

THE DEVELOPMENT AND FUNCTION OF VISUAL PLAY IN NON-AD  
ADVERTISEMENTS: AS SEEN IN THE SPRING/SUMMER 2012 SERIES OF  
ONLINE BRASSIERE ADVERTISEMENTS IN WESTERN FASHION

A Thesis

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By

Lauren Nicole Kozloski Goodnow

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## ABSTRACT

This study seeks to prove that visual play exists in the real world as is found in online brassiere advertisements. Further, it finds that the language of visual semiotics, which is used to explain how advertisement images are interpreted, is insufficient to describe these advertisements, so this study proposes to extend the language of visual semiotics using the concepts of visual play.

This study uses visual semiotics to analyze the use of visual play in online advertisements of bras, proposing a new layer of visual semiotics to include visual play. This third layer (of visual semiotics) creates a scale to measure the amount of visual play in an advertisement and provides a method to interpret advertisements that would otherwise fail to be read in a visual semiotics method.

The notion that a visual image is not carelessly entered is the keystone of semiotic analysis. The viewer comes into the image through the lens of his or her own experience, providing a personalized understanding of the image within the context it is shown. This study focuses on how visual play within these images creates a bridge between the advertising and art worlds to depict half naked women in a fashion that is void of association with porn, enabling the studied images to be more successful than traditional bra advertisements.

## BIOGRAPHICAL SKETCH

Lauren Goodnow graduated from Dartmouth College with a B.A. in Studio Art and Asian & Middle Eastern Studies in 2012. Her studies covered printmaking, jewelry, sculpture, and painting, with a particular focus on Japanese Printmaking. Her interest in the intersection of economics and art brought her to study fashion, and in particular fashion advertising.

This thesis is dedicated to the memory of Jorge.

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TABLE OF CONTENTS	
Biographical Sketch	iii
Dedication	iv
Acknowledgements	v
List of Figures	vii
List of Charts	viii
<i>Chapter 1: Introduction</i>	1
1.1: Overview	1
1.2: Studying Play in Fashion Advertisements	2
1.3: What is a Bra Advertisement Image?	5
1.4: Structure of the Thesis	12
<i>Chapter 2: Literature Review</i>	18
2.1: Play Literature Review	18
2.2: Reading Advertisements Review	34
2.3: Porn VS Art Review	41
2.4: The Three Layer Visual Semiotics Method	46
Chapter 3: History of the Brassiere and Subsequent Advertisements	57
3.1: The Emergence of “This Is Not an Ad” Bra Advertisements	57
<i>Chapter 4: Current Advertisement Analysis</i>	76
4.1: A Unique Semiotics Method	76
4.2: Play in Visual Semiotics: “This is Not an Ad” Advertisement	83
4.3: Play in Visual Semiotics- The Framing Element	117
<i>Chapter 5: Conclusions and Further Research</i>	121
5.1: Why Play Matters	121
5.2: Visual Play in Visual Semiotics	122
5.3: Advertisement: The balance between Art and Pornography	124
5.4: Summarize Play in Advertisements	125
5.5: What is the use of Advertisements and Their Study?	126
5.6: Where Does Play in Fashion Advertisements go from Here?	128
Appendices	136
Bibliography	180

## LIST OF FIGURES

Figure 1	New Balance Running Shoe Advertisement	40
Figure 2	Deboise Invisible Women Advertisement (1914)	60,74
Figure 3	Betty Garble Pin-up (1943)	64,74
Figure 4	Painting Advertisement Jules Cheret (1893)	65
Figure 5	Wonder Bra “Hello Boys” Advertisement (1992)	74
Figure 6	La Perla S/S 2009 Online Advertisement	74
Figure 7	Agent Provocateur S/S 2012 Online Advertisement	88
Figure 8	Boux Avenue S/S 2012 Online Advertisement	92
Figure 9	Chantelle S/S 2012 Online Advertisement	97
Figure 10	Chantelle S/S 2012 Online Advertisement Black and White	98
Figure 11 & 12	Nude Women Marble Sculptures, Roman, (2 <sup>nd</sup> Century A.D.)	99
Figure 13	Rigby & Peller S/S 2012 Online Advertisement	103
Figure 14	Reclining Nude on Sofa by Amedeo Modigliani (1917)	104
Figure 15	Victoria’s Secret S/S 2012 Online Advertisement	108
Figure 16	Victoria’s Secret S/S 2012 Online Advertisement With Drawings	109
Figure 17	La Perla S/S 2012 Online Advertisement	113
Figure 18	La Perla S/S 2012 Online Advertisement With Drawings	114
Figure 19	Cara Delevingne at La Perla Photoshoot (2014)	133

## LIST OF CHARTS

Chart 1	Taxonomy of Visual Semiotics	16
Chart 2	Pictorial Timeline of Bra Advertisements	74
Chart 3	Scale of Visual Play	81
Chart 4	Blank Third Layer Analysis Chart	82
Chart 5	Scale of Visual Play: Agent Provocateur	85
Chart 6	Agent Provocateur Third Layer Analysis Chart	87
Chart 7	Scale of Visual Play: Boux Avenue	90
Chart 8	Boux Avenue Third Layer Analysis Chart	93
Chart 9	Scale of Visual Play: Chantelle	95
Chart 10	Chantelle Third Layer Analysis Chart	100
Chart 11	Scale of Visual Play: Rigby & Peller	102
Chart 12	Rigby & Peller Third Layer Analysis Chart	105
Chart 13	Scale of Visual Play: Victoria's Secret	106
Chart 14	Victoria's Secret Third Layer Analysis Chart	110
Chart 15	Scale of Visual Play: La Perla	112
Chart 16	La Perla Third Layer Analysis Chart	115

## CHAPTER 1

### INTRODUCTION

#### ***1.1 Overview***

This study seeks to prove that visual play exists in the real world as is found in online brassiere advertisements. Further, it finds that the language of visual semiotics, which is used to explain how advertisement images are interpreted, is insufficient to describe these advertisements so this study proposes to extend the language of visual semiotics using the concepts of visual play.

This study uses visual semiotics to analyze the use of visual play in online advertisements of bras, proposing a new layer of visual semiotics to include visual play. This third layer (of visual semiotics) creates a scale to measure the amount of visual play in an advertisement and provides a basis to interpret advertisements that would otherwise fail to be read in a visual semiotics method.

The notion that a visual image is not carelessly entered is the keystone of semiotic analysis. The viewer comes into the image through the lens of his or her own experience, providing a personalized understanding of the image within the context it is shown. This study focuses on how visual play within these images creates a bridge between the advertising and art worlds to depict half naked women in a fashion that is void of association with porn.

Current American bra advertisements are exemplary of “This is not an Ad” advertisements.<sup>i</sup> These advertisements are found on companies’ websites as well as online campaigns. Uniquely, they function on a third level of visual semiotics, using visual play to straddle the advertisement and art worlds.

This thesis is not concerned with eye tracking technology or exploring new ways in which the brain processes an advertisement image. The goals of this study are:

- To create a vocabulary for discussing visual play in advertisements and to solidify this idea so that it can begin to be implemented in other advertisement industries and so it can be expressed in other forms.
- To show concrete examples of play outside the spheres of Academia and Philosophy.
- To investigate and understand the power of “This is not an Ad” advertisements and how visual play function within these images.

This study proves to be successful based on these findings, which will be discussed further in Chapters 4 & 5:

- Found examples of visual play in advertisements in the form of visual semiotics.
- Found that this type of advertisement, “Not an Ad”, shows various degrees of visual play within the advertisement.
- There is more work to be done deciphering the correlation between the amount of visual play and the monetary success of the advertisement.

### ***1.2 Studying Play in Fashion Advertisements***

Both the study of bras and the study of play have not progressed since the last century and are overdue for advancement. This study uncovers the lack of historical research of and related to the topic of brassiere advertisement. In looking at the transformation of the brassiere to the bra, subsequent bra advertisements indicate that there are periods during which

there is no substantial innovation in bra design, during which companies compete through advertising.

Unlike other social phenomena, fashion changes at a rapid pace while remaining structurally intact. Advertisements in the fashion world have a very high turnover rate, which has allowed the fashion industry to experiment with new forms of advertisement that propel both fashion and the visual study of play forward. In the study of these advertisements, play has emerged as a lasting and important component of descriptions of fashion expression.

A deliberation of human form helps in understanding and defining the role of play. Play is evident in bra advertisements, but as the bra and its manifestation on the body changes, the definition of play must change as well. A definition of play can be helpful, but it may not be complete; as play in fashion is adaptive and in constant flux as each generation acts out body, object, and spatial relations differently.

While it could be argued that no garment is mandatory, and that all items placed on the body are by choice, famous author and proponent of a language of clothing uses, Roland Barthes cites reasons why levels of garments are necessary.<sup>ii</sup> For Barthes, clothes work to create a language through which a conversation is carried out in the world. Clothing at its most basic level functions as protection from the elements. At its next level, clothing works to designate gender, opening oneself up to be to be gazed upon. Thirdly, garments construct a visual that tells the viewer about the class or

social status of who is wearing the clothes. At the fourth and final of Barthes' levels, clothing serves to distinguish the individual and is a platform for their personal expression.

Although societal pressure frequently makes many women feel indecent without a bra, needing to wear bras to feel moral is a double-edged sword, as they also serve as a sexual item. On the one hand, women wearing a shirt without a bra are indecent. Yet, bras are the last line of defense against the nude form. There exists a dichotomy of bras being a moral garment and a sexual object, which ultimately makes the bra a plaything.<sup>1</sup>

Bra advertisements have evolved into a new style, which has been named "This is not an Ad" advertisement.<sup>iii</sup> These advertisements are unique

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<sup>1</sup> French sports medicine specialist Professor Jean-Denis Rouillon decided to study the effects of the bra on the female body by completing a study on braless women.<sup>1</sup> He released his study in April 2012 in which he claimed bras are not helpful to women's bodies and breasts, but are actually harmful. "Our first results confirm the hypothesis that the bra is a false need," said Rouillon in an interview. He goes on to explain "medically, physiologically, anatomically, the breast does not benefit from being deprived gravity. Instead, it languishes with a bra."<sup>1</sup>

Rouillon spent the last 15 years regularly taking measurements of over 330 female volunteers ages 18 through 35. Measuring the nipple height on the body, "Rouillon observed that women who did not wear a bra saw their breasts lift by as much as 7 millimeters (0.275 inches) each year."<sup>1</sup>

Non-bra wearing participants "...reported firmer breasts, disappearing stretch marks and reduced back pain." Rouillon stands by his study saying there are no anatomical, medical or physiological benefits for women to wear bras.

Going further into the destructive nature of bras, the French professor said, "...wearing a bra can prohibit the growth of supportive tissues under the breast." The more a woman wears a bra the more the tissue begins to degrade leading to saggy breasts. Loosening the bra tightens and strengthens the muscles in the breasts.<sup>1</sup>

Over 90% of women in North America wear bras. The fact that bras are not useful but are harmful to the human body begs the question of why women today wear bras. The first and most important reason cited by Dr. Love, noted female doctor and best-selling author, is society. It is normal for women to wear bras today, and it is abnormal and on the outskirts of society to not do so.

In her Book *Dr. Susan Love's Breast Book* (1995), Dr. Love shares stories of why her patients feel the desire to wear bras. Dr. Love asserts, "bras are a necessity created by society".<sup>1</sup>

"One of my patients told me she enjoyed going braless, but that 'men made nasty and degrading comments as I walked down the street.' Another patient, who teaches high school, feels obligated to wear a bra, although she describes it as 'a ritual object, like a dog collar...I take it off immediately after work.'<sup>1</sup>

The bra, then, is not a physically necessary garment, but a social garment and fashion construct worn to show proper manners and decorum and to size and shape the breasts in a desired fashion. Understanding this helps lay the foundation for how portrayals of bras are constructed, perceived, and presented in advertisements.

because they do not follow the usual and expected cues for advertisements by excluding the use of words, slogans, brand names, and company logos. They are almost universally run in the format of an online ad campaign, and consist primarily of pictures by artist photographers and displayed similarly to online galleries.

This study does not use play to create fashion images, but to look at the existing fashion images and highlight the play that is being used in them. The new style of advertisement, “This is Not an Ad”, is unique to the fashion industry and has been created in a large part due to the visual play happening in the photographs themselves.

Advertisements are viewed in this study to be a tangible relic of the most current ideas about bras and visual play. Nothing is added to these images; instead, they are explored to reveal the true nature of visual play and to discuss how the context of the bra advertisement creates an open relationship with the viewer. All of the specific advertisements of the “non-advertisement” domain were found online on various lingerie companies’ websites.

### ***1.3 What is a Bra Advertisement Image?***

The images investigated in this study all serve one purpose: to sell lingerie. These are not images of make-up or hair products, but images commissioned by lingerie brands for the sole purpose of selling lingerie. While early fashion and lingerie advertisements could be created to comment about

social fact or as artistic enterprise, some advertisements are simply about establishing market dominance.

To understand the visual play in these lingerie images it is crucial to create a base level of similarity and common language between all images.

The lingerie image is composed of three parts in relation to one another:

lingerie, subject and environment.

To discuss lingerie in images we must first establish what lingerie is; the list of lingerie products and items is endless and includes much more than bras. There are corsets, teddies, negligees, bondage equipment, and costumes, which to an extent are all lingerie. For this specific research project the interest lies solely in bras, which are herein defined as material around the female breast that doesn't attach to bottom garments or extend downward past the ribcage. Bras are designed to be worn under clothing with the purpose of shaping the breasts.

Advertisements containing both bras and bottoms, such as jeans, are much less clear in message, and therefore of less use in investigating play in advertisement. The study of the play between bras and what is worn on the lower half, if anything is worn at all, comprises an entirely separate field of fashion and sociological study. For reference, although the bra is being highlighted and singled out for this study, lingerie is generally defined as a complete outfit, and as such the bottoms must be some type of underwear bottom. Other bottoms often distract or take away from the play in the bra by

making a focus of the advertisement the play between the bra and the bottom, and as such certain bottom coverings are not conducive to this study of play in advertisement.

The list for bottoms in the images that are applicable to this study is as follows:

- thongs
- underwear
- boy shorts
- boxers (his or hers)

Images in which bottoms are not visible are also allowable.

It is just as important to define what is not lingerie as to define what is. Most people think of bikinis when considering bras and underwear. For this study, bathing suits in any form are not considered to be lingerie because of both their purpose and their availability to people of any age. A bathing suit's primary purpose is to protect parts of the body from voyeurs and from the harmful effects of the sun. The bathing suit seeks to hide away what lingerie seeks to reveal. Girls and women of any age may wear bikinis, and it is considered completely acceptable for girls as young as two or three years to go to the beach in bikinis, for whom the wearing of bikinis is not sexual and is not interpreted sexually. It is for these reasons that, while the shape and some of the materials of swimsuits have commonalities with lingerie, lingerie and bathing suits are completely different garments with different functions in society and fashion.

Next we address who is wearing these items. The subject of any lingerie image is defined by two factors, age and sex. The subjects that will be examined in this study are physically mature females. Cross-dressers and transvestites wearing lingerie can be suitable subjects for looking at play in sex and sex advertisements, but such subjects will not be included in this study. With the knowledge that much can be hidden on camera, and that the viewer only has the information given by the photograph, it is important to acknowledge that a lingerie photograph could be of a man appearing as an attractive adult female. In the case of such a frame of film, that the man stands in for the female body is itself play at a very basic level, but given that we cannot tell the subject is a man from the frame, it is not material to the study of the image.

This study is interested in looking at the visual semiotics of play in lingerie advertisements and therefore to some extent only cares about what is appearing in the image, not the underlying tones or the potential message a man in lingerie would create. Men in bras are definitely create a form of play, but, like transvestites and cross-dressers, the form of sexual play they create is fundamentally different from the one explored here. This study looks particularly at women who, through the interaction and play with the bra they are wearing, introduce ideas of sex.

The final piece that completes the trifecta of the lingerie image is the environment. For lingerie images, the environment, generally the background

of the image, is quite flexible. What should not be found is anything that portrays the image of sex or entices sexual imagination. Rather, it should be professional and purposeful, as the backdrop to any photograph can define it. A young girl in lingerie in her bedroom has clear pornographic connotations, and is therefore not suitable for consumption and considered ineligible for artistic interpretation. This same girl draped over the stair of the Coliseum may end up in Vogue for all to view because it is interpreted first as art.

The interaction between these three elements of the photograph creates the play and movement between the viewer and the advertisement. As the ad style evolved over time to the present day Non-Ad Advertisements, more of these elements become important and interact with each other.

The adoption of skin or nudity in fashion, beginning in the 1970's, has opened the industry up to new and exciting styles of clothing and has brought nudity into advertisements. As skin has become more visible on the runway, it is no surprise that bra advertisements have been quick to start showing images of nearly nude women.

The power of the bra advertisement's consumption comes from its place in American cultural classification. Sociologist Beth Eck studies the way nudity is interpreted and how society reacts to nude images, and classifies the types of nude images and nudity based on these interpretations and reactions. According to Eck, "the nude occupies three frames: the understood and bounded spaces of art, pornography, and information. Increasingly, the nude

image can be found and understood in a fourth frame: the co-modified frame of advertising and magazine covers.”<sup>iv</sup> Eck proposes and proves that individuals tend to choose and place the nude image into a category to understand and interpret the image. It is the bra advertisement’s lack of a frame that allows it to fall into different categories of interpretation and makes it so powerful for marketing.<sup>v</sup>

For the most part, the frames in which the nude is placed are culturally understood. In the United States, regardless of gender, age or educational background, there is a cultural understanding of what falls into each category. It is the most recent use of the nude in advertisement that causes disruption. Furthermore, people in the US are accepting the difference between a nude selling something, such as perfume or a watch, and selling the nude as in a lingerie or bra advertisement.

In art, the nude is a welcomed and appreciated sight. People go to museums and galleries expecting to see nude figures. This is a legitimate and culturally acceptable place to see and appreciate the nude figure. These images are considered highly valuable to society and interpreted as works of art. In what is thought of as high art, paintings commonly reveal female breasts and buttocks, but rarely contain any full female or male nudity.

Pornography is another area where the nude is expected, but is less socially acceptable to consume. Porn is seen as cheap and selling sex and objectifying women. Based upon Eck’s interviews, and also evidenced by the

lack of artistic nature of porn images and the incredibly poor quality of porn videos, it is “something to be purchased and it appeals to one’s baser instincts.” Porn and the subsequent nude images survive because of the primal needs they fulfill, rather than any artistic or informational value. These images present full images of male and female nudity top and bottom, and receive the most negative attention.

The informational frame is used to present facts about nude images. Nude images used for medical and learning purposes are supposed to be clinical and used for the purpose of teaching the viewer. The photographs in *National Geographic*, though, are altered and cropped in such a way as to make them palatable to visual consumers, cutting out images that would be considered too sexual while still exposing the viewers to other cultures. “Genitals, male or female, are rarely photographed even where full nudity is customary.”<sup>vi</sup> While female breasts are considered completely legitimate to view, in cinema, magazines and art; the lower half of the female and male body are considered “more private”.

The new frame of advertisements discussed by Eck predominately uses the female nude to sell goods. Here Eck found that when people were confronted with an image of a nude woman selling a fashion item, they initially looked to place the image in one of the first three frames.

What makes the past decade of bra advertisements so powerful is the acceptance of their artistic imagery, which allows the female nude to be

accepted in today's society. These advertisements work to sell the bra in a tasteful manner because of the play between the nude form and the bra. It is artistic, although she is not truly nude. This last decade has been defined by the "Not An Ad" advertisements, which are modern both in their process and resulting product. Here, lingerie firms hired professional artistic photographers and created new photographic techniques that are more artistic and less like advertisements. While these techniques are new, they are important for this study given that they read very differently visually and are illuminating when viewed using the lens of semiotics.

#### ***1.4 Structure of the Thesis***

The structure of Chapter 2 begins with an in-depth consideration of the very philosophical study of ludology, and how the historical and current definitions of play have been confined to the theoretical, lacking any amount of visual evidence. The main point to take away is that play can no longer be studied in the abstract, but must be studied in a more concrete fashion. To understand play, ludologists must begin to research and interact with play in the real world. This research project develops the idea that advertisements may be a worthy vehicle for studying play in fashion; how to read and understand advertisements is discussed and a method is offered. What follows is a look at the legal definitions and distinctions between art and porn.

This chapter concludes with a look at visual semiotics, discussing the merits of the discipline and understanding how visual semiotics has been used

to understand and measure the success of advertisements in non-fashion industries. It is here that an understanding of what is missing in visual semiotics will be discussed, and the merits of the new methods proposed in this thesis and how they might fit into this discipline will be explored.

Chapter 3 looks at the evolution and history of bra advertisements up to 2013. Bra advertisements are divided into three different time periods based on the styles of advertisement. These three styles are outlined and put into chronological order. These advertisements parallel how women have been seen in western society and their power within society and the household. The first period of bra advertisements featured the 'invisible woman', and while these advertisements were focused on marketing to women, the lack of a real woman in the advertisement was telling of the lack of power and visibility women had in Western Society at that point.

After these informational advertisements, the bra advertisements became much more sexualized and showed ideas of what women would like to be doing or how they would like to be seen in society. These advertisements featured real women, but perpetuated the idea that women had to conform to the societal fashions and norms of an attractive heterosexual female.

It is only within the last two decades that a new period of bra advertisement has begun. The emergence of a third level of visual semiotics (visual play) has created an advertisement aptly named "This Is Not An Ad",

which doesn't use any of the former visual semiotics, but relies on this third layer to create a new viewer experience. The visual play within these photographs shows the relationship between art, advertisement and porn in western society.

Chapter 4 represents the crux of the thesis in which a visual-semiotic analysis is used to compare past and present bra advertisements. With the emergence of "This Is Not An Ad" advertisements, the existence of change between the previous advertisements and current advertisements is not in question. This study asserts that these new advertisements cannot be fully understood, nor can their success be fully explained, without the inclusion of this third layer of visual semiotics. Comparing previous bra advertisements with this new style of advertisement shows that the emergence of visual play is itself playing with the Western notion of what is art, porn and advertisements.

The first layer of visual semiotics has become entirely obsolete, and the second layer works to sell products and services to a select group of individuals. The third layer of the analysis, which was created specifically for this type of study, is contingent on the image's self-awareness of the visual play. Therefore, the third layer is studied in two parts. The first part addresses whether or not the model is looking at the viewer or looking away, essentially dividing which images are most self-aware in terms of the relation to the viewer. The second part involves identifying which of four visual patterns are apparent in the image. By combining the information from the two parts, it

becomes clear how the elements of the advertisement interact with one another to create play, and to play with the viewer and invite them to consume the image. A full taxonomy of the visual semiotics analysis used can be seen in Chart 1.

The study concludes in Chapter 5, with a look at the importance of visual play and expanding the study of play. Then a review of the third layer of visual semiotics created for this study and how it can be expanded upon to include other advertisements and industries in the future. Finally a look at advertisement's constantly changing position between art and pornography is addressed as well as a look at the other examples of visual play in fashion advertisements.

Chart 1:

# Taxonomy of Visual Semiotics

## 1<sup>st</sup> Layer

### Surface Layer

Seen in basic industry selling services and products by giving information about the product or brand.

Information Advertisements

Most basic Layer focusing on conscious visuals of the image:

- Text
- Title
- Brand Mark/Symbol
- Medium
- Layout
- Frame of Reference

## 2<sup>nd</sup> Layer

### “Read” Layer

Seen in advertisements where a desired audience or group of people is targeted at the expense of other groups by selling a ‘story’ or particular lifestyle.

Atmosphere Advertisements

The secondary layer focuses on the subconscious visuals of the image used in most advertisements to push the majority of viewers away by focusing on a single audience by using:

- Mood
- Colors
- Model’s Body Language
- Descriptions of Similes
- Associations

## 3<sup>rd</sup> Layer

### Visual Play

Seen in fashion advertisements to create a layer of visual play which uses a sense of awareness to play with the existence of advertisements in the realm of porn and fine art.

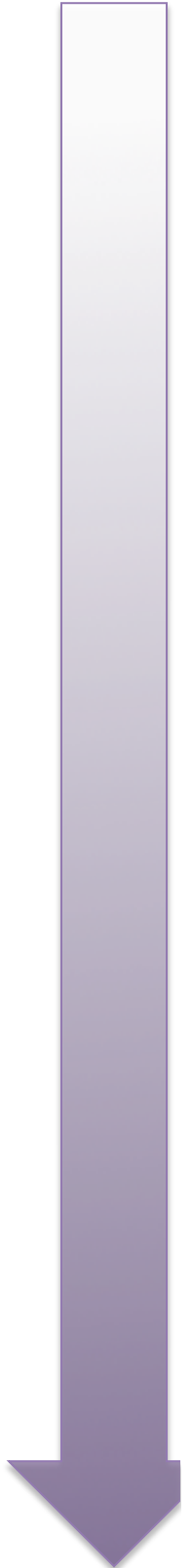
“Not an Ad” Advertisement

Eyes looking away

Eye contact with viewer

Patterns: (One or more apply)

- Mirror
- Picture frame
- Artistic Pose
- Phallic Pose



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- <sup>i</sup> Goldman, Robert, 1949-. 1992. *Reading Ads Socially* /. London ; New York : Routledge. 21
- <sup>ii</sup> Barthes, Roland. 1983. *The Fashion System*. New York: Hill and Wang.
- <sup>iii</sup> Goldman, Robert. *Reading Ads Socially*. 21
- <sup>iv</sup> Eck, Beth A. "Nudity and Framing: Classifying Art, Pornography, Information, and Ambiguity." 610
- <sup>v</sup> Eck, Beth A. 2001. "Nudity and Framing: Classifying Art, Pornography, Information, and Ambiguity." Springer.
- <sup>vi</sup> Eck, Beth A. "Nudity and Framing: Classifying Art, Pornography, Information, and Ambiguity." 615

## CHAPTER 2

### LITERATURE REVIEW

#### **2.1 Play Literature Review**

Before beginning a discussion of play in something as specific as the bra on a woman in a lingerie photograph it is important to understand where the study of play has come from. Play is traced back to different forms of writing, however the father of ludology is Huizinga<sup>2</sup> (1938, *Homo Ludens*). It is Huizinga's initial work most present day theories and definitions of play refer to, as he was the first to truly situate play's importance in society. The most important theorists in play today are Sean Cubitt, Susana Tosca (2008, *Understanding video games*) and Marie-Laure Ryan (2004, *Narrative across media*)<sup>3</sup>. Unfortunately there is no active work studying play in fashion.

With the discussion of Huizinga's book and the works of Caillois (1961, *Man, Play, and Games*), Fink (1968, "The Oasis of Happiness: Toward an Ontology of Play."), Ellis (1973, *Why People Play*), and Cubitt (2009, "A Critique of Play."), the growing importance and the evolution of the definition of play will become apparent.

To understand the evolution of play and how the definition has broadened through time, a lingerie photograph will accompany each theorist's

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<sup>2</sup> Huizinga: Dutch historian and the first real ludologist (1872-1945)

<sup>3</sup> The Most current research in the ludology is in video games, where both Rosca, and Ryan have placed their research. The study in play in video games has remained focused on the narrative of the game and is unconcerned with the visual of play.

definition. This photograph will be read as the theorist would have read the image.

Sean Cubitt's insights into play in today's society are provocative, and his ideas illuminate a contemporary consideration of play. Cubitt and Huizinga's syncretic union will be crucial in understanding and framing the importance of play in advertisements and discovering key markers that denote play.

Huizinga's *Homo Ludens* stands as one of the first books to define what play is and how man plays and to assert the significance of the act. While Huizinga is not the first to write about human play, his definition has been the most widely accepted and expounded upon by philosophers and other academics. It is from his definition that the academics surrounding human play today have grown.

An understanding of his definitions of the idea of man and play is necessary to understand the evolution of these ideas in the works that have followed, and to describe why the changes proposed herein are innovative. In *Homo Ludens*, Huizinga sets up that play is important and a significant function of society<sup>vii</sup>.

In 1949 he comments, "To our way of thinking, play is the direct opposite of seriousness."<sup>viii</sup> Yet it is not conclusive or fixed: play can be serious, and has many functions in society.

Definitions of play before Huizinga emphasized play as a tool- to prepare the child for work, or as an exercise in restraint. For Huizinga, “all these hypotheses have one thing in common: they all start from the assumption that play must serve something which is *not* play.”<sup>ix</sup>

In my opinion it is Huizinga’s opposition to this notion that has allowed him to frame play as being pivotal to society, and why scholars have latched on to his theories.

“Summing up the formal characteristic of play, we might call it a free activity standing quite consciously outside ‘ordinary’ life as being ‘not serious’ but at the same time absorbing the player intensely and utterly. It is an activity connected with no material interest, and no profit can be gained by it. It proceeds within its own proper boundaries of time and space according to fixed rules and in an orderly manner. It promotes the formation of social groupings that tend to surround themselves with secrecy and to stress the difference from the common world by disguise or other means.”<sup>x</sup>

To be able to pull apart Huizinga’s definition in order to discuss later definitions it is crucial to understand the five characteristics of play as laid forth by Huizinga:

- 1) Play is a voluntary activity- no one can make you play<sup>xi</sup>
- 2) Play is not ordinary or real life<sup>xii</sup>
- 3) Play is secluded or limited. “Play begins, and then at a certain moment it is ‘over’.” One cannot always be playing.<sup>xiii</sup>
- 4) Play creates order, is order. “Into an imperfect world and into the confusion of life it brings a temporary, a limited perfection”<sup>xiv</sup> (photo captures this limited perfection)
- 5) “[Play] is an activity connected with no material interest, and no profit can be gained by it.”<sup>xv</sup>

From these five pillars and his definition, Huizinga argues that play is important in shaping human culture. Play has been acted out by animals and our human forebears throughout prehistory, and has played an important role

in the creation of culture. Play is a “significant function- that is to say, there is some sense to it. In play there is something ‘at play’ which transcends the immediate needs of life and imparts meaning to the action. All play means something.”<sup>xvi</sup>

These points account for the first half of Huizinga’s seminal book, and the second half is a lazy journey through how play is woven into language, law, war, knowledge, poetry, mythopoiesis, philosophy and art. Avoiding diving into a full study of Huizinga’s work, we note Huizinga’s thesis that play preceded mankind and was central to the formation of human culture.

Without belittling the rest of Huizinga’s points, we take two primary ideas from his definition of play with respect to fashion. Firstly, it follows from Huizinga’s definition and timeline of play that humans were playing with covering themselves with plants and natural materials long before the development of clothing. Secondly, fashion which revolves around putting on and taking off material objects goes against Huizinga’s fifth definition of play, and as such would put fashion outside the realm of play. One might also argue that fashion is opposed to Huizinga’s second characteristic in that fashion is real life. This opens a Pandora’s box of defining what constitutes fashion and whether fashion can ever actually be normal.

For the sake of this study, lingerie photographs are not considered normal life, and neither is fashion. Fashion is free of the restrictions of ceremony. It is not real life based upon the fact that high fashion couture is not

the norm and works against the main principles of clothing, in that these clothes are not protective, nor do they give clear sexual or otherwise informational markers. Indeed, these clothes have a tendency to blur the lines of sexuality and gender roles. Further, fashion is precisely concerned with non-function-based choices. Where choosing to wear a jacket for protection from the elements would be in clear conflict with Huizinga's fifth characteristic, doing so would not constitute a choice of fashion. Rather, a decision driven by fashion, such as choosing to wear a certain color of jacket, would clearly not violate Huizinga's fifth characteristic. For these reasons, fashion does not violate Huizinga's definition of play.

Having an initial definition of play to work from, it is instructive to see how that definition would be applied to better understand how and why it has evolved. To be blunt, Huizinga would not even look at modern lingerie photography: to him, there could be no possibility of play with a woman's bra. It is from this point of disconnect about material objects that the definition of play first began to change.

Roger Caillois (1961) discusses this very notion in *Man, Play, and Games*, beginning by discussing Huizinga's book *Homo Ludens*, and noting the omission of "description and classification of games themselves, since they all respond to the same needs and reflect, without qualification, the same psychological attitude."<sup>xvii</sup> Before delving into Caillois's classification of games it is necessary to look at his definition of play, and compare it to Huizinga's.

Play for Callois is defined as an activity, which is:

- 1) Free: in which playing is not obligatory; if it were, it would at once lose its attractive and joyous quality as diversion;
- 2) Separate: circumscribed within limits of space and time, defined and fixed in advance;
- 3) Uncertain: the course of which cannot be determined, nor the result attained beforehand, and some altitude for innovations being left to the play's initiative;
- 4) Unproductive: creating neither goods, nor wealth, nor new elements of any kind; and, except for the exchange of property among the players, ending in a situation identical to that prevailing at the beginning of the game;
- 5) Governed by rules: under conventions that suspend ordinary laws, and for the moment establish new legislation, which alone counts;
- 6) Make-Believe: accompanied by special awareness of a second reality or of a free unreality, as against real life<sup>xviii</sup>

What is most interesting about Caillois's definition is that play must include physical materials or playthings, which opens the discussion of play up to fashion. "Huizinga's definition which views play as an action denuded of all material interest, simply excludes bet and games of chance"<sup>xix</sup>, and also fashion. While Huizinga's point is that play can have no material factors, Caillois states that while there are material playthings used in play, there are no material products of play. Caillois presents a narrow-minded view when he explains there are material playthings in play, but nothing new is created. This definition excludes things we would consider to be prime examples of play, such as children building sand castles and forts. Also left unaddressed by this definition is Huizinga's thesis: that culture is a product of play. We might amend his definition of play, then, to say that yielding a product cannot be a goal of any activity which is play, but may be a happy unintended result.

Caillois classifies his games by the player's desired outcomes. For Caillois, there are four play categories in which all play falls. He presents:

- 1) Agon or competition<sup>xx</sup>
- 2) Alea or chance<sup>xxi</sup>
- 3) Mimicry or copying/roleplaying<sup>xxii</sup>
- 4) Illinx or vertigo/alternating perception<sup>xxiii</sup>

These categories are too formal and too game-like to be applied to many activities that we would broadly consider to be play. Caillois argues that within each category is a spectrum of play and games. Caillois identifies two forms of play that are two ends of a scale. *Padia* is a manifestation of a kind of uncontrolled fantasy<sup>xxiv</sup>, and *ludus* is structured activity with a taste for gratuitous difficulty.<sup>xxv</sup> *Padia* is the very imaginative anarchy of play where *ludus* is rule by rules.

The categories Caillois uses to classify play lean more towards the *ludus* side, because it is in his opinion that man tries to organize and assign rules to everything, as man is struggling away from *padia*.

The photograph of a lingerie-clad woman can be seen from both the *padia* and *ludus* angle. The woman in the photograph and her relationship with her environment and her bra is a fantasy and would be considered loose. The photography itself captures this moment of *padia* and puts it into a nicely rectangular frame, thereby containing it and making it *ludus*.

If Caillois looked at our lingerie image, he would give considerable attention given to the mimicry of other images in the advertisement, along with

the acknowledgement that the image being an advertisement alters the perception of the image. Caillois would loosely recognize the visual play in the advertisement, but he would also argue that you can't 'see' play, and that an advertisement is too formal for visual play.

Caillois's *Man, Play, and Games* is a good accompaniment to *Homo Ludens* as it begins to look at how man actually plays and begins to discuss a spectrum of play. He banishes Huizinga's fifth characteristic of play, introducing material objects into play, which has been seen as an improvement and maintained by academics as a part of the definition of play ever since.

Eugen Fink in his essay "The Oasis of Happiness: Toward an Ontology of Play" (1968, pg19-30) expands upon the idea that play is beyond necessary for the nature of being, and it is through being grounded in the real world that it helps create reality and existence for men. "Play is an essential element of Man's Ontological make-up, a basic existential phenomenon."<sup>xxvi</sup> Although serving such an important role, unlike Caillois's view, play is "not for the sake of a 'final goal' and cannot be marred by profound uncertainty as to the correctness of our conception of happiness."<sup>xxvii</sup>

Each specific part of play has its own specific purpose, but "the imminent purpose of play is not subordinate to the ultimate purpose served by all other human activity."<sup>xxviii</sup> Play in this idea is the final lingerie photograph,

where inside the photograph are many different phases and parts of play that come together to create a whole photograph.

Fink clears up the world of play by insisting that the “play world does not form a curtain or a wall between us and all that is around us, it does not obscure the real world.”<sup>xxix</sup> While he doesn’t argue that play is ordinary life, he is saying it happens right smack in the middle of everyday life and has a profound impact. Yes, there is a sphere in which play occurs, but this sphere is not fundamentally separate from the rest of the world. Play is not hidden, and others can see it happening.

To further support this view of real world play, Fink asserts that play always has to do with play objects. The plaything connects the player to the real world. The object aids in using the imagination. The object itself can be there in the most creative forms, in a reflection, as something pretending to be another, or even as something avoided. The idea that play can happen without interacting with other objects is very limiting and raises the question about whether imagination falls into the category of objects.

The notion of seeing play is imperative to understanding the lingerie photograph, because the image is so successful because it functions on the basis of play. In this still shot, play is used to invite the viewer to consume the image and subsequently the product being advertised. To continue with the use of the photograph, Fink addresses the question of end results with the notion that “play is a creative act”<sup>xxx</sup>, a production in itself. Play is the product,

and everything else, including the photograph capturing this, is inconsequential to the play happening.

Ellis takes on the puritan notion that man lives to work, and that there is no place for play in man's life, in his book *Why People Play* (1973). As a book set out to examine a root cause for man's play, it falls utterly short. What can be taken away from his analysis and conclusions in relation to the fashion world are the following two concepts.

He begins by assuming what most theorists up until the late 20<sup>th</sup> century were trying, "ideologically a human is most human, as defined by our culture, when at play."<sup>xxxix</sup> This moves Ellis's work into grappling with understand play in society as defined by his generation in which the importance of play is no longer fundamentally questioned. What Ellis reasons is the next step is to look at the motivation behind man's play.

To Ellis, the way to classify play is to discriminate "in terms of the motive of the player."<sup>xxxix</sup> Unlike Caillois, he assumes that different men can participate in the same game but be classified differently based on their motivation for being there. I disagree with of Ellis, both for his ill-formed argument and his conclusion regarding why people play:

"...Play is not motivated by any other motive than seeking the reward inherent immediately in the activity itself. The activity is seen as rewarding of itself without reference to the primary motives of survival. In other words, it is easy to beg the question of what causes the playful behavior by claiming that either play as a category is intrinsically motivating or each particular activity is."<sup>xxxix</sup>

In fashion, there is no doubt an intrinsic motivation for putting on items of clothing. Clothes may texturally feel good against the skin, or may alter one's appearance for the better. But play in fashion goes beyond the initial playfulness, and has farther-reaching effects as well as more conscious motivations.

Ellis's reasons for why man plays are all intrinsically motivated by subconscious desires, needs or experiences. He breaks the theories of play into three parts and discusses the motivations for play within each grouping. The classical theory of play cites motivation for play as "to use surplus energy, instinct, preparation, recapitulation, and relaxation."<sup>xxxiv</sup> Recent theories "rely on the concept that the determinant of people's play or leisure choices is the nature of their work."<sup>xxxv</sup> These theories state that motivation for play is a generalization, compensation, catharsis, or for psychoanalytic, developmental, or learning purposes.<sup>xxxvi</sup>

The modern theories of play are the most useful when talking about fashion and sex. These theories believe "the major portion of the behavior serving this drive for optimal arousal is concerned with stimulus-seeking..."<sup>xxxvii</sup> The modern theories believe there are two different motivations for play, as arousal seeking or as competence producing effects on man's environment.<sup>xxxviii</sup> What rings true about these modern theories is the idea of arousal seeking.

In the most primal terms, “for the maintenance of optimal arousal the animal requires the opportunity to produce interactions with the environment that carry arousal potential.”<sup>xxxix</sup> Let us deconstruct this statement as it applies to fashion, so as to apply this motivation to the wearing of bras. Humans are sexual creators that want to reproduce; arousal is key for this to happen. In Ellis’s book this a known fact about humans and animals. For lingerie imagery the motivation to put on the bra is to arouse two senses. First the model in the picture is physically interacting with bra by wearing it. She has her breasts encased in different materials and feels the bra on her body with nothing to cover or mitigate the sense of feeling. She, more than any other woman putting on lingerie, has the knowledge that what she is putting on is for sex. Putting on the bra arouses the woman in the lingerie ad.

Looking at the bra on the model in the ad arouses the viewer. The arousal comes from the bra interaction with the female form, and that is where play comes in. The model is given ample opportunity to interact with the camera frame to reach a state of arousal for herself and the viewer of the photograph.

“Play is that behavior that is motivated by the need to elevate the level of arousal towards the optimal.”<sup>xl</sup> In the case of the bra in lingerie ads, play is the act of putting the bra on a female adult model and the interaction between the model and bra captured on film. Ellis is the first to truly understand and

realize that play is visual and as such thrives in our visual world. The purpose of this study furthers Ellis's view of play, albeit with more depth.

The most problematic concern with Huizinga's theory is the lack of materiality in play. Ellis produces the idea that with children, playthings and playgrounds are vital to play because of the stimulus they provide. With the factors of imagination, siblings, other children, and other playthings, playgrounds and toys can continuously stimulate play.

For adults, who in this case want to stimulate arousal, playthings would only augment the experience and bring them closer to the optimal level of arousal. By Ellis's understanding the best playthings are responsive (136). There is no more responsive an object than the human body to interact with as a plaything for arousal.

While the motivation behind playing with bras could expand into a full discussion, that is not topic of the concern here. We will focus on capturing the images of playing with bras on camera to be consumed by others. It is enough to know that there is sufficient motivation for playing with bras, and what is of interest to us is how this moment is captured.

Published in 2009, Sean Cubitt in his aptly named essay "A Critique of Play" critiques the use of play in society today. The books and essay discussed thus far looked at were compose a fairly thorough tracing of the relevant academic history to bring together a true and holistic definition of play. What Cubitt sees as play is the rebellious nature of mankind. As mankind

begins to ascend out of its teenage years, what is the purpose of play anymore?

A source of play definitions to which Cubitt often refers is *Carnival* by Mikhail Bakhtin (1968). While this book is a significant stepping-stone in the understanding of play and how humans have used play as a “natural and liberating resistance to domination”, I don’t refer to this work in my theoretical background. While *Carnival* is important it has been overused, and provides no clear and concise definition of play that is translatable outside of a carnival. This is not to say that carnivals are not important to the study of play, but that they are at best tangentially relevant to the study of lingerie imagery: the Victoria’s Secret fashion show is a modern day equivalent of a carnival done on the catwalk.

What Cubitt has done in his essay is to take Huizinga’s initial statement about play being the catalyst for culture and society and has made play and culture synonymous with one another. He firmly believes that play is a form of release for society as described by Bakhtin, as it gives the human race an exit from the daily grind. With this assumption, he says that play cannot save us.

“It would be rash to say that play has no part in the future, or that because the revolution must be virtuous, there shall be no more cakes or ale. But it is equally foolhardy to believe that play, uncritically naturalized, equated with a liberated human essence and deprived of its history, can generate a magical community and a utopian conviviality. It is particularly dangerous in an era in which play has been naturalized as the relation people take up towards a denatured human environment, and in which what is ultimately in play is their identity.”<sup>xli</sup>

There are two points here that must be unpacked. First, Cubitt assumes the play is “equated with a liberated human essence”<sup>xlii</sup>, that play has taken on a role far beyond anything Huizinga, Caillois, Fink, and Ellis have spoken of. Instead of play being the catalyst, Cubitt asserts that play is the release valve, and that it is culture, rather than that it creates culture. There is some backing for this idea both when looking at the carnival and at today’s culture, which is obsessed with quick and easy moments of entertainment. In this sense, we do live for entertainment, but it is not clear that this constitutes play.

Secondly, he asserts that one’s identity has become play and vice versa. This point translates seamlessly into fashion and the ability to recreate an identity every morning when one wakes up. The human form is void of an identity until clothes are put on it and it is forced to categorize itself through choice of attire.

We will now take both of these points and apply them to a lingerie model just beginning to clothe her body, and in doing so is entertaining herself with the way the material and bra falls upon her and what else she is doing. While the purpose and use of play in society may very well be changing and potentially even taking a backseat, play’s importance in fashion is only growing, as we will continue to see throughout this study.

Cubitt has come to define play as mundane, that it has abandoned “the exploration of time and space in favour of a timeless present.”<sup>xliii</sup> This is not

the case in fashion, where seasons are always changing, and where media is constantly shifting the ways in which one experiences fashion.

For Cubitt, the first step toward saving play is to “negate the distinction between self and environment by attacking the concept of self.”<sup>xliv</sup> To loosen the ability to interact with the self and environment is to take away one of the foundations of play. Humans experience play individually and it is by interacting with, molding, or bending to their environment that humans create better play. A more salient first step that Cubitt touches upon at the close of his essay is the barrier being created by technology and media separating humans from the environment and one another.

Technology has begun to isolate the human experience and perhaps this is a harbinger of the death of play through the rise of apps and interactive entertainment. In either case, people must still wear clothes and fashion will go on, and perhaps then fashion will be the only play left for mankind.

When discussing play in fashion, there are many approaches by which play can be found and studied. Fashion is an extremely visual subject matter, and as such, it is only natural that play be found in these areas. In advertisement, play interacts with the advertising to form a sort of feedback loop. Advertisements are successful because of the play evident in the layers of visual semiotics. Play becomes a more definite and conspicuous social idea by being linked to something as powerful and monetary as advertisements.

Cubitt's understanding of play would not allow him to even view the advertisement. For him play is dying, and there is no new place for play to go. While play might not be expanding into other areas of life, ludologists are beginning to learn how to recognize and study play outside of the sandbox.

This study does not create a new definition of play, but rather opens up the field of ludology to be more than scholarly debates about the definition of play and look at the more practical aspects and impacts of play in society.

## ***2.2 Reading Advertisements Review***

To discover and understand how play in advertisements is achieved it is crucial to understand how to read basic advertisements and interpret underlying meaning. It is important to note that this study is concerned with the reading of advertisements, not the creation of the advertisement or the ad agency. While there is merit in investigating how and why visual play came to be in advertisements, this study is focused on the first step of proving the existence of and outlining visual play in advertisements. The focus is not on how play got into advertisements, but on proving that it is there and understanding how it is changing the experience for the viewer of the advertisement.

*Reading Ads Socially* (1992) by Robert Goldman outlines methods by which to understand the changes in advertisements and the impact on society of advertisements by the social language they have created and continue to redefine. "Advertisements saturate our social lives. We participate, daily, in

deciphering advertising images and messages. Our ability to recognize and decipher the advertising images that confront us depends on our photographic literacy and our familiarity with the social logic of advertising and consumerism.”<sup>xliv</sup> The two most notable advertisement styles Goldman discusses are the “mortise-work” and the “this is not an ad”, both of which have been used in bra advertisements.

Goldman theorizes that “advertising [is] a political economy of sign values, and advertisements [are] vehicles for producing commodity-signs.”<sup>xlvi</sup> The social knowledge associated with reading advertisements comes from reading and understanding the interchangeable sign and commodity in the advertisement.

To read an advertisement it is first and foremost important to recognize the advertisement for what it is. “When we recognize an advertisement as such, we recognize a framework or a context within which meanings are rearranged so that exchanges of meaning can take place.”<sup>xlvi</sup> This social meaning is crucial to Goldman’s understanding of advertisements and how to read them.

As a sociologist, Goldman’s understanding of advertisers is that they draw “sociocultural meanings from viewer’s life - worlds which are the mass media themselves, and embed these meanings in images which are then returned to viewers - now framed in relation to meanings of products, services or corporate identities.”<sup>xlvi</sup> Advertisers take a product and translate it into an

image and words or any combination thereof and then give it to the consumer to read and understand the products being advertised.

Most advertisements featuring naked women are of the mortise variety, the most common type of advertisement. “As an advertising format, the mortise carries formulaic coding rules and instructions governing the spatial, sequential and thematic relationships between the various elements of an advertisement.”<sup>xlix</sup> For the nude form selling perfume, it would be the perfume bottle overlaying the nude or appearing next to the body that would visually clue the reader into understanding what is being sold. In these cases the nude body serves to sell sex in order to sell another object.

The overlay of the images or congruent images makes it very easy for the consumer to translate and understand what the advertisement is selling. The switch from advertisement image to product is very straightforward and leaves no room for interpretation. This became a problem as a strong feminist movement began to push back against objectifying women in advertisements.

Beginning in the 1980s, advertisements became streamlined with less obvious pictures and text than previously. The streamlining process stripped down the advertisement into nothing more than an image, creating the “this is not an ad” ad.<sup>l</sup> “Upscale designers could rely upon widespread recognition of their name and utilized post-mortise format that slurs and omits the product image altogether.”<sup>li</sup> These advertisements were open to translation and left more to the consumer to ponder.

By the late 1980s, “advertisers were trying to incorporate feminist critiques into new commodity-signs by changing how their advertisements addressed and positioned female subject[s].”<sup>lii</sup> Advertisers tried to please and entice the feminist population with the idea of equal power. This meant translating gender power into appearance. “Advertisements frequently represent women taking control and power over their lives and relationships through their commoditized articulation of feminine appearance.”<sup>liii</sup> A woman in powerful clothes was both independent and feminine.

Yet this power equality wasn’t enough, and some women wanted to have yet more power. This was accomplished by inviting the female spectator to openly objectify the female in the image and to wish to become her. “Woman’s power over man is thus ironically depicted as a function of her willing acceptance of her vulnerability and powerlessness vis-à-vis men.”<sup>liv</sup> The woman is invited to become the object of desire and to thus gain power for herself. This is obvious in advertisements where men themselves are in the frame looking at a part or the whole of the woman or women. As women became socially trained to understand the male gaze and how to gain power through it, the images became more streamlined until they reached the artistic images of today’s bra advertisements.

“The severity of the abstraction process in conjunction with the absence of conventional reconceptualization turns the photographic substance into a sign of pure aestheticism.”<sup>lv</sup> The pure photograph with no words or other

images is completely left open to individual translation and makes it possible for the women to occupy the frame. Far removed from the more controlled commodity-sign (images that attached to a product) advertisements in the past, they are the more powerful advertisements.

In their article “Fashion Advertisements and Young Women: Determining Visual Attention Using Eye Tracking” (2010), Lu and Johnson make a case for streamlined advertisements. The study consists of tracking eye movements as young women look at fashion advertisements.

Considering the sheer multitude of advertisements seen daily, viewers have limited time and attention to process any given advertisement. “Viewers tend to concentrate or give visual attention to specific elements within the scene rather than the entire scene.”<sup>lvi</sup> Predictably, eye movement travels very little and tends to focus on one object.

While the test was looking for female self-esteem, the results overwhelmingly pointed to the eye landing on and focusing on the human form in the advertisement. For ads in which only a human form and clothing are featured this means optimal time spent looking at and reading the garment. All of this gives power to the minimal bra advertisement.

To read and understand the power and success behind bra advertisements and the current streamlined bra advertisements, a visual semiotic method is used. Visual semiotics contains a multitude of visually communicated signs. The list includes, “pictures, drawings, paintings,

photographs, colors, print ads, posters, design, films, diagrams, logograms, traffic signs, and maps.”<sup>lvii</sup> The method of visual semiotics, as created by structural linguists in the 1960’s<sup>lviii</sup>, is rigid in its approach that mirrors the parent linguistics using language and words as literal and metaphoric ways to read the visual.

Due to the creative nature of the current bra advertisements being read, the semiotic approach will include three schools of analysis. We will focus on reading gestures, eye contact, and body language to gain the most in-depth reading, and combine the strict Paris School Semiotics<sup>4</sup>, Visual Semiotics as defined by Roland Barthes<sup>5</sup>, and Pictorial Metaphoric Semiotics<sup>6</sup>. Figure 1 represents a modern example of all three of these schools of visual thought.

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<sup>4</sup> Very Structured semiotic thinking, “formalist in treating semiotic systems as autonomous rather than exploring the importance of social context” Founded by Algirdas Greimas (1917-1992) (Chandler, Daniel. “Semiotics for Beginners.”, last modified 03/01/2013, <http://users.aber.ac.uk/dgc/Documents/S4B/sem-gloss.html#denotation>)

<sup>5</sup> Here Barthe’s theory of Connotation is used. The “relationship between the signifier and its signified” is the relationship between the viewer’s eyes and subsequent understanding of what is being seen. There is an attached significance to the images seen. (Chandler, Daniel. “Semiotics for Beginners.”)

<sup>6</sup> “Metaphor expresses the unfamiliar (known in literary jargon as the ‘tenor’) in terms of the familiar (the ‘vehicle’)” In this case pictorial metaphoric semiotics is concerned with the metaphor behind pictures more specifically where the object is in the image, and its details (color, shape, size etc.) (Chandler, Daniel. “Semiotics for Beginners.”)



Figure 1: A traditional advertisement that uses Paris School Semiotics, Visual Semiotics as defined by Roland Barthes, and Pictorial Metaphoric Semiotics to create a successful visual advertisement without understand any of the text on the image.

### ***2.3 Porn VS Art Review***

The nature of brassiere advertisements is the viewing consumption of half-naked women. Unlike the more traditional advertisements, with visual and literary clues to denote the image as an advertisement, the advertisements in this study are simply images of women in bras. Reading these images for visual play requires understanding how sexual advertisements interact within the network of ideas surrounding 'high' or 'fine' art and porn.

As Eck discussed in the sociological experiment, people in Western Society recognize the naked or nude female figure in a non-text related image to be art, advertisement, or porn<sup>lix</sup>. Understanding the definitions, aesthetic nature, and consumption practices of art and porn helps to explain where the advertisements in this study fall. Unlike Eck's work, this study proposes that this new advertisement style does not hold its own place but occupies the characteristics of both art and pornography, as seen in the visual play.

Porn and 'High' Art are two polar opposites in the discussion of sex. These two forms of imagery celebrate two very different parts of sex. There have been legal battles about what constitutes 'porn' vs. art and the discussion is constantly changing and evolving<sup>lx</sup>. Advertisements dealing with sex fall between these two ends of the spectrum. To better understand how advertisements fall in between these two categories, it is crucial to understand the current definitions of 'high' art and porn.

To begin, the distinct of 'high' art is made because today's art scene is full of different mediums and distinct perspectives. Speaking in very broad terms, the height of the Renaissance painting the female form it seen as the epitome of 'sex' in art. It is "cleanliness and licit morality"<sup>lxi</sup>. These images, as Eck explained as well, are viewed as cultured and good.

Entering into the discussion the medium of photography creates another facet to the discussion. The line becomes very blurred, when pornography and art share the same medium. The most basic way to discern the difference between pornography and art is what porn is not<sup>lxii</sup>.

Porn is singularly used to sexually excite the viewer. It is not a commentary on society; there is no exploration of light, no depth. Besides the negation of a positive relationship with society, pornography stands opposite of art in terms of how the mediums interaction with the viewer. As Kenneth Clark, in his testimony to the Longford Committee on pornography said,

"To my mind art exists in the realm of contemplation, and is bound by some sort of imaginative transposition. The moment art becomes an incentive to action it loses its true character."<sup>lxiii</sup>

Where art is a reflective personal experience, pornography calls the viewer to action in a sexual nature.

The aesthetic nature of traditional art and pornography is image based. While there is a whole world of literary art and pornography, this visual study is

only concerned with the visual aspects of these two worlds. Here the aesthetic nature of these two genres seems to be quite similar on the surface.

When speaking about the photography medium, both pornography and art provide the viewer with an image devoid of words. The goals for both seem to be similar: to make the sex in the image (most commonly the female body) look good.

The large distinction between the two is what John Berger discusses in his *Ways of Seeing* (1972), in which he discusses the difference between the nude and the naked female form. Based on Berger's thoughts, an artist creates an image of the nude, while a pornographic photography shows a women's nakedness<sup>lxiv</sup>.

In art the artist is just as important as the subject. The final result of a painting or photograph is the relation between artist and subject captured. The viewer then is looking at the subject through the lens of artist. The subject cannot be stripped bare to the viewer, because the real subject no longer exists. Instead, in its place is a rendition of the subject created by the artist. This is as true for painters as it is for photographers.

For pornography, the person taking the picture or video is not important. Instead, what matters for pornography is the sex object itself. Here the raw nakedness of the person or situation is captured to be given to the viewer without a lens. This is not to say that there is not manipulation to the picture,

but that there is no external force to make a statement or take an angle on the subject, the subject just is.

Consumption is easily the most pronounced difference between 'high' art and pornography. Traditionally high art connoted paintings, and could only be seen in a gallery or museum setting. The act of having to go see the art work outside of the home and to potentially pay for admittance meant that the only the upper echelon of society could view art. As art grew to photography and photographs of paintings and sculpture could be seen outside of museums, the audience for art grew, but the elitist connection to art remained<sup>lxv</sup>. Today, with the Internet, and universities, art is easily consumed at home on one's computer, replicated on posters at home, or freely seen in museums by most anyone.

Pornography has always been for the people, and has circulated through the lower classes in their homes. With the exception of smut movie theatres, pornography photos and images are enjoyed in the privacy of one's home. Porn has always been easily within the reach of any class wishing to have it, but consuming it has historically been a very private activity.

As with the definitions of art and pornography, the consumption of the medium has to do with the goals of the medium. Art is to be enjoyed in the light of day with others around. It has no stigma surrounding it, and is in fact seen as a positive to discuss with others. Pornography is a private viewing

matter, not openly discussed with others, and is looked at as being dirty and vile.

With an understanding of the polar extremes of how the naked woman or sex is seen visually, advertisements straddle the line between the two. In the cases of more sexualized images, the advertisements fall more inline with the goals of pornography. For this study on “Not and Ad” brassiere advertisements, the photographs fall between the two extremes and is closer to the goals and aesthetics of ‘fine’ art than pornography.

The definition of an advertisement is an image used to convey a message to entice the viewer to buy the good or service denoted on the advertisement. Here there is a call to action for the viewer, the image is not made to be discussed over coffee, but to make the viewer go to a store and buy something. For the advertisements in this study, the photographs are enticing the viewer to add the bra to their shopping cart, and buy the product from the company’s website. The agency of the viewer in this case is closely aligned with the goals and definition of pornography.

Aesthetically, this new style of advertisement introduces an ‘artist’ whose vision is important for the creation of the image. Unlike traditional advertisements shot by commercial photographers, the photographs in these new ads are taken by established artists who have bodies of prior work displayed in galleries. This artist sets up the shot, and manipulates the colors, lighting, model, and setting. The final product is a nude image, but one in

which the viewer is seeing the product and women through the lens of the artist.

The consumption of these new advertisements takes place strictly on the Internet. It would be easy to make the connection between these advertisements and pornography, as both have content exclusively found on the Internet. What makes this new style of advertisement different is the layout of the images, and the set-up to see the images. These advertisement images are displayed in a look book on the company's website. It is clear that these images are for the lingerie company despite the images themselves not having any logos or words on them. Furthermore, to convert these images into the products users have to exit through various screens to get to the product, ultimately separating the image from the shopping.

Consumption is a tricky situation on the Internet in the privacy of one's home. There is no doubt that these images are being consumed for other purposes beyond advertisement on the Internet. What matters is the purpose behind these images and the contextual clues on the Internet, which align with the goals and definition of high art, and which will be explored in the visual play with in the images.

## ***2.4 The Three Layer Visual Semiotics Method***

To read and understand the power and success behind bra advertisements, and in particular the current streamlined bra advertisements, a visual semiotics method is used. To reiterate, visual semiotics contains a

multitude of visually communicated signs. The list includes, “pictures, drawings, paintings, photographs, colors, print ads, posters, design, films, diagrams, logograms, traffic signs, and maps.”<sup>lxvi</sup> The method of visual semiotics, as created by structural linguists in the 1960s<sup>lxvii</sup>, is rigid in its approach that mirrors the parent linguistics using language and words as literal and metaphoric ways to read the visual.

As advertisements are meant to visually convey a message by the most appropriate method, the visual semiotics discussed in this thesis will be applicable to all forms of visual material, although advertisements will be the primary medium studied. Due to the creative nature of the current advertisements being read, this very strict semiotics approach will not be used. The visual semiotics used will include three schools of analysis, all of which use a layer method and are open to all visual communications<sup>7</sup>. The strict Paris School Semiotics, Visual Semiotics as defined by Roland Barthes, and Pictorial Metaphoric Semiotics will be combined, focusing on reading gestures, eye contact, and body language to gain the most in-depth reading.

Before getting into too much detail about the first two layers of the Visual Semiotics Taxonomy, it is important to understand the scope of visual studies and what is not being included in this study. The myth of “image as a domain” in advertisement, as purported by Jean Baudrillard, is being ignored.

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<sup>7</sup> While the taxonomy for this study pulls from three distinct visual semiotic schools to create the first and second layer, the editions of the texts are all found in the well known and academically used compilation of texts the Visually Semiotics Handbook. This book was used because these are the most used editions of the theories, and the translations are consistent.

In fact, the entire discussion of Marxism within visual semiotics is being ignored. Baudrillard posits in *The System of Objects, For a Critique of the Political Economy of the Sign* (1981), and *The Consumer Society* (1998), that it is the consumer, not the producer, who controls production, going against Marxists ideas of the value system. This entire argument will be avoided on the basis that the production of goods or the purpose of doing so is not being studied herein, but rather the related advertisements.

The study of visual semiotics stems from the study of iconography. While the two are very closely related, iconography is not used in this study because the compiled analysis of visual semiotics combines to form a more direct iconographic interpretation, and because our interest lies fully in the final product, not the context. "Iconography distinguishes three layers of pictorial meaning: representational meaning, iconographical symbolism and iconological symbolism."<sup>lxviii</sup> The represented meaning is easily translated as the denotation level of semiotics. The Iconographical symbolism looks to place the figures or objects seen in the image in context with the ideas and concepts attached to it. This is much like the metaphorical approach. The Iconological symbolism "ascertain[s] those underlying principles which reveal the basic attitude of a nation, a period, a religious or philosophical persuasion."<sup>lxix</sup> In this study, the use of a "collective understanding", in this case of positions of nude in art and pornography, is used instead of the strict ideas of symbols standing in for this idea.

In this study, the advertisement is the final product of fashion and history projected at the time. The advertisements reflect these changes and attitudes. Unlike iconography, in which advertisements are examined to understand history, the order is reversed.

Semiotics is the study of signs. In visual semiotics, an image can be read as a sign, a symbol, or a word. “Visual images have meanings, but in contrast to words, pictures are not composed of a finite set of recurrent minimal elements, which are themselves without meaning.”<sup>lxx</sup> While reading images for signs doesn’t create a sentence in the sense of words, it does create an interpretation based on what is read in the image.

For reading advertisements, there are two approaches: the Paris School and Peirce’s. “The visual semiotics of the Paris School is founded on the assumption of essential analogies between pictures and verbal language.”<sup>lxxi</sup> Peirce’s approach is more literal: “Images are signs that do not only *have* meanings but also *create* meanings. The meanings they have are related to the *objects* of the visual signs; the meanings they create to their *interpretants*.”<sup>lxxii</sup> For reading the minimalist, artsy image-based advertisements, the Paris school will be used.

The Paris School approaches the advertisement looking for systems of opposites on two planes. The first is the expression plane “which is the level of the graphic and typographic forms as well as chromatic and achromatic nuances and contrasts.”<sup>lxxiii</sup> For bra advertisements the expression plane will

look at the contrasting colors of the image, overall layout, and lines created by the shapes. The content plane contrasts the foreground to the background and is where the play with bras on the model will become apparent. For the bra advertisements the model will become the foreground. Looking at the model and contrasting elements, the bra will stand out, pushing the model to a middle ground and placing the bra front and center.

Barthian visual semiotics is characterized by the idea of layered meanings as understood by the Paris School Approach. In this case, the two layers are denotation and connotation.<sup>lxxiv</sup> While seemingly the same as the Paris School Approach, this approach is not concerned with the obvious visual but instead the perceived interaction between the two layers, which is more fluid and changeable based on who is viewing the advertisement.

The first layer, denotation, looks at “what or who is being depicted here?”<sup>lxxv</sup> This is a very straightforward layer that looks at the essential literal reading of the image. “The denotative meaning is here constituted by the act of recognizing who or what kind of person is depicted there, what he is doing, and so on.”<sup>lxxvi</sup>

Barthes realizes that a viewer can only recognize and denote what they already know. For this study, this is of little concern because of the prevalence of bras in American, and more broadly in Western, Culture. In some readings, a variety of different denotations may be correct. Modern art is also important to interpretation at the denotation level.

For bra advertisements, the denotation should be the same for any Western viewer, male or female, and should be regarded as a very simple formality when reading the image. It is the second layer of Barthesian Semiotics, 'what the denoted image stands for,' that is most interesting and will be investigated further.

Connotation is "the layer of broader concepts, ideas and values which the represented people, places and things 'stand for, 'are signs of'."<sup>lxxvii</sup> The key for connotation is that the denoted item(s) has already been established for everyone, and the connotation starts off at the same point for every viewer. Connotation takes in the layout of the image and the photographic techniques used. It is through the layer of connotation that bra advertisements take on gendered meaning and show play.

### **Pictorial Metaphoric Semiotics:**

Pictorial metaphor is a way of persuading the viewer to buy a product.<sup>lxxviii</sup> Pictorial advertisements make use of the psyche's predetermined associations to sell goods. Here the object in the advertisement serves as a metaphor for either the item to be sold or an idea or concept trying to be sold along with the item. For bra advertisements, the metaphor uses the bra to sell or persuade the viewer of another outcome, such as becoming more attractive/successful/popular/desirable by buying the bra.

Going with the theme of the other two semiotic readings, there are two layers to the pictorial metaphor reading in advertisements. "The first is the

actual method of producing a pictorial statement; and the second is how the addressee is persuaded to do something.”<sup>lxxix</sup> Similar to the denotation of the Barthian Semiotic method, the first layer looks at the actual image, and what is present and lacking therein. The metaphorical second layer looks at how (in this case) the item being sold is attached to *referential associations*, which then persuades of other possibilities for the object. “Referential associations’ are recollections of actual experiences from the use of words for categorizing objects, real or fictional.”<sup>lxxx</sup> Here the metaphor for the image gives the viewer a multitude of avenues to reach the same conclusion.

Rozik<sup>8</sup> creates eight different categories to view and interpret the metaphor in the image:

- 1) Medium: (type of image)
- 2) Verbal Description of the Picture: (what the image looks like)
- 3) Wording: (Any actual text on the image)
- 4) Frame of Reference: (what given information about the company or action in the image is important)
- 5) Kind of description: (metaphorical vs. literal )
- 6) Reference: (What action or subject is being referenced)
- 7) Literal Predicates: (words or feelings associated with the image/action of the image)
- 8) Referential Associations: (the underlying message of the advertisement)

### **Use of the three forms of semiotics:**

The bra advertisements in this study are being evaluated through visual semiotics. As there are a multitude of different semiotic readings available, extensive research was undertaken to find the most applicable method(s). In this study, the evolution and growth of bra advertisements implies a different

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<sup>8</sup> Rozik, is the advertising industry accepted author of modern pictorial visual semiotics.

reading technique for each period of advertisements. To truly show the difference and evolution of these advertisements, all three methods will be applied to every advertisement.

Some advertisements will benefit from one semiotic reading more than the other two, and some advertisements may benefit from being analyzed using all three methods. Since this analysis attempts to present a holistic combination of the three methods, the questions of the methods have been combined together. The analysis of the advertisement will be broken down into three layers and will look as follows:

- 1) The surface layer:
  - a. Medium: ***Photograph black white or color***
  - b. What is shown in the picture: ***Describe what is seen in the advertisement***
  - c. Words on the advertisement: ***Any text shown***
  - d. Overall Layout: ***Where are the images and text in relation to one another***
  - e. Contrasting elements to the background or environment: ***Colors, word size/shape what creates the difference between the two***
  - f. What information is being given: ***On first glance what information can be gleaned from this advertisement***
  - g. Frame of Reference: ***Is there a reference the image is pulling from to convince the viewer to buy the product?***
- 2) The 'Read' Bottom Layer:
  - a. Mood of the Image: ***How does the advertisement make the viewer feel***
  - b. Color Choices: ***Colors used in the image***
  - c. Model's Body: ***How is the model's body position, how much of it is seen?***
  - d. Metaphorical or Literal description: ***Is there a metaphor in the image or in the words that interact with this second layer***
  - e. Referential Associations: ***Do we associate this advertisement with other advertisements or images?***
- 3) The Third level of Play

- a. Eyes: ***Looking at the camera or away***
- b. Themes seen in the image: ***Body language (Male/Female), Framing technique, Mirror Technique***

Using the progression and evolution of the thoughts and ideas surrounding the definition and study of play will be the foundation on which the rest of this thesis grows. It is the understanding that play is more than what theorists so far have explored that leads to it being found visually in these advertisements. It is only after studying advertisement and visual semiotic theory that visual play can be identified and highlighted. Building on seeing and recognizing visual play allows a greater understanding of the impact the play has on the viewer.

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## CHAPTER 3

### HISTORY OF THE BRASSIERE AND SUBSEQUENT ADVERTISEMENTS

#### ***3.1 The Emergence of the “This Is Not an Ad” Advertisement***

There have been three distinct movements, or periods, of bra advertisement since the emergence of various lingerie companies and the rise of advertisement in the bra market. The first era began with the invention of the bra and lasted through the end of World War II, when the second era began. This era continued through the turn of the century, when the current era of advertisement began. Each period was dominated by different schools of advertisement.

The first period of bra advertisement began with technological ‘expertise’ advertisements that were meant to inform the viewer about new innovations to the bra and how these new fabrics and bras structures could be worn. The second period is distinguished by bra ads that were playful in their environment-bra relationship and their sexual nature. The third period is another one of ‘expertise’ advertisements where more emerging brands try to distinguish themselves from their competition and display new types of bras. Just as the advertisements changed, the environment where they were found changed as well. Initially the more practical advertisements were exclusively for women’s eyes, being found only in print journals for women. As the popularity of pin-up girls grew, so too did the availability of bra advertisements, moving to billboards, sides of buses, television, and fashion magazines. What

has allowed the manner of bra advertisements to change again is the appearance of ad campaigns exclusively or predominantly online.

### **Information Advertisements: The Invisible Woman (1880-1945)**

The first and most basic advertisement, which all consumers have seen, is the information advertisement. These advertisements are in no way specific to the fashion industry and deploy the strategy of enlightening the reader, giving him or her the knowledge necessary to buy a product. These types of advertisement tend to be very basic visually and frequently feature lines and lines of text.

Intimate apparel advertisements first appeared in women's magazines in the 1870's.<sup>lxxxi</sup> As magazines switched from depending on subscriptions to advertisements to finance their businesses in the 1890's, advertisements exploded. These first advertisements were very basic information ads.

These first brassiere-related advertisements were black and white images featuring the corset. These were the first advertisements to be specifically targeted at women in a female shopping environment; it wasn't until the early 1930s that the first bra advertisements were produced.

Lingerie advertisements were first drawings of women in corsets. These ads were colorful and the women were fully dressed, exposing very little skin. The ads quickly morphed into black and white drawings that highlighted the corset and used the woman's body merely as a mannequin. The purpose of

these advertisements was to highlight the features of the garment and to give the viewer information that would assist them in making a purchase.

These information advertisements became known as ‘Invisible Woman’ advertisements, referring to the absence of a fully realized female figure. The purpose of the Invisible Woman is to highlight the bra in the advertisement on what is essentially a mannequin that displays the bra without implying any sexuality or showing a full woman (Figure 2).

The Invisible Woman was created using a multitude of different imaging techniques. Although it appears that “Transparent and invisible women regularly appeared in twentieth-century images in which undergarments seem to be worn, though by a female body that is not visible. The thrust of absent hips, the curve of hollow backsides, and the fullness of missing breasts infuse the empty garments with an erotic corporeality”<sup>lxxxii</sup>, a simpler interpretation would be that “absent hips”, “hollow backsides”, and “missing breasts” literally removed all potentially sexualizing elements from the advertisements. Another technique created a similar effect by taking the attention off the body through highlighting the bra and shadowing the female form, in some cases often cutting parts of the body out of the frame or blurring the woman’s face. Other advertisements minimized the feminine presence by showing women in poses designed to look inhuman, as if the bras were on mannequins.

Pioneer  
1904

DeBevoise

Leader  
1914

Your One Best Buy—Fastest Seller in the World

See Our Spring Line

as any of our offices, or write for our illustrated catalogue and prepaid samples.

New Brassiere Styles—

clever—original—exclusively De Bevoise—  
—the only Brassieres that perfectly conform to 1914 Fashions

For Every Figure and Occasion

No other line offers you such a large and exquisite variety to select from.

50c. to \$15.00 Retail

Every De Bevoise is guaranteed the best Brassiere of its type in fit and effect.

Get the Most Out of Your Spring Business—Stock the DE BEVOISE

The DE BEVOISE is so that its salesmen are up to backing its 10 Years of Mailing National Advertising Stocked by the Finest Corset-makers in the World.

CHAS. R. DE BEVOISE CO.

1270 Broadway (Near 33d St.), New York

Branches: Chicago, Los Angeles, San Francisco, Montreal

London, Amsterdam, Havana, Factory: New York, N. Y.

Makers of Brassieres exclusively, operating the Largest Brassiere Factory in the World.



Style 2118  
\$5.00 Retail



Style 1820 \$2.00

Style 1821 \$2.00

Style 1822 \$2.00

Style 1823 \$2.00

Style 1824 \$2.00

Style 1825 \$2.00

Figure 2: Example of Invisible Women Advertisement (1914)

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The height of the Invisible Woman period started around the time the first bra was invented, and persisted through the end of World War II. Although the women selling the garments were not beautiful in particular, the ideals of beauty in intimate and particularly in bra advertisements were still visible: the Invisible Woman advertisements projected ideals of beauty, such as certain breast and body shapes, without including the image of the woman, objectifying and to an extent fetishizing the garments in the advertisements.

“Certainly, intimate apparel advertisers want female consumers to believe that purchasing and displaying their products will endow them with attractive qualities like beauty and glamour. Yet although advertisers may not always consciously produce images of fetishized and objectified female bodies, they ultimately benefit from these effects, both directly, in increasing sales, and indirectly, in maintaining the desirability of particular commodities and of gendered consumption.”<sup>lxxxiii</sup>

It was through the way in which these advertisements fetishized the bra garments that the advertisements began to appeal to men, who became an increasingly important demographic for bra-makers. Where the advertisements began as a wholesome informational product intended to give women information about the latest in brassiere innovations, because of the context in which men actually saw the garments and because the advertisements gave such an intimate look at the female form, the Invisible Woman bra advertisements eventually became fetishized by men.

These bra advertisements were successful because of the ever-changing technologies of the bra. As the bra morphed and changed shaped, with newly variable sizes, advertisements informed the reader and kept them

abreast of what was available. In the case of these information advertisements, there is no play within the advertisements. The visual and textual reading of these bra advertisements will show the lack of play in the advertisement.

### **Pin-up: (1880-1945)**

The lack of play in bra advertisements during the Invisible Woman period was compensated for by copious play in the following Pin-Up Girl advertisement movement. These advertisements were the complete opposite of the Invisible Woman advertisements and featured bras on very beautiful, busty women. These advertisements did not sell bras directly, but used the bra-clad female to sell other goods. It is notable that the fine art aspect of the pin-up images is paralleled in today's "This Is Not An Ad" advertisement.

Pin-ups are photographs, paintings, or illustrations of sexy, curvy women in evocative clothing presented in a humorous manner. The paintings are full body shots of women and typically feature white "All-American" girls. "The 'pin-up' images could be cut out of magazines or newspapers, or be from posters or chromo-lithographs, and so on. Such photos often appear on calendars, which are meant to be pinned up anyway."<sup>lxxxiv</sup> The clothing in the images are extremely interesting as there are very few of them, and there are a significant amount of stand-alone bras featured. Historically the nude female was the epitome of art in western culture and has represented the female ideal of its era. The Pin-Up Girls are the very first example of lingerie in art, and pin-

up girls have become an American icon (Figure 3), but the art form actually originated in Paris. In the 1880's, Jules Cheret painted 'young and voluptuous women in posters and magazines.'<sup>lxxxv</sup> (Figure 4) This type of art caught the mass consumer's eye when it came to America and George Petty's humorous cartoon squares were published in Esquire Magazine.<sup>lxxxvi</sup>

Periodicals such as Esquire, Cosmopolitan, The Saturday Evening Post, and others began to legitimize this form of artwork as being above common advertisement. World War II truly legitimized the art form, when G.I.'s pinning up photos and drawings of their favorite girls became a staple of WWII



Figure 3 : Pin-up Girl Betty Grable (1943)



Figure 4: French pin-up art from famous artist Jules Cheret (1893)

American history. "Provocative images, particularly used in advertising, were on the blade's edge between sex and commerce. As consumerism rose, particularly after World War II, the icon of the pin-up woman was particularly ripe for lampooning."<sup>lxxxvii</sup> As a movement, these pin-ups eventually came to be the predominant form of bra advertisements.

Thanks to the success of American pin-up models during World War II, besides being a distinct piece of American Art History, the pin-up girl represented a woman's freedom of expression. "Pin-up is not a mere sex symbolism but a bold feminist act of eliminating the norm of women's restrictions in a patriarchal world."<sup>lxxxviii</sup>

Two patterns emerge from the pin-up girls that are repeated in different periods of lingerie advertisements. The first is the playful premise behind the pin-ups of the "Good Girl in a Bad Situation". The pin-up girl advertisements were not bra advertisements but instead used the sexy women to sell other products. While it may appear at first that the key to these advertisements were the sexy women, a closer examination reveals that the key to this type of advertisement is the juxtaposition of a sexy woman and a 'bad' or comical environment. This type of play is between the body and the environment and is expanded upon in later cycles of lingerie advertisements.

The more inconspicuous element of the pin-up girls that has been repeated in lingerie ads is the element of art in the advertisement. In this case, the advertisement is second to the art of the pin-up girl. The distinct style and

different oil color techniques makes it stand out as an art form. Straddling the line between sex and art is another factor that has made these advertisements and artistic posters successful.

While the 'invisible woman' sought to connect technology with the human form, the more widely accepted advertisement came in the form of the pin-up girl. Marrying sex with the female body in advertisements set up fashion and other industries to rely on the use of female skin and sexuality to sell products.

### **Atmosphere Advertisements (1945-2000)**

As bra advertisements moved to a more public sphere, and bra innovations were no longer as important due to a dearth of related inventions, bra advertisements shifted to the most common form of advertisements. The Atmosphere Advertisement, or situational advertisement, is one in which the good is sold by placing an image of the good in a situation or overlaying the good over other images. The aim of these advertisements is to make the consumer associate certain ideas, lifestyles, and characteristics with the product, essentially making the viewer believe that consuming this good will make them better or more attractive, that using the product will be akin to another experience.

Atmosphere advertisements are the most common advertisements for all industries, and are what the field of visual semiotics was created to evaluate and deconstruct. The ads are quite simple to read and accessible to

any reader. This style of advertisement has become so prevalent because it has proven to be remarkably effective, selling a self-image rather than merely a good.

Bra advertisements initially had a purely female readership and were featured in black and white women's magazines. These information ads were very straightforward and required little to no marketing skills. As all bra companies caught up to each other technologically, with similar bras offered at all stores, they began to compete for market share via advertising rather than through superior technology.

The atmosphere bra advertisements were hard for most bra companies to transition into, and most failed. "Long-lived, highly respected companies including Model, Venus, Madame Adrienne, and Stein and Company (Perma-lift) expired during the 1950's".<sup>lxxxix</sup> To survive in the new market, companies had to understand how to get consumers into their stores.

According to Uplift, considered the foremost expert and author of the definitive collection of information on bras in America, marketing became the primary role of bra companies.

"Marketing assumed a primary role in the brassiere industry in the postwar period. With radio, television, billboards, and print media advertising clamoring for the attention of the public in a free and booming economy, America was fascinated by consumer goods that exhibited fashionable change. Everyone wanted a piece of the action, to wear the latest style, to live the good life, and to move into the future."<sup>XC</sup>

The places to advertise were more than just women's magazines, and as such the audience of these advertisements changed to include more than just subscribers to home goods magazines.

Where the informational bra advertisements were boring and safe, atmosphere ads were exciting and needed to play to both men and women as they were put up around cities. The advertisements needed to sell the lifestyle of the woman wearing the bra.

Companies had to learn to brand themselves and sell the consumer more than just the latest in bra wear. The techniques of advertising evolved and became "more sophisticated, with human-interest appeals and a clear presentation of one main "reason why," an attempt to introduce the reader to the finer points of a particular brand."<sup>xi</sup> The companies that could create their own image flourished.

This is the first period where play is seen in the advertisements. The atmosphere advertisements sold bras by putting them on real women, and showing breasts to the public. The play in these advertisements is the most basic in any image or advertisement, and is between the subject and the environment. Putting bra-clad women in social situations and making it seem normal and ideal naturally generated play due to its conflict with accepted norms. It was not socially acceptable to go out to parties or social situations with only a bra on, but that is precisely why the advertisements worked.

As the period progressed and started moving towards “This Is Not An Ad” advertisements, the play in the ad was sometimes even between the subject and where the advertisement was actually placed, such as a female in just a bra on a white billboard in New York City.

What these atmosphere advertisements evolved into were advertisements based on objectifying the woman’s body and breasts. The almost-nude female body became a public image consumed by the heterosexual male viewer. These advertisements were not inclusively inviting and with the active play in the advertisement between the background and bra or the wording, were degrading to women.

### **“This Is Not An Ad” Advertisements (2000-Present)**

The Post-Mortise stage of advertising has led to the creation of what sociologist Robert Goldman dubbed “This Is Not An Ad” advertisements. These advertisements are unique to the fashion industry and created from a “constant pursuit of differentiated sign positions”.<sup>xcii</sup> These advertisements started in the 1980s with Calvin Klein advertisements featuring nude models and no words. These non-ads “utilize a post-mortise format that slurs and omits the product image altogether”,<sup>xciii</sup> there is nothing formulaic about the advertisements and in the earliest examples didn’t even feature the product being advertised.

There are two distinct characteristics to the non-ad advertisement, which are the lack of framing and directional cues and the combination of product and human subject. The lack of framing comes from the divergence away from the typical style of advertisement, which clearly identifies itself as an advertisement through words and visual clues. These new advertisements present more as a photograph or piece of art than an advertisement and thus invite the viewer into the image. Often the only clue to the viewer that they were seeing an advertisement was the placement of the image, particularly toward the beginning in fashion magazines and on pages that were historically used for advertisements.

The combination of the product with the human body or the actual lack of the product in the advertisement is unique. The “Abstracted body surfaces placed beneath a superimposed or adjacent designer name can still be interpreted if it is understood that subject and product have been collapsed into a single semiotic plane where the subject as signifier and the product as signified are no longer differentiated.”<sup>xciiv</sup> These ads no longer put the product up front, but rely on the mood or feeling being expressed to sell the product to the customer.

These advertisements relied on inviting the viewer to experience the product through the image actually featuring the product. The people and signifiers in the image “may furnish weak connotative hints of sensuality, grace, realism and romance; but, the only overarching signified is ‘you’ even

though there is no immediate signifier of ‘you.’”<sup>xcv</sup> The lack of structure makes it easy to put one’s self into the image and experience of the product.

These first advertisements were “hip and avant-garde not-ads”<sup>x cvi</sup> aimed at creating “a style that equals the meaning of polysemy.”<sup>x cvii</sup> These initial ads were too avant-garde and too out there. What the lingerie and bra industry began to do was take this style of advertisement and polish it to be more open.

The lingerie industry took this very artistic and polysemic advertising and imposed some boundaries on the advertisements. Companies took these advertisements online and used them completely bare and without words on their websites as advertisements. The website set the stage for these images being advertisements, but being very artistic and without words or obvious signs of advertisements, viewers could interpret them as art.

The subtle tones of the advertisement along with the more refined visual play aspect opened these images up to be consumed by a wider audience and to be viewed as more than just advertisements.

## **Conclusion:**

Although there have been several movements of brassiere advertisements, older styles tended to be classifiable as either pornographic or purely informational. The only advertisements that were closely related to art were the Pin-up girls, which were not advertisements for

bras. Today's style of advertisement the "Not an Ad" advertisement is more inline with the aesthetics of fine art.

The previous styles of advertisements have all been readily understood using the basic two layer version of visual semiotics, an analysis of which can be seen in Appendix D. These advertisements were much more basic and easily understood as compared to "Not an Ad" advertisements

# Pictorial Timeline of Bra Advertisements

880

913

945

963

2000



Figure 2: Information Invisible women Ad (1914)

Figure 3: Pin-Up Girl Betty Garble (1943)



Figure 5: Atmosphere Ads (1992)

# HELLO BOYS.



Figure 6: “This is not an Ad” Advertisement La Perla (2009)



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- <sup>lxxxj</sup> Farrell-Beck, Jane.,Gau, Colleen.,. 2002. *Uplift : The Bra in America*. Philadelphia: University of Pennsylvania Press. 180
- <sup>lxxxii</sup> Farrell-Beck, Jane. Gau, Colleen. *Uplift : The Bra in America*. 175
- <sup>lxxxiii</sup> Farrell-Beck, Jane. Gau, Colleen. *Uplift : The Bra in America*. 176
- <sup>lxxxiv</sup> Sorelle. "Pinup History- Unraveling Where and how it all Started..." PinUp Passion., <http://www.pinuppassion.com/PinUp-History.html>.
- <sup>lxxxv</sup> Sorelle. "Pinup History- Unraveling Where and how it all Started..."
- <sup>lxxxvi</sup> "A Brief History of Pinup Art." The Glamour Art of Kent Steine. Kentsteine.com, <http://kentsteine.com/history.htm>.
- <sup>lxxxvii</sup> "The History of Pin-Up Art." 2012.
- <sup>lxxxviii</sup> Sorelle. "Discover the Origin of Pin Ups." PinUp Passion., <http://www.pinuppassion.com/pin-up-history.html#.UopoYqU9y5c>.
- <sup>lxxxix</sup> Farrell-Beck, Jane. Gau, Colleen. *Uplift : The Bra in America*. 128
- <sup>xc</sup> Farrell-Beck, Jane. Gau, Colleen. *Uplift : The Bra in America*. 137-138
- <sup>xcj</sup> Farrell-Beck, Jane. Gau, Colleen. *Uplift : The Bra in America*. 53
- <sup>xcij</sup> Goldman, Robert, 1949-. 1992. *Reading Ads Socially* /. London ; New York : Routledge. 25
- <sup>xciii</sup> Goldman, Robert. *Reading Ads Socially*. 29
- <sup>xciv</sup> Goldman, Robert. *Reading Ads Socially*. 31
- <sup>xcv</sup> Goldman, Robert. *Reading Ads Socially*. 35
- <sup>xcvi</sup> Goldman, Robert. *Reading Ads Socially*. 20
- <sup>xcvii</sup> Goldman, Robert. *Reading Ads Socially*. 23

## CHAPTER 4

### CURRENT ADVERTISEMENT ANALYSIS

#### ***4.1 A Unique Semiotics Method***

All visual semiotic readings investigate advertisements through dividing the image in two layers. Focusing on the new form of online advertisement, “This is Not and Ad” advertisement, requires the acknowledgement and reading of the new third layer to understand how the advertisement functions profitably to sell the product. These advertisements, which are unreadable in the standard dual layer visual semiotics, work as profitable advertisements for bras. The success of these bra advertisements is not in question, yet the traditional methods are incompetent in reading and interrupting the advertisements.

The third level is explicitly interested in looking at the visual elements that form a bridge from the advertisement to the world of art in the form of visual play. This new layer also abandons the binary system of traditional semiotics, which deemed advertisements as either successful or unsuccessful. Instead this third layer outlines the amount of visual play seen in the image. There is visual play present in each advertisement, but no one image is as playful as the other. A scale of playfulness is appropriate for understanding this third level of analysis.

The most important component to an image’s playfulness is a sense of self-awareness, of knowing the image is playing with the viewer. To understand the awareness of play in these advertisements, it must first be understood how the images themselves are made. Unlike previous decades, most work done on the

images themselves happen after the photo is taken, after the photo shoot is finished. Lighting, coloring, cropping, and background can all be changed with the click of a button. What viewers must realize is that this final picture is completely played. Nothing in the image is what it seems, and therefore the chosen attributes should be viewed with a careful eye because every thing in that image is put there on purpose or else it would have been photo shopped out.

Understanding that the background, model, and bra top are all manipulated to achieve the final product is the first step into analyzing the visual play in the image. The second step is to work through the third layer of visual semiotics.

There are two parts to the third layer (visual play in images). The first consists of the how the model uses her eyes, which she has two options for in these advertisements:

- 5) Eyes averted away from the camera without shame
- 6) Eyes making meaningful contact

This is the first and very large distinction. From this study, it becomes apparent that models with their eyes on the viewer (looking at the camera) are more self-aware of the fact they are in a photograph or advertisement and it is easier to be playful. This is another connection to classical portraits and paints where the completely nude female subject is looking at the viewer. This self-awareness with the model looking at the viewer as if sharing a secret creates a very playful image.

The model looking straight at the viewer also engages the consumer and invites them into the frame. Here the direct eye contact is playful because we are

taught that we should look at a women's face, not her body.<sup>xcviii</sup> The model is playfully challenging the viewer to resist the temptation of looking at her, creating play in the tension between looking and not looking. Given that the model is half naked with her breasts highlighted, the viewer will ultimately end with their eyes gazing upon her bosom, but there is play in the viewer's effort to avoid doing so.

As such, this first distinction between the eyes of the model creates two different levels of visual play. Models who are looking at the camera are creating a more visually playful image. The models that are looking away are less visually playful, but that is not to say that there is no visual play in the image, just less and different.

The models that are self-aware-looking at the camera or viewer create a more visually playful image, but a very contained image. The visual play is kept within the frame of the advertisement. The advertisements where the model is looking elsewhere are less visually playful, but invite the viewer to look beyond the frame and imagine what could be happening just outside the frame of the shot.

After establishing where the model's eyes are within the frame, there are four specific visual connotations of play that interact to create visual play. These themes listed below are the second part of the third layer.

- 1) Mirror/Looking at reflection
- 2) "Picture" frame repetition
- 3) Artistic/Ballet poses<sup>9</sup>
- 4) Masculine or phallic pose

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<sup>9</sup> Appendix C Goes to great depth on the topic of historical art examples of female nude poses, based upon what Sociologist Beth Eck Americans and members of Western Society would recognize as being art. This visual play is based upon the knowledge of these poses that society understands.

The use of a mirror or the subject looking at her reflection in the advertisement results in play because in the sense that the subject of the image is mimicking or “playing the woman viewer”. “The numerous images of women viewing their reflections in handheld mirrors suggest that the women depicted have made an active decision to engage in this activity.”<sup>xcix</sup> This is especially true if the model is making eye contact with the viewer from the mirror.

The use of repeating frames or squares to frame the image is very clever and playful. The frames work to draw the viewer’s gaze to the bra and breast, as the straight lines of the frame play against the round nature of the bra, again producing a playful tension for the viewer. The ‘framing’ of the bra also alludes to framing a picture of high art, which can be read as meaning the bra is a work of art or that the advertisement itself can be read as art.

The pose of the woman is also very important for the image. A very playful way to open the advertisement up to women and to touch upon high art is to put the model in a high art or balletic pose. These are all poses seen in renaissance nudes and ballet photographs and paintings, and therefore are considered both very feminine and very refined. Positioning the nearly nude model in this manner opens up a playful side. The viewer, questioning the fact that she is not quite the nude from the famous paintings, sees her as almost overdressed. Yet she is not clothed enough or active enough to be categorized as a ballerina. The model’s clothing becomes an

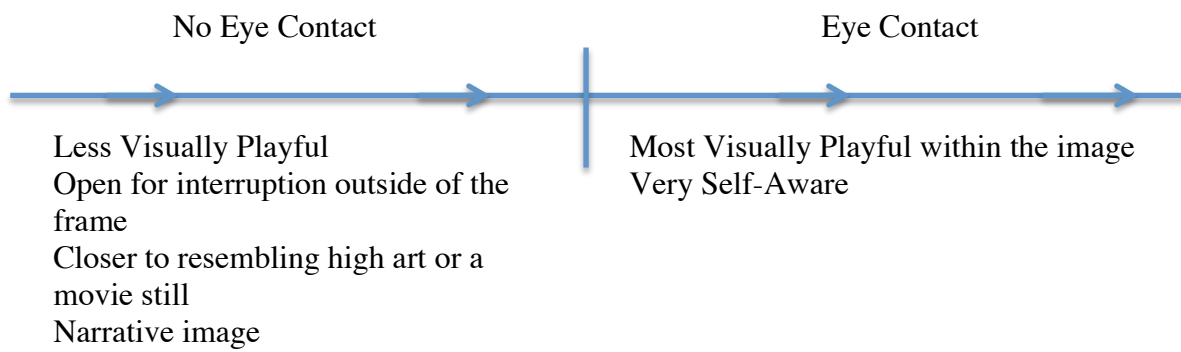
issue for the viewer as she play-acts; she is either wearing too much or too little clothing.

The reversal of this pose is when the model is positioned in a stance that is very dominant or masculine. A stance or seat that is usually connoted with men is funny and playful when used by a woman in a bra. Here the advertisement takes on a less serious feeling, as the woman is aware of the desire of men to look upon her, and by replicating his stance or body language and making it her own, she is play-acting like a man.

Together, the eyes of the model and the other visual play characteristic come together to form a scale of play. This scale as described in Chart 3 is not number or delineated in a specific manner. These images all contain visual play, but based on the fact of self-awareness and copying art, some images stand by themselves as more interesting than others. This is not to say that any one image is more successful at visual play, just that there are different levels of visual play.

These specific attributes of the visual play layer will be discussed in terms of visual semiotics in a chart following the image. This chart (Chart 4) will be applied to a series of bra advertisements from the Spring/Summer 2012 Collection of Advertisements as seen online. From this chart, a dot will be placed on the scale to show how playful the image is compared to others in the study.

### Chart 3:



**Chart 4:**

	eye contact	no eye contact	pose artistic	pose phallic	mirror	picture frame
Mood						
Color						
body language						
associations						

These advertisements come from the online campaigns of the six most significant lingerie companies in Western fashion. Each company will have a corresponding colored dot on the scale.

- Agent Provocateur (Black)
- Boudouard Avenue (Dark Blue)
- Chantelle (Yellow)
- La Perla (Red)
- Rigby & Peller (Purple)
- Victoria's Secret (Pink)

A brief description and history of each company is given before examining the image to better understand the more nuanced details in the image.

These visual themes are what create play in the advertisement and create a bridge between the world of art and the female viewer. The advertisements dissected for their non-ad style represent the powerhouses of extant Western bra companies that have made the switch to these non-ad campaigns.

The themes discussed here can be applied to any non-ad advertisement and more generally to the rest of the fashion industry. Through understanding how play works in these specific and highly successful advertisements it is possible to discover and create non-ad advertisements in other markets.

#### ***4.2 Play in Visual Semiotics: "This is Not an Ad" Advertisement***

For this study, a single image was taken from an advertising campaign from the Spring/Summer collection of 2012 from each of the six largest lingerie companies. These images were originally seen on the respective companies' websites, along with other photographs from the collection. These images were selected because

they were strictly bra advertisements and were representative of the company's campaign.

Advertisements from the Spring/Summer 2012 collections are being examined in 2013 because they are the most recent advertisements for which we have experienced the full informational cycle. Any controversy or campaign flops would have made the news, and the advertisements have completed their showing before being replaced by the next campaign.

Online campaigns were chosen for two reasons. These advertisements were available to anyone online and thus had the highest consumption of any advertisement. In today's society, more people consume goods online. According to the Internet Revenue Advertising Report for 2012, there was an increase of 15% in internet-based revenues in 2012 alone, as consumers become plugged in and smart companies take their advertisements to the Internet. Because these advertisements were featured on the companies' websites, they best represent the advertising ideals and intended projected image of the companies. Secondly, these campaigns are where magazine and billboard advertisements come from. Instead of consuming them second-hand, they are analyzed at their source, where they were most seen.

### **Agent Provocateur:**

Agent Provocateur was started in a small shop in Soho, London by Joe Corre and Serena Rees, who wanted to sell daring lingerie to women in "control of their lives."<sup>c</sup> Their approach to lingerie was along the same lines of Frederick's of Hollywood: "throw off puritan values, dress up and indulge yourself in the desires of

the body. Sex is one of the few pleasures in life and should be enjoyed to abandon.”<sup>ci</sup>

This London Company was developed in response to women’s lives after the war and the desire to be more independent and sexually free.

- 1) The surface Advertisement (Figure 7):
  - a. Medium: Color photograph
  - b. What is shown in the picture: A woman, by a windowsill in a bra,
  - c. Words on the advertisement: None
  - d. Overall Layout: Upright female slightly reclined on a large windowsill. There is a curtain behind her head and she has one leg propped up on the windowsill.
  - e. Contrasting elements to the background or environment: The model is light-skinned, and the rose light from the windows highlights the skin in the cleavage and the face. The bra is black with pink ribbons and small pink dots indicative of a design. The contrast between the dark bra lightens the cleavage and gives a rosy warmth to the entire photograph
  - f. What information is being given: none
  - g. Frame of Reference: N/A
- 2) The ‘Read’ Bottom Layer:
  - a. Mood of the Image: The mood of the image is lazy and relaxed. We understand the woman in the picture is in no rush to go anywhere and is content to look off in the distance.
  - b. Color Choices: Warm. The whole image is seen in a rose light coming from the window creating a feeling of femininity and warmth.
  - c. Model: vertical in frame, centered in the middle, with the legs both chopped off at the knee.
  - d. Metaphorical or Literal description: None
  - e. Referential Associations: A desire to look in a woman’s bedroom and see her body
- 3) The Third level of Play
  - a. Eyes: averted from the viewer looking at reflection
  - b. Themes seen in the image: pose artistic, mirror and framing

Chart 5:



This is the least playful of the images examined in this study. The model looks comfortable, almost lazy. Her breasts look great, but she doesn't appear to be trying too hard to show off either them or her appearance more generally. Here the model is very feminine and her averted gaze looking out the window where we can assume she is seeing her own image reflected back at her.

When looking at the image, there is a mirroring of frames that plays with the viewer. The model is seeing her image framed in the window. She herself is framed in a window box and the viewer sees her again framed by the image. The coloring, and prints in this image are reminiscent of 70's style; here she is playing dress up, pretending to be from a past era. All in all, the image is very still, and rather boring, with the play elements, being only that, elements. It is interesting to note that of the Spring/Summer 2012 campaign for Agent Provocateur, this photograph presents an anomaly to the other images in the look book, which are more active and playful. It would appear editors understood that this less playful concept would be less successful as an image and advertisement.

<b>Chart 6: Agent Provocateur</b>				
	<b>no eye contact</b>	<b>pose artistic</b>	<b>mirror</b>	<b>picture frame</b>
Mood	Subdued. The model seems preoccupied looking out the window		The model isn't looking at the camera and while she is looking out	

Color	the window who eyes seem to be staring at her reflection.		
	The pale light from the windows adds to the subdue lazy feeling of the image.		
body language	<div> <div>Her body is relaxed. She is covering her crotch and bottom half, allowing the viewer's gaze to fall upon the upper body.</div> <div>Her arms run parallel to her body and come together to cover up her underwear, framing the bra.</div> </div>		
associations	Cut off legs or lack of an entire female body is associated with classical art, as is the covering of the female genitalia but exposure of the breasts.		



Figure 7: Agent Provocateur S/S 2012 Online Advertisement

## **Boux Avenue:**

Boux Avenue is the youngest mainstream brand started in March of 2011 by serial entrepreneur Theo Paphitis.<sup>cii</sup> This new brand comes after Paphitis lost his earlier lingerie brand La Senza. Now three years old, Boux Avenue is a direct competitor with La Senza, “The two chains are frequently located near to each other in the same shopping centre. In one case, at Buchanan Galleries in Glasgow, they’re actually next door, while at Gateshead’s Metrocentre they’re directly opposite each other.”<sup>ciii</sup>

What sets Boux Avenue apart from La Senza in the running of British Lingerie is Paphitis’s experience and a brand that seamlessly combines their online web store with the brick and mortar stores spread through out England. This translates into a more developed and interesting ad campaign that is visually stimulating both in person and online.

The Boux Avenue story is “a teasing transatlantic tale born out of a love for lingerie and all things romantic”<sup>civ</sup> as declared by the brand’s website. The brand creates a very romantic and classic feeling, hoping to evoke a sweet feeling about their lingerie. “Boux Avenue’s voluptuously vintage name came from a chance meeting with a dazzling French girl named Boux. Embracing elegance and beauty with a whispering, seductive sound, the name ‘Boux’ became nestled in our heads and hugged our hearts.”<sup>cv</sup>

Aside from lingerie, the store also sells pajamas, sleepwear, and bathing suits. The brand is making a splash in the UK for the way the products are displayed in the

brick and mortar stores, which feature drawers rather than hangers, just like the US's Victoria's Secret Brand.

Boux Avenue Lady among Flowers (Figure 8):

- 1) The surface Advertisement:
  - a. Medium: Color Photograph
  - b. What is shown in the picture: A woman in a bra and panties sitting on a chair with flowers all around her.
  - c. Words on the advertisement: none
  - d. Overall Layout: Model's body takes up the center and most of the frame with flowers filling in the corners.
  - e. Contrasting elements to the background or environment: The background is very white/light and generally devoid of color. The bra is the most colorful area of the photograph.
  - f. What information is being given: none
  - g. Frame of Reference: N/A
- 2) The 'Read' Bottom Layer:
  - a. Mood of the Image: Very light and airy.
  - b. Color Choices: White and Lavender
  - c. Model's Body: Is relaxed lounging on a white chair in the middle of the photograph
  - d. Metaphorical or Literal description: none
  - e. Referential Associations: Beauty becomes and is surrounded by beauty
- 3) The Third level of Play
  - a. Eyes: Eyes averted not looking at a mirror.
  - b. Themes seen in the image: Framing, masculine pose.

Chart 7:



This advertisement is playful for not being self-aware. The color choice of purple and abundance of flowers suggests a very feminine vibe. The chair itself is ornately

carved and curved. The model's face is tilted only slightly from center, but her eyes are looking away.

The viewer is invited to look upon the bra because of the visual framing technique, and because of the otherwise feminine model's masculine body position. Figure 9: Boux Avenue Lady Among Flowers highlights the framing technique by which the model's body has been made to frame the bra. Based on this shape, the human eye is drawn to the bra. The flowers and framing are reminiscent of renaissance paintings, but it is the model's body position that is most playful in this image.

The model here is playing with a man's attitude in the way she sits upon the chair like it is a throne. The way the model sits and owns the chair is very masculine and as such creates play in the image. A woman surrounded by flowers in purple gesturing as a man is the play within the image.

The way the model is sitting seems to be a captured moment from a movie. She seems intent on something or someone in the distance and is perched on her chair ready to go get the object of her gaze. The image is playful but it appears the real action has yet to happen.



Figure 8: Boux Avenue S/S 2012 Online Advertisement

**Chart 8:**

<b>Boux Avenue</b>	<b>no eye contact</b>	<b>pose phallic</b>	<b>picture frame</b>
Mood	Creates a more serious mood. The model appears to be focused on something in the distance off the camera.	The masculine pose creates a regal serious mood to the image.	Here the picture frame is composed of masculine posed body parts. The attention of which draws the eye very quickly into the purple bra.
Color			The purple colors contribute to the feeling of power.
body language	Her body, despite her lack of eye contact, is powerful. The viewer doesn't feel like a peeping Tom looking at the image.	Her posture is very male; head up, eyes forward (just not at the camera), body open, legs on the chair in ownership	The chair and the body work together to frame the bra.
associations		The way she sits in the chair is reminiscent of a king sitting on his throne. It is very powerful and she is not viewed as weak.	

## Chantelle:

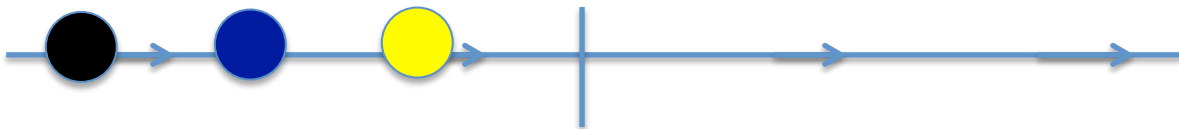
The Chantelle brand is the oldest of the brands shown and was started in the birthplace of lingerie, Paris. Chantelle can trace its roots back to 1876 when the brand was started. The brand moved seamlessly from corsets to bras for the working woman, and has continued to adapt and evolve. In 2010, Chantelle became “the first Lingerie Brand to enter the well-known artistic world of the Assouline Publishing.”<sup>cv</sup>

The brand plays up its Parisian mystery and its rich heritage. “Since 1876, Chantelle has developed exceptional know-how. The craft, expertise and ‘secret’ are passed on from generation to generation of seamstresses throughout the years. This offers women everyday underwear made of rich fabrics and with the most precise fit, similar to a Couture design.”<sup>cvi</sup> Chantelle represents a brand that has lasted through time and as such knows how to sell lingerie.

- 1) The surface Advertisement (Figure 9):
  - a. Medium: Color Photograph
  - b. What is shown in the picture: woman in heels and bra leaning back against a wall
  - c. Words on the advertisement: none
  - d. Overall Layout: The photograph is divided evenly into vertical thirds. The entire woman’s elongated body stands as a pillar in the very center.
  - e. Contrasting elements to the background or environment: There is a very focused spotlight on the model, highlighting her body and leaving the corners of the image in darkness.
  - f. What information is being given: None
  - g. Frame of Reference: N/A
- 2) The ‘Read’ Bottom Layer:
  - a. Mood of the Image: Dark and mysterious, elegant

- b. Color Choices: While the photo is in color, the image is composed mainly of black and white colors
  - c. Model: Her body is completely erect, with chest jutting forward and head thrown back as if in ecstasy or dance. The highest point of her body is almost her breasts.
  - d. Metaphorical or Literal description: none
  - e. Referential Associations: Beauty is in the body
- 3) The Third level of Play
- a. Eyes: not seen or averted
  - b. Themes seen in the image: Artistic/Ballet pose, phallic pose, picture frame

Chart 9:



This image is very artistic and very active and doesn't seem to be an advertisement. On closer inspection it is clear that the viewer can't see the full woman: much of her head is cut out by the angle. There are no eyes to look into, and in fact the pose suggests that the model may have her eyes closed. What stands out about the image is the body's pose and the emphasis on the bra.

The bra juts out into the light but is subtle about its position of power in the photograph. That the bra is a nude contributes to the idea of the woman wearing nothing and posing like a Greek goddess. The pose is reminiscent of the power of female sculpture but with the grace of a ballerina. The model is playing with these themes and as such is putting her body completely forward. She has positioned her body in such a way as to cut off her head and left arm, much like famous female sculptures seen in Headless and armless Sculptures (Figures 12 and 13).

The comparison to this sculpture is accurate and emphasizes the bra in the image. What is humorous and playful within the picture is the fact that the model has put so much energy and effort into looking like a sculpture. She is on high heels bending backwards in a very uncomfortable position, all in the effort to create a highly feminized look. The references to historical Western sculpture allow women to look at the image as a piece of art.

The image raises a multitude of questions for the viewer. What was she doing to create this image? Was she dancing? Is she in the middle of doing a strip tease for her lover? Its clear the image is capturing a moment of play for the model. While her eyes are not on the camera, it is clear she understands she is performing. It is this sense of self-awareness and movement that makes this image more playful.



Figure 9 : Chantelle S/S 2012 Online Advertisement



Figure 10 : Chantelle S/S 2012 Online Advertisement Made Black and White to show sculptural likeness



Figure 11 & 12: Armless and Headless ancient female Sculptures

Chantelle	no eye contact	pose artistic	pose phallic	picture frame
Mood	The lack of eye contact makes this image very charged. It feels like she has just			

	thrown her head back and this is a mere moment in time captured.			
Color		The lack of colors aids the idea of being carved from stone.	The lack of colors, especially bright or stereotypically female colors, makes this a more masculine or phallic pose.	The picture frame is created by the square light shone upon the model, framing her against the background.
body language		Her body language here with a lack of arms and heads calls upon images of Greek Statues.	The image is doubly phallic, as the perpendicular length of her body is phallic, and so is the column she stands in front of. This position makes her look strong.	The lack of a head and arms works to frame the bra by their absence.
association		Greek Statues of beautiful women carved from stone.	The association here is of male genitalia, appropriating it and gaining power.	

**Chart 10:**

### **Rigby & Peller:**

Rigby & Peller is a long-standing lingerie company from Britain, and is best known for its distinct honor of measuring and fitting the royal British family with undergarments. Started in 1939, the brand is primarily notable for having a select

clientele. While the brand maintains that it is above the rest in innovation and custom fitting, what makes it so unique is the exclusive club that wears its lingerie. Aside from the Royal family, Rigby & Peller have fitted some of Hollywood's finest. Rigby & Peller "have a very extensive client list including Royals from home and abroad, stars from stage and screen and personalities from the media and fashion world."<sup>cviii</sup> They are "proud to have held the Royal Warrant of Appointment as Corsetieres to H.M. Queen Elizabeth since 1960."<sup>cix</sup>

Rigby & Peller Woman on Sofa (Figure 14):

- 1) The surface Advertisement:
  - a. Medium: Color photograph
  - b. What is shown in the picture: A woman sitting on a large sofa with a suitcase
  - c. Words on the advertisement: none
  - d. Overall Layout: large sofa with the model on the right half of the image
  - e. Contrasting elements to the background or environment: The background is white and the model and her cardigan are the only sources of color. The bra being stands out against the color of the model.
  - f. What information is being given: None
  - g. Frame of Reference: N/A
- 2) The 'Read' Bottom Layer:
  - a. Mood of the Image: lazy, relaxed
  - b. Color Choices: Warm peach and white
  - c. Model: Is reclined and upright on a couch
  - d. Metaphorical or Literal description: none
  - e. Referential Associations: The preconceived notion that women on couches are art.
- 3) The Third level of Play
  - a. Eyes: making eye contact with the viewer
  - b. Themes seen in the image: high art/Ballet pose

Chart 11:



This image is an example of advertisement playing as art. The model is making eye contact with the viewer and is reclined on a sofa. This is a very simple example of play, where the model is playing at being an artistic nude. She is making eye contact with the viewer and she is aware of her body position and being photographed.

Her outfit and body position captures her playing at being the famous 'reclining nude'. Comparing her to the Reclining Painting (Figure 15), the body positions are similar. Both women have parts of their legs cut off, and are staring straight back at the viewer. The advertisement is playing, drawing upon this position's art history rhetoric while not only wearing a bra and panties but stockings and a cardigan. The model has even more clothes on than usual in this picture, but the clothes don't help at all to cover her modesty and make the viewer imagine her without clothes. To the viewer, her clothes are standing in the way of a piece of art, drawing the gaze to them, and in particular to the bra, the object of highest visual contrast.

The image is also playful with the inclusion of the suitcase on the sofa. The model is clearly not dressed for going out on a trip, and yet the suitcase is there.



Figure 13 : Rigby & Peller S/S 2012 Online Advertisement



Figure 14 : Reclined Nude painting by Amedeo Modigliani (1917)

**Chart 12:**

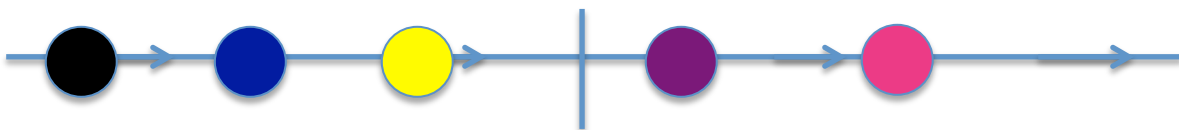
<b>Rigby &amp; Peller</b>	<b>eye contact</b>	<b>pose artistic</b>
Mood	The eye contact makes this image more sensual. She sees you and her expression isn't one of innocence or dismay; you are allowed to look.	
Color		The warm neutrals and use of skin tone colors is reminiscent of nude paintings.
body language	Her body language is relaxed. She knows she is being looked at but is not covering herself up. She is playful with her legs.	The reclining female body on a sofa is the textbook 'artistic nude' pose.
associations	Here the eye contact is reminiscent of pin-up girls who wanted to be seen, but with less effort and desperation.	The color and the pose are associated with classical nude paintings.

**Victoria's Secret:**

Victoria's Secret is the most successful and best-known lingerie brand in the world today. Based in America, the brand has achieved international success by embracing and becoming a multi-channel retailer. The brand was originally created as a store where men could shop for women, but has become a store for women to shop at.<sup>cx</sup> The store has evolved from its sophisticated "Victorian boudoir" feel to be an explosion of pink. The female friendly direction of the brand is seen most clearly in the brand's online advertisement campaigns.

- 1) The surface Advertisement (Figure 15):
  - a. Medium: color photograph
  - b. What is shown in the picture: a Woman looking at herself in a mirror and the resulting reflection
  - c. Words on the advertisement: none
  - d. Overall Layout: The 'real' model is on the right side of the image and the reflection in the mirror takes up the left side.
  - e. Contrasting elements to the background or environment: The pink bra is very striking and stands out against the very basic background
  - f. What information is being given: none
  - g. Frame of Reference: N/A
- 2) The 'Read' Bottom Layer:
  - a. Mood of the Image: serious
  - b. Color Choices: warm, and pink
  - c. Model: Only her head and upper body are seen in the image
  - d. Metaphorical or Literal description: none
  - e. Referential Associations: One's beautiful reflection should be shared
- 3) The Third level of Play
  - a. Eyes: both looking away and making eye contact
  - b. Themes seen in the image: framing, mirror

Chart 13:



In this advertisement, the 'real' model has her face completely obscured from the viewer, with only one obscured eye showing. On the real model, the bra and her breasts are the largest part of her, drawing the viewer's gaze. This image by itself does a wonderful job of highlighting the bra.

Investigating further, the model is looking at her own reflection, with the real motive of looking at the camera. We all understand she is playing with the viewer, pretending to look away while really making direct eye contact. The model and her reflection are both framed on both sides like matching headshots. As seen in Victoria's Secret Mirror (Figure 19): The image is divided in half by frames framing each bra. The image is playful, because there was a distinct choice to keep in the back of the model's head, and not just crop the image down the face reflected back in the mirror. The artistic director wanted the viewer to know how the shot was created, and know that the modeling was playing on set with her relation to the camera. This theme with the mirror was repeated many times in Victoria Secret's Spring/Summer 2012 online look book.



Figure 15: Victoria's Secret S/S 2012 Online Advertisement



Figure 16: Victoria's Secret S/S 2012 Online Advertisement made black and white to show mirror divide

**Chart 14:**

Victoria's Secret	eye contact	mirror	picture frame
Mood	The mood is serious as the model makes eye contact. The mirror and subsequent frames add depth to the image, and while this type of visual play would usually create a lighter mood, the eye contact of the model takes over the entire mood.		
Color	The model and background are a subdued pink with the brightest color coming from the bra. The lack of colorful make-up is noticeable and contributes to the seriousness of the image.		
body language	The direct eye contact and the face pointed directly at the camera add to the seriousness of the image.	The model is turning herself to the mirror to see herself better, which ultimately gives the viewer a better [view?]	The mirror serves to divide the image into two frames, once again framing the image of the bra in both halves. The arms being cut off in both images create a frame around the bras as well.
associations		The mirror is a reference to peeping Toms, or looking in on a woman having a private moment.	The two halves look as if they could have been a centerfold in a magazine.

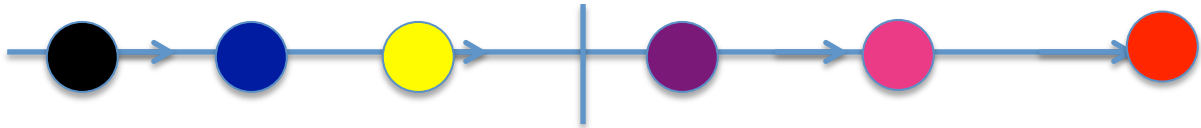
## La Perla:

La Perla was founded in 1954 by Ada Masotti, a corset maker in Italy. Masotti treated each garment like a precious jewel and much care was given to create beautiful pieces that molded to the female form. The Brand's website boasts its luxury and attention to the female body. "La Perla for nearly 60 years has followed the evolution of the female body through different fashions and trends becoming the lingerie and beachwear brand synonymous with "Made in Italy" luxury. The La Perla style is a tribute to the timeless femininity and continues to embody those ideals of sensuality and preciousness that have made the company one-of-a-kind since it was established."<sup>CXI</sup> La Perla's ability to translate the brand's luxury into advertisement has kept the brand alive and thriving.

- 1) The surface Advertisement (Figure 17):
  - a. Medium: color photograph
  - b. What is shown in the picture: The cut-off upper body of a woman on a plush chair
  - c. Words on the advertisement: none
  - d. Overall Layout: Model is front and center, taking up most the image
  - e. Contrasting elements to the background or environment: The bra is yellow and contrasts with both the model's hair and the very white chair.
  - f. What information is being given: none
  - g. Frame of Reference: N/A
- 2) The 'Read' Bottom Layer:
  - a. Mood of the Image: happy
  - b. Color Choices: warm yellows and white
  - c. Model: the model's head, arms, and torso are completely in the picture. She is cut off mid-thigh
  - d. Metaphorical or Literal description: none
  - e. Referential Associations: women lying on their back are in a position ready for sex
- 3) The Third level of Play
  - a. Eyes: making eye contact with the viewer

b. Themes seen in the image: repetition of framing, dance pose

Chart 15:



This image is the most playful of the images examined in this study. The model is making eye contact with the camera, and openly giving the camera the middle finger. Looking at the La Perla advertisement with drawing (Figure 18), the couch and body work together to form a multitude of straight lines and frames, which focuses the image on the roundness of the bra.

The viewer understands that the rest of the image is playing with them, creating frames so as to move the eyes to the bra. The framed face with the eyes looking back at the viewer invites the gazer to look at the framed bra with no embarrassment: she wants you to look there, and her whole body position and environment tell the viewer as much. She is daring you to look at her, with her piercing gaze and “fuck you” attitude.



Figure 17: La Perla S/S 2012 Online Advertisement



Figure 17: La Perla S/S 2012 Online Advertisement made black and white with drawn in lines to show the framing element

**Chart 16:**

<b>La Perla</b>	<b>eye contact</b>	<b>pose ballerina/phallic</b>	<b>picture frame</b>
Mood	The model's eye contact makes the image more playful, she seems to be inviting the viewer to look at her body.	The hands of the body have a lot of action and expression to them and create a playful vibe to the image.	
Color	The bright, happy yellow color removes this image from any ideas about porn and therefore the eye contact isn't 'slutty', but more powerful.		The colors are all light yellow tones, drawing the eye to the brightest yellow color of the bra in the middle of the frame.
body language	Touching her mouth with her fingers draws attention to the face and the eye contact.	The model with her elongated body and stylized arms, very comfortably between natural and posed. The very straight line of her body and arms also creates ideas about phallic symbols.	The chair and the arms of the model work together to create a series of frames that eventually draw the eye to the bra in the center.
associations		The pose looks almost like a Ballerina.	The series of frames seems to compose a square bulls-eye with the bra at the center.

### **4.3 Play in Visual Semiotics-The Framing Element:**

The three layer approach to reading these selected bra advertisements clearly shows the lack of ability to begin to read and comprehend the advertisement with the traditional visual semiotics approach. The first two layers of visual semiotics for these new advertisements highlight the function of color - setting the mood and acting as a visual contrast and reference.

The emergence of the third layer in these newer advertisements is the key to creating play in the advertisements. To compare the advertisements more closely, a chart compiling the three layers of semiotics was created to show that the most important and pivotal factor to understanding these new advertisements is the creation of a third layer, which investigates the level of visual play.

What is made apparent is that the relationship between the first and second layer is no longer important. Nothing new or visually creative is being created there and as such the innovation in the advertisement and the visual play that is happening is in the newly created sphere of the third layer.

Looking at the breakdown of the “non-ad” online bra advertisements it becomes clear that a certain pattern emerges. For ads where the woman is not making eye contact with the camera, body language is extremely important. These advertisements are successful because the woman is in a strong phallic or masculine pose the majority of the time. When the woman is making eye contact with the camera, the color and mood of the image are very important. Traditionally, nude art paintings have the women both making eye contact and looking away. Porn, which

shares the same medium as these advertisements, has a significant preference for making eye contact with the viewer. Here it is the color and the more powerful mood of the image that completely eliminates porn from the mind. The nudes and warm neutrals would never be seen in anything besides art<sup>10</sup>.

What was most surprising and significant was the abundant use of the visual play aspect of framing. Traditionally framing has been used in other industries' advertisements. This repetition of shapes is very interesting and is probably the most significant finding of this study, as it can be traced back to play studied before and points to the visual interpretations of play found elsewhere in advertisement and art.

This pattern of framing pulls from the theories of the most accomplished play theorists. It is seen that this visual play phenomenon is not exclusive to the Spring/Summer 2012 season, but is seen in seasons prior to and after these advertisements. In these advertisements, the most prolific visual play element found is framing.

From the literature review sections on ludology comes a brief review of what the authors would think of this framing element as visual play:

- ❖ Huizinga: It creates order
- ❖ Caillois: Governed by rules
- ❖ Fink: It interacts with itself and others
- ❖ Ellis: It provides catharsis and creates interaction with the environment.
- ❖ Cubitt: Would be impressed that play is found in 2013

This study only concerns itself with a single season of advertisements. This was done to show the visual play among different companies, not to claim that the

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<sup>10</sup> Appendix C Looks closely at the color palette of art work- particularly nude females. Eck's article also calls into consideration the color and quality of porn verses art.

year 2012 is the only year to have advertisements with visual play. In Appendix E, current online bra advertisements (2013-2014) that are of the “non-ad” persuasion are shown, along with advertisements from previous years are read to reveal visual play. This appendix serves to show that visual play has been around in advertisement for as long as “not an Ad” advertisements have been around, and still continues to be present in these advertisements.

The third layer of these visual semiotic readings is important, as it provides a way to illuminate the play in the image and account for the way the image plays with the. This creates a foundation to discuss what makes these advertisements successful and meritorious of studying and analyzing more closely.

Analyzing and giving structure to the third layer of these advertisements highlights how visual play is accomplished and helps illuminate how this same technique could be applied to other advertisement campaigns. The images chosen for this study were picked because of their novelty and because classic visual semiotic techniques were so lacking in tools to understand the images that an analysis of visual play is welcomed when looking at these images.

Visual play is in other images and advertisements, but these campaigns and industries can still read and understand the images with the traditional visual semiotics method. Looking at visual play in these advertisements would be superfluous and would not forward the study of play. No one would use this new level, because it would be unneeded and more work.

As advertisements continue to evolve visual play will become more important, and the third layer of visual semiotics will be in demand to read and understand the success of these new advertisements.

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- <sup>xcix</sup> Goldman, Robert. *Reading Ads*. 202-203
- <sup>c</sup> Lindemann, Danielle J. 2012. *Dominatrix : Gender, Eroticism, and Control in the Dungeon*. 59
- <sup>ci</sup> Lindemann, Danielle J. *Dominatrix : Gender, Eroticism, and Control in the Dungeon*. 59
- <sup>cii</sup> Harpane, John. "In the Blood: Theo Paphitis." Growth Bussiness UK., last modified Jan 06, 2011, <http://www.growthbusiness.co.uk/the-entrepreneur/business-leaders/1670843/in-the-blood-theo-paphitis.shtml>.
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- <sup>civ</sup> "the Boux Avenue Story." Boux Avenue., <http://www.bouxavenue.com/about/the-boux-avenue-story>.
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## Chapter 5

### CONCLUSIONS AND FURTHER RESEARCH

#### ***5.1 Why Play Matters***

The foremost philosophers of Ludology have struggled to identify and create a coherent definition of play. As more is understood about play and the vital role it plays in the development of humans, and the sustainability and creation of society and culture, the broader the definition of play must become.

Studying play is crucial to understanding and observing human development and interaction. Play is pivotal to understanding how humans create society and develop personal identities. Unfortunately, play is not being studied to the depths in which it should. There is much ludology can illuminate about human behavior and interaction in cooperation with other studies. Ludology has yet to reach its full potential because it has stagnated in the form of philosophical debates about its definition.

This study set out to identify and investigate more tangible and accessible forms of play, which would lead to a better understanding of how play functions in today's society in a facet that has realistic research potential. In the case of this study, visual fashion advertisements were dissected to understand how they use play.

This study did find concrete examples of visual play, and formed a reusable visual semiotics method to read and understand the visual play in the advertisements. Similar to the various definitions of play, visual play is not a

binary occurrence. Instead visual play is on a scale, where some advertisements are much more playful than others.

This scale of visual play was created on the axis of self-awareness. Models who are actively engaging with the camera/viewer and who appear to be aware they are playing create the more visually playful images.

Based on this scale of visual play, the next most logical step for research would be to investigate a series of advertisements and connect the monetary 'success' of each advertisement with the amount of visual play that advertisement contained. In the case of fashion advertisements, it would be useful to look at the entire visual 'playfulness' of the campaign and how it converted to dollars spent on clothing.

Aside from showing the existence and active role of visual play in advertisements, this study functions as a stepping stone to aligning ludology with other disciplines to be studied as more than just a theoretical problem. Ludology has the potential to give insight to the human condition as it relates to fashion, money, society, etc. Until ludology is studied more broadly with a focus on the tangible world, humans will be missing out on a powerful tool to understand their interactions with themselves, other humans, and the world around them.

### ***5.2 Visual Play in Visual Semiotics***

This study created a third layer of visual semiotics which functions to highlight visual play, and to create a means to evaluate and understand new

forms of advertisements that are unreadable based on the traditional two layer approach. The third layer provided the tools necessary to evaluate the visual play in the image.

This third layer is all about visual play, and how the environment, subject, and bra visually interact with one another without context beyond cultural knowledge. Ludology has been interested in studying play from a removed academic setting. Here abstract play is being seen and studied in the real world, through the visual format of advertisements.

This new form of visual semiotics gives an understanding and language to new forms of advertisements that could not be read in the traditional method. As technology advances, and advertisements evolve, visual play will become more important. Old advertising techniques will no longer intrigue potential customers. Ads will need to occupy new spaces closer to art to demand the attention of an over-stimulated population.

The visual techniques seen in these advertisements will continue to be seen and explored in advertisements. This study presents one way of reading and understanding visual play. There are other methods and languages that could be used to decipher the visual play in these advertisements. In future research, specific industries may require different methods of analysis.

What is significant from this study that is worth further investigation is the scale of visual play. Visual play is not an “on” or “off” switch, it is fluid. Different images will have different amounts of visual play, and will be read by

the viewer differently. This study lays the foundation for a look at emerging patterns in visual play in advertisements to see what level of visual play emerges most prominently.

Dealing with sex (as all fashion advertisement does), the visual play in these advertisements has the ability to open up the viewing pool to include outlying and marginalized genders and sexual orientations. Further research could look into how visual play effects the viewership of the advertisements.

### ***5.3 Advertisement: The balance between Art and Pornography***

Art and pornography are vacillating polar ends of the visual aesthetic of sexuality in culture. Advertisements have been bridging the gap between the two when it comes to sexual imagery. This new form of advertisement created a new space between the two extremes.

At the core of the discussion of art vs. pornography is the purpose or intention behind the image with the consumption of the image. With the Internet offering images to be privately consumed, there is no stopping what becomes pornography. Advertisements may begin to blur the social aesthetic lines between art and pornography. There may come a point when porn and art are indistinguishable, other than based on how they are consumed by individual users.

What advertisements have capitalized on in the past, is divulging the unacceptable parts of the porn and art scale to shock and entice customers to

buy their goods and services. As porn, and sex becomes more mainstream and consumers are visually flooded with sex images all day long, porn begins to become less and less shocking. Advertisements will begin to float more towards the image of 'fine art' and away from porn in order to stay fresh and relevant to the public.

Sex sells, but the real money is made in the packaging of that sex. That packing of sex of sex is visual play, which is where the playfulness in the image happens. It is no secret or surprise that advertisements are going to use sex. The fun and play is in selling sex in a new way that consumers want to buy it. Advertisements are beginning to make the shift away from startling pornographic images, and moving towards resembling 'higher' art.

#### ***5.4 Summarizing Play in Advertisements***

The studies of both play and fashion need to start moving away from the theoretical and look at the power and position both areas hold in commerce. Commerce and making money has always been something that a capitalistic society understands and to which it gives importance. Beginning to redefine how play and fashion is studied to include actual sales figures and real life consequences instead of remaining completely philosophical will only strengthen the discipline.

The first major achievement of this study is pointing out and looking at the underlying power of play in advertisements. Advertisements are powerful images in today's society and are created through a synthesis of different

fields. What has always been present in advertisements, highlighted in the narrative ads, is the use of visual play. While visual play has always been key to the success of the various styles of advertisements, it has not been studied nor highlighted before.

Understanding play in advertisements was only the first step. The advertising world can be divided into two distinct categories: industries which compete based on marketing, and industries which compete based on product differentiation. The fashion industry is an ideal study because it is an extreme example of the former: it uses advertisements, rather than products, to differentiate brands, and to keep consumers abreast of the new trends each season. This high volume of advertisements leads to a faster evolution of advertisements. This means the fashion industry pushes into new advertisement faster than other industries, and is therefore a leader in advertisements.

### ***5.5 What is the Use of Advertisements and Their Study?***

The Study of Fashion has been difficult to understand and to even define because of its philosophical nature. What is often forgotten at the expense of the field is the power and money behind the fashion industry. There is no clearer example of the power and leadership of the fashion industry than an exploration of the marketing campaigns.

The runway show is unique to the fashion industry, and while it is a huge factor in selling clothes and fashion, it is completely inaccessible to other

industries. What are translatable and comparable between the fashion industry and other industries are advertisements.

Advertising has evolved to include video, commercials, image advertisements, and radio ads. Yet with all these new forms of media and advertisements, photo advertisements still remain powerful even with online consumers.<sup>CXII</sup> It is necessary then that *still advertisements* evolve to stay relevant and reach their consumers through billboards, magazines, cell phones, and computers.

The fashion industry is perpetually selling new products due to the overturn of new clothes each season, and has created a marketing culture to aid in this business model. The need to continually produce new marketing techniques and advertisements has rapidly increased the evolution of advertisements for the fashion industry, leading to the current not-an ad advertisements.

Here is a tangible example of where other industries can learn and benefit from the fashion industry. This new style of advertisement has been refined and proven to be very successful. Being able to apply this new style of advertisement to other industries would improve and benefit the marketing industry.

What should be highlighted is this cross-disciplinary use of studying marketing to show in quantitative terms the use and power of the field. Other academics and industries get lost in the philosophical nature or more artistic

parts of fashion and fail to notice the other business components that make up the industry. This is perpetuated by the field itself, which continues to focus on anthropological studies and fails to marry marketing and business with fashion.

Fashion management does not achieve this goal. What needs to happen is to create validity in the field through showing the overlap of fashion and other fields. Understanding how fashion controls and advances marketing and advertisements is crucial to the continued existence of the study of fashion and fashion departments.

### ***5.6 Where Does Play in Fashion Advertisements go from Here?***

Charles Dana Gibson was one of the original American pin-up girl artists, achieving fame for his drawn 'Gibson Girls'. George Petty was best known for his humorous cartoons. Classically trained artists such as Rolf Armstrong and Gil Evergren created artistically expert pieces of art. Evergren, with his forty years of painting experience, even earned the award of "Best Pin-up Artist".<sup>CXIII</sup> Artist Earl Moran is responsible for putting pin-up girl Marilyn Monroe on the map and launching her acting and modeling career. Among other subjects, most notable were the faces of Betty Grable, Tina Hayworth, and Marilyn Monroe. Other famous faces were Bridgette Bardot, Sophia Loren, Jayne Mansfield, and Lili St. Claire.<sup>CXIV</sup>

As curvy bodies and full bosoms begin to gain more art and media presence, pin-up girls are making a come back. These witty, classy, and sexy

images are coming back with much enthusiasm, and it may be for that reason that the current period of bra advertisements parallel many of the themes found in pin-up images.

Discussing the glamour period that began to morph and combine the informational advertisement with the playful pin-up girls starts to discuss the power of celebrities in bra advertisements. Despite the parallel of breasts on the silver screen to bras, there has never been a celebrity invasion in bra advertisement, unlike other products of fashion advertising.

The breast being a universal body part has become a theme. Both men and women, regardless of sexual orientation, have a history with the female breast and as such it has earned a unique position in society that is both sexually and maternally charged. In this sense, picking a celebrity to endorse any lingerie bra is a difficult task. So much of the play and success of the bra advertisement has been the ability for women and men to read into the bra what they want. Putting a celebrity in an advertisement brings in the history of ideas associated with that celebrity.

A sexually promiscuous celebrity may drive away patrons looking for a classier or more soft-spoken bra. Similarly, a celebrity who is seen as very innocent, naïve, or prudish will turn away women looking for a sexy bra. While brands approach the bra market differently, the avoidance of celebrities is noticeable in all the major brands.

The Victoria's Secret Angel collection is the closest to having celebrities model their bras, with their super models that have been raised to celebrity status by their modeling for the company. In this case, Victoria's Secret is able to mold and control the perception of their Angels. The nature of the Angels' bra and lingerie line is very sexy but the marketing team at Victoria's Secret is very controlling with what the models say in interviews and what personae they project to the public.

This study provides the framework for understanding and analyzing visual play in advertisements. Specifically this study reads the third layer of wordless online advertisement and begins to create a jargon and visual reference for studying visual play. This one study does not present the only way that visual play may be expressed in advertisements but begins to lay the foundation for a discussion of visual play and the evolution of advertisements.

The effect of the visual play in these fashion advertisements has been to make them accessible to viewers. These images, which are sexual by nature, have been transformed through visual play into an artistic and viewable image. These bra advertisements have been changed from being almost pornographic into images that span art and advertisement and can therefore function as advertisements which inspire users to view more and to share.

The purpose of creating this new dialogue is not to pigeonhole visual play into only being expressed in this third layer but to open up this third layer

to be examined and understood. The proof of the validity of visual play is in the various different ways it can be expressed.

Since La Perla's online ad campaign, the company has taken their use of the third level of play in a new direction. The company has begun to use model Cara Delevingne as the main model for their new line. While this is not unusual or unique for a lingerie company, this specific choice in advertisements is about visual play and societal knowledge. Delevingne<sup>11</sup> is a well-known and outspoken personality who, by her own account, bends gender norms and does not conform to any specific gender identity. Her modeling career has been built upon both masculine shows and feminine campaigns. Delevingne's outspoken and open attitude towards sex has made her a good choice to create visual play in the company's new advertisements.

In the new advertisements for La Perla, the company has highlighted the images on their social media pages and link to comments made by the star about the clothes. Visually, Delevingne's presence has been captured in this campaign where she is photographed talking back to the photographer and taking selfies of herself in the lingerie (Figure 21).<sup>CXV</sup> Besides the obvious visual play in the photography between Delevingne and the photographer, the model's open sexuality aids in inviting different groups of viewers into the

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<sup>11</sup> Model Cara Delevingne is well known in the modeling and pop culture world. Persons interested in and following Western pop culture and fashion will be very familiar with details of her personal life and will be able to recognize her in the photographs and understand the third layer play happening within the image without being told about the model. Here it is assumed that viewer seeing these advertisements will recognize and know who Delevingne is and understand the visual play happening. As the Campaign is just starting to be released it is unclear if this tactic will be successful.

frame. Delevingne has been seen with both men and women and has a very open-minded attitude about sexuality.<sup>CXVI</sup>

The study, while covering the majority of visual play in fashion advertisements, should be in no way indicative of the future of visual play in advertisement in fashion or any other industry. This work should be seen as an introductory work on how to understand visual play in advertisements and why it is important to continue using visual play to expand industries.



Figure 19: Model Cara Delevingne is photographed taking a “selfie” for La Perla

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<sup>CXII</sup> IAB Internet Advertising Revenue Report. 2012 Full Year Results; April 2013. 2013:

Interactive Advertising Bureau.

<sup>CXIII</sup> *Pinup History- Unraveling Where and how it all Started.*

<sup>CXIV</sup> *Pinup History- Unraveling Where and how it all Started.*

<sup>CXV</sup> Munson, Robyn. 2014. *Cara Delevingne's La Perla Love-in: Behind-the-Scenes on Her SS14 Shoot.* Marie Claire:.

<sup>CXVI</sup> Munson, Robyn. *Cara Delevingne's La Perla Love-in: Behind-the-Scenes on Her SS14 Shoot.*

## APPENDIX

### APPENDIX: A

#### Bra Variations Appendixes

The bras listed in Table 2 serve a multitude of purposes, none of which are health related. Wanting to appear to have bigger breasts or bras that show off the 'boob', serve no medical purpose, more an aesthetic desire to be looked at and wanted. A complete list of different styles and variations and bra functions illustrates the expanse of bras in today's fashion. Here again is something that has not been studied beyond being recognized in the fashion industry as foundational garments and is ripe for further research.

Table 2: Different types of bras and their function.

<b>Bra</b>	<b>Function</b>
Adhesive	Hold a revealing fashion silhouette
Bandeau	Strapless- young and hip
Built-in	Easy to wear, less layers
Convertible	Saves the price of buying multiple bras, can adjust to any situation
Cutout	Sexual
Demi	Low cut tops with maximum cleavage
Front Closure	Maternity; sex
Full Support	Large chested; manual labor
Mastectomy	Replace or replicate breasts for fashion
Minimizer	Squish down breasts for fashion
Maternity	Accommodating for larger than normal breasts
Novelty	sex
Nursing	Easy For Feeding Children
Padded	Enhance breast and cleavage size
Peephole	sex

Push-up	Create dramatic cleavage and increase breast size
Racer-back	Hide bra strap in specific tops or dresses
See-through	Sex
Sport	Making running or physical activity easier
Strapless	Young; wear with a strapless top or dress for no straps showing
T-Shirt	Form two well defined round breasts in a basic t-shirt
Trainer	For younger undeveloped girls
Underwire	Added support and shape for larger breasts
Vintage	Fashion; Sex
Water	Increase Breast size

## APPENDIX: B

### History of the Evolution of the Bra

The study of bras, and their advertisements is very limited. Western history of breast garments leaves much to be desired. As early manufacturers went out of business the history of present day companies is being lost. More disconcerting is the differences in history of the birth and assentation of the brassiere. While bra patents date back into the 1800s, culturally it was Mary Phelps Jacob aka Caresse Crosby in 1913 who first invented the in New York City. These disparities along with a lack of “true” history lead to a very loose understanding of bra history.

What has been compiled is a look at the innovations of the breast garment from its inception in ancient times to the modern day bra<sup>12</sup>. This history follows Western culture and the mainstream bra developments. While innovation in this field is ripe, this history is to provide background and an understanding of how bras and fashion changed to create three clear periods of advertisements. A more comprehensive look at all types of Western bra innovations may be found in the bra timeline that while interesting and informative bare little on the overarching developments of fashion and advertisements. Here it is important to understand how the bra came to be the physical garment it is today, so as to build upon this knowledge later in the study.

#### **From the ancient Breast Garment to the Corset:**

Throughout the entire world, women aspire to have breasts that fit the norm of their society. While size and nature of the aesthetic has changed over time and across cultures, the one timeless fear common to all women is that of sagging breasts. In cultures from the present back through history, there has never been a desire for drooping or sagging breasts. The desire to avoid this aesthetic look has led to the creation of what is know as the bra in today’s society.

Beginning in Mesopotamia and the birth of civilization, the woman’s breast has been an aesthetic feature to be made as attractive and appealing as possible. Starting in the second millennium B.C. the women of Crete wore corsets that thrust their breasts outwards while leaving them uncovered. While the Cretan women wanted to offer their breasts up, only a millennium later, the

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<sup>12</sup> Unfortunately, the history and development of female breasts garments is vastly understudied. There are in fact only two recitable sources about the history of the garment *Support and Seduction : The History of Corsets and Bras* (2001) by Beatrice Fontanel and *Uplift : The Bra in America* (2002) by Jane Farrell-Beck and Colleen Gau. This lack in history while of little consequent to this specific study speaks to where more research may be conducted in history as well as advertising.

Grecian women began wearing the *apodesme*, a rolled red cloth worn below the breasts.<sup>cxvii</sup> This eventually became a cloth that covered the breasts to help lift and support their breasts only 500 years later. The Greeks aspired for a more modest aesthetic of covering the breast, which was taken even further by the Romans.

The Roman Empire began with breast bandages, or fascia, which functioned as a 'breast binding', in hopes of slowing the growth of a woman's chest: in Roman culture a smaller chest was revered. Women who still managed to have larger breasts wore *mamillare*, a "soft leather bra that squashed the matron's bosom".<sup>cxviii</sup> Roman women were expected to ascribe to the same military and strict mentality of the Roman men and view their soft malleable breasts as weak. This view was also in opposition to those of the Celts and Germans whose women wore nothing on their breasts under their loose dresses.

With the decline of the Roman Empire, clothes took on the task of hiding the human form. For women of the twelfth and thirteenth centuries, it meant they had to transform their bodies into the idealized "Gothic Column".<sup>cxix</sup> The goal of the various tailors of this time was to make the female breast disappear. Tailors in this time lived by their secret on how to best conceal and squash women's breasts, for which a variety of garments were created. There was the Bilaunt- "a sort of bodice, laced in the back or on the side that molded the bust like a breastplate and was sewn to a pleated skirt".<sup>cxx</sup> There was also the sorquerie- a close fitting corset and the surcot- a "bodice that was slipped on over the dress and laced."

Despite the desire for a small or non-existent chest, as the Christian faith took control of fashion it was deemed far more appropriate to wear the emerging low-cut neckline than have a short skirt, or show any part of the foot or calf. In response to these morals, women's trains became longer while their necklines plunged to their bellies.<sup>cxxi</sup>

The time of the black plague and the Hundred Years War (1337-1453)<sup>cxxii</sup> was full of people just trying to live through the day. No energy was given to the pursuit of pleasure, and the woman's breast fell out of importance and notice.

In the fifteenth century Burgundy emerged as the center of fashion, and created the "belt below look" in which women wore a belt under their breasts in order to lift them up to their dresses' low-cut necklines. This placed the breasts very high on the body with a resulting strange silhouette. Not surprisingly, this fad was quickly replaced.

It was in the same fifteenth century that France gave the world its first look at true cleavage via Isabeau of Bavaria, Queen of France.<sup>cxxiii</sup> The décolletage that became such an important garment at the time raised the breasts up to expose them at the top, creating a large amount of cleavage and skin.

During the sixteenth century, women's breast garments became more rigid and structured. Instead of the minimizing the breasts in some way or showing them off to the world, the breasts became something to be locked away to keep the woman's virtue in place. This was in part a product of the movement away from the freedom and beauty of the renaissance and into the volatile religious war between the Catholics and the Protestants.

The first manifestation of these severe movements was the addition of a rigid front piece to the woman's corset. This front piece was made of any structurally hard material and was used to completely flatten the woman's chest. The deformation caused by these corsets was so severe, doctors noted cadavers showing the "effects of masking woman's breasts: his subject's ribs overlapped one another."<sup>CXXIV</sup> Hiding women's breasts didn't stop there, but were hidden from view by the decline of low-necklines in court and the covering up of any notice of the décolletage. The neck then became under attack as it too became seen as a sin to show even this amount of flesh.

Up until September 7<sup>th</sup>, 1675, tailors were the only ones allowed to make corsets. English Parliament finally authorized seamstresses to compete with tailors, making their own corsets. Being more sensitive to the plight of corset wearers<sup>13</sup>, seamstresses began to change and innovate how corsets were made.

The reign of King Louis XIV was one of the strictest and only in his death were his people and fashion set free. The years of Philippe d'Orleans saw women retake control of fashions and the salons. Necklines began to drop again, and thinkers began to question corsets and listen to women's opinions. The historian Andre Boude notes: "whether at Versailles or in the Gardens of the Palais Royal, in the salons or the dressmaker's shop, the women of that century were more than an ornament to society, they were its motivating force."<sup>CXXV</sup>

The corsets from this time became structured around whalebone, which began to create hoops for their skirts. In this new society, the corsets were crushed to the body and compressed the breasts from below to thrust them upwards to where the nipples seemed a breath away from being exposed. The outside of the corset became more fashionable, often covered in silks and ribbons.

Because women began to control the use of the corset, the corset remained unchallenged until the late 19<sup>th</sup> Century. It was a symbol of the bourgeoisie, as wearing a corset barred the wearer from any manual labor associated with the lower classes. The aristocracy was only able to attend

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<sup>13</sup> Corset wearers truly did suffer for their vanity. Women's bodies became malformed, with organs being rearranged to accommodate the squished ribcage. Women were no strangers to fainting, and could eat only the smallest amounts of food at mealtime. It was only after the death of King Louis XIV in 1715 (37) that the absurdity of corsets began to be questioned.

court wearing their corsets. The lower class women, who worked for a living, wore a corselet, worn over their shirt instead of the fashionable corset. It defined the waist and supported the breast, but not even close to the extent of the corset, and was laced in front instead of the back.

Beginning before the French Revolution, there was a “general movement toward simplicity and a return to nature”<sup>CXXVI</sup> felt by all classes in France. With a more laissez-faire attitude towards breasts, the medical community’s uproar about the effects of the corsets finally began to be heard. The Revolution ultimately prohibited boned corsets, drawing parallels between the rigidity of the corset and that of the old regime.

With this prohibition, the fashion capital for breast garments shifted to the British Isles. The British at this time were wearing softer garments of a more classical nature that came back to France. The ideas of letting the breast be free and soft fought with the notions of modesty. Ultimately it was the deeply entrenched idea that the breasts need to be supported that kept corsets around.

The 1800s were a time when women began seeing only other women to fit and buy their corsets, and the corset began to adapt and change. The men of this time were in love with the hourglass look, and fashion won over comfort as women begin wearing even crueler corsets after the Restoration. “The fashion was for wide-set breasts, and this acrobatic feat was accomplished with the help of a complex system of boning, invented by the corset-maker Leroy. These corsets were known as “divorces.” After the Restoration, gowns were cut with even lower décolletages. The waistline, which had ridden up to just beneath the breasts, dropped back to its normal height.”<sup>CXXVII</sup> This created the sought after hourglass look with a very slender silhouette.

The corset was very expensive, and women began to make their own at home to save money. With so many new “sewers” making corsets, there were considerable transformations. In 1823, the “first mechanical corset was exhibited.”<sup>CXXVIII</sup> The corset featured small pulleys that made it possible for women to lace and unlace their corsets by themselves. In 1828, metal eyelets for the laces greatly improved the strength of the corset.<sup>CXXIX</sup> This meant tighter lacing and new opportunities for corset designs. Between the years 1828 and 1848 sixty-four corset designs were registered compared to the two patents from before. In 1840, lazy lacing was invented, which provided a practical way for women to lace and unlace their corsets without the help of men.

The nineteenth century saw the expansion of corsets, as they reached cruel and lunatic extremes.<sup>CXXX</sup> Corsets were worn for everything, and specialized corsets became the answer to how to wear the latest fashions or go horseback riding while maintaining the desired figure. New fabrics and styles meant an infinite number of corsets. These new corsets meant even better more effective ways of destroying and mutilating young

women's bodies. Doctors published papers after paper about the harm of wearing corsets and called for them to be banned. Women stood by saying they provided the necessary function of supporting the breasts.

In 1898, Bogoljewov, the Russian minister of Public education, forbid girls from wearing corsets to school.<sup>cxxxix</sup> In 1902, the Romanian minister made the same ban. The same law was passed in Belgium in 1904. Corsets were physically becoming too much for young girls, enough that conservative political figures moved in to displace them.

It was in the late twentieth century that society was beginning to look for alternatives to the corset. While society and culture may have been ready to move away from the corset, it wasn't until fashion demanded something smaller that the bra was created.

### **3.2 Evolution of the Brassiere to the modern bra**

The birth of the brassiere, which would lay the ground work for today's bras is the moment Mary Phelps Jacob aka Caresse Crosby, with the help of her maid, strapped some handkerchief together before going to a party in a sheer dress. While there had been other movements away from the corset, and early attempts at creating a bra, it was the moment when fashion forced a socialite's hand that the first bra was created.

While the first bra was created in 1913 from a purely fashion-oriented motivation, there were other related patents and ideas that predate the first bra. With the intent of giving the most accurate portrayal of the history and evolution of the bra, the first attempts at the bra are included in this history.

To give an accurate history, it is important to understand the decline of the corset and the introduction of first tries of brassieres. Luman Chapman debuted his breast supporter in 1863, which was designed to eliminate friction on the breasts.<sup>cxxxii</sup> This American provided one of the first prototypes of a 'stomach' free breast garment. The prototype seen in Figure \_\_\_ resembles more a sports bra than a regular bra, but was an important step away from the colossal and midriff-containing corset. While he never manufactured his breast supporters in bulk, his innovation speaks to women's and fashion's changing tastes in the latter half of the 19<sup>th</sup> Century.

During this time, Boston and New York became major centers for this dress reform movement and attracted new bra garments.<sup>cxxxiii</sup> America didn't have the rich history of corset use that plagued Europe, and was thus more accepting of corset substitutes. It was in Boston, where dressmaker Olivia Flynt patented her own 'large breasted' breast supporter.<sup>cxxxiv</sup>

Why this innovation is not considered the first brassiere is because of the continued demand and power of the corset of the time. Fashion was still ruled by the corseted figure, and these new garments were mere substitutes made by the Americans, who at the time had no influence on world fashion.

1900 saw the death of the corset. Aside from Mme. Cadolle's new invention, the 1900 Paris Exposition Universelle had an underwear exhibit full of corset replacements<sup>CXXXV</sup>. Fashion designers were fed up with the 'two women effect' of the corset. The "corset split them into two distinct masses, on the one hand the bust, throat, and breasts, on the other the entire backside; so that women seemed to be divided into two lobes..."<sup>CXXXVI</sup> But it wasn't just the designers who had a problem with the corset, women were becoming more active, and with the rise of the middle class, corsets were becoming a stifling garment of the past.

The Cadolle Company moved to Paris ten years later to firmly start the bra revolution. The Cadolle Company specializes in custom-tailored foundation garments since its foundation in 1887. "Its founder, Herminie Cadolle, was a friend of Louise Michel, the famous anarchistic revolutionary, and a woman of principle, who combined leftist ideals with rather capitalistic ambitions."<sup>CXXXVII</sup> Cadolle realized that the corset had become an archaic item. She came to Lyon with the arrival of hevea rubber in the textile industry. With the incorporation of elastic and the invention of the shoulder strap, the first breast-girdle was created. Mme Cadolle revealed her new creation to the world at the Exposition Universelle of 1889.<sup>CXXXVIII</sup> Her breast-girdle freed up the diaphragm in the front, but was still attached to a corset in the back.

A multitude of other brassiere patents happened during this period. While all made an important point of continuing the growing acceptance and dialogue about non-corset breast garment options, none provided any useful innovation or designs. Most were in fact best tailored to solve one specific breast problem and inapplicable to other breast shapes.

Following the recent innovations, Brassiere Departments begin opening up in Macy's in NYC and other international department stores.<sup>CXXXIX</sup> While the importance of these stores in the growing movement away from the corset cannot be overlooked, it would be not be until after brassieres had hit the stores and even begun to fade that the first bra was designed. The manufacturers of these first breast supporters all went out of business by 1910.<sup>CXL</sup>

A century ago, in 1913, in New York, Mary Phelps Jacob aka Caresse Crosby, officially designed the first bra. It was "very soft, short, and designed to divide the breasts in a natural way."<sup>CXLI</sup> She sat down with her French maid one day and threw together this bra with some handkerchiefs. The initial patent for the bra failed, and it was only after marrying a millionaire that she successfully sold the design to the Warner Company.

Mary Phelps is perhaps given the honor of having designed the first bra because of her motivation. For her as for other women in the 1910's, molding breasts was the key to achieving the correct fashionable look. The slew of companies at the turn of the 20<sup>th</sup> century made garments that fought against

the corset. They were advertised as comfortable and a healthier alternative to the corset.

World War I was the final nail in the coffin for the corset. During the war when women took a more active role at home the corset became a girdle, to hold in the waist, but no longer supported the breasts. Instead a girdle and bra combination was desired. The women saw power and emancipation in working during the war and it was reflected in their fashion- pants, short hair, and bras.

Prior to and after World War I, women were increasingly joining the workforce. An 1880 census showed 14.69% of women were gainfully employed. By 1920, that number was up to 16.5%.<sup>cxlii</sup> It was at this time that women became more mobile and empowered, going dancing and being freer to move about the public sphere.<sup>cxliii</sup> It was at this time that women began to look at exercise and diet as means of controlling their figure in lieu of the controlling corset. With this change in mindset, the brassiere was able to take its place as the undergarment of fashion.

1920 marked the movement of corset makers to the manufacture of bras. This meant a serious increase in bra production and introduced the idea of coordinated under-garments. It became fashionable to match one's bra, girdle, panties etc in color and material. Synthetic fibers, especially rayon, were responsible for making bras easily accessible to all classes of women. Women could now buy bras that looked like silk or satin, but that any housewife could afford.<sup>cxliv</sup>

In 1922, Russian immigrant Ida Rosenthal and with her husband opened the Maidenform company. They designed bras with "'bust cups' attached with elastic," which lifted up the breasts and began to create a fuller, more natural bust, which diverged from the flapper look of the twenties.<sup>cxlv</sup>

In 1926, a more modern bra began to take shape, one that was based on the actual form of the woman's body. Rayon and silk tricot, swami, and Milanese were new sheer knitted textiles that made their debuts in bras in the 20's. Innovation remained key for bra manufacturers as women's fashion and lifestyles changed, and so too did their demands on their bras. Companies that couldn't keep up with the growing and ever changing demands went out of business.

Corselettes were still available in the 1920's and 30's and were a viable alternative to the modern bra. Along with other bra alternatives, "custom or homemade types of brassiere persisted through the 1930s, based on patterns offered by Vogue, the Delineator, and various American pattern companies."<sup>cxlvi</sup> While the brassiere was gaining power, women still had alternative then to the large box stores. As bras began to be more complex and use new materials, the homemade bra was abandoned for the more modern bra.

The staying power of bras was proven in the resilience of the foundational department during the Great Depression. Bra sales actually

increased during this period. In March of 1930, a report claimed; “Retail sales in department stores in the various Federal Reserve Districts of the country declined two per cent in January 1930, as compared with January, 1929. Yet in this month sales in the corset departments were more than twenty per cent ahead of January, 1929.”<sup>cxlvi</sup> Foundation departments expanded and moved to more focal and prominent locations within the store.

It was in the 1930’s when young teenagers became users of the brassiere that the shortened name bra came into advertisement and retail. In a survey of college women conducted by *Harper’s Bazaar*, “bra was the going expression, just as *p.j.* substituted for pajama and other slang terms described fads.”<sup>cxlvi</sup>

By the 1930’s the material and designs of bras had changed. The biggest of these was using strips of elastic in the bra itself to allow for some stretching. It wasn’t until it was “finally discovered that latex could be kept liquid by being mixed with ammonia,”<sup>cxlvi</sup> that it was processed into yarn and woven into new stretchy fabrics. This stretchable fabric meant the end hard or rigid materials being pushed against the breasts, as instead the breasts were allowed to breathe.

It was important that bras fit to both small breasted and large breasted women, no easy task as fitting larger breasts meant more material and time. Being a good mother became very important as women began to enter the work force, and bra companies had to keep up with demand. Gabrielle M. Porix Yerkes applied for a patent for a front closure bra. It was this innovation that both gave comfort and allowed mothers to breast feed easier.<sup>cl</sup>

Next came the task of creating different shapes or sizes of bras that would fit a wide array of women. Adjustable bra straps were created, and the Warner Company invented “the fitted cup, sizes A-D, and the elastic strap.”<sup>cli</sup> In 1935 the padded cup was invented.<sup>clii</sup> And in 1938, the underwire bra hit the market.<sup>cliii</sup>

After World War II, Nylon became synonymous with bras. The trend of the 1950’s was to have large, round, high breasts. In 1952, women with smaller breasts could achieve this look with a blow up bra.<sup>cliv</sup> Three years later, the push-up bra was invented which increased the appearance of women’s natural breasts.

The 1960’s were dedicated to expanding the bra market to teenagers. This was a double-edged sword. These new bras were created with new comfortable materials and designs, which these teenagers then expected to find in adult bras. This forced the industry to re-evaluate adult bras and create more comfortable innovations.

This same decade belonged to feminists who saw the bra as the last measure of confinement against women. These youths were asserting their freedom by baring it braless. This opened the door for the Dimanch Company to create the first seamless bra. It also highlighted the importance of

advertising when selling lingerie. Many companies went out of business during this period because they couldn't sell to the women still wearing bras.

The 1980s was the return of wearing bras, and of the idealization of large, round breasts. Bras at this time only came in a few different types, but the consumers were provided with a vast assortment of styles from a growing amount of designers. It was at this time that the innovation of bras fell into decline and competition shifted from there into advertising.

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- cxviii Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 15
- cxix Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 17
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- cxxi Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 19
- cxvii Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 23
- cxviii Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 23
- cxviii Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 31
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 37
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 39
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 47
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 49
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 52
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 58
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 73
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 73
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 79
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 84
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 75
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- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 11
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 17
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- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 27-28
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- cxv "History of the Bra!" Glamour Daze., <http://glamourdaze.com/2013/03/a-brief-history-of-the-bra.html>.
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- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 72
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 105
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 44
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 108
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 108
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 109
- cxv Fontanel, Belatrice. *Support and Seduction : The History of Corsets and Bras*. 120

## APPENDIX C

In the discussion of art in the context of analyzing advertisements it is important to understand the body language and posing of the female form and how it and its lighting are distinct and copied in the new “this is not an ad” advertisements. Here it is important to note the nude images are of women and the breast are exposed and facing the viewer. The bottom female genitals especially in front are all covered.

The reclined body, breasts bare and exposed to the viewer, and the covered bottom half are all visual details that belong to the art world in the form of the nude. These details were created and have endured long before bras were even created. It is as such that when these details are seen in advertisements it calls upon society’s collective understanding that these details belong to the art world and as such move the new image into the realm of art.

A Collection of Female Nude images seen below shows a pattern in the body language and composition that are seen in bra advertisements as visual play.



Artist: Henri Matisse

Title: Large Reclining Nude (The Pink Nude)

Year: 1935

Source: <http://www.henri-matisse.net/paintings/daa.ht>



Artist: Édouard Manet

Title: Olympia

Year: 1863

Source: [http://www.google.com/culturalinstitute/asset-viewer/olympia/ywFEI4rxgCSO1Q?utm\\_source=google&utm\\_medium=kp&hl=en&projectId=art-project](http://www.google.com/culturalinstitute/asset-viewer/olympia/ywFEI4rxgCSO1Q?utm_source=google&utm_medium=kp&hl=en&projectId=art-project)



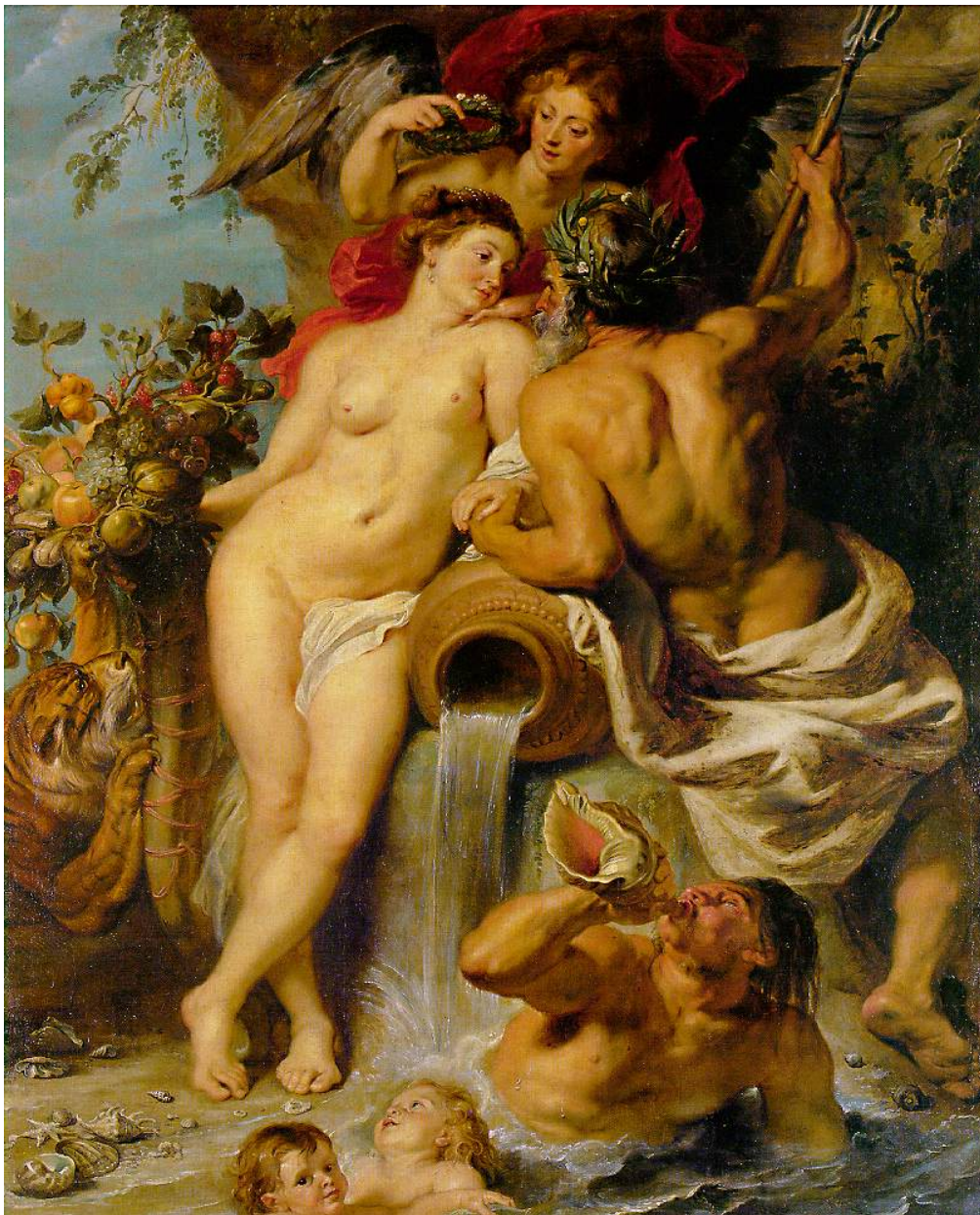
Artist: Titian

Title: Venus of Urbino

Year: 1538

Source:

[http://2.bp.blogspot.com/\\_N6IFoS5Mzpl/TPE1mxiWMRI/AAAAAAAAAKg/tsFlk-d6xp4/s1600/Venus+of+Urbino+Tiziano+Titian+Vecellio.jpg](http://2.bp.blogspot.com/_N6IFoS5Mzpl/TPE1mxiWMRI/AAAAAAAAAKg/tsFlk-d6xp4/s1600/Venus+of+Urbino+Tiziano+Titian+Vecellio.jpg)



Artist: **Peter Paul Rubens**

Title: *The Union of Earth and Water*

Year: 1618

Source: <http://www.ibiblio.org/wm/paint/auth/rubens/earth-water.jpg>



Artist: [Alexandros of Antioch](#)

Title: ***Venus de Milo (Aphrodite of Milos)***

Year: between 130 and 100 BC

Source: <http://s0.artquid.fr/art/0/22/5754.1616255705.0.o196404043.jpg>



Artist: Pablo Picasso

Title: Reclining Nude

Date: 1932

Source: <http://www.wikipaintings.org/en/pablo-picasso/reclining-nude-1932>

## APPENDIX D

### **Evolution of Play and Spectatorship in Bra Advertisements: An Analysis**

Analyzing the following eight bra advertisements via the three layer visual semiotics approach illuminates how the image was conceived and possibly why it sold so many products and was deemed successful. While the six new advertisements are equally successful in their ability to sell products and make money, their true success is derived from the existence of play in the patterns of the third layer. These advertisements play with the viewer regardless of gender or sexual orientation and thereby invite the viewer in.

The dichotomy between seen and unseen is central to bra advertisements: the bra visually plays with the viewer to hide the nude female form. Mystery and secrecy are evoked by play between the bra and the female model. Since the bra's inception in 1913 this has been the norm.

### **Information Advertisement: The Invisible Woman (1890-1945):**

Information Advertisements were quite boring and there was no play in the images. The advertisements were successful because they gave viewers useful information. It is important to visually read these advertisements because they were originally intended for female viewers, and we will use them to establish a baseline for what lack of play in an advertisement looks like.

Looking at Warner's Bra (Figure A), this advertisement could be any advertisement from this time period. Since there is no third level to this style of advertisement, only the first two layers will be discussed.

- 1) The surface Advertisement:
  - a. Medium: Black and White Photograph composite
  - b. What is shown in the picture: Four upper bodies of women in bras in a diagonal line across the advertisement
  - c. Words on the advertisement: "Only a Warner's is an A-B-C alphabet" "ABCD Bra" additional smaller writing that a magazine reader would need to look deeper at to read.
  - d. Overall Layout: Words in the upper left and lower right corners with four women in between them.
  - e. Contrasting elements to the background or environment: The image is black and white and the bras are very much highlighted against the plain black background.
  - f. What information is being given: The text and subsequent labeling of the bra with leader gives the reader the knowledge that Warner's bras now have cup sizes ranging from at least A-D.
  - g. Frame of Reference: This Advertisement was originally printed in a women's magazine and it is understood that the woman should be interested in educating herself, and shouldn't need flashy images to make her read about new advancements.
- 2) The 'Read' Bottom Layer:
  - a. Mood of the Image: Boring, serious. The models all look disinterested.
  - b. Color Choices: Black and White
  - c. Model: The models all have pulled back hair and are cut off right below the bra
  - d. Metaphorical or Literal description: The literal descriptions from the words are ABCD
  - e. Referential Associations: The letter size of the bra is different for each woman and is important to understand.

There is no play in this specific advertisement and it can be almost wholly described using only a single semiotic layer. It is a very literal advertisement and should only be taken at its face value. True to its name, the

advertisement has invisible and unmemorable woman who, without her own agency in the advertisement, makes for a very boring and simple image.

It is clear the intended audience for this advertisement is wearers of the new bra, traditionally women. As such, these advertisements were run in women's home goods magazines in print, where consumers could look at the images privately. There is nothing remotely sexual about these women and the focus is on providing basic facts that would be useless to men not wishing to wear a bra themselves. The images are faceless and text-heavy, with the sole purpose of providing information.

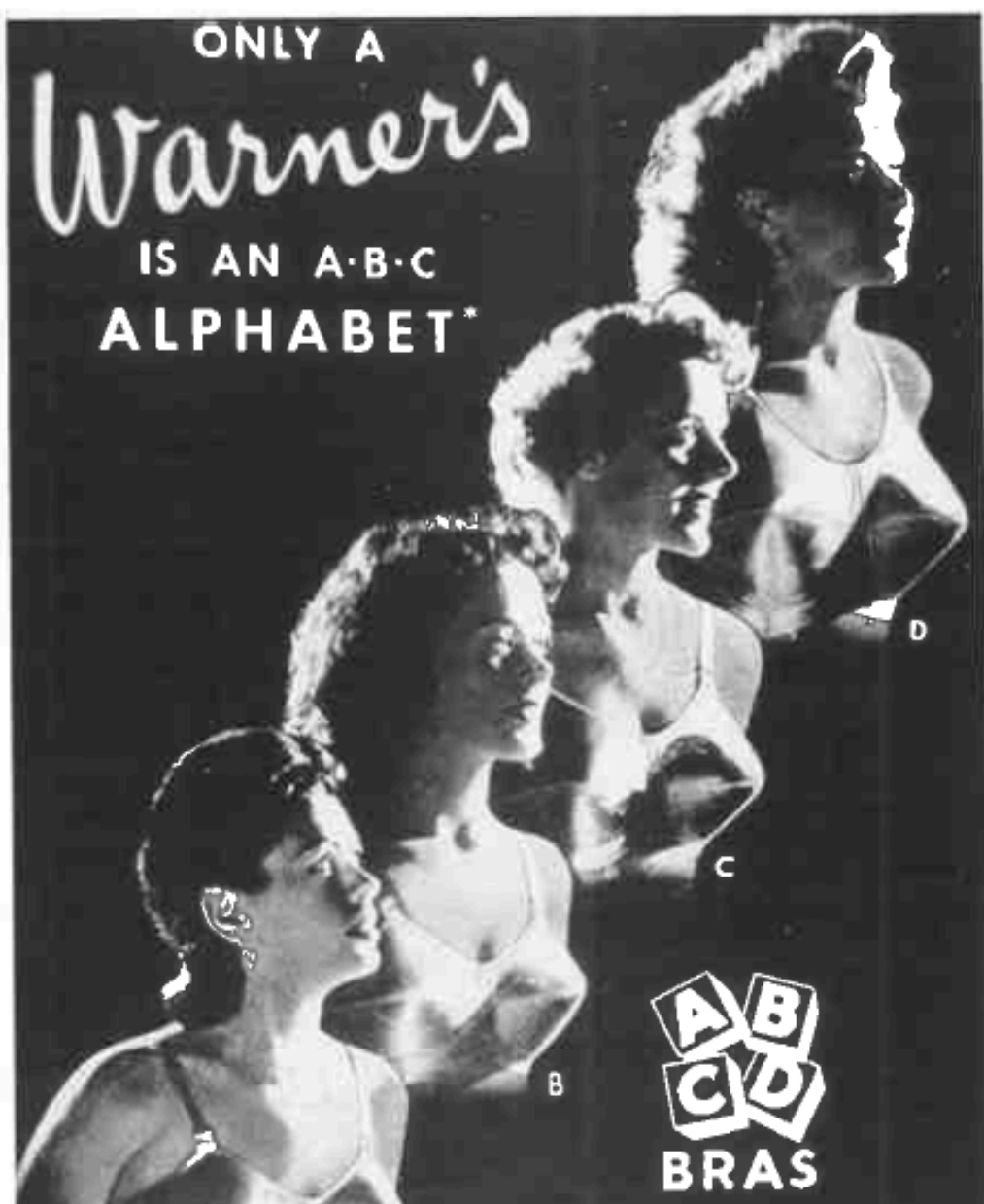


Figure A: An Invisible Women, information advertisement (1936-1945)

## **The Atmosphere Advertisement (1945 - 1990s)**

Atmosphere Advertisements developed and evolved since the style first started being used for bra advertisements. The most notable and dominant campaign of atmosphere advertisements was Maidenform's "I Dreamed a Dream" bra campaign. "Maidenform began its still-famous 'I dreamed' campaign in 1949, continuing until 1969. The campaign was quite possibly inspired by the Joseph Magnin department store ad with the caption "Last night I dreamed I had nothing on but my black Gossard." Since this slogan was reported in the January 1946 issue of *Corset and Underwear Review*, it might well have prompted the design of the Maidenform dream campaign."<sup>clv</sup>

The Ads were simple and their two layers created a very playful and entertaining advertisement. "Each "dream" ad showed a photograph of a single brassiere-clad female model in a "dream" role: traveling, shopping, working, engaging in sports, or enjoying fantasy activities. Several of these were on the social vanguard for the time, such as "I Dreamed I Won the Election".<sup>clvi</sup> Examined is just one of the numerous advertisements from the campaign. What is crucial to note is the existence of two distinct layers of the advertisement, the background and text, and the interaction of the model with these layers.

Maidenform Tightrope Figure B:

- 1) The surface Advertisement:
  - a. Medium: black and white photo composite


- b. What is shown in the picture: A woman wearing a bra walking on a tightrope over a city
  - c. Words on the advertisement: "I dreamed I walked a tightrope in my Maidenform Bra"
  - d. Overall Layout: Image with wording underneath with white bottom part.
  - e. Contrasting elements to the background or environment: The top part of the image is very busy but the tightrope creates a line that draws the viewer's eye to the woman and up to the bra
  - f. What information is being given: The woman on the tightrope is wearing a Maidenform bra.
  - g. Frame of Reference: Tightrope walking takes balance, skill, grace, and courage.
- 2) The 'Read' Bottom Layer:
- a. Mood of the Image: Energetic. Although the image lacks colors, the activity being depicted is suspenseful and energetic
  - b. Color Choices: Black and White
  - c. Model's Body: arms stretched out almost touching both edges of the image. Her hair is perfectly coiffed.
  - d. Metaphorical or Literal description: none
  - e. Referential Associations: Women need to have their bras be comfortable and supportive to make their dreams come true

This advertisement is playful because of the interaction between model, background, and text. The model's pose comes across as carefree and fun when placed on a tightrope above a city skyline. The words intimate that the woman would only be able to fulfill her dream of walking a tightrope if she had a Maidenform bra.

The same model with her same stance without the background or words would be very provocative, which opened the gazing lens for the advertisement to include men as well as women. The very attractive, fun woman was seen wearing only her bra, which was very easy to consume for men. The more empowering message appealed and was presented to

women. The use of text here speaks directly to the female viewer, inviting her into the image.

Over the course of this advertising campaign, models became increasingly close to nude as advertisers sought to make ads more appealing to men. However, this meant that the advertisements became overtly sexual and eventually pushed female viewers away.



I dreamed I walked a tightrope  
in my *maidenform bra*

Sweet Music®...new Maidenform bra...has fitted elastic band under the cups for easy breathing,  
and reinforced undercups to keep you at your peak of prettiness! White in A, B, C cups, 2.50

Figure B: Maiden Form Advertisement (1961)

## APPENDIX E

### “Not an Ad” Brassiere Advertisements From Previous and Recent Years

This compellation of images is to bring light to the fact that this visual play in advertisements is not confined to the Spring/Summer 2012 collection of bras. While there is a time correlation as bra advertisements moved out of being descriptive and in the public eye, the year 2012 was picked to be current to the study and in no way represents a peek or unique episode of this new motif of advertising. The images below are from online campaigns before and after the Spring/Summer 2012, proving that visual play in not a phenomenon found only in advertisements in 2012. It is notable that these images are still readily available on the companies' Facebook pages in albums done by season.



Company: Victoria's Secret

Year: 2010

Link: <http://main.stylelist.com/2010/03/01/victorias-secret-launches-love-your-body-campaign-with-three-new-body-by-victoria-bras/>

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	eye contact	pose artistic	pose phallic
<b>Mood</b>	All of the Models are making Eye with the camera making this image a very energetic mood.	The line of models keeps the eyes moving across the image creating a very active mood.	
<b>Color</b>			Color is very sparse in the image, and the colors that are there are nudes and dark colors- very masculine.
<b>body language</b>	While all the models have similar poses which creates a movement across the image, the difference in the individual poses adds more energy to the image.	The body language is very active. All the models are standing up have different leg and arm positions.	All the models are standing straight up and down in a very active upright pose, the repetition of theses straight lines is very masculine and
<b>association</b>		The line of models is reminiscent of a line of dancers, or a chorus line.	

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Company: Victoria's Secret

Year: 2014

Link: <https://www.facebook.com/photo.php?fbid=10152309821079090&set=a.102351319089.87426.79775744089&type=1&theater>

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	eye contact	no eye contact	pose artistic	picture frame
<b>Mood</b>	The serious of images with the model's eyes are open show a sparkle and life that creates a very energetic and playful mood.	While the eyes aren't seen in all the images, this is because some part of the model is obscuring her eyes from the camera or they have been cropped out. While it seems that having her eyes seen is the norm, and theses other images are		
<b>Color</b>	The bright colors and lighting of the images creates a very happy playful mood.			
<b>body language</b>			The repetition of the "head shot" image over and over again does a good job of framing the bra, but also have an artistic movement to the body in each frame.	The picture frame is ripe in this image. Here the frame is seen in the nine individual frames, but also in the clothing and arms of the model in each image, working to frame the bra.
<b>association</b>			Dancers or actresses' headshots	Brady Bunch Family intro video, Andy Warhol pictures

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Company: La Perla

Year: 2010

Link: <http://www.wwd.com/images/processed/wwd/2010/06/29/landscape/02-tout/jpg-la-perla.jpg>

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	eye contact	pose artistic	mirror
<b>Mood</b>	With model situated right in the middle of the photograph starring down the camera with her hair pulled back creates a very serious image.		The mirrors flanking both sides of the model expose her back, but keep the symmetry of the image adding to the serious mood.
<b>Color</b>		The color of the bra is a light pink which is very reminiscent of ballerina dancing costumes.	The mirrors expose the model's back from both angles and creates the feeling of more than one model. It also highlights the bra's very nude coloring.
<b>Body language</b>	Here the model looks very much like a dancer with her arms above her head, surrounded by mirrors.		
		Dancer- Ballerina	Bird or butterfly
<b>association</b>			

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Company: La Perla

Year: 2011

Link: [lifestyle/fashion/article6380496.ece/ALTERNATES/w460/Lingerie.jpg](http://lifestyle/fashion/article6380496.ece/ALTERNATES/w460/Lingerie.jpg)

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	eye contact	no eye contact	pose artistic	mirror
<b>Mood</b>	The eye contact the model makes through the mirror is very powerful and almost animalistic.			The mirror works to create the mood of the image. It only shows the model's face and is responsible for creating
<b>Color</b>	The mirror that reflects the model's eyes back to the viewer brings more color into the image and draws attention to the eyes again.		The pose along with the color of the bra and the hair piece create a feeling of past times, there is noting in the image to indicate it is a modern setting.	
<b>body language</b>			The model's body is very open, but the her eyes are away from the camera.  The way the model sits on top of desk is very graceful and she seems to be posing.	
<b>association</b>	Animal		Past/history, dancer.	

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Company: La Perla

Year: 2012 (F/W)

Link:

<http://fashiondish.files.wordpress.com/2012/07/laperla.jpg?w=300&h=282>

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	no eye contact	pose artistic	mirror
<b>Mood</b>	The model is not making eye contact with the viewer but is busy fixing her hair. With the model's distraction along with the camera angle and black and white colors the image has a moment in time feeling.		The mirror along with the lack of color and blurry focus creates a very whimsical or fleeting feeling.
<b>Color</b>	The image is black and white, which automatically makes it seem more artistic than advertisement. That along with the model's dancer movement makes the image more like a captured moment in time than a mechanical photo shoot.		
<b>body language</b>	The model isn't making eye contact but her body is open to the viewer in person and in the image in the mirror. It is this disregard for being watched that makes the image more life like and less staged.	The model's body is poised over the bathroom sink looking into the mirror the arc of her body is very graceful, and she looks poised while working.	The mirror again gives another view of the bra in the image.
<b>association</b>	Dancer or actress getting dressed.		

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Company: Agent Provocateur

Year: 2013

Link: [https://scontent-a-lga.xx.fbcdn.net/hphotos-ash3/t1.0-9/1233516\\_10151796827282512\\_587306397\\_n.jpg](https://scontent-a-lga.xx.fbcdn.net/hphotos-ash3/t1.0-9/1233516_10151796827282512_587306397_n.jpg)

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	no eye contact	pose artistic	picture frame
<b>Mood</b>	The model makes no eye contact with the viewer or any of the photographers in the image. She is relaxed and seems to be only interested in looking at herself, Giving the image a dramatic mood.		
<b>Color</b>	Here the model is backlit and is the only source of real color aside from the white and black surrounding here. The pink of her bra is the only color in the image and it is a very feminine color which contrasted with the dark men adds to the drama of the image.		
<b>body language</b>		The model's body language is poses very much for photograph or for being sculpted or painted, reclining on what looks like a raised box.	Here the picture frame is metaphoric. While there is some framing of the bra with the fur draping the model, the really framing comes from the men taking pictures of the model, putting her pose into frames in their cameras.
Nude models in art classes			
<b>association</b>			

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Company: Agent Provocateur

Year: 2011

Link: <http://debonairdays.files.wordpress.com/2011/02/agent-4.jpg>

	eye contact	pose artistic	picture frame
Mood	The model is making eye contact but seems less than interested creating a “laisez faire” mood.		
Color	The more drab colors work with the model’s body to create a very low energy image.	While the model’s clothing and the sofa are very dark colors, the wallpaper behind her seems to be out of a painting again giving the feeling of a reclining nude painting.	The bra along with all the clothes the model is wearing is black and against her skin and brown furniture of the sofa creates a frame around the bra.
body language	Her eye contact along with the legs up in the air says she knows she is being looked at, but doesn’t care	The women reclining on the sofa	
association	Nude painting		



Company: Chantelle

Year: 2010

Link: [https://fbcdn-sphotos-c-a.akamaihd.net/hphotos-ak-prn1/t1.0-9/68097\\_471868330974\\_5304471\\_n.jpg](https://fbcdn-sphotos-c-a.akamaihd.net/hphotos-ak-prn1/t1.0-9/68097_471868330974_5304471_n.jpg)

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eye contact

pose phallic

**Mood**

Her are averted to the window with the Eiffel Tower in it. From this we understand that

**Color**

The image is very stark except for the color on her bra and backlighting the Eiffel Tower.

**body language**

She has a perpendicular body image which is right next the Eiffel tower.

**association**

Body looks like the Eiffel Tower, a notorious phallic symbol

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Company: Chantelle

Year: 2011

Link: <http://www.globalintimatewear.com/Upload/UserFiles/image/Chantelle%20lingerie%20ad%20campaign%205.jpg>

	eye contact	pose artistic	picture frame
Mood	The serious face and eye contact with the motion of the body give this image a dark serious feeling.		
Color	The dark rich colors of the bra and the model's face, along with the serious face and eye contact make		
body language	While the image is only of the upper half of the body, the model is a very artistic dance like pose creating a curve from her head to the arm draped across her stomach.	The arm and the robe on her arm along with her other arm and hair creates a picture frame around the bra. As does the tight cropping of the image to only show the upper body.	
association	The contortion of the body looks like a dancer coming out of a spin.		



Company: Rigby & Peller

Year: 2012 (A/W)

Link: [https://scontent-a-lga.xx.fbcdn.net/hphotos-prn1/t1.0-9/644169\\_458569114166531\\_1038918318\\_n.jpg](https://scontent-a-lga.xx.fbcdn.net/hphotos-prn1/t1.0-9/644169_458569114166531_1038918318_n.jpg)

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	eye contact	pose artistic	picture frame
<b>Mood</b>	The model is making eye contact without looking directly at the camera. It this along with the fact that the model is reclined that the mood of this image is very sleepy.		
<b>Color</b>	The model looks relaxed which is at contract to the black bra and lingerie as they are the only none caramel pieces in the image		The picture from in this image isn't in body but the darkening shadows framing the model's torso and as such the bra.
<b>body language</b>	This image is quite simple but it is because of its simplicity and visual mimicry of the nude in art that the image works, here the model is reclined in a very familiar pose.		
	Nude women reclining on a couch.		
<b>association</b>			

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Company: Rigby & Peller

Year: 2011

Link: <http://www.lingerieinsight.com/pictures/gallery/Rigby%20and%20Peller/310x213/8.jpg>

	no eye contact	pose artistic	mirror
Mood	The image evokes feelings of nostalgia of the past		
Color	The image has an antique quality to it in the blurred edges and yellow muted coloring.	The colors of the image are muted and are nude skin colors making the image looking old with the coloring of a painting.	
body language	While the model's body is seen in the image and the reflection of mirror, her eyes are seen in neither. She seems to be looking elsewhere, to something more interesting than the people viewing her.	The mirror creates a double images of the women and with her arms out, looks very much light a butterfly or creature. Again the mirror shows the bra twice in the image.	
association	The relaxed pose and robe give the impression that the model motions just like a dancer.		



Company: Boux Avenue

Year: 2010

Link: [https://scontent-a-lga.xx.fbcdn.net/hphotos-ash2/t1.0-9/252912\\_177579718966387\\_7726999\\_n.jpg](https://scontent-a-lga.xx.fbcdn.net/hphotos-ash2/t1.0-9/252912_177579718966387_7726999_n.jpg)

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	no eye contact	Pose: artistic	picture frame
<b>Mood</b>	The mood of this image is very serene, created by the motion of the image from the model's lowered head, and the shadows of the window		The window pours light into the image and onto the model's body. The light creates a gorgeous shadow of the model against the wall adding to the serene feeling of the image.
<b>Color</b>			The window brings in a warm yellow light which contrasts with the blue bra, further bringing the eye to the bra.
<b>body language</b>	While the model is standing up, it is very reminiscent of a lounging posture as she is so relaxed.		The model's arms and head along with the shadows from the window frame the model's breasts and bra.
<b>association</b>	As the model looks so comfortable while lost in thought, she could easily be posing for a painter.		

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Company: Boux Avenue

Year: 2013

Link: [http://www.photographic-inc.com/news/wp-content/uploads/2013/05/Boux\\_Avenue\\_-023\\_v4\\_lr.jpg](http://www.photographic-inc.com/news/wp-content/uploads/2013/05/Boux_Avenue_-023_v4_lr.jpg)

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	eye contact	pose phallic	mirror
<b>Mood</b>	The eye contact of the model makes this image innocent. She is aware that she is being seen.		The mirror creates a clean clear mood, nothing is hidden, not even the model's back from the viewer.
<b>Color</b>	Going with the theme of innocence the image has a pink hue, which is intensified on the pink bra.		The mirror reflects the pink color into the image even more, dragging the eye to bra.
<b>body language</b>	As with her eye's the model's body is facing straight at the camera.	The body is very opened without hiding any part.	
<b>association</b>		The straight perpendicular body creates a phallic image.	Statue by a pool of water.

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<sup>clv</sup> Farrell-Beck, Jane, Gau, Colleen. *Uplift : The Bra in America*. 129

<sup>clvi</sup> Farrell-Beck, Jane, Gau, Colleen. *Uplift : The Bra in America*. 129

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## FIGURE REFERENCE

### Figure 1

Company: new balance shoes

Date: 2014

Source: <http://www.admadness.co/wp-content/uploads/2010/11/shoe-advertisement-new-balance2.jpg>

### Figure 2

Company: Deboivse

Date: 1914

Source: Farrell-Beck, Jane, Gau, Colleen. 2002. *Uplift : The Bra in America*. Philadelphia: University of Pennsylvania Press. 36

### Figure 3

Image: Pin-up Betty Grable

Date: 1943

Source: <http://vintagemoviefan.freehomepage.com/photo.html>

### Figure 4

Artist: Cheret

Date: 1893

Source: <http://www.jules-cheret.org/Reproduction-of-a-Poster-Advertising-'Loie-Fuller'-at-the-Folies-Bergere,-1893.html>

### Figure 5

Company: Wonderbra

Date: 1992

Source: <http://www.independent.co.uk/life-style/fashion/features/a-briefs-history-of-time-1693755.html>

### Figure 6

Company: La Perla

Date: 2009

Source: <http://www.mymodernmet.com/profiles/blogs/la-perla-the-valentines-day>

### Figure 7

Company: Warner

Date: (1935-1946)

Source: Farrell-Beck, Jane, Gau, Colleen. 2002. *Uplift : The Bra in America*. Philadelphia: University of Pennsylvania Press. 47

### Figure 8

Company: Maidenform bra

Date: 1961

Source: <http://retroadverto.wordpress.com/2012/10/22/maidenform-bras-1961/>

Figure 9

Company: Boux Avenue

Date: 2012

Source:

[http://news.globalintimatewear.com/Collections/5653/1/Boux\\_Avenue\\_SS\\_2012\\_Lingerie\\_Campaign.html](http://news.globalintimatewear.com/Collections/5653/1/Boux_Avenue_SS_2012_Lingerie_Campaign.html)

Figure: 10 & 11

Company: Chantelle

Date 2012

Source: <http://www.fashionising.com/pictures/p--Chantelle-SS-12-campaign-14276-1848982.html>

Figure 12 & 13

Artist: Roman Artists

Date: (2<sup>nd</sup> Century A.D.)

Source: <http://www.thecityreview.com/s00ants.html>

Figure 14

Company: Rigby & Peller

Date: 2012

Source: <http://cargocollective.com/alisonlandy/filter/fashion/Rigby-Peller-SS12>

Figure 15

Artist: Amedeo Modigliani

Date: 1917

Source: [http://paintingandframe.com/uploadpic/amedeo\\_modigliani/big/nude\\_on\\_sofa.jpg](http://paintingandframe.com/uploadpic/amedeo_modigliani/big/nude_on_sofa.jpg)

Figure 16

Company: Agent Provocateur

Date: 2012

Source: <http://www.agentprovocateur.com/spring-summer-2012.html>

Figure 17 & 18

Company: La Perla

Date: 2012

Source: <http://www.fashionising.com/pictures/s--La-Perla-SS-12-campaign-14755-2.html>

Figure 19 & 20

Company: Victoria's Secret

Date: 2012

Source: <http://vsallaccess.victoriassecret.com/2012/01/19/introducing-the-victorias-secret-designer-collection/>

Figure 21

Company: La Perla

Date: 2014

Source: [http://i.dailymail.co.uk/i/pix/2014/01/06/video-undefined-1A723B1D00000578-788\\_636x358.jpg](http://i.dailymail.co.uk/i/pix/2014/01/06/video-undefined-1A723B1D00000578-788_636x358.jpg)

Artist: Henri Matisse  
Title: Large Reclining Nude (The Pink Nude)  
Year: 1935  
Source: <http://www.henri-matisse.net/paintings/daa.html>

Artist: Édouard Manet  
Title: Olympia  
Year: 1863  
Source: [http://www.google.com/culturalinstitute/asset-viewer/olympia/ywFEI4rxgCSO1Q?utm\\_source=google&utm\\_medium=kp&hl=en&projectId=art-project](http://www.google.com/culturalinstitute/asset-viewer/olympia/ywFEI4rxgCSO1Q?utm_source=google&utm_medium=kp&hl=en&projectId=art-project)

Artist: Titian  
Title: Venus of Urbino  
Year: 1538  
Source: [http://2.bp.blogspot.com/\\_N6IFoS5Mzpl/TPE1mxiWMRI/AAAAAAAAAKg/tsFlk-d6xp4/s1600/Venus+of+Urbino+Tiziano+Titian+Vecellio.jpg](http://2.bp.blogspot.com/_N6IFoS5Mzpl/TPE1mxiWMRI/AAAAAAAAAKg/tsFlk-d6xp4/s1600/Venus+of+Urbino+Tiziano+Titian+Vecellio.jpg)

Artist: **Peter Paul Rubens**  
Title: *The Union of Earth and Water*  
Year: 1618  
Source: <http://www.ibiblio.org/wm/paint/auth/rubens/earth-water.jpg>

Artist: Alexandros of Antioch  
Title: **Venus de Milo (Aphrodite of Milos)**  
Year: between 130 and 100 BC  
Source: <http://s0.artquid.fr/art/0/22/5754.1616255705.0.o196404043.jpg>

Artist: Pablo Picasso  
Title: Reclining Nude  
Date: 1932  
Source: <http://www.wikipaintings.org/en/pablo-picasso/reclining-nude-1932>

Company: Victoria's Secret  
Year: 2010  
Source: Facebook  
Link: <http://main.stylelist.com/2010/03/01/victorias-secret-launches-love-your-body-campaign-with-three-new-body-by-victoria-bras/>

Company: Victoria's Secret  
Year: 2014  
Source: Facebook  
Link: <https://www.facebook.com/photo.php?fbid=10152309821079090&set=a.102351319089.87426.79775744089&type=1&theater>

Company: La Perla  
Year: 2010  
Source: Facebook

Link: <http://www.wwd.com/images/processed/wwd/2010/06/29/landscape/02-tout/jpg-la-perla.jpg>

Company: La Perla  
Year: 2011  
Source: Facebook  
Link: <lifestyle/fashion/article6380496.ece/ALTERNATES/w460/Lingerie.jpg>

Company: La Perla  
Year: 2012  
Source: Facebook  
Link: <http://fashiondish.files.wordpress.com/2012/07/laperla.jpg?w=300&h=282>

Company: Agent Provocateur  
Year: 2013  
Source: Facebook  
Link: [https://scontent-a-lga.xx.fbcdn.net/hphotos-ash3/t1.0-9/1233516\\_10151796827282512\\_587306397\\_n.jpg](https://scontent-a-lga.xx.fbcdn.net/hphotos-ash3/t1.0-9/1233516_10151796827282512_587306397_n.jpg)

Company: Agent Provocateur  
Year: 2011  
Source: Facebook  
Link: <http://debonairdays.files.wordpress.com/2011/02/agent-4.jpg>

Company: Chantelle  
Year: 2010  
Source: Facebook  
Link: [https://fbcdn-sphotos-c-a.akamaihd.net/hphotos-ak-prn1/t1.0-9/68097\\_471868330974\\_5304471\\_n.jpg](https://fbcdn-sphotos-c-a.akamaihd.net/hphotos-ak-prn1/t1.0-9/68097_471868330974_5304471_n.jpg)

Company: Chantelle  
Year: 2011  
Source: Facebook  
Link: <http://www.globalintimatewear.com/Upload/UserFiles/image/Chantelle%20lingerie%20ad%20campaign%205.jpg>

Company: Rigby & Peller  
Year: 2012 (A/W)  
Source: Facebook  
Link: [https://scontent-a-lga.xx.fbcdn.net/hphotos-prn1/t1.0-9/644169\\_458569114166531\\_1038918318\\_n.jpg](https://scontent-a-lga.xx.fbcdn.net/hphotos-prn1/t1.0-9/644169_458569114166531_1038918318_n.jpg)

Company: Rigby & Peller  
Year: 2011  
Source: Facebook  
Link: <http://www.lingerieinsight.com/pictures/gallery/Rigby%20and%20Peller/310x213/8.jpg>

Company: Boux Avenue  
Year: 2011

Source: Facebook

Link: [https://scontent-a-lga.xx.fbcdn.net/hphotos-ash2/t1.0-9/252912\\_177579718966387\\_7726999\\_n.jpg](https://scontent-a-lga.xx.fbcdn.net/hphotos-ash2/t1.0-9/252912_177579718966387_7726999_n.jpg)

Company: Boux Avenue

Year: 2013

Source: Facebook

Link: [http://www.photographic-inc.com/news/wp-content/uploads/2013/05/Boux\\_Avenue\\_-\\_023\\_v4\\_lr.jpg](http://www.photographic-inc.com/news/wp-content/uploads/2013/05/Boux_Avenue_-_023_v4_lr.jpg)