Katie Grant

AVT 318: Graphic Design History

April 4, 2021

The Cary Collection is a rare book library that houses over 45,000 books, both historic and contemporary. This film walks through some of the collection using the lens of women and their contributions to these significant works. For example, the first work that Amelia Hugill-Fontanel shows is a complete musical manuscript, written on vellum in 1509, commissioned by a woman. Though the scribe that was male, it was written for a convent and therefore used by many women over the course of the volume's lifetime. Demonstrating the more contemporary acquisitions of the library, curator Amelia also shows off a modern calligraphic example by Gudrun Zapf Von Hesse. Additionally, the volumes it houses, the Cary Collection is also dedicated to the materials related to the book binding process. Amelia shows miniature fine book bindings by Canadian master Louise Genset.

While men do dominate the history of books and printing, women while often unrecognized contributed greatly. For example, Frederic Goudy's works are housed completely by the Cary Collection, including a 1934 edition of Frankenstein. However, his wife, Bertha Goudy who was the hand typesetter for many of her husband's works. Bertha Goudy's skills were prized, and yet it's Frederic that often gets the byline or credit. Women only make up about 19 percent of the collection, but Cipe Pineles is a great example of the women that contributed to the collection. Not only an amazing art director of editorial design, she was also a skilled illustrator, letterer, and art educator.

Ciporah Pineles was born in 1908 and emigrated from Vienna, Austria with her family in 1923. Working for the famed art director Dr. M. F. Agha at Conde Nast working as his assistant on high profile clients such as Vanity Fair and Vogue. After her time at Conde Nast, she worked at Glamor magazine and eventually rose to the position of art director. Editorial fashion is ever-changing and these changes can be seen by an example of Cipe Pineles work compared to the modernized Glamor covers we see today. In a style of cut out paper and engaging typography, her work moves the viewer in a way much different. The difference can be striking when the two styles are juxtaposed next to each other.

Cipe Pineles is credited with saying "In the fashion world, which was my training ground, nobody looked for definitions they only looked for an effect. The arrangement of pictures and text on the magazine spread was an exercise in lack of self-control. Photographs were not always cropped.

Sometimes we tore them. Sometimes we burned the edges, perforated them, pinked them, curled them. Every editorial spread was designed to create a new surprise within the magazine. A shock, a change of pace to the preceding and following one." Quite different than modernism, there was a strong emphasis on engaging with the media and innovating, rather than sticking to the status quo. It was her unique talent and hard work that landed her a position at Seventeen magazine as the art director.

Together with other female members of the team, Cipe worked to target a new consumer group—young women. She prioritized hiring talented illustrators and photographers to make Seventeen visually groundbreaking, including Andy Warhol and cartoonist Hirschfield. Playing to the innocence and inexperience of this new demographic of young people meant that she could reshape their ideas of what an acceptable illustration should be. She worked with painters to design works that represented the story, but she placed emphasis on the fact that the paintings should be able to stand alone, and would only be published if they were good enough to display in the artist's own gallery. In this way Cipe really worked and brought collaboration between the editorial world and the world of art. Cipe not only talked the talk, but also walked the walk. She herself contributed by illustrating herself, or having photoshoots in her own Victorian home.

In 1948 Cipe Pineles became the first woman to be admitted to the Art Director's Club. Despite numerous nominations from her former boss Dr. Agha, she was overlooked time and time again. Her own husband had been extended membership in 1948, but he declined under the reasoning that he only had interest in joining a professional club, not a men's social club. She then went on to be the second woman inducted into the Art Director's Hall of Fame, an impressive feat considering only 10% of the hall of famers are women, even today.

The next step in Cipe's career was Charm magazine, where she worked for a decade. Targeting young, urban women between school and marriage, Cipe's talent was showcased while working for the magazine, and she won many awards during her tenure. For example, she broke the form of the masthead while at Charm, varying each issue whether the text was integrated, behind, or in front of the photos and covers themselves. When her husband passed away suddenly, Pineles went to work for Will Burton's design firm. Friends for years, and with Bill widowed as well, they went on to eventually marry. Pineles was a full-time art director, but also a mother and a wife, taking on the modern form of feminist, even before the term was coined.

Cipe Pineles' was a trailblazer for women and contributed so much to the world of graphic and editorial design. She was a strong, capable woman, contributing to paint the landscape of editorial design. She had to consistently innovate, but she approached it with discipline and understanding of information

communication. Women often get overlooked in historical contexts so I really appreciate learning more about Cipe Pineles and learning about all she accomplished both professionally and personally is very inspiring.