

Bailey

CREW: ... jumping for joy holding the cover? (inaudible)

(laughter)

BAILEY: How fabulous!

CREW: So, should I send everything to Alex, or --

BAILEY: Yes. Or --

CREW: -- or to Erin?

BAILEY: To Jennifer. To Jennifer or Erin, that would be great.

CREW: We'll get you, I'll go and see if I can get this...

CANNELL: Well, it's a pleasure to meet you!

BAILEY: And you, too.

CANNELL: Oh, thank you.

BAILEY: And thank you for asking me.

CREW: We're thrilled, please. I changed my outfit a few times today.

CANNELL: Oh, geez!

BAILEY: Oh, you look great. It's really great.

CANNELL: Well, the one thing I have learned --

BAILEY: I love the skirt.

CANNELL: -- in the two years I've been at FIT is how Hearst's story of its archives is not unique.

BAILEY: I know. I know.

CANNELL: Because especially --

BAILEY: It's so sad, isn't it? Oh, it breaks my heart.

CANNELL: Well, especially in a --

BAILEY: Of that, all *Bazaar*, and you can still work --

CANNELL: Oh, wow.

BAILEY: -- and do exciting and new things.

CANNELL: Oh, of course.

BAILEY: In unexpected ways.

CANNELL: I think when you do what you love and what you're
passionate about, it just, it's like fuel.

BAILEY: Yeah. Exactly.

CANNELL: It just keeps you going.

BAILEY: Exactly. Exactly.

CREW: Well I'm, I'm ready to go.

CANNELL: OK.

CREW: Whenever you're ready.

CANNELL: All right. Let the [00:01:00] fun begin! (laughs)

Good morning. I'm Karen Trivette Cannell, head of Special
Collections and Archives at the Fashion Institute of
Technology, which is a state university of New York school.
And today is the next in our series of oral histories,
making sure we capture the history of the fashion and
beauty industries; and I can't be more thrilled than I am
today, because we're sitting with the Editor-in-Chief of

Harper's Bazaar, Miss Glenda Bailey. And we are in the Hearst Building in the *Harper's Bazaar* office area, and they've been wonderful to host us in this conversation today. Thank you so much!

BAILEY: You're very welcome!

CANNELL: Diving in, I like to do things more or less in a chronological order, it's the nature of the archives beast. Tell us a little bit about your education and experience.

BAILEY: Well, I really loved fashion from a very early age. My favorite thing to do was to [00:02:00] buy magazines, right from when I was very young. And so I started off with a magazine called Jackie, which was aimed at, like, 8 to 12-year-olds, I guess. And they had wonderful fashion illustration. And I still remember those wonderful drawings, and it was just brought to life, the image and the spirit of fashion, and it stayed with me. And I always hoped to have a career somehow connected in fashion, but because of -- I had a very academic background, so I was looking, perhaps, to study economics. And then, I suddenly thought, you know, if I'm going to try to make some money, I would be better off not studying economics or business studies, and try and specialize in something that I loved. And it's actually the best advice I can give anybody, is to try and get a career that you love, and that is your hobby,

because then, your life is totally enriched. And I was very fortunate to do that.

CANNELL: Well, [00:03:00] we sing in the same chorus (laughs) it sounds like. Did you ever think, though, that your education decisions, or even thoughts in earlier positions, were specifically getting you ready for the job you hold now?

BAILEY: Well, first and foremost, I studied at Kingston. I did a degree in fashion. And it's very strange how fate can intervene, because actually -- sometimes in a bad way, and sometimes in a good way. But when I was in my first year, my mother, she got breast cancer and she sadly passed away. And then I was out of college for only one year, when my father also got cancer. And I just started to work at a company called Design Direction, and that was a company that specialized in fashion forecasting. [00:04:00] And I returned home with my boyfriend at the time, and I nursed my father until he passed away. And when I came back, we had no money. And I came back on a coach from the center of England, from Derbyshire to London with two of my friends who I had been at school with, and I said, "I'm going to get a fashion magazine now, and you're going to come and work on it." And I can't believe that I was so naïve, I went to a public pay phone, I called a man who was

then later to be my boss for the following 12 years, and I'd never met him before. And I said, "I have an idea for a fashion magazine." And he said, "Well, come in and present it tomorrow." So, I went home to my tiny (inaudible), and I typed up a proposal for two pages of the magazine that I [00:05:00] thought I would like to produce. And he, unbelievably, gave me 10,000 pounds to produce a dummy magazine. And so, I was very, very fortunate that I had a clear idea, but completely naïve. I thought everything was possible. So, I naively looked, I looked at the face magazine, which I thought was astoundingly well-designed. And I called up the creative director, who was called Neville Brody, and I asked him to meet me. And he suggested this little greasy spoon restaurant. I think he felt I was slightly mad. And then, of course, he met me and realized I was completely mad and passionate about fashion, and together, we worked on this dummy magazine, which, of course, they loved so much that they wanted to put it in production.

CANNELL: And what was the name?

BAILEY: It was a magazine called *Folio*.

CANNELL: *Folio*.

BAILEY: And, but we only produced [00:06:00] three issues.

And then I, suddenly I got pneumonia. I think it was,

obviously, what had happened in the past, I'd obviously been working way too hard. So, I was conducting the magazine from my sick bed, a bit like Winston Churchill. And I had this fast staff of four people, but we loved it, and we still enjoyed it and relished it. And then I saw in the trade paper that another magazine editor had -- was going to get a magazine of my dreams, which was *Marie Claire* magazine. So I got out of my sick bed, and I went that evening to work to go to a garden party, which the chap who had given me my first break, Colin Reeves-Smith, to a garden party. And I danced with him to, "I Can't Get No Satisfaction," and he seemed to be very open to the idea that I should talk to French *Marie Claire* team, even though I couldn't speak a word [00:07:00] of French. And the next day, I called --

CANNELL: Incredible!

BAILEY: -- Erin (inaudible) Barry, who was kind enough to answer my call, and that was on the Friday. On the Monday, she came to have lunch with me. On the Tuesday, I got a telegram. That was how long it was, saying that she was going to move *Marie Claire* from the existing publishing group that she had the contract with, move it to IPC magazines, and she would like me to be the Editor-in-Chief.

CANNELL: Oh, my word.

BAILEY: So, I am, indeed, a fairy tale. It happened to me, and it can happen to all the students that watch this video.

CANNELL: Well, you've got me inspired, that's for sure.

BAILEY: I also think that, in that respect, is, I think I really believe that sort of growing up through the ranks is overrated. I think the best thing you can do is, if you have a vision and that's [00:08:00] what you want to do, starting at the top is a good idea. And I've never done anything but be an Editor-in-Chief, so I don't know any other position, because that's what I'm good at.

CANNELL: Right.

BAILEY: And I think what makes me good as an Editor-in-Chief is that I knew that I was not a very good designer, and because I could be honest about my own talent, I felt I could be very direct about other people's.

CANNELL: Of course. Of course.

BAILEY: So, I think --

CANNELL: And that's generous, I think, to have that kind of view and be able to share it.

BAILEY: I think it's just being realistic.

CANNELL: Yes. Yes.

BAILEY: And people are good at different things. And just because you love a subject like fashion so much, it doesn't

mean that just because you can't be a great designer, it doesn't mean you can't be included in this wonderful industry.

CANNELL: Of course. Now, what would you say makes a great Editor-in-Chief, other than having the vision?

BAILEY: I think the greatest part of my job as an Editor-in-Chief is making the most of other people's talents.

[00:09:00] And I am so fortunate that in my career, and I've been an Editor-in-Chief since 1986, so it's how long ago it has been, I've had 13 Editor-in-Chief's come from my teams.

CANNELL: Oh, wow, that says a lot.

BAILEY: And I had the joy of going to London Fashion Week last season, and I waved, because I sit in the American section, and I waved at the front row, and all of the front row waved back again, which was so lovely! I think it's really great; I totally believe in training your assassin. That's what it should be about. It should be about -- that's the joy of fashion; it's always moving, it's always changing. And the joy of being able to work with such talented people, as you do at *Harper's Bazaar*, is really such a great privilege.

CANNELL: When you see what will be a future assassin, what does that person have about him or her, in terms of either [00:10:00] skills or talents or traits?

BAILEY: Well, I think the greatest thing, I think, an Editor has is a focus. And knowing the difference between what people tell you and what they actually mean, because what people say and what they do, and what they actually is their intention are all quite different.

CANNELL: Absolutely.

BAILEY: And I think the greatest qualities an Editor-in-Chief can have is intuition, and an understanding of human behavior. And realizing what people are actually trying to say; it's not what you hear, it's what you see and what your gut's telling you.

CANNELL: Of course. Wow.

BAILEY: I can give you a really good example.

CANNELL: Please.

BAILEY: So, I once received a letter when I [00:11:00] was -- many years ago -- from a woman that said she had an excellent CV. She said she so wanted to work with me, I was the greatest editor in the world, she'd followed my career. And she really wanted to work on *Mirabella*. The only problem was, I was Editor-in-Chief of *Marie Claire*. Now, anybody else would have put that letter into the bin.

However, there was something about that girl that was so impressive, and I thought if she at the interview could get over this huge obstacle, then she's really going to make it, because the whole point is, we all make mistakes. It's how we choose to deal with those mistakes.

CANNELL: Exactly.

BAILEY: And she was so sensational at the interview. She apologized profusely. And I absolutely believed that she could get over this enormous mistake, and now, of course, she's an excellent Editor-in-Chief herself.

CANNELL: Thank you. Wow.

BAILEY: And I never once regretted [00:12:00] that decision. She was always excellent. She never, ever made a mistake. That's wonderful. Get it out of the way is what I like to do.

BAILEY: That's what I mean. You have to have this -- sometimes, when you're an Editor-in-Chief, you are presented with so many options. And you really, sometimes just because something is right, technically, does not mean that that's the course of action you should take.

CANNELL: Of course.

BAILEY: And there are occasions, which I always tell my team -
- very rarely, but there are occasions, and they're to be

relished, where sometimes it's better to be kind than it is to be right.

CANNELL: Oh, yes. Oh, we all need to think that way, I think.

BAILEY: When you can.

CANNELL: When you can. Yeah, absolutely. And being kind doesn't necessarily mean you only give the news people want to hear.

BAILEY: No, not at all.

CANNELL: In fact.

BAILEY: In fact, I think I don't know [00:13:00] whether my attitude to my job is the right one; obviously, you'd have to speak to my staff. But what I do like about it is that because we're so busy, you have to be direct. And I think that's something that is quite different between growing up in England to America. My experience and difference between the workforces is that in England, people are way more direct; whereas in America, people are often so sensitive. And they're sort of unused to that, people being abrupt, which I think is a sort of national characteristic, in my case. But I just think sometimes it's just how to -- can I record that again? Sorry, I was a bit tongue-tied.

CANNELL: Oh, no, it's fine. It's fine.

CREW: We'll edit it at the end.

BAILEY: OK. OK. And I think being direct is [00:14:00] sort of more associated with a British sort of blunt, straightforward attitude, than perhaps a --

CANNELL: Chin up, and --

BAILEY: Chin up, than a sort of preppie, think-the-best attitude, which we sort of associate with Americans.

CANNELL: And sometimes unrealistic.

BAILEY: And sometimes it can be unrealistic. But I think the best way of presenting everything is in a positive light, and there's no such thing as a problem, only an opportunity.

CANNELL: Of course. Of course. When you think back to your early awareness of fashion, were there particular, in your mind, iconic figures that you would follow, whether it would be a model or a photographer, or even a designer? Do any names stand out?

BAILEY: Well, I firmly believe when it comes to designers, you're only as good as your last collection. And however, there are so many [00:15:00] great designers. And I have such a love of fashion history that it would be wrong for me to be just talk about the ones that are alive, because -
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CANNELL: Oh, of course.

BAILEY: -- because who could not be inspired by Chanel --

CANNELL: Oh, of course.

BAILEY: -- or by Schiaparelli or by Dior, by Vienna, a particular favorite, or Madame Gres.

CANNELL: Yes.

BAILEY: And look at their life stories. And I can't help but be inspired by them. And then equally, today, I have to say I have to thank (inaudible) for just producing clothes that just make so many women look fabulous. And he always says that when he designs, that women say to him, "Men fall in love with me when I wear your clothes."

CANNELL: Oh, what more can you ask for?

BAILEY: And he turns to them and he says, "Ah, but I want you to fall in love with them."

CANNELL: [00:16:00] Oh, lovely.

BAILEY: And it really is, he creates a dream. And so many designers really love women, and they bring out the best in women.

CANNELL: Of course.

BAILEY: Karl Lagerfeld -- he is so fast, so bright. And he has a wicket sense of humor, and such a fast knowledge of fashion. And the other day, for example -- I'm obsessed with Daisy Fellowes. She used to be a contributing Editor to *Harper's Bazaar*, she was based in Paris, but she was considered to be, in the '30s, the best dressed woman in

the world. But not only was she renowned for her sense of style, she was incredibly renowned for her vicious wit. She was quite an evil woman. And back to when I knew -- I was thinking, now, who do I know that would actually -- could actually tell me about Daisy Fellowes? And of course, I spoke to Karl about [00:17:00] it, and he said she was the best dressed woman he'd ever met.

CANNELL: Wow. And that's saying something.

BAILEY: And so, as a result, I asked him to shoot a fashion session about Daisy Fellowes which appears in my September issue, Iris, the model. And we have a wonderful piece talking about what made this woman, the woman we all sort of renowned, and I don't know if you would say "admire," certainly has a sense of style. How can you not love a woman that created, and was the person that Cartier created the Tutti Fruitti necklace for.

CANNELL: Oh, well!

BAILEY: But some of her tales are really quite extreme. My favorite one was, she was walking in the (inaudible), and she asked a woman who these gorgeous children were, because they were wearing such pretty dresses. And the nanny turned around and said, "Madame, they're yours."

CANNELL: (Laughs) [00:18:00] I was hoping you were going to say that! Yes.

BAILEY: And these are the characters that make up our industry. That's why we're in this industry, that's why the industry is so fascinating.

CANNELL: And that's why we're talking to people like you.

BAILEY: But it's so entertaining, and it's so changing.

CANNELL: Absolutely --

BAILEY: Every day.

CANNELL: -- oh, by definition.

BAILEY: Yeah.

CANNELL: By definition.

BAILEY: Exactly.

CANNELL: How would you describe similarities or differences between, say, the American fashion sense and the British fashion sense? We've got a little view into the psyches, difference, but...

BAILEY: When you are in England and you're producing a magazine, you realize that sex sells. And when you come to America and you produce a fashion and beauty magazine here, you realize it's all about hair.

CANNELL: Hair?

BAILEY: Hair sells.

CANNELL: Hair!

BAILEY: And when you think about it, it's quite logical, because when you grow up in America, the royalty are the

movie stars, [00:19:00] and you see everybody with these most beautiful hair, and they're so groomed and so glamorous, and they're the people that you look up to.

CANNELL: It's true. It's true. And they don't call it "crown and glory" for nothing.

BAILEY: That's right.

CANNELL: True enough. Wow. Any other differences that you can think of, say, from the neck down? The clothes, or something?

BAILEY: I think, obviously, the key differences are the way that people choose to live their lives and spend their money. And so, in Britain, it's still very much the British woman's home is her castle. And so that's how she tends to spend a lot of her income, whereas in America, you know, it's all about -- it's such a fast and wonderful land, that it's all about here, we all live our own dream, our own American dream, and everything is possible. So we're out and about [00:20:00], we go to restaurants to eat, and we have often the glory of having space, which means it encourages us to come outdoors. And so, therefore, that's the reason why there is American sportswear. That's what I love about fashion, is that it reflects what's going on in our society.

CANNELL: That's true.

BAILEY: And it reflects exactly the customer's needs. And I can give you a really good example of this.

CANNELL: Please.

BAILEY: Since September the 11th, 2001, we have seen metallics on the wrong way, consistently. And that is because, historically, any times of trouble or uncertainty, then you always see shiny fabric is worn by women.

CANNELL: Interesting.

BAILEY: And why is that? It's because it's a modern day armor.

CANNELL: Yes. Oh, yes.

BAILEY: And then, as fashion has progressed over these last 10 years, you'll see that fashion became more and more ornate; [00:21:00] lots of embroidery and embellishment, lots of large necklaces and big jewelry.

CANNELL: And you still think that's a protective--?

BAILEY: And that was because if you have to flee, then you want to take your wealth with you, and your riches.

CANNELL: OK, yeah. Very medieval, isn't it?

BAILEY: And then it became so, so heavy, that we could no longer run. And so literally, because our platform was so high, the high heel made it almost impossible for us to run if we wanted to. And so therefore, what happened next, because that's the way that fashion works, is a return of

minimalist looks. And this has really been put forward by three key women designers; Stella McCartney, Phoebe Philo and Hannah MacGibbon. And they're all presenting almost a look which is sort of similar to 1997 Calvin Klein, has that sort of spirit and simplicity. In fact, the row here in America, [00:22:00] the Olsens, produced for their collection, The Row, a really, really great collection, which had absolutely that spirit, of minimalist looks.

CANNELL: Well, and I think spirit both in terms of an emotional place, as well as one that is light and easy to move in.

BAILEY: Absolutely.

CANNELL: I love this idea.

BAILEY: So, instead of it being large costume jewelry, now woman are getting much more pared down, and they're looking at very small pieces of fine jewelry; small mementos which are very personal and meaningful to them.

CANNELL: Right. Incredible. Oh. Well, this has been worth it just for that dialog there. When you came to -- speaking of 2001, you came to *Harper's Bazaar* then, was it February?

BAILEY: Actually, I was given the job, but unfortunately they insisted that I also produce *Maria Claire* at the same time --

CANNELL: Whoa!

BAILEY: -- [00:23:00] for the first three months, so it's very debatable as to when I actually took over *Harper's Bazaar*, because I was still doing *Marie Claire*.

CANNELL: Understood.

BAILEY: But the first issue I really had any effect on has to be the November issue of 2001. And I immediately put the logo back, because it had lost its identity completely. And as you know, sadly, because for such a long period of time, the magazine had been going on a decline, and when I took it over, I was basically told, "Save it or sink it," so thankfully I saved it. And now, not only saved it, but turned it around with such style, and it's so lovely to be part of a success, and to make one of the most important fashion icons the success it is today, makes me feel enormously proud.

CANNELL: Well, I'm not surprised at the pride. I'm delighted, as a reader, with the work that you've done, and [00:24:00] your cohort. It's a fabulous product.

BAILEY: I think people -- I think they respect what *Harper's Bazaar* stands for, because it is the first fashion magazine in the world. And it's always been renowned for having great service, but great aspirational images. And it's always attracted the very best talent in the whole world.

CANNELL: Well, speaking of that, when you did begin your tenure here, were you inclined to work back at all at the work that Snow did, or the work that [Taubers?] did? I mean, did their legacies have ghosts, or did you start with a mental clean slate?

BAILEY: I think first and foremost, obviously I looked at *Harper's Bazaar* from a business perspective; because when you're put in a position [00:25:00] of saving people's jobs and saving an institution, you must look at what you can do immediately to reduce costs, and to be able to sell more. And I have increased the sales on newsstand by over 20 percent in the nine years I've been here.

CANNELL: That's tremendous.

BAILEY: And, which is --

CANNELL: Given the explosion of titles.

BAILEY: Bearing in mind the title explosion, but also bearing in mind what's happened with the recession.

CANNELL: Of course.

BAILEY: And if you take last year, for example, *Harper's Bazaar* was up. And this year, we're up by 11 percent, and all of our competitors are down.

CANNELL: Amazing! Amazing.

BAILEY: And so, it goes to show about really focusing on what the reader wants, the reader is king or queen. And so,

it's really important to focus; they are the most important people to be considered. But [00:26:00] then, also, you want to be true to the heritage of the brand.

CANNELL: Of course.

BAILEY: You want to acknowledge that women, no matter how stylish, still want ideas, still want suggestions. You've got to realize that they have concerns about their age, their weight, their income. And you need to reflect that on your pages. And we try to do that every month.

CANNELL: How do you take the pulse of such a varied audience, and reflect that in the pages, and have a sense that you've satisfied all whom you've tried to satisfy?

BAILEY: I think, again, it's the fact that fashion reflects culture. And so, you will find in *Harper's Bazaar* as you look back the nine years I've been here, time after time after time, you will see every issue, there is something which reflects what's going on in the papers. We run it almost like a newspaper or a Website, in terms [00:27:00] of often, our turnaround will be very, very quick. A prime example of that is last September. We heard that Michael Jackson had died, and immediately, within three days, we had, because we were on press, we turned around a cover of Agnes and did a tribute to Michael Jackson.

CANNELL: I remember that.

BAILEY: And within a week, it was on the press.

CANNELL: Amazing. That is very newspaper-like.

BAILEY: And as a result, we won Best Cover of The Year by
ASME.

CANNELL: Well, congratulations for that. But, understood.

BAILEY: Oh, can I just cut that, please? That's really
important. Sorry. I beg your pardon.

CANNELL: No problem.

BAILEY: It's nominated. It's nominated. And I (inaudible)
said wrong.

CANNELL: Got it.

BAILEY: I hope we do win that! So, OK, so [00:28:00] can we
just do that again?

CANNELL: OK.

BAILEY: Sorry.

CANNELL: No problem.

BAILEY: So, I was really excited, as a result, we've been
nominated by Cover of The Year by ASME.

CANNELL: Excellent! Excellent. When you've mentioned your
staff a number of times, so far, when you look to your
staff, what do, if anything, what do the really new or
young employees, or even interns -- I don't know how much
contact you'd have with those bodies of people, but do you
learn from them?

BAILEY: Well, I most certainly do learn from them, and I can give you a really excellent example. We had a very talented young writer come in on a shadowing program, because, in fact, she was too young to be an intern, she was 16.

CANNELL: Oh, good grief.

BAILEY: Her name is Allison Hutchison. Can I say that again?

CANNELL: Sure.

BAILEY: And we had a very talented young writer join us; she was only 16, and so she had to join us in a shadowing program, because she was too young to intern. But her name is Allison Hutchison, and she [00:29:00] was given the job of reviewing our website. I have to tell you, her comments and reviews of our website was way better than the people we were interviewing for an editorial job. And it's this attention to detail that you really notice, and you know that she has a great career ahead of her in magazines, if that's what she would like to do.

CANNELL: Well, this is her age group's medium, the Web.

BAILEY: Yes. Absolutely. And she was looking at it from a reader's perspective, and that's key.

CANNELL: It is.

BAILEY: It is not looking at it from a professional perspective; she was, of course, primarily interested in

the fact of the visuals on the site and how that worked, and how it should be improved. And we're certainly going to take her points into consideration.

CANNELL: Mm-hmm. Now, you mentioned also, we've had some discussion involving the Internet, the Web and all that. How [00:30:00] has the digital age had an impact on the print product, as well as, you know, how you administer or manage the online product?

BAILEY: I love the Web.

CANNELL: Yes.

BAILEY: I am totally excited about it, because it's another opportunity to talk about fashion.

CANNELL: Of course.

BAILEY: And it's a great opportunity for us. I don't think magazines can exist as just magazine brands; they have to be media brands to be successful.

CANNELL: Right.

BAILEY: We can no longer think of the printed product alone. We have to think of book extensions, we have to think of the website, we have to think of TV, we have to think of eCommerce opportunities.

CANNELL: Absolutely.

BAILEY: It's all about the 360 degrees of business, and I love these opportunities, because it's more [00:31:00] opportunity to talk about fashion.

CANNELL: Of course.

BAILEY: And I actually think that so many magazines risk being considered as dinosaurs, if they don't acknowledge the power and excitement of the Web, and how fast that information can be conveyed. And it's just, that is a news medium, and I actually think that the success of magazines in the future is going to be the real lovely, fantastic aspirational qualities of those fantastic photographs that we can print, because you realize what a gloriously intimate feeling it is to go through a magazine.

CANNELL: It is, absolutely intimate.

BAILEY: And it's a completely different experience to when you're on the Web, where to me, you want interruptive TV. It's a different medium.

CANNELL: Right. Right.

BAILEY: And those magazines that just put their magazine up on the Website, I don't think it's as effective as facing the [00:32:00] new and real challenge of the Web.

CANNELL: I agree, because what you have in the Web is an opportunity for a relationship that does not -- cannot --

exist. It's not about the passive reader anymore, when you go to the Web as an environment.

BAILEY: You want to have interaction, of course. And that's the fun of it. And I love the fact that you can have a dialog. That's -- it's something exciting --

CANNELL: Well, talk about being able to take the pulse even better for all products, is when you have the opportunity to converse in some way with your reader on that intimate level. Oh, this is fascinating. What would you say leads to a decision for an editorial spread?

BAILEY: Well, I'm renowned for having some wild ideas.

CANNELL: Nice!

BAILEY: And I drive my team crazy, because I will -- sometimes [00:33:00] I'll come in and I'll literally say, "Oh, I think it would be really nice to do, like, a white rabbit six foot tall walking around Manhattan with a model," and this would cause, you know, it would be so, it would give warmth and humor, which is so vitally important to a fashion magazine. And it's something which is sadly missing in so many publications, but fashion is meant to be fun; it's supposed to make people feel good about themselves. You want to laugh and have joy, and feel like you're invited to the party. And something that seems quite crazy can actually lead to a really exquisite

session. And I can honestly tell you, I did actually have a conversation with one of my fashion stylists who is very passionate, and said, "I think that we should take into consideration the integrity of the color of the rabbit, and it should be gray." [00:34:00] And thought I can't believe I'm --

CANNELL: It all comes back to seriousness!

BAILEY: I cannot believe I'm having this conversation, because, you know, what does it matter what color the rabbit is? We're having a six foot rabbit like Harvey walking around with a glorious model.

CANNELL: Yes, yes! Invisible! (laughter)

BAILEY: So, there we are. That's sort of --

CANNELL: Too fun.

BAILEY: -- that's the joy of a fashion magazine, you can have all sorts of crazy ideas. But the same time, you can really have even a political point of view, and I'll give you a prime example of that, is that when various statesmen were having affairs and leaving their wives, we did a fashion session reflecting that. For example, when the September issue, we shot Tyra Banks as Michelle Obama, and we created a fantastic story of what the White House would be like if the Obamas were lucky enough to be elected. And [00:35:00] that came out, and people referenced that. And

we, many years ago, we produced a story of Nicole Richie and Paris Hilton running away from the police. And as we came out, Paris actually got arrested.

CANNELL: Uh-huh. It's interesting, a professor at FIT has, I think, made well the argument that fashion does reflect, but it also anticipates --

BAILEY: What's next.

CANNELL: -- what happens in society.

BAILEY: I think it really helps.

CANNELL: These are incredible examples to support our theory.

BAILEY: It really helps to -- I think I was very fortunate to do fashion forecasting before I became a magazine editor, because it really does teach you to think about the trends, what they mean, and why, but also again to have respect for history. If you think about it, in the '30s, Schiaparelli and her incredibly over-the-top looks, remember, walking around with lobster prints and shoes [00:36:00] on the head. That was actually an idea of Daisy Fellowes, by the way. And of course, that was so flamboyant, that immediately that was bound to change as people's attitude changed, as they realized war was about to break out, and so, hence, Balenciaga. And that very simple minimalist look was so very, very important. Then, of course, the war came out, and then women had to take on men's jobs, so

therefore, there was the shoulder pads, as they tried to take on the look of men, because they needed to do a man's work and their jobs.

CANNELL: Assume that power. Mm-hmm.

BAILEY: And so coming out of the war in 1947, Dior's new look, what was new about it was it was a return of the female silhouette.

CANNELL: Exactly. Exactly!

BAILEY: Women were women again, with breasts and with tiny waists, and rounded hips. Fashion [00:37:00] totally reflects what's going on in society in the same way as right now, we have the economy is in flux, and as soon as that happens, and people start to lose their jobs, immediately, women start to want to wear pants suits, because they're competing against men in the workforce.

CANNELL: Yes. Yes.

BAILEY: And so pants suits have not been on the runways for, like, that last, in general, in the last nine years. And yet, all of a sudden, they're the most important forward-looking looks right now, presented by --

CANNELL: Of course.

BAILEY: -- Phoebe Philo, by Hannah MacGibbon, Chloe, by Stella. Celine, Chloe, Stella McCartney --

CANNELL: And you see that at times of challenge in the past.

BAILEY: -- that's -- really is why fashion has changed in that direction.

CANNELL: Well, now, given the drama of the economy's state in the last couple of years, how has that been reflected in the content, [00:38:00] if at all, in *Harper's Bazaar*?

BAILEY: Well, we are very price-conscious, we believe in producing the very, very best at every price point. And so, we always have smart shopping, which is full of those great buys, which -- and thankfully, and it's not just a recession which has caused this, but they're fantastic companies, doing really, really, really good clothes at a very reasonable price.

CANNELL: And that's America's story, really.

BAILEY: This is American story, but also a lot of European companies are so good. And you know, the High Street back in Britain is really excellent value for money, and I'm really happy to see so many of those companies come here, and I'm really happy to see those companies that have specialized in this in terms of American brands going over to Europe.

CANNELL: Right, right.

BAILEY: And it's understanding quality. And I'm thrilled that we [00:39:00] see so much choice at every price point.

CANNELL: And also, sort of hinging on that with the social consciousness of the buyer growing and growing over time, how do you see that reflected in the content of the magazine? Worried about, you know, fair labor and all of that?

BAILEY: Right. It's very, very important for us to be socially aware. As you're aware, we do a campaign, which is pointing out the real price of counterfeiting. And so often, that involves, very sadly, child slave labor. And also, there's a link between the profits which are made from counterfeit goods and terrorists' activity, as you know, from all the things we've read about on September the 11th, and also the train bombing in Madrid.

CANNELL: Right. Great point.

BAILEY: These are very serious issues, and fakes are never in fashion.

CANNELL: No. Very, very [00:40:00] well said. When you think of fashion shoots, and all that participate, all the players involved, what, to you, makes a good fashion shoot?

BAILEY: The model looks beautiful, you want to be her, you want to wear her clothes. I always love a shoot which, where you look at the photograph and it totally inspires you. And we are so fortunate at *Harper's Bazaar* to work with the very best photographers in the world. And there

is nothing like having film delivered, and you look at those pages and you're speechless because you see such beauty.

CANNELL: Does one shoot stand out --

BAILEY: Yes.

CANNELL: -- as magical for you?

BAILEY: Yes. One of my favorite shoots is by Jean-Paul Goude, and was in [00:41:00] September of last year. And he actually is the king of Photoshop. So, he creates images which are very surreal, and so he photographed Naomi Campbell in his studio in Paris, and then he went to Africa and shot animals in their natural surroundings, and he married the two together. And the result is that Naomi Campbell looks like she can actually have a race and win with a cheetah.

CANNELL: Cheetah, yes, I remember this! That must have just given you shivers.

BAILEY: It's -- and it's a reminder to everybody that photography is not reality; it is about creating dreams. And we're so fortunate that for us, it's also about creating beauty.

CANNELL: Of course. Bringing up Photoshop and all the means to manipulate, what might [00:42:00] be to someone seemingly real, is there any editorial consciousness or decisions

made with the seriousness and concern people have over the thinness, not just the models, but the actresses that are so often featured as well, in the magazines?

BAILEY: Again, I think the joy of Bazaar is that we are all about in praise of the individual. And we like to celebrate everybody's age, everybody's size and everybody's budget. And you'll remember last September issue, we did a wonderful portfolio by Peter Lindbergh of all the supermodels without their makeup.

CANNELL: Yes. Yes.

BAILEY: And that is still one of the highest-ranking hits on our website --

CANNELL: Oh, wow.

BAILEY: -- almost one year later. And we also did a piece of actresses photographed completely nude, with no retouching.

CANNELL: Wow! It's so -- I love the boldness of that.

BAILEY: [00:43:00] I think that you have to be respectful of the photographer, and how they decide to shoot. And we work with extremes, and I think that's a bit interesting to be able to see. But be candid and honest about how the film is made. By taste, by nature, I think women respond to a reality. And if it's not a reality, they want to know that that's not what really happened.

CANNELL: Exactly. It makes me think we all might have a little British directness in us after all. Maybe. (laughs) Let me think, is there a shaped --

BAILEY: Well, I'm -- sorry --

CANNELL: -- so sorry, go ahead.

BAILEY: One of my all-time favorite Avedon stories was that he taught me that photography is not a reality, and he used [00:44:00] two great examples; I was lucky enough to hear him talk many, many years ago. He did this talk in English when I was on British *Marie Claire*. And then on my first day on the job of Editor-in-Chief of *Harper's Bazaar*, I went to visit him. Steven Gan took me to visit him in his studio, and of course you know he's one of the most greatest photographers of all time. But two important lessons that he taught me -- one, I always loved the portrait that he did of the Duke and Duchess of Windsor. And I'd always looked at that image, and I thought how could he just make them lose their royal façade? And the story goes that he had only half an hour to shoot them, and when he got to the studio, he was, like -- he couldn't get them to react. They were so somber. And so, [00:45:00] with only five minutes to go, he said to them, "I'm so sorry, I've not been very good today. It's because on my

way here, my cab run over a dog." Click! And the tears in their eyes was a reaction to his lie.

CANNELL: Oh, my gosh!

BAILEY: Which he had told to get their reaction, because he could see that the only time that they became real, he felt, was when they were with their dogs, and they were relaxed.

CANNELL: Amazing! But how -- I don't know how to say it, just, you know, responsive and intuitive of him to, with just that amount of time, factor that in to get what he wanted.

BAILEY: And then the other thing he showed was part of, of course, when he did the farm laborer's series, very moving portraits. There was one where the man was holding his two-year-old son, and he grabbed him by the ankle. And the son was twisting and crying. And you [00:46:00] looked at this image, and you naturally thought child abuse. And then, he showed the frame before, which was where the man was tickling his son. And they could hear him laugh. And then the frame after, where he's scooping him up, horrified that he'd cried. And that is truly another -- a great example of the fact photography is not the truth.

CANNELL: Wow. Of course. Of course. Well, and we have what is --

BAILEY: Or, our perception of the truth.

CANNELL: -- right. Well, we have one second of time to impart on it our own perceptions and our own biases. There's no telling how many stories could come out of a single second's worth of photography. Well, speaking of shoots again, when you think of the shoots over time, was there one that just didn't satisfy?

BAILEY: Oh, of course. You know what, when you aim for the stars, sometimes you're going to have to accept you're going to get the moon. [00:47:00] (laughter) And yes, of course there are times where you have such high expectations. And sometimes they come in and it's a little disappointing.

CANNELL: Are there any specific ones you would discuss? Or shall we stay on the positive?

BAILEY: Well, I think because if there weren't -- I have an expression which is -- sorry. I have an expression, which is, "Good is the greatest enemy of great." And naturally, I'm only interested in producing things that are great. So if they're good, they're not good enough, and they're not included in *Harper's Bazaar*.

CANNELL: Got you. What would you say is the very best part of your job?

BAILEY: The best part of my job is making the most of other people's talents.

CANNELL: Yes. Yes. Now, is that, like, on the brain from the second you walk in to the second you leave? [00:48:00] I mean, is it, like -- because it sounds like that's really your mission.

BAILEY: I'm so privileged to work with such talented editors. I'm so fortunate that there are editors on the team that started out as my assistants. And now, they are the Head of Photo Research, or they're Senior Features Editor. And it's so lovely to be able to see people grow in their roles. And, of course, they're going to be the future Editor-in-Chiefs of tomorrow.

CANNELL: Yes, those assassins you mentioned earlier. I love that. What would you say is the best compliment that you've ever received?

BAILEY: I think the best compliment is the fact that I have been able to train so many Editor-in-Chiefs. And I think that's wonderful. And I think [00:49:00] just -- I think hearing my team, or ex-members of my team, describe my management style, which is firm but fair. I think that's something that I'm proud of.

CANNELL: Is that something you recall innate to your personality, or was it something that was impressed upon you as a subordinate in an earlier role?

BAILEY: Well, I don't suffer falls gladly. But I love to laugh, and I think we all work way too hard, we might as well enjoy it.

CANNELL: Exactly.

BAILEY: So, I think it's so important to have a sense of fun, and to laugh and to enjoy work. And I'm so fortunate to work with such a great group of women who just inspire me every day.

CANNELL: That's enviable, for sure. Do you enjoy fashion personally? Do you seek out certain silhouettes for yourself? [00:50:00] If we could peek in your closet, what would we see?

BAILEY: Well, I love fashion. I've always loved fashion. I have quite an archive. I am so passionate about particular looks. But there's a difference between the passion that I have for shopping for myself, and what I put in the magazine, because I am of a certain age and a certain size, and so therefore, the choices that I make personally are not the same as for the magazine.

CANNELL: So, what are the traits of something that would capture your attention in a garment, or maybe a line?

BAILEY: Well, I think I obviously -- I still see things in terms of what is right, right now. But at the same time, I

have part of my [00:51:00] personal taste is, I believe in dressing for cocktails at every time of the day.

CANNELL: Nice!

BAILEY: You never know your look. So I have a more flamboyant taste, probably, than what's in the magazine. And I'm very happy to wear sequins in the desert.

CANNELL: Lovely!

BAILEY: It's just -- but more importantly, I think it's to do with, I love -- I have such an appreciation of craftsmanship, and love of silhouette, love of fabric. And I think it comes back to the fact I trained as a designer.

CANNELL: Yes. Yes.

BAILEY: And so, I'm looking at a garment in a different way, perhaps, through another journalist. And I have such respect for those people that really produce those clothes.

CANNELL: Yes. What inspired you to purchase the dress you're wearing? It's beautiful.

BAILEY: [00:52:00] Odom is an incredibly talented designer. And he is Canadian, but he works in England, and Odom is self-financing. But he has a spirit about him which is incredibly special. He understands a great craftsmanship; almost traditional, almost like an acquired sense of color --

CANNELL: I see that.

BAILEY: -- and also of exquisite manufacturing of his designs.
For someone so young, he's supremely talented, and we're
going to see way more of him in the future.

CANNELL: Excellent. I couldn't help but think, when you
mentioned Balenciaga earlier, that the black lace -- do you
know if he's at all done research into Balenciaga's past?

BAILEY: He has. [00:53:00] He also is a great fashion
historian, and he's very inspired by LaQuire, (inaudible),
Balenciaga -- I mean, how can you not be?

CANNELL: I know. I know.

BAILEY: How can you not love fashion?

CANNELL: And marry that with the craftsmanship, it's hard to
beat.

BAILEY: Exactly. Exactly. How can you not look back at
fashion history and not be inspired?

CANNELL: Of course. Of course.

BAILEY: It's something that when you have such a passion for
fashion, it's inevitable that you look to the past to
produce something for the future.

CANNELL: Certainly. Speaking of the future, what do you see
for *Harper's Bazaar* short-term and long-term, in terms of
development or change?

BAILEY: Well, I think as society changes, we will reflect
that. And that again is the joy of a fashion magazine;

it's ever-changing. And I'm always so excited to be part of that, and to anticipate [00:54:00] that. And so, I think you'll be seeing more of us on the Web, on TV, hopefully road shows. I really want to have as many opportunities to meet our readers, and to enable them to join the party.

CANNELL: Speaking of that, too, when you take, or receive commentary, from your Web visitors, has any comment really led to something actionable, that you can recall?

BAILEY: I think it tends to be people -- because you buy *Harper's Bazaar* because you want to shop. You love fashion and beauty, and you want to know where to get it.

CANNELL: With inspiration, yeah.

BAILEY: And you want suggestions on personal style. And so, it tends to be where can I -- this particular outfit has, [00:55:00] or this particular item has sold out, where can we get it from? (laughter)

CANNELL: I think [Rhodora?] for some reason, when I think of being sold out, and the craze to locate it. That's funny. What bit of advice might you give to a soon-to-graduate FIT student?

BAILEY: Working your way up is overrated, and just go for your dream. And present yourself in a very focused way, impress the person that you're talking to with a knowledge of their

business. It's vitally important. And it's really interesting to stop and think whether, in fact, your passion is true and real, and that you do have the talent, and being [00:56:00] delusional. And I think to know yourself and your own abilities is vitally important. But if you really believe you have that talent, and people you respect, not just your friends or family, tell you have that talent, then it's likely you have, and you can do whatever you would like, and you could make your dreams come true.

CANNELL: Wonderful. Let me think. Let's see. So, you're not on the clock -- although I know we are. What do you like to do?

BAILEY: I love going to visit art galleries. My beloved, who, I'd like to tell you, is the same person that came home to nurse my father when I was 18-year-old, and we're still together after 33 years.

CANNELL: Splendid!

BAILEY: So, one of my joys. He's an artists, obviously enjoying his paintings, but going to art galleries, and going to the theater [00:57:00] and going to see movies. I'm a culture vulture. I love to know what's going on, and I always find inspiration in everything that I see; whether it's a walk through the park, or whether it's going to see

the latest play, there's inspiration to be found everywhere.

CANNELL: What do you think is next for you?

BAILEY: Well, I love *Harper's Bazaar*. I think I'm in such a privileged position; I would like to, obviously, see it grow and flourish in all areas of media. And I think we've got some great, exciting times ahead.

CANNELL: Nice! Would you have any last thoughts for us?

BAILEY: One thing I think is interesting, which is completely different, is, I think it's interesting how the world has changed, and how the world's wealth has changed. And if you think about [00:58:00] couture, and there are only 300 women in the world would -- could possibly buy or want to buy a beautiful jacket, which was probably going to sell from \$80,000 Euros upwards, but about five years ago, the people that were buying those clothes tended to come from, first and foremost, the Middle East. Then, from Russia, then from America. Now, times have changed.

CANNELL: Within five years, you're saying?

BAILEY: So the first, the customers who buy couture now come, first and foremost from the Middle East, followed by China and followed by India. And America and Russia are joint number seven.

CANNELL: Oh, my God!

BAILEY: And so, there's no greater indication of fashion reflecting what's going on in the world, as seeing how the world's wealth has moved in terms of who [00:59:00] buys couture.

CANNELL: My gosh. That's a stunning statement. I only recently heard that China is now surpassing the US in terms of energy consumption, and this sort of makes sense, given what we know of their industry.

BAILEY: But inevitably, as that happens, tastes change. Designers' attitudes change, because if the people that are buying the majority of your clothes live in a particular climate, then that's going to be reflected in your designs.

CANNELL: Of course. Of course. It's an interesting sort of positive-negative push-pull constant balancing, I would think. I cannot thank you enough. This is -- I could keep -- I know you're busy. I could just keep going, it's just wonderful to have talked with you.

BAILEY: I hope that was great. If there's anything else --

CANNELL: Oh, my gosh.

CREW: Oh --

CANNELL: Sorry.

CREW: No, we're making a small tape. I don't know if you know Eileen, but just people -- we're giving it to her

next, one for Carmen and one for Eileen, if you just want to wish happy birthday to both.

BAILEY: Oh, great!

CREW: If you can (inaudible)?

BAILEY: Yes, of course.

CANNELL: Am I out [01:00:00] of the frame, Daniel?

CREW: Hmm?

BAILEY: Let's get all those questions --

CREW: We have four minutes left.

CREW: OK.

BAILEY: OK, so, OK.

CREW: (inaudible).

BAILEY: So --

CANNELL: Yes.

BAILEY: One of my greatest, favorite photographers is Lillian Bassman. And I was so excited because I went to Sting's concert last week at the Met. He was singing with the Royal Philharmonic. And he'd contacted me; he wanted some beautiful images to project on the screen behind him, and I suggested Lillian Bassman's. Although she's in her 80s, she's now got her debut as participating in a rock video. And it looked really fabulous to see it in that context.

CANNELL: Oh my gosh, how excellent.

BAILEY: And she was such a -- she is such a great photographer
And of course, as you know, the background; she was, of
course, discovered by [01:01:00] Brodovitch, and she was a
creative director here at Bazaar. And then she went on
when Avedon went to the Paris Collections, borrowed his
studio, and she shot some lingerie ads and became a fashion
photographer. And she has such a beauty about her work.

CANNELL: You can see the magic.

BAILEY: So it's so nice to see her in a new medium.

CANNELL: And it's such a vibrant one, it's nice, isn't it?

BAILEY: Yes.

CANNELL: Thank you so much.

BAILEY: Thank you.

CANNELL: Yaay!

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