

PERHAPS THE WORLD ALWAYS SEEMS AT RISK. IN MY LIFETIME, I'VE WITNESSED A WORLD WAR, THE HOLOCAUST, MCCARTHYISM, VIETNAM, KOREA, THE THREAT OF NUCLEAR ANNIHILATION, THE COLD WAR AND IN THESE TIMES, AIDS, GENOCIDE IN AFRICA AND BOSNIA, 9/11, GLOBAL WARMING, THE WAR ON IRAQ, THE ACCEPTANCE OF TORTURE, THE PATRIOT ACT, THE TSUNAMI, THE DEVASTATION OF NEW ORLEANS AND THE GULF COAST AND OVERSHADOWING EVERYTHING ELSE IN OUR MINDS, THE EMERGENCE OF INTERNATIONAL TERRORISM. THE POLITICAL EXPLOITATION OF THE FEAR OF TERRORISM IS AS ALARMING AS TERRORISM ITSELF. IT HAS CAUSED ME TO EXAMINE MY ROLE AS A CITIZEN AND TO THINK ABOUT WHETHER DESIGNERS AS A GROUP HAVE A DOG IN THIS FIGHT, TO USE A PUNGENT DOWN-HOME CLICHE. OUR DOG IN THIS FIGHT MAY BE HUMAN SURVIVAL. MY PERSONAL RESPONSE TO THIS CONDITION HAS LEAD ME TO BECOME MORE ACTIVE IN CIVIC LIFE. AS DESIGNERS, WE'VE BEEN CONCERNED ABOUT OUR ROLE IN SOCIETY FOR A VERY LONG TIME. IT'S IMPORTANT TO REMEMBER THAT EVEN MODERNISM HAD SOCIAL REFORM AS IT'S BASIC PRINCIPAL, BUT THE NEED TO ACT SEEMS MORE IMPERATIVE THAN EVER.

MILTON GLASER
A HUMAN DESIGNER

MILTON GLASER

A human designer

Progetto a cura di
Alessia Francesca | Matteo Paoli | Silvia Sghirinzetti

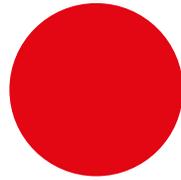
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Monografia su Milton Glaser
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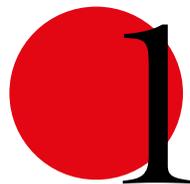
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DESIGNERSO



Editorial



"The question is, how can anyone not being involved?"

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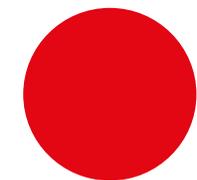


"We're always looking but we never really see"

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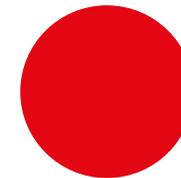
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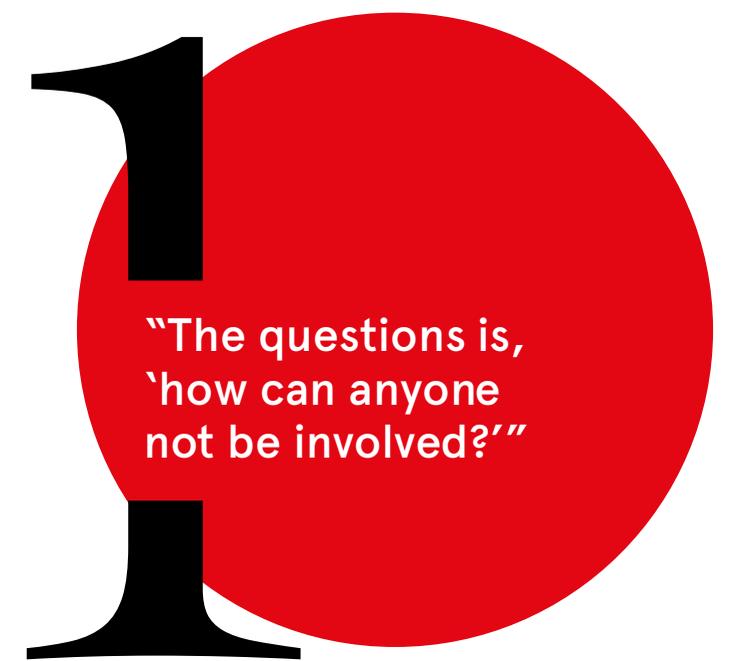


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Editorial

Milton Glaser is one of the most famous American graphic designers, who has been breaking boundaries and creating iconic works, such as the “I Love NY” mark and the Brooklyn Brewery logo, since the 1950s. Born in New York in 1929, he co-founded Push Pin Studios in 1954, a name that became a guiding light for graphic designers everywhere. He later became president and design director for New York Magazine. This monograph focuses on a specific subject matter: the effort that Milton Glaser made in political, social and contemporary works. The designer created posters and promotional campaigns in many occasions such as earthquakes, elections or global warming. The aim of the monograph is to emphasize the dedication of Milton Glaser and the amount of work which goes in parallel with his creativity. The magazine is made up of three different columns which focus on political works, contemporary works and social works. Every column has also an in-depth look on a specific topic beyond Milton Glaser. As the monograph doesn’t deal with the most famous artworks of the designer, it includes a special section with some postcards of Milton Glaser’s posters. The magazine is also interactive and it has multimedia contents linked with QR codes. Articles, interviews and videos show how much the artist believed in his actions and prove that Milton Glaser was not only a graphic designer but he was a man, a citizen and above all a human designer.

Alessia Francesca, Matteo Paoli, Silvia Sghirinzetti



"The questions is,
'how can anyone
not be involved?'"

“The questions is,
`how can anyone
not be involved?’”



Remembering 9/11 Through Milton Glaser's 'I Love New York More Than Ever' SVA Poster

Seventeen years ago, staring out the window of his 32nd Street design studios in Manhattan, SVA's Acting Chairman of the Board Milton Glaser witnessed the events of 9/11 in real time. As a New Yorker, like the rest of us, he was horrified and crestfallen.

"I looked out this window to see a plume of smoke," he said emotionally, recounting the story to Celebrated Design a few years back. "After 9/11, everybody who lived there was in complete shock, no one believed or understood what we had gone through." But out of this tragedy and pain came hope, togetherness, and feelings of resiliency for all the people of New York. Stirred, Glaser reimagined his iconic "I 'heart' NY" logo with the appendage, "more than ever."

"Over the next couple days, I did—purely out of the way I was feeling—an 'I Love New York More Than Ever' [poster], because that what was everyone wanted to say—everybody suddenly realized, like, with a sick parent who's dying, I didn't realize how much I loved them." The original small poster became an SVA Subway poster that was distributed all over New York and its five boroughs by students from the College the week of September 11, 2001. The image quickly spread and became a symbol of their enduring love for the city.

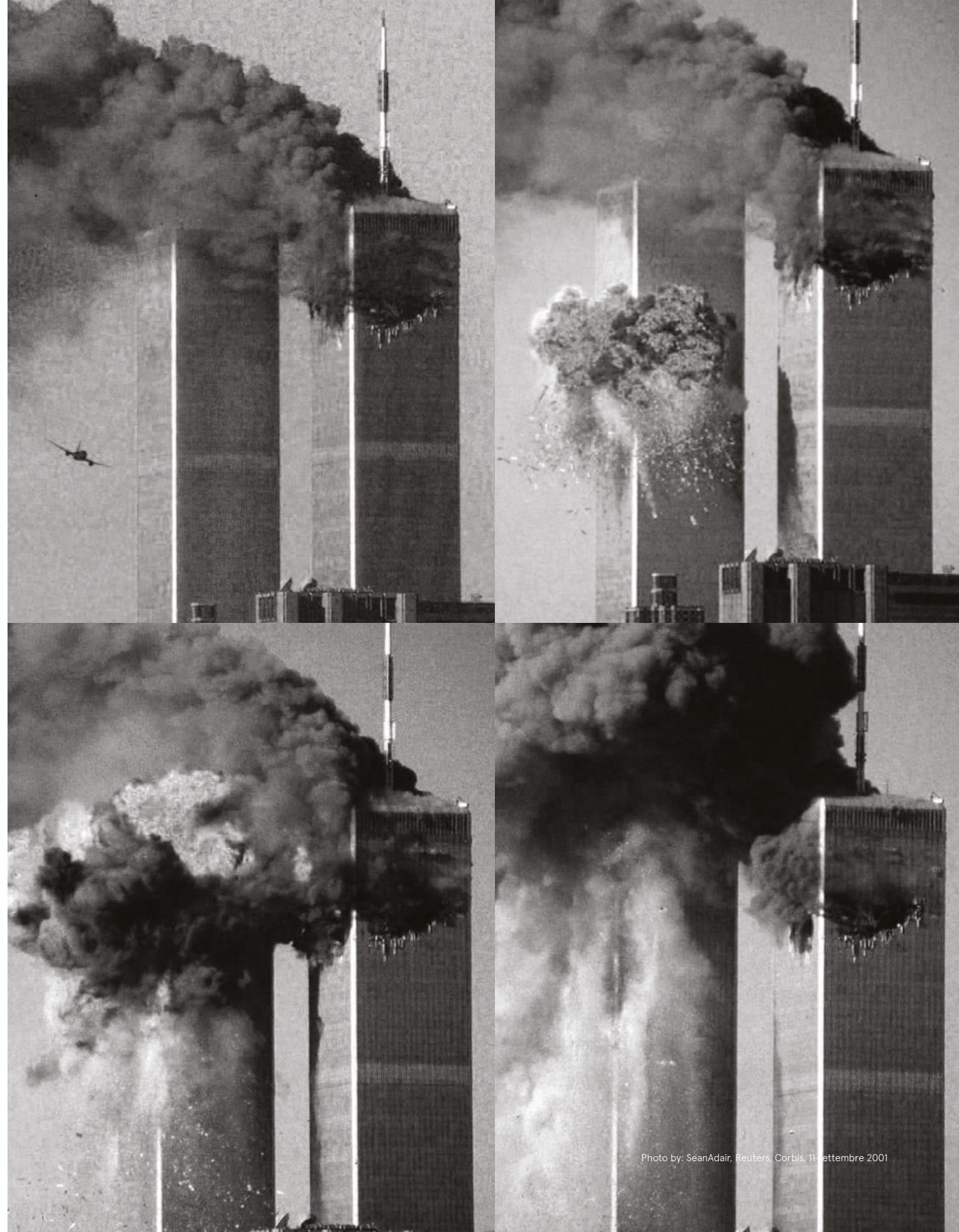


9/11 Attacks

On September 11, 2001, 19 militants associated with the Islamic extremist group al-Qaeda hijacked four airplanes and carried out suicide attacks against targets in the United States. Two of the planes were flown into the twin towers of the World Trade Center in New York City, a third plane hit the Pentagon just outside Washington, D.C., and the fourth plane crashed in a field in Pennsylvania. Almost 3,000 people were killed during the 9/11 terrorist attacks, which triggered major U.S. initiatives to combat terrorism and defined the presidency of George W. Bush. At 7 p.m., President George W. Bush, who was in Florida at the time of the attacks and had spent the day being shuttled around the country because of security concerns, returned to the White House. At 9 p.m., he delivered a televised address from the Oval Office, declaring, "Terrorist attacks can shake the foundations of our biggest buildings, but they cannot touch the foundation of America. These acts shatter steel, but they cannot dent the steel of American resolve." In a reference to the eventual U.S. military response he declared, "We will make no distinction between the terrorists who committed these acts and those who harbor them." Operation Enduring Freedom, the American-led international effort to oust the

Taliban regime in Afghanistan and destroy Osama bin Laden's terrorist network based there, began on October 7. Within two months, U.S. forces had effectively removed the Taliban from operational power, but the war continued, as U.S. and coalition forces attempted to defeat a Taliban insurgency campaign based in neighboring Pakistan. Osama bin Laden, the mastermind behind the September 11th attacks, remained at large until May 2, 2011, when he was finally tracked down and killed by U.S. forces at a hideout in Abbottabad, Pakistan. In June 2011, President Barack Obama announced the beginning of large-scale troop withdrawals from Afghanistan. A total of 2,996 people were killed in the 9/11 attacks, including the 19 terrorist hijackers aboard the four airplanes. At the World Trade Center, 2,763 died after the two planes slammed into the twin towers. That figure includes 343 firefighters and paramedics, 23 New York City police officers and 37 Port Authority police officers who were struggling to complete an evacuation of the buildings and save the office workers trapped on higher floors. At the Pentagon, 189 people were killed, including 64 on American Airlines Flight 77, the airliner that struck the building. On Flight 93, 44 people died when the plane crash-landed in Pennsylvania.

People in the streets and on their way to work saw this expression of their deep feeling about the city on every storefront and doorway. The same iconic image was used as the front and back page of the Daily News on September 19. "What all of us were experiencing after the tragedy, a deepening of our sense of love and commitment to the city that is our home," Glaser would later explain. Glaser's poster helped raise people's spirits, reminding us we could band together and stand tall in the face of tremendous adversity. Glaser would tell us that such a campaign was not the product of multimillion-dollar ad campaigns, but instead came from the "deep commitment and belief that people have about their lives."



AIGA Medalist Milton Glaser is getting out the vote

At 86, AIGA Medalist Milton Glaser, the irrepressible dean of American graphic design, still comes in to work at his Manhattan studio each morning, takes a pencil from a basket where they await, presharpended, pointy-end up, and begins to draw. So when AIGA, the professional association for design, recently solicited ideas for a 2016 Get Out The Vote poster, he didn't hesitate. He's dabbled in this arena before, sketching a poster with the motto "To Vote Is Human" in 2010. This time, he echoes René Descartes ("I think, therefore I am") and challenges voters to prove they're among the living.

Why this poster now?

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.

Do you like the way this election is going?

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.

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

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.

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

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?

You never saw a dime for that, did you?

I wasn't paid for that. And I thought it was going to last three weeks and disappear, as most of the work you do as a designer does.

When that appeared, in 1977, it was a tough time to love New York.

Do you think that was part of the reason it took?

You were afraid to go out in the street at night. That's how bad things were here. I mean, the sense of comfort and commonality had just about vanished. It was a dog-eat-dog situation. But then everybody said, I've had enough. And that transformation came overnight. Suddenly the perception was, we don't have to live this way!



To Vote Is To Exist, 2016

Our political moment sounds a lot like that. People are fed up. Can we make such a turn now?

We'll see. We must admit that the guiding force is money, profitability, and selfishness—otherwise you couldn't explain what's going on in the world. And in an attempt to act against this, you have to feel that you're in the same boat as everybody else. And people don't feel that way at the moment. They feel that everyone is in their own boat.

You have been widely imitated, even by our magazine. Are you delighted when you see that, or does it irk you a little?

I have to admit, I love seeing that my work has entered into use. One of the reasons you become involved in the communication business, whether you're a reporter, or a journalist, or a designer, is because you want to feel that your work has effect. That people see it and respond to it. And that is the great reward: seeing that your work is not merely known, but responded to.

Any specific expectations for the new poster?

I don't necessarily have an expectation, but I hope it has an effect. That someone, somewhere will be affected by it and vote. And if it's 10 people, that's better, and if it's 1,000 people, that's even better.

Did you ever act because of what you read on a poster?

I probably have a thousand examples that I

can't think of now. Mostly when I was in Italy, I took a path to follow all the Piero della Francescas and copy them. And the act of copying paintings, which was the way you used to learn how to paint, has fallen out of favor somewhat. Copying all those Pieros made me rethink the world, and what the universe was like and what behavior was like. You can't translate this stuff into a kind of direct correlation. But it changes the way your brain operates. It's not logical, it's not rational, and it's not understandable, but the act of seeing and accepting is transformative.

Has there ever been, like, a message... Like to vote is to exist. Was there any slogan that ever clicked for you? Not to say that's just a slogan, but similar from your history?

You're talking about voting specifically?

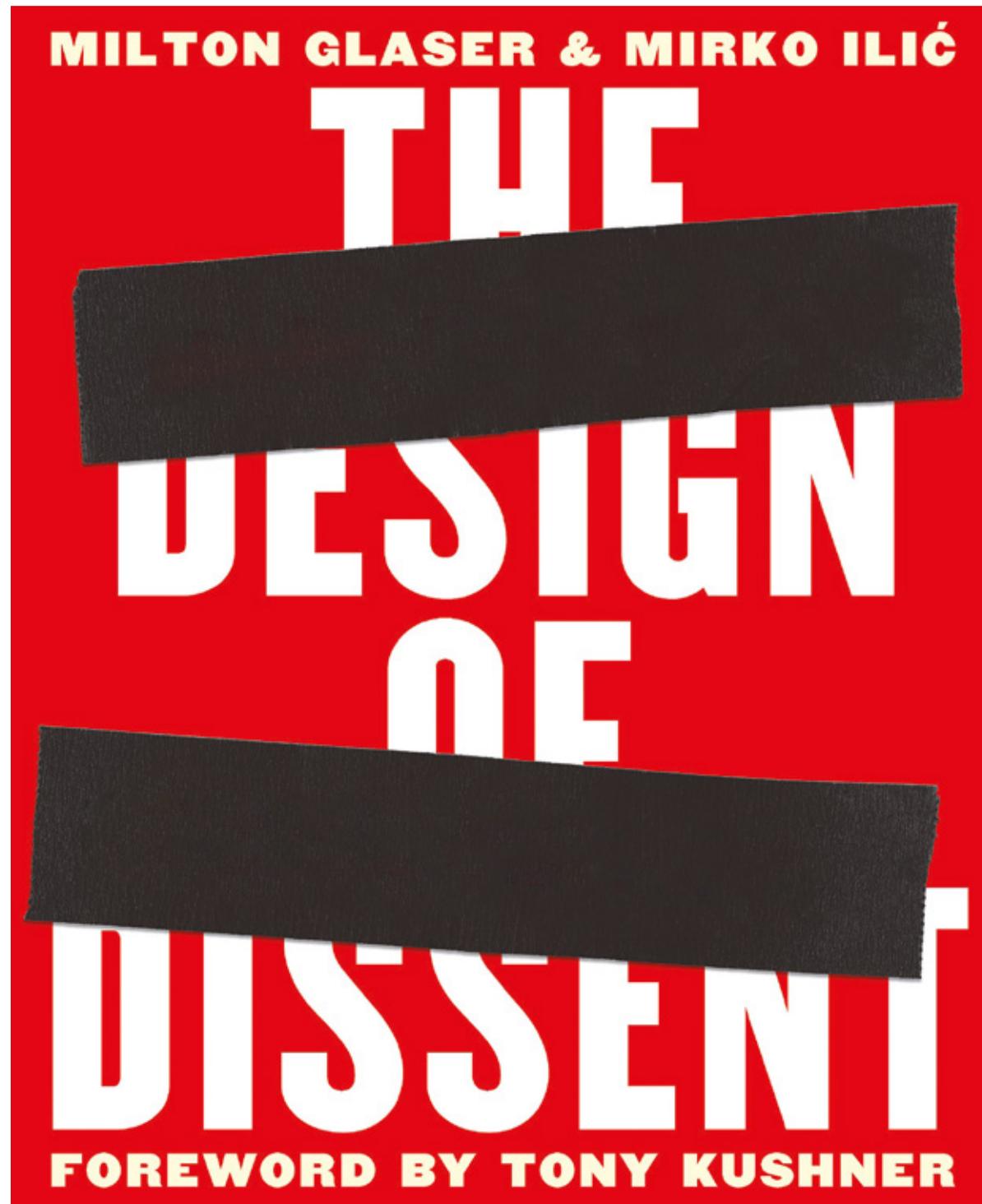
Not necessarily voting but just a really clear, short idea that you saw it and it changed what you thought about it?

Yikes. As soon as you leave, I'll think of a dozen. I guess I'm so susceptible. Even something like "Black is beautiful" has stuck in my mind all these years, even without being conscious of it. All this stuff about these lines is that they're always with you, even as you forget them. What is remarkable is how these catchy lines occupy so much of your brain. It's one of the things I resent about advertising are all the clever lines that will not let go of your brain and occupy space that could be better employed.



Not voting is 'Selfish' and 'Stupid' and Milton Glaser plans to change your mind.

Scan the code to find out the content of the video!



The Design of Dissent, Copertina del Libro di Milton Glaser e Tony Kushner, 2005

A grasp of political design

'Political Design after the Cold War' is probably a rubbish name for a book. However, in the case of Milton Glaser and Mirko Ilić's book, it would have been a more accurate title. A comprehensive, if somewhat flawed compendium of graphic dissent, *Design of Dissent* can be read as a visual history of the late twentieth century. The core themes – war, globalisation, more war – give it a sombre tone. Without an explanatory foreword, it is left to a modest collection of posters, gathered under the chapter title 'Communism', to set the tone. The bold illustrative style of Hungary's István Orosz offers a particularly useful point of departure. In a poster from 1989 a bent nail (hit with a hammer) and sheath of wheat (cut with a sickle) are positioned in the manner of the Soviet hammer and sickle symbol. The work references stock motifs but avoids cliché. Even when he introduces type, in a poster from 1990 advertising a concert for the victims of communism (it shows a dove of peace splayed against a red star), his style remains concise, the peripheral positioning of the type reminiscent of Barbara Kruger.

To say that his is a defining example of late-twentieth-century graphic dissent might be pushing it, but certainly all the better works in this book variously follow Orosz's simple formula. To quote Glaser, it is the task of socially conscious design to continually 're-imagine' the clichés if it is to be upfront about being pissed off.

It is fitting that a series of posters challenging Soviet hegemony should open this book.

Throughout much of the Cold War era the ideological standoff between the US and the Soviet Union gave rise to the period's more inspired political graphics. A photograph from 1963 offers a resonant example.

It shows a group of CND activists waving black banners with white, stencilled lettering designed by Ken Garland.

While the book includes recent examples of graphic dissent that duplicate Garland's simple DIY methodology, it also compiles examples of work impossible to imagine before the advent of PhotoShop. For example, the highly crafted posters of expatriate Zimbabwean designer Chaz Maviyane-Davies are the antithesis of the roughshod style proposed by the early Dadaist pioneers of photomontage.

If digital flattening is unavoidable, it is also resisted. Paula Scher's hand-drawn visual diary, composed from an assortment of colour pencils and recording in terse wording major public events between September and December 2002, offers one example of work inimical to the desktop revolution.

Whether such exhibitions of graphic artistry are antediluvian in the age of the Internet is an entirely different question, and one that briefly occupies Glaser and Heller.

By its nature dissent speaks to a community. With the advent of networked computers, Glaser (tentatively) moots the idea that 'the idea of posting printed objects has become less relevant' – an idea I first heard suggested by the Critical Art Ensemble at a colloquium on digital culture at London's Institute of Contemporary Art in 1994. The death of the street, they proffered.

On one level this book could be read as a salutary critique of such hubris masquerading as digital idealism.

As an historical archive of recent graphic dissent there is, however, much to criticise in this book. Although designed with restraint in mind, the extensively annotated works collected here are grouped in a somewhat puzzling manner. Rather than illustrate a consistent classification system, the book's fourteen chapters suggest a purposefully idiosyncratic understanding of 'dissent'.

Sometimes dissent is treated as a geographic phenomenon, with chapters illustrating work growing out of the conflicts in Israel/Palestine and former Yugoslavia.

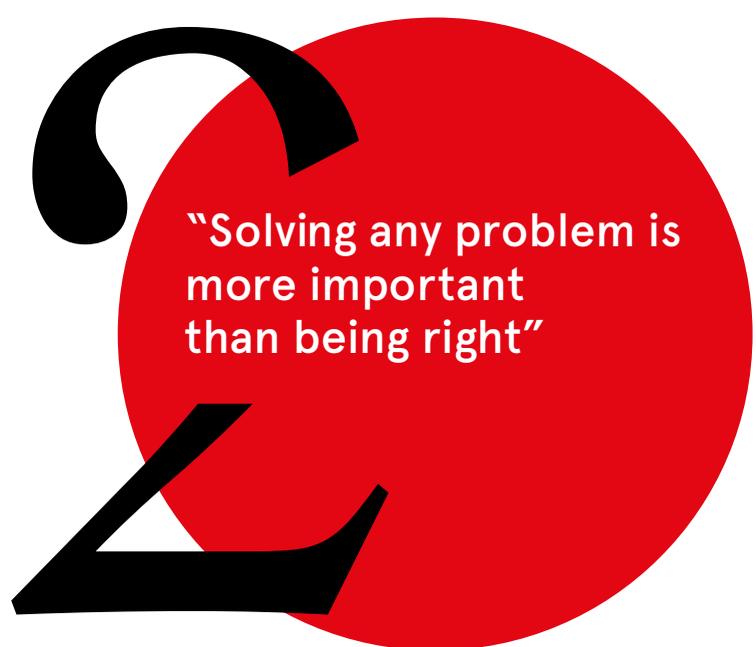
This is in contrast to chapters focusing on rights-based issues, such as Peace and Equality. Often work shown in one chapter could easily be read in the context of another.

The book's loose taxonomy of dissent probably arises from the authors' well meaning if rather imprecise ability to articulate a cogent theoretical understanding of dissent. Much of the conversation between Glaser and Heller around this point, particularly at the outset, reveals this and is uninspiring. Tony Kushner's remarks, which precede the interview, while lucid, do little to illuminate the subject.

The book's conceptual failings can easily be compensated for by jointly reading Noam Chomsky's 1991 book, *Deterring Democracy*, a meticulous study of the US's 'aggressive and interventionist military posture'. In it, Chomsky warns of possible 'adventurism' by the US on a global scale, an expression that this book – illustrates as having been prophetic.

That Chomsky and Glaser are not unlikely companions (ideologically) was recently made apparent when both added their signatures to the Not in Our Name declaration of conscience. The closing statement of this document also offers a concise description of the ideals underpinning this book: 'We will resist the machinery of war and repression and rally others to do everything possible to stop it.'





“Solving any problem is
more important
than being right”

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AIDS: A Worldwide Effort Will Stop It, 1987

Posters from the Special Programme on AIDS, World Health Organization, 1987-1995

The WHO Special Programme on AIDS was the first response of the United Nations to the pandemic that had gained world attention by the mid-1980s.¹ The offspring of the first two international conferences on AIDS, in Atlanta in 1985 and in Paris the following year, the Programme was founded in February 1987. The Programme's dynamic director, Jonathan M. Mann, had great hopes and grand plans for combating AIDS through a coordinated worldwide response—the only feasible way to control the virulent and widely spreading disease, he thought. From the beginning he also saw the AIDS outbreak as a focus for engaging global human rights issues. Under Mann, the WHO moved beyond its role of technical advisor to national governments, for it tried to take a directive role, actively engage non-governmental organizations, and promote non-discriminatory policies towards AIDS sufferers. Between 1987 and 1989, the Special Programme—which also came to be known as the Global Programme on AIDS—developed a

comprehensive strategy for attacking the virus. These two posters—one design in two languages—come from the heady days of the Programme's beginning. Produced in 1987, these posters announced its slogan, "AIDS: A worldwide effort will stop it." The posters' design inadvertently reveals how difficult it was to talk about AIDS in the 1980s. AIDS seemed different from other diseases. First of all, it was a pandemic experienced in the west, perhaps the first such experience since the polio epidemic in the early 1950s, and before that, the influenza pandemic in 1918–19. With the rise of antibiotics and vaccination, widespread disease outbreaks in the developed world were no longer supposed to happen! As Dr. Gerald Friedland, a doctor on the front lines during the height of the pandemic, said at an event at Columbia University earlier this month, the disease caused the "inverse of the life cycle," as it mostly impacted young people, leading to parents burying their children. "The only thing comparable was war."

With AIDS, neither antibiotics nor vaccination worked, so epidemiologists were forced back to classic means of halting pandemics: stopping the means of transmission. Here also AIDS proved difficult. Those means—chiefly sexual contact and sharing needles—provoked strong reactions. Coupled with a long latency and an invariably fatal outcome after a horrific decline, AIDS did not have a simple profile.

The year that this poster came out proved to be the Programme's high point. In 1988 a new director-general came to the World Health Organization. AIDS could not have two masters. By late 1989, the Programme's efforts, strategies, and budget were brought up short, and Mann departed in 1990. The Programme limped along for another five years, until replaced by UNAIDS, the locus for United Nations action today.

In the words of Mann's successor, Michael H. Merson: the Programme "was unable to muster the necessary political will . . . , and its effectiveness was compromised by . . . an increasing preference of wealthy governments for bilateral aid programs."² That seems where matters stand now, as we approach World AIDS Day, December 1.

The story of the Special Programme on AIDS is a cautionary tale of the difficulties of grappling with a worldwide disease in a disjointed world. The posters display that cultural unease. The UN commissioned noted New York graphic designer Milton Glaser, an internationally known logo and poster designer, with such readily recognizable designs as "I 'heart' NY," *Esquire* and *New York* magazines, and Sony, among many others. Certainly Glaser knows about the power of images to convey meaning. For these UN posters, he combined three elements, two hearts and a skull, to make a W—presumably to stand for "world" in the World Health Organization, and to reference the caption, "A worldwide effort will stop [AIDS]." But it's not clear—and it doesn't work in the Spanish version of the poster. Even more puzzling is the relationship of the hearts to the skulls. Is it cautionary: in the midst of love—erotic love, that is—lurks death? Is it hopeful: compassionate hearts will combine to crush AIDS? Is it both? Glaser produced a striking image, but he also produced an ambiguous one. By 1991, the red ribbon had been introduced as the predominant AIDS symbol, and it soon supplanted the "heart-and-skull-W," even at the UN itself.

References

1. Much of the history of the Special Programme on AIDS is found in two articles by its founding director: Jonathan M. Mann, "The World Health Organization's global strategy for the prevention and control of AIDS," in *AIDS—A Global Perspective* [Special issue] *Western Journal of Medicine* 1987 Dec; 147:732–734; and Jonathan M. Mann and Kathleen Kay, "Confronting the pandemic: the World Health Organization's Global Programme on AIDS, 1986–1989," *AIDS* 1991; 5 (suppl. 2): S221–S229.
2. Michael H. Merson, "The HIV–AIDS pandemic at 25—the global response," *New England Journal of Medicine* 2006; 354:2414–2417 (June 8, 2006), quotation from page 2415.

Philanthropy is work, an interview with MG, 2008

From the beginning of his career, Milton Glaser has been an active member of both the design and education communities, as well as exceptionally generous with his time and talents to charitable worthwhile causes. He continues to teach design at the School of Visual Arts in New York. Milton Glaser has been the subject of solo exhibitions at the Centre Georges Pompidou, Paris; the Lincoln Center Gallery, New York; the Houghton Gallery at the Cooper Union, New York; the AIGA gallery in New York; and the Philadelphia Museum of Art. His work is included in the permanent collections of many international art museums. Smithsonian's Cooper-Hewitt National Design Museum chose Milton Glaser to receive the 2004 national design award. His designs are far reaching and although his humility defies people to admire him, his commitment to continually work to aid the

public good is most admirable. Despite his disdain for professional admiration, he remains one of the lasting greats of modern design. Milton allowed me the unparalleled honor of coming to his studio to speak to him about his vast experiences in the world of design and we spoke about his commitment to philanthropic work, and his belief in the need for people to commit themselves to being "good citizens" of the world.

Milton has always understood the need to offer a visual voice to organizations that might not otherwise have the ability to make their voice heard. He firmly believes in social change, and makes it evident in the work he does, ranging from work done for the United Nations, to messages supporting peace. Milton's ethics and morals are his compass, and his commitment to philanthropy is unsurpassed.



UCDA's Milton Glaser Best of Show Award, 1976

What follows is the conversation I had with Milton Glaser. I hope it offers an insight into the soul of an artist, an illustrator, and a design legend, but more so my hope is it might inspire the reader to work with a similar ethic; to commit to working towards social, political and/or personal change.

Do you think pro bono work can be integrated into a daily work environment? If so, how?

Well, first of all there has to be the will to do it. The question whether it can be, of course it's obvious, that yes you can. But then the question begs to what extent and how successfully, and what are the real situations that people can choose to integrate it. But the question can it be integrated, is clearly answerable, yes it can.

What contemporary designers inspire you and why?

I wouldn't want to single them out, because there are many, but I also can't say that my inspiration comes from contemporary designers generally speaking.

What does inspire you?

History. Continuity. And almost everything else one experiences in daily life.

Who or what has inspired you with regards to doing work for the public good?

Oh, basically it's a response to my personal history growing up during a time of activism in the United States with the emergence of the labor union, in the sense of the "utopian society" and the ideals of social reform. All of which was a great part of my earliest childhood; growing up in an immigrant community of Eastern European refugees who had the idea that there could be a better society. They were sometimes communist, socialists, Trotskyites, but what they had in common was the idea of the perfectibility of the human condition, particularly through social reform. I think that's basically the context I grew up in, which was basically the idea that things could get better if the people put their mind to it. I never lost that sense.

When did you start doing philanthropic and/or pro bono work?

Seems to me ever since I started my career there was always good causes that had to be represented that had no money. Since the early fifties when I started my career.

How about your family? Did they have a great impact on your decision to commit to doing work for the public good?

Well, yes, because I came from a Jewish family. There is a philosophy in the Jewish tradition that if one were to examine the roots for the idea that we are all responsible for our brothers/sisters/others it is very much ingrained in religious history.

Do you feel artists and designers today do more or less pro bono work than in years past?

I would say most recently, say in the last ten years there has been an interest in the design community to participate in pro bono, socially engaged work. Certainly much more so than when I entered the field, when the idea was being a “professional” and being a professional meant you asked no questions about the meaning of your work, you just did the job. I think more recently everyone has become more cognizant to the fact that we are all related to the others in our community, and I think that

idea is a growing idea in the design community.

Do you think that is relative to the political climate?

It certainly has something to do with the political climate. It has something to do with growing concerns about global warming, and the growth of ecological concerns.

Do you think you would be able to identify what you feel your greatest gift has been to others?

No, well, maybe, I think I have been a good teacher, and I think through teaching I have taught my students not to believe what anyone tells you, including me, but to instead learn to understand the world by observing it. That may be the most significant thing I have done.

Do you feel your design work has impacted society?

I don’t know if it has or not. But I would like to think it has.

Ideally, how would you like to think it has?

I think people who make things have a different relationship to the culture than people who control things. I think there is something about the act of making things that is on the side of eros (life), as opposed to the side of death. I think there is something very affirmative about making things. It is a way of affecting people in their own imagination.

In a society where we are barraged and bombarded with a myriad of media messages, what responsibilities do designers have? What do you feel specifically is your responsibility with regards to society, or within your community?

Well, the responsibility of anybody and everybody is the responsibility of citizenship. If you were to ask me if the role of a designer differs from that of a good citizen than I would have to say “no.” But then you would have to ask what is the role of a good citizen. And I think the role of a good citizen is to partake in the life of his or her times. So it’s moving any culture or society towards a more satisfying life. **Do you feel that designers and/or artists can galvanize others to take action? If so, how?** Sometimes. The issue in design is how you enter it into the culture, and you have to be very imaginative; not only with the concept behind your design, but also how to make it public. I’ve been successful at doing that from time to time. I did the “I ‘heart’ NY more than ever” and I managed to get someone from the Daily News to take it to the editor who then used it as a front and back cover for the Daily News, and then it became visible a million times the next day. You have to figure out the methodology for entering it

into the culture. But that’s more of a design problem. Of all of your achievements, what do you feel is your crowning one to date? And what makes it so important?

Duration. I’ve been around for a long time. I come to work every morning thinking there is something new to learn. I suppose that’s my crowning achievement.

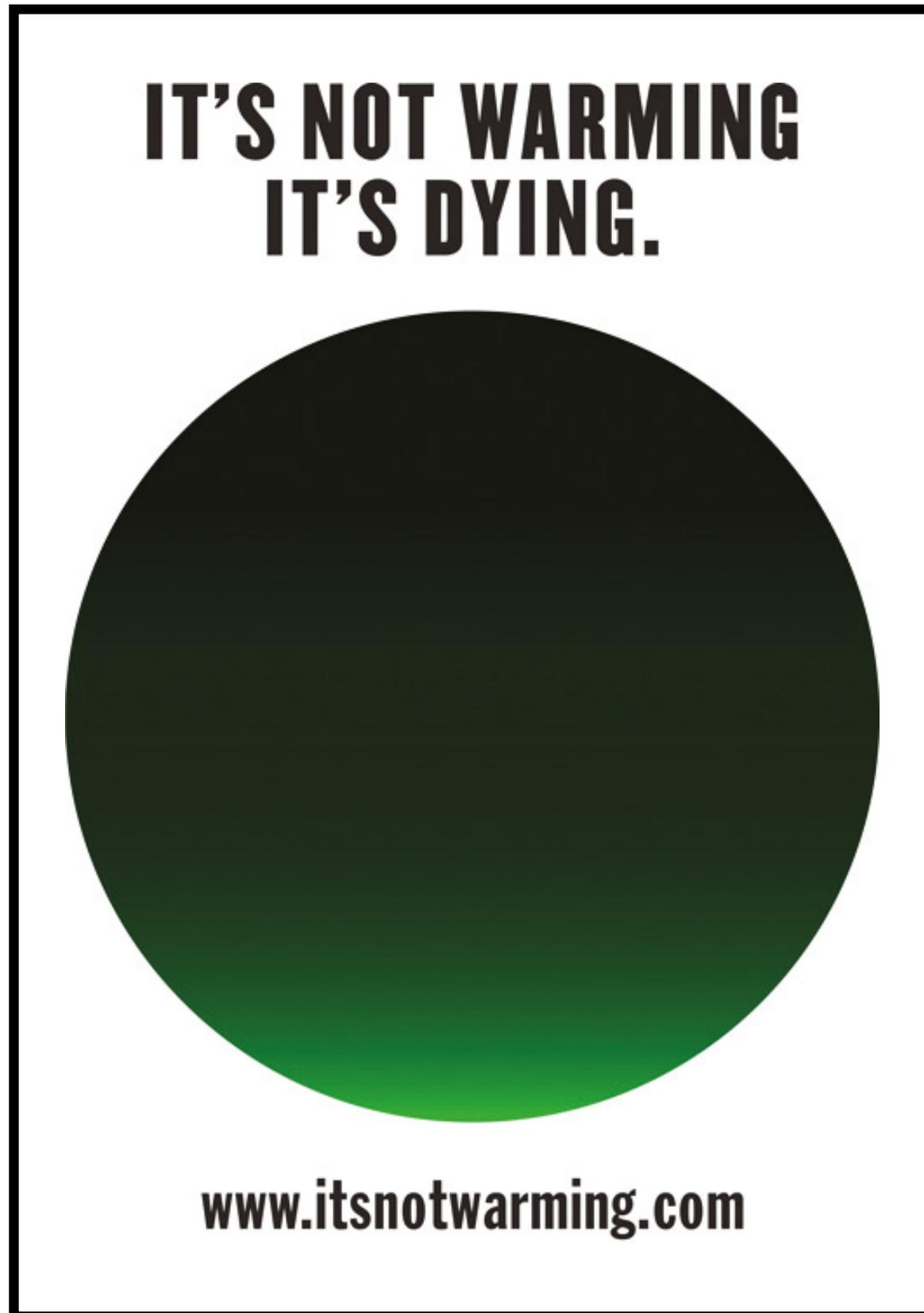
Are there other designers you admire for their philanthropic work?

Stefan Sagmeister is doing some very interesting and significant work. But I hate to make a list, because what I would end up doing is omitting dozens of people just because they didn’t come to mind or because I didn’t have enough time to think about the subject.

Plus, I am not really certain if I understand the question.... if I think a designer is doing significant work, what does that have to do with anything?

So what has been the most powerful experience of teaching for you?

The most durable and powerful experience is when you see that something that you are trying to convey is perceived by someone else and there is an awakening process, and someone actually understands something that you have been trying to convey. That is, by far, the most thrilling part of teaching.



It's not warming it's dying, 2014

Milton Glaser designs It's Not Warming, It's Dying campaign to tackle climate change, 2014

Milton Glaser, the graphic designer behind the ubiquitous I heart NY logo, has launched a campaign to raise awareness of climate change. 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".

"There is no more significant issue on earth than its survival," Glaser told Dezeen. "The questions is, 'how can anyone not be involved?'" 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."

Economic Growth and Climate Change

[...] In the United States, after three years of decline, carbon-dioxide emissions increased by an estimated 3.4 per cent in 2018, according to a report released earlier this month by the Rhodium Group, a private climate-research firm. The authors blame two main factors: a particularly cold winter and fast economic growth. In the past two decades, the only greater annual gain in emissions was in 2010, when the economy was rebounding from the Great Recession. Historically, emissions have aligned with the ebb and flow of the economy. In 2018, economic growth was driven by a higher demand for energy, trucking and air travel, and industrial activity. Companies were manufacturing more stuff, including steel, cement, and chemicals. The carbon intensity of the power sector, meanwhile, did not decline fast enough to offset all those demand increases. As has been common since Nordhaus's 1974 paper, the report seems to pit controlling climate change against a growing global economy. The picture could have been much different. Nordhaus went on to publish a series of foundational studies on the economics of climate change. In 1992, he created an integrated economic and scientific model that could be used to determine the most efficient ways to cut greenhouse-gas emissions. His work—and that of many other economists who followed his lead—showed that a low tax on carbon, set to rise slowly over time, could be enough to keep emissions at reasonable levels, saving us from climate change at little, if any, cost. A “spaceship economy” could thrive if governments made sure that companies paid an appropriate price for the environmental damage they caused—what would come to be called the social cost of carbon. Companies that were most easily able to reduce their level of pollution would be incentivized to make the greatest

reductions, and to invest in cheaper and better pollution-reduction systems. The dirtiest activities would be the most costly. The tax would promote innovations in new forms of power generation and, eventually, a widespread adoption of clean-energy technologies. The way to break the chain was to reimagine how we fuel the global economy. “It’s absolutely the case that emissions and growth can be decoupled,” Marshall Burke, an assistant professor in Stanford University’s Department of Earth System Science, told me. He pointed to research plotting how thirty-five countries, including the United States, did, in fact, experience economic growth in the past fifteen years while reducing their emissions—and not solely due to recessions. But the decline was not nearly enough. “The technology is available to have faster economic growth while reducing over-all emissions,” Trevor Houser, the head of Rhodium Group’s energy and climate team, and one of the authors of the report, told me. But the switch to nuclear and renewables needs to happen more rapidly. “It takes policy. It won’t happen through markets alone,” Houser said. [...]

As emissions keep growing, and climate change advances, there is less and less time to make the necessary cuts. “The pace we needed to decline was already much larger than what was happening,” Houser told me. “Now we have to go even faster to meet our Paris Agreement target by 2025”—on average, a 2.6-per-cent reduction in annual energy-related carbon-dioxide emissions in the next seven years. “That is considerably faster than at any point in history,” he said. And it will need to go even faster if declines in other greenhouse gases, including methane and hydrofluorocarbons—which endure in the atmosphere for much shorter amounts of time than carbon dioxide but are much more potent—do not keep pace.

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. All proceeds will be put towards the production and distribution of more badges.

"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.

The campaign's Twitter account is providing a stream of news reports and scientific data to support the message. "Those of us responsible for communicating ideas to others must bear the burden of the consequences of such communication," Glaser said.

"If one is looking for a purpose and theme to their life, avoiding the worst event in human history is a good place to begin."

"I hope people will respond by acknowledging what is real," he added.

New York's School of Visual Arts (SVA), where Glaser is acting chairman and a faculty member, has erected a poster featuring the campaign slogan on the exterior of its East 23rd Street building. The SVA is also distributing free buttons on college campuses nationwide through its network of institutions in the Association of Independent Colleges of Art and Design (AICAD). On top of his iconic I heart NY logo for New York State, which adorns a myriad of souvenirs, Glaser also created a poster to raise money to rebuild the Tohoku region of Japan that was devastated by an earthquake and subsequent tsunami in 2011.

His previous projects also include graphics for Brooklyn Brewery and posters for museums across the US.



Artist Series - #ArtLives
from Rareform

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the content of the video!



"We're always looking,
but we never really see"

"We're always looking,
but we never really see"



Film By **Fernando Castro**
Text taken by the video
July 1, 2011

Rise for Japan

Fernando Castro: The day that the tsunami happened it was really shock looking at the all these videos and all these images being posted online and I couldn't stop thinking about it through the day. It was a challenge to put together some people and try to do something for Japan and try to raise some funds, something that people would enjoy having and that would carry this story that we're telling today.

Milton: fortunately for we designers every once a while an occasional event occurs where we could be actually useful and on this occasion a rise was a genuine attempt, to raise some money for the crisis in Japan made it all feel that from time to time we do something useful.

Luke Chamberlin: hi my name is Luke Chamberlin, I lived in Japan and I studied there as a foreign scholar and I've been to Sendai and so when I saw a footage of the tsunami I knew I had to do something to help!

Fernando Castro: architectures for humanity is doing a great work in Japan, they're working in the region of Tohoku, which is the main region that was affected by the tsunami and they help other designers and other architects in this effort.

The logo of the poster is a creation of Milton Glaser that included some of the elements that we thought were the most important for this campaign. We wanted to be about hope to represent the rebuilding efforts that are happening right now in Japan and we included the element of the trees that have been so symbolic, not only between the US and Japan, it's also a symbol of their friendship in different ways; Sandai is called the city of trees, which gave those ideas to Milton Glaser and then he came back with the logo that we see. It's very important to us that the posters were printed in New York as well and for that we went to a printed press that is in Brooklyn; when we were putting together the poster, we wanted to take elements from New York and from Japan, so the paper that we're printing on is a handmade Japanese paper and it's pressed in Japan in the same way that've been making paper for a hundred of years; First the poster goes through the black-inked to get the main text onto it, then the plates are reloaded and reinked with red to get the leaves; in there is very important that the alignment is just perfect. You'll get variations from print to print so every poster has its own characters. It's a limited edition an they're all hand-numbered and it's a great way to support architecture for humanity and their rebuilding effort in Japan.





Milton Glaser Creates Poster with SVA to Bring Attention to Crisis in Darfur

A campaign intended to increase public awareness of the crisis in Darfur will appear throughout New York City from November 2006 through January 2007. Created by legendary designer Milton Glaser, the poster will benefit the International Rescue Committee (IRC), a global leader in emergency relief, rehabilitation and protection of human rights.

Funded by School of Visual Arts (SVA), where Glaser has been an instructor and board member since 1961, the campaign will include a 28x38 ft. banner outside of the SVA headquarters, at 209 East 23rd Street, starting December 5, and a series of posters inside 285 subway cars throughout the month of January. One poster design has already appeared on MTA subway platforms during the month of November, with all proceeds going to the IRC. Glaser created this extended campaign to call attention to what he describes as, “one of the

great humanitarian crises of our time.”

The concept takes the seemingly distant crisis and brings it to our doorstep, relating Sudanese family members who are being killed every day to members of our own family.

The banner tagline “500 Family Members Killed Today and Every Day” emphasizes the scale of the ongoing crisis.

In September 2005, Glaser created and SVA funded the “We Are All African” poster, featuring an image of a black hand with the fingers the colors of the five races (repurposed for this campaign) and distributed them on telephone kiosks throughout the city. This time he wanted to be more specific, pointedly addressing the genocide in Darfur.

“It is our job to keep up the pressure on this despicable event,” says Glaser. “The European Holocaust was a demonstration of how human indifference added to the disaster.”





Photo by Finbarr O'Reilly, 2004

Genocide in Darfur

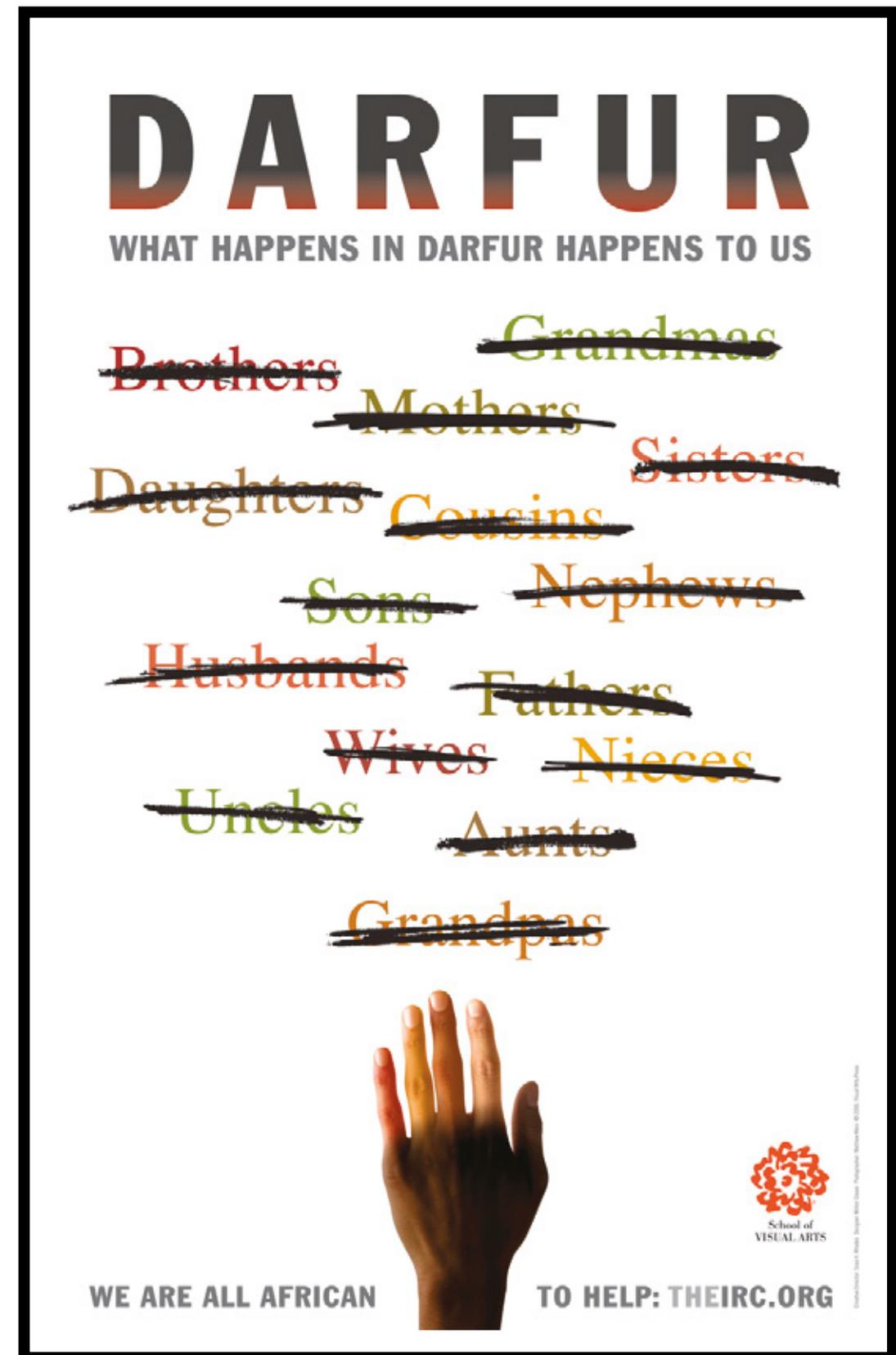
Ten years after Rwanda, a genocide is unfolding again while the world watches and refuses to say its name. The failure of the United States and the international community to act in Rwanda a decade ago cost 800,000 lives. Now, up to 1 million people face a similar fate in Darfur, western Sudan, as a result of an ongoing government campaign to destroy a portion of its population. What is happening in Darfur is genocide, and must be called that. The term “genocide” not only captures the fundamental characteristics of the Khartoum government’s intent and actions, it also invokes clear international obligations. [...]

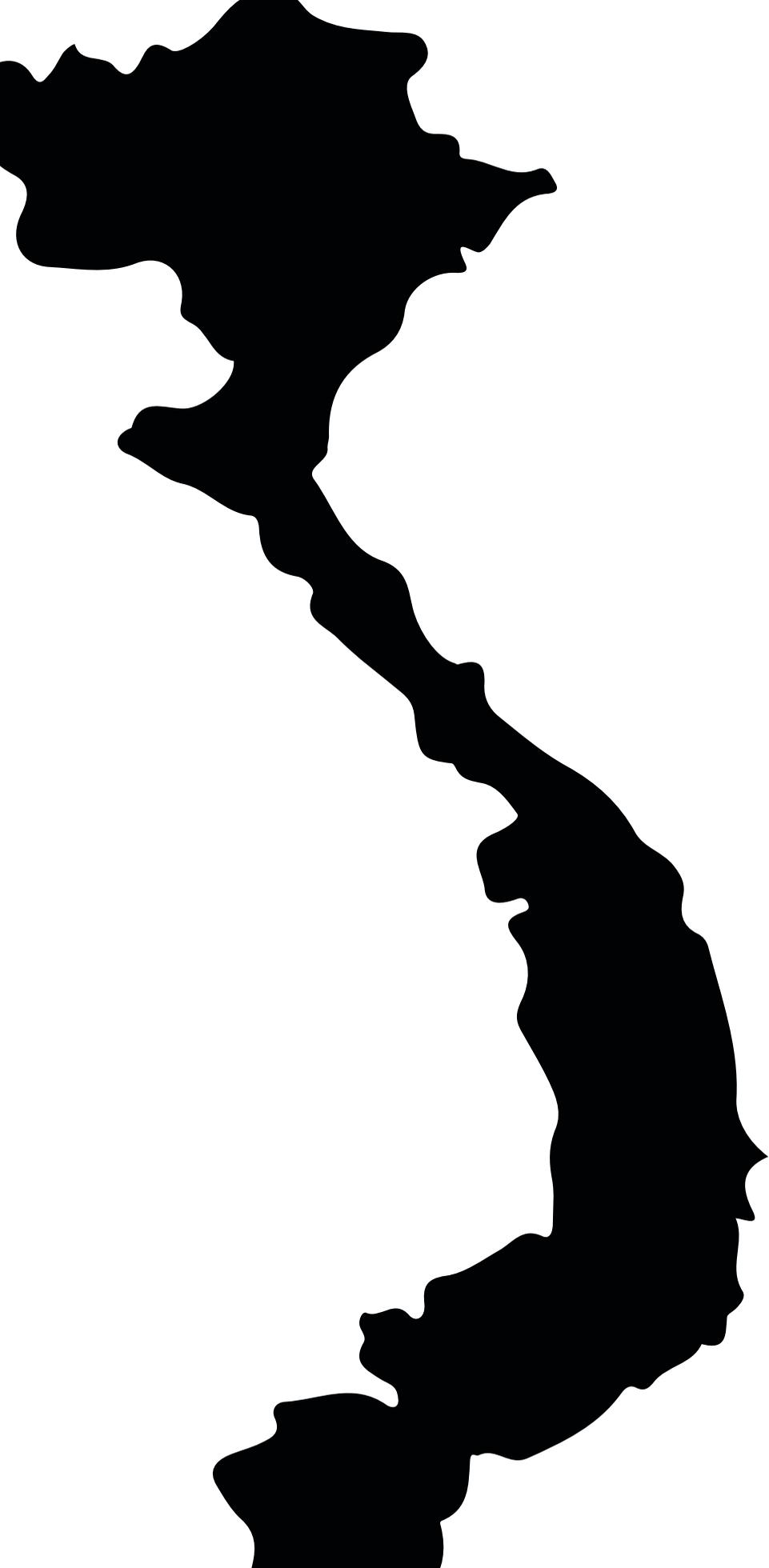
Sudan, geographically Africa’s largest country, has experienced civil war with only a ten-year pause since independence in 1956. More than 2 million people have been killed and twice that many displaced in the long-running war between successive governments of the north and peoples of the south. Recent progress toward peace has brought hope that this troubled history will finally come to a close, but the growing crisis in Darfur, which began last year, casts a dark shadow. In Darfur, the Sudanese government is destroying African Muslim communities because some among them have challenged Khartoum’s authoritarian rule. As in the conflict between north and south, in Darfur ethnic and racial identities have also been part of the conflict. But at its heart is a repressive minority Arab-centric regime in Khartoum that rules by force, cannot even claim to represent a majority of

northerners and has relied on religious fundamentalism to maintain its power. [...] The Security Council continues to hesitate on Darfur, largely because of the economic and diplomatic interests of its permanent members, who don’t wish to antagonize Khartoum. Whether the UN can be spurred to action will depend largely on the United States, and Washington has an obligation to act. One reason is its treaty obligations under the Genocide Convention. Another is its involvement in Sudan’s peace process, supported by an eclectic domestic constituency, including groups ranging from the evangelical right to the Congressional Black Caucus. A third is the unique US intelligence capacity to track militia activity in Darfur as well as the movements of the displaced. Finally, it has 1,800 troops in nearby Djibouti, some of whom could be mobilized quickly to lead a multinational force to secure the region, to facilitate humanitarian assistance and to enforce the cease-fire until a UN peacekeeping force can be assembled. When George W. Bush hosted the G-8 summit in June, the leaders of the world’s richest and most powerful countries merely urged the government of Sudan to disarm the militias. Were this tragedy unfolding in Europe, their summit would have focused on little other than intervention. Unless there is an immediate military intervention in Darfur, up to a million people could die this year. We should have learned from Rwanda that to stop genocide, Washington must first say the word.

Darfur, a region in western Sudan, has been embroiled in a deadly conflict for over three years. Sudanese armed forces and Sudanese government-backed militia known as “Janjaweed” have been fighting two rebel groups in Darfur, the Sudanese Liberation Army/Movement (SLA/SLM) and the Justice and Equality Movement (JEM). Over 200,000 people have been killed; more than 2 million innocent civilians have been forced to flee their homes; and more than 3.5 million men, women and children are completely reliant on international aid for survival. The International Rescue Committee (IRC) is a global leader in emergency relief, rehabilitation, protection of human rights, post-conflict development, resettlement services and advocacy for those uprooted or affected by violent conflict and oppression. They provide access to safety, sanctuary and sustainable change for millions of people whose lives have

been shattered by violence and oppression. Amid the escalating violence and desperate conditions in Darfur, the IRC delivers lifesaving aid, protects women and girls, and speaks out for global action on behalf of the Sudanese people. <http://www.theirc.org>. Milton Glaser is among the most celebrated graphic designers in the world. He co-founded the revolutionary Pushpin Studios in 1954, founded New York Magazine with Clay Felker in 1968, established Milton Glaser, Inc. in 1974, and teamed with Walter Bernard in 1983 to form the publication design firm WBMG. Throughout his career, Glaser has been a prolific creator of posters and prints and produced iconic designs, such as the ubiquitous “I Love NY” campaign. His artwork has been featured in exhibits worldwide, including one-man shows at both the Centre Georges Pompidou in Paris and the Museum of Modern Art in New York.





By Dan Colman
June 24, 2013

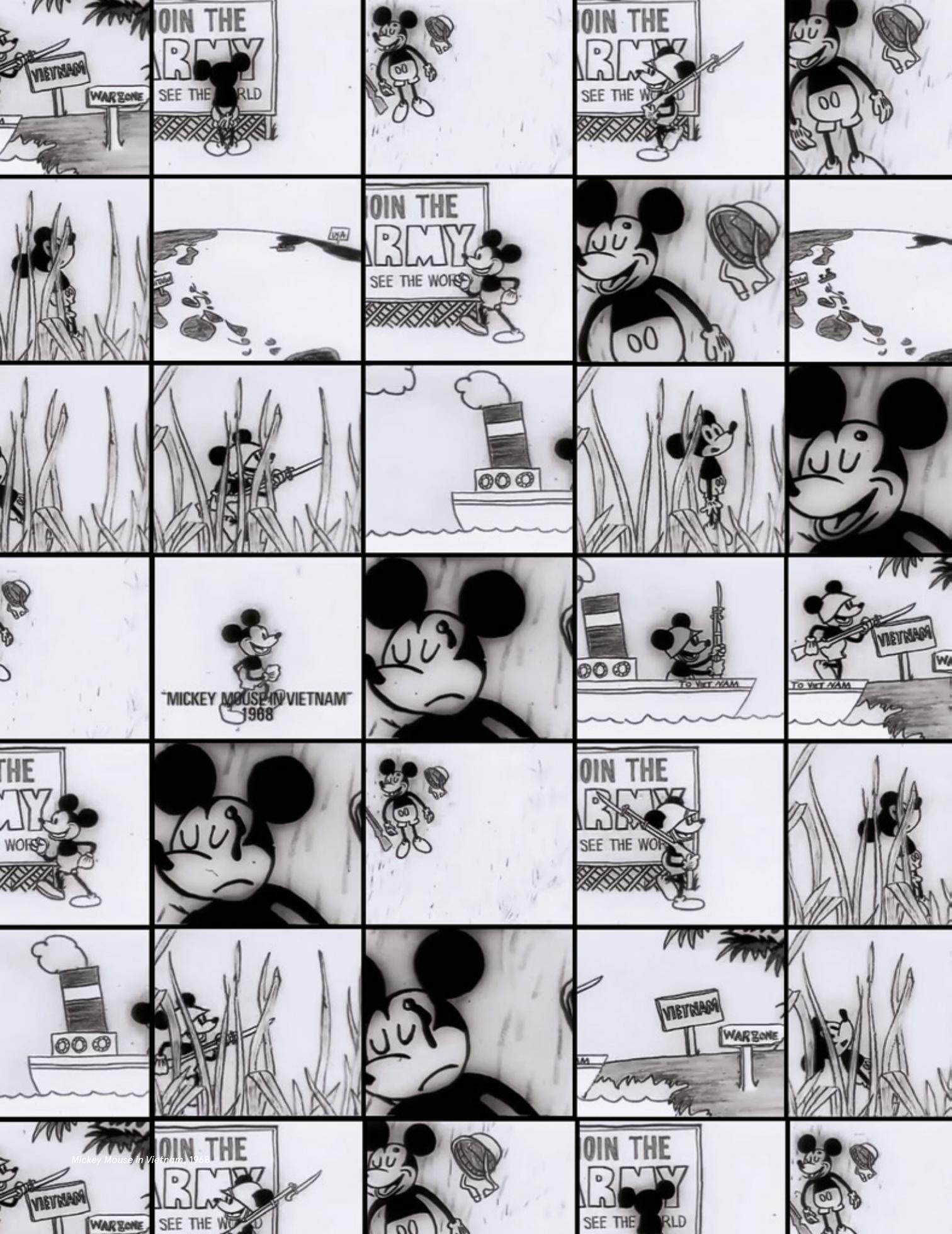
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Mickey Mouse In Vietnam: The Underground Anti- War Animation from 1968

During World War II, Disney's lovable characters made their own contribution to the war effort. In short propaganda films, encouraged fellow Americans to support the draft and pay their taxes. And, through Disney characters, Americans learned about the evils of the Nazi regime. Here, we've gathered five of these animated propaganda films: Donald Gets Drafted (1942); Der Fuehrer's Face (1943), The Spirit of 43' (1943), The Old Army Game (1943), and Commando Duck (1944).

Fast forward 25 years and America found itself fighting a very different war, the Vietnam War. So far as I know, Disney never threw its cultural weight behind this divisive conflict. It wouldn't have made good business sense. However, Disney's most iconic character, Mickey Mouse, did appear in an animated underground film created by two critics of the war, Lee Savage and

the celebrated graphic designer Milton Glaser. Produced in 1968 for The Angry Arts Festival, the one minute animation shows Mickey getting lured into fighting in Nam, and then, rather immediately, getting shot in the head. The anti-war commentary gets made brutally and economically. Sometimes less is more. In a recent interview with BuzzFeed, Glaser recalls: "[O]bviously Mickey Mouse is a symbol of innocence, and of America, and of success, and of idealism — and to have him killed, as a soldier is such a contradiction of your expectations. And when you're dealing with communication, when you contradict expectations, you get a result." Mickey Mouse In Vietnam aired once at the aforementioned festival, then faded into oblivion, only to resurface later at the Sarajevo Film Festival and now on YouTube.



Mickey Mouse in Vietnam is a 16mm underground short movie.

Scan the code to find out the content of the video!

**Admire Milton
Glaser's best
atworks and
keep them
always with you.**

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**AS DESIGNERS, WE'VE BEEN
CONCERNED ABOUT OUR ROLE
IN SOCIETY FOR A VERY
LONG TIME. IT'S IMPORTANT
TO REMEMBER THAT EVEN
MODERNISM HAD SOCIAL REFORM
AS IT'S BASIC PRINCIPAL,
BUT THE NEED TO ACT SEEMS
MORE IMPERATIVE THAN EVER.**