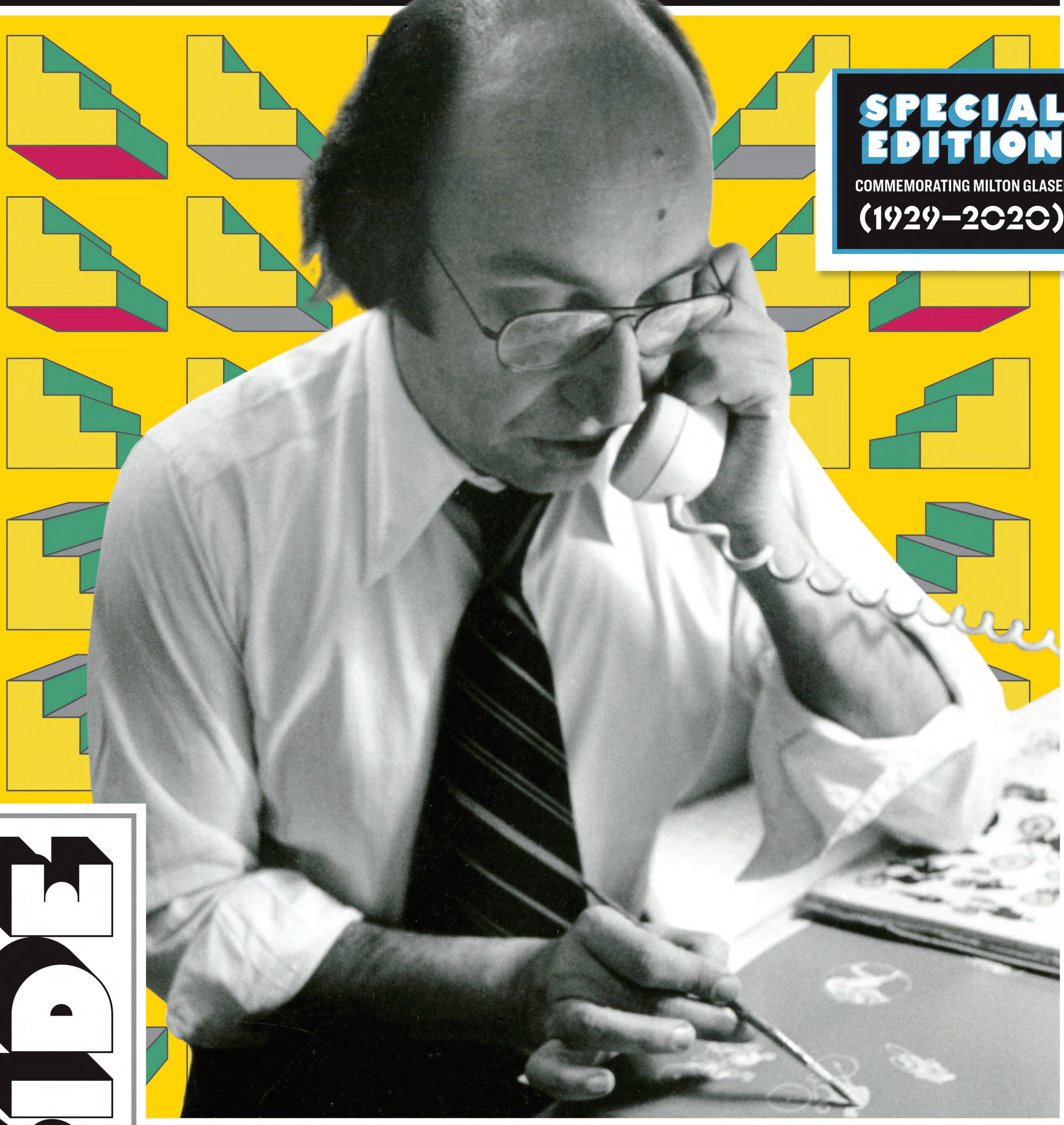
SCHOOL OF VISUAL ARTS

GLASER GAZETTE

SVA NYC

VOL. 1



SPECIAL EDITION

COMMEMORATING MILTON GLASER

(1929–2020)

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Statement from the President

Welcome to the first volume of the *Glaser Gazette*, a special newsletter produced by the School of Visual Arts to commemorate the most consequential American designer of our lifetimes, Milton Glaser.

Over the course of six decades, SVA had the great fortune to count Milton as a faculty member, Acting Board Chairman and unequaled contributor to the College's visual identity and educational mission. Beginning this fall, our community will present a yearlong series of events and other projects to honor his lasting influence on our institution, our city and our culture.

Milton's work endures because it delights and instructs. It is still full of surprises that lead to renewed insight. Often it is also deeply political, but always ethical. And, like Milton himself, it is open-hearted and inviting—the same qualities that made him such a treasured teacher, colleague and friend. In short, his work is extraordinary because he was.

I hope you will join us in celebrating his legacy, and that his imaginative, humane example will continue to inspire future generations of creative talents.

David Rhodes

DAVID RHODES
PRESIDENT, SCHOOL OF VISUAL ARTS

Glazer Gazette, Volume 1
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SVA Honors Milton 2021–2022

The School of Visual Arts is hosting a yearlong celebration of Milton Glaser's legacy, which will include lectures, an exhibition and a book of tributes.

Milton @ SVA

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

Glaser Gazette 1.0

Though he was famously averse to working with the computer, in 1984 Milton Glaser relented when Apple invited him to create something on its brand-new Macintosh desktop as part of the company's lavish annual report. Glaser's contribution was an absurdist newsletter called "The Glaser Gazette," from which this publication's name derives. A front-page article states, "Milton Glaser touches a computer for the first time, says 'It wasn't as bad as I thought it would be.'" Elsewhere, readers can find Glaser's alleged verdict on German shepherds: "over-designed dawgs," he declares.

COVER PHOTO: COSMOS SARCHIAPONE.

MILTON 101

BY STEVEN HELLER

Co-chair, SVA MFA Designer as Entrepreneur

Unique among the few iconic designer-artist-illustrators to hold sway over various design disciplines from the mid–20th century to the present, Milton Glaser was a compass for generations of professionals. He left indelible marks on the mass popular culture and on SVA in particular. From the moment he joined the faculty in 1960 he assumed the role of SVA's heart and soul, in part through proactive and advisory roles in curricula, social initiatives, exhibitions and other public outreach. His evolutionary teaching methods challenged the status quo, as they were more than a menu of techniques and styles that could be mastered or mimicked. Milton Glaser was the face and conscience of SVA, the designer of an ethical framework where art and life intersected in order to empower and enhance all people.

Let's imagine a course devoted to and influenced by the life and work of Milton Glaser.

How many SVA students today know how he inspired designers and impacted non-designers alike? How many in five years will even know his name? The goal for **MILTON GLASER 101** is to keep his legacy living and functioning. Therefore, using the past tense will be unnecessary because SVA will keep his spirit alive.

Milton Glaser is the instigator of many designs that have been woven into our common consciousness and conscience—beyond **I ♥ NY**—which is not to say his work is not successful commercial or applied art. Yet over the course of a career, he finds methods that contradict traditional service relationships between client and designer. He selects clients based on mutual respect rooted to an extent in a critique of capitalism's inherent vices. "We're clearly at a point in human history where the idea of unrestrained competition and a dog-eat-dog atmosphere is no longer beneficial or relevant," he asserts with pragmatic idealism. "This shift has certainly affected my view of a designer's role in civilization and culture, and made me more concerned about the consequences of my daily activity. My two prevailing beliefs are still: Do no harm. Do good work." This he accomplishes through his "search for the miraculous."

MILTON GLASER 101 is part biography, laboratory and workshop. Students study his teachings and outcomes—to learn everything there is to extrapolate, emulate and stimulate—from Glaser's bulging portfolio of ideas, beliefs and philosophies, which are passed down now and will be in the future as well. It is a platform to continue SVA's legacy of social service and advocacy.

Future students will not have the firsthand experience of engaging with his humanism, wisdom, wit, craft and critique, yet his generosity lives on as a foundational aspect of SVA's identity and through the pedagogy translated to young students by his former students and associates. Ideally this course will not be a nostalgic flashback of great achievement (although there is plenty of audio, video and process work to establish context) but rather, in conjunction with the SVA Milton Glaser Design Study Center Archives, provide the opportunity to build upon his vision.

MILTON GLASER 101 follows the trajectory of his own career as practitioner and educator. It is inspirational and aspirational. So what would it look like?

PART ONE: *Building a Visual Language and Expressive Style* follows how he cofounded Push Pin Studios with Seymour Chwast, creating from scratch a collaborative environment that enabled unique collective practice. Punctuated by workshops that enable current students to apply these skills to current technologies and practices, it emphasizes Glaser's entrepreneurial instincts that give creative individuals the ability to individually create.

By the turn of the 20th century, Glaser was unequivocally at a point in his life where the client was no longer a consequential patron. He says that the right client (or one that shares your view of the world) can be your greatest asset.

PART TWO: *Glaser Evolves* examines Glaser engaged in a variety of business and design manufacture, from cofounding magazines to creating merchandise for select markets to advocacy. Students in this semester apply his general approach for moving beyond the traditional to his philosophy of "one thing leads to another." It encourages the concept of learning from the past to construct the future. It is at this juncture when the designer is required to make more than prettified artifacts.

By the turn of the 20th century, Glaser was unequivocally at a point in his life where the client was no longer a consequential patron. He says that the right client (or one that shares your view of the world) can be your greatest asset. The wrong client, who wants to use your skills to accomplish his sales objectives, can destroy your sense of yourself.

What keeps Milton Glaser's spirit alive at SVA is found in this coda: "My personal response to this condition has led 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 its basic principle, but the need to act seems more imperative than ever."

This is **MILTON GLASER 101**.

Designer's Journey: Milton's Major Moments

*Timeline source: miltonglaser.com

1951
Education

Glaser was educated at the High School of Music & Art in Manhattan before attending the Cooper Union School of Art, considered one of the world's elite design schools to this day.

1952–1953
Fulbright Fellowship

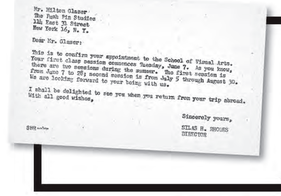
Through a Fulbright fellowship, Glaser studied with painter Giorgio Morandi at the Academy of Fine Arts in Bologna, Italy. Fulbright would honor him again in 2011 with a Lifetime Achievement Medal.

1954
Push Pin Studios

Milton Glaser along with Reynold Ruffins Seymour Chwast and Edward Sorel, founded Push Pin Studios. For 20 years, Glaser and Chwast directed the organization, which exerted a powerful influence in graphic design worldwide.

1960
School of Visual Arts

Glaser taught at SVA for more than half a century, ultimately serving as acting chairman of the Board starting in 2007.


Mr. Milton Glaser
The Push Pin Studios
136 East 31 Street
New York 16, N. Y.

Dear Mr. Glaser:

This is to confirm your appointment to the School of Visual Arts. Your first class session commences Tuesday, June 7. As you know, there are two sessions during the summer. The first session is to be held every Tuesday from June 7 through July 5 through August 30.

I shall be delighted to see you when you return from your trip abroad. With all good wishes,

Sincerely yours,

ELIAS H. BROOKS
DIRECTOR

MORE

Milton on Film

Our Top Five Picks

In his life, Milton Glaser was known not just as a great artist but a great talker, too. Here are some videos of Glaser in his own words that are available online—and an animated curio from earlier in his career.

1

To Inform and Delight

In this hour-long 2008 documentary, directed by Wendy Keys, Glaser waxes philosophical on drawing, education, inexpensive restaurants and New York City, among other topics.

2

Inside New York's Art World: Milton Glaser, 1978

In this YouTube time capsule, Glaser talks about his time as a student of artist Giorgio Morandi, art-historical references in his work and the process and challenges of designing a magazine.

3

Designing SVA Theatre

Glaser's design for—and the construction of—the exterior, marquee and interiors of the SVA Theatre is the subject of this 18-minute 2017 documentary by BFA Design faculty member Nada Ray.

4

Milton Glaser Draws & Lectures

Available on Vimeo, this five-minute video, filmed in 2006, stays on Glaser's hand as he sketches a portrait of William Shakespeare, all while talking about the importance of drawing—for his own practice and for humanity.

5

Mickey Mouse in Vietnam

Glaser collaborated with director Lee Savage to create this underground anti–Vietnam War cartoon in 1969. In the span of one minute, Mickey Mouse sees a military recruitment ad, enlists and is promptly killed.

Meeting Milton for the First Time

JAMES McMULLAN
Illustrator and former SVA faculty member

It was a weekend in 1963. I needed a photocopy of an illustration and, because I knew Seymour Chwast from a life-drawing group, I called the number for Push Pin Studios hoping to use its photostat. Milton answered the phone. Even though I was momentarily intimidated to be talking with this famous man, I boldly told him the reason for my call. He said he wasn't sure if he knew how to use the machine but I was welcome to come over. We struggled together to figure out the controls and finally got a copy. I don't know if it was the bonding over our technological ineptitude, but a few months later Milton seemed pleased to ask me to join Push Pin.

On Target: Milton as Mentor

SVA NYC

"Whatever happened to your pill bottle project?" Milton Glaser asked Deborah Adler, a designer he recently hired. The project he was referring to—Adler's master's thesis design of color-coded prescription packaging—would end up at Target, and help launch Adler's young career.

"I had put it away," she recalls. "Milton said, 'I'd really like to see this happen in my lifetime.' The fact that he believed in me was crucial. From there, I knew it was going to happen; nothing was going to stop me from getting those pill bottles into the world."

Adler first met Glaser in 1999 as a student in his night course Design and Personality. "He taught me how to open my mind and think differently," she says. "He was the best teacher I ever had." Following the course, she would enroll in SVA's MFA Design as Entrepreneur program. After graduating, Adler chanced into Glaser at a conference and, lip quivering, asked if he was hiring. He wasn't, but a few months later, a position opened up. "I think I took a bit of a salary decrease, but I didn't care—I was going back to school," Adler beams.

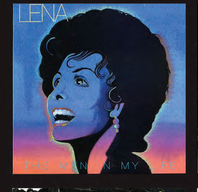
She learned a lot working with Glaser (lessons she uses to this day as principal of Adler Design): how to run with a small, nimble team; how to have a work-=life balance; and the importance of maintaining connections. "He had really strong relationships with people," she says, "with clients, with lifelong friends and with his team."

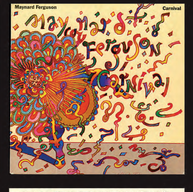
Glaser tapped into those relationships to get Adler and her pill bottles a meeting at Target's headquarters in Minneapolis—and he also accompanied her. "He hadn't been on a plane in three years," Adler remembers. "But he got on that plane because he believed in this idea. I think it really helped get this idea into the world."

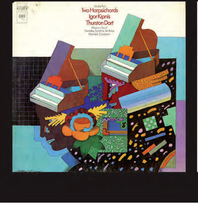
Clear Rx
The color-coded prescription pill system was inspired by Deborah Adler's grandmother taking the wrong medication.

"His mentorship formed the backbone of my career in so many ways."—Deborah Adler

THE MAN AND THE MUSIC







WHERE

do the twangy roots of Doc Watson, the blues of Lightnin' Hopkins and the Broadway showstoppers of *The Wiz* meet? What does the swooning R&B of B.B. King share with the lo-fi story-songs of Townes Van Zandt?

Milton Glaser is the common thread. Over his career, the designer created the art for more than 100 albums, building a genre-spanning portfolio that vividly communicates the sonic textures of everything from classical symphonies to pop to acoustic psych-folk.

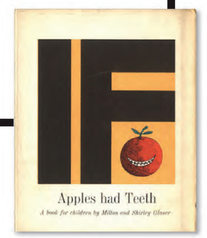
This array of eye-catching covers, housed in the Milton Glaser Design Study Center and Archives at SVA, is as varied as the music it advertises. There's the bombastic confetti explosion of Maynard Ferguson's *Carnival* (1978), the cool-blue portrait of Lena Horne for *The Men in My Life* (1988) and the old-fashioned tin-type collage of *The Peter, Paul and Mary Album* (1966). Many of these releases were on record labels run by Glaser's friend (and Townes Van Zandt's producer) Kevin Eggers, for whom Glaser also designed branding, ephemera and, in 1971, a wedding invitation. For more information, visit archives.sva.edu.

Designer's Journey

(Continued)

1957
Marriage and Italy

Just months after their wedding, the Glasers left for a year's sojourn in Italy. Above, wife Shirley shares a taste of her zuppa di fagioli with her new husband.



1960
If Apples Had Teeth

The first children's book that Glaser and Shirley worked on together.

1966–1977
Underground Gourmet

Milton Glaser and Jerome Snyder teamed up to write the column "The Underground Gourmet" as a guide to finding great inexpensive meals in New York City. It was, and still is, one of the most popular columns in *New York* magazine, though Glaser ceased writing for it in 1977. The column would also generate printed guides and cookbooks.

1968
New York Magazine

In 1968, Milton Glaser and Clay Felker founded *New York* magazine. Glaser was president and design director until 1977. The publication became the model for city magazines.

1974
Milton Glaser, Inc.

Milton Glaser, Inc., was established in 1974 in Manhattan and produced work in a wide range of design disciplines, such as corporate identities (logos, stationery, brochures, signage, website design and annual reports), environmental and interior design (exhibitions, interiors and exteriors of restaurants, shopping malls, supermarkets, hotels and other retail environments), packaging (food and beverages) and product design. Some of the firm's clients have included Brooklyn Brewery, JetBlue, Target, AMC, Coach, Eleven Madison Park, Alessi, Juilliard, the Rubin Museum of Art, Theatre for a New Audience, Bread Alone, Philip Roth and the School of Visual Arts.

MILTON GLASER

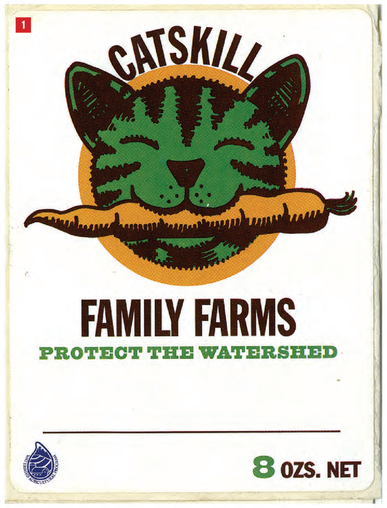
MORE

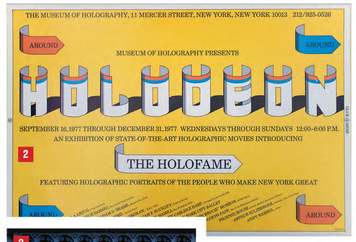
Love All Over New York

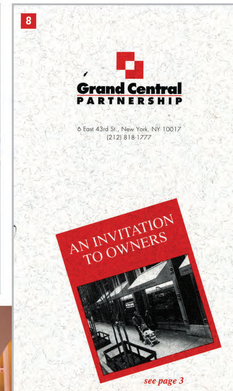
Milton Glaser's most iconic work is the I ♥ **NY** logo, conceived in 1976 when the city was struggling financially and seeking to attract more visitors. However, Glaser, who was born in the Bronx and educated at both the High School of Music & Art and Cooper Union in Manhattan, was perpetually focused on improving the lives of actual New Yorkers. From magazines to museums and concert halls to schools and stores to restaurants and beer to even a subway station, his visual imprint is everywhere. Here's a selection of the New York City (and state) projects Glaser worked on over the course of his career in the city he loved.

Captions

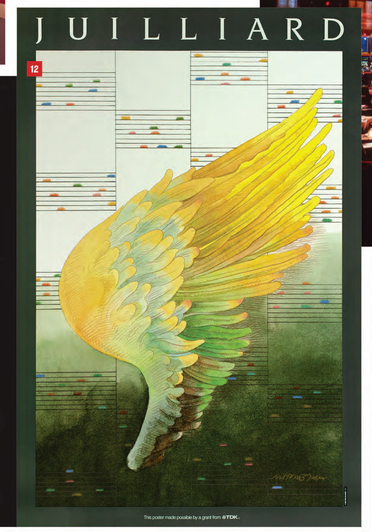
1. Catskill Family Farms packaging, 1986
2. Museum of Holography poster, 1977
3. Trattoria Dell'Arte, 900 Seventh Avenue exterior
4. The Corner (World Trade Center), c. 1974
5. Stony Brook University Bicycle Race mural, 1998
6. Woodstock Film Festival, 2009
7. Childcraft, 150 East 58th Street logo, interior design, 1970
8. Grand Central Partnership newsletter, 1994
9. The Cooper Union exhibition , 1984
10. Middle College High School at LaGuardia Community College poster, 1994
11. Rainbow Room at 30 Rockefeller Plaza, 65th Floor, logo, proprietary alphabet, menus, china, interior design, c. 1987
12. Juilliard poster, 1987
13. I ♥ **NY** event with Governor Hugh Carey, c. 1976
14. Rubin Museum of Art, 150 West 17th Street, logo, interior details, gilded copper wall at entry desk, series of prints, c. 2004
15. Big Kitchen (World Trade Center), 1974
16. Mahalia Jackson at Lincoln Center poster, 1967
17. Brooklyn Brewery identity, c. 1988
18. St. Regis Old King Cole, 2 East 55th Street, menu, china
19. Russian Tea Room 150 West 57th Street, c. 1972
20. Jean Georges, 1 Central Park West, logo, menu, letterhead
21. Screaming Media logo
22. Windows on the World (World Trade Center), 1976
23. Astor Place subway station, c. 1982
24. Theatre for a New Audience poster, 1999
25. Aurora, 60 East 49th Street, logo, interior design, c. 1986
26. Grand Union supermarket, East 86th Street store
27. DC Comics

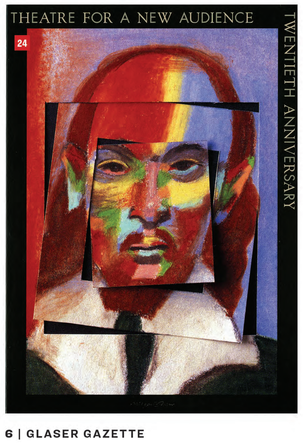


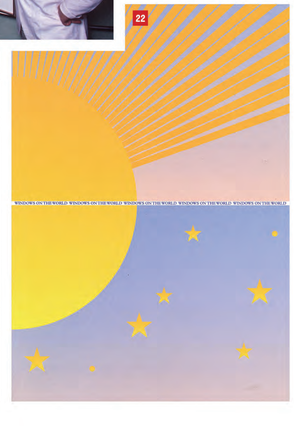


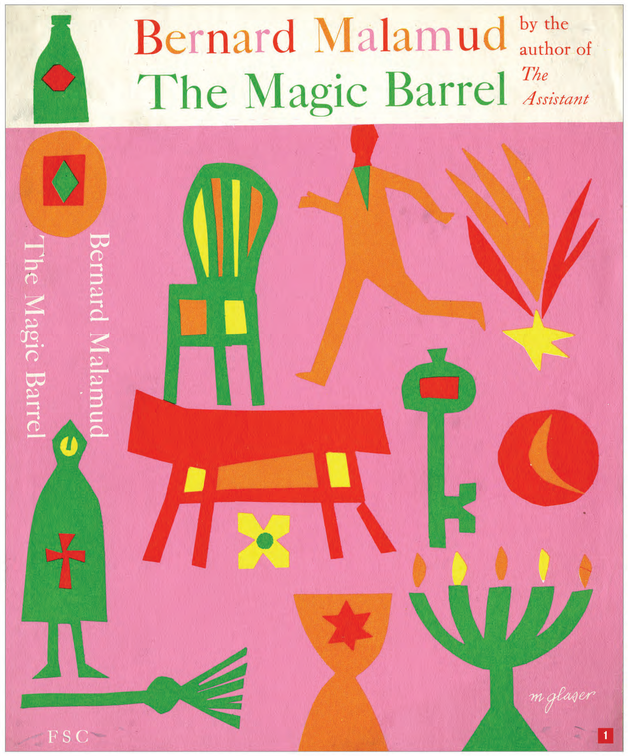


Milton ♥ NY



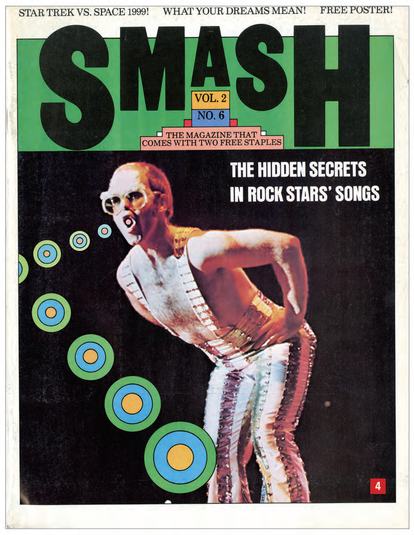


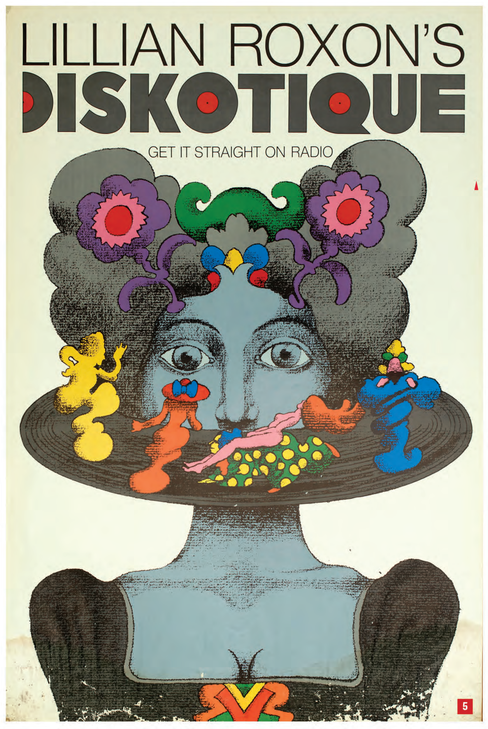




Glaser's Great Gems

The sheer magnitude of Milton Glaser's brilliant output is hard to fathom. You're probably familiar with Glaser's Dylan poster or his **I ♥ NY** logo, but he's also responsible for thousands more works you may never have laid eyes on. The Milton Glaser Design Study Center and Archives at SVA contains all of it: unseen book jackets and album covers, rare posters and original art for unproduced projects. These are just a few hard-to-find and mostly unknown pieces from our collection:





BOOK JACKET

1. The Magic Barrel

Glaser's 1958 book jacket for Bernard Malamud's *The Magic Barrel* contains a lovely homage to Henri Matisse's cutouts.

PORTRAIT

2. Jimi Hendrix

It's unknown of this Jimi Hendrix portrait was ultimately published anywhere. The original drawing confidently conveys detail through minimal line and contrast.

POSTER

3. Art Love Time & Money

"Art Love Time & Money" was a 1968 poster for the 13th Annual Communications Conference sponsored by the Art Directors Club. Glaser's fascination with 3D design resulted in a sort of mathematical diagram exploring the four things that animate most human activity.

COVER

4. *Smash* Magazine

Smash magazine, "the magazine that comes with two free staples," was a wonderful and short-lived children's magazine of the mid-1970s edited and published by Jenette Kahn. Glaser was the design director, and the graphics were playful in the manner of *Push Pin Graphic*. Much like other groundbreaking children's media of the era (*Sesame Street*, *The Electric Company*, *Zoom*) *Smash*'s tone was fun, smart and curious.

POSTER

5. Lillian Roxon

Lillian Roxon was a trailblazing rock writer of the 1960s and '70s. Her syndicated radio program, Lillian Roxon's *Diskotique*, was pressed to vinyl and sent to radio stations. Glaser's psychedelic poster from 1972 is both elegant and silly.

MILTON'S ROAD TO HELL

Glaser's caution to designers in his famous essay

A few years ago I had the pleasure of illustrating Dante's Purgatory for an Italian publisher. I was impressed by the fact that the difference between those unfortunates in Hell and those in Purgatory was that the former had no idea how they had sinned. Those in Hell were there forever. Those in Purgatory knew what they had done and were waiting it out with at least the possibility of redemption, thus establishing the difference between despair and hope.

In regard to professional ethics, acknowledging what it is we do is a beginning. It is clear that in the profession of graphic design the question of misrepresenting the truth arises almost immediately. So much of what we do can be seen as a distortion of the truth. Put another way, "He who enters the bath sweats."

Finally, all questions of ethics become personal. To establish your own level of discomfort with bending the truth, read the following chart: 12 Steps on the Graphic Designer's Road to Hell. I personally have taken a number of them.

1. **Designing a package to look bigger on the shelf.**
2. **Designing an ad for a slow, boring film to make it seem like a lighthearted comedy.**
3. **Designing a crest for a new vineyard to suggest that it has been in business for a long time.**
4. **Designing a jacket for a book whose sexual content you find personally repellent.**
5. **Designing a medal using steel from the World Trade Center to be sold as a profit-making souvenir of September 11.**
6. **Designing an advertising campaign for a company with a history of known discrimination in minority hiring.**
7. **Designing a package aimed at children for a cereal whose contents you know are low in nutritional value and high in sugar.**
8. **Designing a line of T-shirts for a manufacturer that employs child labor.**
9. **Designing a promotion for a diet product that you know doesn't work.**
10. **Designing an ad for a political candidate whose policies you believe would be harmful to the general public.**
11. **Designing a brochure for an SUV that flips over frequently in emergency conditions and is known to have killed 150 people.**
12. **Designing an ad for a product whose frequent use could result in the user's death.**

P22 GLASER

BABYTEETH

P22 Reissues Glaser Fonts

This year, P22 Type Foundry, a Rochester, New York–based studio specializing in historic lettering styles, introduced four digital font families based on typefaces created by Milton Glaser in the 1960s and '70s: Babyfat, Babyteeth, Houdini and Kitchen.

P22 BEGAN WORK ON the project in 2019, after principal Richard Kegler heard through a mutual acquaintance that Glaser was unhappy with the subpar knockoffs of his fonts that were circulating online. Collaborating with Glaser and his studio, the foundry worked from the designer's original drawings and phototype proofs while adding characters and styling options to make the typefaces functional, versatile and fun. The Houdini family, for example, includes a fully invisible option, in the spirit of Glaser's stated goal, "to produce a letterform that would gradually disappear." For more information, visit p22.com.

ABCDEFGHIJKLM
NOPQRSTUVWX
YZ !#%&?*$12345

Designer's Journey

(Continued)

1975–1977

Centre Pompidou and MoMA

Glaser's artwork has been featured in exhibits worldwide, including solo shows at both the Centre Pompidou in Paris (1977) , above, and the Museum of Modern Art in New York (1975).

1977

I Love New York

The original taxi sketch, now in the Museum of Modern Art archive, for the ubiquitous and much-copied logo.

I ♥ NY

1982

The Conversation

Glaser and the French artist Jean-Michel Folon were great friends over a long period of time. They decided to recognize that friendship by creating a book where one would start a drawing and the other would finish it. It's an accordion fold that celebrates an affectionate relationship.

Photo: Cosmos Sarchiapone.

1983

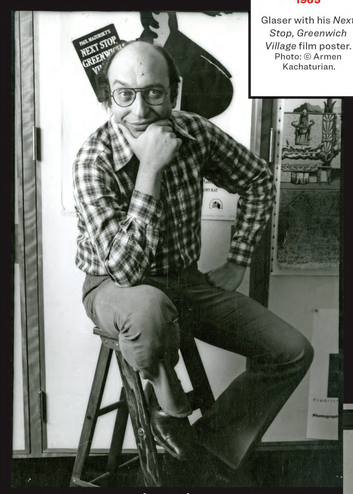
WBMG

In 1983, Glaser teamed with SVA alumnus Walter Bernard to form WBMG, a publication design firm located in New York City. WBMG was responsible for the complete redesigns of three major newspapers including *The Washington Post*. It consulted on design projects for *The Los Angeles Times*, *The Boston Globe* and *New York Daily News*, among others. Magazine clients include *Time*, *U.S. News & World Report*, *Adweek* and *The Nation*.

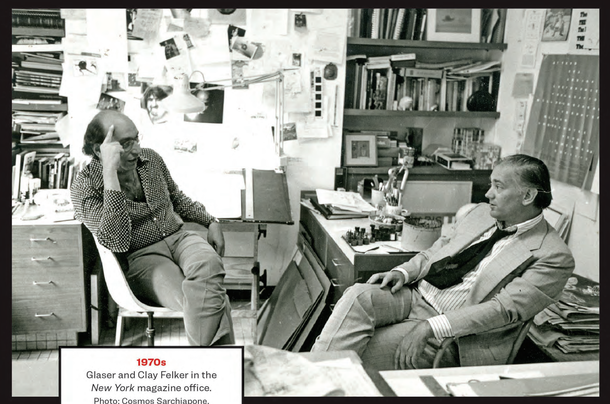
MORE

STYLE FOR ALL SEASONS

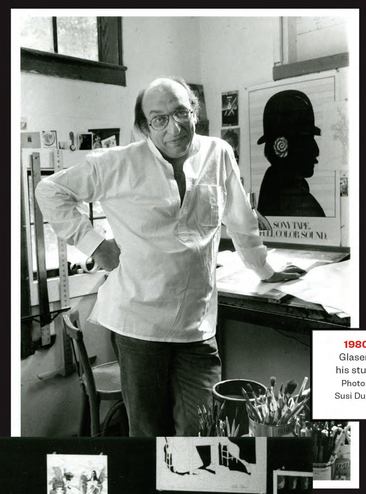
1965
Walter Bernard and Glaser in front of 207 East 32nd Street.
Photo: Cosmos Sarchiapone.



1965
Glaser with his *Next Stop, Greenwich Village* film poster.
Photo: © Armen Kachaturian.



1970s
Glaser and Clay Felker in the *New York* magazine office.
Photo: Cosmos Sarchiapone.



1980s
Glaser in his studio.
Photo: © Susi Dugaw.

Glaser was an imposing presence who always managed to look both put together and comfortable. He was rarely without his Panama hat, unafraid of a white suit and did not shy away from a nattily tied scarf. Whether in denim or linen, Glaser was cool, confident and never overly formal.

1970s
Glaser with Claes Oldenburg.
Photo by Cosmos Sarchiapone.

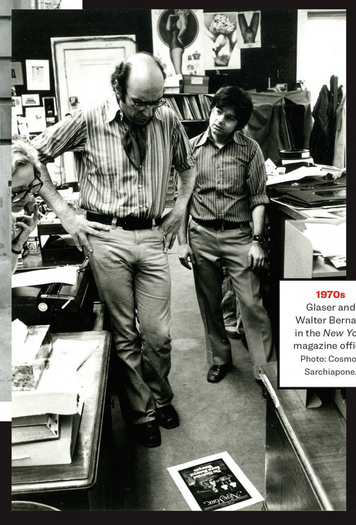
1970s
Glaser and James McMullan.

1970s
Glaser works a trench coat.

1970s
Glaser in his trademark hat.

1970s
Glaser and Saul Bass.

1960s
Glaser and George Leavitt in front of East 32nd Street.



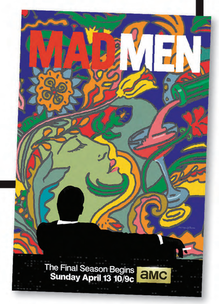
1970s
Glaser and Walter Bernard in the *New York* magazine office.
Photo: Cosmos Sarchiapone.

Designer's Journey
(Continued)

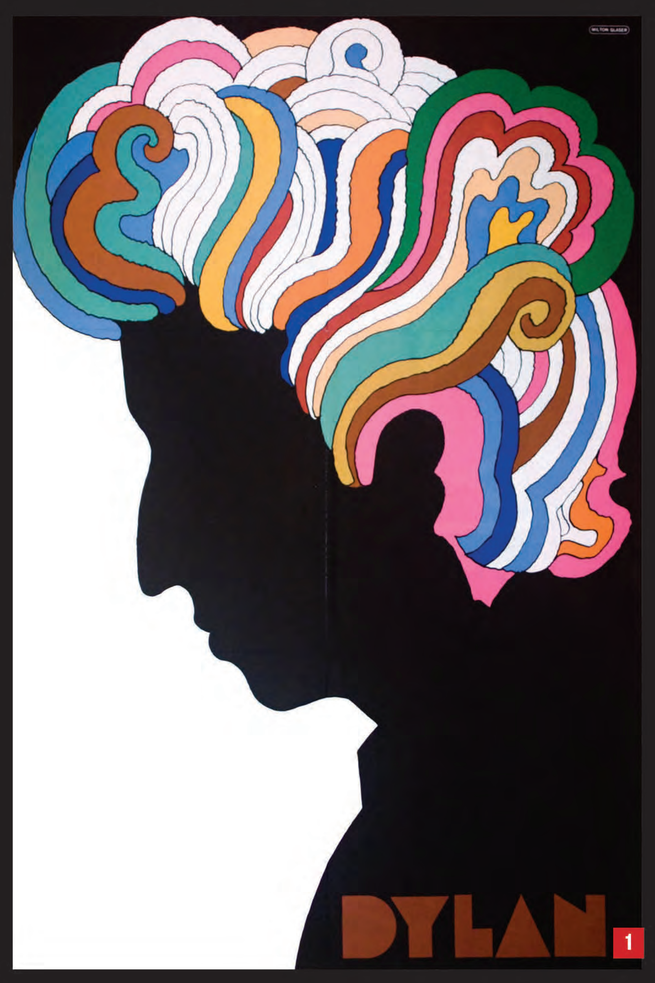
1989
Morandi
Glaser's mentor, Giorgio Morandi, shared a show with him, sponsored by Olivetti in Bologna.

2009
The National Medal of Arts
President Barack Obama presented the National Medal of Arts to 10 recipients for their outstanding achievements and support of the arts. The medals were presented by the President and First Lady Michelle Obama in an East Room ceremony at the White House. The National Medal of Arts is a White House initiative managed by the National Endowment for the Arts. Each year, the NEA organizes and oversees the National Medal of Arts nomination process and notifies the artists of their selection to receive a medal, the nation's highest honor for artistic excellence.
"I wish my mother was alive to see this," Glaser later told friend and SVA colleague, Steve Heller, for *Print* magazine.

2014
Mad Men
Matthew Weiner, creator of the acclaimed series about a fictional 1960s advertising firm, tapped Glaser—who was a working designer during the period the show portrays—to create ads for the show's final season.



2017
To Dream Is Human
Glaser created the greatest number of posters for SVA's long-standing "Subway Series." This piece, a nod to immigration and "Dreamers," was part of a trio that displayed Glaser's commitment to justice through social engagement.



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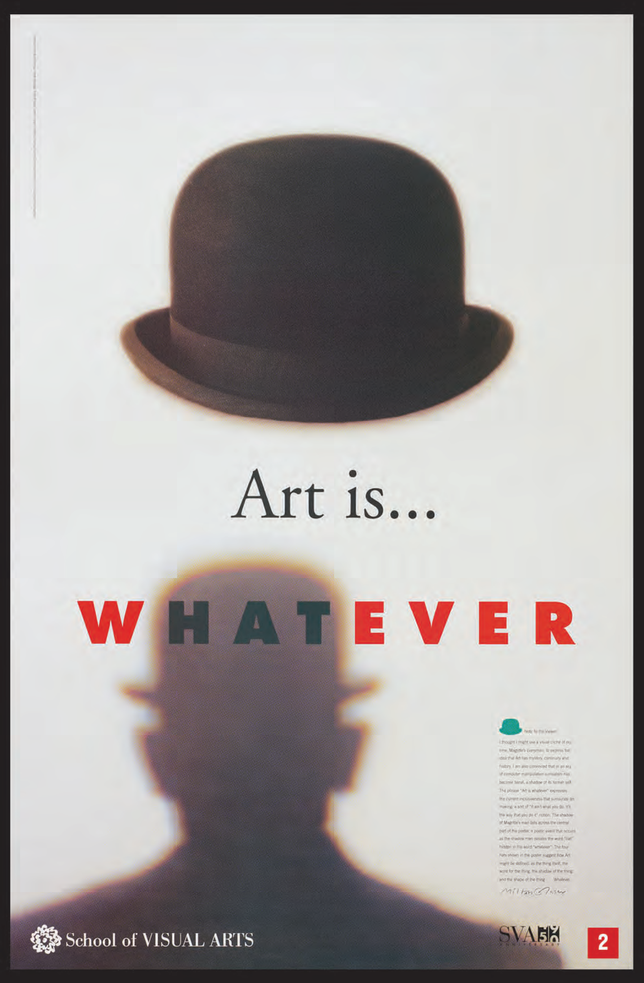

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Art-Historical Inspiration

Push Pin Studios—the revolutionary design studio founded by Glaser, Seymour Chwast, Ed Sorel and Reynold Ruffins—mined art-historical styles and made them new in ways that were witty and thoughtful. Glaser, who spent a Fulbright year studying with Italian artist Giorgio Morandi, drew inspiration from the gamut of visual history; some references were clear homages, while others were like hidden Easter eggs. Whatever the nature of the allusion, Glaser found countless ways to reimagine and recon-textualize the artists and works that had brought him so much pleasure.

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Captions

1. *Bob Dylan* poster for Columbia Records, 1966. The iconic work was inspired by Duchamp, art nouveau, and Islamic art.
2. *Art is . . . Whatever* poster for SVA, 1996. Rene Magritte's beloved bowler hat is front and center.
3. *Aretha* poster for *Eye* magazine, 1968. Stylistically Deco, with a hint of Henri Matisse's cutouts.
4. Piero di Cosimo, *A Satyr Mourning Over a Nymph*, c. 1495. Image © The National Gallery, London.
5. Olivetti Valentine (*Mourning Dog*, after Piero di Cosimo) poster, 1968.
6. Olivetti Valentine poster, 1968.
7. Francesco di Giorgio Martini. Studiolo from the Ducal Palace in Gubbio, 15th century. Image © The Metropolitan Museum of Art. Image source: Art Resource/NY.
8. *New Maps of Hell* by Kingsley Amis book jacket, 1960.
9. Joan Miro, *El Sol (The Sun)*, 1949. © Successió Miró Artists Rights Society (ARS), New York/ ADAGP, Paris 2021. Image © The Museum of Modern Art. Image source: Art Resource/NY.
10. After George Seurat*: A Sunday Afternoon on the Island of La Grande Jatte*, 1977. Used in Design/Research Summer Living Collection/Garden Party promotion.
11. Olivetti Lexikon 83 DL poster, 1977. Glaser references surrealism and early perspective drawings.
12. *A Drawing Lesson* poster for SVA, 1995. Using a photo, Glaser drew Henri Matisse sketching a swan.

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