

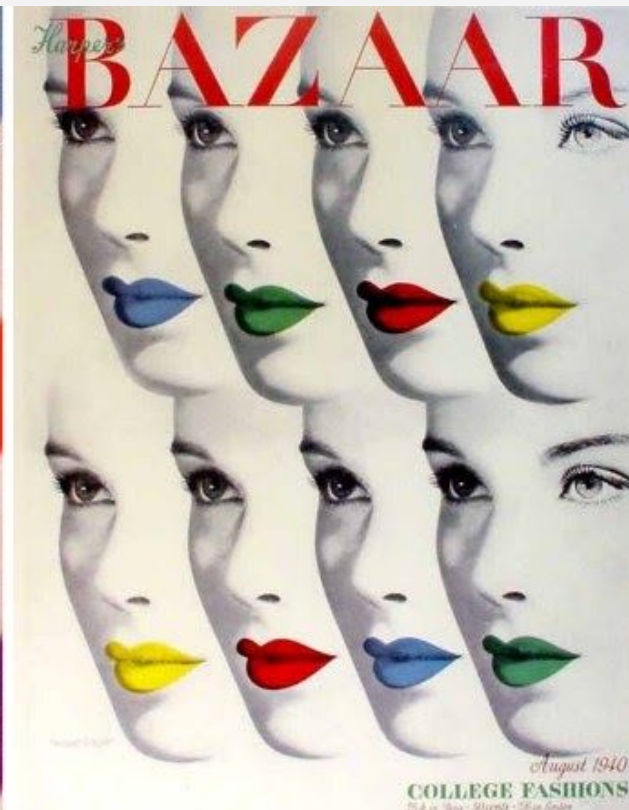
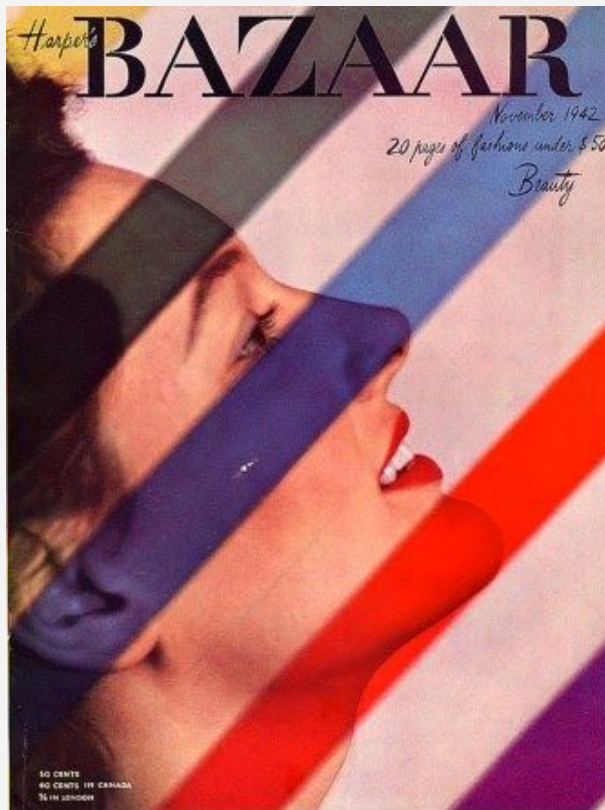
# **BREVÍSIMA HISTORIA DEL DISEÑO GRÁFICO DE LAS PUBLICACIONES** (Y QUÉ ES IKIGAI)

**SON PERIÓDICAS, POR LO QUE SE NUTREN DE**

**NOVEDAD e IDENTIDAD**

LA TIPOGRAFÍA, LA MAQUETACIÓN, LA FOTOGRAFÍA, LA LÍNEA EDITORIAL, EL FORMATO, LA PAGINACIÓN, EL TIPO DE PAPEL, LA PORTADA... y HOY EN DÍA, LA INTERACTIVIDAD. TODOS ELLOS SON ELEMENTOS FUNDAMENTALES EN LA IDENTIDAD DE UNA PUBLICACIÓN

## ALEXEI BRODOVITCH



Alekséi Brodóvich, director artístico de Harpers Bazaar (1934 -1958)



## THE CONSENSUS OF OPINION

YOUR SKIRT will be thirteen or fourteen inches off the ground, your hips slim, your skin generally straight and often pearly. If it's a Visconti, the jacket will be fastened near at the waist. If a Chanel, it will be a loose long-sleeved stepping square at the hip. If a Schiaparelli, then a finger-tip jacket hanging five from a nice neat yoke. If a Molyneux, a short new jacket over a pleated skirt. Five to one it will be dark blue. And it won't be a loud trend unless it's British, or a wild-checked plaid jacket topping a plain skirt by Schiaparelli.

YOUR COAT will be full length, very likely collarless or made with a plain raincoat collar. It won't lap over and it won't have one fur. Know a Visconti by the tricky wide lapped cut of its shoulders and by its elbow sleeves. Mark the Chanel when you see a coat cut square as a smock and loose as a boy's flannels. If it's slim and straight and collarless or square-shouldered and fastened high on the chest with three leather studs with sad little eyes, it's surely a Schiaparelli. UNDER THE COAT you'll wear a blouse or vest of gleaming white poplin or silk or neat white rayon. There may be one-piece holding up your skirt (Chanel). There may be a sack cradled low about your hips under a short belted jacket (Molyneux). Or you may have a blue wool dress with a circular bolero skirt with a candy-striped tullea petticoat kicking out in the swirls (Maitlischer). Your dress may be pleated. Often printed. Sometimes printed and pleated. The prints will be dots and circles, not flowers, and you may have to pull your tape or hood over your collarless coat (Visconti).

YOUR NECK will be shallow. It may blaze with color at the top. It may be a chignon pill-box or a straw, bound with multi-colored chiffone (Bar). It might be a bowler with a coarse mesh veil (Schiaparelli). Or a stiched black tullea skull cap with a huge cluster of flowers on the forehead. Or a fringed-topped toque (Ribbon). Or a square felt hat. Or a shallow black grosgrain sailor with a shaded pink veil.

YOUR EVENING DRESS will be white or white and black, bluish purple or splashed with multi-colored flowers in all the sunset colors of modern art. You'll wear plain sheer fabrics. You'll wear diaphanous nets and meshes and silk and rayon jerseys and an enormous amount of crepe satin, especially in white. You'll have one shoulder to suit Visconti. Run almost everything to please Alie. Try beaded dresses and prints à la Maitlischer. Lift your waistline and swing your petticoats for Schiaparelli. Drop your waistline for Molyneux. Style your hair with prehistoric ornaments for Lanvin. You'll wear some evening coats, made like Napoleon's dressing-gown—and transparent evening coats that show the dress beneath. You'll go right on wearing evening jackets to night clubs. And at home, neat tailored pajamas, not the trailing tea-gown.

Left: Maitlischer's triumph in black net with long light sleeves that stand up on the shoulders and button tight at the wrist. The skirt is semi-pleated to drift away behind. The fur is stiffened net and satin. And for color, a narrow grosgrain sash ribbon runs round the bodice and steps high, capped by a cluster of red geraniums. — At Bond and 5, Magnin, California.

Alekséi Brodóvich, Harpers Bazaar (1935)



**I**F YOU don't like full skirts, turn your eyes to the left.

**ALEX** is making these graceful dinner dresses with square necks and

**TIGHT DRAPERIES** pulled over the form and held firmly with

**A TWIST** of the material. They are not always dead black but often

**CHALK WHITE**, which looks much newer for little dinners.

**LONG SLEEVES** replace the date-to-death jacket and

**WHITE SANDALS** emphasize the whiteness of the white.

**SOME** have no apparent fulness but cling to the body like

**WET CLOTH**, flat in front with the new tight drapery behind.

**CHANEL** also provides for those who hate bouffant skirts by her

**STRAIGHT STRAPLESS** black dresses with naked tops like

**SARGENT'S** portrait of Madame X, the line of the décolletage

**CUT HEART-SHAPED** and the skirts flowing out toward the hem.

**MOLYNEUX** does slinky black dresses with little

**POINTED TRAINS** and a series of princess dresses that are

**PLAIN OR PRINTED**, and very easy to wear.

**MAINGROCHER** gives you a new silhouette, with a simple

**MOLDED TOP** and a slim skirt with a gathered flounce like a

**LAMPSHADE** put on just below the crucial point of the derrière.

**SCHIAPARELLI** also makes long-sleeved dinner dresses, but

**JACKETS STILL APPEAR** in the Schiaparelli collection, and these are

**WOOLEN JACKETS** embroidered in gold and beads or else

**SATEN JACKETS** with large embroidered silk motifs. They are worn over

**SIMPLE MOLDED DRESSES** with brassiere tops. Fresher for spring are

**SCHIAPARELLI'S** printed evening dresses with their variously

**SHAPED HOODS** that slip down like capes over the shoulders.

**FUR BOLEHOS** are shown over all these molded

**DINNER DRESSES** and the smartest are black fox or

**SILVER FOX** mounted on black crepe de Chine

**SKINTIGHT** to the figure, stopping short.

**TO MAKE YOU THINK** that hips are thin as air.

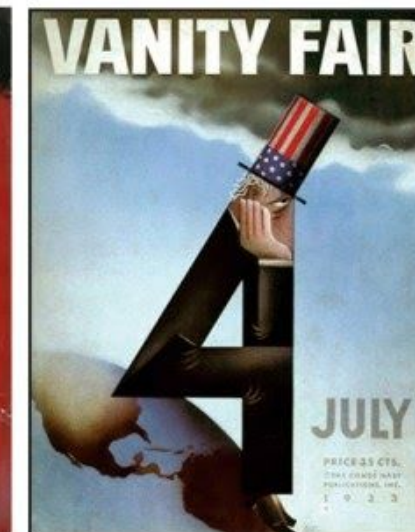
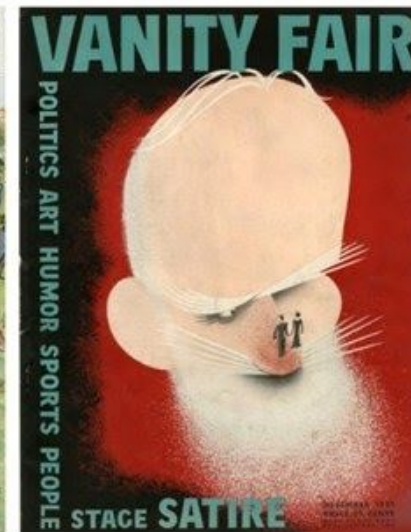
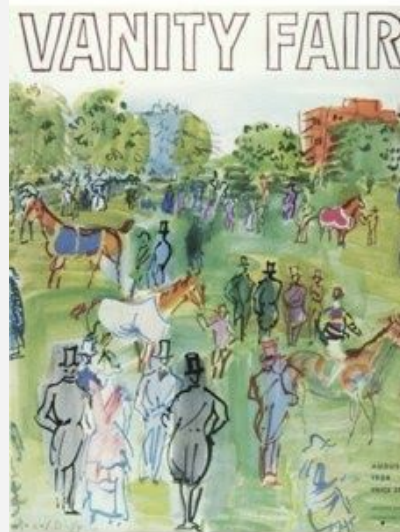
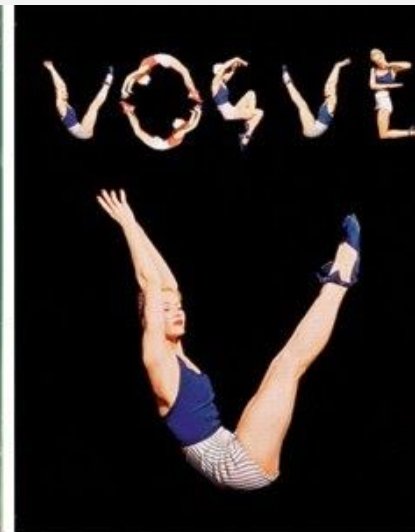
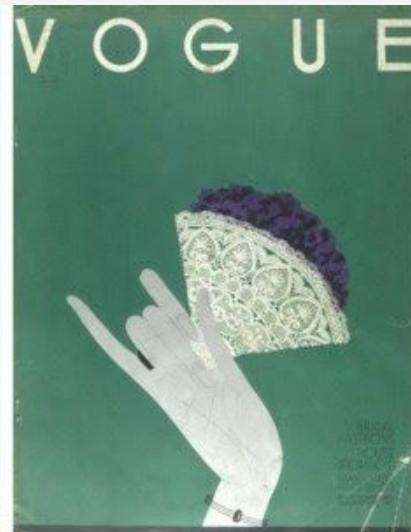
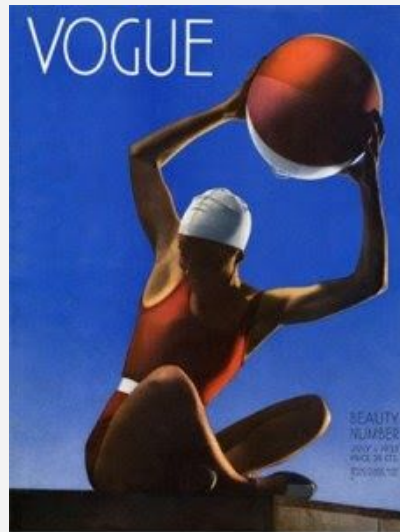
KLITZ  
1935-1936-1937

The dress at the left is by  
Alex at Bonaparte Goodman.

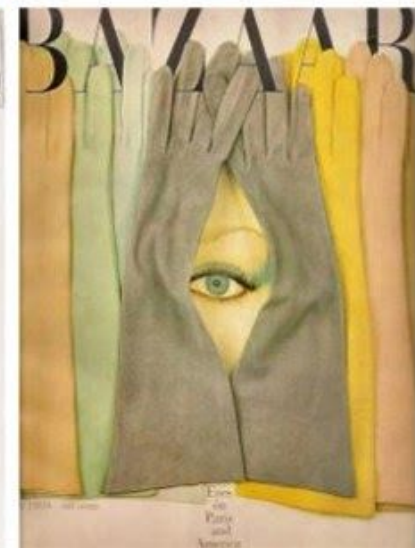
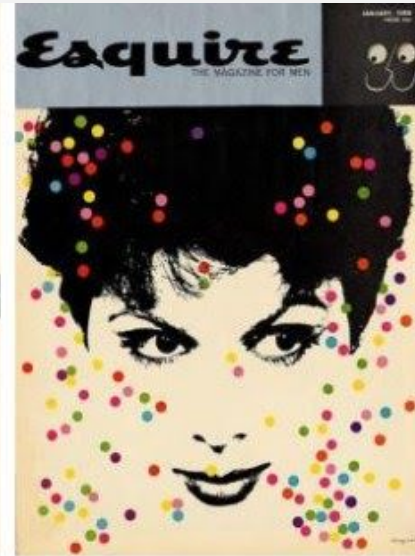
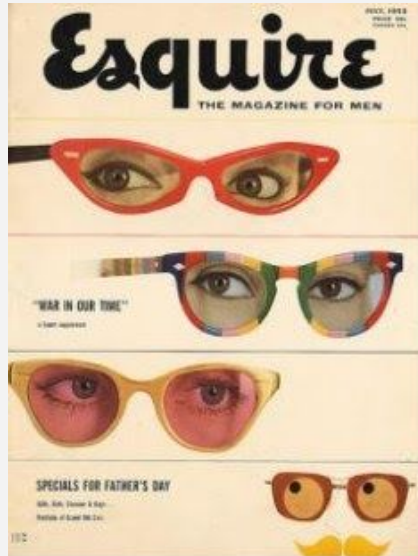
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Alekséi Brodóvich, Harpers Bazaar (1935)

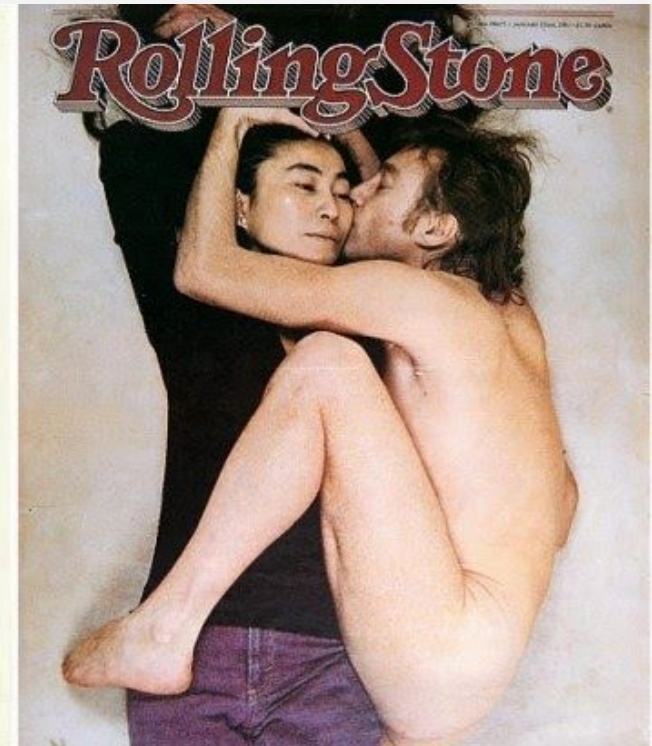
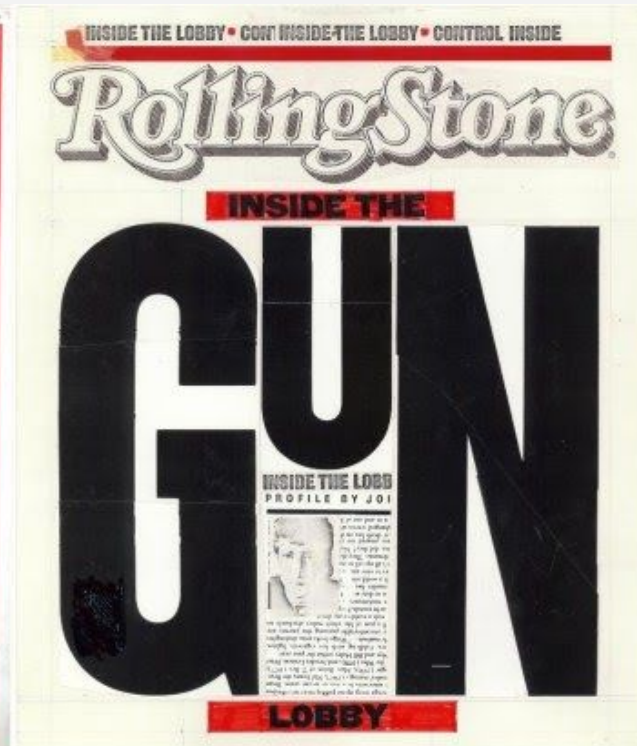
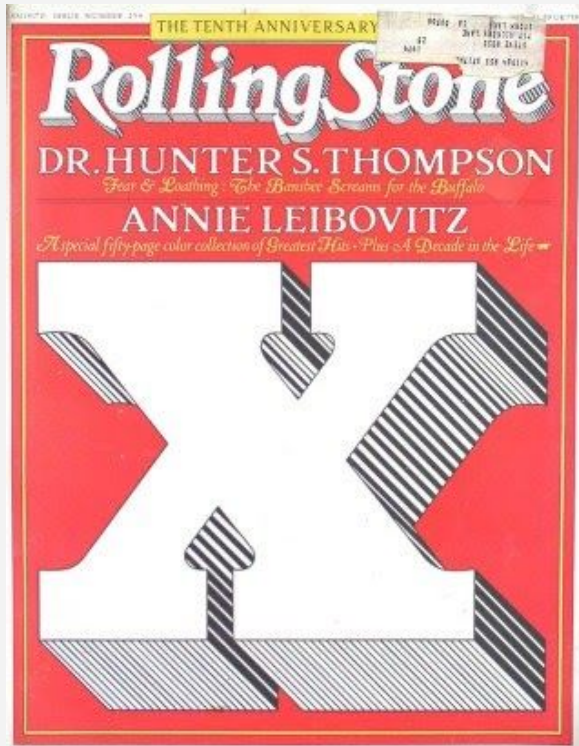
MEHEMED FEHMY AGHA



# HENRY WOLF



BEA FEITLER

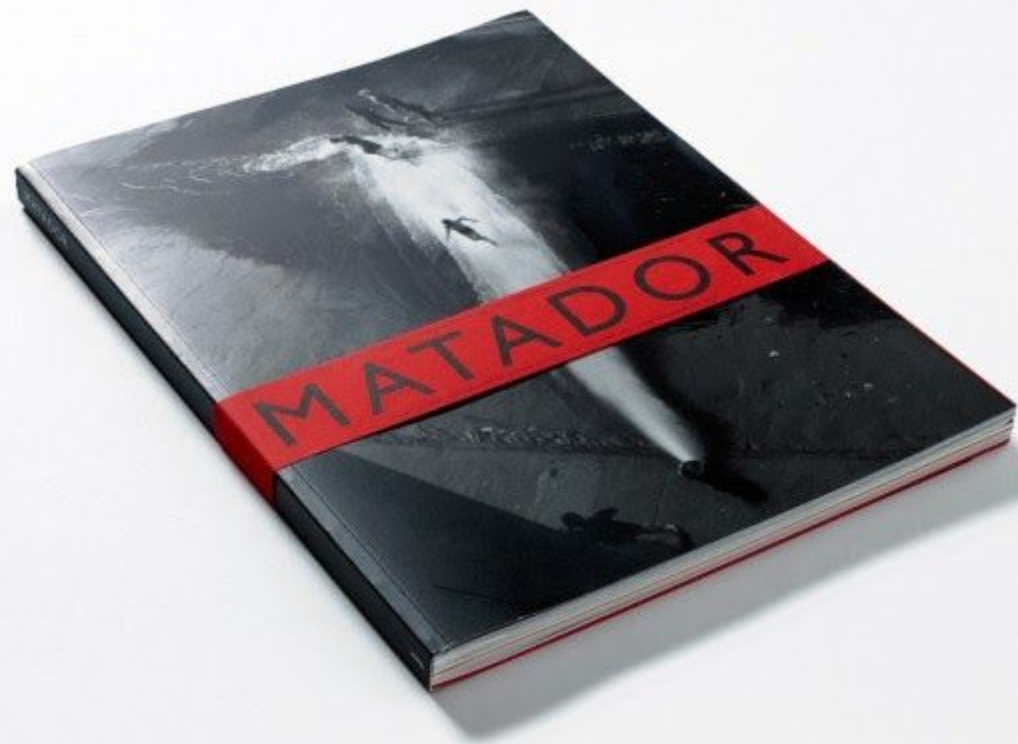




FERNANDO GUTIERREZ



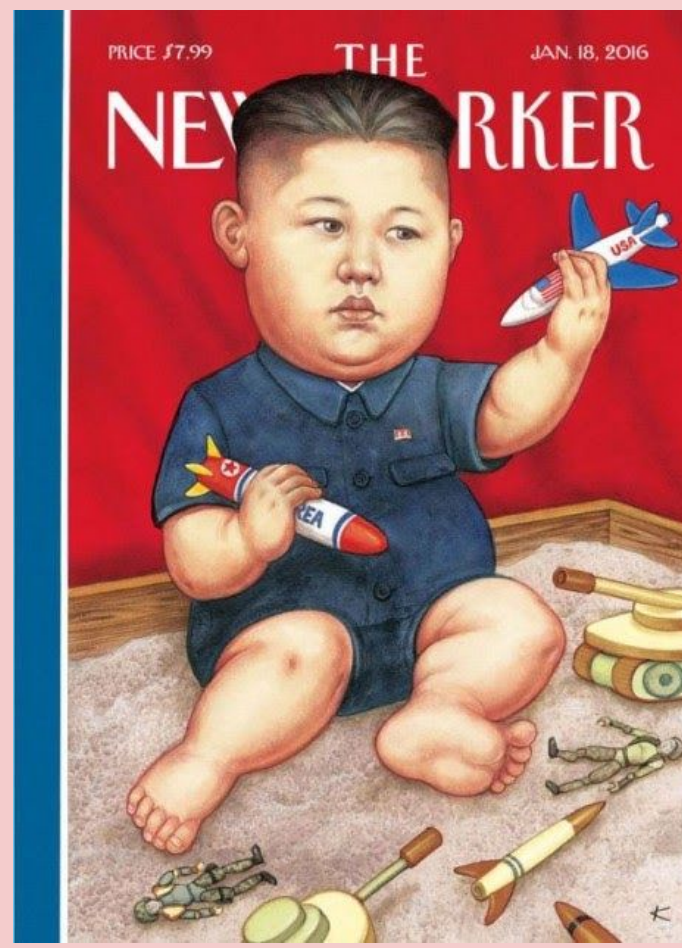
Revista Matador, Editorial La Fábrica, desde 1995



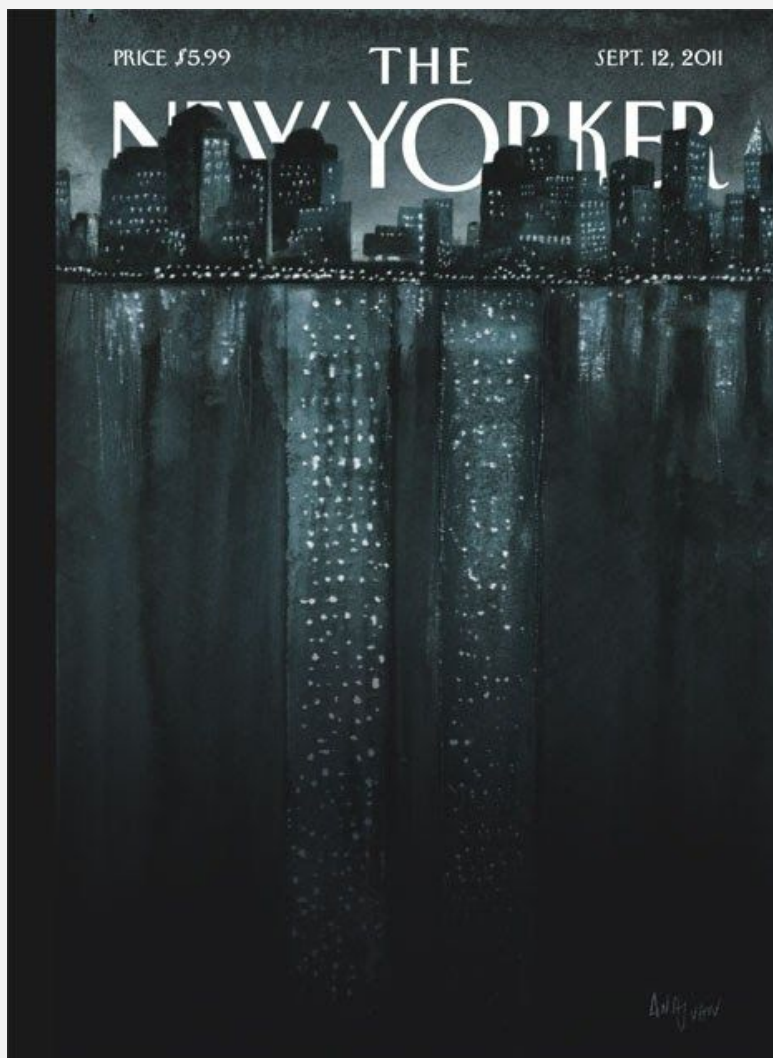
## THE NEW YORKER



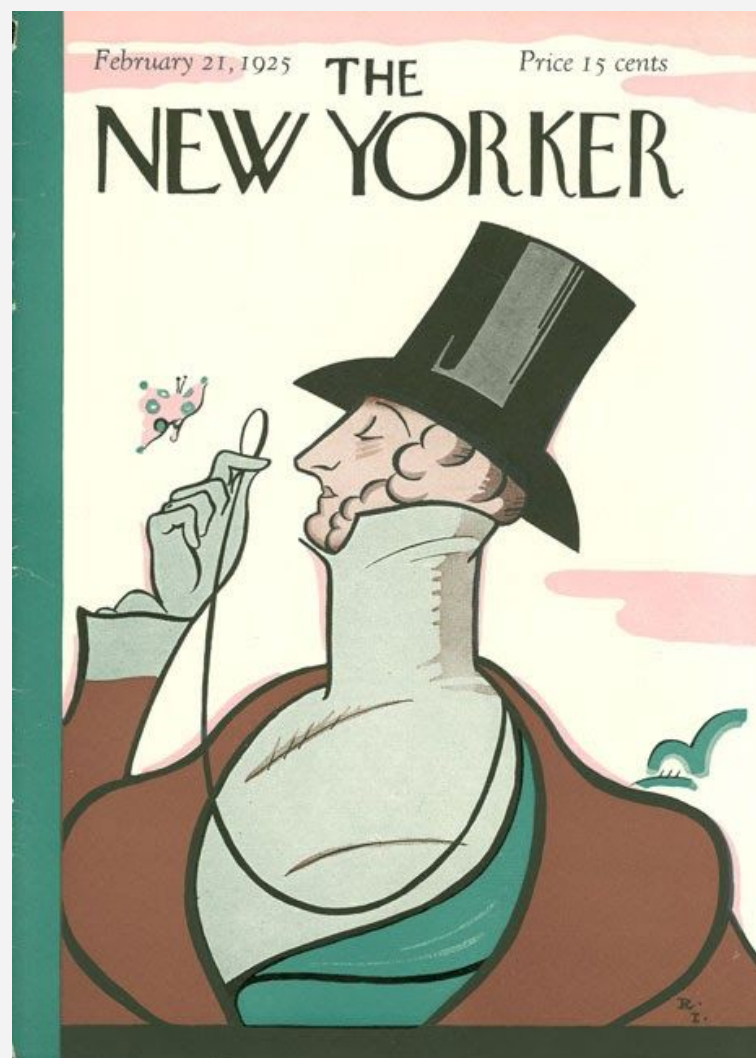
«The Wall», portada de Bob Staake, que será publicada tras el anuncio de que Trump será el próximo presidente de EEUU



«Kim Jong-un's Big Announcement», portada de Anita Kunz



«Reflections», portada de Ana Juan



Primer número de la revista, ilustrada por Rea Irvin, 1925

## IKIGAI

Es un proyecto editorial que nace en la Escuela de Arte San Telmo a iniciativa de un grupo de profesores que quieren sacar del cajón artículos, trabajos, proyectos de alumnos y otros materiales artísticos y de diseño que nacen con mucha ilusión y pronto quedan en una carpeta olvidados por la urgencia de nuevos proyectos.

IKIGAI es una publicación anual nacida al amparo del CEP hecha del tiempo y trabajo de su equipo editorial y con vocación experimental y creativa, como lo son las Escuelas de Arte y Diseño de la Junta de Andalucía.