

THE
CONCEPTUAL
IMAGE



atlante

PIRELLI

il gigante che farà molta strada

CONCEPT:

The strength of a tire is conveyed by the surreal juxtaposition of a tire and a bull elephant.

Armando Testa

Poster for Pirelli,
1954

PLAST

MILANO
1972



CONCEPT:

A synthetic hand holding a rubber ball makes an appropriate image for a trade exhibition on plastics.

Armando Testa

Poster for plastics exhibition, 1972



CONCEPT:

*One word: No!
alongside an image
of a bomb's
destructive forces.*

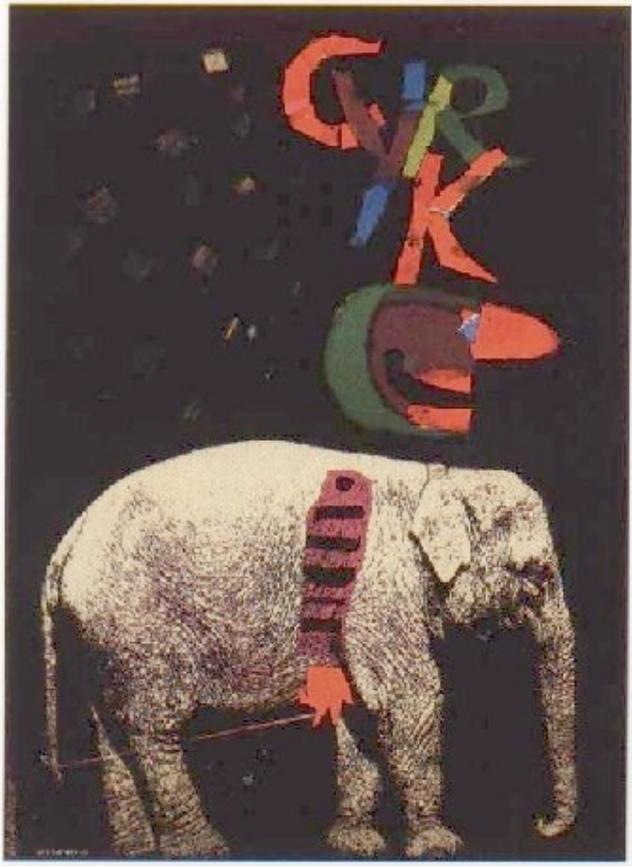
**Tadeus
Trepkowski**

Anti war poster,
1953

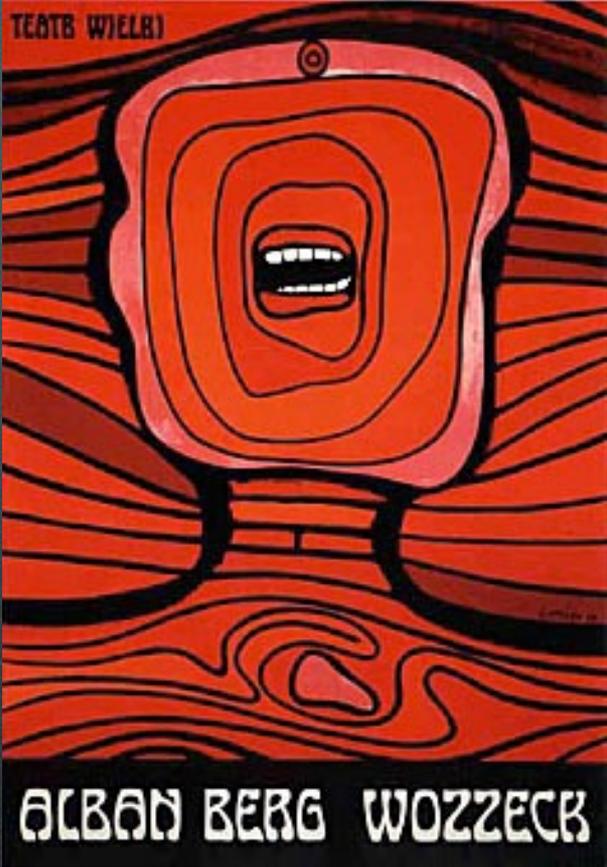
Henry Tomaszewski, 1948



Roman Cieslewicz, 1962



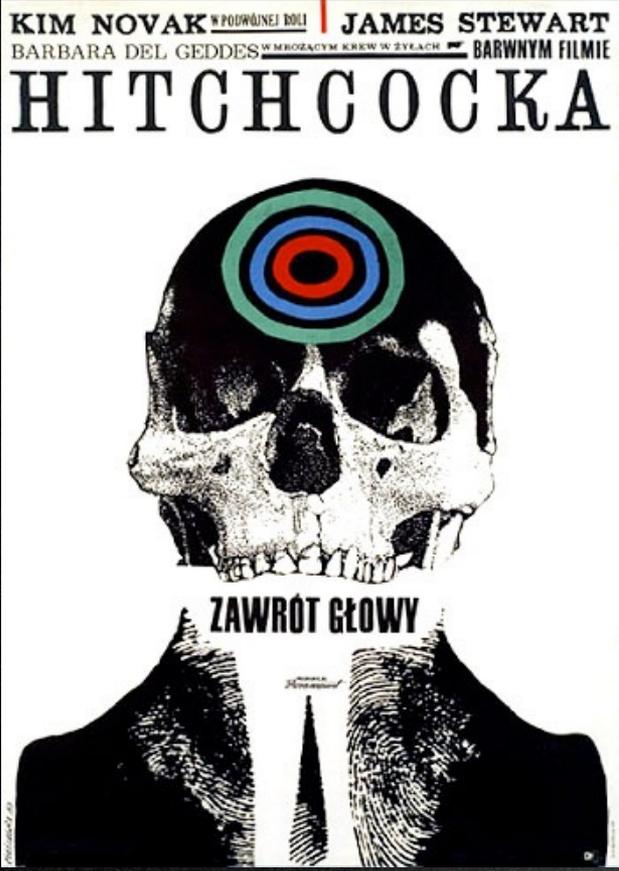
Jan Lenica, 1964



The Polish Poster, 1950s

Poster designs opted for an aesthetically pleasing approach, escaping from the somber world of tragedy and remembrance.

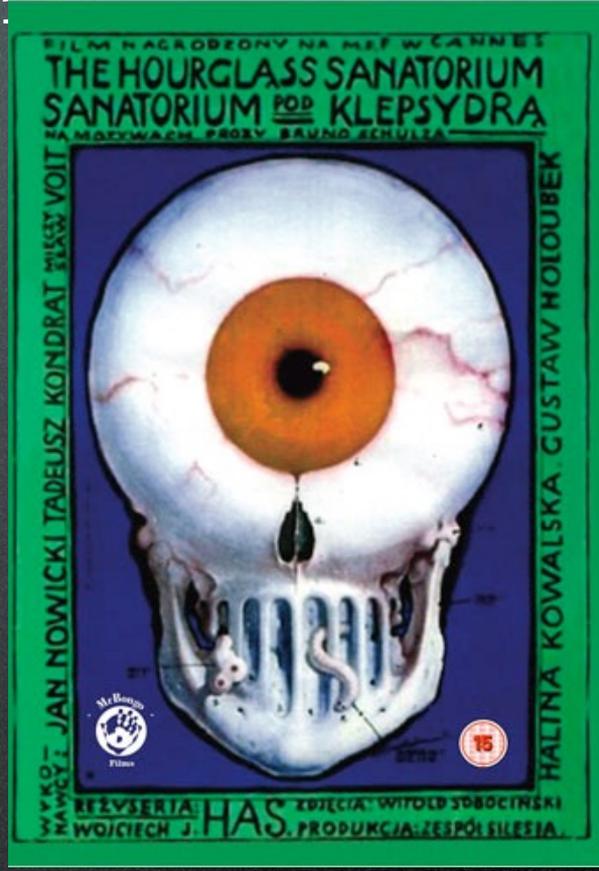
Roman Cieslewicz, 1963



Roman Cieslewicz, 1964



Franiszek Starowiejski, 1970



The Polish Poster, 1960s – '70s

A darker mood prevailed, partly owing to social restraints of a dictatorial regime, or simply despair and yearning for autonomy so often denied to Poland.

Jerzy Janiszewski, 1980



Solidarnosc (Solidarity)

In 1980, shortages of basic living needs led to the formation of the Solidarity labor union. The logo was an internationally known symbol of their struggle. In 1989, elections ended one-party communist rule.

Milton Glaser, c. 1977



American conceptual images

In the 1950s, photography had taken over the role of illustration through better lighting and image quality. Illustration took a more conceptual approach, putting art and words together to form a visual concept.

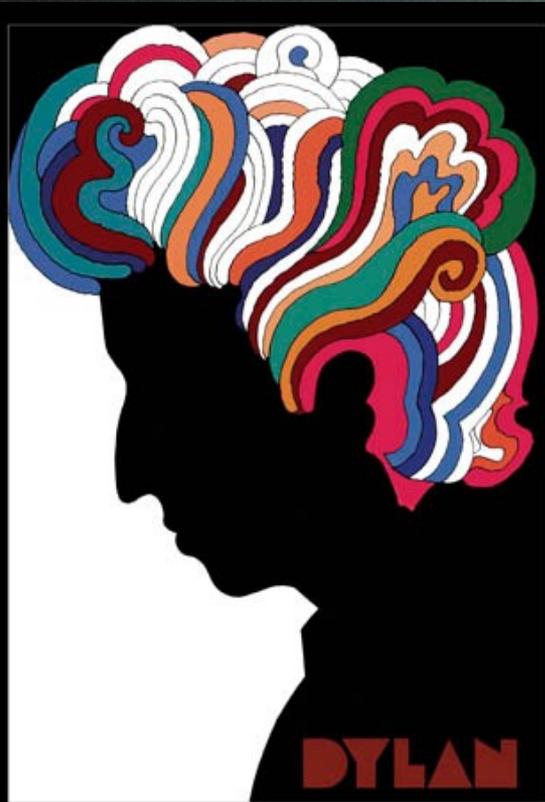
Milton Glaser, 1976



American conceptual images

The original concept sketch for the I-heart-New-York logo, Museum of Modern Art.

Milton Glaser, 1967



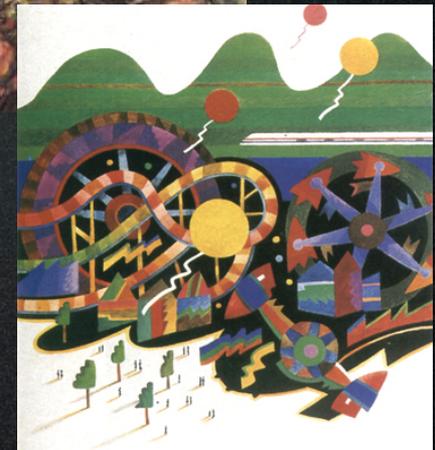
Push Pin Studio

Conceptual illustration began with a group of young artists from New York who sought to market their styles to advertising agencies .

Seymour Chwast, 1968



Edward Sorel, 1966



Reynolds Ruffins, 1983



Seymour Chwast

Push Pin Almanack

The Push Pin Studio was formed in 1954 and the *Push Pin Almanac* was self-published to show ad agencies their illustration styles.



Seymour Chwast
Anti-war poster,
1968

End Bad Breath.

THE MUSEUM OF THE BOROUGH OF BROOKLYN APRIL 22-JUNE 17, 1987

THE GRAND GAME OF BASEBALL



BROOKLYN COLLEGE, LA GUARDIA HALL MON, TUES, WED: 10-5, THURS: 10-8, SAT & SUN: 12-4

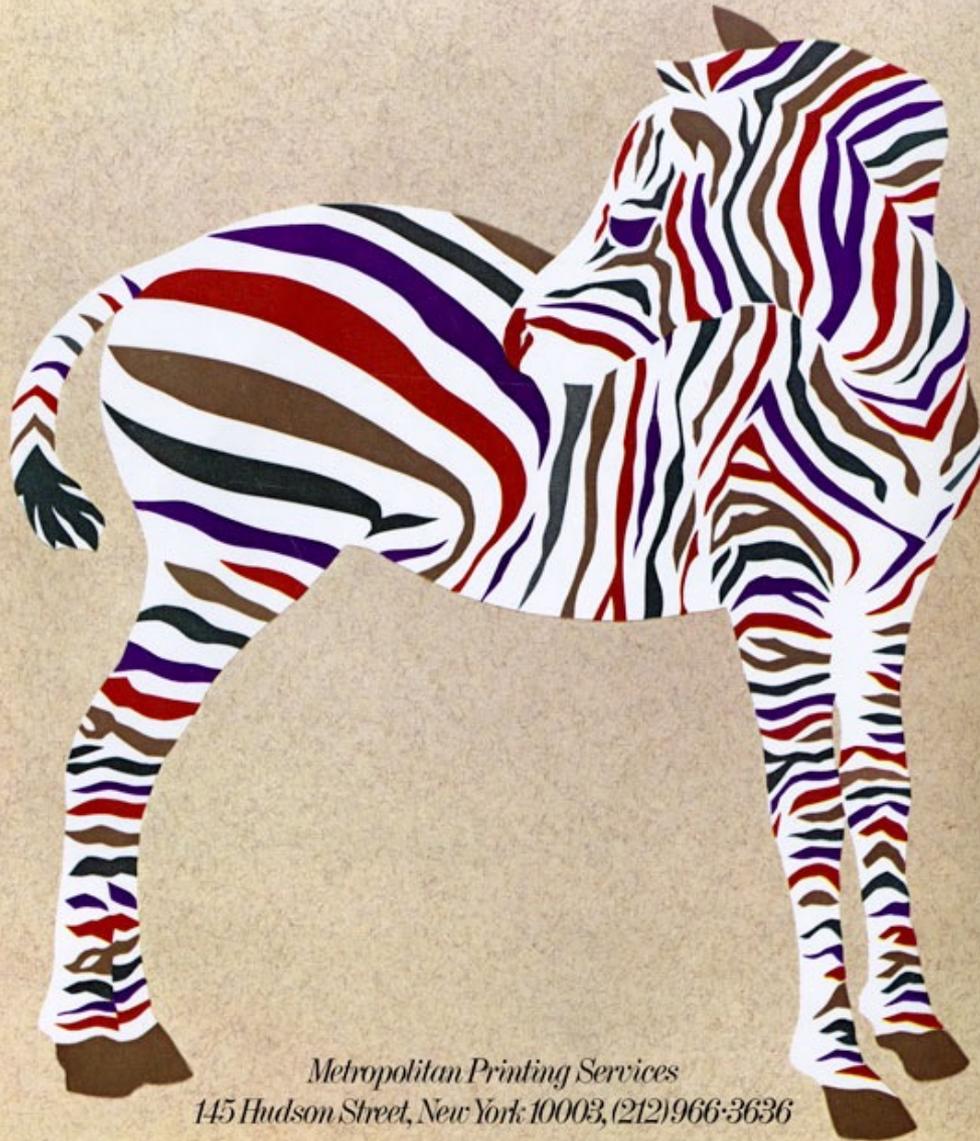
AND THE BROOKLYN DODGERS

Seymour Chwast
*Museum exhibit
poster, 1987*

Serving New York with Quality Color Lithography

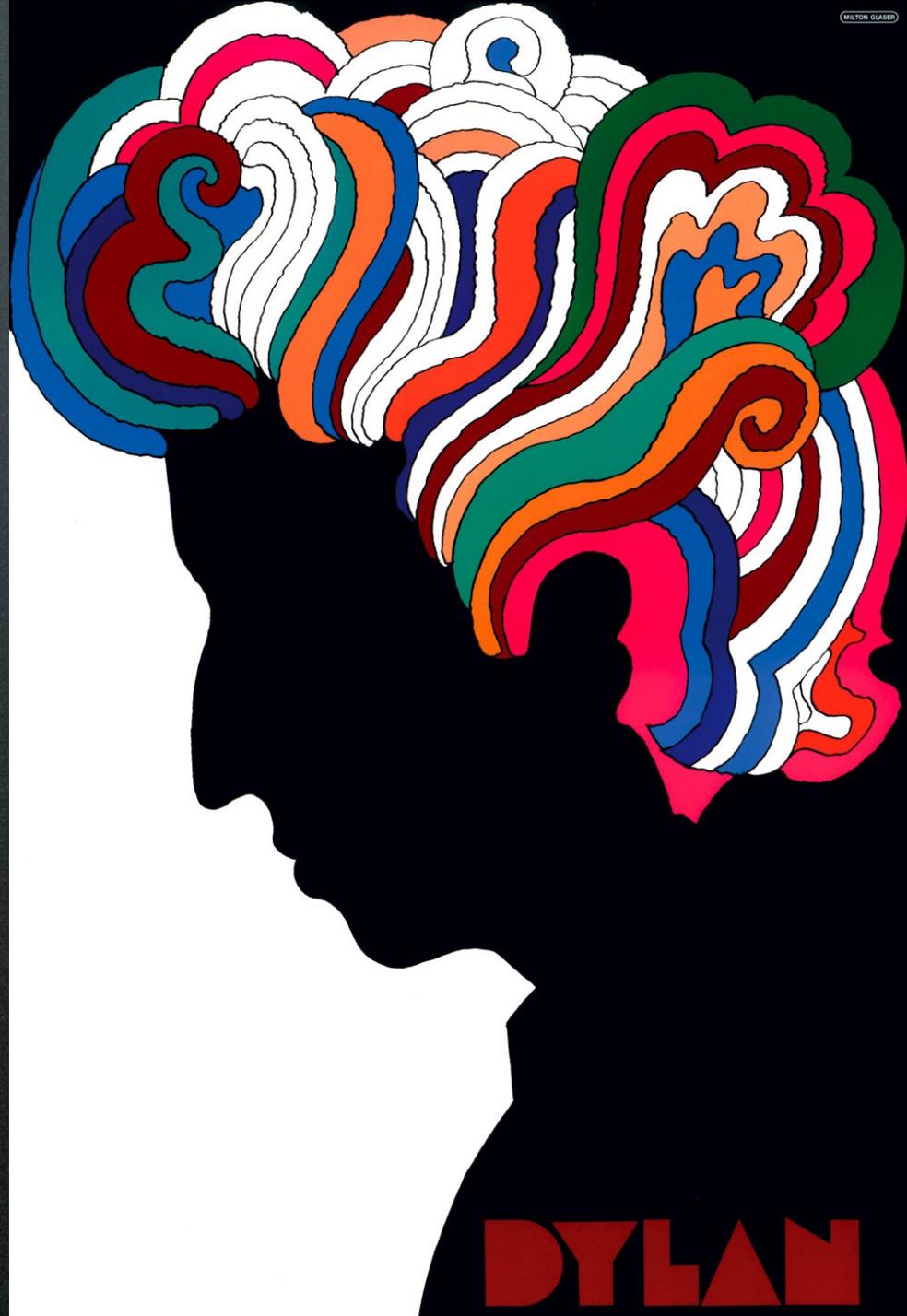
METROPOLITAN

Posters, Books, Brochures, Periodicals, Reprints



*Metropolitan Printing Services
145 Hudson Street, New York 10003, (212)966-3636*

Seymour Chwast
*Metropolitan
Printing Services
poster, c. 1982*



Milton Glaser

*Album insert
poster, "Bob Dylan's
Greatest Hits,"
1966*



Milton Glaser
Music Festival
poster, 1968

Temple University Music Festival/Institute
Philadelphia, Pa., U.S.A.
June 24 - August 4, 1968



DESIGN FOR CURIOUS MINDS / JUNE 2010

GLASER / SCHER / KALMAN / CHEUK / FELLA / VANDERLANS / NIEMANN
VALICENTI / HORT / CHWAST / DOYLE / McFETRIDGE / LUPTON / + MORE

print

30 DESIGN SUPERSTARS

*Who has the power
and who's on the way up?*



Milton Glaser

Milton Glaser

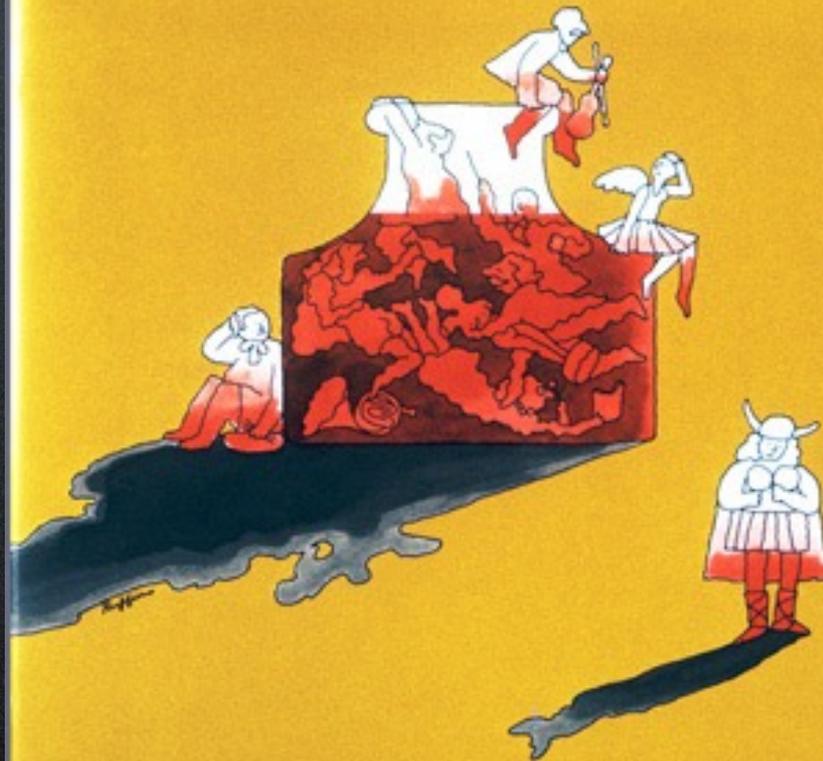
Print Magazine

cover, 2010

H&S REPORTS

For the Firm of Haskins & Sells, Autumn 1968

Helping the arts escape red ink—page 26



Reynold Ruffins
Haskins & Sells
Reports, "Helping
the Arts Escape Red
Ink," 1968



**Reynolds
Ruffins**
*Amtrak Express
Magazine, 1983*



Edward Sorel
Esquire Magazine
cover, 1966



Edward Sorel
The New Yorker
magazine cover, c.
1980s

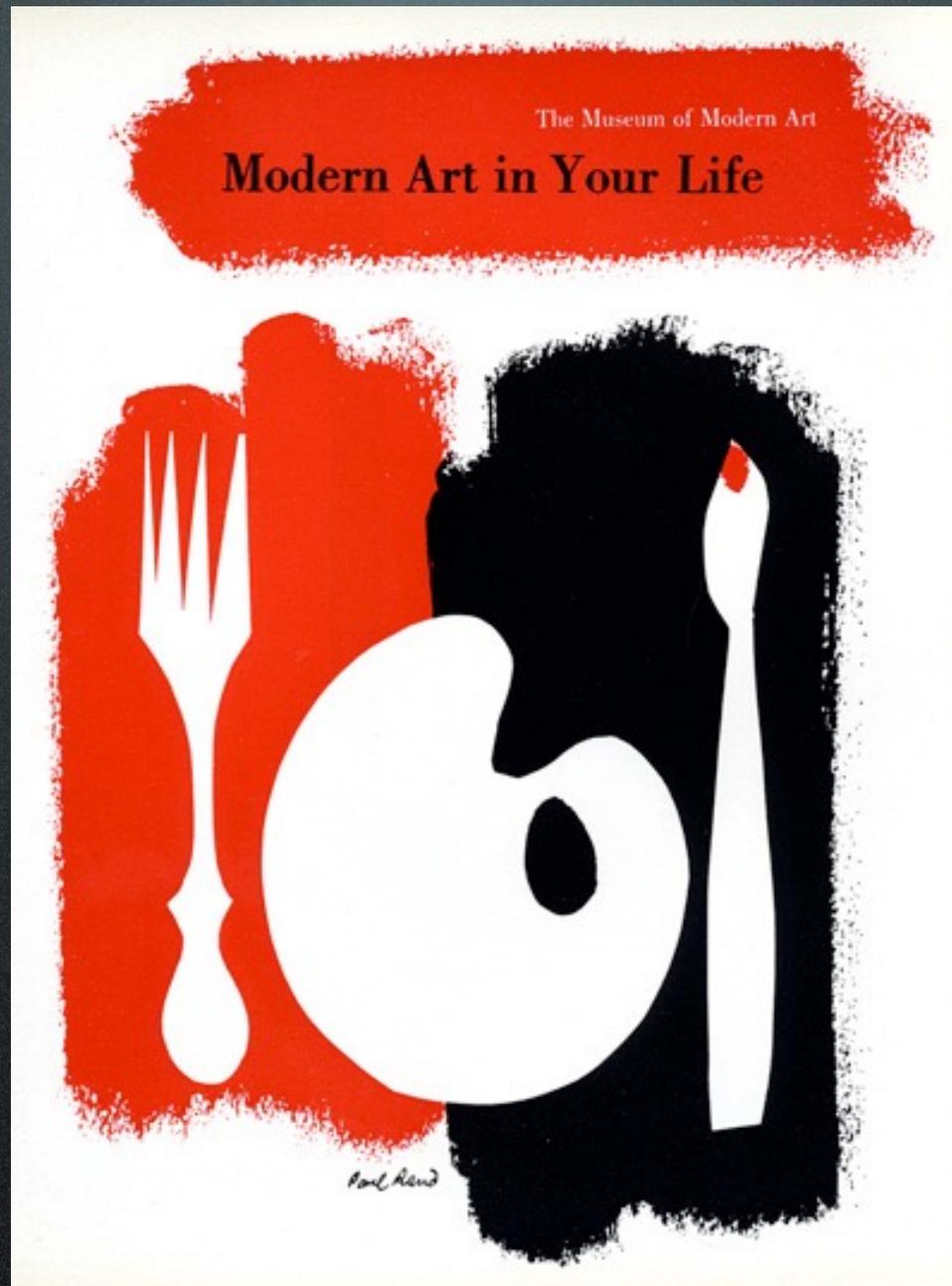
Jan. 31, 1994

Price \$2.50

THE NEW YORKER



Edward Sorel
The New Yorker
magazine cover,
1994



**Paul Rand,
1949**

**Conceptual
illustration style**

Often combined
the roles of
graphic designer
and illustrator.

Hot Seat

Knoll

Woody Pirtle,
1982



**Conceptual
illustration style**

Push Pin's
conceptual style
took on regional
influences, such as
this Texas poster.

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Knoll is a registered trademark of Knoll International, Inc.
Hot Seat is a registered trademark of Knoll International, Inc.
Push Pin is a registered trademark of Knoll International, Inc.
A Knoll International product.



Woody Pirtle

**Conceptual
illustration style**

Woody Pirtle
continues to work
out of Austin, Texas

www.amnestyusa.org

(American Paintings from The Metropolitan Museum of Art)



Los Angeles County Museum of Art

Lytton Gallery June 3 - July 31, 1966

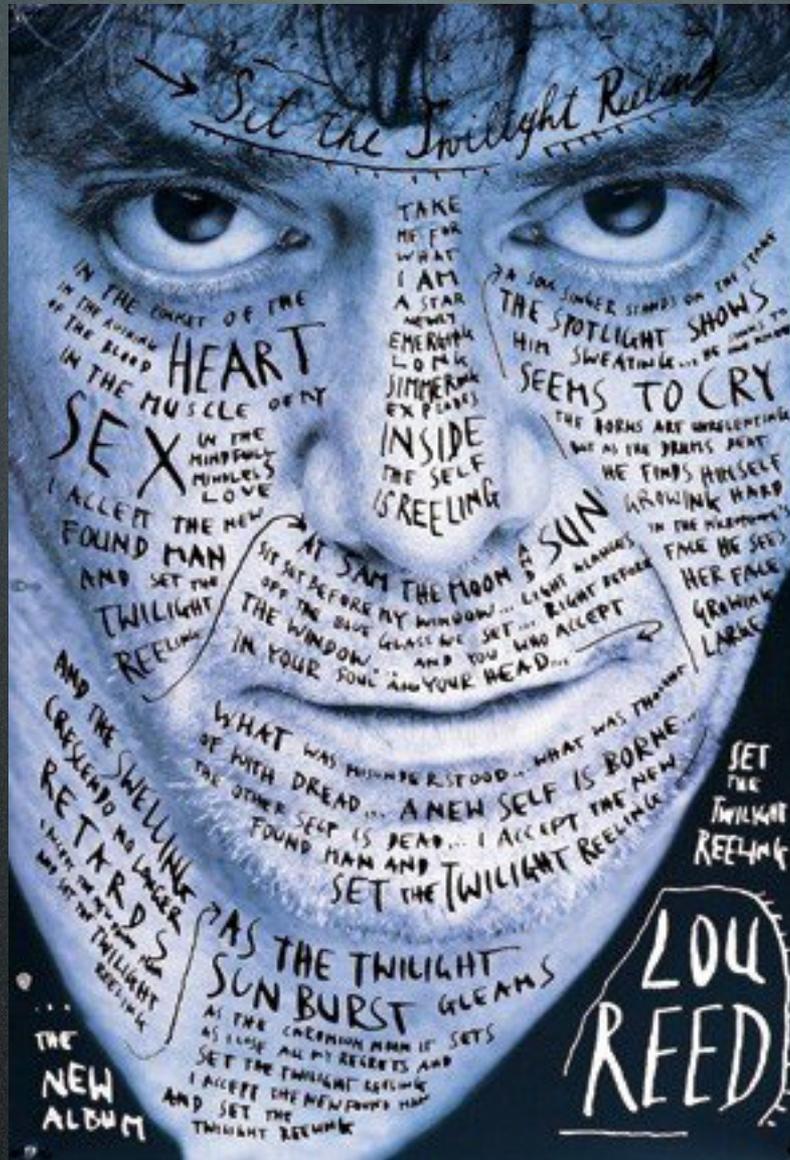
Lou Danziger

Metropolitan Museum of Art, American Paintings poster, 1966

CONCEPT

Two symbols merge as one: a flag and a paint brush.

Conceptual image making was not just the exclusive province of the illustrator. Graphic designers combine images with words to make memorable books covers, posters and advertisements.



**Stephan
Sagmeister**

Lou Reed poster, 1996

CONCEPT

The musician's lyrics are extremely personal, like a part of his skin.

Conceptual image making was not just the exclusive province of the illustrator. Graphic designers combine images with words to make memorable books covers, posters and advertisements.

Shakespeare Hamlet

Santillana Clásicos Universales



Isidro Ferrer

Shakespeare's Hamlet,
book cover, 1999

CONCEPT

*Found objects depict a
theme of royalty and
revenge.*

Conceptual image making was not just the exclusive province of the illustrator. Graphic designers combine images with words to make memorable books covers, posters and advertisements.



Luba Lukova

Peace poster, 2001

CONCEPT

Changing the topic from war to one of peace.

Often, the strength of a conceptual poster is that it may not need words at all.

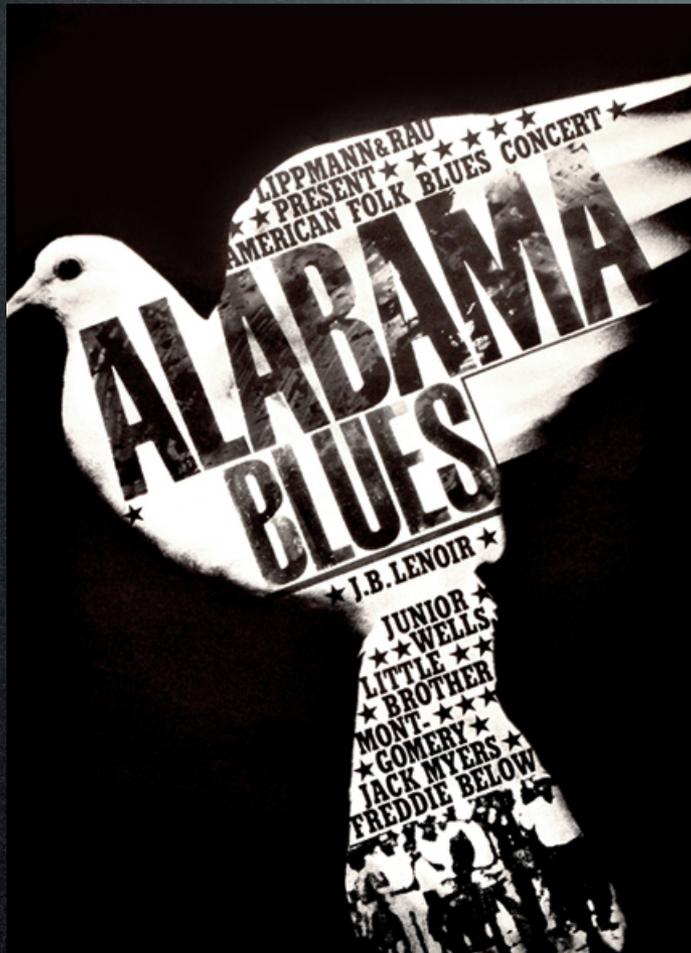
Peter Max, 1970



Psychedelic posters

This poster combines the fluid line of art nouveau with the bold contour of comic book and pop art.

Gunther Kieser, 1966



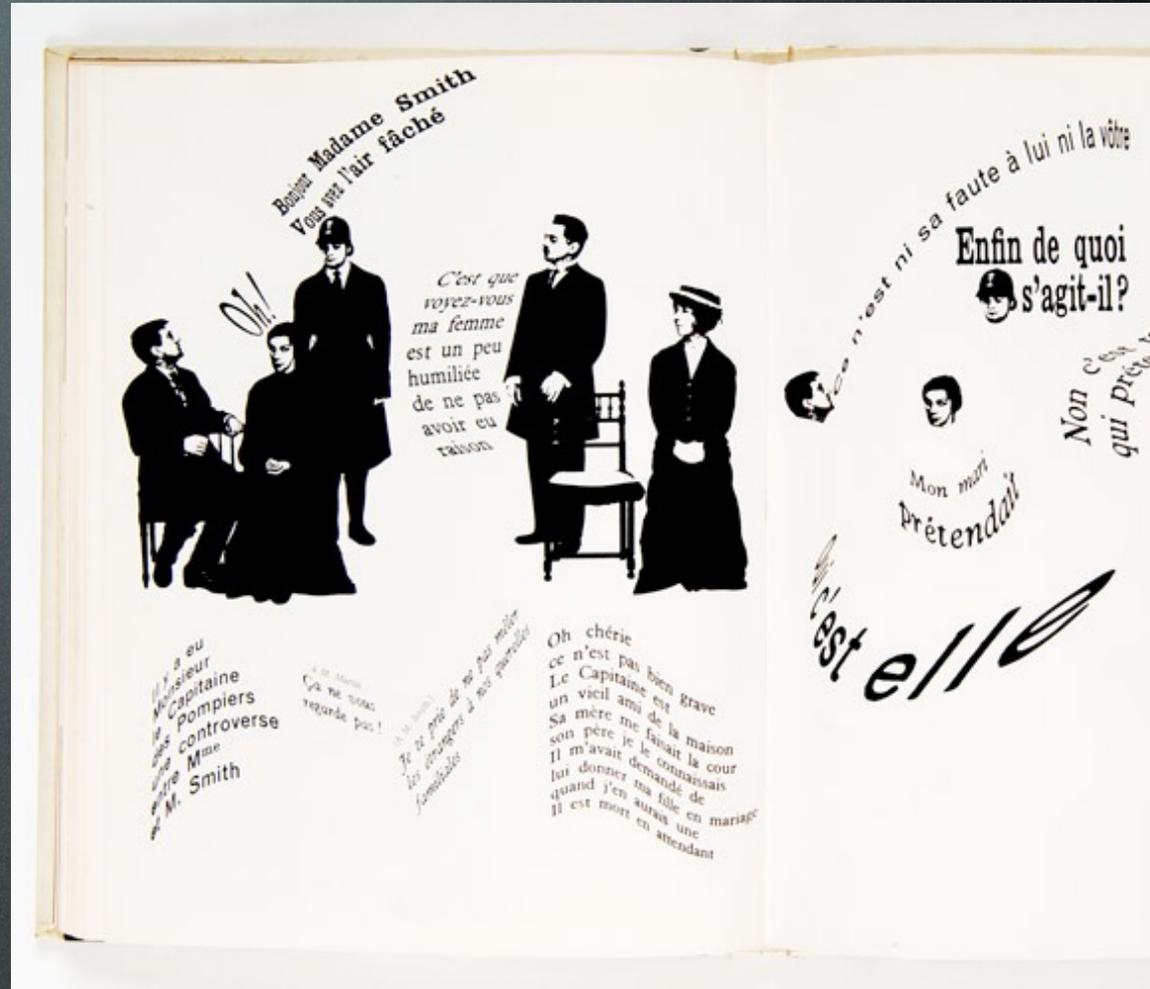
Gunter Rambow, 1976



European Visual Poets

Based on imagery and manipulation through collage, montage, photography and photomechanical techniques.

Robert Massin, 1964



European Visual Poets

Massin used experimental typography that combined comic book pictorials with the visual flow of the cinema in a futuristic and Dadaist manner.



Elena Serrano, 1968

The Third World poster

Posters were used by developing nations for outreach campaigns and to promote ideological viewpoints.

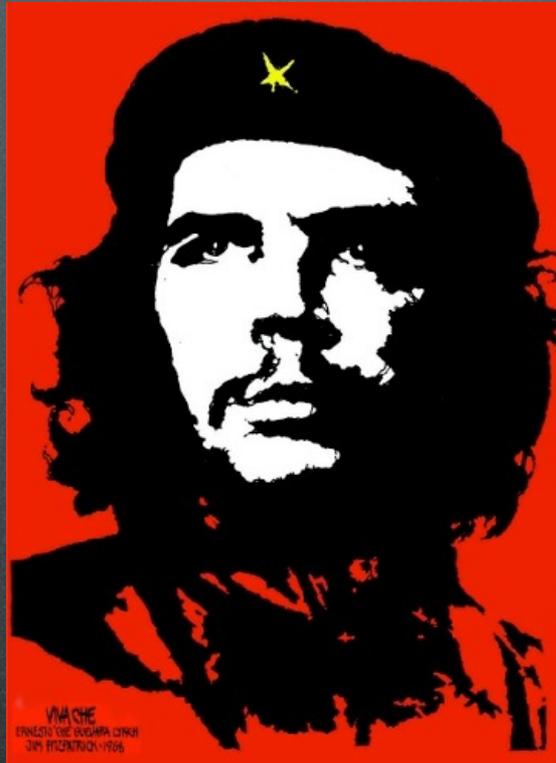
Albert Korda, 1960



Ernesto "Che" Guevara

He was killed during a gun battle in 1967 during the Cuban Revolution. He is shown here attending a memorial in Havana, Cuba for victims of an explosion.

James Fitzpatrick, 1968



Ernesto “Che” Guevara

He became a powerful symbolic icon representing the struggle against oppression that was one of the most reproduced images of the late 20th century.