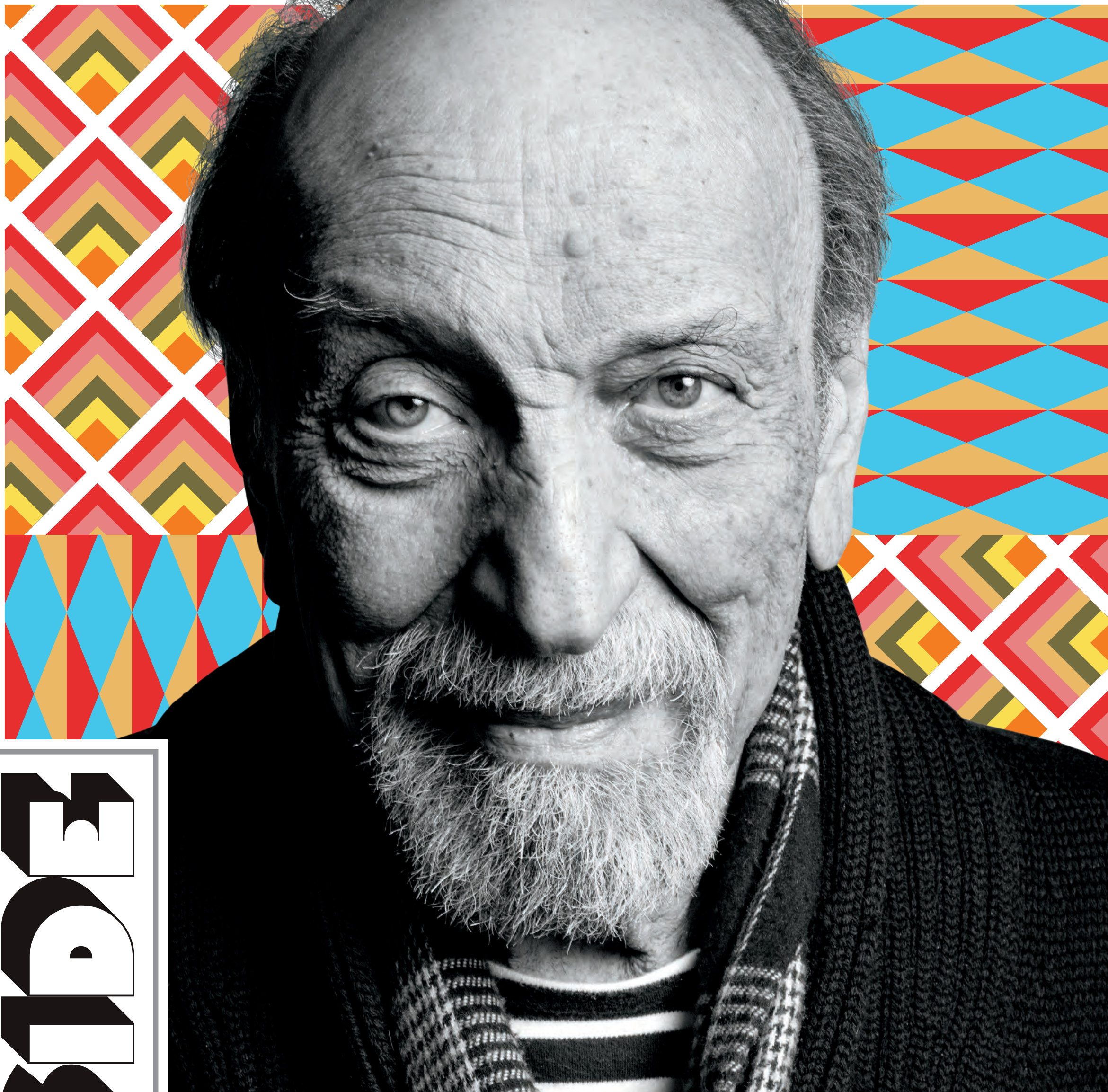


GLASER

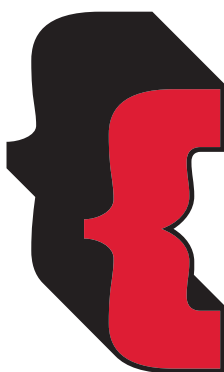
GAZETTE

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VL.2



INSIDE



5

The Assistant

Steven Heller interviews one of Glaser's last assistants, Ignacio Serrano

3

I ♥ NY: The logo that won't quit for the city that never sleeps



11

Iconic Works
One look and you know: "It's a Milton!"



9

Remembering Milton

Tributes from seven former students

4

Silas H. Rhodes
A magisterial essay on Glaser from the founder of SVA

10

In His Own Words
Glaser's timeless commencement speech to the Class of 1979

6

Magazine Revolution
Highlights of Glaser's best work on the glossy page

8

From the Archives
Early sketches and finished pieces

AND
MORE



Statement from the President

Over the past year, I have had the pleasure of collaborating with a number of SVA administrators, chairs and staff to plan the College's multifaceted tribute to Milton Glaser, the legendary designer and an SVA faculty member for 60 years. As with anything involving Milton, the experience has been illuminating and joyful. The extent and variety of his body of work and the positive impact he had on so many lives never fails to amaze.

In his 1979 SVA commencement speech, which you can read in these pages, Milton talked about one of his favorite topics: What is art, and what makes someone an artist? "The answer," he said, "is always a determination of history."

Milton held the power of art in the highest regard. When asked whether he considered himself an artist, he would deny or demur. But as our ongoing celebration of his work has made clear, history's judgment will be kind.

David Rhodes

DAVID RHODES
PRESIDENT, SCHOOL OF VISUAL ARTS

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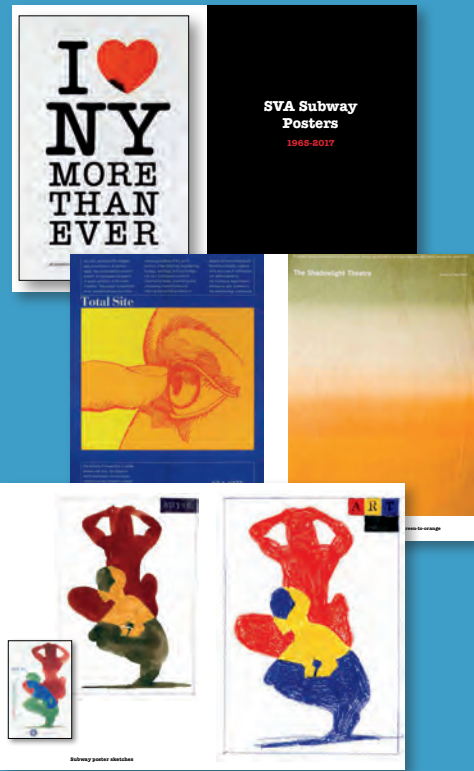
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Honors Milton

In the summer of 2021, the School of Visual Arts kicked off a celebration of Milton Glaser's legacy, including a banner on Third Avenue, lectures, a book of tributes and an exhibition. The latter debuts on December 7 and is co-hosted by SVA Chelsea and SVA Flatiron galleries. The exhibition, designed by 3D Design chair Kevin O'Callaghan, draws heavily from the extensive holdings of the Milton Glaser Design Study Center and Archives. It is slated to run through January 10, 2022.



Milton @ SVA

Milton Glaser has been associated with the School of Visual Arts for more than 50 years. During that time he taught thousands, from undergraduate to graduate to continuing education students. Additionally, the College commissioned Glaser to create numerous posters, ad campaigns and other ephemera. Milton @ SVA will commemorate this unique partnership.

BANNER YEAR

Those on SVA's campus this year have likely noticed the billboard-size photo of Milton Glaser displayed outside the College's 209 East 23rd Street building. The portrait, from 2016, is by photographer Michael Somoroff, who worked with Glaser at *New York* magazine.



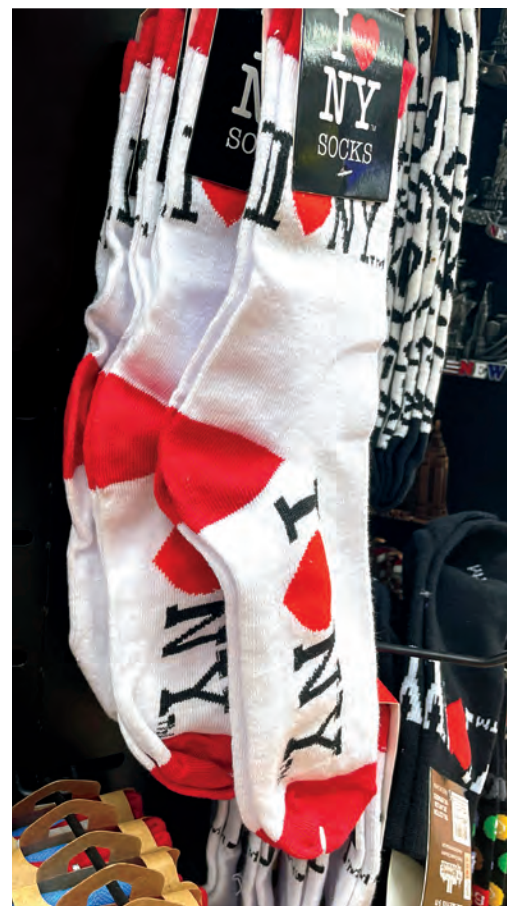
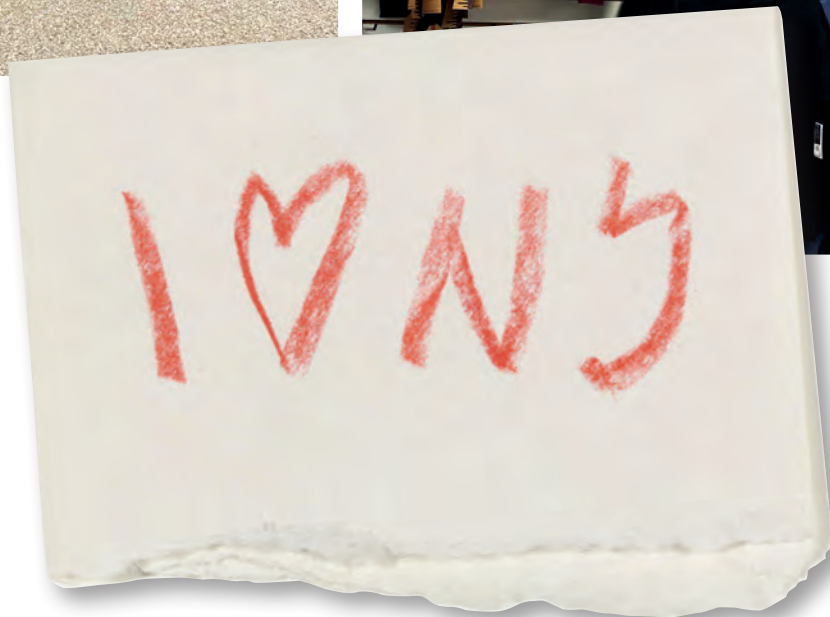
"I ♥ NY" History

1977 "I ♥ NY" makes its public debut.

2001 Glaser revises the work to buoy a post-9/11 NYC.

2009 Glaser donates his original "I ♥ NY" sketch, which he drew while in a cab, to MoMA.

2012 Glaser revisits the logo again to support Hurricane Sandy relief.

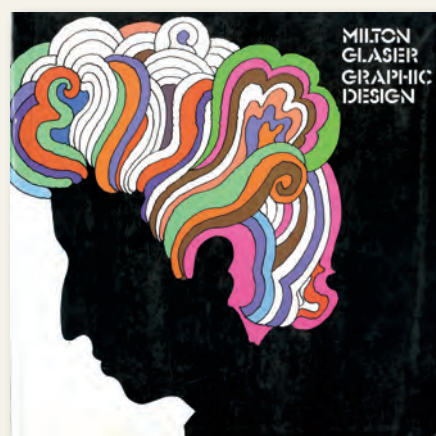
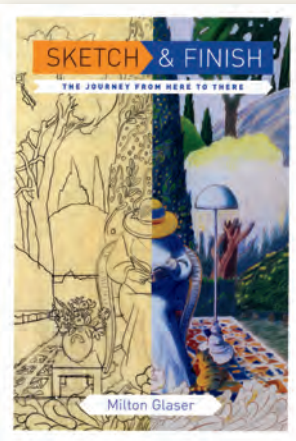


I ♥ New York: The Worldwide Brand Tsunami

We ♥ "I ♥ NY"! Without question, Milton Glaser's most famous design is his "I ♥ NY" logo, which he created free of charge for New York State in 1976. The work, which he described to *The Guardian* as "a puzzle that everybody solves," is inescapable, both in its original form and in its endless reproductions and permutations—some authorized, others not.

Close Reading: Selected Books by Milton Glaser

Over the course of his long career, the designer authored, co-authored or illustrated many books—here are just six of them.



Sketch & Finish: The Journey From Here to There

The last book by Glaser to be published in his lifetime, *Sketch & Finish* places his preliminary sketches (and musings) alongside the final, polished works.

Milton Glaser: Graphic Design

First published in 1973, this volume surveys Glaser's early and prolific decades as a designer and illustrator.

Asimov's Annotated Don Juan

This weighty 1972 volume, now out of print, features Lord Byron's epic poem, illuminated by famed sci-fi novelist Isaac Asimov's annotations and Glaser's elaborate illustrations.

The Design of Dissent: Socially and Politically Driven Graphics

This collection of activist art and design from around the world, co-authored with fellow SVA faculty member Mirko Ilić, was first published in 2005.

Art is Work: Graphic Design, Interiors, Objects and Illustrations

This 2000 retrospective picks up where *Graphic Design* left off, showcasing Glaser's vast range and creative process.

The Alphazeds

Glaser's illustrations accompany writings by his wife, Shirley, in this 2003 children's book about the alphabet, one of the couple's three published collaborations, along with *If Apples Had Teeth* (1960) and *The Big Race* (2005).



I ♥ Lunch

BY ANNE QUITO

Around 12:05pm each day, Milton Glaser would swivel from his desk and declare: “Kids, the time has come for the most important decision of the day: what shall we do for lunch?” He was 89 years old at that time, still working on commissions but palpably worn out from the circus of doctor visits and dialysis appointments. But the idea of lunch never failed to conjure a youthful glint in his eye. Considering Seamless menus, it seemed, transported him back to his days as *New York* magazine’s “Underground Gourmet” and the many exotic and esoteric midday meals he’s had over the years. “What looks amusing?” Milton would always say, savoring all the possibilities and good memories.

“Glaser’s Art Makes Life”

by Silas H. Rhodes

To evaluate Milton Glaser's work critically, one must perforce begin by discarding tired clichés about the irreconcilable differences between the demands of arts and the demands of commerce. Unlike much of the art produced for commerce, Glaser's work does not dissolve into a fleeting graphic experience. In its entirety, it should be perceived as a rejection of those postmodernists of Baudrillard's persuasion who have succumbed to making art that does not exact contemplation. Despite the restraints

of modern reproduction technology, Glaser's work neither assails the viewer nor “hits with the force of a bullet.” Although Glaser may see the function of his art-making as “moving people to action or influencing their perception about things or events,” the end product, in fact, transcends immediate usefulness and has lasting value. In a truly Jamesian sense, Glaser's art makes life.

One must wonder how Glaser manages to satisfy the requirements of commerce and at the same time provide for the aesthetic needs of the viewer. How does he maintain such a delicate balance and still skirt the precipice without vertigo? One is inevitably led to speculate that the creativity is sui generis and develops out of his insistence on the dignity of the task and the joyous-

ness of work. In effect, Glaser is thus challenged to produce solutions to enhance and sometimes enthrall the viewer.

While reworking rather than repeating the art of his precursors and that of his dauntless father, Morandi, Glaser chooses to cloak the essential loneliness of one's being in the metaphors of ambiguity and paradox. In daring to take such risks, he nevertheless communicates in public symbols what is most private and hidden.

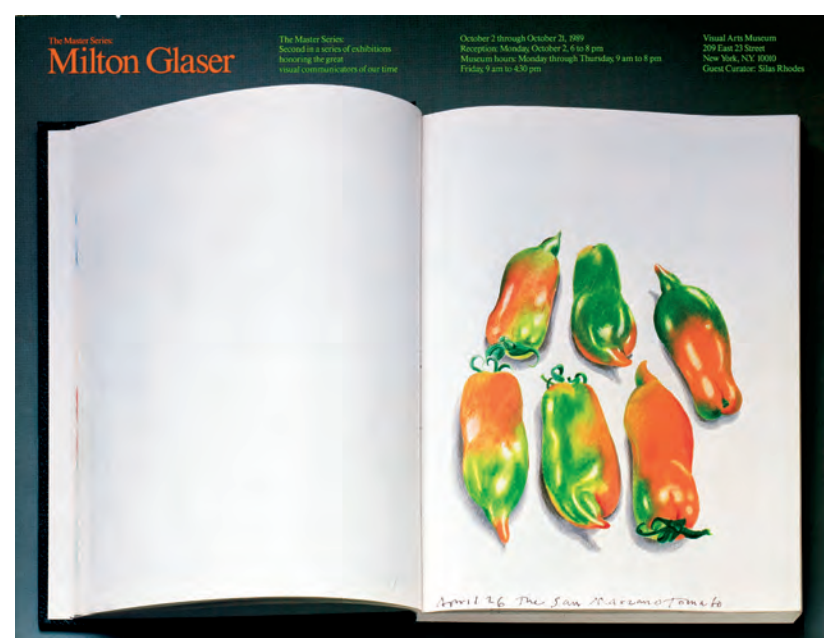
Long before the art world of museum, gallery, auction house, dealer and critic signified acceptance of the blurring of distinctions between fine art and applied art, it was Glaser's seminal work and that of Warhol, Lichtenstein, Oldenburg, et al that made the continued indulgence in such snobbish misconceptions about the need to separate the arts at least anachronistic and at most contradictory.

Additionally, Glaser's work germinated new possibilities for younger artists and opened up the possibilities of emerging forms for a newly networked aesthetic. These new opportunities expand in mordant contrast with the embrace of “simulacrum,” and amid the plangent cries that art like religion is dead, which resonates throughout the corridors of the art world. But Milton Glaser evokes a consciousness that art has a history and a future now that the boundaries have ceased to exist, and he affirms men and women's need each generation anew to make art and in so doing to express themselves.



Masters Series

On the occasion of Milton Glaser's Masters Series show in 1989, SVA founder Silas Rhodes penned this introduction to the exhibition catalog.



GLASER GAZETTE

4



The *Daily Heller* began an occasional feature focusing on the unsung assistants of established designers and illustrators, past and present, and the invaluable roles they play and have historically played in daily work lives of their respective bosses (and mentors). This past May, they featured Ignacio Serrano, who worked as Milton Glaser's assistant designer for almost three years until Glaser's passing in June 2020.

MEET “THE ASSISTANT”

BY STEVEN HELLER

CO-CHAIR, SVA MFA
DESIGNER AS ENTREPRENEUR



How and when did you become Milton Glaser's assistant?

I joined Milton's studio during the summer of 2017. I had graduated from the School of Visual Arts with an MFA in Illustration as Visual Essay thanks to a Fulbright grant I had received in 2015. Fulbright allowed grantees to stay for one more year after graduation in order to get an internship or a job related to the field. One of my former instructors during the MFA program, Mirko Ilić, helped me out with that and offered me an internship at his own design studio, which was located in the same building as Milton's studio. After two months of working three days a week with Mirko, he told me that Milton was looking for an experienced designer to back up his team, and Mirko recommended me to Milton. I started working with Milton on some of his landscapes in August 2017, and I stayed with him until his passing.

What work did you focus on before, during and after the job with Milton?

Before joining Milton's studio, I had worked primarily as a graphic designer and illustrator for a wide range of companies, freelancing or in-house, in Spain or Germany, where I spent some years as an exchange student. Some of the companies or studios I worked for back then include IBM, Volkswagen, *Financial Times* UK, Oscar Marine, *Nautilus* magazine, etc.

During my time at the studio with Milton, I was lucky enough to get a space for myself on the fourth floor of the same building, and there I worked on illustration. As my responsibilities working at Milton's studio increased, I had less time to work on my own material. However, I managed to keep

participating in American illustration, illustrating for the *Scandinavian Review*, and on a personal animation project with a friend and former classmate, Xiao Hua Yang, that got awarded by the International Motion Art Awards from *American Illustration*. After Milton passed away, I kept working at the studio, this time from home due to COVID.

What methods did you perform as Milton's assistant?

Milton had his own way of working with the computer without touching the computer! I assisted him by using the computer, mainly Adobe software, to flesh out his ideas and concepts.

Most of the time, he would sketch or draw on-site what he wanted and ask me to replicate it on the computer. At the beginning, I would just try to get the basic shapes, the election of typeface, etc. Once I got more or less what he was looking for, he would then grab one of those Pantone guides and start telling me which colors he wanted to apply where, and what should be changed if he considered that it didn't work yet.

It felt like being a chauffeur who's following Milton's directions in uncharted territory for both of us. It was fun and I learned a lot, especially about color.

While you were with him, Milton's health was unstable. How did you deal with that?

Although he started to spend a considerable amount of his time at the doctor's office, that barely changed the workflow or slowed him down. If anything, he got more aware of the limitation of time and was a bit more eager to get back to work as soon as possible. All in all, he was very patient and understanding of his own condition and

accepted it without being too annoyed by that.

You became the “voice” of Milton Glaser. Is this description true?

I'm not sure I understand the question right. If by “voice” you mean to be the person who made “tangible” his ideas, then yes. But I also have to say that there were innumerable assistants before me who wore the same shoes

I used to ask him all kinds of questions about how New York City was during his childhood, or who his parents were, or how it was working with Clay Felker during the *New York* years. It was very inspiring and educational.

To be Milton's assistant, did you have to bow to the fact that people wanted his work, and just from him? Was there a chance to reach any other heights?

It was pretty clear to me from the beginning that it was all about Milton, and I was very happy and content being in the back seat, or, as I stated earlier, being his chauffeur. I keep good memories and great pride and satisfaction by looking at some of the work we did together.

For me, it was also very clear the [delimitation] between Milton's work and my own. I respected him for making his

“MILTON HAD HIS OWN WAY OF WORKING WITH THE COMPUTER WITHOUT TOUCHING THE COMPUTER!”

—IGNACIO SIERRANO

I did, and who made incredible work through the years. I had the chance to meet some of them, and everyone always had lots of stories—good ones—about their time with Milton at the studio.

In fact, after a while Milton let you also participate in the designs with some little retouches here and there, suggesting a different typeface, etc., and all that made me think that we, his assistants, are like different kinds of speakers for the same radio: all of them fulfill their mission, but each of them changes the sound a little. I tend to believe that everyone interprets Milton's ideas their own way, and that somehow contributed to the final result of his designs.

At what point did your assistantship become more than graphic design work?

I would say during 2019. The studio reduced its team and I ended up doing a little bit of everything. That also allowed me to share more time with Milton, especially on the way to the doctor.

way up by himself, and so I want the same with my own career.

How do you feel your work went? Was he satisfied with you?

He expressed many times that he was really happy with our workflow and understanding. And I was also really happy being able to help him with whatever he wanted to do, but also to collaborate with him when working on a landscape, a portrait or a layout for a client, especially at the end, when he [allowed] me more margin to suggest things and express my thoughts more openly.

Had he not died last summer, would you still be working for him?

I think so, but it's difficult to say, due to the current COVID crisis. We would have had to come up with a solution in order to keep working together, either in a new space or in the distance. I know he would have been stressed and annoyed by the fact that we couldn't resume our routine at the studio, which he enjoyed a great deal.

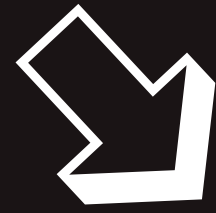


PHOTOS BY ANNE QUITO.

SCHOOL OF VISUAL ARTS

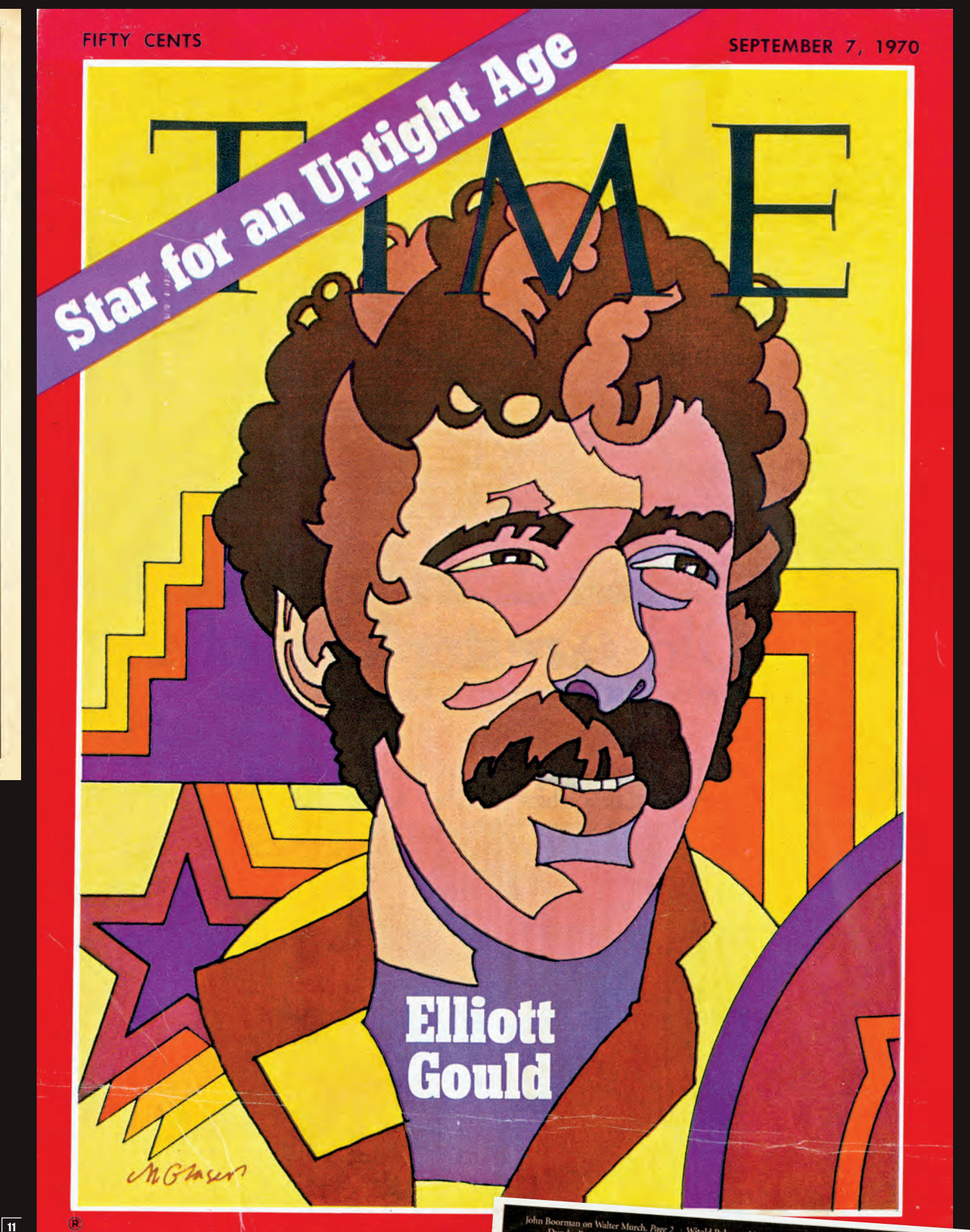
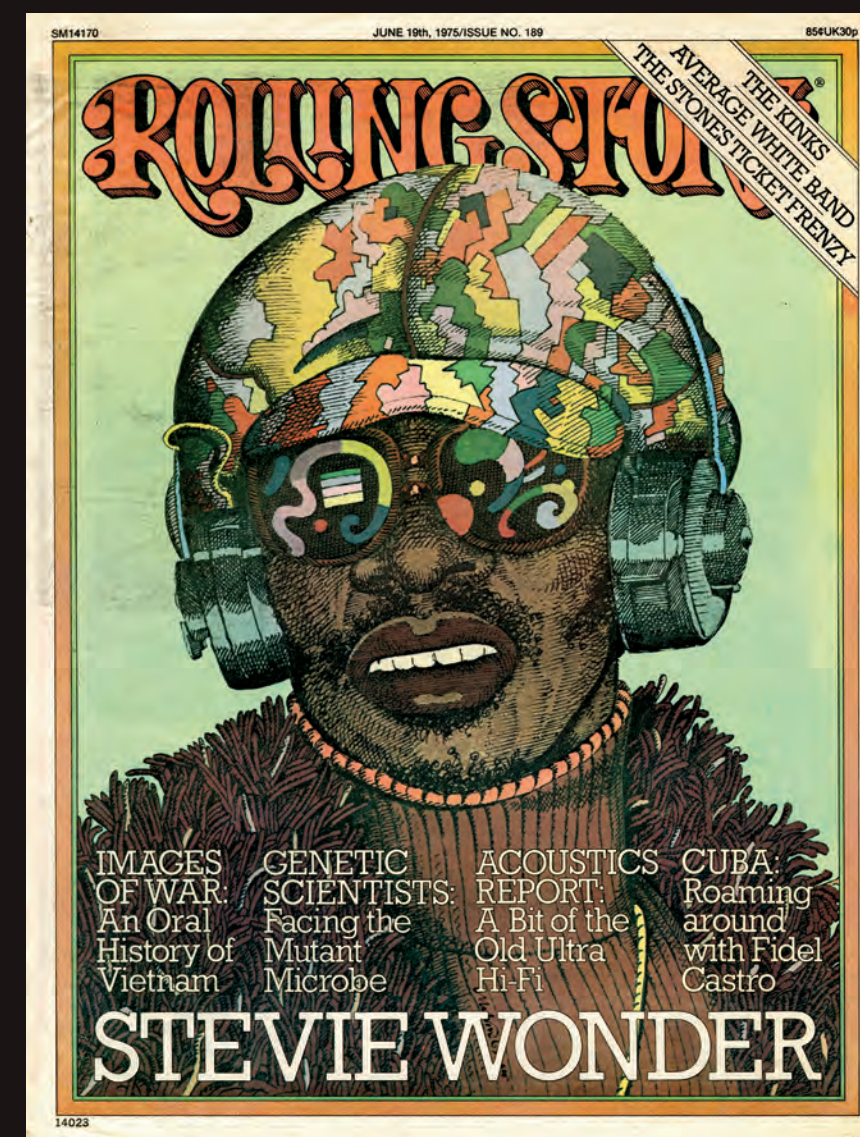
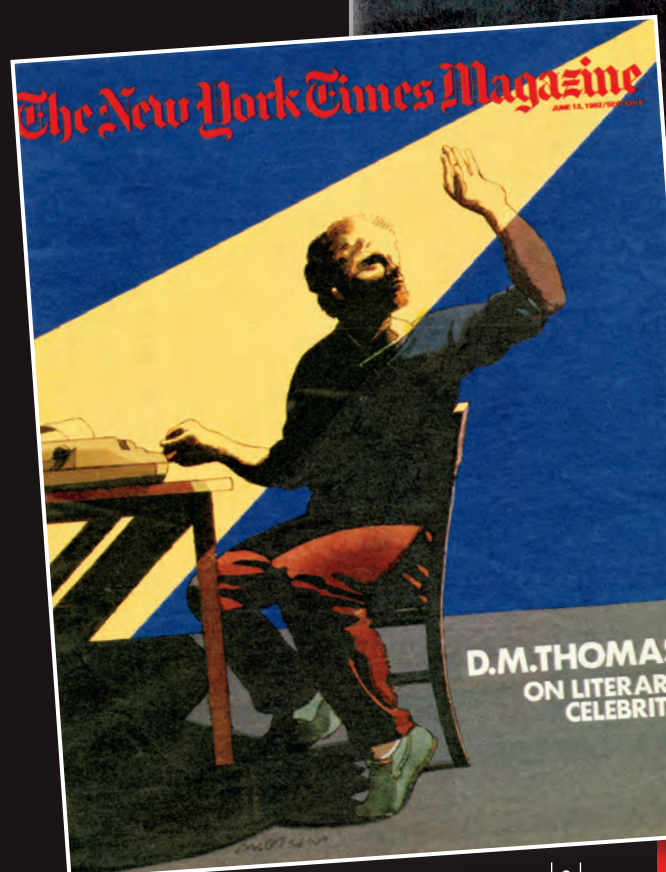
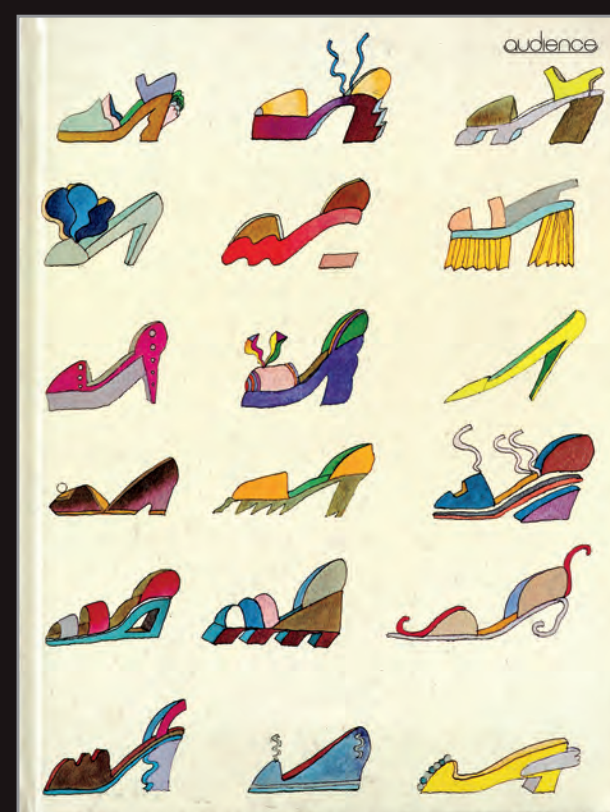
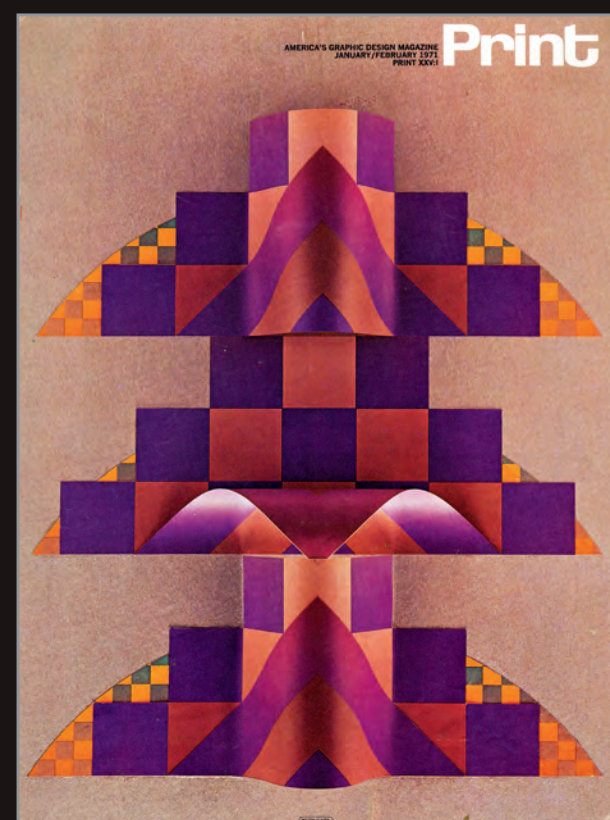
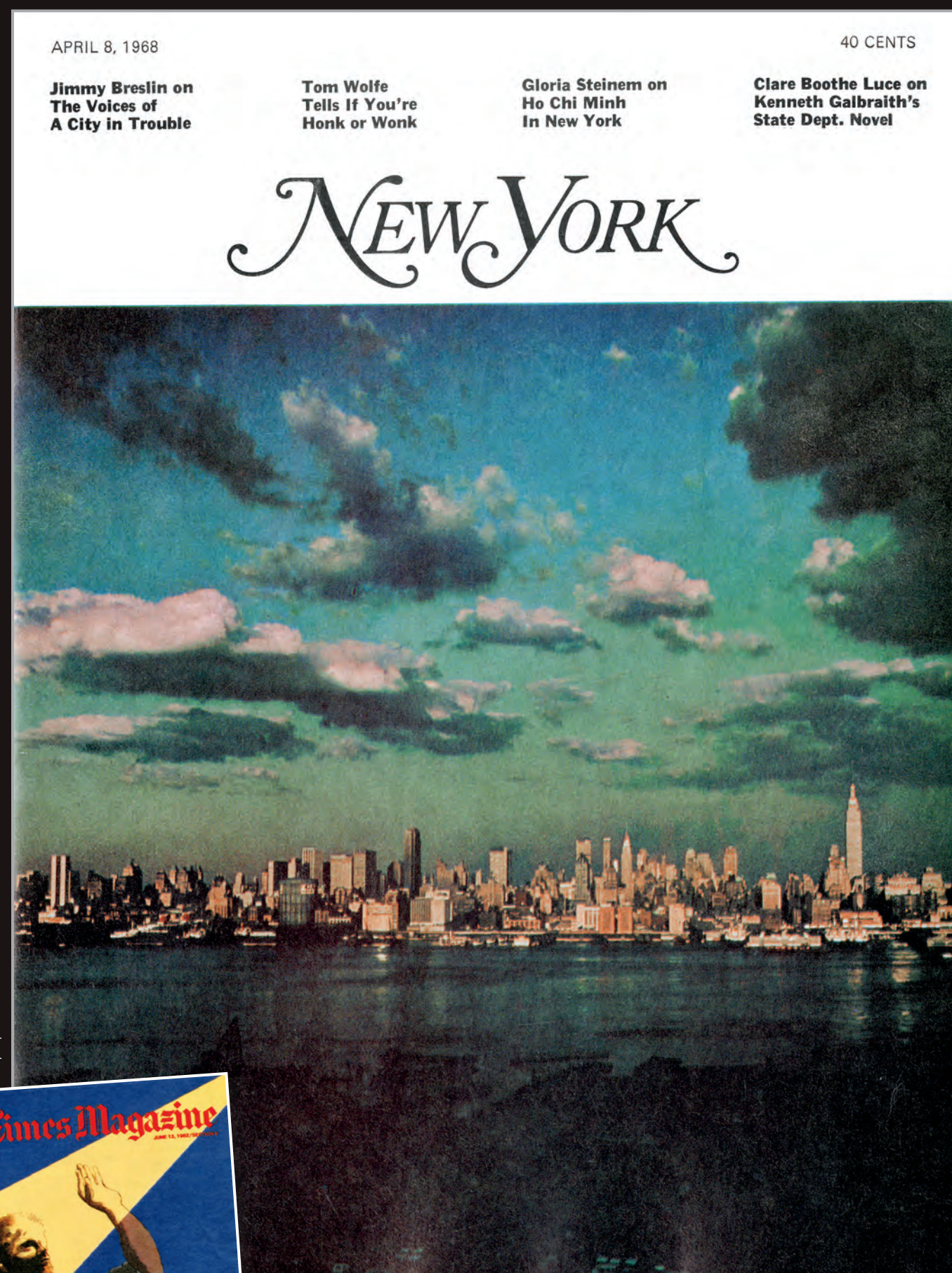
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MILTON MAGAZINE REVOLUTION



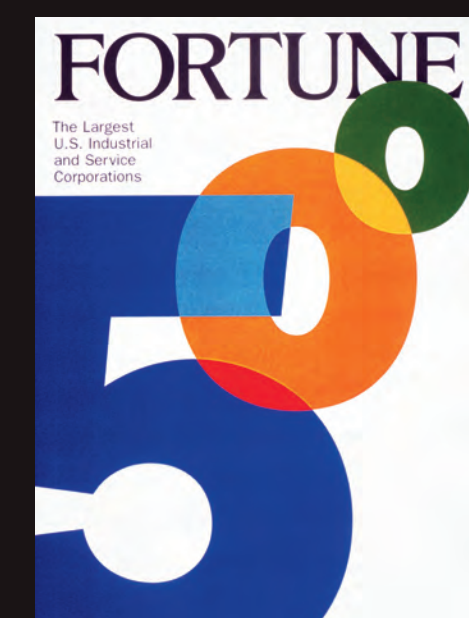
CAPTIONS

1. New York magazine first issue, April 8, 1968.
2. The New York Times Magazine, June 13, 1982.
3. Opera News, March 22, 1969.
4. Time, November 7, 1969.
5. U&Ic Spring 1992. Special issue, designed by Milton Glaser and Walter Bernard.
6. Life cover portraits of Dustin Hoffman and John Wayne, July 11, 1969.
7. Unused study for Fortune 500 cover, 1997.
8. The Nation cover portrait of Radevan Karadzic, September 22, 1997.
9. Los Angeles Times Book Review, September 22, 2002.
10. Paris Match, masthead and publication redesign, c. 1973.
11. Time cover portrait of Elliott Gould, September 7, 1970.
12. Rolling Stone cover portrait of Stevie Wonder, June 9, 1975.
13. Print, January/February, 1971.
14. Audience magazine, 1972. Art directed by Milton Glaser and Seymour Chwast. Cover illustration by Barbara Nessim.



Milton Glaser's influence on magazines is profound, a natural outgrowth of his interest in the interplay between word and image.

He produced countless memorable cover images for publications ranging from *Time* to *Life* to *Rolling Stone* to *Idea*. He famously co-founded *New York* magazine with Clay Felker on the top floor of his studio building on East 32nd Street and served as its design director until 1977. *New York* became the template for the many city-oriented publications that catered to savvy and sophisticated locals, and its style continues to be emulated today. Glaser's publication design firm with Walter Bernard, WBMG, designed mastheads and redesigned publications for clients including *Fortune*, *Life*, *Jardins des Modes* and *The Nation*. Glaser also served as design director for short-lived but significant magazines like the elegantly produced *Audience* (co-designed with Seymour Chwast) and the lovable children's magazine *Smash*. And he redesigned *Paris Match* in a weekend. For a designer who did it all, magazines provided a perfect outlet for Glaser's witty and literate approach to design problem-solving.



From the Archives

The Work Behind the Work

Milton Glaser, a designer of singular stature and longevity, produced more work than you possibly imagine. The Milton Glaser Design Study Center and Archives, housed in the SVA Library, provides the rare opportunity to see unknown pieces and begin to understand his creative process, from the preliminary sketches to the comps shown to clients to the beautifully rendered original art and final print pieces.

People routinely interact with design—while walking down a city street, reading a book, using a product, navigating a building. But a designer's archives provide a whole new way to experience and appreciate the art you see and use every day. Here, Beth Kleber, head of Archives at SVA, discusses two standout works from the extensive Milton Glaser Collection.

CAPTIONS

1. Tomato Records poster, 1978. Probably my all-time favorite Glaser piece contains all the hallmarks of his best work: a finely detailed drawing, rich and unexpected color combinations, surrealism and a sense of humor. Glaser was interested in conveying the tomato's discomfort in that formal chair; I can feel it! The original art is even more magnificent in its detail.
2. Original art for Take a Trip to Lotus Land
3. Take a Trip to Lotus Land poster, 1967. Based on a reference to Homer's *Odyssey*, this is one of three fold-out faux "travel" posters for an issue of the *Push Pin Graphic*, the [art and literary] publication of Push Pin Studios. (The other two posters were for Dante's *Inferno*, by Seymour Chwast, and Baum's *The Wizard of Oz*, by James McMullan.)
4. Sketch for Tomato Records poster.
5. Original art for Tomato Records poster, 1978.



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MASTER CLASS:

7 Former Students Remember Milton Glaser



Milton Glaser joined the SVA faculty in 1960, beginning what would become one of the longest and most fruitful professional associations of his career, which lasted until his death in 2020. Not only would he go on to create dozens of designs that would help to establish the College's reputation, he would serve as an influential teacher to hundreds of young and mid-career designers in SVA undergraduate, graduate and continuing-education programs.

Glaser saw teaching as central to his responsibility as a conscientious designer and citizen. In a 2016 talk at the Center for Italian Modern Art, he credited his instructional philosophy—"you teach what you are, not what you say"—to artist Giorgio Morandi, with whom he studied as a young Fulbright Scholar. By serving as a moral and inspirational model to several generations of students—as well as interns and junior colleagues—Glaser ensured that his legacy would extend beyond his visual work.

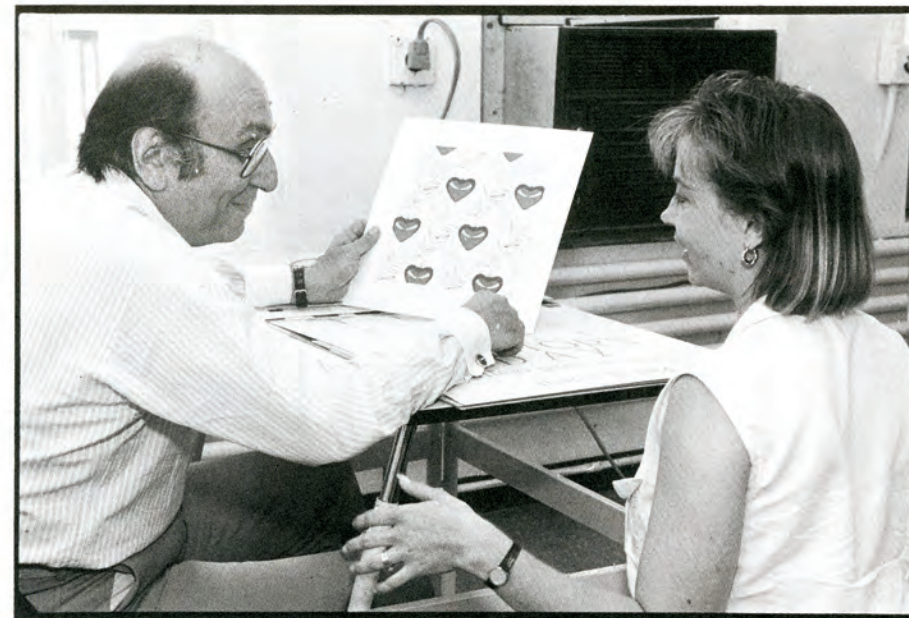
Here are some memories of Glaser as a mentor, in the classroom and the workplace, excerpted from the fall/winter 2020 *Visual Arts Journal*.

"In the late '80s I had an internship at Milton's studio. His evenness of demeanor set a very strong example. He didn't have different hierarchies in the way he'd speak to people, whoever they were. I also took his Design and Personality class. . . . He would say that the two most important things to ask yourself before starting a project are, 'Who is my audience, and what do I want to tell them?'"

— Ellen Weinstein, illustrator and BFA Illustration faculty member

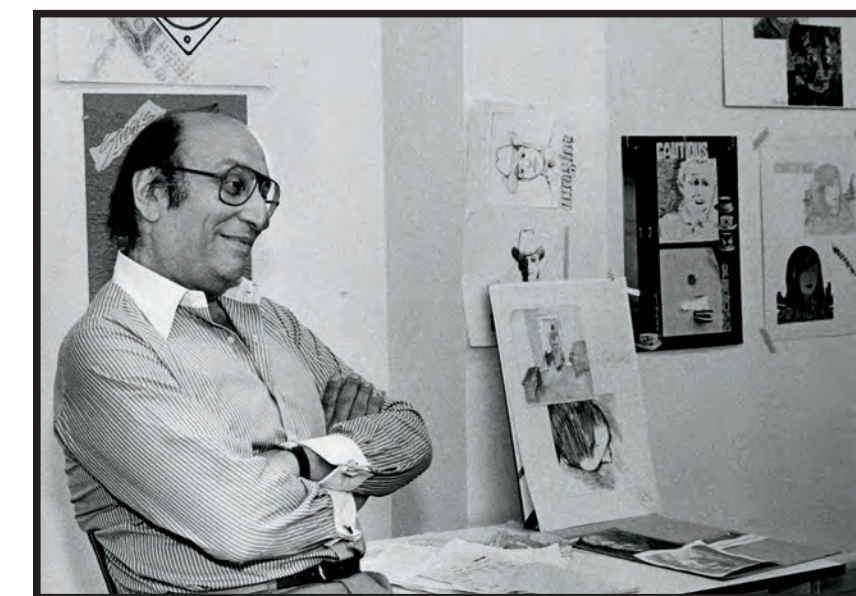
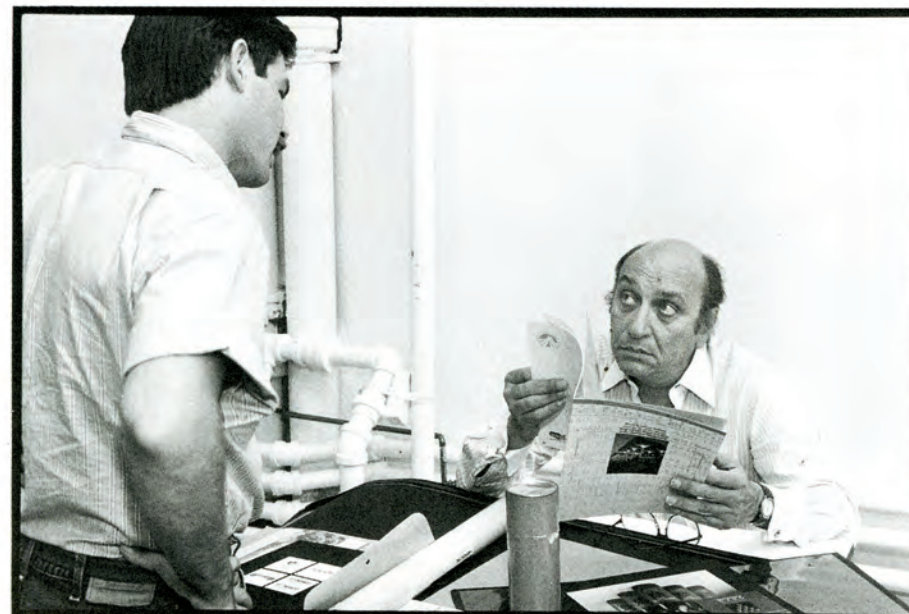
"I learned so much from him. His belief that design should 'inform and delight' became central to my way of working—the idea that really good design is situated on an imaginary scale between expression and objectivity, familiarity and surprise."

— Giona Maiarelli, designer and art director



"For the first time, I could imagine what I could be without fear of failure or self-editing or holding back."

—DEBBIE MILLMAN



"Being able to defend your work was deeply important to him. You had to think of graphic design as communication and have a reason for why you did what you did."

—ADRIENNE MATLOSZ

"Milton was very articulate. He could critique something and make you understand where to go from there. He also had a calmness about him. He'd say, 'You have to take an easy swing at the ball.'"

— Walter Bernard (1961 Design), partner at WBMG

"Milton's 2005 summer intensive changed my life. . . . He had us each make a five-year plan, assuming we could do anything we wanted to do, and do it successfully. For the first time, I could imagine what I could be without fear of failure or self-editing or holding back."

— Debbie Millman, chair of MPS Branding

"Milton encouraged me to strive for vulnerability, authenticity and joy, to use my work to make my community a better, more beautiful place. He taught me to listen, explore and ask questions."

— Kevin Dooney (BFA 1989 Illustration), experience design director

"I took notes like a stenographer in his class, and I still turn to that notebook time and time again. Milton cared deeply about his students, and felt he had to disabuse us of our bad habits. He'd say, 'You need to think straight about these things.'"

— Andy Outis (MFA 2006 Design), creative director and BFA Design faculty member

"I was working at an ad agency when I took Milton's class. Although I was in my 20s and still green around the edges, his class gave me a certain confidence about my strength and choices as a designer. Being able to defend your work was deeply important to him. You had to think of graphic design as communication and have a reason for why you did what you did. Nothing was gratuitous. Everything had to have meaning."

— Adrienne Matlosz, designer and creative director

Mama Glaser's Famous Spaghetti Recipe



Milton Glaser was often asked to recount his mother's special spaghetti recipe. In 2018, he gave the following anecdote and recipe to *Eye on Design* magazine.

"If I asked my mother for spaghetti, this is what I would get. She would cook it on a conventional stove in our little three-room apartment in the Bronx. It didn't require sophisticated instruments and appliances. You could easily make it at any time because you usually had all the ingredients around you. I assumed she invented it, but it probably comes out of a long Hungarian tradition. It's hard to describe anything that's truly unique, but it tasted great at the time. Tomatoes, garlic, chicken fat, fried—it was all of those good teenage foods. The closest thing to it is scrapple, a pudding made out of veal that you slice, fry and serve with eggs. It has a crisp outside and soft insides. I couldn't get enough of it—we would sometimes have it twice a week. I was very portly when I was younger."

Recipe

1 pound package of Mueller's spaghetti

½ bottle of Heinz tomato ketchup

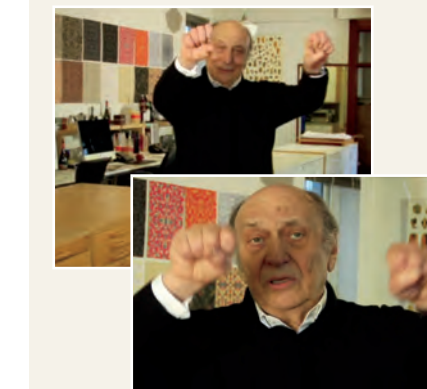
½ pound of Velveeta cheese

½ pound of chicken fat

"First, put a 1-pound package of Mueller's spaghetti in a large pot of rapidly boiling water. Allow to cook for 45 minutes to an hour, or until most of the water has evaporated. Add half a bottle of Heinz tomato ketchup and a half-pound of Velveeta cheese. Continue cooking until all the contents have amalgamated. Allow to cool and de-mold from the pot. Divide into 1-inch slices and fry in chicken fat."

Milton Tells a Joke

TWO GARMENTOS*



From the Web Series "Old Jews Telling Jokes"

Watch Milton tell a joke about two garmentos* talking about what they did over summer vacation. Scan the code to see the video.



*Garmento: Someone active in the garment industry, especially in New York.



Commencement Speaker: Milton Glaser

June 2, 1979

I've never liked the word "commencement." It strikes me as being entirely too portentous. It somehow suggests that there is but one beginning. As if one begins, moves to the middle and then proceeds inevitably to the end. Life seems to be much messier than that. For one thing, very often beginnings, middles and ends all seem to occur simultaneously.

I'd rather think of today as the beginning of many beginnings. Today's ceremony may seem to mark your entry into professional or "real" life, as differentiated from your preparation for it. In all likelihood you have been badly prepared, not because of any conspiracy but rather because it takes an awfully long time to learn the most obvious things.

A friend of mine once said about spiritual enlightenment, "If you believe you are enlightened, you simply have arrived at your level of limitation."

In recent years I have become painfully aware of how little I am capable of effecting changes in myself through will. And yet, I see myself change. Perhaps simply through the effect of many encounters, shocks, successes and disappointments. I've become more rigid in some ways, more flexible in others, more courageous and more cowardly at the same time, more brittle but, curiously, more resourceful. I lose friends and value the ones that remain more.

I hope for wisdom to arrive and fear that cynicism might get here first. I approach 50 with the feeling that I am still just a boy...

When I was younger, of course, older people were strange. Now the young are beginning to seem incomprehensible to me.

Art schools, among other things, are willing nurturers of narcissism. We learn to pursue our own unique vision in the face of the world's resistance. The world, of course, complies by resisting—it cannot do otherwise. The new or visionary creates problems because it requires a change of orientation or belief. What is merely novel finds easy acceptance, because the world suffers from chronic boredom. At this moment in New York, and perhaps in America, the status value of being officially acknowledged as an artist exceeds that of extreme physical beauty, and even overwhelming wealth. The world yields such acknowledgment grudgingly and has contempt and fear for those aspirants to the title of "artist" who remain unanointed officially. This contempt can be discouraging but finally significant only if it prevents us from dreaming. Ironically we want to be true artists with a place in history and immortality, on one hand, and to be admired and rewarded in our own time, on the other. There seems to be no more insistent and mischievous issue for art-school graduates than the soul-searching question, "Am I a real artist?" I am convinced that the question is a bummer. The answer, of course, is always a determination of history.

The root of the word "art" had in its beginning the meaning "to join together." That meaning operates on many levels. For one, it refers to the unique insight that unifies seemingly unrelated forms or ideas. Art and dreaming share this attribute. I'll give you an example... In a poem called "Mirrors," by the great South American poet Borges, I was astonished by the following lines:

The dazzling observation, that the mirror reverses readers into rabbis, is the stuff that art is made of.

The other bringing together that art performs acts upon the viewer. The essential element of art is metaphysical—we become transformed by the experience and never see the world in quite the same way. At best, we become momentarily unified with the world, and our usual sense of separateness and alienation momentarily departs. Only this quality is what we celebrate as most meaningful in art; everything else—composition, narration, surface, drama, texture, rhythm,

decoration—are merely material. Who can create such works? Only men and women of genius, although that word has become trivialized in our time, and is applied unashamedly to any number of accountants, art directors and hairdressers. Robert Graves observed that the word "genius" is related to "generate," "engender," "progenitor" and "genital," as well as "generous," "genial" and "genuine." True genius, as opposed to talent, is bestowed capriciously upon the very few. If we cannot call ourselves either geniuses or artists, what can we call ourselves? Obviously a specifically professional description, such as "photographer" or "painter," can serve us well. Or the more general word, such as "worker," "craftsman" or "designer." Of course, each of these words has a distinct hierarchical implication. For myself, I have chosen the word "designer" because it seems to reflect my most fundamental interest: the study of satisfaction. Satisfaction is the result of the appropriate relationship between what is promised and what is delivered.

Design has been described as the deliberate intervention in the course of events to produce a desired effect. When this transfer of information is well accomplished—or, put another way, when the expectations and rewards are appropriate to one another—we experience satisfaction. We

call this experience "good design" and sometimes even "beauty." In an ideal situation, both the maker and his audience derive satisfaction from the act. The sense of being at one with others and feeling useful is one of the great rewards of all form-making activities. It may be the only reward that competes with our more narcissistic instincts to be unique and have power over others. Work that offers

the opportunity to be useful in this special way is what we all gathered here have in common. It is a very special gift.

Now I'd like to share with you an anecdote that I find myself repeating frequently and that seems to me to give particular significance on this occasion.

In the early 1950s I had the good fortune to be the recipient of a Fulbright Scholarship to Bologna, Italy, where I studied with a remarkable artist, Giorgio Morandi. Even in those days he was acknowledged to be one of Italy's greatest contemporary artists. He was a man of extraordinary modesty and was content to spend his life painting and etching and teaching the rudiments of hard-ground etching to beginning students at the Accademia.

He was a man totally unaffected by the commercial objectives of the gallery business. In fact, if one wanted a painting by Morandi, you would express that desire and he would write your name on the back of a small blank canvas. Sometime after that—it might take several years—after he finished the painting, he would turn it over and discover to whom it belonged.

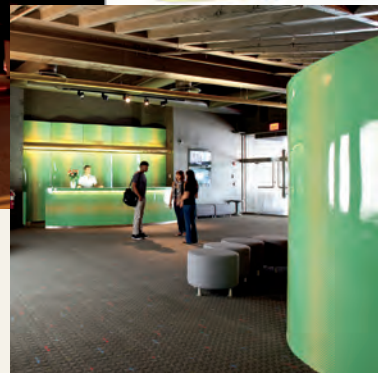
During all the time I was with him, which was almost two years, I can only recall his speaking about art twice. Once during a walk through the museum in Bologna, which had a fine collection of Bolognese eclectic painters, he pointed to an enormous painting by Guido Reni, which must have contained a hundred full-sized figures, and said, "Look at that foot... Reni painted great feet."

The other occasion occurred when we were standing next to a sink that had a reproduction of a Rembrandt etching of shells tacked up over it... He remarked, "I've never been able to figure out how he got those blacks so black." That was the totality of our discussions about art.

There was one other thing. Every time you were about to plunge your plate into the bath of acid, Morandi would stand behind you, put his hand on your shoulder and say, "Coraggio!" And that, dear friends, is what I wish each and every one of you here today.

URBAN LEGACY

The SVA Theatre



IN 2008, SVA ASKED MILTON GLASER to design, with architect Laurence Jones, the West 23rd Street building that would become the SVA Theatre, the College's own two-screen cinema and event venue. The resulting space—best known for its kinetic sculpture, which tops the marquee and is based on a work by Russian constructivist Vladimir Tatlin—is a vibrant, lighthearted tribute to the artistic spirit. It has since played host to thousands of screenings, lectures, receptions and premieres. Creative director and SVA faculty member Sue Walsh (MFA 2006 Design), who worked with Glaser for nearly 10 years, remembers the project as a quintessential Glaser endeavor: an open-ended creative adventure, in which both setbacks and surprises were met with aplomb. An early idea for a changeable mural on the theater's exterior was scrapped when the city hesitated in approving the plan—officials couldn't decide whether to classify it as signage or public art. Rather than react with frustration, Glaser, she says, was highly amused by the "bureaucratic dilemma." After demolition revealed what Walsh describes as a "dramatic, angular, waffled ceiling," the designer and his team were inspired to build a lobby that mixed raw structural elements with decorative metal pieces and lively colors. "Milton was unlike anyone else I've ever worked with," Walsh says. "The process was always just fun and full of discovery. Every morning at the studio he'd say, 'How are we going to have a good time today?'"

NYC TRIVIA

The House That Milton Built



FOURTH FLOOR
1968: *New York* magazine is co-founded by Milton Glaser and editor Clay Felner.

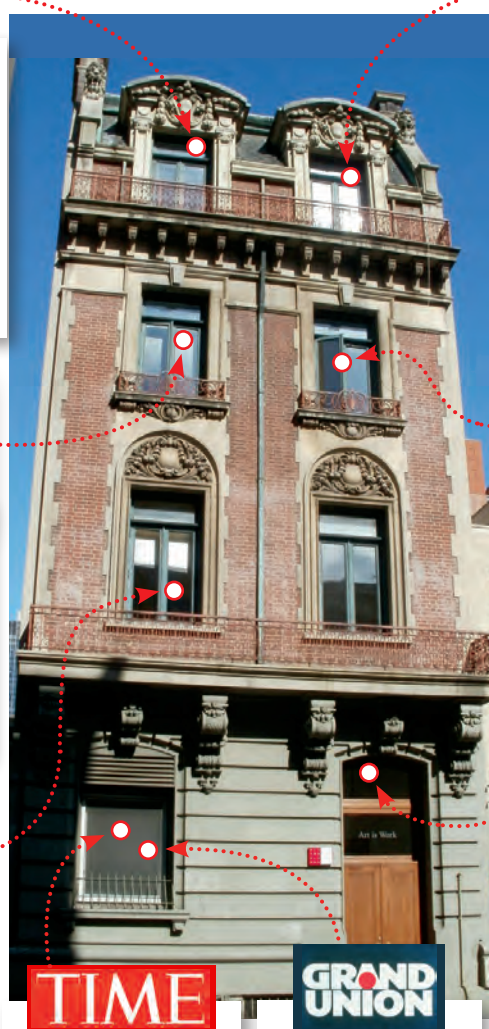


THIRD FLOOR
1983–2003: WMG, Glaser's collaboration with Walter Bernard (1961 Graphic Design), designs more than 100 periodicals, books and other publications.



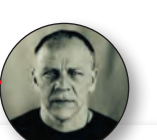
SECOND FLOOR
1965–mid 70s: The space is home to the legendary Push Pin Studios.

1977–2020: Glaser operates his independent studio, Milton Glaser, Inc.



GROUND FLOOR
1977: Walter Bernard secretly redesigns *Time* magazine.

GROUND FLOOR
1970s–90s: Glaser uses the space for his Grand Union supermarket project.



FOURTH FLOOR
1995–2020: Illustrator, designer and SVA faculty member Mirko Ilic keeps his studio here, collaborating often with building-mates Glaser and Walter Bernard (1961 Design).



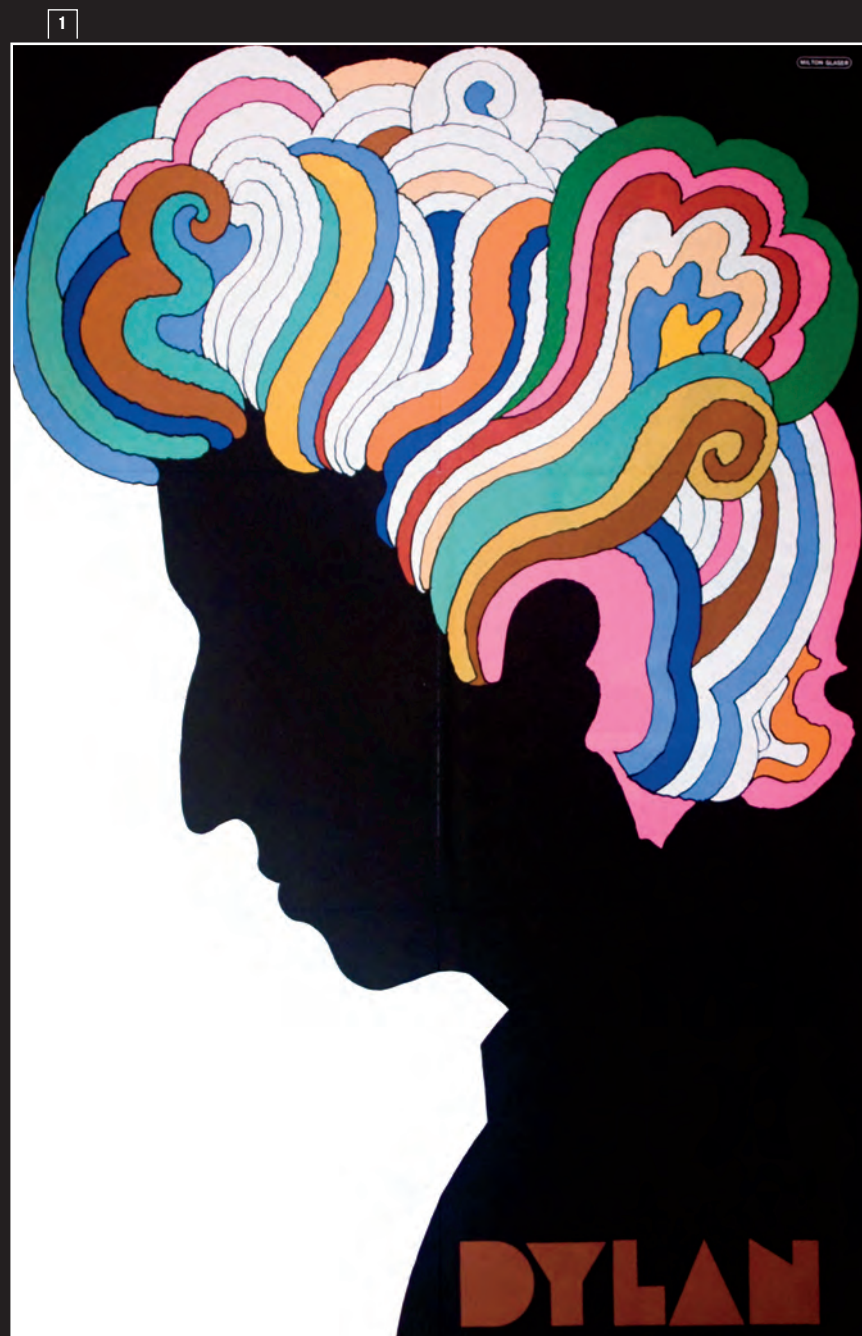
THIRD FLOOR
2003–2020: Walter Bernard runs his multidisciplinary consultancy, designing for publications, films, nonprofits and more.



GROUND FLOOR
1990s: Renowned illustrator SVA faculty member James McMullan keeps his studio here.

2010s: The Collected Works, a studio co-founded by SVA faculty members Justin Colt and Jose Freemda is established.

PORTRAIT OF MIRKO ILIC BY ROBERT GOUVEAU; SVA THEATRE INTERIOR PHOTO BY HARRY ZERNIKE; SVA THEATRE EXTERIOR PHOTO BY JASON GELLER.



CAPTIONS

1. Bob Dylan poster, Columbia Records, 1966.

2. *Angels in America* (parts I and II), 1993.

3. The New Brubeck Quartet Live at Montreux album cover, 1978.

4. Floating Pear poster, 1977.

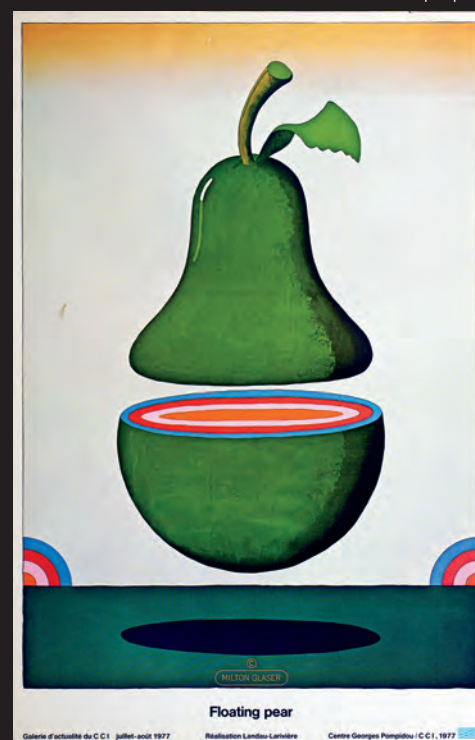
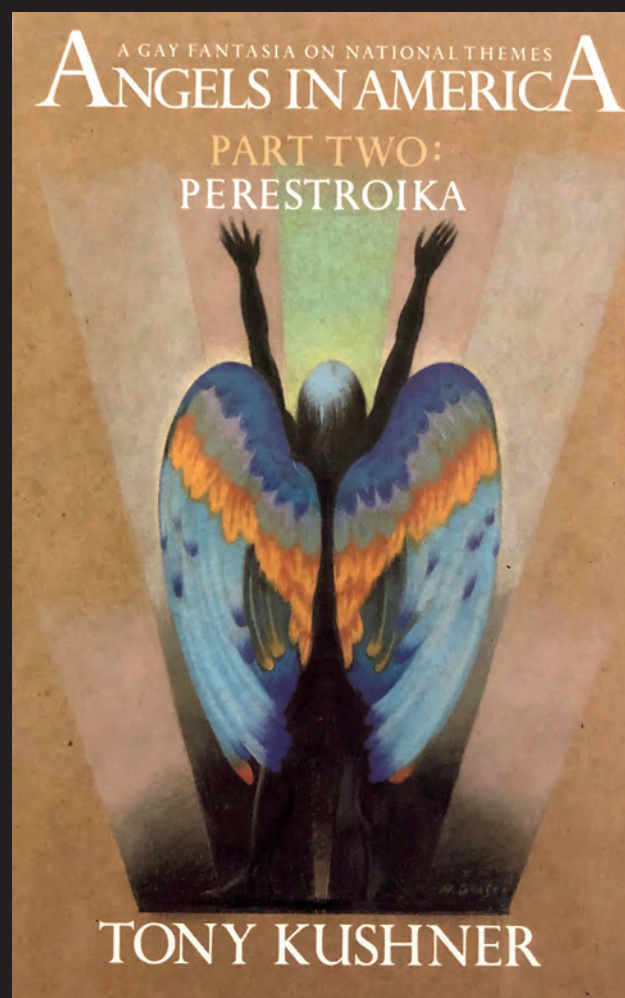
5. Sesame Place theme park, 1980.

6. Venice Biennale poster, 1980.

7. I ♥ NY Catskills poster, 1985.

8. From Poppy With Love poster, Poppy Records, 1967.

9. Brooklyn Brewery logo and packaging, 1988.



A Life of Iconic Masterpieces

Brooklyn Brewery co-founder Steve Hindy credits Milton Glaser with making not only his beer but Brooklyn itself an international brand. We know what he means. When looking at some of Milton Glaser's best works, it can be challenging to decide which was more iconic: Glaser's design or what it represented?

Definitively stating which of Glaser's works is most iconic is debatable. Beyond Milton's ubiquitous I ♥ NY logo, his best known work is probably the poster created as an insert for Bob Dylan's *Greatest Hits* album, which had a circulation of more than 6 million. The original poster, reissued twice, is now a coveted piece of design history.

SPORTS ★ ★ ★ ★ FINAL

DAILY NEWS

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NEW YORK'S HOMETOWN NEWSPAPER

September 19, 2001

INSIDE
48 PAGES OF
SPECIAL COVERAGE

I ♥ NY
MORE
THAN
EVER

Milton Glaser's reinterpretation of his celebrated 1975 poster reflecting last week's terrorist attack on the World Trade Center.



I ♥ NY Reimagined as 9/11 Tribute

Originally a small poster that was pasted all over the city by SVA students the week of September 11th, Milton's tribute became a cover of the *Daily News*.

GLASER GAZETTE