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NATIONAL COLLEGE OF ART AND DESIGN

Department of Visual Communication

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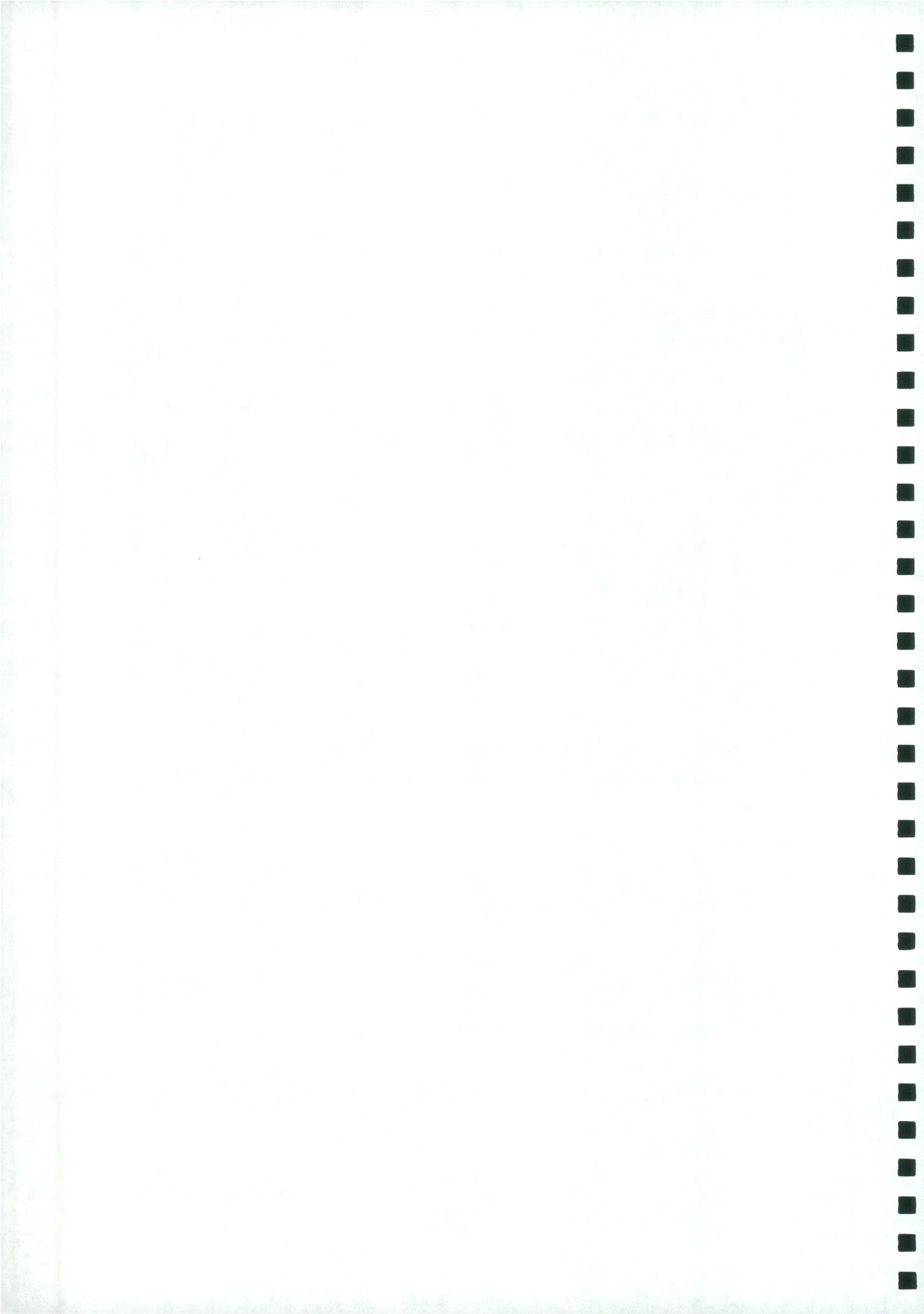
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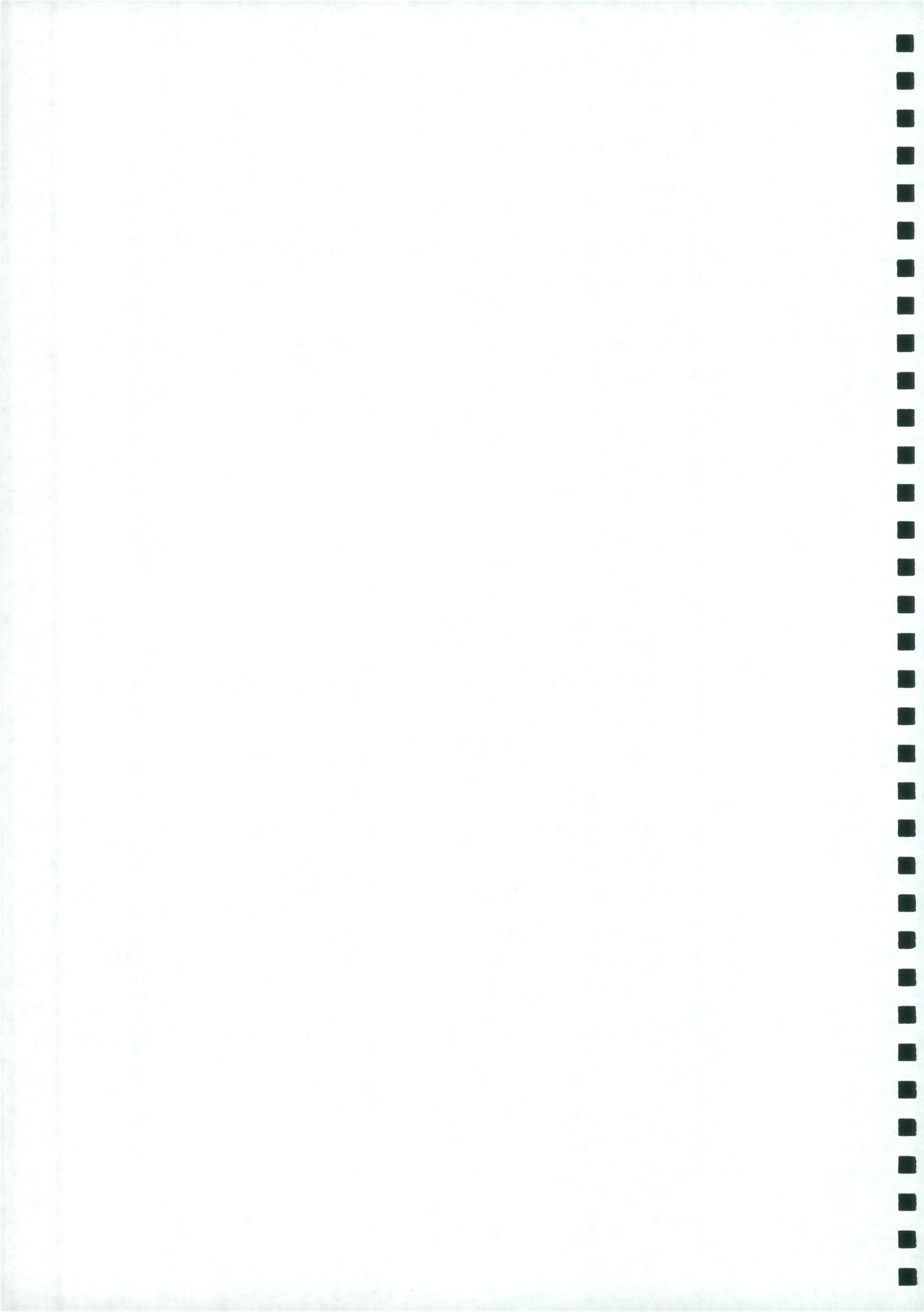


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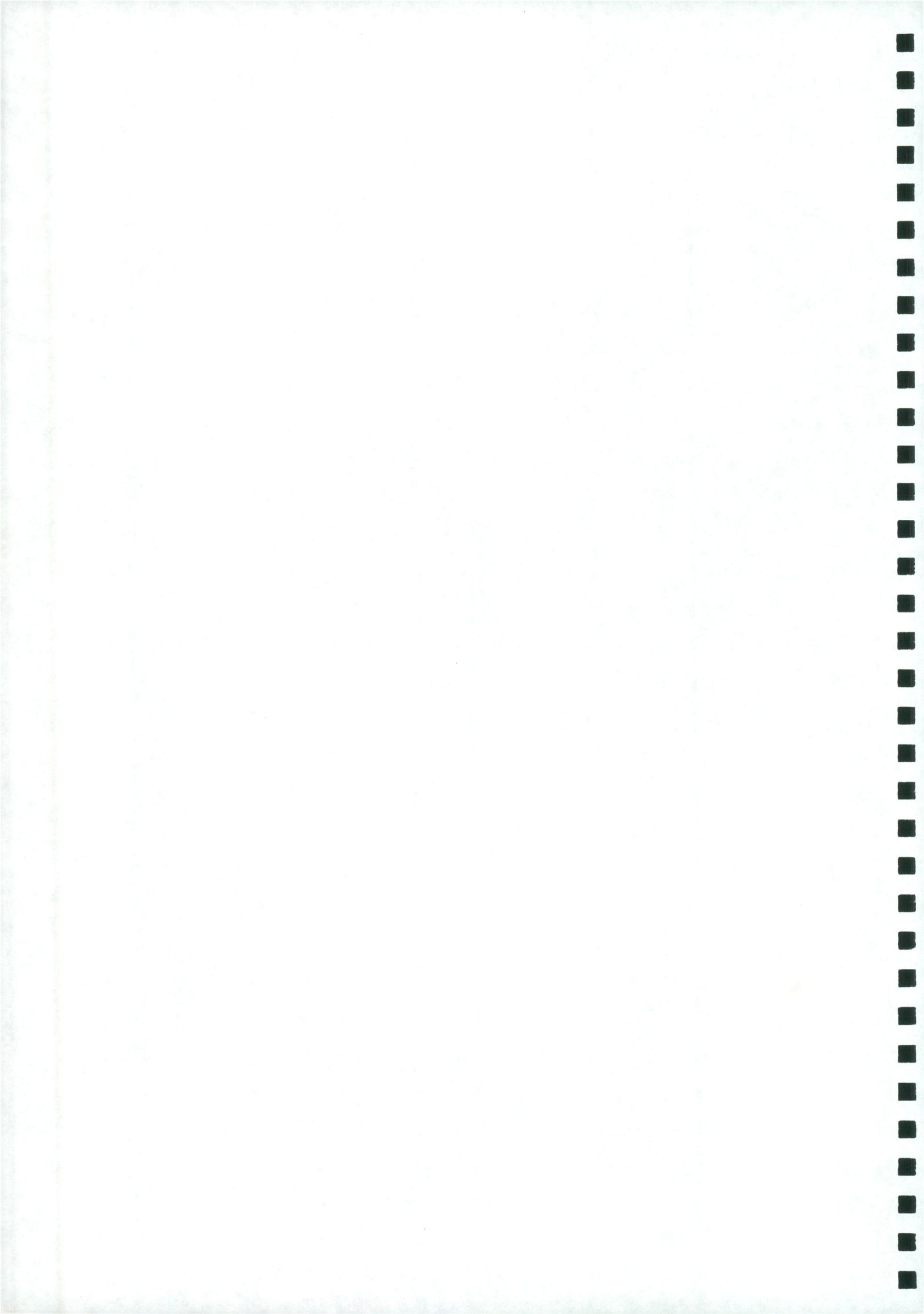
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INTRODUCTION



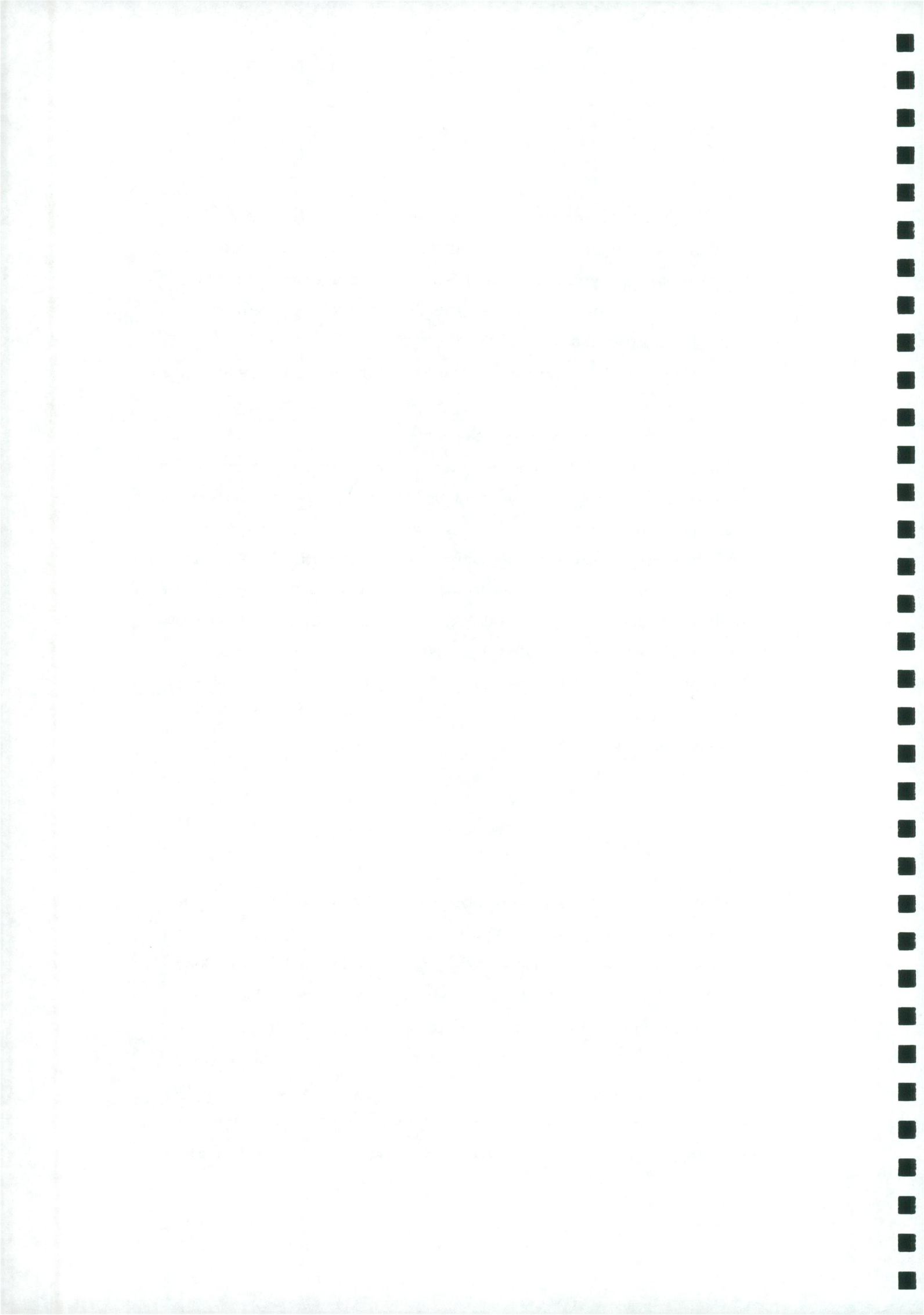
The seeds of Design change planted outside the mainstream in the late Sixties blossomed during the Seventies when the old guard began to share the stage with younger newcomers, thus allowing for the emergence of a ' new wave of typographers and stylists.'

(Stephen Heller, *Graphic Design New York*, Page 12, 1989)

Graphic design is an art form for the people, one sees it on television, cinema, in books, posters and on computer screens. Design is a complex and varied field with many different styles and approaches to both method and idea. As design has evolved during this century and paradigms shifted, two conflicting yet often times intersecting visual sensibilities have emerged, Modernism and Eclecticism. The former is underscored by clean effective use of type and a strong use of conceptual communications, usually employing rational photography and typographical forms. The latter is based on historical and vernacular forms communicated through illustration. In my Thesis I wish to discuss the latter of these two forms, "*Eclecticism*" and two of it's foremost exponents, Seymour Chwast and Milton Glaser.

What is '*Eclectic*' Design?

Eclectic design is based on the revivals of vintage styles and the re-application of illustration as a design tool. It's first major exponent was the '*Pushpin Graphic Design Studios*'. Pushpin was founded in 1954 by Cooper Union Art School graduates Milton Glaser, Seymour Chwast, Ed Sorel and Reynold Ruffins. These designers exhibited a rich historical approach cut with a decidedly New York vernacular, seen in posters, record sleeves and book jackets. The company also produced the now legendary '*Pushpin Graphic Magazine*', a promotional booklet which brought their style to many other design studios. The two foremost designers to emerge from Pushpin



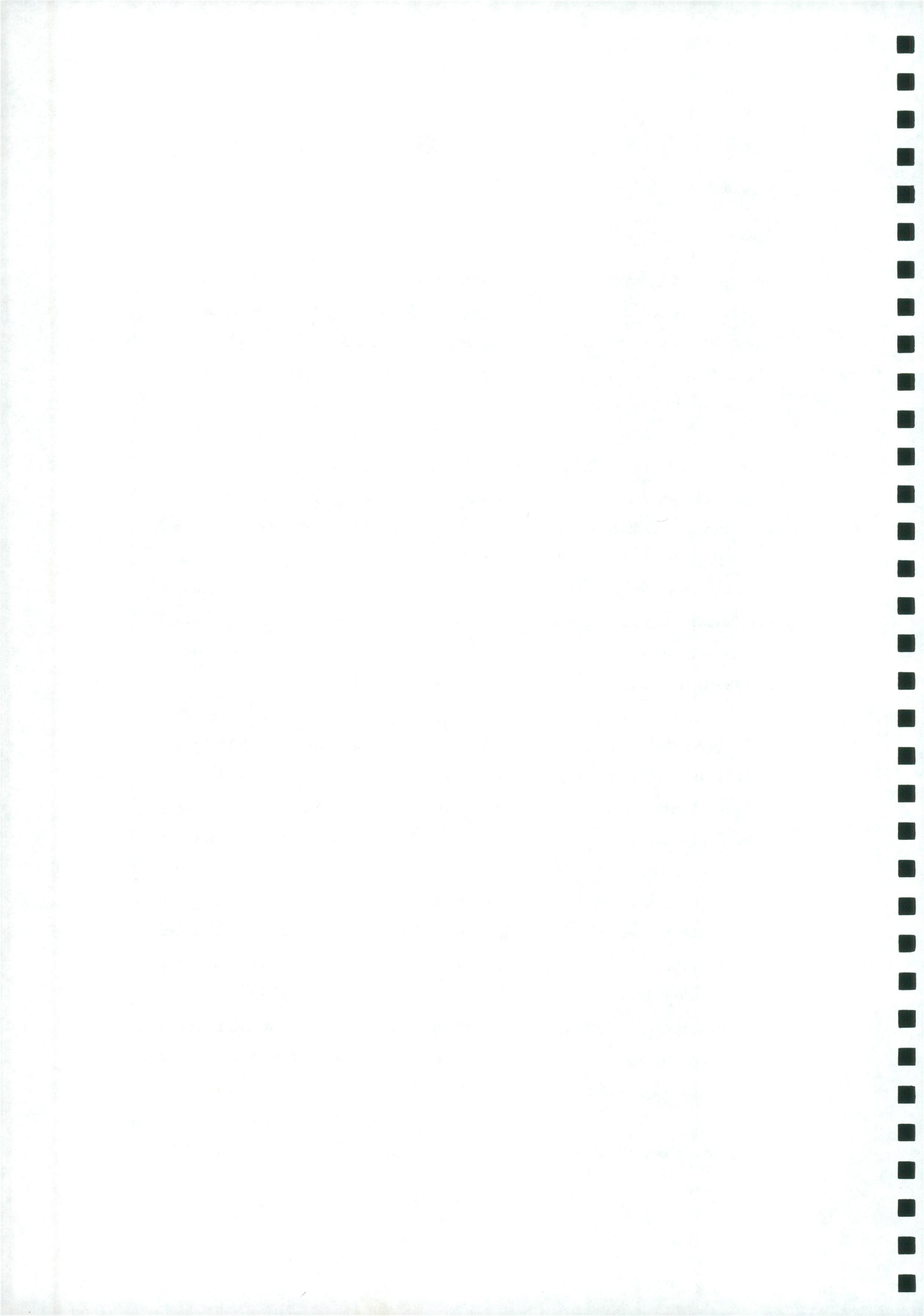
were Milton Glaser and Seymour Chwast.

Glaser and Chwast were both classmates at New York's Cooper Union Art School. When they formed Pushpin in 1954, both had just returned from Europe where they had studied European Art movements and ideas. This European sense of history and Fine Art related views can be seen in many of their designs.

What they did with Pushpin was to modernise the medium of graphic design by applying it to the mass media of advertising and corporate identity. Pushpin stole from many eras and adapted ideas to modern mass media which had never before been used. This placing of an old style with a new concept seems surprising because certain relationships may be ironic, while others fit perfectly well. The aims within Pushpin were to have total control over one's idea of what design should be. This shone through in the various styles that emerged from the pens of Chwast and Glaser.

This constant changing of style also allows a designer to look back on his work and see it as something of personal growth and development, i.e. these different styles and approaches can be seen as visual and tangible representations of different states of mind. Style as Pushpin, Chwast, Glaser and Co. found out, is a useful tool because it provides immediate access and clues to the message one wishes to convey. Over the years one can clearly see in the designs of Chwast and Glaser, right down from their early work at Pushpin, that as they were introduced to new styles and concepts, they would adopt them and in the end result it became part of *'their'* style. Both designers work in many approaches and these grew out of each artist's curiosity to explore and invent, and of course a level of competitiveness with each other and their peers.

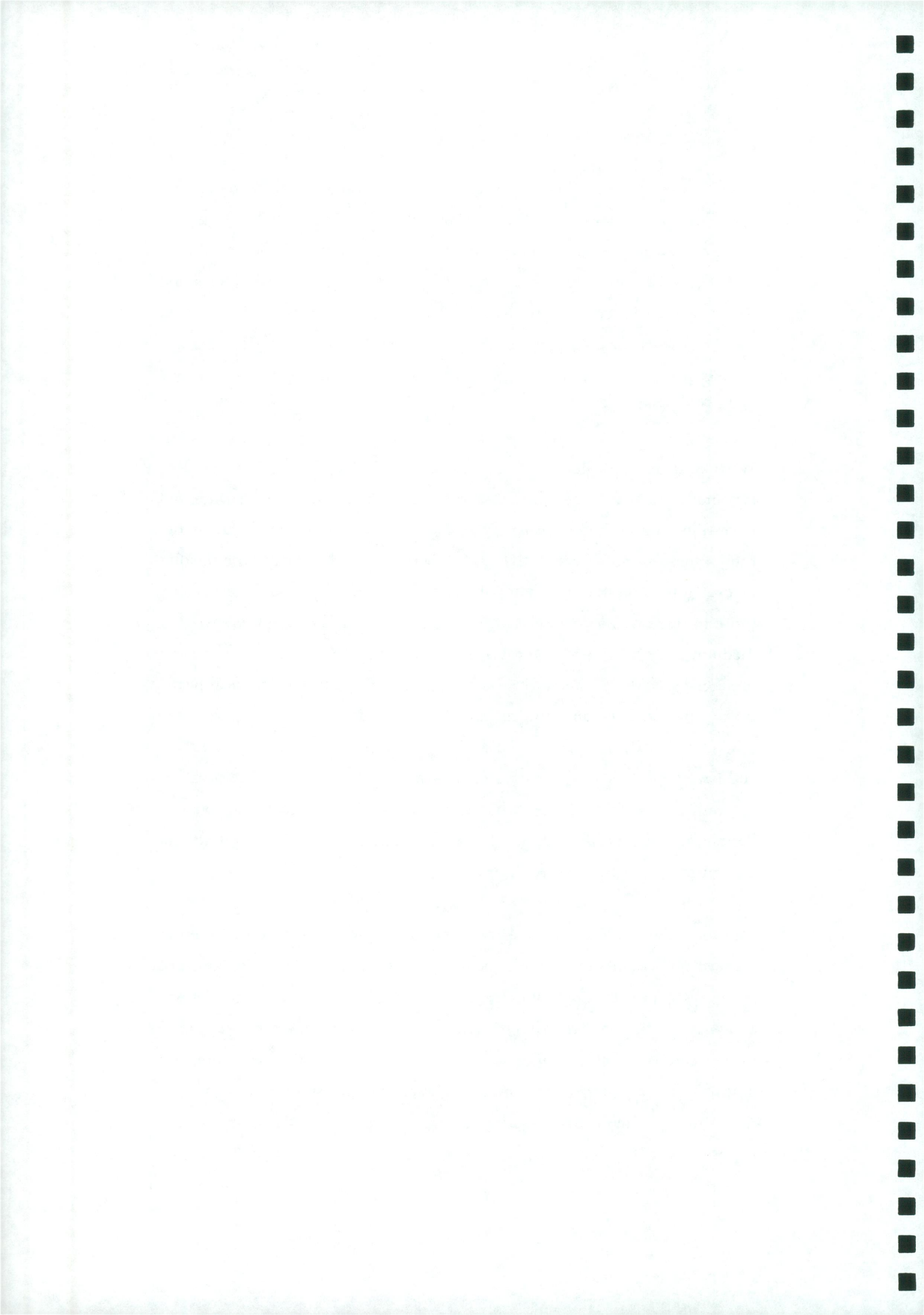
Essentially what Glaser and Chwast are, are designers who illustrate. They



observe formal principles of design i.e. proportion, harmony, dynamics, symmetry, line, mass, texture and both exhibit an illustrative style which displays their inventiveness, childlike curiosity and humour. They both borrowed styles from the past especially surrealism, (ie the use of objects and forms in unusual contexts with odd relationships). In essence they looked for the style that would best express their ideas and views. Both designers are less concerned with finished artwork and more concerned with the style and craft used.

What is strongly evident in both men's work is their use of conservative typography. Their typography is rooted in tradition; they respect rules and never illustrate with type. With Typography both men disavow ligatures (ie. the joining of two letters, eg. **Œ**). Their tendency is to print type in solid black. Both designers reject ideological absolutes of any kind, especially those fostered by modernists, that is they see Design as constantly changing medium with many styles, ideas and approaches; consequently they have a preference for design pluralism. Both have an appreciation of classical beauty, an interest in urban popular culture and all manner of appropriateness, but ,most of all, have developed a uniquely American style of graphic art and have applied it to all manner of mass media. This style is alive today in not only the work of Pushpin but also in the design work of such firms as Pentagram, Joe Duffy Design, Lewin/Holland Inc., Bernhardt Fudyma Design Inc., and in Milton Glaser and Co.

Milton Glaser left Pushpin in 1976 to pursue his own design career based on his own philosophies and ideals. Since then he has worked on a wide range of design disciplines, ranging from furniture design to interiors, corporate identity and poster design. Chwast has remained with Pushpin, which has expanded from a company with an historical entertainment client base to a company dealing with corporate communications, packaging, exhibitions and promotional design, incorporating a wide range of approaches and styles. Yet Pushpin is still strongly influenced by Chwast, the company's creative



director, and one can see his comic wit in much of Pushpin's work.

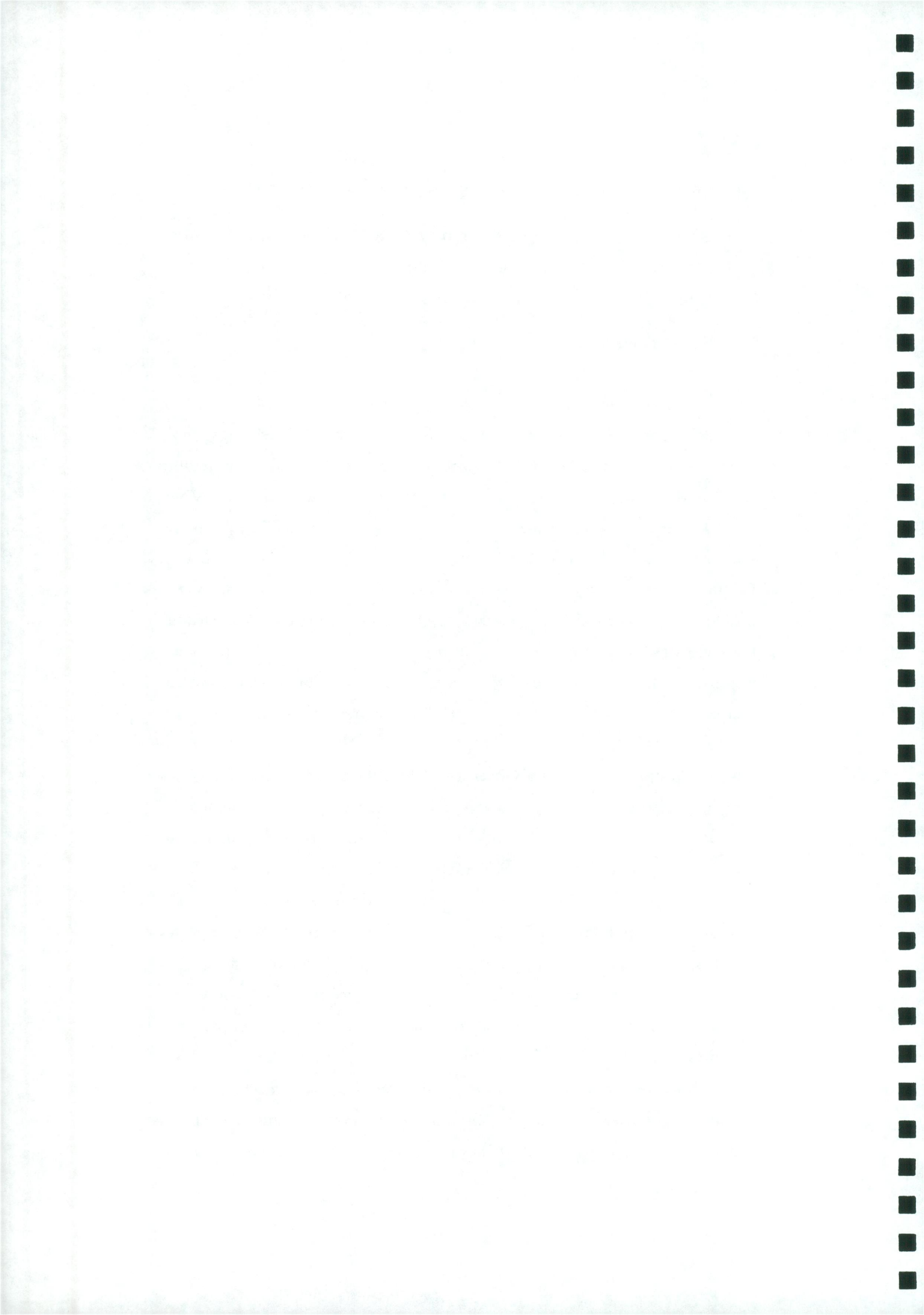
Pushpin studios, have never been part of the establishment structure of graphic complacency.

(Jerome Snyder, Page 418, *Graphis* 133, 1969.)

The Early Years at Pushpin

When Pushpin was formed (in 1954) most design was Modernist in approach; that is to say, typography was the main element, with a suitable image second. Illustration was not seen as a design tool, but as something for the Rockwells, Hoppers and Lichtensteins of their world. When Pushpin started producing work it bridged the gap between Illustration and Graphic Design. The work carried out there brought a new ethos to U.S. Graphic Design. Through Glaser and Chwast a strong sense of history was brought into American Commercial art. They were not tied to one particular style or design approach, therefore their numerous record covers, posters, book jackets and package designs were conceptual smogboards that none-the less had the distinct imprint of one overall maker.

During Pushpin's early years Glaser and Chwast worked on many projects together in many approaches and styles, designing everything from environmental posters to supermarket designs. They worked on the principal of marrying type and illustration. Flat broad colours were used alongside technical pen or the free blotted line of a flat nibbed pen on newsprint. Early Pushpin work delighted in mad cap juxtaposition of unrelated type styles that passed for sophisticated emphatic design. Both designers displayed an early mastery of type, even in their wildest Art Deco moments. The letterforms used by Glaser and Chwast are handsome and legible, whilst their handling of type in conventional contexts is sensitive and inventive without being obtrusive. They react to letters as they would a visual image. They are inordinately fond of bulbous, blobby nineteenth century decorated capitals and incised shaded letters. Both have a strong sense of design combined



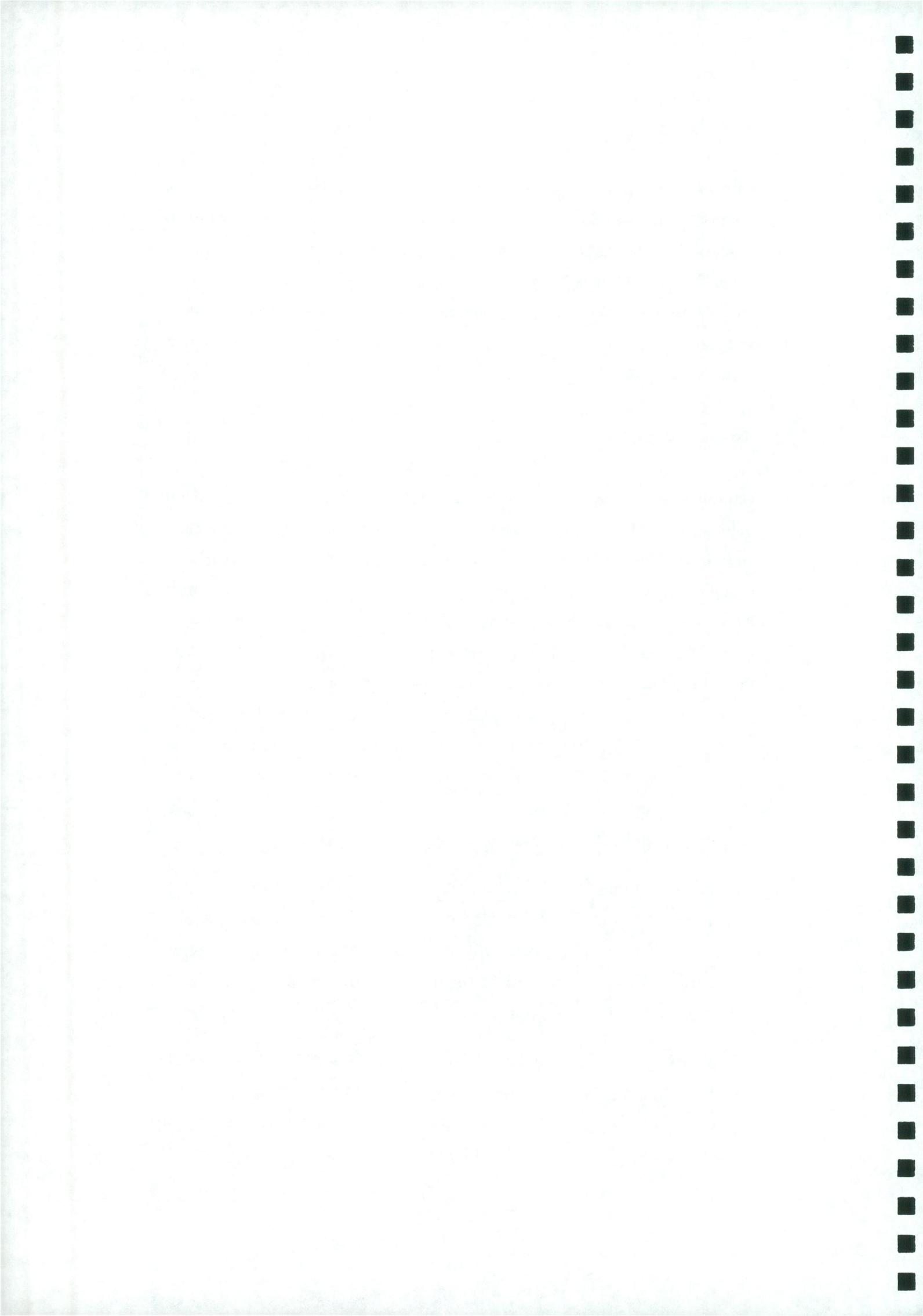
with exceptional illustrative skills. While Glaser has a leaning towards illustration, Chwast, though being a competent illustrator, leans more to typography. The early work which they produced at Pushpin presented a fresh approach to design and a new approach to each problem combined with a new flexibility and new technique. From the earliest days at Pushpin one cannot pick out any individual style. Both Chwast and Glaser have their own approach to each brief.

'Borrowed Styles'

Pushpin's early work revolutionised advertising and the work carried out there succeeded in putting purpose back into Graphic Design where client and market had previously dictated. However, I must stress that even though early Pushpin work 'stole' style from other eras, it did not imitate. As we know, consistent imitation erodes one's sensibilities and personal views. What it did was borrow from others and make it its own. What Pushpin did was give a sense of history to an otherwise modern medium, Chwast and Glaser looked back at the tradition of Graphics and modernised it. They drew much of their influences from old posters, etchings, antiques, and most importantly modern paintings. They took from Victorianna, then from Art Nouveau and Art Deco. As Chwast has said in his autobiography *'The Left Handed Designer'*,

Growth comes out of our creative curiosity to explore and invent. On a banal level it also satisfies our need to compete with our peers and keep one step ahead of our imitators. Drawing and concept cannot be imitated but style can. When that occurs vitality is gone.

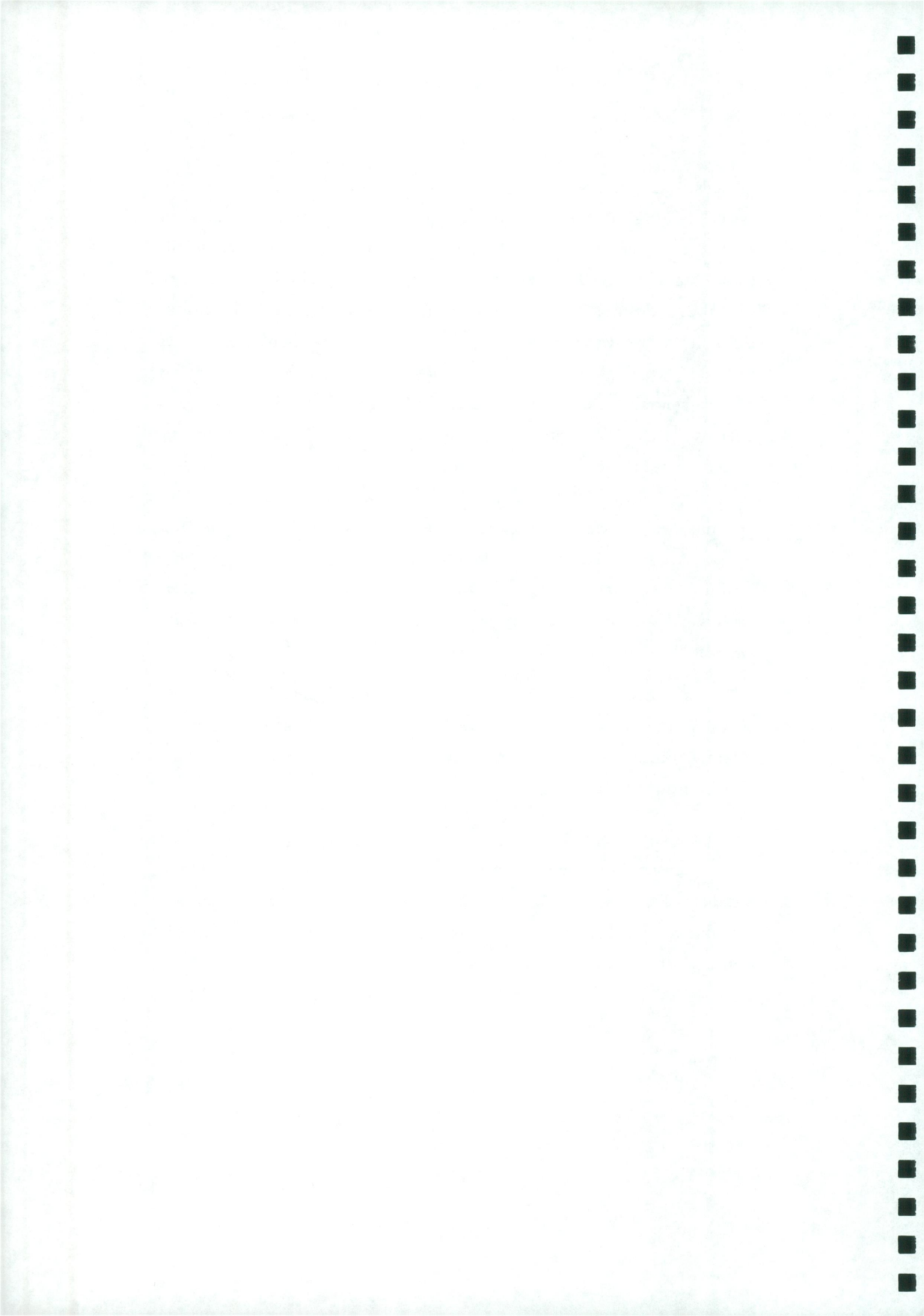
What Chwast is saying is that ideas and concepts must be original, the style that they are executed in is simply a medium of communicating those ideas to the mass public. Therefore, style need not be original. It can be one or many styles mixed but the ideas and concepts if copied become weak and



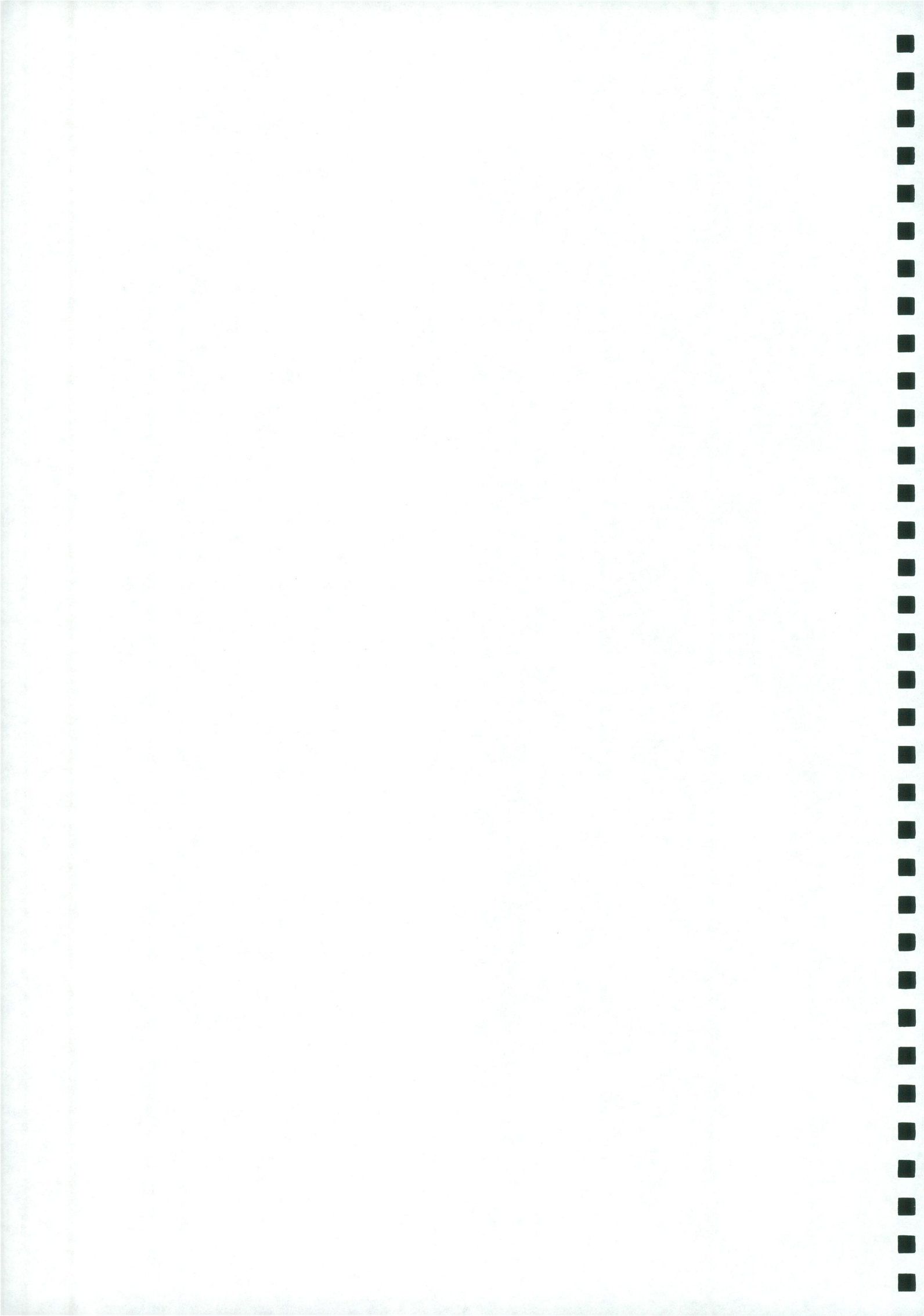
secondary. You as a designer must cultivate your own ideas and concepts in essence be original. Milton Glaser in an interview with Stephen Heller for a bibliography of his work in 1973 said of imitation " Imitation has a cultural function. It aids in defining and popularising a style. The school of Rubens defines and illuminates Rubens. We all begin by imitation." Thus the designs carried out by these men have popularised styles that had been forgotten in America's post war years, styles which to this day are central to the American Graphic Design ethos. The use of such styles as Art Deco and Art Nouveau to represent a graphic idea or communicate a graphic message were popularised by PushPin studios, and then taken a step further by Glaser and Chwast in their own design work. Not only did specific style influence these two but they also had a strong interest in Fine Art and painting. They used Surrealism as graphic ploy, (which I shall discuss in Chapt 3) and both have expressed admiration for the great masters. Chwast in an interview with Steven Heller for ' *The Left Handed Designer* ' in 1985 said of Goya and Daumier:

Theirs was a passion motivated by their beliefs about politics and society, their work had bite. They expressed feeling one could only get through a print, and that confirms how I feel about Graphic Design.

In essence Glaser and Chwast were non conformists during the early years of their careers. They were motivated by much the same ideals that inspired Daumier. They admired Fine Art and took from it ideas and styles and brought them into Graphic Design, where as before the two media were seen as separate identities with separate goals.



CHAPTER ONE



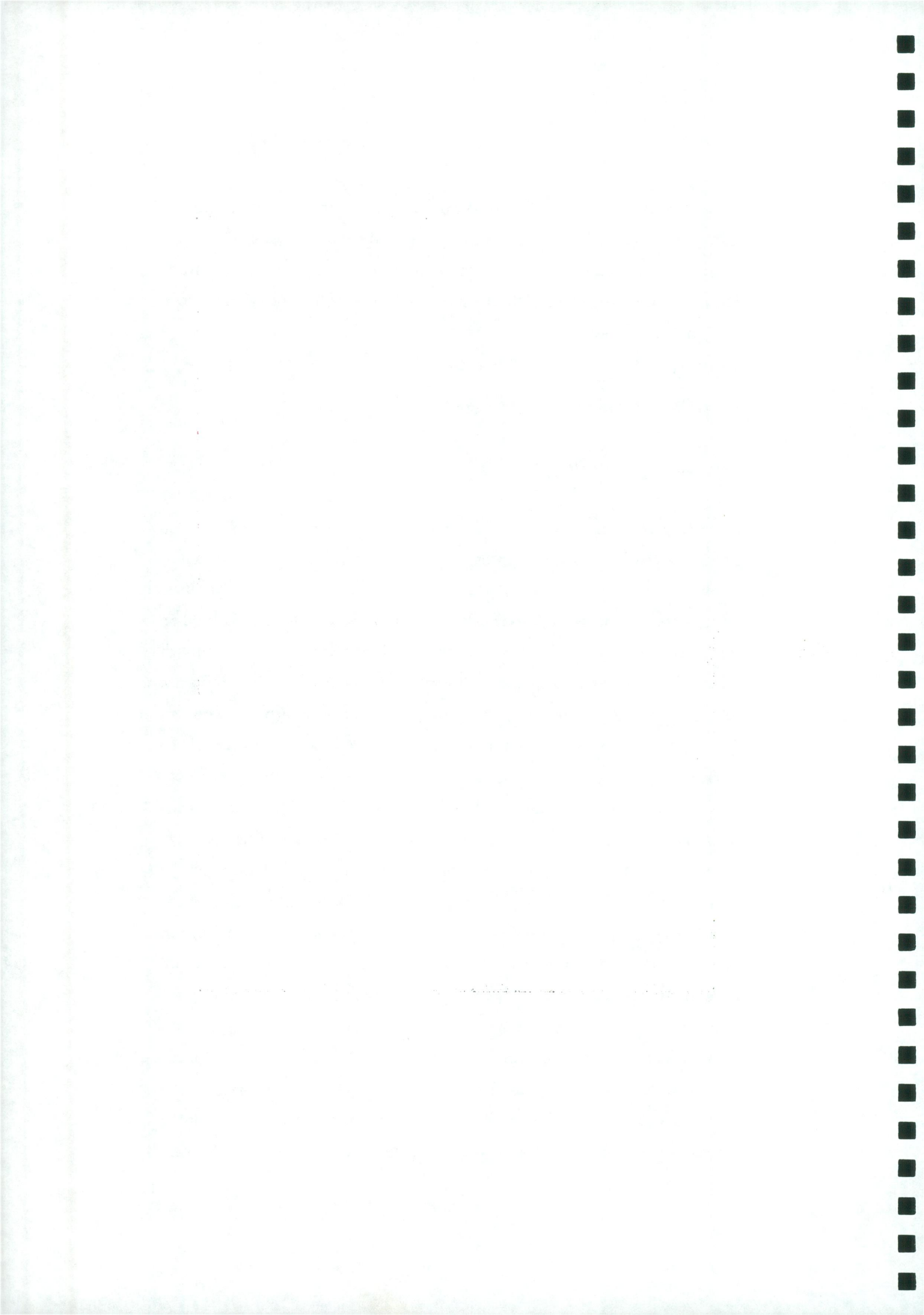
Chwast and Glaser find time to follow their inward muses. Chwast writes, illustrates, and prints his own books. Glaser applies his energies in tree like proliferation to Game Design, painting, drawing, films, writing, in short anything to with artful imagery.

(Jerome Snyder, page 488, Graphis 133, 1969)

Poster Design and Graphic imagery

Glaser's Early Poster Designs.

The early work created at Pushpin revolutionised Art in Advertising. The work of Chwast and Glaser is in essence a development of personal beliefs on how Design and Illustration should be treated in the context of the mass media. Glaser's 1956 poster from 'Poppy with Love' (fig.1) was executed in water colour. The piece shows a bright flower breaking through a monolith which reflects the client's view of his relationship to the record industry. The poster was for a fledgling record company. The illustration, as you can see, is a powerful yet simple piece of drawing. It reminds one of a Dali or Magritte piece, with it's strong surrealist overtones vis a vis, the flower breaking away from the stone, symbolising the small fledgling record company struggling with the corporate giants of the recording industry. Here we see surrealist ideas applied to modern graphic design. Another early Glaser piece from his early days at Pushpin's is his Bach poster (fig.2). It is not easy to graphically encompass the work of Bach. Glaser has therefore in turn used a series of geometrical forms to encompass the music's structure and geometry. In the piece we see details of an islamic rug, a series of geometric patterns including overlapping discs, grids and a variety of perspective lines. There are also references to leaves, trees and other natural forms. These possibly point to a pastoral aspect in Bach's work. The forms of the tree and Bach's head are identical in shape. Perhaps this particular graphic trick has been too subtly expressed; people may miss the overlapping



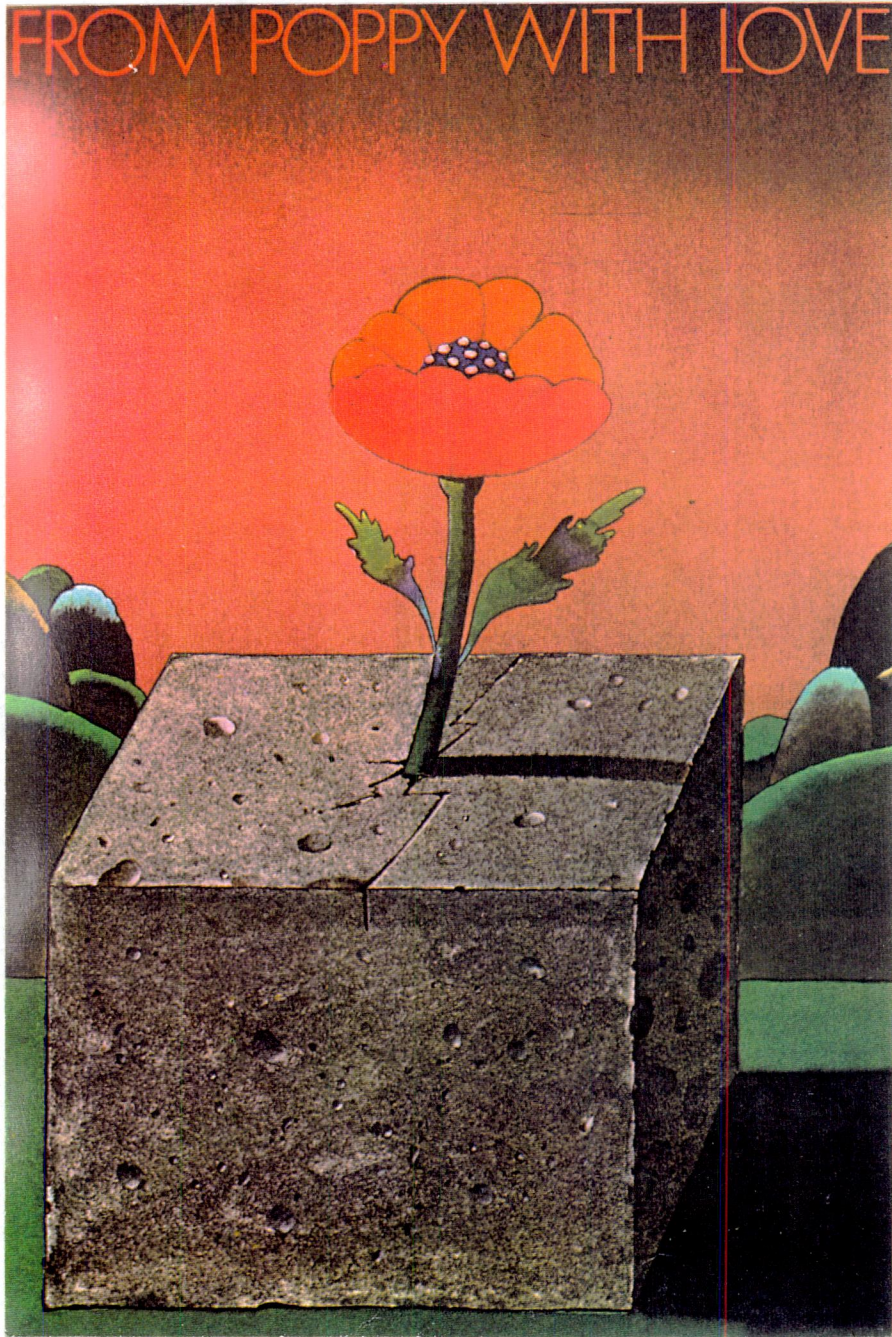


Fig 1. Glaser's From 'Poppy with Love'. Note the Surrealist overtones and Magritte like style of this piece.





Fig 2. Glaser's 'Bach' poster. Note the series of geometrical forms which Glaser has used to portray Bach and his music. There are also references to leaves trees and other natural forms, possibly a reference to the pastoral themes of Bach's music.



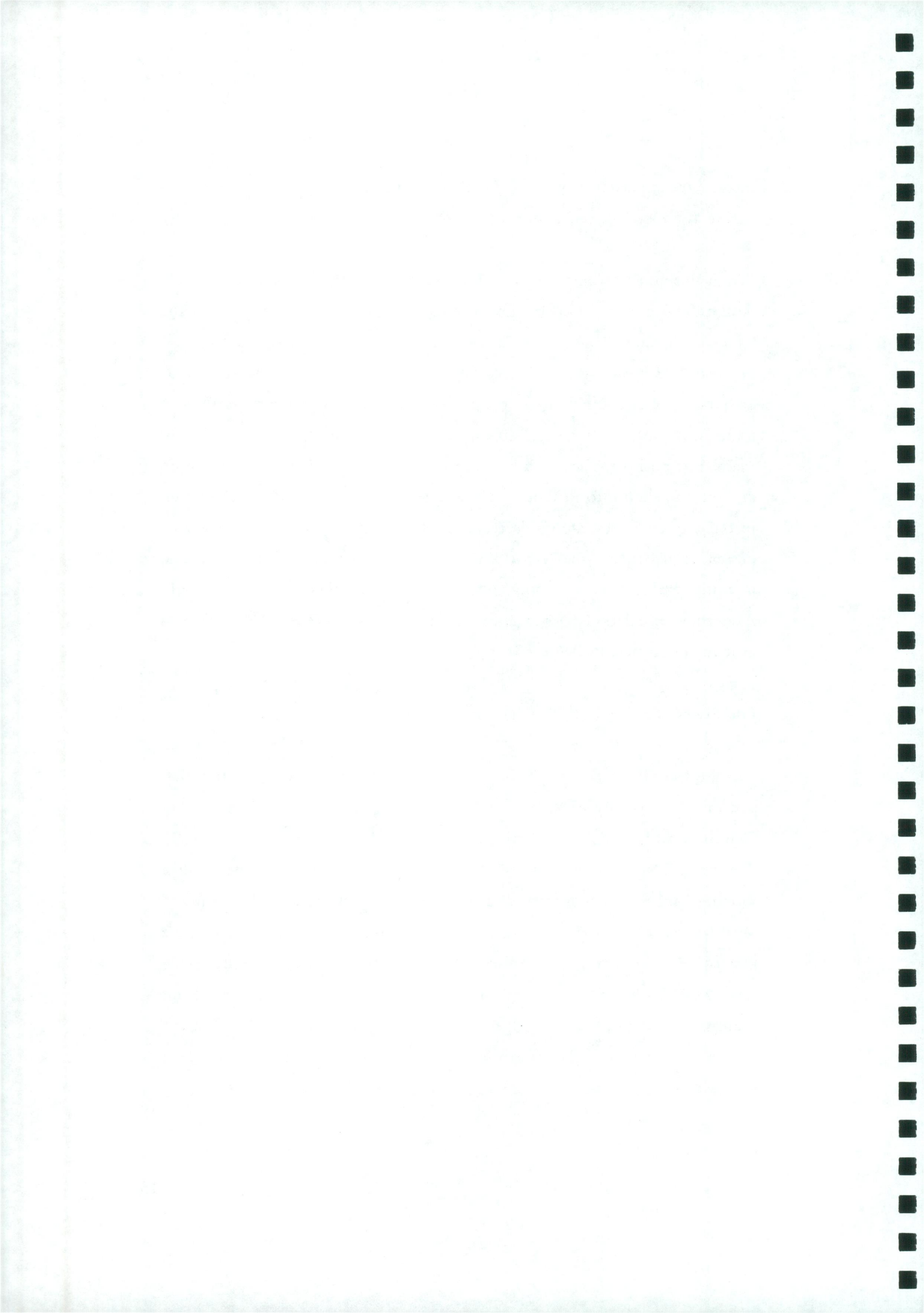
images, but a particularly attractive element is the graphic use of Bachs signature as a focus for the poster.

When Pushpin was being formed the end of an era was beginning for U.S. design. The glorious illustrator was dying. Those who had worked on the '*Saturday Evening Post*' and various women's magazines, illustrators such as Norman Rockwell, were going out of vogue. Glaser and Chwast disregarded Rockwell and his contemporaries. Their story tell renderings seemed pedestrian beside such new European talent as George Groz and Saul Steinberg, both of whom Chwast and Glaser admired. The styles that each designer injected into Pushpin were essentially styles that had not been seen in the United States, alongside techniques that were also new to American design. Until then American illustration consisted mostly of drawing and painting. Pushpin used etchings, work with speedball pen, biros and wash. Also they based their typography on traditional approaches, which was unique at that period (1954-69).

Old Styles, Victorianna, Art Deco and Art Nouveau.

Chwast and Glaser at this period used used many references from the past, and from other cultures such as islamic art , old posters, victorianna, rubber stamps, antiques and modern paintings and by the end of the 1950's American design had come to the end of an evolving style. Designers began looking back borrowing ideas and styles from Art Deco, Art Nouveau and Victorianna. One has just to look at Rockwell's sickly sweet version of the past to see where this reaction came from . What Chwast and Glaser did was break with convention; instead of squaring drawings, they would put them in boxes with rounded edges or even circles. Being unconventional at a time of conservative values and using simple innovation helped create their name as major designers in the world of graphics.

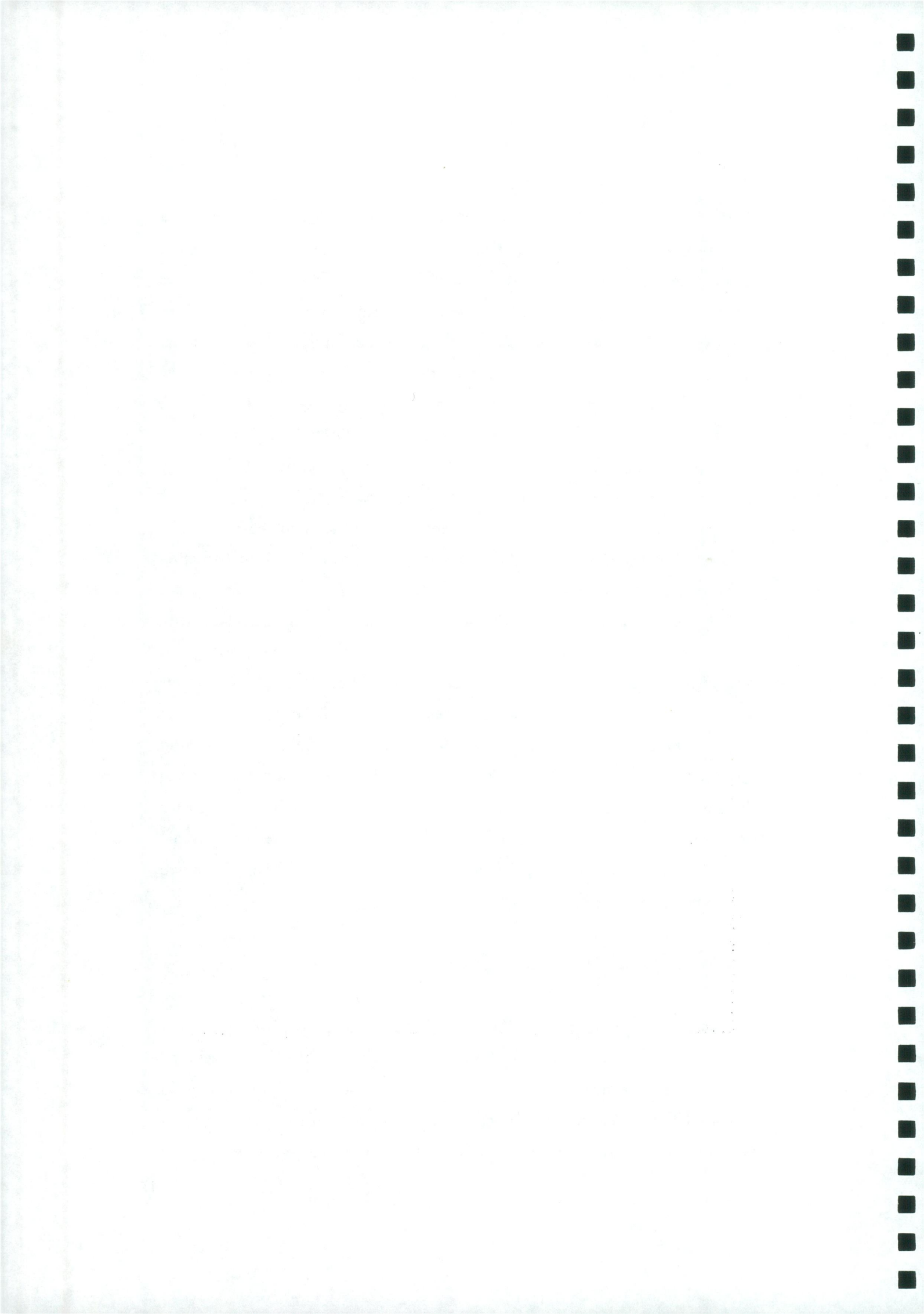
Chwast Poster Designs



At this time Chwast and Glaser worked very closely. Both men approach a brief in much the same way, and often but not always, the end results were similar. Chwast, like Glaser, has a love of flat colour and line. His 'Nicholas Nickleby' poster (fig.3) shows the influence of surrealism and to an extent 'Pop Art'. In the poster we see surrealistic devices combined with traditional typography, and flat non-tonal colour (the basis for most graphic design) The characters in the play appear on a greatly enlarged Nicolas's shoulders, clambering up a ladder perched precariously on his back. The poster has all the ingredients of good design. It's scale, immediacy and most importantly afterlife as art.(ie. that when its functional life is over, it can be seen as a piece of Design history). Chwast also sees the broadside and the poster as a means and medium of protest. His end bad breath poster (fig.4) was an anti-war statement made to protest at the bombing of Hanoi by American planes during the Vietnam War. Chwast took a mundane advertising slogan, married it to America's most recognisable national figure (i.e. Uncle Sam) and pushed the anti-war message home with an absurd but true idea. The poster was executed in woodcut another as yet unused medium in U.S. graphic design. Another of Chwast's anti-war posters used the slogan 'War is good business invest your son'(Fig 5. This was a common slogan of protest during the Vietnam War and was adapted for use on badges and t-shirts as a means of protest at the on-going war. Chwast adopted it to his poster using traditional typefaces from the turn of the century combined with an illustrative style typical of the Victorian era.

Development of Style and Idea.

During the formative years at Pushpin, Chwast and Glaser developed their styles and ideas which have stayed with them until this day. They developed the ability to produce '*graphic puns*' playing on colour and shape. They also used humour as a centre piece for design. An example of this graphic pun is Glaser's Bob Dylan poster (fig.6b) which was used to promote a Dylan



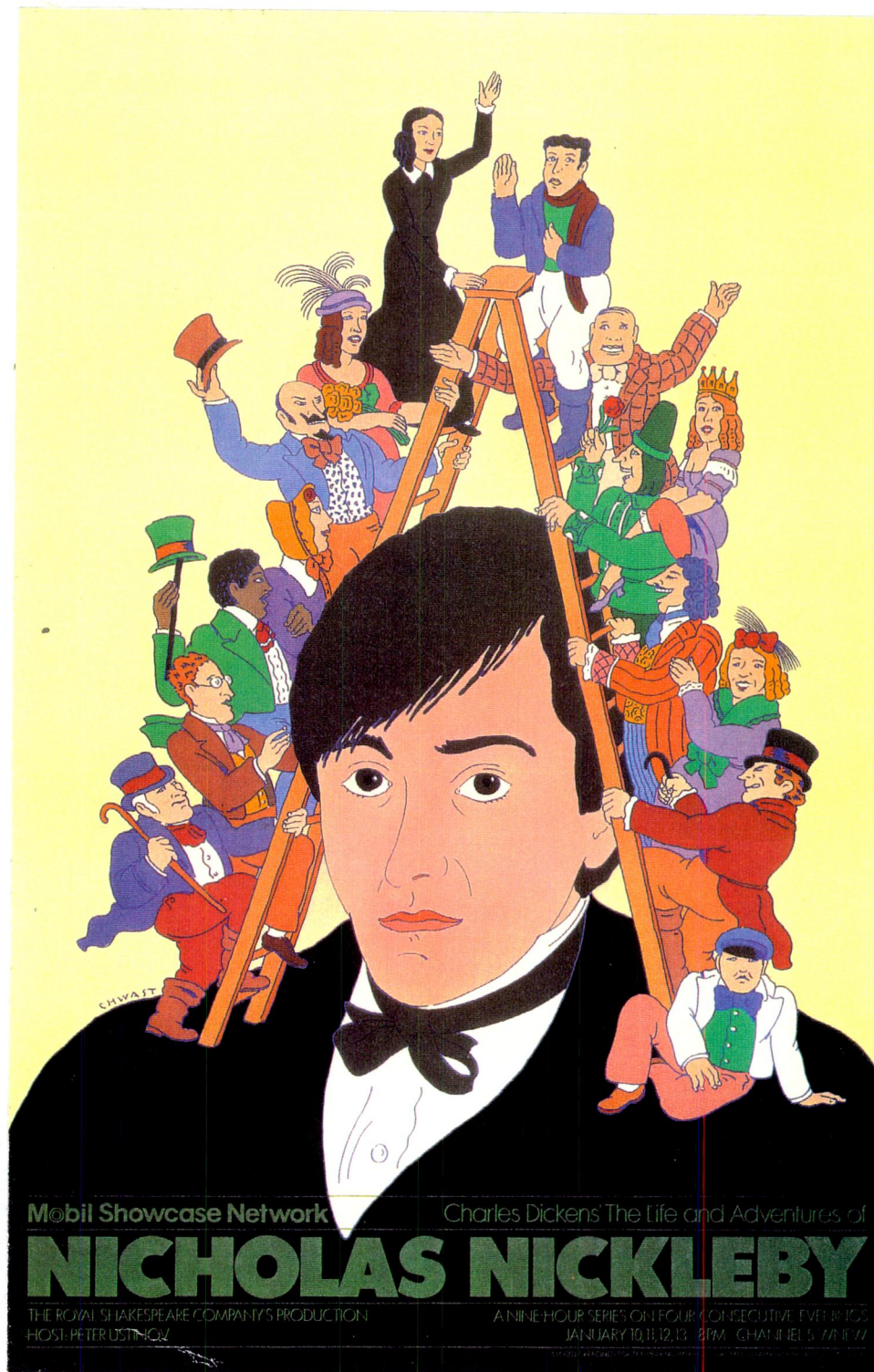


Fig 3. Chwast's Nicholas Nickleby poster. Note the use of flat colour and Surrealistic devices combined with a traditional approach to Typography.



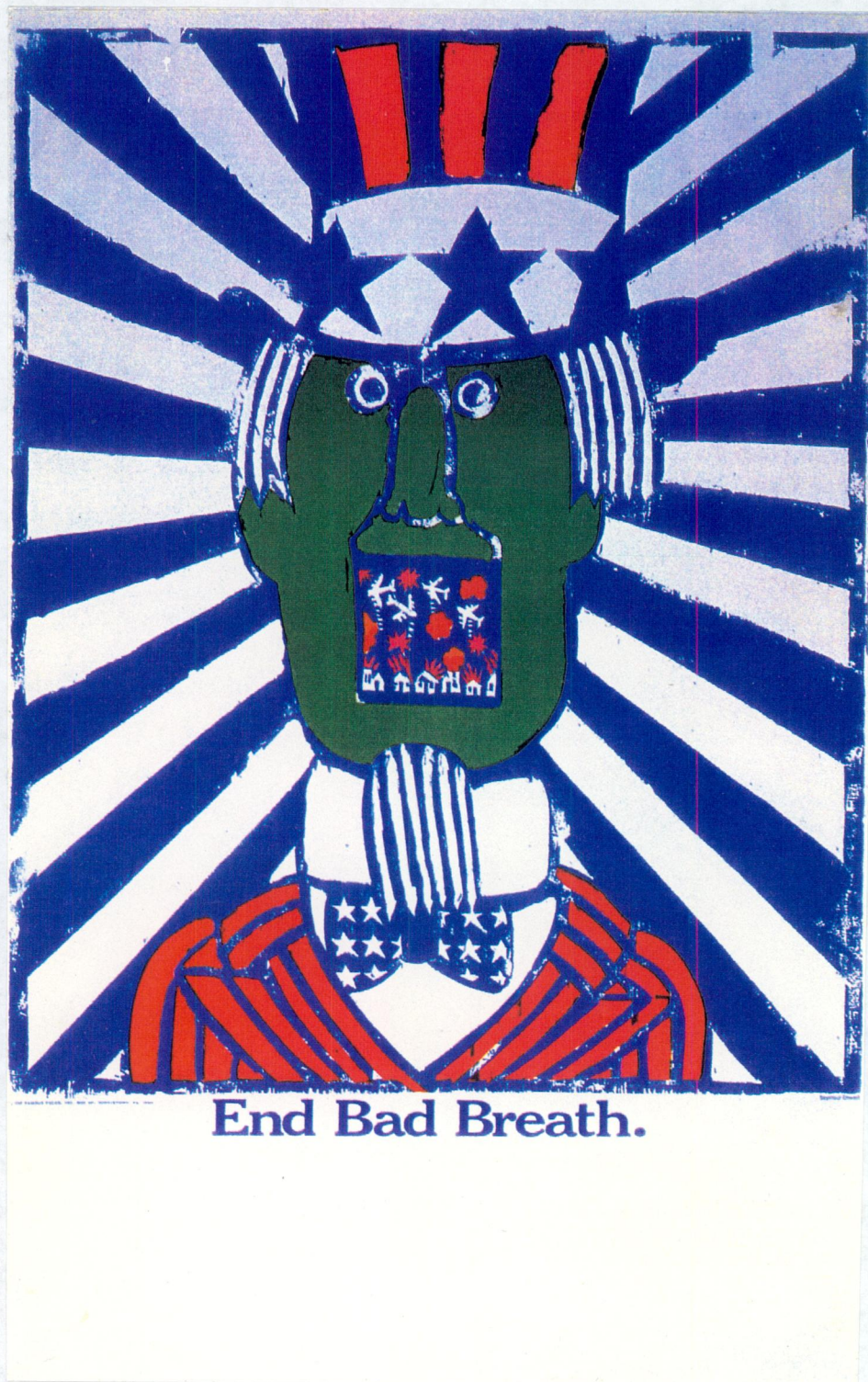
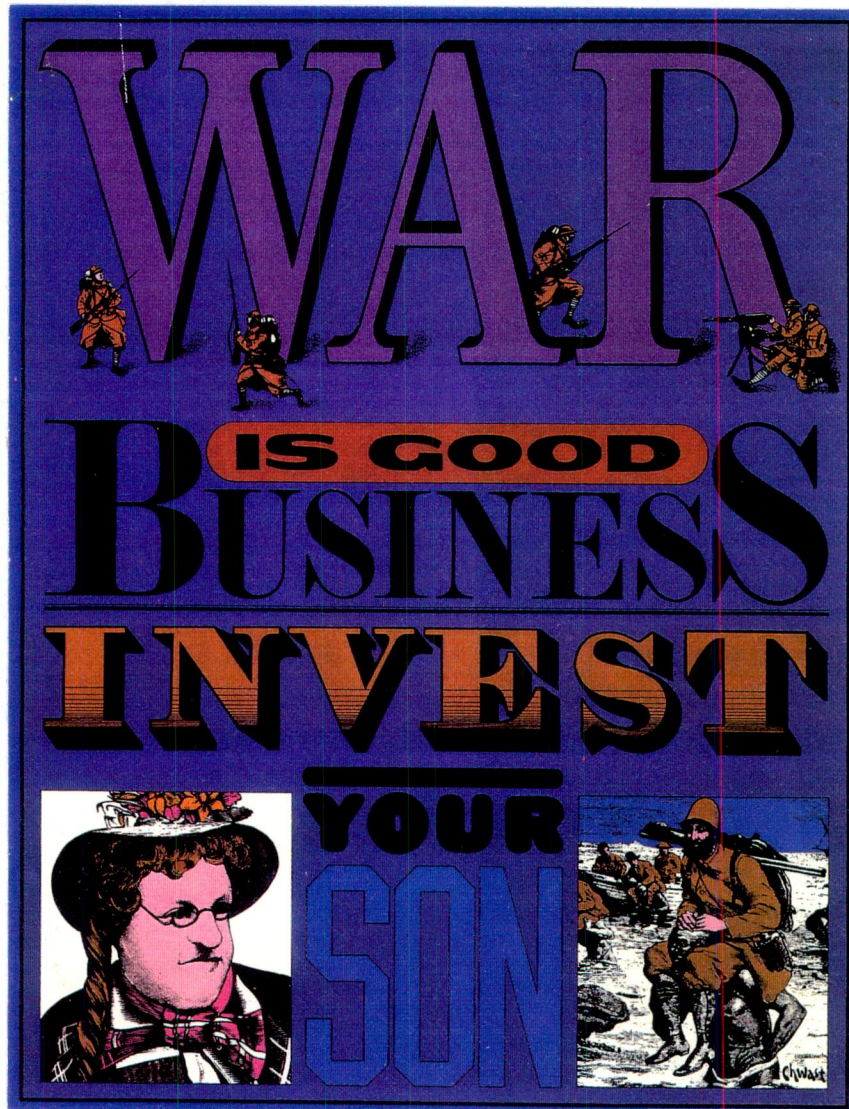


Fig 4. Chwast also saw the poster as a means of protest. Here we see an anti war statement created by using a mundane advertising slogan married to America's most recognisable national symbol, Uncle Sam.





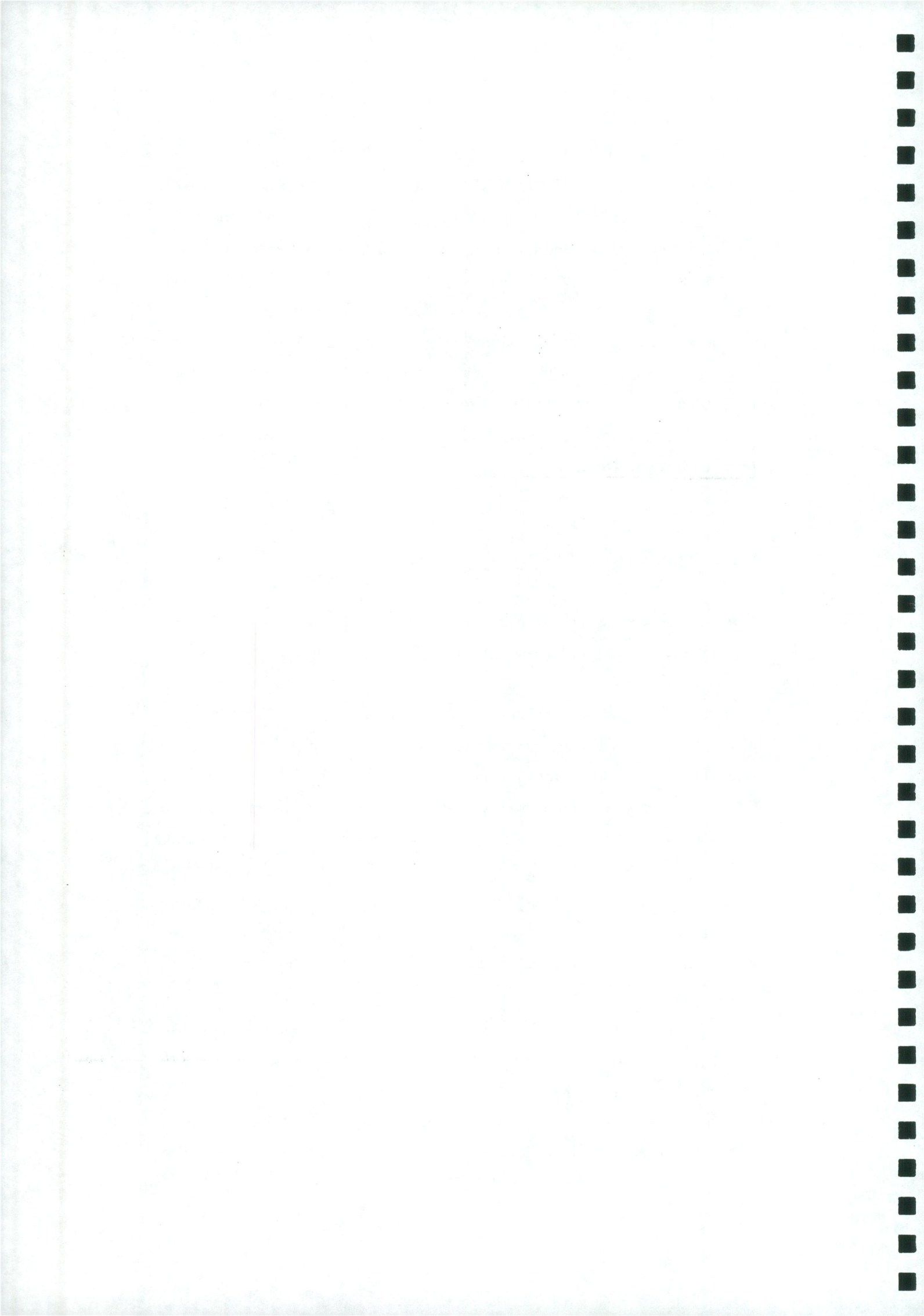
'Fig 5. Chwast's 'War is good business invest your son.' This was a common slogan used throughout the Vietnam war on badges and t-shirts. Chwast adopted it and transferred it to the medium of the poster using typographic styles and images taken directly from the turn of the 20th century. Chwast has here used the device of marrying two separate occurrences ie. imagery from the Victorian era and a modern anti war slogan, and combined them to create a single identifiable piece of Graphic Design which communicates the idea of protest against war.

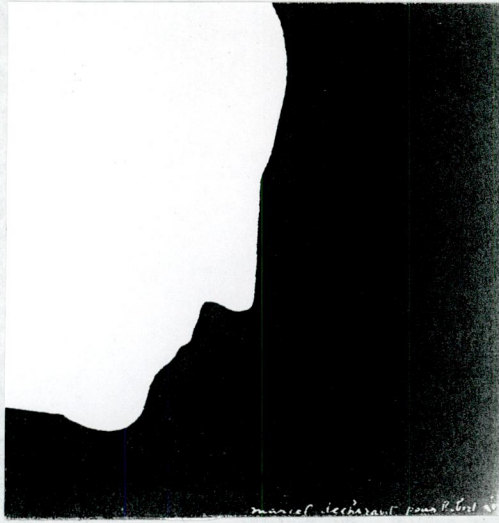


album. It is a simple silhouette of Dylan, which Glaser claimed to have stolen from a Marcel Duchamp self portrait (fig.6.a). Dylan's hair in the piece is a series of coloured worm like strands which arose from Glaser's interest in Islamic Art (which we have seen earlier in his Bach poster). The union of these two disparate elements creates something which we consider uniquely American. This combining of unusual and unlikely elements was essentially what Pushpin created helping to shape a form of graphic design that was uniquely American. It is also an example of using a style cultivated by another artist, in this case Marcel Duchamp and using it as the basis for a piece of Graphic Design.

Chwast's Use of Humour as a Design Tool.

Chwast's sense of humour can be seen in many of his posters for Pushpin, for example his 'Carta-di-pasta' poster (fig.7) was used as a promotional for different types of pasta. It was used in the New York Times Restaurant Section. Chwast took this mundane topic and turned it into an exciting piece of poster design. In it he redrew a renaissance Italian merchant, giving him various pasta shapes for eyes, nose, beard and mouth. The lettering was treated in a very Art Deco style. One can see the wit and humour behind the piece in the way Chwast has substituted pasta shapes for human forms. This tool which both designer's use (ie giving humans specific traits and looks) has been carried to it's extreme by Chwast, whereby he has given humans animal features and vice versa. This is known as *Anthropomorphism*. Examples of this can be seen in Chwast's illustrations (in fig.8) where each animal embodies a degree of human traits. The first Illustration was used to illustrate an article in the *New York Times* on self testing for alcoholism. Chwast said of the piece in an interview with Stephen Heller for '*The Left Handed Designer* ', " I used the monkey as a symbol because it is so often used for laboratory tests, I must , however confess to some mockery here, since in this case the monkey is testing himself." The

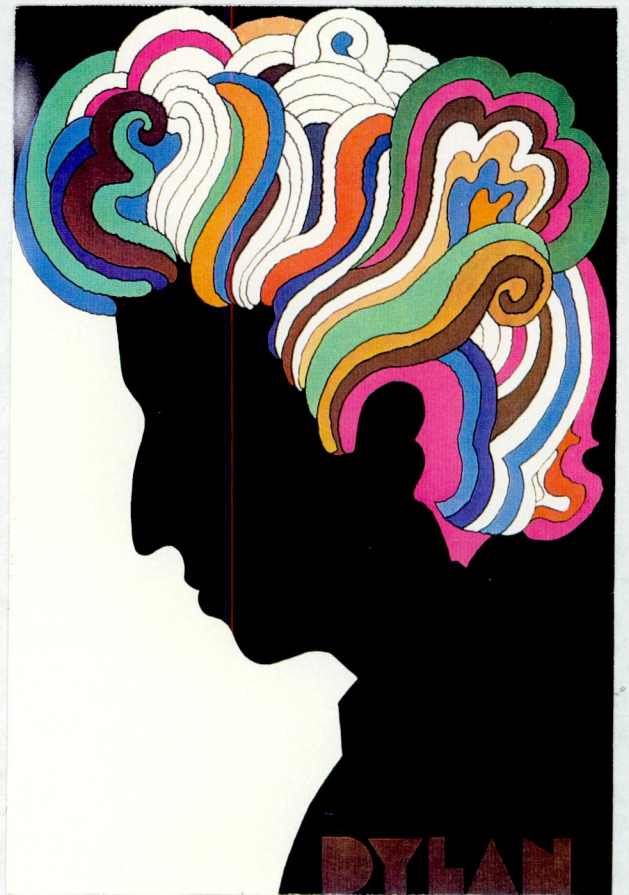




◀ Fig 6a

Fig 6b

Fig 6 & 6b. Glaser's Dylan poster which was used for the album insert for *'Blood on the Tracks'*. Glaser here has used a simple silhouette to suggest the Dylans music. Glaser claimed he got the idea from a Marcel Duchamp drawing (Fig 6a), above left, in which Duchamp has drawn a self portrait silhouette.



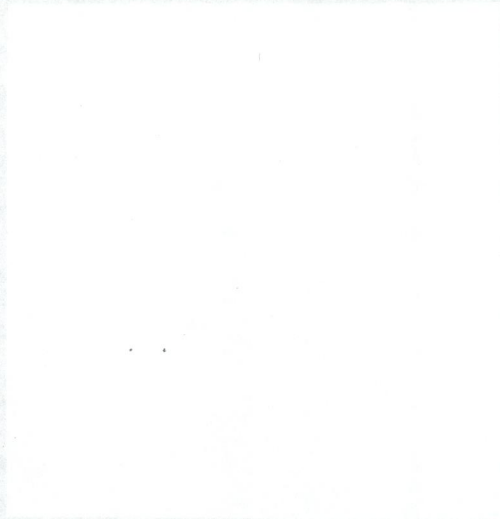




Fig 7. Chwast's 'Carta di Pasta' poster. Chwast has employed his sense of humour and inventive fun here to describe a mundane topic. The poster was used to promote different types of pasta and spaghetti. He has used his sense of inventiveness by using the pasta forms as parts of an Italian renaissance merchant's facial features thus adding to the dimension of the topic



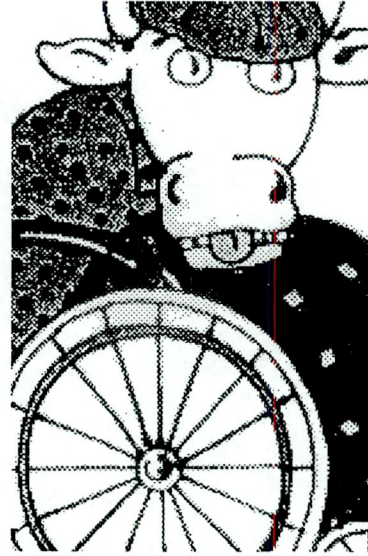
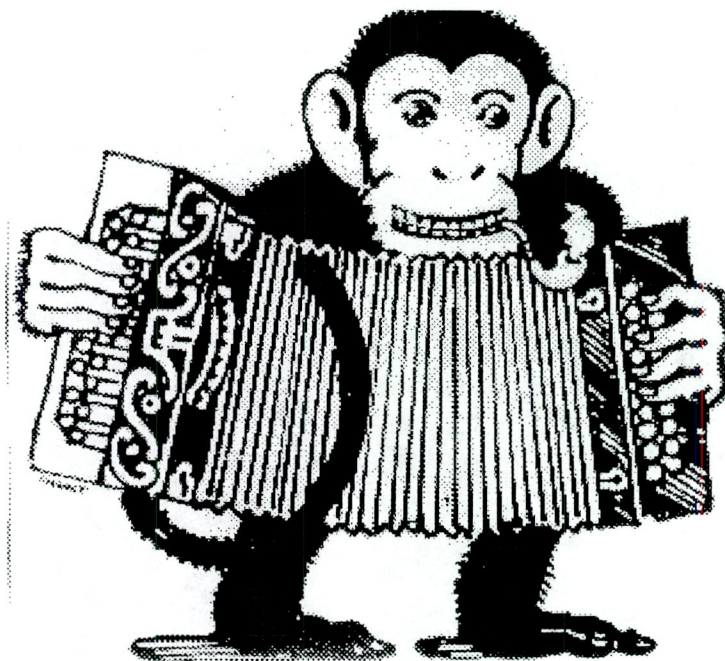
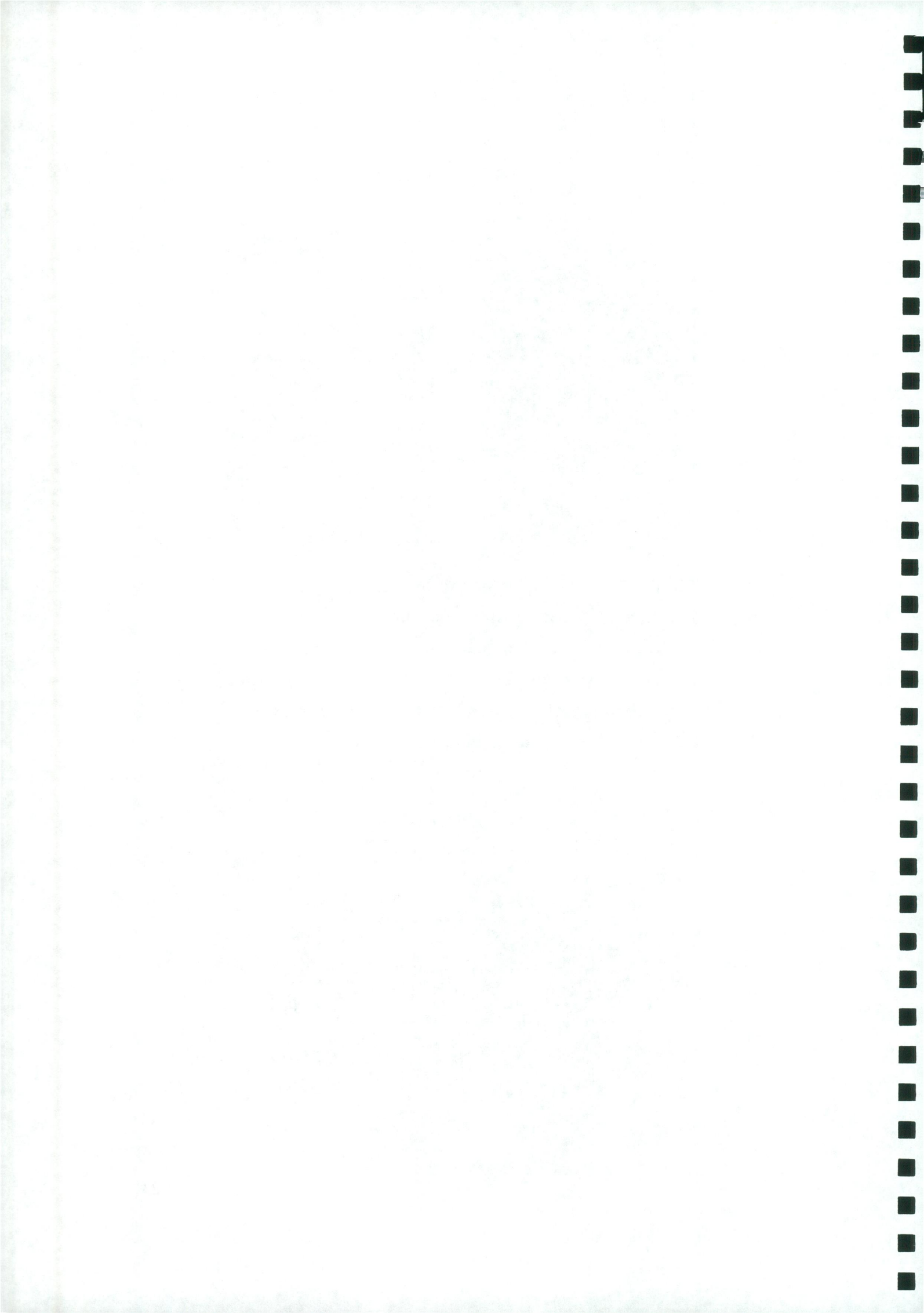


Fig 8. Three examples of 'Anthropomorphism' (giving human traits to animals) All are illustrations by Chwast and they display his childlike sense of humour and devilish wit. They are from top left to bottom, an illustration dealing with alcoholism, an illustration on veterinary clinics and an illustration for an article on record cover art.

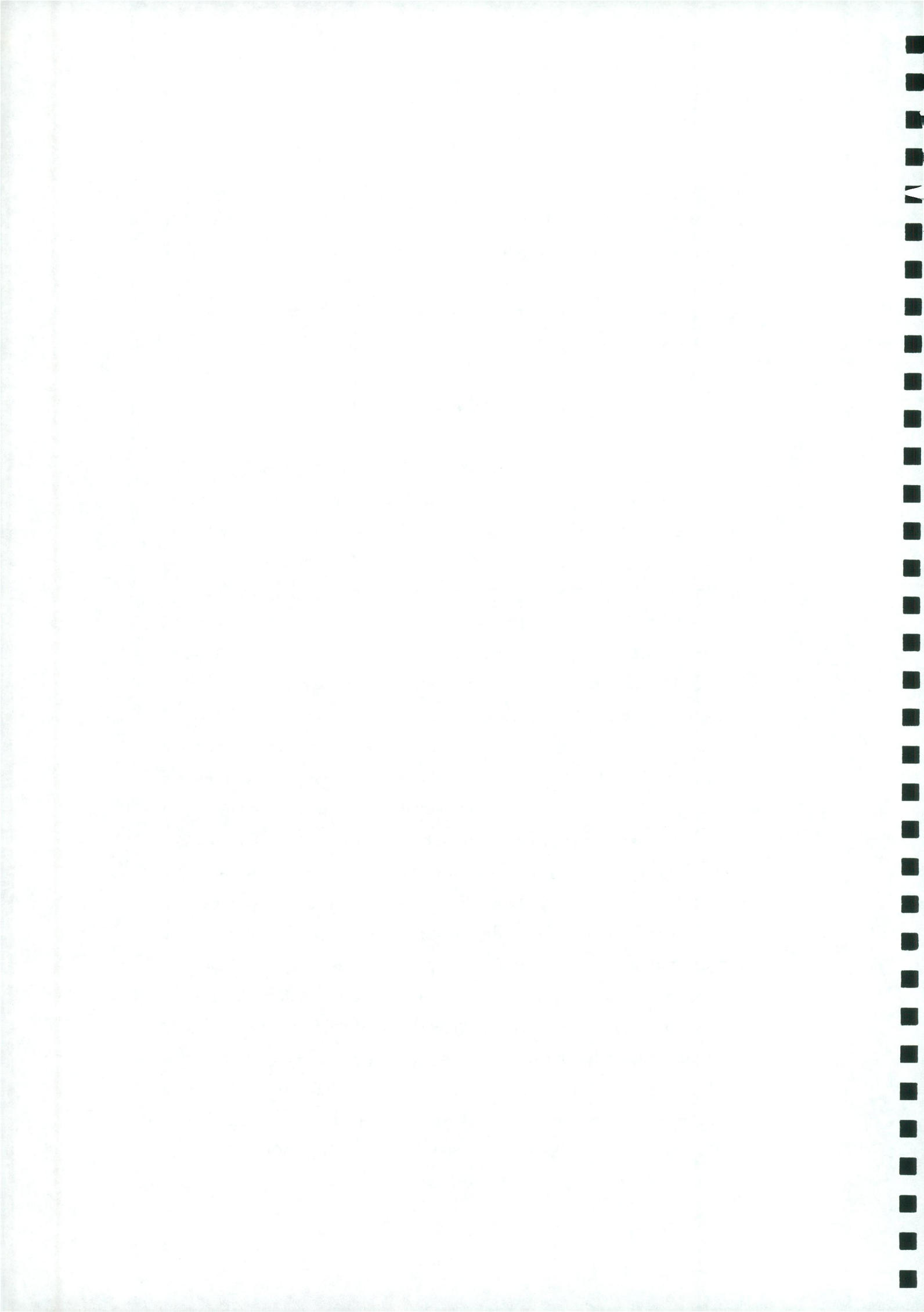




other two illustrations were used by the '*Boston Globe Magazine*'. The second to describe the idea of veterinary hospitals, for which Chwast has used an illustration of an aging cow being pushed along in a wheelchair. The third was for an article on record cover art; again Chwast has used a monkey to ascribe human traits to. The illustration has a particular carnival atmosphere to it .

Their Use of Typography and Typographical Design.

As well as being competent illustrators, the two men during this period experimented with typographical design. Chwast and Glaser understand that typography, unlike drawing and illustration has rules that must be followed. Of course type style is an aesthetic choice, but drawing and illustration limitations can be expanded and broadened, typographers cannot. Glaser and Chwast rooted their typography in tradition, so they are naturally reserved with type. They have never actually designed typefaces for text purposes, but they have created several headline alphabets. Fig 9 displays an alphabet designed by Chwast entitled 'Monograph'. It contains 37 characters and is essentially a development from Art Nouveau styles. Each character is individual and contains its own individual design motifs. An example of another Chwast headline alphabet is 'Bestial Bold' (Fig 10). Again it is a comical bulbous typeface which plays on human traits combined with typographical forms. Glaser's typefaces tend to be less ornate yet are none the less strictly used for letterheading. His 'Neo Futura' (Fig 12) was designed in three different weights for flexibility. It is a stencil variation of the classic Bauhaus 'Futura' typeface. Despite its apparent breakup of image and letterform it reads well. Probably Glaser's most famous typeface design is the bulbous 'Babyteeth' (Fig 11). The idea for the typeface Glaser claimed came from a poster he saw in a Mexican restaurant. The typeface is simple and blobby. The 'E' and 'F' have been drawn as if the designer had little knowledge of type design. Again this typeface is used only as a letter heading. The use of this typeface can be seen in Glaser's Hugh Masekella poster



(Fig 13). In this poster Glaser has used a variety of African motifs and styles but the subtlety in the poster lies in the mirroring of Masekella's smile with the openings in the letterforms. All too often typography can be the only element to design. This can be a common problem when the subject is too broad for an image solution. Letterforms are inherently more abstract than pictures and are consequently more useful for this type of problem solving. Letterforms, too, can develop a decidedly illustrative quality. Often what Glaser and Chwast would do to solve this type of problem would be to express an idea that is somehow reflected in the letterforms. For example, Chwast's 'AlphaBach' which appears in his book *Happy Birthday Bach* is an example of this. In it the twenty six letters of the alphabet are portrayed by caricatures of Bach in various positions representing each letters shape and form (Fig 14). But despite this humour with type design their use of typography in most of their design work is conservative and based on traditional values. As Chwast said in his biography '*The Left Handed Designer*', " I play with type as a design element but I respect its rules. The rules of drawing and basic design are also supreme, but they can be expanded, those of typography cannot." This sense of perspective allows a designer to know his limitations which allows for the creation of good design. Because Glaser and Chwast are not type designers their alphabet designs are novelties or graphic ideas expressed typographically.

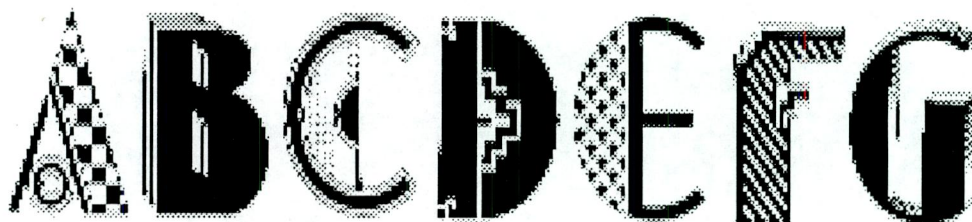
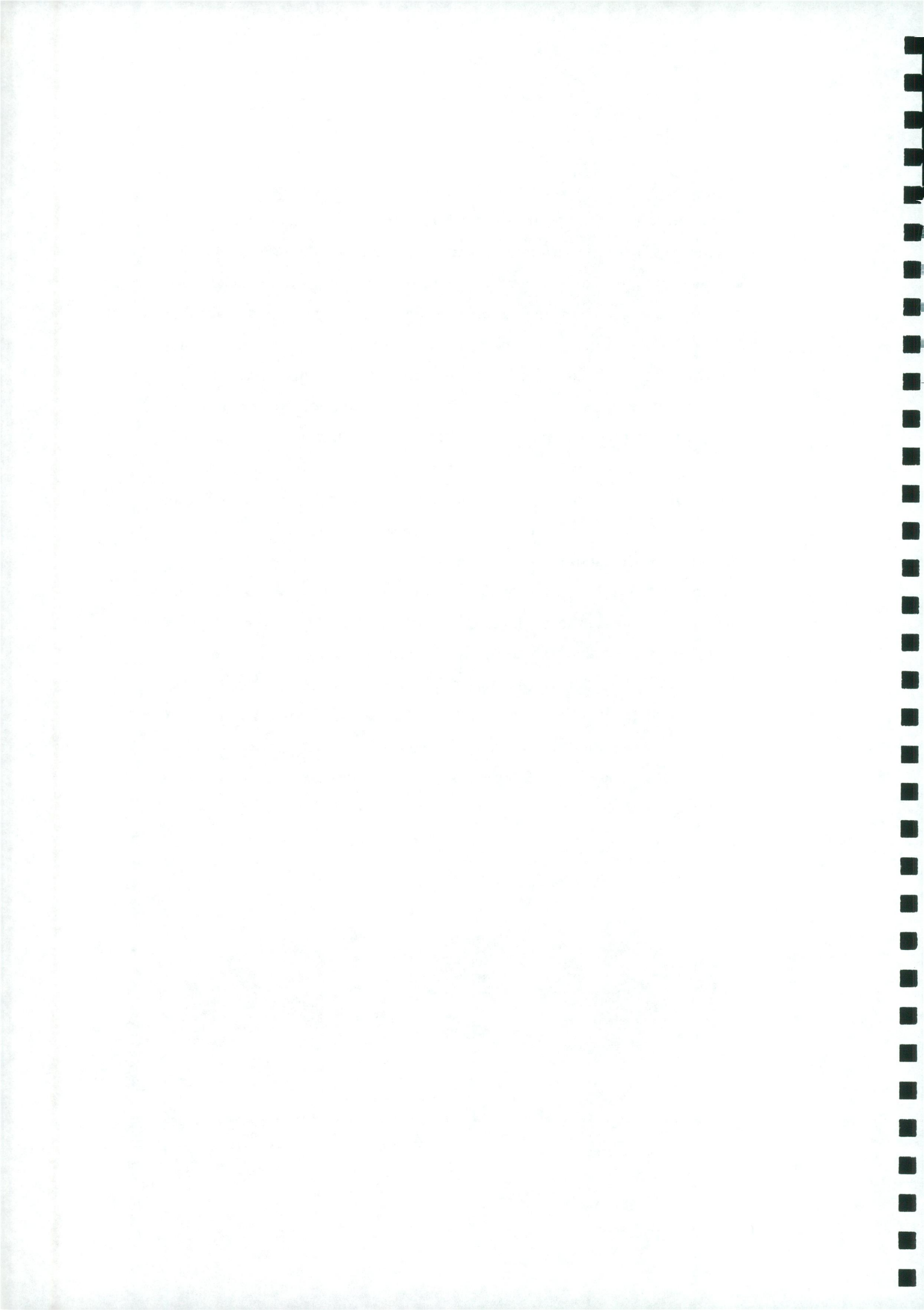


Fig 9. An example of Chwast's *Monograph* typeface. Note each characters individual traits.



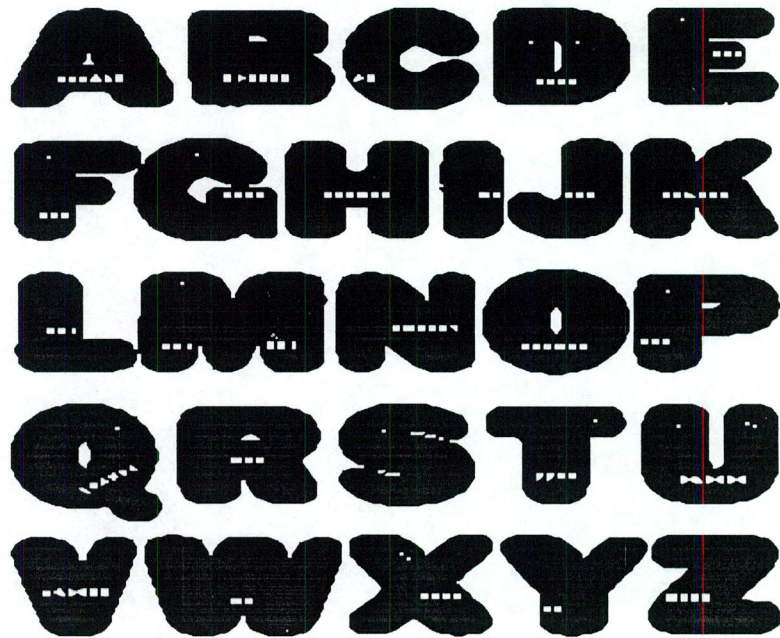
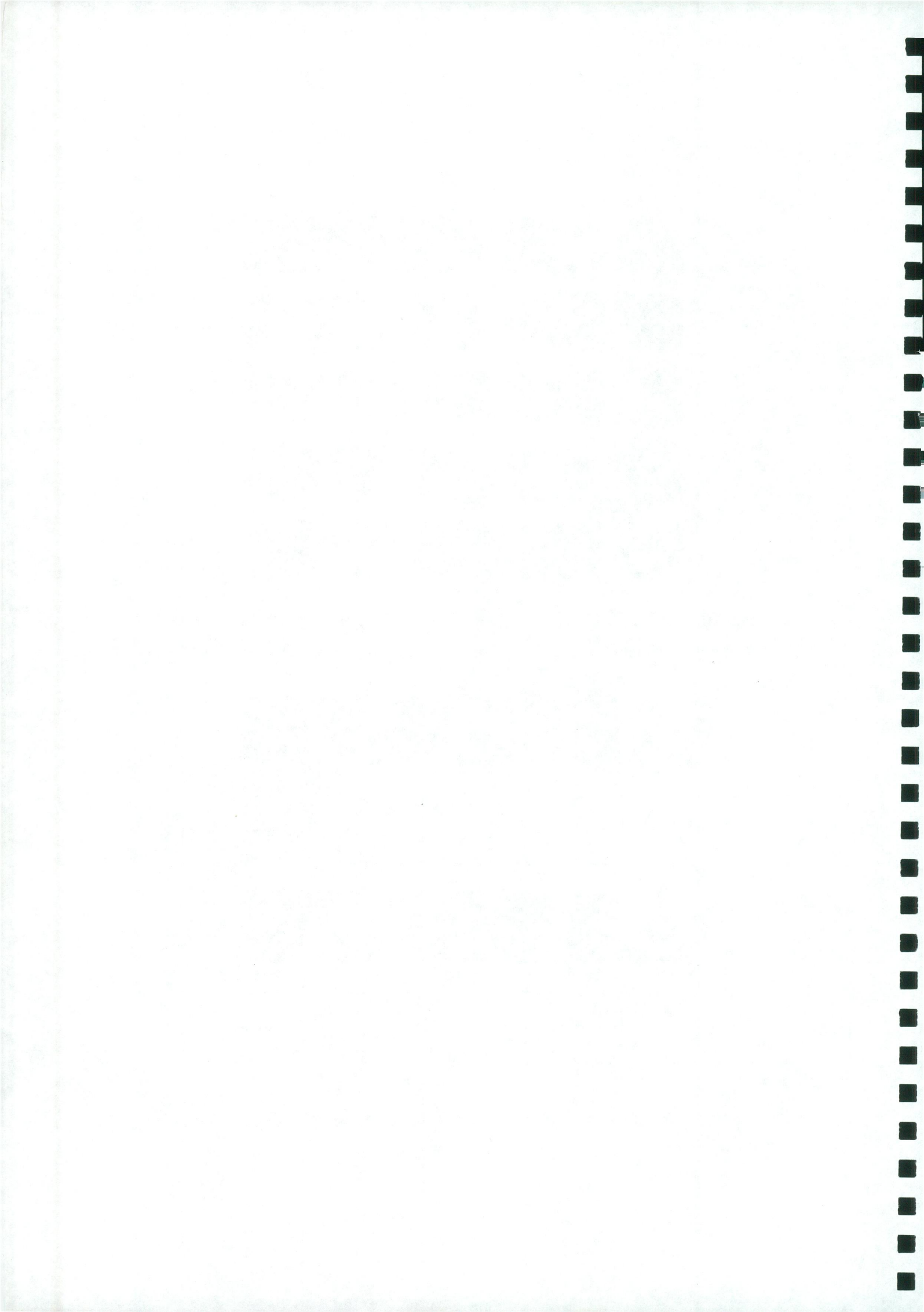


Fig 10. Bestial Bold. A headline typeface designed by Chwast for the 'Not Quite Human' issue of the Pushpin Graphic magazine.



Fig 11. A selection of the various forms of Glaser's 'Babyteeth' typeface



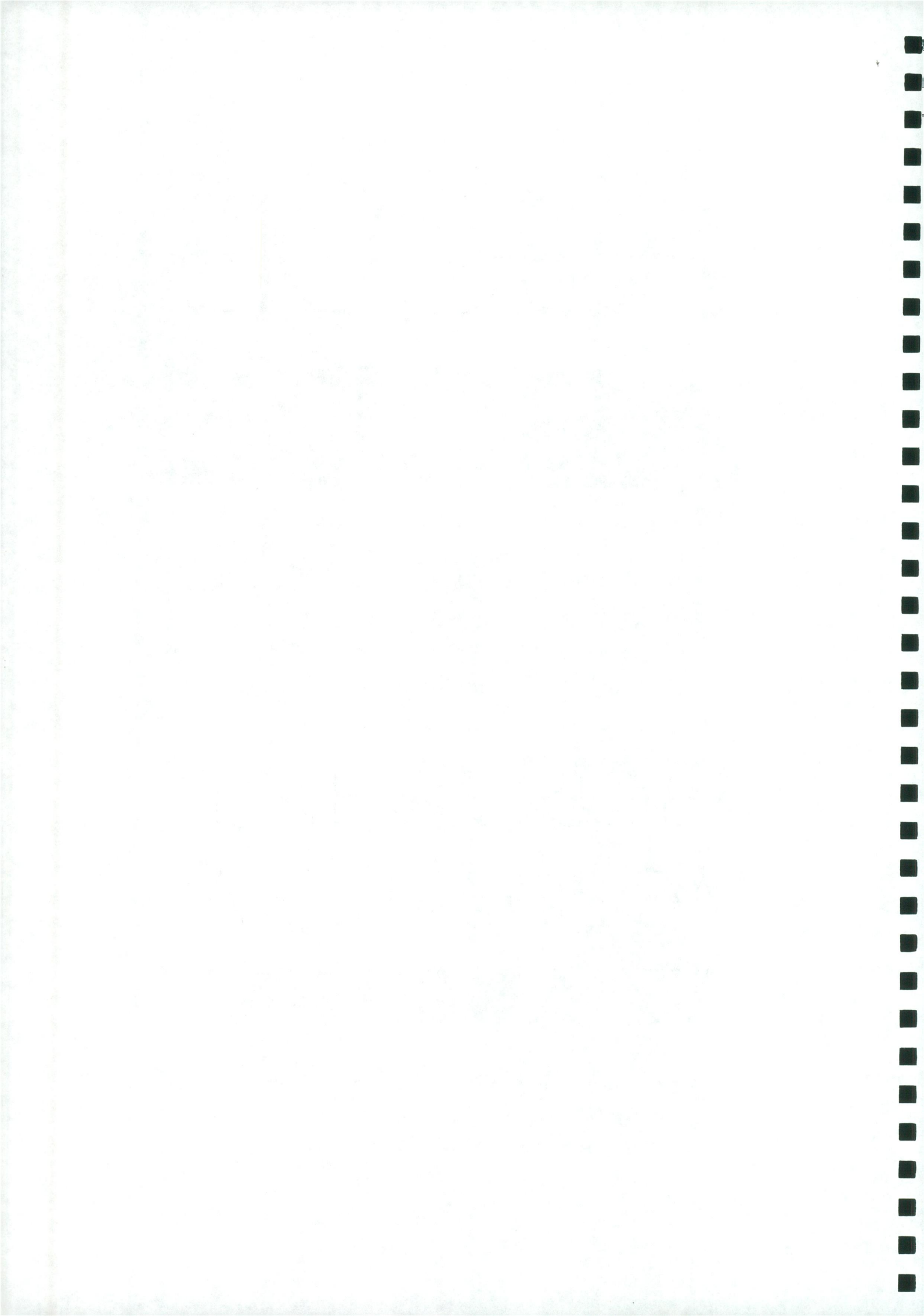


ABCDE
ABCDE

Fig. 12. Glaser's 'Neo-Futura'. The typeface is simply a stencil variation of the classic *Bauhaus Futura* typeface (seen below). Glaser designed his version to be used as a headline alphabet. Despite its apparent breakup of form it is easily legible.

ABCDEFGHIJKL
MOPQRSTUVWXYZ
XYZ **ABCDEFG**

An example of the *Bauhaus* typeface Futura which Glaser based his 'Neo Futura' typeface on.



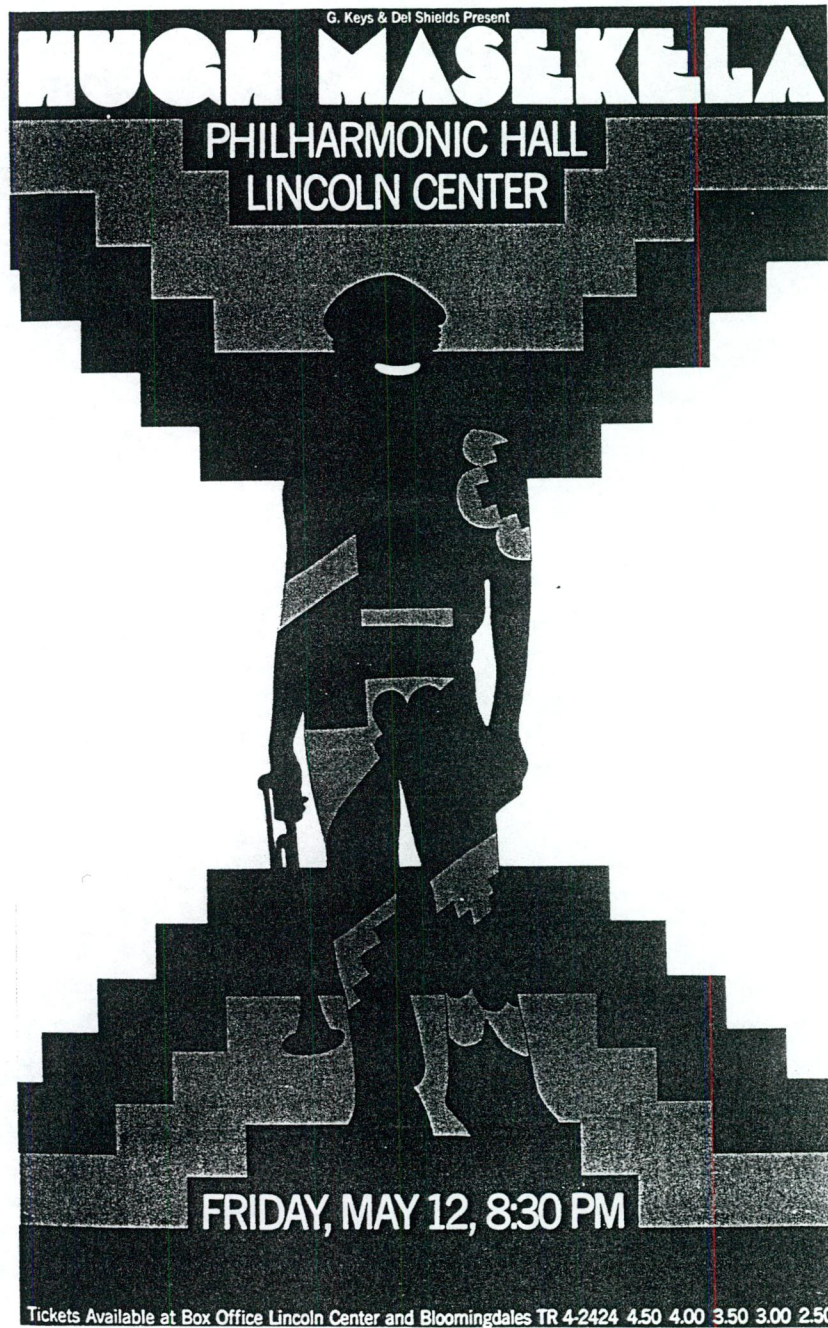
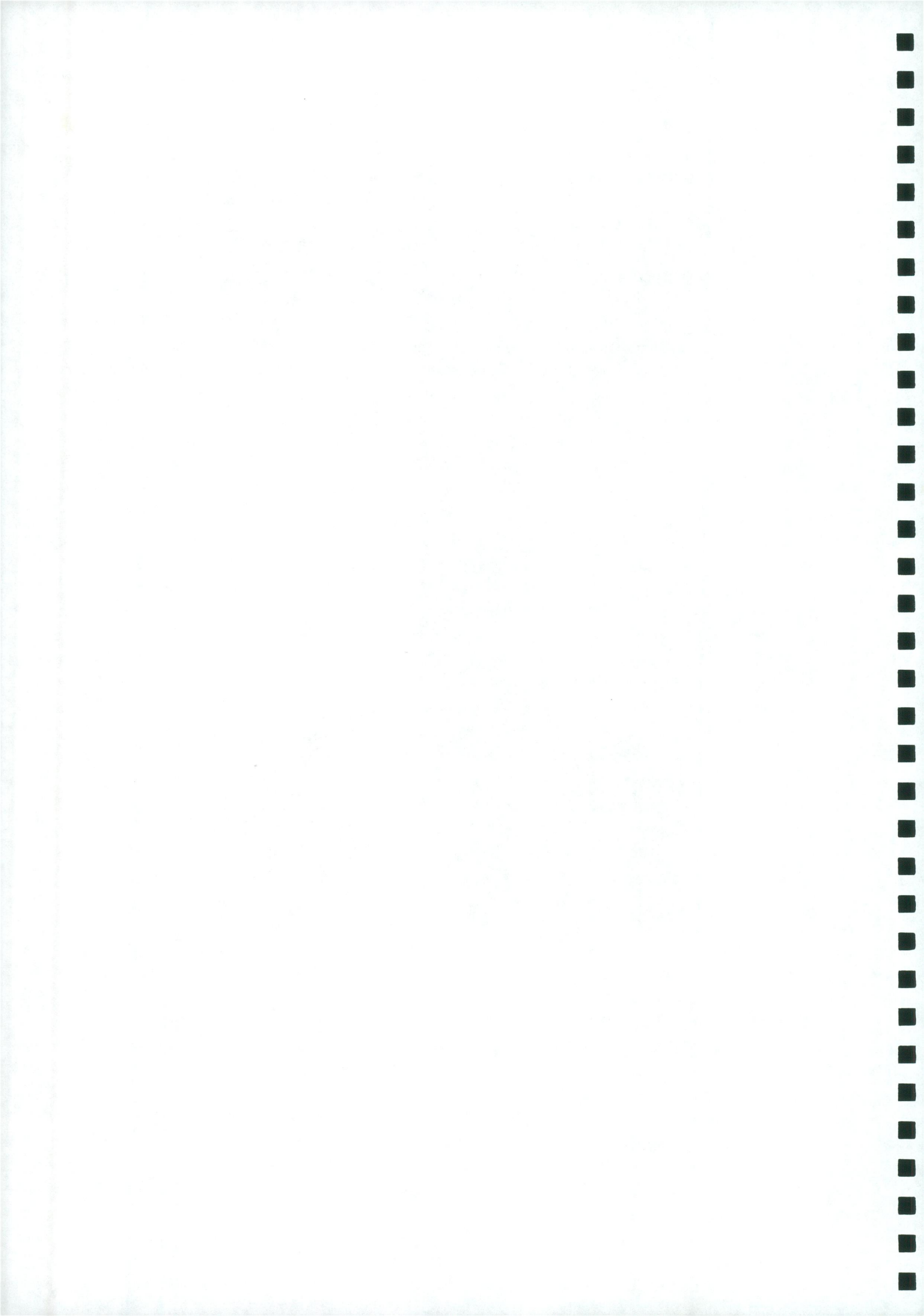


Fig 13. Glaser's Hugh Masekella poster. In the poster we can see the use of the 'Babyteeth' typeface as a headline font. It's use is restricted to that of headline only, in text it would be too hard to read. The subtle play used in this poster is that of Masekella's smile mirroring the openings in the letterforms.



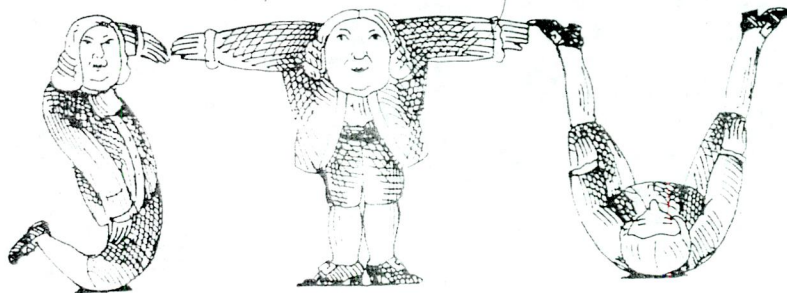
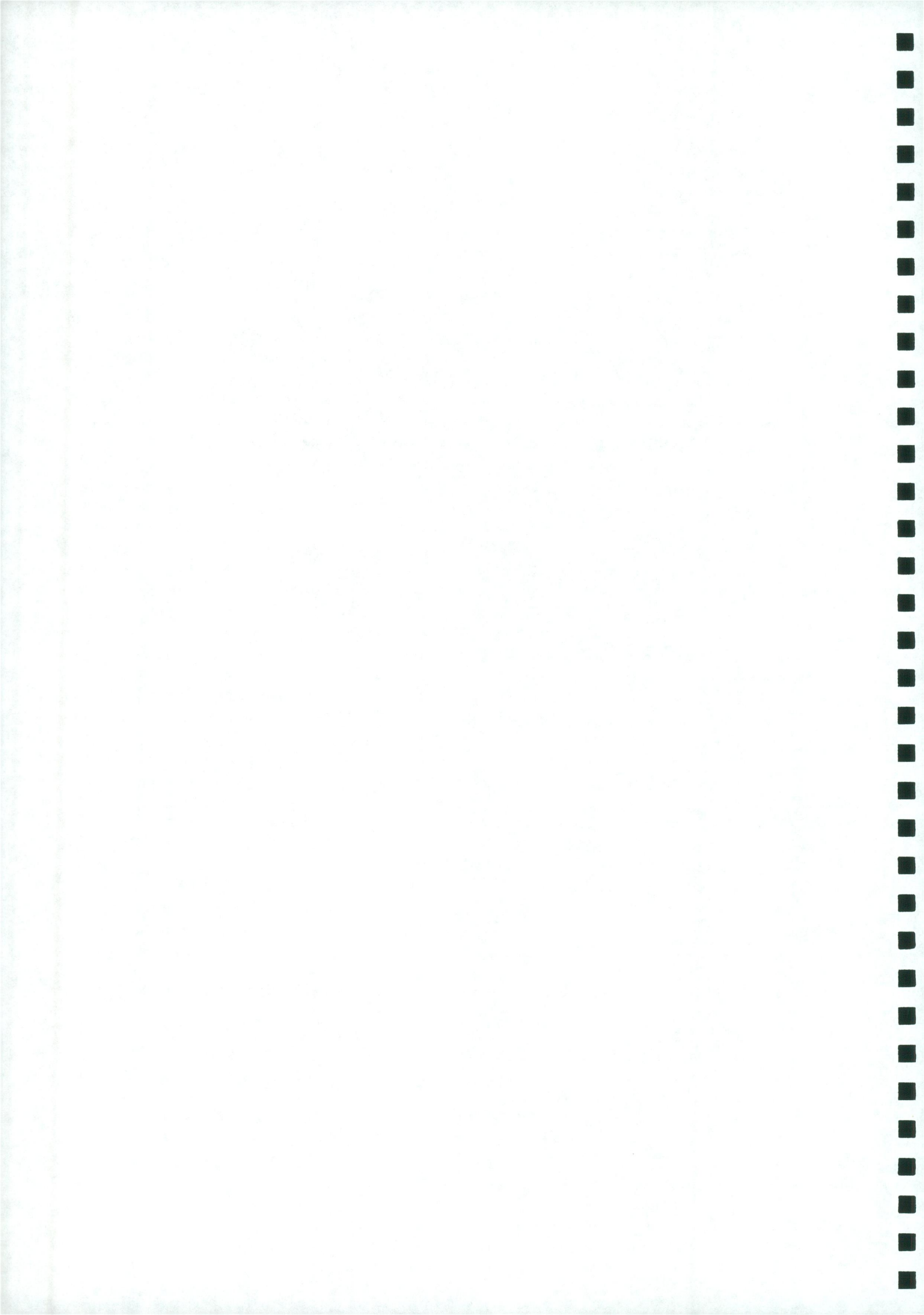
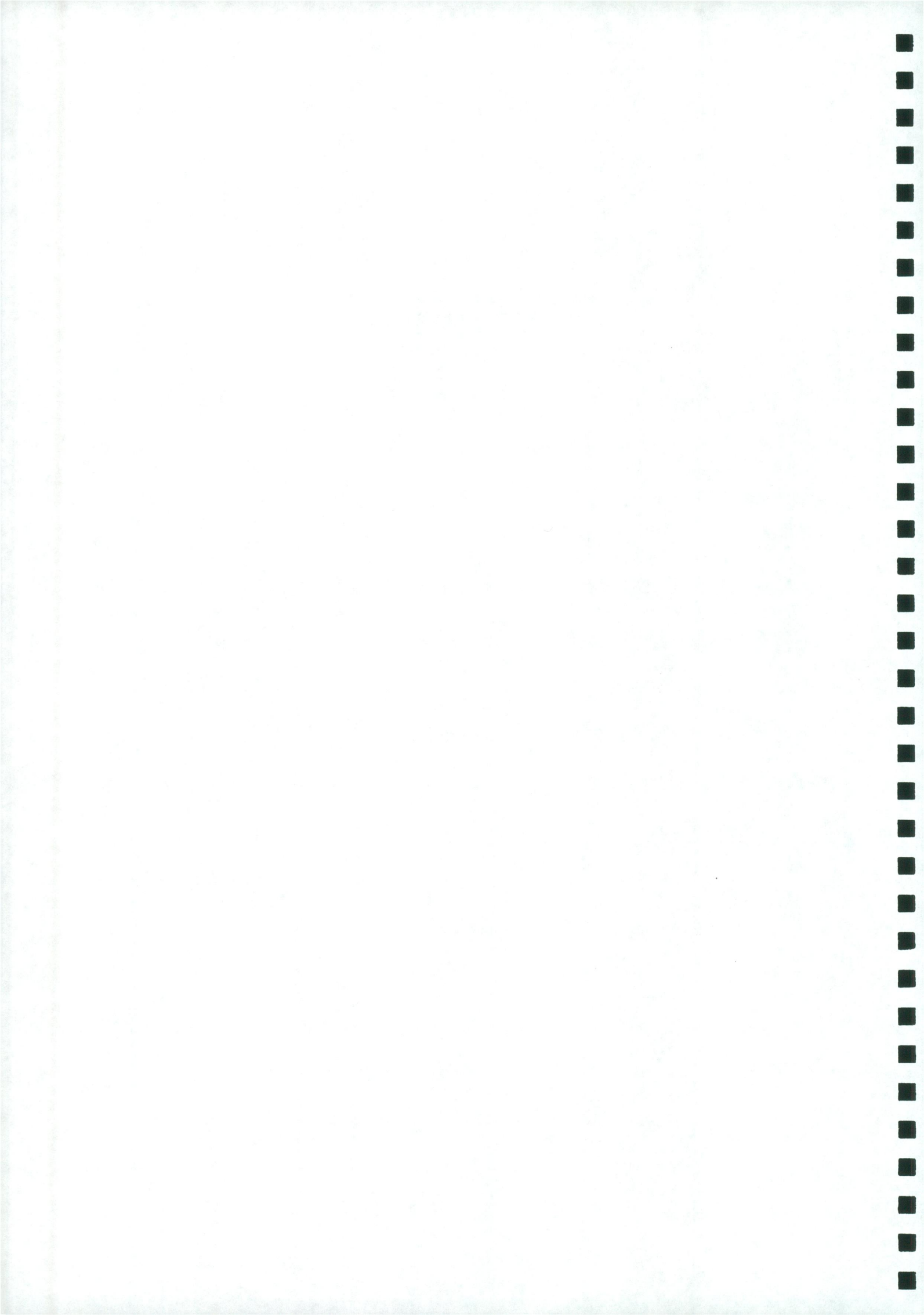


Fig 14. Chwast's 'Alphabach'. This fun alphabet was created for the tricentenary of Bach's birth and it appears in Chwast's book *'Happy Birthday Bach'*. Here Chwast has applied humour and fun to typography by creating an alphabet based on caricatures of Bach in different poses which correspond to the letterforms and shapes of the English alphabet.



CHAPTER TWO



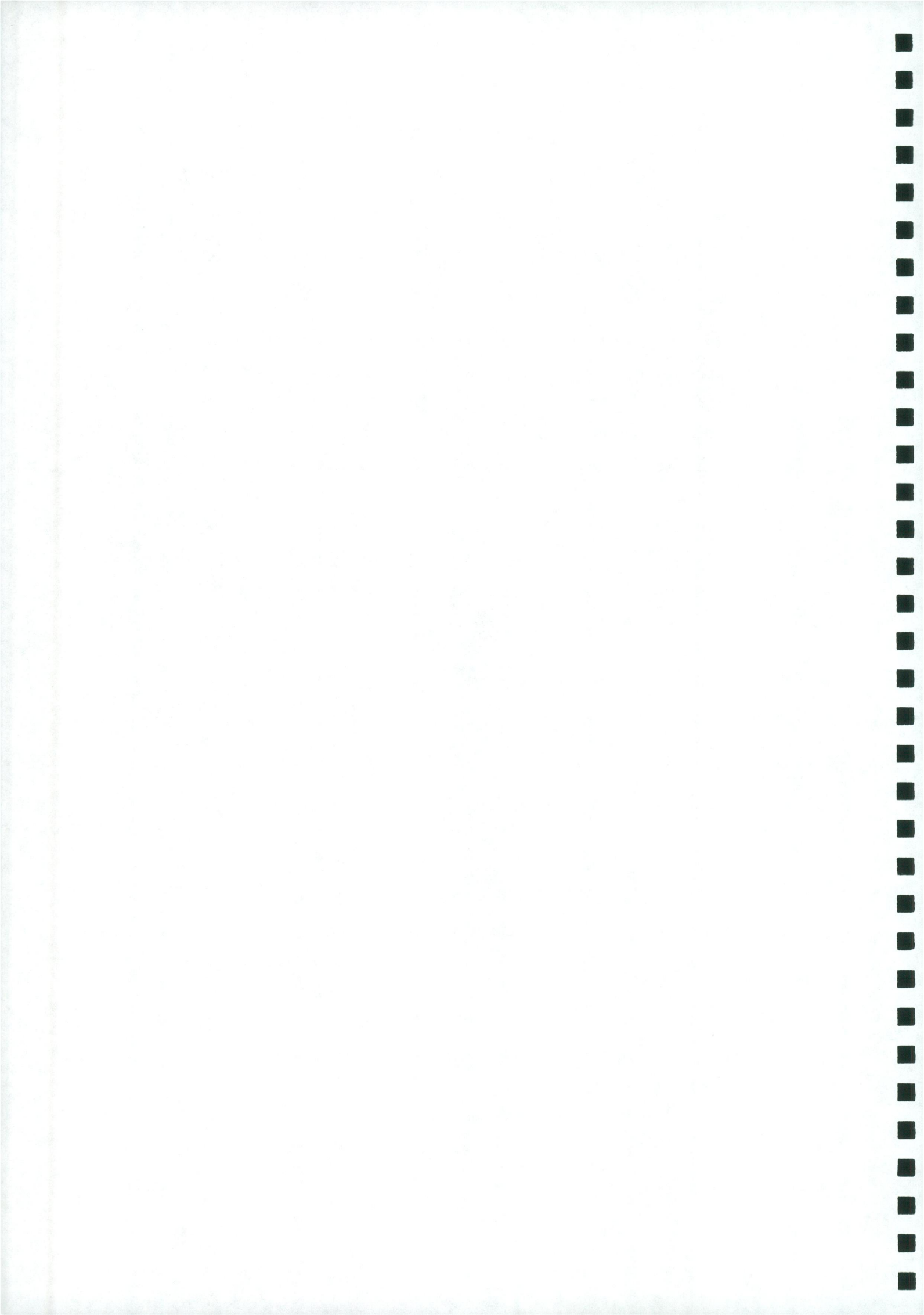
The Work Carried Out By Chwast and Glaser in the Seventies and Eighties.

Much of the work Glaser did during the late sixties and early seventies set the standard for the work he does today. During the early seventies he was asked to design a store for children in New York. This was possibly the beginning of his interest in interiors and exhibition design. The store, for The Childcraft Company, employs fun devices such as an entrance for adults and an entrance for children. It is a one-storey building containing essentially three dimensional elements of Glaser's own graphic work, with strong use of bright colours and bulbous round forms. The store itself is brightly coloured and employs Glaser's logo on the entrance and exit door handles (Fig 15).



Fig 15. An example of Glaser's Childcraft logo design.

Another example of Glaser's adaptability is his reservoir of styles and approaches. His calendar cover for the 'Zandersfeinpaoiere' company (a German paper manufacturer) completed in 1984 can be traced back to his Herman Hesse bookcovers in 1971. The Zanders Calendar cover employs strong graphic elements with illustrative power. (fig.16) Each month of the calendar is represented by the work of an artist, in this case Georgia O'Keefe combined with an illustration of the particular artist by Glaser. This can be seen as a development of Glaser's Herman Hesse book covers completed in 1971 (fig.17). The variation in this piece is created by varied illustrative styles and a strong continuous typography. The portraits of Hesse





HERMANN
HESSE



Rosshalde

HERMANN
HESSE



If the War Goes On...

HERMANN
HESSE



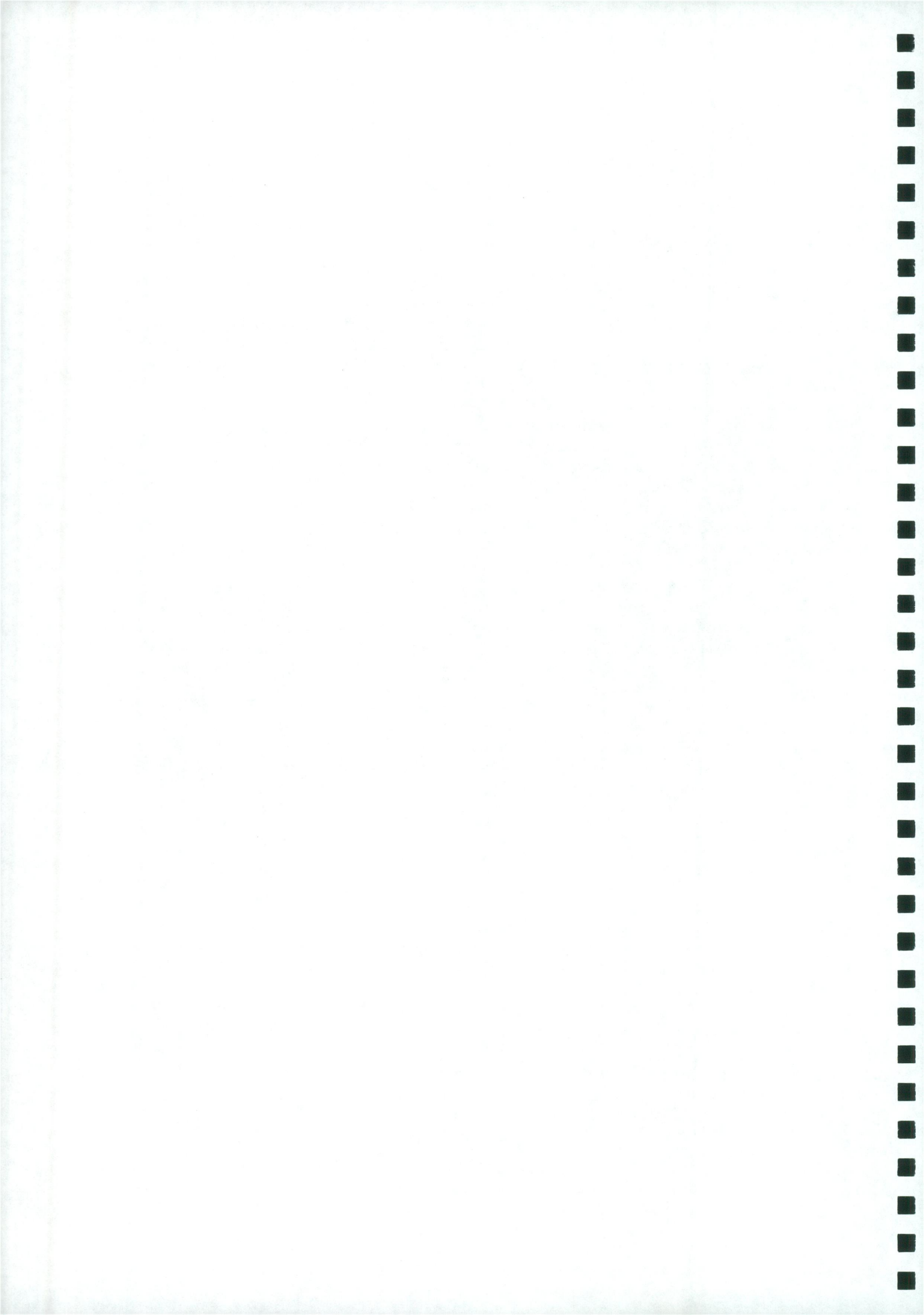
Autobiographical Writings

HERMANN
HESSE



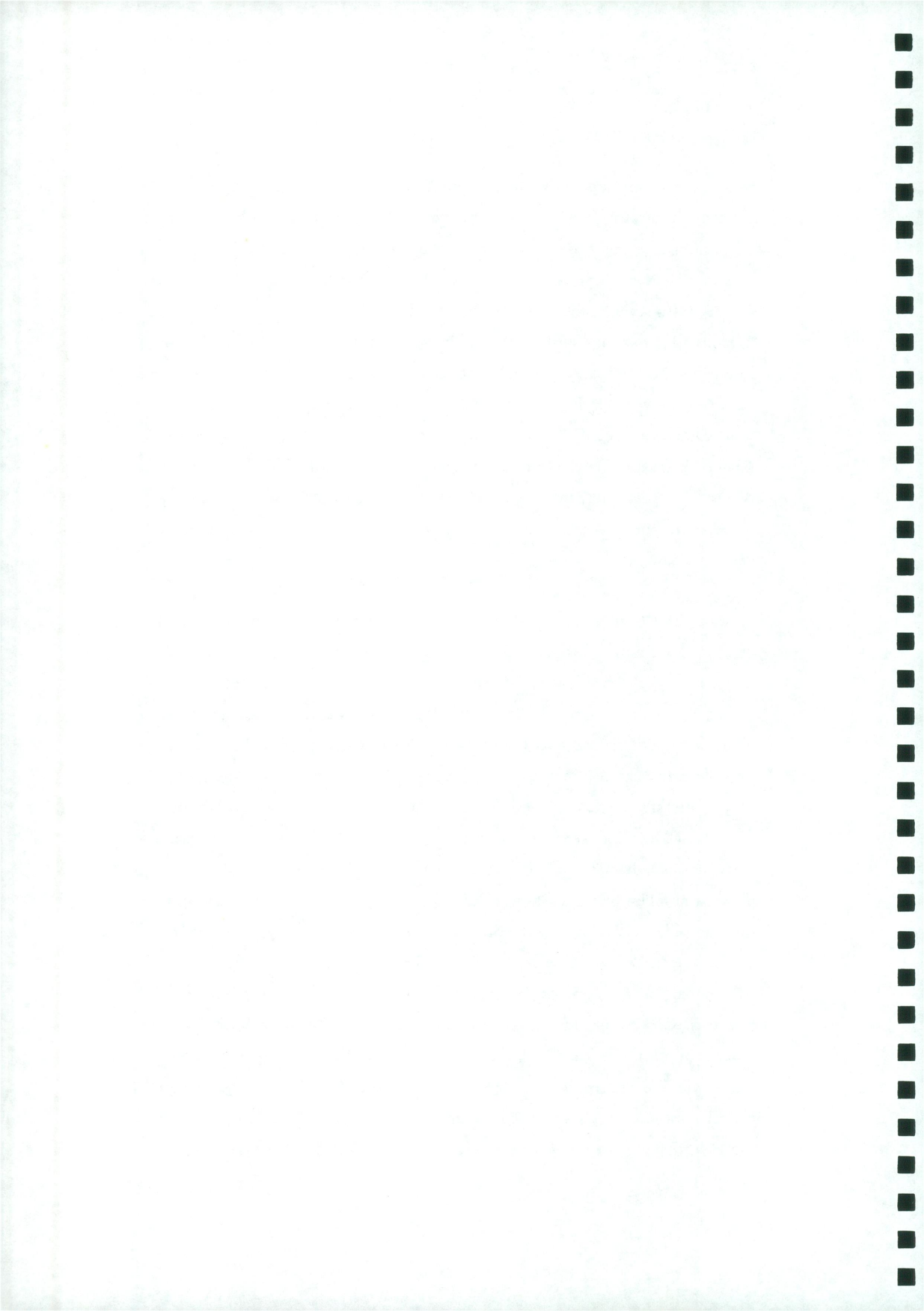
Narcissus and Goldmund

Fig 16. Glaser's cover for a calendar for 'Zandersfeinpaopiere' a German paper manufacturer. The strong Graphic elements that are present in this piece, such as continuous typography and strong graphic illustration, can be traced back to Glaser's Herman Hesse book covers from 1971, (fig 17 above right). The Hesse covers combine strong Graphics with simple yet changing illustrative styles and continuous typography to create four individual yet related pieces of Graphics.



relate to each period of the book's publication (i.e. the writer's age at the time of publication). The styles reflected in each portrait display Glaser's adaptation to various art styles. These range from linear Matisse-like drawings to a German expressionist style, to a Munch-like style, and finally to an early Picasso style. Glaser was possibly thinking of the Hessian idea of many personalities existing within one body whilst completing this brief. It is interesting to compare this brief within Zander's calendar, there is almost 15 years between each piece, yet both pieces could easily be of the same year. One would easily recognise the styles and approach as that of Milton Glaser. Primarily Glaser is a designer who illustrates, and if one looks at any of his works that are part of a series one will see that his goal is to create a piece of design that has impact combined with a strong sense of continuity and variation.

Chwast, like Glaser is interested in keeping the viewer's attention and in creating continuity with variation. His 'Ink Tank' poster (fig.18) is a mastery of this style and approach. In the poster he had to display characteristics of eight very distinctive illustrators, including himself. The centre piece of the design is an eight digit human hand. On the top of each finger we find patterns that conform to each illustrator's artistic style. While this displays Chwast's powers as a comic designer, his cover for Time Magazine (fig.19) of Nov.27, 1978 was very topical. In the case of this piece, the main story was based on the fall of the Shah of Iran, Chwast has of course displayed the fallen Shah as a Persian rug, again displaying the use of combining two objects, (in this case the Shah of Iran and a Persian rug) and creating a new object, and visual pun. In 1985 Chwast worked on the theme of the tricentenary of the composer Johann Sebastian Bach's birth. To commemorate this, Chwast produced 300 posters, prints, illustrations and booklets. The project more than any other represents the amazing variety of ideas, style and approach that Chwast encompasses (fig.20). It also displays the amazing diversity Chwast could create on one topic alone ranging from the absurd, How to draw a pear? (fig.20) in which we see a caricature of



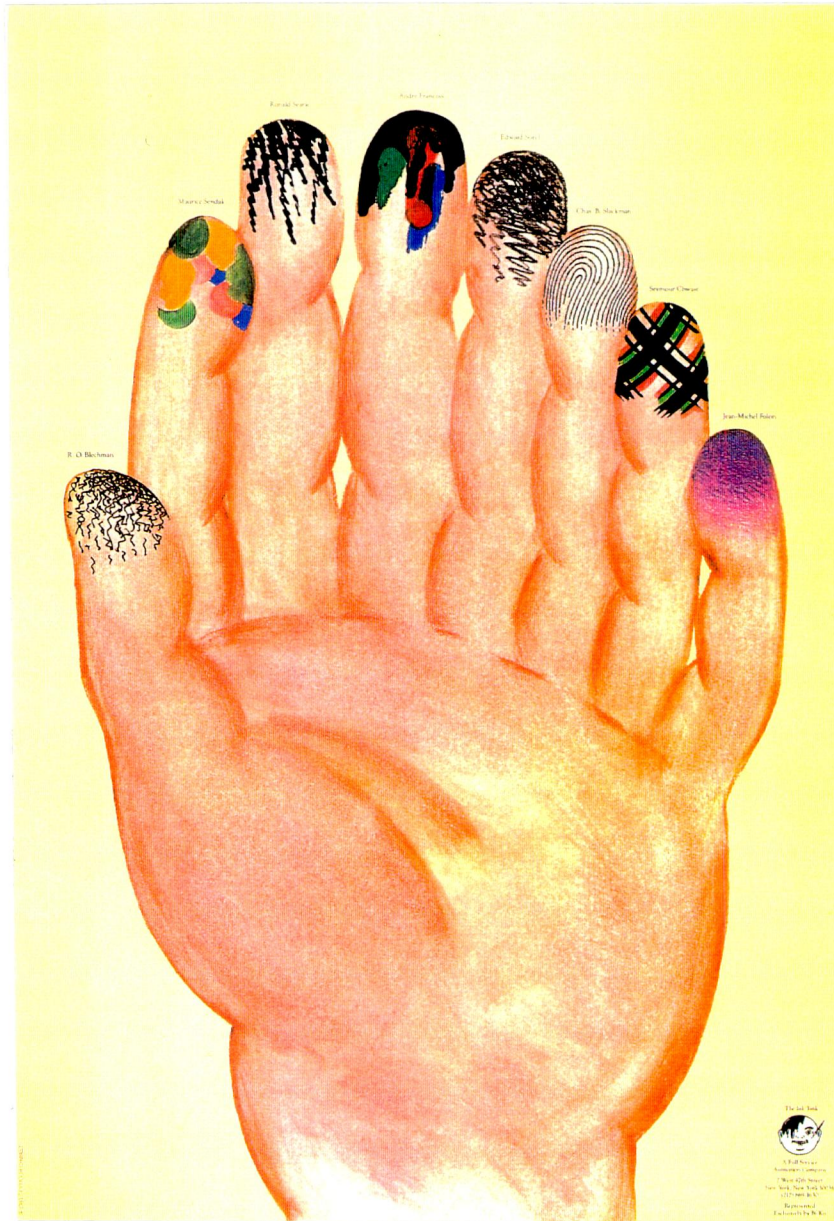


Fig 18 Displays Chwast's Ink Tank poster. In this poster he had to display the graphic and illustrative qualities of eight different illustrators and designers who were represented by the Ink Tank animation studios. The piece is an example of Chwast's adaptability to any illustrative style.



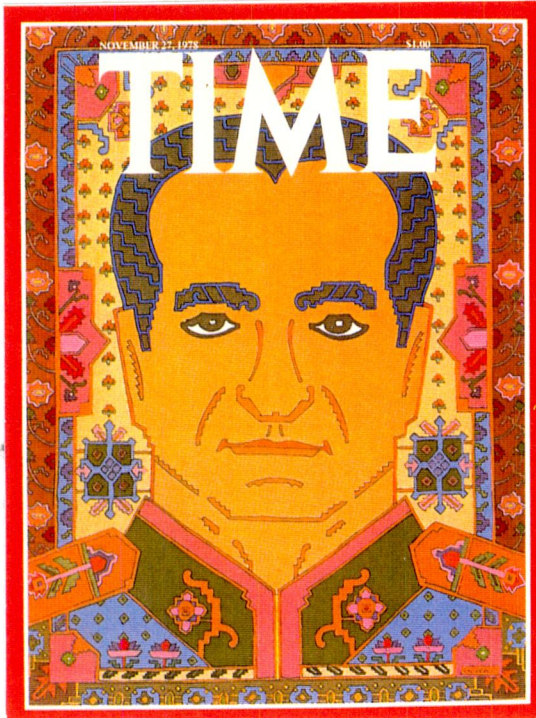
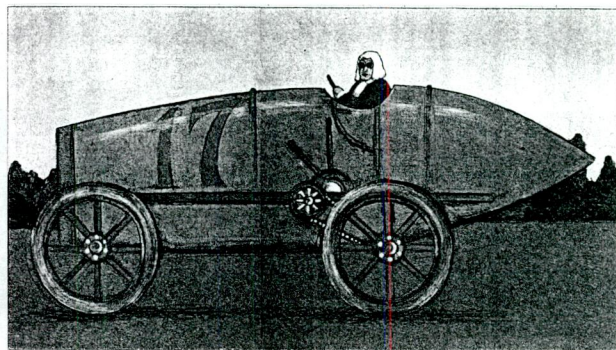
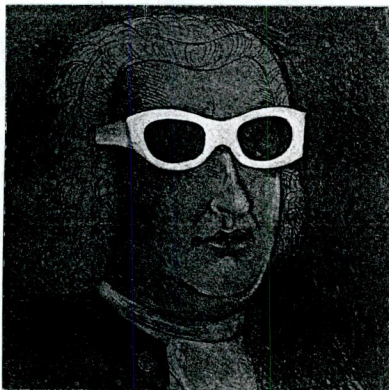


Fig 19. Chwast's cover for Time magazine of Nov 27th, 1978. The illustration was used to describe the leading article on the imminent fall of the Shah of Iran. Chwast in his illustration has combined two objects, the fallen Shah and a Persian rug, to create one single identifiable image.

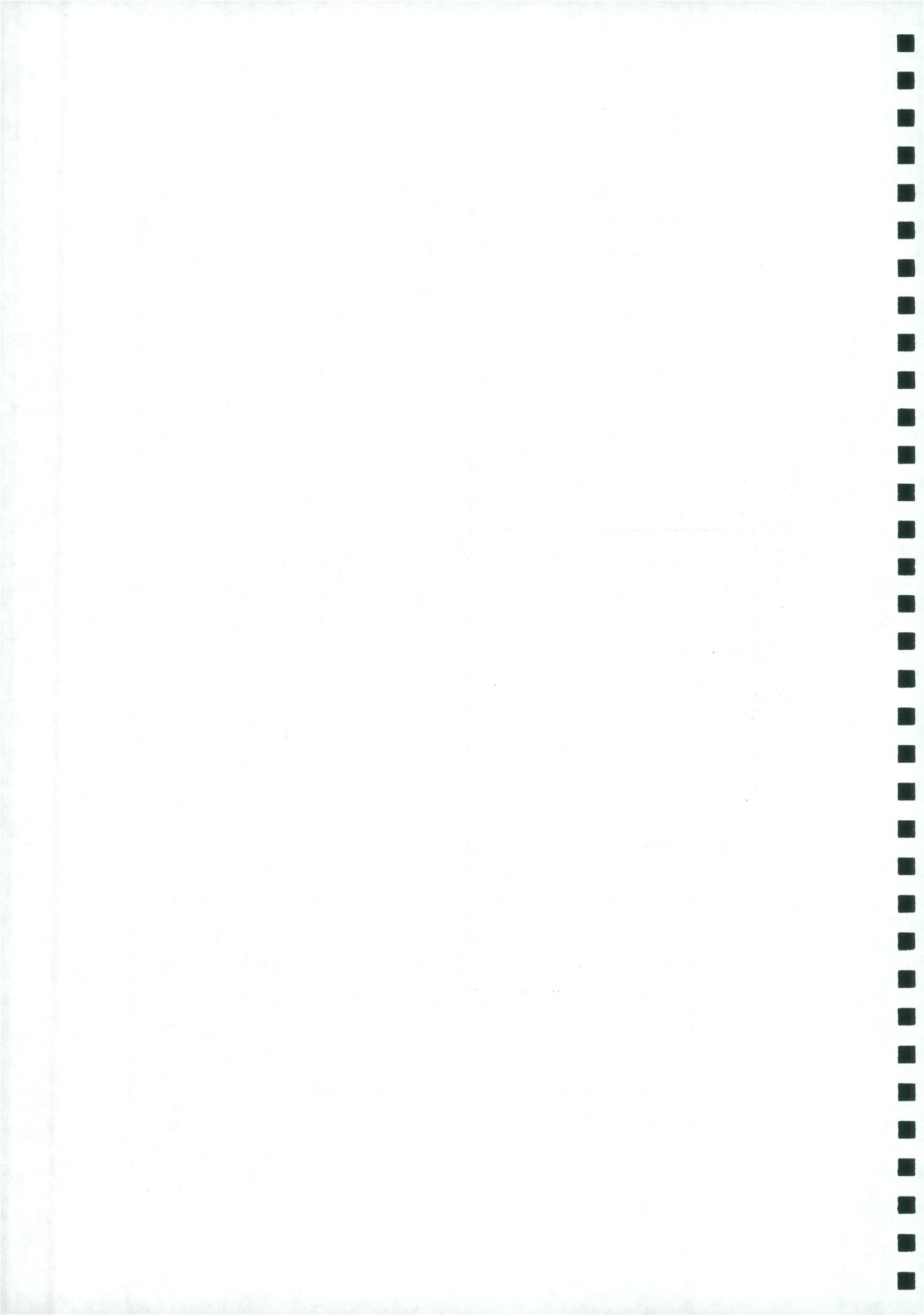
Fig 20. 'Happy Birthday Bach'. Chwast's tribute to the great composer was captured in his book '*Happy Birthday Bach*'. The illustrations are humorous and display Bach in a series of surreal, funny and quirky situations, such as the ones below which illustrate Bach as pear, Bach as clown, Bach wearing 3D glasses and Bach as race car driver.





Bach slowly become a pear in four easy steps, to the use of Bach's wig as a birthday cake complete with candles and Bach in tow with cigar. This delightful humour typifies much of, if not all Chwast's work.

Much of Glaser's most exciting poster design was created during the period between 1970-84. He has created a new look for the Julliard School of Music in New York . These posters are clear and concise, yet have a playful side. They convey their message through colourful images which do not confuse the viewer. Design works by means of conveying a message to the viewer based on his or her previous experiences and understandings. Designers must invite linkage, and I feel that Glaser and Chwast do this. They unify separate occurrences. Design should convey a message to the viewer based on his or her previous experiences. Chwast and Glaser have an understanding of this concept. For example Glaser's package design for "Best Kept Secrets" (fig.21), a mail order catalogue firm from Colorado makes a pun on the Ingres painting, "The Turkish Baths". In Glaser's design we see the woman, head turned, finger on lips as if to tell the viewer to keep a secret. This joining of two separate occurrences, ie an Ingres painting and an idea for a piece of corporate design, is a classic example of this type of linkage. Design is about creating a link between two separate phenomena which have never before been unified. Most of what we experience we do so through our eyes and it is important that many of the assumptions made about design be visually attractive. Glaser is master of this approach. Even in the commercial world of corporate identification he finds room for puns, quips and hidden jokes. This sense of fun and creativity can be seen in such posters as the EE Cummings biography cover. The idea for the cover came from, according to Glaser, the fact that the poet's name always appeared in lower case, thus the lower case 'e's (fig.22) representing Cumming's eyes. One can surmise that in this situation the design solution has emerged from given peculiarities though one can suppose that



in this case the artist was taking an easy way out, a 'cheap shot' if you like. I feel however, in this case, where the relationship between question and answer is more penetrating, the result is very satisfying. Apparently though, the author, Charles Norman, hated the cover. In the case of Glaser's cover (Fig 23) for Felix Markham's Napoleon, Glaser uses Napoleon's hat to emphasise who it is we are actually seeing, rather than use a facial profile, because in the case of this piece use of the hat guarantees instant recognition. This use of recognisable objects which cause an association in the viewer's mind is a common theme which runs throughout Glaser and Chwast's work.

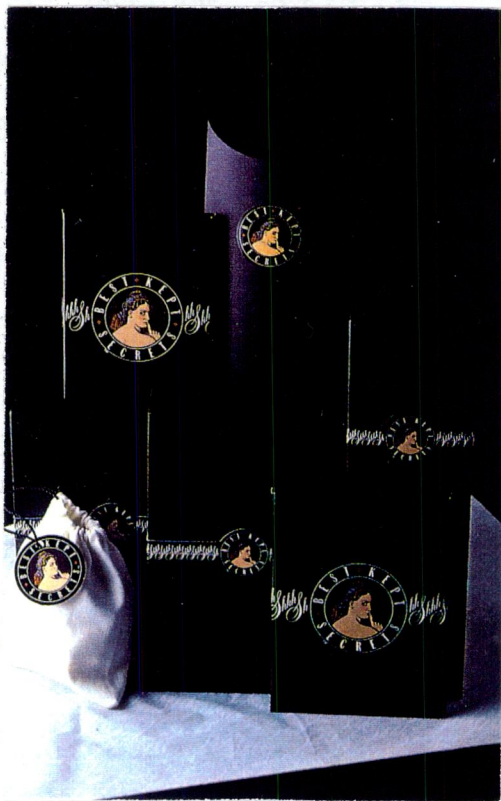
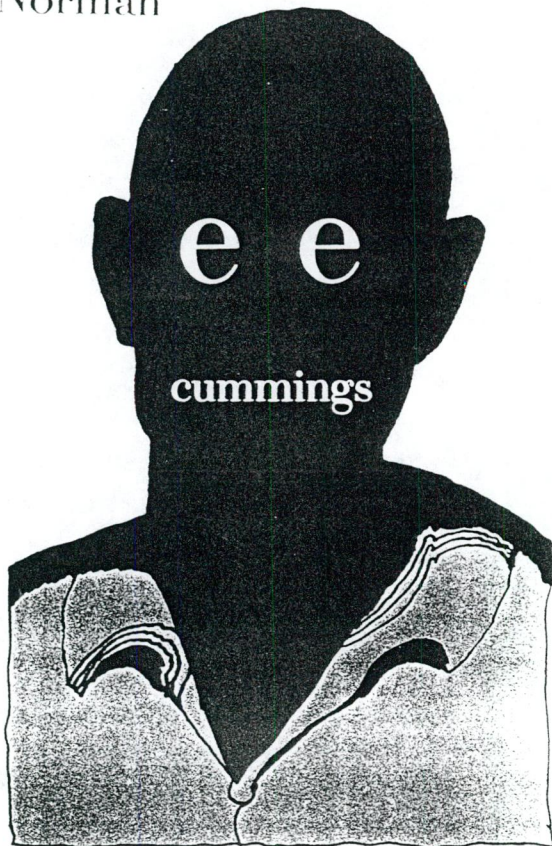


Fig 21. Glaser's design for the packaging for 'Best kept secrets'. A mail order company. Note the use of Ingres Turkish Baths scene used by Glaser as a 'graphic pun' to play on the company name.

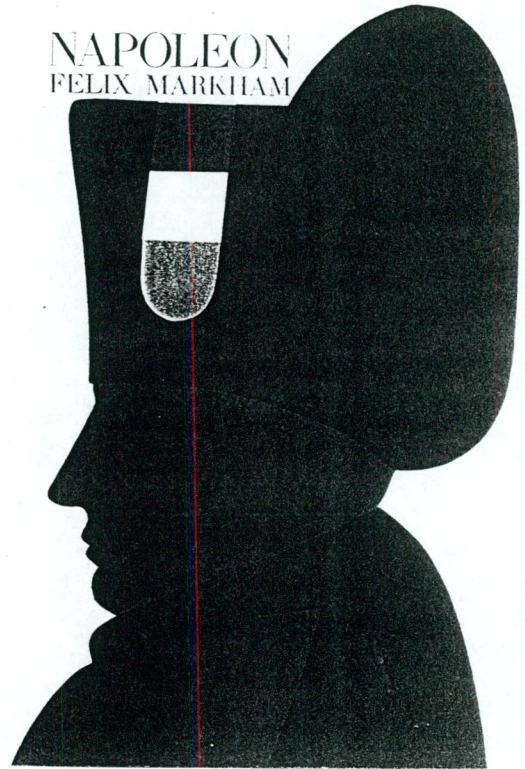


A Biography by
Charles
Norman

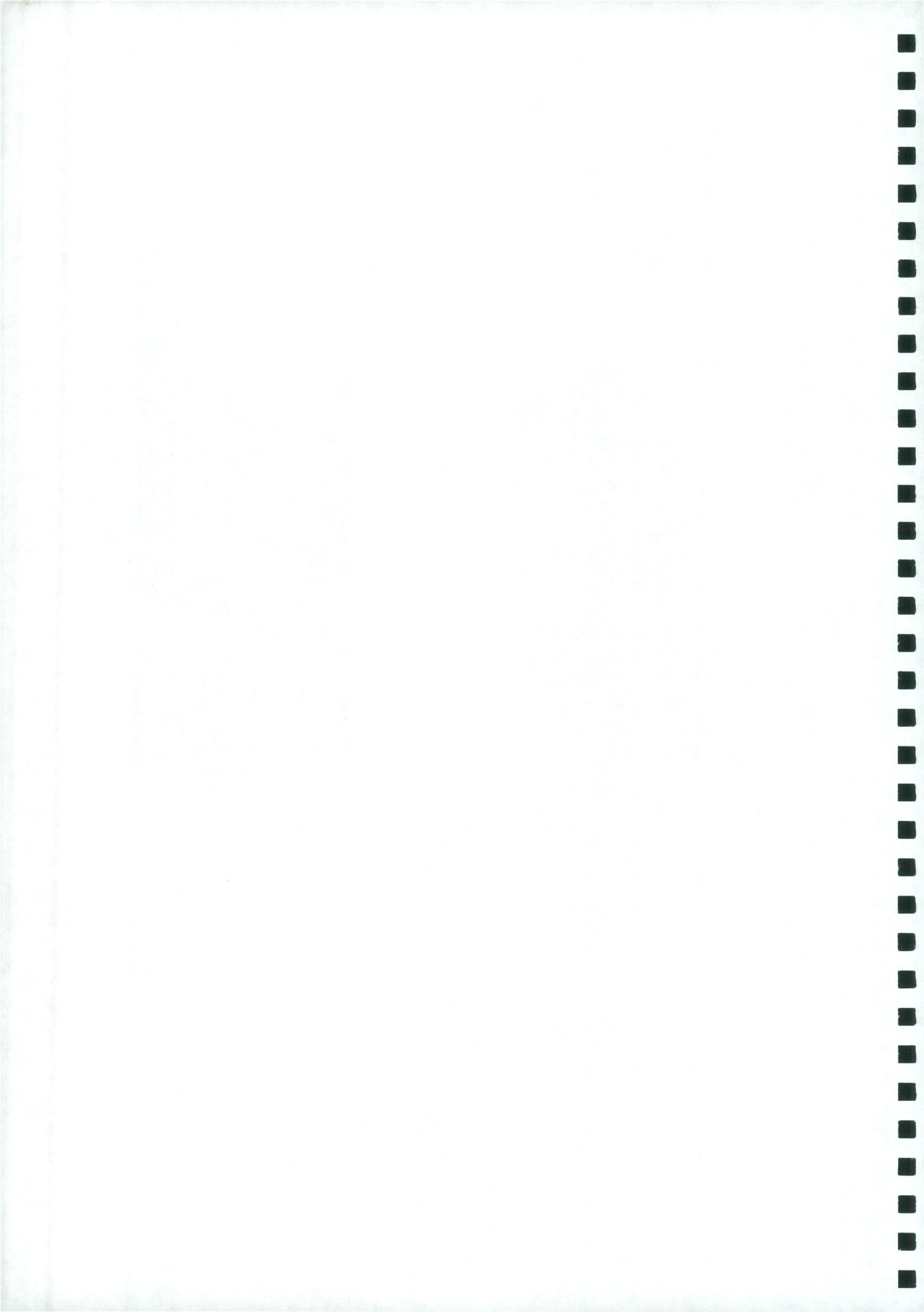


INCORPORATING IMPORTANTLY NEWLY DISCOVERED DOCUMENTS

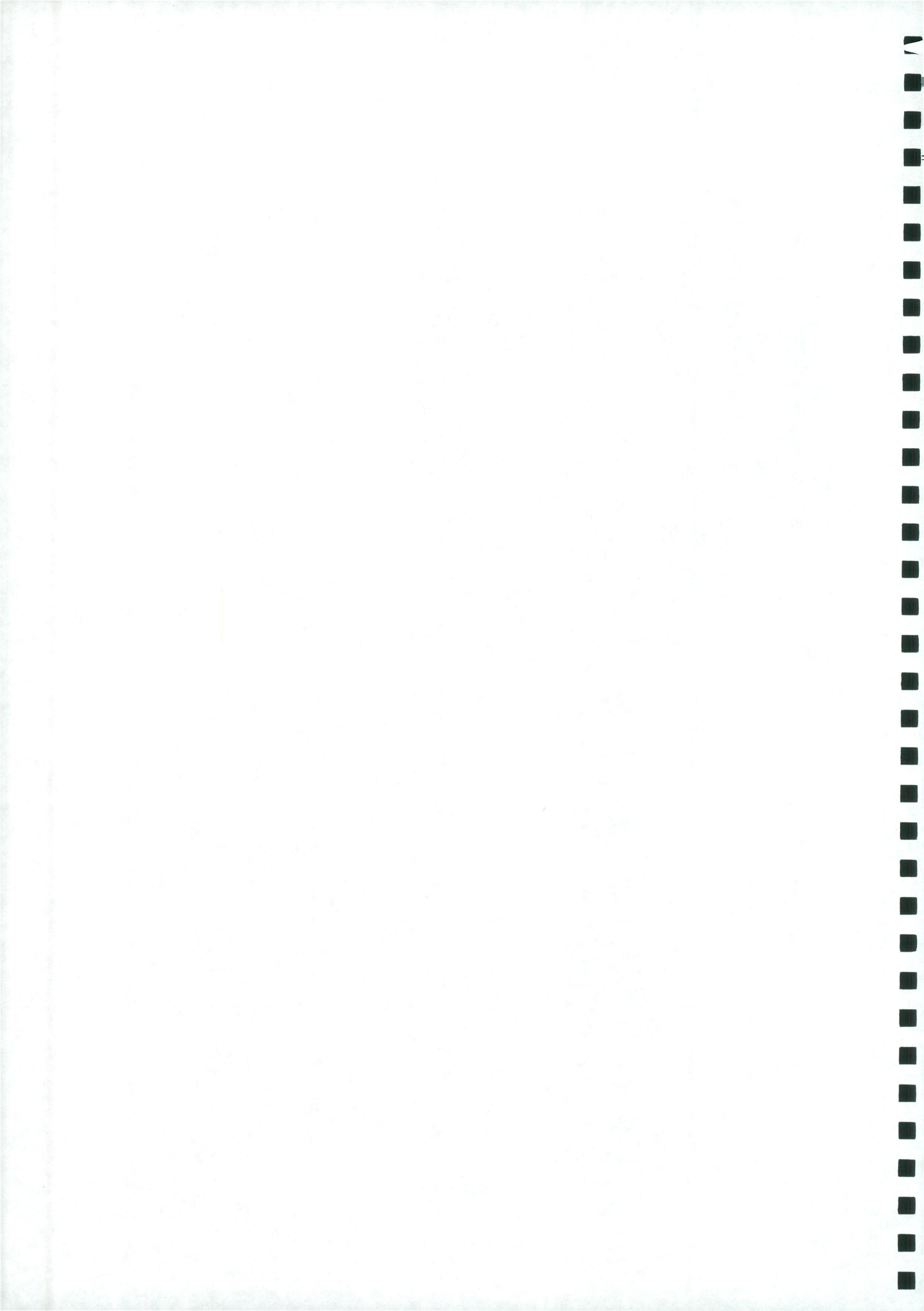
NAPOLEON
FELIX MARKHAM



Figs 22 & 23. Two of Glaser's book covers. Fig 22 was created for a biography of E.E Cummings. Fig 23 was used for a book by Felix Markham based on the life of Napoleon. Note the use of the hat to describe Napoleon rather than use physical characteristics.



CHAPTER THREE



The Influence of Surrealism on Glaser and Chwast's illustrative styles.

One can draw parallels with the work of Chwast and Glaser and that of the Surrealism of Dali, Magritte and Ernst and to an extent de Chirico. The surreal themes of misplaced objects, realistic situations that are confounded by odd relationships and strangely connected elements, run rampant through many of Chwast and Glaser's designs. Surrealism, especially that of Dali, and Magritte has been a huge influence not only on Glaser and Chwast but on American illustrators as a whole for example some of Glaser's posters, the Fly and the poster for the American Museum of Modern Art (fig.24) owe a lot to surrealism. 'The Fly' illustration is a classic example of 'Anthropomorphism' (giving animals human traits or vice versa). This has been mentioned earlier in the case of Chwast's work. Glaser said of this illustration in his 1974 biography '*Milton Glaser Graphic Design*'.

Surrealism has been a major influence on my work as it has on most post war American illustration. This drawing was done for Show magazine, it is indebted to Max Ernst and the collages he constructed from old engravings during the 1930s. It also demonstrates my continued interest in cross hatching as an illustrative technique.

While the poster for the American Museum of Modern Art is blatantly surreal in content, as seen in the empty De Chirico Backdrop and Daliesque treatment of objects, i.e. the table and letterforms, it is still none the less a piece of Graphic Art promoting an institution. Chwast seems to have a love of Freud. Freudian ideas keep cropping up in his work. For example his illustration for the New York Times (fig.25) deals with the idea of Freud as the orthodox spokesman for psycho-analysis, the crown of thorns on Freud's head is an obvious parallel with Christ. The poster on Freud and dreams (fig.26) was used as a promotional piece for printing paper. In it we see a solemn Freud surrounded by an assortment of dream-like creatures. The bottom line of the text reads "*Who could forget Freud (except maybe*

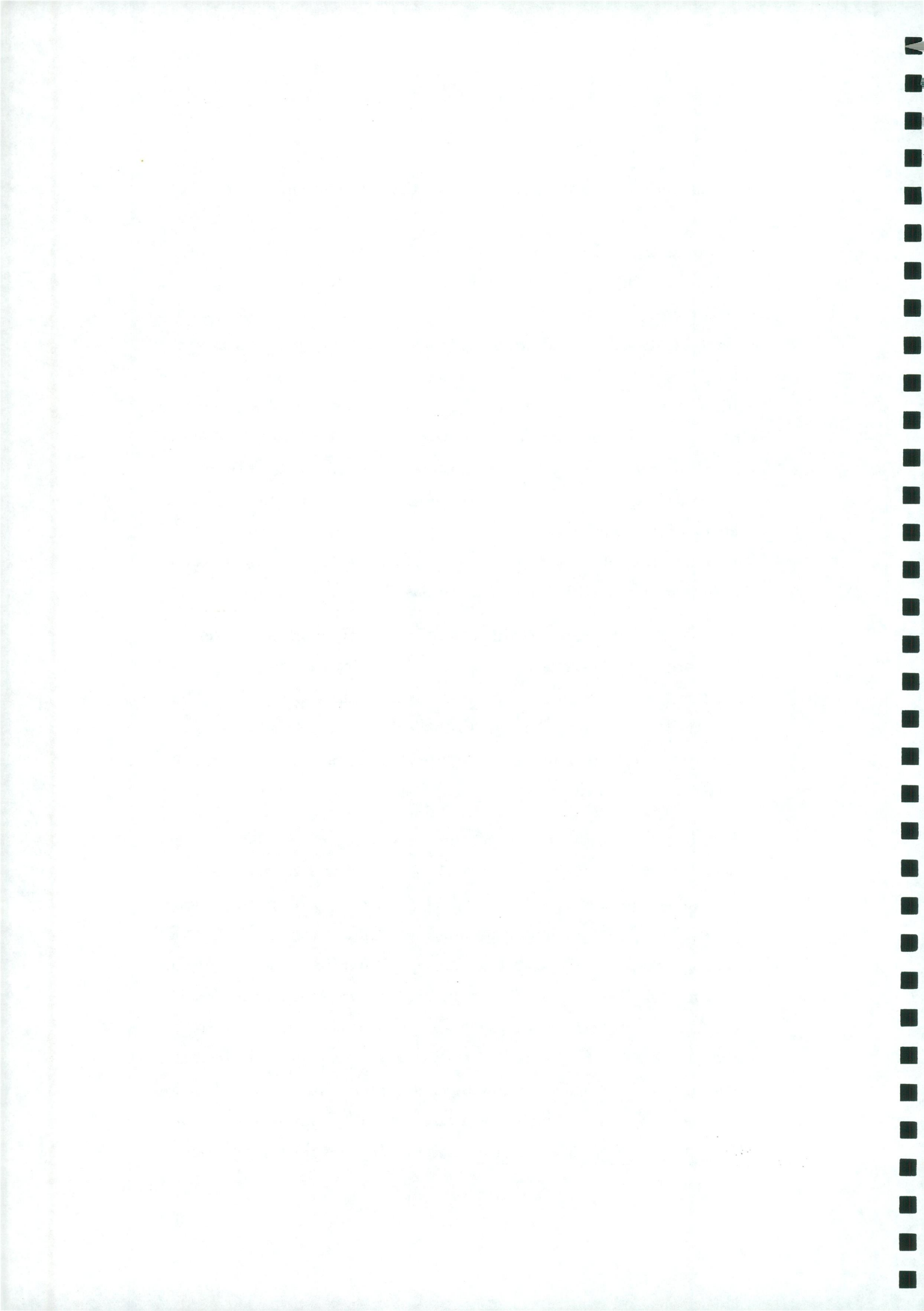


Fig 24. Surrealism has had a major influence on both Chwast and Glaser's designs. The piece opposite was created by Glaser for the Museum of Modern Art in New York. It is blatantly surreal in content, though it was created for an exhibition on Surrealist Art. The Daliesque and Magritte like images can be seen clearly in this piece, in the treatment of the background and the use of objects

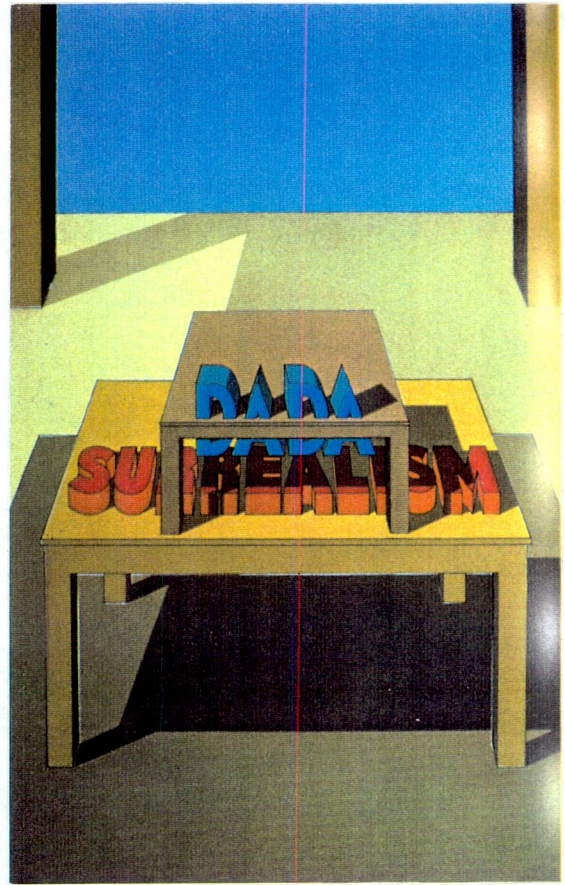


Fig 24. 'The Fly'. Glaser's illustration was as well as being a journey into surreal imagery was also an experiment in technique. Glaser here was experimenting with crosshatching as method of illustration. Glaser said of the piece ' This piece is indebted to the collages constructed from old engravings by Max Ernst during the 1930s.'



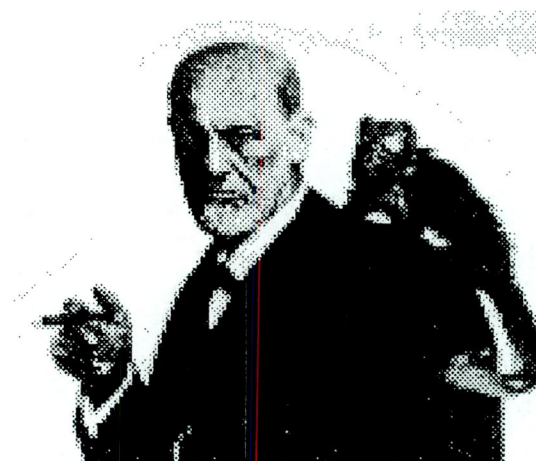


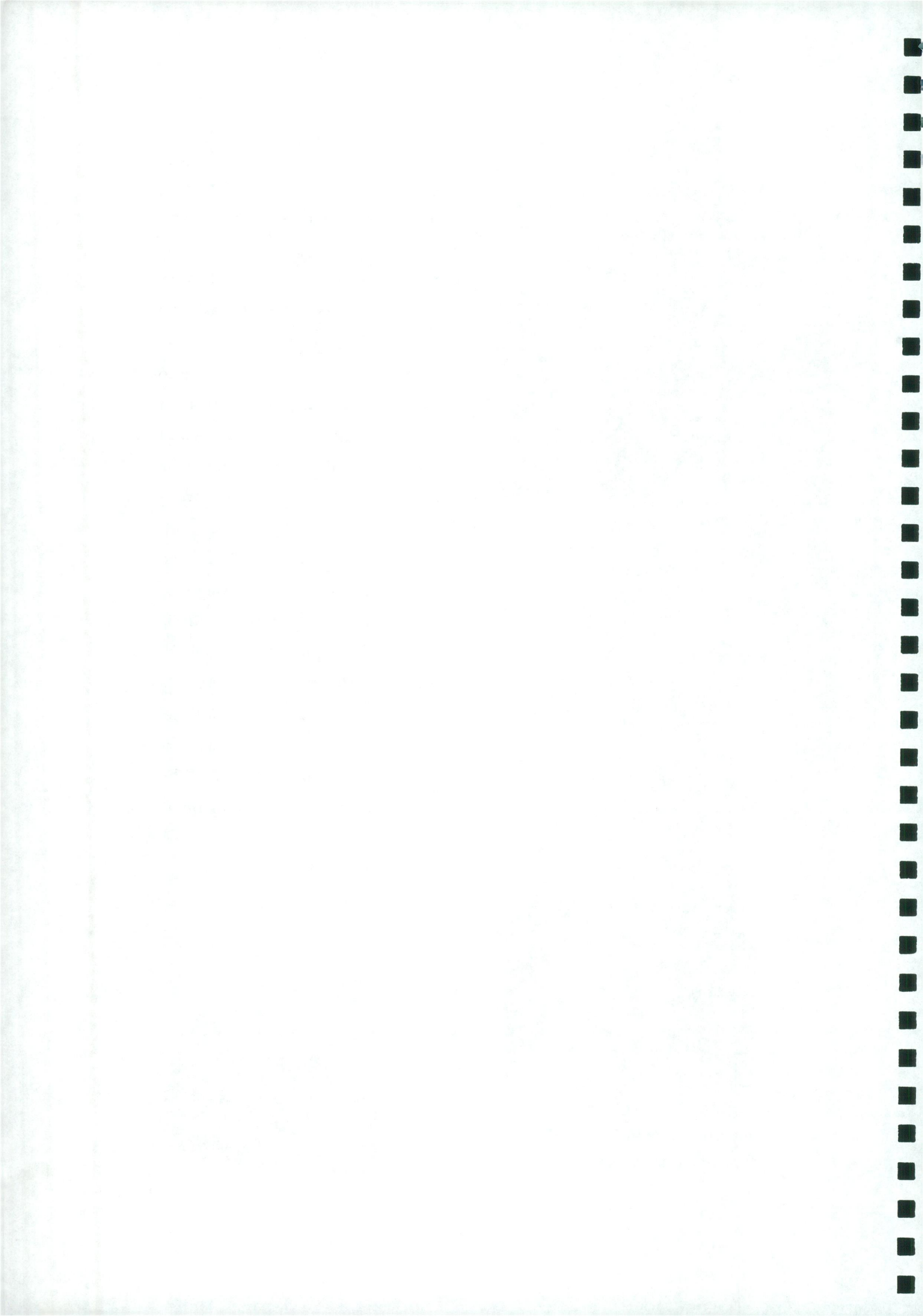
Fig 25.(Above). Freud as the spokesman for psychoanalysis.



Fig 26. (Above) Freud as an advertising icon. Fig 27 (Right) Freud and drugs.

Fig 25. Chwast created a series of drawings based on or around Freudian ideas. Fig 25 deals with the idea of Freud as the orthodox spokesman of Psychoanalysis, the crown of thorns on Freud's head is an obvious parallel to Christ. Fig 26 uses Freud as a promotional icon for a paper manufacturer. in the poster we see a grim Freud surrounded by an assortment of dream like creatures. Here Chwast has married two disparate elements that of Freud and psychoanalysis and that of Advertising creating a new and definite piece of Graphic Design. Fig 27 is rather more disturbing . It is a combination of pencil and collage. It is based on the idea of cocaine as stimulant to the subconscious. The monkey on Freud's Back is an obvious reference to narcotics.





'Jung'). *If you want to be remembered try Union Camps Williamsburg Offset?* And finally the rather disturbing illustration which was used for an opening editorial page of the 'New York Times magazine' on Freud and cocaine. The monkey on Freud's back is an obvious reference to narcotics. One of Chwast's most surreal and Freudian pieces is his poster for an erotic film festival, to be held in Paris. The poster has used a 'German decoupage' (devils mask) and a simple female outline to suggest the festival's content (fig.28). The 'decoupage' is also featured in Chwast's poster on Freud and Dreams (fig.26). Both designers have brought these surrealistic elements into basic graphic design and used them to great effect proving that design is not mundane and ordered, but that one can create interesting and exciting relationships which people will find amusing and fun.

Chwast and Glaser as Illustrators.

What possibly sets these two designers apart from most of their peers is their ability to create exciting illustration. Glaser has worked extensively in the illustration field using such varied styles as line and wash and cross-hatching. He uses comic book shapes and references which are often enriched by illusions of traditional engraving and etching techniques. The illustration for the promotion of a new range of Olivetti typewriters (fig.29) was inspired by a Piero de Cosmo painting. The original, held in the National Gallery, London, depicts a dog mourning over its dead master. Glaser in his version has cropped the image, added the typewriter to the landscape and changed the technique from painting to crosshatching. The cropping has probably intensified the surrealistic content of the drawing also the cross hatching on the dog's body establishes weight and solidity. The piece is somewhat disturbing and Glaser remarked that he was surprised it was ever published. Glaser has used crosshatching extensively in many of his illustrations. Crosshatching can be executed in a broad variety of ways and Glaser has used it in most approaches. His poster for a Newark drug company (fig.30) displays a vigorous style of hatching combined with effective

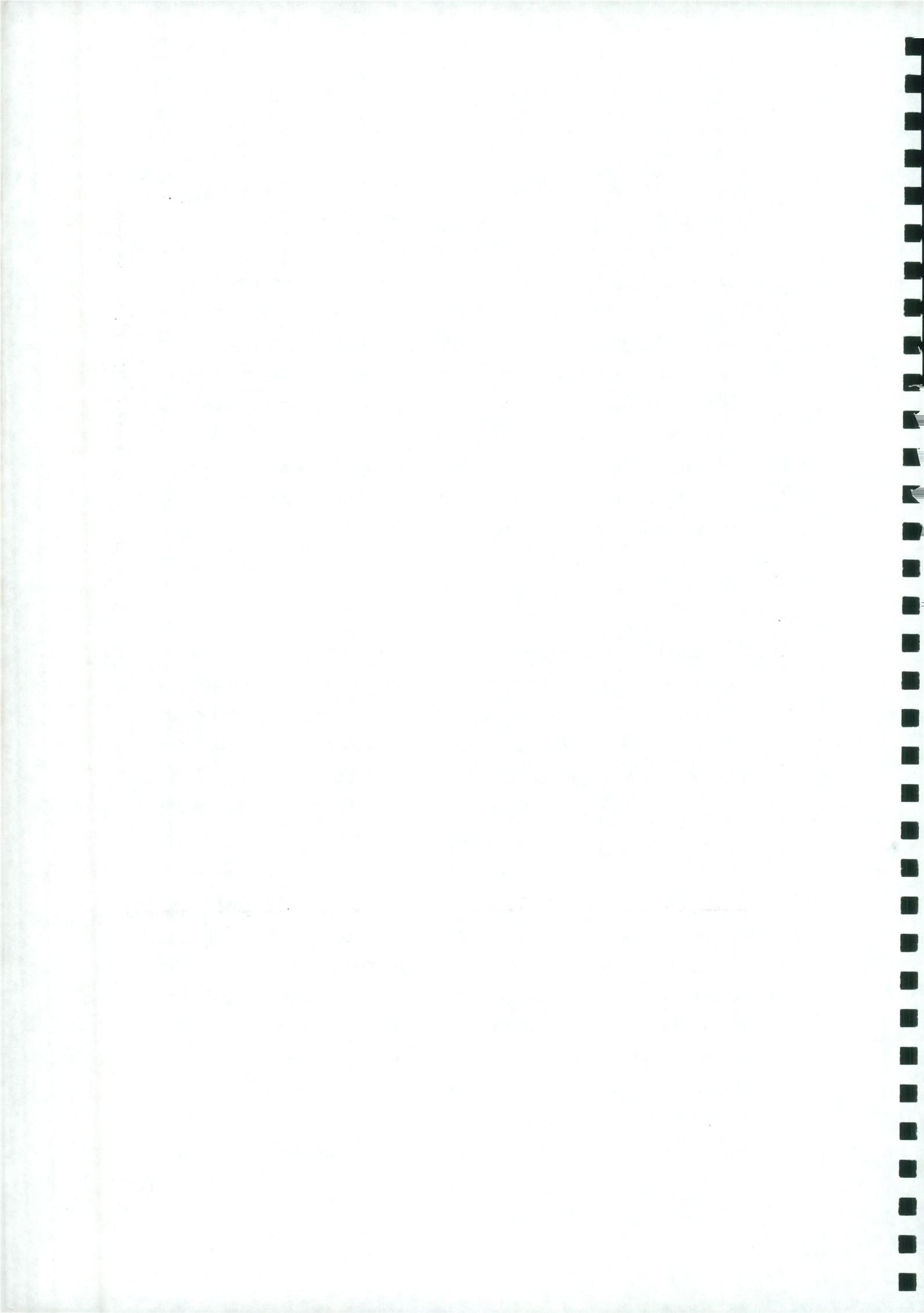




Fig 28. Chwast's poster for an erotic film festival has used a German decoupage (devils mask) in a compromising position to suggest the festivals content.



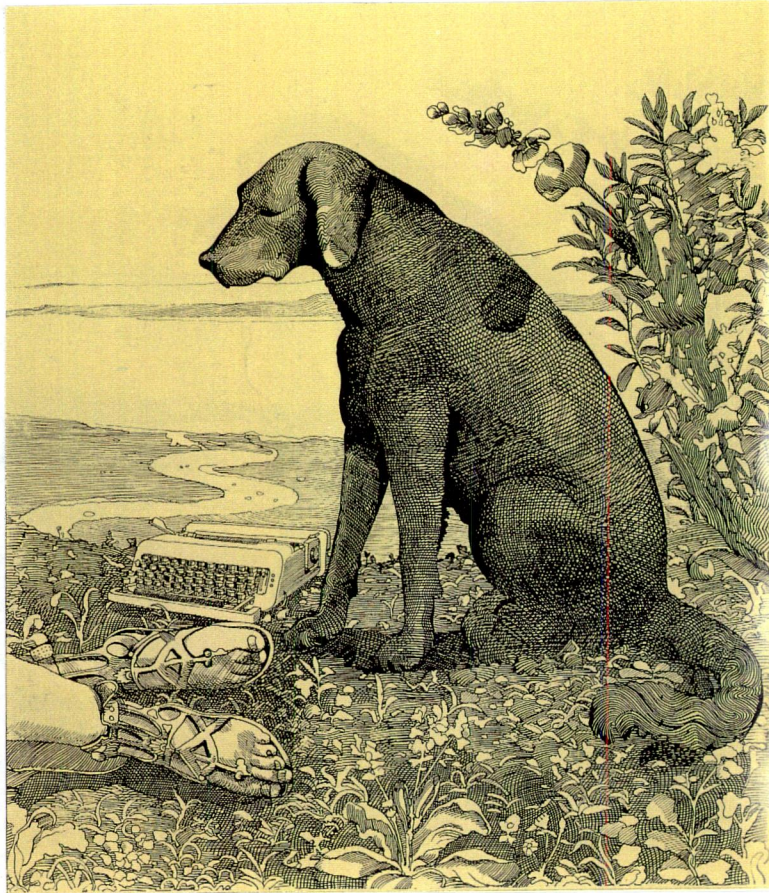
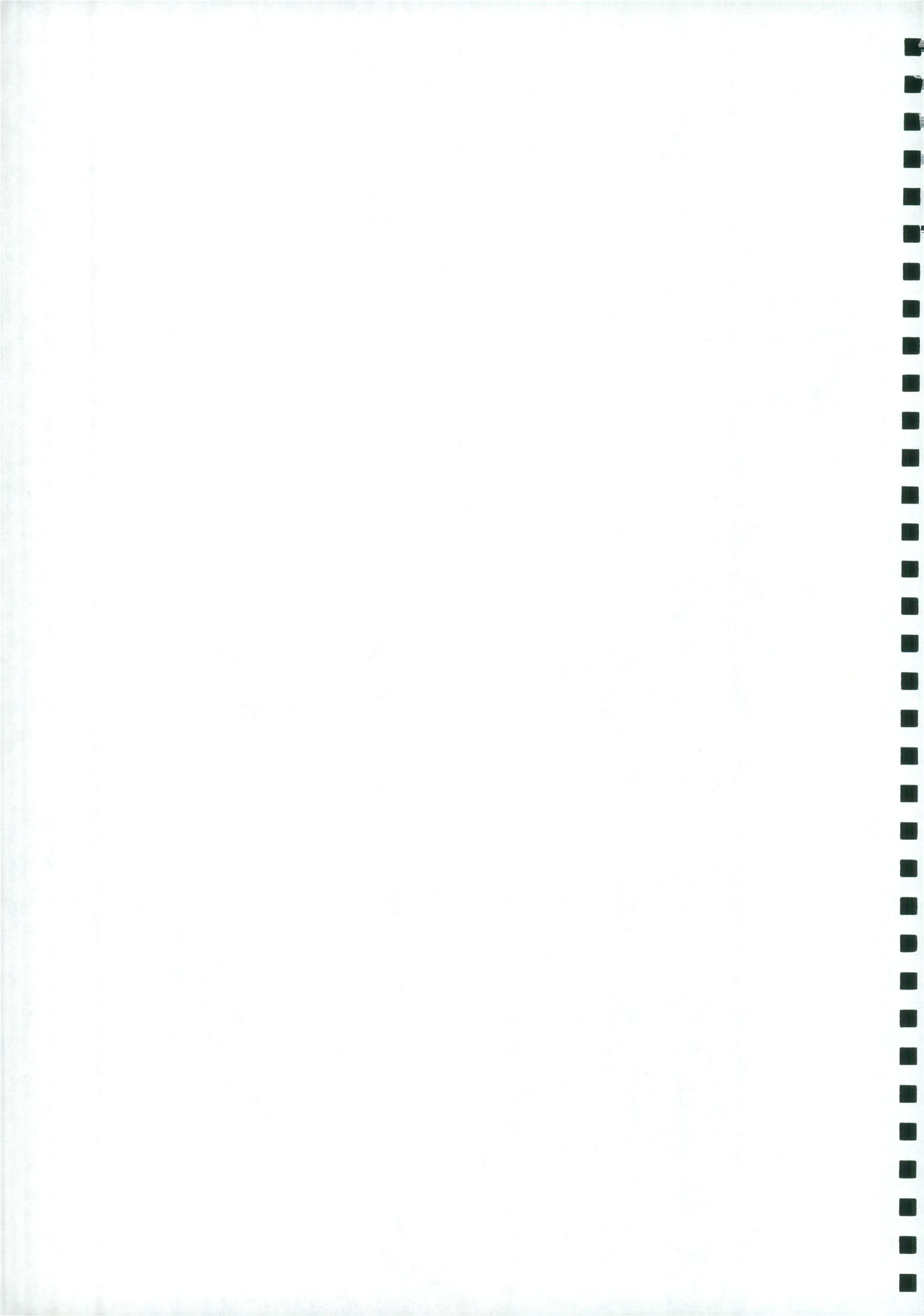
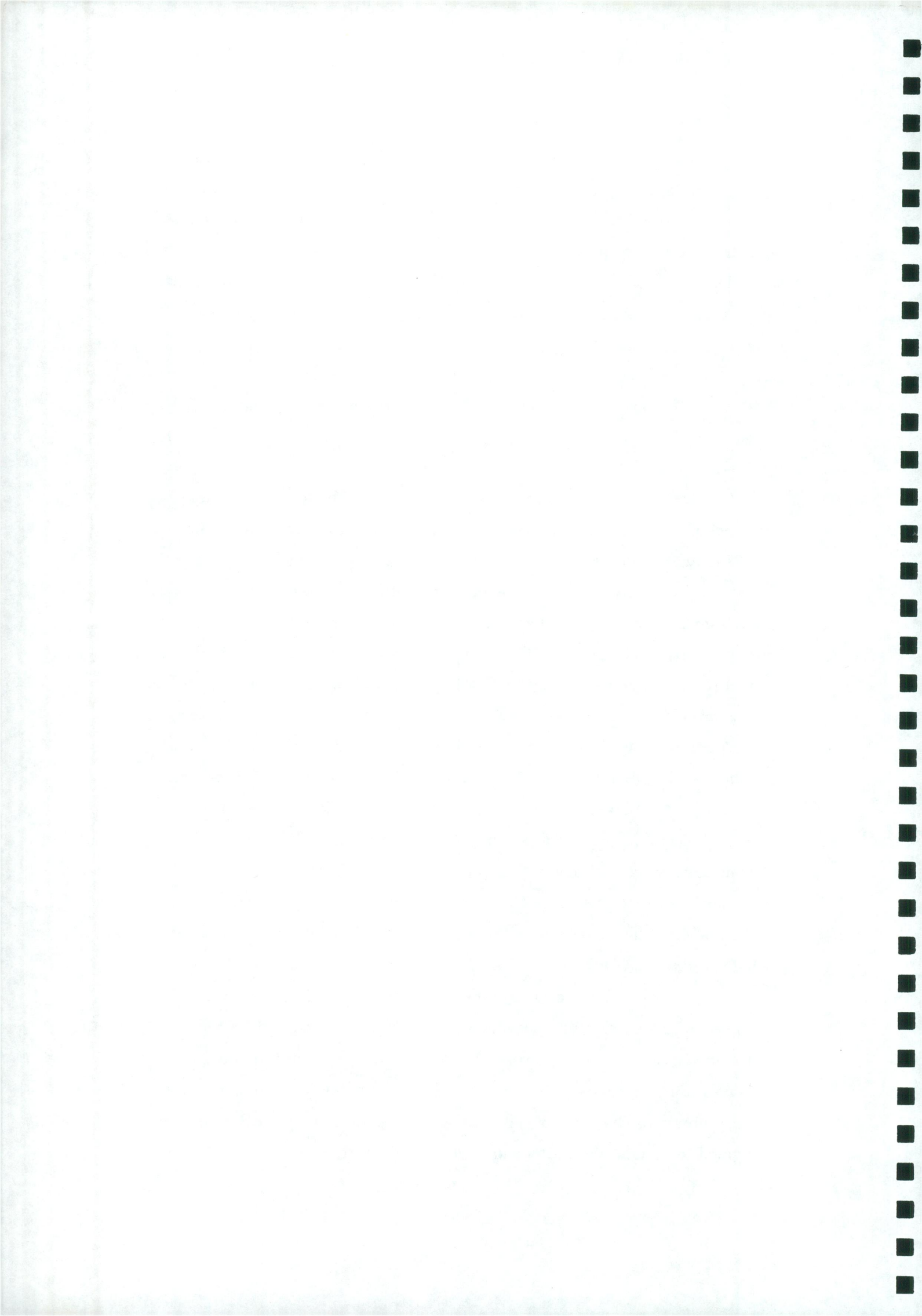


Fig 29. Glaser's crosshatching technique is again displayed here in this illustration for the promotion of Olevetti typewriters. Glaser said the piece was based on a Piero de Cosimo painting. Glaser has cropped the image and added the typewriter giving the piece a decidedly surreal feel.



use of colour, giving the piece textural quality and impact. A variation of this technique can also be seen in fig.31. Here he has used a black cross hatched drawing to create the forms of the objects; then colour has been added in broad flat areas, beneath the black cross hatching. This particular illustration is typical surreal, the idea of three men drinking coffee from a coffee cup, upon a chequered table, beside a huge blue coffee pot. Dali would have approved. The piece appeared in '*Signature*' magazine (the Diners Club magazine). It was used to illustrate an article suggesting how good coffee can be evaluated. As well as creating detailed crosshatching, Glaser has also worked in a loose wash style. His illustrations for a book entitled the '*Devils Pi*' are loose blotchy drawings which display a sense of freedom and wit (fig.32). The illustrations work well against the precision of the typographical forms, providing an interesting loose silhouette against which the type becomes an interesting contrast. What excites me about Glaser's drawings is his ability to approach a drawing in many styles and media. His children's book '*Cats, Bats and Things With Wings*' was produced in association with the American poet Conrad Aiken. Apparently the book was produced in an unusual way. Glaser would produce a drawing, send it to Aiken who would then put words to the piece and send it back to Glaser who would convert the words into typographical forms. Glaser's aim throughout the book was to do every drawing in a different style and medium. The typography, however, was treated very rigidly to give the book continuity, since the drawing did not. This kind of diversification which is evident in the approach of Glaser and Chwast makes them very versatile designers, enabling them to work well with any brief no matter what the subject matter. Possibly one of Glaser's most surreal pieces of illustration is his drawings for a book of poetry by George Mendoza. In the piece certain aspects of type are emphasised by 'overlapping the illustrations'. It becomes a mini surreal film moving from scene to scene. Throughout the book each illustration foreshadows the forthcoming images whilst continuing images from previous illustrations. The entire piece is an example of surrealism applied to design, illustration and type. The illustrations mirror the text and



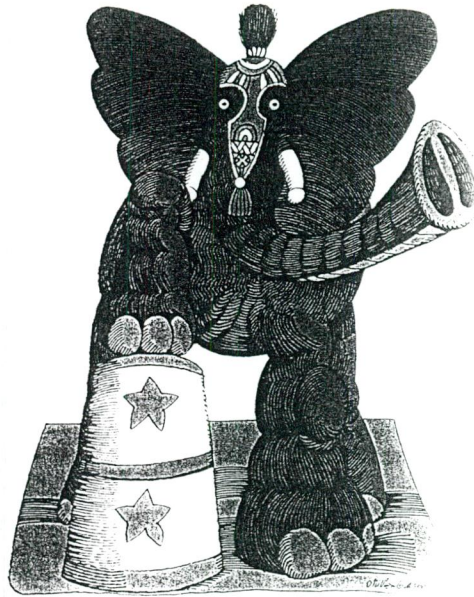


Fig 30 & 31. Here are examples of Glaser combining cross hatching and colour to create a somewhat cartoon like style. The pieces in question were created for a Newark drug company and for an article in the *New York Times* on evaluating good coffee.



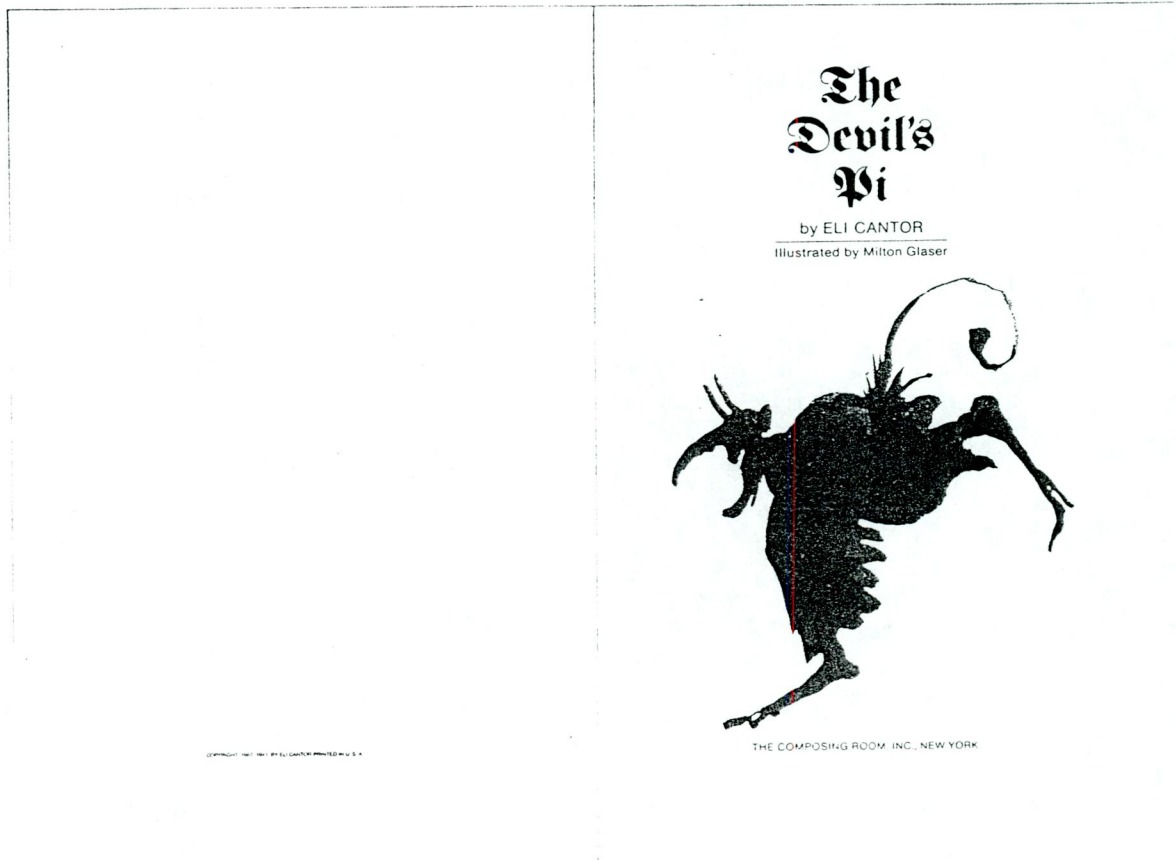
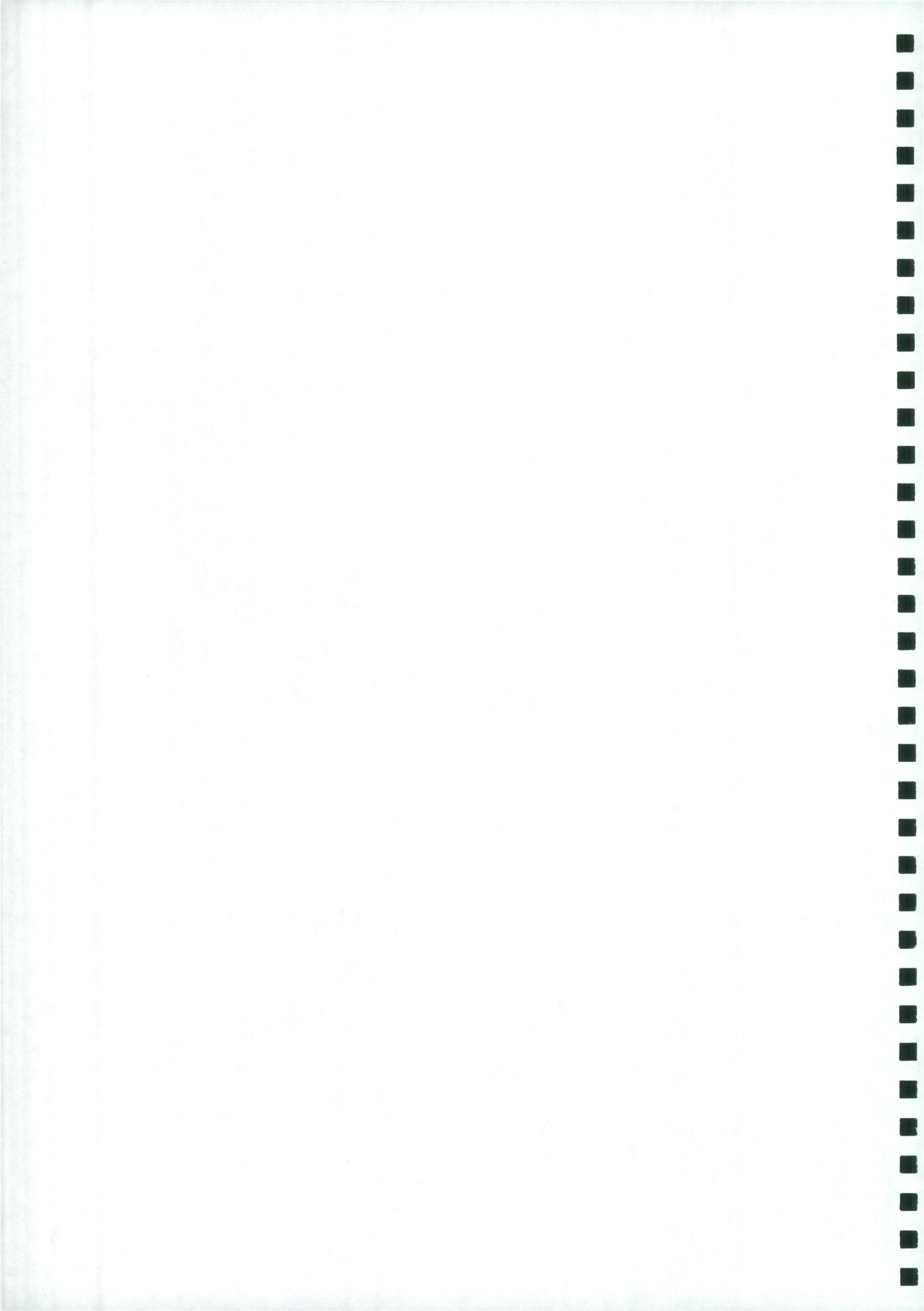


Fig 32.' *The Devils Pi* '. A series of illustrations by Glaser for a promotional booklet for Pushpin. The drawings are blotchy and loose but are complemented by the ridged typographical forms which give the book stability.



the sense of absurd and surreal is present in each page in both word and image. The entire piece is a fantastic journey into the weird applied to the graphic medium of a children's book.

Chwast's illustrations also display a surreal but decidedly humorous side. Possibly one of his funniest yet sad pieces appeared in *Esquire Magazine* (1984) for an article about being short; a decidedly sensitive issue. In the drawing we see a depressed Toulouse-Lautrec in an oppressed situation, whilst the obvious symbolism will go over no one's head. There is a hidden meaning. The people around Lautrec are boring, they are big and are ignoring a great artist because of his size. Another piece by Chwast, entitled "My Best Work" was used as a poster to promote a retrospective exhibition of work by designers, illustrators and photographers from New York. The poster was inspired by the Belgian woodcut artist Franz Masereel. Masereel's piece (fig 33) focussed on an artist who was driven to despair by one of his own drawings. Chwast has taken the idea and transformed it into a piece of comic wit. In his drawing completed in a series of frames the artist creates a femme fatale who comes to life and entices the artist into his own drawing. Chwast in his autobiography '*The Left Handed Designer*' said of the piece "The concept was inspired by Masereel, whilst the style was derived from Jugend (Youth), a German satire magazine". (an example of Jugend's style can be seen in Fig 33). Another ability which Chwast possesses is his ability to caricature people. His series of comic attacks on U.S. President Nixon exemplify this. Nixon to many artists is a caricature dream, with his large nose and witch's peak hairline; little has to be exaggerated. In the illustration (fig.34) we see a range of caricatures all in very different styles and media. The first illustrates Nixon as a mummy as very little of the figure needed to be exposed to render him recognisable. The drawing was rendered in crayon, and monoprint, The second, based on the 'Square Majority' poking fun at the conservative values of middle America, the piece was used for a cover of *Atlantic Magazine*. The stern-faced Nixon is shown with his counterparts in hard edged flat colour. The

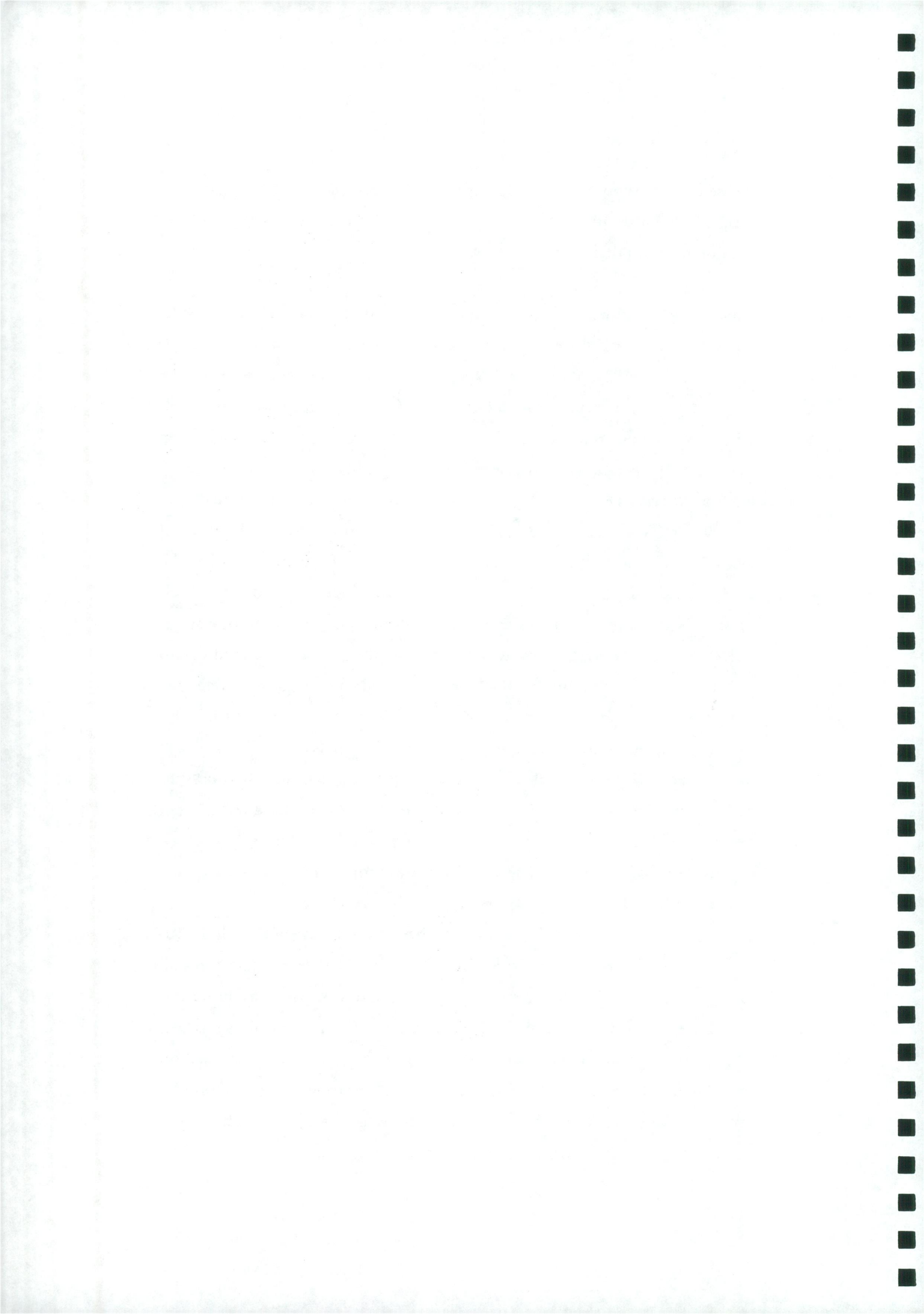
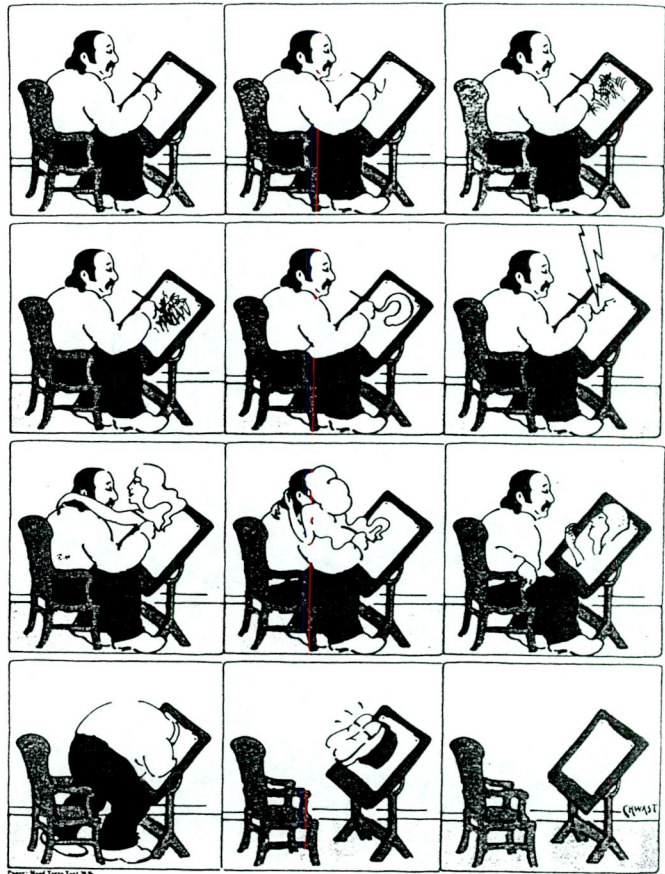


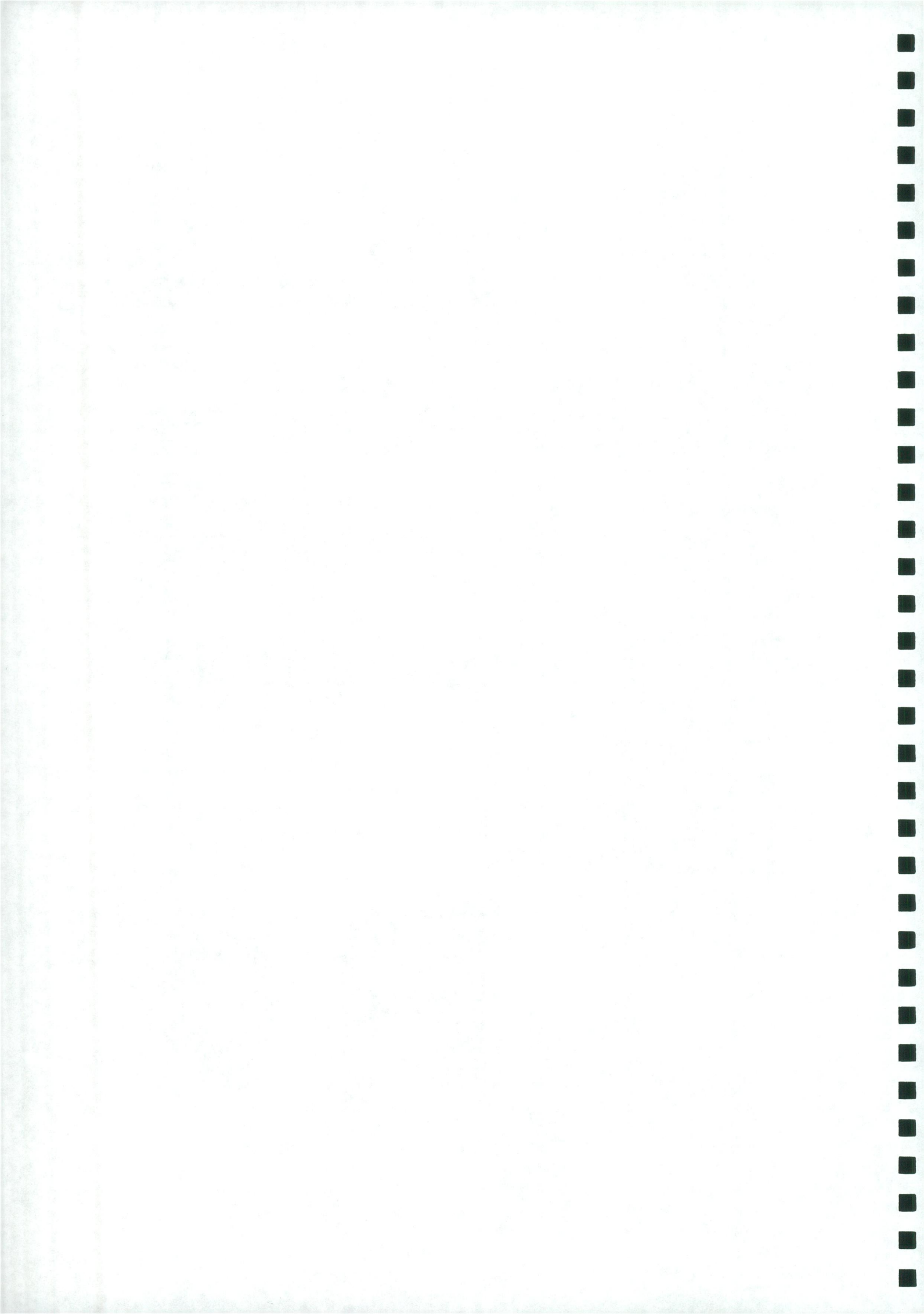
Fig 33. Chwast's 'My best work' poster created for a promotion of a retrospective exhibition of work by New York's top Designers, Photographers, Illustrators and Graphic Artists. The piece according to Chwast was inspired by the work of Belgian woodcut artist Franz Masereel. The piece is based around the concept of an artist who creates a femme fatale who comes to life and entices the artist into his own drawing. The style was derived from a German satire magazine *Jugend* (Youth). An example of Masereel's work can be seen below depicts the idea which Chwast borrowed, whilst an example of *Jugend*'s style can be seen opposite

"MY BEST WORK"



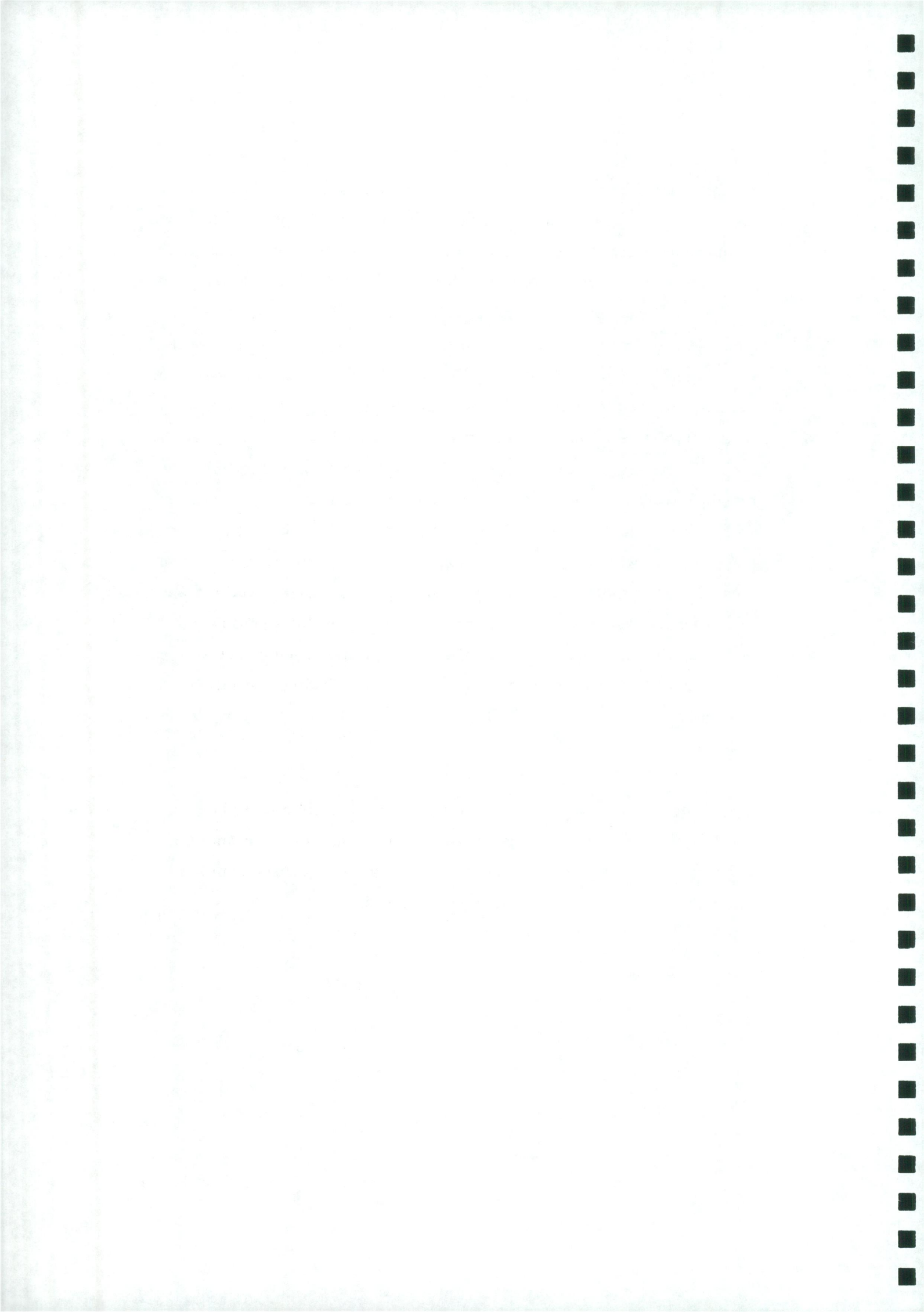
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| A Retrospective Exhibition of Design, Illustration and Photography mounted by the Artists: | Emil Artzner
Dimitri Lohstein
Herbert Lubow
N. G. Shtrom
Boris Markov
Ludwig Mohr
Kurt Beyer
Hans Engelhardt
Walter Gropius
Jules Kaplan
Ludwig Loh
Franz Masereel
Rafael Sanja | Alf Linder
Hans Mayer
Richard Danner
Paul Feiler
Walter Gropius
Joseph H. Frank
Joseph H. Frank
Joseph H. Frank
Ludwig Loh
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Ludwig Loh | Art Kees
Max Lohstein
George Loh
Hans Lohstein
Gustav Loh
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Ludwig Loh
Ludwig Loh
Ludwig Loh | March 17 to April 30, 1951
Monday through Friday
10 am to 5 pm
Museum of Modern Art
111 West 53rd Street
New York 19, N.Y. |
|--|---|--|--|---|--|--|---|





third entitled 'Nixon fortress' displays Nixon's face as a medieval castle, the idea coming literally from the article it illustrates. These pieces simplified through metaphor the complex ideas portrayed by the articles. The styles employed were determined by the subject matter, a mechanically rendered drawing best exemplified the values of middle America, whilst a medieval woodcut best described Nixon as a fortress. The final piece was used for the opening editorial page of the '*New York Times*' entitled 'All hands point to the guilty one'. It is a self-explanatory piece based on Nixon's involvement in the Watergate scandal. Chwast has also produced an exciting range of promotional designs for the American magazine '*Forbes*' (fig 35). The drawings were rendered in black line and sent to a colour process shop where they were photomechanically coloured, the ideas procured in each piece were to wed the magazine in some way to a sports event or action connected with sport or achievement, thus displaying the magazine as a way of getting ahead suggesting winning and individualism. Ideas used included displaying the magazine as a winning baseball bat or as a red carpet, or the winner of a hundred metre sprint crosses the line reading the magazine. The magazine is used symbolically as the object which gets the reader to the top.

The illustrative strengths of Glaser and Chwast make them powerful designers. They have a strong understanding of different types of media and styles and have the ability to comprehend a combination of ideas and approaches making their illustrations versatile and humorous.



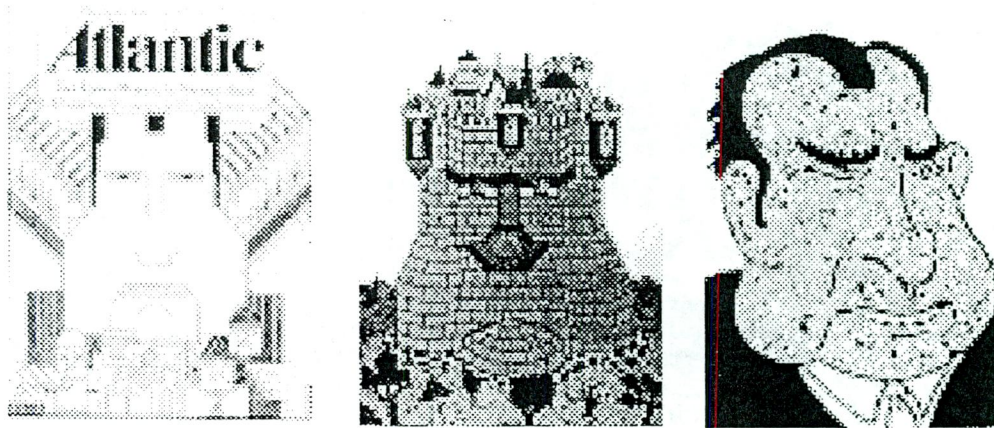
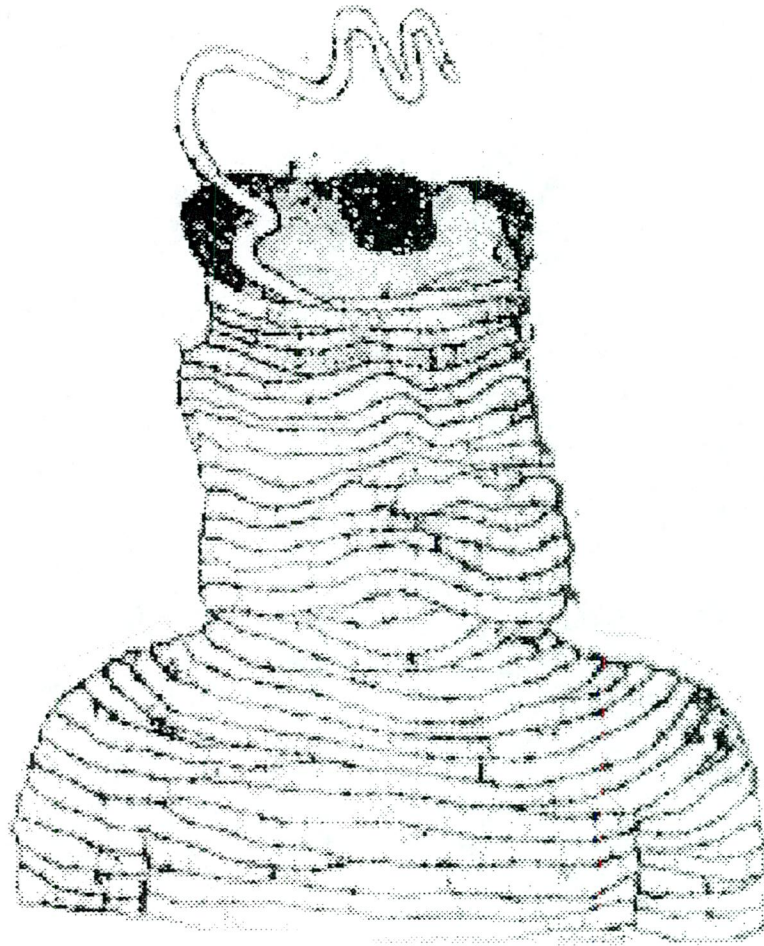
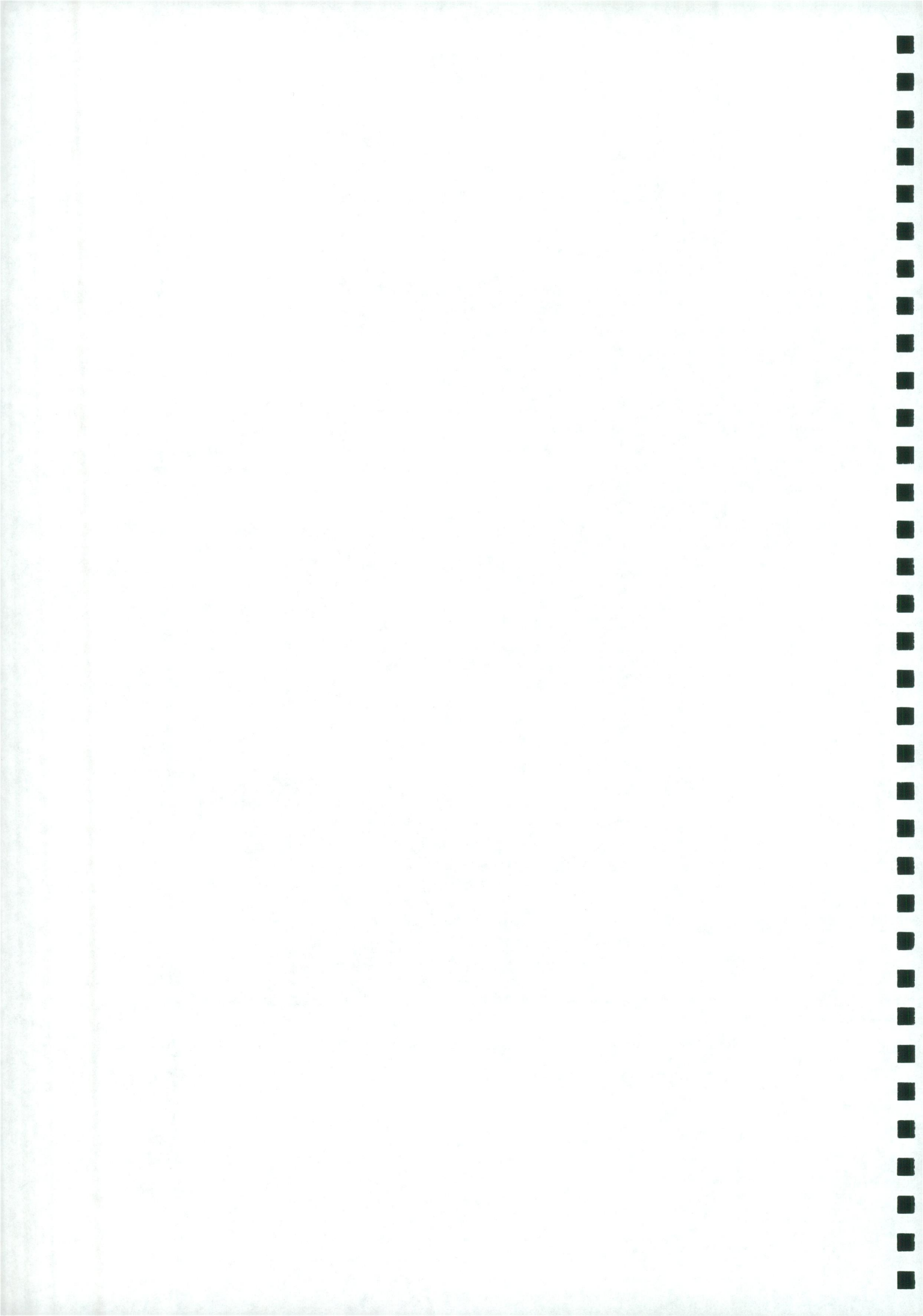


Fig 34. Chwast's series of comic attacks on President Nixon. Nixon is a cartoonists dream and chwast has here exposed most of Nixon's frailties.



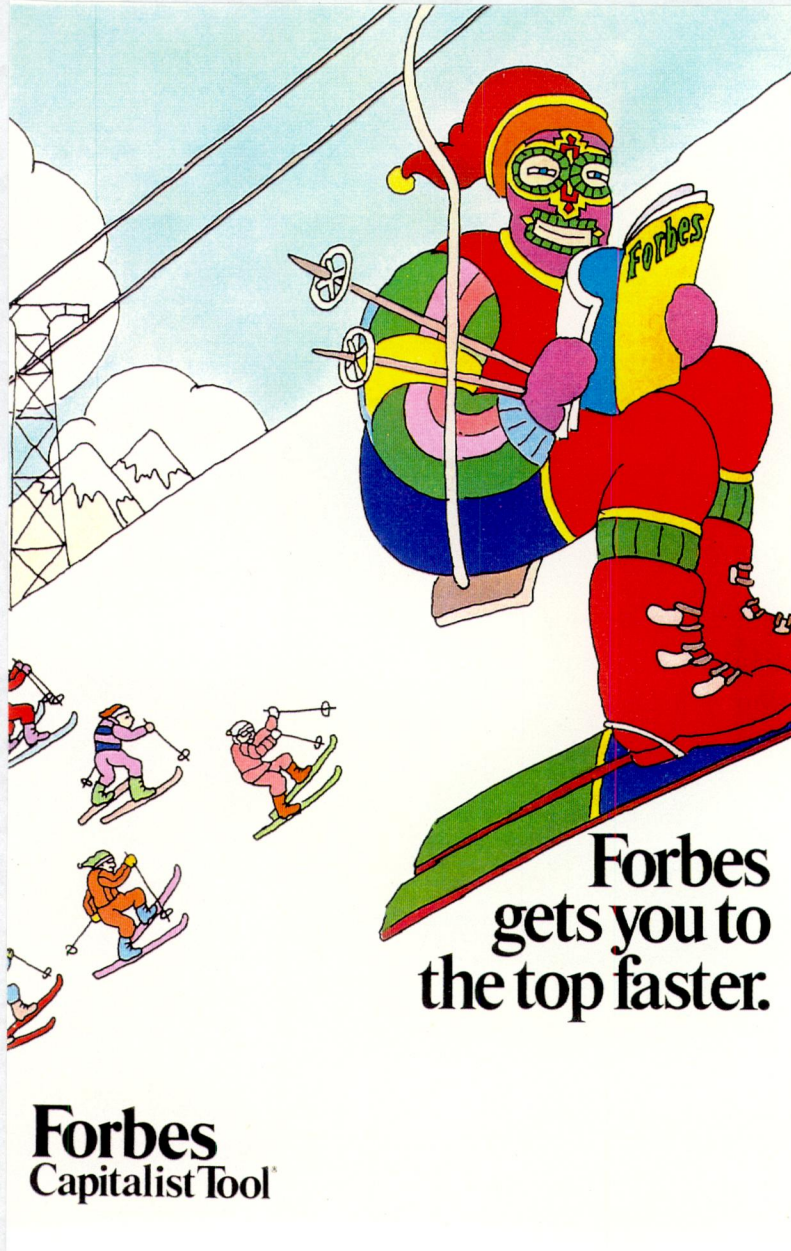
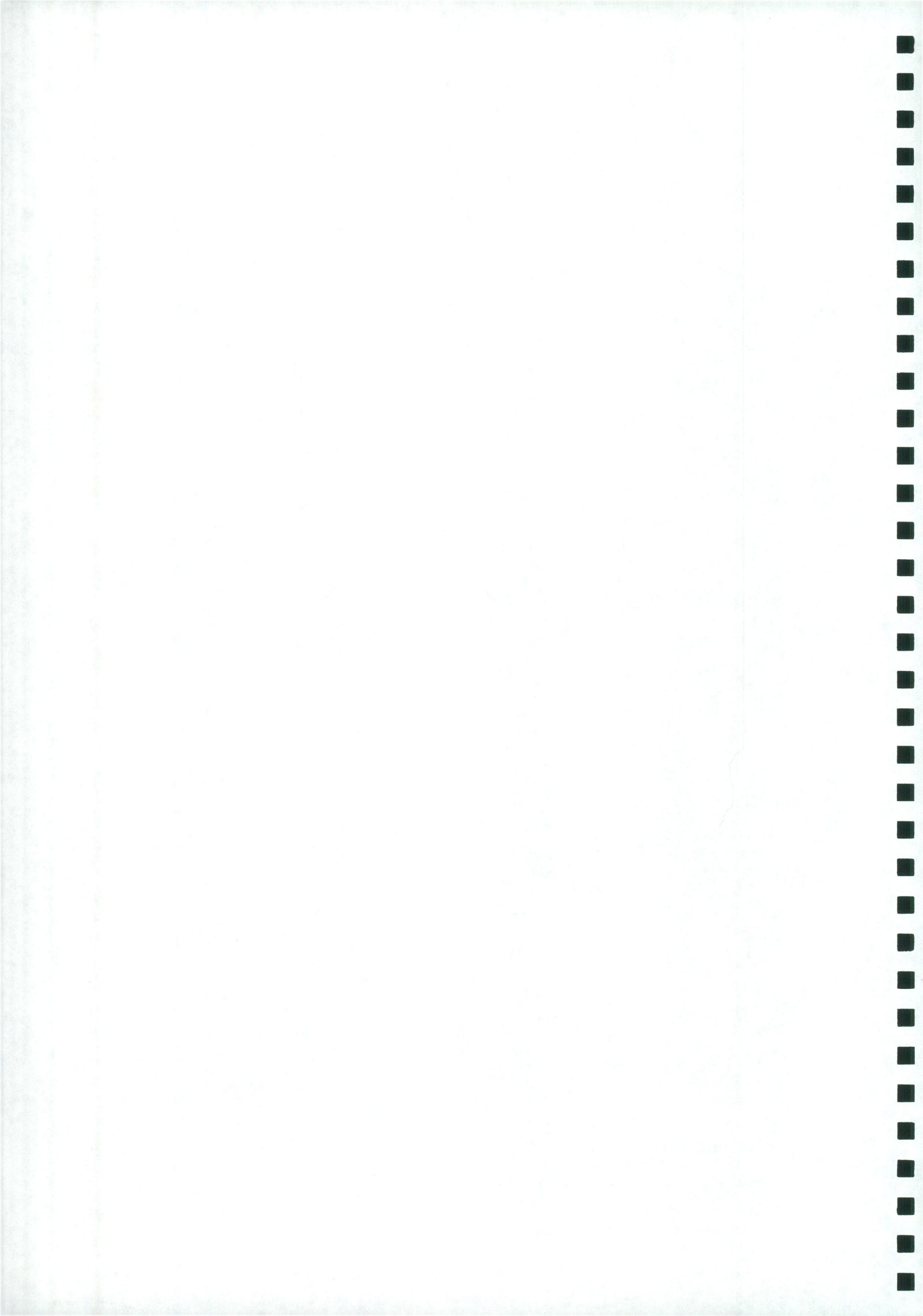


Fig 35. Chwast's covers for *Forbes* magazine. In these pieces Chwast has used the magazine symbolically as the object which gets the reader ahead in life.



CHAPTER FOUR



PACKAGE DESIGN AND CORPORATE IDENTIFICATION

Their Use of Packaging Design.

As well as producing two dimensional graphic design both men have worked in the field of package design. Chwast's 1982 Erlanger beer package exemplifies (fig.36) the idea of borrowing from the past, an applying it to modern media. The brewing methods used in the production of the beer were over 400 years old, therefore an 'old world' look was created to promote an essentially modern beer. This old world design suggests quality and a sense of history is given instantly to the product. This use of Victorian motifs is evident in much of Chwast's package designs. His package for Smyth & Cooke (fig.37) for a range of kitchen products used colour coding to differentiate between copperware and wood products. The inventive cigar band device changes it's shape throughout and around the design to accommodate the illustrations of the products. Again the motifs and frames around the illustrations are suggestive of early 20th century styles such as Art Nouveau/Deco.

Chwast has also used an ingenious package design to promote Pushpin Graphic. He created a series of collectable candy tins which were used to package mints and humbugs which were given to clients as Christmas presents. When Pushpin realised there could be a market for such a line of candy packages Chwast took on the brief to create an entire range of collectable candy tins. More than any of Chwast's other graphic pieces, these display the influence of Art Deco/Nouveau (fig.37). With use of decorative borders, bright colours and Victorian illustrative styles. For example the "Ultimate" among chocolate bar wrappers displays a 1920s chauffeur driven Rolls Royce in typical Art Deco flat colour and fine line. The other packages are humorous and funny such as "Glorious Garden" (fig 37) which displays an elephant on the cover who meets himself going around. The entire series was called the "Pushpinoff Series" and was used as a promo-

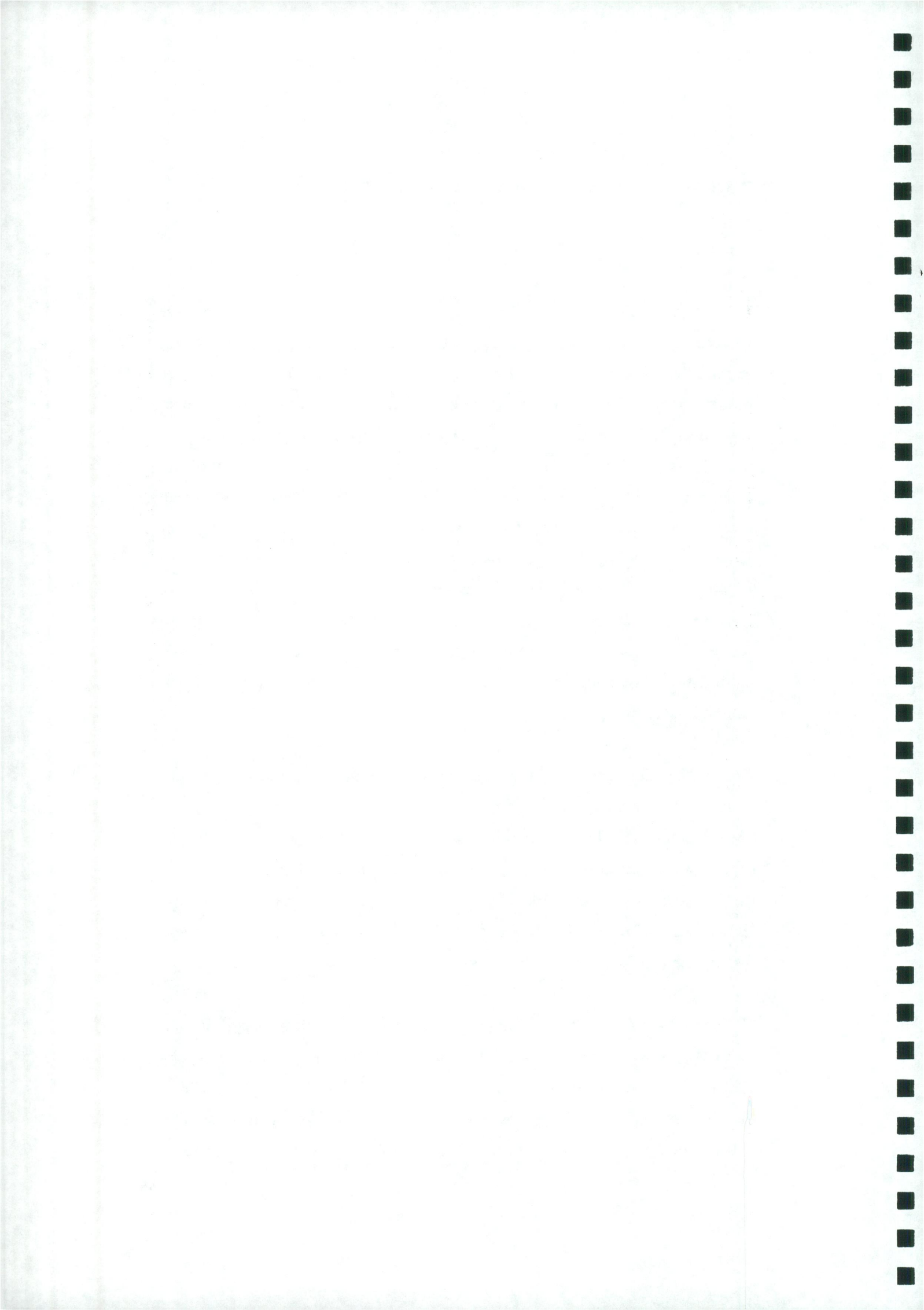




Fig 36. Chwast's Erlanger beer package design. The basis for the design was to create an imported " *Old world look* " for a modern domestic beer





Fig 37. Chwasts package design for Smyth and Cook a kitchenware producer. Here he has used colour coding to differentiate between copper and wood products. The motifs and frames used in this piece of packaging are distinctly ornate and similar to much Art Deco and Art Nouveau designs.





Fig 38. Chwast created a series of collectable sweet and candy wrappers which developed into a series of products aimed at Pushpins clientele market. The use of Art Deco and Art Nouveau motifs is particularly evident in these pieces. He has also used a series of Victorian illustrations to highlight each product.



tional piece for the company.

For many designers, packaging can be challenging as it involved three dimensions. When successful, a package design has a tangible charm, in addition to its actual function. What Chwast did with this range of packaging was to create a collectable package when the actual product it promotes is gone.

Glaser also worked extensively on package design and signage briefs. He left Pushpin in 1976 and formed Milton Glaser Inc.. One of the first briefs he received was to totally re-design the corporate identity programme for the Grand Union company (a U.S. Supermarket Chain). The programme took over a decade to implement and included all packaging, store interiors, advertising design and supermarket store re-design. This paradigmatic re-design of Grand Union has caused many stores in the U.S. to follow suit and re-design much of their packaging. Examples include Ralphs and Thrifty. If one looks at the designs (fig.39) one can see they exemplify simplicity, with use of clear, strong bright, colours, legible type easily readable on any supermarket shelf. Another of his supermarket redesigns is that for the Franklin Mills Shopping Mall in Washington D.C. (fig.40). Again not only did it include logo but the entire Mall interior, all signage and packaging. What is particularly attractive about this design is its use of bright colours and attractive comic ichnography such as the huge animated head of Benjamin Franklin (fig.40) which hangs in the central hall. Glaser's packaging for the Brooklyn Beer Company incorporates a strong logotype. The central circular motif is filled with a swirling B which serves as a corporate identification giving the product instant recognition. Corporate identification is much like a trademark. Trademarks serve the function of being memorable. The three logos in fig 41 were designed jointly by Glaser and Chwast. The first was used to create an image for a 'Ink Tank' an animation studio. The logo itself is fun and humourous yet is visually strong. The second was used for a German company 'Lorke' who produce male and female

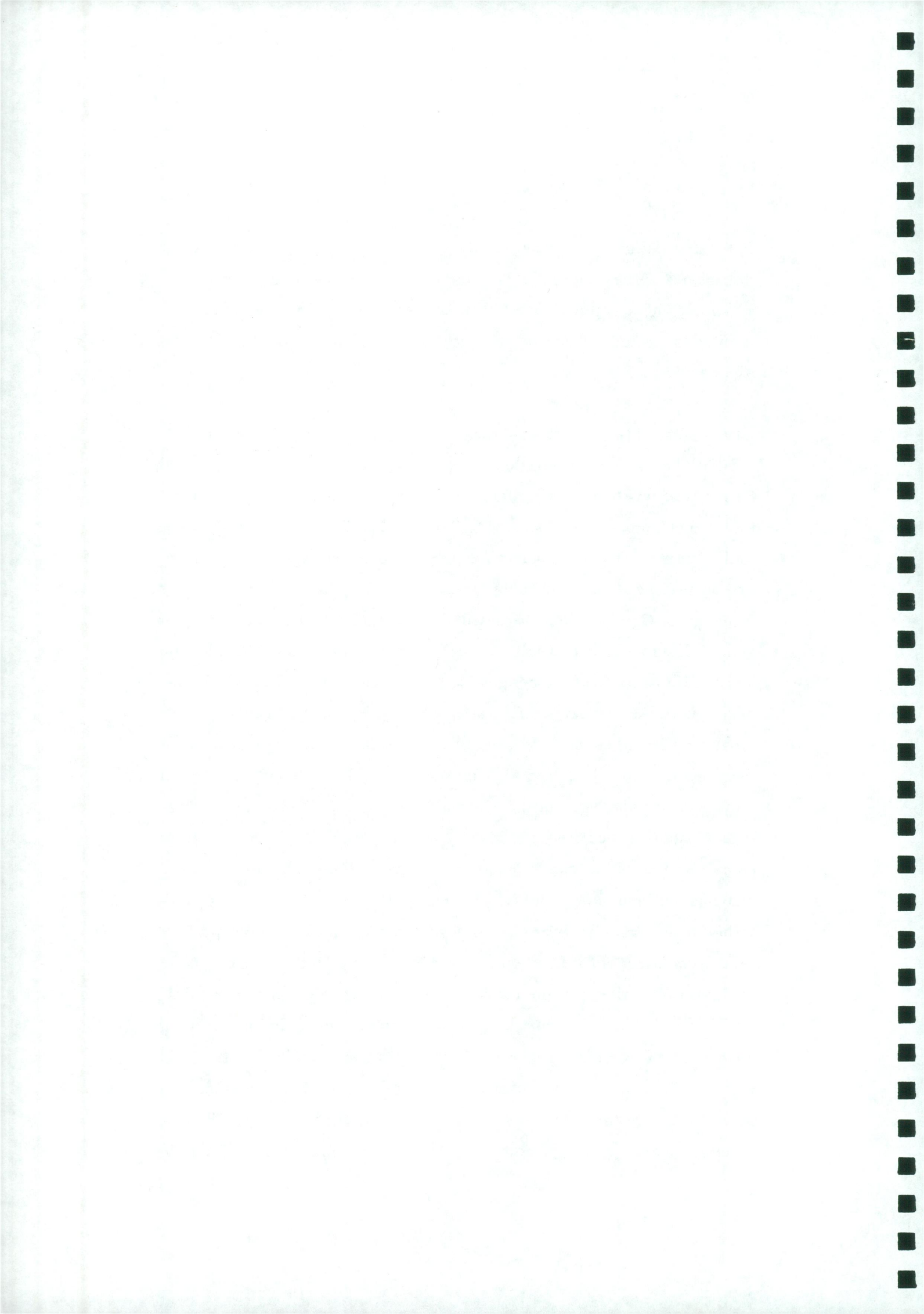




Fig 39. Glaser's corporate identification programme for the Grand Union company. A complex project which took over 12 years to initiate and implement. It included all packaging, store interiors and advertising.



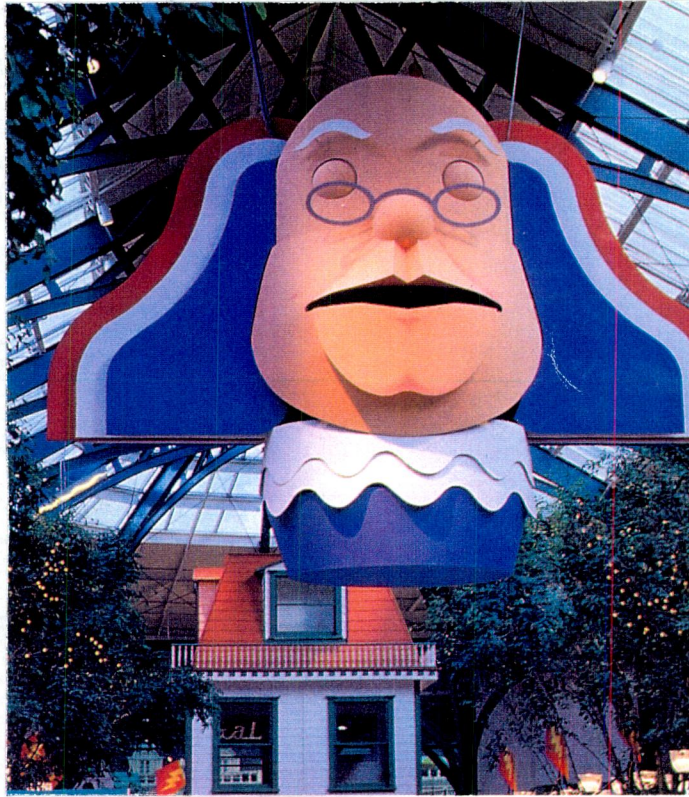


Fig40. Glaser's identity program for the *Franklin Mills Shopping Mall*. Glaser not only designed the logo but also completely redesigned mall interiors, signage and packaging.

Reduce 75%

50%

Reduce 75%

50%

fashion accessories. It portrays a smart aleckey cat who somehow displays sophistication and style. The final logo was produced for a special chicken edition of the '*Pushpin Graphic Magazine*'. It then became the official mascot of the Pushpin studios.

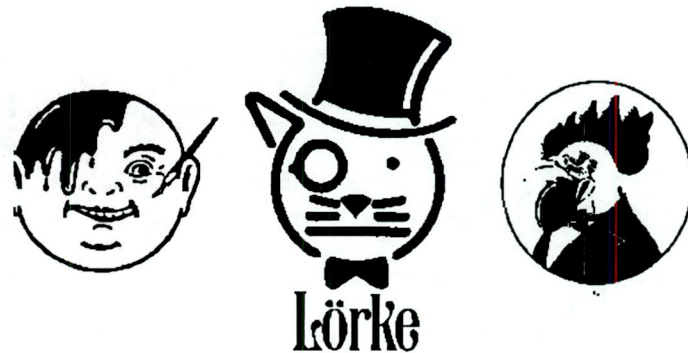
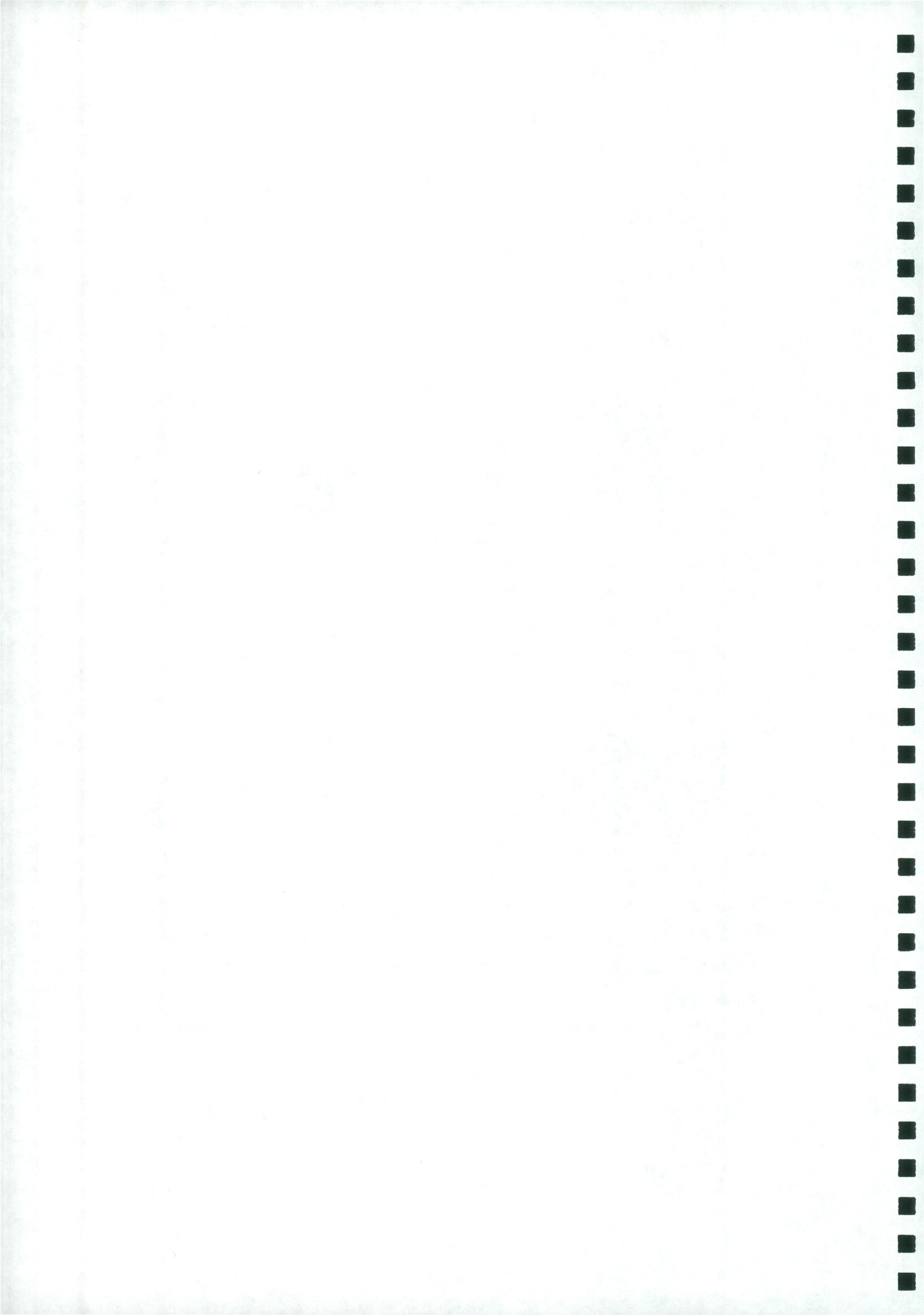


Fig: 41. Three logos designed by jointly by Glaser and Chwast. From left to right they are , a logo designed for the '*Ink Tank*' animation studios, a corporate identity for '*Lorke*', a German fashion design firm and a logo for the '*Pushpin Graphic* magazine

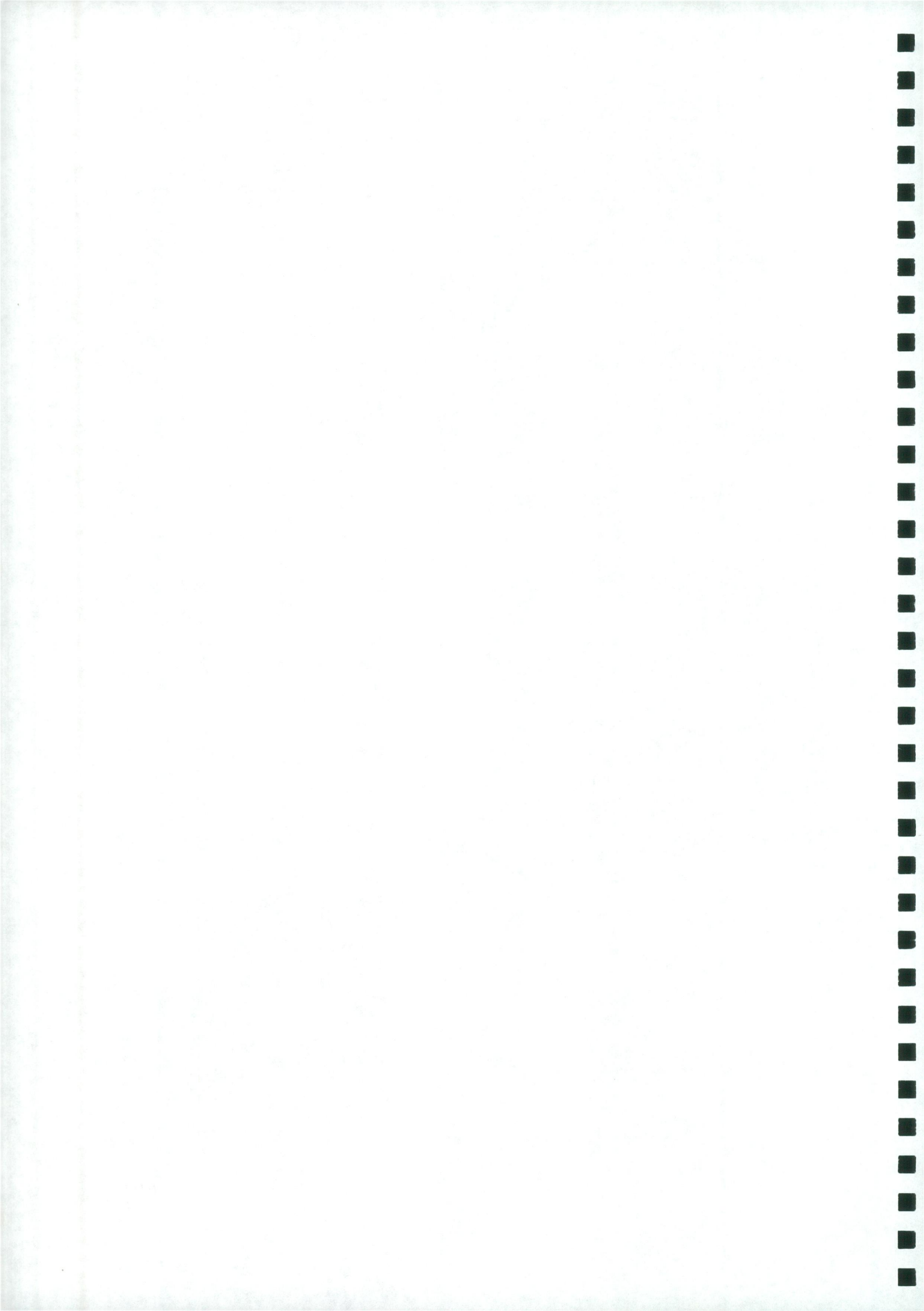


Fig 42. Glaser's logo design for The World Health Organisation's campaign on Aids awareness of 1987.

Package design and Corporate logotypes display the two designer's approaches to a brief. They take mundane everyday items, such as Beer and kitchen utensils, and create strong images and solid yet conservative logotypes which create a clear and simple identifiable icon which represents the overall product or company and takes into consideration the specific market aimed for.



CONCLUSION

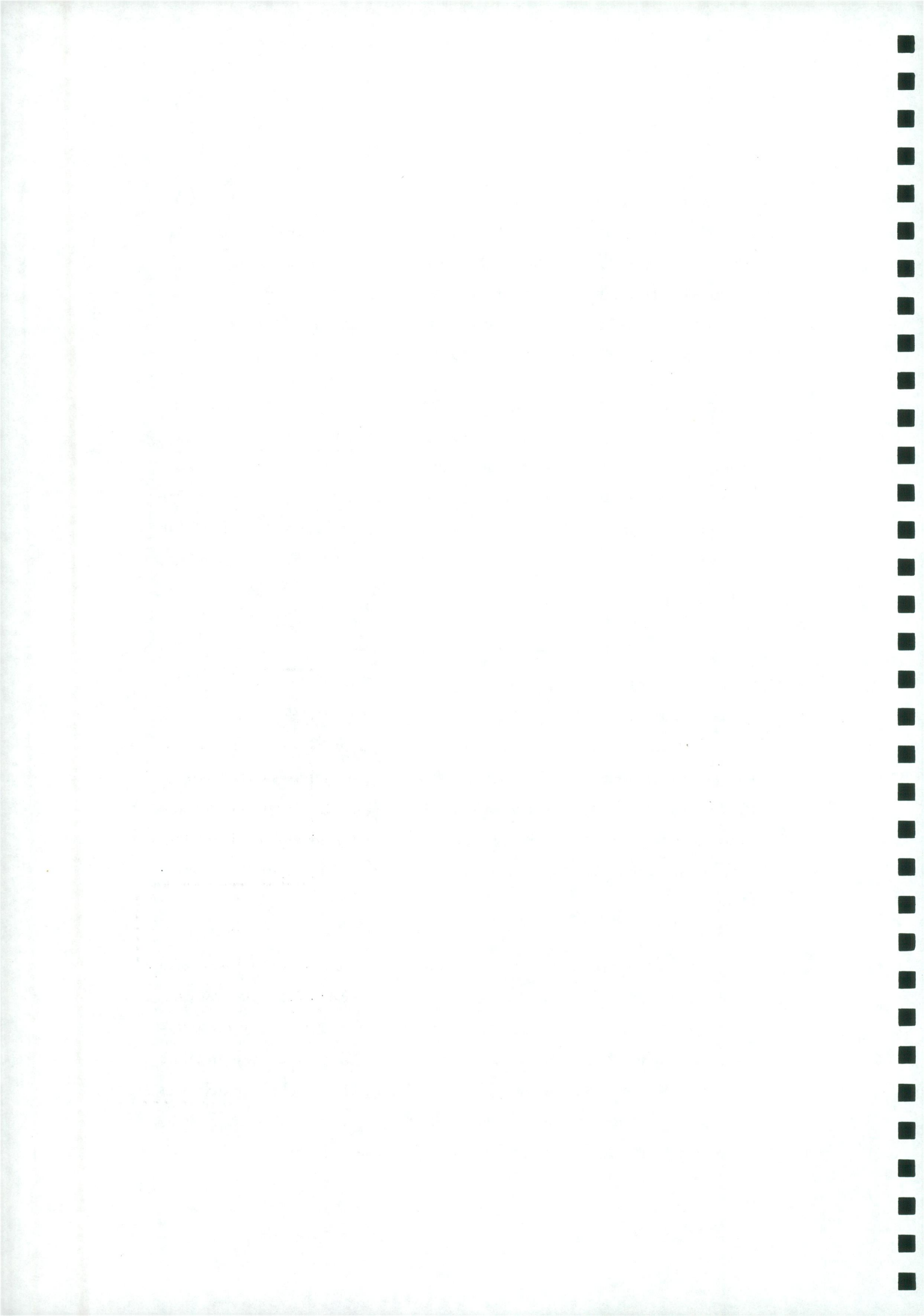


The legacy of Pushpin can be calculated by the number of derivators appearing in Art directors club annuals, and by the fact that it was the first Graphic Design firm to be honoured with a retrospective show at the Louvre in Paris.

(Stephen Heller, Senior Art director of the New York Times, Graphic Design, New York, 1989, page 12.)

Throughout the work of Glaser and Chwast one sees an affinity for Art Nouveau and Art Deco, but they are never afraid to experiment in new styles and approaches. For example, Chwast has a talent for working with photographs, engravings and flat colour drawings, while Glaser works well with crosshatching and line and wash; but both cross over and work well in other styles. In short, it is difficult to define the relationship between these two designers, the effects they have and will have on other designers and illustrators. Their influences to-day can be felt strongly in much of American design. For example, Fig 43 displays some logo designs by one of America's up and coming 'thirty something designers', Joseph Duffy. The flat colour and hard edge are evident cut with a decidedly Art Nouveau feel, displaying his allegiance to the school fostered by Glaser and Chwast. Compare them with Chwast's cover for The Cigar Connoisseurs Book or his package for the Celery Pepsin Gum (Fig 43b). The ornate border and decorative element is present in both, the 1920's feel is also evident. This style of has come to represent much of contemporary American Graphic Design.

The relationship stylistically and personally between Glaser and Chwast is so close that no one will be able to tell what effect the two have had on each other and their associates. Their work embodies the best kind of cross fertilisation between the commercial and fine art world. For me, they present a given idea in a humourous, surreal way which makes the client and viewer interested. This can be argued is what makes good design; interest must be kept to make the design work. The design profession has changed so much



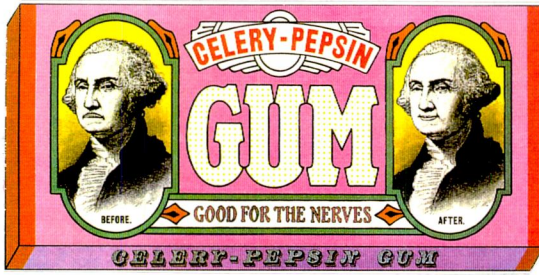


Fig 43 & 43b. Here we see some of Chwasts (work above and right) compared to that one of today's leading American contemporary Graphic Designers, Joe Duffy. Chwast's pieces, the ad for 'Celery pepsin gum' (above) and his cover for a cigar connoisseurs booklet (right), delve into the past for idea and style. Both employ Art Deco touches displayed in the ornate borders and old world feel.

Compare them to the two designs by (opposite bottom right) Duffy. Note the obvious stylistic sameness. The use of decorative borders and historical feel. This is the legacy of Eclectic Design and of Glaser and Chwast. Even though both Chwast and Glaser are active today in the design world, new Designers have emerged with an old style which can be traced back to Pushpin graphics early days. Duffy is just one of these many designers, among them Pentagram, Louis Fili Design, Two Twelve Associates and Bernhardt Fudyma Design who owe much of their stylistic approach to Graphics to the work of Glaser and Chwast.



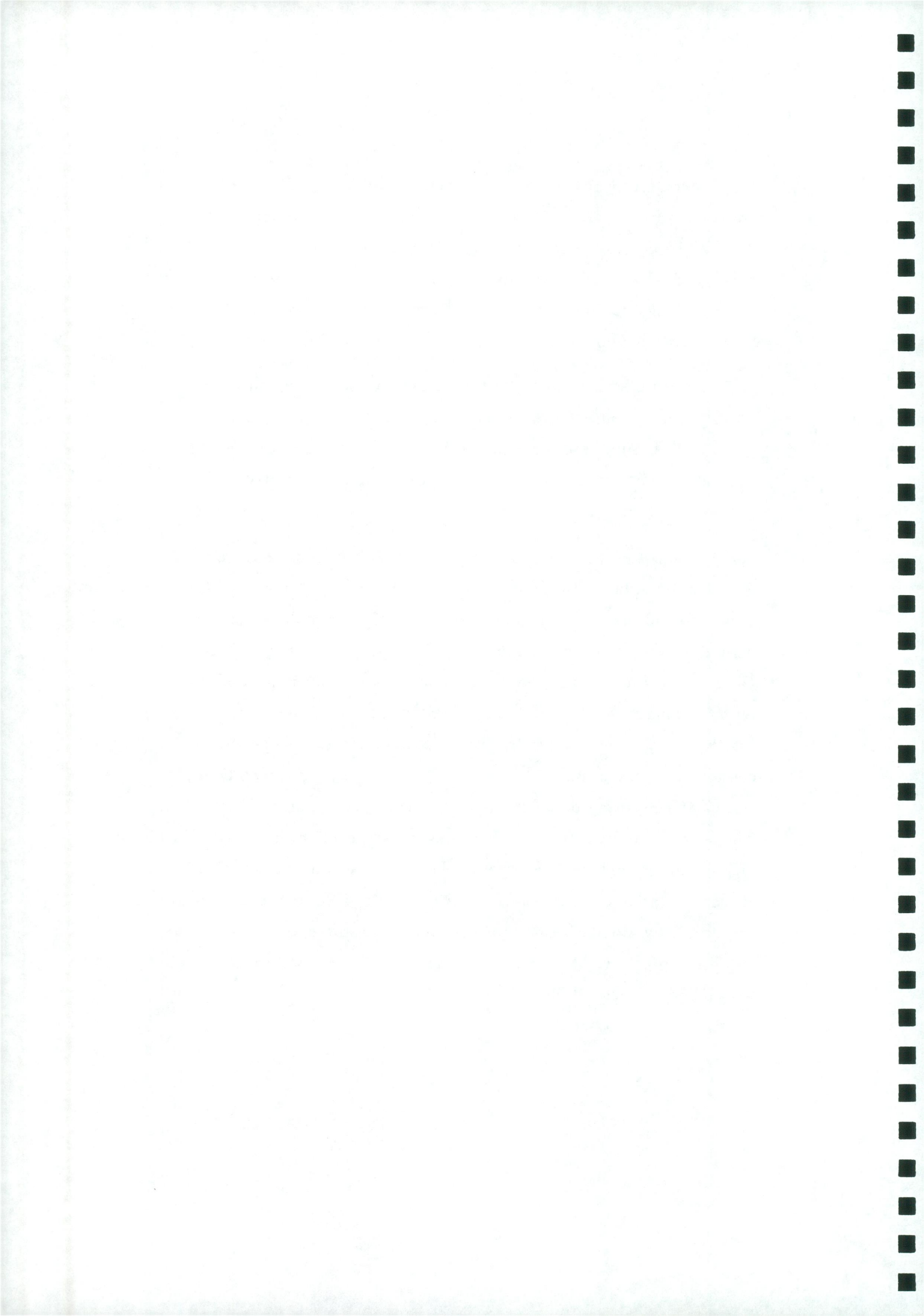
Fig 43b. Two examples of modern Eclectic Design by Joseph Duffy.



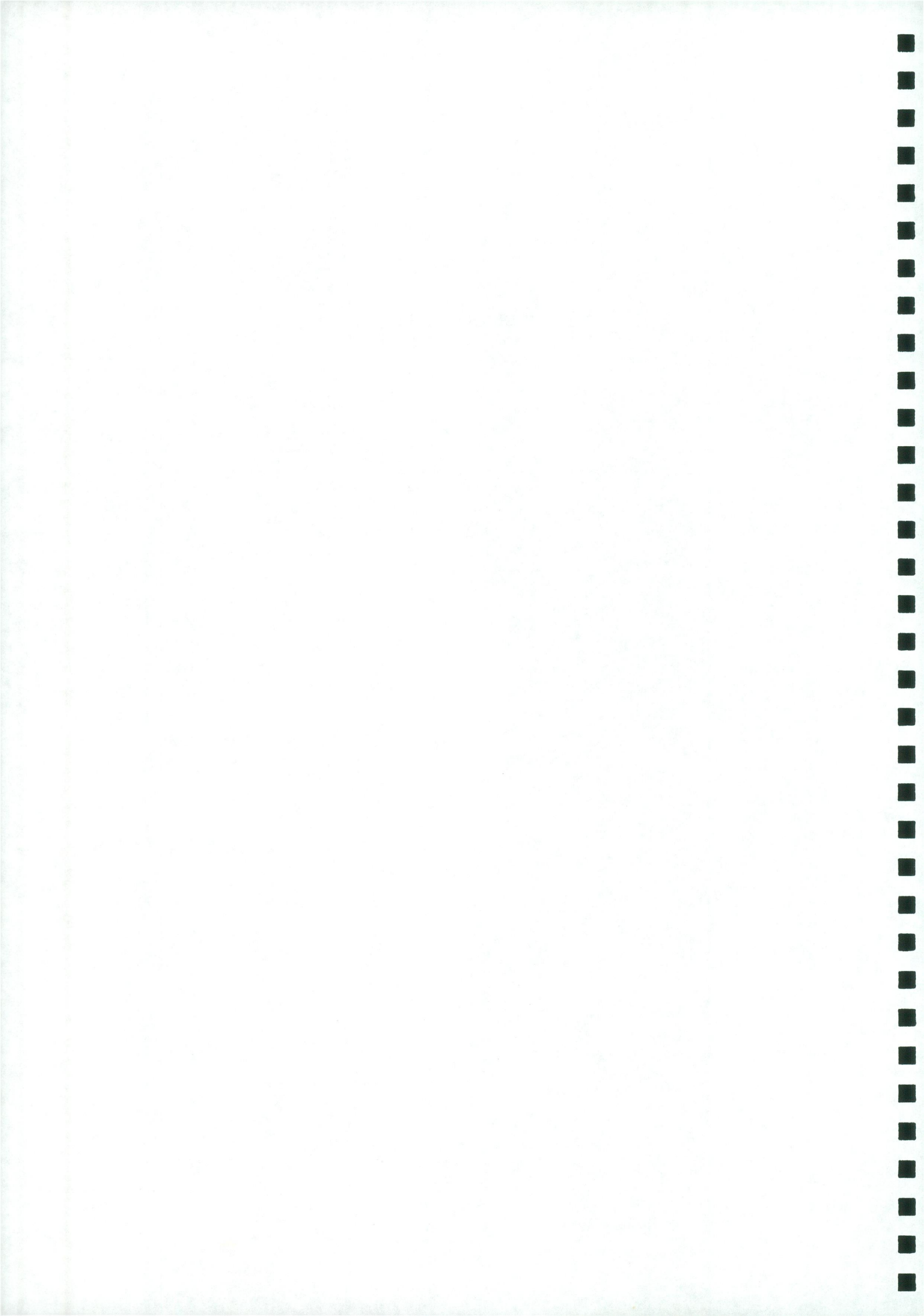
in the last century that demands to come up with new and original ideas are constantly increasing. Even to-day as computers and computer generated graphics play an even greater role in the design process the work of Glaser and Chwast still maintains its power , human feeling and comic wit. Glaser, in an interview for his 1974 autobiography *Milton Glaser Graphic Design*, remarked on the increase of technology in graphic design,

The best Design work emerges from the observation of different phenomena that exist independently of each other. A Designer must create new units from disparate elements. That is what design is about, and it doesn't matter what technologies are used.

What he is saying is that medium used to create good visual communication is unimportant, but the idea or concept must be strong and original for the design to succeed, regardless how advanced the technology used in the design process. One only has to look at the spectrum of both Chwast and Glaser's works to see that they are designers of exceptional quality, accomplishment and range. Having had work exhibited at the Louvre in Paris, the first ever for a graphic designer; they have become design icons of the 20th century. They are artists with a sense of wit, sympathetic to children, successful as advertising designers, both are flexible without being maudlin. The work of Glaser and Chwast represents some of the most satisfying graphic design, not only in America, but in the world as a whole. Their influence can be felt today not only in the work of Pushpin but in that of an entire new range of American designers, from those at Pentagram, Joe Duffy Design, Lewin Holland Inc., Louis Fili Design, Milton Glaser and Co. and of course in Pushpin itself.



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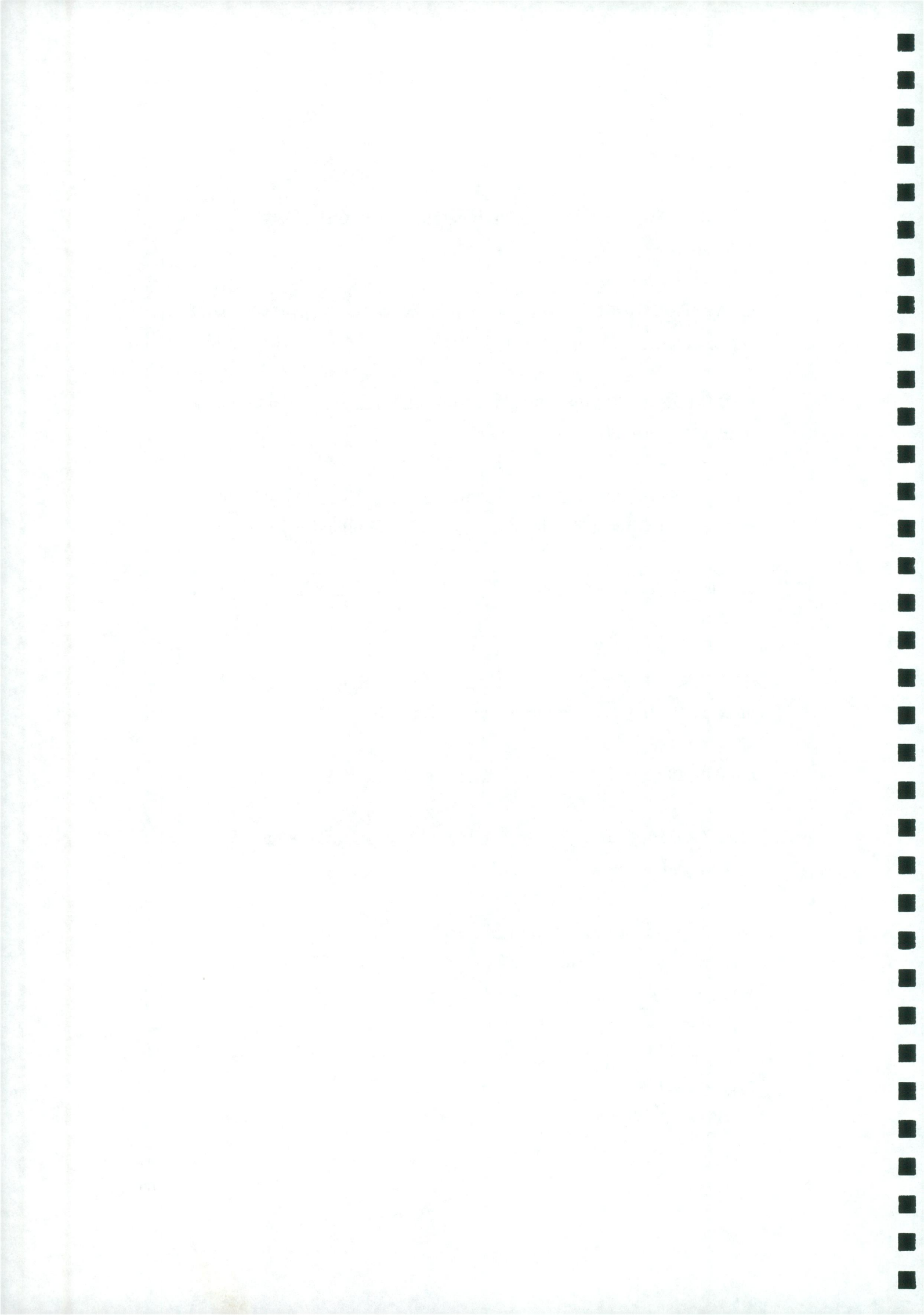
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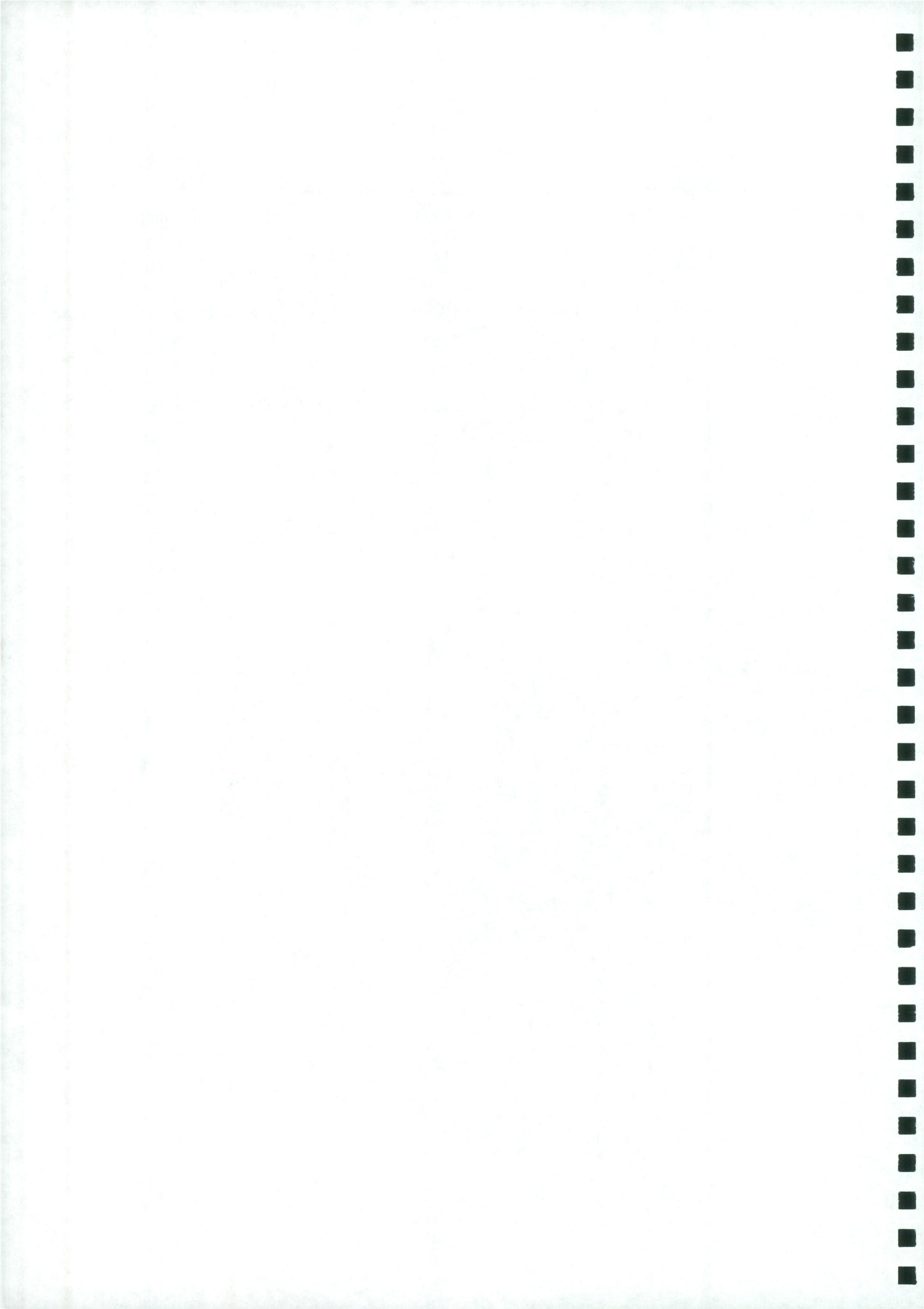
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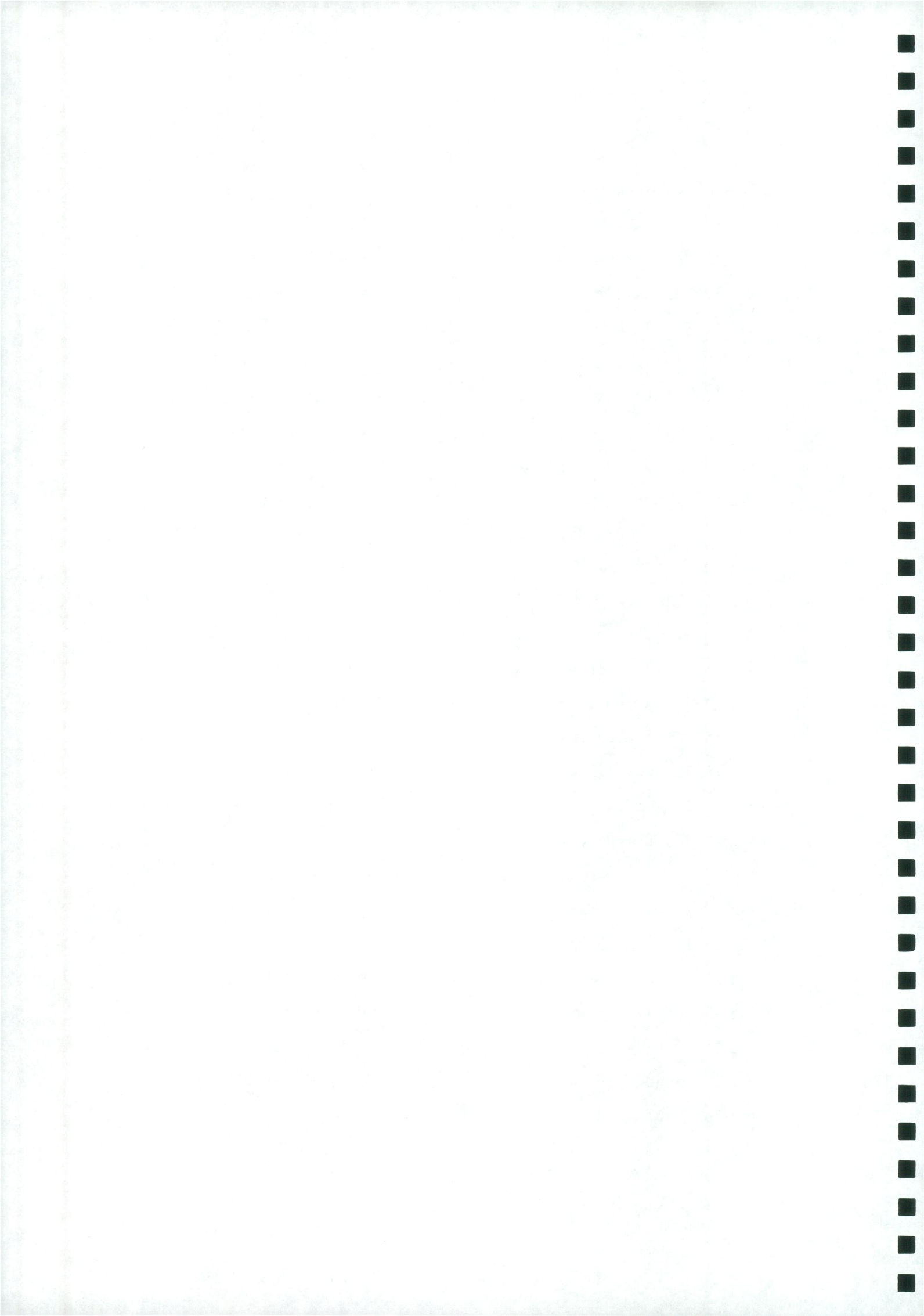
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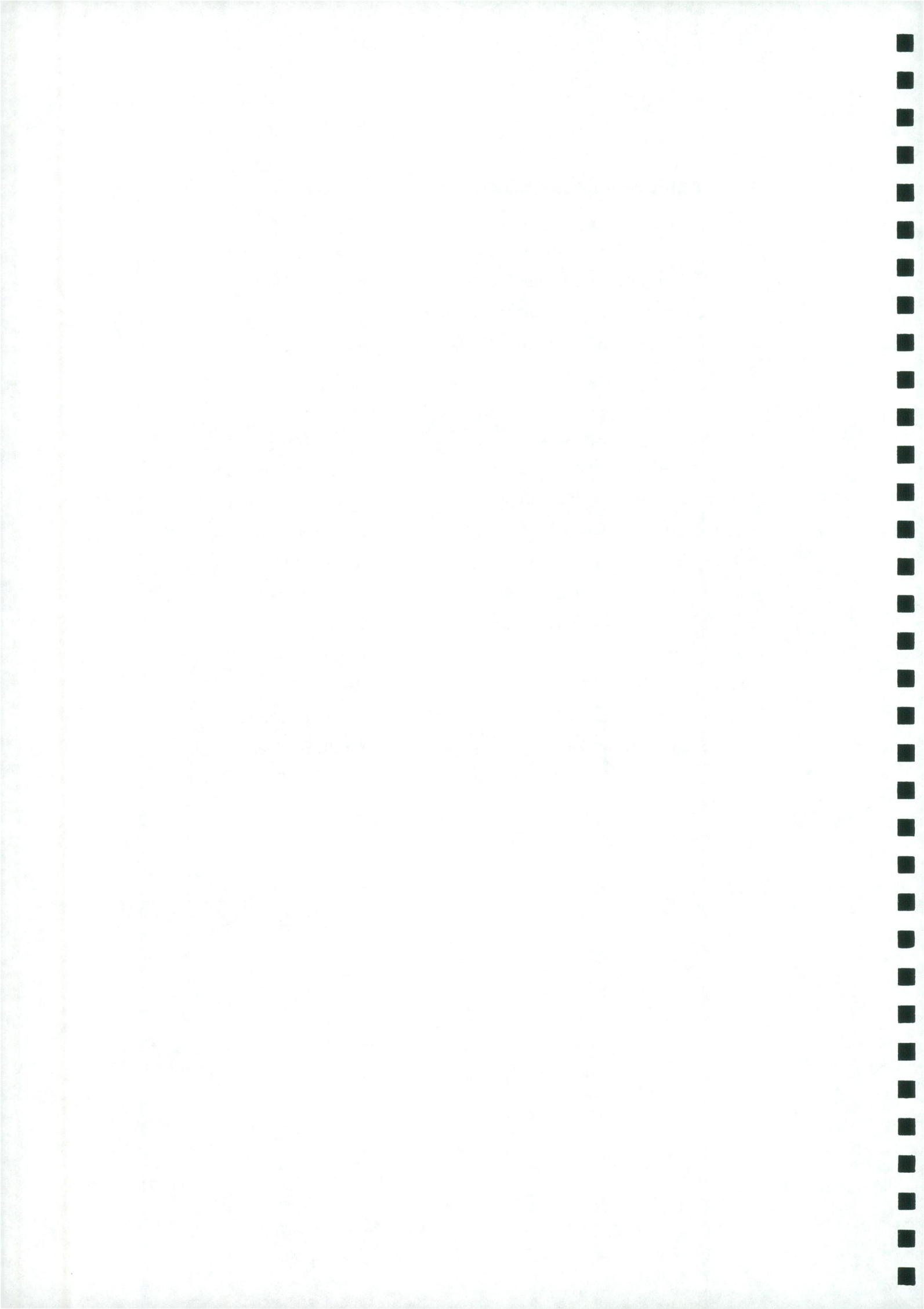
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The End

