

Alexey
BRODOVITCH

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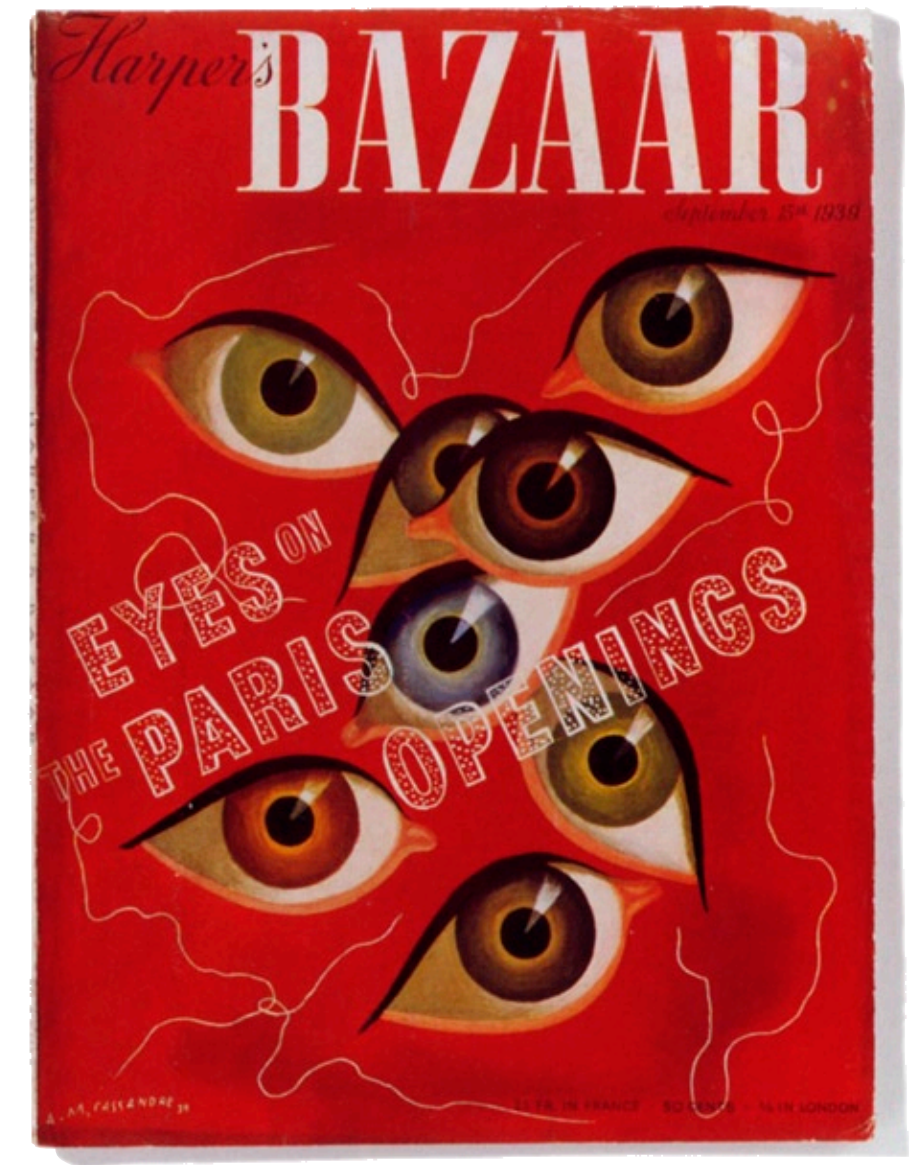


Harper's Bazaar

Between 1931 to 1935, Brodovitch won multiple awards for his freelance advertising work.¹ In 1934, he met Carmel Snow, the editor of Harper's Bazaar, while arranging an exhibition for the Art Director's Club of New York. Snow was impressed by his work and convinced William Randolph Hearst that Brodovitch was the man to rejuvenate *Harper's Bazaar*.² For Brodovitch, it was the beginning of a 24-year career as one of America's most influential editorial art directors.

Brodovitch can be largely credited for introducing European modernism to mainstream American audiences. Annual stays in Paris

during his first five years at *Harper's Bazaar* enabled Brodovitch to keep in touch with his old friends and stay abreast of art and design trends.³ At the Franklin Institute in Philadelphia in 1937, he helped to craft and curate an exhibition dedicated to modern poster design which featured work by many of his European friends and acquaintances. Paul Colin, A. M. Cassandre, Herbert Matter, Jean Carlu, and Joseph Binder all displayed work in the show and accepted Brodovitch's requests for artwork and photography for *Harper's Bazaar*.⁴ Man Ray, Salvador Dali, Brassai, and Henri Cartier-Bresson also contributed work to the magazine.





ALIX
MONTAGNE-ROUSSE

The dress at the left is by
Alix at Bergdorf Goodman.

IF YOU don't like full skirts, turn your eyes to the left.

ALIX is making these graceful dinner dresses with square necks and **TIGHT DRAPERY** pulled over the form and held firmly with **A TWIST** of the material. They are not always dead black but often **CHALK WHITE**, which looks much newer for little dinners.

LONG SLEEVES replace the dose-to-death jacket and **WHITE SANDBALS** emphasize the whiteness of the white.

SOME have no apparent fullness but cling to the body like **WET CLOTH**, flat in front with the new tight drapery behind.

CHANEL also provides for those who hate bouffant skirts by her **STRAIGHT STRAPLESS** black dresses with naked tops like **SARGENT'S** portrait of Madame X, the line of the décolletage **CUT HEART-SHAPED** and the skirts flowing out toward the hem.

MOLYNEUX does slinky black dresses with little **POINTED TRAINS** and a series of princess dresses that are **PLAIN OR PRINTED**, and very easy to wear.

MAINBOCHER gives you a new silhouette, with a simple **MOLDED TOP** and a slim skirt with a gathered flounce like a **LAMPSHADE** put on just below the crucial point of the derrière.

SCHIAPARELLI also makes long-sleeved dinner dresses, but **JACKETS STILL APPEAR** in the Schiaparelli collection, and these are **WOOLEN JACKETS** embroidered in gold and beads or else **SATIN JACKETS** with large embroidered silk motifs. They are worn over **SIMPLE MOLDED DRESSES** with brassiere tops. Fresher for spring are **SCHIAPARELLI'S** printed evening dresses with their variously **SHAPED HOODS** that slip down like capes over the shoulders.

FUR BOLEROS are shown over all these molded **DINNER DRESSES** and the smartest are black fox or **SILVER FOX** mounted on black crepe de Chine **SKINTIGHT** to the figure, stopping short.

TO MAKE YOU THINK that hips are thin as air.



The design of *Harper's Bazaar* reflected the input of a steady stream of artistic émigrés as they arrived in the States fleeing the turmoil abroad. Brodovitch synthesized and depoliticized previously radical art movements like Surrealism, Purism, Constructivism and Cubism by placing them into a mainstream commercial context. In the process, he created a new visual vocabulary for editorial design. Bold elements contrasted with expansive white space—a signature trait of Brodovitch's style. He pushed the graphic potential of type with sculptural text that tilted and curved, emphasizing the visual movement in the images against which they were juxtaposed. Each new layout was distinct from any previous, and all conveyed a sense of motion and modernity.

Photographs by Richard Avedon



At the end of World War II, Brodovitch commissioned work from his students in order to take the magazine in a fresh direction. He felt that the design of *Harper's Bazaar* should reflect postwar optimism and surrealism was no longer appropriate. Previously, Brodovitch had little input over photographic direction. Now, he formed close working relationships with his photographers and guided the initial conceptual process. Former student photographers like Richard Avedon and Lillian Bassman captured dynamic, open compositions distinguished by their

indistinct borders and minimal backgrounds. Brodovitch isolated and manipulated the inner content of the photographs and achieved striking layouts of arresting simplicity. Brodovitch rarely resorted to the typographic tricks of earlier years to create visual interest. Type was restrained, often set simply in Bodoni. Armed with enormous piles of photostats in an infinite variety of sizes, the photographs became the focus of his creative energy—subject to enlarging, asymmetrical cropping, and bleeding to the edge of the page.