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## TRABAJO DE FIN DE GRADO

London Fashion coming to Spain through the No-Do  
(1940-1980)

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## ABSTRACT

### SUMMARY

Among other means of dissemination, London fashion was transmitted to Spain through the audiovisual media of No-Do from 1943 until 1981. The object of this dissertation is the study of how London fashion was communicated through those documentaries. In order to achieve this purpose, several elements will be considered: the particular No-Do style and composition marked the fashion news reports; the presence or absence of commentaries on fashion by the No-Do narrator was as important as the connotations that the commentaries themselves involved. All these aspects, together with the historical background will be essential to understand how fashion came from England to Spain through these news reports.

**Key words:** London fashion, No-Do, Spain, transmission, tradition, change.

### RESUMEN

Entre otros medios de difusión, la moda londinense se transmitió a España a través de los medios audiovisuales de No-Do desde 1943 hasta 1981. El objetivo de este Trabajo de Fin de Grado es estudiar cómo la moda de Londres se transmitió a través de estos documentales. Para lograr este propósito, se considerarán varios factores: el particular estilo del No-Do y su composición marcaron las noticias de moda; la presencia o ausencia de comentarios sobre moda era tan importante como las connotaciones que los propios comentarios conllevaban. Todos estos aspectos, junto con el contexto histórico, serán esenciales para comprender cómo se transmitió la moda de Inglaterra a España a través de estos informativos.

**Palabras clave:** moda londinense, No-Do, España, transmisión, tradición, cambio.

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## 1. INTRODUCTION

Fashion is a peculiar phenomenon that generates and covers many cultural aspects such as design, literature, technical innovations, art, etc. It is also an instrument to express ideals and social mind. Thus, fashion can be treated from the point of view of many fields of study: sociology, history, marketing and more, but above all, fashion is a social factor.

In this dissertation, I am going to analyze how London fashion is reflected and transmitted to Spain through the media from the 1940s until the 1980s. For this reason, the main material used in the analysis is the No-Do. No-Do means “Noticiarios y Documentales” [News and Documentaries] and it compiles a historical archive of the contemporary filmic materials, textual and audio files that have been kept by RTVE (Radio Television Española [Spanish radio and television]). I am going to look at those files showing news from England in order to study how culture was manifested in fashion and vice versa; how fashion was commented in the documentaries and how that affected to the transmission of fashion from England to Spain. For this reason, this dissertation implies a novelty since Francoist fashion in Spain and No-Do documentaries have been studied separately in other works but not together.

London fashion became quite relevant from a cultural point of view during the twentieth century and became spread world-wide. At that time, changes in trends were revolutionary and indicated a social change. For example, in the 1960s the higher groundbreaking point in British fashion was achieved in London. The design of the miniskirt by Mary Quant and the development of heel designs were related to the sexual revolution and the feminine conscience of body (Marwick 92). Many parents in Spain did not allow their daughters to use those clothes coming from London and many people criticized the new styles. In the transmission of culture, this provoked a reaction by the Spaniards<sup>1</sup>.

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<sup>1</sup> This social situation is reflected in a fictional reproduction of the Spanish society in the series ‘Cuéntame cómo pasó’ when the young girl of a Spanish family comes back home from London with new clothes and people reacted. (Bernabeu S1 E21)  
<http://www.rtve.es/alacarta/videos/cuentame-como-paso/cuentame-como-paso-t1-capitulo-21/392192/>

Furthermore, fashion in Spain used to be taken from other countries, concretely other cities such as London, Paris, New York or Milan, where great fashion events had place. The Second World War had provoked a hiatus in fashion in Europe and it was not until the end of the 1940s when it continued developing. During the 1950s, people started to concern about fashion again. In Spain, the hiatus provoked by the Spanish Civil War and the restrictions created by Franco's dictatorship was longer. There, Fashion was not a popular issue until the 1950s when the country began to open up internationally since it had "a slow start" (Pasalodos 22). As a consequence, the trending items that came from abroad to Spain at that time and its significance are essential for the transmission of culture.

The first half of the 1940s corresponds to the time of the World War II in which England was involved, but Spain was occupied in its own recovering because the Spanish Civil War had just finished in 1939. Nevertheless, the period after these wars was time for reconstruction so the welfare state was established (Pereira 448-449). The different societies became more interrelated, therefore many regional organizations were created by the countries to support themselves finding solution to their problems and defending their common values and identities. One example of it was the foundation of the UN (United Nations) in 1945 and other international organizations that were emerging. Then, the world came closer and the globalization process commenced. All these facts contributed to the practice of free trade starting in the 1950s, headed by the United States of America. The USA created the GATT (General Agreement on Tariffs and Trade) in 1947 to help Europe, which was impoverished after the war, and improve the negotiations and agreements among exporters and importers (Huguet 450-451). At this point, artistic and commercial projects rose, including fashion projects. "1947 was a decisive year for international fashion." (Pasalodos 28) The first international celebration that took place Spain was in 1952: the "Festival Internacional de la Moda Española" [International Spanish Fashion Festival] (Pasalodos 24). That is the moment in which fashion started to recover prominence and to be present in the media.

In my analysis, the importance of the historical background has to be considered. Fashion is an expression and a historical consequence. This dissertation also takes into account accessories and clothes that involve a specific ideology or thought of the time, such as hats, fascinators, headdresses, heels, skirts, etc. Each culture has adopted its

own style and way of dressing which identify the general features of a society, and are directly related to the historical background of its culture. This transformation is communicated while cultures interconnect:

La ropa siempre se ha usado como medio de comunicación. La función simbólica de la ropa se parece mucho a un lenguaje, como una gramática o sintaxis que nos permite expresarnos. Y es un lenguaje tremendamente rico, con dialectos regionales y demográficos lo bastante flexibles como para poder incorporar chistes, bromas, expresiones en argot o incluso metáforas. (Serrano 591)

[Clothing has always been like a communication medium. The symbolic function of clothes very much resemble a language, as a grammar or syntax that allows us expressing. It is a very rich language, with regional and demographic dialects flexible enough to incorporate jokes, argot expressions or even metaphors.] (Translation mine)

During the second half of the twentieth century London culture expanded and it suffered many rapid social changes, and fashion became into a 'language' of a social and historical transformation. In this way, London fashion transmitted British culture to Spain when both countries interconnected. One of those connections was achieved through No-Do.

As Potter and Heath said (cited in Crespo 137), Fashion presents many symbols and signs that express these social changes and help to comprehend the people's behaviour along history. Fashion constitutes a media that constructs and structures society (Yanina 8). Furthermore, the fashion phenomenon has become an instrument of social, economic and media prominence (Crespo 8).

## **2. No-Do**

No-Do is a news channel created in 1942 under Franco's dictatorship. It started being a service of news and documentaries for compulsory exhibition in the cinemas in Spain. It had a rapid dissemination at that time because it was distributed for free or the cinemas paid little price for the films. It was also the window of the Spanish population to the rest of world. The principal slogan of No-Do was "El mundo entero al alcance de

todos los españoles” (Tranche 32) [“the whole world at the reach of every Spaniard”] (translation mine). Then, news from London and England were also transmitted to Spain through this medium.

The peculiar vision of the world provided in No-Do had few possibilities of contrast with other sources in Spain. No-Do was the only audio-visual source of information in Spain during decades (Tranche 50). As it was created under Franco’s dictatorship, the information was censored, modified and controlled. No-Do functioned as propaganda of Franco’s regime. Behind the communicated information, an ideology was established (Rodríguez 54). The purpose of the documentaries creation was to build a value system after the war in order to reinforce Franco’s ideology: National Catholicism (Rodríguez 54).

Francisco Franco considered important the preservation of traditional Spanish manners and the family values based on Catholicism (Rodríguez 26). That is what marked the discourse of the news and documentaries in No-Do. The commentator used many rhetorical elements, fixed expressions and a special tone of voice to achieve its purpose. Some scholars say that this is precisely what a persuasive communication requires; for this reason, the No-Do type of narrator is called “the charming citizen” (Rodríguez 56). The commentator used his discourse in order to establish the regime’s traditionalisms and news coming from abroad were presented as mere curiosities. This technique constituted a filter for any kind of cultural novelties emerging in Europe at those times, including fashion (Rodríguez 56). For this reason, many trends from abroad did not fit in Spain and some others arrived later in time.

Moreover, the language normally used in No-Do is the language of shows and performances, which is why this style of telling was named “el cine de las atracciones” (Tranche 20) [the cinema of attractions]. It had an epic nature: events turned into curiosities and punctual facts into “insipid” anecdotes (Tranche 42). The discourse was much overwritten; there was no silence (Tranche 46). The content of the speech was abstract and interpretative, leading to deteriorate the quality of the images (Tranche 45).

Another relevant feature of No-Do is that the material was not ordered nor even hierarchized when broadcast. It was not structured since it was some cumulative miscellanea of news. News were mixed without taking into account their origin, importance, or any other criteria (Tranche 42). Strong news such as those that were



about politics or government activities were considered as weak news and other less important news such as fashion and exhibitions were presented as epic facts. Rodríguez (154-155) states that trivial topics were turned into main news in No-Do as a result of that epic tone. Using this genre, No-Do avoided focusing on more relevant political information. War images, exhibitions and fashion shows are treated in the same manner, giving them similar value. Therefore, one of the tasks of this work is the organization of that information in relation to fashion.

Although the news were not structured following specific criteria of importance or origin, some new reports were classified randomly under specific titles. Fashion news appeared under various headings: “Inglaterra” [England], “Instantáneas mundiales” [Global Snapshots], “Divertido y curioso” [Funny and curious], etc. It is important to consider that titles like the latter are evidence of the fact that many news from abroad were presented as curiosities.

Finally, it is necessary to take into account that many No-Do materials about foreign news came from other filmic enterprises with which No-Do used to interchange information: Gaumont, Metro News, Fox News, etc. (Tranche 49). These materials went through a selection process under the editors and the censorship (Rodríguez 6).

### **3. ANALYSIS**

As we have already seen, cultural novelties emerging in Europe were filtered in No-Do, and fashion was not an exception. In this analysis I’m going to study how London fashion was spread and commented through the news reports with all that it involves. This analysis is divided in three parts in order to understand the evolution of fashion and its reception in Spain through the existence of No-Do: the first part corresponds to the 1940s and 1950s, which were the decades after the Spanish Civil War and the World War II; the second part corresponds to the 1960s when a revolutionary young generation emerged and the last section deals with the 1970s when the previous revolution evolved and important political changes took place with the end of Franco’s regime in Spain. It is important to remark that No-Do was created in 1942 under Franco’s dictatorship and it started working in 1943. No-Do reports were created until 1981, however the last film

in which any new about England appeared was in 1978, because that was the period in which No-Do started to decay.

### **3.1. Evolution from the 1940s until the end of the 1950s.**

During the decade of 1940s, the Second World War marked a period of austerity in clothing (Wallhead 635). This is reflected in some of the documentaries in No-Do, which show scenes of soldiers coming from and leaving for the war in their military uniforms. Women said goodbye and welcomed their sons, husbands or boyfriends in the airports, troop parades that went through London, etc.<sup>2</sup> The sobriety and dark colours of the clothes showed the austerity of war (Wallhead 635). These women were wearing long dresses or skirts under the knees and the tissues were very rigid. Shoes used to be dark, sometimes with a small heel. The topic of this film was not fashion . In fact, most of the documentaries at the beginning of this decade make no allusion to or comment about fashion issues or artistic themes but rather technological and scientific issues, which were more central to the main topic of the time: war.

However, around 1947/48 the effect of the World War II had finished and fashion seemed to advance little by little (Pasalodos 22). The development of some fashion items showed a wave of escapism appearing in England. The resurgence of hairstyles, fascinators and hats was a sort of “game” or amusement at that time in order to boast and forget the pain that the war had caused (Serrano 597). In 1948, for instance, there was an exhibition of hairstyles in Oxford, reflecting the London fashion. The parade appeared in No-Do N°301B (11/10/1948). It was an exhibition of exuberant and huge hairstyles. Some of them were inspired in ancient styles and some others were of new inspiration. Both ancient and new styles are blended in the fashion show. All these hairstyles share their bombastic feature and frivolity, showing a new wave of escapism. The documentary lacked of commentaries, it just had classical background music.

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<sup>2</sup> No-Do 113B, (26/02/1945). Instantáneas mundiales [Global Snapshots]: English soldiers from the Second British Army come back to England for a break from the operations in Europe. A group of women is recorded receiving the soldiers in the London Station. Those women were wearing dark clothes that showed the sobriety of the war. (1:50- 3:00)

No-Do 64A, (20/03/1944). The General Bernard Law Montgomery arrived in London. Soldiers of the Eighth Army are seen off in London. (5:38- 6:05)

It is at the end of the 1940s and the beginning of the 1950s when fashion events started to take place in London. No-Do N°481B (24-03-1952) shows us the 'London Sewing Week' in 1952. An original activity calls the attention of everybody to make a reflection on fashion. This event dealt with a competition in which people had to find a needle into a haystack; the winner could get a sewing machine as a prize. This could be understood metaphorically as the founding of the tool which started the change in fashion, the publicity of a new style. This event was relevant in what the beginning of marketing and communicative markets concerns, but it has not been deeply analysed in any study work until the moment. As Sherwing says, "the needle holder is an added bonus" for clothing shops (cited in McConnel). The image of the finder of the needle compared with the sewing machine symbolized the technological change that the fashion industry was suffering.

The narrator of this film described the price as a good incentive to search a needle in a haystack and he used the same epic tone that was used in the description of other events in No-Do. That tone was characteristic of these documentaries and the event is presented as a curiosity.

"The London Sewing Week" was also a fashion marketing event celebrated in the street in which it is observed how an idea that is well communicated spreads and brings masses. This can be seen as a sort of start of fashion marketing. Since that moment, these communication techniques are used to spread the different trends. As television sets started to be sold by 1955, it served not only as an information instrument, but also as a marketing and advertising tool through which the fashion industry spread their new and changing tendencies. In this manner, industries obtained profit and adapted to the new social ideals and needs (PricewaterhouseCoopers LLP). Later, during the following decades, an increasing number of news about fashion events in London came to Spain through the No-Do. The proportion of films related to fashion increased along the years from 1940 until 1980 in reference to the number of films produced each epoch; this was due to the fact that marketing was related to the advances in social and communication media (principally referring to television sets at those times).

Another important social and national fact in England was the coronation of Queen Elizabeth II, which was broadcast in No-Do N° 545B (15-06-1953) in 1953.

During the ceremony, the expensive and luxurious clothes that Elizabeth II was wearing contrasted with those clothes that spectators and ordinary people who were observing the event were wearing (Wallhead 636). The queen dressed in a Tudor style derived from the royal ancient times when Queen Elizabeth I ruled England. The admiration of this style and monarchy by spectators brought the imitation of Tudor style in fashion. This fashion was called “royal fashion” and it blended vintage styles with brands (European Commission). These old and vintage styles coming from the Tudor dynasty were present while the popular fashion started appearing during the 1950s. The Queen’s elitist manners contrasted with the new popular trends appearing and the popular culture too (Wallhead 637). According to No-Do N° 513A (03-11-1952) in 1952, one year before the coronation, the preparations to Elizabeth II’s coronation had been displayed in London by the trade magazine ‘Fashions and Fabrics’, “to exploit the British styles and fabrics” (Forster).

The narrator of the documentary relates this coronation to the tradition and old fashion:

Los artesanos trabajan creando motivos alegóricos en las fábricas de cerámica [...]. Estos objetos de arte festejarán el acontecimiento y servirán después para ser conservados como un *testimonio histórico* y para rendir *culto a la permanente tradición tan característica de Inglaterra* [...]. También trabajan los telares donde se confecciona *con arreglo a la antigua usanza* el tejido de terciopelo de seda que llevará la reina en el día solemne. El mundo de la moda lanza los trajes *especialmente dedicados a tal festividad* y en los que también el terciopelo ocupa el primer puesto como *para arrimar exactamente con la indumentaria de la soberana*. El traje de novia para 1953 obedece a las *líneas de estilo Tudor* en encaje bordado con adornos de plata y perlas. ¡Un bello *alarde de fastuosidad!*

[The artisans work creating allegorical motifs in ceramic factories [...]. These art items will be used to celebrate the event and will be later preserved as *a historical witness* and *honour the permanent tradition so characteristic of England* [...]. They also work with the looms to make velvet silk tissue *pursuant to the old-fashion* that the Queen will wear the solemn day. The world of fashion launches costumes *especially dedicated to such event*, in which velvet also features prominently so as to *fit exactly with the clothing of the sovereign*. The 1953 bride’s wedding gown corresponds to *Tudor style* with embroidered laces, pearls and silver ornaments. Such a beautiful and *pomp display!*] (Translation mine)

As it is remarked in the previous cite, the No-Do narrator relates this royal British style to the tradition. He describes it as sumptuous and pompous while he also adds that those clothes had been created only for that special day, implying that the style is not going to be established as a fashion. That is probably what happened with the reception of this style in Spain: any fashion considered to be frivolous was not spread among the Spanish ordinary people. . In contrast, the “Sydney Morning Herald”, an Australian newspaper, reflected a different attitude when informing about this event: “This “Coronation Parade” will be shown first in Kansas City, where members of the audience will be asked to select those styles which they consider more likely to win dollars” (Foster).

Then, the previous disposition of the population and the media is very important for a fashion style to be introduced into a specific culture. Besides, the epic character in which No-Do transmits this information does not facilitate this style to form part of the Spanish fashion culture. Many elitist trends such as the hats and headdresses suffered a democratization process in England and they coexisted together with the popular culture. In Spain, this democratization never happened (Wallhead 637). The narrator situates those trends in rare situations, as can be observed in the passages I’ve italicized above: “a historical witness,” “honour the permanent tradition so characteristic of England,” “pursuant to the old-fashion,” “especially dedicated to such event,” “to fit exactly with the clothing of the sovereign, Tudor style and pomp display.”

At the end of the 1950s, an optimistic attitude was shown by Londoners when presenting themselves visually to the world. This attitude has to do with the economic recovery, the welfare state and the growing self-esteem of the population (Wallhead 635). Also in this decade, the publicity rise fosters concerns about body and fashion (Crespo 92). This is reflected in No-Do N° 529B (23-02-1953) in 1953, where the images of a competition of fascinators can be observed. The value of this headpiece is highly symbolic since it is an accessory with decorative function rather than practical (to cover the body from heat or cold). It first appeared as a trend among the royalty and aristocracy. For this reason, this item was considered symbol of luxury and wearing it was considered stylish. It was more frequent in England than in Spain. While in

England head ornaments suffered a democratization process, in Spain they increased its snobbish value (Serrano 597). In the previously mentioned No-Do, the news report appears into a section named “Divertido y Curioso” [Funny and curious] (Translation mine) but not into the section Fashion or England.

Plumas y penachos de todas las formas y variedades, *sin poner frenos a la imaginación y a la fantasía*, se exhiben en el hotel Dorchester de Londres donde se celebra una fiesta de carácter benéfico en la que se conceden *premios a los tocados más aparatosos e imprevistos*.

[Feathers and plumes of all shapes and varieties, *without any restriction to imagination and fantasy*, are exhibited in hotel Dorchester, London, in a charity event. Awards are granted to the most flashy and unexpected fascinators.] (Translation mine)

(My italics; intended to underline the connotations of the text.)

The narrator permeated the report with his personal opinion again. He labelled the fascinators of the competition as “flashy and unexpected” hair dresses. That is why this headgear did not normalize in Spain, and it was used only in some special events few people of forthe high society while in England became a common accessory among high spheres. For instance, in No-Do N° 414A (11-12-1950) the mother of the actress Jean Simmons goes to the London airport to welcome her daughter on her return from Hollywood. Jean’s mother was wearing a fascinator with a net and plumes. This was not a great event so it could be taken as an example of democratization of fascinators and hair dresses in London, that were also used in less formal events. First, only people belonging to aristocracy used fascinators; then, upper classes used it in classy events; later on, celebrities and high-middle classes wore it; and finally, in the 1960s and 1970s, when a high creativity and imagination developed in fashion anyone belonging to any social sphere could wear head dresses (Wallhead 637-638).<sup>3</sup> Therefore, the ones who wanted to become stylish by using a headdress could use a fascinator, never mind their social position<sup>4</sup>.

A similar democratization process followed women’s hats (Serrano 597). These styles were not spread in Spain because the fancy hat was never a democratized garment

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<sup>3</sup> N°1533B (22-05-1972): Imagination and creativity in fashion designs. Described and analysed afterwards in this dissertation.

<sup>4</sup> Process explained afterwards sections 3.2. and 3.3.

and it acquired a classist value overall in this country (Wallhead 637). It is important to consider that the fancy hat used to be more stylish: it means that fancy hats have a more stylish design and common hats have a practical function, to cover the head from cold or heat (Montero y Aróstegui, 383, 629). This is shown in a feminine hats show presented in No-Do (Nº 1293A ‘16-10-1967’) in 1967: the speaker names the hats “cubrecabezas” [head-covers, headgear] to highlight the strange or unusual thing fancy hats were considered in Spain. However, practical or common hats were not uncommon. This documentary talks about the hats that women among the audience of a horse race was wearing in Rome with a predominant stylish function:

...pero no todos vienen aquí por las carreras. *Para el mundo femenino, lo más importante son los sombreros más o menos extravagantes* que, bajo el signo de lo heterogéneo, lucen por igual *modelos profesionales y damas de la alta sociedad*. Ni el desfile de jinetes ni amazonas ni el auge circunstancial de la minifalda tienen aquí tanta importancia como la *exhibición mundana de cubrecabezas* realizada a la sombra de la tradicional parada y competición.

[...but not all come here because of the races. *To the female world, the most important thing are how extravagant are the hats* which both *professional models and ladies of high society* show off in the same manner under the sign of heterogeneity. Neither the parade of riders and amazons nor the circumstantial miniskirt boom is here as important as the *worldly display of headgear* made in the shadow of the traditional parade and competition.] (Translation mine)

Hats worn by women to the horse races were classified as pompous and linked to high class because the unconventional fashion event was part of the races. This exhibition of hats is also considered mundane. The No-Do narrator’s words show the eccentricity that it represented to the Spanish people.

These horse races where people was wearing showing hats were celebrated in London too, in the Ascot racecourse, where “frivolities” and excesses in clothing were trendy too. This is reported in No-Do (Nº 503 B, ‘25-08-1952’) too. Here men used to wear top and bowler hats, typically related to the high society of London. However, this film is commented sportively, not from the point of view of fashion.

During the 40s and 50s, the top fashion in Europe was the haute couture. Then, the higher social classes were those who could allow following fashion trends. The

example of the racehorses in which stylish hats were to high social classes of women has been seen previously. There are some other images in No-Do that present the same situation where fashion and style at that time was linked exclusively to high classes. There were many celebrations and events where women were wearing sparkly and shiny dresses and shoes, hair accessories, etc. Men were wearing formal suits and women luxurious, long dresses with strapless top or puffy sleeves. The European Commission has recently defined the “royal fashion” as “la combinación de lo vintage con un gran nombre de macra” [the blending of vintage styles with a brand name] (European Commission). People attending those celebrations were mostly members of the high society. The film N° 437 A (21-05-1951) presents a charity party where the princesses of the United Kingdom attended wearing gala dresses. They were the representatives of the Tudor style par excellence at this party called the Great Britain Festival. The royal Tudor style was one of the most prominent royal fashions that influenced European fashion (Vaquero 123-134). These celebrations were an exaltation of a century of progress.

Certainly, it was the century of progress and technology improvement. In 1952, No-Do N° 499 B (28-07-1952) informs about the removal of the streetcars in London because this transport mean became outdated for this huge city. This and other improvements brought a wave of optimism that was noticeable in fashion. The fashion industry was also developed during those years and England produced a higher output of a clothing final product that was exported to other countries, such as Spain (Rainnie 254). The fact that ordinary people started to wear clothes with lightweight fabrics and patterns can be observed in this documentary. The dressing style was similar in Spain but it had been developed in our country in the same manner and due to the same reasons of optimism of since the second half of the 1940 until the end of the 1950s. The 50s in England were reconstruction times from the World War II, and so were they in Spain after the Civil War, consequently a wave of optimism emerged in fashion while in the 40s the sobriety and darkness in clothes had been noticeable and the fabrics were rough and thicker.

### **3.2. The 1960s**



A youth culture emerged in London, which was the result of the post-war baby boom in the 1940s; there was a demographic rise that that increased the number of young population by the 1960s (Marwick 39-40). The appearance of marketing, consumerism and a globally interconnected society brought dynamism, equality, movement and democracy in fashion (Yanina 30). The popular or pop culture developed in the 1960s defending all those values, and they were transmitted through television, music, films and the fashion industry among others (Yanina 35).

In No-Do N° 1288A (11-09-1967) in 1967, we see how some model girls showed the new works of the Headgear Institute filming at the top of a skyscraper in London. Jazz and swing music is used as background sounds of the documentary. The ‘Swinging London’ fashion arose at that moment: it was a fashion phenomenon addressed to the young population promoting new and modern ideas during a wave of optimism and egocentrism that led to a cultural revolution in the 1960s (Marwick 45). The narrator of this No-Do says:

La ciudad a sus pies ofrece un panorama de unas dimensiones... Invita a descubrirse.  
Les está prohibido por ser las encargadas de lucir la última moda de cubrecabezas.

[The city under their feet offers a panorama of such dimensions... They are incited to uncover themselves. They are not allowed to do so because they are the responsible ones to show the last head covers trend.]

Also, the narrator comments in the documentary that the hats were beautiful but women would faint when buying them because of the price they had. No-Do narrator alludes to the cravings of the high society that used to be related to frivolity and excesses, qualities that a woman at that time should not have from the point of view of the narrator. Therefore, he promotes the idea of a traditional woman in her house more concerned with saving money and taking care of her family (No-Do N°1193A ‘06-09-1965’)<sup>5</sup>. Frivolities and excesses motivated by the rising consumerism were not considered correct to a woman. Consequently, this tendency of buying new fashion cravings was not first accepted in Spain.

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<sup>5</sup> N°1193A (06-09-1965) (02:07-03:25) La Mujer Ideal Española: “la perfecta ama de casa ejemplar [...] llena de virtudes.”  
[The Spanish Ideal Woman: the perfect and model housewife [...] with many virtues.] (Translation mine)  
This is the idea of the ideal woman that No-Do transmits.

In No-Do N°1293A (16-10-1967), there was a horserace in Rome and the No-Do narrator talked about women's hats. He said that the hats had more prominence there than the temporary miniskirt boom, defining it as a "temporary fashion" in order to undervalue the importance of the miniskirt comparing it with something considered frivolous and mundane in Spain. He tries to avoid any influence in Spanish fashion by saying that miniskirts (pop culture) are as mundane as headgears ("elitist" culture) Nevertheless, other films in No-Do showed women showing products with miniskirts and fashionable pop dresses.<sup>6</sup>

However, another fashion trend emerged by the second half of the 1960s. London fashion did not exclusively suggest high couture, richness and elitism. Hippy clothes appeared and they are founded on "poverty of ideas and principles" (Wallhead 637). Those ideals were not only reflected in fashion understood as clothing trend; the fashionable music, that of the Beatles and overall that of The Rolling Stones showed that attitude. London became the centre of fashion of the time (Wallhead 637). In No-Do N° 1390A (25-08-1969), a music performance by The Rolling Stones is shown in Hyde Park, London. The commentator says that they are playing a song in honour of one of the deceased members of the band, Brian Jones. He says that the music band is famous among the hippies and it may exclude Spanish population from that style because 'los hippies' [the hippies] may have pejorative connotations in Spain, so that comment is the one that looks like more reticent to change in fashion. Moreover, hippies were not a majority among the people among the audience. All this facts took place in London, a city that became a place for freedom where people could dress in a manner which revealed how they truly were or how they would wish to be (Wallhead 639). This fact was reflected in the spectators of the concert, in which many different people is seen into the audience: a black men dressed in tribal style jumping and doing an African dance, ordinary young people of the 1960s dressing in pop styles and hippies with those stylistic elements that characterized them dancing with free movements.

Finally, in No-Do N° 1360A (27-01-1969) the new trends emerging at the end of this decade were presented under the title of "Géneros y modas para 1969. Novedades presentadas en Londres" [Fabrics and Fashions for 1969. Novelties Presented in

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<sup>6</sup> 1180A (16-08-1965), 1205A (16-10-1967), 1352A (02-12-1968), N°1400B (03-11-1969): They are films in which girls in London are wearing miniskirt and pop fashionable items in the sixties while.

London] (Translation mine). The No-Do commentator seemed more receptive to the new trends:

Nuevos géneros confeccionados con mezcla de hilo metálico proporcionan a la moda de 1969 un aspecto más brillante que en la temporada anterior. Entre las indumentarias de fantasía y capricho el traje de gato constituye una interesante novedad. Estos modelos presentados en Londres tienen una inspiración internacional, desde el oriente a los puntos más apartados de Europa. Un nuevo tono bautizado con el nombre de "perlescente" se caracteriza por su brillo suave. Estos géneros utilizados también para ropa interior se producen ya en una amplia gama y para otras temporadas. Como novedad de otros tiempos las modelos se divierten presentando vestidos ligeros al estilo de 1920.

[New types of fabric made with mixed metallic thread make 1969 fashion look brighter than the one in the previous season. Among the fancy and craving clothes, the cat suit is an interesting development. These designs presented in London have an international inspiration, from the east to the farthest points of Europe. A new tone named "pearlescent" is characterized by its soft glow. These fabrics are also used for underwear and produced in a wide range and other seasons. As novelty, the model girls have fun while presenting old-fashioned light dresses in the style of the 1920s.] (Translation mine)

The No-Do narrator described the fashion performance with a neutral tone that was missing in the previous fashion news reports. This No-Do narration does not show the idea of frivolity presented in some aforementioned commentaries on fashion. At the end of this decade, Spanish population had admitted the popular young culture and since that moment, pop fashions were introduced in Spain (Crespo 120-130). Now, the new fashion tendencies coming from London were inspired in Oriental cultures and international inspiration. Those trends had to do with historical events; many Egyptian and ethnic styles were present in fashion due to the recent discovery of Tutankhamun's tomb by the British Lord Carnarvon and Howard Carter, and the social repercussion it had in the world<sup>7</sup>. Cleopatra's style became trend. Creativity is applied to fashions such as in the cat suit and other trends are inspired in the past such as the return of the 1920s,

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<sup>7</sup> N°1533B (22-05-1972): In this film it can be observed that Egyptian items became notice and they were organized in the British Museum of London. These are the times around which explorations in Egypt became trendy.

as can be seen in the report. At that moment, fashion evolved and changed faster than before because of the increasing growth of the fashion industry.

### **3.3. The 1970s**

No-Do had been a documentaries program for compulsory exhibition in the cinemas in Spain. In 1975 Franco died and the documentaries were not material for compulsory exhibition but they continued been produced and shown until 1981 in some cinemas (Matud). For this reason, the number of documentaries produced by No-Do at that time decreased and No-Do was technologically obsolete after the advances in the audio-visual techniques and tools. No-Do's decay had started with the industrialization of the television to Spain, which had its maximum expansion during the second half of the 1960s (Matud).

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In fashion, the internationalization process and the rapid evolution on fashion went on through that period of time. Events such as the Chinese New Year were celebrated in London and many other cultures had influence in London fashion. Thus, London multiculturalism continued growing as it could be observed in No-Do N°1826A (23-01-1978); Chinese people living in London celebrated the Chinese New Year with the rest of the Londoners. They were wearing the typical Chinese outfits. Mostly all of the news reports about London during this decade dealt with other cultures interacting in London through exhibitions and other events<sup>8</sup>. As it is said before, other Oriental

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<sup>8</sup> No-Do N° 1533B (22-05-1972), N° 1559B (20-11-1972), N° 1610B (12-11-1973), N° 1620A (28-01-1974), N° 1731B (29-03-1976).

cultures affected London fashion of that period and those events stimulated designers<sup>9</sup>. London became a centre of inspiration where all social and sexual groups could be found and anyone could find anonymity and a minority group to join (Wallhead 639).

However, London fashion of the 1970s did not achieve the same impact that the revolutionary London fashion in 1960s (Wallhead 640). At this point, the way people dressed is mostly reflected through videos of exhibitions or fairs in No-Do, but there are not any news report dealing specifically with fashion since the quantitative number of films about London is very short and No-Do was declining- despite the attempts to improve their productions filming in colour. By the time Franco died:

there were three kinds of No-Do's documentaries. Some followed the steps of the new King's official's trips. Others, historical documentaries, were aimed at fans of the regime, and contributed to positive memory of Franco. Whereas, in the early years of democratic transition, there are also some documentaries focused on a democratic pedagogy. (Matud)

Therefore, few news reports were focused on curiosities from abroad as it was at this moment when other topics prevailed different from fashion in No-Do.

#### **4. CONCLUSION**

London culture was transmitted through No-Do from 1943 until 1981. London fashion was a peculiar manner of culture transmission. During the 1940s the austerity and darkness of the time was reflected in the filmic files when looking at how Londoners dressed. No commentaries about fashion were done on those files in the context of the Second World War. In the second half of this decade, when the World War II had just finished new elitist trends appeared in London such as imaginative and frivolous hats of many varieties, showing a new wave of optimism to presume and forget the pain of the war. Other tendencies appearing in London were those related to the classical items related to the royal British style. As they were considered elitist and rare by the No-Do narrator these tendencies were not introduced in Spain and they were just observed with the curiosity that characterizes the epic genre of No-Do.

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<sup>9</sup> No-Do N° 1559B (20-11-1972), N° 1569B (29-01-1973), N° 1610B (12-11-1973), N° 1664A (02-12-1974), N° 1668B (30-12-1974), N° 1731B (29-03-1976), N°1768B (13-12-1976), N° 1775B (21-01-1977).

This trend continued during the 1950s, but this decade is characterized because of the appearance of marketing and technological progress. Fabric was developed and the royal fashion became relevant in fashion after the coronation of Queen Elizabeth II. At the end of the fifties, all this progress and advances had consequences and gave way to the revolutionary fifties.

Later on, in the 1960s a young popular culture emerged in London. The previous “elitist” or classical trends after the war coexisted during that period with the new popular trends. Basically, the classical trend had become very characteristic of London fashion and coexisted with the rest of the trends that appeared during the rest of the twentieth century. Coming back to the 1960s, fashion was inspired in democracy, equality and freedom, young population was anxious to break all that welfare that implied subordination to authority (Crespo 125-140). “La moda también puede ser interpretada en términos económicos y políticos” (Wallhead 640) [Fashion can also be interpreted in political and economic terms] (Translation mine). No-Do commentaries were mostly intended to maintain a more established, conventional order; . The No-Do narrator showed a traditionalist point of view in order to avoid changes in Spanish culture and fashion until the last years of the 1960s, when he started to use a neutral tone in some news reports. Afterwards, in the decade of the 1970s the No-Do new styles coming from London had international inspiration. However, there are few reports on fashion during this decade due to the declination that No-Do was experimenting with the end of Franco’s dictatorship and the establishment of the Spanish democracy<sup>11</sup>.

In London two principal tendencies were developed in fashion during those years that No-Do covered: the first one was the classical and sophisticated one that appeared after the World War II in the second half of the 1940s and that became democratized and all sort of people could wear them; then, the other tendency was the one generated by the new styles appearing in the 1960s and 1970s, which were related to the democracy of ideas, freedom and young culture. In Spain, the first tendency was considered elitist and only the high classes wore those clothes which were considered haute couture and elitist by the No-Do speech. In this country, those clothes did not follow the democratization process and they were considered rare, prevailing Spanish traditional styles. No-Do discourse had also a traditionalist point of view during the

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<sup>11</sup> because No-Do had been a Francoist tool.

1960s facing the new popular fashion coming from London. The narrator showed a position reticent to change fashion and little acceptance.

Finally, it is important to comment on the kind of discourse used in the No-Do narration, particularly for London fashion news. Since the beginning of No-Do until the last years of the 1960s fashion news were transmitted as curiosities with a subjective tone and sometimes epic tone tending to support the traditionalist ideals promoted by the National Catholicism policy<sup>12</sup> established by Franco. The No-Do discourse tended to be reticent to change Spanish manners and fashions with new fancy styles. Nevertheless, from 1969 until the end of the documentaries a more neutral tone can be perceived in the fashion news. This “more neutral tone” was related to the attempt to redirect No-Do during the last years of Franco’s regime and the establishment of the Spanish democracy; then, the redirection of No-Do implied in the genre and style that characterized the documentaries. These particularities in the style of the No-Do reports marked the reception fashion in Spain.

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<sup>12</sup> Where censorship had an important role.

## 5. APPENDIX

The Historical Archive of “No-Do” has been used as object of study of this work in order to analyse the transmission of fashion news from London to Spain. The videos are preserved in the ‘Filmoteca Española’ [Spanish Film Archive] and can be viewed from the website mentioned below. The following list includes all the videos analysed in this dissertation in order to understand the transmission of fashion. All of them report news about England from 1943 until 1978.

*Archivo histórico del No-Do*, Web Oficial. Web. 25 Apr. 2015. Video.

<<http://www.rtve.es/filmoteca/no-do/>>.

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|---------------------------------------|---------------------------------------|
| “Noticiero N° 1A” Date: 03-01-1943.   | “Noticiero N° 158A” Date: 14-01-1946. |
| “Noticiero N° 12A” Date: 22-03-1943.  | “Noticiero N° 161B” Date: 04-02-1946. |
| “Noticiero N° 30B” Date: 26-07-1943.  | “Noticiero N° 162A” Date: 11-02-1946. |
| “Noticiero N° 33B” Date: 16-08-1943.  | “Noticiero N° 163B” Date: 18-02-1946. |
| “Noticiero N° 35B” Date: 30-08-1943.  | “Noticiero N° 165B” Date: 04-03-1946. |
| “Noticiero N° 56A” Date: 24-01-1944.  | “Noticiero N° 167B” Date: 18-03-1946. |
| “Noticiero N° 64A” Date: 20-03-1944.  | “Noticiero N° 178A” Date: 03-06-1946. |
| “Noticiero N° 66B” Date: 03-04-1944.  | “Noticiero N° 182B” Date: 01-07-1946. |
| “Noticiero N° 67A” Date: 10-04-1944.  | “Noticiero N° 206A” Date: 16-12-1946. |
| “Noticiero N° 70A” Date: 01-05-1944.  | “Noticiero N° 213B” Date: 03-02-1947. |
| “Noticiero N° 73A” Date: 22-05-1944.  | “Noticiero N° 216A” Date: 24-02-1947. |
| “Noticiero N° 110B” Date: 05-02-1945. | “Noticiero N° 217B” Date: 03-03-1947. |
| “Noticiero N° 113B” Date: 26-02-1945. | “Noticiero N° 224B” Date: 21-04-1947. |
| “Noticiero N° 114B” Date: 05-03-1945. | “Noticiero N° 230A” Date: 02-06-1947. |
| “Noticiero N° 150A” Date: 19-11-1945. | “Noticiero N° 238A” Date: 28-07-1947. |



“Noticiero N° 242A” Date: 25-08-1947. “Noticiero N° 303B” Date: 25-10-1948.  
“Noticiero N° 243B” Date: 01-09-1947. “Noticiero N° 304A” Date: 01-11-1948.  
“Noticiero N° 249B” Date: 13-10-1947. “Noticiero N° 306A” Date: 15-11-1948.  
“Noticiero N° 250A” Date: 20-10-1947. “Noticiero N° 307B” Date: 22-11-1948.  
“Noticiero N° 251B” Date: 27-10-1947. “Noticiero N° 313B” Date: 03-01-1949.  
“Noticiero N° 257B” Date: 08-12-1947. “Noticiero N° 316A” Date: 24-01-1949.  
“Noticiero N° 259B” Date: 22-12-1947. “Noticiero N° 318A” Date: 07-02-1949.  
“Noticiero N° 260A” Date: 29-12-1947. “Noticiero N° 322A” Date: 07-03-1949.  
“Noticiero N° 261B” Date: 05-01-1948. “Noticiero N° 323B” Date: 14-03-1949.  
“Noticiero N° 262A” Date: 16-06-1947. “Noticiero N° 324A” Date: 21-03-1949.  
“Noticiero N° 262B” Date: 12-01-1948. “Noticiero N° 325B” Date: 28-03-1949.  
“Noticiero N° 263B” Date: 19-01-1948. “Noticiero N° 326A” Date: 04-04-1949.  
“Noticiero N° 264A” Date: 26-01-1948. “Noticiero N° 328B” Date: 18-04-1949.  
“Noticiero N° 265B” Date: 02-02-1948. “Noticiero N° 330A” Date: 02-05-1949.  
“Noticiero N° 273B” Date: 29-03-1948. “Noticiero N° 333B” Date: 23-05-1949.  
“Noticiero N° 277B” Date: 26-04-1948. “Noticiero N° 335A” Date: 06-06-1949.  
“Noticiero N° 281B” Date: 24-05-1948. “Noticiero N° 337B” Date: 20-06-1949.  
“Noticiero N° 286B” Date: 28-06-1948. “Noticiero N° 341A” Date: 18-07-1949.  
“Noticiero N° 293B” Date: 16-08-1948. “Noticiero N° 343B” Date: 01-08-1949.  
“Noticiero N° 294A” Date: 23-08-1948. “Noticiero N° 345B” Date: 15-08-1949.  
“Noticiero N° 296A” Date: 06-09-1948. “Noticiero N° 354A” Date: 17-10-1949.  
“Noticiero N° 296B” Date: 06-09-1948. “Noticiero N° 355B” Date: 24-10-1949.  
“Noticiero N° 301B” Date: 11-10-1948. “Noticiero N° 359B” Date: 21-11-1949.

“Noticiero N° 363A” Date: 19-12-1949. “Noticiero N° 459B” Date: 22-10-1951.  
“Noticiero N° 364B” Date: 26-12-1949. “Noticiero N° 467A” Date: 17-12-1951.  
“Noticiero N° 367B” Date: 16-01-1950. “Noticiero N° 473A” Date: 28-01-1952.  
“Noticiero N° 368A” Date: 23-01-1950. “Noticiero N° 477B” Date: 25-02-1952.  
“Noticiero N° 371B” Date: 13-02-1950. “Noticiero N° 481B” Date: 24-03-1952.  
“Noticiero N° 372A” Date: 20-02-1950. “Noticiero N° 491A” Date: 02-06-1952.  
“Noticiero N° 373B” Date: 27-02-1950. “Noticiero N° 499B” Date: 28-07-1952.  
“Noticiero N° 393A” Date: 17-07-1950. “Noticiero N° 503B” Date: 25-08-1952.  
“Noticiero N° 396A” Date: 07-08-1950. “Noticiero N° 504B” Date: 01-09-1952.  
“Noticiero N° 396B” Date: 07-08-1950. “Noticiero N° 510A” Date: 13-10-1952.  
“Noticiero N° 406B” Date: 16-10-1950. “Noticiero N° 513A” Date: 03-11-1952.  
“Noticiero N° 409B” Date: 06-11-1950. “Noticiero N° 514B” Date: 10-11-1952.  
“Noticiero N° 411B” Date: 20-11-1950. “Noticiero N° 516A” Fecha: 24-11-1952.  
“Noticiero N° 412A” Date: 27-11-1950. “Noticiero N° 518B” Date: 08-12-1952.  
“Noticiero N° 414A” Date: 11-12-1950. “Noticiero N° 522B” Date: 05-01-1953.  
“Noticiero N° 422A” Date: 05-02-1951. “Noticiero N° 527A” Date: 09-02-1953.  
“Noticiero N° 427A” Date: 12-03-1951. “Noticiero N° 529B” Date: 23-02-1953.  
“Noticiero N° 431A” Date: 09-04-1951. “Noticiero N° 535A” Date: 06-04-1953.  
“Noticiero N° 432A” Date: 16-04-1951. “Noticiero N° 537B” Date: 20-04-1953.  
“Noticiero N° 437A” Date: 21-05-1951. “Noticiero N° 540A” Date: 20-08-1951.  
“Noticiero N° 438B” Date: 28-05-1951. “Noticiero N° 541A” Date: 18-05-1953.  
“Noticiero N° 442B” Date: 25-06-1951. “Noticiero N° 545B” Date: 15-06-1953.  
“Noticiero N° 444A” Date: 09-07-1951. “Noticiero N° 547A” Date: 08-10-1951.

“Noticiero N° 564A” Date: 26-10-1953.      “Noticiero N° 855A” Date: 25-05-1959.  
 “Noticiero N° 565A” Date: 02-11-1953.      “Noticiero N° 871A” Date: 14-09-1959.  
 “Noticiero N° 566A” Date: 09-11-1953.      “Noticiero N° 1032B” Date: 15-10-1962.  
 “Noticiero N° 566B” Date: 09-11-1953.      “Noticiero N° 1086B” Date: 28-10-1963.  
 “Noticiero N° 567B” Date: 16-11-1953.      “Noticiero N° 1092C” Date: 09-12-1963.  
 “Noticiero N° 570B” Date: 07-12-1953.      “Noticiero N° 1093B” Date: 16-12-1963.  
 “Noticiero N° 573B” Date: 28-12-1953.      “Noticiero N° 1123A” Date: 13-07-1964.  
 “Noticiero N° 576B” Date: 18-01-1954.      “Noticiero N° 1127A” Date: 10-08-1964.  
 “Noticiero N° 618A” Date: 08-11-1954.      “Noticiero N° 1159C” Date: 22-03-1965.  
 “Noticiero N° 621A” Date: 29-11-1954.      “Noticiero N° 1160C” Date: 29-03-1965.  
 “Noticiero N° 622B” Date: 06-12-1954.      “Noticiero N° 1161B” Date: 05-04-1965.  
 “Noticiero N° 627B” Date: 10-01-1955.      “Noticiero N° 1179C” Date: 09-08-1965.  
 “Noticiero N° 637B” Date: 21-03-1955.      “Noticiero N° 1180A” Date: 16-08-1965.  
 “Noticiero N° 645B” Date: 16-05-1955.      “Noticiero N° 1182C” Date: 30-08-1965.  
 “Noticiero N° 648A” Date: 06-06-1955.      “Noticiero N° 1184C” Date: 13-09-1965.  
 “Noticiero N° 654A” Date: 18-07-1955.      “Noticiero N°1193A” Date: 06-09-1965.  
 “Noticiero N° 675A” Date: 12-12-1955.      “Noticiero N° 1203B” Date: 24-01-1966.  
 “Noticiero N° 690A” Date: 26-03-1956.      “Noticiero N° 1204B” Date: 31-01-1966.  
 “Noticiero N° 703B” Date: 25-06-1956.      “Noticiero N° 1205A” Date: 07-02-1966.  
 “Noticiero N° 712A” Date: 27-08-1956.      “Noticiero N° 1207C” Date: 21-02-1966.  
 “Noticiero N° 717B” Date: 01-10-1956.      “Noticiero N° 1220C” Date: 23-05-1966.  
 “Noticiero N° 719B” Date: 15-10-1956.      “Noticiero N° 1232A” Date: 15-08-1966.  
 “Noticiero N° 797B” Date: 14-04-1958.      “Noticiero N° 1264A” Date: 27-03-1967.

“Noticiero N° 1288A” Date: 11-09-1967. “Noticiero N° 1533B” Date: 22-05-1972.  
“Noticiero N° 1293A” Date: 16-10-1967. “Noticiero N° 1559B” Date: 20-11-1972.  
“Noticiero N° 1304A” Date: 01-01-1968. “Noticiero N° 1567B” Date: 15-01-1973.  
“Noticiero N° 1311A” Date: 19-07-1968. “Noticiero N° 1569B” Date: 29-01-1973.  
“Noticiero N° 1352A” Date: 02-12-1968. “Noticiero N° 1593B” Date: 16-07-1973.  
“Noticiero N° 1360A” Date: 27-01-1969. “Noticiero N° 1610B” Date: 12-11-1973.  
“Noticiero N° 1369B” Date: 31-03-1969. “Noticiero N° 1620A” Date: 28-01-1974.  
“Noticiero N° 1371A” Date: 14-04-1969. “Noticiero N° 1664A” Date: 02-12-1974.  
“Noticiero N° 1390A” Date: 25-08-1969. “Noticiero N° 1668B” Date: 30-12-1974.  
“Noticiero N° 1394B” Date: 22-09-1969. “Noticiero N° 1731B” Date: 29-03-1976.  
“Noticiero N° 1400B” Date: 03-11-1969. “Noticiero N° 1768B” Date: 13-12-1976.  
“Noticiero N° 1457B” Date: 07-12-1970. “Noticiero N° 1773A” Date: 17-01-1977.  
“Noticiero N° 1508A” Date: 29-11-1971. “Noticiero N° 1775B” Date: 21-01-1977.  
“Noticiero N° 1524B” Date: 20-03-1972. “Noticiero N° 1826A” Date: 23-01-1978.  
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