

Unit 3: Studio 5 Projections²

Studio 5

Line of enquiry

UNIT 3: STUDIO 5
PROJECTIONS²

My line of enquiry has progressed to:

Not Vogue – an *other* story of Vogue
An exploration of the discursive construction of reality
of *Vogue* magazine and what's lurking in the liminal.

Studio 5

Development/Process

UNIT 3: STUDIO 5
PROJECTIONS²

I have deconstructed Vogue to expose the formal properties of design as contributing factors to telling of a single story. A narrative of women as consumers and little more (Wolf). Imagery is overwhelmingly commodified, both in explicit adverts and implicit in editorial (Barthes, semiology/mythology). Layered text contexts creating multiple, reinforced and reiterated social contexts of celebrity, class, exclusivity and wealth (Hall, pre-defined contexts). Imagery and text reinforcing the same ideology. Editorial design practices of formulaic magazine design being the 'right way' and 'professional' and 'good' (Caldwell).

I have deconstructed Vogue to expose the properties of material.

I have deconstructed Vogue to expose the systems and networks that it is created within as being the root of the story that magazines tell.

I have deconstructed Vogue to expose the medium as a chameleon of power narratives.

Studio 5

Development/Process

UNIT 3: STUDIO 5
PROJECTIONS²

I am going to create a Vogue that uses the very properties I have been deconstructing, the formal properties of design, language and contexts to communicate the *other* story, that I have found hidden in the liminal of Vogue.

Inspired by the snippets of meaningful content, content that isn't commercially driven, commodified or created with capitalist intent. The snippets that represent women as more than consumers and surfaces. The snippets that bring politics, economics, language, meaning, patriarchy, capitalsim, diversity and multiple voices into conversation, rather than being invisible traces laced through the design, content, contexts and form.

Using and abusing the glossy nature of Vogue, to create a juxtaposition, a contrary, a conversation between the expected and unexpected, the familiar and unfamiliar, to question what is in front of you and why; to provoke the reader to look beyond the surface.

It looks like Vogue. It is the same shape, size, pagination, material. It has the same number of adverts and editorial pages. It would go unnoticed (although of course noticed) on the newsstand.

Inside, it uses formal design devices as expected. Headlines and standfirsts to entice the reader in, but not in a misleading way. It uses the same grid, fonts and layout. It uses the same systems of construction, but it creates a contrary meaning, a contrary discourse,

exposing the discursive reality of glossy magazines.

Imagery is challenging. It needs to be large and indulgent, but ideally not be partial to the male gaze or sexualisation. I think anyone can probably argue any image is, so I will use large, indulgent imagery to create the illusion of Vogue, with less focus on the sexualisation of women, but will be mindful that I try to avoid it as much as is possible with what is available. I will use a mix of image sources, as magazines do. Some picture library, some archive, some publicity.

Features from the past, present and future construct an alternative narrative to the dominant narrative of Vogue. Meaningful content that *is* intelligent, thought provoking, diverse and challenging, not content that just says it is. Content that is enough by itself without being contextualised in celebrity, wealth or exclusivity. Content that remains light, accessible and entertaining. It's jarring in tone, language or subject, but is visually compliant with what is expected of a glossy magazine. Picture captions return to their roots and add value to the images rather than commodifying them.

Adverts are subtly subverted to maintain the context and illusion, whilst drawing attention to the commodification and homogenisation by removing the brand and faces. It's uncomfortable, but there is enough familiar to understand its context and relevance.

Studio 5: Past

UNIT 3: STUDIO 5 PROJECTIONS²

1960 ARTICLE



Method: Contrary of Past

Process: I set up a template to the same spec as American Vogue as that is the archive I have been deconstructing. It is 200mm wide by 275 height. Slightly different dimensions to British Vogue and British magazines. I created a margin of 20mm on all sides. I created a two and three column grid with a margin of 4.5mm. I placed the page number, picture credit and footer on the master templates. I created style sheets for all the text styling; headline, standfirst, body copy (indent and non indent), picture caption, pull quote, footer, picture credit and drop cap.

Findings: I redesigned the feature Masks of the Mountain People to current Vogue. Past is the first section of the magazine. I thought about disrupting the time sequence, but I think for clear communication to the audience keeping it sequential will avoid confusion as its already asking quite a lot from the readers. The upfront articles are shorter in magazines, to break the reader in gently. The article was very long, so I took advantage of the 'continued on page 00' that Vogue is very fond of, to dump a ton of copy at the back of the magazine. The standfirst on the original article was in concersation with the image. I like the image as its very un-Vogue, but in a concept that is trying to make past present I needed to change the image to be more glossy and current.

Reflections: Image choice was the most challenging part. I used Lady Gaga with a 'mask' as I love its contrary nature, but then I am contextualising within celebrity which I said I wouldn't do. The original dates it too much and defies the overall intention of its aesthetic. I don't want it to be misleading but also glossy?!

REDESIGNED PAST AS PRESENT



ALTERNATIVE IMAGE EXPLORATION



Studio 5: Past

UNIT 3: STUDIO 5 PROJECTIONS²

1977 ARTICLE



ORIGINAL 2025 VOGUE FEATURE



REDESIGNED PAST AS PRESENT

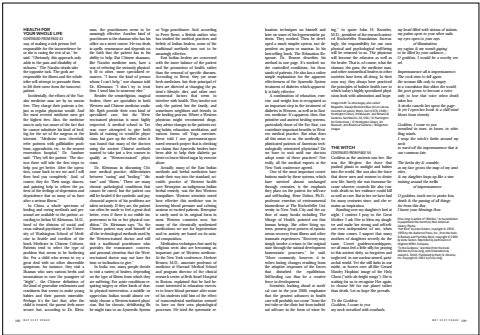


Method: Contrary of Past

Process: I transcribed the text from the original article. I used the layout of the corresponding page to the most recent issue I had been deconstructing, and redesigned the layout with the past article. I sourced an image of the Navajo medicine men from Jstor.

Findings: The image is from Bridgeman Images and is of a Navajo medicine man which the article is about. The image is more typical of the cultural images Vogue uses than a glossy image. The article is about natural medicine and the future of medicine, written in 1977. The article is in conversation with the wider context it is in the layout of the modern article about NAD+. In a mythological reading of this article, the wider context is invisible to the eye, but retrievable (Barthes, 2010). The article is also in conversation with modern medicine, our reliance on it, challenging our choices as a society over the last 50 years.

Reflections: I like how the old article juxtaposes the modern article and its original aesthetic. I like how it looks relevant to today, is relevant to today, but from the past. Simultaneously commenting on hte regurgitating of content by magazines, by regurgitating actual content from the same magazine, to comment on the modern interpretation of the same content. How many times has this been done over the spectrum of time represented on this page. A lot I should imagine. Graphically communicating mythologically a discursive reality.



Studio 5: Past

UNIT 3: STUDIO 5 PROJECTIONS²

1917 ARTICLE



ORIGINAL 2025 VOGUE FEATURE



REDESIGNED PAST AS PRESENT



Method: Contrary of Past

Process: I transcribed the text from the original article. I used the layout of the corresponding page to the most recent issue I had been deconstructing, and redesigned the layout with the past article. Imagery was challenging.

Findings: This article was so long, but it had some really interesting perspectives on feminism from 1917 written by a man. Some much contrary it had to go in. Imagery was difficult again here, there is a play by Jodie Comer who plays a lawyer who then has to defend herself in a rape trial. Layers on contrary and really relevant but I think this is one of my mad leaps of connection. Here I am juxtaposing the imagery with the article to create further meaning, which isn't what Vogue does. So I think I need to rethink how to illustrate this that on the surface says Vogue, but more deeply creates meaning for the piece not drawing in another context that isn't of the article.

Reflections: I need to think more on the purpose of imagery and its aesthetic as I am trying to be contrary and juxtaposing in a meta way that is going to confuse the audience.

Studio 5: Past

UNIT 3: STUDIO 5 PROJECTIONS²

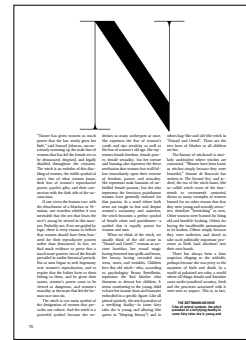
1982 ARTICLE



ORIGINAL 2025 VOGUE FEATURE



REDESIGNED PAST AS PRESENT



Method: Contrary of Past

Process: I transcribed the original article on The Witch worked it up fully into a full article.

Findings: I adapted the design of the opening spread to still be Vogue like, but not an exact replica, and followed the format for the remainder of the feature. This old text had two poems in it, which is contrary to today's Vogue. I haven't come across any poetry in the recent issues I have deconstructed. The poem sits awkwardly in the layout on the third page as it doesn't create the seamless mass of text that is familiar in Vogue, causing visual contrary. I chose images that aren't of witches, but are fashion led without being sexually explicit, that contain women in black dresses. Their contexts offer further contrary. I used picture captions to house definitions of witch and witch hunt (inspired by the original piece that used the picture caption to define the image from the Bettman archive. I love picture captions and the added value they bring to a magazine layout, something lost in contemporary magazines where captions are commodified, all designer labels and price tags) to draw further comment on definitions of women and contexts of imagery that go unchallenged. I used a contemporary publicity still of Wicked which of course, through propaganda / social construction creates a discursive reality of what is good (white, blond, big pouffy dress) and bad (black, green, long black dress).

Reflections: I like this translation, but am still questioning my rationale for imagery as I am confusing myself with meta contexts and I don't want to over complicate.

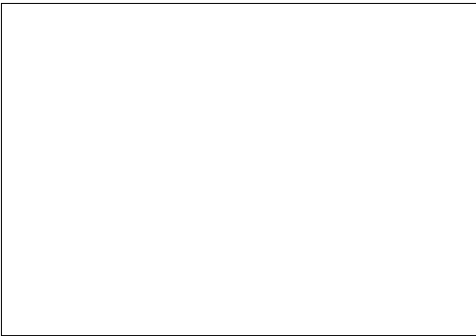
Studio 5: Present

UNIT 3: STUDIO 5 PROJECTIONS²

2009 TED TALK



ORIGINAL 2025 VOGUE FEATURE



REDESIGNED PAST AS PRESENT



Method: Contrary of Present

Process: I took the transcription of Chimamanda Ngozi Adichie 2009 Ted Talk, 'The Danger if the Single Story'. I created my own Vogue opening spread based on other Vogue's and mixing of features from the issue I have been deconstructing.

Findings: I was working with layoutss that would work with the content, to create flow and pace overall in the magazine to be faithful to the story the combined whole tells. Adichie's voice comes through in the transcript and I love how it challenges the editorial voice of Vogue, despite the fact that she has been featured in Vogue on multiple occassions, it's never been in her true authentic voice, always that of the mediator, gatekeeper, power. The images are great but they aren't high res enough to print. This is a recurring problem. I know the finish needs to be slick, as Vogue is, for the deception, illusion, mask to work, but the image is so good I might try it.

Reflections: This section of the magazine has longer articles than the beginning and the end so more pages are dedicated to these articles in the centre of the magazine. It's the, I'm settled and ready for a longer read now moment. This structural format implicitly implies this content is more in depth, serious, worthy. This context is definitely fitting for this article. This story is the perfect mix of light, entertaining, accessible but with meaningful content, without being preachy or academic. Despite possibly being both?

Studio 5: Present

UNIT 3: STUDIO 5 PROJECTIONS²

2024 NEW YORK TIMES INTERVIEW



REDESIGNED AURAL AS TEXT



Method: Contrary of Present

Process: I took the transcription of a New York Times Interview with Tilda Swinton.

Findings: Despite Swinton being a well known actress and upper class, this interview wasn't a celebrity, contextual, promotion of her film. The film was the catalyst for the conversation, but what followed was very much a conversation. All be it about death and assisted suicide, it was so refreshing to hear a conversation not a one way interview. The audio version had both their voices which made it more contextual in an authentic sense. It had been edited and so there is a level of gatekeeping and editorial control, but in a commercial world of caged celebrities talking in sound bites about other celebrities I found this fascinating. I felt by this point I was well accustomed to Vogue layouts so created this one based on what had come before. When searching for images most of her that emerged were from Vogue. The images of her are very Vogue like without being sexualised so I used them, with some additional ones from the Britannica archive of some of her lesser known roles to add value and depth rather than regurgitating the same most commercially successful ones - The Lion, The Witch and the Wardrobe etc.

Reflections: The article and the layout are quite serious, offering that deeper moment in the middle of a magazine. The imagery for this worked well and was big enough. Well the first one wasn't but I really liked it so I used it twice to make a spread and as its a grainy black and white the texture on printing will work with the piece rather than against it. Vogue often uses black and white and archival type imagery.

Studio 5: Present

UNIT 3: STUDIO 5 PROJECTIONS²

2008 TED TALK



ORIGINAL 2025 VOGUE FEATURE



REDESIGNED AURAL AS TEXT



Method: Contrary of Present

Process: I took the transcription of a Ted Talk by Neuroatomist Jill Bolte Taylor and redesigned it as the Adrian Borady feature.

Findings: The Adrian Broady feature in the Vogue I was deconstructing was quite different in design to the others. I don't really know why. But I translated it into this feature to be faithful to the original issue. I struggled to find any images of Jill at all, let alone that were big enough to go full bleed, so I had to interpret this more graphically. Jill's talk is about her studying the brain her whole life, who whilst having a stroke realised she was experiencing what she studies and tried to analyse herself as she was experiencing it. What she found was beautiful, deep, emotional and meaningful. When all the daily noise is stripped away and you are released from your body and its constraints, societies constraints, discursive realities, what is left is just an essence of you. Perfect for this Vogue. A story, told by an academic, that is heart warming, relatable, interesting and meaningful.

Reflections: The imagery reflects the themes of the piece rather than the person, which in the circumstances works well. But I fear I have a lot of dark images and my personal aesthetic is creeping in. Vogue does use artistic, creative forms of imagery so I think it's fitting, but I think as a whole I am missing colour and energy which I need to address.

Studio 5: Future

UNIT 3: STUDIO 5 PROJECTIONS²

PERSONAL/UNKNOWN QUANTITIES 2025



ORIGINAL 2025 VOGUE FEATURE



REDESIGNED AURAL AS TEXT



Method: Contrary Futures

Process: I took a piece I commissioned for Unknown Quantities 12, a joint publication between MACCC and MAGCD. Our theme was lost and found and we interpreted it widely and wanted a collation of perspectives and voices. I commissioned Tim Gibney who is currently doing a PhD on acid house. I wanted his voice, his experience and his tone to come through.

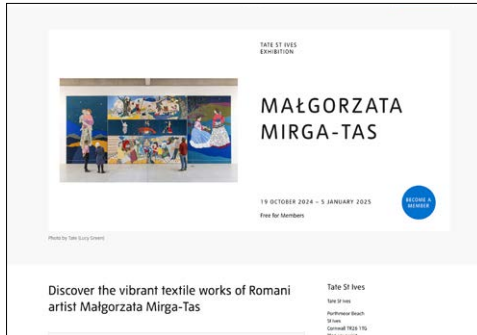
Findings: I used this more broken up spread that appeared in this place in the run in the original issue I was deconstructing. It was nice to use lots of the imagery that tells the story as much as the words. This feature works on multiple levels as Ibiza is a trendy place to go that Vogue would feature, but this feature talks not of the luxury hotels and elite clubs, this talks of the 90s and sweating, a coming together of like minded people, where having a good time is prioritised over appearance and no mobile phones were at any clubs. A time of freedom that those who experience it have a type of 'Hireath' for.

Reflections: This feature covers places and people that would appear in Vogue, but from a different perspective. One that is more meaningful and connects with the audience through shared experience, nostalgia, memories and the past. The future is contrarying the past as the future articles resonate with what has been. Does meaning come from experience, past and reconnecting with lost connections?

Studio 5: Future

UNIT 3: STUDIO 5 PROJECTIONS²

PERSONAL / TATE ST LIVES 2025



REDESIGNED PERSONAL CONTRIBUTION



Method: Contrary Futures

Process: I had a conversation with a friend in the pub. She had just been to St Ives and for her birthday her family sent her to Tate St Ives. She went to an exhibition. It was by a Polish Roma artist who created huge fabric collages from material of loved ones. My friend is Polish. She told me about this. Her passion and connection to her experience was so powerful I invited her to write something for this Vogue.

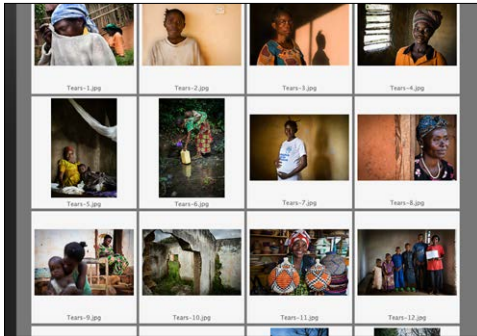
Findings: I created this design based on the knowledge I had gained from all the other articles I had created. I let the artwork lead as I didn't want to crop any of the images. I didn't want to ask Dominika for too many words and the images are so colourful and Vogue esque I wanted them to bring some colour and a change of pace visually to the magazine.

Reflections: We're at the back end of the magazine so the articles return to being a little lighter. This has some very emotional and meaningful moments, but there is less text so it's just about works. Dominika was so pleased with this when I sent it to her, she was delighted her heritage, representation of Polish and Roma people and art was being celebrated. Giving real everyday people a voice in this environment shifts the power and control of content and the discursive reality it creates. Whether real or not real, authentic voices, non-commercialised exhibitions, music and photography is showcased in a luxurious, indulgent and collectable context. Inadvertently creating a discursive reality that prioritises all voice and all people. Clearly in this instance I curated this so my bias and my voice is present in some form, but coming from an anti-capitalist, anti-patriarchal and wider representation of woman that is contrary.

Studio 5: Future

UNIT 3: STUDIO 5 PROJECTIONS²

PERSONAL / PHOTOGRAPHY ARCHIVE 2025



ORIGINAL 2025 VOGUE FEATURE



REDESIGNED AS PERSONAL CONTRIBUTION



Method: Contrary Futures

Process: In lieu of a fashion story with pages upon pages of images of commodification and commercialisation of women, I thought of my friend who is an exceptional photographer. I initially contacted a friend who has never pursued their dream of becoming a photographer, but he couldn't supply the images large enough to use and didn't really want to write captions. So I contacted a friend who is an investigative journalist who is continuously fighting for women's rights to show an alternative narrative of photographed women.

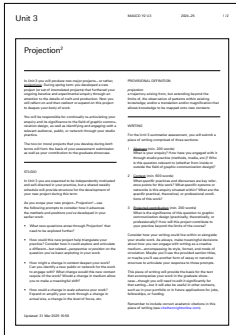
Findings: An indulgent run of pages of stunning photography shared with others. Some of the images from this set were really challenging. A lot of detail of slavery, selling women and violent multiple rapes. This really challenged me as an editor and creator. I had the audience at the forefront of my mind as I decided to use the less violent stories, I didn't want to alienate my audience, even though these stories need to be shared. I didn't think this environment was right at this time. I do not know if I made the right decision.

Reflections: Giving 'other' space and place is showing equality and that every voice, eye, ear and thought is valid, interesting, creative and tells a story. Sharing knowledge, passing on knowledge, storing knowledge, all forms of knowledge in the form of a magazine is a contrary proposition. But one rife on the internet. All social platforms are content creations of individuals. They create conversations, interactions, reactions, they are sharing. Why can't magazines do the same? Why aren't all the people invited to share their stories in printed form?

Studio 5: Future

UNIT 3: STUDIO 5 PROJECTIONS²

MAGCD WRITING BRIEF



ORIGINAL 2025 VOGUE FEATURE



REDESIGNED REGULARS



Method: Contrary Regulars

Process: It was only fitting that the written aspect of this Unit should be in the magazine. I wrote the Editors Letter to explain the intention of the magazine, which I used as the base for my written work. I fleshed it out with academic citations that are here implicitly, but need to be there explicitly. I furthered this story telling through the Contents page and Contributors page where I gave background, in a magazine style, to the more formal properties of the project.

Findings: Writing with this piece with the publication in mind made my writing light and story led, rather than academic and reference led, which was making it hard for me to complete independently.

Reflections: I was really struggling with which sliver of this Unit I could condense into 1000 words. I could write 10,000 and still not be done, there are so many nuances and influential references. This method made me be particular and concise. I want a general public to understand my work, I want to communicate on a surface level that magazines communicate on a surface level, but to look deeper. Ask questions, don't just accept and to be your values not just say your values. I hope this magazine is an embodiment of this in a commercial context, allowing it to be accessible to magazine readers (or ex magazine readers), with a meaningful core, that isn't that hard to find. That it is light and entertaining, a visual treat, without sexualising women, stereotyping women as consumers and offering a more diverse, interesting and complex window on the world, without being heavy, preachy or academic.

Studio 5: Future

UNIT 3: STUDIO 5
PROJECTIONS²

PERSONAL / PHOTOGRAPHY 2025



2025 LAYOUT



REDESIGNED PAST AS PRESENT



Method: Contrary Futures

Process: The last page is always a short and a gentle conclusion. As in a film, the equilibrium is restored, ready for the next instalment. I asked my husband for one picture to end on, with a personal reason as to why. He is definitely the most contrary thing to a handbag. When I asked him, he was on a shoot in Norway for a fashion brand. He sent me this image of a behind the scenes shot of the shoot and how he felt about the contrary position he was in.

Findings: Bizarrely he sums up fashion, and Vogue, rather well in a sentence. The contrary position that fashion uses nature to sell its products that are harmful to that very same environment.

Reflections: The image and sentence reflect the project as a whole. The contrary nature of magazines in form, format, content, medium and material. The complexities of fashion, commercialism, capitalism and humans. The conversations we should be having in mass ideological environments, not conversations that happen on the periphery.

Studio 5: Adverts: Iterating

UNIT 3: STUDIO 5 PROJECTIONS²

ADVERTS WITH POST IT NOTES



Method: Contrary Adverts

Process: I needed the adverts to be visually present to create the disguise, but to somehow subvert the commercialisation and commodification. I tried a couple of ways of doing this, but the one that felt most fitting of the disguise was the white blackout.

Findings: The post it notes idea was really fun, but in my head it was going to look much better than this. The hand drawn notes and the paper was such a different aesthetic that it took away from the magazine being mistaken for Vogue.

WHITEBLACKOUT - WHITEOUT?



I liked the idea of absence and just have a hand written word to represent the advert, but the total absence of the noise the adverts create would make the magazine on first inspection not a great disguise.

The white blackout was a sophisticated method that achieved a subversion of the advert whilst allowing the majority of the advert to remain. Traces of some of the adverts lie in the liminal - reversing the dominant ideology of Vogue.

Reflections: This was quite a late decision and I would have liked to have got some feedback on it from others.



Not Vogue

UNIT 3: STUDIO 5
PROJECTIONS²



My final Vogue, that looks like Vogue from the outside, but when you read the cover lines it doesn't sound like Vogue.

There was no bar code or cover price on the American Vogue I was working from, so there is no barcode or price on this issue either.

Not Vogue

UNIT 3: STUDIO 5
PROJECTIONS²



Hidden in plain sight. Vogue went rogue and hid around London...

Vogue goes Rogue...

UNIT 3: STUDIO 5
PROJECTIONS²



Where's ~~Wally~~ Rogue Vogue?

Discarded on the train, in the newsagents, in the CSM library, and even in the toilets...



Not Vogue

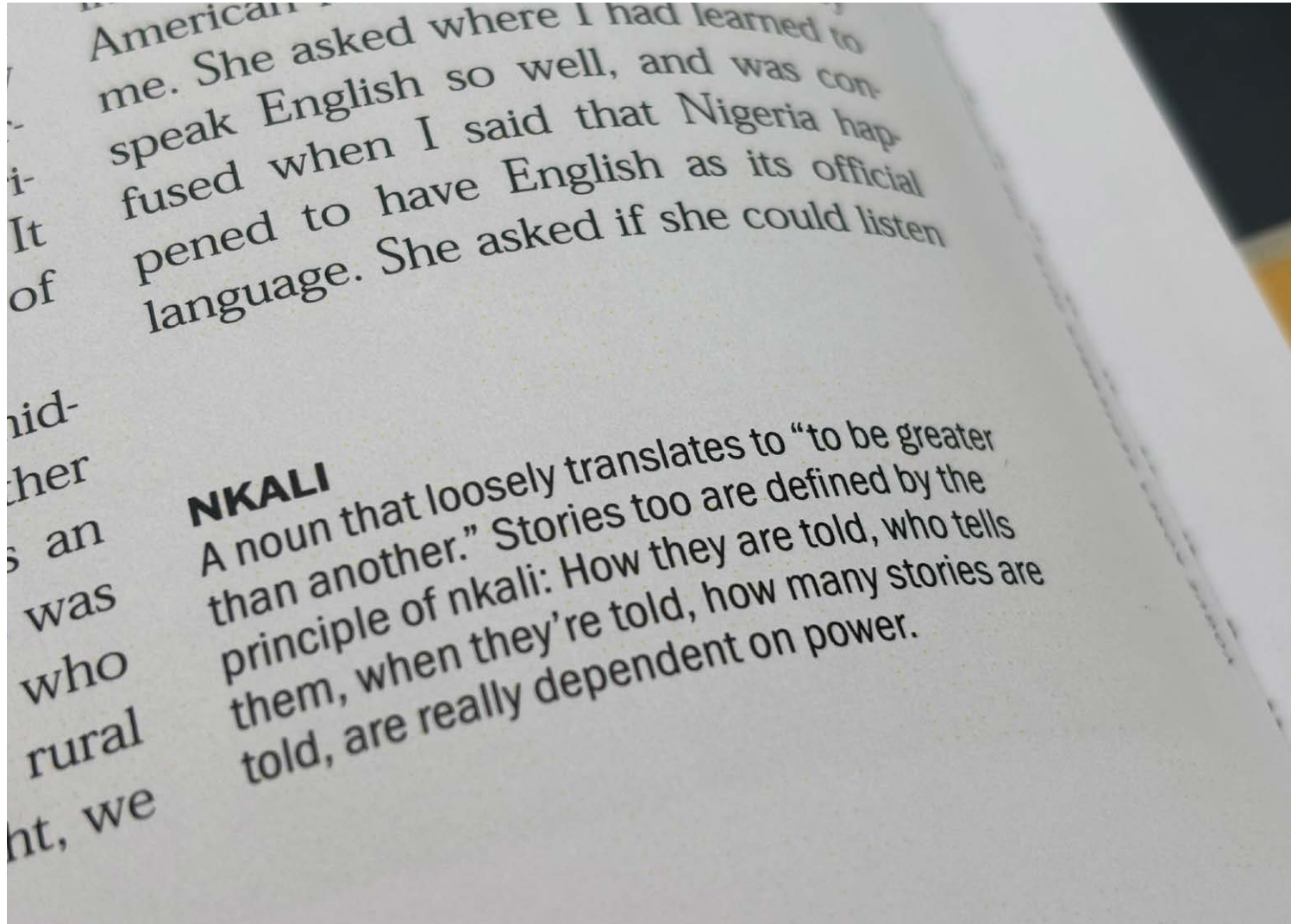
UNIT 3: STUDIO 5
PROJECTIONS²



I used the date footer of Vogue to date and contextualise the content of each feature. Page numbers remained page numbers, faithful to the original.

Not Vogue

UNIT 3: STUDIO 5
PROJECTIONS²



I used picture captions to elaborate, or to draw attention to the parts that I thought mattered. Adding value to the images, rather than commodifying them with designer labels and price tags as Vogue does.

Not Vogue

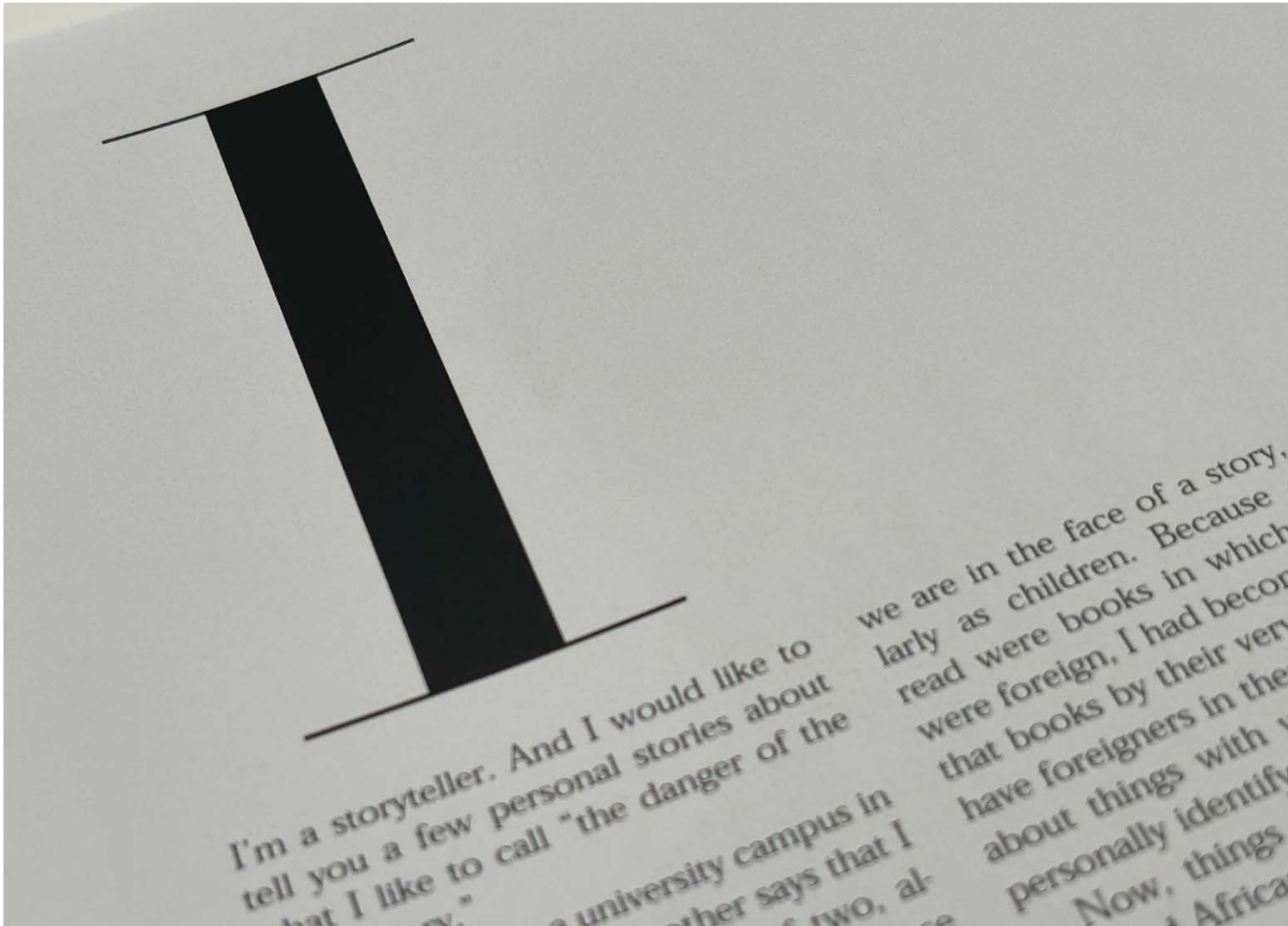
UNIT 3: STUDIO 5
PROJECTIONS²



I also used picture captions to create conversation between the image and the caption. The caption is the definition of 'Witch Hunt', inspired by the definition of a Witch that was on the original feature. I juxtaposed it with an image of Cardi B at the Met Gala (hosted by Vogue). The paparazzi are clearly seen behind her. Is celebrity the modern day witch hunt? Are feminists persecuted by witch hunts today? Are only 'popular opinions' heard in society those of Cardi B, and others of the same standing?

Not Vogue

UNIT 3: STUDIO 5
PROJECTIONS²



I used drop caps as Vogue does to indicate to the reader where to start.



I replicated heading and standfirst styling of current Vogue. I was faithful to the original headline and standfirst when using past content as present. Sometimes the language jarred and sometimes it felt as current as anything else offering varying perspectives on time, what's changed and what hasn't changed.

Not Vogue

UNIT 3: STUDIO 5
PROJECTIONS²



I used pull quotes to draw attention to the parts of the text I wanted to elevate, to communicate the ethos of the magazine and make provocative social and political comment.

Not Vogue

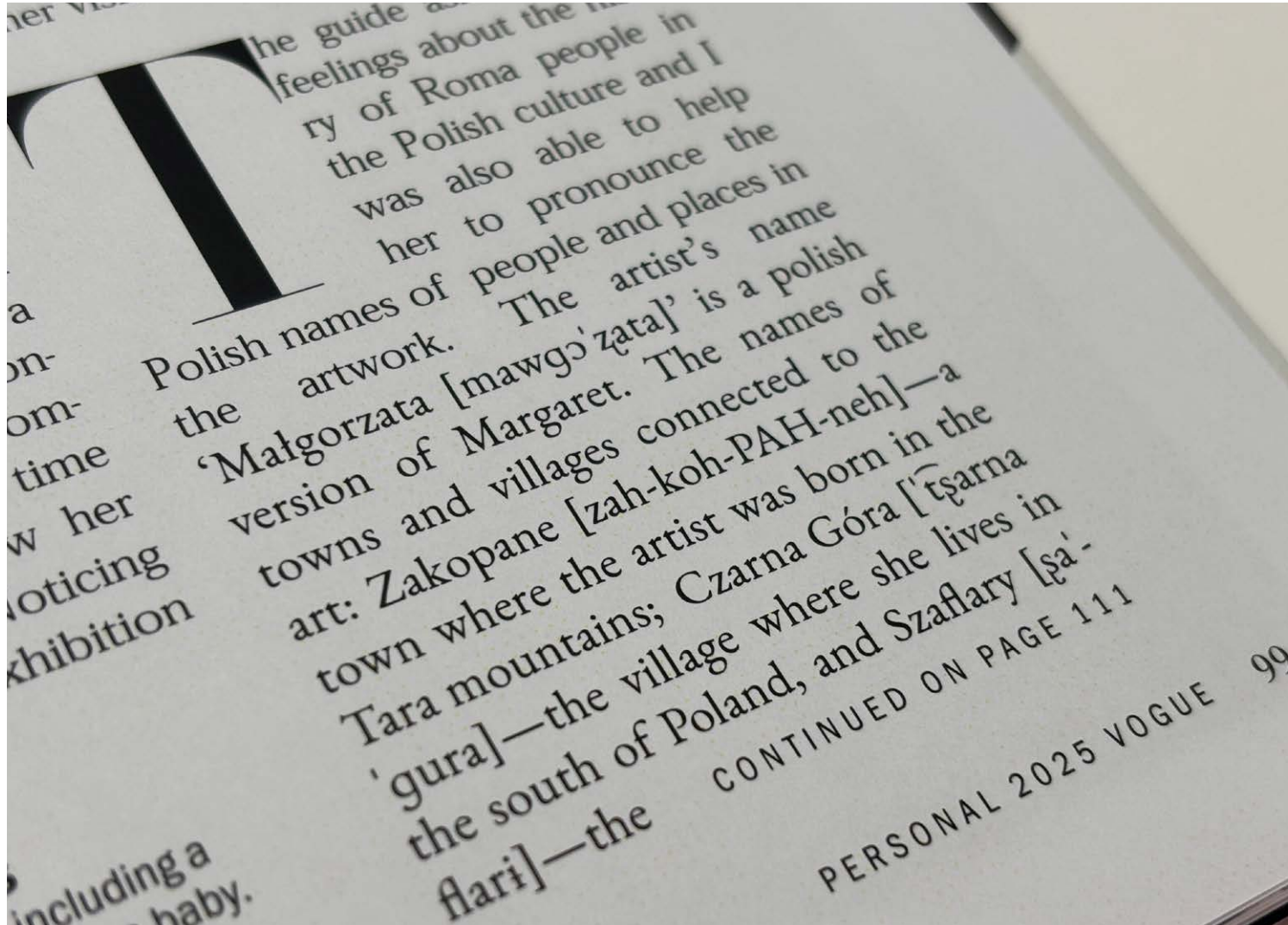
UNIT 3: STUDIO 5
PROJECTIONS²



I used picture credits as picture credits to credit all the varied places I gathered images from. Breaking the homogenous selection of picture agencies and photographers glossy magazines use.

Not Vogue

UNIT 3: STUDIO 5
PROJECTIONS²



I encouraged non english words and language to be used where appropriate, to give space to diverse voices in a commercial context.



I used section openers, (that Vogue doesn't use so much anymore, but is a well recognised trope of mainstream magazines) to contextualise the content of that section. I used the standfirst to explain what the section entails and to provoke thought.

Not Vogue

UNIT 3: STUDIO 5
PROJECTIONS²



A range of articles in the Past, regurgitated from the Vogue Archive. Views on feminism from 1918, views on travel and masks from 1960, views on modern medicine from 1977, views on the Witch and the representation of women created by society from 1982. All have as much resonance today as they did then, in how far we have or haven't come.



I used section openers consistently throughout the issue to orientate the reader.



An actress, a neuroanatomist and a Nigerian writer complete the Present section with audio transcribed text from the internet as the source material. Not editing the aural transcript removes the editorial voice prevalent in Vogue. Two Ted Talks and a audio transcription of a conversation between Tilda Swinton and David Machese provide these women's actual voices, not Vogues translation of their voices.



I used section openers consistently throughout the issue to help the reader navigate the sections of content.

Not Vogue

UNIT 3: STUDIO 5
PROJECTIONS²



Varied content in the Future section of personal contributions from people sharing their passion covering 80s rave, Polish Roma art, and women from around the globe affected by conflict, telling their own stories in their own words.

Not Vogue

UNIT 3: STUDIO 5
PROJECTIONS²



Vogue Archive



Wedding Dress Website



Bridgeman Archive, UAL Access



German Vogue. Publicity



Korean Vogues / afroreader.com



Unsplash



New York Times Website



Personal with permission



Publicity

It was really challenging to get imagery that was Vogue like that was large enough to print of people who are not so Vogue-like. I used images from past Vogues, other international Vogues, publicity shots, grabs from various websites, personal imagery with permission, UAL image libraries and open source image libraries such as Unsplash. I credited all images as magazines do and to respect the source.

Not Vogue

UNIT 3: STUDIO 5 PROJECTIONS²



Vogue Archive



Wedding Dress Website



Bridgeman Archive, UAL Access



German Vogue. Publicity



Korean Vogues / afroreader.com



Unsplash



New York Times Website



Personal with permission



Publicity

What didn't work. The gutter was deeper than the actual copy I had due to how it was printed so I lost some faces into the gutter.

I was worried a lot of the images would come out blurry as they were not print quality, but they were OK, which was surprising.

Some looked worse than on my screen. The Present one jars, I was hesitant prior to printing but couldn't find anything better in the time, but its too Vogue.

I noticed three mistakes after it printed. An incorrect date, a left over page number and a dummy picture credit.

Not Vogue

UNIT 3: STUDIO 5
PROJECTIONS²



My written submission was informed by my practice. In writing the Editor's Letter I had to convey the intentions of this project in a non academic, light hearted, flippant way to connect with my audience and encourage them to read the issue.

With the audience of women that I had been surveying throughout the project in mind, I wrote in a way that I hoped would appeal to them, that explained the communication, didn't alienate them, and encourage them to look beyond the surface of not only magazines, but other commercial properties they are confronted with.

I wanted to share this with friends who contributed who didn't live closely to me as well. So Vogue went Rogue. I packaged up a copy, and posted it to one of my friends from University with five more pre-postage paid envelopes inside, and some pens. The intention is that one person will read it and add their thoughts, send it on to another person from our group, and so on until it one day comes back to me, hopefully with conversation, opinions, thoughts, comments, humour and depth on the topics in the magazine. A living conversation, a

physical conversation connecting women who are not physically close to one another, but share a history.

I also want to share it with others who contributed who are not in this set. I want to use Instagram to subvert the tool and post the magazine in a series of posts, with an intention to either disrupt the content further, or to fragment it to be legible in a completely different format. To explore what emerges from this and to see my project from another perspective.

I know what I have made is not Vogue and won't be Vogue, but I do think there is an appetite for more meaningful content in magazines. When thinking of making this a reality in the commercial world there is one space I think it would work within. Six music is a BBC radio station that embodies the values of this project. I will attempt to contact some names I recognise from my publishing days there and float the idea past them. A magazine made with heart and soul, that is non judgmental, that embodies its values and isn't trying to be something it's not.

I printed and bound Not Vogue at Chelsea print as the Workshop at CSM was fully booked. I used smooth, white, ProDesign 100gsm for the inside pages and smooth, white, ProDesign 160gsm for the cover to emulate the look and feel of Vogue. I couldn't replicate the gloss cover exactly as that goes through a different printing process than the one available. FSC certified and recyclable. The magazine is the exact dimensions as American Vogue, 210mm x 275mm with a 7mm spine and is floppy to hold like the original.

I used all the conventions of magazines, that I had been trying to disrupt and subvert, to communicate to the audience an *other* story of women in magazines and popular culture. To address and disrupt the discursive nature of reality in women's magazines, to represent women as diverse, nuanced and contrary. To draw the past into conversation with the present and the future into conversation with the past. To bring representation of women in magazines into conversation, no matter what your perspective or experience. To provoke thought and to break the homogeneity of women's magazines on the news stand. Starting a new narrative within women's

magazines that connects and resonates with other women who are looking for a more meaningful connection through this medium, in a mainstream context. Those who don't have access to independent shops or knowledge of independent titles. Or who don't feel they 'fit' there. To challenge and provoke dominant ideologies by being other but looking like same.

The magazine will be in the Graduate Show at Central Saint Martins where it will meet a public of industry, academic and public. I will invite contacts I have from publishing to come and see the show, exposing the magazine to editorial designers to have a conversation about their thoughts and my intentions.

I intend to place a pack of pens with the magazine and ask people to join the conversation. Mark up, add thoughts, notes, opinions, anything in on and around the content. Making the magazine a form of conversation. Making a print product a two way form of communication, that can be passed on, added to, taken from; pushing the medium into new territory and using recycling in innovative ways.

Reflection

UNIT 3: STUDIO 5
PROJECTIONS²

The method of familiar/unfamiliar and the framework of contrary conversations were effective in communicating the other story of Vogue that I found hidden in the liminal when deconstructing Vogue.

The magazine looks and acts like a magazine, fooling the reader into thinking it is a copy of *Vogue*. On closer inspection it isn't quite as glossy as *Vogue* and not quite as floppy as *Vogue*. This is due to the limitations of paper available to print on and the print process available to me for small scale printing.

The cover lines look and act like *Vogue* but are contrary, highlighting death and everyday people, rather than fashion, celebrities and designers.

I think the sections work, I am apprehensive it may be trying to do too many things, but they are good expressions of the themes and topics that emerged throughout the deconstruction and iterative process.

Unit 3: Studio 5: Projections² End