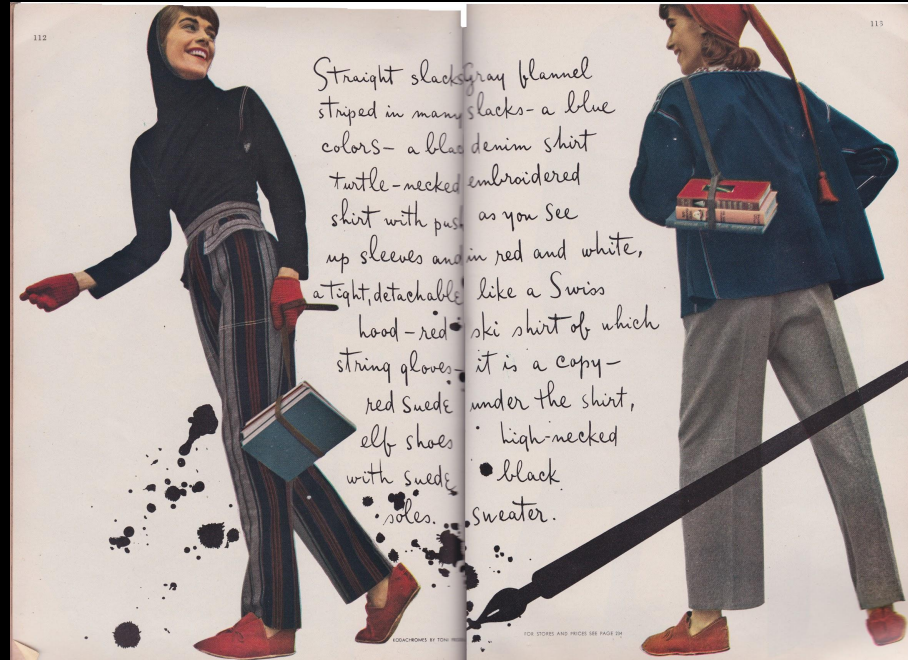
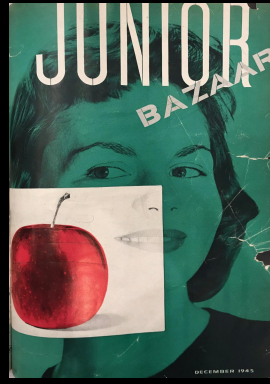
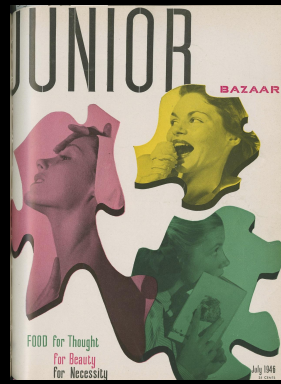
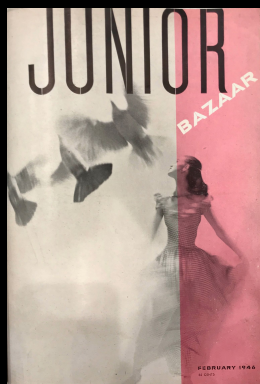
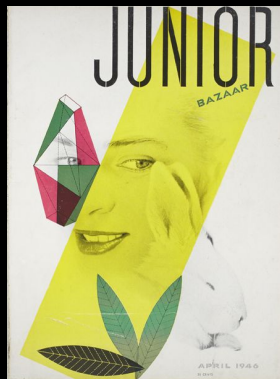
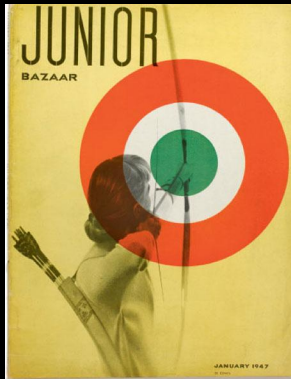


A Little Artifice is Our Best Ally:

The Flexibility of Photography, Illustration, and the Teenage Self in *Junior Bazaar*

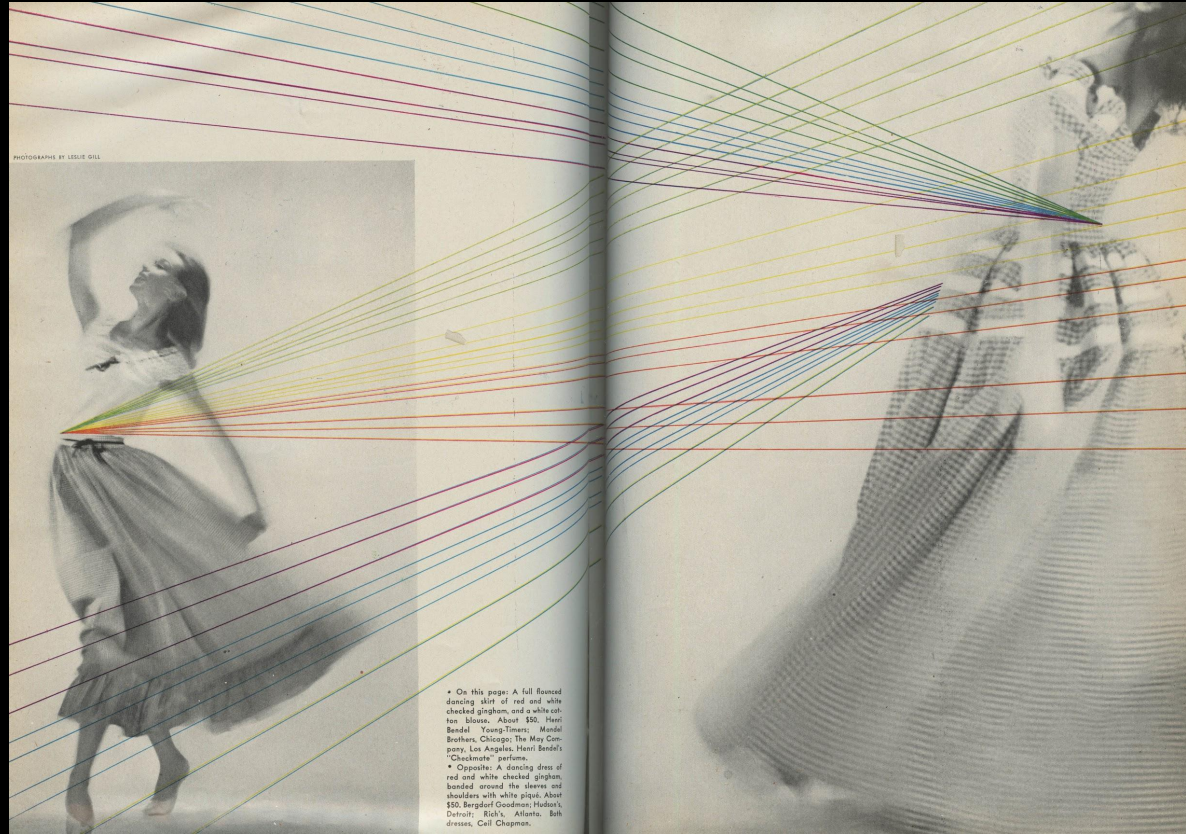




Select *Junior Bazaar* covers.

“Feminine Beauty is only observable in the girl in action: the way one girl flings her arms when she is impatient, the way another hesitates over her words when she is thoughtful, the way still another dances or pecks at her typewriter or shields her eyes from the sun...This network of dynamic relationships between face, figure, culture, personal idiosyncrasy and goodness knows what else — this is where beauty is to be found.

Excerpted from first issue,
November 1945.



Junior Bazaar, March 1946, p. 98-99. Photographs by Leslie Gill.



Trying on new clothes before taking pictures of them is done by Pat Wheeler (left), model, and Pat Connolly (center) and

Ann Wade, fashion editors. All the girls try on everything beforehand, partly with an eye to buying it themselves when possible.



"JUNIOR BAZAAR" EDITOR ANDREE VILAS (CENTER) CONFERES WITH AIDES. EDITORS STREW LAYOUTS ON FLOOR, PICK ONE UP AND USE IT WHEN THEY NEED ONE

TEEN-AGE MAGAZINE

New "Junior Bazaar" is published by junior misses working on the floor

Last week in New York City a new fashion magazine was being prepared for publication in a spirit of light-hearted chaos. An offspring of *Harper's Bazaar*, its name is *Junior Bazaar*, its appeal is to the younger set and its editorial routine borders on the fantastic. Most of the editing seems to be done on the floor. The art director works in bare feet. All of the paraphernalia peculiar to fashion magazines is crammed willy-nilly into one holding closet. The editors comprise the best customers of the neighboring restaurants, which send food into the *Junior Bazaar* offices in an almost continuous stream. Even counting Editor Andree Vilas, who is an oddball at 30, average age of the staff is 21.

Despite the apparent editorial confusion, *Junior Bazaar's* chances of actually reaching the newsstands are very good since the project is proceeding under the guiding hand of *Harper's Bazaar's* canny, mercenary boss, Carmel Snow. The publishers have been heartened by the success of teenage fashion magazines like *Siren* and the size of *Junior Bazaar's* first issue, which will be out soon. It is 273 pages thick, a record for a popular magazine's first issue. With this happy prospect before them, Editor in Chief Snow's junior misses are facing the future with their chin up. Says their prospectus: "We must meet the new with an almost ruthless pioneer spirit . . . bravery that dares to create."



First issue, November, will hit newsstands by Nov. 15, sell for 25¢. It will be a monthly.

CONTINUED ON NEXT PAGE 77



Laying out pages is done by the magazine's art directors, Kitty Higgins (left) and ballet-slipped Lillian Bassman. The *Junior*

Bazaar editors, like everyone else, are crowded for office space, but unlike everyone else, they rarely use desks anyway.

Lillian Bassman (standing in center) overseeing the production of *Junior Bazaar*.
Published in LIFE Magazine, October 29, 1945, p. 77-79.

Harper's Bazaar vs. Junior Bazaar



FROM LEFT: Harper's Bazaar, June 1936, p. 56-67, photograph by Martin Munkácsi;
Junior Bazaar, June 1947, p. 24-5, photograph by Richard Avedon.



GREENS... FRESH GREENS

1. A sleeveless dress of white eyelet piqué, with a wide boat-shaped neckline, a white piqué bow on each shoulder, and a bright green grosgrain belt. About \$17. Dartford Deb, at Altman; J. W. Robinson, Los Angeles.
2. Leaf green cotton, with wide bands of white rickrack going once around the neck, once around the hips. About \$10. Jonathan Logan, at Best; Famous-Barr, St. Louis, Capezio Shoes.
3. Pale green cottony rayon, with a flat yoke band that extends to go around the sleeves. About \$11. Jonathan Logan, at McCreery; Davison-Paxon, Atlanta. Shoes by Sandler of Boston.
4. Green and white striped cotton gabardine, fitted tight as can be to the waist, with shoestring shoulder straps. About \$9. Hi-Dee, at Saks Fifth Avenue; Thalheimer, Richmond. The lipstick is Pond's new "Dither," a clear, shining red.



Richard Avedon with 2 *Junior Bazaar* models. *Life Magazine* October 29, 1945, p. 77;
test shot for *Junior Bazaar*, c. 1945, courtesy the Avedon Foundation



Junior Bazaar, November 1945, p. 84-5. Illustration by Joan Felton.

YOU'RE A SOPHOMORE



COSMETIC CARE

WASH BEAUTY CREAMS OFTEN IN WARM SOAPY WATER

KEEP YOUR POWDER TIGHTLY LIDDED, FREE OF DUST

KEEP YOUR CREAMS, ETC., TIGHTLY LIDDED

USE CLEAN COTTON INSTEAD OF A PUFF



TUMMY EXERCISES (-SEE PAGE 47)

FIRST, FLAT ON YOUR BACK

RAISE YOUR UPPER BODY BY SWINGING ARMS FORWARD

RAISE YOUR LEGS WITHOUT BENDING KNEES

LOWER BOTH ARMS AND LEGS VERY SLOWLY

STRETCH BODY WITH ARMS BACK, NOT TOUCHING FLOOR



HAIR

CONDITION YOUR SCALP WITH A TONIC

BRUSH NIGHT AND MORNING, 100 STROKES

DON'T USE TINY CURLERS, THEY FRIZZ ENDS

ROLL CURLS UNDER FOR A LARGE SOFT CURL

BEFORE YOU GO OUT—MAKE SURE IT'S NEAT



FACE

DON'T USE YOUR MOTHER'S BEAUTY THINGS

CREAM YOUR FACE TWICE FOR CLEANLINESS

REMOVE CREAM WITH TISSUES STROKING UP AND OUT

AFTER CREAMING, FRESHEN WITH SKIN LOTION

ONCE A DAY, GIVE YOUR EYES A BATH



FEET

FOR STRONG FEET—PICK UP PENCIL WITH TOES

SIT DOWN, POINT YOUR TOES AND MAKE CIRCLES

RISE ON YOUR TOES AND ROCK BACK ON YOUR HEELS

FOOT BALM FOR SOFT, SMOOTH, HAPPY FEET

DON'T FORGET YOUR TOENAILS



HANDS

SCRUB YOUR NAILS WITH A STIFF BRUSH

HAND LOTION AFTER EACH WASHING

FILE SMOOTH WITH AN EMERY BOARD

CUTICLE CREAM ON AN ORANGE STICK

YOUR HANDS LOOK LOVELY

YOU'RE A JUNIOR



HAIR

KEEP YOUR SCALP SUPPLE—MASSAGE OFTEN

WASH AS OFTEN AS NECESSARY

HERBAL RINSE WILL SHINE YOUR HAIR

LET YOUR HAIR BE VERY SIMPLE, SOBER



SKIN

WASH YOUR FACIALS EVERY DAY

CLEANSE THOROUGHLY WITH BEAUTY GRAINS

MIX BEAUTY GRAINS AND WATER INTO A THIN PASTE

SMOOTH THE PASTE OVER YOUR SKIN

BEAUTY GRAINS LEAVE YOUR SKIN SMOOTH, SHINING



FUZZY LEGS

THE CREAM DEPILETORY

SMOOTH DEPILETORY EVENLY WITH SPATULA

THE HEATED WAX DEPILETORY

STONE DISC, ROTATED TO BANISH HAIRS

AFTER THE DEPILETORY, A COOLING, SMOOTH LOTION



BIG HIPS (-SEE PAGE 49)

FIRST, BALANCE WITH HAND ON WALL

FLEX HIP AND RAISE KNEE, THEN LOWER LEG

FLEX HIP, RAISE LEG LIKE THIS, THEN LOWER

RAISE LEG BACKWARDS AS FAR AS POSSIBLE

FOR SPOT REDUCING—BEAT HIP WITH FIST



EYES

TO DARKEN EYEBROWS, BRUSH THE WRONG WAY

MOISTEN MASCARA, THEN TAKE A LITTLE ON BRUSH

APPLY MASCARA LIGHTLY, BRUSH THE WRONG WAY

WHEN BROWS ARE DRY, BRUSH WITH A DRY BRUSH

EYECREAM YOUR EYES LIGHTLY FOR A GLOSSY LOOK



PERFUME

A TOUCH OF PERFUME UNDER YOUR ELBOW

PERFUME ON YOUR WAIST

A DROP INSIDE YOUR GLOVES

PERFUME—A TOUCH—BEHIND YOUR EARS

A GOLD BAND IN YOUR HAIR—YOU'RE OFF

THE 1946 DESIGN CONTEST

• The winners of the **JUNIOR BAZAAR 1946 Design Contest** have been selected from three sections of the country: the East, the Mid-West, and the West. Lillian Jacobs, twenty years old, of New York City, was the winner in the Eastern Section. She will receive \$1000 from **JUNIOR BAZAAR** and a scholarship to the Traphagen School of Fashion in New York. Eleanor Bradley of Webster Groves, Missouri, was the winner in the Midwestern Section. She is nineteen years old and is a student at the Washington University in St. Louis, Missouri. She will receive \$1000 from **JUNIOR BAZAAR** and a scholarship to the St. Louis School of Fine Arts, Washington University. The scholarship was sponsored by the St. Louis Fashion Creators, Incorporated. Corporal Paul W. Sherman of the United States Army was the winner in the West Coast Section. Twenty-year-old Corporal Sherman will receive \$1000 from **JUNIOR BAZAAR** and a two-year scholarship to the Curriculum in Apparel Design of the University of California, in Los Angeles, sponsored by the California Apparel Creators. The judges who worked with **JUNIOR BAZAAR** on the contest were: Virginia Anderson, Tina Loser, Claire McCardell, Doris Varnum, Emily Wilkens, Jack Horvitz, Don Kenneth Hobson, Stanley Marcus, Robert Mayes, Elizabeth Burdick, J. J. Horneblum, and Carolyn Schumey.

NAMES OF FIFTY HONORABLE MENTION WINNERS ARE LISTED ON PAGE 213.

THE SHORT STORY CONTEST

• The prizes for **JUNIOR BAZAAR Short Story Contest** have been awarded to: Natalie Leavy, twenty-two, a student of New York University in New York City; Zol Vail Weston, eighteen, a sophomore at Rollins College, Winter Park, Florida; and Philip Dusenoy, twenty-one, a student at the Pasadena Playhouse School of the Theatre, Pasadena, California. • Miss Leavy will receive \$500 for the winning story "Growing-up Summer" which appears on page 174. Second prize of \$250 goes to Miss Weston for her story entitled "The Final Victory" and third prize of \$100 to Mr. Dusenoy for "A Woman's Way." • Honorable mention is made of "The House," a story submitted by Allyn Marten, eighteen, a student at Antioch College in Antioch, Ohio; and "Mr. Drury Knows the Way" by Sally Forbes, twenty-two, an undergraduate of Barnard College in New York City.

• **JUNIOR BAZAAR** is extremely sorry that there is not space to reprint all the prize-winning entries which were of an unusually promising quality. The three winners who worked with the editors in selecting these stories were: Critic and short story writer, Lionel Trilling; poet, Robert Hilper; novelist and short story writer, Eudora Welby.



Lillian Jacobs's design—a dress of black wool jersey with sleeves that just cover the elbow, and a wide jersey belt. The high collar and the lengthy narrow cuffs, all detachable, are made of wool jersey, striped and dotted in bright carnival colors.



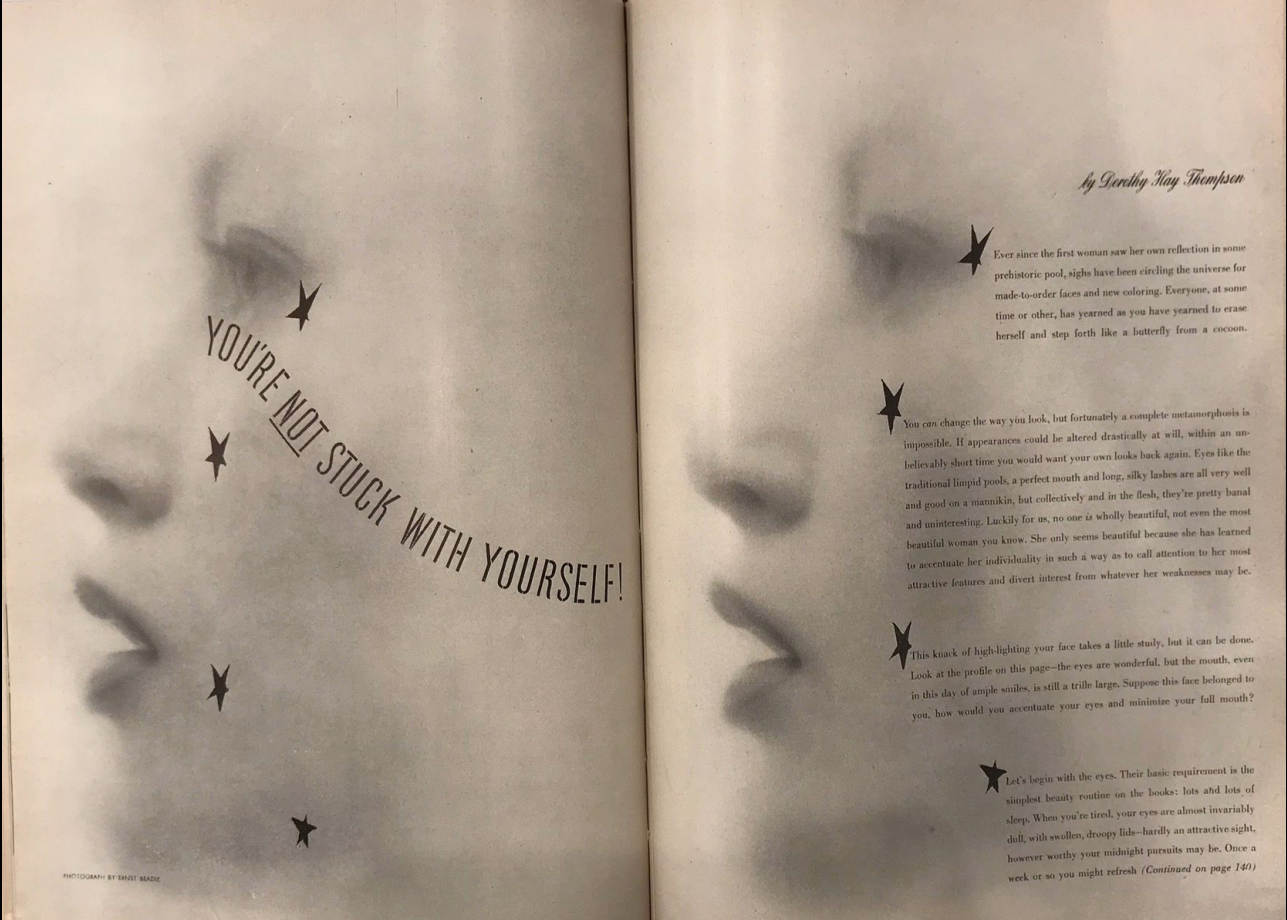
Eleanor Bradley's design—a black wool jersey jerkin with a pleated going from front to back, a striped skirt in red and black wool jersey, and a white blouse with a high collar.



Corporal Paul W. Sherman's design—a long black velvet jumper with a buttoned bib, and a high-necked shirt of rayon jersey that's buttoned down the front and at the cuffs with gold metal buttons.



Junior Bazaar, October 1946, p. 122-3. Photographs by Leslie Gill.



YOU'RE NOT STUCK WITH YOURSELF!

PHOTOGRAPH BY ERNST BEADLE

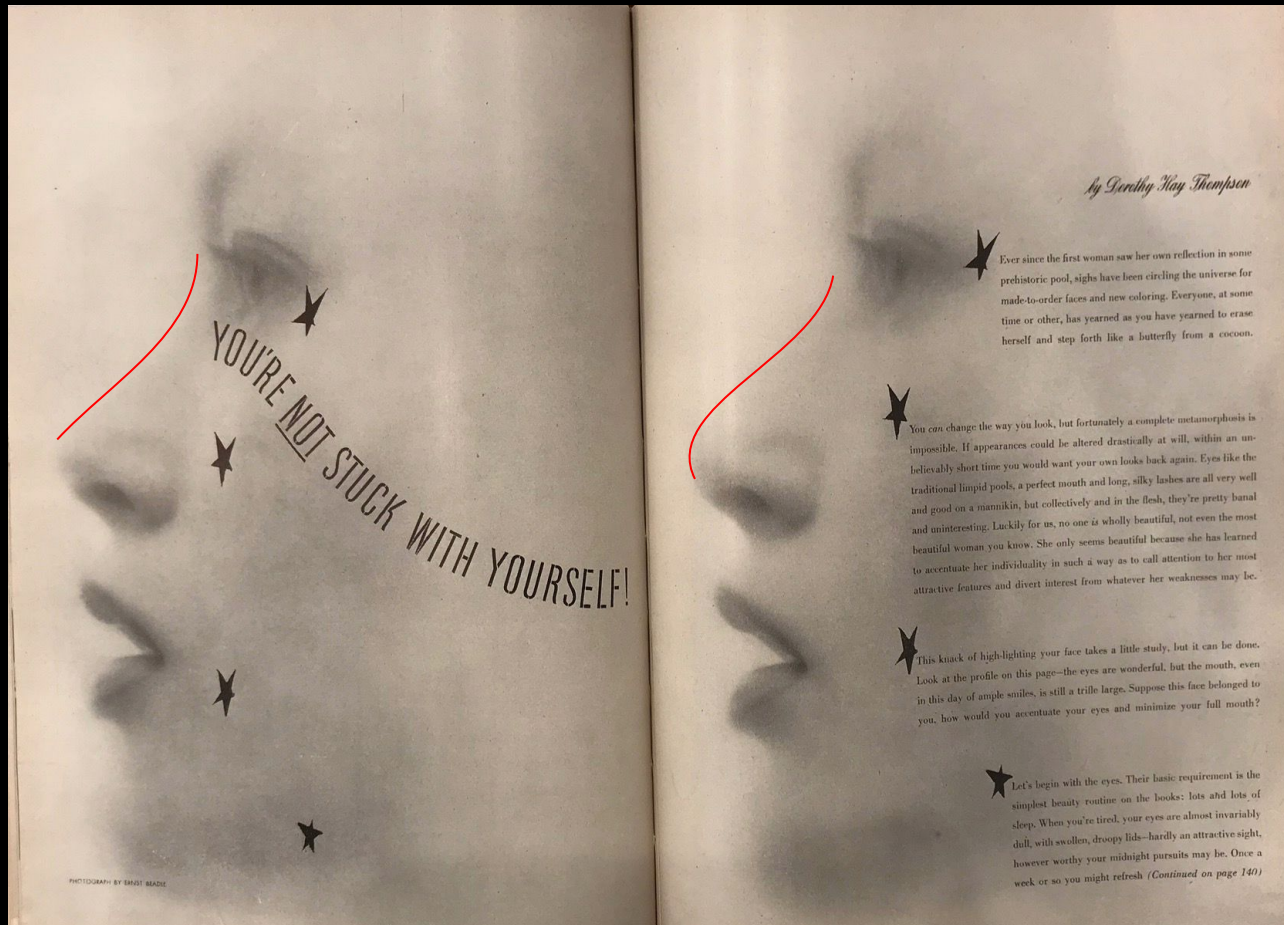
by Dorothy May Thompson

★ Ever since the first woman saw her own reflection in some prehistoric pool, sighs have been circling the universe for made-to-order faces and new coloring. Everyone, at some time or other, has yearned as you have yearned to erase herself and step forth like a butterfly from a cocoon.

★ You can change the way you look, but fortunately a complete metamorphosis is impossible. If appearances could be altered drastically at will, within an unbelievably short time you would want your own looks back again. Eyes like the traditional limpid pools, a perfect mouth and long, silky lashes are all very well and good on a namikin, but collectively and in the flesh, they're pretty banal and uninteresting. Luckily for us, no one is wholly beautiful, not even the most beautiful woman you know. She only seems beautiful because she has learned to accentuate her individuality in such a way as to call attention to her most attractive features and divert interest from whatever her weaknesses may be.

★ This knack of highlighting your face takes a little study, but it can be done. Look at the profile on this page—the eyes are wonderful, but the mouth, even in this day of ample smiles, is still a trifle large. Suppose this face belonged to you, how would you accentuate your eyes and minimize your full mouth?

★ Let's begin with the eyes. Their basic requirement is the simplest beauty routine on the books: lots and lots of sleep. When you're tired, your eyes are almost invariably dull, with swollen, droopy lids—hardly an attractive sight, however worthy your midnight pursuits may be. Once a week or so you might refresh (Continued on page 140)



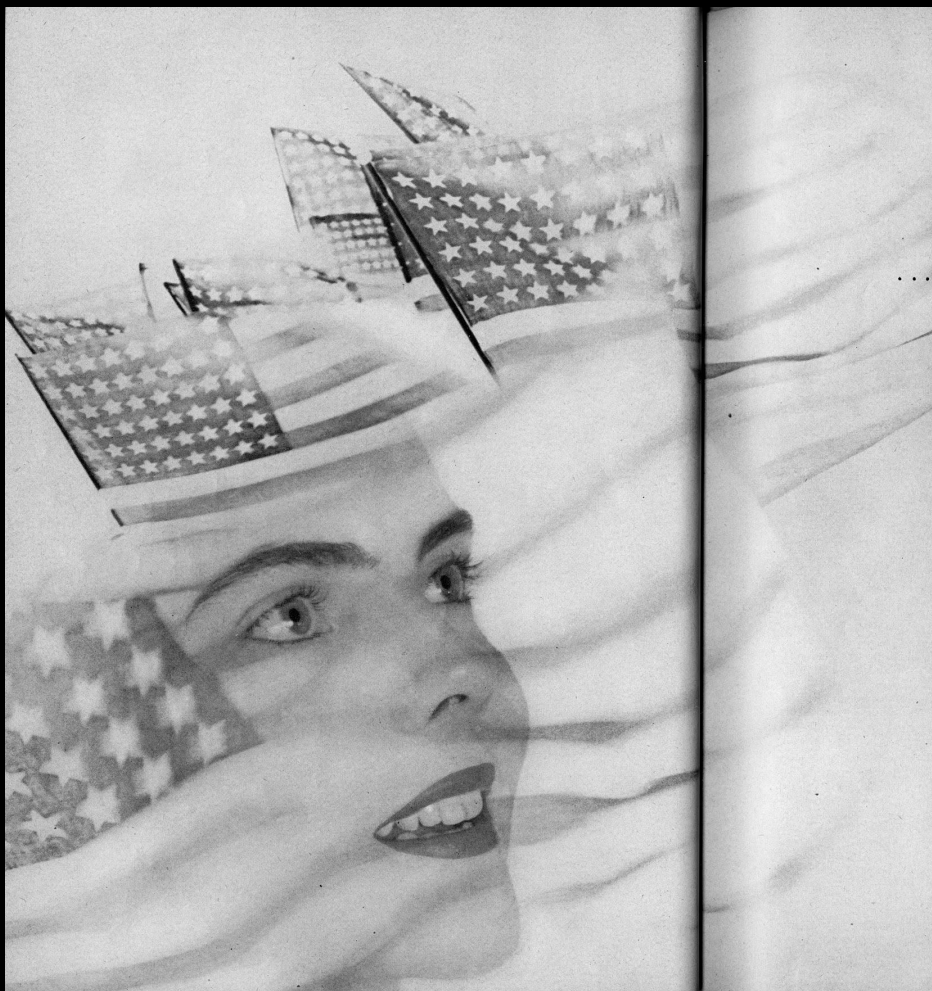
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by Simone de Beauvoir

DO AMERICAN GIRLS LIKE FREEDOM?

EDITOR'S NOTE: Simone de Beauvoir, the brilliant young author of *"Les Bouches Inutiles"* and *"Le Sang des Autres,"* is one of the spokesmen for the French Existentialist movement. Her sharp, provocative observations about American girls are the result of a recent tour of women's colleges in this country.

The first time I stepped on a college campus it was a fine winter's afternoon. There were silk-haired young girls trudging through the snow in ski outfits; some were reading in the libraries, bent over the tables or curled up in big deck chairs; they wore rolled-up blue jeans and loose checked shirts. A week later, at Macon in Virginia, it was like summer and the college girls were sunning themselves on the grass; smoking cigarettes, chatting gaily with their friends, they looked quite mature in their make-up, and so alive with health and happiness that all of them seemed to be beautiful. Everywhere—at Mills College in California, at Smith, at Wellesley, I encountered those dazzling smiles. Everywhere, I was struck by the health and gracious ease of these women-to-be. They know how to address their elders without timidity or insolence, they are courteous without being affected, unconstrained but not impertinent. Toward their professors—a case in point—they show neither servility nor aggressiveness, but indicate the calm conviction of their equality. They judge them in the very same terms they use to estimate friends their own age, and they feel no embarrassment in speaking their minds openly. Moreover, their professors encourage them to express their views sincerely. In some colleges they are officially requested each year to put their criticisms in writing, and the results are generally interesting and valuable. Watching them, insinuating myself ever so little into their life, one word kept coming up again and again in my mind. The word was *freedom*. How free they are! I thought. Free to choose virtually whatever they fancy to study, free to go and to come, to plan their day, free to dress in whatever style pleases them, to make up, to go out on weekends, to speak their minds. And it was with a pang of the heart that I recalled the circumstances of girls the same age studying in France, those living with their families—that is to say, the great majority—or staying at boarding-houses or in dormitories. First of all, their material (Continued on page 74)

PAUL HIMMEL-PLAQUE STUDIO



BARBARA FREDON, BETTY ANN BUNKER, JEAN PIERCE, NANCY DANIELS

NEW ENGLAND WITCHERY

• In the past two years U. S. fashion designers (like U. S. playwrights, composers, writers and painters) have turned more and more to native American regions for their working material. Recently a class of costume design students at the Vesper George School of Art in Boston decided to take a week off from the usual formal curriculum and explore their own New England region for fashion ideas.

After eight hours of burrowing in Boston museums and libraries, they selected Salem around 1692 (when witches abounded) as the period richest in decorative possibilities. Next day they went to the costumes, severely cut and flaked with sharp white against a somber ground. For the next five days the girls spent stretches as long as eighteen hours working this material into more comfortable modern clothing.

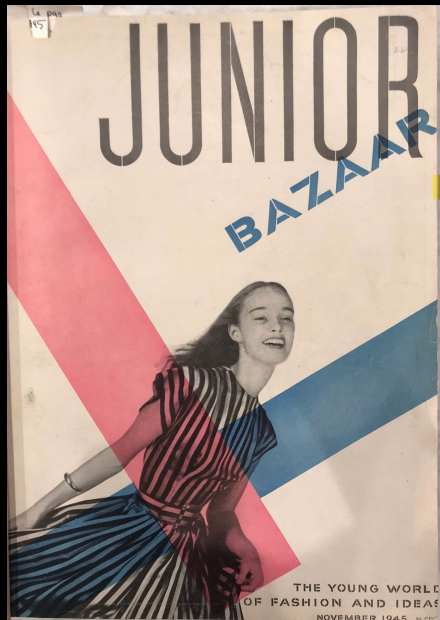
By the succeeding Monday they had turned out 500 sketches for afternoon clothes, playclothes, resort wear and evening dresses, which were adapted almost at once by Boston manufacturers and will be shown during May at Lord & Marsh and other leading stores all over the country.

Barbara Fredon (on the left, above), a twenty-one year old junior at Vesper George, designed several of her dresses with a bishop's collar with two crisp tails, like those worn by Boston ecclesiastics in 1692. Betty Ann Bunker (second from left), also twenty-one and a senior who wants to be a fashion illustrator after graduation, used a wide yoke collar and large buttoning cuffs of the sort carried over to Salem from Pilgrim days. Jean Pierce (second from right), a twenty year old junior, sketched Puritan cloaks and high-collared, full-length capes. Nineteen year old Nancy Daniels, right, also a junior, worked with the trim-waisted, full-skirted Salem silhouettes which she admitted because of its "American simplicity." The softer influence of contemporaries (Charles Dresser and an occasional ruffe as well.

TABU embraces all it touches
... and it touches all!

the "forbidden" perfume by Dana

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Cover of *Junior Bazaar*, November 1945. Photograph by Richard Avedon; *Junior Bazaar*, November 1946, p. 118-9. Photograph by Leslie Gill.