

nonde

milioni di ciclisti scelgono



velo

Greg D'Onofrio and Patricia Belen

PIRELLI PUBLICITY: STYLE AND AESTHETICS 1955-1967

PIRELLI, the international rubber and tire company founded in 1872, has played a considerable and important role in the history of Italian advertising graphics since the late nineteenth century. Yet, in general graphic design histories, Pirelli's name is often overlooked.¹

During Italy's economic boom and social renewal of the late 1950s, Pirelli was a breeding ground for design and commissioned work from some of the most important graphic design figures in Milan. The modern sensibilities of this city, distinguished by its intellectual and progressive attitudes, social and cultural changes, and growing economy attracted leading Italian, Swiss and other European designers. Open-minded companies such as business machine manufacturer Olivetti, luxury department store La Rinascente, pharmaceutical manufacturers Roche, Glaxo and Dompé, cultural publisher Einaudi, and printers Alferi & Lacroix were eager to hire the emerging design talent migrating to Milan.

During the 1950s, standardization of corporate communication programs was taking shape throughout Europe and the United States. Braun (Otl Aicher/Wolfgang Schmitt), Geigy (Rene Rudin/Max Schmidt), CBS (William Golden) and IBM (Paul Rand) were among the leading companies to integrate graphics across packaging, advertising and printed materials. Guidelines relating to color, typeface, or layout were being established to unify corporate marketing messages. In contrast, Pirelli developed a visual identity based on the diverse and unique styles of individual designers. The only constant appeared to be the inclusion of their memorable, highly celebrated, and, at times, criticized—wordmark. The result was a recognizable language, uniquely diverse in character and content, that was used for more than 1,000 separate items each year including: advertisements, calendars, posters, point-of-purchase displays, trade catalogs, brochures, exhibitions, packaging, editorial, stationary systems, trademarks, printed ephemera, and more.²

Pirelli's new communications strategy can largely be attributed to Arrigo Castellani (1908–1968), Press and Publicity Director (Direzione Propaganda) from c.1951–1968. Castellani believed in the importance of European avant-garde traditions and aesthetics, and the freedom for designers to experiment with their own ideas. His decision to control Pirelli's publicity

by not hiring an external advertising agency, commissioning instead a vast number of independent designers, each with their own unique ideas and deep differences in style, proved to be a successful strategy. Initially, these activities were divided among various branches of the company, but with the inauguration of 'Centro Pirelli' in 1960, he and art directors such as Bob Noorda, among others, were able to centralize and manage Pirelli's advertising and public relations. Castellani also played a key role in the periodical *Pirelli, Rivista di informazione e di tecnica* [Pirelli, Magazine of Information and Technology], as its editorial director from c.1957 to 1968. *Rivista Pirelli* was a bi-monthly house organ, primarily for employees and clients with an annual circulation of 15,000 copies from 1948 to 1972 (approximately 2,000 were sold to booksellers, newsstands and by subscription).³ This technical magazine included important articles and photographic essays on cultural, social, and economic ideas in post-war Italy. Throughout the years, the magazine was art-directed by a variety of designers including Ezio Bonini, Pino Milàs, Pino Tovaglia, and Teresita Hangeldian. *Rivista Pirelli* also served as a promotional and public relations vehicle to communicate and advertise Pirelli's vast assortment of industrial-related products and consumer goods: cables, toys, tires, hoses, conveyor belts, foam rubber, plastic boats, rain coats, hot water bottles, rubber soles for shoes, umbrellas, tennis balls, and more.

Given the enormity of its product range, Pirelli publicity had to reach both consumers and other industrial companies. The different audiences benefited from the fact that Pirelli entrusted so many designers with individual styles—the characteristic playful and poetic nature of the Italians, the logic and organization of the Swiss, and various combinations thereof. Pirelli designers experimented with virtually all techniques available at the time: purely graphic work focusing on the wordmark, type, and form; photographic processes; printing methods such as transparency, overprinting, and halftones; artistic work resembling painting and line drawings; and contemporary illustration. The result was a concerted

effort that focused on awareness, aesthetics, and style. It was more about the quality of the visuals and product—less about selling and the ‘Big Idea’, the popular advertising method formulated in the United States in the 1950s. Pirelli publicity represents an irrefutable appreciation of the creative practice, capable of expressing the optimism in Milan and successfully communicating clear product messages. The identifiable, yet individual, visual languages of the artifacts of Pirelli’s publicity have symbolized an era and have left an undeniable influence on Italian culture and graphic design history.

DISPLAY is a curated collection of important modern, mid-twentieth century graphic design books, periodicals, advertisements, and ephemera. Documenting, preserving, and providing public access to these original materials will help raise the profile of graphic design as a source of educational, historical, and scholarly analysis for teachers, students, designers, and independent researchers. To browse more than 100 Pirelli publicity items, please visit: www.thisisdisplay.org/tag/Pirelli

1. Patrick Cramsie, *The Story of Graphic Design: From the Invention of Writing to the Birth of Digital Design* (Abrams, 2010); Johanna Drucker and Emily McVarish, *Graphic Design History: A Critical Guide* (Upper Saddle River, New Jersey: Prentice Hall, 2008); Stephen J. Eskilson, *Graphic Design: A New History* (New Haven and London: Yale University Press, 2007); Roxanne Jubert, *Typography and Graphic Design: From Antiquity to the Present* (Paris: Flammarion, 2006); Philip B. Meggs and Alston W. Purvis, *Meggs’ History of Graphic Design* (Hoboken: Wiley, 2012; 5th edition); and Bryony Gomez-Palacio and Armin Vit, *Graphic Design, Referenced: A Visual Guide to the Language, Applications, and History of Graphic Design* (Beverly, Massachusetts: Rockport Publishers, 2011).
2. A.W.M. Johnston, “Pirelli, The Graphic Face of an Industrial Enterprise” in *Graphis* 96, 1961, pp. 284–299.
3. Ibid.

Page 139 Bob Noorda, *Milioni di ciclisti scelgono (Millions of cyclists choose Pirelli)*, 1957

THE FOLLOWING IMAGES REPRESENT Pirelli advertising from 1955 to 1967. Full page advertisements are 315 x 235 mm (12.4 x 9.4 in.) and are taken from **Pirelli, Rivista di informazione e di tecnica**, [Pirelli, Magazine of Information and Technology]. All images, unless otherwise indicated, have been scanned from the original items included in Display’s collection. Copyright for individual items remain with the original copyright holders.

As a common practice, many Pirelli designers routinely included their signatures or names on their work, presumably as a way to publicize themselves and further identify their design. Aside from implying ownership, some may have wanted to differentiate their advertising work as art rather than science, signing their designs in the style of artists. American graphic designers who imbued their work with theories of the European avant-garde—including Paul Rand, Alvin Lustig, Lester Beall, and European émigrés such as Herbert Bayer and Herbert Matter—often made it a point to have their personal signatures printed. At Pirelli, Bob Noorda, Lora Lamm, and Alan Fletcher were among those who used their personal signatures. Other designers chose to have their names or studio names printed small and mostly vertically at the edge of the work. Confalonieri e Negri, Pavel Michael Engelmann, Pino Milàs, and Massimo Vignelli (among others) used minimalist sans serif typefaces for their names—a symbolic rejection of the artistic individual and affirmation of functional aesthetics.

In this advertisement for Pirelli bicycle tires (first printed as a poster in 1963), **MASSIMO VIGNELLI** pays homage to Plinio Codognato’s (1878–1940) “Pneus Pirelli” cover design for the Italian monthly magazine *Touring Club* (No. 4, April, 1917). Forty-seven years later, Vignelli, the primary figure responsible for exporting Swiss/Italian modernism to the United States, reinvented the design using his unadorned, trademark modern style. The advertisement does a fine job communicating to the new, free-spirited female consumer, a radical

departure from the more familiar ‘speed and power’ male attitudes of the time. The riding of a bicycle with ‘no hands’ and skirt flowing in the wind, gives a feeling of movement and safety (with reliable bicycle tires, of course) and captures the joyful, carefree outlook of the social and cultural changes taking place in Italy during this time. Vignelli’s unusual, yet striking, red and pink color combination, fresh photography perspective, generous use of white space, rigorous enthusiasm for functional type (single-weight, tightly spaced Helvetica

Medium), and succinct text is an early example of his dedication to modernist sensibilities. Within a year of designing this advertisement, Vignelli moved to New York City to lead the Unimark International office there. The rest is modern graphic design history.

Top Massimo Vignelli, Aldo Ballo (photo), *Pneumatici (Tires)*, 1964.
Bottom Plinio Codognato, *Pneus Pirelli (Tires)*, 1917 (Image Source: 1872–1972 CENTO ANNI DI COMUNICAZIONE VISIVA PIRELLI)





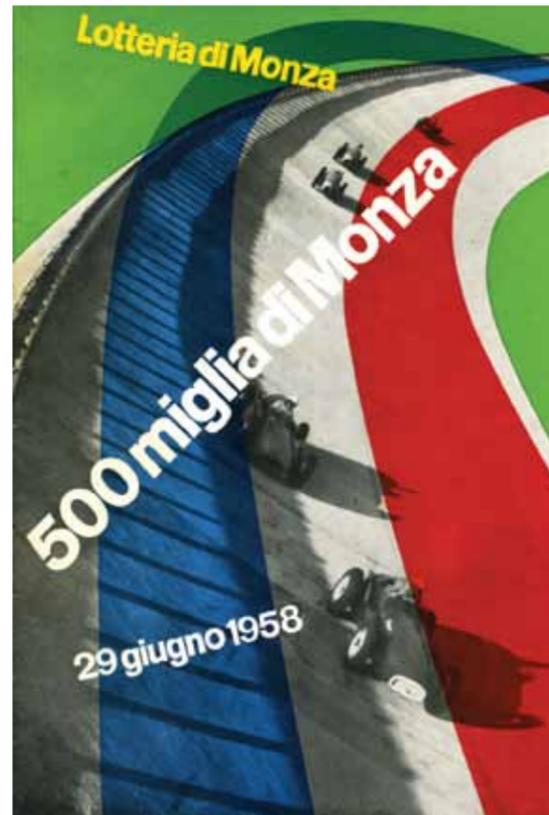
Bob Noorda, Più Veloce (More Speed), 1961

BOB NOORDA worked in Milan for over fifty years with some of Italy's largest companies but his relationship with Pirelli was among the most significant. From 1961 to 1964, he served as Pirelli's art director and played an instrumental role in developing the company's visual language, designing everything from advertisements to tradeshow exhibitions. In this design, Noorda, in classic fashion, magically transforms the

Pirelli wordmark into a pure form—the shape of a wheel or tread of tire to express the idea of movement and speed. The simplicity of this design is encapsulated by his ability to utilize only the logo, one color and no superfluous decoration. It was common for many designers of this period (including Noorda) to simply overlap and rotate multiple images to create an illusion of motion. Instead, with this design,

Noorda (possibly with the assistance of a photographer) experimented with slow sync flash photography, also known as front curtain sync. Using a hand-drawn, semi-circular Pirelli logo, Noorda may have spun the logo on a rotating circular tabletop while it was being photographed with the flash triggered near the start of the shutter duration. The effect of the flash freezes the sharp logo while the slow shutter produces a

blurred traveling path—in effect a double exposure of the blur superimposed over (or under) the sharp image. Noorda made the ordinary extraordinary and hypnotic by transforming the simple black wordmark from dark and sharp to light and blurred.



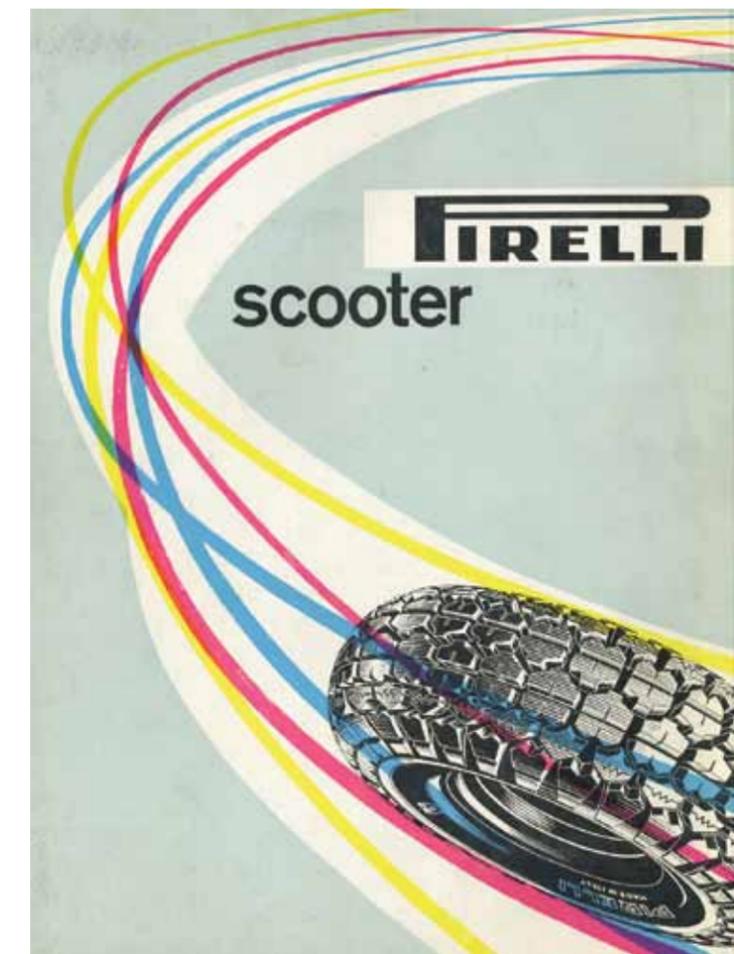
Above Max Huber, Pneumatico Scooter (Scooter Tires), 1958

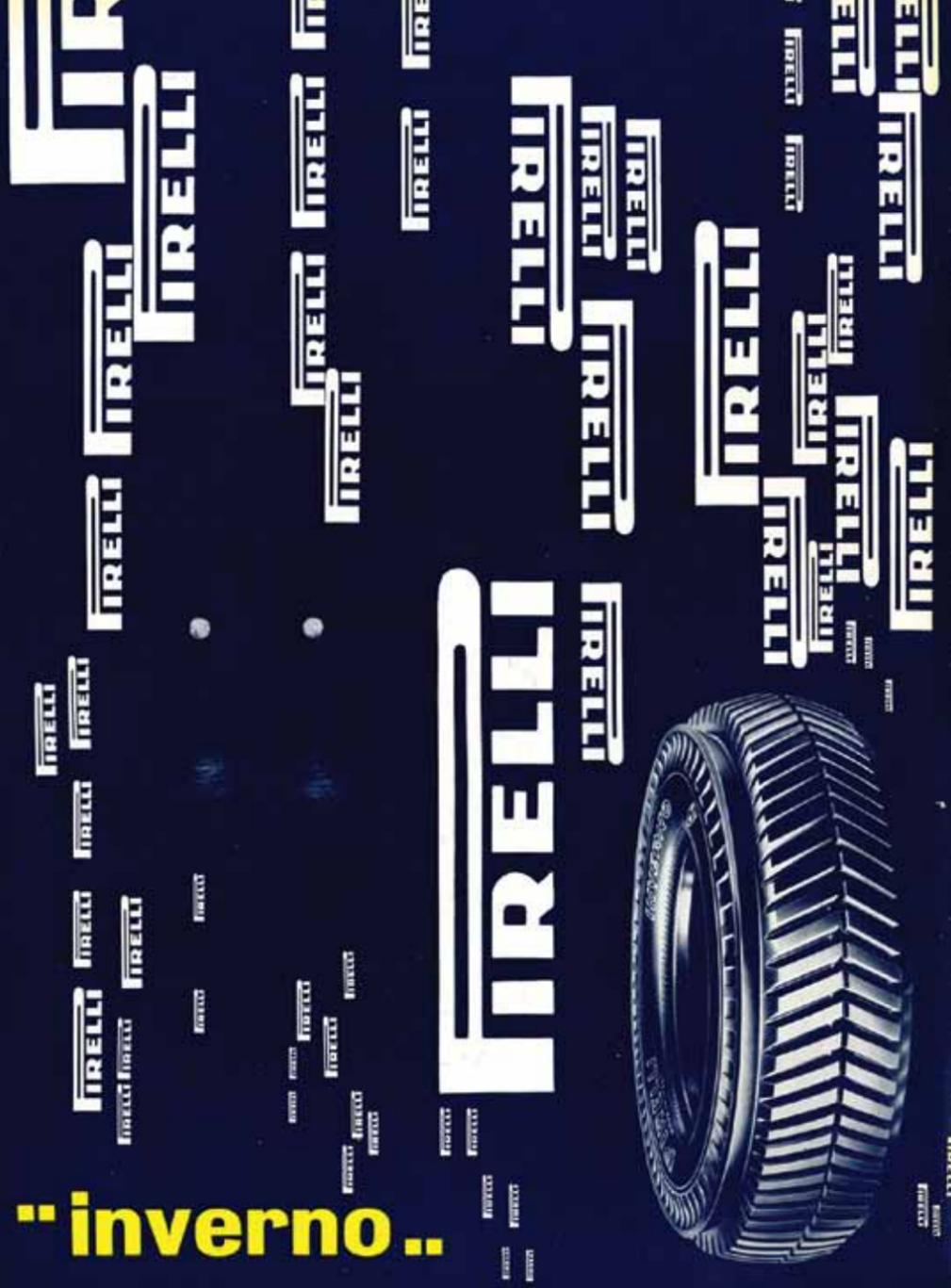
Max Huber, 500 Miglia di Monza (500 miles of Monza), 8.5 x 5.75 in (215 x 146 mm), catalog, 1958

Right Max Huber, Pneumatico Scooter (Scooter Tires), 1958.

In 1940, at the young age of 21, **MAX HUBER** arrived in Milan from Zurich, Switzerland to work for Studio Boggeri. More familiar for his work with clients such as La Rinascente and Borsalino, he is also responsible for this little known advertisement, a Huber design of the highest caliber. The advertisement "Pneumatico Scooter" (originally produced as a *cartello* or sign in 1957) is reminiscent of his celebrated Monza Race posters of 1948 and 1957. Utilizing the simplest of elements—overlapping curved lines of colors,

white bands implying a street, succinct text, a lowercase sans serif, a flat colored background, and a black-and-white product illustration, Huber suggests the illusion of perspective. Swift, forward movement conveys the superior handling of the mini motor tire as it speeds off the page. Huber pioneered this effortless, fluid style and his visual language is the basis for much of Italy's post-war graphic design, where color is central and the message is always clear.





A young, self-taught, **PAVEL MICHAEL ENGELMANN** landed in Milan's liberal climate in the winter of 1952–53. He designed posters and advertisements for Pirelli and other companies before moving briefly to New York City in 1957, and then back to his native Germany where he resided until his untimely death in 1966. In this strikingly simple advertisement, Engelmann reinvented the iconic Pirelli

wordmark, giving it new meaning as a bright, multidimensional symbol, turning it vertically on a deep blue background to suggest snow falling against the night sky. The almost elementary clarity of concept and combination of pure graphics was a specialty of Engelmann and commonly utilized by Pirelli throughout their years of reconstruction—a perfect partnership between designer and client.

Pavel Michael Engelmann, Pneumatico Inverno (Winter tires), 1955



Bob Noorda, Azienda Arona - Confezioni e Impermeabili (Clothing and Raincoats), 1959.

Below right Franco Grignani, Impermeabili (Raincoats), 1956

Before becoming known for corporate identity and transportation signage with Unimark International, **BOB NOORDA** made a significant impact on design in Milan, where he moved to from his home country of the Netherlands around 1954. In this advertisement for rainwear, Noorda's technique of using type as a metaphor for falling rain recalls Guillaume Apollinaire's famous calligramme *Il Pleut* (1918). Noorda's designs may have been inspired by his contemporary, Franco Grignani. In an advertisement for rainwear, Grignani communicated the concept using a repetitive, rhythmic pattern of a woman in

different sizes, moving under falling, colorful, graphic raindrops. Noorda's design is more typographic and lively, showing a static couple under the rain (words) falling down at various angles. This sparse design approach utilizes black type to communicate the illusion of motion, a recurring theme in Pirelli publicity. Noorda's typographic text-as-rain-concept and his decision to have his signature and the Pirelli wordmark follow the haphazard patterns of the rain are fittingly playful for Milan design of this period.





Swiss-born **ALDO CALABRESI** is rarely acknowledged in contemporary graphic design histories, yet he was a master at combining both Swiss (logical and organized) and Italian (playful and poetic) elements within his designs. Calabresi moved to Milan around 1954 and joined the legendary Studio Boggeri, where he worked with a variety of clients (Loro e Parisini, Luigi Franchi, Roche, etc.) before co-founding his CBC agency (Aldo Calabresi, Ezio Bonini, and Umberto Capelli). Studio Boggeri (founded in 1933 by Antonio Boggeri) was the single most important Italian design studio from the time it was established through the 1970s.

Boggeri cultivated a creative haven for the best and brightest Italian, Swiss, and European talent—including Walter Ballmer, Erberto Carboni, Franco Grignani, Max Huber, Bruno Monguzzi, Bruno Munari, Remo Muratore, Xanti Schawinsky, Albe Steiner, Carlo Vivarelli, and many others—even Saul Steinberg.

The designs for *Più Veloci Della Strada* and *Tractor Agricolo Cinturato* (the first radial ‘belted’ farm tire (*cintura*) for agricultural tractors, (launched 1955) demonstrate Calabresi’s quest to produce both organized and playful designs experimenting with an arsenal of methods including: limited color palettes, overprinting with black and white photographs

knockout type, a grid system, magnified black-and-white halftones, tight margins, color transparency, diagonal text, and unique perspective photography suggesting a car gripping the road or hugging the banked wall of a racing track. Calabresi’s admiration for tightly spaced, sans serif Akzidenz-Grotesk was shared by many modernist Swiss designers of the era. AG, unlike Helvetica which had no shoulders and could easily be tightly spaced, was closely set by cutting up letterpress proofs and making a new mechanical.

Bruno Monguzzi recounts the conversation he had with Antonio Boggeri when he first arrived in Milan in 1961:

“... Swiss graphic design was often as perfect as any spider’s web. But often of a useless perfection. The web, he [Boggeri] stated, was useful only when broken by the entangled fly. It is so that, upon Boggeri’s instigation, began for me, the slow, long, difficult hunt, in the sterilized universe of a Swiss education, for an improbable fly. In front of me, behind very thick glasses and in the midst of a permanent buzzing, sat Aldo Calabresi who, myopic as he was—to my great admiration and envy—was a master at catching flies.” (Monguzzi, *Cinquant’anni di carta 1961–2011*, pp. 3–4.)

Opposite, top and bottom Aldo Calabresi for Studio Boggeri, *Più Veloci Della Strada* (More speed on the road), 228 x 228 mm (9 x 9 in.), brochure cover and interior, 1958

Below Aldo Calabresi for Studio Boggeri, *Tractor Agricolo Cinturato* (Agricultural Tractor Tires), 203 x 203 mm (8 x 8 in.), brochure cover, 1958





Lora Lamm, Pneumatici per biciclette (Tires for bicycles), 1960.

Right Lora Lamm, Pneumatici per motoscooter (Tires for scooters), 1959

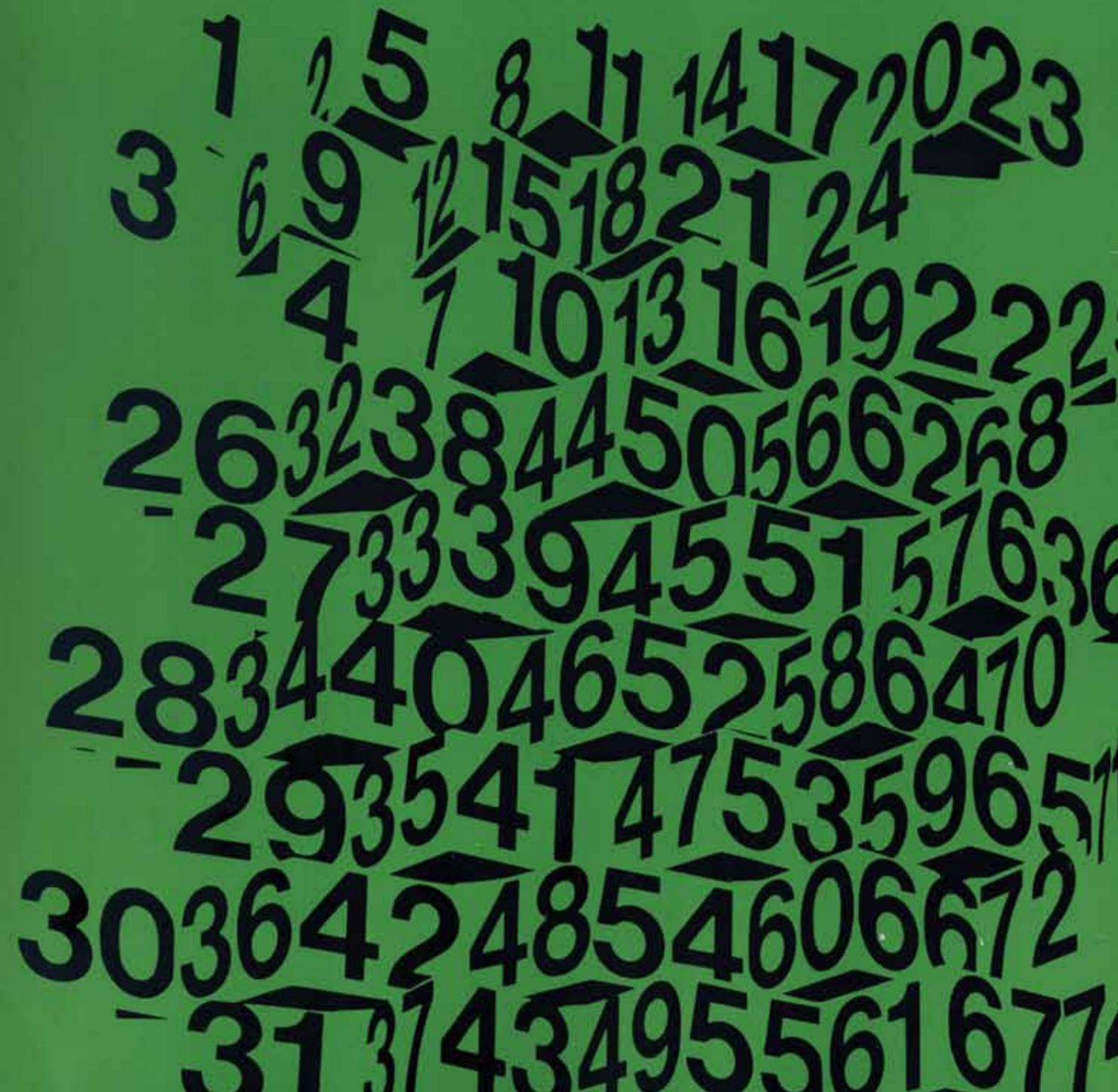
Swiss-born designer **LORA LAMM** was an important contributor to the Milanese design scene of the 1950s and '60s, beginning in 1953 when she joined Studio Boggeri. Working in a profession dominated by men, Lamm's playful and colorful experimentation stands out among Pirelli's publicity where she carried out a variety of assignments including advertisements, signs, and posters. Her personal advertisements for scooter and bicycle tires depict a youthful, adventurous attitude, perhaps an indication of how Lamm felt when she first arrived in Milan. She portrays Pirelli as an indispensable

part of a chic lifestyle, a time when Bianchis, Vespas, and Lambrettas were widely favored by Italians—before the flourishing automobile tire market of the early 1960s. Lamm's whimsical illustrations have a fashionable and feminine appeal—less about product and more about individual aesthetics and style. Her work for La Rinascente, Italy's most elegant department store, where she was head of the creative department from 1958 to 1962 (following Max Huber) further demonstrates her unique and cheerful approach.



Opposite Pino Milas, Gil stabilimenti Pirelli nel mondo (Factories of the world), 1963

74 stabilimenti in Italia e all'estero fabbricano tutti gli articoli in gomma e materie plastiche per l'industria siderurgica, meccanica, elettromeccanica, chimica, estrattiva, petrolifera, automobilistica, tessile, aeronautica, cartaria, armatoriale; per l'agricoltura, i trasporti ferroviari, l'edilizia e l'arredamento;



One of the most influential figures in post-war British graphic design, **ALAN FLETCHER** (1931–2006) had a brief stint in Milan where he worked for Pirelli and created his *Più Chilometri* (More Kilometers) advertisements—one of the many benefits you'll receive with a better tread from a set of Pirelli tires. Fletcher was able to address one communications problem with two slightly different design solutions. One more playful with overlapped, rotated text (representing a tire tread) and the other more organized

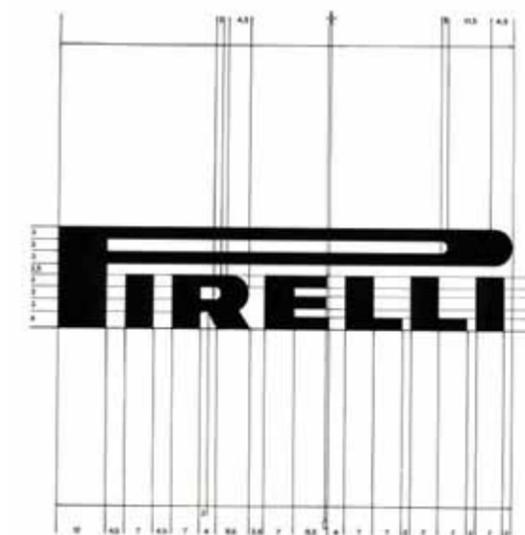
with a formal 'Swiss' like composition (perhaps representing a racing flag). These direct, idea-based designs with subtle graphic elements and formal qualities would become typical of Fletcher's approach throughout his career. Fletcher returned to London in 1959 with Pirelli as a client, and in 1962 opened Great Britain's most sought-after studio, Fletcher/Forbes/Gill, the forerunner of Pentagram, which went on to design a variety of materials over the years for the Italian manufacturer.

Alan Fletcher, *Più chilometri* (More kilometers), 1959



Top Gerhard Forster, *Stivali di gomma* (Rubber boots), 1967.

Bottom Pirelli Logo, 1961 (Image Source: 1872–1972 Cento Anni di Comunicazione Visiva Pirelli)



GERHARD FORSTER, a student of Armin Hofmann (Allgemeine Gewerbeschule Basel) from 1957–1961, moved to Milan in 1963. In this advertisement for Superga (logo designed by Aldo Calabresi for Studio Boggeri, 1961), the Italian brand of rubber soled footwear that merged with Pirelli in 1951, he replaced the LL in the Pirelli logo with a pictogram of two walking, rubber boots. First designed in 1908, the Pirelli wordmark has had a tumultuous history. Praised,¹ criticized,² modified over the years, twisted, twirled and distorted—this undeniably well-established wordmark has been the only constant visual element in

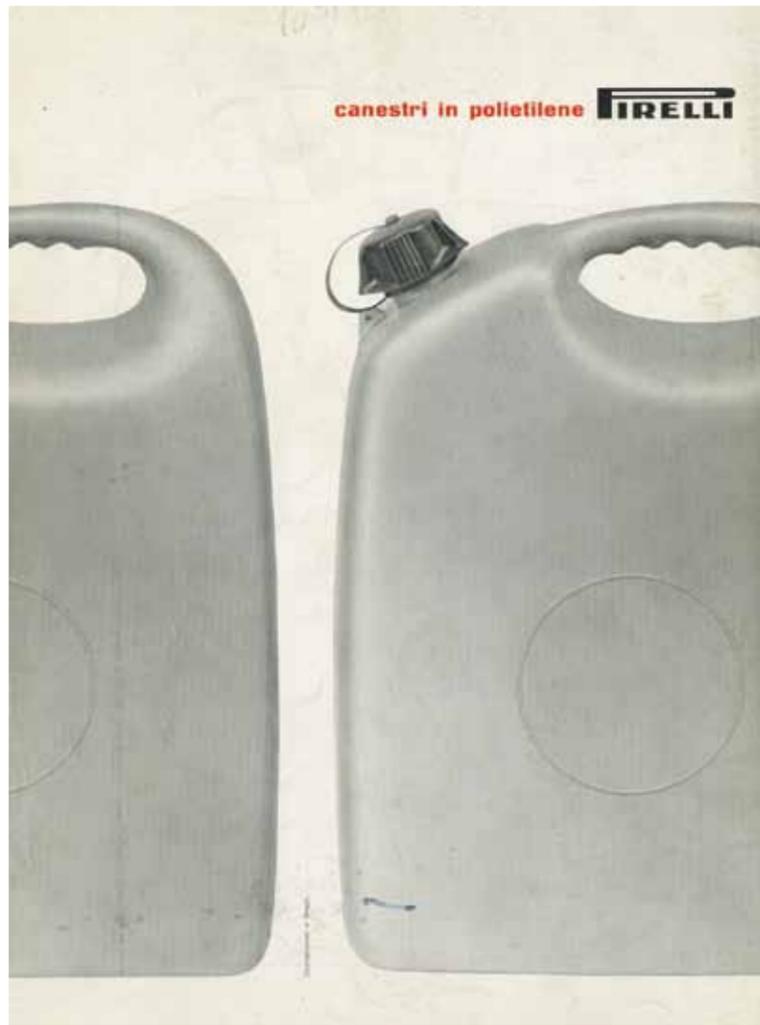
Pirelli's publicity and has provided countless opportunities for designers to tweak it in their own unique way. Although some may argue the beauty of the wordmark with its peculiar width of letters and exaggerated, stretched capital P, it continues to be memorable by directly communicating the idea of elasticity. The wordmark also successfully identifies not only a company, but a country. Given that track record, the Pirelli wordmark's success may lie in its ability to be easily altered and controlled by the hundreds of designers who have embraced its unique and memorable qualities.

1. "Some of my colleagues may think this monogram somewhat antiquated but in my opinion it combines in an outstanding device all the requirements of an ideal situation: it is legible, original and completely unequivocal." (Carlo Vivarelli, *Neue Grafik/New Graphic Design/Graphisme actuel*, "Basic Principles in Designing Monograms": June, 1962, No. 12)
2. "Specimens from a horror chamber of contemporary lettering: Logotypes that failed."; "Pirelli: The main part of the P is so absurdly elongated that the word becomes incomprehensible." (Jan Tschichold, *A Treasury of Alphabets, Good and Bad Letters*: 1995)

CONFALONIERI AND NEGRI Italian born, also known as Studio Industria, surrounded themselves with industrial-related clients as early as 1955. This objective, neutral design demonstrates the duo's restraint and Swiss sensibilities down to the smallest detail of the intended placement of their minimalist, sans serif, vertically printed signature *Confalonieri e Negri*. The unadorned, functional advertisement replaces the polyethylene gasoline container designed by Roberto Menghi for Pirelli (c.1959), front and center. Objective photography has been an

important tool for designers looking to accurately present the practicality of products and the way people looked at them, but it was a method rarely used for Pirelli designs of the period. At a time when illustration and graphics reigned supreme, Confalonieri and Negri's withdrawal of personality, where the design focuses attention on the product, is refreshing—a masterfully arranged, economical and rational product representation that communicates much with little.

Confalonieri and Negri, Canestri in polietilene (Plastic containers), 1960

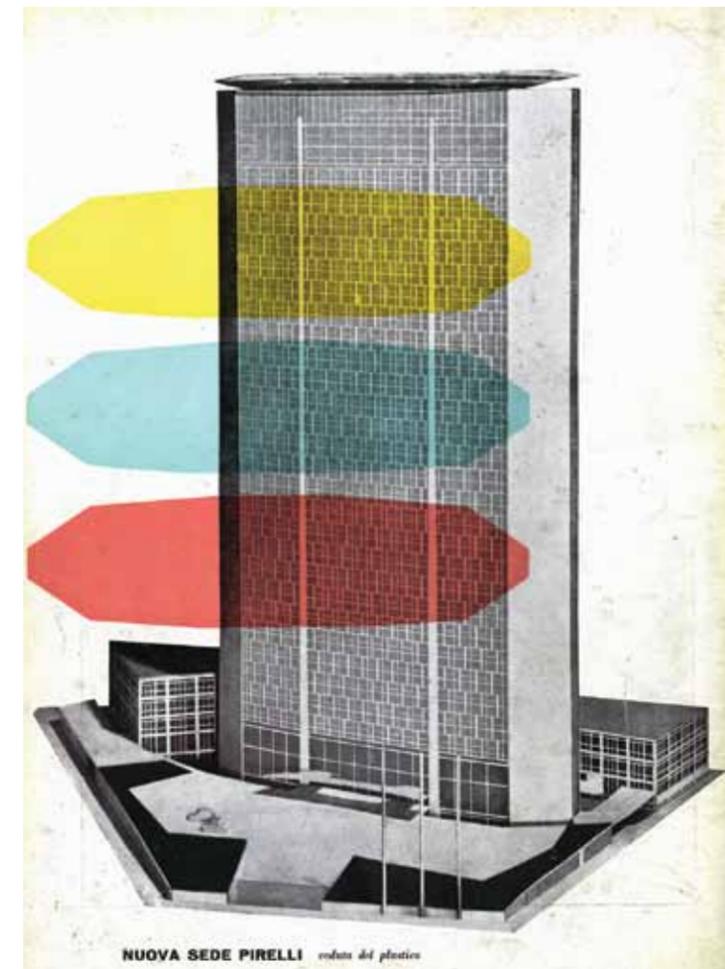


This advertisement announces the construction of 'Centro Pirelli', Pirelli's new corporate office building (started in 1953, completed in 1958), perfectly situated in the city center and the first building you see as you exit Milano Centrale (the central train station). Also known as Italy's first modern skyscraper, the Pirelli Tower or 'Pirellone' ('Big Pirelli') was developed by architect Gio Ponti, with the assistance of structural engineers Pier Luigi Nervi and Arturo Danusso. Since its inauguration in 1960, Pirellone has become a symbol of contemporary Milan, Italy's strong post-war economic growth and a corporate symbol of the company, whose publicity department operated from the 25th floor. This is one of the few advertisements seen without the iconic Pirelli wordmark. Instead, the design incorporates Ponti's stylized, three

color, diamond-shaped floor plan as the building's graphic identity.

"... Ponti had managed to make his architecture more effective in corporate image making than any advertising agency's work. The stylized lens-shaped plan became uno slogan grafico, as Ponti called it, which he emblazoned on all his printed materials. A clear architectural image promoted the company, and the company's publicity promoted the architect in an orchestrated campaign of stylish, sunny modernity. Of course, Ponti concurred, architecture is an efficient advertising tool." (Kirk, The Architecture of Modern Italy, Vol. 2, p. 170.)

Unknown (possibly Gio Ponti), Nuova Sede Pirelli (New Pirelli Headquarters), 1955



PIRELLI employed numerous graphic designers, illustrators, photographers, architects, and industrial designers for their publicity efforts from c.1955–1967. These creative professionals participated in a wide variety of disciplines, including but not limited to: print, editorial, publishing, product design, television, packaging, tradeshow graphics, and window displays. Here is a partial list of individuals (mostly graphic designers) and studios that played an important role in the success of Pirelli publicity.

FRANCO ALBINI (Italian) 1905–1977, architect

WALTER BALLMER (Swiss) b. 1923

ALDO BALLO (Italian) 1928–1994, photographer

FULVIO BIANCONI (Italian) 1915–1996

DEREK BIRDSALL (British) b. 1934

ANTONIO BOGGERI (Italian) 1900–1989

EZIO BONINI (Italian) 1923–1988

ALDO CALABRESI (Swiss) for Studio Boggeri b. 1930

ERBERTO CARBONI (Italian) 1899–1984

CONFALONIERI + NEGRI

GIULIO CONFALONIERI (Italian) 1926–1972

MARTIN ENGELMAN (Dutch) 1924–1992

PAVEL MICHAEL ENGELMANN (Czech) 1928–1966

ALAN FLETCHER (British) 1931–2006

FLETCHER/FORBES/GILL

COLIN FORBES (British) b. 1928

GERHARD FORSTER (Swiss) 1937–1986

ANDRÉ FRANÇOIS (French) 1915–2005

RAYMOND GFELLER (Swiss) b. 1938

BOB GILL (American) b. 1931

FRANCO GRIGNANI (Italian) 1908–1999

GIANCARLO GUERRINI (Italian) b. 1926

ARNO HAMMACHER (Dutch) b. 1927, photographer

MAX HUBER (Swiss) 1919–1992

GIANCARLO ILIPRANDI (Italian) b. 1925

LORA LAMM (Swiss) b. 1928

SERGE LIBISZEWSKI [Sergio Libis] (Swiss) b. 1930, photographer

ARNAUD MAGGS (Canadian) for Studio Boggeri b. 1926

RICCARDO MANZI (Italian) 1913–1993

ROBERTO MENGHI (Italian) 1920–2006

PINO MILÀS (Argentinian) dates unknown

BRUNO MONGUZZI (Swiss) for Studio Boggeri b. 1941

UGO MULAS (Italian) 1928–1973, photographer

BRUNO MUNARI (Italian) 1907–1998

REMO MURATORE (Italian) 1912–1983

ILIO NEGRI (Italian) 1926–1974

BOB NOORDA (Dutch) 1927–2010

PIERO OTTINETTI (Italian) b. 1927

GIO PONTI (Italian) 1891–1979, architect

MICHELE PROVINCIALI (Italian) 1923–2009

FULVIO ROITER (Italian) b. 1926, photographer

ROBERTO SAMBONET (Italian) 1924–1993

RAYMOND SAVIGNAC (French) 1907–2002

LEONE SBRANA (Italian) b.1919

COEN SMIT (Dutch) dates unknown

ALBE STEINER (Italian) 1913–1974

STUDIO BOGGERI

STUDIO CNPT (Giulio Confalonieri, Ilio Negri, Michele Provinciali, Pino Tovaglia)

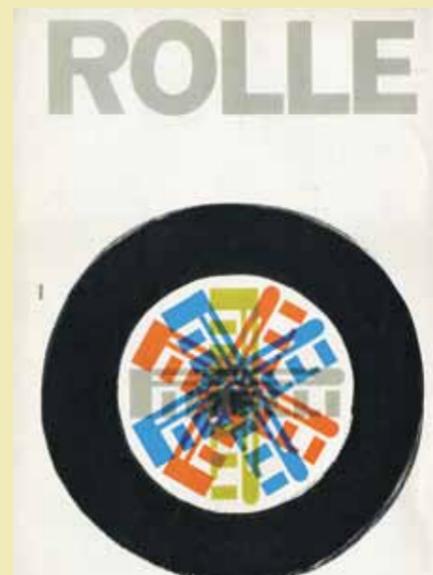
ARMONDO TESTA (Italian) 1917–1992

PINO TOVAGLIA (Italian) 1923–1977

UNIMARK/Milan

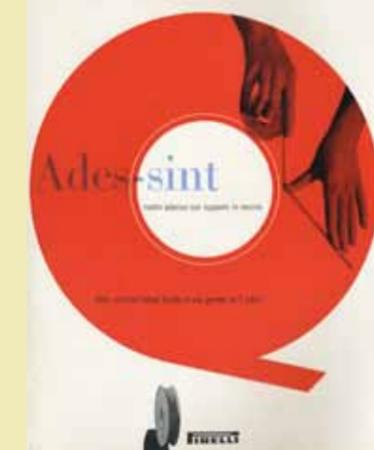
MASSIMO VIGNELLI (Italian) b. 1931

HEINZ WAIBL (Italian) b. 1931



Bob Noorda, Pneumatico Rolle (Rolle tires), 1959

Unknown, Ades-sint (Adhesive tape), 1960



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