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READING MAGAZINES: STEFAN LORANT AND *PICTURE POST*, 1939-1941.

A study of the picture editor's work from the Archive of Modern Conflict's Collection

**Hila Cooper
BA Honors University of Haifa, 2007**

A thesis presented to

**Ryerson University
and
The Archive of Modern Conflict (AMC), Toronto**

in partial fulfillment of the requirements of

**Master of Arts in the Program
of
Photographic Preservation and Collections Management**

Toronto, Ontario, Canada, 2012

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AUTHOR'S DECLARATION PAGE

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ABSTRACT

Reading Magazines: Stefan Lorant and Picture Post, 1939-1941.

A study of the picture editor's work from the Archive of Modern Conflict's Collection

Master of Arts

2012

Hila Cooper

Photographic Preservation and Collections Management (PPCM)

Ryerson University and the Archive of Modern Conflict (AMC), Toronto

This thesis considers the work and influence of legendary twentieth century editor Stefan Lorant (1901-1997) for *Picture Post* magazine (1938-1957), during the period, 1939-1941. Comprising four chapters, this thesis commences with a literature survey covering history of photography and photojournalism texts, publications written about *Picture Post*, and recent scholarly writing. The second chapter centers its discussion on the first four years of *Picture Post*'s activity, comparing the editorial work of Lorant and Tom Hopkinson (1905-1990), who became editor in 1940. Next, "Organizing a Magazine: Structure and Content", examines the magazine's arrangement and composition under Lorant's editorship. Finally, "Lorant and the Photo Essay" looks at the editor's use of the double page spread format, considering both its content and layout. By studying Stefan Lorant's work in the pages of the weekly, this thesis examines how a visual story was constructed during the late 1930s in the pages of *Picture Post*.

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1. INTRODUCTION

First published in October of 1938, *Picture Post* was an instant success, reaching a print run of over 1,600,000 copies per issue in just six months.¹ The popular British picture magazine highlighted the photo essay format,² including in its pages many of the well-known masters of photojournalism, such as Robert Capa (1913-1954), Henri Cartier-Bresson (1908-2004), and Felix H. Man (1893-1985). Founded by Edward Hulton of Hulton Press, the conception of the magazine was realized by its first editor, Hungarian-born Stefan Lorant (1901-1997). A common name within discussions of twentieth century photojournalism, Lorant is repeatedly credited by photography historians³ as one of *the* influential photo editors of the century, identified as responsible for developing the concept of the photo essay at the numerous illustrated weeklies where he was employed.⁴ Though the editor only spent eighteen months at *Picture Post* (he left Britain for the United States in July of 1940),⁵ he is mentioned in most historical surveys of the medium.⁶

¹ Michael Hallett, *Stefan Lorant: Godfather of Photojournalism*. (New York: Scarecrow Press, 2005), 73.

² The “photo essay”, “picture story” or “pictorial essays” are interchangeable terms generally referring to news stories in which a series of pictures combined with minimal text was used to create a narrative. *Life* magazine is the most noted publication to use the format. The origins of the format have been traced to the 1920s in Germany, yet contemporary research, such as Thierry Gervais’ recent article, “L’invention du magazine: La Photographie Mise en Page Dans ‘La Vie au Grand Air’ (1898-1914),” *Études photographiques* 20 (2007), 50-67, has shown that the origins of the format may be traced even further back, to the beginnings of the 20th century. In this thesis, the term “photo essay” will be used throughout.

³ Photography historians and photojournalists, Tim N. Gidal and Gisele Freund have both credited Stefan Lorant as the editor responsible for creating the photo essay while he was an editor at the Bavarian picture weekly, *The Münchner Illustrierte Presse*. For more information, please see: Freund, Gisele. *Photography and Society*. Boston: David R. Godine, 1980. And Gidal, Tim N. *Modern Photojournalism: Origin and Evolution, 1910-1933*. New York: Macmillan Publishing Co., Inc, 1973.

⁴ Michael Thomas Gunther, “The Spread of Photography,” in *A New History of Photography*, ed. Michel Frizot (Cologne: Könemann, 1999), 566.

⁵ Hallett, *Stefan Lorant: Godfather of Photojournalism*, 88.

⁶ Lorant’s work for *Picture Post* is acknowledged in history of photography surveys such as Beaumont Newhall’s *The History of Photography from 1839 to the Present Day*, Frizot’s *A New History of Photography*, and Freund’s *Photography and Society*.

The publication of the weekly in the late 1930s coincides with the development of the picture magazine format in England and the United States during the interwar years.⁷ In the decades before television became common in western households, the picture magazine was the popular format for seeing both the close and familiar and the far and exotic. Utilizing halftone and gravure printing processes, these weekly publications filled their issues with visual stories, combining series' of photographs with text and captions.⁸ In Europe, Germany and France were the forerunners in this development: the *Berliner Illustrierte Zeitung* (BIZ), first published in 1892, and the *Münchener Illustrierte Presse* (MIP), first published in 1925, were the most successful of the German picture magazines. In France, the news weekly *VU*, first saw light in 1928, and in 1936 the United States was introduced to *Life* magazine; hence, *Picture Post* serves as an example of a Western European picture magazine published during one of the most fruitful eras in twentieth century visual journalism.

With the rise of these illustrated publications, a new profession developed—that of the photo editor. These professionals used images produced by the newly invented 35mm camera to expose their readers to the behind the scenes. Considered the “Golden” age of photojournalism, the editors made use of the work of masters such as Dr. Erich Salomon (1886-1944), Alfred Eisenstaedt (1898-1995) and Robert Capa.

As with other historical discussions of photography, photojournalism grew out of art historical discourses found in publications such as Newhall's 1964 edition of *The History of*

⁷ Beaumont Newhall, *The History of Photography: From 1839 to the Present*, (New York: Museum of Modern Art, 1982), 250.

⁸ Gunther, “The Spread of Photography,” 568.

Photography.⁹ These examinations centered their attention on iconic images and their producers, celebrating the works for their aesthetic qualities.¹⁰ In the past decade, the interpretation of images in the press has widened with historians recognizing the need to see these photographs in context, meaning in their original published forms. In addition, scholars recognizing the significance of the photo essay format as part of modern visual culture have identified these essays as the result of collaborations between many professionals including photographers, art directors,¹¹ and photo editors. Within these analyses' Stefan Lorant's name reappears as part of the discussion of modern photojournalism and the photo essay format. Recognized as one of the "godfathers of photojournalism,"¹² surprisingly little has been written about the scope of his function as an editor; hence, two questions arise: what was Stefan Lorant's role at *Picture Post*? and what was his contribution to the making of visual news in the popular press of the late 1930s?

This thesis places the subject of photo editor at the center of its discussion, utilizing original issues of *Picture Post* magazines as its primary source. By analyzing Stefan Lorant's work for *Picture Post*, an understanding of the breadth of the editor's responsibility may be better understood, thus adding to historical discussions of twentieth century illustrated press.

⁹ Beaumont Newhall, *The History of Photography: From 1839 to the Present*, (New York: Museum of Modern Art, 1964). This position is also found in later publications of the book, such as his 1982 edition.

¹⁰ For a detailed discussion, refer to "Literature Survey"

¹¹ The role of art director, established during the first half of the twentieth century, was part of the editorial team at picture magazines such as *Life* magazine. Whereas the photo editor was responsible for the selection of images and for determining the story's point of view, and even constructing the layouts, the art director's role centered on the layout and design of the photo essays.

¹² See Stefan Lorant's biography by Michael Hallet, *Stefan Lorant: Godfather of Photojournalism*, (New York: Scarecrow Press, 2005).

This thesis examines a collection of 136 issues of *Picture Post*, ranging from 1939-1946 housed at the Archive of Modern Conflict (AMC) in Toronto,¹³ supplemented by three issues from the author's collection. The study has been limited to eighty issues in three years: 1939, 1940 and 1941. These years created the framework for this research, centered on the change in editors in July of 1940. Nineteen thirty-nine showcases Lorant's work, 1940 is analyzed as a year of transition, and 1941 examines the work of Lorant's successor, his former assistant Sir Tom Hopkinson.¹⁴

Comprised of four chapters, this thesis commences with a literature survey covering history of photography and photojournalism texts, publications written specifically about *Picture Post*, and contemporary scholarly writing. The second chapter, "Stefan Lorant, Tom Hopkinson and *Picture Post*, 1939-1941," considers the first three years of *Picture Post*'s activity, comparing Lorant and Hopkinson's editorial work for *Picture Post*. Next, "Organizing a Magazine: Structure and Content," examines *Picture Post*'s arrangement and composition during this formative period. Finally, "Lorant and the Photo Essay" looks specifically at Lorant's use of the double page spread format, analyzing both its layout and content. In addition, an appendix displaying key statistical figures accompanies the body of this thesis.

¹³ The *Picture Post* published 52 issues annually. The breakdown of the issues from AMC's collections is as follows: 1939:11 issues, 1940: 26 issues, 1941: 40 issues, 1942: 4 issues, 1943: no issues, 1944: 19 issues, 1945: 25 issues, and 1946:7. There is also a special edition titled: "Picture Post Special: Battle of the River Plate" published in 1939. The breakdown of the issues from the author's collection is as follows: 1939: 1 issue, 1940:2 issues

¹⁴ Sir Tom Hopkinson held the position of editor at *Picture Post* from June 1940 to 1950.

2. LITERATURE SURVEY

This survey considers texts written about *Picture Post* and its founding editor, Hungarian born Stefan Lorant. The review analyzes how historians have treated the subject of photo editor by examining the different approaches researchers have adopted when studying the history of photography and press. Divided into three sections, this study includes history of photography and photojournalism texts, publications written specifically about *Picture Post*, and its two editors between 1939-1941, and contemporary academic research papers.

a. History of Photography and Photojournalism Publications

In the 1980 English edition of *Photography and Society*, German photojournalist and photography historian, Gisele Freund (1912-2000) devotes almost half of her book to photography and the press. Freund begins her discussion of weekly magazines in “The Birth of Photojournalism in Germany,” arguing that the 1920s in Germany were considered the golden age of Modern photojournalism.¹⁵ Stefan Lorant is mentioned in this context because of his editorial work for the German weekly *Münchener Illustrierte Presse* (MIP), regarded by Freund as one of the most important magazines in Germany in the 1920s. Crediting Lorant with developing the photo essay format, the author states that under his influence “photographers began to fill entire pages of the magazine with groups of photographs on a single subject.”¹⁶ Describing his editing style, Freund explains that Lorant recognized his reader’s interest in everyday subjects and the ‘common man.’ She argues that this concept, showing the lives of normal people, became a factor in the later success of the American weekly, *Life*.¹⁷ It should be noted that while Freund discusses *Life* at length, *Picture Post* is mentioned only in relation to

¹⁵ Gisele Freund, *Photography and Society*, (Boston: David R. Godine, 1980), 115-141.

¹⁶ Ibid., 124.

¹⁷ Ibid.

Stefan Lorant¹⁸ in the chapter about German photojournalism. Though the author addresses Lorant and the role of photo editor, her writing is focused on the work of the photographer and the technological improvements that affected the development of photojournalism in the twenties and thirties. In addition, as Freund herself was a practicing photojournalist in Germany in the 1920s, her accounts of the development of ‘Modern’ photojournalism in Germany should be understood as representing a subjective judgment.

Beaumont Newhall’s 1982 edition of *The History of Photography* addresses illustrated weekly publications in just one chapter, appropriately titled “Photojournalism.”¹⁹ When discussing picture magazines Newhall focuses his attention on the development of the ‘candid’ photojournalistic style by photographers such as Dr. Erich Salomon and *Picture Post* photographer, Felix H. Man. The subject of the photo editor receives less focus, though Stefan Lorant is referred to as one of the most successful German editors of the 1920s. While *Post* is again mentioned in relation to Lorant, Newhall does write that the publication sent its photographers anywhere in order to produce “candid, vivid”²⁰ photographs. Newhall’s method stems from an art history perspective devoted to the image and its aesthetic, and the chapter develops chronologically and centers on the important names, trends and technical advancements in the field; thus, the topics of weekly magazines and the editor are used as supportive subjects to the main focus of the chapter—the ‘master’ photojournalist.

The 1998 Michel Frizot edited publication, *A New History of Photography*, discusses illustrated magazines specifically in two chapters. In “The Spread of Photography,” Thomas Michael Gunther writes about the flourishing of illustrated magazines during the 1930s, stating

¹⁸ Stefan Lorant served as *Picture Post*’s editor in chief from 1938-1940.

¹⁹ Newhall, *The History of Photography: From 1839 to the Present*, 248-268.

²⁰ *Ibid.*, 260.

that the popularity of daily, illustrated newspapers encouraged the development of weekly magazines such as *Vu*, *Life* and *Picture Post*. In addition, in “From Photographer to Publication,” Gunther illustrates the publication process²¹ describing the role of the photographers, photographic agencies, the magazines, editors, designers and printing technicians. Though the editorial process is addressed, it is perceived as of secondary importance; Gunther writes: “In these publications the work of the photographer was the key element.”²²

In the following chapter “Close Witness: The Involvement of the Photojournalist” Fred Ritchin discusses the impact of photography on the press during the late 1930s. Ritchin argues that in this era, photographically illustrated magazines including *Picture Post*²³ became a fundamental part of people’s lives. Lorant and *Picture Post* are discussed in relation to the results of the Nazi’s rise to power in 1933, as a publication developed by a German émigré²⁴. While Gunther and Ritchin address at length picture magazines of the late 1930s, their analyses are centered on the maker of the images, and not much is written about the actual work of the editor in relation to the magazine’s layout and artistic direction.

In contrast, Mary Warner Marien’s *Photography: A Cultural History* (2006) mentioned picture magazines in her chapter “A New Vision (1918-1945).” Here the author addresses publications formed in the United States and England (*Life* and *Picture Post*)²⁵ during the interwar years. Once more Lorant is at the center of the discussion of *Picture Post*, described as a British weekly formed by a German editor, who had previously made the MIP a commercial

²¹ Gunther, “The Spread of Photography,” 566.

²² Ibid.

²³ Fred Ritchin, “Close Witness: The Involvement of the Photojournalist,” in *A New History of Photography*, ed. Michel Frizot (Cologne: Könemann, 1999), 570.

²⁴ Ibid.

²⁵ Mary Warner Marien, *Photography: A Cultural History*, (Upper Saddle River: Pearson Education, Inc., 2006), 239.

success. While she refers to these magazines, there is no examination of the publication's use of images, layout, style and editorial practices.

In all of the history of photography surveys reviewed, the authors chose to utilize a narrative focusing on the photographer and the technical innovations that affected the production of photography in the press. Though illustrated magazines are presented as significant objects of study, and editors are spoken of in all of the publications, they are utilized as supportive topics to the main discussion—the single ‘master’ of photojournalism. Moreover, it should be emphasized that within this overarching discussion, *Picture Post* was mostly discussed in relation to Stefan Lorant, highlighting Lorant's significance as an important figure within historical discussions of photography.

Former *Picture Post* photographer Tim N. Gidal in *Modern Photojournalism 1910-1933*, provides a history of photo reportage from the late nineteenth century to Hitler's rise to power in Germany in 1933. Published in 1973, the book addresses the technological inventions, development of picture magazines, the role of the photojournalist and the editorial process. Gidal who worked with Lorant in Germany and England, acknowledges the editor in the conclusion to his forward, calling him his “friend and mentor,”²⁶ naming Lorant “the motor force of modern photojournalism,” and thanking him for his “invaluable information and advice.”²⁷ *Picture Post* is addressed within the discussion of Lorant's editorial style in the section “The Development of Modern Photoreportage.”²⁸ Here Gidal speaks of Lorant's development of the double page spread format, one that he began to use at the MIP, and later evolved during his

²⁶ Tim N. Gidal, *Modern Photojournalism: Origin and Evolution, 1910-1933*, (New York: Macmillan Publishing Co. Inc., 1973), V.

²⁷ Ibid.

²⁸ Ibid.,15.

work for *Picture Post*.²⁹ A specialized publication, Gidal's treatment of the subject is similar to that of the history of photography surveys, which focus on the technological advancements and the significance of the photographer. In addition, similar to Freund's publication, Gidal's personal relationship with Lorant may take away from the publication as an objective historical account of 'Modern' photojournalism.

Robert Lebeck and Bodo Von Dewitz in the 2001 publication, *Kiosk: A History of Photojournalism*, wrote a history utilizing illustrated publications, reproducing layouts and picture stories directly from the pages of magazines. Choosing to concentrate on the layouts instead of the single image, the authors provide an account of photojournalism, which takes into consideration editorial practices, art direction, and historical context. Stefan Lorant and *Picture Post* are discussed in "Wartime Reporting 1936-1945,"³⁰ a chapter that places such publications within an historical context, and highlights the new design elements developed in the era.³¹ Many photographic reports from *Picture Post* are reproduced; specifically, Henri Cartier-Bresson's "Paris by Night" (1939), Robert Capa's "This is War!" (1938), Kurt Hutton's "Unemployed" (1939) and Felix H. Man's "The Life of a Tramp" (1939) are dispersed throughout the chapter. These examples are used to demonstrate the subjects common in the weekly and to illustrate some key design elements, such as the use of a black background in "Paris by Night." It should be noted that *Picture Post* is the only British weekly mentioned, again exemplifying its importance in this historical context. By reproducing layouts from original issues of magazines and newspapers, *Kiosk* pushed forward the discussion of photography and press widening its

²⁹ Gidal, *Modern Photojournalism: Origin and Evolution, 1910-1933*, 17 and 30.

³⁰ Bodo Von Dewitz and Robert Lebeck. *Kiosk: A History of Photojournalism 1839-1973*, (London: Steidl, 2001), 190-225.

³¹ *Ibid.*, 190.

understanding as a field by presenting the works in their original form and acknowledging that the productions were the results of many different professionals.

In comparison, *Things as They Are: Photojournalism in Context since 1955* (2005) focuses on the picture essay format. Photography historian, Mary Panzer, approaches the essays as works involving many authors, including the photographers, editors, and the readers themselves. In her introduction, Panzer includes a section titled “Photojournalism before 1955,” briefly describing the publications, editors, and photographers who influenced the development of the essay’s format.³² Panzer does show a different approach for understanding the history of photojournalism, contextualizing the works by reproducing the essays in their original layouts as published in the pages of the weeklies. While illustrated publications have been addressed in all of the publications analyzed, the treatment of the subject has been limited. Most publications concentrated on the photo essay format, or photographer, and thus neglected investigating the picture editor’s role and influence over the creation of these magazines and newspapers. Furthermore, within the historical publications reviewed, it has been demonstrated that *Picture Post* would not have achieved its place in history if it were not for Lorant. This is despite the fact that Lorant edited the magazine for only two years, while Hopkinson, his successor, who held the position for over a decade receives no mention in the history of photography texts reviewed.³³

³² Mary Panzer, *Things as they are: Photojournalism in Context Since 1955*, (New York: Aperture/World Press Photo, 2005), 15.

³³ Stefan Lorant served as editor at *Picture Post* from 1938-1940; Hopkinson held the position from July of 1940-1950.

b. Publications about *Picture Post*

Edited by Tom Hopkinson, *Picture Post 1938-1950* (1970), examines the social history of Britain through the pages of the weekly. Each chapter, dedicated to a specific year, looks at the subjects addressed in the magazine, and provides commentaries by former *Picture Post* staff members including Maurice Edelman, and Anne Scott-James.³⁴ In his introduction, Hopkinson tells his history of the magazine, an account centered on analyzing the important figures behind the scenes of *Picture Post*. The publication's story centers on utilizing the content of the magazine to interpret historical events from the twelve years covered. Seasoned with personal anecdotes, it is more of a testimony, rather than an historical account. Using the magazine's layouts as illustrations to the text, the actual picture stories are not discussed or analyzed.

Twelve years later, Hopkinson published his autobiography, *Of This Our Time: A Journalist's Story, 1905-1950*, a telling account of his career in journalism, from his beginnings to the year he left his position as editor at *Picture Post*. Centering his story on his tenure at the weekly, Hopkinson provides a detailed account of his experiences working with Lorant, which began in 1934 at the first British picture magazine, *The Illustrated Weekly*. Describing Lorant as "temperamental"³⁵ and "unpredictable,"³⁶ Hopkinson addresses the editor's working responsibilities stating that Lorant was in charge of the "picture side,"³⁷ and Hopkinson was responsible for the text and captions. While his respect for Lorant is clear, Hopkinson, in his account for the office environment at the weekly, describes Lorant as an editor who had a

³⁴ Maurice Edelman was a journalist for the weekly during the Second World War. Anne Scott-James was the magazine's first woman editor, hired in 1940.

³⁵ Tom Hopkinson, *Of This Our Time: A Journalist's Story, 1905-50*, (London: Hutchinson, 1982), 161.

³⁶ Ibid.

³⁷ Ibid.

difficult time keeping deadlines, writing that “Lorant was a master of delayed tactics”³⁸... Sometimes we were a day late going to press. Sometimes we were two days late.”³⁹ *Of This Our Time* serves as a valuable source of information as it provides one editor’s point of view of the history of the magazine, as well as a glimpse into Lorant’s working style at *Picture Post*. Yet, while it is a personal point of view told in the first person, Hopkinson’s story also provides an analysis of the magazine’s executive staff, and its historical development.

The Real Story of the Picture Post is a sixteen-page picture essay, the outcome of collaboration between Lorant biographer, Michael Hallett and Stefan Lorant, in which the text is credited to Hallett and the illustrations and layout to Lorant. The ‘real’ story of the *Picture Post* is actually Lorant’s own account of the history of the magazine. The piece tells the story of the editor’s arrival in London in 1934, his work for the magazine, and his departure in July of 1940.⁴⁰ In the essay, Lorant speaks of his editorial style, stating that he composed each issue as a whole, selecting images that appeared natural and un-posed. Although the essay does provide information about Lorant’s editorial and design style, it lacks an objective point of view; the piece is one man’s interpretation.

Finally, in 2005 *Stefan Lorant: Godfather of Photojournalism* was published. The biography, also written by Michael Hallett, chronicles Lorant’s life from his first years in Hungary to his last in the United States. Three chapters are devoted to *Picture Post*, the most detailed, “A Symphony of Photographs, 1938-1940”⁴¹ is essentially the same text used for *The Real Story of Picture Post*. In the text, Lorant describes his working methods, stating that he

³⁸ Hopkinson, *Of This Our Time: A Journalist’s Story, 1905-50*, 161.

³⁹ *Ibid.*, 165

⁴⁰ Michael Hallett, *The Real Story of the Picture Post*, (Article Press, 1994).

⁴¹ Hallett, *Stefan Lorant: Godfather of Photojournalism*, 69-81.

composed the entire issue alone, and that the editorial content of the magazine was produced solely by him.⁴² The editor stated that he composed the issue in his “mind,”⁴³ putting his ideas on paper only after they had been developed in his head. Though the text is credited to Michael Hallett, it seems that as with the previous publication reviewed, Stefan Lorant’s ambition with this biography was to tell his side of the story, and thus contradict Hopkinson’s, which he called “all lies.”⁴⁴

All of the publications about *Picture Post* were either written by, or in collaboration with Lorant or Hopkinson. These two historical accounts of the weekly are based on the personal recollections of two of the publication’s former editors. Though these texts provide information about the development of the magazine as well as look behind the scenes, their main concern was to tell a side of the weekly’s history, providing a narrow, even biased point of view. In addition it shows their approach—one that was concerned with the professionals who produced the work, rather than an analysis of the photographs as reproduced in the pages of the magazine.

c. Academic Papers

Sally Stein’s essay “The Graphic Ordering of Desire: Modernization of a Middle Class Women’s Magazine” analyzes the way American housewives read women’s magazines during the first half of the twentieth century. Published in *The Contest of Meaning: Critical Histories of Photography* (1992) the essay takes into account the magazine’s materiality and physical qualities, arguing that magazines are not read in a “straight linear process;” instead the reader is invited to choose, while ‘flipping’ through the magazine. Stein’s method focuses on the object and the reader’s experience, providing a different way of analyzing these publications. Her

⁴² Hallett, *Stefan Lorant: Godfather of Photojournalism*, 72.

⁴³ Ibid.

⁴⁴ Ibid., 76.

approach centers on the experience of handling the magazine, rather than analyzing specific or groups of images published in these weeklies.

Fifteen years after the publication of Stein's essay, the academic journal, *Journalism Studies* devoted an entire issue to magazines and their state of research. Journalism scholar, Tim Holmes, in "Mapping the Magazine"⁴⁵ provides a general discussion of magazines, their impact on their readers, and on our culture as a whole. *Picture Post* is mentioned in this examination as a photo-based publication that constructed national identities through the use of the photographic medium and is credited with influencing other illustrated publications' use of photography.⁴⁶ Holmes' employment of the magazine establishes the importance of the object as a research tool in other disciplines, demonstrating the scholarly interest illustrated magazines have gained in the past five years.

In the same issue, German communications scholar, Patrick Roessler in "Global Players, Émigrés, and Zeitgeist"⁴⁷ analyzes the relationship between Germany and the United states in relation to the development of picture magazines in the 1930s. Roessler argues that the innovative design of these magazines, created by media protagonists and art directors in Germany, was adopted in the United States and thus encouraged the emergence of a global visual language.⁴⁸ His analysis is centered on the editors of the publications such as Stefan Lorant, and Henry Luce who were responsible for molding these magazines into well-designed publications. Lorant is credited with influencing Luce of *Life* magazine, through his work in *Weekly*

⁴⁵ Tim Holmes, "Introduction to Mapping the Magazine," *Journalism Studies* 8, no.4, (2007): 510-521.

⁴⁶ Ibid., 512.

⁴⁷ Patrick Roessler, "Global Players, Émigré and Zeitgeist," *Journalism Studies* 8, no. 4 (2007): 566-583.

⁴⁸ Ibid., 567.

Illustrated and *Picture Post*.⁴⁹ The author states that Henri Luce took a complete run of *Weekly Illustrated* to New York as part of the process of creating his own picture magazine, *Life*.⁵⁰ Roessler's use of the editor as his main focus exemplifies that this subject is ready to be further explored in the context of the histories of journalism and photography.

The 2010 issue of *Études photographiques*, under the theme of "Re-thinking Photojournalism," published several articles utilizing illustrated magazines and newspapers such as daily tabloids and "True Crime" magazines as their bodies of work. In "On the Efficacy of Artifice: PM, Radiophoto, and the Journalistic Discourse of Photographic Objectivity," Jason Hill considers the issue of photographic objectivity, or lack of it, in the illustrated American press during the late 1930s and early 1940s. Utilizing retouched radiophoto images of Nazi Germany's invasion of the Soviet Union published in *PM* in 1941, Hill considers how the daily's editors challenged the concept of photographic objectivity by utilizing photographs perceived as objective, to construct a visual rhetoric, which questioned the neutrality of images in the press.⁵¹ His essay approaches its topic by discussing the editor's role and influence, instead of the photographer, and thus highlights a new area of research. Furthermore, his use of seemingly un-authored radiophoto images emphasises the shift in scholarly interest from photographer to editor. Also published in the issue, "The 'Greatest of War Photographers': Jimmy Hare" uses both press prints and original issues of magazines as its body of work. Written by photographic historian, Thierry Gervais, the essay utilizes American photojournalist, Jimmy Hare's photographs to discuss the role of the photojournalist at the turn of the twentieth century and to

⁴⁹ Rosslea, "Global Players, Émigré and Zeitgeist," 571.

⁵⁰ Ibid.

⁵¹ Jason E. Hill, "On the Efficacy of Artifice: *PM*, Radiophoto, and the Journalistic Discourse of Photographic Objectivity," *Études Photographiques* 26 (November 2010), 50-85.

comment on the way his photographs were used by American and French publishers in the press. Gervais argues that because Hare's war photographs were found to be insufficient in their descriptive abilities by the editors at the papers, they included them in layouts consisting of multiple photographs. The author's methodology combines both press prints and layouts and his discussion includes both the maker of the images, the publishers and editors at the newspapers. This issue demonstrates that picture magazines are currently drawing the attention of researchers, both as research tools and as subjects of interest in their own right. Further, the examination of this specific scholarly journal demonstrates that historians of photojournalism have begun to turn their attention from the maker of the images to the editors responsible for constructing the visual narratives communicated through the layouts in the papers.

"Photographic Retouching: the Press Picture Editor's 'Invisible' Tool 1930-1939: A Study of Retouched Press Prints From the Art Gallery of Ontario's British Press Agencies Collection"⁵² (2010), by Rachel Verbin, considers the work of the photo editor by utilizing original, retouched press prints. By studying the way in which retouching was utilized as a corrective tool to improve photography's ability to communicate a visual story, Verbin was able to highlight the editor's work by analyzing a specific technique. Likewise, Chantal Wilson in "Footprints & Photographs: The Selection of A Visual Story, A Study Of The Apollo 11 Photographs In The Illustrated Press"⁵³ (2011), investigates the selection process of press photographs from production to publication. Wilson's analysis considers the choices made by a

⁵² Rachel Verbin, "Photographic Retouching: The Press Picture Editor's 'Invisible' Tool (1930-1939)," (Master's Thesis, Ryerson University, Art Gallery of Ontario and George Eastman House, 2010).

⁵³ Chantal Wilson, "Footprints and Photographs: The Selection of a Visual Story, A Study of the Apollo 11 Photographs in the Illustrated Press." (Master's Thesis, Ryerson University, and George Eastman House, 2011).

photographic producer, photo-agency, and photo editors by comparing two separate groups of Apollo 11 photographs to a selection of published Apollo 11 images. By doing so, Wilson examined the photo editor's role in the construction of a visual narrative. Thus, this thesis continues current academic research by placing the editor at the center of its discussion and utilizing original issues of *Picture Post* as its primary research tool. Furthermore, by studying Lorient's work produced in the pages of the weekly, this paper examines how visual narratives were constructed during the late 1930s in the pages of *Picture Post*.

METHODOLOGY

In the past twelve years photography historians have turned their attention from studying single images, to considering images in context—specifically in the case of photojournalism in their original forms as published in the pages of newspapers and magazines.⁵⁴ This project aims to extend this approach further by analyzing the magazine's overall layout and structure, in addition to an analysis of its photo essays. The goal was to find a way to efficiently demonstrate the editor's overall work by examining the outcome of his production in the pages of selective issues of *Picture Post*.

The first step in the research process was locating a collection of magazines to serve as the body of work. While many libraries hold collections of microfilms, finding a collection of hard copies is challenging, as these objects have yet to earn the respect of institutions as precious objects in need of preservation. Furthermore, gaining access to a publication's archive is sometimes impossible. Many of these defunct publications have gone through many hands. *Picture Post*'s archive for example, has passed through the ownership of the BBC, before it was finally sold to Getty Images; hence, for this project the research was restricted to the collection of magazines held at the Archive of Modern Conflict (AMC) in Toronto and from the author's personal collection of weekly illustrated publications.

Consisting of 136⁵⁵ original⁵⁶ issues of *Picture Post* magazines, from 1939-1946⁵⁷, the collection presented two initial problems that had to be dealt with first. The collection in its

⁵⁴ For a detailed discussion see "Literature Survey", chapter 2 of this thesis.

⁵⁵ See footnote #13, page 4 of this thesis for a breakdown of the issues examined.

entirety was too large for this project and as this is not a run collection, the body of work was minimized to one that was representative and that would produce useful data. In order to identify the specific body of work the entire collection was first catalogued in Excel format, according to the following categories: 1) Number of Pages (per issue) 2) Number of Pictures (per issue) 3) Number of Ads (per issue) 4) Number of Categories in the Table of Contents 5) Number of Articles in Each Category 6) Details of Cover 7) Notes⁵⁸. By conducting a general review of the collection I was able to familiarize myself with the objects, and create sources from which I could pull data. After completing this first stage the methodology was re-assessed in order to understand how this method could be re-assessed to frame the body of work. Learning that Stefan Lorant left his position as editor of the weekly in July of 1940, this project centered on looking for changes made to the magazine in the first year and a half after his departure. Determining that the framework would be based around Lorant's departure, specific issues of *Picture Post* were selected, which allowed for an efficient comparison of the three years selected. Four series were identified, each consisting of three issues of the same month (April, June, October and November) in each of the chosen years⁵⁹, 1939, 1940 and 1941. The selected issues were then re-catalogued, taking into account every photo story published in each issue⁶⁰. This

⁵⁶ All of the issues in the AMC's collection are North American versions, which are identical to the British, other than their cover, which is blue rather than red. The North American editions were also two weeks later than its British equivalent.

⁵⁷ The collection spans a period of six years; all issues measure 34.8 x 25.7 cm, and include both black and white and color half tone and photogravure reproductions

⁵⁸ Refer to the appendix for tables, graphs and statistics.

⁵⁹ The four series of issues are detailed as follows: Series I: April 29, 1939 (vol.3, no.4), April 6, 1940 (vol.7 no.1), April 26, 1941 (vol. 11 no.4). Series II: June 3, 1939 (vol.3 no.9) June 22, 1940 (vol.7 no.12), June 7, 1941 (vol.11 no.10). Series III: October 14, 1939 (vol.5 no.2), October 19, 1940 (vol. 9 no.3), October 25, 1941 (vol. 13 no. 4). Series IV: November 4, 1939 (vol. 5 no.5), November 9, 1940 (vol. 9 no.6), November 1, 1941 (vol.13 no.5).

⁶⁰ The categories created for this portion of the cataloguing are as follows: 1) Number of Stories in Pictorial Features 2) Number of Stories in Special Features 3) Number of Stories in Articles & Other (Short Stories...) 4) Number of Pictures in Pictorial Features 5) Number of Pictures in Special Features 6) Number of Pictures in Articles 7) Number

stage allowed for a more detailed examination, as the data collected broke down the issue by category and picture story. Finally, the third stage concentrated on analyzing the photo essay's layouts. During the two first stages, a repetition in layouts was noticed, specifically in *Picture Post*'s use of the double page spread format. Each of the twelve issues was re-reviewed taking note of the design of the layouts, the placement of pictures on the page, and the accompanying use of text and font. A document was compiled detailing each picture story published in each of the chosen issues. The examination took note of the design elements displayed in the stories as well as their content and relation of images to text.

4. STEFAN LORANT, TOM HOPKINSON AND *PICTURE POST*, 1939-1941

When Stefan Lorant moved to England in 1934 he was already an established photo editor, having made a name for himself in Germany at the Bavarian illustrated weekly *Münchner Illustrierte Presse* (MIP). Born in Budapest in 1901, Lorant was immersed in photography from a young age; his father worked in journalism before becoming a portrait photographer, eventually managing a photographic studio in the city.⁶¹ Beginning to practice photography at thirteen, Lorant's first photographs were published in the Hungarian weekly *érdekes újság*.⁶² "I grew up with a visual mind,"⁶³ the editor said of himself. Continuing to work as photographer and cinematographer, the self described Humanist fled Hungary in October of 1919, working in the film industry in Vienna before settling in Berlin in 1922. Making the transition to print news in 1925,⁶⁴ Lorant edited several illustrated magazines, among them *Das Magazin*, before settling at the MIP in 1928. The editor's work for the Bavarian weekly has been celebrated for its use of photography and its inclusion of photojournalists such as Dr. Erich Salomon and Brassai. His career was cut short on March 15, 1933⁶⁵ when Lorant was arrested by the Nazi's and placed in custody for six months, before being released with the help of the Hungarian government.⁶⁶ Returning to Budapest, the editor spent a year working as editor of *Pesti Napló*,⁶⁷ while writing his manuscript about his experiences in prison before making the move to England, where he would eventually create *Picture Post* for Hulton Press.

⁶¹ Hallett, *Stefan Lorant: Godfather of Photojournalism*, 4.

⁶² *Ibid.*, 7.

⁶³ Quoted in *Ibid.*, 3.

⁶⁴ *Ibid.*, 27.

⁶⁵ *Ibid.*, 41.

⁶⁶ *Ibid.*

⁶⁷ *Ibid.*

a. Lorant and *Post*: A Hungarian Editor Creates a British Magazine

Lorant had no intention of staying in England when he arrived on April 17, 1934.⁶⁸ After his efforts to find a publisher in Paris proved unsuccessful, Lorant travelled to England with the hopes of finding a publisher for his manuscript, *I was Hitler's Prisoner*.⁶⁹ Within two days it was sold to Hutchinson Group, and soon after Lorant was hired to develop a weekly illustrated magazine for Odham's Press. The *Weekly Illustrated*, first published on July 7, 1934,⁷⁰ brought the Eastern European influence into the popular British press. According to John Morris,⁷¹ Lorant introduced the British press to the concept of the picture magazine and to the format of the picture essay.⁷² At *Weekly Illustrated* Lorant met for the first time the man who would become his assistant at *Picture Post*, and who would eventually replace him as editor at the magazine, Tom Hopkinson. Leaving *Weekly Illustrated* in December of 1934,⁷³ Lorant went on to create and publish his first magazine, *Lilliput*.⁷⁴ Known for its clever political juxtapositions,⁷⁵ Lorant published the pocket magazine for eleven months,⁷⁶ before it was sold in May of 1938 to Edward Hulton of Hulton Press. The agreement reached between Lorant and Hulton determined that the editor would create a new picture magazine that Hulton would finance; thus, Lorant was again in the position of creating a picture magazine. Bringing on Tom Hopkinson as his assistant, the first issue of *Picture Post* was released on October 1, 1938. All issues selling out, *Post* was a

⁶⁸ Hallett, *Stefan Lorant: Godfather of Photojournalism*, 49.

⁶⁹ *I was Hitler's Prisoner* was first published in April of 1935.

⁷⁰ Hallett, *Stefan Lorant: Godfather of Photojournalism*, 51.

⁷¹ John G. Morris (former photo editor at *Life* magazine) interview by Hila Cooper, Paris, France, May 2012. Morris worked as picture editor for *Life*, *Ladies Home Journal*, *The Washington Post* and the *New York Times*. Working as *Life*'s London based picture editor during World War II, Morris knew Lorant personally.

⁷² John Morris, "John Morris Lecture," Paris, France, (May 2012).

⁷³ Hallett, *Stefan Lorant: Godfather of Photojournalism*, 53.

⁷⁴ *Lilliput* was a pocket sized monthly magazine, published and edited by Lorant. The magazine published articles, short stories and photographs from some of the most noted writers and photographers of its day.

⁷⁵ Hallett, *Stefan Lorant: Godfather of Photojournalism*, 62.

⁷⁶ The "dummy" of the magazine was compiled in June 1937.

success; less than a year after the magazine was first published, in the summer of 1939, the weekly was running circulation figures of over 1,700,000 per issue.⁷⁷ *Picture Post*'s impressive circulation figures were used in a full-page ad in the October 14, 1939 issue. A full-page announcement was printed on the second page of the weekly, "The Picture Magazine and War" (Fig.1, p.24). Directed at the National Advertisers, the message aimed to convince them that *Picture Post*'s circulation figures would grow during the war. Stating that the magazine printed an extra 100,000 copies for the October 7, 1939 issue (Fig.2, p.25), the advertisement promoted the picture magazine as the "advertising medium of the future".⁷⁸ While Lorant probably struggled to fill his magazine with advertisements at the beginning of the war, he was confident in *Picture Post*'s circulation figures, using them in an effort to gain advertisements, and thus funds for the publication.

⁷⁷Hallet, *Stefan Lorant: Godfather of Photojournalism*, 72 and 75.

⁷⁸"The Picture Magazine in War," *Picture Post* 5, no.2, (October 14, 1939): 2.

A message to National Advertisers

THE PICTURE MAGAZINE IN WAR

Is it due for a boom circulation?

Will its class circulation increase?

Is it the advertising medium of the future?

ONE of the by-products of war is an enthusiasm for pictures. Remember the popularity of the picture magazine in the last war, how its pages were nailed up on dugout walls, its maps and diagrams featured on the green baize notice boards of clubs, its special supplements hung (and still hang) over the cottage mantelpieces of Britain.

Whatever happens to the press in general, the picture magazine must keep its circulation and gain new subscribers, and not by artificial means but by reason of a fundamental law which governs people's habits in times like these.

INCREASED PRINT ORDER FAILS TO MEET DEMAND

Already the circulation of Picture Post has reacted to this stimulus. An extra 100,000 copies printed last week failed to satisfy the increased demand. Newsagents told of a premium

being offered for copies, of readers who were prepared to pay a shilling for a copy of Picture Post — which sells at threepence.

Many thousands of people have already started to collect Picture Posts as a record of the war.

WILL THE CLASS CIRCULATION INCREASE?

Inevitably, as the circulation of Picture Post increases, the class circulation will also increase, but we believe that it will grow more rapidly in proportion.

Picture Post handles the grim subject of war with intelligence and humanity. Its pictures supply a faithful documentary record which must appeal to the more sophisticated classes as well as to the masses. There will be no posed pictures of Red Cross nurses, and no empty jingoism. The paper will be in accord with the spirit of the people of Britain, who have entered this

war in no lighthearted and vainglorious manner but in the spirit of deadly earnest and grim necessity.

THE ADVERTISING MEDIUM OF THE FUTURE?

Picture magazines have headed the media lists of other countries for some time. American picture magazines are, perhaps, the outstanding examples. In peace, Picture Post was on the way to such leadership, but war has speeded its progress. A circulation of two million, even in times of restriction and limitation is not impossible.

Advertising rates, so far, have not risen. We commend the columns of Picture Post to advertisers in these times who want to make reduced appropriations go a long way.

**PICTURE
POST**
BRITAIN'S NATIONAL WEEKLY

BRITAIN'S NEW ADVERTISING FORCE

PULLIN PRESS LTD., 10, FLEET STREET, LONDON, E.C.4

PICTURE POST

Fig. 1: "The Picture Magazine in War," *Picture Post* 5, no.2 (October 14, 1939): 2.

Advertising and War

A MESSAGE TO NATIONAL ADVERTISERS

AT A TIME like this, it is very natural that the minds of advertisers should be occupied with sterner things than advertising. Conditions have changed suddenly and sharply; familiar faces have disappeared from the office and the Board-room; there are plenty of sandbags in the streets but very few young men. Petrol is rationed, food is rationed, transport is not so easy and supplies from abroad may be difficult. The advertiser is puzzled. All his standards of public reaction, all his class break-downs and his surveys of populations have been changed in a night. Even Newspaper circulations are shifting uneasily. War news starts an artificial boom in mid-day editions, darkened trains cause a slump in evening circulations. Can you blame the advertiser if he is bewildered and befogged?

WATCH AND WAIT?

Let's wait till things settle down a bit, he says. Let's see what trade will be like in a month or two.

And there he is, waiting for things to settle down instead of helping things to settle down. Perhaps he sells a food product. Well, people have still got to eat, people still have a few choices, people even still buy delicacies. Has he adapted his appeal to the changed conditions — to meet the needs of soldiers and A.R.P. workers as well as housewives? If he has, why doesn't he advertise the fact? People still smoke cigarettes — perhaps new people who never smoked before (remember the influence of the last war on women and smoking). His radio sets are still wanted — perhaps the short wave models are in greater demand?

NEW HABITS, NEW PRODUCTS

Is he aware, for example, that women ambulance drivers and nurses need auxiliary territories

still care about their appearance — that he must produce new products for their new circumstances? And he must tell them about these new products. People still want soap (maybe they want a different kind now). People still want toothpaste and anti-septics and portable typewriters (more so than ever) and headache powders and shaving creams. Their habits and their tastes may be changing rapidly, but these new sets of habits call for a new set of products, and a new advertising approach to existing products.

A LESSON FROM THE LAST WAR

Let him consider too, the position of his product at the end of the war. Many products faded out quietly during the last war, many names that were household words in 1914 awakened only a faintly reminiscent smile in 1919, because they stopped adver-

tising during the war. Conversely many date their success from the war period.

Everybody knows that the slogan 'business as usual' is bunkum. Business is going to be most unusual — but the fundamentals of buying and selling remain unchanged. Many people have been upset financially by this war but there are many others who are making more than they ever made in peace — and not only in business circles but among the masses.

The market at the moment is like a machine unbalanced. It spins wildly. Let advertisers after the government hearings of advertising once more and control its power, and by doing this they will at the same time help to stabilize the country.

WHAT WILL HAPPEN TO PICTURE POST?

And now to Picture Post. Here is the paper that is fitted to the war temperament. A picture paper that is being read at home and in camp and on the battle front. A paper that has time to sift the news and the pictures of the week. Pictures from the front are coming; they will arouse enormous interest, as they did in the last war. They will interest all classes and all types and they will be edited and written-up as only Picture Post can edit news pictures. The circulation of Picture Post is already rising. Last week we printed an extra 100,000 copies and failed to cope with the demand. Indeed, we heard of instances in which people were offering as much as a shilling for a copy.

Before the war we called Picture Post Britain's new focus in advertising. The phrase was more prophetic than we imagined.



BRITAIN'S NEW ADVERTISING FORCE

PICTURE POST

Fig. 2: "Advertising and War: A Message to National Advertisers," *Picture Post* 5, no.1 (October 7, 1939): 8.

The popular magazine was run by an editorial team of five members, a secretary, and two staff photographers. The staff included British journalists, Honor Balfour, Lionel Birch, Richard

Darwell, H.F. Bewick and Tom Hopkinson⁷⁹. Lrant's first staff photographers, both German émigrés who were previously mentioned, were Felix H. Mann and Kurt Hutton.⁸⁰ Restricted to a tiny working staff, Lrant operated without an art director, or managing editor; as a result the editor was free to do as he chose, without the need to receive approval for his decisions. Tom Hopkinson, in his autobiography, *Of This Our Time*, described Lrant's duties, stating that Lrant was responsible for "the picture side"⁸¹ and Hopkinson for the text and captions. Lrant decided on the stories, photographs, layouts and the space allocations. The outcome of this very small working staff was that the control rested in the hands of just one person. A relatively inexperienced publisher (Hulton had recently opened Hulton Press, after inheriting his father's estate) put the control in the hands of the editor, who, working without an editorial staff or art director, had total creative control of the design, layout and content of the magazine. The result was a weekly picture magazine, centered on the basic concept that words were secondary to images. Measuring 34.8 x 25.7 cm, and filled with rich gravure reproductions and monochromatic images,⁸² the magazine consisted of an average of sixty pages, comprising seventeen photo essays with eighty pictures, and seventy ads in 1939.⁸³ Over half of the page count was dedicated to the weekly's photo essays; for example, in the April 29, 1939 issue (vol.3, no.4), sixty one percent of the pages were allotted to the weekly's photo essays, with only twelve percent to its articles.

⁷⁹ Hallet, *Stefan Lrant: Godfather of Photojournalism*, 51.

⁸⁰ Hopkinson, *Of This Our Time: A Journalist's Story, 1905-50*, 160.

⁸¹ Ibid.

⁸² Most of the images published were in black and white ink, yet there were instances where *Picture Post* published sepia toned special features.

⁸³ These statistics refer to 1939, the only full year in which Lrant served as editor at *Picture Post*.

Picture Post utilized the photo essay format to report news events, both local and global, and used the photo essay format as its main vehicle of communication. In *Picture Post*, the stories were told through pictures rather than words, and many times the format was used to express the editor's opinions on events of political and cultural significance. In the November 4th, 1939 edition (vol. 5, no.5) of the "Diary of War" series,⁸⁴ Lorant utilized the essay to comment on his frustration with Britain's censorship policies. On the opening page of the essay (Fig.3, p.29), Lorant published a photograph of a sign on a pitch-black background of bushes and trees, with the following statement printed in black letters on the sign's white background:

"KEEP OUT! This is a private war. The War Office, The Admiralty, the Air Ministry and the Ministry of Information are engaged in a war against the Nazis. They are on no account to be disturbed. Nothing is to be photographed. No one is to come near./BY ORDER"

The caption provided contextual information to the image beginning with the title of the accompanying caption: "BLACK OUT: A Symbol of the War Which Mustn't Be Photographed." The caption explained that the photograph was a symbol of the harsh censorship laws the British government cast upon the press. Lorant stated his dissatisfaction, writing that as a result of the censorship, they (the press) felt they weren't allowed to do their job properly—showing the British side of the war, and fighting through the use of images, the Nazi's harsh use of propaganda. To illustrate his point, Lorant published a photo essay in which he placed black squares in his layouts instead of images, representing photographs that could not be published

⁸⁴ "Diary of War" series was a weekly essay published during Lorant's tenure, which tracked the national and international developments of the Second World War.

with the caption: “PICTURES WE SHOULD LIKE TO PUBLISH.” Placing direct blame on the Department of Censorship of the Ministry of Information, Lorant composed a double page spread structured around five photographs, four of them as black squares representing censored images, and one “real” photograph of three members of the department of censorship, their images standing out on the dramatic black background.

This unusual photo essay serves as an example of Lorant’s perspective of the illustrated press, as one that utilizes images to convey messages and opinions, rather than simply providing dry facts on news events. In this case, Lorant believed it was his responsibility to fight the Nazi’s propaganda through the pages in his weekly. This essay illustrates Lorant’s understanding of photographs in the press as being more than visual documents of events, but tools that may be used to illustrate an opinion or provide a critique.



Fig. 3: "Diary of the War: No.9. The Seventh Week," *Picture Post* 5, no.5, (November 4, 1939): 13.

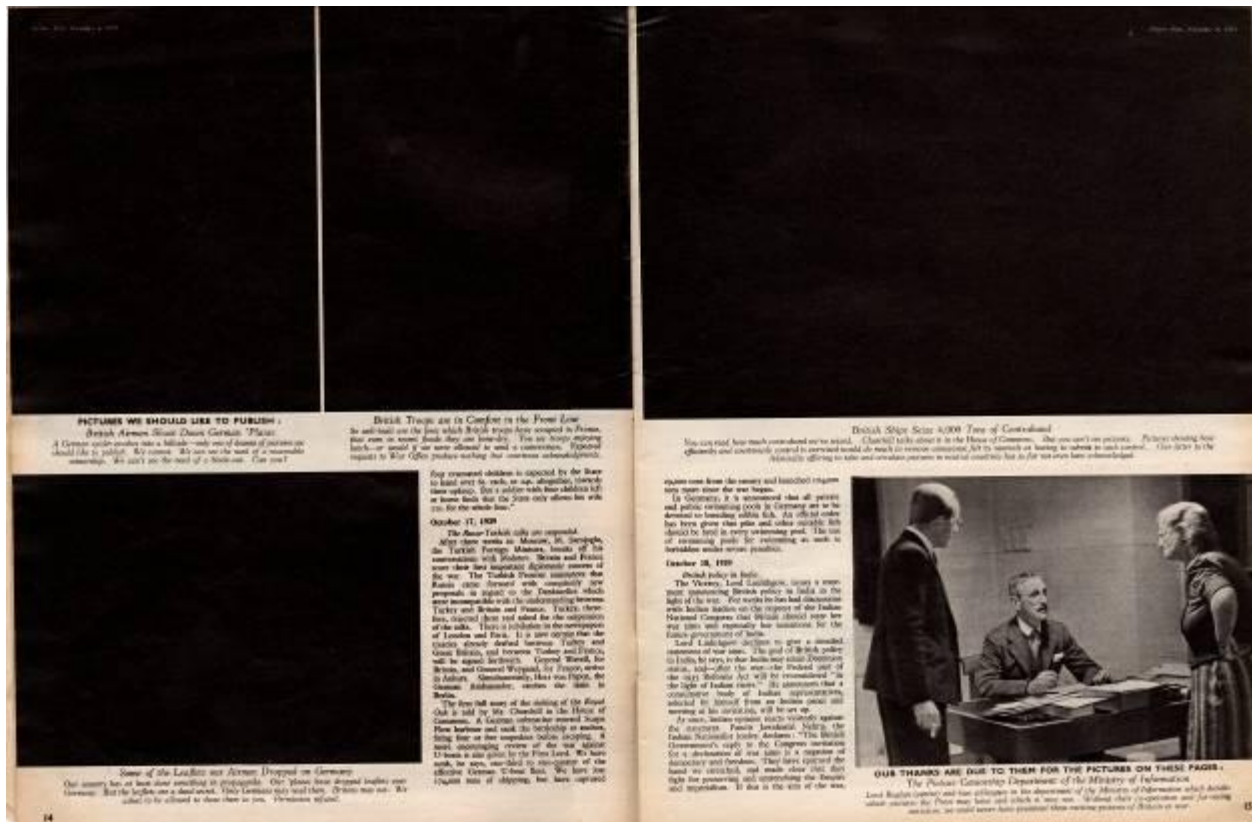


Fig.4: "Diary of the War: No.9. The Seventh Week," *Picture Post* 5, no.5 (November 4, 1939): 14-15.

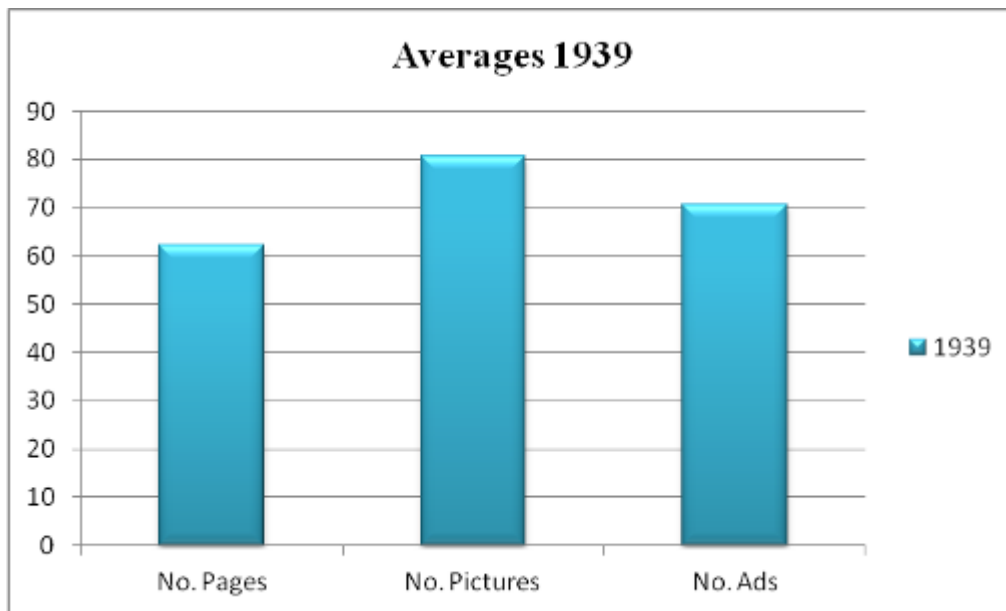


Table 1: Average number of pages, pictures and ads in *Picture Post* in 1939. These averages were calculated by utilizing the fifteen issues from 1939 from the collection.

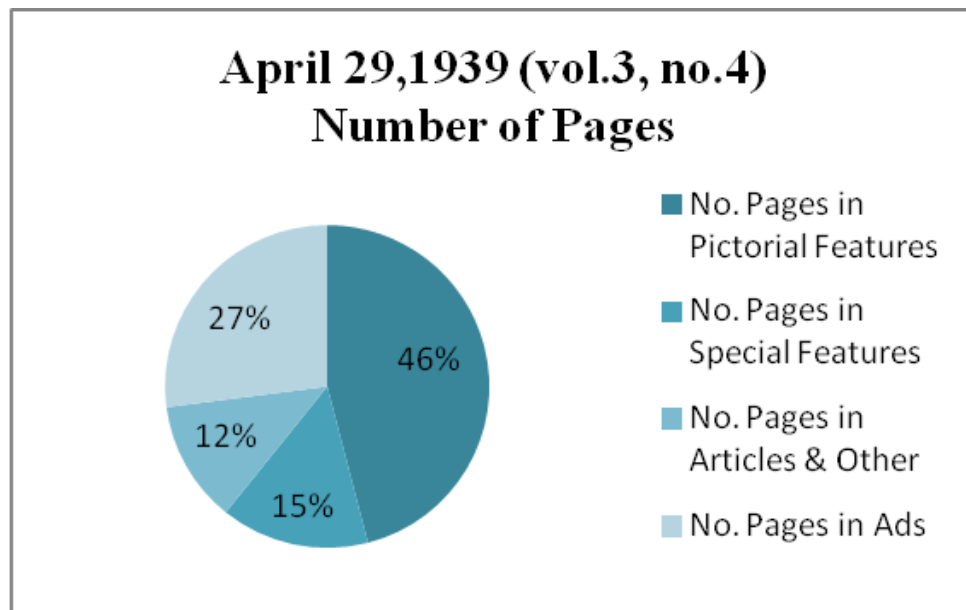


Table 2 : Percentage of total number of pages in the four different components of the magazine, as detailed in the magazine's table of contents.

Only twenty months after the first issue saw light Lorant's career at *Picture Post* was cut short. At the beginning of 1940, fearing Hitler's troops would invade the British isle, Lorant attempted to receive British citizenship. His attempt failed, and in May of 1940, after the German's invaded the Netherlands, Belgium, Luxembourg and France, Lorant felt that without citizenship papers he would have to leave his life in England. On July 20, 1940 Lorant fled London for the United States to escape Hitler's hands for the second time in seven years.

Though Lorant only spent twenty months at *Picture Post*, he left a solid foundation for his assistant, Tom Hopkinson, who immediately assumed the role of photo editor. Molding the magazine into a great commercial success, Lorant, virtually single handedly, created a weekly magazine, one that people wanted to read. What was the key to *Picture Post*'s success; was it because of its layouts, or bold use of images? These questions will be addressed through an examination of Lorant's *Picture Post* in the following two chapters. The weekly's immediate popularity points to the fact that the magazine was created by a seasoned professional who understood how to construct a publication that would appeal to the general public.

b. Hopkinson and *Post*: A Writer Assumes the Role of Photo Editor


When Hopkinson took over as editor in July of 1940 he had no previous experience as editor; an alumna of Oxford University, Hopkinson's career began as a writer. First meeting Lorant in 1934, Hopkinson acknowledged that Lorant introduced the young writer to the possibilities of photojournalism. Without any editorial experience, and without a background in photography, Hopkinson asked for a few months trial as editor. At that time, his name did not

appear in the magazine's table of contents.⁸⁵ By the late fall of 1940,⁸⁶ Hopkinson's name replaced Lorant's on the table of contents, with Hulton's name as publisher directly below Hopkinson's—a change from Lorant's time, when his name appeared alone on the table of contents.

ARTICLES	
Newfoundland : by R. B. McCallum	9-13
Beaverbrook : by Gordon Beckles	24-29
Begin the New Age Now : by Edward Hulton	33
Readers' Letters	3
Still More About Russia	5, 37
Our Crossword	38
<p>EDITOR - TOM HOPKINSON FOUNDER - EDWARD HULTON</p>	
<p>Picture Post is published by Hulton Press, Ltd., 43-44 Shoe Lane, London, E.C.4. Telephone : Central 7400 (22 lines). Subscription : H.M. Forces Overseas, 12 months 18/4, 6 months 9/2, 3 months 4/7 ; Inland, 12 months £17/8 ; 6 months 10/10, 3 months 5/5 ; Foreign, 12 months 19/6, 6 months 9/9, 3 months 4/11 ; Canada and Newfoundland, 12 months 17/4, 6 months 8/8, 3 months 4/4 ; Delivered by Newsagent, 12 months 13/-. Postage (this issue only) for single copies (rolled) : Inland 2d., Canada and Newfoundland 1d., Imperial and Foreign 1d. Registered at the G.P.O. as a Newspaper.</p>	

Bunny Scuffs
By **joyce**
(CALIFORNIA)

White furry flipperies that caress your feet at zero hour—and for a Christmas offering they're sure to produce the warmest thanks.



As heating stoves and shoe stoves. For the name of your nearest store agent write to —
JOYCE (California) LIMITED, 17-18 OLD BOND ST., LONDON, W.1 (Wholesale only)

PICTURE POST

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Fig. 5: Table of Contents, *Picture Post* 9, no.6 (November 9, 1940): 7.

In his first year as editor, Hopkinson enlarged the staff of *Picture Post* to include British photojournalist Bert Hardy as staff photographer, and numerous writers including, Maurice Edelman and Anne Scott James, *Picture Post*'s first female editor. Yet, as the staff grew, the editorial team stayed the same, with Hopkinson in charge of creating the layouts, selecting the images, and overseeing the organization of the magazine.

⁸⁵ Hopkinson, *Of this Our Time*, 174.

⁸⁶ The first issue in the collection to have Hopkinson's name displayed on the table of contents dates to November 9, 1940 (vol. 9 no.6).

From the data gathered during the research process, major changes to the structure and organization of the magazine were identified.

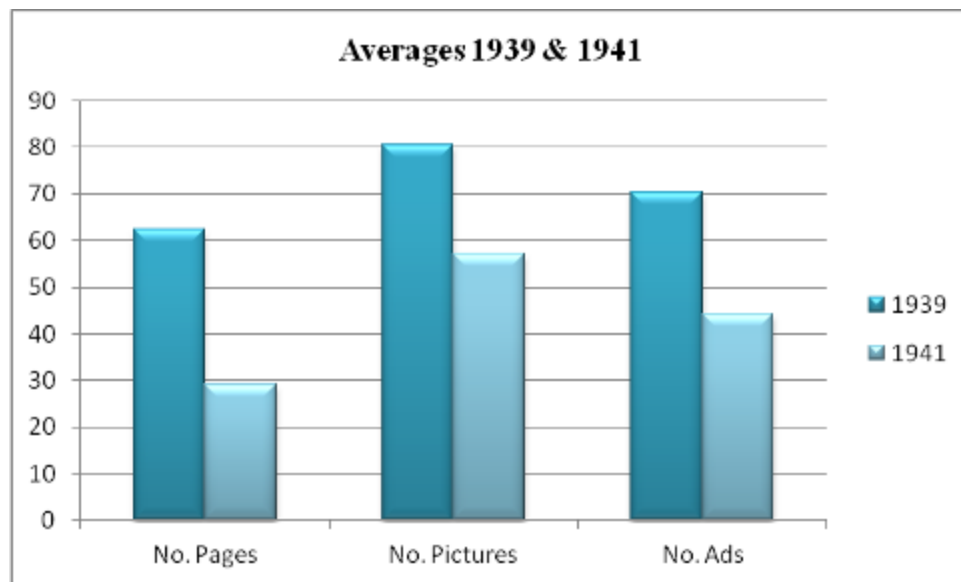


Table 3: Average number of pages, pictures and advertisements in 1939 and 1941

What is most evident from the above graph (Table 3, p. 34) is the drastic change in the page count of the weekly in 1941. Reduced to a mere twenty-eight pages this change affected all other aspects of the magazine. Naturally, the new format saw a reduction in the overall number of images, but while the number of pages was severely reduced, the number of pictures per page almost doubled (see Table 4). This indicates a significant change in the construction of the layouts. Contributing to this rise was a picture format titled, “Picture Medley,”⁸⁷ introduced by Hopkinson in September of 1941. Composed of a collage like series of images across a double page spread, the large number of photographs raised the total number of pictures per page.

⁸⁷ The first issue with “Picture Medley” in the AMC collection is September 6, 1941 (vol.10, no.12), pages 24 and 25. The format introduced in that edition of the weekly, became a recurring format, composed of one double page spread.

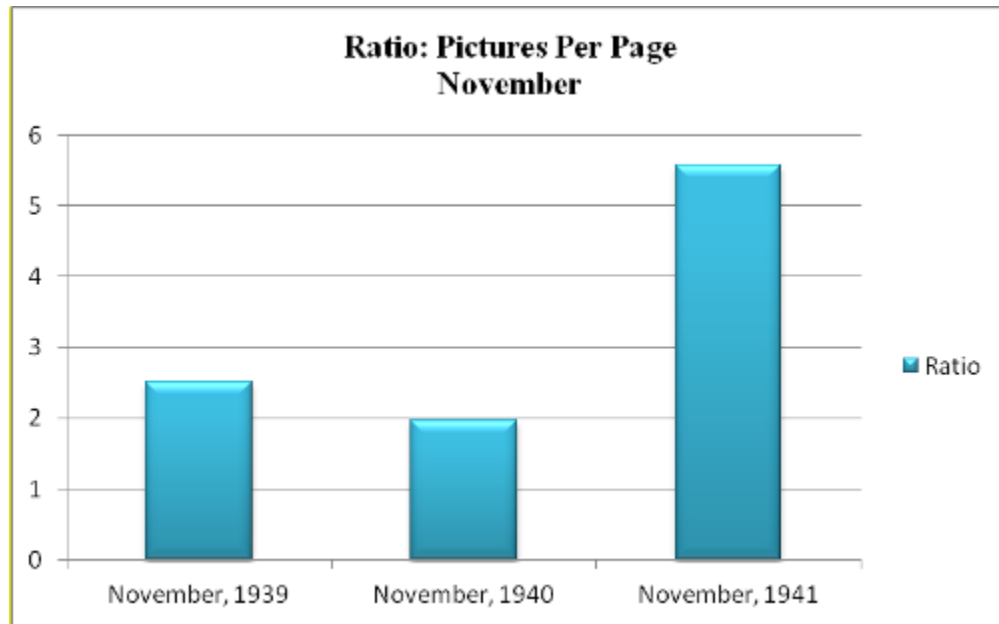


Table 4: Average numbers of pictures per page, November series.

Lorant had a very specific way of constructing his layouts, which was most apparent in his use of the double page spread format. He favored a symmetrical layout, in which both pages were laid out as a mirror image of one another. Lorant had several templates that he used repeatedly, as can be seen in the illustrations below, in which his symmetrical treatment of the surface of the page is exemplified in two spreads from 1939 (Figs. 6 and 7).



Fig. 6: "Prague Under German Rule," *Picture Post* 3, no.4 (April 29, 1939): 18-19.



Fig. 7: "Conference in Warsaw," *Picture Post* 3, no. 9 (June 3, 1939): 18-19.



Fig. 8: “Squirrel Hunting in Western Siberia,” *Picture Post* 3, no.4 (April 29, 1939): 44-45.



Fig. 9: “The Problems Behind the War,” *Picture Post* 5, no.2 (October 14, 1939): 18-19.



Fig. 10: “The Balkan Battlefront,” *Picture Post* 11, no.4 (April 26, 1941): 14-15.



Fig. 11: “Victory in Ethiopia,” *Picture Post* 11, no. 10 (June 7, 1941): 14-15.

As a characteristic of Lorant’s work for *Post*, it continued after his departure in 1940. A comparison between the two spreads from 1939 (Figs. 8 &9) on the top (under Lorant’s editorship) and two from 1941 (Figs. 10 &11) on the bottom, demonstrate that Hopkinson, dealing with a magazine different in size, still kept, in some cases, Lorant’s templates of symmetrical double page spreads. It also suggests that perhaps the un-experienced editor, forced

to handle the responsibility of a whole magazine, adopted what he knew from Lorant's time, and had yet to develop his own working style. The foundation created by Lorant was adopted by Hopkinson for the first two years after Lorant's departure. Since Lorant was responsible for compiling the magazine, selecting its images, and creating the layouts, the following chapter "Organizing a Magazine: Structure and Content," analyzes the structure and organization of the weekly in order to understand the editor's role.

5. ORGANIZING A MAGAZINE: STRUCTURE AND CONTENT

Stefan Lorant's *Picture Post* had a very specific structure. The magazine's front cover usually took the form of a photograph of a man or woman relating to a photo story published within the issue.



Fig. 12: Cover, *Picture Post* 3, no.9 (June 3, 1939).



Fig. 13: Cover, *Picture Post* 3, no.4 (April 29, 1939), (North American Edition).

With minimal textual content, the magazine's logo (for the British version, see Fig. 16) was placed in the top left corner in bold white text on a red background,⁸⁸ similar to the logo made famous by the American *Life* magazine. With a red ribbon along the bottom of the front

⁸⁸ As part of this research both British and North American editions of *Picture Post* were utilized as research sources. The only difference identified between the two is found in the covers of the copies. The British version of the weekly chose red as its trademark color for the front and back covers. The North American edition, published two weeks later than its British equivalent, was printed with a blue cover and a slightly different logo. According to Lorant biographer, Michael Hallet, Hulton publishers were forced to change their covers for their North American editions, as Henri Luce of *Life* magazine claimed copyright to the red cover.

cover, highlighting a photo story published in the weekly, the only other text was found in the caption to the cover page's image.

In 1939, the first pages of *Picture Post* were dedicated solely to ads, with an average of ten pages, before the table of contents was displayed. Appealing to the traditional tastes and interests of middle-class men and women alike, the advertisements included ones for beauty and health products, cigarettes, food products and miscellaneous items such as writing materials and cameras. Next, the table of contents, usually found on page eleven,⁸⁹ signaled the beginning of the reader's experience, by detailing the content included in the issue.

The photo stories were organized consecutively without interruptions in the form of either articles or advertisements. With an average of seventeen stories per issue, the photo story section of the magazine occupied approximately forty pages⁹⁰ before the reader was again introduced to advertisements, which in this later section of the weekly, were embedded among the articles' texts. This final section consisted of approximately twenty pages of mostly textual content; articles, advertisements and images, if any, were presented as single illustrations. The magazine's back cover was devoted solely to advertisements, and along with the front cover, was the only page in which color of any kind (red was used in the British edition, blue was used in the North American) was featured. It should be noted that this structure was adopted by Hopkinson, and kept well after Lorant left the publication in 1940.

⁸⁹ The average page number of the table of contents was identified as 11.285.

⁹⁰ This was calculated through an average of number of pages per photo essays.

CONTENTS	
Vol. 3. No. 4.	April 29, 1939
PICTORIAL FEATURES	
The Wolves	13-17
Prague Under German Rule	18, 19
Steel	20-27, 73
40 m.p.h. Roller Skating	28
Farm in Spring	29-33
Pigeon Air Force	34
Squirrel Hunting in Western Siberia	44-47
Ideal Homes	48, 49
Schoolboys of India	50, 51
Astrologers' Week-End	52, 53, 71
Spring Goes to Their Heads	54, 55
SPECIAL FEATURES	
Colour Photographs	
History of 100 Years in Photographs:	
2. Victoria and Albert	35-42
Surrey	
May Day. By R. Lewin	57-59
ARTICLES	
Farm in Spring. By Douglas Maudehead Hastings	29-33
The Revolt Against Reason. By Edward Hulton	43
Astrologers' Week-End. By Antonia White	52, 53, 71
Readers' Letters	56
The Cricket Match. By A. G. Moodanell	61-69
Our Crosswords	74
STEFAN LORANT - EDITOR	
<p>Picture Post is published by Hulton Press, Ltd., 43-44 Shoe Lane, London, E.C.4 Telephone: Central 7490 (22 lines). Subscriptions, 12 months 11/- by post (incl. 19% for Canada and Newfoundland) by post abroad 26/- Foreign (this time only) for single copies (incl. post) 14/-, Canada and Newfoundland 14/-, Imperial and Foreign 3/-</p>	

Fig. 14: Detail of Table of Contents, *Picture Post* 3, no.4 (April 29, 1939): 11.

Lorant's *Picture Post* was divided into three clear sections. The first consisted of advertisements, the second, was dedicated to the weekly's photo essays and the last included advertisements and articles. "I composed every issue as a whole, not piecemeal,"⁹¹ Lorant later wrote of his working techniques. This statement clarifies the very linear, straightforward

⁹¹ Hallet, *Stefan Lorant: Godfather of Photojournalism*, 72.

structure of the magazine, yet it also relates to *Picture Post*'s content, of the stories published in the weekly. The structure of the magazine also emphasizes the fact that just one professional compiled this magazine. This structure was severely different from the layout of its contemporary American equivalent, *Life*, which had a more varied general layout. Rather than organizing the weekly into three discrete sections as *Picture Post*, *Life* chose to include ads throughout its issues. The April 24, 1939 issue of *Life*, for example, included 100 pages of photo essays, articles and advertisements, dispersing its large color, and black and white ads throughout. *Life*'s advertisements were different in size and color. *Life* invested in brightly colored ads, whereas *Picture Post* ran only monochromatic advertisements. In addition, it should be noted that the advertisements were the only color in *Life*; all the articles and photo essays were restricted to black and white.



Fig. 15: "World's Largest Exhibit of Fossils Open in New York City of Museum," *Life* 6, no.17 (April 24, 1939): 58-59.



Fig. 16: “World’s Largest Exhibit of Fossils Open in New York City of Museum,” *Life* 6, no.17 (April 24, 1939): 60-61.



Fig. 17: “World’s Largest Exhibit of Fossils Open in New York City of Museum,” *Life* 6, no.17 (April 24, 1939): 62.

a. “A One Man Show,” Lorant and his Table of Contents

Publishing an average of seventeen stories⁹² each week, Lorant supplied his readers with a wide range of subjects, which appealed to all social classes and backgrounds. As with the magazine’s structure, the table of contents was divided into three major sections: “Pictorial

⁹² The average was calculated by using the fifteen issues from 1939 in the collection.

Features”, “Special Features”, and “Articles.”⁹³ With most of the photo essays found under “Pictorial Features,” and approximately two articles and one “Special Feature” per issue, the photo essays were the core of every issue. Beginning to publish just eleven months before the start of the Second World War,⁹⁴ most of the content during 1939 and 1940 tracked the developments of Hitler’s army and the war itself. For example, in the fall of 1939, Lorant added the “Diary of War” series, a weekly essay, one of which was discussed in the previous chapter.⁹⁵ Reaching beyond news reports, *Picture Post* included photo essays on the everyday lives of the British people, and even fashion spreads and entertainment stories. Though the table of contents served its major purpose by listing the contents of the magazine, it surprisingly lacked one key feature, a detailed masthead. At the bottom of the table of contents, only Lorant’s name was printed in bold capital letters, his name accompanied by the title “EDITOR”. In addition, the magazine was also missing the photo credit⁹⁶ listing (Fig. 18).

⁹³ In addition to the three sections, other supplements included “serial”, “short story” and “cartoon”.

⁹⁴ World War II is considered to have started on Sept. 1, 1939, with Germany’s invasion of Poland, *Picture Post* was first published on October 1, 1938.

⁹⁵ The first issue in the collection with the “Diary of War” series is October 14, 1939 (vol.5, no.2).

⁹⁶ The photo credits list credited the photographers and the photo agencies responsible for the published images.

ARTICLES		 <p>TREAT yourself to a pocket case of Manikins this weekend and see for yourself how much you enjoy a change from your everyday smokes.</p> <p>Manikins are made from the choice tip-leaves of tobacco too small for full-size cigars. Thus, in spite of their fine quality, Manikins cost only 11d. for 5.</p> <p>5 FOR 11^D</p> <p>Also in Weekend Pocket Cases:</p> <p>15 FOR 2/9</p> <p>MANIKIN CIGARS - Mild Havana Flavour</p> <p>MADE BY J. R. FREEMAN & SON, LTD. • ESTABLISHED 1839</p>
Conference in Warsaw. By Stefan Litauer	... 17-19, 73	
Resolute for Peace. By Edward Hulton	... 59	
Readers' Letters	... 61	
Our Crosswords	... 74	
<p>STEFAN LORANT - EDITOR</p>		
<p>Picture Post is published by Hulton Press, Ltd., 43-44 Shoe Lane, London, E.C.4. Telephone: Central 7400 (22 lines). Subscription, 12 months 13/-; by post inland 19/6 (and for Canada and Newfoundland); by post abroad 26/-; Postage (this issue only) for single copies (rolled) inland 1½d., Canada and Newfoundland 1½d., Imperial and Foreign 3d.</p>		
<p>PICTURE POST</p>		<p>11</p>

Fig. 18: Detail of Table of Contents, *Picture Post* 3, no.9 (June 3, 1939): 11.

The masthead, usually printed on the editorial page or the table of contents, lists the publisher, editors and other chief staff. For example, the equivalent in *Life* magazine was printed in a box on the bottom of their table of contents, and included the name of its publisher, managing and associate editors and a list of the weekly's staff photographers (Fig. 19).


 <p>been guided by her torch to what was for so long, and must be again, the Land of Opportunity. It is fitting enough that in these days when the light of freedom burns ever lower in Europe, Liberty stands out with new brightness against the American sky. The Government has repaired and refurbished the statue, installed floodlights. For a glimpse of Liberty's history, see page 35.</p>	<p>a pipe, by Linkman, which has been filled with Edgeworth and smoked by machine four separate times—already "broken in"—sweet and gentle from the start. Then, for a personal touch, your own signature or a gift message is engraved in gold color on the pipe stem. Complete Kit, \$1.00.</p>
<p>EDITOR: Henry R. Luce MANAGING EDITOR: John Shaw Billings ASSOCIATE EDITORS: Daniel Longwell, Wilson Hicks PHOTOGRAPHERS: Margaret Burke-White, Alfred Eisenstein, Bernard Hoffman, Thomas D. McVey, Harold Mith, Carl M. Mydans, John Phillips, Peter Stackpole, William Vandivert ASSISTANT EDITORS: Hubert Kay, David Carl, Paul Fieger, Joseph J. Thornhill Jr., Joseph Kestler, Andrew Haskel, Lincoln Barnett, Nora Perlmutter CORRECTIONAL ASSISTANTS: Rachel Albertson, Margaret Bassett, Ruth Beriga, Judith Chase, John W. Field, Mary Fraser, Frank Hal Frazier, Dorothy Hoover, Sally Kenniston, Alexander King, Dorothy Jane Loran, Mary MacFarquhar, Peter Fleming, Helen Robinson, Roxane Ross, Bernice Shiffrin, Edward R. Thompson, Charles Tudor, Margaret Varga PUBLISHER: Roy E. Lacey Subscriptions and all correspondence regarding them should be addressed to circulation OFFICE: 250 East 22nd Street, Chicago, Illinois EDITORIAL AND ADVERTISING OFFICES: TIME & LIFE Building, Rockefeller Center, New York SUBSCRIPTION RATES: One year in the U.S.A., U. S. Territories & Possessions and Canada, \$4.00; countries of the Pan-American Union, \$6.00; elsewhere \$10.00. Single copies in the U.S.A. and Canada, 10c; U. S. Territories & Possessions, 15c; elsewhere, 25c.</p>	<p>LARUS & BRO. Co., Dept. K Richmond, Va.</p> <p>Enclosed please find \$1.00 (its Canada \$1.50 Duty Paid) for your Edgeworth Sampler Kit... Opposite is my signature to engrave on the stem of the pipe. (Please print clearly your name and address below.)</p> <p>Name..... City..... State.....</p> <p>PLEASE SEND US YOUR DEALER'S NAME</p> <p>Dealer's Name..... City..... State.....</p>

Fig. 19: Detail of Table of Contents, *Life* 6, no. 23(June 5, 1939).

In contrast, *Picture Post* printed a short statement at the bottom of its table of contents, stating that the weekly was published by Hulton press, including the publisher's address, and subscription details. Without a masthead and listing of photo credits, the only professional receiving credit for his work in *Picture Post*, was Lorant himself. While Lorant explained his decision to omit the photographer's credit as a way to protect his émigré photographers from Hitler's army,⁹⁷ it still leaves Lorant alone, without the need to credit anyone other than himself. By omitting all other member's of *Picture Post*'s staff, Lorant made a very clear statement; he was in charge. Lorant viewed his role specifically and the editor's role in general as one holding the reigns of the publication.

b. More than Photo Essays: Lorant's Role Reaches Further

The linear, uncomplicated structure of *Picture Post* demonstrates that Lorant's work reached beyond selecting images for *Picture Post*'s essays. This contrasts the traditional role of editor, described in manuals such as *Words and Pictures: an Introduction to Photojournalism* (1952), by *Life* magazine's first picture editor, Wilson Hicks.⁹⁸ The term 'picture editor' at *Life* referred to the professional in charge of picture supply.⁹⁹ The executive in charge of selecting the images for *Life*'s picture stories was the managing editor.

In Hick's manual, the role of photo editor was described as focusing on the selection of images and the commissioning of stories. In contrast, the managing editor's position was

⁹⁷ Hallet, *Godfather of Photojournalism*, 76. Some of the photographers working with Lorant, had fled Germany, and were concerned with the possibility of being tracked down and imprisoned.

⁹⁸ Wilson Hicks, *Words and Pictures: An Introduction to Photojournalism*, (New York: Harpers & Brothers Publishers, 1952).

In the manual, Hicks attempted to define photojournalism, its practices and its theory.

⁹⁹ *Ibid.*, 74.

described as centering on selecting the images and arranging them in “rough layouts.”¹⁰⁰ Furthermore, in Hicks’ description of “how a picture story was created”, his account describes office meetings in which numerous staff members were involved, including writers, photographers, picture editors, managing editor and the publisher himself.¹⁰¹ Hicks’ framing of the managing editor’s position contrasts the role practiced by Lorant at *Picture Post*, as according to Hicks the editor’s work should be confined to the magazine’s photo essays. Similarly, Clifton C. Edom editor and photojournalism professor, in his 1976 manual *Photojournalism: Principles and Practices*, describes the editor’s responsibilities as centering on the selection and layout of the images, rather than with the organization and structure of the magazine.¹⁰² As Lorant’s role at *Picture Post* included overseeing the structure and organization of the magazine, his role contradicted that of the traditional understanding of the photo editor’s role, demonstrating his great involvement with the publication.

¹⁰⁰ Hicks, *Words and Pictures: An Introduction to Photojournalism*, 78.

¹⁰¹ *Ibid.*, 75

¹⁰² Clifton C. Edom, *Photojournalism: Principles and Practices*, (Dubuque: Wm.C. Brown Company Publishers, 1980), 117.

6. LORANT AND THE PHOTO ESSAY

In the past fifteen years the photo essay has gained interest with scholars from different disciplines. Generally considered to have evolved during the first half of the twentieth century, the 1920s are specifically considered the “Golden” age of the photo essay.¹⁰³ According to Gisele Freund, weekly magazines began to publish photographs as early as 1885,¹⁰⁴ mostly as illustrations to text. The change has been identified as occurring in Europe in the years after the First World War.¹⁰⁵ Within these developments, Lorant is credited as one of the significant players of the era—Freund and Gidal named him the inventor of the photo essay, a title earned for his work for the MIP during the early 1930s. In *Photography and Society* Freund states that Lorant developed the concept of the photo story, “in which a series of images would depict one central subject.”¹⁰⁶ The author described Lorant’s work for MIP as focused on the graphic presentation of photographs, rather than their arrangement in a succession of images, text and captions.¹⁰⁷

a. Lorant’s Layouts: Symmetry and Balance

Preparing a layout for a picture story is an act that involves the consideration of the images, the text and the relationship between the two. The editor responsible for the configuration of the essay acted as director of the piece, laying out a story that would allow the viewer to “read” the pictures. Tim N. Gidal in “Modern Photojournalism” wrote that Lorant,

¹⁰³ Gisele Freund in *Photography and Society* devotes a chapter titled “The Golden Age of Photojournalism”. See, Freund, “The Golden Age of Photojournalism,” 115-141.

¹⁰⁴ Ibid., 104.

¹⁰⁵ Gidal, *Modern Photojournalism*, IV.

¹⁰⁶ Freund, *Photography and Society*, 124.

¹⁰⁷ Ibid., 118.

while at MIP, developed the double page format, choosing to limit his stories to two pages.¹⁰⁸ In *Picture Post* Lorant continued to utilize the format, in longer stories and ones confined to just one spread. As previously discussed, Lorant had several templates he repeatedly used in *Picture Post*'s stories. In the June 3, 1939 copy (vol. 3, no.9), Lorant applied the spread format sixteen times throughout the issue; consisting of thirteen picture stories spread over forty-five pages, only one of which is confined to a single double page spread. Instead, the double page spread format is repeatedly used in all stories, other than two one-page "fillers."¹⁰⁹ In the first picture story, covering the events of the World's Fair in New York City, a single image of a Father carrying his young child opens the story (Fig. 20). Measuring 27.5 x 23.5 cm, the rectangular photograph fills most of the 34.8 x 25.7 cm page; the only text other than *Picture Post*'s logo, volume, issue number and date, placed above the image, is the caption accompanied by the title of the story in bold, black capital letters, found below the image. The choice of the title is surprising both in its size and placement at the bottom of the page. Its close proximity to the caption makes it almost unidentifiable, emphasizing the significance of the opening picture in this story. The following double page spread consists of seven images (Fig. 21). With only two text boxes on each page, the pictures of this spread were laid out in an almost identical way on both pages.

¹⁰⁸ Gidal, *Modern Photojournalism*, 28.

¹⁰⁹ According to Lorant, a "filler" is a one page story, used to fill empty spaces in the magazine.

PICTURE POST

Vol. 3. No. 9.

June 3, 1939



AT THE NEW YORK WORLD'S FAIR: A Father of To-day Takes His Child to See the World of To-morrow.
He is an American. He is proud of his country, proud of New York, proud of the World's Fair—proud of all of the son he is taking round with him. The theme of the Fair is the World of the Future. What does the future hold for this child—to live in poverty, to die in a war, or to enjoy peace and have a share in the world's riches and the world's happiness and beauty? If every statesman hung this picture in his office and looked at it every day, perhaps the world of to-morrow would be the world every father wants for his child to live in.

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Fig. 20: "At the World's Fair," *Picture Post* 3, no.9 (June 3, 1939): 13.



Fig. 21: "At the World's Fair," *Picture Post* 3, no.9 (June 3, 1939): 14-15.

On page fourteen, two vertical photographs occupy the top half of the page (both measuring 20.5 x 12.5), each accompanied by a written caption. On the lower half of the page, two square horizontal photographs, measuring 9.5 x 9.5 cm are placed side by side, to the left of the written paragraph. Page fifteen is composed in the same way; the only difference is in the top half of the page, where instead of two photographs, Lorant chose one image. This image fills the same amount of space—it measures 20.5 x 25 cm, the combination of both pictures on page fourteen. The symmetrical layout acts as one single unit, rather than two separate pages, thus becoming one unified piece. Here one encounters one of the significant characteristics of Lorant's double page spreads—his use of symmetry.

In “Life of a Cambridge Undergraduate” (Fig. 22), a six page story tracking the daily activities of students at Cambridge University, Lorant utilized the symmetrical template in two of the three spreads, numbering the pictures, and creating an easy to “read” story. In “Berlin on a Sunny Day” (Fig. 23), the story was composed of two double page spreads: the first comprised three images on each page with one image occupying the upper half of the page, and another two filling the bottom half; all images framing the title of the story.

In the same issue, “Conference in Warsaw,” (Fig. 7) covers the meeting between the Poles and the Lithuanians in Warsaw, Poland. As with “At the World’s Fair,” the story opens on the right side, across from a one page “filler” about a British Deputy stationed in Canada. In this case, the opener is accompanied by a bold title, in large capital letters, above three short paragraphs of text. Flipping the page, another double page spread is revealed, composed of four photographs, two on each page. The layout treats both pages as one, creating a symmetrical arrangement, the only difference is the content of the images—the size of the images, their design and organization are identical on both pages. Though these are just two examples, the symmetrical treatment of the double page spread was consistent in all picture stories published in the June 3, 1939 issue.



Fig. 23: "Berlin on a Sunny Day," *Picture Post* 3, no.9 (June 3, 1939): 30-31.

In the April 29, 1939 issue of *Picture Post*, composed of thirteen photo essays, again the symmetrical treatment of the double page spread was utilized in all picture stories. The issue commences with a five-page story about "The Wolves," a British football team. The essay opens on the right side of page thirteen across from a full page of ads. This time the opener is a horizontal portrait of the captain of the team taking a bath (Fig. 24). Next, on pages fourteen and fifteen (Fig.25) a symmetrical double page spread is laid out by placing one dominant horizontal image in the upper half of the page, with three columns of text below, cutting through the center of the composition, and two horizontal images placed side by side in the lower half of the layout.

This specific layout was repeated, but for entirely different stories, in this issue (Fig. 26) and others during Lorant's time in 1939 (Fig. 27).



Fig. 24: "The Wolves," *Picture Post* 3, no.4 (April 29, 1939): 13.



Fig. 25: "The Wolves," *Picture Post* 3, no.4 (April 29, 1939): 14-15.



Fig. 26: "Farm in Spring," *Picture Post* 3, no.4 (April 29, 1939): 32-33.



Fig. 27: "On the Western Front," *Picture Post* 5, no.2 (October 14, 1939): 22-23.

Lorant, working alone to produce all layouts for *Picture Post*, developed a working method in which he utilized the double page spread format repeatedly. Developing templates, he approached every issue of the magazine in the same, or very similar, manner. Lorant especially favored a layout that divided the page into two halves, with the upper half occupied by one horizontal image, and the lower with two smaller, horizontal photographs. The result was a magazine with a very consistent rhythm in its structure and design. Taking into consideration that Lorant arranged the weekly's photo essays in succession¹¹⁰ without the interference of advertisements or text based articles, *Picture Post* appeared to have been made up of one very long photo essay.

b. Lorant's Photographs: the Candid, Modern and the Surprising

Lorant favored simple layouts with a minimal number of pictures on each page; in 1939 the editor utilized an average of 2.646¹¹¹ pictures per page. The editor preferred to center his reader's attention on a selection of powerful images that would also work with the others in the layout.

¹¹⁰ For a detailed discussion of *Picture Post*'s structure see "Organizing a Magazine, Structure and Content".

¹¹¹ The ratio was calculated using four issues from 1939 from the collection.

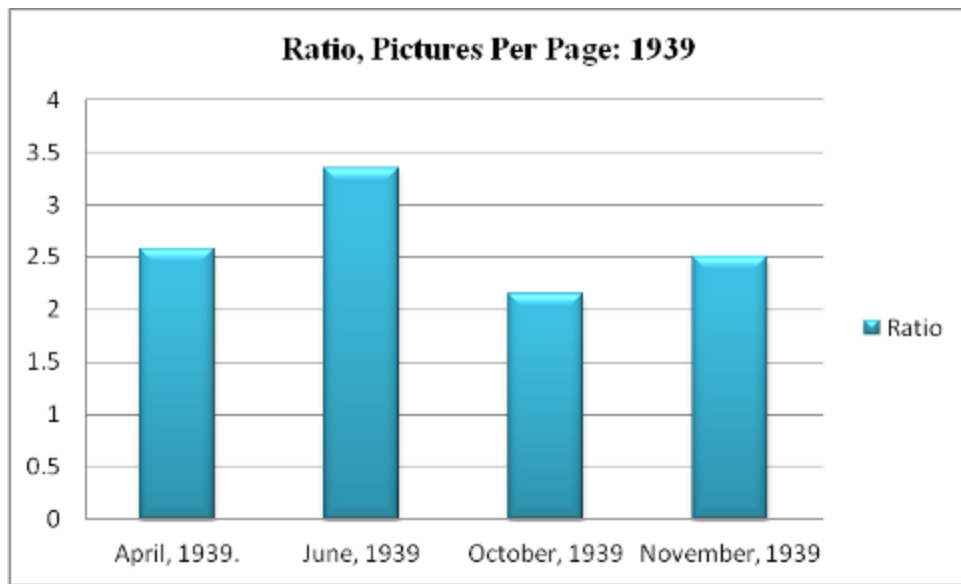


Table 6: Four issues displaying number of pictures per page in *Picture Post*'s photo essays in 1939.

The advent of the 35mm camera in the late 1920s influenced the style and content of images produced, allowing for a closer, and more candid depiction of their subjects. This style of photo-reportage has been described as developing in the 1920s in Germany by the photojournalists of that generation;¹¹² specifically Dr. Erich Salomon¹¹³ is recognized as having introduced the public to this “un-posed” style of photo-reportage.

In *Picture Post* Lorant continued to publish pictures of this style of reportage as demonstrated in “Conference in Warsaw” (Fig. 7). On page nineteen, Lorant published a photograph of the Polish Foreign Minister conversing with Polish President, Ignacy Mościcki. The image, shot from a lower angle, shows the two officials standing closely, both men smoking. The Foreign minister’s right hand is blurry, signaling that his hand was in movement. The

¹¹² Gidal, *Modern Photojournalism*, 17.

¹¹³ Dr. Erich Salomon was a German photo reporter working in the 1920s and early 1930s at German illustrated publications such as the BIZ and the MIP. Working with an Erminox camera, he was known for photographing the behind the scenes of political figures, showing them in their natural surroundings.

unconventional angle, the candid ‘un-posed’ moment emphasized by the Minister’s blurry hand, and the political subject, all point directly to the style popular in the press during the 1920s and 1930s. Similarly, the opener of “The Wolves” (Fig. 24) is a snapshot of the team captain, caught in action while combing his hair. His arms raised above his head, both are out of focus, the object held in his hands unidentifiable. This image—a snapshot of the captain bathing, emphasizes that Lorant took the behind the scenes concept to its edge, offering a glimpse of the most of personal activities.

In the same issue, in “At the World’s Fair,” (Figs. 20 & 21) previously discussed, Lorant constructed a three page, eight picture essay. The opener, of a man walking, carrying his young child in his arms, is without any visual signs pointing to the fact that the man is actually en route to the Fair. Likewise, the following spread is composed around the same central idea. On page fourteen, the top half of the spread is occupied by an image of a woman tending to her aching feet; to its right, a photograph of two sailors seated on a bench. The lower left image shows three elderly women seated, while the right image shows a crowd of visitors crossing a bridge leading to the exhibition. On the second page of the spread, again, the top half of the layout is occupied by a single photograph of two elderly ladies and one gentleman seated on a bench; below them is placed a set of two images of women reading newspapers. This would seem a questionable arrangement of images; not one photograph visually conveys that this story is about the World’s Fair, or that it was taken during the event. In complete contrast, *Life* magazine published an eighteen-page essay on the Fair in their July 3, 1939 issue (vol. 7, no. 1). The report provided by the American weekly concentrated on showing their readers the different exhibits, performances and other events related to the Fair. Why did Lorant choose this surprising selection and

arrangement of photographs? The answer to the question is found in the pictures' captions. Each accompanying caption provides a descriptive critique of the print. For example, on page fifteen, below the upper photograph of the seated elderly women the caption reads:

“The World Unites to Entertain them: They Eat Hamburgers. Thousands of men have worked for years. 1,216 acres of swamp-land had been reclaimed. 10,000 trees have been planted. 19 miles of road and 43 miles of footpaths had been laid. Almost all the nations of the world had built pavilions and organized displays, simply to catch their attention on this day. They sat on a bench—and ate hot-dogs.”

From the text the reader understands that there is a critique on the people—who instead of visiting the exhibitions, “sat on a bench and ate hot dogs”. Similarly, the opening photograph of the man carrying his child to the fair is accompanied by a caption that ends with “If every statesman hung this picture in his office and looked at it every day, perhaps the world of tomorrow would be the world every father wants for his child.” Again, Lorant used this photograph to convey a message, rather than directly report, concealing his opinions behind seemingly neutral photographs of the masses enjoying themselves at the Fair.



Fig. 28: "Life Goes to the World's Fair," *Life* 7, no.1 (July 3, 1939): 54-55.



Fig. 29: "Life Goes to the World's Fair," *Life* 7, no.1 (July 3, 1939): 56-57.



Fig. 30: "Life Goes to the World's Fair," *Life* 7, no.1 (July 3, 1939): 58-59.



Fig. 31: "Life Goes to the World's Fair," *Life* 7, no.1 (July 3, 1939): 60-61.

In the November 4, 1939 copy (vol. 5, no.5), Lorant published a nine-page essay tracking a day in the lives of a newly married New York couple. Numbering the images, “Life of a New Yorker” is composed of three double page spreads, the first following the husband’s day (Fig. 32), the second the wife’s (Fig. 33), and the last describe the family’s evening at home (Fig. 34). The first image of the spread, presents the beginning of the husband’s day—the couple share a kiss while standing at their front door. The next images follow the husband on route to his workplace: image number three shows him seated on the subway, while four and five present the man purchasing a newspaper on the street before receiving a shoe polish, finally arriving at his office. On the other hand, the wife’s day revolves around shopping. She appears purchasing groceries (image 7, p.26) before trying on shoes and hats in a department store (images 10 and 11, p.27). The subject matter of the images is the people themselves and not the city. Each image is a portrait of the subject, for example, image number seven on page twenty-six, the largest image on that page, is a close up portrait of the wife, seated in the driver’s seat of her car. The photograph, taken from the back seat of the vehicle, shows the wife biting into an ice bar, smiling her gaze directed at the reader. Not one image uses the city as its subject. Instead of choosing to integrate images of landmarks of the city, Lorant chose to tell a personal, small story about the lives of a normal couple. Displaying his characters participating in daily universal activities, Lorant created relatable characters with whom his readers could easily identify. Further, this essay clearly demonstrates Lorant’s narrative abilities. By numbering his images and dividing the story into three sections, each spread representing a different part of the story, Lorant created an essay with a clear narrative that could be easily followed by its viewer.

For Stefan Lorant, the selection of images relied not only on their descriptive qualities, but also on the photographs ability to best serve the narrative of the story. In “At the World’s Fair” the editor chose images that would aid him in making a social critique, while in “Life of A New Yorker,” he chose ones that were universally identifiable; thus, Lorant’s images demonstrate that pictures in the popular press were used not only for show, but also as aids to evoke opinions and even place judgments.

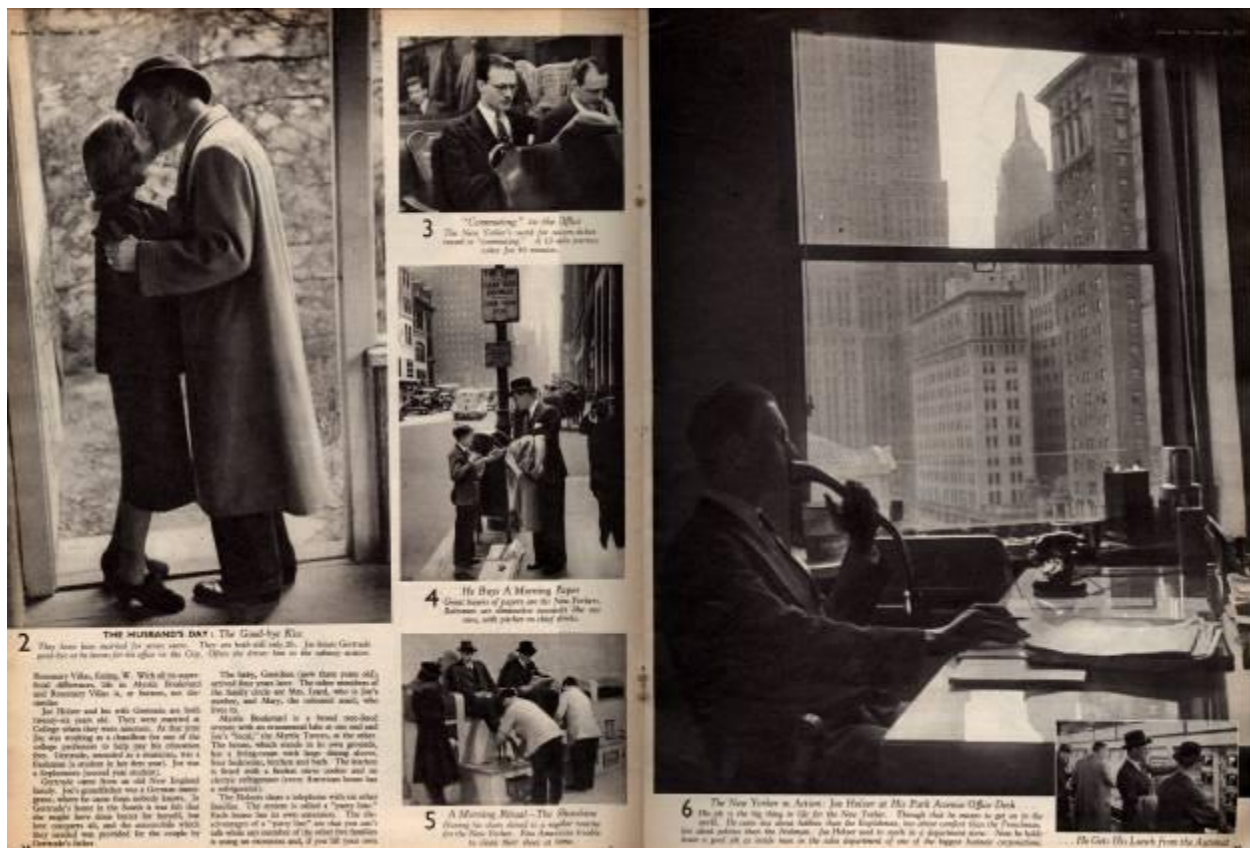


Fig. 32: “Life of a New Yorker,” *Picture Post* 5, no.5 (November 4, 1939): 24-25.

7. CONCLUSION

Analyzing Stefan Lorant's work for *Picture Post* allowed this thesis to focus on the photo editor's role by showcasing the work of one of the celebrated twentieth century editors, and one of the popular picture magazines of the first half of the twentieth century. Utilizing original issues of *Picture Post*, this project commented on Lorant's work and his position at the publication by considering the weekly's structure, layouts and photographs. Together, this research combined methods drawn from different disciplines, specifically those of art history and social studies.

In the body of this paper, each chapter examined a different aspect of the weekly. "Stefan Lorant, Tom Hopkinson and *Picture Post*, 1939-1941," demonstrated that Lorant developed a successful format adopted by Hopkinson in his first years as editor. Although the magazine was reduced from an average of sixty-two pages in 1939 to twenty nine in 1941, its overall composition stayed the same. "Organizing a Magazine: Structure and Content" interpreted the weekly's arrangement and layout, considered *Picture Post*'s linear structure and compared Lorant's role to ones described in contemporary manuals. Lorant oversaw the structure and organization of the magazine, combining the roles of photo editor, art director, and managing editor, and demonstrated his great involvement and control over the publication. Finally, "Stefan Lorant and the Photo Essay" analyzed the content and layout of representative examples of Lorant's characteristic double page spreads. The editor, working alone to produce the layouts for *Picture Post*, developed a working method in which he utilized the double page spread format repeatedly, not only in every issue produced, but also in almost every essay in the weekly. Developing templates, he especially favored a symmetrical layout that divided the page into two

halves, usually with the upper half occupied by one horizontal image, and the lower with two smaller, horizontal photographs. The result was a magazine with a very consistent rhythm in its structure and design. Lorant's selection of images relied on their descriptive qualities, and on their ability to best serve the narrative of the story. *Picture Post*'s photo essays, such as "Diary of War" and "At the World's Fair" established that pictures in the popular press were used both to transmit information, and as aids to evoke opinions and even place judgments.

A Hungarian émigré, Stefan Lorant created a British picture magazine based on his previous professional experiences in Germany and Hungary. Given almost total editorial control, the weekly was one man's interpretation of the world's events, signaling the significance of his role as photo editor in the publication. In charge of the selection and layout of the weekly's photo essays, Lorant took the position of storyteller, establishing his stance as visual narrator.

APPENDIX

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Table 7: Issues Reviewed in 1939¹¹⁴

The following table displays the fifteen issues analyzed in 1939. In the columns from left to right, this sets out the totals of the number of pages, pictures (i.e.-photographs), advertisements, stories (this is inclusive of both articles and photo essays), number of categories in table of contents, and the page of the table of contents.

Date	Volume/Issue No.	No. Pages	No. Pictures	No. Ads	TC¹¹⁵ Page	No. Stories	No. Categories
April 29, 1939	Vol. 3 no.4	76	128	106	11	19	3
June 3, 1939	Vol. 3 no.9	76	143	78	11	18	3
October 7,1939	Vol. 5 no.1	52	129	39	9	19	3
October 14,1939	Vol. 5 no.2	52	72	33	7	20	4
October 21,1939	Vol. 5 no.3	60	66	57	9	11	4
October 28,1939	Vol. 5 no.4	60	67	61	9	15	5
November 4,1939	Vol. 5 no.5	64	88	73	11	16	5
November 11,1939	Vol. 5 no.6	60	67	77	11	16	4
November 18,1939	Vol. 5 no.7	64	60	86	15	15	4
November 25,1939	Vol. 5 no.8	64	74	90	15	17	4
December 9,1939	Vol. 5 no.10	64	51	99	17	12	4
December 16,1939	Vol. 5 no.11	72	70	100	17	13	6
December 23,1939	Vol. 5 no.12	56	58	55	11	18	5
December 30,1939	Vol. 5 no.13	52	57	33	5	34	4

¹¹⁴ The issues in the tables above account only for the specific issues chosen for the purpose of calculating averages.

¹¹⁵ TC- Table of Contents

Table 8: Issues Reviewed in 1940

The following table displays the fifteen issues analyzed in 1940¹¹⁶. In the columns from left to right, this sets out the totals of the number of pages, pictures (i.e.-photographs), advertisements, stories (this is inclusive of both articles and photo essays), number of categories in table of contents, and the page of the table of contents.

Date on Inside	Volume/Issue No.	No. Pages	No. Pictures	No. Ads	TC Page	No. Stories	No. Categories
April 13,1940	Vol. 7 no.2	60	69	100	15	16	3
April 20,1940	Vol. 7 no.3	64	114	88	17	15	3
April 27,1940	Vol. 7 no.4	64	84	101	15	17	4
May 4,1940	Vol. 7 no.5	44	45	84	11	15	3
May 11,1940	Vol. 7 no.6	43	64	67	9	17	3
May 18,1940	Vol. 7 no.7	44	52	69	9	16	3
June 1,1940	Vol. 7 no. 9	64	148	52	7	24	3
June 15,1940	Vol. 7 no.11	40	44	57	7	28	3
June 23,1940	Vol.7 no.12	40	48	58	7	12	3
September 28,1940	Vol.8 no.13	40	56	53	7	15	3
October 19,1940	Vol. 9 no.3	40	64	62	7	17	3
November 9,1940	Vol. 9 no.6	40	62	52	7	15	3
December 21,1940	Vol. 9 no.12	40	50	55	7	18	3
December 28,1940	Vol. 9 no.13	36	70	26	5	15	3

¹¹⁶ These are fifteen issues chosen from the twenty-six issues in the AMC collection.

Table 9: Issues Reviewed in 1941

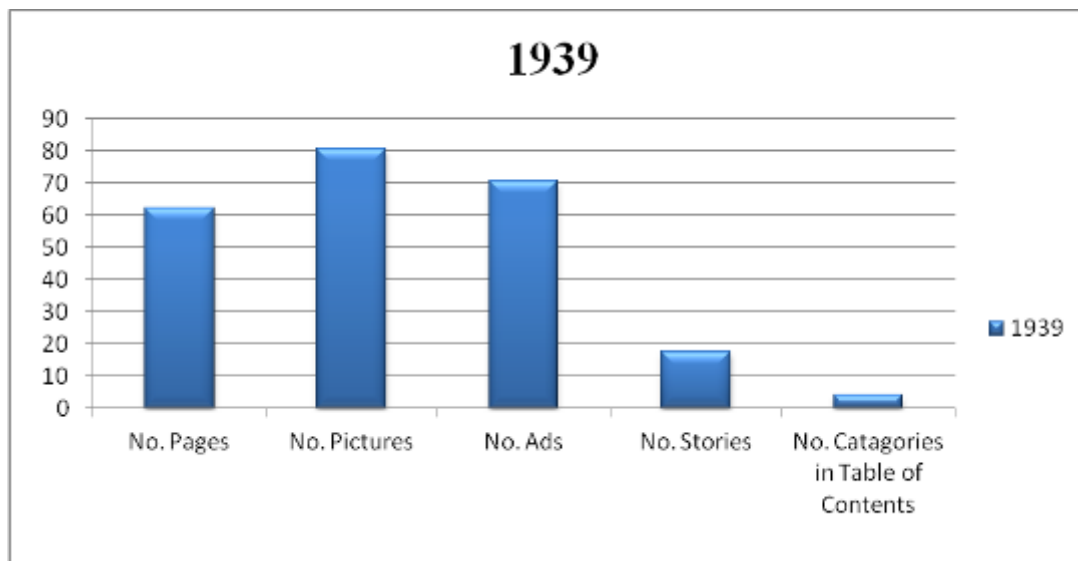
The following table displays the fifteen issues analyzed in 1941¹¹⁷. In the columns from left to right, this sets out the totals of the number of pages, pictures (i.e.-photographs), advertisements, stories (this is inclusive of both articles and photo essays), number of categories in table of contents, and the page of the table of contents.

Date on Inside	Volume/Issue No.	No. Pages	No. Pictures	No. Ads	TC Page	No. Stories	No. Categories
August 2,1941	Vol. 12 no. 5	32	43	50	7	12	0
August 16,1941	Vol. 12 no.7	32	48	54	7	10	0
August 23,1941	Vol. 12 no. 8	32	48	49	7	13	0
August 30,1941	Vol. 12 no.9	32	56	51	7	8	0
September 6,1941	Vol.1 2 no. 10	28	47	40	5	8	0
September 13,1941	Vol. 12 no.11	28	57	37	5	10	0
September 20,1941	Vol. 12 no.12	28	53	46	5	12	0
October 11,1941	Vol. 13 no.2	28	76	39	5	7	0
October 18,1941	Vol. 13 no.3	28	81	49	5	10	0
October 25,1941	Vol. 13 no. 4	28	61	39	5	8	0
November 1,1941	Vol. 13 no.5	28	79	45	5	9	0
November 29,1941	Vol. 13 no.9	28	50	40	5	10	0
December 6,1941	Vol. 13 no.10	28	47	37	5	12	0
December 13,1941	Vol. 13 no.11	28	53	45	5	10	0

¹¹⁷ These are fifteen issues chosen from the forty issues in the AMC collection.

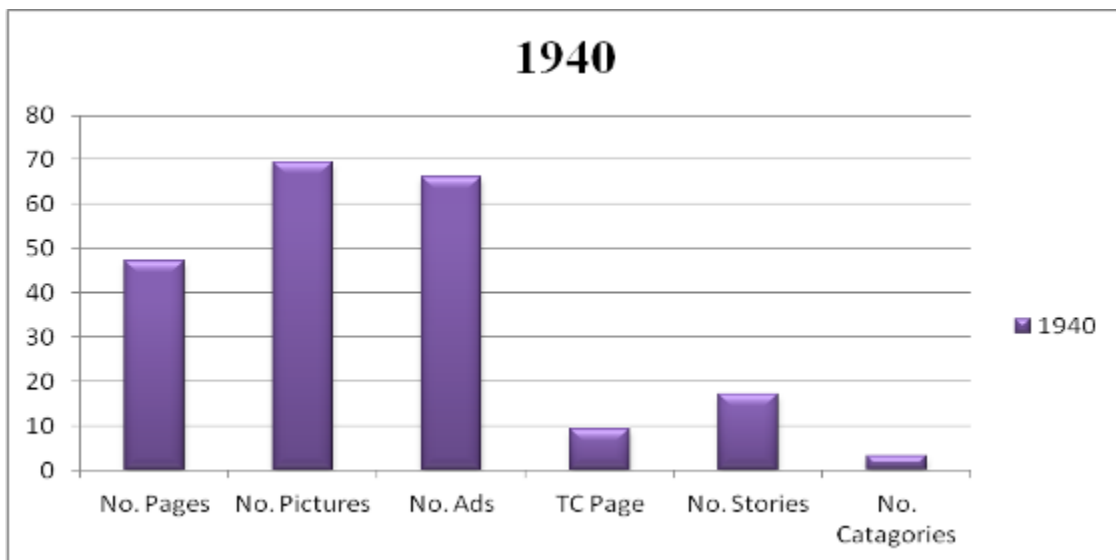
Graph 1: Averages 1939

This chart provides a comparative analysis of the contents of fifteen issues of *Picture Post* in 1939. The averages calculated are the total number of pages, pictures i.e.-photographs, advertisements, stories, and categories within the table of contents.



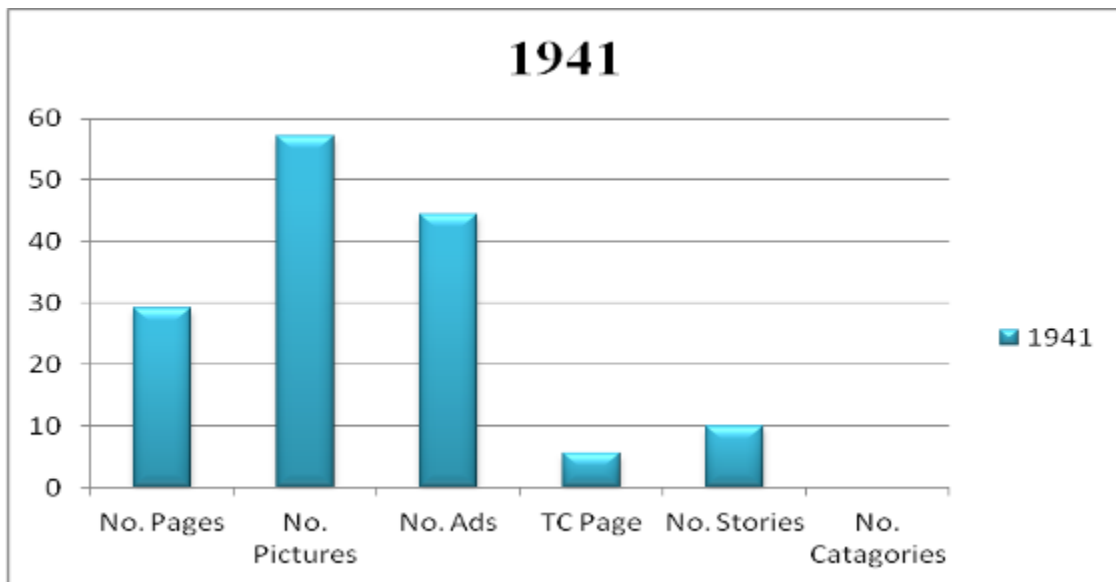
Graph 2: Averages 1940

This chart provides a comparative analysis of the contents of fifteen issues of *Picture Post* in 1940. The averages calculated are the total number of pages, pictures i.e.-photographs, advertisements, stories, and categories within the table of contents.



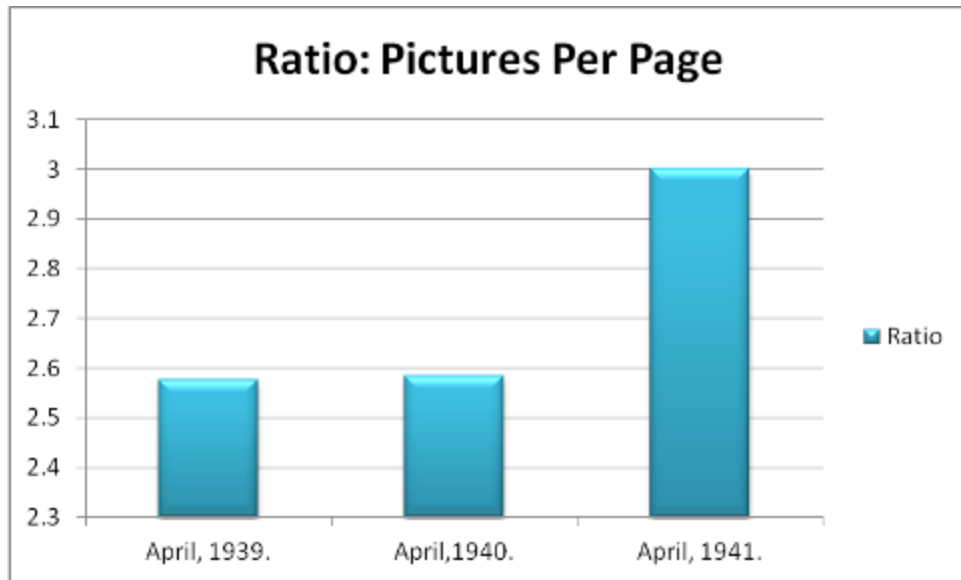
Graph 3: Averages 1941

This chart provides a comparative analysis of the contents of fifteen issues of *Picture Post* in 1941. The averages calculated are the total number of pages, pictures i.e.-photographs, advertisements, stories, and categories within the table of contents.



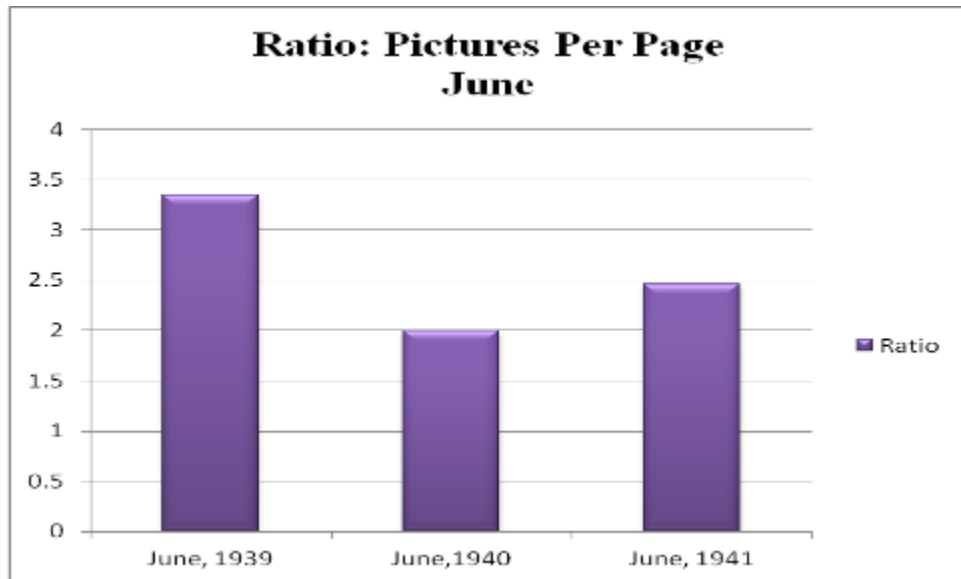
Graph 4: Pictures Per Page, April Series

The following graph presents a comparative analysis of the average number of pictures per page in three issues of *Picture Post*, April 29, 1939 (vol. 3, no.4), April 6, 1940 (vol.7, no.1), April 26, 1941 (vol.11, no.4)



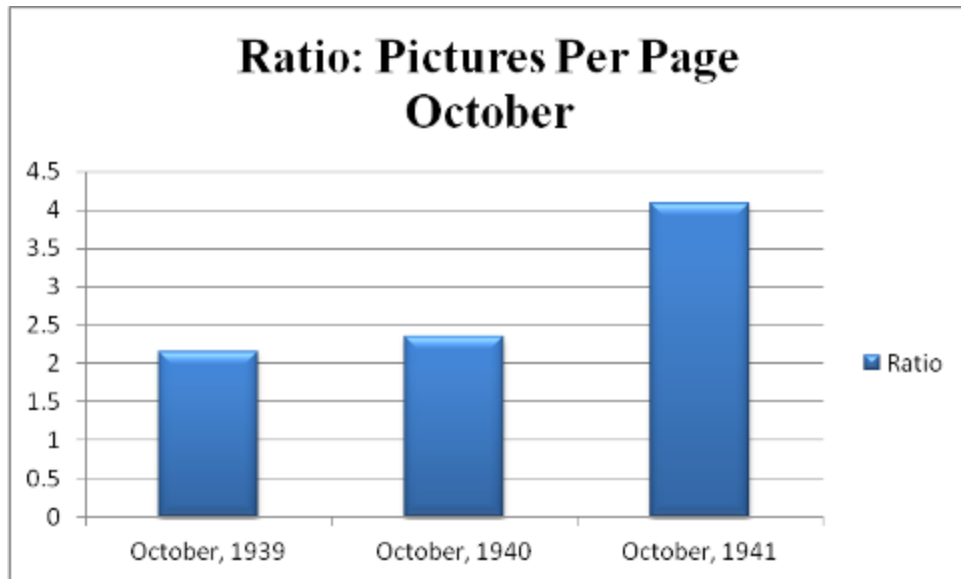
Graph 5: Pictures Per Page, June Series

The following graph presents a comparative analysis of the average number of pictures per page in three issues of *Picture Post*, June 3, 1939 (vol. 3, no.4), June 22,1940 (vol.7, no.12), June vol.11 no.10.



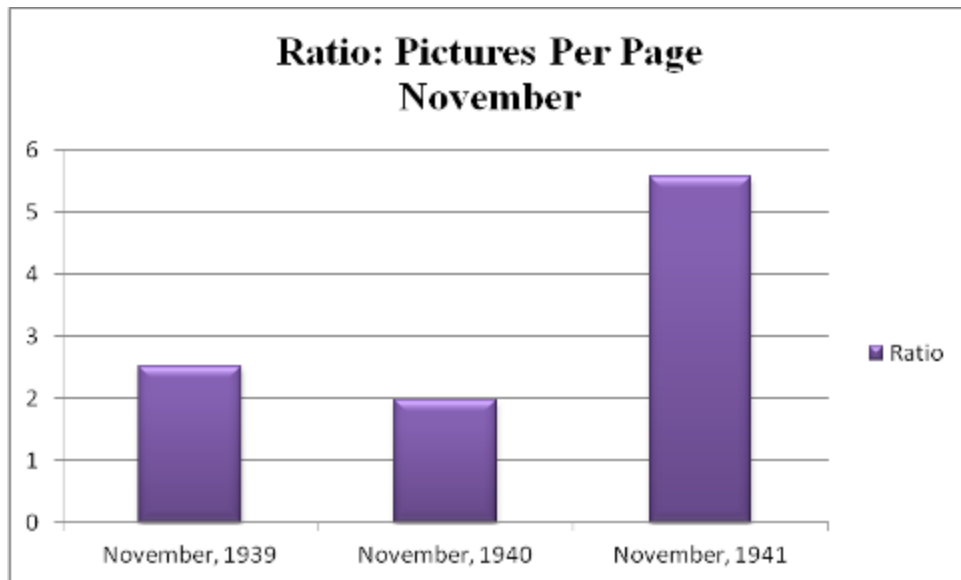
Graph 6: Pictures per Page , October Series

The following graph presents a comparative analysis of the average number of pictures per page in three issues of *Picture Post*, October 14, 1939 (vol. 5, no. 2), October 19, 1940 (vol. 11, no.10), October 25, 1941 (vol.11, no.10)



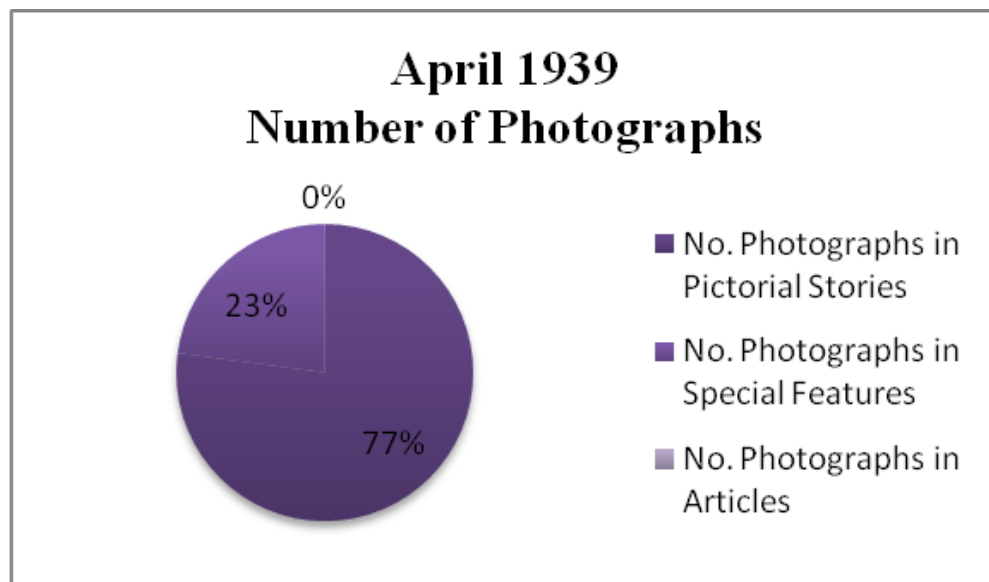
Graph 7: Pictures per Page , November Series

The following graph presents a comparative analysis of the average number of pictures per page in three issues of *Picture Post*, November 4, 1939 (vol.5, no.5), November 6, 1940 (vol.9, no.6), November 14, 1941, (vol. 13, no.5)



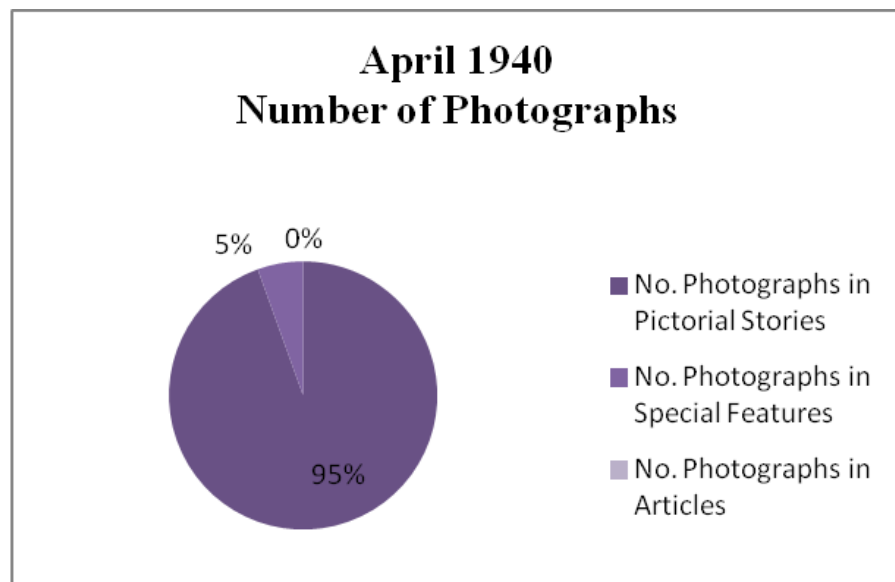
Graph 8: Number of Photographs 1939:

The following chart displays the percentage of the number of photographs in each category of *Picture Post*'s table of contents in April of 1939.



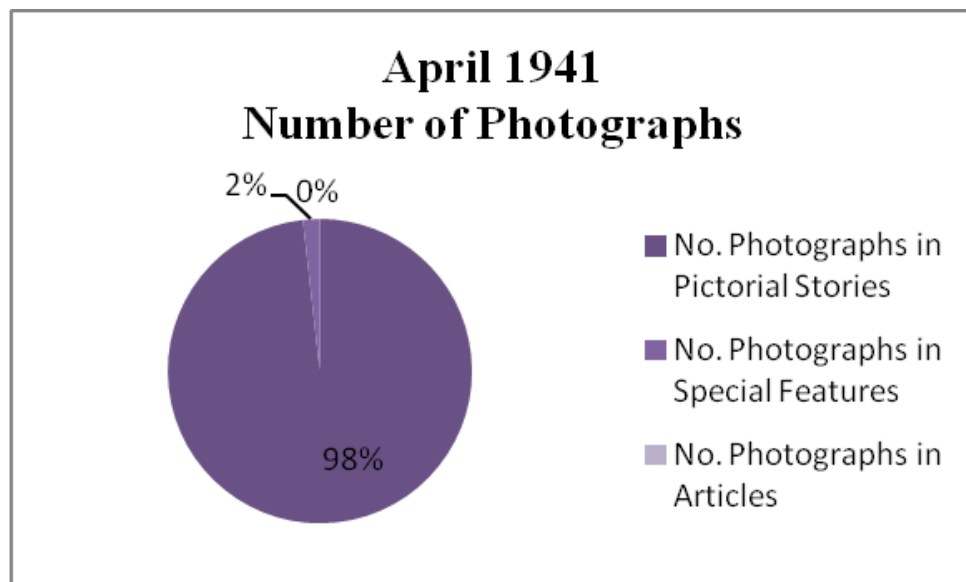
Graph 9: Number of Photographs 1940:

The following chart displays the percentage of the number of photographs in each category of *Picture Post*'s table of contents in April of 1940.



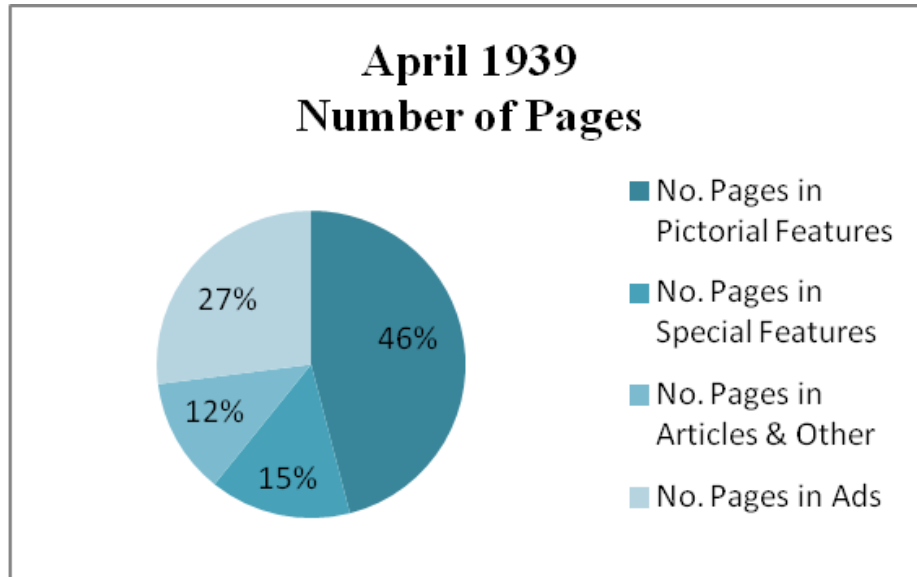
Graph 10: Number of Photographs 1941:

The following chart displays the percentage of the number of photographs in each category of *Picture Post*'s table of contents in April of 1941.



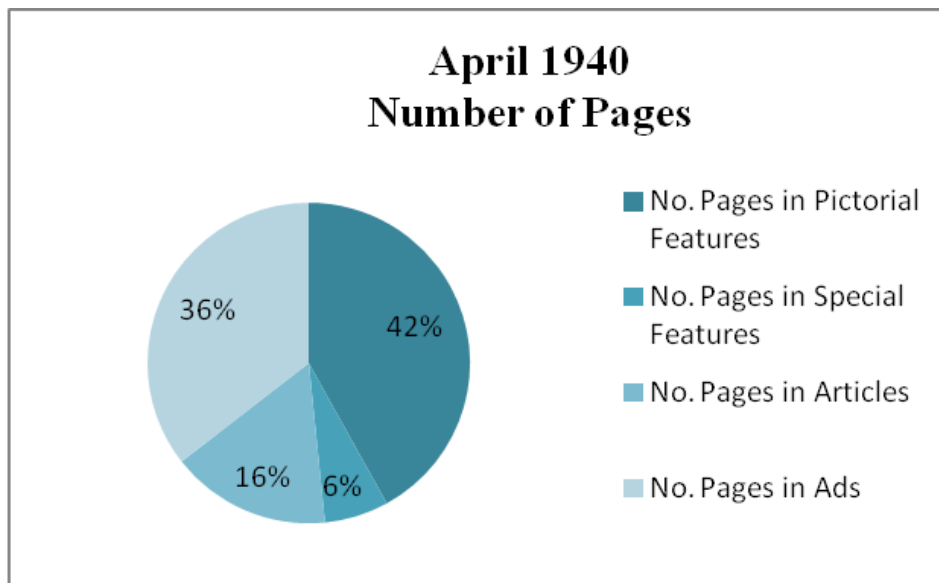
Graph 11: Number of Pages 1939:

The following chart displays the percentage of the number of pages in each category of *Picture Post*'s table of contents in April of 1939.



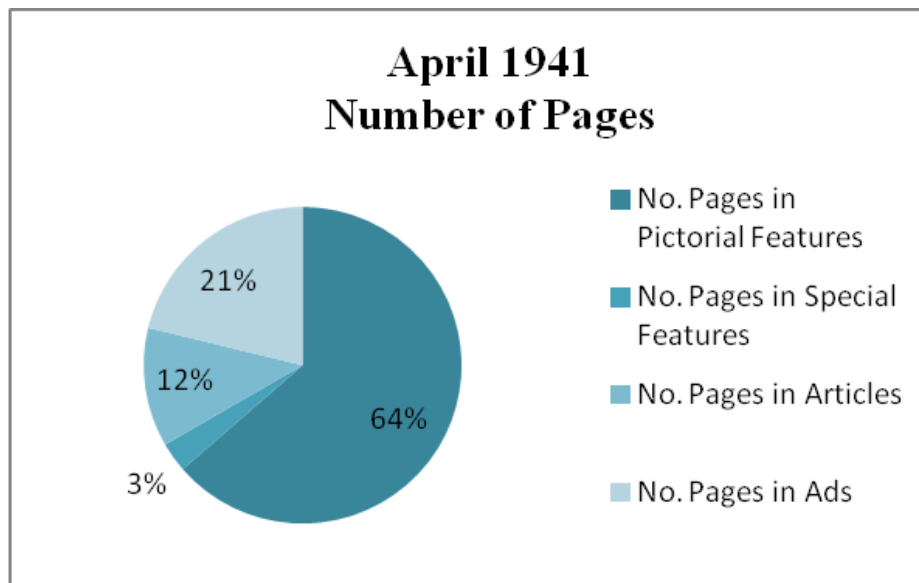
Graph 12: Number of Pages 1940:

The following chart displays the percentage of the number of pages in each category of *Picture Post*'s table of contents in April of 1940.



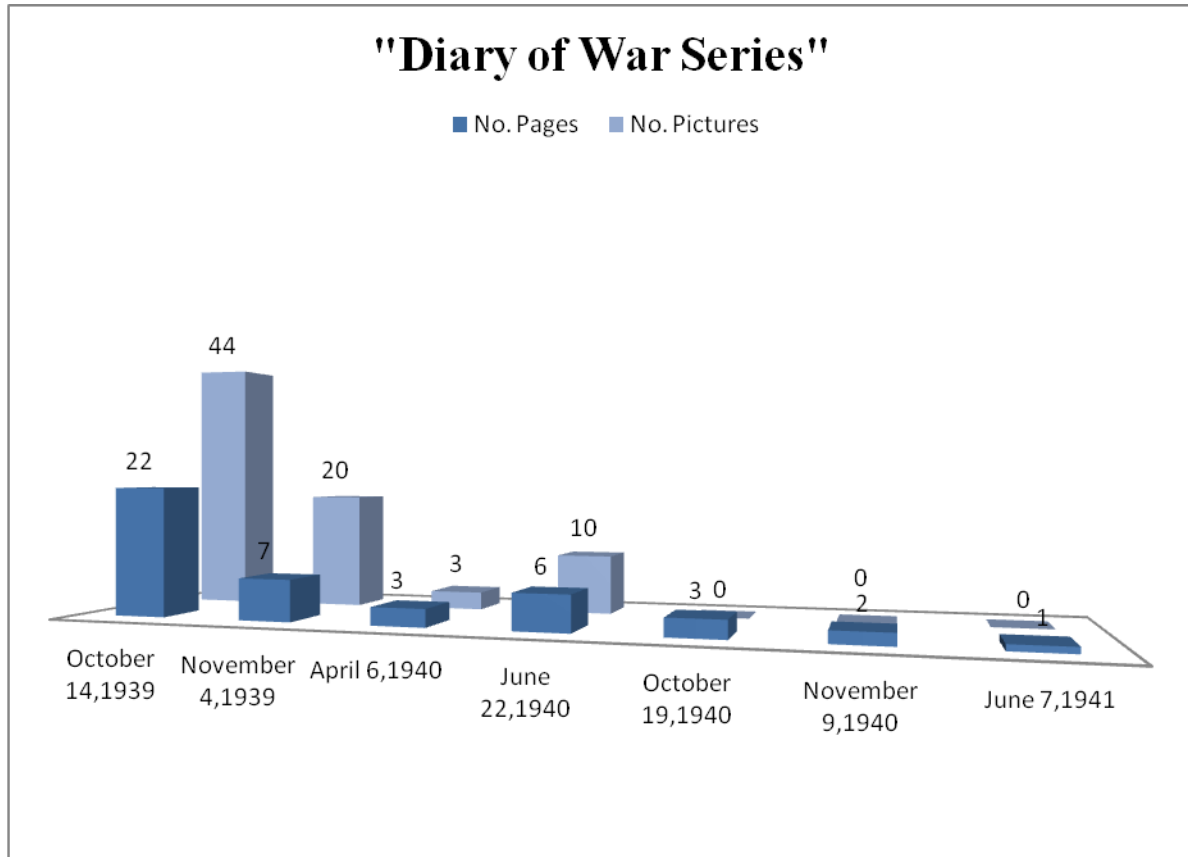
Graph 13: Number of Pages 1941:

The following chart displays the percentage of the number of pages in each category of *Picture Post*'s table of contents in April of 1941.



Graph 14: Diary of War Series:

The following graph represents a comparative analysis of seven installments of the “Diary of War” series from October 14,1939 to June 7, 1941.



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