POSTER

HOUSE

Past
Exhibition

The Push Pin Legacy

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Sep 2—Feb 6, 2021

**[Push Pin] transformed
mainstream culture.**
—Steven Heller

American design in the 1950s and '60s was undergoing a revolution. While the majority of advertising agencies were content to showcase beaming, toothy models and dapper gentlemen embodying an idealized postwar American lifestyle, a few pioneers were changing the modern visual landscape. On one end of the spectrum were agencies like McCann-Erickson and J. Walter Thompson that embraced conceptual photography and stark typography, presenting crisp, direct messages surrounded by lots of white space. On the other was Push Pin Studios.

In August of 1954, art school students Seymour Chwast, Reynold Ruffins, Edward Sorel, and Milton Glaser founded Push Pin Studios in New York City, creating what would become the most influential American design studio of the mid-20th century. Their eclectic graphic style was highly referential, blending motifs and letterforms from various art movements and cultures. They rejected the rigidity of modern minimalism, representational illustration, and sans-serif typefaces in favor of brightly colored, abstracted illustration that combined images and often flamboyant or novelty lettering that looked back to the late 19th- and early 20th-century poster styles of Henri de Toulouse-Lautrec, Lucian Bernhard, and Ludwig Hohlwein. Unlike the employees of contemporary advertising agencies, stuck in rigid departmental hierarchies, Push Pin's pioneers were free to play and experiment with a range of unrelated, often contrasting styles, merging the typically separate specialties of typography, lettering design, and illustration to create distinctive, pastiche-driven compositions. In designs that represented a stark counterpoint to the ubiquitously saccharine subject matter of mass-market product advertising, these men forged something entirely new that changed the direction of commercial design.

In its first 20 years, Push Pin's liberal atmosphere and eclectic tastes attracted some of the country's most promising up-and-coming commercial artists, many of whom began their careers working alongside Milton Glaser and Seymour Chwast, the studio's creative directors. By the mid-1960s, praised in international publications and about to be given an exhibition at the Louvre in Paris, Push Pin had become one of the best-known design studios in the world.

Today, the list of accomplished designers and illustrators—including a few legends in their own right—who at one point were affiliated with Push Pin reads like a *Who's Who* of American popular art: Paul Davis, James McMullan, John Alcorn, Barry Zaid, Isadore Seltzer, Richard Mantel, and more than 85 other talented figures found their way through the studio's roster. This exhibition explores the origins of Push Pin Studios and the Push Pin style, and the ways in which many of its celebrated alumni have shaped poster art and design during the past 67 years.

Unless otherwise noted, all works are part of the Poster House Permanent Collection.

The Push Pin Legacy
Seymour Chwast, 2021
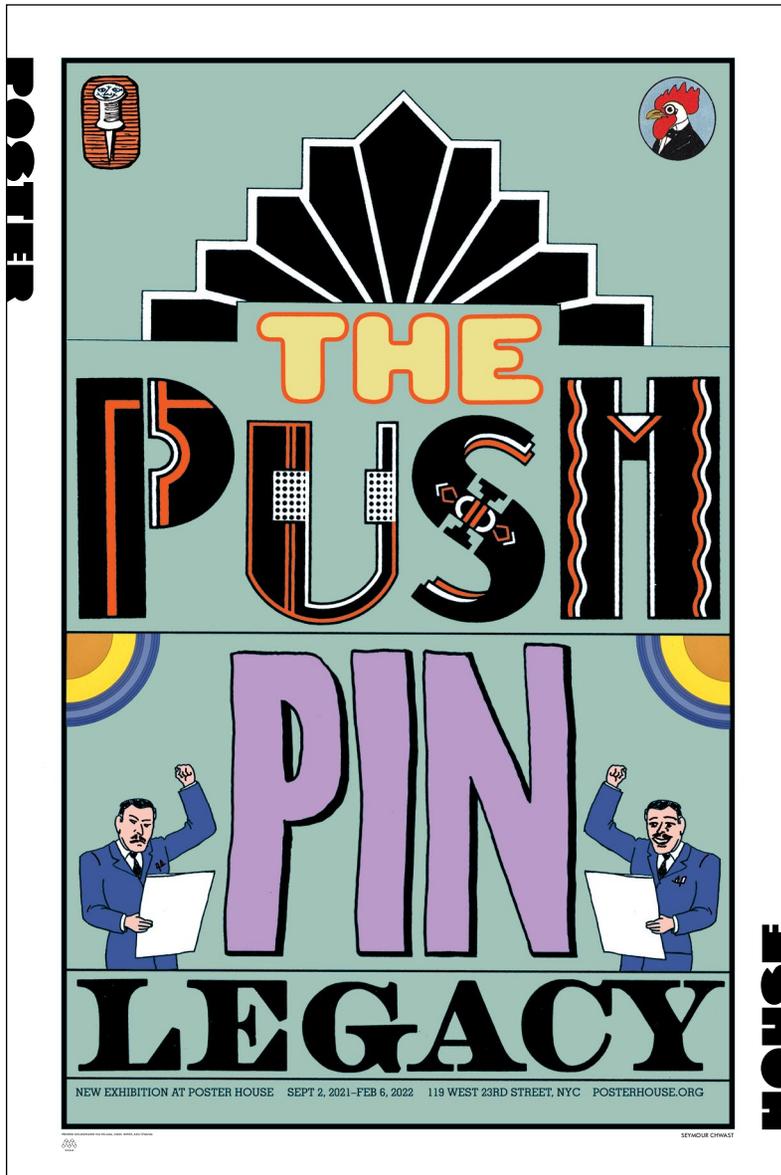
Curation
Angelina Lippert

Exhibition Design
Ola Baldych
Mihoshi Fukushima Clark

Installation
John F. Lynch
Robert Leonardi

Graphic Installation
Keith Immediato

Special Thanks
Dan Bates, Milton Glaser Inc
Beth Kleber, Glaser Archives/
SVA Archives
Steven Heller, Co-Chair SVA
MFA Design
Dr. Cheryl D. Miller, Designer &
Decolonizing Design Historian
Bonnie Marie Sauer, Lincoln Center
for the Performing Arts
Michele Washington, Designer &
Design Historian
Alexander Tochilovsky, The
Lubalin Center
Mirko Ilić, Mirko Ilić Corp.
Camille Murphy, Pushpin Group Inc.
Stephen Coles, Letterform Archive

End Bad Breath, 1967
Seymour Chwast (b. 1931)

- In a satire on a standard cliché of American advertising, Chwast combines a portrait of Uncle Sam with a commercial-sounding slogan.

- Mimicking political broadsides from the mid-19th century, he created the blue layer as a woodcut, while the additional colors were added through photo-offset printing.

- The poster protested the bombing of Hanoi during the Vietnam War and remains one of Push Pin's most biting works of social commentary.

You don't have
to be Jewish

to love Levy's
real Jewish Rye

Levy's, c. 1964
DDB

- In 1961, Levy's, a family-owned bakery in Brooklyn known for its rye bread, hired Doyle Dane Bernbach, a well-known Madison Avenue advertising agency, to expand its consumer base.

- Conceived by art director William Taubin, with copy by Judy Protas and photography by Howard Zieff, the campaign was one of the first to celebrate ethnic diversity in advertising, featuring people of all ages, races, and ethnicities enjoying a slice of "real Jewish rye."

- This is one of the earliest posters in the series. While the man here is intended to appear as Native American, some involved with the campaign claim that the actual model was an Italian shoe shiner "discovered" in Grand Central Station and dressed up for the part.

- Another image from this campaign can be seen on our Digital Poster Wall across from the Info Desk.

Will a red defect for a Milky Way?
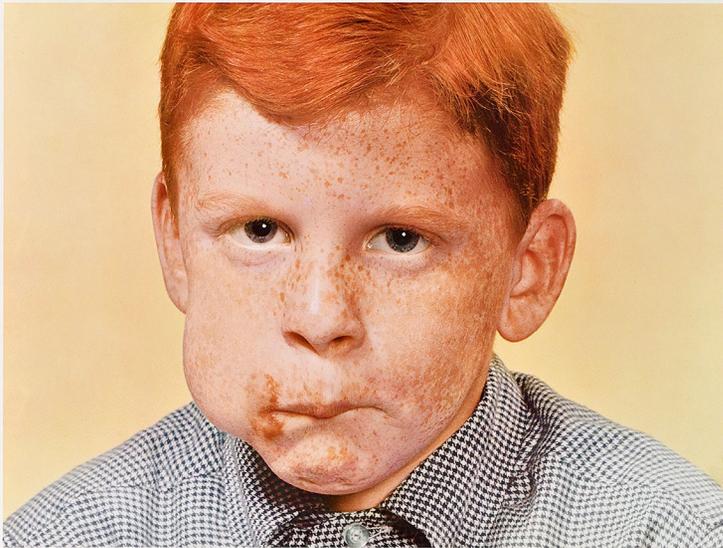
Yes, comrade. Any red, blonde, or brunet who loves the taste of malted milk wrapped in chocolate will climb walls for a Milky Way.

MARS Milky Way

Milky Way, c. 1963
D'arcy

Gift of Lucinda & David Pollack

- Between 1945 and 1952, the Advertising Council in the United States—a nonprofit organization originally founded during World War II to provide public-service announcements from both the private and governmental sectors promoting the war effort—conducted several mass-media campaigns to reinforce public fear of the Soviet Union while advancing a favorable capitalist message. By the 1960s, with the Cold War at its height, domestic advertisements frequently reflected American antagonism to the U.S.S.R.

- The 1950s and '60s saw numerous notable defectors from the Soviet Union, a fact mocked in this poster with its "red" headed child.
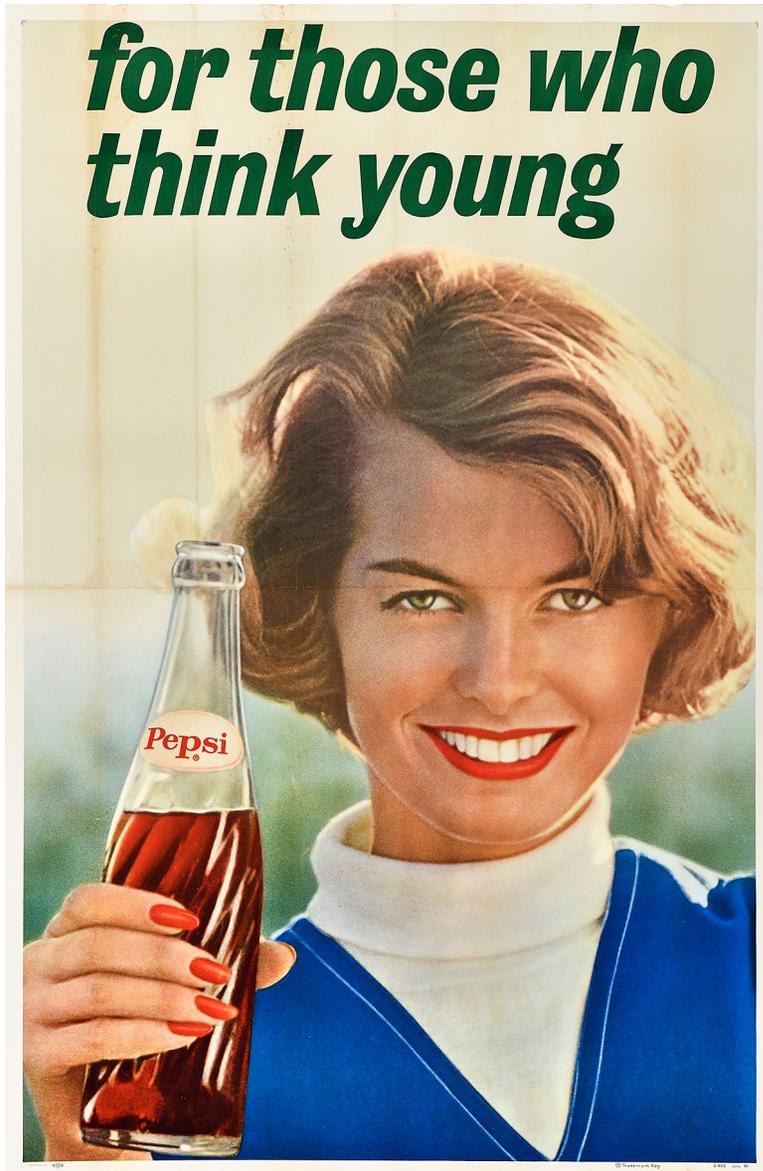
Pepsi, 1961
BBDO

- As part of a $34 million campaign in 1961, Pepsi changed its slogan from "Be Sociable" to "Now It's Pepsi For Those Who Think Young!" It would keep this tagline until 1964.

- Three years later, Pepsi helped sponsor the beach-party film *For Those Who Think Young* (1964) starring James Darren, Bob Denver, and Nancy Sinatra. It would also heavily feature Pepsi product placement.

- Note how all the posters created by agencies do not show photography and text combined in a united composition. In the corporate-advertising world, these departments were typically separate, requiring a team rather than a single designer to create a finished composition.

Before There Was Push Pin: The Push Pin Almanack

Two years after graduating from Cooper Union in 1951, Seymour Chwast and Edward Sorel were sharing a studio space in a loft near Union Square and looking for freelance work. Noting that some other independent design teams had begun using all manner of ephemera, including ink blotters, calendars, and brochures to promote their skills, they came up with the idea for the *Push Pin Almanack*, a monthly mailer riffing on the concept and format of the traditional *Farmer's Almanac*. Reynold Ruffins created the cover mascot of an anthropomorphic push pin, and the three men were soon joined by Milton Glaser, who had been studying in Italy on a Fulbright scholarship. They used the *Almanack* to show off their collective, retro styles that blended graphics with typography and bucked the dominant representative, illustrational designs produced by Madison Avenue. Inside, one would find humorous anecdotes, horoscopes, ads for printing-related companies (created by Push Pin in exchange for services rendered), and various musings. In a landscape of the visually predictable, it represented a delightful respite.

The *Push Pin Almanack* quickly became a distinctive keepsake, attracting the attention of, at a high point, more than 3,000 subscribers from around the world who turned more and more frequently to the team for freelance work. And even when jobs were not offered, motifs that appeared in the periodical's pages were often subsequently seen in major publications around the country. By the time Chwast and Glaser decided to formally name their studio, the *Push Pin Almanack* was too much a part of their brand to give up the name in favor of something more "serious" sounding. And so, in August 1954, they established themselves as Push Pin Studios, a new kind of design firm for a new era of design—one that focused on the power of illustration.

The Push Pin Graphic is the only studio publication of its kind to have been undertaken on so ambitious a level and to have survived, indeed flourished, for such an estimable period of time.
—Myrna Davis
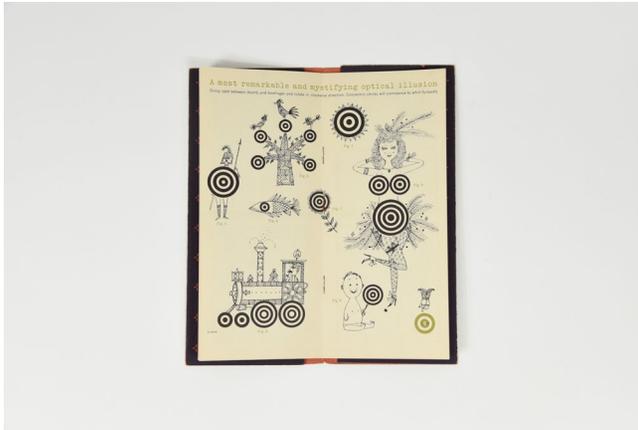
The Push Pin Almanack, 1953–55

Collection of Seymour Chwast

- In production from 1953 to 1956, the *Almanack* was a slender volume of miscellany containing "the choicest morsels of essential information for reading, study, quick reference, in the home, the school, and the bull pen." The end of this tagline would soon evolve into "for those persons in the graphic arts."

- This display shows pages from various *Almanacks* with Reynold Ruffins's illustrations to excerpts from an 1861 ladies advice magazine, Milton Glaser's optical-illusion challenge, advertisements for photo-lettering services and art-supply stores that supported the publication with in-kind services, the classic almanac-style calendar of notable events, and Ruffins's early cover design featuring the iconic smiling push pin.
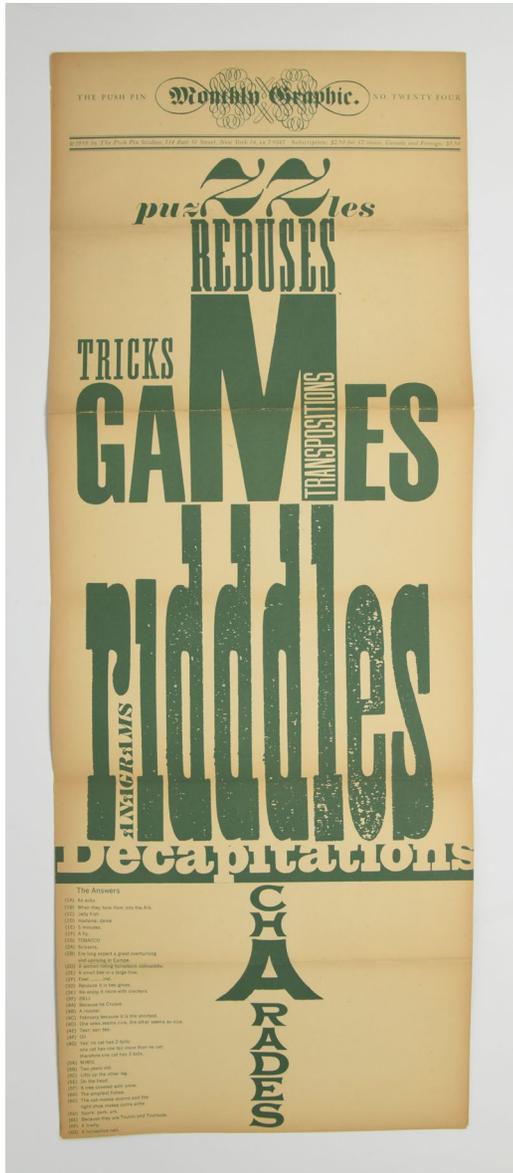
The Push Pin Monthly Graphic, 1959 & 1961
Collection of Seymour Chwast

- In March 1957, the *Push Pin Almanack* became the *Monthly Graphic*, maintaining the conceptual style of the earlier publication but allowing for more flexibility and variety of expression by taking the form of a broadside.

- Mixing a host of typefaces and printing techniques, the first few issues of the *Monthly Graphic* referred to the team as "designers and illustrators to advertising and industry," presenting their visual musings on topics as diverse as games and riddles to shooting targets.

- Issue number 32 demonstrates Paul Davis's interest in folk art, presenting a selection of shooting targets made to look antique. See if you can identify other members of Push Pin in the spread devoted to the Boston Massacre.

Chew, Chew, Baby

Push Pin Graphic, 1966 & 1976
Collection of Seymour Chwast

- In 1961, as the pressure of creating a monthly publication became overwhelming given the increasing volume of the studio's other projects, the *Monthly Graphic* became the *Push Pin Graphic*, printed and distributed irregularly.

- Due to the vast amount of work now being offered them, Push Pin also began representing outside illustrators and photographers—many of whom are included in this exhibition—who had their own studios but could create work-for-hire. Their talents were frequently featured in the *Graphic* as an additional means of advertising, allowing the studio to offer a wider array of styles and solutions to potential clients. These six issues of the *Graphic* showcase the publication's diversity of styles and formats, ranging from an interpretive dream guide to an exploration of unusual eating habits.

- Much of the early source material for Push Pin was brought to the studio by Seymour Chwast, including antique type specimens, vintage publications, Mexican folk art, and out-of-print books. Later, associates would cull the local library's image catalog for interesting and unusual selections to share with the group.

- While the *Graphic* was discontinued in 1980, it remains a touchstone in graphic-design history, often referenced by major contemporary practitioners in the field and heralded as a source of endless inspiration since its inception. For example, Heinz Edelmann, a subscriber, was clearly influenced by the imagery of Chwast and Glaser when he animated the film *Yellow Submarine* (1968), while Shepard Fairey, designer of the famed *Hope* (2008) poster for President Obama, has noted that Push Pin's work "was punk rock from another era!"

ANDREW GOODMAN 1944-1964
JAMES EARL CHANEY 1943-1964
MICHAEL H. SCHWERNER 1940-1964
Philadelphia, Mississippi

Bodies of three civil rights workers were found in a quarry. They were Michael Schwerner, 24, and Andrew Goodman, 20, both white and from New York City, and James Chaney, 21, a Negro from Mississippi. All were brutally beaten and shot; Chaney was cruelly mutilated.

Dancing on the Mississippi Landing

There's a steamer gently puffing on the surface of the river
When it's moonlight on the Mississippi Landing
When the colored gents and ladies make their banjoes
Softly quiver and go a dancing on the Mississippi Landing.
There are fond hearts softly beating
To the tune of Love's sweet song,
And the summer breeze brings promise of the happy days to come.
And there's many a pretty romance as the night it wears along
While they're dancing on the Mississippi Landing.

Then the girls they gather up their skirts, just so
Lightly tripping, lightly tripping, lightly tripping.
And the boys they follow in their wake, just so
Softly skipping, softly skipping, softly skipping.

The South, 1969

Collection of Seymour Chwast

- Issue number 54 of the *Push Pin Graphic*, "The South," was created by Chwast in response to the violence of the civil rights movement. In it, he superimposes portraits of people killed by racists over images of the Antebellum South, a physical hole punched through each of their heads. Across from these montages are popular Southern songs alongside biographies of those murdered. The final page inverts this structure, marking an end to injustice.

Take a Trip to Lotus Land

The studio was like the Beatles of illustration and design.
—Steven Heller

Take a Trip to Lotus Land, 1967
Milton Glaser (1929–2020)

Head Out To Oz, 1967
James McMullan (b. 1934)

Visit Dante's Inferno, 1967
Seymour Chwast (b. 1931)

- These three faux travel advertisements appeared as inserts to the *Push Pin Graphic* number 52, an issue dedicated to the theme of posters.

- Each poster is double sided, featuring excerpts from the classic texts referenced in the images, including Homer's *Odyssey*, L. Frank Baum's *The Wonderful Wizard of Oz*, and Dante's *Inferno*. The passages specifically describe moments in the stories when the characters are in a drug-induced state, reflecting the psychedelic overtones of that month's publication.

The Push Pin Style   Musée des Arts Décoratifs   Pavillon de Marsan Palais du Louvre   107-109 rue de Rivoli   Paris   18 mars   18 mai

John Alcorn   Sam Antupit   Vincent Ceci   Seymour Chwast   Paul Davis   Loring Eutemey   Norman Green   Milton Glaser   Jerry Joyner   George Leavitt   Herb Levitt   Tim Lewis   James McMullan   Jason McWhorter   Reynold Ruffins   Cosmos Sarchiapone   Isadore Seltzer   Jerry Smokler   Edward Sorel   Barry Zaid

The Push Pin Style, 1970
Milton Glaser (1929–2020)

- Push Pin's exhibition at the Palais du Louvre's Musée des Arts Décoratifs in Paris marked the first time American graphic design was given a show at the famed institution. French poster designer and longtime friend of Milton Glaser, Jean-Michel Folon, played an integral role in convincing the museum to commit to the show.

- Glaser created a slightly different poster for all of the exhibition's eight stops around the world, each playing with the Art Deco-inspired fan motif that he had incorporated into the studio's official stationery (examples of which you can see in the nearby ephemera case).

- The list of names along the lower edge of the poster showcases the range of talented artists represented by Push Pin in 1970, many of whom contributed to the exhibition's 631 pieces on display.
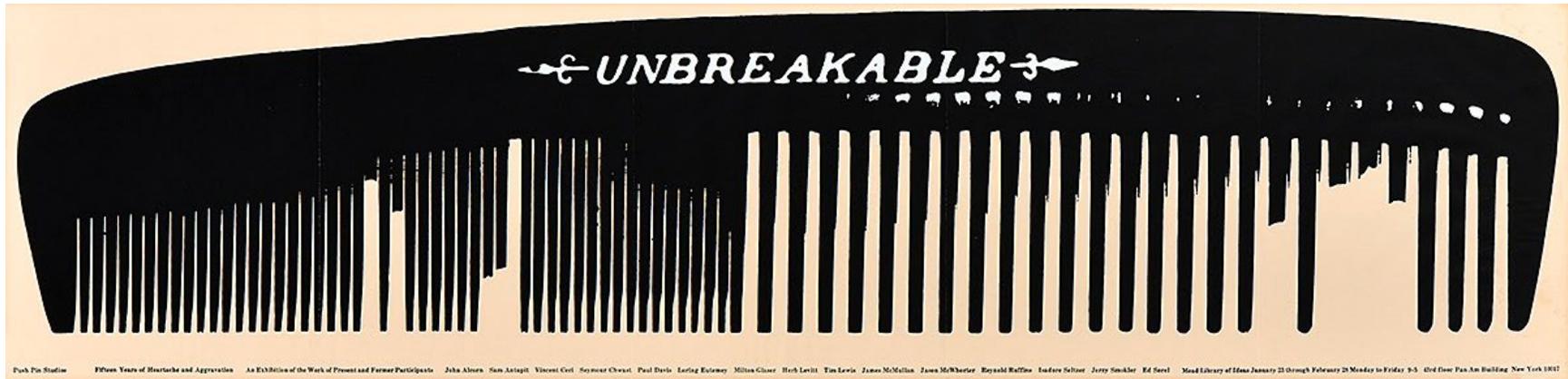
Unbreakable, 1969
Seymour Chwast (b. 1931)
Milton Glaser (1929–2020)

- This poster was designed to advertise *Push Pin Studios: Fifteen Years of Heartache and Aggravation*, an exhibition of work by both current and former members of the studio at the Mead Library of Ideas in New York City.

- The same image was used in miniature as the cover for the catalog and underscores the group's collective sense of humor by showing a broken "unbreakable" brand of hair comb. Both were printed on rough butcher paper to evoke a sense of homemade craftsmanship.
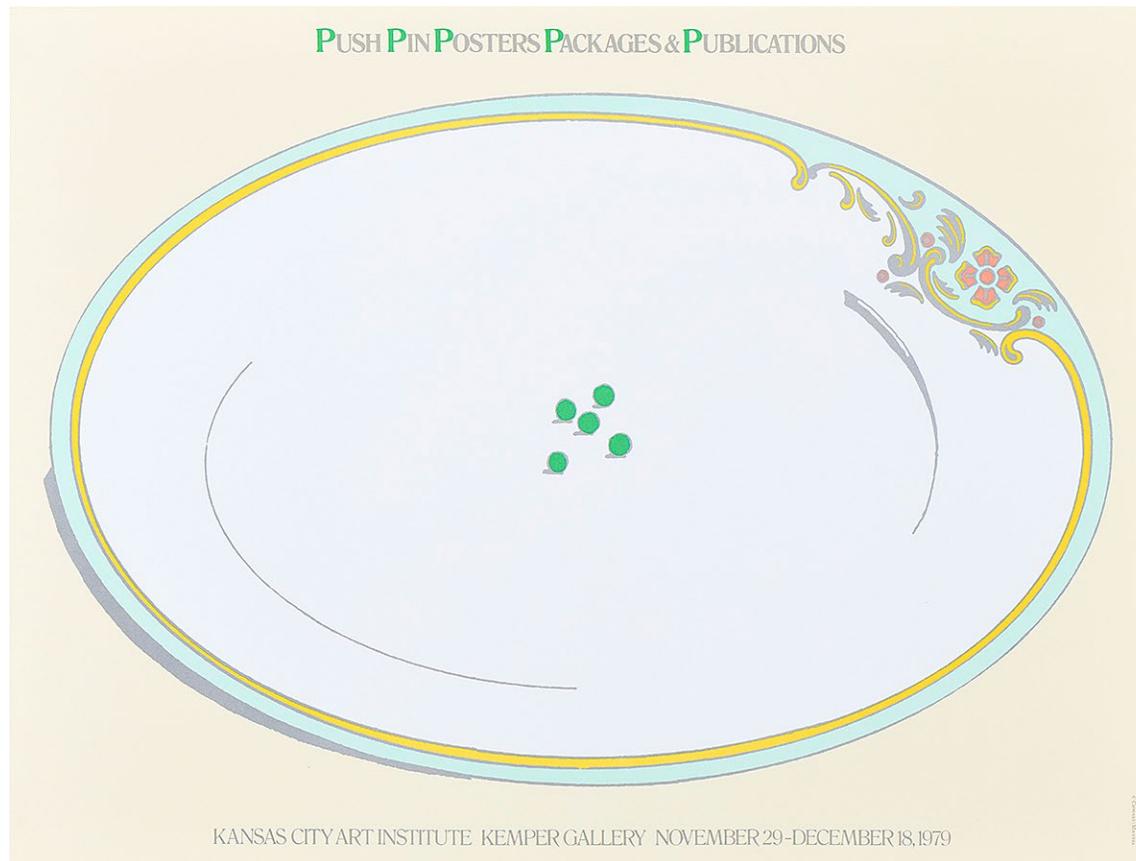
Push Pin Posters Packages & Publications, 1979
Seymour Chwast (b.1931)
Richard Mantel (b. 1941)

- After the success of the Louvre exhibition, galleries and museums around the world regularly featured Push Pin's posters, illustrations, and packaging.

- Unable to decide upon an image that embodied all the elements of Push Pin, Chwast and Mantel chose instead to focus on the fact that the title consisted of five "p's," visualizing them as five peas on an otherwise empty plate.

Lincoln Center, 1962
Push Pin Studios

Courtesy of Lincoln Center for the Performing Arts Archive

- After Lincoln Center announced each of its new buildings to the public through posters by Ben Shahn, Ellsworth Kelly, and Marc Chagall, it needed a visual campaign that could represent the entire campus. This charming, in-car subway advertisement by Push Pin Studios introduced the cultural complex as a whole to New York City.

- The agency had been suggested by Judy Roizman, a fresh-out-of-college hire with no experience, who felt Push Pin was the perfect choice for a new arts organization wanting to attract attention.

- Push Pin also created imagery for a calendar of events, and its members would go on to produce numerous other designs for performances at the institution over the subsequent decades (many of which appear in this exhibition).

We were children of modernism
but turned to the past for inspiration.
—Milton Glaser
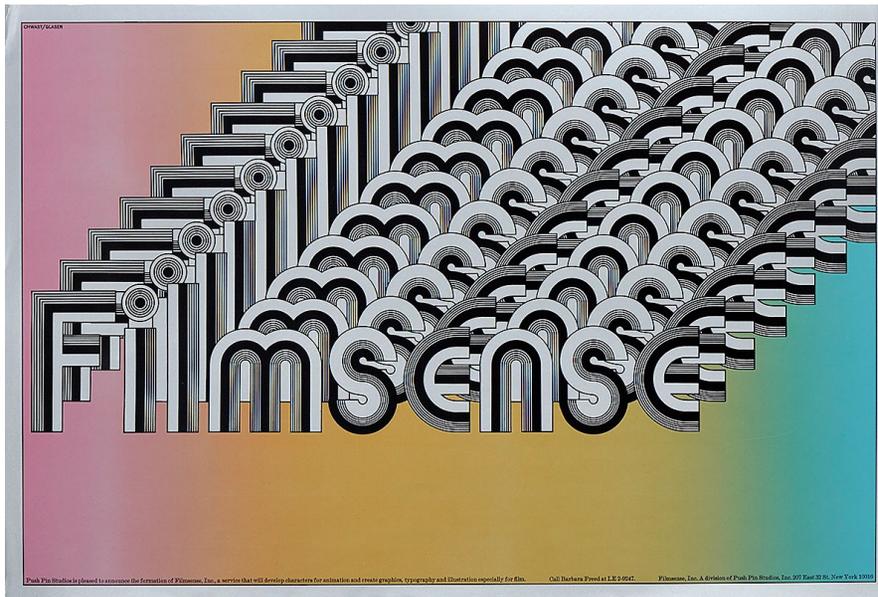
Filmsense, c. 1968
Seymour Chwast (b. 1931)
Milton Glaser (1929–2020)

- This collaborative poster announces the formation of Filmsense, Inc., a division within Push Pin Studios dedicated to producing "graphics, typography, and illustration especially for film."

- The venture took its name from the typeface, two versions of which were created by Chwast and Glaser (Chwast's is shown in the poster).

- Occasionally, posters note members of the studio who worked outside the realm of design. Barbara Freed, mentioned in the margin as a point of contact, was a studio representative for Push Pin from 1967 to 1969.

Ephemera

Stationery, c. 1968–81
Collection of Seymour Chwast

- Push Pin's stationery evolved as frequently as it changed studio spaces in New York City, reflecting the group's constant desire for a fresh aesthetic.

- This collection includes designs for five of its locations, incorporating the Art Deco-inspired fan motif also used in the poster for the exhibition *The Push Pin Style*, various typographic interpretations of the letter "p," and the rooster icon designed by Haruo Miyauchi that became the studio's mascot after issue 64 of the *Graphic*.

Jacob Javits Buttons, 1968
Design: Jason McWhorter (1943–2018)
Art Direction: Milton Glaser (1929–2020)

- These are five of at least six designs made by Jason McWhorter for Senator Jacob Javits's (R-NY) successful reelection campaign.

- The buttons feature a variety of typefaces, including Thorowgood Sans Shaded, first released in 1839, and Milton Glaser's own Baby Teeth from 1964.

- While it is not entirely clear how Push Pin became involved in the senator's campaign, it is interesting to note that that same year, Javits's wife, Marion, teamed up with Milton Glaser and Robert Rauschenberg to establish Broadside Art Inc., a company that gave artists access to a billboard printing press for producing fine-art editions.

Pushpinoff Tins, 1977-81
Seymour Chwast (b. 1931)
Haruo Miyauchia (1943–2006)

Collection of Seymour Chwast
Collection of Keith Steimel

- Originally conceived as a cute holiday gift for clients, Pushpinoff Sweets took off when Phyllis Flood (later Feder), a principal at Push Pin, noticed the positive response and suggested she market a similar line of candies to boutiques and upscale catalogues.

- Eighteen different products were concocted, each packaged inside tins and boxes with vintage-style graphics alongside enticing names like "Nitespots" and "Chocolate Candy Gingers."and Robert Rauschenberg to establish Broadside Art Inc., a company that gave artists access to a billboard printing press for producing fine-art editions.

Albums

Music is a dominant theme in Push Pin's catalog, reflecting both the personal passions of its designers and the volume of commissions the studio received from the music industry over the years. Spanning almost two decades, this collection of vinyl album covers represents the diverse array of talented illustrators that made their way through the studio, devising vibrant designs for records ranging from classical to jazz, folk to blues. While each composition reflects the particular skill of its creator, there is a colorful, funky, almost dreamlike thread running through all the imagery—a visual theme that helped define the Push Pin style.

The Sound of Harlem/Jazz Odyssey Vol III, 1964
Illustration: Milton Glaser (1929–2020)
Booklet: Jerry Smokler (b. 1935)

The Sound of Chicago/Jazz Odyssey Vol II, 1964
Illustration: Milton Glaser (1929–2020)
Booklet: Jerry Smokler (b. 1935)
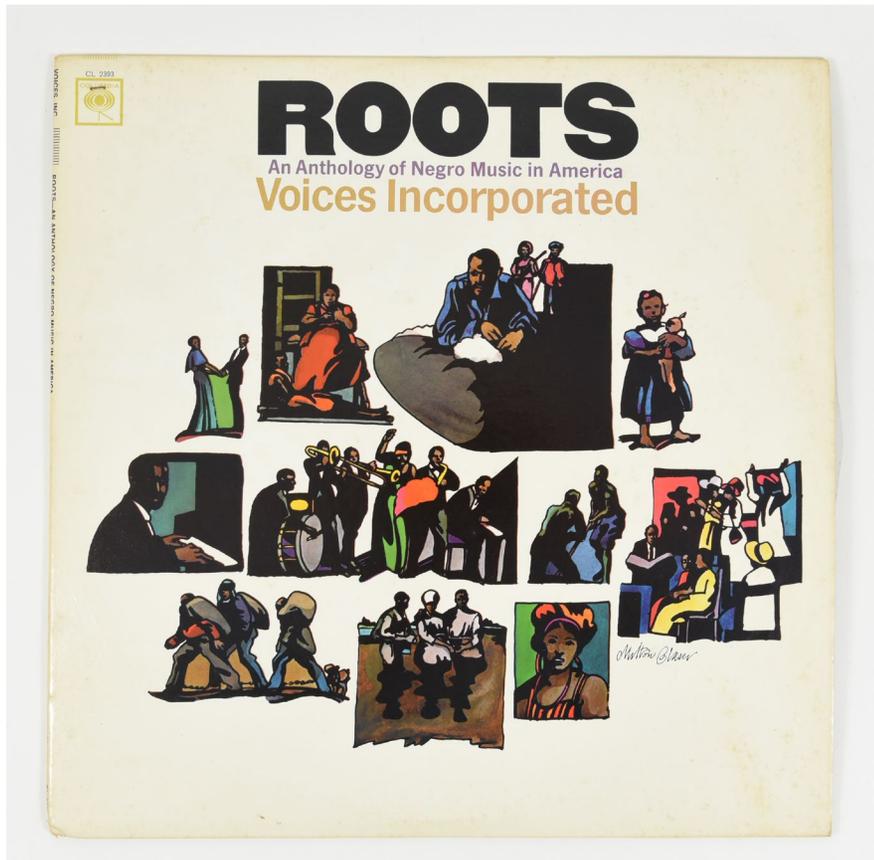
Roots: An Anthology of Negro Music in America/Voices Incorporated, 1965
Illustration: Milton Glaser (1929–2020)

Non-Stop Dancing/James Last, 1966
Illustration: Barry Zaid (b. 1938)

The Baroque Inevitable/Various, 1966
Illustration: Milton Glaser (1929–2020)
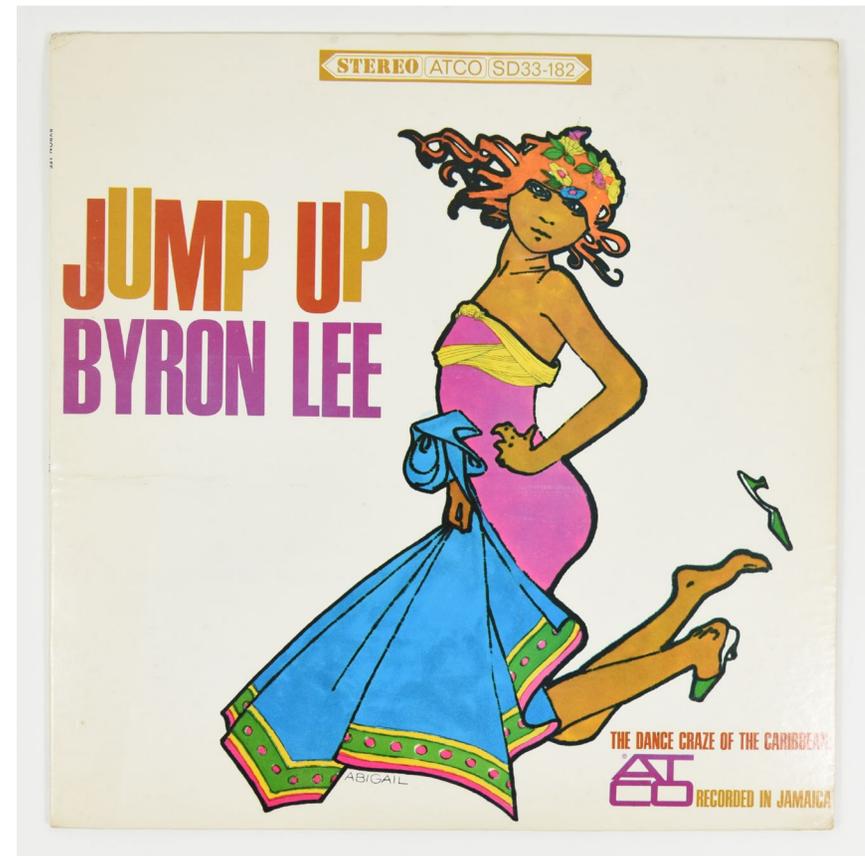
Jump Up/Byron Lee, 1966
Design: Loring Eutemey (c. 1931–2013)

We Got A Thing/The Capitols, 1966
Design: Loring Eutemey (c. 1931–2013)

Soul Finger/The Bar-Kays, 1967
Design: Loring Eutemey (c. 1931–2013)

The Golden Sound of Country Music/Various, 1968
Design: Carl Berkowitz (b. 1943)

The Last Words/The Last Words, 1968
Design: Loring Eutemey (c. 1931–2013)
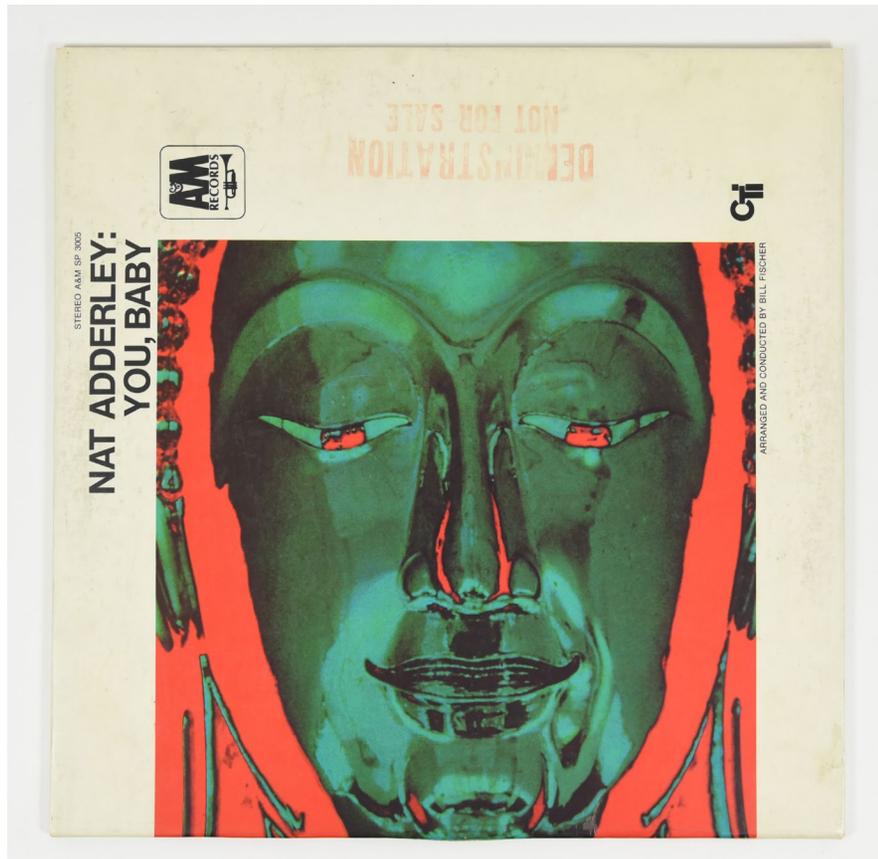
You Baby/Nat Adderley, 1968
Design: Sam Antupit (1923–2013)

Tighten Up/Archie Bell & The Drells, 1968
Design: Loring Eutemey (c. 1931–2013)

**Memories of a Middle-Aged Movie Fan/
The Other Ray Charles,** 1968
Design: Stanislaw Zagorski (b. 1933)

Blues Roots/Various, 1969
Design: Milton Glaser (1929–2020)
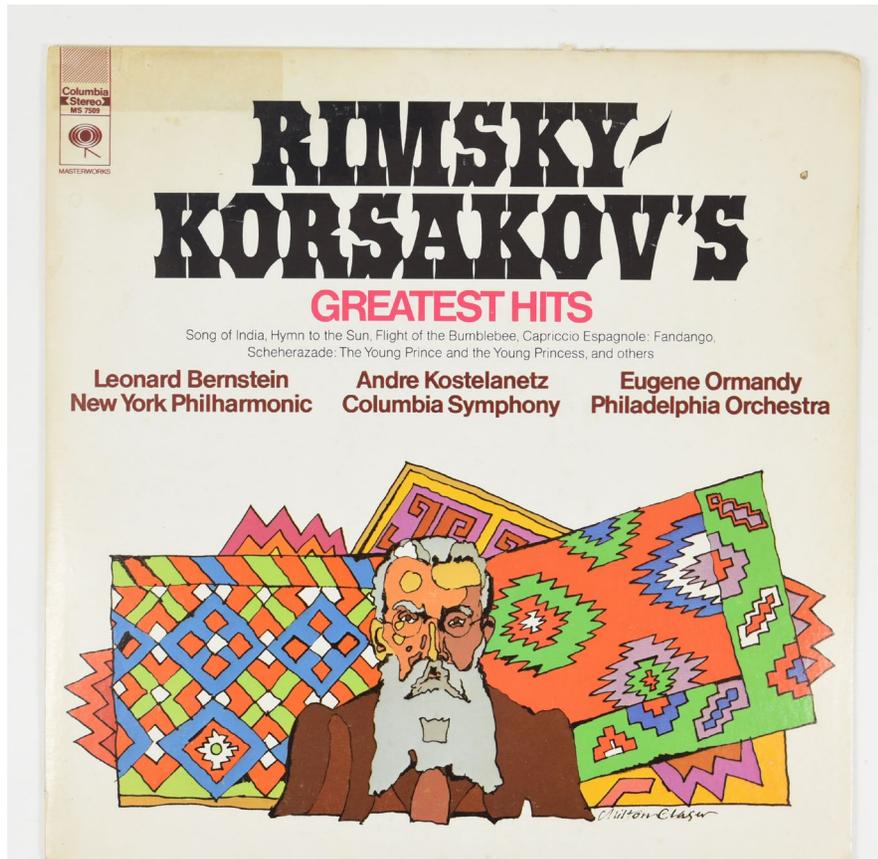
Rimsky-Korsakov's Greatest Hits, 1969
Design: Milton Glaser (1929–2020)

The Electric Lucifer/Bruce Haack, 1970
Illustration: Isadore Seltzer (1930–2019)

**Introducing Hedzoleh Soundz/
Hugh Masekela,** 1973
Design: Milton Glaser (1929–2020)

Lake of Light/Linda Cohen, 1973
Design: Milton Glaser (1929–2020)
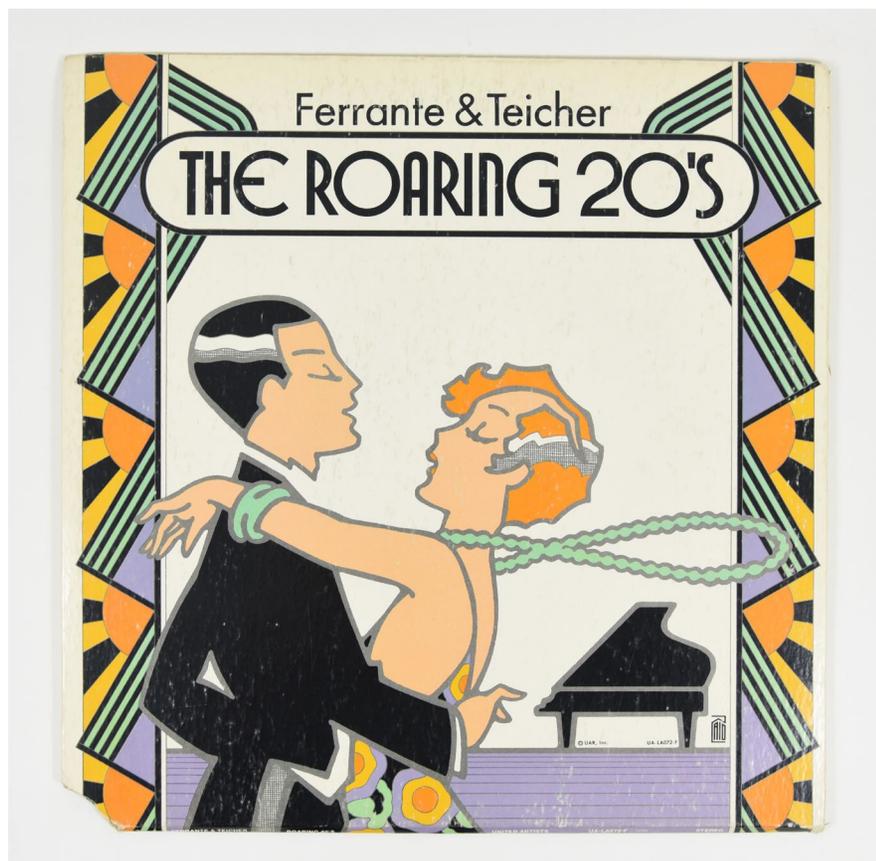
The Roaring 20's/Ferrante & Teicher, 1973
Design: Barry Zaid (b. 1938)

Black Composer Series/Ulysses Simpson Kay & George Theophilus Walker, 1974
Illustration: Reynold Ruffins (1930–2021)
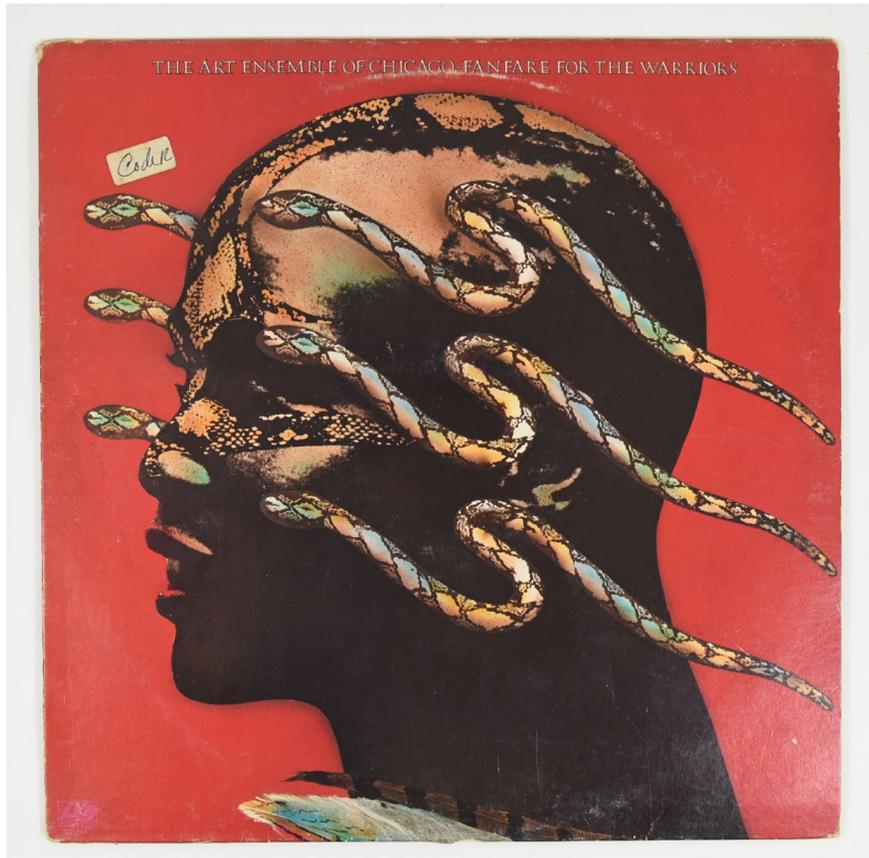
**Fanfare For The Warriors/The Art
Ensemble of Chicago,** 1974
Illustration: Christian Piper (1941–2019)
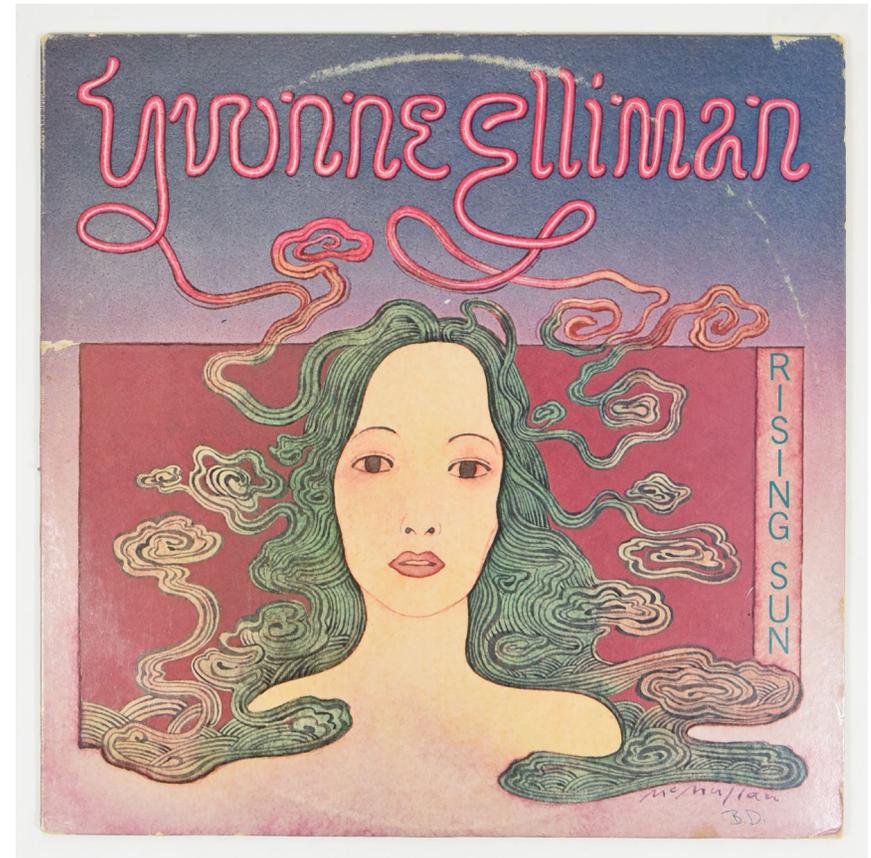
Rising Sun/Yvonne Elliman, 1975
Illustration: James McMullan (b. 1934)
Art Direction: Paula Scher (b. 1948)
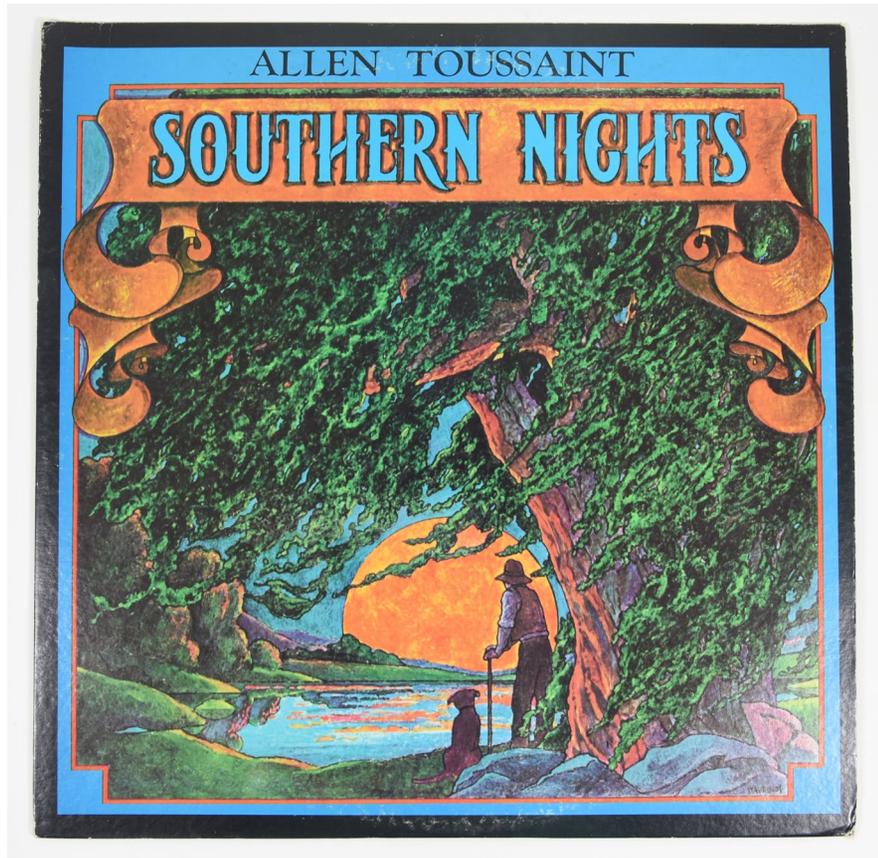
Southern Nights/Allen Toussaint, 1975
Design: George Stavrinos (1948–90)
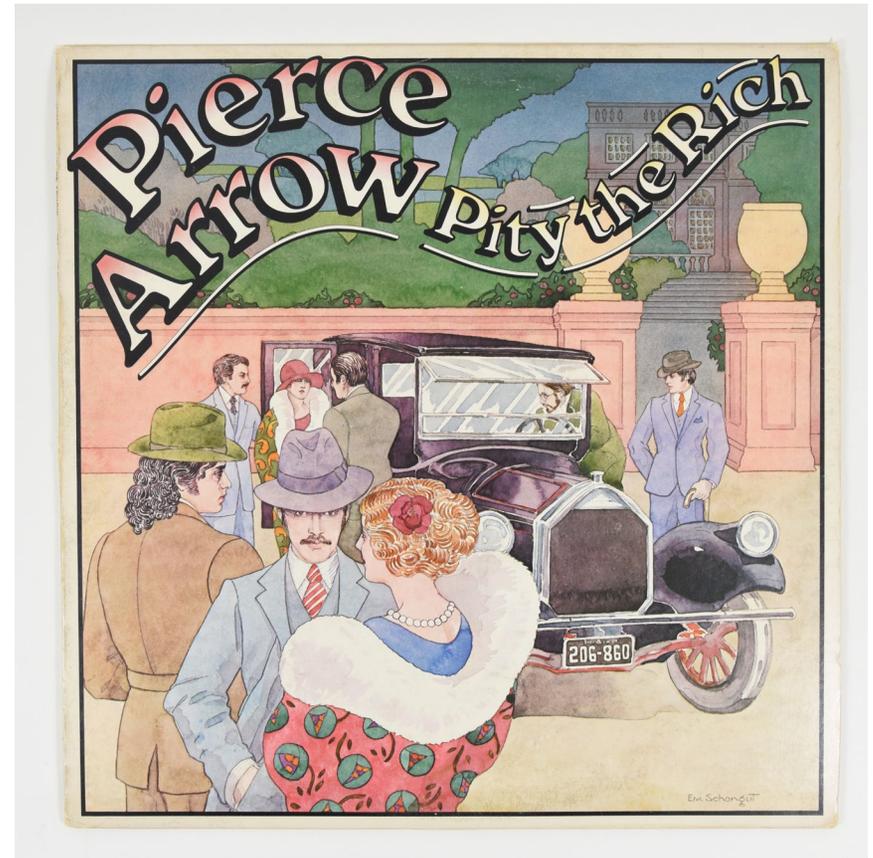
Pity the Rich/Pierce Arrow, 1978
Illustration: Emanuel Schongut (b. 1936)

Instant Replay/Dan Hartman, 1978
Illustration: Seymour Chwast (b. 1931)
Design: Paula Scher (b. 1948)

Paradise Island/Lake, 1979
Illustration: James McMullan (b. 1934)
Photography: Benno Friedman (b. 1945)
Design: Paula Scher (b. 1948)
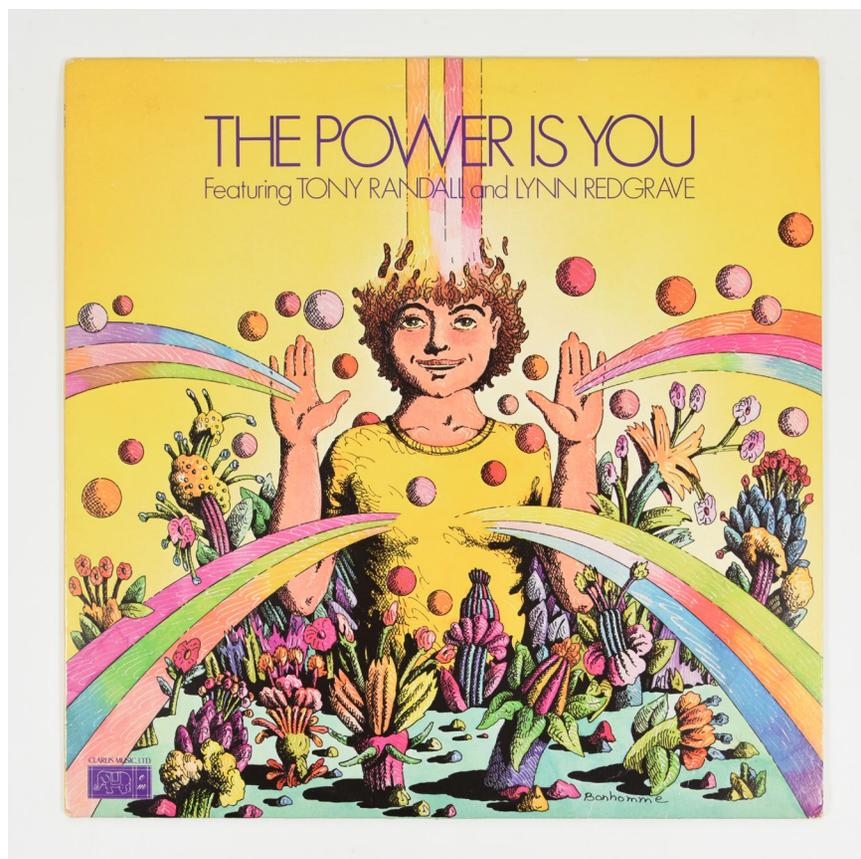
The Power Is You/Various, 1979
Illustration: Bernard Bonhomme (b. 1944)
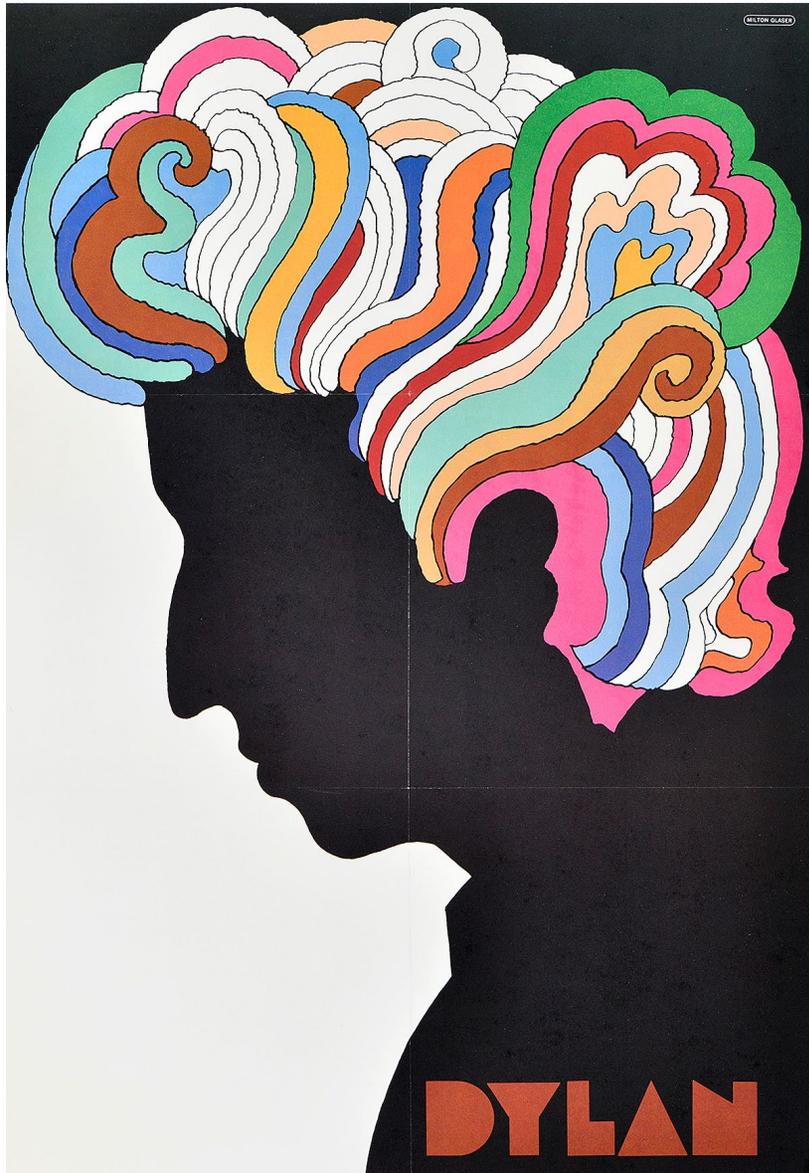
Push Pin had a grip on popular culture and the clients that purveyed it.
—Steven Heller

Dylan, 1966
Milton Glaser (1929–2020)

- Due to a serious motorcycle accident in 1966, Bob Dylan's career was on pause. Wanting to continue to make money off of one of its most bankable stars, Columbia Records decided to release a "Greatest Hits" album of the singer's work. To increase the record's popular appeal, it commissioned Milton Glaser to design this poster that would be folded inside each of the six million albums.

- Inspired by Marcel Duchamp's *Self-Portrait In Profile* (1957) in which the artist tore his profile from a piece of black paper, Glaser presents the stark silhouette of Bob Dylan against a white backdrop. The wild, electrically colored hair was inspired by Islamic miniature paintings.

- Some say that they can read the name "Elvis" in the curls of Dylan's hair. When questioned about this, Glaser claimed it was unintentional.

- Dylan's chin is tilted downward because the original sketch included a harmonica on a neck holder that the art director at CBS asked Glaser to remove. The simplified result has since become iconic.

## The Belle of 14th Street, 1967
Tim Lewis (1937–2017)

- After Barbra Streisand's third CBS special was postponed due to her pregnancy, the director came up with a new, more extravagant theme for what would become *The Belle of 14th Street*: a three-act televised tribute to turn-of-the-century vaudeville, complete with celebrity guests and period costumes.

- The "live" audience consisted of employees of the main sponsor, Monsanto's textile division, who, dressed in full costume, responded to the acts with the stylized manners of the Belle Époque.

- Tim Lewis created three posters to advertise the production, all in the visual language of Art Nouveau. The largest poster is directly influenced by Alphonse Mucha's designs for Sarah Bernhardt—originals of which Streisand collected to decorate her home.

- The purple poster design was also used as the cover for the menu of the cast party at Lüchow's, a famous German restaurant in the East Village with a history of show-business customers.

Basie & Getz, 1963
Seymour Chwast (b. 1931)

- A nice contrast to Glaser's poster for a similar event, this image announces a one-night-only concert at Lincoln Center's Philharmonic Hall, featuring Count Basie, Stan Getz, and the singer Jimmy Rushing.

- Chwast often merges figures in his posters, introducing new, unexpected shapes. He notes that this is an excellent problem-solving technique in graphic design.

- The use of lettering in both posters reflects a mid-century aesthetic that incorporated sans-serif typefaces. Both Chwast and Glaser would become more experimental with letterforms in later designs.
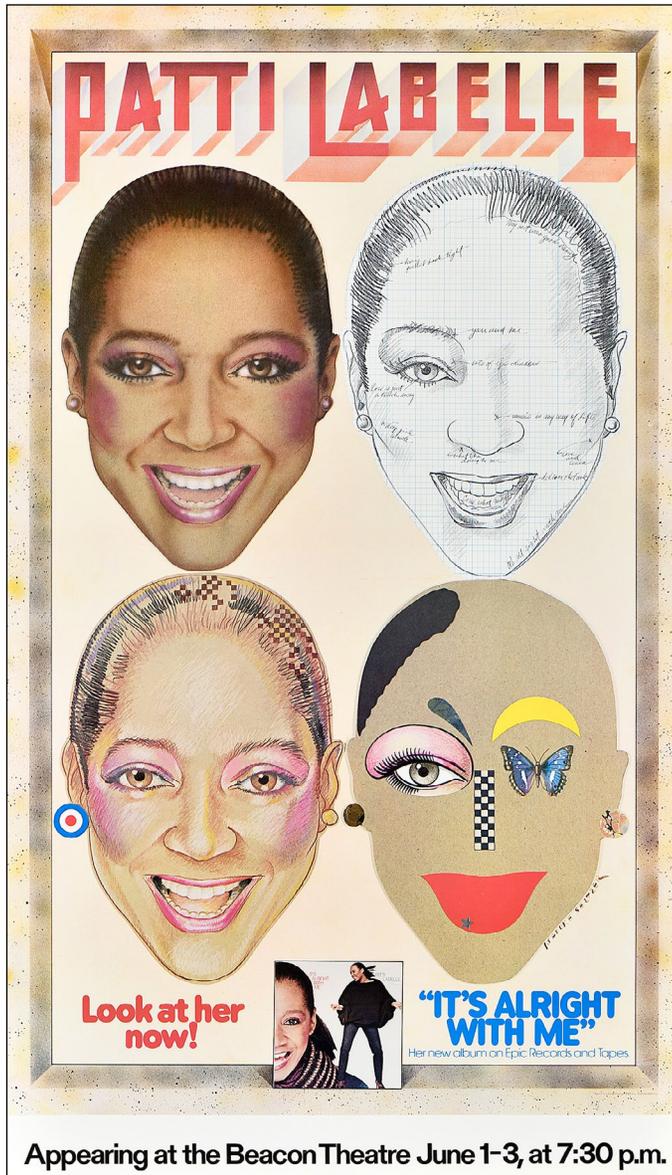
Patti LaBelle, 1979
Isadore Seltzer (1930–2019)

- For the release of Patti LaBelle's third solo studio album and the related concert, Epic Records commissioned Push Pin alumnus Isadore Seltzer to devise four portraits of the versatile singer, ranging in style from photorealism to 1980s postmodernism.

- LaBelle was especially known for her flawless makeup, something that Seltzer might be referencing in his design.

They all defined success as being able to maintain a consistent level of creativity.
—Véronique Vienne

Simon & Garfunkel, 1967
Milton Glaser (1929–2020)

- This one-night-only concert took place at Lincoln Center during the height of the folk-music craze, months before Simon & Garfunkel had recorded "Mrs. Robinson" for the film *The Graduate*.

- Inspired by his own Baby Fat typeface, Glaser turned the silhouettes of the singers into an extension of the three-dimensional letterforms, making the text as important as the figurative elements. This technique also avoided the visual cliché of featuring portraits of the performers in the advertisement.

G. Keys and Sally Jones Present

DIONNE WARWICK
& Anthony and The Imperials
SUNDAY SEPT. 25 8:30
LINCOLN CENTER
Philharmonic Hall

Orchestra under the
direction of Chico O'Farrell
Tickets Available at:
Box Office: Lincoln Center
Bloomingdales and
Abraham and Strauss
4.50 3.50 2.50
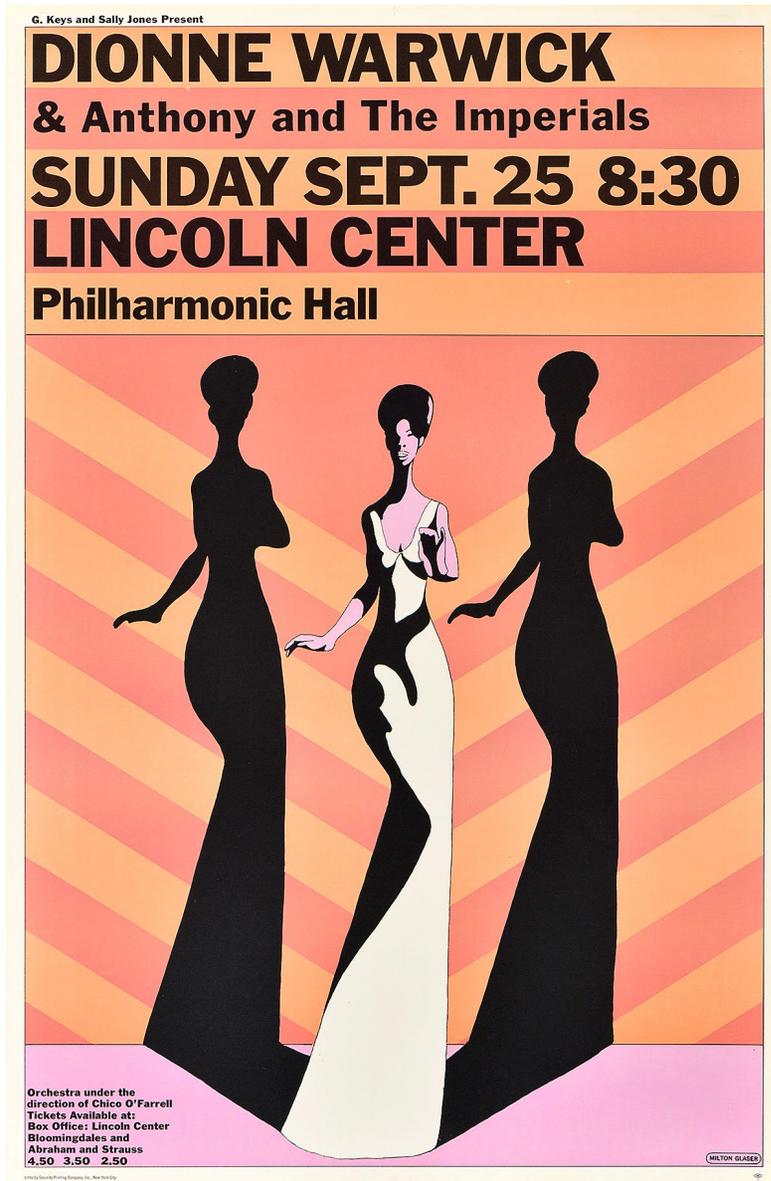
MILTON GLASER

Dionne Warwick, 1966
Milton Glaser (1929–2020)

*Courtesy of Milton Glaser Design Study Center and Archives/School
of Visual Arts Archives
Visual Arts Foundation*

- This is the first of two posters Milton Glaser conceived for Dionne Warwick's performances at Lincoln Center's Philharmonic Hall.

- Warwick was accompanied in this concert by the rhythm-and-blues group Little Anthony and the Imperials (although the word "Little" is dropped from the name in this poster), as well as the Cuban composer and conductor Chico O'Farrill.

- The style of the composition is characteristic of the period, the lavender-hued, spotlit singer casting two stark shadows against shades of burnt orange. period, the lavender-hued, spotlit singer casting two stark shadows against shades of burnt orange.

Judy Garland, 1968
Seymour Chwast (b. 1931)

- Despite being in declining health and having given a disastrous performance in Baltimore the week before, Judy Garland was in top form for this one-night-only concert at Lincoln Center's Philharmonic Hall.

- Type fans will notice that the Helvetica "S" in "Sunday" is upside down. This is also one of the earliest uses of Chwast Blimp typeface.
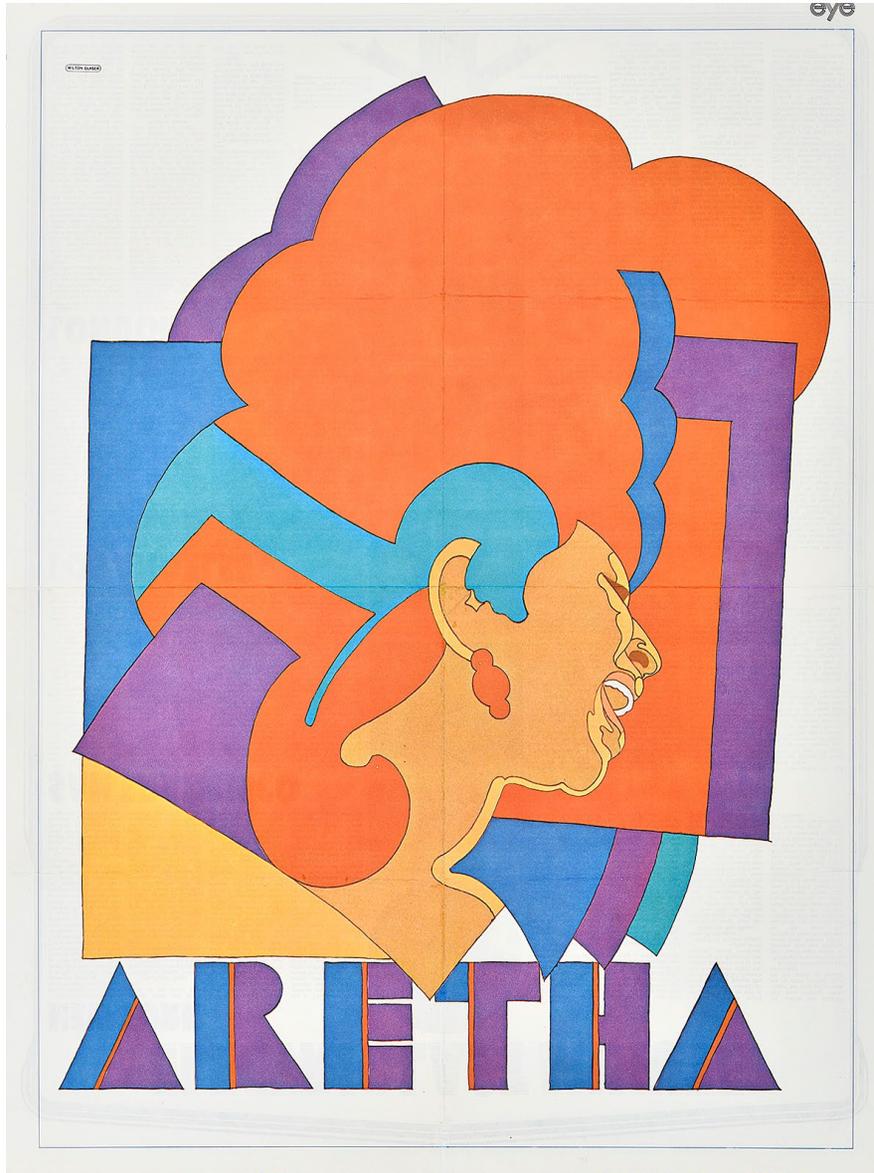
Our growing reputation gave us the clout that resulted in commissions.
—Seymour Chwast

Aretha, 1968
Milton Glaser (1929–2020)

- This poster was originally designed as a fold-out insert for the November 1968 issue of *Eye Magazine*, a short-lived 1960s publication dedicated to youth culture.

- This was a pivotal year in Aretha Franklin's career. She was the top-selling female vocalist in music history, and her hit song "Respect" had just landed her two Grammy Awards. She also became the voice of the civil rights movement when she sang at Dr. Martin Luther King, Jr.'s funeral in April, underscoring her talent not just as an entertainer but as an inspiration for social justice.

- Glaser noted that he was influenced by the work of Matisse while working on this composition, as well as by elements of Art Deco. It is also an excellent example of the way in which he often incorporated type as a graphic aspect of the overall image rather than as an accompanying afterthought.

G. Keys & Del Shields Present

HUGH MASEKELA

PHILHARMONIC HALL
LINCOLN CENTER

FRIDAY, MAY 12, 8:30 PM

Tickets Available at Box Office Lincoln Center and Bloomingdales TR 4-2424 4.50 4.00 3.50 3.00 2.50
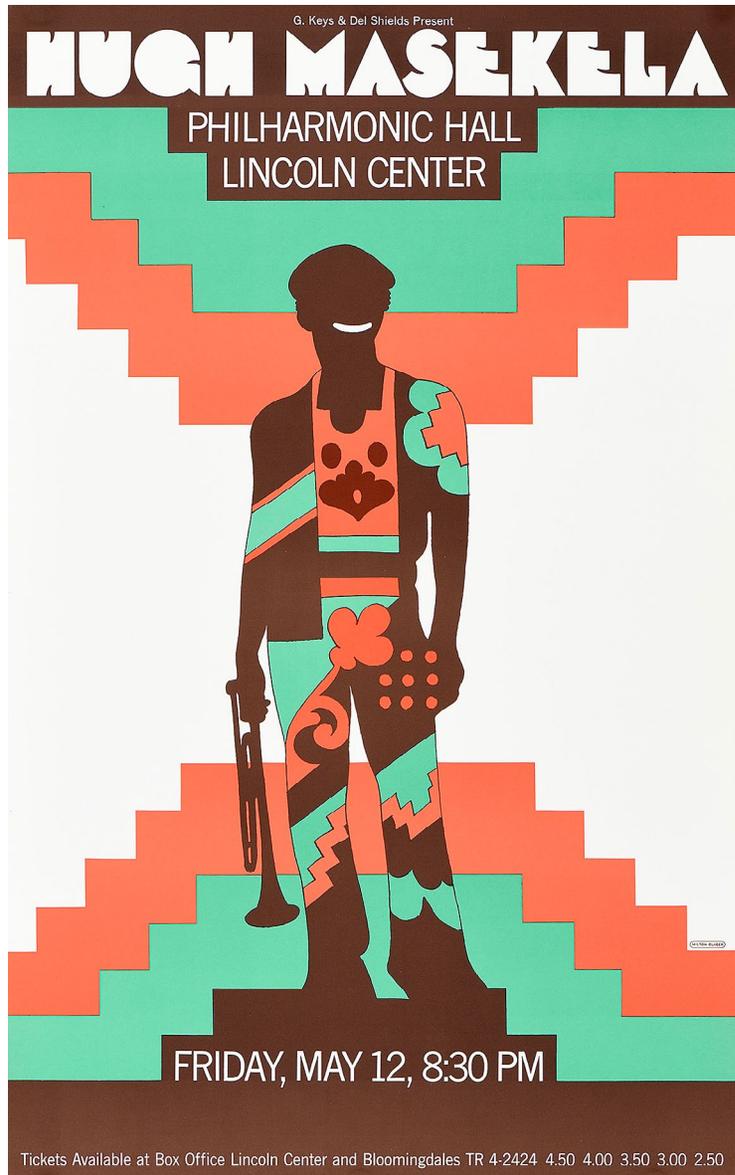
Hugh Masekela, 1967
Milton Glaser (1929–2020)

- Known as the Father of South African Jazz, Hugh Masekela became an international sensation when his song "Grazing in the Grass" became a *Billboard* no. 1 hit in 1968.

- In this two-color poster (the brown is created by overlapping the red and the green), Glaser fills Masekela's body with a pattern that resembles traditional South African *shweshwe* fabric, offset against a stepped-line motif.

- The poster also features Baby Teeth Baroque, a rare variant of Glaser's typeface, in which curved notches are used within the letters. This subtle graphic element was meant to echo Masekela's smile.

- This image is repeated on the album cover for Masekela's *Introducing Hezoleh Soundz* (1973), which you can see on the wall. In it, Glaser added the color yellow and zoomed in on Masekela's face. When opened, the album cover reveals the musician's full body. The inner gatefold and liner notes also incorporate the floral and geometric patterns and the unique typeface.

K & F Productions Presents

Brubeck & Basie

with
the
Dave Brubeck
Quartet

Exclusive Columbia Recording Artist

with
the
Count Basie
Orchestra

MILTON GLASER

Exclusive Verve Recording Artist

Oct 18th, 8:30 Tickets: $5.50, 5.00, 4.50, 4.00, 3.50
Lincoln Center Philharmonic Hall
Tickets on sale now at Lincoln Center. Mail Orders: K & F Productions 120 E. 30 St. LE 2-2080

Brubeck & Basie, 1964
Milton Glaser (1929–2020)

- This is one of Glaser's most reserved designs, in which he turns the profiles of jazz legends Dave Brubeck and Count Basie into extensions of their first initials.

- Most of the concerts advertised in this and other posters in this section were produced by Gary Keys, a Black producer who helped bring popular music to established venues like Lincoln Center, Carnegie Hall, and the Museum of Modern Art.

- Keys had a tremendous eye for promotion, and typically sought out the best graphic designers to promote his clients. White artists were frequently selected to work on projects that featured Black performers, which many contemporary designers see as evidence of a lack of diversity both in the field and in decision-making positions.
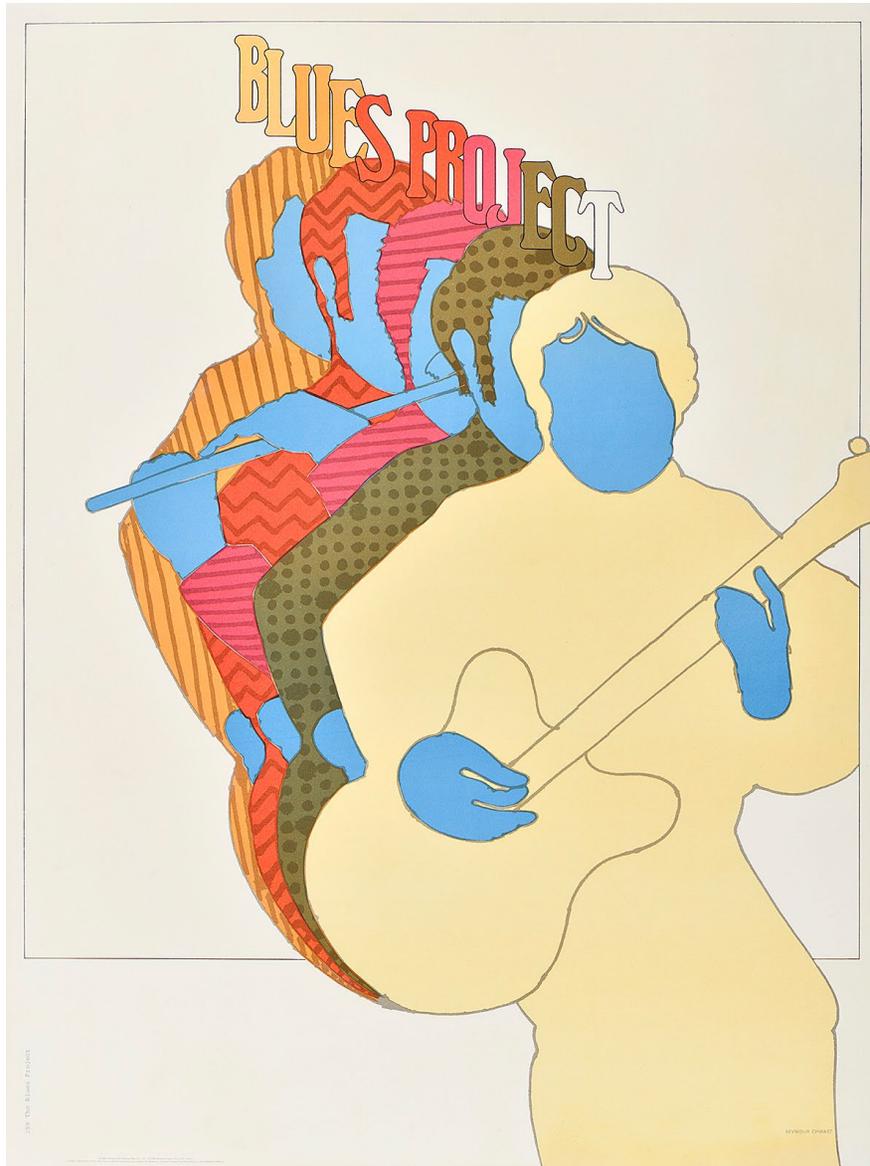
Blues Project, 1968
Seymour Chwast (b. 1931)

- Designed not long after Milton Glaser's piece for The Sound, this poster points to the vibrant blend of Pop Art and psychedelia that infused the early Push Pin style.

- The Blues Project was a short-lived Greenwich Village-based band that blended folk, pop, blues, and jazz—nods to which can be seen in the eclectic array of instruments and patterns in this poster.

- The blank space in the lower register of this poster was used to promote the band's latest concert location.

Mobil

Masterpiece Theatre first aired on PBS on January 10, 1971, broadcasting dramatized interpretations of literary classics. This ambitious partnership with the BBC was underwritten by Mobil, and would launch an era during which major corporations began supporting cultural endeavors to enhance their public image and curry favor with Washington lawmakers. Mobil's relationship with PBS would last through 2004, during which time dozens of posters were created to announce each miniseries, primarily calling upon the talents at the New York design firm Chermayeff & Geismar, one of the competitors of Push Pin Studios. Some of the best designs for *Masterpiece Theatre*, though, were illustrated by Push Pin's myriad alumni, decorating bus shelters and subway stations across the country.

Rebecca, 1980
Emanuel Schongut (b. 1936)

- With the success of *Masterpiece Theatre*, Mobil saw an opportunity to expand its positive cultural influence by entering the field of British crime drama. Therefore, in 1979, it launched *Mystery!* on PBS.

- While more restrained than Schongut's many book-jacket illustrations in the nearby display, in this poster he introduces a quiet sense of foreboding around the gothic tale. In the foreground, the young bride contemplates something just beyond our view, while a devious Mrs. Danvers sneers at her presence, casting an ominous shadow over the grounds of Manderley.

HE RISKED ANYTHING TO WIN, EVEN HIS LIFE
THE RACING GAME
BY DICK FRANCIS

Mobil

MYSTERY! BEGINS APRIL 8 TUESDAYS AT 9 PM   CHANNEL 13 PBS HOST: GENE SHALIT

The Racing Game, 1980
Richard Mantel (b. 1941)

- Based primarily on the Dick Francis's 1965 best-seller *Odds Against*, this six-part Mystery! series follows jockey-cum-detective Sid Halley as he investigates a slew of potential crimes at a local horse track.

- This was Richard Mantel's first poster for Mobil after joining Push Pin. As a fan of the novels, he felt that hiding a skull inside the hedge was an appropriate nod to the muder-mystery genre.

- Interestingly, Isadore Seltzer, another Push Pin alumnus, designed several jackets for Dick Francis books.
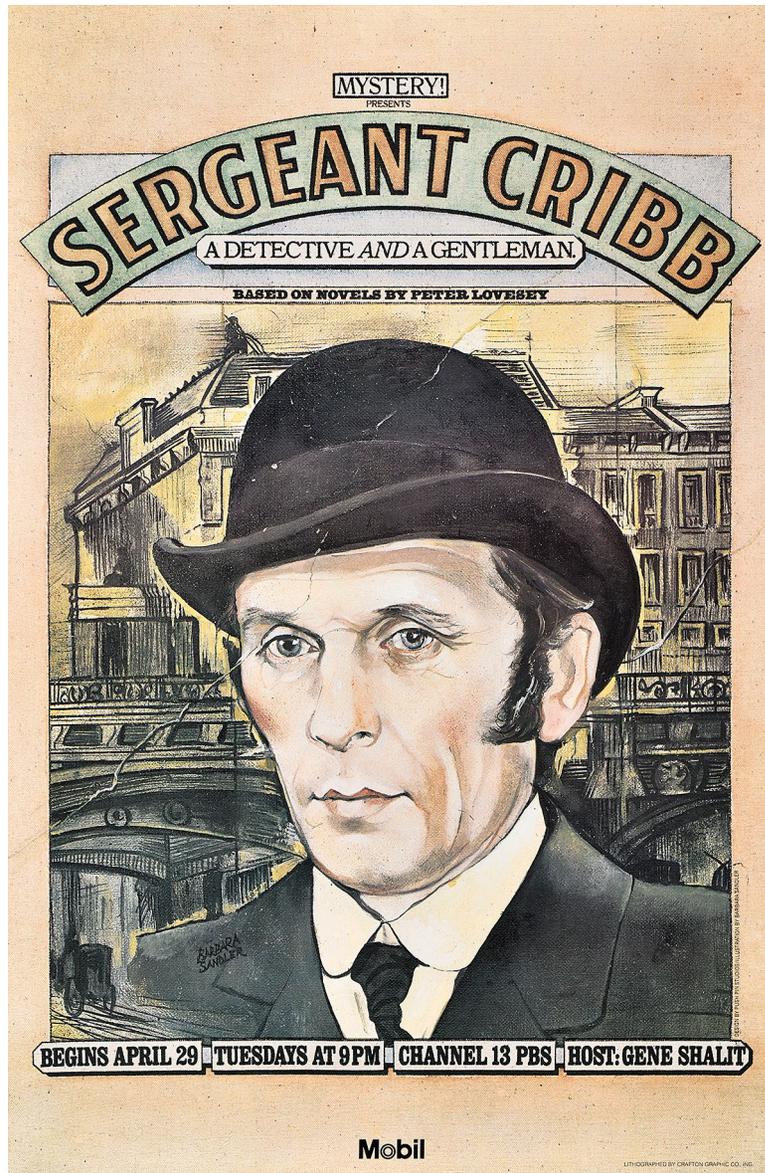
Sergeant Cribb, 1980
Barbara Sandler (b. 1943)

- This series originally aired on British television under the title *Cribb*, chronicling the activities of a fictional Scotland Yard detective and his investigation of historic Victorian crimes.

- The poster shows a realistic portrait of actor Alan Dobie set against a dreary London cityscape. The image for the second season in 1981 is identical except for the addition of a green rather than tan border. This was also the year that Vincent Price replaced Gene Shalit as the host of *Mystery!*.

- Barbara Sandler was briefly represented by Push Pin. Her work focuses on historic male portraiture, a theme that caused some critics to describe her as an "anti-feminist."
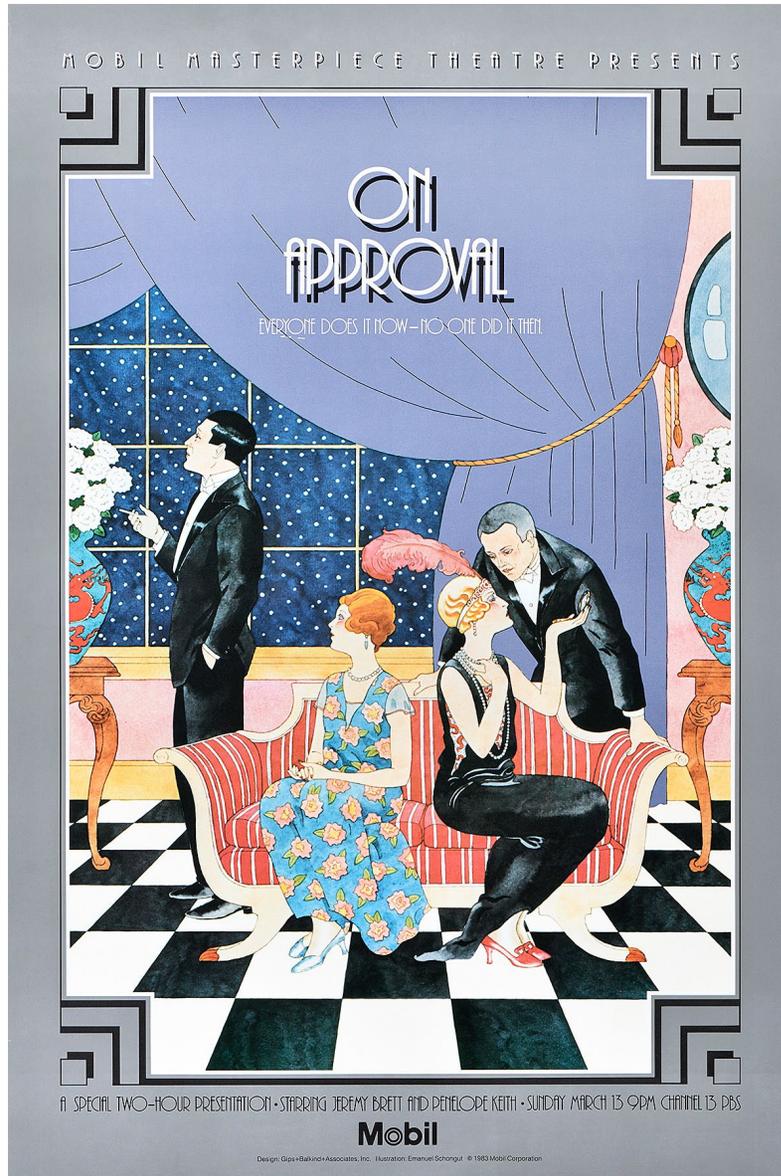
On Approval, 1983
Emanuel Schongut (b. 1936)

- Running from 1965 to 1983, the BBC's "Play of the Month" focused on single-episode adaptations of classic and contemporary theater.

- Originally written in 1926, *On Approval* is a comedy of manners in which couples "testing the waters" before committing to marriage end up exchanging partners, with happier results.

- Schongut's approach in this poster is decidedly different and more Art Deco in inspiration than his other work—suggesting the influence of Seymour Chwast's "Roxy Style" that characterized many of his early illustrations at Push Pin.

MOBIL MASTERPIECE THEATRE PRESENTS

THE IRISH R.M.

A BRITISH RESIDENT MAGISTRATE WHO HAD TO LEARN THE LORE TO ADMINISTER THE LAW

STARRING: PETER BOWLES AND BRYAN MURRAY

BEGINS SUNDAY, JANUARY 29   9PM CHANNEL 13 PBS   HOST: ALISTAIR COOKE

Mobil

AVAILABLE IN PAPERBACK FROM PENGUIN BOOKS
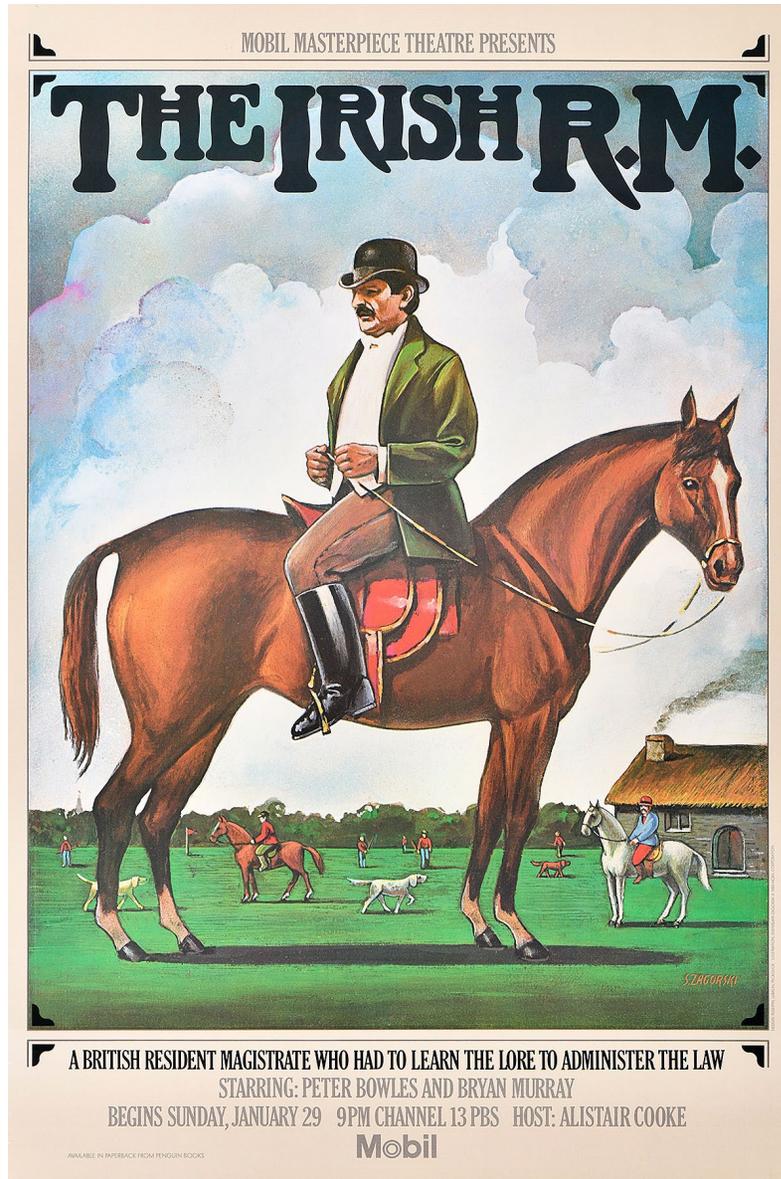
The Irish R.M., 1984
Stanislaw Zagorski (b. 1933)

- *The Irish R.M.* was a three-season comedy-drama based on a series of turn-of-the-century Irish novels.

- While not on staff, Stanislaw Zagorski was represented by Push Pin and produced a handful of designs for the *Push Pin Graphic*. He is also a notable member of the Polish School of Posters, often blending Surrealism with photomontage in a number of memorable film posters.
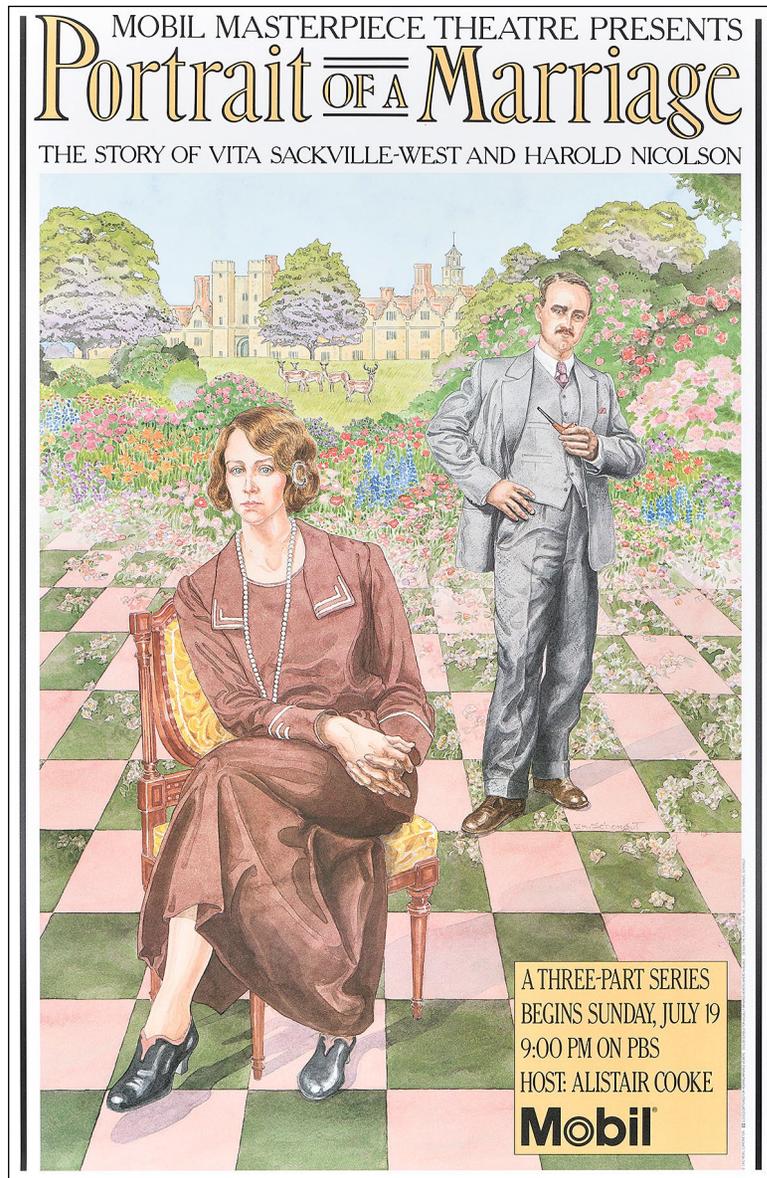
Portrait of a Marriage, 1992
Emanuel Schongut (b. 1936)

- Airing in the United States two years after its original U.K. release, *Portrait of a Marriage* was based on the 1973 book of the same name about Harold Nicolson and Vita Sackville-West. It included two autobiographical chapters by Sackville-West describing her tempestuous affair with fellow writer Violet Trefusis.

- The poster emphasizes the emotional distance between the married couple; the tiled interior of their estate, Sissinghurst Castle in Kent, fades into its famous garden, one of the few passions they shared.

- Represented by Push Pin in the 1970s, Schongut would go on to have a versatile career as a commercial illustrator, working on numerous book jackets, advertising campaigns, and editorial content.

Reynold Ruffins

While Reynold Ruffins was still a student alongside Seymour Chwast, Milton Glaser, and Edward Sorel, they formed Design Plus, a short-lived studio whose biggest project was a set of silkscreened placemats for Wanamaker's department store. This collaborative friendship evolved after graduation, with Ruffins helping to create the *Push Pin Almanack*, the innovative self-promotional publication printed before Push Pin Studios was officially founded. However, because he had a young family and was dependent on a regular paycheck, he would not become a full-fledged member of the group until around 1959, remaining with it for a brief but impactful stint before eventually establishing his own studio with illustrator Simms Taback in 1963.

Ruffins is best known for his vibrant and fanciful children's books, many of which can be found in the nearby book display. As the most prominent of three Black designers to have worked at Push Pin, however, his contribution to the history of design is far greater, with landmark work for CBS, AT&T, Coca-Cola, IBM, the *New York Times*, USPS, *Essence*, and major advertising agencies BBDO and Young & Rubicam. In 1991, he animated the Liberian folktale *Koi and the Kola Nuts*, narrated by Whoopi Goldberg and scored by Herbie Hancock. His later work moved away from graphic design and embraced the freedom of abstract painting, a respite from years of solving other peoples' design problems.

We were excited by the very idea that we could use anything in the visual history of humankind as influence.
—Milton Glaser
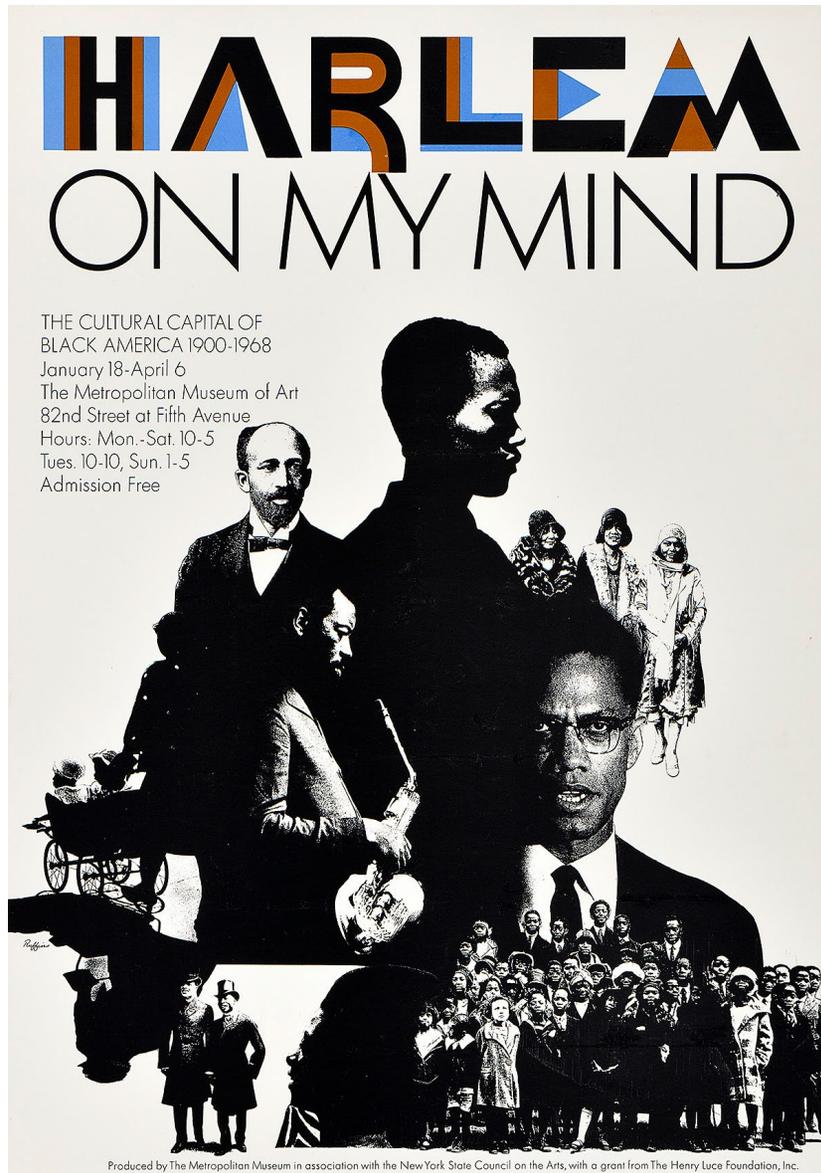
Harlem on My Mind: The Cultural Capital of Black America, 1900–1968, 1969
Reynold Ruffins (1930–2021)

- In response to the assasination of Martin Luther King, Jr. and the tension in the civil rights movement, the Metropolitan Museum of Art formed a partnership with leaders from Harlem's Black community to present an exhibition that celebrated the neighborhood's "achievements and contribution into American life and to the City."

- The exhibition was highly controversial, with many contributors removing their work in outrage over the exclusion of important Black artists. By the time the show opened, the Black Emergency Cultural Coalition had been formed to protest the museum's blatant disregard for the opinions of the community advisors they had originally consulted.

- Reynold Ruffins's poster reflects the final version of the show, which focused on photographic reproductions of important Black figures rather than on art by Black designers.

- While Ruffins's lettering was also used on signage for a multi-part symposium at the Met, the design of the exhibition catalog was granted to Herb Lubalin and Ernie Smith. The book was ultimately pulled from shelves under threat by Mayor Lindsay of withholding funding as he found its essays to contain anti-Semitic, anti-Irish, anti-Puerto Rican, and other racist language.

Barry Zaid

A self-taught artist, Barry Zaid began his career in his teens painting posters and signage for local shops. After graduating from the University of Toronto, where he designed many theater posters, he established himself by designing for Canadian magazines, newspapers, and books. He briefly worked for an advertising agency in London before joining Push Pin Studios in 1969—he was an admirer of the group's effective blending of lettering and image, humor and pastiche. Since *New York* magazine, founded in part by Milton Glaser, was located in the same building as Push Pin, Zaid also became a frequent contributor to the publication.

He is especially inspired by Art Deco-era Parisian fashion plates, and often incorporates a sophisticated or dramatic narrative within his compositions that implies a world beyond the frame. His figures tend to resemble paper dolls, showing off elaborate wardrobes while posed mid-motion. Additional work by Zaid can be seen among the album covers and book jackets in nearby displays. After leaving Push Pin in 1975, he would go on to develop notable imagery for 7Up, *Sesame Street Magazine, Vogue*, Kleenex, Celestial Seasonings, and numerous other brands and publications. Today, he continues to produce cheerful art and design out of San Miguel de Allende, Mexico.

Push Pin was as close to a perfect work environment as I could imagine.
—Barry Zaid

Daniel Hechter, 1970
Barry Zaid (b. 1938)

- Unveiling his first collection in 1962, Daniel Hechter revolutionized the fashion industry by introducing what some consider to be the first line of ready-to-wear clothing for women.

- These posters emphasize the fun, contemporary nature of Hechter's designs, placing stylish young women in glamorous, psychedelic-inspired situations.

- Below the brand's name in both posters are references to various synthetic fabrics that were used in the clothing, including cutting-edge polyester.

John
Alcorn

Soon after graduating from The Cooper Union, John Alcorn joined Push Pin in 1956, where Milton Glaser dubbed him "the baby-faced design prodigy with golden hands." His early career is marked by a versatility of expression, one referencing a range of styles from Synthetic Cubism to the aquatic and botanical forms of Art Nouveau. Alcorn's ability to adapt to a multitude of styles allowed him to be particularly prolific, constantly stretching his visual vocabulary to better solve his client's design challenges. Still, he is perhaps best known for his contributions to the development of American psychedelia.

In 1971, Alcorn moved his family to Italy, where he became deeply involved in the publishing industry, illustrating countless book jackets for Rizzoli (some of which can be seen in the nearby display). His designs caught the attention of the film director Federico Fellini, who hired him to create the title imagery for such films as *Amarcord* (1973) and *Casanova* (1976). After his return to the United States in 1977, Alcorn's stylistic range continued to expand and evolve. His output now incorporated elements of folk art and Surrealism, and ran the gamut from political cartoons to album covers to children's books. Alcorn sadly died young at the age of 56, and has since been honored with several retrospectives and a catalogue raisonné.

Cool Rock & Hot Rolls
Everyone is still talking about the '66 Italian Gardens festival on Canal Street… the '67 Psychedelic Ball at Yankee Stadium…the '68 Sweat-in at the Woolworth Bldg. And now the greatest of them all… the '69 Cool Rock & Hot Rolls at the Horn & Hardart 4th Annual Recooperation Ball. 9 pm Saturday, May 24. $15. per person. Horn & Hardart, south east corner, 5th and 45th. All night dancing… fantastic entertainment… fabulous food and drink. Sponsored by the Cooper Union Alumni Association. Reservations: GR 3-2850

Committee: Saul Berliner, Chairman. Lou Dorfsman, Carl Fisher, George Fox, Milt Glaser, Irwin Glusker, Al Greenberg, Norman Griner, Herb Lubalin, Paul Lubell, Andy Ross. Typography: TypoGraphics Communications, Inc. Lithography: Hinkhouse, Inc.

[Push Pin alumni] have played a leading role in the graphic realms not only of the U.S. but of the entire world.
—Tadanori Yokoo

Cool Rock & Hot Rolls, 1969
John Alcorn (1935–92)

Collection of Stephen Alcorn

- Sponsored by the Cooper Union Alumni Association, Cool Rock & Hot Rolls was an all-night dance party at Horn & Hardart—a Times Square automat—intended to attract the artistic set.

- Alcorn used a larger-than-life archetypal female figure to promote the event, erotically charged but still tasteful through the humorous insertion of an oversized sausage phallus, bread rolls as breasts, and a vaginal pie.

- In this poster, which he produced pro-bono, Alcorn demonstrates his ability to do more with less: in order to highlight the gradation of tone around the figure, he drew the image on Strathmore paper and photographed it as line art, amplifying the texture of the canvas. The composition is also only two colors plus black, overlapped to create additional shades.
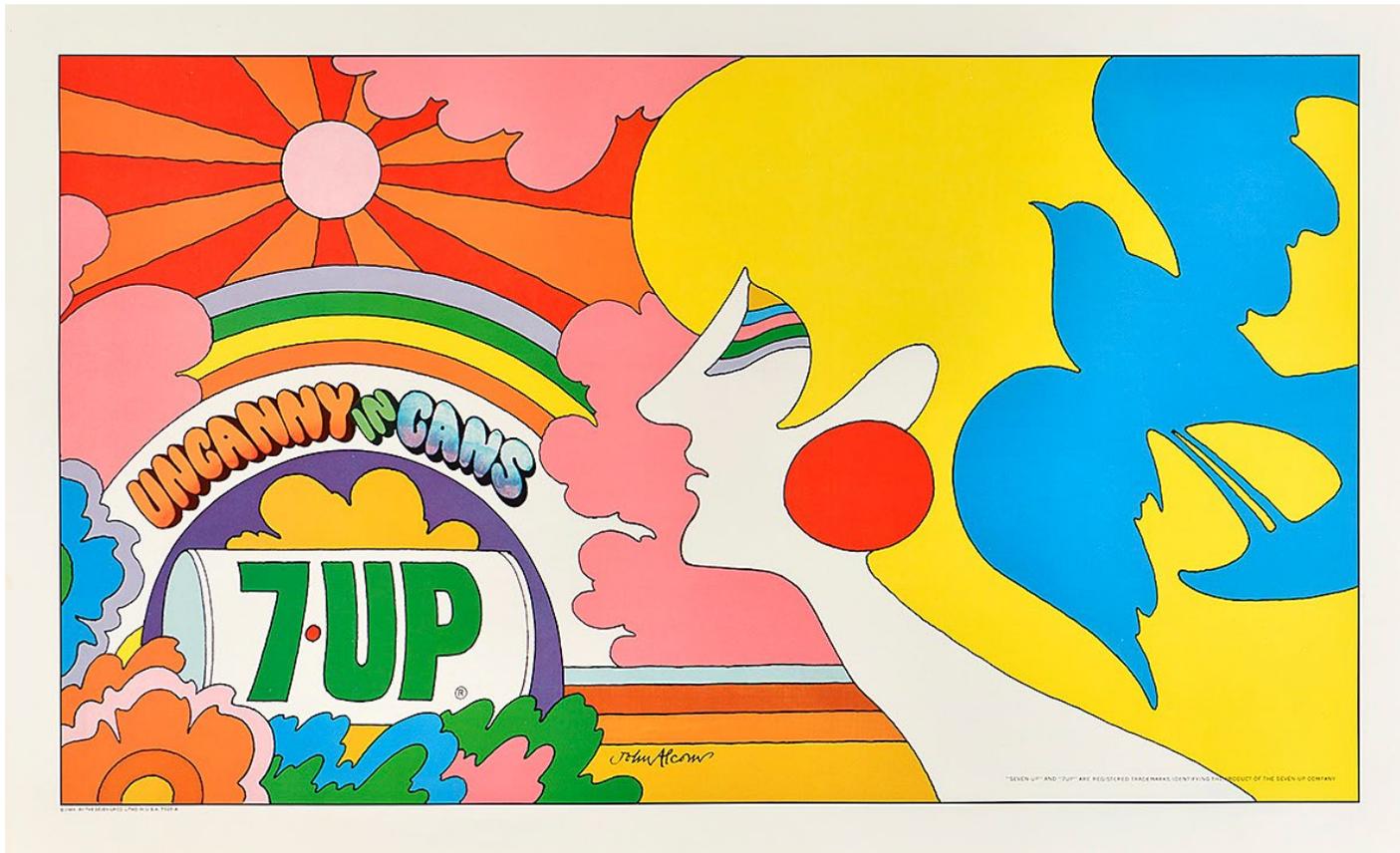
7Up/Uncanny In Cans, 1969
John Alcorn (1935–92)

- On the verge of bankruptcy in 1968, the 7Up Company hired the advertising agency J. Walter Thompson to revamp its public image. Focusing on the youth market, the agency dubbed the brand the "Uncola" (in reference to the fact that the counterculture was often described as "un-American") and put out an open call to illustrators to submit designs.

- Alcorn and a handful of other designers from Push Pin designed billboards for the campaign throughout the late 1960s and early '70s. The images were also promoted to students in magazines as book wrappers or dorm-room decor, available in four different sizes. While this design was used as a billboard, this size was specifically created as merchandise.

- This image, one of the most popular designs in the series, was turned into a seven-foot-long illuminated sign that was used in bars and snack shops around the country to attract customers. It also made a brief cameo in the cult film *Vanishing Point* (1971).

Campbell's Soup, 1968
John Alcorn (1935—92)

- In 1904, illustrator Grace Drayton introduced the world to the Campbell Kids, a group of rosy-cheeked mascots used throughout the subsequent decades to sell the brand's soup. Here, John Alcorn brings these classic characters into the psychedelic age.

- The image originally appeared in magazines with the lower-right corner blocked out by promotional copy telling readers that if they sent in three different Campbell's Soup labels and 50 cents, they would receive the full-size "biggy" poster.

BENEFIT CONCERTS FOR A NON-NUCLEAR FUTURE
CONCERTS
PRODUCED BY MUSICIANS UNITED FOR SAFE ENERGY, INC. (MUSE)
FOR SAFE ENERGY

Concerts for Safe Energy, 1979
John Alcorn (1935–92)

- Founded in 1979 in response to the Three Mile Island disaster, Musicians United for Safe Energy (MUSE) organizes concerts to promote denuclearization.

- Alcorn had originally conceived this image while living in Florence, Italy. He felt the message of the performance fit beautifully with the figure, and decided to repurpose it to promote the organization's environmental ideals.
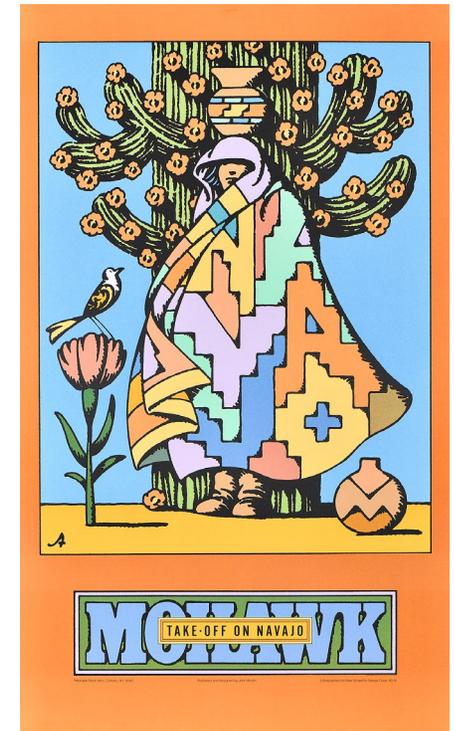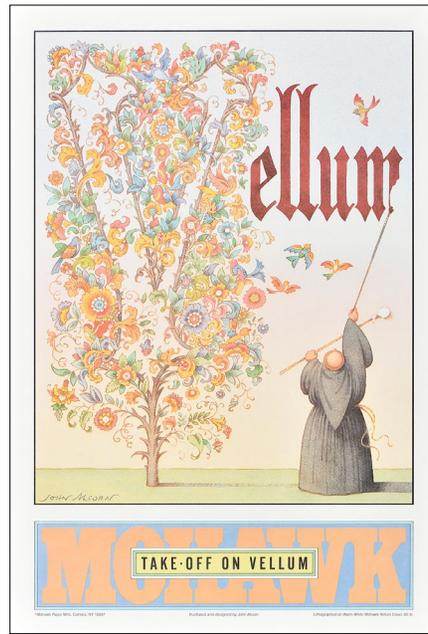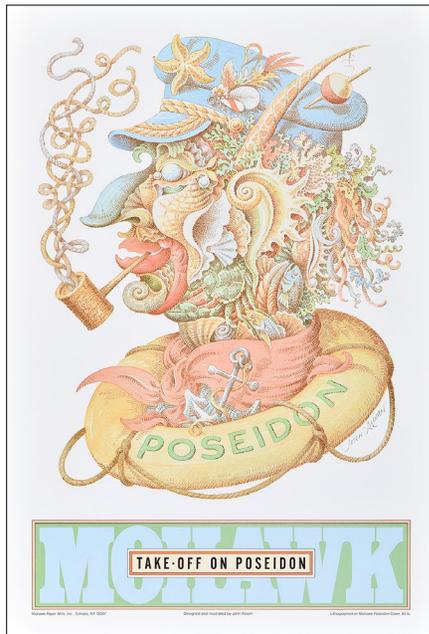
Mohawk, 1985–87
John Alcorn (1935–92)

Collection of Stephen Alcorn

- This series of four posters perfectly encapsulates the breadth of Alcorn's graphic abilities. In order to advertise each type of Mohawk paper, he expressed the essence of the material through the illustration; each was printed on the specific grade of paper and sent to clients or displayed in stores.

- For the Poseidon stock, he echoes the style of 16th-century Italian painter Archimboldo, sculpting a human portrait out of sea creatures; for Vellum, he depicts a Franciscan monk transforming the sky into an illuminated manuscript with the product's name.

- The last two designs, for Fieldstone and Navajo respectively, are weightier in composition, the first showing a farmer hauling a rock off his property and the second a Native American figure wrapped in a magnificent blanket in front of a blooming cactus.

Edward Sorel

Known today for his prolific output and caustic political cartoons, Edward Sorel began his career as one of the founders of Push Pin after graduating from The Cooper Union. He left the studio in 1956 to take on freelance work, and his particular brand of satire soon captivated both publishers and the public. By the mid-1960s, his illustrations were regularly appearing in major publications, from *Time* to *New York* magazine.

While there scarcely seems to be a significant publication in which Sorel's work has not been featured, New Yorkers will perhaps best recognize him as the man who painted the iconic murals at The Waverly Inn and the late Monkey Bar. The posters displayed here are some of his only other large-format works, a rare representation of a designer known for needing little space to make a huge impact.
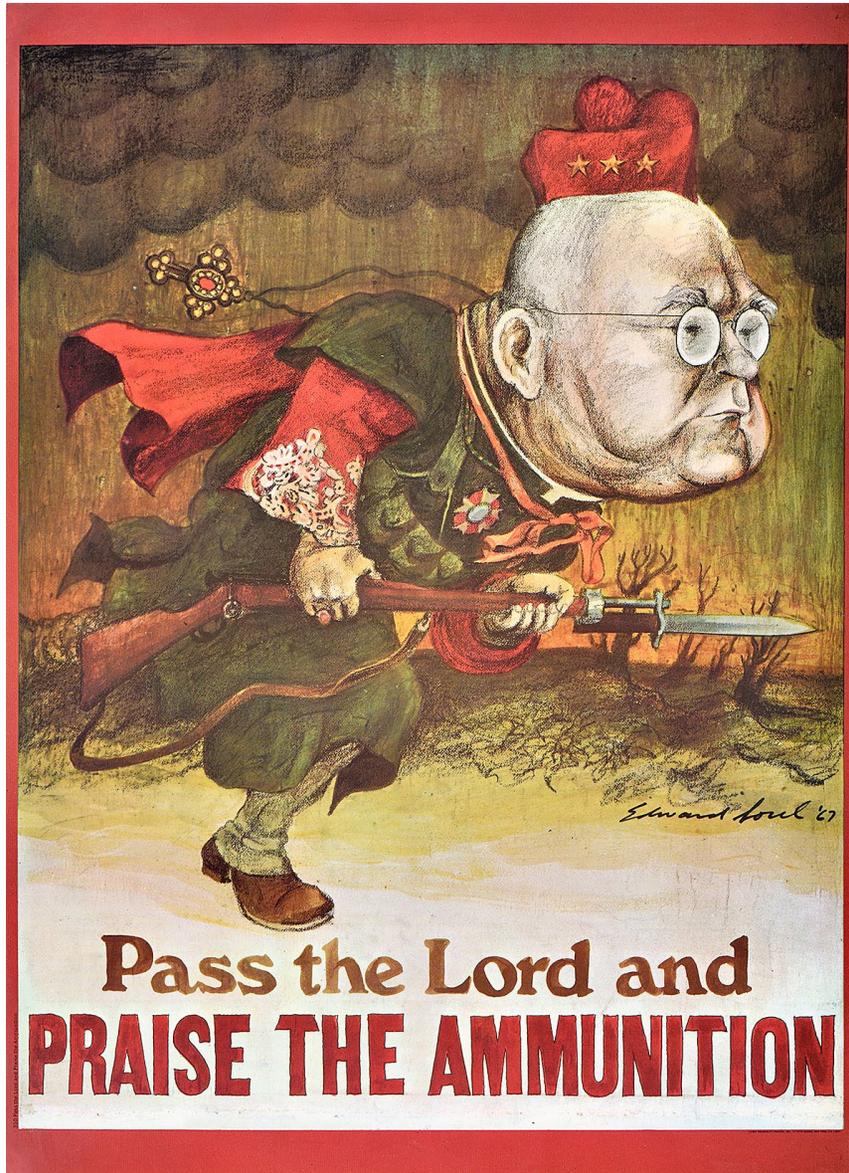
Pass The Lord and Praise the Ammunition, 1967
Edward Sorel (b. 1929)

- One of the favored topics in Sorel's political cartoons is organized religion. Here, he features the outspoken Cardinal Francis Joseph Spellman leading the charge into Vietnam.

- Spellman had served as the Apostolic Vicar for the U.S. Armed Forces since 1939, the same year that he was appointed Archbishop of New York. After becoming a cardinal in 1946, he used his influence to push a strong anti-Communist agenda, going so far as to promote "necessary" conflict with Vietnam.

- Here, Sorel references the popular 1942 patriotic song "Praise the Lord and Pass the Ammunition" by Frank Loesser, written in response to the attacks on Pearl Harbor. Knowing how hawkish Spellman was about the Vietnam War, Sorel inverted the lyric to indicate the cardinal's unlikely support of violence over peace.
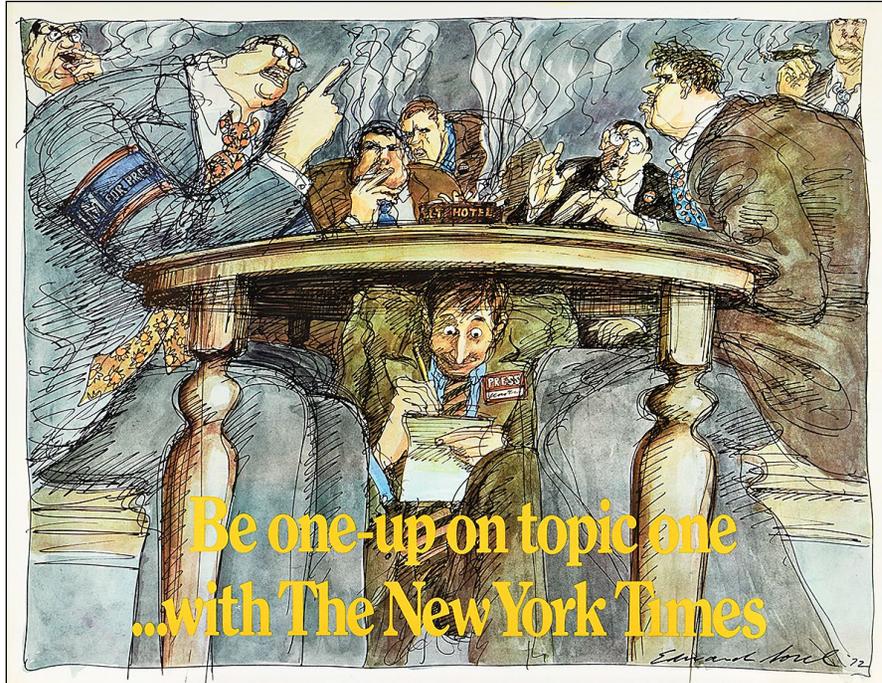
The New York Times, 1972
Edward Sorel (b. 1929)

- In 1972, Sorel created a series of large subway posters to promote readership of the New York Times.

- As the 1970s ushered in an unprecedented era of investigative journalism, Sorel presents a young Times reporter eagerly scribbling notes under a table as he eavesdrops on a bevy of bloated politicians, most likely a reference to the Democratic National Convention and the uncertainty surrounding the next nominee.

The New York Times, 1972
Edward Sorel (b. 1929)

Collection of Lloyd A. Gelwan

- Created in the leadup to the 1972 presidential election, this poster features Richard Nixon and George McGovern as Roman charioteers, glowering at each other while their wild-eyed horses gallop toward the finish line.

POSTER HOUSE

James McMullan

James McMullan joined Push Pin in 1966, replacing Isadore Seltzer as a staff artist. Known for the psychological realism of his watercolor and gouache paintings, he was an unusual choice for a studio that typically produced flat, highly graphic work in bold colors. However, Milton Glaser did not like to stick with the expected—he always wanted to surprise people by expanding the notion of what Push Pin was about. McMullan's dedication to realism therefore made him a provocative addition to the team.

McMullan stayed with the studio for three years, creating book jackets, advertisements, and album covers. He avoided the team's beloved Cello-Tak (dry-mounted pieces of plastic used to create flat planes of color) and shied away from pastiche, but emerged a better designer thanks to the prestige and primal confidence of his colleagues. Since then, he has created a great number of children's books, editorial art, paintings, and, perhaps most notably, posters for Lincoln Center Theater. At 86, he continues to produce posters that are just as nuanced, beguiling, and memorable as they were in the 1970s.

The studio had prospered and become an influence on the history of American graphic design.
—Milton Glaser
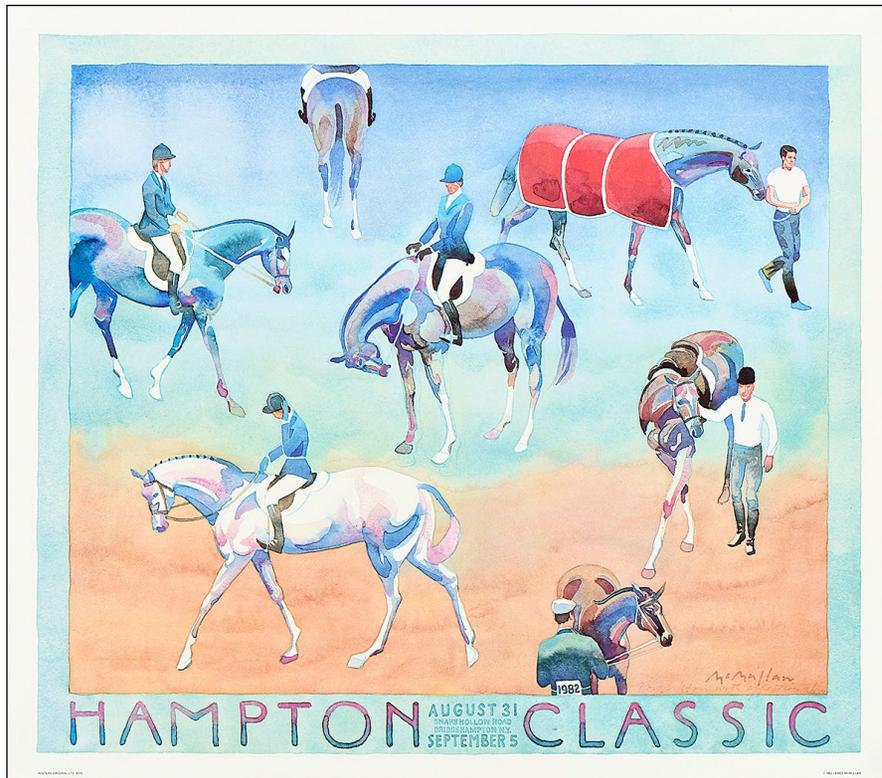
The Hampton Classic, 1982
James McMullan (b. 1934)

- The Hampton Classic is a Grand Prix-level equestrian show-jumping event held annually in Southampton, NY. It has become a highlight of the summer social season and often features high-end sponsorships and a charity benefit.

- This poster was created the year the event moved to its current home on Snake Hollow Road. As McMullan lived nearby, he was a natural fit for the job.

- Rather than focus on a horse and rider midjump, as so many designers had before, McMullan visited a horse show in Pennsylvania for inspiration. He was particularly drawn to the schooling ring, where riders warm up the horses before they compete. This poster is like a tapestry of those moments before the action.

THE HAMPTON LIBRARY

MIDSUMMER NIGHT'S AUCTION, AUG. 8, 1987, BRIDGEHAMPTON
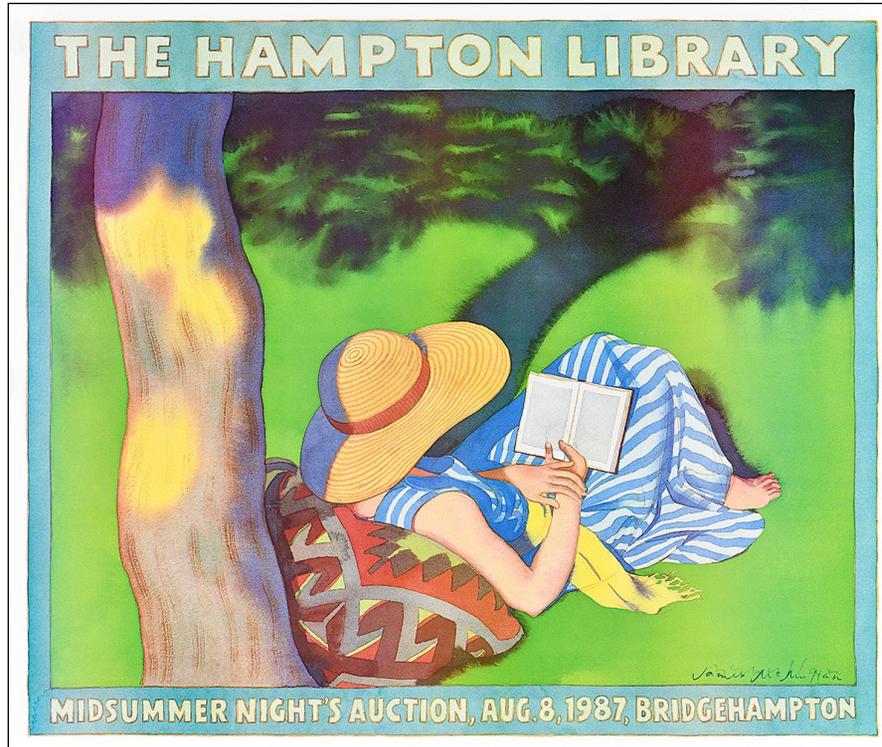
The Hampton Library, 1987
James McMullan (b. 1934)

- As a resident of Sag Harbor and a known artist, McMullan was asked to produce a poster for the Hampton Library's annual appeal.

- He made at least four designs for the library, each of which was displayed around town, within the library itself, and sold to benefit the institution.

- This was his first poster for the library and shows his wife relaxing on the grass with a book. In the 1989 image, his daughter is reading on their porch.

- These images were so beloved and familiar in the town that once, during a local parade, one of the floats featured people posing in costume as the figures in McMullan's posters.
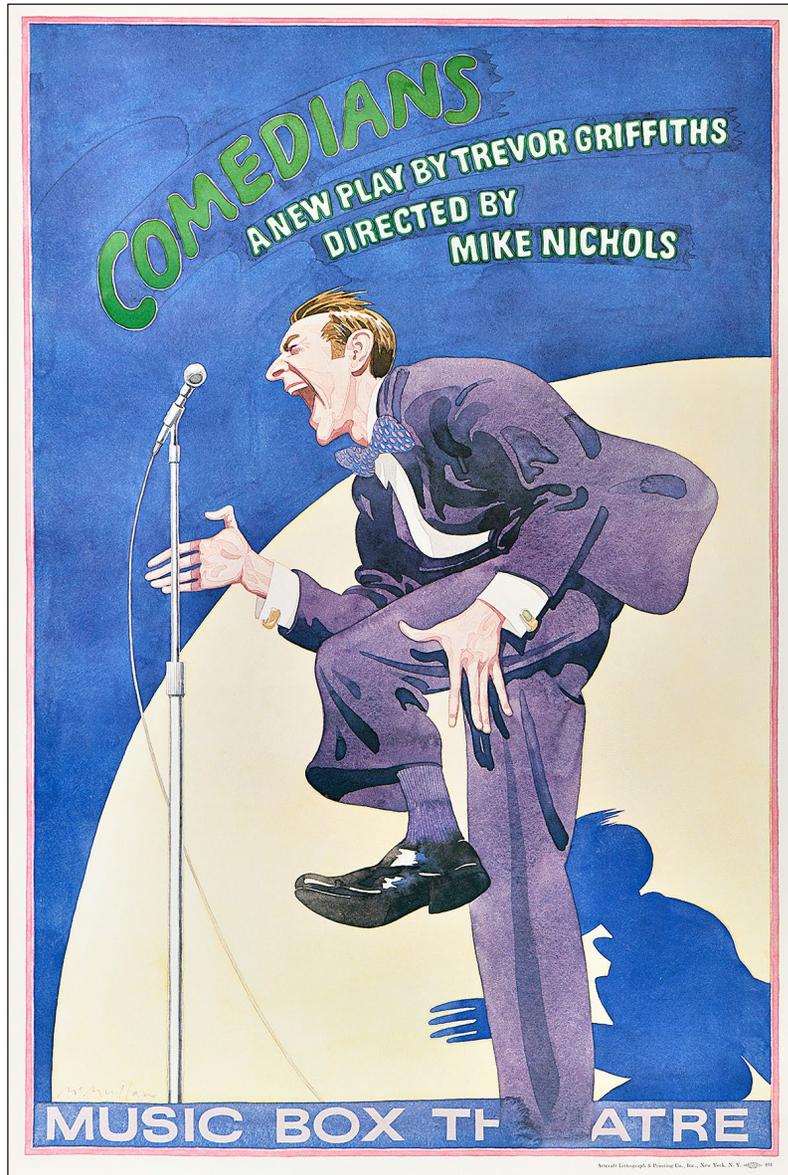
Comedians, 1976
James McMullan (b. 1934)

- In 1976, Mike Nichols wanted Paul Davis to create a poster for his latest play; however, Davis was under contract to The Public Theater in New York. He recommended James McMullan for the job despite knowing that he had no experience in that medium. The result is a poster that changed how people viewed theater advertising.

- The play develops over the course of an evening during which working-class British men enrolled in a standup-comedy course attempt to impress a talent scout. Some pander to expected misogynistic and racist humor to get the job, while others fall flat working through their own more subtle material. The final comic—played by Jonathan Pryce in his first Broadway role—sounds off in a rambling diatribe that is as disconcerting as it is biting.

- Working from a photograph of the British production, McMullan put Pryce in a cheap tuxedo, angling his body in manic, doubled-over laughter while he attacks the microphone. McMullan would evoke a similar uneasy atmosphere in many subsequent theater posters.

The Front Page, 1986
James McMullan (b. 1934)

Gift of Mirko Ilić

- This design for *The Front Page* grew from a moment McMullan imagined while reading the play: the tough-talking journalist barking the details of a criminal case into a phone.

- This was McMullan's second composition for Lincoln Center Theater, and stands apart from other images in his oeuvre because of the heavy black ink that defines the figure.

- Some of the lettering in the lower register was created with a round-tipped Speedball calligraphy pen—a vintage production technique that would have been popular during the period presented in the play.

Anything Goes, 1987
James McMullan (b. 1934)

Gift of Mirko Ilić

- Due to the lengthy run of *Anything Goes*, this is perhaps McMullan's most recognizable composition.

- The design went through numerous iterations, starting with sketches featuring the lead couple romantically interacting on the bow of the ship, and moving on to a darkly dressed woman gazing over her shoulder, until the committee finally settled on the coy lady in nautical dress shown here.

- The poster went on to influence the actual stage production in which Patti LuPone mimicked this pose at the end of Act I.

- About eight months into the musical's run, McMullan was asked to create an alternative version of the poster in which the woman now directly faced the viewer as she leaned over the ship's rail.

- Poster aficionados will notice similarities between the ship in the background and those in any number of Art Deco posters of ocean liners, most notably A.M. Cassandre's *L'Atlantique* (1931).
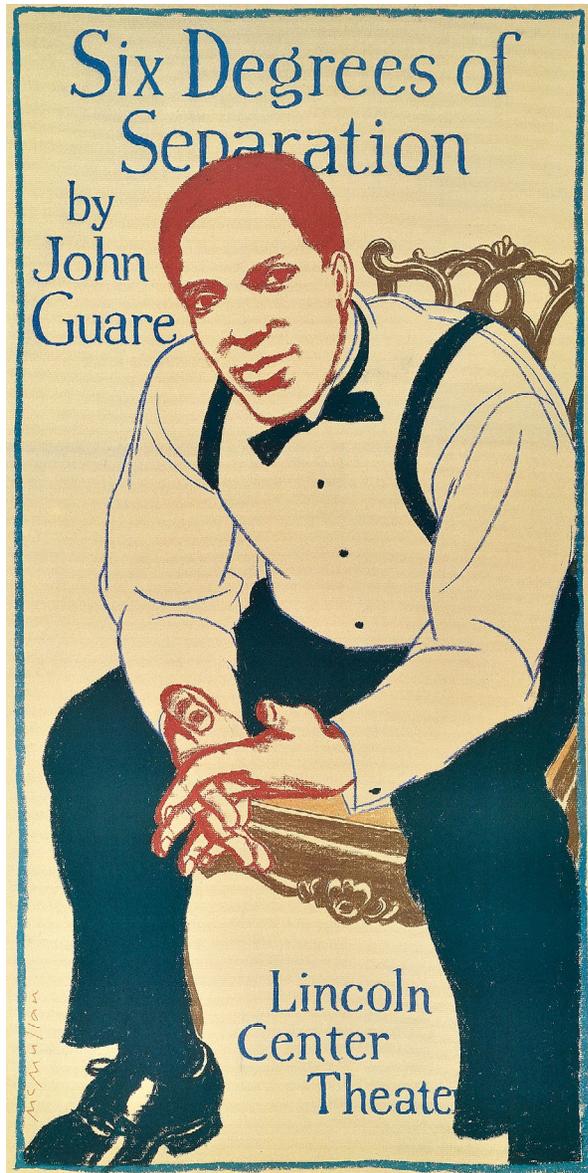
Six Degrees of Separation, 1990
James McMullan (b. 1934)

- While McMullan worked from photographs he took of the lead actor, James McDaniel, his use of color and line here is strongly influenced by the late 19th-century lithographic work of the British Beggarstaff Brothers.

- The play itself follows a charismatic, queer Black man who cons his way into the homes of various white families, grifting what he can before moving on to his next mark. Rather than focusing on a moment of action, McMullan shows the main character locking eyes with the viewer, essentially allowing him to seduce passersby as he does his targets in the story.

- Approximately two months after this poster first appeared on the streets of New York, Lincoln Center determined that people presumed the play was "too Black" and asked McMullan to create an alternative composition. The new version of the poster placed Stockard Channing behind McDaniel; he now looked casually at the viewer while she lovingly gazed down at him.

Paul Davis

Paul Davis, a native of Oklahoma, joined Push Pin in 1959, soon after graduating from the School of Visual Arts in New York, and would remain on staff until 1963. He combined his interest in regionalism, early American painting, Surrealism, and Pop Art with motifs reflecting his southwestern roots to create a visual language all his own, one embraced by the studio. A 1962 issue of the *Push Pin Graphic* devoted to Davis's first paintings on wood quickly led to commissions from *Playboy*, the *Saturday Evening Post*, *Time*, *Life*, *Sports Illustrated*, *Harper's*, and other major publications in the U.S. and abroad. He opened his own studio in 1963.

In 1975, Davis created the first of 51 posters for Joseph Papp, founder of The Public Theater, and acted as the company's art director from 1984 until Papp's death in 1991. The posters gave such a strong visual identity to the New York Shakespeare Festival—now known as Shakespeare in the Park—and were so definitive to the landscape of New York City that a special Drama Desk Award was created to honor their impact in 1987. Today, Davis is a Fellow of the American Academy in Rome and continues to design posters and other projects.
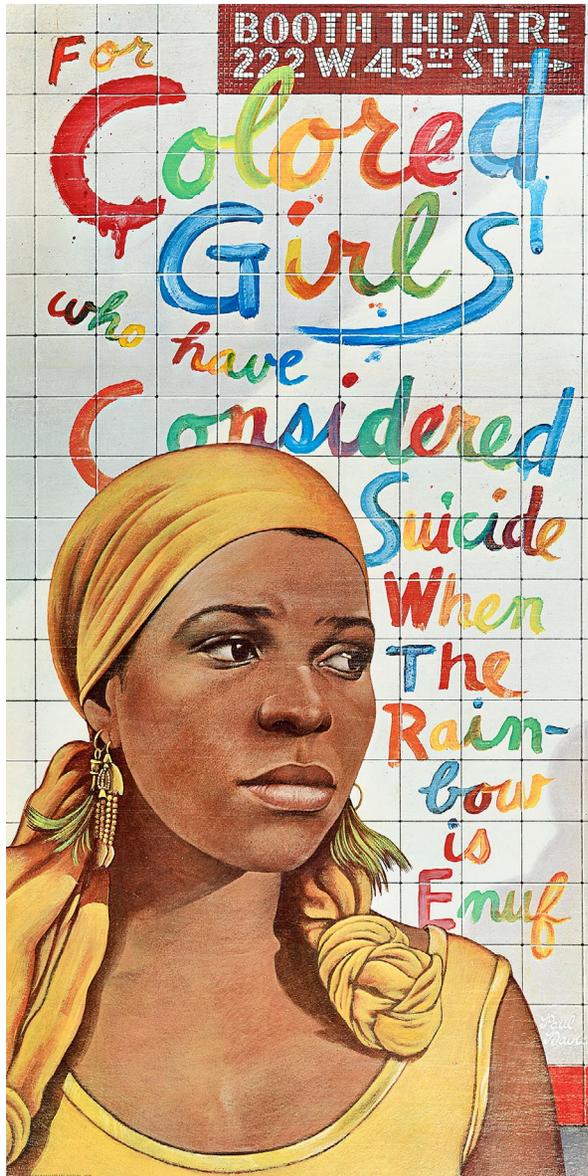
For Colored Girls who have Considered Suicide When The Rainbow is Enuf, 1976
Paul Davis (b. 1938)

- Written by Ntosake Shange, *For Colored Girls* is a theater piece consisting of monologues, songs, and dance relaying the stories of six Black women and their struggles in an racist, misogynistic society.

- The Broadway poster features Shange, who also starred in the downtown production, against a tiled backdrop. These tiles were matched to actual subway tiles, creating the illusion that the poster's graffiti-style title had been scrawled directly on the subway wall.

- Davis was commissioned to design the poster by Papp when he called the artist and cast together to announce that the show would be moving from the Public's Anspacher Theater to Broadway, just next door to A Chorus Line, which he had also produced. This remains Davis's most sought-after theater poster.

Threepenny Opera, 1976
Paul Davis (b. 1938)

- Davis's image of Raul Julia as the infamous "Mack the Knife" in the Bertolt Brecht/Kurt Weill classic is both confrontational and arresting, blending elements of Socialist Realism with those of 19th-century portraiture.

- Unlike most theater advertising, this poster did not mention the stars, the director, or even that it was part of the Shakespeare Festival. We are only offered a title dripping blood and the location of the performance. This unusual decision was made by Papp, who wanted the posters to convey a sense of each play rather than merely sell tickets, understanding that the images would long outlast the productions.

- Fun Fact: When Poster House moved into this building, a copy of this poster had been glued to the back wall by TekServe, the previous tenant.

Streamers, 1976
Paul Davis (b. 1938)

- Starting in 1975, Paul Davis began designing posters for the New York Shakespeare Festival, produced by Joseph Papp. At the time, this festival also featured plays by other writers and was hosted by Lincoln Center for the Performing Arts.

- *Streamers* premiered at the Long Wharf Theatre in New Haven, CT before moving to the Mitzi E. Newhouse Theater after winning the New York Drama Critics' Award for Best American Play.

- This is one of Davis's best compositions. He originally intended the paratrooper to appear to be falling toward the viewer; however, at the last minute, he turned the painting upside down to better represent the disorienting fear of a person freefalling through space as his parachute fails to deploy.

The Spirit of Che
lives in the new Evergreen!

Demand Evergreen at your newsdealer.
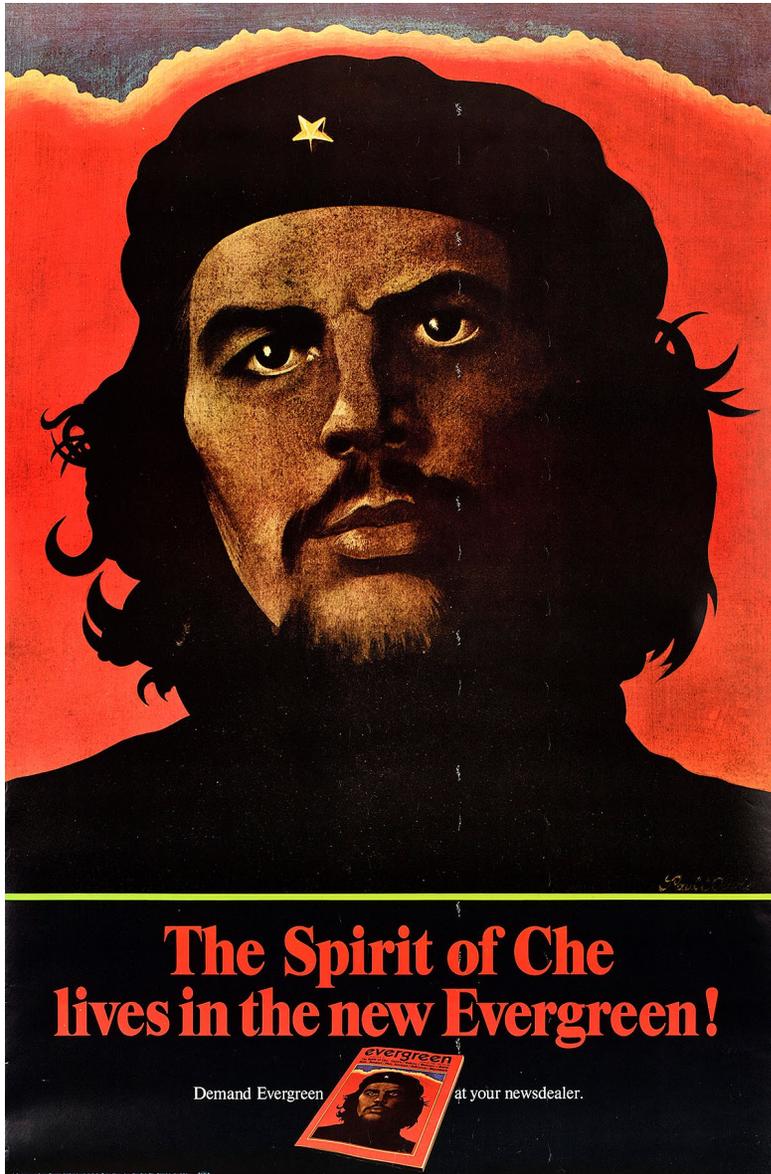
The Evergreen Review/Che Guevara, 1968
Paul Davis (b. 1938)

- In response to the death of Che Guevara, the leftist *Evergreen Review* commissioned Davis to design a cover image depicting the revolutionary, based on a now-iconic photograph by Alberto Korda given to the artist by the magazine. The photograph had not yet been circulated in the United States, so this would be the first time many American citizens had seen an image of Guevara.

- Davis's portrait blended Socialist Realism with devotional folk art, intensifying the sense of heroism and martyrdom of the subject.

- The posters created a furor among anti-Castro Cubans in New York, who defaced them and set off a bomb at the offices of the publisher, Grove Press, in retaliation.
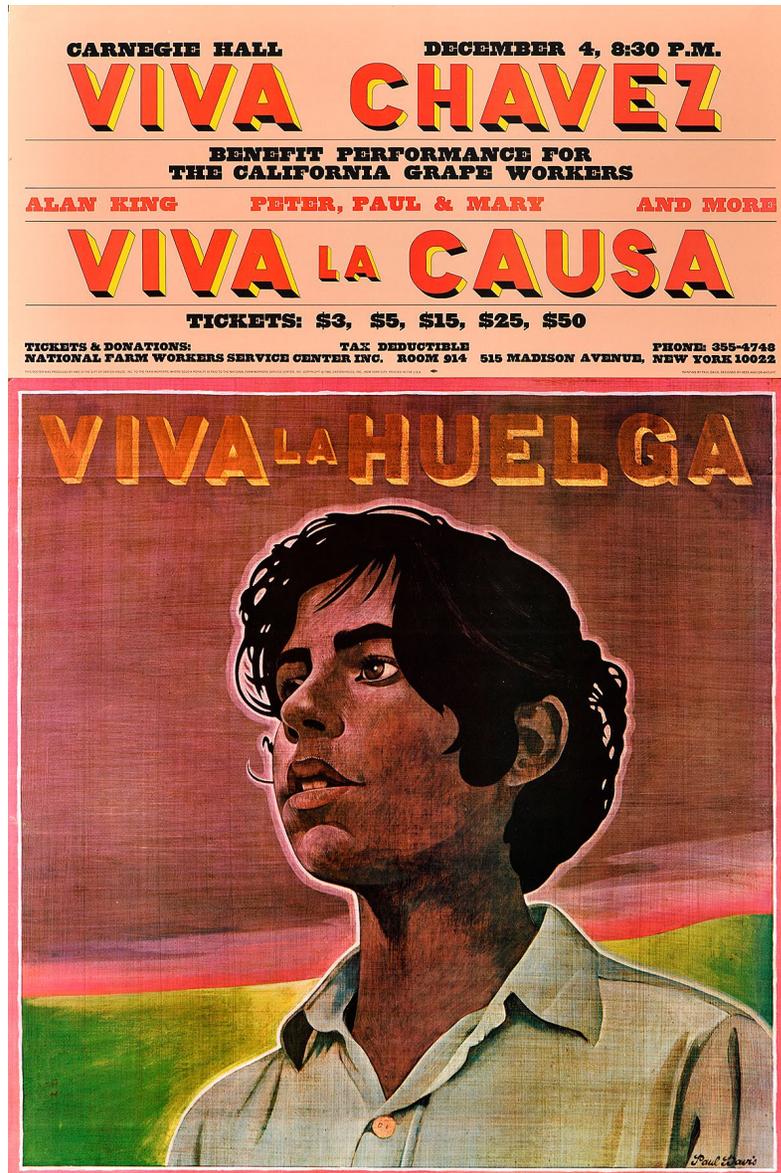
Viva Chavez, 1968
Paul Davis (b. 1938)

- While best known for his involvement in the Delano Grape Strike (1965–70), César Chávez had a lifelong history of participation in political issues surrounding laborers in the United States, particularly those from marginalized communities.

- Milton Glaser recommended that Carnegie Hall commission Davis to create a poster promoting a benefit concert for California grape workers, who had been protesting for higher wages since 1965. The lineup included Peter, Paul and Mary; Push Pin had designed the band's first album cover.

- The Grape Strike would last until 1970, at which point many of the activists' hardfought goals were achieved. It remains one of the most successful and influential acts of protest in U.S. history.

Grand Illusion, 1999
Paul Davis (b. 1938)

- *La Grande Illusion* (1937), considered to be one of the greatest films ever made, deals with issues of class and culture among French and German soldiers in a prisoner-of-war camp during World War I. It is staunchly anti-war and one of the first films in the prison-escape genre.

- In the early 1990s, a previously unknown print of the film was discovered in France that had been returned along with many other reels from a Soviet archive during the Cold War.

- This poster was commissioned by Bruce Goldstein, founder and co-president of Rialto Pictures, for the 1999 theatrical rerelease of the film. The image was later used by Criterion on the cover of the first DVD in the Criterion Collection series, establishing the company's policy of using contemporary illustrators for its DVD and Blu-ray releases.
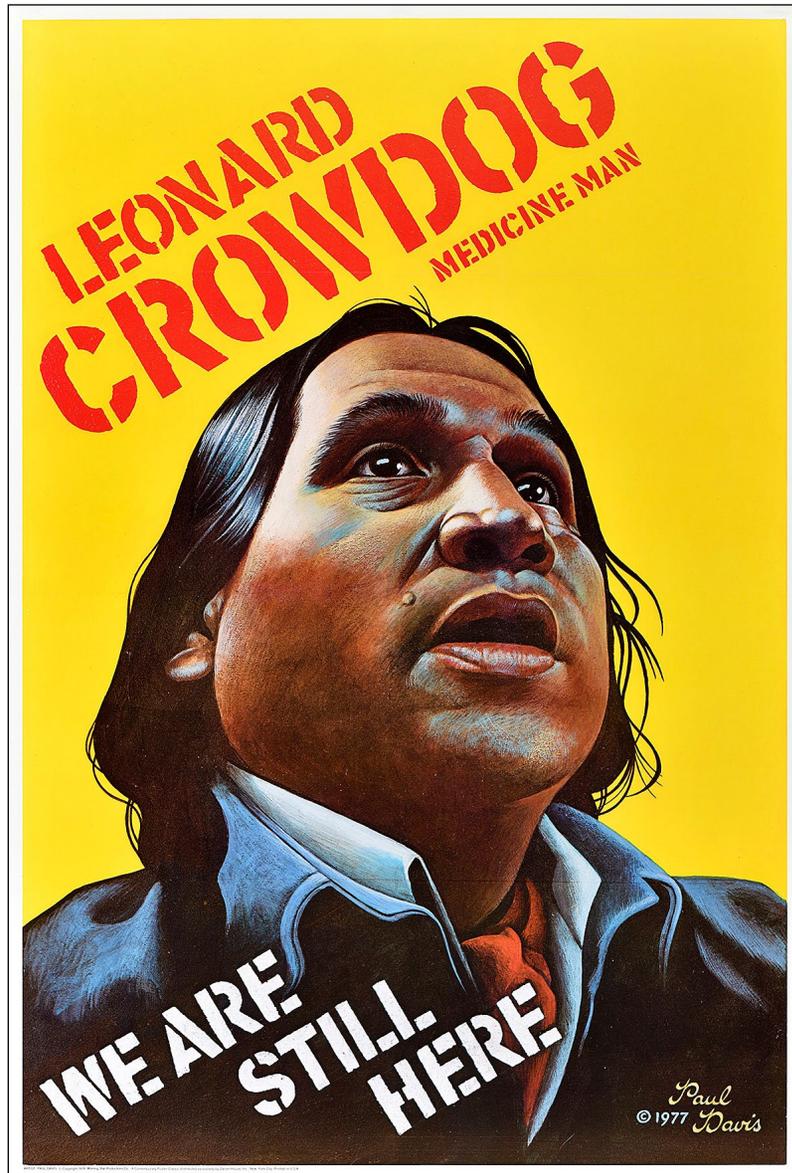
Leonard Crow Dog, 1977
Paul Davis (b. 1938)

- Leonard Crow Dog is a nationally recognized Lakota medicine man who has spent most of his life attempting to deepen all Native American tribes' understanding of and relationship to their shared spiritual heritage.

- This poster was created for *We Are Still Here*, a documentary film by Mike Cuesta produced in the wake of many highly publicized Native American protests, including the Wounded Knee Occupation of 1973, in which supporters held a town hostage for 71 days, demanding racial justice from the federal government.

Seymour Chwast

As one of four original members of Push Pin, Seymour Chwast's spirit, tenacity, and dedication to a new way of looking at graphic design propelled the group through its various incarnations. Chwast and Edward Sorel came up with the idea for the *Push Pin Almanack*, the publication that launched a thousand inquiries and set the group apart from corporate Madison Avenue advertising agencies. Many Push Pin alumni have also noted that Chwast introduced the team to antique typefaces and vintage graphics, acting as a constant supplier of the unique source material from which Push Pin's eclectic style was born. His own graphic talents appear to be limitless; he is most comfortable when continuously experimenting, typically allowing the subject to determine his approach—and always with a dash of dry humor.

Chwast has remained the backbone of Push Pin as its membership has grown and receded over the past 67 years. In 1982, he joined forces with Alan Peckolick to form PushPin Lubalin Peckolick, which incorporated the name of the late Herb Lubalin. By 1985, however, he would rename the studio The Pushpin Group, this time with himself as the sole director. Chwast still operates under this name, producing work that transcends stylistic categorization.

As long as I take care of the client's needs I can be as outrageous or as unexpected as I want.
—Seymour Chwast

Elektra moves.

Elektra Film Productions moves to 501 Madison Avenue, New York 10022, PL 8-4830.

Elektra, 1966
Seymour Chwast (b. 1931)

- Elektra Film Productions was a New York animation studio specializing in commercials. Around 1962, it created a promotional video for the Amalgamated Lithographers of America to show off the lithographic process—one of the foundational methods of printing posters.

- To represent Elektra's move from West 59th Street to Madison Avenue, Chwast incorporates a variety of figures and letterforms, all headed off the right side of the page.
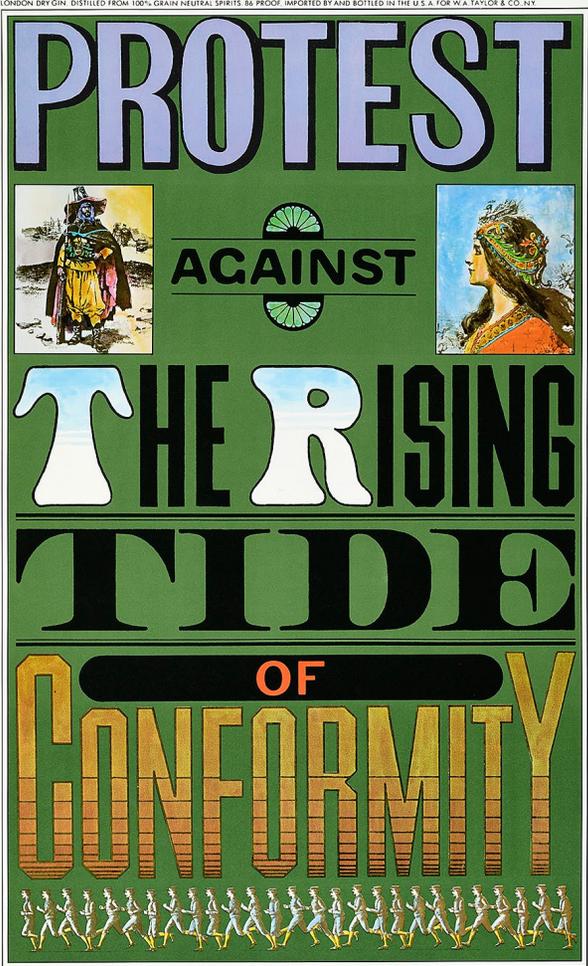
Booth's Gin, 1964
Seymour Chwast (b. 1931)

- An impressive combination of typefaces and Victorian illustrations in the manner of a vintage broadside, this poster advertises Booth's House of Lords, a British gin.

- The poster would become well known after Daniel Kramer photographed Joan Baez and Bob Dylan standing in front of it at Newark Airport, casually blocking the actual product and highlighting the protest portion of the advertisement.
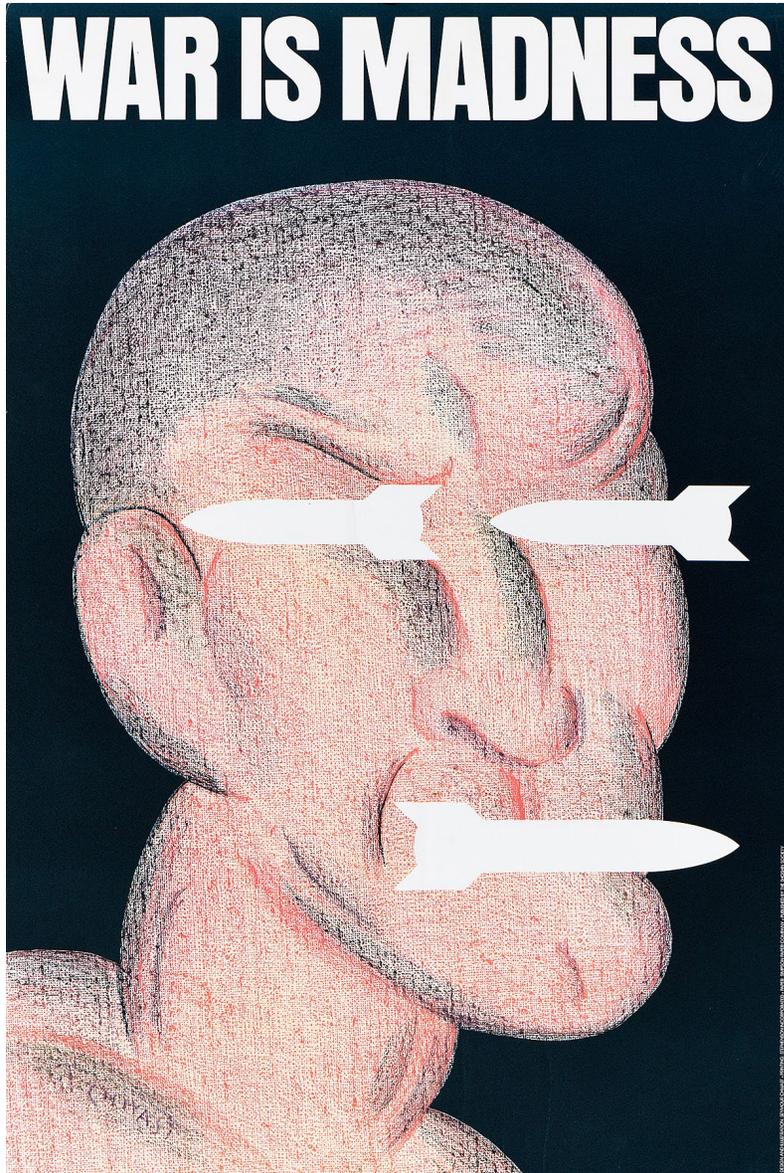
War Is Madness, 1986
Seymour Chwast (b. 1931)

- Chwast is adamantly opposed to violence and his *oeuvre* is full of anti-war imagery; this poster remains one of his favorites.

- The image was produced for the Shoshin Society, a Japanese organization that publishes posters addressing the human cost of war.
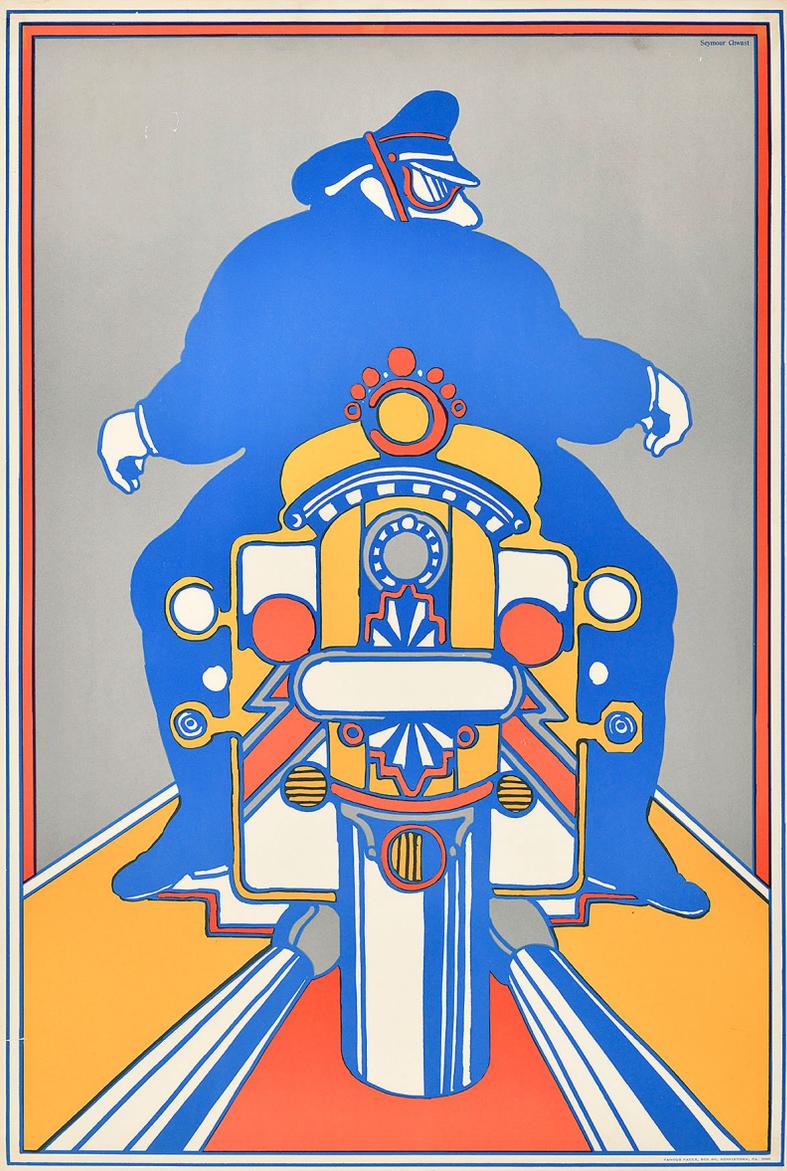
Motorcycle, 1967
Seymour Chwast (b. 1931)

- During the 1960s, there was increased public interest in posters. Printed by Famous Faces—the same company that published Chwast's *End Bad Breath* poster—this design was meant to be sold as a decorative print in stores nationwide.

- The composition is mostly symmetrical, playing with geometry in a way that abstracts the rear of the motorcycle. Since Chwast was not yet aware of the term "Art Deco," he dubbed this "Roxy Style," a modernized version of the 1920s aesthetic.
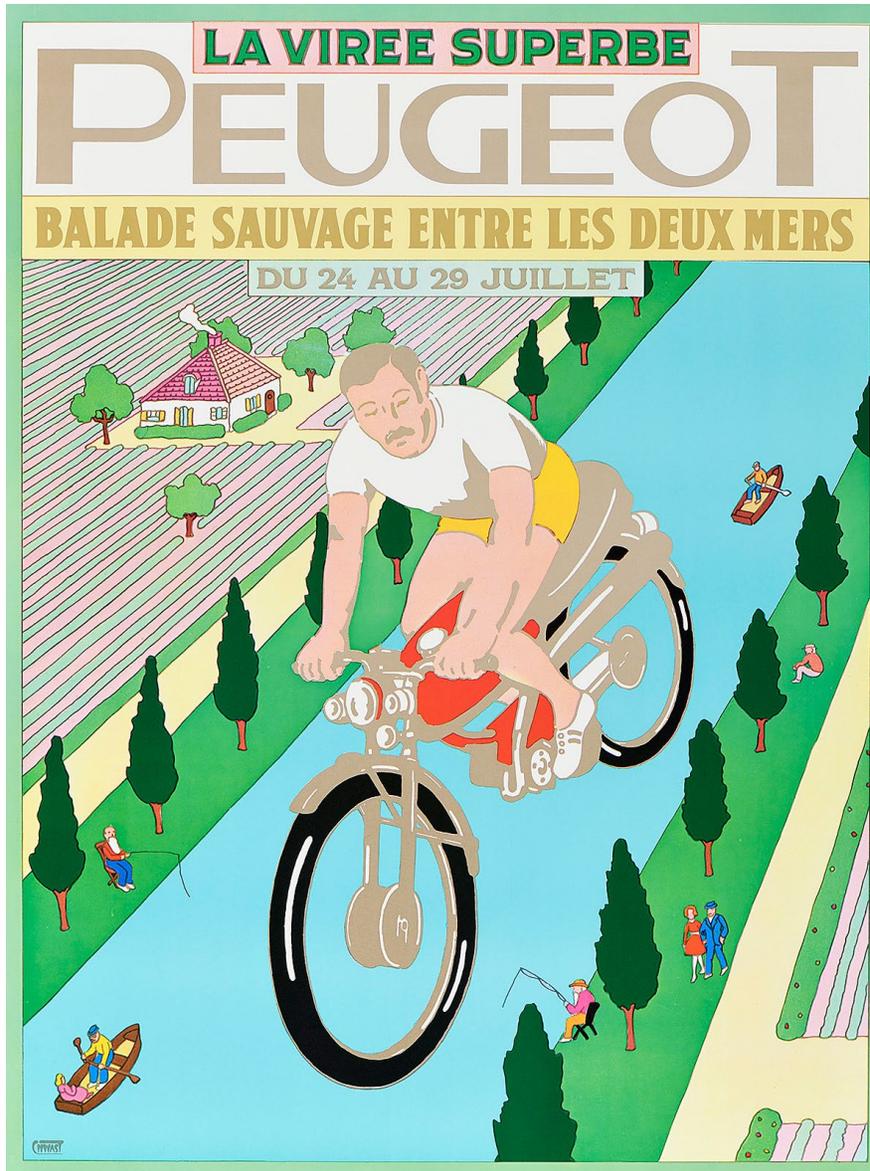
Peugeot, 1978
Seymour Chwast (b. 1931)

- Eager to benefit from the success of the Tour de France and promote its brand, Peugeot decided to host its own long-format races, sending cyclists on mopeds across the French countryside.

- Here, Chwast depicts a mustachioed man on a Peugeot BB3 gliding down one of the 61 locks of the Canal du Centre, a representation of the "wild ride between two seas" advertised in the upper register.

- The brief stated that Chwast's design should be inspired by classic French bicycle posters. He took the concept a step further, referencing a classic poster pose while incorporating elements of Ludwig Hohlwein's approach to composing space and René Magritte's subtle Surrealism.
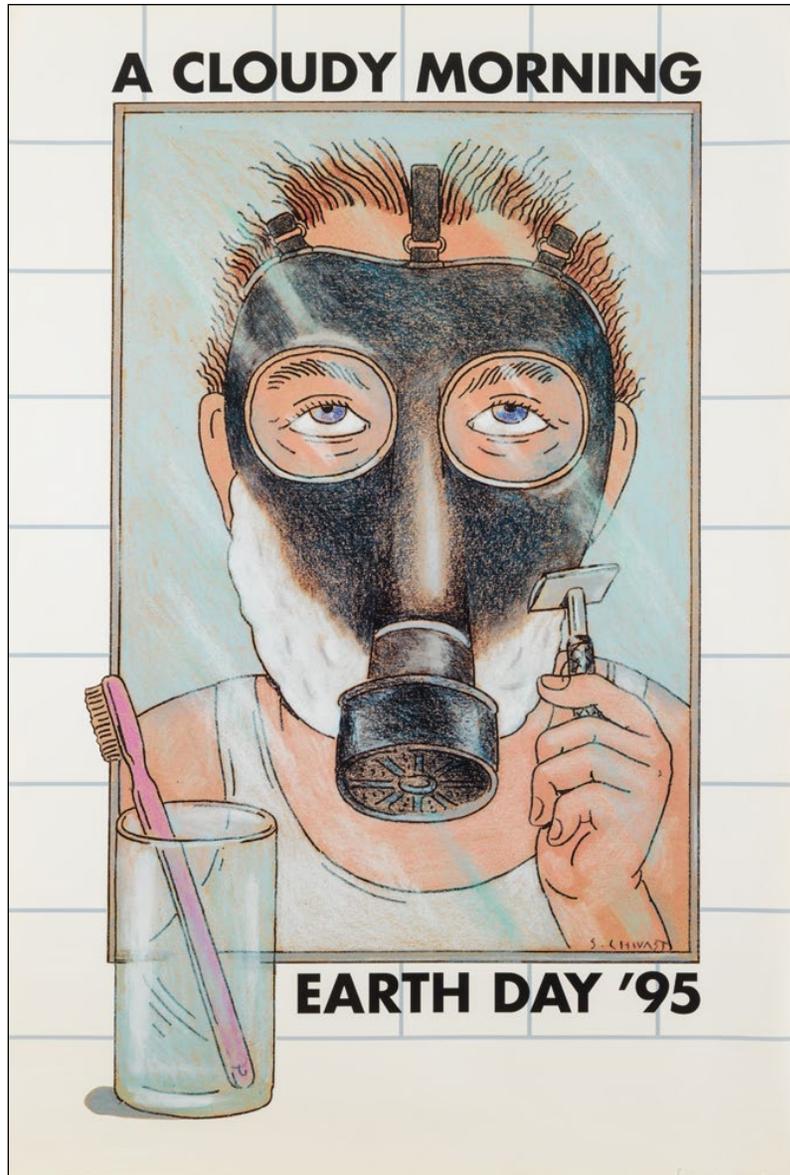
Earth Day, 1995
Seymour Chwast (b. 1931)

- Chwast has produced several posters for Earth Day, many of which feature the Statue of Liberty urging people to clean up New York. This composition, however, is more ominous than his earlier designs, implying that smog and other pollution will cast a pall over our collective future.

Smoke Cancerettes, 1964
Seymour Chwast (b. 1931)

Collection of Seymour Chwast

- Despite being a lifelong pipe smoker, Seymour Chwast has designed several anti-smoking posters, this being his most famous.

- This type of ironic humor was a staple within the Push Pin brand, often forcing viewers to perform a double take to fully register the content of a given design.

- Chwast noted that when he presented this poster in the United Kingdom, the word "pox" was interpreted to mean a venereal disease—an unintended but "on-brand" accident.
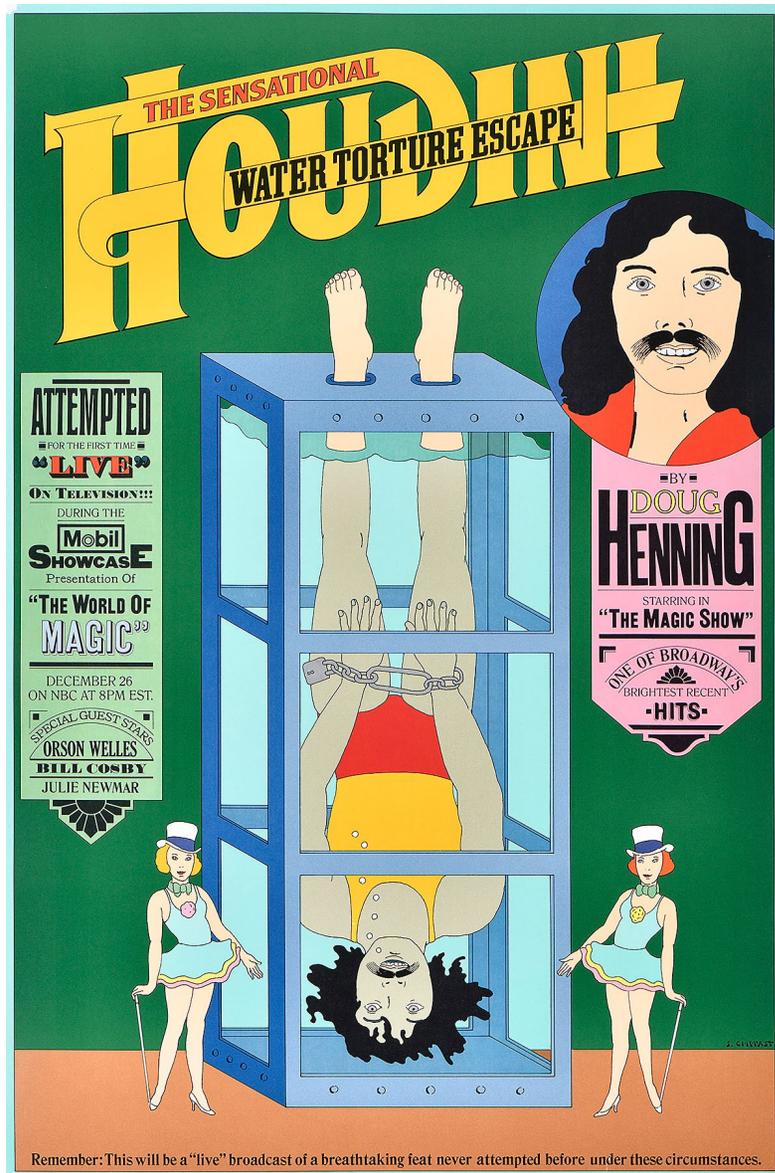
The Sensational Houdini Water Torture Escape, 1975
Seymour Chwast (b. 1931)

- Doug Henning (1947–2000) was a Canadian magician, illusionist, and escape artist. In this poster, he is shown attempting to recreate Houdini's Water Torture Cell, a trick in which the shackled magician is suspended by his ankles underwater and must escape before drowning.

- Chwast designed this poster in the style of Victorian-era magic show advertisements, with a grand central image and detailed text on the sides accompanied by a cameo of the star.

- Aired without commercials on NBC, this broadcast capitalized on Henning's recent success on Broadway and included special guest appearances by Bill Cosby, Julie Newmar, and Gene Kelly (who replaced the advertised Orson Welles at the last minute).

SIGMUND FREUD HAD IT.
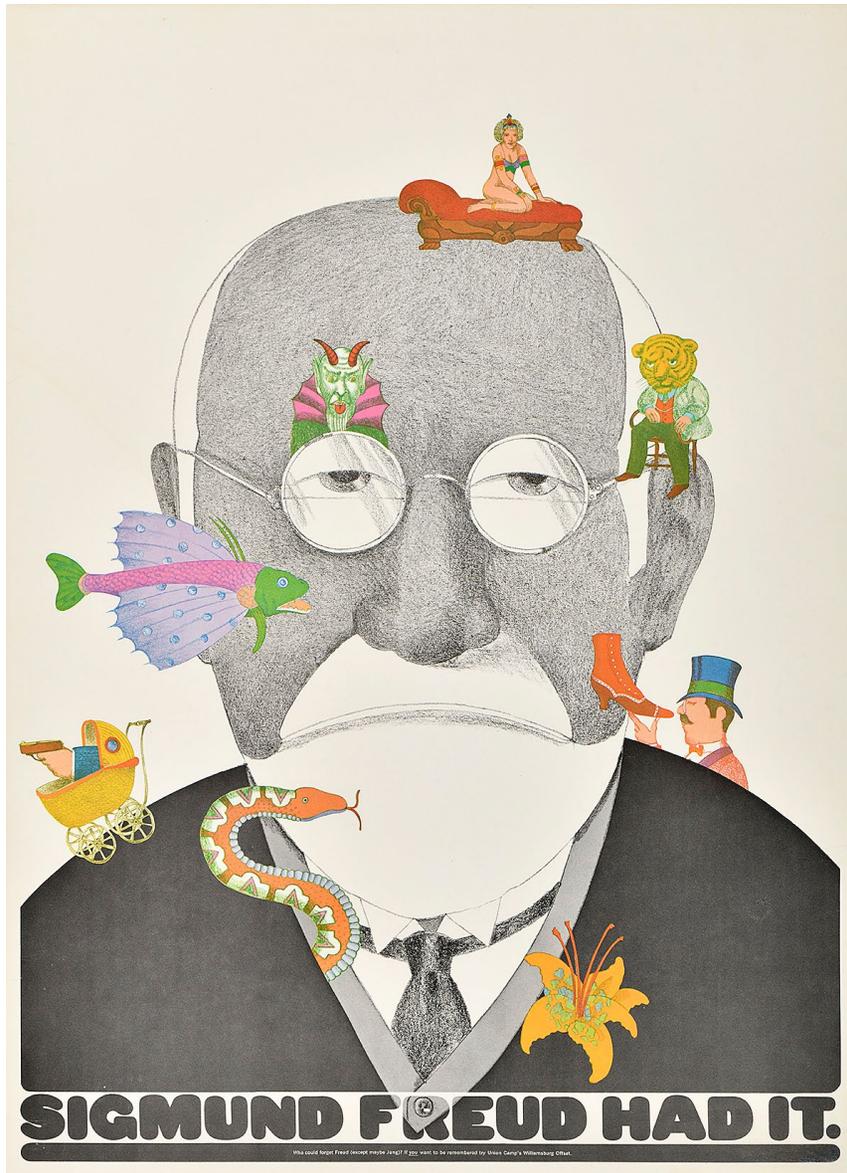
Sigmund Freud Had It, 1968
Seymour Chwast (b. 1931)

- In the 1960s and '70s, Union Camp commissioned a number of illustrators—including a few Push Pin alumni—to create posters promoting its line of Williamsburg Offset paper. Each design featured a famous historical male figure deemed, like Union Camp's paper, to have "had it."

- Chwast produced at least two posters for the brand under art director Hal Josephs, this one showing Sigmund Freud surrounded by the sexual demons of his subconscious. Below, the tagline reads "Who could forget Freud (except maybe Jung)? If you want to be remembered try Union Camp's Williamsburg Offset."
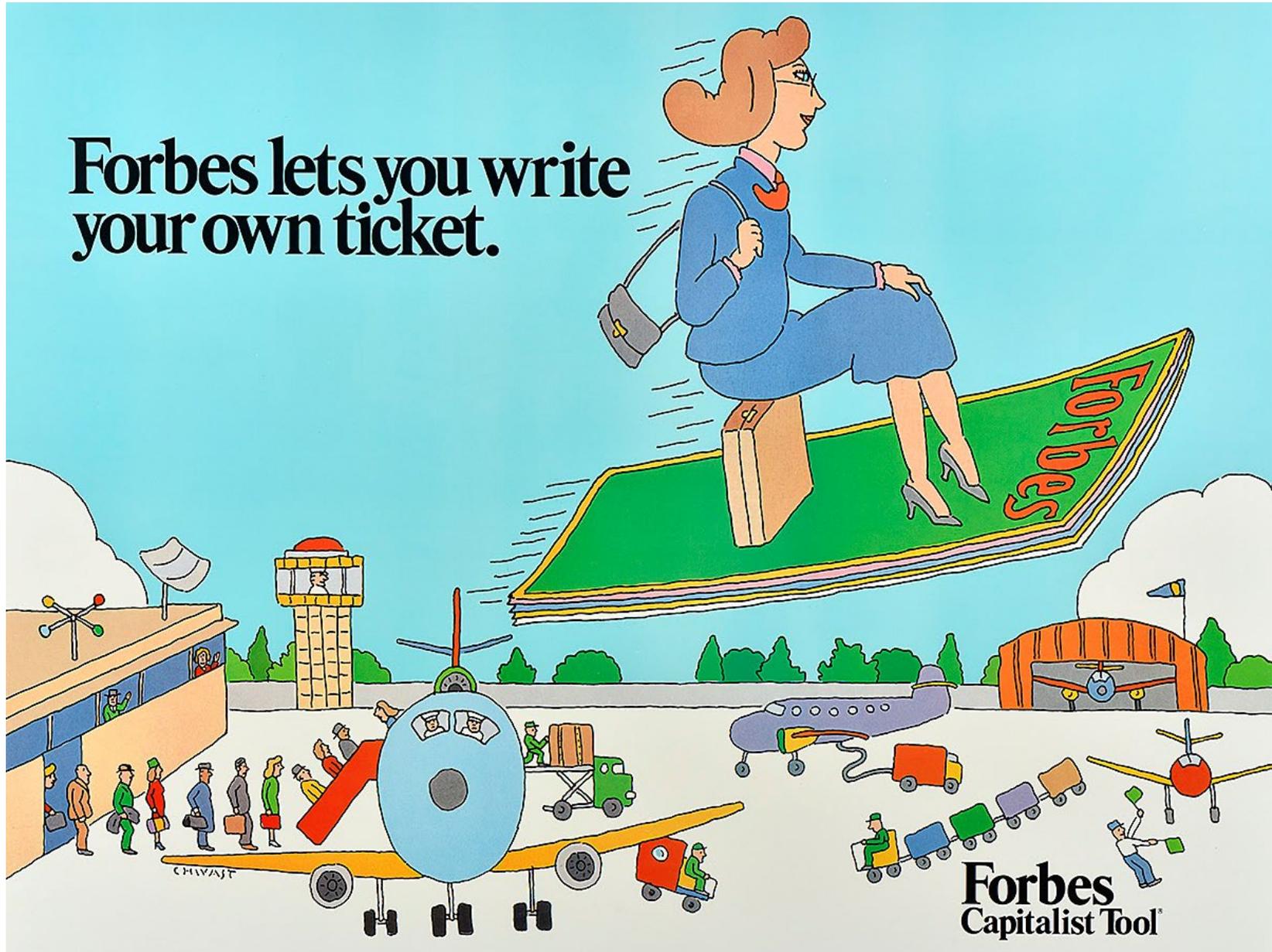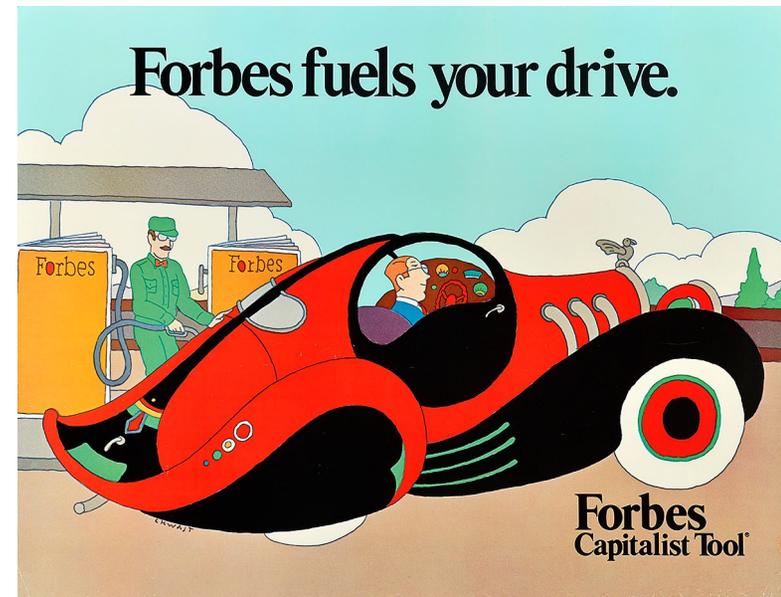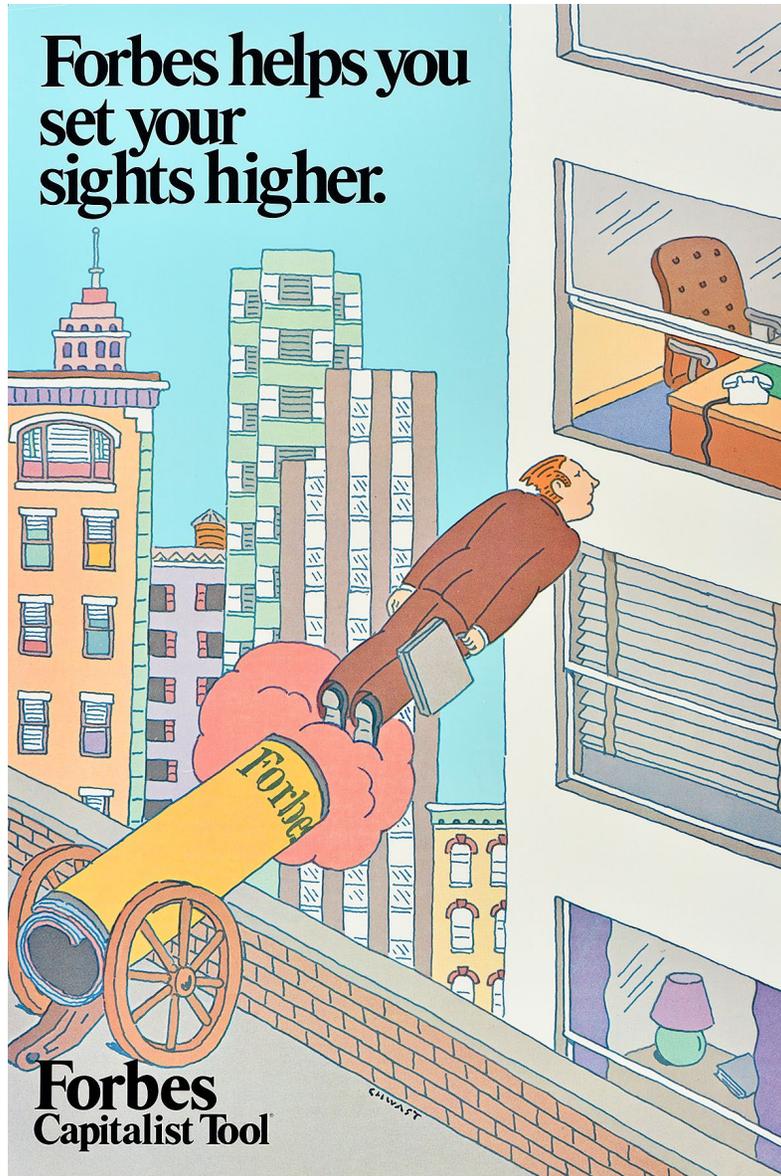
Forbes, 1986–89
Seymour Chwast (b. 1931)

- Starting in 1978, Seymour Chwast was tasked with devising a campaign for the business magazine *Forbes*. Its art director provided him with the concepts and Chwast executed them in his signature style.

- Images that proved popular in the New York City subways were often reprinted as full-page magazine advertisements. All of them were intended to demonstrate that people who read *Forbes* get ahead faster than those who do not.

- As with many of Chwast's designs, these all began as line drawings that were reproduced on glossy paper. Chwast would then apply and cut Cello-Tak—bits of colored Mylar—inside the lines, peeling off and replacing the shades as desired.

Milton Glaser

Milton Glaser's creative genius and personal charisma were instrumental to Push Pin's success. He was the designer people went to when they couldn't solve a problem, one trusted with conjuring graphic magic. One cannot walk around New York City without seeing his work, from the label for Brooklyn Brewery to the iconic I <3 NY trademark to the playful swoosh of the *New York* magazine logo.

Milton Glaser sadly died while we were working on this show, but not before sharing some of his thoughts on Push Pin. He was clearly proud of his time there and of the incredible talent of his colleagues. Many have said his personality and ability to relate to clients was what drew people to Push Pin early on, and what eventually led him to form his own studio, Milton Glaser, Inc., in 1974. Since then, it seems as if every corner of the world of graphic design has been touched by his hand. He created numerous typefaces, advertisements, logos, layouts, and objects for everything from grocery chains to Broadway shows, nonprofits to Fortune 500 companies. In 2009, he became the first and only graphic designer to receive the National Medal of Arts—the country's highest award for artistic achievement—from President Barack Obama.

Everybody used Push Pin as a starting point to develop significant careers.
—Milton Glaser

Catskills, 1985
Milton Glaser (1929–2020)

- In 1977, New York was on the verge of bankruptcy and crime was at a record high. Hoping to revitalize tourism, the New York State Department of Commerce hired Wells Rich Greene, a female-founded advertising agency, to originate a campaign. While the agency came up with the slogan "I Love New York," it needed a logo—and Milton Glaser, who had recently left Push Pin to start his own studio, was approached for the project.

- Since then, the "I <3 NY" image has been used on countless marketing materials, including a series of posters by Glaser celebrating some of the regions of New York State. This is one of the most popular designs, which plays on the "cat" in "Catskills."
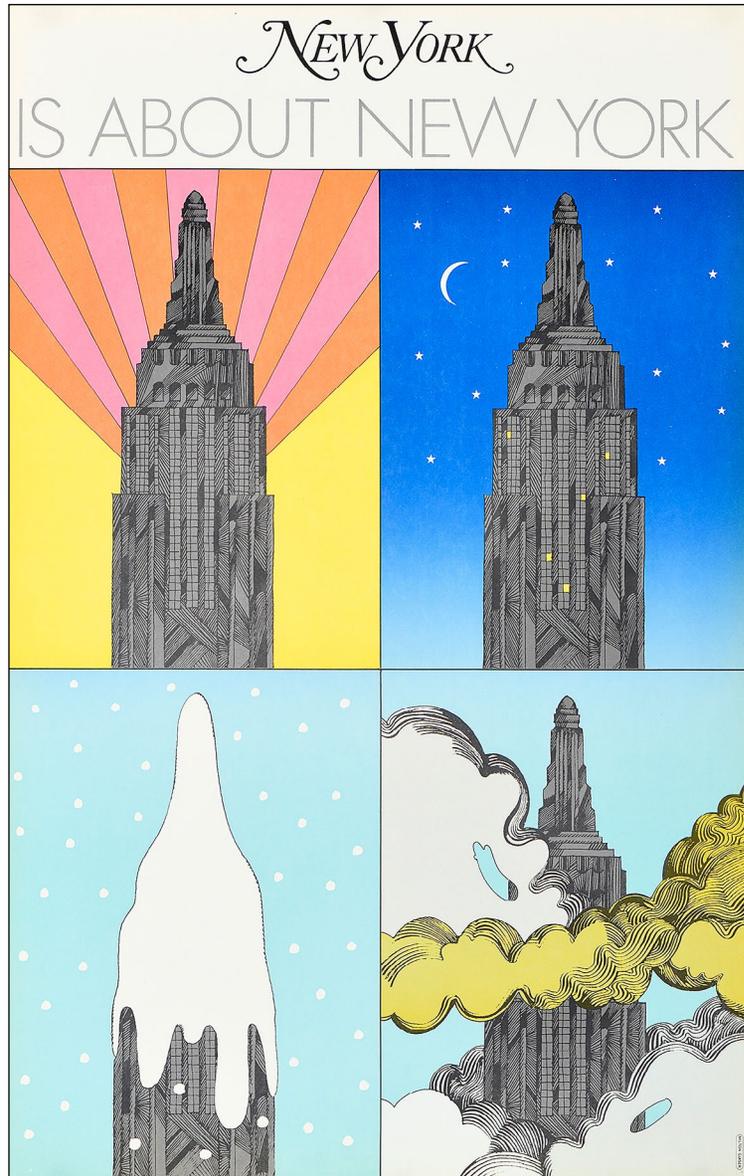
New York Is About New York, 1968
Milton Glaser (1929–2020)

- While *New York* magazine was originally introduced in 1963 as a Sunday supplement to the *New York Herald Tribune*, it wasn't until that paper folded in 1966 that Milton Glaser and former editor Clay Felker purchased the rights to the publication and relaunched it as a weekly magazine. Its first issue hit newsstands on April 8, 1968.

- This poster was created to announce that inaugural issue in its new format, featuring four views of the Empire State Building. While Glaser often contributed covers, he also called upon other Push Pin designers to provide illustrations to the magazine.

I ♥ NY
MORE
THAN
EVER

BE GENEROUS. YOUR CITY NEEDS YOU. THIS POSTER IS NOT FOR SALE.

This poster was designed by Milton Glaser ©2001, printed by Rasco Graphics Inc., and distributed by the School of Visual Arts of whom I am New York.
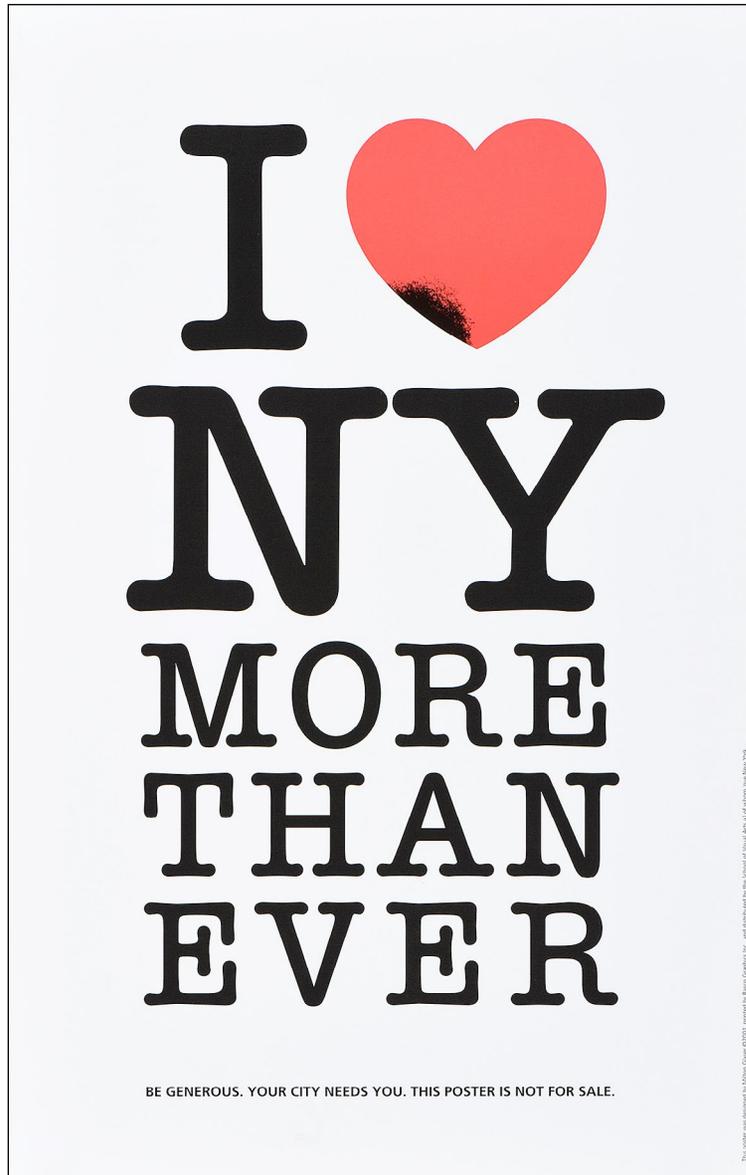
## I Love NY More Than Ever, 2001
## Milton Glaser (1929–2020)

- Glaser created this version of his iconic I <3 NY logo in the wake of the terrorist attacks of September 11, 2001. Students at the School of Visual Arts in New York handed out this small poster, and also placed it in storefronts and windows around the city as an expression of solidarity in the face of tragedy.

- The singed area of the heart represents the part of lower Manhattan where the Twin Towers were attacked. Oddly, New York State threatened to sue Glaser for altering its copyrighted logo. In response, Glaser wrote an outraged letter to the mayor, the governor, and the *New York Times*.

- A few months later, a larger version of the same image was used as part of SVA's poster campaign in the subways.
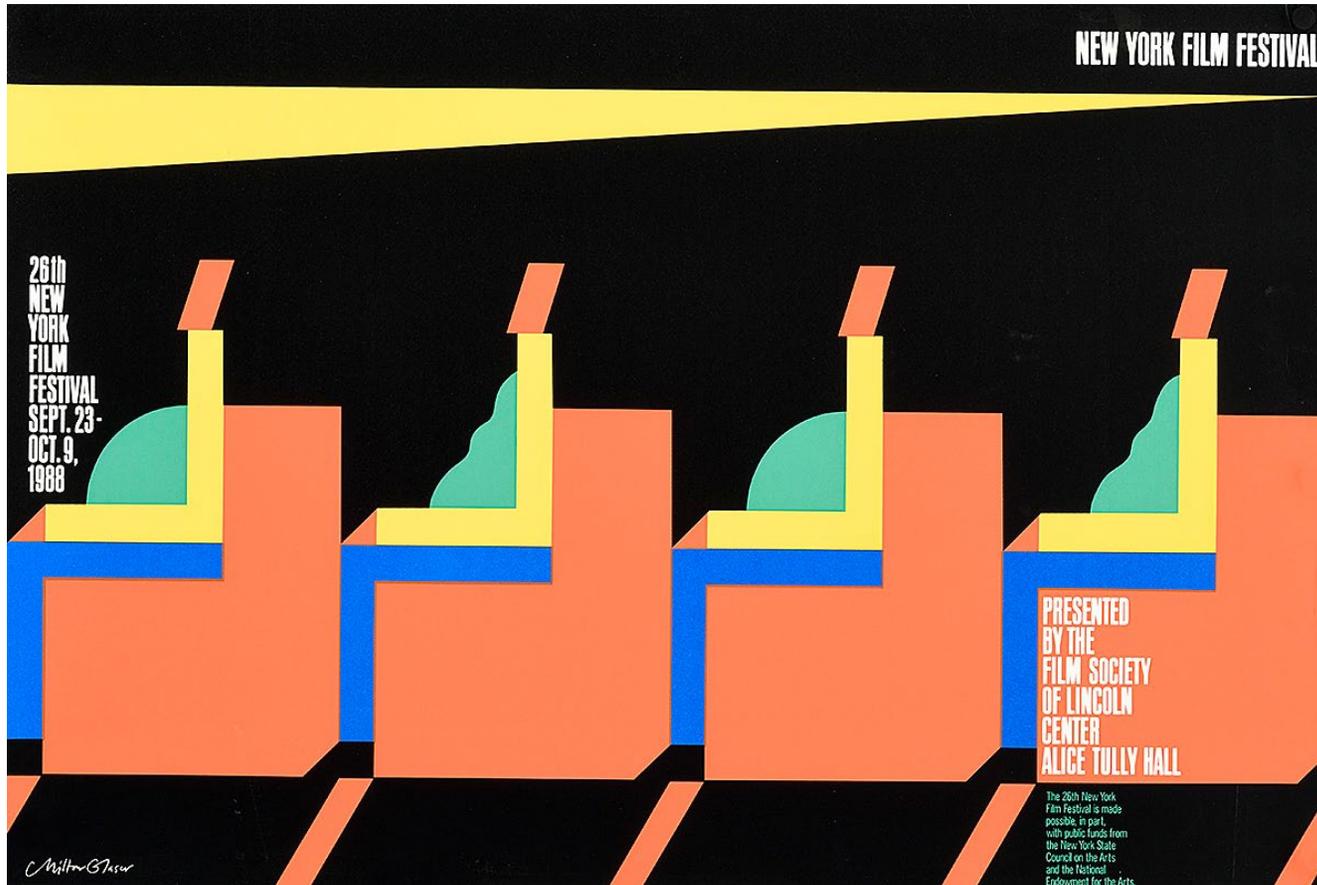
New York Film Festival, 1988
Milton Glaser (1929–2020)

- While Glaser made posters for several film festivals, this is one of his most inspired designs, based on geometrically stylized figures of seated moviegoers with pronounced bellies.

- The 1988 festival opened with Pedro Almodóvar's *Woman on the Verge of a Nervous Breakdown*.
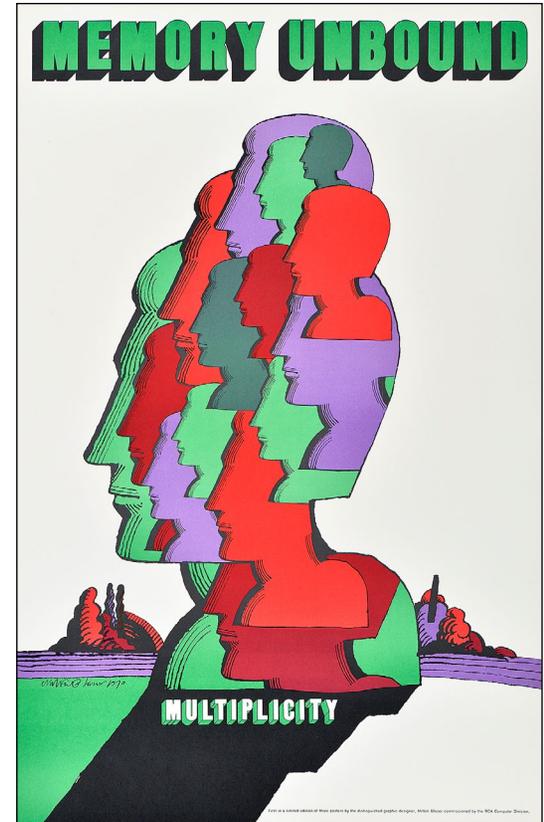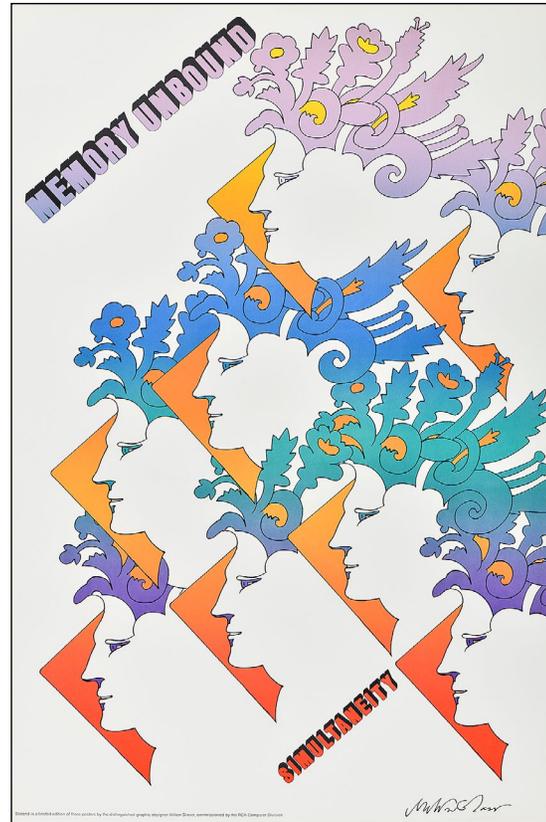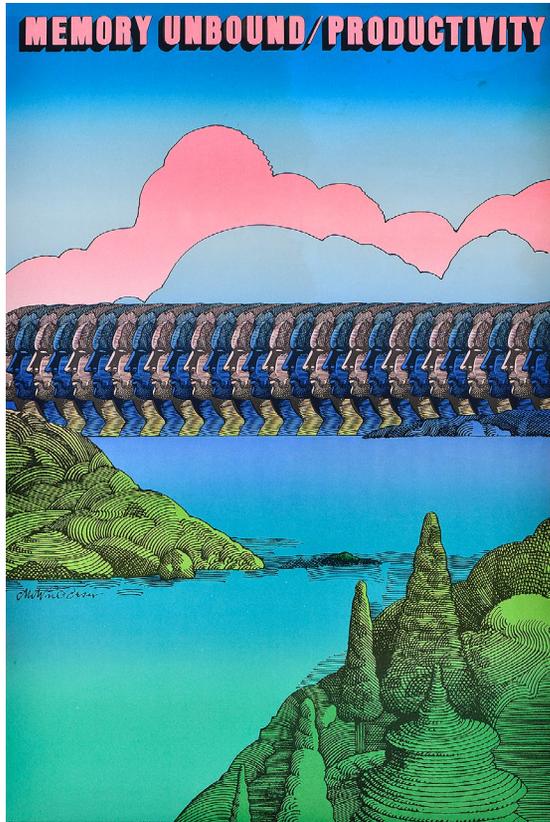
Memory Unbound, 1970
Milton Glaser (1929–2020)

- In 1958, RCA was one of a handful of tech companies to enter the computer field in the hope of taking some of IBM's dominant market share.

- This series of three posters promoted RCA's computer-system division. Each design features a repeated profile indicating the productivity, simultaneity, and multiplicity of the company's mainframe memory.

- In 1971, RCA closed its computer division.

Dick Gregory, 1969
Milton Glaser (1929–2020)

- Dick Gregory was a prominent comedian and activist who released several spoken-word albums over the course of his career.

- Like Glaser's Dylan poster, this image was included in the album *Dick Gregory: The Light Side: The Dark Side*. The split portrait of the performer clearly references the title.

- Glaser produced an additional poster for Gregory's 1970 album Frankenstein, also released by Poppy Records, a label for which he produced other designs.
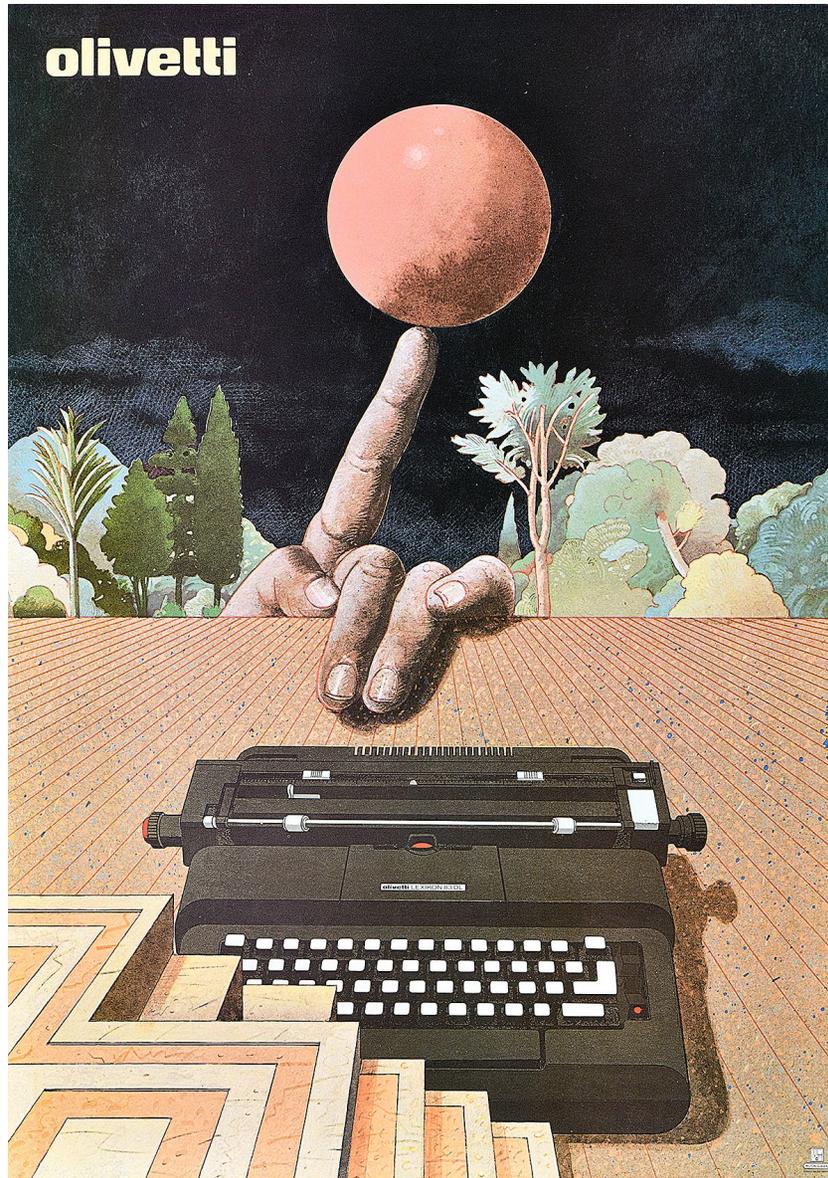
Olivetti, 1977
Milton Glaser (1929–2020)

- This poster advertises Mario Bellini's Lexicon 83DL model, the first portable typewriter to use a pivoting-typeball mechanism—an element that Glaser dramatically highlights in the guise of a moonlike sphere glowing over a stylized wooded landscape.

- While Glaser was studying in Italy, he fell in love with the work of the Italian masters. He noted that the staircase in the foreground of this composition references Raphael's School of Athens (c. 1509), while the background draws on elements from Leonardo da Vinci's *Annunciation* (c. 1472) and Fra Angelico's *Annunciation of Cortona* (c. 1433). Glaser also cited Titian as an influence but we have not yet been able to identify a specific work.

Big Nudes
Visual Arts Gallery
209 East 23rd Street
New York City

Big Nudes, 1966
Milton Glaser (1929–2020)

- Shirley Glaser, Milton's wife, was the gallery director for the School of Visual Arts (SVA) from 1964 to '69. During her tenure, Milton, who was an SVA faculty member, produced many eye-catching, economical posters for the gallery's exhibitions, of which this is the most famous.

- For a show titled *Big Nudes*, Glaser devised a visual joke: a nude so large she cannot possibly fit on the poster, parts of her body spilling over the implied frame as she attempts to crawl out of view.
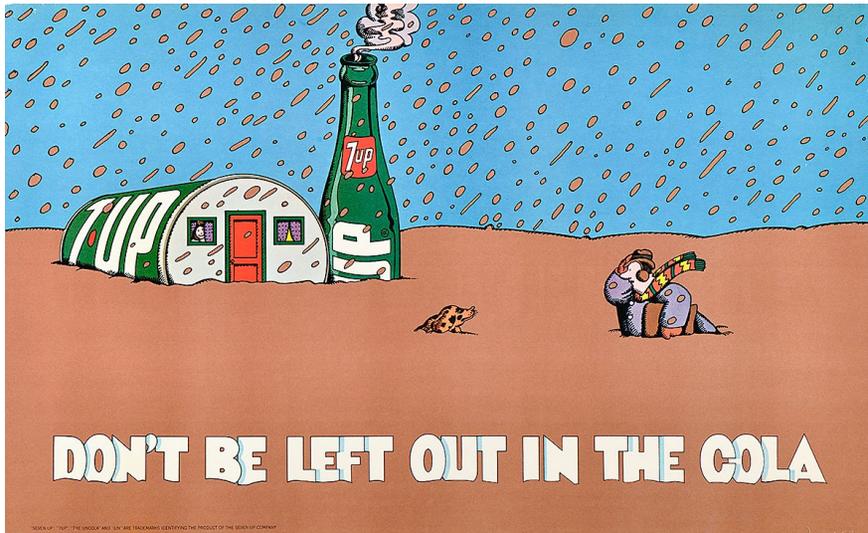
Don't Be Left Out In the Cola, 1971
Milton Glaser (1929–2020)

- Like the Alcorn poster for 7Up also on display in this exhibition, this is one of many designs intended to appeal to the youth market that was submitted on spec by Push Pin.

- As the designs were originally conceived as billboards, this example would have been sold to interested consumers apart from the advertising campaign.

- Glaser designed at least one other billboard for 7Up, in which a hand is shown flicking a light switch on a soda can, unleashing a rainbow.
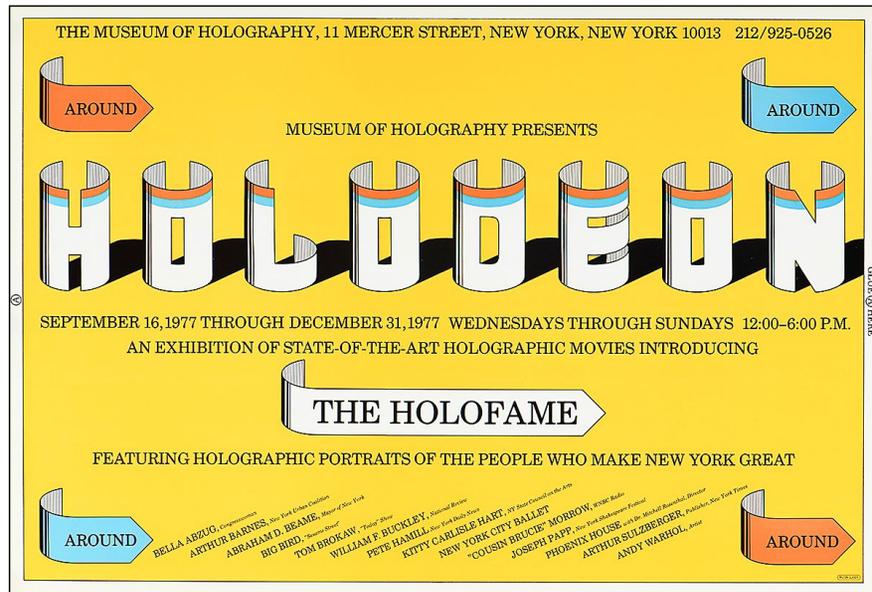
Holodeon, 1977
Milton Glaser (1929–2020)

- Operating for 16 years in SoHo, the Museum of Holography celebrated the wonders of holograms. This poster announces an exhibition on portraits of notable New Yorkers, including Tom Brokaw, Big Bird, Joseph Papp, and Andy Warhol.

- The main typeface here is Cylindrical Gothic (also known as Baby Curls), invented by Glaser in collaboration with Push Pin alumnus George Leavitt in 1973.

- Echoing the shape of the text and the fact that holograms were typically created through 16-inch cylinders, instructions on the poster indicate that it should be glued at the left and right edges to create a three-dimensional form.

Olivetti, 1968
Milton Glaser (1929–2020)

Collection of Mirko Ilić, NYC

- Glaser created several posters for the Italian typewriter manufacturer, Olivetti—a company that valued edgy visuals over standard advertising clichés.

- As in the poster to the right, Glaser based this composition on an art-historical source. It is almost a direct copy of the far-right section of Piero di Cosimo's *The Death of Procris* (c. 1495). The only addition is the red Olivetti typewriter, which adds a surreal and humorous twist to the visual narrative.

The Sound is WOR-FM 98.7, 1966
Milton Glaser (1929–2020)

- One of Milton Glaser's earliest posters, this is one of the first designs in which he used elements of Pop Art and psychedelia, both of which would come to define his style and influence that of the era.

Beyond Push Pin

Push Pin is a studio that is more than the sum of its parts. No other agency has attracted and nurtured so much incredible talent, nor had such an indelible impact on the art of American graphic design. In addition to the dozens of practitioners who passed through Push Pin and went on to form their own studios and styles, contributing to the visual language of the 20th century, designers continue to be influenced by the group's referential, nostalgic visual language. Its legacy lives on as much in their past work as in the ongoing output of Seymour Chwast, who still operates today under the Pushpin name.

While we have attempted to include contributions from as many members of Push Pin as possible, some illustrators, designers, and support staff who passed through the studio are not represented in the work on view. We would like to acknowledge the 92 known associates of Push Pin: Alan Vogel, Arlene Lappen, Arnold Rosenberg, Barbara Freed, Barbara Milan, Barbara Sandler, Barry Zaid, Benno Friedman, Bernard Bonhomme, Bill Kobasz, Carl Berkowitz, Christian Piper, Christian Rifai, Christopher Austopchuk, Cleveland Dobson, Cosmos Sarchiapone, David Croland, D.K. Holland, Doug Gervasi, Edward Sorel, Elaine Petschek, Eloise Smith, Elwood H. Smith, Emanuel Schongut, Fred Marshall, Gary Zamchick, George Leavitt, George Stavrinos, Haruo Miyauchi, Hedda Johnson, Heiner Buck, Herb Levitt, Hildy Maze, Ilse LeBrecht, Isadore Seltzer, James McMullan, Jane Lander, Jason McWhorter, Jeff Krassner, Jerry Joyner, Jerry Smokler, Jill Adams, Jo Ann Berg, John Alcorn, John Collier, John O'Leary, John Van Hamersveld, Joseph del Valle, Joyce MacDonald, Juan Tenorio, Judith Daner, Ken Robbins, Lilly Filipo, Liz Gutowski, Loring Eutemey, Maria Robbins, Melissa Watson, Michael Hostovich, Milton Glaser, Miriam Haas, Myrna Davis (née Mushkin), Norman Green, Pamela Vassil, Paul Davis, Paul Degen, Paula Scher, Peter Max, Peter Ross, Phyllis Feder-Flood, Phyllis Levine, Reynold Ruffins, Richard Mantel, Richard Mosher, Richard Pan, Roger Law, Rosalie Janpol, Roxanne Slimak, Sam Antupit, Sarah Moon, Seymour Chwast, Stanislaw Zagorski, Stephanie McLuhan, Steven Max Singer, Stuart Q. Hyatt, Susan Foster, Terry Berkowitz, Tim Lewis, Vincent Ceci, Vivienne Flesher, Warren Miller, Willa Bevington, and William Sloan.

This exhibition is dedicated to the memory of Milton Glaser and Reynold Ruffins.

Press Reviews

POSTER HOUSE