Discover

Style: Constructivtism - https://thinksweeney.com/constructivism-design-legacy/

Artist: https://leazeltserman.com/alexander-rodchenko-and-constructivism/https://leazeltserman.com/alexander-rodchenko-and-constructivism/ https://www.instagram.com/brody_associates/

Subject: History and Culture, Fashion

Other favorites
Bahuas - https://dribbble.com/shots/15602162-Geometric-ART-NeoGeo
Nigel French Graphic Design
https://www.pinterest.ie/nigelfrench/type-project-constructivist/

https://leazeltserman.com/alexander-rodchenko-and-constructivism/

Alexander Rodchenko: Russia's Pioneering Modernist Artist

1924
Books (The Advertisement Poster for the Lengiz Publishing House)
This poster arguably brought Rodchenko the most fame and appreciation from his patrons in the Soviet government. The composition is typical of his use of photomontage in the period (the combination of photography and text). And it also reflects the ways in which he updated Russian advertising, using geometric compositions and strident colors to trumpet modernity. While his designs are directed at promoting individual companies or products, they also - often explicitly - endorse the goals of political revolution.
Photomontage and Gouache on Paper - Private Collection

I like how Alex Rodchenko made a movement with constructivism

https://lamodernista.art/2020/10/19/alexander-rodchenko-always-in-the-avant-garde/

Kelly Hughes _B00148300

Topic Constructivtism

Magazine_Concept

Visual Research

Alexander Rodchenko:

Alexander Rodchenko
RUSSIAN DESIGNER, PAINTER, PHOTOGRAPHER, AND SCULPTOR
Born: December 5, 1891 - St. Petersburg, Russia
Died: December 3, 1956 - Moscow, Russia
Movements and Styles: Suprematism, Constructivism, Modern Photography, Photomontage

https://www.theartstory.org/artist/rodchenko-alexander/

Aleksandr Rodchenko. New LEF: Journal of the Left Front of the Arts), no. 12, 1928
http://konsumerismrunamok.com/blog/2017/4/15/aleksandr-rodchenko

http://www.artnet.com/artists/alexander-rodchenko/

https://www.worldofartglobal.com/collections/alexander-rodchenko/products/alexander-rodchenko-the-man-with-a-movie-camera-russia-1929-reproduction-200gsm-a3-vintage-russian-constructivism-poster

Discover_Phase

History and Culture

In short, Constructivism was a particularly austere from of abstract art that emerged in Russia in around 1913 with Vladimir Tatlin (1885-1953) and Alexander Rodchenko (1891-1956). Other notable proponents of the movement included Nuam Gabo (1890-1977), Antoine Pevsner (1886-1962) and El Lissitzky (1890-1941).
As supporters of the political ideologies propagated by Russian revolutionaries, Constructivists imagined art as an active agent in the Socialist cause. Art should reflect the modern industrial world, and, above all, be accessible to the masses. Members of the group strived to make art that was relevant in a rapidly changing world, that was free from academic tradition, and devoid of any emotive or subjective properties.

Kelly Hughes _B00148300

Topic Construcivtism

Online Resources

Magazine_Concept

Fashion

Pintrerest

https://i.pinimg.com/564x/30/00/95/300095387a43574a05b38aa8e0127d9b.jpg

https://www.pinterest.ie/5a8d8ef217998d2/alexander-rodchenko/

https://www.pinterest.ie/pin/375980268885499897/

https://www.pinterest.ie/pin/10555380352280333/

https://www.wonderlandmagazine.com/2022/10/04/kristen-stewart-chanel-rtw-collection/

https://www.chanel.com/gb/fashion/

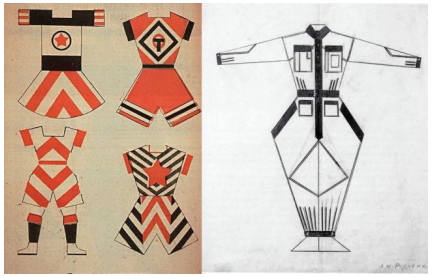
I like the black and white photos because they go more with the theme of construcivism

Fashion I like the colour scheme

https://www.russianfashionblog.com/index.php/2013/06/constructivism-russia-1920s/

bin/279575089351565409/

First two pictures: Design by Aleksander Mikhailovich Rodchenko. Third picture: Linda Evangelista



Left – sports clothing designs by Varvara Stepanova, right – workwear design by Alexander Rodchenko

The enormous influence of Russian constructivism on fashion is evident in collections of later decades. In fact, it was the work of Russian constructivists that introduced the ideas of ready-towear fashion and mass production and defined the earlier concept of modern sportswear. Spaceage paper dresses, designed by Pierre Cardin in 1960s, were advocated by some in the early 1920s and were seen as revolutionary clothing for a utopian society of the future. Traces of constructivist thinking have since appeared in numerous collections of influential brands, including Dries Van Noten, Chanel and Miu Miu.

https://www.thewonderfulworldofdance.com/svetlan

Russian Constructivism was an active movement from 1913 to the 1940s and created by the Russian avant-garde.

The themes are minimal, often broken down to its most basic elements with geometric, experimental and rarely emotional expressions. New media was often used, which helped to create a style of art that was orderly and desired. The movement arose just after WWI, which suggested a need for understanding, unity and peace.

https://labonnedesign.wordpress.com/2016/01/12/russian-constructivism-art-fashion/

Links to cool table of contents.

https://www.pinterest.ie/pin/70437485955344/

Lorem ipsum

Colours

Russian Constructivism characteristically used minimal color palettes, often just red, black and sometimes yellow. These works frequently had diagonal elements with circular and angled type and images. The resulting work was extremely dramatic, containing layered images coupled with powerful type treatments.

https://creativepro.com/russian-constructivism-and-graphic-design/

kharova-coco-chanel

https://i.pinimg.com/564x/13/f3/b8/13f3b8b225160631889ae888820821b1.jpg

Liubov' Popova, costume design for the play The Magnanimous Cuckold, 1922.

https://wp.nyu.edu/compass/2019/03/28/constructivism-fashioning-socialist-modernity/

https://www.pinterest.ie/pin/312296555422270611/

Define

Content text

Fashion

https://www.artnet.com/artists/varvara-fedorovna-stepanova/

One season ends, another season begins, and there she is, before us, there in the brightness.
Her presence imposed upon us, so pure, so total that it seems unreal.
She has no other power than her beauty, she has no other crown than her mystery,
yet she is a queen. Her name sounds like reine — queen in French: Rianne.
She is elegance, beauty, discretion in its certainty.
She is the spirit of CHANEL.
She is the image of
this beautiful word that flows like a river, in softness and in strength: tweed.
The CHANEL Fall-Winter 2022/23 Ready-to-Wear collection campaign is embodied by Rianne Van Rompaey, photographed by Inez & Vinoodh.

https://www.chanel.com/gb/fashion/collection/fall-winter-2022-23/

https://www.britannica.com/biography/Coco-Chanel

Coco Chanel, byname of Gabrielle Bonheur Chanel, (born August 19, 1883, Saumur, France—died January 10, 1971, Paris), French fashion designer who ruled Parisian haute couture for almost six decades. Her elegantly casual designs inspired women of fashion to abandon the complicated, uncomfortable clothes—such as petticoats and corsets—that were prevalent in 19th-century dress. Among her now-classic innovations were the Chanel suit, the quilted purse, costume jewelry, and the “little black dress.”

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Within five years her original use of jersey fabric to create a “poor girl” look had attracted the attention of influential wealthy women seeking relief from the prevalent corseted styles. Faithful to her maxim that “luxury must be comfortable, otherwise it is not luxury,” Chanel’s designs stressed simplicity and comfort and r evolutionized the fashion industry. By the late 1920s the Chanel industries were reportedly worth millions and employed more than 2,000 people, not only in her couture house but also in a perfume laboratory, a textile mill, and a jewelry workshop.
https://www.britannica.com/biography/Coco-Chanel

Visual Research

http://www.artnet.com/artists/alexander-rodchenko/42

https://www.nytimes.com/2014/10/05/books/review/new-books-about-coco-chanel-and-elsa-schiaparelli.html

https://www.reeditionmagazine.com/fashion/chanel-fall-winter-2022-23-ready-to-wear-collection-campaign-by-inez-vinoodh

https://www.chanel.com/en_WW/fragrance-beauty/fragrance/p/women/coco-mademoiselle/coco-mademoiselle-eau-de-parfum-intense-spray-p116650.html?gclid=

Fashion
How Coco Chanel changed the course of women's fashion

https://dwgyu36up6iuz.cloudfront.net/heru80fdn/image/upload/c_fill,d_placeholder_vogue.png,fl_progressive,g_face,h_450,q_80,w_800/v1633535217/vogue_watch-chanel-spring-2022-ready-to-wear-video.jpg

https://5zbuy.tk/products.aspx?cname=vintage+coco+chanel&cid=24

https://www.carousell.sg/p/beige-vintage-chanel-diana-medium-lambskin-1076437284/

https://www.vogue.com/article/from-the-archives-chanel-in-vogue

Women's trousers
Chanel didn't invent women's pants -- they had already entered wardrobes during World War I, when women started taking jobs traditionally carried out by men. But she undeniably popularized them as a fashion garment. The designer liked wearing pants herself (she often borrowed them from her male lovers), and, as early as 1918, began sporting flowy "beach pajamas" while vacationing on the French Riviera. Drawing inspiration from the straight, wide cuts of sailor's pants, giving them a loose, comfortable shape, she matched them with oversized shirts or sleeveless tops. The garment considered risqué at the time, due to pajamas' association with the bedroom, but by the mid-1920s it become a staple among wealthy ladies and a fixture of Chanel's collections.

https://edition.cnn.com/style/article/coco-chanel-fashion-50-years/index.html

KCQiAyracBhDoARIsACGFcS7un9PExZJ1LUdl6_zL2sZVy5hXblPhTlia6x3CK_GEj7wNhxvnKAcaAhUSEALw_wcB#skuid-0116660

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Target Audience
Who is your target audience?
Teen girls and women.

Coco Chanel in Paris, France in January 1963. Credit: Michael Hardy/Daily Express/Hulton Archive/Getty Images

https://edition.cnn.com/style/article/coco-chanel-fashion-50-years/index.html

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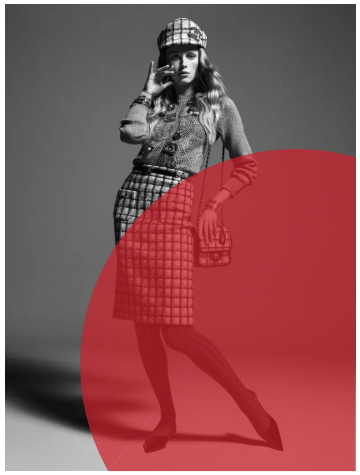
https://mygemma.com/blogs/news/history-chanel

Magazine_Concept

Testing

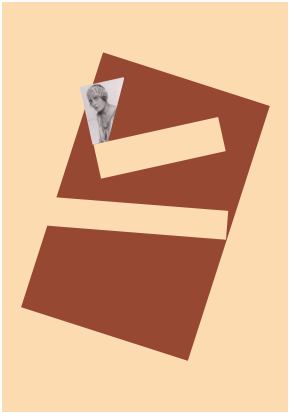
Image

My Test



My Test

Image



My Test

https://classicchicagomagazine.com/coco-chanel-the-russian-period/

Sketches and text of some of Chanel's fashions from the Russian Period.

Edmonde Charles-Roux, when commenting on the Woodruff drawing in Vogue (1923), wrote: "Never would so many fur coats and fur linings be seen at Chanel's as in these years (1923-1924)." Also of note, from this period, are the graceful embroidered hand-beaded waterfall gowns that shimmered and swayed in the rarefied atmosphere of the early 1920's world of Coco Chanel.

Develop

First_Page

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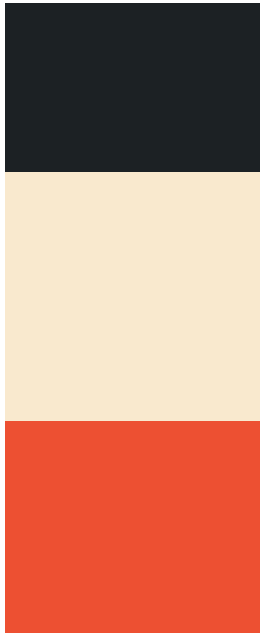

Black

Beige

Orange

Colour_Scheme

https://classicchicagomagazine.com/coco-chanel-the-russian-period/

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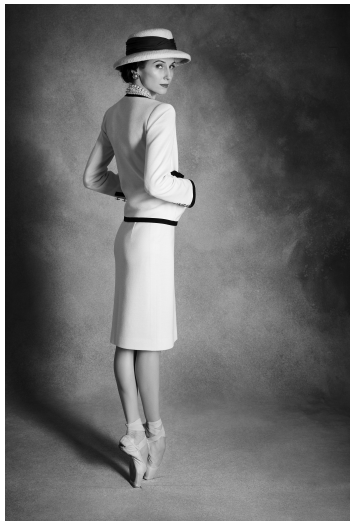
Shapes, Cut out



Svetlana Zakharova in 'Gabrielle Chanel' photo courtesy of CHANEL

1926 – The Little Black Dress
The debut of the iconic little black dress revolutionized women's fashion. On choosing the colour black, Coco Chanel later explained herself that "black wipes out everything else around".
The dress was created in the Great Depression era when simplicity and affordability were key. Later during the war when textiles and fabrics were rationed, the little black dress became a stand out style because its simplicity allowed women to look elegant without breaking the bank. history of chanel iconic pieces history of chanel iconic pieces

1931 – CHANEL Meets Hollywood
At the personal request of Samuel Goldwyn, Gabrielle Chanel went to Hollywood to create outfits for the leading stars both on and off the screen. She designed outfits for the likes of Gloria Swanson, Madge Evans and Barbara Weeks. When Hollywood dismissed her looks for being too clean, Gabrielle Chanel chose not to compromise and walked away. In spite of her leave, people in the US continued to worship and support her. history of chanel iconic pieces.

Gabrielle Coco Chanel opened her first hat shop in 1910 under the name "Chanel Mode" and continued to add stores in later years to sell dresses. She acquired reputation rapidly, largely because her designs challenged traditional womenswear pieces, such as the corsets, by introducing a sporty, simple silhouette. In 1918, she opened her first couture house in Paris.

Exactly a century ago, Coco Chanel unveiled her first fragrance — the iconic CHANEL N°5. It remains a truly timeless scent even today and is perceived as "the ultimate symbol of femininity". In Mademoiselle Chanel's own word, it is "a woman's perfume with a woman's scent". The N°5's place in history was secure when Marilyn Monroe revealed, at the height of her career in 1952, that she wears just a few drops of No. 5 to bed.

in photoshop i changed the image colour and size, with content aware, then i thought the black and white one looks better.

https://www.thewonderfulworldofdance.com/svetlana-zakharova-coco-chanel

https://zeitgeistofficial.com/fashion-archives/history-of-chanel-a-timeline-of-the-iconic-fashion-house/

https://classicchicagomagazine.com/coco-chanel-chic-simplicity/

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The prima ballerina poured herself into Chanel as the formidable, creative genius, who transformed female fashion and forged her signature style.
With costumes designed by Chanel, we are shown a catwalk collection of black and white check, two piece suits, pared back dresses, drapes of pearls and striped swimwear.
Fashion-infused scenes reveal the love affair with muse Arthur Capel, through a heartfelt pas de deux with divine Jacopo Tissi.
Coco Chanel No. 5 perfume is celebrated with clear bottles dancing with her Bolshoi ballerina assistants who perform with panache.
The influence of ballet and fashion is showcased through the creative collaboration of Chanel and Diaghilev for Ballets Russes with a fashion inspired exert from Apollo and three muses in white tutus.
Chanel's take on swimwear was revealed in a synchronised swimming extravaganza that was reminiscent of the old black and white dance and swimming movies of the era.

With each scene came another stunning costume from long white tennis dresse the iconic little black dress to layered gowns and models stripped of excess puff freeing the female form and creating Coco's casual feminine style. With the intense gaze of Chanel herself, Zakharova strut onto the stage, hips forward, shoulders back, head high in long trousers, a classic breton striped top, as she adjusted fabric surrounded by her assistants and ateliers creating her couture collections. Zakharova's dramatic portrayal of Chanel is rich as she weaves the complexities of this exceptional woman into her exceptional performance that is filled with explosive movements of hyper split jetes, fast pirouettes, and expressive gestur illuminated like a black and white fashion photo fit for the cover of Vogue. This stunning one act ballet is full of drama, design, love, decadence, beauty and style that befits the memory of the woman simply known as Coco.

https://edanafashion.wordpress.com/2016/10/19/history-of-chanel/

https://www.thewonderfulworldofdance.com/svetlana-zakharova-coco-chanel

Deliver

CHANEL
WINTER
FASHION
MAIN COVER LINE!
FOR YOUR PERFECT DRESS
SEE PAGE 6-7
WINTER BEAUTY UPDATE
DRESS TO IMPRESS

CHANEL
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NOT JUST FOR FASHION BUT FOR WOMEN'S
SARTORIAL LIBERATION
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2

Olga Thomas, drawing
in Vogue: November 1920.
Chanel tunic and skirt ensemble
embroidered with the chain
stitching typical of her Russian period.
The embroidered dresses proved so popular
that Chanel created a workshop
dedicated entirely to embroidery.
The directrice was Grand Duchess
Marie, Dmitri's sister.
Here, with square
decolletage,
the Russian tunic
(rubachka)
is made of black
crepe de chine.
Drawing by
Reinaldo Luza
in Vogue, 1922.
An embroidered coat
by Chanel. Vogue, 1922.
Sketch in Vogue, 1923.
At Deauville there was a show of
Chanel furs
modeled by Russian ladies, who
wore them with such ease that the
rich garments seemed like everyday
clothes. Whenever the manikouns
encountered Dmitri, they called him
"Your Majesty" and kissed his hand,
to the great
astonishment of the
French public.
Coco Chanel – The Russian Period
By Cheryl Anderson
'Fashion changes, but style endures.'
– Coco Chanel
Sketches and text of some of
Chanel's fashions from the
Russian Period.
Edmonde Charles-Roux, when
commenting on the Woodruff
drawing
in Vogue (1925), wrote: 'Never
would so many fur coats and
fur linings
be seen at Chanel's as in these
years (1923-1924).' Also of note,
from this period, are the grace-
ful, embroidered hand-beaded
waterfall gowns that shimmered
and swayed in the rarefied
atmosphere of the early 1920's
world of Coco Chanel.
More writing here

Olga Thomas, drawing
in Vogue: November 1920.
Chanel tunic and skirt ensemble
embroidered with the chain
stitching typical of her Russian period.
The embroidered dresses proved so popular
that Chanel created a workshop
dedicated entirely to embroidery.
The directrice was Grand Duchess
Marie, Dmitri's sister.
An embroidered coat
by Chanel. Vogue, 1922.
Here, with square
decolletage,
the Russian tunic
(rubachka)
is made of black
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Drawing by
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3
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Pictures from:
The Little Book of Chanel, by
Emma Baxter-Wright, published by
Carlton Books
4

Gabrielle Coco Chanel opened her first hat shop
In 1910 under the name "Chanel Mode" and continued to add stores in later years to sell dresses. She acquired reputation rapidly, largely because her designs challenged traditional womenswear pieces, such as the corsets, by introducing a sporty, simple silhouette. In 1918, she opened her first couture house in Paris.
Exactly a century ago, Coco Chanel unveiled her first fragrance –
the iconic CHANEL N°5. It remains a truly timeless scent even today and is perceived as "the ultimate symbol of femininity". In Mademoiselle Chanel's own word, it is "a woman's perfume with a woman's scent". The N°5's place in history was secured when Marilyn Monroe revealed, at the height of her career in 1952, that she wears just a few drops of No. 5 to bed.
1928 – The Little Black Dress
The debut of the iconic little black dress revolutionized women's fashion.
On choosing the colour black, Coco Chanel later explained herself that "black wipes out everything else around".
The dress was created in the Great Depression era when simplicity and affordability were key. Later during the war when textiles and fabrics were rationed, the little black dress became a stand out style because its simplicity allowed women to look elegant without breaking the bank. history of chanel iconic pieces history of chanel iconic pieces
1931 – CHANEL Meets Hollywood
At the personal request of Samuel Goldwyn, Gabrielle Chanel went to Hollywood to create outfits for the leading stars both on and off the screen. She designed outfits for the likes of Gloria Swanson, Madge Evans and Barbara Weeks. When Hollywood dismissed her looks for being too clean,
Gabrielle Chanel chose not to compromise and walked away. In spite of her leave, people in the US continues to worship and support her. history of chanel iconic pieces.

GABRIELLE
5

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6

The Chanel suit was a game-changer --

not just for fashion but for women's sartorial liberation.

Coco Chanel introduced her first two-piece set in the 1920s, inspired by menswear and sportswear, as well as the suits of her then lover, the Duke of Westminster. Keen to free women from the restrictive corsets and long skirts of previous decades, Chanel crafted a slim skirt and collarless jacket made of tweed, a fabric then considered markedly unglamorous. The suit was modern, slightly masculine in its cut, and ideal for the post-war woman making her first foray in the business world. Its popularity continued through the years, and featured across collections from the house of Chanel, including those by Karl Lagerfeld. Some of the most influential women of all time wore the Chanel suit, too, from Audrey Hepburn and Grace Kelly to Brigitte Bardot and Princess Diana. The prima ballerina poured herself into Chanel as the formidable, creative genius, who transformed female fashion and forced her signature style. With costumes designed by Chanel, we are shown a catwalk collection of black and white check, two piece suits, pared back dresses, drapes of pearls and striped swimwear.

Fashion-infused scenes reveal the love affair with muse Arthur Capel, through a heartfelt pas de deux with divine Jacopo Tissi. Coco Chanel No. 5 perfume is celebrated with clear bottles dancing with her Bolshoi ballerina assistants who perform with panache.

The influence of ballet and fashion is showcased through the creative collaboration of Chanel and Diaghilev for Ballets Russes with a fashion inspired event from Apollo and three muses in white tutus. Chanel's take on swimwear was revealed in a synchronised swimming extravaganza that was reminiscent of the old black and white dance and swimming movies of the era.

With each scene came another stunning costume from long white tennis dresses, the iconic little black dress to layered gowns and models stripped of excess puff freeing the female form and creating Coco's casual, feminine style. With the intense gaze of Chanel, herself, Zakharova strut onto the stage, hips forward, shoulders back, head high in long trousers, a classic breton striped top as she adjusted fabric surrounded by her assistants and ateliers creating her couture collections.

Zakharova's dramatic portrayal, of Chanel, is rich as she weaves the complexities of this exceptional woman into her exceptional performance that is filled with explosive movements of hyper split jetes, fast pirouettes, and expressive gestures illuminated like a black and white fashion photo fit for the cover of Vogue. This stunning one act ballet is full of drama, design, love, decadence, beauty and style that befits the memory of the woman simply known as Coco.

COCO MADEMOISELLE Eau de Parfum Intense. The essence of a free and capturing woman. An ambery woody fragrance with a full-bodied character: sensual, deep and addictive. Olfactory atmosphere COCO MADEMOISELLE Eau de Parfum Intense is an ambery woody fragrance with an extreme character. The fragrance is structured around an overdose of patchouli.

warmed by an ambery accord of Vanilla absolute and Tonka Bean. A heart of rose and jasmine and the contrasting freshness of citrus add their notes to write this powerful score. Inspiration COCO MADEMOISELLE. A double name, a dual personality. Free and endearing, mischievous and provocative, lighthearted and excessive.

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Kelly Hughes _B00148300

Magazine_Concept

Discover_Phase

Styles/Layout Ideas

Creation

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Page ideas

FRONT COVER- STYLE CONSTRUCTIVISM WITH CHANEL IMAGE

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Tutorials

https://www.youtube.com/watch?v=gerHg0aGeyA

Typefaces

RODCHENKO BOLD

RODCHENKO LIGHT

RODCHENKO REGULAR

RODCHENKO COND

RODCHENKO COND BOLD

I really like these typefaces as there is a couple that you can use for different headings and text.

https://design.tutsplus.com/articles/40-best-constructivism-fonts-poster-effects-and-graphics--cms-93040

https://www.pinterest.ie/pin/528680443744007637/

For my back cover I plan to create a negivative space.

COCO MADEMOISELLE Eau de Parfum Intense. The essence of a free and captivating woman.
An ambery woody fragrance with a full-bodied character: sensual, deep and addictive.
Olfactory atmosphere
COCO MADEMOISELLE Eau de Parfum Intense is an ambery woody fragrance with an extreme character. The fragrance is structured around an overdose of patchouli, warmed by an ambery accord of Vanilla absolute and Tonka Bean. A heart of rose and jasmine and the contrasting freshness of citrus add their notes to write this powerful score.
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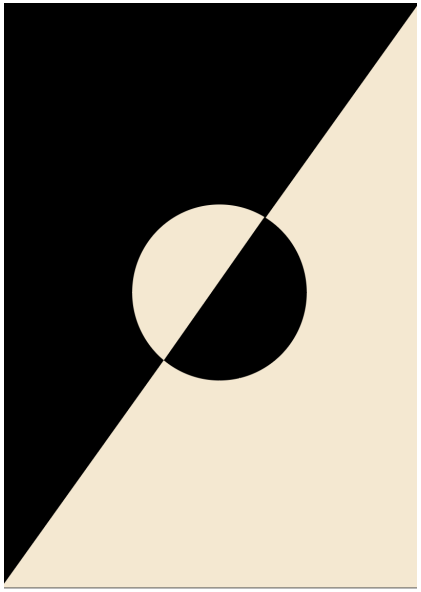
COCO MADEMOISELLE. A double name, a dual personality. Free and endearing, mischievous and provocative, lighthearted and excessive. COCO MADEMOISELLE Eau de Parfum Intense. A deep and sensual trail that reveals a playful and rebellious woman, daringly free to reinvent herself day after day. COCO MADEMOISELLE Eau de Parfum Intense is an ambery woody fragrance with an extreme character. The fragrance is structured around an overdose of patchouli, warmed by an ambery accord of Vanilla absolute and Tonka Bean. A heart of rose and jasmine and the contrasting freshness of citrus add their notes to write this powerful score.

Text I was planning to use in the magazine that didnt fit.

Fresh and clear, the immensely popular Coco Mademoiselle was released in 2001.
Another of Jacques Polge's creations, orange and bergamot provide a citrusy vibrancy, pairing beautifully with accords of rose and jasmine.
Chanel's Russian Period was also the period when one of the most popular and sought after fragrances in the world, Parfum Chanel Nº5, was launched (1921). Its huge sales made Chanel economically independent for the rest of her life. I will share with you the myths and legends surrounding Chanel Nº5 in the next installment of Coco Chanel.

https://classicchicagomagazine.com/coco-chanel-the-russian-period/



Coco Chanel
Produced by Kelly Hughes

Coco Chanel
Produced by Kelly Hughes

Coco Chanel
Produced by Kelly Hughes

Constructivism In the 1980s

The Face, March 1982, by Neville Brody

i like how Neville Brody incorporates constructivism into his designs, I will also take inspiration from some of his designs.

Kraftwerk, March 1982, by Neville Brody
The Face was a British music, fashion, and culture magazine that was considered a style bible. It was originally published from 1980 to 2004 with Neville Brody as art director until 1986. The cover's masthead incorporates sans-serif typography, contrasting black and red, and geometric triangles that form a square, and an isosceles triangle that replaces the "A" in "Face." The cover design limits typography rather than overcrowding the page. This reflects the sparse typography included in Constructivist designs, as much of Russia's population was illiterate.
British model Felix Howard's eyes pierce the viewer in a black and white image.
The picture is a nod to Constructivist experimentation with film photography.
Brody creates a strong sense of dynamism in the Kraftwerk article's opening spread.
He orients the headline diagonally, but with a large-scale "W" placed perpendicularly on the page.
He incorporates thick rules and rectangles, large circles, and other various geometric shapes.
The bold forms, color palette, and dynamic typography all reference Constructivism directly.

The Face was a living laboratory where I could experiment and have it published. Our golden rule was to question everything.
If a page element existed just as taste or style, it could be abandoned. Page numbers could be letters or shapes increasing in size.
We could start the headline on the page before. We had disasters and near misses every issue…It certainly wasn't a nine-to-five job.
You had to be obsessed to make it work.
— Neville Brody

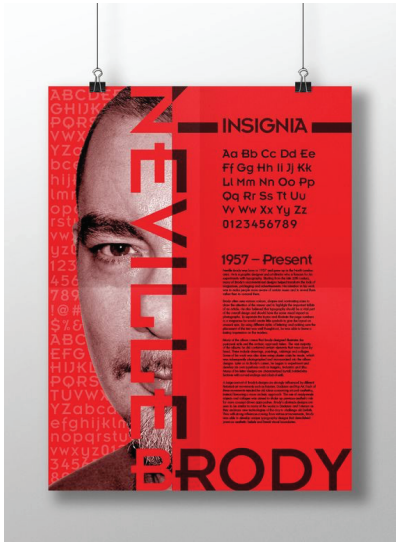
Kelly Hughes _B00148300

Magazine_Concept

Magazine_Concept

Discover_Phase

Define_Phase



I liked the colour and style.

I liked the colour and contrast

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The research I will use will be reserching on the web, visual research, and analyze

https://www.fusedmagazine.co.uk/neville-brody-design-style/

https://www.smashingmagazine.com/2020/03/inspired-design-decisions-neville-brody/

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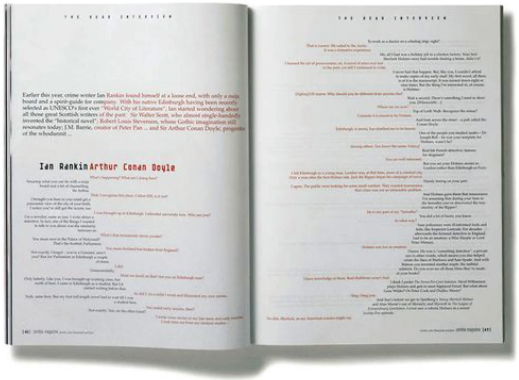

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Define

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