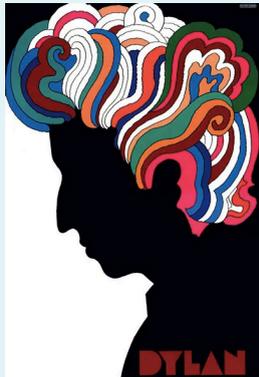


Push Pin Studios

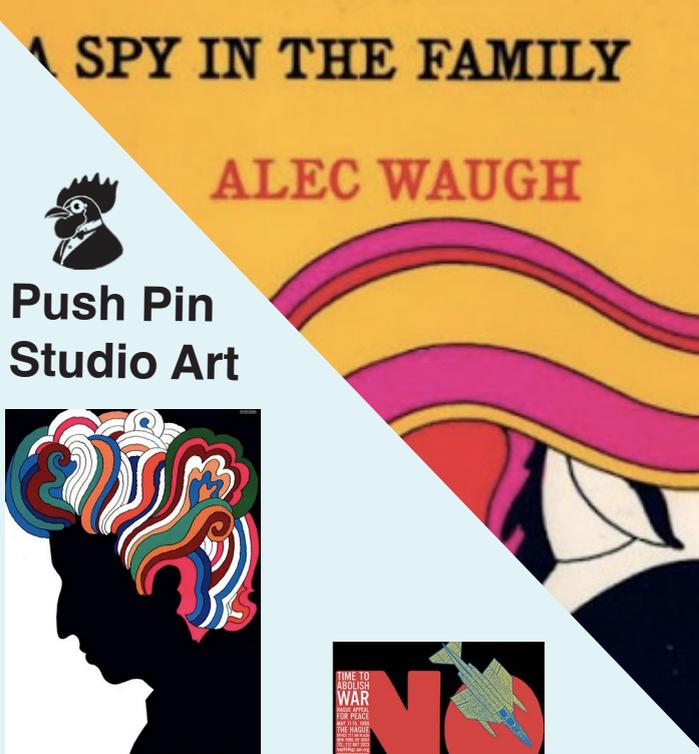
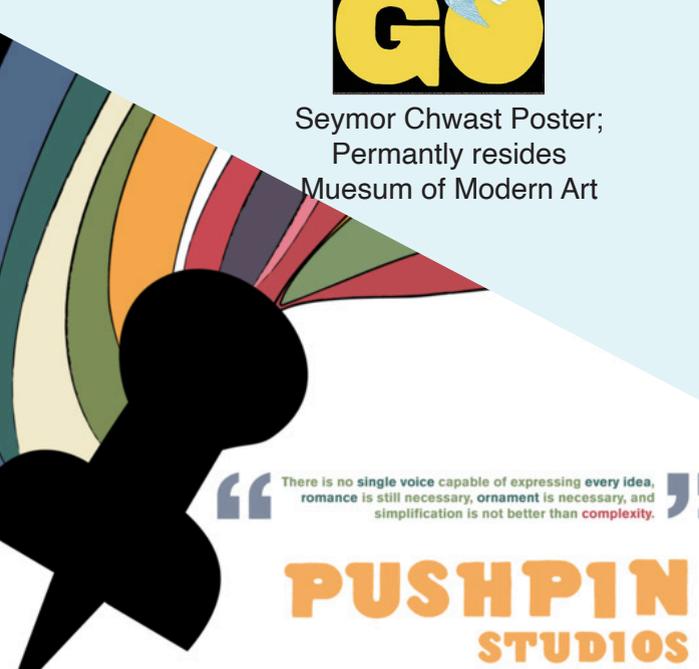
Push Pin Studio Art



Milton Glaser;
Bob Dylan Poster



Seymour Chwast Poster;
Permanently resides
Museum of Modern Art

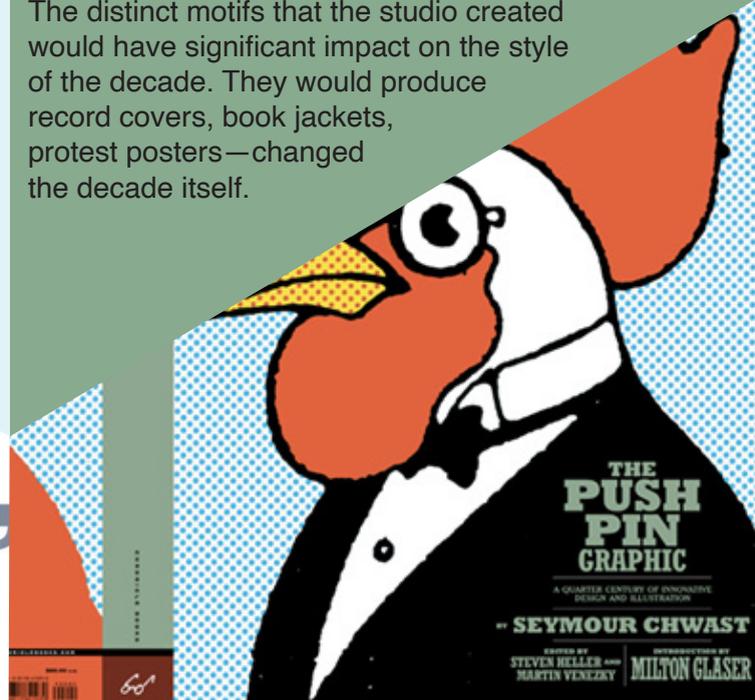


Push Pin Studio Style

The process that in one designer creates the concept, page design, type or lettering, and image for a project and the unique styles created by Push Pin studios defined the 1960s.

The Push Pin Studio style was characterized by brightly colored narrative illustration, with forms exaggerated, flattened and unexpectedly juxtaposed to humorous effect.

The distinct motifs that the studio created would have significant impact on the style of the decade. They would produce record covers, book jackets, protest posters—changed the decade itself.



Push Pin Studios History

After graduation, Chwast, Sorel, and Ruffins developed the Push Pin Almanack. The monthly promotional mailer was designed to drum up freelance business, and its success allowed the fledgling studio to grow quickly.

In 1957, the Push Pin Monthly Graphic made its debut. During the 1960's they challenged the the orthodoxy of the dominant International Typographic Style, offering a witty, eclectic alternative with immediate consumer appeal.

The appeal of Push Pin's graphic design work was in its witty and eclectic viewpoint compared to most graphic design firms at the time. The studio drew inspiration from historical sources, such as Italian Renaissance painting, Victorian letterforms, comic books and primitive woodcut illustrations. The group specialized in book jackets, record covers, posters and magazine illustrations.

After Sorel left in 1956, the group began to publish 'Push Pin Graphic,' a monthly publication that expanded the studio's membership and attracted both clients and notoriety. For decades, Chwast and Glaser ran the studio creating book jackets, record covers, posters, and magazine illustrations in their own unique style. The Push Pin Graphic ceased publication in 1980, due to rising production costs, ending its widely successful run of 23 years and 86 issues.



THE
PUSH
PIN
GRAPHIC
A QUARTER CENTURY OF INNOVATIVE
DESIGN AND ILLUSTRATION
— SEYMOUR CHWAST
EDITED BY STEVEN HELLER AND MARTIN VENEZKY
INTRODUCTION BY MILTON GLASER

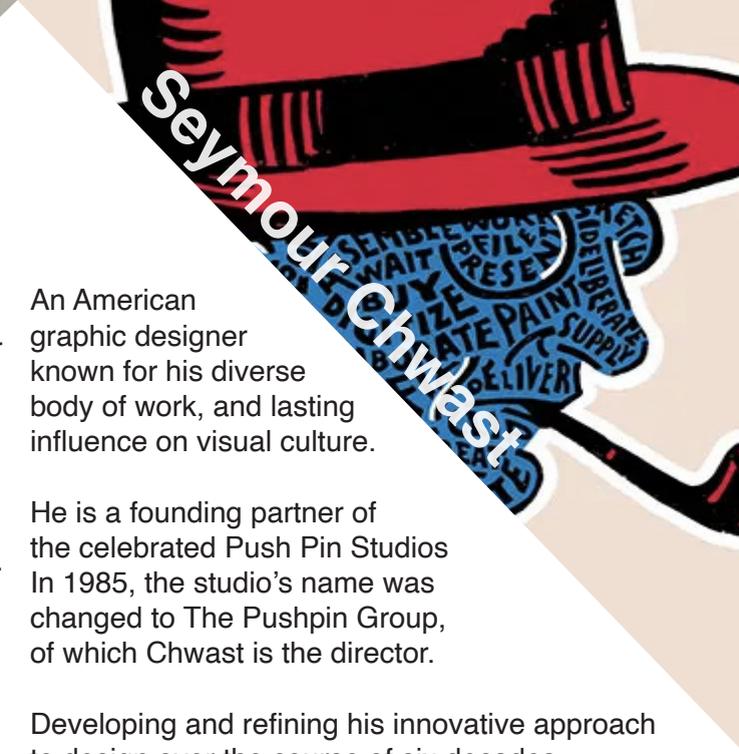


Illustrator, graphic designer, and cofounder of the Pushpin Studio.

Glaser graduated from Cooper Union in New York City in 1951 and studied printmaking with Giorgio Morandi in Italy in 1952–53.

Glaser founded the graphic design firm Pushpin Studio in New York with Seymour Chwast, Reynolds Ruffins, and Edward Sorel in 1954.

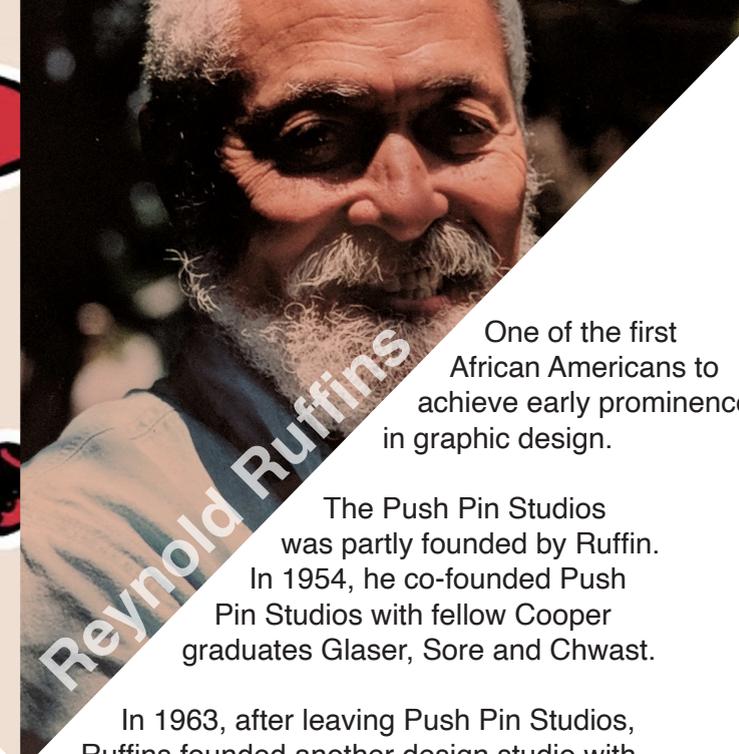
His designs include the I Love New York logo, the psychedelic Bob Dylan poster, and logos for DC Comics, Stony Brook University, and Brooklyn Brewery, and many more.



An American graphic designer known for his diverse body of work, and lasting influence on visual culture.

He is a founding partner of the celebrated Push Pin Studios. In 1985, the studio's name was changed to The Pushpin Group, of which Chwast is the director.

Developing and refining his innovative approach to design over the course of six decades, Chwast's clients include the *New York Times*, *The New Yorker*, *The Wall Street Journal*, *Vanity Fair*, *The Atlantic*, and *Print*, as well as leading corporations, advertising agencies, and publishers both in the USA and abroad.

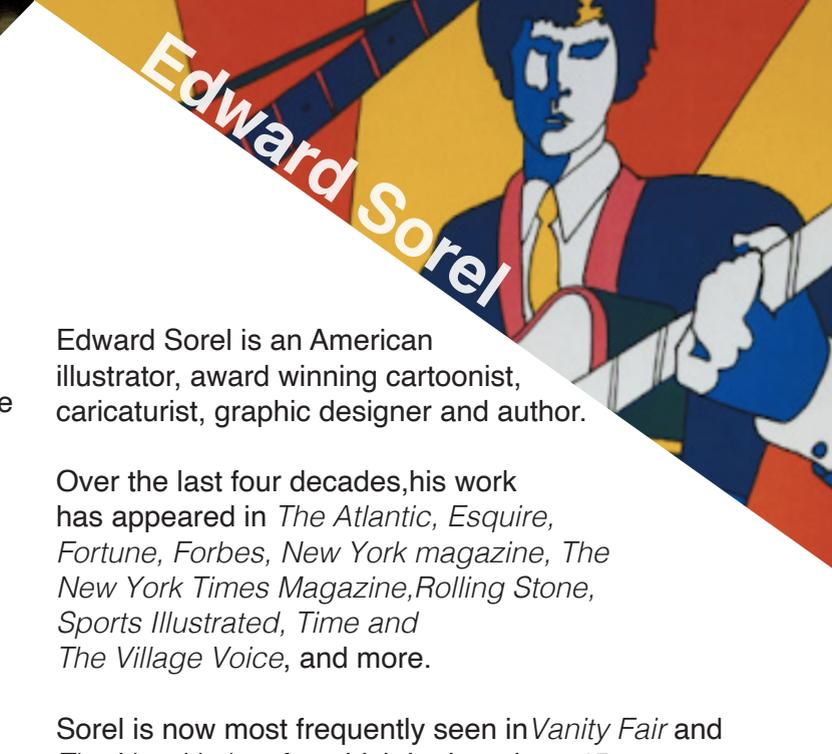


One of the first African Americans to achieve early prominence in graphic design.

The Push Pin Studios was partly founded by Ruffin. In 1954, he co-founded Push Pin Studios with fellow Cooper graduates Glaser, Sorel and Chwast.

In 1963, after leaving Push Pin Studios, Ruffins founded another design studio with Simms Taback a partnership which lasted for more than thirty years. In the Push Pin Studio, as well as the push pin style by "ruffling a few feathers.", Ruffins really impacted the company.

Commercial clients include: AT&T, Coca-Cola, CBS, Pfizer, the *New York Times*, *Time* *Life*, and more.



Edward Sorel is an American illustrator, award winning cartoonist, caricaturist, graphic designer and author.

Over the last four decades, his work has appeared in *The Atlantic*, *Esquire*, *Fortune*, *Forbes*, *New York magazine*, *The New York Times Magazine*, *Rolling Stone*, *Sports Illustrated*, *Time* and *The Village Voice*, and more.

Sorel is now most frequently seen in *Vanity Fair* and *The New Yorker*, for which he has done 45 covers.

