

ANNOUNCEMENTS

## ***Vanity Fair's* February App Edition Available Now, With Exclusive Photo Portfolios**

by *Vanity Fair*

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The three exclusive portfolios featured in *V.F.*'s February app.

The February issue of *Vanity Fair* is available today in the iTunes App Store for users of the iPad, iPhone, and iPod Touch. In addition to every article and every photo from the print magazine, you'll get three exclusive photo portfolios culled from the most exciting new visual books: Phil Stern's intimate images of Hollywood icons, the unforgettable Vietnam War photos of Henri Huet, and album-cover pioneer Alex Steinweiss's greatest hits. As usual, the app also features bonus photos and video, and you can experience it two ways: hold your device horizontally to flip through a replica of the print edition, or hold it vertically to get an iPad/Pod/Phone-optimized version, with full-screen photos, scrollable and resizable text, and links to expanded coverage on VF.com.

Download the Vanity Fair Magazine app for iPad, iPhone, and iPod touch from the App Store.

Keywords:

**ALEX STEINWEISS, HENRI HUET, PHIL STERN, PHOTOGRAPHY, VIETNAM, APP, IPAD, IPHONE**

IPAD EXCLUSIVE

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The V.F. Gallery

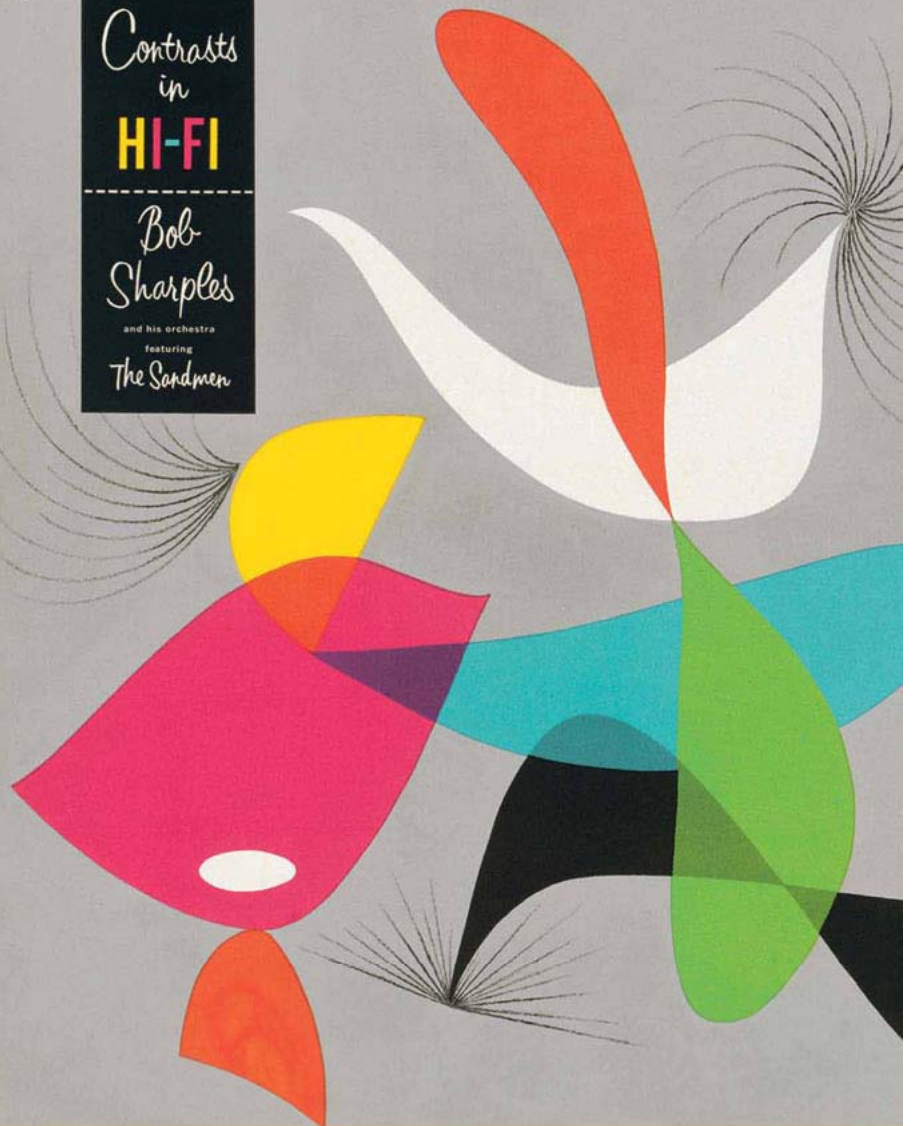
# HIGH ART FOR THE HI-FI

In 1940, Columbia Records art director ALEX STEINWEISS had a revolutionary idea: why not replace the plain brown wrappers that contain LPs with eye-catching illustrations? Steinweiss, now 93, went on to create some of the finest album covers of the next 30 years. His work—the subject of a limited-edition Taschen book (\$700), *Alex Steinweiss: the Inventor of the Modern Album Cover* (a trade version comes out in March)—represents the beau ideal of midcentury graphic art

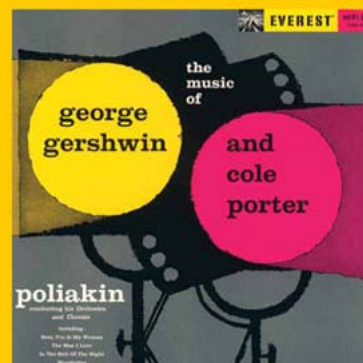
*Contrasts in Hi-Fi, 1959*  
The cover for this London Records album by Bob Sharples and his orchestra evokes Calder, Klee, and Kandinsky.

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Contrasts  
in  
**HI-FI**  
Bob  
Sharples  
and his orchestra  
featuring  
The Sandmen



*Gaité Parisienne, 1942*  
Steinweiss considers this bold Efrek Kurtz album cover—well received by the public and Columbia Records—as one of his most successful.



*Rhapsodies in Color, 1944 and 1960*  
For a sense of symmetry, Steinweiss often used paired geometric shapes: rectangles for the cover of Oscar Levant's interpretation of George Gershwin's *Rhapsody in Blue* LP, for Columbia Masterworks, and circles for Raoul Poldiak's *The Music of George Gershwin and Cole Porter* on the Everest label.