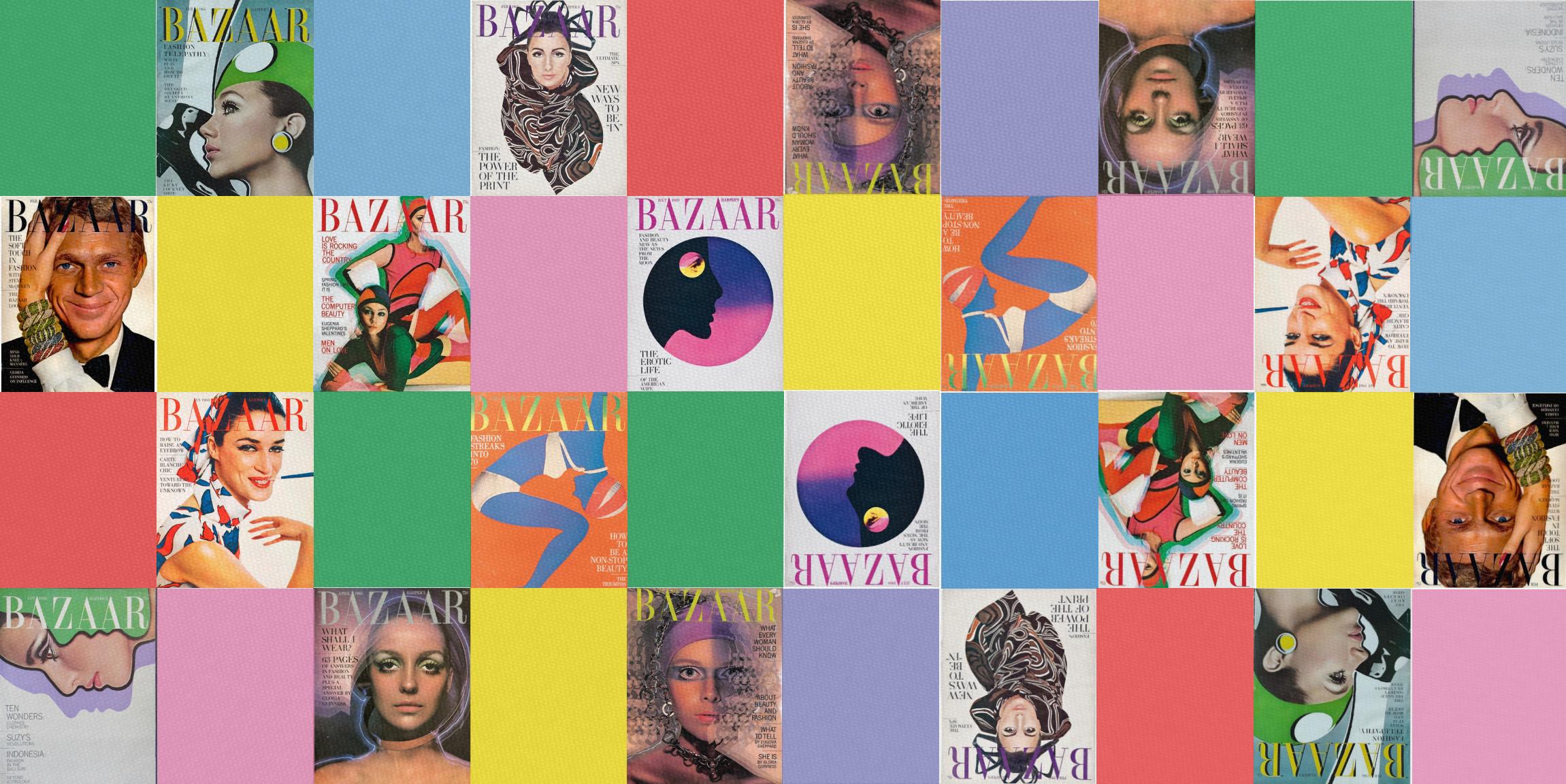


# BEA FEITLER







the colorful  
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# ABOUT BEA FEITLER

The graphic designer and art director Bea Feitler was born in Rio de Janeiro in 1938, a daughter of German-Jewish exiles. She showed an early love for art and illustration; her approving parents

nurtured it, encouraged her to study at Parson's School of Design in New York and set her on the path through

which she would shape the look of the 60s and 70s, and revolutionise the meaning of a magazine. Wherever she went, people knew that she was

coming by the bracelets jangling around her wrists. Throughout her life Feitler thought about rhythm; about the flow of pages, about the beat, layers and corners of a city. Whether she designed for Harper's Bazaar, Ms.,

she saw in whirring, non-stop New York—high art and fashion, pop and ballet, politics and print—symbolising how things were mixed up and connected already.

Bea Feitler only lived 44 years, but filled them with energy, enthusiasm and a passion for life and design. Hundreds of people attended her memorial service, and as a living tribute her friends and family established the Bea Feitler Foundation, which funds a full one-year scholarship for a junior graphic-design student at the School of Visual Arts. She believed a graphic designer's work matters because the culture is expanded and enriched by those who shape and form information.



# HARPER'S BAZAAR



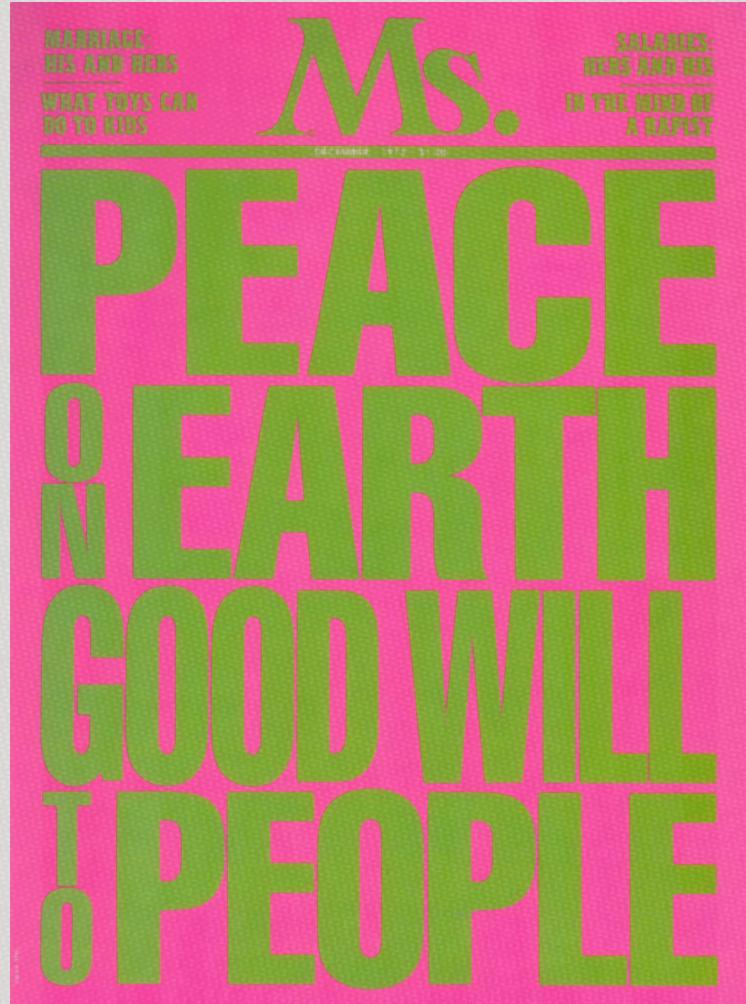
Feitler set a new model for how the body could be depicted in imagery and print. It stopped being seen as a fetishised ever-sexual thing, and was transformed instead into something to explore ideas around shape, form, movement, and the modern.



At Harper's Feitler forged close, intensely creative relationships with many photographers and brought some key revolutionary talents to the magazine: Avedon, Bill King and Diane Arbus, among others, became intimate friends.

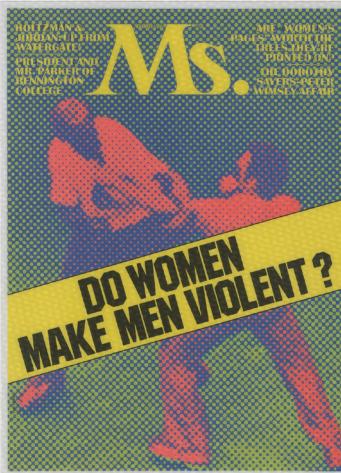


Feitler wasn't afraid to mix media, and when she felt that one of her most iconic spreads wasn't working, she combined one of Avedon's most well-known photographs with a panel from a comic book she'd bought from a newsstand in the street below.

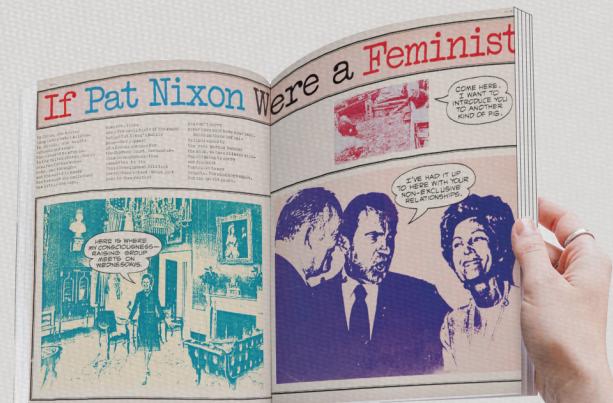
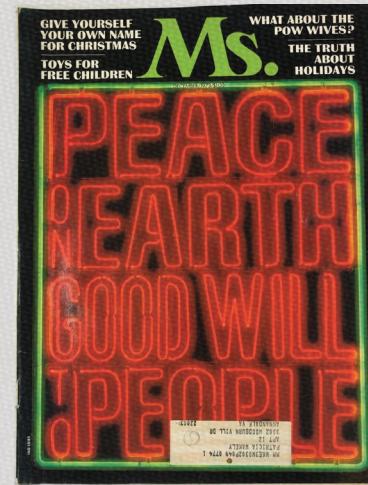
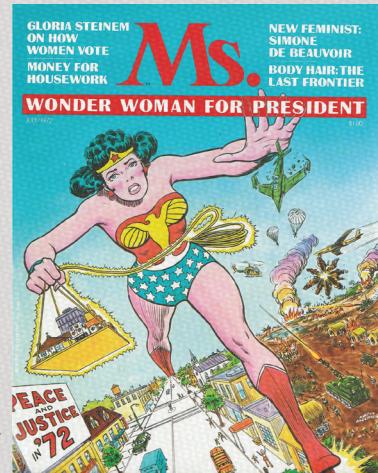


“A magazine should flow. It should have rhythm. You can't look at one page alone, you have to visualize what comes before and after. Good editorial design is all about creating a harmonic flow.

— Bea Feitler



Feitler believed totally in graphic design, how the flow of images and visual energy give vital shape and form to information. She wanted modern culture to look like it was already classic—of the moment, but also apart from it. She saw designers not as invisible, functional guides, but as a singular blend of authors and artists. Documenting and decorating, explaining and exploring, creating the stage upon which everything performed.

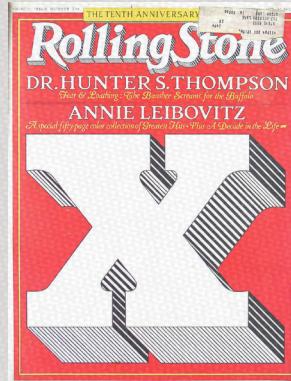
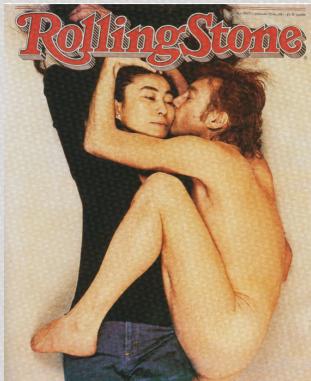


# Ms.

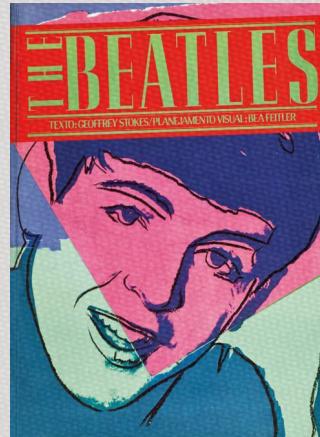
During her time at Ms., she created an experimental look using day-glo inks and mixtures of photography, illustration and typography compositions, activating the content of the magazine in both an accessible and critical way. Controversial messages were made more powerful through her masterful design, while feminist topics could enter into the mainstream.

# LATER WORK

Between 1974 and 1980 Feitler designed seminal books, such as *The Beatles*, Henri-Jacques Lartigue's *The Diary of a Century*, Helmut Newton's *White Women*, *Vogue: Book of Fashion Photography*.



In 1975, thanks to the insistence of Annie Leibovitz, Feitler started working for Rolling Stone, beginning her six-year association with the magazine which would lead her to redesigning its format twice.



Feitler's final project was the design of the premiere issue and overall concept of the revived *Vanity Fair*. Jonathan Becker said of this edition: "Vanity Fair was her swan song. Bea put everything she knew into the prototype and threw it over the fence right before she died."



Feitler, alongside co-art director at Harper's, Ruth Ansel, was a strong pioneer for women in the creative industries. She negotiated credit and royalties for herself, as well as for the authors of publications she worked on, highlighting that the image was just as important as the word.



## Contributions

These speculative young women worked side by side. They laughed a lot and responded to the same opportunities and revelations. The freedom she was given at these publications allowed Feitler to renegotiate commercial representations, using magazines as a mass vehicle to address social change. Her demand was as much conceptual as professional self-interest.





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DESIGN SHOULD FLOW. IT SHOULD HAVE  
ITS UPS AND DOWNS. IT SHOULD HAVE  
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NOT BE DESIGNED AS A  
SPREAD-BY-SPREAD CONCEPT. THE  
CLOSEST THING TO MOTION IS  
EDITORIAL DESIGN.

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CREATED BY PAULINA PONS