

ICONICA



Vogue; the mode of fashion prevalent at any particular time, popular reception, repute or estimation; common currency

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Note from the editor in chief

What is ‘Vogue’? Vogue can be anything that you imagine. The magazine Vogue has been an important part of American and European social history. The magazine brought change to both women and men in gender roles, and in society roles. Vogue introduced new fashions, yet kept the modern women in mind. The magazine throughout its history has gone through many different editors and leadership, however Vogue has true to its original idea—bringing fashion, ideas and culture to its readers.

The reason I chose to do my undergraduate thesis on Vogue is because the magazine has influenced me ever since I was a young girl. At first, I wanted to be a fashion designer, however I realized that takes some talent. I then went on to dreaming of becoming an editor of Vogue. Once again, something that is going to take talent. Since I am a lover of history, and fashion doing my undergraduate thesis on Vogue seemed like the right thing to do. Exploring how the magazine has brought change to so many different people’s lives, and how the magazine itself has evolved throughout its history was one of the most interesting and educational experiences in my undergraduate career.

Dina Musaelyan

Thank you to:

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Kent State Fashion Library

Thank you for having an amazing collection of books that I was able to use for a very long time to do my thesis.

Kent State Stark Library

To all of the librarians—you rock! Thank you so much for all of you have done to help me with my research projects and my education. Also thank you for helping me renew or check in all of my crazy amounts of books.

Stark County Library

Thank you for having Vogue issues in storage. Without that, I would have not been able to find a certain photo that I really wanted to use.

The Start



The launching of *Vogue* in 1892 was not a coincidence. It was launched because a lot of the newly wealthy families were trying to get onto the scene, and get their names known. One of the families, who was an 'old' rich family, the Astors, were hosting a winter ball, and the ball was dubbed as "the Four Hundred." It was named "the Four Hundred" because that was the maximum amount of people who could fit into the Astors ballroom. Everyone wanted to be on the guest list, and to deflect from the pressure, Mrs. Astor asked Mr. Ward McAllister, who

"designated as arbiter Mr. Ward McAllister, the very man who in 1888 had coined the term "the Four Hundred". McAllister, well known for his supreme elegance, based his decision strictly on that—elegance and decorum and proven that

social graces, in addition to money as he created the fateful list of invitees." One of the reasons that *Vogue* did so well is because of its connections. The New rich families were the ones who really supported the gazette—some of the family names were the Vanderbilts, the Astors, the Stuyvestsants, the Whitneys, and the Van Rensselaers. *Vogue* would show their houses and the dinner parties, along with their fashions in the gazette.

For women who were not as rich or could not afford the clothing, the magazine provided a source for them to look at the upper class, and try to dress and/or act like them. It gave women of the lower classes a chance to copy the designs and patterns that were popular.

Vogue set the rules for social conduct, and the gazette was read primarily by the upper class. "In 1895, on the third anniversary of the magazine, Turnure wrote "Two leading ideas control [Vogue's] career. One,

the constant recollection that improvement and development go hand in hand; the other that its readers are gentle women and gentle women and that the requirements of this class its energies and resources shall conform. " What made *Vogue* unique is that both sexes read the gazette, and were aware of what was occurring in their society.

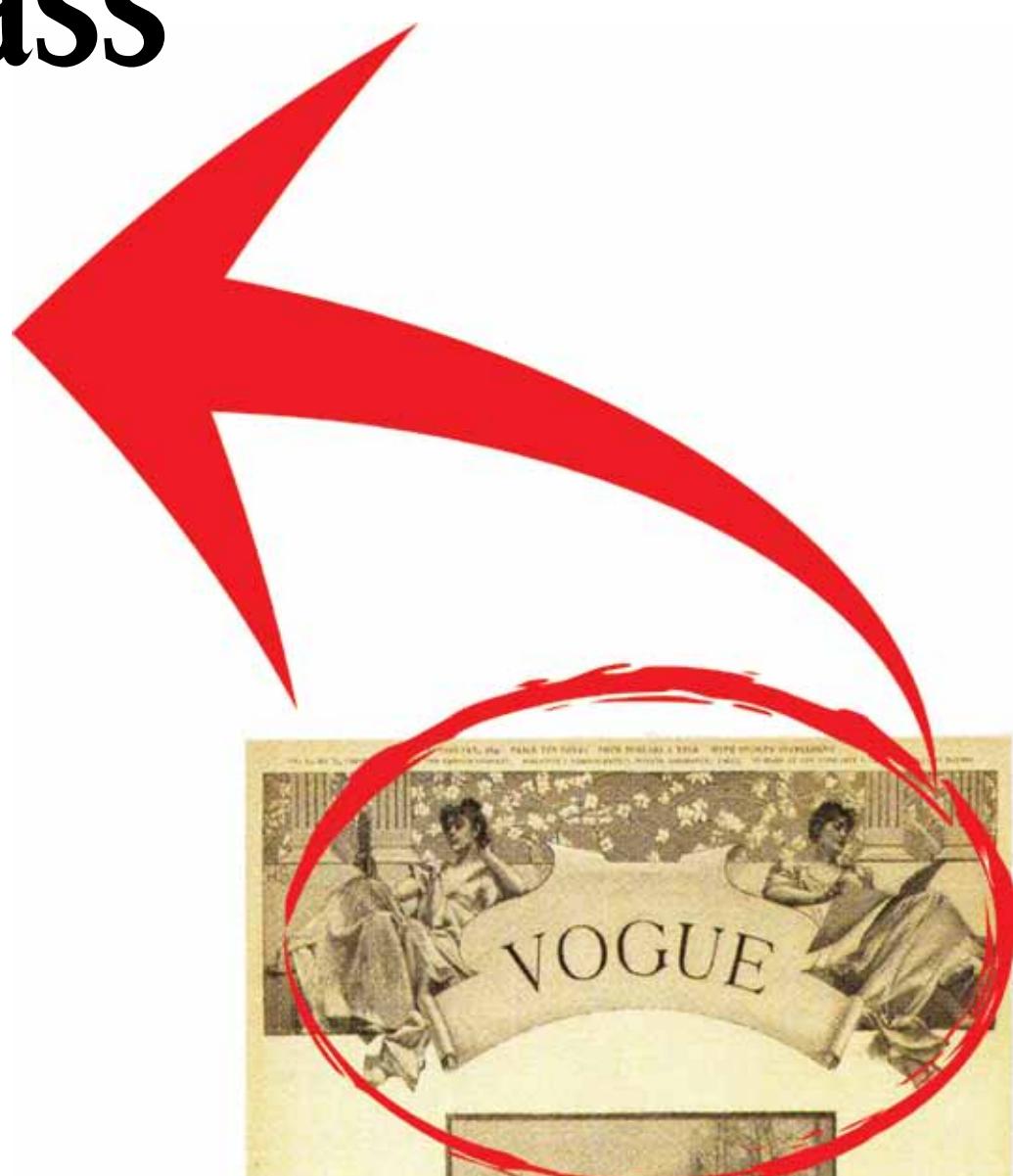
Everyone who worked for *Vogue* (their Editors at large) were all within the upper class society, who expressed interest about the upper class in their columns. Most of the columns that were geared towards the upper class women expressed how to be a proper hostess, smart fashions for limited incomes, "the Paris [or London] Letter" (this was the main fashion page that showed the styles from either Paris or London, and how the upper class ladies were supposed to be dressing).

The Upper Class

The first few years of *Vogue* were created for the Upper class, and each way the weekly gazette could, they would exemplify that idea. There are a few examples of how they tried to do that. The first is the skybox, which showed two women leisurely lounging reading the magazine in the headings. This is important because it showed exactly to whom the aim of the magazine was for, the rich. The common women during those times would not be laying on a loveseat enjoy a read, with their hair perfect and fashion being the highest out there. The common women would be working in the fields or factories. This heading/skybox image lasted until about 1902, and then was faded out. The second is that most of the images that were

on the cover of *Vogue*, or inside of *Vogue* were always women who were very well dressed, and resembled what the upper class would wear. For example, the image above shows a woman in a big hat, which during the start of *Vogue* represented power and prestige, and she is very tailored, with her waist being very thin, and her dress being dark, most likely black since that color was popular in the start of the 1900s.

Vogue started out as a magazine for the upper class, and throughout the times has changed its target market and ideals.



Arthur Turnure



Vogue was created to show the lives of these people and events such as this party. What Arthur Turnure thought when he created the weekly gazette was to recount the habits and lives of "the Four Hundred" and other events such as social gatherings, the places they gathered and often frequented, and of course what clothing was worn during these events. Turnure wanted to create a publication that targeted the Four Hundred, and everyone who wanted to look like them, act like them and be just like them, how to enter the very exclusive circle.

The staff started out with Arthur Turnure, who himself was a wealthy upper classman. The art director was Harry McVickar, and the editor-n-chief was Josephine Redding. Josephine Redding was the who named *Vogue* because all three of them were searching for a good

name, and one day, Redding came into the office with a dictionary at hand, marked at the word *Vogue* which meant "the mode of fashion prevalent at any particular time; popular reception, repute or estimation; common currency: now generally used in the phrase in *Vogue*: as, a particular style of dress was then in *Vogue*; a writer who was in *Vogue* fifty years ago; such opinions are now in *Vogue*."

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conform. "" What made *Vogue* unique is that both sexes read the gazette, and were aware of what was occurring in their society.

As far as the work was concerned, there was some gender biased. Turnure, McVickar and the males handled the articles about sports and social affairs at the clubs, while Redding was responsible for the dress patterns, fashion related topics and a section called concerning animals, which happened to be her true passion. Redding left the magazine in 1900, and was replaced by Turnure's sister-in-law Marie Harrison, who eventually after Turnure's death in 1906 would become the editor of *Vogue*.

Condé Nast

Condé Nast started out as a young lawyer and became the publisher of *Vogue*, where he took it, and created one of the biggest publishing houses of the day.

Condé Nast was born in New York in 1873, however he was raised in St. Louis, Missouri. He received his education at Georgetown University in Washington DC. At Georgetown he met Robert J. Collier, who was the son of the publishing entrepreneur and owned the magazine Collier's Weekly. The two men developed a friendship, which helped Condé Nast get started. After graduating from Georgetown in 1895, Nast then went back to St. Louis to receive a law degree, which he did complete.

In 1897, his family small printing company was about to go under and Nast tried to save it by going to local business to solicit orders, however they all turned him down because everyone was getting ready for the big city fair that was occurring. Instead of being upset, Nast turned around and created a list of the exhibitors. He proposed to them the creation of fliers and advertisements for the products they are going to be selling during the fair. The exhibitors liked the idea and went along with it, saving his families printing company.

This introduced Nast to the publishing world. When the fair ended, Nast was visited by his friend Robert Collier who have become owner of Collier's Weekly magazine when his father died. Collier offered Nast a position as advertising manager and Nast accepted, and came back to New York City.

The men transformed the Collier. Nast from the advertising created a new look for the Collier, which helped bring revenue to the company. Condé Nast was with Collier's Weekly for 10 years, and the magazine at 19000 copies per week by the time Nast left.

In 1905, Nast, who was still working at the Collier as a business manager, started to work on his own projects. In 1904 Condé Nast became the "Vice President of a firm that manufactured and distributed patterns for the home dress makers" This became a very successful business because women at home with a sewing machine would make fashionable clothes. When Nast left the Collier in 1907 he dedicated a full year to the Home Pattern business and his firm. With his dedication in just one year his firms advertising revenues increased to an annual 400, 000 dollars.

However in 1905, Condé Nast realized that with his knowledge in women's fashion from the pattern business and his knowledge about publishing and advertising, buying a magazine would be beneficial to him and the magazine. In 1905, Condé Nast chose *Vogue* as the magazine that he wanted to buy, so Nast started negotiations with Arthur Turnure. However the conversations stopped in 1906 when Turnure passed away and was replaced by Marie Harrison who brought on Edna Woolman Chase.

Under Harrison's and Chases management the magazine stayed afloat,



"By the beginning of the 1911, the new *Nast Vogue* has taken Shape and this was the prototype- a richly embellished frieze of society, fashion, social conscience and frivolity, picked out in gold by the confident and stylist hand of its new publisher."

- Caroline Seeböhm



however was neglected a lot. The magazine was still being read the richest families.

Condé Nast became part of one of the wealthiest families because of his marriage to Clarisse Coudert in 1902. Nast met Miss Coudert through Robert Collier, and the Coudert was part of the Four Hundred Families—the families that *Vogue* was mostly exemplifying and writing for.

Condé Nast took over *Vogue* in 1909 and June 24th 1909 was the first issue to include Condé Nast in the magazines masthead as publisher. Nast also made some drastic changes to the magazine. First it started to only come out every two weeks instead of every week, he changed the price from 10 cents to 15 cents. Nast also added more color to the covers, allocated pages for advertisement, and added more articles that features society and fashion, in which it then became more of the women magazine instead of a social gazette.

Because of the changes, the page numbers also increased. Before when it was weekly the magazine had about 30 pages, however by 1910, the page numbers rose to about 100.

The magazine still was true to its origins. English fashions were still the highlight of the magazine, and so the was the French fashions. In

fact the designers of France would send over their drawings of their works (on the fastest ships) showing every detail of their designers. The magazine also dedicated several pages to the wealthy women and what clothes were they're wearing.

Another interesting factor that Nast did not do, which the other six most popular women's magazine did do was publish fiction in *Vogue*. Nast believed that it would take away for the appeal of *Vogue*.

Condé Nast however is known for another very important and big item, for Condé Nast created one of the biggest publishing houses in the world today. Nast first bought out House and Garden, and transformed that magazine into one of the biggest home décor magazines, then Nast in 1913 added the magazine Dress

and *Vanity Fair*, however by 1914 both magazines merged into just *Vanity Fair*. However, that was not the only expansion that Nast did. In 1916, Nast took *Vogue* overseas, and it became the first publication to go overseas.

Nast took the magazine first to London, and the British *Vogue* (nicknamed Brogue within the company) began in 1912. It first started out slow, however with advertisements however it reached 15,000 by 1916. With the war going on though, there was a dilemma, and it became to expensive to ship *Vogue* over to England, so on September 15th, for the price of one shilling the real first issue of the British *Vogue* became available. Brogue was considered to be a success so Nast made an attempt at creating another international

Vogue, this time a Spanish language version. However, Nast decided to base the magazine in Havana, which turned out to be an error because the dialects were different from the islanders and the Hispanic style, class and quality that *Vogue* tried to target. This did not spot Nast though, for he was on his next international publication, and this time it was in France. Since the American *Vogue* features so many French designers, it seemed natural to go to France.

The magazine, nicknamed Frogue became available in 1920 and it was a success, though there were some financial setbacks. The final try that Nast had when it came to taking *Vogue* overseas was to Germany, though Edna Woolman Chase highly unadvised it. In the end, Chase was right, and in less than a year (1923) the German *Vogue* disappeared.

Nast died May 9th, 1942 and pasted on his publishing company to Iva Voidato Patcévitch.

Edna Woolman Chase

...to work at *Vogue* one must be and look *Vogue*.



There were a total of seven women in more than a century who worked at *Vogue* as editors and Edna Woolman Chase held that position for the longest time. Chase started working at *Vogue* at the age of 18 in 1895 and became editor in 1914 until 1951.

Chase started in the magazine circulation department, and then gained editorship in February of 1914. Chase did not belong to the aristocracy or to the world of frivolity so she took her job and the subject matter seriously. Chase was an organized person and demanding of her employed to the point of decreeing that every woman who worked for the magazine must wear black silk stockings, white gloves and a hat and could not come to the office in open-toed shoes.

Chase was also famous for her sermons and advice. "You have a very fine pen, my child, but we must do something about your clothes" she once told a young writer.

Chase believed that to work at *Vogue* one must be and look *Vogue*. Chase also believed that fashion had to be described in detail. Both the front and back of dresses, every bead and style had to be described so that everyone could get a feel for the style of the dress.

During World War I, France stopped producing fashionable styles because there was shortage of fabric, along with many designers and dressmakers joining the army or the Red Cross. With

this occurring the different workshops starting making uniforms and bandages. Since French Fashions were still considered to be the best in the world, *Vogue* was concerned. Chase, who was the newly appointed editor, had to create an idea that would save the magazine, and her idea did just that. Chase wanted to bring together the "most prominent ladies on New York Society and the best American designers, and under the magazines aegis, hold a fashion show to benefit women and children affected by the war." Chase believed that this would introduce new designers to society and styles that were not commonly seen in the magazine. This idea was not liked by many people, Condé Nast being one of them, however Nast still endorsed Chase and her idea. It was a challenge to convince people to participate in the event, however the issue in November 1st, 1914, there was an announcement made by the magazine, announcing the event, which was going to span over three days at the Ritz-Carlton Hotel. The attendees would have to pay 3 dollars to event the event for each day. Another interesting point about this event, is that the modeling business did not exist in the United States, and girls were picked off the streets and dressmaker shops to be

trained how to walk on the runway.

The event, much to the disbelief of many, was a success. "The article, guest written by Emily Post declared, 'It was an extraordinary achievement—all of it; for Fashion, meaning clothes, and Fashion meaning the smart world were represented as they should be, together.' The event was also featured in the December 1st issue, with eleven pages that were dedicated to the models and the fashions, along with three other pages, which featured the attendees.

Chase's idea became the first charity fashion show, which is still a very popular concept today.

Chase has inspired *Vogue* and has led *Vogue* through two different World Wars, the Great Depression and many other important factors. Chase has held the longest female rein on the magazine and has impacted in so many different ways that she is considered to be in the big three that started the magazine and has influenced it, and led it to where it is today.

Baron Adolph de Meyer

Baron Adolphe de Meyer was born in Paris in 1868, however his fame in photography began in London with portraits of personalities such as Sarah Bernhardt and Oscar Wilde, and de Meyer also took photos of Ballet. De Meyer married the model Olga Caracciolo and his best man was Albert Edward, Prince of Wales who later became King Edward VII. Some people thought that the King was de Meyers father, however it was actually that King Edward was the father to

Olga, and that is why the title of Baron was given to the married couple, so they would be able to attend future royal family events. De Meyer got really got into the photography world in 1903 when he visited the United States and got photographed by Gurtrude Kasebier, and because of that he became interested in the photography circle, and the circle of photographers accepted De Meyer and in 1912 invited him to an exhibit on Fifth Avenue.

It was at this event that

Edna Woolman Chase, who introduced him to Condé Nast, discovered him. Nast offered De Meyer an exclusive contract with the company, and offered De Meyer a huge sum of money for a photographer during those times—100 dollars a week. De Meyer changed the way photography was looked at for it became more of an art, instead of a sideline concept. De Meyer created an atmosphere in which there was social intimacy, he “created an ideal of feminine beauty, of softness, luxury and

high romance. He created a glamorous and elaborate world, gleaming with reflected light, a world of lush textures and silvery fabrics.”

De Meyer worked for *Vogue* and *Vanity Fair* for year years until 1922, when he went over to *Harper's Bazaar*.



George Hoyningen-Huene



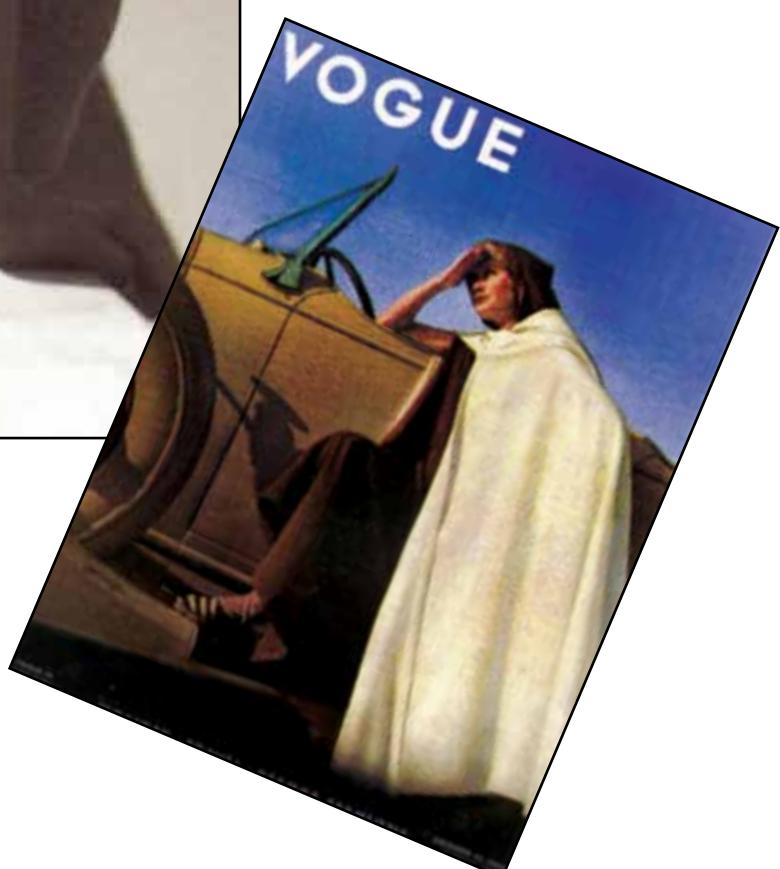
George Hoyningen-Huene had an interesting background. His father was from Russia and was the one in charge of the tsar's stables and his mother was the daughter of a high-ranking diplomat from Michigan. George Hoyningen-Huene was also a baron. When the revolution broke

out, the family fled to Paris and it was during this time that all the different artistic culture movements were occurring. There was Dadaism, cubism, surrealists, and futuristic and expressionist schools. Hoyningen-Huene studied cubism with Andre Lhote became an illustrator with the

French *Vogue* in 1925. However it was during this time Hoyningen-Huene realized his true passion was photography, and applied all of his past knowledge to photography, which is one of the things that made Hoyningen-Huene so unique.

Hoyningen-Huene was known for his scenery work, that was all done inside. Hoyningen-Huene would make the photographs look like they were taken outside, when in reality they were all taken inside his studio. He would bring anything he could to the studio, such as cars, as long as it looked like it was outside. His most famous photograph of two models sitting in bathing suits looking out to the ocean was actually the rooftop of the Condé Nast building. The models were sitting on boxes and the ledge of the building was taken slightly out of focus, which resembled the ocean.

However, on a personal level, Hoyningen-Huene was not a charming man, and was indeed known for his temper. He would go into photo shoots, look at the models and ask, "Is this what you expect me to photograph?" Everyone was scared of him. In 1934, Hoyningen-Huene got in an argument with art director Mehemed Fehmy Agha, and resigned from *Vogue* and joined *Harper's Bazaar*. His successor was his assistant who also happened to be the model in the famous bathing suit photo—Horst P. Horst.



Horst P. Horst



Horst's real name was Horsty Bohrman, and his introduction to *Vogue* was being a model for Hoyningen-Huene's most famous photo. The name Horst P. Horst was the artist name that Horsty adapted. Horsty was born in Germany and studied architecture in Paris. Here Horsty became an assistant to Hoyningen-Huene.

Horst worked in Paris for most of the 1930s. At one point the New York *Vogue* asked him to work for them, however Horst had a disagreement with Nast about one of his photos and ended the contract early. Back in Paris, Horst became friends with *Le Tout-Paris*, and his closest friends were Coco Chanel, Christian Beard and Luchino Visconti.

Horst was obsessive about organization and he planned each photograph in great detail. He also paid great attention to décor and often made and used elaborate backgrounds. He would design them, or have someone else design them for him. His work also had a lot of black composition.

There were two photos that really helped Horst in his career and made him known in international fashion community. The first photo is of Coco Chanel in which she is in a simple black dress sitting in a chair. This photo became Chanel's favorite photo and was used in many of the designer's publications. The second photo was where the model was shown with her back to the camera with a bare back and a corset. This photo became known around the world for its clever use of light and shadow.

Until then photographers have avoided using shadows and black in fear that the final image would be dull and unclear. This photo was published in *Vogue* in the September 1939. It was the last of the photos that Horst would take in Paris. The war (WWII) broke out, and New York *Vogue* offered him a job. The rest of the photos were published in the US *Vogue*.





Toni Frissell

All the photographers before Frissell took photos inside. However with the invention of the Leica camera in 1920 and the fast 35 mm film photography changed for the better. Frissell was the first to take advantage of taking those cameras outside, which was made possible.

Toni Frissell set a new standard by taking photos outside. She was an attractive member of the elite upper class in New York society. She was very energetic and joined the magazine as a headline writer. However, she did not last long in the position even though she really wanted to keep it. To save her job she became the photographer at social events that she was already had access to because of her status.

She started working at Cicel Beatons Studio and it was there where she learned about photography and technique. Frissell like to experiment with angles and

focuses. As her technique developed she tried to take pictures outside and capture open air images of women in movement such as riding slopes or being on the beach.

It wasn't easy for her to get into the magazine however there was a series of events that really helped her action outside photos get published. The first event was that the Hungarian photographer Martin Munkacski joined *Harper's Bazaar*, which is considered to be *Vogue*'s biggest competition. He took photos in which the models were outside. Both Nast and Chase dismissed the photos saying that they were simple snapshots and country girls jumping fences. The other main event is that *Life* magazine appeared with revolutionized action photography,

which created the photo essay. It became a new way of telling stories with photos.

These two events made *Vogue* want to stay in the competition, so Frissell outdoor photos became really popular with the magazine. They became so popular that *Vogue* held a poll that readers could respond to in which photos they liked better—Inside or outside photos.

Frissell took action snapshots taken with alfresco which

was a new photographic style of the magazine. This style also altered the image of women. It showed that women were not statues who were enclosed in decorated interiors but were active, and healthy participants in sports and activities.

John Rawlings

In 1936 the visual team in *Vogue* needed a boost and Nast thought that getting John Rawlings to work for *Vogue* was one of his best strategic moves. It was during these times when theatrical lights

Rawlings is considered to be one of the most important photographers with have more than 200 covered in *Vogue* and *Glamour*.

Rawlings was born in Ohio in 1912 and attended local Wesleyan University and upon graduation in the early 1930s he relocated in New York where he became a freelance store window dress. Soon he bought a Leica to photograph his work to show potential clients. However, he realized that he enjoyed taking photos so he started to take photos of aristocrat client—alone or with their dogs. Some of these photos ended up on Condé Nast's desk and Nast offered

him a job as a prop builder, studio hand and apprentice to the legendary Masters—Beaton and Horst.

However within four months Rawlings was promoted to first assistant but he also got a publishing in the September 15th issue of *Vogue*. Condé Nast, once again impressed by Rawlings sent to him London to train and work for the British *Vogue* until 1940. While Rawlings was in England he has a chance to explore new photographic techniques and lighting techniques. For example he went to daylight photos outside and took more descriptive and informative photos, which incorporated environment into the photo. Rawlings photos found their way into the international circulation in both of the French and American magazines, as well as the British *Vogue*. In the Early 1940s, Rawlings was called back to

work for the American *Vogue*.

In Manhattan a cultural shift started around this time, in which commercial photography was quickly catching up with art photography. Rawlings helped influence this change with his photography. Another interesting aspect about Rawling is that he was the first photographer who took photos and associated fashion with Hollywood celebrities.

Rawling's photography made him clash with a lot of the other photographers of the time. Rawlings believed that the other photographers underestimated sunlight, they didn't crop enough and they always had themselves in the photos. Rawlings also believed that they took themselves too seriously.



Steven Meisel



Steven Meisel's photography is like a modern historical fantasy coming true. Meisel's interest in fashion started at a young age and the interest encouraged him to pursue fashion illustration courses at Parsons School of Design. Through his contacts at Parsons, Meisel started to help models put together portfolios that helped him do some fashion shoots and eventually do some photo shoots for Seventeen and Soho Weekly News. With his work, Meisel soon landed himself a cover for a new Condé Nast publication Self. This helped establish Meisel as a photographer and because of that he got commissions to do photos for *Mademoiselle* and the Italian *Vogue*. The models loved Meisel for a few reasons; first he discovered most of them and made them famous but also because he was really easy to work with. By the late 1980s, Meisel was running 30 page spreads in the Italian *Vogue*. In 1992, Steven Meisel became the first photographer to sign a very large contract

with Condé Nast Publications, and he started to work for the American *Vogue*.

In 2001, Meisel took a memorable photo of model Karolina Kurkova, in disguise as Marilyn Manson. *Vogue* did a story that was based off the VH1 music awards, however its was the magazine's own version. For this concept, *Vogue* made many of their models look like famous musicians. Another project that Meisel is known for is taking the photos for Madonna's book, *Sex*. Also, Meisel took photos of nude Sophie Dahl to advertise the YSL perfume, Opium. That image is banned in several countries because of over sexuality of the photo.

However, Steven Meisel is not a true controversial photographer, but he does like to put a twist in the photos. His photos tell a story, and show beauty in women, while making his photos fun. Steven Meisel is still a very popular photographer for *Vogue* and his photos still appear in the fashion world.



Controversy

They say that a picture is worth a thousand words. With these controversial photos, each photo is worth two thousand and then some. These photographers and their photos have been talked about for many years. Their works have caused cancelled subscriptions and devoted fans. They have caused uprisings and caused followers. This section will show examples of the artists who like to spice things up with brief descriptions of their work. This is important because it showed people wants to set outside the box, bring change in ideas and concepts to the world, push boundaries and make people think.

Deborah Turbeville

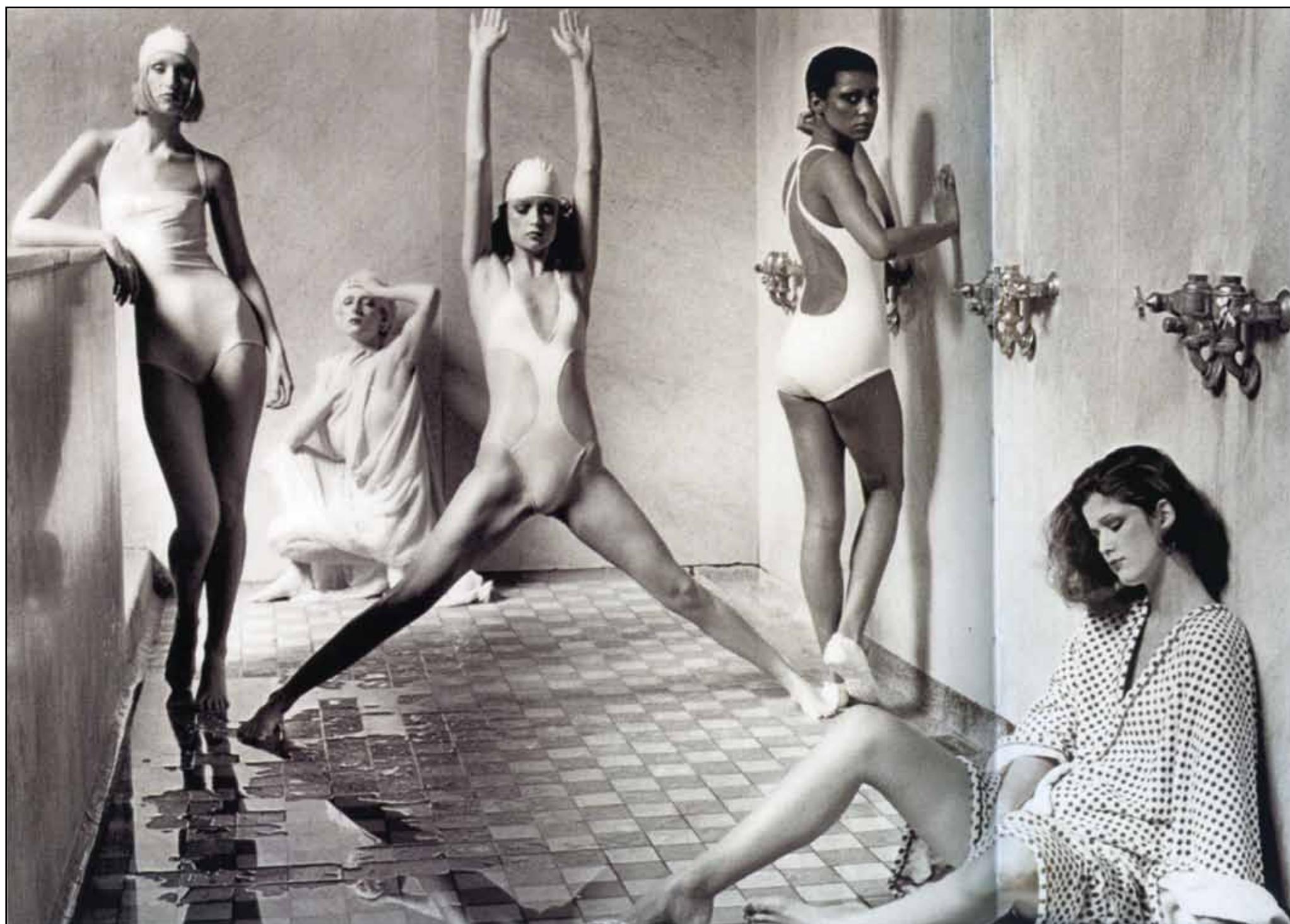
The same issue that Newton's May 1975 scandal appeared there was another photo spread that was considered to be a scandal, however Deborah Turbeville who was the photographer.

Turbeville was an American photographer who was formally a model. She was also an assistant to the fashion designer Clair McCardell, and then a fashion editor at *Harper's Bazaar* and *Mademoiselle*. The scandalous spread was 10 pages on bathing suits. She used five slim models posed in a unused bathhouse. The most controversial part of the photo was the model in the front. The way her hand is placed it looks like the model is pleasing herself. Other comments that were made about the photo spread is that it appeared to be a lesbian scene. It got to a point where certain states banned the issue because of Turbeville and Newton's photographs.

However, unlike Newton who liked the name "porno-chic"; Turbeville wanted her photos to be taken in a different light. She believed that when men photographed women in a sexual way, that they were making the women desirable. She wanted to portray a woman as a person who desires. She wanted women to express all types of emotion.

Turbeville is important to the controversial area because her first photo debut in *Vogue* caused an outrage and through out her work she still showed women in an erotic way, however with an emotional overtone.

Turbeville is important to the controversial area because her first photo debut in *Vogue* caused an outrage and through out her work she still showed women in an erotic way, however with an emotional erotic way.





Helmut Newton

Helmut Newton was born in Berlin in 1920 and he showed an interest in photography at an early age. His mother was a subscriber to *Vogue* and he wanted to be the photographer in the *Vogue* magazines his mother received. In 1936 he was an apprentice to the photographer Yva, and he also became an admirer of the works of Brassai who would influence a lot of his photographs, especially the night photos.

In 1948 he opened a studio in Melbourne, Australia with his wife June Brunell who was an actress. It was in Melbourne when he met Grace Maribella. At this time Maribella was the sports editor

and came into town for the 1956 summer Olympic games to do a fashion shoot, and it was at this event that Maribella employed Newton. After this event, he started to do work for the British *Vogue* and by 1961 he moved to Paris to work for the French *Vogue*. Some of his work was republished in the American *Vogue*, and Liberman was impressed and offered him a job in New York.

Newton's photos, from the very beginning were loaded with sensuality. For example the 1974 photos of nude Charlotte Ramplings and of Cheryl Tiegs and Rene Russo. However Newton's first scandal photo was in May 1975 in St. Tropez. It was called "The Story of Ohhhh"

the photographs showed closed beauty also strongly suggested erotic adventures between two women and a male. The most provocative photo was one with Lisa Taylor with her legs spread. Maribella, who at that time was the editor-in-chief said "[it] didn't go over well in the Bible Belt—and brought spate of angry letters and cancelled subscriptions." From this, Newton received the nickname "King of Kink" and his photography was called "porno-chic."

Newton's work focused around fashion, nudity, and portraits, and showed women of the day. It showed women "who would take the lead rather than follow it; women

who love and desire whenever and whomever they like and in whatever way they like; women full of health and vigor enjoying the resplendence and vitality of their sinewy bodies; over which they themselves have sole command; women who are both responsible and willing."

Newton's photography was important because it showed women in a different light. Women were not considered to be soft vulnerable belles but women who were strong and secure with themselves. It gave women a new role of independence and the idea that is all right to be proud of her body, and letting her show off her body.

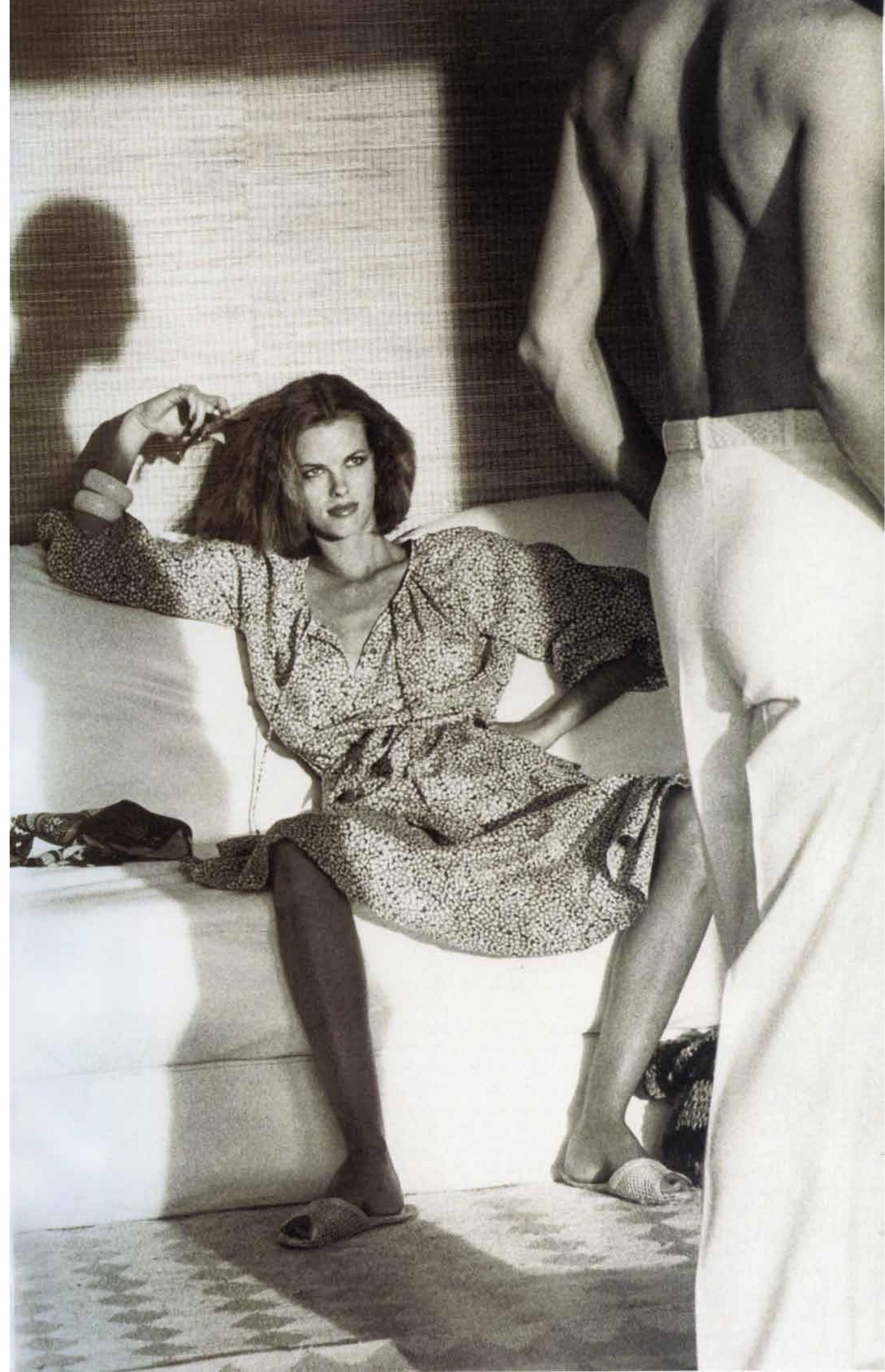










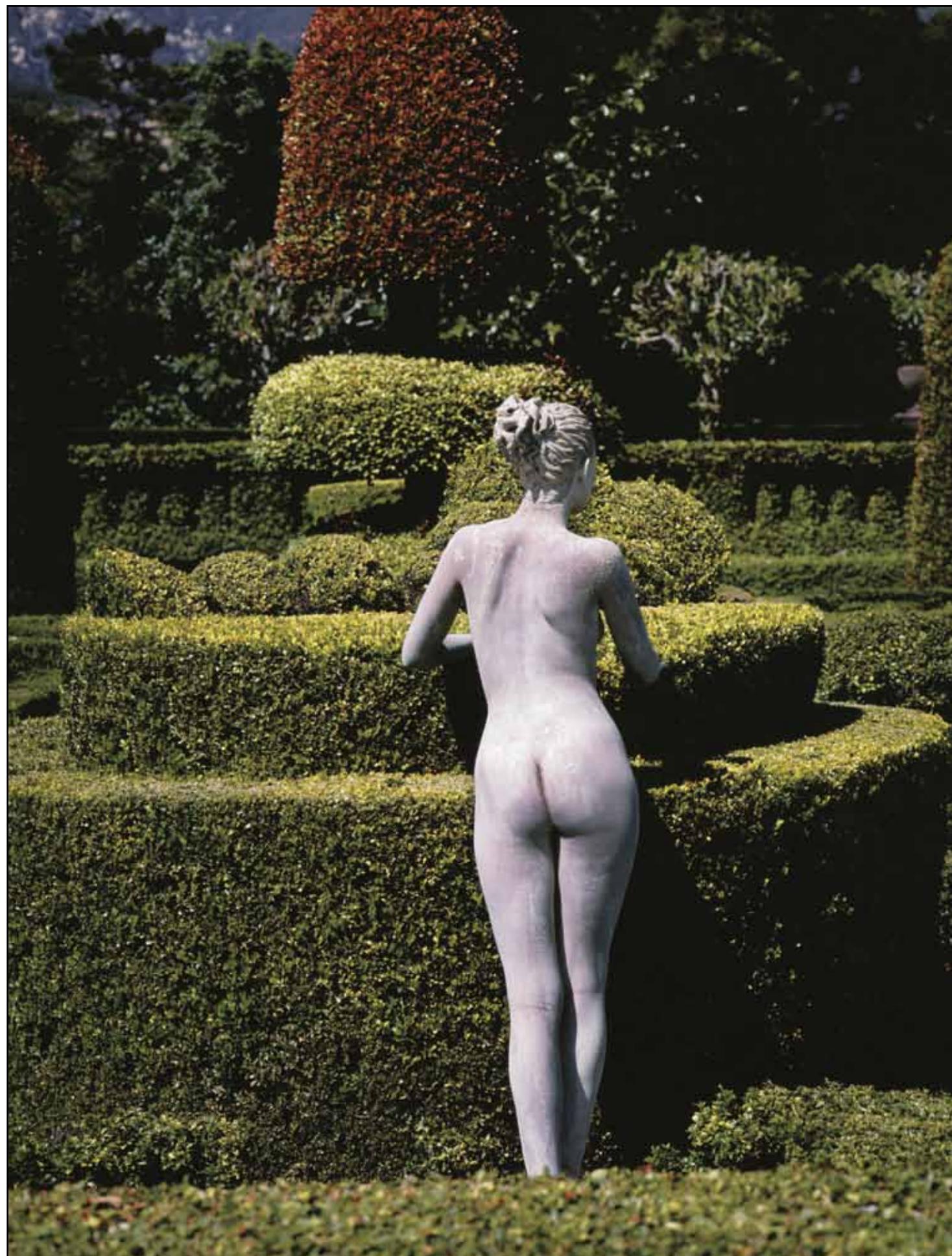


Herb Ritts

Herb Ritts did not study to become a fashion photographer. He received a degree in economics from Bard College, and at the age of 26 was enjoying working at his father's furniture store in Los Angeles. Few of his friends and family knew that he was interested in photography. Ritts career in fashion photography started when he bought a house outside Los Angeles and rented a room to Matt Collins, a top model in 1978. Collins offered Ritts a photo shoot for the Italian edition of *Harper's Bazaar*. The editors of the magazine loved it so much that they devoted twenty pages to the spread.

One of Herb Ritts' most known photo is of Michelle Pfeiffer. She came into the studio and was not comfortable being herself in front of a still camera. Ritts suggested that maybe she could dress up as a man and take a photo. He put her in an Armani suit, and she came out, and viola' became Clark Gable in the 1920s. Another photo that Herb Ritts is known for is one of Robyn Benincasa. In the photo she is seen running with a camel, training for Raid Gauloise's race, which is a weeklong race taking place in different countries around the world. Another well-known photo that Ritts took was of Naomi Campbell. The idea was to have her appear to be stranded on an island, the only survivor, with no hope of being rescued. Ritts had to take the photo with a long lens so he would not get any of the paparazzi that gathered to see the model.

"Whenever we wanted to celebrate sun and skin and fun of life...Herb was the one we turned to." Anna Wintour said this in a tribute that she wrote for Ritts when he died in 2002. In his short time with the magazine, Ritts added fun and sexuality to the magazine, and photos that became icons.





Annie Leibovitz

Annie Leibovitz has always been the daring type. From her unique perception of bodies to her show up at the rolling stones office to shoe the art director her work. He was so impressed that he took her along with him to a photo shoot for John Lennon. This jump-started her career. She started to take photos for *Vogue* and *Vanity Fair*.

Her photos explain a narrative within a fairy tale. For example in the July 1994 issue of *Vogue*, she did an interpretation of the video artist Matthew Barney and featuring three of the actors in his *Cemaster Cycle* installment. The bodybuilders were Colette Guimond, Christa Bauch, and

Sharon Marvel.

Another interesting photo is the one that was done for 2006 "shape" issue. It was of a very pregnant Melania Trump wearing only a gold bikini and a gold coat on. This photo caught the eyes of many, many of them raising eye brows on the fact that Melania Trump was baring so much while being so pregnant. It also had some speculation because Donald Trump was in the shot as well, sitting in his car.

Leibovitz is still a photographer for *Vogue*, and her work can be seen in all of the issues and still raising eye brows.







*happily put themselves
in the hands—and before the lens—
of photographer Annie Leibovitz
to ask what is art, what is self,
and what is identity?*

*Dan Cameron searches
for answers*

Self-determination

the show begin: On Queen's pier on the Isle of Man,
Matthew Barney (NEAR RIGHT), accompanied by a slightly mutated
(LEFT TO RIGHT: Colette Guimond, Christa Bauch, Sharon
Welch) of his own creation, pushes the definition of
machism. Design execution, Michel Voyski of Sco.;
artistic makeup, Gabe Bartalos.

Editor: Camilla Nickerson





Steve Klein

“Steven Klein is one of the most innovative and provocative photographers of today”¹ Steven Klein in a fashion photographer who creates unreal and fantasy photos. His models are in common places doing un common things, such as a swimming a pool with a horse. Most of his photos are considered to be controversial or they state a statement. For example the model who has big clown lips and a nurse is standing behind her. The photo is called Medical Mistakes, and its going off the idea that women today are having surgeries done to make themselves look younger and more beautiful. However,

not all of those surgeries go as planned, and sometimes there are mistakes being made. Another photo that controversial with Steven Klein is the photo where the model is in the kitchen in 1950s clothing on. However, what makes this model so unique is that she is wearing a plastic mask on her face. This photo shows that there are some people in the world who think that women still belong in the kitchen, however Klein is saying that that thought is old fashioned. When it comes to the mask it is showing that not all women are plastic robots but are strong women.

¹ Page 332







EXIT





Irving Penn



"He does everything well: portraits, fashion, beauty and objects." Irving Penn is a legend when it comes to photography, and working at *Vogue*. In his lifespan he has gone through five editor in chiefs at *Vogue*, and has produced sketches, art and photos that show humor and irony at the same time. Penn is unique, and prefers still life's over fashion photography. His models are never seen leaping, or jumping, but all of them will show life and beauty. Penn is known for his photos featuring health and beauty. During Mirabella's years, he was the main sketcher and

photographer for *Vogue*.

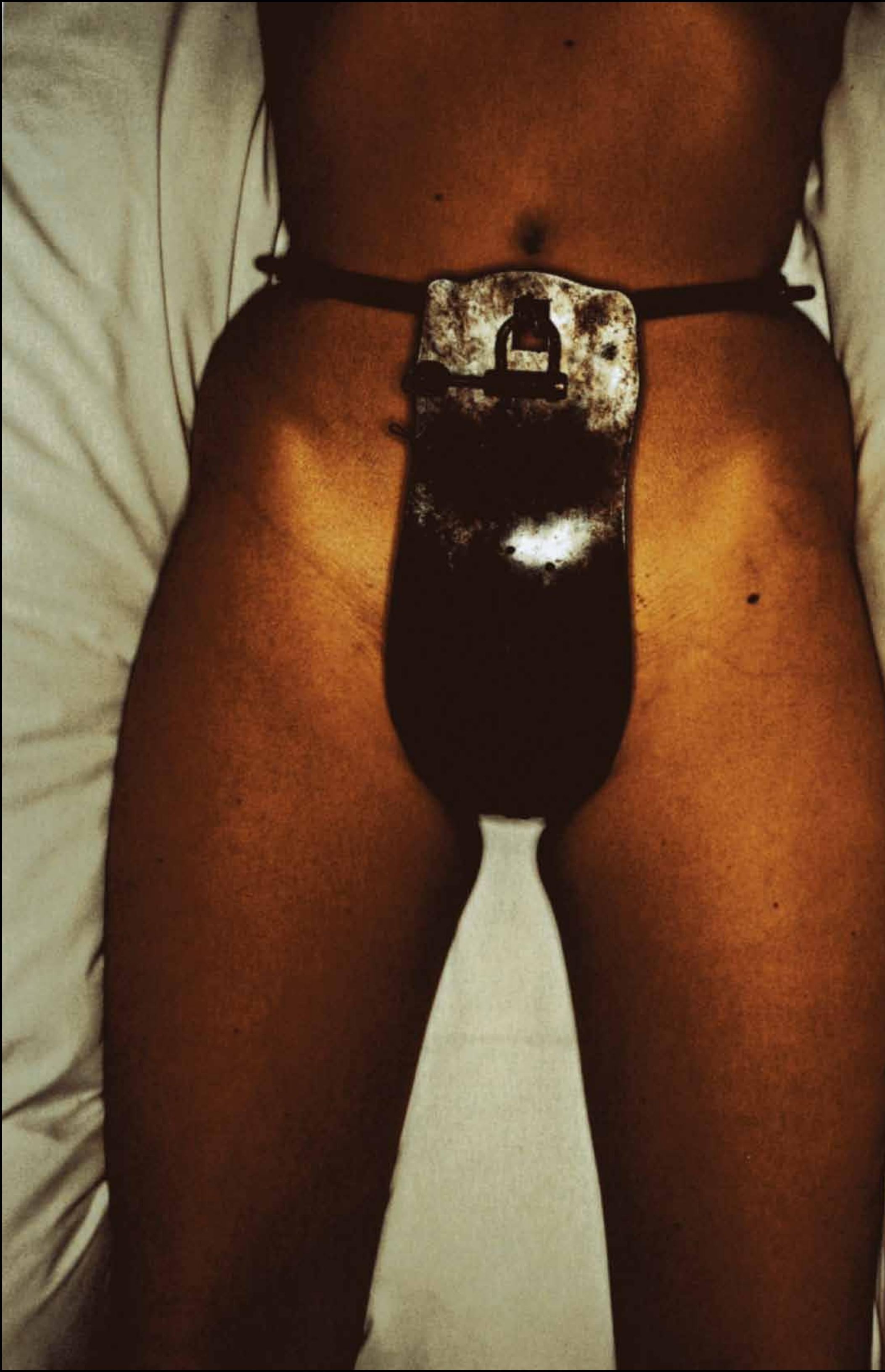
A lot of Penn's work has been considered controversial. For example, when there was an article done about the dangers of over processed skin, Penn put a football leather face on a model. When there was an article about birth control, he used an iron chastity belt, and drew a sketch of it. Another controversial piece came with an article written about obesity in America, he used a very overweight woman, sitting in a chair. A photo of lips under a drill and chisel when there was an article about liposuction and extra long wearing

lipstick. When there was an article about women having neck surgeries done to make them look younger, Penn used a chicken's head to illustrate the article.

Irving Penn took photos, and did art all the way until his death in 2009, at the age of 92. In the art world, and in *Vogue*, he is considered to be a legend, and his artwork will always be known.











Jessica Daves

Jessica Daves joined the magazine in 1933 and in the beginning she was an administrative assistant however she advanced to managing editor. She worked under Edna Woolman Chase, and was chosen to be the successor when Chase retired in 1952. Though she did last at *Vogue* as editor in chief for 10 years, it was always rumored that she would not last long in the position. Daves had a few things going against her. First, she was not considered to be a fashion expert, and she was also seen as a very conservative person. Daves took the job at the age of 60, however with her manner and dress she appeared to be much older. However with all of these rumors, Daves knew her experience and how to create a winning combination. Daves surrounded herself with editors who knew fashion and how to make the magazine appear glamorous. Daves knew how to direct a team, and have leadership. Daves knew she was not creative enough to plan fashion shoots and choose locations, so she gave all of the creative aspect to Liberman. One item that Daves did push was that there was more writing about art in the magazine, since writing was her passion. Daves wanted to improve the writing quality and because of that signed on some of the leading names when it came to writing. While Daves was in charge, she wanted to incorporate intellectual topics into the magazine, and wanted to publish articles that were written about artists, their lives and artwork. Before *Vogue* has a real gap when it came to the writings in the magazine.

Daves also brought sportswear to the magazine. Before the Second World War, the models in *Vogue* wore Chanel and other high designers. Most of the readers could not afford such clothing, so they bought high fashion knock-offs. Sportswear made clothing a little more casual, yet classy at the same time. Another change that Daves brought was that she demanded that in each of the photographs there should be an inclusion of not only expensive clothes, but also clothes that middle class women could afford. Daves also invented the "how to use this issue" which was printed on special paper in front of the magazine. This explained what was in the issue. Another



item that Daves brought to the magazine is something that she and Mildred Morton, who was the liaison with the advertisers and was in charge of promoting fashion shows and other events of the sort. The two created "the Must List" which was a list that named the different manufactures that provided the clothes for the issue. This not only helped promote the different companies that provided the clothes, but it helped the reader know where to go to get the clothing. Today *Vogue* uses this in a form because they have a section called 'Index' which shows some of the different pieces that are essential to that month of wear and 'In this Issue' which lists by category the different clothing that was featured in the magazine and where the can be found. However the "Must List" has been found in other magazines and other publishing houses as well.

Though Daves allowed Liberman full creative control, there were still disagreements between the two, with Daves being a conservative in the magazine and in thought. Daves

wanted women to be represented as ladies, while Liberman wanted to show the women of the day, moving around in their normal lives, their photos being taken in the bathroom or bedroom. Daves would exclude any photo that might be too suggestive. If it showed some hip, Daves would get rid of the photo because she believed that the hip is a part of the body that should never be shown. "Daves even vetoed a photo by Horst because it showed a young woman in a nightgown reclining on a bed."¹ With this belief, Daves did change history when it came to photos with one main event. Liberman sent photographer Bert Stern to take photos of Marilyn Monroe. When Stern came back with the photos, Daves was not happy about them because they showed too much skin, so she asked Stern to retake the photos. The photos that Stern took were the last photos to be taken of Marilyn Monroe, and in some of the photos she looks very somber and classy, while in the others Monroe looks happy. As the news broke of

Monroe committing suicide, the magazine was in the middle of printing the article about Monroe and the photos. Daves lasted 10 years at *Vogue*, and only retired after having fought many battles with Diana Vreeland who would be the successor to her position after she left in late 1962.

Jessica Daves was important to the magazine because she brought some changes to the magazine that is still around today. The successor of Edna Woolman Chase, who was one of the first founders of the magazine, Daves made sure leadership was forward thinking, and tried to involve clothes that would include middle class women. Daves was also passionate about writing, and believed that the magazine needed intellectual writings in it, along with broadening the worldview and bringing art to the magazine. Daves was great when it came to marketing, and knew what would help the magazine out. Overall, she helped start to lead the magazine in a new direction with better content and a new image.

¹ In *Vogue*, page 155



As editor, Jessica Daves sent photographer Bert Stern to go back and retake the photos of Marilyn Monroe. The photos that Stern took originally Daves thought were too provocative. As the news broke that Monroe committed suicide, *Vogue* was publishing its issue, with photos of Monroe showing a different side to her.

Diana Vreeland



"From the moment she came to *Vogue*, she created a revolution. Diana Vreeland shook up years of tradition that needed to be reexamined. She brought iconoclastic daring. She encouraged the breaking of the rules and taboos. She was able to do it because she was so brilliantly disciplined. She was not wild; she was a disciplined savage. She was the first editor to say to me: 'you know, this is entertainment.' In many ways, she acted as a brilliant theatrical producer. She visualized *Vogue* as Theater. She pushed certain excess because she understood that you have to pass the stage lights and reach out beyond to your audience. She was the most talented editor of her period because she was able to stamp an era in the reader's mind." Source? These words were written in the December issue of *Vogue* in 1989, a few months after Vreeland's death

by Alexander Liberman.

Vreeland was born in Paris, and in 1914 moved to America. By the mid-1920s, she married an American banker, T. Reed Vreeland, and both of them moved to London. Her husband backed her in opening an elegant lingerie shop in the city. However in 1937, Diana, her husband and their two children returned to New York City—why? It was here in New York that Vreeland pursued fashion.

Vreeland started out at *Harper's Bazaar*, where overnight she was named fashion editor. Vreeland was brought to *Harper's Bazaar* by Carmel Snow—who had heard of Vreeland from the Duchess of Windsor. However, when Snow retired in 1958, Vreeland was passed over when it came to the editor in chief position, and instead it was given to Snow's niece—Nancy White. Four years later—what

did she do in the meantime?, Liberman approached Vreeland and asked her about joining *Vogue*. Vreeland jumped at the opportunity. Later on in her memoir she mentions that at "*Harper's Bazaar* she never earned more than \$18,000 a year, and that *Vogue* offered me a very large salary, an endless expense account...and Europe whenever I wanted to go, that's what hooked me."¹

When Vreeland joined *Vogue* she came as the associate editor, with Jessica Daves being the editor in chief. The two clashed from the beginning, for both of them had different points of view when it came to fashion. Vreeland brought in innovative ideas that didn't sit well with Daves's vision for the magazine as a supporter of good taste. After less than a year, Daves went into retirement

and Vreeland was named her successor, along with Nast's old office-awkward phrasing. She changed the office to her personality, red wall coloring, and leopard prints covering the floors.

One of the many things that Vreeland brought to the magazine is the idea of youth being the focus for the magazine. The youth culture during the 1960s grew and some of the most iconic fashions happened during the time period. During the 1960s there was a lot change going on in society, anywhere from going up in space, to the creation of miniskirts, and geometric shapes. The youth movement rebelled against their parents and their style of clothing—yet the youth movement was aware of what was in style. For the first time, the fashion movement was dictated from the street, not from the fashion designer. The rules were all thrown out. Music and fashion formed a bond, creating a new look altogether, especially with the British Invasion coming to America.

Vreeland was a good choice for running the show at *Vogue* during that time because of her imagination and her want of creating a fantasy in

fashion. "She adored the young, embraced their idiosyncrasies, endorsed their style and coined the term 'youthquake' to describe the new movements and trends, as well as the people who instigated and followed them."² She believed that the mini skirt and the bikini (which was banned by Jessica Daves) was the most important thing since the atom bomb. Since Vreeland's arrival, everything was different than what Daves had created. Vreeland wanted the photos to be suggestive; she wanted to create a fantasy that the readers would want to be in. She would come up with some over the top ideas, and would demand that they were created. If the photographer didn't have the proper gear, well he was supposed to get it. If there wasn't the correct clothing, well someone should make it. If the article wasn't done right, she would request that it would be redone however many times it took. She would send her photographers to remote locations and create many different cultural photos—example? Another thing that Vreeland did was find some of the most iconic models in fashion history—such as Leslie Hornby, also known as Twiggy,

² in *Vogue* page 182

and Penelope Tree. Vreeland would look for models that did not have the standard face, but were unique, such as Lauren Hutton who had a gap-tooth smile and eventually landed a contract to be the face of Revlon.

—avoid all the contractions

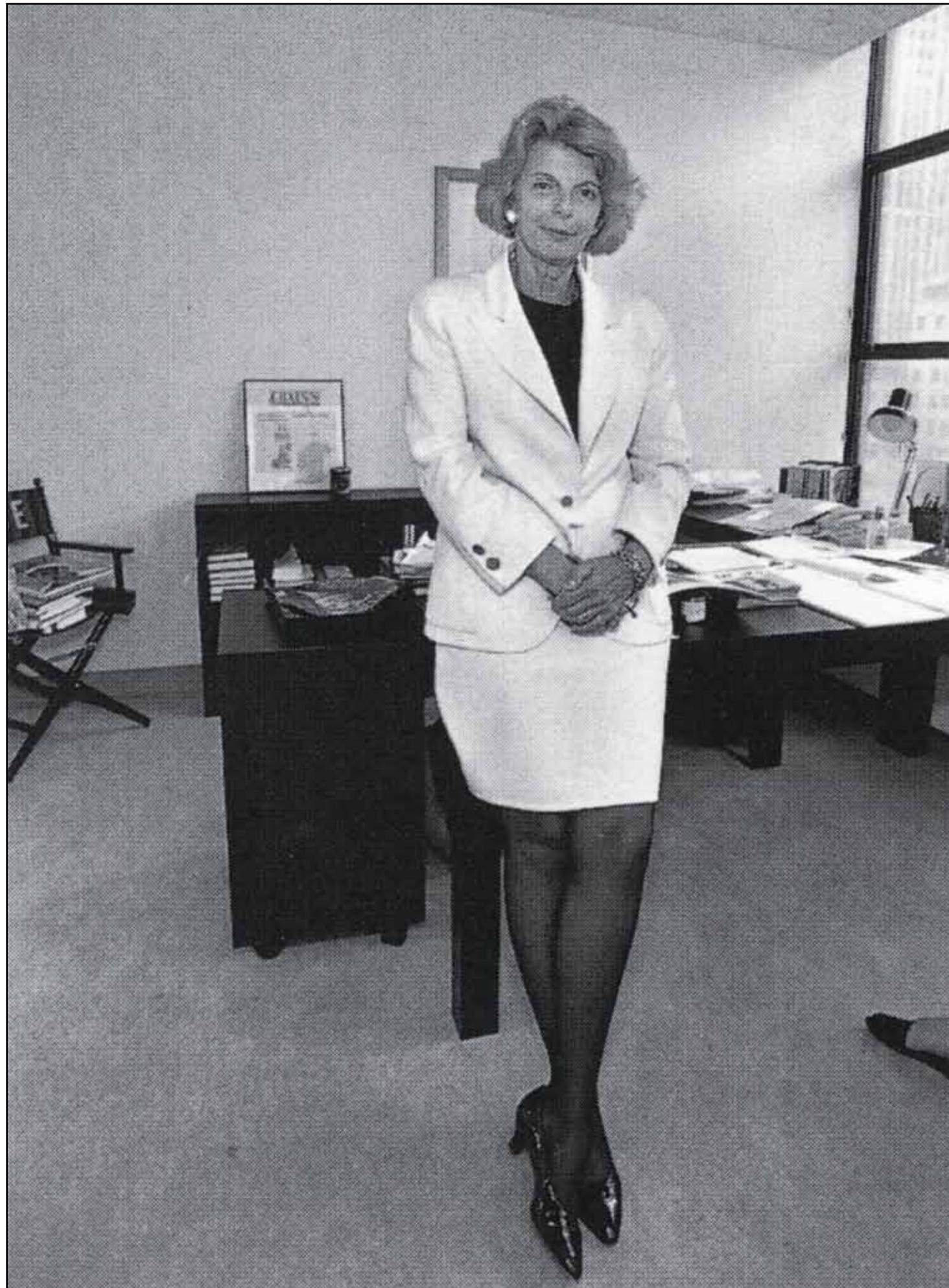
However, times had changed and a new decade was forming where the economy was not as strong as it was in the 1960s. The Romanticism of the 1960s also disappeared, and everything that Vreeland was doing started to appear passé. Vreeland herself started to appear overbearing with her staff. On the business side of the magazine things weren't looking so good either. Circulation was falling and there were complaints from the different stores because they were losing advertising. Vreeland's work habits also became expensive—her fantasy photo shoots would require a lot of money that *Vogue* didn't have. Another drawback for Vreeland was that the women who were the flower children were changing, and their needs were changing. To keep them as clients, *Vogue* itself had to change. What Vreeland started to show in the 70s made it appear that she did not care about the 'new women'. On May 17th,

1971 it was announced that Vreeland was stepping down, however she would be part of the company as a consulting editor. However seven months later, Vreeland left the company for good.—why, what changed?

Diana Vreeland was the 1960s. She brought youth and creativity to *Vogue*. She brought the idea of nudity to the magazine, and fantasy. She brought life to the magazine when before it was stuck in the same rut. Diana Vreeland brought *Vogue* to a new level, and changed the magazine forever. Though it then had to move on past her as well



Grace Mirabella



The day she was made editor in chief she was out of town. Grace Mirabella was at a fashion sitting in California when Perry Ruston who was president of Condé Nast asked her to return to New York. It was the spring of 1971 and Mirabella had been at *Vogue* for 20 years already. Her first job was to check photo data on the stories that carried the clothes to make sure what was printed was correct. Over time she moved up to sports wear editor. When Diana Vreeland became editor, Grace Mirabella became her right hand assistant and second in command. In this role Mirabella earned the reputation as a pragmatic person who was also hard

working and well organized. She was also known to be open to suggestions and a person who was able to compromise. Mirabella assumed editor roles in 1971 when she was 39, however it took until 1973 before she was named as editor in chief.

The first thing that she did was redecorate the office that her predecessor had, getting rid of the red walls and leopard carpet and replacing it with a soft soothing beige. The change in décor showed how the magazine was going to change under the new leadership.

The vision that Mirabella had for was more of a relaxed look. She wanted to lose the "let-'em-eat-cake" attitude

that the magazine had, and go for a more real life look. Many people who worked for the magazine, and others who didn't, believed that going this route would reduce the quality of the magazine and make it a middle priced, middle taste magazine. Instead, the changes that Mirabella started to make, along with a few other factors, helped the magazine have one of its most flourishing periods. The circulation went from 400,000 copies to over one million.

There were a lot of social changes that were also happening for women during this time, the main one being that women were being incorporated into the

workplace in vast numbers and in various positions. The idea of women going out into the workplace became the new figurehead, a women in authoritative positions. Women became executives that needed the right wardrobe to show that they were serious about their new position in the workplace. Working women wanted to look smart all day—from the office to meetings, lunches and social gatherings. "Real fashion for the real woman" became the new motto.

Another change that occurred was the writing expanded from just art to other subjects that were important to the times, such as health and beauty. The biggest change however, happened with Si Newhouse. He decided to take the magazine from bi-monthly to monthly. Newhouse also noticed more magazines sold at the first of the month, then on the 15th, so he changed it so that all issues would come out on the first. Another item that was changed by the Mirabella-Newhouse-Liberman team was getting more advertisements from the fashion designers. The advertisements would feature name brands like Vivienne Westwood, Versace, Armani, Donna Karen, and Ralph Lauren. One other change that *Vogue* made under Mirabella was to get newer, younger models that looked healthy. "These models were very attractive models with strong expressive faces nothing like the waifs of the 60s. These models were brimming with energy and health, and always posed in real life situations such as putting on makeup." These models were Cher, Beverly Johnson, Brooke Shields and Daryl Hannah.

The new look was a look of healthiness and fitness, clear skin, and thick shiny hair. Mirabella wanted to create a look for a young woman who was aware of who she was. A woman who would take a good look at herself in the morning when she got dressed and then go out, forgetting what she had on, only to enjoy life.

Mirabella and Liberman started out as the dream team, working together and bouncing ideas from each other. For the 1970s, it was bliss at the magazine. Both Liberman and Mirabella had the same vision. However times change, and Mirabella wasn't

VOGUE

SUG. 1

ur American-look issue

what you wear with what

How to put the great new separates together

The super new accessories that make everything work—head to toe

! last! wonderful skirts are back

your makeup
your hair
ways you'll want to look this fall

good health, good skin,
relaxation, vigor—all in the bath

ind your own
best looks
play our surprise
lip-and-flip-the-pages game

get the most out of your summer:
from the hard covers

changing with them. Liberman and Mirabella started having many disagreements about the art and photographs that start appearing, along with the fashion. Mirabella also forbid smoking in the photos. Mirabella was a reformed smoker, and her husband was a cancer surgeon. Instead she wanted to have information against smoking in the magazine, and tried to get the advertisements banned from the magazine. However, the advertisements were bringing in around \$3 million. "Liberman suggested that she 'lighten up'

about lighting up" Mirabella refused, and this time it wasn't just Liberman who was upset, but so was SI Newhouse.

Another big change that hurt Mirabella is that in 1986, a new magazine appeared, *Elle*. *Elle* was a shiny magazine, with colorful pictures and sexy youthful clothing. *Vogue* compared to *Elle* seemed like a quaint magazine. The people at *Vogue* realized this, and decided that *Vogue* needed a makeover. Liberman proposed a new design, however Mirabella protested it. She claimed that the makeover would just "turn

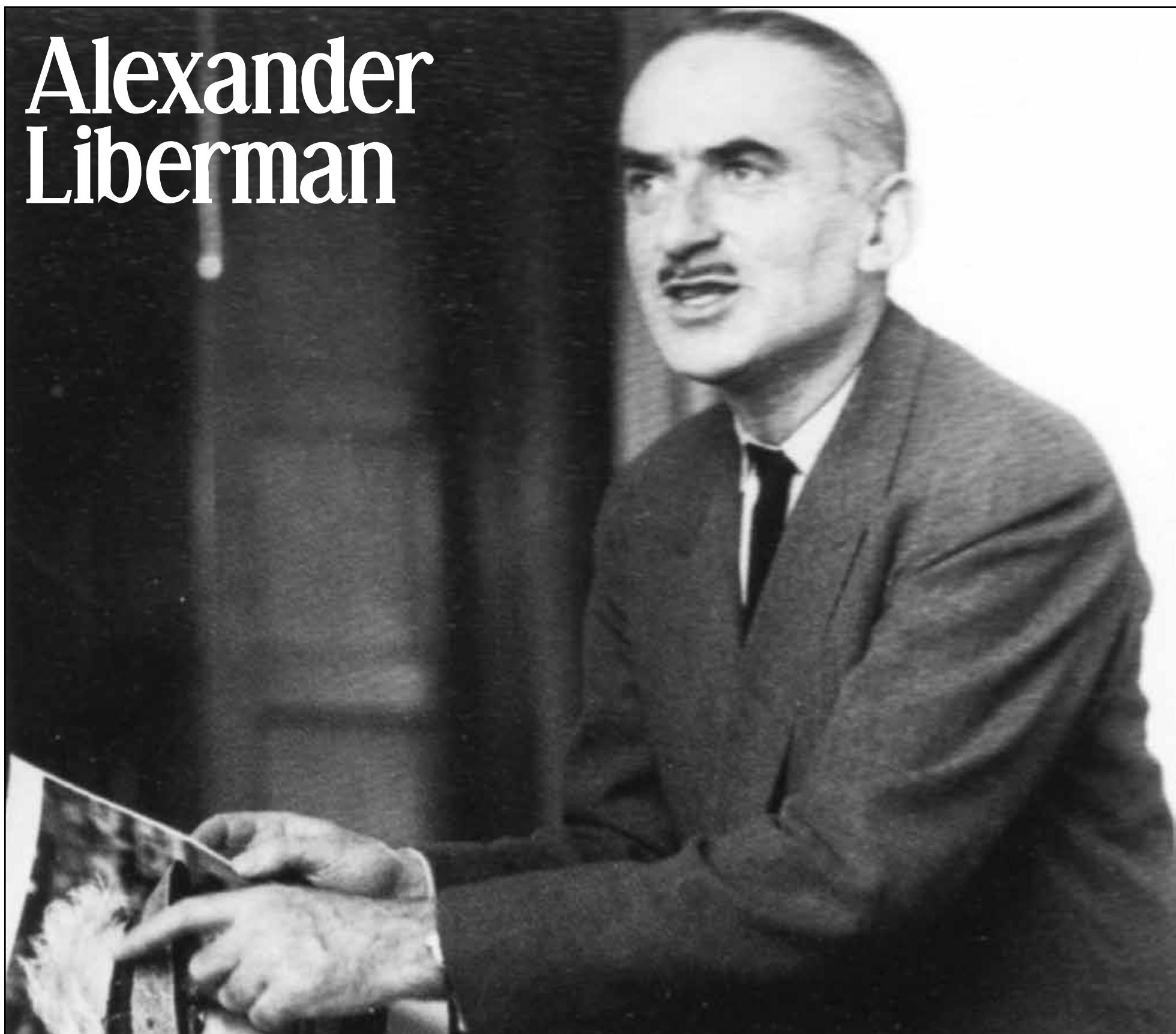
our magazine into *Vogue* lite."

Grace Mirabella learned about her firing from a gossip television program. Mirabella received a phone call from her husband in June 1988, who said that he heard on the television that Anna Wintour is replacing her in August as editor in chief. This ended Grace Mirabella's 37-year career with *Vogue*.

Mirabella is important to *Vogue*'s history because of everything that she brought to the magazine. In the beginning she brought a new look, a fresh concept to the magazine. She turned the magazine for real

women, trying to focus on them. She brought the magazine to the middle class families, and she brought fashion and ideas to the career women. Grace Mirabella helped the magazine grow, and achieve new heights. She brought health and fitness to the magazine, discovered new models, designers and photographers. *Vogue* was and is greatly influenced by her work for the magazine because there are still elements of her ideas and concepts found in today's *Vogue*.

Alexander Liberman



Alexander Liberman was one of the last important people that was brought to *Vogue* before the death of Condé Nast. Liberman came from a wealthy family from Russia, however he was educated in boarding schools in London and Paris, where he studied art. From there he became the managing editor for *Vu*, a French magazine. When he escaped France because of the war, Liberman came to New York and contacted Lucien Vogel who was the founder of *Vu*, and also fled to the United States. Vogel in the meantime had become an advisor to Nast. While Vogel was talking to Condé Nast about hiring Liberman, who he believed was qualified to work for *Vogue*, and believed that Liberman would bring the changes that Nast was looking for visually; Liberman had made an appointment with Mehemed Fehmy Agha who was the art director at that time. Agha, though a professional when it came to visual design was also known for his disdainful treatment of people. Agha agreed to give

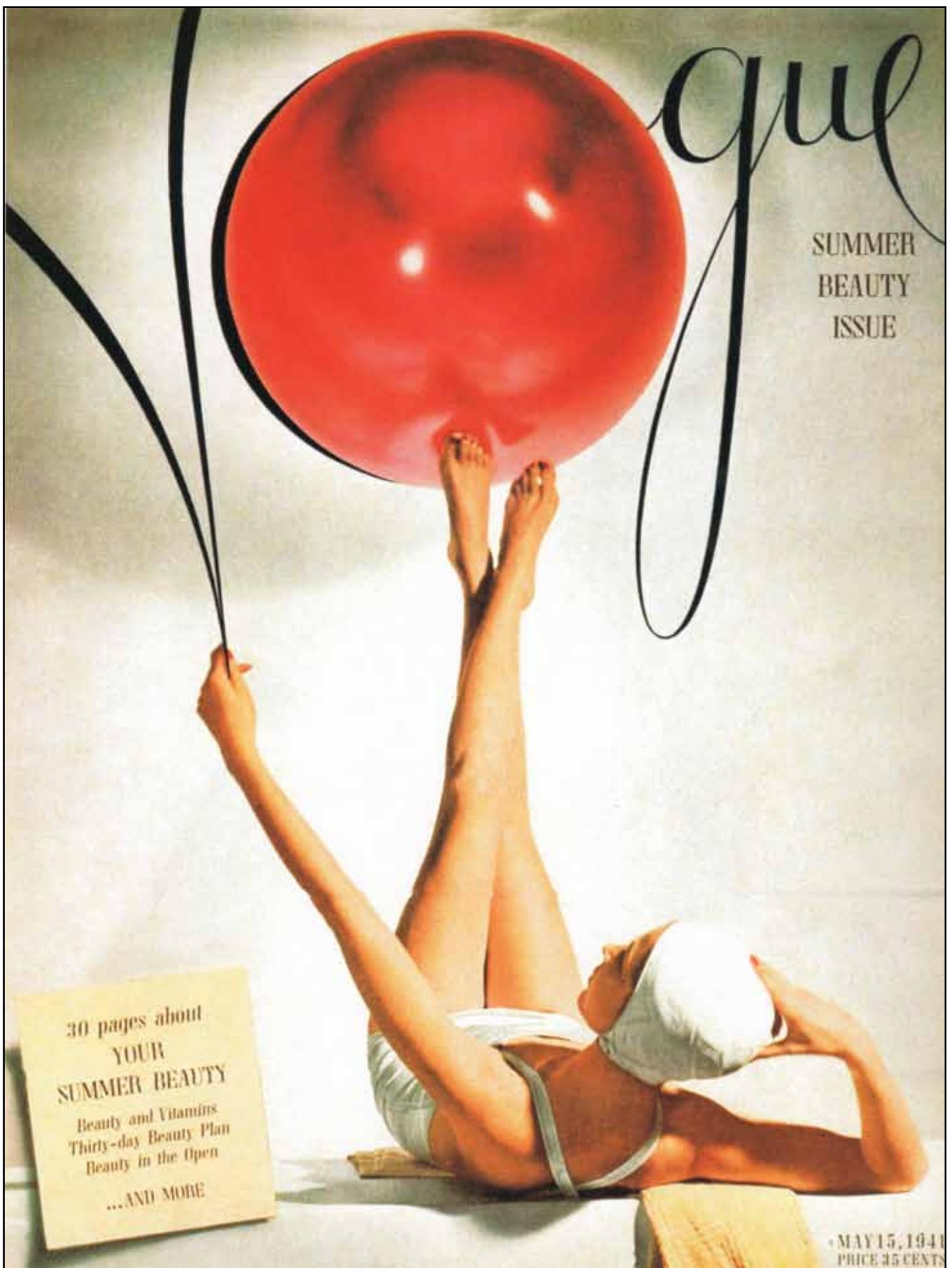
Liberman a chance to show his worth by laying out a double page spread that would carry illustrations by a fashion artist. Liberman worked on it for a week, and when he presented his spread, Agha said that Liberman was not right for *Vogue*. Disappointed Liberman went back to his hotel, only to receive a phone call from Nast's secretary saying that Nast wanted to see him on Monday morning in his office. When Liberman went to his meeting with Nast, the meeting went well, and Nast offered him a job, unaware that Agha said that Liberman wasn't worthy enough to work at *Vogue*. At that point, Agha was called into Nast's office where Nast told Agha that he wanted Liberman to work in the art department. Agha replied "Yes, Mr. Nast."

Within the first month, Liberman impressed both Nast and the editors with his cover of the May 15th, 1941 issue. The cover was a model laying on her back, with her feet up, playing with a red beach ball. The beach ball was incorporated

in the *Vogue* name, becoming the O. From that moment on, Liberman became a regular consultant to Condé Nast. This irritated Agha who felt that his position was being deteriorated. After Nast's death, Agha gave the new president an ultimatum, either him or Liberman. The choice was clear, and on February 13th, 1943 Agha's resignation from Condé Nast's publication was announced. Within a month Liberman was given the art director position at the age of 30 after only working for *Vogue* for two years.

With his new title, Liberman made changes to *Vogue* such as eliminating hand lettering and going to the font Franklin Gothic, which is a bold typeface that was being used by many different publications. All of this followed what Condé Nast really wanted, and that was to make *Vogue* more of a newsmagazine. However these changes did not go over well with Edna Woolman Chase, who was the editor in chief and believed that the magazine

needed to stay conservative in its style because she believed that is what the upper class wanted. She never went down to the art department, believing it would be below her to enter the art department and made Liberman come up to her office, however that was always a rare occasion. Liberman was patient and would always explain how he wanted to improve the style of the magazine. Since *Vogue*'s biggest competition was *Harper's Bazaar*, who was modernizing their magazine, Liberman would explain that they were on the right track, however *Harper's Bazaar* was focusing too much on high fashion and the upper class, while the focus should change towards making the magazine interesting for women, not just attractive towards women. Liberman wanted to change the way that layout was being done. In his book Alex he explained his approach, "At *Vogue* I wanted to break the design obsession, so I defended a more journalistic approach—rounder lettering, more white



space, crowded pages, messier layouts."

After Edna Woolman Chase resigned from being editor in chief, the title then went on to Jessica Daves, who gave Liberman full creative control. Though Liberman and Daves still had some disagreements when it came to showing the models in their everyday life. Liberman wanted to show women in the bedroom or bathroom, making them appear to be real, while Daves was going more of the traditional route and wanted women to appear like ladies. However, one of the items that both Liberman and Daves collaborated on was making the magazine have more writings in it that were intellectual. For example there would be articles written about art. Since Liberman had a degree in art, and being an artist himself, he took great interest in the art articles. The art portion is still

found in *Vogue* today, where there is usually an article or two about artists that are new to the scene, but have made a splash. This also ties in to the other art focused articles such as music, Broadway, orchestra, opera, or anything that is found to be trendy in the art world.

Another change that helped Alexander Liberman was when S.I. Newhouse took over as the publishing owner. Newhouse brought a few structural changes to the Condé Nast publishing house. His son, Si Newhouse became the publisher who was in charge of *Vogue* specifically, and Si worked closely with Liberman. In 1962, Liberman was named editorial director of all of Condé Nast publications. With this title change, Liberman was able to bring in more people, and one of the people he was able to bring in was Diana Vreeland, who would become the successor to Jessica Daves.

Liberman's relationship with Diana Vreeland changed over time. At first both were on the same page, bringing innovation to the magazine, bringing change and showing the youth culture. However over time, Vreeland started to dismiss Liberman. He was not invited to examine the photos, and there were many photos that were published without his approval, which was something he could not tolerate since he was the art director and editorial director. At one point Liberman said that the magazine could not afford running a 16-page spread, and Vreeland and her supporters said he was wrong and that is how it should be done. This did not sit well with both Newhouse and Liberman, and with that the editorship moved once again.

When Grace Mirabella became editor in chief, Liberman and Maribella were on the same page when it

came to the changes for *Vogue*. Both of them agreed with the vision that Mirabella had about making the magazine for the real women of the day. With their teamwork, and with the help of Si Newhouse, *Vogue* rose to over a million copies sold per month. The 1970s were a good time for the magazine, and for the teamwork. However, the mid-1980s, started to change everything. Liberman and Mirabella started arguing about many of the different design elements, and advertisements, along with content and photographs. Mirabella was strongly against having smoking or nudity in any of the photos. She protested even having cigarette ads in the magazine. However, the final straw was when Liberman created a new design for *Vogue*, so it could compete with the new *Elle* magazine that appeared in the 1980s. *Elle* was a fun and shiny magazine that drew in a lot of *Vogue*'s readership. Mirabella put her foot down and said that *Vogue* should not change. In 1988 Mirabella was released from her position, and Liberman started to work with the new editor in chief- Anna Wintour.

Liberman also discovered Anna Wintour and brought her to Condé Nast publications. The reason the editor in chief change happened so fast is because Liberman's health was deteriorating, and Newhouse wanted Liberman to be there to help Wintour into the new position. When Wintour first became editor in chief, she and Liberman worked closely together. However, over time it became just Wintour because Liberman was giving Wintour more free rein. Liberman resigned from his position as editorial manager and since then no one has filled the position to this day because that position was created solely for Liberman.

Liberman died at age 87 on November 19th, 1999. Through his years at *Vogue* he has influenced the magazine creatively and through its content. Alexander Liberman started out as a creative assistant, and moved up onto editorial manager. His time at the magazine went through four different editors in chiefs, Liberman working with all of them, and being able bring in three of them to the magazine. Liberman's role at the magazine helped shape *Vogue* for over 50 years, and his legacy and changes still live on today.

Anna Wintour



When Anna Wintour replaced Grace Mirabella in 1988 as editor in chief, Wintour came in to *Vogue* with full steam. Wintour had one goal: to modernize the magazine while keeping the *Vogue* traditions. Anna Wintour knew she wanted to be the editor in chief ever since she was a little girl. In the movie *The September Issue*, Wintour mentions that she had to fill out a form, and one of the questions was "what job do you want to have?" She said that she asked her father, who was a journalist in England, and he said, "why be the editor in chief of *Vogue*."

Wintour came to the magazine in 1983. Before *Vogue* she worked for *Harper's Bazaar* but she got fired because they claimed that she did not understand the American fashion market. Then she went to work for another magazine called *Viva*, however she lost her job when the magazine folded. She then landed at the *New Yorker* where she produced fashion supplements. Alex Liberman liked her work, and created a title for her in *Vogue* as creative director "and gave her power to do as she wished with the magazine...a very bizarre three years then followed,

during which Anna created a kind of office within the office, working with Alex, with Fashion editor Polly Mellen, with Jade Hobson, and against me." This is what Mirabella wrote in her book *In and Out of Vogue*. Grace continues, "She'd suggest photographers, location, and story ideas and generally do whatever she could to undermine my thinking and authority. She'd sit in on editorial board meetings, shaking her head, obviously disagreeing with everything I said or did, and biting her lip to keep from saying so. Then she'd go behind my back and redo layouts, bring in new art, circumvent me and my fashion editor, and take charge of planning fashion sittings with photographers." Needless to say, Mirabella and Anna Wintour did not get along. Wintour soon found herself becoming the editor in chief of the British *Vogue* in 1986. There she transformed the magazine, and brought it back to life by making it more American in its content and visuals. In 1987, Wintour was sent back to New York, and asked to be the editor of *Home and Garden*. However, this magazine wasn't as successful as the British *Vogue*, because the changes she brought

to *Home and Garden*, anywhere from renaming it *HG* to making it a bit more fashion-y instead of focusing on homes. At this time, Mirabella was having trouble with Alex Liberman and Newhouse. In 1988, it was announced that Mirabella was out, and Anna was in.

Because of the change in editor in chief, a lot of staff from Mirabella's *Vogue* quit. Many were upset over how Mirabella was fired, and some just did not like their future editor in chief. Wintour has brought a lot of change to the magazine. For example, there is no office door between her and the editorial staff, which is important because she can look up at any time and see what is going on. This is important because it shows how Wintour sees the staff. Wintour sees the staff working together with her, and not herself being at the top most position because at the end of the day, it is a team effort.

In the movie "*The September Issue*", it shows how *Vogue* is made, and the staff that makes it. The September issue for *Vogue* is the biggest issue of the year, and there are many different styles that get shown in the issue.

IF FASHION IS A RELIGION,
THIS IS THE BIBLE.

THE SEPTEMBER ISSUE

A FILM BY R.J. CUTLER
ANNA WINTOUR & THE MAKING OF VOGUE

"This is the real Devil Wears Prada."

—Kaitlin Smith, *Vanity Fair*

"Dishy, glitzy, vibrant and sensationally fun!"

—Owen Gleiberman, *Entertainment Weekly*

The September Issue cover from the movie.



One of the first things that Wintour did when she was made editor in chief was bringing in Grace Coddington as fashion editor. Grace Coddington grew up in a small town in Wales. She subscribed to *Vogue*, and was always intrigued by the photos and the clothing. She started to model for *Vogue* when she was young because there was a contest that *Vogue* was having, and someone sent in her photos. She won the young section. She then traveled to London and started to model. However, her modeling career came to a sudden halt when she was involved in a car accident. Her eye went through the driver's mirror. After many plastic surgeries, she went back to work. However, she was then offered a position to work for the British *Vogue* as an assistant editor. She was there for about 20 years before she moved to the American *Vogue*, the same day that Anna got hired. Both she and Anna have been there for over 20 years.

A change that Wintour brought was the idea of using celebrities as the models and covers for *Vogue*. She was the first one who was way ahead of the curb. It created a trend that celebrities want to be supermodels.

Vogue also created a fashion fund. Breaking into the fashion business in America is hard, and the fashion fund is a fund that draws attention to new talent. *Vogue* funds it, and gets mentoring for the contestants. The winner gets to design

something for a mega-brand. One of these winners was Thakoon who is now one of the leading fashion designers in America.

thing that Anna did with her first issue that she was editor of was to show clothing in all price ranges. Though it was attempted with Mirabella to show clothes of the middle class, most of the clothing was still out of the price range. Anna brought in low, mids and highs of the pricing to the magazine, which changed its status from an elitist magazine, bringing it to all age groups and all types of women. Another thing that

Wintour did was bringing the shape issue and the age issue, which are popular issues that address two main concerns for all women—age and shape.

There was also a power issue that showed women in corporate and political atmospheres that was published in March 2001. The age issue first appeared in August 2001 and the first Shape issue appeared in April 2002. These three special issues were popular by the readers, and it has been a success for *Vogue*. All of these issues are about empowerment, and that it is okay to be who you are.

Another thing that really changed the magazine was the idea of the style essay. The style essay is a photo essay that tells a story with fashion. The subtext helps tell the story with humor, and show the clothes of the upcoming season.

Anna, still the current editor in chief of *Vogue* has changed the way *Vogue* looked and felt. She created different issues for all types of women. She improved the stories; she improved the look of the magazine. She took a magazine and made it into the fashion bible. They call her the ice queen, but they also say she is the most powerful woman in the fashion world. Fashion shows wont start if she isn't there yet. Designers change their designs if Anna doesn't like it. And if Anna doesn't like it, it won't go in *Vogue*. Anna Wintour, took a magazine and made it legendary.

FASHION'S NIGHT OUT A Star-Studded Shopping Celebration

VOGUE

NOV

NINE

BEHIND THE
SCENES OF
THE BLOCKBUSTER
MOVIE MUSICAL

WITH

Nicole,
Marion,
Penélope
& Kate

IT'S NOT
EASY BEING
GREEN

An Urban
Apartment
Makeover

A Dandy in
Survival School

Guerrilla
Gardeners
Take the City
A Fashionista
on the Farm

THE PERFECT WEEKEND WARDROBE

FLORALS AND PLAIDS FOR THE COUNTRY
TRIBAL PRINTS FOR TOWN

+ Skin Care's Miracle Antiaging Apple



Two examples of how Anna Wintour changed the magazine. Above, celebrities are on the cover—an idea that Wintour thought of ahead of any other magazine. On the next page, the power issue of March 2009—shows Michelle Obama as the cover and inside the magazine it talks about how Michelle Obama is changing both the political and fashion arena. (Photos from actual issues: Celebrities November 2009 and Michelle Obama March 2009)

VOGUE

MICHELLE OBAMA

THE FIRST
LADY
THE WORLD'S
BEEN
WAITING
FOR



SPRING
FASHION SPECIAL
Every Look That Matters

SUPER POWERS

Queen Rania of Jordan
Carla Bruni-Sarkozy
Melinda Gates

\$4.99 US \$5.99 FOR
03>

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