

Gráfica Suiza.

Antecedentes: Plakatstil



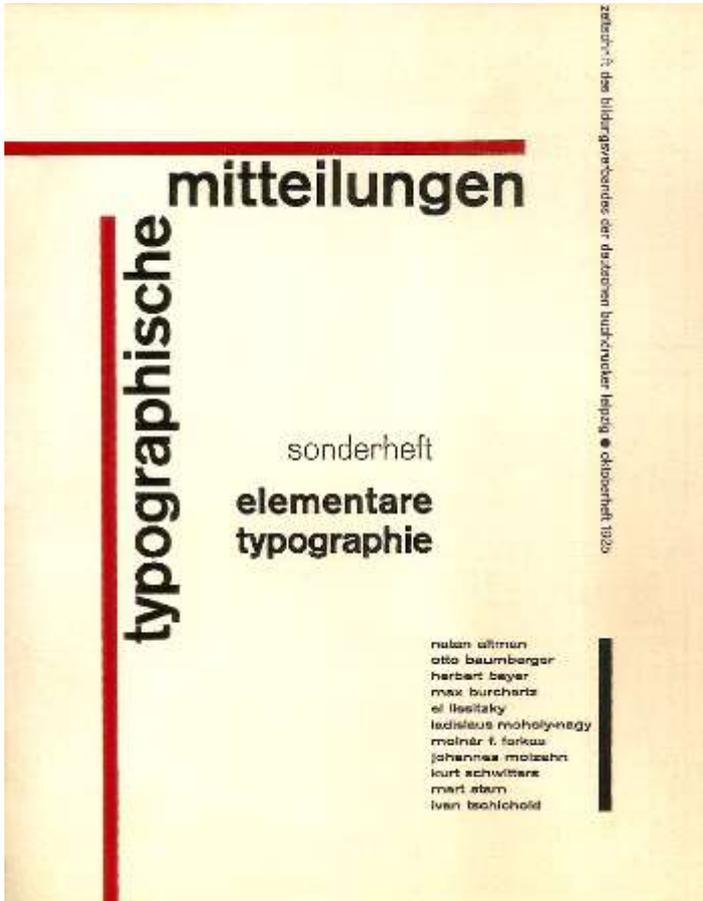
Hans Rudi Erdt. Cartel para los automóviles Opel, 1911.



Lucian Bernhard. Cartel para las máquinas de escribir Klein-Adler, 1914.

Antecedentes

Jan Tschichold. Tapa de *elementare typographie*, 1925.



Jan Tschichold. Volante publicitario de *Die neue Typographie*, 1928.



Antecedentes: La nueva tipografía

LICHTBILDERVORTRAG
DER DIREKTOR DES BAUHAUSES IN DESSAU:
WALTER GROPIUS

**NEUES
BAUEN**

DONNERSTAG **22** JUNI ABENDS **8** H
IN DER AULA DER PRANCKHSCHULE <AM MARSFELD>
PRANCKHSTRASSE 2 ● TRAMBAHN: 1,3,4,11

ZUR DECKUNG DER KOSTEN WIRD EIN EINTRITTSGELD VON 2 M ERHOBEN ● MITGLIEDER D. ARBEITSGEMEINSCHAFT F. BUCHGEWERBLICHE FORTBILDUNG U. DER TYPOGR. GESELLSCHAFT ZAHLEN 1 MARK ● KARTEN BEI: BUCHHANDLG. STEINICKE, ADALBERTSTR. 15 ● GALERIE GOLTZ, BRIENNERSTR. 6* ● BÜCHERSTUBE HORST STOBBE, PROMENADESTR. 12 ● GESCHÄFTSSTELLE d. DBV.

Jan Tschichold. Afiche de conferencia de Walter Gropius, 1926.

Gráfica Suiza

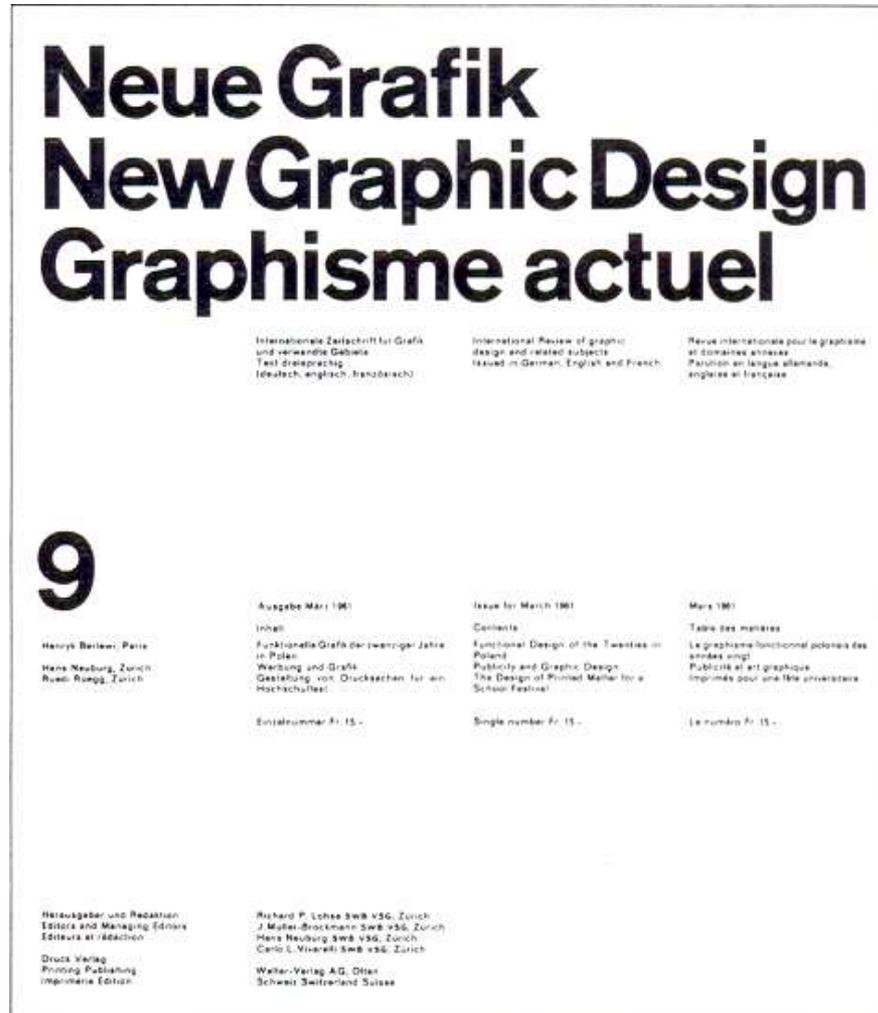


Afiche de una serie dedicada a la seguridad vial diseñada en 1953 por Josef Müller-Brockmann para el Automóvil Club Suizo. Los carteles fueron editados en francés y en alemán para adecuarlos a las distintas lenguas habladas en Suiza.

Gráfica Suiza



Emil Ruder. Estampilla, 1960.



Carlo L. Vivarelli.
Portada de *New Graphic Design* N° 9.

Gráfica Suiza

June 13-25

Jazz Festival

13
14
15
16
17
18
19
20
21
22
23
24
25

NY

JVC

05

(Detailed program text for each day is present but illegible)

June 13-25

Jazz Festival

13
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23
24
25

NY

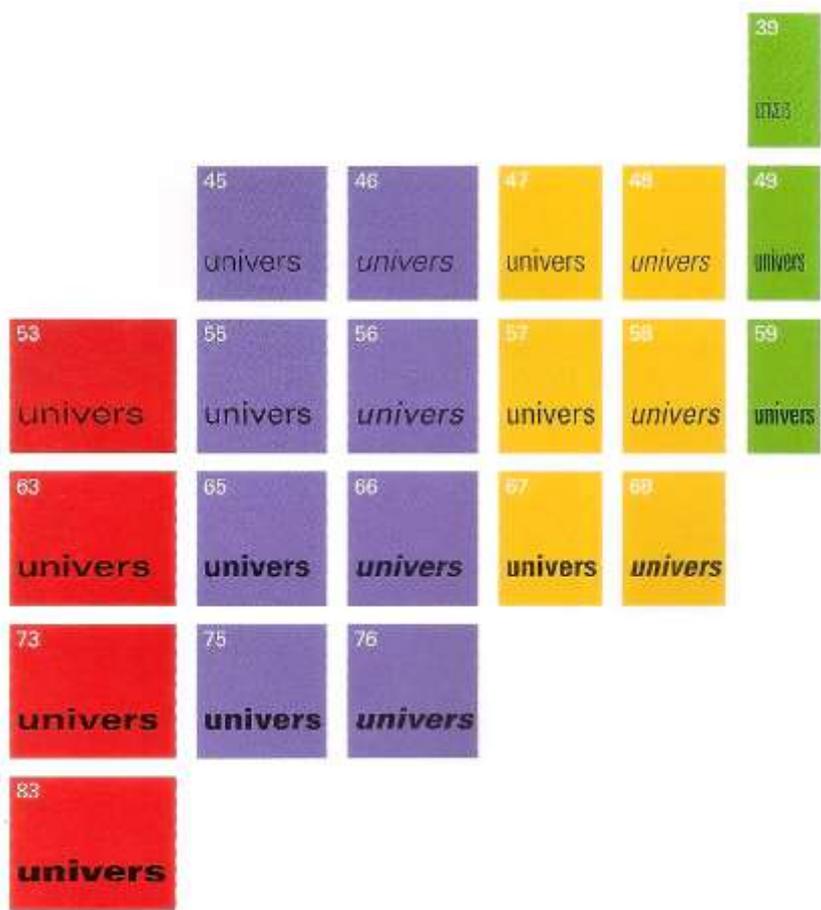
JVC

05

(Detailed program text for each day is present but illegible)

Grilla tipográfica.

Gráfica Suiza



Adrian Frutiger. Familia tipográfica Univers, 1954.



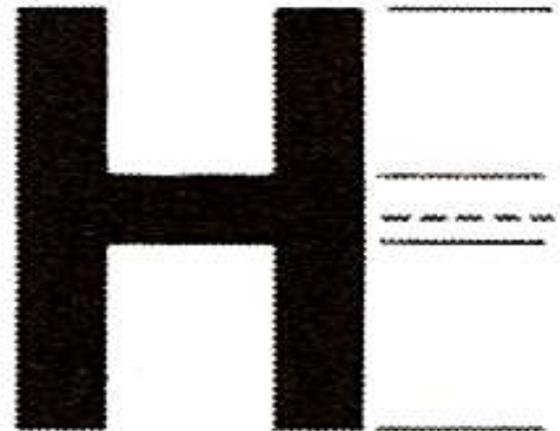
Max Miedinger. Tipográfica Helvética, 1957.



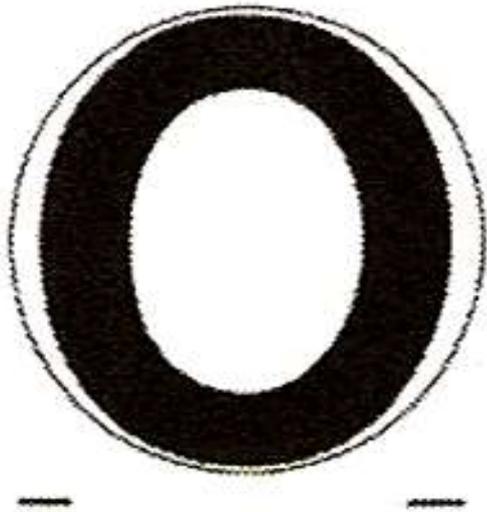
Las letras curvas sobrepasan los límites inferiores y superiores de las letras cuadradas.



Los bastones verticales son ligeramente más gruesos que los horizontales (ver la comparación entre el bastón horizontal de una E y el vertical de una N).



Los bastones medios horizontales se ubican ligeramente por encima del punto medio geométrico.



La forma de los bastones curvos no es geométrica.

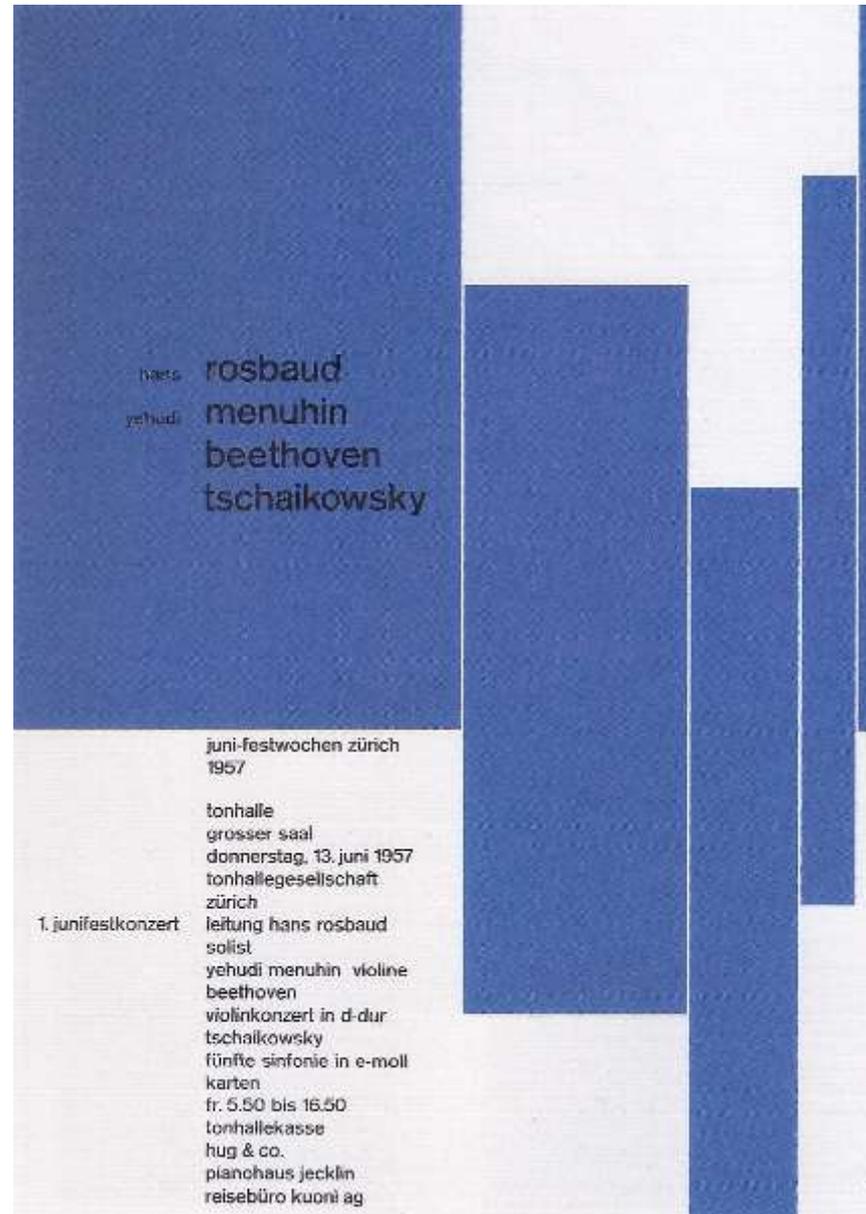


El grosor de los bastones curvos varía constantemente.



La altura de las minúsculas en las fuentes diseñadas después de 1950 es mayor que la de los alfabetos clásicos (6/8 en lugar de 5/8).

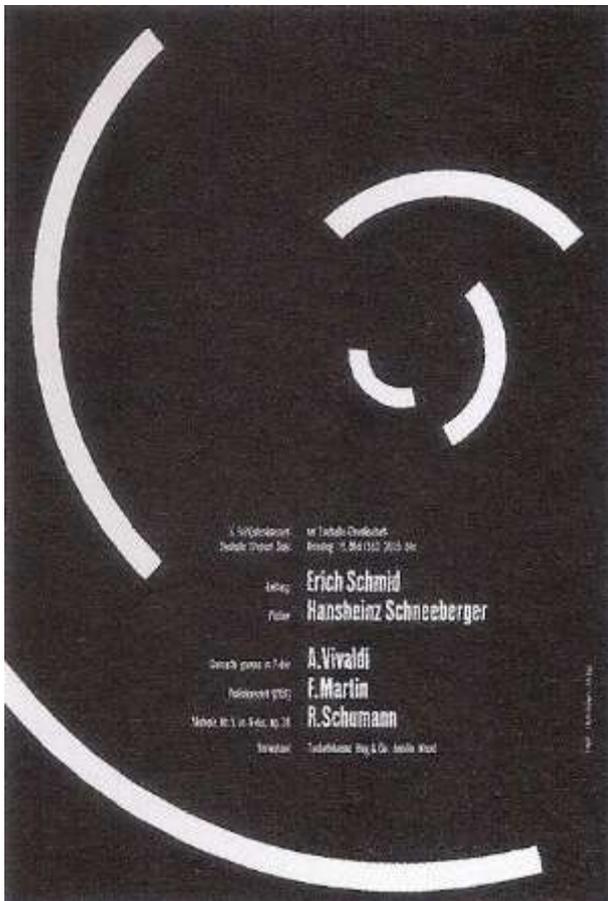
Gráfica Suiza



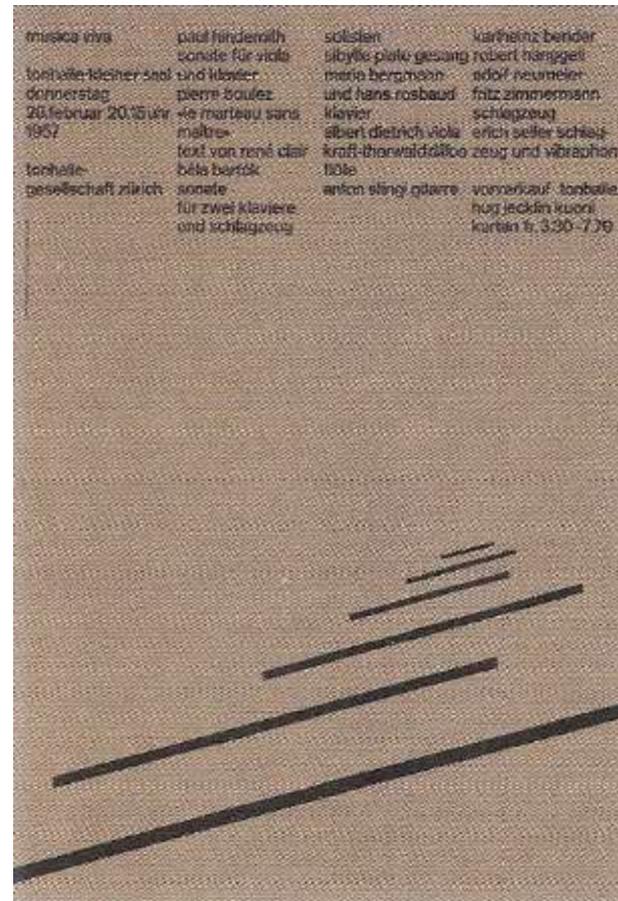
**Josef Müller-
Brockmann.** Afiche,
1957.

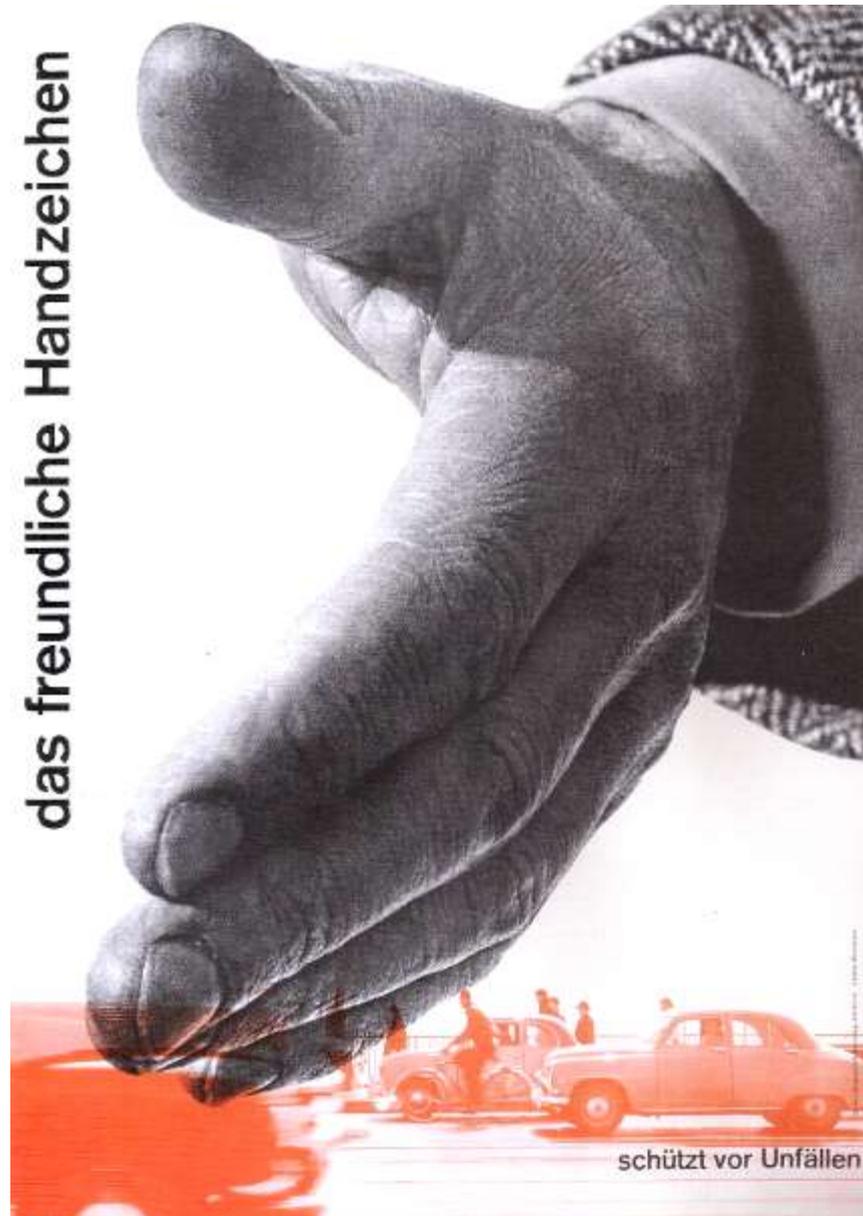
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**Josef Müller-
Brockmann. Afiche,
1953.**



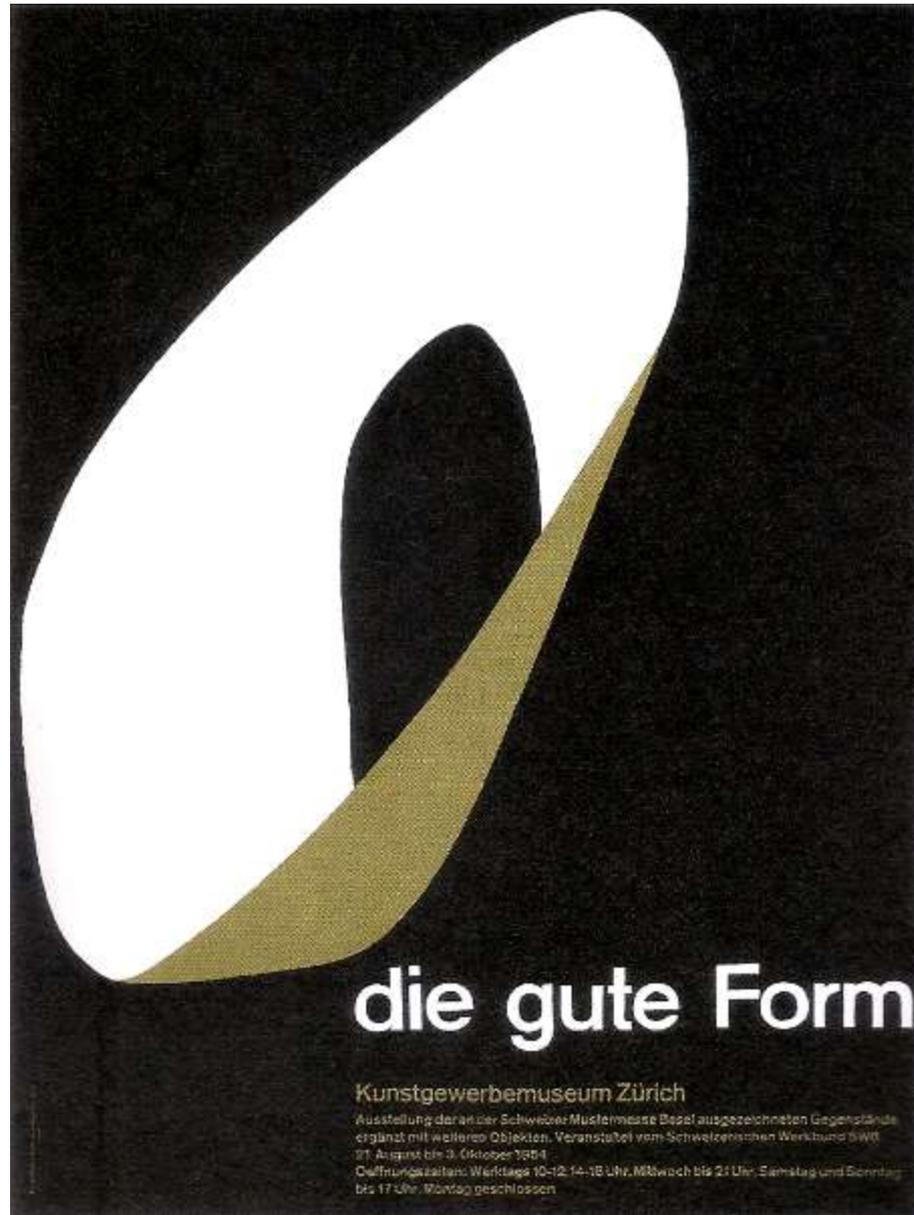
**Josef Müller-
Brockmann. Afiche
Música viva, 1957.**





**Josef Müller-
Brockmann.** Afiche,
1954.

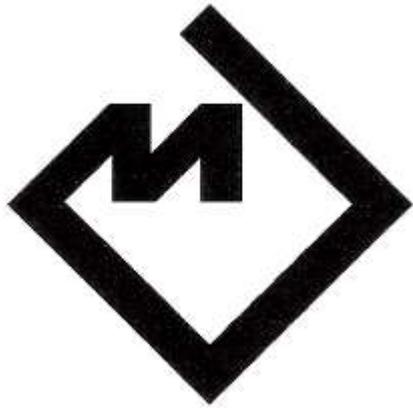
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Emil Ruder. Afiche Die gute form, poster para el Winterthur Museum, 1958.



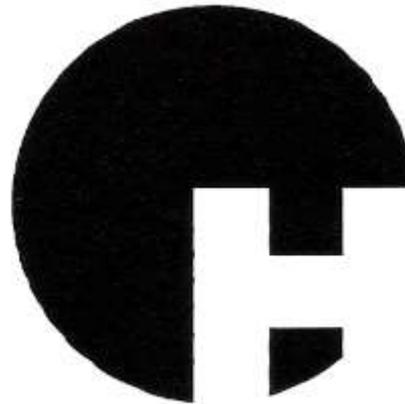
Max Huber. Afiche del
7° Congreso
*Internacional de
Arquitectura Moderna,*
1949.



Enzo Rösli. Logotipo Merck, 1950.



Josef Müller-Brockmann. Logotipo de Lithographie & Cartonnage, 1953.



Karl Gerstner. Logotipo Felix Handschin, 1960.



Adrian Frutiger. Logotipo de la Autopista Rhône-Alpes, 1970.

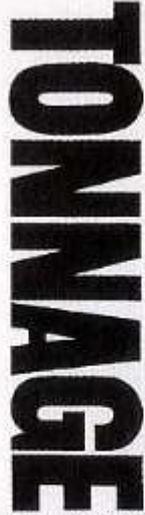
Herb Lubalin. 1958.



break up
COUGH

relax bronchioles, reduce histamine-induced congestion and irritation throughout the respiratory tract, liquefy thick, tenacious mucus.
PYRIBENZAMINE EXPECTORANT with Ephedrine
ALSO AVAILABLE: PYRIBENZAMINE EXPECTORANT WITH CODEINE AND EPHEDRINE (EXEMPT NARCOTICS), PYRIBENZAMINE CITRATE (TRIPLELENAMINE CITRATE CIBA)

Donald Egensteiner,
Larry Ottino, Young &
Rubicam. 1960.



TONNAGE

When is a heavy weight of advertising dollars bound to succeed? And when is "Tonnage" bound to fail? In the simplest advertiser the one with the biggest budget? If you look at the history of advertising, you will observe the following facts: There are advertisers who succeeded, or weakened their efforts (sometimes at critical times) and the results can be seen in the forgotten trademarks of the past. On the other hand, there are advertisers who mounted massive advertising campaigns—costing many millions of dollars—who have failed to increase their sales. The question of the advertising appropriation should always be preceded by these questions: Do I have an idea which will sell my product? Has my agency boss thought enough to arrive at a sound selling strategy, and ingenious enough to express it in an arresting and liberating way? If the answers to these questions are "yes," advertising tonnage can be regarded as an investment, instead of an expense. Everything depends on the idea. Ideas sell products because—people buy ideas.

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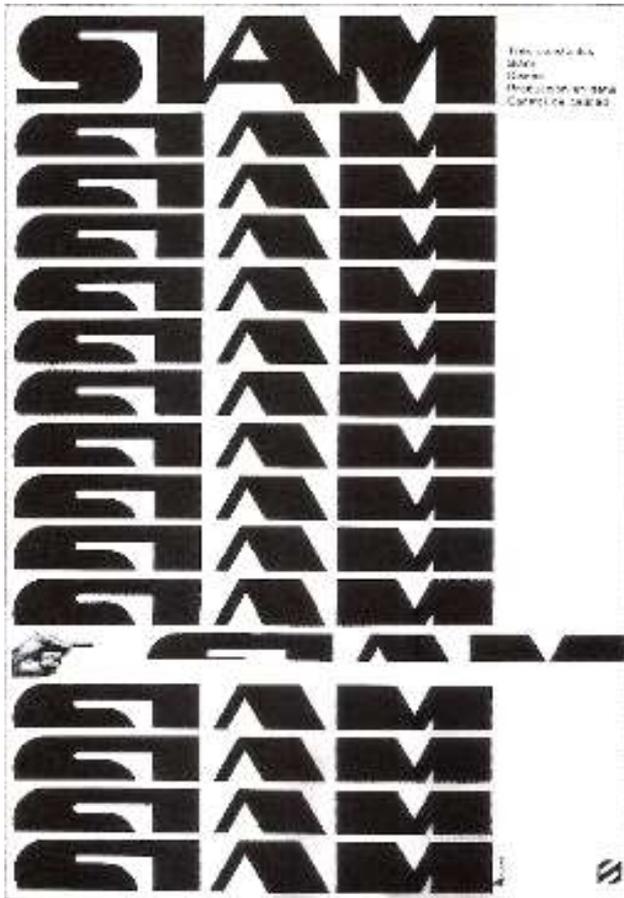
Paul Rand. Isologotipo de United Parcel Service, 1961.



Westinghouse

Paul Rand. Isologotipo de Westinghouse, 1960.

Argentina



Agens. Campaña publicitaria para SIAM, 1963-1968. El texto dice: “Tres constantes Siam: Diseño. Producción en serie. Control de calidad”. Los tres conceptos han sido representados a través de la marca.



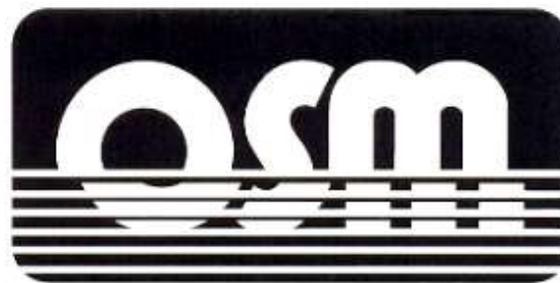
Publicidad de Siam, 1963.



Luis Sarale. Isotipo
Secretaría de Turismo
de Mendoza, 1990.



Ricardo Colombano.
Marca del complejo
turístico de alta
montaña Ayelen.



**Gladys González y
María Inés López.**
Marca de Obras
Sanitarias Mendoza.