

American Magazine

1933 - 1965

Indhold:

[Link til præsentation](#)

[Indhold til mobil-site](#)

[Indhold til desktop-site](#)

Stine Aagaard

Group 13

Stilart: American Magazine

Link til præsentation

American Magazine

This was a period of time where fashion ruled the industry in America. It peaked around 1933 - 1965 where alot of Magazines were produced advertising for all sorts of things but mostly womens fashion. In this article I am going to focus on:

a couple of the most influential designers.

the industry; such as sale and product

the features of the design from that time

and the history somewhere mixed in, in all of that

The Origin of Magazine's

American Magazine's was one of the first US magazine's and originated around 1741. The term Magazine hadn't appeared till 1731, until the Gentlemen's Magazine. Magazine's such as Seventeen, Bazaar and Vogue first popped up in the mid 19th century.

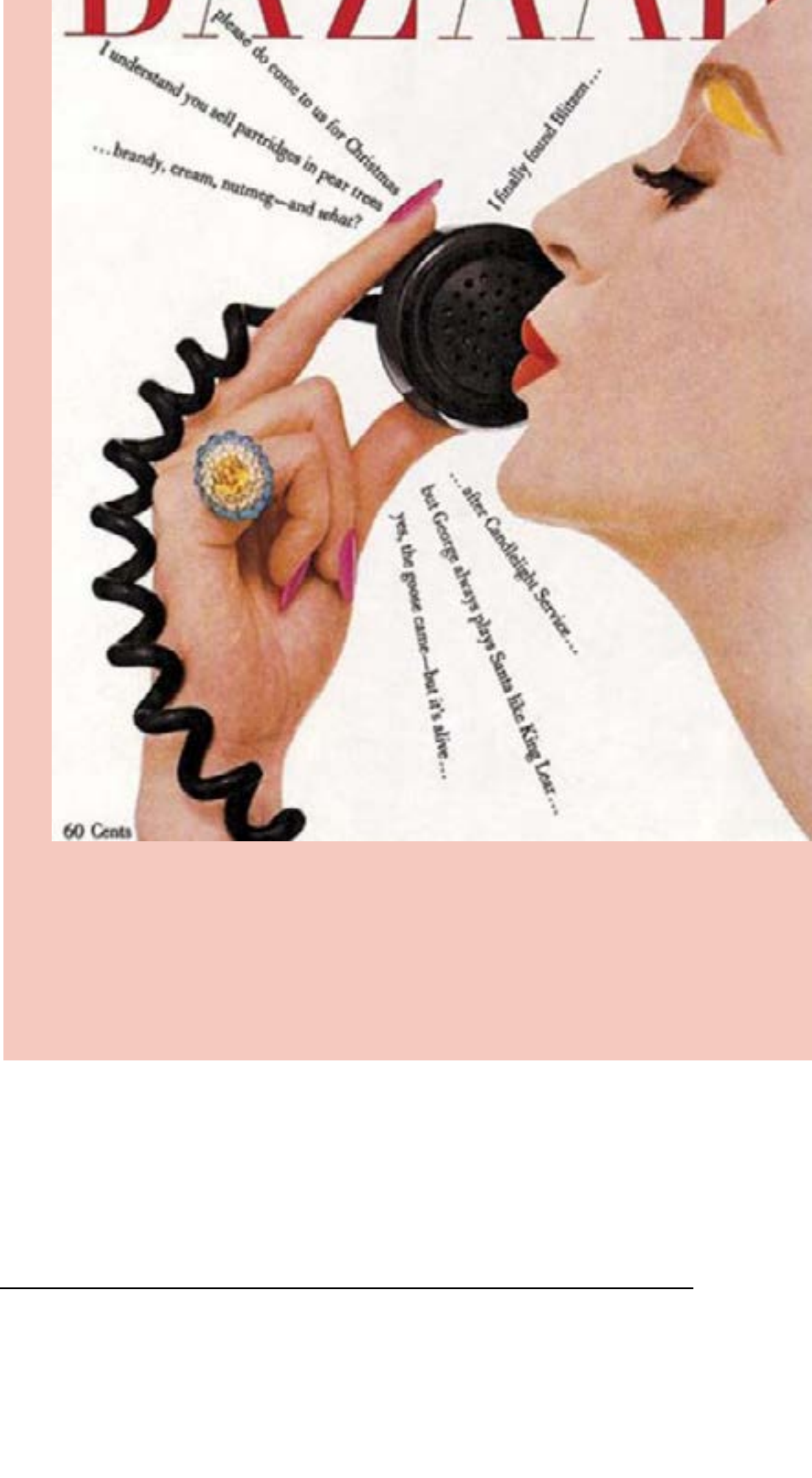
What is a Magazine?

a Magazine is a periodical publication containing articles and illustrations, often on a particular subject or aimed at a particular readership.

although Magazine's was very popular and had great succes, there was also many different issues.

A costful business.

The costs of issuing one magazine was very high due to the tekology of that time. Printing was expensive and the number of copies produced could not be over a hundred thousand as it was impossible to squeeze that amount of paper through the ancient machines. another huge

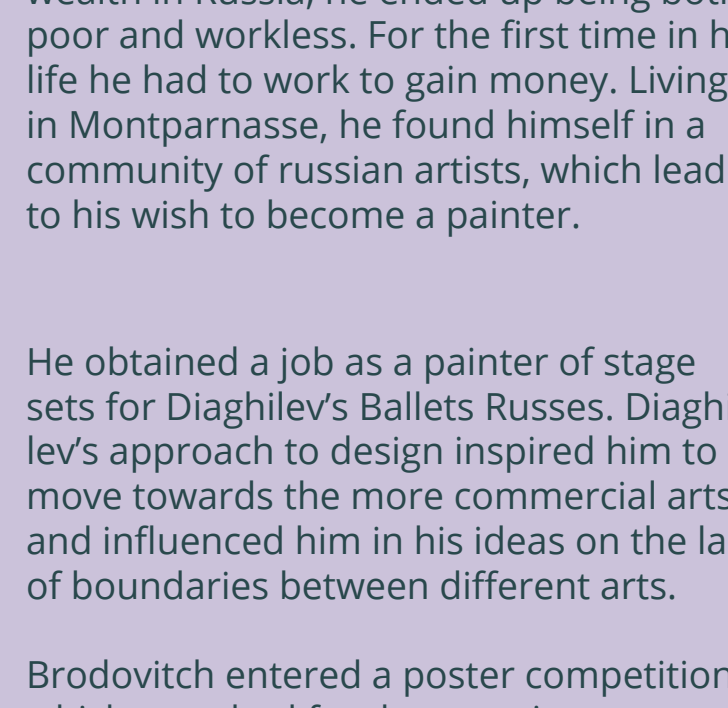


Alexey Brodovitch

"If you know yourself, you are doomed."

- Alexey Brodovitch

Cipe Pineles



From Paris to America

Harper's Bazaar

Brodovitch was quickly discovered after that by agencies and he became Art Director of Athelia Studio and had become a highly respected designer in Paris. But Paris was losing it's spirit of adventure it initially had. He looked across the Atlantic for new opportunities and was asked to come to Philadelphia to organize design classes at Philadelphia College of Art.

Harper's Bazaar

In every assignment the students were challenged to avoid clichés, capture the essence, use their mistakes and look within themselves for the solution.

As expected his work didn't go unnoticed in America. He was introduced to Carmel Snow, editor-in-chief of the magazine whom immediately offered him a job.

The Silhouette

Brodovitch created a harmonious and meaningful whole using avant-garde photography, typography and illustration. He was the first art director to integrate image and text. Most american magazines at that time used text and illustration seperately, dividing them by wide white margins. Brodovitch was not one of them. He cropped his photographs, often off-center, brought them to the edge of the page, integrated them in the whole. He used his images as a frozen moment in time and often worked a nice flow trc brought a wh layouts.



1908 - 1991 CIPE PINELES

Pineles' Biography

Pineles had a nearly 60-year-long career in design. She started her career at the age of 23 at Contemporaria after struggling to enter the work force due to sexism in the industry. She worked there from 1931-1933 until Condé Nast's wife noticed Pineles' work at Contemporaria. In 1932-1936 she became an assistant to M.F. Agha the art director of Condé Nast publications. Agha had trust in Pineles to have alot of independence and she therefore started alot of projects of her own. Soon she became the art director at Glamour, publication directed at young women; this is where her style as a playful modernist developed through various uses of image and type.

Pineles' Career

Pineles also worked with female designer Estelle Ellis who became the promotion director of *Charm*, the "magazine for women who work", in 1944. She worked for *Vogue* in New York and London and *Seventeen*. She became art director at *Glamour* and went on to become art director at *Seventeen*, then *Charm* and moved in 1961 to become art director at *mademoiselle* in New York.

She was also credited with being the first person to bring fine art into mainstream, mass-produced media. She commissioned fine artists such as Ad Reinhardt and Andy Warhol to illustrate articles during her time at *Seventeen*. Pineles rejected the standard that women should be mindless and focused on finding a husband, and considered her readers thoughtful and serious.

"We tried to make the prosaic attractive without using the tired clichés of false glamour," she said in an interview.



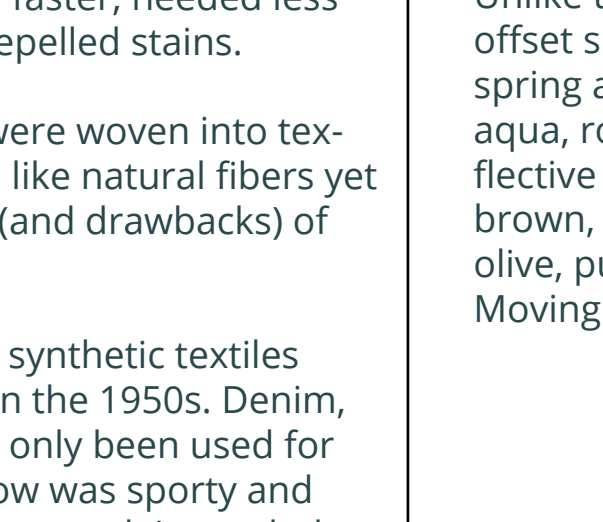
Typography

Didot or Didone

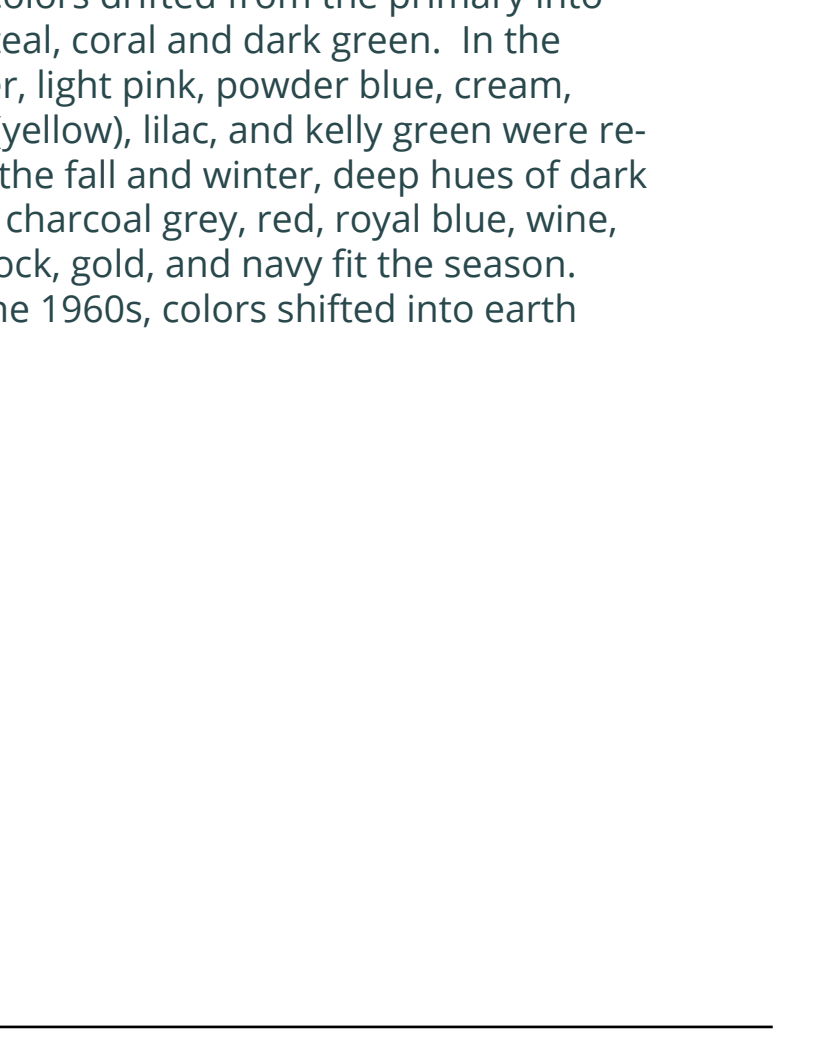
The Style Network used a bold weight of Didot in its on-air identity (in addition to the News Gothic font). Alexey Brodovitch implemented the usage of Didot in *Cahiers d'Art* and Harper's *Bazaar*. Vogue has been using Didot as the typeface for their cover title since 1955.



name of typography style



Example of headlines where Didot is used as ty-



Characteristics

The characteristic's of the title of typography can be determined by the:

sharp and definite edges

Modern roman type

it's versatile usage in printing and especially in fashion magazines

it's a contrast between thick and thin elements

Didot is a group of typefaces named after the famous French printing and type producing Didot family. The classification is known as modern, or Didone.



colors in the winter and



1950's Fabrics

With the research and production of synthetic fabrics exploding in the 1950s, the sheer number of textile options was overwhelming. Natural fibers (cotton, wool, linen) were mixed with new synthetics to create hybrid blends that dried faster, needed less laundering and repelled stains.

Pure synthetics were woven into textures that looked like natural fibers yet had the benefits (and drawbacks) of synthetics.

Both natural and synthetic textiles found new uses in the 1950s. Denim, for example, had only been used for work wear but now was sporty and casual enough for most leisure clothing. Corduroy was favored by men, but now women used it for winter skirts and dresses. There were less rules about what type of fabric could only be used for certain clothing items.

Color's of the time

While colors came in and out of fashion for most of the decade, there was a certain set that repeated throughout the decade. colors were saturated with some pastel shades in spring. Unlike the 1940s, colors drifted from the primary into offset shades like teal, coral and dark green. In the spring and summer, light pink, powder blue, cream, aqua, rose, maize (yellow), lilac, and kelly green were reflective of youth in the fall and winter, deep hues of dark brown, rust, black, charcoal grey, red, royal blue, wine, olive, purple, peacock, gold, and navy fit the season. Moving closer to the 1960s, colors shifted into earth

Bibliography

- Sources:
<https://www.slideshare.net/changeza/magazine-history-by-changez-alam>
https://en.wikipedia.org/wiki/Cipe_Pineles
<https://www.alga.org/medalists-cipe-pineles>
https://www.google.dk/search?q=cipe+pineles&source=inms&tbm=isch&sa=X&ved=0ahUKEwW_Oy8i6TdAHWDEVAKH7ZBQQAUIcig:884wv1:4396&btn=954&djrs=2
<https://vintageadcenter.com/1950s/1950s-fabrics-colors-in-fashion/>
[https://en.wikipedia.org/wiki/Didot_\(typeface\)](https://en.wikipedia.org/wiki/Didot_(typeface))

Important artist's and magazines of that time

Alexey Brodovitch
Cipe Pineles
Ladislav Sutnar
S.E.
Richard Lindner
Lucille Corcos
Richard Anuskiewicz
Seymour Chwast
Joseph Binder

Charm
Seventeen
Vogue
Harper's Bazaar



Vogue and Seventeen Front pages



Example of headlines where Didot is used as typography



Charm and Harper's Bazaar front pages

