

## **WHAT OTHERS SAY ABOUT GEORGE LOIS**

“If I hadn't split an egg with my twin brother Irwin, I probably would have been George Lois.”

### **HERB LUBALIN**

“Lois is a four letter word for talent.”

### **HERB LUBALIN**

“George Lois, pioneer, innovator...is an advertising genius... Superman of Madison Avenue...America's master communicator.”

### **NEW YORK MAGAZINE**

“A great Art Director who peers into the American Soul, perceiving our basic needs and wants, and using his perceptions as the basis for advertising.”

### **WASHINGTON POST**

“Lois understood that in celebrity, the media had created a new vocabulary of word and image. But he moved beyond merely chanting big names as endorsers to using them in full sentences, telling stories and cracking jokes. In the process his Big Ideas became Icons.”

### **ESQUIRE, PHIL PATTON**

“George Lois creates the quintessential art form of our media-bombarded culture.”

### **CHICAGO DAILY NEWS**

“George Lois. The one, the only; prodigy, enfant terrible, founder of agencies, creator of legends. The son of a Greek florist continues to attack his life and his craft with the energy and enthusiasm of a young Zorba. George Lois is a genuine advertising superhero.”

### **WALL STREET JOURNAL**

“George Lois revolutionized advertising in the Sixties. His art direction assaulted the staid corporate landscape with arresting visual imagery, catchy phrases and a commando flair for the audacious. He defined (and outraged) the industry.”

## **ESQUIRE**

“In a world increasingly divided between right-brainers and left-brainers, Lois has consistently combined image and word to hit you square between the lobes.”

## **THE NEW YORK TIMES BOOK REVIEW**

“It’s 5:45 am...Adman George Lois can’t wait to get to work. For more than four decades, this son of Greek immigrant parents has had little more on his mind than making the dreams of American businesses come true.”

## **CBS, 48 HOURS, DAN RATHER AND HARRY SMITH**

“... a Runyonesque character named George Lois who swore like a longshoreman but exuded the confidence of a shipping magnate.”

## **FRANK DIGIACOMO, VANITY FAIR, JANUARY 2007**

“An iconoclastic genius...A profane and prolific adman who represents the opposite of the button-down Madison Avenue crowd.”

## **USA TODAY**

“A media Renaissance man...An iconoclastic genius...A legendary advertising guru.”

## **TIME**

“Provocateur...pioneer of a new Business Culture, Counterculture and the Rise of Hip Consumerism. Lois’ ideas and deeds are those which prominent admen of today pay homage.”

## **THE CONQUEST OF COOL, THOMAS FRANK**

“An advertising legend in his own time, Lois has been lobbing cherry bombs into the gentlemanly world of advertising for over four decades.”

## **BUSINESS WEEK**

“George Lois, brash son of Greek immigrants, burst upon the scene in the late '50s and knocked the complacency out of the ad business... a remarkable graphic designer and commentator.”

### **THE NEW YORK TIMES, STEVE HELLER**

“When a Lois idea clicks, it hits like a sock in the solar plexus. Every book he writes promises to become a bible of sorts for the media world.”

### **JOHN BARKHAM REVIEWS**

“The first step in selling is stopping the eye. No one has mastered that rule of advertising as well as adman George Lois. For more than four decades he has married the outrageous to the fantastic.”

### **TIME**

“If I hadn't listened to George Lois in 1985 I'd probably be poor today.”

### **VANITY FAIR, TOMMY HILFIGER**

“Revisiting Lois' works of the '60s, '70s and '80s is the Shock of the Old. And every idea he produces today... is the Shock of the New.”

### **USA TODAY**

“Ad legend George Lois, the original Mr. Big Idea, the creator of a host of classics... has lost none of his passion.”

### **ADWEEK**

“The brash young George Lois was the agent provocateur of advertising's Creative Revolution of the 1960's. Inaugurating a dynamic period in history when breakthrough concepts wit and humor was state of the art, his remarkable legacy continues to set the standard.”

### **NEW YORK TIMES**

“Bob Dylan's Jokerman, created by the brilliant New York Adman George Lois, makes most run-of-the-mill rock videos look like the glorified cola commercials they generally are.”

### **KURT LODER, ROLLING STONE**

“Bob Dylans’ music video, Jokerman, brings forward a revolutionary new look in the genre. Its pioneering design by legendary adman George Lois is a trend-setter.”

## **BACKSTAGE**

“Bob Dylan’s Jokerman video by the great adman George Lois bursts out of the genre!”

## **ADWEEK**

“Bob Dylan helped change the way the 1960s sounded; advertising icon George Lois changed the way it looked. Lois’ groundbreaking art direction revolutionized design the way that Dylan transformed popular music...like Dylan, the audacious Lois fused high and low art, ancient and modern traditions, high-brow and pop culture.”

## **THE PALEY CENTER FOR MEDIA**

“Startling images and street-smart copy.”

## **FORBES**

“Provocateur...pioneer of a new Business Culture, Counterculture and the Rise of Hip Consumerism. Lois’ ideas and deeds are those which prominent admen of today pay homage.”

## **THE CONQUEST OF COOL, THOMAS FRANK**

“If one agrees with the Marshall McLuhan statement that ‘historians and archeologists will one day discover that ads of our time are the richest reflections of our society’, then the advertising and magazine work of George Lois is the revealing mirror of the ’50s, ’60s and ’70s. Lois is surely America’s most resourceful art director and it’s most prolific.”

## **AMERICAN MODERNISM: GRAPHIC DESIGN, 1920-1960**

“The key word in understanding Lois’ approach is simplification. His work over the years, whether in advertising, corporate identity, magazine design, packaging or television, shows a creative directness with a powerful sense of impact gained through wit, irony and ambiguity that made it memorable.”

## **AMERICAN MODERNISM: GRAPHIC DESIGN, 1920-1960**

“The twenty-eight year-old former Doyle Dane Bernbach art director, who confidently opened his own agency, Papert Koenig Lois, was not only the catalyst of advertising’s Creative Revolution, but undoubtedly the agent provocateur, setting the standard by inaugurating a period in advertising history when wit and humor were the state of the art.”

## **DESIGN LITERACY, (UNDERSTANDING GRAPHIC DESIGN)**

“George Lois, the first art director to form his own ad agency (1960), is known for his advertising campaigns with an iconoclastic, even shocking character, combining dramatic graphic layout in combination with images and text that can be humorous or disturbing with powerful impact in both advertisements and immensely popular magazine covers.”

## **THE NEW YORK TIMES**

“Every industry has its stars, and in the world of advertising, George Lois is a Supernova, the original Mr. Big Idea. Since the ‘50s, he’s had a titanic influence on world culture.”

## **BUSINESS WEEK**

“George Lois, the prototypical New York Art Director and merciless, world-renowned adman, a marketing miracle worker whose spontaneous, last-ditch heroics saved Xerox, MTV and USA Today, to name a few.”

## **STOPSMILING MAGAZINE**

“Every industry has its stars, and in the world of advertising, George Lois is a supernova. Since the 1950s, he’s had a titanic influence on Pop culture as the mastermind of unforgettable marketing ideas for big-name corporations, including Xerox and MTV, and made designer Tommy Hilfiger an overnight sensation, as well as creating the most famous magazine covers of all time for Esquire in the ‘60s.”

## **TIMEOUT NEW YORK**

“Since the 1950s, George Lois had a titanic influence on Pop culture as the mastermind of unforgettable marketing ideas for big-name corporations, including Xerox and MTV, and made designer Tommy Hilfiger an overnight sensation, as well as creating the most famous magazine covers of all time for Esquire in the ‘60s.”

## **TIMEOUT NEW YORK**

“In 1960, George Lois left DDB to open his own agency, Papert, Koenig, Lois, establishing a creative agency that would trigger the Creative Revolution and lead the way for other creatives. Overnight, he transformed the role of Art Director from that of design artisan to shaper of ideas, overturning the common perception of advertising as hucksterism, hidden persuasion and subliminal manipulation.”

## **ADVERTISING BY DESIGN, ROBIN LANDA**

“George Lois uses his skills to accomplish what he is being paid for: to sell his client’s wares. In the process he is raising the public’s level of taste by putting before it messages made even more penetrating and effective by his exceptional artistry.”

## **BILL BERNBACH**

“The iconic adman brought a special brand of hard-living, no-bullshit swagger to Madison Avenue (a certain TV show mines his legacy weekly). But Lois matched that swagger with a taste of avant-garde design and an overriding mission: to elevate ads to fine art...he creates modern art that speaks to obsession with consumption.”

## **GQ MAGAZINE**

“Many significant and great minds today worship at the Church of George Lois.”

## **THE HUFFINGTON POST**

“George Lois was one of the primary architects of The Creative Revolution in American advertising in the 1960s – yeah, like on Mad Men. He was a leading force at the world’s first creative agency and co-founded the second.”

## **VICE MAGAZINE**

“George Lois has always been the unconventional leader of the Pop culture melting pot, combining art, sports, literature, war, politics, celebrity, current affairs, and over-arching, universal cultural themes within a singular vision.”

## **JUXTAPOZ MAGAZINE**

“Lois has it, and he flaunts it – he coined that one for Braniff. Whatever Lois does, his hallmark is his audacity. ‘Hell, if you don’t take risks, it’s no fun and you don’t grow...’ and our pop culture is richer for it.”

## **PHILADELPHIA ENQUIRER**

“Jokerman is the most innovative music video from the video age.”

**CLINTON HEYLIN (DYLAN BIOGRAPHER)**

“George Lois’ Jokerman makes most run-of-the-mill rock videos look like the glorified cola commercials they generally are.”

**KURT LODER**

“Bob Dylan helped change the way the 1960s sounded; advertising icon George Lois changed the way it looked. It’s only fitting that their paths have crossed several times since.”

**RON SIMON, THE PALEY CENTER FOR MEDIA**

“George Lois not only transformed the art of the magazine cover at Esquire, he also influenced the look of magazines and, now, the Internet. His influence is everywhere. Somehow, George managed to call on his advertising experience and the inner resources of his imagination, his wit, his politics, and his sheer gall-and out of it came one memorable image after another that not only captured what was in the air, it became the air, it shaped the zeitgeist. Those covers not only understood the uniqueness of figures like Muhammad Ali and Andy Warhol, of race politics and feminism, long before so many others; they became emblems of their time; they were daring in the very best sense. I remember his Sonny Liston covers better than I remember Sonny Liston's fights-and I wrote a book about Sonny Liston! In the world of magazines, his achievement stands with any writer or editor at the same publication. He was as important to Esquire in its time as Harold Hayes or Norman Mailer.

Let me go further: George Lois is an absolute genius. And that's a word so worn out with misuse that I can't stand to use it except in the rarest instances. George's long career is full of delights-his short film about Bob Dylan through five thousand years of art history, for instance-but just take a prolonged look at that string of nearly a hundred Esquire covers from 1962 to 1972. There is not a dud in the lot. Everywhere is the big idea enacted with clarity, precision, and immense humor. What an amazing thing! If you look at New York magazine's best covers today, or if you look at what Francoise Mouly, the cover editor at The New Yorker, has been doing for the past generation, you see the influence of George Lois.”

**DAVID REMNICK**

“George Lois, now somewhere in his mid-80s, is the original “Mad Men” ad man. A profane, Runyonesque character, not to mention a decent basketball player, Lois has had a career like none other. Indeed he might be the single most important figure at the nexus of mid-to-late 20th century advertising, graphic design, and magazine journalism.

No American alive has had more power or lasting impact on how the public would come to visually and conceptually perceive many of the era's seminal personalities (from Andy Warhol to Muhammad Ali, Richard Nixon to Robert Kennedy) or international brands (from Xerox to Volkswagen, Dutch Masters cigars to MTV). George was the bad-boy art director of Doyle Dane Bernbach; co-founder of Papert, Koenig, Lois; and the brash cover genius at Harold Hayes's inimitable and legendary Esquire. But he was much, much more. Quite simply, George had a genius for compressing subversive ideas-ideas that were raw, incendiary, even revolutionary-into compact graphic powderkegs, into magazine covers that were instant classics, into advertising icons (if you'll excuse that overused term). The results were often explosive.

George Lois, moreover, was one of the first renegades within the so-called Establishment to adopt the language and visual spark of the counterculture to shape the culture at large. In sum, he was, and remains, the Bob Dylan, the Norman Mailer, the Muhammad Ali of his field. He floated like a butterfly and stung like a bee.”

## **GRAYDON CARTER**

Since the 1950s, George has moved mountains in the advertising and design industries with his instinctive and provocative style. A Renaissance man with a rounded and ever-evolving grasp of culture and its history, George is credited with igniting the Creative Revolution of the 1960s; putting MTV, ESPN and USA Today on the map; electing four U.S. Senators; inventing a retail category; authoring influential industry texts; and, in a single ad, making a young menswear designer a household name.

I moved to New York City in early 1985 with a vision of becoming a fashion designer and owning my own business, and I launched the Tommy Hilfiger brand that year. Around that time, George came to me with the idea of creating the brand's first outdoor advertising campaign in Times Square in New York City. He presented what has become known as the “hangman” campaign in which my name was featured alongside well-established, top American designers – Ralph Lauren, Calvin Klein and Perry Ellis.



I was new to New York City and new to the industry, so when George first presented the creative to me, I was hesitant. George was relentless, though. Eventually, he convinced me and we decided to take the risk.

This billboard in Times Square put my brand on the map overnight. It was bold, innovative and thought-provoking – it gave me a lot to live up to. It is one of the defining moments of my career and to this day, I am grateful for George's bravery and intuition.

George is a visionary creative whose work and life have influenced generations of professionals.

## **TOMMY HILFIGER**

Giving George Lois free reign to create Esquire covers was like giving a hand grenade to an anarchist.

## **HAROLD HAYES**

George Lois's brain needs to be studied by scientists. He's contributed to the development of so many iconic brands.

## **PHARRELL WILLIAMS**