

Push Pin 1957 GRAPHICS



Did you know?
Milton Glaser
designed the
iconic I love
NY logo.

BEFORE PUSH PIN

Seymour Chwast, Edward Sorel, and Reynold Ruffins were all friends graduating college when they came together to create the Push Pin Almanac, a precursor to the Push Pin Graphic. The purpose of the almanac was to showcase what they could do as designers so that they could attract work to freelance on the side. The almanac was published while Seymour Chwast and Milton Glaser were working at Esquire. Upon leaving their job at Esquire, Chwast and Glaser decided to start their own design studio which would be called Push Pin Studios, and both Edward and Reynold also founded the new studio. Building off of their success from the almanac, Push Pin Studios released the Push Pin Monthly Graphic. The graphic served the same purpose as the almanac: to attract clients for work. The biggest difference was production. You can see that the almanac was all type set in one color with some imagery. With the Push Pin Graphic, the group used a bigger variety of colors and really started to make their work centered around the graphic.



Here is a cover of the last Push Pin Graphic. Their use of vibrant color palettes and eccentric imagery was a staple to the Push Pin ideology.

CITATION

<https://www.ebay.com/itm/Push-Pin-Graphic-Magazine-76-December-1978-Animal-Follies-Issue-Vintage/264661039740?hash=item3d9f06fa7c:g:740AAOSwOfxeZdHM>

<https://anotherartsblog.com/2017/10/25/721/>
<https://www.printmag.com/post/the-push-pin-paradigm>

<http://seymourchwastarchive.com/chronology/>

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INTRODUCTION

When influential designers come together to collaborate, influential work is bound to be made. Seymour Chwast and Milton Glaser, two household names at this point, started their careers by founding Push Pin Studios with Edward Sorel and Reynold Ruffins. All four are legendary in the design world; their work can be found anywhere from museums to commercial art for the largest companies such as Coca-Cola and the New York Times Magazine. After its founding, Push Pin Studios soon became a timeless studio known for its deviation from graphic design at the time. Push Pin Studios revolutionized graphic design by straying away from tradition and creating art that was eccentric and by using type in a playful way. The work they created for the Push Pin Graphic, a booklet made to showcase their work and attract new clients, became so popular that it became a reference for inspiration for designers at the time and continues to inspire graphic design to this day.



This is a page from the Push Pin Almanac. The robot with parts of its body being replaced with type and being so integrated with the artwork in a quirky and unorthodox way gave way to the success and was iconic of Push Pin Studios.

MAGAZINE

The Push Pin Graphic is revolutionary for a few reasons. The first is how the studio uses type. As mentioned before, type at the time was used very traditionally; a printer would have type blocks and use those type blocks with black ink, maybe red, maybe something special, and this was still the norm. Push Pin Studios approached type differently, integrating it with the graphic itself. Sometimes the type would be hand created, be overlaid parts of the graphic or even serve as parts of an object in an image. Type was used very emotionally to create feelings in exciting and unorthodox ways.

The graphics themselves were also revolutionary. Faces were exaggerated, shapes were warped and twisted, and everything Push Pin Studios made was graphic in a time where photography and realism were becoming a popular choice for advertising. The Push Pin Graphic grew in popularity due to how wild and different it was from the current traditions and mainstream rules for graphic design.

TODAY

Push Pin Studios was so successful that the founders all created their own successful studios. Charles Schwast has continued the Push Pin Studios legacy through the Nose, a successor to the Push Pin Monthly Graphic. Schwast still functions as the chairman at Push Pin Studios.



An inside example of a Push Pin Monthly Graphic. How they play with the type, especially with 'REPRINTS' inside buckets was revolutionary at the time in the profession of graphic design.