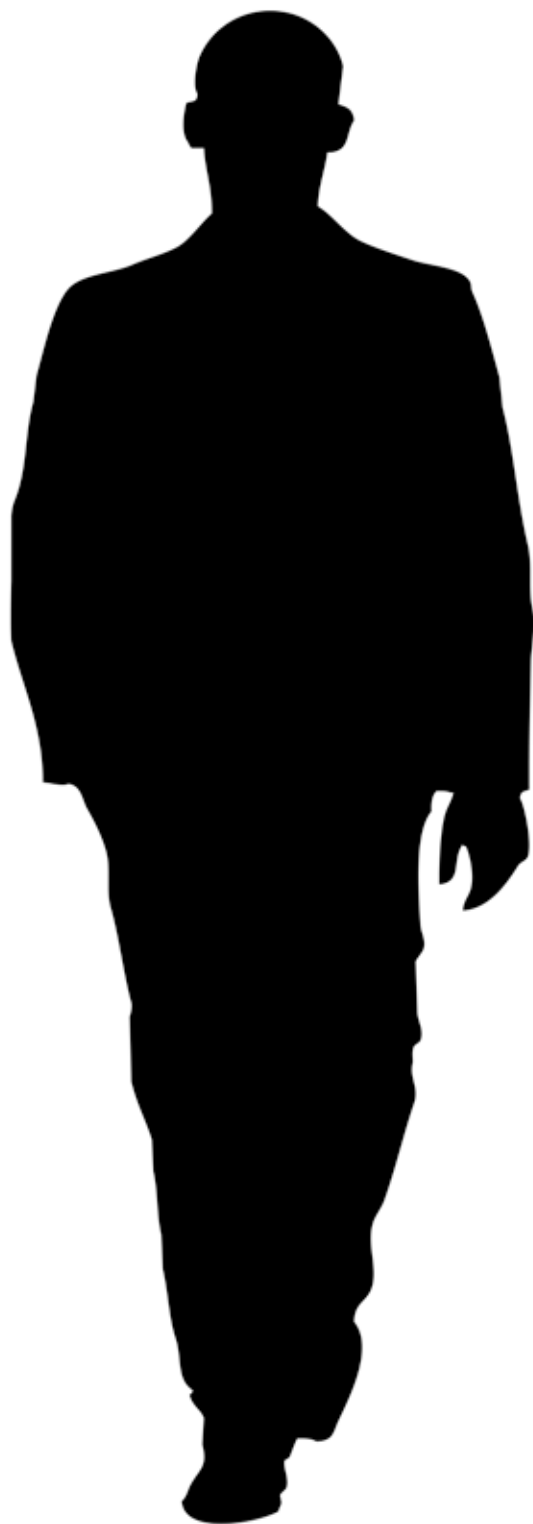


# Milton Glaser



# Milton Glaser

DESIGNVERSO

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# The quotes of a big.

**Computers** are to design  
as microwaves are to cooking.

To design is to **communicate**  
clearly by whatever means  
you can control or master.

The real issue is not **talent** as an independent element,  
but talent in relationship to will,  
desire, and persistence.  
Talent without these things vanishes and  
even modest talent with those characteristics grows.

Color is so **intuitive**.

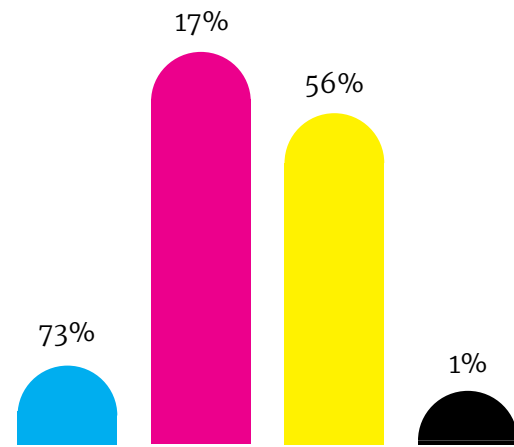
I do **virtually** nothing except my work.  
No hobbies.

Milton Glaser in his studio.  
photo credit <http://www.kifadesign.it>

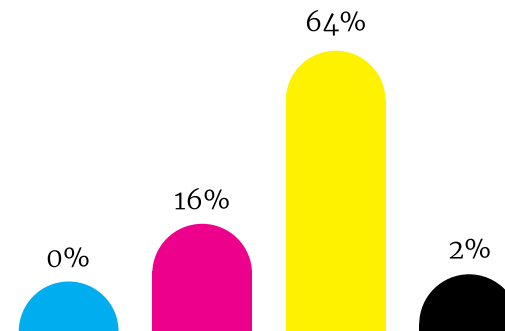




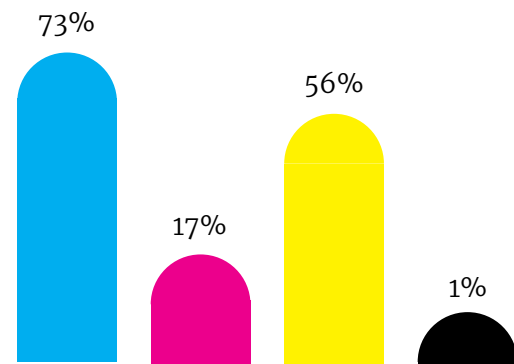
# Color analysis



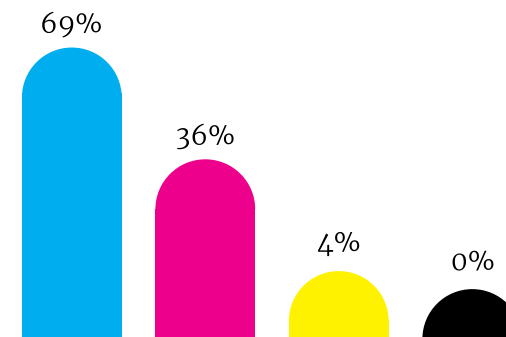
Red is the color he used in the cover of his book *The Design of Dissent*, which he considers as the colour of protest.



This color is mostly composed of yellow is the same used by Milton Glaser in *MadMan*



Green is one of the color he used in Bob Dylan cover, especially in his characteristic hairstyle.



This color is one of the thirty-five, used by Milton Glaser, in the *Color Fuses* murale at the basement of Minton-Capehart Federal Building.

# The design of dissent

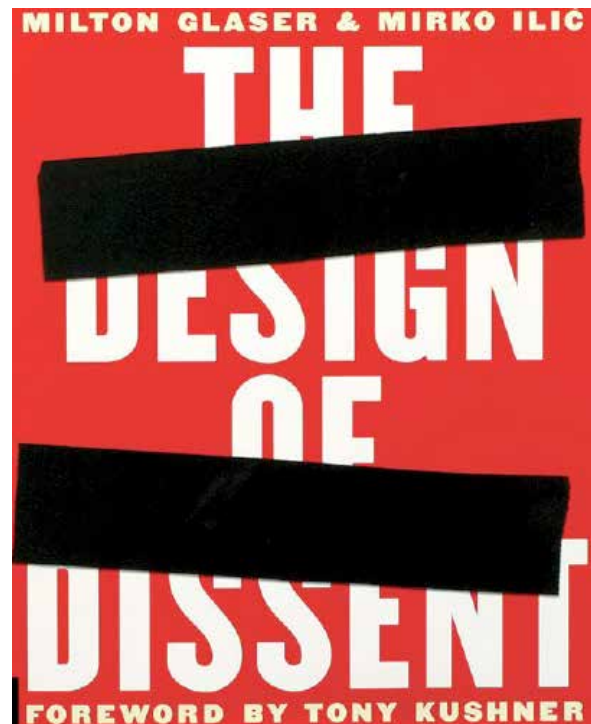
Patricia Lombroso & Milton Glaser

L'informazione televisiva è servita a mettere tutti a dormire e a non far pensare. Fondamentalmente ha creato una realtà illusoria e elusiva, di conseguenza la popolazione ha perso il senso della realtà in cui vive. Non distingue più causa ed effetto. La guerra in Iraq e la partita di baseball fanno parte dello stesso gioco. Si guarda alle immagini della guerra, senza attribuire loro altro significato se non quello di un gioco di "entertainment". Alla luce di questo le persone che guardano le immagini televisive della guerra, hanno l'I-pod e viaggiano in Internet non pensano che questo possa pesare

e influire sulla propria vita personale, sulla quotidianità. La realtà virtuale, è diventata la loro realtà senza gli imperativi della vita esistenziale. Ecco perché tutti sono così passivi, indifferenti a tutto quello che li circonda nel mondo e a quanto avviene nella loro vita quotidiana. Il senso del reale, con l'intervento tecnologico e sofisticato di informazione istantanea, non si sa già cosa sia. In alcune tribù africane non si riesce a separare il mondo onirico dalla propria realtà. Nella nostra tribù non si riesce più a distinguere quello che vediamo sullo schermo televisivo dalla nostra vita reale.

Q: Perché per la copertina del libro ha scelto quella grafica con il colore rosso e bianco sbarrato da due bande nere di censura che coprono il titolo "Design of Dissent"?

A: Generalmente le persone diventano reattive dinanzi a immagini forti e parole che contengono un appello a un senso di giustizia. Probabilmente esiste nella scelta di questa copertina un riferimento grafico del periodo del costruttivismo russo.



The Design Of Dissent copertina, Milton Glaser  
photo credit: The Design Of Dissent

“Il dissenso politico costituisce una risposta etica positiva. È necessario proprio perché l’istinto del potere istituzionale tende a indirizzarsi nella direzione di una posizione totalitaria. Siamo testimoni di questo per quanto avviene oggi in America. L’autorità cerca sempre di emarginare persone e movimenti considerati devianti e non pertinenti dai loro obiettivi. Tutto appartiene ad un mondo illusorio fantastico: la guerra, il deficit economico. Questa amministrazione ha intenzione di continuare a mantenere vive queste fantasie.

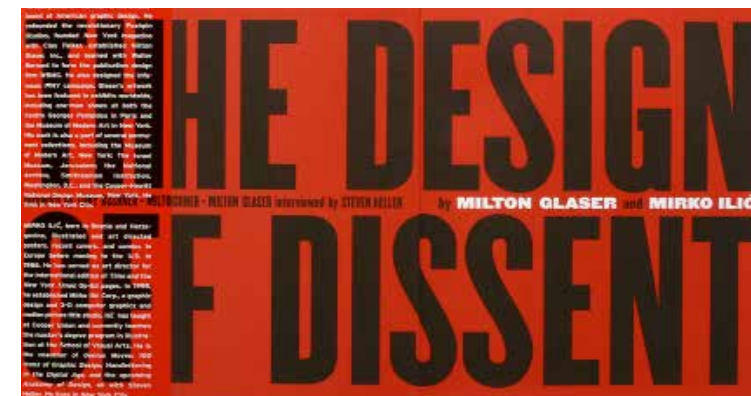
Un numero sempre maggiore di soldati americani continuerà a morire. La resistenza irachena si intensificherà ancora. L’economia americana va a rotoli. La Cina ha già una programmazione di espansione economica per i prossimi vent’anni. Noi non sappiamo cosa avverrà nei prossimi due anni. Noi stiamo pagando il prezzo di aver combattuto il terrorismo con il terrore, creando uno stato di insicurezza nazionale, utilizzando la risposta alla paura con la repressione. La scelta ora spetta a noi per invertire questa traiettoria seguita da Bush”.

Q: Quale collegamento vede tra il linguaggio del costruttivismo russo e i tempi odierni cui lei fa riferimento?

A: Il linguaggio espressivo dei costruttivisti russi e le prime forme di comunicazione, pur essendo parte di un tempo passato rappresentano l’espressione di un momento storico molto importante e determinante. La scelta del color rosso corrisponde al nostro proposito di esercitare una forza provocatoria e critica di questo governo Bush e della guerra in Iraq. Volevamo avesse la forza

di pugno, in opposizione alla passività culturale che pervade la società americana odierna. L’obiettivo è quello specifico di provocare una presa di coscienza e rendere accessibile la polemica politica all’opinione pubblica americana. Il libro vuole altresì stabilire una chiara espressione e posizione di dissenso politico alla passività culturale che stiamo vivendo negli Usa.

The Design Of Dissent copertina, Milton Glaser  
photo credit: The Design Of Dissent



**The Design of Dissent** creato con Mirko Illic, è una raccolta di riproduzioni di poster, riviste, copertine di libri, bottoni per l’arte politica del dissenso alla guerra, all’ingiustizia. Intervistatore: Nonostante un cambiamento di rotta, l’opinione pubblica continua a mostrare segni di passività.

# Light up the sky

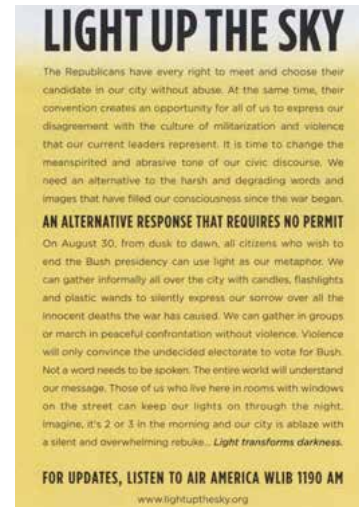
Patricia Lombroso & Milton Glaser

The alarms have already been sounded and the authorities are ready for flaring tensions during the Republican National Convention in New York City. Not all of the preparations target the anticipated demonstrations. There are news reports that terrorists plan to attack the massive gathering. Despite the warning from the Department of Homeland Security, demonstrators appear unwilling to cede their

right to redress.

So, the question is, How can legitimate disapproval and valid security concerns be balanced?

Perhaps this is a job for Design (with a capital "D"). Milton Glaser's "Light Up the Sky" acknowledges the Republican's right to a peaceful convention and the opposition's right to express their concerns in public.



Light Up The Sky, Milton Glaser  
photo credit: <http://www.aiga.org>

*Q: Within weeks after the 9/11 attack a New York public arts organization, Creative Time, launched its two twin towers of light spectacle as a testament to the victims. Is there a relationship between your light project and this?*

*A: The image of light may have been, in part, stimulated by that brilliant twin towers of light project. But the idea of light transforming darkness is a long recurring theme in civilization.*

**Q: What inspired you to design the lights project?**

A: I was thinking about how dreadful the city was going to be during the convention, the rage, the acrimony, the police beating people over the head - in short, all of the

dreadful images that would be produced by the confrontation. I thought there must be a better way to deal with the anger and passion that people now feel.

**Q: The constitutional guarantee to stage non-violent protest is, of course, a good entitlement. But you obviously have qualms.**

A: I'm all in favor of non-violent protest. But when you have thousands of people pressing up against police lines, violence becomes inevitable and counterproductive. People want to express their deep feelings about, but they

have to consider how their objectives can be realized most effectively. Rage encourages rage. Contempt encourages contempt. The benefit of the light imagery is its simplicity and avoidance of conflict.

# To Vote is to Exist

Bradford Wieners & Milton Glaser

AIGA has recently solicited ideas for a 2016 get-out-the-vote poster and Milton Glaser didn't hesitate. He's dabbled in this arena before, sketching a poster with the motto "To Vote Is Human" in 2010. It was just an opportunity to do something that I think needs to be done. And you see, the issue about doing posters urging people to vote is that it's not enough to say, "Go vote." You have to justify that. You have to tell people why they should vote.

And for me, if you don't vote, you're essentially invisible, and you don't affect the structure of your own life, or anyone else for that matter. No, it's horrible. One of the reasons people don't vote is they don't believe it will have an effect. And if you watch television, you become convinced that it's all a rigged system, and that it's all a manifestation of advertising. And I wouldn't call it cynicism entirely, because I think that's correct to a large degree.

To Vote Is Human, Milton Glaser  
photo credit: <http://www.miltonglaser.com>



Glaser tries to get the importance of voting across, giving a feel of community saying that **to vote is 'human'**. This feels like it's in my nature to vote, and everyone as well as me should be voting and if I do not I'm out of place and going against what it is to be human (ie have a voice which is the vote). The pointing hand seems to have authority and tells me that is what I should do, giving a sense of obligation.

**Q: Is this poster a way of calling on your fellow designers to be more engaged citizens?**

A: I always try to convince my fellow designers that the role of design is not to persuade, it's to inform. I believe that deeply. And that if you try to persuade

people to do something that is against their best interest, you're doing something that is selfish, pigheaded, stupid, and ultimately destructive.

**Q: Posters are an old media, and yet social media extends their reach. Are they more relevant than ever?**

A: I don't know about "than ever." I only know there's a way of affecting the mind through imagery and words. The most astonishing thing I ever did personally to that affect was the "I Love

New York" campaign. Who in the world would have suspected that this little scribble would go around the world with billions of people seeing it?



To Vote Is To Exist, Milton Glaser  
photo credit: <http://www.bloomberg.com>

# It's not warming it's dying.

By Katie Treggiden

Glaser's It's Not Warming, It's Dying campaign aims to create a greater sense of urgency around climate change, moving away from benign language like "global warming". Badges are available to buy from the campaign's website at \$5 for five – sold in sets to reduce costs and to encourage people to give them away to friends, family members and colleagues. "If half the people on earth wear the button even the 'masters of the universe' will be moved to action," said Glaser, referring to the large corporations he says have prevented

significant action to protect the planet against the changing climate. People are also encouraged to spread the word by posting pictures of themselves wearing the badge via social media channels using the hashtag #itsnotwarming. "Those of us responsible for communicating ideas to others must bear the burden of the consequences of such communication. There is no more significant issue on earth than its survival, the question is, 'how can anyone not be involved?'" , Glaser told Dezeen.

*He designed a simple visual for posters and button badges, comprising a green disk obscured by black smoke. The graphic suggests an aerial view of the Earth with only a narrow band of life remaining. The green section is printed in glow-in-the-dark ink for maximum impact. "I can never answer the question of how ideas originate, and apparently, neither can anyone else," said Glaser. "But, symbolically, the disappearance of light seemed to be an appropriate way to begin."*

**IT'S NOT WARMING  
IT'S DYING.**



[www.itsnotwarming.com](http://www.itsnotwarming.com)

#itsnotwarming



it's Not Warming it's Dying logo, Milton Glaser  
photo credit: <http://www.dezeen.com>



# The contrast with Bush

by Patricia Lombroso & Milton Glaser

“L’opinione pubblica comincia a esprimere la propria opposizione alla guerra e il dissenso nei confronti del governo **Bush**, in maniera più visibile e senza paure. Nessuno crede più né ostenta il fervore della retorica patriottica utilizzata da Bush per deflettere questa società dai veri problemi. Sta emergendo chiaramente, che questo governo ha esercitato una oculata e voluta operazione di disinformazione. La conduzione politica dell’America di Bush è stata ancorata a menzogne, seguite da altre menzogne che ci hanno confinati ai margini di un sistema democratico.”  
 “Ritengo ci sia bisogno di forme d’espressione

artistica che rendano pubblico e chiaro il dissenso politico a Bush. L’opposizione dell’opinione pubblica a questa guerra e all’invasione dell’Iraq è stata molto forte. Il prezzo che il popolo americano sta pagando in termini economici, democratici e culturali è altissimo. Il clima di pericolo, paura e terrore propagandato dal governo Bush ha provocato l’inclinazione e tendenza istintiva a non voler esprimere pubblicamente il proprio dissenso: la gente teme di parlare e tace. Rifiutiamo di essere identificati come guerrafondai e razzisti. Dobbiamo credere nel moto della nostra storia democratica.”

Nobody, Tyler Galloway, USA, 2000  
The Design of Dissent



Poster against George W. Bush  
The Design of Dissent



2°Poster against George W. Bush  
The Design of Dissent



The Moron Terror, Adrienne Burk, USA, 2004

In this poster the “War on terror”, a phrase used incessantly by Bush Administration, is transformed and coupled with the infamous image of president Bush in his flight suit announcing that the war in Iraq was over. The poster was used in the anti-Iraq war protest.

Elect a Madman- You get madness , Kyle Goen, USA, 2004

The style of this poster was created in response to the U.S. Presidential election derives in part from Barbara Kruger’s signature black and red works, while the text is a borrowed phrase from Alice Walker’s 1989 novel, The Temple of My Familiar. President Nuts. “Can’t they see anything? Elect a madman. What do you get? Madness..”

No More Bu\_\_Sh\_\_!/Fermez La Bush! Erena Rae, 1991/2003

These bumper stickers use two variants on president’s name: one, in reference to George H. Bush, is scatological; the other is a response to the boycotting of French wine during George W Bush’s administration. In this instance, “Fermez la Bush” (Close your “mouth”) can be read as a message to the French or the American public.



# Advertising for the advertiser

by Randy Kennedy



On a recent morning in a townhouse office on East 32nd Street in **Manhattan**, reality was treading closely, and somewhat strangely, in fiction's footsteps. The client sitting in the conference room, waiting for his real-life ad man, was the show's creator, Matthew Weiner. And the ad man was not just another bright, creative type from the art department. It was Milton Glaser, who probably more than any graphic designer of his generation forged the sophisticated, exuberant advertising look of the late 1960s, the time "Mad Men" is now traversing, and whose work to publicize

the show's new season will begin appearing next week on buses and billboards around the country.

"I can't believe this is the first time we're meeting, after all your work," said Mr. Weiner, shaking Mr. Glaser's hand. "Hi. I guess I'm the client."

"No higher calling" said Glaser, smiling as he took off his coat and hat and welcomed his guest.

When Mr. Weiner and the "Mad Men" promotional team began thinking last year about their hopes for an ad aesthetic as the





Fountain by Marcel Duchamp 1917.  
photo credit <http://www.veceinj.hr>.

**Manhattan** is the most densely populated of New York City's boroughs. It's the major commercial, financial and cultural centers. Manhattan is also known as the big apple.

## What Mr. Weiner think about Milton

He embodied the ethos of the era, as the clean-lined, clean-conscience advertising of the 1950s and early 1960s fractured, along with the culture, into something more chaotic, self-doubting and interesting. "I grew up with a poster by Milton in my house, which my parents bought at MoMA" said Mr. Weiner, 48, describing a 1966 promotion for WOR-FM radio, now in the collection of the Museum of Modern Art, showing five Beatles-

esque performers rendered in a wildly colorful style that evoked both Art Deco and hard-edge painting. Indeed, Mr. Glaser, 84, with his imposing bald pate, goatee and wry professorial air, could easily be a character on the show, a seen-it-all Zen master from the creative department. "I could have walked in the door of that firm," he said, of the fictional Sterling Cooper & Partners. "I knew those people."

show approached its last two years, someone took one of Mr. Glaser's best-known images, a 1966 Bob Dylan poster inspired by a Duchamp silhouette self-portrait, and cut out the psychedelic flowing hair with which Mr. Glaser had crowned Mr. Dylan. The hair was then pasted upside down, like a Technicolor eruption, and sent to Mr. Glaser as an inspiration.

*"I was in love with the idea that we could, in a way, rope him into the narrative of the show"*

Mr. Weiner said. As often happens with "Mad Men" clients, Mr. Weiner ended up communicating with Mr. Glaser only through intermediaries, and he was meeting him for the first time that morning. Mr. Glaser said that situation suited him just fine.



Photo portraying Milton and Weiner in is studio, 2014.  
photo credit <http://www.anewhobelwebzine.it>

*“I don’t like to talk to anybody because I always want to have my way in everything”* he said.

To which Mr. Weiner responded: “And I want to talk to everybody because I want my way.” But he added, “Basically, once we decided that it was going to be Milton, I just deferred to him.” Mr. Weiner said he made it known in broadly general terms that he had in mind only something “a little furry” and “kind of Luddite, I guess” and “as strange as it might sound, something with flowers.”



Sketch (glass and woman's leg).  
photo credit: <http://www.pinterest.com>

Photo portraying Don Draper.  
photo credit: <http://www.quotev.com>

**Don Draper** is a fictional character and the protagonist of *MadMan*, portrayed by Jon Hamm.



Mr. Glaser said his concern was trying to make work that suggested a late-1960s feel without pillaging his own late-1960s feel. “I haven’t been working this way for 30 years or so,” he said. “My anxiety was that people would think, wait a minute, I’m still doing this sort of thing.”

The poster and ads he came up with read like a sly reappropriation of his past, a shaggy explosion of color, flowers and Art Nouveau curves on top of which is the by now familiar back-of-the-head silhouette of **Don Draper** with his arm extended over a chair and a cigarette in his hand. What first reads as abstraction resolves into a profile of a woman’s face, the spire of the **Chrysler Building** and a glass into which wine is being poured.

*“There is a dreamlike quality to it, and believe it or not, it is related to the show, and not because it’s psychedelic”* said Mr. Weiner, dressed

appropriately for the period, with a buttoned-up suit vest but also a bright pink patterned tie. “That’s not what it’s about. What it’s about is the material and the immaterial world, and that’s what I loved.” Did the imagery hold any clues to the season, beyond Don Draper’s affection for women and drink? Mr. Weiner, known for being unforthcoming with plot details, said, “This is related to the late ’60s, which is all I will say about it.” He added, “It maintains the idea that this is somehow going on in Don Draper’s

mind, which is what the story is always about and what the back of his head is about, on some level.”

Mr. Glaser, who works at a battered, easel-like desk with no computer and a profusion of Tibetan and other Eastern art pinned up on the wall above it, drew the imagery for the ads by hand, something he doesn’t get to do nearly as much as he used to:

***“It really turned out to be a lot more fun than I thought it would be”***

he said. This was partly because it allowed him to think again about the deeply unsettled time he helped define, when New York was sliding toward near-insolvency, the country was mired in war, disillusionment was profound, and yet there was still a field called advertising whose job was to sell dreams and create desire. Occasionally, he said, it had — and still has — the power to transcend commerce and speak to the human condition. “The search for that thread, the experience that we all feel rooted in, is what we do — that’s the best thing we can do,” Mr. Glaser said, adding with a shrug and a smile, “And if you can’t live with contradiction, get out of town, right?”.

**The Chrysler Building**

is an Art Deco-style skyscraper located on the East Side of Midtown Manhattan in New York City, at the intersection of 42nd Street and Lexington Avenue in the Turtle Bay neighborhood.

It is the tallest brick building in the world, 319m.

Illustration by DerBaku on <http://www.deviantart.com>.



# Q & A

Milton Glaser & Ronald Epstein

**Q:** Were you a fan of the show before being asked to contribute art?

**A:** Yes! I watch it all the time. It was an environment that I grew up in. I had a lot of friends in the advertising business, and it was a growth of a particular moment in the advertising world...

I used to work for ad agencies frequently — a lot more than I do now. So I knew the world. And **Mad Men** is a really wonderful re-evocation of that time.

## **Man Men**

A drama about one of New York's most prestigious ad agencies at the beginning of the 1960s, focusing on one of the firm's most mysterious

but extremely talented ad executives, Donald Draper. It is widely regarded as one of the greatest television dramas of all time.

Photo portraying the Mad Men casting.  
photo credit <http://www.shrinktank.com>



**Q:** Tell us about your process. Was it any different for this project?

**A:** I liked the show, and I like the intelligence of the people who were approaching me. And I thought, let's give it a try. And the boundaries seemed well-established, which is to say that they wanted something suggestive and powerful and certainly vigorous in color. And it had to be very assertive. It also

had a technical problem of reintegrating the figure [of Don Draper] that has become symbolic of the program and making it look as though it worked together with a totally separate piece of art, which that's not so easy. The two things have to be harmonious and convincing as a single experience.



**Art Nouveau** is an international philosophy and style of art, architecture and applied art – especially the decorative arts – that was most popular during 1890–1910. It was inspired by natural forms and structures, not only in flowers and plants, but also in curved lines.



Painting by Alphonse Mucha.  
photo credit <http://www.wikipedia.com>

**Q: How important is it to you that a new generation of viewers connect with what the era was about?**

A: Everything we know is in the brain and not actually out there. There's no reality out there. So that era was different for everybody, but, for me... I was being influenced by very strange things like **Art Nouveau** and

other things that seemed significant at the time because they were deviations from modernism. But it was that departure from all the modern work that was going on at the time that made my work characteristic.

**Q: The idea was originally to do an abstract. How did the figure of the woman that Don Draper is facing come back into play?**

A: In the process of doing it, it just felt more convincing and more interesting to have some figurative element, notably the head of a woman and the wine being poured. So we moved away from the idea of having a sort of

wallpaper extraction that would sort of symbolize the moment towards having a bit of narration where the characters in the image are related to a story that as going on.

**Q: What was it like trying to re-evolve your style from that era?**

A: Sometimes the problem you have is that you can't do what you once did, especially at my age. But the real issue is the definition of the problem itself: This was supposed to evoke a feeling of what that moment in time felt like for people who actually experienced it,

right? But most of the people who watch the show didn't live through that era, so it's a funny idea of simulating for people of what they don't have any memory of and convincing them in a way that this is what it was like... It's a complex philosophical issue.



Illustration by Milton Glaser for Mad Men 2015.  
photo credit <http://www.cbsnews.com>

# Minton-Capehart Federal Building

by Andrew Lepkin

The Minton-Capehart Federal Building is a United States federal building in Indianapolis, Indiana. This building is named after former US Senator and Supreme Court Justice Sherman Minton and former US Senator Homer Capehart.

The Minton-Capehart Federal Building is designed in an inverse ziggurat form, with each upper level slightly cantilevered out from the one below it. It is set up on pilings, providing a protected plaza space on the first floor level. Note also the irregular windows in use on the building.

Its very modern design style strongly contrasts with that of the classical formalism of the war memorial mall across the street. This 1975 office building was designed by the

local firm of Woollen and Associates in a style known as Brutalism. The name Brutalism actually comes from the French phrase for "raw concrete", which is one of the signature elements of the style. It emerged from the utopian theories of the famous architect Le Corbusier.

Brutalist and other modernist buildings tend to inspire polarizing reactions in people, with some loving them and others hating them. Some of the criticisms, were addressed in this building by, for example, retrofitting colored paint on the exterior of the first floor. The mural that wraps around the entire floor is called Color Fuses and was made by the graphic designer Milton Glaser.



# Color Fuses

by Caroline Sachay

In 1975 the Brutalist-inspired Minton-Capehart Federal Building opened in Indianapolis with a 27-foot tall, polychromatic artwork, Color Fuses, completely wrapping its loggia. This 672-foot mural has 35 bright fields of color that fade into each other, to create a sense of openness and a new sense of government; At the time Glaser said:

*“The Colors really seemed like the right solution”.*

The project was commissioned through the U.S. [General Services Administration’s Art](#) (GSA) in Architecture Program.

Glaser was selected to design this site-specific project and worked with the building’s architect, Evans Woollen, who hoped that Color Fuses would make the building “cheerful, disarming, fresh, welcoming, and inviting.” Painting for the mural was completed by Kite Inc., of Indianapolis. The work was technically difficult and required that a special blending technique be learned and employed. Work was completed from a small paper model that Glaser made for the project. Paint matching was completed by Devoe Paints stores of Indianapolis; exterior acrylic paint was originally used. While it’s always been clear how the artwork



View of the west wall of Milton Glaser’s mural, 1975.  
photo credit: <http://www.http://blog.art21.org/>

Logo General Service Authorization.  
photo credit: <http://gsa.gov>



**The General Services Administration** (GSA) is an independent agency of the United States government, established in 1949 to help manage and support the basic functioning of federal agencies. The GSA Art in Architecture Program oversees the commissioning of artworks for new federal buildings nationwide. These artworks enhance the civic meaning of federal architecture and showcase the vibrancy of American visual arts.

was to be viewed during daylight hours, originally it was designed with a complex lighting system that was supposed to gradually illuminate the bands of color in a kind of programmed wave sequence during evening hours. Color Fuses celebrates the interplay of color and light. To further this effect at night, Glaser programmed the exterior perimeter lighting to illuminate his mural with a slow rise and fall sequence. This rhythm alludes to the gradual rising and setting of the sun and the timeless wonder associated with the qualities of light as it shifts and reveals itself on the horizon. The light-dimming system, sadly, fell out of operation shortly after it was installed, and later was replaced with fixed illumination. Adding to the technical difficulties of this system, in 1975 the primary lighting source was incandescent light bulbs, which produce a yellowish light that can affect the way color is perceived, particularly when dimmed at low wattage. The original system also did not create an even wash of light on the wall, which caused a scalloped appearance on the mural.



# Restored and renewed

by Richard McCoy

In 2009, President Obama's American **Recovery and Reinvestment Act** provided \$50 million to restore and modernize the Minton-Capehart Federal Building, and also funds to restore the Glaser's artwork. The art restoration project was overseen by Caroline Sachay, Regional Fine Arts Officer for the GSA's Fine Arts Program. "When we started the restoration we were at a point in which the artwork almost had disappeared and it couldn't be properly interpreted," said Sachay. "The colors were faded to a dirty pastel and the programmed lighting system wasn't working. Glaser's simple yet inspiring gesture was very much lost."

Martin Radecki, a conservation consultant based in North Carolina and the former Chief Conservator at the Indianapolis Museum of Art, was hired to identify all of the original colors used on the mural and to come up with a plan to create a new lighting system based on Glaser's original concept and intentions. Radecki's recommendations became the guide for work to be completed by the paint and lighting specialists.

The Minton-Capehart Building, which Woollen himself says "so many people love to hate," has always been misunderstood and under-appreciated in the city; likewise Color Fuses hasn't been well-understood or

President Barack Obama speaking about ARRA.  
photo credit: <http://www.statecollege.com/>



**The American Recovery and Reinvestment Act of 2009 (ARRA)**, was a stimulus package enacted by the 111th United States Congress in February 2009 and signed into law on February 17, 2009, by President Barack Obama.

To respond to the Great Recession, the primary objective for ARRA was to save and create jobs almost immediately. Secondary objectives were to provide temporary relief programs for those most affected by the recession and invest in infrastructure, education, health, and renewable energy.

appreciated in Indianapolis, partly because of its condition.

"We knew early on that it was going to take a major team effort to get the artwork properly restored" said Sachay.

"The artist, conservators, architects, lighting designers, painters, and GSA team that participated in the project took pride in their roles and extended an extra effort knowing that this is an important work of art, one that is highly visible in downtown Indianapolis, and part of our National Fine Arts Collection."

A few Indianapolis publications have been paying attention to the restoration project, including the Indianapolis Star, Indianapolis Monthly, and Indianapolis-based artist and blogger, Nathaniel Russell, who runs the blog Crooked Arm.

Like many conservation projects, this one turned out to be a bit more complicated than first imagined. "Not only were the colors



a polyurethane varnish that itself had yellowed badly and become very dirty, and some parts had been over painted with the wrong colors,” said Radecki. “This made the first part of our project to identify the 35 colors a little tricky.”

Radecki worked with an Indianapolis-based crew of paint specialists to perform cleaning tests of the paint in order to identify each of the original paints used for the 35 bands of colors. He also helped determine how each of the colors was originally feathered into the others.



Paint specialist testing the painting color.  
photo credit: <http://www.youtube.com/>



Worker blending the restored colors of the mural.  
photo credit: <http://www.youtube.com/>

Eventually Radecki and his crew were able to identify all 35 colors and painted them out on sample cards that he took to Glaser in his New York studio. “Milton was very helpful; he looked at all of the cards we made and thought everything that I brought was correct, except for one color. He adjusted that one and then we had our colors,” said Radecki, who then took these colors back and had 35 samples painted in squares for each color of the mural.

Radecki’s color guidelines and recommendations were turned over to Thomas Moore Studios, a design and architectural finishes firm based in Baltimore, MD. Working at night, when the building was closed, Thomas Moore Studios completely re-painted all 35 color bands, spending

considerable time to make sure each color fade was correct and in tune with the rest of the mural.

*“There was a certain amount of interpretation in our work in order to get the fades correct”* said Thomas Moore,

“Certain aspects of the fades were different from color to color so some areas lent themselves for a broader, and others had a more defined fade.” Moore and his crews worked in a number of late-night sessions from mid-April to June to complete the re-painting of the mural.

“I hope the paint will last for at least 35 years” concluded Moore.



View of the south wall of the mural.  
photo credit: <http://www.youtube.com/>



View of the west wall of the mural.  
photo credit: <http://www.youtube.com/>



View of the north wall of the mural.  
photo credit: <http://www.youtube.com/>

View of the east wall of the mural.  
photo credit: <http://www.youtube.com/>

# FMS

**Fisher Marantz Stone (FMS)** provides an understanding and sensitive approach to light as an integral architectural material which supports the idea of a space and the human activities within it. We use light to narrate the client's story enhancing the communication of design through environmentally and economically conscious solutions. Since 1971, Fisher Marantz Stone has created effective and innovative lighting solutions for over 3550 challenging projects around the world.

Logo from Fisher Marantz Stone Studio.  
photo credit: <http://www.fmsp.com>

While the paint was being sprayed out, **Fisher Marantz Stone (FMS)** was re-working and installing the new lighting system. With Glaser's input, they were able to create an LED lighting system that could finally produce the kind of programmatic lighting display that was originally intended by the artist.

*“As it had been out of operation for so long, the night illumination was a forgotten part of the work, but just as essential as the color.”*

We worked closely with the lighting designer, performing on-site mockups and tests to ensure an even wash of light on the wall and to balance the temperature of the LEDs so that they would accurately render Glaser's colors.” To understand how well the new lighting system works, you really have to see Color Fuses in person. In the evening, the building's entire

loggia is encircled in light coming from the LED lamps. The building vibrates with color. If you watch closely, you see a wave of bright light slowly moving around the building, illuminating the bands of colors and then going dark. As the light washes over each color, they seem to come a little bit more alive, because it all moves at about the pace of someone walking slowly past the building. The effect is impossible to fully capture in still photos.

“Now that Color Fuses is restored, our hope is that Indianapolis will embrace the mural and find a renewed respect for the work,” said Sachay. “It is a unique work within Mr. Glaser's portfolio and the result of a highly successful collaboration between artist and architect.”



Night view of the north west wall of the mural.  
photo credit: <http://www.youtube.com/>



# Poster e musica: Milton Glaser e l'icona Dylan

by Giorgio Mattioli

Profilo sinistro, sguardo rivolto verso il basso, bocca imbronciata e naso a becco. E poi il fulcro del suo genio, i capelli folti e disordinati, che diventano anche il simbolo della sua anima inquieta piena di poesia e di creatività: queste sono le caratteristiche inconfondibili del volto di un mostro sacro della musica americana, quello di Bob Dylan. Nel poster realizzato per una campagna discografica della Columbia Records, in occasione dell'uscita di un Greatest Hits poco gradito e snobbato da Bob Dylan, il grafico e designer statunitense Milton

Glaser ne accentua il carattere, definendolo in nero su un fondo neutro, accendendolo con onde multicolor fluorescenti. L'opera, indubbiamente una delle più conosciute di Glaser, è anche diventata nel tempo un' icona dello stile psichedelico, il movimento nato negli anni Sessanta nell'America dei figli dei fiori, caratterizzato da immagini coloratissime – e dai contorni spesso deformati fino a quasi l'astrazione – ispirate alla dilatazione del pensiero e alle sensazioni fisiologiche provocate dall'uso delle droghe allucinogene, mescalina e Lsd. Circa 10 anni fa (Ottobre





Bob Dylan Greatest Hits Poster by Milton Glaser 1967  
photo credit <http://www.miltonglaser.com>



Self-Portrait by Marcel Duchamp  
photo credit <http://www.metmuseum.org>

*Marcel déchiravit—“Marcel tore this quickly”—reads the inscription of this work made for deluxe copies of Robert Lebel’s Sur Marcel Duchamp. Placing a specially fabricated zinc template of his silhouette against squares of origami paper, Duchamp tore 137 self-portraits by hand, one for each copy. The torn sheets were then mounted on velvet-covered paperboard and attached as frontispieces. Although the Metropolitan’s self-portrait is numbered differently than other examples from the deluxe edition, traces of reddish brown linen on the underside matches that edition’s red linen case, indicating that it was likely detached from such a box. Self-Portrait in Profile became one of Duchamp’s best known late works.*

Ancora oggi, dopo tanti anni, non passa giorno senza incontrare qualcuno che mi dice: Lei è quello che ha fatto il poster di Dylan, vero? Le dirò un piccolo segreto, ce l’avevo attaccato sul muro della mia stanza, al college.

*“Non sono mai riuscito a capire perché certe immagini continuano a rimanere nella nostra cultura, mentre altre scompaiono senza lasciare traccia”*

L’immagine disegnata da Milton Glaser resterà per sempre nella nostra cultura proprio perché, come disse lui stesso in un’altra importante intervista rilasciata in passato, “Ciò che è più avvincente per me, circa l’atto del disegnare, è che diventi cosciente di quello che stai guardando solo attraverso il tentativo di disegnarlo”. E noi, grazie a lui, ne saremo sempre coscienti. Un’icona è per sempre.

2005) Rolling Stone, il mensile di rock’n’roll style, dedicò la copertina del 21 ottobre proprio all’icona Dylan. Icona come l’immagine della cover disegnata nel 1966 da uno dei più intelligenti ed influenti art director nella storia della grafica, Milton Glaser. Glaser ha accettato di scrivere l’editoriale di Rolling Stone, dove raccontò come nacque la “faccia” grafica più famosa di Bob Dylan: “La storia del mio poster su Bob Dylan che avete usato per la vostra copertina è

semplice. Nel 1966 John Berg, un art director della Columbia Records, mi chiamò per assegnarmi il lavoro. Tornato in studio, presi ispirazione da un collage di **Marcel Duchamp**: un piccolo autoritratto molto intenso, anche se semplicissimo, fatto con un cartoncino nero nel quale era stato ritagliato il profilo, poi incollato su un fondo più luminoso. Del poster furono prodotte sei o sette milioni di copie, inserite nell’ultimo album di Bob Dylan prodotto dalla Columbia Records, Bob Dylan Greatest Hits.

Q  
&  
A

Milton Glaser & Martin Dupuis

I can't help myself – when I go to record stores, sooner or later I find myself in the Bob Dylan section. Seems reasonable, but I'm usually trying to spot if they have one of my least favorite albums of his: Bob Dylan's Greatest Hits. Problem is, I already own it. Three times. If they have a copy, I quickly open its dusty side pocket to see if I'm bringing another one home with me. I can't help myself.

In 1967, when Columbia Records released

the album each copy was accompanied by a beautiful poster designed by Milton Glaser. It's rare to see one still slipped inside an old copy, but when it happens I bring it home. I really love this poster and have looked at it a lot. Two full sized copies are framed in my living room, next to each other. When people come over, we refer to it as our Double Dylans. Mr. Glaser was kind enough to talk to me and answer a few questions about it all.

Baby Teeth Font by Milton Glaser 1964  
photo credit <https://rightearleft.wordpress.com>

*Milton Glaser called the typeface he developed for his 1966 Bob Dylan poster "Baby Teeth" The stair-step—so-called because of the setbacks in the E—was an emblematic face during that period, but the alphabet actually derives from a Futurist typeface used in advertising and propaganda in Fascist Italy during the 1920s and '30s. It was sometimes labeled "Futurist" or "Futuristic" in type catalogs at the time, representing both speed and the*

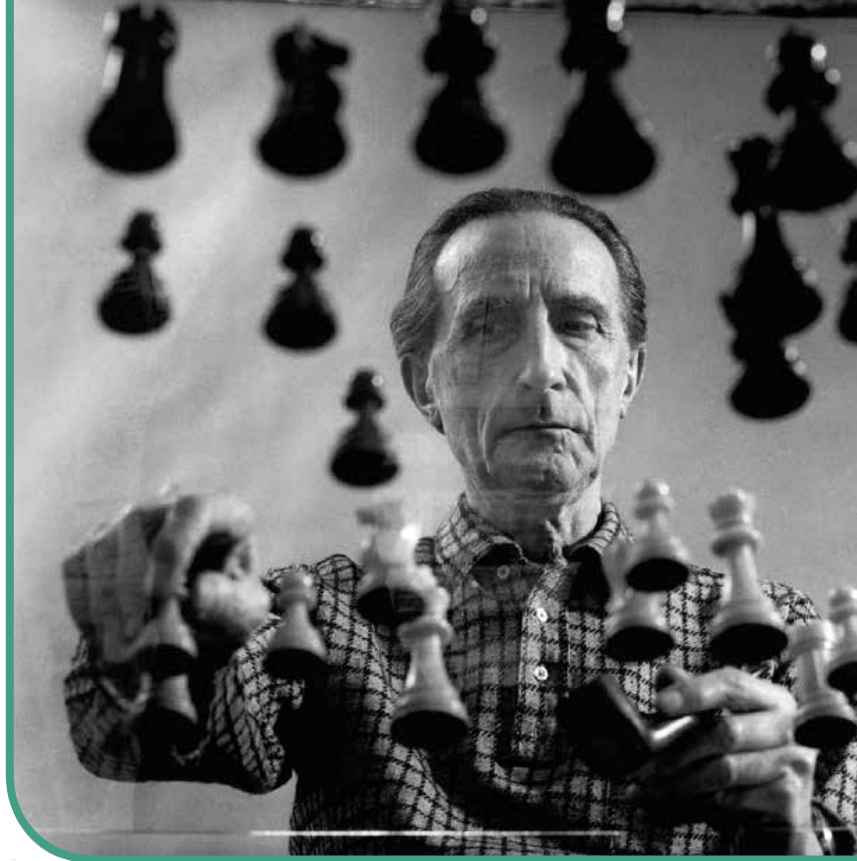


**Q:** I've heard that the aesthetic of the **Babyteeth** typeface you used in the Dylan poster emerged from a sign you saw in Mexico. What attracted you to this sign and how did it influence the tone and personality of the other letters you made?

**A:** I saw this strange sign and was intrigued by the sort of innocence of the E and the fact that if you knew anything about typography you would never do a thing like that, the funny little staircase. There

were a couple of other letters that also were primitive and simple in their reduction of letter forms and they sort of gave me a clue to a way to do a simple minded flat typeface.

Marcel Duchamp  
photo credit <https://righttearleft.wordpress.com>



**Q: The naive element of how unreadable it was attracted you?**

A: Actually it's the opposite. It's how readable it was even though it deviated from our understanding of what an E is supposed to be. I'm always interested in the nature of perception and how much you understand from limited information. That issue of

being able to understand what you're looking at has always been such throughout my work. I'm interested not so much in its peculiarity but in its recognition.

**Q: Was Babyteeth specifically made for the Dylan poster, or was it something you were working on before and had around?**

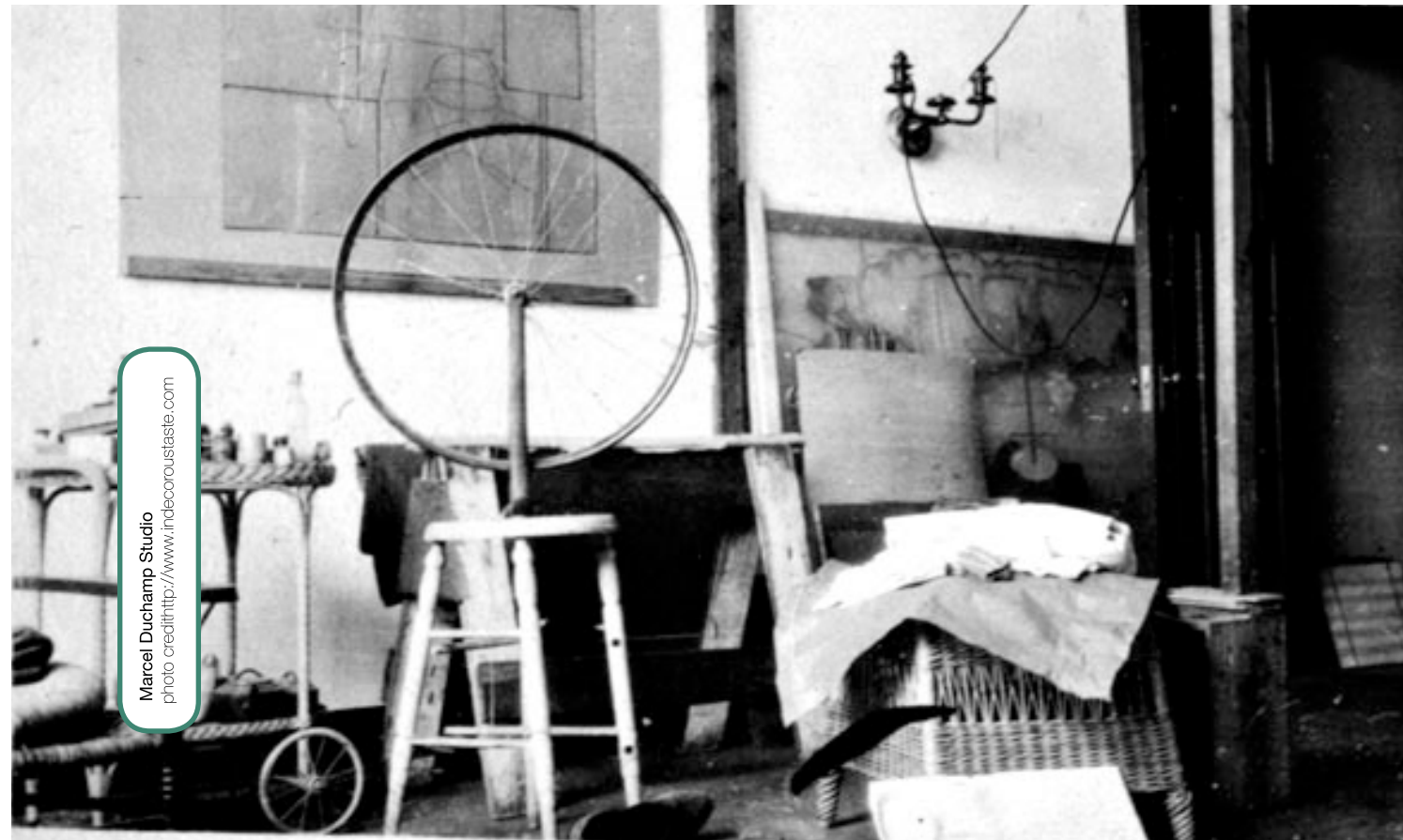
A: That was just an accident. I kind of had it on my desk at the same time. And I said if I have to use the word Dylan I'll use this typeface

largely because there wasn't anything that looked quite like that around and I wanted to make the word itself look peculiar.

**Q: You've stated that the best work of an artist or designer emerges from unifying separate occurrences. Can you talk about the separate occurrences that came together to help shape the Dylan poster?**

A: My idea is that you link things that are unrelated; it's ninety percent of the imaginative content of what you do. The interesting thing is that firstly everything is connected, and secondly – once you find the connection it seems inevitable. The Dylan piece is directly derivative from the self-portrait out of cut paper that Duchamp did. I saw it for the first time and was astonished at the amount of energy and power it had from a simple black silhouette. No technology that was impressive or anything – it was just this black profile in the corner of a piece of paper

and I said Jesus! look at the energy that that releases. And it was just in my mind and I thought, I could do that with Dylan. Then I thought that it was too austere and too easily understood and I was also interested in Islamic painting and so I said I'll take a little piece of this decorative Islamic idea and combine it with a very unlikely self portrait by Duchamp and see what comes out for Bob Dylan. And that's what I meant earlier – that connecting seemingly unrelated events is one of the essential tools of artists.



Marcel Duchamp Studio  
photo credit <http://www.indecoroustaste.com>





**Albert Bernard Grossman** (Chicago, May 21, 1926 – January 25, 1986) was an American Businessman and manager, active in the sixties especially the scene of folk music.

Albert Bernard Grossman  
photo credit <http://outlawpoetry.com>

**Q:** I haven't checked the dates, but were you around when he was in NY?

**A:** He was around. In fact Duchamp quite coincidentally had a studio on 14th street next to mine. I rented a little room to paint in and Duchamp was right down the hall. I never had a long

conversation with him outside of do you have the keys to the bathroom but he spent all his time playing chess by mail. And he never did any artwork during that period. This was late in his life.

**Q:** The iconography of Dylan seems like a dream canvas to be molding and commenting upon, what did he mean to you then and what does he mean to you now?

**A:** I liked Dylan very much. I knew him. He was represented by **Albert Grossman**, who is a good friend of mine. And I would see him occasionally, actually I haven't seen him since I

did that poster which is a very long time ago. He was just one of the true poets and artists around who's work moved you in a way that went beyond entertainment.

**Q:** The poster you did was for a greatest hits album, so I imagine he was already big and that the mythology of Dylan was already in place when you did this work.

**A:** It was. He was very famous and he hated the album that was produced, which was the last album he did for Columbia. They did all the editing and assembly of that album. He had nothing to do with it and he had already broken his contract. So he

tended to hate everything in it, and although he's never told me that he never liked the poster, in fact we've never dt it at all – it will probably remain the most iconic representation because its been reproduced so many times.

**Q:** I've seen a rough version of the Dylan image that has a different silhouette and a harmonica, did the project go through many different phases?



Bob Dylan Greatest Hits Poster Sketch by Milton Glaser 1967  
photo credit <http://rightearleft.wordpress.com>



Bob Dylan photo credit  
<http://www.neusactors.ru>



A: No, the silhouette is the same but in the original I had a harmonica. It was the art director who said you know maybe you can take out the

harmonica and he was right. And actually this was the only solution I arrived at, which happens very frequently.

**Q: There is a great sense of exploring contrasts in the poster: the black and white silhouette vs. the blast of color in the hair, the organic shapes in the image vs. the geometric rigidity of the type – do you see the exploration of dualities as an element that finds itself in your your body of work or did it spawn out of a personal reflection from Dylan’s music and mythology?**

A: No I think it’s like most stuff, it’s highly intuitive. You are trying to make something that will change people’s perception without exactly knowing how to do

it except through a certain response to form making. You know, the mystery of how an artist with three strokes can make something that moves the mind as opposed

to artists that never move the mind is beyond anyone’s understanding.

I went to the **Matisse** show a couple of weeks ago and I looked at these colored scraps of paper and I thought why are they so profound and why do we respond to them the way we do ... why is this museum full of thousands of people who want to experience these little cut paper pieces. You don’t get there. There is

no way to explain it except that there is some unique understanding that the artist have of what moves people. And not everybody has it, and in fact its one of the distinctions between artists and professionals. It’s that most of the work you see is not art because it does not achieve that consequence and does not make you feel that your life has been changed by the experience.

*Matisse svolse la sua ricerca portando il suo stile ad un affinamento progressivo che toccò le soglie dell’astrattismo, al quale si avvicinò soprattutto con la tecnica del collage su carta, con figure semplificate, dalle campiture omogenee, che producevano effetti dinamici e un vivace contrasto con lo sfondo. La sua serie di Nudi Blu rappresenta il principale esempio della tecnica denominata “dipingere con le forbici”; erano composizioni figurative a collage, a uno o più colori, per i quali usava cartoncini leggeri, sia per lo sfondo sia per il disegno. Tracciava prima a matita l’intero disegno sul foglio e poi preparava le figure colorate da incollare. Semplificava le figure e le riavvicinava lasciando piccoli margini*



Nudi Blu by Matisse  
photo credit <http://www.huffingtonpost.it>

# The Color of Sound

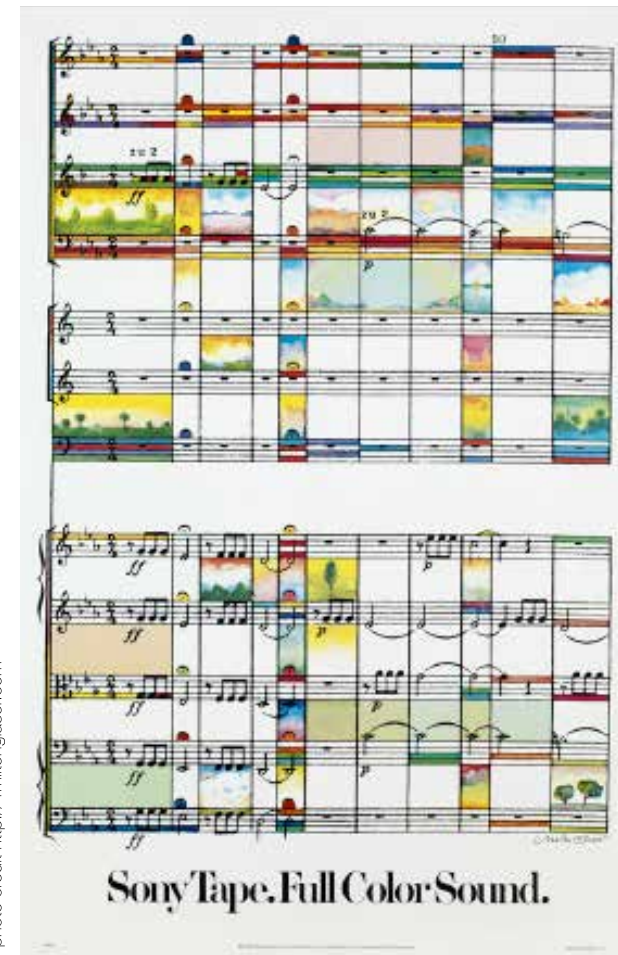
by Sony Europe

Forgive us for stating the obvious, but sound is something that we hear. That's a simple fact. But imagine if sound was something that we see. What if listening to your favourite song turned everything purple, or the treble twang of a guitar triggered a bright shade of red?

This idea might sound ridiculous, but it's possible through a phenomenon called synaesthesia. This is where two senses – in this case, sound and vision – combine to form

a whole new unique experience. Some of the most successful musicians in the world are synaesthetes – Duke Ellington, Stevie Wonder and Kanye West to name just a few – and it influences the sounds and moods you can hear in their music. Or what if you could hear colours? Neil Harbisson is a contemporary artist who was born colour-blind but can actually hear sounds thanks to a cyborg antenna that's implanted into his skull.

Sony Tape. Full Color Sound by Milton Glaser 1979  
photo credit <http://miltonglaser.com>



Alla fine degli anni settanta l'agenzia pubblicitaria Waring La Rosa conia per la Sony uno slogan magicamente evocativo **"Full color sound"** ("suono pieno di colore").

Uno Slogan che enfatizza la perfetta resa sonora degli apparecchi della casa giapponese e che Milton Glaser viene chiamato a tradurre visivamente in più di un manifesto, tutti di straordinaria felicità inventiva.

Per uno dei poster riprodotti sceglie lo spartito di una sinfonia di Beethoven che utilizza, a sorpresa, come album da disegno.

Negli spazi bianchi che separano i vari passaggi musicali Glaser inserisce minuscoli paesaggi ad acquarello.

Una trovata geniale, che rende a perfezione l'idea di un pentagramma il quale non soltanto si fa suono, ma che attraverso la tecnica riesce ad evocare un intero universo di colori ed

In his TED talk on the subject, he discusses how this has changed even the smallest details in his life:

*“I used to dress in a way that looks good; now I dress in a way that sounds good. Today I’m dresses in C Major”*

This connection between sound and colour isn’t something new, however – it actually dates back to the days of Isaac Newton.



**SONY TAPE.  
FULL COLOR SOUND.**

Using a theme line created by Sony’s advertising agency at the time, Glaser designs a shellshaped ear in glorious colors to suggest the rich aural experience of listening to Sony audio tape. It’s background: the profile of a 19th-century listener silhouetted against music notation paper. The poster pleased sufficiently to earn Glaser a follow-up commission in 1981. This was a wildly used image by Sony. A poster inspired by a brilliant headline: **“Full Color Sound.”** “Sometimes words trigger the visual imagination in a powerful way” said Milton Glaser.

Sony Tape. Full Color Sound by Milton Glaser 1979  
photo credit <http://miltonglaser.com>

Symphonie n°5 by Ludwig van Beethoven  
photo credit <http://imsip.org>

La quinta sinfonia di Ludwig van Beethoven in Do minore, fu composta tra il 1807 e l’inizio del 1808 e fu eseguita il 22 dicembre 1808 al Theater an der Wien in una fredda e lunga serata musicale che demotivò il pubblico presente. I primi abbozzi risalgono in realtà al 1804. Si tratta, in effetti, del lavoro sinfonico di Beethoven che ebbe la gestazione più lunga e travagliata (si pensi che i primi abbozzi nascono quando l’autore stava ancora lavorando alla Sinfonia n. 3, mentre la conclusione del lavoro si intreccia con la composizione della Sinfonia n. 6).

2

SYMPHONIE  
N°5

Bearbeitet von E. Paer

Allegro con brio. Louis van Beethoven. Op. 67

PIANO

Edition Schott Nr. 09481-85

One day, Newton passed a sun beam through a prism and discovered that the light that came out the other end consisted of seven different colours. He then called these colours the ‘spectrum’. Coincidentally, there are seven different notes in a musical scale, therefore creating a spookily perfect connection between the color of light and the sound of music. These are just a few instances of colour’s surprising relationship with sound.

In fact, it’s a relationship so fascinating that we once decided to create an advert around it. In 1979, we recruited the legendary artist and graphic designer Milton Glaser to create an advert promoting our tape recorders. Glaser decided to explore the connection between colour and sound, and ended up drawing a pastoral masterpiece inside the score for Beethoven’s **5th Symphony**.



## Most famous work I Love New York

Back in the Seventies, New York needed all the help it could get. “Crime was at its highest level in the history of the city and there was a crack-cocaine epidemic, we had a city out of control. It was the Wild West.” says Robert McGuire, who was NYC’s police commissioner from 1978 to 1983.

To combat all the baleful publicity, New York State’s department for economic development commissioned the Madison Avenue advertising agency Wells Rich Greene to build a campaign that would generate tourism. But they needed a logo — and that’s where Glaser came in.

A talented draughtsman, he made his name by rejecting Modernist minimalism, which had

become the default “look” for graphic design by the middle years of the century.

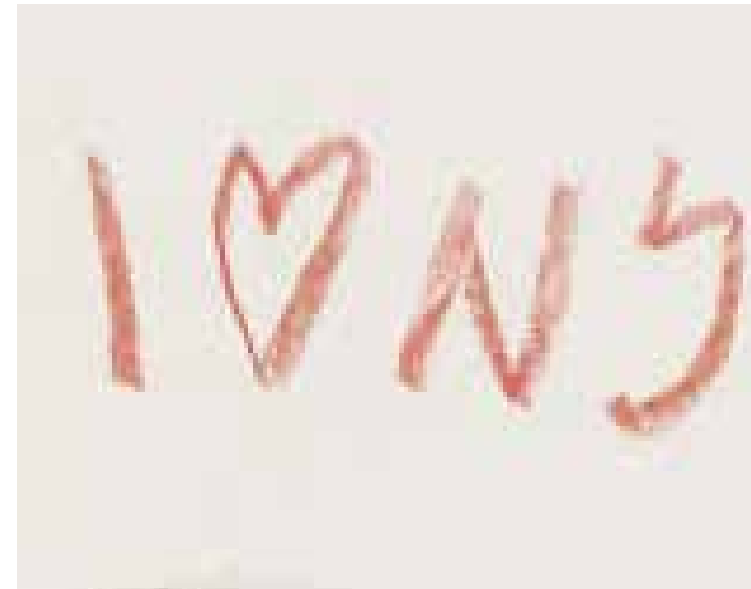
Influenced instead by Art Nouveau decoration, he produced posters, record sleeves, magazine covers, advertisements and book illustrations characterised by a playful, chameleonic style.

When Glaser scribbled down the first incarnation of his “I love NY” logo in the back of the taxi, he says: “I felt excited. My design had a sense of inevitability. The form and the content were united in a way that could not be taken apart.” As he developed the preliminary idea, Glaser decided to “stack” the characters, so that the “I” and the heart sat on top of the letters “NY”.



# I love New York more than ever

The original sketch, of Milton Glaser, made in the taxi.  
photo credit: <http://www.miltonglaser.com>



*“It was just a little typographical solution with two lozenges and a word in it, two ovals, and the word inside it, like one of those things you bang out because it didn’t seem to merit any more attention.”*

Q: God, I can’t imagine. At the time you got the assignment, did it really feel like, “Shit, New York is doomed”?

A: Well, it was the mid-seventies, a terrible moment in the city. Morale was at the bottom of the pit. I always say you can tell by the amount of dog shit in the street.

Q: Dog shit.

A: Yes. There was so much dog shit because people didn’t feel that they deserved anything else, right? And then the most extraordinary thing happened: there was a shift in sensibility. One day people said, “I’m tired of stepping in dog shit. Get this fucking stuff out of my way.” And the city began to react. And part of that moment was this campaign.

More than anything else it was a device to encourage tourism. And it was supported by a very clever advertising campaign that Wells, Rich, Greene did, with good music. But I thought it was going to go away after a couple of months, and here it is, thirty or so years later and still kicking around. Selling T-shirts in the street and still making a lot of money. I did it all pro bono.

Q: Oh my God. **“I love New York”** was pro bono! Yikes! Frightening!

A: No, that’s what it should be. You want to do things like that, where you feel you can actually change things.



First edition of "I Love NY More Than Ever" logo and the digital version of it.  
photo credit: <http://www.miltonglaser.com>

Q: And then the adaptation of it to the 9/11 cause. How did that happen?

A: I woke up one day, a few days after 9/11. I thought, you know, something happened. And I realized that what had happened was an injury, like when a friend of yours, somebody you love, gets terribly sick. You

suddenly become conscious of how much you care for them. That's the inevitable consequence of somebody you have affection for. And I realized that my feeling about the city had deepened.

Q: I think it did for everybody.

A: A confident giant is hard to love, but a vulnerable giant is easy to love. All of us became aware that the city was vulnerable. Everybody's heart was bursting with this feeling, "God, I belong here. It's my city."

And it came to me as an image, you know, it's a mark, it's a black mark on the heart. And the result of it was that I found my sense of concern and affection for the city intensify. Which was shared by most people.



A Hole in the World, Jonathan Schell, The Nation  
photo credit: <http://www.thenation.com>

Jonathan Schell was *The Nation's* peace and disarmament correspondent for nearly two decades. He was, as *The Nation* was, a friend of Glaser, with the same ideas about peace. In the days after September 11, and in the weeks running up to the disastrous invasion of Iraq, Jonathan was one of the most thoughtful, reflective and independently critical voices to emerge in a media landscape filled with calls for war and vengeance. His column, "Letter from Ground Zero," launched just days after 9/11, was a remarkable chronicle of those charged times. Never losing his bearings, as so many others did, Jonathan used the column to unwaveringly advance the case for sensible and moral non-military actions.



*School of Visual Arts (SVA) is a for-profit art and design college located in Manhattan, New York, founded in 1947. The college is a member of the Association of Independent Colleges of Art and Design, a consortium of 36 leading art schools in the United States.*

School of visual arts logo.  
photo credit: <http://www.sva.com>

**Q:** You could really feel it, just walking down the street.

A: I mean, everybody felt the same way. And so I said, "Gee, I love New York more than ever as a result of this." So the most difficult thing of course is how to introduce one's ideas into the bloodstream of the culture. It's very difficult without money or support or approval, because the nature of institutions is to resist all ideas from the outside. So I went to the School [of Visual Arts], and I spoke to Silas Rhodes [founder of SVA]. And I said, "Silas, I'd like to do a poster for the subways with this." He said, "Great." And I said, "One more thing: If I get a bunch

of these printed out, could we have the kids distribute them around the city?" He said, "Sure." So I got a printer, and he said, "I'll do it for nothing." And so we printed 5,000 small posters. And so the kids divided the city into segments, and overnight, these posters appeared in windows all over town. And then I called Pete Hammill over at the Daily News, an old friend of mine. And I said, "Pete, I have something, and I wonder if you could find some use for it, or run it in the paper, or show it to Ed Kosner [editor in chief of the New York Daily News]," who I also worked with.

He said, "Great, send it down," and they called me back and said, "We'll find a way to use it." And a day later, they used it as a

wraparound for that day's edition of the paper—the whole thing—and there were a million copies of it out there.

**Q:** Which pleased you.

A: Oh, I was thrilled, I couldn't have been happier.

**Q:** In response to the events, you went a step further. Why did you feel the need to alter your design? Wasn't the original still valid?

A: It depends on what you mean by valid. Something happened on September 11 that had to be acknowledging that one has been hurt. In the same way that we feel more deeply toward a loved one who has been hurt, all of us suddenly realized how

deeply we feel about this city. A confident giant is hard to love; a vulnerable one isn't. The original I Love NY is a pledge of affection that has become banal. The pain has made us recommit to this now vulnerable but still



I love NY by Banksy.  
photo credit <http://www.touchofmodern.com>

I Heart New York & jetBlue logo  
photo credit: <http://www.jetblue.com>



**JetBlue Airways Corporation**, stylized as jetBlue, is an American low-cost airline and the 5th largest airline in the United States. The company is headquartered in the Long Island City neighborhood of the New York City borough of Queens, with its main base at John F. Kennedy International Airport.

# I Love New York & jetBlue

Today's announcement marks the beginning of a historic new partnership between JetBlue and New York State's iconic I LOVE NEW YORK brand," said Governor David A. Paterson. "Tailored co-branding opportunities like this will help drive tourism to New York, creating new jobs and spurring economic

development throughout the State. JetBlue has a historic link to New York State with a decade of operation here. The company's decision to rededicate itself to the Empire State and develop this unique marketing strategy truly demonstrates that New York is at the heart of JetBlue."

JetBlue was simply a project intended to integrate the identity of jetBlue with the I Love New York logo we had designed. In this case, the issue was to make these two separate logos look as though they wanted to be together.

In July, the two parties come together. Fiona Morrisson, JetBlue's director of brand and advertising and one of our 2010 Masters of Design, met Glaser at his studio in midtown Manhattan to figure out how two brands that had been on their own could form a marriage of equals. Glaser presented the logos in various states of co-branding.

When Morrisson saw the X formation, with the heart forming the center of the intersection, she knew. Her only change: JetBlue appeared on the downward axis, the wrong direction for an airline.

That day she and Glaser were so enamored of the image that they discussed how it would look in a full-page ad in the New York Times. Now we know. In lieu of gifts, the brands are hoping consumers will take advantage of fare discounts between John F. Kennedy International Airport and destinations throughout New York.



jetBlue airplane.  
photo credit <http://www.jetblue.com>



# I Love New York: brand merchandise

I Love NY was created for free, in order to increase tourism in New York state, and today, the New York State Empire State Development (ESD), New York's chief economic development agency, holds the trademark to the "I Love New York" logo, and licenses its use. According to a 2011 British Telegraph newspaper article, official merchandise, such as t-shirts and mugs emblazoned with Glaser's design, generates more than \$30 million a year, and the ESD receives a significant portion of the profits.

The impact of the ILNY logo and campaign is confirmed by the gain of \$1.6 billion spent by travelers in New York State in response to the I Love New York campaign and the 84% of this spending was by overnight visitors. It has been really important also for little shops as the 2.1% of all visitor spending in NYS was driven by the ILNY promotion. 19,619 jobs (full-time equivalent) were generated by the ILNY campaign and \$106.6 million in taxes were generated by the ILNY campaign.

Emma Watson wearing I love Ny T-shirt.  
photo credit: <http://www.wikipedia.org>



Delta airlines quoted in Wall street.  
photo credit: <http://www.deltaairlines.com>



Bond perfume with the I love NY logo.  
photo credit: <http://www.prafumoemporto.it>



# Sitography

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