

**THE MAGAZINE WORK  
BY ANDY WARHOL**

1949-1987

NOVEMBER 2016

**GIORGIO MAFFEI**

LIBRI RARI SULLE ARTI DEL NOVECENTO  
RARE BOOKS ON 20TH CENTURY ARTS

AMERICAN FILM  
AMERICAN GIRL  
BOLAFFI ARTE  
DANCE MAGAZINE  
ESQUIRE  
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GLAMOUR  
GOOD HOUSEKEEPING  
HARPER'S BAZAAR  
HARPER'S MAGAZINE  
I.D. INDUSTRIAL DESIGN  
INTERIORS  
KULCHUR  
LIFE  
MADEMOISELLE  
MCCALL'S  
OPERA NEWS  
PARK EAST  
PLAYBOY  
REX  
ROLLING STONE  
SEVENTEEN  
SHOW BUSINESS ILLUSTRATED  
THE EAST VILLAGE OTHER  
THEATRE ARTS  
TIME  
TV GUIDE  
VOGUE  
VOGUE PARIS  
WOMAN'S DAY  
WOMAN'S HOME COMPANION

Questa collezione raccoglie esclusivamente i numeri delle riviste che hanno pubblicato lavori di Warhol espressamente commissionati dalle relative testate.

Un particolare ringraziamento va a Paul Maréchal che, con il suo sistematico catalogo "Andy Warhol - The Complete Commissioned Magazine Work" ha reso possibile questa raccolta.

Per ragioni di spazio non sono state riprodotte tutte le illustrazioni delle riviste disponibili il cui elenco completo è riportato all'inizio di ogni capitolo.

# THE MAGAZINE WORK BY ANDY WARHOL

1949-1987

a cura di Paola Varello

**GIORGIO MAFFEI**  
LIBRI RARI SULLE ARTI DEL NOVECENTO

## PREMESSA



Nel corso di trentotto anni Andy Warhol lavorò come illustratore per più di quattrocento numeri di riviste. Sebbene la maggior parte di questa produzione riguardi il periodo tra il 1949, l'anno in cui approdò a New York, e il 1962, convenzionalmente considerato l'anno della nascita di Warhol come artista, in realtà egli proseguì il suo impegno in questo campo anche successivamente e fino alla sua prematura morte nel 1987.

In questo secondo periodo la sua attività d'illustratore continuò sempre parallelamente al suo lavoro d'artista, anzi lo promosse, lo aiutò nella crescita, ne anticipò l'evoluzione, fu il campo d'allenamento privilegiato per tutte le sue sperimentazioni. Fu fonte di grande successo, enormi guadagni e gli consentì di sviluppare relazioni ed amicizie che permisero di costruire e strutturare definitivamente il suo genio artistico.

La profonda comprensione di Warhol degli oggetti che disegnava per riviste fu un primo passo importante per iniziare a farsi apprezzare come artista. Il suo stile personale di rappresentare gli oggetti al di fuori del loro contesto usuale, permetteva che essi si riappropriassero della loro intrinseca bellezza: liberati dalla loro ordinarietà quotidiana, sprigionavano tutta le loro qualità estetiche, il loro fascino, la loro desiderabilità.

Le sue scarpe sottili, allungate ed appuntite si animavano, diventavano vive e attraenti, straordinarie, impossibili da ignorare. Ci si rese conto che il disegno di una scarpa per una pubblicità avrebbe potuto trascendere la mera utilità e che un disegno artistico, meglio di una rappresentazione oggettiva, poteva trasmettere un'idea: glamour ed eleganza sofisticata.

I confini tra l'arte commerciale e l'arte vera e propria potevano essere abbattuti. Warhol, che agli inizi degli anni Sessanta aveva appena iniziato ad esporre i suoi lavori nelle gallerie, cessò di distinguere tra il lavoro di illustratore e quello di artista. Le famose lattine della Campbell's Soup, proprio come in una pubblicità per una rivista, erano rappresentate fuori dal loro contesto abituale: isolate, ingigantite ed enfatizzate, diventavano oggetti senza tempo, soggetti artistici che possono essere contemplati per le loro asettiche qualità, fuori dalla loro funzione meramente utilitaristica. Per Warhol, le grandi tele offrono solo una scala più adeguata alla rivelazione estetica di quanto potessero offrire le dimensioni della pagina di una rivista.

Lo stesso processo fu applicato ai suoi ritratti delle celebrità: trasponendo su tela l'immagine ingigantita di una star di Hollywood, specialmente un'immagine già ampiamente riprodotta sulle riviste, creava un ampliamento del mito, la sua definitiva consacrazione.

Warhol illustratore comprese perfettamente il funzionamento della promozione dei beni di consumo ed il meccanismo dell'immaginario collettivo. Un giorno, semplicemente, decise che era giunto il tempo di trasformare tutto questo in Arte, di portare gli scaffali di un supermercato all'interno di musei e gallerie, di renderla "consumabile" come un qualsiasi altro prodotto commerciale: nacque la Pop Art.

Warhol lavorò per circa settanta differenti testate di riviste fra cui *Harper's Bazaar*, *Glamour*, *American Girl*, *Dance Magazine*, *Mademoiselle*, *McCall's* e *Woman's Home Companion*, *Harper's Magazine*, *Esquire*, *Park East*, *Interiors*, *Theatre Arts*, *Seventeen*, *Good Housekeeping*, *Vogue*. Per alcune collaborò con continuità, per altre il suo contributo fu solo occasionale (*Rex*, *Life*, *Opera News*, *Film Culture*, *Rolling Stone*, *Time*, *Industrial Design*). Sebbene i lavori di Warhol creati specificatamente per queste riviste rappresentino un significativo capitolo della sua carriera, quasi la totalità dei disegni originali, soprattutto quelli riferibili al periodo tra il 1949 e il 1963, furono distrutti dopo essere stati utilizzati per il layout delle pagine. Questa era pratica comune al tempo poiché era il prodotto finale, la rivista, ad essere considerata l'originale e il disegno era solo uno step della creazione. Ecco perché la maggior parte di tutto il corpo di questo lavoro oggi è accessibile esclusivamente sulle pagine di quelle riviste che si sono conservate sino ad oggi.

Oltre alla familiarizzazione con i processi di stampa, i lavori di Warhol per le riviste, lo misero in contatto con i migliori Art Directors dell'industria editoriale del tempo e queste relazioni contribuirono fortemente alla sua evoluzione di artista: erano i suoi clienti, ma anche i suoi mentori.

Durante la sua gioventù, negli anni Trenta e Quaranta, Warhol fu un avido lettore di riviste. All'età di otto anni, non godendo di buona salute, la madre gli comprava molte riviste sulle celebrità di Hollywood per intrattenerlo. Pubblicazioni che saranno fondamentali per le sue prime esperienze visuali e che saranno fonte inesauribile per tutta la sua futura vita sociale ed artistica.

Con la sua alta concentrazione di agenzie pubblicitarie e uffici editoriali di riviste, New York prometteva lavoro stabile ai giovani artisti dotati di una solida preparazione tecnica. Ecco perché Warhol, dopo il conseguimento della laurea al Carnegie Institute of Technology di Pittsburgh, giunse a New York e qui si stabilì definitivamente nel Settembre del 1949. Già dalla prima settimana, bussò alle porte delle agenzie con il suo portfolio in mano, chiedendo di incontrare i direttori artistici.

Lo stile degli inizi della sua carriera, che a prima vista sembrava intriso di una certa ingenuità, è la prova di un talento innato per la "suggerione" in contrasto con la banalità della rappresentazione diretta. Il suo approccio lieve contrastava con la sovrabbondanza visiva che gli illustratori suoi contemporanei padroneggiavano, e questo lo rese distinguibile e lo aiutò a farsi notare da subito dai direttori artistici.

Uno degli aspetti più interessanti del lavoro di Warhol come illustratore di riviste sta nella grande adattabilità del suo approccio e dell'uso dei vari mezzi espressivi a seconda del punto di vista della rivista per il quale stava lavorando. Ansioso di soddisfare perfettamente il suo incarico, specialmente nei primi anni, Warhol produceva molte versioni da sottoporre alla scelta degli Art Directors la cui natura mutevole era appagata dall'immensa capacità di adattamento del suo talento e dalla sua velocità di impadronirsi delle nuove tecniche di cui si poteva disporre con l'avanzare della tecnologia.

Il suo primo incarico importante inizia con riviste letterarie e culturali i cui contenuti erano più culturali e gli annunci pubblicitari evitavano le forti rappresentazioni realistiche di beni di consumo che invece erano onnipresenti in altre pubblicazioni.

Le sue illustrazioni per *Harper's Magazine* e *Theatre Arts* (1949-1951), nate per accompagnare racconti o testi teatrali, sono dominate da figure pallide e spettrali delineate con la tecnica della blotted-line.

Nell'estate del 1951 la sua carriera ebbe un decisivo giro di volta quando ottenne commissioni dalle prestigiose riviste di moda *Harper's Bazaar* e *Glamour*.

Egli iniziò dunque come illustratore di notizie o di racconti, ma il suo primo vero successo lo ottenne come illustratore nel campo della pubblicità. Scarpe, con i loro ricchi e raffinati dettagli, bottiglie di profumo e accessori fashion divennero il suo specializzato mestiere. Nel 1959 guadagnò 53 mila dollari e nel 1960 raggiunse i 70 mila dollari. Egli approfittò della sua solida situazione finanziaria per seguire nuove vie espressive, nuovi percorsi proiettati in avanti. All'inizio degli anni Sessanta rivolse tutta la sua attenzione verso la pittura. Inoltre iniziò a corteggiare il cinema e le pubblicazioni di poesia, scoprendo un nuovo mercato per le sue creazioni in riviste underground e indipendenti.

Il decisivo incontro con Gerard Malanga nel 1963, permise a Warhol di entrare nella cerchia dei poeti e dei filmmakers d'avanguardia di New York per la quale illustrò molte pubblicazioni. Spesso Warhol accettava di fare gratuitamente il lavoro: una concessione necessaria per entrare in nuovi mercati.

L'esposizione delle Campbell's Soup del settembre 1962 alla Ferus Gallery di Los Angeles innescò un terremoto nel mondo dell'arte e rappresentò per Warhol lo snodo definitivo della sua carriera: era nato l'artista della Pop Art, una delle figure più influenti del XX secolo. Per qualche tempo però, preoccupato che il successo della sua pittura potesse essere effimero, continuò a lavorare per riviste. Nel 1963 Warhol fondò la Factory, e debuttò come regista di films sperimentali.

In queste nuove esperienze Warhol adottò il pragmatismo dei businessmen americani, producendo il suo lavoro in una "fabbrica" controllata da un'entità aziendale, la Andy Warhol Enterprises, Inc. Per ottenere sicuro successo, la redazione di una rivista comportava la necessità di avere una grande squadra di talenti: curatori, direttori artistici, fotografi, illustratori, editori, stampatori ed altri ancora. Questo particolare modello era particolarmente familiare a Warhol già dagli anni sessanta - vi era stato immerso per quasi quindici anni - ed egli lo replicò, coscientemente o meno, nella sua Factory. La creazione aveva luogo in un'atmosfera di collaborazione all'interno di un grande team. Warhol operava come un editore rispetto al proprio progetto artistico e come un curatore di una rivista per la quale selezionava le idee e i soggetti. Egli agiva proprio come un Art Director di una rivista per essere sicuro che la sua visione fosse correttamente incarnata.

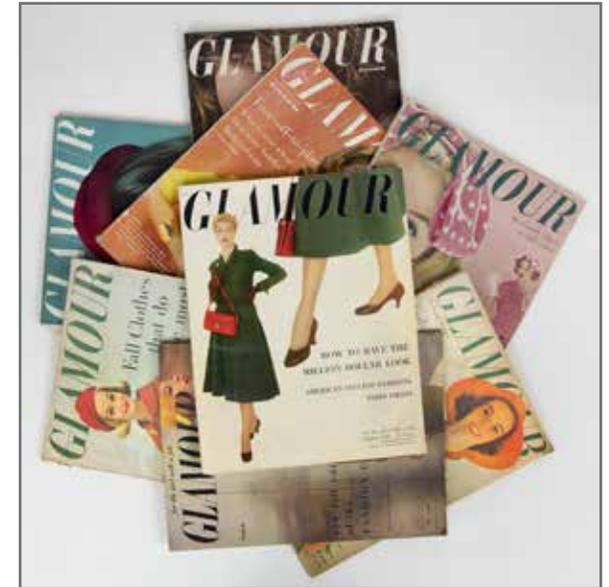
Il 3 di Giugno del 1968, Warhol fu vittima di un attentato messo in atto da Valerie Solanas, una femminista radicale, e passò tre mesi in ospedale. Questo drammatico avvenimento ebbe notevoli conseguenze sulla sua visione della vita e l'atteggiamento verso le sue frequentazioni abituali dei primi anni sessanta cominciò a cambiare. Sfruttò la sua fama e cominciò a cercare la compagnia più sicura di personaggi ricchi e influenti: jet-set, celebrità, persone socialmente importanti. Questi nuovi amici, che tra l'altro potevano pagare pesanti cifre per un suo ritratto, divennero, nei due decenni successivi, il suo ambiente abituale, il suo mondo, fonte di ispirazione oltre che di enormi guadagni. In quegli anni moltissime riviste di grande distribuzione (*Time*, *Vanity Fair*, *Playboy* e altre) gli commissionarono copertine con i ritratti dei personaggi più influenti, politici, imprenditori, celebrità del business o del cinema.

I suoi ritratti su tela nati nello stesso periodo non sono altro che l'ingrandimento di quelle copertine, a volte addirittura nascono dalla stessa matrice. Ogni frontiera è abbattuta, ogni confine fra Arte e illustrazione commerciale è cancellata e Warhol, perfetto interprete dei suoi tempi, ne è l'indiscusso artefice.

Questo catalogo raccoglie un'estesa rappresentazione dell'ininterrotto lavoro di Warhol con le riviste per suggerire lo studio del suo genio attraverso un nuovo canale ancora oggi parzialmente sconosciuto ed inesplorato.



*"Ho cominciato come artista commerciale e voglio finire come artista del business"*  
(Andy Warhol)



## GLAMOUR

October	1951
August	1953
October	1953
December	1954
April	1955
June	1955
December	1956
June	1957
March	1958
September	1958
May	1960
December	1960
September	1962

# GLAMOUR

Motto: "For the girl with a job"  
Editore: Condé Nast Publications, Inc., New York

*Glamour* fu fondata nel 1939 da Condé Nast, lo stesso editore di *Vogue*.

Il motto di *Glamour*, "For the girl with a job", dichiarava da subito i propri obiettivi. In quegli anni la crescita demografica era elevatissima. Molte giovani donne che avevano partecipato allo sforzo della seconda guerra mondiale continuarono la loro carriera anche dopo il 1945 e furono presto affiancate dalle ragazze nate dal baby boom. L'interesse di *Glamour* nei confronti di un fashion più contenuto nei prezzi ed indirizzato alle giovani donne lavoratrici, distingueva la rivista da *Vogue* che invece puntava su un abbigliamento di alta fascia.

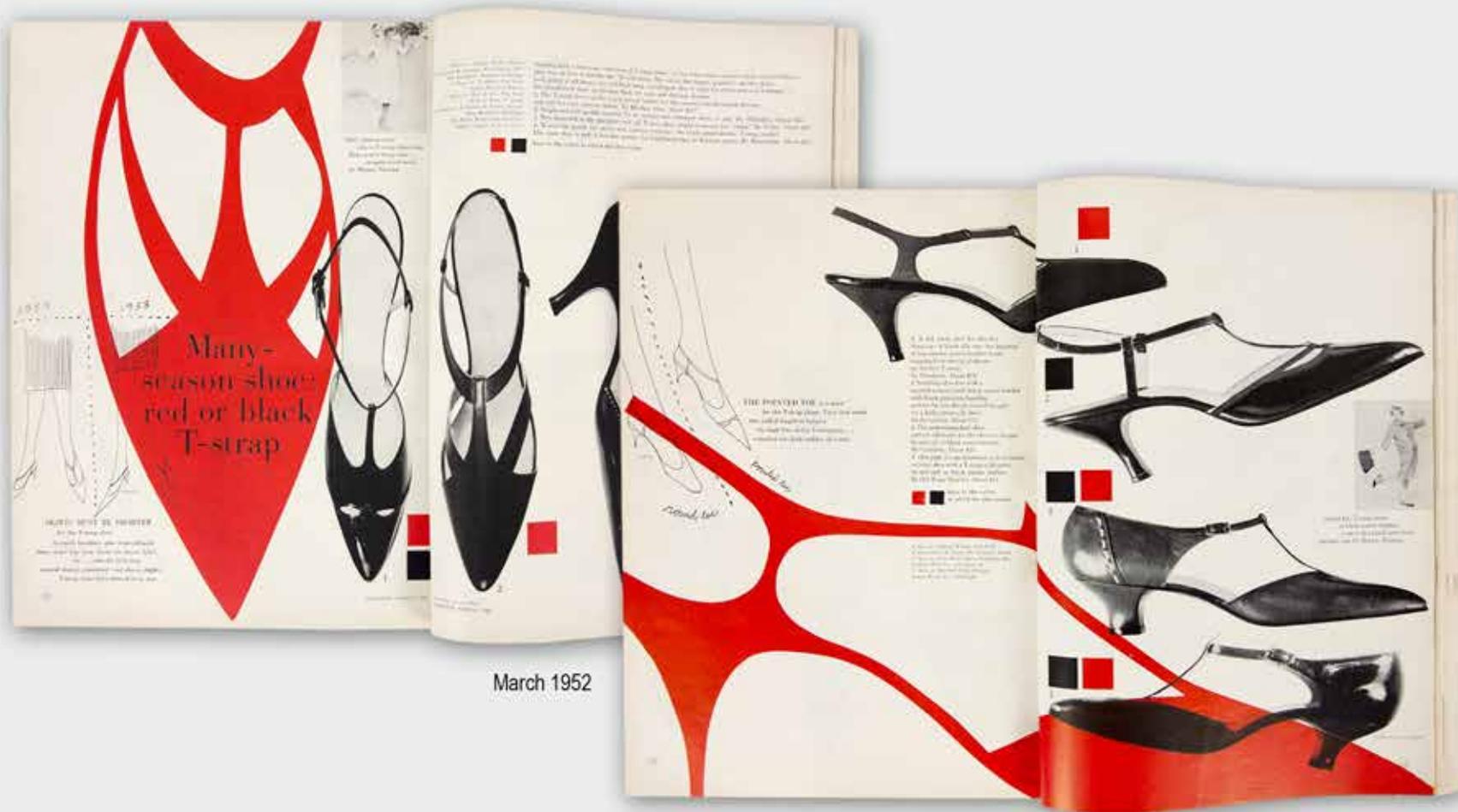
La collaborazione di Warhol con *Glamour* iniziò con il numero di Settembre del 1949. Fu il suo primo lavoro su commissione e lo ottenne dalla giovane art director della rivista, Tina S. Fredericks che, riconoscendo subito il potenziale creativo del giovane illustratore, gli commissionò otto pagine di disegni per "What Is Success?", una serie di articoli sulle diverse possibilità di realizzazione delle giovani donne in quel momento.

La prima pagina era dedicata alle calzature e segnò il debutto di Warhol nell'ambito di un genere che egli praticherà a lungo e per molte testate.

Molti dei disegni di Warhol per *Glamour* erano dedicati agli accessori di moda, tuttavia, alcuni numeri presentano lavori in cui si riconosce una maggiore libertà artistica con illustrazioni varie e fantasiose. Un esempio è il numero di Ottobre del 1951 (pag. 8) dedicato alla sede centrale di New York del Fashion Institute of Technology and Design o le fotografie di cubi ornati con illustrazioni per l'articolo intitolato "Dictionaire d'Amour" nel numero di Settembre 1962, oppure ancora il meraviglioso profilo di ragazza adornato di ciliegie contenuto nello stesso numero (pag. 11).

In particolare, dimostrando quanto egli intuisse sempre precocemente lo sviluppo delle varie tecniche innovative, Warhol sperimentò la fotografia associata al disegno nel numero di Maggio del 1960 per il quale realizzò un grande murales con uno skyline urbano usato come sfondo per le modelle (pag. 13).





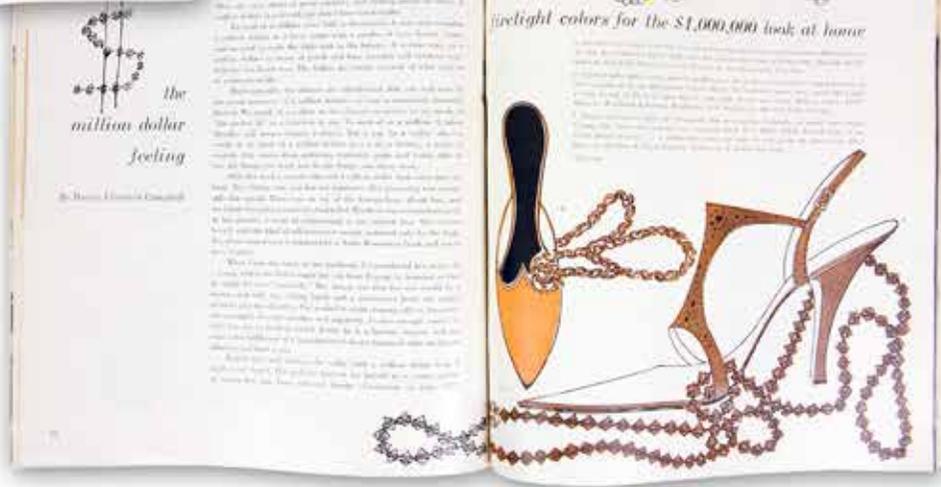
March 1952



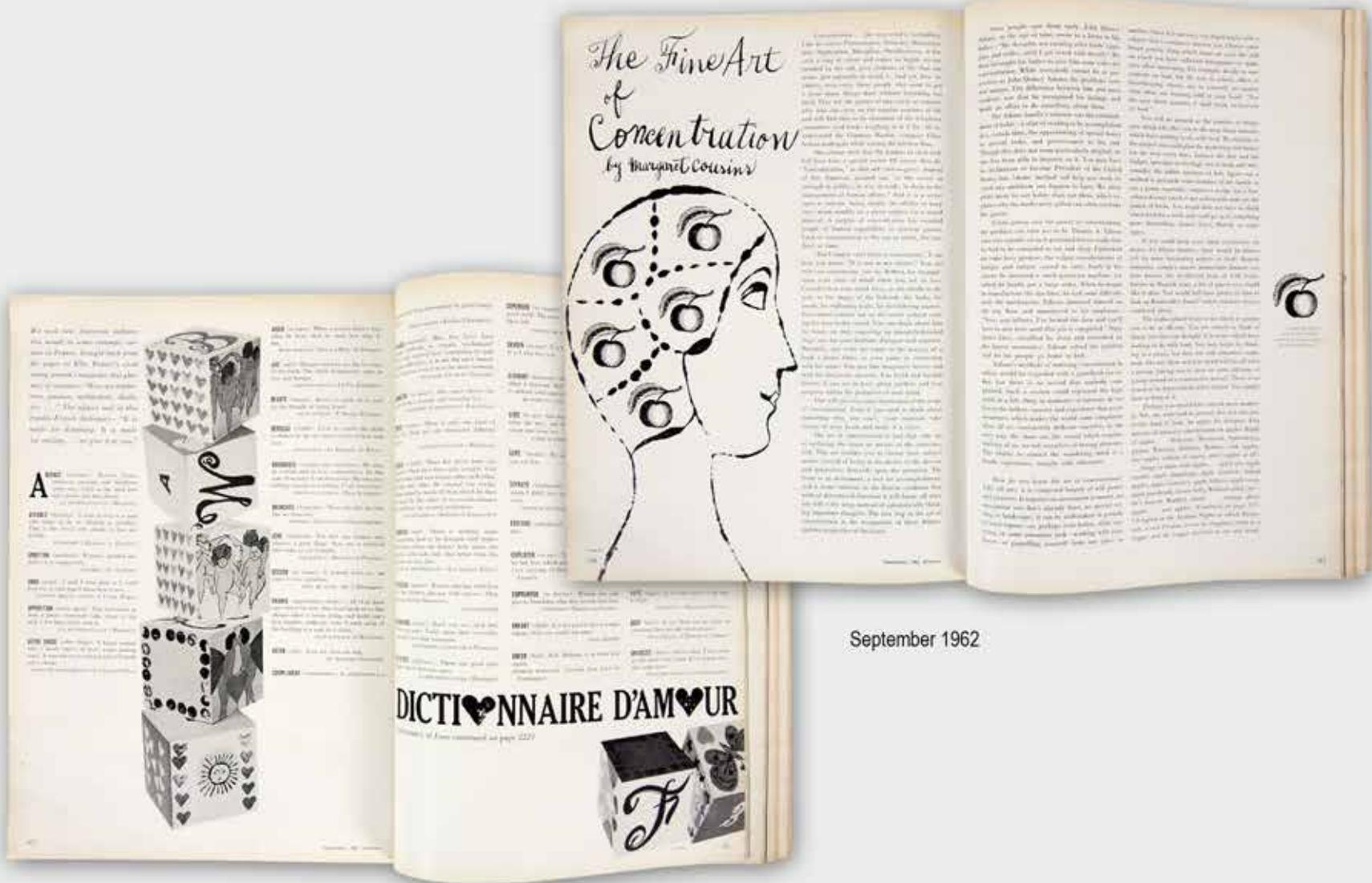
June 1955



December 1954



October 1953

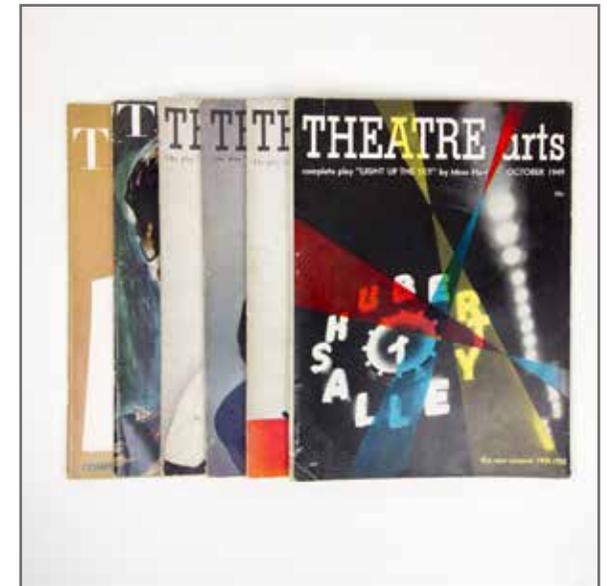
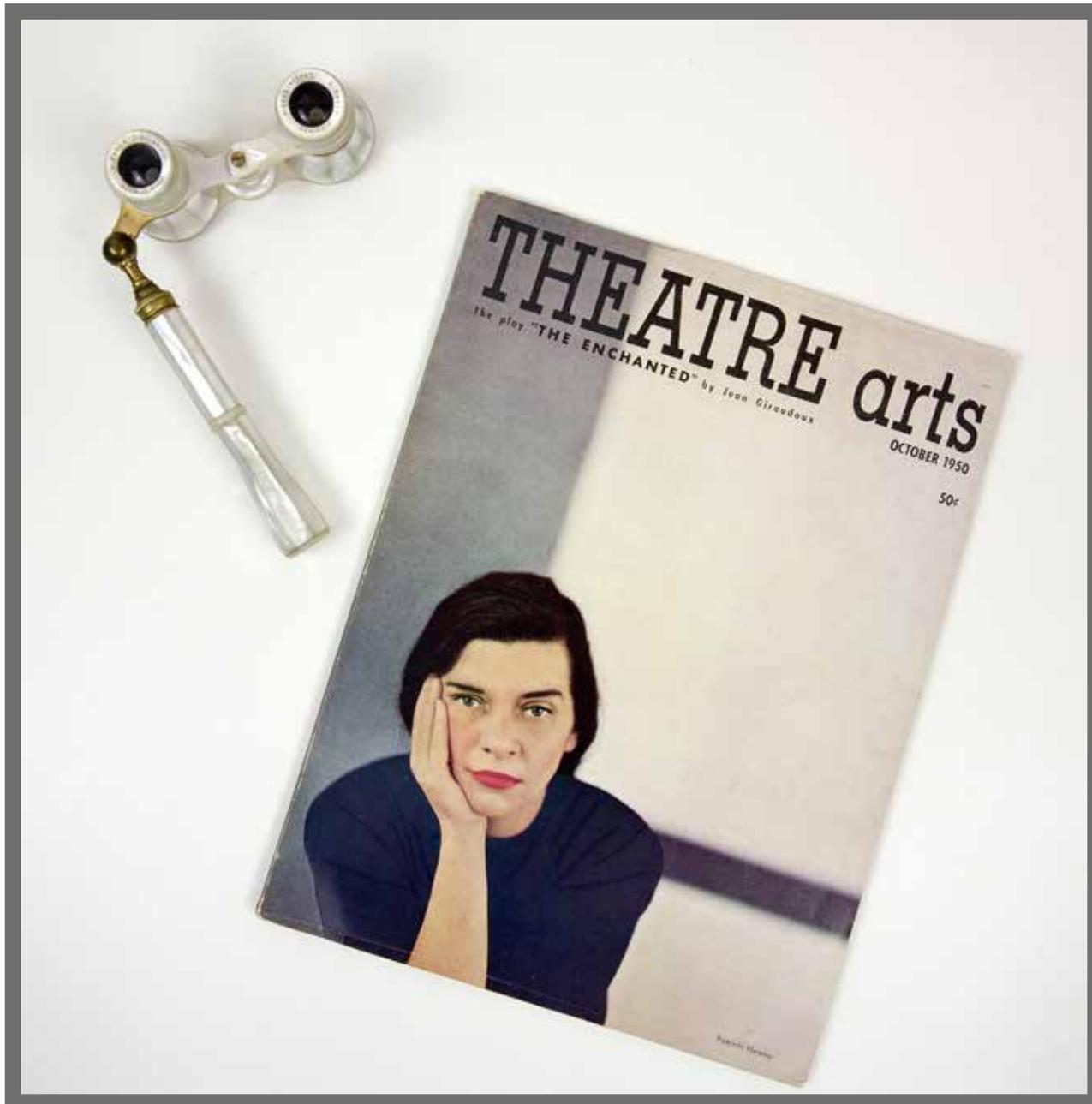


September 1962









## THEATRE arts

October	1949
October	1950
November	1950
May	1951
December	1951
January	1953

# THEATRE arts

Editore: John D. MacArthur, Chicago, and the National Theatre Arts Council, New York and Chicago.

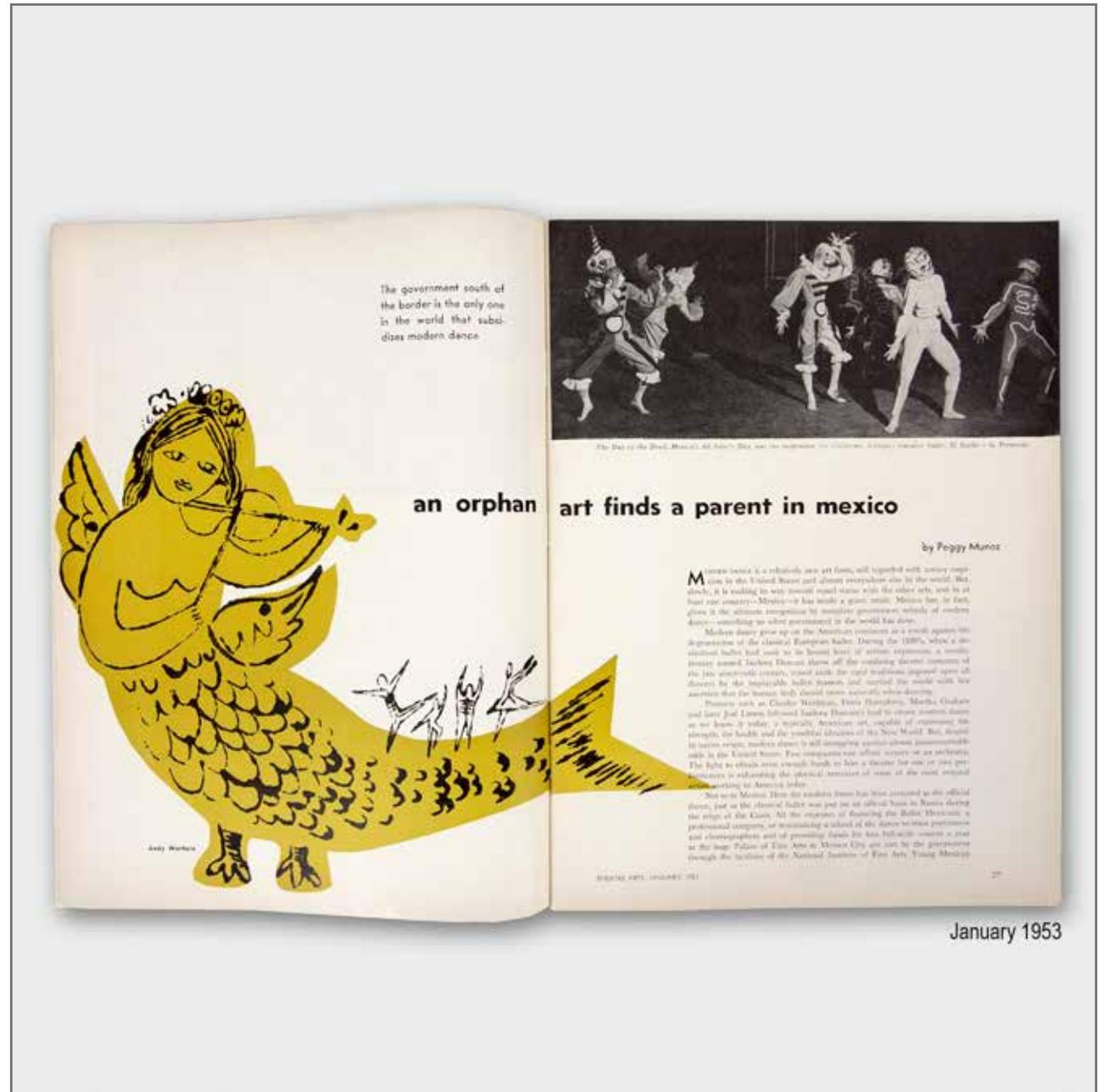
Fondata a Dedroit nel 1916, la rivista si trasferì ben presto a New York. Per molti anni ebbe problemi finanziari che portarono a vari passaggi di proprietà. Nel 1948 Eileen Tighe, allora direttrice della rivista, incontrò Warhol ed iniziò una collaborazione che durò per sette numeri, dall'Ottobre 1949, quando egli era appena arrivato a New York, fino al Gennaio 1953.

Warhol, in tutti i lavori per *Theatre Arts*, si concentrò sui personaggi, cercando di trasmettere l'atmosfera del testo più che rappresentarne i particolari meramente descrittivi. Per la sua prima collaborazione disegna un dettagliato doppio ritratto dei produttori Richard Aldrich e Richard Myers. Egli utilizza la tecnica del puntinismo per le ombre dei volti, un approccio che non userà più nei suoi lavori successivi (pag. 19).

Con il numero di Ottobre 1950, Warhol iniziò ad illustrare gli attori impegnati nella recitazione. In questo primo caso egli illustrò l'interpretazione di "The Enchanted", del 1933, di Jean Giraudoux riuscendo a rendere con i propri disegni l'ambiguità sessuale della natura dei personaggi. Nel numero del Novembre 1950 illustrò William Inge che recita "Come Back, Little Sheba". Nel numero di Maggio 1951 il suo lavoro accompagnava un articolo di Federico Garcia Lorca. Come per i due numeri precedenti, egli realizzò i suoi disegni su uno sfondo nero, partendo da immagini fotografiche. Essi erano ottenuti stampando il negativo del disegno originale che era realizzato con inchiostro nero su pagina bianca e con la tecnica della blotted-line (pag. 17).

Il numero di Dicembre 1951 illustra l'interpretazione di Philip Barry di "Second Threshold", una commedia a carattere sociale con accenti drammatici (pag. 18).

I dodici numeri successivi di *Theatre Arts* non contengono illustrazioni di Warhol. Egli tornò nel Gennaio di 1953 con un'illustrazione di gusto sovranaturale dell'articolo di Peggy Munoz sulla danza Messicana: una sirena d'oro che suona il violino con quattro danzatori in piedi sulla sua coda (pag. 16). Questa fu l'ultima sua collaborazione con la rivista.

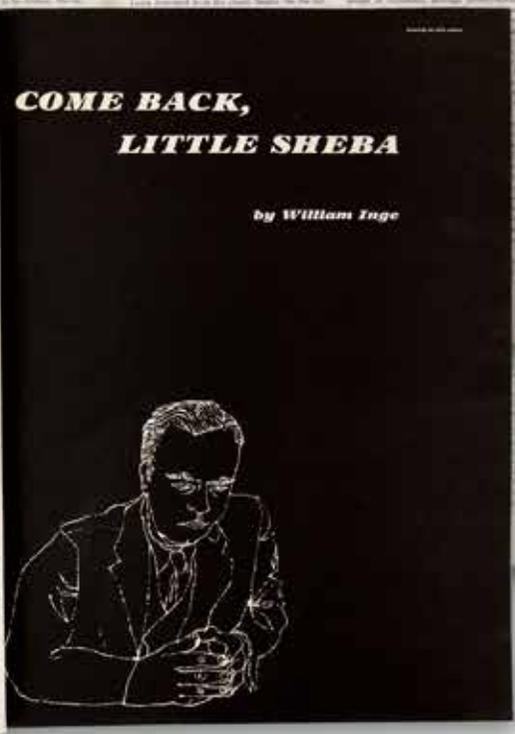




May 1951



November 1950



October 1950



# Second Threshold

By PHILIP BARRY  
With Revisions by  
ROBERT E. SHAWNEE

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THEATRE ARTS, DECEMBER, 1951



Presented by  
ALFRED DE LUCCA, JR.  
Staged by ALFRED DE LUCCA, JR.  
Scenery and Lighting by  
Donald Christy  
Production Associate, PHILIP BARRY, JR.  
CAST  
(In the Order of Their Appearance)  
TOMMY WELLS High Kelly  
MALLEY Gordon Richards  
MIRANDA BOLTON Margaret Phillips  
JOHN BOLTON Clive Brook  
THANKFUL MATHEW Boris von Eastendorp  
JOHN BOLTON Frederick Bruders

This New York performance at the  
Munroe Theatre,  
Tuesday Evening, January 7, 1951  
The action of the play takes place in the  
Library of Joshua Bolton's home on West  
Tenth Street, New York, in the course  
of twenty-four hours: late in July. The  
action are as follows:

ACT I  
Scene 1: Friday night.  
Scene 2: Sunday noon.  
ACT II  
Scene 1: Saturday evening.  
Scene 2: Saturday night.

## ACT ONE

SCENE ONE

The Library of JOSHUA BOLTON'S home  
on West Tenth Street, New York, is a  
moderately large, well-proportioned room  
in the rear of the house, looking out over  
a small garden through tall windows there  
giving onto an iron-wrought balcony, the  
room itself being on the second floor.

The main entrance is through double  
doors from the hall in the center. There  
is a handsome old fireplace in the right  
wall. The left wall has two French win-  
dows. Bookshelves run from floor to ceiling  
but are broken by cabinets on either  
side of the center door.

The decoration and furnishing of the  
room are largely Victorian, but not  
entirely so, there being an occasional  
good English or French piece to save it  
from being too rapidly period. It is, on  
the whole, a comfortable, handsome, fire-  
side room which has been put away for  
the summer, chairs and table slip-covered,  
chandeliers and the two or three paintings  
are covered with cloths. There is  
a tray with a thimble cupful of milk and

a glass of brandy on a table behind  
the sofa. The time is late July, a Friday  
night, a little after midnight.

At RISE: TOMMY WELLS is seated in the  
center chair, listening intently, head  
cocked in the direction of the door. He  
is in his late twenties, spare, very, with  
a handsome, flexible face, not at all  
handsome. He is restless, with restless  
eyes and short fingers curled up.

MALLEY, a small, very, bright-eyed,  
white-haired man of sixty-five, comes  
along the hall from downstairs, a note-  
book in each hand and a smaller one  
under one arm. He wears dark trousers  
and a black alpaca coat. He is old, very  
in the count he carries.

MALLEY: I thought surely you'd be left  
for this time.

TOMMY: Oh, Malley, is it Miss Bolton?

MALLEY: It is. She's engaged in the  
kitchen to speak to Mrs. Malley.

TOMMY: She's alone?

MALLEY: She is.

TOMMY: You didn't say I was late—

MALLEY: Thinking you were late, I  
did not.

TOMMY: Go on up. But quietly. He may  
be asleep.

MALLEY: (Hesitant) You think that,  
Doctor?

TOMMY: (Smiles, covertly) No.

MALLEY: Too bad.

MALLEY (to TOMMY, speaking TOMMY with a  
suspense, then retreats to the door and  
looks down toward the entrance. He then  
retreats to upper left window and looks  
out).

MIRANDA BOLTON appears. She comes  
directly into the room, striking on the  
chandelier light. TOMMY turns to meet her.  
She is surprised to find anyone in the  
room.

MIRANDA: (Flustered) Oh! Good evening.

TOMMY: Good evening.

MIRANDA: (She comes closer to TOMMY,  
smiles) Why, I think I know you.

TOMMY: There was a time—quite a few  
years ago.

MIRANDA: (He forgets, your name  
Could you help me on that?)

TOMMY: Gladly. I'm the same of John  
Wells.

MIRANDA: You're not Dr. Wells' son-  
in-law? (He smiles and nods, extends his  
hand. She shakes it.) Not of course.  
(That summer at Chateau. Good. You

had a very nice—you were an absolute  
starling.

TOMMY: That's right—I did have a  
very nice.

MIRANDA: You used to bring me things—  
bunches of field flowers and jacks of  
clubs. I was so pleased.

TOMMY: Don't mention it.

MIRANDA: I was surprised—because you  
were an older man, then.

TOMMY: Sure. I was pushing twenty-two.

MIRANDA: And I was pushing sixteen.

TOMMY: You seem—advanced for your  
age—

MIRANDA: (Laughs) I'm afraid I've  
always been that. (She sees the food.)  
Food, heaven! (As she goes to it, she  
looks toward TOMMY.) Oh—how I love this  
house! All my life—the same home  
here. But it certainly could do with a  
little brightening right now. (Miranda  
goes toward some milk.)

TOMMY: You haven't been here much  
recently.

MIRANDA: Not much. But I always like  
to come back to it. What have you been  
up to all these years?

TOMMY: Johns Hopkins—University of  
Edinburgh—New.

MIRANDA: You're a doctor, too?

TOMMY: Well, yes.

MIRANDA: (Suddenly serious) Why are  
you here?

TOMMY: My father's away on his vacation.  
I've been dropping in every now and  
then.

MIRANDA: Why—is anything the mat-  
ter—?

TOMMY: Just family stuff. Your father  
will see you're a Bachelor of Arts and  
Comptrolator.

MIRANDA: Thank you.

TOMMY: Did you like Bostonian?

MIRANDA: Very much. I had some expe-  
rience with your state. I spent my win-  
ter period in the parliament ward at  
Massachusetts General.

TOMMY: Oh? I didn't know you were  
medical that way.

MIRANDA: (Laughs) Working, stupid.  
And hard.

TOMMY: I also gather that further edu-  
cations may be in order.

MIRANDA: Thanks, they are. I'm sailing  
tomorrow night. We're being married  
soon after I land—July thirteenth. Isn't  
it nice?

October 1949



Aldrich and Myers, a pair of protesting Federalists, plan a hotel in their glistening exhibit, "1212 Henry" for Tallulah Bankhead, Sir Cedric Belfrage and Lilli Palau in "Carnegie and Company," and "The Immigrant."

...O.K., Baby, you can't get out of bed if you want to. Let's have some more. How come do you have to come to bed, anyway? (She looks at him.) I'll get you a hot bath. (He looks at her.) I'll get you a hot bath. (He looks at her.) I'll get you a hot bath.

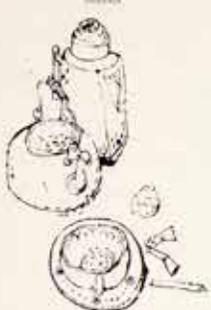
THEATRE ARTS, NOVEMBER 1949



November 1950

10

...I want to see you every day. I want to see you every day.



...I want to see you every day. I want to see you every day.

THEATRE ARTS, NOVEMBER 1949

...I want to see you every day. I want to see you every day.



THEATRE ARTS, NOVEMBER 1949

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THEATRE ARTS, NOVEMBER 1949

...I want to see you every day. I want to see you every day.



## Good Housekeeping

November	1949
January	1952
March	1953
September	1953
November	1953
January	1954
March	1955
December	1960
October	1961
December	1962
December	1963
December	1964

# Good Housekeeping

Motto: "The magazine America lives by"  
Editore: Hearst Corporation, New York

Fondata nel 1885, fu acquistata nel 1911 dal magnate William R. Hearst. Divenne ben presto la più redditizia rivista del suo impero raggiungendo il picco di distribuzione nel 1969 con 5,7 milioni di copie. Rivolta alle casalinghe benestanti, trattava molti aspetti della vita domestica, dalla cura della casa all'arredamento, cucina, consigli pratici, moda e letteratura.

La fama di *Good Housekeeping* era dovuta principalmente al "sigillo di approvazione" che veniva assegnato a prodotti ed apparecchi testati nei propri laboratori e ad una rigorosa supervisione degli articoli pubblicizzati nelle sue pagine.

Per il suo primo lavoro nel Novembre del 1949 (pag. 23), il giovane Warhol illustrò due chirurghi al lavoro in una sala operatoria in uno stile dettagliatissimo simile a quello del doppio ritratto nel numero di Ottobre 1949 di *Theatre Arts*.

L'incarico successivo gli venne affidato da Souren Ermoyan, art director della rivista in quegli anni: nei numeri fra il 1952 e il 1955 Warhol disegnò scarpe per la nuova sezione dedicata alla moda.

Nel 1962, anno emblematico per la carriera artistica di Warhol, egli espose i suoi dipinti della Campbell's Soup alla Ferus Gallery di Los Angeles e l'anno successivo, sempre nella stessa galleria, quelli della serie di Elvis. Warhol però non era ancora certo della durata del suo successo come pittore e quindi accettò di buon grado nuove collaborazioni con *Good Housekeeping* negli anni sessanta.

Egli lavorò ancora con Ermoyan, circa trent'anni dopo, per una copertina del numero di Giugno 1986 della rivista finanziaria Madison Avenue.

Nonostante il parere contrario del suo manager Fred Hughes, egli accettò il lavoro. Nelle pagine del suo diario del 28 Aprile 1986 Warhol ne spiegò le motivazioni: "Ho detto di sì perché egli [Ermoyan] mi ha dato uno dei miei primi lavori, egli era art director a *Good Housekeeping* di Hearst negli anni cinquanta". Questo è uno fra i tanti esempi della sua assoluta lealtà per gli ex colleghi di lavoro.



# Operation Hospital

You're sick, and surgery is called for. Worried? Afraid? It's good to know what's going to happen. This reassuring article will tell you everything

BY EVELYN S. RINGOLD

I want to talk about my operation. I've just come home from my second trip to the hospital this year, with a bill that shouldn't happen in a hospital, a case of leucopy and the possible knowledge that takes in a good hospital, with excellent surgical care, an operation and out, in a hospital, with nursing experience. In the vast majority of cases, an operation results in low cost, discomfort, and hospitalization, that you dare suggest. Medicine has made the operation something later-but only you, the patient, can make it over.

I think-checked my so-called personal physician, with surprise, general practitioners, and hospital administrators with nurses and all, we hospital administrators workers. They had known all along what I have said. That surgery is not a completely human process for the patient, there are some ways we can help ourselves, mentally and physically. If we take the trouble

How would you behave if statistics should strike you, not to be just of the night, or nine million, even and women entering our hospital for surgery this year? Would you worry yourself sick? You'd be normal enough if you did. But unless you are one of the very few who are terribly sick, you would be worrying needlessly. Not one anybody of sense or sensibility would underestimate by one nervous tremor the impact of the doctor's verdict that you need an operation. But unless you make an effort to remove your fear with the facts, you will be a bad patient—the obstacle to your own recovery. Your job begins with the right approach. Make up your mind that the operation is necessary, that it is the best way of getting well.

You wait weeks for a hospital bed in most cities today. In the meantime, there may be a series of slight fevers, blood, heart, general health. If you're run-down, the doctor insists on rest and isolation. He will not operate until you are in good condition. Your performance are taken care of, whatever possible, before you enter the hospital. It's cheaper for you, and better psychologically. But it is not unusual for a patient to be hospitalized as long as a week before the operation. This preparation is preparation at one of your safeguards.

Another way grows abnormal if just the fact itself and think to such able, you wait. There should be plenty. (Continued on page 28)

The editors of this magazine got themselves out on a limb by predicting that this will be considered one of the five most popular pieces of the year 1949

Mrs. Susan McViddy had heard her husband say once too often before a cocktail party: "Haven't you and I been talking again?" And after a cocktail party: "Can't you do something about your hair? It isn't so if you couldn't be attractive."

Susan McViddy had had enough. If she was going to keep husband and wife together, she would have to estimate glossier.

Instead of going to the market that Tuesday morning, she went to the nearest cosmetic counter and laid in twenty-five dollars' worth of supplies. The only space she could find for her purchases was the refrigerator, minus its usual accessories.

On Wednesday morning she got up at six-thirty, as usual, packed the children's lunch, rubbed the two-ounce ointment on to Mr. McViddy just as he was about to sink where they were, got him on the train, his children into school, hurried back home. Then her real day began. Following to arrange her cosmetics, Mrs. McViddy strode past egg dishes, dirty saltines, rumpsteak, radishes, tomato beds. She used her brush coat. From under the window looking she drove out the nightgown she had used only once when she represented the local P.T.A. at its state convention. After she slipped into the nightgown, she made a hairline for the vegetable grinner and extracted the skin ridges, dry-skin cream, estrogen preparation for the wrinkles, eye-opener, hand whitener, hand cream, vanishing cream, and the ten-minute mask.

Half an hour later, looking like a fugitive from Madame Tussaud's waxworks and feeling like an unclean virginette, she slid back to bed.

At last she awoke for the morning, with such traces of consciousness that she hardly gave the Wednesday wash a thought. After a complete body job with the best skin oil, a "Doe's Best" hairdo, a ten-day-but lunch of shaved ice and beef soup, she put herself in the bathroom's superb hands.

At six o'clock Mrs. McViddy was unconsciously, even in herself. Deciding to make the dinner complete, she rushed to the bank to withdraw the two hundred dollars carefully accumulated for the mortgage payment due on Friday.

Quitting behind her with beauty, she crossed the over-boarding threshold of Mary McCoy (Curtain Original). At last she emerged clad in Mrs. McCoy's version of Irene's new day-to-day costume, confident that at last the government had husband's ideal of the perfect woman.

These words, she barely had finished a shower and quick picking treatment when she heard the familiar voice following in simultaneous appearance: "Why weren't you at the station?" And when he didn't look her in the kitchen: "Hey, Susan, where are you?"

She smiled as she looked for the state, already feeling through Mr. McViddy needed only one look. "Who do you think you are—a detective?" he said. "You always look a woman." (Continued on page 28)

THE 9  
wives  
OF  
Mr.  
McViddy  
BY  
and JANE WHITREAD  
EVELYN CRITCHEL

November 1949

**OUT  
ON  
A LINE:  
COLOR  
AND  
TEXTURE**

In this season's fashionable line—stockings that go beyond with novel colors. They combine both texture and color, have a wonderfully variegated country air.

- A diamond mesh texture in silvery-stretch stocking. Also comes, Size 2.
- In stocking also 1/2 and under, size 2, 4 and over. About \$4. Christmas Day.
- The spotted legs are clad in beautiful stockings of silver-toned. Also in red with green, blue and red, and more. Two pairs, about \$3. By Mary Gray.
- Dotted ribbing—popular with the younger crowd—in a wool and nylon stretch stocking. One size available in 10. About \$3. By Adler Hosiery Company.
- Abstract butterfly pattern in a two-tone combination. Striped side, all-nylon stretch. Also in solid with blue. One size available in 10. About \$1.50. Van Houtte.
- An interesting striped effect is achieved in a "lattice-work" mesh. Size 2 1/2 to 11. In medium length only. About \$2.50. By Brown Hosiery. The models shown here are available at leading stores throughout the country. •



STOCKING - MARY LINDENBERG - ADLER

**BIG  
BY**

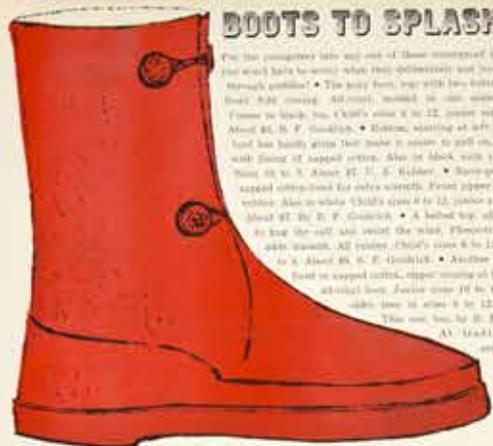
In one brand  
ma'am. Plus  
you big  
smile. And  
right amount  
by Aunt Jo



**BOOTS TO SPLASH IN**

Do the youngsters take any one of these waterproof boots. They are what kids to wear when they differentiate and usually come through puddles? • The pony boot, top with two buttons over its foot. \$24.50. • The pony boot, mounted in one complete piece. Comes in black too. Child's sizes 8 to 12, junior sizes 13 to 4. About \$5. S. F. Goodrich. • Bottom, starting at left: Frenchie's boot has built-in grip that makes it easier to pull on. All rubber with lining of spongy cotton. Also in black with yellow trim. Size 13 to 3. About \$7. S. F. Goodrich. • Super-quiet high topped waterproof for extra warmth. Front zipper closing. All rubber. Also in white. Child's sizes 8 to 12, junior sizes 13 to 4. About \$7. S. F. Goodrich. • A hinged top, all the better to keep the cold and wind the wind. Fluoroelastomer out with mesh. All rubber. Child's sizes 8 to 12, junior sizes 13 to 4. About \$5. S. F. Goodrich. • Another warm boot, lined in spongy cotton, upper covering of the web. An all-nylon boot. Junior sizes 10 to 4 to 12. About \$6. • The one, too, by S. F. Goodrich.

BY HEADING OFFERS  
anywhere. •



December 1963





September 1953

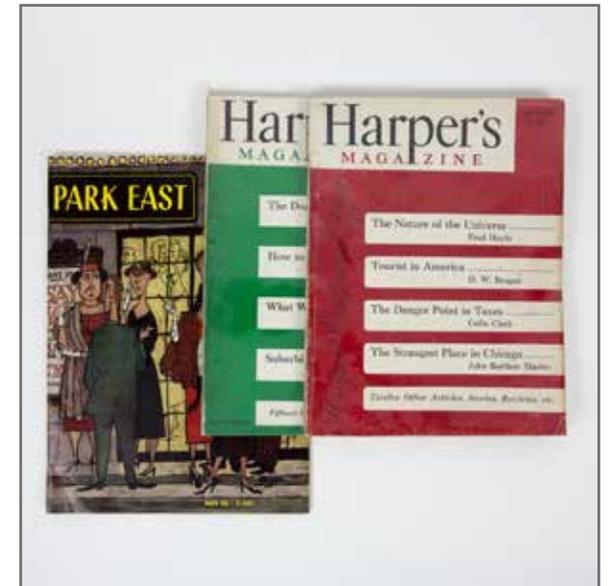
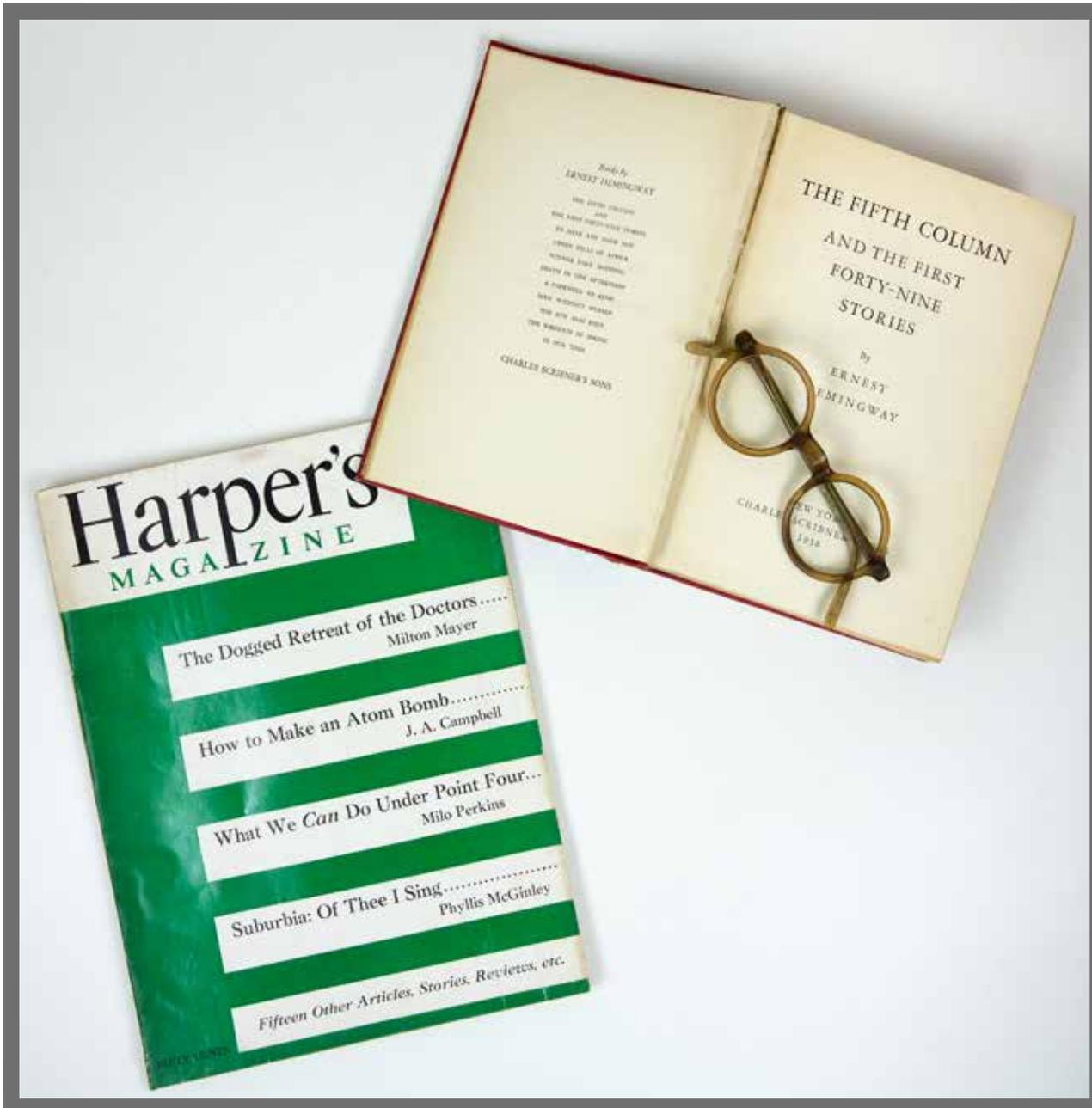
March 1953

January 1952









## Harper's MAGAZINE

December	1949
December	1950
July	1952

## PARK EAST

March	1952
July	1952

Editore: Harper's & Bros., New York

Fondato nel 1850, il periodico letterario *Harper's Magazine* è considerato la prima vera pubblicazione americana mensile. L'obiettivo dei suoi fondatori era "di rendere alla portata della grande massa del popolo americano i tesori illimitati della letteratura del periodo", ma nel 1950 la rivista si rivolse essenzialmente ad una minoranza istruita, intelligente e responsabile, i veri leaders d'America. La rivista pubblicava testi di grandi scrittori ed evitava l'eccesso di pubblicità e di contenuti d'intrattenimento.

Il primo incarico a Warhol fu per l'illustrazione del racconto "Vega" nel numero di Dicembre del 1949 (pag. 30). Warhol lavorò ancora per i numeri di Dicembre 1950 (pag. 31) e Luglio 1952 in ognuno dei quali illustrò i protagonisti della storia con semplici disegni realizzati con la blotted-line che ben si accordavano con il sobrio layout della pagina.

La grande economia del dettaglio nelle figure, la semplicità delle forme, ricordava i suoi lavori per *Park East* anche questa indirizzata ad un'élite di lettori con interessi artistici e letterari.

## PARK EAST

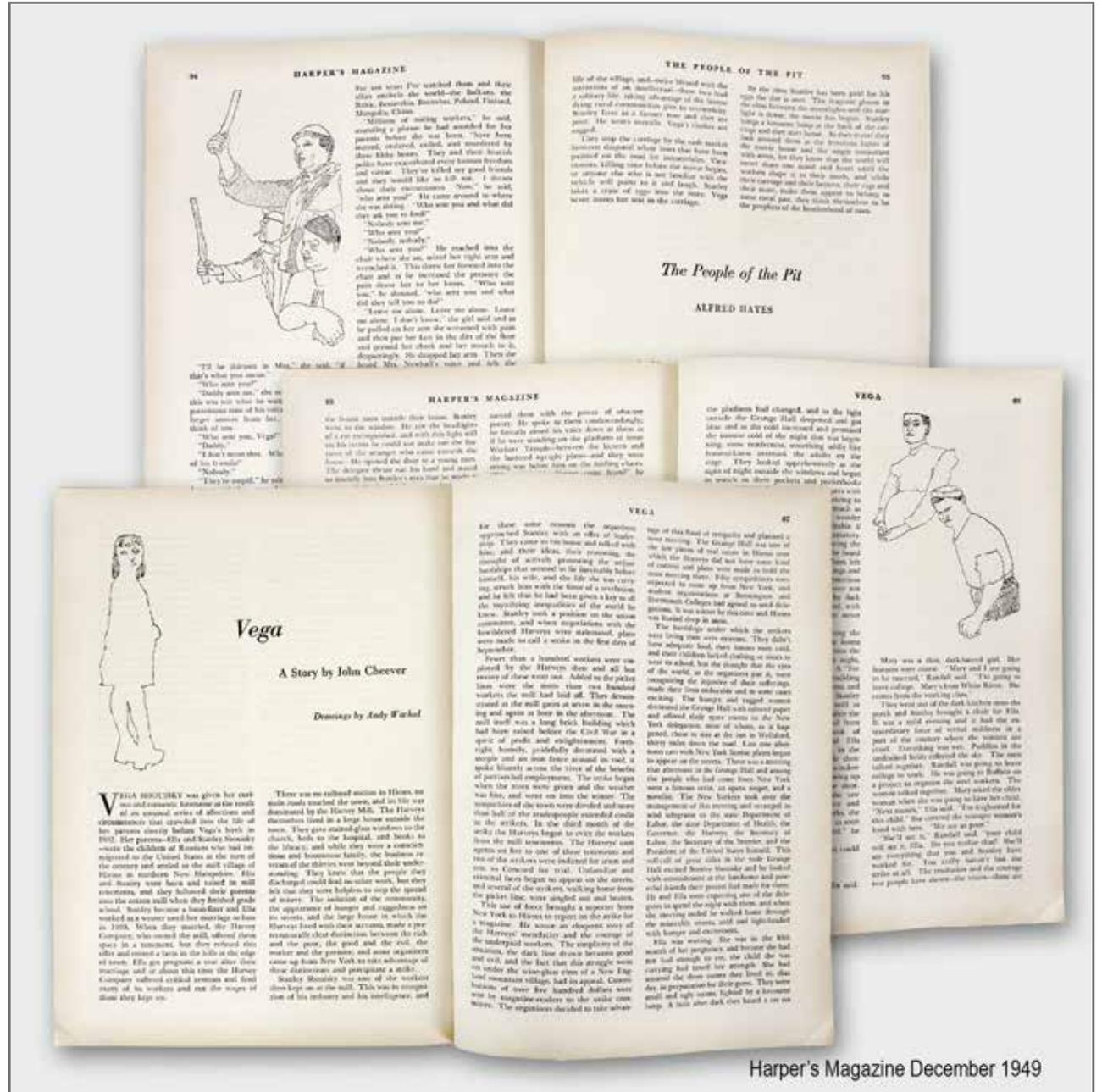
Motto: "The magazine of New York"

Editore: Alexander Tailleur, New York

*Park East* fu fondata nel 1940 da Alexander Tailleur ed era indirizzata alla gente "bon chic, bon genre" che già leggeva *The New Yorker*.

Sorprendentemente il primo incarico a Warhol per *Park East* fu per la copertina (Gennaio 1951), ma per il numero di Marzo del 1952 a Warhol venne affidato uno dei suoi interventi più interessanti per l'illustrazione di un articolo dedicato ai rapporti di coppia. Warhol disegna una coppia che sta litigando a gran voce, circondata da puttini che volano (pag. 32).

Il lavoro di Warhol per *Park East*, una rivista interamente estranea al marketing della moda, evidenzia il grande apprezzamento di cui egli godeva, dovuto alla grande flessibilità del giovane illustratore già dall'inizio degli anni cinquanta.

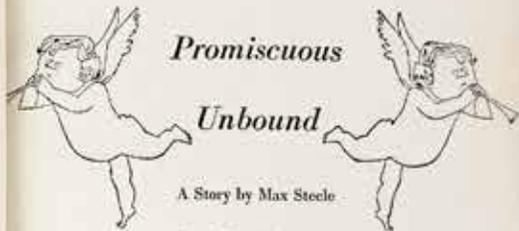


Harper's Magazine December 1949

strong. The Helen Robinson ladies playing... The Helen Robinson ladies playing strong. The Helen Robinson ladies playing strong. The Helen Robinson ladies playing strong.

They are the best things in the world... They are the best things in the world. They are the best things in the world.

disgrace at a Western railroad station... disgrace at a Western railroad station. disgrace at a Western railroad station. disgrace at a Western railroad station.



Promiscuous Unbound

A Story by Max Steele

Drawings by Andy Warhol

Who is living in a paradise... Who is living in a paradise. Who is living in a paradise. Who is living in a paradise.

But then there are the other people... But then there are the other people. But then there are the other people. But then there are the other people.

halfway round the block... halfway round the block. halfway round the block. halfway round the block.

After that it was a fairly heavy... After that it was a fairly heavy. After that it was a fairly heavy. After that it was a fairly heavy.

After that it was a fairly heavy... After that it was a fairly heavy. After that it was a fairly heavy. After that it was a fairly heavy.



It was the first time... It was the first time. It was the first time. It was the first time.

What's the matter... What's the matter. What's the matter. What's the matter.

That's the way... That's the way. That's the way. That's the way.

That's the way... That's the way. That's the way. That's the way.

That's the way... That's the way. That's the way. That's the way.





In the war of the sexes the plight of marital bliss is hotly argued by a champion in the heat of battle to the accompaniment of

## Men - AND WHAT TO DO WITH THEM

BY NEEN LAWRENCE



Every time I turn around there's a new book or article out advising women what to do about men, how to get out, how to treat men, how to keep men. They're more like babies than husbands.

All the professions of advice except the laws think that men require special handling, and that the acquisition and training of a husband are to be regarded as levels of business management, to the extent that when the richest bride leads her maid to church to the altar, she is promoted as one who has made a good trade, for all the world as if she were leading up a new string of wall-eyed pigs. Men themselves have got up used to this modern management that their customary attitude when confronted with a new female is, "New girl about. Who are you?"

According to the minutest of instructions for me doing a man in a great big aggressive deal, and the way to make the man is to treat him like a baby. You pump him, you squeeze him, you love-squeeze to his ribs of pressure, love him almost loaded a man, or just a woman, or make a love-man. And you are absolutely. "How wonderful these manhood! And you started that great big head case all by yourself! Well I think that's just fine, dear."

You get told always to find out what he is interested in—never mind what you are—and then talk about it, and of course it usually turns out to be something completely fascinating to you.

When he's quiet because things haven't gone right at the office, you must comfort him to come home and take a ride on you, and he will be happy to give you one composed himself to give you one to return his own. You take his mind off his problems, but it things have gone wrong with

him at home, or at your office, you certainly let it be dragged out of you, even with red-hot pinners. The instructions all warn against berating men with tales of woe, because it ruins their nervous systems, and so instructed that they can only concentrate on their own needs, and if anyone else has to look in on the act, they go all to pieces. So learn to map your fingers at him. A big fat worry! Forget your own troubles. You must be first to listen to his—all night, maybe. This is known as pillow talk.

Once you have succeeded in catching a man, it is taken for granted that you can forget about what you yourself like to eat and start worrying about his food. Whenever you hear a woman say, "Charlie doesn't care for creamed things," you know right away that there are no creamed things in that household, nor unless Charlie's away.

One way or another, on the books, you are always in competition with their mothers. Fred says so. Philly Wylie says so. If they share other women, it's because they have their mothers too much. If they don't, it's because their mothers didn't love them enough. If they never pick up their clothes, it's because they were never broken into such. Whatever they do, their mothers are to blame, but never the man who gets stuck.

A useful period of several recently published manuals for women with men reveals that the new system is advocated by all. First you trip a man through, logically, flattery, evasion, and pretense. You then proceed to demonstrate him to entering his living to him, washing him, taking his shoes seriously, and shaking his hair out. The rest of it is that after you have civilized and nurtured this piece of man you can be certain the results! (Continued on page 29)

PARK EAST



contentants who have sought the paths of each side, with civility going way infra-red dogs at the experts and masterminds.

## Women - AND WHAT TO DO WITH THEM

BY NEEN LAWRENCE

During the last half-century, doctors, educators, and journalists have come out into the open about men. They have come out in such numbers that there is very little open left. But their attention has centered mainly on the ladies. Whether they admit it or not, they are not school principals, and they have produced a mass of convincing propaganda to the effect that women are an intricate nervous organism which must be handled with care.

Most of the books on Marriage Techniques—and the magazines are full of them—emphasize the fact that emotional felicity cannot be achieved without study. Figuratively speaking, the Prince can still rescue his Lady Fair from the Dragon and carry her away triumphantly on his white-silk charger, but unless he takes along a textbook in his saddlebag, they'll never live happily ever after.

Above, without exception, the victims of these textbooks picture the average husband as a wild beast with an regard for the delicate sensitivities of the women of his choice. While they do not deny him his right to control bliss, as it's called unconsciously called, they insist that he exercise it with sympathy, tact, politeness, and understanding. They never tire of reminding him that women are quite different from men physiologically, and that at a certain time in her life she will be the victim of emotional storms, unexplained rages, and moods of depression and fitfulness. These times, they maintain, should be met with understanding forbearance on the part of the husband. He must Make Allowances—in more ways than one.

Reading such books is bound to give you an inferiority complex. It is deliberately downgraded pages the girls get all the brains, and the girls seldom miss an opportunity to take advantage

of them. For example, one writer on the subject states that there are times when women are "in the grip of a little moment that her conscience will not should not be held fully responsible for her behavior."

To tell that to a man is equivalent to giving her some blame in Cuckoo-land. It naturally arouses all her latent impulses toward sympathy, self-pity, and plain good sense. "Ah, sweet mystery of life!" she sighs. "It is my habit to skip my breakfast at the first show. It is my habit to get that man out at three o'clock and go half with the budget. It is my habit to punch my feminine people, even though Henry detests it. I am in the grip of a little stronger than my conscious self."

And though every word of hers is a shame for Henry, he submits without protest. He has read the books, too. It is my habit that the average man can be just as unscrupulous and unscrupulous and unscrupulous as the average woman, if given the chance. The difficulty is that he lacks scientific support by his potential emotion. He may get by with an occasional groan or a burst of profanity, but these phenomena must always be attributed to a hard day at the office, or indignation, or the usual



Park East March 1952



## Mademoiselle

February	1950
April	1955
April	1957
August	1957
May	1959
July	1959
August	1959
November	1959
March	1960
April	1960
June	1960

# Mademoiselle

Motto: "The magazine for smart young women"  
Editore: Street & Smith, New York

*Mademoiselle* fu fondata nel 1935 da Street & Smith e nel 1959 fu rilevata da Condé Nast Publications. Cessò le pubblicazioni nel 2001.

La collaborazione di Warhol con *Mademoiselle* abbraccia il periodo compreso fra il Febbraio 1950 e l'Ottobre 1961. Diventò regolare nel 1955 e raggiunse il suo picco nel 1959.

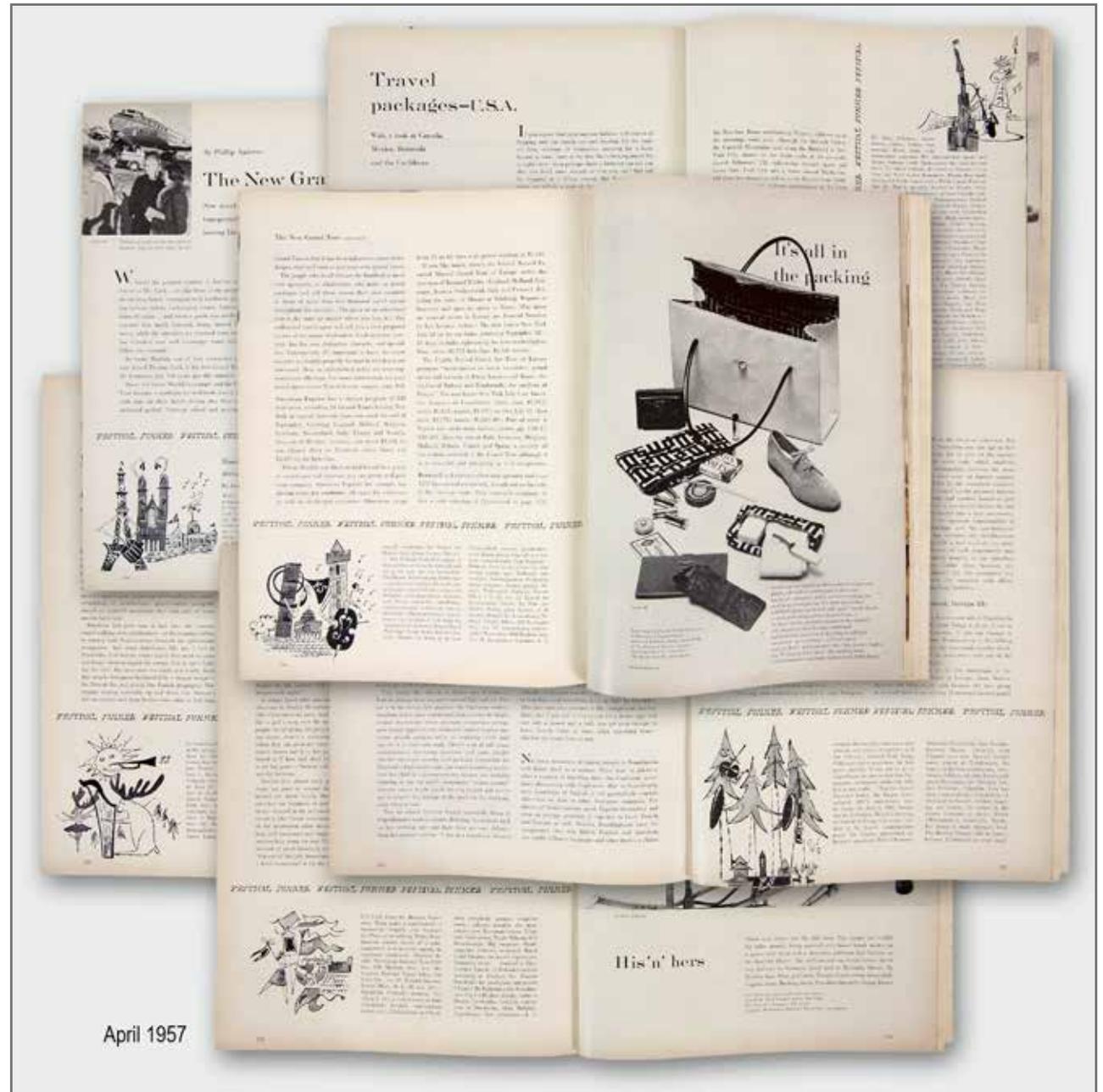
*Mademoiselle* offrì al giovane Warhol molta più libertà artistica rispetto ad altre riviste di moda, dove egli era limitato a rappresentare soprattutto scarpe e accessori di moda. Questa libertà fu certamente ottenuta grazie al suo Art Director Bradbury Thomson, egli stesso un famoso designer, che rimase a *Mademoiselle* dal 1945 al 1959. Egli affidò lavori di illustrazione ad artisti del calibro di Joán Miró, Willem De Kooning e Jasper Johns.

Thompson riconobbe molto presto il talento di Warhol e gli commissionò, quando lui era arrivato a New York da pochi mesi, l'incarico per una doppia pagina a colori.

L'articolo, "Trial by Camping" (Febbraio 1950), era sul lavoro degli ragazzi nei campi estivi. Warhol eseguì piccoli disegni raffiguranti un animatore in tre differenti pose, circondato dagli alberi, dalla natura, fuochi e barche a vela, giustapposti all'interno del layout in modo da consentirne una lettura simultanea piuttosto che lineare.

Nei lavori commissionati dalla rivista, Warhol poté sviluppare e sperimentare una vasta gamma di tecniche di disegno, grazie alla libertà artistica di cui godeva e alla fiducia che i curatori avevano nei suoi confronti.

Verso la fine degli anni Cinquanta le illustrazioni di Warhol per *Mademoiselle* erano realizzate con l'uso della sua tecnica preferita, la blotted-line, ma associata a colori vibranti e vividi. Gli oggetti erano mostrati in primissimo piano, oversize, anticipando il suo approccio tipico della futura Pop Art. L'illustrazione per il numero di Novembre 1959, che accompagna l'articolo "In the Bag", mostra con evidenza che egli stava ormai operando proprio in questa direzione (pag. 38).



*with two ugly sisters*



**2** **KAY McDOWELL**

DESIGN BY L. F. FORD  
FASHIONS DESIGNED BY KAY McDOWELL  
ABOUT \$15 BEST & CO., NEW YORK  
WHO WEAR THE DRESSES LISTED ON PAGE 48  
BARBER & GIBBS, 100 EIGHTH AVENUE, NEW YORK

*who left her behind  
when they went to the ball.*



**3** **BARBARA DANCE FROCKS**

DESIGN BY L. F. FORD  
BEST & CO., NEW YORK MAY CO., LOS ANGELES HUBBARD CO., CLEVELAND KIM'S, ATLANTA  
BARBARA DANCE FROCKS, 137 BROADWAY, NEW YORK

April 1955



The new January, shorter, straighter, in grey flax. By Town & Cannon, \$11.95. At Woodward & Lothrop, Washington. Famous-Barr Co., St. Louis; Frederick & Nelson, Seattle.



Given's saddle lace clad with black patent. Give heel. With larkin. Hubschman leather, \$22.95. I. Miller, New York.



A really master last, strapped so to stay on. By Capron in Hines of Kansas finished washed leather, \$14.95. At Lord & Taylor, New York; I. Mammis, California & Seattle.



The pointed and beautifully appointed instead. It's in rubber-wood (this case call, by Massachusetts), \$19.95. At Lord & Taylor, New York; York's, Chicago.

## The long-distance shoes



Above: Independent of the radiant boot in black pigskin. Hand in warm and plucky red pat. Gals of Diamond, \$11.95. Dry Hosiery, Syracuse; Joseph Seligman, Chicago.

Right: The tumbled moccasin, covered around a new, painted mold. The shoe color is new tan-grey. By Sandler of Boston in grainy saddle, \$9.95. At Famous-Barr Co., St. Louis; and Harbord's, Kansas City.



Given between an instant and a ghillie, brooked out with a lullaby heel. By British Boyer, \$18.95. At P. Altman & Co., New York; Harbord's, Kansas City.



Hook and eye master last, dress attached. By Douglas, brooked out, Capron, \$20.95. Woodward & Lothrop, Washington; Catani's, Chicago; E. W. Robinson, Los Angeles.



A flat paved in red suede and black larkin. By Capron, \$10.95. Lord & Taylor, New York; L. L. Street, Dallas.



# SUPERMARKET DIET

If you've let your waistline get out of hand (or zipper, we should say), we know this about you—you like to eat and a supermarket is not the recommended place to turn your back. However, suffering from the same mal-de-fa of clothes, we turn to the supermarket and made a great dietetic discovery. The supermarket is exactly the place to go to start a diet. The meat counter has prepackaged portion sizes—already weighed (an average diet serving of meat is three and a half ounces). The man with the hat is very kind about weighing out the nice things that represent a diet portion. Frozen foods are plainly labeled as to calories and sugar added content. And, joy of joys, there's a whole assortment of food specially packed for dieting and in dietetic size. Even desserts have been hospitalized to satisfy your need for sweets and still keep you in bounds. Just ask the manager where the dietetic foods are—they with Max's diet in hand pick the goodies you'll need for your diet. Two weeks' worth of eating should not a five-pound loss. On page 12 are menus based on the supermarket shopping list below. We believe it's easier to start a diet on a weekend—the very weekend you roll your five cartons of food home.

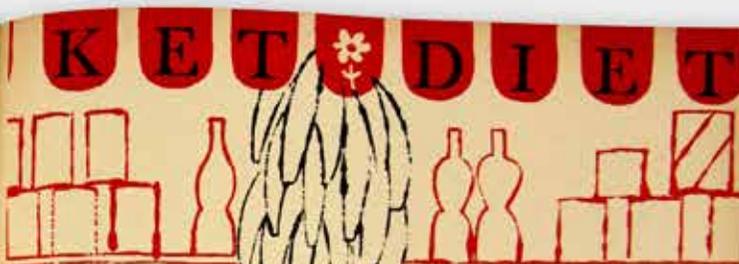
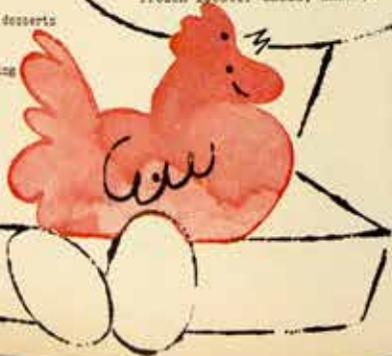


## SHOPPING LIST

- Skim milk
- Skim-milk cottage cheese
- Eggs
- Dietetic topping for desserts
- Dietetic bread
- Dietetic salad dressing
- Salad greens
- Fat
- and...

## SHOPPING LIST

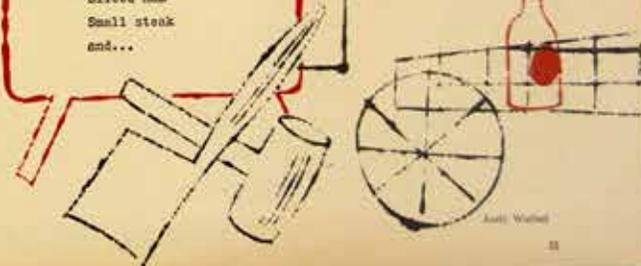
- Dietetic-peak tuna fish, vegetables
- Fresh tomatoes
- Water cress
- Frozen sliced yellow squash, zucchini
- Frozen lobster tails, shrimp



- ## SHOPPING LIST
- Rock Cornish hen
  - Veal scalloppine
  - Lamb chops
  - Ground beef
  - Sliced ham
  - Small steak
  - and...

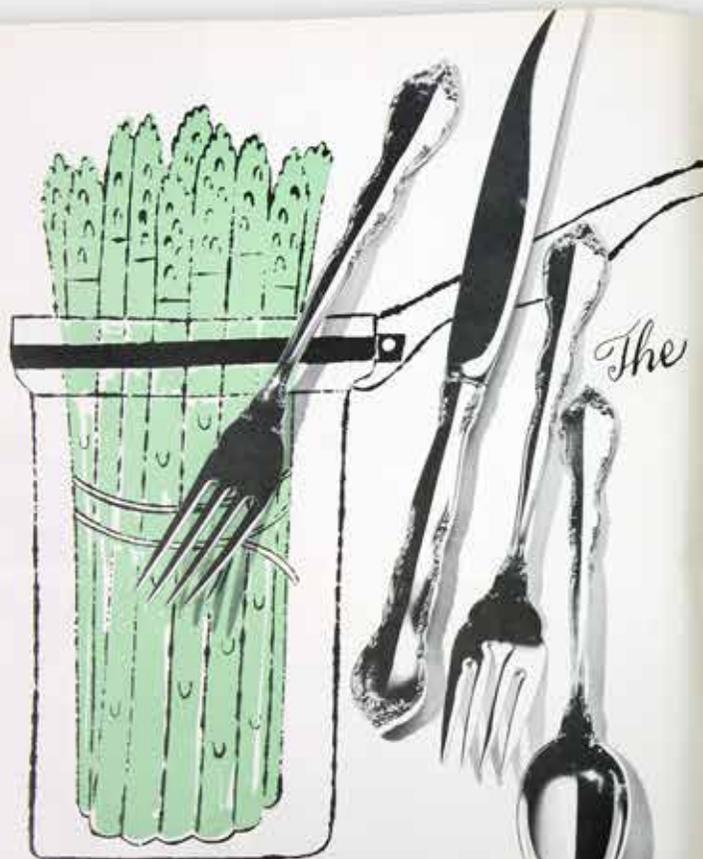
## SHOPPING LIST

- ### Fixates
- Low-calorie carbonated drinks
  - Non-caloric sweetener
  - D-Sarta puddings
  - Gelatin desserts







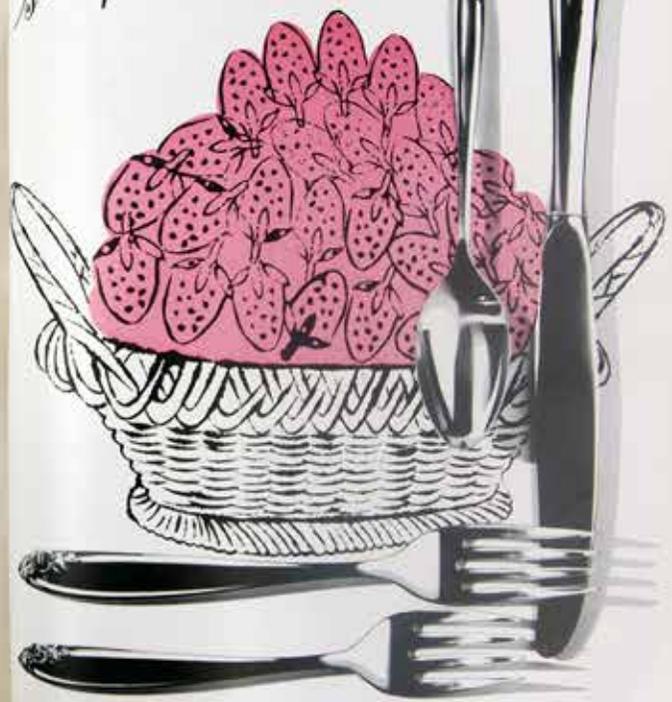


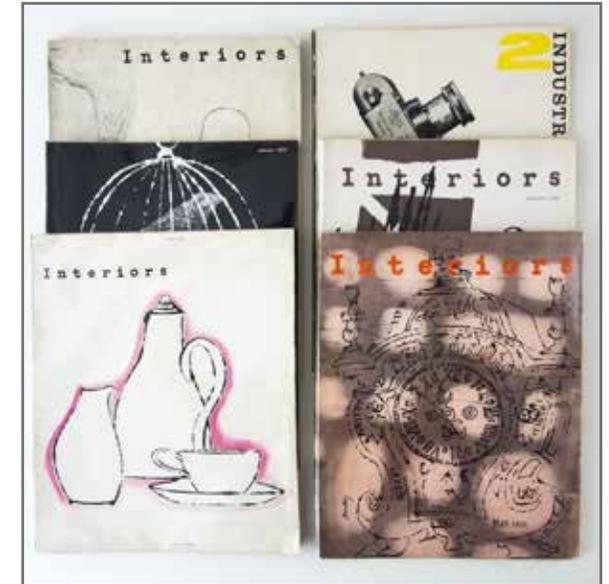
The

TO GILD EARLY SOMMERS SLEETER, the delicately flavored asparagus with some thin slices of ham was served by the hostess. In this lovely vegetable may be beautifully displayed in a glass jar. To make it, line a jar with paper and fill it with water. Wash the asparagus, leaving the dry outer skin, and cut 2 pieces of asparagus and pack in water called and covered with a sugar honey. Drain the water in hot a pan, discarding hard ends. Now make a brine of water, add to it 2 ounces of granulated sugar and the asparagus. Pour into the jar and leave nearly to the top and feed to the handsome guests. • Gracefully filled silver with which to eat such a summer dish! Lane's Magazine (1937) for Queen Victoria.

THE FRESH MELTING SWEETNESS of a strawberry is the simplest reason for a summer. Perhaps there are last years some and very few, but here is a way to get it. Put 1/2 cup of strawberries in a hot liquid, combine with sugar, cream and ground nut of 2 ounces sugar and vanilla, fill with a little cream, cream and ground nut of 2 ounces strawberry in this and serve up with strawberries in any pan. • The silver, silver and one perfect summer dish. Lane's Magazine (1937) for Queen Victoria.

Sumptuous Simplicities





## Interiors

May	1951
June	1952
May	1953
February	1954
September	1954

## INDUSTRIAL DESIGN

April	1954
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# Interiors INDUSTRIAL DESIGN

Editore: Whitney Publications Inc., New York

Nel 1940 Charles E. Whitney acquistò *The Interior Decorator*, che rinominò *Interiors*.

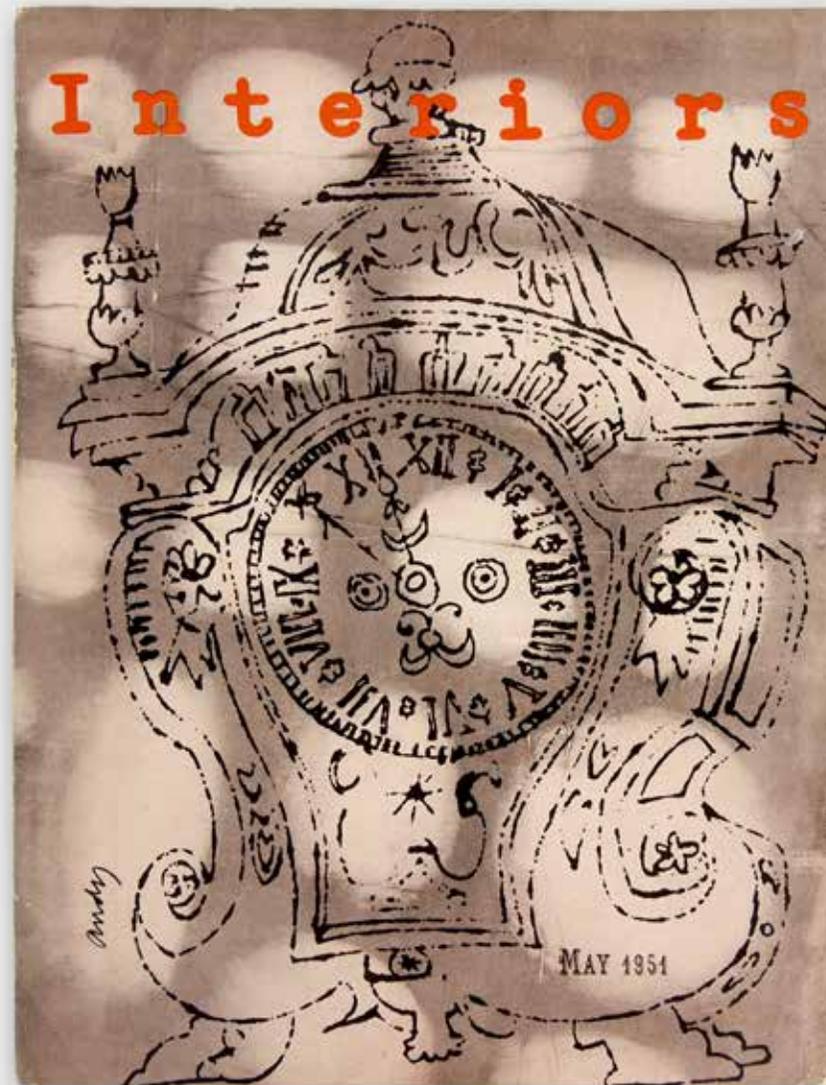
La rivista si assunse il compito di avvicinare progressivamente e in modo non traumatico, i lettori al design moderno. Questa preoccupazione diminuì subito poiché la rivista fu riconosciuta molto presto come una delle più prestigiose nel suo campo.

Whitney ampliò il formato fisico, cambiò la tipografia, migliorò la qualità della carta ed assunse il pittore e scultore modernista Costantino Nivola come direttore artistico.

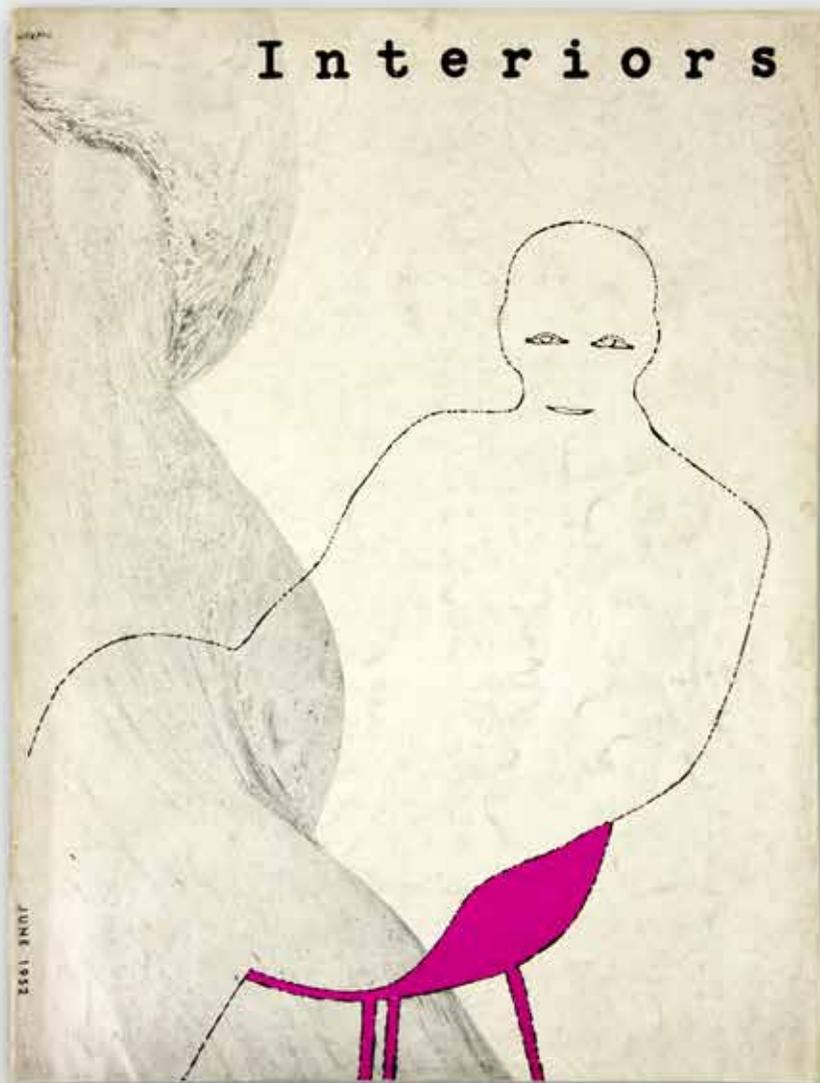
Warhol iniziò la sua collaborazione con *Interiors* quando era poco più che ventenne. Nell'arco di tre anni e mezzo, lavorò per cinque copertine della rivista senza chiedere il pagamento per il suo impegno. Realizzate all'inizio della sua carriera, questo incarico rappresentò una grande opportunità per farsi notare dalla qualificata platea dei lettori di *Interiors*. Warhol fu spesso bersaglio di critiche da parte dei suoi amici per richiedere ingenti somme di denaro per una commissione o, all'estremo opposto, lavorando per un importo ridicolmente basso quando la pubblicazione accettava di includere una sua breve biografia nel numero, oppure gli permetteva di accedere a nuovi ambienti.

La prima copertina per *Interiors*, un orologio in stile rococò, fu per il numero di Maggio del 1951 (pag. 42), la seconda, del Giugno 1952, è il disegno della silhouette di un uomo seduto su una sedia modernista rosa in cui l'influenza di Nivola appare evidente così come nella copertina del numero di Maggio 1953 che rappresenta un'elegante e bianco set da caffè sottolineato in rosa (pag. 43). Per il numero del Febbraio 1954 fece un collage su un disegno di due uccellini in una gabbia su uno sfondo nero ed infine un altoparlante per il numero del Settembre 1954 (pag. 44).

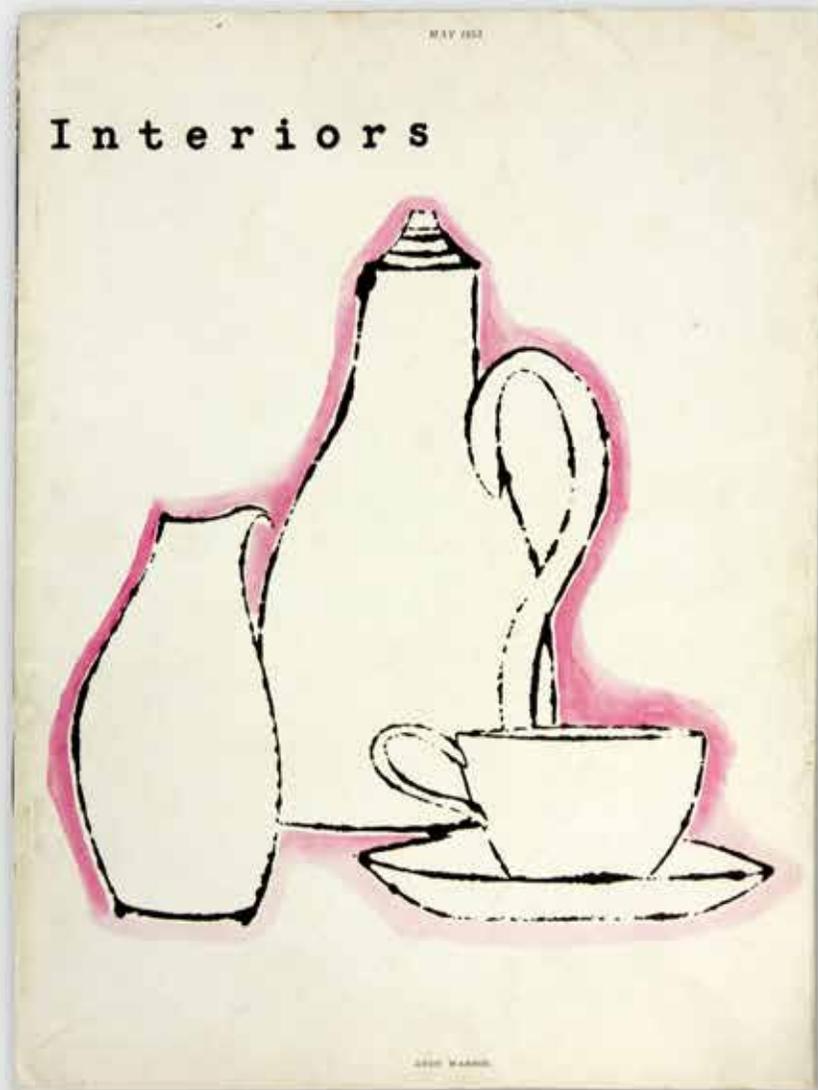
Nel 1953 Whitney decise di fondare una nuova rivista dedicata al design industriale, *I.D. (Industrial Design)* convinto che il pubblico americano fosse pronto per una pubblicazione come questa. Warhol contribuì al secondo numero (Aprile 1954) con cinque pagine dedicate all'evoluzione del design del trattore, un lavoro assolutamente insolito che dimostra ancora una volta l'infinita versatilità del suo talento (pag. 45).



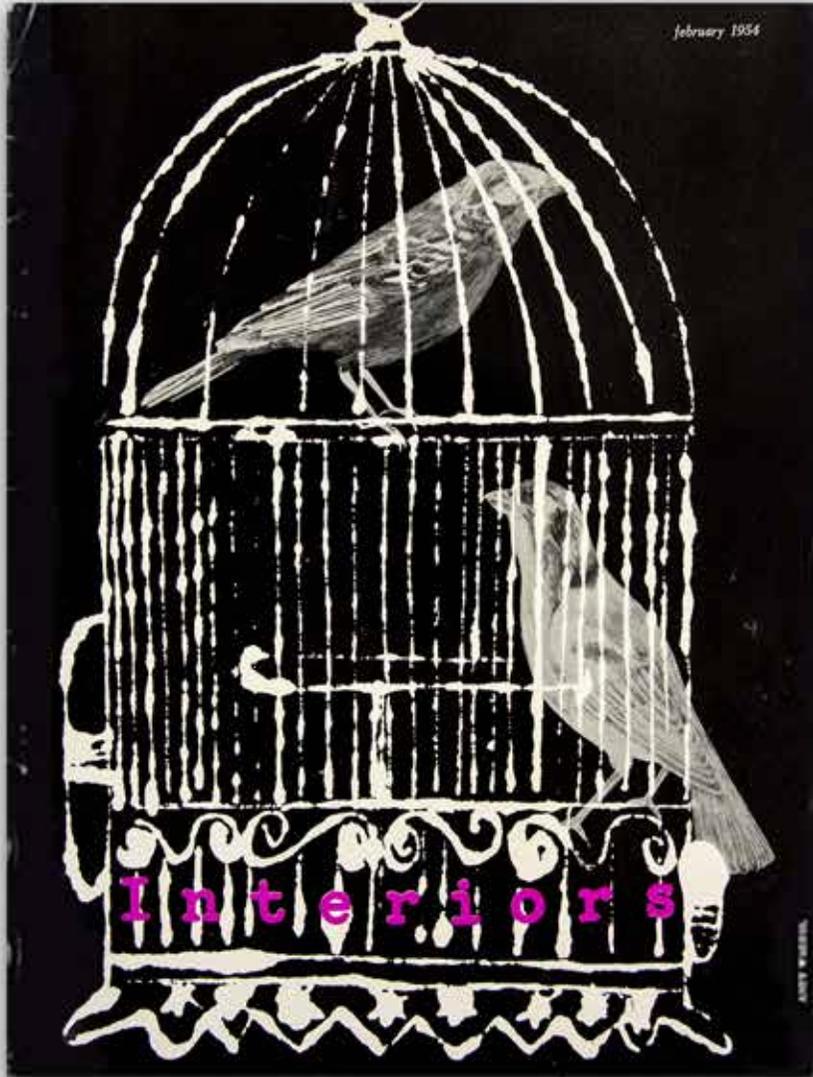
May 1951



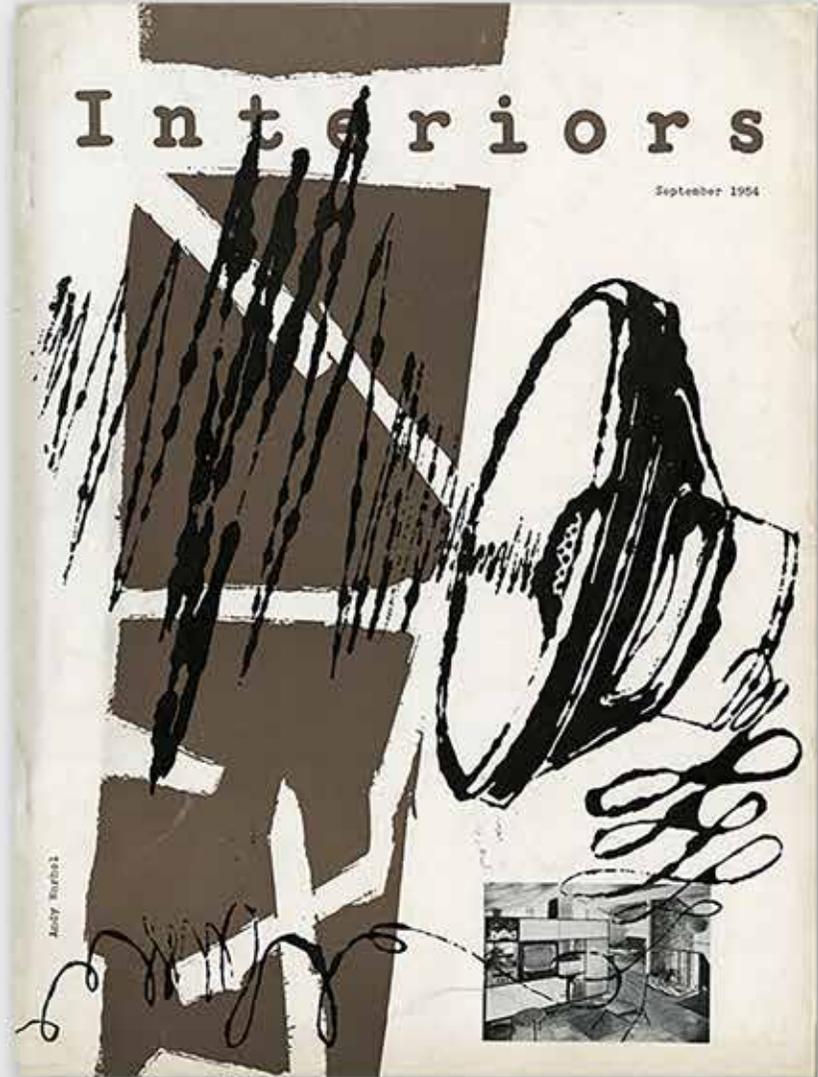
June 1952



May 1953

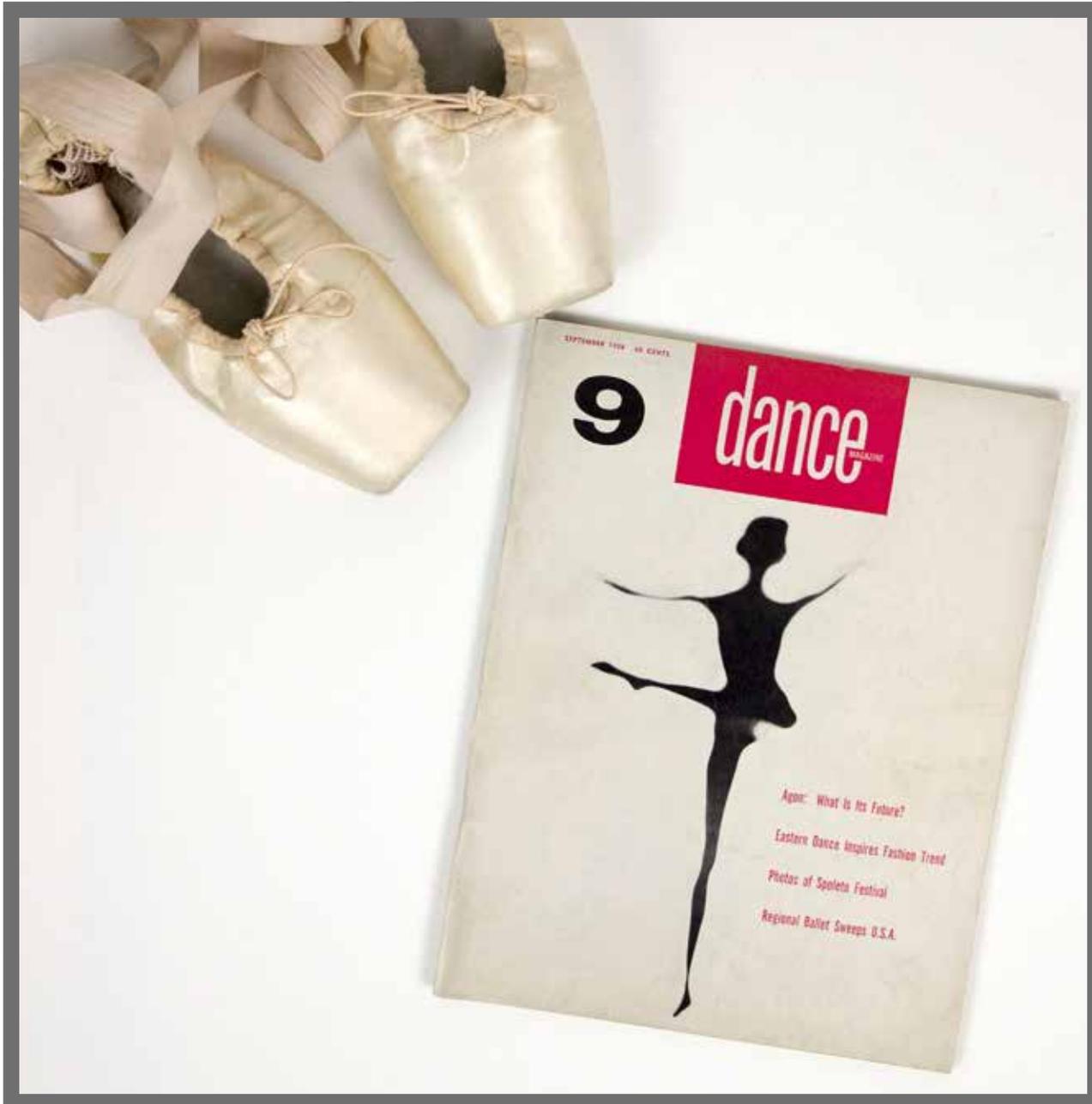


February 1954



September 1954





## dance

September	1955
January	1956
January	1958
September	1958
February	1959

Motto: "The world's largest dance publication"

Editore: Rudolph Orthwine, New York

*Dance Magazine* nacque nel 1942 quando Rudolph Orthwine fuse le due riviste *The American Dancer* e *Dance*. Nel prenderne le redini mise insieme due sue passioni: la danza e la stampa. *Dance Magazine* diventò molto presto un punto di riferimento fondamentale per la danza moderna. Il fatto che le pagine interne della rivista fossero solo in bianco e nero rappresentò, per i suoi illustratori, un'ulteriore sfida creativa.

Il primo contributo di Warhol fu per il numero di Luglio 1951 per il quale fece un disegno con la tecnica della blotted-line simile a quelli realizzati nello stesso periodo per *Harper's Magazine*. Successivamente egli iniziò a sviluppare uno stile più adatto ad una pubblicazione di danza disegnando personaggi in movimento con lunghe ed espressive linee curve che evocavano i movimenti del corpo.

Esempi evidenti si hanno nel numero di Settembre 1955, nel quale per l'articolo "A Fun Item: The Cha-Cha Choo-Choo Caboose" disegnò un gruppo molto dinamico di ballerini seguito, alle pagine successive, da consigli sulle pettinature per le ballerine, e nel numero di Gennaio del 1956 per il quale illustrò l'articolo "Too many Boys?" con un disegno di coppie di ragazzi che ballano tra loro per descrivere i problemi che nascono quando il numero degli uomini supera quello delle donne nei corsi di ballo. Ed ancora nel numero di Settembre 1958 con una sua tipica coppia di angioletti seguita, nelle pagine successive, da un vivace gruppo di ballerine (pag. 49).

Nel gennaio del 1958, Warhol ricevette l'incarico per la copertina: un disegno di un collage di pizzi e carte dorate che adornano delle scarpette da ballo mostrate in movimento. Poi, per il numero di Febbraio 1959, ancora per la copertina, disegnò il ritratto di Doris Humphrey eseguito con la tecnica della blotted-line e basato su una fotografia della stimatissima coreografa morta l'anno precedente (pag. 48).

L'ampia libertà creativa che l'Art Director Rudolph de Harak concesse a Warhol durante la loro collaborazione a *Dance Magazine* contribuì in modo determinante al suo sviluppo artistico.



January 1958

February 1959





**HUMAN HAIR ATTACHMENTS**

Whiskers & bangs making a difference to perfection made to order! Also in most ALL COLORS Length of hair from 12" to 32" in length Quantity and the length of hair depend on price. Also Bangs, Twists, Chignons, Curves, All styles. BLACK - BROWN - BLONDE - DEER AUBURN - WHITE - PLATINUM & OTHER SHADES

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**HAIR STYLES FOR DANCERS**  
BY MICHAEL DE JON...  
The hair is the most important part of a dancer's appearance...  
It should be styled in a way that is both attractive and practical...  
The most popular styles for dancers are those that are easy to maintain...  
and that look good in a variety of lighting conditions...  
The hair should be styled in a way that is both attractive and practical...  
It should be styled in a way that is both attractive and practical...  
The most popular styles for dancers are those that are easy to maintain...  
and that look good in a variety of lighting conditions...

**SEPT.**  
**NOV.**  
**CHIA-CHIA**  
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**TOES**  
**MAKING**

**HAIR STYLES FOR DANCERS**

These remarkable leopards' and tights' shape themselves to you - exactly!



**CHIA-CHIA**  
N.Y.C.

**complete**  
**FOOTWEAR**  
**WIGS**  
**TOES**  
**MAKING**



Illustration of a woman's face with a specific hairstyle.



Illustration of a woman's face with a specific hairstyle.

**DANCE**  
These remarkable leopards' and tights' shape themselves to you - exactly!

**THE BALLROOM BULLETIN**



**A Fun Item: The Cha-Cha Choo-Choo Caboose**

By MICHAEL DE JON

There are thousands of dances in the world...  
The Cha-Cha Choo-Choo Caboose is a new dance...  
It is a fun and exciting dance that is easy to learn...  
The Cha-Cha Choo-Choo Caboose is a new dance...  
It is a fun and exciting dance that is easy to learn...  
The Cha-Cha Choo-Choo Caboose is a new dance...  
It is a fun and exciting dance that is easy to learn...

**DANCE**  
Subscription form for DANCE magazine.

Vertical text on the right edge of the magazine spread, including a partial advertisement for 'DANCE' magazine.



## BAZAAR

Sept.ber	1951	May	1957	Dec.ber	1960
August	1952	June	1957	July	1961
August	1954	July	1957	April	1962
Sept.ber	1954	October	1957	July	1962
October	1954	Nov.ber	1957	Nov.ber	1962
Dec.ber	1954	Dec.ber	1957	Dec.ber	1962
January	1955	February	1958	February	1963
March	1955	March	1958	June	1963
August	1955	April	1958	July	1963
Sept.ber	1955	May	1958	January	1964
October	1955	July	1958	Dec.ber	1979
Dec.ber	1955	May	1959	Sep.ber	1982
February	1956	June	1959		
March	1956	August	1959		
April	1956	Dec.ber	1959		
July	1956	February	1960		
August	1956	April	1960		
March	1957	June	1960		
April	1957	July	1960		

# BAZAAR

Editore: Hearst Corporation, New York

Il magnate della stampa William Randolph Hearst acquistò *Harper's* nel 1913 e nel 1929 la rinominò *Harper's Bazaar*, ingrandì il formato, ne migliorò l'aspetto visuale e la qualità della stampa trasformandola in una delle più sofisticate riviste di moda del ventesimo secolo.

Le leggendarie fotografie di Cartier-Bresson, Man Ray, Cocteau, Richard Avedon e Diane Arbus contribuirono a costruire un nuovo immaginario che andò ben oltre i limiti tradizionali delle riviste di moda, abbandonando pose statiche in favore della spontaneità e del movimento, dando vita così ad una rivista ricercata, ma anche accessibile, che mescolava arte moderna, letteratura, fotografia, graphic design e moda.

Warhol iniziò come illustratore per *Harper's Bazaar* con il numero di Settembre 1951, quando Carmel Snow ne era il direttore. La storia racconta che durante il colloquio di lavoro, Warhol aprì il suo portfolio sulla scrivania della Snow e uno scarafaggio saltò fuori. Il suo imbarazzo suscitò in lei simpatia e fu così che Warhol ottenne il suo primo incarico per la rivista. Sessantanove numeri di *Harper's Bazaar* contengono illustrazioni di Warhol eseguite tra il 1951 e il 1964.

I primi disegni per la rivista sono di scarsa rilevanza e venivano utilizzati come miniature che accompagnavano fotografie di modelle (Settembre 1951 (pag. 53)). Passò del tempo prima che a Warhol venisse affidato di illustrare una piena pagina a colori (Agosto 1952) o per il suo primo incarico per una copertina (Dicembre 1954 (pag. 52)).

La sua lunga collaborazione con *Harper's Bazaar* gli permise di entrare in contatto con molti personaggi influenti del mondo dell'arte e del design. Queste sue relazioni furono determinanti per costruire la sua credibilità come artista.

Nel 1962 Bea Feitler e Ruth Ansel, entrambe giovanissime e co-art directors della rivista, presero l'audace decisione di pubblicare i primi collages di Warhol costituiti da strisce di photo-booth, (Dicembre 1962 e Giugno 1963) o da sue fotografie (Novembre 1962) (pag. 67).

Era ormai nato l'artefice della Pop Art.



December 1954



September 1951



August 1955



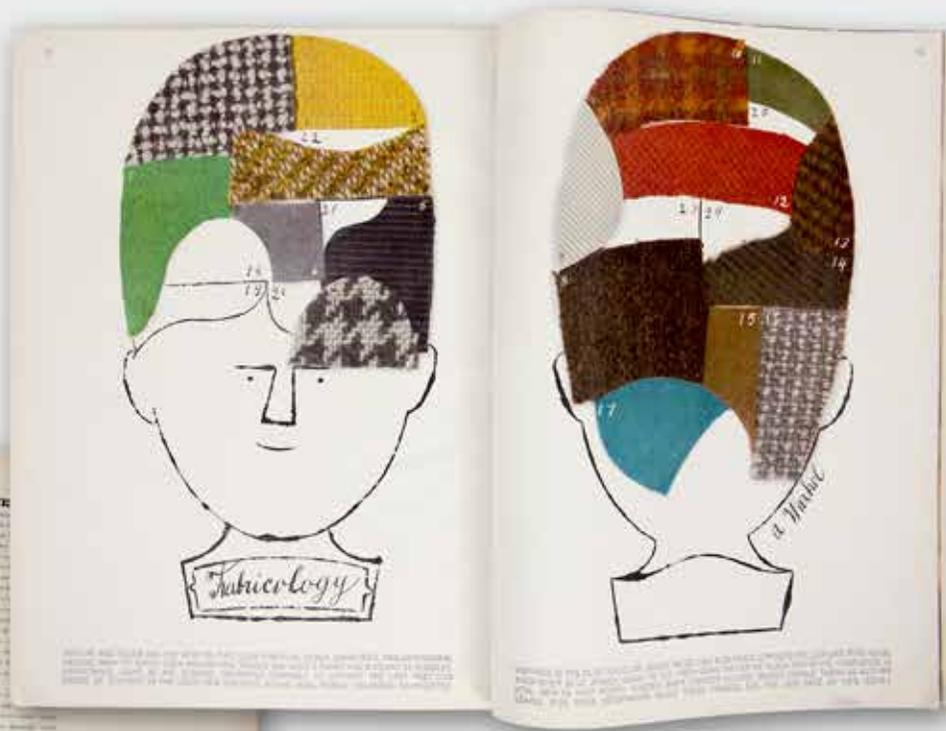
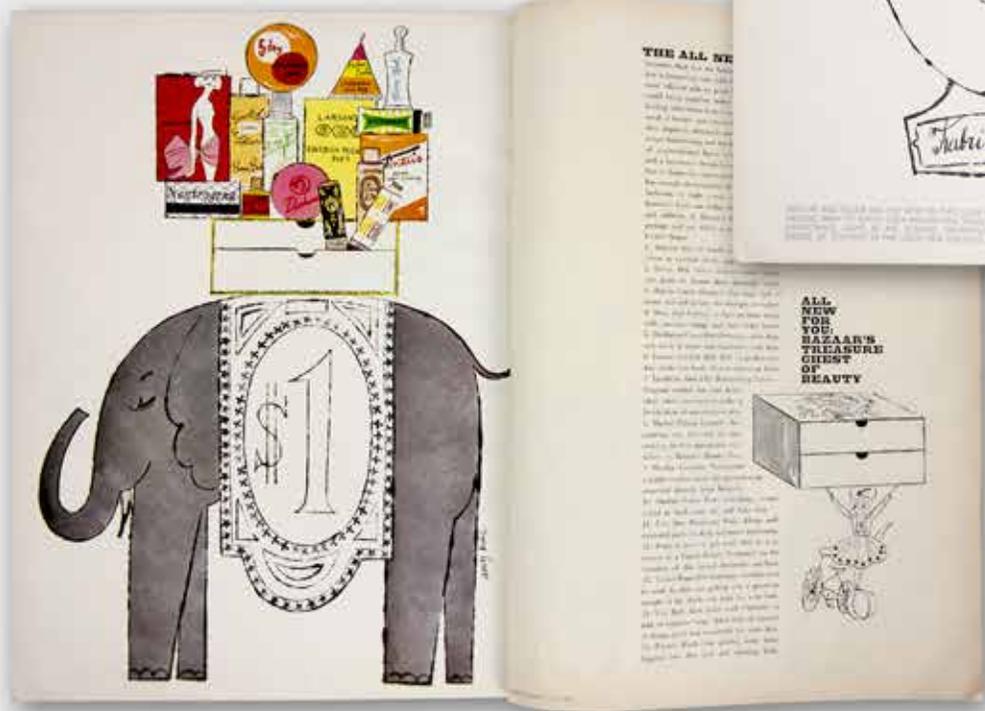
September 1955



January 1955



August 1954



July 1960



September 1955

By Russin Gary

All's Well on Kilimanjaro



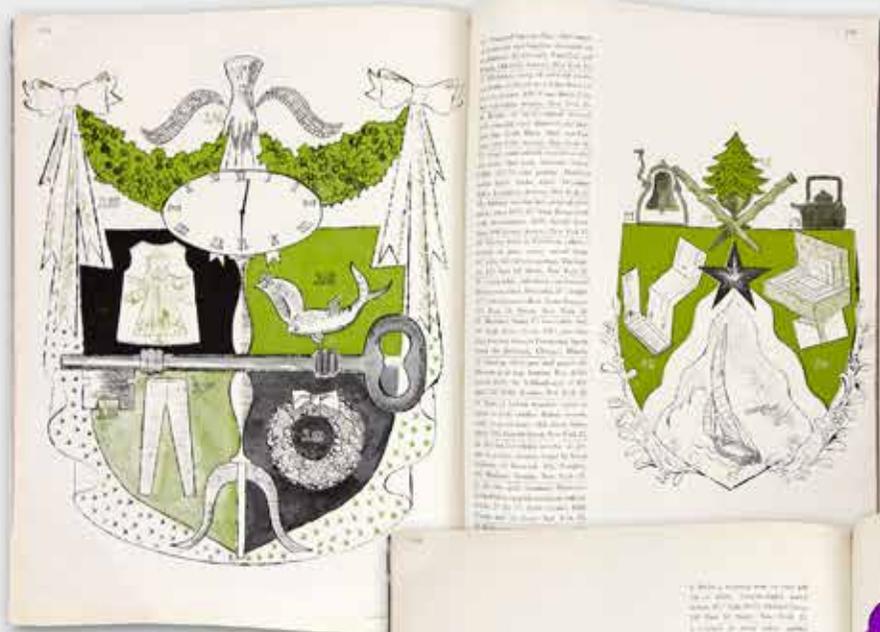
October 1955



May 1957







December 1960





December 1960



December 1957



July 1961





Hand-in-Hand with the Chemise: The Pretty Glove

• The white glove has always been a special touch for spring, but here it takes on wild patterns—and colorful details—in a handful of pretty ways any of which can be the special touch for today's new looks. Includes the unobtainable dress.

• From the top of this page, *www.chemise.com*  
 • A little glove that runs pale to dark—the large pearl button and long lace panel on the back of the wrist.  
 In white cotton, by *Shelton*, About \$5. At *Brasonglobe*.  
 • The hand for spring: a French provincial design printed in black on a white business-cotton glove with a pale rose and white piping.  
 By *Perles*, About \$5. At *Saks 5th*, *Yves*.

• Gossamer embroidered silk tulle with gauze.  
 • At your finger tips, a pretty dotted line of blue French knots on a handsome white cotton glove reaching just over the wrist.  
 By *Gene Mackintosh*, About \$5. At *Bar's*.  
 • Back interest for a tailored glove—rows of white lapping neatly aligned the length of a handsome white cotton glove.  
 By *Ferraro*, About \$5.50. At *Annold Goodman*.  
 • In striking contrast: the back of black patent leather brooking a wide band at the wrist of a white cotton glove.  
 By *Van Ransle*, About \$5. At *Arnold Querelle*.  
 • This page, following the ribbon and starting below:  
 • Right blue buttons call back the side seam of a longer, smooth-fitting glove. By *Harlow*, in handsome white cotton, About \$5.50. At *Franklin Simon*.  
 • Paley days ahead: a tailored white cotton glove with a fine belt and buckle detail and an off-center seam. *Hankowsky*, by *Dorothy*, About \$5. At *Franklin Simon*.  
 • Hand-painted for all the rose and blue in bloom with a pretty patterning of red roses on baby green satin. A finger glove, in papal-rose white cotton.  
 By *Greenstock*, About \$4. At *Lord and Taylor*.  
 • A handful of diamonds—red ones at first—over a sheer, corded glove of hand-stitched white cotton.  
 By *Woolly*, About \$4. At *Lord and Taylor*.

# The Lithe Line



- Left: Little something for a sleep-wearing, slender form (like the one on page 101) — an addition of lace here and just below, contrasting the the tissue with a thin layer of foam rubber in the top, made by the artist from the figure by Tina. About \$22. Stock.
- Above left: A boned, form-fitted girdle of black nylon, some of it drawn smoothly to the thighs, holding the garter bands. The lace here has been in black, except for the lower line, gone with or without straps depending on the occasion. By Cross.
- Above right: A black girdle releases the legs with slotted nylon, it girdle high-waisted in black, curved to back, and padded with Buckram here over corsetry to reach a lightly sized line by Lily of Yarns Goods, 21230, lot. 628. At Franklin Stone.
- Opposite: Padded, ribbed corset lace dress & corresponding skirt pieces. The matching bra, designed by Pinner for the ultimate form, just made by the artist, is sold by Frenchie. The girdle, \$11, the lot. 21230. At Blomquist's, Saks Fifth, Dunes.

© 1958 by [unreadable]



March 1958





July 1962

July 1956



July 1957

April 1956



July 1963

July 1958

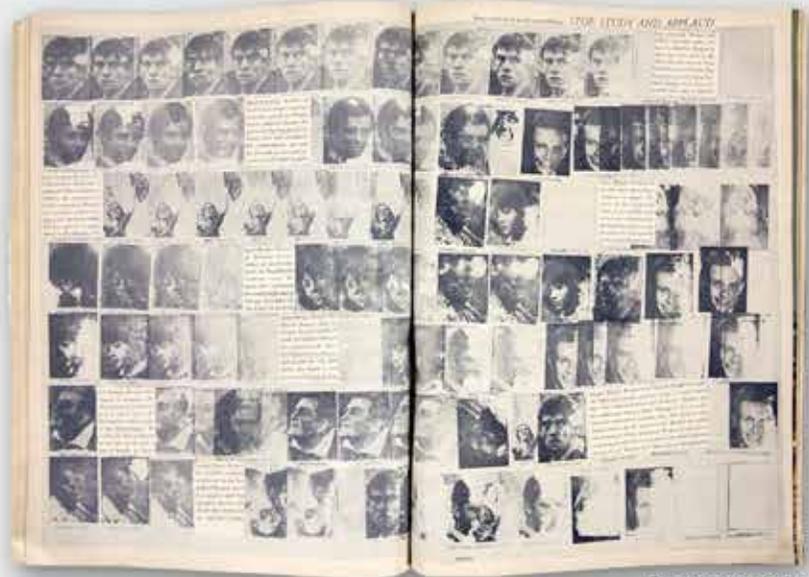




November 1962



June 1963



December 1962



## VOGUE

March, 1	1955
August, 15	1955
September, 15	1957
December	1959
October, 1	1960
November, 15	1961
February, 15	1962
February, 15	1965
April	1984 (Vogue Paris)
December	1984



September 15, 1957



October 1, 1960

February 15, 1962



March 1, 1955



Two pairs of stockings (sweaty)

## Christmas — and the shopping

For the recipient of letters, a short notice, here in quick news presentation. Most of these suggestions are main-line favorites in shops, many also, alas, common household perfumes. Any one would be a charming gift for two-woman-odd-in-a-lot tied with all the domestic women on a present list.

A package of six stockings, made in six different colors, above left; that's about a universal item—there's hardly a woman alive who wouldn't use them. All white, 24" squares of silk (Hoffen will hand-roll others); the outside edge here painted in black. These come wrapped in clear plastic, protected with a box. By French, 99 for the whole gross business. Three-wrap package, \$4.50; Box, at Brown, Tilden.

A sparkling, modern perfume called Eau O'Clock, now selling in stores in this perfume's native continent, comes in black and hand-painted gift. After the perfume is all sprayed away, the case can be refilled with the same or another fragrance. By Helene Rubinstein, 1/2 ounce size, \$4.50. Other portable sprays that can be refilled—Intuition, (scented, lovely, has just opened her pores?), a spiritual fragrance in a black and gift case, by D'Arny, 1 ounce for \$4.50. Trench, a wonder-act for, (scented, lovely, in a silver and gold-looking case), by L'Oréal, 1/2 ounce for \$3.50.

Tailored classic—Rinal Street



Four new being perfumes are getting about in handbags. One of the most intricate in this form—L'Oréal, a flower bouquet that first scented the light of day in the stomach cavity, in the French case. This one in a gift case spray, covered with a box of tin, by D'Arny, 1/2 ounce, \$4.50. For the better-minded—Primitif, a water (roughly) kind of fragrance in a black velvet case that releases a delightful whiff by the unscrewing system. By Max Factor, 1/2 ounce, \$4.50. If a feminine floral atmosphere is the idea you want, there are big possibilities in Oe La Tu—packaged in a silver-colored glass that also means nice development. This one, by Ciro, 1/2 ounce for \$5. Another—a sparkling fragrance that's new, (scented, lovely), 1/2 ounce, \$5.

Perfume that has advanced classic status: Rinal Street by Yachtel, left, a tailored floral scent that's liked by most women that you can shake a good head out at. This is a bigger size—about 4 1/2 oz. Other big bottled perfume thoughts to consider for Christmas: Fanny, wearable and enduring, by Coty; Fireworks, a brilliant fragrance with a bottle being from the Douglas Cosmetics collection; Canvas de Ind, a subtle, memorable bouquet, lashed with cinnamon and myrtle, by Beaulieu.



Portable perfume—practical, refillable

## is easy

A guarantee for Christmas-giving: perfume-type perfume that just smells common—Dioréale, by Charles of the Rins, L'Oréal is new, cool, with whimsy and femininity. By Rignol. On the same good list is Christian, a day or night delivery by Coty, Warm and spicy. Stralover, by Pierre Marchalot, Another new note. Private Label, licensed by Brown, Tilden—light, engaging. Seven Winds is a fresh, lovely floral with a hint of womanhood, by D'Arny.

Parisian, bottles of perfume that are not square in shape, perhaps, from bigger bottles of the same (which wrapped as one gift?). Love, from Spain, is named after a jewel and perfectly speaking to one. 1 ounce, \$4.50. Tala—feminine, penetrating, distinctive, packed with a little brand for selling. By D'Arny, 1 ounce, \$5.

Change of pace—a soapstone, for perfume-like perfume. At night, a long perfume and a lightness of one hour perfume, (scented, lovely, and very hot), both black soapstone. By Vanity Fair, at D'Arny's store. About \$99 for both, at Lord & Taylor, Marshall Field, First Five.

Lipstick, independently rich, this, shows Indian, (scented, lovely, and very hot), and in French, will with you. A wonderful present because it's new and given. By Elizabeth Arden, with (scented, lovely) \$5. More Christmas ideas on pages 154, 155.



Lipstick, independently rich



Perfume-like perfume, nightdress



NEW YORK PAR

*Andy Warhol*

"TOTAL BEAUTY" SPECTACLE DE DELIA DORÉ

CHARLES LUDJAN ET EVERETT OGDEN DE "GALAN"

WILLIAM S. BUDOLGHS

ALITH HARRING

HUSTON BATTLE ET ALFONSO RIBERO DE "THE TAP DANCE KID"

PAYS SEX

WANA ABRELLANO



## *seventeen*

May	1953
October	1953
March	1957
February	1958
July	1959
February	1960
August	1960
October	1960

# seventeen

Motto: "America's Teen-Age Magazine"

Editore: Triangle Publications Inc., New York and Philadelphia

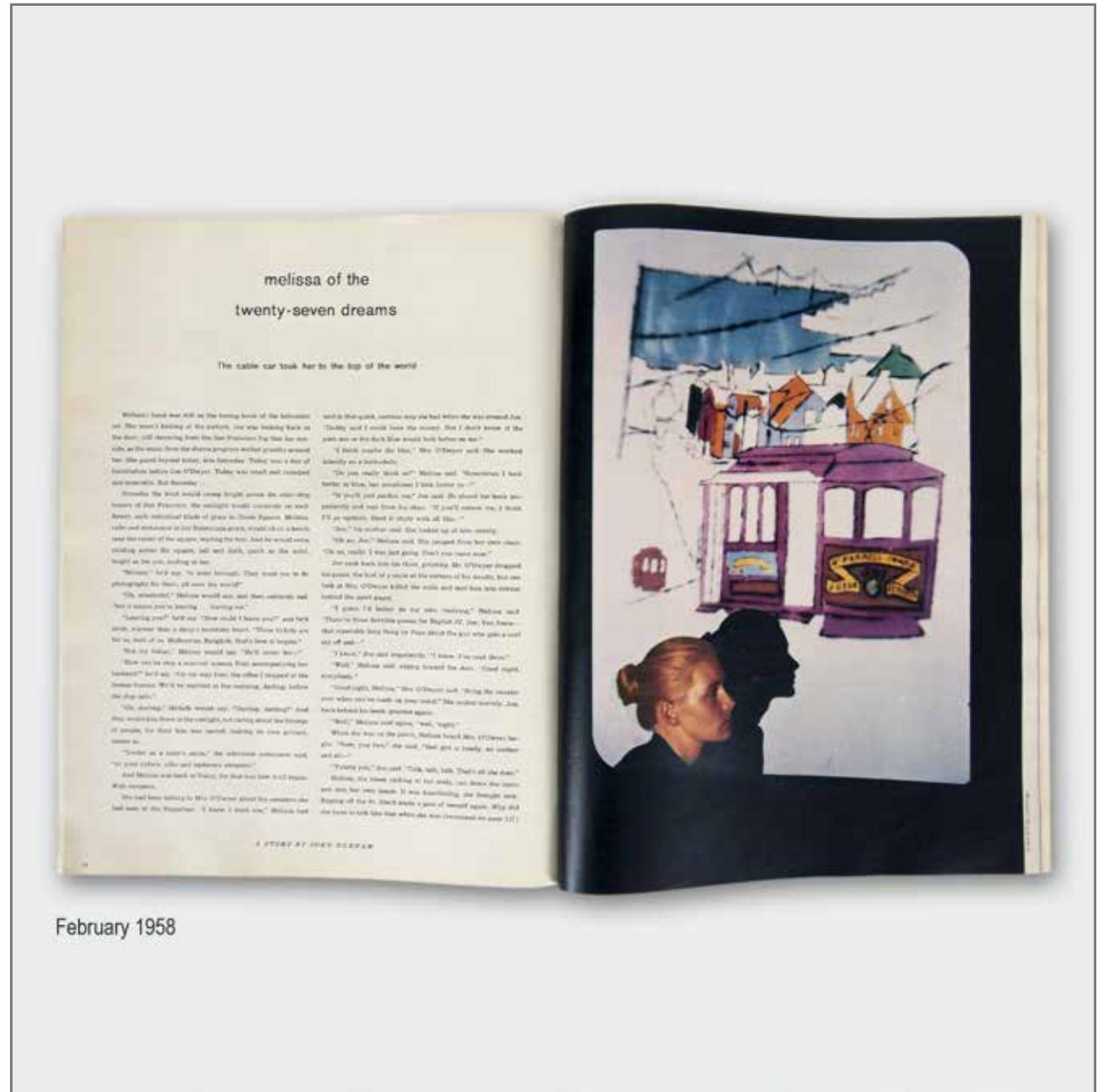
Nel 1944 il collezionista di pittura impressionista e filantropo Walter Annenberg, che negli anni cinquanta sarà a capo di un vasto impero dei media che comprendeva giornali e stazioni radio-televisive, incaricò Helen Valentine, in seguito manager pubblicitaria a *Mademoiselle*, di creare una rivista per sole teenagers. Fu così che nacque *Seventeen*.

L'idea che le adolescenti fossero un segmento distinto della popolazione pronto a ricevere messaggi di marketing mirati, era piuttosto nuova al tempo, ma poiché entrambi avevano una profonda conoscenza del mercato editoriale dedicato al pubblico giovanile, la tiratura mensile della rivista passò da 400.000 a un milione già alla fine del suo primo anno di vita.

La collaborazione di Warhol con *Seventeen* durò dal 1953 fino al 1961. Art Kane era art director nella prima metà degli anni cinquanta e Marvin Israel lo sostituì nel 1955.

Kane e Israel avevano talento per mescolare innovativamente illustrazioni e fotografia e Warhol imparò moltissimo da entrambi. Il suo primo lavoro per *Seventeen* fu un'illustrazione per un racconto di Rossa Williamson "When the Heart in Tender" (Maggio 1953) per il quale egli disegnò, con la tecnica della blotted-line e ritocchi con l'acquerello grigio, un doppio ritratto introspettivo molto diverso per stile dai suoi lavori commerciali. Lo stesso approccio fu utilizzato ancora per il racconto di Marie Kruger "The diploma" (Luglio 1959 (pag. 79)). La collaborazione con la rivista fu un'occasione per Warhol di esprimere la propria creatività anche quando, ancora una volta, illustrava scarpe come appare chiaro nel numero del Marzo 1957 (pag. 77).

Il numero di Febbraio 1958 contiene uno dei più innovativi esperimenti visuali che Warhol fece per una rivista (pag. 76). Per illustrare "Melissa of Twenty-Seven Dreams", disegnò delle case di San Francisco ed un tipico tram, poi convertì il disegno in diapositiva a colori e la proiettò su un muro. Una modella che impersonava Melissa, l'eroina della storia, fu fotografata di profilo davanti allo sfondo da Edward Wallowitch che a quel tempo era il compagno di Warhol. La modella, Anna Mae, era la sorella diciannovenne di Wallowitch.





## THERE WAS A YOUNG

Several shoes in fact! And with today's fashions, she knows just what to do! She wears one pair for school, one pair for sports, another for dancing, still another for dancing. The young woman is you, of course—or we hope it's you. For shoes are part of your overall fashion picture, as important to your total appearance as your hands. They should be matched to the occasion and to your costume as carefully as you match your lipstick. Naturally you wouldn't wear sneakers to a dance, but there are times when you may be puzzled about which shoe to wear with what. To see the manner of a glance, look at the sketches below showing basic shoe styles teamed with appropriate costumes.

The fact that a shoe style seems to "belong" with a certain type of clothing is no accident. Shoes are fashions, and shoe styles keep up to date with the fashions changes in the clothes you wear. For instance, current fashion is a babylike, slumped look, and current shoes have slumped, lengthened toe lines and delicately shaped, lowered heels. Shoes show up in the newest fashion catalogues. At one time, a little black, brown or navy shoe wardrobe was about all the choice you had. Now you buy shoes in every conceivable color, in color combination, and in prints and prints with lace. Shoes can blend harmoniously with the rest of your costume, or they can be the exciting note of color that actually "makes" the costume.



**LOAFER.** Casual, comfortable sports shoe in a wide range of colors. Team it with your Bermuda shorts, slacks, skirts and sweaters.



**SNEAKER.** A casual shoe for active sports—especially fit for a tennis court. Wear it, indeed, leather shoe, tennis for sports.



**CASUAL FLAT.** Shows in interesting textures, leathers and a variety of colors. Good to complement your casual slacks and skirts.



**DRESSY FLAT.** Usually soft and in shades, or jewel tones as well as dainty. To wear with soft dresses and skirts and with fancy pants.



## WOMAN WHO LIVED IN A SHOE

Tying out all this glamorous footwear is a very exciting business. As many as 187 separate operations go into each pair of shoes. And remember that the shoe manufacturer must make pairs that exactly match, from the time a shoe is designed on paper until the last and is tapped into the heel lift, the making of a shoe takes about a month. Most of that time, the shoe is in a last, which is a reproduction in wood of the appropriate size and shape of the foot. Lasts are needed for different heel heights and toe shapes, and for each shoe size made in each style.

Do you know the names of different parts of the shoe? The *toe cap* is the front portion of the shoe, extending from the throat (the front edge of the shoe opening) to the toe. You may want to ask for a V-throat, or a U-throat, or a square throat. . . with either comfort or battery in mind. The back half of the shoe is called the *quarter*. Quarter and vamp together make the *upper*, or top of the shoe, which includes everything above the

sole—the outer bottom that meets the street. The *toeing*, which may be leather or a combination of leather and fabric, helps absorb perspiration and keep the shoe in shape.

Although the look of a shoe seems all important when you're buying it, the fit of a shoe becomes even more so when you're wearing it. (Have you a blister on your heel? Ever limp home from a dance?) Naturally, you try on shoes very carefully before you buy; you always have the salesman measure your foot; you allow for the fact that your foot slides forward when you stand up; you test the shoe in actual walking around the shoe department—on a hard floor surface if possible and you are as careful about width as you are about length. If a shoe is not comfortable though it may seem to be the correct size, it may be because the proportions of that particular shoe are out of step with your foot. For instance, that shoe may have a short vamp, while your foot happens to need a long vamp. Luckily, today's shoe stores offer you such a dazzling variety of styles that you're bound to find shoes as easy to (continued on page 174)



**CASUAL PUMP.** A little less show in a variety of textures and textures with contrasting laces. Wear it with neat dresses and suits.



**SLING PUMP.** Shows the soft curves and contours in "shaded" tones, sometimes. Pretty but spring in spirit with all your shoes.



**HIGH-HEELED PUMP.** A dressy elegant shoe with a tapered toe. May be very showy or very simple, according to leather, trim.



**T-STRAP SANDAL.** An evening shoe in durable fabrics. Dressy, elegant, goes to sleep too. Right back for formal evenings.



The Seventeen Look in fashions

Charts on this page. For further information on coats and helmets, see page 147



Slim Coats + Par Avion Helmets = the SEVENTEEN

Our staff phrenologist says: The conformation of your pretty head indicates very high



Intelligence for just these parts of your head indicates a high level of intelligence. The phrenologist says: The conformation of your pretty head indicates very high intelligence and a leaning toward helmet hats.

Par Avion helmets feature with chin straps, about the influence of this, see article on p. 147. Coats, in fashion now, are including herringbone, wool, and wool-cotton blends. Hats, especially (left) tweed felt, shawl, water

LOOK

MORE →



SWEET TREAT

**Connie CRUSH**

Light as spun sugar... crushy-soft, water slim, square toes, eyelets and curlicue color. Delicious! \$4.95

August 1960

fatod

*I could just live in my new Comfy Slippers*

**DANIEL GREEN**

Slippers... made of soft, warm, comfortable material, perfect for the house. Available in black, white, tan, and red. \$4.95 for 2, \$8.95 for 4. Higher tops of the same material.

October 1960

*I could just live in my new Comfy Slippers*

**DANIEL GREEN**

Slippers... made of soft, warm, comfortable material, perfect for the house. Available in black, white, tan, and red. \$4.95 for 2, \$8.95 for 4. Higher tops of the same material.

August 1960

**Go all out for the Argyle news**

A sweater which does more to perk up than any sweater and sportswear could! The pattern is a lively, colorful one. The material is better than any you've ever seen. The price is just what you need. \$12.95. Available in black, white, tan, and red. \$12.95 for 2, \$25.95 for 4. Higher tops of the same material.

**Show school spirit in stripes**

See how it looks - one of the best in the business. The design is better than any you've ever seen. The material is better than any you've ever seen. The price is just what you need. \$12.95. Available in black, white, tan, and red. \$12.95 for 2, \$25.95 for 4. Higher tops of the same material.



## Esquire

June	1953
July	1954
October	1954
November	1954
January	1955
March	1955
April	1955
May	1955
June	1955
July	1955
August	1955
September	1955
November	1955
January	1956
March	1956
May	1956

Motto: "The magazine for men"  
Editore: Esquire Inc., New York and Chicago

*Esquire* è una delle poche riviste fondate durante la Grande Depressione, nel 1933, che sia ancora in corso di pubblicazione. Dopo qualche anno i fondatori, consapevoli che la rivista dedicata esclusivamente alla moda maschile, avesse poche chances di raggiungere una più vasta platea di lettori, presero la decisione di includere racconti di autori rinomati come Norman Mailer, Ernest Hemingway, John Steinbeck o Albert Camus. Inoltre la rivista aggiunse una famigerata, ma molto popolare, pagina che riportava un'illustrazione di una pinup girl e che nel 1939 diventò il primo "paginone centrale" chiamato colloquialmente la "Petty Page" dall'autore dei disegni George Petty.

Le prime due collaborazioni di Warhol con *Esquire* furono per illustrare un racconto di Monroe Fry (Giugno 1953) e per uno di Charles Simmons (Luglio 1954). I disegni, molto semplici, risultarono essere estremamente evocativi rispetto ai racconti che illustravano (pag. 83).

Dall'Ottobre del 1954 e fino al Marzo del 1956, in ben quattordici numeri, i lavori di Warhol furono caratterizzati da uno stile completamente diverso.

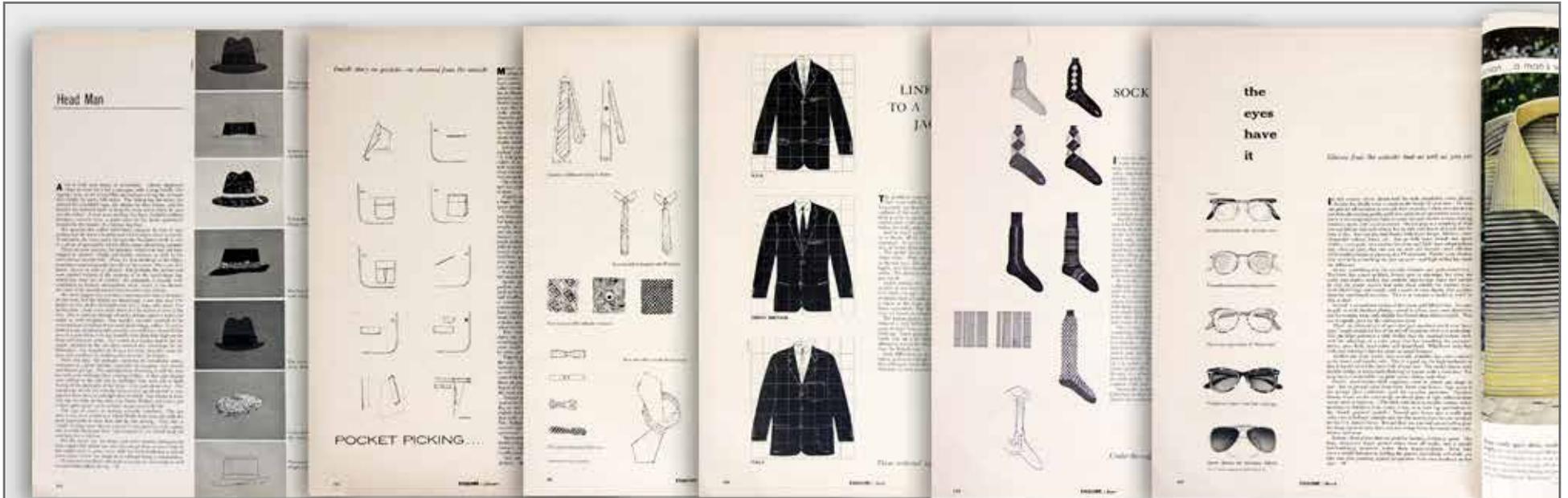
All'artista venne assegnato il compito di illustrare la moda maschile, rappresentando tutti i possibili accessori e capi d'abbigliamento.

Le sue illustrazioni di cappelli, occhiali da sole, cravatte, pantaloni, giacche, scarpe e calze portavano alla mente ingegneristici disegni tecnici, contenenti informazioni specifiche senza necessità di modelli. Questo approccio analitico e diretto fu ritenuto più adatto al pubblico maschile (pag. 84).

Nel corso della sua collaborazione con *Esquire*, Warhol incontrò Reid Miles, art director di Blue Note, etichetta discografica di musica jazz, che lavorava anche lui come illustratore per la rivista. Essi collaborarono alla creazione di quattro famosissime copertine di dischi: *Monk* (Prestige, 1954), *Johnny Griffing's The Congregation* (Blue Note, 1957), *Moondog's Story of Moondog* (Prestige, 1957) e *Kenny Burrell's Blue Lights* (Blue Note, 1958).







November 1954 / May 1957



KIM NOVAK:



The first time I saw Vietnam was over and lost, of the Hahang Empire rising, small Asian Bay under Korea from lost who were large soldiers and samurai during the target.

The people who had the Opera's heavy guns. Some of Schindler's are days because they couldn't that there were indeed also full night. Ya, where the Ka-

I was sixteen years old at Cambodia skin by victims escaped from military as prospered. He lived in the that consumed partly of glen below in particular. The even. Liberty from, being however would sit on his water) arguing in fact, on a future Vietnam journey.

I remember my cousin's world in the morning and something. She was much that my uncle paid the my because he wanted Edith saw of his provincial club at Handel's, the great talk of the Swan Opera for that in no new carnival spirit of people of the age. Eugene of the inflation and the black very abstract form.

I lived in Vietnam again in (and's respect) and much failed. He'd lost his glass aristocratic husband. The a fashion in style.

All the Swan Opera, in a pace; many people in the he could afford only the days where I spent happy with money and hungry, but we played the Metropolitan and made to forget we were here.

I didn't return to Vietnam seeing the approach of the encouraged to go there. On networks, as if they needed



What makes the International Air? The well-dressed man finds his himself surrounded by fresh and challenging ideas and designs from Istanbul and from France, from Buenos Aires and from Barcelona, from Vienna and from Venezuela—while UN representatives stroll down Fifth Avenue in turbans and saris, and nobody gives it a thought. When we see fashion has entered a new era, we do not mean precisely an ultra-high-style show, but in good, representative apparel that now characterizes the well-dressed man.

We are accustomed to solitary reports that have come to stay—British walking shorts, safari bush jackets, homburg hats—but this is no matter of an isolated fashion or two. It's a peaceful and welcome invasion by fresh legions of ideas from all points of the globe. The International Air, in one form or another, has arrived.

Suits have narrower shoulders, higher-cut armholes, thinner lapels. The new silhouette is slimmer, composed of natural lines. Single-breasted jackets predominate.

Fashions are still dark, but the International Air spearheads the return of mid-blue tones. Moustache, charcoal colors indicate games, risk and bowties as well as the standard charcoal grey.

Trousers are tapered, tending toward slimmer and slimmer lines, with front pleats disappearing or replaced by back and back-strap detail and knees and cuffs narrower than ever before.

Suits are being bright tones to dark apparel—pink, beige, blue, peach tan and Persian Melon are fall's best shades. The narrow Roman cut and smaller collar, as well as the pleated-button shirt, are arriving as part of the International Air.

Hats are smaller. They're narrow brimmed with tapered crowns, evoking the trim look of the woody-wind. Dark brown, black and charcoal greys may have lighter bands. The bow can move to the back. And the felt shell will be lighter.

Ties are narrow. Fossil, Egoons are small and subtle. Jewellery is finer and more elegant, to enhance the narrow Roman cut.

Shoes still show the gangplank with a long Latin look. The low-cut, big, engaging in both, favors the new mood by lasting, detailing and borders. Your shoe maker boasts a look of refinement, with soft, brushed leathers, lightweight soles, low-cut tops. **W**

ETHA fashion cosmopolitan from global sources



Small shape (upper crown hat)

### THE INTERNATIONAL AIR: IT'S THE THING TO WEAR



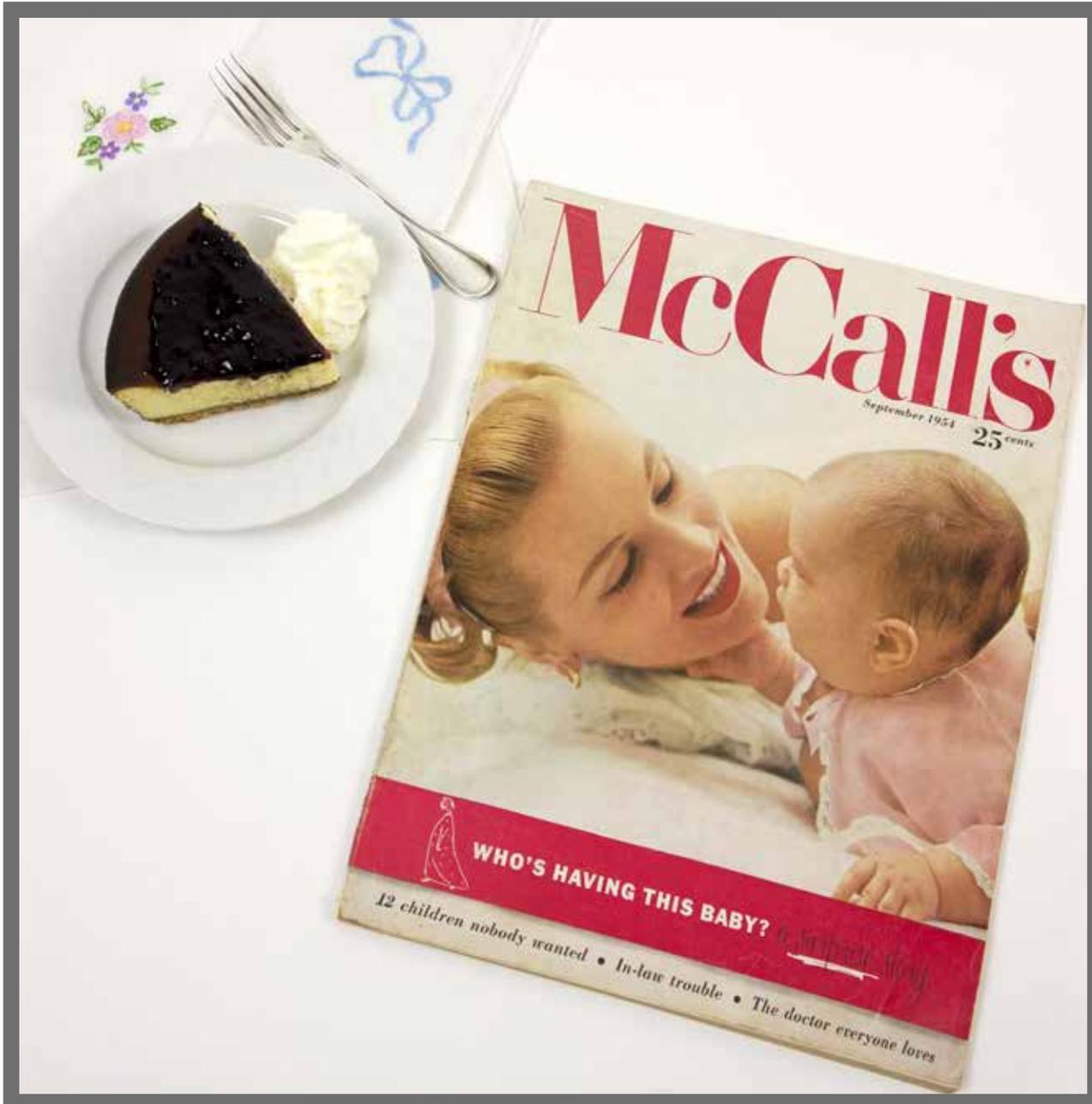
The narrow lapel on jackets

The tapered lines of trousers



Low-cut Latin-look shoe





## McCall's

October	1953
February	1954
September	1954
March	1956
December	1964

# McCall's

Motto: "The magazine of togetherness"  
 Editore: McCall's Corporation, New York

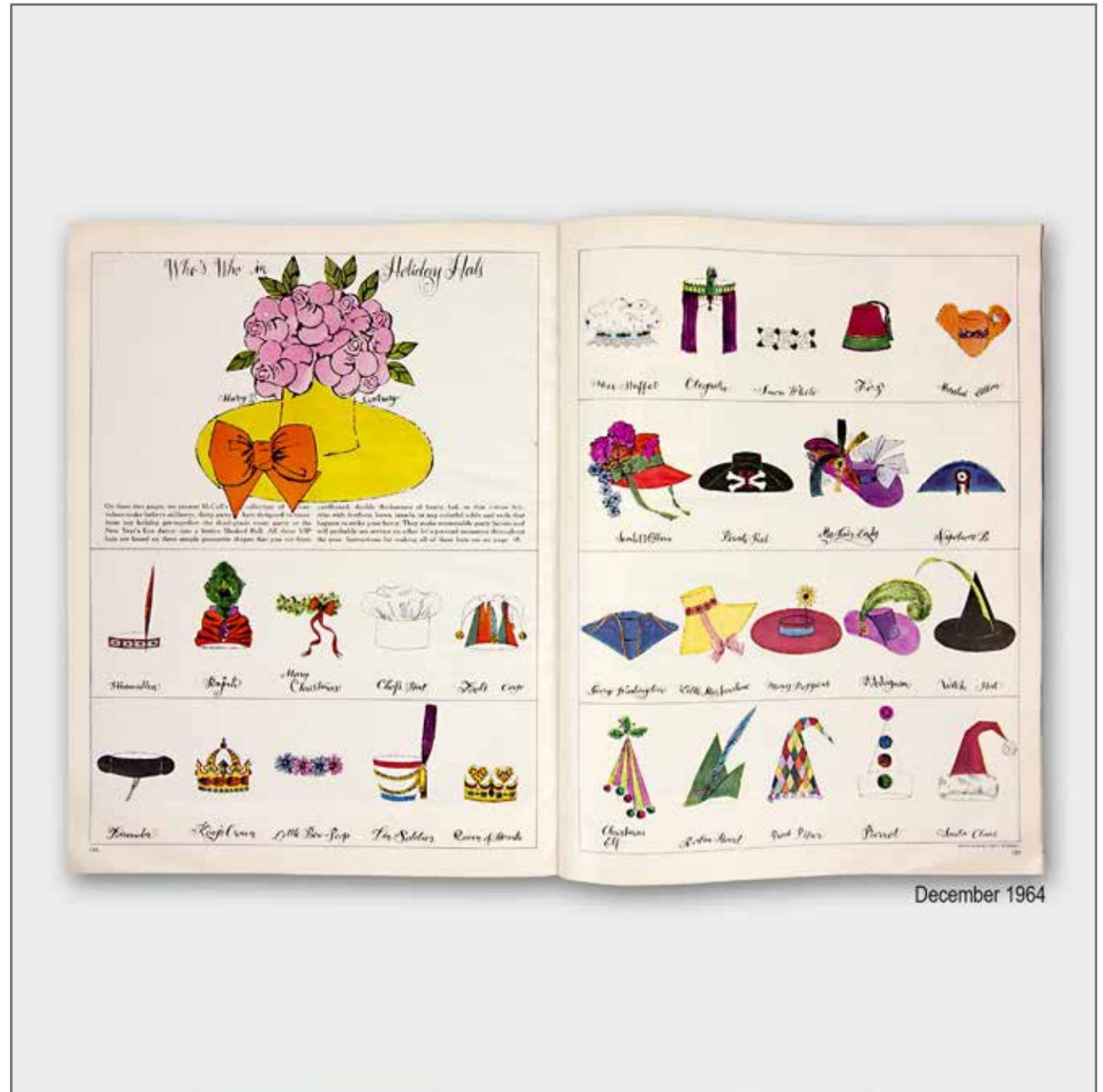
McCall's fu fondata nel 1876 nell'Ohio dalla coppia di coniugi James e Belle McCall's. Originariamente era una pubblicazione di quattro semplici pagine su carta rosa dedicata alla moda e ai cartamodelli. Nel corso degli anni aumentò la sua diffusione fino a diventare una delle cosiddette Sette Sorelle, gruppo che includeva *Good Housekeeping*, *Ladie's Home Journal*, *Family Circle*, *Reedbook*, *Better Homes and Gardens* e *Woman's Day*. Durante gli anni cinquanta, McCall's si distinse per aver affrontato argomenti relativi non solo a cucina, famiglia e casa, ma anche a soggetti più difficili come il controllo delle armi, la sessualità e negli anni sessanta la pillola anticoncezionale e le diete dimagranti.

La prima collaborazione di Warhol con McCall's fu per il numero di Ottobre del 1953. Il lavoro iniziale fu essenzialmente dedicato a disegni di scarpe.

Al momento della pubblicazione del numero del Febbraio 1954, Warhol stava lavorando con l'art director Otto Storch, che apparteneva alla scuola di New York, un gruppo di illustratori e designers pubblicitari che basavano i loro layout su una stessa idea visuale piuttosto che abbellirli con semplici elementi decorativi. Egli lavorò per quattro numeri sotto la sua direzione sempre illustrando scarpe.

Finalmente, per il numero di Settembre 1954, ebbe modo di fare qualcosa di diverso. La sua illustrazione per "Go-Together Colors for Your Kitchen" rappresenta un albero stilizzato che mostra vari materiali per la pavimentazione e per i ripiani della cucina e che nasce da una credenza. Un approccio estremamente creativo che dimostra ancora una volta la sua grande capacità di adattamento (pag. 89).

L'ultimo contributo di Warhol per McCall's fu il suo ultimo disegno per una rivista di moda. "Who's Who in Holiday Hats" (Dicembre 1964) raffigura trenta cappelli ispirati a personaggi storici e letterari come Santa Claus, Robin Hood, Napoleone Bonaparte, un pirata, un torero e una strega, curiosamente disegnati nel suo inconfondibile stile dei primi anni cinquanta (pag. 89).



December 1964

French bread, the tasty new spring polished call

**Town & Country Shoes**

Town & Country Shoes

Out of the firmest and also has across America's Best Fashion Shoe Value

**why marriages fail**

**IN-LAW TROUBLE**

This is a story about in-law troubles. The story is about a young man who is married to a girl who has a very strict mother. The mother is very strict and she is very hard on her son-in-law. She is very strict and she is very hard on her son-in-law. She is very strict and she is very hard on her son-in-law.

**GO-TOGETHER COLORS** *for your kitchen*

By Mary Jane Galt

DU PONT **NYLON**

March 1956

**THERE IS FASHION**

There is fashion in every woman's wardrobe. There is fashion in every woman's wardrobe. There is fashion in every woman's wardrobe.

October 1953

September 1954



## Woman's Day

December 1959

## COMPANION

April 1956  
June 1956

## LIVING

July 1961

# Woman's Day

Editore: The Great Atlantic & Pacific Tea Company, New York

A&P iniziò a pubblicare la rivista nel 1931. Inizialmente era distribuita esclusivamente nei suoi negozi di alimentari, come un ricettario in un formato di facile lettura che inducesse i clienti a comprare i prodotti.

Successivamente i contenuti furono ampliati sino a comprendere articoli sulla cura dei bambini, l'artigianato, la decorazione, il ricamo e la salute.

*Woman's Day* si assunse il compito di valorizzare il lavoro delle casalinghe americane come una vera e propria professione, scelta e non imposta, di cui andare orgogliosi.

Warhol lavorò per *Woman's Day* per il solo numero di Dicembre 1959 per il quale illustrò il racconto "The First Christmas Morning" con un delicato angelo azzurro che suona una tromba (pag. 92).

# COMPANION

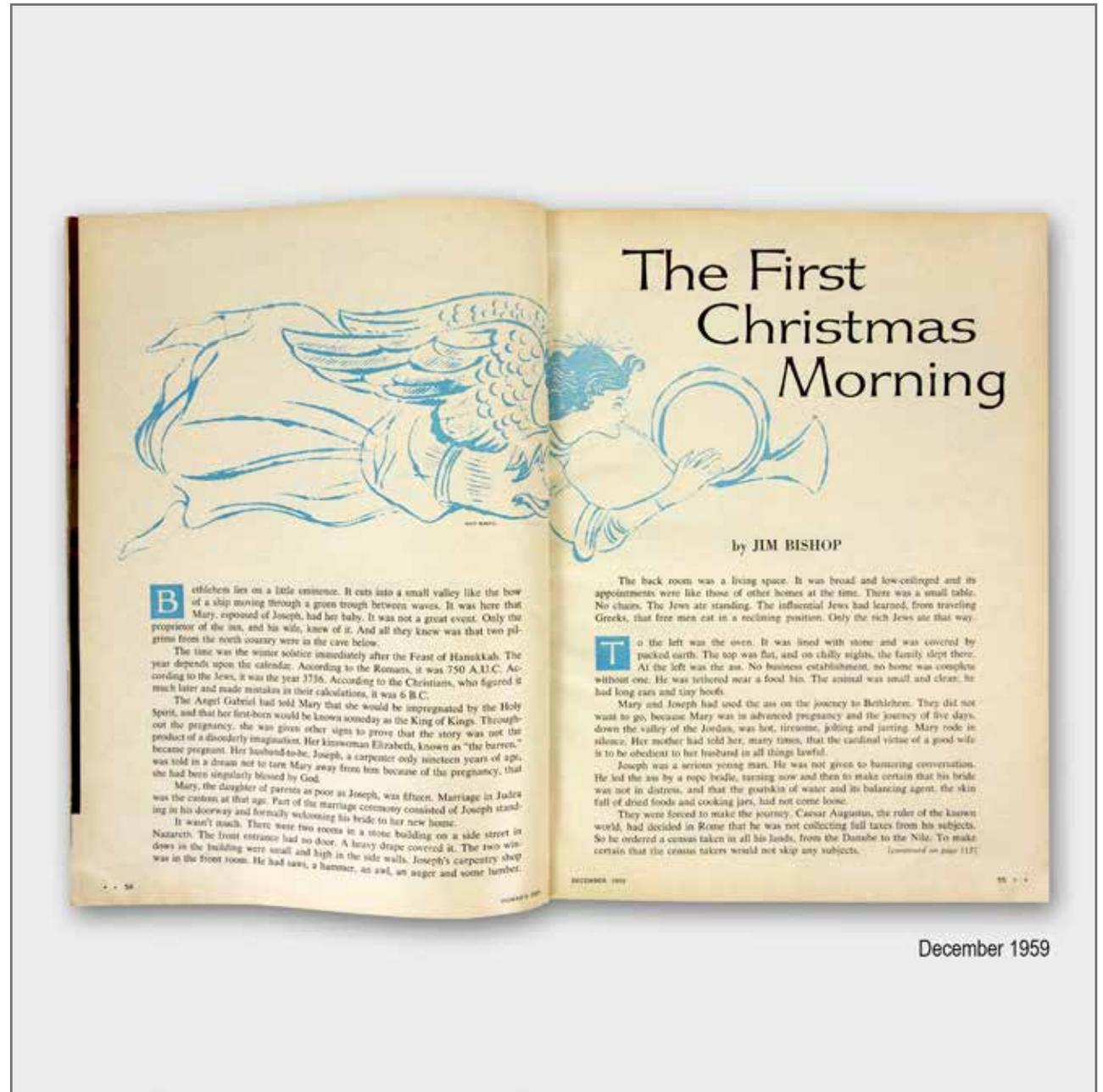
Editore: Crowell-Collier, New York

Fondata nel 1873 fu acquistata nel 1885 dall'editore John S. Crowell.

All'inizio la pubblicazione era dedicata essenzialmente alla moda femminile, ma pubblicava anche articoli dedicati ai bambini e alla vita domestica.

Warhol lavorò per la rivista nei suoi giorni finali, quando ormai era sommersa da debiti di molti milioni di dollari.

Per *Woman's Home Companion* egli illustrò essenzialmente scarpe come per esempio nel numero di Aprile 1956 con una serie stivaletti piuttosto creativi. Uno dei contributi più interessanti alla rivista fu per il numero di June 1956 con un'illustrazione per il racconto "Little Nobody" realizzata con la tecnica della blotted-line colorato con l'acquerello e, come raramente succedeva,, impreziosito dalla sua firma (pag. 93).





by JEAN MEEK

**Dry Underfoot**



Rainboots nowadays not only keep your feet dry, but are as good-looking as the coats you'll wear with them. A. Leopard-printed cotton flat shoe is water repellent, has elasticized soles, crepe-rubber soles.



About \$15. Caprice for Bunny Teller. B. Rain-repelling red poplin shoe, also in black, blue, black. About \$4.50, by Red Bull Weatherproofs. C. Clear plastic, ties in a true front bow. Comes in flat style too. About \$5, by Rose Diers. D. Stock black boot is elasticized for ease in pulling on. About \$8.50, by Goodrich. E. Medium-heeled large nylon boot, cuff is brown, midsole stacked cotton. It has a waterproof rubber casing inside. Also in high-heeled version. About \$5, by E. S. Geyser. F. Red country boot is all plastic, with matching corduroy trim and metal fasteners. Also in blue, red, tan, black and white. About \$4, by A. S. Geyser.



**Your Marriage Today**

from page 47

and wives in often come from very different backgrounds. In fact, gradings, day in and day out, are being made in every walk of life. Nowadays, people who are really and truly joined in such that their interests are rapidly disappearing.

The most serious cause of this kind of breakdown is the interfaith marriage. The rigid barriers that separated each religious group and made them regard one another with mutual suspicion are today rapidly melting away in the freedom and equality of the modern classroom, campus, office and other places of work.

It has been recently estimated that as many as 10 percent of Catholics are marrying non-Catholic brides with the approval of the Church. In addition there are taking place other interreligious marriages of Catholics with other faiths. Statistics are not so readily available from other religious groups but statistics and facts are well aware that many such marriages are happening among the students of the world.

Students of all religious faiths are still opposed to their interfaith marriages. They want to see that the Church make laws which would make it more difficult for a Catholic to marry a non-Catholic. It is vitally important, however, for young Americans to realize that the marriage difficulties for most couples become greatly intensified when children arrive and that they are more apt to divorce in a mixed marriage in which one parent is Catholic.

Very often such difficulties over children are magnified by interference of the in-laws. Therefore the young couple of different faiths who think they have made a success of their marriage should understand that their difficulties will not have been likely to be solved until after their children have been brought through the

world. The desires of people who are getting along nicely before children will be well to keep in mind the fact that conditions often will do much to help the younger couple cope with the problems that face them when children come.

**Pitfalls for the Young Wife**

As we have gone through in our column of matrimony and more matrimony, we have seen in its baby's marriage in fact and we have seen the signs of those who have the sense to get married and when to keep it fairly. In the time we have spent we have seen, for example, the interreligious marriage which is a great pitfall.

Getting married today is no longer the same undertaking of the past in which the young husband immediately assumed the financial responsibilities and the young wife became mistress of a home and provider of a certain income.

Most of the time today many marriages are going into matrimony with little or no financial resources. The student will continue to work, however, no more, but will have to take on the responsibility of having children, the usual start.

**The Pleasure Marriage**

Unquestionably, the new concept of matrimony is the result of the new ways, but it also presents a new danger. Many newly married couples form habits of pleasure, entertainment, recreation and general freedom which in a time of low pay and increasing difficulty in obtaining living as a domestic income family without the help of the mother and father of children, they find it impossible to maintain.

Each pleasure-oriented marriage is bound to run into trouble when, after the first pregnancy, the income has dried up and the living costs are high. It is a tragedy if the young wife is already not able to cope with the

continued on page 44

by FLORENCE R. CASEY  
HANDCRAFT DESIGNER



W 392 Round neck

W 375 V neck

**SEAMLESS SWEATERS THAT CAN GROW**

A With spring in the air and blossoms everywhere, what time (except now) do you want to play in a lot of those right shoulder sweaters with elasticated trim. They are knitted from the neck down in sweater and sleeve size for handknit or child sizes. Sizes range in the sizes 4-12.

Circle description on opposite 12 and send form Weaver's Home Corporation, Service Bureau, 244 5th Avenue, New York 17, N. Y.



She came back carrying the chalice. He watched it with a fascinated picture on the shadowy wall behind her.

**LITTLE NOBODY**

The only way they could break up this ridiculous line affair was to expose the girl for what she really was.

by ALDEN HAYDEN  
HANDCRAFT DESIGNER

I THOUGHT I was Antonetta DeLia standing in the hall of George Stoddard Bradford's house at Fairbridge, Rhode Island. She was a thin, dark girl whose pale brown eyes seemed enormous in her small oval face. Her dress was a short, tight-fitting, light-colored dress that looked like the light-colored robe of the Renaissance. You can't get any more like the girl of the past in Fairbridge than it looks of the house in the late nineteenth century.

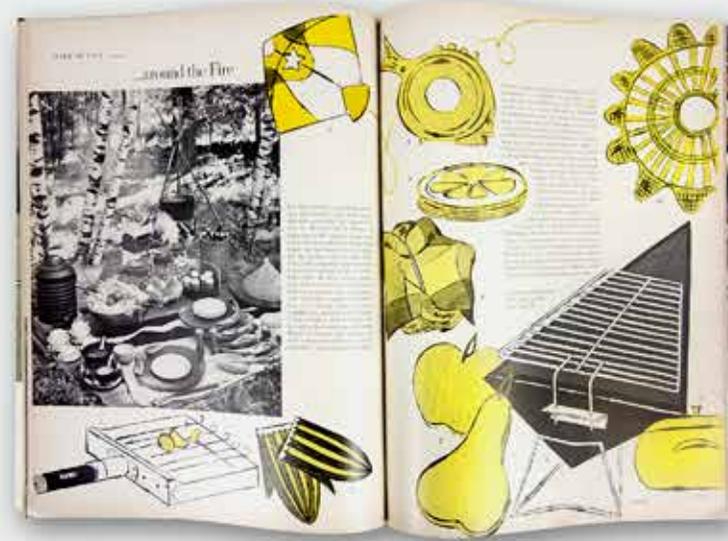
Her black hair was pinned in heavy waves on her small head and held in place by a row of diamonds (most that sparkled prettily). She was pale, her face was already that of stone in the late nineteenth century of the Bradford's early.

continued on page 42

**EGGS BENEDICT**  
Just fry 4 thin slices of ham, Top each with 2 hard-boiled eggs and use a little hollandaise. Copyright © 1956 by...

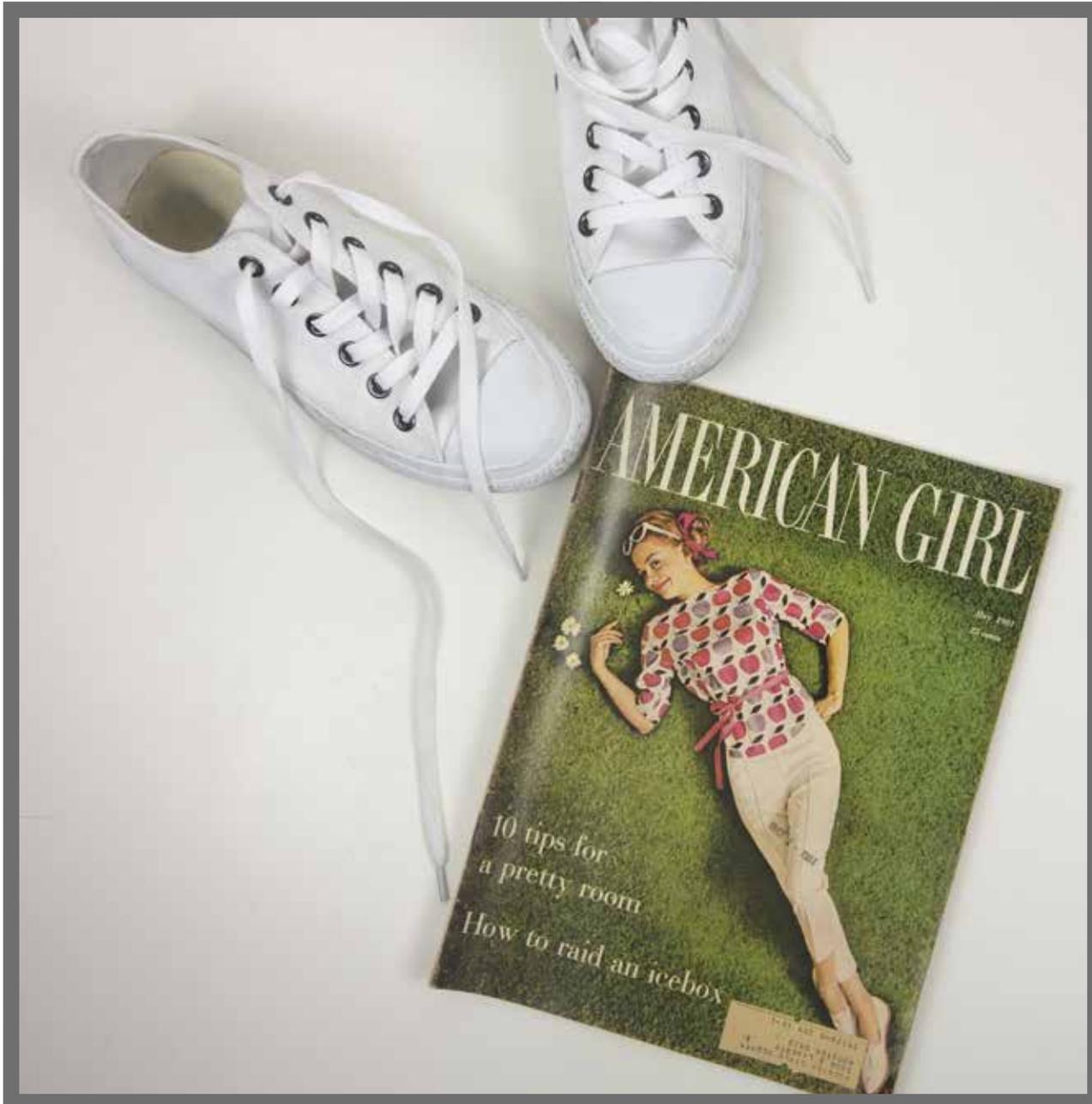
**SCRAMBLED EGG**  
scrambled, and with a little. Put in a large, 1/2 cup, salt, slowly and egg in add the butter and...

Good co



Living for Young Homemakers - July 1961





## AMERICAN GIRL

August	1956	May	1960
January	1957	June	1960
July	1957	November	1960
September	1957	May	1961
November	1957	June	1961
December	1958	August	1961
November	1959	December	1961
January	1960	June	1962
February	1960	May	1963
March	1960	March	1964
April	1960		

# AMERICAN GIRL

Motto: "For all girls"

Editore: Girl Scouts of the USA, New York

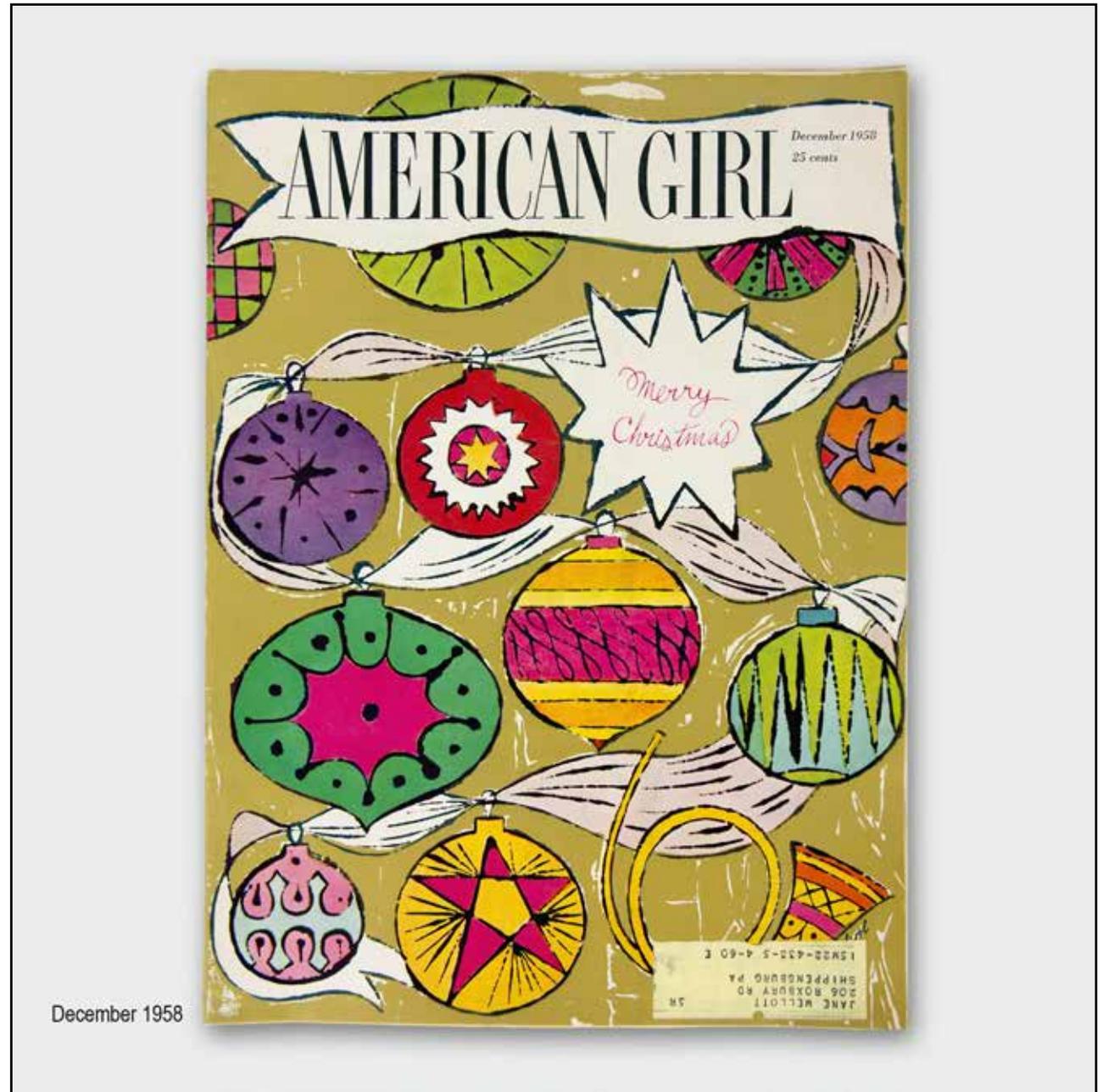
Nel 1919 il "Gruppo Girl Scouts of USA" iniziò la pubblicazione di *The Rally*, una rivista il cui nome fu cambiato nel 1920 in *The American Girl*, poi semplicemente in *American Girl*. Nel 1956 la sua circolazione era di un milione di copie.

La rivista promuoveva il patriottismo, l'indipendenza e il femminismo, valori fondanti del gruppo, ma non si rivolgeva esclusivamente alle ragazze scout. I suoi contenuti erano simili a quelli delle altre riviste femminili ed includevano moda, consigli, letteratura e cinema. Solo le notizie riguardanti il movimento Scout la distinguevano dalle sue concorrenti.

Warhol ricevette il primo incarico per il numero di Agosto del 1956 con il compito di illustrare i pensieri e le azioni di eroine immaginarie che trasmettevano i valori del movimento scout in contesti diversi.

Il contributo artistico per *American Girl* comprende alcune delle illustrazioni più sofisticate che egli abbia mai realizzato: tra il 1956 e il 1963 eseguì i suoi disegni per lo più con la sua tecnica preferita della blotted-line, ma rafforzata con sottili sfumature di acquerello. Il carattere evanescente di questo suo lavoro si prestava bene a trasmettere una rappresentazione sfumata delle storie e dei caratteri dei personaggi. Le silhouettes, meglio del dettaglio dei visi o degli abiti, lasciavano spazio per l'immaginazione del lettore. Con il numero del Novembre del 1957 Warhol perfezionò il suo "metodo" volto a catturare la psicologia dei personaggi. Ai ritratti disegnati sovrappose delle forme geometriche colorate all'acquerello in modo da ottenere due livelli di interpretazione: uno astratto che esprimeva il carattere psicologico dei personaggi e un altro più specifico che illustrava la storia raccontata (pag. 98). Il risultato prefigura i ritratti di Warhol degli anni ottanta in cui egli utilizzava appunto dei piani colorati sui volti dei personaggi ritratti.

*American Girl* gli commissionò inoltre il design della copertina del numero di Dicembre 1958, per il quale Warhol disegnò dodici elaboratissimi ornamenti natalizi su uno sfondo d'oro (pag. 96).



March 1960

By Judith Woodhead Walker

### Steer by the stars

The stars are the



Text columns on the right side of the page.

Meet the girls who sewed their way to fortune in the 1959 SINGER Young Stylemaker Contest



Text columns on the left and right sides of the page.

January 1960

By Judith Woodhead Walker

### Steer by the stars



Text columns on the right side of the page.

By Judith Woodhead Walker

### Steer by the stars

The stars are the

Text columns on the left side of the page.



Text columns on the left side of the page.

By Judith Woodhead Walker

### Double courage

Back to front of the dress-making  
for an old friend  
in the line of production work?

K

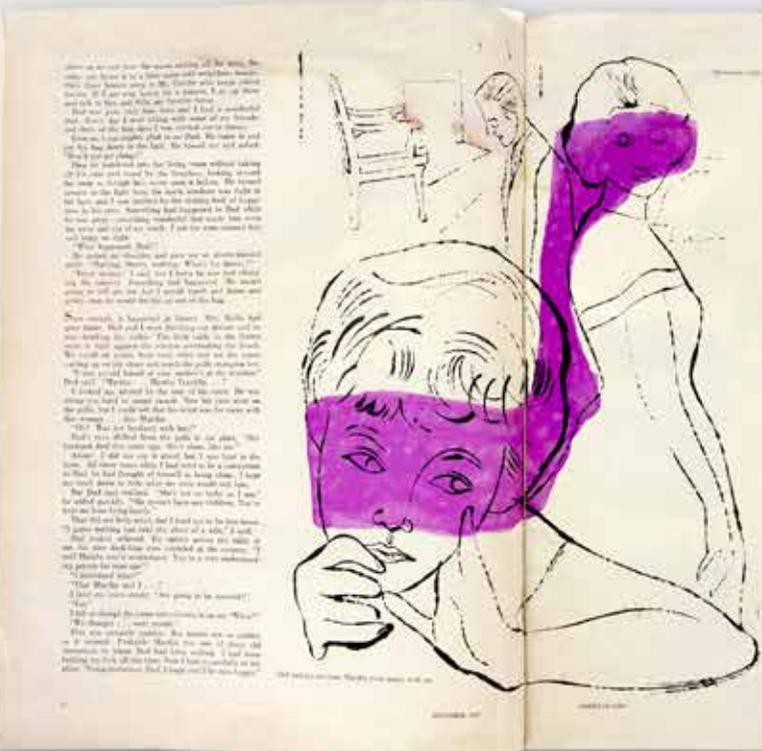
Text columns on the left side of the page.



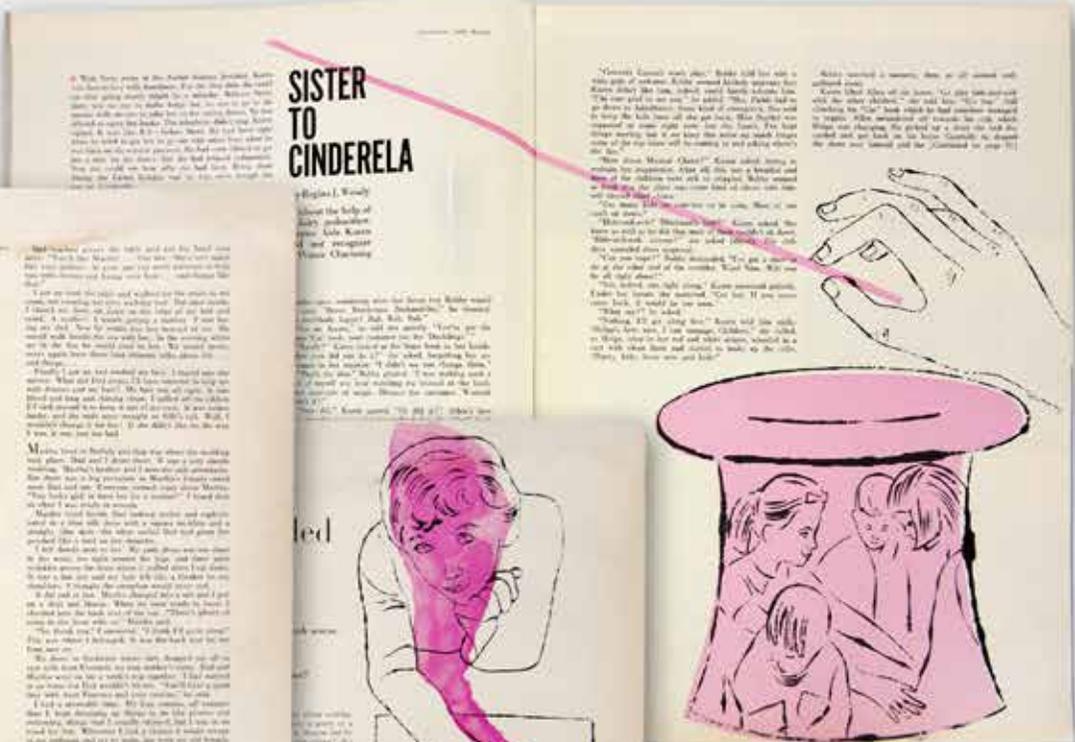
Text columns on the right side of the page.

May 1960

July 1957



November 1957



**SISTER TO CINDERELA**

By **Regina J. Wootly**  
 About the help of  
 lady's publisher  
 and poet  
 and poet  
 and poet

March 1964



**GENERAL MOTORS**  
 YOUR OFFICE CAN BE SAFE DRIVING

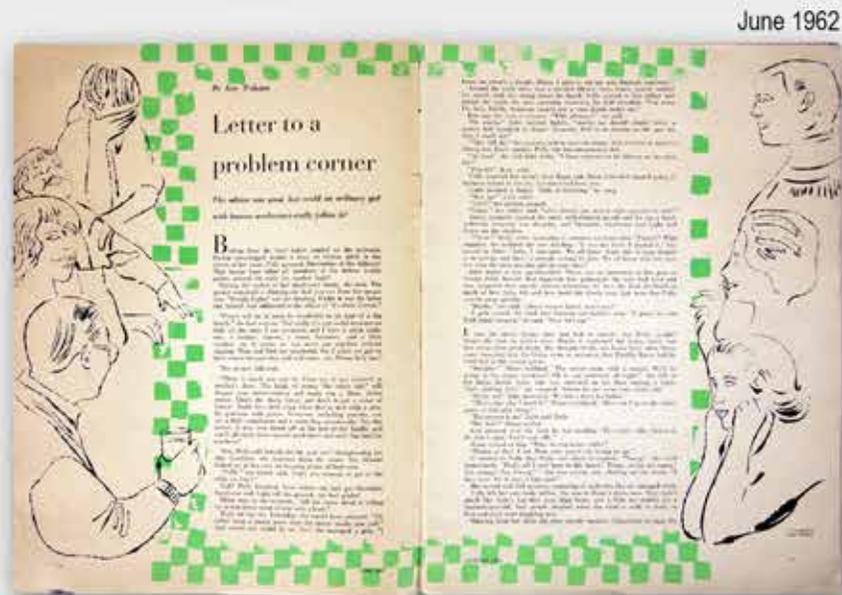




May 1963



April 1960



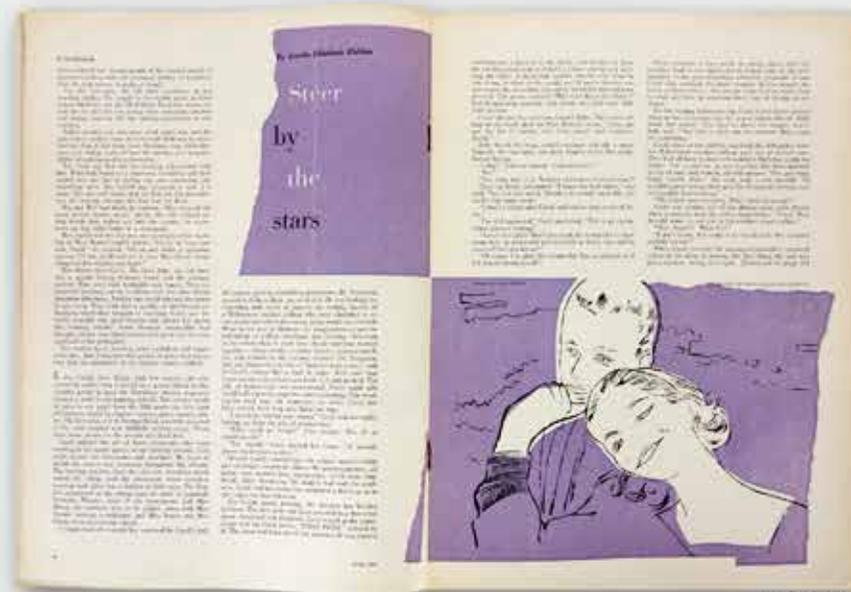
June 1962



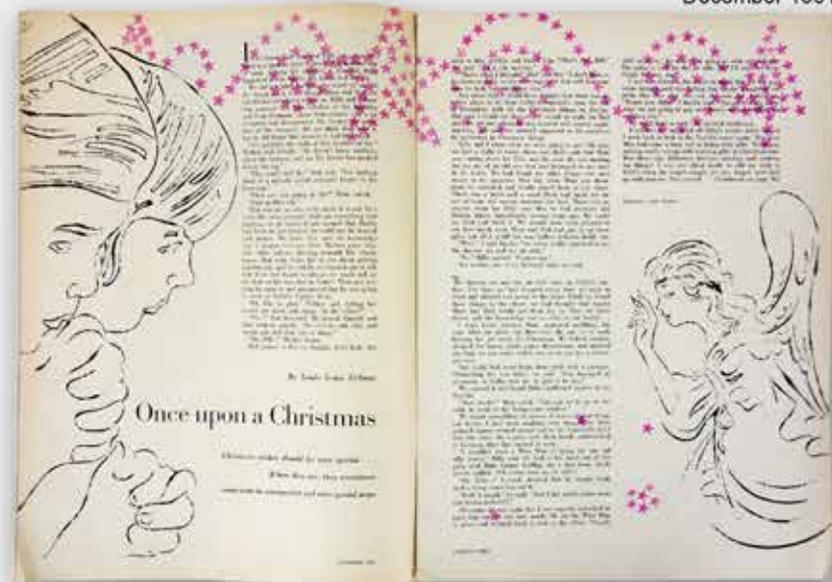
January 1957



May 1962

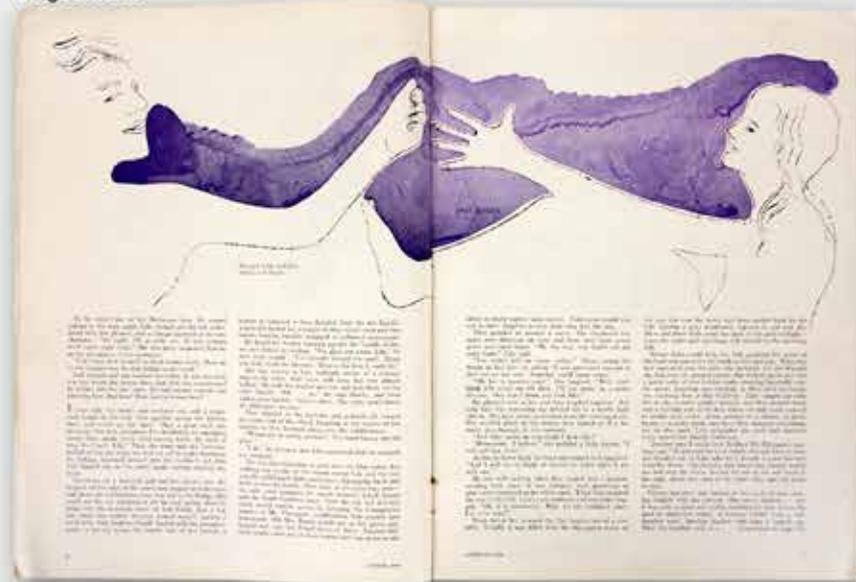


June 1960



December 1961

August 1956



November 1960

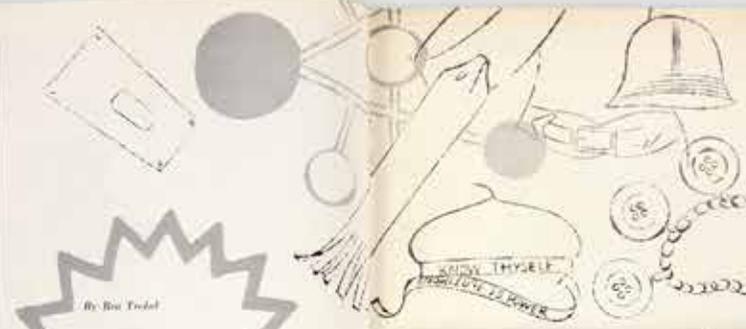


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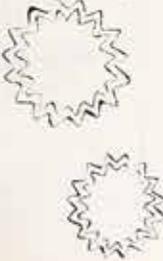


**PONY PIN-UP**  
coated elastic band



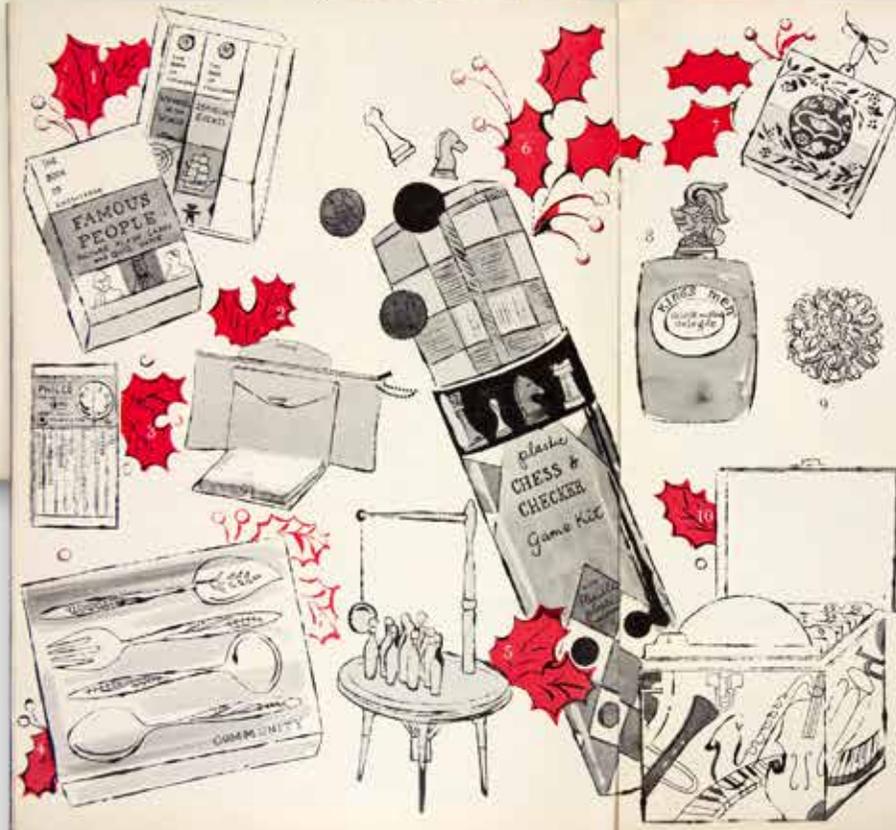
*By Bob Tvedt*

**Accent on accessories**



...to be used for their long and useful life...  
...to be used for their long and useful life...  
...to be used for their long and useful life...

August 1961



**10 of them!**

There are gifts... there are reasons...

1. Packed with fun and...  
2. Unconditional...  
3. Make sure...  
4. Drawing up...  
5. Best deal...  
6. The silver...  
7. Along the...  
8. Do you...  
9. A silver...  
10. The...

## Treasures in the sand



A. A flutter of embossed feathers gliters in gold! It's a plastic-foam bathing cap with a removable chin strap. In white; by U.S. Rubber; about \$2.  
 B. Multicolor cap is as bright as a flag top. In washable sailcloth; by Bow and Bows; about \$1.  
 C. The little berry top with a fringe . . . to make its

neat way with shorts, pants, or over a bathing suit. In white only; sizes S, M, L; by Glentex; about \$2.  
 D. Perky low picks its spot on a cotton-duck flat pump with contrasted lining. Red, blue, black, deep tan, buff; 4-10M, 5-10N; Beacon Falls; about \$1.50.  
 E. Natural-wood medallion has a gold-plated initial

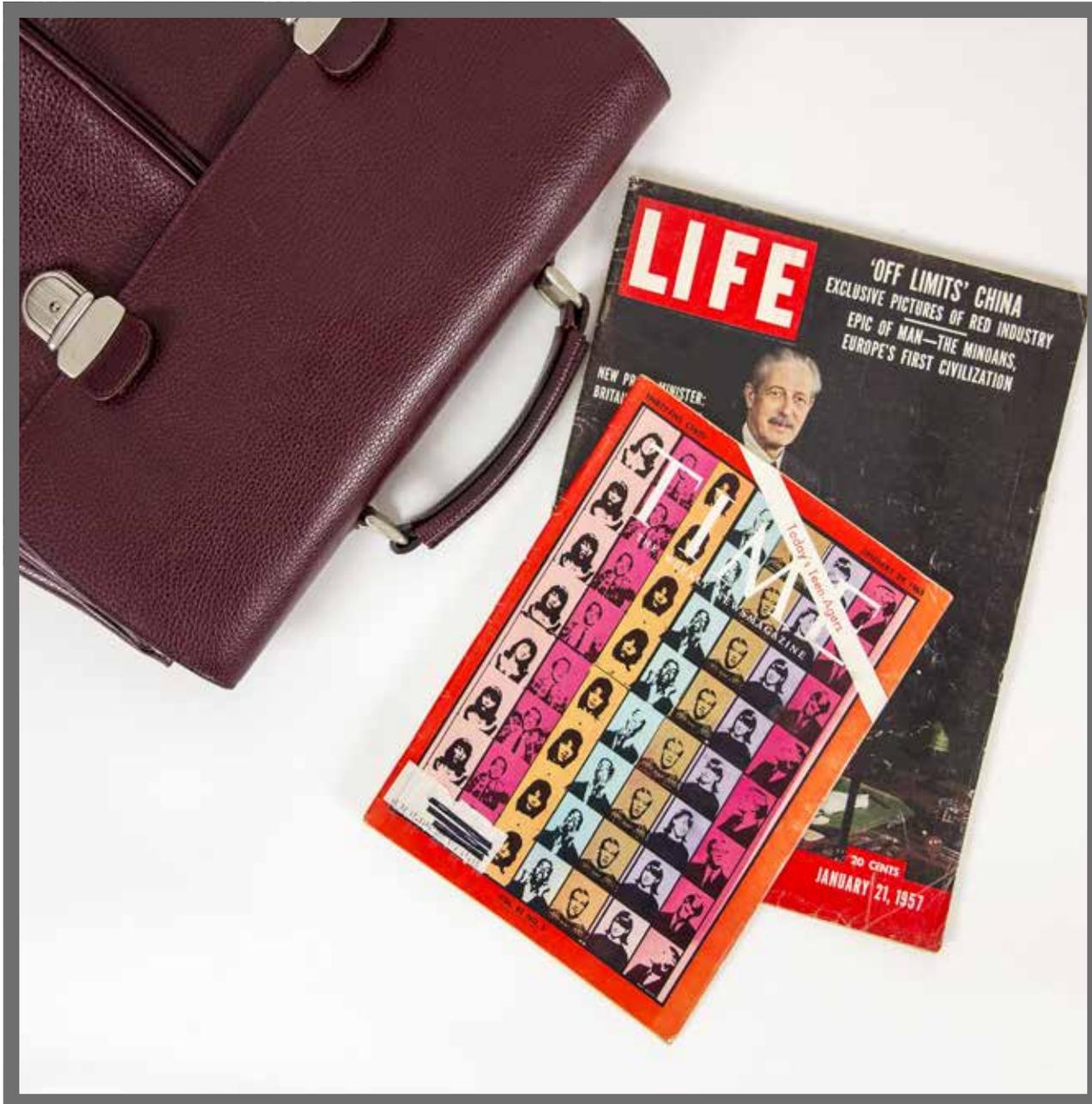
and a golden link chain. By L. Einstein; about \$1\*.  
 F. Cotton neeet shirt borrows sailor's nubby stripes. In white with red/black, blue/black, or gold/sage striped-V. Sizes SSS-L; by Whistle Tops; about \$5.  
 G. Waxy little fish scales are really an elastized plastic belt. In pearlescent black, white, and pastels.

One size fits 22-28" waist; Elegant Belts; about \$2.  
 H. Duck beach bag with side stripes so bold it can be seen clear across the sand. Zipper closure. In red/white, black/white; by Youth Mode; about \$3\*.  
 I. Silk hood scarf in summer-popular stripes, 24". Many colors; by Glentex; about \$1. Stores, page 50.

1961, 1961

AMERICAN

AMERICAN



## TIME

January 29	1965
February 16	1970
March 19	1984

## LIFE

January 21	1957
March 19	1965

## VANITY FAIR

March	1983
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# TIME

Motto: "The weekly news magazine"  
Editore: Time Inc. Publications, New York

Warhol collaborò per la prima volta con *Time* per la copertina del numero del 29 Gennaio 1965 che, contrariamente alle abitudini di *Time* che riservava le copertine a personalità influenti, presentava un servizio sul mondo degli adolescenti. Per l'illustrazione Warhol usò delle fotografie dei figli dei membri dello staff di *Time* prese in una cabina fotografica (pag. 107). La seconda copertina fu per il numero del 16 Febbraio 1970 e presentava un servizio dedicato alla dinastia Hollywoodiana dei Fonda (pag. 107). Poi ritrasse ancora Michael Jackson, Lee Iacocca, presidente della Chrysler e John Gotti, boss della mafia newyorkese. I ritratti delle copertine per *Time* furono i lavori di Warhol che ebbero maggior visibilità di tutti gli altri. Nessuna rivista, libro, poster o LP che egli illustrò raggiunse un pubblico così vasto.

# LIFE

Editore: Time Inc. Publications, New York

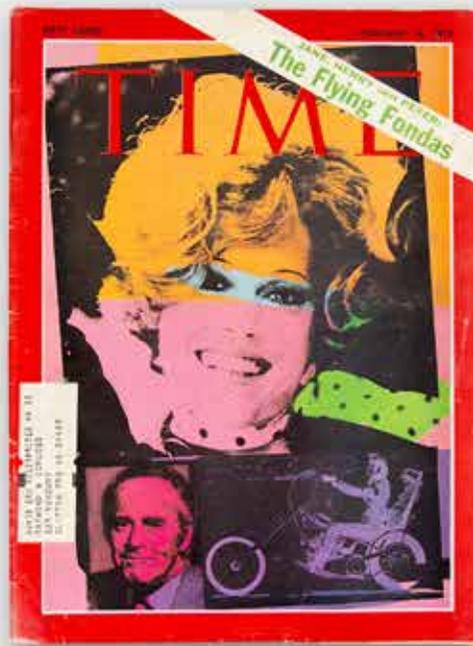
Nel 1936 Henry Luce, fondatore della rivista *Time*, acquistò *Life* e lo trasformò, da pubblicazione a carattere satirico, in una rivista dedicata principalmente al fotogiornalismo. Tra i servizi passati alla storia si ricorda quello che assicurò la copertura dello sbarco in Normandia e la pubblicazione delle straordinarie ed innovative foto di Robert Capa. Andy Warhol, nel dicembre del 1956 aveva esposto alla galleria Bodley di New York dei disegni di grandi dimensioni e realizzati con la blotted-line di scarpe decorate e dipinte d'oro. Le iconografiche scarpe dorate erano dedicate a personaggi famosi come Elvis Presley, Truman Capote e Julie Andrews e ne rappresentavano, in tono voyeuristico, le rispettive personalità. *Life Magazine* riportò, nel numero del 21 Gennaio 1957, su una spettacolare doppia pagina, alcune di queste "pantofole pазze" come illustrazione dell'articolo intitolato "Crazy Golden Slippers" (pag. 106).



Life - January 21, 1957



January 29, 1965



February 16, 1970



March 19, 1984



## **PLAYBOY**

September	1962
January	1967
September	1969
August	1974
January	1986

## **SHOW BUSINESS**

October 31	1961
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## WHAT'S A WARHOL?

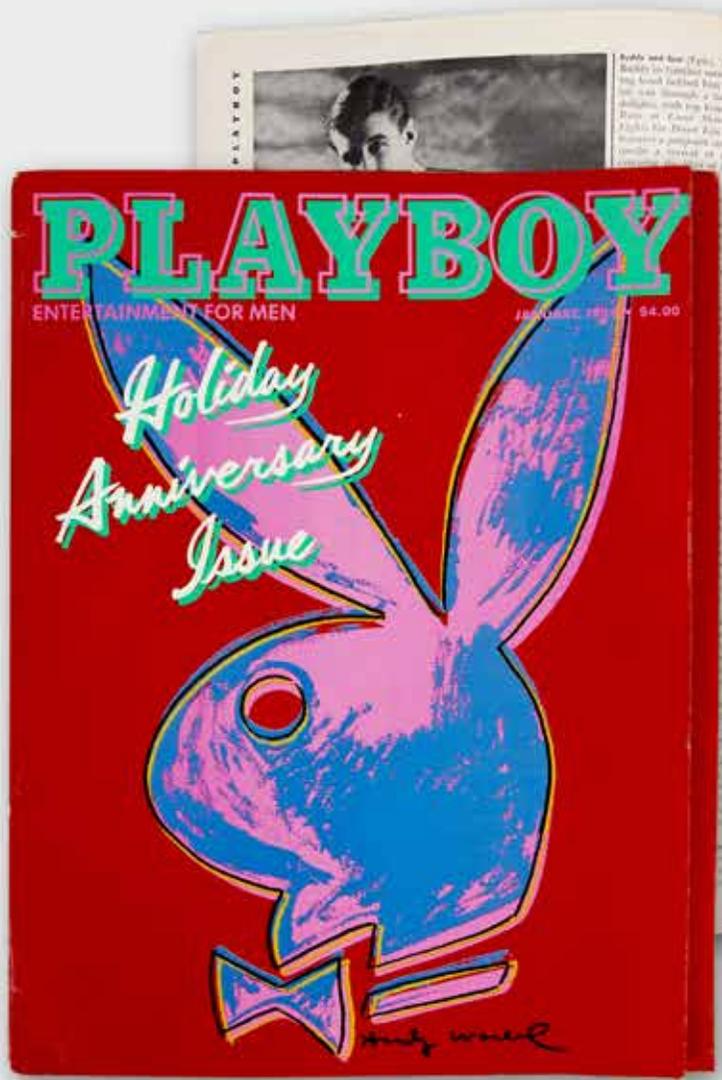
*beneath the bland exterior that is his public image lurks a (your choice): 1. bland interior; 2. consummate artist; 3. cruel prince of put-ons*

article By Paul Carroll / I WANT TO MAKE AN EGG  
man's," Andy Warhol said recently. "The egg is what's  
happening now."

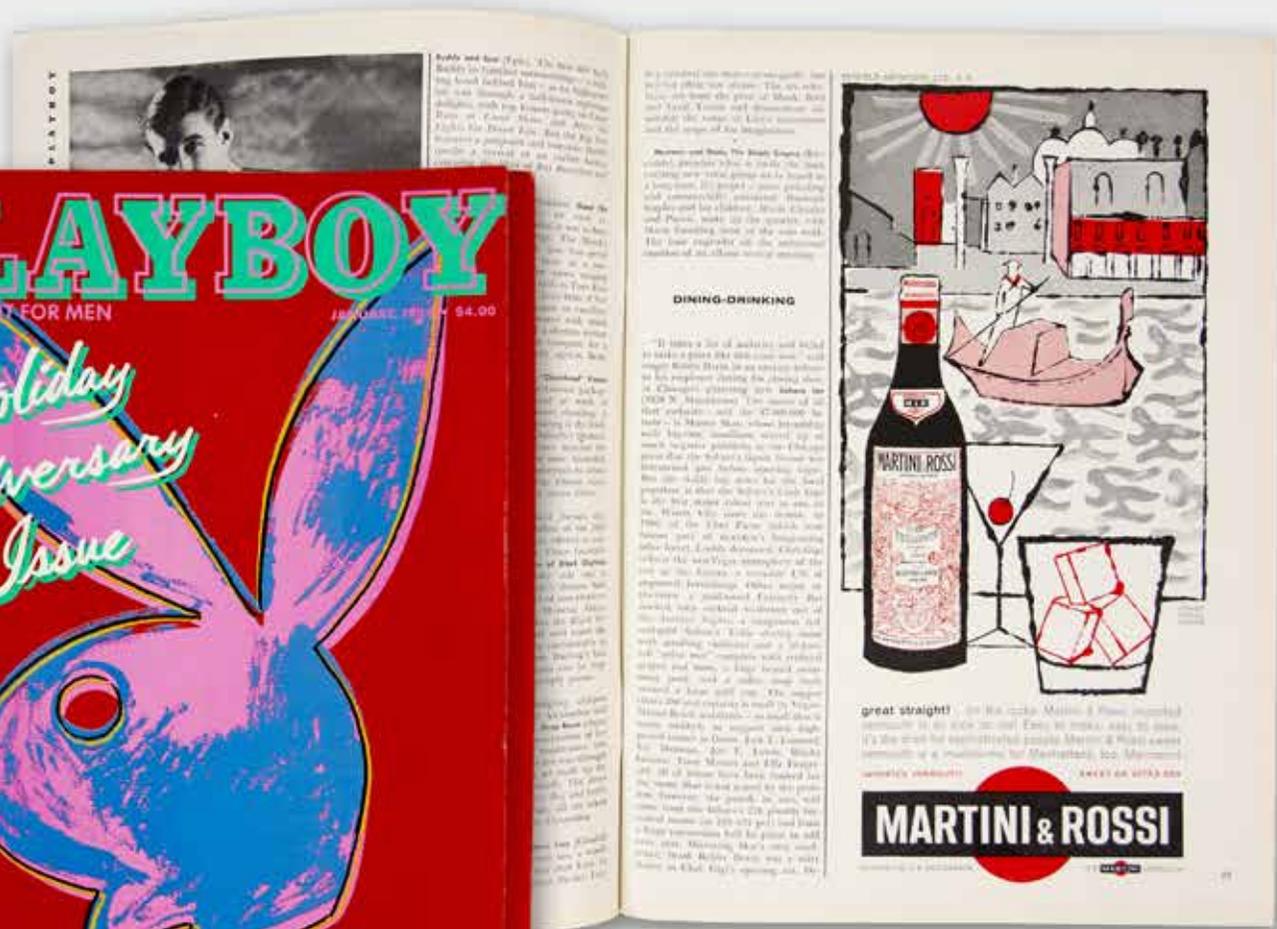
In the folklore of the Sixties, Andy Warhol is not big  
Jay Gatsby, a staid, conservative, vaguely sinister lion  
with alabaster skin, silver hair, dark sunglasses and  
black leather motorcycle jacket, who parades every a  
large of kinky sex, drugs and smoking revolvers.

The bland gaze of a nightmare world, photographing  
depression and calling it truth," was how *Fine* character-  
ized the underground film maker 15 months ago, when  
one bullet from a .32-caliber automatic—fired by a man-  
hating woman who had played a bit role in one of his  
films—almost killed him, penetrating his spleen, liver,  
stomach, esophagus and both lungs. As he underwent a  
crucial six-and-a-half-hour operation by a team of four  
surgeons at Columbus Hospital in Manhattan, the man-  
nally printed birth notice of how Warhol surrounds him  
will with "breakly named people—Viva! Ultra Video

PHOTOGRAPHS BY GARY WHELAN 101

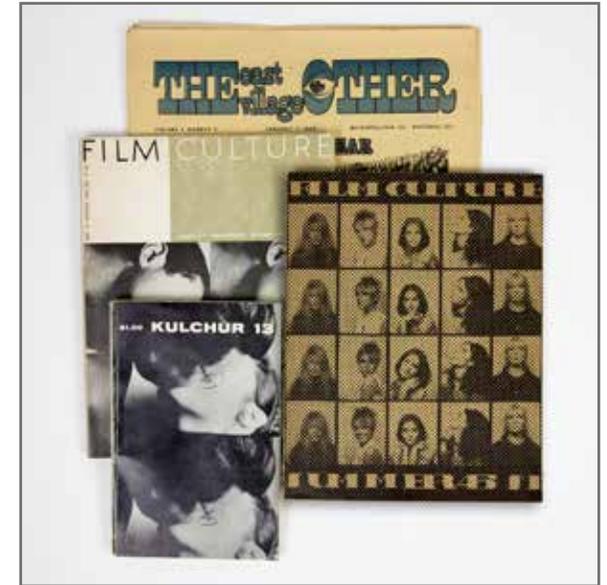


January 1986



September 1962





**THE east village OTHER**

January, 7 1970

**FILM CULTURE**

Winter 1963-1964  
 Summer 1967

**KULCHUR**

Spring 1964

*The East Village Other* fu uno tra i primi giornali di controcultura ad affermarsi sulla scena newyorkese.

Warhol lavorò per due numeri della rivista. In quello del 7 gennaio 1970 l'intervento in quarta di copertina affronta l'analisi della personalità dell'artista in chiave fisiognomica (pag. 116).

## FILM CULTURE

*Film Culture*, rivista di cinema d'avanguardia e sperimentale, fu fondata da Jonas Mekas nel 1954.

Nel numero dell'inverno 1963 Warhol ne progetta la copertina con una composizione di quattro frames dal suo film *Sleep* che mostrano John Giorno mentre dorme (pag. 117). Nel 1967 Warhol disegna completamente il numero estivo usando dei ritratti ottenuti dalle cabine fotografiche. Malanga era l'editore e Jonas Mekas era il supervisore. Dedicato al cinema di Warhol, questo numero speciale contiene molte foto e interviste delle cosiddette Factory Superstars. L'idea è quella di trasportare il film sulla rivista, una sorta di fotoromanzo basato su un film underground (pag. 118).

## KULCHUR

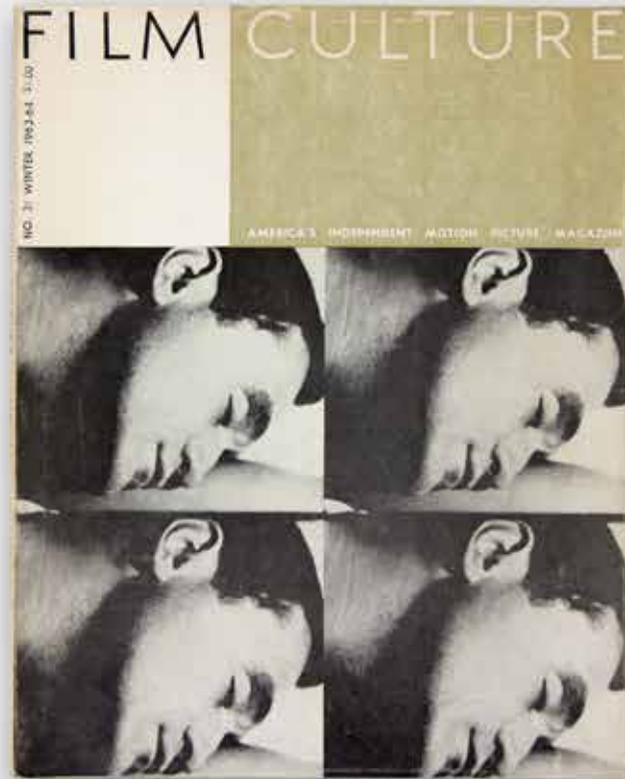
Fondata nel 1961, *Kulchur* fu un importante veicolo di promozione per i poeti d'avanguardia appartenenti alla famosa "Scuola di New York". La sola collaborazione di Warhol fu per la copertina del numero estivo del 1964. Due fotogrammi ripetuti, tratti dal suo film *Kiss*, mostrano una coppia che si bacia. Fu Warhol a suggerire l'idea della ripetizione a dimostrazione di quanto la serializzazione fosse ormai perfetta espressione del suo linguaggio artistico (pag. 117).



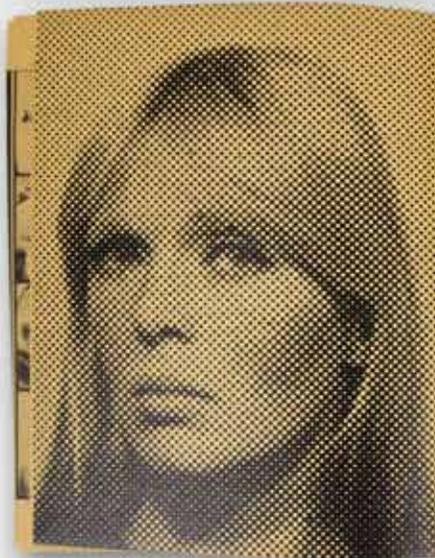
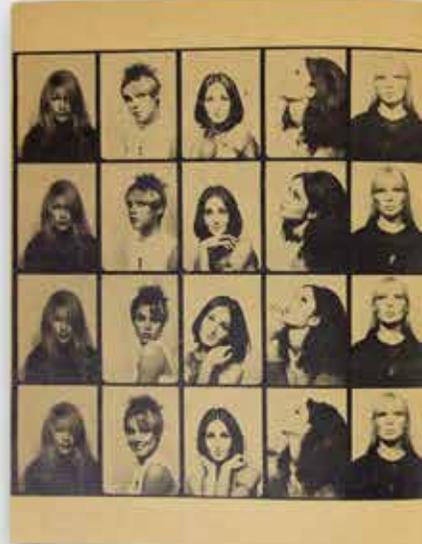
The East Village Other - January 7, 1970



Kulchur - Spring 1964



Film Culture - Winter 1963 - 1964



Film Culture - Summer 1967



**Rolling Stone**

October 6 1977

**OPERA NEWS**

December 1958

**American Film**

June 1985

**TV GUIDE**

May 7, 13 1954

March 5, 11 1966

**REX**

November 1957

**BOLAFFARTE**

April-May 1975

Nella sua carriera di illustratore, Warhol lavorò spesso per le varie testate con continuità, a volte con collaborazioni interrotte ma poi riprese negli anni successivi.

Nei rapporti con gli innumerevoli art directors che incontrò, si intuisce una certa "fedeltà" dovuta ad affinità, visione comune o anche solo a buoni e consolidati rapporti economici.

Per alcune riviste invece, le occasioni e le contingenze limitarono la sua collaborazione ad un solo numero, spesso alla sola copertina.

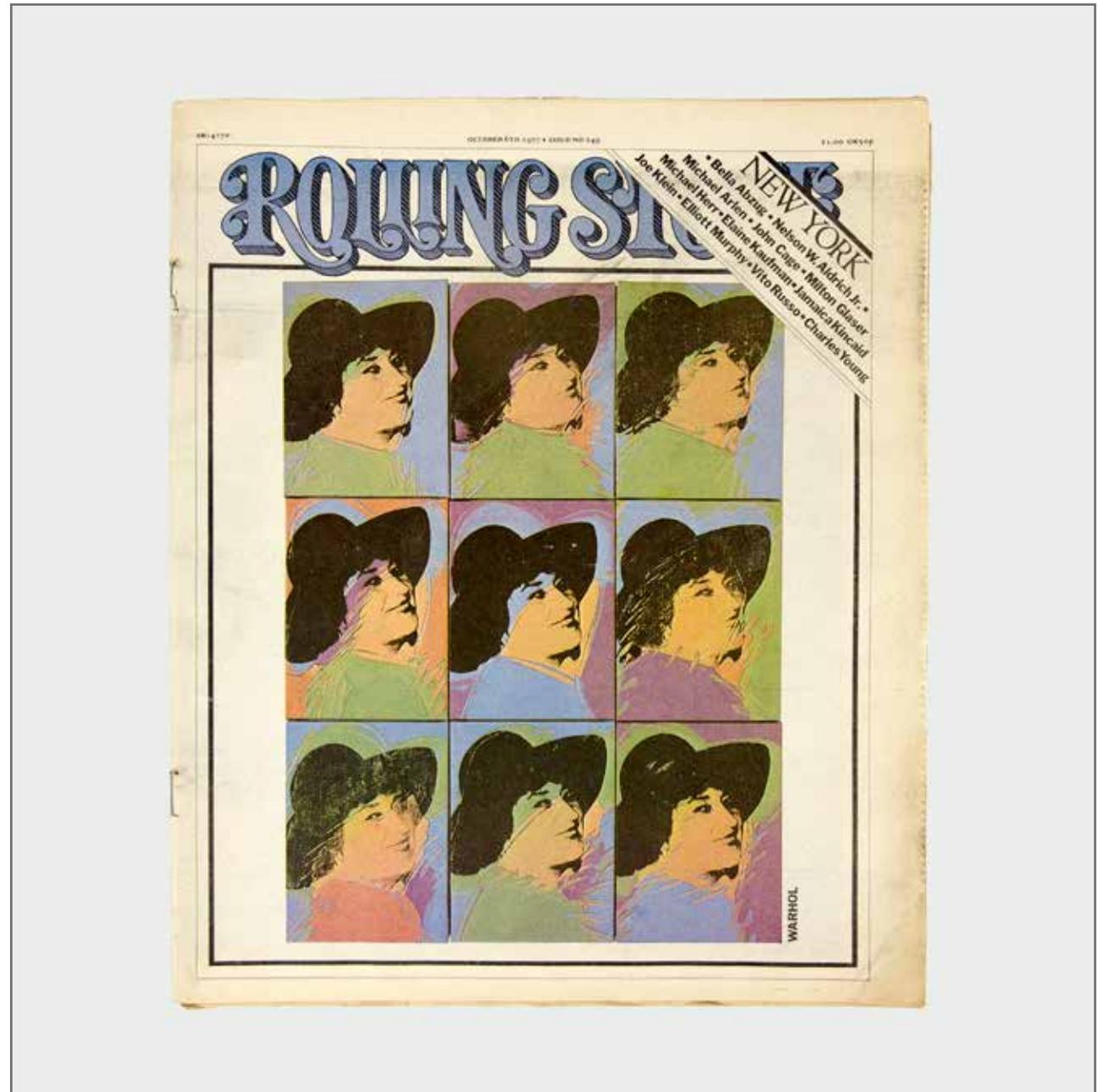
Uno dei primi esempi è l'illustrazione per il racconto "The Little Hat" nel numero di *Max* del Novembre del 1957: un elaboratissimo schienale di una sedia, un tavolino ed un piccolo cappello con ritocchi di colore azzurro (pag. 121).

Per la copertina del numero di Dicembre del 1958 di *Opera News*, pubblicazione del Metropolitan Opera di New York, dedicato all'esecuzione del Flauto Magico di Mozart, Warhol disegnò un fauno e una regina della notte tra stelle, uccelli mitologici, nastri ed arabeschi in un insieme fantasmagorico, quasi onirico (pag. 122).

Nel 1966 fu invitato a disegnare la copertina e le pagine relative a "Pop Fashion" per *TV Guide* (pag. 123). In quel tempo Warhol collaborava con le riviste underground dalle quali non riceveva alcun compenso economico ma che gli davano visibilità in un mondo culturale ed elitario oltre a grandi gratificazioni artistiche. Egli accettò, nonostante in quel periodo avesse ben altre ambizioni e possibilità, sostenendo che preferiva lavorare per una rivista che vendeva due milioni di copie, piuttosto che per *Vogue* che ne vendeva duecentomila. Poi fu la volta di *Rolling Stone* mensile di musica e politica. Nella metà degli anni settanta Warhol aveva cominciato ad interessarsi ai ritratti di personaggi politici e per la copertina dell'Ottobre del 1977 ritrasse serialmente l'icona femminista Bella Abzug con il suo caratteristico cappello a tesa larga (pag. 120).

Per la copertina del numero di Aprile-Maggio 1975 della rivista italiana *Bolaffi Arte* disegnò il segno zodiacale del Leone per la serie "Lo Zodiacaco". Ed ancora progettò la copertina della rivista di cinema *American Film* del Giugno 1985 (pag. 122).

In tutti questi esempi riconosciamo stili profondamente diversi fra loro, estrema adattabilità di una mano che si plasma a seconda delle esigenze della committenza, ma anche la sempre perfetta aderenza al proprio tempo e un indiscusso "marchio di fabbrica", quello dell'artista Andy Warhol.





He had walked all morning and had sold only one subscription. After lunch he had walked two blocks in the afternoon without selling any at all. He was tired and discouraged and was going to try the apartment building, give it a last good try, and if he didn't sell any subscriptions there, he was going to quit and go home and lie with a.

The apartment building wasn't much, neither very good nor very bad. It had three floors and a small lobby that was clean but drab, and in the lobby was a man who was indulged in peddling or soliciting. On his way across the lobby he stopped in front of the sign and read it carefully, not that he had the least intention of subscribing to it, and what he was actually doing was pausing to decide whether he should start on the third floor and work down or on the first floor and work up. He finally decided on the former and went back to the man and sign. On the third floor he turned left and walking down the narrow hall to the door of the best apartment at that end. He knocked on the door.

It was opened by a young woman who was really not much more than a girl, and the thing that struck him first was that she had been drinking and was probably drunk. Later he noticed that she had a very pretty small face with large eyes and a slightly like body. It was rather strange that he noticed first that she'd been drinking because she was dressed in a white blouse and tulle-trimmed pants and obviously wasn't going out, but was wearing on her head, nevertheless, a velvet hat with a white feather on it. It seemed to him, thinking back, that he should have noticed the hat before getting in.

He removed his own hat with the hand that wasn't holding his list and said, "How do you do? May I have a few minutes of your time?"

She started to laugh, the white feather dancing on the velvet hat, and after a while she stopped laughing and said, "Excuse me for laughing. It's just that I can't understand why anyone would want even a few minutes of my time, because my time happens to be incredibly dull, and I doubt very much if you could find any better time to ask for in the whole damn town. However," she said, looking at him drift, "together we might be able to fix it up."

He looked in her slight smile as if considering the idea. "Well," he said, finally, "in selling subscriptions to magazines, and I have some conditions after that might interest you."

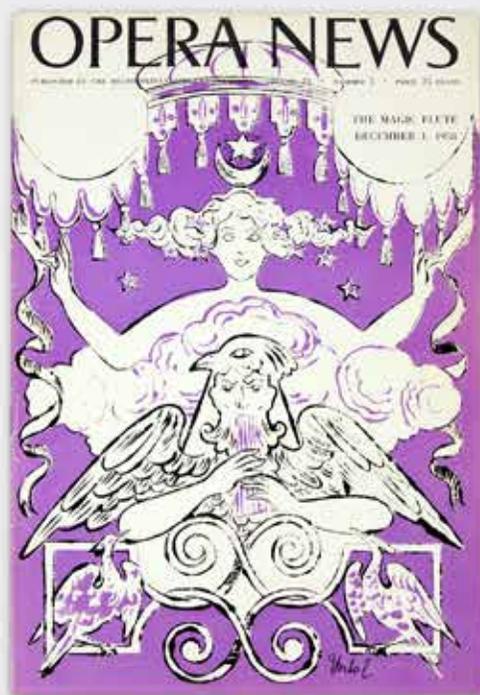
This was the wrong approach, much too abrupt and out of the predicted one at all, and he only (continued on page 36)

## THE LITTLE HAT

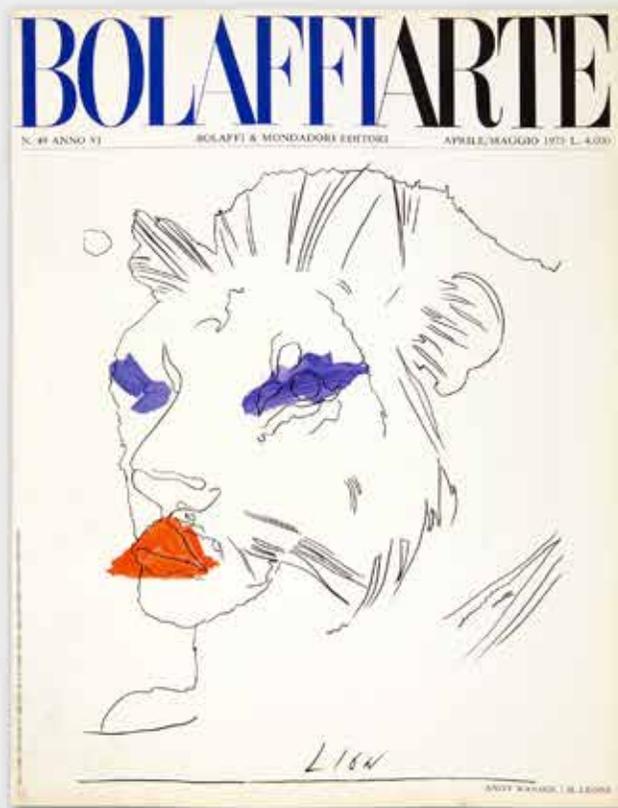
by Fletcher Flora

ILLUSTRATION BY ARTH WARDON

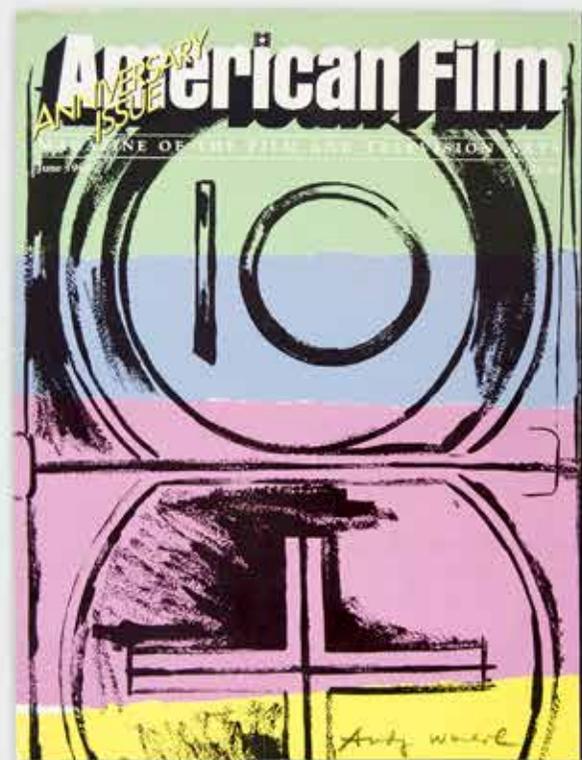
He was tired and discouraged. This was his last try of the day. The door was opened by a pretty girl, slightly drunk, ready to hear his offer.



Opera News - December 1, 1958



Bolaffi Arte - April/May 1975



American Film - June 1985



*Testi ed impaginazione di Paola Varello*