



The Woman Who Lost Her Head,
Harper's Bazaar, September
 1943, page 89. Photomontage
 by Herbert Matter

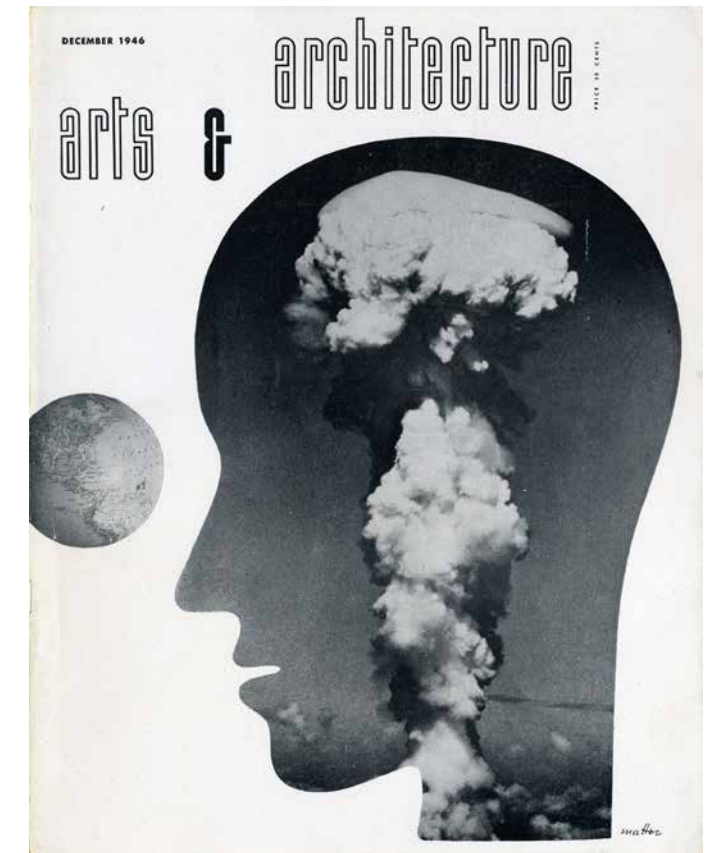
was not over and that they should continue in their patriotic efforts.

Matter's early photo-montaged posters for the Swiss Tourist Office in 1935–36 would be picked up by American graphic designers, like Beall, or appropriated, decades later, as in Paula Scher's Swatch watch ad of 1984 that pays homage to the artist.²⁴ What was generated in this era anticipated postmodernism, prefiguring both the appropriation and layering of images that resurfaced in late twentieth-century art. In the case of the protean Blumenfeld, who began his career making Dadaist collages and by the 1950s had become one of the most sought-after fashion photographers, the magazines allowed him to experiment without boundaries. He even pushed portraiture to the verge of abstraction, exploiting the Ben Day process.

While Matter and other émigré photographers would contribute brilliant magazine covers throughout the war—especially Blumenfeld, working for *Vogue*—Penn and Avedon in 1944 began taking fashion photographs for *Vogue* and *Harper's Bazaar*, respectively. Until that point, the leading fashion photographers at both magazines had been émigrés, a trend that began to quickly change. Penn and Avedon, who are often linked to their magazine covers, were shaped by their European art directors.

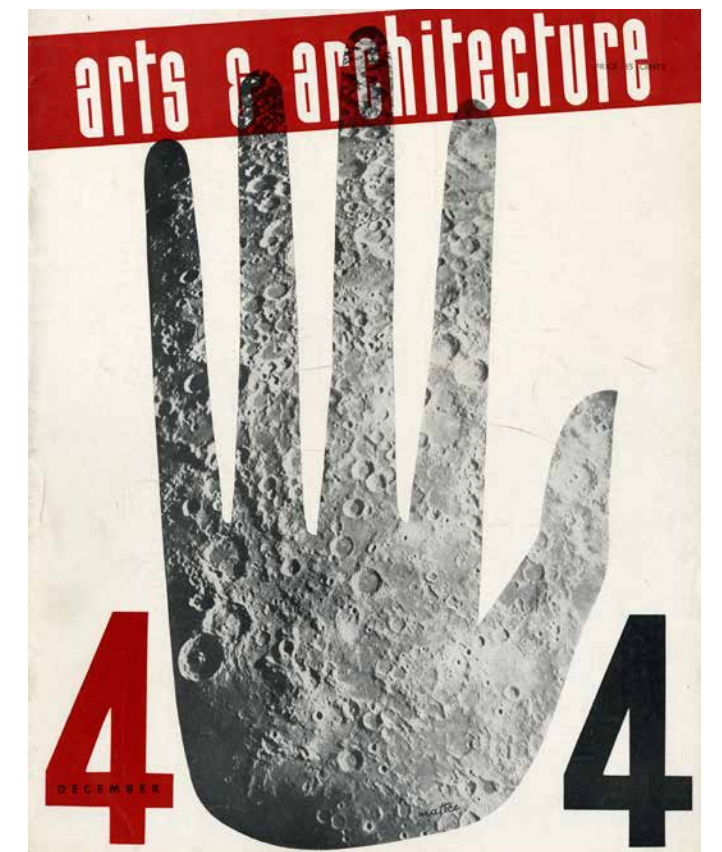
This is confirmed by a drawing from Penn's *Notebook at Random*, published late in his life, that delineates a tree of influence. Within its root system, Penn registered a historical range of mostly Western European painters, with figures such as Fernand Léger and Giorgio Morandi designated in slightly larger type among other prominent modernists. Above ground, the tree's limbs carry the names of photographers, the pioneers and notables that one would expect to find. Within the trunk of the tree, he noted the preeminence of Brodovitch and Liberman.

Penn had attended Brodovitch's famed Design Lab, founded in 1933 in Philadelphia as a weekly gathering of students to focus equally on photography and the graphic arts. When Brodovitch moved to New York, so did Penn, who continued to work as an assistant for his former teacher. In 1940, after freelance designing for two years, Penn took over Brodovitch's position as the art director at Saks Fifth Avenue, where he would remain for



↑ *Atomic Head*, cover of *Arts & Architecture*, December 1946, designed by Herbert Matter

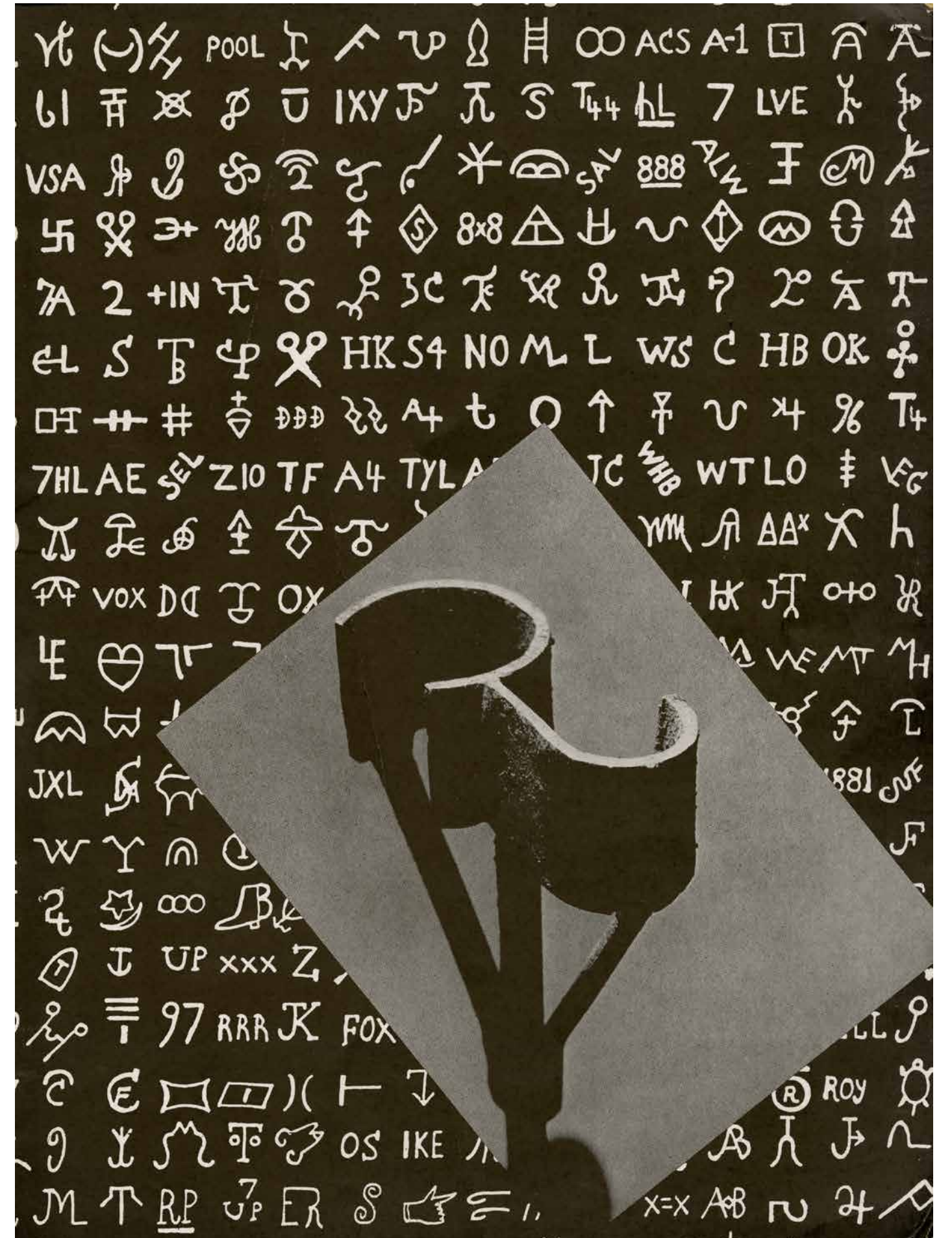
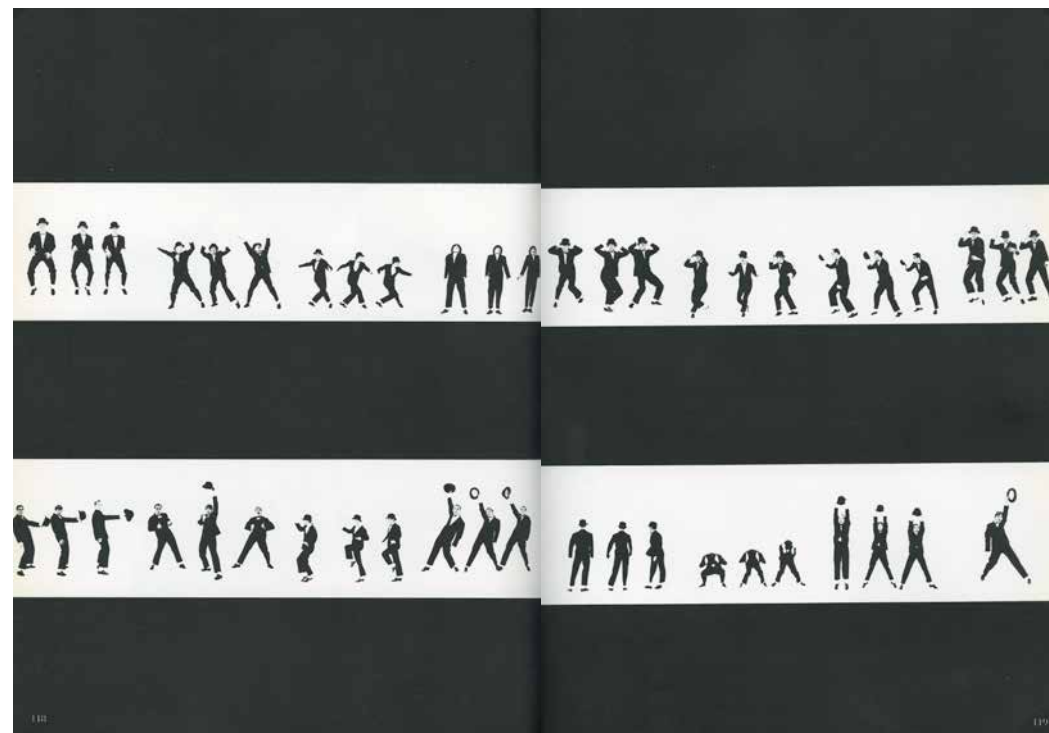
↓ Cover of *Arts & Architecture*, December 1944, designed by Herbert Matter



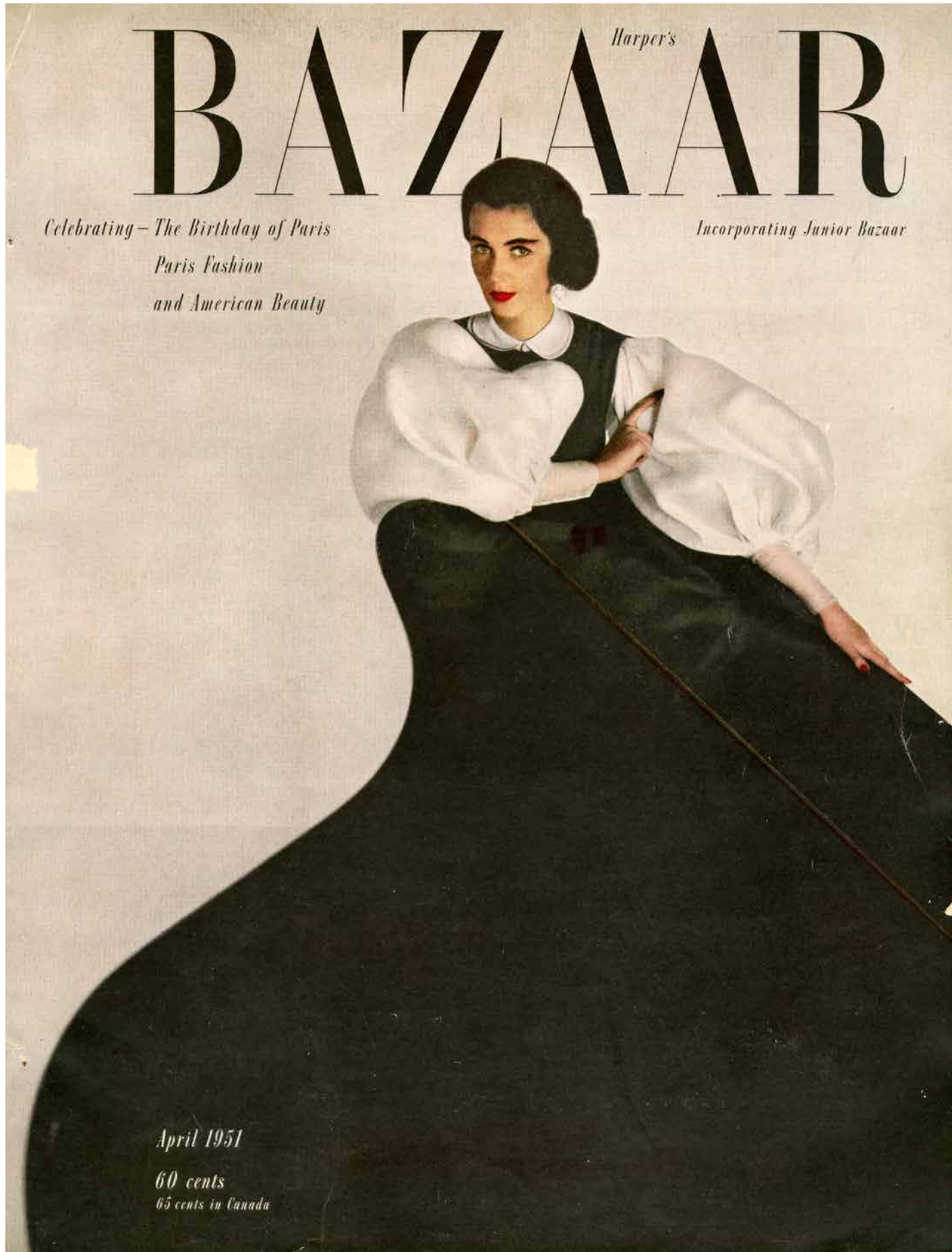


↑ "Jackson Pollock," two-page spread from *Portfolio 3*, Spring 1951, designed by Alexey Brodovitch

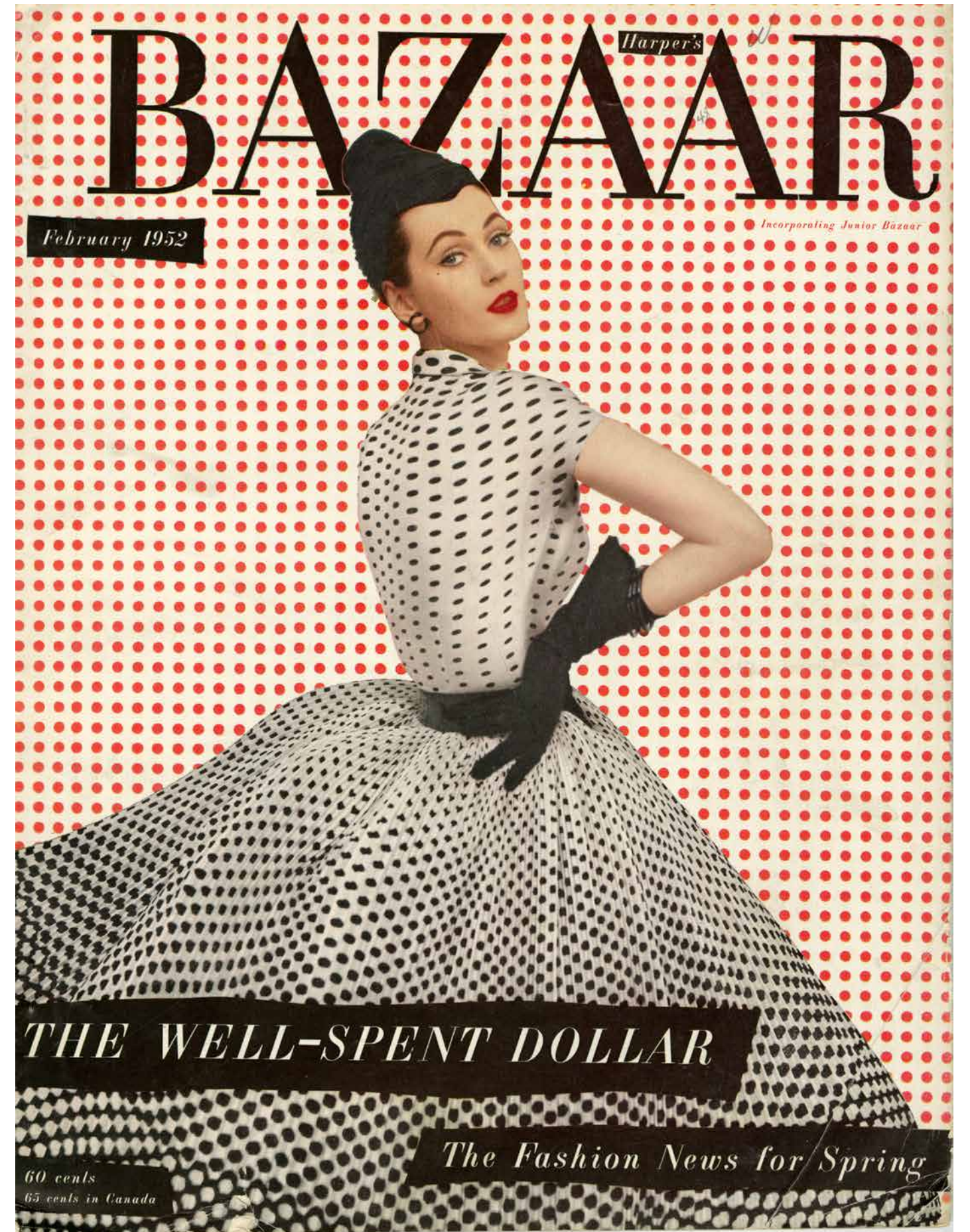
→ Alexey Brodovitch's book *Observations*, with text by Truman Capote and photographs by Richard Avedon, New York, 1959, pages 118–19. The image is a composite of several Avedon photographs, arranged by Brodovitch



"Cattlebrands," *Portfolio 2*, Summer 1950, designed by Alexey Brodovitch



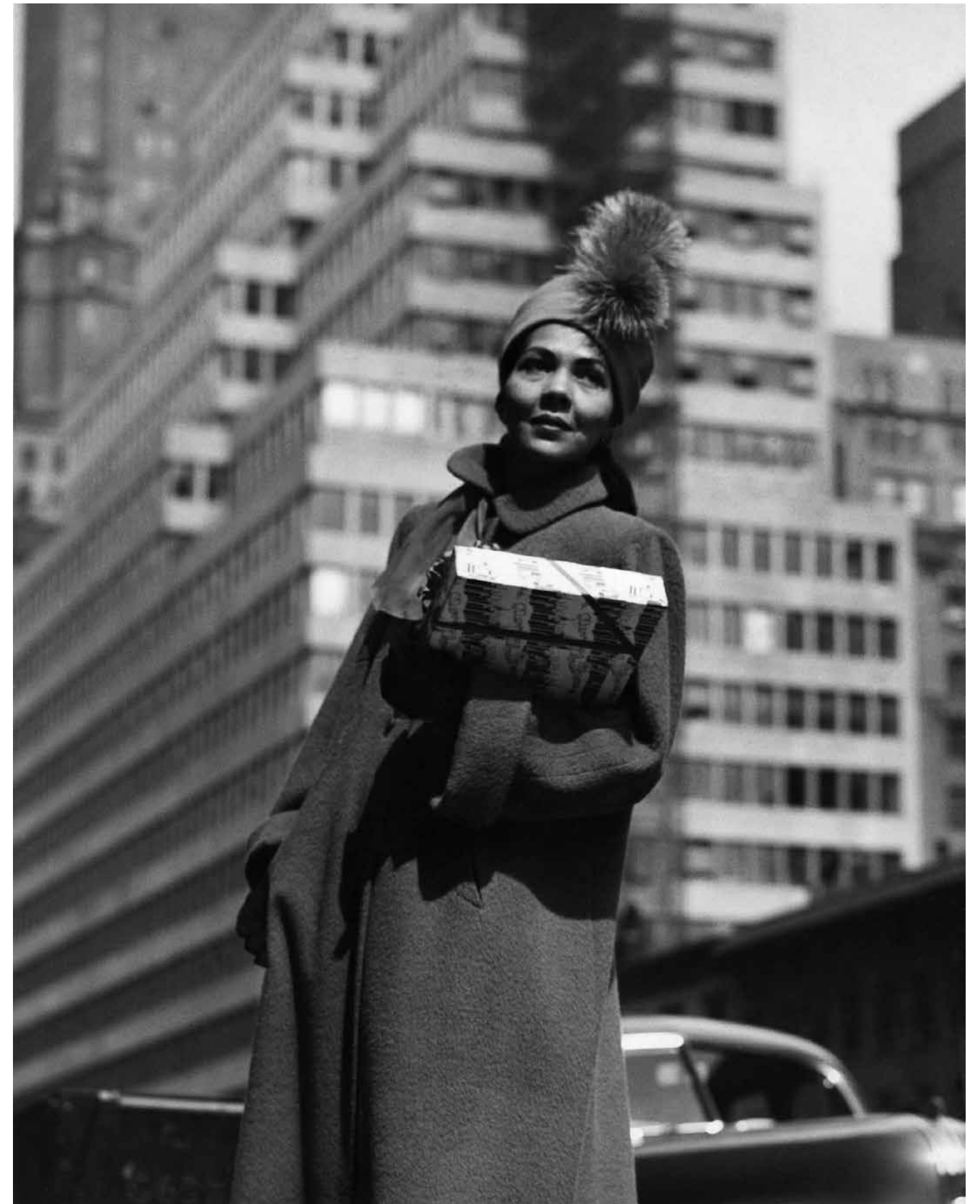
Cover of *Harper's Bazaar*, April 1951, art direction by Alexey Brodovitch, photograph by Richard Avedon



Cover of *Harper's Bazaar*, February 1952, art direction by Alexey Brodovitch, photograph by Richard Avedon



Gordon Parks, *Charles White*,
Chicago, Illinois, 1941, gelatin
silver print. The Gordon Parks
Foundation, Pleasantville, New York



Gordon Parks, *Sally Alvis Parks*
for "*Smart Woman*," 1947, gelatin
silver print



↑ Martin Munkacsi, *Nude with Parasol*, 1935, gelatin silver print

➤ Martin Munkacsi, *Woman on Electrical Productions Building, New York World's Fair, New York*, 1938, gelatin silver print

