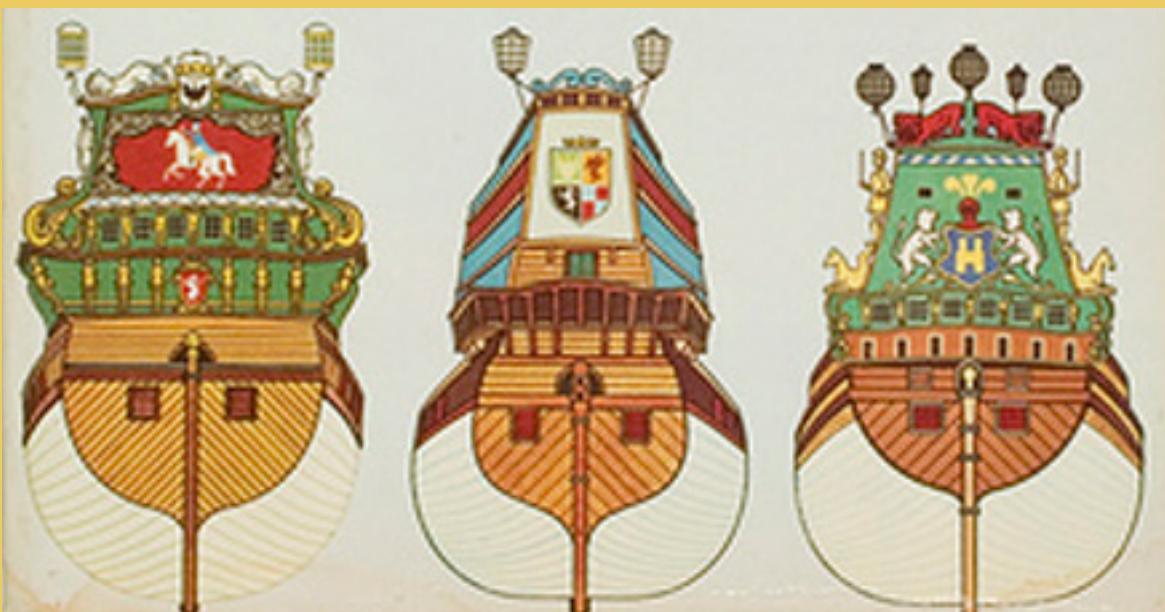


# Graphic Designer Weekly

presents “Erik Nitsche Meets Milton Glaser”, an  
introspective biographical look into the past



# TABLE OF CONTENTS

ERIK NITSCHE:  
PAGES 2-6

MILTON GLASER:  
PAGES 7-13

GENERAL DYNAMICS annual report 1956

# The Life and Times of Erik Nitsche

Erik Nitsche was born into a family of photographers, but he did not follow the family tradition. When Erik Nitsche entered the world of graphic design in the 1930's he was thrust into the height of the Art Deco period. Born in Switzerland, Nitsche paired the style of the time period with classic Swiss sensibilities to create a hybrid art form all his own. He began working in Paris doing illustrations for various newspapers and magazines for Maximilien Vox. A few years after being hired Nitsche fled Europe, along with many other artists as World War II approached. He chose to come to the United States to continue his career. It was in Hollywood that Nitsche began his ascent toward the American dream.



He designed a set for a musical and quickly decided that he was destined for something else. He set off for New York to find out exactly what he could do. During the first decade of his career in New York Nitsche worked as a freelance graphics designer. Being Swiss garnered him jobs that he may not have gotten without his heritage. Swiss designers are known for their orderly, rational designs. These designs were rising to prominence during the 1940's and gained great influence during the mid-century era.



During this time period Nitsche worked for several leading American magazines, including Harper's Bazaar, Life and Vanity Fair. Working for these magazines helped launch his American career. In 1940 Nitsche was hired as art director for Air Tech and Air News magazines. Because he has full control over the graphics these magazines reflected his Swiss love of the mechanical and Nitsche's own focus on lines. During the 1940's he worked as art director for many different publications, but he never stayed in one place long.

Nitsche believed that he was not meant to work in an office and thus changed jobs with greater frequency than most people do. In the early 1950's he moved from New York to Ridgefield, Connecticut.

Here,

Nitsche

had to

rebuild his

client base

and became

connected

with The

Gotham

Agency.

The Gotham

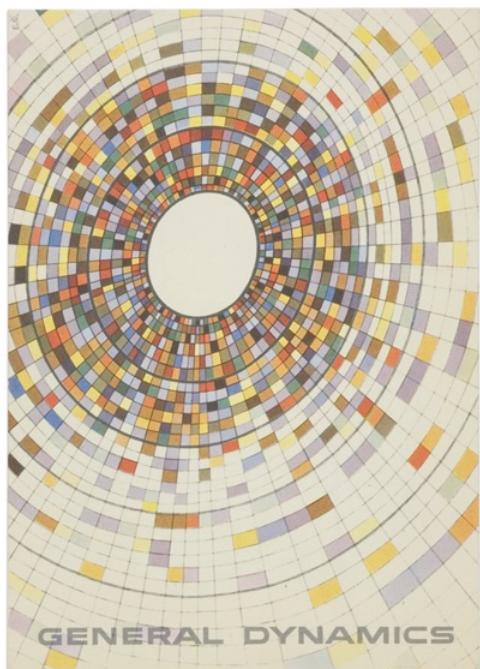
Agency had

the General

Dynamics

account.

At the time General Dynamics was focusing on purveying an image of peace that superseded its development of atomic weapons. Nitsche was given the office of art director for General Dynamics in 1955 and began building the company's image from the ground up. General Dynamics' 4



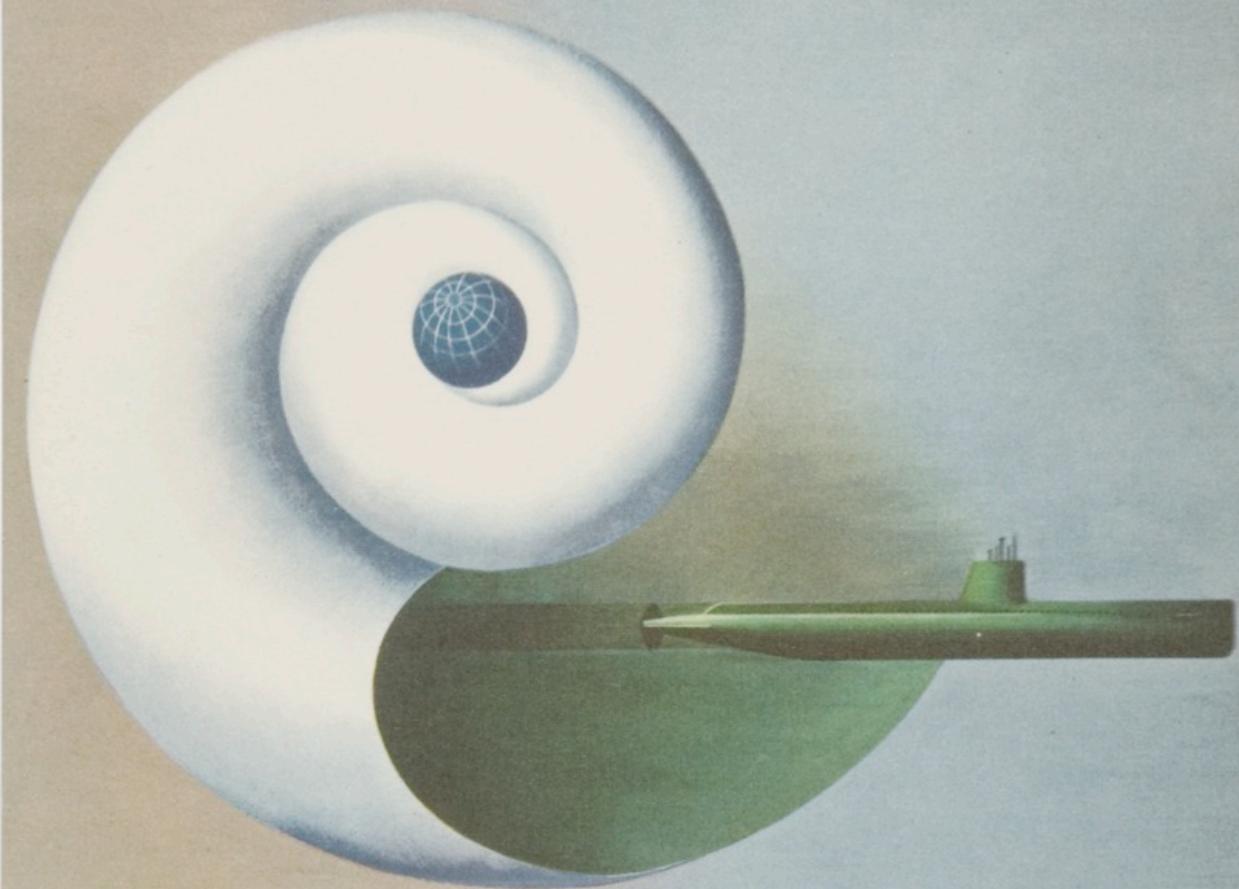
projects, like the world's first atomic submarine, were so top secret that Nitsche was not given specifics when designing for them. Instead, he was given vague descriptions. This allowed him to include a poetic imagery to instruments originally intended to create mass destruction. This poetic look at General Dynamics' inventions allowed the public to accept and even support them because they did not portray negative connotations. This lead to a five year collaboration between Nitsche and General Dynamics that created an entirely new, successful identity. Nitsche's largest piece from this time is

"I WAS A SWISS IN THE GRAPHIC ARTS I HAD NO PROBLEM. I WALKED INTO PLACES LIKE HARPER'S BAZAAR AND TOWN & COUNTRY AND GOT WORK IMMEDIATELY." -ERIK NITSCHE

entitled 'Dynamic America' which is a book detailing the company's historical background. In 1960 Nitsche returned to Geneva and founded ENI (Erik Nitsche International). He produced many books such as books on astronomy, chemistry, aviation, and a history of music among others. At the end of his career Nitsche moved from Paris to Ridgefield to Munich and continued designing. He died November 10, 1998.



In 1998 Nitsche was inducted into the New York Art Director's Club Hall of Fame. In hindsight, he was a front running influence to Modernist design. He influenced young designers from the 60's and 70's.



Never though did Nitsche follow blindly the design trends of his heyday. He focused on what he felt. He included restlessness in his Modernist work that fuses his classical influences with contemporary aesthetics.

**GENERAL DYNAMICS**

# THE MILTON GLASER STORY



MILTON GLASER WAS BORN JUNE 26, 1929 IN THE BRONX IN NEW YORK CITY, NEW YORK. HE ATTENDED THE HIGH SCHOOL OF MUSIC AND ART IN NEW YORK FROM 1943 TO 1946. HE THEN CONTINUED HIS STUDIES AT COOPER UNION FROM 1948 TO 1951. HERE HE FOCUSED ON HIS ART AND IN THIS STIMULATING ENVIRONMENT COMPLETED HIS TRAINING.

**"TO DESIGN IS TO COMMUNICATE CLEARLY BY WHATEVER MEANS YOU CAN CONTROL OR MASTER."**

-MILTON GLASER



GLASER BECAME A FULBRIGHT SCHOLAR STUDYING UNDER GIORGIO MORANDI AT THE ACCADEMIA DI BELLE ARTI IN BOLOGNA DURING 1952 AND 1953. SHORTLY AFTER, GLASER FOUNDED PUSH PIN STUDIOS IN NEW YORK WITH SEYMOUR CHWAST, REYNOLD RUFFINS AND EDWARD SOREL. 7

LIBERATED DESIGN PHILOSOPHY AND FOCUSED ON MODERN CULTURE AND HISTORIC STYLES AS INSPIRATION. THE MAGAZINE WAS DRIVEN BY GLASER'S AESTHETIC. HIS DESIGN STYLE WAS PREVALENT THROUGH THE PUBLICATION. MILTON GLASER'S STYLE UTILIZES PSYCHEDELIC COLORS AND HAS A LIGHT, AND

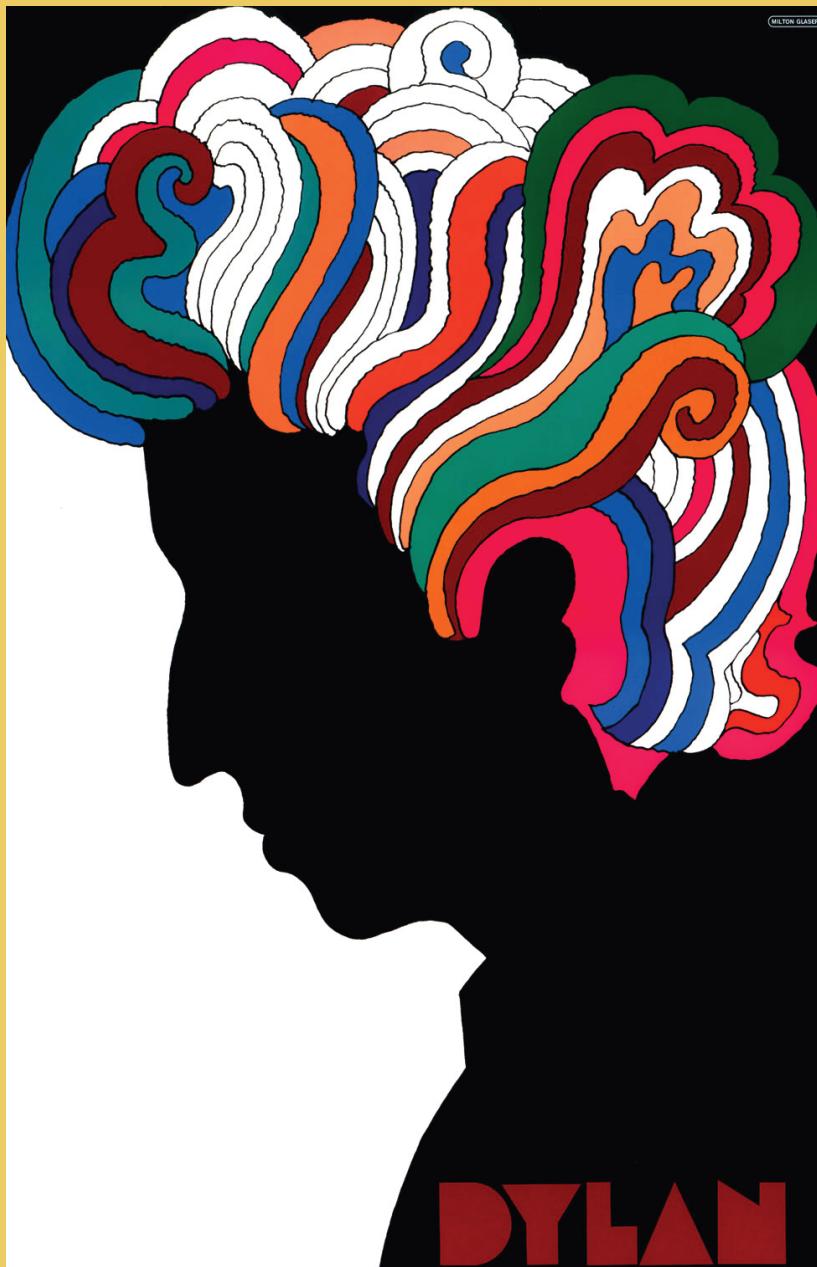


Produced by 1999's Bread and Roses Cultural Project  
and The SEU Greenhouse Cultural Program

PLAYFUL FEEL. HE DESIGNED SEVERAL POSTERS FOR BOB DYLAN, WHICH SKYROCKETED HIS CAREER. HE ALSO CO-EDITED NEW YORK MAGAZINE AND HELPED SET THE PRECEDENT FOR CITY MAGAZINES ACROSS THE COUNTRY. WHEN PUSH PIN

DISBANDED GLASER GLASER BEGAN A GRAPHICS DESIGN STUDIO OF HIS OWN. HIS STUDIO OPENED IN 1974 IN MANHATTAN. AT MILTON GLASER, INC., GLASER BUILT IMAGES FOR CORPORATIONS. HE GAVE

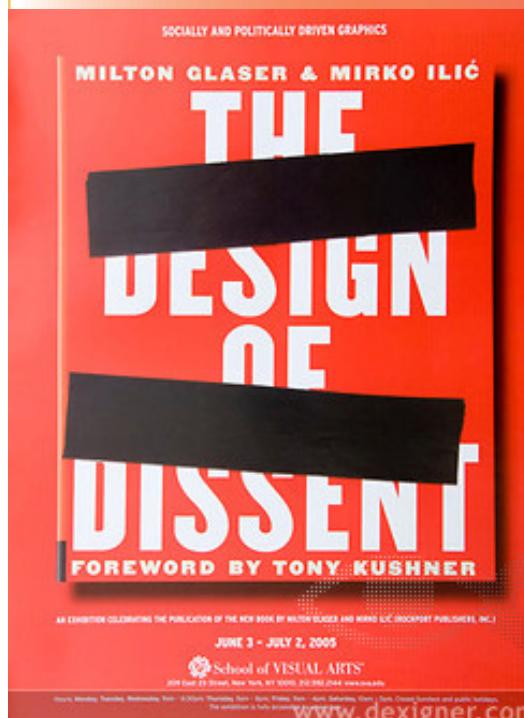
COMPAGNIES NEW PERSONAL IMAGE. GLASER ALSO WORKED AS AN INDUSTRIAL DECORATOR AND NEWSPAPERS FOR MAGAZINES "THE VOICE", DIN DÉS "L'EX-TRÉME" AND IN 1973



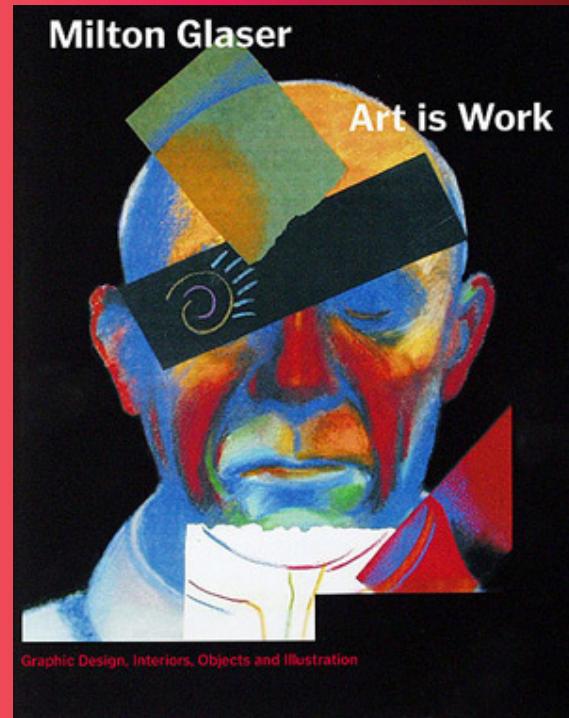
THESE COMPAGNIES NEW PERSONAL IMAGE. GLASER ALSO WORKED AS AN INDUSTRIAL DECORATOR AND NEWSPAPERS FOR MAGAZINES "THE VOICE", DIN DÉS "L'EX-TRÉME" AND IN 1973

CREATED THE ICONIC "I LOVE NEW YORK" SLOGAN WHERE THE WORD LOVE IS REPLACED BY A RED HEART. THIS SLOGAN, DESIGNED FOR NEW YORK'S TOURISM CAMPAIGN, HAS BECOME WORLD

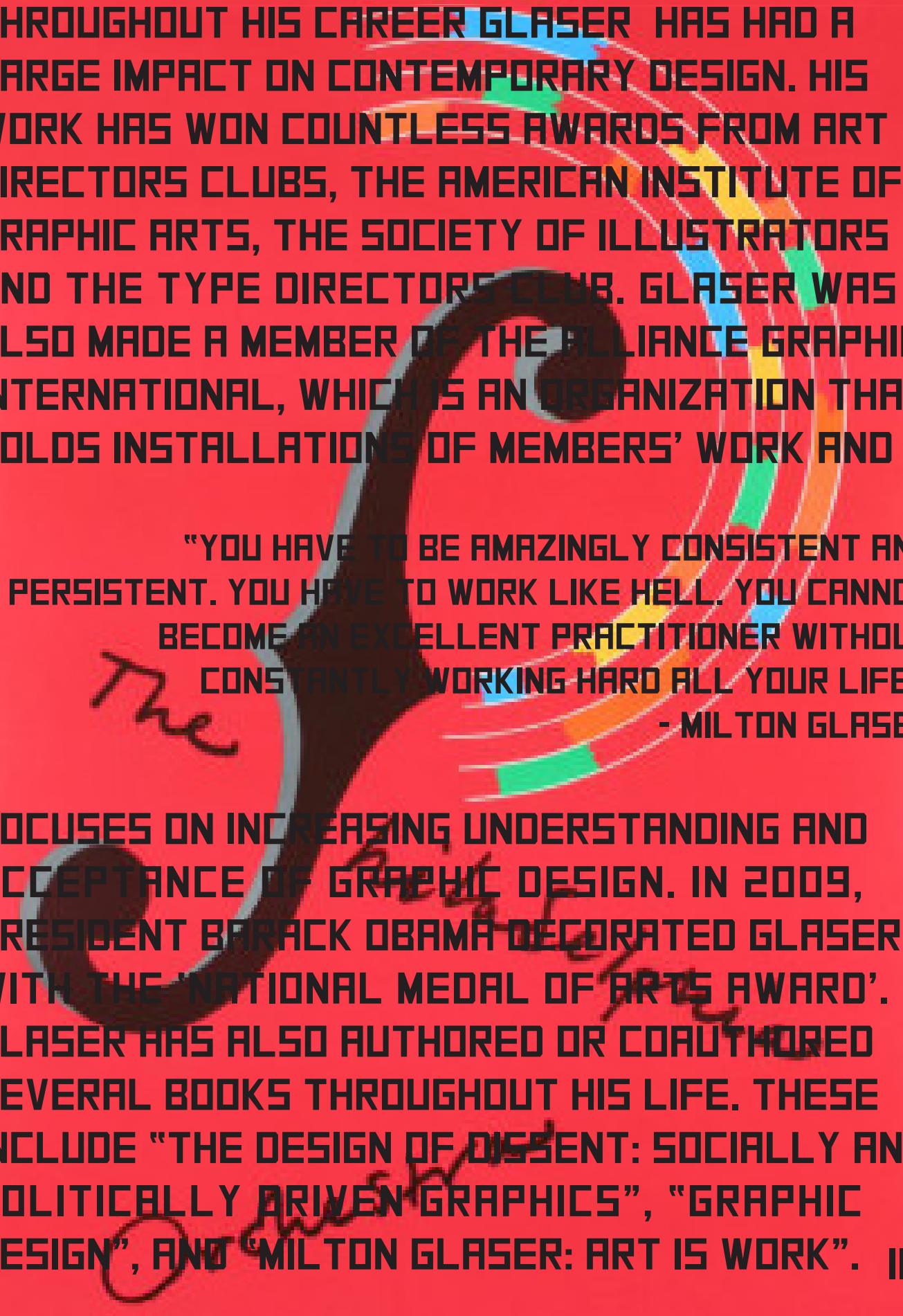
FAIRLY FAMOUS AND HAS BEEN COPIED NUMEROUS TIMES. GLASER WAS MADE AN HONORARY FELLOW AT THE ROYAL SOCIETY OF ARTS IN 1979, WHICH WAS HIS FIRST OFFICIAL RECOGNITION OF HIS TALENT IN THE ART WORLD. IN 1983 MILTON GLASER FOUNDED WBMG WITH WALTER BERNARD. WBMG WAS A COMPANY THAT SPECIALIZED IN MAGAZINE AND NEWS-



PAPER DESIGN. SOME OF THEIR MOST IMPORTANT CLIENTS INCLUDED "LA GUARDIA" IN BARCELONA, "L'ESPRESSO" IN ROME, "THE WASHINGTON POST", "MONEY", AND "BUSINESS TOKYO". IN 1984 GLASER DESIGNED THE POSTER FOR THE WINTER OLYMPICS. GLASER'S WORK HAS BEEN EXHIBITED AT MANY INFLUENCIAL MUSEUMS WORLDWIDE, INCLUDING THE CENTRE GEORGES POMPIDOU, THE MUSEUM OF MODERN ART IN NEW YORK, AND THE



10



THROUGHOUT HIS CAREER GLASER HAS HAD A LARGE IMPACT ON CONTEMPORARY DESIGN. HIS WORK HAS WON COUNTLESS AWARDS FROM ART DIRECTORS CLUBS, THE AMERICAN INSTITUTE OF GRAPHIC ARTS, THE SOCIETY OF ILLUSTRATORS AND THE TYPE DIRECTORS CLUB. GLASER WAS ALSO MADE A MEMBER OF THE ALLIANCE GRAPHIC INTERNATIONAL, WHICH IS AN ORGANIZATION THAT HOLDS INSTALLATIONS OF MEMBERS' WORK AND

"YOU HAVE TO BE AMAZINGLY CONSISTENT AND PERSISTENT. YOU HAVE TO WORK LIKE HELL. YOU CANNOT BECOME AN EXCELLENT PRACTITIONER WITHOUT CONSTANTLY WORKING HARD ALL YOUR LIFE."

- MILTON GLASER

FOCUSES ON INCREASING UNDERSTANDING AND ACCEPTANCE OF GRAPHIC DESIGN. IN 2009, PRESIDENT BARACK OBAMA DECORATED GLASER WITH THE 'NATIONAL MEDAL OF ARTS AWARD'. GLASER HAS ALSO AUTHORED OR COAUTHORED SEVERAL BOOKS THROUGHOUT HIS LIFE. THESE INCLUDE "THE DESIGN OF DISSENT: SOCIALLY AND POLITICALLY DRIVEN GRAPHICS", "GRAPHIC DESIGN", AND "MILTON GLASER: ART IS WORK". ||

