

**Chapter 1 : Milton Glaser: "Art is a Judgment of History" - Print Magazine**

*Milton Glaser (b) is among the most celebrated graphic designers in the United States. He opened Milton Glaser, Inc. in , and continues to produce an astounding amount of work in many fields of design to this day.*

In , Glaser was bestowed the National Medal of Arts award by Obama, making him the first graphic designer to receive the honor. At 89, Glaser remains as idealistic and busy as ever. Here, the prolific designer discusses his latest work, the perils of laziness, and why he keeps computers at arms-length. How has your relationship to the city evolved and inspired your work? When you talk about New York, every part of it is different. The graphic arts have a glamour component and people want to be visible and famous, so there are a lot more people than the field can take. The problem is that there are too many graduates, too many aspirants and too few jobs in graphic design. Most of it has moved from the magazine and illustration world to the electronic world, so a lot of it is about living digital material instead of the artwork we once knew that you made by hand. That has changed the characteristic of what is produced. It is, because drawing is not necessary anymore. For me, drawing has always been the fundamental instrument by which you understood what you were doing. The result is a lot of generic work that basically is not very thoughtful. I loved Hopper and I loved the spirit that ran in him and the quality of his work. Hopper spent a good deal of his life as a commercial artist, 16 to 17 years doing illustrations. And what is interesting about that is that the illustrations were not very good. They were just ordinary drawings. He had so much more skill than he ever manifested in his early work. Milton Glaser Was Hopper a friend? No, I never met him. But there are some odd coincidences. His painting, Nighthawks, my favorite, was painted two blocks from where I live now. And Edward Hopper had a circle of friends. One of the Soyer brothers, Moses, in order to survive I guess, had a little life class and he was my first art teacher. I just found out about the coincidence actually when I started this show. You called these your most personal works to date. What is your relationship to the Hudson Valley? We have a house in Woodstock, which has been our alternate living space. Can you talk me through your influences for these? I am totally a believer in the idea that style is a limitation of perception and understanding. The most important reason is that you affect society and create a space that people agree they want to be in. You feel differently towards the world when you make things. Retirement is a trap. What you want to [make] is work that has some usefulness to others. You make the drawings and then apply digital processes? The thing that I hate is drawings that look as though they were made on the computer. The computer makes you work the way that it likes to work. So my problem is that I love the computer, but I know that it is a willful instrument and I have to be cautious. More than anything else, the ability to see a color change before your eyes in the place of doing prints, where you usually have to wait a week before you can see the effect of one color overlapping another. With the computer the beauty is seen instantaneously and the result is an extraordinary instrument for learning about the properties of color. You have to use your time effectively, though, because the thing is not to do more mediocre work. The thing is to use that time to improve your work. Does it eliminate that element of surprise of hand-printing a piece of work? It makes you lazy. Like all instruments that are time-saving and efficient. You have to be careful that laziness does not translate into laziness of mind where you stop being curious and get more involved with effects than themes or ideas. See, I have a trick. My trick is I never touch the computer. I have never touched a computer in my life. There is always someone at my side, to my right, who I tell what to do. As a result, I am at arms-length to what the computer can do, which makes me much more objective about my intentions. I have to use an intermediary to do that. People think that art is a matter of either tension or materials. Art only occurs when you are transformed. You have to be careful when you use that word. Milton Glaser What do you think of categorical distinctions within the arts separating your work into fine art and commercial work? The idea of fine art and commercial art is a silly idea. Most of the stuff you see is not art, including the stuff you see in the galleries. For me, something can only be designated art when you feel yourself changed by the experience of looking at it. It only occurs when you are transformed. That is the role of art. Everything you do is in there already, you just have to find it. I always believed in the vast memory and retainability that our minds have. Alessi commissioned me to design one that sells today. What

are you working on now? All sorts of stuff. A lot of people become specialized early and they have to be the best people you go to if you want, say, a drawing of a cocker spaniel. Landscape Prints opens to the public on September 7.

**Chapter 2 : Milton Glaser Interview: On His New Work and Why Retirement Is a Trap | Observer**

*Milton Glaser has had one-man shows at the Museum of Modern Art and the Georges Pompidou Center. In he was selected for the lifetime achievement award of the Smithsonian Cooper-Hewitt National Design Museum.*

In this roundup, Print breaks down the elite group of typographers who have made lasting contributions to American type. Leida Snow November 3, Enter your best work into two competitions deadlining soon: The first question I put to the legendary Milton Glaser is whether what he creates is art. His iconic psychedelic Bob Dylan poster is playful, even as it riffs on a famous self-portrait of Marcel Duchamp. It embodies the two elements that define his work: As he approaches his 88th birthday, Glaser can look back on one-man-shows at the Museum of Modern Art and the Georges Pompidou Center, several lifetime achievement awards and, in , the National Medal of Arts. So he has downsized to a smaller Manhattan apartment and a smaller home in Woodstock. Your workspace here seems super designed. We bought this place in New York Magazine started on the top floor. This place is not exactly designed. I like a combination of order and disorder. At the same time, I like this idea of what I create being finished by the person who experiences it. It should be memorable, and it should leave the viewer with a feeling of affection. Design is something else. Designs solve problems and ask the viewer to do something. I begin to work. The work itself reveals a solution. There is no series of steps that will lead to something great. Design is a mischievous act, because persuasion is dangerous, particularly in an advertising and capitalistic world. You are persuading people to do things that may not be in their interest. How has graphic design changed over the years because of new technology? Paint is technological, so are brushes, so is the canvas. The methodology, the means changed. Well, David Hockney says he now draws on an iPad. I can create that visual effect in five minutes instead of taking a year. Most people manipulate existing material to create the illusion of something made by hand. What would you say to someone going into the field of graphic design today? First you have to learn what reality is. The fundamental reason you learn to draw is because you want to understand what is real. We now know that Vermeer used technology, the camera, to get the effect of perspective. So what was real? When I first sat down to draw my mother, at the age of 15 or 16, I realized I had no idea what she looked like. It was only when I shifted to the mindset of observation and trying to replicate that I understood what she looked like. What would you say to someone who wants to be an artist, or maybe to a civilian”how would you advise them about how to look, how to see? The Buddhists say you must accept what is. Meditation is one of the mechanisms. You have to be conscious of how you distort reality and shape it to your own needs. To realize that you have no capacity to see things as they truly are. Yesterday, my wife woke up having trouble breathing. The world was suddenly transformed by her absence in a way that I could not have anticipated. Even my cat acted differently. Life is a series of revelations that reveal how little you understand about everything. Is that something you consciously add, or something that just comes in? The light part of life has got to live along with the dark. Because it can open that possibility to people. He was concerned that I make a living. He was from Europe, escaping Hitler. For people like him the whole aim was to find a good life for their children. How much about creating design and art can be learned? We all have aptitudes and potential, and there is something vaguely called talent. More than anything else there has to be a desire to make something, a fundamental driving force, independent of whether you make a living. And the lack of choice is one of the attributes that makes an artist. Because in addition to the drive, you have to have an endless desire to learn. It has to do with a moral sense. Are you optimistic or pessimistic about the future? The future is what it is. Life is about adapting to the reality of what is. The whole perception of this region changed through that campaign. It showed me how something small could change the world. Is there anything more that should be said? The consequences of what you do have to be examined. We should act like good citizens. I love working fast, but you can only do that when underneath is all the training and knowledge. And one more thing: The good is the enemy of the great. Enter today for a chance to be featured in Print magazine, receive a prize pack from MyDesignShop.

Chapter 3 : Art Is Work - Milton Glaser - Google Books

*Milton Glaser: Art is Work [Milton Glaser] on blog.quintoapp.com \*FREE\* shipping on qualifying offers. The best of Milton Glaser's prodigious output since is contained in this study of one of the world's most influential graphic designers.*

He has also designed and illustrated album covers, book jackets, advertisements, posters, magazines and newspapers, and architectural interiors. I have a recommendation. We eliminate the word art and replace it with work. If we assume that art is a form of work, it becomes more related to our daily life. The disassociation of art from other human activities has impoverished our lives. Work that goes beyond its functional intention and moves us in deep and mysterious ways we call great work. Work that is conceived and executed with elegance and rigor we call good work. Work that meets its intended need honestly and without pretense we call simply work. Everything else, the sad and shoddy stuff of daily life, can come under the heading of bad work. An early poster that explored the idea of transgressing the boundaries of the poster graphically. Throughout the years, I have done numerous posters that deviate from the rectilinear form to produce interesting and arresting effects. Another is that design is the introduction of intention in human affairs. Ultimately, anything purposeful can be called an act of design. The act of drawing is perhaps the only time you pay attention to what is in front of you. For instance, if I decided to draw you I would pay attention to how much gray there is in your beard and how wrinkled your shirt is and what kind of shadow is falling across your face. I am immune to experience the same way that most people are. Drawing is the path to observation and attentiveness. The work I have done in design, posters, supermarkets, trademarks, interiors, and so on, has been informed by my enthusiasm for drawing. I cannot imagine how it could be otherwise. It crystalizes an idea too quickly, before that idea has had a chance to develop conceptually. You have to keep it fuzzy so that the brain looks at it and imagines another iteration that is clearer. Then you do another sketch that advances it again. It may take a number of these intermediate solutions before you arrive. In fact, distortion or caricature is more likely to produce a resemblance. The reasons for this phenomenon remain obscure. The first has to do with rapport with the client. It is devastating for anyone to feel that they are just another cog, and that things have already been figured out. Graphic Design, Interiors, Objects, and Illustrations.

Chapter 4 : Milton Glaser | [blog.quintoapp.com](http://blog.quintoapp.com)

*"Art is Work: Milton Glaser Retrospective" is the largest retrospective show ever held in New York of the work of the American graphic designer Milton Glaser. The show coincides with the publication of Glaser's eponymous book, Art is Work, a comprehensive survey of his work in the 25 years since.*

Designer Work, Life, Tools: Some work appears under the name Max Catz. Contributor to Our Times: The Illustrated History of the Twentieth Century. Sidelights Designer Milton Glaser is the creative mind behind two prominent American icons: Glaser also designed the updated version of the logo seen around New York in the wake of the September 11, , terrorist attacks, which featured scorch marks on the heart and the words "more than ever" written in under the original logo. During his career, Glaser has put his visual stamp on many other pieces of late-twentieth-century life, including buildings, consumer goods, advertising campaigns, and numerous publications. Their collaboration, The Alphazeds, is a legend about the creation of words. Twenty-six characters, each a different letter of the alphabet written in a different type face, enter a room and interact with each other. Each letter has a personality that corresponds to its appearance and to a word that starts with that letter of the alphabet. The dialogue is written in speech balloons, and by the time all twenty-six letters have arrived "a Babel of hand-printed chatter fills the sharp-cornered spread, which recalls a minimalist stage set," thought a Publishers Weekly contributor. Suddenly everything goes black, someone says, "Let there be light," and when the reader turns the page they see an amazing act of creation: Zelinsky wrote in the New York Times. But in fact the criteria are the usual: But in some ways, the level of achievement was once higher. A lot of the older books look better, and those of one hundred years ago look better than those of twenty-five years ago, even over and above the value they have accrued with nostalgia. The old techniques were more difficult to master and required a higher technical competence; they tended to weed out the mediocre and the dilettantes. James Press Detroit , MI , Milton Glaser Retrospective, p. Rowan, review of Art Is Work: Graphic Design, Interiors, Objects, and Illustrations, p. The Illustrated History of the Twentieth Century, p. The Ongoing Saga of Milton Glaser," pp. Dougherty, "Publication Face Lifts a Specialty," pp. AR45; November 16, , Paul O. Zelinsky, review of The Alphazeds, p. Peterson, interview with Glaser. Milton Glaser Web Site, [http:](http://) Cite this article Pick a style below, and copy the text for your bibliography.

*If Milton Glaser's most recent volume, [Drawing is Thinking](#), is the private man, with his uncaptioned and hence often mysterious images, then [Art is Work](#) is the public Glaser, with plenty of commentary on his posters, paintings, drawings, flyers, publications, three-dimensional art, and even restaurant designs.*

His work for the past 50 years has shaped visual arts in publishing, branding, and interior design. He is also recognized for his inspiring principles in creating meaningful art. To know more about this extraordinary artist-intellectual, here are the following facts: Glaser was born to Hungarian immigrants, in the South Bronx. His father ran a dry cleaning business and his mother was a homemaker. Glaser lived in the first district inhabited by interracial couples. Most of his neighbors were of Eastern European descent. A paper bag inspired him to become an artist. During his childhood, a cousin carrying a paper bag, asked Glaser if he wished to see a bird. The bird was not inside the bag, as he assumed, but drawn on the side with pencil. The young Milton, in his amazement, considered this as a miracle. He since then dedicated his life to moving others with art. A Bob Dylan poster designed by Milton Glaser [3](#). He was a founding member of three influential design companies. Push Pin stopped publishing in [1968](#). The two other companies remain among the most awarded and notable design firms. The world-famous I Heart New York logo [4](#). This iconic image is the most imitated logo in the world. Glaser drew it with a red crayon on the back of a torn envelope. He updated the image after September [11](#). He believes picture books contain an inherent charm and endless possibilities. Glaser illustrated three books written by his wife: [Starring Tommy Tortoise](#) and [Harry Hare](#). He believes artists have a moral obligation. He cited misleading nutritional values in food packaging as an example. He sees audiences as citizens of a community, instead of consumers. He said art provides the world with an alternate reality, according to its needs. Glaser teaches with authenticity. He has been teaching at the reputable art school for more than half a century. Glaser believes teaching is not about instruction, but embodying what one teaches. With admirable skill and ethos, Milton Glaser is one of the most beloved designers in the world. His works and teachings continue to shape contemporary graphic design.

## Chapter 6 : Milton Glaser - 7 Interesting Facts â€¢ artist

*Art is Work. by Milton Glaser. Milton Glaser is best known as the graphic designer who created the I Love NY logo in He has also designed and illustrated album covers, book jackets, advertisements, posters, magazines and newspapers, and architectural interiors.*

In those heady years of the mid-Sixties, any number of bands sold more records than Dylan, but no other musical act on the planetâ€™not the Beatles, not the Stones, not Hendrix, no oneâ€™was more influential. For his part, Glaser acknowledges that his Dylan posterâ€™with its stark black silhouette, explosion of color and its employment of the Baby Teeth font that Glaser himself designedâ€™has earned its prestige. They last, while others fade away. He is 87 years old and quite tall, although these days he walks with a slight stoop. He has a ready, knowing smile. His warm, keen, hooded eyes are the most striking feature in a thoroughly striking face. He wears patterned silk neck scarves indoors and succeeds in making what might seem an affectation in a less-confident man appear, instead, effortlessly natural. He is old-school, but far from old-fashioned. Glaser still goes to work every day at the studio in the East 30s that has been his creative home for the past five decades. The studio lives in the same four-story building, by the way, where Glaser and Clay Felker started New York magazine in Marcel Duchamp - Self-Portrait. The power of it was staggering. I wanted to know how something so elemental, so simple, could move me like that. Why do people prefer one thing, or react so strongly to one thing, while another picture or piece of writing or music is quickly forgotten? Last year, I spoke at the Guggenheim about the distinction between design and art, and the importance of understanding that distinction. Design is always purposeful. Art, on the other hand, is a mechanism for transforming the brain so that human beings can find commonalities. Art is a survival mechanism. Every once in a while, though, a work of design enters into that realm where it becomes a link between peopleâ€™a shared experience rather than a mere call to action. Everything and everyone is connected, but every once in a while the mind is stimulated toward a recognition of an even deeper connection. Partly I think it endures because it was never just a marketing device, even if it was part of a campaign to promote tourism. We wanted to let the world know that we still loved this city. It was emotional, and it was real. What do people get out of it that makes them feel enlightened, or transformed? I ask Glaser one last question: Glaser shakes his head. Glaser in his studio. He thought it meant something. All this stuff goes on beneath the surface, in the unconscious. I went to art school to learn life drawing when I was My whole life has been devoted to this thing called art, which is really all about making things. For many people, that is the great learning tool and the great joy of life -- this idea that you sit down and out of nothing, you create something. Gothamist is now part of WNYC, a nonprofit organization that relies on its members for support. You can help us by making a donation today! Your contribution supports more local, New York coverage from Gothamist. Contact the author of this article or email tips gothamist.

## Chapter 7 : Milton Glaser: Art is Work - design, interiors, illustration

*Milton Glaser has thought a lot about the fundamentals of good design, and his ideas come through here via a series of interviews, plus his own commentary on the work illustrated. And there's a big bonus.*

## Chapter 8 : Milton Glaser | The Work

*Milton Glaser (born June 26, ) is an American graphic blog.quintoapp.com designs include the I NY logo, the psychedelic Bob Dylan poster, and the Brooklyn Brewery logo. In , he also co-founded Push Pin Studios, co-founded New York Magazine with Clay Felker, and established Milton Glaser, Inc. in*

## Chapter 9 : Milton Glaser | Hillman Curtis

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*Etched into the glass window above the stoic entranceway is Glaser's mantra: Art is Work. I will meet with Milton Glaser twice in two weeks. On each occasion he will wear a shirt of a.*