

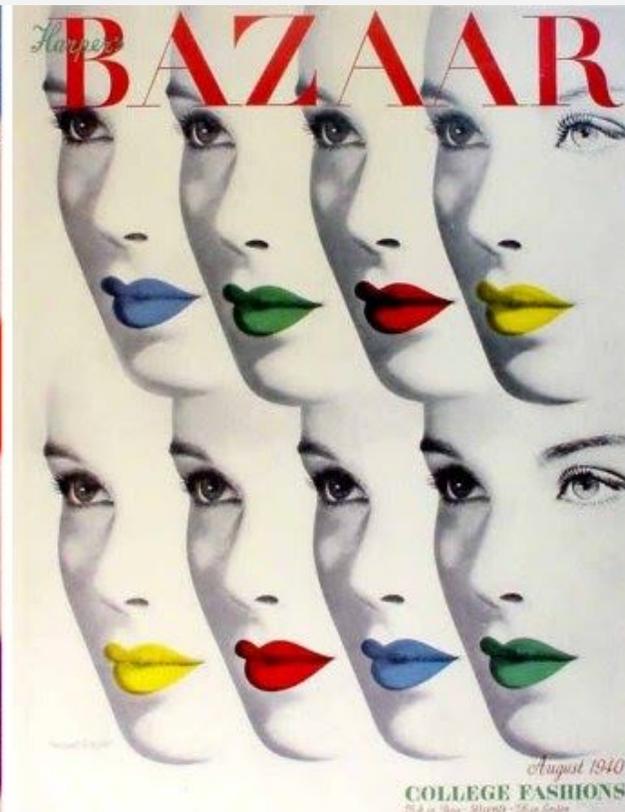
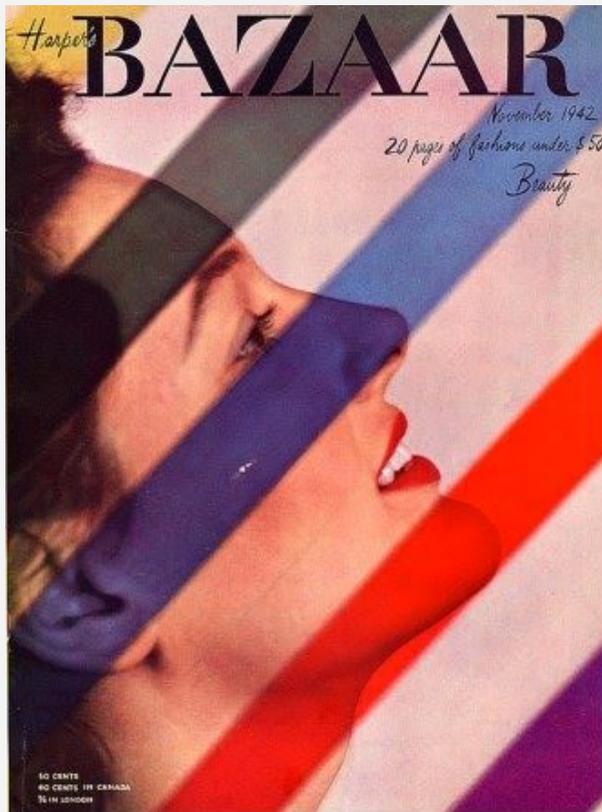
**BREVÍSIMA HISTORIA
DEL DISEÑO GRÁFICO
DE LAS PUBLICACIONES**
(Y QUÉ ES IKIGAI)

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 panned. 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 glancing white poplin or silk or neat white rayon. There may be one-button 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 starched 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 privileged 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 climax of red gemstones. — At Bond and 5, Magnin, California.

Alekséi Brodóvich, Harpers Bazaar (1935)



IF 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.

MAINGOCHER 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.

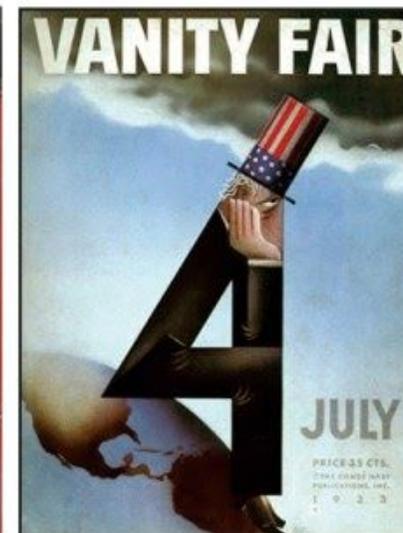
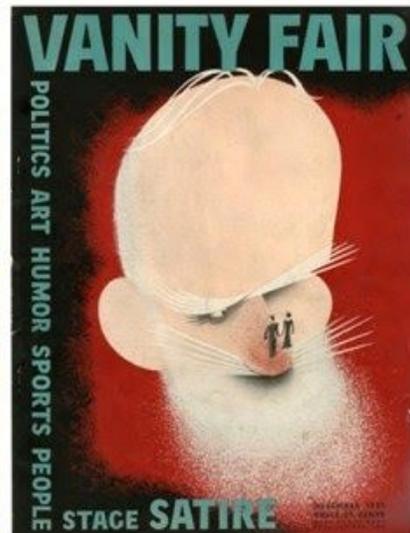
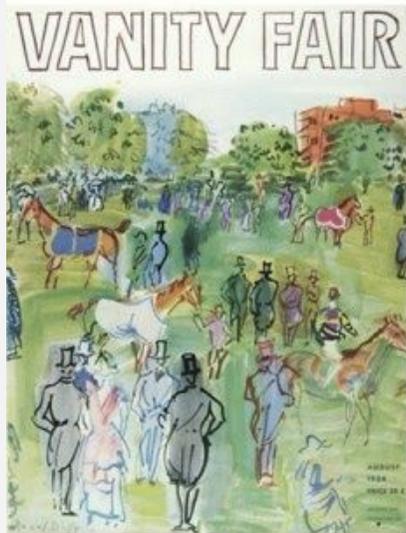
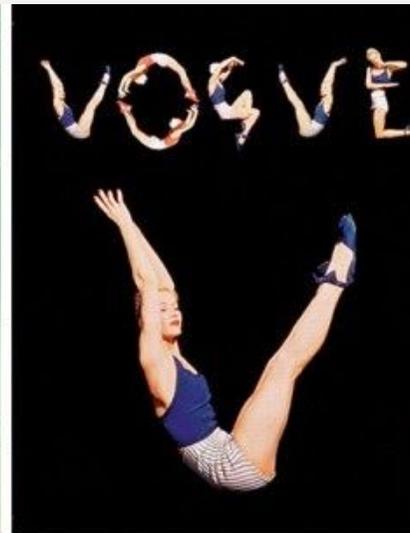
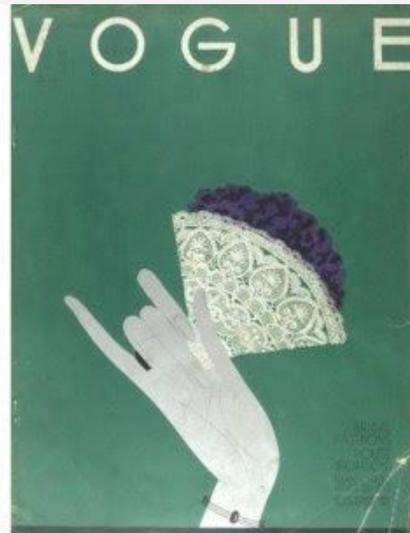
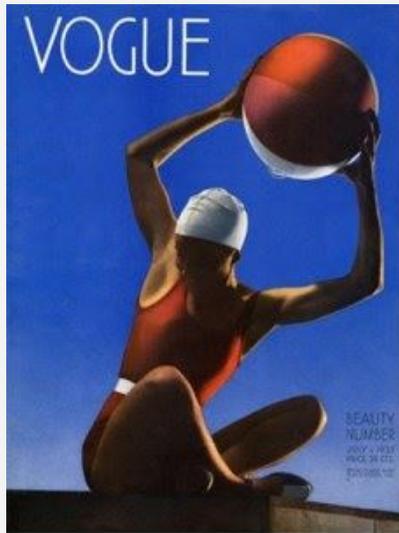
KLITZ
1935-1936-1937

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

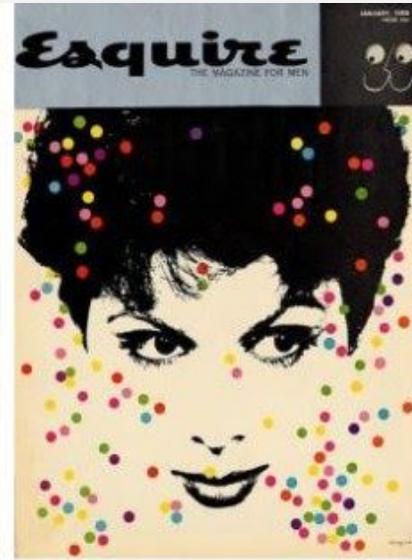
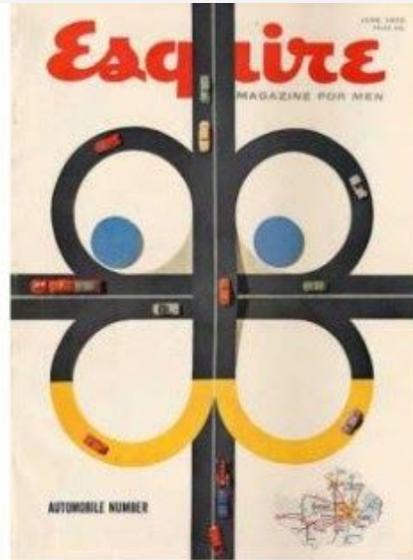
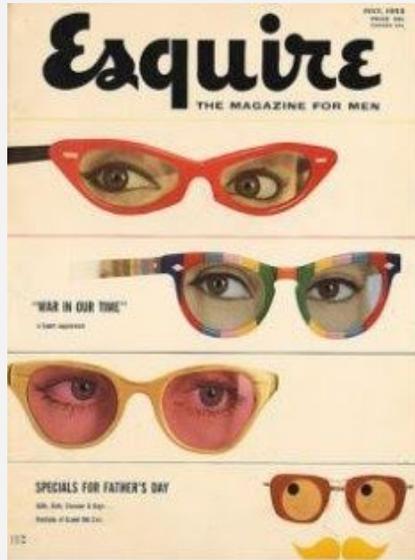
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Alekséi Brodóvich, Harpers Bazaar (1935)

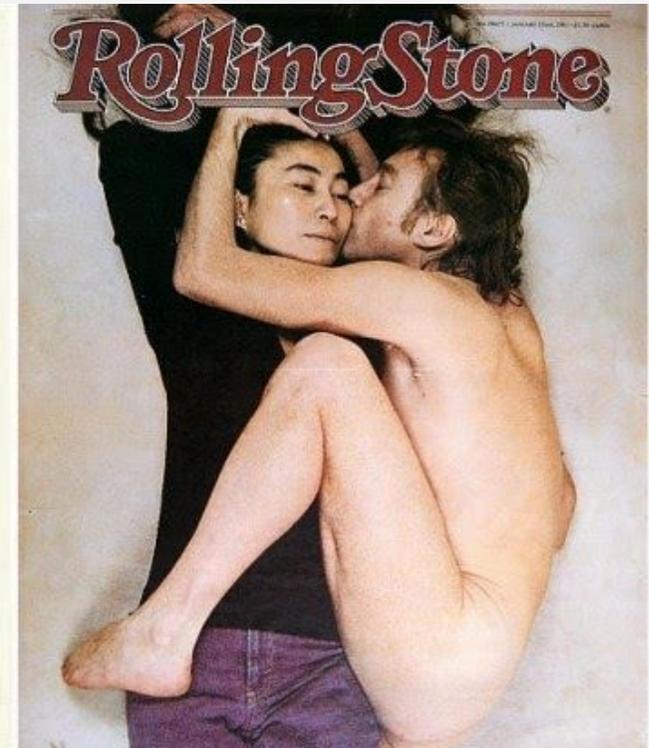
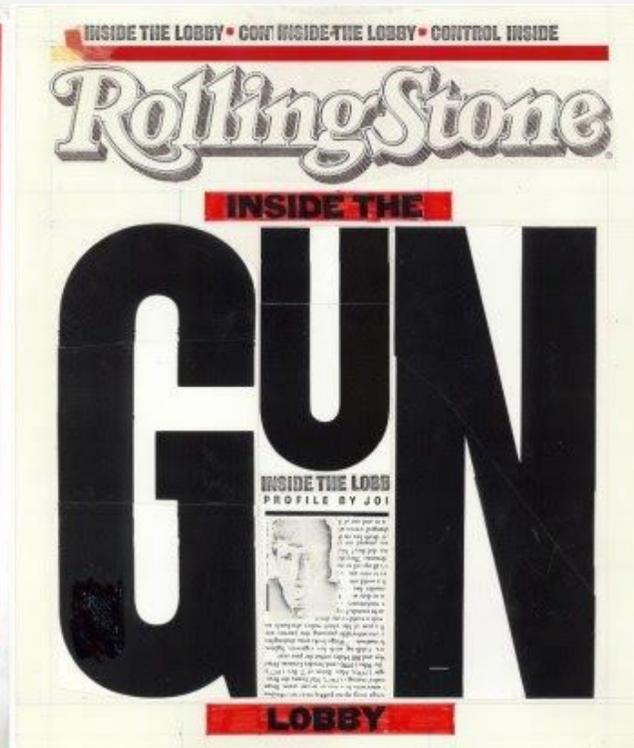
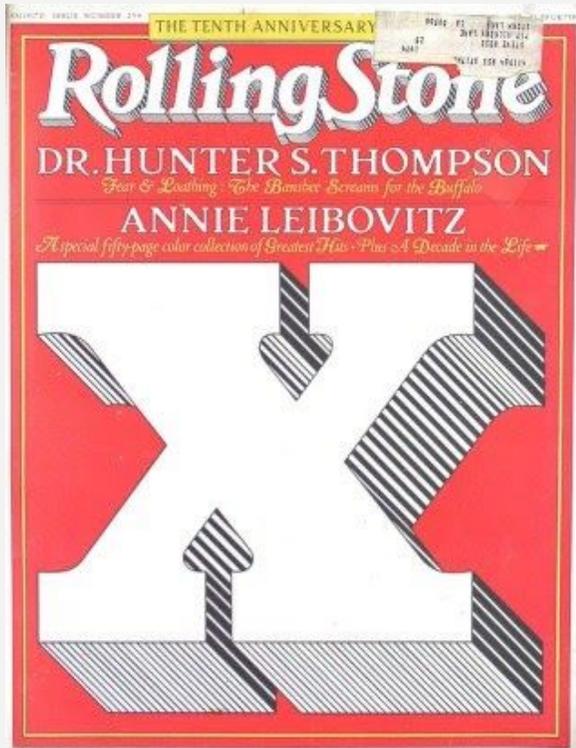
MEHEMED FEHMY AGHA



HENRY WOLF



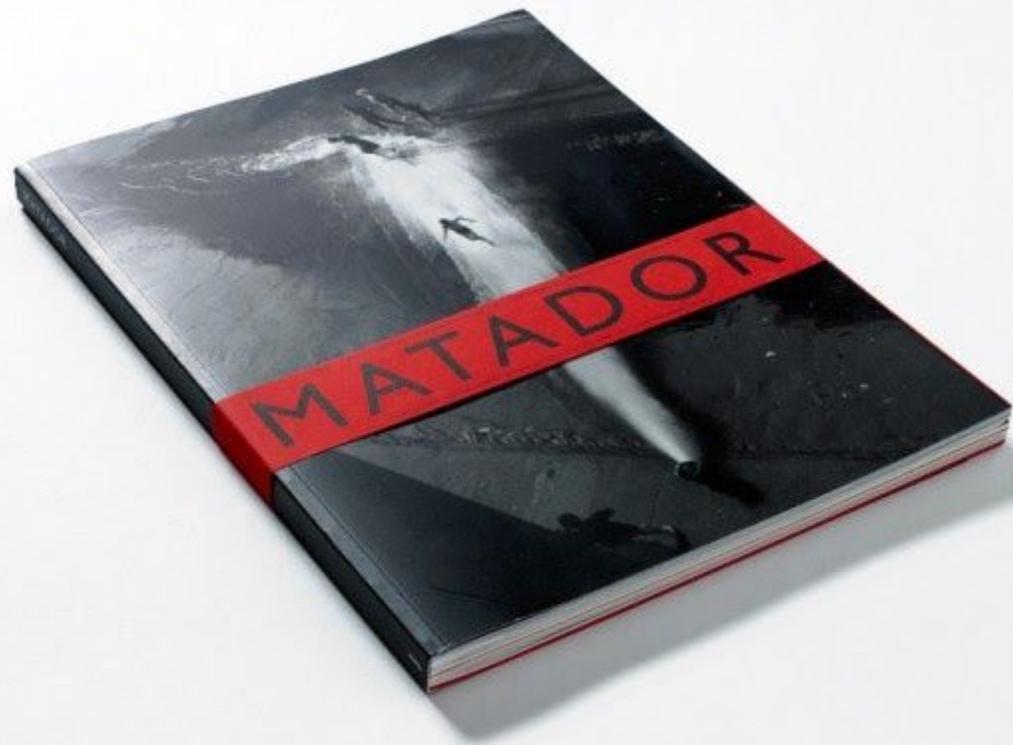
BEA FEITLER



FERNANDO GUTIERREZ



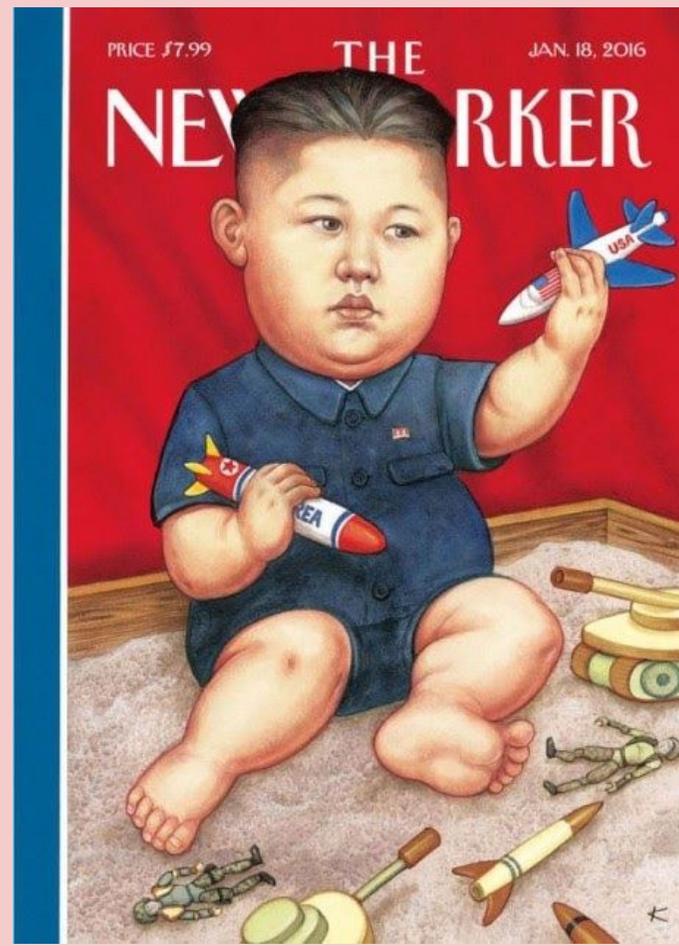
Revista Matador, Editorial La Fábrica, desde 1995



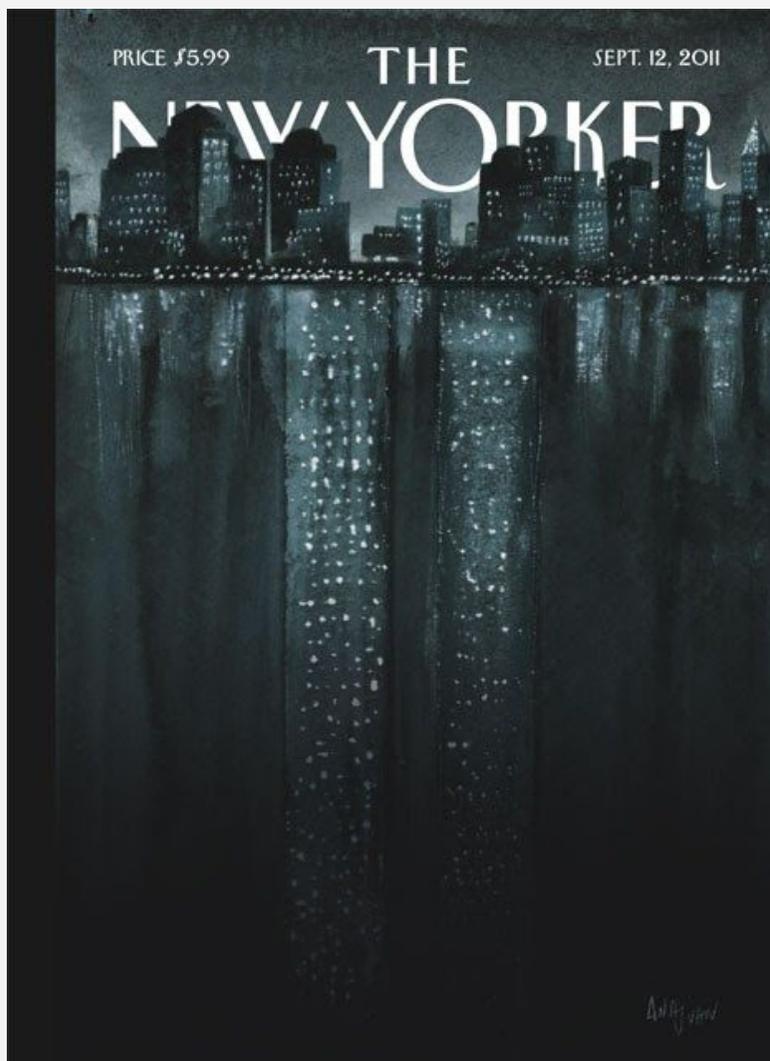
THE NEW YORKER



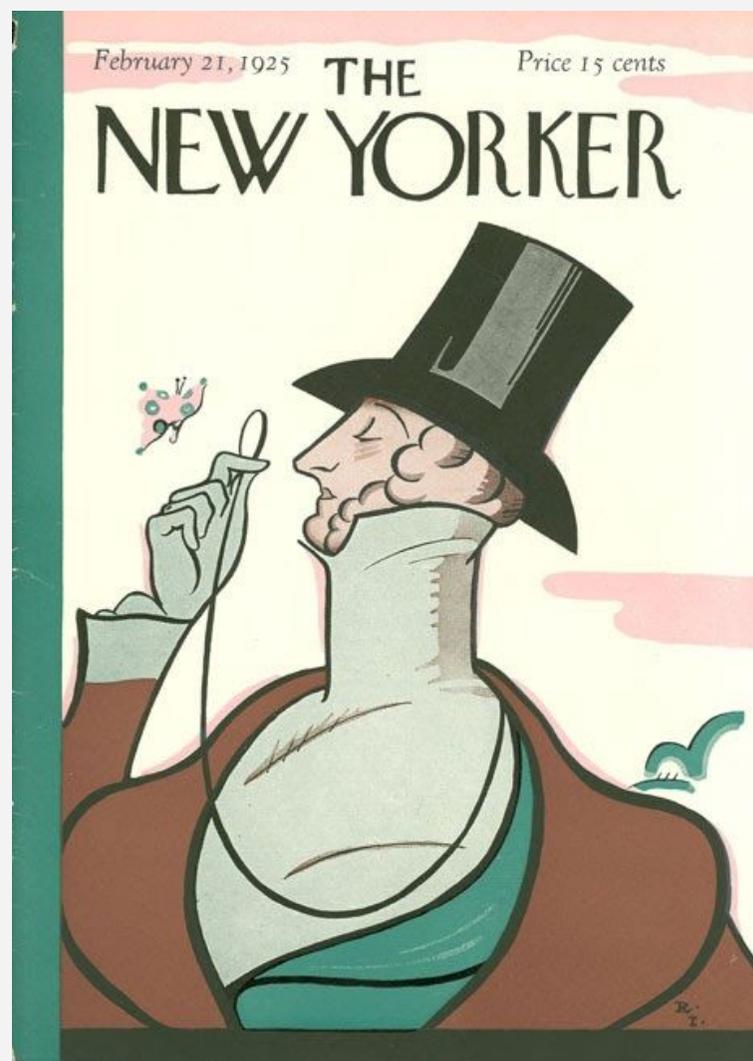
«The Wall», portada de Bob Staake, que será publicada tras el anuncio de que Trump será el próximo presidente de EEUU



«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.