

# Interpreting Vogue Picture Records

Using Fleming's Diagram of an Artifact Study

# Our Object



Vogue Picture Record, *Rhapsody in Blue*, Side A  
Museum of the Rockies, 86.74.3041

# Our Object



Vogue Picture Record, *Alice Blue Gown*, Side B  
Museum of the Rockies, 86.74.3041

# Fleming's Diagram of a Model of an Artifact Study

## Operations (A)

## Information supplementing the artifact (B)

4. Interpretation  
(significance)

Values of present culture

3. Cultural analysis (relationship  
of the artifact to its culture)

Selected aspects of the artifact's  
culture

2. Evaluation  
(judgments)

Comparisons with other objects

1. Identification  
(factual description)

The artifact: history, material,  
construction, design, and function

E. McClung Fleming, *Artifact Study: A Proposed Model*, in Thomas Schlereth, Material Culture Studies in America. Nashville: Association for State and Local History, 1982.

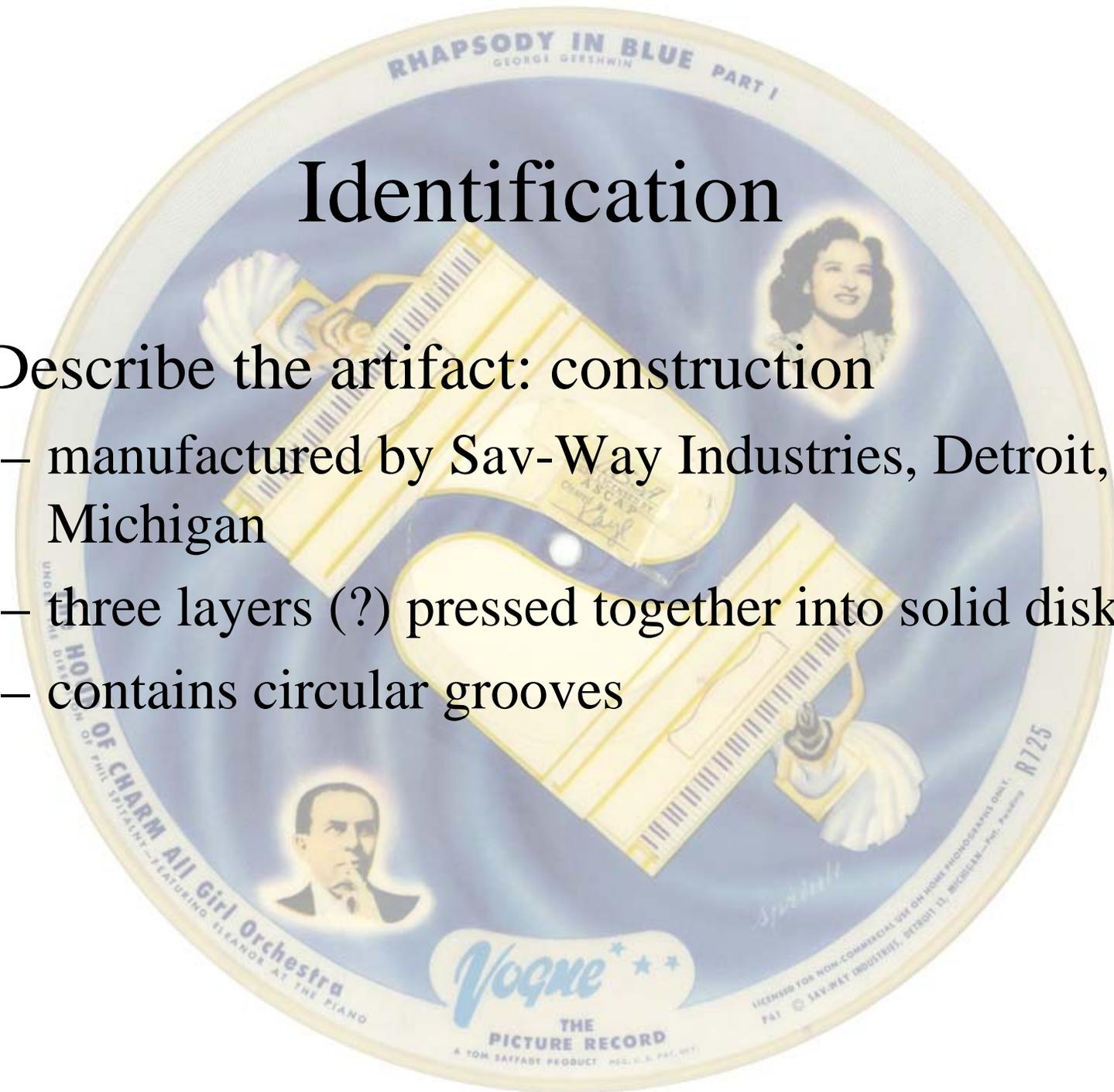
# Identification

- Describe the artifact: material
  - plastic, laminated disk with images
  - paper label (printed and hand-written) adhered with scotch tape in center of each side



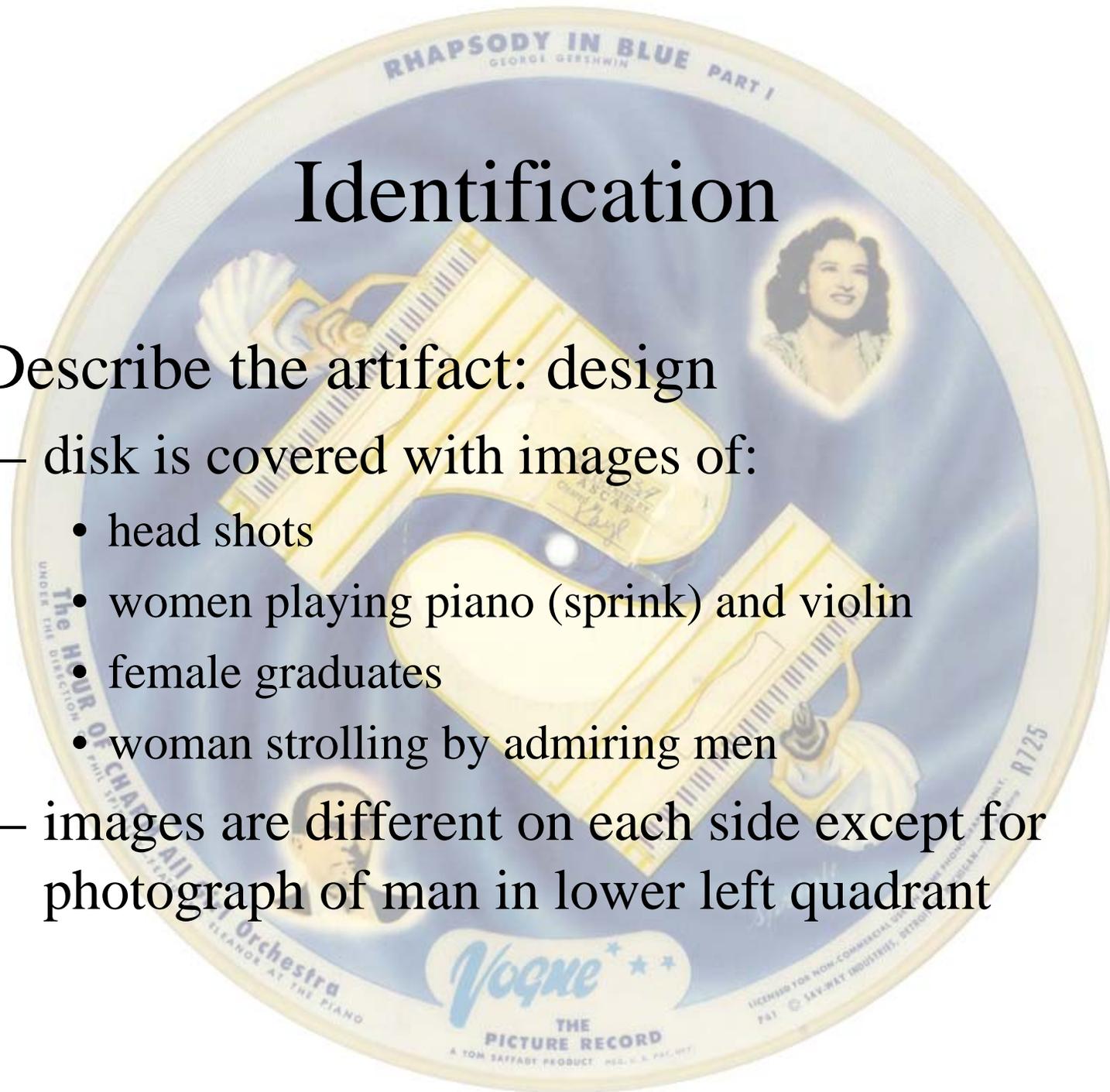
# Identification

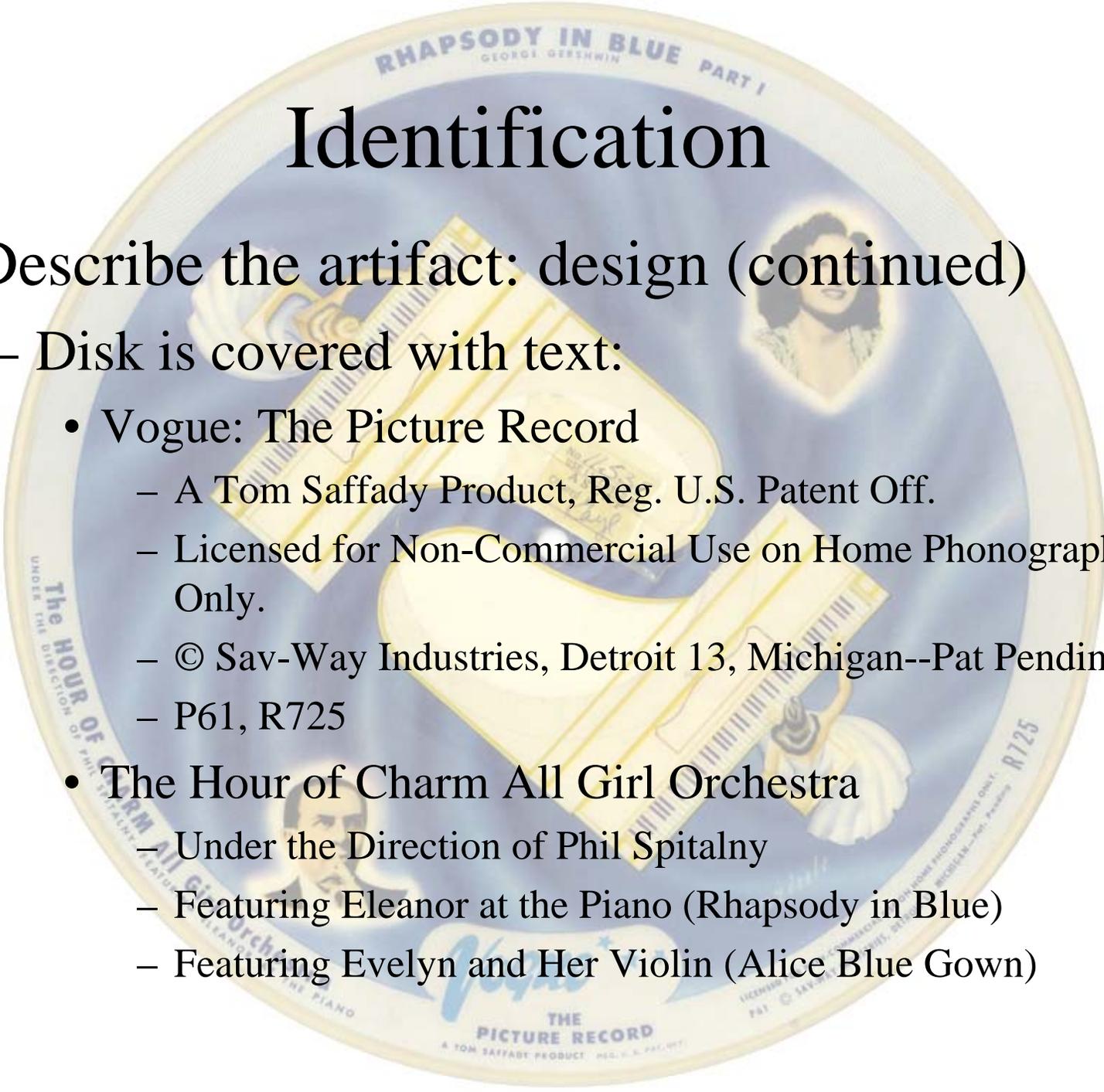
- Describe the artifact: construction
  - manufactured by Sav-Way Industries, Detroit, Michigan
  - three layers (?) pressed together into solid disk
  - contains circular grooves



# Identification

- Describe the artifact: design
  - disk is covered with images of:
    - head shots
    - women playing piano (sprink) and violin
    - female graduates
    - woman strolling by admiring men
  - images are different on each side except for photograph of man in lower left quadrant



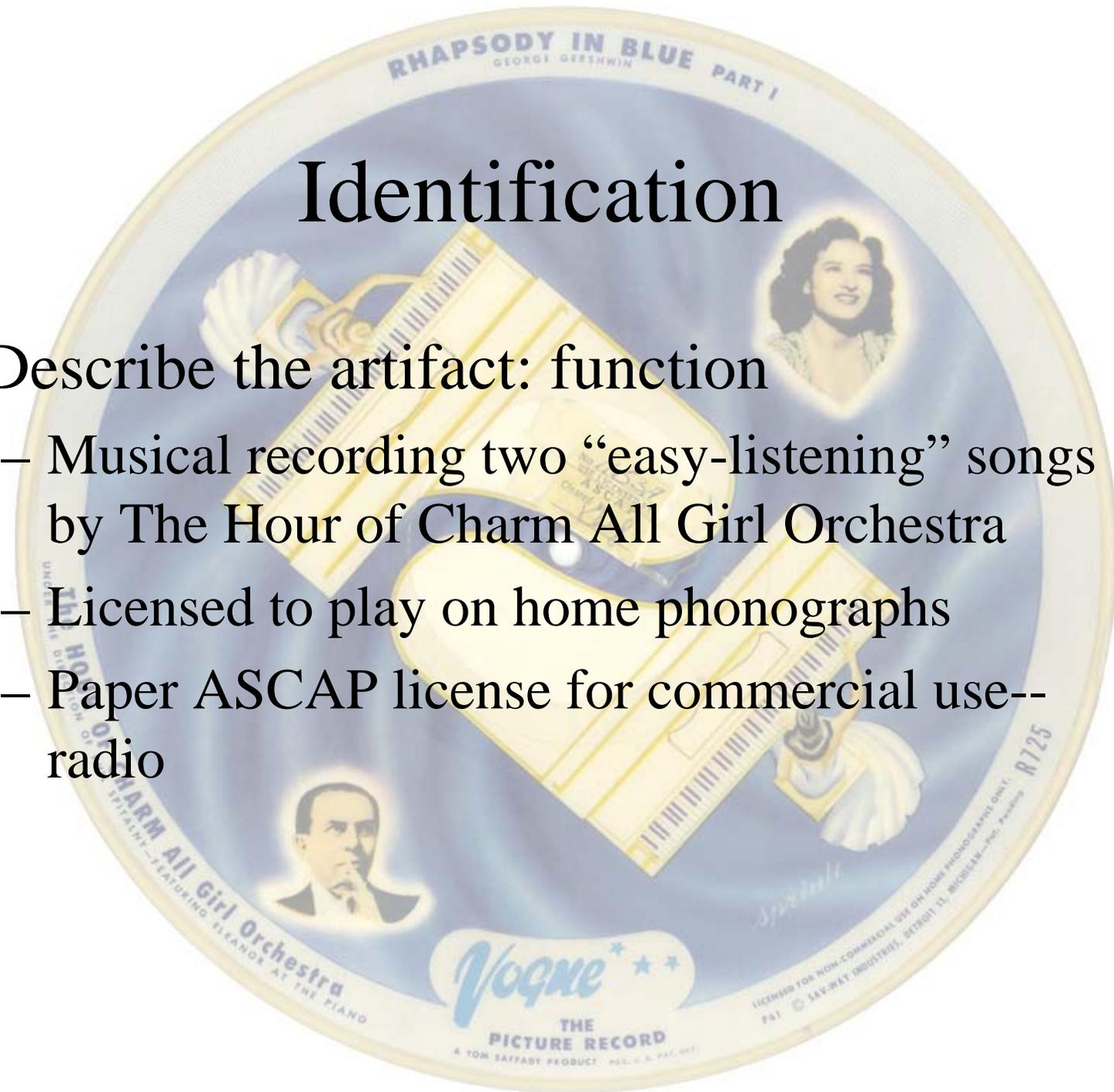


# Identification

- Describe the artifact: design (continued)
  - Disk is covered with text:
    - Vogue: The Picture Record
      - A Tom Saffady Product, Reg. U.S. Patent Off.
      - Licensed for Non-Commercial Use on Home Phonographs Only.
      - © Sav-Way Industries, Detroit 13, Michigan--Pat Pending
      - P61, R725
    - The Hour of Charm All Girl Orchestra
      - Under the Direction of Phil Spitalny
      - Featuring Eleanor at the Piano (Rhapsody in Blue)
      - Featuring Evelyn and Her Violin (Alice Blue Gown)

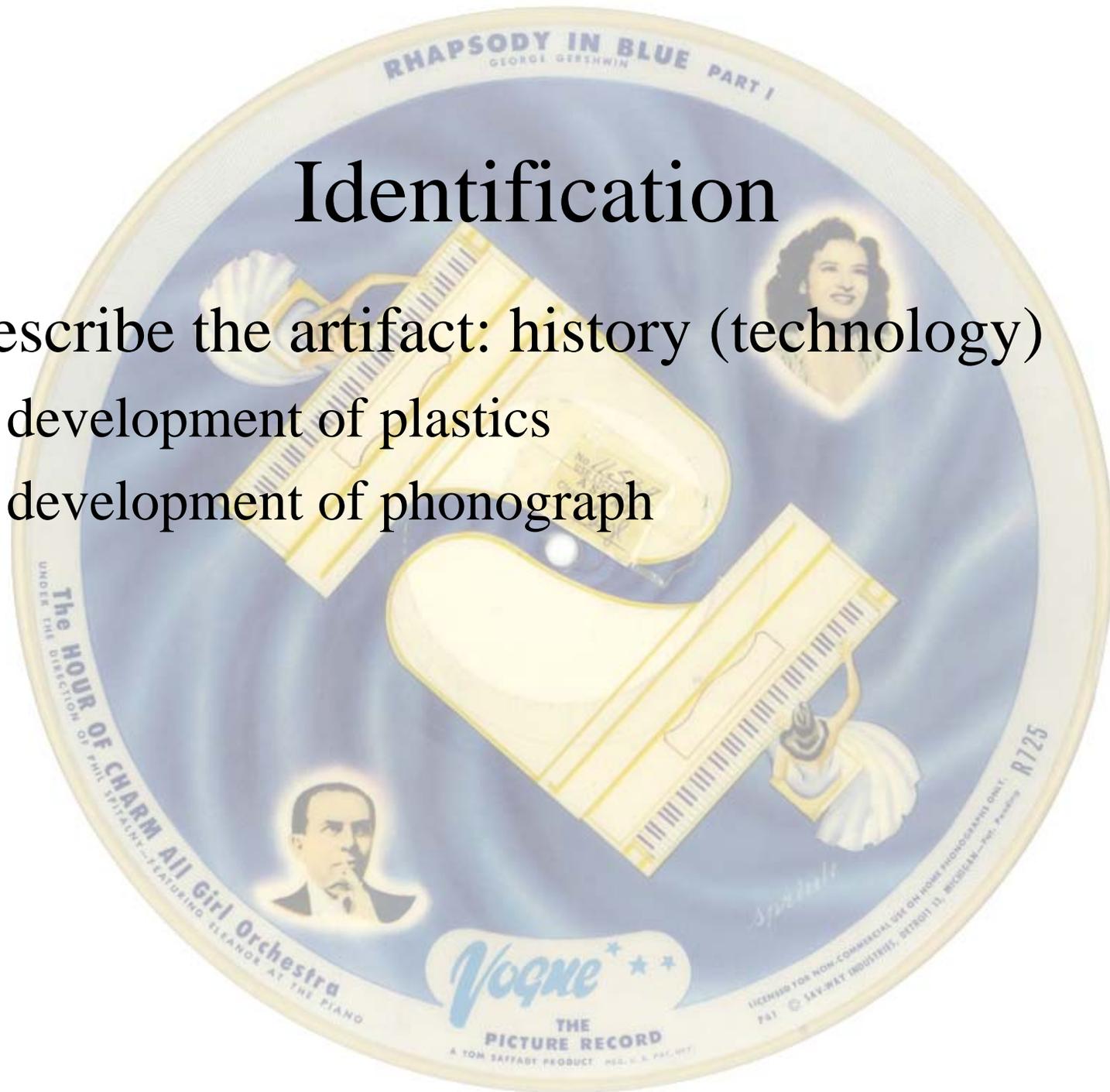
# Identification

- Describe the artifact: function
  - Musical recording two “easy-listening” songs by The Hour of Charm All Girl Orchestra
  - Licensed to play on home phonographs
  - Paper ASCAP license for commercial use--radio



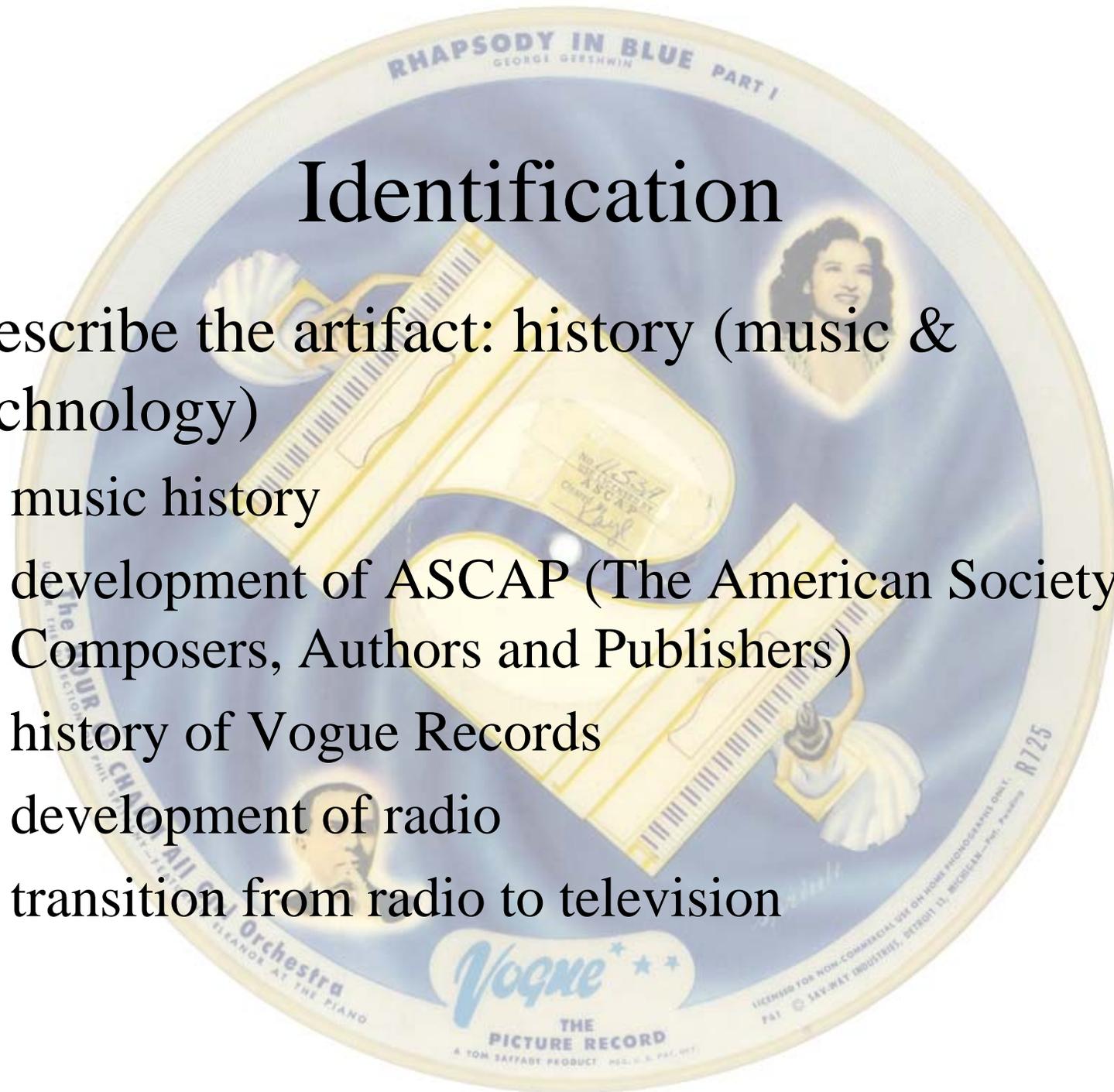
# Identification

- Describe the artifact: history (technology)
  - development of plastics
  - development of phonograph



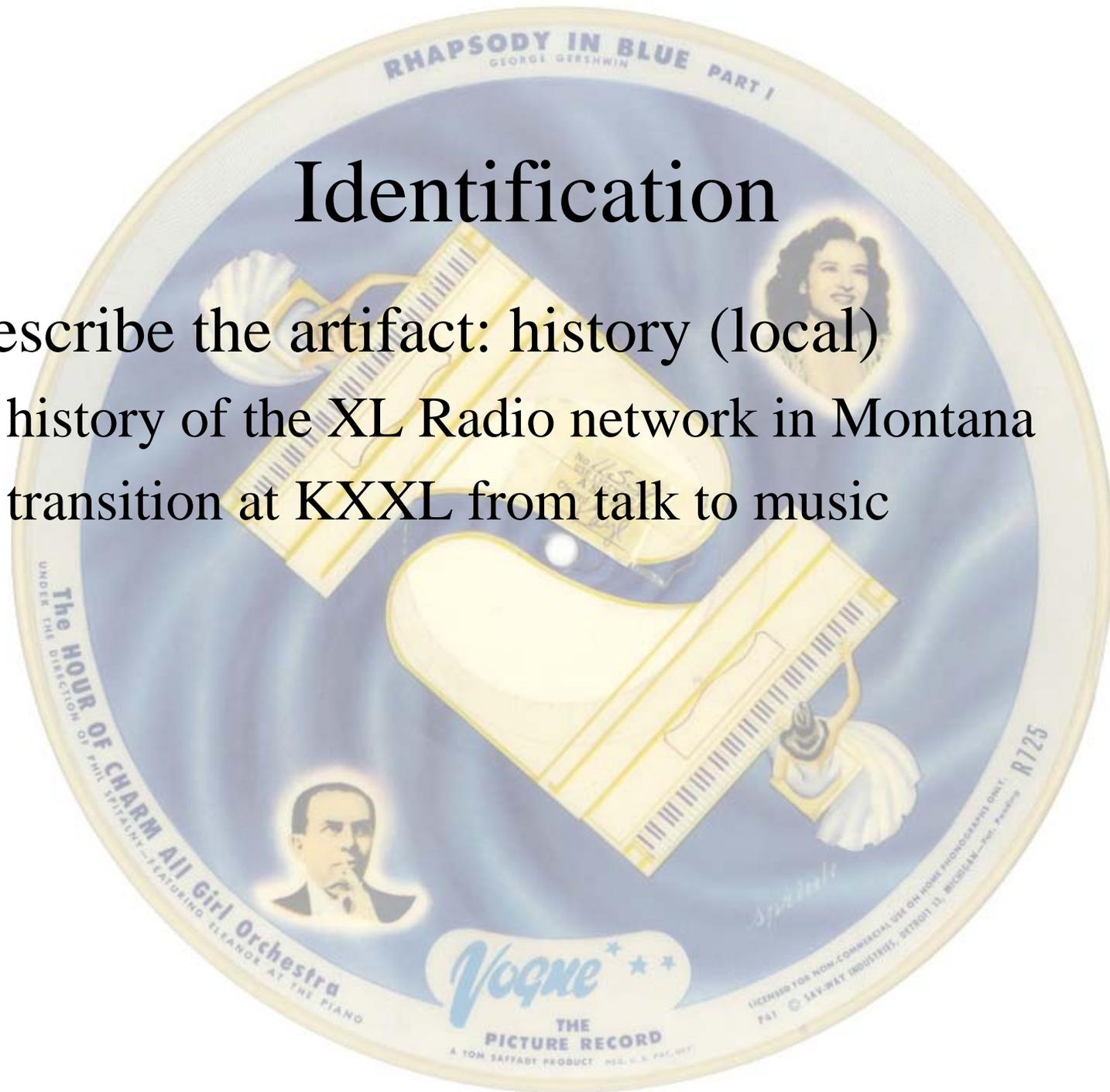
# Identification

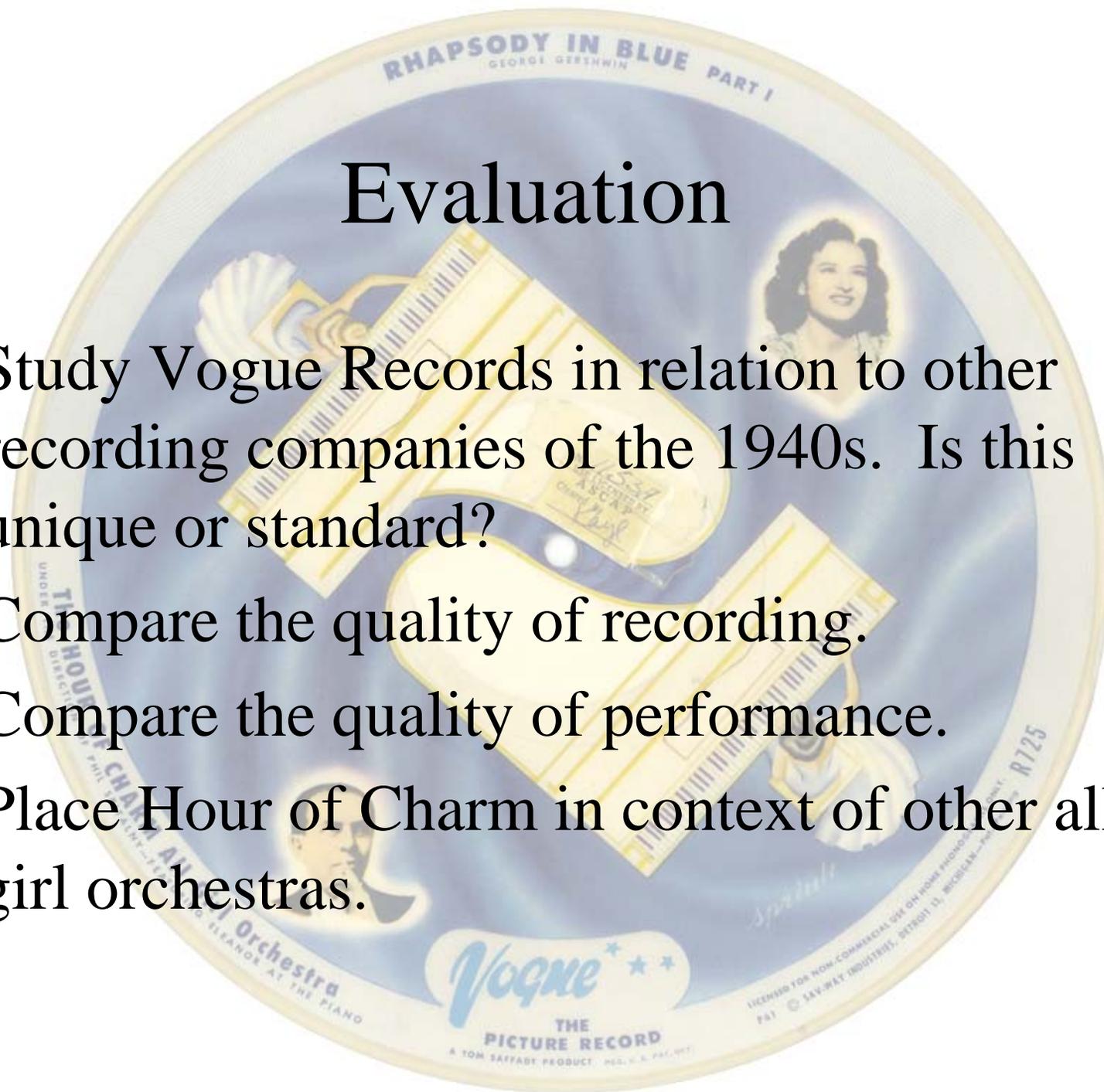
- Describe the artifact: history (music & technology)
  - music history
  - development of ASCAP (The American Society of Composers, Authors and Publishers)
  - history of Vogue Records
  - development of radio
  - transition from radio to television



# Identification

- Describe the artifact: history (local)
  - history of the XL Radio network in Montana
  - transition at KXXL from talk to music





# Evaluation

- Study Vogue Records in relation to other recording companies of the 1940s. Is this unique or standard?
- Compare the quality of recording.
- Compare the quality of performance.
- Place Hour of Charm in context of other all-girl orchestras.

# Evaluation

- Compare this record to other examples to gain broader perspective.



Vogue Picture Record, *Blue Skies* & *Seville*,  
Museum of the Rockies, 86.74.3040

# Cultural Analysis

- Place the phenomenon of all-girl orchestras into context of mid-20th century America.



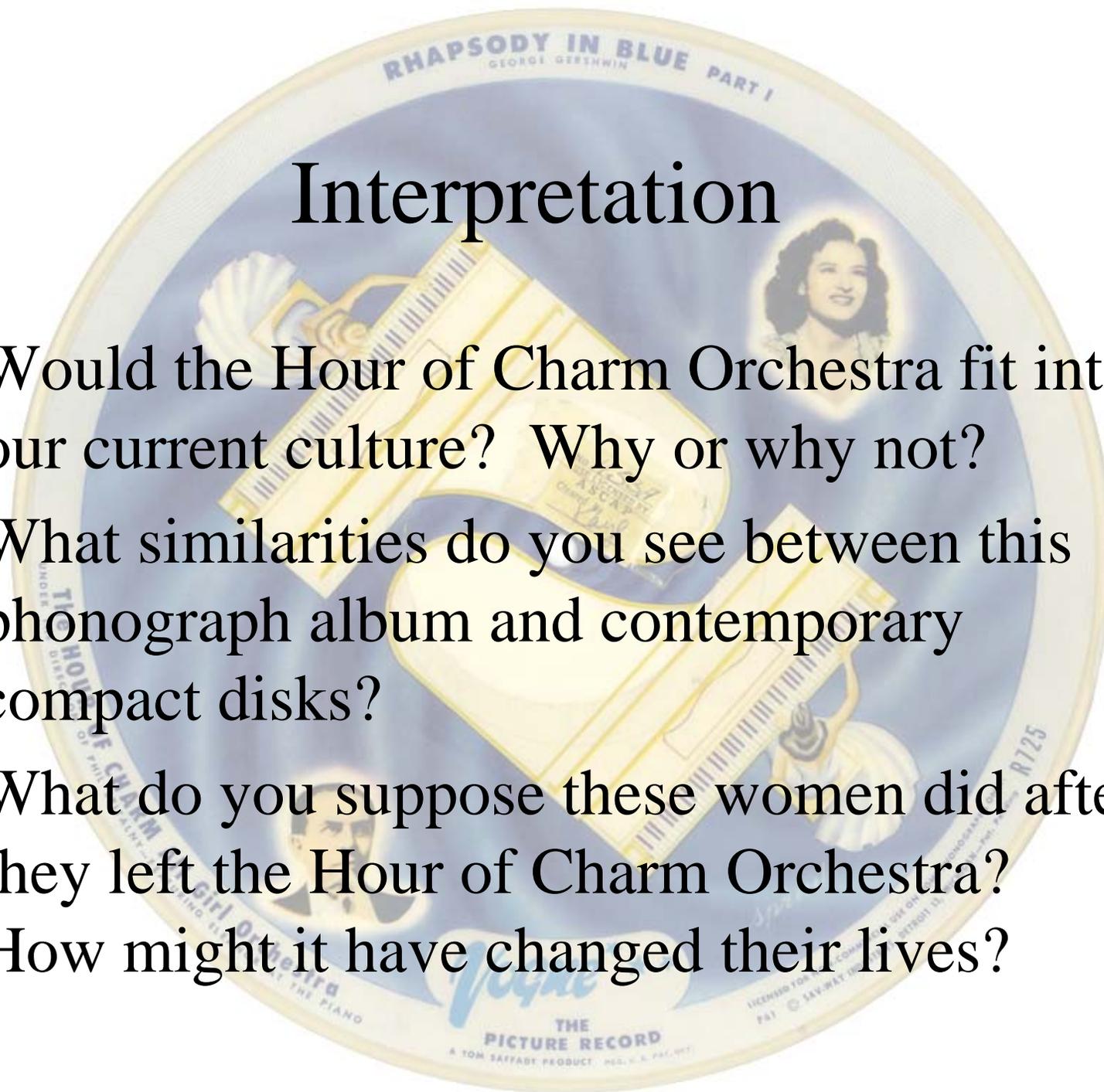
Phil Spitalny's "Hour of Charm" Orchestra.  
Universal Pictures. 1945.  
From Sherrie Tucker,  
Swing Shift: "All-Girl  
Bands of the 1940s.

# Cultural Analysis

- How did the roles of these musicians correspond with women's roles elsewhere in society?

Evelyn Kaye Klein, the concertmistress of Phil Spitalny's Hour of Charm Orchestra, was billed as Evelyn and Her Magic Violin. Photograph courtesy of the Library of American Broadcasting, University of Maryland, College Park.





# Interpretation

- Would the Hour of Charm Orchestra fit into our current culture? Why or why not?
- What similarities do you see between this phonograph album and contemporary compact disks?
- What do you suppose these women did after they left the Hour of Charm Orchestra? How might it have changed their lives?