

Face Of Fashion Photographs By Mert Aas Marcus Piggott Corinne Day Steven Klein Paolo Roversi And Mario Sorrenti

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The Seventies is must reading for anyone who wants to revisit that glam decade and the contributions it made to our culture. The contributors take you on a fascinating journey that looks at the Black Panthers, Jonestown, glam rock, black action films and gay male subcultures as well as including queer rereadings of cultural phenomena, examinations of clothing and seventies bodies, and an essay on the meaning of sound in the seventies.

An intimate biography of Richard Avedon, the legendary fashion and portrait photographer who "helped define America's image of style, beauty and culture" (The New York Times), by his longtime collaborator and business partner Norma Stevens and award-winning author Steven M. L. Aronson. Richard Avedon was arguably the world's most famous photographer—as artistically influential as he was commercially successful. Over six richly productive decades, he created landmark advertising campaigns, iconic fashion photographs (as the star photographer for Harper's Bazaar and then Vogue), groundbreaking books, and unforgettable portraits of everyone who was anyone. He also went on the road to find and photograph remarkable uncelebrated faces, with an eye toward constructing a grand composite picture of America. Avedon dazzled even his most dazzling subjects. He possessed a mystique so unique it was itself a kind of genius—everyone fell under his spell. But the Richard Avedon the world saw was perhaps his greatest creation: he relentlessly curated his reputation and controlled his image, managing to remain, for all his exposure, among the most private of celebrities. No one knew him better than did Norma Stevens, who for thirty years was his business partner and closest confidant. In *Avedon: Something Personal*—equal parts memoir, biography, and oral history, including an intimate portrait of the legendary Avedon studio—Stevens and co-author Steven M. L. Aronson masterfully trace Avedon's life from his birth to his death, in 2004, at the age of eighty-one, while at work in Texas for The New Yorker (whose first-ever staff photographer he had become in 1992). The book contains startlingly candid reminiscences by Mike Nichols, Calvin Klein, Claude Picasso, Renata Adler, Brooke Shields, David Remnick, Naomi Campbell, Twyla Tharp, Jerry Hall, Mikhail Baryshnikov, Bruce Weber, Cindy Crawford, Donatella Versace, Jann Wenner, and Isabella Rossellini, among dozens of others. *Avedon: Something Personal* is the confiding, compelling full story of a man who for half a century was an enormous influence on both high and popular culture, on both fashion and art—to this day he remains the only artist to have had not one but two retrospectives at the Metropolitan Museum of Art during his lifetime. Not unlike Richard Avedon's own defining portraits, the book delivers the person beneath the surface, with all his contradictions and complexities, and in all his touching humanity.

In a richly illustrated essay, curator and critic Antwaun Sargent addresses a radical transformation taking place in fashion, art, and the visual vocabulary around beauty and the body. In *The New Black Vanguard*, fifteen artist portfolios and a series of conversations feature the brightest contemporary fashion photographers. Their images and stories chart the history of inclusion (and exclusion) in the creation of the Black fashion image, while simultaneously proposing a brilliantly reenvisioned future. Taken over the period of a year in the doorway of the photographer's London studio, these portraits of models, most of whom are unknown, are at once profoundly moving and disquieting.

"This official book of photographs houses the 50-year collection of the most iconic and beloved photographs taken by prolific fashion photographer Bill Cunningham, the King of Street Style. The iconic Bill Cunningham was known for wearing a blue work jacket and riding a bicycle around New York City as he captured cutting-edge street style (before street style was even a thing). He took pictures for The New York Times from 1978 until his death in 2016 and wrote the beloved columns "On the Street" and "Evening Hours," which began in 1989. This book will be an oversized collection of Bill's hallowed photography--a mixture of published and unpublished--organized by decade with essays by and about Bill's muses and subjects like Anna Wintour, Cathy Horyn, Vanessa Friedman, and Ruth La Ferla. Every fashion lover and fashionista--from NYC and beyond--will have to add this book to their collection"--

Throughout history, fashion models have occupied a curious position: while their faces were instantly familiar, virtually nothing else was known about them. But their impression upon Vogue's readership has always been considerable -- they reflect and represent the ever-changing ideal of beauty. It was models such as Barbara Goalen and Fiona-Campbell Walter in Britain and Lisa Fonssagrives and Dorian Leigh in the US, in the 1950s, who were the first to become household names and to achieve the glamour and prestige that came with world fame. The supermodels of the 1990s turned the profession into a billion-dollar industry, and today models like Kate Moss, Claudia Schiffer and Gisele Bundchen are brand names. Our fascination with these sublime creatures never seems to wane. Shining a light on these women's lives, *Vogue Model* uses photographs and illustrations from more than ninety years of Vogue's history to tell the fascinating story of the real faces of fashion.

"From the wild creatives of Studio 54 to the Mudd club of the supermodel era, to the most regimented 90s and the early 2000s. A choice of many visual harvests now appears in the volume *Incomparable Women of Style* (ACC Distribution, out this month)... Acc An engaging history of portrait photography by one of the world's leading critics. An engaging and authoritative commentary on the history of portrait photography by one of the world's leading photography critics, this book provides a new perspective on the history of the medium through examining the personalities both behind and in front of the camera, as well as the fascinating relationship between photographer and subject as revealed through the genre. It covers a broad range of styles and movements from early portraitists such as Edward Sheriff Curtis to the well-known work of seminal figures including Diane Arbus, Richard Avedon and August Sander, as well as contemporary portraiture by Thomas Ruff, Philip Lorca diCorcia and Cindy Sherman. This book will be an essential title for critics, students of photography, photography enthusiasts, or anyone with a general interest in portraiture.

Vibrant photographs of such performers as Duke Ellington, Otis Rush, and B. B. King, combined with their own words, provide insight into the world of the black musician from the backwoods of Mississippi to New Orleans, New York, and Chicago

A full-scale overview of the art of contemporary portrait photography looks at a variety of ground-breaking techniques--including computer manipulation, photomontage, and retouching--used to create the latest in portrait art, featuring more than 250 color and duotone photographs by Lee Friedlander, Cindy Sherman, Tibor Kalman, Thomas

Ruff, and other notable photographers.

Any fashion photographer can make a flattering portrait, but the contemporary masters featured in *Face of Fashion* don't even try. This striking volume presents the intensely unconventional, often unnervingly intimate portraiture being made by some of today's most creative and original fashion photographers. Each photographer is represented by a range of portraits, including several commissioned especially for this book. Some of these portraits were produced as ads, others were commissioned for editorial features. Many of the subjects are celebrities—Kate Moss by Corinne Day, Madonna by Steven Klein and by Mert Aas and Marcus Piggott, Sting by Paolo Roversi; others are as anonymous as Mario Sorrenti's *Woman I*. Essays by Susan Bright and Vince Aletti illuminate the collaborative nature of this radically new approach to portraiture, as well as how it diverges from earlier work by Cecil Beaton, Irving Penn, Richard Avedon, and others. In addition, interviews and candid descriptions of the process by the photographers and subjects themselves provide rare insight into the potent mix of fame, fashion, and photography seen here.

A collection of the best fashion photography ever to appear in *Vogue* displays both the development of a unique art form and the transformation of the modern woman in the twentieth century.

The 50 key modes, garments, and designers, each explained in half a minute! Even if you're not a regular follower of *Suzy Bubble*, *Le Happy*, or *The Sartorialist*, you probably have some feeling for fashion. Most people have a vague idea of what's in, what's out, and what they might consider putting on their own backs. Less familiar to most, however, is the way fashion works as a global business - a multi-billion-pound industry, employing over 27 million people - just who decides what's cutting edge and what's long past its sell-by date. *30-Second Fashion* offers an engrossing crash course to how the style world works today, alongside an engaging look at the founding fathers (and mothers) of fashion who set it up that way.

Now in its sixth edition, this seminal textbook examines key debates in photographic theory and places them in their social and political contexts. Written especially for students in further and higher education and for introductory college courses, it provides a coherent introduction to the nature of photographic seeing. Individual chapters cover: • Key debates in photographic theory and history • Documentary photography and photojournalism • Personal and popular photography • Photography and the human body • Photography and commodity culture • Photography as art. This revised and updated edition includes new case studies on topics such as: Black Lives Matter and the racialised body; the #MeToo movement; materialism and embodiment; nation branding; and an extended critical discussion of landscape as genre. Illustrated with over 100 colour and black and white photographs, it features work from Bill Brandt, Susan Derges, Rineke Dijkstra, Fran Herbello, Hannah Höch, Mari Katayama, Sant Khalsa, Karen Knorr, Dorothea Lange, Susan Meiselas, Lee Miller, Ingrid Pollard, Jacob Riis, Alexander Rodchenko, Andres Serrano, Cindy Sherman and Jeff Wall. A fully updated resource information, including guides to public archives and useful websites, full glossary of terms and a comprehensive bibliography, plus additional resources at routledgetextbooks.com/textbooks/9780367222758/ make this an ideal introduction to the field.

With this book you will be able to create your own unique face to compliment your sewing garments. In her latest book, Sabrina Guidice shares her knowledge and tips on customised facial repaints for fashion dolls to give that fashion doll a whole new face. From beginning to end, this step-by-step guide shows you how to take a typical fashion doll, remove its manufactured face paint, and repaint it with a customised look. Filled with over 150 photographs, this book details how to customise the face paint of your fashion doll into a one-of-a-kind doll that you will display prominently with pride.

New York Times Bestseller Nigel Barker—fashion authority, photographer, and host of *Oxygen's The Face*—presents 50 of the most influential models from the 1940s to today through a wealth of full-color photographs from the world's most renowned fashion photographers and an anecdotal text that reveals each woman's indelible place in the pantheons of fashion and popular culture. Interweaving 200 gorgeous photographs and informative and entertaining anecdotes, *Models of Influence* profiles 50 women who have made an unforgettable impression on fashion, the modeling industry, and our notions of beauty. Eight chronological chapters, each of which spotlight an era, feature the stories and images of women who made their mark. These include Lisa Fonssagrives-Penn, Dovima, and Dorian Leigh, who reigned during modeling's golden age in the 1950s; Twiggy, Veruschka, and Jean Shrimpton, who embodied the free spirit of the 1960s; and Lauren Hutton, Iman, and Janice Dickinson, models who revolutionized the notion of beauty in the 1970s. Barker profiles those who've become the million-dollar faces of their time, such as Christie Brinkley and Elle Macpherson; revisits the age of the supermodel, when Christy Turlington, Linda Evangelista, and Naomi Campbell rose to global stardom; and spotlights eternal chameleons Kate Moss, Stella Tennant, and Amber Valletta, among others. Also included are models who brought us into the twenty-first century, and those who are leading the way into the future, from Gisele Bündchen, Daria Werbowy, Liya Kebede, and Coco Rocha to Cara Delevingne, Karlie Kloss, Lara Stone, Joan Smalls, and Kate Upton. Nigel Barker showcases each model's incandescent style—that special something that sets her apart, whether it's her unique physicality, a daring approach to image-making, or a particular energy that reflects the zeitgeist. Here, too, are models who broke the mold in their respective eras and turned the standard notion of beauty on its head. Stunning in its breadth and beauty, comprising some of the finest fashion images over the last 70 years, *Models of Influence* is a celebration of fashion and a group of unforgettable women who have helped shape and change modern culture.

Kate Moss is one of the newest of the supermodels. Her unique look has inspired top photographers, including Stephen Meisel, Bruce Weber, Herb Ritts, Helmut Newton and Richard Avedon, top fashion editors and top fashion designers, particularly Calvin Klein.

In 1911 the French publisher Lucien Vogel challenged Edward Steichen to create the first artistic, rather than merely documentary, fashion photographs, a moment that is now considered to be a turning point in the history of fashion

photography. As fashion changed over the next century, so did the photography of fashion. Steichen's modernist approach was forthright and visually arresting. In the 1930s the photographer Martin Munkácsi pioneered a gritty, photojournalistic style. In the 1960s Richard Avedon encouraged his models to express their personalities by smiling and laughing, which had often been discouraged previously. Helmut Newton brought an explosion of sexuality into fashion images and turned the tables on traditional gender stereotypes in the 1970s, and in the 1980s Bruce Weber and Herb Ritts made male sexuality an important part of fashion photography. Today, following the integration of digital technology, teams like Inez & Vinoodh and Mert & Marcus are reshaping our notion of what is acceptable—not just aesthetically but also technically and conceptually—in a fashion photograph. This lavishly illustrated survey of one hundred years of fashion photography updates and reevaluates this history in five chronological chapters by experts in photography and fashion history. It includes more than three hundred photographs by the genre's most famous practitioners as well as important but lesser-known figures, alongside a selection of costumes, fashion illustrations, magazine covers, and advertisements. The photographer Katrin Thomas moves adeptly between the opposing poles of fashion and art photography. She employs a technique of staged improvisation in dealing with existing aesthetic concepts, exposing the familiar clichés of the omnipresent media with a fine sense of irony. Her photos cannot be overlooked. They draw attention to themselves, yet do not impose themselves with torrents of color or experimental arrangements. Instead, they create the impression that the photographer is telling a story, a mysterious narrative related in quiet tones, based upon a screenplay. In both sequences and single photos, her pictures describe close relationships between the actors in her scenes, the locations and the situations in which they are staged. Given such a consistent approach, and one that is encountered more frequently in cinematic art, it comes as no surprise that Katrin Thomas has indeed worked with moving images and produced several short films.

Focusing on the later work of the American photographer Francesca Woodman (1958-1981), Claire Raymond takes up the question of the disintegrative condition of the art she produced in the last year of her life. Departing from the techniques of her earlier compositions, Woodman worked in the diazotype process for many of these late pieces, most importantly the monumental *Blueprint for a Temple*. Raymond shows that through her use of diazotype, a medium that breaks down when exposed to light, Woodman created art that is both supremely evocative aesthetically and inherently unstable physically. Woodman, Raymond contends, was imaginatively responding to the end of the durable image, a historical reality acknowledged in the way her work plays the ephemeral and evanescent against the monumental and enduring. Raymond focuses on the theoretical and the curatorial issues surrounding Woodman's diazotypes, a thematic and practical distress that haunts much of her later art, especially the artist's book and photo series *Some Disordered Interior Geometries* and *Portrait of a Reputation*. Rather than conceiving of Woodman herself as fragile, an artist chronicling and seeming to yearn for her own disappearance, Raymond juxtaposes Woodman's career-spanning documentation of her own image against other post-war witnesses of trauma - an artist standing in the museum ruins where she emerges most distinctly as a figure of postmodernity.

Photography explores the photograph in the twenty-first century and its importance as a media form. Stephen Bull considers our media-saturated society and the place of photography in everyday life, introducing the theories used to analyse photographs and exploring the impact of digital technology. The text is split into short, accessible chapters on the broad themes central to the study and analysis of photography, and key issues are explained and applied to visual examples in each chapter. Topics covered include: the identity of photography the meanings of photographs photography for sale snapshots the photograph as document photography as art photographs in fashion photography and celebrity. Photography is an up-to-date, clear and comprehensive introduction to debates about photography now and is particularly useful to media, photography and visual culture students.

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Swedish by birth, Parisian by inclination, and American following her marriage to Irving Penn in 1950. Lisa Fonssagrives-Penn (1911-1992) was the most sought-after model in the history of international fashion photography for three decades and the most famous face in such magazines as *Vogue* and *Harper's Bazaar*. During her long career, she posed for all the prominent photographers of her day: George Hoyningen-Huene, Man Ray, Horst, Erwin Blumenfeld, George Platt Lynes, Louise Dahl-Wolfe, Norman Parkinson and Richard Avedon, among others. Of special importance was her work with Fernand Fonssagrives, her first husband; with Horst, with whom she shared a common fate as a European immigrant; and of course with Irving Penn, her second husband. Lisa Fonssagrives was obviously more than just a model for photographers - she was both their muse and inspiration. Many of them made their most beautiful and noteworthy fashion photographs in cooperation with her. Among these is a surprisingly large number which rank among the absolute classics in the history of fashion photography of our century. This volume was compiled and arranged by David Seidner, a talented fashion photographer of the new generation who unearthed an undiscovered collection of photographs which once belonged to Lisa Fonssagrives. The British photo historian Martin Harrison wrote the accompanying biographical essay.

The New York Times bestseller "[An] obscenely enjoyable romp." —The New York Times Book Review The untold story of a New York City legend's education in creativity and style For Bill Cunningham, New York City was the land of freedom, glamour, and, above all, style.

Growing up in a lace-curtain Irish suburb of Boston, secretly trying on his sister's dresses and spending his evenings after school in the city's chicest boutiques, Bill dreamed of a life dedicated to fashion. But his desires were a source of shame for his family, and after dropping out of Harvard, he had to fight them tooth-and-nail to pursue his love. When he arrived in New York, he reveled in people-watching. He spent his nights at opera openings and gate-crashing extravagant balls, where he would take note of the styles, new and old, watching how the gowns moved, how the jewels hung, how the hair laid on each head. This was his education, and the birth of the democratic and exuberant taste that he came to be famous for as a photographer for *The New York Times*. After two style mavens took Bill under their wing, his creativity thrived and he made a name for himself as a designer. Taking on the alias William J.--because designing under his family's name would have been a

disgrace to his parents--Bill became one of the era's most outlandish and celebrated hat designers, catering to movie stars, heiresses, and artists alike. Bill's mission was to bring happiness to the world by making women an inspiration to themselves and everyone who saw them. These were halcyon days when fashion was all he ate and drank. When he was broke and hungry he'd stroll past the store windows on Fifth Avenue and feed himself on beautiful things. Fashion Climbing is the story of a young man striving to be the person he was born to be: a true original. But although he was one of the city's most recognized and treasured figures, Bill was also one of its most guarded. Written with his infectious joy and one-of-a-kind voice, this memoir was polished, neatly typewritten, and safely stored away in his lifetime. He held off on sharing it--and himself--until his passing. Between these covers, is an education in style, an effervescent tale of a bohemian world as it once was, and a final gift to the readers of one of New York's great characters.

The nineties are back! Fashion icon Claudia Schiffer takes readers on a personal journey through the golden age of the global supermodel. This richly illustrated book accompanies the first ever exhibition curated by Claudia Schiffer, who brings together the legendary fashion photographers, designers and supermodels, whose visions captivated fashion's most illustrious decade. In the nineties fashion became elevated into a total work of art. This stunning book draws on a rich panorama of amazing characters and places, which made the decade so memorable. Spectacular images by legendary photographers are shown alongside unseen material from Schiffer's private archive. Arthur Elgort's extravagant compositions are shown next to Corinne Day's intimate and immediate style; Ellen von Unwerth's playful, sexy, humorous, and exuberant photographs meet Herb Ritts' sculptural, perfectly composed works; Juergen Teller's provocative photographs contrast with Karl Lagerfeld's elegant and timeless images; and many other iconic photographers are featured. Insightful essays by the fashion industry's leading lights reveal the secrets of a decade, which continues to have a strong influence on the fashion culture of today. Stylists have become increasingly influential in shaping fashion imagery. They have moved from the backstage, as unrecognised players, to the frontstage of fashion, becoming celebrated for their creative work as image makers for magazines, advertising and fashion designers. Yet little is known about the profession, its diverse incarnations and its aesthetic economy. Featuring contributions from leading experts and stylists, this collection is the first to explore the history, meaning and practice of fashion styling through interviews and historic and present-day case studies. Featuring in-depth contributions from prominent fashion scholars, chapters span historical periods, cultural contexts and theoretical frameworks, employing a range of methodologies in the international case studies upon which they're based. Interspersed with interviews with innovative fashion stylists working today, and drawing on examples from advertising, the catwalk and magazines, this book explores the challenges faced by stylists in a fashion system increasingly shaped by commercial pressures and by growing numbers of collections and seasons. Fashion Stylists is an invaluable resource for students and professionals interested in image-making, the representation of style and fashion, entrepreneurship and the history of fashion professionals.

Shows how Australian women have created their own sense of national and regional identity through their dress and in so doing puts a new slant on the history of Australian women's fashion in the twentieth century. This book argues that Australian women's fashions may be superficially derivative, but that there are patterns of dress.

Celebrated for her style and substance, Michelle Obama has transformed the role of first lady and become a 21st century icon, attracting attention from all over the world. The qualities so admired in her - intelligence, strength and charisma - radiate through her personal style, which has united accessibility with high-wattage glamour. The clothes, like the woman, feel both familiar and inspirational. Readily mixing high-end labels with more affordable brands, with a focus on craftsmanship and artistry, Mrs. O has elevated the notion of real value and ushered in a new era of "fashion democracy". Building on the success of Mrs-O.org - the Web site that chronicles Michelle Obama's style -- Mrs. O: The Face of Fashion Democracy takes a closer look at America's modern style icon, featuring more than 120 photographs of the first lady and delving into the back story of her clothes and accessories. It also goes behind the scenes with interviews from her favorite designers, including Isabel Toledo, Jason Wu, Michael Kors, Maria Pinto and Isaac Mizrahi. Opening with a brief overview of Michelle Obama's early years, the book goes on to provide rarely seen photos from behind-the-scenes on the presidential primary trail through the 2008 Democratic National Convention, the monumental events of election night, the inauguration and early chapters of life in the White House. The final chapter hears the opinions of Mrs. O's adoring fans - giving the last word to the people. Original photographs of Michelle Obama's most iconic looks, along with commentary from fashion experts, top off this tactile visual feast. Woven together with sketches and illustration inspired by the first lady, the book reveals the story of a new era of American fashion.

The theme for Aperture's Fall 2014 issue is "Fashion," produced in collaboration with the groundbreaking fashion-photography duo Inez & Vinoodh. The issue explores the role of image quotation and reference, and showcases contemporary and historical work from both inside and outside the field of fashion, as well as key touchstones, including breakthrough magazines and advertisements. In the Words section, Donatien Grau considers Inez & Vinoodh's long-standing collaboration; Vogue Paris editor-in-chief Emmanuelle Alt in conversation with Penny Martin, editor of The Gentlewoman; curator Charlotte Cotton on the State of Fashion; Alistair O'Neill considers how the documentary tradition has influenced the work of many fashion photographers; and Marketa Uhlirova looks at how contemporary fashion films reference still photography. The Pictures section presents Tamara Berghmans on the influential Dutch photographer Ed van der Elsken; Jason Evans on Shiseido's beguiling vintage ads; Inez & Vinoodh on photographs that have served as references for painting, plus notes on the icons of fashion photography; Phil Bicker on pioneering fashion magazines i-D, The Face and Jill; and emerging fashion photographers Margaret Durow and Daniel Arnold.

In preparation for shooting the film Paris, Texas in late 1983, director Wim Wenders traveled the West equipped with a 5 x 6 medium format camera searching out subjects and locations that would bring that desolate landscape to life. For several months he drove the empty highways of Texas, Arizona, New Mexico and California, transfixed by the vastness of a country saturated with light and color and energized by the American cowboy mystique. Even in the twentieth century, it was a landscape that had lost none of its evocative, mythic power. This collection of lush, colorful photographs magnificently displays what Wenders' practiced eye sought out: dramatic and visually arresting images, haunting vistas, and the poetic dilapidation of a country touched by man but ruled by nature. An enlightening interview with the photographer reveals the many ways that Wenders, a European traveling in a distinctly American landscape, was both moved by and bemused by what he considers the heartland of the American Dream. It is this sensibility, along with Wenders enormous photographic talents, that lend this collection a unique quality, and that allow us to experience the West in a whole new, brilliantly colorful light.

This text explores the symbiotic relationship between contemporary portrait photography and fashion. It presents the intensely unconventional, often unnervingly intimate portraiture being made by five of the most creative and original fashion photographers in the world today.

Despite its significance, visual and cultural studies have paid little attention to fashion photography as a media form. Fashion as Photograph brings together distinguished contributors from the UK, North America, Australia and Europe, to examine the production and consumption of fashion images from the points of view of industry and academia, the museum, the auction house, and the art gallery. Chapters identify and discuss key issues in recent fashion photography, examining its aesthetic, political, creative, and commercial dimensions.

The first book to showcase and critically explore the groundbreaking photography of fashion magazines over the last century For nearly a century, fashion magazines have provided sophisticated platforms for cutting-edge photography – work that challenges conventions and often reaches far beyond fashion itself. In this book, acclaimed photography critic Vince Aletti has selected 100 significant magazine issues from his expansive personal archive, revealing images by photographers rarely seen outside their original context. With his characteristic élan and

featuring stunning images, Aletti has created a fresh, idiosyncratic, and previously unexplored angle on the history of photography. Celebrated for her style and substance, Michelle Obama has transformed the role of first lady and become a 21st century icon, attracting attention from all over the world. The qualities so admired in her - intelligence, strength and charisma - radiate through her personal style, which has united accessibility with high-wattage glamour. The clothes, like the woman, feel both familiar and inspirational. Readily mixing high-end labels with more affordable brands, with a focus on craftsmanship and artistry, Mrs. O has elevated the notion of real value and ushered in a new era of "fashion democracy". Building on the success of Mrs-O.org - the Web site that chronicles Michelle Obama's style - MRS. O: THE FACE OF FASHION DEMOCRACY takes a closer look at America's modern style icon, featuring more than 120 photographs of the first lady and delving into the back story of her clothes and accessories. It also goes behind the scenes with interviews from her favorite designers, including Isabel Toledo, Jason Wu, Michael Kors, Maria Pinto and Isaac Mizrahi. Opening with a brief overview of Michelle Obama's early years, the book goes on to provide rarely seen photos from behind-the-scenes on the presidential primary trail through the 2008 Democratic National Convention, the monumental events of election night, the inauguration and early chapters of life in the White House. The final chapter hears the opinions of Mrs. O's adoring fans - giving the last word to the people. Original photographs of Michelle Obama's most iconic looks, along with commentary from fashion experts, top off this tactile visual feast. Woven together with sketches and illustration inspired by the first lady, the book reveals the story of a new era of American fashion.

Presents a selection of full-color photographs from across Africa, covering topics including sense of place, the joy of being, inner journeys, patterns of beauty, rhythm from within, and capacity to endure.

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