image production, the fashion image-making industry continued to produce imagery largely in the same way as it had been doing before the advent of digital technology, which this thesis will go on to show. Consequently, fashion photographers, stylists, make-up artists, hair stylists and producers came under pressure to create moving image in order to remain relevant and employable in the industry and, at best, for the top photographers (such as Steven Meisel, who shot the Prada campaigns), defend their established dominant positions.

CONCLUSION

This chapter has explained how *SHOWstudio.com* offered a platform for independent fashion designers to use fashion moving image as a creative alternative to the live fashion show and presentation, as well as providing them with a targeted industry audience that they would not regularly have reached via more traditional means of showcasing their collections. In doing so *SHOWstudio* educated the industry, providing a clear example of how to use the internet, which was different from their previous editorial-based projects.

'Trembled Blossoms' by Prada is one of the earliest examples of digital multimedia fashion branding. Henri Jenkins described the film *The Matrix* as entertainment in the 'age of media convergence' because 'the film integrated multiple texts so that it could not be contained within one medium' (Jenkins 2006, p. 97). He explained how the storyline introduced in the film was expanded through television, novels, video games and amusement park attractions. It is possible to apply this explanation to 'Trembled Blossoms'; the illustrations expanded through animated film, fabric design, accessory design, catwalk set design, visual merchandising and retail installation, and photography (as part of the advertising campaign). The animation was also expanded to provide a type of sequel to advertise a Prada and LG collaboration. According to Jenkins the collaboration between multimedia brands is one facet of media convergence. (Jenkins, 2006, p. 3). Therefore, it is possible to describe 'Trembled Blossoms' as one of the earliest examples of fashion branding that engaged with media convergence in the way Jenkins describes.

Ginette Verstraete expanded Jenkins' theory of media convergence and his description of the *Matrix* franchise. Writing in 2011, she suggested that the objects and images that media companies produced were a type of branding, and that media convergence can be seen as the omnipresence of a brand achieved through multimedia channels. Verstraete described how these images and objects continually mutate and migrate in order to achieve a continual never-ending presence of the brand for their audiences. (Verstraete 2011, p. 54) Verstraete's theory can be applied directly to 'Trembled Blossoms'. Prada used and altered the illustrations to create an animated film (which provided the basis for a physical event) to form a fashion collection, including accessories and shoes (objects), digital imagery that appeared online and printed in the pages of magazines, as well as physical spaces such as the catwalk show, and more openly experienced, as installations instore. 'Trembled Blossoms' is unique in its enormity of multimedia application across objects, images and physical spaces. Verstraete's material application of media convergence is, however, useful to describe the multimedia projects delivered by the fashion media and luxury fashion brands that are investigated in the following chapters that, as this chapter has shown, were coming to the fore from around 2008.

The chapter has demonstrated how established processes of making fashion images and fashion campaigns started to integrate the production of moving image, as the industry began to acknowledge the of the internet's capacity to enable global communication. It has explained how this, in turn, generated pressure for the traditional fashion press as advertising revenue began to migrate online and the impact of the expanding commercial power of the internet began to be felt. By 2009 moving image had become integral to the advertising strategies of luxury fashion brands, and the internet became a competitive platform for communication within fashion media, both editorially and commercially. This understanding provides a basis for the following chapters, which will focus on specific examples of these types of multimedia projects, and how they were created and distributed. This begins in the following chapter with an editorial project that was distributed in 2009 both on *SHOWstudio.com* and in *V Magazine.* The thesis goes on to show how these multimedia projects continued to develop as both technology and the fashion industry continued to evolve.

CHAPTER 4:
'LET THERE BE LIGHT',
SHOWSTUDIO 2008/2009 AND *V MAGAZINE*, FEBRUARY 2009

This chapter takes the project 'Let There Be Light' as a case study on the basis of which to investigate the use of multimedia and digital technology in fashion image-making in 2008-2009. The project was shot in November 2008 by Nick Knight and the filmmaker Ruth Hogben, and was styled by Jonathan Kaye.

Ruth Hogben, born in 1982 in London, she studied at Central Saint Martins and after graduating she assisted Knight from 2005- 2009, as his first photographic assistant and as the editor of his fashion films. Hogben went on to work extensively with Lady Gaga, directed music videos for Kanye West and Prince, as well as creating films for brands including Louis Vuitton. Her work has been screened at the ICA and she contributed to exhibitions at The MET and the V&A Musuem. Jonathan Kaye, born in London in 1974, graduated from the Central Saint Martins' MA Fashion course in 1998, he then went on to collaborate with photographers including Jurgen Teller, Mario Sorrenti, David Armstrong as well as Knight. Before this shoot, Kaye had shot editorial for publications including *Vogue Italia, Vogue China, Fantastic Man* and *W magazine.* He went on to become the fashion director of *The Gentlewoman* in 2010. The hair stylist was Sam McKnight and the make-up artist was Val Garland, both leaders in the field of fashion image making. (For the full list of contributors see Appendix 5 p290).

I worked on the shoot whilst interning as editorial assistant at *SHOWstudio,* and I was onset whilst 'Let There Be Light' was being made. My role was to edit some of the moving-image footage that appeared in the 'Highlights' section of the *SHOWstudio* website. Backstage images were distributed on the *SHOWstudio* website and the final editorial feature was printed in the February 2009 edition of *V Magazine.* The images included fashion from the Spring/Summer 2009 season, which would first have been shown in Autumn 2008. This chapter will investigate how Knight, Hogben, Kaye and their team navigated the new territory of multimedia fashion editorial and how they created an example for the industry as a way to merge both digital media and print, as well as still and moving image.

‘Let There Be Light’ was the first fashion editorial project to be published simultaneously on a website and in a fashion magazine, merging traditional fashion media and digital media through the collaboration of two different sites and companies. Although printed advertising campaigns continued to dominate, it was around this time that the industry began to interact meaningfully with the internet and moving image. The making and distribution of ‘Let There Be Light’, however, diverged significantly from the conventions that prevailed at the time. The project was nevertheless a departure point for the further evolution of fashion imagery. Its production merged still and moving imagery and their production processes, and it was distributed on screen via internet as well as on the printed page of the fashion magazine. Some aspects of this project, such as the live editing, and the live documentation of the shoot using webcams, prefigured the features that social media platforms such as Instagram would offer in the future, features which, incidentally, would come to be used heavily throughout the fashion communication industry.

IMAGES

Fig 4.23: Hogben, R and Knight, N. 2009. “LILYS’. [Online]. [Accessed 3 February 2019]. Available from: https://showstudio.com/projects/let_there_be_light/lily_s

The images used for this case study, found in the image document (figures 4.1-4.49), include screen shots taken from the project as it was archived on the *SHOWstudio* website. These include images of the ‘Highlights’, ‘Editorial Gallery’ and ‘Shoot Gallery’. The ‘Highlights’ section included ‘every look in action’; clips of moving-image footage of each of the photographs that were taken (Figures 4.4-4.7). The section also contained interviews with

'key team members' (Figures 4.8 and 4.9). These clips and interviews were 'live edited'[28] and distributed on *SHOWstudio.com* during the shoot. The section also included analysis of the garments that were used in the shoot (Figure 4.10). These films were also uploaded and distributed on *SHOWstudio.com* whilst the shoot was happening. The 'Gallery: Shoot' contained unretouched photographs shot by Knight, which were uploaded during the shoot (Figures 4.11-4.15). An edited version of all the highlights in one film was uploaded on 28 January 2009 (Figures 4.16-4.19). Finally, the project delivered an edited 1':44" 'Fashion Film' made by Knight and Hogben, which was released on the *SHOWstudio* website, also on 28th January 2009, (Figures 4.20-4.24). They film was also published appeared on *SHOWstudio's You Tube* channel at the same time. (Figures 4.25-4.26).

The 'Editorial Gallery' (Figures 4.27-4.37) consisted of edited still images that were digitally distributed on the website on 28 January 2009, coinciding with the release of the same images, printed as fashion editorial in the February 2009 edition of *V Magazine* (Figures 4.39-4.45)[29].

Structure of *SHOWstudio*

As earlier chapters have shown, *SHOWstudio* pioneered the use of moving image for fashion communication. There was, therefore, no framework or protocol for *SHOWstudio* to follow for any aspect of 'Let There Be Light', including its organisation and the function of its workforce. By looking at how *SHOWstudio* was structured, it becomes possible to understand its relationship with the fashion image-making industry when 'Let There Be Light' was made. In turn, this aids in understanding the significance of the project.

In 2001, Nick Knight appointed Penny Martin as editor. Knight developed *SHOWstudio* in response to the restrictions imposed by traditional media and by the industry in which he worked (Knight, 2017), but, as she explains, Martin made use of practices drawn from fashion magazine publishing in her editorship of the site. Bolter and Grusin (2000, p. 3) describe how

[28] The term 'live edited' means the footage was edited live on set as directly after it had been captured. Digital files were sent to the computer's editing team, the films were edited in around five minutes and then uploaded on to the site straight away. The process is fully explained later in the text.
[29] it is traditional for monthly magazines to release their issues slightly ahead of the particular month

newer media forms remediate and refashion aspects of older, successful forms of media. The development of *SHOWstudio's* structures is an example of this theory in practice. Parts of the site were directly adopted from the content of fashion magazines; for example, the 'contributors' section duplicates the section with the same heading that can often be found at the beginning of a fashion magazine; features such as critiques of fashion collections and formats of the fashion journalist interviewing an industry insider or celebrity all imitate content that would conventionally have been found in a fashion magazine.

The framework that Martin deployed was adapted from the traditional fashion magazine. We see this, for example, in the types of features, images and editorial voice that were used on the website. Martin and Knight also recreated the structures, collaborative practices and systems of production that they had experienced in the fashion image-making industry. Martin's aim was to give *SHOWstudio.com* a structure that would make sense to industry professionals, with the aim of attracting them to collaborate on projects for the website (Martin, 2008). Working with established and influential professionals would attract a larger audience, but, more importantly, the aim was to attract the right audience, the industry itself. This approach established *SHOWstudio* among industry insiders as the leading platform for fashion communication. Although *SHOWstudio* retained its independence for many years, and set itself up in many respects an alternative to traditional forms of fashion communication, it continued to function within the fashion communication system due to the processes and structures it used.

Knight largely funded *SHOWstudio* independently until 2000, and in 2008 and 2009, the revenue created was nowhere near sufficient to fully fund the website. The incorporation of advertisers on the site was not achieved through the typical banner and pop-up adverts popular on magazine websites and blogs at the time. Instead, *SHOWstudio* worked with brands on projects and dissected seasonal campaigns through critique and discussion (Martin, 2008). Advertising was integrated seamlessly into the website itself, rather than appearing as an addition, in the same way as full-page adverts in a magazine. The industry had adopted this type of incorporated advertising by around 2016. It was especially common on online platforms, and became still more widespread with the adoption of social media platforms such as *Instagram*. As described previously, the fashion press had been integrating advertisers' products covertly as common practice.

Knight and the *SHOWstudio* team also replicated collaborative practices from the creative production of traditional fashion photographs. They created projects working with freelance models, fashion stylists, make-up artists, hair stylists, nail technicians, assistants, and often set designers. However, Knight and his team also integrated the expertise of video editors and assistants versed in digital moving image capture into the image-making processes. Martin also built her editorial team (minimal in number) by replicating a fashion magazine: she employed a fashion director, an assistant editor and hired interns as editorial assistants. This team worked alongside video editors, web designers, technicians and Nick Knight and his assistants.

SHOWstudio established ways for the fashion image making industry to create and distribute digital content and moving image by reproducing SHOWstudio's processes and collaborative practices. Meanwhile, the perfume and beauty industries (represented by brands such as Chanel and Christian Dior) adopted systems more like those of cinema. Adverts often starred Hollywood actors rather than models and employed Hollywood film directors rather than fashion photographers. The adverts were also based around a narrative rather than a notion of 'showing' a product as Knight proposed with fashion film. Perfume and beauty advertisements were shown in cinemas and on television, so the production and content fitted the platform.[30] *SHOWstudio,* however, demonstrated that it was possible for creatives, and the fashion communication industry, who were making and distributing fashion photographs, to use familiar processes and production to also create and distribute their own digital content and moving image. This case study is an example of how they did this.

TITLES AND ROLES FOR 'LET THERE BE LIGHT'

'Let There Be Light' is an editorial project, rather than a commercial advertising shoot. In Chapter 2, we saw that fashion editorial was created by practitioners in the industry as a type of portfolio. There was usually little or no direct economic benefit, as the cost is mostly for the photographer and stylist who often pay for the production, and also absorbed their own expenses, for equipment or couriers for example. Sometimes there was a small budget from

[30] Chapter 3 explained how academics have worked to establish definitions of the genre of fashion film, be it digital or analogue video, (Uhlirova, 2013a 2013b, 2020; Rees-Jones 2018) narrative or non-narrative (Kahn 2012a, 2012b; Rees-Jones 2018) or definitions based on setting and function (Needham, 2013). Knight claims he came up with the term 'fashion film' but finds it unsatisfactory and reductive, yet has found no better alternative (Knight 2017).

the magazine or website that commissioned the editorial. Hair stylists, make-up artists and nail technicians provided products and services, usually without payment from the magazine or website they were shooting for.[31] The editorial images are a way of demonstrating their creativity and skills. Showcasing the practitioners they have collaborated with and the magazine or website where they were released, adds to the value of the images for the practitioners involved. As shown in Chapter 1, editorial images were advertisements for fashion image-makers to luxury fashion brands, who paid for creatives to make their fashion images (such as the Prada Spring/ Summer 2000 campaign explored in Chapter 2). Against this background, credits and titles were of great importance because it was vital for the industry to know who made the images, and who was working with whom and for whom. Here I look at the way *SHOWstudio* dealt with crediting the team for 'Let There Be Light'.

Credits and titles in the fashion image-making industry were often insufficient in describing what creatives did, and they could also often be misleading to an audience unfamiliar with the processes involved in the making of fashion images. For example, it was explicit that for 'Let There Be Light', the stylist Jonathan Kaye selected and styled the clothes worn by the model, Lily Donaldson. However, it was less well-understood, other than among industry insiders, that Kaye, for example, also selected the final images for distribution via *V Magazine* and *SHOWstudio,* together with Nick Knight. The industry understood the role of the stylist to encompass a broad range of tasks, from selecting outfits from a collection of clothes to producing shoots abroad, which included booking travel and accommodation for team members. Angela McRobbie (1998, p. 160) states that the 'hybrid nature' of roles in the industry means they are 'difficult to make sense of', therefore it is important to be able to describe what happened on set, or before and after the shoot, when studying what practitioners who make fashion images do'. With this in mind, my position as an embedded researcher afforded an understanding of these roles that would not have been possible had I not worked in the industry or been at the shoot. Credits and roles were also often created in an informal and spontaneous way. My own role at *SHOWstudio,* when 'Let There Be Light'

[31] Hair stylists, make-up artists and nail technicians are often able to have a credit for the products they used for the editorial. For example, figure 45 shows that Chanel products were credited for what Val Garland used on Donaldson's 'skin'. The hair credit states, 'Sam McKnight using Pantene'. Hair stylists, make-up artists and nail technicians may be 'ambassadors' for the products they use, meaning that they are paid to use and be linked with the brand of haircare or beauty product. In addition, the companies provide the hair stylist, make-up artist or nail technician with products to use free of charge, to be credited and linked with the hair stylist, make-up artist or nail technician. In other cases, the hair and beauty companies simply provide the hair stylist, make-up artist or nail technician with some of their products, free of charge, in exchange for credits, without them being ambassadors for the company. It is not always necessarily true that the make-up artist, hair stylist or nail technician has used the item or brand that is credited.

was made was 'editorial assistant'. For this project, however, I assisted the video-editing team on the 'live edits' for the shoot, but was given this task solely because the assistant editor, Laura Bradley, discovered that I could use the computer package and had experience of editing moving image.

Figure 4.3 shows the list of people who worked on the project 'Let There Be Light'. (Also listed in Appendix 5 p. 290). By creating these categories in this way, *SHOWstudio* duplicated existing fashion media (the titles of practitioners, mastheads and credits of fashion magazines). In so doing, they placed themselves explicitly within the fashion communication industry. As exemplified by *V Magazine* in Figure 4.46, magazines credited team members who worked on the shoot, with the photographer and stylist traditionally credited in larger type at the start of the fashion story (Figure 4.39). The less well-defined categories shown in figure 4.3, under the heading 'film', are reflective of the fact that accreditations for fashion film were unresolved within the industry at that time, a circumstance that I go on to explore in more detail later in the thesis.

Figure 4.3 shows the images and names of the so-called 'key players' in the shoot. When the 'Let There Be Light' webpage was released, these were the only contributors and credits to appear. It was possible to click on each of these images on the website, which then opened a new web page that featured the particular person's profile as part of the 'Contributors' section on the *SHOWstudio* website. The profile consisted of a short description of the role and career of the relevant person, and links to the projects they had worked on for *SHOWstudio.* The rest of the credits appeared on the web page when the 'more' icon was clicked (Figure 4.3). The separation of these artists, who had profiles in the contributors' section, above other practitioners who worked on the project, reinforced the hierarchy of roles entrenched in the traditional fashion image-making industry.

The 'Contributors' section has been part of the website since its beginning and remains there today. It benefits both *SHOWstudio* and those included. Initially, the section promoted *SHOWstudio* to the fashion image-making industry by providing evidence that successful artists were collaborating on their projects, a circumstance which, in turn. gave the projects themselves added value. As the industry began to adopt moving image and the internet for commercial advertising, the 'Contributors' section also showed the industry who was capable of, and sufficiently well-versed in, creating respected digital moving image for fashion and

other material for the internet. It became a bank of artists that fashion brands could commission to work on their campaigns and digital projects. This was particularly significant for 'Let There Be Light' because, as established above, the project was made at a time when the wider industry was beginning to commercially engage with the internet and moving image. In addition, the project was innovative in combining both a website and traditional print media, as well as still fashion photography and moving image. The 'key players' for this shoot were the only practitioners who were sufficiently well-versed in multimedia communication to contribute to such a project. We can see from the list of credits for the shoot that the creative agencies for each of the artists are listed. For example, 'Jonathan Kaye at Katy Barker', 'Sam McKnight at Premier', 'Val Garland at Streeters' and 'Mariam Newman at Streeters'. The inclusion of the creative agencies aims to increase the project's value in the eyes of the industry, agencies listed were perceived to be among the best. At a more practical level, the inclusion of the creative agencies tells the industry whom to contact to book the artists.

The way that the credits were written on the website did not efficiently describe what the practitioners actually did on set when creating the images, and were ultimately misleading. This is often the case across the industry as it is impossible to account for the diverse and idiosyncratic roles that are required for each shoot. Specifically for this case study, the division of the credits suggests that the still images and moving-image footage were produced separately. The credit list was separated into 'SHOOT', 'FILM' and 'SHOWSTUDIO', implying that the 'shoot' and the 'film' were created separately and that the teams were different or separated. Apart from Philip Shepherd, who worked on the soundtrack, the same individuals appear in the credit list for the 'shoot' and the 'film', but in different roles. Nick Knight shifts from photographer for the shoot to director for the film, Lily Donaldson is a 'model' in the shoot, but becomes a 'performer' in the film; Ruth Hogben is credited as a photographic 'assistant' in the shoot and as 'director' and 'editor' for the film. The separation of these categories and the difference in the titles suggests two distinct production processes. The contributors list also suggests that Jonathan Kaye, Val Garland and Marion Newman were not involved in the film. Jonathan Kaye, who is credited as the stylist for the shoot does not, for example, replicate Donaldson's transition from 'model' to 'performer' by becoming responsible for 'costume' in the film, despite the fact that he styled Donaldson for both. Val Garland also did the make up for both and Marion Newman did the nails. The assistants who assisted on the 'shoot' also assisted on the 'film'.

One could be forgiven for thinking that Lily Donaldson was doing something different as a 'model' for the 'shoot', than she was as a 'performer' for the 'film'. In fact, Lily Donaldson was a 'model' and 'performer' at the same time. As a 'model', Donaldson moved and jumped around, which is evident in the small, live-edited clips which are part of the 'highlights', that show the camera flashing taking still photographs and Donaldson in motion (Figures 4.6 and 4.7). She also moved and jumped when Knight was taking her photograph, and her motion is evident in the pictures (see Figures 4.27, 4.29 and 4.34). The same actions were captured by Hogben on the final film (Figure 4.22). Jonathan Kaye (2021) explained that Hogben was capturing everything that was being shot, and 'little extra bits in between'. (Kaye 2021, Appendix 1.5 p. 238). Ultimately, this means that the distinction between Donaldson as a 'model' and Donaldson as a 'performer' is determined exclusively by the medium that captured her image, and the ability of that medium to create a static image or a moving image.

This division in team credits reflects the lack of protocol or tradition for *SHOWstudio* to follow when it came to attributing titles for fashion moving image, and demonstrates how unusual it was for a project to merge traditional fashion photography for a printed fashion magazine with digital moving image. The conspicuous separation of credits between 'photographs and 'film' also demonstrates a desire to credit particular practitioners for the film, even though the processes involved in capturing photographs and moving images were very similar. These credits also suggest that *SHOWstudio,* and especially Nick Knight and Ruth Hogben, were claiming new ground. In 2008-9, moving image makers were not represented by creative agencies and so there was no prescribed way to label their roles. The articulation of their roles in making the film is therefore a way of establishing them as the first practitioners to work in this way. Knight and Hogben created their own designations. Hogben was credited as Knight's first assistant for the 'shoot'. Knight still worked within the industry as a fashion photographer, therefore Hogben worked within the wider industry as his first assistant, so this is a vital inclusion. Furthermore, the credit explains that Hogben was the most 'important' assistant as the 'first assistant', rather than the 'second' or 'third'; she had greater experience and responsibility and was more integral to the team. For the 'film', Hogben was credited as being on a par with Knight as joint 'director' and then again as 'editor'. This credit represents Hogben as an artist in her own right; Hogben's image appears at the top of Figure 3, indicating her as a 'key player', not because of her role as first assistant to Nick Knight, but as the 'director' and 'editor' of the 'film'. No other assistant is listed as a key player and, in my

experience it is unheard of for an assistant to be considered as a 'key player' in the hierarchy of the shoot and industry more broadly.

At the time, there was an implicit understanding within the industry with regard to the roles and work involved in making still fashion images. When 'Let There Be Light' was made, however, this was not the case for digital moving image, especially for a project that merged old and new media. We can see that *SHOWstudio* have tried to explain the roles in a way that the industry might understand, borrowing titles such as 'performer' and 'director' from cinema. In doing so, however, the credits veer away from the process of making, suggesting that there was a separate process on set. A later iteration of the webpage, accessed in 2022 at the time of writing (and after the project had been removed from the site for some time in 2020), did not separate out the categories of film and photographs. This change suggests that an implicit understanding had developed in the industry that the making of film and photographs involved similar processes, and often the same practitioners. The difference highlights how, with the passage of time, this innovative project emerged as having provided a blueprint for the development of the making and distribution of fashion images.

These edits in later versions also suggest that *SHOWstudio* edited its own history. This was done repeatedly through the redesigns of the website and the editing of the project, as the industry around them developed, and as digital culture evolved. *SHOWstudio* began by uploading their projects on to their namesake *YouTube* channel, created in 2010. Later, when the technology became available, *YouTube* became embedded onto the site in a redesign which also led to the editing of some of the projects and the removal of others from the site.

BRINGING THE ARTIST INTO THE FRAME.

Figures 4.4-4.10, show the 'highlights' section of the project that included short moving image clips, which were documentary-type footage shorts of the backstage of the shoot, and filmed interviews with some of the creatives that contributed to the shoot, that took a more traditional structure in line with interview that might be shown on television, These short moving-image pieces were filmed during the shoot, and edited straight after they were recorded, and distributed on the *SHOWstudio* website as quickly as possible, as the shoot took place.

SHOWstudio have always promoted themselves as the home of fashion film, and as pioneers of digital moving image for fashion on the internet. It is therefore understandable that *SHOWstudio* would promote moving image in a way that made it seem more unique to fashion photography than it was. As discussed, by observing the process on set there was very little difference in what was happening in front of the cameras when Lily Donaldson was captured as a still image and as a moving image, other than that the still images were shot by Nick Knight and the moving image was shot by Ruth Hogben. It is possible to see this in the image document by looking at Donaldson in Figures 4.6 and 4.7, which are stills of moving image (small clips from the 'highlights' section of the project) and comparing them to her image in the 'shoot gallery' pictures (Figures 4.11-4.15) which are Nick Knight's unretouched photographs. Donaldson's positions and the framing of the shots are similar; she did nothing different, nor did Kaye, McKnight or Garland. It is only the medium that determines the image to be moving or not, therefore the newness of 'fashion moving image' dissolves as its similarities to still fashion imagery become more apparent.

The difference between the still frames of the moving image and the photographs is not so much the difference between stillness and motion but, rather, the moving image frames capture other things than the fashion photograph. Figures 4.6 and 4.7 show Knight taking the photographs, and figure 4.5 shows Val Garland re-applying make-up. Other frames capture Sam McKnight rearranging Donaldson's hairpiece. These people and activities traditionally remained outside of the frame of the fashion photograph.

Conventionally, stylists, hair stylists, make-up artists, nail technicians, producers, assistants and other contributors work behind the scenes, with very little media scrutiny of or knowledge about their roles. This is a feature of the closed system of the fashion image-making industry that protected the positions of those who worked in it by being exclusive and difficult for outsiders to access, let alone become part of (as described in Chapter 1). The fashion photographer has attracted media attention in the past, leading to a certain level of celebrity status. From as early as the 1960s, their celebrity status has been endorsed in museum or gallery exhibitions, coffee-table books about their careers and work, interviews in fashion magazines, and documentaries and fiction films such as Michelangelo Antonioni's *Blowup* (1966). In addition, there has also been some media focus on the role of the magazine fashion editor, such as in the fiction film *The Devil Wears Prada* (2006) and *The September Issue,* which was released in 2009, the same year as 'Let There Be Light'.

The type of documentary content that *SHOWstudio* pioneered used digital technology, namely digital image capture, live webcams, image sharing devices, and digital film editing programmes to generate content instantly delivered using the internet whilst shoots were taking place, both of behind the scenes footage and original creative fashion imagery (such as the live uploads of edited short films in 'Let There Be Light'). This was completely different from the examples described above that offered an edited, exaggerated or fictional type of access to the backstage of the industry that were distributed via television or cinema, which employed much slower production schedules. *SHOWstudio,* and in particular 'Let There Be Light' instigated change in the way it amalgamated both instant web content, edited web content and printed fashion editorial, albeit a slow and resisted one. *SHOWstudio* demonstrated how Web 2.0 could be a platform to 'show', disseminate and archive the type of material generated in 'Let There Be Light'. Furthermore, they showed the industry that this type of fashion imagery could be generated easily and relatively cheaply (in comparison with examples from television and cinema) because it was capturing a process that the industry was already producing.

The introduction of this evolved type of fashion imagery, which also brought the creatives into the frame, offered an opportunity for creatives to reinforce their status as successful practitioners inside an exclusive industry. However, the private, hidden nature of the traditional roles in the fashion image-making industry contributed to status within the complex system; a paradoxical rejection of the celebrity culture that the industry helped to create and uphold. Therefore, notoriety for some creatives came from the art and work they produced, and to promote oneself was seen as lowbrow, or, more simply, they had a desire to remain private. 'Let There Be Light' is evidence of the disparity and ambivalence in the attitudes practitioners held about being placed in front of the camera. The list of contributors who appear at the top of figure three, alongside their pictures, are what *SHOWstudio* described as the 'key players', and most of them are the creatives that appear in the 'highlights' section of short moving image clips. As shown, Nick Knight, Sam McKnight and Val Garland appeared in the footage in the 'highlights' section, however Jonathan Kaye is not recorded coming on set to work on the clothes because he didn't want to appear in front of the camera.

These 'key players' were also interviewed by the assistant editor of *SHOWstudio*, Alexander Fury, except for the stylist, Jonathan Kaye, who declined. The interviews reinforce the clips that capture what the creatives did on set, by discussing their processes and creative input. The filmed interview format, adopted from television, was a standard way to promote individuals and discuss projects.[32] Although it was not new in itself, this increased emphasis on filmed interviews represented another progression in fashion communication and imagery, through giving a voice to models, hair stylists, make-up artists, fashion photographers and, in other cases, stylists. *SHOWstudio* established the internet's capability to create 'dedicational' platforms where this type of data could be disseminated, accessed and stored.

The selection of the individuals that were considered 'key players' held creative roles rather than roles in production or assisting, for example. Although the live webcam documented the entire process of the shoot, which included assistants setting up the studio set and packing it down and being on set, the focus was on the 'key players' and their movement into the frame was emphasised. This meant that only part of the processes of making the project 'Let There Be Light' was documented within the project. It would be impossible to interview or 'show' every person who contributed to making 'Let There Be Light', or to document every process. However, there are significant insights that could have been afforded by interviewing the producers of the shoot, Charlotte Wheeler and Andrea Gelardin,[33] or Ross Philips or Dorian Moore who headed up the moving image editing team, and were responsible for getting the images onto the *SHOWstudio* website. Although hugely significant, these roles remained backstage and behind the camera, and as the wider industry went on to adopt this type of material for fashion communication, they followed *SHOWstudio's* example, generally readjusting their focus to only include photographers, stylists, hair stylists and make-up artists. These roles correlate with the practitioners that were traditionally represented in the industry by creative agencies for still fashion photography, who are known as 'talent' within the workings of the business. It is, therefore, paradoxical for 'Let There Be Light' to exclude digital technicians working on the website and producers of the shoot from this section if the

[32] The history of fashion communication and television is discussed by Nick Rees-Roberts (2019). The creative processes and practitioners involved in making fashion images was hardly documented on television, rather, programmes such as *The Clothes Show* and channels such as *Fashion TV* focused on the fashion designer and catwalk collections.

[33] Chapter 7 of this thesis goes into detail about the role of the producer and its significance to the creation of fashion images.

aim of *SHOWstudio* was to move away from the traditional workings of the industry that focused on still fashion photography.

By 2009, the industry began to use this type of backstage footage as material for brand websites and social media platforms (in 2009 *Facebook* and *YouTube* were used by fashion magazines and brands). As fashion images evolved through the adoption of digital media and the internet, so too did the roles of the creatives who made fashion images. because they were now including themselves in the image. This manifested when *Instagram* was adopted by the fashion image-making industry around 2013, a year which also saw a shift from the wider use of Blackberry mobile phones in the industry to the more image-focused Apple iPhone. The iPhone allowed for easier photo editing and better-quality image capture. The industry adoption of *Instagram* gave the practitioners themselves the option to create and distribute their own version of the backstage footage typified by 'Let There Be Light'. Practitioners began to turn the camera on to themselves. This was an evolving culture in the industry, which led to creative agencies putting pressure on their artists to post images to gain more followers in order to attract clients. Model agencies were particularly vigilant about the numbers of *Instagram* followers their models were achieving, as it became the norm for models to be commissioned for commercial jobs based on the number of *Instagram* followers they had. This new form of fashion imagery led to an evolution in the roles of models, fashion photographers, stylists, hair stylists, make-up artists, nail technicians, and for the assistants of these creatives.

Despite this new pressure from the industry, it remains unresolved whether it made any difference to the creatives to have their own roles showcased in this way. Between 2009 and the time of writing (2022), Jonathan Kaye and Sam McKnight both remained extremely successful in their careers. Yet their *Instagram* accounts reflect their ambivalent attitudes to appearing on camera. Jonathan Kaye, who was the only key player not to be interviewed in 'Let There Be Light' in 2009, posted his first *Instagram* picture in 2014, and by 2022 had posted only four images, none of his work or himself, yet he had 3,721 followers. (Figure 4.49). On the other hand, Sam McKnight had two *Instagram* accounts, one that focussed on his professional career (figure 4.48) and one more personal account (Fig 4.47) that included 'selfies', pictures taken with famous models such as Kate Moss and Naomi Campbell, pictures of his work, backstage images from fashion shows and shoots, images of his family and lots of photographs of flowers from his garden (a feature that earned him an article about his

garden in *House & Garden* in 2021). At the time of writing, McKnight has posted 8,613 images on his personal account since his first in 2013, and he had 210,000 followers. McKnight's role within the industry includes creating imagery of himself or about himself and distributing it on the internet. Jonathan Kaye's role does not.

THE DISTRIBUTION OF 'LET THERE BE LIGHT'

'Let There Be Light' was one of the first fashion editorial shoots to merge website-based imagery and printed photographs under the umbrella of one project. In doing so, the team were faced with two different distribution time frames. First, the project disseminated 'live' material via the *SHOWstudio* website, at the time of the shoot in November 2008, a process which, as we will see later, was also enabled by the instant nature of digital technology. The images that were captured using the live webcam, from the 'highlights' and the 'shoot gallery', were some of the earliest examples of fashion images that were not catwalk photographs, and which bypassed the distribution time limits set for fashion editorial by the printed fashion press. This system was based on the seasonal calendar of designer collections, established over many decades, in which designers (particularly those who advertised in fashion magazines), dictated when pictures of their clothing could be shown to a public audience. It was this system that determined a second, contradictory, distribution time frame for other elements of 'Let There Be Light'. Both the release of the 'fashion film' and the 'editorial gallery' on the website, and the printed fashion editorial in the magazine, were bound to this second schedule, which required a two-month lapse between the shoot, in November 2008, and their distribution, at the end of January 2009. This interval was also needed for *V Magazine* to be made and printed.[34]

Clothes that appeared in fashion shoots, and those that were used in 'Let There Be Light', were clothing samples borrowed from each of the fashion designers by the stylist, Kaye. This process is facilitated mostly by a fashion PR agent, who might work in-house for a designer, or for a PR agency employed by them. In some cases, when the fashion designer is new or

[34] As described in Chapter 1, this time lapse between shoot and distribution involved in the production of the fashion magazine also correlates with the time scales of the production of fashion collections. Conventionally, the fashion editorial and magazine is created after the shows of that season (for the case of 'Let There Be Light' this is Spring/ Summer 2009) and the images of clothing from that season's collections are released in the fashion magazine as the collections become available to purchase in-store).

running a small company, the designer themselves organises the logistics of lending samples to stylists and fashion editors. From my experience as a fashion assistant to the fashion director of *The Sunday Times Style,* where my role involved requesting and organising the borrowing of clothing samples from PRs for hundreds of shoots, and as a stylist myself, if the restrictions around the release of images of the clothing were ignored, a complaint as usually made by the PR agent to myself or the fashion director, or to the magazine the clothes were borrowed to appear in (as a weekly publication, *The Sunday Times Style* had to be more vigilant of release dates). PR agents were less likely to lend clothing to the stylist in the future, and in some extreme cases could threaten to pull advertising from the magazine involved. Such sanctions were less likely to be applied if the stylist was high ranking within the industry, or the model that they appeared on was famous or sought after. Generally, if the team that created the images were of high standing in the industry, then the benefit of having them shoot the clothes could outweigh the detrimental effects of images being released before their requested date. I am unsure how Jonathan Kaye and *SHOWstudio* dealt with this issue with the designers and PR agents, as it is not possible to discuss such topics with stylists, especially someone as private as Jonathan Kaye. It is likely that *SHOWstudio* and the team that created "Let There Be Light' was of high enough status for the images to be of great benefit for the designers. It is possible that Jonathan Kaye ignored any restrictions or that this shoot pre-dated the vigilance of PRs to such an issue, as the problem became more prevalent once the entire industry was creating material for websites and social media. I became aware of this concern when I started my roles as junior fashion editor at *The Sunday Times Style* in 2013, four years after this shoot, however I was not working for a magazine before this date.

SHOWstudio were pioneers of the process that they named the 'live editing' of footage, as well as the distribution of fashion images, both moving and still, as shoots were taking place. This process, practiced exclusively by *SHOWstudio* in 2008, was later adapted by fashion magazines and fashion brands who needed to generate material for their websites, and *You Tube* channels. The labour and effort involved in achieving this type of distribution would later diminish as live-editing become simple and accessible to individuals working in the industry via the features embedded within smartphones and *Instagram.* As explained above, the industry started to use *Instagram* around 2013. The complexities surrounding schedules for the release of fashion images, described earlier, became a significant challenge for the industry as *Instagram* gained commercial credibility as a platform for image-based communication.

The 'live editing' process for 'Let There Be Light' took a considerable amount of work, which was very fast and skilled, and needed several people to achieve because of the pressure to upload imagery to the website as quicky as possible after it had been shot on set. [redacted]. The moving-image file was then opened in the software package *Final Cut Pro 6.0*, which created a project file to edit the footage. When editing a piece of digital footage on *Final Cut Pro* (in 2008, on version 6.0), the moving-image clips appeared and were edited on a horizontal timeline called a 'sequence'. As a digital file, the moving image could be stopped at any moment and be viewed as a multitude of still frames. The moving-image footage was stopped or paused so that frames from the timeline could be cut, or layered by creating another timeline to run over the top of the first. Sections of frames or footage could thus be cut or moved to another place and reassembled with precision due to the discrete nature of the digital file. Audio appeared on a separate timeline, and could be edited in the same way as the images.

The edits of the 'every look in action' clips (Figures 4.6 and 4.7) involved cutting sections and then adding transition layers to merge the cut sections together. This also involved finding appropriate sections to cut and paste back together to create the most seamless link possible. Once the edit was complete, the footage was processed; the files were rendered then compressed and exported. This part of the process could take a long time if the footage was lengthy, which is why the clips were so short in the 'every look in action' section. Once processed they were uploaded on to the *SHOWstudio* website.

[redacted]

Both the final moving images and the static editorial pictures included the addition of graphics. Floral cut-and-paste pictures adorn the images of Donaldson in the film, and the

final editorial images made for the magazine appear as if they are cut out and stuck down on painted cardboard or paper. The graphics were added to the final images using the computer programme *Adobe Photoshop,* which deals with the .raw image files in layers. Graphics and photographs can be imported and edited together as layers, which are then flattened and exported as .jpg or .tiff files. In a similar way, the graphics that were incorporated into the 'Final Film' edited by Ruth Hogben (Figures 4.20-24.4) were uploaded into *Final Cut Pro* and applied and edited as a sequence or timeline, layered over the sequence of moving image footage she shot. Hogben also added audio to her edit of the film. The rest of the process in *Final Cut Pro* is as described above.

The editorial images of Knight's photographs, in *V Magazine,* were creatively directed by Knight, Kaye and Paul Hetherington, and digitally created by Allan Finnamore at Epilogue Imaging. The photographic images appear as though they have been painted over, and they are combined with 'cut-and-pasted' images of painted cardboard. This amalgamation of media in the aesthetic of the images echoes the synthesis of media which is at the heart of the project. The references to the physical fixing of the image through scissors, paper and tape, produced with the graphic design of the *V Magazine* editorial (Figures 4.23-4.37, become unstuck by Ruth Hobgen's edit of the moving image (Figures 4.22 and 4.23). The film appears as if Donaldson's image had been roughly cut out and stuck on a background, but she is moving rather than fixed still. Hogben digitally merged the layered moving image of Donaldson with further layers of cut-and-paste flowers and rough paint strokes. Both the final moving-image film and editorial images emphasise the tactile physical nature of paper, combining it with digital imagery and the printed page as if explicitly displaying the way the project integrated the paper of the magazine page and the computer screen, and the layout and design of a physical picture with cardboard, scissors and paint and digital design.

The idea of cut and paste that transpired in the final images was influenced by the choices for the fashion made by Jonathan Kaye. He selected clothes that were very graphic and simple, with a futuristic quality, brutal and raw, that themselves had naïve shapes and a cut out quality to them (Kaye 2021, Appendix 1.4 p. 237). The Maison Martin Margiela plaster cast coat shown in figure 4.6 and the Margiela trousers in Figure 4.22 evidence this well. Kaye explained in his interview that he was particularly taken by the Balenciaga sock boots, which had a delicate lace trim around the top. The boots were hidden by shorts or skirts in the fashion show, so he was not aware of them until he borrowed the look for the shoot. The

contrast of the mechanical futuristic style of the boot and the dainty prettiness of the lace then informed the creative direction of the images. Lily Donaldson had a delicate beauty (Kaye 2021, Appendix 1.4 p. 237), that juxtaposed with the rawness of the fashion. In turn, after a few 'trial and errors' (Kaye 2021, Appendix 1.4 p. 237) on set, the team settled for a natural look for the hair that again contrasted with the hard edge of the fashion and moved well, and the make-up aimed to give the sense of a renaissance painting, giving Lily Donaldson perfect luminous skin. This intersection between the raw, hard, and futuristic, with the delicate, soft and beautiful is created too with the raw cut and paste of the images and the use of flowers in the layered graphics in the final film (see Figure 4.22). There is also a reflection of the contrast between future hardness and the tactile quiet softness in the collusion of technology, screen-based imagery and the internet that encompasses the future of the techno-led world, and the engagement with the traditional, tactile nature of the fashion magazine.

More practically, the addition of these graphics meant that the final images were different from the ones that had already been distributed at the time of the shoot in November 2008. Without the addition of these graphics, there is little distinction between the pictures of Lily Donaldson in the 'final' images and those that had already been distributed on the website in the 'highlights' section and the 'shoot gallery' (see, for example Figures 4.14 and 4.37). By offering a creative interpretation of the moving image footage and the still photographs, Knight, Kaye and Hogben created exclusive content for the *V Magazine* editorial, and for *SHOWstudio* at the time of the release of the magazine. This was a successful way to resolve some of the issues surrounding the timings of the distribution of *V Magazine* and the live nature of the *SHOWstudio* website. Unfortunately, this method is not applicable for every editorial that went on to combine digital, of the moment, distribution and traditional print-based editorial. It would become transparent and tedious for every project to incorporate graphics as a way of ensuring a type of exclusive imagery for the delayed printed version. This thesis will go on to show that the fashion image continued to evolve by merging media, but that these problems remained unresolved as the commercial need for continuous digital material grew.

CONCLUSION

This chapter has shown that there was little difference between the still and moving image that comprised the project 'Let There Be Light'. Processes of image capture on set were remarkably similar, and so too were the edits of the images. The very nature of 'Let There Be Light' merges traditional fashion media (*V Magazine* and the fashion photograph) and newer forms of fashion media (the website and digital moving image for fashion). The distinction between the magazine and the computer screen collapses when the project is viewed through the backstage lens of the production of the images. Furthermore, as shown, through the processes of making the images, the boundaries between still and moving image were also greatly challenged.

It is possible to extend Bolter and Grusin's theories of remediation (2000, p. 15), and apply them to the process of making 'Let There Be Light' and the roles that have been described in the chapter. It has been explained how newer processes, technologies and consequent roles folded into existing practices that used older technologies and employed traditional roles in image production. If the making of 'Let There Be Light' is viewed as a newer way of making fashion imagery, then an examination of the processes makes it clear that they remediated traditional practice. Furthermore, we can see how the traditional processes of making fashion images have been reformed by the inclusion of the newer. The chapter has shown how, in particular, the process of making the digital fashion films within 'Let There Be Light' remediated the methods of creating digital fashion photographs, as well as the roles these methods employed. For 'Let There Be Light' these processes were so closely linked that they merged. However, the way the project was presented on the website suggested a separation. Furthermore, *SHOWstudio* themselves promoted digital fashion film as an innovative form of representing fashion, when in-fact it emerged as an extension to existing processes for making fashion photographs, demonstrating that digital fashion film was not actually new. What was pioneering was the way in which old and newer processes colluded.

The chapter has looked the roles within *SHOWstudio* and how Knight and Martin, with no frame of reference for the creation of a workforce for a fashion image-based website, remediated the structuring of roles of a printed fashion magazine. This use of an established structure also placed *SHOWstudio*, promoted as a pioneering experimental platform for the representation and communication of the fashion image, back into the frame of the industry

that they were reacting against. At the same time, this remediation meant that the onlooking industry had an understanding of and element of cohesion with the website. This assisted in attracting high-ranking freelance artists to collaborate on projects for the website, raising its status within the industry.

Bolter and Grusin explain that the driver of remediation is the desire for a type of immediacy of content, and this can be achieved if the medium or media themselves are so effective that they become unnoticeable so that the audience does not experience the mediation. Alternatively, 'immediacy of content' can be realised through hypermediacy, where there is more than one media at play, at the same time, in the same space. (Bolter and Grusin 2000, p. 28). Immediacy is achieved via hypermediacy, through the sum of the content experience through a multimedia experience (Bolter and Grusin 2000, p. 54). *SHOWstudio* created a hypermediated space where the audience interacted with more than one medium (fashion photographs, fashion film, text, audio, interviews etc) in one place. Through media convergence, where *SHOWstudio* and *V Magazine* collaborated, 'Let There Be Light' is an extension of Bolter and Grusin's description of hypermediacy because the project transcends one space (the website) to include the printed magazine. The collaboration between *V Magazine* and *SHOWstudio* is an example of the category of remediation where the newer medium does not challenge the existing medium it remediates (Bolter and Grusin, 2000, p. 47). *SHOWstudio* here collaborate and merge with a printed fashion magazine, the very medium that *SHOWstudio* remediated. 'Let There Be Light' is therefore a product of interplay between remediation and convergence.

As the chapter has described, the media that were used to create and distribute the images in 'Let There Be Light' were explicated as a way to claim new ground in fashion image-making and distribution. The multimedia nature of the project was overstated by the way the credits were written. Another example that emphasises the layers of (re)mediation within the project is the addition of graphics to the final still images that were published in *V Magazine* in January 2009 and simultaneously distributed on *SHOWstudio*, and the similar addition of graphics in the final edited film which was also released at the same time. The graphics looked like a paper collage and photomontage This accentuated the tangible quality of the paper they were printed on in *V* Magazine as well as the lack of physical paper when on the digital interface in their distribution on *SHOWstudio.* Bolter and Grusin described how photomontage and collage make the audience so aware of the process of construction that

they become hyperconscious of the media. The illusion of reality that a photograph may evoke is completely interrupted (Bolter and Grusin, 2000, p. 38). We can see that, by using collage and photomontage, Nick Knight and Jonathan Kaye emphasised the media they were using. The images were not intended to have an illusion of reality, or immediacy, however the project promoted the pioneering use of multimedia. The mediation and remediation were so pronounced that each medium highlighted what another lacked: The still images became images that did not move or have sound, while the moving image was a representation of a still photograph moving. The pictures in the magazine were experienced as being tangible, printed on paper, and the final still images on *SHOWstudio* were not.

If it is the case that by showing the process of construction the audience becomes hypersensitive to the medium, challenging their experience of the content, then the live backstage footage and the behind-the-scenes clips within 'Let There Be Light' overtly mediate the project and therefore challenge the audience's experience of the content. The chapter established how behind the scenes footage generated an evolved type of fashion imagery that brought the practitioner into the frame. Clips captured Nick Knight stood behind his camera in front of a set that included a view of the lighting set up and other equipment, showing that the final images were digital photographs meticulously created. Furthermore, revealing the visible interventions in Lily Donaldson's appearance by Sam McKnight's hair styling and Val Garland's make up shows the audience that her appearance was, to an extent, not real, rather generated by skilled practitioners, involving trial and error. All of this was further realised in the interviews with the 'key players' by Alexander Fury, which themselves remediated the television interview format. If the audience were so aware of a mediated space and a constructed image, then it becomes impossible for the image to create a sense of ideology because the audience cannot fantasise about the images being real. Ideological imagery was central to fashion advertising and fashion editorial to sell luxury fashion, it underpinned its creative direction. Ultimately, showing the backstage of fashion, as 'Let There Be Light' did, not only generates an evolved type of fashion image as described in the chapter, but also refashions the nature of existing fashion imagery, both moving and still, by revealing the practices and processes behind the industry as a whole. The threat to prevailing industry that *SHOWstudio* represented by revealing the backstage of fashion, the practitioners and their creative processes, represents part of the reason why digital media was so reluctantly, and therefore idiosyncratically, incorporated into the distribution of fashion imagery at this time.

'Let There Be Light' was a key departure point for the development of the fashion image in the digital age, through the convergence of media, the amalgamation of print and screen-based media, and still and moving image. Production processes also began to combine older and newer practices using a combination of older and newer media and technology, which this thesis will go on to explore further in the context of other case studies. The creators of 'Let There Be Light' encouraged their audience to consume images and material across multimedia outlets and forms. To view the entire project they would need to engage with the *SHOWstudio* live shoot during the two days of the shoot in November 2008, buy *V Magazine* when it was released at the end of January 2009 and then revisit *SHOWstudio* at that time the magazine was issued to see additional content. This is therefore an example of media convergence, as described by Jenkins (2006), where the audience must actively travel across media to consume whichever parts of the project they want.

Jenkins (2006, p. 3) explains that 'convergence culture' involved collaboration between multimedia companies in the generation of entertainment and information. The collaboration between *V Magazine* and *SHOWstudio* to create a multimedia project is an example of convergence in this form. Furthermore, the chapter has also demonstrated that *SHOWstudio* used their *YouTube* channel to distribute the moving image that was part of 'Let There Be Light'. The chapter has discussed how *SHOWstudio* went on to embed the social media platform into the website, therefore *YouTube* was used to distribute and archive all the moving image *SHOWstudio* chose to release. This early example of media convergence in fashion offered the industry an example of how to exploit the ability of multimedia platforms to create and deliver an evolved type of fashion editorial. The thesis will go on to demonstrate how other fashion media companies and luxury fashion brands began to use *YouTube*, the thesis shows how fashion media began to slowly engage with technology companies as the industry began to evolve through convergence.

Jenkins (2006, 2014) looked at media convergence by studying the audiences or users who consumed the multimedia entertainment he discussed, as well as the relationship between those users and the companies that create the content. He suggested that the user participation that Web 2.0 enables offers the possibility (which is not always enacted) of a more democratic relationship between media companies and audiences, and that it was also possible for audiences to influence the type of content media companies created and delivered. Audience participation is not the focus of this chapter, however it is important to

acknowledge that *SHOWstudio* encouraged a dialogue with their audiences via live chats and the website's blog in other projects, and audiences often became participants in the projects, for example by asking questions that were put to *SHOWstudio's* interviewees. Furthermore, by documenting the behind-the-scenes of fashion shoots, *SHOWstudio's use* of digital technology introduced a level of democracy to the relationship between fashion industry insiders and their audiences to a certain extent, and this small opening of the gates to the industry was met with resistance by the industry. This contributed to why traditional fashion media were slow to engage with the distribution of fashion images and other content on the internet.

Convergence, then, is usually applied to the users or consumers of media (Jenkins 2006, 2014; Bird 2011, Braitch 2011, Carpentier 2011, Hay and Couldry 2011). However, this chapter has primarily studied how 'Let There Be Light' was made, and the following chapters also concentrate on the creative process of making fashion images. It is possible to approach the ideas of convergence through image production and processes. As explained, Jenkins argues that media convergence is about the way media and technology was used, and this chapter has looked at how the practitioners who were involved in making 'Let There Be Light' used processes, technology and media to make and distribute the fashion images in a multitude of forms (still imagery, moving image, and edited imagery that incorporated illustration and graphics).

The practitioners who created 'Let There Be Light' combined existing practices of image production with newer ones by using the format of a still fashion photo shoot, whereby the photographer Nick Knight commissioned freelance artists to work with him, namely a stylist, a hair stylist, a make-up artist, a nail technician and all their assistants. This structure had existed in the making of fashion images that pre-dated digital technology, and these artists were named as 'key players' in the shoot, signifying the continuing importance of these existing structures and practices within the industry. As Knight took photographs using a digital camera, he incorporated the role of the digital technician into the process of making, which involved the use of digital image-capture software (*Capture One*) and image-storing software and hardware (external hard drives). These were newer digital processes. Chapter 2 demonstrated that digital image capture was commonplace in the industry in 2000. The process of making 'Let There Be Light' also incorporated digital moving image capture into these standardised processes, which was a new way of making fashion images at the time.

The chapter has shown the unique nature of Hogben's role as both assistant to Knight and as moving image editor—her role a type of convergence of two. Capturing digital moving image meant that new types of technology were employed, immersed within a traditional system of making fashion images. Digital image-sharing technology was used, which meant that footage could be transferred from one computer to another. The chapter has also described the process involved in editing the digital moving image footage for it to be quickly uploaded and distributed on the *SHOWstudio* website. Ultimately, we have seen how newer technologies and processes, as well as newer types of roles they engendered, emerged within fashion image making by joining together with those which were already in place. I argue that this is a type of media convergence—the merging of technologies, media and roles in the process of making and distribution is how the fashion image and the industry evolved.

Looking at the type of content that *V Magazine* and *SHOWstudio* generated as part of 'Let There Be Light', it is useful to consider Ginette Verstraete's understanding of media convergence as type of branding tool (2011), which was applied to the analysis of Prada's 'Trembled Blossoms' project in Chapter 3. Verstraete explains that media convergence involves the way the images and objects created by media companies migrate and mutate continually across media platforms, generating a sort of omnipresence of the brand, which, she argues, is what traditional media companies also aim to create. which she argues is what media companies create. This is particularly fitting in the context of 'Let There Be Light', because, in order to generate imagery that was suited to the instant nature of distribution on *SHOWstudio.com* and the relative time constraints that were involved in printing and distributing the editorial images in V *Magazine*, the images mutated, particularly as they migrated across media. As described in the chapter, the original photographs taken by Nick Knight were released on *SHOWstudio* in November 2008 (see Figures 4.11-4.15). These photographs could have provided the content of the *V Magazine* printed editorial as they stood, without the editing and graphics that we see in 4.27-4.37 and 4.39-4.45. Instead, they were used as content for the website, and were released as the shoot was taking place. Moving-image footage was also released on *SHOWstudio* in November 2008 at the time of the shoot, along with the filmed interviews with the shoot's 'Key Players'. As the photographs migrated to appear in *V Magazine* in January 2009, they mutated through the addition of graphics. Verstraete (2011) explains that the mutability of the images and/or objects of media convergence occurs in relation to what went before them. Such modification of the photographs was essential in allowing *V Magazine* to offer a unique set of images that differed

from those that had already been released on *SHOWstudio* three months earlier. An edited film was also released at the same time as the magazine, which, again saw the imagery alter through the addition of graphics and sound, in order to offer something different from the moving image clips that *SHOWstudio* had already published.

The collaboration between *SHOWstudio* and *V Magazine* was mutually beneficial. While the printing of its images in *V Magazine* allowed *ShowStudio* to amplify its reach beyond its own website, thereby establishing it further within the industry, *V Magazine* was also able to briefly expand its reach onto the internet, aligning the magazine with cutting-edge experimental practice for the industry to see. We see Verstraete's theory in practice here. Through experimental processes, 'Let There Be Light' therefore provided a kind of blueprint for both fashion media and luxury fashion brands as to how to use multimedia to extend the presence of a brand and extend audience engagement with an image-based project, editorial or campaign. The following chapters will demonstrate how this type of media convergence developed through experimental practice.

The thesis will go on to show how the industry emphasised the media and technology they used, or the way they combined new and existing technology and media, as means of claiming new ground as digital technology became integrated into the methods of making and distributing fashion images. 'Let There Be Light' is one of the earliest examples and is unique in its approach to media convergence.

CHAPTER 5:
'SHE BUILDS DOMES IN AIR'.
ANOTHER MAGAZINE AND *ANOTHERMAG.COM*, FEBRUARY 2012

In February 2012 *anothermag.com,* the website for the London-based biannual fashion magazine *AnOther Magazine,* launched the project 'She Builds Domes in Air', a film directed by Catherine Sullivan set in Kew Gardens. The project featured clothing from the Alexander McQueen Spring/Summer 2012 collection, designed by the creative director of the fashion house, Sarah Burton. The film was shot on analogue 16mm black-and-white film in December 2011. The film was then scanned and digitised, and stills were extracted from the digital footage and edited to create the photographic images that were printed in the magazine. This process had not been used before to create a printed fashion editorial from a fashion film. The magazine, alongside an interview with Burton, was released shortly after the film. The feature was titled 'Sarah Burton and the House of McQueen'. The film was also released on *AnOther Magazine's YouTube* channel on 16 February 2012.

The fashion editorial project was a 'fashion special', a term used in the industry to refer to a special-feature fashion editorial that includes the clothes of one designer's collection from that specific season. Alexander McQueen was an advertiser in *AnOther Magazine* and it is normal practice for a magazine's special feature to incorporate clothes from a designer who is an advertiser. The merit of the special feature is that the magazine acquires the rights to first publication of particular looks from the collection, and some of these looks often remain exclusive to that publication for the entire season.

Catherine Sullivan is an American visual artist and filmmaker, born in 1968 in Los Angeles, Her work combines film and performance. Sullivan studied at the California Institute of Ats and the Art Centre College of Design, and is a former actor. She is an associate professor in the Department of Visual Arts at the University of Chicago. Her artworks were held at the Whitey Museum of American Art and the Tate Modern. The stylist on the project was the late Cathy Edwards. Edwards studied fashion design at Brighton University with the celebrated set designer Shona Heath and fashion designer Emma Cook. Edwards joined *Dazed & Confused Magazine* in 1996 and was fashion director there from 2003-2007. She then moved to *AnOther Magazine* as fashion director, a position that she held until her death in 2015. The model Kirsten McMenamy was born in Pennsylvania in 1964, and began modelling in 1984. She was married to the photographer Miles Aldridge between 1997 and 2013. McMenamy

has worked with photographers including Irving Penn, Steven Meisel, Richard Avedon and extensively with Jurgen Teller. She has been photographed for campaigns including Louis Vuitton and Givenchy, and for the covers of *Vogue Italia, British Vogue, Vogue Paris* and *i-D.* She is considered one of the original supermodels. (For the full list of contributors see Appendix 5 p. 291).

The case study has been chosen as the basis for an exploration of the ways in which fashion magazines generated material for both their printed issues and their digital platforms simultaneously. As we will see, dedicated digital platforms had become integral to fashion communication by 2012. Although the project was atypical at the time, much like *SHOWstudio's* 'Let There Be Light', it provided a template for luxury fashion brands dealing with the need to generate imagery for digital web-based platforms and for print. It was one of the first projects to create a still fashion editorial by extracting and editing frames from moving image footage. The project was unique in creating stills by digitising analogue moving image. However, the next chapter will show how digital technology developed to allow for the process of extracting stills from moving image footage within one camera. Ultimately, 'She Builds Domes in Air' is an example of how a small editorial project made a significant contribution to the development of fashion media through digitisation.

This chapter explains how digital web-based media became ubiquitous in the fashion industry from 2009 onwards. It also demonstrates how 'She Builds Domes in Air' acted as a type of advertisement or portfolio for an industry that was grappling with the question of how best to generate material for its digital platforms and for print media simultaneously. The former was becoming increasingly vital by 2012, while the latter remained integral to the industry. This section of the chapter also shows how the unusual use of analogue moving image was significant within the culture of the fashion image industry at the time. Chapter 7 goes on to show how analogue image capture retained its value as digital production and dissemination developed.

IMAGES

Fig 5.21: Sullivan, C. 2012. 'She Builds Domes in. Air'. [Online]. [Accessed 1 April 2012].
Available from: https://www.anothermag.com/fashion-beauty/7025/alexander-mcqueen-she-builds-domes-in-air

The image document begins by showing how the film was disseminated on various online platforms, (Figures 5.1-5.5), and offer examples of the types of film that were being produced by other brands (Figures 5.6 and 5.7), as a way of providing a context for the project.

Images used for this case study, as shown in the image document, include material and information provided by Catherine Sullivan, which has not been seen outside the industry. Sullivan's material was used to explore the project's production process, from the first proposals and ideas for the project to the edit of the final images. Appendix 3 also contains some of the email exchanges provided by Sullivan. For example, 'set up' photographs, which were created after a 'recce' of the location the day before the shoot and provide evidence of how the team planned the shots, a key element of the production process. These images sit alongside corresponding frames from the film to illustrate how the plans came into fruition.

The case study uses images from Sullivan's first edit of the still images that were sent to Sarah Hemming. These images came from an email that was sent back to Sullivan from Hemming and which discussed the further editing of the pictures. This was a key part of the process to record and illustrate. It is significant in the history of the fashion image because the printed

editorial was the first to be composed of stills that had been extracted from moving image shot on analogue film.

The third section of the chapter, which analyses the film's relationship to the Alexander McQueen catwalk show, and early fashion shows. This sections uses of other fashion films from the same season, and images of the show taken from alexandermcqueen.com.

THE INDUSTRY IN 2012

The website *Anothermag.com* was launched in 2009, eight years after *AnOther Magazine*, which was established by the creative director and publisher Jefferson Hack. Hack had established himself in the industry with the fashion and youth-culture magazine *Dazed and Confused* (renamed *Dazed* in January 2014), which he had co-founded with the fashion photographer Rankin in 1991. *Dazed and Confused* attracted image-makers who were considered the best in their field and was renowned for finding and promoting new artists. *AnOther Magazine* was equally successful from its launch. Aimed at an older audience, it showcased world-leading photography and fashion as well as reporting on politics and art. It aimed to make each issue a collector's item.

Fashion magazines began to use social media platforms for digital communication before they started to launch their own websites. Although Condé Nast created *style.com* in 2000 as the digital counterpart to *Vogue* and *W Magazine,* the site emerged as a digital competitor to fashion trade publications (such as *Collezioni*) through its documentation, reporting and archiving of seasonal fashion shows. This was a different type of digital publication from the websites that fashion magazines went on to develop. From 2008 fashion magazines had begun to use the internet to distribute digital versions of their printed titles, which often offered click thorough links for shopability (Amend, 2008). Some fashion magazines began to create their own magazine apps from around 2011, mostly downloadable for a fee, in an aim to develop a better version of a digtial magazine and in reaction to the growing popularity of iPads and tablets, although they were accessible on desktop computers as well. *SelfService*, one of the most revered publications in the industry, offered one of the most creative examples that included digital pages of the printed magazine with audio-visual material in form of short editorial fashion films as pop-up boxes, on the pages of their editorial, along

with moving ad campaigns. The focus on fashion magazine apps was short lived. The *SelfService* app only lasted for few issues between 2012 and 2014.

As described in Chapter 3, luxury fashion brands and magazines had already begun to create their pages on *YouTube* by 2005, but did not begin to post videos on the site until 2010. Similarly, *Dazed and Confused* created their *YouTube* page in November 2006, but they did not post on it until March 2010. *Another Magazine* did not join *YouTube* until February 2010, but they uploaded their first video, by the fashion photographer Craig McDean, in the same month.

Facebook also predated the emergence of magazine websites that offered unique content to their printed counterparts. Burberry streamed its shows live via *Facebook* in September 2009 for its Spring/Summer 2010 collection and was the first luxury fashion brand to do so. Subsequently fashion magazines created their pages on *Facebook*. *Another Magazine* joined *Facebook* in December 2009, a few months after Burberry's livestream, and other magazine competitors joined at a similar time. *Dazed and Confused* joined *Facebook* in November 2009, *i-D Magazine* in December of the same year, and *British Vogue* (originally named *Vogue* on *Facebook*) created their page in March 2010. Fashion magazines used the site to promote their printed editions, posting images that were included in the magazines and snippets of editorials at the time of their release.

Around the same time the fashion industry and the fashion media began to use *Twitter* to communicate with their clients and audiences. *Dazed* joined in 2008 and *Another Magazine, British Vogue* and *The Times Fashion* in 2009. Fashion editors also started to use *Twitter* for reporting, as it became a key platform for news media. Nicole Phelps (director of voguerunway.com) joined in 2009 and Cathy Horyn in 2010. *Twitter* also became popular because the industry had begun to use Blackberry smart phones by that time, mostly for their push-notification capability for email, which was the main means of communication in the industry by that point. The earlier Blackberry phones were also able to run *Twitter*, whereas *Facebook* and *YouTube* were accessible more easily and effectively on desktop and laptop computers.

Vogue and *W Magazine* also created their own websites in 2010, separating from *style.com*. In the same year, Jefferson Hack launched *Nowness.com* with the conglomerate LVMH (these launches also correlate with the first postings of moving image for *Dazed* and *AnOther* on *YouTube*). *Nowness* screened moving image across art, fashion, beauty, music, food and travel. The launch of these three sites by Hack suggests that, by 2010, he had begun to recognize the importance of the internet for the future of fashion communication. The partnership with LVMH, the company that owns Louis Vuitton, Christian Dior, Fendi, Givenchy, Marc Jacobs, LOEWE, Stella McCartney, Kenzo and Céline, also indicates that, by 2012, the luxury fashion industry understood the significance of moving image and the internet in their communication strategies. The wider picture, meanwhile, shows that the integration of internet into the industry's communication methods was somewhat more complex.

In 2011 *Burberry* used *Twitter* to further open the gates to the fashion show, traditionally closed to anyone outside of the industry, by posting images of each look in their collection, backstage, before their show had started. In 2013, *The Times* reported that 2012 had been the year that 'fashion went digital', with two thirds of the designers at London Fashion Week streaming their shows live on the internet (Craik, 2012). *The Times's* claim was based on the way fashion designers and fashion houses were engaging with the internet and moving image to stream their catwalk shows live. In the Spring/Summer of 2012 (the season of *'She Builds Domes in Air'*), major fashion brands such as Chanel, Louis Vuitton, Prada and Fendi were already doing this, using both their own websites and *YouTube* as channels to distribute and archive their show footage. However, even though, as the Chapter 3 explained, Prada began to integrate moving image advertisements into their campaigns in 2008, many major fashion houses were still not creating moving image advertising campaigns. Burberry, Prada, Stella McCartney and Gucci were among the few who did for Spring/Summer 2012. Others amalgamated moving image into their promotional imagery by creating 'making of the campaign' films. These featured the backstage of the shoots of their still photographic campaigns. Chanel, Valentino, Givenchy, Louis Vuitton and Fendi were amongst the leading luxury fashion brands who were using moving image in this way. Figures 5.6 and 5.7 show frames from Valentino and Fendi's 'making of' films. Burberry's offering, documenting the still photographic shoot, capturing model Cara Delevingne and actor Eddie Redmayne in a studio, evidently looking into a different on-set camera, which gave the impression of a 'fly on the wall' documentary. These backstage and 'making of' documentaries were short films that were, once again, aired on the brand's own websites and *YouTube* pages. Balenciaga and

Alexander McQueen did not use moving image in their advertising, but both released footage of their catwalk shows on their website and *YouTube* channel, as well as a backstage documentary-style film of the catwalk show.

It was, therefore perceived, that by 2012, fashion had gone digital, in a way that undermined the traditional fashion media because the public (those with the means to connect to and view the internet) had access to designer collections before fashion magazines had generated their editorial. Paradoxically, however, the luxury fashion industry was still prioritising print for their advertising, by focusing on traditional still photographic campaign imagery. The general trend toward 'making of' films, which used behind-the-scenes footage taken during the photo shoots of the still campaign imagery, shows how budgets for creating advertising campaigns continued to be mostly allocated to the production of still imagery. There was little extra cost involved in generating this type of moving image, which was created as a type of add-on. At the time, brands felt pressure to generate material for social media and for their websites because that was the trajectory of communication development in the wider context. The majority of the industry, however, remained broadly entrenched in the traditional systems of image making and advertising, which were rooted in print.

Figures 5.1 and 5.2 show how *AnOthermag.com* appeared on a computer screen in 2012. It used the typeface and design that was already established in *AnOther Magazine* (see Figures 4.35 -4.39) to maintain its brand image and design style. By 2012 the importance of communicating via social media was also more widely understood. 'She Builds Domes in Air' was distributed across *AnOther's* social media platforms and was released on *YouTube* and *AnOthermag.com* on the same day (Figure 5.3). *AnOther* also reused the 'She Builds Domes in Air' editorial only three months later to generate content for their digital platforms. They refocussed on the location of the film, Kew Gardens, as shown in Figure 5.4, via a *Facebook* post on *AnOther's* page from May 2012. Creative agencies that represented artists who worked in fashion image-making also used social media as a form of portfolio and advertising platform. Figure 5.5 shows a post made by Julian Watson Agency, a London-based agency representing hair and make-up artists (they also opened offices in New York in 2016). The post was titled 'Kristin Piggott – AnOther – Alexander McQueen- She Builds Domes in Air'. Julian Watson uses the film as part of a portfolio of moving image for the make-up artist Kristin Piggott, aimed at anyone in the industry who might be interested in commissioning

her, evidencing how the industry used *YouTube* to communicate within their established systems.

It was uncommon in 2012 for fashion magazines to make fashion moving image like 'She Builds Domes in Air', which was unique not only in terms of its use of technology and the commissioning of an artist film-maker, but also in terms of its content. For example, *i-D online* created backstage footage of shoots; *British Vogue* created some backstage footage of shoots but mostly focused on interviewing models, editors and celebrities; and *Self Service Magazine* also recorded and distributed interviews as their moving image portfolio. *Self Service* also used moving image to advertise their magazine by shooting 'flipping through' the issue clips, whereby they flicked through the pages of the magazine. In contrast, *Tank Magazine*, a quarterly magazine, launched in 2003 by the website *Tank TV,* which creatively explored the medium of moving image on the internet, following in the footsteps of *SHOWstudio*. 'She Builds Domes in Air' was more closely akin to the material generated by the likes of *Nowness, SHOWstudio* and *Tank TV,* which were explicit in their use of fashion film, rather than the supplement websites that were created by fashion magazines at the time.

'She Builds Domes in Air' is an example of how a fashion magazine shared a budget, timeframe and workforce to generate still editorial for print and creative moving image for its internet platforms in a similar way to the example set by Nick Knight for *V Magazine* and *SHOWstudio* four years beforehand with 'Let There Be Light'. Laura Bradley had joined *AnOthermag.com* as commissioning editor from her role as assistant editor at *SHOWstudio,* which had involved commissioning and producing some of *SHOWstudio's* projects. Her influence on the direction of *AnOthermag.com* is evident in this editorial and its similarity to the projects at *SHOWstudio*.

Jefferson Hack was pioneering in the way he merged digital media into his publishing portfolio. The development of the moving image website *Nowness* was significant for industry onlookers as he was a leader in the field for his print publications. While his contemporaries were working to reinforce the power of print, Hack founded his creative agency MAD in 2012 (Sunyer, 2014), which offered to work with brands to create integrated content (print, social media, email and web based), digital campaigns, events and fashion shows (mad-agency.fr). In 2013 Hack renamed Dazed, his umbrella company, Dazed Media, rebranding to incorporate the internet and social media, and making them of equal priority with print.

Dazed Media included Dazed White Label, which was a commercial branch of Hack's magazine portfolio. Similar to MAD, Dazed White Label created content for brands that wanted to reflect the design and imagery of his three magazines (Sunver 2014).

'She Builds Domes in Air' was, therefore, an advertisement aimed at the industry and onlooking brands. It showcased the creatively robust solutions that Hack's companies could offer to brands who were grappling with the pressure to generate constant material for digital media platforms, while still attending to the dominant medium of print, by combining processes and budgets*. AnOther* reinforced their affiliation with high art by commissioning the artist filmmaker Catherine Sullivan to create the film rather than a fashion photographer or filmmaker. Although the project combined moving and still imagery, the write-up about the film, distributed on *AnOthermag.com*, was explicit about the process, explaining that the images in the magazine were frames extracted from the film. The brand thereby marked new territory in the image-making industry and clearly communicated its abilities to potential clientele. With this project *Another* drew focus away from the magazine onto their website: the film was launched online before the release of the magazine and the project seemed to prioritise moving image above the stills in the magazine. The written element of the editorial, an interview with the creative director of McQueen, Sarah Burton, was printed in the magazine but not shown on the website. Not only does this serve as a unique selling point for the magazine, urging the audience to both watch the film online and buy the magazine, it also indicates how the fashion magazine remained integral to its advertisers, of whom Alexander McQueen was one. It would have been important for McQueen that the feature also included print images in a magazine, as the medium was held in far higher esteem than web images. It is highly unlikely that McQueen would have consented to a fashion special that that would have been distributed exclusively on *AnOthermag.com.* Many luxury fashion brands' PRs continued to refuse to lend samples to stylists for magazine's web-based fashion editorial as late as 2019[35]

[35] From 2018 to 2019 I styled editorials for *Vogueitalia.com*, many luxury fashion brands would not lend for editorial that was distributed online only. Alexander McQueen was one of those brands.

PRODUCTION AND POST-PRODUCTION

This section explains how, in commissioning Catherine Sullivan, the production of 'She Builds Domes in Air' combined methods from cinema, theatre and established systems of photographic fashion editorial for print. The fusion formed a unique and new method for the making of fashion images. However, as we will see, the commercial imperatives of a fashion editorial immediately placed restrictions on Sullivan's artistic ambition. However, Sullivan's experimental method of editing the footage and creating the images that were printed in the magazine, in post-production, yielded a rare process for creating a fashion project that merged both print and screen, moving and still images and analogue and digital technology. The *AnOther* team and Catherine Sullivan created a set of fashion images that was born out of the demand to communicate on a digital platform and simultaneously sustain the printed magazine format. First, I look at the production of the film (which includes the work of planning and organising the shoot) and discuss the roles that were involved in the making of the project. I then look at what happened on set and, lastly, I evaluate the postproduction of the images. To do this, I draw on evidence provided by Catherine Sullivan including her initial proposals, email exchanges between the members of the team, lighting set ups, and shoot plans. I was able to understand the processes and connect the information that Sullivan provided because of my own experience in producing fashion editorial.

PRODUCTION: PROCESSES AND ROLES

By 2011, when the film was made, there were still no prescribed roles, titles or methods for creating fashion films. However, they were often created by sharing the budgets and workforce deployed for photographic fashion shoots, mirroring some of the methods initiated by *SHOWstudio* as discussed in Chapter 4. Even when fashion films were made independently from still imagery, the industry used its existing systems as production guidelines. The structure and roles within fashion publications varied extensively from magazine to magazine. The way the production of printed image-based fashion editorials was managed also differed from shoot to shoot. Therefore, even though there was an established set of roles in the industry for still fashion image-making (such as the stylist, photographer, make-up artist and producer), the responsibilities of magazine staff (and the freelancers they employed) were unique to each publication and often each shoot. Fashion magazines were, however, embedded in the advertising system that was well established in the production of

still fashion images. As the industry began to create moving image for their websites, it was typical for them to use the workforce, set up and production methods that were established in the context of photographic fashion editorial, in the way that *SHOWstudio* had demonstrated, as discussed in the last chapter. Against this background, 'She Builds Domes in Air' was an unusual production for a fashion magazine and for *AnOther.*

[redacted] It was often the case that magazines had a budget for a project and a separate cost centre for travel and accommodation, as some projects were dealt with in this way during my time at *The Sunday Times Style Magazine.*

[redacted] and in her interview (Appendix 1.6), Sullivan described how the project began with her developing ideas for a fashion film. She then sent her proposals (or 'treatments', as they are sometimes referred to in the industry) in the form of pdf presentations to the art director Sara Hemming (see Figures 5.8, 5.9 and 5.10). Sara Hemming worked at David James Agency for *AnOther Magazine.* David James was the creative director of *AnOther*. Hemming had worked on a previous project for *AnOther Magazine* with Sullivan and had presented her ideas to the magazine, recommending her as a prospective filmmaker for the website. The collaboration between an outside art director and photographic editor is unusual. David James Agency worked on art direction for Prada (David James personally art directed the Prada Spring/Summer 2000 campaign explored in Chapter 2). Given the type of projects that David James agency had worked on, their involvement amplifies the significance of the magazine, and therefore this project, within the industry.

Once it was agreed that the project would go ahead, the photographic editor of *AnOther,* Zoe Maughan, began working on the budget and production of the shoot.[36] From the outset, the established systems for producing still fashion images influenced the creative direction of the film. One of the main setbacks in the uptake of fashion film as fashion editorial was the necessity to credit the clothes that were featured, which was part of the system of advertising in the fashion press.[37] At the meeting where Hemming presented Sullivan's proposals for the film and printed editorial to *AnOther,* it was decided that the fashion elements of the first proposals (Figures 5.8 and 5.9) were not compatible with the need to credit clothing. Zoe Maughan from *AnOther* responded that too much of the work would need to be outsourced away from the magazine staff to achieve Sullivan's original styling ideas (Sullivan, 2022; Appendix 1.6, pp. 198-199). This would have required a larger budget, and more complex production methods which diverged too far from the established methods of making fashion editorial. To allow room for Sullivan's creative vision, Maughan suggested that the project could be the vehicle for an Alexander McQueen fashion special, which had already been planned for inclusion in some form in the Autumn/Winter 2012 edition. This would eradicate the need for each of the items of clothing to be credited. Sullivan consequently sent in her proposal for an Alexander McQueen special (Figure 5.10).

Sullivan's methods of film making, in turn, influenced the way *AnOther* produced the film, causing it to diverge in many ways from a typical fashion editorial production. One of the most distinct alterations was the addition of a cinematographer, Alexandra Scherillo. As explained in the last chapter, the fashion filmmaker Ruth Hogben shot and edited the film for 'Let There Be Light' arguably because her practice evolved out of fashion photography. The practices of fashion film making were mostly embedded in the production of fashion photographs and the role of the cinematographer was unusual in the context of a fashion film. This is evident in an email from Maughan, who asked Sullivan in the early stages of production, [redacted] With

[36] Art directors and photographic editors are not always responsible for commissioning the artists or photographers who create the images for the magazines or the websites. Chapter 8 shows how, at the *Sunday Times Style*, the fashion director, Lucy Ewing was responsible for commissioning the photographers she collaborated with, and for the production of her shoots.

[37] Traditionally, the credits of the clothing featured in a fashion photograph, printed in a magazine, appear as small text on the page of the photograph (see the image document from Chapter 4, which shows the pages of *V Magazine).* In the previous chapter, we saw that *SHOWstudio* chose to compile the credits of the clothing in the film by replicating cinema, showing them as at the end of the film.

the exception of some big-budget fashion films that employed Hollywood directors, such as fragrance adverts, it was uncommon for the filmmaker of a fashion film not to operate the camera, unless, in some rare cases, the photographer or filmmaker directed an assistant to shoot.

Although Sullivan recommended using the cinematographer she worked with regularly, Alessandra Scherillo was commissioned because she was London-based and because she was recommended by *AnOther's* fashion director, Cathy Edwards. Sullivan had discussions with Scherillo about what she wanted to achieve, particularly in regard to working with 16mm film, and they exchanged show reels online (Sullivan 2022; Appendix 1.6, p. 239). Scherillo was responsible for bringing the camera and equipment onto set, and Sullivan explained how the camera was 'Alex's [Alessandra's] kit, it was a super 16mm camera but I don't know the model' (Sullivan 2022, Appendix 1.6, p. 240). Scherillo shot the film footage on Kodak 7222 and collaborated with Sullivan in the direction of the photography and the lighting of the film (Sullivan 2022; Appendix 1.6, p. 240).

Scherillo convinced Maughan to employ a freelance producer who was versed in making films, as the experience and expertise that was needed for the project sat outside of what was usual in the production of fashion images. Scherillo also sent a proposed budget for the film to Maughan (which would normally be the responsibility of the filmmaker or photographer for fashion editorials). Once commissioned, the producer Sacha Evans was responsible for managing the budget (which was signed off by Maughan at *AnOther*), and Evans also worked on finding the location for the shoot. In her initial proposals Sullivan had pitched a military surrounding in a 'tropical' location, such as Miami. However, once it had been established that the shoot needed to take place in London because the clothes could not travel, and it would be cheaper to produce in the UK than America, the team began to work on the option of shooting at Kew Gardens.

Evans was also responsible for organising equipment with the cinematographer, liaising between the magazine and Sullivan, organising the laboratory for the development of the analogue film and its digitisation, getting the courier to send the digital files to Sullivan, arranging the shoot schedule, and for catering. She also worked on the availability of the members of the team to confirm a shoot date, which typically takes a considerable amount of work for a fashion shoot, given the number of people involved on set and the availability of

locations. The initial production emails were sent on 10 November 2011, once the magazine had confirmed that the project would go ahead. The shoot date, 13 December 2011, was confirmed on 1 December 2011.

The project also needed to deliver images that would be printed in the magazine, so Sullivan commissioned photographer Jon Cardwell to take stills of the scenes on the day of the shoot. In the same way the cinematographer shot the moving image, this process and role was adopted from the traditions of filmmaking for cinema. It was rare for a photographer to work in such a covert role, under the direction of another artist who would be credited for his photographs. Cardwell was not involved in the creative plans for the shoot, and received information about lighting set-ups from Sullivan at the recce, which took place the day before the shoot. The situation emphasises how this project was anchored in the practices of filmmaking. This contrasts to the process described in the last chapter where Nick Knight's photography was the primary component of the shoot, and his name was integral to the status of the project.

The fashion director Cathy Edwards was involved in the initial meeting with the art director Sara Hemming when Sullivan was confirmed as the film-maker for the project. Edwards provided Sullivan with a link to *style.com*'s webpage of the images of the McQueen Autumn/ Winter 2012 show (via Maughan); she also recommended that Sullivan look at the film of the show to get a sense of McQueen's clothing. In 2011, *style.com* (now *voguerunway.com*) was used across the industry to view designer collections, largely replacing the printed look book. Both the look book and *style.com* catalogued each look from the catwalk show or presentation (sometimes a look book would be made up from images other than those from the catwalk). The looks were numbered according to the order in which they appeared on the catwalk. It was essential that *style.com* followed this system, because the look numbers and images were used to communicate between stylists and fashion PRs in the organisation of looks for shoots. For example, a stylist would look through a show on *style.com* and select the looks they wanted to request for a shoot, and would note them down using the look numbers. The stylist, or more often, their assistant would email the fashion PR representing that particular designer, relaying the number of the looks that the stylist (or fashion editor or director) wanted to request. The entire correspondence and organisation of samples was based on look numbers. Often in the requests, it would be noted that the stylist was referring to the collection on *style.com* (rather than a look book or another catalogue) so that there would be

no misunderstanding. The McQueen looks that were used in the shoot were, in order of appearance in the film, looks 10, 6, 29 and 33 (Figures 5.11-5.14) along with one look that did not appear in the show (Figure 5.15).

The system used by Edwards and Corbett was standard at that time for making fashion editorials. As this project shows, by 2011, stylists were able to also use films of fashion shows online in their communication around the production of fashion editorial. The development of digital technology and the internet, which facilitated the recording and dissemination of moving images of fashion shows made this much easier, and their use thus became widespread within use the industry. In turn, both the digital still images and moving image of collections, and the capabilities of email and file sharing programmes such as Dropbox and We Transfer, allowed communication and production processes to take place remotely. Although Emma Corbett attempted to send images of the selected looks over email, the .jpg files did not open when Sullivan received the email. Sullivan explained, 'Cathy and I played phone tag while the location was being secured so I wasn't sure which looks we were using until the shoot itself' (Sullivan, 2022; Appendix 1.6, p. 239). This demonstrates the restrictions inherent in digital communication—as is so often the case, the technology did not always function.

The fact that Edwards and Sullivan had little communication on the creative conceptualisation of the film was unusual. Edwards was involved in the fashion during the pre-production processes, and was also integral to the casting. Often fashion directors work with the photographers and filmmakers throughout pre-production, on the development of ideas for the images (as Chapter 8 will demonstrate). However, Edwards's creative input at the shoot was pivotal to the creative interpretation of the collection. Pre-production processes are often meticulous and laboured so that shoots can be planned as tightly as possible, usually due to restricted budgets and minimal time frames for shooting (which was the case for this project). However, the artistic development of images is usually spontaneous and free flowing during the shoot. Cathy Edwards's email to Sullivan indicates her command of the project (Edwards, 2012; Appendix 3.8, p. 267).

Normally, a fashion director would liaise with a superior press officer regarding a

fashion special. Sarah Burton's participation demonstrates the standing of Cathy Edwards in the industry, the status of *AnOther Magazine*, and, consequently, the value of the project.

The model Kirsten McMenamy was cast in the early stages of production. Sullivan explained that she was gently made aware that the individuals that were cast in the film needed to be sample size to fit the McQueen clothes. As a result, *AnOther* suggested McMenamy and Sullivan happily agreed. Sullivan is a trained actor. Her artistic practice was partly concerned with the disconnect between performers and spectators, and her films and performances played on the expectations of the viewer (Albrecht 2018). Her creative ideas were often expressed through how she directed her actors' performances. The importance of casting for Sullivan is evident from the very first proposals sent to *AnOther* (Figures 5.9 and 5.10). Here, she is explicit about who should be cast, based on their abilities as a performer. Once it was confirmed that her projects would be the Sarah Burton McQueen 'Special', in her subsequent proposal, Sullivan pitched the performance artists Ron Athey and Toni Basil to feature in the film (see Figure 5.10). However, they were not sample size. McMenamy was known for her ability to perform, having starred in 'The Tale Of A Fairy', the 2011 Chanel film by Karl Lagerfeld.[38] Despite this, however, the influence of the fashion system meant that the team had to look to fashion models for their casting, just as fashion photography was often required to, rather than being able to involve the performance artists whom Sullivan had pitched.

Sullivan's creative approach to the project, therefore, was not only focused on the imagery, which would be the norm for a fashion editorial. Nor did she aim to create a character and a narrative for McMenamy, which would have replicated cinematic conventions. Instead, Sullivan worked to translate the McQueen collection through McMenamy's enactment and embodiment of the clothes. She provided McMenamy with written directions ahead of the shoot (Figure 5.16), which stated, 'I would like to play with the idea that not only are you the beautiful creature that occupies this world, but you are also its creator. I am interested in attitudes, moods and postures which are as light, dense and textured as the clothing' (Figure

[38] The 2011 Chanel Film 'Tale of a Fairy' for the resort 2012 collection, released in May 2011, came at a moment of a 'come -back' into the modelling for Kristen McMenamy, who was 47 at the time. The industry's attention returned to McMenamy after an explicit cover shoot with the fashion photographer Juergen Teller at Carlo Mollino's Turin Estate, published in the berlin-based magazine, *032c,* for their Spring / Summer 2011 issue.

5.16). This approach to a fashion communication project created a unique quality to the production and the images.

Chapter 4 identified how, in 2009, Lily Donaldson had modelled for moving images in the same way she did as for still images, even though her title changed from 'model' in the still images, to 'performer' in the moving image. Donaldson was not conveying a character through her actions as such, but was moving to create shapes with her body for the aesthetic effect of the photographic image. The 'character' was created by the styling. Although a sense of character is often important to fashion image-makers, it is usually achieved primarily by the look of the model and the styling, as was the case with 'Let There Be Light', and only secondarily by the model's ability to perform. In 2009, *SHOWstudio's* use of the title 'performer' represented a grappling for titles within fashion film at a time when there were no pre-existing guidelines. It was an over exaggeration of Donaldson's role, yet it was a term adopted from the established accreditations of art films and theatre. Ironically, in 'She Builds Domes in Air', in 2012, Kristen McMenemy's title was credited as 'model' at the end of the film, yet her performance was thought out and was pivotal to the creative of the film. Sullivan described how she was impressed with McMenamy's performing ability:

> Kristen went very deeply into anything I asked her to do, committing to it totally and she also played around with different actions in the staging and blocking and raising the stakes of each set up. It was so great to watch her 'build' this space emotionally and go dark with it.' (Sullivan, 2022; Appendix 1.6, p. 240).

McMenamy's role was undervalued in the credit she was given as a 'model', showing that, by 2012, the industry took it for granted that fashion film on the internet was entrenched in the traditions of fashion photography and image-based fashion editorial. As such, the titles followed suit, even in circumstances where the film was created by an artist filmmaker, rather than a fashion image maker.

In addition to her direction notes for McMenamy, Sullivan also created a shot list with Scherillo, as well as image set-ups at each shot location. These were made the day before the shoot (12 December 2011) when the team did a 'recce' of the location. Figures 5.17-5.32 show the set-up images alongside screen shot frames of the film that correlate. These images evidence Sullivan and Scherillo's detailed planning. They also evidence how some parts of the planned shoot changed, such as the plan for McMenamy 'plucking petals from a flower' (Figure 5.17) and how the camera was pulled back more in Figures 5.17-5.21. Figures 5.24 and 5.25 show a camera angle on the balcony that changed slightly. Figures 5.26 and 5.27

also highlight how impactful the night shots were, and the difference the darkness made to the scene.

The lighting and camera set-up list (Figure 5.33) and the shoot schedule (Figure 5.34) demonstrate the meticulous planning of the shoot, the way Sullivan and Scherillo worked out the frames, lighting and shots, how this was communicated to the team on the day, and how much was achieved in such a small amount of time. The shoot schedule evidences how, in 2011, working practices involved in the making of fashion images in London were not standardised. No breaks were scheduled within the nine-hour day, for example, by contrast with the US where working hours had become more formalised. We can also see that plans were not entirely rigid, with changes occurring at the time of the shoot, often as a result of creative choices, but sometimes due to more practical issues.

POST-PRODUCTION

Once the film had been shot, the Kodak 7222 films were couriered to Deluxe Media in Soho, London to be processed. The negatives were sent on 19 December 2011 to Nolo Digital Film in Chicago, America, via a special courier service. Nolo Digital Film created a digital intermediate by scanning the negatives at 2k (2560 x 1440 pixels) and created a positive. This was then sent to Sullivan as a QuickTime file for editing, and was received on 23 December 2011 (Sullivan, 2022; Appendix 1.6, p. 241). This post-production process contrasts markedly with the digital moving image footage taken for the 'Let There Be Light' project in 2009. These were sent, edited, and uploaded and published online under one hour after being shot. The post-production process for 'She Builds Domes in Air' does, however, echo the processes involved in making the Prada Spring/Summer 2000 campaign in 1999. Over ten years later, images and films were still being physically couriered and carried across the globe for the purposes of fashion image-making. Furthermore, the length of time involved in analogue image processing, evident here and in the Prada case study, in contrast to digital image capture, highlights the commercial and economic benefit of the latter. Ultimately, the labour, time and budget given to the project, partly due to the analogue nature of the images, demonstrates that artistic expression was paramount to *AnOther*. It also shows the very specific means by which fashion image-makers integrated digital technology into their processes of making images, which were not always led by the economic benefits of its production. They did this reluctantly and carefully, maintaining systems and processes that

had existed in fashion photography for decades. The quality of the 16mm black and white film was integral to Sullivan's artistic vision for the film, and this was reinforced by *AnOther*. Sullivan (2022; Appendix 1.6, p. 199) explained that she knew that the 16mm black and white film would be 'spectacular at Kew Gardens', and the pronounced grain and quality of the film would mesh with the foliage and textures in the collection, that would be strongly contrasting in some moments and merged in others, depending on the lighting.

The film, however, would not have been commissioned if the analogue film could not have been scanned and digitised, because it would not have been possible for it to have been uploaded and published on *AnOthermag.com.* Furthermore, without the technological development of the internet, and its cultural and commercial uptake, there would have been no demand for the film. This case study demonstrates how the evolution of the fashion image, at least in part, was facilitated by the amalgamation of analogue image capture and digital post-production processes. Analogue image capture alone would not have been possible in this instance without the digital technology to process it so that it could be posted online.

At the time, the film could also have been perceived as a form of resistance to the digital direction of image production in the industry, and it also represents a form of nostalgia for analogue image capture that was emerging. In the same season, Deborah Tuberville created a photographic campaign for Valentino that was shot on analogue film and the 'behind-the-scenes' film appeared to have been produced using analogue image capture. Stella McCartney's moving image campaign appeared to be shot using super 8 film, with digital animation over the top. 2012 was also the year in which practitioners in the fashion image-making industry began to use *Instagram*. By then, fashion image-makers were favouring the Apple iPhone over the Blackberry, because it was more image-orientated and synced with other Apple devices that were already standard in the production of fashion images. The iPhone facilitated the growth in *Instagram's* popularity. In its early days, the main attractions of the social media app were the 'filters' that could be applied to digitally-captured images in order to make the pictures appear as if they were analogue photographs.

Sullivan began her edit of the film on the computer programme *Adobe After Effects*, by finding takes that combined good views of the clothing and performance. She knew that the prompts in her direction of McMenamy at the shoot would generate certain patterns that could structure her edit (Sullivan 2022, Appendix 1.6 p.241). This approach demonstrates the

centrality of performance to Sullivan's creative practice, as discussed earlier in the chapter, but also in her methods of image-making.

> When I started working with the footage there were so many beats or concentrations of emotion in Kristen's performance and it was so interesting to create relationships between her different states and looks. She always fixed her attention on something very specific often off screen. It sets up anticipation for what's out there, beyond the frame and if she glanced off screen it would imply that the following shot was what she was seeing. So in the end there was just a lot in her performance that I could do different things within the cutting.' (Sullivan, 2022; Appendix 1.6, p. 241-242).

This is how Sullivan created the backbone of the film, choosing and ordering sections to compile the timeline. After this was achieved, she began working to create the effect of double exposures, multiplying McMenamy in the frame, to create the central motif of the film and the ensuing still images. (See Figures 18-20 and 39-45).

Sullivan's very first proposals to Sara Hemming reference the idea of the double exposure of images, even before Sullivan knew that the film would feature Burton's McQueen collection (cf. Figures 5.8 and 5.9). Sullivan stated in the first proposal that it depicted the layering of the character (Sullivan 2022; Appendix 1.6, p. 239). Also, in keeping with her artistic practice, it skewed the viewer's experience of time and reality. Other works of Sullivan's used a layering of history to generate new meaning and have been described as 'tangled and multi-layered' (Albracht, 2018). The same effect is achieved by the double exposure, which creates a duplication of Kirsten McMenamy in the same space at the same time.

Sullivan worked with her partner, a specialist in digital effects, using rotoscoping and compositing (see 'Glossary of Industry Terms', p. 1) to achieve the double-exposure effect in the moving image (Sullivan, 2022; Appendix 1.6, p. 241). Rotoscoping is a tool used in animation where the editor or animator traces over live footage, frame by frame. The traced frames can then be put together to generate new footage (Glovart 2022). Sullivan began by rotoscoping the frames which was exceedingly time consuming and then her partner recommended that she composited the images. They ran tests and the result was successful. Sullivan noted that it was particularly effective because of the grain and the lower resolution of the 16mm film footage.

Both techniques predated digital technology and were used in the editing of analogue film and, in the case of compositing, photography as well. Chapter 2 described how Wyatt and the technicians at Metro Imaging created a new picture by splicing two images and compositing

them together. Both of these manual techniques for editing analogue film are exceedingly laborious and time consuming, and the extent of the double exposures in 'She Builds Domes in Air' would have been impossible to achieve had Sullivan been required to use them. Sullivan stated that the number of double exposures she could have included was endless, but to do more was not possible in the time frame—even as a digital procedure it was labour intensive. The digital technology of *Adobe After Effects*, therefore, made new types of imagery possible. The computer programme had made manual editing techniques easier, quicker and more accessible, which, as this case study proves, has influenced fashion image-making and the fashion image itself.

The original edited film appeared on Catherine Sullivan's *Vimeo* account. It lasted five minutes and included many more sections with the double exposure effect. Sullivan made the film short, and *AnOther* were very strict on how long theirs could be, so, as Sullivan described, she 'chipped away at another cut' for them (2022; Appendix 1.6, p. 241). Sullivan also showed her version of the film in the exhibition *White Petals Surround Your Yellow Heart* at the ICA in Philadelphia in 2013, which had a different soundtrack than the films released online and for *AnOther*. The exhibited film soundtrack was 'Xanadu' by RUSH. The commercial nature of *AnOthermag.com* meant that the company would have had to pay a large sum to licence any copyrighted music, such as 'Xanadu' used for the soundtrack, which was the case for all moving image produced for *anothermag.com* and for other websites and publications at the time.[39]

The soundtrack for the *AnOther* film was compiled digitally by Sullivan out of field recordings. It was her intention to layer sounds from inside the space which the viewer could see with other sounds that would seem as if they were outside of it. Arguably, this could have only been achieved because of the developments in digital technology. The sounds included a rustling noise, and most recognisably bagpipes, which Sullivan described as an 'ethnic whispering' (2022; Appendix 1.6, p. 242). There were sounds of wind, a sonar-like noise, and the sound of aircraft whirling, which gave the sense of the military, thereby looping back to

[39] In my role as Junior Fashion Editor at *The Sunday Times Style Magazine* (which will be unpacked in Chapter 8), in 2014, I created short films from the shoots I worked on with the fashion director, Lucy Ewing. I was offered a catalogue of instrumental music by *The Sunday Times'* website technician, which I could use as the soundtrack for the films. This was a 'paid for' catalogue of music that did not need to be licenced. Ultimately, I ended up using music from a band that I knew who were not signed to a record label, and therefore owned the rights to their own music, to overcome the issue of licencing and to create soundtracks to the films that did not detract from the imagery.

Sullivan's first pitches, which had proposed a tropical military base as the location. The soundtrack created this sense without actual links in the imagery. The way that Sullivan edited the film made it seem as through McMenamy could hear the sounds, and that they were distressing her, or otherwise affecting her in some way. The soundtrack, although non-specific, adds a great deal to the impact of the film. The difference in the soundtrack when exhibited would change the viewer's experience of the film entirely.

The pictures that were printed in *AnOther* magazine (Figures 5.36, 5.37, 5.38, 5.39, 5.41,5.42, 5.43 and 5.45) were frames from the moving image footage, which were exported from the raw footage as film stills, and then edited (Sullivan, 2022; Appendix 1.6, p. 241). The creative director at *AnOther*, David James, and the project's art director, Sarah Hemming, decided not to use the colour photographs that Jon Cardwell had taken onset, which Sullivan had included amongst some of her edited stills in her initial spread that she sent to the magazine. Instead they asked if it was possible to make more stills, given their labour-intensive nature, because they would look [redacted]. Figures 5.40 and 5.44 show two edited stills that were amongst the first spread that Sullivan sent to Hemming. We can see in Figure 5.45 that McMenamy has been moved slightly from her position in the middle of the picture in Figure 5.44. The magazine requested this so that the figure did not sit in the gutter (the middle of the magazine where the pages meet in the spine), because that part of the image is lost or distorted. It is common for edits to be made to images because of this concern. Digital manipulation has made edits such as this far easier. Before digital editing, the entire picture would have to be substituted if the figure were in the middle of the page. Although a seemingly small detail, digital manipulation has made it possible to allow preferred photographs to be printed, which impacts fashion editorials frequently.

Figures 5.40 and 5.41 also highlight another change. The initial image sent to *AnOther Magazine* (Figure 5.40) has one less McMenamy in the image; in the final image in the magazine (Figure 5.41) we can see she appears four times rather than three. Figure 5.41 is also slightly crisper with more contrast than Figure 5.40. Both were requests from the art director David James in his feedback to Sullivan. Again, these processes demonstrate what digital post-production made possible in terms of the process of editing fashion editorial for print.

CONCLUSION

In its very nature as a fashion special, 'She Builds Domes in Air' is a remediation the Alexander McQueen catwalk show of Spring/Summer 2012 (shown in Paris in September 2011) because the imagery only features the clothes of that collection. Its function is the same as the show—to display the clothing from Alexander McQueen Spring/Summer 2012, as designed by Sarah Burton. The other obvious link is that both media show the garments on a fashion model in movement. More specifically, artistic elements of the film used traditional imagery of the fashion catwalk as Kristen McMenamy repeatedly walked down catwalk-like strips, including pathways, narrow corridors or the centre of a room, toward a fixed camera. McMenamy turns and gestures in ways used in a live presentation on the fashion runway. It was typical for fashion film to use these tropes of the catwalk at the time. The Prada and Gucci campaigns for Spring/Summer 2012 slotted somewhere between a moving version of a fashion editorial and a catwalk show. Figure 5.46 shows a still from the Prada advert which could easily be mistaken for a still taken from a catwalk presentation. Figure 5.47 is a still from the Gucci campaign where a female model struts past a sitting onlooker who almost appears as if he is in the audience at a catwalk show.

The central motif of 'She Builds Domes in Air', as previously described, is the duplication of Kristen McMenamy, whereby numerous McMenamys appear simultaneously in the same frames in the first scene, establishing each figure as a separate woman. Figure 5.6 shows one McMenamy walking around another; even though they look the same (albeit appearing in different McQueen looks), two women are pictured. Once the multiple is set up, more separate McMenamys are pictured in separate scenes throughout the rest of the film, as shown in Figures 5.18-5.20. The motif is continued and emphasized in the edited frames featured in the magazine (Figures 5.36-5.45). Sullivan's artistic vision, in her layering of frames to create the effect of double exposures, forms a vivid reference to McQueen's fashion show.

In her interview in *Alexander McQueen: Savage Beauty* Sarah Burton states. 'In the line-up for Lee's shows, the identities of the girls were completely blanked out' (Burton quoted by Tim Blanks, 2011, p.226). By multiplying McMenemy repeatedly throughout the film, Sullivan remediates McQueen's styling techniques by creating one duplicated McQueen woman, or, as Burton reiterates in the interview featured in *AnOther magazine*; 'an army of McQueen

women' (Burton 2012 p, 222). The hairstylist, Guido Palau, played an extremely important role in the design process (Burton quoted by Blanks, 2011, p.226). Head and face adornments have been used consistently throughout McQueen's history to create the multiple, often assisted by designs of the milliner Philip Tracey. (Burton quoted by Blanks 2011, p. 226). Burton's collections for the house maintain Lee McQueen's sensibility. In the live Alexander McQueen presentations of the past and Burton's Spring/Summer 2012 show, the uniform effect is achieved through styling hair and make-up in exactly the same way on every model, almost eradicating any identifiable features (Figure 5.48). In Burton's Spring/Summer 2012 collection only white models were cast. Palau fixed lace skullcaps over tightly woven hair that becomes almost invisible under the encasing and in numerous looks covered the eyes (Figure 5.48 and 5.49) and the majority of the face. Through analogue image capture and digital manipulation, the homogenous McQueen creature is manifested in 'She Builds Domes in Air'.

McQueen's creation of an army of women all looking alike and the reiteration of that idea which was created in 'She Builds Domes in Air' both remediate tropes of the earliest forms of the catwalk. Caroline Evans (2005, p. 130) discusses the model as multiple in the late 19th and early 20th centuries whose 'image everywhere is doubled'. Evans (2005, p. 128) points out that early models, known as mannequins, wore the same uniforms, their bodies replicated the inanimate dummies in shop windows and there was further duplication in the mirrors of the salons. Evans (2005, p. 133) suggests that 'against this formalized image of the mannequin as multiple' the first examples the fashion show emerged from a desire to see clothing in fluid motion. Therefore, the models were both multiplied and in motion. Sullivan's digital compositing of footage to create numerous Kristin's adorned in Alexander McQueen, echoes the first catwalk shows and the contemporary catwalk. If the multiple or moving mannequin represented the ways of seeing in modernism (Evans, 2005, p. 128), the multiple and moving model in 'She Builds Domes in Air' represents ways of seeing in a postmodern digital age.

We can also use Bolter and Grusin's theories surrounding remediation to interrogate the relationship between digital photography and analogue photography. Once analogue imagery has been scanned and digitised, Bolter and Grusin (2000, p. 105) question if it then becomes a computer graphic or if it remains a photograph. The chapter explained how the still images were, by nature, different from digital photography because they were edited frames extracted from digitised and edited analogue moving image. But, following Bolter and

Grusin, because both the moving image and the frames were digitised, they can both be understood as a remediation of computer graphics rather than photography, as they were generated on *Adobe After Effects*. It is, however, only the post-production processes that deal with the imagery as digital graphics, and if we only look at the images in their final form, then then they, reductively, appear simply as digital graphics. However, by looking behind the scenes it is possible to extend this theory, as a more complex process of remediation is at play than if we only consider the final images. By focussing on the process of making, it has been shown that 'She Builds Domes in Air' was produced within a system embedded in the production of fashion photography that was still largely functioning using those traditional techniques. At the same time, it was created using production techniques from cinema, remediating aspects of both. The moving image footage and the stills that constitute 'She Builds Domes in Air' were hybrids of moving image, frames, photographs, analogue images, digital images, computer graphics and paper in a magazine, rather than a distinction of either a digital graphic or an analogue photograph.

The final presentation of 'Let There Be Light', when compared to the process of making, overexaggerated the differences between the still images and the moving image by way of emphasising the unique nature of the project to the onlooking industry. By 2012, digital fashion film was embedded in the industry as a common tool for fashion communication, therefore the distinctions here were less exaggerated. By interrogating the production of 'She Builds Domes in Air', this chapter has revealed a process that ambitiously remediated cinema in many ways, and one which sits in opposition to the last chapter where we saw the process of making 'Let There Be Light' so fully embedded in traditional process of making fashion photographs. This link to cinematic processes remained inconspicuous in its final presentation, as did the extent of the unique digital post-production processes that were involved in creating the final for the magazine, This differs once again from the last case study in which the multimedia nature of project was so overstated. Instead, *Another* celebrated the analogue nature of the images, as if this fact made the project superior to digitally-captured fashion imagery. Ultimately, we see a change in terms of what was valued in the industry between 2009 and 2012. By 2012, moving image for fashion was no longer considered groundbreaking; rather, traditional forms of (analogue) image capture mattered at the time. This represents the cautious, and ultimately suspicious way in which the industry viewed digital means of producing and distributing fashion images, as they continued to preserve the value of analogue over and above digital image capture.

Chapter 4 discussed a case study from 2009, in which moving image and fashion photographs were produced at the same shoot, simultaneously providing material for both the website *SHOWstudio* and the fashion magazine *V Magazine.* In doing so, the case study provided an example of media convergence as described by Henri Jenkins because it contained the flow of media across varying platforms and actively encouraged the audience to engage with the material through multimedia dissemination. I argued that the production processes that merged media, both still and moving image capture and print and screen, were also a type of convergence that was actively 'done' by the image-makers involved, in the same way that Jenkins describes how media convergence happens through the active participation of audiences who migrate across media platforms to experience their entertainment. (Jenkins, 2006, p. 3). 'She Builds Domes in Air' is a project that combined moving image and a still fashion editorial that spanned across the website *AnOthermag.com* and the fashion biannual *AnOther Magazine.* In 'Let There Be Light', moving image was shot alongside the fashion photographs. In 'She Builds Domes in Air', the fashion editorial printed in the magazine was created by extracting frames from the moving image footage. 'She Builds Domes in Air' created both moving image and fashion editorial from one singular type of image capture. This process is, therefore, a development in the converged production of making of fashion images. 'Let There Be Light' was a precursor to the way fashion magazines went on to combine digital dissemination through their own websites and printed magazines. It took the combination of two separate companies, *SHOWstudio* and *V Magazine,* to create and disseminate a project that reached over a printed magazine and a fashion website. 'She Builds Domes in Air' represents the beginning of fashion magazines generating this type of material for their own multimedia communication.

We have seen in this chapter, how, similarly to 'Let There Be Light', the content on the website and in the magazine was different. Although *AnOther* were not subjected to the issue of a time lapse in release dates between online content and print, as was the case in the last chapter, it was still necessary for the content to be unique on both platforms to drive magazine sales and website visits in equal measure. The interview with Burton, for example, was only distributed in the magazine, as were the edited stills, while the film could only be seen online. In Chapter 4 Ginette Verstraete's ideas on convergence (2011) were applied to how the creators of 'Let There Be Light' edited and recreated the images of the project as they appeared in different media forms at different times. It is possible to view *AnOther* or Dazed

Media, as a type of brand, in the way that Verstraete described, and this chapter has shown how Jefferson Hack developed his brand through the convergence of media forms. This is an evolution of the type of media convergence described in the last chapter. In 2008, 'Let There Be Light' was experimental in the coalition between a website and a magazine. By 2012, we can see how fashion media were beginning to incorporate websites as extensions of their printed titles, and were then packaging their multimedia creative strategies as products to sell to the industry via their own creative agencies, making 'Let There Be Light' seem naïve in comparison. These creative solutions, which were sold to fashion brands by fashion media companies' creative agencies, also worked to perpetuate the power of print magazines, at a time when advertising investment was dwindling. Projects such as 'She Builds Domes in Air' were, therefore, images produced by a brand, in the way Verstraete described, and *AnOther magazine* was an object. The mutation and migration of the images produced as part of this project are evident in the extraction of stills from the film that were then edited (mutation) and placed in the magazine. The images migrated from the website to the magazine. The images then migrated and mutated again when *Anothermag.com* used frames from the film to construct a feature about Kew Gardens, the location of the film. Media convergence, therefore, was, for *AnOther* and more generally Dazed Media, a tool for branding. It supported the longevity and presence of the images they created. The next chapter will go on to describe how Dior, a luxury fashion brand, created a similar multimedia project in the form of a global campaign that spanned print and screen-based media.

The chapter has demonstrated how, by 2012, fashion publishers and luxury fashion brands were also using social media as part of their communication strategies and to disseminate fashion imagery, both moving and still. These social media platforms were owned by technology companies, who sat outside of the fashion industry. Jenkins explains that media convergence also encompasses the cooperation of different media companies. (Jenkins, 2006, p. 3). The use of social media within the fashion industry and fashion media was the beginning of the merger between tech companies and fashion. We saw how, in 2010, Dazed had joined forces with the fashion conglomerate LVMH to create *Nowness*, and how by 2012 Dazed had created a portfolio of businesses that combined digital and print media. By 2017 *Nowness* was owned by Modern Dazed which was a cooperation between Dazed Media and the Chinese Media company Modern Media (Jessica Rapp, 2017), a co-operation between two multimedia companies as Jenkins describes.

Based on the primary material that Sullivan provided as part of this research, the case study has allowed for a close analysis the production process of 'She Builds Domes in Air'. This revealed how, in 2012, the industry was using digital technology in the form of email, online image sharing and sites such as *style.com* to view both still and moving image as well as to capture and share pictures of catwalk looks. This facilitated Sullivan's commission, allowing her to be remote from the *AnOther* team throughout the planning up until the day before the shoot. Furthermore, Sullivan was also able to send her final version of the film and the edited stills digitally using the internet from the United States to London. The digitisation of the image, as well as the image-sharing abilities of the internet have sped up processes and eliminated geographical distances, which in turn reduced budgets but also allowed for a more globalised industry where there was more opportunity for practitioners from to work on lower-budget editorials that were not local to them. We can see how production processes have developed since 2000, when the Prada team were couriering printed photographs over geographical boarders from the UK to Milan almost daily in their communication with Miuccia Prada. It is also worth noting that the analogue film that was produced for this project was couriered overseas from London to Chicago, which shows how the industry still relied on older systems reminiscent of Prada's production in 2000. Newer, digital systems of image sharing did not simply override the use of older processes that relied physical movement of images.

We have also seen, in this case study how the need to generate content for magazine websites, and specifically in the form of moving image, brought about the commissioning of new types of creators in the field of fashion image making. Catherine Sullivan was an artist filmmaker, rather than a fashion photographer and fashion filmmaker, and the project dictated a need for a cinematographer. Although the commissioning of an artist filmmaker is an unusual example, this can be read as an expansion of the industry. New media demanded new expertise. At this time, photographers began to engage with digital image capture and post-production, which necessitated the employment of digital operators and digital retouchers, as described in Chapter 1. These roles merged with the traditional practices and the standard roles of fashion photography (such as the stylist and art director). This amalgamation of roles and fields, however, came with difficulties due to the lack of understanding of each other's methods and fields. Additionally, Sullivan became a kind of accidental 'fashion photographer' without taking photographs, as her stills were used to make the printed editorial in the magazine. This fairly small budget example of a multimedia fashion project from 2012 is

unique; the next chapter will discuss a big-budget project from the same year, in which expensive technology facilitated the amalgamation of the roles of fashion filmmaker and fashion photographer by mechanising the extraction of stills from moving image. This chapter and Chapter 6 demonstrate how 2012 was a time where fashion photographers were under pressure to become fashion filmmakers to remain relevant in the ever-expanding industry, where other types of filmmakers suddenly became competition, and where fashion photographs no longer needed to be photographs at all.

CHAPTER 6:
CHRISTIAN DIOR
'SECRET GARDEN—VERSAILLES'. PRE-FALL 2012

'Secret Garden—Versailles' was a fashion campaign film that promoted Christian Dior's pre-Fall 2012 collection. It was shot by fashion photographers Inez Van Lamsweerde and Vinoodh Matadin. The film attracted more than four million hits in the three days following its release in May 2012 (Hearsome 2012). It was also listed in the top ten fashion films of the season by *The Business of Fashion* (2012). The film was so effective that Dior went on to produce three more versions over the following three years. This chapter shows how fashion moving image and stills were created and used by a global luxury fashion brand in 2012. This case study is an example of the top level of fashion image-making at a time when, as established in the last chapter, the industry understood that moving image and the internet were becoming increasingly essential for fashion advertising and communication, particularly driven by social media sites such as *YouTube.* The chapter demonstrates how Dior maximised the potential that fashion film offered to eclipse the brand's fashion design, which was not held in high regard by the industry at the time. It discusses how the large budget that Dior allocated to the campaign allowed it to commission top fashion image-makers in Inez and Vinoodh, to help maintain their brand position in the industry. The duo was also using and promoting state-of-the-art technology in the form of the RED Epic digital camera, which Dior then also used as part of its campaign. Through close visual analysis, the chapter goes on to show how Dior exploited the conventions of the music video as another tool to mask the underwhelming fashion design, relying on the nostalgic soundtrack to maximise the campaign's distribution on *YouTube,* and as a component in their rebranding of the company.

In terms of the overarching thesis, this case study represents one of the first examples of a global fashion brand leaning fully into the potential for advertising using moving image on the internet, making it the primary component of the campaign. To do so, Dior employed Inez and Vinoodh, using the RED Epic camera, so that stills that were printed in the fashion magazines were extracted from the digital moving-image footage. 'Secret Garden' is an example of how, at this point in the history of the fashion image, top-level image-makers, with global luxury brands, were engaging with processes and technology that allowed them to amalgamate the production of still photographs and moving image in order to create material for both print and online platforms.

IMAGES

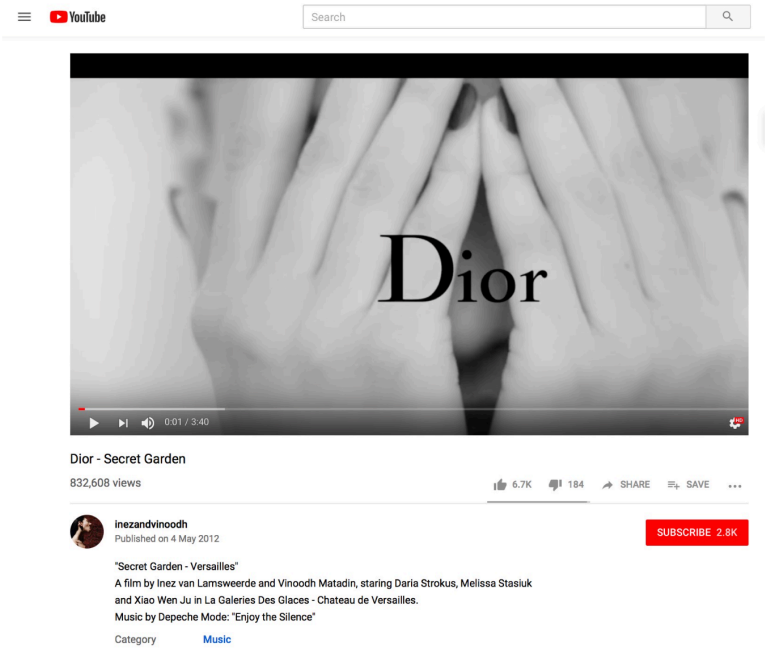


Fig 6.19: Vinoodh, M and Van Lamsweerde, , I. 2012. 'Dior- Secret Garden'. [Online] [02 August 2012]. Available at: https://www.youtube.com/watch?v=AyRKQ4VIdWo

The images collated for this case study were all gathered from secondary sources. The first three images in the image document show the looks from the collections from 2011-2012 and are included to offer visual references for my discussion of the Dior brand at that time. They afford insight into why the Dior created such a big-budget campaign in 'Secret Garden'. Next, I show previous editorial work by Inez and Vinoodh that was shot using RED digital technology, and which predated Dior's 'Secret Garden' campaign to illustrate the level of imagery that they were already creating with the technology. Images also show how RED digital technology was endorsed by Inez and Vinoodh, and the advert featured imagery from 'Secret Garden'.

I use frames taken from the 'Secret Garden—Versailles' film to inform an analysis of the imagery and edit of the film in relation to the soundtrack. Images show the clothing and styling from the film next to images from the Christian Dior Autumn/Winter 1990 catwalk show, as I go on to explain how the film uses Depeche Mode's 'Enjoy the Silence', released in 1990, as a form of nostalgia for and reference to the past. I analyse the campaign's still images

as they appeared in *Vogue Japan,* and are used in the chapter's final section. I then discuss images of the subsequent versions of 'Secret Garden' ('Secret Garden 2' '3' and '4') from the pre-Fall seasons of 2013, 2014 and 2015.

PRE-FALL COLLECTION

In the fashion image-making industry, the pre-Fall collections are considered 'commercial', as are the resort (or cruise) collections, and less creative or artistic than the 'mainline' collections of Autumn/Winter or Spring/Summer. Pieces for commercial collections were often offered to stylists for editorials intended exclusively for release on websites, for less renowned publications, or alternative looks when items from mainline collections were unavailable.[40] The pre-Fall and resort campaigns were not placed in biannual fashion magazines because the calendar for these publications corresponded with the mainline seasons. Furthermore, a smaller budget was usually allocated to the commercial collection campaigns, so that they were advertised in fewer magazines for less time. Against this background, Dior maximised the opportunity offered by the pre-Fall season to create a campaign, in 'Secret Garden', that foregrounded moving image on the internet rather than print. 'Secret Garden' stands out not for this reason alone, but also because of the large budget that was allocated both to the film and the print campaign. Although not as significant for the fashion press, the importance of the pre-Fall and resort collections lay in the fact that they were more financially lucrative than the mainline collections for the luxury brands themselves (hence their label as 'commercial' collections). By 2012, luxury brands had also begun to use the pre-Fall and resort collection as an opportunity to attend to their global customer base, for example the Asian, Arab and Russian markets, which needed different clothes for the different seasons. During commercial campaigns, therefore, brands staged the catwalk shows in locations across the globe, away from the usual fashion capitals of London, New York, Paris and Milan.

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[40] In my experience as junior fashion editor for *The Sunday Times Style* (from 2012-2017), when requesting and organising samples for fashion editorials for the fashion director (as shown in Chapter 8), pieces from the commercial collections would be sometimes offered by the designer's PR if one of the mainline looks selected by Lucy Ewing was unavailable. At very busy times when many people were shooting editorials in the industry in London, samples were hard to secure, with designers often only having one sample of each look to use for editorial requests and sales. Different pieces from mainline collections and commercial collections would often be offered to make up a look. It was usual that Lucy Ewing rejected the offer of the commercial items, or received it but did not shoot it. When I began styling my own editorials, around 2017, I worked on shoots for vogueitalia.com, and often I would be offered commercial collection pieces by the PRs of some designers, at busy times in the industry for shooting, because the mainline collection samples were being reserved for print titles only.

CHRISTIAN DIOR IN 2012

Christian Dior did not have a creative director for its pre-Fall 2012 collection. John Galliano had held the position between 1997 and February 2011, but was sacked after footage emerged of him making antisemitic remarks. As *The Guardian*'s Jess Cartner-Morley suggested, the controversy 'dragged the [Dior] name through the mud' (Cartner-Morley 2012). The brand was left without a creative director and with a severely damaged reputation. Bill Gayetten, who had worked alongside Galliano, became head designer. With the atelier, Gayetten produced his first collection for the fall couture season of 2011 (Figure 6.1), but it was met with unfavourable reviews. Cathy Horyn (2011), writing for *ontherunway.com*, stated that 'the clothes looked like overbright costumes [...] I like Mr Gayetten, he's a sweetheart, but he is not a designer'. Amy Odell, who reviewed the collection for *The New York Times'* 'The Cut', maintained that the collection suffered as a result of Galliano's absence; it 'lacked polish, restraint, and clear vision' (Odell 2011). The negative reception of the collection further hindered the brand.

In late 2011, Christian Dior launched a newly-designed website, *dior.com,* in an effort to rebrand. Gayetten's Spring/Summer 2012 show was seen as a 'safe' collection (Blanks, 2011), as was the Spring Couture 2012 collection (Figure 6.2) (Cartner-Morley 2012). In 2012, therefore, the fashion press regarded Dior with considerable negativity. The pre-Fall 2012 collection was also met with underwhelming reviews. According to *style.com*'s Nicole Phealps (2012), it 'stuck to the house codes'. Phealps's write-up about the collection consisted of two short paragraphs, whereas her report in the same season for Chanel, for example, consisted of four long paragraphs: there was, it seems, not much at all to say about Dior's collection. *Vogue.com*'s Mark Holgate (2012), meanwhile, described the collection as 'quiet', suggesting that Gayetten took the collection as 'a moment to consolidate what's gone before' because the house did not know who their creative director would be.

Dior repeatedly used the location of the Palace of Versailles as a tool to publicise the brand. In her review of the 2011 spring couture show, Cathy Horyn (2012) explained that the hype of the couture show served as much to sell Dior's other products, such as their jewellery and accessories, as the clothes themselves, at a time when many might have imagined that they would have skipped the season given the lack of a creative director By 2012, it was evident

that Dior were using hype to divert attention from the underwhelming collections, lack of a star creative director, and controversy about Galliano. Their 2012 couture collection, for example, was shown at The Palace of Versailles. The Spring couture collection was shown at the Palace of Versailles a day after the commercial pre-Fall 2012 collection, which was also shown there. Versailles had been used as the location for many fashion presentations and fashion editorials. Most significantly, John Galliano staged Dior's Autumn 2007 60th anniversary couture collection at the palace. In 1973 Dior, Yves Saint Laurent, Givenchy and other designers presented their collections in a show there, known as the 'Battle of Versailles', the name referencing the competition between the French and American fashion designers who participated (Fashionolgie, 2012). 'Secret Garden' was used to establish the location as synonymous with the Dior brand. One example of how it achieved this was the creation of the initials CD in flowers in a flowerbed in the garden, as if to permanently brand the palace with the Dior logo. The film was released shortly after Chanel presented their resort 2013 collection in the palace, as if to reclaim the location as Dior's own.

Sara Skillen has shown that, throughout its history, the Dior fashion house 'constructed persona[s]' for the creative directors, as figureheads, to create and uphold the brand (Skillen, 2019). In 2012, however, Dior were left without an anchor that was central to their business, image, marketing and constructed history. Dior therefore used the location of Versailles to replace the designer figurehead of the brand. The palace came to form the foundation of the branding and became a representation of its history and luxury status. Dior also commissioned prestigious photographers in Inez and Vinoodh to help maintain their brand position, and they created a film that pulled focus on the soundtrack and the technology employed, rather than the fashion design of the collection itself.

INEZ VAN LAMSWEERDE AND VINOODH MATADIN

As established in the first chapter, Inez and Vinoodh were pioneers of digital image capture and post-production for fashion. Between 1993, when their first editorial was published in *The Face Magazine,* and 2012, the date of this case study, their campaign credits included Yves Saint Laurent (before its rebrand as Saint Laurent), Chanel, Gucci, Nina Ricci, Chloe, Balenciaga and Givenchy. They had contributed to *American Vogue, Vogue Paris, British Vogue, Vogue Italia, Self Service Magazine, W Magazine, V magazine, AnOther Magazine* and *i-D Magazine.* They had also collaborated regularly with industry-leading stylists such as Joe

McKenna and Melanie Ward. Inez and Vinoodh's cultural capital was confirmed when they were included in the first 'Business of Fashion 500' in 2013 (Business of Fashion, 2013- 2023), an annual listing of the most influential people in the fashion industry. The inventory of their clients and publications included in the write-up reinforced their status. In 2014, the duo went on to guest-edit the fall issue of the photography magazine *Aperture*. The issue was the first that the magazine had 'dedicated to "fashion"' (Bengal, 2014). Although these examples occurred after the release of Dior's *'*Secret Garden*',* they signal Inez and Vinoodh's unique position in the fields of fashion photography, fashion moving image and art photography. An article on *The Business of Fashion* website in 2012 stated that the pair had established themselves 'among the world's most successful and powerful image-makers in the fashion industry' (Miller, 2012).

THE RED EPIC AND SCARLET DIGITAL CAMERAS.

Ines Van Lamsweerde and Vinoodh Matadin used RED Digital Cinema's Red Epic digital camera to shoot the 'Secret Garden—Versailles campaign. In 2005, RED Digital Cinema had launched their first digital moving-image camera aimed specifically at the film-making industry, called The RED One. It was one of the first digital moving-image cameras ever produced, and the first that was capable of storing footage as .raw files, which allowed for cleaner, more detailed editing. (Camera Zone 2022).

RED Digital Cinema released the RED Epic in 2010. It was of cinematic quality, and was used to shoot *The Hobbit, The Great Gatsby* and *The Pirates of the Caribbean: On Stranger Tides.* The cameras were developed to capture both video and still images via interchangeable lenses, a unique function that RED Digital referred to as DSMC (Digital Stills and Motion Capture). The Red Epic and the Scarlet, the more compact, more affordable and lower-quality version released in 2010, had unlimited options for frame rates and image formats (Outdoor Photographer 2008).[41]

Inez and Vinoodh began working with the RED Epic in 2010. They collaborated with RED on a project for *Vogue Paris* called 'Girls on Film', which was a film and printed fashion editorial

[41] RED digital developed their first camera, which was a digital moving image camera, in 2005. The camera was the first to capture and store footage as RAW files, which enabled post production processes

commissioned for the 90th anniversary issue (Figures 6.4-6.6). The issue coincided with the release of *Vogue Paris's* Apple iPad application, which was the vehicle for the magazine's iPad version. The project was produced via a collaboration between Gloss 59 (itself an amalgamation of Pier 59 Studios in New York and Gloss Studios), and Frederic Pignatelli of Art and Fashion Group (Pier 59 Studios, 2010). The RED Epic had not yet been released at the time the film and editorial were made, but the camera was credited at the end of the film, as were the directors of RED Digital who had provided the cameras for the project (Figures 6.5 and 6.6). The project was shot on location in Paris and featured Anja Rubik, Natasha Poly and Isabelle Fontana, who were three of the most successful models at the time. Penny Martin was on set at the time of the shoot, and interviewed Van Lamsweerde for a cover story for the biannual fashion magazine *The Gentlewoman,* which Martin edited. In the Autumn/Winter 2010 edition, Martin referenced the RED camera used by Inez and Vinoodh on the shoot.

The team of fashion image-makers, the models and the collaboration of production companies, along with the significance of the anniversary issue and the release of the *Vogue Paris* Apple iPad application, are all typical of a time in the history of the fashion image when established magazines and publishing companies (such as Condé Nast, which owns *Vogue*) began to develop their digital output using digital magazines enabled by iPad applications. They commissioned leaders in the field to make imagery for these platforms and delivered the budget to pay for them and their production. 'Girls on Film' also suggests that, as early as 2010, RED Digital had come to recognise that fashion image-makers were creating moving-image content for digital platforms and fashion photographs for print within the same production, and that the RED Epic could be marketed to image-makers on the basis of its ability to shoot both moving image and still images.

RED Digital was set up to create affordable products for the film industry, aiming specifically at 'indie' filmmakers (Camera Zone 2022). The inclusion of fashion filmmakers in the target market for the RED Epic suggests that, at the time, there was a belief that the kinds of production and platform, including the digital magazine, that incorporated both still and moving image, would become the industry-standard mechanisms for the creation and distribution of fashion images. Fashion was seemingly a developing market for moving image technology. In 2011, Tatiana Von Furstenberg shot the Diane Von Furstenberg Spring/ Summer 2011 campaign with Red Technology (Corinne Guirgis, 2011). In 2012, the website

1st on Trend reported that Bottega Veneta had shot their recent campaign using the RED Epic Camera and that the cameras were also being used for fashion editorials. (*1st on Trend,* 2022). In November 2012, RED Digital sponsored the Sau Paulo Fashion Film Festival (*red.com,* 2012).

In February 2012, Inez and Vinoodh created four editorial films with accompanying still photo shoots for *Vogue Paris.* The editorial covered the season's collections and spanned 65 pages Each editorial captured the model Daria Werraby. The cover story, 'Las Vegas' (Figures 6.7 and 6.11), was styled by *Vogue Paris's* editor Emmanuelle Alt; 'Studio' (Figure 6.8) was styled by Joe McKenna; 'Elvis' (Figure 6.9) and 'Desert' (Figure 6.10) were styled by Melanie Ward. Each film existed as a separate story, and the stories were distributed on *vogue.fr* and on Inez and Vinoodh's website via embedded *Vimeo* links. The films can still be accessed at the time of writing in 2023. As still images printed in the magazine, the separate stories ('Las Vegas', 'Elvis', 'Desert' and 'Studio') were combined, a process that was typical of the way that *Vogue Paris* compiled their 'collections' editorial (see Figures 6.13-6.16). The films were shot on the RED Epic Camera and RED Scarlet camera.[42]

Because the photographers were ambassadors for the RED brand from 2010 onwards, Dior 'Secret Garden' and the editorial films for *Vogue Paris* credit the RED Epic Camera and the RED Scarlet camera respectively. An advertisement for the RED digital cinema camera published in *American Vogue*'s September 2012 edition featured frames from 'Secret Garden' and images of Inez and Vinoodh using the camera (Figure 6.17). As Inez and Vinoodh were ambassadors , they were likely paid by RED to use the technology and the full cost the camera would not have been passed on to Dior; however, the campaign images that RED used would have involved Dior and needed their approval. Dior is mentioned in the small print at the bottom of a page (which had to be unfolded), but the placement of the advert in *American Vogue* meant that it was addressing an audience that was interested in fashion as well as industry insiders, who were likely aware that the images were from the Dior 'Secret Garden' campaign. The advert affirms Inez and Vinoodh as world-class fashion photographers and filmmakers who have access to innovative technology. By connecting with innovative RED

[42] A commission to shoot an editorial of this scale for the collections issue of *Vogue Paris* is rare, and the edition of the magazine reaffirms the photographers as leaders in the field. In addition to the aforementioned collations stories, Inez and Vinoodh shot images to accompany an interview with Daria Werraby and a special feature (with Daria Werraby) on Marc Jacobs' Louis Vuitton collection for the season.

technology, Dior also positioned itself as a world-leading fashion brand, pioneering the best talent and new technologies.[43]

According to an advert for the camera on the RED website, 'EPIC [had] crossbred elite photography with unrivalled cinema capability—all in one camera […]. *Vogue, Harper's Bazaar*, and *W* magazine have all connected on RED DSMC for covers, photo spreads and video content— getting the most out of every shoot' (*red.com,* 2012). The phrase 'getting the most out of every shoot' indicates that the industry was forced to share teams, budgets and time between the production of still images and moving image, and that the Red Epic had satisfied the potential of this demand, making the fashion image-making industry a seemingly developing market for their products. The need to 'get the most out of every shoot', furthermore, recalls the creative practice discussed in Chapter 3 in the context of 'Let There Be Light'. As we saw, that project involved shared teams, budgets and locations, but still and moving images were shot separately. The creative practices underpinning the making of fashion images, such as those discussed in Chapter 3, whereby the production of still and moving image shared sets, teams, budgets and location but were shot separately, have influenced the development of digital technology. We see that the history of the fashion image is not technologically determined, but, instead, that its development is interwoven with experimental practices. Technology here has developed through how practitioners used and combined existing technology to create pioneering fashion projects.

In 2012 the RED Epic was priced between $11,900 and $13,200 and the RED Epic X from $34,500—$38,000 (without lens). Various parts, software and storing apparatus could be added to the camera for extra cost. The camera's features and price are indicative of the technology's value to the industry. As we will see, however, this type of image making did not evolve to be adopted across the industry. The expense of the RED DMRC technology meant that it was only available to leading image-makers. In an industry where most image-makers are not paid for editorial commissions, its lack of popularity is understandable. Consequently global luxury brands and lucrative and popular magazines, which had enough status to

[43] Make-up artists and hair stylists are often aligned with beauty brands, receiving payment for crediting certain products, or more lucratively, they become ambassadors of brands and receive regular income from them in exchange for credits (depending on the contract). It is less common for fashion photographers to endorse the products they use, however, there are examples from as early as the 1970s of photographers acting as ambassadors of the cameras they used. For example, David Bailey appeared in television advertisements for the Olympus cameras from the 1970s – 1990s.

attract top image-makers who could provide the cameras as ambassadors for RED, or the budget to pay for the technology at its full cost, were able to produce a type of fashion image that was unavailable to others, as determined by technology and economics.

An article on soundandpicture.com reported on RED Digital's sponsorship of Inez and Vinoodh's 2015 exhibition 'Pretty Much Everything', which contained images spanning their 26-year careers in image-making. The article explained how RED technology had allowed 'Inez and Vinoodh to simultaneously capture high-resolution images for their photographs along with their artistic videos by using RED's stills from motion workflow. Additionally, their surreal perspective has been enhanced through RED's RAW workflow' (Sound and Picture, 2015). In 2015, RED stopped promoting their work with the fashion image-making industry, suggesting that the industry was a restricted and short-lived market for the company.

FASHION FILM, THE INTERNET AND THE MUSIC VIDEO.

As described in Chapter 5, from around 2010, fashion brands began to engage, albeit reluctantly, with social media sites for the distribution of moving image, and by 2012 this became the norm. Luxury fashion brands were also navigating the question of how to create enough effective content for their own websites in a similar way to fashion magazines and their websites. *YouTube* was one of the main sites for online communication for the industry, and was where many fashion films were distributed. The most popular content on *YouTube* was the music video (Vernallis 2013, p. 183). In 2012, however, audiences of *YouTube* were not always watching their computer screens, mobile phones or tablets. *YouTube* was often used as a way of listening to music, played in the background, as exemplified by the continual stream of music presented by MTV. On *YouTube*, algorithms created playlists with 'free' access to music (with advertisement intervals); phones could also be connected to speakers in cars and homes, and *YouTube* could be played in this way. Therefore, the success of *YouTube* as a platform for the music video did not necessarily mean that music videos were being watched, which made *YouTube* a more challenging platform for fashion advertisements that needed to be seen. Nevertheless, the industry was engaging with the site as a serious mode for the communication of fashion, which spurred the production of fashion film. Fashion has also had an intertwined history with the music video. Most obviously, fashion photographers and film makers have crossed genres to shoot music videos themselves. Inez and Vinoodh shot music videos for Bjork from 2000, and the fashion photographer Bruce

Weber produced imagery for the Pet Shop Boys' *Being Boring* in 1991 (Rees-Roberts 2018, p. 55).[44]

The visual analysis that follows shows that, in the case of 'Secret Garden', the visuals are dependent on the quality of the soundtrack meaning that 'Enjoy the Silence' is a dominant element of the film. In his analysis of the relationship between fashion films and the music video, Nick Rees Roberts quoted Nick Knight, who stated that fashion film was not a kind of music video for fashion because, in music videos, the narrative flows to the sound, but with fashion film it is the opposite. (Rees-Roberts 2018, p. 29). Dior's 'Secret Garden' disproves this view. In 2012, it provided an example where the soundtrack was one of the primary features of the film. Simon Frith, writing about the music video, asserted that 'the value of even good visuals is dependent in the end on the quality of the soundtrack' (Firth 1989, p. 205).

In 2013, Vernallis identified how *YouTube* had transformed the content, editing and visuals of the music video, and established nine features of the newer type of digital music video in her close reading of Beyonce's 'Video Phone' (pp. 181-203). Although 'Secret Garden' was distributed online and on *YouTube,* I do not believe it links with the digital manifestation of the music video that Vernallis described in 2013. Instead, I argue that 'Secret Garden' leans on the traditional form of the music video, which would have been seen on MTV. Therefore, I refer to Vernallis' s reading of a traditional music video, Madonna's video for her song *Cherish,* in my own analysis, here, of *Secret Garden* (Vernallis, 1998, p.133-158).

[44]The cable television channel MTV was launched in 1981. It offered 24/7 back-to-back music videos. Its aim was to compete with radio and delivered music and image together. (Marks and Tannenbaum, 2011, p. 20). Music videos scarcely existed before it was launched, the channel initiated the music video culture of television in the 1990s and 2000s, which subsequently migrated online. In a 1985 article in the Chicago Tribune, titled 'Videos Sell Hot Fashion in The Guise of Entertainment', Sharon Stangenes made the connection between what she called 'fashion videos' aired on television (which included images of fashion to music, and interviews with celebrities and fashion designers), with MTV (Stangenes 1985), which she saw as similar in terms of their combination of entertainment and commerce. In 1986, Pat Aufderheide discussed how 'music videos' had travelled beyond television to be used in retail stores and as back drops for fashion presentations. (Aufderheide 1986, p. 75). Furthermore, Aufderheide recognised videos by Norma Kamalli, Bill Tyce and Lloyd Allen, which had been used as their primary means of expression (Aufderheide 1986, pp. 75-76). All of these examples could be described as fashion moving image or fashion film, given the context. What we can gain from this is that fashion brands and designers have always leaned on the music video format for their moving-image output. There is also a relationship between fashion and MTV specifically. MTV launched *House of Style* in 1989, as the channel moved away from showing 24/7 music videos exclusively. *House of Style* focused on fashion and the fashion model. It was presented by supermodels Cindy Crawford, Shalom Harlow, Molly Sims and Amber Valetta. The channel was relaunched on mtv.com in 2012, and was presented by the models Karlie Kloss and Joan Smalls (Tishgart, 2012).

HOW 'SECRET GARDEN' RELIED ON THE SOUNDTRACK

'Secret Garden' lasts three minutes and 42 seconds, consistent with the traditional mode of the music video, which is generally between three and four minutes long. Consequently, 'Seret Garden' appears as though it could be the music video for 'Enjoy the Silence'. Throughout, the visuals are edited to the rhythm, instrumental changes and lyrics of the music. From fifteen seconds into the film and during the following ten seconds, the footage cuts to every beat of the music. The percussion 'clap' is then introduced and the music cuts faster to every clap until forty seconds into the footage. At the percussion break, at forty-five seconds, the cutting speeds up again as the tempo accelerates until the editing becomes the spectacle rather than the image itself. The film cuts over fifty five times in the first forty five seconds, the visual imagery is reliant on the soundtrack from the start, and the dominance of the soundtrack is established immediately. The high rate of cutting to the beat continues throughout the film, creating what Vernallis describes as 'a characteristic rhythm' (Vernallis, 1998, p. 157) to carry the viewer through.

As the percussion break ends and the first guitar solo begins, a choral 'aahh' cuts to the burst of water exploding out of fountains in the gardens of Versailles. With every choral vocal in this first section, the film cuts to the water feature (Figure 6.22) and then to the ceilings of the 'Hall of Mirrors', painted by Charles Le Brun (Figure 6.23). Vernallis suggests that culturally we may have learnt to correlate musical lines with visual shapes (Vernallis, 1998, p.157) and the film makes use of this in a further example of how the music dominates the edit, even if such dominance is subconscious for the viewer. As the choral vocal reaches a high pitch, the water shoots up higher, or the camera pans higher up to the ceilings. The choral 'aahh' is given further emphasis as the image then cuts at every 'aahh' during the next verse.

Although arguably clichéd, such imaging and editing overtly reaffirms the grandeur of Versailles and its regal, heavenly connotations, directly anchoring the Dior brand in an expensive and ornately beautiful ideal. Panoramic shots of the palace exterior and its grounds during the main instrumental emphasise the location's magnificence and splendour. Vernallis asserts that 'objects in music videos will tend to shimmer, change continually, and threaten to fade away' (Vernallis, 1998, p. 157), describing aptly the sense created by the use of location. The shimmering gold décor inside the palace, chandeliers and glimmering water,

editing that offers continual change, and the film's polished styling create the sense of opulence and excitement.

The emotive use of 'Enjoy the Silence' and the editing techniques is reinforced by the lyrics and imagery. A close up of Daria Strokius with a tear falling down her cheek accompanies the lyric 'they can only do harm', and a sense of longing is suggested as Daria runs down the golden Hall of Mirrors while the song builds in momentum to the lyric 'here in my arms' (Figure 6.24). Running is a central motif in the film and the footage cuts to the action repeatedly (Figure 6.25). Pat Aufderheide suggests that the music video plays on classic story lines and fairy tale themes (Aufderheide 1986, p. 60) evident in the longing and reunion of loves in 'Secret Garden'. These examples are typical of the tools used by music video directors, as Simon Firth describes, 'experts in the economy of signs' using 'familiar associations between sound and image' (Firth, 1989, p. 206). Collectively they communicate an overall formal design of image that mirrors the sound.

'Secret Garden' has two distinct parts, and these two sections reflect the two parts of the song, which are separated by the long guitar solo, an instrumental break that allows for the transition between inside and outside. During the first part of the song, Daria is inside the palace. In the second, she is in the gardens (as are the other two models), apart from when the film cuts back to the central motif of Daria running through the Hall of Mirrors, a motif expanded in the second half when Daria runs through a corridor of bushes in the gardens (figure 6.25).

THE FASHIONABLE STATUS OF DEPECHE MODE

Depeche Mode released 'Enjoy the Silence' on 5th February 1990 and it stayed at number six in the UK charts for three weeks, reaching number eight on the billboard charts in America. 'Enjoy the Silence' generates an emotive and engaging soundtrack because it communicates a sense of nostalgia for the 1990s. There are clear similarities between Dior's 2012 pre-Fall collection, displayed in 'Secret Garden', and the Autumn/Winter collection from 1990, and this is reinforced by the soundtrack. Figure 6.26 shows the hairstyle taken from the catwalk show of Dior Autumn/Winter 1990 and Figure 6.27 shows Daria's hair in 'Secret Garden'. The images highlight how the contemporary styling and design harks back to the 1990 Dior look, arguably influencing the choice of song which, in turn, accentuates the 1990 references. The

look in Figure 6.28, with high polo neckline under a cinched, belted jacket, reflects the silhouette of the look shown in Figure 6.29 from Autumn/Winter 1990. Both contrast bright colours layered over black. The body-conscious pencil skirt Daria wears in Figure 6.30, with a black polo neck knit, is similar to the all-black look from the Autumn/Winter collection shown in Figure 6.31.

In her chapter 'Sound Image and Social Space: Music Video and Media Reconstruction', Jody Berland addresses how the mediation of sound by images challenges our spatial and temporal reality, because the image we see is not of the sound being made, a situation that is particularly the case in music videos (Berland, 2005). In 'Secret Garden', Dior take us to the Palace of Versailles, but also back to 1990 through the use of 'Enjoy the Silence', as well as the styling and design by Dior and the ornate richness of the location, which reflect a time of excess in high-end fashion in the very early 1990s. As Berland suggests, 'nostalgia is bound to run rampant' (Berland 2005, p. 20) as the music instantly represents the fashion industry gone by. The pairing of 'Enjoy the Silence' with the film 'Secret Garden' forms new meanings and memories of image, song and brand ed. For the contemporary audience, although nostalgic, Inez and Vinoodh create something 'new'—thereby adhering to the essential ideology of the fashion industry.

Depeche Mode's single offers an interesting contrast to the visuals of 'Secret Garden' and the juxtaposition gives the film a hard edge, making it modern and interesting at a time when Dior collections were not considered so within the industry. The opulence of Versailles, the casting of doe-eyed Daria and Dior clothing all represent high-end richness and prettiness. Depeche Mode, however, were considered 'electro-goth' (Stuart Borthwick and Ron Moy 2004, p.135), their music having a 'continuing darkening' (Borthwick and Moy 2004, p. 135) after the release of their first album in 1981.

The style of Depeche Mode and electro-goth is relevant because early 1990s style influenced fashion in 2012. The soundtrack, rather than the collection, makes Dior relevant to a fashionable audience. Such influence is exemplified in an article on *style.com* titled 'The Nineties Remixed'. The article, uploaded on 1 November 2012, discusses the revival of the 1990s in fashion, reporting a divide between 'glam and grunge' (Adams 2012), of which Depeche Mode and Dior would have belonged to the former.

The way the film was received by the fashion press evidences the success of the tools Dior used within the film. The film was covered by many fashion news websites, while the clothing was rarely mentioned. For example, in its report of the film the website *Fashionologie* did not once mention the clothes, apart from stating that the collection was pre-Fall 2012. Depeche Mode, however, were mentioned in the first paragraph as providing 'the perfect' soundtrack. *Fashionologie* also discussed the historical links between Dior and Versailles (Fashionologie, 2012)

The choice of Depeche Mode may have been due to the designer Raf Simmons's move to Dior, and may indicate that, he was influencing the direction of the brand even before his announcement as creative director. Simmons's appointment was announced in May 2012 and 'Secret Garden' was launched in the same month. The Raf Simons Autumn/Winter 2012 menswear show, launched just before Simmons became creative director, used the soundtrack *Personal Jesus* by Depeche Mode, also from the album 'Violator'. Simmons had also used a solo piano version of 'Behind the Wheel' by Depeche Mode for his first collection for Jil Sander (Autumn/Winter 2006). In an interview with Alexander Fury for Dazed Digital in 2016, he explained that he spent his teenage years sewing band patches onto his clothes, stating 'It had nothing to do with fashion, only with music. Dark, black, Depeche Mode [….]', and Fury identifies how music is central to Simmons's work (Fury, 2016). The 'Secret Garden-Versailles' films made and released for the two subsequent pre-fall collections also included soundtracks by Depeche Mode, directed by Inez and Vinoodh, with Raf Simmons at the helm of the fashion house.

THE DIOR CAMPAIGN PRINTED IN FASHION MAGAZINES

The Dior print campaign consisted of still photographs taken using the RED Epic Camera and frames taken from the moving image footage shot using the same equipment. Some of the images appear as shots of the action of the film taken outside (Figure 6.32) and others are shots inside the action, such as the example in Figure 33, an image of the central motif of the film, Daria running through the Hall of Mirrors. This method combines the practices underpinning the production of 'Let There Be Light' and 'She Builds Domes in Air'. For the former project, photographs were shot separately from moving image; in the latter campaign, meanwhile, images were edited frames taken directly from the footage of the moving image. The makers of the RED epic camera, therefore, recognised the processes that were being used

to create still fashion images during the production of fashion film and created equipment that enabled the fashion image-maker to be in four different roles. A director and cinematographer, a stock photographer or fashion photographer, and a film editor.

With the lack of movement, editing and the soundtrack, the stills focus much more on the clothes; the opulence of Versailles does little to detract from them. The images do not communicate the modern and exciting energy that the film produces through its editing and soundtrack. They are ultimately unremarkable in comparison to other campaigns of the season, even though they are highly produced. Unusually, the print campaigns advertise the film with the inclusion of the text '"SECRET GARDEN—VERSAILLES" THE FILM AT DIOR.COM', a gesture which foregrounds the film and suggests that Dior used the project as a tool to direct audiences to their newly-redesigned website and e-commerce platform.

As Chapter 2 described, the position in the magazines where a campaign is printed correlates to the amount of money a brand has spent on the advertising. One example of the placement of the print campaign was on the back of the front page of the September 2012 edition of *Vogue Japan,* as a four-page fold-out feature (three of the pages being in the glossy, thicker paper of the cover). This was therefore one of the most expensive advertising positions in one of the most expensive magazines. The prominent positioning and the amount of space occupied suggests that the campaigns budget was considerable, a circumstance already evidenced by the commissioning of Inez and Vinoodh, the use the Palace of Versailles as a location, and the project's 'going so far as to license one of [Depeche Mode's] biggest hits' (Nika, 2012). In contrast, we are reminded of the hand-made soundtrack that Sullivan created for 'She Builds Domes in Air', due to 'the healthy restriction in budget' that did not allow for the licencing of music (Sullivan 2022, Appendix p. 242). The size and budget of the campaign demonstrates, again, the brand's aim in affirming Dior as a leader in high-end fashion at a time when the fashion was not the focal point, and was not being particularly complimented by the fashion press. It represents the huge effort that Dior was making in its PR and branding to rebuild the status of Dior, instead of a specific 'sell' of the seasonal collection.

'SECRET GARDEN—VERSAILLES' 2, 3 AND 4

'Secret Garden—Versailles' was so successful that the brand released a follow-up film for their pre-Fall 2013 season, designed by Raf Simmons, along with a print campaign of still

images. The film carried forward the themes from the original 'Secret Garden'. It was shot by Inez and Vinoodh, starred Daria Strokius and used Depeche Mode's *Behind the Wheel* as the soundtrack. The edit followed the themes and patterns described above, with the soundtrack central to the film. The collection, designed by Raf Simmons, and styling, however, are more vivid and dramatic. Figures 6.34 and 6.35 show screenshots taken from the film, which attest to the impact of the styling in contrast to the clothes in the original film. The film also only lasts one minute and forty seconds, compared to three and a half minutes for the first version. The third, from pre-Fall 2014 (Figure 6.36), is another continuation in the same ways as the second. The Depeche Mode song of choice for this version was *Strangelove*. This film lasts just over a minute. The continuity reaffirms the brand imaging established in 2012, with flowers, gardens and their association with the Palace of Versailles. It also maintains the emphasis on their commercial pre-Fall collection, which, as described previously, drives less press coverage in comparison with mainline collections.

Of these three films by Inez and Vinoodh, the first, 'Secret Garden—Versailles', is the only film with end credits. The credits in the first film signify a need for Dior to associate themselves explicitly with Inez and Vinoodh, and other well-established artists, along with the cool nostalgia of Depeche Mode, in their aim to elevate their reputation at the time. Inez and Vinoodh almost become replacements for the 'artist' that was absent in Dior's lack of creative director. Another reason the first version was the only one to include credits is because from 2013, the fashion industry was well versed in fashion film campaigns, and credits for commercial fashion film had become implicit, whereas in 2012 this convention was yet to be established.

The fourth film, 'Secret Garden—Versailles 4' (Figures 6.37 and 6.38) starred the pop singer Rihanna and featured her song *Only If For A Night*, from her forthcoming album. It was shot at Versailles by Steven Klein. 'Secret Garden—Versailles 4' (Figures 6.32 and 6.33) and is a manifestation of the influence of the music video in fashion film, replicating Inez and Vinoodh's use of Depeche Mode in Secret Garden Versailles. This version is both a music video and a fashion film. Figures 6.28, 6.29 and 6.30, frames taken from 'Secret Garden 2' and '3,' could be fashion photographs, whereas the poses and lighting in Figures 6.32 and 6.33 resemble far more closely imagery from a music video. In his discussion of the music video and fashion film, Nick Rees-Roberts (2018, p. 53) identifies a type of fashion film that he designates 'hybrid content'. For Rees-Roberts, collaborations between fashion,

photographers and music artists such as the one between Nick Knight and Lady Gaga for Tom Ford's Autumn/ Winter 2016 campaign encompass this subgenre. 'Secret Garden 4' fits with this description, as Dior collaborated with Rihanna. The first 'Secret Garden' campaign, from 2012, was unique at the time and remains so in the way the soundtrack was used. It was not a collaboration, nor did it incorporate dance with music, which Rees-Roberts notes as another example of the hybrid content of fashion film and music video. It simply used the music to guide the imagery and the edit, foregrounding the audio and all of its references.

CONCLUSION

This chapter has demonstrated how 'Secret Garden' used the format and editing techniques adopted from the music video to create a successful short film, which also maximised the potential of the social media platform *YouTube* successfully because the film went 'viral'. 'Secret Garden' was an early example of how fashion film went on to rely of the music video format as a framework to create brand campaigns and moving image editorial. The process of editing the image to the music, which has been described here, differs from the use of audio in the earlier examples of fashion film in the thesis. The soundtrack to the edited film in 'Let There Be Light' bears no resemblance to the way the film was edited, and the music was not recognisable. The soundtrack used in 'She Builds Domes in Air' was not music at all, instead, sounds that Sullivan had collected were put together to create the audio. There were instances of Sullivan using the soundtrack to edit the imagery but not to the extent described here. The soundtrack for both films remained secondary to the visuals and clothing. Audio became an increasingly significant aspect of fashion moving image; however, this was restricted to the fashion brands that could afford the licencing, and the soundtrack therefore became a tool that was only available to global luxury fashion brands, or big-budget fashion editorial (such as those described from *Vogue Paris*).

The case study has also shown that the development of the RED technology occurred through the refashioning of aspects of older technologies that had been successful. The RED camera appropriated the qualities of post-production packages such as *Final Cut Pro* (used in the process of editing 'Let There Be Light'*)* and *Adobe After Effects* (used for 'She Builds Domes in Air'). These products both allowed for frames to be extracted from moving image in the creation of still images. In the email exchange between Catherine Sullivan and the art director for 'She Builds Domes in Air', Sara Hemming, Hemming expressed the concerns of the creative

director, David James, regarding the resolution of the still images that she had submitted, asking if there was any way to improve it (Sullivan and Hemming, 2012; Appendix 3.7, pp. 265-266). This highlighted an issue with extracting frames to be made into stills using this post-production package. The stills generated were only just of an acceptable resolution to be printed at the size the magazine required. The soft, grainy quality of the black and white 16mm film arguably disguised this problem. The RED digital camera technology resolved this issue and refashioned and remediated the technology and process to make equipment that enabled frames to be extracted from footage that was of high enough resolution.

Bolter and Grusin (2000, p. 15) explained how development is not only technologically determined, but also culturally led, and this chapter shows how RED Digital remediated what was already embedded within the culture of fashion image-making. As the last two case studies have demonstrated, the people who collaborated in making fashion projects combining moving image and still images (photographs or edited frames) did so by experimenting with the potential of digital media and technology. These fashion image makers were also working in reaction to the cultural and commercial demand to communicate online and to maintain the business of the printed fashion press. As we have seen, these processes were also a type of media convergence, whereby practitioners used multimedia to achieve the image-based projects. This chapter has shown how these practitioners influenced the development of image capture technology because RED Digital realised that the industry was combining the production of still and moving image, and media. RED therefore deduced that a commercial demand had developed for these types of productions. RED packaged the converged media process by creating a camera that mechanised it. RED then sold it back to the fashion image making industry in a marketing campaign directed specifically to them.

This case study is a compelling example of the type of media convergence described by Ginette Verstraete, as explained in Chapters 3, 4 and 5. Very literally, Dior is a brand, therefore the images, both moving and still, are part of their branding. By applying Verstraete's theory, we can see how, much like in the previous case studies, the images migrated and modified from the screen to the printed pages of fashion magazines. The chapter has shown how Dior used the 'Secret Garden' campaign to renew the brand through the proliferation of images across media. The impact of the imagery was also used to disguise a lack of star designer who would otherwise have been central to their branding. Verstraete

described how the production of such projects enabled convergence culture (2008, p. 541). For the following three years, Dior used the themes and visuals of this first 'Secret Garden' campaign to generate three further campaigns, the continual use of the Palace of Versailles as their location, also made it a type of object of the brand. Dior repeatedly renewed imagery, changing slightly from year to year, referring back to the previous outdated campaign(s), to reaffirm their branding repeatedly in similar ways. This is an example of the continual and relational mutability of media objects and images, that engenders the audience's (or subject's) involvement in convergence culture, as described by Verstraete (2011, p. 542).

Here, we also see another example of two companies working in collaboration, which was described by Jenkins (2006, p. 3) as a component of media convergence. Although not a multimedia company, Dior collaborated with the technology company RED, via the photographers Inez and Vinoodh, to produce the pre-Fall 2012 campaign. The chapter has described the ways in which the collaboration was mutually beneficial for both Dior and RED. The collaboration also meant that the campaign imagery proliferated further, in a slightly different form, supporting Verstraete's theory of media convergence described above (2011).

The last two chapters have shown how, by 2012, both the fashion media and luxury fashion brands were creating multimedia editorials and campaigns that travelled across platforms and amalgamated both traditional modes of distribution in fashion magazines, but also maximised the potential of web-based distribution as well. The two chapters have shown how significant budgets were applied to the production of fashion moving image for the internet, which indicates how the industry was beginning to seriously invest in digital communication, albeit some twelve years after the development of Web 2.0. This chapter also shows how Dior maximised the distribution potential of *YouTube* by mimicking the music video format. We have seen in the last two case studies how the fashion film elements of the projects were distributed using *YouTube*, representing how tech companies were becoming significant to the distribution of fashion images. This case study represents a time where it was felt by the industry that the social media site had become so important that *YouTube* was influencing the creation of fashion imagery as well as its distribution channels.

The next chapter, however, will go on show how the industry remained embedded in its traditional systems based on print in 2016, and how, even at that time, there were examples

of the fashion media refusing to engage with in internet as a valid platform for the distribution of the fashion image.

This chapter has also discussed an example of fashion photographers who became fashion filmmakers as the demand for that medium developed in the industry. As has been shown, by 2012, Inez and Vinoodh were leaders in the field of both fashion photography and fashion film-making, affording them the position of RED camera ambassadors. The RED camera enabled the merger of these two roles, facilitating the evolution of photography and film-making from two separate practices into one. With or without the RED camera, Inez and Vinoodh's investment in creating fashion-film editorial, such as the *Vogue Paris* example discussed in the chapter, maintained their employability by the top luxury fashion brands because of their ability to create both moving and still fashion images. The *Vogue Paris* editorial also allowed them to experiment with the potential of the equipment and build a portfolio of their work using the RED camera for their future clients. In 2012 it seemed as though practitioners who could create both photographs and moving image, using a single piece of equipment, such as the RED camera, which had the capacity for both, would be the future of the industry. The RED camera's use, however, was short lived in the fashion image-making industry; after 2015 there is no record if its use within fashion. We will also see in the following, final case study, that, from 2016-17, photographers who worked with analogue photography, and who weren't engaging in fashion film, were revered within the industry.

CHAPTER 7
'COLLECTIONS', *THE SUNDAY TIMES STYLE*, SPRING/SUMMER 2017

In this chapter I look at the Spring/Summer 2017 'Collections' shoot for *The Sunday Times Style*, which I worked on in my role as the magazine's Junior Fashion Editor. *Style* is a weekly supplement to *The Sunday Times* newspaper. Work on the project took place between May 2016 and February 2017, and the project was shot on location in Namibia in October 2016.

The story was shot by the photographer Toby Coulson. Born in 1984 in New York, Coulson was raised in Totnes, Devon and studied photography at University College Falmouth and went on to assist various photographers including Spencer Murphy and Ben Weller. His work was shortlisted for the Taylor Westling Portrait Prize in 2009, 2010 and 2018. Prior to this editorial he had worked on other stories for *Style* with the fashion director Lucy Ewing. He went on to shoot for publications including *The New York Times Magazine, Vogue Netherlands, British Vogue* and *Document Journal.* Lucy Ewing was the fashion director at *The Sunday Times Style* and was, therefore, the creative and fashion director of this shoot. Ewing was the stylist for the Prada Spring/Summer 2000 campaign discussed in Chapter 2. For the full list of contributors see Appendix 5, P. 291).

This editorial was chosen as a case study because the photographer, Toby Coulson, shot on both digital and analogue film, and then created digital files of the analogue photographs in post-production. As a result, the case study offers the opportunity to document, examine and understand this process, which, I argue, had become common practice in the industry by 2016. Chapter 5 showed that analogue image capture was promoted and valued by the industry in 2012. By 2016, practitioners working with analogue technology were being celebrated and commissioned to create lucrative luxury fashion campaigns, a circumstance that recalls the use of analogue photography explored in the first chapter, whose case study was shot in 2000. As the Chapters 4, 5 and 6 have demonstrated, digital technology and processes merged into fashion image-making through the amalgamation of 'older' and 'newer' technologies. This chapter builds on this argument by exploring Coulson's practice which, as we will see, exemplifies the use of analogue processes in the digital age. Analogue processes were still in use in 2016 and 2017, but, crucially, processes and services had also developed which supported this amalgamation of practice and technology.

This chapter provides a microscopic snapshot of the detailed layers of the production process, as well as exploring the technological processes involved in making fashion editorial in 2016-17. This exploration was possible because of my position as a participant observer in my role as Junior Fashion Editor at *The Sunday Times Style,* in which capacity I functioned as producer and fashion assistant for this project. The chapter demonstrates the extent of the collaboration required to make a fashion editorial, a factor which is undervalued in existing scholarship around the making of the fashion image. Furthermore, by looking at the full production of the shoot, the chapter exposes the means by which digital technology has enabled global communication in both production and post-production, a development which, in turn, has accelerated processes, expanded the industry and allowed more shoots to be made in less time, thereby reducing budgets.

Ewing had held the position as fashion director at *Style* for eleven years when work on the project began. Ewing's work with Prada contributed to her standing in the industry and the longevity of her career, which was significant to her employment as the most senior fashion editor at *Style*.[45] Ewing commissioned Coulson to take the photographs, and was keen for them to be shot using analogue image capture, just as the 2000 Prada images had been. Although Ewing had worked with many photographers who shot using digital cameras in the interim, her choice to work with analogue film in 2016, despite the advances in digital image capture, shows the former's continuing aesthetic value in the industry. It also represents how, ultimately, there was little change in the way Ewing worked as a producer of fashion images, from 2000-16.

As the most recent case study in the thesis, this project emphasises how older technologies had not been left behind or superseded by newer technologies. The project was created for a print publication and did not involve the production of moving image. Although the images

[45] Ewing had a huge amount of autonomy in the creative direction of her shoots, and because Ewing and I were not based in the *Style* offices we were considerably separate from other employees of the magazine. Ewing shot the main fashion stories, which consisted of high-end designer labels. Over the course of her career she collaborated with photographers highly regarded within the industry such as Tim Walker, Peter Lindbergh, Cedric Bucher, Vanina Sorrenti and Blommers and Schum. As well as her role at *Style,* Ewing also contributed to 'niche fashion magazines' (Lynge- Jorlén, 2009) such as *10 Magazine*, *i-D Magazine* and *Violet.* Arguably, Ewing was employed as fashion director at *Style* because she was highly regarded within the industry, could attract artists of high symbolic value to collaborate with her for the magazine, and because of the artistic vision she would bring (industry standard for the senior role of a fashion director). Ewing's career was built on gaining creative symbolic value. The greater the creative value an artist holds in the industry, the more likely they are to get work on the most lucrative advertising shoots, consultancies or positions. Ewing's fashion editorial for *Style* were considered to be of significant artistic value because of her status and longevity in the industry.

were published online on *The Sunday Times* website, access to the website, and therefore the images, were restricted by a paywall (see 'Glossary of Industry Terms', p. 3) The fact that the editorial would be distributed on the website was not a consideration when the pictures were being made; the fashion press continued to protect and promote the printed medium. Despite seventeen years of Web 2.0, the adoption of moving image for fashion communication and the impact of social media, the industry still perceived the internet as a less effective tool for the distribution of fashion images. In addition, traditional methods of making fashion images, such as those discussed in Chapter 2, were still highly valued.

This project was a large production compared to the many other editorials that I had worked on previously at *Style.* As it was shot in Namibia alongside two other main fashion shoots, the number of tasks that the production required was large. As that season's Collections story, the editorial holds significance because the seasonal editorial is the earliest showcase of that season's designer looks and, traditionally, in turn, each magazine's 'Collections' stories are looked upon by the industry as a showcase of the best of what the publication can offer. Magazines usually commission their most senior stylists and important photographers, and allocate larger budgets than for other main fashion editorial. There were rare circumstances with shooting as well because of the remote location. This production contrasts markedly to the type of big-budget commercial shoots that have been described in the thesis thus far (Prada Spring/Summer 2000 in Chapter 2 and Dior 'Secret Garden' in Chapter 6) where everything needed could easily be afforded. The budgets that were allocated to the shoots in Namibia were extremely small for what was necessary. This resulted in a long and arduous production process. This was the nature of the majority of the shoots that Ewing and I worked on for the magazine. One of the most crucial elements of the job was to achieve what looked like large-budget and often exotic shoots with little money.

IMAGES

Fig 7.15: Bolton, S. 2016 'Team, Location Shot 2, Swakopmund'. [JPEG]. At Sally Anne Bolton

The image document for this chapter illustrates the process of producing, shooting, printing and editing the Spring/Summer Collections story. Aside from the catwalk images and published final images, which appeared in *Style Magazine* and online, behind a paywall on www.thetimes.com, none of the images have been distributed externally and have therefore only been seen by those working on the shoot. The images are in chronological order, informed by a timeline, task-list and Gantt chart that I formulated from my observations as a participant observer, (Appendix 4.1, P. 268 and appendix 4.2 pp. 269 -290), and from my interview with Toby Coulson. (Appendix 1.3, P. 135). Within the term 'production', I also include the preparation of the styling (requesting the clothing samples, liaising with fashion PRs, organising the couriers and the carnet). This would not be considered 'production' in the industry, where the term more frequently refers to preparations made by the photographer. I have included it here because there was not a separate producer for the shoot as there was for *AnOther Magazine's* 'She Builds Domes in Air'. Ewing and I were responsible for organising the fashion and the production of the shoot, so that the two aspects were intertwined. Images show parts of the pre-production process and I use them to describe how

we organised the shoot in Namibia from our offices in London using digital communication and technology.

The document also contains images taken on location in Namibia. They are used to explore Coulson's use of both digital and analogue image capture, and its function in Ewing's direction of the editorial. The images also illustrate how Coulson's photographs were stored, and how the story developed over the time we were in Namibia.

The images also show what happened after the shoot, both for the styling aspect of the project and, to a larger extent, the post-production of the photographs themselves. The images show how the analogue film was processed and then digitised and how Ewing and Coulson communicated and edited the images to create the final editorial images, which was done over email. The image document then shows how the editorial was prepared ready to be published. Lastly, I briefly show how the images appeared on *Instagram*.

THE INDUSTRY IN 2016

Chapters 5 and 6 examined two case studies from 2012. Between 2012 and 2016 one of the most significant impacts on the distribution of fashion images was *Instagram*, which was, in part, a consequence of the success of the smartphone over the iPad or tablet as a form of mobile media consumption. As described in Chapter 6, by 2012, fashion image makers had begun to use the image-sharing app in a casual way. *Instagram* was launched in 2010 as an app on the Apple iPhone 4, which had the capacity to take pictures of high-enough quality to be shared and viewed (Mannovich, 2017, p. 11).[46] In 2012 the app was purchased by *Facebook* for $1 billion and became available on Android smart phones (Kent, 2022). Kent (2022) reports that *Instagram* in 2012 was 'casual' and 'spontaneous', a perception that was common to many practitioners working in fashion image-making. However, as the last case study showed, fashion brands such as Dior were already using the app to connect with their

[46] Manovich's vast global study of *Instagram* focused on the everyday use of the platform. He recognised that professional photography industries were still engaged with their traditional practices, involving print publications, studios, photo agencies, clients, competitions, awards, assistants, equipment, exhibitions and magazines, billboards and websites. The fragmented nature of professional photography meant it was harder to study than user-created social media. The fashion image-making industry fits within Mannovich's description of 'professional or commercial photography', and the adoption of *Instagram* by the fashion image-making industry is complex and vast, therefore my account here is brief. It is outside of the scope of this thesis to fully investigate the impact and use of *Instagram* by the industry.

customer base and promote their products. The addition of advertising to the platform in 2013 (Kent, 2022), impacted profoundly on the ways in which fashion brands used the app. Their accounts became vehicles for more forceful advertising of their looks and other products. *The Business of Fashion* (2013) reported that designers were integrating '*Instagram* friendly moments' into their fashion shows as early as 2013.

In 2015 Eva Chen was employed by *Instagram* as Head of Fashion Partnerships. In an interview with *Glamour Magazine* Chen explained that her role was to help the fashion community tell their *Instagram* story better, 'showing them lots of creative options and coming up with strategies' (Chen quoted by Dash, 2017). By September 2015, *Instagram* reported that it had 400 million users and 80 million images shared daily (Mannovich, 2017, p. 11). In the same month *The Guardian* reported that 'the catwalk [was] no longer the home of fashion—Instagram [was]' (Cartner-Morley, 2015), explaining that if a trend was seen across the fashion shows but was not on *Instagram*, then 'it [was] dead in the water' (Cartner-Morley 2015). Cartner Morley also reported that *Instagram* had opened up the industry. Brands collaborated with the platform's most popular influencers to promote their clothing, as a result of which they were allowed to attend fashion shows. This development threatened to undermine the established systems of the fashion-advertising and the fashion-publishing industries. In 2016 *British Vogue* observed that fashion weeks had happened behind closed doors before the rise of blogs and social media 'and no social media platform has played a more significant role in opening the doors that *Instagram'* (Jiang, 2016). In 2018, a *Business of Fashion* headline stated, '*Instagram* has Killed the Fashion Magazine'.

Interview Magazine's September 2016 print issue was dedicated to *Instagram*. It was titled 'The #ME Issue' and featured '100 of the Most Powerful Personalities on the Internet'. This issue signals that the industry had begun to place importance on the social media app, and that it had begun to assess the success and significance of those working in or related to the fashion industry on the basis of the number of followers they had on the app. The list included celebrities, designers and models, each of whom had a page dedicated to them featuring their photograph, their *Instagram* account name and the number of their followers.

The popularity of models on *Instagram* became significant in around 2016. *Instagram* began to influence the casting process because photographers, editors, clients, art directors, casting directors and producers began to refer to models' *Instagram* accounts in their search for

potential collaborators. Brands were basing their casting partly on the number of followers models had. On 3 March 2016 Storm Models sent a press release, which I received on email, announcing that it had changed its name to Storm Management because the company was 'moving firmly into strategic talent development, management, branding and licencing for its clients'; 'the move [was] a strategic plan by Storm to support talent and meet the ever-changing demands of the fashion entertainment and digital industries […] and offer talent a more bespoke career direction, that recognises the changes and commercial demands outside the modelling industry' (Storm Management, 2016; Appendix 2, pp. 244). The rebranding of an agency as significant as Storm Models suggests that models were increasingly becoming celebrities, and would be cast for their personalities as well as their looks. *Instagram* was partly responsible for this development as it provided a platform on which models were able to display aspects of their private lives, which viewers became increasingly interested in.

As *Instagram's* significance within the industry grew, a wave of new, independent, niche printed fashion magazines launched between 2014 and 2017. These magazines were created in reaction and opposition to the growing commercialisation of the industry, in an effort to maintain established systems of fashion image-making and publishing, thereby protecting their positions in the industry from the changes that were occurring due to social media. Amongst the examples were *Holiday Magazine*, which was relaunched in 2014, *Beauty Papers*, by the creative director Valerie Wickes and fashion PR Maxine Leonard, founder of the global agency Maxine Leonard PR, and *Re-Edition Magazine,* founded by creative director Eddie Eldridge, launched in 2016, and *Mastermind Magazine*, launched in 2017 by the stylist Marie-Amélie Sauvé and Brune Buonomano, the CEO of BETEC Etoile Rouge.

Around the same time photographers began increasingly to work with analogue image capture. Photographers Jamie Hawksworth and Harley Weir both worked with analogue film during shoots for leading editorial and campaigns in 2016 and 2017. By 2017, Hawksworth had shot main campaigns for Loewe, JW Anderson and Alexander McQueen, and editorial for *W Magazine*, *T Magazine* and *Mastermind*. Hawksworth had collaborated with Sauvé on many editorials. At the time Sauvé was consulting for Louis Vuitton, styling the shows and campaigns; she was fashion director of *T Magazine* and had contributed regularly to *Vogue Paris, American Vogue* and *Vogue Italia.* Harley Weir had shot for *The Gentlewoman* with stylist Jane How. Weir had also shot for *AnOther Magazine, British Vogue* and *i-D Magazine.*

She also shot the Balenciaga Spring/Summer 2017 campaign and campaigns for Celine and Jaquemus. Hawksworth and Weir were young photographers at the time (in 2017 Weir was twenty-eight years of age and Hawksworth twenty-nine) and had only worked in the industry since the advent of digital image capture and the inclusion of the internet for the distribution of fashion images.

THE ARTISTS, THE PRACTITIONERS AND THEIR NETWORKS

Chapters 2, 4, 5 and 6 have demonstrated that collaborative practice underpinned the processes of making fashion images. Practitioners were therefore required to develop such relationships in order to work and progress effectively in the industry. They were essential for the artists to break into the industry and for them to succeed in most cases, and underpin the workings of the entire industry. In Chapter 2, we saw that Robert Wyatt and Lucy Ewing were commissioned to work for Prada together, on the basis of the on the editorial work they had collectively produced; Chapter 4, meanwhile, demonstrated how Ruth Hogben's film-making career was bolstered by her work with Nick Knight. We also saw how Catherine Sullivan was commissioned by *AnOther* based on a previous shoot on which she had worked with art director Zoe Maughan. The value—and the tenuous and unregulated nature—of these networked working relationships, which formed a network that underpinned the business, fuelled the gatekeeping culture within the industry, creating a level of complexity. Their complexities are the reason why the industry and its practices are so difficult to understand from the outside. This dynamic contributed to the industry's reticence to fully embrace the democracy that digital communication potentially enabled and is why traditional systems and processes were upheld.

Ewing was employed by *Style* on a freelance contract, and was represented as a stylist by the creative agency LGA (Lisa Gorman Agency). She was not based in the *Style* offices; she worked from her own office in London and her home in Hereford, communicating with the editors and directors via email and phone. Ewing attended seasonal in-person meetings with the editor of *Style.* These took place at the *Style* offices, which were part of the *News UK* head office in London. Ewing was responsible for creating the main fashion editorials for the magazine from concept, to print. Ewing would meet with the editor at the start of each season to present her ideas for approval. On average, Ewing was required to submit twelve photographic editorials per season, including the main collections stories, accessories,

jewellery and, occasionally, beauty stories. Ewing was given a seasonal budget from Suiter, which she was responsible for allocating to each story along with any travel abroad, for herself and the team employed. She had creative freedom, but had regular discussions with the photographic director, Kate Salter, and the editor, to establish collaboratively what was right for the direction of the magazine.

As fashion director, Ewing held the principal role in this shoot. She was responsible for commissioning the shoot and the artists, was senior in the creative direction and editing process, and responsible for the allocation of the budget. This undermines the notion of the photographer as the artist at the centre of the team, the project and the economics, which has been propounded in existing analysis of the collaborative practice of making fashion images (Aspers 2011). In other accounts, the stylist has been credited as having input equal to that of the photographer in the creative direction of a shoot (McRobbie 1998, Williams 1998, Cotton 1999, 2001). Here we see the fashion director orchestrating and leading the team and the direction of the images.

It would be reductive to suggest this case study disproves these existing academic accounts. As has been the case for all the projects studied in the thesis, the example I use here is not typical and, as discussed, there is never a 'typical' shoot. Therefore, the dynamics of the team that I describe above are one example of collaborative practice. The structure that Aspers describes, in which the photographer is central, is also valid, but only as one further example of a collaborative process (Aspers 2011). It is equally true that there have been longstanding collaborations between stylists and photographers, and between photographers and art directors, as Williams (1998) and Cotton (2001) have shown. The creative equality that they document, however, is not visible in every scenario; nor are the director, producer, photographer and art director usually the only creatives responsible for the final images.

At the beginning of the Spring/ Summer 2017 collections shoot, I had worked with Ewing for four years on over 60 shoots. As Junior Fashion Editor at *The Sunday Times Style,* I had assisted Ewing in the direction, styling and production of the editorials for which she was responsible. I also occasionally styled and produced my own stories under the direction of Ewing or Suiter. I worked for the magazine on a freelance basis, and worked full time with Ewing from her office in her home in London. I was also in continual contact with editors and

directors at the magazine via email and phone, and accompanied Ewing to the seasonal meetings.[47]

Ewing was able to commission the teams she wanted for most of the shoots she worked on. The photographers, make-up artists, hair stylists, manicurists, set designers and models we collaborated with were all freelance workers. We continually researched new photographers and often commissioned photographers who had not worked in fashion before. I introduced Ewing to Toby Coulson's work when she asked me to research new photographers in 2013. Ewing commissioned him for his first fashion editorial, the Spring/Summer 2014 menswear editorial shot in 2013. From that point until 2017, Ewing and Coulson worked regularly together for *Style,* as well as collaborating during Ewing's consulting work for the womenswear brand *Mother of Pearl*. At the time of this project, Coulson was not represented by a creative agency, but went on to be represented by 2D management in Paris.

Jessica Mejia was the make-up artist and hair stylist on the shoot. Mejia worked in the industry predominately as a make-up artist; however, she was also able to do basic hair styling. Mejia had worked for over six years with Ewing, collaborating on many of her main fashion shoots for *Style*. Ewing was introduced to Mejia by photographer Jane McLeish Kelsey, who had worked with Ewing for over twenty years. Mejia had worked as nanny to McLeish Kelsey's daughter, and had then trained to become a make-up artist. McLeish Kelsey had then commissioned Mejia to work on her photoshoots. At the time of the *Style* shoot, Mejia was represented by the creative agency Stella Creative Artists. McLeish Kelsey, Ewing and Mejia had worked together many times. During my time with Ewing, we had shot with Mejia over twenty times, and she had been on three international work trips with us before our shoots in Namibia. Mejia had also collaborated with Toby Coulson and Lucy Ewing on the lookbook shoots for the fashion brand Mother of Pearl. She was commissioned for trips not only because of her longstanding relationship with Ewing, but also because she could do both hair

[47] In her research into niche fashion magazines, Ane Lynge-Jorlén placed herself as a full participant observer (2009). Although Lynge-Jorlén did not focus on the process of making fashion images she recognised that alliances were formed between a magazine's editors and its contributors (such as photographers, stylists, hair stylist and make-up artists), that they contributed to networks across the industry and some are longer lasting than others (Lynge- Jorlén 2009, p. 77). Lynge- Jorlén suggested networks of magazine's *contributors* (not full-time magazine staff) worked together across the industry. Ewing and myself were both full-time editors at a magazine but could move with our established networks to work as stylists (usually I was Ewing's assistant but I could also work independently as a stylist) for other magazines or clients due to the freelance nature of our employment

and make-up, which meant we could save on budget. Instead of needing two artists travel with accommodation, we only had to fund one person.

Angela McRobbie observed that creatives needed to have a positive attitude to work in the industry, which became part of the learned culture of freelance working (McRobbie, 2016). This was a constituent to the development of collaborative networks for Ewing. Coulson and Mejia were people Ewing knew she would enjoy her time with, despite the work schedule, and their approach to work meant that they would contribute to whichever task they were needed for, over and above their specific roles as photographer and make-up artist. However, Coulson and Mejia were both extremely accomplished and talented at their craft, which was essential for their long-term collaboration with Ewing. In addition to working relationships, the location of the shoot was chosen by Ewing and myself informally. We shot in Namibia because I had handed my notice in to Ewing in June 2016, and she asked me to stay for an extra season. Ewing allowed me to choose where we would go on the next trip.

THE PRODUCTION PROCESS

We prepared for the shoot in Namibia from London. The production of the 'collections' story was intertwined with the production of three other fashion shoots that took place in Namibia concurrently. One was shot at Wolwedans resort, another took place at and around an animal sanctuary and the third was shot at Pelican Point, which was a beach located in Windhoek. The photographs of which the collections story was comprised were taken in different places around Namibia as we travelled.

The processes described above attest to the fact that, by 2016, the image-making industry had largely digitised its pre-production processes and most of the tasks involved in styling preparations. Through the case study 'She Builds Domes in Air', we saw how, by 2012, email and digital image transfer had made it possible for most of a shoot to be arranged while the director of a film was working remotely. This project further evidences the ways in which digital technology has allowed for the remote production of international shoots. Both projects demonstrate how digital technology has accelerated the globalisation of the image-making industry. Digital technology and the internet have allowed for more shoots to happen in shorter spaces of time, accelerating process and reducing budgets.

It would have been impossible for this shoot to have taken place if Ewing, myself or Coulson had not had the means to work on a computer, or without the use of the internet, because the budget did not allow for a local producer. This production was laborious and difficult without having someone in place in that role because of the remote nature of the location and the lack of supporting industry in Namibia for fashion shoots. At the time, there was a large image-making industry in South Africa because of the weather and the economic advantage for the UK and Europe. Many commercial advertising shoots took place there in the winter when the industry in Europe was shooting its Spring/Summer campaigns.

Flights were booked to South Africa (we later booked connecting flights from there to Namibia) via *The Sunday Times*' travel agent Jan Smith at HRG Travel. As a newspaper supplement magazine, one of the benefits was that there was a travel agent in place for us to use for most of our trips. I spoke to Smith on the phone and then emailed her the dates and location of the shoot; she then sent me flight options via email, which I then forwarded to Ewing, who would confirm which ones to select. All flight details and tickets were sent via email to me.

Once these tickets were booked, Coulson and I began to research locations for the shoot and modes of travel in Namibia. Coulson had contacted a producer in South Africa on the recommendation of another photographer. The producer recommended the locations shown in Figure 7.1. Coulson then used Google Maps to correlate the images of the locations to their coordinates in Namibia, in order to establish possible routes. We did not continue to use the producer in Namibia because of the restricted budget. Instead, I had researched travel companies in the UK that specialised in trips in Namibia and, under the direction of Ewing, negotiated with Gloria Ward at The Ultimate Travel Company, who was able to assist us in liaising with Wolwedans resort, a location and hotel at Pelican Point in Walvis Bay, and helped to organise a van with a driver to travel around the country. Ward also booked our flights between South Africa and Namibia. We communicated via email and telephone. This meant that we had the locations and dates set for two of the shoots and could base the trip around these. Working with a travel agent in this way attests to the unusual way in which we were forced to produce the shoot, because of the very limited budget we had. In the past, Ewing and I had worked in a similar way with a luxury ski travel company for shoots in Zermatt, in collaboration with Jane McLeish Kelsey. It is representative of the attitude that was required for these types of shoots, which needed to be made to work in whichever way

was possible. Coulson also organised for us to shoot the third story at an animal sanctuary that had accommodation. The collections story was to be shot at different points on the trip, in a more spontaneous way.

Once the locations had been decided, Coulson digitally created a mood board for the collections story, which he sent to Ewing and me via email (Figure 7.2). I created a mood board including the looks selected by Ewing (Figure 7.3), which were then sent to Jackie Annesley, the editor of *Style.* The mood board was created on Microsoft Power Point using images from the internet and was then converted into a pdf document.

In order to shoot fashion editorials, advertisements or films in Namibia it is essential to apply for a permit through the Namibian Film Commission. For this project I researched online and over the phone to find out what was required. The Namibian Film Commission emailed me the paperwork and I made the payment to them via bank transfer from the UK. Figures 7.4 and 7.5 show the application form and the granted permit. This permit was needed to obtain working visas to enter Namibia for myself, Ewing, Mejia (who had been booked for the shoot via her agency Stella Creative Agents) and Coulson. To obtain such a visa, we were required to fill out an online form and then to visit the Namibian Embassy in London.

The screen shots in figures 7.6-7.11 show the process by which Ewing and I requested the looks for the shoot from the press representatives for the designers; Ewing sent her selections of looks from *Vogue Runway.com,* and these were stored on my computer. Ewing also sent the looks she wanted for the shoots to me via email, and then myself or our assistant would request the looks form the PRs. Figure 7.8 shows the filing system that Ewing and I used. Figure 7.9 shows how I stored the files on my Apple Mac computer using a colour system to note whether the look had been confirmed by the PRs and when it had arrived in the office. Figure 7.10 shows the storage system of my emails for each project. All the sample requests were sent over email, and were then discussed, often on the phone, at a later date. All requests had to be made using email from the direction of the PRs.

Vogue Runway was launched in August 2015 and replaced *style.com* (launched in 2000, after Condé Nast announced that it would use the *style.com* site as an e-commerce platform) as the industry's source communication for the looks that were being selected and shot for fashion editorial and campaigns. Over the course of about eight years after its launch in 2000,

style.com came to replace the designer look book, although many designers were still making and distributing printed look books as promotional tools in 2016.[48] As Ewing did for this production, stylists selected their looks from the collection shown on *style.com* and requested the numbered look from the fashion PR representing the designer. We saw in Chapter 5 how Cathy Edwards emailed a weblink to *style.com* for Catherine Sullivan to look at the Alexander McQueen collection and show in 2012. The correspondence between stylist, PR and designer was based on the system of look numbers on *style.com* (previously this would have been the number printed in the look book, which would be sent out to the fashion editors and stylists after the shows). This process was adopted across the fashion communication industry and, thanks to *Vogue Runway,* it is still in place in 2023.

This digitised process, along with the image-sharing capability of email and the internet also reduced the need for stylists and assistants to go to designer press showroom appointments to select looks, a step which would have been necessary if the look book had not been printed and distributed. The process dramatically reduced preparation time for shoots, and allowed stylists and editors to create more fashion editorials. It also enabled fashion PRs to respond to the growing number of requests for looks, thereby supporting the growing industry more effectively. The restricted number of clothing samples from collections, however, posed a challenge to this growth, and meant that larger budgets had to be given to couriers, expanding this supporting industry greatly. Without the digital process for requests, we would not have been able to shoot four main fashion editorials on the trip to Namibia as there would not have been enough time.

Because we were travelling outside the European Union and we were taking clothing samples, which are considered commercial goods, I had to compile a carnet for all the clothes we were taking on the trip. This was a standard requirement for all shoots outside the European Union. A carnet is compiled for customs purposes and declares all the commercial goods that are going into a country. It ensures that all commercial goods listed leave the country (and have

[48] I began my career as second assistant to the stylist Jane How in 2006-2009 and worked with her again in 2011. I made sample requests for shoots. How mostly used *style.com* to select her looks but also referred to look books that she had received. The system described above was already in place. It was necessary, however, to be specific with the PR, stating the source of the look number (be it *style.com* or a look book) in the emailed request, and images had to be attached to the email. It was not taken for granted that the look numbers would correlate with style.com (or later *Vogue Runway*), which was the case from 2013 when I began working with Ewing. How did not email her selects over to her assistants. She wrote them down and then we printed the images to create a board in the office with every look. These would then be physically filed away after the shoot. From 2013, with Ewing, we only worked digitally. I stored the files of the looks for each shoot on my computer and external hard drives.

thus not been sold sold) and re-enter the United Kingdom. Figure 7.11 is an example of a carnet document template, on which each item of clothing, shoes, and accessories are listed and numbered. The unit price, material and country of origin are also recorded. The document needed to be submitted 48 hours before travel. All the clothing for the shoots, therefore, had to arrive by that deadline, which posed a challenge because it meant that clothing samples had to be kept for over a week, meaning that the looks were unavailable for any other shoots.

There is generally only one sample of each designer look, or at most one sample of a look for the United States, one for Europe and possibly another look for the Middle East and Asia. Furthermore, in this case, we were shooting very quickly after that season's shows and many of the looks were being used for wholesale appointments or events in Asia. It was a challenge to get the right looks for the collections shoot because Ewing's creative brief was to shoot the most visually impactful pieces from the collections. The confirmation of the clothing was very last minute. Furthermore, as we were shooting four fashion stories on the trip, we often needed more than one look from designer collections, particularly from those that were advertisers in the *Sunday Times Style*, whose looks were priority to shoot. All the designers that featured in the collections story were advertisers in the magazine. The demand for the looks and the restrictions that the shoots in Namibia placed on the availability of the samples was underlined by the fact that Christian Dior arranged for one of their looks to be collected in person from Namibia. At their expense, a representative flew from South Africa to Walvis Bay and met me at the hotel where we were staying to collect the look the afternoon after it had been shot. He then flew with the look back to South Africa, where it was returned to London via international courier. This meant that the Dior look could not be included on the carnet, as everything on the list has to be checked in and out of the country. It was carried in my hand luggage on the flight.

All the samples were sent to Ewing's offices in London via couriers, mostly arranged by the designer PRs. We would often have to book couriers (*Style* had an account with E Courier) if the press office had no budget to send out clothes (usually the case for young or independent designers). Ewing was working remotely from her home in Hereford, therefore, before the looks and other items were confirmed to go on the carnet, Ewing and I spent hours video calling to select the pieces. This was restrictive and meant that Ewing allowed me to edit last-minute looks and items because there was not enough time to facilitate this process.

The carnet list was emailed to the carnet company 'CopsDocs (the company I used regularly for our carnets), who processed the list with customs and sent the declared list of the items that were required to be checked in and out of the UK and Namibia. It was then my responsibility to complete the paperwork at customs in the UK, in South Africa (where we changed flights) and Namibia.

Coulson and Ewing cast the model Emma Harris for three of the stories in Namibia, including the collections story. Ewing worked with casting agent Thomas Jibogun who was usually responsible for contacting model agents and forwarding model packages via email. In his interview Coulson reports that he found the process of casting models stressful because it was always last minute. Emma Harris was confirmed for the shoot two days before we flew to Namibia. Coulson explained that once he and Ewing received the packages from Jibogun, they would both respond to the emails confirming which models they felt would work for the shoot. Those models who were selected would be optioned (see 'Glossary of Industry Terms', p. 3). Once Coulson and Ewing received the list of options from Jibogun, they would discuss who was most suitable over the phone, with Ewing often guiding Coulson as she had often worked with the models before. Jibogun would also advise in the same way because, as a casting agent, he was familiar with the models and could discuss their work ethic or personality and confirm whether their portfolio images were true likenesses. Coulson confirmed that casting Harris was straightforward because Jibogun recommended her, and Ewing and Coulson liked her straight away. Once Emma Harris was cast, we had to book her flights and accommodation as she travelled form America and had a lay-over in South Africa. Harris's flight and accommodation were booked with HRG Travel.

Before every shoot it is standard practice for the publication or production team to produce a 'call sheet', which provides the details of the shoot and the contact information for the rest of the team. Figure 7.12 shows the .pdf call sheet I created and sent out to the team before everyone left for Namibia. The call sheet was emailed Jessica Mejia's agent, and to Mejia herself, to Emma Harris' agent, to Coulson and to Gloria Ward who had arranged our internal flights. Ewing did not have a call sheet as I was responsible for keeping the details for her. The call sheet included the contact details for the team members and their agents, flight details for the team members, the travel itinerary, information on the hotels we were staying

in and embassy information in case of emergency. I also travelled with hard copies for each member of the team.

Although we had support from The Ultimate Travel Company, it was difficult for them to understand what we needed because they were not well-versed in photo shoots of any kind, least of all fashion. This affected communication when we were emailing or speaking directly with people in Namibia. However, as has been shown, by using tools such as Google Earth, Google Images, and resort websites, to find images of locations, we were able to visualise locations remotely in London. The flights were booked using the internet and digital technology, the filming permit was agreed over the internet and the payment was sent digitally. The team members did not meet physically to discuss the shoot, we worked in separate locations and communication was mostly over email and telephone. The image-sharing capability of email and services such as *We Transfer* were essential for the production (and post-production as shown later in the chapter). This shoot could not have taken place in 2000 (the start date of this thesis), because the internet did not have these capabilities at that time. The only task that could not be completed remotely was acquiring our working visas, which were issued in person by at the Namibian Embassy in London.

ON LOCATION PROCESS

Coulson wanted to shoot analogue film for the editorial stories in Namibia. He explained when I interviewed him for this thesis that even though, when he was commissioned, he was told that there was not sufficient budget to pay for the film, he did not want to travel to Namibia and only shoot on digital as his creative choice of photograph was analogue image capture. Coulson also explained that Ewing insisted he shot on digital first so that she could see the images on set before he took photographs using film. This also meant that Coulson had digital back-ups of each picture if anything went wrong with the film. He brought two digital cameras, in case one broke, (Coulson stated 'digital cameras break all the time') and two analogue cameras with two backs each (the backs contain the film; Coulson explained that a studio camera is needed that can hold two backs at once, in case one of them has a light leak which would ruin the film). His equipment comprised two battery-powered studio flashes, a Mamia RZ67 with a 90-millimetre lens, a Pentax 67 film camera, a digital camera with a zoom and a couple of lenses, a backup digital camera, two hard drives and an Apple MacBook. The films were Fuji and Kodak colour negative, both IOS 400 and 160, allowing for

4 rolls per look with ten images on a roll (Coulson, 2017; Appendix 1.3, p. 174). The brief only included taking still images, and we worked to the dimensions of the magazine pages (Figure 7.22). There was no direction given for the images on the website, nor was there any discussion surrounding their digital distribution.

Figure 7.13 shows the vehicle that we travelled in. The van was big enough for all of the team, the equipment (both minimal because of the restricted budget) and the wardrobe. It also provided a place for Emma Harris to change as we were shooting out on location. As stated earlier in the chapter, the collections story was shot in different places around Namibia and relatively unplanned, aside for the first day when were based in Swakopmund. Ewing and Coulson had seen images on the internet and wanted to shoot there, but hadn't yet determined an exact location, so they recced the area on the day we arrived. When they found the places they had seen online, Coulson recalled that they did not look like they had in the pictures because it was it was raining and the weather was grey, and the locations were in a 'bad part of the town' (Coulson 2017, Appendix 1.4, P. 184). He explained how the driver who was taking them for the recce did not understand what they were doing or what they wanted, as a result of which their first search for locations was unsuccessful. They were, however, able to make a plan for a shoot at sunrise the next day. I unpacked and steamed the clothes for that story. One of Coulson's cases, which contained some equipment, did not arrive on the plane. As all the equipment had been separated out in case luggage was lost or delayed, we were nonetheless able to begin shooting as planned until the case was returned the next day.

Figures 7.14-7.17 show some of the locations where we shot on the first day. Figure 7.14 was the first. The weather was dull, and it was a challenge and eventually the shot was dropped. The image shows Coulson taking digital photographs to test the light and the composition. Mejia is touching up Harris's hair and make-up and Harris is in warm clothes worn over the look because the weather was cold. Once Ewing and Coulson decided they had the shot from the digital images that were appearing on the laptop screen, Coulson switched to an analogue camera. For this shot, Coulson's digital camera was tethered to the MacBook Pro and images were appearing on the software programme *Capture One*. For other shots, such as the shot in Figure 7.21, where we were working quickly because the sun was going down and the light was changing fast, Coulson shot to a memory card in the digital camera and showed Ewing the digital image on the camera screen before switching to analogue.

Figures 7.15 and 7.16 show the landscape where the Christian Dior shot was taken, which was found spontaneously while we drove around. The weather cleared and we took more shots that day using the process described above. In the afternoon we returned to the hotel, as the Dior look was being collected by the courier, and the team went on to shoot another picture. Figure 7.18 shows the jewellery of the Dior look. I photographed the jewellery and accessories for each look using my iPhone so that I had an accurate record of the items associated with it. This meant that I could keep a check on relevant items throughout the shoots and knew what needed to be packed and returned easily.

Figure 7.19 shows Coulson outside a salt mine. This was one location where we wanted to shoot one of the images, however, this was not permitted for safety reasons. Figures 7.20 and 7.21 show Harris dressed in her look where she was being shot for the editorial. These images were taken later in the trip as we were driving across the country to get to the locations for the other stories. The places where we shot were all found spontaneously. In Figure 7.20 we see Ewing, Mejia and me, and in Figure 7.21 Coulson is taking the photograph shown in Figure 7.49. The dress in Figure 7.20 is the Dolce and Gabbana dress which was requested and shown in Figures 7.6 and 7.7 on *Vogue Runway*. The process of capturing the images was as described above. As we were working on the story, Coulson created a digital mood board on his MacBook with one image from each look, using *Adobe Photoshop*. This gave us a running idea of how the story was developing, as well as the poses and frames that had been used, which prevented our repeating these and creating similar pictures.

After shooting each look, Coulson labelled the film with the number correlating to the shot (the first look was 'shot 1' along with the name of the story, e.g., 'collections'). His digital shots were filed on his computer and backed up on to two hard drives throughout the day. He had his laptop in one bag, one hard drive in another bag, and gave the other hard drive to me, so that everything was separate in case something was damaged or lost. On our return to the UK, I brought back some of the film and one hard drive and Coulson took the others.

Working on location in this way, with a very small team and no photo assistant, meant that each team member helped the others. Mejia and I helped Toby load and unload film, and helped with his equipment. Ewing helped dressing and with the wardrobe and Mejia and I helped with each other's kit. This way of shooting allows for spontaneity because very little is needed for the set-up of each shot. The account above shows how the remote preparation,

done digitally over the internet, looking at images, was not entirely successful. It highlights the restrictions that this kind of planning incurs in terms of location. Once there, the method of recceing and finding locations spontaneously replicated those traditional means of shooting fashion editorial on location that were commonplace before it was possible to plan remotely via digital means.

The system contrasts greatly to the painstaking preparation involved in creating the set for the Prada Spring/Summer 2000 campaign, which involved redecorating a dilapidated house outside London, and required images to be transported by hand on flights between there and Milan where Miuccia Prada worked to sign everything off. It also contrasts with the level of control that is available when shooting in a studio, especially in terms of lighting, as with Nick Knight's practice of shooting shown in 'Let There Be Light' in Chapter 4. The addition of a recce day, and a producer, which was documented in the process of making 'She Builds Domes in Air' shows that directors and photographers can add a level of control to their shoots by creating lighting set up plans (as Wyatt and his team also did for the Prada shoot).

The system that Coulson and Ewing used, combining digital and analogue image capture, meant that each look took longer to shoot than if Coulson had only used digital cameras. Here, analogue capture sat within the digital process. The image was signed off by looking at a digital image on a screen and the mood board was created digitally as the shoot progressed. If we refer to the first case study of the thesis, the Prada Spring/Summer 2000 campaign, at the end of each day the film was sent to the labs to be processed and a working mood board was created from physical prints, which were then couriered from London to Milan on a plane to be signed off by Miuccia Prada. This would not have been possible in a remote location such as Namibia. Before digital image capture the only reference images were polaroids. Had we been forced to use these in Namibia, the shot itself would not have been seen until we returned to London. The method of shooting described above, therefore, allows for greater control over the pictures. The moment that Coulson switched to analogue, however, the balance of control changed. The team went from looking at the image on the computer screen to studying the model in situ, using what they could see as their only reference.

Digital image capture also changed the way that images were stored and added a layer of security, especially when shooting on location. As shown, digital image files can endlessly be duplicated and stored in multiple places instantly and then physically separated so that back-

ups are secure. Catherine Sullivan also noted in her interview that she used an online 'cloud' server as a back-up system once her analogue film had been digitised, and that the analogue film was stored in a temperature-controlled storage facility. Images shot on film can only be duplicated once they have been developed and printed.

POST-PRODUCTION PROCESS

On return to the UK, all the clothing samples were returned to the relevant press houses. All the items were repacked and sent back with a 'multi-drop courier'. Fashion assistant Alex McMahon organised the returns. Figure 7.23 is an example of the online multi-drop booking form on which each address had to be entered. This is one of the first jobs that assistants have responsibility for when they start out in the industry working with stylists. It is time consuming, but it is essential that everything is returned to the correct address, because the samples are booked by other stylists for other shoots. As we have seen, there is often only one sample of the catwalk look in existence globally, and the look will therefore be sent around the world for fashion shoots. It is therefore essential that stylists and their assistants return looks quickly after the shoots. Figure 7.24 is a template for an international proforma which, like the carnet, had to be completed when items were shipped outside the EU. It was then sent to the shipping company (in our case this was WorldNet) so that the sample could clear customs. It included the same information as the carnet.

On his return to the UK, Coulson took the film to BDI images in London for processing. The method deployed to develop the negative film was the same as that used in the first case study. It had not changed in the sixteen years. However, digital technology challenged these existing processes, technologies and services. Many photographic printers closed, such as Metro Imaging who developed the Prada Spring/Summer 2000 photographs, and others, such as BDI, who worked on the photographs for this editorial, integrated digital technology into their processes and added digital retouching services to their businesses. New technology, however, did not render older practices or technology obsolete.

Coulson labelled all his films with the shot number for the editorial (for example shot one was the Christopher Kane images); the films were also labelled with instructions for when the films were developed, such as to 'push' or 'pull' the film. The first step was to develop the film and make the contact sheets (Figures 7.27- 7.34). The negatives could have been digitally

scanned to create a digital image and then uploaded on to a computer, however, Coulson had the negatives developed because the process rendered a faithful representation of the colour and light of the image.[49]

For the next stage in the post-production of the pictures, Coulson scanned the selects on the contact sheets to create digital files of the images. He cropped the scans and then sent them to Ewing and me via email and the file-sharing website *We Transfer*. We then discussed the images and edited them in order to choose the final images for the magazine. Figure 7.36 shows the first set of files that Coulson sent digitally to Ewing and myself. All his selects were stored in folders marked with the relevant shot number (1-12). Coulson then marked his favourite images in green. Ewing and I discussed the images together and marked our choices in purple and sent the files back to Coulson for feedback. Ultimately, as the Fashion Director, Ewing had the final say as to which image was sent to the magazine, however the process is a back-and-forth of compromise by means of which both the photographer and stylist agree on the choices. Figure 7.37 is an email from Coulson to me, and shows how the editing process occurred over email. Usually, this process would take place over the phone between Ewing and Coulson (2017; Appendix 1.4, p. 166), therefore this email exchange was not typical but only occurred due to exceptional personal circumstances.

This stage could have been completed in the same way that photographers, stylists and/or editors worked prior to the adoption of digital scanning and file sharing. These digital methods allowed the team to select the final photograph remotely, and reflect the way Catherine Sullivan, in America, liaised with *AnOther Magazine's* art directors, in London, via email and image transfer om the edit of the stills for 'She Builds Domes In Air'. The same tasks could have been completed more quickly if the practitioners from both projects had met in person to edit the images. Photographer Alistair McLellan, who shoots using analogue image capture, and stylist Jane How, edited their images for an Autumn/Winter 2009 editorial for *AnOther Magazine* together from printed contact sheets.

Figure 7.38 shows the final mood board of the unretouched images sent to Ewing and me from Coulson. Coulson then used a high-quality flatbed digital scanner to scan the prints and created digital files, then the images were to be retouched digitally on *Adobe Photoshop*.

[49] See 'Film and Paper Processing' (1982) by Leonard Gaunt for a full account of the process of developing and printing photographic film, shown in images 26-36.

Coulson did some retouching himself and sent some files, which needed more intricate editing, to the retouching studio, The Forge. Here, we are reminded of the process that Catherine Sullivan used to digitise the film footage for 'She Builds Domes In Air'. In both cases the films were processed and scanned to edit digitally. The only difference being the digital software packages needed to edit due to 'She Builds Domes in Air' consisting of moving image and the 'Collections' story for *Style* consisting of still photographs.

The email exchange between Coulson, Ewing and me (Figure 7.37) and the mood board of selects (Figure 7.38) show how a sleeve on the arm of a jacket in the selected shot was replaced by the sleeve in another shot of the same look. By this stage the analogue photographs had been digitised, having been scanned, therefore this edit took place using Adobe Photoshop. Effectively, two images were merged together in a similar way to the image discussed in the Prada case study earlier in the thesis, where two images were combined using splicing. This is an example of how digital technology made these kinds of edits easier and faster, and allowed them to become a more frequent feature of making fashion images. Digital scanning, the ability of computers to work with high-resolution images, and the development of software packages such as Adobe Photoshop are all innovations that emerged during the time span covered in this thesis.

The final retouched images were then converted to both .tiff files and .rgb files. Coulson then sent these to me, and I sent them to the magazine's picture director, Kate Suiter. Coulson also produced 'colour proof' prints, which were posted to Suiter and included information on the colour balance required to print the photographs in the magazine. Coulson also created prints from the digitised photograph for his printed portfolio and used the images on his website. Figures 7.39-7.49 show the final images that were sent to the magazine. Some of the images were square, a format that Ewing Coulson chose so that they could be printed on a single page, while also showing more of the Namibian landscape. Ewing knew that the magazine would not print a story of landscape images. (Coulson, 2017; Appendix 1.4, p. 192).

Before the images were printed in the magazine, the 'credits' for the clothing and accessories featured in the images were written. For the *Sunday Times Style*, the credits included a product description, price and store website. This was one of my responsibilities. Credits were obtained by email exchange with the PRs who organised the clothing sample requests.

This process is detailed and laborious, and the sub-editors of the magazine check every credit. The credits also have to be written in a particular format with specific punctuation.

Figure 7.51 shows a first version of the layout of the story designed by the art director and graphic designers at *Style* who used *Adobe Illustrator* and *Adobe InDesign*. After we received the first layout, I spoke to the creative team to request that it be changed to include more of the images. This would usually have been done by Ewing, but she was not working at that time. Figure 7.52 shows the final amended layout that was printed in the magazine.

In 2017, *The Sunday Times Style* did not have a large online presence. The website that published fashion stories from the magazine was behind a paywall, so it was not widely accessible. In turn, the website was never considered by Ewing or me in the creative process of making the fashion editorials; we were always focussed on the printed magazine. We never created a fashion project to be specifically distributed online. Nor did the website feature any moving-image fashion projects. This was unusual at the time, as the earlier case studies in the thesis have demonstrated. Other UK-based fashion magazines were allocating budgets to their websites and creating specific content for them as early as 2012. Figure 7.53 shows the editorial as it appeared on the *Sunday Times* website. The layout is very simple and hardly interactive in its design in comparison to the example from *AnOthermag.com* from 2012 in Chapter 5. This demonstrates that *The Sunday Times* were averse to the development of online platforms for the distribution of their journalism and images. As the most recent example in the thesis, the editorial offers an example of how the industry continued to prioritise print seventeen years after the advent of Web 2.0 and worked to protect the print industry. This encapsulates the strange way that the industry incorporated digital technology.

As discussed earlier in the chapter, when the images were published in 2017, *Instagram* had been commercially adopted by the industry, and although the online presence of *Style* was limited, they were pushing their presence on *Instagram*. Figure 7.54 shows the image on the *Style Instagram* page, which features the Dolce and Gabbana dress shown in the image document as Ewing selected it on *Vogue Runway* (Figures 7.6 and 7.7). At the time, there was no standard means of crediting images on *Instagram*. If a photographer or stylist posted an image from the shoot, they sometimes credited the team and sometimes did not. Usually, they credited the stylist. It was unusual for them to credit assistants or the designer of the clothing in the image. Even stylists rarely credited the designer when they posted images on their

personal accounts. Although many photographers had begun to use the platform as an online portfolio of their work, this was less the case among stylists. Figure 7.55-7.57 show the images Coulson posted when the shoot was released in the magazine. They were the same images that were published. Figure 7.59 shows Ewing's account, featuring backstage pictures and videos from Namibia, rather than final images. Her account acted more like a scrap book or sketch book of behind the scenes, which was approached in a more spontaneous way. My account, shown in Figure 7.60, was somewhere between the two. It shows images of backstage, but in a less spontaneous way than Ewing's. Fashion magazines were amalgamating professional final images, which featured in their printed publication, and documentary of behind the scenes. The post from the shoot on the *Style* account (Figure 7.54), includes credits that replicated the printing conventions that were usual in the magazine, with the *Instagram* account names credited rather than the names. Creative agencies were also using *Instagram* as online portfolios of their artist's work. Figure 7.58 shows how Jessica's Mejia agency, Stella Creative Agents, posted. At the time, they only credited the photographer along with their artist.

The lack of industry-standard guidelines for crediting on *Instagram* is reminiscent of what happened when the industry began to use websites to publish fashion images. Chapter 4 discussed the *SHOWstudio* project 'Let There Be Light' and demonstrated how, in 2009, there were no guidelines for crediting the team for fashion moving image. We see how, as digital platforms for the distribution of fashion images are integrated into the industry, there is a period of time that is experimental, during which their use is more spontaneous, and there is less certainty around how to manage the formal elements of the fashion image such as credits.

CONCLUSION

As with the case studies in Chapters 3, 5 and 6, this case study is an example of how older and newer technologies merged in the process of creating fashion images. Although this chapter discusses a project that only involved still photographs, as with the Prada case study in Chapter 1, the processes here involved the merging of analogue image capture and digital image capture on set, digital filing systems, analogue film processing, digital scanning, digital retouching and digital file sharing, as well as digitally printed images as colour proofs.

We therefore see another example of remediation in the production of fashion images. Older processes (analogue image capture for fashion) were refashioned through the integration of digital technology. Test shots were taken using digital cameras that could generate instant images, remediating the instant nature of Polaroid film cameras traditionally used for the same thing, as demonstrated in the Prada case study in 2000. At the shoot, photographs were viewed then stored on computers and external hard drives, with working mood boards generated on a screen, rather than film being sent to be processed and printed each evening after the shoot as we saw with Prada in 2000. The immediacy of digital image processing, in comparison to processing and printing analogue film, has therefore reduced the time a shoot takes even when the final pictures used are created using analogue films.

This remediation of the Polaroid using digital image capture and processing, in the way we have seen on set for this case study, has impacted how shoots were directed and reduced the amount of autonomy given to the photographer. Polaroid images only gave a partial idea of how the final image would look given the slightly soft and faded quality of the colours. Because in 2016 the test images could be seen clearly on a screen as soon as they are taken, Ewing, the fashion director, was able to review the photographs as the shoot was happening, and therefore instigate changes or alterations before the analogue photographs were taken, effectively signing off the final image before it was shot. Before this was possible the team relied on the photographer's knowledge and expertise about the images they were taking because they could not see them until they were processed after the shoot. In most cases it would have been too expensive to wait until test shots were printed that evening to sign off the final images to be taken in the future as we saw with Prada in 2000. This would have been impossible with magazine editorials that were shot over a matter of days, rather than weeks as with Prada. In addition, the ability to see images on a screen as they were taken also meant

that the team members relied on the image more than depending directly on what they could see happening on set with the model/s. Although a seemingly slight alteration, this has greatly impacted the dynamics of fashion shoots, especially in terms of the interaction with the model and the activities on set; creatives often gather round a screen rather than watching spaced out around a set.[50]

Furthermore, digital technology also refashioned the post-production process by implementing methods of digital scanning and digital retouching. This changed processes such as splicing, as described in Chapter 2, from a physical cut and paste, and print of an edited negative, to a digital on-screen process using *Adobe Photoshop*. We have also seen that older technology was certainly not rendered obsolete, with analogue image capture having been celebrated in the industry at the time of this case study, and some of the traditional film processing procedures and techniques remaining in place. Photo laboratories have adapted their businesses in reaction to the integration of digital technology, by offering digital scanning, as described above, as well as digital retouching services. Many others, however, such as Metro Imaging, the company that was used by Wyatt and Prada in 2000 are no longer in business.

The case study also offers an example of the type of media convergence that has been described in Chapters 4, 5 and 6, which extends the theories of Henri Jenkins (2006). As with the three previous case studies, the merging of media occurred through the way that practitioners used technology and integrated digital media into the process of producing analogue imagery. For this case it was arguably by way of maintaining the usability of analogue image capture and the services they employed, namely the photo laboratories and printers. This case study has demonstrated how photographers also converged the use of digital technology into their analogue practice to attend to the shortfalls of analogue technology. As well as using digital imagery for the test shot, Coulson used digital image capture as a backup for the analogue photographs he took in case of light leak (a failure of the film camera) or if there was a problem with the negatives. This backup system was twofold, Coulson had two camera backs (in case one failed) and then two digital cameras as he stated,

[50] This developed type of onset activity has led to some photographers who use digital cameras insisting on having closed sets, where the computer screen where the digital images are sent to as they are being taken is closed off to the other members of the team with only the photographer and digital technician having access. This allows the photographer to review, edit and make a select of the images taken before showing the art director or other members of the team if relevant.

they 'break all the time'. (2017; Appendix 1.4, p. 144).). So, we see a convergence of the use of media, new and old, that attended to the potential failure of technology.

This chapter has shown that, by 2016, digital communication was used wholesale by fashion image makers to prepare for shoots and communicate afterwards, which was already evident in 2012, as we saw with 'She Builds Domes in Air' in Chapter 5. Ewing, Coulson and I were able to plan for photoshoots in remote international locations, using the internet, email and online image sharing. The systems that were in place for styling preparations were based on digital communication as well, as they had been in 2012. As well as widening the possibility to work with international practitioners (as was the case in Chapter 5), this collapsing of time and space achieved from digital image sharing has meant that more fashion editorials and campaigns can be shot distant locations, with comparatively little budget, even if the methods needed were unusual and challenging. The restrictions of this, however, arose through the constraints on the availability of clothing samples to shoot, which has, in-turn, led to the expansion of the employment of courier services. This collapse if time and space afforded from digital pre-production also meant that production processes sped up, shoot schedules increased, and, consequently, the industry expanded. Although digital image sharing and email reduced the need for the physical movement of imagery, the use of analogue film meant that the physical transportation (as we saw with Prada in 2000) was still necessary. Analogue film was hand carried from Namibia to London, and of photographic prints were still needed in conjunction with the final digital .tiff and .rgb files, in the form of colour proofs that Coulson was required to send to the picture editor of *Style* to instruct the magazine printers on the colour balance of his images.

What stands out in this case study, however, is that *The Sunday Times Style* did not embrace media convergence branding such as Verstraete describes, which has been demonstrated in the last three case studies. The distribution of the images online sat behind a paywall, therefore neither the images nor the website were intended to create a presence for *Style* across varying media outlets. Instead of directing audiences to a website, the paywall effectively deterred audiences from engaging with the medium, in an attempt to reinforce the power and economic systems of the printed newspaper and magazine. The casual attitude to *Instagram* in the distribution of the images there represents how the platform was not employed as a facet of a multimedia brand in the way Verstraete explains. There was no engagement with *YouTube* as we also saw with the three previous case studies. The purpose

of this shoot was to create images would appear in print only, but the other case studies that fit with Verstraete's description were planned as multimedia projects that encompassed both the screen and print in their distribution. Therefore, even as the most recent case study in the thesis, there are closer connections to be made with the first case study, the Prada Spring/Summer 2000 campaign. The project used analogue image capture and processing, it was created only with the view that it would be produced in printed form, and there was no moving image made for the editorial. The control that Prada had in 2000 over the authorship, distribution and placement of the images is what News UK were trying to uphold as late as 2017.

This chapter has shown that by 2016-17 digital technology was fully accepted within the industry as a tool to be used in the pre-production, production and post-production of fashion images. There was, however, still a reluctance for its use in its distribution. This was because it was only at the point of distribution that digital technology threatened the power structures and economies of traditional fashion media, which Chapter 2 demonstrated when the Prada Spring/Summer campaign images were reproduced online. The last two case studies showed how, in around 2012, it was felt that fashion photographers needed to be experienced in creating fashion films to remain relevant within the industry and that filmmakers would become competition for photographers. However, in 2016, particularly amongst new image-makers, analogue photography was held in higher regard than digital image capture or those photographers who were also versed in creating fashion film. Although *The Sunday Times Style* may not have been the most influential publications within the industry at the time, the chapter has shown that Ewing was highly regarded due to her longstanding and successful career. In 2016 it was therefore important for Ewing to collaborate with a photographer who excelled in their practice using analogue image capture. This enhanced her reputation, and that of the magazine, because photographers using analogue image capture were being commissioned and celebrated by important art directors, magazines and brands. This was in reaction to the expansion and acceleration of the industry that was instigated by digital image capture and distribution. It represented how the majority of the industry were aiming to uphold the same level of creative meticulousness in image making that was evident in the Prada case study from the year 2000, as well as maintaining the same systems of distribution.

CONCLUSION

This project aimed to examine how digital technology influenced the production and distribution of the fashion image from 1999-2017. The research asked the following questions:

1) how did the production, post-production and distribution of the fashion image change between 1999-2017?
2) How did the commercial adoption of digital technology influence the way that fashion imagery was collaboratively created?
3) How did the platforms and methods for dissemination of the fashion image evolve from 1999-2017?
4) How did this impact the form of the image?

In answer to these questions the thesis has identified four significant, yet gradual, developments in the production of the fashion image from 1999-2017.

The first three developments provide answers to questions one and two. The first development identified in the thesis was the industry-wide adoption of digital media and the internet as means for communication to facilitate pre-production and production processes. This was a significant evolution in the established mechanisms for the creation of fashion images. As shown in Chapters 5 and 7, the development and implementation of digital image sharing was key to this change. It enabled stylists and fashion assistants to organise sample requests remotely and thus more quickly than before. Digital image sharing also allowed for the remote exchange of visual proposals, for editorial, and treatments for advertising projects. In addition, digital image sharing and communication has impacted the editing process of fashion photographs and moving image in similar way because the ability to edit remotely has reduced the time and cost of producing fashion images.

The next crucial evolution that the thesis has identified is the incorporation of digital image capture, editing and image storing into existing analogue processes. Chapters 5 and 7 have demonstrated that analogue image capture came to be supplemented by digital technology in the form of test shots and digital scanning, which enabled the digital editing of pictures, both moving and still, originally captured on analogue film. Digital image capture, along with the ability to view images instantly on a screen, has changed the power dynamics on set,

because fashion directors, art directors and clients have more control over the final images, even if those images are produced on analogue film. The thesis has shown that digital files provided extra security against the potential shortfalls of analogue image capture, added a valuable backup for storing fashion images, and allowed for them to be shared quickly and remotely.

By looking at the back-stage of the fashion image—at their point of production— the thesis has shown how fashion film was generated from the practices and culture of producing still fashion photographs, which is the third development identified in the thesis. Chapter 4 revealed how a fashion film was made on set alongside Nick Knight taking digital photographs, an endeavour that required little change to established on set production. This practice brought the artists into the frame of the fashion image for the first time; previously they had been situated behind or at the side of the frame. Chapter 5 showed how the magazine staff at *AnOther* were entrenched in the production of still fashion images, and practices from the production of art film and cinema was so unfamiliar that they were obliged to commission an external producer versed in film as a one off to facilitate Catherine Sullivan's practice. However, the established fashion system limited the creative scope of the project resulting in the casting of a fashion model rather than performer and the use of Alexander McQueen clothes in the form of a fashion special. Chapter 6 showed how new technology, in the form of the RED Epic Camera, developed out of the experimental practices of fashion image makers where they combined both still and moving image creation into one production.

The fourth development that has been identified relates to the third and final research questions. The evolution of digital cameras and editing within smartphone technology, tablets and computers, together with the progression and widespread adoption of social media platforms such as *Instagram* and *Pinterest* have impacted the authorship and function of the fashion image. Chapter 2 showed how the Prada 2000 campaign photographs were digitised and reused by their authors, then edited, reappropriated and shared for the benefit of individuals and businesses who were not involved in their production. Chapter 7 then demonstrated how, in 2017, the industry remained reticent to distribute images online partly for these reasons. The thesis has shown that the slow integration of the online distribution of the fashion image emerged from experiments with multimedia projects that encapsulated both dissemination in print and on the internet.

These four changes that occurred in the production of the fashion image and its distribution impacted the form of the image because in some cases it became a hybrid of analogue and digital (as we saw in Chapter 2, Chapter 5 and Chapter 7). In some instances it became a hybrid of still and moving image (for example, Chapters 4, 5 and 6). In all of the case studies we have seen how fashion images evolved into multimedia objects spanning print and various screen-based platforms.

Some of the existing narratives that surround the digitisation of the fashion image and its distribution suggest that the transition was progressive, such that more new digital technology meant less engagement with traditional technologies and practices, which included shifts and ruptures of change (Kahn, 2011; Church Gibson, 2013). Other academic discussion surrounding this transition acknowledges that digital media did not simply supersede existing technologies (Uhlirova, 2011, 2012, 2014; Rocamora 2011, 2012; Needham, 2013) however these examples do not address the complexity of the processes that facilitated the ongoing transition, thus only reveal part of the story.

Crucially, the chapters have demonstrated that, despite these gradual developments, the industry remained largely entrenched in traditional systems based on the production of still fashion images for print media from 2000-2017. This circumstance was evidenced in Chapter 7, through discussion of the upsurge in analogue image capture at that time, the increased production of printed niche fashion titles and the reluctance to distribute fashion images on the internet. This signalled that the creative practices of making fashion photographs that were evident in the first case study, the Prada 2000 campaign, were more highly-valued within the industry than digitally-based practices as late as 2017. Ultimately, up to 2017, the majority of the industry cherry-picked the aspects of digital technology that were able to function within existing systems and power structures. However, the exponential growth of digital image sharing online in wider culture meant that change was beginning to filter through as *Instagram* began to be taken seriously and used widely as a business tool for practitioners, fashion designers and publications.

THE SLOW UPTAKE OF THE DIGITAL

The application of Bolter and Grusin's concept of 'remediation' has revealed that older processes of image capture were not rendered obsolete, rather that they informed newer

digital processes as they became absorbed into these older practices. It is, therefore, evident that the uptake of the digital was gradual—these changes were not shifts or ruptures, rather gradual and iterative alterations to processes and systems that already existed. The thesis has demonstrated how moving image explicitly and intentionally reused the roles, production structures and aesthetics of fashion photography. It has shown that online platforms such as *SHOWstudio* adopted the role structures and editorial features of the older medium of the fashion magazine, which enabled the website to attract successful practitioners and build an audience of industry onlookers. Following Bolter and Grusin, the thesis has evidenced that 'remediation' within the development of making fashion images was rooted in culture. Chapter 6 demonstrated that the development of the RED Epic camera was influenced by the way fashion image makers experimented with the joint production of creating fashion photographs and moving image that was evident in 'Let There Be Light' (Chapter 4). This was originally necessary due to the minimal budgets that were allocated to moving image from around 2008, and the reluctance of the industry to engage with the medium that mostly relied on online distribution.

Most significantly, by applying Henri Jenkins' ideas surrounding media convergence to the making and distribution of fashion images from 1999-2017, it has been possible to show that it was the image makers themselves who, through creative experimentation, converged media, both analogue and digital and thus influenced the development of technology and production processes. The evolution of the fashion image through what is known as the period of digitisation was not simply technologically determined. We saw this in Chapter 4 with 'Let There Be Light', as Nick Knight, Ruth Hogben and Jonathan Kaye experimented with creating fashion images for the instant release on *SHOWstudio* and the delayed printed distribution in *V Magazine.* This was also evident in Chapter 5, where Catherine Sullivan shot moving image on analogue film for *anothermag.com*, which she then digitised and experimentally edited, resulting in her edited frames being printed as pictures in *AnOther Magazine*. We saw that these converged practices were then amalgamated within one technological device—the RED Epic Camera, as used and endorsed by Inez and Vinoodh for Dior in 2012. Lastly, and more subtly, Chapter 7 revealed how Coulson's practice merged analogue image capture with digital image, and digital image storing capture as a form of security back-up for his images shot in a remote location with no assistants.

Another aspect of Jenkins's theory of media convergence has been evidenced in the thesis. Jenkins states that media convergence develops through the amalgamation of multimedia companies. This research has revealed that fashion publications and designer fashion brands began to produce and distribute images by cooperating with technology and multimedia companies, as well as becoming multimedia companies themselves. We saw that *V Magazine* merged with *SHOWstudio* for the project 'Let There Be Light', and that *SHOWstudio* moved their content onto *YouTube* (owned by the technology company Google), then embedded it into their own site for their projects to be viewed. Chapter 5 explained that, by 2008, Jefferson Hack, the owner of *AnOther Magazine* and *anothermag.com* had merged with the conglomerate LVMH to develop the film-based website *Nowness.* Chapter 6 described how Inez Van Lamsweerde and Vinoodh Matadin became ambassadors for RED Digital Cinema, which in turn led Dior and RED Digital Cinema to team up. Dior also relied heavily on *YouTube* for the successful distribution of 'The Secret Garden' campaign.

It has also been useful to apply Ginette Vesraete's theories on media convergence, based on Jenkins's writing. Verstraete looks at image and products as part of the branding of multimedia companies. As stated above, the thesis has shown how fashion brands and publications started to become multimedia companies. Starting with Prada's 'Trembled Blossoms' in 2008, which was discussed briefly in Chapter 2, we saw how the fashion industry created imagery that was used or delivered over various platforms and media, and then was adapted slightly to be distributed in a slightly different way. We saw Verstraete's theory in practice in Prada's use of imagery and products that migrated and mutated to create a kind of omnipresence for the brand. Chapter 3 explained how, in 2008, the images as part of 'Let There Be Light' migrated and mutated from *SHOWstudio* to *V Magazine* and how the conjunction of the magazine and website served to extend the presence of both. Chapter 5 was an example of how, by 2012, fashion publications had developed their own websites, effectively making themselves multimedia companies, and were using the images and products they produced, which migrated and mutated across various media as a type of advertisement for their brands, often incorporating creative agencies that offered advertising and marketing solutions to fashion companies. Lastly, Chapter 6 showed how fashion images that relied on their distribution through multimedia channels were powerfully and effectively used for the rebranding of Dior.

It is also important for the findings of the thesis to look at where these two latter theories surrounding media convergence could not be applied, namely in the first case study, from 2000, by Prada, explored in Chapter 2 and in the last, for *The Sunday Times Style,* from 2016-17, which we explored in Chapter 7. In their original forms, these projects were not intended to be distributed through digital multimedia channels. Nor were they created with the intention for the images to be altered or used in again to extend the reach of the brand. They were simply intended to be printed in fashion magazines, and for Prada, in the form of a printed catalogue. This correlation is telling. It demonstrates clearly that there was in fact little change to the basic structures of the industry between 2000 and 2017, in that, even with all the technological advancements of the seventeen years, it was still considered legitimate for a photographic fashion editorial to be printed exclusively in one issue of a fashion magazine. Again, this reiterates the industry's adverseness to changing their systems, which were founded at once on print and exclusivity.

CONTRIBUTION TO KNOWLEDGE

By looking behind the scenes, this research has demonstrated that the industry is not only closed, but also inward facing, and the majority of fashion images are produced for the benefit of the industry. Chapter 2 demonstrated how Ewing and Wyatt were commissioned to shoot the Prada Spring/Summer campaign based on their pervious editorial, and Chapter 4 provided an example of how *SHOWstudio* created the site and their projects in a way that would speak to the onlooking industry. We saw in Chapter 5 how *AnOther* were creating projects that worked as part of a portfolio, of sorts, of Jefferson Hack's creative agencies., which was aimed at potential clients within the industry, With 'Secret Garden—Versailles', in Chapter 6, Dior worked to reclaim lost status within the industry. Lastly, in Chapter 7, Ewing commissioned Coulson, who worked with analogue image capture, at a time when the industry was celebrating the medium, for the benefit of both her own position in the industry and for that of the *Sunday Times Style.* Much existing academic work approaches the fashion image through the lens of audience reception and from this position the main function of the fashion image is misunderstood. A fundamental barrier to meaningful research is therefore produced when the fashion image is studied separately from the industry systems in which it is embedded and produced.

This thesis shows that there was a much more creative and experimental interplay during this time of fashion image-making (from 1999-2017) than has previously been accounted for (Kahn 2012, 2013, Moneypenny 2013, Needham 2013, Uhlirova 2011, 2013, 2014, Rees Roberts, 2018). A creative tension was produced by newer technologies rubbing up against existing practices of making and distributing fashion images, anchored in the cultures, systems and economies of a long-established and lucrative industry that was, for the most part, adverse to change. The case studies in the thesis emerged out of these critical and creative relationships, and for this reason they are of significant importance to the history surrounding the digitisation of the fashion image.

Many of the examples of digital experimentation documented in the thesis were fleeting. Whether they were celebrated at the time (such as the use of the RED digital cameras) or they remained behind the scenes (as did the experimental practices of editing digitised analogue footage by Catherine Sullivan), they did not often last in the industry. Therefore, the thesis captures examples of image-making that did impact the evolution of the fashion image, although they were momentary in their application and would therefore otherwise have been overlooked. Many of the case studies were essential to the career progression of acclaimed fashion image-makers and, in some cases, the histories of prominent luxury fashion brands. By analysing examples of fashion editorials and fashion campaigns in detail the thesis forms a set of microhistories, which taken together generate a more nuanced narrative to the established ways of thinking.

By taking a microscopic view of a short period in the history of the fashion image, this research has also revealed how incremental and gradual were the changes to its production and distribution, and particularly to the surrounding industry. Shifts and ruptures may appear sudden when the fashion image is studied from a broader perspective. This gradual evolution is particularly pronounced when compared to the seismic changes that digital technology triggered in Western culture more broadly. In addition, by taking this viewpoint, the thesis has revealed the day-to-day work involved in making fashion images, and in some of the case studies, the detailed tasks needed for their production. Thus, the thesis addresses a gap in existing writing, which does not acknowledge the extent and complexity of the processes involved in making fashion images. This approach also uncovers experimental methods of producing fashion images. By looking at the processes of making fashion images,

the labour and the evolution of roles and collaborative practice, this thesis contributes to the field of fashion studies, and, therefore to sociology.

This microscopic approach has revealed that it was from around 2012 that the industry began to meaningfully integrate digital processes of image capture, digital moving image, and digital platforms for their distribution. This has not been accounted for in existing academic writing. Although the research has identified earlier examples, looking at the industry through the lens of media convergence has made it possible to understand how image makers and publishers began to incorporate moving image into their practices of generating still imagery to attend to the growing demand to distribute content via online platforms. This led to printed fashion publications developing and refashioning their own existing websites because, at the time, it was perceived that they would quicly become more important, and thus more economically significant, than their printed counterparts. This meant that publishers began to approach their websites as uniquely creative channels to carve out their status in the apparently digitised industry, as we saw with *AnOthermag.com's* 'She Builds Domes in Air' in Chapter 5. It was also a time when Apple iPad was gaining in popularity, and the development of the magazine app, which was able to incorporate moving image, became a short-lived focus for fashion magazine publishers. Both contributed to the idea, widely held at the time, that digital platforms would quickly overpower print.

This digital integration was also greatly influenced by the popularity of *YouTube*, which coincided with the apparent view that the platform would grow in power and global reach, meaning that moving image would become more important medium for advertising than photographs. Dior's 'Secret Garden', the focus of Chapter 6, therefore represents the zenith of what fashion advertising could achieve though media convergence via the RED Epic camera and the expensive licencing of popular music. This was defined by the wider media coverage of the campaign and its viral circulation online The RED Epic offered the fashion industry the opportunity to engage with cinema standard moving image and continue to deliver stills to attend to the printed press.

Even with the hype and excitement that RED Digital Cinema generated through their collaborations with industry leading photographers, and viral campaigns, the technology was not taken up wholesale by the industry. It had a very limited shelf life within fashion image-making, partly owing to its cost, with no record if it being used in the industry after 2015. The

thesis, however, has also shown that after 2012 there was a kind of bedding-in of the digital into existing practices and structures within the industry. Moving image therefore was no longer able to dominate the still image, so that technology such as the RED Epic dwindled in appeal even for those with access to it, such as Inez and Vinoodh. This point has been evidenced in the most recent case study, distributed in 2017 (discussed in Chapter 7), where there was no engagement with moving image, and the digital served as a kind of efficient supplement to analogue image capture. This kind of rejection of revolutionary technology is paradoxical in an industry that purports to promote innovation and novelty. It serves to reinforce the very idiosyncratic way in which the industry engaged with the digital.

In the field of fashion studies, existing academic writing on the fashion image in the digital age has focused on fashion film (Kahn 2012, 2013; Moneypenny 2013, Needham 2013, Uhlirova 2011, 2013, 2014; Rees Roberts, 2018) and the still image has been relatively overlooked in this field of research. This thesis places the still fashion image at the centre of the discussion, by showing how fashion moving image emerged out of the practices and production of creating photographic fashion editorial and campaigns. It has also established how the industry that created fashion film were entrenched in traditional systems of working based on the printed fashion photograph.

Angela McRobbie states that new methods needed to be developed to examine the fashion industry due to the complex definitions and structures of its roles and the closed nature of the industry (McRobbie, 1998, p. 160). This has resulted in an underestimation of the extent of the collaborative practice involved in making fashion images. This thesis has proven that existing methods can be used to study the industry if the researcher is embedded within it. With access, experience and knowledge of the processes of making fashion images, this research has shown that it is possible to interrogate in detail how they are produced, how collaborative relationships are formed and maintained, and how these have evolved.

Lastly, this research has kept the image at the centre of the text using the image documents. This has offered a unique way of writing about the fashion image. The image documents are similar to proposals for fashion editorials that may be created by a photographer or stylist, or the image documents that were often used in the production of fashion shoots. These documents were then used to guide academic writing that surrounded those very images.

POTENTIAL FUTURE RESEARCH

Chapter 5 identified the time, around 2012, when some fashion publishers began to develop magazine apps, coinciding with the progression and rising popularity of the Apple iPad. As explained above, the creative focus on the magazine app was short lived. This thesis has not been able to fully explore this medium as a channel for the experimental distribution of the fashion image, of which *Self Service Magazine* was particularly prominent. It would be significant to the history of the fashion image to fully capture this fleeting moment. Many of the magazine apps and the images they contained are likely to be overlooked as they are no longer available to purchase. Furthermore, Apple iPad software updates mean that many of the apps themselves, such as those produced by *Self Service*, are obsolete and can no longer be accessed.

It has also not been possible in this thesis to fully investigate *Instagram* and its influence on the production and distribution of the fashion image, both moving and still. Karen De Perthuis (2019) has researched the appearance of labour of fashion influencers on *Instagram,* looking at how fashion imagery on the platform references traditional forms of fashion imagery and well as its relationship to power and capitalism. Building on this thesis, however, it would be fruitful to research more fully how *Instagram* has impacted more traditional fashion shoots and the systems that surround them, as described in this thesis, from 2016 onwards, as it came to be used more intentionally within the industry and as the platform's features changed. This is because *Instagram* challenged the power structures of the established systems more than any other digital platform that pre-dated it. The only other digital platform that seems to be making equal impact is *Tik Tok,* emerging in around 2021, which would also provide a topic for future possible study.

The impact of the 2020 Covid 19 lockdown was significant to the fashion image and how it was created. The need to continue to create fashion images for online retailers led to unique ways of working. The fashion retailer Zara, for example, shipped clothes to photographers to shoot, using their own family members as models, and hair and make-up artists, with no stylist. This was so successful that Zara continue to use families as models in their imagery in 2023, such as female models and their babies. While working as a stylist during this period, I saw shoots cancelled and then, as restrictions relaxed, the fashion industry began making images as soon as possible, within the Covid guidelines. This meant that my own styling

preparations for advertising were remote, choosing clothes from clothing line sheets and digital drawings rather than visiting showrooms. We were required to have minimal team members on set, which meant that sometimes there was no hair stylist. On some occasions it was therefore necessary for me to do the hair of some of the models we were shooting. There were very few assistants allowed on set, which impacted the roles of all members of the team as they are required to do additional work. It also meant that the client was not on set and worked remotely. Some of this remote work was extended into the practices of making fashion images after the restrictions were lifted. The changes were extensive, and it would be beneficial to the field of fashion photography and fashion film to understand the longstanding changes that these altered practices affected.

The period of time between 1999 and 2017 is likely to be overshadowed by the seismic impact that *Instagram*, and later *Tik Tok,* had on the fashion image, its production, its uses and its distribution. As has been shown, digital fashion moving image emerged during this time to challenge still photography. As digital media expands and dominates other forms, these very brief and fleeting moments of flux are likely to be overlooked, especially as the industry expands. When looking back, the overarching narrative may suggest that, eventually at least, digital media simply superseded traditional forms. At the time of writing in 2023, niche fashion titles such as *Self Service* continue to be considered documents of some of the best fashion image making in the industry, yet the types of magazines serve the industry and are considered almost as collectables. Commercially, social media has already displaced the fashion magazine as an effective platform for the distribution of the fashion image.

The field is, therefore, still wide-open to further research which could be built on the foundations established in this thesis. The thesis has mapped the sometimes-erratic parameters of new technology's impact on the industry in the early twentieth century, and it is precisely these uneven chronologies that may leave a space for further research into the brief pocket of time which saw so much change. Ultimately, this thesis has shown that history is non-linear. It moves sideways, goes back on itself and holds multiple narratives and threads. It is not characterised by a progressive sequence of shifts and ruptures. It is likely that the fashion image-making industry will continue to unfold in the same paradoxical way that has been proven through this research.

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Figure 2.4: Wyatt. R. 1999. *Print. Prada Spring/Summer 2000 campaign.* [Photograph]. At:

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Figure 2.5: Wyatt. R. 1999. *Print. Prada Spring/Summer 2000 campaign.* [Photograph]. At: Robert Wyatt Archive

Figure 2.6: Wyatt. R. 1999. *Print. Prada Spring/Summer 2000 campaign.* [Photograph]. At: Robert Wyatt Archive

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Figure 2.12: Wyatt. R. 1999. *Print. Prada Spring/Summer 2000 campaign.* [Photograph]. At: Robert Wyatt Archive

Figure 2.13: Wyatt. R. 1999. *Prada Spring/Summer 2000 campaign.* [Photograph transparency]. At: Robert Wyatt Archive

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Figure 2.18: Prada. 2000. *Prada Spring/ Summer 2000.* [Promotional catalogue]. At: Robert Wyatt Archive.

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Figure 2.24: Wyatt. R. 2000. 'Prada Spring/Summer 2000' *Vogue Italia.* January, 2000. pp 14-
15

Figure 2.25: Wyatt. R. 2000. 'Prada Spring/Summer 2000'. *Vogue Italia*. January, 2000. pp 16-
17

Figure 2.26: Wyatt. R. 2000. 'Prada Spring/Summer 2000'. *Vogue Italia.* January, 2000. pp 18-
19

Figure 2.27: Wyatt. R. 2000. 'Prada Spring/Summer 2000' *Vogue Italia.* February, 2000. pp 16-17

Figure 2.28: Wyatt. R. 2000. 'Prada Spring/Summer 2000'. *Vogue Italia.* February, 2000. pp 18-19

Figure 2.29: Wyatt. R. 2000. 'Prada Spring/Summer 2000'. *Vogue Italia.* February, 2000. pp 20-21

Figure 2.30: Wyatt. R. 2000. 'Prada Spring/Summer 2000'. *British Vogue.* February, 2000. pp 4-5

Figure 2.31: Wyatt. R. 2000. 'Prada Spring/Summer 2000'.*British Vogue.* February, 2000. pp 6-7

Figure 2.32: Wyatt. R. 2000. 'Prada Spring/Summer 2000'. *British Vogue.* February, 2000. pp
8-9

Figure 2.33: Wyatt. R. 2000. 'Prada Spring/Summer 2000'. *American Vogue.* February, 2000. pp 55-56

Figure 2.34: Wyatt. R. 2000. 'Prada Spring/Summer 2000'. *American Vogue.* February, 2000. pp 57-58

Figure 2.35: Wyatt. R. 2000. 'Prada Spring/Summer 2000'. *American Vogue.* February, 2000. pp 59-60

Figure 2.36: Wyatt. R. 2000. 'Prada Spring/Summer 2000'. *Vogue Paris.* February, 2000. pp 12-13

Figure 2.37: Wyatt. R. 2000. 'Prada Spring/Summer 2000'. *Vogue Paris.* February, 2000. pp 13-14

Figure 2.38: Wyatt. R. 2000. 'Prada Spring/Summer 2000'. *W Magazine.* February, 2000. pp 14-15

Figure 2.39: Wyatt. R. 2000. 'Prada Spring/Summer 2000' *W Magazine*.. February, 2000. pp 16-17

Figure 2.40: Wyatt. R. 2000. 'Prada Spring/Summer 2000' *W* Magazine. February, 2000. pp. 18-19

Figure 2.41: Wyatt. R. 2000. 'Prada Spring/Summer 2000'. *L'Officiel.* February, 2000. pp 6-7

Figure 2.42: Wyatt. R. 2000. 'Prada Spring/Summer 2000'. *Vogue Italia*. February, 2000. pp 6-7

Figure 2.43: Wyatt. R. 2000. 'Prada Spring/Summer 2000'. *Vogue Italia*. March, 2000. pp 8-9

Figure 2.44: Wyatt. R. 2000. 'Prada Spring/Summer 2000'. *Vogue Italia.* March, 2000. pp 10-
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Figure 2.45: Wyatt. R. 2000. 'Prada Spring/Summer 2000'. *Vogue Italia*. March, 2000. pp 13-14

Figure 2.46: Wyatt, R.. 2000. *British Vogue*. March, 2000. pp 21-22

Figure 2.47: Wyatt, R. 2000. *British Vogue*. March, 2000. pp 23-24

Figure 2.48: Wyatt, R. 2000. *British Paris*. March, 2000. pp 14-15

Figure 2.49 Wyatt, R. 2000. *L'Officiel*. March, 2000.pp 8-9

Figure 2.50 Wyatt, R. 6 2000. *Elle France. Fashion Special*. March, 2000. pp 18-19

Figure 2.51: Wyatt, R. 20 2000. *Elle France*. March, 2000. p 21

Figure 2.52: Wyatt, R. 2000. *Arena*. March, 2000. pp 8-9

Figure 2.53: Wyatt, R. 2000. *Arena*. March, 2000. pp 10-11

Figure 2.54: Wyatt, R. 2000. *W Magazine*. March, 2000. pp 18-19

Figure 2.55: Wyatt, R. 2000. *W Magazine.* March, 2000. pp 20-21

Figure 2.56: Wyatt, R. 2000. *iD.* March, 2000 pp 5-6

Figure 2.57: Wyatt, R. 2000. *Elle UK*. March, 2000. pp 12-13

Figure 2.58: Wyatt, R. 2000. *Vogue Italia*. April, 2000. pp 6-7

Figure 2.59: Wyatt, R. 2000. *Vogue Italia*. April, 2000. pp 8-9

Figure 2.60: Wyatt, R. 2000. *Vogue Casa*. April, 2000. pp 3-4

Figure 2.61: Wyatt, R. 2000. *British Vogue*. April, 2000. pp 12-13

Figure 2.62: Wyatt, R. 2000. *American Vogue*. April, 2000. pp 59-60

Figure 2.63: Wyatt, R. 2000. *Vogue Paris*. April, 2000. pp 12-13

Figure 2.64: Wyatt, R. 2000. *W Magazine*. April, 2000.pp 6-7

Figure 2.65: Wyatt, R. 2000. *iD*. April, 2000. pp 5-9

Figure 2.66: Wyatt, R. 2000. *L'Officiel*. April, 2000. pp 27

Figure 2.67: Wyatt, R. 2000. *Elle UK*. April, 2000. pp 30-31

Figure 2.68: Wyatt, R. 2000. *Vogue Italia*. May, 2000. pp 5-6

Figure 2.69 Testino, M.. 2000. *British Vogue.* March, 2000. pp 4-5

Figure 2.70: Testino, M.. 2000. *British Vogue.* March, 2000 pp 6-7

Figure 2.71: Knight, N. 2000. *British Vogue.* March, 2000. pp 32-33

Figure 2.72: Knight.N. 2000. *British Vogue.* March 2000. Pp 34-35

Figure 2.73: Luchford, Glen. 1997. 'Fall/Winter 1997. [Online]. [Accessed 2 February 2017]. Available from: https://www.prada.com/en/a-future-archive/prada-universe/campaigns/1997/fw-woman.html

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Figure 2.76: Schoerner, N. 1999. 'Spring/Summer 1999.' [Online]. [Accessed 2 February 2017]. Available from: https://www.prada.com/en/a-future-archive/prada-universe/campaigns/1999/ss-woman.html

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Figure 6.10: Vinoodh, M and Van Lamsweerde,, I. 2010. 'Vogue Paris – February 2012 – Desert'. [Online]. [Accessed 13 May 2022]. Available from: https://www.inezandvinoodh.com/video/vogue-paris/vogue-paris-022012-desert/

Figure 6.11: Vinoodh, M and Van Lamsweerde,, I. 2012. *Vogue Paris.* February 2012. Cover

Figure 6.12: Vogue Paris. 2010. 'VOGUE.FR'. *Vogue Pari.* February 2012. p.163

Figure 6.13: Vinoodh, M and Van Lamsweerde,, I. 2012 *Vogue Paris.* February 2012. p.165

Figure 6.14: Vinoodh, M and Van Lamsweerde,, I. 2012 *Vogue Paris.* February 2012. p.166-167

Figure 6.15: Vinoodh, M and Van Lamsweerde,, I. 2012 *Vogue Paris.* February 2012. p. 172-173

Figure 6.16: Vinoodh, M and Van Lamsweerde,, I. 2012 *Vogue Paris.* February 2012. p. 200-201

Figure 6.17: Red Digital Cinema. 2012. 'RED EPIC ADVERTISEMENT'. *Vogue US.* September 2012. pp. 655-660

Figure 6.18: Vinoodh, M and Van Lamsweerde,, I. 2012. 'Dior- Secret Garden'. [Online] [Accessed 13 May 2022]. Available at: https://www.inezandvinoodh.com/video/dior-secret-garden/

Figure 6.19: Vinoodh, M and Van Lamsweerde,, I. 2012. 'Dior- Secret Garden'. [Online] [02 August 2012]. Available at: https://www.youtube.com/watch?v=AyRKQ4VIdWo

Figure 6.20: Vinoodh, M and Van Lamsweerde,, I. 2012. 'Dior- Secret Garden'. [Online] [02 August 2012]. Available at: https://www.youtube.com/watch?v=AyRKQ4VIdWo

Figure 6.21: Vinoodh, M and Van Lamsweerde,, I. 2012. 'Dior- Secret Garden'. [Online] [02 August 2012]. Available at: https://www.youtube.com/watch?v=AyRKQ4VIdWo

Figure 6.22: Vinoodh, M and Van Lamsweerde,, I. 2012. 'Dior- Secret Garden'. [Online] [02 August 2012]. Available at: https://www.youtube.com/watch?v=AyRKQ4VIdWo

Figure 6.23: Vinoodh, M and Van Lamsweerde,, I. 2012. 'Dior- Secret Garden'. [Online] [Accessed 02 August 2012]. Available at: https://www.youtube.com/watch?v=AyRKQ4VIdWocXDF

Figure 6.24: Vinoodh, M and Van Lamsweerde,, I. 2012. 'Dior- Secret Garden'. [Online] [Accessed 02 August 2012]. Available at: https://www.youtube.com/watch?v=AyRKQ4VIdWo

Figure 6.25: Vinoodh, M and Van Lamsweerde,, I. 2012. 'Dior- Secret Garden'. [Online] [Accessed 02 August 2012]. Available at: https://www.youtube.com/watch?v=AyRKQ4VIdWo

Figure 6.26: Fashion Chanel. 2012. '*"Christian Dior" Autumn Winter 1990 1991 Paris Pret a Porter Woman by Canale Moda'.* [Online]. [Accessed 12 July 2012]. Available at: http://www.youtube.com/watch?v=gkUJdVaASgU

Figure 6.27: Vinoodh, M and Van Lamsweerde,, I. 2012. 'Dior- Secret Garden'. [Online] [Accessed 02 August 2012]. Available at: https://www.youtube.com/watch?v=AyRKQ4VIdWo

Figure 6.28: Vinoodh, M and Van Lamsweerde,, I. 2012. 'Dior- Secret Garden'. [Online] [Accessed 02 August 2012]. Available at: https://www.youtube.com/watch?v=AyRKQ4VIdWo

Figure 6.29: Fashion Chanel. 2012. '*"Christian Dior" Autumn Winter 1990 1991 Paris Pret a Porter Woman by Canale Moda'.* [Online]. [Accessed 12 July 2012]. Available at: http://www.youtube.com/watch?v=gkUJdVaASgU

Figure 6.30: Vinoodh, M and Van Lamsweerde,, I. 2012. 'Dior- Secret Garden'. [Online] [Accessed 02 August 2012]. Available at: https://www.youtube.com/watch?v=AyRKQ4VIdWo

Figure 6.31: Fashion Chanel. 2012. '*"Christian Dior" Autumn Winter 1990 1991 Paris Pret a Porter Woman by Canale Moda'.* [Online]. [Accessed 12 July 2012]. Available at: http://www.youtube.com/watch?v=gkUJdVaASgU

Figure 6.32: Dior. 2012. 'Dior' *Vogue Nippon*. September 2012. p 2-3

Figure 6.33: Dior. 2012. 'Dior' *Vogue Nippon*. September 2012. p 4-5

Figure 6.34: Vinoodh, M and Van Lamsweerde,, I. 2012. 'Dior- Secret Garden 2 Versailles'. [Online] [Accessed 8 September 2022]. Available at: https://www.youtube.com/watch?v=yZvcAClzolw

Figure 6.35: Vinoodh, M and Van Lamsweerde,, I. 2012. 'Dior- Secret Garden 2 Versailles'. [Online] [Accessed September 2022]. Available at: https://www.youtube.com/watch?v=yZvcAClzolw

Figure 6.36: Vinoodh, M and Van Lamsweerde,, I. 2012. 'Dior Secret Garden Versailles III'. [Online] [Accessed September 2022]. Available at: https://www.youtube.com/watch?v=oBxMVYzA4yk

Figure 6.37: WWD. 2015. ''Rihanna stars in Dior's 'Secret Garden' campaign'. [Online] [Accessed September 2022]. Available at: https://www.youtube.com/watch?v=t55exJrhQNE

Figure 6.38: WWD. 2015. ''Rihanna stars in Dior's 'Secret Garden' campaign'. [Online] [Accessed September 2022]. Available at: https://www.youtube.com/watch?v=t55exJrhQNE

CHAPTER 7

Figure 7.1: Coulson, T. 2016. 'Locations on google maps matched with images of the Locations'. [Emailed PDF]. At: Sally Anne Bolton

Figure 7.2: Coulson, T. 2016. 'Collections mood board'. [Emailed PDF]. At Sally Anne Bolton

Figure 7.3: Bolton, S. 2016. 'Collections mood board' [PDF]. At Sally Anne Bolton

Figure 7.4: Namibian Film Commission. 2016. 'Namibian Film Commission Film Permit Application Form'. [PDF]. At Sally Anne Bolton

Figure 7.5: Namibian Film Commission. 2016. 'Issued Namibian Film Commission Film Permit'. At Sally Anne Bolton

Figure 7.6: Viamos, Y. 2016. 'Dolce and Gabbana SPRING 2017 READY TO WEAR'. [Online] [Accessed 5 November 2011]. Available from: Https://www.vogue.com/fashion-shows/spring-2017-ready-to-wear/dolce-Gabbana

Figure 7.7: Viamos, Y. 2016. 'Dolce and Gabbana SPRING 2017 READY TO WEAR. Look 21'. [Online] [Accessed 5 November 2011]. Https://www.vogue.com/fashion-shows/spring-2017-ready-to-wear/dolce-Gabbana/slideshow/collection#21

Figure 7.8: Bolton, S. 2016. 'Filing system on Apple MacBook of looks to request.' [Screenshot]. At: Sally Anne Bolton

Figure 7.9: Bolton, S. 2016. 'Filing system on Apple MacBook of requested looks.' [Screenshot]. At: Sally Anne Bolton

Figure 7.10: Bolton, S. 2016. 'Filing system on Apple MacBook of emails for shoots.' [Screenshot]. At: Sally Anne Bolton

Figure 7.11: Cops Docs. 2016. 'Empty form for list of goods for carnet'. [Screenshot]. At Sally Anne Bolton

Figure 7.12: Bolton, S. 2016. 'Call Sheet for trip to Namibia'. [PDF]. At Sally Anne Bolton

Figure 7.13: Coulson, T. 2016. 'Vehicle used in Namibia'. [JPEG]. At Sally Anne Bolton

Figure 7.14: Bolton, S. 2016. 'Team, Location Shot 1, Swakopmund'. [JPEG]. At Sally Anne Bolton

Figure 7.15: Bolton, S. 2016 'Team, Location Shot 2, Swakopmund'. [JPEG]. At Sally Anne Bolton

Figure 7.16: Bolton, S. 2016 'Team, Location Shot 2, Swakopmund'. [JPEG]. At Sally Anne Bolton

Figure 7.17: Bolton, S. 2016 'Location Shot 4 and 5, Swakopmund'. [JPEG]. At Sally Anne Bolton

Figure 7.18: Bolton, S. 2016. 'Jewellery from Dior Spring/ Summer Look 10' [JPEG]. At Sally Anne Bolton

Figure 7.19: Bolton, S. 2016. 'Coulson outside Salt Mines, possible location'. [JPEG]. At Sally

Anne Bolton

Figure 7.20: Cpulson, T. 2016. 'Dolce and Gabbana, Road from Walvis Bay to Walwedens Reserve. 8th Shot'. [JPEG]. At Sally Anne Bolton

Figure 7.21: Bolton, S. 2016. 'Bottega Veneta,, Road from Walvis Bay to Walwedens Reserve. 8th Shot'. [JPEG]. At Sally Anne Bolton

Figure 7.22: The Sunday Times Style. 2016. 'Image Specifications'. [PDF]. At Sally Anne Bolton

Figure 7.23: PR in Motion. 2016. 'PR in Motion Booking Sheet'. [Screenshot]. At Sally Anne Bolton

Figure 7.24: Bolton, S. 2016. 'Template for Pro-forma invoice'. [Word Document]. At Sally Anne Bolton

Figure 7.25. Coulson, T. 2016. 'Film Processing at BDI'. [JPEG]. At Sally Anne Bolton

Figure 7.26: Coulson, T. 2016. 'Film Processing at BDI'. [JPEG]. At Sally Anne Bolton

Figure Fig 7.27: Coulson, T. 2016. 'Film Processing at BDI'. [JPEG]. At Sally Anne Bolton

Figure 7.28: Coulson, T. 2016. 'Film Processing at BDI'. [JPEG]. At Sally Anne Bolton

Figure 7.29: Bolton, S. 2016. 'Enlarging process at BDI'. [JPEG]. At Sally Anne Bolton

Figure 7.30: Bolton, S. 2016. 'Enlarging process at BDI'. [JPEG]. At Sally Anne Bolton

Figure 7.31: Bolton, S. 2016. 'Contact Sheets of Coulson's 'Collections' photographs'. [JPEG]. At Sally Anne Bolton

Figure 7.32: Bolton, S. 2016.'Contact Sheets of Coulson's 'Collections' photographs'. [JPEG]. At Sally Anne Bolton

Figure 7.33: Bolton, S. 2016.'Contact Sheets of Coulson's 'Collections' photographs'. [JPEG]. At Sally Anne Bolton

Figure 7.34: Bolton, S. 2016.'Contact Sheets of Coulson's 'Collections' photographs'. [JPEG]. At Sally Anne Bolton

Figure 7.35: Bolton, S. 2016.'Recording of colour filter numbers on the back of contact sheet of Coulson's 'Collections' photograph.' [JPEG]. At Sally Anne Bolton

Figure 7.36: Bolton, S. 2016. 'Filing system of JPEG images for edit of 'Collections' photographs'. Sent on email between Coulson, Ewing and myself.' [Screenshots]. At Sally Anne Bolton

Figure 7.37: Coulson, T. 2016. 'Email sent from Coulson to Ewing and myself'. [Email]. At Sally Anne Bolton

Figure 7.38: Coulson, T. 2016. 'Mood board of final selection of images for 'Collections'. Showing retouching edit needed'. [JPEG]. At Sally Anne Bolton

Figure 7.39: Coulson, T. 2016. 'Final image, Dolce and Gabbana'. [JPEG]. At Sally Anne Bolton

Figure 7.40: Coulson, T. 2016. 'Final image. Giorgio Armani'. [JPEG]. At Sally Anne Bolton

Figure 7.41: Coulson, T. 2016. 'Final image. Missoni'. [JPEG]. At Sally Anne Bolton

Figure 7.42: Coulson, T. 2016. 'Final image. Max Mara'. [JPEG]. At Sally Anne Bolton

Figure 7.43: Coulson, T. 2016. 'Final image. Dior'. [JPEG]. At Sally Anne Bolton.

Figure 7.44: Coulson, T. 2016. 'Final image. DKNY'. [JPEG]. At Sally Anne Bolton

Figure 7.45: Coulson, T. 2016. 'Final image. Fendi'. [JPEG]. At Sally Anne Bolton

Figure 7.46: Coulson, T. 2016. 'Final image. Coach'. [JPEG]. At Sally Anne Bolton

Figure 7.47: Coulson, T. 2016. 'Final image. Vetments'. [JPEG]. At Sally Anne Bolton

Figure 7.48: Coulson, T. 2016. 'Final image. Salvatore Ferragamo'. [JPEG]. At Sally Anne Bolton

Figure 7.49: Coulson, T. 2016. 'Final image. Bottega Veneta'. [JPEG]. At Sally Anne Bolton

Figure 7.50: Bolton, S. 2016. 'Credits for 'Collections''. [Word Document]. At Sally Anne Bolton

Figure 7.51: The Sunday Times Style. 2017. 'First layout of editorial'. [PDF]. At Sally Anne Bolton

Figure 7.52: The Sunday Times Style. 2017. 'Final layout of editorial with cover.' [PDF]. At Sally Anne Bolton

Figure 7.53: The Sunday Times Style. 2017. 'Website edition of editorial'. [Online]. [Accessed 27 January 2017]. Available from: https://www.thetimes.co.uk/article/the-shoot-road-trip-5th2q9885

Figure 7.54: Coulson, T. 2017. *@theststyle.* [Instagram]. [Accessed 04 February 2017]. Available from: https://www.instagram.com/p/BP1_9Aig4Kl/

Figure 7.55: Coulson, T. 2017. *@tobycoulson.*[Instagram]. [Accessed 04 February 2017]. Available from: https://www.instagram.com/tobycoulson/

Figure 7.56: Coulson, T. 2017. *@tobycoulson.* [Instagram]. [Accessed 04 February 2017]. Available from: https://www.instagram.com/tobycoulson/

Figure 7.57: Coulson, T. 2017. *@tobycoulson.* [Instagram]. [Accessed 04 February 2017].

Available from: https://www.instagram.com/tobycoulson/

Figure 7.58: Coulson, T. 2017. *@stellacreativeartsits.* [Instagram]. [Accessed 04 February 2017]. Available from: https://www.instagram.com/stellacreativeartists/

Figure 7.59: Ewing, L. 2017. *@lucyewing19.* [Instagram]. [Accessed 04 February 2017]. Available from: https://www.instagram.com/lucyewing19/

Figure 7.60: Bolton, S. 2017. *@sallyannebolton.* [Instagram]. [Accessed 04 February 2017]. Available from: https://www.instagram.com/sallyannebolton/

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