More than just heterosexual masculinity: exploring the didactic functions of the Man in the Background through images of Robin Tattersall (1930-) by Norman Parkinson (1913-1999)

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This dissertation is dedicated to Terence Pepper OBE, Dr. Paul Deslandes, Dr. Gabriel Steele, Dr. Felix Fugh and, of course, Robin Tattersall.

The author wishes to extend a heartfelt thank you to her family and friends, who have encouraged her every step of the way.

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ABSTRACT

This study looks at how photographer Norman Parkinson (1913-1990) portrayed male model Robin Tattersall in the mid 1950s in relation to post-war masculinity. It follows in the footsteps of Deslandes (2021) and argues that the Man in the Background (MITB) identified in Parkinson's images serves a didactic function beyond that of representing the heterosexual male as defined by (Deslandes, 2021, p.240). This study explores the transformative power of the 1950s, following the ideas of Fuhg (Reed, 2023a), and reassesses masculinity in the 1950s, arguing it has aspects of old and new. The resultant 'assemblage of masculinity' culminates in a performance by Tattersall into both more innovative and traditional portrayals of masculinity.

This study seeks to demonstrate how Parkinson presented views of the idealised English aristocratic gentleman to the reader. It shows how the old notion of the English gentleman as represented by Tattersall reflected a systemic interest by American readers fetishising the British male, and British Vogue readers keen to see affirmations of their successful heritage fabric and clothing export industries (Fuhg, 2021,p.367). At the time newer aspects of masculinity are identified in images of Tattersall in the form of grooming, leisurewear and more 'feminine' gestures that echo Goffman's reverse-sex pose (Klassen et al., 1988, p.32). This study concludes that the man in the background serves multiple didactic functions including patriotism and the championing of British industries. He also contributed to a broader definition of masculinity that began to emerge in the 1950s that breached the paradigm of traditional heterosexuality.

1. INTRODUCTION

This study considers the concept of masculinity in images of the male model Robin Tattersall, in the work of one of Britain's greatest photographers of the twentieth century, Norman Parkinson (1913-1990). Deslandes describes a certain type of male model who serves the didactic function of heterosexuality in his book *The Culture of Male Beauty in Britain* (2021).

> The men in these photographs were not meant to function as direct objects of the female or male gaze. They were intended, though, to serve a didactic function, instructing viewers to follow their lead (and eyes) by examining the woman and the fashions at the centre of the picture (Deslandes, 2021, p.240).

The theme of the love-story in art regained new significance at this time to those who had been separated from their partners, family members and friends during World War Two. Depictions of secret or private moments within relationships also echoed a centuries old narrative constructed by artistic greats such as Michelangelo, Rodin and Vermeer (see Figure 1) (Danise, 2019). Sooke (2015) argues that an artwork such as Rodin's The Kiss (see Figure 2) is a cleaned-up, tasteful rendition of desire – a kiss, not an orgasm (Sooke, 2015, para 24), for both the American and British female reader. Tattersall functions as an object of heterosexual desire as he "was quite good looking" (Reed, 2023b). Deslandes had no term for these men so the author created The Man in the Background (MITB) (page 18).





Figure1: The Love Letter (Vermeer, c.1669-1700)
Figure 2: The Kiss (Rodin, c.1901-4)

This study dismantles the paradigm of Parkinson's work that Parkinson did not take many images of men. He is frequently associated with a love for women and the female form. In Parkinson's words, "my life's work is a constant search for beautiful women, and women, like Rome, are eternal" (Arena, 2013). However, this study establishes that Parkinson took numerous images of men for American Vogue in the mid 1950s and also had a contractual obligation with the Aquascutum brand not to photograph any other menswear brands (H.A.T., 2023).

Dr Paul Bench, who worked for the Parkinson archive, observed to the author:

> I do not recall male models as prominent in the NP archive. In the link you include, my first thought is that they seem to be a foil for the young women, much as Ken is to Barbie in a similar period, securing a wholesome heterosexual image (Reed, 2023c).

This study identifies the MITB as a key feature of Norman Parkinson's work. He provides a wholesome heterosexual image, but his role and function is broader, as explored below. Bench's comparison with Ken and Barbie is misleading, as Ken

does not perform any authoritative function other than a heterosexual one and is a stagnant part of the surroundings.

Although Ken is frequently positioned next to Barbie his role is different to that of the MITB, as the MITB has two important didactic functions, those encompassing a representation of old and new masculinity which are analysed below in Chapters 1 and 2. For the first time in an academic study, attitudes to masculinity in the 1950s are explored in relation to the portrayal of the English gentlemen in both American and British Vogue in the images of Norman Parkinson. The role of masculine performativity enacted by Robin Tattersall and the heterosexual didactic function of the MITB embody old and new forms of masculinity to create an assemblage of masculinity.

The late 1950s was a time of transformative power in terms of masculinity (Reed, 2023a). It encapsulated both the dynamism of a time of transition to the 1960s and a new mood for consumerism, but also a yearning for the past prior to World War Two. The man tasked to enact and embody this complex blend of masculinity was Robin Tattersall, a handsome rugby player who had gone into modelling in order to provide funds for his medical degree at Cambridge. He remarked to the author in an email that:

> Norman Parkinson [was] a most remarkable man, and in my opinion one of the greatest fashion photographers of all time. I am of course biassed, as I came to know him quite well when I was in my twenties (Reed, 2023d).

After the major destruction and austerity of World War Two and the post-war period, there was a nostalgia for simpler and more stable times. In the context of Britain, this was represented by a yearning for the 18th Century and its pastoral and painterly

simplicities. There was a fascination with heritage fabrics of tartan, tweed and wool and Edwardian styles a là Beau Brummel, the 18th Century dandy. Soldiers continued to be considered the pinnacle of male attractiveness as they had been in the 1940s, because of their heroism during World War Two (British Pathé, 2014). The fabric industry boomed including tailoring industries such as Savile row. British readers of Vogue could observe the success of these industries through the dispersion of international fashion photography, published in both British and American issues vogue, in which Tattersall is modelling these industries. Tattersall here can be observed to display the didactic function of patriotic pride and a display of Britain's new found wealth in the post-war era (see: Chapter 1 and Case study).

British aristocracy and their homes and interiors were a source of inspiration. The gap between them and the general public had been reduced after they opened up their estates during and after the war (Reed, 2023e). Scenes of the British countryside, hunting, angling, polo and horse racing, alongside other portrayals of upper-class activities and their homes remained popular and gave both American and British readers a glimpse of a glamorous lifestyle and a vision of Britain through a lens of nostalgia to simpler times. These activities represented in-land travel and a newfound time for leisure activities as men were not away at war. A love for the British landscape was also pertinent during this time in history. Portrayals of Tattersall also mimicked those of the 18th century a la Gainsborough, so can be argued too to be a celebration of Britain's rich art historical past and a strong portrayal of masculinity and gentry.

Newer aspects of masculinity included a blossoming multi-million pound male beauty industry, more accessible male fashion and tailoring. Men cared more about their appearance with new male hairstyles, grooming products, leisure wear and more affordable travel abroad. Men's behaviour also changed as they used more relaxed and expressive gestures, rather than employing the 'stiff upper lip' associated with the British male of previous generations to include more 'feminine aspects'. The new job of male modelling represented this shift. Male models became minor celebrities as too did Tattersall, yet he retained a certain fragile masculinity. As Tattersall was depicted in the Riviera, a place synonymous with wealth, accessibility and the newest fashion trends. He serves the didactic function of portraying newer aspects of masculinity.

This study will look at the dualities of masculinity in the 1950s defining it as assemblage of older and newer aspects. This study considers Parkinson's portrayal of the singular perfect English gentleman in Vogue in the 1950s as a precursor to the depiction of Tattersall as MITB and observes that both types of portrayal are part of a wider trend in American Vogue for British Men as objects of desire. When published in British advertisement Tattersall forms the didactic function of patriotism and celebrations of Britain's industries and heritage as well as the aforementioned notion of desire. But in images of the Riviera, Tattersall portrays themes of newer masculinity: consumerism, leisure, new male hairstyles and fashion designs. Chapter 1 looks at older notions of masculinity, Chapter 2 looks at new masculinity and performativity and Chapter 3 forms a case study of performativity and Robin Tattersall.

2. METHODOLOGY

2.1 INTRODUCTION

In this section, the development of the methodology for this study is described. This includes the data collection, theories and theorists consulted, primary as well as secondary research. The author also explains how new academic theories were combined with old archival material.

2.2 RATIONALE FOR THE STUDY

During an initial meeting in London between Terence Pepper and the author, Pepper mentioned various projects aimed at discovering the identity of fashion models in Parkinson's images. Pepper shares this research on his website, under a section entitled the *Fashion Model History Index,* and on the Instagram account *@FashionModelHistory*. The latter is a collaboration between several researchers including Pepper's assistant, Grace Margarita. Pepper observed that Parkinson had been academically underexplored and never considered in relation to the areas of masculinity and male fashion models. The decision was subsequently made to include a case-study of male model Robin Tattersall in this study, as he was the male model featured in the images held in the author's database. The only way Parkinson has been explored in the context of masculinity is that his own masculinity has been briefly noted by Conekin (2010, p.289) and Muir (2004, p.9).

2.3 LOCATING THE STUDY

In order to clarify the boundaries of this study, it is important to identify areas which fall outside its scope. As ideas about sex and the male model only started to emerge in the mid 1960s (Ward, 1966, p.7) and Tattersall's career as a model was brief, studies about hypersexualised men were not consulted. In addition to this, ideas surrounding body image and body image satisfaction did not form part of the scope of this project. In the 1950s, portrayals of unclothed men were generally restricted to bodybuilding publications and male fitness images became popular but these were outside the fashion magazine (Deslandes, 2021, p.206) .

The common form of dress for men in the 1950s was the suit. This study argues that although Tattersall can often be seen wearing this attire, he was also working shortly before the rise in importance of swimwear and beachwear, some inspired by the regions he visited. This study argues that the portrayal of Tattersall was a small step towards a change where men were more frequently portrayed in revealing swimwear. Deslandes (2021) observes that the way in which leisurewear hugs the body, as it is more form fitting that a suit, showed off the male physique in ways it had not before (Reed, 2023f).

This study expanded the search for information on 1950s masculinity and the man in the background to include studies that explore the role of men in publications before the arrival of lifestyle magazines, which reached an apogée in the 1970s and 1980s. This included some studies on female magazines, as this is where images of male models such as Robin Tattersall were portrayed, or where the advertisement for which they had posed would have been published. More importantly, the author

investigated studies that both compare and contrast women's and men's magazines and their individual portrayals as well as the limited studies that specifically analyse images of men and women together. Goffman's (1987) theory was utilised for this in the case study.

2.4 A NEW APPROACH

This study is the first to look at men in women's magazines from an art historical perspective. In the limited canon of studies that focus on men and women portrayed together (see Literature Review), this study steers away from the common trope of quantitative data collection and analysis. Instead of large sums of data it focuses on one photographer, Parkinson, the brands he worked with Susan Small, Aquascutum and features of Dorville, Sports Spectator and one magazine, Vogue both the British and American issues. It analyses the man's location in the mise-en-scène and the importance of the female presence, following in the footsteps of Zotos and Tsichla (2014). They argue that many studies pay too little attention to the presence of other genders portrayed in the images, which resonates with the investigation into 1950s masculinity and gender roles.

2.5 GATHERING DATA

Underpinning the methodology for this study was the gathering of data. Key information, such as the number of images taken of Robin Tattersall by Parkinson, and the number of photographers Tattersall had worked with, was not available. Moreover, the absence of a British Vogue archive and the fact that photographers and models were frequently not credited in the magazines' features and advertisements added to the difficulty of locating the images. Parkinson was frequently credited because of his high status as a photographer (History of

Advertising Trust (HAT), 2023) but Tattersall, the model, was not. The missing identity of two female models was also uncovered during the research process: Pagan Grigg and Ghislaine Arsac (see: pages 2, 3 and 5 in Database).

Conforming to the bricolage method described in Section 2.10, data collection was undertaken in different locations, using different methods. Three of the pieces central to this study (Database pages 2,3 and 5), held in the author's private collection, were purchased in 2019 at an auction of rare items from the Angela Williams Archive entitled *Forever in Fashion: Important Photographs Gifted by the Norman Parkinson Studio.* Angela Williams was Parkinson's assistant in the 1960s. Also consulted were other auction websites, Google images, the Rijksmuseum, the Victoria & Albert Museum archives, blogs, Flickr, a Russian photographic website (Camera Labs, 2023) and the London-based Iconic Images online database which forms the central Parkinson archive. Some minor statistical analysis was also implemented, looking at 'For Men' articles in the American Vogue online archive.

The three images mentioned above are part of a set of five. The auction lots consisted of multiple images which had to be scrolled through to check the individual descriptions for the names of the models analysed in this study. Google images was also an important resource searched using the terms *Robin Tattersall* and *Norman Parkinson*. An image labelled 'Susan Abraham' in the Rijksmuseum archive was also consulted (Reed, 2023g) but Tattersall was not in it. However, because Williams' listing (see Figure 3) also did not mention Tattersall, although he was in the image, it was deemed worth checking.



PREVIOUS LOT NEXT LOT

Lot 7

Norman Parkinson (1913-1990) Susan Abraham and Spaniels

Estimate: £150.00 - £200.00

Hammer Price: £50.00

PREMIUM

Currency GBP

Description

Condition

Figure 3: Screenshot of 2019 auction listing of Parkinson's image, Lot 7, 1956 (Forum Auction, previous owner: Angela Williams)

2.6 ENGAGING WITH EXPERTS AND ACADEMICS

A concise logbook was made throughout the project noting any contact made with professionals (see Appendix 3). An attempt was made within the scope of this study to contact as many individuals as possible who had worked with, or who had knowledge of Parkinson, Tattersall, the fashion magazine and advertising industry, the historical context or the key concepts of the study. Those possessing knowledge of the 1950s and 1960s were of particular interest. Individuals consulted include Terence Pepper OBE, Norman Brand, Harry King, Giles Kime, Robin Muir, Dr. Elizabeth Tregenza, Michael Slowe, Dr. Felice McDowell, Dr Paul Bench, @becomingmrsexeter, Dr. Rebecca Conekin, Dr. Eve Read, John Michael O'Sullivan and Robin Tattersall himself. Unfortunately, attempts to contact Angela Williams, Tim Jenkins, Dr. Tim Edwards, Dr. Laura Coffey-Glover and Erin Paviour-Smith were unsuccessful. The contribution and collaboration with Terence Pepper OBE underpinned this study.

The author contacted several scholars and authors on the key concept of masculinity (see p.29) including those with specialist knowledge of Britain and/or the post-war period (1946 onwards), including Dr.Gabriel Steele, Dr. Felix Fuhg, Dr. Paul Bench and Matthew Beckett from Lost Heritage (see Appendix 3). Dr. Jonathan Kaplan, the editor of *Critical Studies in Men's Fashion*, was also contacted but did not have knowledge on the subject of male models. The dialogues held between the author and Dr. Paul Deslandes, Dr. Felix Fugh and Dr. Gabriel Steele were significant in shaping the methodology for this study, as their theories contribute to the theoretical basis of this study.

2.7 CONTINUOUS DIALOGUES

Resonating with the bricolage technique (see Section 2.10), ongoing talks were held between the author and the world expert on Parkinson, Terence Pepper. The term "continuous dialogue" was created by the author to describe this method of identifying and building connections and networks during data collection. The aim is to extend these dialogues beyond the end of this study for use in future projects. The advantage of the method of continuous dialogue is the ability it offers to the researcher to fact-check certain information with relevant individuals. The dialogues also provide a unique insight into the subject matter and are a source of suggestions and potential future avenues of research for the author.

As the theoretical research for this study progressed, its various aspects could be clarified by relevant authors and experts. Deslandes (2021) and Fugh (2021) are experts on aspects of particular relevance to Britain. For example, Deslandes (2021) examines the concept of masculinity in Britain. Fugh is an expert on British attitudes,

fashion and leisure in the late 1950s . Steele was an important source due to his ability to blend primary experience of being both a model and a fashion photographer and secondary theory.

2.8 USE OF DATABASES AND A DOCUMENTARY

The use of academic databases was an important part of the methodology developed for this study. For example, when researching the key concept of masculinity, selected search terms were entered into databases, largely following the method of Waling et al. (2018) (see Appendix 1). However, they only included studies that focussed on men's lifestyle magazines. It is important to note that this research used a large range of masculinity studies to note the tropes held within them: particularly that they neglect or ignore the era of the 1950s and 1960s in regards to masculinity. This study uses ideas of bricolage, assemblage and multiplicity (see Literature Review) to observe 1950s masculinity as a blend of both old and new as the 1950s is a time of transformative power (Reed, 2023a).

Information on how men and women were portrayed together in photographs was taken from Parkinson's 1979 documentary *Fashion in the making,* in which the male and female models can be seen posing together, They also discuss Parkinson's MO. The male model speaks of how he knows what roles Parkinson wants him to play and how the photoshoot becomes a cinematic experience. When he has captured the image he wants, Parkinson remarks "marvellous: the role has been played out" (Fashion in the making,1979). References to roles, narratives and characters relate to gender performativity discussed in Sections 3.8 and 5.8. The author argues that

since the footage was shot in the Bahamas, it is a visually comparable location to the Riviera, where Parkinson shot the images that include Tattersall. In this way comparisons can be drawn with the way in which Parkinson may have worked in the 1950s.

Williams makes a personal observation in an auction with regard to images for the fashion house Susan Small. She observes that Small hired Parkinson for his portrayal of the love story. This is a key part of the heterosexuality represented by the Man in the Background and can be seen elsewhere in Parkinson's advertising material for different brands, including Aquascutum. It was thus a key to establishing his MO when creating a narrative.

2.9 USE OF IMAGES

A first requisite of this study was the use of original images held in the author's personal archive. The author was able to add another original Tattersall gelatin print during the investigation process.

Steele identifies the intimate relationship between the viewer and fashion images:

> Male fashion photographs in magazines are held by the viewer, creating a physical connection between them, unlike the distance between a viewer and a projected film. The photographs are smaller than the viewer, and therefore less intimidating than a larger-than-life image that is projected onto a screen. Also, the time spent with the photograph is chosen by the viewer unlike the time spent accessing a film, which can be much shorter and is dictated by the duration of the film (Steele, 2020, pp.10-11).

Ketelaar argues that when an archive is consulted it is in a way re-energized but also becomes part of the object's history. He resonates with Derrida (Derrida, 1996) in his thinking that the archive is "not just a sheltering of the past: it is an anticipation of the future" (Ketelaar, 2001). This discourse argues that creating a personal database

and building an archive of 1/1 unique gelatine prints mirrors the intimate relationship described above, and that between the reader and images in a magazine. Steele (2020) argues that viewers have a personal engagement to viewing fashion images where the characters are not big and intimidating like on a film screen and can be viewed at leisure other than (Steele, 2020, p.11).

Being able to see the prints in their original format is an opportunity bestowed only on the owner. Their physicality is identical to the physicality of a magazine and is not experienced in the same way when viewed digitally. Yet the task of collecting and curating the images both physically and digitally restores them and preserves them. Otherwise they are scattered across the internet with no context.

2.10 BRICOLAGE METHOD AND GENDER PERFORMATIVITY

The central part of the methodology for this study was the application of a research method called bricolage. Bricolage is a term first introduced by Levi Strauss in 1962. It was created shortly after the end of Tattersall's career, so is historically contextual as well as being an accurate way of describing the diversity of material used in this study and its analysis. Bricolage denotes the concept of elements coming together. Resonating with this approach, this study covers a range of fields and qualitative methods of data collection. The bricolage method can be defined as:

> A term referring to the deliberate mixing of qualitative methods and ways of thinking in order to address a specific issue or problem. A 'bricoleur' means a jack-of-all-trades, and 'bricolage' has been used within academic qualitative research to describe a pragmatic and eclectic approach to qualitative research - one in fact similar to that adopted in most commercial research (AQR, 2022).

The use of the bricolage technique as part of the methodology in academic research has been examined by a number of scholars including Andrew and Karetai (2022),

Tobin (2018), Rogers (2012), Yee and Bremner (2011), Yardley (2008) and Denzin and et al (2006). Andrew and Karatai (2022) argue that:

> modern bricolage, as a qualitative research methodology, is best defined by Denzin and Lincoln (2005) as “a complex, dense, reflexive collage-like creation that represents the researcher’s images, understandings and interpretations of the world or phenomenon under analysis” (Andrew & Karatai, 2022, p.6).

They suggest that modern bricolage in the form of an inquiry becomes almost an art form. A key aspect is its multi-faceted approach, which is a feature of much artistic practice and endeavour. Creative work, including that of writing, forms a metaphorical tapestry of diverse threads which cannot always be assigned to a single genre or format. Research into creative work becomes a “portfolio” of the different aspects of the practice, mimicking the approach of the bricoleur by piecing together elements to create a whole.

Tobin (2018) defines the “multiplical aspect” of bricolage more concisely. He argues that the core element of any enquiry is its individuality. This study is the first academic and non-biographical research dedicated to Norman Parkinson and the first examination of the work and significance of Robin Tattersall, thus fulfilling the element of individuality identified by Tobin (2018).

A further concept central to this study is individuality, mentioned in Section 1.3. This is defined by Tobin (2018) who identifies four key elements: informativity, engagingness, contemporaneity, and authenticity. Tobin (2018) states that “each of these criteria needs to be planned and enacted” (Tobin, 2018, Abstract). The enacted element of Bricolage mimics the definition used in this discourse of

masculinity as synonymous with gender performativity. The latter can be described as:

> Gender performativity is the theory that gender and gender roles are elaborate social performances that one puts on in day-to-day life, the hegemonic versions of which underlay popular conceptions of “man”/ “masculine” and “woman”/ “feminine (Wilson, 2015, p.1).

This study argues that the performative nature of the Bricolage method mimics the key link between performativity noted by both Steele and Deslandes (see Literature Review for further detail). The author combined primary research into Norman Parkinson with secondary theoretical and archival research and spoke to numerous scholars across a range of fields. In addition to this, material from a broad gamut of disciplines was considered, including information from gender, masculinity and femininity studies, advertising, fashion-theory, fashion photography, Englishness and Britishness, post-war sociology, post-war consumerism studies, archival practice, archival research, curation, networking and interviewing.

2.11 MALE MODELS AND IDENTIFYING THE MAN IN THE BACKGROUND

Tattersall is a prime example of the herosexual didactic function mentioned by Deslandes (2021) and also a uniquely British example of this phenomenon. Tattersall became a “man about town” and a minor celebrity (in lower case so as to not to be confused with Edwards, 2023) meaning he was a popular figure and well known (Reed, 2023b). Brand notes him as a “man much in Vogue [magazine], in fashion” (Reed, 2023h). He came from a well-off background, evidenced by his being able to study medicine at Cambridge University. As a male model he mixed

some of the top female models of the 1950s and 1960s, and was part of a wider circle of the upper echelons of society at that time.

His portrayal of masculinity in Parkinson's images was representative of the post-war upper-class English male. Symbols of old masculinity feature in the photographs he is in: the gentry, country sporting activities, heritage fabrics and 18th Century fashions. Newer aspects of masculinity at the time included travel, leisure wear, looser cuts of clothing, gestures widely accepted as 'more effeminate', such as laughing or engaging in frivolous behaviour and making use of products supplied by a new multi-million pound male beauty industry.

2.12 THE CASE STUDY

Through close visual analysis, the case study considers how Tattersall portrays both new and older versions of masculinity. Parkinson's performative modus operandi comes through in his depiction of heterosexual masculinity which is carefully constructed by him to allow the female model to have enough agency to model the clothes. Crucial is Parkinson's ability to construct the narrative of a love story between the male and female model and why both menswear and womenswear brands hired him.

2.13 CONCLUSION

The methodology for this study was developed using three modern theories on British masculinity and British male models (Deslandes, 2021), male models (Steele, 2020) and British post-war fashion (Fuhg, 2021). Their associated theories were

then combined with the history of Parkinson's practice and ideas about male beauty to create a theoretical framework (see Section 3).

This study uses a unique blend of recent art history theory and old archival material, which resonates with the assemblage of old and new aspects of masculinity resulting from research into masculinity in the 1950s. It identifies the phases of Tattersall's career as a male model and uncovers the relationship between Norman Parkinson and him. There was a preference for using primary material about each individual where possible.

3. LITERATURE REVIEW

3.1 INTRODUCTION

This section will review the diverse range of material consulted for this study, including primary research and interviews, archival research, archival film footage, documentaries, academic journals, academic papers, author-donated material, and literature.

This literature review will explore a number of different notions of masculinity and associated terminology. It will argue that current terminology is inadequate to the demands of a discussion of masculinity in the 2020s. Themes of heterosexuality and hegemony are also explored, as well as performativity, which is linked in this discourse to gender performativity and includes representations of masculinity.

3.2 MEN AND WOMEN PICTURED TOGETHER IN ADVERTISING AND A LACK OF FEMININITY

This section looks at how advertisers construct men and women and the tropes within studies that investigate this particularly that studies on masculinity and femininity are considered as entirely separate and that there do not exist many studies about men and women picture together. In studies on masculinity and femininity, each is frequently treated as an unrelated subject with only minimal or no reference to the other. Messerschmidt (2019), however, considers femininity to be an inherent part of the construction of hegemonic masculinity (Messerschmidt, 2019, p.86).

This lack of mention of femininity extends into major anthologies about masculinity: Lawson (2020) and McCormack and Anderson (2018). Christofidou (2021) makes

some minimal reference to femininity. Reeser (2020) is an exception as he consistently references femininity throughout his book. Studies on masculinity ignore femininity and do not clearly clarify whether they are using images of men depicted singularly, with other men, or with one or more members of the opposite sex: women. Most studies focus on pose and facial expressions and ignore the finer detail of background setting. This is also the case in studies on women's portrayal in advertisements.

The lack of the mention of femininity in studies about masculinity ignores Zotos' and Tsichla's (2014) argument that depictions of masculinity that include femininity need to be in their own category. Zotos and Tsichla observe that studies do not distinguish between depictions of men with the opposite sex or the same sex (Zotos and Tsichla, 2014, p.26) and the presence of other men or in this case women changes the portrayal of masculinity. The inclusions of more 'feminine' aspects are crucial when observing 1950s masculinity and these larger anthologies do not account for this.

Ideas about masculinity from the 1950s were consulted through period evidence in the form of newspapers (Hayes, 1954, p.2) (Tudor, 1957, p.6), (Kemp,1960, p.6), (Sydney Herald, 1957, p.11) and (Ward, 1965). This research suggests that the female model to some degree also reaffirms Tattersall's own fragile masculinity. In the 1950s, masculinity expanded to include more feminine aspects such as grooming, hair styling and fashion modelling. Yet Tattersall had to clarify that he was heterosexual, married and did not model underwear, the latter was a practice associated with Queerness (Sydney Herald, 1957, p.11) and (Hayes,, 1954, p.2) (see Chapter 1).

A number of studies, for example, England et al. (1981), Klassen et al. (1993), and Xue and Ellzey (2009), analyse depictions of men and women together. None of these discourses focus on the post-war era. Only Lysonski (1985) focuses on British examples in this context yet in a limited way as he only looks at the 1970s and 1980s.. None of these studies look at men in women's fashion images in a clearly defined way.

The differences described above in the depictions of men and women with regard to pose and physical/social characteristics are both of relevance when looking at Parkinson's images taken in the late 1950s, as Robin Tattersall was not depicted alone. He is in images with the top female models of the day, including Susan Abrahams, Dorian Leigh, Ghislaine Arsac, Tania Mallet and Pagan Grigg. Tattersall is often shown doing a physical task or physically supporting the female model which reinforces his masculinity. The act of doing a physical task outside the home follows one of the key categories outlined by Goffman (1987) as well as Benwell (2003). The usefulness of Goffman's (1987) theory will be probed in the case study.

3.3 MAN IN THE BACKGROUND

The Man is the Background (MITB) is a term used for the first time by the author in an academic context to describe the man that according to Deslandes serves a didactic function in the background of photographs in women's fashion magazines (Deslandes, 2021, p.240). Roger Clive Kemp wrote an article in *The Picturegoer* in 1960 entitled *Man in The Background,* where he writes "I am a male model, the man in the background of the fashion picture in a women's magazine" (Kemp,1960, p.6). Joan Tudor also describes Robin Tattersall in *The Liverpool Echo* as "the handsome

young man you can sometimes spot in the background of fashion pictures opening car doors or handing champagne to girls in slinky gowns" (Tudor, 1957, p.6).

Although the MITB is often with regard to the mise-en-scène in the background, this study argues that the MITB is an art historical concept that encompasses multiple didactic functions and is therefore not a purely descriptive term. The MITB differs from other notions of masculinity in that he does not appear in men's lifestyle magazines which are often the focus of masculinity studies, but rather in magazines marketed to women.

The magazines used as a resource in this study are the British and American issues of Vogue, as it is the principal magazine Parkinson worked for in the 1950s. American Vogue has an online archive whereas British Vogue does not due to United Kingdom (UK) copyright laws. Williams wrote in her auction descriptions that certain images appeared in British Vogue. This was taken at face value as it was not possible to verify. A further source of material featuring the MITB were individual advertisements such as those created for the brands Susan Small and Aquascutum.

3.4 MEN IN VOGUE AND DIDACTIC FUNCTIONS OF MASCULINITY

This section reviews the portrayal of men in Vogue particularly by Parkinson. The Vogue archive online, which features copies of American Vogue, was utilised for this. Deslandes' overview of masculinity in 20th century Britain is also referenced (2021). The archetypal characters of masculinity mentioned by Brajato and Dhoest (2023) were also considered. Deslandes (2021) considers that men like Tattersall in fashion images serve a didactic function, that of portraying heterosexuality. Building on this theory of didactic function, this study identifies further didactic functions of the man in

the background including those of a masculine gendered performance as well as one of patriotism.

Tailoring and Savile Row achieved a new significance in the 1950s as explored in the book *The British Pop Dandy* (Hawkins, 2017) and in *Did the British still rule the World* (Fuhg, 2021). There was a demand for 18th Century waistcoats and cravats, 19th Century bowler hats and umbrellas and early 20th Century Edwardian styles à la Beau Brummel. 1940s soldiers also remained fashionable. Britain rediscovered a taste for heritage fabrics and traditional British industries which they then exported abroad. Tattersall represented the ideal image of the aristocratic gentleman in post-war American and British Vogue.

The same images or images from the same shoot were frequently re-used for the British market. Vogue's appeal to the American market in the late 1950s, the convergence between British brands and publications and the American market, and the portrayals we see of Tattersall are "rooted in the fetishization of the British upper classes that was happening in the US at this point. Painterly traditions, etc. (that were distinctively British) also informed how people viewed [male models]" (Reed, 2023f).

The wearing of a suit also has connections to masculinity. Edwards (2023) and Kanter (Roper and Tosh, 2021, p.9) observe both the hegemonic power associated with the suit as well as hidden yet-present sexual elements (This is further explored in Chapter 1).

3.5 MALE ARCHETYPES AND SPORT

The 20th Century development in the relationship between masculinity and fashion was affirmed through persistent style modes “which increasingly stabilised and codified male aesthetics with archetypes that include the jock, the nerd, the worker, the rebel, the hunter, the dandy, and so forth” (Brajato and Dhoest, 2023,p.30). These also include notions of sport as noted by Goffman (1987) and Benwell (2003). This is a possible predecessor to the New Man and ‘sporno’, or sport pornography, where sport is used to sell the male body (Brajato and Dhoest, 2023, p.37). This study argues that this first started in subtler ways in the 1950s and the depiction of sport in instances such as the MITB.

Fuhg observes that the English in the 1950s were obsessed with tradition and nostalgia: thus the portrayal of men wearing heritage fabrics with golf clubs, country homes, rifles, Landrovers, Bentleys, hunting spaniels, fishing rods all are intended to be decoded by the reader as upper class or aristocratic English gentlemen. Male models were perceived as minor celebrities from the 1950s onwards. Tattersall was the highest paid male model of the time and in any case one of only a small number and therefore frequently in demand. He was photographed by Avedon among other famous photographers and his name was well-known, including at Vogue headquarters (Reed, 2023h) and among those at the top of the fashion and magazine industries.

This illustrates that the background of the image with men in them does not only consist of the outdoors, but also that the architecture, the geographical location, the props and the image as a whole all play a significant role. This discourse looks at

Veblen's conspicuous consumption to explore how British made goods being of the highest quality and of a certain exclusivity in the American market and reader.

3.6 NEW MALE BEAUTY

Deslandes (2021) and Edwards (2023) note that many of these fashion and grooming standards rebelled against the 1940s, when soldiers were required to look alike. World War Two did not prevent the advertising of grooming products and clothing styles "intended to produce a pleasing appearance" (Deslandes, 2021). Soldiers attained a status similar to celebrities, resonant with that of the male model a decade later. It was common to see men wearing their uniforms in public during and in the post-war period (British Pathé, 2014).

The transition of male models wearing suits to wearing leisurewear and its significance will be explored in this study. Deslandes (2021) explores this in detail and the types of leisurewear alluded to can be seen in British Pathé (2012). This video captured a men's fashion show in 1957 by designer Dale Cavanaugh. The new multi-million pound male beauty industry for men included skincare, grooming products, hair products and a new hairstyling industry offering perms. The fashion industry also showed newer more casual designs for men and fabrics such as linen gained popularity, this will be further explored in Chapter 2.

The emphasis on grooming and male beauty that typifies the metrosexual closely echoes the new 4 million pound male beauty industry that existed in the mid to late 1950s (British Pathé, 2014). The 1950s was a time of post-war consumerism when people had a disposable income to spend on clothes and shoes. Smart casual clothing was slowly starting to appear on the market. The emergence of leisure wear and swimwear for men during this period is an important aspect of this study. The

leisurewear designs revealed more of the wearer's contours and body shape and was evidence of their wealth: men in the 1950s could afford to travel to sunny climes and wanted new fashionable clothes to show off during these trips abroad (British Pathé, 2014).

3.7 MASCULINITY AND ITS TERMINOLOGY

The term 'masculinity' is central to this study. The three most recent inquiries into masculinity in Britain and the role of the male model in fashion photography were key to defining masculinity in relation to this study: (Deslandes, 2021), (Steele, 2021) and (Brajato and Dhoest, 2023). The following definition by De Riba Mayoral has been used where masculinity is defined as an assemblage. Masculinity is described here as a transitional entity made up of 'affects', a philosophical term used by Deleuze (De Riba Mayoral, 2020, p.180) De Riba Mayoral echoes Deslandes (2021) who argues that masculinity is in a constant state of flux or change and Deslandes (2021) observes how the concept of masculinity changed across the decades of the 20th century in Britain, yet each version remains connected to both past and future versions.

This notion of the multi-faceted and changeable nature of masculinity, as expressed by the term assemblage, is most visible in and mirrors the decade of the 1950s. This period was a time of transformative power (Reed, 2023a). Fuhg described to the author that the 1950s draws on both innovative new fashions as well as the past. The British landscape and countryside and its people were changing, with new fashion designs and times of leisure yet there remained a certain taste for the

nostalgia of the past particularly in the fashion designs and the depictions of fashion itself.

Looking at Edwards, 2003 paper *Sex, booze and fags: Masculinity, style and men's magazines*, he explores a range of masculine terminology including Old Man (Edwards, 2003). He is represented, for example, in a 1953 issue of Playboy and characteristic of the pre-feminist era; New Lad (Edwards, 2003) the rough and ready male model who appears from the mid-1960s onwards; New Man (Edwards, 2003), describing the 1980s model; and Metrosexual, a man with effeminate traits yet strictly heterosexual.

The Old Man (OM) in Edwards' work is described as someone who functions within the old system of society where a man had a job for life, he is quiet and heterosexual or overtly promiscuous as in the Playboy yet "still has consumerist dimensions whether in the form of Brylcreem, scooters or classic suits." (Edwards,2003, p.141) Edwards' OM is identified as the closest thing to the Man in the Background other than his promiscuity yet in Edwards' definition he the OM appears in American men's lifestyle magazines only. In this way, the MITB could potentially co-exist alongside the OM. Yet what the MITB and OM have in common is their wearing of work *The Metrosexual's New Clothes* (Edwards, 2023). For Edwards, the Man about Town is a man in the public eye who is immaculately dressed and groomed.

The epitome of the Man about Town in the late Twentieth and early Twenty-First centuries is David Beckham. He wears overly close-fitting suits, clean-shaven and immaculately groomed. Tattersall has been described in a similar manner but Slowe used the term to explain his popularity rather than a nineties aesthetic (Reed, 2023b). Man about Town is not a phrase and concept unique to Edwards, rather is

frequently used to describe well-presented men in the public eye. In this discourse the generic definition of man about town, will be written in lowercase to distinguish from Edwards' terminology: Man about Town.

The New Lad, who originates in the mid-1960s (Ward,1965), has a primary concern with appearing heterosexual and shies away from anything mildly effeminate. The 1950s had seen a tremendous rise in the male beauty industry with new trends in fashion, brands, for example, Aquascutum and Susan Small where the narrative is constructed to the wishes of the brand. It is important to note the difference between these types of assignments and product features in Vogue such as Sports Spectator and Dorville.

The focus of studies on [fashion] photography and depictions of men in fashion and advertising is frequently on the partially unclothed male body presented in American men's lifestyle magazines and he is denoted as the New Man. Well-known examples of these magazines include *GQ* founded in 1957, *Men's Health* founded in 1987 and *Esquire* in 1991. This new type of model is known as the *New Man* and is the focus of many of the studies on male models in fashion advertisements. This is frequently associated with the decade of the 1980s (see Appendix 2 for full list of studies).

3.8 PERFORMATIVITY AND PARKINSON'S MODUS OPERANDI (MO)

This study argues that Parkinson's modus operandi is identical whether photographing for a male or female audience which is to present a heterosexual love story. The aristocratic or upper-class English gentleman fulfils the monolithic interest of the female reader: men as an object of desire. During the 1950s, the key period analysed in this study, a certain fetishisation of upper class and wealthy English gentlemen took place (Reed, 2023f). Parkinson satisfies this taste, producing

numerous images of men for American Vogue (See: Chapter 1). Parkinson notes that there is a certain ‘arbiter of taste’ (Lifework, 1983,p.177) which also links to the performative.

Perfomativity relates to how Steele and Deslandes define masculinity, but also to how masculinity is represented within advertising. Parkinson’s modus operandi as can be seen in the *Fashion in the making* (1979) documentary by Blinder. This section also considers Deslandes’ book *The Culture of Male Beauty in Britain* (2021) and Goffman’s (1987) and Butler’s (1990) theories of gender performativity

Throughout the documentary there is mention of narratives, roles, cinematic experiences and characters which all create a strong link to the theory of gender performativity. In the documentary, *Fashion in the making* (1979), produced by Perspective Films Inc. and Esquire Films Inc. Parkinson can be observed on a photoshoot for men’s GQ, a unique occasion for Parkinson to capture men for a men’s audience. Yet Norman Brand, Head Printer for Vogue between 1956-1962, suggests Parkinson would not have been entirely comfortable photographing men, and he had not heard about this shoot for GQ before *(*Reed, 2023h).

3.9 ADVERTISING AGENCIES

Groeneveld (2020) argues that the production and industry and their involvement in the construction of the portrayal of gender is entirely neglected. The History of Advertising Trust (H.A.T.) and the Norman Parkinson archive at Iconic Images were consulted for period evidence with the support of Terence Pepper OBE. The H.A.T. supplied the author with a letter from Charles Abraham K.V.C.O., head of Aquascutum, to H. Paniguan Esq. from the advertising agency JWT detailing that Parkinson had an exclusive contract with Aquascutum and was not permitted to

shoot for any other menswear brand. This piece of archival evidence is important to this discourse, as it helps to explain the lack of men in Parkinson's oeuvre other than those in the background of his photographs. This letter also validates the art historical approach that has been taken in this study, as it refers to advertisements as artworks and to dealing with the 'art department'.

Parkinson's two books, both co-written with Pepper, including *Lifework* (Parkinson, 1983) and Pepper's book *Norman Parkinson: Fifty years of fashion and portraits*, were also consulted (Pepper and Parkinson, 1981).

3.10 PARKINSON AND TATTERSALL

This research has accessed both the Norman Parkinson archive and an expert on Norman Parkinson, Terence Pepper, correspondence with whom can be found in the Bibliography and Appendix 3. Norman Brand, head printer at Vogue between 1956-1962 recalled Tattersall and the author enquired as to what it was like working for Parkinson. This information was saved for a future project.

British Pathé was an important resource for ideas on male beauty from the end of the 1950s. The male grooming and leisure industries were worth approximately £4 million in 1957 (approximately £47 million today). This is the year after the images of Tattersall were taken by Parkinson in 1956. Tattersall also contributed an written account to the author of his experiences working with Parkinson (Reed, 2023d).

Robin Tattersall was interviewed in 2022 by the Virgin Islands Property and Yacht (Paviour-Smith, 2022) in an online version of the interview and three published interviews. Important to note are the omissions in the online version compared to the published versions of Parkinson. Corrine Walder interviewed Robin Tattersall in a recorded interview at his home in Tortola, the British Virgin Islands (Walder, 2023).

Tattersall shared his story about working with Parkinson and an overview of the start of his male-modelling career with the author in an email in December 2023 (Reed, 2023d). This was the first time he had shared this in written form.

3.11 CONCLUSION

This Literature Review discussed the main themes of the study and explains the theoretical framework for this study. The following section will discuss Norman Parkinson and the significance of his portrayals of the aristocratic English gentleman.

4. CHAPTER ONE: NOR-MAN IN VOGUE: PORTRAYALS OF ARISTOCRATIC ENGLISH GENTLEMEN AND OLD VERSIONS OF MASCULINITY

4.1 INTRODUCTION

This chapter aims to establish Norman Parkinson's relationship to portrayals of masculinity in the 1950s. It explores how Parkinson portrays aristocratic men as well as men's fashion, particularly to the American market.

His most famous example being 'Back to Formality' or the 'New Mayfair Edwardians' (see Figure 4). This image was published with others under the heading 'As worn in London' in *American Vogue*, 15 March 1950, and published in *British Vogue* in April 1950 (see Figure 5).



Figure 4: New Mayfair Edwardians, (Parkinson, 1950)



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LIEUTENANT COLONEL HUMPHREY BUTLER, C.V.O., M.V.O., M.C.

LORD AUDLEY, OUTSIDE OF OGDEN SMITH'S TACKLE SHOP

AS WORN
IN LONDON
continued

London's revived formality in men's dress includes such details as stove-pipe trousers, shirts with horizontal instead of vertical stripes, white stiff collars; coloured stiff cuffs; tiepins. *Top left:* Colonel Butler, who was equerry to the late Duke of Kent, in Stovel & Mason's fitting room. His new grey morning coat, made of a darker-than-usual grey worsted pinhead, has pronounced cutaway tails, and four buttons on the close-fitting cuffs. *Left:* Lord Audley, a red carnation in the buttonhole of his double-breasted suit of Glen Urquhart check tweed, from Wealeson & Legate; carries a brown snap-brim hat from Lock's. *Opposite:* Mr. Chantrey-Inchbald wearing a coat of covert cloth—as right in London as at a country race meeting. The coat, made by George & Thomas, is a new short length, with six rows of saddle stitching at the hem and an extra pocket for good measure; worn with it, a dark blue-and-white-spotted scarf, the newly popular bowler hat.

Opposite: MICHAEL CHANTREY-INCHBALD

NORMAN PARKINSON

Figure 5: *As Worn in London,* (Parkinson, 1950)

4.2 POST-WAR ENGLISH GENTLEMAN

Parkinson shows a vision of the perfect aristocratic English gentleman to both British and American readers and the significance of this as related to each reader will be explored. In this chapter, four elements are of key focus: the connotations of the suit as related to masculinity and portrayed by Parkinson in the 1950s (Savile row), the revival of heritage fabrics and industries , the older style male fashion design as related to the wider deep-rooted desire for nostalgia, the pastoral and old masculine aesthetics and activities.

Parkinson shows a vision of the perfect aristocratic English gentleman to both British and American readers and the significance of this as related to each reader will be explored. In this chapter, four elements are of key focus: the connotations of the suit as related to masculinity and portrayed by Parkinson in the 1950s (Savile row), the revival of heritage fabrics and industries , the older style male fashion design as related to the wider deep-rooted desire for nostalgia, the pastoral and old masculine aesthetics and activities.

England is considered to be a place of ‘multiplicity’ of both urban and pastoral with a variety of landscapes, architecture. This changing landscape echoes the transformative power of the 1950s and multiple aspects of masculinity in the 1950s (Reed, 2023a). The British experienced an identity crisis of sorts, with the decline of their colonial power and the losses and hardships of war. There was a yearning for the past and nostalgia.

This is reflected in multiple ways in terms of masculinity: soldiers gained a celebrity status which remained relevant during this time (Deslandes, 2021, p.166) and this remained till the end of the 1950s (British Pathé, 2014). But also a yearning for pastoral portrayals and landscape art found a new significance in the early to mid 1950s (Jollivette, 2003). The landscape as well as the architecture of Britain gained a new significance at this time.

In 1958, Parkinson was portrayed as an English gentleman in American Vogue in an article *The English Stance* (1958), accompanied by images by Irving Penn. In *The English Stance* (1958) there is a description of how English men dress a little in ‘costume’ and blend in with the landscape. Furthermore the reader is told that they

know what the English gentleman wears. Whether it be tweed or morning dress, bowler hats and umbrellas. The aspect of landscape is important to the nostalgic portrayal of men in Britain in the 1950s and is linked to the pastoral landscape and portrayals of gentry such as those painted in the 18th Century by Gainsborough (see Figure 6). The reader is told that they “already know” (American Vogue, 1958, p.86-87) what the English gentleman wears. This study argues that this was partly due to images by Norman Parkinson.



Thomas Gainsborough, George, Lord Vernon, 1767, oil on canvas. Image © Southampton Cultural services.
Thomas Gainsborough Dr Ralph Schomberg, about 1770, oil on canvas. NG684. Bought, 1862. © The National Gallery, London.

Figure 6: Paintings by Gainsborough (18th Century)

In her book, *Wholesale Couture*, Tregenza (2023) observes that Paris is regarded as a feminine place of couture, fashion and amusement “whilst London is regarded as a more masculine city of work and business” (Tregenza, 2023, p.6). Subsequently, landmarks of London and England were put in the background of fashion images, as Tregenza argues, an image of hegemonic power as relating to England. Tregenza’s argument is similar to the ideas expressed in (1958) where men stand tall like the

Queen's guards. The way Englishmen stand tall reflects their inherently patriotic and hegemonic male power. *The English Stance* 1958 article also expresses that they can also slouch in a leisurely and chic way (American Vogue, 1958, p.86-87). The latter pose can be seen in Figure 7, in an image of an aristocratic William Douglas by Parkinson.



Figure 7: William Douglas (Parkinson, 1956)

4.3 NORMAN'S MEN IN VOGUE

Fuhg observes that fashion historians view depictions of the upper classes and the as synonymous with a notion of Englishness:

> The fashion industry was …associated with Britain's industrial legacy, the making of clothes was written into historical narratives of both local and national communities… experts described textile manufacture as the UK's most inquired-into industry. Tailoring on world-famous streets like Savile Row established Britain's self-image and the perception of the UK as a country known for both textile production and textile design (Fugh, 2021, p.367).

However, Fugh argues that this is not the case in terms of the fashion designs themselves. They were made in a community of designers where ‘modernism’ was an important term. A balance could be observed in the designs which had a clear influence from traditional English clothing but embodied a modern version (Fugh, 2021, p.367). It is this balance that depicts true fashion and Englishness in the post-war era creating an assemblage composed of the old and the new from before and after war. There was a new love for traditional heritage fabrics of wool, tartans and tweeds but reinvented into new cuts and styles:

> designers played with specific motifs, flirted with national identity, and used national symbols and historicity as selling points… here, they revitalised and stimulated discussions about Britishness and British identity (Fuhg, 2021, p.367).

This includes styles inspired by figures such as Beau Brummel. Edwardian neckties (British Pathé, 2014) and waistcoats (see Figure 8) were also in fashion.


CONTRASTS BY MODERN WESKITEERS

(P.A.-REUTER PICTURE)

Gaily flowered as Regency bucks are these modern 'Weskiteers' at a meeting of the Waistcoat Club in London. Robin Tattersall (left) wears a 1790 waistcoat, contrasted with the 1953 leopard pattern garment of Gordon Hale.

Fig.8: *Contrasts by Modern Weskiteers,* (Belfast Telegraph PR Reuters, 1953)

4.4 SAVILE ROW

Deslandes argues that “the wealthy continued to frequent Savile Row tailors for traditional, bespoke suits and Jermyn Street for shirts, hats, and grooming products” (Deslandes, 2021, p.218). Fuhg (2021) observes that the fabric industries in the 1950s saw a sharp increase in demand after rationing was abolished. Tregenza (2023) notes that British tailoring is renowned for quality and meticulous attention to detail. The choice of high quality fabrics played a part in this (Tregenza, 2023, p.6). Fugh (2021) observed to the author that Savile Row was about “being proud of yourself within society dominated by working class culture, Savile Row became an outbreak of working class social status. A reaffirming of one’s status of being upper-class and wealthy” (Reed, 2023a).

Savile Row was a way you could show that you were upper class (Reed, 2023a). Parkinson took photographs for an article on Colonel Obolensky an American colonel, fragmenting his fashion attire into separate images of his accessorised masculinity, his lapel, his wristwatch, pocket handkerchief, dotted shirt, shirt cuffed, padded shoulders, and checked trousers accompanied with a full length shot by Parkinson. Obolensky (see Figure 9) was an American colonel. The items could be either bought on Jermyn street or Savile Row. This also reaffirms how soldiers were in fashion in the 1950s.

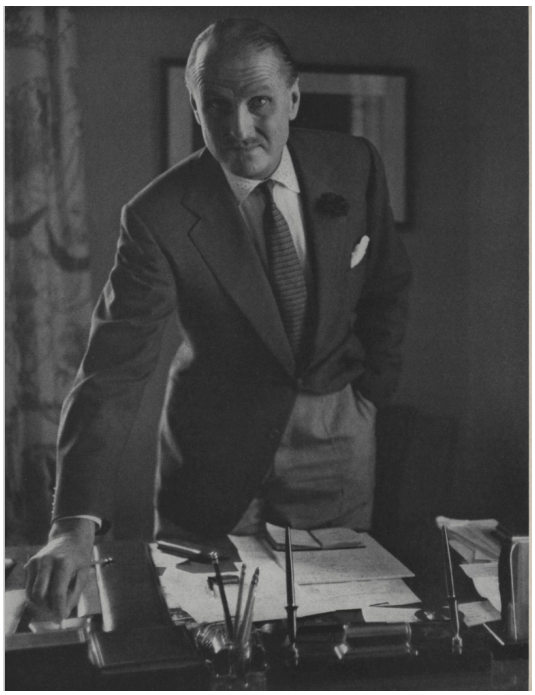


Figure 9: Norman Parkinson, *Colonel Obolensky: we like the way he looks,* 1953

Edwards (2023) sees the suit as an item of dualities, as it is not by nature either erotic or glamorous but instead possesses elements of “masculine sexuality” as well as “dreary conformity.” The suit can be either dark coloured, sharp and tailored or sad, grey and shapeless. It has some sexual elements as the tailoring narrows the hips and widens the shoulders. A Freudian interpretation would suggest the suit links Adam's apple to the genitals down the line of the tie. Similarly, Rosabeth Kanter has observed that in the 1950s and 1960s that

> the suit and tie facilitate the sublimation of individual needs and desires to bureaucratic procedures and loyalties [...]The neutrality of the suit exploits a masculine ability to objectify others but keep its own sexuality out of view…the ability to show off the body is regarded by this generation as a feminine privilege (Roper and Tosh, 2021, p.9).

Kanter suggests that the suit, frequently made of heavier, thicker and darker fabrics, is a way of concealing the wearer’s sexuality. It can also be an immediate signifier of his masculinity and associated power. The significance of the suit to this study is its

function in making a man well-groomed and desirable, whilst also simultaneously having the ability to keep sexuality at bay.

4.5 BRITISHNESS, SPORT AND LEISURE

Parkinson took images for an article entitled 'A*dvice to a Young American Friend, Going to the Festival of Britain*', where he photographed Ascot (see Figure 8). Parkinson photographed soldiers standing tall at the trooping of the colour (see Figure 10), reminiscent of the *English Stance* and ideas about male poses.



Figure 10: *Advice to a young American friend going to the festival of Britain*, (Parkinson, 1951)

This illustrates a preoccupation on the part of the American reader regarding upper-class British life. Vogue responded to this in the portrayal of English aristocracy, their fashions and their leisure activities.Fuhg references traditional English sports.

> [Fashion Historians] have argued that in research on Englishness in fashion [that] design falls back on old clichés, describing the English as being conservative and ‘in love with tradition […] obsessed with a set of classic items derived from the sporting arenas of hunting, shooting, and fishing. (Fugh, 2021, p.368).

Masculinity in the 20th century was typically represented by clearly defined archetypes which include “the jock, the nerd, the worker, the rebel, the hunter, the dandy, and so forth” (Brajato and Dhoest, 2023, p.30). These sports are traditionally practised by men and have an inherent association with masculinity.

4.6 AUTHORITY DOCUMENT

Steele argues that not only does photography advise, it also functions as an authority document. The concept of ‘authority’ is also linked to ‘masculinity’ as “Male sitters wore clothing that represented wealth and power” (Steele, 2020, p.7). Similar to the background of fashion images, The locations/ backgrounds of the paintings hung in galleries and salons were often opulent” (Steele, 2020, p.7). In this way the sitters of paintings were similar to the aristocratic English gentlemen portrayed in Vogue.

Steele observes that in a traditional gallery, paintings hang close to each other, often in clusters. The hierarchy of genres meant that the most popular paintings were either of masculine narratives such as war, religion, mythology and royalty, or they

were portraits of the aristocracy. A gallery full of depictions of wealthy gentlemen reinforces this “idealised standard of masculinity” (Steele, 2020, p.7) but also reinforces the divide between the aristocracy and ‘lower’ societal classes. Steele also argues that the fashion magazine functions as a similar space of idealised masculinity.

Parkinson writes about taste in his book *Lifework* published in 1983:

> I have constantly thought about the right and left, the up and down and the black and white of it all…every generation throws up some character who is described as an ‘arbiter of taste’ [who] makes decisions for whole sections of those who are too simple to recognize good or bad taste, which does not make it very personal…if something is perpetrated with enough persistence… and ..money, it becomes good taste. It may not be labelled as such right away but in time, if it is recognized by enough (so-called) arbiters, it can move in that direction (Parkinson, 1981, p.177).

Not only does Parkinson seem to denote the multiplicity of ‘taste’ through stating he has thought through all its aspects through his commentary about the ‘left right, up down and black and white of it all’ but most crucial is Parkinson’s depiction of the ‘arbiter of taste’ and the ‘character’, it can be argued that these link to the notion of performativity.

4.7 MALE MODELS AND FRAGILE MASCULINITY

Stanaland et al. (2023) observe that masculinity is built up of self-expectation and societal-expectation, which elicit these very public responses by both Tattersall and Parkinson about their own masculinity and more importantly heterosexuality.

Reading a 1957 Australian newspaper article about other men’s opinions about Tattersall, it is clear that they were not always positive, with one gentleman

describing how Tattersall is ‘effeminate’, overdressed and a better-class ‘spiv’ and another exclaiming ‘the Edwardian stuff is 50 years behind the times and he would not be seen in dead in it! (Sydney Morning Herald, 1957, p.11) In the images of Tattersall is a clear paradox, Tattersall is a rugby player, a very physical contact heavy and masculine sport, yet at the same time modelling an feminine job and wearing ‘effeminate’ and vintage clothes. The way this paradox is counteracted in the images Tattersall appears in is to get him to engage in a physical activity such as sports or having money to buy luxurious goods such as an expensive car , following the model of conspicuous consumption (Further explored in Chapter 2)

4.8 AN ASSEMBLAGE OF ENGLISHNESS; AN AMERICAN FASCINATION

Fuhg observes that fashion historians view depictions of the upper classes and the exclusive nature of upper class society are synonymous with a notion of ‘Englishness’:

> The fashion industry was …associated with Britain’s industrial legacy, the making of clothes was written into historical narratives of both local and national communities… experts described textile manufacture as the UK’s most inquired-into industry. Tailoring on world-famous streets like Savile Row established Britain’s self-image and the perception of the UK as a country known for both textile production and textile design” (Fugh, 2021, p.367).

However, Fugh argues that this is not the case in terms of the fashion designs themselves. They were made in a community of designers where ‘modernism’ was an important term. A balance could be observed in the designs which had a clear influence from traditional English clothing but embodied a modern version (Fugh, 2021,). It is this balance that depicts true fashion and Englishness in the post-war era creating an assemblage composed of the old and the new from before and after

war. There was a new love for traditional heritage fabrics of wool, tartans and tweeds but reinvented into new cuts and styles. Fuhg considers that

> Americans are always interested in European fashions. At the same time, designers played with specific motifs, flirted with national identity, and used national symbols and historicity as selling points in the 1960s; here, they revitalised and stimulated discussions about Britishness and British identity (Fuhg, 2021, p.367).

In this sense British fashions formed an assemblage of ‘Englishness’ harmoniously representing both the old and the new. There is not just a fascination with Englishness but specifically the fashion of the English upper class and aristocracy, which only represent a small part of British society. This study argues that this process of this depiction of England had already started in the 1950s. Fashion label Aquascutum promoted innovation with taglines such as “the urbane new cotton topcoat” (see Figure 11) accompanied by the slogans ‘London’ and ‘Made in England. They blended newness and heritage.



Figure 11: Aquascutum of London, *The urbane new Cotton topcoat* (Parkinson, 1956)

4.9 CONCLUSION

This section has discussed old versions of masculinity and authority in relation to the work of Norman Parkinson. Old leisure and tailoring are also important aspects of the analysis of his work. The next section considers the themes of new male ‘pleisure’, which signifies the time that men have for pleasure and leisure activities.

5. CHAPTER TWO: NEW MALE PLEISURE AND PERFORMATIVITY

5.1 INTRODUCTION

This chapter explores themes of leisure, leisurewear and how they relate to the development of ‘pleisure’. It examines Parkinson’s MO and how it relates to performativity. Men as consumers of fashion are also considered.

5.2 NEW MASCULINITY

Government figures on Britain’s spending habits show a steady increase in expenditure on clothes and shoes between 1957 and 1959. This reflected the formation of a new middle class with more disposable income for items such as haute-couture evening wear as status symbols. Veblen (Bagwell,1996) explores the concept of ‘conspicuous consumption’ and observes that consumers “make explicit comparisons to others when consuming in an effort to portray actual and aspirational statuses” (Connor and Fitzmaurice, 2015). Paris fashion was considered the epitome of good taste, with designers such as Dior revolutionising the couture market with their ‘New Look Styles. Parisian designs were then taken as inspiration for the British label Susan Small to sell to the British market (see Figures 6 and 7).

This was an era in which men “embraced a consumerist ethos and pursued diverse modes of personal display openly as a means of marking their social status and positioning themselves in the gender order” (Deslandes, 2021. Male models became celebrities in their own right and were the ones who showed both women and men what was good taste both for themselves and what men in women’s lives should look like. Mort claims when looking at the 1980s new man. Focusing on the

‘new’ Bricolage, this study wishes to reverse this notion to look at the old bricolage that existed in 1957, a year after the images of RT and DL were taken.

> It is 1987, not 1957. What has changed are the surfaces of the lads themselves, the way they carry their masculinity. [...] A new bricolage of masculinity is the noise coming from the fashion house, the marketplace, and the street (Mort, 1988).

Bricolage can be explored in its simple terms as something constructed out of available and multiple elements. . Mort too then considers masculinity as a collection of elements. This discourse considers many aspects of masculinity as relating to male models and Englishness, as Bricolage also includes employing the materials one has at their immediate disposal. It can be argued that the reader of the magazine adopts elements of bricolage. It can be argued that Harry Coulianos (*Fashion in the making*, 1979) considers that the male reader of GQ, forms almost that of a Bricoleur. When he says in the 1979 *Fashion in the Making* documentary:

> I don't think it's the role of this magazine or any magazine to dictate fashion. What we try to do is present to our readers what's available on the market. The different feelings, different moods. If it works for you, if it fits into your lifestyle, if it fits into the way you're built and the way you carry yourself and your job, then you pick and choose from our pages, put it together for you personally. That's the thing that we're trying to get across most of all. Not that this is a page in GQ and you should go out and buy that scarf and wear that shirt with those shoes (*Fashion in the making*, 1979).

5.3 BRITAIN AS AN EXPORTER OF FASHION

Britain was not just a consumer, but also an exporter of fashion goods. World War Two halted the export of fashion to America by Britain. Tregenza (2023) notes that it was not until 1946 that British manufacturers resumed this regular practice. The label

Susan Small may have exported to the United States (see Appendices 1 and 4) Tregenza (2023) explains:

> The company produced a range of clothing primarily in what might be considered the popular price and wholesale couture brackets. […] Their designs were adaptations of Paris couture pieces, expertly made in their London workrooms. […] These garments were exported internationally. I imagine their 'it's a Susan Small world' tagline related, more than anything, to the fact that the company produced clothes from daywear to evening wear, I don't think it likely has anything to do with their export prowess." (Reed, 2023j)

The notion of the 'world' of a British Couture brand exporting to New York denotes a certain exclusivity and gives a note of authority in the fashion market, both at home or abroad. Many labels combined this idea of exclusivity with notions of heritage and British industry.



Figure 12: Anne Gunning wearing an evening dress in rose red chiffon by Susan Small, (Parkinson, 1956)



Figure 13: Fashion, Fashion show, Evening Dress by Christian Dior, Paris, (Interfoto, 1953)

5.4 FOR MEN IN VOGUE

Men as a consumer in Vogue has been seldom explored, with the exception of Lamb (2016) who writes about male cover models. Although men are not the target audience of Vogue, menswear was initially marketed to their wives but increasingly to men themselves. From the mid 1950s onwards, American Vogue featured pieces on men's fashion entitled 'For Men in Vogue'. This direction of marketing towards men was due to an emerging male beauty and grooming industry, worth £4 million pounds in 1957 (British Pathé, 2014).

When researching the Vogue archive, the search 'For Men' in the Vogue Archive yielded 5971 search results pertaining to 1950 and 1965, the approximate timeline for the MITB. A graph (see Figure 14) based on data from 1945-1950 reveals firstly shows a peak which then dips in 1950, potentially due to the start of the Cold War. A sharp increase can then be observed from 1955 onwards, the period associated with male models such as Robin Tattersall; most of the images in the database were

taken in or around 1956. This peak ended in 1960 possibly due to the rise of magazines dedicated to me, such as GQ (1957) which rose in popularity and saw thus a decline in the need for articles about men's fashion in Vogue.

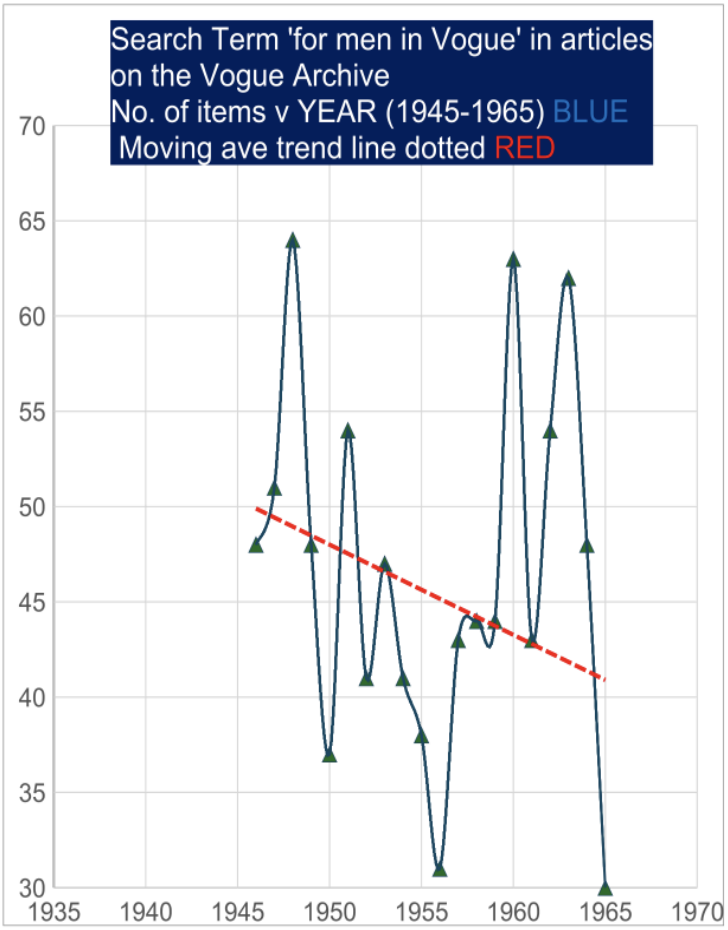


Figure 14: Graph showing the results of search term '*For Men in Vogue*' in articles in the American Vogue Archive (Reed, 2023)

5.5 OCCASION WEAR

Fashionable people in the late 1950s observed a time when there was also a lot of newness in the fashion industry and fashion designs themselves as well as a brand-new male grooming market worth 4 million pounds. The male grooming industry was worth four million pounds in 1957. It is the subject of a British Pathé

recording entitled *The Elegant Male* (British Pathé, 2014). The practice of dressing up related to putting on ‘Sunday best’ clothes, which were kept for attending church. The gaps in the social hierarchy were blurred, people of all classes mixed there. Kawamura considers that leisure and high class garments go hand in hand. The unblemished and spotless shows that someone does not have to work and is therefore upper class.

Fuhg (2023) observes that in the 1950s “ready-to-wear [was] exploding in Britain...symbols... fabrics on ready-to-wear...they wore that [stuff] with pride on the streets, claiming aristocratic symbols.. Redefin[ing] [it] in a strange way, stealing” (Reed, 2023a). Heritage fabrics came back into fashion but were restyled in new modern designs, even if these designs were modelled on older designs like the corset as in the New Look. In the context of men’s wear the designs were inspired by the Riviera (British Pathé, 2014). All aspects of the male exterior became important, not only clothing. Haircuts too became very important, particularly in this post-war period following the ‘regulation cut’ the British Army required serving soldiers to have. In this film from 1957, new hairdressing trends in men are shown, including the ‘perm’ (an abbreviation of ‘permanent’), a process where hair was tightly curled around metal rods and a chemical solution applied to make hair curly for up to six months.

Another recording from the same year entitled *Male Models In Swimwear,* designed by Dale Cavanaugh (1950s), shows the variety of men’s leisure wear available to the British market at the time, including a pair of leopard print swimming trunks that

leave little to the viewer's imagination Deslandes argues that leisurewear hugs and shows off the contours of the body in ways it had not done before. Thinner fabrics such as linen also aided this change. Through the modelling of beachwear men also became accustomed to showing off their bodies in a fashion setting, as they later did in the men's magazines of the 1980s. In a 1954 Newspaper article Tattersall admits that he has a complex relationship between his masculinity and his rugby friends and also clarifies that he never models undergarment, as the practice was considered as associated with the lgbt community (see Hill,2011)

Men and leisure did appear in Articles in Vogue did advertise menswear as well as men's leisure wear in the early 1950s. An example of this is January 1951, in an article entitled the *Gentleman in not for Burning (*1951) (see Figure 15), the article speaks of men wearing clothes to keep cool in resorts, yet also showing more formal style clothing made of lighter leisure materials such as cotton and the image was taken by Parks. The man is also holding a golf club and case.



Figure 15: *The Gentleman is not for burning*, (Parkinson,1951)

5.6 THE COUNTRY ESTATE AND PRIMOGENITURE

French and Rotherhy consider the country estate as an inherent masculine domain, studying their masculinity between the 17th and 19th century. However current studies on ‘gentry’, meaning people of a social standing don’t consider ‘masculinity’ in this equation as per (French and Rotherhy, 2012, pp.4-5) In the 1950s there existed a renewed interest in country homes and country estates partly because many opened to the public possibly and many were being demolished or repurposed. Visiting country estates as a new form of leisure, a new phenomenon and environment for the middle classes to visit and Americans may have wishes to partake in this new kind of tourism. The country estate also has links to the older masculine activities as outlined in Chapter 1.

> When we consider the attitude of the public, it is a complex mix. On the positive side, there was pride in our national heritage and the idea that the nation had been fighting for monuments such as these and the society, history, and beauty they represented..those who had had a negative experience of the houses in the war (either for the associated memories of conscription or the enmity they felt having seen the wealth of the elite compared to their own circumstances), may have felt entirely ambivalent as to the fate of these houses…Conceptually [Parkinson] helped to rescue them from the negative perceptions of the wartime experience and prepare the psychological foundation for their eventual return as elite objects (Reed, 2023e).

The country home in Parkinson’s images stand like ghosts of a colonial past with an imbued pride of national heritage and their literal survival during times of war, which links to old notions of masculinity as explored in the previous chapter but also symbolised a new form of leisure that emerged during this time as Beckett explained

“However, there was still an inherent glamour associated with the country house… [which provided] a chance to capitalise on the rapid expansion of the middle class and their increased leisure time” (Reed, 2023e).

5.7 TRAVEL

The 1950s were the golden age of travel and Parkinson is known for his numerous images of far away places such as India and Russia. Yet France was also very important in the post-war not just due to its connection to fashion but also due to its accessibility and connection to popular culture.

> Everyone wanted to go to France, and have chips in a bistro and drink wine'. America was far away but France could be reached by ferry. In France, young Londoners bought clothes like strides or the dogtooth check not available in Britain (Fugh, 2021, p.131).

Due to its close proximity to Britain, the French and Italian Rivieras were popular destinations used in advertising and this too influenced men's fashion (British Pathé, 2014). The American market was also interested in European-style fashions. Occasionwear is linked to travel as Fuhg observes: "just feeling you were on holiday you just monetize it [in regard to] Paris is ready to wear in Menton (Reed, 2023a). Special clothing was required for holidays as a signifier of personal wealth.

5.8 PARKINSON AND PERFORMATIVITY

As explored in the literature review only five studies look at men and women together (see Section 3.2), of which the majority use Goffman's (1987) theory on gender and performativity. Goffman (1987) borrows from Butler's (1985) earlier work. Butler eventually coined the phrase 'gender performativity' in the 1990s (Butler, 1995).

In c.1977, Norman Parkinson was in Nassau, the Bahamas, shooting for Men's GQ magazine. This was turned into a documentary. Harry King, hair-dresser at this shoot, explained how by 1977, Parkinson's images were no longer considered innovative and new. King remarked as a criticism of Parkinson: "in order to stay alive,

one has to reinvent oneself, I have done it several times" (King, 2023), implying that Parkinson did not do this. With regard to Parkinson's MO, in terms of creating the narrative of a love story (see Section 5.9), it had remained constant since the 1950s. The MO seen in *Fashion in the Making* in the 1970s logically will have been used to create the images in the 1950s, when Parkinson is considered to have been at his most inventive.

Significant in the documentary is the commentary of the male model, who was posed by Parkinson in a similar manner to Tattersall when he was posed in the Riviera (see case study).. This documentary captured a highly unusual shoot for Parkinson, specifically aimed at a men's target audience, yet this study argues that his modus operandi whether shooting for a Men's Magazine such as GQ or a women's magazine such as Vogue, whether it's 1977 or 1956, remains the same. Parkinson has a performative MO when looking at his use of the narrative of the love story alone.

5.9 PARKINSON'S MO

In *Fashion in the making* the main male model was interviewed when he comments that it is about the 'character' as well as the clothes. He notes that when Parkinson is shooting a fashion image, the most important aspect is the interaction between the male and female model, as well as the performance of each of their genders. Goffman's (1987) categories are inflexible and do not always accommodate Parkinson's portrayals.

> mostly the model is somebody and their wearing something, if you're too important you're more important than the clothes, nobody wants that…. but in this they are trying to get both to show the clothes and get a personality to do it and I think that's very good […] we've talked about what characters we play in that way in fact it's almost like a film *(Fashion in the Making*, 1977).

This illustrates how Parkinson uses multiple elements to create the narrative: the clothes, the background and the ‘characters’ in the image. All of these contribute to the mise-en-scene and simultaneously highlight the wealth of the wearer of the fashion. Goffman’s (1987) rigid categories do not allow for the way in which multiple aspects make up an image. Goffman (1987) only looks at how and where the characters/models are posed. Goffman’s ‘Neutral’ category (Lysonski, 1985, p.48) is confusing as although Parkinson’s characters are often in an equal dialogue or romantic encounter, the MITB reinforces hegemonic masculinity, newer and older forms of masculinity and male power. Even so, the female is the one usually modelling the fashions.

The male and female models are both important and perform different didactic functions. Parkinson considers both the female and male models are heroes, thus of equal importance: “Two heroes [the female and the male models], the outgoing character and then we have the rather recluse-like, turned in [introverted individual]” *Fashion in the Making*, 1979). This also resonates with the performativity of Parkinson’s MO when creating a narrative between the two binary genders.

Deslandes observes that men and heterosexuality combined to develop into a “pronounced form of consumption” (Deslandes, 2021) and that men functioned as objects of desire culminating in control of women through depictions of romantic fantasies. Deslandes observes that even though the men of the 1950s weren’t as overtly objects of display as the new men models of the 1980s, erotic images of men were being disseminated outside of fashion magazines and they eventually found embodiment in the form of the new man. In this way, the environment of the fashion

magazine, the duality of depiction between masculinity and commodity as per Deslandes laid the foundations for the new man in the 1980s.

Angela Williams writes in the description of her 2019 auction:

> The British fashion powerhouse Susan Small frequently commissioned Parkinson to shoot their fashion campaigns across his career. The brand advertised itself as a ready-to-wear label for the modern lady, and loved the romantic stories Parkinson was able to tell through his images about their garments (Forum Auctions, 2019).

This study argues that this was the same aspect that the Art Department at JWT, who organised Aquascutum's advertising, liked about his images. Parkinson was the only photographer allowed to shoot their menswear collection. It is further evidence to support that whether shooting menswear or womenswear or both, his modus operandi of the narrative of the love story remains the same. This image also has connotations of the older versions of masculinity and the nostalgia for the pastoral as discussed in Chapter 1. The first image Parkinson shot for Aquascutum has been lost, but it was very likely similar to the image in Figure 16. The theme of the love story can also be seen in the images Parkinson took of female models and Robin Tattersall in the mid 1950s.



Figure 16: ‘For Aquascutum’, (Parkinson, c.1950)

5.10 CONCLUSION

This section has examined the concepts of pleisure and performativity. It has been shown that Parkinson combined leisure and heterosexual love stories. This exemplifies his performative MO. New versions of masculinity and how this relates to menswear and leisure activities particularly sport have also been examined.

6. CHAPTER THREE: IMAGES OF ROBIN TATTERSALL: A CASE STUDY

6.1 INTRODUCTION

This chapter is a case study of images of Tattersall taken by Parkinson between c.1955-1960. It applies Goffman's (1987) concept of performativity to conduct a visual analysis of the portrayal of Tattersall and considers the efficacy of his theory on men and women in images together.

6.2 ROBIN TATTERSALL - MALE MODEL

Dr. Robin Erskine Tattersall (1930-) modelled for various photographers in his male modelling career between c.1953 and c.1960, including Parkinson, Relang, Avedon and Armstrong-Jones. He appears alongside Suzy Parker, in what is arguably Avedon's most well known image, a couple roller-skating through Paris on the Place du Concorde. Yet Tattersall's name is no longer well-known in the 21st Century.

In images of Tattersall, his outfits seem to be transposed from one image to another: black tie, thick-rimmed black glasses, dinner jackets, tweed three piece suits and wool coats. Yet each photographer makes him their own, as does Parkinson. Parkinson frequently represents versions of old masculinity through Tattersall. Yet many examples of his images featuring Tattersall and a female model represent

post-war consumerism, travel and leisure and older forms of masculinity. They are unique in this regard and are explored further below (see Sections 3.7 and 6.3). Parkinson represents the assemblage of masculinity and the transformative power of the 1950s. This case-study analyses his portrayals of Tattersall in leisurewear and the two images created for Aquascutum which represent the new desire for the urban as explored by Fuhg (Reed, 2023a) (see Section 6). Extensive research failed to uncover any other examples of Tattersall portrayed in this manner by other photographers (see Appendices 4 and 6 for further detail on Tattersall).

6.3 OLD MASCULINITY AND THE FETISHISATION OF THE ENGLISH GENTLEMAN

The fetishisation of the English Gentleman by the American reader and the older versions of the pastoral, heritage fabrics and older versions of masculinity can be observed in images of Tattersall by Parkinson. An image of Tattersall accompanies an article entitled *Country to Country: English fashions ready in America now* (American Vogue August Issue, 1956). Tattersall's female counterpart, Susan Abrahams, is wearing fashion labels Dorville and Sports Spectator. The fashion designs make extensive use of tweed and wool and this is presented to the American female reader as exclusive and of high quality. In the background, Tattersall wears similar fabrics which reinforce the theme of industry, as explored in Sections 4.2 and 5.3 of this study.

The same article was republished in British Vogue a month later entitled *The British Look America Loves* (British Vogue September Issue, 1957) (see Figures 17, 18, 20 and 21) illustrating the mutual fascination between the two countries. It also supports the theory that a patriotic British female reader in 1956 was interested in the success of

Britain's fabric and export industries being represented by their own men and women, as was her American counterpart. This notion of Englishness was also present in UK publications with Robin Tattersall also appearing in the Vogue article 'Best of Scotland' (see Figure 19). This gave British readers the opportunity to see patriotic representations of their own country in British Vogue.



HION
107 Vogue's eye view
3-119 The Paris Collections
0-131 The London Collections
-139 Shoes and fabric news
-145 The clothes they love the best: Mrs. Cecil Boyd-Rochfort
-149 The British look that America loves
-157 Autumn story: in Vogue Patterns
-163 More taste than money
158 Choice of the month: tweed suit
160-161 Town classics
162-163 Country classics
Young Idea
164-165 At work and play
196 Paris notebook
238 Where to buy the clothes in this issue

Figure 17: British Vogue Index page showing article The British Look America Loves, (British Vogue, September 1956)



Figure 18: American Vogue article Country to Country: English fashions ready in America now (American Vogue, August 1956)

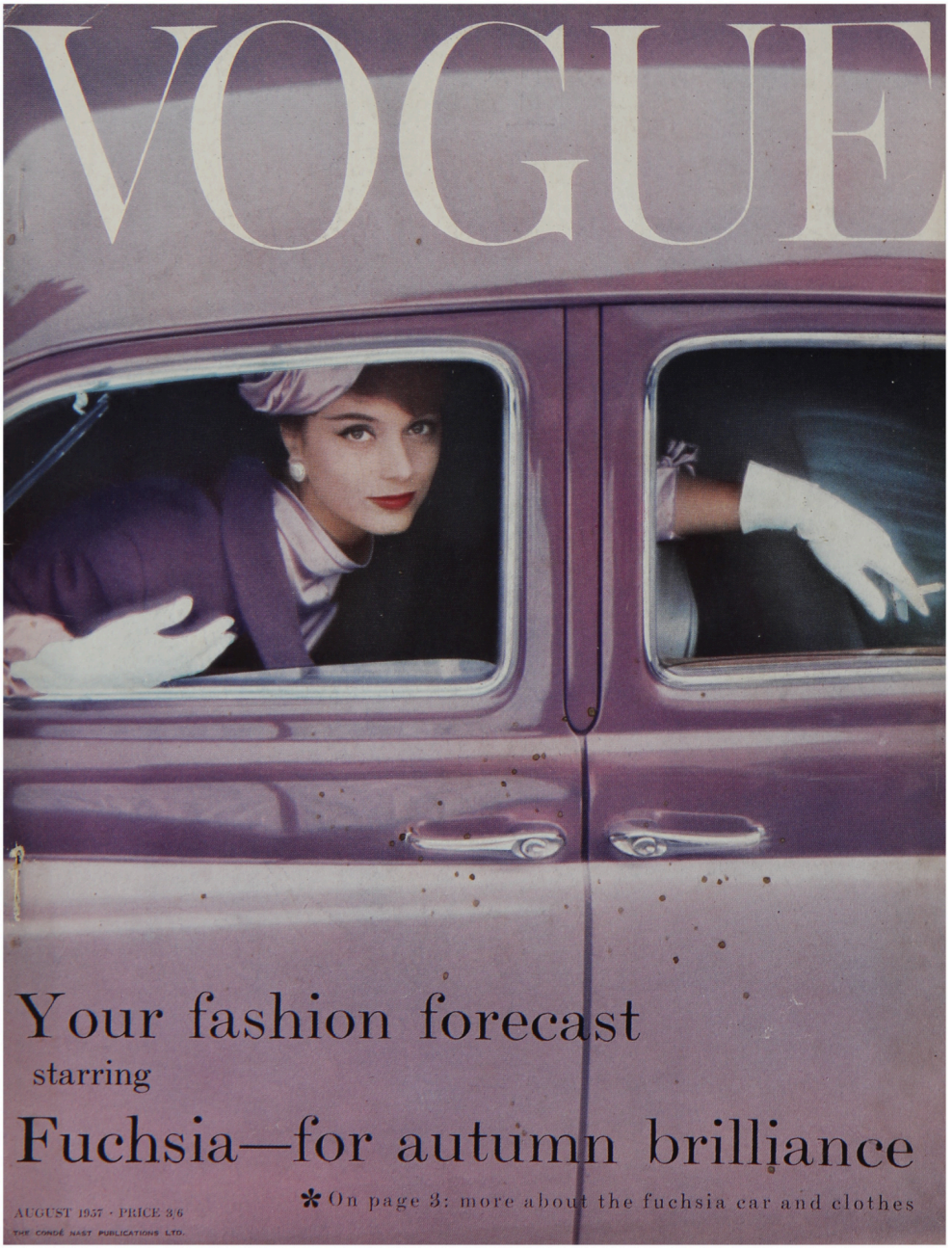


Figure 19: Front cover of British Vogue August 1957 which contains the Article ‘The Best of Scotland’ with Robin Tattersall and Pagan Grigg.(British Vogue, August 1957)



Figure 20: Robin Tattersall & Susan Abraham wearing Hopsack tweed and semi-fitted suit, (Parkinson, 1956)



Figure 21: Robert Tattersall and Susan Abraham at Missenden Abbey, Oxfordshire (Parkinson, 1957)



Figure 22: Robert Tattersall and Susan Abraham at Missenden Abbey, Oxfordshire (Parkinson, 1957)

The image (see Database p.10) published in the ‘Best of Scotland’ British Vogue August

1957 was taken at the same location, Missenden Abbey, and during the same shoot.

Published earlier in American Vogue (August, 1956).

6.4 COUNTRY HOMES

Tattersall was photographed in several images at Syon House (see Figure 23 and see Database pp.18, 19 and 22), Brentford, Essex, as well as other (former) country homes including Missenden Abbey, Buckinghamshire (see Figure 21 and 22 and Database pp.7, 9 and15). The significance of the country house is explored in Section 6.4 . The author asked Beckett (Reed, 2023e) how the images of Tattersall would have affected the reader's perception of country homes. Syon House opened to the public in 1951, thus here in this instance Parkinson is portraying old forms of aristocratic leisure but also a newly gained time for leisure activities. Missenden Abbey was sold to the council of Buckinghamshire in 1946 as an adult learning college and the grounds were open to the public. Parkinson creates a fantasy of Britain's former glory and aristocratic wealth.

> [...] there was still an inherent glamour associated with the country houses. Many recognised their beauty and for those owners who had been fortunate enough to host either schools or hospitals (as Syon did as an overspill for West Middlesex hospital), the physical damage was limited and gave them a chance to capitalise on the rapid expansion of the middle class and their increased leisure time. Syon particularly could capitalise given its proximity to London… Photographers such as NP would have been welcomed as his ability to project glamour helped maintain the idea of the country house as an aspirational and inspirational construct…Conceptually, he helped to rescue them from the negative perceptions of the wartime experience and prepare the psychological foundation for their eventual return as elite objects (Reed, 2023e).

Country homes also symbolise the lodging of the elite or aristocratic classes as portrayed by Parkinson in American Vogue in the 1950s. This is further evidence of the interest in the 1950s with the English upper classes and aristocracy as well as their activities (see Section 6.3).



Figure 23: Robin Tattersall at Syon House

6.5 OLD AND NEW LEISURE ACTIVITIES

Parkinson photographed Tattersall at Newmarket racecourse (see Database pp.13 and 17) near Cambridge and by the lake in Hampstead Heath, London (see Database pp.12 and 16), a popular location for leisure activities. Closely mirroring Brajato and Dhoest's (2023), Benwell's (2003) and Goffman's archetypes of male activities outside the home. Tattersall can be observed in various locations angling, hunting with hunting spaniels, walking in the grounds of country homes, going to the racecourse, thus partaking in traditional English and masculine activities.

He also can be seen polishing his rifle on top of a Land Rover (see Figure 20), loosely mimicking soldiers of the 1940s. Although these activities were associated with older versions of masculinity, men in the 1950s had newfound leisure time to indulge in such activities. The pastoral had gained a new significance (see Sections 4.2 and 6.4) and there was a nostalgia for older times in both the fashions as well as

the activities. Tattersall here portrays the ideal of the aristocratic English gentleman. Dinners and balls (see Database pp. 18, 19, 22, 23 and 24) also resumed in the post-war era and were occasions to dress up for, drawing a link to the notion of occasion wear as explored in Chapter 2. Travelling was also an occasion to dress up for (as explored in Section 5.7) Travel was also not exclusively to other countries. It also encompassed travel within Britain as well as metaphorical travel back to the 18th Century. Parkinson portrays men in the way of Gainsborough, a painter he is known to have admired and mimicked.

6.6 THE RIVIERA

Fuhg considers the popularity of France during the 1950s. France had a certain attainability but the Riviera specifically was a place of exclusivity, aristocracy and wealth. France was a popular destination for many and a place of new fashion trends.

Everyone wanted to go to France, and have chips in a bistro and drink wine'. America was far away but France could be reached by ferry. In France, young Londoners bought clothes like strides or the dogtooth check not available in Britain" (Fugh,131).

As explored in Section 5.7, travel to France and Italy influenced ideas about leisure in Vogue magazine and fashion designs for men. In five of the images in the database, Tattersall can be seen in France (Menton) and in Monte Carlo. Vogue readers were encouraged to visit Monte Carlo, the epicentre of wealth and glamour especially when the American film star Grace Kelly became the Princess of Monaco. Before 1950, it was already an exclusive location for members of the aristocracy.

In the five images of Tattersall (see Section 2.5). Variations in his usual manner of dress can be observed in the work of the other photographers as well as Parkinson, particularly the two examples of him in leisurewear on a beach, loose linen shirt and cargo trousers. These images are unusual in that they deviate from the usual portrayals of men in robust fabrics such as tweed and wool. They can be seen as a turning point as the 1960s approached, when more relaxed fits of suits and clothing and the introduction of beachwear as can be seen in a fashion show by Dale Cavanaugh (British Pathe, 2012). Leisurewear became common in high fashion spaces as noted by Deslandes (2021) and Fugh (Reed, 2023a).

It is due to the strenuous efforts of Terence Pepper (see Appendix 7) it can be proved that Tattersall worked with Parkinson until at least 1960, as he appears in his 1960 daybook. The portrayals of Tattersall can be argued to have aided the progression and change of men's dress from suits to leisurewear (see Database pp.6 and Figure 31) in the mid to late 1950s and onwards into the 1960s. This change started in high fashion images as modelled by Tattersall and slowly moved into popular culture.

6.7 HOTEL DE PARIS

Parkinson's images taken in or near Monaco capture a sense of holiday romance. Some were taken at what is described on the verso as the 'Hotel de Bretagne', whose existence cannot be verified. It is possible that the Hotel de Paris was meant instead, as this was the hotel recalled by Tattersall. The women in the images (see Figure 24 and Database pp.2 and 5) wear Susan Small evening wear designs, taken from trendy Parisian couture designs, whilst Tattersall models a simple black suit.



Figure 24: Robin Tattersall and Dorian Leigh and the Hotel de Paris, Monte Carlo

The Hotel de Paris was and remains one of the most expensive, exclusive and fashionable places to stay in Monte Carlo. Tattersall remarked to the author in an written extract about the photoshoot at the hotel:

> I do of course remember the shoot with Dorian Leigh, which was on location in Monte Carlo… Dorian told us that she would not be eating with us that night as she was out to dinner with old friends…After they had finished the dinner and post-dinner drinks, the bill was placed on the table in front of them…Three extremely wealthy men but neither of them wanted to pay! After a while Dorian decided that it was time for her to leave. [She] picked up the bill and gesticulated to the waiter. At which point, all three jumped up and meticulously divided the bill into three, in spite of this all taking place at the restaurant in the Hotel de Paris, which was owned by Onassis [one of the dinner guests] (See Appendix 6 for full version) (Reed, 2023d).

At least one of the five images was not taken in Monte Carlo but Menton on the South coast of France, which has a unique link to Britain.

> Though multi-national, the French regarded it as ‘une colonie Britannique’. Although this was in part Gallic humour, it can properly be considered as part of ‘the British World’: of its seventy-five hotels, seventeen boasted Anglo-Saxon names, including Victoria, Windsor, Balmoral and Westminster, and, outside the old town, many of its Belle Ēpoque villas were owned or occupied by Britons, whose lush ‘English’ gardens cascaded down to the sea. (Hillier, 2016, para. 4)

Menton (see Figure 31) was also described in the Telegraph as one of the “the corners of France that are forever British” (Peregrine, 2019). Depicting areas of France can be considered as ‘homes away from home’, a semiotic encoding of Britishness. An upper class reader of Vogue could have considered the images to be British due to the inclusion of the English gentleman in the form of Tattersall and the depiction of this ‘British’ French region: Menton. Such readers would have been familiar with the British connection and thus Menton symbolised the type of place the English upper class would frequent.

The depiction of love by Parkinson for the images for Susan Small present an interesting dichotomy of the English man and English woman abroad, who yet retain their Englishness through their choice of leisure activities. “Britishness was linked to a leisure culture and the export of pubs to Europe was seen as a promotion, celebration and tribute to British culture” (Fugh, 2021, p.368).

6.8 THE ENGLISH GENTLEMAN

Love is a ubiquitous subject in art and represents an eros-agape relationship with the love of the self and the self-sacrifice of the partner (Danise, 2019*)*. The woman stands separately as she models the clothes yet the man supports her in the background as an icon of heterosexuality and a reinforcement of the credibility of the

image. It reflects Goffman's (1987) theory of performativity that when a man wears something it is believable but if a woman wears it is as if she is in costume. Tattersall often wears a coordinating heritage fabric (see Sections 6.3 and 6.4) that complements what the female model is wearing. In the image for Aquascutum, however, the models wear almost identical trench coats. Goffman (1987) has a category for women being preoccupied with fashion but for men only in the context of sex appeal. Tattersall is a form of eye candy in his role of the perfect aristocratic English gentleman, but Goffman (1987) does not consider the importance of menswear. In the images for Aquascutum (see Figures 25 and 26) where Tattersall is modelling the clothes, it could be for a male audience. Nor does Goffman account for the changing nature of masculinity to include aspects of femininity that came into fashion in the 1950s (see Section 5.2) other than his reverse-sex pose (Klassen et al., 1993, p.32) which makes the man in the image the most important. This is not the case when presenting women's fashion to women, which is what is happening in most of the images explored.



Figure 25: Robin Tattersall and Tanya Mallet for Aquascutum.



Figure 26: Robin Tattersall and Tanya Mallet for Aquascutum.

6.9 POSE

The images illustrate how in the 1950s, the definition of masculinity was expanding. As Steele observes:

> Gene Kelly's character, Don Lockwood, in Singin' in the Rain (1952) displayed a varied masculine gestured performance without having his masculinity questioned. His masculine gestured performance was not seen as an impediment to achieving financial success, attaining more power through dominating social interactions and the ultimate show of masculine gesturing, getting the girl to fall in love with him at the end of the film (Steele, 2020, p.13).

It can be argued that the variety of gestures accepted by men in the 1950s and more feminine traits were being more widely accepted as part of the masculine ideal, such as the example of Gene Kelly. In the 1950s, more 'feminine' traits such as, touching their faces (see Figure 28) acting in a playful manner, smiling, dancing, knee-bending are echoed in Parkinson's images with his action realism, Tattersall is seen 'knee bending' (see Figure 27), conversing (see Database p.18), clapping (see Database p.5), smiling, yet still upholding masculine ideals and gender roles a la

Gene Kelly. We can also see Tattersall with a perm (see Figure 28) following the new hair trends of the time (British Pathe, 2014) In the image of Tattersall and Arsac Tattersall appears to be trying not to laugh and covering his mouth with his drink (See Figure 29). In the images for Aquascutum he engages in horse play and poses leisurely, describing one of the possible poses for men in the article with images by Penn (American Vogue, 1958).

Millic and Bell consider that these traits are more associated with portrayals of women.

> Women were found to be more often pictured in spatially lower positions or recumbent on floors or beds. They were also more likely to be portrayed performing submissive or appeasement gestures such as head or body canting, bending one knee inward (‘bashful knee-bend’), smiling, clowning, and acting less seriously (Bell and Milic, 2002, pp.204-205).

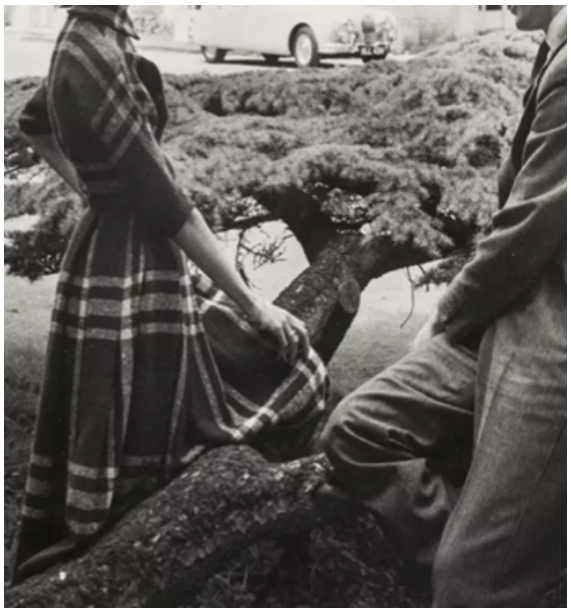


Figure 27: Excerpt of Figure 22



Figure 28: Robin Tattersall and Dorian Leigh in Monte Carlo (Parkinson, c.1956)



Figure 29: Robin Tattersall and Ghislaine Arsac (Parkinson, c.1955)

6.10 MAN ABOUT TOWN

Slowe observes that Tattersall was popular in women's magazines for his attractiveness (Reed, 2023b). Tattersall is also representative of the celebrity male model as discussed in Section 6.2 .

A modern view of Goffman's categories (Kuipers et al, 2016) observes that models and celebrities, which often overlap in the 1950s (see Section 4.2), are portrayed in fashion images as 'distant', removing them from the realms of the human and into a world of their own. However, this study argues that Parkinson's work is typified by variation. Models are sometimes in the foreground and sometimes in the background of the image. Tattersall is often located front and centre. Therefore images where the models are at the back are not to bring them into a special realm in the work of Parkinson but he is aiming rather to show the ubiquitous in art history narrative of a love story.

> The distinctive portrayal of [models/celebrities] demarcates the boundary between ordinary persons and the more glamorous domain of models and celebrities.We see here a boundary separating those with and without aesthetic capital: the capital central to the fashion field. Models embody this capital par excellence. The representation of these 'beautiful people' symbolically sets them apart from all others. Marked by a lack of engagement with camera or viewer, an absence of smiles and considerable distance (Kuipers et al., 2016, p.640).

Danesi (2019) considers how love stories are a ubiquitous part of art history, but also that love has been both 'symbolised' and 'ritualised' (Danesi, 2019). Danesi argues that the depiction of a heterosexual relationship influences the viewer's behaviour. This resonates with the heterosexual didactic function of the MITB (Deslandes,

2021). Danesi (2021) also considers the theology of Eros and Agape (Nygren 1930-36): “Eros is egocentric love, a form of self-assertion. Agape is unselfish love it seeketh not its own(Azgin, 2018, p.209.). In the images by Parkinson, the woman is self-assured, often separate and modelling the fashions and the MITB performs a supporting role, important to the didactic functions of the assemblage of masculinity and as a symbol of heterosexuality and desirability. Parkinson is careful when he portrays women, as he wishes his female model to have a certain level of agency.

> You see, when I photograph a girl in a garment, I want her to look as if she owns it. Most of the girls that I see around, if you put a mink coat on them, you start to wonder how she earned it, you know? Was it vertical or was it horizontal? But my girls are the vertical earners of mink coats (Arena, 2013).

It is intriguing to observe that in one of the images of Dorian Leigh (in the researcher’s private collection), Leigh has a large white mink coat draped around her shoulders. In this sense, Leigh represents Eros, the model of the beautiful clothes, a self-assured woman who vertically owned her mink coat, who has self-assurance, confidence, and self-love. But to achieve the portrayal of an Eros figure, the opposite is required. This function is fulfilled by the MITB, who represents the role of Agape, an unselfish love, not preoccupied with the clothes he is wearing, but there to support the woman. This study argues that the MITB has a key role in presenting this love and its semiotic function .

To extend this theory It can be argued that thus the presentation of the English gentleman is an eros and agape type relationship when presented by Parkinson in American Vogue in the mid 1950s. Eros in this regard is a celebration and love of the

self: Britain’s own heritage. Agape in the sense of giving away a highly curated presentation of English culture and English men as a presentation to be fetishized by the American female reader. The love of Englishness, the aristocratic English gentleman, and an interest in the activities in which he may partake is thus semiotically conveyed through these images and was of interest to both the American and British female reader. Such as angling (see Figure 30)



Figure 30: Robin Tattersall and Pagan Grigg (Parkinson,1957)



Figure 31: Robin Tattersall and Dorian Leigh in Menton (Parkinson, 1957)

6.11 CONCLUSION

This case study of Robin Tattersall has shown how Tattersall in some ways corresponds to the criteria of Goffman's (1987) categories, but in others does not. It affirms the old and new masculinities of the 1950s, as shown in Sections 4 and 5, and illustrates how they form an assemblage of masculinity. Tattersall represents a heterosexual figure of authority and embodies the figure of the perfect English gentleman who has the wealth to travel abroad extensively, while remaining quintessentially English.

7. CONCLUSION TO THE STUDY

METHODOLOGY

With regard to methodology, three aspects emerged that are of particular significance. Firstly, the application of the concept of bricolage in order to bring together disparate aspects of methodology proved effective.

Secondly, the method developed in the course of the research, continuing dialogue, where various experts and academics were in ongoing consultancy with the author, whilst providing a wealth of data, also presented some challenges. It is still a method under development. The possible difficulties caused by being dependent on the reply of individuals who may be in different time zones, requires careful planning and record keeping. The pace of the research has to be adjusted to the needs of contributors. However, the dynamic nature of the conversations and discussions gave great impetus and insight to this study.

The formation of the database of images is also an ongoing project. It is extremely time-consuming and requires a careful eye and much screen time. However, the resulting additions to the database of images is extremely worthwhile.

LITERATURE REVIEW

The main outcomes of the literature review was the formation of a theoretical framework and the identification of key concepts. These include the man in the background (MITB), performativity, masculinity, post-war ideals and menswear in the 1950s. Steele (2020), Fugh (2021) and Deslandes(2021) were critical sources in constructing the theoretical framework. This was based on theories of performativity,

masculinity, love stories and the didactic function of heterosexuality (Deslandes, 2012.)

NOR-MAN IN VOGUE

Norman Parkinson's portrayal of men in Vogue had never been explored or analysed. In the 1950s, he created the images of the aristocratic English gentleman with a nostalgic atmosphere of looking back to former times, all the while with a backdrop of the approaching 1960s, which was a transformative period. This had a significant influence on the exchange of fashion and social ideals with America at the time.

PLEISURE AND PERFORMATIVITY

This section examined new versions of masculinity and looks at men as readers of Vogue, and thus emerging as possible new consumers of fashion. Parkinson's MO of creating love stories in his images. It is a time of new leisure activities and more extensive travel. This required the availability of new and less formal fashions. Looser fitting clothes and lighter fabrics for warmer climates were also in demand.

CASE STUDY OF ROBIN TATTERSALL

Robin Tattersall embodies one of the central concepts of the study, the Man in the Background. As the subject of the case-study, his images provided a wealth of data and examples to facilitate the discussion of the themes of the study. For example, old and new masculinity, their integration to form an assemblage, the portrayal of the love story and the representation of the perfect aristocratic English gentleman.

FUTURE STUDY

A future study could include investigations into other men in the background in the work of Parkinson, particularly in images of Tinka Paterson and Dick Orme respectively. It would also be a worthwhile endeavour to uncover the lost identity and narrative of other male sitters of Parkinson's and to explore further the images taken for the GQ shoot in Nassau, in the Bahamas, as the originals are lost and their current whereabouts unknown. As the number of participants in the making of these photographs is rapidly declining, it is crucial to continue this research whilst some are still alive.

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10. GLOSSARY

Assemblage of masculinity: How masculinity is made up of numerous elements or versions including the past, present and future following DeRiba Mayoral (2020), Hickey-Moody (2019) and Deleuze.

Authority document: Following the hierarchy of genres as well as wealth portraits in the past functioned as authority documents on taste.

Bricolage of masculinity: Bricolage is a French wording meaning roughly 'do-it-yourself', and it is applied in an art context to artists who use a diverse range of non-traditional art materials (Tate) in the context of this study the attitude of the male model, his pose and his presentation of masculinity in relation to the photographer.

Bricoleur of masculinity: the person creating the vision of masculinity whether this be by creating the image or in their own lives.

Decoding: The term 'decoding' refers to the recognition, understanding/translation of elements within a male fashion photograph. (Steele, 2020, p.6)

Didactic function: designed to impart information, advice, or some doctrine of morality or philosophy. (Oxford Reference)

Encoding: The use of the term 'coding' refers to the inclusion/arrangement of gestures by authors of male fashion photographs with the intention of communicating a narrative or idea. (Steele, 2020, p.6)

Gender Performativity: Gender performativity is the theory that gender and gender roles are elaborate social performances that one puts on in day-to-day life, the hegemonic versions of which underlay popular conceptions of "man"/ "masculine" and "woman"/ "feminine". If it is indeed the case that "woman" and "man" are performed and reinforced in everyday life, then it is not just our own self-conception, but other's reaction to our gender performances that shapes gender identification. (Wilson, 2015)

Hierarchy of genre:This hierarchy of genres, established by the French Royal Academy, was based on the notion of man as the measure of all things. Landscape and still life were the lowest because they did not involve human subject matter. History was highest because it dealt with the noblest events of human history and with religion. (Tate)

Man in the Background: “The man in the background is the man who appears in the background of women's fashion pictures particularly in the 1950s, often the model in the centre was a famous one." (Joanna Reed)

Nostalgia: a wistful desire to return in thought or in fact to a former time in one's life, to one's home or homeland, or to one's family and friends; a sentimental yearning for the happiness of a former place or time. (Collins dictionary)

11. LIST OF APPENDICES

Appendix 1: Additional Research: on British vs American Man

Appendix 2: Additional Research: Studies on Goffman, Butler and the ‘New Man’

Appendix 3: Logbook of Academics contacted and when.

Appendix 4: Handwritten notes from discussion with Norman Brand (head printer at Vogue)

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Appendix 1: Additional research on the British Man vs American Man in Academia

There are key differences between the portrayal of the British and American men and in the number of studies on British and American print material. The number of studies that have considered specifically British publications and American publications in advertising and/or fashion magazines is approximately the same. Studies that include investigation of both genders have been consulted in this research. Edwards (2003) compares both American and British publications. This study aims to bridge the gap between studies of American and British publications and show that they have some similarities.

British studies include Deslandes (2021 and 2010), Mears and Entwistle (2013), Clark (2016), Frederick, Lynne and Ron (2016), Edwards (2023, 2016 and 2003), Jobling (2014), Osgerby (2014), Beggan (2009), Alexander (2006), Attwood (2005), Horsley (2005), Shannon (2004), Entwistle (2004), Benwell (2004 and 2002), Smith

(2003), Gough (2001), Jackson, Brook and Stevenson (1999) and Lysonski (1985).The studies that focus on the US Dotson (2021) Haltom (2021) Steele (2020) Tsichla (2020) Groeneveld (2020) Bartlett, Vowels and Saucier (2016) O'Connor (2014) Nixon (2013), Mager and Helgeson (2011), Xue and Ellzey (2009), Baird and Grieve (2006), Bonham (2005), Lindner (2004), Lorenzen, Grieve and Thomas (2004), Shroeder and Zwick (2004), Elmore (2004), Alexander (2003) Gallilee (2002), (Williams, 2002), (Pendergast,2000), (Breazeale,1994) and (Goffman and Gornick,1987).

Appendix 2: Additional research on Goffman, Butler and the 'New Man'

Goffman's theory is referenced in (Paranese, 2023); (Haltom, 2021); (Jha, Raj and Gangwar, 2017); (Kuipers, Van der Laan, 2017); (McDowell, 2017); (Fowler, Chu and Gentry, 2016); (Zotos and Tsichla, 2020 and 2014); (Shaw, Eisend and Tan,2014); (Mager and Helgeson, 2011); (Plakoyiannakki and Zotos, 2009); (Xue and Ellzey, 2009); (Lindner, 2004); (Thompson, 2000); (Masse and Rosenblum,1988); (Kang, 1997); (Kolbe and Albanese,1996); (Klassen and Jaspar,1993); (England, Kuhn and Gardner, 1981)

Butlers' theory in (Brajato and Dhoest, 2023); (DePerthuis, 2022;) (Deslandes, 2021 and 2010); (Steele, 2020); (Salter, 2020); (De Riba Mayoral, 2020); (Phillips and Barry, 2016) (Osgerby,2014) (Jobling,2014) (Entwistle,2004) (Shroeder and Zwick,2004) (Benwell,2003) (Alexander,2003) (Benwell,2002) (Williams,2002) (Breazeale,1994) (Klassen, Jasper and Swartz,1993)

Academic papers that focus on the New Man include Brajato and Dhoest (2023), (Edwards, 2003, 2004 and 2023) Dotson (2021), Haltom (2021), Kuiper's et al. (2017), Barry and Phillips (2016), Edwards (2016), Fowler et al. (2016), Nixon (2013), Attwood (2005), Entwistle (2004), Galilee (2002), Alexander (2003), Patterson and Elliot (2002), Benwell (2002), Thompson (2000), Lysonski (1985), or 1990s in the case of (Frederick and Lynn (2016), Williams (2002). and Gough (2001). When studies do investigate the representation of men's bodies in women's magazines (Smith (2003) and Beggan and Allison (2009), The same material from the 1980s is referenced: The New Man Model.

Appendix 3: Logbook of Academics spoken with or approached

Who	Role	When	Institution	Contact	Literature
Terence Pepper	Curator of photography NPG	11 July 2023 (in-Person)	National Portrait Gallery Iconic Images	ongoing	Fifty Years of Fashion and Portraits, 1981.
@Fashionmodelhistory	Biographies for models in magazines, art photographs & advertising campaigns Posts by TP, GL, OS & BC	19 July 2023	n/a	ongoing	n/a
Dr. Paul Deslandes	Author and lecturer University of Vermont	25 July 2023	University of Vermont	Interview 8th of August 2023 and various emails	Male Beauty in Britain:
Tim Jenkins	Assistant to N.P.	16 August 2023	n/a	nill	n/a
Norman Brand	Headprinter for Vogue 1956/7-1962	30 August 2023 and 7 September 2023	n/a	1 phone interview	Upcoming Kindly sent two pages for study-use

Who	Role	When	Institution	Contact	Literature
Cecile van der Harten	Photography consultant	4 September	Rijksmuseum	1 email	n/a

(Rijksmuseum Photography service)	Rijksmuseum	2023			
Dr Lauren Coffey-Glover	Lecturer in Linguistics with teaching and research interests in the area of language, gender and sexuality.	5 September 2023	Nottingham Trent University	nil	Men in Women's Worlds: Constructions of Masculinity in Women's Magazines
Erin Paviour-Smith	Parlance media and interviewer of R.T. for BV&I Yacht magazine	5 September 2023	Parlance media	1 email that led nowhere	BVI Yacht magazine
Dr. Gabriel Steele	Author man-made man	8 September 2023	University of Toronto	1 interview	Man Made Man (2020)
V&A Images	Consultant V&A archive	13 September 2023	Victoria and Albert Museum	1 email exchange	n/a
Marlene (Customer Associate Getty Images)	Consultant Getty Images	14 September 2023	Getty Images	1 email exchange	n/a
Giles Kime	Country Life's Executive and Interiors Editor	17 September 2023	Future PLC	1 email exchange	n/a
Dr. Elizabeth Tregenza	Author and Lecturer University of the Arts London College of Fashion	26 September and 25 October 2023	London College of Fashion	1 email exchange	Wholesale Couture (2023)
Who	**Role**	**When**	**Institution**	**Contact**	**Literature**
@becomingmrs exeter	Fashion Historian	29 September 2023	n/a	1 instagram dm	n/a

				conversation	
Dr. Rebecca Conekin	Teaches 20th century British and European History at Yale University. She holds a PhD in European History from the University of Michigan, Ann Arbor and is a Fellow of the Royal Historical Society (U.K.).	29 September 2023	Yale University	1 email	From Haughty to Nice: How British Fashion Images Changed from the 1950s to the 1960s (2010)
Dr. Robin Muir	Contributing editor to British Vogue	29 September 2023	British Vogue	1 email	Norman Parkinson: Portraits in fashion (2004)

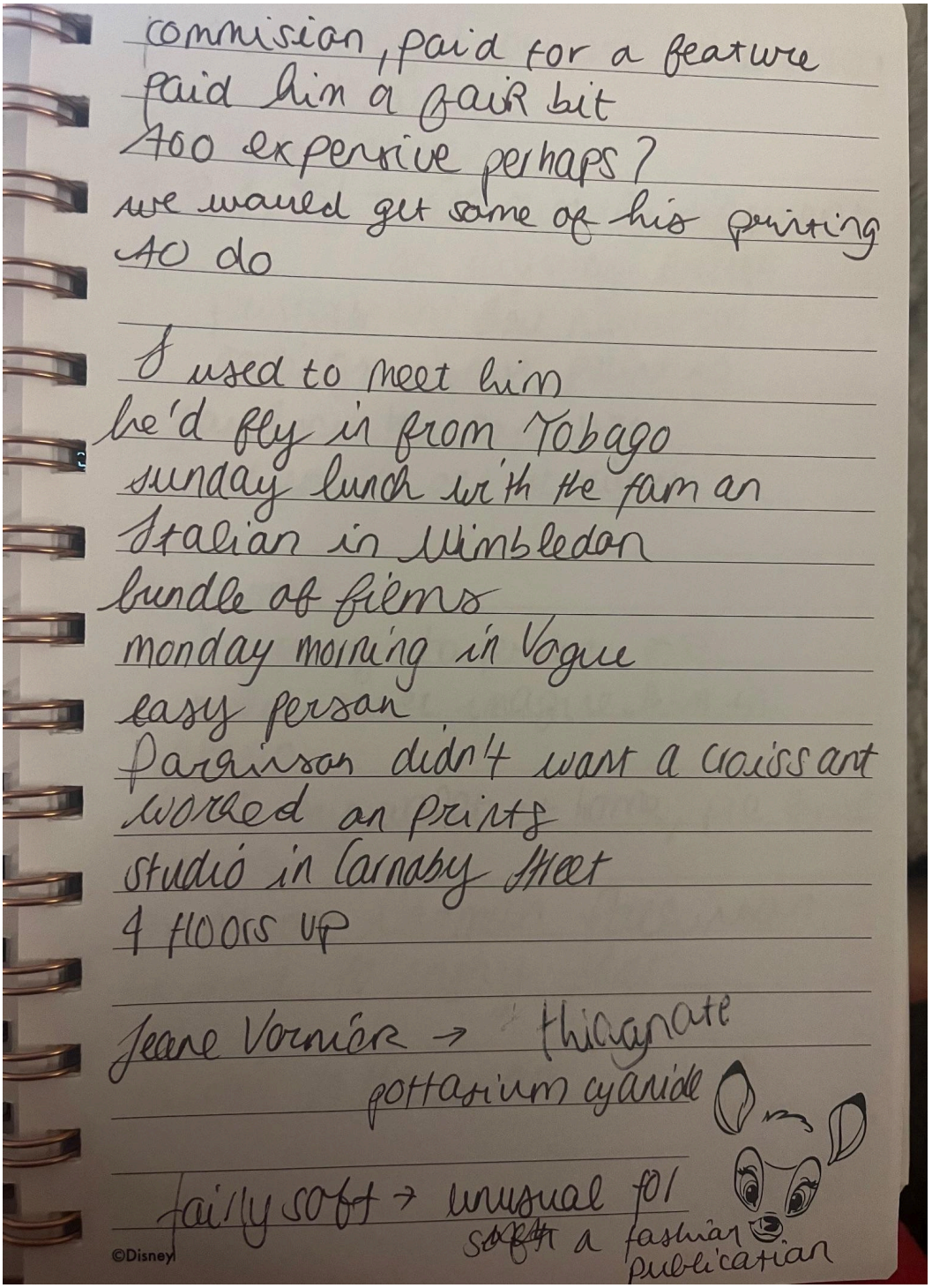
Who	**Role**	**When**	**Institution**	**Contact**	**Literature**
Mchael Slowe	Established Filmmaker Met Tattersall in Caribbean	9 October 2023	n/a	ongoing	n/a
Dr. Felice Mcdowell	University of the Arts London College of Fashion	19 October 2023	London College of Fashion	1 email	“I know I am posing”… Feeling the Pose in Post-war Fashion Modeling (2017) “The Influence of Anthony Denney”: Authorship in the Production and Consumption of British Fashion

					Media in the Late 1950s (2015)
Dr. Paul Bench	University of the Arts London College of Fashion	19 October 2023	London College of Fashion	1 email	n/a

Who	**Role**	**When**	**Institution**	**Contact**	**Literature**
Matthew Beckett	Founder of the Lost Heritage Archive	13 November 19 December 2023	Lost Heritage	1 email	n/a
Harry King	Celebrity Hairdresser at the G.Q. Shoot in Bahamas	2 December 2023	n/a	1 instagram dm conversation	n/a

Dr. Felix Fuhg	a German historian with particular interest in modern British history.	18 & 20 of December 2023	Technical University Berlin, Germany.	1terview	Did Britain rule the world again? The international fashion market and the continental look in 1960s London.London's Working-Class Youth and the Making of Post-Victorian Britain, 1958–1971 (2021)
Dr. Robin Erskine Tattersall	Highest paid male model in the world, Surgeon and Olympian at 73.	20 December 2023	n/a	1 email	n/a
john_cole_archive	John Cole Archive	29 December 2023	n/a	1 instagram dm	n/a
Dr. Tim Edwards	Expert on masculinity terminology	4 Jan 2024	Nottingham Trent, University	1 email	*The Metrosexual's New Clothes* (2023)
John Michael O'Sullivan via TP	Expert on 1950s female fashion models particularly Barbara Mullen	7 Jan 2024	n/a	Facebook message via TP	upcoming

Appendix 4: Notes from Conversation with Norman Brand 7 September 2023


commision, paid for a feature
paid him a fair bit
400 expensive perhaps?
we wanted get some of his painting
to do

I used to meet him
he'd fly in from Tobago
sunday lunch with the fam an
Italian in Wimbledon
bundle of films
monday morning in Vogue
easy person
Parkinson didn't want a croissant
worked on prints
studio in Carnaby Street
4 floors up

Jeane Vornier → thiocyanate
potassium cyanide

fairly soft → unusual for
a fashion
publication

©Disney

he didn't lose the plot

so dangerous health & safety

wouldn't hand over your duffy, bailey etc

all the art had gone into the photography

most proffesional negs he produced

lighting he used

'more natural'

'I don't think of any men's fashion much' 'he got on better with them'

Richard Avedon → envied to get the phonecall 1960's

processing for a week

Avedon would give me his negatives

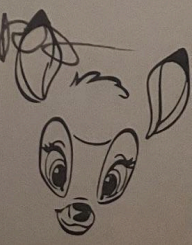
you just do it, you know you can

Ritz Hotel at midnight

no overnight for Paris

Jim Jenkins, Robert Pascal stuff from

then

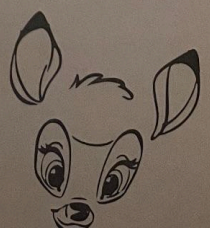


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parks → straight forward, not contrasty
tonal range
he didn't interfer
2, 3, 4, 5b → all slightly different
or slightly better
printers and their neurotic
feelings about printing
you know the exposure
and you'll get it right

busy man
quite easy to print for
I caued never imagine him in
Tobago
leave my wallet at home, pie eyed
drunk
the dapper Norman Parkinson
he used to enjoy that

farmer in the war



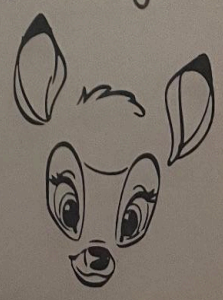
I was a freelance, he was a free lance

Robin Tattersall → much in Vogue in fashion

era you know where you are

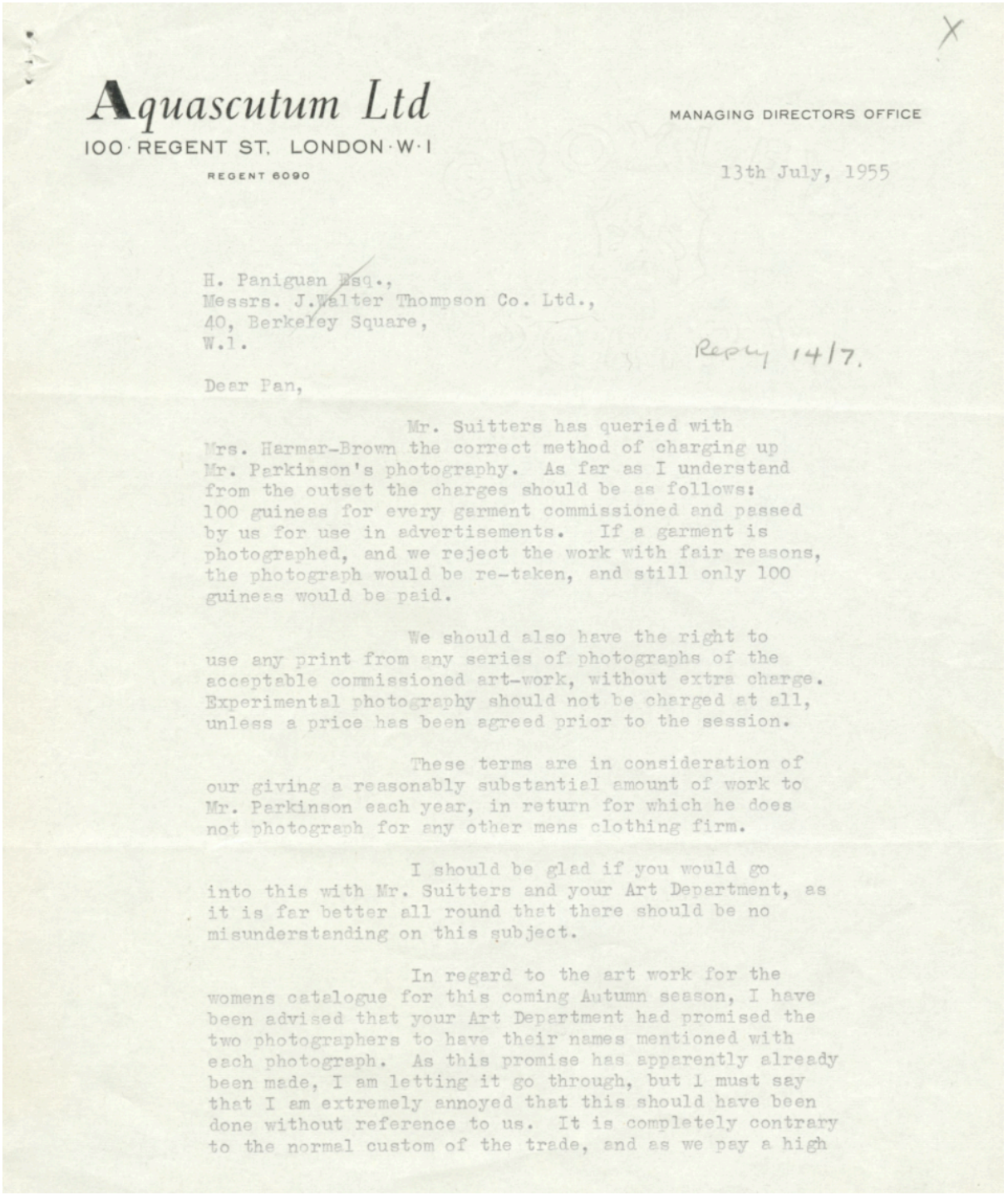
editorial people → paris
if they didn't like it they would mention it
famous from the 1940's
working together, partnership collaborative
respected as a proffesional photographer
commisioned x many pages
50 pounds a cover 40 pounds a page
might have got more

he wasn't on the staff



©Disney

Appendix 5: Letter to H. Paniguan esq. about Parkinson's Aquascutum contract



Aquascutum Ltd
100 REGENT ST. LONDON W.1
REGENT 6090

MANAGING DIRECTORS OFFICE

13th July, 1955

H. Paniguan Esq.,
Messrs. J.Walter Thompson Co. Ltd.,
40, Berkeley Square,
W.1.

Reply 14/7.

Dear Pan,

Mr. Suitters has queried with Mrs. Harmar-Brown the correct method of charging up Mr. Parkinson's photography. As far as I understand from the outset the charges should be as follows: 100 guineas for every garment commissioned and passed by us for use in advertisements. If a garment is photographed, and we reject the work with fair reasons, the photograph would be re-taken, and still only 100 guineas would be paid.

We should also have the right to use any print from any series of photographs of the acceptable commissioned art-work, without extra charge. Experimental photography should not be charged at all, unless a price has been agreed prior to the session.

These terms are in consideration of our giving a reasonably substantial amount of work to Mr. Parkinson each year, in return for which he does not photograph for any other mens clothing firm.

I should be glad if you would go into this with Mr. Suitters and your Art Department, as it is far better all round that there should be no misunderstanding on this subject.

In regard to the art work for the womens catalogue for this coming Autumn season, I have been advised that your Art Department had promised the two photographers to have their names mentioned with each photograph. As this promise has apparently already been made, I am letting it go through, but I must say that I am extremely annoyed that this should have been done without reference to us. It is completely contrary to the normal custom of the trade, and as we pay a high

fee for this photography (although this last series had very few outstanding photographs, the majority being very ordinary) I do not see why we should be called upon to give a considerable amount of free advertising to the photographers in question.

I am sure you will agree with me that extra details in the catalogue can only detract from the main purpose, and consequently the names of Keith Ewart and Richard Dormer on every page will not assist in selling more garments, although they may assist the photographers in obtaining extra work, as the catalogue has a large circulation to the clothing trade.

I do not wish to quarrel over such details with your Art Department, but I very strongly consider that as we are paying for and using these catalogues for the promotion of our own sales, your Art Department, acting as our agents, should be primarily concerned with our interests.

From time to time you may wish to make recommendations for mentioning photographers, or giving credits to other people, but I must insist that we are consulted about it before promises are made on our behalf.

I should be obliged if you would treat this letter as confidential to yourself inasmuch as I do not wish to have any unfriendly relations with your Art Department, and I leave it to your discretion to see that in the future we are always consulted about these details so that we do not have this sort of situation arising when it is too late for us to alter it.

With kind regards,

Yours sincerely,

Charles Abrahams

Appendix 6: Email from Robin Tattersall

Dear Jo,

Thankyou for your interest and research into Norman Parkinson, a most remarkable man, and in my opinion one of the greatest fashion photographers of all time.

I am of course biassed, as I came to know him quite well when I was in my 20's.
After finishing my National Service in the Army after leaving school, and my three years as an undergraduate at Cambridge University, I began my clinical studies at St George's Hospital Medical School in London.

At this point I had just got married, and quickly discovered that the meagre funds which I had at my disposal were not going to be nearly enough to cover all our living expenses. My wife and I had been out to a very sophisticated black tie dinner party where, as was the custom, following the desert course the ladies withdrew to the drawing room to have their coffee, whilst the men remained at the dining table to enjoy their cigars and brandy. I found myself chatting to a young man of similar age , who had been studying at Oxford whilst I had been at Cambridge. He was very well connected in the upper echelons of society, and he told me how he had made quite a lot of money whilst at Oxford by selling gossip to the various more dubious tabloids about what various members of the upper class were up to whilst at college. Since graduating he has represented various companies, in particular one of the leading Cigar manufacturers, one of the top ports and one of the best brandies. It was his job to make sure that important people, such as Winston Churchill, drank or smoked their products.

However, as I told this young man, I was not in that sort of league. To which he suggested that I try male modelling! Of course as a tough rugby player, the idea horrified me, and in those days practically all the male models were out of work gay actors. But he did give me the contact information for one of the leading agencies should I change my mind,
On the way home in the taxi, my wife asked me what we had been talking about and when I told her she said enthusiastically that I should follow up on it.

Which is what I did, and my very first job was to model waistcoats through the ages at the Chez Auguste in Soho, along with Peter Ustinov and a big TV star, Gilbert Harding. It was the time in the 50's when fancy waistcoats were becoming the rage, and Ustinov and Harding were keen to promote them.

Following that my next job was to take part in the Moygashel Spring Collection in the ballroom of the Dorchester Hotel, where I was the only male amongst a whole host of top female models, including Barbara Goalen , London's most senior and famous model

in the post war years. She and I had to open the show , with her in totally white Moygashel linen and me in a black Moygashel suit. Hearing that I was a medical student striving to make ends meet financially, she called up all the top fashion photographers to encourage them to use me, one of whom was Parks as he was then known.

I remember him well. He was an imposing figure and he never took a photo without wearing his special antique cap. On one occasion , when we were on location, he had forgotten it, and was so furious that he cancelled the whole shoot.
Often his beautiful wife, I think her name was Wanda, would be in the shoot and it would be somewhat embarrassing to be in a clinch with her in front of her husband.
Alas I do not have with me any of my old photos from those days but if I can find any I will let you have them.

I do of course remember the shoot with Dorian Leigh, which was on location in Monte Carlo. The most interesting memory of that trip was when one day, Dorian told us that she would not be eating with us that night as she was out to dinner with old friends.
As it happened, one of her many admirers was Sam Spiegel, the famous Hollywood producer, who was flying back from Ceylon where he was filming 'The Bridge On The River Kwai', and diverted to Monaco when he heard that Dorian was there.

The next morning she told us that also at dinner were Onassis and Sam's personal lawyer. After they had finished the dinner and post-dinner drinks, the bill was placed on the table in front of them, but none of them would touch or even look at it. Pretty well all the other diners had finished and left, and so they were the last there but it was like a game to them. Three extremely wealthy men but neither of them wanted to pay! After a while Dorian decided that it was time for her to leave, and so she herself picked up the bill and gesticulated to the waiter. At which point, all three jumped up and meticulously divided the bill into three, in spite of this all taking place at the restaurant in the Hotel de Paris, which was owned by Onassis!

A good example of how the super rich do not like to part with any of their cash if they can help it. I have banged on for much too long and so had better press send before I lose it!
If I remember any other titbits about Parkinson, I will let you have them.
Likewise I would be interested to see any of the old photos that you do have. It is always interesting to have my aged memory rekindled
All the best
Robin

Appendix: 7 Norman Parkinson's book 1960