



Milton Glaser

DESIGNER'S FULL NAME: Milton Glaser

DESIGNER'S PSEUDONYM/NICKNAME: None

GENDER: Male

YEAR BORN: 1929

COUNTRY IN WHICH DESIGNER BORN: New York City

YEAR DIED: ---

COUNTRY IN WHICH DESIGNER DIED: ---

RACE | ETHNICITY | RELIGION | POLITICAL ALIGNMENT

IF ANY OF THE ABOVE AFFECTED EITHER THE ARTIST'S LIFE EXPERIENCE OR WORK BECAUSE IT/THEY PROVIDED A CHALLENGE AT THE TIME, PLEASE EXPLAIN.

Glaser was born in New York to Jewish Hungarian immigrants. Their Jewish identity may have been a contributing factor to their immigration to America before the Nazi's took power. This upbringing in New York would influence his more liberal, hippie tendencies, as proven by his environmental campaigns and the pro bono I "heart" New York campaign.

DID THIS DESIGNER DO NOTABLE WORK IN FIELDS OTHER THAN WHAT WOULD BE CONSIDERED GRAPHIC DESIGN TODAY? EXPLAIN.

Notable work from this artist has only been graphic design.

FOR WHAT IS THIS DESIGNER MOST NOTED? EXPLAIN.

Glaser's work with Push Pin Studios informed the graphic design sensibilities of the 60's and 70's. His I "Heart" New York campaign earns New York City \$30 Million per year.

IS THERE ANYTHING CONTROVERSIAL ABOUT THIS DESIGNER? EXPLAIN.

There is nothing notably controversial about this designer.

EXPLAIN THIS DESIGNER'S EDUCATION/TRAINING, INCLUDING ACADEMIC, APPRENTICESHIPS, AND /OR MENTORSHIPS.

Glaser attended the High School of Music and Art, the Cooper Union art school, and the Academy of Fine Arts in Bologna, Italy.

DID THIS DESIGNER PROMOTE A SPECIFIC IDEOLOGY IN HIS/HER WORK? EXPLAIN.

Milton doesn't promote an ideology, but he strongly believes in the role of a designer in the transmission of cultural ideas.

WHY IS THIS DESIGNER VIEWED AS ICONIC IN THE HISTORY OF GRAPHIC DESIGN?

Glaser is most known for his I "Heart" New York ad campaign, which as previously mentioned earns New York \$30 Million per year. This feat in and of itself deserving of the iconic status. Glaser is also iconic due to his work with Push Pin Studios. The publication was all about learning from the old to create new. The Push Pin Style was a more radical departure from the Bauhaus style and was part of the push towards postmodernism.

IS THERE ANY OTHER IMPORTANT INFORMATION TO KNOW ABOUT THIS DESIGNER?

Glaser has seen no money from the I "Heart" New York campaign, as he did it for free.

YOUR NAME: Daniel Greene

GIVE YOUR EDUCATED OPINION OF THIS PERSON AND THE QUALITY/IMPORTANCE OF HIS/HER WORK. EXPLAIN WHAT INFLUENCE – OR LACK OF INFLUENCE – THIS WORK HAS HAD ON YOUR OWN.

After the second World War, graphic design was moving past Illustrative styles and moved towards a more conceptual form of communication. With the vast amount of design information available for study, graphic designers were able to take inspiration from all of the art movements such as the spatial configuration of cubism, the contrast, dislocation, and scale difference of surrealism, the pure color of expressionism, and the appropriation of pop art. Designers were not only able, but obligated to take all of these lessons to develop their own personal styles and techniques to diversify the landscape of design.

Milton Glaser along with Seymour Chwast, Reynolds Ruffins, and Edward Sorel formed Push Pin Studios, they would be the forerunner of conceptual design in America, a country notorious for its aversion to modern design. Push Pin's style and philosophy would take over the world of design. Previously graphic design was always fragmented into different tasks such as making the image or designing the layout, but Push Pin encouraged designers to undertake the entire scope of a design to add as much personal style as possible. They also encouraged the appropriation and study of really old design. The Push Pin style was more chaotic than the Bauhaus style and would help bridge the gap between modernism and postmodernism.

The I "Heart" New York ad campaign is one of the most imitated and parodied pieces of graphic design, attempts to sue violators of this copyright stopped in 2005 when they had finally had enough. The ad campaign is estimated to bring \$30 million per year, which Glaser sees none of, since he did it for free.

Between starting a style revolution globally and helping New York earn millions of dollars per year, Glaser has earned the right to have his work be called important. It's also completely fair to say that his work is of a high quality, he's renowned for constantly innovating and evolving his style, yet maintaining a personal image. He is called a renaissance man among designers and that image is something that modern designers can and should strive for.

The Push Pin Style of seeking information and doing the entirety of a design has bled into the way we teach design, students are expected to know every aspect of design from image conception to layout and typography. This renaissance man mentality is an expectation I and all students have to live up to. So Glaser and his Push Pin style have certainly affected my work by making it necessary to know multiple facets of design. The popularization of conceptual imagery has also had a lasting effect on the design landscape that I am being educated in. Conceptual imagery emphasizes emotion and concepts as the name suggests. Design doesn't have to be literal it is sometimes encouraged to be sort of a puzzle, so that is something I try to consider when I design. Personal style was a big part of the Push Pin style, and is something that I often hear being encouraged. Personal style is the foundation for your brand and a means of diversifying design as a whole, this principal has definitely influenced my work.

BIBLIOGRAPHY

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