

Brand identity and graphic design

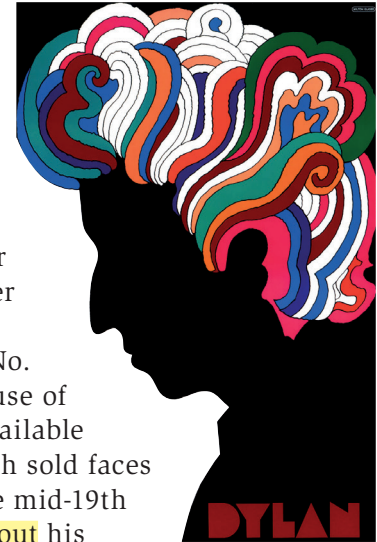
A label or corporate **trademark** is vital to the success of a company. Some **logos** are immediately recognized without a printed word. Not only were logos developed but **brands** were constantly inventing and reinventing their visual image to adapt to a society that was focused on new technological innovations and modern means of communication, travel and entertainment. The success of a company often depends on the effectiveness of its visual materials. Logos are the symbol of any business or company and forms an important part of the brand identity. They are carefully designed to communicate a message about the business, **even if** they are abstract. That's why graphic artists play a more and more important role as time goes by. One of the best-known graphic designers of our times is **Milton Glaser**, the creator of the *I ♥ New York* logo, one of the most familiar American logos of the 20th century. Designed in 1975 **free of charge** at the request of New York Commerce Commission, the rebus formed part of the City's reputation as a tourist destination at a time when many people associated the city with violent crime and urban decay. Something that had never been achieved before took



place: graphic design was used to “rebrand” New York's image. Another of Glaser's successes was the **DC Comics bullet logo**, and an iconic Bob Dylan poster. The Dylan poster became an icon of the rock

scene in the 1960s and eventually sold over six million copies. Born in 1929, Milton Glaser was educated at the High School of Music and Art and the Cooper Union Art School in New York and, via a Fulbright **Scholarship**, the Academy of Fine Arts in Bologna, Italy. He co-founded the revolutionary **Pushpin**

Studios and channelled his energy into the exploration of a wide variety of artifacts embracing various styles. For example, the cover from *The Push Pin Monthly* Graphic No. 24 (1959) makes use of a wooden type available from a press which sold faces dating back to the mid-19th century. **Throughout** his career, Glaser has been a prolific creator of posters and prints. 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. His **flattened**, heavily outlined images **were borrowed** at random from the Italian Old Masters, 19th-century illustrations, comics, advertising and all manner of visual **ephemera**. He designed posters,



at the behest of: *su richiesta di*

to borrow: *chiedere in prestito*

brand: *marca, marchio*

bullet logo: *logo a forma di proiettile*

DC Comics: *Detective Comics (casa editrice di fumetti che ha creato materiale iconografico per personaggi come Superman e Batman)*

ephemera: *orpelli*

even if: *anche se*

free of charge: *gratis*

exhibits: *oggetti d'arte in esposizione in musei o gallerie d'arte, mostre*

to flatten: *appiattare, schiacciare*

firm: *azienda, ditta*

scholarship: *borsa di studio*

throughout: *per tutto/a, attraverso, durante*

trademark: *marchio di fabbrica*

record-sleeves, book illustrations, magazine covers and small advertisements in a witty, inventive style characterized by miscellaneous juxtapositions and revivalist frivolity (e.g. poster of antique head for the School of Visual Arts, New York, offset lithograph, 1964; London, V&A). His work is in the permanent collections of many museums. Glaser is also a renowned graphic and architectural designer with a body of work ranging from the iconic logo to complete graphic and decorative programs for the restaurants in the World Trade Center in New York. He is an influential figure in both the design and education communities and has contributed essays and granted interviews extensively on design.

Among many awards throughout the years, he received the 2004 Lifetime Achievement Award from the Smithsonian Cooper-Hewitt, National Design Museum, for his profound and meaningful long-term contribution to contemporary design practice.

achievement: *traguardo, realizzazione*
award: *premio*
both... and: *sia... sia*
essay: *saggio accademico*
to grant: *concedere*
offset lithograph: *stampa litografica offset*
record sleeve: *copertina di disco*
witty: *arguto*

1a  Decide if the following sentences are true or false.

- | | T | F |
|---|--------------------------|--------------------------|
| a. Glaser was paid a lot of money for the New York logo. | <input type="checkbox"/> | <input type="checkbox"/> |
| b. The city's campaign was a success. | <input type="checkbox"/> | <input type="checkbox"/> |
| c. The aim of the campaign was to change people's perception of the metropolis. | <input type="checkbox"/> | <input type="checkbox"/> |
| d. The rebus must be interpreted as "I heart New York". | <input type="checkbox"/> | <input type="checkbox"/> |
| e. Brand identity is something that has nothing to do with graphic design. | <input type="checkbox"/> | <input type="checkbox"/> |
| f. The person or team employed by the client to develop a new design is called the brand manager. | <input type="checkbox"/> | <input type="checkbox"/> |
| g. The creative process combining art and technology to communicate ideas is called trademark. | <input type="checkbox"/> | <input type="checkbox"/> |
| h. The Dylan poster didn't sell very well. | <input type="checkbox"/> | <input type="checkbox"/> |
| i. Glaser liked Italian classicism. | <input type="checkbox"/> | <input type="checkbox"/> |
| j. Push Pin Studio was a mainstream graphic design firm. | <input type="checkbox"/> | <input type="checkbox"/> |

1b  Now correct the false sentences.

2  **Genius, learning and design according to Milton Glaser. Whether you are a designer, a small business owner or simply someone who thinks 'I need to design my own logo', Milton Glaser has said many things that can help those who want to become a graphic designer. Read the following quotes and answer the questions below.**

- *"We are all born with genius. It's like our fairy godmother. But what happens in life is that we stop listening to our inner voices, and we no longer have access to this extraordinary ability to create poetry."*
 - *"I go to work every morning with the possibility that I might learn something I don't already know... If you look at a problem as an opportunity to show what you already know, it's useless. You should look at every problem and think, 'What can I learn by doing this?' And if you think you can learn nothing, forget about doing it."*
 - *"Solving any problem is more important than being right."*
 - *"Certainty is a closing of the mind. To create something new you must have doubt."*
 - *"Fail more often in order to find out what you're capable of learning."*
 - *"To design is to communicate clearly by whatever means you can control or master."*
 - *"There are three responses to a piece of design – yes, no and WOW! Wow is the one to aim for."*
 - *"The real issue is not talent as an independent element, but talent in relationship to will, desire, and persistence. Talent without these things vanishes and even modest talent with those characteristics grows."*
- a. Which of the above quotes do you like best? Why?
 - b. How would you define genius?
 - c. What do you feel when you create something?
 - d. Who is your favourite artist?
 - e. Do you prefer figurative or abstract painters?
 - f. In your opinion, what is the purpose of contemporary graphic design apart from serving commercial clients?
 - g. Are talented people supported in Italy?
 - h. Do your parents push you to perform? How do you feel about it?
 - i. Have you ever felt like Glaser did going to work while you were going to school? Who is to praise or blame for that?

3  **Insert the right preposition choosing from the ones listed below.**

among • at • between • by (3) • from (3) • in (6) • of (8) • to (2)

..... the 1960s the mid-1970s Push Pin graphics dominated advertising and the print media, and Glaser's work became something a fashionable cult. He advocated the reintroduction basic drawing studies art colleges and 1961 lectured the Pratt Institute, Brooklyn, NY, and the School Visual Arts, New York. He was an active member several art-affiliated organizations. the late 1960s, his forms had become flatter and more brightly coloured, inspired Pop and Op art (e.g. *Mahalia Jackson* poster, offset lithograph, 1967; New York, MOMA), and he restyled a number American and European journals this more contemporary manner. 1968 and 1976, he was art director the *New York Magazine*, which he helped to introduce. 1970, the Musée des Arts Décoratifs, Paris, held a major retrospective Push Pin Studio graphics. the mid-1970s, however, Glaser had left Push Pin to follow his new interests furniture, consumer-products and interior design, as well as to widen his involvement print. 1975 1977, he was vice-president and design director the *Village Voice* newspaper, New York. the numerous sign systems he produced was the one the newly refurbished Rainbow Room, in the Rockefeller Center, New York, 1987.