

Jacket_design_brief=Annual_18.d>>> The AIGA's annual records the year in graphic design as it is projected by the activities of the American Institute of Graphic Arts. The book is titled

GraphicDesignUSA18

and subtitled The Annual of the American Institute of Graphic Arts. The book is

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about, as well as including brief bios of the contributors and book/jacket designers, ISBN num-

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etc.) will be supplied by our printer. The American Institute of Graphic Arts, 164 Fifth Avenue

New York, New York 10010 Telephone 212 807-1990 Facsimile 212 807-1799 www.aiga.org

The Annual of the American Institute of Graphic Arts

Graphic Design USA: | 8

The Annual of the American Institute of Graphic Arts

Written by Andrea Codrington, Michael Dooley,
Steven Heller, and Martha Scotford
Designed by Beth A. Crowell, Cheung/Crowell Design
Production by Mark F. Cheung, Cheung/Crowell Design
Jacket designed by Eric Baker, Eric Baker Design
Associates, Inc.
Marie Finamore, Managing Editor

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Typefaces: Gill Sans and Janson

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The AIGA Building Campaign

We would like to thank those individuals and corporations who have contributed to the renovation and restoration of the AIGA's new home at 164 Fifth Avenue, through either the building campaign or the Patrons' Endowment Fund. As of August 15, 1997, we have pledges totaling over \$700,00. The campaign will continue through the end of 1998, in order to complete the renovation.

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1914 – 1915 William B. Howland

1915 – 1916 John Clyde Oswald

1917 – 1919 Arthur S. Allen

1920 – 1921 Walter Gilliss

1921 – 1922 Frederic W. Goudy

1922 – 1923 J. Thompson Willing

1924 – 1925 Burton Emmett

1926 – 1927 W. Arthur Cole

1927 – 1928 Frederic G. Melcher

1928 – 1929 Frank Altschul

1930 – 1931 Henry A. Groesbeck, Jr.

1932 – 1934 Harry L. Gage

1935 – 1936 Charles Chester Lane

1936 – 1938 Henry Watson Kent

1939 – 1940 Melbert B. Carey, Jr.

1941 – 1942 Arthur R. Thompson

1943 – 1944 George T. Bailey

1945 – 1946 Walter Frese

1947 – 1948 Joseph A. Brandt

1948 – 1950 Donald S. Klopfer

1951 – 1952 Merle Armitage

1952 – 1953 Walter Dorwin Teague

1953 – 1955 Dr. M. F. Agha

1955 – 1957 Leo Lionni

1957 – 1958 Sidney R. Jacobs

1958 – 1960 Edna Beilenson

1960 – 1963 Alvin Eisenman

1963 – 1966 Ivan Chermayeff

1966 – 1968 George Tscherny

1968 – 1970 Allen Hurlburt

1970 – 1972 Henry Wolf

1972 – 1974 Robert O. Bach

1974 – 1976 Karl Fink

1976 – 1977 Massimo Vignelli

1977 – 1979 Richard Danne

1979 – 1981 James Fogleman

1981 – 1984 David R. Brown

1984 – 1986 Colin Forbes

1986 – 1988 Bruce Blackburn

1988 – 1991 Nancye Green

1992 – 1994 Anthony Russell

1994 – 1996 William Drenttel

About the AIGA The American Institute of Graphic Arts is the national non-profit organization that promotes excellence in graphic design. Founded in 1914, the AIGA advances graphic design through an interrelated program of competitions, exhibitions, publications, professional seminars, educational activities, and projects in the public interest.

Members of the Institute are involved in the design and production of books, magazines, and periodicals, film and video graphics, and interactive multimedia, as well as in corporate, environmental, and promotional graphics. Their contributions of specialized skills and expertise provide the foundation for the Institute's programs. Through the Institute, members form an effective, informal network of professional assistance that is a resource to the profession and the public.

Separately incorporated, the thirty-nine AIGA chapters enable designers to represent their profession collectively on a local level. Drawing upon the resources of the national organization, chapters sponsor a wide variety of programs dealing with all areas of graphic design.

By being a part of a national network, bringing in speakers and exhibitions from other parts of the country and abroad, focusing on new ideas and technical advances, and discussing business practice issues, the chapters place the profession of graphic design in an integrated and national context.

At the AIGA's Strathmore Gallery in New York, exhibitions include both the AIGA's annual award shows, based on its design competitions, and visiting exhibitions. The visiting exhibitions of the past year are highlighted in this annual and include collaborative efforts with the Cooper-Hewitt, National Design Museum. Acquisitions have been made from AIGA exhibitions by the Popular and Applied Arts Division of the Library of Congress.

The AIGA sponsors two biennial conferences, which are held in alternating years: the National Design Conference and the Business Conference. *Jambalaya: The Design of Culture Meets the Culture of Design*, the National Design Conference, was held in November 1997, while D2B, the AIGA's second business conference, took place in New York in October 1996. The next National Design Conference will be held in Las Vegas in late 1999.

The AIGA also sponsors an active and comprehensive publications program, featuring the ongoing publications *Graphic Design USA*, the annual of the Institute; the *AIGA Journal of Graphic Design*, published three times a year; and the *Membership Directory*, published yearly. Other publications include *Design Culture: An Anthology of Writing from the AIGA Journal* (co-published with Allworth Press in November 1997), *The Ecology of Design* (1995), *Graphic Design: A Career Guide and Education Directory* (1994), the *Salary and Benefits Survey* (1994), and *Symbol Signs*, second edition (1993).

More information about the AIGA can be found by visiting our website: <http://www.aiga.org>.

The AIGA Medal

The medal of the AIGA, the most distinguished in the field, is awarded to individuals in recognition of their exceptional achievements, services, or other contributions to the field of graphic design and visual communication. The contribution may be in the practice of graphic design, teaching, writing, or leadership of the profession. The awards may honor designers posthumously.

Medals are awarded to those individuals who have set standards of excellence over a lifetime of work or have made individual contributions to innovation within the practice of design.

Individuals who are honored may work in any country, but the contribution for which they are honored should have had a significant impact on the practice of graphic design in the United States.

Past Recipients

Norman T.A. Munder, 1920
Daniel Berkeley Updike, 1922
John C. Agar, 1924
Stephen H. Horgan, 1924
Bruce Rogers, 1925
Burton Emmett, 1926
Timothy Cole, 1927
Frederic W. Goudy, 1927
William A. Dwiggins, 1929
Henry Watson Kent, 1930
Dard Hunter, 1931
Porter Garnett, 1932
Henry Lewis Bullen, 1934
Rudolph Ruzicka, 1935
J. Thompson Willing, 1935
William A. Kittredge, 1939
Thomas M. Cleland, 1940
Carl Purington Rollins, 1941
Edwin and Robert Grabhorn, 1942
Edward Epstein, 1944
Frederic G. Melcher, 1945
Stanley Morison, 1946
Elmer Adler, 1947
Lawrence C. Wroth, 1948
Earnest Elmo Calkins, 1950
Alfred A. Knopf, 1950
Harry L. Gage, 1951
Joseph Blumenthal, 1952
George Macy, 1953
Will Bradley, 1954
Jan Tschichold, 1954
P. J. Conkwright, 1955
Ray Nash, 1956
Dr. M. F. Agha, 1957
Ben Shahn, 1958
May Massee, 1959
Walter Paepcke, 1960
Paul A. Bennett, 1961
Wilhelm Sandberg, 1962
Saul Steinberg, 1963
Josef Albers, 1964
Leonard Baskin, 1965
Paul Rand, 1966
Romana Javitz, 1967
Dr. Giovanni Mardersteig, 1968
Dr. Robert R. Leslie, 1969
Herbert Bayer, 1970
Will Burtin, 1971
Milton Glaser, 1972
Richard Avedon, 1973
Allen Hurlburt, 1973
Philip Johnson, 1973
Robert Rauschenberg, 1974
Bradbury Thompson, 1975
Henry Wolf, 1976
Jerome Snyder, 1976
Charles and Ray Eames, 1977
Lou Dorfsman, 1978

Ivan Chermayeff and Thomas Geismar, 1979
Herb Lubalin, 1980
Saul Bass, 1981
Massimo and Lella Vignelli, 1982
Herbert Matter, 1983
Leo Lionni, 1984
Seymour Chwast, 1985
Walter Herdeg, 1986
Alexey Brodovitch, 1987
Gene Federico, 1987
William Golden, 1988
George Tscherny, 1988
Paul Davis, 1989
Bea Feitler, 1989
Alvin Eisenman, 1990
Frank Zachary, 1990
Colin Forbes, 1991
E. McKnight Kauffer, 1991
Rudolph de Harak, 1992
George Nelson, 1992
Lester Beall, 1992
Alvin Lustig, 1993
Tomoko Miho, 1993
Muriel Cooper, 1994
John Massey, 1994
Matthew Carter, 1995
Stan Richards, 1995
Ladislav Sutnar, 1995

The Design Leadership Award

The Design Leadership Award recognizes the role of perceptive and forward-thinking organizations that have been instrumental in the advancement of design by applying the highest standards, as a matter of policy.

Past Recipients

IBM Corporation, 1980
Massachusetts Institute of Technology, 1981
Container Corporation of America, 1982
Cummins Engine Company, Inc., 1982
Herman Miller, Inc., 1984
WGBH Educational Foundation, 1985
Esprit, 1986
Walker Art Center, 1987
The New York Times, 1988
Apple and Adobe Systems, 1989
The National Park Service, 1990
MTV, 1991
Olivetti, 1991
Sesame Street, Children's
Television Workshop, 1992
Nike, Inc., 1993

The AIGA Medal





CHARM
the magazine for women who work
two weeks with pay



BY MARTHA SCOTFORD

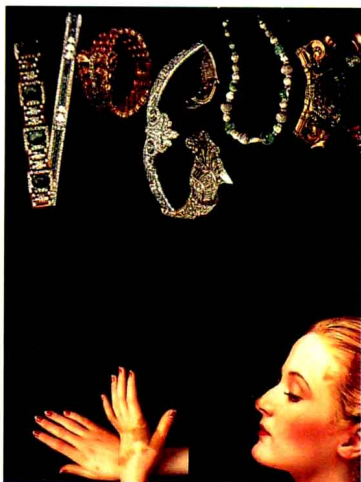
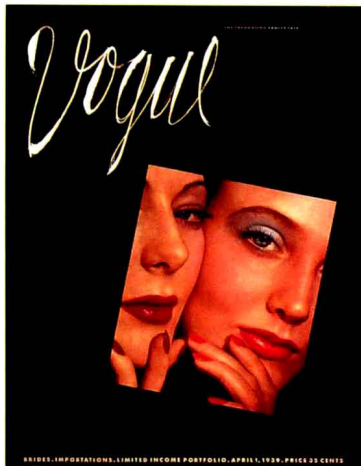
Cipe Pineles: *The Artist as Art Director*

In the days when American graphic design seemed the province of European immigrants, the men were joined by a young woman born in Austria. The graphic design career of Cipe Pineles (pronounced SEE-pee pi-NELL-iss) began when she was installed by Condé Nast himself in the office of Dr. M. F. Agha, art director for Condé Nast publications *Vogue*, *Vanity Fair*, and *House & Garden*. Through the 1930s and early 1940s, Pineles learned editorial art direction from one of the masters of the era, and became (at *Glamour*) the first autonomous woman art director of a mass-market American publication. She is credited with other “firsts” as well: being the first art director to hire fine artists to illustrate mass-market publications; the first woman to be asked to join the all-male New York Art Directors Club and later their Hall of Fame. After experimenting on *Glamour*, she later art directed and put her distinctive mark on *Seventeen* and *Charm* magazines as well. Until her death in 1991, Cipe Pineles continued a design career of almost sixty years through work for Lincoln Center and others, and teaching at the Parsons School of Art and Design.

Pineles had piqued Nast’s interest with some shoebox-sized models for store window fabric displays she had developed for Contempora, a design collaborative willing to tackle projects ranging in scale from a coffee pot to a World’s Fair. The Contempora job was Pineles’s first since graduating from Pratt Institute in 1929. It had taken her a year of portfolio reviews to land the position: the too-frequent pattern had been a positive reaction to the work followed by dismay when a woman showed up for the interview.

Working with Agha on the design of *Vogue* and *Vanity Fair*, she learned how to be an editorial designer. “Agha was the most fabulous boss to work for,” Pineles reported later. “Nothing you did satisfied him. He was always sending you back to outdo yourself, to go deeper into the subject.” He told his staff to visit galleries and museums and bring back new ideas. During the early 1930s Condé Nast publications were innovative in their use of European Modernism in magazine design. Typography was simplified and typefaces such as Futura became common. Headlines and text could be anywhere on the page. Photography took precedence over fashion illustration and was reproduced large on the page, bleeding off

OPPOSITE PAGE: Cipe Pineles at Condé Nast, late 1930s or early 1940s. ABOVE (CLOCKWISE FROM LEFT): Cover of *Seventeen*, July 1948 issue, photographed by Ben Somoroff. *Charm* covers, May 1953 and January 1952 issues. Photographers not known.



ABOVE (TOP): *Cover of Vogue, April 1939 issue.* CENTER: *Alternative Vogue cover design (not used).* BELOW RIGHT: *Editorial spread, Seventeen, April 1950 issue, pp. 104-105, illustrated by Dong Kingman.* OPPOSITE PAGE: *Cover of Seventeen, April 1948 issue, photographed by Francesco Scavullo.*

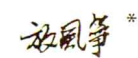
to create “landscapes” or transgressing across the gutter. Space expanded as purely decorative elements disappeared and margins were opened.

Watching and listening to Agha, Pineles also learned how to be an art director: “He spent a lot of time talking with his creative people... about problems related to type; pictures and the selection of pictures as satisfying an editorial concept or not.” Creative people doing one thing were urged to take on another medium to gain a new perspective. Pineles, in addition to handling design and spot illustration, was one of his talent scouts for new illustrators and photographers.

Rising to the position Agha had been preparing her for, Pineles was named art director of *Glamour* in 1942. Ignoring her publisher, who turned out to have little respect for this middle-market fashion audience, Pineles used the best talent of the day, among them photographers Andre Kertesz, Herbert Matter, Cornell Capa, Toni Frissell, and Trude Fleischmann; designer Ladislav Sutnar; and artists S. E. and Richard Lindner and Lucille Corcos.

After a short hiatus during World War II when she worked in Paris on a magazine for servicewomen, Pineles became the art director of the three-year-old *Seventeen* magazine, a radical invention directed toward a hitherto undefined audience: teenage girls. The founder and editor, Helen Valentine, addressed her readers as serious and intelligent young adults, rather than as the silly, only-marriage-minded girls other publishers saw. In support of Valentine's mission to educate teenage girls, Pineles moved *Seventeen* out of the common idealized and sentimental school of illustration to use the best contemporary artists working in America. The reader's visual education would begin with the best artists' work.

Pineles is credited with the innovation of using fine artists to illustrate mass-market publications. Important because it brought fine art and modern art to the attention of the young mainstream public, it also allowed fine artists access to the commercial world. Pineles commissioned such artists as Ben Shahn and his wife, Bernarda Bryson, Richard Lindner, Jacob Lawrence, Reginald Marsh, John Sloan, and Dong Kingman. Some young artists “discovered” by the magazine became well known: Richard Anuszkiewicz and Seymour Chwast. An artist and illustrator herself, Pineles was the perfect art director: she left the artists alone. She asked them to read the whole story and choose what they wanted to illustrate. Her only direction was that the commissioned work be good enough to hang with their other work in a gallery.

[illegible]



Seventeen

CIP

APRIL 1948 • 25 CENTS

GIRL
MEETS
BOY
ISSUE