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ALEXEY
BRODOVITCH
AND HIS
INFLUENCE



During the winter of 1969 I had

an opportunity to visit Alexey Brodovitch in le Thor, a small, quiet town in the south of France. I had gone there to tell him that the College had wanted to give him a degree and an exhibition, and that we hoped this still might be possible.

That first meeting was strange and compelling. Outside that day, there was a clear winter light, and inside his back-lit room, all was shadowed and Brodovitch himself scarcely more than a silhouette, indistinct but also somehow very much a presence. Strained courtesies in French and English began the visit, but soon gave way to another level of intensity, always just below the surface of what we said. In that simple, lean room, this gaunt and ravaged man, ill and half-paralyzed, anguished by a recent and terrible accident to his son, was by turns gallant and passionate, courteous, friendly and desperately alone. It was impossible to remain aloof from him: he had a way of compelling involvement. Old and ill and near the bitter end, his force was extraordinary: possessive, mysterious and undeniable.

More meetings followed and a great deal more talk, and later still, correspondence. His illness was never allowed to be an issue. His urgency even at long distance was impressive. He willed it all to happen and I to become simply the last one in his long line of assistants.

Since that time I have been in pursuit of the Brodovitch era. His death in the spring of 1971 changed little, only gave brief, sad pause, and then added impetus to the search. Since then I have met or been in correspondence with half a hundred of his friends and colleagues, his students and acquaintances. I have read everything there is in print about him, and I have pored over whatever

work of his that is left to see. It has been fascinating and frustrating, for he will not stand clear. No two people of those I have talked to knew him the same way, nor is the person I have come to know as Alexey quite like any other view of him.

Brodovitch the artist is no less elusive. Scientific theories and mathematics interested him; new materials and techniques and combinations were his pleasure. In the beginning there were interiors and stage sets, posters, ads, books, furniture and packaging designs. And then there was photography, and type, and the two combined. And finally, the most inventive of them all, the magazine, perfect to his nature, always fluid and full of contrasts. But at the end of the search, for all of his versatility and tremendous influence, there is no adequate way to get back to him through his own work. Much has been lost or destroyed, and the most vigorous part of it is irrevocably past.

It is by his influence that we can know him best: his influence as a teacher, whose students and their works are everywhere to be seen; as a discoverer, whose collaborators are still in his debt for the wide audience his discernment gave to them.

In the end, the substance of his influence is all around us, though nearly invisible by its prevalence—in the new graphic ways we view the world and ourselves. As a matter of education, it seems important to recall that this was not always so. Alexey Brodovitch got it started, and before the newer media tend to obscure those adventurous beginnings such a short while ago, I suggest we pause long enough to remember and to acknowledge the part he played.

George R. Bunker, Dean of Faculty

Philadelphia, 1972



ALEXEY BRODOVITCII once owned two bull terriers—Fearless and his son, Mischa. He was greatly attached to these dogs and they in turn expressed a most uncommon devotion to him: their rapport with Brodovitch seemed almost human, it was as though they understood and were responding to the sensibility of this extraordinary artist-teacher—a sensibility so exquisite and refined that anyone who was touched by him felt it with the impact of a physical force.

When Mischa grew up, he developed a deadly animosity towards his father and they fought often; unless separated, they would have fought to the death, which is the nature of bull terriers. (Uncompromisingly ferocious in the canine world, but in the company of men the sweetest and most docile of pets.) To maintain peace, Brodovitch—then living on an old Chester County farmstead—kept Fearless in one part of the house and Mischa in another.



and exercised them at different times of the day. But this soon became an intolerable burden and Brodovitch was faced with giving up one of his beloved pets. At this time my two young daughters were clamoring for a new dog to replace one we had just lost, so we inherited Mischa who, after a period of pining, became a cherished member of our family.

Brodovitch did not see Mischa until five years later when he came to a dinner party at my home. The scene remains vivid in my mind. I had answered the doorbell and Brodovitch was standing there as I shall always picture him—lean Borzoi-like features, taut, slightly stooped figure, elegant and vital, a true Russian aristocrat straight out of the pages of Turgenev. Suddenly, a white thunderbolt shot past me and hurtled into Brodovitch's arms, almost knocking him down. It was Mischa, overjoyed at the sight of his old master, kissing him with his long pink tongue, barking with unconfined pleasure—Ulysses could not have had a more heart-warming welcome from his dog Argos after returning from his long odyssey. I couldn't believe it. I did not think that Mischa would ever remember Brodovitch. But



there he was, our dog behaving as if he had been waiting all those years for Brodoritch to come back and reclaim him.

That whole evening Mischa would not let Brodoritch out of his sight. When we sat down to dinner, Mischa lay at his feet. When we retired to the living room, Mischa leapt onto the sofa next to Brodoritch and would not be dislodged, nuzzling and kissing him. It was a strangely affecting sight and I was moved, for the dog's behavior seemed to symbolize feelings of loyalty, devotion, and gratitude I myself felt for Brodoritch: deep, personal emotions I could not analyze but which I knew were shared by everyone who worked and studied with him.

The party broke up soon after midnight. We coaxed Mischa into an upstairs bedroom and locked him in, so that he would not run after Brodoritch's car. I could swear there were tears in Mischa's eyes when Brodoritch patted him a sad goodbye. That is how I best remember my friend and master, Alexey Brodoritch.

Frank Zachary

H IS STUDENTS . . .

He was a genius and he was difficult. Now it's easy to deal with him. Too easy to give him honors that he had contempt for in his lifetime, now that he can't refuse them. He was my only teacher. I learned from his impatience, his arrogance, his dissatisfaction. *Richard Avedon*

I have often been asked what it was that Brodovitch had or did or said that made him the teacher he was, this curious, remarkable man who managed somehow to germinate seeds of talent unknown even to the person who carried them. He did this with such regularity and over such a long period of time that chance could not be the explanation. But having said this much I feel no nearer an understanding of the process he was able to start so many times within such a variety of students. I must say that Brodovitch differed greatly from my idea of the great teacher. He was rarely supportive, had little human concern, showed only minor pleasure in a student's burst of growth and achievement. The climate around him was never warm and easy, there was no room for levity, a student was expected never to have a financial problem, an upset stomach, or even a private life. But within these austere and forbidding circumstances, when the student did somehow manage to push forward into new ground, Brodovitch glumly, even grudgingly left no doubt that something remarkable had been done. And it seemed that the very sparseness of his recognition lent it an intensity





of meaning and importance hard to explain to someone who did not actually experience it. *Irving Penn*

Brodovitch was one of the greatest forces in my life. He encouraged me, brought out the best in me, teaching me to draw upon myself. His classes sparked me; it was one of the most joyful periods of my life.

*One day at lunch, I asked Brodovitch what it was that inspired his approach to education. He told me to read a book by Krishnamurti called *Education and the Significance of Life*. It chued me in on his teaching, his thinking, and opened many doors for me. I read it over and over again. I haven't been the same since.*

He taught me to stay young and curious. He was the youngest man I ever knew. Thoughts would come out of his head that wouldn't come from any other. He had an insatiable curiosity. I learned you have to maintain your curiosity in order to maintain your youthfulness. He taught me to be intolerant of mediocrity. He taught me to worship the unknown. *Art Kane*

In some ways Brodovitch was my father. I can say that even without much tenderness for him, but with the greatest respect and a curious kind of love. I had known him for many years and, even when I didn't like him, I was always vulnerable to the least word he ever said.

One recollection—a number of years ago Brodovitch was in the hospital and they said he was dying. I went to the hospital thinking it would be my last visit. There he was lying on the bed and I said hello. He said thank you, Penn, for sending me a copy of your book, but, frankly, I must tell you it is terrible. I thought, is that the last word

I would ever have from him? He really let me have it right there and I just took it. The important thing is that there was enough acid reaction in him to make him get well. You see, he was not charming. He was a special person and they don't come often. There isn't a designer or photographer in our time who hasn't felt the influence of Brodovitch. The waves that went out from Harper's Bazaar since his first issue are still rippling. **Irving Penn**

In 1947, I became Alexey's "man Friday" and all around assistant in New York. I drove his car, worked at Junior Bazaar and "Big" Bazaar, cooked for him, kept the attendance books at school, did the shopping in New York, and generally kept things together for him and Mrs. B.

I had been involved with the jazz scene for many years and it gave Alexey a great deal of pleasure to play host to my many musician friends, who would drop by to talk and drink scotch with us. He loved their street language, and was pleased by their direct and open admiration of his furniture designs. I never heard Alexey laugh as much as he did with the musicians. They had no idea who or what he was, they only recognized his warmth and his human respect for them. There were many long hours spent with him on east 57th Street, and to this day I cannot pass that building without some memory coming back to me. He was a marvellous, marvellous man. I love him, and all the things he so lovingly bestowed upon me.

Bob Cato

In the fall of 1954, I was a first year graduate student at the Yale University School of Design. Brodovitch came



up once a week to talk with the second year graduate students. Although I was not officially enrolled in his class, I would come in and stand in the back. I remember one of his classes vividly. A storm had hit the Eastern seaboard. Brodovitch came late into the group of painters, sculptors, and designers who waited for him. He began by telling of the destruction of the storm on his farm. He told of riding horseback along the beach, where large birds lay embedded in the wet sand. He saw trees that he knew, down everywhere, and the roof partly gone from his barn. The destruction would take more than his lifetime for nature to renew. I think I saw Brodovitch the man in a moment when the personal pain of destruction created in him the need to communicate.

Bruce Davidson

He is a little like the sand that gets into the oyster and makes a pearl. His great genius as a teacher is the ability to get inside his students and irritate them until they make a pearl.

Ted Croner

I learned from him that if, when you look in your camera, you see an image you have ever seen before, don't click the shutter.

Hiro

The last time I ever saw him, just before his departure for France, we lunched together in a small restaurant in Greenwich Village. I think we both knew we would never meet again. He asked me to tell him about work I was doing. I spoke of some long-range private experiments. He listened carefully but with already dulled comprehension and then said, "I don't understand what you are saying, Penn, but I believe in it."

Irving Penn





HIS COLLABORATORS . . .

Alexey Brodovitch was the first art director, in his quiet unaggressive manner, to make me conscious that a photograph must relate to the page.

I think, too, that both Mrs. Snow and Alexey Brodovitch were very firm in their belief that an artist should be left alone to work out his problem. I was never told what to do in color or my backgrounds, etc., and Brodovitch never came to a sitting unless one got into difficulties and needed his advice. He was sympathetic when needed, might give a suggestion—but never, never looked through a groundglass or dominated another artist. If he used your work, he believed in your capability as an artist and not as just a mechanic in the field of photography. *Louise Dahl-Wolfe*

It is with a kind of love and of passion, but also with a very sure instinct and rare taste that he has always chosen the quintessence of a group of pictures. I can say that from experience. My own pictures, reviewed and "directed" by Alexey Brodovitch (for he was more a "director" than a "layout man" with pictures), have always given me a pleasant surprise. *Brassai*

Although I was never officially a student of Alexey Brodovitch, he was a strong influence on me—through friends of mine who were his students, through his own work, and as the result of working with him from 1946 to 1948. One time, I jokingly told Brodovitch that I was his



student by "osmosis", and was both amused and flattered to find that after that time he always listed me as one of his students.

I met Brodovitch for the first time in 1946, when I returned to live and work in New York. He gave me a number of assignments for *Harper's Bazaar* over a period of two years. What was to become my best known and most widely reproduced photograph, the 1946 portrait of Stravinsky, was assigned by Brodovitch for *Harper's Bazaar*, but never used; "It is too good a picture," he said, "to be used small."

Despite our inability to achieve a steady working relationship, we remained good friends over the years. I consider him one of the most significant influences on twentieth century photography. *Arnold Newman*

During my years in the U.S., I saw him only sporadically, but always with keen pleasure; we were very close friends. I was always very impressed to notice the influence and the sway he held over his regular collaborators, his former pupils, or any person who had worked under him.

... he was an extremely imaginative, sensitive, and generous person. Although our fields of work and thinking almost never crossed, I find it now a privilege to render homage to the great creative qualities and most attractive human characteristics of this very unusual man and artist... *Eugene Berman*

















Harper's

February 1939

BAZAAR



The Girl of Tomorrow

25 fr. in Paris · 50 cents · 2/6 in London



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IS WORK . . . Brodovitch was art director

of Harper's Bazaar magazine for twenty-four years. He started a design concept for magazines. He had a whole theory about it, in terms of scale, in terms of flow, the beginning to the middle to the end, like music. And once he established that concept, I think all magazines tended to follow it. Talking about what the concept was always sounds a little silly. But I found it incredibly moving. Brodovitch was always an aesthete.

I think one of the most moving times I ever spent with him was when I got my job at the Bazaar. I went to him and said I'd like to ask his opinion (after all, he really was the Winston Churchill of the magazines). He took down these books, volumes, fifteen years of Harper's Bazaar. He was suddenly very paternal, like a father showing me the family scrapbook to let me



see what the family looked like and what they had done so that I could look like that and do the same. And I did.

The nature of magazine life is that you're always in advance of the present; working with Brodovitch, you were ahead of the advance. You were trying to create a thing that had never happened before, well before it was ever going to happen. Once you did, it was a fact. The evidence was that everybody around town began to do it. That came totally from him. He was obsessed with change. Each issue had in some way to be unique. And before it was even out, there was another one going. I think it was a state of perpetual optimism. Marvin Israel

Mr. Brodovitch sat quietly in an alcove off the art department. Stacks of clear white layout paper beside him, and photostats of different sizes of chosen photographs.

A total Russian he was, lofty-minded and noble in every part of his work. He loved white



paper, the more the better and it was very hard indeed for him to allow even the most beautiful blow-up of a Cartier-Bresson photo to spoil the immaculate clarity and whiteness.

He loved his photographers, and with them he blossomed. He treated them with such heart and intelligence and passionate interest, and with them he was totally instructive.

He loved riding horses, his family, and his memories, and one felt that when he was alone with his white paper, he was resting in the snows of his native Russia, and finding a purity and cleanliness he could not find elsewhere. Diana Vreeland

It was sheer genius on the part of Carmel Snow that led her to travel to Hearst's castle in Wales in order to persuade "the Chief" that the one man who could make his ailing Bazaar look contemporary was a Russian from Philadelphia, Alexey Brodovitch. I remember Brodovitch's first appearance at the office. Unmistakably Russian, essentially a gentleman, quietly

but elegantly dressed in dun tones that suited his faded blue eyes and drowned blond hair—*"like the chauffeur of a Rolls Royce,"* he once said of himself. Had he really been a captain in a cavalry regiment, or did I just imagine it? It would not have been difficult to imagine. He was used to respect and he inspired it. His office adjoined mine, but to step over the threshold was to cross the Atlantic. On his side one was in Paris. The young men or women who worked for him were disciples rather than assistants. They changed rather often; thanks to the training of their *cher maître*, they were always getting picked off for better jobs. Even when the press of work was at fever pitch, I would usually find artists or photographers with huge portfolios waiting patiently to show their work to the master. Many of these were refugees from Nazi-ridden Europe. Some, like Saul Steinberg, immensely talented. When talent came unannounced, Brodovitch rejoiced.



It was a pleasure to watch him at work. He was so swift and so sure. In emergencies, like the time the Clipper bearing the report of the Paris Collections was held up in Bermuda, his speed was dazzling. A quick splash or two on the cutting board, a minute's juggling of the photo-stats, a slather of art gum, and the sixteen pages were complete. His layouts, of course, were the despair of copywriters whose cherished tone poems on girdles or minks had to be sacrificed to his sacred white space. Just before we went to press, all the layouts were laid out in sequence on Carmel Snow's floor and there, under his eye, rearranged until the rhythm of the magazine suited him.

How he managed to maintain, in that swarm of frantic females, his male detachment, his impeccable manners, and the glint of amusement in his eye, I'll never know. But he did.

Frances McFadden



THE EXHIBITION Depending on available

gallery space, fewer items than those listed may be included in the exhibition. In general, the entire listing will be accessible for study purposes.

ALEXEY BRODITCH: (1) Six colored paper collages on black construction paper. (2) Three *Harper's Bazaar* covers, one *Junior Bazaar* cover. (3) Photostat of ALBRO (Alphabet Broditch) letter-face, designed by Broditch and based on musical notation. (4) Four rough comps and one sheet of final Container Corporation advertisement, ca. 1962. (5) Poster: "Laborial de Palabra," 1942. (6) Original and printed designs and photostats, from the period 1921-1932. All of the above are on loan from the Graphic Design Study Collection of the Museum of Modern Art, New York, New York.

(7) Photostats of six pages from the Museum of Modern Art's catalogue "Prize Designs for Modern Furniture," 1938, and photographs of Broditch furniture models from the collection of Georges Broditch, (8,9,10,11) Photographs/enlargements from Broditch's book *Ballet*, published by J.J. Augustin, 1915. (12) Photographs/enlargements of photos taken by Broditch with a concealed camera in the Manhattan State Hospital on Ward's Island. Enlargements made from proof sheets in the collection of David Attie. (13) Photostat of the *Bal Ballet* poster by Broditch, from the collection of Maria Keegan. (14) Original gouache and airbrush design "Standard Coal," dated Paris, 1921, from the collection of Gordon Baker. (15) Original layouts for *Observations*, 1959, photographs by Richard Aronson, text by Truman Capote, from the collection of Richard Aronson. (16) Copies of Design Laboratory announcements, proof sheets of Chateau Molybdenum Company advertisements, designed by Nelson Gruppo and illustrated by Broditch for A.B. Aver & Son, Inc., and one copy of *Today*, a booklet designed by Broditch for JQUITONE, all from the collection of Nelson Gruppo.

DAVID ATTIE: (17) WASHINGTON ARCH AND PIGEONS, black/white photo, photo, Duell, Sloan, & Pearce, 1959. (18) FLYBROW BUILDING AND PIGEONS, black/white photo, *Harper's Bazaar*, 1961. (19) Three portraits of Alexy Broditch, ektaivolar prints, 1963. Copy of photograph of Alexy Broditch as a young man in Russia, original c. 1917 (catalogue only).

Mr. Attie was a Design Lab student with Broditch and later an associate at *Harper's Bazaar*. He now lives and works in New York.

RICHARD ARONSON: (20) ALEXEY BRODITCH, black/white photo, 1970. (21) EZRA POUND, black/white photo, 1958. (22) THE REVEREND MARTIN CYRIL D'ARCY, S.J., black/white photo, 1958. (23) Alexy Broditch working on layout for *Observations*, black/white photo, 1958.

Mr. Aronson was a protégé of Broditch's at *Harper's Bazaar* and eventually his assistant there. He now works as a photographer in New York City.

RYMOND BALLINGER: (24) Dusters of books written and designed by Mr. Ballinger, one of them, *Sign, Symbol & Form*, co-authored by his wife, Louise Bowen Ballinger.

Mr. Ballinger, a student of Broditch's at PCU, was his successor as Director of the College's Department of Advertising Design; he now maintains his own design studio in Philadelphia.

EUGENE BERMAN: (25) MEXICO, gouache drawing, 1919, and (26) BARRIOQUE FANTASIS, gouache drawing, 1911, courtesy Richard K. Larrabee Gallery, New York, New York.

Mr. Berman was a friend of Broditch's from his earliest student days in Russia. He later collaborated with Broditch at *Harper's Bazaar* and other magazines. Mr. Berman is an artist, painter, and set designer, now living in Rome.

BILL BRANDT: (27) GRAMMI GREENE, black/white photo, *Harper's Bazaar*, 1948. (28) GORDON CRAIG, black/white photo, *Harper's Bazaar*, 1950. E.M. FORSTER, black/white photo, *Harper's Bazaar*, 1947 (catalogue only).

Mr. Brandt never met Brodovitch, but contributed frequently to *Harper's Bazaar* at Brodovitch's invitation. He lives and works as a photographer in London.

BRASSAI: (29) BUJOL, black/white photo, 1932. (30) PICASSO (Dans son atelier, rue des Grands-Augustins), 1939. LA BILANCOIRE, black/white photo, 1937 (catalogue only).

Brassai was a close friend and associate of Brodovitch. He is also a friend of, and author of a monograph on, Picasso. He now lives in Paris.

HENRI CARTIER-BRESSON: (31) GYMNASTIC COURSE FOR REFUGEES after the partition between India and Pakistan, 1947, black/white photo, *Portfolio*, 1951. (32) GOLD RUSH, Shanghai, black/white photo, *Portfolio*, 1951. (33) HEAVY BRODOWITZ (so.), black/white photo. REFUGEE TEXTS, black/white photo, 1947. *Portfolio*, 1951 (catalogue only).

Mr. Cartier-Bresson collaborated with Mr. Brodovitch, both for *Harper's Bazaar*, and later at *Portfolio*; they became good friends and close associates. Mr. Cartier-Bresson now lives in Paris.

BOB CATO: (34) SIMON AND GRIFFIN KIEL, printed offset collage, Columbia Records, 1968. (35) MILES DAVIS, color photo, United Artists Records, 1970.

Mr. Cato was a student of and studio assistant to Mr. Brodovitch. He now works as an art director and graphic designer, and is President of Squander Galleries, Inc., in New York City.

BRIAN DAVIDSON: (36) 37 EAST 100th STREET, two black/white photos, Magnum Photos, Inc., 1968.

Mr. Davidson never officially studied with Brodovitch but was influenced by his teaching, and Mr. Brodovitch thought highly of his work.

LAWISE DAHL-WOLFE: (38) Cover for *Harper's Bazaar*, April, 1958, color photo. (39) ERMINE CLIFE, color photo, *Harper's Bazaar*, October 1950.

Mrs. Wolfe was a fashion photographer at *Harper's Bazaar* during much of Brodovitch's tenure there as art director; she was particularly noted for her color work.

MARY FULFORD: (40) Still, seven reproductions; SPICES AND HERBS *The American Weekly*, 1961, art director. Alfred Lewis; and *THE QUEEN OF FORTUNE*, *The Canal Press*, art director. Allen Sautsburg.

Mary Fulkower (Mrs. Allen Sautsburg) was a PCF student when Brodovitch taught at the College; she assisted him with his first Design Laboratory in Philadelphia and went on to become an advertising designer and exhibiting painter, now living in New York.

BENEDICT I. FERNANDEZ: (11) B ISHINGTON D.C., black/white photo, 1963. (12) PUERTO RICO, black/white photo, 1971. Six photographs of Henry Brodovitch at his studio on East 10th Street, New York City, 1961 (catalogue only).

Mr. Fernandez was working as a crane operator and part-time photographer when he first met Brodovitch. Subsequently, Brodovitch gave him a scholarship to the Design Lab and encouraged him to take up photography professionally. At present he teaches and maintains his own commercial studio in New York.

ROBERT FRANK: (13) YUJI KAMIPPI, NYC, black/white photo, 1955. (14) GOODBYE, MR. BRODOWITZ, black/white photo, 1972.

Mr. Frank, a former student of Brodovitch's, now teaches at Nathan Lyons' Photographic Workshop in Rochester, New York.

HIRO: (15) BOY WITH FISH, color photo, *Harper's Bazaar*, 1966. (16) FACE

AND PLASTIC MASK, color photo, *Harper's Bazaar*, 1966. EMBRACE, black/white photo, *Harper's Bazaar*, 1971 (catalogue only).

Iris, student and friend of Brodovitch, is now an editorial and commercial photographer based in New York City.

MARVIN ISRAEL: (17) Preliminary layout for *Nothing Personal*, text by James Baldwin, photographs by Richard Avizon, published by Athenaeum Publishers, 1963. Also, proof of a foldout section from the book.

Mr. Israel studied under Brodovitch at Yale and later collaborated with him on several projects. He was art director of *Harper's Bazaar* from 1960 to 1963. Currently, Mr. Israel is working as a painter and designer in New York.

MARC KACZMAREK: (43,49) Two untitled studies in photorhythms, black/white photos, 1968. (50) ALEVEY BRODOVITCH, black/white photo, 1965.

Mr. Kaczmarek studied only briefly with Brodovitch, but remained a close personal friend until Alexey's final departure for France. He now works as a free-lance and experimental photographer in New York.

ART KANE: (51) RABBI, color photo *Metro-Goldwyn-Mayer*, 1968. (52) GREEN FLAG, color photo, *Look*, 1969.

As student at the New School for Social Research and later as guest lecturer and substitute teacher at the Design Lab, Mr. Kane had a long and close association with Brodovitch. He now works as a commercial photographer in New York City.

MARJIA KEFGAN: (53,54) SOUTHWEST INDIANS, color photos, 1971. (55) ALEVEY BRODOVITCH, color photo, Two black/white photographic portraits of Alexey Brodovitch (catalogue only).

Miss Kefgan studied with and was assistant to Brodovitch the year before his departure for France. She has been included in the *Time-Life* series on photography and now works as a free-lance commercial photographer in New York.

ANDRÉ KERTEZ: (56) Nine page sample of a layout by Brodovitch of Kertész' photographs of New York. Patterned after Mr. Kertész' book "Days of Paris," published by J.J. Augustin in 1945, the New York book was never published.

Artist, photographer, and painter, Mr. Kertész was a close friend of Brodovitch's dating from the early 1920's in Paris; he now lives in New York.

HARVEY LLOYD: (57,58) POINT LOBOS, black/white photos, 1969.

Mr. Lloyd was a student, assistant and devoted friend of Mr. Brodovitch. For several years he managed and ran the Design Lab at his studio. At present he maintains an active commercial studio in New York.

HERBERT MATTER: (59) SWITZERLAND Excursions by Car, printed poster, Swiss National Tourist Office, 1934. (60) GLOCOMETTL, offset printed poster, Kunststhal, Basel, 1966. ENOIV D'INCER, Study in Motion, offset printing, Reinhold Book Corporation, 1933 (catalogue only).

Mr. Matter, a Swiss emigre, was given his first work in the United States by Brodovitch in 1936. They remained good friends and collaborators until Brodovitch left for Europe.

SOUL MEDNICK: (61) MUMMERS, black/white photo, circa 1950. (62) FEMALE IMPERSONATOR, black/white photo, circa 1950.

Mr. Mednick studied under Brodovitch at P.C.A. He remained at the College and, before his death in 1970, was Director of the Department of Photography and Film.

LISSETTE MOBEL: (63) FISHBON SHOW: Hotel Pierre, black/white photo, *Harper's Bazaar*, 1956. (64) WOMAN WITH VEIL: San Francisco, black/white photo, *Harper's Bazaar*, 1952. FAMOUS GAMBLER: Monte Carlo, black/white photo, 1933 (catalogue only).

Miss Model, in addition to her work for Brodovitch at Harper's Bazaar, has exhibited at the Museum of Modern Art and elsewhere. At present, she is on the faculty of the New School for Social Research, New York.

HANS NAMUTH: (65) JOSEPH ALBERS, black/white photo, Museum at Large, Inc., 1970. (66) WILLEM DE Kooning, black/white photo, Vogue, 1960. THE PALYTER JACKSON POLLOCK, black/white photo, Portfolio, 1950 (catalogue only).

In addition to his other commercial work, Mr. Namuth has concentrated on portraits of famous artists, and is presently working on a film about the architect, Louis Kahn.

ARNOLD NEWMAN: (67) STRAIVINSKY, black/white photo, Harper's Bazaar, 1946. (68) ADOLPH GOTTLIEB, black/white photo, 1970. ALFRIED KRUPP, black/white photo, 1963 (catalogue only).

Given his start by Brodovitch, Mr. Newman is now a well-established New York-based photographer, best known for his portrait work.

IRVING PENN: (69) PICASSO, Cannes 1957, black/white photo. (70) MARCEL DUCHAMP, New York, 1948, black/white photo. (71) NEW YORK CHILD, New York, 1949, black/white photo. All of the above photographs are used by permission of Irving Penn, Vogue, and Gould Nast Publications, Inc.

Mr. Penn studied under Brodovitch at PCA and later became his assistant at Harper's Bazaar. Author of Moments Preserved, a book of his own photographs, Mr. Penn has for many years now worked for Vogue magazine.

ALLAN PORTER: (72) TOR ZUR BELT, black/white photo, 1969

A former student and friend, Mr. Porter is the author of much written material on Mr. Brodovitch. He is at present editor of CAMERA magazine, published at Lausanne, Switzerland.

BEN ROSE: (73) STOCKINGS, color photo, Harper's Bazaar. (74) MOTION STUDY, color photo.

New York fashion and commercial photographer, Mr. Rose was a student of Brodovitch at PCA and was later employed by him for photographic assignments at Harper's Bazaar.

PETE TURNER: (75) CANNONBALL, dye transfer, Holiday, 1970. (76) THIN, dye transfer, Look, 1967.

Mr. Turner, photographer and traveler, was a student of Brodovitch at the Rochester Institute of Technology. Later, Brodovitch invited him to show his work and lecture to Design Lab students.

Contributors of written material only.

TED CROWER: Student, friend, and confidant. Mr. Crower worked for Brodovitch at Harper's Bazaar and on various other magazines and projects. He now has a photographic studio in New York City, and is head of the Photography Department at Bennett College in Millbrook, New York.

FRANCES McFADDEN: Miss McFadden was for many years the literary editor of Harper's Bazaar. She is now retired and lives in Cambridge, Massachusetts.

DIANA VREELAND: (MRS. T. REED VREELAND): Mrs. Vreeland was the fashion editor of Harper's Bazaar for fifteen years; subsequently, she became editor-in-chief of Vogue, where she now serves as a consulting editor.

FRANK ZACHARY: Mr. Zachary was associated with Brodovitch most closely when they created Portfolio magazine. He is now art director of Travel & Leisure, published by the American Express publishing company.

C

HRONOLOGICAL BIOGRAPHY...

EARLY YEARS 1898 Alexey Brodovitch was born in a hunting lodge near the Finnish border. His father, Chestav, was of Polish origin, a physician, psychiatrist and huntsman; his mother, a talented amateur painter. 1905 During the Russo-Japanese war, Brodovitch's father was sent to Moscow to administer a hospital for Japanese prisoners, and later was transferred to St. Petersburg to take charge of a mental institution. The family inherited a sizeable fortune in property and lived comfortably; Alexey studied at the best and most progressive school in the city, and was intended for the Imperial Art Academy. 1914 At the start of the First World War, Brodovitch, then aged 16, ran away to join the fighting. His father had him brought back, but finally yielded to Alexey's wishes and allowed him to enroll in the Corps de Pages, a training school for officers in the Czarist army. He graduated as a lieutenant and joined the Archtirsky Hussars, a regiment of the Russian Imperial Cavalry. Later he was sent to Rumania, and rose to the rank of Captain. 1918-20 During the Civil War, Brodovitch served with the White Army. Fighting against the Bolsheviks at Odessa, he was badly wounded and subsequently hospitalized in Kistovodsk, in the Caucasus. Late in 1918, the town was surrounded, and Brodovitch, along with some four hundred soldiers and three thousand refugees retreated to the south.

Sometime during the retreat, he met his future wife, Nina. His brother Nicolas turned up as one of the soldiers guarding the refugees. Finally, safe at Novorosysk, Brodovitch located his father, and several months later, the entire Brodovitch family (Alexey, his parents, five other children, and Nina) were reunited in Constantinople. Together, they made their way to France.

PARIS 1920 Brodovitch and Nina were married and for a time Nina worked as a seamstress and Alexey as a housepainter. However, within four months he had a job painting sets for the Ballet Russe, and not long after that began to work on fabric designs. 1920-24



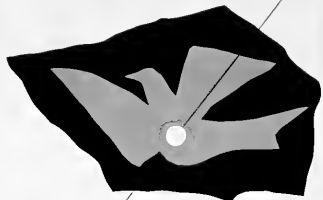
Brodovitch worked on layouts for Arts et Métiers Graphiques and Cahiers d'Art; he designed and illustrated books for Éditions de la Pleiade and the Blackamore Press in London; he exhibited paintings and drawings in Paris and elsewhere; he designed china, textiles, jewelry, and began to do interior decoration. 1924-25 Then, winning first prize in a poster competition, organized to advertise the Bal Banal, Brodovitch earned wide recognition in his new career as graphic designer. Many commissions followed and in 1925, at the International Exhibition of Decorative Arts, he received gold medals for kiosk and jewelry design, two silver medals for fabric designs, and the top award for the best pavilion. 1925-30 He began to concentrate his efforts on graphic design, producing posters for Martini vermouth, Printemps, and Bon Marché. He served as art director for Aux Trois Quartiers and Madeiros, two large department stores. 1930 In this year John Story Jenks, then Vice President of the Philadelphia Museum of Art, met Brodovitch and per-

sueded him to move to Philadelphia to establish a new department of Advertising Design at the Museum's School of Industrial Art (now the Philadelphia College of Art). 1930-34 Shortly after founding the College's advertising design department, Brodovitch began an extensive free-lance practice and then around 1933 formed his first Design Laboratory at the College. 1934 While arranging an exhibition for the Art Director's Club of New York, his work was seen by Carmel Snow of Harper's Bazaar who quickly persuaded William Randolph Hearst to employ him as the magazine's art director. NEW YORK 1934-58 During his early years at Harper's Bazaar, Brodovitch still spent a part of each year in Paris. This enabled him to maintain contact with many notable European artists whom he persuaded to work for Bazaar; these included Lurçat, Vertés, Leonor Fini, Saul Steinberg, Cocteau, Dufy, Topolski, Chagall and Tchelitchev among many others. During these years he also worked as a free-lance art director, book designer, illustrator and advertising director. In 1938 he won third prize in an international competition for the design of low cost, "knock-down"



furniture, sponsored by the Museum of Modern Art, and, in 1939 he executed a mural for the educational pavilion at the New York World's Fair. Also, in 1939, he took on a two-year assignment as art director for Saks Fifth Avenue, and I. Miller & Son; and, in 1941, he worked as a consultant with the American Red Cross and the USIA in Washington, D.C. 1938 Following a fire in his country home in Connecticut, Brodovitch bought an old farmhouse in Phoenixville, Pennsylvania. About this time he also bought an old stone mill house in Oppède-le Vieux in the south of France. 1940-55 He continued a wide free-lance practice, and in 1945 produced *Ballet*, a book of his own photographs of the Ballet Russe published by J.J. Augustin. Off and on throughout this period the Design Lab was revived in one location after another; during 1947-49 it was held at the studio of Richard Avedon. In 1949 Brodovitch was hit by a truck while crossing the street and was hospitalized for several months. In the same year, he teamed up with Frank Zachary, as art director and editor respectively, to produce three extraordinary issues of a new graphic arts magazine, *Portfolio*. 1953-55 He designed for the Ballet Russe de Monte Carlo; served as guest critic at the Yale School of Design; received the Robert Leavitt Memorial Award, presented by the American Society of Magazine Photographers; and contributed to an exhibition at the Museum of Modern Art on graphics and architecture. 1956-58 A disastrous studio fire in his Phoenixville farmhouse destroyed much of his work, including the original negatives for *Ballet*. He moved to East Hampton, Long Island, only to suffer still another fire, which forced him and his wife to move into an apartment over the garage. Then, in 1958, he left *Harper's Bazaar*.

LATE YEARS 1959-65 Already suffering ill health, Brodovitch was plunged into an acute state of depression on the death of his wife, Nina, in 1959; during the next two years he was hospitalized intermittently. However, in 1964 he again set up the Design Laboratory in the studio of Richard Avedon. He also helped design the first six issues of *Sky* magazine, and then, during 1964-65, a *Workshop*, based on the Design Lab model, was set up in the Young & Rubicam advertising agency. But again, plagued by ill health, Brodovitch was sent to the Manhattan State Hospital on Wards Island. 1966-68 Brodovitch broke his hip, and decided to return to France with his son, Nikita, to live at Oppède-le-Vieux. However, the steep hill town soon proved too difficult for him, and in 1968 he moved permanently to le Thor, where he could be close to his younger brother, Georges, an architect living in Avignon. 1971 Alexey Brodovitch died on April 15th at le Thor. In June he was awarded an honorary Doctor of Fine Arts degree, posthumously, by the Philadelphia College of Art.

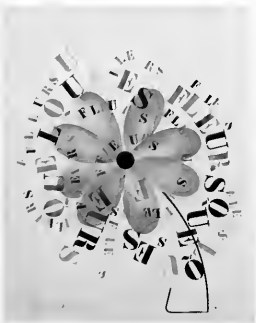


*to seem as any
man says of
the affairs of the
State,
"What does it
matter to me?"
the State
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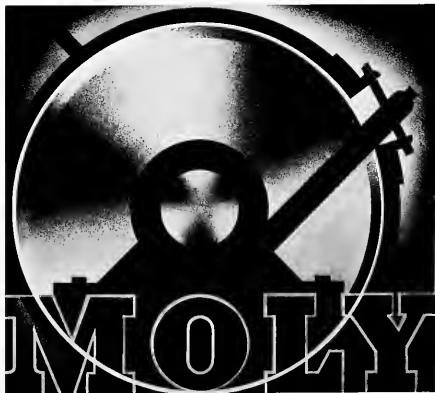
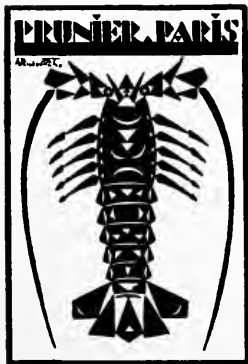
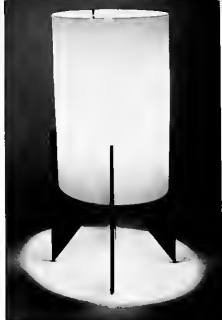
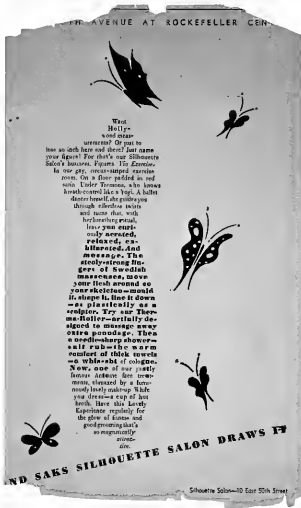
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DESIGN LABORATORY ALEXEY BRODOVITCH



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