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A Little on the Wild Side:
Eaton's Prestige Fashion Advertising Published in the Montreal *Gazette*. 1952-1972

Katherine Bosnitch

A Thesis
in
The Department
of
Art History

Presented in Partial Fulfillment of the Requirements
for the Degree of Master of Arts at
Concordia University
Montreal, Quebec, Canada

March 2000

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ABSTRACT

A Little on the Wild Side:

Eaton's Prestige Fashion Advertising Published in the *Montreal Gazette*, 1952-1972

Katherine Bosnitch

Beginning in the 1950s, a team of three artists working for Eaton's of Montreal developed an innovative new style of fashion illustration which would quickly attract the attention of the design art world and continue to captivate it for more than twenty years. The prestige fashion ads which Eugenie Groh, Jack Parker and Georgine Strathy created for the *Gazette* newspaper received international acclaim, both for their unusual design and complex use of color. Over a hundred awards and countless accolades, including mentions from *Women's Wear Daily* (New York), The Art Directors Club of New York, *Graphis* (Zurich), *Communication Arts* (Palo Alto), and *Idea* (Tokyo), are testimony to the extent of their impact.

This text outlines the events leading to this important period in Canadian fashion illustration history, and explains how through the pioneering work of three artists, the Eaton's advertisements published in the *Gazette* would become recognized as some of the best in the world. The evolution of the new Eaton's style is analyzed by studying the fashion art, both domestic and foreign, that preceded it. A careful examination of the original works, printed copies, newspaper articles, magazines, annuals specialized in the communication arts, as well as interviews with the artists and their contemporaries who remember the art, provide the basis for a broad review of these outstanding fashion advertisements.

For my parents

Sava Bosnitch
and
Margaret Dorothy Bosnitch

whom I adore

Thank you for your unfaltering patience, encouragement and support
towards the realization of this project and all those which led to it.

Also, thank you for being such exemplary role models and
for always inspiring me to pursue my dreams.

ACKNOWLEDGMENTS

Due to the challenges of gathering information on this topic, it has taken much longer than expected to provide a cohesive account of a remarkable period in Canadian fashion illustration history. The personal narratives of the artists - Eugenie Groh, Jack Parker and Georgine Strathy - have proved invaluable in undertaking this research. Without their kind co-operation, many crucial questions would have remained unanswered. In the years spent working on this project I have become very fond of the artists and truly admire their talents. Thank you, Eugenie, Jack and Georgine, for the visual treasures you bequeath to all Canadians.

In trying to provide a thorough and multifaceted account of the Eaton's prestige fashion advertising campaign in the *Gazette*, I interviewed everyone I could find who either remembered the art, the artists or worked in field at the time of this history. I wish to thank former Eaton's employees Joan Aird, David Barrington, Marcus Fordham, Helen Papic, Ivana Sadikovic, Harriet Santroch, Carol Sedgewick and Neil Whitworth for being so generous with their time and recollections.

I extend special thanks to the following former members of the Montreal Art Directors Club, Alan Wilkinson, Frank Lipari and June Sauer, as well as to fashion illustrators Jennifer Stowell and Nancy Kruse, originally based in Montreal. It was a pleasure to meet with Paul Arthur, previously with *Graphis* and *Canadian Art*, to obtain his perspective on the Eaton's work. Jo an Paganetti, one-time editor of *Retail Advertising Week*, shared her informed opinion on how the Eaton's ads were perceived within the larger North American context.

I am grateful for the insights into this story provided by Molly Ballantyne and Michelle Boulanger-Bussière, former fashion directors at Ogilvy's and Dupuis frères, as well as those of Iona Monahan, former fashion editor of the *Montreal Star* and current fashion editor of the *Gazette*. Peter Denis and Jean-Guy Alarie assisted me in my quest to find information about the original *Gazette* letterpress and helped me to better understand how the ads were printed.

Kinda Arbach, a student at Ryerson's School of Fashion, completed a required work-study under my supervision. She arrived during the early stages of my research and helped me to assess and catalogue loaned archival material. I was very fortunate to have had such a pleasant and conscientious assistant.

Much of my research was conducted in local libraries, in particular Concordia's R. Howard Webster Library and the Georges P. Vanier Library, and the Bibliothèque Nationale du Québec. The librarians at these institutions were tremendously helpful and should be acknowledged for their contribution to this work. At the Howard Webster Library I would like to thank the interlibrary loans assistants Claire Delisle and Paule Taschereau, as well as the staff of the Media Center, Ciaran Hopkins, Rose Fong, Aline Sorel, Lorri-Ann Bailey, Gail Bourgeois, David Pukteris, Jack Melnick, Pat Winston and Nancy Yen. To this list I add Margaret Robertson and Sayed Hussain from the Media Center at the Georges P. Vanier Library. Melanie Wiger at the National Library of Canada directed me to the Bibliothèque Nationale du Québec where I was at last able to find hard copies of the *Gazette*. From that institution, I thank Pierre Thibault, who granted me special permission to view these documents, and the reference librarians Denise Paquette, Manon Ouimet, Johanne Noël, Richard Laplante and Michel Godin. The library's photographer, Pierre Perrault, took many of the color slides which were used to reproduce the images in this thesis.

Staff members of the Media Lab at Concordia's Sir George Williams Campus assisted me with various procedures necessary for outputting the images. From this group, I would like to single out Charlie Bélanger for his technical skill and good-natured trouble shooting. Thanks also to my new friends Éric Lalumière and Claude Héon, who came to my assistance at the end of this project... and, may I add, just in the nick of time! Éric helped me to reformat and transfer my scanned images to compact disc in order for Claude, who volunteered his time and expertise as a graphic designer, to execute the layout. Hamid Fotouhinia of BiblioNet

offered an extremely generous discount on the printing cost of the images, making it affordable to provide high-quality reproductions. I am particularly grateful for his kind gesture.

The curators at the McCord Museum of Canadian History and the Musée Marsil searched their collections to help me find material relating to my work. I was very pleased with the interest shown in this project and appreciated the co-operation of Jackie Beaudoin-Ross, Cynthia Cooper, Caroline Cross, Victoria Dickinson, Jennifer Millen, Louise Séguin and Elizabeth Sifton.

I wish to thank my readers Loren Lerner, of Concordia University, and Alexandra Palmer, of the Royal Ontario Museum, for their professional courtesy, prompt revision and informed critique of this thesis. My supervisor, Jean Bélisle, allowed me tremendous freedom to explore this virtually undocumented history. His genuine interest in the subject encouraged me to optimistically pursue my research, even in times of self-doubt - and those times were not rare.

Those closest to me, both family and friends, have contributed to the successful completion of this work. Sava and Margaret Bosnitch, Milena Stojanac and Brian Johnson all deserve credit for their tireless editing and revision of the text. Rana Hajjar designed the color chart in figure 106. Most of all, I am grateful for their sustained support, boundless enthusiasm and sincere conviction that this research project merited my continuing efforts and sacrifices, as well as the belief that it would one day all come together.

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NOTES

I had a precise objective in mind when I applied to Concordia's Master's Program in Art History. I wanted to write about Canadian fashion illustration, a topic which I felt had been sadly over-looked by art historians. As both an illustrator and an instructor of fashion, it dismayed me that through my readings I knew much more about foreign illustrators than about those who worked locally.

My original plan was perhaps too ambitious for a masters degree - I had hoped to do a survey of the entire history of Canadian fashion illustration. While gathering information for this original massive project, however, I stumbled across a familiar name: Eugenie Groh. I had met Groh many years earlier, as an undergraduate student at the Ryerson Polytechnical Institute's School of Fashion (now part of Ryerson University). Seeing her name in print brought back a flood of precious memories. Fashion illustration had fascinated me since my teenage years. At Ryerson I had several gifted drawing instructors, among them a fine artist and an architect, but it wasn't until the final year of my studies that I had the opportunity to meet a real fashion illustrator. I don't recall Groh ever speaking about her work, but, somehow, all the students knew that she free-lanced for the exclusive *Chez Catherine* in Hazelton Lanes. Her brilliant red hair, flamboyant attire, gregarious personality and the way in which she called us all "darling" or "pussy-cat" in her thick Eastern European accent seemed somehow to perfectly correspond with her profession: she sketched fantasy for a living!

After several failed attempts to locate Groh in Toronto, I eventually discovered her right here in Montreal. It was a happy reunion. Through Groh I was privileged to meet the two other members of the famous Eaton's trio, Jack Parker and Georgine Strathy. This led me to interview many of their contemporaries and it soon became apparent that the story of Eatons' prestige fashion advertising campaign in the *Gazette* merited more than a just few pages in my proposed survey of Canadian fashion illustration history. The more research I did, the more I realized that I had by chance discovered perhaps one of the most important chapters in this narrative. I changed course and directed all my efforts towards uncovering this splendid achievement. It is my sincere hope that this wonderful story will soon become known to many other Canadians. In fashion illustration we do have a history of which to be very proud.

As is the case with any research project, there were many obstacles that I needed to overcome. Most of those I encountered were to be expected: it was naturally difficult to find people who worked at Eaton's or the other Montreal department stores in the 1950s and 1960s. It was hard to track down members or even the old annuals of the various commercial art associations and magazines, here and abroad, active during those same years. What I didn't anticipate was the scarcity or actual absence of most of the original works of art and the printed copies. Both of these are extremely rare... and, in my opinion, most valuable.

Another setback occurred when I attempted to study the color used in the Eaton's ads. I could not find a Canadian source which discussed the history of newspaper color, nor could I find anyone who could provide me with an oral history. At the Bibliothèque Nationale du Québec, I was introduced to the publication *Canadian Advertising Rates and Data*. Not all years were available but I was able to get a rough idea of the date when color first became available to Canadian newspaper advertisers. More trials lay ahead. I examined each and every ad Eaton's published in the *Gazette* from 1949 to 1972. The results of this survey can be found in figure 106. Eventually, I discovered that a 1957 edition of the American periodical *Editor and Publisher* contained some Canadian newspaper color statistics. This source allowed me to get a better perspective of just how unusual it was to see the first Eaton's color fashion ad in 1952.

Further difficulties arose when it came time to analyze Eaton's color schemes. I was unable to match and therefore compare the color harmonies with those in the ads using a traditional artist's color wheel. The color harmonies in the standard wheel I used were developed from mixtures of the primaries - red, yellow and blue - but, more importantly, cadmium red, cadmium yellow and cobalt blue. It finally dawned on me that the printer's primaries, also red,

yellow and blue, but more specifically magenta, yellow and cyan, could never produce harmonies comparable to the artist's wheel. I then sought and found a printer's wheel, only to discover that it wasn't what I needed. The printer's wheel is made up of acetates in magenta, yellow, cyan and black, but it is not designed to show color harmonies as does the artist's color wheel. Finally, using tearsheets from the Eaton's *Gazette* ads, I experimented until I was able to create acrylic mixtures which matched the printed examples of magenta, yellow and cyan. From there I created an artist's color wheel using these primaries. The results surprised me: I was at last able to see patterns in the artists' color choices. I proceeded to analyze each color ad using this unique wheel.

Determined to keep the rare original art, tearsheets and proofs that I was loaned safely out of harm's way meant that I had to learn how to copy and reproduce the images myself. The Concordia media lab became my new home as I discovered the reprovit, the set-up I used to make slides of the art, and the computers Draco and Astro, which I used for computer imaging: scanning of the slides, removing their imperfections and experimenting to obtain properly color calibrated prints. The color in the figures 66-88 and 92 is the result of this last and most challenging phase of my technical lessons.

A final note: as an illustrator with a Bachelor of Applied Arts in Fashion, I entered Concordia's Art History Program with a very different set of skills than most of my fellow students. Throughout the program I have struggled to learn how to effectively transfer my thoughts to paper in a scholarly manner. Although I have been very critical of this process, I must now admit that I am grateful to have had such a challenge: I have learned a great deal more than I originally anticipated. I venture to recommend that those who would write about art history without creating their own *oeuvres* attempt to reach some proficiency in a medium which is known to them only from a critic's point of view. Such efforts would no doubt lead to a much more balanced overall perspective on art and its meanings, as I discovered while learning how to read and write in the language of art history.

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 Gift of Marguerite Arp-Hagenbach, 1968
 Photograph: Martin Bohler
 Fauchereau, Serge. *Mondrian and the Neo-plasticist Utopia*. New York. Rizzoli International
 Publications, 1994. p. 103
51.
 Artist: Eugenie Groh.....94
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
THE MONDRIAN LOOK, spot color tearsheet
The Gazette, September 21 1965, p. 20
 58 x 38 cm
 Private collection
52.
 Roy Lichtenstein.....94
Good Morning, Darling, 1964
 Oil and magna on canvas
 76.2 x 127 cm
 Reproduced in Lippard, Lucy R., *Pop Art*. London, Thames and Hudson, 1974, p. 127.
53.
 Artist: Eugenie Groh.....94
 Layout artist:
 Art director: Neil Whitworth
 Advertiser: Eaton's
Moving In: "The Skin Suit" from France, spot color tearsheet
The Gazette, September 30 1967, p. 56
 58 x 38 cm
 Private collection
54.
 Rene Parola.....95
Baravalle's Figure
 Silk screen
 Reproduced in Parola, Rene, *Theory and Practice*. New York, Reinhold Book Corporation,
 1969, p. 80.
55.
 Artist: Eugenie Groh.....95
 Art director: Neil Whitworth
 Advertiser: Eaton's
'SOUND IN-SOUND ON', spot color advertisement
The Gazette, September 23 1966, p. 42

56.
 Larry Rivers.....95
The Final Veteran, 1960
 Oil on canvas
 206.7 x 129.5 cm
 The Buffalo Fine Arts Academy. *Contemporary Art 1942-72*; collection of the Albright-Knox Art Gallery 1972. Buffalo, N.Y., Praeger Publishers, 1973, p. 403.
57.
 Artist: Eugenie Groh.....95
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
Eaton's Fashion Flair '64, spot color advertisement
The Gazette, March 3 1964, p. 5
58.
 Aubrey Beardsley.....96
 Text and illustration from *La Morte D'Arthur*, 1892
 Reproduced in *Art Nouveau, Art and Design at the Turn of the Century*, New York, The Museum of Modern Art, 1959, p. 22.
59.
 Artist: Eugenie Groh.....96
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
AT EATON'S SPRING CROWNS THE HIGH RISING LINE, black and white advertisement
The Gazette, March 4 1959, p. 5
60.
 Henri de Toulouse-Lautrec.....96
The Divan Japonais, 1893
 Lithograph printed in colors on wove paper for use as a poster
 81 x 62.5 cm
 Reproduced in Donson, Theodore B., and Marvel M. Griep, *Great Lithographs by Toulouse-Lautrec*, New York, Dover Publications, 1982, p. 6
61.
 Artist: Eugenie Groh.....96
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
JULIETTE MARGLEN'S LAUTREC ORANGE, spot color advertisement
The Gazette, March 24 1958, p. 5
62.
 René Buthaud.....97
 Green glazed mask, c. 1928
 Private collection, London
 Reproduced in Arwas, Victor, *Art Deco*, New York, Harry N. Abrams Publishers, 1992, p. 277.

63.
 Artist: Georgine Strathy.....97
 Layout artist: Carol Sedgewick
 Art director: Harriet Santroch
 Advertiser: Eaton's
ENSEMBLE SHOP-Spring/Summer 1972 Collection, spot color tearsheet
The Gazette, February 28 1972, p. 40
 57.8. x 37.5 cm
 Private collection
64.
 Artist: Georges Lepape.....97
 Color editorial illustration
La Gazette du Bon Ton, 1915
 Reproduced in Batterberry, Michael and Ariane. *Fashion: The Mirror of History*. New York.
 Greenwich House, 1982, p. 269.
65.
 Artist: Eugenie Groh.....97
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
AT EATON'S BEAUTIFUL THE EVENING LOOK FOR FALL, spot color tearsheet
The Gazette, September 15 1960, p. 5
 57.2 x 42.5 cm
 Private collection
66.
 Artist: Eugenie Groh.....98
 Layout artist: Jack Parker
 Art director: Al Leduc
 Advertiser: Eaton's
The Blue Gown of Her Dreams, spot color advertisement
The Gazette, December 22 1952, p. 5
67.
 Artist: Eugenie Groh.....98
 Layout artist: Jack Parker
 Art director: Al Leduc
 Advertiser: Eaton's
EATON'S Acclaims Fashion's Newest Outline In Dresses!, spot color advertisement
The Gazette, March 4 1958, p. 5
68.
 Artist: Eugenie Groh.....98
 Layout artist: Jack Parker
 Art director: Al Leduc
 Advertiser: Eaton's
SPRING SHOE-SCORE HARMONY IN COLOUR, spot color advertisement
The Gazette, March 9 1959, p. 5

69.
 Artist: Eugenie Groh.....98
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
FOR CLOTHES THAT REACT WITH THE BOUNCE AND VERVE OF YOUNG ELEMENTS....
 spot color advertisement
The Gazette, August 24 1962, p. 5
70.
 Artist: Eugenie Groh.....99
 Layout artist: Jack Parker
 Art director: Jack Parker
BRIDES of late Spring and early Summer will reflect the ethereal beauty of the atmosphere....
 spot color advertisement
The Gazette, April 4 1960, p. 5
71.
 Artist: Eugenie Groh.....99
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
FASHION LOVES WHITE, spot color tearsheet
The Gazette, May 5 1962, p. 5
 58 x 38 cm
 Private collection
72.
 Artist: Eugenie Groh.....99
 Layout artist: Eugenie Groh
 Art director: Neil Whitworth
 Advertiser: Eaton's
Indian Summer Splendour, spot color advertisement
The Gazette, June 29 1967, p. 46
73.
 Artist: Eugenie Groh.....99
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
Look Raffiné... EATON'S Fashion Flair '65, spot color tearsheet
The Gazette, September 9 1964, p. 24
 58 x 37.4 cm
 Private collection
74.
 Artist: Eugenie Groh.....100
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
The Sun Worshippers, spot color tearsheet
The Gazette, December 21 1965, p. 24
 57.9 x 38.8 cm
 Private collection

75.
 Artist: Eugenie Groh.....100
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
Look Raffiné... EATON'S fashion flair '65. spot color tearsheet
The Gazette, September 11 1964, p. 26
 57.8 x 38.1 cm
 Private collection
76.
 Artist: Eugenie Groh.....100
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
GLISSANDO. spot color advertisement
The Gazette, May 18 1965, p. 24
77.
 Artist: Eugenie Groh.....100
 Art director: Neil Whitworth
 Advertiser: Eaton's
FROM NEW YORK: EXCLUSIVE EDITIONS OF THE YOUNG TYCOON COAT. spot color
tearsheet
The Gazette, August 4 1966, p. 36
 54.8 x 35.4 cm
 Private collection
78.
 Private collection.....101
- 79-84
 Artist: Georgine Strathy.....101
 Art director: Harriet Santroch
 Advertiser: Eaton's
From Israel: Fashion Mosaics. spot color manual separation
The Gazette, December 29 1972, p. 32
 60.5 x 43.5 cm. board
 57 x 43.5 cm. 1st acetate
 58 x 43 cm. 2nd acetate
 57.5 x 43 cm. 3rd acetate
 58 x 43 cm. 4th acetate
 57.7 x 43 cm. 5th acetate
 Private collection
85.
The Gazette, December 16 1965, p. 44.....102
86.
 Layout artist: Jack Parker.....102
 Art director: Jack Parker
 Advertiser: Eaton's
COLOUR VISION. original engraved metal plate
The Gazette, November 6 1965, p. 28
 Private collection

- 87-88
 Artist: Georgine Strathy.....102
 Art director: Harriet Santroch
 Advertiser: Eaton's
From Israel: Fashion Mosaics, spot color proof and tearsheet
The Gazette, December 29 1972, p. 32
 52.2 x 35.6 cm glossy stock proof
 57.9 x 38 cm tearsheet
 Private collection
89.
 Artist: Eugenie Groh.....103
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
EATON'S SUNBURST OF SPRING YELLOW REFLECTING THE MANY FACES OF THE SUN, spot color advertisement
The Gazette, February 2 1961, p. 5
90.
 Artist: Georgine Strathy.....103
 Art director: Neil Whitworth
 Advertiser: Eaton's
THE PAPER ROUTE, spot color advertisement
The Gazette, April 13 1967, p. 48
91.
 Artist: Georgine Strathy.....103
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
The Sun Worshippers, spot color tearsheet
The Gazette, January 4 1966, p. 22
 58 x 38 cm
 Private collection
92.
 Artist: Eugenie Groh.....103
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
GREAT SUMMER SPORTS: THE "STRETCH-LINGS", spot color tearsheet
The Gazette, March 30 1966, p. 28.
 54.4 x 37.3 cm
 Private collection
93.
 Artist: Georgine Strathy.....104
 Art director: Neil Whitworth
 Advertiser: Eaton's
THE SUNSHINE BRIDE, spot color advertisement
The Gazette, January 27 1969, p. 40

94.
 Artist: Eugenie Groh.....104
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
In Spain Joe Ribkoff's mods are mainly far from plain even in the rain.... spot color
 advertisement
The Gazette, October 29 1965, p. 28
95.
 Artist: Eugenie Groh.....105
 Art director: Neil Whitworth
 Advertiser: Eaton's
RAPPI MAKES A SOFT LANDING, spot color advertisement
The Gazette, May 31 1967, p. 50
- "*Cosmonauts Expected To Rendez-vous In Space*", *The Gazette*, April 24 1967, p. 1.
96.
 Artist: Eugenie Groh.....105
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
Psst! Keep this under your hat, but!, spot color advertisement
The Gazette, December 4 1964, p. 24
- "*Feeble Cries Lead Italian Police To Man Trapped In U.A.R. Trunk*", *The Gazette*,
 November 18 1964, p. 1.
97.
 Pablo Picasso.....106
Les Demoiselles d'Avignon, 1906-7
 Oil on canvas
 243.9 x 233.7 cm
 The Museum of Modern Art, New York
 (Acquired through the Lillies P. Bliss Bequest)
 Reproduced in Janson, H. W., *The History of Art*, New York: Harry N. Abrams Publishers,
 1977, p. 652.
98.
 Artist: Eugenie Groh.....106
 Art director: Harriet Santroch
 Advertiser: Eaton's
GRENIER: Master Artist of the Underworld, spot color tearsheet
The Gazette, November 6 1969, p. 42
 56.6 x 36.4 cm
 Private collection
99.
 Edvard Munch.....106
The Scream, 1893
 Oil on cardboard
 91 x 73.5 cm
 National Museum, Oslo
 Reproduced in Mackintosh, Alastair, *Symbolism and Art Nouveau*, London, Thames and
 Hudson, 1975.

100.
 Artist: Eugenie Groh.....106
 Art director: Neil Whitworth
 Advertiser: Eaton's
THE WINNING WAYS of "Aquascutum" in Eaton's Boutiques. spot color advertisement
The Gazette. September 2 1967. p. 46
101.
 Artist: Eugenie Groh.....107
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
SOFTENED DETAILS INFLUENCE FASHION. spot color advertisement
The Gazette. March 1 1963. p. 5
102.
 Artist: Eugenie Groh.....108
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
Surfside, you are flash!. spot color advertisement
The Gazette. May 13 1966. p. 26
103.
 Artist: Eugenie Groh.....108
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
EATON'S Presents JOE RIBKOFF And His YÉ YÉ WOOLS. spot color advertisement
The Gazette. November 3 1964. p. 24
104.
 Artist: Georgine Strathy.....108
 Art director: Neil Whitworth
 Advertiser: Eaton's
Cotton. spot color tearsheet
The Gazette. May 29 1967. p. 50
 58 x 38.7 cm
 Private collection
105.
 Artist: Eugenie Groh.....108
 Layout artist: Jack Parker
 Art director: Jack Parker
 Advertiser: Eaton's
EATON'S presents THE CLEOPATRA LOOK. spot color tearsheet
The Gazette. July 8 1963. p. 5
 57.8 x 38.8 cm
 Private collection
106.
 Eatons' Color Advertising in *The Gazette*.....109

INTRODUCTION

Beginning in the 1950s, a team of three artists working for Eaton's of Montreal developed an innovative new style of fashion illustration which would quickly attract the attention of the design art world and continue to captivate it for more than twenty years. The prestige fashion ads which Eugenie Groh, Jack Parker and Georgine Strathy created for the *Gazette* newspaper received international acclaim, both for their unusual design and complex use of color. Over a hundred awards and countless accolades, including mentions from *Women's Wear Daily* (New York), The Art Directors Club of New York, *Graphis* (Zurich), *Communication Arts* (Palo Alto), and *Idea* (Tokyo), are testimony to the extent of their impact.

This text outlines the events leading to this important period in Canadian fashion illustration history, and explains how through the pioneering work of three artists, the Eaton's advertisements published in the *Gazette* would become recognized as some of the best in the world. Although Eatons' Montreal art department employed many artists to create advertisements for local newspapers, this text will focus only on the award-winning, prestige color fashion illustrations created by art director Jack Parker and artists Eugenie Groh and Georgine Strathy and published in the *Gazette*.

Canada's rich heritage in the field of fashion illustration appears to be a little-known phenomenon. Research reveals little in the way of a directed effort to conserve Canadian fashion art. It was and remains standard practice for original art of salaried commercial artists, as well as its copyright, to be retained by the employer. It is rarely financially advantageous for an employer to take on the responsibility of preserving company artwork. With few existing public repositories where the work can be donated, most of such work is eventually discarded.

In the late 1960s, the McCord Museum of Canadian History obtained permission from Eaton's to preserve some of the originals¹ used to create the *Gazette* ads discussed in this thesis. Today, the museum is the only public institution where examples of the original art can be found. With the exception of the rare pieces housed at the McCord and a few others saved by Eaton's personnel, all of the original art created at the Montreal art department for the *Gazette* was disposed of in the late 1970s.

Finding hard copies of the *Gazette* newspaper from the years 1950 to 1980 was no simple task. The *Gazette* does not conserve old hard copies. The National Library of Canada does not have hard copies of the *Gazette* for the years in question. Only the Bibliothèque Nationale du Québec has preserved these documents and with just one copy in their holdings, the library prefers that visitors refer to the microfilmed version of the newspaper. Although microfilm is a reliable source as to the number of illustrations Eaton's reproduced in the *Gazette*, photocopies made from the film are not clear enough to effectively study the art and do not show color, which is an essential part of the work. On account of these issues, the library granted special permission for this author to consult the hard copies. At the Archives of Ontario, where the Eaton's collection is housed, a few damaged tearsheets of the *Gazette* ads can be found. Once used for presentation purposes, the tearsheets have been perforated at the top and the glue used to adhere them to their cardboard backing has now penetrated the newsprint.

The bookstores and libraries of Canadian fashion schools are stocked with texts about fashion art, but in these books, written primarily by American, Australian, British, French or Japanese authors, our history is absent. When Canadian books incorporate fashion illustrations, the artwork serves primarily to depict fashion designs and is rarely studied for

¹ "Originals" refers to the final illustrations which were submitted to the *Gazette* for publication. It does not include printing proofs nor tearsheet copies from the newspaper.

its independent artistic merit. In *The Store that Timothy Built*, a publication sanctioned by Eaton's, the company's noteworthy history in newspaper fashion art is summed up in just five lines.² *Form and Fashion* by Jacqueline Beaudoin-Ross, which has a chapter devoted to early Montreal fashion engravings, appears to be the only domestic work which specifically discusses fashion illustration history in this country.³ The best sources for published information on Eaton's fashion illustrations in the *Gazette* have proven to be daily newspaper articles, and magazines and annuals specialized in the communication arts. Many of the magazines and annuals which refer to the work are foreign, either American, Japanese or Swiss. The narratives of the artists and their contemporaries have proved invaluable in completing this task. Without their kind cooperation, many crucial questions would still remain unanswered.

² William Stephenson, *The Store that Timothy Built*, Toronto, McClelland and Stewart, 1969, p. 167

³ Jacqueline Beaudoin-Ross, *Form and Fashion: Nineteenth-Century Montreal Dress*, Montreal, McCord Museum of Canadian History, 1992

BACKGROUND

Fashion Illustration: a Historical Perspective

Throughout history, whether in cave paintings, tapestries, or portraits commissioned by society's elite, we have recorded the clothing worn by the men and women of the period. Yet, strictly speaking, these are not examples of fashion illustration. Today's scholars view fashion illustration as a form of graphic art. Angela Davis defines graphic art in *Art and Work* as "...the creation and transference of visual images from one medium to another." [it ...] " is that branch of the arts which is reproduced, printed, published and circulated to a mass audience."⁴ Seen from this perspective, the development of true fashion illustration began only after the arrival of the printing press: after the mid-15th century in Europe, 1630 in the United States, and 1752 in Canada.⁵

Thus, fashion illustration is artwork which accompanies editorial content or advertising messages in magazines, newspapers and other published documents. Illustration and photography serve the same purpose in showing fashion, both project ideas through images. This similarity has given rise to the continuous competition between these two arts. While photography is currently more popular, fashion illustration has repeatedly resurfaced in times of economic prosperity and whenever fantasy is preferred over reality.

Before printing presses were used to circulate fashion news to a wide audience, most information on the latest apparel designs was transmitted by fashion dolls called "fameuses" or "pandores". These dolls, dressed in costumes identical to those of their royal owners, were shipped to and from the courts of Portugal, Spain and France, their miniature garments

⁴ Angela E. Davis, *Art and Work: a Social History of Labour in the Canadian Graphic Arts Industry to the 1940s*, Montreal, McGill Queen's University Press, 1995, p. 5

⁵ *Pocket Pal: a Graphic Arts Production Handbook*, New York, International Paper Company, 1970, p. 8. "Quebecor Graphique-couleur Gagnant du Grand Gutenberg 1998", *Annuaire des Médias et de la Publicité au Québec*, vol. 4, no 3, avril 1999, p. 6
 Printing presses existed first in the Orient, but they are not mentioned here as this history is only of fashion art in the Occident

serving as samples for clothing construction. Mention of these dolls exists as early as the 14th century.⁶

The first engravings depicting national dress and contemporary fashion appeared in the 16th century. Costume books called *Trachtenbücher*, from the German word *Tracht*, or clothing were compiled from at least 1563 until well into the 18th century. These books incorporated engraved figures in the clothes typically worn by individuals of different ethnic groups or social rank. There was little text.⁷ In *The Complete Guide to Fashion Illustration*, Colin Barnes argues that "... despite the number of plates depicting the fashion of the day which circulated in wealthy European capitals... they must be regarded as chronicles of current social customs in dress styles, rather than illustrations of fashion, since the purpose of the illustrator is not merely to comment but also to project the design of the garment."⁸

The dissemination of fashion information was thus limited to engravings and fashion dolls until the latter part of the 17th century. During the reign of Louis XIV (1643-1715), France began to consolidate her role as an international fashion leader.⁹ In 1672, members of the French court founded *Le Mercure Galant*, the first newspaper to incorporate illustrated articles that dealt solely with fashion.¹⁰ With the birth of this paper, fashion news began to be circulated to a wider audience.

By the 18th century, newspapers and magazines, mostly from France and Italy, were being distributed throughout Europe and parts of the North American colonies. Popular amongst an elite circle who could both read and afford them, they contained prints made from wooden engraved blocks which provided informative and charming depictions of fashionable dress. One such publication, the *Lady's Magazine*, was first published in England

⁶ Madeleine Ginsburg, *An Introduction to Fashion Illustration*, Owings Mills, Maryland, Stemmer House Publishers, 1982, p. 6

⁷ Madeleine Ginsburg, p. 3

⁸ Colin Barnes, *The Complete Guide to Fashion Illustration*, Cincinnati, F & W Publications, 1988, p. 10

⁹ Madeleine Ginsburg p. 5

¹⁰ The *Mercure Galant* was renamed the *Mercure de France* in 1729

in 1759. Among English periodicals, it is credited with having printed the first fashion plates in response to public demand.¹¹

French engraving reached a height of technical excellence during the second half of the 18th century.¹² Exemplary of this fine craftsmanship are the journals *Cabinet des Modes* (1785-1792),¹³ and *Journal des Dames et des Modes* (founded in 1797).¹⁴ Although many had predicted that the French Revolution (1789-1799) would destroy France's reputation as fashion leader, it did not. When political turmoil forced the country's fashion magazines to cease publication between 1794 and 1797, many French artists sought refuge in England. Among those of note was Niklaus von Heideloff, who published the *Gallery of Fashion* in England from 1794 to 1804.¹⁵ The dispersal of French talent across Europe resulted in improved overall standards in fashion engraving and served to reinforce France's reputation as a fashion authority. German publishing houses gained prominence: two important German magazines introduced during this time were *Journal der Luxus und der Moden* (1786-1826) and *Journal für Fabrik, Manufaktur und Handlung und Mode* (1791-1808).¹⁶

In the 19th century, many Industrial Revolution-era technological developments led to improvements in printing, as well as the invention of photography (1826) and of the sewing machine (1846). The new century marked the birth of *haute couture* and the great couturiers, as well as a French bourgeoisie preoccupied with fashion. Once again, France and all things French dominated the trade, to the extent that new foreign fashion magazines were given French names: *La Belle Assemblée* (1806), for example, was published in England.¹⁷ No longer the strict preserve of the elite, many new fashion publications were aimed at the homemaker of the middle and lower classes. To meet the increasing demand for engraved

¹¹ Madeleine Ginsburg p. 7

¹² Madeleine Ginsburg p. 7

¹³ Madeleine Ginsburg p. 8

¹⁴ Madeleine Ginsburg p. 9

¹⁵ Madeleine Ginsburg p. 8

¹⁶ Madeleine Ginsburg p. 7

¹⁷ Madeleine Ginsburg p. 9

fashion plates, artists were often hired to work together, each responsible for completing a different part of a single image. Such practices rarely produced results of quality.¹⁸ By the end of the century, however, the success of a new medium would begin to pose a threat to advances in the quality of fashion plates: photography. At least one new fashion magazine, *Les Modes*, had already chosen to use only photographs.¹⁹

North America also followed the fashion trends emanating from France. In *Form and Fashion*, Jacqueline Beaudoin-Ross comments that Montreal was well-aware of the most modern dress styles and that "there were instances where the latest fashions arrived first in Montreal rather than in New York or London."²⁰ Ladies' journals from abroad were available in Montreal from at least 1804.²¹ *Godey's Lady's Book* (1830-1898),²² which offered a "serious approach to fashion for the general public," was a preferred American import.²³ The first local journal to contain fashion plates was *The Montreal Museum or Journal of Literature and Arts* (1832-1834). It was followed by others including *L'Album de la Minerve* (1872-74), *The New Dominion Monthly* (1868-1874), *Canadian Illustrated News* (1869-1883), *L'Opinion Publique* (1870-1883), *Le Monde Illustré* (1884-1902), *Le Samedi* (1889-1940) and *Le Passe-Temps* (1895-1950). Many of the engravings in these early publications were unattributed, bore illegible signatures or the signatures of foreign artists.²⁴ A. Bourne (act. 1820-1854) and Jules Marion (act. 1875-1878) were among the first local artists known to have produced fashion engravings. Pepia was recognized for her illustrations which accompanied a weekend fashion column in *La Presse* from 1884 to 1885.²⁵ Before the end of the century, America's two foremost fashion magazines had been launched: *Harper's Bazar*²⁶ was first published in 1867, followed by *Vogue* in 1893.

¹⁸ Madeleine Ginsburg p. 7

¹⁹ *Fashion Illustration*, London, Academy Editions, 1979, p. 1 of introduction

²⁰ Jacqueline Beaudoin-Ross p. 83

²¹ Jacqueline Beaudoin-Ross p. 73

²² Jacqueline Beaudoin-Ross p. 89

²³ Colin Barnes p. 12

²⁴ Jacqueline Beaudoin-Ross p. 77

²⁵ Jacqueline Beaudoin-Ross p. 79

²⁶ The spelling of bazar was later changed to bazaar and remains that today

Another crucial development in the history of North American fashion illustration was the establishment, in the mid-1800s, of the dry goods store, forerunner of the modern retail store.²⁷ In Montreal, Carsley's was publishing illustrated ads in the *Gazette* as early as 1880. In 1884, Eaton's published its first catalogue which included illustrated fashion information. Before the turn of the century, dry goods stores had become "departmentalized" and began buying larger space for their newspaper ads.

The beginning of the 20th century brought a spirit for change in reaction to 19th century romanticism and Victorian clutter. An Art Nouveau style was developed in graphic work by Alphonse Mucha and Aubrey Beardsley. Another significant influence on the decorative arts of the new century was Diaghilev's Ballets Russes dance company. When the troop performed in Paris in 1908, the city was overwhelmed: Leon Bakst's boldly-colored costumes and set design created an instant vogue for the exoticism of the East which lasted until well into the 1920s.²⁸ It was not long after this spectacular show that the French couturier Paul Poiret commissioned a then unknown artist, Paul Iribe, to illustrate a small book of his designs, *Les Robes de Paul Poiret*. In 1911, Poiret produced a similar book, *Les Choses de Paul Poiret*, illustrated by Georges Lepape, in which each image was meticulously hand-printed using the *pochoir* method and then vibrantly colored with patches of flat gouache.²⁹ These limited-edition albums were the antithesis of the mass produced, over-worked, black and white engravings that were the norm at the turn of the century. As there was no precedent for such work in fashion art, it is often suggested that the artists were inspired by the graphic arts of the 1890s, as well as the flat, vivid colors in the work of Toulouse-Lautrec, Beardsley, Gauguin and Matisse. The greatest influence, however was

²⁷ In 1845, the dry goods store Colonial House was founded in Montreal by Henry Morgan and David Smith. It later became known as Morgan's and eventually merged with the Hudson's Bay. It is now The Bay. Colonial House was preceded by Holt Renfrew (1837), and followed by others such as Ogilvy's (1866), Dupuis Frères (1868), Murphy's (1869), Eaton's (1869), Carsley's (1871) and Simpson's (1898).

²⁸ *Fashion Illustration* p. 2 of introduction

²⁹ *Fashion Illustration* p. 1 of introduction

undoubtedly non-European: compositional elements and color techniques were borrowed from the Japanese wood-cuts, or *ukiyo-e*, from the 17th and 18th centuries, and also from jewel-like Persian and Indian miniatures.³⁰

Poiret's exceptional albums were seen by too few to have directly influenced the whole industry, but they did inspire the launch of several other *de luxe* magazines, and as such were indirectly responsible for the radical change that took place in the course of fashion illustration. The albums are said to have incited publisher Lucien Vogel and Michel de Brunhoff to launch *La Gazette du Bon Ton* (1912-1925), a precursor of today's fashion magazines. Vogel hired several young graduates from l'École des Beaux Arts in Paris and gave them *carte blanche* to illustrate in his new journal. As in Poiret's editions, the fashion figures were extended and embellished with flat color and pattern. This same graphic style was echoed in other journals of the day, including *Les Feuilles d'Art* (founded in 1919), *La Guirlande* (founded in 1919), *Art-Goût-Beauté* (founded in 1920), *Modes et Manières d'Aujourd'hui* and *Journal des Dames et des Modes* (founded in 1797).³¹

It was during this period that North American publications began to play a more important role in fashion illustration. In 1909, Condé Nast took over *Vogue* and revamped it to such an extent that it "bore scant recognition to the languishing parish journal of the American East Coast."³² Nast knew *La Gazette du Bon Ton* and occasionally even commissioned its artists to illustrate for his own magazine. When the First World War forced European magazines to suspend publication, Nast took advantage of the situation and contracted more work to *Gazette* artists. The journal itself briefly resumed publication in 1920, only to be acquired a year later by Nast.

³⁰ *Fashion Illustration* p. 2 of introduction

³¹ Madeleine Ginsburg p. 12

³² William Packer, *Fashion Drawing in Vogue*, London, The Condé Nast Publications, 1983, p. 34

By the mid-1920s photography again resurfaced as a competitor, causing the quality of fashion illustration to decline. Economic conditions dictated the demise of luxurious hand-printed editions and Nast was forced to close the *Gazette*.³³ Upon doing so, he encouraged its regular artists to illustrate for *Vogue*, by then also published in London (1916) and Paris (1920).³⁴

Over the next few years, black and white illustrations were found both in *Vogue* and in its main rival, *Harper's Bazaar*. Romain de Tiroff (Erté), an artist discovered by Poiret, held the exclusive contract for illustrating *Harper's Bazaar* covers until 1932.³⁵ As economic conditions improved in the 1930s, color plates returned and once again the pendulum swung in the direction of illustration.³⁶ A new Expressionist tradition in fashion art was introduced by Carl Erickson (Eric). His loose wash drawings, contrasting sharply with the graphic technique of the time, were to have a seminal influence on the future of fashion illustration. Two other stars of the editorial fashion page emerged at this time, René Bouët-Willaumez and Christian Bérard.

In 1939, the outbreak of the Second World War abruptly halted this prolific period in fashion illustration history. In October of that year, British *Vogue* temporarily suspended publication. When publication was resumed, paper rationing forced the magazine to change from a biweekly to a monthly format, and demand for artwork decreased. In German-occupied France, when *Vogue* ceased publication from 1940 to 1945, many *Vogue* artists fled to the United States.³⁷

³³ *Fashion Illustration*, p. 3 of introduction

³⁴ Colin Barnes p. 14-19

William Packer p. 35-38

³⁵ Madeleine Ginsburg p. 12

³⁶ Madeleine Ginsburg p. 12

³⁷ William Packer p. 20-23, 104-109

While the years 1908 to 1939 are considered to have been the "golden years" of fashion illustration, this refers mainly to the peak period of editorial fashion art in the European and American glossy magazines. Fashion advertising art did not truly flourish until after the Second World War and, contrary to editorial fashion art, its development in North America was more remarkable than in Europe.

Prior to the Second World War, editorial fashion illustrations could be found in many Canadian publications, including the magazines *Montreal Mode* (founded in 1904), *Pour Vous Mesdames* (1913-1919), *La Revue Moderne* (1919-1960, when it became *Châtelaine*), *Mon Magazine* (1926-1932), and the newspapers, the *Gazette* and *La Presse*. While these publications did showcase examples of fashion art, illustrations were not abundant. Most often they appeared alongside texts aimed at the female reader: for example, the editorial column, "In Woman's Realm," published in the *Gazette* at the turn of the century, always included fashion news with pertinent images, either photos or illustrations. Editorial illustrations in Canadian publications were rarely signed³⁸ and many were merely reprinted from European or American editions. In Canada, there was no better source for locally-produced fashion illustrations than the advertising pages of the newspaper. Editorial art, which appeared sporadically and in relatively few publications, could hardly be compared with advertising art, which had experienced consistently rapid growth since its introduction into the newspaper, where it was printed daily. Driven by the commercial needs of the large department stores, advertising art quickly became competitive and soon employed the country's best fashion illustrators.

At the turn of the century, newspaper fashion ads generally took up little space: few represented even an eighth of a page. Virtually all were text-based. The rare engravings used were mostly of store logos. By 1910, however, fashion ads for the large department stores

³⁸ A noteworthy exception to this are the engravings in *Montreal Mode* (founded in 1904), which are signed by the magazine's publisher.

were becoming prominent in Canadian newspapers, sometimes occupying up to a third of the printed page. The use of images was more common. In the early 1920s, fashion advertising had become so popular that whole pages were devoted to columns of ads from different retailers. Some ads were now cleverly designed, incorporating attractive modern engravings. Ad space bought by the large department stores grew steadily during the 1920s. The line drawn illustrations incorporated in these ads grew proportionally. By 1935, retailers were contracting full-page ads. While photos were used from time to time, illustration had become the predominant feature of these ads. Both wash and line drawings were popular. The artists' signatures were never present, but the store still sometimes referred to "our artist". Title copy remained uninspired and over-bearing. Full-page ads had become common by the 1940s and wash drawing the preferred technique. During the mid-to late 1940s, illustration and arrangement in fashion advertising improved greatly. Although quality photographs were being faithfully reproduced in some ads, the vast majority of the ads chose to use the Expressionist loose wash illustrations, those popular in the foreign glossy fashion magazines.³⁹

Postwar Montreal

After the Second World War Canada welcomed immigrants from many European countries, fueling one of the greatest demographic changes in its history. Montreal was then Canada's largest city and by 1961 boasted a population of 1 191 062, a twenty-five percent increase over that of twenty years before.⁴⁰ To accommodate the needs of the new and rapidly expanding population, construction began to fill in the Montreal skyline. By the end of his long tenure at City Hall, in 1954, Mayor Camillien Houde had made his contribution

³⁹ This brief history of newspaper fashion advertising has been based on its development in the *Gazette*

⁴⁰ Dominion Bureau of Statistics Department of Trade and Commerce, *Canada 1951*, Ottawa, Edmond Cloutier C.M.G., O.A., D.S.P., King's Printer and Controller of Stationery, 1951, p. 56

Encyclopedia Britannica, Chicago, Encyclopedia Britannica, 1969, p. 745

to the changing face of the city, having initiated what William Weintraub calls one of the largest public works programs in Canada.⁴¹

Technological advances profoundly changed the Canadian lifestyle: the automobile, the television and the telephone became the status symbols of the new era. The National Film Board of Canada moved from Ottawa to Montreal in the 1950s, and there began its truly pioneering work in the creation of films for television. By 1946, Montreal had become the world's aviation capital, chosen as the headquarters for both the International Civil Aviation Association and the International Air Transport Association.⁴²

Renowned across North America as a cultural center, Montreal was the home of many celebrated personalities, including neurologist Wilder Penfield, author Mordecai Richler, jazz pianist Oscar Peterson, actors Christopher Plummer and Gratien Gelinas, the hockey legend Maurice (Rocket) Richard and the famous strippers Lily St. Cyr and Peaches. The city was noted for its many restaurants and nightclubs, which boasted chorus lines and comedians. Mount Royal divided the English and French-speaking elite into the municipalities of Westmount and Outremont. These two groups seldom crossed paths except when purchasing fancy attire at department stores or *salons* of local couturiers.⁴³ At this time the city's wealth was held predominantly by its English-speaking inhabitants.

Eaton's of Montreal

Montreal was also Canada's fashion center; it possessed the country's largest domestic garment industry and was home to a developing import trade. As is true today, the principal shopping district stretched along St. Catherine and Sherbrooke streets between Crescent and

⁴¹ William Weintraub, *City Unique. Montreal Days and Nights in the 1940s and 1950s*, Toronto, McClelland & Stewart, 1996, p. 92

⁴² William Weintraub p. 292

⁴³ William Weintraub p. 168

Aylmer. All the large department stores, with the exception of Dupuis Frères, were located in this commercial area of the city. Eaton's of Montreal was established in 1925, when Robert Young Eaton (RY), the third president of the T. Eaton Co. Ltd. and the nephew of Timothy Eaton, the store's founder, took over the former Goodwin's Ltd. By 1931, extensive renovations had been undertaken, including the addition of a splendid Art Deco dining room, designed by Jacques Carlu of Paris. Upon completion of these renovations, the Montreal store was reputed to be "the finest outlet in the whole Eaton chain."⁴⁴

Under the direction of John Wallace Eaton (Jack)⁴⁵, another series of renovations were begun in 1957, bringing the rear portion of the store up to the nine-storey height of the section fronting St. Catherine Street. In Rod McQueen's recent book, *The Eatons: the Rise and Fall of Canada's Royal Family*, Jack's merchandising talent is described:

As manager in Montreal, he'd expanded the 400 000 square foot store by 600 000 square feet and within two years had sales per square foot back to previous (pre-renovation) levels, a phenomenal achievement. Merchandising is all about turns- how many times an item sells in a twelve month period. Other merchants might get eight turns a year in a department like women's dresses. Jack got sixteen. Jack didn't want any "aged" stock, unsold items still hanging around months later.⁴⁶

McQueen's remarks are supported by others who have identified Jack's management as one of the main reasons for the store's popularity.⁴⁷

The different departments of the Montreal store were moved around during the renovations of 1927, 1931 and 1957, although after 1957 the basic ordering of the store's merchandise remained relatively constant. A variety of low-priced items could be found in the "bargain" basement. Cosmetics and men's wear were displayed on the main floor. The second floor housed men's wear, as well as footwear, fashion fabrics and bath accessories.

⁴⁴ William Stephenson, *The Store that Timothy Built*, Toronto, McClelland and Stewart, 1969, p. 86.

⁴⁵ Jack, the son of RY, was transferred in 1947 to the Montreal store and by 1949 had become the assistant general manager.

⁴⁶ Rod McQueen, *The Eatons: the Rise and Fall of Canada's Royal Family*, Toronto, Stoddart Publishing, 1998, p. 167-8.

⁴⁷ Joan Aird described Jack Eaton as "the one who had the fashion flair - the type of person who would listen." Conversation with Joan Aird January 26 1999.

Jack Eaton was also a staunch supporter of the new style of fashion advertising initiated by Eugenie Groh and Jack Parker and allowed them tremendous artistic freedom, frequently intervening in favor of the artists when their ideas were met with opposition from buyers.

Eaton's distinctive fashion boutiques were located on the third floor. Women's lingerie and children's wear were found on the fourth floor and the fifth featured sporting goods. Home furnishings were sold on both the sixth and seventh floors. The eighth floor was reserved for the executive offices and the ninth floor was home to the famous Art Deco restaurant, the Eaton's photography studio and the art department.⁴⁸

The third floor was the main fashion floor and it was for the merchandise sold on this floor that most of the prestige color fashion ads were created. At least one exclusive fashion boutique, the Ensemble Shop, had existed since the store's opening in 1925.⁴⁹ However, in response to a complaint that "the (Montreal) store, though delightfully *avant-garde*, lacked the intimacy and warmth of Sherbrooke St. specialty shops,"⁵⁰ the management decided to open new designer boutiques on the premises. By the 1960s, the Montreal store had more boutiques than any other department store in North America.⁵¹ amongst them the Ensemble Shop (1925), the Coach House (1960s), the New Orleans Town Shop (1966), the Young Montrealer Shop, the Bridal Salon (1962), the Sunshop, the Beach Shop (1962), the Ski Shack, Mam'selle, the *Salon français*, the Fur Salon, Chelsea Place Dresses, Chelsea Place Coats, Chelsea Place Sportswear, the Suburban Shop, the Four Seasons, *La Boutique*, and Adam and Monsieur Chez Eaton's for men.

All the boutiques functioned independently, using budget allotments granted by upper management. Each targeted a specific group of clients and had its own merchandise manager, general manager, buyer and sales clerks who catered to the unique needs of their customers. Eaton's artist Eugenie Groh claims that it was the buyers, particularly those of the

⁴⁸ The art department was moved from the sixth to the ninth floor during the renovations which began in 1957. The ninth floor location was a great improvement from the original, which was over-crowded and lacked the privacy needed for the artists to concentrate easily. Conversation with Eugenie Groh December 14 1999

⁴⁹ The Ensemble Shop was an initiative of Doreen Day

⁵⁰ William Stephenson p. 168

⁵¹ William Stephenson, p. 86

Apparently, the first specialty boutique in a North American department store was designed for Oscar de la Renta fashions in New York's Bergdorf Goodman. Conversation with Eugenie Groh in 1999

exclusive boutiques. "who gave the store its character. at a time when Eaton's was the best store in the city."⁵²

While the Montreal store had an impressive variety of merchandise, it was most famous for its fashion apparel. Eaton's was a retailer of not only local but also international reputation, with buying offices in Belfast, Florence, Frankfurt, London, Leicester, New York and Paris, and buying agents in Barcelona, Hong Kong, Los Angeles, Madrid and Tokyo. Fashion director Doreen Day was the creative head at the helm of this fashion empire.⁵³ As ambassador of Eatons' style she traveled the world promoting the store's fashion image. In a news release issued upon her retirement from Eaton's in 1958, she was described as a personal "friend of the fashion greats... Christian Dior, Pierre Balmain, Jacques Fath, Jean Dessès..."⁵⁴ When in Montreal, she regularly organized fashion shows and guest appearances of well-known designers and models.⁵⁵ She also counseled buyers about trends, informing them in advance of the new colors and styles.

It was primarily for three exclusive boutiques that Groh, Parker and Strathy created the prestige ads. The Ensemble Shop catered to the store's wealthiest and most fashion-conscious consumers. Joan Aird, the buyer for this boutique, traveled regularly to London, New York, Paris and Rome to purchase *prêt-à-porter de luxe* from the *haute boutiques* of Pierre Balmain, Lanvin, Jacques Heim, Guy Laroche, Jean Patou and others.⁵⁶ European-born Kathy Hill bought for the New Orleans Town House, which carried international *prêt-à-porter* and accessories with labels such as Bill Blass, Mr. Gilbert, Josef, Rae of London, Jeanne Scott and Eloise Curtis.⁵⁷ Parisian Anne La Flèche⁵⁸ was another outstanding buyer.

⁵² Conversation with Eugenie Groh January 27 1999

⁵³ When Doreen Day retired in 1958, she was replaced by her assistant Jennifer Lindsay. Joan Aird assumed Lindsay's position in 1964, retiring when the Montreal administrative offices closed in 1982

⁵⁴ "News Release from Eaton's: Doreen Day Retires as Fashion Consultant of The T. Eaton Co. Limited of Montreal," April 1958, p. 6

⁵⁵ The designers Mary Quant and Hane Mon and British model Twiggy made guest appearances at Eaton's. Ivana Trump frequently modeled for the store

⁵⁶ Aird became the store's new fashion director in 1964, being replaced at The Ensemble Shop by Jean Pierre Allemand

⁵⁷ David Barrington took over the buying for this boutique in 1968

⁵⁸ She is now Anne Birks

She purchased for the Coach House, which sold fashion from the *avant-garde ateliers* at home and abroad- Austria, Switzerland, France, Italy, Spain. According to Groh, the Coach House "... sold chic Parisian designs and other very elegant merchandise."⁵⁹ In the mid-sixties, when La Fleche left Eaton's to open her own boutique, she was replaced by Ivana Sadikovic. This European woman who began selling corsets at Eaton's in 1951⁶⁰ climbed the ranks, eventually proving to be one of the store's most successful buyers.⁶¹

The Gazette

All the large Montreal department stores relied on newspaper advertisements to promote their merchandise. Eaton's advertised in Montreal's dailies, the *Gazette*, the *Montreal Star*, and *La Presse*, but until the mid-1960s, their prestige color fashion ads appeared only in the *Gazette*.⁶²

The history of the *Gazette*, Canada's oldest newspaper, dates back to the American Revolution. It was during this time that a bilingual printer, Fleury Mesplet, encouraged by the Philadelphia Congress, moved to Montreal to establish the city's first newspaper press. While the American occupation of Montreal was short-lived, resulting in Mesplet's imprisonment,⁶³ the *Gazette* was successfully published on June 3, 1778, as *La Gazette du Commerce et Littéraire*. By 1785, the weekly newspaper had gone from unilingual French to a bilingual combination of French and English.⁶⁴ Beginning in 1853, the *Gazette* was published daily and only in English, as it is today.

⁵⁹ Conversation with Eugenie Groh January 27 1999

⁶⁰ Conversation with Ivana Sadikovic February 2 1999

⁶¹ Conversations with Joan Aird (January 26 1999), Eugenie Groh (January 27 1999), Ivana Sadikovic (February 2 1999) and David Barnington (August 30 1999)

⁶² Eaton's also advertised in the *Herald*, an English Montreal daily newspaper which was discontinued in 1957. Eatons' new style of fashion illustration was not fully established by this time and was never published in the paper. By the mid-1960s a few color *Gazette* ads were reprinted in *La Presse*

⁶³ Peter Desbarats, *Guide to Canadian News Media*, Toronto, Harcourt Brace Jovanovich, 1996, p. 3

⁶⁴ "New Look Monday", *The Gazette*, April 12, 1997, p. A1

After Mesplet's death in 1794, the ownership of the paper changed hands a couple of times before it was purchased by Thomas and Richard White in 1870.⁶⁵ The White family had owned the paper for almost a century when it was sold to Southam Press in 1968.⁶⁶ The *Gazette*, now owned by Hollinger/Southam, has been published from its present location at 250 St. Antoine St. in old Montreal since the late 1970s. When Groh, Parker and Strathy were creating Eaton's prestige fashion ads, the newspaper was still situated at its original location on St. Antoine St., in the block between Cathedral and St. Cecile Streets.

The 1950s were a prosperous time for Canada's oldest newspaper. In 1944 its circulation averaged 40 500 and by 1956 had climbed to 99 100.⁶⁷ To accommodate the new demands generated by these increased numbers, the paper upgraded its facilities, first in 1952 and later in 1957.⁶⁸ During the first phase of the expansion, a new 5-unit, color convertible high-speed letterpress was installed. With this addition, the *Gazette* became the first Quebec newspaper to offer run-of-paper (ROP)⁶⁹ color to its advertisers. In 1957, two new storeys were added to the original five-storey *Gazette* building, amounting to an increase of 41 500 square feet.⁷⁰ At this time, three additional color units were installed on the letterpress, greatly increasing the paper's flexibility for printing spot and full color.⁷¹

The Partners: Eaton's of Montreal and *The Gazette*

The relationship between Eaton's of Montreal and the *Gazette* was one of mutual benefit: Eaton's relied on the newspaper to deliver its advertising messages to a specific

⁶⁵ "Down through Gazette history", *The Gazette*, October 4, 1957, p. 20.

⁶⁶ Walter Stewart, *Canadian Newspapers: the Inside Story*, Edmonton, Hurtig Publishers, 1980, p. 75.

⁶⁷ "A New Stage of Growth With Splendid Morale ...and New Dedication," *The Gazette*, October 4, 1957, p. 17.

⁶⁸ It is interesting to note that the renovations to the *Gazette* building in 1957 coincided with the final expansions on the Eaton's Montreal store. The two companies were natural partners, both expanding their businesses at an unprecedented rate.

⁶⁹ Run-of-paper (ROP) color denotes advertising which appears within the newspaper itself, as opposed to color which is pre-printed and inserted into the newspaper.

⁷⁰ "A New Stage of Growth With Splendid Morale ...and New Dedication," p. 17.

⁷¹ "A New Stage of Growth With Splendid Morale ...and New Dedication," p. 20.

Montreal audience and the *Gazette* relied on Eaton's to help subsidize the cost of its editorial content⁷² and attract subscribers who counted on newspapers for sales information.

The Eaton's advertising account was one of the *Gazette's* most valued, a value borne out by the position which Eaton's ads occupied in the newspaper. The position an ad occupies in a newspaper is known as either ROP, regular, preferred or preferred regular. The *ROP*, or *run of paper* position, means that the advertisement will be placed wherever the layout artist finds it convenient to do so.⁷³ The *regular position* ensures that the ad will appear on the same page every day. The preferred position is a conspicuous place such as the back page. The *preferred regular position* is by far the most sought after, as the ad is guaranteed to appear in the same conspicuous position every day. This choice location is often granted at no extra cost to clients who contract for large amounts of space.⁷⁴

Already, in 1950, the Montreal store held the preferred regular position of pages five to seven in the *Gazette*. As the Montreal store's profits increased, their position in the newspaper improved. In August 1964 Eaton's ads moved to a new preferred regular position. They held the two pages preceding, as well as the last page of the second section, a spot with much greater visibility. By August of 1966, Eaton's had acquired the most desirable advertising position in the *Gazette*, the pages leading to and including the back page of the paper.

In addition to the over nine hundred full pages which Eaton's of Montreal reserved in the *Gazette* each year, the store contracted supplementary pages to advertise its famous annual "Record Breaking Sale". First advertised in the *Gazette* in 1956, the "Record Breaking Sale" set out "to beat every record that existed- in size, excitement and price." In 1961, to

⁷² The two types of newspaper advertising, classified advertising and display advertising, when combined, take up about 50 percent of the space in the successful Canadian daily.

Wiltred H. Kesterton, *A History of Journalism in Canada*, Toronto, MacMillan, 1978, p. 150.

⁷³ Charles M. Edwards, Jr. and Russell A. Brown, *Retail Advertising and Sales Promotion*, New York, Prentice-Hall, 1959, p. 383.

⁷⁴ Charles M. Edwards, Jr. and Russell A. Brown p. 384.

promote this annual sale. Eaton's placed 24 consecutive full pages of advertising in the *Gazette*. At the time, it represented the largest amount of advertising space ever to be run in the paper for one company advertising a single event.⁷⁵

An article published in 1965 in *CA* magazine claimed that the Montreal store was "possibly the largest purchaser of newspaper lineage in North America..."⁷⁶ If we estimate that from 1952 to 1972, three ads were created daily, six days a week, 52 weeks a year, Eaton's created approximately 19 000 ads for the *Gazette* alone.⁷⁷ With such statistics, it becomes clear just how important Eatons' business was to the *Gazette*.

Of the 19 000 ads which Eaton's of Montreal created for the *Gazette*, only about six percent (1071) were in color. About sixty percent (655) of these color ads were prestige fashion ads, a scant three percent of all the ads created in the *Gazette* from 1952 to 1972.⁷⁸ It is upon this three percent that this thesis focuses.

The prestige color fashion ads which Eaton's of Montreal published in the *Gazette* were by far the best and the most successful: that is, they were cleverly designed and artistically rendered in full color by the store's most gifted artists. Ads which the store created for newspapers other than the *Gazette* were not of this caliber. These ads were not reproduced in any other newspaper until the mid 1960s. In 1962, after viewing the Eleventh Annual Exhibition of the Montreal Art Director's Club, Claude Jasmin commented on the visible distinction between the ads created for the *Gazette* and those for *La Presse*. As he wrote in *La Presse*, "*Deux artistes remarquables: Eugenie Groh et J. A. Parker, travaillant tous deux pour la maison Eaton de Montréal. (Et il faudra un jour expliquer pourquoi les*

⁷⁵ "Eaton's Sets New Record with 24 Pages", *The Gazette*, July 18, 1961, p. 4.

⁷⁶ "Eaton's of Montreal," *CA Magazine*, vol. 7, no. 5, Sept.-Oct. 1965, p. 36.

⁷⁷ Eaton's advertising was so important to the *Gazette* that even the artists received surprising perks. Groh remembers that the *Gazette* would print her *personal* Christmas cards in any and as many colors as she wished.

⁷⁸ Although these statistics have been carefully recorded and verified, it is possible that some pages were missing from the *Gazette* newspapers consulted in this survey.

*pages de publicité de cette maison sont plus belles et plus modernes dans les quotidiens de langue anglaise!)**⁷⁹ In response to Jasmin's exclamation, the following analysis of Montreal's three dailies suggests some obvious motives for Eatons' decision to publish its most striking advertisements in the *Gazette*.

In 1950, just before the appearance of the first new-style ads, the *Gazette* had the smallest circulation of the Montreal dailies, only 52 781 (compare the circulation of *La Presse*, 226 157 and that of the *Montreal Star*, 223 448). Ironically, the small press run provided a unique advantage. The *Gazette* advertised in color before any other daily newspaper in Quebec and also before most newspapers in North America, even those in fashion-wise New York. Apparently the first color inks would smear during the larger press runs, which printed too quickly to provide adequate drying time. Due to its relatively small circulation, the *Gazette* was printed at a pace which was slow enough so as not to interfere with the drying of the inks.⁸⁰ This feature alone radically distinguished the *Gazette* from its competitors.

Color aside, Eatons' advertisements were not the same in the *Gazette*, the *Montreal Star*, and *La Presse*. These papers targeted readerships at differing levels of society. In *Advertising Media and Campaign Planning*, local morning papers are described as having "a certain feeling of dignified prestige which derives from the fact that they are proud representatives of local opinion."⁸¹ Their readership usually includes the business community. The *Gazette*, Montreal's only local morning paper, catered to a wealthy, English-speaking, style-conscious clientele and was "the nearest thing to a class newspaper in

⁷⁹ Claude Jasmin, "Une exposition d'art publicitaire où le talent ne manque pas", *La Presse*, le samedi 9 juin 1962, p. 5

"Two remarkable artists, Eugénie Groh and J.A. Parker, who both work for Eaton's of Montreal (And it will have to be explained one day why this store's ad pages are more beautiful and more modern in the English-language dailies")

Although Jasmin speaks of "quotidiens de langue anglaise", he undoubtedly is referring to the *Gazette* alone. Ads which appeared in the *Montreal Star*, Montreal's only other English daily, could hardly be considered as "plus belles et plus modernes" than those created by Eaton's Montreal art department. His comparison is also a direct one between the ads of the *Gazette* and *La Presse*, as Eaton's advertised in only one French daily.

⁸⁰ Conversations with Georgine Strathy (May 28 1996) and Jack Parker (June 10 1996).

⁸¹ Anthony P. F. Swindells, *Advertising Media and Campaign Planning*, London, Butterworths, 1966, p. 141

the upper brackets...."⁸² To appeal to these affluent readers, Eaton's used a type of institutional advertising known as prestige advertising. According to *Marketing: Strategy and Management*, institutional advertising "... almost never stresses products, but focuses, instead, on the character, reputation, reliability and the responsibility of the company."⁸³ Prestige advertising deals primarily with merchandise, emphasizing a broad selection of quality goods. It focuses on the introduction of all that is new, modern and exclusive. Prestige advertising is described in *Retail Advertising and Sales Promotion* as advertising which above all "...attempts to establish the store's reputation for fashion authority, complete sections, and general progressiveness. It builds and maintains confidence in the store's label"⁸⁴ (figure 1).

In sharp contrast to the *Gazette's* elite target, the local evening papers, the *Montreal Star* and *La Presse*, had a broader readership. When these papers arrived in the evening, they were usually shared by the whole family: their content was thus naturally designed to meet the needs of this diverse group. Consequently, the *Montreal Star* and *La Presse* were considered much more effective as vehicles for mass advertising than the *Gazette*.⁸⁵ Eaton's created promotional advertising for these papers, which was aggressive, often repetitive and aimed at generating immediate sales of inexpensive consumer goods⁸⁶ (figure 2). Unlike the store's image marketing campaign promoted by the exclusive prestige ads in the *Gazette*, these generic layouts depicting merchandise selling at bargain prices provided the store's "bread and butter".

⁸² Carlton McNaught, *Canada Gets the News: A Report in the International Research Series of the Institute of Pacific Relations*, Toronto, The Ryerson Press, 1940, p. 7.

⁸³ Rom Markin, *Marketing: Strategy and Management*, 2nd ed., New York, John Wiley & Sons, 1982, p. 390.

⁸⁴ Charles M. Edwards, Jr. and Russell A. Brown p. 161.

⁸⁵ Anthony P. F. Swindells p. 141.

⁸⁶ Eaton's' Montreal store used promotional advertising in all the dailies, but it is important to note that their advertising in the *Montreal Star*, and *La Presse* was predominantly of this type, whereas such advertising was relatively rare in the *Gazette*. Also, it was the prestige ads, particularly those in color, which captivated the attention of the design world.

The Eaton's Montreal Art Department

*Eatons' Montreal advertising, which has won international prizes for its flair and originality, must receive much of the credit for the store's enormous popularity.*⁸⁷

In 1950s Montreal, all large department stores, Eaton's, Morgan's (now The Bay), Simpson's, Holt Renfrew, Ogilvy's and Dupuis Frères, relied on illustrators to sketch their advertisements for the newspapers. Many of them established their own specialized commercial art departments, while a few relied solely on free-lance artists or the services offered by the art departments of the daily newspapers to execute their ads. During the postwar years, the tremendous influx of "new blood" into this field made advertising art much more competitive.⁸⁸

Eaton's illustrated prestige color fashion ads in the *Gazette* were conceived, designed and rendered by Eatons' own in-house art department.⁸⁹ The creation of these ads was a team effort. Under the direction of the store manager⁹⁰ and other members of upper management, the advertising manager⁹¹ allotted specific budgets to each fashion department and boutique. Together the merchandise managers, managers and buyers of these fashion boutiques and departments determined how their advertising budget would be spent, deciding upon the number and type of ads, as well as the merchandise they wished to promote.⁹² Once these decisions were made, the advertising manager, the merchandise managers and their assistants prepared a schedule for the appearance of the ads in the

⁸⁷ William Stephenson p. 167

⁸⁸ The following section about the Eaton's Montreal art department is based on conversations with Georgine Strathy (January 26 1999), Eugénie Groh (January 27 1999), Jack Parker (February 7 1999), Neil Whitworth, (March 7 1999), Harriet Santroch (September 6 1999), Carol Sedgewick, (September 7 1999) and Marcus Fordham (September 8 1999)

⁸⁹ Eaton's provided only the illustrations for their ads which appeared in the *Montreal Star*, and *La Presse*. These papers used their own layout artists to complete the job, often squeezing miniature sketches into rows of boxes with bold, voluminous copy

⁹⁰ Jack Eaton was named General Store Manager of the Montreal store in 1960

⁹¹ Jack Clifford was manager of the advertising department when Groh, Parker and Strathy were hired. In 1959 Al Leduc took over this position

⁹² Groh often helped select the merchandise which was then stored, along with any corresponding written information, in the "famous merchandise cupboard" in the advertising department

Gazette. Schedules for ads were determined at least six weeks before an ad was published, and up to several months ahead of fall and spring promotions.

The decisions made about the up-coming ads were relayed to the art department. At the head of the department was the art director,⁹³ who coordinated all aspects of the creative process. The creation of a prestige color fashion ad for the *Gazette* began when the art director met with his staff of designers, artists and copywriters⁹⁴ to discuss the concept for an individual ad or a series of ads. Special store promotions would sometimes last for a month. In such instances, careful planning was necessary to ensure that the chosen theme would run through all the ads published during the promotional period. Once the theme was determined, the designer or layout artist would make a rough sketch to show how the merchandise would be featured, showing the size, form and arrangement of all the different elements. The layout was then given to the artist,⁹⁵ who brought the whole concept to life with her own artistic interpretation.

The artists prepared finished artwork, or camera-ready art, for reproduction in the *Gazette*. This task entailed creating color separations manually for each ad. Complex color schemes for the prestige ads sometimes required "mechanical separations" of up to twenty individual overlays. Once completed, the mechanicals were sent to the *Gazette*'s photoengraving department to have proofs made. The proofs revealed how the image would appear when published in the paper and were used to make any final corrections. The

⁹³ Al Leduc was art director from 1949 to 1959, at which time he was promoted to a position which better suited his talents, that of advertising director. Layout artist Jack Parker became the new art director. When Parker left Eaton's in 1966, Neil Whitworth replaced him. After Whitworth's departure in 1969, Harnet Santroch assumed the position until the art department was closed by the Toronto head office in 1982.

⁹⁴ This thesis examines only the illustrated prestige color fashion ads which appeared in the *Gazette* and those who contributed to their execution. Eaton's also employed *photographers*. In the 1950s they were rarely used for fashion advertising, but rather for product shots, particularly of home appliances. The photos at this time did not reproduce well on newsprint without the help of artists. The artists would retouch the photos with India ink combined with a substance called *fluorographic solvent*. It was this mixture which enabled half-tones to appear in the newspaper. Pierre LaFerrière, and L. Allaire are two photographers who worked for Eaton's in the mid-1960s. Eventually by the late 1970's, when printing technology had improved, photography replaced illustration as the preferred medium for fashion advertising.

⁹⁵ Although men dominated the field of commercial art, women were often hired to illustrate advertisements for babies' and children's items, women's fashions, and bathroom furnishings.

copywriters wrote spirited commentary about the merchandise being promoted, including information on the price, sizes and colors.⁹⁶ This text was sent to the *Gazette* to be typeset as per layout specifications. Finally, the layout artist in Eaton's production department would combine the approved press proofs and typeset copy to make a paste-up of the finished ad to be delivered to the *Gazette* for printing. Office staff who facilitated the production of the ads included secretaries, bookkeepers, and file clerks. Secretaries would keep records of advertising results, bookkeepers would record budgetary, lineage and other records, and file clerks monitored Eatons' own and competitors' ads.

While Eaton's had many staff members to look after all the different facets of the store's advertising, only a few select artists were chosen to work on the prestige fashion ads. Groh, Parker and Strathy are the only names associated throughout with these ads, though other names, such as Al Leduc and Neil Whitworth, also appear.⁹⁷ Leduc was the art director when the three artists were hired, but he was never credited with the initiation or development of the new style. Later, when he became manager of the Montreal store, he was one of the executives who promoted this style. Whitworth, also an art director, oversaw the production of the promotional ads for the *Montreal Star* and *La Presse* while Parker worked on the prestige ads for the *Gazette*.⁹⁸

⁹⁶ Betty Butler and Jane Campbell wrote the copy for most of the early new-style fashion ads. In the mid-sixties Gordon Wright and Ann Hutchins replaced them.

⁹⁷ There were other artists who worked at Eaton's. Those who specialized in drawing children's wear included Gerry Nyson, Lou Arbo and Jeanette Le Brock. Doris Smythe and Susan Torda illustrated women's fashion primarily for the *Montreal Star*. Along with Eugenie Groh and Georgine Strathy, Winnie (Winifred) Seeney, Donna Brown, Pamela Mason, Odette LeBourne, and later in the 1970s, Harriet Santroch, Marcus Fordham, Carol Sedgewick, and Ginny Poisson drew for the *Gazette*. Groh has described Seeney, who specialized in millinery, as being the most talented fashion artist and the one who was doing the most prestige ads when she was first hired by Eaton's. Al Williams did general illustration and lettering. Georges Simard often did the mechanicals for color ads, but never for fashion.

⁹⁸ Neil Whitworth and Jack Parker began as layout artists when they were hired by Eaton's in 1949 and 1951 respectively. While a designer, Parker became renowned for planning his pages as complete units, incorporating both the illustration and the copy into a single design. In 1959 he assumed the dual responsibility as head of the art department and designer.

When Parker left Eaton's in 1966, a team of new designers was hired: Carol Sedgewick.⁹⁹ Harriet Golfos (Santroch),¹⁰⁰ Denis Robert,¹⁰¹ David Fong,¹⁰² Marcus Fordham¹⁰³ and Ginny Poisson.¹⁰⁴ Without Parker, Groh designed most of her own pages and also many for Strathy. Around this time, new free-lance artists were hired as well, but not for the prestige fashion ads, which were reserved for the talents of Groh and Strathy.¹⁰⁵ As Groh was never officially recognized as art director in title, Whitworth's name would occasionally appear in association with the prestige ads.¹⁰⁶

In 1969, Groh left Eaton's for Toronto. She continued to illustrate for her old employer as a free-lance artist: layouts were sent to Toronto for her to complete. Although, by this time a new team of designers had begun creating layouts for the prestige ads, the new style introduced and developed by Groh, Parker and Strathy had already forged an international reputation for the store. While the new designers made valuable contributions, their art is featured in this study only when it was created in collaboration with members of the original trio: Groh, Parker and Strathy.¹⁰⁷

⁹⁹ Carol Sedgewick was the first new designer hired after Jack Parker's departure. She worked for Eaton's intermittently between 1966 and 1976.

¹⁰⁰ While still an art student in San Francisco, Harriet Santroch hoped to work at Eaton's of Montreal, such was the store's reputation. Strathy recalls seeing Santroch's portfolio: "...it was full of designed pages with the Eaton's logo." Santroch was hired as designer not long after Carol Sedgewick, in 1966. In 1969 she replaced Neil Whitworth as art director.

¹⁰¹ Denis Robert worked as a designer in the mid-1960s. He was not long at the Montreal store before he was transferred to the Vancouver store. In the mid-1970s, he eventually returned to the Montreal store as creative director.

¹⁰² Fong was at Eaton's for only a short time.

¹⁰³ Marcus Fordham was hired as a designer for the Eaton's ads by Harriet Santroch in 1970. A native of Australia, Fordham had previous design experience from the Foy and Gibson department store in Melbourne. The fine reputation of Eatons' Montreal art department was already well-known to him before he left Australia, yet he had only dreamed that he would one day work there. He was with Eaton's for ten years, until 1980.

¹⁰⁴ Ginny Poisson was hired as a designer by Harriet Santroch. She also occasionally did some illustrations.

¹⁰⁵ The new free-lance artists were hired to sketch shoes, purses, hats, undergarments – but not the "fashion." Free-lance artists included Elisabeth Melançon, Judy and Gail Mitchem.

¹⁰⁶ Later on, Whitworth was recognized for his pioneering work in Eatons' television advertising.

¹⁰⁷ Conversations with Carol Sedgewick (September 7 1999), Harriet Santroch (September 6 1999), and Marcus Fordham (September 8 1999).

ORIGINS OF THE NEW STYLE

*No influence in art or fashion can ever be entirely self-contained.*¹⁰⁸

To trace the development of the new style of fashion art which began at Eaton's in the 1950s, it is useful to know something about the lives of the individual artists, and how the times in which they lived brought about the experiences and imagery from which they drew their inspiration.

Eugenie Groh, née Juklicková, was born in Chrast, a small town in Bohemia, in the present-day Czech Republic (figure 4). While still a child, her family moved north to the Sudetenland, an area of the country close to the German border which was forcibly annexed to Germany by Hitler in 1938.¹⁰⁹

Creativity was expressed on both sides of Groh's family. On the maternal side, there were many writers, including her mother, who wrote poetry, political articles and short stories. Groh's uncle was a published poet¹¹⁰ and her aunt¹¹¹ a well-known romance novelist. On the paternal side there was a long-standing tradition of men who worked as woodcarvers in the neighboring castles. As need for such skilled craftsmen declined, her grandfather broke with tradition and entered commerce. Groh's father, an aspiring artist, was persuaded by his parents to pursue another path,¹¹² but his interest in art never diminished. He shared his enthusiasm for art with his daughter Eugenie, stimulating and encouraging her creative projects. Groh recalls that it was her father who bought her first paint sets, both watercolors and oils.

¹⁰⁸ Angela E. Davis p. 5

¹⁰⁹ Conversation with Eugenie Groh April 12 1999

¹¹⁰ Frantisek Tesar

¹¹¹ Marie Kyzlinkova

¹¹² He worked for the railway. Groh notes that he loved trains. Conversation with Eugenie Groh April 12 1999

While her father introduced her to painting, it was her mother who provided Groh with her first glimpses into the world of fashion. As a child, Groh remembers being fascinated by her mother's magazines.¹¹³ She has vivid memories of the Viennese magazine *Schöne Wienerin*, in which there were "drawings of rows of ladies in rather stiff poses on every single page, plus a pattern service, since all was aimed at the art of dressmaking."¹¹⁴ Her mother also subscribed to an exclusive Czech magazine called *Eva* which Groh describes as having been "beautifully designed in Art Deco style, containing fashion photos and drawings, plus some elegant writing - the names of Colette and Vicky Baum come to mind..."¹¹⁵

Groh speaks fondly of regular Sunday visits, in the late 1930s, to coffee houses (*kavárny*) with her mother and sister. "The thrill was to dive into the glossy foreign magazines, *Femina*, *Harper's Bazaar*, *Vogue*, etc., which were hanging off a wall on rattan spines with all sorts of newspapers for clients to enjoy while sipping tea, coffee, grenadine (for us) or a glass of wine or liqueur."¹¹⁶ Groh had already seen examples of Art Deco illustration in her mother's fashion magazines, but here, in these glossy foreign magazines, she could observe the emergence of the new Expressionist trend. Artists at the forefront of this style included Carl Erickson (Eric), and René Bouët-Willaumez (RBW), who were joined by Christian Bérard in 1935 and René Bouché in 1939.¹¹⁷

As a last glimpse from prewar I remember two emerging fashion illustrators, Carl Erickson [Éric] and Christian Bérard. They were the inspiration during the dark years, when I became actively involved in fashion art, as a student and later working for Melantrich. All of this abruptly ceased with the war. German occupation isolated us completely from the world.¹¹⁸

¹¹³ Conversation with Eugenie Groh April 12 1999

¹¹⁴ Eugenie Groh, Unpublished manuscript, February 8 1999, p. 1

¹¹⁵ Eugenie Groh p. 1

¹¹⁶ Eugenie Groh p. 1

¹¹⁷ William Packer p. 98-104

¹¹⁸ Eugenie Groh p. 1

When the war began in 1939, Groh was completing *gymnasium*, a rigorous eight year college preparatory program. Hopes to further her studies at the Academy of Art in Prague were lost when the school was closed by the Germans. She enrolled instead for a short time at the privately-owned Rotter School of Graphic Arts, a Jewish-run institution with an excellent reputation for commercial art instruction. Sadly, these were terrible times: as Groh recalls, "Everyone was leaving or being arrested. The situation changed daily." In spite of this, during the few months that she attended the school, she learned the basics about different materials and techniques, and retained three important lessons. One: drawings need not be realistic; simplicity is very powerful.¹¹⁹ Two: fashion colors have a philosophy of their own: they should not be "too clean", off-white is more enticing than pure white.¹²⁰ And three: fashion figures should never be static; only quick sketches reveal the essence of fashion, which is *momentum*.¹²¹

Hired in 1943 to work in the art department of Melantrich, Prague's largest publishing house, Groh was given the chance to perfect her creative skills. At Melantrich, which published a variety of newspapers and magazines as well as books, she illustrated fashion and women's interest periodicals and later wrote and edited articles. After the war ended, Groh continued to work in Prague as an editor, writer and illustrator of the new monthly fashion magazine *Malé Mody*. In 1948 the magazine was discontinued by the Communist regime, and in February of the following year, Groh and her husband fled to Canada.

¹¹⁹ She remembers an assignment to design a poster for fresh fruit. One student in her class drew a simple large pear, which she found very striking. Always having the urge to fill her compositions with many things, drawn in great detail- this was an important design lesson for her.

¹²⁰ During a class critique, Groh's fashion drawing instructor discouraged the use of primary colors. He argued that fashion was more than just color on a garment. To create the fantasy associated with fashion, colors should be a little "dirty." Groh shared this philosophy with Jack Parker who thereafter regularly added a screen of 10% black over the colors in the Eaton's ads.

¹²¹ When Groh began her studies at Rotter, she was "so uptight- every line connected and matched up- the results were too stiff." When the owner of a fashion salon called the school to ask if they could send a student to sketch garments, Groh was chosen. The salon owner told her to relax and work quickly. Meticulous drawing would only create static fashion figures.

Almost immediately, Groh began her new career in advertising, free-lancing in Montreal for Ogilvy's and Eaton's. A mere six weeks after her arrival, she accepted a salaried position as a fashion artist in the Eaton's art department.¹²² Although Groh found work quickly, the adjustment to her new home was not easy. She explains that as she was "burdened by emotional and economic problems of a political refugee, for some time, only some of my energy could go into my work."¹²³

While experienced as a fashion artist, and familiar with advertising agencies and the publishing industry in Czechoslovakia, Groh nonetheless arrived unprepared for her new work in Canada. The marketing of fashion was completely different in North America. To begin with, women wore ready-to-wear clothing, whereas everyone in Prague had had a dressmaker. Fashion sketches in Czech magazines served mainly to illustrate patterns which the client could alter to her own taste. In Montreal, *newspaper* advertising art, created to promote fashion sales at the large department stores, was completely foreign to Groh in "its form, purpose and commercial importance."¹²⁴ These ads stressed the benefits of convenient and economically priced mass-produced garments, whereas in Europe the emphasis was on made-to-measure personal style. Groh quickly recognized the wonderful opportunity this represented for commercial artists. She explains that "after restrictions of the war and postwar years in Europe, this was enormously exciting."¹²⁵

She describes her initiation to advertising art at Eaton's in the following manner:

All the time I was learning new ways and absorbing new information, fashion magazines, Sunday issues of [the] *New York Times* with multi-pages of advertising art of all forms and techniques. Later on, occasional trips to New York City brought the new world's horizons closer.¹²⁶

¹²² Personal history as told by Eugenie Groh in 1997

¹²³ Eugenie Groh p. 3

¹²⁴ Eugenie Groh p. 3

¹²⁵ Eugenie Groh p. 3

¹²⁶ Eugenie Groh p. 3

Postwar Fashion Art

In order to discuss the new style which Groh helped introduce at Eaton's, we must first be acquainted with the old style from which she moved away.

Although editorial fashion illustration was disappearing from the glossy magazines such as *Vogue* and *Harper's Bazaar*, the best-known prewar contributors, René Bouët-Willaumez (RBW), Carl Erickson (Eric) and René Bouché, continued to remain very influential. Their 1930s-era Expressionist style remained dominant and virtually untouched over the years (figure 6).¹²⁷ *Harper's Bazaar* renounced editorial fashion illustration more quickly than did *Vogue*: in the February 1953 issue, not a single fashion sketch was used in the editorial section. Nevertheless, several artists received sporadic commissions throughout the 1950s, mostly for spot illustrations of shoes and handbags.¹²⁸ Most artists took their cue from the editorial sketches: the major stylistic influence in the advertising pages of the glossy magazines was thus also Expressionism.

The Expressionist trend also dominated in Canadian magazines. Among those who created and signed the rare editorial fashion sketches in *Mayfair*, *Chatelaine*, *Canadian Bride*, *Idéal Féminin* and *Revue Moderne* were Jean Miller, Barbaryan, Barb, Joli, and Maizie Gault. Fashion illustrations for advertising were signed by the artists Lucia, Dobson, and Jennifer Stowell.

Newspaper ads for American department stores also reflected the popular Expressionist style. Canadian department stores usually looked across the border for the

¹²⁷ Other Expressionist signatures appeared in the editorial pages of American *Vogue*, including those of Vertès, Benito, Vevean, Nora and Esther Larsen. French *Vogue* had its own group of preferred illustrators, namely Tod Draz, G.B. Bol, Tom Keogh, Eyern, David (last name of signature illegible), A.G. Bouret, Jacqueline Girod, Brasserma, Hervé Dubly, Stemp, La Gorce, and Jacques Taillefer. Gruau and Dagmar were shared by both the French and American editions.

¹²⁸ Those who were commissioned to sketch fashion silhouettes included the artists Bartram, Demachy, S. Johns, and Kaish (signature illegible).

latest trends in fashion art. Groh remembers that at Eaton's, ads from the *New York Times* "were being used as textbooks, with everyone building up files of clippings, the best-known artist being Dorothy Hood of Lord and Taylor"¹²⁹ (figure 7). The best-known Montreal fashion artists at the time were Jennifer Stowell, who free-lanced mostly for Holt Renfrew and Simpson's, and Thérèse Robichaud, the senior full-time artist at Morgan's.

Emergence of the New Style

As the 1950s progressed, a marked reversal took place: the trend-setting artists were no longer the editorial artists of the glossy magazines, but instead the fashion illustrators creating newspaper ads for the large department stores. It was these artists who initiated the most exciting changes in the fashion art of the time. In reaction to the freely rendered Expressionist fashion art, predominant from the 1930s onward, a few adventurous newspaper fashion artists broke with tradition to create a fresh new graphic style, with emphasis on the designed page and a bold use of flat color. Eaton's subscribed to *Retail Advertising Week*, which featured the most successful ideas in retail advertising across the continent. Around 1953, while browsing through this magazine, Groh discovered the beginnings of the new trend in newspaper fashion advertising. She explains,

In the fifties, a very stylized advertising art started surfacing from a few prestige stores in Texas and California. I saw just a few bits of evidence of what was being done at Joseph Magnin in San Francisco and Neiman-Marcus in Dallas. This new art style was in line with my own tendency to change the technique currently used and greatly encouraged me to do so¹³⁰ (figure 8).

At first, many within the store had difficulty understanding Groh's new approach.¹³¹ Jack Parker, however, knew immediately what she was attempting to accomplish. Parker, born in Toronto in 1927, had moved to Montreal with his family when only five months old

¹²⁹ Eugénie Groh p. 3

¹³⁰ Eugénie Groh p. 3

¹³¹ Conversation with Neil Whitworth March 7 1999

(figure 3). There were no artists in his family: his father worked as a passenger traffic manager for Canadian Pacific Steamships and his mother was a housewife.

Before entering high school, Parker had already chosen his career path: he would become an illustrator. Although not thrilled with this choice, his parents did nothing to hinder their son's efforts to excel in his chosen profession and in fact supported him through his studies. Parker's post-secondary art education included two years of studies at the Montreal School of Commercial Art,¹³² New York Famous Artist's Course, a three-year correspondence program, a summer session at the Banff School of Fine Art and night courses in life drawing held at the Montreal Museum of Fine Arts.

Parker began his career as a freelance illustrator working for various commercial companies in Montreal. In the late 1940s he accepted his first salaried position as a layout artist at Morgan's department store. There he "gained the overall experience in design" which prepared him for the demanding work ahead of him. In 1951, after responding to an ad, he was hired as a layout artist in the Eaton's art department; by 1959, he had become the store's senior art director.¹³³

While I was still full of visions from the old world - a kaleidoscopic maze of names and art- Erté, Sonia Delauny, sets and costumes from les Ballets Russes, Marie Laurencin, Alphonse Mucha... [with] a veil of darkness still to be chased away. [Parker]... brought along his fearless modern approach, original sense of humor, young, breezy ideas and an amazing sense of color.¹³⁴

Groh and Parker were just beginning to develop their new style when Strathy, hired as a junior artist, became the third member of their team. Groh explains:

A very important arrival of a young, extremely talented artist, fresh from art school, marked the beginning of the growing strength for the modernizing process of the art work. Vivacious personality and remarkable intelligence were combined with ability to draw anything.¹³⁵

¹³² The school was also known as the Valentine School

¹³³ Personal history as told by Jack Parker in 1998

¹³⁴ Eugenie Groh p. 4

¹³⁵ Eugenie Groh p. 4

Georgine Strathy, née Ferguson, was born in Winnipeg in 1931 (figure 5). Her father was employed as a salesman for Great West Life Insurance and traveled frequently. Her mother, who had worked as a commercial artist before marrying, belonged to many art associations and exhibited at their shows while Strathy was growing up.

During the war the Fergusons moved to Hamilton. By 1945, the family had relocated again, this time to Montreal, where Strathy attended junior and senior high school. She regularly took art classes and with her mother's interest in art, never lacked the materials with which to work at home.

After high school, Strathy enrolled in the Fine Arts program at the Ontario College of Art in Toronto. The first year was a foundation year to help students choose their future specialization: fine arts, interior design, industrial design, etc. Strathy had always intended to work as a fashion illustrator, but chose the Fine Arts program to ensure that she learned how to draw well. She cites both her mother and maternal grandmother as having played key roles in defining her interest in fashion. Her mother had a keen fashion sense and was always well dressed. Her grandmother, a head seamstress for a Toronto department store (probably Eaton's), had made all her own clothes. Strathy also mentions her preschool years in Winnipeg as having sparked her curiosity in clothing design. She remembers watching native children walking to school and remarking upon their beauty. She loved their features and clothing, so exotic, so different from hers.

When asked about her time at OCA, Strathy fondly recalls her former instructor Eric Freefield, who she claims had a great influence on her work. She also cites the intriguing discussions about art in which she had engaged with the "DVAs",¹³⁶ mature male students who had served in the war.

¹³⁶ Department of Veteran Affairs

Upon graduating with Honors in 1952, Strathy returned to Montreal to look for work as a fashion illustrator. Starting at Dupuis Frères she walked westward along St. Catherine Street until she reached Eaton's. Al Leduc, the art director at the time, hired her as a junior artist after she had successfully completed a take-home assignment. She began her career earning thirty dollars a week, drawing pots and pans, men's underwear and shoes - everything but women's fashion.

Strathy returned briefly to Toronto in 1953, when her husband was transferred there. Her first fashion illustration was published in a Toronto newspaper: it depicted a corset sold at Eaton's Annex. Only a year later, she returned to Eaton's of Montreal, and chose to free-lance for the store. She found that by free-lancing she had more disposable income and preferred the independence it offered.¹³⁷

At the Blue Bird, a bar located adjacent to the Montreal store, Groh, Parker and Strathy met frequently over lunch to share ideas, hopes and artistic aspirations, while enjoying "a drink or two or seven, served by flat-footed Charlie, their waiter."¹³⁸ It was not long before the trio won the support of store manager Jack Eaton, paving the way for further experimentation. Groh explains that their ads were so unusual for the time that they were sure to attract attention. "This was good for business and Eaton's of Montreal got the message."¹³⁹

¹³⁷ At the time free-lancers were not required to pay unemployment insurance premiums. Personal history as told by Georgine Strathy in 1997.

¹³⁸ Conversation with Georgine Strathy in 1999.

¹³⁹ Eugénie Groh p. 3.

THE NEW STYLE

Expressionist fashion art preceded Eatons' new style. The advertising of the department stores Joseph Magnin in San Francisco and Neiman-Marcus in Dallas inspired its development. But what made Eatons' new style so distinctive? Two physical features have been repeatedly cited as characteristic of the new style: unusual page designs and bold use of color. A third distinction must be emphasized: the ads pioneered a new approach in fashion advertising, moving away from the precise rendering of specific garments to the use of symbolic images which conveyed a multitude of subliminal messages. As never before, the fashion ads closely reflected not only trends in fashionable dress, but also the cultural events and social mores of the lives of Eatons' targeted consumers, Montreal's (young) English-speaking elite.

The change basically consisted of using strong, simple lines and flat tones of wash. There was much more to it, though. It meant also a new concept in presentation of garments for sale, now based on a very fresh, creative form. The fashion figures were sketched in newly exaggerated proportions, posing and moving in new spirit, often with a touch of humor or fantasy.¹⁴⁷

1 Design

In sharp contrast to the loosely rendered drawings in the popular Expressionist style, the Eaton's art was clearly contrived, with every compositional element meticulously planned. Compare the ad for Simpson's published in the *Gazette* on December 27 1950 with the Eaton's Chemise ad appearing in that newspaper's January 20 1958 edition (figures 9, 10). The first ad resembles a snap shot, with the natural and spontaneous movement of the figures frozen in time. The second ad, a typical example of Eatons' new style, is obviously divorced from reality. The artists have produced a calculated rendering of an imagined scenario, complete with its own stylized characters.

¹⁴⁷ Eugénie Groh p. 3

The emphasis was on design: as Groh explains, "The work had to be stylized graphically and very inventive... as if we were designing posters."¹⁴¹ A study of Eaton's Chemise ad may serve as an example to explore the contrived nature of this design.

In this ad, the two figures and the text type are strategically positioned to form a balanced composition with equal forces of attraction on either side of the fulcrum, represented by the central figure in the black dress. Note how the scarfed head at the top right looks inward, preventing the viewer's eye from leaving the page by directing it back to the fulcrum. Further securing the impression of a balanced composition, the text type under this head cleverly suggests the presence of a third figure by mimicking the rectilinear shape of the chemise.

Examine the symmetry created by the juxtaposition of different tonal values and ornamental patterns. The two figures are virtually positive and negative images of the same silhouette. One has black hair, white skin and black stockings, while the other has white hair, black skin and white stockings. The blossoms on the scarf of the frontal head and the floral pattern on the shoes of the central figure compete for the viewer's attention, pulling him from top to bottom of the page and back again. And the text type: the black lettering in the title "chemise" adds weight to the characters and orients the eye downwards, only to be led upwards in turn by the contrasting weightlessness of the floating head.

An observer may draw many obvious-seeming conclusions about the design of the Chemise ad. Nevertheless, it should be stressed that the artists' creative process was not rigidly structured but rather intuitive. They did not decide to design an ad with the central figure as the fulcrum. They simply created the scenarios from their mind's eye.

¹⁴¹ Shona McKay, "A Little on the Wild Side," *Applied Arts*, vol. 8, no. 4, Nov.-Dec. 1993, p. 27.

Design Patterns

As one looks over the twenty-plus years of prestige color fashion ads in the *Gazette*, definite design patterns become apparent. First of all, the artists experimented with framing. Refusing to be limited by the standard rectangular boundaries of the newspaper page, the artists also explored the use of composite formats, or frames within the frame. An excellent example of this is the ad entitled *Eaton's "Foot Loose and Colour Free"*, published on April 4 1961 (figure 11). Eight open shoe boxes are piled atop one another, cleverly confining each colorful pump on display to its own stage.

Within the frames, the compositions were lively, often directed by strong diagonal, vertical or horizontal motion. While the dynamic within the images guided the viewer in different directions across the page, the artists were also very careful to orient where the viewer's eye would stay. Note the example from February 28 1961, where the three fashion figures are leaning to the right at such a pronounced angle that they practically fall off the page (figure 12). To draw the viewer's attention back to the center of the image, the purse of the largest figure and stockings of the middle figure have been colored black, thus serving as ballasts. In the ad from March 2 1965, a strong vertical has been created with a balanced cluster of fashion figures in action poses (figure 13). This formation strategically points downward at the text. The February 19 1962 ad shows the horizontal motion of a walking convoy of elegant ladies with camels; the perceived motion sets the viewer's pace for reading the text type which follows (figure 14).

The artists experimented with extremes: large tracks of unused white space contrast with dense compositions. The splash of red ink which incorporates the male torso in the ad *BIG RED* (October 15 1963) occupies less than half the newsprint page (figure 15). A large

portion of the image is deliberately left blank. Compare this sparse layout with that of the ad published on February 27 1959, itself a dense compilation of fashion figures and accessories (figure 16). Although these two graphic strategies are visually very different, they are similar in that they both pull the eye toward the "busy" area of the page.

The new style introduced a completely different perspective from which to admire fashion. Deviating from the conventional parallel perspective, in which there is a single and often central vanishing point, the Eaton's ads frequently used angular and oblique perspectives, in which there are two and three vanishing points. Compare the following examples. The first, published April 20 1973, shows an image based on parallel perspective (figure 17). Notice how all the receding parallel lines appear to converge at the single vanishing point located on the horizon, just above the nose of the sultan. The single vanishing point is easily located when one notices how differently the windows have been drawn on either side of it.¹⁴² The illustration which appeared on March 24 1961 is an example of angular perspective, in which there are always two vanishing points (figure 18). In this type of perspective objects are turned at an angle towards the picture plane. Lines which are parallel and above the horizon will recede downwards. The converse is true about receding parallel lines located below the horizon.¹⁴³ The example dated April 24 1967 also shows the type of unusual angles from which the artists chose to portray fashion (figure 19). This illustration in oblique perspective has three vanishing points: one recedes to the right, one to the left, and the third downwards. The third point is necessary to ensure that the head and shoulders appear closer than the rest of the torso.¹⁴⁴ Finally, it was common for the fashion figures of these new-style drawings to be positioned on different, overlapping planes

¹⁴² José M. Parramón, *The Big Book of Drawing*, New York, Watson-Guipill Publications, 1987, p. 116-117.

¹⁴³ C. E. Wallace, *Commercial Art*, New York, McGraw-Hill, 1939, p. 40-44.

¹⁴⁴ José M. Parramón p. 118.

C. E. Wallace p. 43-46.

¹⁴⁴ José M. Parramón p. 119.

C. E. Wallace p. 43-47.

within the same image. This practice, also discernible in the ad of April 2 1964, played unusual games with proportion (figure 20).

The new oblique perspectives effectively replaced the classical *contrapposto* stance commonly chosen for the silhouettes in Expressionist fashion art. They often skewed fashion figures to conform to the contours of different objects. An excellent example of this is provided by the December 4 1964 ad, in which five fashion figures and a collection of accessories are manipulated and intertwined to form a Christmas wreath (figure 21). Figures were frequently truncated and often decapitated. The ad for the Eaton's College Shop, published July 7 1967, depicts its central fashion figure as merely a torso; the arms, legs and head have all been cropped off (figure 22). Mirrored and inverted images were also used. The paired fashion figures featured in the ad *Young Montrealers are NARROW MINDED* (October 7 1955), have been duplicated to appear as identical twins (figure 23). The simple inversion of the central figure in the ad for women's foundation garments (November 2 1964), makes an eye-catching and provocative statement (figure 24). The fashion figure was also represented in a two-dimensional form, or as a silhouette. With this technique, the figure provided a flat support for displaying new clothing styles (the March 17 1969 ad, for example: figure 25). Another clever visual game was the artists' use of "hidden" forms. Notice how in the December 29 1972 ad a small three-quarter figure has been seamlessly integrated into the palazzo pants of the larger figure (figure 26). Color and pattern blend together harmoniously.

An additional feature of the new Eaton's style was the repetitive use of specific imagery. The repeated motifs can be divided into two broad categories: those of natural and of manmade origin. Natural objects vastly outnumbered the others and included the sun, a variety of trees, flowering plants, leaves and fruit, and a surprising number of animals and insects. Favorites included cats, dogs, birds and horses of all types, as well as camels, sheep

and elephants. Among the objects of manmade origin, the glove was unquestionably the most repeated design element. Others included musical instruments, various vases, pots and baskets, cars and other vehicles, as well as architectural structures from foreign lands and even mythical creatures.

The artists were always careful to judge whether these motifs could be successfully incorporated into their ads. In many instances, page designs were actually inspired by and built around these added objects. In such cases, the objects were not merely ornaments; they had legitimate design functions.

The sun was usually rendered as a large, flat, colorless sphere, which acted as a screen for projecting objects in the foreground. Trees served a variety of purposes: they appeared as central figures, as grills, as posts dividing compositions or as silhouettes to enhance background settings. Flowering plants and leaves were manipulated to form frames and ornamental patterns. Animals, insects and mythical creatures often took center stage when they were positioned as design elements: the page was subsequently designed to accommodate them. In other ads, their presence was simply ornamental. The February 18 1960 ad, presents several of these design practices (figure 27). The entire design concept has been structured around a single tree: even the text type has been incorporated into the leaves of the lower branches. Three fashion figures are framed within the main body of the tree by small, narrow, uniquely patterned leaves. The four different types of birds, the nest filled with eggs, the squirrel, the caterpillar and the insect who have all found their home in the tree serve no structural purpose - they exist simply as ornaments.

The glove was used in similar fashion to the tree, appearing as a central figure, as a grill and as a post dividing compositions. It also was chosen to frame other design elements. Stylized versions of musical instruments, including keyboards, harps, horns and guitars, were

harmoniously blended into the new-style page designs. The instruments often created the illusion of rhythmic motion, through the repetition of line needed to draw their strings or keys. Cars and other vehicles, as well as vases, pots and baskets, were the focal point of some images or were added merely as ornament. Architectural structures were used, almost exclusively, to add depth to the backgrounds. Examine the ad published on March 5 1962 (figure 28). Three over-sized gloves are drawn to suggest tree trunks. They function as a grill, concealing one of the fashion figures; as posts, dividing the composition; and also as a frame. The strings of the centrally-placed harp appear to vibrate, enlivening an otherwise static composition.

Images created in the new style were often composed of many small components, which when viewed as a whole made for something very different. The following three examples are typical of this technique. In the October 10 1963 ad, torn pieces of paper have been used to make a collage, giving the impression of a whirlwind of fall leaves (figure 29). The repetition of various dot patterns (pointillism) in the March 6 1963 ad, creates an entire scene with volume and depth (figure 30). Finally, the application of many small, irregular and rectilinear pieces in the August 26 1958 ad forms a decorative mosaic background while emphasizing the foreground figures (figure 31).

Sources of Inspiration

The new Eaton's style bears many striking similarities to the Japanese wood block cuts or *ukiyo-e* prints from the 17th and 18th centuries. Although the artists referred to Oriental art when designing the pages of the 1965 ad campaign, *The Lands of the Far East*, not all their "*Japonismes*" were so contrived. In fact, by the mid-twentieth century, it was easy to unknowingly be influenced by Japanese art, as the Impressionists, the Symbolists and the poster artists from the turn of the century had all borrowed ideas from this tradition.

Let us examine some of the obvious correlations which can be made between Eatons' new style and the Japanese wood block cuts. Both project a stylized reality, as opposed to art which imitates life. The work was not spontaneous but rather carefully designed.

The new style also shares many compositional arrangements with Japanese prints: the use of composite formats and other unusual frames including "pillar pictures", the separation of planes with a grill or a strong diagonal, new perspectives seen from varied viewpoints, the use of the silhouette and ornamental pattern (figures 32-45). Compare figures 32 and 33. In Utagawa Kuniyoshi's *Tokiwa-Gozen* a female figure is depicted inside a circular frame which is slightly off-center. Around this sphere are decorative floral patterns. The ad *RICH IS A VERY SIMPLE LOOK* has a similar composition: three figures are shown inside an oval, also slightly off-center and surrounded by floral motifs. Keisai Eisen's depiction of a courtesan in figure 34 captures the essence of the figure: the long narrow frame has cropped both her robe and headdress. *THIS YEAR'S COAT* in figure 35 uses the same strategy: Eatons' prospective buyer is shown just enough of the garments to be able to envision the rest.

Andō Hiroshige effectively divides his composition in *Ushiwakamaru Learns How to Fence* with a series of parallel tree trunks (figure 36). The ad *THE RETURN OF THE BLUES* uses the same technique (figure 37). Strong diagonal movement was common in the Japanese *ukiyo-e* as is shown in figure 38; Eatons' artists frequently designed layouts with a diagonal emphasis, such as that of *Sailor Beware!* (figure 38).

Note the striking resemblance between the compositional formats of Andō Hiroshige's *The Benten Shrine seen from Haneda Ferry* (figure 40) and *EATON'S Fashion Flair '65* (figure 41). Both share cut-off foreground figures and a broad depth of field.

Flat or two-dimensional figures were characteristic of the *ukiyo-e* (figure 42). Such silhouettes were often embellished with intricate patterns (figure 44). These features are on display in Eatons' use of the silhouette in the *THE NEW ELEGANCE IS CASUAL* ad (figure 43) and in the floral impressions enlivening the central figure and background of the ad *Pants-A-Porter* ad (figure 45).

The use of living creatures, particularly animals and insects, was uncommon in fashion art. Many of those found in the Eaton's ads, including the wild carp, the cat, the tiger, the antelope, various birds and the butterfly, can be traced to the Japanese wood block cuts¹⁴⁵ (figures 46, 47). The artists' repetition of specific objects such as the wave and the decorated fan may also stem from this source (figures 48, 49).

While the similarities between the new Eaton's style and the Japanese woodcuts are pronounced, there were certainly other sources of inspiration. The artists also borrowed techniques from the Impressionists (pointillism); the Symbolists (mosaics and ornamental pattern); and the Cubists (collage) (figures 29-31). When promoting Yves Saint Laurent's "Mondrian Look" (1965), they chose mannequins instead of "live" figures, as their rigid joints seemed to better comply with the de Stijl technique of compartmentalizing form and color (figures 50, 51). Drawing inspiration from the pop artists Roy Lichtenstein and Andy Warhol, they created their own comic-strip heroes and "silk-screened" portraits (figures 52, 53). The illusory effects of optical art are visible in ads created after 1964 (figures 54, 55). A series of ads entitled *Eaton's Fashion Flair '64* reflected the influence of Abstract Expressionism in contemporary art (figures 56, 57).

Sinuous lines and foliate forms borrowed from the Art Nouveau and the sketches of Aubrey Beardsley were present in many of the artists' ads from the 1950s (figures 58, 59).

¹⁴⁵ Siegfried Wichmann, *Japonisme. The Japanese Influence on Western Art in the 19th and 20th Centuries*, New York, Harmony Books, 1981, p. 6-10

Illustrations inspired by the work of Toulouse-Lautrec, with oblique asymmetrical compositions, thickly outlined silhouettes and isolated areas of vibrant color were also seen (figures 60, 61). In the early 1970s Art Deco was enjoying a strong revival. The streamlined, elongated face in the Ensemble Shop ad clearly recalls the work of the Deco period as shown in the 1928 bust by René Buthaud (figures 62, 63).

In fashion art, the Eaton's new style is best compared with the illustrations of Europe's "golden years", particularly those found in the hand-stencilled albums of Poiret (1908-11) and the luxury fashion magazines which followed, until about 1930 (figures 64, 65). These predecessors of the style introduced in Montreal were the first to experiment with bold graphic fashion silhouettes rendered in flat unmodulated color. It is interesting to note that the link between these particular fashion images and Japanese art is almost direct as in the early years of the 20th century "it became *de rigueur* for every Parisian store to have Chinese and Japanese departments."¹⁴⁶

Both Poiret and the Eaton's artists shared the vision that fashion is the business of selling dreams as well as clothes and that strict realism is rarely equal to this end. Images of fantasy conveyed far more potent messages.¹⁴⁷ As with Eatons' *Gazette* campaign, Poiret's stylish, witty and modern advertising images were directed at a youthful, affluent audience.¹⁴⁸ The *de luxe* magazines which followed also appealed to that day's youth culture, with obvious parallels between the boyish 1920s flapper and the flat-chested Twiggy look-alikes of the 1960s. The audacity of youth was apparent in the skirts of 1927 which for the first time in fashion history rose above the knee. In 1964, Mary Quant raised the bar even higher, so to speak, shocking the world with her mini skirt. The discovery of Tutankhamen's tomb in 1922 had introduced the fashions of fringes and kohl-rimmed eyes to Western culture: this exotic look was revived in the 1960s.

¹⁴⁶ Siegfried Wichmann p. 9

¹⁴⁷ *Fashion Illustration* p. 1 of introduction

¹⁴⁸ *Fashion Illustration* p. 1, 3 of introduction

The resemblance between the Canadian Eaton's fashion art and that produced in Europe from 1909-1930 is not limited to similar viewers and the corresponding intellectual approach needed to captivate them. The two artistic outputs also shared many physical characteristics, including Japanese-like clarity of shape with flat non-naturalistic color, and compositions based on new, astonishing angles of vision. The first of the Golden Age's *de luxe* magazines, *La Gazette du Bon Ton*, described itself as "a showcase in which only the most luxurious examples of high fashion and the best of the decorative arts could be displayed, regardless of the cost involved."¹⁴⁹ Eatons' high profile prestige fashion advertising in the *Montreal Gazette* seemed to share this objective.

2 Color

"The Eaton's ads have been a brilliant pageant of color." - Marketing, 1964.

Color played an equally significant role in defining Eatons' prestige fashion ads. The store's early integration and abundant use of color in their *Gazette* advertising brilliantly separated their ads from those of their competitors, allowing them to stand "out in a sea of black and white newspaper ads."¹⁵⁰

From "youthquake" fashion, bursting onto the scene in bold hues of lime, fuchsia, orange, and purple, to the mass market success of color television, it is the 1960s which are most associated with the explosion of color. However, much of the development of color technology occurred long before then. Color photographs were developed in the 19th century but producing them was so difficult and costly that very few were made. When color film was finally marketed to the general public in the late 1930s, millions of consumers

¹⁴⁹ *Fashion Illustration* p. 1 of introduction

¹⁵⁰ Shona McKay p. 26

experimented with the new technology. By this time, most of the research which led to color television had already been completed and magazines such as *Vogue* and *Harper's Bazaar* were rapidly increasing their use of color in both editorial and advertising pages. The implementation of much of the new color technology was curtailed until after the Second World War. In 1953, color television was finally introduced in the United States and by 1967 it was available in Canada¹⁵¹ Run-of-press (ROP) newspaper color existed as early as 1891, but it wasn't until after the war and the introduction of offset printing in the 1950s that its use really flourished.¹⁵²

On December 19 1952, the *Gazette* became the first Quebec newspaper to advertise in color. Eaton's, Simpson's, Ogilvy's and Morgan's each published a full-page ad in the standard black ink and the new magenta. The second appearance of color was three days later, December 22 1952. On this day, Eaton's published its first color fashion ad in the *Gazette*, a cyan Christmas ornament printed over fashion silhouettes in black ink (figure 66). From these simple beginnings, Eatons' color advertising in the *Gazette* would eventually become recognized as among the best in the world.

There are two methods for newspaper color reproduction: spot color¹⁵³ and four-color process.¹⁵⁴ Spot color is used for the reproduction of line copy,¹⁵⁵ or solid forms without gradation, and is defined by the number of colors used. As black is considered a color in printing systems, the first color ads that Eaton's published in the *Gazette* were examples of *two-color* printing. Each color requires a separate printing plate and press run, so this method is seldom used for more than four colors.¹⁵⁶ Four-color process is used to

¹⁵¹ R W G Hunt, *The Reproduction of Color*, London, Fountain Press, 1967, p. 383.

"Télévisions spécialisées", *Annuaire des Médias et de la Publicité au Québec*, vol. 4, no 1, janvier 1999, p. 6.

¹⁵² *Editor and Publisher* credits the *Milwaukee Journal* as the first newspaper to use run-of-paper color. In 1891 the journal reproduced a red, white and blue banner on its front page.

"Ninety-nine years of color", *Editor and Publisher*, September 29, 1990, p. 6.

¹⁵³ The terms *spot color*, *flat color* and *match color* are used interchangeably to refer to the color reproduction of line copy.

¹⁵⁴ *Four-color process* is also known as full color. Tri-color preceded four-color process. The tri-color system was essentially the same, except that black was not used.

¹⁵⁵ In the printing industry the term *copy* refers to anything which is to be printed: type, photographs, illustrations etc.

¹⁵⁶ James Craig, *Production for the Graphic Designer*, New York, Watson-Guptill Publications, 1974, p. 100.

reproduce full-color continuous-tone copy, or images which possess a full range of tones, such as photographs.¹⁵⁷ Four-color process is also used to reproduce line copy, but usually only when more than four colors are required. The original image is shot with a process camera,¹⁵⁸ which filters it into four colors: yellow, magenta (process red), cyan (process blue) and black. To reconstitute the full-color image, these colors are printed as screens of solid dots of various sizes and patterns.¹⁵⁹

In March 1957, *Editor and Publisher* issued a special edition devoted to advances in ROP newspaper color. Color was then used primarily for advertising and only occasionally for editorial content. The magazine's statistics recorded that by 1956, 852 daily newspapers in North America offered color to their advertisers.¹⁶⁰ Only sixty Canadian newspapers, mostly in Ontario, were providing their clients with the option to advertise in color.¹⁶¹

Of the Canadian dailies using color in 1956, thirty-nine offered two-color (spot color) printing and only thirteen were using full-color process. In Quebec, only the *Gazette* offered both spot and full-color services. The *Montreal Devoir*, the *Quebec Chronicle-Telegraph* and *L'Action Catholique*, the *Sherbrooke Record* and *La Tribune* were the only other papers in the province using color, specifically, spot color, in one color and black.

Although the *Gazette* had the equipment to print in four-color process, early reproduction of this type was unreliable due to problems with registration.¹⁶² As spot color offered better results, Eaton's chose this method to print their prestige fashion ads.

¹⁵⁷ James Craig p. 70-71

¹⁵⁸ Today this procedure is done with an electronic scanner.

¹⁵⁹ Four-color process should not be confused with four-color printing, which can be done with any four colors.

¹⁶⁰ "Ninety-nine years of color" p. 6

"Newspapers offering ROP color: rates and data", *Editor and Publisher*, March 30, 1957, p. 84-87.

¹⁶¹ The newspapers of Alberta (3), British Columbia (8), Manitoba (2), New Brunswick (4), Nova Scotia (3), Ontario (32), Quebec (6) and Saskatchewan (2), were providing their clients with the option to advertise in color.

¹⁶² Registration refers to the alignment of the different printing plates. If the plates are not properly aligned the resulting printed images will appear "muddy" or blurred.

Spot color also had its limitations. Initially advertisers could only print in one color and black. A limited number of colors was available and a surcharge was applied for special color requests. For the first few years after 1952, Eaton's tested new colors in combination with black. The resulting two-color images were striking but real experimentation with color didn't begin until 1958. On March 4 1958, Eaton's published its first three-color fashion ad in the *Gazette* (figure 67). The conspicuous image by Parker and Groh, printed in cobalt, pastel blue and black, won an award in the three or more colors newspaper illustration category, at the Eleventh Annual Exhibition of the Toronto Art Director's Club. This was a notable achievement as newspaper color had existed in Toronto for at least a decade before it began in Montreal. Three-color printing added a wealth of creative possibilities. The two colors and black could be used separately, combined as solids, or screened as tints to produce a wide range of colors. Eaton's published eight additional three-color ads that year.

Changes were occurring rapidly now. On March 9 1959 Eaton's published the first five-color ad in the *Gazette* (figure 68). Orange-red, turquoise, bright green, lemon yellow, and black were chosen to feature spring shoes. There was never a six-color ad. Instead, the artists experimented with different screened mixtures to achieve additional colors. In some cases they created the effect of process color, using screens of the primaries and black to make many new colors. The ad on August 24 1962 is an excellent example of this (figure 69).

The artists also experimented with specialty inks exclusive to spot color. The advertisement on April 4 1960 is the innovation of Jack Parker (figure 70). Finding the grayish newsprint color inappropriate for a wedding dress, Parker insisted upon a pure white ink. Unfortunately the result was not what he had hoped; as Groh explains, "we opened the paper to see a gray bride."¹⁶³ A couple of years later, a series of successful white ads for

¹⁶³ Conversation with Eugenie Groh June 18 1998

summer dresses and fashion accessories, was published in the *Gazette*. The reproduction of these ads, from May 2 to May 8 1962, was not without incident. When the proofs turned out pink due to red ink residue on the rollers, the *Gazette*, astonishingly, stopped the presses and bought new rollers in order to achieve Parker's desired result¹⁶⁴ (figure 71). Only two white ads appeared after 1962, the prestige fashion ads of March 10 and January 18 1965.

Other successful experiments with novelty spot color inks included the use of fluorescents and metallic silver. A March 24 1961 ad used fluorescent orange to promote menswear and on May 14 of the following year fluorescent pink drew attention to an ad for women's furs. Metallic silver was combined with screens of black, turquoise, dusty pink and medium blue for *Indian Summer Splendour*, on June 29 1967 (figure 72). Just months later, silver highlighted the pop art "Barbarella" ad of September 30 1967. The last use of silver was on October 8 1969.

Surprinting was another technique explored. The series of ads entitled "Look Raffiné" used large areas of neutral black ink to contrast, and therefore emphasize, more colorful aspects of the images. As black often appears as a dark gray in a newspaper, the black ink used in the ads appearing on September 9 and 11 1964 was surprinted, or printed twice to provide a deep, dark, impenetrable black (figure 73).

Eaton's Color Preferences

Michel Eugène Chevreul, author of *The Principles of Harmony and Contrast of Colors*, believed that colors look best together in either analogous or contrasting harmonies.¹⁶⁵ Analogous harmonies, such as red, red-orange and orange, are composed of colors adjacent to each other on the color wheel. A close analysis of every ad in the first

¹⁶⁴ Conversations with Eugénie Groh (June 18 1998) and Jack Parker (August 27 1998).

¹⁶⁵ Faber Birren, *Principles of Color: A Review of Past Traditions and Modern Theories of Color Harmony*, New York, Van Nostrand Reinhold, 1969, p. 27

twenty years of the *Gazette's* prestige color fashion campaign reveals that almost sixty percent of the ads used analogous harmonies (figure 74).

Contrasting harmonies include complementary colors, split complements and triads. Complementary colors, such as yellow and violet, are found opposite each other on the color wheel (figure 75). In split complements, such as yellow with blue-violet and red violet, the color key is combined with the two hues which lie next to its complement (figure 76). Complementary and split complementary harmonies each amounted to less than five percent of the prestige fashion ads. Triads are made of three colors which are evenly dispersed on the color wheel (figure 77). First used in the *Gazette* ads of 1960, triads represented about a third of the annual ads until 1967, when they began to predominate; they remained so at least until 1972.

These statistics reveal a great deal about the color choices made by the artists. While the creation of illustrations with pleasing, eye-catching color combinations was a definite objective, several external factors influenced their decisions. As we have seen, when color was first introduced in the *Gazette*, few options were available. The artists were obliged to rely on the technical expertise of the newspaper's production team. Only when working in collaboration with the *Gazette* staff were they able to experiment with the new color technology. Until 1958 all the color ads were necessarily monochromatic analogous harmonies, as advertisers could only print ads in one color and black.

With the introduction of three-color printing in 1958, the cost of reproduction figured into the artists' color selections, as each additional color increased the price of an ad. Initially three-color combinations which included black were quite popular. When carefully chosen, these combinations could produce a whole range of attractive new colors at no additional cost. A wise choice was magenta, yellow and black, which when screened and

mixed, produced a analogous series of yellows, reds and oranges. The selection of brown, dark green and black would not give such pleasing results. Mixtures of these particular colors would not produce analogous harmonies, nor give the illusion of having produced as many new colors. Consider this thrifty solution: if an artist chose yellow, magenta and black, along with the analogous series of yellows, reds and oranges, he could easily mix them to also create the desired brown and dark green.¹⁶⁶

The contrasting harmonies created by combinations of complementary colors were not cost-effective because only grays could be derived from their mixtures. Why choose violet and yellow, which could only produce gray, when other two color combinations such as yellow and cyan could add green to the artist's palette for the same amount of money? Mixtures of split complementary colors produce a rather dreary ensemble of muted shades. This explanation makes it clear why examples of complementary and split complementary harmonies are extremely rare in the prestige ads. Advertising aims to spend a minimum amount of money to achieve maximum return.

Although not necessarily the most powerful effect, contrasting triadic color combinations proved to be the most economical solution for creating multi-colored ads. The three-color combination of magenta, yellow and cyan, when screened and mixed, produced the semblance of full-color printing. Not surprisingly, this mixture of colors became the most popular choice at the onset of Eaton's financial difficulties. The store paid only for three colors, but virtually any color could be made from mixtures of these primaries.

As the artists were limited to a certain extent by the trends of the fashion industry, certain colors predominate in their compositions. The prestige ads chronicled clothing style, so colors that were *au courant* were naturally prominent in the art. Reds (scarlet, crimson)

¹⁶⁶ When combined, yellow, magenta and black make brown. Dark green is created by the mixture of yellow and black.

blues (navy, sky) and pastels were particularly popular during the early to mid-1950s. Near the end of the decade, bright green, orange and fuchsia made their shocking entry. Deep purple and brown were all the rage in the mid to late 1960s. Having exhausted the brightest color combinations, fashion leaders finally turned to gold, silver and other metallics during the late 1960s and early 1970s. Without exception, these timely color trends in clothing were also apparent in the Eatons' artists' oeuvre.

Quite independent of the influences of technology, economics and fashion, the artists also invariably expressed their own color preferences. Visibly swayed by the current of *Japonisme* present in the work of the Impressionists, the Symbolists and the artists of the early *de luxe* fashion magazines (published between 1908 and 1930), who valued color for its own sake, Groh, Parker and Strathy freely chose unusual combinations to symbolize their personal response to the world. In a letter dated January 22 1969, addressed to Eaton's of Montreal, Jo Ann Paganetti, editor of *Retail Advertising Week*, wrote:

In the Fall Ramex meeting, the creative session headed by Michael Thomas of Neiman-Marcus contained a slide presentation with an interview of a woman from Eaton's, Montreal [Groh]. It was a charming interview with an illustration and a story about the little boy who took a walk with his father. The father pointed out a blue plum tree. The son was confused because the plums were red. The father explained that blue plums are red when they are green. That was used to illustrate Eaton's philosophy of color. It was not necessary to have conventional color representation in the world of advertising.

In the Eaton's prestige ads, fashion figures with flesh tones in jet black, violet, loden green, cobalt blue and dusty rose, were topped with brilliant orange, pink, yellow, and blue coiffures. Suggestions for trees and leaves were painted in cherry red, deep purple, medium brown and violet. Clouds in tints of lawn green, violet, and crimson; waves in lime, forest and cobalt blue; and animals in pastel hues of pink, blue and yellow were not uncommon.

Just as the Japanese *ukiyo-e* prints had liberated European artists from traditional classical modeling with light and shade, the Eaton's artists' disposition of brilliant color on flat surfaces released them from the graded washes of Expressionist-style fashion art.

Color Reproduction Procedures

Today, whether artwork calls for spot or process color reproduction, only the original art is required, as the printer can simply scan the image to separate the colors electronically.

When Groh, Parker and Strathy created the Eaton's spot color ads, they were also responsible for making the corresponding separations manually. This entailed creating separate drawings for each different color in the original image (figures 79-84). The first was rendered on an illustration board in black ink, with subsequent ones on acetate in *negative opaque red* (figure 78). When working with the acetate overlays, it was essential that the layers remain aligned. Registration marks¹⁶⁷ were therefore placed in at least three positions on the board outside the print area and in exactly the same position on each overlay (figure 78). Such precision was necessary as the board and the overlays would be photographed separately and had to align precisely when the printing plates were made in order to ensure proper color registration.

After the drawings were finished, the colors to be printed were indicated on each layer. When the artists began creating color ads for the *Gazette* in 1952, there were no color matching systems. Color mixing was at an experimental stage, so Eaton's began its own trials to find the necessary ratios to achieve desired colors. Members of the art department became so proficient at color mixing that, until color matching systems became available, they were frequently consulted.¹⁶⁸

¹⁶⁷ These are fine crosses which can be drawn by hand or bought in rolls of self-adhesive transparent tape.

¹⁶⁸ Conversations with Eugénie Groh and Georgine Strathy (June 18 1998) and Jack Parker (August 27 1998).

Sometime before 1964, the American Newspaper Association, published the first ROP Newspaper Color Ink Book, which was distributed in Canada by the Canadian Daily Newspaper Publishers Association. The third edition of this book, January of 1968, provided samples of "three (AdPro) process colors (process blue, red and yellow), six blending inks (medium red, bright red, deep red, dense, flag blue and deep purple), a mixing white, and seventy-seven assorted color intermixes from the ten basic inks." Then a new color chart became available, the *Colour Selector*, published by Rapid Grip and Batten of Montreal. This guide provided, for the first time, a wonderful variety of three color combinations. Both charts offered simple solutions for reliable printing of a great number of colors. The artists specified the percentages listed on the charts, for example 100% yellow, 50% magenta, and

The *Gazette* used a *web-fed*¹⁶⁹ *rotary letterpress* to print the Eaton's spot color ads. The press was capable of printing both sides of the newspaper at the same time and was "ideal for long-run quality color work"¹⁷⁰ (figure 85). The printing procedure was simple. The press used cast metal plates to transfer engraved drawings to newsprint.

The artists' color separations were used to create original photoengraved printing plates (figure 86). Each overlay was photographed individually and the photographic negatives were exposed on thin (about 0.065") light-sensitive sheets of either zinc, or magnesium.¹⁷¹ The metal sheets were then dipped into an acid bath which left only the image areas raised.¹⁷²

Press proofs were made directly from the original engraved plates, using the same ink and paper that had been chosen for the final printing (figure 87). The proofs, pulled on flat-bed proofing presses, were used to check for accuracy in color, size and also for imperfections in the printing plates, such as spots or scratches.

When the proofs were deemed satisfactory, *papier-mâché* molds, made from the original flat metal plates were used to line the inside of the half-cylinders of rotary letterpress. Liquid metal was poured into the openings of these cylinders, creating the curved or *wraparound* plates required. Ranging in thickness from 0.017" to 0.030", the *wraparound* plates were held to the plate cylinders of the press by movable clips or hooks. When inked, they left their imprint on the paper passing over them¹⁷³ (figure 88).

50% cyan, and the printer followed the color formula. Today there are many color-matching systems; the pantone system is the most widely used.

¹⁶⁹ Web-fed means that the press printed a continuous roll or *web* of paper, as opposed to individual sheets.

¹⁷⁰ *Pocket Pal: a Graphic Arts Production Handbook*, p. 107.

¹⁷¹ *Pocket Pal: a Graphic Arts Production Handbook*, p. 96.

¹⁷² James Craig p. 80.

¹⁷³ Angela E. Davis p. 15.

The symbiotic relationship between Eaton's of Montreal and the *Gazette* cannot be understated. Al Leduc, manager of advertising and sales promotion at the Montreal store, acknowledged the *Gazette*'s instrumental role in producing the award-winning ads. He explained that the newspaper "...made it easy for us to experiment in color and gave full support."¹⁷⁴ While the art director could tell the printer what was wrong with the color, he could not correct it. Therefore, the Eaton's art department relied heavily on the technical expertise of the *Gazette*'s staff. James Wood, who headed the layout and production department, and Johnny Duncan, in charge of the photoengraving, were invaluable members of the team.¹⁷⁵

3 Selling with Images

What, exactly, was the underlying purpose of the artists' work? These illustrations were created to promote Eatons' Montreal store as a fashion leader and to move its merchandise. So, if this art was designed to sell, what process was involved? How does one sell with an image? Novelty, gimmicks, clever use of color and original design are all characteristics of good advertising, according to the authors of *Advertising Media and Campaign Planning*.¹⁷⁶ In short, to be successful, advertising art must first be eye-catching. Equally important are the messages which advertising transmits to the consumer. Clever visual effects might draw attention to an ad, but offensive messages will never encourage sales.¹⁷⁷

¹⁷⁴ "Eaton's Man on Color Ads: 'Whole Store Gets A Lift'", *The Gazette*, May 12, 1964, p 4

¹⁷⁵ Conversation with Jack Parker August 27 1998

¹⁷⁶ Anthony P. F. Swindells p. 52.

¹⁷⁷ A few advertising campaigns have succeeded at increasing sales revenues by using images which are particularly disturbing. A perfect example of this is Toscani's graphic photography for Benetton. In this unusual case, the consumer seems to appreciate the "candor" of the clothing company - its willingness to address "real" issues as opposed to just manufacturing glamour as does most advertising of today.

The Obvious Appeal of Eatons' *Gazette* Campaign

It has been shown that the use of newspaper color was exceptional in early 1950s Montreal: only a handful of local businesses experimented with the new technology. Eatons' color advertisements, therefore, stood out dramatically amidst the surrounding black and white pages. The store's regular use of color established *pack recognition*, meaning that consumers were able to distinguish Eatons' ads from others and began to associate the store with the *avant-garde* fashion images portrayed in the ads.¹⁷⁸ The vast majority of the prestige color ads depicted women's fashion and were thus targeted specifically at female readers. The authors of *Advertising Media and Campaign Planning* argue that while most people prefer color to black and white, women seem particularly partial or receptive to its use. This theory offers another suggestion as to why Eatons' color advertisements were so effective in attracting their desired audience.¹⁷⁹ Al Leduc, former advertising manager of the Montreal store, also comments on the advantages of Eatons' use of color:

The whole store gets a lift from the color advertising... these ads did the job we were hoping they would do- they helped improve our fashion image. Our investment in color advertising has been increasing substantially in the last three years and if at all possible, we would like to increase it even more.¹⁸⁰

Simply put, Eaton's was willing to invest in the costly color campaign because the return on the investment was substantial. The color ads increased sales.

Color was not the only drawing card of the ads. Even in black and white, Eatons' bold, graphic new style caused a stir from the beginning in the mid-1950s, receiving awards from outside Montreal as early as 1956. The original page designs in flat grays and black were so successful because they dramatically contrasted other ads rendered in the Expressionist style. Eatons' use of bold color and unusual design resulted in visually shocking imagery...easily meeting the primary criteria of good advertising.

¹⁷⁸ Anthony P. F. Swindells p. 20-21

¹⁷⁹ Anthony P. F. Swindells p. 19-20

¹⁸⁰ "Eaton's Man on Color Ads: 'Whole Store Gets A Lift'" p. 4

The Subliminal Appeal of Eatons' *Gazette* Campaign

Eatons' strategy for appealing to their *Gazette* target readership was crucial to the success of the company's advertising. The artists had to understand the basic needs and values of that readership, a small wealthy segment of Montreal society, in order to determine what would appeal to them at any given time. To cater to this elite group, the Montreal store pioneered a new approach in fashion advertising, moving away from solid, unemotional ads based on volume sales to create, instead, imaginative, concept-driven advertising geared at selling exclusive merchandise to a "smarter," younger, fashion-conscious customer.¹⁸¹ Groh explains that they "... did not just sketch garments on pretty ladies."¹⁸² Detailed rendering of actual garments was secondary to the selling of *savoir vivre* in the prestige ads. They were more likely to show something that was suggestive of a certain product than the product itself. Parker adds, "We weren't just selling merchandise: we built stories around it."¹⁸³

While most retail advertising was concerned with telling the public certain goods were available at a certain price, the Eaton's ads sought to create a mood to entice rather than bark out the benefits like a carnival caller. Instead of a newspaper page full of products and prices, an Eaton's ad might be devoted to a single telling image, accompanied by lively copy- not a dollar sign in sight.¹⁸⁴

Consider now the 1960s, when Eatons' new style was already well-established. By this time, the effects of the postwar baby boom and subsequent nesting phenomenon were strikingly apparent. The baby boomers had come of age and youth culture erupted. Eatons' artists immediately understood the importance of this dramatic social change and began to interpret the fashion world through the eyes of the new youth culture. For the young boomer, fashion was not just about clothing. It was seen as a reflection of how one lived, as an expression of one's individuality and personal style. Understanding this new, all-

¹⁸¹ "Eaton's of Montreal," p. 36

¹⁸² Shona McKay, p. 27

¹⁸³ Shona McKay, p. 26

¹⁸⁴ Shona McKay, p. 26-27

encompassing perception of fashion, the Eaton's artists focused less on rendering specific garments and instead chose to incorporate sales merchandise within layouts that projected a brave new world, full of promise, freedom, adventure and humour.

We were able to create an exciting new look that appealed to the growing sense of individuality of the era. People started to buy clothes more and more for their style and feel, and not just their utility.¹⁸⁵

This sophisticated approach to selling, incorporating fashion merchandise into advertising images which projected the lifestyles of the young and beautiful, is now standard practice, but in the 1950s, most advertising only illustrated the goods for sale. The idea of luring a consumer by appealing to his fantasies was something very new. John Berger provides a contemporary analysis of the psychology behind this strategy for selling high-end merchandise:

Publicity begins by working on a natural appetite for pleasure. Publicity is always about the future buyer. It offers him an image of himself made glamorous by the product or opportunity it is trying to sell. The image then makes him envious of himself as he might be. Publicity is about social relations, not objects.¹⁸⁶

Eatons' Narrative of the 1960s Youth Culture

Eatons' new strategy for appealing to the 1960s youth culture resulted in the production of a visual history of the times. The ads published in the *Gazette* provided social commentary with iconic reference to popular culture (book dust jackets, pop music posters, album covers, musicals and comics) and current events (political unrest, technological advances, sporting events and life in high society).

*Publicity has another important social function. It interprets the world.*¹⁸⁷

¹⁸⁵ Shona McKay p. 26

¹⁸⁶ John Berger, *Ways of Seeing*, London, British Broadcasting Corporation and Penguin Books, 1972, p. 132

¹⁸⁷ John Berger p. 149

The "Youthquake" Fashion

The most obvious commentary provided by the prestige ads is that of costume history and timely concepts of ideal beauty. The *avant-garde* sixties fashion phenomenon was labelled a "youthquake" by British designer Mary Quant. The rounded and sophisticated fashion silhouette of the late fifties was quickly replaced by a feminine ideal typified by a new model, England's skinny, child-like Twiggy. Reflecting these fashion changes, the Eaton's artists began to sketch lean figures which pranced across the page with youthful spirit (figure 92). The Italian-inspired "sun cult" was in full force and cruise wear became popular for exotic winter escapes. The new importance of having a golden glow was evident in ads which depicted the many faces of the sun and its "beneficial" rays (figures 89, 91). Fashion was playful: these were the days of the throw-away paper dress. To cater to this exciting new clothing trend, Eaton's opened the Paper Route boutique. The shop was cleverly promoted by simply showing a tied stack of newspapers with a colorful group of fashion figures on the front page (figure 90). Prints were bold, comprised of huge dots, large geometric patterns, and vivid visual expressions of "flower power". Leopard and tiger skin motifs were also popular. An example of a prevalent 1960s floral motif is shown in the swimwear ad entitled *The Sun Worshippers* (figure 91). Colors were vivid: bright yellow and orange, synonymous with the new age, made their auspicious appearance (figure 92).¹⁸⁸

The Jet Age and the Exploration of New Worlds

Horizons were broadening. Economic prosperity teamed with rapid developments in aviation technology allowed for time-saving and affordable air travel. In 1960, the opening of the country's newest and most efficient international air terminal at Dorval signaled the beginning of the jet age in Canada. With foreign lands now easily accessible, people began to

¹⁸⁸ Michael and Ariane Batterberry, *Fashion: The Mirror of History*, New York, Greenwich House, 1982, p. 365-383.

travel as never before. The Expo '67 world's fair in Montreal drew an unprecedented crowd of over fifty million visitors.¹⁸⁹ Parker recalls, "It was a time when Canadians were beginning to appreciate international cultures and products."¹⁹⁰ Influences in Eaton's ads from virtually every continent reflected this new cultural awakening: the selected examples show both the revival of *chinoiserie* and the violent drama of the Spanish bullfight (figures 93, 94).

The 1960s exploration of new frontiers was not limited to Planet Earth. In 1961, Russian astronaut Yuri Gagarin became the first man in space. Space travel captivated the world throughout the decade, culminating in Neil Armstrong's historic 1969 moonwalk. Numerous Eaton's illustrations reflected the "out of this world" character of the space age. A perfect example is the ad of May 31 1967 which shows three fashion figures landing on the moon (figure 95). The accompanying *Gazette* article was published about a month before the ad.

Other travel related headlines found their way into the Eaton's narrative. The front-page story "Feeble Cries Lead Italian Police to Man trapped in U.A.R. Trunk" inspired the ad of December 4 1964. According to the article, two men from the United Arab Republic embassy attempted to smuggle someone from Rome to Cairo inside a diplomatic trunk. Eatons' rendition of the event depicts four fashion figures, their identities concealed, packed inside a black coffer. Note the sticker: "Hotel Cairo, Rome" (figure 96).

The Pastiche and Other Symbols

Eatons' targeted consumers were not only affluent and young, they were also well-traveled. They had seen the world and knew of its treasures. *Applied Arts* claims that "Parker

¹⁸⁹ "Expo '67 Fair Made City Talk of World," *The Gazette*, Sunday, April 27, 1997, p. A5

¹⁹⁰ Shona McKay p. 26-27

and his talented team of illustrators and designers set out to appeal to this growing sense of sophistication."¹⁹¹ One strategy was their use of the pastiche.

Publicity images often use sculptures or paintings to lend allure or authority to their own message. Any work of art "quoted" by publicity serves two purposes. Art is a sign of affluence; it belongs to the good life; it is part of the furnishing which the world gives to the rich and beautiful.¹⁹²

One of the more obvious examples of the use of the pastiche is *GRENIER: Master Artist of the Underworld*, published in 1969, an ad inspired by Pablo Picasso's *Les Femmes d'Alger (O. J. R. Version O)* (1906-7) (figures 97, 98). A witty correlation is made: Picasso painted a brothel, the artists were trying to sell lingerie. A similar connection can be drawn with the ad *THE WINNING WAYS of "Aquascutum" in Eaton's Boutiques* and Edvard Munch's *The Scream* (1893) (figures 99, 100). Eatons' ad has reproduced the turbulent setting of Munch's painting in order to promote the Aquascutum all-weather coat.

Another approach for appealing to Eaton's sophisticated target market was the artists' use of thought-provoking images. The advertising pages which announced new seasonal themes were often created even before the merchandise had arrived in the store. In such cases, the artists were obliged to communicate fashion trends through the use of symbols which were merely suggestive of certain products. At first glance, these ads often did not seem to convey a fashion message. However, a closer examination shows that the artists had craftily projected the most visible attributes of the upcoming season's apparel. As *Applied Arts* aptly explained, "they were more likely to show an illustration of sheep for a line of sweaters than the products themselves "¹⁹³ (figure 101).

¹⁹¹ Shona McKay p. 27

¹⁹² John Berger p. 135

¹⁹³ Shona McKay p. 26

The Life of Leisure

A large young demographic of new consumers with ample free time and money to spend gave rise to the popularization of many leisure activities. According to the ads, sailing, surfing, skiing, jogging and biking were all popular youth sports. A good example is the Eaton's ad of May 13 1966, in which a nautical theme places four fashion figures within the sails of a 40-foot schooner (figure 102). In discotheques, the new temples of youth culture, the Frug, the Shimmy, the Chicken, the Monkey, the Swim and the Hot Potatoes were the hip dances.¹⁹⁴ Eaton's, mindful of these trends, regularly advertised their dresses on dancing fashion figures (figure 103). Attending rock concerts was another favorite pastime. In 1965, 15 000 fans attended a Beatles concert at the Montreal Forum. Two years later the iconic Woodstock festival drew a crowd of over 400 000 youth to a farm in upstate New York.¹⁹⁵ *Cotton*, an ad for men's wear, reflects the pop music craze (figure 104). Movies, too, had a faithful following. *Cleopatra*, starring Elizabeth Taylor and Richard Burton, launched the return of kohl-rimmed eyes, or the *Cleopatra Look*, illustrated in a July 8 1963 Eaton's ad (figure 105). Stanley Kubrick's 1962 movie adaptation of Vladimir Nabokov's novel *Lolita* inspired an Eaton's ad for Fabergé cosmetics.

¹⁹⁴ "Discotheque Temples Rise: Yeah, Yeah, Yeah", *The Gazette*, November 5, 1964, p. 17.

¹⁹⁵ Program for the exhibition *Pop Art* at The Montreal Museum of Fine Arts October 23 1992-January 24 1993

PEER RECOGNITION

If an artist's work is best judged by an artist's peers, it is difficult to view the work of Eugenie Groh, Jack Parker and Georgine Strathy as anything but exceptional. Between 1955 and 1976, their work at Eaton's of Montreal, garnered eighty-four awards, as well as numerous accolades from leading associations and publications specialized in advertising communication in North America, Europe and Asia¹⁹⁶ Because of this work the T. Eaton Co. Ltd. was recognized as the supporter of one of the most *avant-garde* and striking ad campaigns in newspaper history. The *Gazette* also basked in its new fame as publisher of some of the world's most remarkable newspaper color. These two institutions received an additional thirty-seven awards for their support and contribution to the art of advertising. The awarding agencies included the Art Directors Clubs of New York, Toronto and Montreal, Le Publicité-Club de Montréal, *Communications Arts*, *Retail Advertising Week*, *Editor and Publisher*, Merchandising Motivation Inc. and Advertising Women of Los Angeles.

The professionalization of the graphic arts industry is relatively recent history. Following the establishment of the first Art Directors Club in New York in 1920, many new clubs were created across North America¹⁹⁷ The first Canadian club was founded in Toronto in 1949 and Montreal's followed two years later. All the clubs held annual exhibitions. The most prestigious was that of the New York club, which by the mid-1960s was receiving tens of thousands of entries from all over North America and selecting less than a hundred winners. Groh, Parker, Strathy and Eaton's received ninety-four awards from these three clubs between 1955 and 1976, a tremendous accomplishment by any standard.

¹⁹⁶ Eighty-four awards have been verified. It is possible that the artists received more

¹⁹⁷ Michele H. Bogart, *Artists, Advertising, and the Borders of Art*, Chicago, University of Chicago Press, 1995, p. 128

The magazine *Retail Advertising Week*, first published in 1941 and known today as *Retail Ad Week*, showcases outstanding retail advertising from all over North America. In 1961 when Eaton's became the first Canadian store to receive the magazine's highest award, the Gold Cup, a special issue entirely devoted to the reproductions of Eaton's advertisements was published. The store was also the recipient of the magazine's two other awards, the Grand Award and the Award of Merit. Between 1954 and 1975, in addition to the Gold Cup, Eaton's of Montreal received twelve awards from this magazine.

In 1963, the T. Eaton Co. was presented with Merchandising Motivation's first Gold Nugget Award for its outstanding color advertising in the *Gazette*. When the New York fashion trade paper, *Women's Wear Daily* reported on the award, they noted that the Eaton's color ads had made "fashion promotional history"¹⁹⁸ Around the same time, Groh was selected to represent Canada at an international awards banquet organized by the Advertising Women of Los Angeles; on the day of her arrival, she was interviewed for a live television broadcast.¹⁹⁹

Communication Arts, or *CA* magazine, founded in Palo Alto in 1959, claimed to have the "broadest circulation of any annual in the communication art and design field" in the 1960s. At its annual exhibitions, Eaton's and the Eaton's artists received nine awards. *Editor and Publisher* magazine, established in 1884, covers all aspects of the North American newspaper industry. The T. Eaton Co. and the *Gazette* newspaper won three awards at the magazine's Annual Newspaper Color Awards Competitions in 1965, 1966 and 1968. Le Publicité-Club de Montréal, founded in 1958 for French-speaking advertising and sales executives from the Montreal business community, awarded the T. Eaton Co. Ltd. a *Coq D'or* in 1976.²⁰⁰

¹⁹⁸ "Color Lifts Eaton's Ads to Prize Level," *Women's Wear Daily*, vol. 107, no. 90, Nov. 5, 1963, p. 1.

¹⁹⁹ Conversations with Georgine Strathy and Eugenie Groh 1999

²⁰⁰ Frederick Elkin, *Rebels and Colleagues: Advertising and Social Change in French Canada*, Montreal, McGill-Queen's University Press, 1973, p. 62-63

The ads received countless accolades. *Applied Arts* wrote that "Parker and his creative team secured a place for themselves in the picture book of Canadian advertising history."²⁰¹ In 1968, the Bureau of Advertising of the American National Press Association explained that the advertising of Eaton's Montreal store " [...]demonstrates why department stores are leaders in newspaper run-of-paper color. Their work reflects everything modern in off-beat colors, poster design and the smart use of white space."²⁰² A feature story in *CA* recognizes that Eatons' Montreal store "[...] has produced outstanding ad concepts and graphics, and some of the finest newspaper color reproduction ever achieved."²⁰³

The Eaton's ads have appeared in six volumes of *Graphic Design: International Annual of Design and Illustration*. Publication of their work in this exceptional annual of the world's best commercial art was one of the greatest honors bestowed upon the artists.²⁰⁴

²⁰¹ Shona McKay, McKay p. 28

²⁰² Bureau of Advertising, American Newspaper Publishers Association, *Creative Newspaper '68*

²⁰³ "Eaton's of Montreal," p. 36

²⁰⁴ Groh is listed in the 1972 editions of *Who's Who in the East*, *The World's Who's Who of Women*, *Who's Who in American Women* as well as in the *Dictionary of International Biography* published in Cambridge, England. In 1975 Groh became a fellow of the International Biographical Society. She is also listed in *Personaggi Contemporanei* published by *Accademia Italia* in 1984

CONCLUSION

Europe introduced modern fashion illustration to the rest of the world. During its peak period, from 1909 to 1939, illustrations were regularly seen in the editorial pages of the *de luxe* magazines. The Second World War saw the most celebrated European illustrators flee to the United States which then became the leader in fashion illustration. By the early 1960s, after the death of two of the industry's most celebrated artists, Eric and Bouché,²⁰⁵ editorial illustration had fallen from favor and had been largely replaced by photography. Newspapers such as the *New York Times*, the *Herald Tribune* and the professional fashion trade paper *Women's Wear Daily* were among the few publications which continued to commission fashion artists for editorial portfolios.

Just when editorial fashion illustration was disappearing, advertising fashion illustration for department stores was increasing at an unprecedented rate. Canadian artists were at the forefront of this developing newspaper art and Eaton's of Montreal began creating some of its finest examples. Unlike foreign artists who understood fashion illustration primarily as an editorial art, most local artists had not participated in the type of magazine work created abroad and therefore saw the increasing demand for commercial work as a positive change. Canada, unlike Europe and the United States, did not witness a decline in the popularity of editorial fashion art. It had never been that common here. For the first time in retail history, the advertising needs of the major Canadian department stores had created plentiful work for Canadian fashion illustrators and artists were being given many opportunities to perfect their skills.

It is from this perspective that the 1960s can be seen as Canada's golden age of fashion illustration. The newspaper fashion art created during the decade received both local and

²⁰⁵ These celebrated *Vogue* illustrators died, in 1958 and 1963 respectively

international acclaim. It was a time when those who had inspired Canadians began to praise Canadian talent. A perfect example of this is *Women's Wear Daily's* congratulating Eaton's on making "fashion promotional history." There has not since been a more spectacular period in the history of fashion art in either Europe or America.²⁰⁶

The postwar prosperity of the 1950s and 1960s ushered in a new era of social and cultural changes. These were very important years at Eaton's of Montreal. Business was booming and under Jack Eaton's direction, an educated, often socially prominent staff, remained devoted to the company store. A 1960 article in *Saturday Night* entitled "Montreal is Bursting at the Seams" described the city as having "...Canada's greatest concentration of industry, largest reservoir of manpower and most extensive retail market." The author predicted that it would "...require something so far unforeseen to demote Montreal to second best."²⁰⁷

However, the cultural climate in Montreal changed in the 1960s. During the events of the so-called Quiet Revolution, the French-speaking population of Quebec, frustrated with its lack of status and real power, began to organize its cultural and political emancipation. Few understood the changes which were taking place until the situation escalated to the point where letter-box bombs were targeting the Anglophone elite of Westmount, where letter-box bombs were targeting the Anglophone elite of Westmount. The underlying tension and resulting uncertainty convinced large numbers of this wealthy community to flee the city. In 1967, Canada celebrated its centennial, but it was not long before the issue of Canadian unity overshadowed the festivities. Just before the opening of Expo '67, the visiting President of France, General Charles de Gaulle exclaimed "*Vive le Québec libre !*" at a mass gathering; his prediction, and that of many others, of a future certainty.

²⁰⁶ In the 80s editorial fashion illustration experienced a brief resurgence but it can not be compared to the 1960s when newspaper advertising illustration was so prevalent, and of such high quality.

²⁰⁷ Harry E. Mercer, "Montreal is Bursting at the Seams", *Saturday Night*, vol. 75, no. 2, Jan. 23, 1960, p. 14

Rod McQueen explains that "Eatons' own season in the sun ended at 3:30 am November 22 1968, when a bomb exploded in a locker on the Métro level of the Montreal store. In the weeks that followed, other devices were discovered and dismantled. Eaton's store windows were fitted with wooden shutters that could be quickly bolted against bombs or riots."²⁰⁸ Jack Eaton, who was largely responsible for the success of the Montreal store and a staunch supporter of the new style of fashion illustration, moved back to Toronto that year. The number of prestige color fashion ads dropped from a peak of one hundred in 1966 to fifty only two years later, when Jack Eaton left (figure 106). In 1969, when John David Eaton retired, the Eaton's presidency was occupied for the first time by a man from outside the family. That year, the art department's color budget was suspended. Color was used only when a manufacturer agreed to pay the additional printing costs. This new policy limited the artists' creative freedom, as now the manufacturers, and not the art department, had the final say about what appeared in the *Gazette*. Another sign of the times was the cancellation of Montreal's famous Santa Claus parade which Eaton's had organized and financed for years.²⁰⁹

Political tensions escalated. In October of 1970 the *Front de Libération du Québec* (FLQ) kidnapped Montreal's British trade commissioner, James Cross, and Pierre Laporte, a senior member of the Quebec cabinet. Concerned that the kidnappings might be the work of a large underground organization, the Bourassa government turned to Ottawa for assistance. Troops were quickly moved into Montreal and the War Measures Act was invoked. The kidnappers eventually released Cross unharmed but Laporte was found dead in the trunk of a car.

During this tumultuous time in Montreal, less and less attention was given over to seemingly frivolous pursuits: Eaton's use of color advertising drastically declined, as if to

²⁰⁸ Rod McQueen p. 166

²⁰⁹ Rod McQueen p. 167-7

Conversation with Eugénie Groh January 27 1999

prove the Latin dictum *inter arma, silent musae* (in times of conflict muses are silent). By 1971, the number of prestige color fashion ads had dropped to fourteen. The T. Eaton Co. was adapting to the different mood of the time and to the changing economy. In 1976 the catalogue offices were closed. By the late 1970's, photography had replaced illustration as the preferred medium for fashion advertising and an increasing amount of the advertising budget was being set aside for television commercials. Although the Montreal store hadn't been the same since 1968, its final demise came in 1982 when its independent offices were permanently closed. The staff, including the fashion director, the managers of the different departments, buyers and artists were all dismissed. Advertising and buying activities were centralized at the Toronto head office.²¹⁰

It was a combination of factors- postwar optimism, economic prosperity, management with vision, technological advances and an exceptional group of talented artists- that contributed to the creation of Eaton's prestige fashion advertising, widely recognized as among the best color advertising in newspaper history. It was a series of equally timely events - economic recession, a decline in consumer spending, political turmoil, changes in Eaton's upper management, increasing costs of color printing and those very technological advances which had facilitated inexpensive photographic reproduction and introduced television advertising, that ultimately resulted in the end of this spectacular era in Canadian fashion illustration.

As with Eatons' *Gazette* campaign, the decline and eventual disappearance of the bold fashion art of the pre-war years can be attributed to harsh economic conditions, political instability and technological advances in photographic reproduction. The surprising parallels between Europe's and Canada's golden ages of fashion illustration suggest that specific social conditions lead to the production of fashion art based on a stylized and optimistic reality.

²¹⁰ Conversation with Joan Aird January 26 1999

rendered in vibrant flat color. Until a particular society experiences a new period of rapid economic growth and witnesses the coming of age of a new generation, it should not expect to see art of this kind resurface.

The value of Eaton's ads as travelogue of and illustrated commentary on 1960s youth culture leads one to question why this work has not been more faithfully preserved as an important part of Canada's cultural heritage. One may posit that responsibility for this neglect lies within an art/commercial art tension: the conflict between the perception of "art for art's sake" and art as a part of everyday life. Commercial art still occupies a marginal place in Canada's art history. In a society shaped by national advertising and mass media, it appears puzzling that many scholars regard work commissioned to sell products or appeal to a popular audience as unworthy of serious study. The repercussions of the divide between fine art and commercial art have resulted in more than semantic scrutiny. Art historians have tended not to focus on the role played by commercially-employed artists and thus systematically downplayed the importance of art produced primarily for commercial reasons. Albert Dorne has argued in *The Illustrator in America* (as did Oscar Wilde before him) that one can differentiate only between good and bad work in any field- which leads to the inference that those who were historically influential and successful in their art were among its best practitioners.²¹¹ Eugenie Groh, Jack Parker and Georgine Strathy have played an important role in shaping the course of fashion art and therefore merit inclusion in accounts of this field.

Since the decline and ultimate discontinuation of the Montreal store's illustrated prestige fashion advertising, little has been done to preserve this artistic output. Documenting and preserving the remaining samples of this work should contribute to an understanding of the important place that fashion illustration holds in Canada's and Montreal's cultural history.

²¹¹ Walt, Reed, *The Illustrator in America*, New York, Reinhold Publishing, 1966.

The Eaton's illustration narrative- a story of ground-breaking, internationally-recognized fashion art that holds its own alongside that of Erté and Gruau - provides a fascinating record of a movement unique in Canadian art history.

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Georgine Strathy. conversation with the author. 1997, June 18 1998 and January 26 1999.

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Ivana Sadikovic. conversation with the author. February 2 1999.

Jack Parker. conversation with the author. August 27 1998 and February 7 1999.

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Forms of Newspaper Advertising



fig. 1 Prestige advertising

Grand sautoir en velours
COSTUMES de LAURENTIDE
9.54

SOULIERS TECO
6.95

Sole de feutre! Création pour hommes
39

PANTALONS
1.25

PANTALONS
1.19
1.25
2.50
4.00
4.00

CHAISES "CAMBRIDGE" POUR DAMES
1.59

ROBES D'INTERIEUR
14.95

PARLES "SOL"
4.79

LE BOUTON "BOUTON"
23.50

EATON'S

fig. 2 Promotional advertising

The Artists



fig. 3 Jack Parker



fig. 4 Eugenie Groh



fig. 5 Georgine Strathy

Postwar Fashion Art

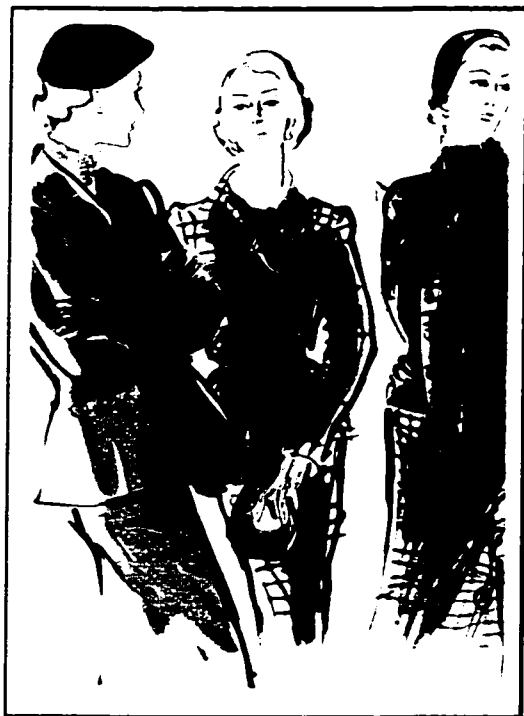


fig. 6 René Bouët-Willaumez's Expressionist art in *Vogue*



fig. 7 Dorothy Hood's Expressionist art for Lord and Taylor



fig. 8 Betty Brader's new style for Joseph Magnin

Contrasting the Old and the New



fig. 9 Eatons' new style



fig. 10 The prevalent Expressionist style

Spatial Division

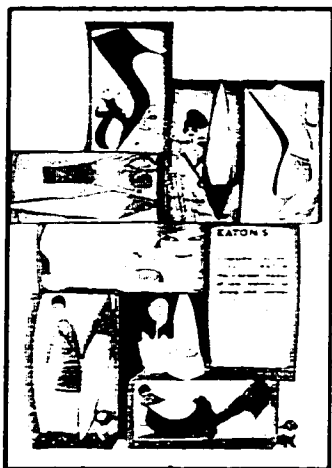


fig. 11 Composite formats



fig. 12 Diagonal composition



fig. 13 Vertical composition



fig. 14 Horizontal composition



fig. 15 Sparse composition



fig. 16 Dense composition

Perspective



fig. 17 Parallel perspective



fig. 18 Angular perspective



fig. 19 Oblique perspective



fig. 20 The combination of different planes

Portrayal of the Fashion Figure

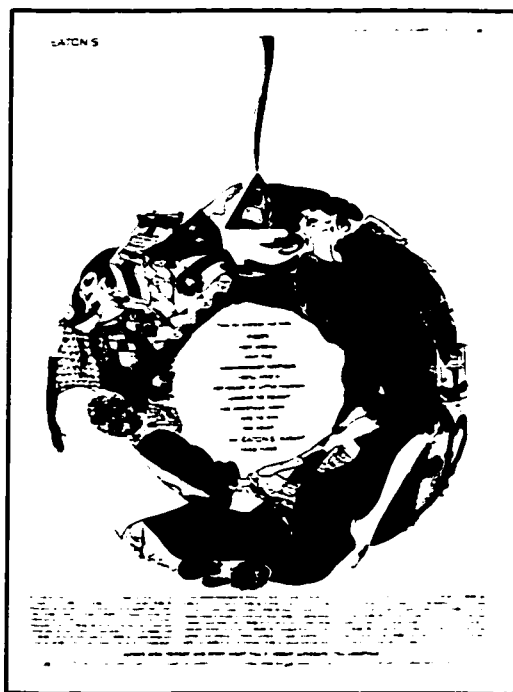


fig. 21 Intertwined

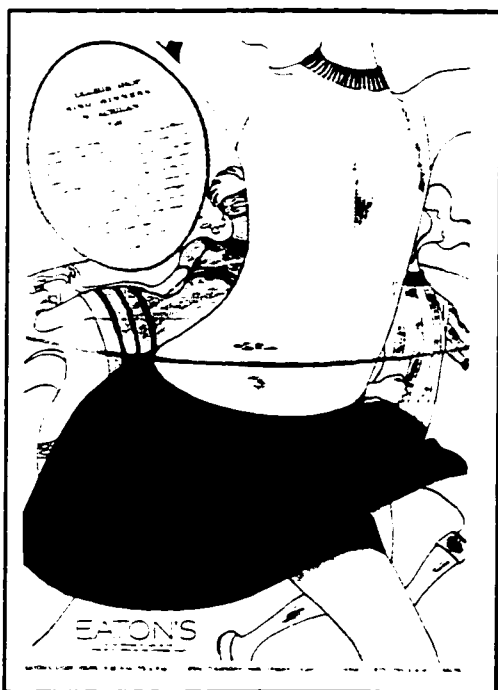


fig. 22 Truncated/decapitated

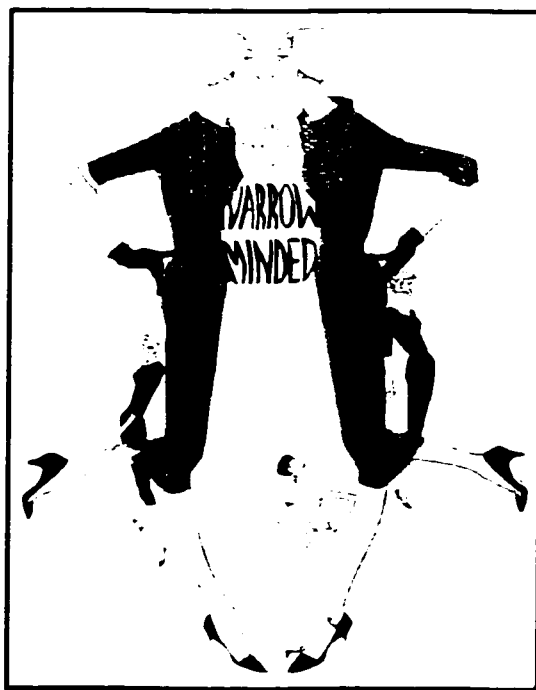


fig. 23 Mirrored

Portrayal of the Fashion Figure



fig. 24 Inverted



fig. 25 As a silhouette



fig. 26 Hidden

Repetitive Imagery



fig. 27 Motifs of natural origin



fig. 28 Motifs of man-made origin

Artistic Devices



fig. 29 Collage

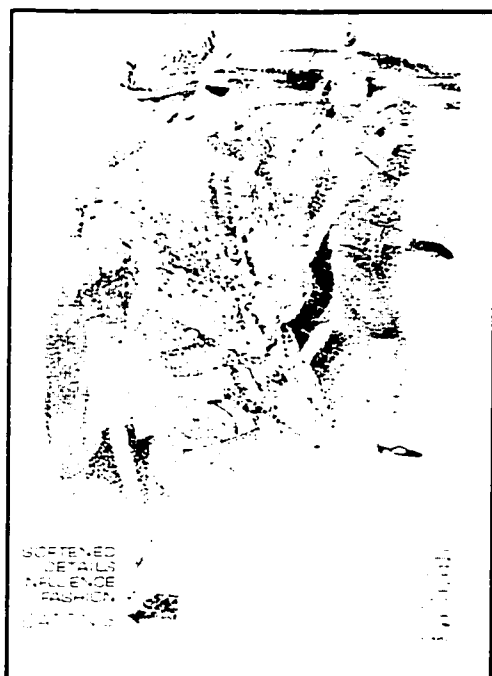


fig. 30 Pointillism



fig. 31 Mosaic

Inspiration from the Japanese Ukiyo-e
Frames



fig. 32 Japanese composite format



fig. 33 Eatons' composite format



fig. 34 Japanese pillar picture

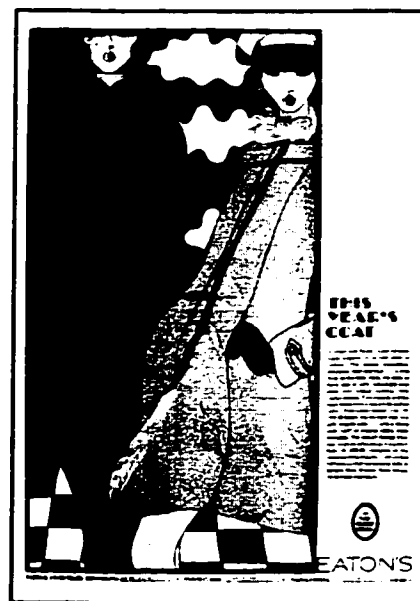


fig. 35 Eatons' pillar picture

Inspiration from the Japanese Ukiyo-e
Separation of Planes



fig. 36 Japanese grill



fig. 37 Eatons' grill



fig. 38 Japanese strong diagonal



fig. 39 Eatons' strong diagonal

Inspiration from the Japanese Ukiyo-e
New Perspectives and Varied Viewpoints

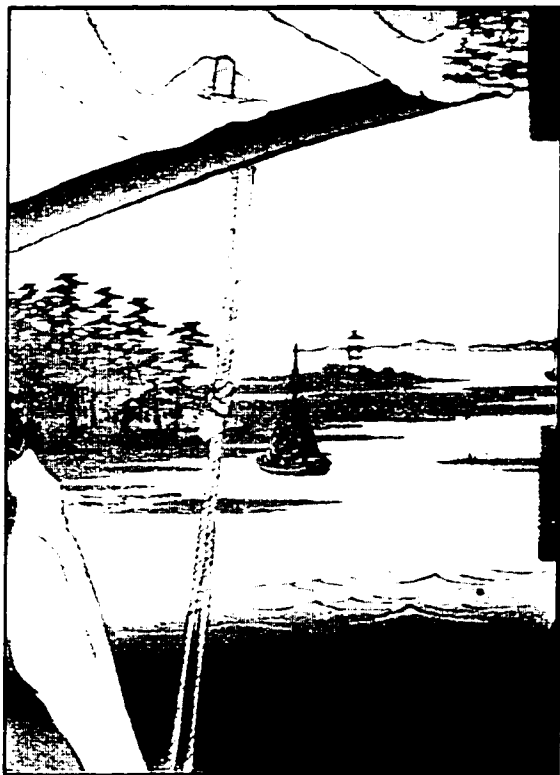


fig. 40 Japanese cut-off foreground figure



fig. 41 Eatons' cut-off foreground figure

Inspiration from the Japanese Ukiyo-e
Graphic Simplicity and Intricate Detail



fig. 42 Japanese silhouette



fig. 43 Eatons' silhouette



fig. 44 Japanese ornamental pattern



fig. 45 Eatons' ornamental pattern

Inspiration from the Japanese Ukiyo-e Repetitive Imagery

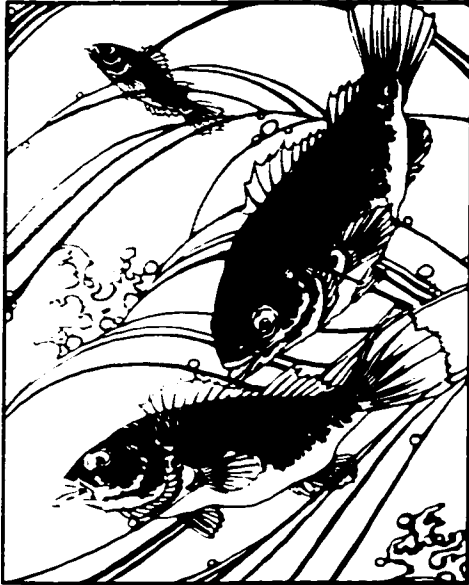


fig. 46 Japanese wild carp



fig. 47 Eatons' wild carp



fig. 48 Japanese wave



fig. 49 Eatons' wave

Inspiration from Modern and Contemporary Art

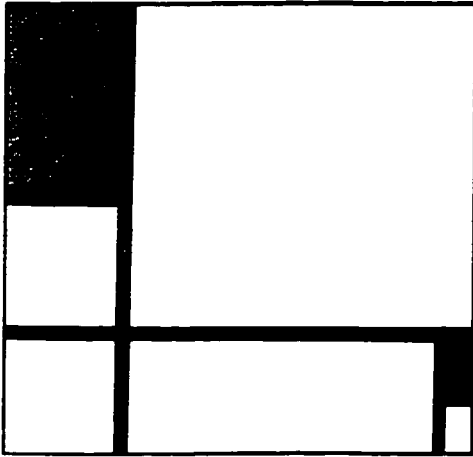


fig. 50 Piet Mondrian's deStijl



fig. 51 Eatons' deStijl



fig. 52 Roy Lichtenstein's Pop art



fig. 53 Eatons' Pop art

Inspiration from Modern and Contemporary Art

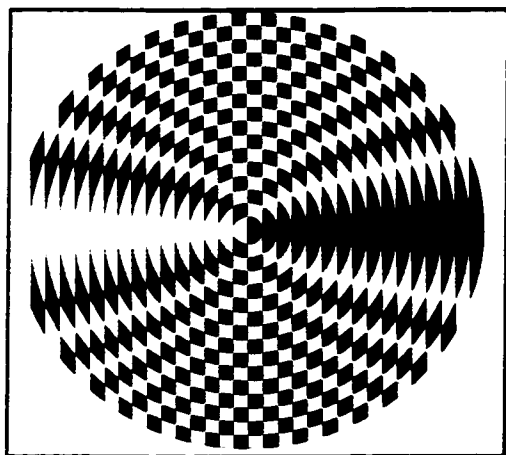


fig. 54 Rene Parola's Op art



fig. 55 Eatons' Op art



fig. 56 Larry River's Abstract Expressionism



fig. 57 Eatons' Abstract Expressionism

Inspiration from Decorative and Poster Art



fig. 58 Aubrey Beardsley's Art Nouveau



fig. 59 Eatons' Art Nouveau



fig. 60 Henri de Toulouse-Lautrec's Poster Art



fig. 61 Eatons' Poster Art

Inspiration from Decorative and Poster Art

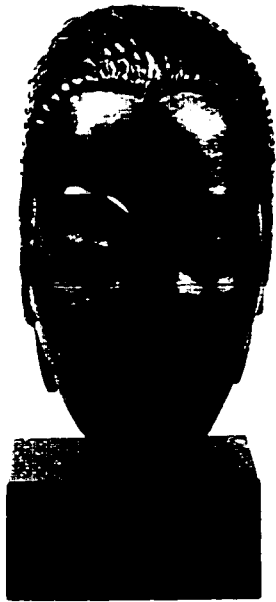


fig. 62 René Buthaud's Art Deco



fig. 63 Eatons' Art Deco



fig. 64 Georges Lepape's fashion art



fig. 65 Eatons' fashion art

Color



fig. 66 Eatons' first two-color fashion ad



fig. 67 Eatons' first three-color fashion ad

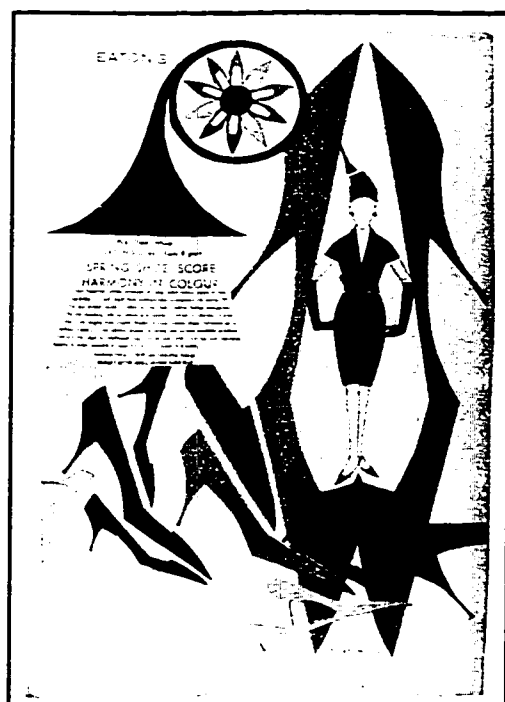


fig. 68 Eatons' first five-color fashion ad



fig. 69 An experiment with screened mixtures

Color



fig. 70 Eaton's first use of white ink

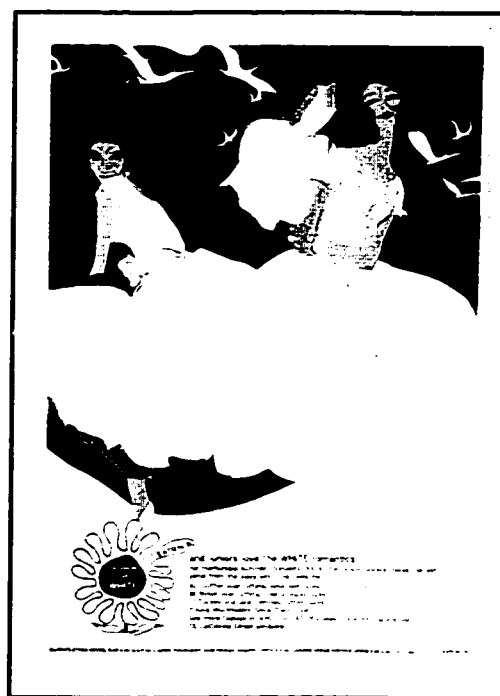


fig. 71 Eaton's first successful use of white ink



fig. 72 Eaton's first use of silver ink



fig. 73 An experiment with surprinted black ink

Color Preferences



fig. 74 Analogous color harmony

fig. 75 Complementary color harmony



fig. 77 Triadic color harmony



fig. 76 Split-complementary color harmony



Manual Color Separation

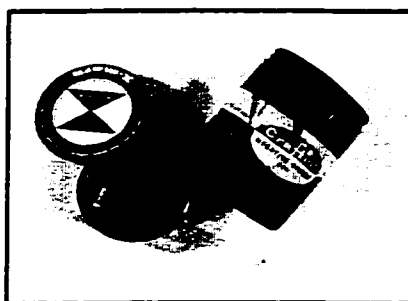


fig. 78 Negative opaque red and adhesive register marks



fig. 79 Drawing on board

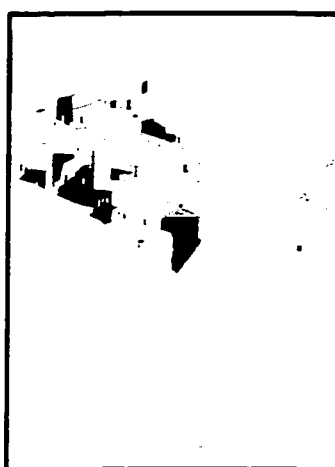


fig. 80 The 1st overlay

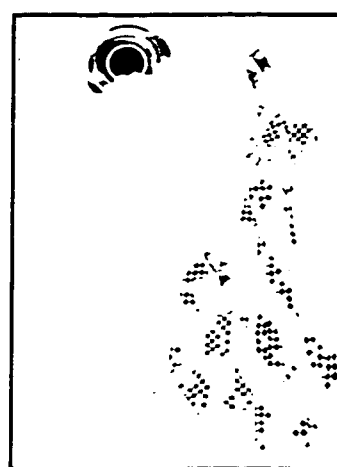


fig. 81 The 2nd overlay



fig. 82 The 3rd overlay



fig. 83 The 4th overlay



fig. 84 The 5th overlay

Color Reproduction



fig. 85 *The Gazette* letterpress



fig. 86 An original engraved metal plate



fig. 87 A press proof



fig. 88 A tearsheet from *The Gazette*

"Youthquake" Fashion



fig. 89 The sun cult



fig. 90 Disposable fashion



fig. 91 "Flower power" prints



fig. 92 Youthful fashion in vibrant color

The Jet Age and the Exploration of New Worlds



fig. 93 Revival of *chinoiserie*

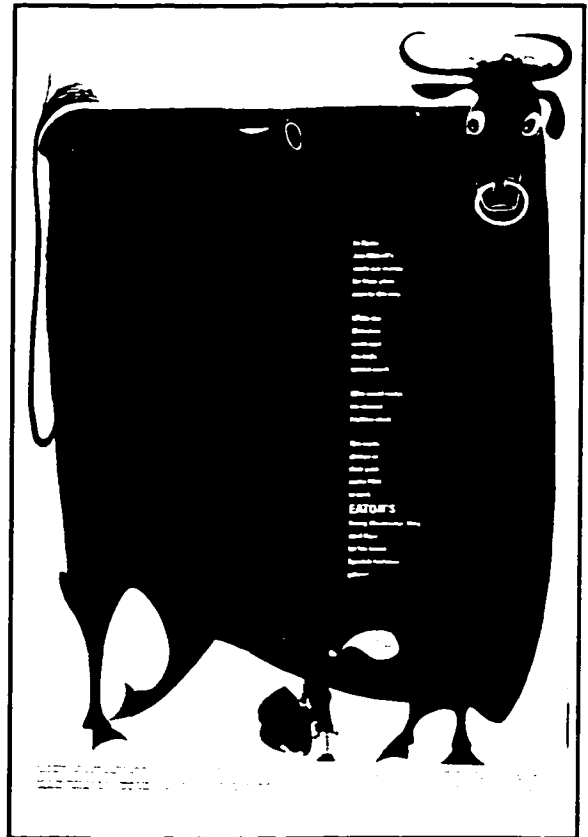
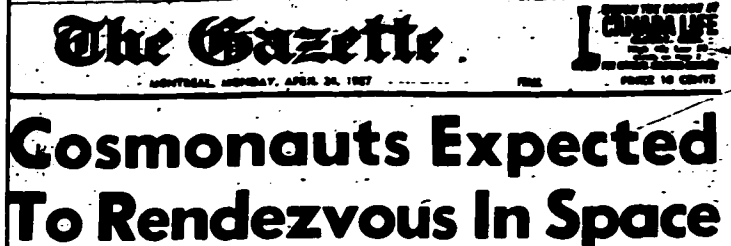


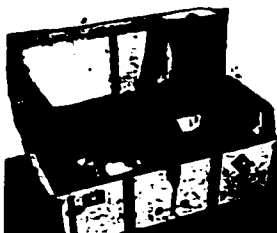
fig. 94 Spanish drama

The Jet Age and the Exploration of New Worlds

fig. 95 Moon landings



Feeble Cries Lead Italian Police To Man Trapped In U.A.R. Trunk



Trunk found for smuggling man to Egypt

ROME — Italian customs police have found a man trapped in the trunk of a car. The man, who was found in a state of unconsciousness, was taken to a hospital. The police are investigating the case, which is believed to be a smuggling operation. The man was found in the trunk of a car that was stopped by customs police. The car was found with a large amount of luggage, including a suitcase and a bag. The man was found in a state of unconsciousness, and the police are investigating the case. The man was found in the trunk of a car that was stopped by customs police. The car was found with a large amount of luggage, including a suitcase and a bag. The man was found in a state of unconsciousness, and the police are investigating the case.

By The Associated Press
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fig. 96 International smuggling

The Pastiche



fig. 97 Pablo Picasso's *Les Femmes d'Alger*



fig. 98 Eatons' Rendition



fig. 99 Edvard Munch's *The Scream*



fig. 100 Eatons' Rendition

Representational Images

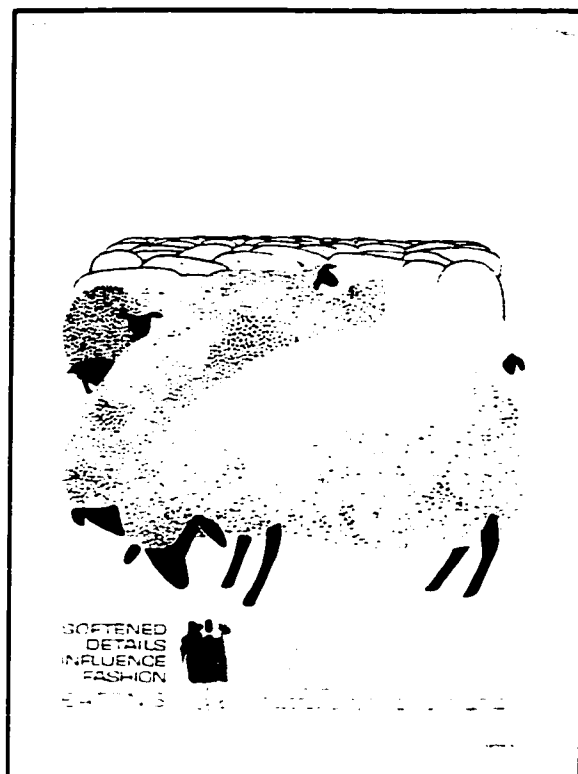


fig. 101 Sheep are drawn to suggest sweaters

Life of Leisure

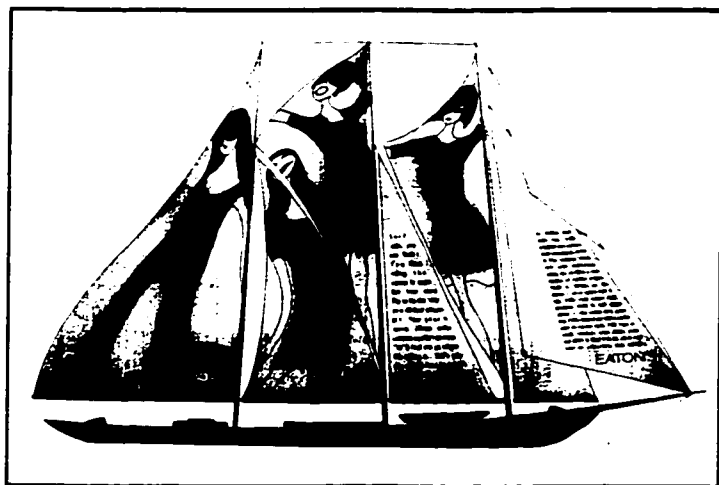


fig. 102 Sailing



fig. 103 The disco craze



fig. 104 Pop music

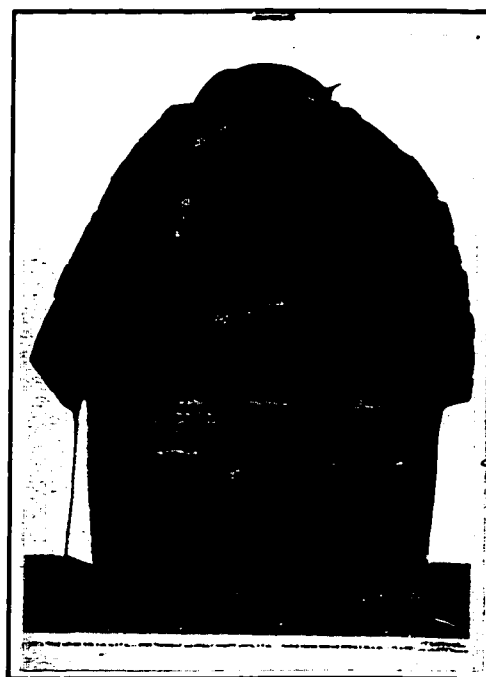


fig. 105 Movies

fig. 106 Eatons' Color Advertising in *The Gazette*

EATON'S COLOR ADVERTISING IN THE GAZETTE

