



## NEWS

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From

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### *The Women of Harper's Bazaar, 1936-1958*

March 1–April 2, 2016

Gallery FIT  
The Museum at FIT

The Fashion Institute of Technology's School of Graduate Studies, together with The Museum at FIT, present *The Women of Harper's Bazaar, 1936-1958*, an exhibition that explores the dynamic collaboration among *Harper's Bazaar* editor-in-chief Carmel Snow, fashion editor Diana Vreeland, and photographer Louise Dahl-Wolfe. For more than a quarter-century, this visionary trio transformed *Harper's Bazaar* into the definitive American fashion magazine, with a point of view that was simultaneously fresh and sophisticated, intelligent and playful—what Snow memorably described as a publication for “well-dressed women with well-dressed minds.” This will mark the first time this important collaboration has been examined in an exhibition, and it anticipates *Harper's Bazaar's* 150th anniversary in 2017.

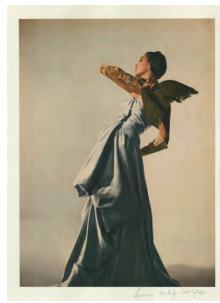
Vreeland, Dahl-Wolfe, and Snow reinvigorated *Harper's Bazaar* by combining their individual talents: Diana Vreeland's imaginative, resourceful approach to her work, Louise Dahl-Wolfe's ability to create photographic masterpieces in natural settings, and the forward-thinking attitude and creativity behind Carmel Snow's “genius for picking other people of genius.”



Model wearing the Mystère coat by Christian Dior in Paris at Malmaison. Photography by Louise Dahl-Wolfe, color proof, featured in *Harper's Bazaar*, November 1947. Collection of The Museum at FIT, © 1989 Center for Creative Photography, Arizona Board of Regents.



Christian Dior New York coat, 1954. Collection of The Museum at FIT.



Model Betty Threat in a Charles James evening dress. Photography by Louise Dahl-Wolfe, color proof, featured in *Harper's Bazaar*, April 1947. Collection of The Museum at FIT, © 1989 Center for Creative Photography, Arizona Board of Regents.



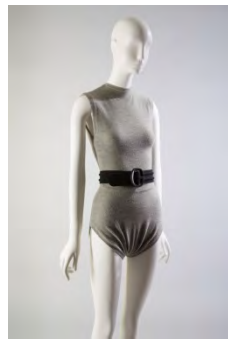
Charles James, evening dress, circa 1952. Collection of The Museum at FIT.

The extent of the three women’s extraordinary work will be depicted through a series of photographs and documents displayed alongside garments similar to those found within the pages of the magazine. Nine garments selected from both couture and ready-to-wear designers will exemplify the vast array of worldly, captivating styles highlighted in *Harper’s Bazaar*. For example:

- A Dahl-Wolfe photograph of Christian Dior’s famous *Mystère* coat from his groundbreaking 1947 collection will be represented by a 1954 Christian Dior New York black coat. The similarities between the two garments will highlight the lasting impact of the collection that Snow christened “A New Look.”
- A gown by designer Charles James will be shown alongside a Louise Dahl-Wolfe photograph mimicking the structural silhouettes of American evening wear represented in the magazine.
- A gray wool jersey swimsuit by Claire McCardell in the designer’s signature diaper style will be shown with a similar design from the May 1946 issue of the magazine.
- An embroidered, elephant-motif top by American designer Carolyn Schnurer will be paired with a photograph of the same garment in an inverted color scheme that was featured in the December 1952 issue of *Harper’s Bazaar*. This piece epitomizes the designer’s exemplary embroidery and whimsical sportswear, perfectly suited to an American woman’s lifestyle during the era.



Model Betty Bridges in Tijuca, Brazil wearing a Claire McCardell swimsuit. Photography by Louise Dahl-Wolfe, color proof, featured in *Harper’s Bazaar*, May 1946. Collection of The Museum at FIT, © 1989 Center for Creative Photography, Arizona Board of Regents.



Claire McCardell, swimsuit, 1946. Collection of The Museum at FIT.



Model Jean Patchett in a Carolyn Schnurer top. Photography by Louise Dahl-Wolfe, color proof, featured in *Harper’s Bazaar*, December 1952. Collection of The Museum at FIT, © 1989 Center for Creative Photography, Arizona Board of Regents.



Carolyn Schnurer, top, 1952. Collection of The Museum at FIT.

*The Women of Harper’s Bazaar, 1936-1958* will also include additional selections from The Museum at FIT’s extensive collection of Louise Dahl-Wolfe’s color photographs and ephemera, donated to the museum by the photographer. Copper plates and the resulting color proofs from a 1953 photo shoot by Dahl-Wolfe, featuring model Jean Patchett in a Givenchy ensemble, will provide a glimpse into the printing process that transformed the photographer’s images into lively magazine spreads.

Personal letters between Carmel Snow and model Mary Jane Russell describing a memorable fashion editorial from the Paris collections in 1951 also will be on display. Behind-the-scenes photographs and alternate images from the famous 1942 Arizona desert photo shoot at Frank Lloyd Wright’s Pauson house—styled by Vreeland—will illustrate the shared creative process that took place when Vreeland stepped in as the model after model Bijou Barrington fell ill from heat stroke. A pair of thick-framed Claire McCardell sunglasses will evoke the warm, summer attitude portrayed on the resulting cover image.



Model Jean Patchett in Alhambra, Granada Spain wearing a Givenchy ensemble. Photography by Louise Dahl-Wolfe, color proof, featured in *Harper's Bazaar*, June 1953. Collection of The Museum at FIT, © 1989 Center for Creative Photography, Arizona Board of Regents.



Diana Vreeland modeling at Frank Lloyd Wright's Pauson house in Arizona. Photography by Louise Dahl-Wolfe, color proof, featured in *Harper's Bazaar*, January 1942. Collection of The Museum at FIT, © 1989 Center for Creative Photography, Arizona Board of Regents.



Model Bijou Barrington on location in Arizona. Photography by Louise Dahl-Wolfe, color proof, featured in *Harper's Bazaar*, January 1942. Collection of The Museum at FIT, © 1989 Center for Creative Photography, Arizona Board of Regents.

Biographical sections will emphasize the three women's backgrounds, providing context for their successful alliance and highlighting their unique contributions to the magazine's legacy. *The Women of Harper's Bazaar, 1936-1958* celebrates a particularly synergistic creative collaboration within the magazine and brings to life a transformative era in women's fashion.

### **The School of Graduate Studies at FIT**

Students in the Fashion and Textile Studies: History, Theory, Museum Practice MA program in FIT's School of Graduate Studies have collaborated with The Museum at FIT to present *The Women of Harper's Bazaar, 1936-1958*. The School of Graduate Studies provides advanced professional education in seven distinctive areas, promoting excellence in the post-baccalaureate study of fashion, business, art, and design. The school offers programs leading to the MA, MFA, and MPS degrees, and is dedicated to advancing research in the creative industries and fostering innovative collaborations that link students and faculty with industry and professional partners worldwide.

### **The Museum at FIT**

The Museum at FIT (MFIT) is the only museum in New York City dedicated solely to the art of fashion. Best known for its innovative and award-winning exhibitions, the museum has a permanent collection of more than 50,000 garments and accessories dating from the eighteenth century to the present. Like other specialized fashion museums, it collects, conserves, documents, exhibits, and interprets fashion. MFIT is a member of the American Alliance of Museums. Its mission is to advance knowledge of fashion through exhibitions, publications, and public programs. For more information about The Museum at FIT, please visit [fitnyc.edu/museum](http://fitnyc.edu/museum).

### **Fashion Institute of Technology**

The Museum at FIT is part of the Fashion Institute of Technology (FIT), a State University of New York (SUNY) college of art, design, business, and technology that has been at the crossroads of commerce and creativity for 70 years. With programs that blend hands-on practice, a strong grounding in theory, and a broad-based liberal arts foundation, FIT offers career education in nearly 50 areas, and grants associate, bachelor's, and master's degrees. FIT provides students a complete college experience at an affordable

cost, a vibrant campus life in New York City, and industry-relevant preparation for rewarding careers. Visit [fitnyc.edu](http://fitnyc.edu).

**Museum Hours and Admission**

Museum hours: Tuesday–Friday, noon–8 pm; Saturday, 10 am–5 pm. Closed Sunday, Monday, and legal holidays.

Admission is free.