



Fashion Illustrations
from Harper's Bazaar

MARGIT
von PLATO:

CAROLYN

EDMUNDSON

For more than a generation "Harper's Bazaar" has been a tribune of powerful graphic talent. The great American and English draughtsmen of the last twenty-five years of the 19th century, Penfield, Bradley and Hardy, for example, made drawings for Harper's Bazaar which set styles and created fashions. The publishers of this lively fashion journal have their ears pricked to catch their readers' wishes and keep a sharp look-out for rising young talent. That this procedure is a success is proved by the sixty-six annual volumes to which they can proudly point—that their discoverer's luck persists is well illustrated by the career of the young artist Carolyn Edmundson.

Fashion drawing is undergoing a particularly interesting development at the moment, leading from strict conventionalism to a form more nearly allied to fine art. The drawings by Ericson for Camel cigarettes were pioneer work—a veritable revelation after the well-ordered and somewhat tiresome lay-outs of other magazines.

Carolyn Edmundson's talent is in the same sphere, but her development is individual and entirely personal. In colour and composition, her most recent work betrays a strong and certain talent. Above all she has a most original and cultivated conception of fashion, of the society woman, the type of femininity which interests us to-day. Tall, slim, serious women, with irregular features and thoughtful eyes, who merely