

The Women of Harper's BAZAAR

Gallery Guide 1936-1958

The Pre Jet-Set

“She knew her job as an editor: you’ve got to give people what they can’t get at home. Give them something that will make them travel in their minds. Take them somewhere.”

— Ingrid Sischy



Photograph by Louise Dahl-Wolfe © 1989 Center for Creative Photography, Arizona Board of Regents. Collection of The Museum at FIT. Featured in *Harper's Bazaar*, January 1942.



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In 1929, a one-way ticket on the first commercial flight from New York to Los Angeles cost \$338, equivalent to \$4,675 today. *Harper's Bazaar's* inclusion of photographs from exotic locales such as Paris, Trinidad, and Brazil brought the luxury and glamour of travel into readers' homes. Diana Vreeland described a Henri Bendel ensemble worn in the January 1942 travel issue as “the perfect outfit in a hot climate... Cool, fresh, right in the turmoil of a big city station or at a Godforsaken junction where transcontinental luxury trains drop ranch-bound passengers.”

Idiosyncratic Working Styles

“One time I walked into her suite at 6 A.M. and she was sitting in the tub completely made up with the pearls — she was never without her pearls — and a hat on her head.”

— Lillian Bassman

An early riser who was fond of sleeping upright while wearing a nightgown and pearls, Carmel Snow was frequently visited by photographers and editors who found themselves working beside her bed and bath. Diana Vreeland started her workdays in the bathroom, receiving calls and dictating notes in her robe, never to enter the office before noon. As seen in photographs from the gallery, Louise Dahl-Wolfe’s work habits were also unconventional, as exemplified during a 1953 photo shoot when she climbed upon a step stool, then repeatedly asked to be raised higher in order to capture the perfect shot of model Suzy Parker.



Photograph by Robert Doisneau.
International Center of Photography.
The LIFE Picture Collection, 2005.

Alexey Brodovitch

“Astonish me.” — Alexey Brodovitch

Alexey Brodovitch was born in Russia in 1898 and lived in Paris before moving to New York in 1930. Carmel Snow hired him as *Harper’s Bazaar’s* art director in 1934 after discovering his work at an exhibition at the Art Director’s Club of New York. Brodovitch created *Bazaar’s* logo and re-designed its pages with his signature use of white space. Cropped photographs, bold typography, and arresting layouts are hallmarks of his work, and his fondness for striking imagery and his willingness to use experimental photographic styles became influential during the 1940s and 1950s. Brodovitch’s vision of graphic design was instrumental in making *Bazaar* a modern, compelling fashion magazine.



Photograph by Louise Dahl-Wolfe.
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Museum at FIT.
Featured in *Harper’s Bazaar*, July 1939.



Harper’s Bazaar, July 1939, 60-61.