

**TARAS SHEVCHENKO NATIONAL UNIVERSITY OF KYIV
EDUCATIONAL and SCIENTIFIC INSTITUTE OF PHILOLOGY
DEPARTMENT OF ENGLISH PHILOLOGY
and INTERCULTURAL COMMUNICATION**

Master's Thesis

**FORTNUM & MASON ADVERTISING DISCOURSE:
DIACHRONIC APPROACH**

Olena Savchenko,

2nd year student,

Education Program “ English Communication Studies and
Translation, Two Western European Languages”

Field of science: 03 “Humanities”

Specialty: 035 “Philology”

Supervisor

Prof. Dr. Alla D.Belova

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ABSTRACT

This Master's Thesis explores the advertising discourse of luxury retailer Fortnum & Mason (F&M), founded in London's Piccadilly in 1707, through the lens of Discourse Analysis, Multimodal Discourse Analysis, Sensory Linguistics, Semiotics adopting a diachronic approach to trace the evolution the company's marketing and promotion strategies. Historically, four periods in F&M advertising can be distinguished – Victorian times, Hugh Stuart Menzies (1924-1939), Edward Bawden (1950-1990), the Internet Era, when the brand strategized utilising the most progressive of chronologically relevant emerging technologies. Chapter 1 contains the survey of linguistic publications on Discourse Analysis and Advertising Discourse. Chapter 2 is devoted to the history of F&M advertising, namely the 20th century catalogues and other printed materials accessible at London-based *National Art Library* and Oxford-based *Bodleian Libraries*. The linguistic analysis focuses on lexemes (sensory adjectives, semantic superlatives, French words and words with the lexical meaning of exclusiveness, sensation of pleasure, joy, happiness), figurative, metaphoric language used to promote the image F&M as a retailer delivering extraordinary food, providing exceptional service and creating unforgettable experiences. Multimodal analysis involves verbal and visual modes, detailed examination of diverse pictures and images that reappeared in the 21st century advertising campaigns. Chapter 3 deals with F&M storytelling that gradually shaped as heritage storytelling and narrative advertising, with the multimodal analysis of the data available on F&M website and social media platforms. To show how F&M history is intertwined with national events, *Platinum Jubilee* and *Coronation* collections were considered retrospectively. Unique stories of every product were viewed as multimodal synthesis of visuals, symbols, text, intertextuality, history, legends and mythology. New marketing approach of customers engagement in

storytelling was analysed as co-creation of *The Ultimate Chocolate Bar Collection*. The analysis of advertising discourse also spans superb samples of F&M product packaging that fall into the category of memorabilia and collectibles.

АНОТАЦІЯ

Кваліфікаційна робота магістра присвячена аналізу рекламного дискурсу всесвітньо відомого універсального магазину, який пропонує їжу класу люкс, Fortnum & Mason (F&M), заснованого у Лондоні, у районі Пікаділлі в 1707 році. Аналіз здійснено крізь призму аналізу дискурсу, мультимодальності, сенсорної лінгвістики, семіотики з використанням діахронічного підходу для відстеження еволюції маркетингових стратегій компанії. Історично в рекламному дискурсі F&M можна виділити чотири періоди: вікторіанський період, період активності Г'ю Стюарта Мензіса (1924-1939), період впливу Едварда Баудена (1950-1990), епоха Інтернету, коли бренд стратегічно використовував найпрогресивніші з хронологічно релевантних нових технологій. Перший розділ містить огляд лінгвістичних публікацій з аналізу дискурсу та рекламного дискурсу. Другий розділ присвячений історії рекламного дискурсу F&M, а саме каталогам, які з'явилися у 20-му столітті, також іншим друкованим матеріалам, які зберігаються у Національній художній бібліотеці (Лондон) та Бодліанській бібліотеці (Оксфорд). Лінгвістичний аналіз зосереджується на лексемах (сенсорні прикметники, смаковий лексикон, семантичні суперлативи, французькі слова та слова з лексичним значенням ексклюзивності, задоволення, радості, щастя), образній, метафоричній мові, яка використовується для просування іміджу F&M як продавця, що доставляє їжу класу люкс, надає винятковий сервіс та створює незабутні враження. Мультимодальний аналіз включає вербальну та візуальну модальності, детальний розгляд різноманітних зображень, які з'явилися у нових рекламних кампаніях у 21-ому столітті. У Розділі 3 йдеться про сторітелінг F&M, який поступово формувався як сторітелінг національної спадщини та наративний рекламний дискурс. Мультимодальний аналіз охоплює матеріали, наявні на веб-сайті F&M та у соціальних мережах. Колекції *Platinum Jubilee* і *Coronation* були розглянуті ретроспективно як приклади

тісного поєднання історії F&M з національними подіями. Унікальні історії кожного продукту колекцій були розглянуті як мультимодальний синтез візуальних зображень, символів, тексту, інтертекстуальності, історії, легенд та міфології. Новий маркетинговий підхід – залучення клієнтів до брендингу через сторітелінг – був проаналізований як спільна участь у створенні *The Ultimate Chocolate Bar Collection*. Мультимодальний аналіз рекламного дискурсу також охоплює чудові зразки упаковки продуктів F&M, які належать до категорії пам'ятних речей і предметів колекціонування.

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INTRODUCTION

Fortnum & Mason is a world-renowned brand founded in London's Piccadilly in 1707. It is an upscale department store known for its luxury hampers, specialty foods, teas and other provisions. The brand is committed to providing exceptional service and creating memorable experiences. For more than 300 hundred years the store has remained an essential destination for anyone in search of extraordinary food, unforgettable experiences, and joy-giving things.

The **subject** of research is Fortnum & Mason's advertising discourse. Within the course of work the diachronic approach is undertaken in order to explore the historical evolution of Fortnum & Mason's advertising. The scope of research goes outside the limits of linguistic analysis and intersects with the fields of marketing research and branding communications.

The **novelty** of research lies within the fact that Fortnum & Mason's promotional literature, in particular catalogues and company brochures, hasn't been previously analysed from the linguistic perspective. Christopher Blackwell, who was the Display Director at Fortnum & Mason for over 15 years, published a book under the title *Fortnum & Mason Windows for All Seasons*, Federica Carlotto and Andrea Tanner explored *The Temporal Landscape in Fortnum & Mason's Digital Heritage Storytelling*. Methodology of Discourse Analysis, Multimodal Discourse Analysis, Sensory Linguistics was utilised in the research.

The thesis has the following **structure**. The first chapter gives a general overview of the research done in the field of discourse analysis as well as the outline of advertising as a discourse practice, followed by a historic description of the development of commercial consumer advertising in Great Britain. The second chapter explores the history of the evolution of advertising techniques at Fortnum & Mason, from the Victorian times up until now highlighting the features inherent to the style of advertising while at the same time paying attention to the

linguistic expressions used. The third chapter explores advertising from the cultural perspective, it delves into the formation of brand experience, and explores Fortnum & Mason's narrative as realised in storytelling practices.

The **goals** of research can be outlined as follows:

- to consider the nature of discourse analysis as an area of linguistic research while taking into account its relationship to other disciplines;
- to define the notion of advertising among other genres of promotional discourse, outline its characteristic features;
- to explore the concept of commercial consumer advertising;
- to discuss the evolution of advertising techniques with the development of advertising media throughout the history;
- to demonstrate the connection of advertising with other creative industries;
- to explore various modes that can be used to convey meanings in ads;
- to explore how visual mode is engaged in an ad in order to complement the textual in the process of meaning interpretation;
- to show how businesses make use of advertising with promotional purposes;
- to understand what strategies are used in the promotion of consumer goods;
- to understand in what way product desirability is created;
- to explore the semiotic components of packaging design;
- to highlight the importance of brand narrative within the context of brand storytelling;
- to show how the concept of luxury is realised in Fortnum & Mason advertising;
- to understand how Fortnum & Mason advertising incorporates the concept of English national identity into its advertising practices;
- to investigate how brand values are integrated with cultural ones;
- to reveal how language contributes to the creation of Fortnum & Mason's image;

- to explore the style of company's catalogues, highlight the communicative effects and stylistic features;

For the purposes of research the body of Fortnum & Mason advertising catalogues, or as they are also known *Commentaries* created by Hugh Stuart Menzies during the years of 1924 and 1939 as well as those designed by Edward Bawden and published in the 1950s and 1960s were analysed. Being a 300-year-old store Fortnum & Mason have their archive where all of the company's ephemera is collected. A significant part of **linguistic data** has been collected by means of researching Fortnum & Mason's promotional material, catalogues and brochures. Catalogues and other printed materials were examined at London-based *National Art Library* and Oxford-based *Weston Library*, where *special collections of the Bodleian Libraries* are kept.

Some information has been elicited from the company's official website, social media accounts, as well as other sources related to the subject of the research, including magazine articles and online publications. In order to explore the Platinum Jubilee and Coronation collections product packaging design has been analysed.

Bibliography includes a number of works devoted to the research of advertising from various perspectives, some providing fundamental understanding of the field, others presenting contemporary views of it. The **appendix** comprising illustrations to support the claims and demonstrate the examples has been compiled, and included into the work. The text is 225 pages long.

1. THEORETICAL BACKGROUND OF THE ADVERTISING DISCOURSE RESEARCH

1.1. Perspectives on Discourse Analysis

Discourse analysis is a vast and ambiguous field of linguistic study which is rather difficult to define given the number of its complexities and the variety of methods for analysing discourse. Michael Stubbs writes that “no one is in a position to write a comprehensive account of discourse analysis. The subject is at once too vast, and too lacking in focus and consensus. Anything at all that is written on discourse analysis is partial and controversial” (Stubbs 1983: 12). At the same time, Brown and Yule observe that the term ‘discourse analysis’ has come to be used with a wide range of meanings which cover a wide range of activities. It is used to describe activities at the intersection of disciplines as diverse as sociolinguistics, psycholinguistics, philosophical linguistics and computational linguistics (Brown & Yule 1983: 8)

As such, **discourse** is a broad term with many definitions, which “integrates a whole palette of meanings” (Titscher, Meyer, Wodak & Vetter 2000: 42). Deborah Schiffrin in her book *Approaches to Discourse* writes that discourse is often defined in two ways: either as “a particular unit of language (above the sentence)”, or as “a particular focus (on language use)” (Schiffrin 1994: 5). These two definitions reflect the difference between the formalist and functionalist approaches to discourse analysis. The first linguist to use the term **discourse analysis** was Zeillig Harris, a formalist. In 1951 he published an article of the same title where he described discourse as the next level in a hierarchy of morphemes, clauses and sentences. Lenore Grenoble commenting on the weakness of this perspective later wrote “Harris interestingly enough ruled out the kind of study which discourse analysis aims to do. He is of the view that linguistic research focuses on the elements within an utterance; discourse can be considered

as a sequence of utterances...While this held true for 1950s, 1960s saw an emerging body of different approaches including pragmatics, conversation analysis, textual linguistics, and relevance theory” (Grenoble 2000: 67).

The formal approach to discourse analysis considers discourse in terms of **text**, which is why it is often referred to as Text Linguistics. The views of discourse that are more formal in nature concentrate on the way sequences of sentences comprise the structure of a text. Mostly they involve a structured analysis of text in order to find general underlying rules of linguistic or communicative function behind the text. More functionalist views of discourse focus upon patterns in speech and language use. They tend to view communication as a process that relies less upon the linguistic code and more upon how inferences are licensed by contextual information, including information in other utterances, static real world knowledge and dynamic situated knowledge (Schiffrin 1994: XX). Researchers studying discourse from a functional perspective look for broad themes and functions of language in use using approaches, such as Conversation Analysis (the study of “talk-in-interaction”) and Genre Analysis (the study of recurrent patterns, or genres of language that share similar structure and context). Conversation analysis and genre analysis give more prominence to sociological uses of language than to grammatical or linguistic structures of words and sentences and are used to study human conversations or other forms of communication in order to elucidate the ways in which meaning and action are created by individuals producing the language (McHoul and Grace 1993: XX). Formalists tend to see language as a mental phenomenon, while functionalists see it as a predominantly social one. However, this distinction cannot be considered a clear-cut one: many authors, like Deborah Schiffrin (1994), integrate both the formal and the functional approaches in the analysis of texts, and under this light Discourse Analysis can be seen as all-embracing term including Text Linguistics and other approaches such as Critical Discourse Analysis, Conversation Analysis or Discursive Psychology, to name a

few. While the analytical approaches oriented towards 'pure' Text Linguistics give more importance to text-internal criteria, the tradition in Discourse Analysis has always been to give as much or even more importance to the external factors, for they are believed to play a role in communication which is as essential as that of the text-internal factors.

Simpson and Mayr echo this distinction between linguistic forms and the function of forms in use when they contrast language (as a system) with discourse (as language in use): "whereas language refers to the more abstract set of patterns and rules which operate simultaneously at different levels in systems...discourse refers to the instantiation of these patterns in real contexts of use". They go on to say that "discourse works above the level of grammar and semantics to capture what happens when these language forms are played out in different social, political and cultural arenas" (Simpson and Mayr 2009: 5).

Initially, the two approaches to discourse analysis were emphasised in two different books both bearing the same title *Discourse Analysis* and both published in 1983. Thus, Michael Stubbs aligns with the first perspective by saying that discourse analysis refers "mainly to the linguistic analysis of naturally occurring connected spoken or written discourse" and it "attempts to study the organisation of language above the sentence or above the clause, and therefore to study larger linguistic units, such as conversational exchanges or written texts. It follows that discourse analysis is also concerned with language use in social contexts, and in particular with interaction or dialogue between speakers" (Stubbs 1983: 1). Stubbs' emphasis on a particular unit of analysis "above the sentence" leads him toward a similar pragmatic emphasis on "language in use" which is highlighted by Gillian Brown and George Yule. The authors take the second stance, stating that discourse analysis is "the analysis of language in use," and "it cannot be restricted to the description of linguistic forms independent of the purposes or functions which those forms are designed to serve in human affairs" (Brown & Yule 1983: 1). Brown and Yule emphasise a functional approach towards the

study of language which is tied to a focus on parole (actually performed utterances) rather than langue (the language system). According to Brown and Yule, discourse analysis is not the study of linguistic forms in isolation. It is the study of how linguistic forms function when they are used in different contexts. They suggest that there are different ways of delivering the same information and speakers and writers make linguistic choices from the available possible alternatives within the rules of language. These choices can affect meaning and interpretation. The interest of discourse analysts lies, therefore, in investigating “how speakers and writers, having a given quantum of information to impart, identify and package that information” (Brown & Yule 1983: 176). Most definitions of discourse within a functional perspective refer to it as language in use, and include the idea that language is a socially situated phenomenon and therefore cannot be properly analysed if these aspects are not taken into account. In fact, one can regard discourse analysis as an outcome of the functional approach to linguistics.

Interestingly though, what started out as Text Linguistics has evolved into what we nowadays refer to as Discourse Analysis, with text constituting a functional unit. Such a process of integration of one approach into another can be traced in the work of Teun A. van Dijk. According to his point of view, “discourse” is defined as a text within context in which data is subjected to empirical investigation (Van Dijk 2003: 371). In his biographical article of 2002, van Dijk explains how his research evolved from Text Grammar to Critical Discourse Analysis: he started in the 1970s by giving an explicit description of the grammatical structure of texts, when he realised that there were other structures beyond the structure of the sentence (thereby introducing the notion of macrostructure), and that another fundamental notion to analyse the meaning of texts was that of coherence. He then took interest in the study of power and ideology, which eventually placed him within the discourse analytic approach which later became known as Critical Discourse Analysis. Thus, he observed that

“structural descriptions characterise discourse at several levels or dimensions of analysis in terms of many different units, categories, schematic patterns, or relations”. However, despite the diversity of structural approaches, most of them focus on the way different units function in relation to each other disregarding the functional relations with the **context** of which discourse is a part (Van Dijk 1985: 4). And since it is precisely this relationship, i.e. between discourse and the context of which it constitutes a part, that characterises functional analyses, it might seem that two approaches have little in common. If one were explore the relationship between language and discourse, one must note that discourse concerns all that pertains to language system (such as syntax, lexis, and morphology) but, in addition, it involves the context in which language is used, the people using the language, and the purpose served by the language in that context. Discourse can be characterised as structural since it incorporates the building blocks of language, cognitive because it involves mental representations language users hold about the world and social as “language users engaging in discourse accomplish social acts and participate in social interactions that are embedded in social and cultural contexts” (Van Dijk 1997: 2).

Deborah Schiffrin points out that all approaches within Discourse Analysis view text and context as the two kinds of information that contribute to the communicative content of an utterance. In terms of utterances, then, text is the linguistic content, and context refers to the world in which people produce the utterances, which affects the meaning finally set by the interlocutors in their interaction. Discourse Analysis includes utterances, and consequently both text and context, as its object of study (Schiffrin 1994: 363).

Drawing on Bhatia’s multi-perspective four-space model of discourse analysis, discourse can be approached as ‘text’, ‘genre’, ‘professional discourse’ and ‘social practice’. Far from being mutually exclusive, these four dimensions are complementary and even overlap to a certain extent (Bhatia 2004: 21).

When looking at **discourse as text**, he refers to the analysis of language use that is confined to the surface-level properties of discourse, which include formal as well as functional aspects of discourse - that is phonological, lexicogrammatical, semantic, organisational (including intersentential cohesion) and other aspects of text structure (such as ‘given’ and ‘new’, ‘theme’ and ‘rheme’) or information structures (such as ‘general-particular’, problem-solution, etc.) not necessarily having interaction with context in a broad sense but merely taking into account what is known as co-text. Although discourse is essentially embedded in context, discourse as text often excludes any significant engagement with context, except in a narrow sense of intertextuality to include interactions with surrounding texts. Thus, discourse as text operates essentially within a **textual space** where the knowledge about language structure and its function, which may include the knowledge of intertextuality, is exploited to make sense of the text. The emphasis at this level of analysis is essentially on the properties associated with the construction of the textual product, rather than on the interpretation or use of such a product.

Discourse as genre, in contrast, extends the analysis beyond the textual product to incorporate context in a broader sense to account not only for the way text is constructed, but also for the way it is often interpreted, used and exploited in specific institutional or more narrowly professional contexts to achieve specific disciplinary goals. The nature of the questions addressed in this kind of analysis may often include not only the linguistic, but also the socio-cognitive and the ethnographic. Genre knowledge that makes sense of the text at this level includes, in addition to textual knowledge, the awareness and understanding of the shared practices of professional and discourse communities (Swales 1990) and their choice of genres in order to perform their everyday tasks. Genres often operate in what might be viewed as tactical space that allows established members of discourse communities to exploit generic resources to respond to recurring or often novel situational contexts.

According to Bhatia, “analysing discourse as genre has rapidly become a popular framework for the investigation of conventionalized or institutionalised genres in the context of specific institutional and disciplinary practices, procedures and cultures in order to understand how members of specific discourse communities construct, interpret and use these genres to achieve their community goals and why they write them the way they do” (Bhatia 2004: 10). Generic perspective will look at discourse essentially as genre within a **socio-cognitive space**, it will pay some attention to textual features of language use, especially to textualization of some specific features of lexico-grammar, and textual organisation, on the one hand, and to certain features of social practices, especially those related to professional practices, on the other. The strength of this perspective on language use is that although it specifically focuses on the construction and use of written discourse, especially the way it is done in professional practice, it does not ignore textual features completely. In fact, it pays all the necessary attention to the relevant features of textual form, without getting completely absorbed by formal properties of textual space. Similarly, on the other hand, although this view of discourse more centrally focuses on professional practice, it does not ignore issues within the social space. It views specific professional practices within a broader context of social practices, processes and procedures, without getting lost in broadly configured socio-cultural realities (Bhatia 2004: 22) .

Closely related to this, one may find the concept of **discourse as professional practice**, which essentially extends the notion of genre use to relate it to professional practice. In order to operate effectively at this stage, one may require professional knowledge and experience of professional practice, in addition to genre knowledge. It operates in what could be regarded as **professional space**.

Discourse as social practice takes this interaction with the context much further in the direction of broader social context, where the focus shifts

significantly from the textual output to the features of context, such as the changing identities of the participants, the social structures or professional relationships the genres are likely to maintain or change, and the advantages or disadvantages such genres are likely to bring to a particular set of readers. Discourse as social practice thus functions within a much broader **social space**, where one may essentially need social and pragmatic knowledge in order to operate effectively.

Jan Blommaert, for example, observes that traditionally discourse has been treated in linguistic terms as ‘language-in-use’ (Blommaert 2005: 2). However, in his view discourse should be defined in a broader sense as ‘language-in-action’ as it “comprises all forms of meaningful semiotic human activity seen in connection with social, cultural, and historical patterns and developments of use...” (Blommaert 2005: 3).

Despite the differences in approaches, discourse analysis permits an intersection with another subdiscipline of linguistics known as **pragmatics**. The contemporary view of pragmatics is a relatively broad one in which pragmatics is defined as the study of language use in context, which makes it rather difficult to distinguish between the two disciplines. Both discourse analysis and pragmatics are widely recognized as subfields of linguistics that are difficult to define in a way that not only reflects their internal unity, but also separates them from one another, as well as from other domains of linguistic study. Laurel J. Brinton confirms this by stating that it would be difficult to distinguish between the two with any conviction and writing “It has been suggested that discourse analysis is more text-centred, more static, more interested in product (in the well-formedness of texts), while pragmatics is more user-centred, more dynamic, more interested in the process of text production.” (Brinton 2001: 139).

Widdowson states that a text can be defined as “an actual use of language, as distinct from a sentence which is an abstract unit of linguistic analysis. We identify a piece of language as a text as soon as we recognize that it has been

produced for a communicative purpose” (Widdowson 2007: 4). Widdowson claims that people produce text in order to express their ideas and beliefs, to explain anything, to command others to do something. In other words, people produce the text to communicate and this set of communicative features can be defined as the discourse (Widdowson 2007: 6). “To put it differently, contextualization of a text is actually the reader’s reconstruction of the writer’s intended message, that is, his or her communicative act or discourse” (Verdonk 2003: 18). It is important to explain that discourse refers to what an addresser meant by a text as well as what a text means to the addressee (Widdowson 2007: 7).

In the early days of pragmatics, it was perceived as a separate level of linguistic description, parallel to other levels, such as syntax or semantics. Later it came to be seen as a perspective, a different way of analysing language that could be applied to all other levels of linguistic description from phonology and morphology to syntax, semantics and discourse. As Verschueren wrote “Pragmatics is a perspective on any aspect of language, at any level of structure ... the pragmatic perspective centres around the adaptability of language, the fundamental property of language which enables us to engage in the activity of talking which consists in the constant making of choices, at every level of linguistic structure, in harmony with the requirements of people, their beliefs, desires and intentions, and the real-world circumstances in which they interact” (Verschueren 1987: 5). According to him, what influences peoples’ linguistic choices are the contexts in which they exist. Thus, one can look at pragmatics as the context-dependent approach to discourse analysis.

As Johnstone puts it “Discourse Analysis [...] is an open-ended heuristic, a research method consisting of a set of topics to consider in connection with any instance of discourse. This heuristic can help ensure that discourse analysts are systematically paying attention to every possible element of the potential meaning of a stretch of talk or writing: every kind of context, every resource of creativity,

and every source of limitation and constraint on creativity” (Johnstone 2008: XIV).

Sperber and Noveck (2004: 1) define pragmatics as “the study of how linguistic properties and contextual factors interact in the interpretation of utterances”. Utterances can be defined as “units of linguistic production (whether spoken or written) which are inherently contextualised”, and discourse analysis deals with those utterances (Schiffrin 1994: 41). Altogether discourse analysis and pragmatics provide a framework for the analysis of how the use of expressions, constructions and utterances within different contexts is related to the interpretation of meaning.

1.2. The Discourse of Advertising

Advertising is an extremely complex phenomenon of modern culture. It constitutes a multidisciplinary area of research, which is generally approached from two different perspectives: either it is studied through the lenses of business and marketing or through those of social sciences and humanities. Obviously, depending on the approach the understanding of the concept will vary. In the context of media, culture, and communication studies, the focus is placed on understanding the content and the implications of advertising as a cultural artefact or sum of artefacts. These studies have contributed to a greater understanding of advertising, its sociocultural role, and its significant influences both on the individual and on the social and cultural level. Significant contributions to the field have been made by combining advertising studies with social psychology, social anthropology, linguistics, semiotics, narrative theory, political economy, media studies, cultural studies, gender studies, and more (Miliopoulou 2024: 2).

In order to define the notion of ‘advertising discourse’, which is not at all easy to define, given the complexity of this type of language phenomenon, we’ll have to consider the relationship between the terms ‘text’, ‘context’ and ‘discourse’ first. If we stick to the theoretical framework outlined by Guy Cook in his work *The Discourse of Advertising*, then we should perceive text as a linguistic form ‘temporarily and artificially separated from context for the purposes of analysis’ (Cook 2001: 4). The analysis of discourse is the analysis of language in use. However, we have to understand that language doesn’t exist as ‘a neatly isolated object’ - ‘language is always in context’. The same goes with advertising, if we treat it as an act of communication, which it certainly is. ‘The words of advertisements are not viewed in isolation, however, but in complex interaction with music and pictures, other texts around them, and the people who make and experience them’. That’s why when analysing discourse, we must view language and context holistically. The context consists of substance (the ‘physical

material' carrying a text), music, pictures, paralanguage (gestures, intonation in spoken language or typeface in written one), situation, co-text (text preceding or following the present text), intertext ('text which the participants perceive as belonging to other discourse, but which they associate with the text under consideration, and which affects their interpretation'), participants (senders, addressers, addressees and receivers) and function (intention of the text). The union of text and context is referred to as discourse (Cook 2001: 4). Thus, when analysing the language of advertising, we have to take into account the context of communication, i.e., who is the advertiser, what is the target audience, what is the reason and purpose of an advertisement, in what situation and society.

As a discourse, and discourse is a social practice, advertising needs to constantly readjust itself in order to fit in with the ever-changing consumers and contexts. As a result, it has become a dynamic, innovative, and versatile sphere of human communication with multiple definitions. According to Gillian Dyer the word "advertising" itself means "drawing attention to something", or notifying or informing somebody of something. (Dyer 1982: 2). The etymology of the word "advertising" can be traced to the Latin verb "advertere" consisting of two separate words - "ad" meaning "to/forward" and "vertere" meaning "to turn", when combined it reads "to turn towards" which is just what an advertisement makes people do. In her work *The Language of Advertising* Angela Goddard states that "adverts are texts that do their best to get our attention, to make us turn towards them" (Goddard 2001: 6).

The American Marketing Association (AMA) provided the following definition of advertising, "Advertising is the placement of announcements and messages in time or space by business firms, nonprofit organizations, government agencies, and individuals who seek to inform and/or persuade members of a particular target market or audience regarding their products, services, organizations or ideas." [1]. The distinction between marketing and advertising would be that if marketing is a part of the business world, the economic sphere,

as Bell would argue (Bell, 1978), advertising has one foot in the cultural sphere, being close to the cultural and creative industries (Hesmondhalgh, 2007). While marketing is about creating, pricing, distributing, and promoting products, services or corporations, advertising is about creating, distributing, and promoting meanings, ideas, values, connotations, and all the intangible offers that influence the perception of a brand.

It's important to stress that unlike other communication activities, advertising is paid placement of messages. Public Relations, for example, seek to attract attention by addressing professional stakeholders or press representatives without necessarily paying to have their messages placed. Product placement is about paying to insert a product within information or entertainment related content but it does not involve the making of any messages. Sometimes content is promoted via paid campaigns on the web or social media, in which case it resembles traditional advertising. Another aspect to take into account is that advertising messages are placed in media time or space. This may include the traditional mass media, digital, social, and mobile media, as well as cinema advertising and outdoor advertising.

The definition of advertising proposed by Bovée and Arens reads “Advertising is the nonpersonal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through the various media.” (Bovée & Arens 1992: 7). Among the key points of this definition is the persuasive nature of advertising. The communication of information is an important aspect of advertising, however it has never been its main objective. Advertising is more about persuasion and emotion rather than information and reasoning. Even though advertising is always audience-oriented, it is mostly nonpersonal. Advertising messages reach their audiences by estimating which media these audiences consume and when. This differentiates advertising from direct or personal marketing activities which involve personalised contacts with consumers, such as email campaigns, for

example. Another aspect to highlight is that advertising must come from “identified sponsors”. It should not conceal its intention to persuade and promote, neither should it mislead consumers into thinking that its content is solely informative or entertaining. The consumers should know who tries to convince them.

William Leiss writes “advertising is not just a business expenditure undertaken in the hope of moving some merchandise off the store shelves, but is rather an integral part of modern culture” (Leiss 2005: 5). Being an integral part of modern culture, advertising is in a constant state of flux. Over the last decades, especially with the advent of new technologies and digital media, advertising has evolved considerably. Consequently, changes in the contemporary advertising landscape as well as the emergence of new ways to communicate require an updated definition of advertising. The transition from clear-cut traditional media to complex and more sophisticated digital channels, have changed the way advertising works. If earlier it used to follow a univocal communication model forcing itself unto inattentive and weary recipients. Now it has acquired a novel outlook emphasising brand-related consumer participation. It is no longer merely broadcast in the traditional sense by an identifiable advertiser to the masses, nor is it necessarily paid for, as is in case of user-generated content by means of social networks such as Facebook, Instagram, Pinterest and others (Katz, 2018). The result is the emergence of new hybrid formats (i.e. formats combining advertising and editorial content) such as native advertising (i.e. paid content in the shape and form of editorial content) and branded content (i.e., editorial content that is actually paid for). Thorson and Rodgers point out, perhaps the only two features that can be maintained from the definitions of the past are the existence of a message and its persuasive intention - even if the conventional concept of ‘message’ itself is fragmented and diluted (Thorson & Rodgers 2018).

Sara Rosengren in her article *Redefining Advertising in a Changing Media Landscape* observes that the definition of advertising has always been linked to

the related media. She says the first known definition of advertising is from 1923, when Daniel Starch defined advertising as ‘selling in print’ (Richards & Curran, 2002; Nan & Faber, 2004). At that time, various formats of print were the predominant medium used by marketers when trying to reach both new and existing customers. Over time, as radio and television grew more popular, the definition of advertising changed to include these media as well. In the following decades, different iterations of ‘selling through mass media’ occurred in different advertising definitions (Nan & Faber, 2004). Summarising this evolution, Richard and Curran eventually concluded that the predominant definition of advertising in the late twentieth century was ‘paid nonpersonal communication from an identified sponsor, using mass media to persuade or influence an audience’ (Richard & Curran 2002: 64). They also noted that this definition was out of tune with contemporary advertising practice in the early 2000s. Therefore, they moved on to update the definition of advertising as a ‘paid, mediated form of communication from an identifiable source, designed to persuade the receiver to take some action, now or in the future’ (Richard & Curran 2002: 74). At the moment, the evolution of advertising is driven not only by rapid media developments, but also by changing consumer behaviours and increased interest among companies to use advertising to do more than affect customers and sales, for example by aspiring to bring about a positive change in society or to have an internal effect on the employees (Rosengren 2019: 390). And although a general and all-encompassing definition of advertising is difficult to come by, we need to adopt a broadening perception of what advertising is, the author suggests redefining it as ‘brand-initiated communication intent on impacting people’ (Dahlen & Rosengren 2016: 334).

Within this context, it is worth noting that not all advertising is about selling. Guy Cook says that when we claim that “the crucial feature which distinguishes advertisement from related genres is their function, which is always to persuade people to buy a particular product”, we’re misguided as there are

different types of advertising - “there are advertisements that do not sell anything, but plead or warn or seek support” (Cook 2001: 7). He argues that the function of persuading their addressees to buy, which is attributed to the majority of ads, isn’t their only function. “They may also amuse, inform, misinform, worry or warn” (Cook 2001: 10). Hence, different kinds of advertising. Vestergaard and Schroder in *The Language of Advertising* distinguish between commercial and non-commercial advertising (Vestergaard & Schroder 1994: 1). These two major types are distinguished according to whether, or not the purpose is to make a profit as a result of advertising. “The commercial division contains the consumer, the trade and the corporate advertising, whereas the non-commercial division includes the government and the charity advertising” (Hermeren 1999: 15). Commercial consumer advertising is perhaps the kind of advertising most visible in our society. According to Geoffrey Leech, commercial consumer advertising is “advertising directed towards a mass audience with the aim of promoting sales of a commercial product or service. It is the kind which uses most money, professional skill, and advertising space...” (Leech 1966: 25). When it comes to non-commercial advertising, it is usually non-profit making, such as government and charity advertising, but it often uses the same persuasive techniques as commercial advertising.

In *The Practice of Critical Discourse Analysis: an Introduction* by Meriel Bloor and Thomas Bloor, advertising is regarded as the discourse of consumerism (Bloor & Bloor 2007: 139). Commercialization and consumerism, along with globalisation, is what defines today’s society and advertising can be considered one of the drivers of our consumerist culture. Nicola Woods writes that the discourse of advertising exploits linguistic devices that are cleverly designed to attract us to a lifestyle of aspirational consumerism (Woods 2006: 15).

In his *Promotional Culture: Advertising, Ideology and Symbolic Expression* (Sage, 1991) Andrew Wernick first introduces the term **promotional culture** and reflects on the impact of advertising on the shaping of contemporary

culture. He argues that “processes of production, promotion and consumption had become so much integrated” in modern society that it led to the formation of “one vast, implosive, and multiply interconnected promotional culture” causing it to become “an all-pervasive configuration in society” (Wernick 1991: 193). Aeron Davis in his *Promotional Cultures: the Rise and Spread of Advertising, Public Relations, Marketing and Branding* (Polity, 2013) refers to promotional practices in relation to such industries as public relations, lobbying, advertising, marketing, branding, as well as those in related professional fields (Davis 2013: 2).

Norman Fairclough characterised contemporary culture as “promotional” or “consumer” culture as well. He writes that in discursive terms promotional culture “can be understood as the generalisation of promotion as a communicative function” and “discourse as a vehicle for “selling” goods, services, organisations, ideas or people” (Fairclough 1995: 99). Featherstone points out, the world of today is a “consumer culture”, where many of our discursive activities, whether in business or academic, or even in personal context, have to some extent been influenced by promotional concerns. He writes that in such cultures “commodities become free to take on a wide range of cultural associations and illusions. Advertising in particular is able to exploit this and attract images of romance, exotica, desire, beauty, fulfilment, communality, scientific progress and the good life to mundane consumer goods...” (Featherstone 1991: 14). As a result, it is only logical that promotional culture will realise its practices through what is termed “**promotional discourse**”, which Bhatia described as “a constellation of several closely related genres with an overlapping communicative purpose of promoting a product or service to a potential customer” (Bhatia 2014: 68). According to Bhatia, the communicative purpose of promotional discourse is “to inform and promote in order to sell ideas, goods or services to a selected group of people” (Bhatia 2004: 63). Common examples of **promotional genres** include advertisements, sales promotional letters, book blurbs, etc. He states that these

genres have “a large degree of overlap in the communicative purposes they tend to serve” although there might be “subtle differences in their realisations”.

Furthermore, the author introduces the notions of genre integrity and describes the process of genre colonisation. He views colonisation as “a process involving invasion of the integrity of one genre by another genre or genre convention, often leading to the creation of a hybrid form, which eventually shares some of its genre characteristics with the one that influenced it in the first place” (Bhatia 2004: 58). While referring to such changes in discursive practices Fairclough points out “...there is an extensive restructuring of boundaries between orders of discourse and between discursive practices; for example, the genre of consumer advertising has been colonising professional and public service orders of discourse on a massive scale, generating many new hybrid partly promotional genres...” (Fairclough 1993: 141). He describes this tendency of promotional genres to “colonise” other types of genres, as “commodification” of discourse (Fairclough 1992: 207). Bhatia also observes that of all the genres which have invaded the territorial integrity of many professional and academic genres, advertising happens to be the most predominant instrument of colonisation. “It has successfully invaded a number of professional genres, including academic, corporate, political, journalistic and many of the reporting genres” (Bhatia, 2004: 88). As a result, one may find an increasing use of promotional strategies in genres which are traditionally non-promotional in their communicative purposes.

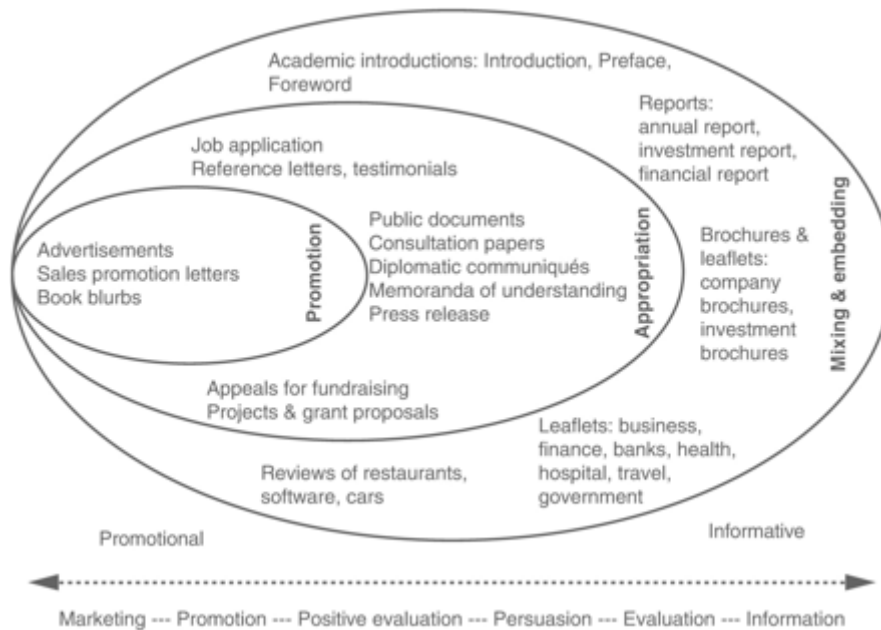


Fig. 1.1. Colonisation of academic, professional and other institutionalised genres (Bhatia, 2004: 90)

It is notable that promotional genres are mainly associated with descriptive text types, whose goal is to persuade. Persuasion is said to be the core mission of advertising. So, in order to achieve the communicative purpose of product advertising, copywriters make use of a number of rhetorical moves, each contributing to the overall objectives of the advertisement. In his seminal work *The Hidden Persuaders* the American journalist Vance Packard described how consumers are being manipulated by advertising techniques. The book provided comprehensive and shocking insights into the methods of advertising, opinion manipulation, and public relations. Consequently, one can as well treat advertising as persuasion by means of manipulation. A **persuasive technique** is described as a complex set of linguistic tools which help change the customer's attitudes and receive their response without directly imposing on them.

It is generally acknowledged that advertisers mainly employ two types of **persuasion strategies** - rational and emotional. While a rational appeal is driven by information processing by a conscious mind, emotional appeal is propelled by the unconscious mind or gut-feeling(s) (Bhatia 2019: 1). Generally, the art of

persuasion in advertising corresponds to the Aristotelian rhetorical appeals comprising ‘ethos’, ‘logos’, and ‘pathos’, where ‘ethos’ refers to the character and credibility of the person communicating the information, ‘logos’ means making logical and well grounded claims, which have the power to convince the audience, and ‘pathos’ represents the emotions and feelings that the communicated message evokes from the audience.

Bhatia states that one of the most favoured strategies in corporate advertising is **product differentiation**. He describes this instance as “the essential spirit of product differentiation in promotional advertising” saying that copywriters often exploit not only the detailed product information, but also the evidence to support their claim about what makes a particular product different from that of their competitors (Bhatia, 2004: 63). The common denominator in most of the efforts for product differentiation is the use of **description** and **evaluation**. He also states that most print advertisements of hard-sell type make use of a number of typical rhetorical moves to persuade potential customers to buy the product or service they promote, the most common of them being **product appraisal** that is achieved by offering a product description that is good, positive and favourable. This is in line with Hunston’s assertion concerning the use of **evaluative language** to achieve persuasiveness in promotional discourse. Evaluative language indicates attitudes and judgements about a product and aims to persuade the target audience that the viewpoint of the company is correct. Hunston defined it as “language which indexes the act of evaluation or the act of stance-taking. It expresses an attitude towards a person, situation or other entity and is both subjective and located within a societal value-system” (Hunston, 2013:1). Hunston points out that adjectives and adverbs are frequently used to express evaluative meaning which contributes to the favourable appraisal of the product.

Another rhetorical strategy whose distinctive feature is persuasion through appeal to emotions is **emotive language** which works as a powerful tool

of influence. While describing the practical benefits of the product, advertisements also emphasise what the product can offer in terms of an emotional experience e.g. pleasure, happiness, satisfaction etc. By creating abstract ideas or concepts, such as those of beauty, joy, luxury, love, comfort or success, advertising appeals to our innermost desires or our natural cravings, such as the feeling of hunger, the longing for security or the need for validation, thus creating a so-called product desirability. Kaufman suggests that the purpose of advertising is to create a desire for a brand name or product (Kaufman 2004: X). Many present-day advertisements are less concerned with relating “the objective properties of things”, than in linking “the product to some other entity, effect or person..., creating a fusion which will imbue the characterless product with desirable properties” (Cook 1992: 105). Dyer suggests that advertising’s central function is to create desires that previously didn’t exist (Dyer 1982: 4). Further he states that an advertiser’s aim is to capture our attention and to dispose us favourably to a product or service (Dyer 1982: 77). Judith Williamson argues that “advertisements are selling us something besides consumer goods; in providing us with a structure in which we, and those goods are interchangeable, they are selling us ourselves” (Williamson 1978: 13).

Advertising has turned the process of copywriting into an art form, where the writers constantly compete for attention not only by innovative use of language but also by the creative use of traditional clichés. Advertising copy can be regarded as an example of creative writing, and as any type of creative writing advertising uses figurative language and abounds in rhetorical figures. Creativity and extraordinariness are considered to be an inseparable part of advertising, and thus rhetorical figures are deemed important components of the language of advertising. Some scholars, like Mayers and Cook, compare the language of advertising to the **poetic language**, which is used by authors to create a special effect. Slogans, catchphrases, jingles and puns are crafted with such skill and cunning and meticulous planning that copywriting can be treated as a literary

genre. Copywriters cleverly exploit the creative potential of language by putting a lot of energy and effort into producing a few carefully-chosen words with one purpose only - to achieve a desirable effect of persuasion. Linguistic creativity presents unlimited opportunities for those who engage with it. It enables language users to use language in a novel way, to invent new words, to imbue old ones with new meanings and to modify the established patterns of language organisation. **Linguistic creativity** is inherent in all levels of language form. As there is no limit to the creative potential of language, it presents unlimited opportunities to those who use it. Creative expression is of utmost importance in advertising discourse where language is used as a powerful means of influence. Advertisers continually seek novel words and innovative ways of expression. They break the rules of language playing with words and their meanings, they exploit literary devices and experiment with language use, all this for the sake of a successful advertisement.

Geoffrey Leech in his book mentions such an expression as ‘poetic licence’. The latter suggests that the poet alone has the prerogative of violating the rules of his native tongue. But, as he writes, this is far from true: violations commonly occur (both intentionally and unintentionally) in ordinary conversation. The number of possible linguistic violations is unlimited, since any rule of language can be violated in any number of different ways. ‘Wit’ is a term signifying those intentional deviations which are particularly apt and clever. In advertising, linguistic violations help arrest the consumer’s attention and imprint the message on his memory. They can also act more subtly, in establishing symbolic connections between the product and the ideals and emotive urges of the consumer. In this last respect, copywriting perhaps comes closest to ‘creative writing’ in a literary sense (Leech 1972: 176).

David Crystal characterised the language of advertising as laudatory, positive, unreserved and emphasising the uniqueness of a product (Crystal 1987: X). Geoffrey Leech in his book *English in Advertising: A Linguistic Study of*

Advertising in Great Britain points out that ‘most advertising language comes under the broader heading of ‘loaded language’ that is aimed to change the will, opinions or attitudes of its audience’ Leech (1972: 25). He writes that in order for an advertisement to be successful and achieve its communicative purpose, it has to meet the following criteria: attention value, readability, memorability and selling power. These criteria are mainly met by making use of such language tools as slogans, catchphrases, and puns. The use of slogans is an essential feature of advertising discourse. Leech maintains that a slogan is a short phrase used by the company in its advertisements to reinforce the identity of a brand. He states that apart from promoting certain goods slogans are used to create an image of a brand, this is known as ‘branding’. Branding can be understood as the process of creating a powerful positive image of a company, its products or services. As Danesi (2015: 1) notes, each brand “has developed its own discourse style to match the social image it intends to create and disseminate as part of its marketing strategy”. Recently the notion of a “**brand language**” has appeared. It refers to the body of words, phrases or terms used by a company to describe itself or its products. Slogans become a powerful tool of brand identification, since we associate them with particular brands and companies. Leech posits that slogans are more powerful than logos since they can be easily remembered and recited by people. Also, he claims that slogans have to clearly state the main idea of an advertisement, i.e. they have to be easy to understand. This fact contributes to the importance of the linguistic component of an ad emphasising its potential. Slogans are the most effective means of drawing attention of the general public or consumer base to one or more aspects of a product, while all the visual or audio materials, such as jingles, pictures, video, etc. only help to further consolidate the slogans in the minds of customers. Rein defines an advertising slogan as a ‘unique phrase identified with a company or brand’ (Rein 1982: 49). He asserts that the slogan is a representation of the main idea of the company’s advertising

campaign, it has to ‘command attention, be memorable and be brief’ (Rein 1982: 54).

Oxford Dictionary of Media and Communication defines advertising discourse as “the ways in which different forms of language and various linguistic (and sometimes also visual and aural) techniques - are deployed within the advertising genre, within individual ads or advertising campaigns and/or more broadly in the advertising industry or in particular contexts within it” (Chandler & Munday 2011: 6). The correlation between the linguistic and non-linguistic features of an advertisement is further emphasised by Vorlat, who considers that advertising constitutes “a system of functionally interacting linguistic and non-linguistic features, which are to convey a message about a product or service, so that the prospective consumer gets information and, which is more important, becomes persuaded that he should buy it or make use of it” (Vorlat 1976: 291). Hermeren notes the increase in the use of visual devices in advertising in contrast to verbal expressions. “Nowadays posters and billboards tend to be larger and larger in size, their colours become brighter and more dazzling; however, at the same time, the decrease in the number of words introducing a subject of advertisement is evident” (Hermeren 1999: 71). The visual techniques are used to attract reader’s attention and to enhance the effectiveness of the promotional text (such as bold or capitalised headings and subheadings, attractive images).

Advertising belongs among the creative or cultural industries which have distinctive processes and procedures. The term “**creative industries**” or “**cultural industries**” describes those companies or organisations whose primary function is the production of cultural texts and social meaning. The term “texts” is used here to refer to all kinds of cultural products including but not limited to art, culture, and the media (Hesmondhalgh 2007:17). Advertising produces such texts whose main purpose is to be perceived, remembered, or even appreciated, appropriated, and exchanged by the intended audiences, and hopefully used for consumption related decisions, based on their individual criteria which comprise

rational, emotional, and social factors. Advertising discourses are designed to carry a pragmatically inferred connoted “**cultural code**” that operates below “the surface level of denoted semantic meanings”.

1.3. History of Commercial Advertising in Great Britain

This chapter is aimed to give a descriptive overview of the development of **commercial consumer advertising** in Great Britain from its inception in Ancient Rome to its becoming an indispensable part of the modern day and age. It is clear that advertising didn't develop on its own in the so to say vacuum environment away from other spheres of human activity. Advertising, first of all being a form of communication, developed in a close relationship with language, the evolution of the means and channels of communication. One more point to make is that advertising was heavily influenced by the economic, social and political factors. That's why one can't talk about the history of advertising without touching upon the history of commerce or the history of human civilization in general.

In his article on *Marketing History in Britain: from the Ancient to Internet Eras* Richard A. Hawkins presents the following periodisation of the British advertising practices (Hawkins, 2016):

- Ancient marketing: 43 - 410 ce;
- Mediaeval and pre-modern marketing: 410 - 1700;
- Beginning of modern marketing: 1700 - 1850;
- Era of institutional development: 1850 - 1914;
- Era of consolidation: 1914 - 1945;
- Era of post-imperial adjustment: 1945 - 1992;
- Era of the Single European Market and online marketing, 1992 to present;

To begin with, it is necessary to define the notion of commercial consumer advertising. Usually advertising is defined as “any paid form of nonpersonal presentation and promotion of ideas, goods, or services by an identified sponsor through the mass media” (Koschnick 1995: 7). This definition includes both commercial and non-commercial advertising. While the former can be described

as “advertising purporting to stimulate the rapid buying of a particular item or service” (Rosenberg 1995: 269), the latter is placed by not-for-profit organisations, such as governmental agencies, charitable institutions, and religious groups, to create enthusiasm and support for causes they sponsor and support. Commercial advertising may be directed to the final user of a product or service, in which case it is called consumer advertising, or to businesses or purchasing officials, such as agents, wholesalers or retailers, then is referred to as business-to-business advertising or trade advertising. Consumer advertising includes a great variety of advertisements for products and services placed by producers and retailers: for example, advertisements for cars, computers, food, clothes, furniture, flights, hotel accommodation, dancing and riding lessons, insurance and banking services, etc. The main aim of such advertisements would be to promote the consumption of a specific product or the use of services on offer. In the *Journal of Advertising* advertising is defined in the following way, “advertising” includes all kinds of messages about products and services emanating from different sources (manufacturers, retailers, etc.) and delivered through all media (TV, radio, newspapers, magazines, outdoor, transportation posters, direct mail, skywriting, bus benches, store circulars, coupons, etc.)” (Richards & Curran, 2002).

In her research on the history of advertising language Sabine Gieszinger notes that since the beginning of academic research on advertising in the second half of the nineteenth century, a great variety of different aspects of advertisements have been investigated. She states that due to the fact that advertisements have always been analysed from diverse points of view, it is impossible to outline a linear development of the research done in this field. However, there was a general shift from mainly diachronic perspective in the nineteenth century and the first half of the twentieth century to a predominantly synchronic approach since the 1950s. Thus, the first studies of advertising frequently described the history of advertising, whereas questions concerning the

semantic, morphological and communicative strategies of advertisements have been discussed only later. Further areas of research have been the economic, sociological and psychological aspects of advertising, which have received special attention in the last four decades. In such a way, there appeared two areas of research, namely **the history of advertising** and **the language of advertising** (Gieszinger 2001: 2).

Further Sabine Gieszinger observes that “advertising is not only a phenomenon of modern society”. She also states that advertising didn’t develop on its own or in isolation. The business of advertising has developed in close relationship with other spheres of human activity and is directly related to the establishment of print, in particular newspapers and magazines, evolution of retail, as well as technological developments. It is clear that advertising has been around for centuries. However, as Bryan Holme puts in his *Advertising Reflections of a Century* “how and when advertising began is anyone’s guess” (Holme 1982: 6). Historians claim that advertising was familiar to the ancient Greeks, who, as Terry Nevett writes, “provide the first clear evidence of the use of advertising for commercial purposes” (Nevett 1982: 3). The crier, whose main occupation was to proclaim new laws, was also available for hire by traders willing to publicise their wares. Furthermore, the author says that by the Roman times advertising was clearly in widespread use. He states that Romans made an extensive use of advertising by inscribing advertisements on the walls of the buildings and displaying shop signs to help shoppers distinguish between traders.

As Britain was a province of the Roman Empire for several centuries, one may conclude that advertising in Great Britain goes back to the Roman times and the basic advertising techniques, such as the use of **town criers** and **signboards**, were adopted from the Romans. After the Fall of the Roman Empire and with the barbarian invasions that followed, the conditions that had previously provided opportunities for advertisers no longer existed (Nevett 1982: 5). The revival of advertising in Britain took place as a result of the revival of commerce, which in

turn is linked to the renewed growth of towns. This happened largely due to the fortified burghs set up by Kings Alfred the Great (871–99) and Edward the Elder (899–924) for the purposes of protecting England from Viking raids.

Terry Nevett claims that a feature of the mediaeval town was its shop-signs (Nevett 1982: 6). He also gives the following classification of the forms of shop-signs, as proposed by Marcel Galliot in 1954:

- religious symbols, such as images of saints;
- objects characteristic of a trade;
- geographical references denoting the origin of the trader or his goods;
- symbols designed to lead prestige, such as the arms of some royal or noble family;
- literary allusions;
- indication of skill;
- visual puns, especially on the name of the proprietor; In England, this might take the form, for example, of two cocks for Cox.

The Norman Conquest of 1066 brought a temporary setback to town life. However, soon afterwards England felt the benefits of the general economic growth taking place throughout Europe, which in turn gave a new impetus to urban development. In their article on *The Origin and Development of Markets* Mark Casson and John S. Lee observed that there was a proliferation of markets and fairs from 1050 to 1330, alongside an expansion of population, production and exchange (Casson & Lee, 2011). As the towns grew larger, there appeared more goods offered for sale, which meant that people could no longer have the complete knowledge of what was available and from whom. As a result, there arose a renewed need for advertising.

The first really modern innovation in the advertising method came with the spread of **printing** in the second half of the fifteenth century. This opened up a range of new possibilities, as now notices could be produced more quickly and

cheaply, and in larger quantities than when written by hand. Advertisements could not only be displayed, but also given out for the recipient to take away, read at his leisure, and keep for reference. Consequently, printed notices gradually displaced handwritten ones. Paul J. Voss (1998, 738) suggests that it was William Caxton who printed the first English advertisement in 1477 (Voss 1998: 738). He was also the first person to introduce a printing press into England in 1476. The advertisement reads: *“If it plesse any man spirituel or temporel to bye any pyes of two and thre commemoraios of Salisburi use empryntid after the forme of this preset lettre whiche ben wel and truly correct, late hym to come to Westmonester in to the almonry at the reed pale and he shal have them good chepe. Supplicio stet cedula [please do not remove this handbill].”* It was the small broadside offering for sale Caxton’s edition of the Sarum Ordinal or Pye, the priest’s manual of variations in the office during the ecclesiastical year, which was intended to be displayed in the neighbourhood outside Caxton’s shop in Westminster Abbey.

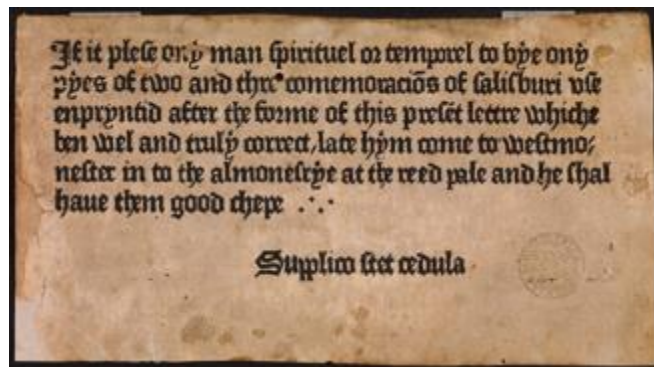


Fig. 1.2. The first advertisement in the English language, printed by William Caxton in 1477.

In the seventeenth century periodical news publications with running numbers and dates like modern **newspapers** developed. These early publications regularly carried advertisements, because the advertising revenue was important to finance papers. The first consecutively numbered publications appeared in London in the 1620s. Known by various names including newsbooks, they had small circulations and were quite expensive items affordable only by the literate elite. The earliest known example of newspaper advertisement appeared in

London publication *Weekly Relations Newes* dated 23 August 1622, and was inserted by the printer of a paper, apparently almost as an afterthought (Nevett 1982: 8). It reads: “*If any Gentleman or other accustomed to buy the Weekly Relations of Newes, be desirous to continue the same, let them know that the Writer or Transcriber rather of this Newes, has published two former Newes, the one dated the second and the other the thirteenth of August, all of which doe carrie a like title, with the Armes of the King of Bohemia on the other side of the title page, and have dependance one upon another: which manner of writing and printing he does propose to continue weekly by God’s assistance, from the best and most certain intelligence.*”

Farewell; this twenty third of August 1622.”

The early advertisements appear to have been for books, real estate, patent medicines, various trades and services. Over time there happened an expansion both in terms of volume of print advertising as well as in the range of products advertised, and soon **press advertising** became an established practice with which the public was well acquainted.

After the restoration of the English monarchy in 1660 following the Interregnum of 1649 - 1660 there was an attempt to introduce censorship with the Printing Act of 1662 limiting printing to the master printers, the two universities and the Archbishop of York. As a result, there was a proliferation of unofficial newsletters. Nevett observes that in the seventeenth century newspaper advertising was a relatively minor advertising medium. The usage of shop signs became the main form of marketing, with **printed posters** being another common form of advertising in the second half of the seventeenth century (Nevett 1982: 9). After the Printing Act lapsed in 1695, the freedom to print and publish newspapers prompted the growth of advertising.

Although newspapers were rather expensive, they were widely read. The advertisements found in newspapers catered for a wide audience with different tastes and income levels. As newspapers were available to read at many coffee

houses, those of modest means didn't have to purchase them. While the high-class evening journals carried advertisements for country estates, expensive books and race meetings, announcements in halfpenny papers are of a different character, relating to such items as soap, tobacco, cheap brandy, and articles lost or stolen. Patent medicines also tend to appear more frequently in the cheaper papers. Common foods were seldom advertised, while luxury products, for example tea and coffee, ceased to be advertised once they were no longer novelties. The initial novelty of advertisements, allied to the fact that readers of newsbooks were generally drawn from the more affluent members of society and therefore able to afford what was being advertised, must have helped to make advertising particularly rewarding and effective, thus contributing further to the rapid increase in its use (Nevett 1982: 11)

During the first half of the eighteenth century, advertising was beginning to develop into an effective, if imperfect means of mass communication. Even in the early years of the eighteenth century, considerable thought was put into the writing and presentation of advertisements. Half a century later, writing in the *Tatler* of 14 September 1710, Joseph Addison, a renowned English essayist and politician, stressed the positive aspect of advertising: *'It is my custom in a dearth of news, to entertain myself with those collections of advertisements that appear at the end of all our public prints ... The great art in writing advertisements, is the finding out a proper method to catch the reader's eye, without which a good thing may pass over unobserved, or be lost among commissions of bankrupt... But the great skill in an advertiser is chiefly seen in the style which he makes use of'*.

The introduction of newspaper advertising duty at the end of the eighteenth century gave rise to alternative media such as billposting which became the principal form of advertising in the eighteenth century. Another method of advertising in considerable use during the eighteenth century was the so-called **trade card** or tradesmen's card. They normally carried a design, which

might incorporate the shop sign or some kind of product illustration. These cards may be regarded as the forerunners of the illustrated advertisement, since the engravings, often beautifully executed, allowed the advertiser to portray visually what they had for sale. Like trade cards, **posters** had the advantage of not being liable to the advertisement duty. They also allowed considerate creativity, as there were no restrictions concerning illustrations or column rules. Consequently, they were abundantly used since the seventeenth century.

The advent of the Industrial Revolution marked an important transition in the character of advertising. From being a novelty, something of an oddity, it began to be perceived as a commercial weapon employed as a means of regulating demand. Fullerton suggests that the period from 1750 to 1850 is when modern marketing in Britain began, “This period marked the beginning of pervasive attention to stimulating and meeting demand among nearly all of society” (Fullerton 1988: 122) . Strachan suggests that in the late eighteenth and early nineteenth centuries there were significant innovations in advertising techniques and a progressively refined range of marketing techniques (Strachan 2007: 14). Newspaper advertising was supplemented by a range of secondary marketing techniques including extensively disseminated **handbills**, advertising carts, sandwich board men, roadside advertisements, wall posting and wall painting. The assertion is also corroborated by Berg and Clifford (2007, 146) who observe that newspaper advertising was “only a small part of a wider world of commercial promotion, display and printed advertisements”. They refer to the wide variety of advertising media employed during this period, which included street posters, shop signs, trade catalogues, manuals, almanacks, town directories and histories, handbills, letterheads and insurance policies. In particular they suggest that the trade card or bill head “was the earliest widely circulated form of advertising combining image and printed text”. The authors challenge the assumption that pre-nineteenth-century advertising was primitive and argue that “they very effectively combined visual and textual devices to attract and to challenge

“active” readers and consumers” (Berg and Clifford 2007: 166). The growth in advertising in this period led to the emergence of professional intermediaries between the advertisers and the publishers known as **advertising agents**. The earliest record of an advertising agent occurred in an advertisement from 1786, in which a William Tyler described himself as ‘Agent to the Country Printers, Booksellers &c.’ (Nevett 1982: 62).

During the eighteenth century there was also an expansion of fixed shop retailing, in particular for the upper class. And as “social status in towns depended less on the possession of land and more on conspicuous consumption, there was stimulus to the acquisition of consumer goods” (More 1989: 25). With the growth of retail shops and the emergence of department stores shopping for non-essentials also became a leisure activity, especially among middle-class women. As Helen Berry writes “shopping was increasingly seen as a potentially pleasurable for middling and upper sorts in Hanoverian England, a distinctive yet everyday part of life, especially in London” (Berry 2002). An excerpt from Jonathan White’s article (2006) on the ‘consumption turn’ in eighteenth-century England reads “... eighteenth century England underwent a revolutionary transformation that saw the creation of a mass market in consumer goods and the emergence of modern spending patterns based on consumption for pleasure rather than need. The desire to acquire was not new, ... but more people than ever could enjoy the experience of buying material goods. Rising population and incomes unleashed the drive to emulate which permeated down through the social order, creating markets which could then be further developed by innovations in marketing techniques’ (White 2006: 93 - 4). Maxine Berg’s work focuses not only on eighteenth-century consumers and the luxury goods they owned but also on the marketing channels through which such goods had reached these consumers, “These new products, regarded as luxuries by the rapidly growing urban and middling-class people of the eighteenth century, played an important part in helping to proclaim personal identities and guide social interaction.

Customers enjoyed shopping for them; they took pleasure in their beauty, ingenuity or convenience. All manner of new products appeared in shop windows; sophisticated mixed-media advertising seduced customers and created new desires” (Berg 2005).

The second half of the nineteenth century saw the beginnings of mass production and the development of branding (Mitchell 2014: 174). The practice of branding, however, had its origins long before the Industrial Revolution. Already at an early stage manufacturers realised the advantage of distinguishing their products by a particular name and a unique packaging. The medicine vendors may well be regarded as the pioneers of modern marketing, branding their products, advertising them widely, and distributing them over large areas of the country. A product available in its own separate and distinctive packaging was an obvious candidate for advertising, particularly since the medicine area was an extremely competitive one. John Benson suggests some late nineteenth-century advertisers sought to associate their products with the strongest of national symbols, the royal family. With or without permission, they exhibited the royal warrant, printed royal testimonials, put pictures of royalty alongside those of their products and attempted to include members of the royal family in their publicity stunts (Benson 1994: 145).

With the increasing productivity in the second half of the nineteenth century, the variety of advertising media also grew. Although, poster and press remained the dominant media, the composition of a poster underwent a significant change, and it gradually evolved into a coloured design dominating the whole area, while the textual element became so reduced that in some cases it was omitted completely. First illustrated advertisements began to appear at the end of the 1870s in new weekly newspapers such as *The Graphic*, and in the late 1880s in **magazines** such as the *Illustrated London News*. Reductions in the cost of paper led to the reduction in the prices of newspapers and magazines, thus making them affordable to a wider audience. The improvements in transportation and

printing technology contributed significantly to the effectiveness of the press as a medium for advertising. Meanwhile, the use of **postal service** was becoming increasingly popular as it enabled advertisers to reach prospective customers as a group wherever they lived. The emergence of **trade journals** designed for special-interest groups offered advertisers a further possibility for addressing specific groups of potential customers (Nevett 1982: 84). As the volume of advertising expanded in the second half of the century, so did the number of advertising agents in business, particularly in London (Nevett 1982: 99). London was the hub of the advertising business, and by the turn of the century, **advertising agency firms** were acting for most of the leading consumer-goods companies, other businesses - particularly retailers, publishers, theatres, charities and educational establishments - traditionally placed their advertisements directly with the media.

During the First World War there was a significant reduction in commercial advertising as a result of shortages of newsprint. However, the government made significant use of advertising to promote army recruitment and the sale of the war loan (Nevett 1982: 144). The patriotic appeals were also heavily employed by commercial advertisers.

Although, the general belief is that the Golden Age of Advertising was in the last decades of the 20th century, the true 'golden age' of British advertising was in the decades immediately after the First World War. Fitzgerald argues that after the First World War, "advertising became more sophisticated and professional, and depended less on the "push" effects of shop displays and discounts and more on the "pull" effects of press and poster campaigns" (Fitzgerald 1995: 34). Nevett states that "it was an era of powerful personalities, of exciting new media, of improved precision and effectiveness" (Nevett 1982: 145). The period between the wars saw advertising organise itself along professional lines, with attention being focused particularly upon the agencies. In the years before the First World War several American advertising agencies

established their branch offices in London. Schwarzkopf, for example, shows that during the interwar period one of these American advertising agencies, in particular J. Walter Thompson (JWT), began to offer additional services to its British clients, such as market research and brand planning (Schwarzkopf 2009: 8 - 20; 2010: 179 - 184). He also argues that at least till the 1950s British agencies enjoyed a competitive advantage over their American competitors because of their capacity to take advantage of the ethos of 'British culture', which significantly hindered the expansion of the American agencies in Britain (Schwarzkopf 2007: 23 - 57).

With the recognition of the value of powerful and emotive brands, there happened a certain revolution in the commercial world with marketing considerations dominating the production function. Consumer goods manufacturers came to realise that the product they were selling was more than the sum of the ingredients combined with performance. As of yet they were not familiar with brand-images but they were making efforts to design an attractive packaging, and became very much concerned with the psychological factors involved in a product's success. This put a beginning to market research, and advertising experts began to investigate consumer's habits and tastes, as well as the kind of product they needed. They started to look at how consumers could be divided into target groups, and the number and nature of readers of specific publications were studied in order to make advertising more effective. The idea that successful advertising required detailed preparation and research, resulted in advertisements no longer produced just intuitively. Many advertisers deliberately used specific advertising techniques, as can be seen from guidebooks to copy-writing published by advertising experts. The latter emphasised the importance of novelty, vividness, reiteration and slogans, they also discussed physical stimuli such as colour and illustrations.

The inter-war years saw the development of new advertising media in addition to traditional ones such as the press and posters. One of these was the

cinema, another - **radio**. Originally cinema proprietors objected to showing obvious advertisements, therefore they were incorporated into short story films. Apart from being expensive in terms of production, this approach often provoked an adverse reaction because of poor technical quality and general lack of expertise. It seems to have been the advent of the cartoon which made the advertising film acceptable in its own right, by allowing the message to be incorporated into a humorous and entertaining setting (Nevett 1982: 159). Commercial radio was successful in terms of the audience it attracted, however it had to face a lot of opposition from the newspaper publishers and from the government as well. The British government strongly opposed commercial radio stations funded by advertising. In 1922 it established a monopoly radio broadcaster, the British Broadcasting Corporation (BBC), funded by radio set licence fees. The enterprising businessmen of the day entered into arrangements with foreign stations with transmitters powerful enough to ensure good reception for at least part of the British audience. In 1932 Leonard Plugge founded the International Broadcasting Company (IBC), which was to broadcast regular sponsored programmes with the assistance of French commercial stations such as Radio Normandie, for example. However, despite all the hostility the success of commercial radio was such that it became an increasingly important medium for the advertising of consumer products during the remainder of the 1930s (Street 2006: 97 - 186). Advertisers' search for new media was not restricted to print media only. At the turn of the century they started to exploit the sky by putting their announcements on balloons and airships. In the 1920s/30s advertisers had their names towed through the sky on banners, projected their messages on clouds by powerful searchlights or used neon signs carried on the undersides of aircraft. This type of advertising came to be known as **aerial advertising**.

During World War II the general tone of consumer advertising was much affected by the prevailing conditions. Utility became the order of the day, almost everything was rationed and a lot of measures were taken to reduce consumption.

Advertising scene was mainly dominated by the government while newspapers became the main advertising medium throughout the war. Due to the shortage of newsprint advertisements were restricted to small sizes. Nevett claims that advertising campaigns of the war period taught advertisers and agencies some useful lessons, in that economy and brevity of style were essential (Nevett 1982: 173). He also writes that notwithstanding the constraints of the wartime economy, many businesses continued to advertise their products in order to maintain brand loyalty (Nevett 1982: 169).

From the Second World War Britain emerged heavily in debt. It was seriously weakened and required a period of economic convalescence. As a result the second half of the 1940s and the early 1950s was a period of austerity. In spite of the limitations imposed by the shortage of newsprint, the national press remained a very effective advertising medium throughout the austerity period. In the 1950s 'the affluent society' arrived (Thomson 1981: 260). Britain saw a rapid economic growth due to new equipment and the financial support through the Marshall Plan. The end of rationing and the consumer boom of the 1950s and 1960s saw the new extravagant forms of advertising. **Illustrated signs**, such as those on display in Piccadilly Circus, grew more resplendent, and London Transport offered to advertisers buses specially painted to their requirements. The economic revival was also accompanied by a significant increase in the pagination of both newspapers and magazines. The dramatic increase in productivity also led to the so-called marketing revolution. Producers and advertisers feared that the output would exceed demand and, therefore, paid more attention to consumers' wishes. Bovee and Arens (1994: 167) describe this change as a shift from a predominantly production- and sales-oriented approach to a marketing-oriented approach.

The most important breakthrough in advertising since 1945 has been the advent of commercial **television**. Television advertising was remarkably successful, which is why many advertisers gave up using radio commercials. In

February 1962 Roy Thomson, a Canadian who had acquired the *Sunday Times*, introduced a ‘revolutionary development in colour advertising’, when the full-colour *Sunday Times Magazine* was offered free with the Sunday newspaper (Nevett 1982: 186). Commercial television responded with the introduction of programmes in colour in 1969.

The advent of the **World Wide Web** in 1989 has changed advertising in a number of ways. First, it has transformed and continues to transform the economics of the British press. Newspaper circulation was in decline even before the 1990s. The availability of free news on the web, in some cases provided by newspapers in the form of a web-based version of their print edition, has further contributed to the circulation decline. A significant proportion of advertising has migrated online, particularly advertising placed in regional and local newspapers. Furthermore, whole categories of online advertising no longer used newspapers as a medium, with advertisers either advertising on their own websites or specialist websites. Secondly, the worldwide web has also caused some really drastic changes in retail. **The Internet** has become a marketplace for goods and services and the late 1990s saw the start of internet shopping. Web search engines such as Google and social media websites have become significant new advertising media for businesses. Moreover, the new online providers were able to market their products to their customers directly using their email accounts. In the decade following 2002, the evolution of **digital and social media** revolutionised the way advertising was done before with consumers acting as co-creators. The growth of digital fora, blogs, and social media platforms has led to the abundance of consumer-generated advertising. Moreover, brands are now making their way into **the metaverse** by engaging their customers in virtual experiences.

All in all, it is clear that advertising, both as an academic field and as a practice, is undergoing a constant change. It has evolved from flyers and magazine ads in print media via radio and tv commercials in broadcast media, to

contemporary content marketing and social media campaigns targeting specific individuals and audiences through digital media. However, despite the constantly changing form and shape of advertising, what remains constant is the search for original creative ideas for advertising is and will always remain a creative industry.

Conclusion to Chapter 1

People use language in different ways, and their use of language varies from context to context, from one communication situation to another. The basic definition providing a starting point for discourse analysis is that discourse is language in use, as proposed by two pioneers of discourse analysis Brown and Yule. According to Deborah Schiffrin, discourse can be defined in two ways either as a unit of language above the level of sentence, which echoes the definition proposed by Michael Stubbs, or as a particular focus on language use. Consequently, one can view discourse as a structure, which is reflected in the formalist perspective on discourse analysis and discourse as a function, which is realised within the functional approach to analysing discourse. Most contemporary scholars integrate both formal and functional paradigms and present an abstract framework for describing the ways people use language. The importance of context when analysing discourse, places discourse analysis into a close connection with the discipline of pragmatics. Together discourse analysis and pragmatics provide a framework for the analysis of how the use of expressions, constructions and utterances within different contexts is related to the interpretation of meaning.

The multi-perspective four-space model of discourse analysis developed by Vijay Bhatia suggests that discourse can be approached as ‘text’, ‘genre’, ‘professional discourse’ and ‘social practice’. In fact, discourse is a social practice, it takes place within the context of a particular communicative situation unfolding in the social environment and involving social agents, such as individuals or institutions (social entities). Thus, discourse is a realisation of social practices. And if the society is driven by consumption, which to a certain extent is the case of modern society, then the culture would be described as promotional or consumer culture. Obviously, the product of promotional culture is promotional discourse, as outlined by Wernick, Fairclough and Bhatia. Thus,

we view advertising as a variety of promotional discourse. As such, it has penetrated or ‘colonised’ genres belonging to other genre systems, such as professional or academic, and established a colony of promotional genres. As a specific genre, advertising has developed a distinctive style of language, which is characterised as being evaluative, aimed at creating positive product appraisals and differentiating between them, emotive, hence appealing to the unconscious realm of emotions and aimed at establishing an emotional connection, and poetic, which justifies its use of poetic devices, which are normally employed within the creative writing sphere.

When researching advertising from a diachronic perspective, one has to look at it as in the close relationship to the development of media, technologies advances, marketing evolution, and society progress at large. The evolution of media has led to the changes in advertising techniques. Overall, what began as a small business practice with town criers ‘spreading the word’ and shop signs used for commercial purposes has grown into the sweeping industry. Due to the evolution of advertising media, the field has undergone significant changes in shape and form. Gradually advertising found its way at first on the web pages of the Internet, then it proliferated on social media.

2. HISTORY OF FORTNUM & MASON'S ADVERTISING

2.1. Catalogues as a Component of Fortnum & Mason's Advertising

The history of Fortnum & Mason spans more than 300 years since the date of its establishment in 1707. Although there is no evidence of the firm's advertisements in the press until the 1860s, Fortnum's was still the place to come in the early Victorian era. The following feature appeared around Christmastime in 1814. Interestingly, at that time the company was known as Fortnum & Co, and it was only later in the nineteenth-century that its name changed to Fortnum & Mason. "*NEW FOREIGN FRUITS, just landed. A **great variety** of foreign fruits of superior quality. Imperial Plums, Muscatel Raisins bunchy for table, Portugal Grapes, Pomegranates, Jordan Almonds, Comarda Figs, Prunes, French Plums, book boxes, French preserves, small pots, French Fruits in Jelly, green Madeira Citron, preserved West India ginger and green sweetmeats, tamarinds for table, preserved limes, guava jelly, large Spanish chestnuts, pistachio nuts, cashew nuts, pindar nuts, hickory nuts, almonds in shell, French and Spanish olives, French dried pears. The whole of the above are in the **highest perfection** and in small packages for family use or for sending in the country at Fortnum & Co's, Piccadilly.*" In 1817 the firm was listed in Kent's Directory as "grocers and tea dealers". Largely it was due to the personal merit of the founders and the contributions by their descendents as well as the association with the Royal Household that the company was well-known among the London circles. Consequently, there was no need for the business to invest heavily in advertising.

The use of the Catalogue as a method of communicating with customers is recorded as far back as 1849, and today the Fortnum & Mason catalogue is, for many, a collector's item. Especially valued are the ones created between 1924 and 1939 where the humour of the day was enthusiastically employed together with cartoons and covers created by the contemporary artists.

The Catalogues were so successful that they even garnered the praise of George Bernard Shaw who described them in the following way “*Every once in so often there drops out of the advertising sky a little manna to gladden the heart and feast the soul of weary travellers in the wilderness of direct mail literature. Just such a heavenly offering is a little sixteen-page booklet issued by Fortnum & Mason of 182 Piccadilly, London, in which turtle soup, game patties and other such delicacies are described in language so savory as to delight the gourmet and tempt the abstinent. This little book puts to shame the lacklustre efforts of most cataloguers and price-listers. What mortal with his gastronomical apparatus in proper functioning order could resist the appeal made on behalf of caviare, as eaten by mermaids in cool grottos? No hackneyed or stock phrases...but language apt and gracious; an aristocracy of expression that makes commonplace words glitter and sparkle with prismatic brilliancy...In so simple a thing as tabulation of what may be had for “one little guinea”, the copywriter's genius, inspired by an epicurean appreciation of rare viands, shines forth...no talk of calories or vitamins in this Jewel of a booklet, but esoteric phrases contrived to titillate the taste buds and excite the salivary glands; a happy disposition of words, wrought with an indefinable charm that must bring a chuckle from the heart of the most dyspeptic while it wrings a tear of regret from his eye. And the illustrations! Pen and ink drawings by an artist who took seriousness by the scruff of the neck and threw it out of his studio window. The result is a perfect specimen of direct-mail literature in which the art work and typographic treatment mirror the spirit of the copy!” (The Advertising and Selling Fortnightly, 3 December 1924). Later, he also wrote that “...the catalogues of Fortnum and Mason are treasured by collectors and are read by me with delight and with just that watering of the mouth that they are intended to provoke...” (See *The Observer*, page 25, dated 3rd March 1929).*

After **Charles Wyld**, or as he was popularly known Colonel Wyld, joined the company in 1905, as Managing Director, he engaged **Hugh Stuart Menzies**,

the proprietor of the **Stuart Advertising Agency**, to create commercial catalogues for Fortnum & Mason. And, it is this partnership that has produced some of the best and most enjoyable advertising catalogues of the century. Menzies, in addition to holding the store's advertising account, was also in charge of the firm's Invalid Delicacies Food Department, "*a place where all manner of restorative broths and gentle blancmanges were sold to the well-heeled weak and poshly poorly*"(...).

Hugh Stuart Menzies is famous as a man who revolutionised English advertising. He appeared in one of the newspaper entries as "*The inventor of the new picture feature: Mr. H. Stuart Menzies*". It is stated further that "*he has developed a very distinct flair for humorous writing*" and that "*since the war he has created a new standard in English advertising by his original and amusing work*".



Fig. 2.1. *The Inventor of our New Picture Feature:*

Mr. H. Stuart Menzies.

Menzies conceived the notion of transforming the company's advertising from rather dull, worthy and matter-of-fact publications into something fun, colourful and entertaining. He pioneered a radical new approach, which instantly captured the public's imagination. He was only the copywriter and principal illustrator, but the man behind the idea of sending the catalogues out as a direct marketing tool. Writing in *Commercial Art & Industry* about his work for Fortnum's he said "*I came to the conclusion that it was one of the rare occasions when direct mail order publicity would pay better than press advertising [...] I*

visualised little booklets, sent to a carefully chosen mailing list; booklets as readable as something bought at a bookstall or drawn from the library. Every preconceived notion of a trade catalogue was to be violated. Space was to be sacrificed to pure fun in every direction?”.

Between the years 1924 and 1939 Stuart Advertising Agency created a series of small catalogues for Fortnum & Mason known as *The Commentaries*. Although, the word “commentary” is rather an unusual one to be used for the description of the catalogues - for they weren’t really commentaries in the accepted sense of the word, rather a historical record, a memoir, or a treatise. The point in devising such a name for the catalogues was to intrigue the customers and encourage them to read further.

The first commentary “*Tea and Cakes*”, written by Menzies and illustrated by *Punch* cartoonist **William Hendy**, was sent out to account customers in an envelope that was not sealed (in those days, postage was half price if the envelope was not stuck down). Although this saved the company half the postage, it also meant that a lot of people would throw unsolicited mail into the bin. So, Menzies came up with the idea of putting a cartoon on the envelope to amuse and engage customers, as well as to persuade them to open the envelope, rather than consign it to the waste paper basket. Later he explained the commercial logic behind his “Stuart Envelope” in the following way, “*I evolved the idea of using “open” envelopes with 1/2d. stamps, and putting some little picture and caption on the outside, so inexplicable that people looked inside to find out what it was all about. These envelopes do not attempt to sell anything. If they did, their usefulness would be gone, for they would give you an inkling of what was inside?*”.

The Commentaries attracted international attention and acclaim, and several companies (Crosse & Blackwell and Harrods, to name but two) tried to copy them, with little success. Academic commentators were quick to determine how important this development in retail advertising was: “...*there is a sort of*

*Royal family...who can afford to joke with the public, knowing that well-dressed and well-worded advertising can do things which would rank as imprudence in clumsier hands; and in the field of Direct Mail Advertising at least we find certain pieces...of such brilliance that we may surmise that future generations, hunting in the sale rooms for a complete collection of Fortnum & Mason Commentaries...will refer to us as **the Stuart Period of British advertising.***” The writer was not wrong, for the *Commentaries* changed the face of international advertising and became collectors’ items which are highly treasured nowadays.

By 1930, each Commentary print run was 50,000, which is an astonishing number for Fortnum’s to publish. They were printed on the cheapest paper available, however the most expensive inks available were used, to attain a sharpness that the cartoons demanded. Hendy’s simple black line drawings were overprinted in orange and green, giving them an air of opulence. By 1929, the Company was spending £6,500 a year on commentaries, which were largely responsible for the success of the company and most notably the increase of the share price.

This uniquely discursive form of illustrated advertising proved to be so compulsive and so popular, that A & C Black published a compendium, titled *Let’s Forget Business: The Commentaries of Fortnum & Mason by H. Stuart Menzies, with illustrations by W. M. Hendy.*

In the course of this chapter, I am going to look at the samples from several issues that have caught my attention, which I deem to be of particular artistic value, and which demonstrate an exceptional degree of linguistic creativity. While doing the research I am going to analyse the interrelation between the textual and visual components of the commentaries, the way they are combined to deliver the message and to what effect, as well as the meaning they are imbued with. I will also investigate the recurrent themes across the commentaries along

with the products advertised. To begin with, I shall start by outlining general features inherent to every issue of the commentaries.

The commentaries were issued periodically, each of them taking a different but current theme. A military tattoo, cinema stars, fox-hunting, summer eating, the Royal Academy Summer Exhibition, Dutch art, Pre-Raphaelite paintings, a doll's house, Christmas and Easter feasting: all became the focus of a light-hearted, cartoon-infused catalogue. Each catalogue was accompanied by an additional booklet offering special treats, seasonal products or featuring special offers. At the end of each commentary one can find a list of goods for sale with prices. Moreover, there was an order form included in the commentary enabling customers to post their orders via mail. It was illustrated as well, often accompanied by witty remarks. Already, one can make the conclusion that Fortnum & Mason provided a high level of service catering to the needs of their customers.

One of the first Fortnum & Mason's commentaries titled "*Tea and Cakes*" was published in September 1924 (A1). The commentary features stories about Fortnum's famous tea blends, varieties of coffee, cakes and biscuits. Thus, we have an illustrated "*history in a tea cup*" telling us that tea enjoyed a great popularity in the court of Queen Anne, "*The Smart Set in Queen Anne's reign creating a scandal by drinking tea for breakfast instead of ale*".



Fig. 2.2. "*The Smart Set in Queen Anne's reign creating a scandal by drinking tea for breakfast instead of ale*"

Then there is a description of “*A KING’S TEA*” which was “*A Favourite Tea of His late Majesty KING EDWARD VII*”. It reads “*WHEN we have laid aside our business manner for the day and seek contentment amongst the cakes at tea-time, we love to tell again of how we set out to blend a China tea with which to charm the palate of a King.*”

We tell of how we dealt with sombre Lapsang Souchong, weaving its smoky flavour into the freshness of Ichang leaf of the first picking, and yet again blending this with Kintuck and sweet Keemun, until the thing began to grow under our hand and we realised that we had produced a tea that was in very truth fit for a King. We supplied it to His late Majesty King Edward VII for many years until his death, and it has been the favourite of epicures ever since.” Here, one should note the use of flavour-related vocabulary, as well as the company's relation to the royal family. It is interesting how the author makes use of the lexemes that are not related to flavour to describe it, e.g. *sombre*.

Another tea blend that appears in this catalogue is “*THE OLD SILVER TEAPOT*” which is characterised in the following way, “*THIS is the tea we like to drink of a winter’s evening when the curtains are drawn and there is no sound but the soft noises little flames make when they dance amongst the logs. We drink it slowly, savouring of its flavour and thinking of a thousand things. We peer curiously at ourselves acting the scenes of long ago, marvelling at the heat and anger that was once so real. Sometimes *we* unsay the things *we* would fain unsay and play again the part as *we* would wish it played - and then someone comes to clear away the tea.”* What is notable here is figurative language with evocative descriptions which creates the sense of a shared experience. The frequent use of the inclusive pronoun “*we*” breaks the boundaries between the customer-reader and business-creator, thus engaging with the audience. The text is accompanied by the following image of “*Inspecting General refusing Whisky-and-Soda and demanding Tea during the hot weather*”. Although, it is rather absurd but it is the style which makes it so unique.



Fig. 2.3. “*Inspecting General refusing Whisky-and-Soda and demanding Tea during the hot weather*”

The name of the “*UNITED SERVICE COFFEE*” speaks for itself. The United Service Club was a London gentlemen's club founded in 1815 for the use of senior officers in the British Army and Royal Navy - those above the rank of Major or Commander. “*THIS is a coffee that makes breakfast a gladsome affair. Its ascending fragrance has been known to cause Major-Generals to leap from bed singing. We chose it for its wonderful flavour - that real hearty coffee taste that makes one seek dishes on the side table in short but decisive rushes.*” It is an example of targeted advertising appealing to the members of The United Service Club.

Another entry deserving special attention is “*The Spiritual Aspect of PLUM CAKE*”. “*IT was at one of those sweet old country houses where they put little bunches of lavender with the linen that we first tasted the plum cake of our dreams - glorious stuff, rich, fragrant, and incredibly plummy. We admit now that our mouth was too full when we asked for the receipt, but we were overwrought and excited - anyhow, let bygones be bygones - they gave us the receipt for our customers.*”

The dear old housekeeper, with her ringlets, and black taffeta, took us to the still room to show us how to make it, and told us fascinating things - how brown-shelled eggs are best, and how it is most auspicious to make such a cake

when the moon is in its second quarter. That is why you so often see a chef on our roof in Piccadilly anxiously scanning the heavens on fine nights.” In this passage the author managed to create an imaginary world in which the events took place. The secrecy of the recipe adds to the exclusivity of the product. It is difficult to say whether there exists any relation between the moon phase and making of a cake, however, the effect is spellbinding. This is how it is portrayed in the commentary.

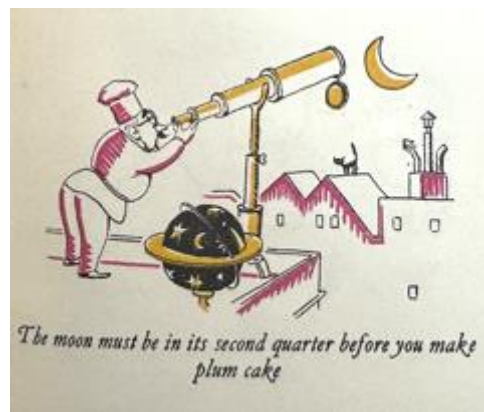


Fig. 2.4. “*The moon must be in its second quarter before you make plum cake*”

The process of creation of an orange cake or “GATEAU D'ORANGE” proceeded in the following way, “*WHEN people ask us which is the most exciting of all our beautiful gâteaux, we reply “the gâteau d'orange,” for it is wonderful. It was created by our French pastrycook during a supreme moment of inspiration and the poor fellow was never quite the same afterwards. He locked himself into his bakery and ignored all appeals to come out. For three days and nights we could hear him ejaculating “Vive la France,” and then again, “A bas les Allemands.” At last he emerged, pale but calm, carrying the first gâteau d'orange in his hand. He simply remarked that at last he had captured the soul of an orange and then fainted across a small occasional table, which, unhappily, failed to support his weight. It was a sublime moment.”*



Fig. 2.5. “Dr. Johnson and Mrs. Thrale over tea and cakes. We were an old-established firm even in those days”.

The ninth Commentary of the series “*Lovely Things to Eat*” highlights the glory of the British Empire explaining “*Why the sun never sets on the British Empire*”, and it wouldn’t be the case if Fortnum’s “*had not sustained great men with [their] our dainties for the last 200 years*”. The commentary also reads “*Our Pâté de Foie Gras has encouraged many man to go off and win a new colony*”, thus reflecting the British colonial policy.

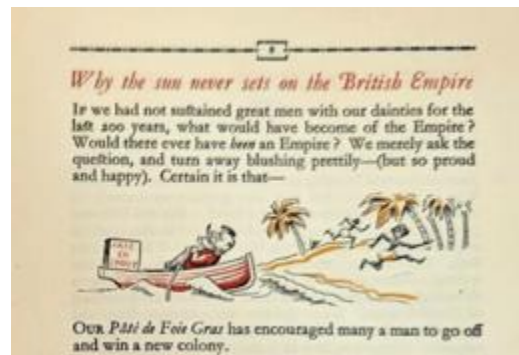


Fig. 2.6. “*Why the sun never sets on the British Empire*”

In “*Military Tattoo*” commentary with “*FOOD worth fighting for*” the author managed to integrate food in life and activities of army officers, thus creating a comic effect (A2). The term “military tattoo” comes from the early 17th-century Dutch phrase *doe den tap toe* (“turn off the tap”), a signal sounded by drummers or trumpeters to instruct innkeepers near military garrisons to stop serving beer and for soldiers to return to their garrison. Today it is used to refer to an elaborate musical performance by the armed forces. One should also note

the use of national colours in this commentary. Some examples would include commanding sardines to “*entin* (meaning “to jump in a tin”) *at Fortnum & Mason’s*” (A2). The caricature on page 6 depicts “*military training at Fortnum and Mason’s*” where they are teaching “*juniors not to flinch*” while opening champagne bottles (A2). They’ve chosen to place the advertisement for the melon ice cream on this page because by combining ice cream with champagne, one can make a cocktail known as Champagne Floats. One should also note the colour scheme of the catalogue the same as in The Union Jack.

The passage devoted to the walnut cake gives the most enticing description of a cake one can possibly think of (A2). It reads, “*This is not a cake to eat during the alerts of a tea party. Not when you are thinking of things to say. No.*

It is too wonderful.

*Rather meet it alone in some quiet room withdrawn from worldly tumult. It is a modest low-lying cake, neither storied nor bedizened, but see how the softly sweet sugar lies like virgin snow upon its bosom. **Take** a slice and marvel at the cunning with which each layer of sponge is browned in the oven between the layers of crushed walnuts and cream. Now **eat** and **realise** that this is not bendy, yielding sponge, but crisped and of a flavour unbelievable. What say you to the taste of these walnuts? How blends sponge thus treated with the cream? Are you prepared to live on without walnut cake like this?”*

Apart from the rhetorical questions asked in the end, there occurs a word of Dutch origin again “*bedizened*” meaning to dress or adorn in a showy, gaudy, or tasteless manner. Author uses verbs in imperative form as if to induce readers to take action. The general tone of the text, along with the questions asked in the end invites the reader to the conversation.

A few issues share imagery with the art world, among which “*Sublime Thoughts on Eating and Drinking*” which is “*embellished with masterpieces*”.

The drawings resemble paintings by the Pre-Raphaelite artists, e.g. Dante Gabriel Rossetti, Edward Burne-Jones, as well as works by other renowned artists.

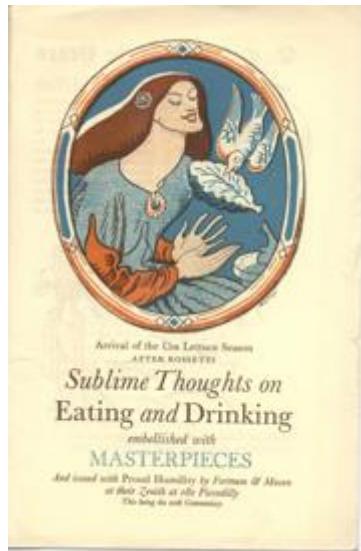


Fig. 2.7. *Sublime Thoughts on Eating and Drinking Embellished with Masterpieces and issued in proud humility by Fortnum & Mason*

Fig. 2.8. *Beata Beatrix by Dante Gabriel Rossetti*

For example, on the front cover there is a lady awaiting a bird which is carrying a leaf of salad in its beak (the flower replaced by a lettuce leaf). The picture is titled “*Arrival of the Cos Lettuce Season*” painted “*AFTER ROSSETTI*”.

Another drawing which is rather conspicuous is “*Saint George replacing the Anchovy on Toast*”, subtitled “*These exclusive anchovies were supplied to Saint George by Fortnum & Mason*”. The picture bears resemblance to most of the painting where St. George, who is the patron saint of England, slays the dragon. Except for, in this case, it is not a dragon but an anchovy.



Fig. 2.9. “Saint George replacing the Anchovy on Toast”

Fig. 2.10. *Saint George and the Dragon* by Gustave Moreau

The entry dedicated to hors d’oeuvres is a masterpiece in itself. It displays not only a drawing of a lady “*Plucking the Brussel*” completed in a Pre-Raphaelite fashion but also has a verse “*He loves me, he loves me not, he...*” recreated “*After Rossetti’s LOVE’S DREAM*”. The woman is seated on a branch of a tree, as if in the Garden of Eden, plucking Brussels sprouts as if those were the petals of a daisy flower and guessing whether her beloved returns her affections.

Another entry titled “*Our Stately Garden of HORS- D’ŒUVRES*” reads “*IN RESPONSE to the appeal to owners of historic mansions to throw their gardens open to the public this summer, we have instituted these personally conducted tours of our hors-d’œuvre counters,*” we explained to the visitor. “*On your left you see our famous vista of Botargo - the roes of grey mullet clipped into numerous edifying shapes by our Dutch gardeners. This colour scheme of mousse de foies gras flanked by flaming pimentos is much admired. Visitors are forbidden to pick the artichokes in oil. To the north, as far as the eye can see, lie our terraces of smoked salmon. Probably one of the most impressive spectacles in Europe. It was here the Fourth Marchioness mortally bit the Fourth Marquis in 1784. Yonder leap the anchovies in Regalia sauce. The fountain itself splashes from four*

to six daily. Visitors are requested not to grimace at the Tunney fish as it only makes them wilder. Gratuities to the guides are not allowed. Thank you, madam.”

What is prominent in this description is the vocabulary that is used here. It is related to the art world rather than the hors-d’oeuvre counter. The play on words/pun is masterfully implemented by the author, thus creating sort of a dissonance, as two seemingly incongruent entities are combined. As a result, there is “*vista of Botargo*”, Bottarga is a cured fish roe of the grey mullet which is still in its sac. It is a delicacy that has been enjoyed all over the world for hundreds of years, and when one hangs it from above, it will look like a vista indeed. The reading of the passage creates an immersive experience as if a guide is giving a tour around the “*Garden of HORS- D’ŒUVRES*”.



Fig. 2.11. *Our Stately Garden of Hors- d’oeuvre*

Fig. 2.12. *The Day Dream* by Dante Gabriel Rossetti

The story about bottled fruits is truly fascinating. “*THAT LARGE HOLE in our wall. You thought it was part of our re-building operations? No! We had to make the hole to get our bottled fruits into the shop. Usually the doors and a shoehorn suffice, for we are very deft, but this year it is different. It is a vintage year for bottled fruits.*”

Never have we seen such beauties - great glossy peaches - pears cold and calm, with the most marvellous flavour; fruit salad - all in crystal-clear syrup. Once you have tasted them you are spoilt for all un-bottled fruits. Our Deputy Lieutenant has already demobilised his gardeners and turned his fruit trees into a heronry. Now he takes the pear prize at the County Show with fruit from our bottles. But then we always have been famous for bottled fruits. Witness the old phrase - “looking for a Perfect Peach in Piccadilly.”

Literary devices, such as inversion “*never have we seen such beauties*” as well as the anaphora in such phrases as “*great glossy peaches*”, “*the most marvellous flavour*”, “*crystal-clear syrup*”, “*Perfect Peach in Piccadilly*” are used for stylistic purposes. If something is described as picture-perfect, it means that it is completely flawless, ideal. Consequently, the phrase “*looking for a Perfect Peach in Piccadilly*” is a means of wordplay. The drawing is named “*The Perfect Peach*” and supposedly is created by “*Andrea del Fortnum*” (A3). Obviously, Andrea del Fortnum doesn’t exist, however there is a Renaissance artist, the leading Florentine painter of the early 16th century, Andrea del Sarto, who is claimed to be “free from errors, and absolutely perfect in every respect.”

Another commentary of the similar genre and featuring humorous caricatures of the works by famous artists “*concerns DAINITIES essential to SUMMER FEASTING*” and was “*produced while under the spell of intense artistic emotion caused by a visit to the ROYAL ACADEMY*” (A4).



Fig. 2.13. “*Good Things for Picnics and other occasions*”

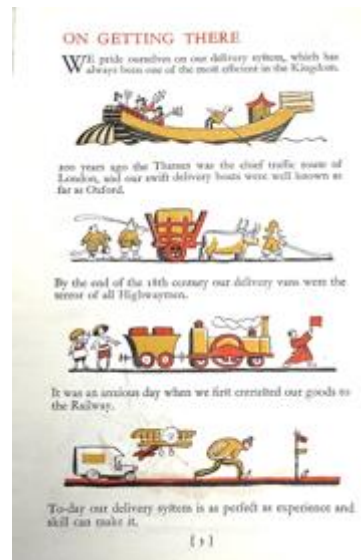


Fig. 2.14. “*On getting there*”

A commentary dealing with “*Good Things for Picnics and other occasions*” and entitled “*LET US GO TO THE COUNTRY*” features one of the most enjoyable summer activities - picnicking. The picture on the cover portrays “*Notables leaving Grosvenor Square for the Country*”. However, upon closer inspection, one can see that the nobles are not English, but Japanese. To what purpose one would use mock 18th century Japanese woodcuts to illustrate the catalogue about picnics. The answer is on the pages of the catalogue “*After visiting this year’s ROYAL ACADEMY we decided to illustrate our commentary with Japanese Art.*” One can also notice the traces of orientalism, which refers to the construction of the Orient by European colonial powers in the 19th Century and onward. Oriental motives and themes were widely popular within the eighteenth- and nineteenth-century artwork. On Page 3 (Fig. 2.14), the evolution of Fortnum’s delivery system is described, thus encouraging customers to use their delivery services.

When “picnicking” a hamper is an essential attribute, and Fortnum & Mason are famous for their picnic hampers. So, they say “*A PICNIC HAMPER SHOULD BE A joyous affair that people will talk about afterwards, saying: “Do*

you remember that what's-its-name thing in a dish? It was good, wasn't it? "Our hampers are like that. We send them to people on the Broads, and after they have eaten they say "I didn't mean what I said about houseboats this morning - it's a jolly good houseboat, and I don't care if I fall overboard again." The secret of our success as hamper composers is simple - it is because we know what the holiday mood feels like. We put in things that go well with sunshine and laughter. Jolly things that you can take up and eat under a tree while sitting beside somebody really nice" (A5). The Norfolk Broads is a National Park, an area of outstanding natural beauty. For centuries, its rich network of rivers and lakes has formed a perfect getaway for family holidays. One could hire a boat and go on a cruise, Fortnum & Mason could provide you with a hamper to have a picnic. What is noticeable here is the "human touch", personal approach which is suggested and the use of nouns and adjectives with positive connotation e.g. "joyous", "jolly good", "holiday", "sunshine", "laughter".

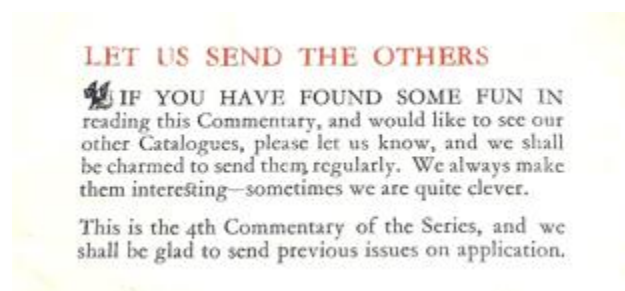


Fig. 2.15. "*LET US SEND THE OTHERS*"

Also I would like to highlight the passage on the back cover of the catalogue suggesting "*LET US SEND THE OTHERS*", meaning "let us send you other commentaries", as a means of encouraging further communication. "*IF YOU HAVE FOUND SOME FUN IN reading this Commentary, and would like to see our other Catalogues, please let us know, and we shall be charmed to send them regularly. We always make them interesting - sometimes we are quite clever.*

This is the 4th Commentary of the Series, and we shall be glad to send previous issues on application."

There is also the “*HUNTING NUMBER*” of Fortnum & Mason’s commentary “*Let Us Gallop Furiously*” on “*DAINTIES THAT INSPIRE RECKLESS DARING*”. In this commentary chocolate strawberries in kirsch come to the spotlight. They are characterised with the focus on superb quality and flavour of the ingredients: “*They came from a sunny bank in Kent, just where the “Pilgrims’ Way” turns up the placid valley of the Stour. Great Paxton strawberries they were, and deeply flushed. Never have we met with such flavour. We took the smiling fruit and matured it for long months in mellow Kirsch liqueur. Now they are ready: each fruit afloat in strawberry-flavoured Kirsch within a dome of our finest chocolate. **Let** one of these marvellous confections melt in your mouth. **Allow** the sudden gush of cool liqueur to charm you. **Consider** the wonder of the great strawberry with its ripeness held captive. **Abandon** yourself to it utterly with one hand seeking to quell the flattery of the heart and eyes mysterious with love. But for pity’s sake **don’t** just **munch!**” (A6).*

Verbs are used in the imperative form inducing a customer to try chocolate strawberries in kirsch. Adjectives in superlative form along with evaluative adjectives denoting pleasure contribute to the intensifying effect of an utterance. Figures of speech, among which metaphor and personification add dynamicity to the text, for example “*deeply flushed strawberries*”, “*the smiling fruit*”, “*a dome of our finest chocolate*”.

Another instance of personification would be that of “*oysters laying themselves out to be pleasant*” titled “*beautiful thoughts*”.

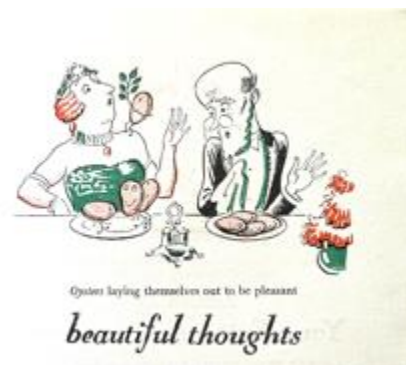


Fig. 2.16. “*Oysters laying themselves out to be pleasant*”

Fortnum's embodiment of *The Three Graces* is not Aglaia, Euphrosyne, and Thalya, as in works of most classical artists, but *Pâté de Foie Gras, Game Pâté and Yorkshire Pies*. Textual description is as follows "WITH what emotion we lisp their names, for did we not create these sumptuous pâtes in memory of the only three women we ever really loved? Why lacerate our feelings by revealing this? Why carry our pâtes on our sleeve? Because we crave sympathy. Listen! This Foies Gras. What losses we sustain by placing such masses of truffle in its midst, but we reck not, for did we not tell Anette that her dark eyes were as unfathomable as truffle the very night she left us for ever? Pardon. Our visibility is diminished by tears. These game pies, made from the most lissom young partridges; the most distingué grouse. What tenderness - how like she who - Oh, misery! Oh, crums! For goodness' sake let's talk of these delicious Yorkshire Pies made with veal, tongue and chicken - yes, take the darned thing. It reminds us of the one we married" (A6).

Rhetorical questions demanding reader's response encourage the interaction between the author and the reader. Interjections and frequent breaks-in-the narrative relate the feeling of excitement.

"Fortnum & Mason's COMMENTARY concerning Certain Viands suitable for THE LONDON SEASON" was published in May 1924 (A7). In the title one can't help but notice "viand" which occupies the prominent position in the utterance. The term derives from the Old French word "viande", meaning "food." In this context it is used to denote tasty dishes and delicacies which may be suitable for The London Season.

The London Season has a very rich history, formed over two hundred years ago when, for several months of the year, fabulous balls and parties took place. By 1780 the custom of returning to London at the end of the hunting season for this purpose was well established. It hit its stride in the 19th century when British high society was dominated by the landed gentry. Such families had their grand estates in the country, but would relocate to their elegant town mansions

for several months to immerse themselves in London’s milieu. The following caricature shows the nobility and gentry returning to town. It is subtitled “*WE are glad to inform our customers that the Toll Gate has been removed from the corner of BOND STREET*”.



Fig. 2.17. “*The nobility and gentry have come to town*”



Fig. 2.18. “*Since Georgiana, Duchess of Devonshire, was uncrowned Queen of Society*”

In the PREFACE it is said “*THIS being our 214th summer in Piccadilly we dedicate the present issue of the Commentary to the Glories of the London Season.*

The Season has changed beyond recognition in our time, except in one respect-namely, that we still provide the good things for the smartest functions, just as we have done since the brilliant days when the wonderful Georgiana, Duchess of Devonshire, was uncrowned Queen of Society.”

Georgiana Cavendish, Duchess of Devonshire (1757-1806) was a renowned 18th-century ‘socialite’. Such a reference to public figures certifies the longevity of a brand, thus helping to gain trust and favour of the customers.

In this commentary one of the traditional English delicacies, Stilton cheese is described in the following manner: “*MISTRESS PAULET, of Whichcote Farm, Leicestershire, made the original Stilton Cheeses. Marigold flowers were used to give colour, and hourly turnings of the cheese were an essential factor. Her art has descended to a few Leicestershire farmers’ families who still make*

real Stiltons. These are the Stiltons we stock. You will scarcely find their like elsewhere, for most “Stiltons” are now made in hissing factories.

We seek them in farmsteads, where women sing at their work and the men are knowledgeable in the laws of yesterday - it means extra trouble to us, but the results are worth it.” Stilton is considered to be “King of the Blues (blue cheese varieties)”, perhaps even the “King of Cheese”. Initially it was produced only in Nottinghamshire, Leicestershire and Derbyshire, in a time honoured style.

Another product is “*BUTTER from DEVON*” which is also completed in quite a unique way. “*IT was a memorable day when we found the place where the sweetest butter in all Devon is made.*

It is deep in the heart of a coombe, where cows stand sighing, knee-deep in meadow-sweet, beside a little trout stream that is too overgrown to fish. You may sit for hours and hear no sound but the murmur of rocks afar off. Sometimes you see the great red deer come down from the woods on the coombe-side to drink of an evening. Less often you may hear an otter whistle in the pool. There is no such butter as comes from this blessed spot. The scent-laden soul of Devonshire is in every pound of it.” Such descriptions contribute to creation of a unique selling proposition.

A considerable number of commentaries by Fortnum’s are devoted to the so-called “**dainties**” or little things that make life fun. So, “dainties” appear in numerous commentaries, among which “*Commentary on DAINITIES to fit you to the Stress of Autumn*”, “*DAINITIES of the Utmost Ravishment*”, “*DAINITIES that fit you to span the winter at one bound*”, or “*Fortnum & Mason’s votive Commentary that deals with DAINITIES to maintain your constitution*”, “*DAINITIES it is madness to ignore*”, “*Commentary on DAINITIES for brilliant hostesses, nobles, jeunesse dorée, personae gratae, distinguished visitors and others*” (A8). The issue on “*DAINITIES that make people mew with desire*” features the following dialogue, supposedly happening at a coffee counter (A9):

She was a gradely lass

“Dear Fortnum,” she said, “I want coffee for a hero. Better than his mother gave him. Coffee with an ascending fragrance to soothe the travail of his shaving. Rich and full of courage so that men will quail before him in the city. They would anyhow, but still -

“Our King’s Blend, Modom”

“But listen! For the evenings I want a different kind for him after he has swayed destinies and things all day. To serve in little heated cups and of such melting delight that he will bid the servants retire and then draw near like Sir Galahad in Tennyson’s poem about Idle Kings -

“Our Akbar Coffee, Modom”

“So you know the sort of man?”

“We were like that young feller ourselves onest,” we replied as two small tears sped into the thickets of our whiskers.

Coffee flavour descriptions abound in evaluative adjectives contributing to the creation of the positive image of the product. The emotive dimension of language is used as a means of persuasion.

Speaking about dainties a few Easter commentaries come to attention, *“Joyous DAINTRIES for Easter Eating”* or *“Easter Commentary describes DAINTRIES before the charms of which Brave Men Crash”* (A10). One Easter commentary titled *“The EASTER REVELRY COMMENTARY”* *“concerns DAINTRIES that fire the imagination”* (A11).

Among those dainties, one finds rose jam and simnel cake *“The Wonder of ROSE LEAF JAM from Turkey”* is described in the following way, *“In this phial of gourd-shaped porcelain is rose leaf jam from Turkey. Spread it on whitest bread, piece by piece, but first take some in a little spoon and sit idly, hands in lap, just thinking of the flavour it reveals. It is the fragrance of roses made manifest - a thing of gentleness and beauty from a land of infinite cruelty.*

Brilliant crimson, but crystal clear it is, with rose leaves that feel like velvet on the tongue, yet are so tender you scarce can prove them with the teeth.

A dainty from the oldest world. Perhaps Cleopatra gave it even thus to Antony in her happiness on their Lovers' voyage up the Nile, before they made the tragedy that lives in men's minds yet".

One can't help but notice the striking contrast "*a thing of gentleness and beauty from a land of infinite cruelty*". The dimension of figurative language is realised through the simile "*rose leaves that feel like velvet on the tongue*". The final lines of the text make reference to Shakespearean tragedy Anthony and Cleopatra.

A Simnel cake is a type of fruit cake that is traditionally eaten at Easter. It contains lots of dried fruit, but it is much lighter than the Christmas cake. Also it has a layer of marzipan both on top and within, and is decorated with eleven marzipan balls symbolising Jesus's disciples. The word "simnel" itself derives from the Latin "simila" - the whitest and finest of flours which is used to make the cake. Traditionally it is decorated with 11 marzipan balls representing the apostles, minus Judas. The description is as follows:

"When we make Easter Simnel Cakes we become reckless - almost foolhardy.

We say - "Make the almond paste deeper - put a layer through the middle. These eggs are not fresh enough; aske the hens to step upstairs. Send this East Anlian butter to the House of Lords; none but Devon shall enter these cakes. Bring more currants. Decorate with cherries, angelica, sackbuts and psalteries. Deprive the pastrycooks of their cocoa till the work is done".

It doesn't end there, either. Everyone with over eighty years' service in the firm is allowed to take one home, and so that the juniors shall not feel neglected, we give them a good talking to."

Among Easter catalogues, one of the most "ravishing" is "*Fortnum & Mason's Great Easter Film Drama*" created in 1934 (A12). It opens with a phone conversation where a certain troubled lady calls Fortnum's complaining that her cook has eloped "*Hello Fortnum! My cook has eloped. You must serve dinner for*

8 in my own home tonight. Do everything. Do it proud. My honour is at stake.” Fortnum’s answer is *“Madam. It is as good as done - and it will be better dinner than tif your cook had not eloped.”* Further it is stated *“BUT SUPPOSING you do not want the whole dinner or luncheon, you can say - “My cook can do it all except the sauce for the entrée,” or “I want your chef to provide a sweet beyond the powers of my cook”.* *WHATEVER IT IS, The Thing Will be Done with the true Fortnumish Perfection.* *Fortnum’s telephone number is Regent 8040”.* *“Fortnumish Perfection”* in this case is a nonce-formation, an occasionalism created by means of derivation and combining the brand name with the derivational suffix, which is a great example of linguistic creativity in advertising texts.



Fig. 2.19. *“True English Gentleman rescuing the beautiful blonde ham from the naughty Bath Chap”*

The love film begins with the story of *“Blonde and Brunette Hams”*. *“THE PEER had eaten beneath him - some youthful folly with a common imported ham that had led him to the brink of ruin. “I’ve done with hams,” he said, grinding his teeth,” now I take my pleasure where I find it - in Corner Houses - anywhere.”* *We introduced him to a couple of our well-born hams - a brunette and a blonde.*

The Bradenham brunette, almost Spanish in the passionate beauty of her swarthy treacle cure, the blonde an exquisite contrast of Suffolk sugar cure - like a wild rose in her gentle English naïveté. “With either at your breakfast table for keeps life would pass in sweet rhythm,” we said, and as we stole away we saw his

lordship advance and imprint a timid kiss upon the blonde.” In this case the hams were personified and act as characters of the story.

Also in this catalogue the experience of eating caviar is contrasted with simple “munching” and compared to “a spiritual experience”. *“THERE is eating that is just munching to live, and there is the eating that is a spiritual experience, like eating our caviar. One appealing glance from these great grey grains is enough to awaken desire, and with their exquisite flavour comes a madness of delight. To possess such caviar! To make it as one with yourself! Ah! What an experience! But mind, afterwards people are never quite the same again. There is a difference - an added composure in their deportment, a deepening of understanding in the eyes - a subtle change that for evermore will cause discerning people to say, “Ah! Such a one has known great love”.*

The description of strawberries in chocolate invokes the image of the dome of St Paul’s Cathedral. *“IN OUR chocolate department, confections of the utmost grandeur extended to the horizon, yet we were sad, for loneliness is the bedmate of greatness. “Oh! For a new enjoyment of palate,” we cried. “Then try one of these,” said the beautiful Mademoiselle of the department, offering a strawberry-in-kirsch chocolate on a silver trowel. It is containing a dome of glossy chocolate rose like St Paul’s about the ripe strawberry dreaming on its lake of kirsch. We took one crashing bite at the splendid thing and were instantly swept away upon a surge of fragrant kirsch. Twice we rose to the surface. Twice we sank. We composed ourselves to a superb death by drowning, but the third time we rose to the surface we gained the counter with powerful strokes. Panting, we gazed into Mademoiselle’s eyes through a mist of kirsch, and said - (A marriage has been arranged between Mr Orlando Fortnum and Miss Yvette Pistach of Fortnum & Mason’s Confectionery Department - Editor)”.*

The 1929 Easter commentary makes an intertextual reference to Shakespeare again (A13). The words *“Sermons in Pots, Poems in Jam, And Good in Everything”* echo the lines from Shakespearean play *“As You Like It”* (Act I,

Scene 2) “And this our life exempt from public haunt, Finds tongues in trees, books in the running brooks, Sermons in stones and good in every thing”.



Fig. 2.20. “Vasco de Gammon in the Bacon’s den”

The entry is dedicated to Syrian pistachio conserve, pear preserve, and Syrian red grape conserve. Here, one should note the use of literary devices, in particular metaphors. “As is our custom on Wednesdays, we were arguing the *Pelagian heresy* with *Vasco de Gammon*, head of our bacon department, and he sought to confound our thesis by demanding suddenly: “Well, when is a jam not a jam - tell me that?” “When it’s Fortnum & Mason’s Jam it’s a poem,” we flashed back. “Look at our crystal goblets of real Syrian Pistachio Conserve, cool as green jade and almost frightening in its lure, like the East itself. Or these little pears from walled gardens, matured in old cider and mellow as the deeper notes of a thrush’s song.”

“Hold,” said de Gammon, reluctantly producing money.

“I will buy a pot of each myself before the customers pouch the lot.” The worst of these Commentaries is we get hoist on our own petard.

The abovementioned illustration refers to a 5th century theological controversy, Shakespeare, and a 15th century Portuguese explorer Vasco da Gama, who became *Vasco de Gammon*. However, in order to understand the idea behind the image, one has to carefully read the text. The picture is titled “*Vasco de Gammon in the Bacon’s den*”. Pelagian heresy refers to Pelagianism, a 5th-

century Christian heresy taught by Pelagius and his followers that stressed the essential goodness of human nature and the freedom of the human will.

A few of the other commentaries make intertextual reference to Shakespeare as well, for example “*All the world’s a plate and all the dishes Fortnum and Mason’s*”, subtitled “*Free adaptation from AS YOU LIKE IT. Act II. Scene VII*”. This literary reference occurs in “*The Willow Pattern Commentary*”. Blue and white ‘Willow Pattern’ tableware is considered traditionally British, seen on plates, dishes and tea services on dressers and sideboards across the land it became popular during the 19th century. The pattern was inspired by the Chinese legend about two lovers. Fortnum’s, of course, tell their own story (A14).



Fig. 2. 21. “*The Willow Pattern Commentary*”

From the examples analysed above one can see that Fortnum’s Commentaries have their own very distinctive style. They are lavishly illustrated, beautifully written and most importantly, they are entertaining and amusing. The design of such promotional brochures required a lot of skill and imagination - Hugh Stuart Menzies was a man of genius, who clearly had a flair for creative writing. He imbued advertising with humour and wit, which at first was a novel

and revolutionary technique but later became a popular practice among many businesses and evolved into the so-called whimsical style of English advertising.

Each commentary is a truly remarkable creation offering a unique slant on life. Although food tends to be the central theme of Fortnum's advertising, it's never just about the food. Lots of various topics come under discussion while being incorporated into Fortnum's narrative. There is a good deal of learning lightly worn in the text. The author makes allusions to the literary works and works of art, includes references to historic events and public figures, and most notably describes instances of the English way of life.

Over the years, Fortnum & Mason has developed quite a distinctive "tone of voice" for which it is recognizable now. And it is largely thanks to the efforts of Fortnum's managing director Colonel Charles Wyld and due to the contributions by Hugh Stuart Menzies, who laid the foundations of the style which became so recognisable and carried over for centuries onwards. Marcus Brumwell, who took over the Stuart Advertising Agency after Menzies retired observed that "*Stuart's first account was Fortnum & Mason for whom we did a famous and successful mail advertising scheme lasting nearly twenty years and described by some as "putting F&M on the map" through the issue of little booklets, mostly humorous, written by H. Stuart Menzies.*"

The Commentaries created a fictional Fortnum's, with imaginary characters and stories of their own. They transport readers to a different dimension ruled by advertising myths and tales. By means of words and in combination with visuals the commentaries painted an evocative word-picture appealing to consumers' senses. It is interesting how the idea of physical experience of eating or drinking, is tied in with the emotional sensation of joy, pleasure and satisfaction.

Fortnum's business had expanded greatly during the Great War, thanks mainly to military orders and catering. The end of the War heralded a worldwide recession, and while other companies were driven out by the ever increasing

overheads, the foresight of Fortnum & Mason's Managing Director, Charles Wyld, in expanding the business to embrace fashion, sportswear, sports equipment, furniture and gifts was a stroke of genius, which enabled the firm both to prosper and remain on its historic site at 181 Piccadilly. He also extended the scope of the firm's catering services far beyond the supply of delicacies for the great houses of Mayfair and hampers for Ascot and Derby, to the point at which an account at Fortnum's became no longer a luxury, but a necessity, for the wealthy class. After the War Fortnum & Mason had to reach a new audience as well as to ensure the favour of the existing customers. The result was a new building on the historic site and a venture into advertising. Plans were drawn up to expand the company into a department store, and to replace the worn out, early Victorian, building with a new and beautiful one.

Another celebrated artist and cartoonist who used to work for Fortnum & Mason during the interwar period was Rex Whistler. As a recent monograph on the artist has noted, '*As far as commercial art was concerned, Rex [Whistler] was fortunate in emerging as a thriving artist in the late 1920s, the golden age of advertising...*'. He produced posters for the London Underground, catalogues for Fortnum & Mason, leaflets for Imperial Airways, posters for Shell and many other advertising campaigns. Rex drew the covers for the Fortnum & Mason Christmas catalogues between 1932 and 1936, and illustrated four other leaflets for the store crafting a particularly terrific cover for the *Entertainment Made Easy* food catalogue in 1936 (A15).

A vivid instance of front cover revival occurred in 1953 and then in 1977 when the Christmas catalogue cover originally designed by Rex Whistler in 1935 was brought to life again. The illustration depicts two cheerful gentlemen, supposedly Mr. Fortnum and Mr. Mason (as one can tell by letters on the cloches) having Christmas dinner.

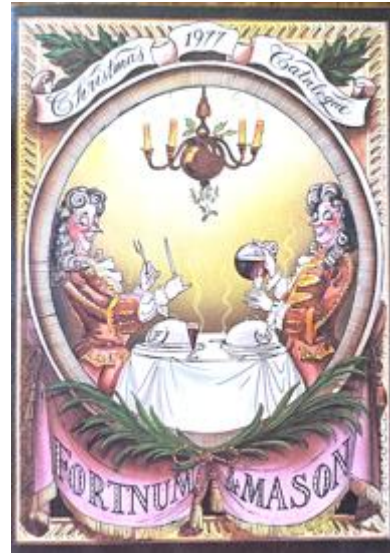


Fig. 2. 22. Christmas catalogues of 1953 and 1977

This fact was brought to the attention of readers in the issue of 1977. “*Our front cover this year is drawn from our archives and was shown on two previous Royal occasions: George V’s and Queen Mary’s Silver Jubilee in 1935 and the coronation of Queen Elizabeth II in 1953.*”

*Now in Her Majesty’s Silver Jubilee Year we mark the occasion by its use once more. Times change, but through them all Fortnums are proud to serve all who appreciate **the finest luxuries** which life affords.”*

The longevity and respectability of the business is highlighted by two relatively identical illustrations of the couples exiting the store. Judging by their attire, one can conclude that they belong to different generations.



Fig. 2. 23. “*Modes and manners change but it is still the vogue to shop at Fortnum’s*”

The catalogue opens with the invocation to the audience “*WE are pleased to send you out Catalogue for Christmas, 1953. It contains a plethora of wonderful things, from small gifts for modest buying to enticing luxuries for those who like to bestow with a lavish hand. Acres of delightful gifts invite your inspection in our 37 fascinating departments. A Fortnum’s Gift Voucher makes a most acceptable present. This is valid for three months and can be exchanged in any department for articles of equivalent value.*” One should note the use of emotional adjectives and adjectives expressing the subjective positive value of products, which is characteristic of the advertising genre.

As one opens the catalogue, one can see the enormous golden horn filled with fruits and flowers. The description reads “*To welcome you at the threshold, this cornucopious bouquet is presented by our FRUIT & FLOWERS DEPARTMENT (Ground Floor) AND TOY DEPARTMENT (Third Floor).*” (A16). Cornucopia originates from the Latin term “cornu” denoting “horn” and “copia” meaning “plenty”, thus a horn of plenty.

The Gourmet’s Basket by Fortnum & Mason is described as “*A choice selection of Delicacies that will tempt and please the most fastidious palate. Packed in a useful Picnic Basket of good quality.*” The Berkeley Basket is filled with “*Good Things packed in an attractive handled basket as illustrated*” (A17).

Fortnum & Mason Christmas puddings made according to “*a famous recipe that we have treasured for over a hundred years*” received the description which abounds with adjectives in the superlative degree, thus certifying the highest quality of the foods. “*Only the Choicest Fruits, Freshest Eggs and Rarest Spices, well laced with the Noblest Brandy - and, of course, our famous recipe - produce such Christmas Puddings!*” By looking at the picture one may see that the recipe is kept in a glass case and behind the locked door. It is as if it were a secret and known only to Fortnum’s chefs (A18).

Crystallised and Glacé Fruits are represented in the following way “*Each fruit is chosen from the district in France where it grows to the greatest perfection*

*in size and flavour. Packed **most attractively** by us.” (A19). The concept of perfection recurs again in the entry for potted shrimps “We retain an Old Salt at Morecambe who entices the most delectable Shrimps into his nets and nurses them to **perfection**”. Morecambe is a seaside town in Lancashire, Eric Morecambe was an English comedian who together with Ernie Wise formed the award-winning double act ‘Morecambe & Wise’. They were one of the most prominent comedy duos in British popular culture and were both appointed OBEs in 1976.*



Fig. 2.24. *Morecambe Potted Shrimps*

An incredibly beautiful illustration is showing Fortnum’s “Buyer selecting the **choicest** Honey on Mt. Hymettus”. The buyer is depicted as a bee collecting nectar from the lips of the flower. The reference to Greece is made via the drawing of the Acropolis in the background.

SHORTBREAD
Delicious Butter Biscuits. Shortbread made especially for Fortnum & Mason's—
Fingers, attractively packed in tins 4/- & 5/-

Atkinson's Ginger Shorties ... a tin 4/6
Weybridge " Shortbread ... " 4/9 & 5/-

TO SERVE WITH ICES
Alhose Pan Wafers (French) ... a tin 2/6
Pan Wafers (Puff) ... " 2/6
Weybridge " Wafers ... " 3/6

Honey

Our Buyer selecting the choicest Honey on Mt. Hymettus

Fortnum & Mason's Honors excite and delight the palate and are most attractively packed.

Hymettus (Greek) in almond honey jar	6/6
Hilda (Swiss)	6/6
Wild Thyme Honey	6/6
Narbonne (French)	6/6
Humble	5/6
Flower	4/6
F. & M. Heather	4/6
" Flower	3/6
Com's (Town delivery only) Flower	4/6
Com's Heather	4/6
Bushier Heather	4/6
" Clover	4/6
Manufacture Fairy pots in boxes of 6 assorted	4/6
Swiss Honey in fancy china container	10/6
Flower Honey in fancy china jar	11/-
High "Patented" Floating Sponges and Glass Bells	each 22/9 & 24/6

Finest young stem ginger in heavy syrup

This delectable dessert is imported especially for FORTNUM & MASON. Packed in attractive original Chinese Jars it makes delightful gifts.

Fig. 2.25. Honey

Fig. 2.26. Stem ginger

The positive aspect of products is emphasised by the following adjectives highlighted in bold “**finest young stem ginger in heavy syrup**”. “**This delectable dessert is imported especially for FORTNUM & MASON. Packed in attractive original Chinese Jars it makes delightful gifts.**”

Preserves of Distinction

Elsenham Brand are carefully prepared from fresh fruit and sugar only, especially for Fortnum & Mason

Apricot	... a lb. pot	2/6
Blackcurrant	... "	2/6
Cherry Morella	... "	3/-
Cherry May Duke	... "	3/-
Damson	... "	2/2
Gooseberry	... "	2/3
Greengage	... "	2/4
Plum (Red or Golden)	... "	1/10
Plum Victoria	... "	2/-
Raspberry	... "	2/6
" Seedless and Currant	... "	2/9
Strawberry Scarlet, large	... "	2/6
" little	... "	2/8
Quince Preserve	... "	3/9
Jelly	... "	2/8

Fig. 2. 27. Preserves of **Distinction**

“Elsenham Brand are **carefully prepared** from fresh fruit and sugar only, **especially for Fortnum & Mason**”. The adverbs in bold contribute to the image of exclusivity of the product. Interestingly, the village of Elsenham is known as

the manufacturer of “the most expensive jam in the world”, at least that was the case in the earlier decades.

Some of the designs created during the 1930s experience the resurrection in 2020 when they were turned into Christmas display windows. In such a way, Christmas catalogue covers from 1930, 1934, 1936 as well as 1957, 1962, 2008 and 2015 were brought back to life and displayed to the public. Because Fortnum’s is where old and new reside side by side and where tradition goes hand in hand with innovation, that’s the secret of its longevity.



Fig. 2. 28. *Christmas display windows 2020*

One can trace an excellent instance of the revival of the ideas from the past in the Fortnum’s Christmas campaign of 2023 ‘*Where Christmas Comes Alive*’. The stories released on the company’s website [[Christmas Stories 2023 | Fortnum & Mason](#)] echo the ones written by Hugh Stuart Menziens in the 1920s and 1930s, the touchpoint would be bringing products to life and making them act as characters of the stories. There are four chapters within Fortnum’s

Christmas stories: *The Waltz of the Teas*, *The Synchronized Champers*, *The March of the Hampers* and a separate entry *Introducing our Christmas Icons* (A20) .

Moreover, the story was turned into a promotional video which became part of the Christmas campaign and was shared on the company's social media accounts and the official website. The digital version of the Christmas brochure was made available to the public online as well.



Fig. 2.29. Digital version of the 2023 Christmas catalogue

All in all, what we've seen here is that Fortnum's has embraced digital technologies incorporating them in modern advertising discourse. Along with the evolution of the media, there appeared new promotional channels, which resulted in the emergence of new advertising types. The necessity to reach a global audience worldwide has led to the dissemination of promotional material across online sources where it is easily accessible and alluringly presented. In order to stay relevant and resonate with modern audiences, Fortnum & Mason has to constantly evolve, and that's what it does. The printed brochure of the 1920s has undergone a transformation in form and style, however, what remains the same is what Fortnum's stands for - extraordinary food, exceptional service and unforgettable experiences.

2.2. Fortnum & Mason Advertising Catalogues of the second half of the 20th century

If the world's favourite English emporium is famous for promoting a love of good things, Edward Bawden is the one artist who best captured that spirit.

Peyton Skipwith

Over the years the ownership of Fortnum's changed. **Garfield Weston**, a Canadian multimillionaire, also known as the "Canadian Prince of Industry", acquired the company's shares and joined the Board in 1952. Weston was a keen art-lover, as well as a shrewd businessman for whom Fortnum's became a hobby. He took a personal interest in the venture and kept investing in Fortnum's future. Among other things, his innovations included cash registers with no bells, a broadened product base to include clothing, antiques and the opening of a soda fountain and a hairdressing salon.

By that time the Stuart Advertising Agency ceased to act for Fortnum's. The advertising firm was now **Colman Prentis & Varley**. Although, it should be noted that it was through Stuart's that the talented twentieth-century artist **Edward Bawden** was first commissioned to illustrate Fortnum's promotional material. Bawden's drawings are amongst the classic British advertising illustrations of the twentieth century, and he did a great many drawings for Fortnum & Mason. His original drawings for the firm are now highly sought after by collectors of Bawden's work and Fortnum's ephemera. Full of humour and joie de vivre his designs often featured whimsical, colourful illustrations of animals, plants, and landscapes, and were used to adorn various products sold by the store. During the 1950s and 1960s he designed a range of tea towels, seasonal catalogues, Christmas cards, brochures, menu cards, order forms and envelopes. However, it was from 1955 to 1959, during Weston's early years as Chairman of

Fortnum & Mason, that Edward Bawden produced some of his strongest, most delightful, and colourful promotional material for the firm.

While creating the catalogues for Fortnum & Mason, Edward Bawden was working closely with an art director of Colman, Prentis and Varley, **Ruth Gill**, who was also a skilled typographer. She is famous as the creator of the iconic Fortnum & Mason's monogram, supposedly inspired by a blade of grass. It was she who combined the colour of the building's glazed roof tiles with her iconic rendering of the store's initials. She is also responsible for the establishment of Eau de Nil as a signature colour. In 1964 the haute couture department adopted this colour, and it was used later as the background colour for the exterior clock, which gradually led to Eau de Nil becoming the main colour of choice.



Fig. 2.30. *Fortnum & Mason's logo*

One of Ruth Gill's strengths was her ability to resist colour for the sake of colour, she used it sparingly but tellingly so that every note struck precisely the right chord. She was of the 1950s school of typographers and designers, cool, clean elegance being her hallmark. Her former colleague, Mary Gowing, was to write: *"You have only to look at the impeccable yet lively and varied typography of the Fortnum & Mason catalogues (page after flawless page of it) to realise the demands that must have been made on the compositor. The colour, too, with its exciting juxtapositions of cool pinks and luminous scarlet, of blue greens, and green blues, must have been equally demanding of the printer!"* (Gowing 1957: 84).

Bawden was a perfect partner and counterpoise to his colleague, her clean typography contrasting with, and yet complementing, his strongly defined drawings. Perhaps the most truly classic image created as a result of their collaboration is the 1958 advertisement for caviar and foie gras with Bawden's whimsical sturgeon and duck contrasted with Gill's clean cut "F" and "M" on their respective tin and jar. A perfect example of what Ben Duncan described as her habit of "*treating letters as design elements*". The design first appeared on the cover of Fortnum's "*Invitation to Indulgence*" catalogue, which is illustrated below. A few other issues of the similar style followed (A21). Bawden was the master of the linocut, which is particularly apparent in the *Invitation to Indulgence* series in which he exploits the medium's clean lines to present simple but highly engaging imagery. Indulgence in this case is not synonymous with excess, it simply means the enjoyment of the best.

One must say that few commercial partnerships have been more rewarding than that of Edward Bawden and Fortnum & Mason. Bawden did a lot of work to add to the liveliness of booklets and leaflets written by Hugh Stuart Menzies. In the words of Robert Harling, "*Bawden's drawings were exactly attuned to Menzies' almost carefree yet cunningly persuasive prose*" (Harling 1950: 22). Unlike Menzies' commentaries, the catalogues designed by Bawden in collaboration with Gill focused more on the visual representation of products rather than textual descriptions. It is true that Bawden's catalogues are lavishly illustrated, and various drawings are completed in the brightest of colours. What is particularly noticeable is that the black-and-white product photos are displayed against the colourful background. It may seem somewhat strange at first, especially given the fact that at the time of catalogue production colourful photography had already been in existence. Its domination over the black and white, however, didn't happen until the 1970s. One may draw the conclusion that such a layout was used in order to highlight the products by placing them in the prominent position. However, that wasn't the case. Apparently, in the post-war

period due to the rationing of raw materials the printers were restricted to four colourways, that's why most of the catalogues are designed in this way. Once these restrictions were lifted, there was a headlong and intoxicated rush into full colour scheme.

In comparison to the commentaries of 1920 and 1930s, the catalogues of the 1950s onwards are bigger in size. They resemble an album rather than a brochure, and they span more pages (some of them are 50 pages long). The reason being that the range of products on offer had become considerably larger to include not only food items but a lot more. For example, in the catalogue of 1977 further description occurs:

*“...On the Lower Ground Floor: Exquisite China and Glass, Jewellery and a **marvellous range** of gifts for all occasions.*

Ground Floor: Groceries, Provisions, Candles, Tea and Coffee, Wines and Spirits, Fruit and Flowers, Cigars and Tobacco, Export Food Section and the Spanish Bar.

Mezzanine Floor: Mezzanine Restaurant and Bar, Buttery Restaurant, Cakes and Pastries.

*First Floor: An **exquisite range** of haute couture fashions from England, France, Italy and Switzerland. Knitwear, Lingeries, Scarves, Millinery, Perfumery and Cosmetics, Chocolates and Confectionery.*

*Second Floor: A collection of fine blue porcelain pieces by Minton and Sévres. Also an **exceptional array** of individual bronze works of art. A wide selection of English and Continental Luggage and Leather goods including Louis Vuitton (**exclusive to Fortnum's** in the United Kingdom), Ladies' Shoes, Ladies' Hairdressing, Musical Boxes, Toys and the children's Carousel, Television and Radio, Stereophonic Equipment, Records and Record Tokens.*

Third Floor: Stationery, Household goods and Kitchenware, Men's Wear and Shoes, Gentlemens' Hairdressing.

We welcome you to our 5 restaurants throughout the house of Fortnum & Mason.” Obviously, it is not only the range of products that expanded but the store itself as well. However, for the purposes of this research I am going to limit the scope of promotional material to food related items only.

In order to demonstrate how the catalogues have changed over the course of time, I’ve chosen to analyse four Christmas catalogues created for Fortnum & Mason by Edward Bawden. The first catalogue he did was the 1955 edition. The front cover shows Father Christmas riding in a sleigh drawn by a reindeer. In his hand he is holding a Christmas cracker, one of the most beloved attributes of the English Christmas festivities. The horns of a reindeer are decorated with two kerosene lamps and a Christmas tree. When seen as a whole the front and back covers of the catalogue make up a unified image. The back cover features an image of a Christmas tree adorned with 12 flags, each representing a particular monarch, the earliest being Queen Anne (r. 1704 -1712) during the reign of which Fortnum & Mason was established and the latest Queen Elizabeth II who at that time was a reigning queen. Underneath in red letters runs a cutline saying *“This is the twelfth reign in which we have been privileged to serve”*, implication to the longevity of the business and its connection with the royal family.



Fig. 2.31. 1955 Christmas Catalogue by Edward Bawden

Once you open the catalogue, you behold the phrase *“F&M take pleasure in presenting the good things of life for Christmas 1955”*. Then follows the story

of Lady Jane and Lord John discussing Christmas gifting, 27 pages of Fortnum’s ideas for Christmas gifts ensuing. The colourway is limited to four colours, sometimes red appears alongside blue and sometimes it is paired with purple or black. Drawings occur rarely for most of the space is occupied by the photographs of products and their listings along with prices.

I would also like to note lettering or letter design when the letters are not written but rather drawn, like the word ‘wine’, ‘tea’, and ‘coffee’ in this catalogue or ‘exotic’ in the following one.



Fig. 2.32. Calligraphy in the Christmas catalogues by Edward Bawden

What I would like to highlight in this catalogue is the honey, that is ‘**Most excitingly packed in delightful containers, exclusive to Fortnum & Mason**’. ‘**Beautiful Italian pottery jars filled with exotic and rare honey**’. Later very similar honey jars reappear in 2023 Coronation collection.



Fig. 2.33. 1955 Honey Selection



Fig. 2.34. 2023 Coronation Honey Jars

As one can see in the picture the items were numbered, and product descriptions, including the colour of the packaging were provided accordingly.

The next catalogue was issued the following year, 1956. This one shows Father Christmas dancing with a reindeer, cats and dogs partying on the dancefloor, a magic fairy playing the harp. Here, once again one notices reference to the royal family in the form of the tree leaves with names of monarchs. There occurs the same phrase as on the back cover of previous edition *“This is the twelfth reign in which we have been privileged to serve”*. Similarly, the same opening statement *“F&M take pleasure in presenting the good things of life for Christmas 1956”* appears as a postcard inside the Christmas stocking.



Fig. 2.35. 1956 Christmas Catalogue by Edward Bawden

As mentioned before, the colour palette combines four colours, pink appears alongside orange and yellow is paired with turquoise. The layout is similar to the previous edition. What is notable in these Christmas catalogues is that fictional stories, like the ones Hugh Stuart Menzies wrote, are absent from the contents of the catalogue, they practically do not exist. Instead, there are long lists of products along with short descriptions denoting flavour, ingredients, or material, colour, contents and packaging if we are talking about non-food items. Pricing of each product is mentioned as well. There occur infrequent but rather interesting and engaging abstracts, like this one inviting customers to the toy department *“Do you feel deep **nostalgia** for childhood days as you wander through the Toy Department? Lots of people think they do - but actually it’s just sheer envy. Toys today are so much better than they were when we were young. Cuddly toys are far far more cuddlier, and at last model railways really look like trains. Come and see.”* Nostalgia marketing is a very popular and effective technique which by appealing to customers’ memories helps establish an emotional bond. There is one more passage promoting gift vouchers *“Have you an aunt, interested in campanology and at present working on a new translation of the Mabinogion? Or a relative who has everything they could possibly want? Fortnum’s have the very present for them - a GIFT VOUCHER, valid for three months. (Some people even find a pretext for going into Fortnum’s as often as they like for three months a wonderful present in itself).* These abstracts are rather prominent as they make a direct appeal to customers inducing them to buy or to use a particular service. Another example would be the following, *“The best moment in Christmas shopping is the feeling of “that’s that” when you’ve finished. If you want to savour it to the full, Fortnum’s new Restaurant on the 4th floor is a wonderful place to rest on your laurels. And women can prolong the sense of well-being with a hair appointment at the new Hairdressing Salon on the same floor.”*

Entries for the gifts section are rather appealing with the following introductions. “*These pages are for the delight of women and the guidance of men accused of being unimaginative. (Though even the most imaginative people are staggered by the fertility of Fortnum’s ideas.)*”, or this one “*ANY MAN who says he doesn’t want anything for Christmas is either disguising his lack of imagination or has not been in Fortnum’s recently*”, titled as “*OLD XX CENTURY PROVERB*”. It is accompanied by the drawing of the male cat holding a hat and presenting a bouquet of flowers to the queen sprawling on the couch.



Fig. 2.36. *Gifts*

An entry for shortbreads features the ensuing description, “*Fortnum & Mason’s famous Scotch Shortbread, delicious buttery finger slices*”. Biscuits for Savouries and Cocktail Parties which come under the name of “*Brexuits*” are characterised in the following way “*A tantalising savoury biscuit as light as swansdown and exclusive to Fortnum’s. A must for your Party!*”.



Fig. 2.37. *Brexuits*

Crystallised and Glacé Fruits are represented by the following wording
“Each fruit is chosen from the district in France where it grows to **the greatest perfection** in size and flavour. **Delightful Italian Pottery ware exclusive to Fortnum & Mason, containing selected Crystallised and Glacé Fruits.**”

The description of Christmas cakes and puddings is the one of the most alluring, ‘*The heavenly breath of a fine old brandy inspires our Christmas puddings compelling the most prudent of diners to come for more*’.

The Christmas catalogue of 1957 abounds with Christmas cheer. The front cover features Fortnum and Mason treating Father Christmas to a bottle of Champagne. The bottle of Champagne on the forefront has the label with the inscription “*for the 250th time we are celebrating Christmas*” referring to the company’s longevity. The ‘F’ and ‘M’ letters on the overcoats of the gentlemen make it clear that they are no other than Fortnum and Mason themselves. On the back cover they are portrayed seated at the table playing cards with a cat and a dog playing chess at the corner, the running line being “*This is the 12th reign in which we have been privileged to play a part*”. Obviously, Fortnum and Mason played their cards right and succeeded in their joint venture.



Fig. 2.38. 1957 Christmas Catalogue by Edward Bawden

This issue features the following story of the couple who could not cope with Christmas, interestingly, these are rhyming couplets, the intended effect being entertainment:

‘Every year in mid-November they would suddenly remember Christmas presents must be bought, Christmas greetings cards be sought; Christmas cakes and puddings mixed, Christmas parties planned and fixed, All the household felt the strain - Christmas coming round again.

If they had a cook, she’d go, saying that she didn’t know what the fuss was all about... she’d not stay to help them out. The husband said, “We’re always cursed with cooks who leave December-first; other people keep their staff...” His wife just gave a hollow laugh.

While she stayed at home to cook, her husband went to have a look for presents that he could not find in shops that didn’t seem to mind. He said, “We’ve far too many friends, no wonder that it never ends. Let’s try to cut the list in half...” Again he heard a hollow laugh.

“Look here,” he said, “we must be mad; Christmas ought to make us glad. I’m going to take an easy chair and order everything from there.” He did what every wise man should... Phoned Fortnum’s Christmas Gifts and Food’

As to product descriptions, one of the most appealing ones is the one denoting Christmas plum puddings *‘Made from our old treasured recipe that has delighted the discriminating for generations. **The choicest fruits, the rarest spices, the oldest Brandies** and - ? make this the most famous of all **Christmas Fare.**’* In this instance, the word combination ‘Christmas Fare’ refers to the food traditionally eaten for Christmas Dinner.

The 1958 Christmas catalogue is an extended pun on the word ‘cat’, both the words ‘catering’ and ‘catalogue’ incorporate the cat-part. If one were to look at the word ‘catalogue’ on the front cover, one may see that letters ‘C’, ‘A’, and ‘T’ are printed in red while the rest of the word is grey. The use of such typography distinctly highlights the idea of the artist.



Fig. 2.39. *Christmas Catalogue 1958*

On the backcover of the catalogue there is the following rhyme, titled Fortnum's CATering.

Fortnum's CATering

*No human demand could be greater than that
of a pedigree, pampered, fastidious cat;
we bear this in mind when clients insist
on fabulous feats at the drop of a list.
We conjure up parties in no time at all,
no banquet too large, no luncheon too small.
Experienced staff are prepared for the strain
Call us, and relax, when you next entertain.*

The catalogue is full of witty and playful cat drawings. Just like humans they are walking upright, partying, dancing and enjoying themselves. One can't help but notice the similarity between Edward Bawden's and Louis Wain's cats. The latter was one of the most popular commercial illustrators in the history of England, however he was most famous for his anthropomorphic portrayals of cats that captured the imagination of the Edwardian era. His illustrations were so popular that throughout the beginning of the twentieth century, most homes had at least one of his famous cat annuals and many nurseries had Wain posters hanging on their walls. *'He made the cat his own. He invented a cat style, a cat*

society, a whole cat world. British cats that do not look and live like Louis Wain cats are ashamed of themselves' (H.G. Wells, *The Guardian*, August 5, 1960). In the mid 1880s his cats adorned the Christmas issue of *Illustrated London News*. 'A Kittens' Christmas Party' featured nearly 200 felines revelling in holiday festivities. They say that at the age of seven Bawden was copying Louis Wain's cat drawings. Consequently, one can guess where the idea of illustrating catalogue with cats stems from.



Fig. 2.40. Louis Wain, 'A Tea Party on the Lawn'

Edward Bawden's cats are scattered on every page of the catalogue. He created a particular type of the cat to advertise each product. Thus, we have the Well-Fed Cat, sitting inside of a hamper. Wine hampers are advertised by two Topsy Cats sipping their martinis. The Kilted Cat advertises Loch Lomond Scotch Shortbread. Two Candy Cats were chosen to promote chocolates. The Crystallised Cat is depicted with a box of crystallised fruits. The Ginger Cat is amusing itself with a jar of stem ginger and a bee. The Caviar Cat wearing sailor uniform is seated next to the jar of caviar and delights in eating caviar by spoon. The organised Larder Cat is arranging pickles and jellies in her cupboard. The Party Cats wearing dog masks advertise party delicacies. The Cracker Cat has got inside of a Christmas cracker and the Presentable Cat is responsible for representing the gift department. There is also Kitty Cat, and Practical Cat, Perfumed Cat, Puss in Boots, Tom Cat and the Curly Cat. For example, in the case of Perfumed Cat the olfaction is emphasised by the she-cat smelling the rose.



Fig. 2.41. *Cats*

The image of the cat, as tied-in with Fortnum’s brand, is rather important as cats reappear in later advertising campaigns and catalogues, for example in 2019 when they took the stage in Christmas windows. The displays, which have been designed in house, are a throwback to Edward Bawden’s work, which the creators drew inspiration from. The ‘cat-ologue’ is shown in eight festive displays, spread across the Piccadilly windows. The moving windows depict classic Fortnum’s products in the making, including parcels of joy in the shape of the eponymous F&M wicker hampers, mince pies, yule logs, potted stilton, champagne, crackers and smoked salmon. The feline characters are dressed in the traditional Fortnum’s red coats and offer an insight into life behind the scenes at the world-famous department store.



Fig. 2. 42. *Christmas windows 2019*

Edward Bawden’s cats were brought to life for the Lord Mayor’s Show, one of London’s most longstanding traditions. Fortnum & Mason has twice-marched in the Lord Mayor’s show: first in 2007 as part of its tercentenary celebrations, and later in 2012 during the Diamond Jubilee. In 2019 Fortnum’s

joined the procession once again to mark the opening of its new store and restaurant in The Royal Exchange. Their float featured the iconic dancing cats atop the parade vehicle.



Fig. 2.43. *F&M float, Lord Mayor's Show 2019*

Moreover, Fortnum's famous felines representing the retailer's Red Coat staff became part of the Christmas pop-up installed at The Royal Exchange. The concept told the story of two cats at home, indulging in Fortnum's champagne and truffles, along with other hamper products available to purchase online or in-store from the new Fortnum & Mason store.



Fig. 2.44. *Cats at The Royal Exchange*

The 1958 Christmas Catalogue also features a poem about Father Christmas and his Cat (A22). In 2022 Fortnum & Mason posted a similar poem on their Instagram, it was titled *The Curious Cats of Piccadilly* (A23). One can trace the recurring motifs across both poems, such as cats, Piccadilly and Christmas.

*Father Christmas had a cat who,
every Christmas Eve,*

*would wish her master bon voyage—
then stay at home and grieve.*

*She grieved because poor Santa, no
longer in his youth,
found chimney climbing irksome yet
would not face the truth: that aged
men, inclined to fat, are seldom agile
as a cat.*

*But Santa left his cat behind because
he said, his sack was far too big and
heavy for pussy's narrow back.*

*The cat said: "Master, make me grow-
I'll be an outsize cat;*

*you know the way, so drive the sleigh,
lend me your boots and hat."*

*They stopped in Piccadilly to load
upon the sleigh the wondrous things
that Fortnum's had devised for
Christmas Day.*

*As hamper followed hamper and
parcel followed crate,
the cat exclaimed: "I've grown so big
my appetite can't wait...*

What is inside that smells so good?"

Her master said: "It's not just food..."

He gave the cat a book like this and

*Two cats on the roof at Piccadilly
said:*

*'Let's sneak into Fortnum's and get
ourselves fed.'*

The first mog he nodded:

*'To the puddings and pies!' But the
second said shyly:*

I'd prefer a surprise...

*Unseen by red coats they slipped
through the doors,*

Tails swishing gently

*as they tripped up the floors Til' a
wicker-clad wonderland came into
view,*

And the second cat whispered:

'Let's try out a few?'

*After sniffing a couple, they climbed
into a hamper And pawed their way
through the tea, biscuits and
champers,*

*Til' the second cat yelped and started
to laugh:*

I've found it! I've found it!

We can each eat a half!'

*Then holding aloft the jar he'd been
after, The first cat joined in with his
own fit of laughter, And while reading
the label the first cat did shout:*

said: "Your answer's here-all that is best from East and West makes Fortnum's Christmas cheer."
The Christmas Cat perused each page, and found new friends at every stage.

'Oh Fortnum's, you've done it!
 You've pickled a sprout!'

Fortnum's Christmas Pantomime produced in 1959 is considered to be one of Bawden's finest works. Bawden let his imagination run riot: its cover depicts a conductor and band floating aloft supported by two rather worldly angels, whilst a masque takes place below with jugglers and acrobats, bicycling clowns, pantomime cats, witches and pumpkins.



Fig. 2.45. *Fortnum's Christmas Pantomime 1959*

Firstly, I will start by interpreting the symbolic meaning of the central image on the cover - an orchid in a caviar jar. In this sense, 'orchid' is perceived as a term denoting an expensive item, like caviar, for example. In the Victorian times these exotic flowers were considered to be wealth symbols and were much sought-after. Therefore, there exists an intricate connection between these two notions, Fortnum's caviar is likened to orchids. In this catalogue it is

metaphorically named “*the ambrosia of mortals*” as in “*The Ambrosia of Mortals, large, perfect grains imported by Fortnum & Mason from the most Royal Sturgeons.*” Ambrosia is known to be the food of Gods, by similarity caviar is likened to the ambrosia for mortals.

Secondly, the cover of the catalogue looks like the stage with a theatre curtain hanging over it which is a direct reference to pantomime. A pantomime is a popular genre of family Christmas theatre in the UK based on fairy or folk tales. Pantomimes (or ‘pantos’ for short) take a traditional children’s story such as *Cinderella* or *Peter Pan* and turn it into a bright and bold musical comedy that includes songs, dancing, slapstick humour and lots of audience participation [2]. The style of pantomime matches that of the catalogues, in general. Consequently, one can see some of the most famous pantomime characters on the cover of the catalogue. Cinderella is riding in the carriage drawn by the horses. Harlequin and Columbine are performing Harlequinade, a comic ballet based on the early form of theatre called *Commedia dell’arte*, which began in Italy in the sixteenth century. In the top corner of the back cover there is a Good Fairy, who saves Harlequin’s relationship with Columbine by granting him wealth.

Thirdly, I would like to draw attention to the fountain on the back cover. In 1956 Fortnum & Mason opened a new restaurant, the Soda Fountain, which is today’s 45 Jermyn Street. The restaurant was called the Soda Fountain because it had an actual fountain inside, and the menu was reminiscent of an exclusive American soda fountain. It was the era of coffee bars and soda fountains opening up all over London, to cater to the young and stylish. The Fortnum’s Fountain had many of the elements of the new soda fountains, but deliberately presented them in a way that fitted in with the décor of the rest of the store. There was lots of chrome, but no plastic or melamine. The Fountain was immediately hugely popular, people came to see and be seen. Celebrities of the day used it as a meeting place, and it was one of the most fashionable places to have pre and post theatre meals and drinks. The woman holding Fortnum & Mason’s flag and standing on

a shell which is drawn by two swans, represents the Fairy of the Swan's Pool from the story of *Harlequin and the Swans, or the Bath of Beauty*, also she resembles the American Statue of Liberty. And as any theatrical performance, the catalogue opens with the ensuing prologue:

*Forget that Fortnum's is a shop,
regard it as a stage
where on the light fantastic toe
points fun for every age.
Queen Caviar holds court tonight,
King Pâté Foie carouses,
and only **Dame Dilemma** cries:
Enough of both your houses.
(Dilemma can't make up her mind
which gift de luxe tastes better...
so, over-eaten greedy girl,
we may as well forget her.)
Let's take a look at **Pierrot**
entranced by **Columbine**...
Till **Buttons** breaks the whole thing up
Delivering the wine.
Who takes the cake - and eats it?
It must be **Fortnum's clown**.
Who seems to cry for custard pie?
The **Horse** who's sitting down
Enough, you say, it's nonsense...
You simply want to find
A LOT OF LOVELY PRESENTS
And write them off your mind.
Then turn the page, dear reader,*

This shop-cum-show makes sense

It's here to do a proper job

And in the Present tense.

The curtain's up on Christmas

And Fortnum's only wait

To carry out your orders...

So please don't order late.

One should also note that Bawden designed not only Christmas catalogues for Fortnum's. His Easter brochures, for example, are amongst the most appealing of all his designs. They are not just catalogues rather ornamental objects in their own right. As in the case of the *"Easter is early this year"* brochure or *"Brooding on Easter at Fortnum's"*, where chickens and eggs open up to reveal lists of delicacies. In the case of *"Fortnum's a-flutter for Easter"*, the booklet is housed in a die-cut card sleeve designed to look like a hen coop containing a chicken sitting on her eggs, as the booklet is removed from the sleeve, the chicks 'hatch' from the eggs.



Fig. 2. 46. Easter booklets by Edward Bawden

Over the years Fortnum & Mason has become synonymous with the festive season and all the delicious food and drink that surround the celebrations. There was one brochure titled *"Fortnum & Mason Make Life Brighter"* (A23). It is a vivid embodiment of the spirit of Fortnum & Mason and everything that it stands for. It reads *"Fortnum and Mason isn't really a shop at all. Fortnum and*

*Mason is more like a continuous Command Performance where **The Best of Everything** is on view - not for a special audience, for one night and one night only, but every day, especially for you. Here is everything you could ever want of a quality you never imagined. And beyond each surprise lies another one, even more marvellous. This creates a kind of carnival spirit in the place, even on chilly Tuesday afternoons; and shopping becomes an unpredictable adventure. A morning in Fortnum and Mason is better than a glass of champagne. **Have you been there lately?***” By asking the question at the end of the passage, the author makes an appeal to the audience by inviting them to Fortnum’s. Also, the text of the copy is very personal, which is evident from the use of the 2nd person pronoun “you”. By talking directly to the customers and engaging with the audience, authors make the message of an ad more compelling and persuasive.

Another brochure of the similar style is titled “*Fortnum & Mason Pierce the Gloom*” (A24). The months of January and February are described as “*dank and cold and empty*” and after the winter festivities are over, they most certainly become gloomy. One way to “*pierce the gloom*” would be to come to Fortnum’s. “*...Where everyone ought to be, of course, is in Fortnum & Mason, where it’s always Christmas or New Year’s Eve. In Fortnum’s we don’t seem to get the cold, dank, empty spaces in between the high days and holidays. New Year’s Eve seems to be followed, immediately, by Midsummer’s Day. At Fortnum & Mason we have only the best, in the best of all possible worlds. Have you been in lately?*” The strategies used are similar to the abovementioned. In particular, “*Fortnum & Mason pierce the gloom - with wonderful things to drink and with heartening things to eat.*” What is notable is that the emotional appeal of an ad is very strong.

“*Fortnum & Mason pierce the gloom - with wonderful things to drink.*

*One of the most important things that the human race learns by growing older is **prudence** in selecting the very best of the joys available.*

Young men believe that **happiness** can be found by mixing violently together gin, whisky, motor-racing, seven pints of bitter and the whole back row of the chorus of Cinderella. The older, wiser man settles for the leading lady and a bottle perhaps, of Château Lafite-Rothschild - or, at the very most, two.

Our **fabulous** list of hand-picked wines, spirits and tobaccos is therefore mostly for his benefit, so that in sober contemplation he may provide himself with precisely the right background for the right occasion, whatever her name may be. The same list, of course, is available for young men of **sensibility**, and for all others who merely love wine.

Here are a few examples of Fortnum's own special bottling, particularly chosen to warm the inner man:..." and then follows the wine list.

"Fortnum & Mason pierce the gloom - with **heartening** things to eat.

All thinking persons are agreed that Indian maharajahs must be exceptional people, seeing that, swathed in the heaviest silks and burdened with the largest of jewels, they live almost exclusively upon red-hot curry, at a time when the sun is splitting the banyan tree outside. This addiction is all the more curious when one considers that curry is perfectly designed, in fact, to disperse the chills of England, on the chilliest days of the year.

While wondering, therefore, how the maharajahs do it, we have **pleasure** in presenting to our frozen customers all **the heart-warming joys of the maharajah's table**, in the certainty that our curry powders, pickles and chutneys will warm them all the way through.

And, lest these tropical bombshells appear too intemperate, our own soups - turtle and bortsch and every blend imaginable are there to raise the temperature, and to pave the way."

By linking the sensations of joy and happiness to the consumption of food, advertisers increase the emotional effect of an ad.

In 2020 Fortnum & Mason launched a series of podcasts, 'Fortnum's Hungry Minds' [[Our Stories | Fortnum & Mason](#)], which is available on Apple

Podcasts, Spotify or all major podcast platforms. The podcast includes a series of conversations with the leading experts in the food industry discussing food trends, new ideas and “*the way we eat, drink and live*”. Topics explored throughout the series are the power of food, sustainability, science and knowledge that shape the future of food, as well as how to fuel the next generation of food lovers. The first season was hosted by food critic and author Tom Parker Bowles, and Season 2 followed the next year hosted by the literary agent Felicity Blunt. Among the guests there were many renowned and celebrated personalities, although from different walks of life but all united by the love of all things food.

In such a way, Fortnum & Mason is seeking to engage with the customers on a more indepth level by tapping into consumers’ social needs, specifically the needs for pleasure, sociability and affiliation. Unlike the conventional commercial consumer advertising, which is aimed at increasing the sales of some product or making people make avail of some service, podcast advertising performs different functions, like educating or entertaining. It works as an indirect, unintrusive way of advertising, the ultimate goal of which would be by connecting consumers with the brand to establish the long-lasting relationship between them.

Conclusion to Chapter 2

Historically, we can distinguish four periods in Fortnum & Mason's advertising: 1) Victorian times; 2) Hugh Stuart Menzies (1924- 1939); 3) Edward Bawden & his contemporaries (1950-1990 roughly); 4) the Internet Era.

The first one is the Victorian period of advertising, when the company didn't invest heavily into its advertising and mainly relied on word-of-mouth marketing. Nevertheless, some advertisements for the company appeared in the press. The second important period when the company's advertising took shape, developed a distinctive style which it is now known for, was masterminded by Hugh Stuart Menzies, who was the creator of Fortnum's legendary *Commentaries*. The contribution of Edward Bawden, Rex Whistler, as well as collaboration with other fashionable designers and artists mark the heyday of Fortnum's advertising represented in the abundance of catalogues and other promotional material. The period was marked by a complex integration of all advertising means into a unified system of brand-initiated marketing communications that we witness today. The *Commentaries* by Menzies and the catalogues by Bawden meant to entertain the reader but at the same time provide the essential information regarding products and services. Fortnum's way of presenting this information is to pass it under a veil of light-hearted humour combined with wit. The illustrations in the catalogues are mainly caricature-style portrayals of the imaginary episodes from Fortnum's life. In later issues of catalogues one can notice pictures of products appearing alongside the amusing drawings. That was the case until photographs gradually came to dominate the layout of the catalogue, which led to the reduced use of drawings. Generally, the style can be described as eccentric but not overly so, English at heart but appealing to the taste of many, jokingly witty yet remaining perfectly relevant.

In terms of vocabulary, I would outline five distinctive features. Firstly, the group comprising adjectives in the superlative degree that emphasise the

superb quality of food at F&M, such as *the highest perfection or the greatest perfection, the finest chocolate, the sweetest butter, the whitest bread, the choicest fruits and the choicest honey, the freshest eggs, the rarest spices, the noblest brandy or the oldest brandies, the most marvellous flavour, the most Royal Sturgeons, the most distingué grouse.*

Sensory adjectives describing flavour, size or texture such as *sweet, smoky, fresh, buttery, savoury, tender, mellow, fragrant, crisp, large* constitute the second group of words. Their number is relatively small in comparison to the adjectives expressing supreme value of goods that make the third group of words, for example, *wonderful flavour and exquisite flavour, superior quality or good quality, wonderful things, enticing luxuries, delightful gifts, delectable dessert, marvellous confections, fascinating departments, sumptuous pâtés, sublime moment, supreme moment, marvellous range, exquisite range, exceptional array, glorious stuff, great variety, superior quality, perfect grains of caviar, famous Scotch Shortbread.* Many of these adjectives fall into the category of semantic superlatives.

The next group would consist of adjectives and adverbs adding to the exclusivity of the product or the brand, *new, foreign, exotic, rare, carefully prepared, attractively packed, exclusive to Fortnum & Mason, especially for Fortnum & Mason, especially for you.*

Also I would like to highlight the use of words of French origin when speaking about the delicacies, *Gâteau d'orange, Pâté de Foie Gras, Game Pâté, Hors d'Oeuvres.* This may be done either to add more sophistication to the product or to emphasise its French origin.

I would distinguish the dimension of figurative language comprising figures of speech and tropes. Thus, we have *biscuit as light as swandown, her dark eyes as unfathomable as truffle, pistachio conserve cool as green jade, pears mellow as deeper notes of thrush's song, the softly sweet sugar that lies like virgin snow upon the bosom of the cake, rose leaves that feel like velvet on the tongue,*

the Ambrosia of mortals (caviar), a thing of gentleness and beauty from a land of infinite cruelty (Turkey), great glossy peaches, pears cold and calm, a perfect peach in Piccadilly, crystal clear syrup, a dome of glossy chocolate, smiling fruit, deeply flushed strawberries, flaming pimentos, melting delight, ascending fragrance, heavenly breath of fine old brandy, a madness of delight.

It should be noted that product descriptions are saturated with lexemes denoting the sensation of pleasure, joy and happiness.

3. STORYTELLING AS A PROMOTION STRATEGY at FORTNUM & MASON

3.1. Storytelling as a Part of FORTNUM & MASON's advertising

Storytelling has been at the heart of Fortnum & Mason since the Victorian times, when the little advertising that company commissioned used to emphasise the age, and therefore reliability, of the business. Storytelling is a situated practice of content creation and communication directed to a specific audience. As we have seen in the previous chapters, the history of the business, and the stories behind the goods for sale (both real and imagined), dominated the direct mail advertising campaigns that Fortnum's pioneered in the 1920s and 1930s, masterminded by the public relations genius of Hugh Stuart Menzies and Marcus Brumwell, who took over the Stuart Advertising Agency after Menzies retired in 1938.

Fortnum & Mason positions itself as a heritage luxury brand. Brand heritage is perceived as a dimension of a brand's identity found in its track record, longevity, core values, use of symbols and particularly in an organisational belief that its history is important. Consequently, a heritage brand is the one with a positioning and a value proposition based on its heritage (Urde et al., 2007). In Fortnum's storytelling heritage plays a crucial role, it merges into **heritage storytelling**, which results in the organised and purposeful formulation of heritage narratives situated within a market-oriented communication landscape (Carlotto & Tanner, 2020). Instead of merely 'going back' with an archaeological focus to retrieve historic facts, heritage companies 'go back while looking forward' and search for a 'past content with a present relevance.' They select past-related cues or traits which are meaningful to current stakeholders and which they are hoping to retain in the future. Therefore, heritage, as such, should be viewed as a construction emerging from a plurality of perceptual and conceptual stances towards past, present, and future. It is important to note that while the past

provides the content for heritage storytelling, only the present dimension is able to make it resonate with the contemporary audiences.

Hudson and Balmer developed a model that profiles brand heritage across four main facets, each characterised by a specific corporate approach to past and present (Hudson & Balmer, 2013). They distinguish between structural heritage which covers the details surrounding brand's origins and stresses the **legacy** dimension of heritage, such as the foundation date, circumstances and key people, as in "*Est. 1707*", for example. The implied heritage outlines the continuity of past attributes to the present. The celebration of brands' anniversaries, e.g. *Celebrating 300 years* or *The Tercentenary Anniversary*, the reference to a brand's age or timespan of activity "*Since 1707*", or the history tour of the building, like *The Delicious History Tour of the Store* conducted by a company archivist. In this instance, it emphasises the **longevity** dimension of heritage validates the evolution of a brand through time. Reconstructed heritage works with the individual's drive towards the historical past that, in comparison with the present times, is perceived as more appealing. The revisiting of a brand's past products, packaging, and advertising campaigns evoke consumers' nostalgic feelings. It is the **longing** dimension of heritage. And finally, mythical heritage transcends the past in its historical occurrence and focuses on its archetypal forms as residing in our collective memory, *the Victorian era*, for instance. Mythical veneer products, consumption environments, or communication contents connect with a past that is not necessarily part of the brand's actual history. Here, heritage crystallises as **legend**. In the context of storytelling the authors also make a distinction between the innate and projected forms of heritage storytelling. In such a way, structural and implied heritage are considered to be innate facets of storytelling because they rely on historical details and factual information about the company. Conversely, reconstructed and mythical heritage are described as projected facets, as they are based on the audience's perceptual experience of the

brand in the past and are meant to evoke personal or collective memories (Hudson & Balmer & 2013).

Such an example of mythical heritage being incorporated in storytelling is the case of the County Biscuits. Inspired by ancient English county folklore and quirky traditions rooted in the recipes of the biscuits, and of the Counties themselves, Fortnum & Mason's 'Ever so English' Biscuit tin is a celebration of all the eccentricities of the four Counties brought to life with traditional woodcut style illustration [3]. Altogether, there are four types of biscuits, each made according to the traditional recipes from four English counties - Cornwall, Lancashire, Yorkshire and Shropshire. *'Drawing from local folklore, each traditional biscuit has a tale to tell - from the Red Rose of Lancashire to the Mermaid of Padstow,'* as it is stated on the website [4]. Chloé Templeman, Creative Director of Design Bridge, the agency working on the commission, explains, *'Our approach was to attract a new wave of customers by capturing their imagination through telling the unique stories and traditions associated with the biscuits - Cornish Fairing, Yorkshire Parkin, Lancashire Flip, Shrewsbury Biscuit - using vivid illustrations of ancient folklore and traditions associated with each of the four English counties they come from'* [5] The design of the tin was inspired by traditional woodcut and tapestry crafts. It brings English folk tales to life in the illustration that flows around the tin and not only reflects the landscape of each of the individual counties (through housing style, geographic references and known landmarks), but also has hidden stories and details that would be familiar tales told through generations [6]. Inside the tin there is an accompanying booklet providing explanations to the stories, prompting further exploration and adding extra layers of delight to the product itself [7]. County Biscuits are paired with Albion tea. Albion is translated as *"white land"*, the Latin word *"albus"* means *"white"*. It was the Roman name for Britain, which they used when referring to the chalk cliffs at Dover.



Fig. 3.1. County Biscuits tin design



Fig. 3.2. Albion Tea & County Biscuits Selection

In essence, Cornish fairings are spiced ginger biscuits that were sold at English fairs for centuries. The word ‘fairing’ has been in use since 1574 and denotes a treat bought from a fair. In *‘The West Somerset Word-Book’*, which is a glossary of dialect words, published in 1886 by Frederick Thomas Elworthy, fairing is defined as *‘a peculiar kind of thin, brown cake sold at fairs, called by the better class ‘gingerbread nuts’* [8]. Fairings were known throughout the country, but became connected to Cornwall when the Cornish baker, Furniss of

Truro, started selling them in 1886. In *The Cornishman* of 3 December 1908, the following advertisement for ginger fairings appeared ‘*A Genuine Cornish Delicacy for “one & all” of the Cornish Riviera*’.



Fig. 3.3. *Ginger Fairings*

Fortnum’s legend is the following, ‘*Let the ebony Chough spread its wings. That’s where **King Arthur**’s spirit sings. Never whistle in **St Ives** at night. Fishermen believe a moonlit melody is bad luck. Don’t fall for **Padstowe**’s mermaid. Her unrequited love and swelling grief surged **the Doom Bar** sandbank.*’ The **Cornish chough** is a rare and majestic bird that for a long time has inhabited the coast of Cornwall, its mine shafts and adits of old mine workings, in the text it is represented as “*the ebony Chough*”. The folk belief is that **King Arthur**’s soul migrated into the body of a chough when he was slain during a battle. Also, the chough appears on the Cornish coat of arms together with a miner and fisherman. Furthermore, among the fishermen of **St Ives** there was a superstition that whistling at night attracts evil spirits, and therefore, is a sign of bad luck.



Fig. 3.4. *The Cornish Coat of Arms*

According to local folklore, **the Doom Bar** was created by **the Mermaid of Padstow** as a dying curse after being shot. A widely told tale is that of a Padstow local who bought a new gun and he went to hunt seals at Hawkers Cove. However, upon having found a young woman sitting on a rock, he was so enticed by her beauty that he offered to marry her. The woman refused him and he shot her in retaliation, only to realise that she was, in fact, a mermaid. As the mermaid was dying she cursed the harbour with a ‘bar of doom’, from Hawkers Cove to Trebetherick Bay. It is told that night a terrible gale blew up and when it finally subsided there was the sandbar covered with wrecks of ships and their victims [9].

Yorkshire Parkin biscuits received the following story, *‘Trot along to England’s oldest horse race, **the Kipling Cotes Derby** where the odds buck tradition. You’ll pocket more in 2nd place, than if you win. Listen to bellow of **Black Tom’s** tolls on Christmas Eve, staving off evil in the festive streets of **Dewsbury**. Rekindle **the Bonfire Night** magic with the spark and spice of a freshly baked Parkin.’* Originally, parkin was a type of an oatmeal gingerbread made in northern England for **Bonfire Night**, also known as Guy Fawkes Night, which is celebrated on 5th November. The Yorkshire tradition of eating Parkin here around this time of year is much older than the Gunpowder Plot. Some say it could be traced to pagan times or linked to All Saints’ Day, but for centuries parkin has been enjoyed at the beginning of November, usually known as ‘Parkin Sunday’ [10, 11]. **Black Tom** is the name of the tenor bell hung in **Dewsbury Minster** which is rung every Christmas Eve in a tradition known as the **Devil’s Knell** [12]. It began in 1434 after a local knight named Thomas de Soothill flew into a rage after hearing a servant boy had failed to attend Church and threw him into a pond, where he drowned. The murderer, to atone for his sins, donated a tenor bell and requested that it be rung each year at Christmas Eve [13]. The tradition signifies the forgiveness of sins, the birth of Jesus and the demise of Satan. The **Kiplingcotes Derby** traditionally run at Kiplingcotes in East Riding of Yorkshire

is widely accepted as the oldest annual horse race in the English sporting calendar. Reputedly it began in 1519 and takes place on the third Thursday in March, often in exceptionally adverse weather conditions [14, 15]. The cross country course includes farm lanes, tracks and public roads in the Yorkshire Wolds. According to the ancient rules, the rider finishing second receives more prize money than the winner.

As it is stated on Fortnum & Mason website, the recipe for Lancashire Flips has survived for over 100 years making. Lancashire Flips, also known as oat flips, are traditionally associated with the City of Lancaster, *'Bedeck your wells in floral garlands and pray the water will spring eternal. Breathe in the wild bouquet of the Red Rose of Lancaster.'* During the Wars of the Roses in 1455-1486, the **Red Rose** was used as a symbol of the House of Lancaster, in contrast to the White Rose, which represented the House of York. England's tradition of **'well dressing'** goes back to Roman and Celtic times when people decorated their wells with floral garlands and wreaths to give thanks for fresh water.

Shrewsbury Biscuits are named after the small town in the county of Shropshire bordering Wales where they were first baked. Their origins can be traced back to the 1500s, at that time they used to be cakes. Shrewsbury Biscuit description invites one *'Climb Shrewsbury's Hulking Wrekin Hill, forged by a giant wielding a gargantuan grudge (and probably a spade). Adorn the Arbor Tree in ebullient bunting on the last Sunday in May.'* **Wrekin Hill**, or **The Wrekin** belongs to Shropshire Hills National Landscape, a designated Area of Outstanding Natural Beauty. The Wrekin is made of ancient volcanic rocks and has the remains of an Iron Age Hillfort on its summit. According to the legend, Wrekin was created either by a giant who dropped a sack of earth, or as a result of a quarrel between two giants [16]. The small Shropshire village of Aston-on-Clun is one of the few villages in the UK that still celebrates **Arbor Day**. The tradition of tree dressing dates back to Celtic times. On the last Sunday in May

the black poplar tree, regarded as an **Arbor Tree**, is adorned with flags and ribbons, which then remain on the tree throughout the year (Box, 2003).

In this case, one should also note the style of language used. It abounds with culture-bound lexemes denoting names of geographical locations, celebrations, festivities, and traditions... The use of archaic word forms, such as “*gargantuan*” meaning tremendous in size, or “*ebullient*” which is another word for cheerful, creates a link with the historic past and cultural memory. The same goes for “*trot*” in the meaning of ‘ride’ and “*bedeck*” which means ‘to decorate.’ The use of terms such as “*mystery*,” “*legend*,” “*hidden*,” and “*folklore*” immerses the audience in a British epic past, adding allure which stems from being remote without being historical.

A great example of heritage storytelling which uses the actual historic past as a source of ‘truth and merit’ is *The Delectable History of Fortnum & Mason*, first produced in 1957 by the advertising agents, Colman, Prentis & Varley to celebrate the firm’s two hundred and fiftieth birthday. The story was written by Lilla Spicer, who at that time worked as the copywriter for the agency, and illustrated by Edward Bawden. The publication presents an overview of the key milestones in the foundation of Fortnum & Mason told in an interesting and engaging way. This kind of storytelling aims to educate the audience about the brand’s authenticity and consistency, increase the audience’s appreciation of the brand’s longevity and legacy, and create an emotional connection between the consumer and the brand in hope of establishing a long-term relationship between them. Notably, highlighting longevity also plays an important role in legitimising F&M’s status as a luxury brand. As a piece of commercial literature, *The Delectable History of Fortnum & Mason* connects the story of Fortnum & Mason with the cultural narrative of the British nation, thus securing access to collective constructs, such as the idea of Britishness. To intensify this idea Fortnum & Mason also brings into its storytelling the British monarchy, as an embodiment of Britishness both at home and abroad.



Fig. 3.5. *The Delectable History of Fortnum & Mason*

The story begins with tracing the origins of William Fortnum's family name back to its roots in Oxfordshire. After the young man came to London he found longings in St. James's Market in the house of Hugh Mason. The two men became friends and, as brochure suggests, *'They didn't know it then, but in fact they had created a union surpassed in its importance to the human race only by the meeting of Adam with Eve.'*

Hugh Mason had a small shop in St. James's Market, and he provided lodging for William while William looked around. It didn't take William long to settle down. In 1707 he became a footman in the Royal Household of Queen Anne, thereby establishing a connection with the Royal Family which has continued without a break to the present day. But William did even better than that. He went into the used candle business, becoming in fact a grocer in his spare time.

In those days candlesticks were in universal use by the Royal Family. They were refilled every night, and as his perquisite William received the used candles, which he promptly sold to the ladies of the Household, who would presumably otherwise have been blundering about in the dark.' (B1).

Encouraged by the success of his *'used candle business'* William persuaded his landlord Hugn Mason to join him as a partner in setting up a grocery shop. *'So in 1707 Fortnum & Mason came into being,...'* As the text reads, *'It wasn't until 1707 that it settled down into Fortnum, collected its Mason, and*

became the sweetest sound in the English language for those countless perceptive thousands who know that life can be sustained by bread and water, but is given a sharp, upward boost by the more imaginative combination of caviar and champagne.’ (B1).

In 1761, William Fortnum’s grandson Charles entered the service of Queen Charlotte, and his connections to the royal court led to increased business. Fortnum’s close ties with the Royal Household and British East India Company ensured they could get all the exotic spices and teas imported from India. *‘From the East India Company came tea - Green, Bohea, Congou and Hyson, together with Gable Worm Seed, Dirty White Candy, Harts Horn, Saffron, Black Ginger, Broken Nutmegs and Glew - all that the gourmet could desire.*

But it wasn’t long before Fortnum & Mason began to provide delicacies of a surprisingly contemporary kind. By 1788 they were selling boned portions of poultry and game in aspic jelly, decorated with lobsters and prawns; potted meats; hard-boiled eggs in forcemeats (Scotch eggs); eggs in brandy-soaked cake with whipped cream; mince pies, savoury patties and fruits fresh and dried - all decorated and prepared so as to require no cutting.’ (B2).

During the Napoleonic Wars, this store supplied *‘Wellington’s hungry officers’* with dried fruits, spices, and other preserved foods. The Victorian era is when Fortnum’s was in its prime. They catered for the needs of the gentlemen of the day by offering refreshments and serving luncheons in the clubs. *‘Among the delicacies which they created at this time were Concentrated Luncheons, or Savory Lozenges - ‘forming a desirable and portable Refreshment in travelling, hunting, shooting and other sports.’* They also provided ready-to-eat dishes which could be ordered for special occasions and ceremonies, such as *‘ready-roasted duck and green peas at five shillings; partridges, half-a-crown; real West Indian turtle, ten shillings a pound; and a whole truffled pheasant; to be bedded down with heavenly port at the heavenly price of 115 gallons for £70.’* As a sign of support for the British soldiers who fought in the Crimean War, Fortnum &

Mason dispatched '250 Ibs. of Concentrated Beef Tea' to Florence Nightingale at the request of Queen Victoria. In the era of Colonial Wars, as Fortnum & Mason says, '*There was no service, no comfort that Fortnums could not provide.*' (B3).

Thanks to the enthusiasm of Charles Dickens, who was a regular customer, and who thus described the Derby Day '*Well, to be sure, there never was such a Derby Day as this present Derby Day! Never, to be sure, were there so many carriages, so many fours, so many twos, so many ones, so many horsemen, so many people who have come down by 'rail', so many fine ladies in so many broughams, so many Fortnum & Mason hampers, so much ice and champagne. If I were on the turf, and had a horse to enter for the Derby, I would call that horse Fortnum & Mason, convinced that with that name he would beat the field. Public opinion would bring him in somehow. Look where I will - in some connexion with the carriages - made fast upon the top, or occupying the box, or peeping out of a window - I see Fortnum & Mason. And now, Heavens! All the hampers fly wide open and the green Downs burst into a blossom of lobster-salad!*' Fortnum & Mason gained even more publicity and praise. Fortnum's hampers were indispensable not only for the Derby, but they also for '*The University Boat Race, Ascot, the Eton and Harrow match at Lords, Henley Regatta, yachting at Cowes - whenever there was a demand for gracious living in the open air Fortnum & Mason provided the hampers, filled with luxuries beyond compare.*' (B4).

In 1886, Fortnum & Mason became the first store in Britain to stock cans of baked beans, after purchasing the entire stock of five cases from Mr. Heinz. In the brochure, the event is described in the following way, '*From America young Mr. Heinz had brought with him five cases of such products as he thought would appeal to the English taste. He arrived at Fortnums in a horse-drawn cab, made his sales-talk, and braced himself then for the battle with English conservatism, about which he had been darkly warned.*

There was no battle. 'We', said Fortnums, will take them all'. Subsequently, they made Heinz foods so popular that Heinz opened a branch house in London some nine years later.' (B5).

The next abstract describes *'the day at Fortnum & Mason'*, and offers an immersive experience to the readers by offering a glimpse into the world of Fortnum's. The plot of the story revolves around the duties performed by the staff on the hourly basis. Here, the staff act as the characters of the story, along with *the Queen, the Duke and Duchess of Edinburgh and the Prince of Wales* ordering things from Fortnum's. The aristocracy, who come to the store to do their shopping in the afternoons, contribute to the character, and the general atmosphere of the store, as that of luxury and abundance. And although we understand that the story is partly fictional, the use of such locations and residences, as *Mayfair, Belgravia, Bayswater, Kensington, Buckingham Palace, Marlborough House, Clarence House and Piccadilly* helps set the scene and connect the narrative to real life. The description evokes the following foods, *'Apricot Pulp, and Parmesan and Gruyère cheese, caviar, pâté de foie gras, Perigord pies, guava jelly, Spanish hams, boar's head, truffles, mangoes, Chinois and Carlsbad plums'*, which altogether forms a vivid imagery and appeals to the senses. The story is presented below,

'In the midst of all this rush and bustle, the quietly spoken gentlemen of Fortnum & Mason remained calm. Work began at 7.45 a.m., when the porters and other members of the staff who lived in made their preparations for the day. By 9 a.m. all the partners were on duty in the lower private countinghouse, occupied with the morning's postal delivery. The senior assistants had arrived and donned their swallow-tailed coats while the roundsmen - the junior shop assistants - had set out to take orders at the many stately residences of Mayfair, Belgravia, Bayswater and Kensington. Other assistants went to Buckingham Palace, Marlborough House and to Clarence House, when the Duke and Duchess of Edinburgh were in residence. They would return with some surprisingly modest

orders from the Queen - 'Two pots Marmalade, 1/8d.' - 'Four Bottles of Oil, at 2/6d.' The Prince of Wales, later Edward VII, did rather better with regular orders for such delicacies as Apricot Pulp, and Parmesan and Gruyère cheese.

In the afternoons the shop would be crowded by the aristocracy, both foreign and home-grown, making personal purchases of caviar, pâté de foie gras, Perigord pies, guava jelly, Spanish hams, boar's head, truffles, mangoes, Chinois and Carlsbad plums.

On the morning of Derby Day the whole staff would be on duty at 4 a.m., in preparation for the great retinue of coaches that would start to queue in Piccadilly to receive their hampers only a few hours later.' (B5).

In the Edwardian age, when picnics, parties and balls were in full swing, 'Fortnum & Mason undertook the provision of food, wines, flowers, table requisites and decorations, complete with chefs, butlers and footmen - a complete service, from soup to nuts, including if need be toastmasters, musicians, whole orchestras, and whatever else the heart might desire.'

A separate attention is given to the clock which adorns the outside facade of the store, and which became a major tourist attraction for those coming to London. In the story the clock is referred to as *'our famous timepiece'*. The clock was commissioned by Garfield Weston in 1964 and designed by Berkeley Sutcliffe. It is said that *'On Wednesday, November 4th, 1964 Piccadilly acquired a magnificent new landmark when the handsome clock over Fortnum's doors was formally inaugurated.'* The bells of the clock were cast at the same foundry that made the bells for Big Ben, the Whitechapel Bell Foundry. The clock weighs three tons and the front of the building had to be reinforced before it was installed. *'It is unique in many ways and worthy to rank with the great timepieces of the world. No clock of similar magnitude had been made in this country since the great Westminster 'Big Ben' Clock in 1861, almost a hundred years earlier. Each side of the clock are hinged doors which open at every hour and through these appear the figures of Mr. Fortnum and Mr. Mason, each about four feet high. As*

the clock chimes they move forward, turn towards each other and bow. At the end of the chime an 18th century air is played on seventeen bells. The two figures bow to each other once again, and return to their respective pavilions.’ (B6). These same gentlemen, or rather their statues, greet customers if one were to enter from the side entrance on Duke Street. Every day thousands of people come to the store to witness the spectacle and most of the time they end up getting something from Fortnum’s.



Fig. 3.6. *Fortnum & Mason’s Clock*

Fig. 3.7. *Duke Street entrance to the store*

The last entry is titled *‘Into the New World’* and describes how Fortnum & Mason adapted to the requirements of the new world and met the challenges it presented before them. As they write, *‘In a period of great change, ... Fortnum & Mason continued to provide the quality and style of service for which they are renowned.’*

‘In 1981 the ground floor was entirely redesigned and refurbished. Now the Caviar and Smoked Salmon, the Lobster Bisque, the various Pâté, the Strawberry Preserve, the Champagne Truffles are all temptingly set out on new display units under the famous crystal chandeliers. The provisions appear with mouthwatering profusion in a modern semicircular cold cabinet. And although you can select your own groceries, a morning coated attendant still takes your order and wraps your goods.’ (B7). Further they state that, ‘...although changes have been made to achieve greater efficiency, other things at Fortnum’s remain

immutable.’ Thus, placing an emphasis on the importance of upholding traditions and evolving at the same time.

Another paragraph discusses how Fortnum’s became the embodiment of British national identity with its food bringing a sense of home to the English living abroad, ‘*Fortnum’s customers, for so long members of the British upper crust, now come from all over the world. Pop stars are seen taking tea, and jet setting TV personalities send postcards of thanks from distant shores. Fortnum’s still stands for home and beauty in the eyes of hundreds of ex-patriates dotted round the globe. From India comes an order for marmalade, from Saudi Arabia a request for horse-radish sauce, from Zimbabwe a letter asking for chocolate digestives. Wherever the British are to be found, Fortnum’s provides a taste of home.*’ (B7).

All in all, the stories retold in *The Delectable History of Fortnum & Mason* are the stories of the company’s past that have been nurtured and gleaned over the years to be used later as storytelling material. The example discussed above presents an excellent case of what is known as **narrative advertising**. Narrative advertising can be understood as a form of advertising that employs narrative to tell a brand story. According to Boller and Olson, advertising can take either an argumentative or narrative form (Boller & Olson, 1991). While the former provides product attribute information in a logical manner, the latter tells a story. Over the years the narrative approach to advertising has proved to be more effective and powerful than an argumentative one. Telling a story, rather than attempting to convince by means of logical arguments, is an effective way to emotionally engage the reader in processing the ad. Since “emotion is the fast line to the brain” (Stevenson, 2014), adding a story increases the emotional power of an ad and creates an emotional connection between consumers and brands (Randazzo, 2006).

Within the context of ad processing, Escalas, Moore, and Britton introduced a concept of being hooked, to describe the degree of experiential

involvement that occurs when an individual reads a narrative. According to them, a narrative can draw in or hook readers, making them experience what characters feel and immersing them into the characters' world (Escalas, Moore, and Britton 2004). In such a way an ad triggering positive emotions is more likely to evoke favourable responses from consumers and make them feel more confident about the brand. Due to the fact that narrative advertising deals with the subconscious mind, it has greater chances of sticking in the memory.

When talking about storytelling and branding, it should be noted that advertisers use stories as a way to imbue a brand with the meaning, give it an appealing identity and personality and communicate its values, which is very important from a commercial perspective, as today, consumers are buying brands rather than products. By enhancing a brand's image, storytelling makes it more distinctive, thus recognizable among other brands. Thus, narrative advertising, which includes storytelling, has a powerful influence on consumers' purchase decision (Peyton, 2013).

With regard to anniversary catalogues and narrative advertising, there is another catalogue celebrating Fortnum & Mason's 275th anniversary published in 1982. The catalogue was accompanied by a letter from the managing director, which certifies the personal approach the company took in addressing their customers (B8). It also invites them to the shopping experience at Fortnum's highlighting the wide range of products available at the store, the finest quality of products on offer and the highest level of service. What makes this catalogue unique is that it includes the abstracts of letters and quotations by eminent personalities, who either used to be Fortnum's clients or once wrote articles praising Fortnum & Mason.

The catalogue opens with a lady and a gentleman sitting at the table in their robes and having breakfast. The man is reading a newspaper and the woman is holding in her hands Fortnum's anniversary brochure. On the table there is a jar with Fortnum's marmalade. The ensuing conversation unfolds:

- Oh look, Henry. Fortnum's have sent us this super Commemorative Book.

- Why?

- Well, you know what happened in 1707.

- Yes, the Union of England and Scotland.

- Something much more important than that. The union of Fortnum and Mason. Do you know how long we've been going to Fortnums?

- I think I was about five. Or was I six?

- Not you, darling. Us.

- I am us.

- I mean us **the family**. We've been going since 1707.

- No, Sarah. That's how long Fortnums has been going.

- It's also how long we've been going to Fortnums. My great great - how many greats to 1707?

- Oh - five or six, I should think.

- Well my sixth great grandmother was a lady in waiting to Queen Anne. The footman sold her his used candles, and we've been going to him ever since.

- Who?

- Fortnum.

- Ah - Fortnum was the footman.

- Of course. Why don't you pay attention? Then he opened a shop with Mason and now they're 275 years old.

- I know how they feel.

- Don't be silly, Henry. You don't look anything like 275.

- Nor do Fortnums. Just look at this marvellous book they've sent us. It's all about their shop and their famous customers and what they liked and how **Fortnums became part of British**

history. And of course part of our family history too. Here's a letter from George Bernard Shaw. He wasn't family, was he?

- *Well, he wasn't one of us, but you could say he was one of **Fortnum's family**. He wrote to *The Observer* on 3rd. March 1929 - they were having some correspondence about publicity - and this is what he said: 'The catalogues of Fortnum and Mason are treasured by collectors and read by me with delight and with just that watering of the mouth they are intended to provoke.'*

- *I do see what he meant, Henry. Look at this. And this. Hurry up, Henry, we're going to Fortnums.*

- *Today?*

- *Today and every day. Do you realise they have given us **275 years of service**? Imagine it. Henry, I said imagine it.*

- *I am. **Seventy-two prime ministers. Twenty-eight Speakers of the House of Commons. Twelve monarchs. Twenty-seven decades. And six great grandmothers.***

What is evident from this abstract is that the importance of Fortnum & Mason stems from its being a part of the national history and incorporating features of the English national identity. Here the emotional appeal is intensified by making reference to the family, as a cultural universal and a concept which is traditionally associated with positive feelings and emotions.

One of the pages features the following dialogue with the quotation by a famous British essayist and novelist Thomas Burke describing an abundance of products available at Fortnum & Mason:

- *You know all about the ground floor at Fortnums, don't you, Henry?*

- *I do, I do, indeed I do. Every imaginable delicacy displayed under those crystal chandeliers. But just in case there should exist a person so cut off from the world that he remains in*

ignorance, let us quote from Thomas Burke writing in 'The London Spy' in 1925.

'Let me get into FORTNUM AND MASON'S, and I ask no better entertainment. That is for me the most alluring of all shops; and although I'm a plain man, of leg-of-mutton tastes, the sight of their windows and their garnished delicacies is irresistible. I cannot pass them. I must go in and survey the glazed chickens and the noble briskets, the glossy boars' heads, the brown Bath chaps, the bewildering assortment of exotic hors d'oeuvres - cock's combs in jelly, truffles from Perigord, caviare from Astrachan, anchovies from Scandinavia, olives from the South - in jars and bottles, their vessels fashioned in fantastic shapes for their delightful purposes. Each corner of the shop makes its picture. In one, the hams, tongues, fowls, galantines, sausages and salamis; in another the Yorkshire pies, Melton Mowbrays, game pies, Oxford brawns, jellies, biscuits and Oriental flim-flams - curry powders, potted char, Bombay ducks, poppadums, ginger, chutneys, mangoes, balachaung, and in another the thousand little tins, jars, packets and bottles of table trifles, each with its native style and decorations; and if you are lucky, through it all will march the thrilling figure of a white-robed chef bringing some lordly dish for the cold' table.

I say it is one of the spectacles of London, and it always draws me when I am in Piccadilly.'

A very keen observation was made by Charles Dickens Jr. or as he is referred to '*Charles Dickens The Younger*', who writing in a weekly literary journal '*All the Year Round*' in 1875 said: '*At holiday time FORTNUM & MASON'S is a vast pantomime to which the public are admitted free of charge, but from which it is difficult to get away without investing in something useful, amusing, or sweet.*'

One entry makes reference to W. M. Thackeray's novel '*Pendennis*', another quotes Edgar Jepson's '*Kitty Brown's Princes*'. One page presents an abstract from Henry James' letter to Robert Louis Stevenson, in which he

mentions the name of Fortnum & Mason, another describes personal memories of Daphne du Maurier, yet another shares commentaries about Benjamin Disraeli by his wife. There are also mentions of E.V. Lucas, Audrey Lucas, J.W. Carlyle, G. J. Whyte-Melville as well as other persons of distinction. One should note that these people represent the English, and by referring to such people Fortnum & Mason demonstrates that it is a quintessentially British brand. They say '*Probably no other shop in the world has been mentioned so often in English literature as Fortnum & Mason.*'

This brings us to the concept of intertextuality, which, in our case, refers to incorporating elements from literary works into advertising campaigns. As a term, intertextuality was first used in Julia Kristeva's "*Word, Dialogue and Novel*" (1966) and then in "*The Bounded Text*" (1966-67). The concept of intertextuality that she initiated proposes the text as a dynamic site in which relational processes and practices are the focus of analysis instead of static structures and products. The "literary word", she writes is "an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings" (Kristeva 1980: 65). She argues that "each word (text) is an intersection of other words (texts) where at least one other word (text) can be read" (Kristeva 1980: 60).

One such example can be found in Fortnum's Christmas Catalogue of 2006, which includes both visual and textual references to Lewis Carroll's 'Alice's Adventures in Wonderland'. '*Alice's Adventures in Wonderland*' is a classic work of children's literature written by an Oxford graduate Charles Dodgson and published in 1865 which has captured the hearts and imaginations of readers for generations. One of the episodes in the book depicts the tea party attended by Alice and a cast of eccentric characters, including the Mad Hatter and the March Hare. This tea party has become an iconic part of the story, and is directly linked to the Victorian tradition of afternoon tea. The ritual of taking afternoon tea is said to have been invented by Anna, the 7th Duchess of Bedford,

who was one of Queen Victoria's ladies-in-waiting. Initially afternoon tea developed as a private social event for the upper class ladies, however later it became a fashionable custom, which soon spread all over Britain. And, largely, it is this scene that makes the work so relevant to Fortnum & Mason, tea being at the heart of business and at the same time an essential feature of British culture.

Looking through the catalogue one can identify instances of direct literary allusion to the text of *'Alice's Adventures in Wonderland'*. The quotations from the text appear on the pages of the catalogue in reference to advertised products. For example, the ensuing quotation describes the mulled ale cake *'She swallowed one of the cakes and was delighted to find that she began shrinking directly...'* It is accompanied by the following description *'Eventually, in every Christmas home, there comes a time for cake. As ever, we borrow the best from Europe's festivities and add them to more native varieties. We are, however, sadly unable to promise that they all have the same effect as on Alice'* (B9).

To advertise their Christmas tea, and tea accessories, Fortnum's used the following quote *"'Yes, that's it," said the Hatter with a sigh. "It's always tea-time, and we've no time to wash the things between whiles."* Further they say *'To us that sounds a delightful state of affairs. Tea has been central to the fortunes of Fortnum & Mason since the very start, and coffee wasn't far behind. This year's selection is a blend of the regular favourites with some that are gracing their very first Catalogue'* (B10).

The next quote reads *"'There's certainly too much pepper in that soup!" Alice said to herself, as well as she could for sneezing.'* *'Any kitchen less chaotic than the Duchess's will welcome these in - though most are rather too accomplished to stay behind the scenes,'* and is used in connection to olive oil, Fortnum's relish, salt mill and bottle opener (B11).

To highlight jewellery items and women's silk scarves, the catalogue features the following quote *"Don't let him know she liked them best, For this must ever be. A secret, kept from all the rest, Between yourself and me."* *'If your*

aim is to remain clandestine, these aren't the gifts to choose. If on the other hand exuberant delight is more your intent, you really can't go wrong with any of these: everyone who picks one up instantly wants to show someone else.' (B12).

Another type of intertextuality used in this catalogue is the visual reference to the characters in the book. In such a way, the Cheshire Cat is playing with a chocolate from the Windsor Hamper (B13) and the White Rabbit is sitting on the top of the Home Thoughts Hamper (B14). Moreover, the pages of the catalogue are illustrated with scenes from the book which appear alongside product photos. The Christmas display windows of 2006 were also inspired by '*Alice's Adventures in Wonderland*'.



Fig. 3.8. '*Alice in Wonderland window displays*', 2006

Alice comes back to Fortnum's once again in 2016 to celebrate the release of the new Disney movie '*Alice Through the Looking Glass*'. The store was transformed into a real-life wonderland with looking glasses, oversized chess pieces, butterflies, and giant swinging pendulums. Stars of the film including Johnny Depp and Mia Wasikowska attended the premiere afterparty taking place at Fortnum & Mason. Zia Zareem-Slade, who was the customer experience director at Fortnum & Mason at that time said "*There are numerous parallels between the wonder-filled feel of both 'Alice Through The Looking Glass' and our history of creating magical and memorable experiences here in Piccadilly.*

Our famous fascination with tea, our heritage in adventure and exploration and even our iconic clock makes us the ideal destination to bring this timeless story to life” [17]. The following quotes related to the tea experience decorated the windows: ‘It’s time for tea!’, ‘Now is precisely one minute to tea-time’.



Fig. 3.9. *Alice Through The Looking Glass’ window displays, 2016*

In terms of customer engagement and fostering customer-brand relationship by inviting the former to take part in the brand-building process, one should mention the “Chocolate Library Short Story Competition” held by Fortnum & Mason in 2019 to mark the opening of their renewed confectionery department [18]. Initially, the names of the chocolate bars in the collection seemed rather bizarre and incomprehensible, however, as it was revealed later that was done intentionally in order to invite customers *“to pen their very own original short stories”* based on one of the titles in the Chocolate Library. Sophie Young, the confectionery buyer at Fortnum & Mason explained the idea behind the chocolate bars *“We created titles and stories for each bar that celebrate the exceptional ingredients used, and that make the purchase more special, inspiring and beguiling for our customers.”* Further she continues to say *“We wanted our chocolate bars - which can be enjoyed individually or bought as a ‘library’ - to marry the worlds of chocolate and literature. Both can be sweet, and equally both can be very dark. We’re known to be playful with our language and on occasion it takes on a slightly surreal quality, harking back to the 1930s when our commentaries were a little bonkers, in the best possible and most delightfully*

Fortnum's way." [19, 20]. The competition was named *Unwrap The Storyteller in You*, as a metaphor on unwrapping the chocolate. Interestingly, when the chocolate bars are collected, they look like a collection of books on a bookshelf indeed.



Fig. 3.10. *Unwrap The Storyteller in You*



Fig. 3.11. *The Ultimate Chocolate Bar Collection*

Some of the names in the collection include '*Paradise Found*' Ultimate Milk Chocolate Bar, '*Red Sky at Night, Ruby Delight*' 47% Ruby Chocolate Bar, '*The Night It Snowed Stars*' Milk Chocolate With Soft Biscuity Fill or '*Forever Chasing Supernovas*' Milk Chocolate Filled with Passionfruit. Some are intensely romantic like '*Goodnight, my Bittersweet Beloved*' Sugar Free Dark Chocolate with Sweetener or '*A Bittersweet Romance*' Dark Chocolate filled with Raspberry. Others draw upon nature motifs '*Lavender: A Girl in the Wild*' Milk Chocolate Lavender Bar, '*Rose in the Violet Dress*' Dark Chocolate Filled with Rose & Violet, '*In Her Footprints We Follow*' Vegan-Friendly M*lk Chocolate Filled with Ganache, and some are just beautiful on their own '*She Dreams in Marmalade*' Dark Chocolate with Orange Pieces Bar.

To conclude, Fortnum & Mason's advertising goes outside the scope of conventional advertising techniques. It blends with literature and presents an engaging mix of both. Obviously, advertising is permeating other cultural spheres

blurring the lines between business, arts and entertainment. Thus, one may regard Fortnum & Mason's catalogues as cultural artefacts.

3.2. National Events in Fortnum & Mason's Collections

If a single shop can embody the whole country, then in the case of Great Britain, it would definitely be Fortnum & Mason. The quintessentially British heritage brand known for its luxury teas and hampers, has become an epitome of Britishness by building its corporate culture around the English culture, national history and cultural traditions, as well as by incorporating cultural values into the brand values. Such an amalgamation of identities and values, that of corporate and national, has resulted in Fortnum & Mason being perceived as an iconic British brand. The store stands for everything that's English, tea and royalty being at its heart.

Over the years Fortnum's has witnessed a great number of historic events, ranging from monarch's coronations to jubilees and weddings. In Victorian times it provided its customers with picnic hampers for the Epsom Derby and Henley Royal Regatta, for example, or whenever there was a need for a picnic hamper. National holidays, the major ones being Christmas and Easter, as well as St. George's Day, St. David's Day and Burns Night have always been occasions for celebration at Fortnum & Mason. What is important is that Fortnum's has always been there, since its inception and regardless of times, it has stood with the British nation, even in the darkest of days.

In the course of this chapter I will focus on coronation and jubilee celebrations as reflected in the collections by Fortnum & Mason. The occasions analysed will be the Diamond and Platinum Jubilees celebrating the reign of Queen Elizabeth II and the Coronation of King Charles III and Queen Camilla. While doing the research I am not going to delve into the history, traditions and rituals of these events, instead I am going to explore how Fortnum's conceived their story behind the events. I am going to look at the product ranges they've launched along with advertising materials created for promotional purposes. In some cases, entries from the company's website will be analysed taking into

account linguistic and non-linguistic means of meaning creation. Both textual and visual components will be scrutinised in order to assess the semantic, pragmatic and stylistic features of the examples in question.

Coronations and jubilees present an important occasion for nationwide celebration. In addition to attracting a lot of tourists from all over the world, they also offer an opportunity for making profit to businesses. The latter, consequently, would create limited ranges of products in order to commemorate the life and reign of a monarch. Despite having a high commercial value, these objects are treasured as the memorabilia being a direct linkage to a particular historic event. Thus, their price can not be measured in terms of monetary value because they are simply priceless and one-off.

In 2012 to celebrate **the Diamond Jubilee** of Queen Elizabeth II, Fortnum & Mason launched a collection of 60 products marking 60 years of Queen's reign. As Fortnum's chairman Kate Hobhouse said: *'The diamond jubilee is particularly significant for Fortnum's since we have had connections with the royal family since our very beginning. It's important to all of us that we should celebrate this event in true Fortnum's style'* [21]. The collection was inspired by the Queen's Beasts - ten heraldic creatures (mythical and real) taken from Her late Majesty's ancestors' coats of arms. The Beasts first appeared at the Coronation of Queen Elizabeth II in 1953. They are the Lion of England, the Unicorn of Scotland, the Dragon of Wales, the Griffin of Edward III, the Falcon of the Plantagenets, the Black Bull of Clarence, the Yale of Beaufort, the Lion of Mortimer, the Greyhound of Richmond, and the Horse of Hanover. As they are normally rather fierce creatures, Fortnum's has first brought them to life in 3D graphics, and afterwards endowed them with bright colours and added a happy aspect to their appearance [22, 23]. As a result, the beasts are depicted dancing along and playing musical instruments, thus becoming the embodiment of exultation and jubilation.

If one were to look at the history of coronations from the past, it should be noted that there has always been a focus on heraldic beasts as a representation

of monarch's strength and their commitment to lifelong service. The idea of the beasts goes back to King Henry VIII, when the statues of beasts were made for him in 1536-7. They were carved in stone, each sitting erect and supporting a shield upon which there is a coat of arms or a heraldic badge. Thus, the beasts were originally known as "King's Beasts". In the autumn of 1952 while preparing for the coronation of Queen Elizabeth II, ten new statues, similar in form and character but more appropriate for the Queen, were created. During the coronation the Beasts stood in front of the temporary Western annex to Westminster Abbey. Moreover, within this story there is a direct link to Edward Bawden who in collaboration with Cecil Keeling illustrated the book titled *'The Queen's Beasts'* and published in 1954. As mentioned earlier Bawden used to work for the brand in the 1950s and 1960s designing company catalogues and brochures. Thus, one can see where the idea behind the collection draws inspiration from. [24]



Fig. 3.12. *Diamond Jubilee Collection*

The range included tea, both bagged and loose leaf versions, coffee, biscuits, fruitcake, fudge, truffles, marmalade and preserves, mugs, china sets, canvas bags and other commemorative gifts.



Fig. 3.13. *Jubilee Blend Tea*

Fig. 3.14. *Jubilee Chocolate Dipped Digestive Biscuits*

In such a way, the *JUBILEE BLEND TEA* was represented in the following way, ‘*This exquisite tea blend has been created especially to celebrate the sixty years of Her Majesty Queen Elizabeth II’s reign. The tin features ten mythical creatures from the Coat of Arms of the monarch’s ancestors. Blending teas from India, Ceylon and China with mellow sweetness and golden brightness, this noble tea is truly fit for a queen.*’ The Jubilee coffee was described as ‘*an historic blend to celebrate the Queen’s Diamond Jubilee*’. A tin of pistachio and clotted cream biscuits, for example, shows the larger image of the Lion of England and the Unicorn of Scotland with somewhat smaller images of other beasts dancing around them. It features the following text ‘*JUBILEE PISTACHIO & CLOTTED CREAM BISCUITS*’ in capital letters subtitled ‘*The Sovereign’s Beasts send Invitation To Fortnum’s Feasts and Celebration*’. On the back of the tin there is Royal Coat of Arms, subtitled in golden letters ‘*THE QUEEN’S DIAMOND JUBILEE 1952 - 2012*’ along with the following description ‘*These delicious Diamond Jubilee biscuits have been created especially to celebrate the sixty years that Her Majesty Queen Elizabeth II has reigned. The tin features the Queen’s Beasts - mythical creatures from the Coat of Arms of the monarch’s ancestors*’.



Fig. 3.15. *Fortnum & Mason's Version of the Royal Coat of Arms*

Fig. 3.16. *Royal Coat of Arms*

There is also a musical tin of '*JUBILEE CHOCOLATE DIPPED DIGESTIVE BISCUITS MADE WITH CORNISH CLOTTED CREAM*' which plays the tune of God save the Queen and features the same description as the above mentioned example. As Paul Symes, Fortnum & Mason's Former Head of Visual Presentation explained, '*The musical focus was chosen for its universal appeal, a joyous subject that everyone worldwide will be able to appreciate and relate to, regardless of nationality.*' [22]

To mark the occasion, Fortnum and Mason presented all Armed Forces personnel on active service with the "United Services Tin", containing tea and biscuits. The gift was intended to ensure that each recipient in the Army, the Royal Navy and the Royal Air Force will be able to join the rest of the nation in celebrating Her late Majesty's Diamond Jubilee. Each tin appeared in Fortnum's signature eau de nil colour, with the insignia of each of the Services and contained tea bags of Fortnum's Queen Anne blend and Clotted Cream Digestive Biscuits. Inside each lid, the legend, "*Since 1707, Fortnum & Mason has been honoured to serve loyal subjects of the Crown. This offering, to serving military personnel on active service, is a token of our esteem for Her Majesty Queen Elizabeth II and Her Armed Forces on the occasion of the Sovereign's Diamond Jubilee,*" was inscribed.



Fig. 3.17. *United Services Tin*

There was also a separate card saying, *'Since 1707 Fortnum & Mason has supported the British Armed Forces. From the time of The Great Duke of Marlborough the store has sent parcels full of comforts to those serving their sovereign across the world.'*

Recipients of Fortnum's treats have included Nelson and Parry, Wellington and Lawrence of Arabia. We shipped goods to Churchill during the Boer War, and to Douglas Bader, and Montgomery of Alamein in the Second World War.

This tin, packed at Enham Alamein, contains one of our earliest products, Queen Anne tea, named in honour of the reigning monarch in the year of our foundation, and clotted cream digestives, which were created to celebrate our present Sovereign's Diamond Jubilee.

To his day, we are proud to send gifts as reminders of home to the men and women of three great services, wherever their duty takes them around the globe.'

On 1st March 2012, Her late Majesty the Queen, accompanied by Their Royal Highnesses The Duchess of Cornwall and The Duchess of Cambridge (the titles they used to hold in 2012), visited the store to celebrate the opening of the Fortnum & Mason Diamond Jubilee Tea Salon. It was the first time three royal ladies had undertaken an engagement together. Each of the ladies was presented with a unique hamper, as well as a multi-tiered cake topped with a crown. From

that day onwards The Diamond Jubilee Tea Salon remains one of the biggest attractions for those who come to Fortnum & Mason. The traditional English Afternoon Tea and High Tea are served there in all their splendour, with preserves, honeys, and cakes, and thousands of scones freshly baked daily, along with countless cups of tea.

Evidently, one of Fortnum's favourite ways to celebrate an historic event is to create a new and exclusive tea blend. In such a way, in 2013 Fortnum & Mason introduced a commemorative range of products to celebrate **the 60th Anniversary of Queen Elizabeth II Coronation**. Consequently, the *CORONATION BLEND TEA* was represented in the following manner 'To mark the *auspicious* occasion of the 60th anniversary of our Queen's Coronation, we have created a *delicate* blend of high-grown leaves, comprising equal qualities of First Flush Darjeeling, Second Flush Darjeeling and Nuwara Eliya Ceylon. The infusion is *pale yellow* with *great clarity*, and the flavour is *crisp* and *slightly grassy*. *Refreshing* and *elegant*, this *delicious new* tea is presented in a *beautiful commemorative tin*, which will remain as a keepsake of this historic year. '



Fig. 3.18. *Coronation Blend Tea*

Fig. 3.19. *Coronation Dark Chocolate Dipped Orange Digestive Biscuits*

Another product in the range was *CORONATION DARK CHOCOLATE DIPPED ORANGE DIGESTIVE BISCUITS* made with clotted cream. The biscuits were packed in a musical tin as well, this time playing Land of Hope and

Glory from Pomp & Circumstance, March no. 1. The ensuing description was on the back of the tin, *'In 2012, Fortnum's created a Diamond Jubilee digestive made with clotted cream and crowned with choicest chocolate. On the 60th anniversary of Her Majesty's Coronation, the recipe is further enriched with notes of brilliant orange.'*



Fig. 3.20. *Coronation Anniversary Collection*

The range also included tea towels, tableware as well as spirits, like the single malt scotch whisky distilled at Blair Athol Distillery in Scotland. The label on the back of the bottle says, *'The stone of scone has been part of the coronation service since the 13th century when it was captured from its long standing home in Perthshire by Edward I and taken to London. To commemorate this remarkable heritage, we have bottled this whisky from the local distillery of Blair Athol at a strength of 53% ABV - not only to symbolise the year of Queen Elizabeth II's Coronation - but also at a strength that shows the full potential of the spirit'.*

If one were to look at the product packaging, we should note that the design is highly symbolic and reminiscent of the gown Queen Elizabeth II wore to her coronation in 1953. The design incorporates the national emblems of the United Kingdom: the rose (England), thistle (Scotland), shamrock (Northern Ireland) and daffodil (Wales) decorating the crown.

Furthermore, I would like to explore **the Platinum Jubilee** product range Fortnum & Mason launched to celebrate the late Queen's 70-year reign. One must note that Queen Elizabeth II was the first British Monarch to celebrate a Platinum Jubilee bringing a once-in-a-lifetime experience to millions of people worldwide. Consequently, the celebration of the historic milestone of such scale was really grandiose. Fortnum & Mason was one of sixteen British brands that came together to support the Platinum Jubilee Pageant as partners of the event.

Fortnum & Mason has long held the reputation as **the Queen's grocer**. As befits a company with its origins in royal service, Fortnum & Mason has enjoyed the patronage of successive monarchs. Formum's first claimed 'by appointment' with Queen Victoria in 1849. On 30 August 1867, the company was appointed Grocers and Tea Dealers to her son, Prince Albert, HRH the Duke of Edinburgh. The connection continues to this day with Fortnum & Mason holding **two Royal Warrants**, one from Her Majesty The Queen as grocers and provisions merchants and another from HRH The Prince of Wales as tea merchants and grocers for the regular supply of a range of its products. Consequently, the support of the Platinum Jubilee Pageant was seen as a way to honour Her late Majesty as well as to show commitment to the Pageant's values - sustainability, diversity and inclusion.

As Platinum Jubilee approached, Fortnum & Mason commissioned a creative agency Design Bridge to develop a unique collection as a tribute to Her late Majesty. They required a design that celebrated and at the same time captured the uniqueness of Queen Elizabeth II's achievement. Chloe Templeman, Creative Director of Design Bridge observed *'Almost a decade ago, as we marked the Queen's Diamond Jubilee, brands were celebrating by dressing their packs up in the expected and formulaic manner - silhouettes, red, white and blue, carriages and crowns. The royal memorabilia industry has been churning out the same symbolism and imagery for decades - think gilt, heraldry, scrolling ribbon and heavily garlanded portraits of monarchs'*. Further she goes on to explain that the

studio wanted instead to focus on *‘the woman behind the crown, bringing to light little known facts and points of intrigue that can create opportunities for storytelling. A cabinet of curiosities that opens up the palace gates and offers us a rarely seen glimpse inside.’* [25]. In such a way, Design Bridge’s Platinum Jubilee collaboration with Fortnum & Mason takes a markedly different approach which breathes a new life into the tired world of royal memorabilia. The design abounds with intricate details relating to little-known facts and histories about Queen Elizabeth II. It was used across a range of Fortnum and Mason’s products, including collectible afternoon-tea crockery, groceries such as jam and celebratory champagne bottles and packaging. Moreover, the illustrations were physically brought to life as beautiful, eye-catching window displays in the iconic Fortnum & Mason flagship store in London’s Piccadilly.



Fig. 3.21. *F&M Platinum Jubilee Window Display*



Fig. 3.22. *Imperial State Crown*

The central symbol is the emblem of the crown. Its silhouette resembles the actual Imperial State Crown and holds a number of delicately drawn and meaningful elements, each telling a particular story. As the in-store signature titled *‘The Stories Behind the Crown’* said, *‘Captured in this crown are the passions, pursuits and historic milestones that have defined Her Majesty The*

Queen's 70-year reign, from the Lily of the Valley flowers to flanking pigeons in the mid flight, its intricate beautiful design pays homage to Her Majesty's many years of service.'

Thus, horses represent *'An epoch-defining monarch and the owner of champion horses boasting more than 1500 race victories. Her Majesty's love of horses began at four, when she was gifted her first: a Shetland Pony, named Peggy.'* Swans proclaim that *'Her Majesty is technically the owner of every unclaimed swan swimming in Wales and England's open waters'*. Nizam of Hyderabad rose brooch, which is a *'beautifully timeless and truly iconic item of jewellery'*, was Her Majesty's wedding gift from her marriage to the Duke of Edinburgh. A favourite flower of Her Majesty, Lily of the Valley which was featured prominently in her wedding bouquet, also appears in the design of the crown. *'Pigeons hold a lofty position in the Queen's affections, and Her Majesty has been a famous fancier of racing pigeons for decades. A noble and noteworthy bird indeed'*, as the sign reads. As to the corgis, *'There are few more iconic duos than Her Majesty and her corgis. Her first pup was named Dookie and since 1952, more than 30 have dozed away in the cosy, wicker-basket beds of Buckingham Palace's 'Corgi Room'*. In the upper part of the crown there is an image of a cabbage, that's how Prince Phillip used to refer to Elizabeth after their marriage. A pearl necklace, which adorns the band of the crown is known to be Queen Elizabeth II's favourite piece of jewellery. The canopy in the lower part of the crown represented by the trees denotes the Queen's Commonwealth Canopy project launched in 2015 with an appeal to preserve areas of indigenous forest across the Commonwealth countries. Yvonne Isherwood, the Product and Packaging Design Managers at Fortnum & Mason notes that storytelling is very important in every of Fortnum's designs, and that it was very special for the Platinum Jubilee, *'We are immensely proud to have launched a beautiful range of products to celebrate Her Majesty the Queen's Platinum Jubilee. In a long tradition of creating celebratory ranges for royal occasions and Jubilees, we*

commissioned a design that not only had to reflect the occasion - the pageant and ceremony - but also be rich in storytelling with a touch of the unexpected.' [26].

To begin with, I would like to look at the tea blend created to celebrate the Queen's Platinum Jubilee, or as the name goes **'LIMITED EDITION JUBILEE BLEND TEA'**. The blend is described in the following way, *'This rich Platinum Jubilee Tea Blend has been created especially to celebrate the seventy years of Her Majesty Queen Elizabeth II's reign. The tin's design honours the woman behind the crown, bringing together little known facts that celebrate the Queen's extraordinary life.'* On the bottom of the tin one can find the description of the product itself **'PLATINUM JUBILEE BLEND LOOSE LEAF TEA'**, *'Blending teas from India, Sri Lanka and China with mellow sweetness and golden brightness, this noble tea is truly fit for a queen.'*



Fig. 3.23. *Platinum Jubilee Tea*

Fig. 3.24. *Platinum Jubilee Chocolate & Macadamia Nut Biscuits*

Fig. 3.25. *Platinum Jubilee Limited Edition Biscuit Selection*

Another product is the **'PLATINUM JUBILEE CHOCOLATE & MACADAMIA NUT BISCUITS'** packed in a musical tin. The text goes on as follows *'These delicious Platinum Jubilee Biscuits have been created especially to celebrate the seventy years of Her Majesty Queen Elizabeth II's reign. The tin's design honours the woman behind the crown, bringing together little known facts that celebrate the Queen's extraordinary life.'* On the bottom of the tin there is a detailed description of the product **'CHOCOLATE & MACADAMIA NUT BISCUITS PACKED IN A MUSICAL TIN DECORATED AND HALF COATED**

IN DARK CHOCOLATE, '**Delectable** Chocolate & Macadamia Nut biscuits in a **gently-spinning** musical tin, which plays God Save the Queen as it turns. Happy and glorious teatimes await...'.

'PLATINUM JUBILEE LIMITED EDITION BISCUIT SELECTION' which is '*A **sweet** selection inspired by all four corners of Great Britain and Northern Ireland, these **buttery** biscuits are made for celebratory dunking. Let the Jubilee tea parties begin!*

Containing Milk Chocolate Covered English Toffee Biscuit, Irish Barmbrack Biscuit, Irish Coffee Biscuit, Scottish Honey Biscuit, Scottish Cranachan Biscuit, Decorated Chocolate & Macadamia Nut Biscuit, Strawberries & Cream Biscuit, Chocolate Dipped Welsh Aberffraw Shell Biscuit, Welsh Plum & Stem Ginger Biscuit'. The above mentioned list of products along with the pictures of all the nine types of biscuits and corresponding flavour descriptions appear on the bottom of the tin. Accordingly, english strawberries & cream biscuits are described as '**fruity, creamy and iconic**', milk chocolate covered english toffee '**deliciously sweet and moreish**', chocolate dipped welsh Aberffraw shell biscuit '**buttery, indulgent and blasus**', decorated chocolate & macadamia nut '**rich, nutty and dunkable**', scottish honey '**traditionally crisp and buttery**', scottish cranachan '**oaty, fruity and sweet**', irish coffee '**rich and decadent**', welsh plum and stem ginger '**sweetly-spiced and plummy**', irish barmbrack '**nicely-spiced and fruity**'. In addition, inside of the box there is an accompanying paper card with flavour descriptions of the biscuits.

Within the chocolate range I would like to highlight Platinum Jubilee truffles and chocolate selection.



Fig. 3.26. *Platinum Jubilee Limited Edition Celebration Truffles*

Fig. 3.27. *Platinum Jubilee Finest English Chocolate Selection*

‘PLATINUM JUBILEE LIMITED EDITION CELEBRATION TRUFFLES’ which is *‘A **celebration** assortment of **extraordinary** truffles, inspired by our **favourite** cocktails and tipples and infused with our own honey, tea and coffee. Her Majesty would approve...’*. Once you open the box, you’ll find the following text along with pictures of truffles, *‘Whether enrobed in milk, dark, white or ruby chocolate, these truffles take **regally-approved** ingredients - from **sweet berries** and **fragrant** roses to **famous** tea and fizz - and transform them into **miniature confectionery masterpiece**. Which are you devouring first?’*.

Another chocolate creation is *‘PLATINUM JUBILEE **FINEST ENGLISH CHOCOLATE SELECTION**’* which is described as *‘An assortment of milk, dark, white and rose milk chocolate truffles and domes, these **exclusive** confections are infused with ingredients from across the British Isles. From Dark Chocolate made with Jersey Caramel, Blackberry & Welsh Honey and Origin Ganache, Milk Chocolate with Biscuit Cake Praline, Tayberry Ganache and Cobnut Praline, White Chocolate with Violet & Honey and Strawberry & Cream to Rose Milk Ganache in a White Chocolate Dome.’*

Platinum Jubilee collection is also represented by a range of homeware, including *PLATINUM JUBILEE TEA COLLECTION*. *‘**Steeped in history** and at the very centrepiece of **British culinary tradition**, afternoon tea is now a shared experience enjoyed across the globe in some of **the world’s most luxurious***

*establishments, as well as in the comfort of home. A Fortnum's **tradition for centuries**, there is no more fitting way to appreciate afternoon tea than with the Platinum Jubilee Tea Collection, **handmade** in Stoke-on-Trent, England.*

*This Collection has been created **especially** to celebrate the seventy years of Her Majesty Queen Elizabeth II's reign.*

*The ceramics design honours the woman behind the crown, bringing together little known facts that celebrate the Queen's **extraordinary** life'.*

An accompanying care guide says '*Only **the finest materials** are used in the making of the Platinum Jubilee Collection. Handwash in warm soapy water, do not clean in a dishwasher'.*

Moreover, as part of their Jubilee campaign, Fortnum & Mason commissioned a creative studio and film production company Drop Bear to produce a series of storytelling films focusing on the craftsmanship, expertise and processes that went into the creation of their Jubilee products. Thus, one can see how Fortnum's storytelling has evolved to embrace the modern technologies of film production [27].

With regard to poster advertising, I would like to look at the poster *Celebrating The Queen's Platinum Jubilee*, which is illustrated below. Once again Fortnum & Mason adopt an unusual approach to depicting the Royal Coat of Arms. Their version shows the Lion of England and the Unicorn of Scotland having afternoon tea with a popping bottle of champagne, cups flying around, a dove in a hat walking nearby and a corgi resting on the grass. The central space is devoted to Fortnum's hamper, on the top of which there is an afternoon tea tray, as a reference to tea parties taking place around the time of celebration. The incorporation of symbols, such as Big Ben and London Eye, as well as the portrayals of the cityscape in background make a reference to London being the centre of events. The green ribbon inscribed with '*70 YEARS*', '*HAPPY AND GLORIOUS*' indicates the occasion, and works as the slogan.

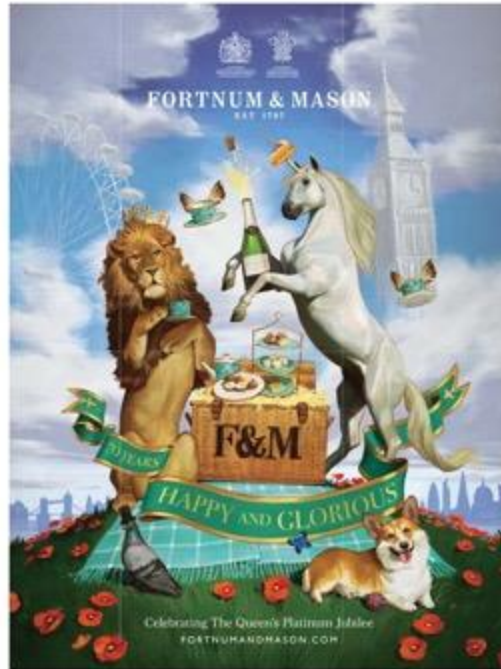


Fig. 3. 28. *Celebrating The Queen's Platinum Jubilee Poster*

The Coronation of Their Majesties King Charles III and Queen Camilla presented another major occasion for grand celebration in 2023. The institute of monarchy that is still preserved in Britain, as well as the ceremony of coronation itself is something exceptional and almost phenomenal, especially in the 21st century. The coronation collection created by Fortnum & Mason reflects this uniqueness and hails the British monarchy with its design. Also it demonstrates the importance of upholding traditions in the modern world. *'Inspired by the iconography of royal pageants and ceremonies through the centuries - and featuring a rich palette of regal colours, heraldic motifs, iconic typography, and a cast of gentle animals from the Commonwealth and beyond - we've captured that same spirit in the designs found across the Fortnum's Coronation collection,'* Fortnum's proclaimed on their official website [28].

Here, storytelling once again comes to the prominent position, as Yvonne Isherwood says *'Storytelling is important to all Fortnum's designs so we wanted to create a design that was reflective of the moment, but also melding historical aspect.'* It reflects instances not only from British history and English folk tales but also includes the aspects of King Charles III's personality. The artistically

designed illustrations bring to life his passion for arts and his love of flora and fauna. The design places emphasis on sustainability as well as the beauty of the natural world. It celebrates the diversity of communities worldwide by making reference to the Commonwealth countries. All in all, it comes as a beautiful tapestry of meanings where threads of the modern are intertwined with the past, those of individual with universal, and those of national with global.

To develop the collection Fortnum's has worked with three artists to create both the designs and the packaging for each piece in the range which comprised hampers, teaware, wines, spirits and gifts. According to Fortnum's, *'From the outset the aim was to create something extremely special - designs which people would want to cherish for decades, and which would serve as joyful reminders of this momentous occasion in British history'*. The artists included Jethro Buck, a fine artist skilled in the ancient techniques of Indian miniature painting, Lucy Morrish, a fine artist with a love for icon painting and illuminated manuscripts and Timothy Noad, a calligrapher, heraldic artist and Scribe and Illuminator to HM Crown Office, who is responsible for creating Coronation typography, which functions as a unifying feature of the whole collection. *'The fine artists we chose are rooted in traditional techniques that date back to the mediaeval times,'* says Yvonne Isherwood [29]. *'They produce beautiful work that's highly detailed, and that level of beauty was something we really wanted.'* Consequently, each packaging design is rich in symbolism and highlights the sophistication and luxuriousness that the coronation brings out.

According to Fortnum's, coronation is *'a time for celebration, reflection and delicious exploration.'* Tom Athron, Fortnum & Mason's CEO said in a statement, *'We are delighted to announce the launch of our Coronation collection, a range that reflects His Majesty's dedicated passion for the environment and his utmost respect for the Commonwealth's exciting evolution. Our team at Fortnum & Mason has considered every fine detail to make this commemorative collection one that our discerning customers will appreciate and*

treasure, from the Wiltshire bees who make our honey in the Queen Consort's Garden, to the intricate detailing of the hand-embossed pewter tins that hold our English Rose Sweets. ' [30].

After the Coronation Fortnum & Mason created a webpage under the name *Coronation stories* where the stories of developing the designs and products in the coronation collection were publicised. They have released a series of videos not only explaining the importance and the story behind the coronation designs, but also featuring people involved in the product journey and the artistry involved. One can read and watch those in the so-called *Coronation library* available online via [[Coronation Stories](#)Fortnum & Mason].

In the course of this chapter I will look at the linguistic and visual means of representation and explore the symbolism of the packaging design. Particular attention will be paid to product descriptions with the intent of identifying common lexical features and to explore how their usage contributes to the product creation and brand experience.

To begin with, I am going to analyse two images that are central to the Fortnum's coronation collection and appear on several products, that of the White Hart and another one of the Peacock.

*'Symbolising **provenance** and **royalty**, this White Hart Print is as **beautiful** as it is **meaningful** and has been hand drawn by Lucy Morris, a fine artist with a love for Icon painting and illuminated manuscripts. The **majestic White Hart** has been associated with kings since the Middle Ages and this illustration was fittingly created to celebrate the Coronation of His Majesty King Charles III. The artwork makes its **wonderful appearance** throughout our Coronation collection, including on our **limited edition** Coronation Two Handled Cup and Coronation Champagne Gift Box.*

***Extremely collectible**, only 100 of these prints have been produced and are each numbered and signed by Lucy Morrish.'*

The White Hart is a recurring image among many English folk tales, Celtic myths and Arthrian legends. “Hart” is an archaic name denoting a mature stag, unlike the red stag which occurs quite frequently, the white one is extremely difficult to come by and conquer. Moreover, it is an animal that is said to be associated with the pursuit of spiritual knowledge. It was the heraldic emblem of Richard II of England (r. 1377-1399 CE), which he inherited from his mother Joan, the ‘Fair Maid of Kent’ [31]. Its association with purity and power lent him credibility he needed to fight his rebellious subjects. Thus, the White Hart came to be traditionally associated with kings. The image of a chained White Hart wearing a crown of gold appears in the Wilton Diptych, an altarpiece originally erected in a small chapel in Westminster Abbey during the late 14th century. The painting shows a tamed White Hart, which can only be achieved by the King himself.



Fig. 3.29. *The White Hart from the Wilton Diptych*



Fig. 3.30. *The White Hart in Coronation Collection*

‘A centuries-old symbol of royalty and nobility, this limited edition Peacock Print is a beautiful way to mark the Coronation of His Majesty King Charles III. Hand drawn by Jethro Buck, a fine artist trained at the Prince’s Foundation School of Traditional Arts, this rich and vibrant peacock artwork is featured throughout our Coronation collection and makes a standout appearance on our Coronation Musical Biscuit Tin.

Extremely collectible, only 100 of these prints have been produced and are each numbered and signed by Jethro Buck.’

Peacocks have always been associated with aristocracy and royalty. They were often featured in paintings and tapestries as symbols of luxury and wealth. And, although the bird is neither native to the UK, nor an English heraldic animal, it appears on a number of coronation products. Interestingly though, when peacocks are depicted as heraldic animals they are facing the viewer and they have their tail feathers spread. In this pose, the peacock is described as being ‘in his pride’, which can also refer to national pride. Peacock that appears on a musical tin of biscuits certainly is ‘in his pride’. He is also shown as walking gracefully in the English garden full of greenery and blooming flowers, with birds and bees flying around. It is truly reminiscent of the Highgrove House & Gardens in Gloucestershire, the beloved country house of the King and his Queen Consort Camilla.



Fig. 3.31. *Peacock in Coronation Collection*

THE ‘GOD SAVE THE KING’ MUSICAL SWEET BISCUIT SELECTION is ‘A **beautiful** keepsake tin that plays ‘God Save The King’ as it spins, the septet of biscuits within pays **delicious** tribute to flavours and ingredients sources from across the Commonwealth - from Fijian ginger and Canadian cranberries to South African macadamia nuts and Cornish clotted cream. **Handmade** in Lancashire, they’re **a perfect addition** to any teatime celebration.



Fig. 3.32. *Coronation Tea Blend*

Fig. 3.33. *Sovereign's Orb*

Another bird symbol that appears on the tin of coronation tea is Imperial Egret. Basically, the Imperial Egret is a type of a large white heron, and it is one of the rarest birds in the world. It resides in the foothills of Eastern Himalayas, just where the organic Darjeeling tea originates from, thus, the relationship with the bird. Moreover, the heron was a sacred bird of the Druids and a symbol and embodiment of patience, learning, longevity, magic and secret knowledge. Native to nearly all parts of the world, the heron has always been a wonder of nature, beheld by ancient people long before known history. In the short story by Sarah Orne Jewett ‘The White Heron’, for example, the bird represents the wild, unspoiled beauty of nature. The nature-loving girl Sylvia, who chooses not to reveal the location of a beloved white heron to a visiting Hunter, acts as protector of the natural world, which aligns with King Charles III’s environmental values. Also, one should note how the Sovereign’s orb has been turned into a teapot by

adding a handle and a spout. The Coronation *ORGANIC DARJEELING TEA* has the following description ‘*Hailing from the misty Himalayan foothills, the historic home of the rare Imperial Egret which decorates this caddy, Darjeeling is known as ‘the Champagne of teas’ for its **elegant complexity** and **muscatel character**. **Exceptional** with or without milk, this organic Second Flush makes a **delicious cup of tea.***’

Another natural symbol, that is a recurring motif for many products, especially teaware, is the Royal Oak, which is the traditional symbol of England. It is present in Druid rituals, Robin Hood legends and even plays a crucial role in the survival of King Charles II, who is said to have taken shelter under the oak tree when fleeing from Parliamentary soldiers, after defeat in the Battle of Worcester in 1651, during the English Civil War (1642-1651). After the Restoration in 1660, Charles II inaugurated 29th May as Royal Oak Day in order to celebrate his escape and the restoration of the monarchy.



Fig. 3.34. *Coronation Commemorative Plate*

‘*A tribute to His Majesty King Charles III’s Coronation, our **limited edition** Coronation Commemorative Plate boasts a **beautiful, hand-decorated design** featuring two Imperial Egrets. **Handcrafted** by Royal Warrant holders Caverswall in **the historic heartland of English pottery**, Stoke-on-Trent using fine bone china, this **brilliant collection piece** makes a **wonderful keepsake**.*

*The **elegant tapestry design** of each piece in the collection combines tea leaves from the *camellia sinensis* plant with elements from the Royal Oak tree,*

a symbol of the British monarchy dating back to the 17th century. **Beautiful in regal teal** and shades of our signature Eau de Nil - and monogrammed, for posterity, with the date of The King's Coronation - this magnificent collection is certain to be **the crowning glory** of countless teatime ceremonies to come.

With only 250 made, this keepsake is **extremely limited** and comes engraved with an authentication mark. Presented in **a beautiful gold gift box**, this **collectible piece** is **a wonderful way to celebrate an important marking in British history**'.

If one were to look at the animals and plants denoting the Commonwealth, here I should mention cheetahs that appear on the coffee tin and pink flamingos featured on the infusion tin, as well as exotic flowers, such as orchids, hibiscus, frangipanis, and amaryllis. Obviously, such choice of animalistic and floral motifs is not unintentional. For example, the cheetah is native to Africa, and the coffee beans also originate from African countries, e.g. Kenya, Tanzania, Ethiopia.



Fig. 3.35. Coronation Coffee Blend



Fig. 3.36. Coronation Pineapple and Coconut Infusion

CORONATION COFFEE BLEND is described as 'A blend of **heritage** beans from Kenya, Tanzania and Ethiopia, this **enlivening** brew is inspired by East-Africa's **rich** coffee growing history and **boundless natural beauty**. Promising **smooth stone-fruit** notes in every sip, it's a **truly remarkable** cup, created for **especially celebratory moments**.'

The *PINEAPPLE AND COCONUT INFUSION* was inspired by the Caribbean, and it is reflected in the tin design, '*Exotic and tropical, this naturally sweet infusion is inspired by the colours, flavours and carnival spirit of the Caribbean. It's also a sensational tall drink, served over ice as a refreshing cold brew.*' One should note how one of the flamingos embraces the sceptre, which is a symbol of power. Thus, celebrating diversity and inclusivity.

The image of the Sovereign's sceptre reappears on *THE KINGDOM HONEY SELECTION* by resemblance to a honey drizzler. As a result, it looks as if honey is dripping from the Cullinan diamond that's incorporated into the sceptre. The selection comprises honeys from England, Scotland, Wales, Northern Ireland and The Isle of Man, thus celebrating the diversity of the United Kingdom but at the same time referring to its unity.



Fig. 3.37. *The Kingdom Honey Selection*

Fig. 3.38. *Sovereign's Sceptre with Cross*

'A **superb** selection of honeys from England, Scotland, Wales, Northern Ireland and The Isle of Man, the honeys within have all been handpicked by Fortnum's **master** beekeeper for their **extraordinary** diversity of flavour and consistency. Together, they're a timely celebration of **exceptional** honey-making and a **delicious tribute** to the flora of the British Isles, which gives each honey its **unique** character.'

Giants Causeway, Northern Ireland in Teal Pot

This **incredible** honey, promises **fruity** and **subtly tart** flavours, and hails from hives just a bee's flight from the Giant's Causeway - where the bees forage among the brambles and blackberries.

Greeba Mountain, Isle of Man in Red Pot

'This honey's **uniquely bittersweet** notes of marzipan and dried fruits come from **vibrant** purple bell heather flowers which bloom in late-summer on the Isle of Man.'

Duchy Home Farm, England in Blue Pot

'Crafted at Duchy Home Farm, England, a 900-acre farm in Gloucestershire, the **delicious** and **sustainably-made** honey is the work of honeybees, who flit and forage on white clover across the estate.'

Fron Goch, Machynlleth, North Wales in White Pot

'**Exclusive** to Fortnum's, this **light** and **subtly-sweet** summer honey is made in Fron Goch, an **ancient** Iron Age hill fort amid the rolling Welsh hills, where bees forage on **plentiful** rosebay willowherb, lindens, and brambles.'

Hatch Park, England in Pink Pot

'Made for Fortnum's at Hatch Park - an occasional winter destination for the late Queen Elizabeth II and Duke of Edinburgh - this **amber** honey owes its **subtle bittersweetness** to the blossom of the **sweet** chestnut trees which pepper the estate.'

Perthshire, Scotland in Yellow Pot

'Harvested with no little difficulty from hives on the wild Perthshire moors, this **jelly-like** honey is a **rare** treat indeed. **Rich** with **bold, aromatic** notes of Ling Heather, it's truly the King of British Honey.'

One more honey in the coronation range is **THE QUEEN CONSORT WILTSHIRE GARDEN HONEY**, which is represented accordingly, '**Patiently-crafted** in small batches, this **rare** and **extraordinary** honey is made by bees foraging at The Queen Consort's family estate in Wiltshire'. The jar is decorated

with the drawing of a periwinkle. The flower has a light blue colour and stands for purity, elegance and serenity, so it was used in relation to Queen Camilla.



Fig. 3.39. *Wiltshire Garden Honey*

Fig. 3.40. *Rose Petal Sweets*

One more product that is iconically distinctive is *ROSE PETAL SWEETS*, rose being the national flower of England. *‘Presented in a pewter box, these **all natural boiled sweets** are made in Wales with rose water and dried rose petals by a **fifth-generation family of sweetmakers**.’* The interpretation of the heraldic image of the red rose with five petals, separated by barbs is depicted on the pink-coloured square box and also it is engraved on a pewter tin. Inside of the box, there is an additional card telling the story of the creation of sweets.

*‘From the **handmade** pewter box to the **gently floral** treats themselves, our Rose Sweets are a **celebration of traditional craftsmanship**, and of the **enduring beauty** of a Great British summer.*

*Handcrafted at an historic family business in Sheffield, the pewter box itself is a **beautiful keepsake-in-waiting**, made to be filled and refilled for decades to come.*

*But **the sweetest joy** lies in each of the rose treats themselves. Made in Wales by a fifth-generation family of sweetmakers to a 1920’s family recipe, each **all-natural sweet** is made with rose water and dried rose petals.*

*Delicate and delicious, the flavour blooms slowly: but like many of **the most wonderful things in life**, it’s absolutely worth waiting for.’*

The flavour of *ENGLISH BERRIES PRESERVE* which was a mix of strawberries, cherries, redcurrants and raspberries is characterised as *'sweetly tart and equally extraordinary on toast or scones.'* 'Tart' means 'having a sharp taste, pungent, sour, acidic' [32], here the adverb 'sweetly' is used in order to emphasise the sweetness, thus the positive quality of the product.

Two products in the collection which make a reference to Scotland are described below.



Fig. 3.41. *Scottish Ling Heather Honey Biscuits*



Fig. 3.42. *Caledonia Fruitcake*

SCOTTISH LING HEATHER HONEY BISCUITS are characterised as *'Wonderfully buttery and certain to add a little sweetness to any teatime celebration. These extraordinary biscuits are made by our expert bakers with aromatic Scottish Ling Heather honey from hives of busy bees north of the border. Light and elegant, they are a perfect partner to the bold muscatel character of our Darjeeling tea.'*

CALEDONIA FRUITCAKE was *'Inspired by the Royal Family's love of Scotland - and named in honour of Their Majesties King Charles III and the Queen Consort's residence at Balmoral - this extraordinary fruitcake is handcrafted by a family-run bakery in Edinburgh. Made with lashings of Scottish heather honey and whisky from the Royal Deeside Region, it's the perfect partner to a robust cup of our Royal Blend. This cake boasts bold flavours of rich fruitiness and a hint of spice, followed by elegant notes of floral honey.* The term

‘Caledonia’ was first used by the Romans to refer to the land that lies north of the River Forth in Scotland, in some cases it is also used as a poetic name for Scotland.

All in all, the examples illustrated above demonstrate how linguistic and semiotic means are combined in packaging design in order to tell the story. Although Fortnum & Mason’s story mainly revolves around the delicious things in life, they bring into their storytelling another heritage brand - British monarchy, and by associating its products with the British Royal Family they create an image that contributes to the respectability of the business and adds allure to the brand. This is a vivid instance of a brand narrative being interwoven with the national and reflected in the commemorative collections analysed above.

Conclusion to Chapter 3

Storytelling has become a common technique in the sphere of marketing and advertising. It gains in popularity under the strong impact of digital technologies, on the one hand, and multimodality, on the other hand. Storytelling is regarded as an effective advertising strategy as a compelling story remains one of the most effective ways to persuade the consumer. Brands use stories as a way to communicate with customers and increase the emotional power of their advertising. Luxury brands use storytelling as their stories communicate brand values and codes, and the latter contribute to developing the distinctive identity of a brand, thus, making it recognisable among other brands.

Fortnum & Mason's storytelling develops around *the delicious things in life*, after all that's what the company embodies. Another aspect of Fortnum's storytelling is heritage, which is released in the stories of the company's past being told from a narrative perspective, like *The Delectable History of Fortnum & Mason*. In shaping history into heritage content, Fortnum & Mason pays particular attention to the innate dimensions of heritage, such as legacy and longevity. The third aspect, which is central to Fortnum & Mason, is luxury combined with quality. It is expressed not only by means of product storytelling but also reflected within the in-store design (red carpets, atrium decorations and the clock). The idea of English national identity, or that of 'Britishness' is realised by connecting the brand to the Royal Family and incorporating the British monarchy into the storytelling. And the fifth aspect would be that of fantasy because Fortnum's storytelling creates an imaginary world of its own. The idea of something that is not real but existing in our minds has found its way into the creative and original stories behind the products, founders and customers. Particular attention should be given to intertextuality, as we have seen in the cases of 'Alice's Adventures in Wonderland' 2006 Christmas campaign and 'Alice Through The Looking Glass' window displays of 2016.

With regard to customer engagement, *Chocolate Library Short Story Competition* held by Fortnum & Mason in 2019 and 2020 successively presents an excellent example of consumer-brand interaction. Customers were invited to write a short story about one of the chocolate bars in the collection. The winner of the competition was to receive Fortnum's hamper, the entire Chocolate Library Collection containing 21 different 'books' and have their story published online at The Journal on the company's official website. One can observe that a certain shift has happened within the branding environment with consumers being encouraged to participate in shaping the identity of the brand.

When it comes to the national events and celebrations, those have a great significance to Fortnum & Mason, as they provide an occasion for the brand, in the majority of cases, to launch a new product line, not to mention the profit-generating prospect. As mentioned previously, Fortnum & Mason is the brand that has a centuries-old connection to the Royal Household. Consequently, the events that are of importance to the monarchy, such as coronations, jubilees, coronation anniversaries, royal weddings, etc., are important for the business as well. The idea that a range of products is devoted to a particular event and available only for a limited period of time, makes the product more desirable, hence popular. Every product in *Platinum Jubilee* and *Coronation* collections by Fortnum & Mason tells a unique story. This was achieved by incorporating into packaging design elements with symbolic meaning.

All in all, if a brand is perceived as a combination of tangible and intangible assets, then storytelling is definitely a practice that contributes a lot to the emotional and psychological dimension of a brand, as projected in the minds of its customers. Fortnum's image is that of delivering extraordinary food, providing exceptional service and creating unforgettable experiences.

CONCLUSION

Forget that Fortnum's is a shop...

Being a cultural product advertising shares a close bond with the culture and carries within itself the culture code. The advertising of Fortnum & Mason, a 317-year-old company, an iconic British luxury department store, a national treasure, presents an interesting case for analysis. On the basis of F&M's promotional discourse one can trace how the style of English advertising acquired its distinctive style, how it evolved. When viewed within a greater scale it is not only advertising but the whole social/national institution that comes under scrutiny. Thus, when describing Fortnum & Mason's advertising I paid particular attention to how the idea of Britishness, or that of English national identity is represented within the company's (discourse) product advertising, storytelling, packaging design. The primary objective of the research was to investigate how Fortnum & Mason's advertising evolved over the course of history, how the means of brand marketing and communicating with customers have changed over time. This aspect of the research is congruent with the linguistic analysis of language use - how the company uses the English language in order to create an appealing image, communicate its values and brand codes to the customers, and ultimately to shape a distinctive brand identity. Nowadays advertising discourse, a highly creative field of activity, is impacted by the development of media and the rise of digital technologies.

The approach selected for the linguistic research was analysing Fortnum & Mason's advertising from a diachronic perspective within such linguistic trends as Discourse Analysis, Multimodality, Multimodal Discourse Analysis, Sensory Linguistics, Sense Studies.

Fundamental works on Discourse Analysis were surveyed as a theoretical background and a methodology for the research. Historical approach to F&M's advertising spans the promotional literature issued by the company, namely, *The Commentaries* initially created by Hugh Stuart Menzies and published from 1924 to 1939, Christmas catalogues and Easter brochures designed by Edward Bawden in the 1950s and 1960s, as well as catalogues from later decades. Platinum Jubilee and Coronation collections by Fortnum & Mason have been reviewed in order to demonstrate how the company incorporates storytelling techniques into its marketing. Consumer engagement as a new technique intertwined with storytelling as a marketing strategy was examined on the basis of the *Chocolate Bars* project. Within the scope of the thesis I explored commercial consumer advertising, which constituted the object of this research. Commercial consumer advertising refers to the advertising directed towards consumers with the particular aim of promoting a brand, its products or services.

In Chapter 2 the catalogue as a means of promotion was examined, its components researched and general features described. The main periods of Fortnum & Mason's advertising can be outlined as follows: press advertising of the Victorian times, promotional brochures developed under the stewardship of Hugh Stuart Menzies, catalogues designed by Edward Bawden and his contemporaries, and finally the modern era of integrated marketing communications. Hugh Stuart Menzies invented an innovative strategy of sending the catalogues directly to customers' mail, thus pioneering an individual, personalised approach to advertising. His *Commentaries* were entertaining brochures featuring witty product stories and illustrated with whimsical caricature style drawings. The style was humorous but at the same time informative. The catalogues by Edward Bawden can be considered rather eccentric with his anthropomorphic cats, winged figures, mermaids, zany clerics, flighty maidens, and a whole range of delightful but unlikely beings. Although the style has largely remained unchanged, the distinction between the brochures of the 1930s and the

catalogues of the 1950s would be that the former are smaller in size, they span fewer pages, instead of product photographs they are illustrated with hand-drawn sketches. The catalogues of the 1950s and onwards feature product photos, at first black and white displayed on colourful background, and later in full colour. These facts reveal that gradually visual mode replaced the textual mode, and became the domineering one. It should be noted that the catalogue was an indirect means of advertising, encouraging customer feedback and the establishment of a long-term customer-brand relationship. Product descriptions were analysed textually, the correlation between the textual, graphic, visual modes explained, the types of lexical means identified. The text of the catalogues abounds with adjectives in the superlative degree, sensory adjectives denoting flavour, semantic superlatives, lexemes expressing positive value of a product and creating the image of exclusivity, food names of French origin, figures of speech and tropes. In general, Fortnum & Mason's discourse sought to tap into consumers' social needs, specifically the needs for pleasure, sociability and affiliation.

Chapter 3 is devoted to the concept of storytelling as a marketing technique. Traditionally, storytelling was perceived as a literary practice, however it has become an increasingly popular strategy in the sphere of branding due to the fact that it helps increase the emotional power of advertising, thus making it more effective and persuasive. The use of storytelling in marketing has led to the emergence of narrative advertising. Narrative advertising conveys the message to consumers by telling the story, for example, *The Delectable History of Fortnum & Mason*. Being a heritage brand, Fortnum & Mason shapes its historical past into the content for heritage storytelling. As the case of F&M demonstrates, by generating customer engagement digital technology has empowered users as co-creators of branded content.

Symbols, diverse semiotic means acquire particular importance in modern communication. Semiotically, the design of Platinum Jubilee and Coronation collections by Fortnum & Mason was examined. The design is characteristic of

the inclusion of symbolic details associated, in the case of Platinum Jubilee collection, with the personality of Queen Elizabeth II, her passions, pursuits and the historic milestones that have defined her reign. The 2023 Coronation collection celebrates the British monarchy and pays tribute to King Charles III, his love of nature and passion for arts. That's why the design is rich with heraldic motifs and depictions of flora and fauna. Some products in the range were inspired by the wildlife of the Commonwealth countries and celebrate the diversity of the communities worldwide. The collections display Fortnum & Mason's long-established connection to the Royal Family, thus elevating the image of the company to the status of luxury. This image is also enhanced by the Royal Warrants that company holds.

Over the centuries, Fortnum & Mason has remained innovative and creative. Behind the winning formula of success lies the constant evolution that combines innovation with tradition. Progress doesn't mean disregarding one's past, it means building on it. Window displays resembling the catalogue covers from the previous decades or the revival of Edward Bawden's cats on the pages of modern catalogues are great examples of diachrony in advertising. By drawing inspiration from the past and making it part of the present, Fortnum & Mason is a case in point that it is the historic past that adds intrinsic value to your brand by making it more distinctive among other brands, hence more competitive. It is an aspect of brand identity that should never be lost.

Further research encompasses Fortnum & Mason's corporate discourse, positioning of the brand in the 21st century, new models of customers' engagement, multimodal analysis of visual merchandising and communication strategies of the company in the virtual world.

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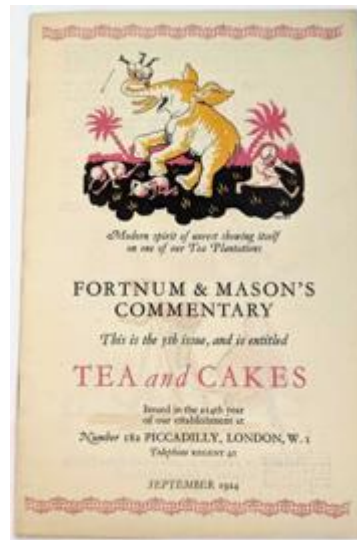
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APPENDIX A.

A1. "Tea and Cakes"



A2. "Military Tattoo Commentary"



MELON ICES

"Remember I am giving a fancy round your melon ice tonight" were the last words of a famous hostess as we crowded her to the door with old-world blandishments.

"What did the lady mean?" asked the stranger, puzzled.

"Permit us to explain," we replied, bowing and curtseying simultaneously as only we know how.

"We used to supply ices for dinners and dances for our ices. They contain the cream of Jersey cows, so rich and golden it scarce will pour from the churn, and we make some with ripe melons so that the famous straps you in a spirit of society difficult to describe."

"That don't," said the stranger, "you might hurt yourselves."

Our CREAM ICES in all flavours per quart 12/-



Military training at Fortnum and Mason's. Juniors learning not to flinch



W.F. 4181



Our Navigator struck by a glancing typhoon

OUR WALNUT CAKE

There is not a cake to eat during the alerts of a tea party. Not when you are thinking of things to say. No. It is too wonderful.

Rather meet it alone in some quiet room withdrawn from worldly needs. It is a modest low-lying cake, neither divided nor bedazzled, but our love the softly sweet sugar lies like virgin snow upon its bosom. Take a slice and marvel at the cunning with which each layer of sponge is laminated in the oven between the layers of crushed walnuts and cream. Now eat and realize that this is not bread, yielding sponge, but crisp and of a flavour unbelievable. What say you to the taste of three walnuts? How should sponge thus treated with the cream? Are you prepared to live on without walnut cake like this?

WALNUT CAKE - - - each 2/6 & 4/6

W.F. 40017

A3. "Perfect Peach in Piccadilly"

OUR BOTTLED FRUITS

THAT LABOURER is our man. You thought it was part of our re-building operations? No! We had to make the lady to get our bottled fruits into the shop. Surely the door and a shoulder width, for we are very shy, but this year it is different. It is a village year for bottled fruits.

Never have we seen such beauties—great glossy peaches—great red and white, with the most marvellous flavour; their red— all its crystalline rings. Once you have tasted them you are quite for all un-bottled fruits. Our Deputy Lieutenant has already demolished his professor and invited his fruit to see him a laquerer. Now he takes the poor price at the County show with fruit from our bottles. But then we always have been famous for bottled fruits. Witness the old proverb—"Looking for a Perfect Peach in Piccadilly."

*Fortnum, Mason, Piccadilly, London
W. 1. Fruit sold in a net 2/-
10/- for 25/-*



The Perfect Peach in Piccadilly

A4. "Summer Feasting"

LET US VISIT THE ROYAL ACADEMY



The only time MARSHES APPEARS last his temper
Was in a fit of rage and rage and rage and rage

FORTNUM
& MASON'S
No. 1 COMMENTARY 25
concerns DAINITIES essential to
SUMMER FEASTING


Produced while under the flag of intense artistic emotion caused by a visit to the ROYAL ACADEMY

154 PICCADILLY, W. 1
TELEPHONE: BUNDEY 41

A5. "Good Things for Picnics and other occasions"

HAMPERS


A PICNIC HAMPER SHOULD BE A joyous affair that people will talk about afterwards, saying: "Do you remember that what's-its-name thing in a dish? It was good, wasn't it?" Our hampers are like that. We send them to people on the Broads, and after they have eaten they say "I didn't mean what I said about houseboats this morning—it's a jolly good houseboat, and I don't care if I fall overboard again." The secret of our success as hamper composers is simple—it is because we know what the holiday mood feels like. We put in things that go well with sunshine and laughter. Jolly things that you can take up and eat under a tree while sitting beside somebody really nice.



Picnic and Race Meeting Hampers from 15/6 per load See page 11

Even the Law Lords go picnicking
[4]

A6. "Hunting Number"




The day we forgot to leave our Us at home

Let Us Gallop Furiously
for this is the
HUNTING NUMBER
OF
DAINTIES THAT INSPIRE RECKLESS DARING
The next will be at 10/6

OUR chocolate strawberries IN KIRSCH

you came from a sunny bank in Kent, just where the "Pilgrims' Way" runs up the placid valley of the South. Great Faxon strawberries they were, and deeply luscious. Never have we met with such flavoured. We took the smiling fruit and maturated it for long months in mellow Kirsch liqueur. Now they are ready! a dose of our finest chocolate. Let one of those marvellous confections melt in your mouth. Allow the sudden gust of cool liqueur to charm you. Consider the wonder of the great strawberry with its ripeness held captive. Abandon yourself to it utterly with one hand seeking to quell the factory of the heart and eyes mysterious with love. But for pity's sake don't just munch!



HUNTING TERMS ILLUSTRATED
Scalyham terrier taking a KERSCH STRAWBERRY

THE THREE GRACES
Pâté de Foies Gras - Game Pâté
Yorkshire Pies

WITH what emotion we flip their names, for did we not create these sumptuous plates in memory of the only three women we ever really loved? Why harp on our feelings by reviving this? Why carry our plates on our shores? Because we crave sympathy. Listen! This Foies Gras. What hours we spent by placing such masses of waffle in its midst, but we evik not, for did we not tell Annie that her dark eyes were as unbecomable as traffic the very night she left us for ever? Fardon. Our vitality is diminished by tears. Those goose gizzards from the coast (some young partridges) the most distinguished guests. What tender-ness—how like the who—Oh, misery!—Oh, cream!—For goodness' sake let's talk of these delicious Yorkshire Pies made with veal, tongue and chicken—yes, take the dammed thing. It reminds us of the one we married.

Our Pâté de Foies Gras
Game Pâté
from 2/6 to 4/6

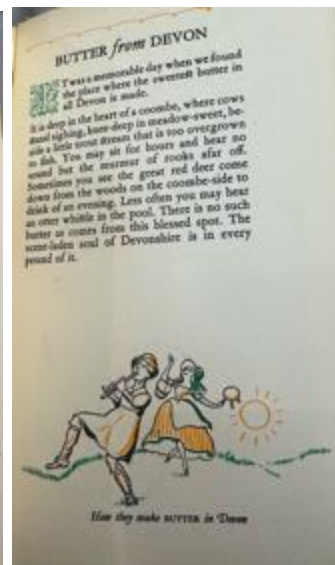
Our Game Pâté (Game Pâté)
from 4/6 to 4/6

Our Yorkshire Pie
from 8/6 to 10/6

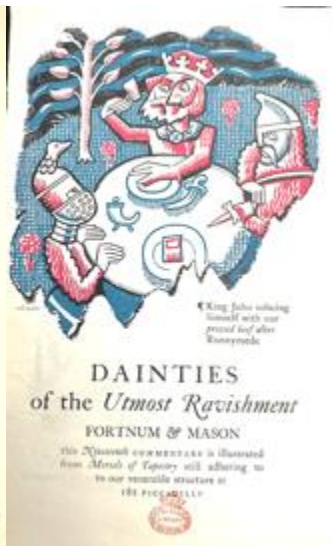


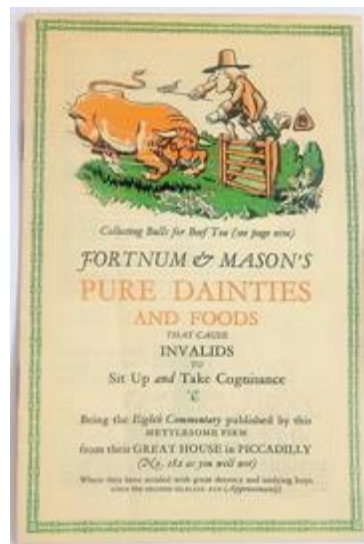
Having our last holiday to get extra waffle in the Pâté
[10]

A7. "The London Season"

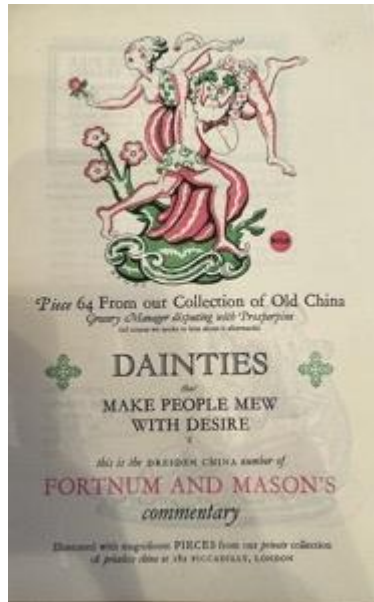


A8. DAINITIES

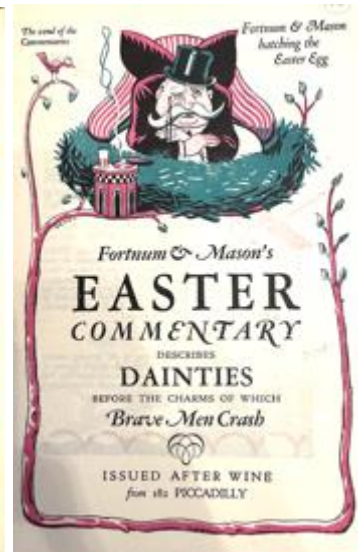




A9. "DAINTIES that make people mew with desire"



A10. Easter Dainties



A11. "The Easter Revelry Commentary"

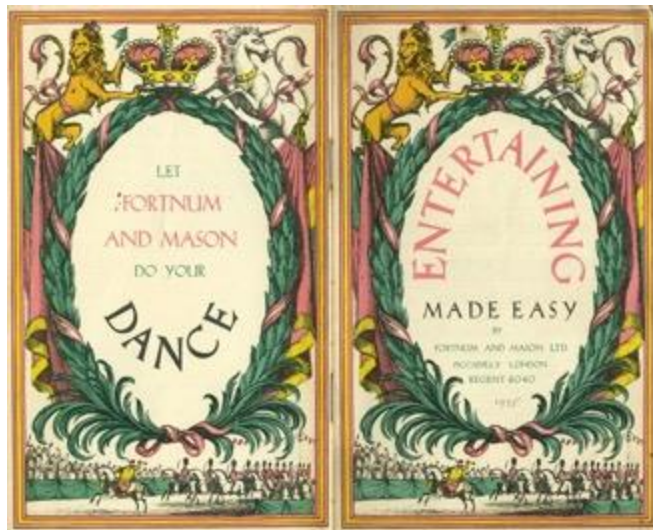
A13. Dutch Art Easter Commentary



A14. The Legend of Willow Pattern by Fortnum & Mason



A15. Designs by Rex Whistler



A16. Cornucopia



A17. Gourmet's & Berkeley Baskets

No. 7
Gourmet's
Basket
£8.0.0

*A choice selection of
Delicacies that will
tempt and please
the most fastidious
palate. Packed in
a useful Picnic Basket
of good quality.*

No. 9
Berkeley
Basket
£3.5.0

*Good Things
packed in an
attractive
handled basket as
illustrated*

<ul style="list-style-type: none"> 1 F & M Glass Grouse in Jelly 1 Fancy China Hive Honey 1 Jar Fresh Beluga Caviare 1 Terrine Strasbourg Pâte de Foie Gras 1 Globe F & M Stem Ginger in Syrup 1 Tin F & M Scotch Shortbread 1 Glass Wax and Vitale Hors-d'œuvre 1 Bottle F & M Salted Almonds 1 " " Real Turtle Soup 1 " " Strawberries in Liqueur 	<ul style="list-style-type: none"> 1 Box F & M Assorted Crystallised Fruits 1 F & M Glass Bour's Head 1 " Globe Stem Ginger in Syrup 1 Tin F & M Scotch Shortbread 1 Bottle F & M Sliced Mango Chutney 1 " Fruit Salad in Syrup 1 Jar F & M English Honey 1 Box Dessert Figs 1 Fancy Tin Biscuits
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A18. Christmas Puddings

FORTNUM & MASON
Christmas Puddings
 From a famous recipe that we have steamed for over a hundred years

Only the choicest Fruits, Finest Eggs and Sweet Sykes, well fused with the noblest Brandy—only, of course, our famous recipe—produce such Christmas Puddings!

Boxed — 2 lb. Net weight —	8/6
1 lb. —	4/6
4 lb. —	18/6

Brandy Sauce
 Made from an old recipe — 1/6 each

Mincemeat
 No. 1 Size — 2/6
 No. 2 — 1/6

Christmas Cakes
 Fortnum & Mason's Black Fruit Christmas Cake, Lard and Dried Fruit, Special Black Fruit Mince with a thick layer of Marzipan Cream. Each Cake neatly packed in a waxed tin.
 Approx. weight 2 lb. — 10/6
 " 4 lb. — 18/6

A19. Crystallised and Glacé Fruits

Crystallised and Glacé Fruits

Each fruit is chosen from the finest in France when it comes to the greatest perfection in size and flavor. Each is packed most artfully by us.

In specially designed cases which gift-takers will appreciate — 2/6, 3/6, 4/6, 5/6, 6/6, 7/6, 8/6, 9/6, 10/6, 11/6, 12/6, 13/6, 14/6, 15/6, 16/6, 17/6, 18/6, 19/6, 20/6, 21/6, 22/6, 23/6, 24/6, 25/6, 26/6, 27/6, 28/6, 29/6, 30/6, 31/6, 32/6, 33/6, 34/6, 35/6, 36/6, 37/6, 38/6, 39/6, 40/6, 41/6, 42/6, 43/6, 44/6, 45/6, 46/6, 47/6, 48/6, 49/6, 50/6

A20. Christmas Stories From Fortnum's

Chapter 1 The Waltz of the Teas

Our journey begins in the Food Hall at Piccadilly, as all manner of delicious things spring to life at Fortnum's, just in time for Christmas.

It was Christmas Eve, a little before midnight, and all Piccadilly was quiet and still. Well, almost all.

Downstairs, in a quiet spot on the Lower Ground Floor between the still-slumbering Stiltons and the gossiping bottles of Champagne and Mulled Cider, Christmas is coming to life - and an annual adventure is about to begin.

*"First time?" said the **Scotch Egg**, peering over the top of his glasses.*

*"Yes and I'm very excited," said the **Kea Plum**. "But isn't it supposed to have started by now?"*

*"Technically," said a tall tin of **Merrilossus**, who had wandered over to join the conversation. "But that's the teas for you: always waiting until the anticipation reaches...boiling point."*

*A chuckling **Christmas Pudding** appeared beside the group. He brushed an errant breadcrumb back into perfect position on the Scotch Egg's head: "You've somehow out-cheesed the Stiltons with that one, Merri. Speaking of which - "*

But before anyone could make the move to shake the pots from their sleep, a tinkling sounded in the distance. It came from somewhere out of sight, up near the top of the spiral staircase.

It stopped in an instant. And then, darkness fell. With the candles still waiting a floor or two away, nobody — not the Scotch Egg or Kea Plum, not Merri or The Pudding, and certainly not the somehow still dozing Stiltons — could see a thing.

*At once, a single spotlight landed on the bottom step of the stairs, where a caddy of **Christmas Blend Tea** stood with arms aloft in triumph. Her gilded outfit glinted and sparkled.*

"Is she wearing a top hat?" asked the Kea Plum.

*A loud yawn sounded in the puzzled plum's ear: "Blimey, is it Christmas already?" asked a bleary-eyed **Stilton**. "Where's my lid?!"*

*"Where it always is: atop your tête, mon ami," said a bottle of **Champagne**, who was stretching athletically.*

Then the Christmas Tea's voice boomed out a loud greeting: "My sweet friends! My fellow refreshments! My delicious, feast-seeking siblings! Are you ready?"

*But the question went unanswered, just as was planned. An unseen orchestra of trumpets and glockenspiels and marching drums filled the air with music in 3/4 time, and on the step behind the ring leading caddy, a **Musical Biscuit Tin** twirled a conductor's baton with abandon.*

The Kea Plum asked: "So when do we - ?"

*But before he could finish, he was part of the waltz: a little morsel of magic amid the smiling **Cerisettes**, the singing **Christmas Hams**, a pint-sized pink elephant and a **Mince Pie** or three. The music grew louder as the merry band made its way to the Ground Floor above.*

And as the procession continued on its scheduled route towards the red carpeted stairs, 36 hooves were anxiously treading the air over our Piccadilly roof...

Chapter 2 The Synchronised Champers

Our journey continues up the red carpeted stairs at Piccadilly, as a host of familiar favourites go in search of adventure...

By now, the red carpet on the stairs was impossible to see.

It was still there, of course, but for now it was hidden beneath the skittering feet of a thousand waltzing, singing, joy-filled friends.

And as the crowd made its way off the stairs and into the First Floor at Piccadilly, Christmas Crackers and Baubles, Puddings, Pies and Candles aplenty joined in with the fun.

A herd of Advent Calendars completed the scene: their windows and doors clapping open and closed in perfect time with the ever-quickening song from the giddy Teas and Biscuits at the head of the throng.

Until all of a sudden, the shushing began. Within seconds, the whole floor was silent.

A pair of Christmas Crackers nudged the Kea Plum's shoulder. Shattering the quiet, they shouted in perfect unison: "They practice all year, you know." Thousands of eyes turned in their direction.

"You're shouting a little, could you—" The Plum hissed quietly, holding a single finger to her lips.

The twin Crackers laughed (loudly, of course) and checked each other's pocket watches: "About ten to midnight, chum."

The Plum smiled and looked confused. A jar of Figgy Mustard led the Crackers away, as the Boxing Day Pickle explained in a whisper: "Wonderful chaps. But deaf as a post."

Then with a swiftness that sent more than a few Baubles tottering over with shock and surprise, a shoal of flying bottles swept suddenly overhead, and the music changed tone, from raucous to gentle.

"The Synchronised Champers—" yelled the ring leading Tea, "—shall now swoop and stoop, swoosh and glide, flip and trip and pirouette through the air, for your entertainment! Please mind your heads (or similar) as we follow them to the Second Floor and up to meet our Wicker friends on Third!"

And just as instructed, the massed ranks watched as the cork-headed Champers acrobatically flew in bubbly formation. The Candles on Second held themselves aloft in tribute, a haze of festive aromas filling the room as choruses of 'ooh' and 'aaaah' sounded all around. It was quite a spectacle. Until—

"STOP!"

A deafening howl brought the display to a close, the Champagne bottles suspended in mid-air as if by magic.

All eyes turned towards a worried looking face: a solitary Christmas Coal, held above the fray by a (rather strong-looking) Fortnum's Wicker.

"THE REINDEER ARE HERE," he squeaked, as loud as he could.

"BUT FATHER CHRISTMAS IS MISSING!" boomed the Wicker, his arms still holding the Coal above his head.

The collective gasp was loud enough to properly wake the half-dozing Stiltons. Eyes darted around the room in search of someone, anyone, with an answer to this Christmas conundrum. And then: "What's the most refreshing letter of the alphas— Oh I say, why is everyone looking at us?" yelled the Cracker to his brother. "Not a fan of cracker jokes, eh?"

Chapter 3 The March of the Hampers

Our journey concludes with a special assignment for our fleet of festive favourites, before a little assistance from a hive on high saves the day...

"Now, if we can make our way to the peak of Mount Everest, we can find old St Nick," said one Hamper, as he buckled himself tightly shut.

Ever ready for a challenge, it was the Hampers who stepped forward first, with a plan to save the day. They gathered the troops on the Third Floor.

The Figgy Mustard asked: "How does a man like him just vanish?!"

"The same way a man like that squeezes down millions of chimneys in a single evening, Figgy: he's magic, that's how," said Merrilossus. Everyone agreed that was a very good point.

One Christmas Hamper led the Candles on a quick march to check the stairs, the lifts, and all points in-between. Another took the Mince Pies and Christmas Puddings to the First and Second Floors. One more led the way at the head of the Teas and Champers, all the way down to the Lower Ground and Ground Floors.

"Keep a watch for half-drunk sniffers of Christmas Pudding Madeira, nibbled Mince Pies, that sort of thing," he said.

Everyone else — the Baubles, the Biscuits, the Condiments, the Crackers, the wide-awake Stiltons and Merri, the Kea Plum and her Confectionery friends — were sent to gather what the Wickers and Hampers called 'intel' from the reindeers on the roof.

And so up they went, until they emerged into the crisp winter air, high above Piccadilly.

"So when did you notice he was gone?" asked Merri.

"Just as we were just coming into land here," said Rudolph. "I was like 'O-M-Gosh this sleigh is really light all of a sudden.'"

A Bauble, shaped like an Eau de Nil Fortnum's Shopping Bag, shuddered with worry. The group stood silent. Nobody knew quite what to say.

Suddenly, the Kea Plum heard a droning noise in her ear; a bee who'd flown over from one of the rooftop hives. Before she could shoo him away, the Plum heard a tiny buzzy voice say:

"Santa's in the Tea Salon, guv. He does this sometimes: uses his magic to nab a sneaky midnight snack. The old fella just can't help himself when it comes to sweet and ornate little Christmas treats. Go on, tell everyone."

The Plum cleared her throat and said in a loud and confident voice: "I think he's in the Tea Salon."

"Pardon?" said Dancer.

"In the Tea Salon?" said Comet.

"For the Tonka Bean and Chocolate Bauble," said Prancer and Vixen, at the same time. "He's been on about it for weeks."

"Hurry," said the Merrilossus, "Send the bees to tell the others to meet us on the Fourth Floor! Father Christmas is in the building!"

Quick as a flash, a happy swarm of black-and-yellow fliers went zooming down the floors at Fortnum's, delivering the hopeful news of St Nick's impending discovery to every sweet, savoury and sippable thing they encountered along the way.

And before long, the crowd had trooped its merry way towards the Fourth Floor — and long before they'd even stepped inside, they could hear the unmistakable sound of Christmas Carols being played (sweetly but amateurishly, if truth be told) on the Tea Salon piano.

And as they rounded the staircase and the entrance to the Diamond Jubilee Tea Salon came into view, there was the man himself, sat at the keys: one hand picking out the melody to 'We Wish You a Merry Christmas', the other holding a Tonka Bean and Chocolate Bauble, which was just a single bite away from being devoured completely.

The crowd sighed with relief. St Nick looked typically unflustered: "Looking for me?" he asked with a wink, and his mouth full with cake. The Scotch Eggs giggled the hardest, each a hearty endorser of the old boy's sass.

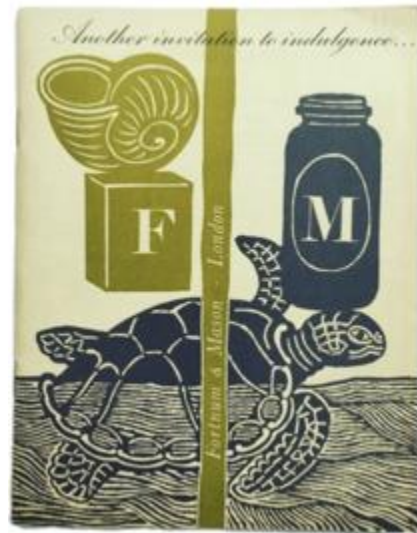
And then everyone moved to the roof, where the final preparations were made for the Christmas Eve trip ahead.

Hampers flew open. Caddies and tins, bottles and boxes, accessories and necessities and cherished festive favourites all jostled into position within their designated Wickers.

And as the sleigh took to the air (guided by the bees, working as ground crew and using honey drizzlers as impromptu marshalling wands), the Kea Plum could have sworn she heard the distant shout of her new friends, the Crackers, yelling in a happy chorus:

"Same time next year, everyone!"

A21. Invitation to Indulgence 1958 & Another Invitation to Indulgence 1959




A22. Father Christmas had a cat... from 1958 Christmas Catalogue



A23. The Curious Cats of Piccadilly

A Fortnum's Christmas Story. Instagram (2022, December 22)

The Curious Cats of Piccadilly



Two cats on the roof at Piccadilly said:
'Let's sneak into Fortnum's
and get ourselves fed.'
The first mog he nodded:
'To the puddings and pies!'
But the second said shyly:
'I'd prefer a surprise...'

Unseen by red coats
they slipped through the doors,
Tails swishing gently
as they tripped up the floors
Til' a wicker-clad wonderland
came into view,
And the second cat whispered:
'Let's try out a few.'



After sniffing a couple,
they climbed into a hamper
And pawed their way through
the tea, biscuits and champers,
Til' the second cat yelped
and started to laugh:
'I've found it! I've found it!
We can each eat a half!'



Then holding aloft
the jar he'd been after,
The first cat joined in
with his own fit of laughter,
And while reading the label
the first cat did shout:
'Oh Fortnum's, you've done it!
You've pickled a sprout!'



A24. Fortnum & Mason Make Life Brighter



A25. Fortnum & Mason Pierce the Gloom

FORTNUM & MASON
Pierces the gloom

January and February, the unsocialistic
months. Round about Christmas, things looked
a little better. Apparent emotion
burned up with presents. The December month's
usually an embourgeois day year.
The New Year's Night when with one thing and
another, it really seemed that the personality
might be about to blossom into a bonfire,
more beautiful, than—
Then along come January and February,
and all hope dies. January and February—
dark and cold and empty—only hope is the look
and whisper's look when they begin, probably
in the lake under the stairs, where at least
it's warm and it's certainly dark so that
no one can see the brightful vision of your own
Whimsy anyone might be, of course,
in Fortnum & Mason, where it's always
Christmas or New Year's Eve.
In Fortnum's no one's seen to get
the cold, dark, empty spaces
in between the high days and holidays.
New Year's Eve seems to be followed,
immediately, by Midwinter's Day.
At Fortnum & Mason
we have only the best, in the
best of all possible worlds.
Have you been to lately?

Fortnum & Mason pierce the gloom—
with wonderful things to drink

One of the most important things that the business man learns by growing
older is prudence in selecting the very best of the joys available.
Young men believe that happiness can be found by striving violently to
graze fish, whiskey, nose-cream, seven pins of silver and the whole back
bone of the cheese of Cadorella. The older, wiser man settles for the best
and a bottle perhaps, of Golden Label Brandy—*or, at the very
most, two.*

Our fabulous list of hand-picked wines, spirits and tobaccos is therefore
made up for his benefit, so that in sober contemplation he may perceive him-
self with precisely the right background for the right occasion, whatever
his name may be. The same list, of course, is available for young men of
ambition, and for all others who merely love wine.

Here are a few examples of Fortnum's own special bottling, particularly
designed to warm the inner man:

	Bottle	6 Bottles
F. & M.'s Fine Champagne Cognac—12 years old	57.6	—
F. & M.'s Fine Champagne Cognac—23 years old	72.0	—
F. & M.'s Three Star Cognac	44.0	322.0
F. & M.'s Fine Old Jamaica Rum	34.0	141.0
F. & M.'s Red Seal Scotch Whisky	36.0	144.0
F. & M.'s Scotch Pure Old Highland Glenlivet	24.0	—
F. & M.'s Whisky Pure Fine Old Young	22.0	—
F. & M.'s Scotch Whisky Very superior old blend	22.0	—

For the latest edition of our Wine and Spirit List please telephone or write.

Fortnum & Mason pierce the gloom—
with heartening things to eat

All thinking persons are agreed that Indian subcontinent must be exceptional
people, seeing that, even in the most arid and harshest with the
largest of jewels, they live almost exclusively upon and for curry, as it were,
when the sun is splending the horizon two months. This attitude is all the
more curious when one considers that curry is perfectly designed, in fact,
to digest the stews of England, on the coldest days of the year.
While wondering, therefore, how the subcontinent do it, we have pleasure
in presenting to our British customers all the best-making uses of the
subcontinent's table, in the certainty that no very positive, public and
obscure will warm them all the way through.
And, last these tropical handbills appear no temperature, our own range
—meats and herbs and every kind imaginable—can show to win the
temperature, and to give the way.

F. & M.'s Indian Curry Mango Chutney	1/6	1/2 & 1/2
Imported Ghazal Curry Sauce	1/6	1/2
F. & M.'s Indian Curry Powder	1/6	1/2
Spiced Onions	1/6	1/2
Spiced Curry Paste	1/6	1/2
Peppercorns	1/6	1/2 & 1/2
Let Us Be Indian prepared Curry Mixtures	1/6	1/2
Curry's Special Pickle	1/6	1/2
Curry's Special Pickle	1/6	1/2
Curry's Special Pickle	1/6	1/2

Telephone or write to our General Department for the latest Price List
giving the full range of all foods.



B8. Letter from the Managing Director L. W. Griffin to the Customer

'Dear Customer

This year Fortnum and Mason celebrate 275 years in Piccadilly.

Every Christmas since 1707 our famous shop has catered for those who would like their seasonal gifts to be something more than just another present.

Our famous forebears, as you may already know, took particular pride in welcoming their customers. Happily, this privileged tradition is still impeccably preserved. We invite you to walk the six floors of this notable house of luxury and to enjoy our unhurried service, gastronomic delights, superb wines and spirits, exquisite jewellery, antiques, leatherware, perfumery, exclusive fashions, elegant shoes, hats, toys, china and gifts for all occasions.

Entertain your guests in one of our three superb restaurants for that special pre-Christmas lunch or an evening meal in the Fountain Restaurant.

For many years our famous Christmas Hampers have proved to be the ideal present for the festive season. The carefully chosen selections of the finest food and wine make these hampers highly acceptable gifts. They are the perfect

way to remember your friends, thank business clients, or your staff for their support during the year.

In turning the pages of our 275th Anniversary Book and Christmas Catalogue, we hope you will capture just a little of the spirit of all that is traditionally best. We invite you to make your choice, fill in the order form and post it to us. We will then take care of everything for you.

If you would like any further information, or if we can help you in any other way, do please let us know.'

B9. 'Alice's Adventures in Wonderland' Christmas Catalogue, 2006



B10. 'Alice's Adventures in Wonderland' Christmas Catalogue, 2006



B11. 'Alice's Adventures in Wonderland' Christmas Catalogue, 2006



B12. 'Alice's Adventures in Wonderland' Christmas Catalogue, 2006

56 GIFTS

"Don't let him know she liked them best,
For this must ever be.
A secret, kept from all the rest,
Between yourself and me."
If your aim is to remain clandestine, these aren't the gifts to choose. If on the other hand exuberant delight is more your intent, you really can't go wrong with any of these: everyone who picks one up instantly wants to show someone else.



Velvet Scarf by Georgina von Itzdorf

Full length, sage green	730504	£175
Tippet length, sage green	730503	£95
Full length, copper	730501	£175
Tippet length, copper	730508	£95



Pearl Jewellery by Helen Zubeldia, Paris
Exclusive to Fortnum & Mason in the UK
Pearl Necklace with Swarovski Clasp
780206 | £395
Pearl Drop Earrings
780207 | £48

B13. 'Alice's Adventures in Wonderland' Christmas Catalogue, 2006



13

The White Rabbit's Design
The White Rabbit's Design is a collection of gifts inspired by the classic story of Alice's Adventures in Wonderland. The collection includes a range of jewelry, home decor, and small trinkets, all designed to bring a touch of the magical world of Wonderland to your home.

2006 | £95

B14. 'Alice's Adventures in Wonderland' Christmas Catalogue, 2006



SUMMARY

Олена Савченко

“РЕКЛАМНИЙ ДИСКУРС FORTNUM & MASON В ДІАХРОНІЇ”

Кваліфікаційна робота магістра присвячена аналізу рекламного дискурсу Fortnum & Mason (F&M), всесвітньо відомого універмагу, який був заснований у Лондоні, у районі Пікаділлі в 1707 році. Рекламний дискурс компанії з 317-річною історією, культового британського бренду, який вважається національним надбанням, є цікавим об'єктом для лінгвістичного дослідження. Особливий інтерес становить втілення ідеї *британськості* (національної ідентичності британців) у рекламному дискурсі та маркетингових комунікаціях Fortnum & Mason, у дизайні упаковки компанії, адже історія бренду тісно пов'язана з історією країни.

Дослідження здійснено крізь призму аналізу дискурсу, мультимодальності, сенсорної лінгвістики, семіотики з використанням діахронічного підходу для простеження еволюції маркетингових стратегій компанії. Історично в рекламному дискурсі F&M можна виділити чотири періоди: вікторіанський період, період активності Г'ю Стюарта Мензіса (1924-1939), період впливу Едварда Баудена (1950-1990), епоха Інтернету, на кожному з яких бренд стратегічно використовував найпрогресивніші з хронологічно релевантних нових технологій.

Перший розділ містить огляд лінгвістичних публікацій з аналізу дискурсу, рекламного дискурсу, охоплює становлення та розвиток комерційної реклами у Великій Британії, особливості формування рекламного дискурсу Fortnum & Mason, що дозволило створити привабливий імідж, донести свої цінності та коди бренду до клієнтів і, зрештою, сформуванню ідентичності компанії. Сьогодні рекламний дискурс, надзвичайно креативна сфера діяльності, зазнає впливу розвитку ЗМІ та

зростання цифрових технологій, що знаходить відображення у комунікативних стратегіях Fortnum & Mason.

Основною метою роботи було дослідження розвитку реклами Fortnum & Mason, засобів маркетингу бренду, моделей комунікації з клієнтами, які змінювалися з часом. Цей аспект дослідження узгоджується з лінгвістичним аналізом використання англійської мови з метою створення привабливого іміджу, доведення системи цінності та кодів бренду до клієнтів і, зрештою, формування ідентичності бренду.

Другий розділ присвячений історії рекламного дискурсу F&M, а саме каталогам, які з'явилися у 20-му столітті, також іншим друкованим матеріалам, які зберігаються у Національній художній бібліотеці (Лондон) та Бодліанській бібліотеці (Оксфорд). Лінгвістичний аналіз зосереджується на лексемах (сенсорні прикметники, смаковий лексикон, семантичні суперлативи, французькі слова та слова з лексичним значенням ексклюзивності, задоволення, радості, щастя), образній, метафоричній мові, яка використовується для просування іміджу F&M як продавця, що доставляє їжу класу люкс, надає винятковий сервіс та створює незабутні враження.

Історичний підхід до реклами F&M охоплює друковані рекламні матеріали, а саме «Коментарі», створені Г'ю Стюартом Мензісом і видані у 1924 - 1939 роках, Різдвяні каталоги та Пасхальні брошури, розроблені Едвардом Бауденом у 1950-х і 1960-х роках, а також каталоги наступних десятиліть. Г'ю Стюарт Мензіс винайшов інноваційну стратегію надсилання каталогів безпосередньо на пошту клієнтів, таким чином започаткувавши персоналізований підхід до поширення реклами. Його коментарі були розважальними брошурами з дотепними історіями продуктів та ілюстрованими химерними малюнками в стилі карикатур. Загалом стиль був жартівливим, але водночас інформативним. Каталоги Едварда Баудена можна вважати досить ексцентричними з

антропоморфними котами, русалками, фантастичними персонажами, крилатими феями та іншими захоплюючими, проте нереальними істотами. Незважаючи на те, що стиль в основному залишився незмінним, відмінність між брошурами 1930-х і каталогами 1950-х років полягала у тому, що останні були більші за розміром, вони мали більше сторінок, це пов'язано з тим, що зросла кількість товарів. Замість ескізів виконаних від руки, каталоги 1950-х років були ілюстровані фотографіями продуктів, спочатку чорно-білими на кольоровому фоні, а пізніше - в повному кольорі. Ці факти показують, що поступово візуальні засоби замінили текстові і стали домінуючими. Слід зазначити, що каталог був непрямим засобом реклами, методом персоналізованого спілкування з клієнтами та встановлення довгострокових відносин між брендом та покупцем. В ході роботи було проаналізовано тексти, що надають опис товарів, також пояснено співвідношення між текстовими, графічними, візуальними елементами каталогів, визначено типи використаних лексичних засобів. Текст каталогів багатий на прикметники у найвищому ступені, сенсорними прикметниками на позначення смаку, лексемами, що виражають позитивну цінність продукту та створюють імідж ексклюзивності, назвами страв французького походження, а також художніми засобами. Мультимодальний аналіз включає вербальні та візуальні засобів модальності, детальний розгляд різноманітних зображень, що з'явилися у нових рекламних кампаніях у 21-ому столітті. Загалом, рекламний дискурс Fortnum & Mason мав за мету задовольнити соціальні потреби споживачів, у першу чергу, надати відчуття задоволення та розкоші.

Розділ 3 присвячений сторітелінгу як стратегії маркетингу. Традиційно сторітелінг вважається літературною практикою, однак він стає все більш популярною стратегією у сфері брендингу завдяки тому, що допомагає підвищити емоційну силу реклами, зробити її більш ефективною та переконливою. Використання сторітелінгу в маркетингу призвело до

появи наративної реклами, яка передає повідомлення споживачам через розповідаючи історії, оповідання, легенди, міфи. Спираючись на національну спадщину, Fortnum & Mason перетворює минуле та історію бренду в контент для реклами та маркетингу. Як показує досвід F&M, цифрові технології надали користувачам можливість бути співавторами фірмового контенту через використання стратегії сторітелінгу. У розділі йдеться про сторітелінг F&M, який поступово формувався як сторітелінг національної спадщини та наративний рекламний дискурс. Мультиmodalний аналіз охоплює матеріали доступні на веб-сайті F&M та у соціальних мережах. Колекції *Platinum Jubilee* і *Coronation* були розглянуті ретроспективно як приклади тісного поєднання історії F&M з національними подіями. Унікальні історії кожного продукту колекцій були розглянуті як мультиmodalний синтез візуальних зображень, символів, тексту, інтертекстуальності, історії, легенд та міфології. Новий маркетинговий підхід - залучення клієнтів до брендингу через сторітелінг - був проаналізований як спільна участь команди універмагу та клієнтів у створенні *The Ultimate Chocolate Bar Collection*. Мультиmodalний аналіз рекламного дискурсу також охоплює чудові зразки упаковки продуктів F&M, які належать до категорії пам'ятних речей і предметів колекціонування.

Особливого значення в сучасній комунікації набувають символи, різноманітні семіотичні засоби. Характерним для дизайну колекції *Platinum Jubilee* є включення символічних деталей, пов'язаних з особистістю королеви Єлизавети II, її захопленнями, пристрастями та історичними віхами, які співпали з її правлінням. Колекція *Coronation 2023* прославляє британську монархію та святкує короля Чарльза III, його любов до природи та пристрасть до мистецтва, тому дизайн насичений геральдичними мотивами та зображеннями флори та фауни. Деякі продукти в асортименті були натхненні багатого природою країн Співдружності націй та

відзначають різноманітність спільнот у всьому світі. Колекції демонструють давній зв'язок Fortnum & Mason з королівською родиною, підносячи таким чином імідж компанії до статусу виробника товарів класу люкс. Стратегія сторітелінгу значною мірою сприяє формуванню емоційного виміру бренду, встановленню психологічного зв'язку з клієнтами, а також формування іміджу бренду в очах клієнтів. Fortnum & Mason уособлює надзвичайний смак їжі, бездоганний рівень обслуговування та створення незабутніх вражень.

Робота містить вступ, три розділи з висновками, загальні висновки, список літератури, список матеріалів для лінгвістичного аналізу, список онлайн джерел, додатки А-В, анотацію.

Перспективу подальших наукових розвідок складає дослідження корпоративного дискурсу Fortnum & Mason, позиціювання та розвитку цього бренду у ХХІ столітті, вивчення нових напрямів співпраці та комунікації з клієнтами, мультимодальні студії як візуального мерчандайзингу універмагу, так і комунікації компанії у віртуальному просторі.