

**MADE**

**I N**

**ITALY**

**C**

**MADE**

**I N**

**ITALY**

**M**

MADE  
I N  
ITALY  
C

SUPPORTED BY



**Monotype.**



**1** ITALIAN  
DESIGNERS  
WHO WORKED  
IN THE U.S.

**2** ITALIAN  
DESIGNED  
BOOK COVERS  
FOR U.S.  
AUTHORS

**3** U.S.  
DESIGNERS  
WHO WORKED  
IN ITALY

**4** INFLUENTIAL  
ITALIAN  
GRAPHIC  
DESIGN

# MM BB

Michael Bierut  
Pentagram

One fateful day in the early 1950s, a businessman named Thomas Watson, Jr., was walking down Fifth Avenue in Manhattan. “I found myself attracted to a shop that had typewriters on sidewalk stands for passersby to try,” he later wrote in his memoir. “The machines were done in different colors and had sleek designs. I went inside and saw modern furniture and bright colors...The name over the door was Olivetti.”

Watson was no mere businessman, but the president of IBM. Excited by what he had seen, he asked a European colleague to send him a package of Olivetti graphics, which Watson laid next to printed samples from his own company. “The Olivetti material was filled with color and excitement and fit together like a beautiful picture puzzle. Ours looked like directions on how to make bicarbonate of soda.” This accidental discovery of an Italian typewriter company on a New York sidewalk served as the inspiration for IBM’s design program, the most admired and influential in mid-century America.

Long before instantaneous digital communication, it would be chance encounters like this one that would shape design history. A young graduate of the Politecnico in Milan named Massimo Vignelli relocated to the United States when his wife Lella received a fellowship to MIT’s School of Architecture. Milton Glaser, a Bronx native just out of Cooper Union, won a Fulbright scholarship to Bologna’s Academy of Fine Arts to study with Giorgio Morandi. This kind of international cultural exchange was personal and passionate, and none would be more consequential than the exchange between Italy and the United States.

Vanguard creators in Europe have influenced American design since the Bauhaus. For graphic designers, the so-called “International Style” championed by German and Swiss practitioners after World War II, and by schools like the Hochschule für Gestaltung in Ulm and the Kunstgewerbeschule in Basel, were inescapable. But it took Italian designers like Vignelli and pilgrims like Glaser to make modernism sexy. The swooping curves of Franco Grignani, the exuberant image-making of Max Huber, the imagination of Leo Lionni, the joyous eclecticism of Bruno Munari: these proved to American graphic designers that there was more to modernism than sans serif typefaces, rationalist geometry, and modular grids.

Italian graphic design has a rare power that can still surprise us. In these pages you will find examples of the warmth, humanity and verve that excited designers half a century ago. They continue to inspire today.

# AIAP

Francesco E. Guida  
AIAP CDPG  
Department of Design,  
Politecnico di Milano

The graphic design connection between Italy and the U.S. is often reduced to the role and figure of Milan-born Massimo Vignelli, well known for his projects and activities once he moved to New York. However, there are many other Italians and Americans who nurtured this connection post-WWII. Some are key figures in Italian or American graphic design history; others are less well-known and have been rediscovered recently.

The book is organized in four sections, offering the opportunity to explore this connection and uncover more about 'Made In Italy' graphic design. Italians who moved to the U.S. for short or extended periods, or Americans who moved to Italy or worked for Italian companies. A special section is the third one, dedicated to books written by American authors published in Italy. The final fourth section is dedicated to 'masters', not necessarily already well-known personalities.

Most of the materials selected were produced between the 1950s and the 1970s, which we call the golden age of Italian graphic design. Italy, during this time, grew economically and industrially in all sectors. Design started to be recognized as a driver for innovation, and visual design was the key to selling products. Italy became an attractive destination, not only for tourists but also for young designers from all around the world. They were excited to work for companies looking for more than simply profit. Companies that were animated by an authentic cultural aim helped designers create unique images to communicate products, ideas, new materials, and services. Simultaneously, the U.S. became, especially during the 1960s, a new promised land for business.

The selection shown in this book comes from the Graphic Design Documentation Center of AIAP (AIAP CDPG) funds. AIAP is the Italian Association of Visual Communication Design, established in 1945. The Association has been present in the evolution of the profession and the discipline during the last 80 years, all around Italy, soliciting meetings and confrontations, nationally and internationally.

One of AIAP's goals is to promote the culture of graphic design in practice, education and history. This is why, in 2008, the Association established the AIAP CDPG, a unique organization dedicated to collecting, studying, and enhancing (primarily through publications and exhibitions) historical materials related to graphic design. A place where collected materials documenting specific activities are conserved and, above all, made available for critical studies, new interpretations and new narratives.



# 1

**ITALIAN  
DESIGNERS  
WHO WORKED  
IN THE U.S.**

MASSIMO VIGNELLI  
HEINZ WAIBL  
GIULIO CITTATO  
ARMANDO MILANI  
GEORGE GIUSTI  
BRUNO MUNARI  
ROMALDO GIURGOLA  
ROBERTO MANGO

Italian visual artists and graphic designers in the United States have been documented since the late 1920s, with many personalities emerging, such as Paolo Garretto (1903-1989) and Fortunato Depero (1892-1960), the futurist known for the iconic Campari bottle.

Over the following decades, many Italian graphic designers and artists spent varying lengths of time in the United States<sup>1</sup>. A selection of these are featured in the following section, presenting a sample of projects executed in both the United States and Italy. Among them sits George Giusti (1908-1990), who was the first to move to the United States in 1938, known for his cover designs for magazines such as “Time” and “Fortune”.

One of the lesser-known figures who played a significant role in the U.S. was the Neapolitan designer Roberto Mango (1920-2003)<sup>2</sup>. Mango worked at the magazine “Interiors” as art director from 1951 to 1953. He was soon joined by Romaldo Giurgola (1920-2016), a Roman designer he met at Princeton University while he was on a research fellowship between 1949 and 1950. Mango and Giurgola designed several covers for the magazine and invited Italian authors like Bruno Munari (1907-1998) and Albe Steiner (1913-1974) to design others.

One of the most important chapters in this transoceanic connection is the story of Unimark International. Founded in Chicago in 1964 by the Dutch-born Bob Noorda (1927-2010) and Massimo Vignelli (1931-2014), along with other designers and marketing experts, it had offices in various countries, including Italy<sup>3</sup>. Although Unimark’s experience was relatively short-lived, closing in 1977, it strongly influenced U.S. and European graphic design with its functional visual language.

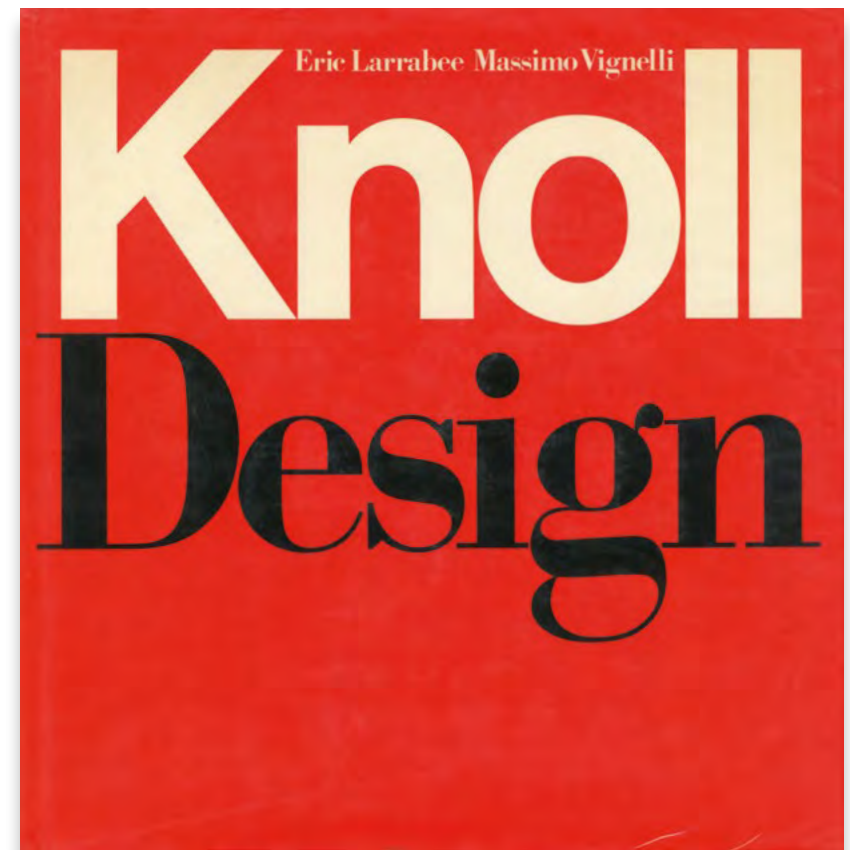
Notable figures who worked at Unimark’s Chicago office included Heinz Waibl (1931-2020) and Giulio Cittato (1936-1986), who later returned to Italy to found Studio Signo. After leaving Unimark, Vignelli founded his own studio in New York in 1971. Over the years, he built a solid reputation and contributed to projects that became iconic in the U.S. visual landscape. Armando Milani (1940) also collaborated with Vignelli for several years before establishing his own studio in New York and continuing his international career.

This section is only a partial representation, but it hints at some of the strong, long-lasting relationships between the two countries and the significant influence of Italian-origin designers on the U.S. graphic design landscape.



Massimo Vignelli  
with Michael Bierut  
*design: Vignelli,*  
*book cover, Rizzoli*  
1981

Massimo Vignelli  
with Eric Larrabee  
*Knoll Design,*  
*book cover*  
1981



Vignelli Associates  
*Font specimen for*  
*Nava Milano*  
1980 ca.







Massimo Vignelli  
*Pirelli, advertisement*  
1964

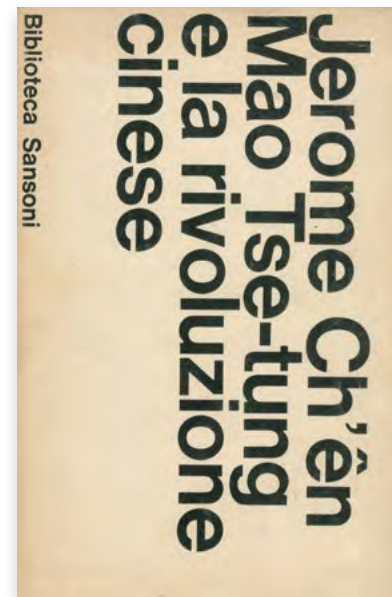


Massimo Vignelli  
*Vedi Napoli e poi muori*  
*(see Naples and then die),*  
poster  
1986

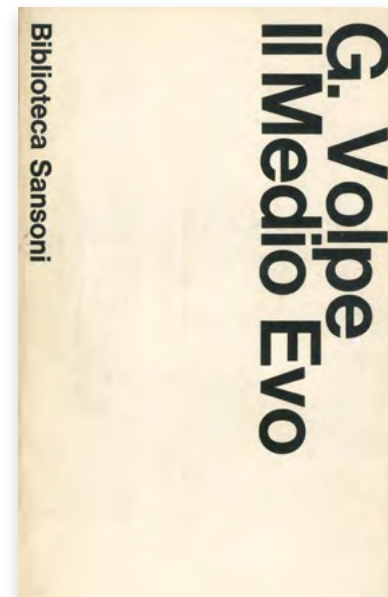




Massimo Vignelli  
*Industrial Design*,  
 magazine covers  
 1968-1969



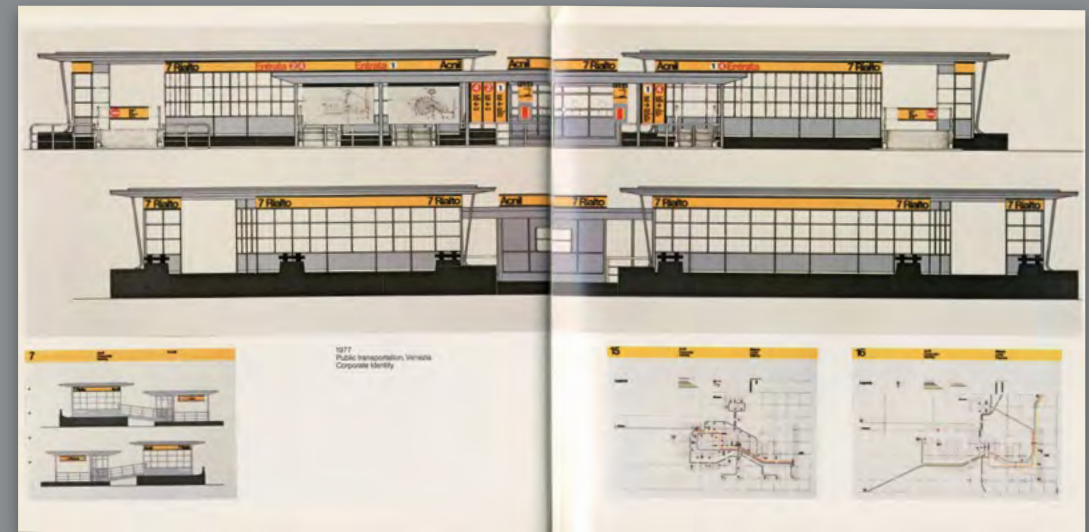
Massimo Vignelli  
*Biblioteca Sansoni*, books  
 1970-1975



Gruppo Signo  
Comunicazione Totale  
Milano Venezia

# SIGNO

Heinz Waibl,  
Laura Micheletto  
& Giulio Cittato  
*Signo, book cover  
and inner pages*  
1981



Copyright 1981  
Gruppo Signo  
Comunicazione Totale  
Milano Venezia

**Ufficio di Milano**  
Signo di Heinz Waibl  
Via Emanuele Filiberto, 14  
20149 Milano - Italy  
Telefoni 02  
312221/3496886

**Ufficio di Venezia**  
Giulio Cittato  
S. Elena, Calle Oslavia, 6  
30122 Venezia - Italy  
Telefono 041 23435

**Gruppo Signo comunicazione totale**

opera con grandi e medie aziende su tutto l'arco dei problemi grafico espressivi relativi all'immagine e ai suoi contenuti di comunicazione.

Gli specialisti della comunicazione devono lavorare come artigiani terzi, con originalità ed estro, ma attenti ai vincoli dell'ordinazione, dimenticare la massificazione e tuttavia umanizzare e semplificare ogni gesto, ricercare una qualità intelleggibile, più che un'eccellenza intellettuale e aristocratica.

Gruppo Signo comunicazione totale raccoglie le esperienze internazionali di Heinz Waibl, Giulio Cittato, Laura Micheletto, Francesca Stella, per l'intera organizzazione della strategia di comunicazione o per singoli pezzi componenti.

**Gruppo Signo total communication**

operates with large and medium firms across the entire field of graphic design problems related to the image and its communication contents.

Visual communication specialists must work as artisans in the service area, with originality and talent, and an eye for the limitations imposed by a specific order; they must forget massification and at the same time they must be able to humanize and simplify every gesture; they must aim at an intelligible quality rather than strive for intellectual and aristocratic excellence.

Gruppo Signo total communication collects the international experience of Heinz Waibl, Giulio Cittato, Laura Micheletto, Francesca Stella in the entire organization of the communication strategy or in single component pieces.





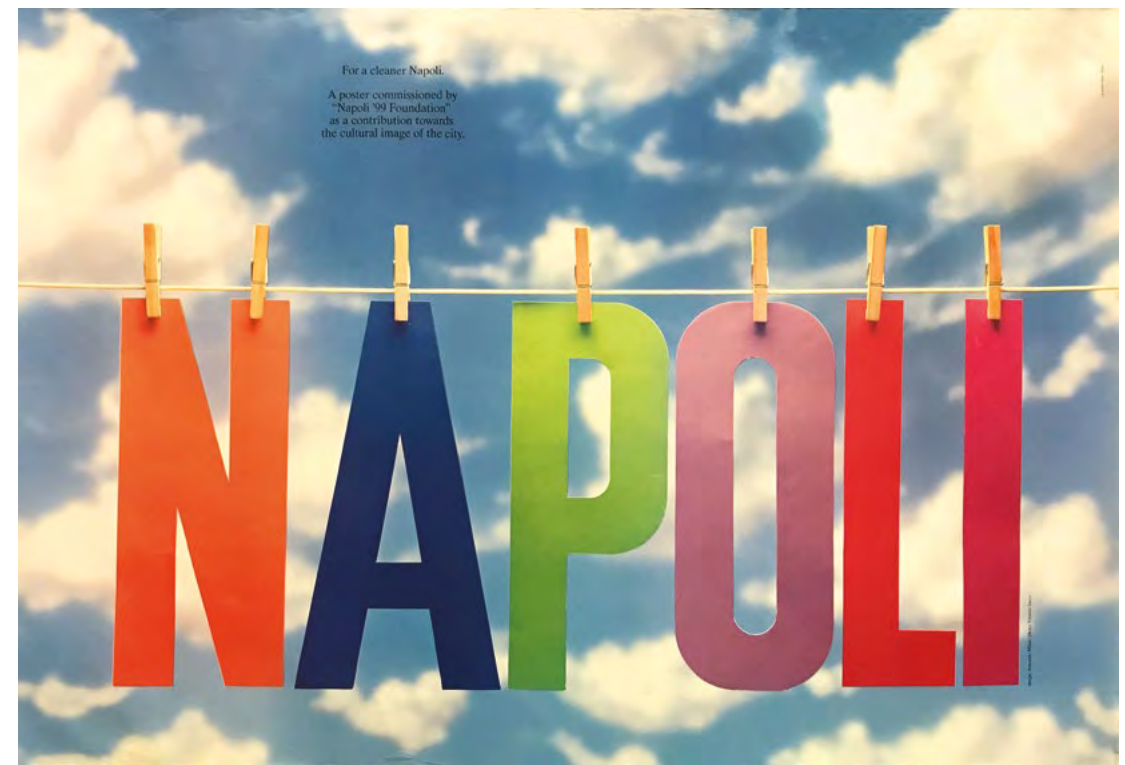
Giulio Cittato  
*Videoroom, poster*  
1984



Giulio Cittato  
*La commedia dell'arte -  
Il campo e la scena, poster*  
1983



Giulio Cittato  
*L'immagine e il mito  
di Venezia nel cinema, poster*  
1983



Above  
Armando Milani  
*For a cleaner  
Napoli, poster  
1986*

Left  
Armando Milani  
*Translating War  
into Peace, poster  
2003*

“progettando”  
1950-1990

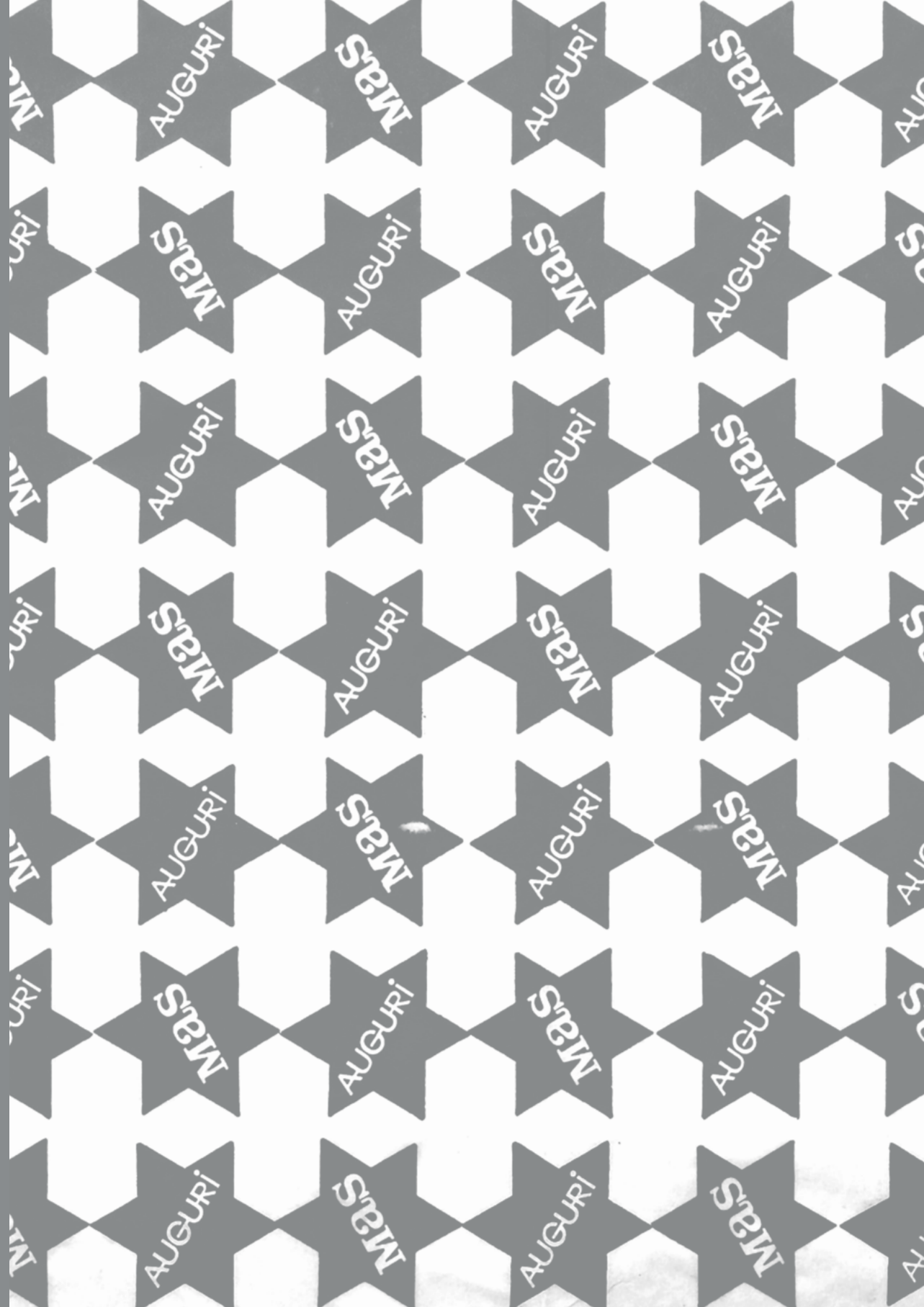
# Heinz Waibl

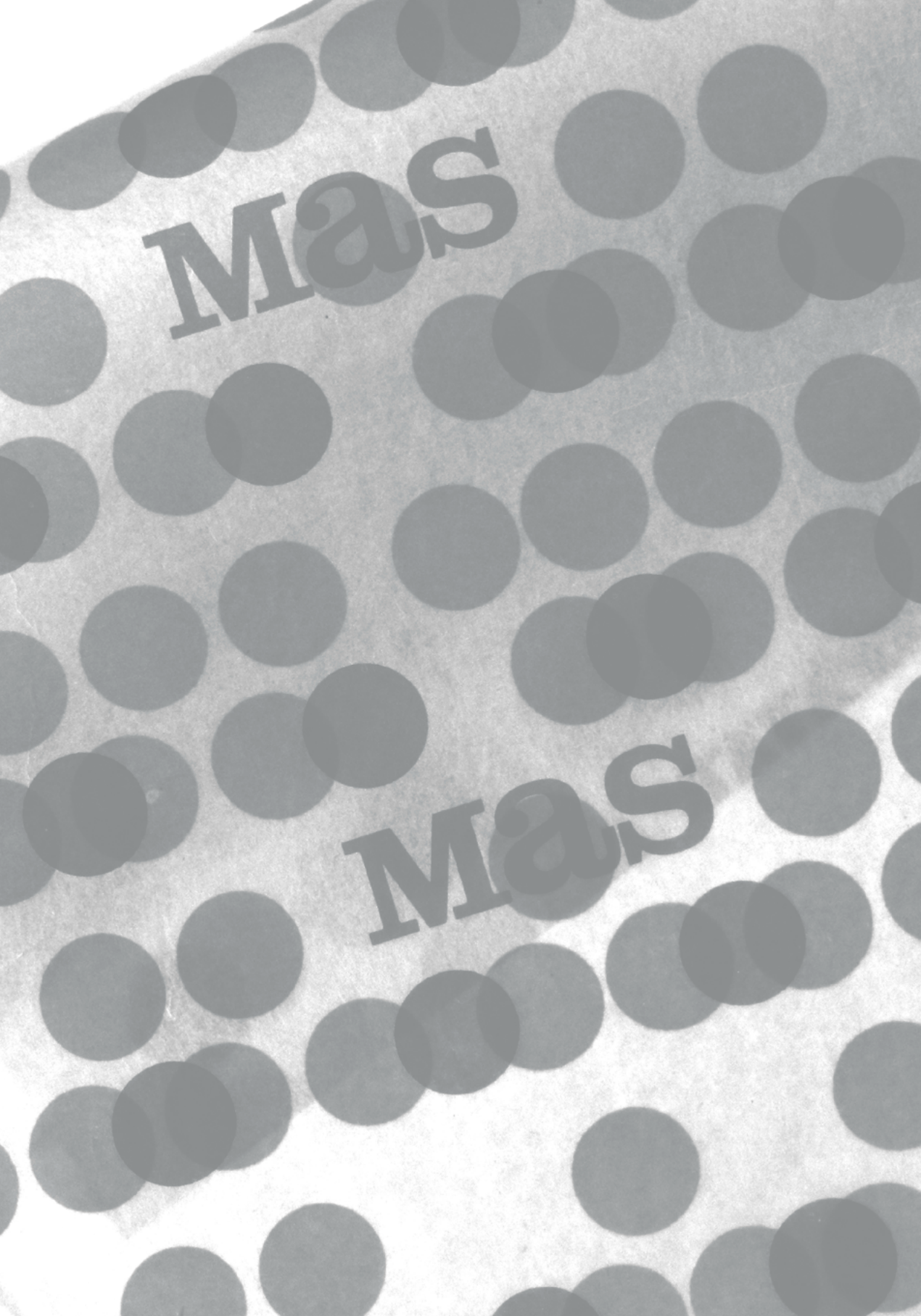


Edizioni Edinvest

Heinz Waibl (Signo)  
Book cover  
1991

Right  
Heinz Waibl  
MAS (Magazzini  
allo Statuto, Rome),  
wrapping papers details  
1955-1959





Heinz Waibl (Signo)  
'Progettando' 1950-1990,  
inner pages  
1991





Left  
Heinz Waibl  
*American Football, calendar*  
1982

Below  
Heinz Waibl  
*Studio Signo opening, silkscreen printed*  
1974



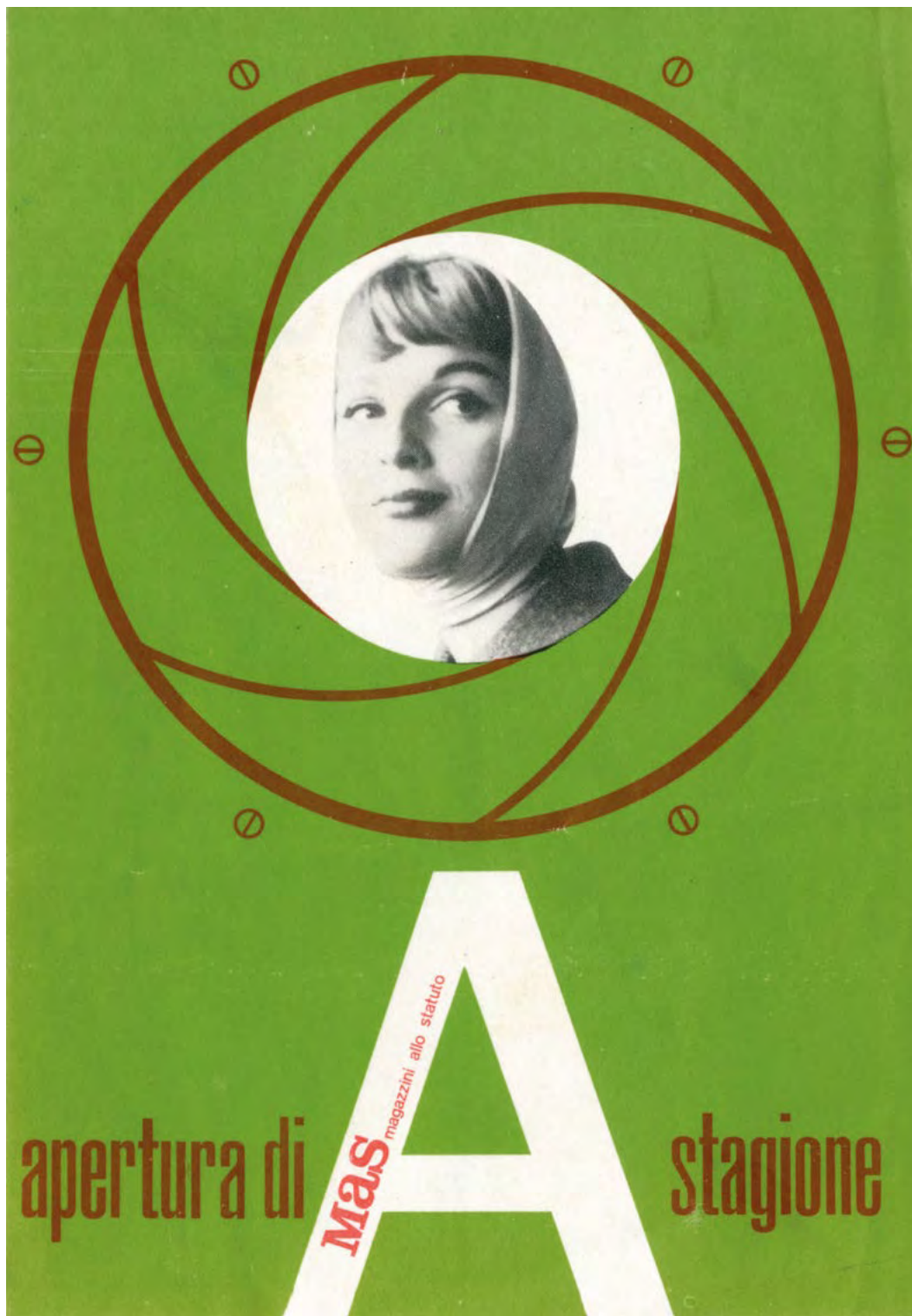
Heinz Waibl  
*Alu-Wood, leaflet*  
1961



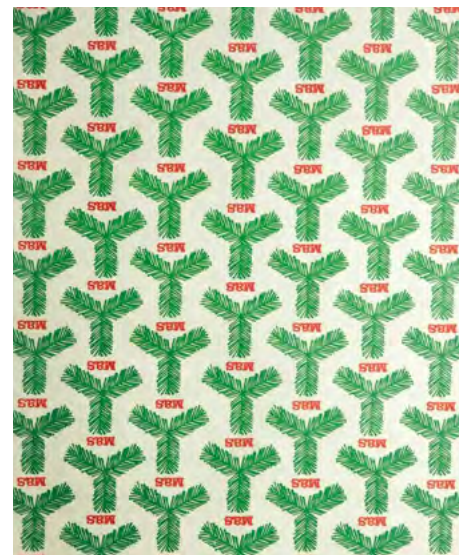
Left  
Heinz Waibl  
*Italian Lambretta  
Club annual meeting,  
poster  
1959*



Above  
Heinz Waibl  
*Cucina & Cultura  
exhibition, poster  
1984*



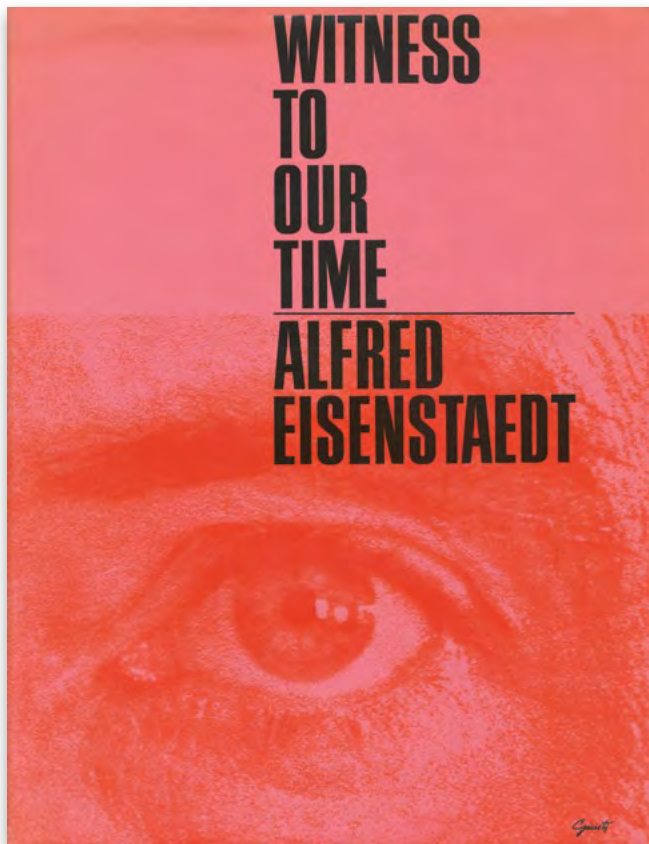
Heinz Waibl  
 MAS (Magazzini allo  
 Statuto, Rome),  
 receipt holder  
 1955-1959



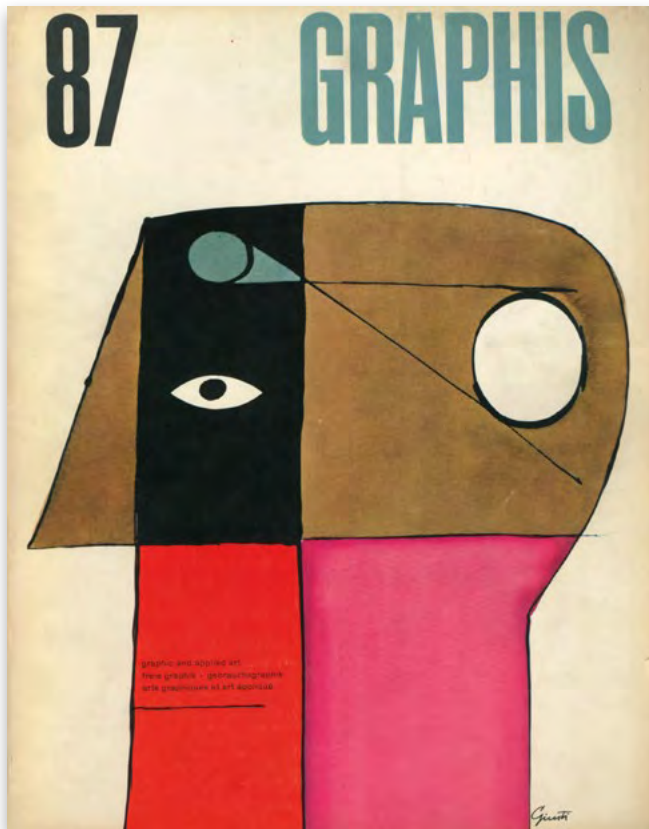
Heinz Waibl  
 MAS (Magazzini allo  
 Statuto, Rome),  
 wrapping papers  
 1955-1959



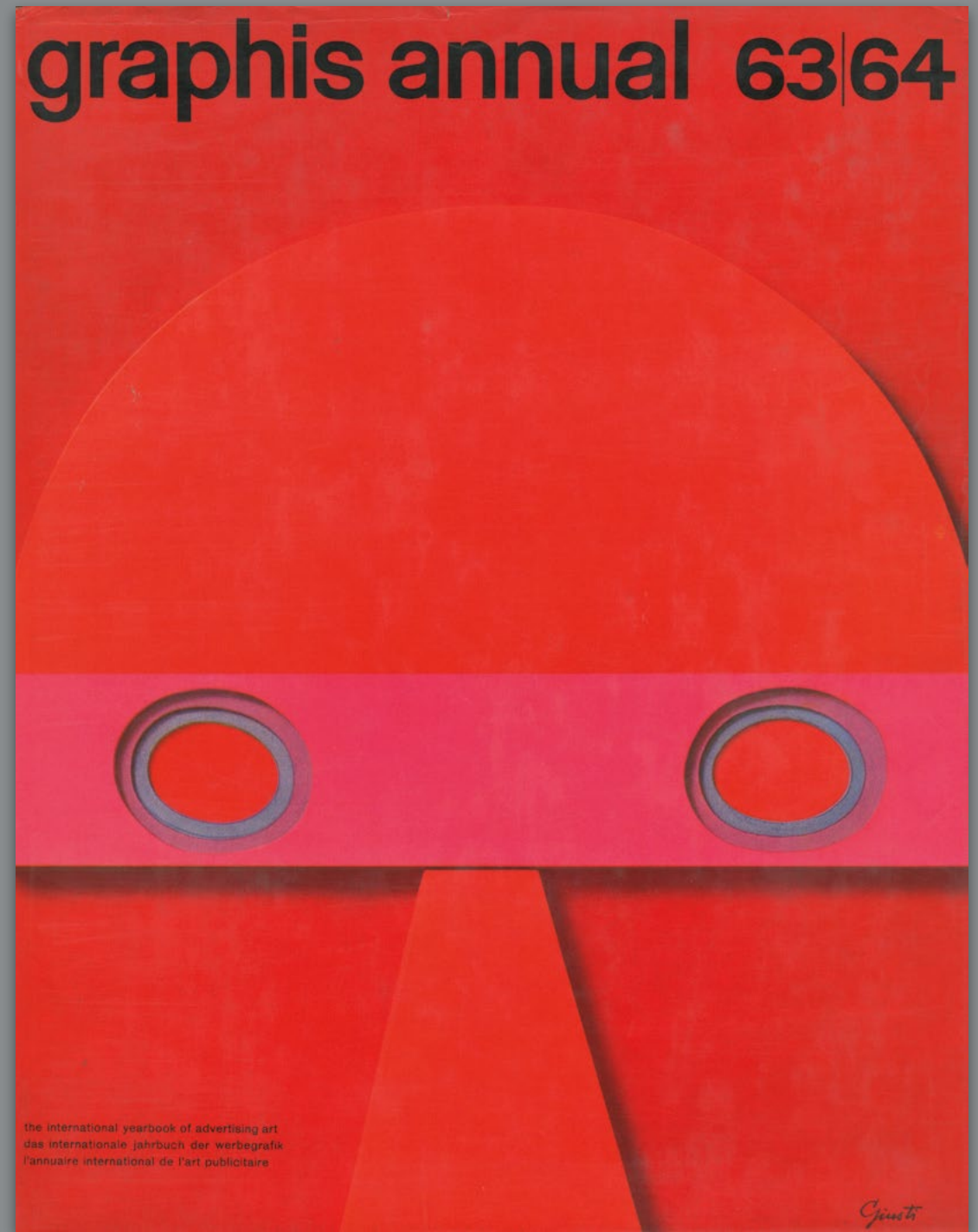
Heinz Waibl  
 MAS (Magazzini allo  
 Statuto, Rome),  
 receipt holder  
 1955-1959



George Giusti  
*Witness To Our Time*  
 by Alfred Eisenstaedt,  
 book cover  
 1966



George Giusti  
*Graphis, magazine cover*  
 1960



George Giusti  
*Graphis, annual cover*  
 1964

the international yearbook of advertising art  
 das internationale jahrbuch der werbegrafik  
 l'annuaire international de l'art publicitaire

# I n t e r i o r s

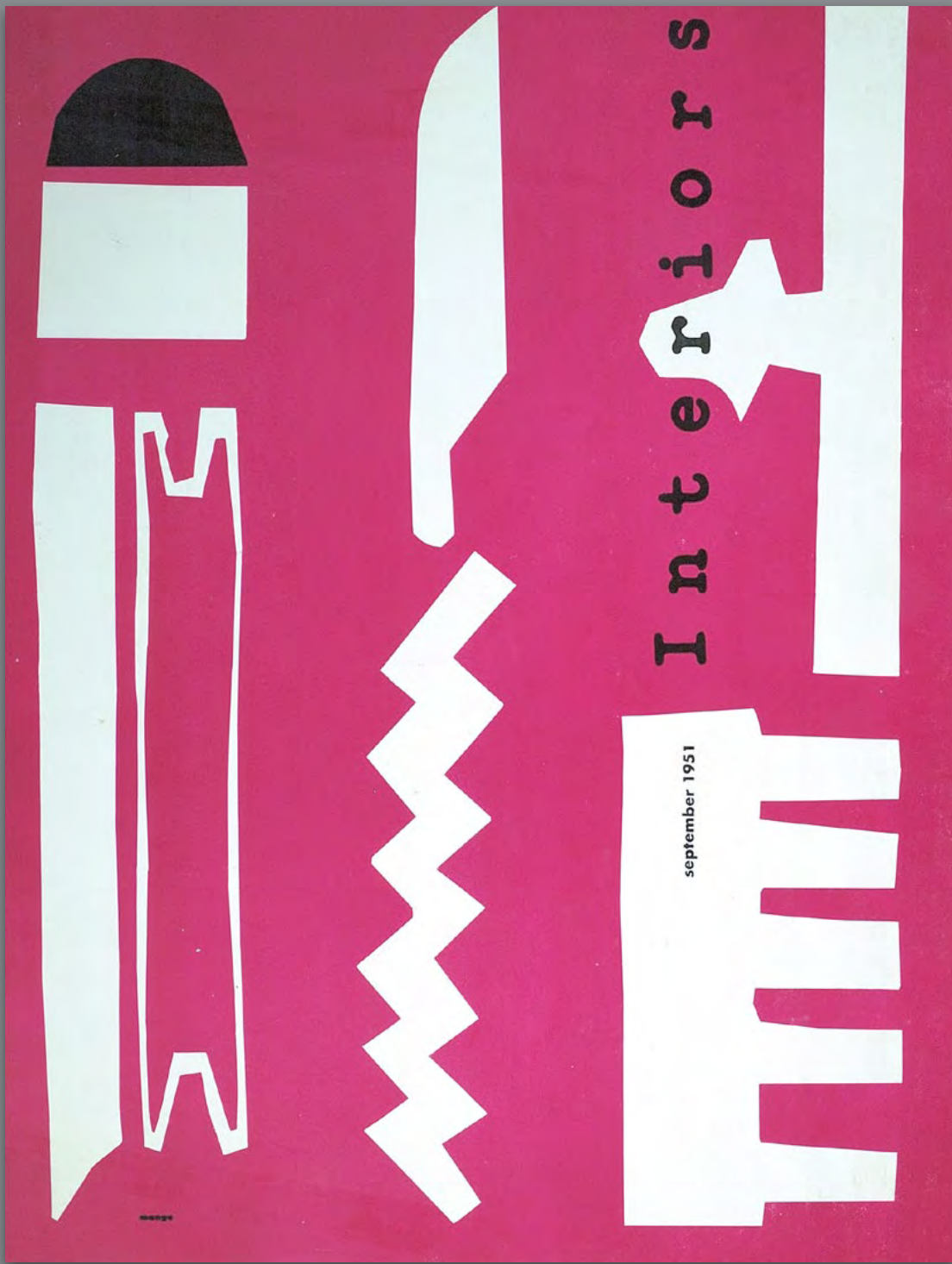


Bruno Munari  
*Interiors, magazine cover*  
1954

# I n t e r i o r s



Romaldo Giurgola  
*Interiors, magazine cover*  
1953



Roberto Mango  
*Interiors, magazine cover*  
1951

2

ITALIAN  
DESIGNED  
BOOK COVERS  
FOR U.S.  
AUTHORS

MARIO DAGRADA  
MARCO BIASSONI  
ALBE STEINER  
FULVIO BIANCONI  
BOB NOORDA  
GIULIO CONFALONIERI  
ANITA KLINZ  
BRUNO MUNARI  
FERENC PINTER  
BALILLA MAGISTRI  
RICCARDO SALLUSTIO  
MAX HUBER

After World War II, Italy's reconstruction and economic boom saw industrial growth alongside cultural and editorial production. Established publishers like Mondadori and Rizzoli, founded in the early 1900s, were joined by newcomers like Feltrinelli. Italian publishing became a robust industrial sector between the 1950s and 1960s. Cover design became crucial for recognition and coordination within the series.

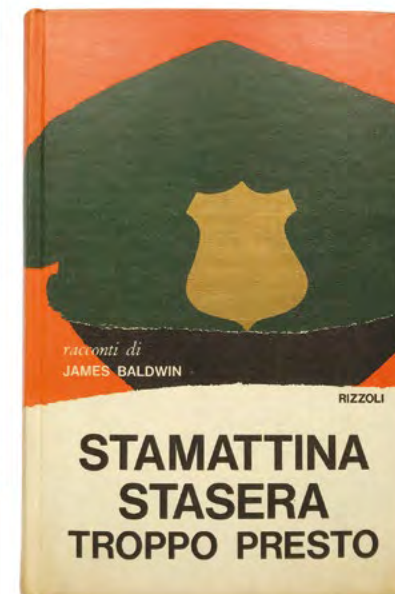
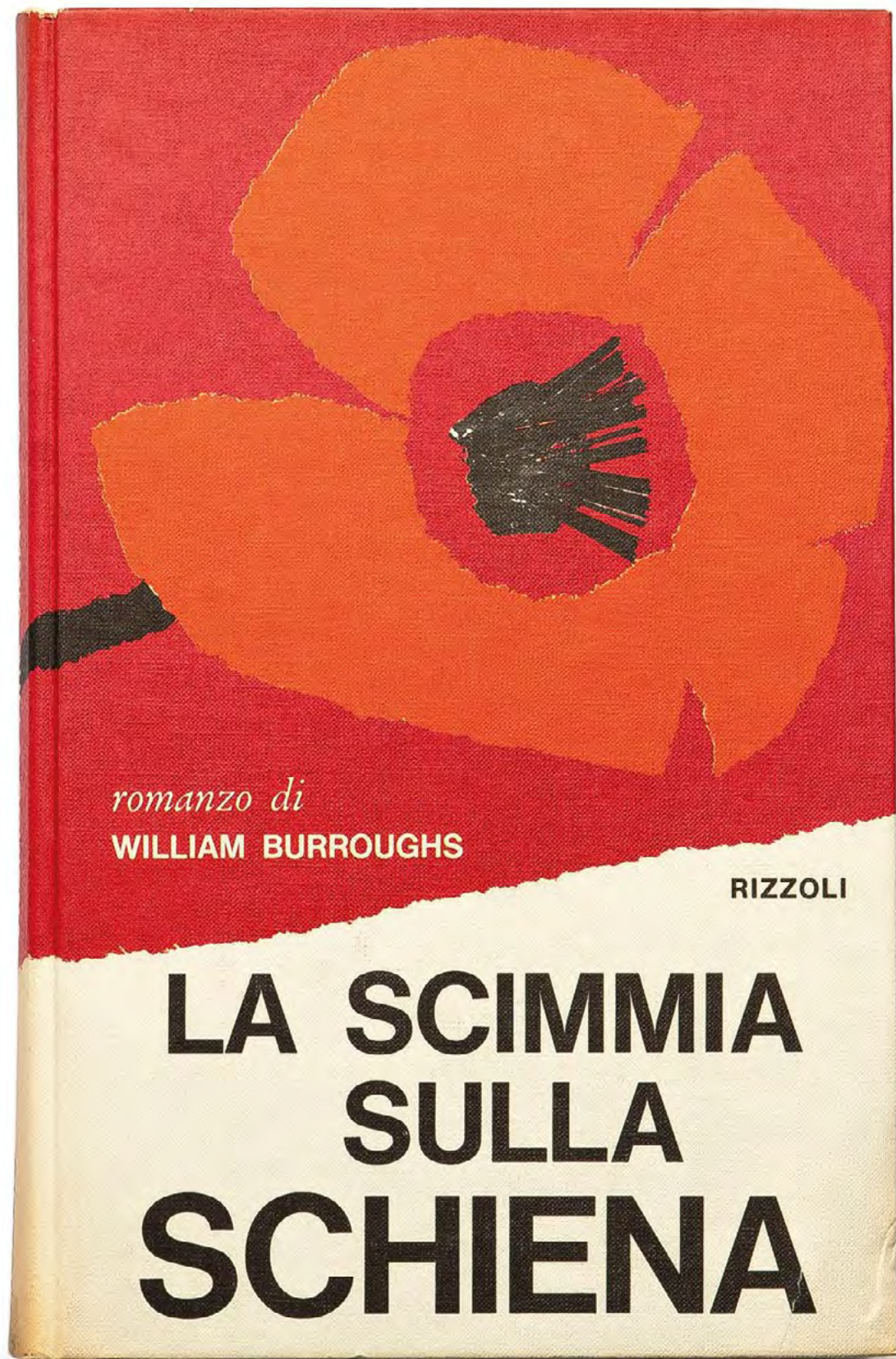
During this period, Italian publishers refreshed their catalogs, reintroducing authors censored during the fascist regime and exploring new literary trends, including those from the United States. The following section showcases works by Italian graphic designers for various publishing houses, with covers for authors like Ernest Hemingway, Saul Bellow, William Burroughs, Gore Vidal, Vance Packard, Henry Miller, Herman Melville, Mark Twain, and William Faulkner.

Well-known designers like Bruno Munari (1907-1998), Albe Steiner (1913-1974), and the Swiss-born Max Huber (1919-1992) are featured in this section alongside lesser-known figures.

Munari's long collaboration with Einaudi constitutes one of the first cases in Italy of coordination applied to editorial graphics. He designed series whose layouts are still used today, or others, like Centopagine, of incredible modernity. Equally fundamental is Steiner's collaboration with Feltrinelli, a publishing house founded in 1954. Mario Dagrada's (1934) contribution to the success of some editorial series at Rizzoli has recently been rediscovered<sup>1</sup>. During the early 1960s, his design propelled Rizzoli, until then predominantly focused on periodicals, among the main actors in the market.

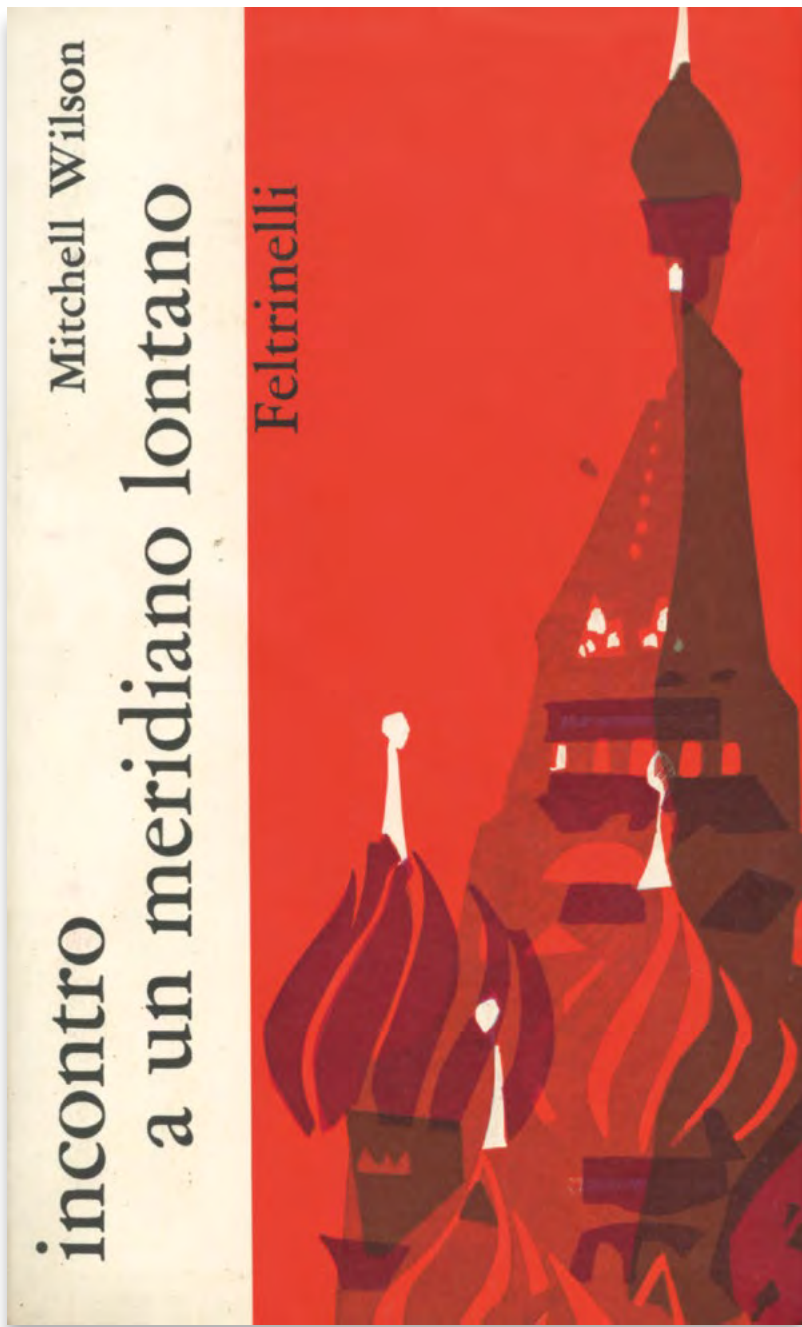
Bob Noorda (1927-2010) and Massimo Vignelli (1931-2014) renewed Feltrinelli's graphics from the 1960s onward. Giulio Confalonieri (1926-2008), with Ilio Negri (1926-1974), characterized Lerici Editori's image with an exaggerated use of black and white. Then, there are the more illustrative traits of Marco Biassoni (1930-2002) and Ferenc Pinter (1931-2008), considered one of the most important European illustrators who worked for over thirty years with Mondadori. Pinter is also linked to Anita Klinz (1925-2013)<sup>2</sup>, the first female art director in Italy at Mondadori and shortly at Il Saggiatore from the 1950s to the 1970s. Equally important is the work of Fulvio Bianconi (1915-1996) for Garzanti from the early 1950s to 1975.

Then, there is the gem of the Biblioteca delle Silerchie, a series of short books edited by Il Saggiatore.



Mario Dagrada  
*La Scala series by Rizzoli*  
1962-1969





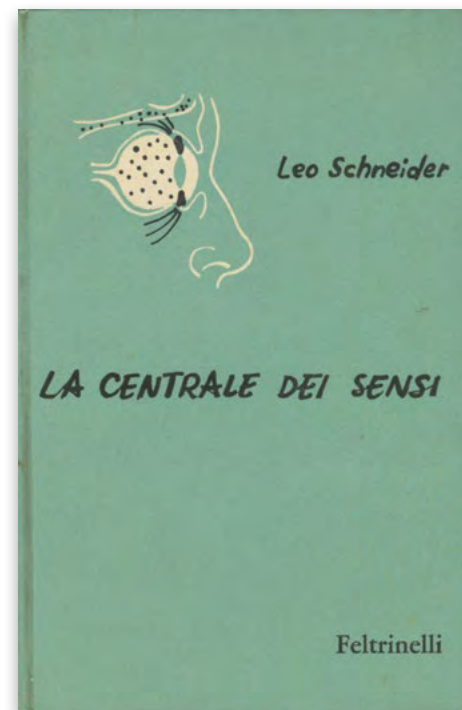
Left  
Marco Biassoni  
*Meeting at a  
Far Meridian by  
Mitchell Wilson,  
Feltrinelli  
1962*

Right  
Albe Steiner  
*The Dead Sea  
Scrolls Italian  
edition, Feltrinelli  
1961*

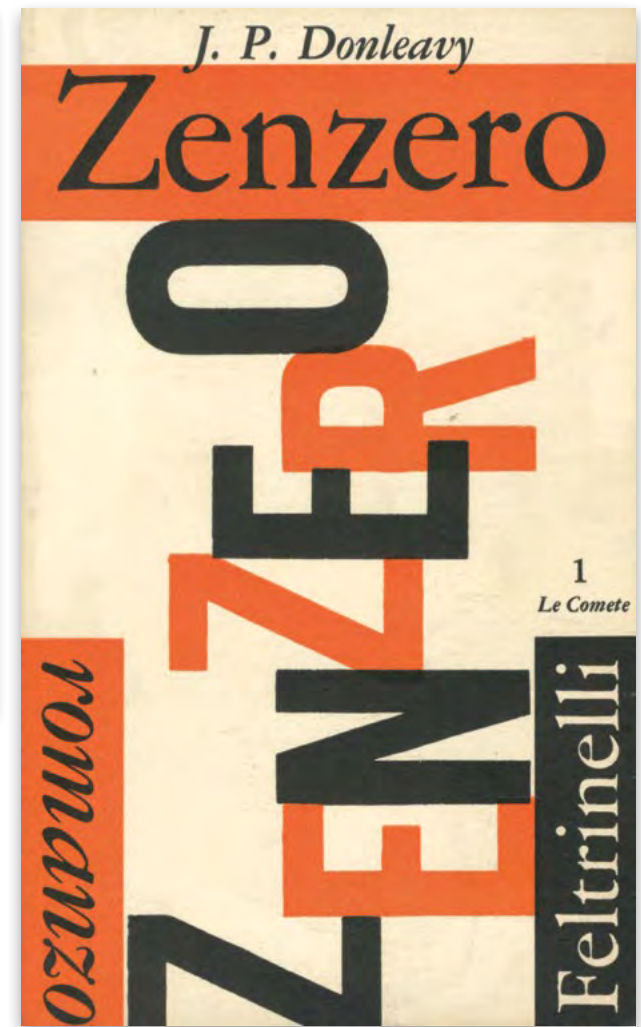




Albe Steiner  
*L'Amour Profane*  
 by Alfred Kern  
 1961



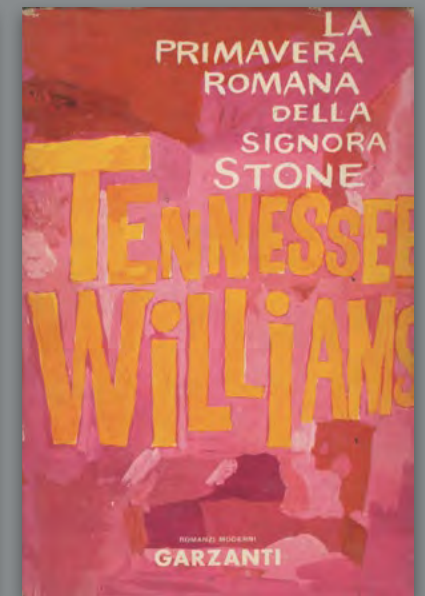
Albe Steiner  
*You and Your Senses*  
 by Leo Schneider,  
 Feltrinelli  
 1960



Albe Steiner  
*The Ginger Man* by  
 James Patrick Donleavy,  
 Feltrinelli  
 1959



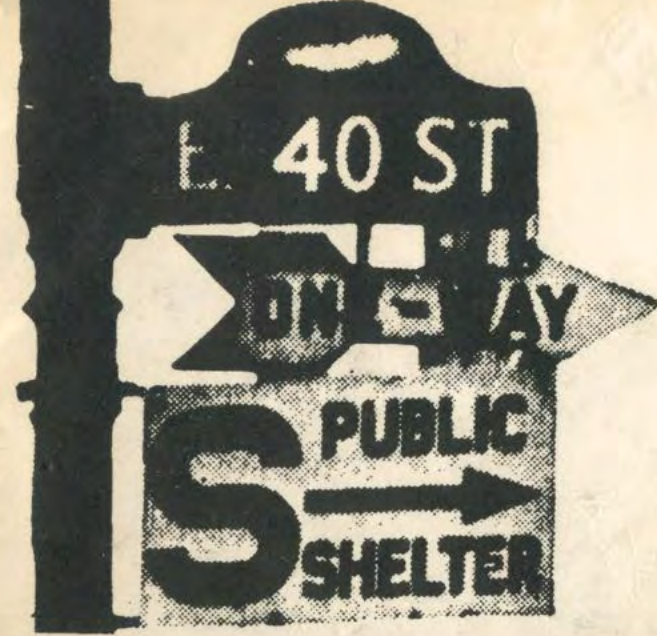
Fulvio Bianconi  
Novels series,  
Garzanti  
1957-1961



HACK STAND  
1 TAXICAB  
NO PARKING



CHIAMALO SONNO



# CHIAMALO SONNO

HENRY ROTH

LERICI EDITORI



LERICI



*E. K. Cooper*  
**Alla scoperta  
della chimica**

*Scienza Nuova*

*Feltrinelli*



Se, più che leggere, vi piace "fare," questo è il libro per voi: qui ci sono cento esperimenti realizzabili con materiali che si trovano in cucina, nell'armadietto dei medicinali, in camera vostra, o dal droghiere per cento lire.

Molti esperimenti sono facilissimi e non hanno niente di diverso dai soliti giochi — forse, sono un po' più divertenti: mandare dei messaggi segreti, scrivere in modo indelebile il vostro nome sulla lama del temperino, smerigliare un vetro comune, produrre cristalli di zucchero, e tanti altri trucchi che vengon buoni quando c'è in ballo uno scherzo o una scommessa.

Poi ci sono degli esperimenti che assomigliano di più a un gioco di prestigio; altri che sono vere prove di abilità; altri che se imparaste a farli bene potrebbero permettervi di dare una mano a un tecnico in un laboratorio; e altri che quasi vi eviteranno di studiare la lezione quando avrete da far chimica, perché la saprete già, meglio di tutti, in pratica.

Così forse piano piano vi accorgete che vi è spuntato il bernoccolo della chimica: e allora vedrete nell'ultima pagina di questo libro quante strade avrete davanti!

E così potrete cominciare oggi a pensare che tipo di scienziato vorrete essere domani!

L. 1.500



Above  
Bob Noorda & Massimo Vignelli  
*Science book by E. K. Cooper,*  
*Feltrinelli*  
1966

Right  
Bob Noorda & Massimo Vignelli  
*Second Skin by John Hawkes,*  
*Feltrinelli*  
1967

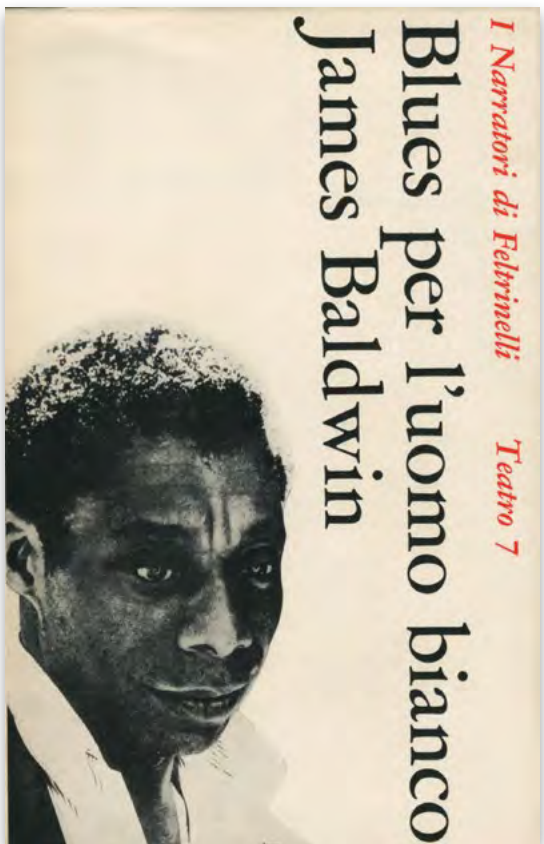
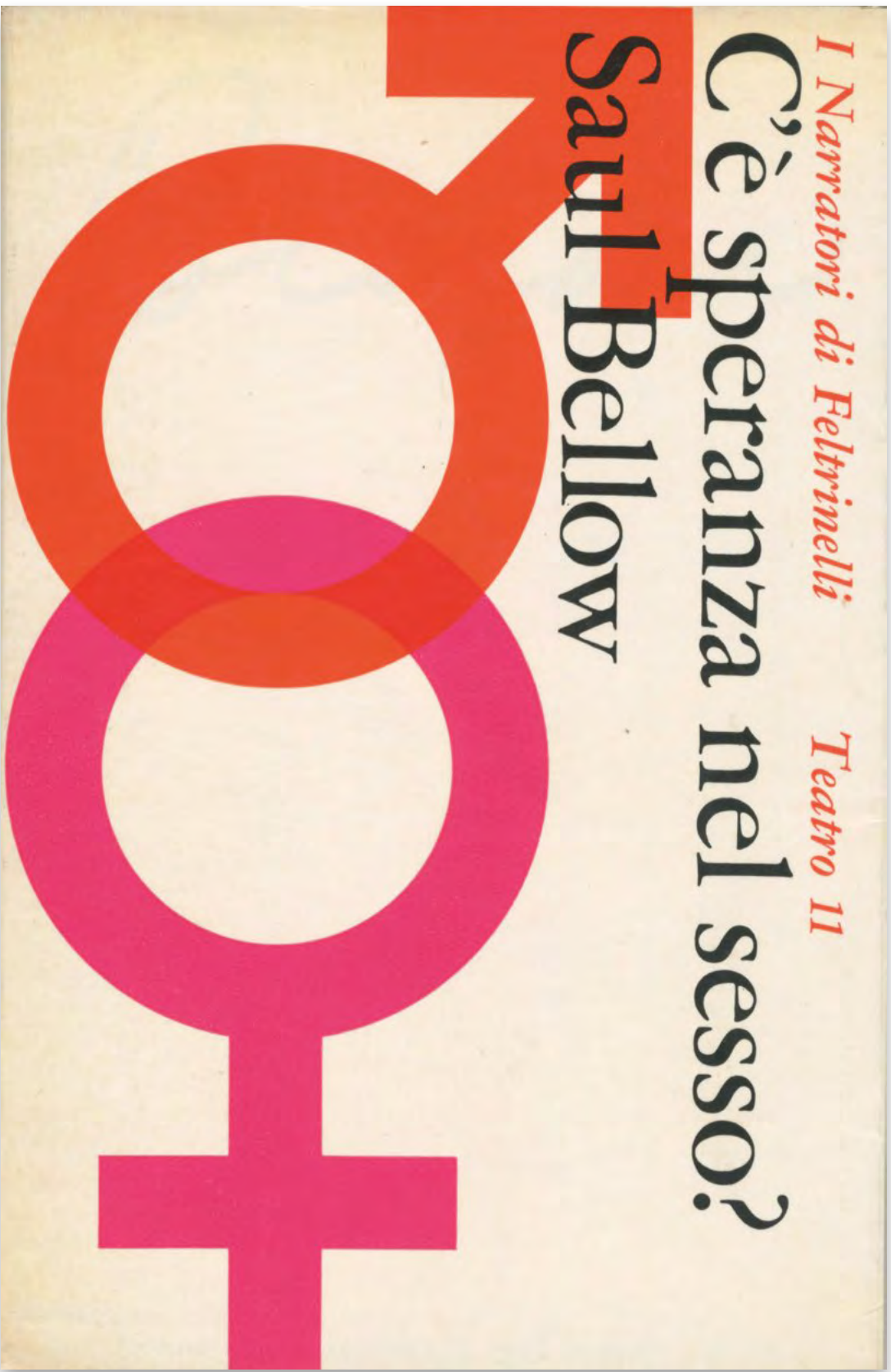
Previous  
Giulio Confalonieri  
*Henry Roth's Call It Sleep,*  
*Lerici Editori*  
1964

# Seconda pelle

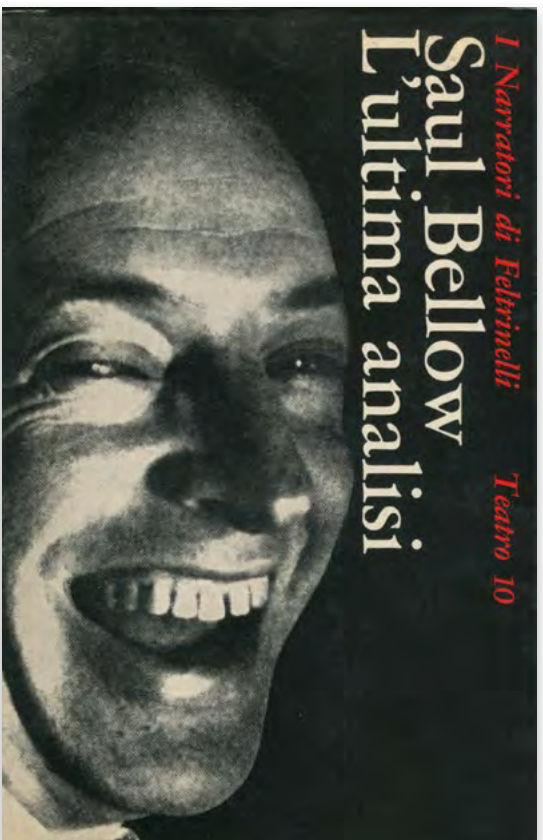
*Romanzo di*

*Feltrinelli*

# John Hawkes



Bob Noorda &  
Massimo Vignelli  
*Narratori di Feltrinelli*  
theatre series  
1965-1967



# USA URSS

ANDRÉ MAUROIS ★ ARAGON  
USA URSS ★ STORIE PARALLELE DAL 1917 AI GIORNI NOSTRI  
VOLUME TERZO ★ MONDADORI

Above  
Anita Klinz with  
Paolo Zancuoghi  
*USA URSS Mondadori's  
Encyclopedia*  
1963

Right  
Bob Noorda &  
Massimo Vignelli  
*Detail of Last Exit  
to Brooklyn by Hubert  
Selby Jr., Feltrinelli*  
1966



**LA FATICOSA SCOPER  
TA DEL PAESE, LA CON  
QUISTA DELL'INDIPEN  
DENZA DELLA LIBERTA  
DELL'UNITA' DEGLI ISTI  
TUTI CIVILI, IL CRESCERE  
RE DELLA NAZIONE, LE  
ARTI DELLA GUERRA E  
DELLA PACE**



UNA STORIA ESEMPLARE, CHE HA NEGLI  
SCRITTORI E NEGLI INTELLETTUALI I TE  
STIMONI PIU' PENETRANTI E ATTENDIBILI

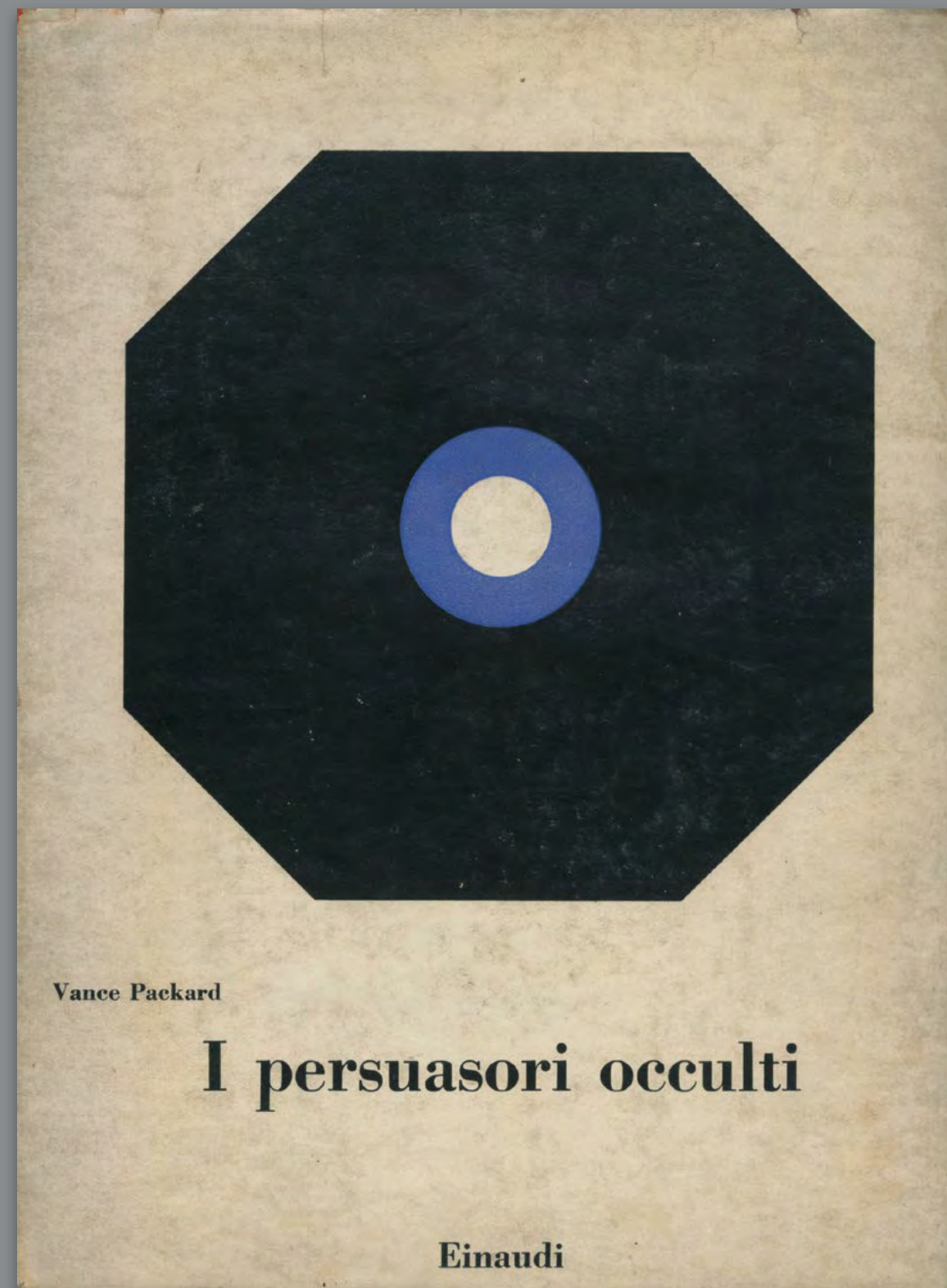


SPILLER  
THORP  
JOHNSON  
CANBY

**VOLUME  
PRIMO**

IL SAGGIATORE

**STORIA  
LETTERARIA  
DEGLI  
STATI UNITI**



Vance Packard

**I persuasori occulti**

**Einaudi**

Left  
Anita Klinz  
*Literary History Of The United  
States, Il Saggiatore  
1963*

Above  
Bruno Munari  
*The Hidden Persuaders  
by Vance Packard, Einaudi  
1958*



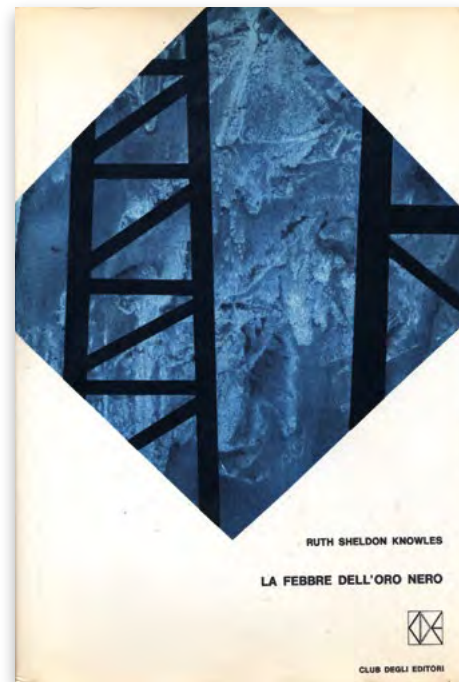
William H. Whyte

# L'UOMO DELL'ORGANIZZAZIONE



Einaudi

Bruno Munari  
*The Organization Man* by  
William H. Whyte, Einaudi  
1960



RUTH SHELDON KNOWLES  
LA FEBBRE DELL'ORO NERO



CLUB DEGLI EDITORI



VANCE PACKARD

## I CACCIATORI DI PRESTIGIO

EINAUDI



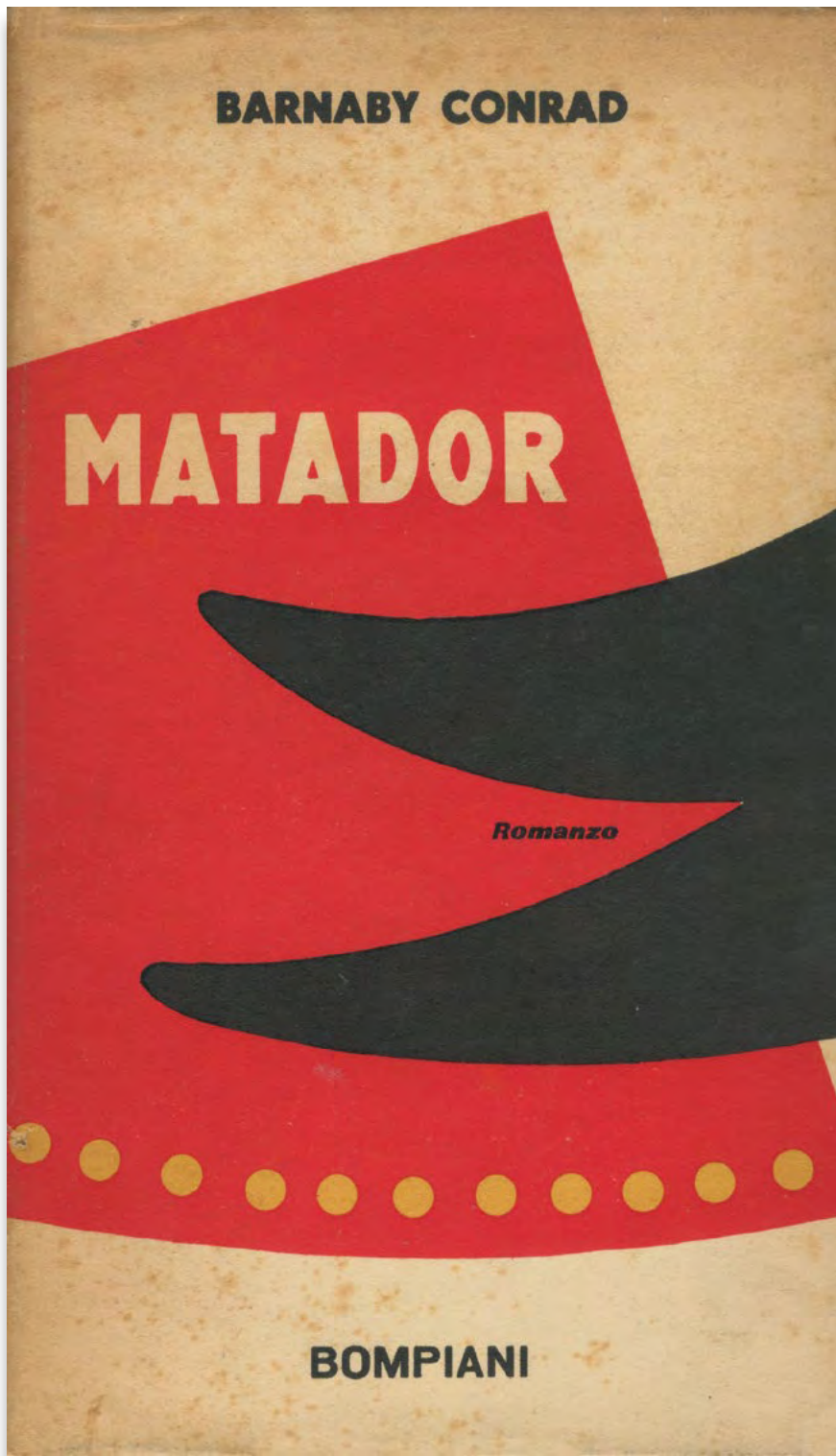
STEPHEN BECKER  
PATTO CON LA MORTE



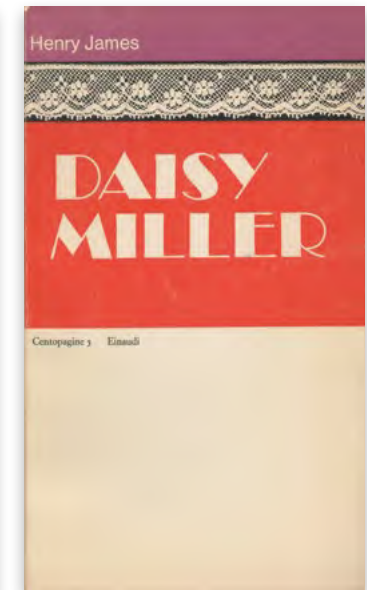
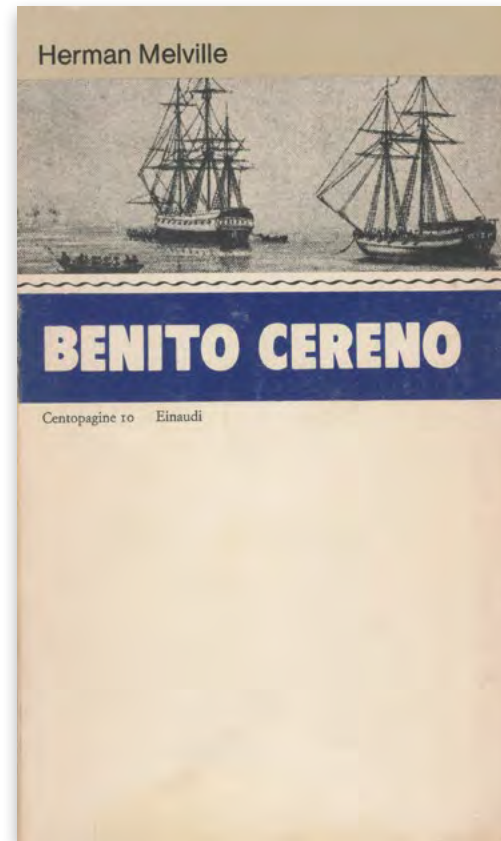
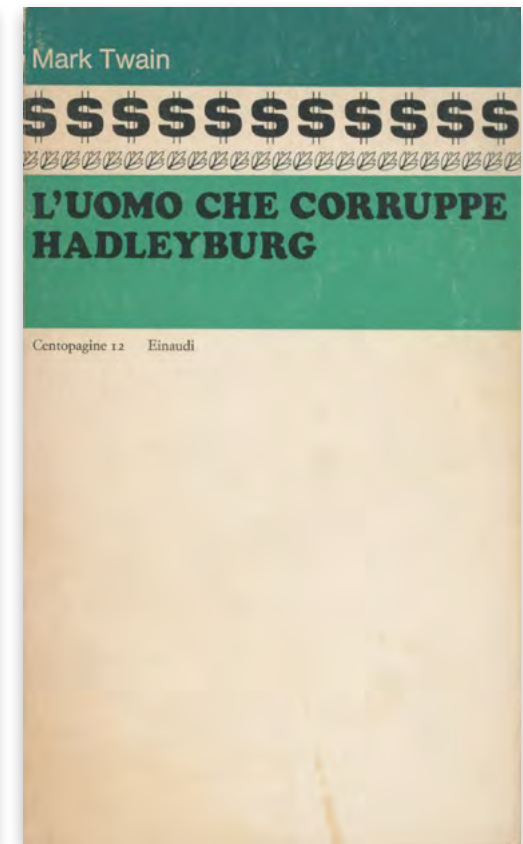
CLUB DEGLI EDITORI

Above  
Bruno Munari  
*The Club degli Editori*  
(*The Publishers Club*)  
1960-1966

Left  
Bruno Munari  
*The Status Seekers* by  
Vance Packard, Einaudi  
1961



Left  
Bruno Munari  
*Barnaby Conrad's  
Matador, Bompiani  
1954*



Above  
Bruno Munari  
*Centopagine Series,  
Einaudi  
1971-1982*



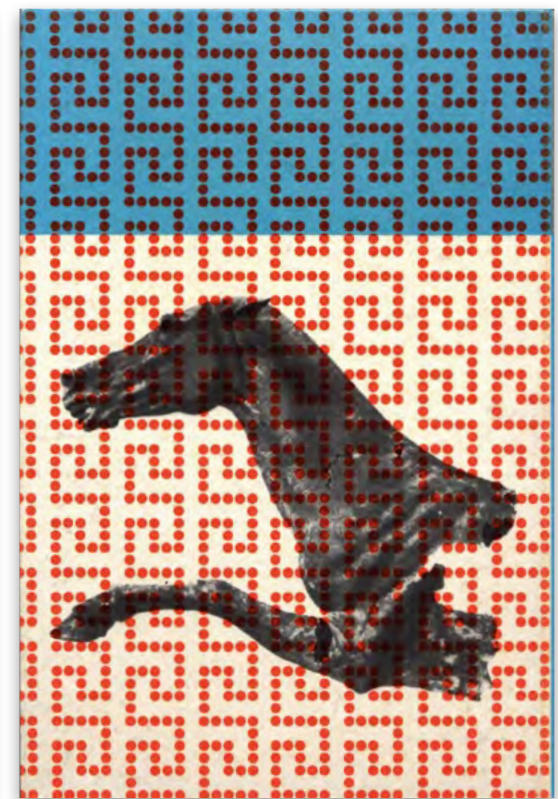
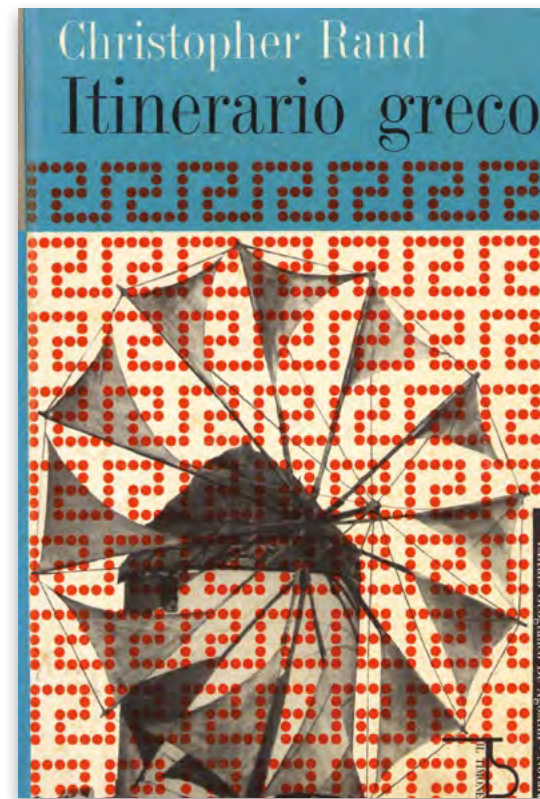
Ferenc Pinter  
*Omnibus series by  
Arnoldo Mondadori  
1960-1964*



Balilla Magistri  
*Biblioteca delle Silerchie series,*  
*Il Saggiatore*  
1959-1961

Riccardo Sallustio  
*Biblioteca delle Silerchie series,*  
*Il Saggiatore*  
1962

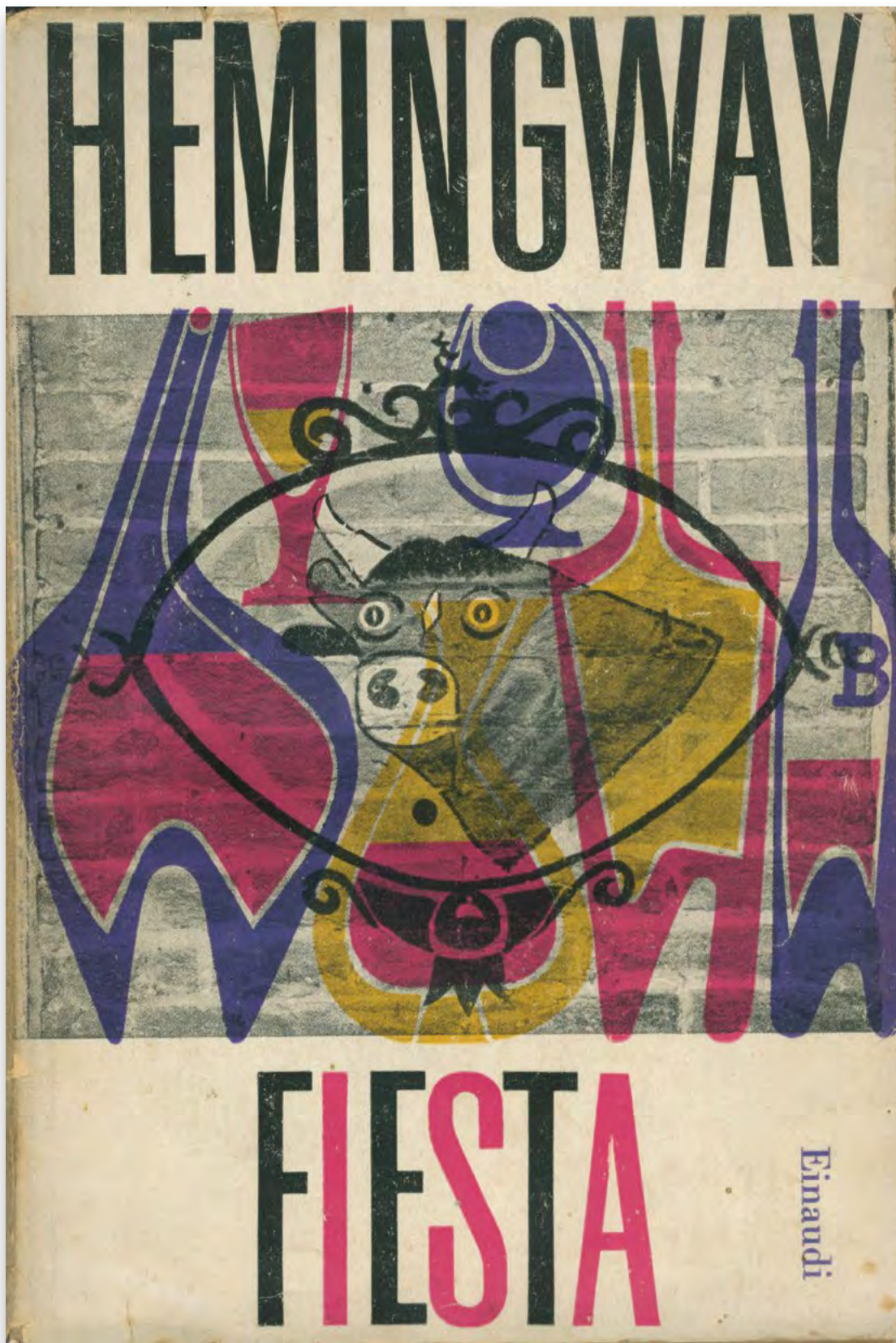




Above  
Max Huber  
*Il Timone series by De Agostini,*  
*front and back cover*  
1963

Left  
Max Huber  
*Cover for the volume edited by*  
*Angelo Del Boca containing the*  
*diaries of Townsend Harris, the*  
*first American consul in Japan,*  
*De Agostini*  
1963

Next  
Max Huber  
*The Sun Also Rises*  
*by Ernest Hemingway,*  
*Einaudi*  
1946



3

U.S.  
DESIGNERS  
WHO WORKED  
IN ITALY

MILTON GLASER  
BRUCE BLACKBURN  
SAUL BASS  
IVAN CHERMAYEFF  
LEO LIONNI  
PAUL RAND  
JOHN ALCORN

U.S. graphic designers' connection with Italy revolves largely around Milton Glaser (1929-2020). After graduating from the Cooper Union, Glaser won a Fulbright scholarship to attend the Academy of Fine Arts in Bologna, where he had the opportunity to study with Giorgio Morandi and deepen his passion for Renaissance painting. Glaser established numerous relationships with Italian clients in the following decades, starting in 1968.

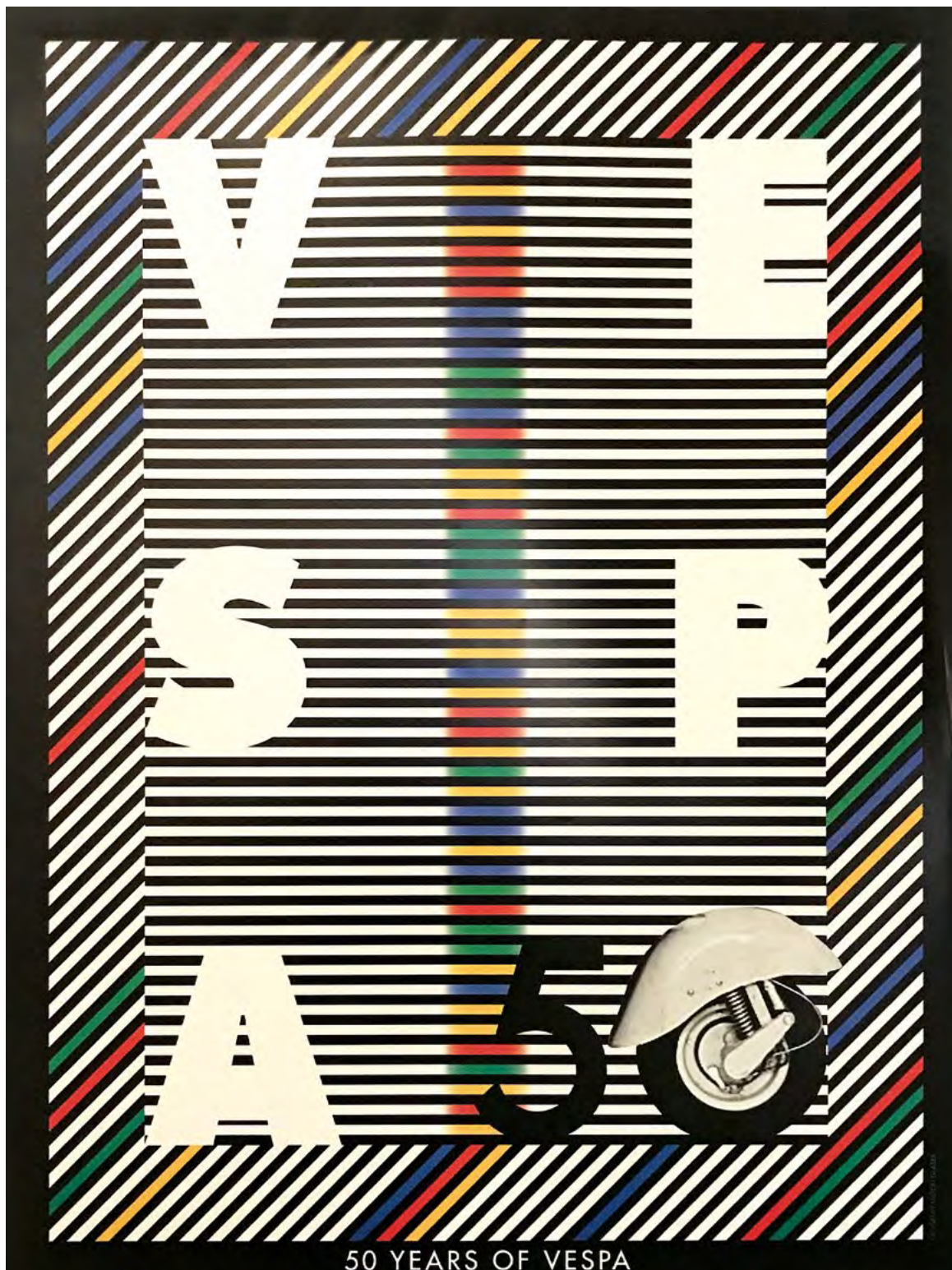
Returning from Italy in 1954, Glaser co-founded Push Pin Studios<sup>1</sup>. In 1970, Olivetti supported a major exhibition dedicated to the studio, titled "Push Pin Style", held at the Louvre in Paris. Glaser participated in many exhibitions and publications in Italy, including one dedicated to Piero della Francesca<sup>2</sup>.

The Push Pin Studios collaborated with some of the most talented graphic designers of the time, such as Paul Davis, James McMullan, and John Alcorn (1935-1992)<sup>3</sup>. After winning the international competition organized by the Bologna Children's Book Fair in 1968, Alcorn moved to Florence in 1971. During those years, he collaborated with several Italian publishing houses, especially Rizzoli, from 1973 onwards, revolutionizing the graphic design of paperbacks.

Among the world-famous graphic designers who collaborated with Olivetti before dedicating himself to IBM was Paul Rand (1914-1996). He created an advertisement for the Lettera 22 typewriter designed by Marcello Nizzoli in 1950.

The life and career of Leo Lionni (1910-1999) were intertwined with Italy. Born in Amsterdam to a Jewish family, he moved to Genoa in 1925 and emigrated to the United States in 1938 due to racial laws. He returned to Italy in 1960, collaborating with Mondadori as director of the monthly magazine "Panorama" and continued to write and illustrate children's books. In 1976, he published "La Botanica Parallela" for Adelphi, an encyclopedic volume featuring an imaginary but plausible natural world.

The invitation for the Fondazione Napoli Novantanove extended in 1986 to some of the most famous international graphic designers for the project "24 Posters for Naples"<sup>4</sup> representing another connection between Italy and the United States. The project aimed to contribute to the city's international revival through its cultural heritage. Responding to the invitation were Massimo Vignelli (1931-2014), Milton Glaser, Saul Bass (1920-1996), Ivan Chermayeff (1932-2017), and Bruce Blackburn (1938-2021), among others.



Above  
Milton Glaser  
*50 Years of Vespa,*  
poster  
1996



Above  
Milton Glaser  
*Promoting the city of  
Rimini as a vacation  
destination, poster*  
1995



Right  
Milton Glaser  
*Olivetti Quaderno,*  
poster  
1993

Next  
Bruce Blackburn  
*Napoli, poster*  
1986



A poster commissioned by Napoli '99 Foundation as a contribution towards the cultural image of the city.

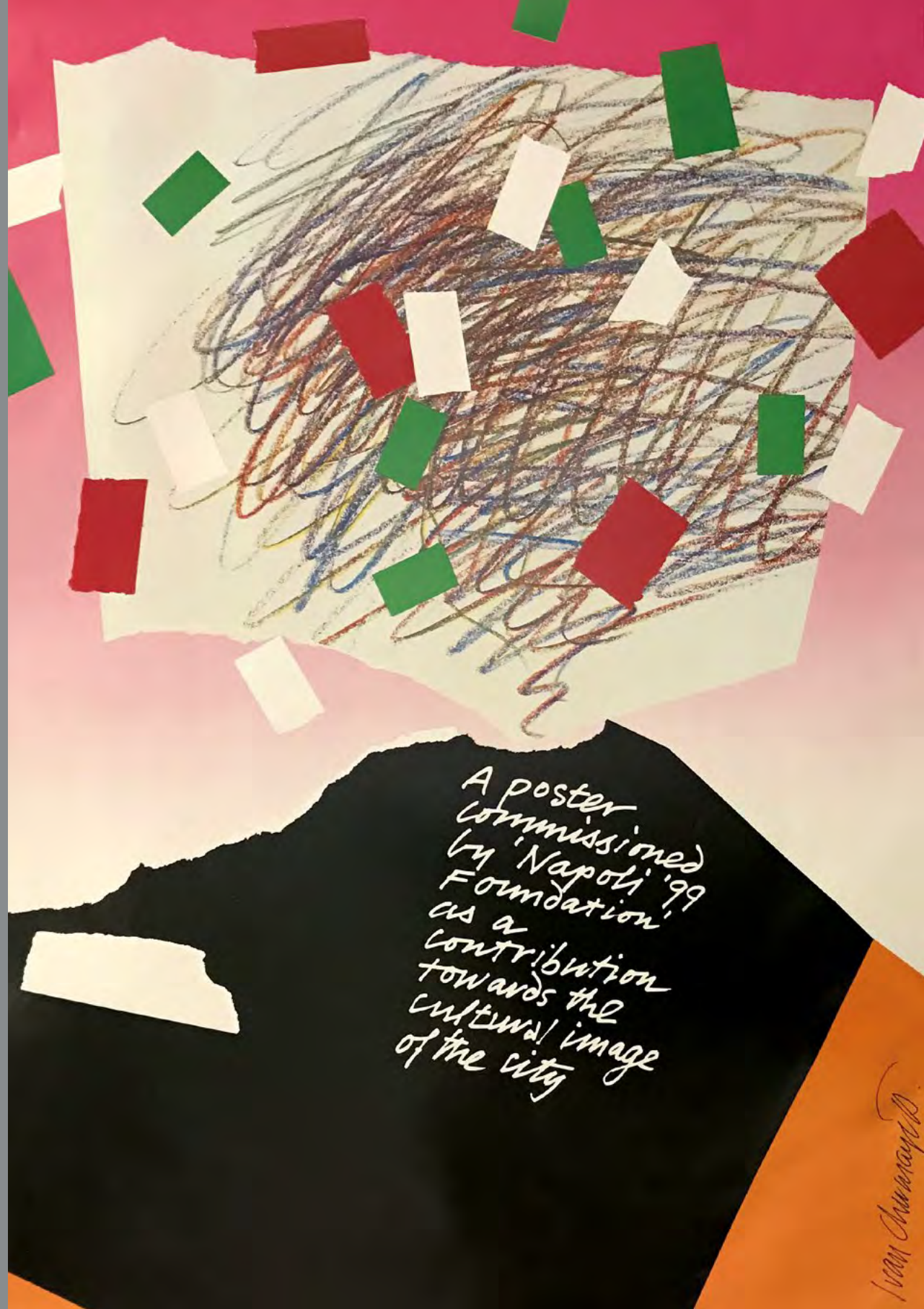


Ferruccio F. R. R.



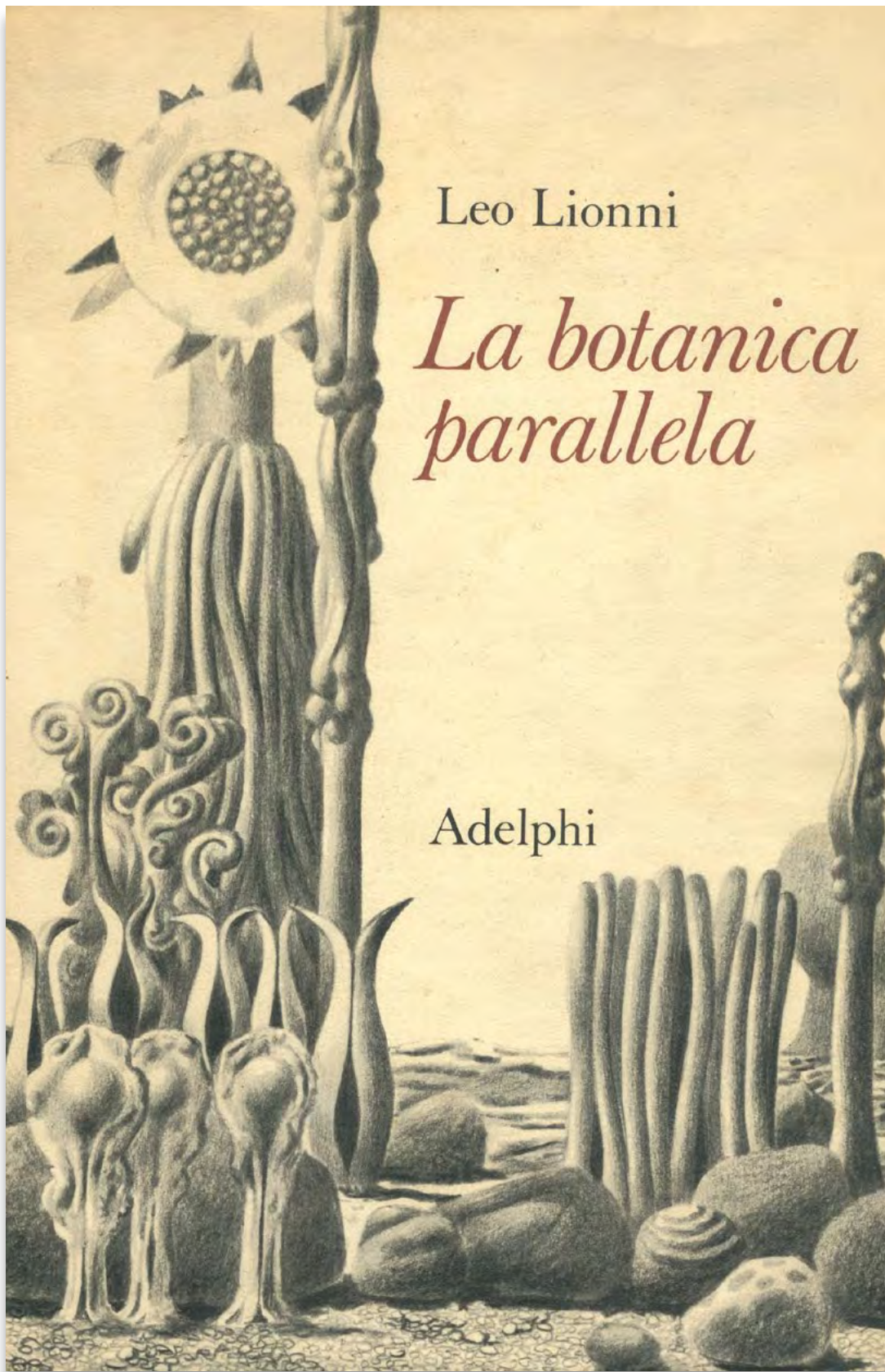
Above  
Saul Bass  
*Napoli, poster*  
1986

Left  
Ivan Chermayeff  
*Napoli, poster*  
1986



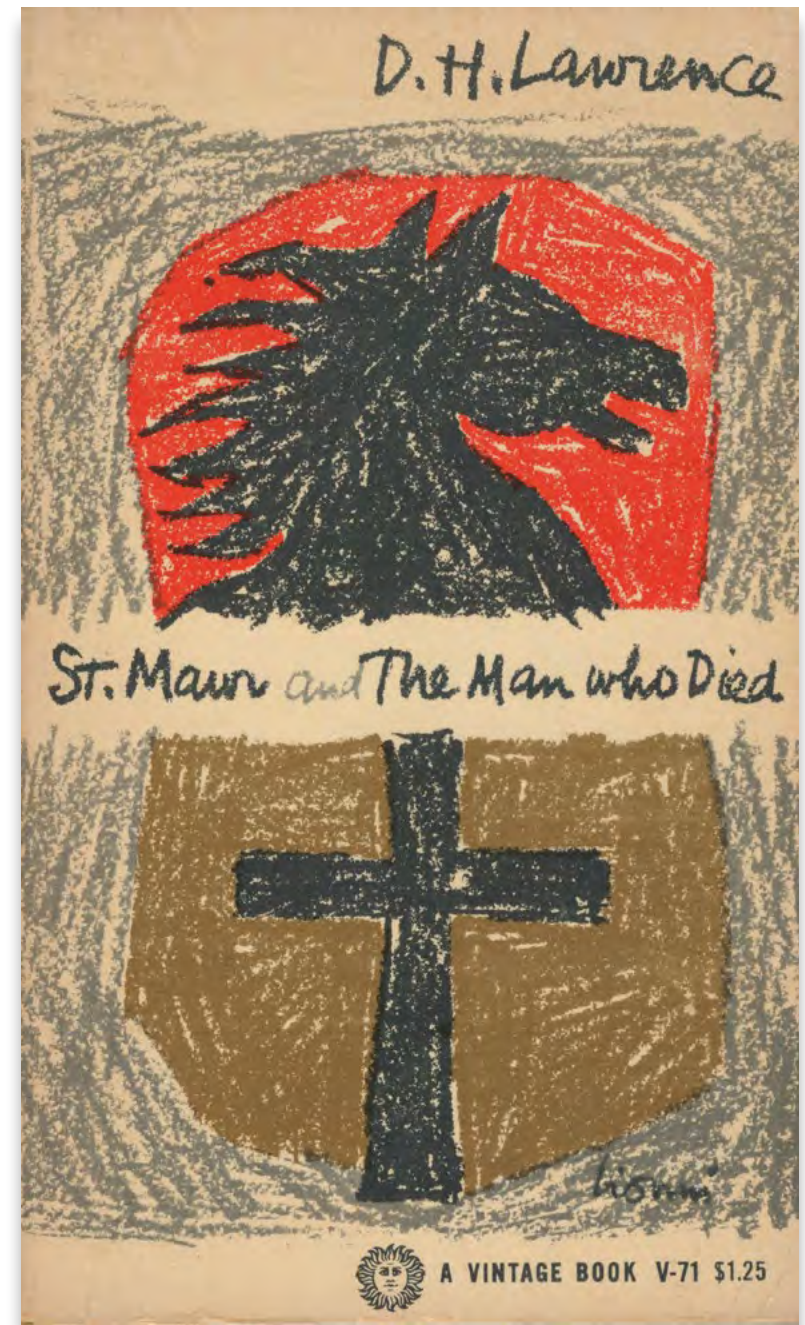
A poster  
commissioned  
by 'Napoli '99  
Foundation'  
as a  
contribution  
towards the  
cultural image  
of the city

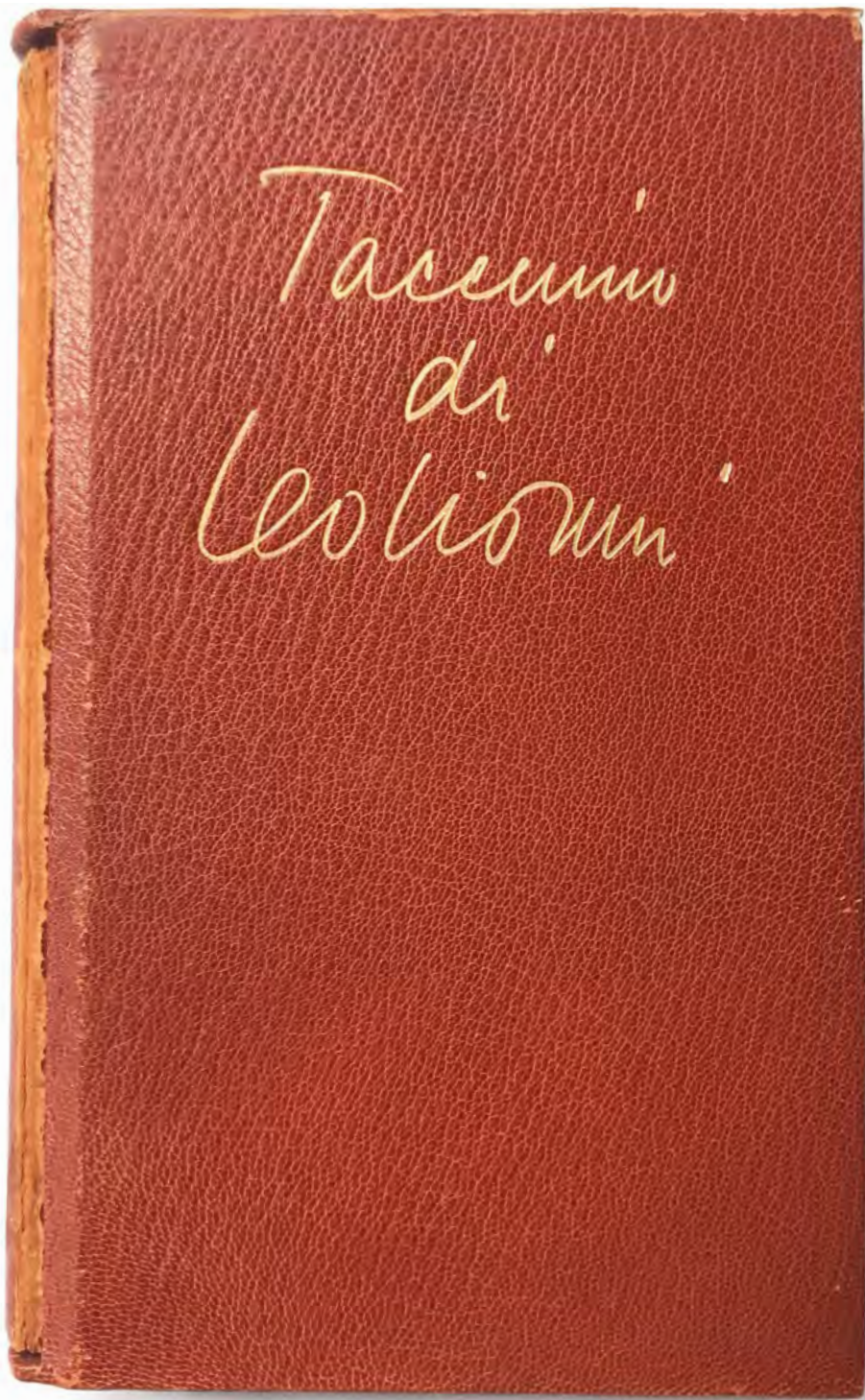
Ivan Chermayeff



Left  
Leo Lionni  
*La botanica parallela*,  
Adelphi, book cover  
1976

Right  
Leo Lionni  
*A Vintage Book*,  
book cover  
1953





Leo Lionni  
Taccuino di Leo  
Lionni, Electa, book  
case and inner  
pages  
1972





Paul Rand  
Lettera 22 typewriter  
by Olivetti, advertisement  
1950



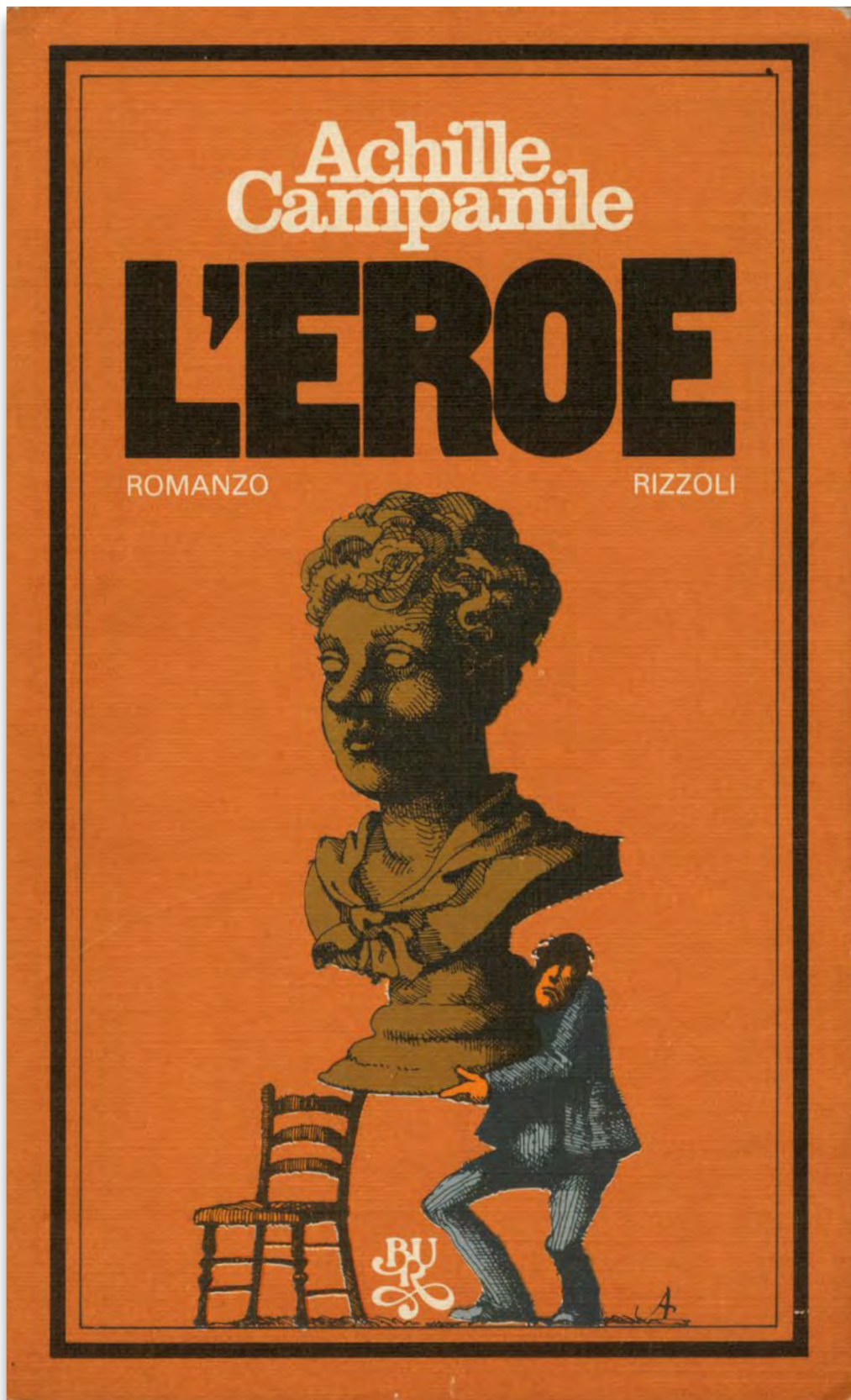
IO SONO

TU SEI

Vittorio Gorresio  
**COSTELLAZIONE  
CANCRO** Come si entra  
e come si esce  
dal tunnel  
della più tragica malattia  
del nostro tempo.

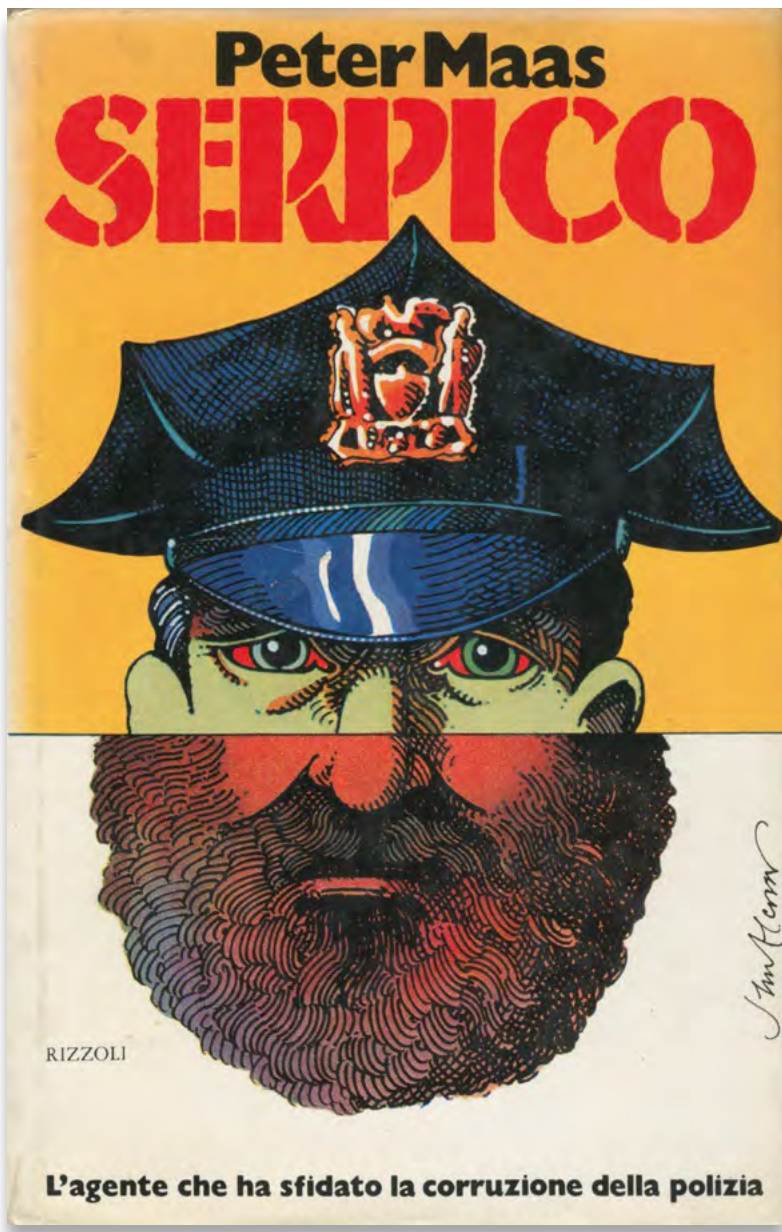
RIZZOLI

John Alcorn  
*Rizzoli, book cover*  
1976



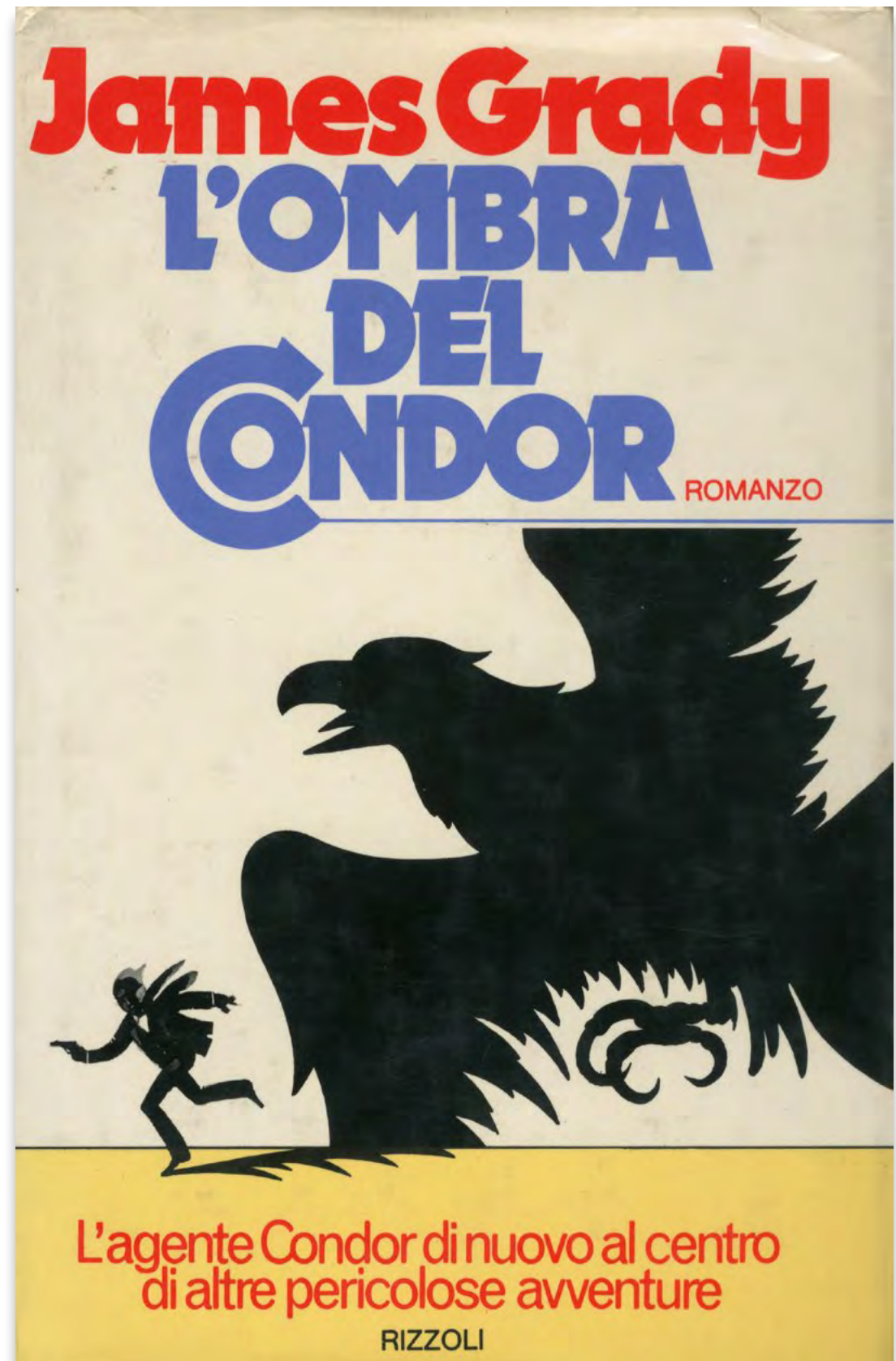
Above  
John Alcorn  
American psychiatrist  
Thomas A. Harris's book,  
BUR - Biblioteca Universale  
Rizzoli, book cover  
1976

Left  
John Alcorn  
L'eroe by Achille Campanile,  
BUR - Biblioteca Universale  
Rizzoli, book cover  
1981

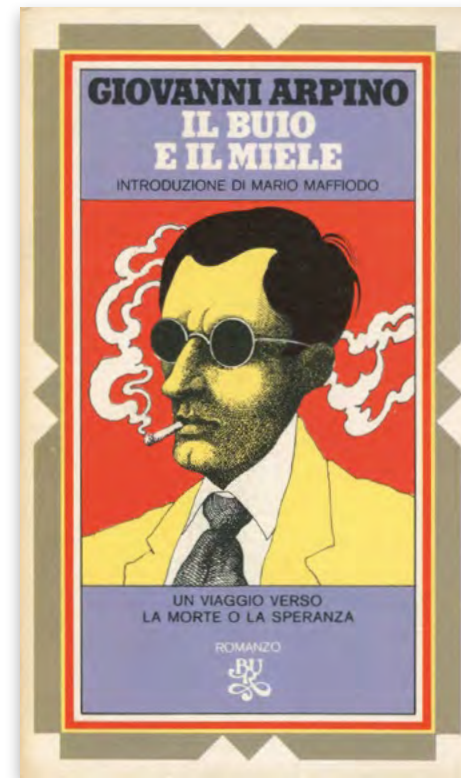


Left  
John Alcorn  
*Serpico* by Peter Maas,  
Rizzoli, book cover  
1974

Right  
John Alcorn  
*James Grady's  
Shadow of the Condor*,  
book cover, Rizzoli  
1976









John Alcorn  
*Kissinger. The Adventures  
of Super-Kraut* by Charles R.  
Ashman, Rizzoli, book cover  
1973

4

INFLUENTIAL  
ITALIAN  
GRAPHIC  
DESIGN

SILVIO COPPOLA  
FRANCO GRIGNANI  
ERBERTO CARBONI  
ALFREDO MASTELLARO  
CLAUDIA MORGAGNI  
ETTORE SOTTASS JR.  
RICCARDO MANZI  
SERGIO RUFFOLO  
MARIO DAGRADA  
FRANCO BASSI  
DANILO NUBIOLI  
ENZO MARI  
GIOVANNI PINTORI  
WALTER BALLMER

Revisiting “Made in Italy” through a concise yet original selection of graphic design materials opens a window into a phenomenon mostly known as a slogan. Italian graphic design, particularly between the 1950s and 1960s, fully expressed itself through its most acclaimed figures and lesser-known names. In particular, it sheds light on how graphic design contributed to the emergence of the economic-entrepreneurial phenomenon we call “Made in Italy”<sup>1</sup> and to the renovation of the whole country.

These characteristics are evident in figures like Silvio Coppola (1920-1985)<sup>2</sup>, Franco Grignani (1908-1999), and Erberto Carboni (1899-1984). Coppola proved to be a formidable inventor of original technical solutions, as in the series of screen prints on metallic film for the Milanese restaurant el Prospero, and demonstrated surprising creativity with the Formica posters from the Animaghi series. Grignani, on the other hand, is recognized for his visual experimentation, as expressed in the renowned Woolmark brand. Carboni shaped the Italian visual landscape of the boom era with the brand identity of Barilla pasta.

Alongside these figures, it is possible to trace and reconstruct the work of professionals that illustrate how the average quality of visual production was incredibly high. Alfredo Mastellaro (1932), Claudia Morgagni (1928-2002)<sup>3</sup>, and Rome-based Sergio Ruffolo (1916-1989) are just a few examples in this regard.

It is inevitable that in this overview, Olivetti stands out. Therefore, alongside the series of rigorous and colorful posters for retail outlets by the Swiss Walter Ballmer (1923-2011), we find the influential advertisements by Giovanni Pintori (1912-1999), as well as contributions from Ettore Sottsass Jr. (1917-2007) and Enzo Mari (1932-2020).

Related to Olivetti are the posters by Franco Bassi (1920-2006), dedicated to products such as computers and electric typewriters. These posters stand out for their extraordinary modernity, both in photographic and more abstract designs. Finally, of different symbolic significance is the poster by Danilo Nubioli (1921-2015). Designed for the Centennial of the Unity of Italy celebrations, it is a little-known example of excellent graphic design that gained incredible visibility.

Italian graphic design has never embodied a school but rather it represents an attitude towards design characterized by creativity, expressive freedom, and variety that, from the standpoint of historical narratives, can still surprise us today.

# el PROSPER

non desiderare  
il piatto d'altri

Ristorante Prospero - via Chiomatto 20 Milano



el Prospero, anni dal 1962

# el PROSPER

Il 70' è stato un anno da leccarsi i baffi.  
Colombo in salsa agra, divorzio ai ferri (corti),  
mediocrante flambé... del decretone, poi  
hanno richiesto addirittura il bis!  
Un pò indigesto? Beh, vieni a rifarti la bocca  
per tutto il 1971 qui da noi,  
all'hostaria del pomo della concordia!

Ristorante Prospero - via Chiomatto 20 Milano

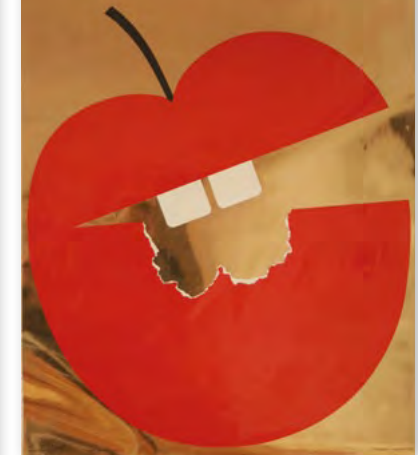


Prospero, anni dal 1962

Silvio Coppola  
*el Prospero Restaurant,*  
posters  
1969-1973

# el PROSPER

El prospero un altro el ristorante innovativo  
della via Chiomatto.



el Prospero, anni dal 1962

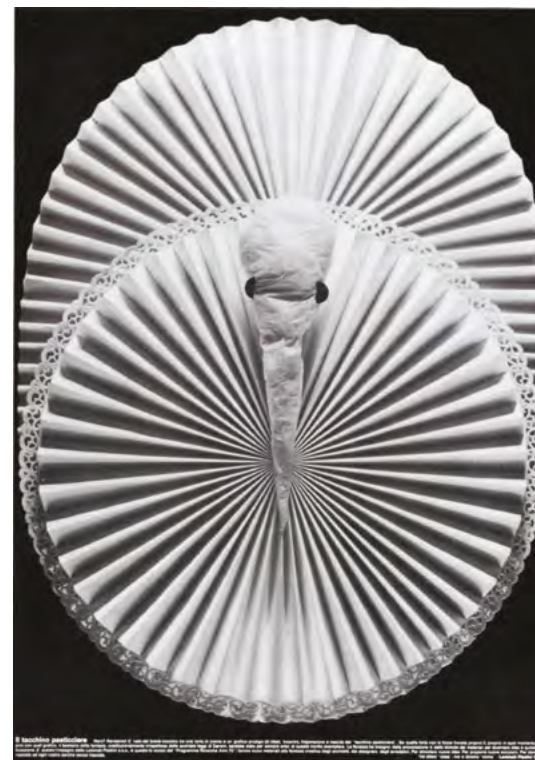
# el PROSPER

El prospero, un altro  
el ristorante innovativo  
della via Chiomatto.





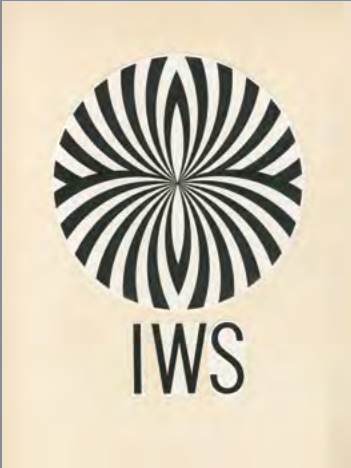
Silvio Coppola  
Animaghi series,  
Formica, advertisement  
1970 ca



Above  
Silvio Coppola  
Animaghi series,  
Formica, posters  
1971-1972



Left  
Silvio Coppola with Serge  
'Libis' Libiszewski (photo)  
Formica, poster  
1969



Franco Grignani  
Woolmark logo, IWS  
- International Wool  
Society; proofs  
1963

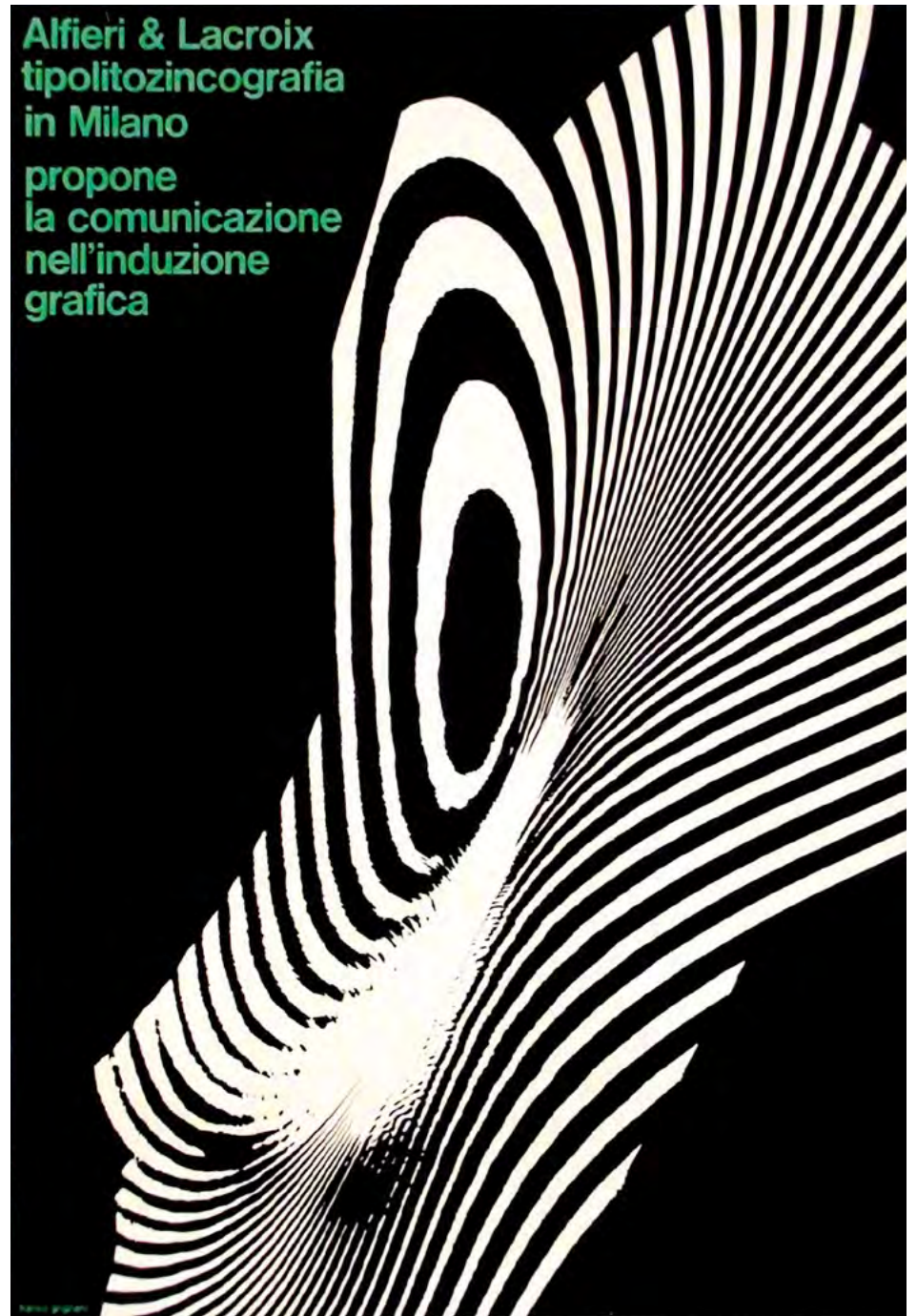
# DesignausItalien



Ausstellung des Deutschen Werkbundes  
in Verbindung mit dem Landesgewerbeamt  
Baden-Württemberg, Direktion Karlsruhe.  
9. April bis 3. Mai 1970  
täglich geöffnet von 11.00 bis 18.00 Uhr  
Landesgewerbeamt Karlsruhe,  
Karl-Friedrich-Straße 17. Eintritt frei

L. GÖSSENDOFFER SCHNITZ, KARLSRUHE Franco Grignani

Alfieri & Lacroix  
tipolitozincografia  
in Milano  
propone  
la comunicazione  
nell'induzione  
grafica



Above  
Franco Grignani  
*Alfieri & Lacroix, poster*  
1965

Left  
Franco Grignani  
*Design aus Italien*  
*exhibition, poster*  
1970



Erberto Carboni  
Barilla, poster  
1952

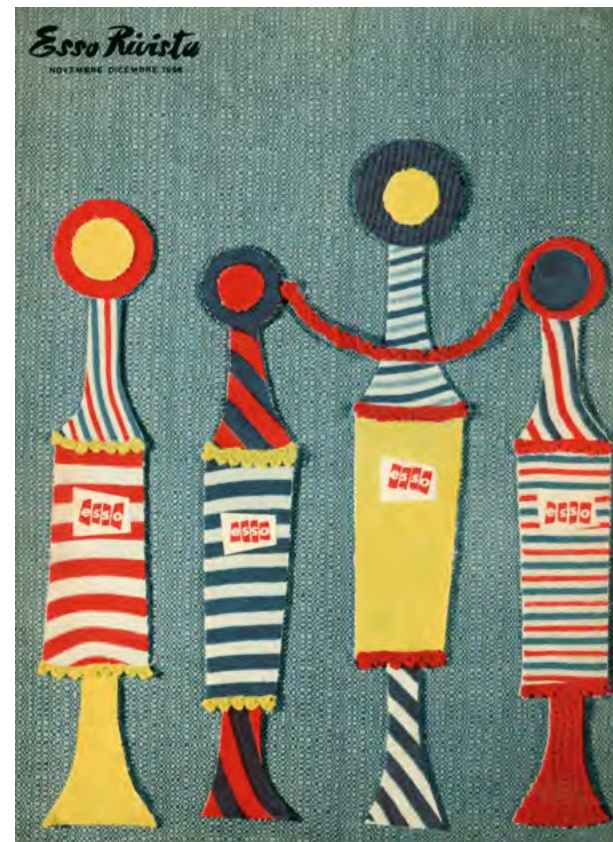
Chi ama vivere nel colore sa che il laminato plastico **FORMICA** è più colore e sa che

**SOLO FORMICA E' FORMICA**

Solo quando su ogni superficie di laminato appare questo marchio si ha l'assoluta garanzia di autenticità, perchè Formica non è, un'indicazione merceologica, ma il famoso **marchio registrato**, rigorosamente difeso dalla **LAMINATI PLASTICI S.p.A.** 

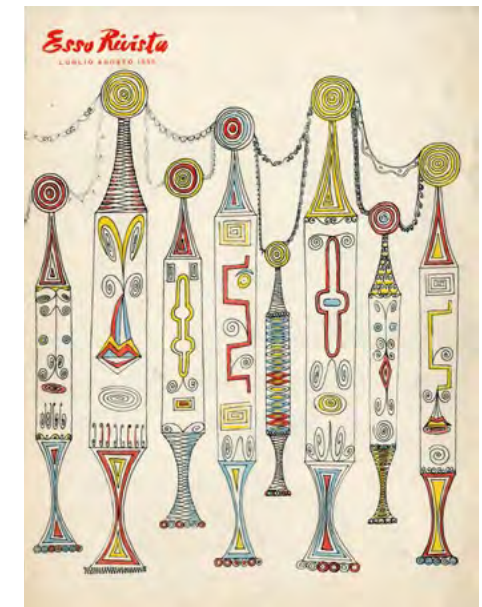
Alfredo Mastellaro  
Formica, advertisement  
1962

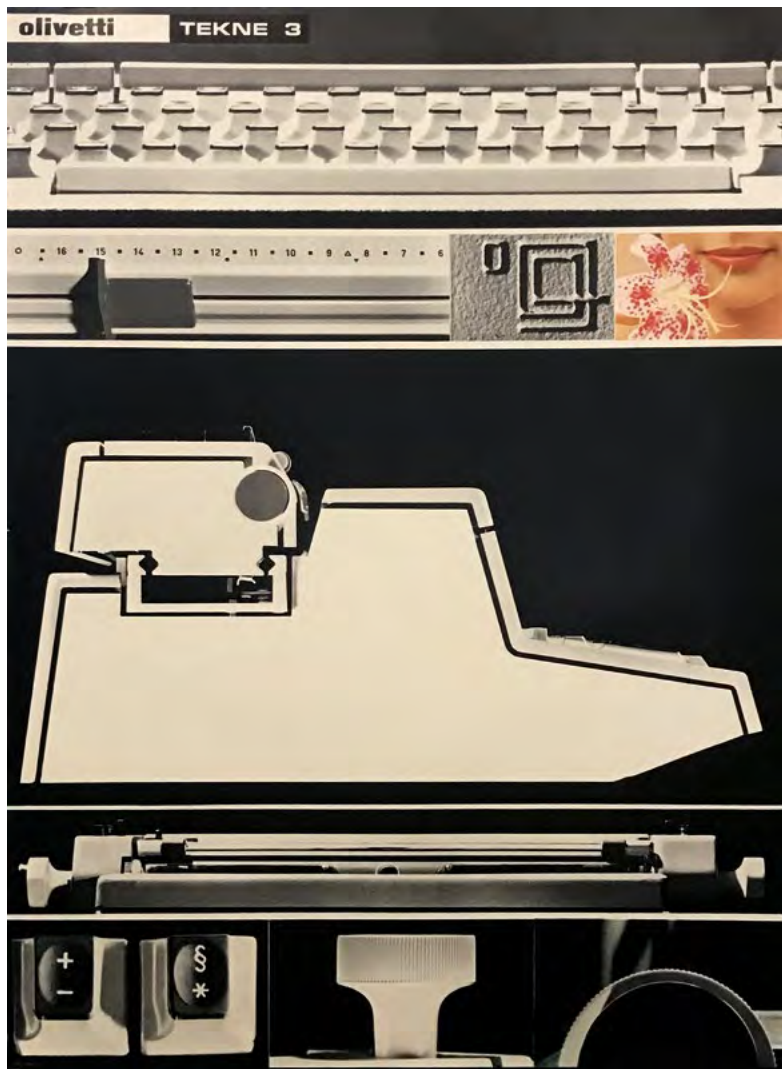




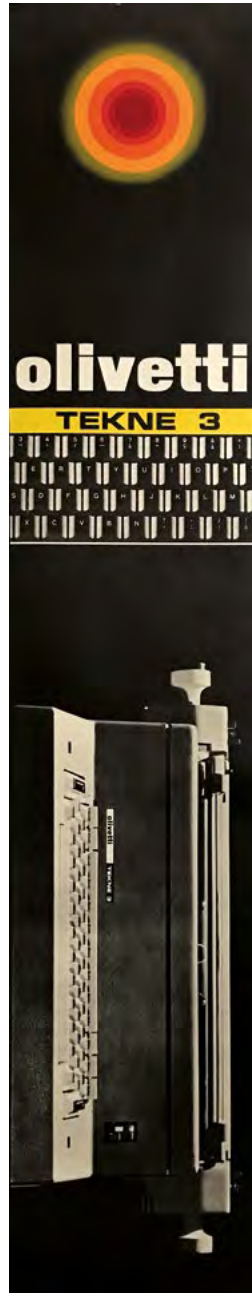
Above  
 Claudia Morgagni  
*Esso Rivista,*  
 house organ covers  
 1955-1956

Left  
 Claudia Morgagni  
*Esso Extra Motor Oil,*  
 poster  
 1956





Ettore Sottsass jr.  
Olivetti Tekne 3,  
posters  
1964

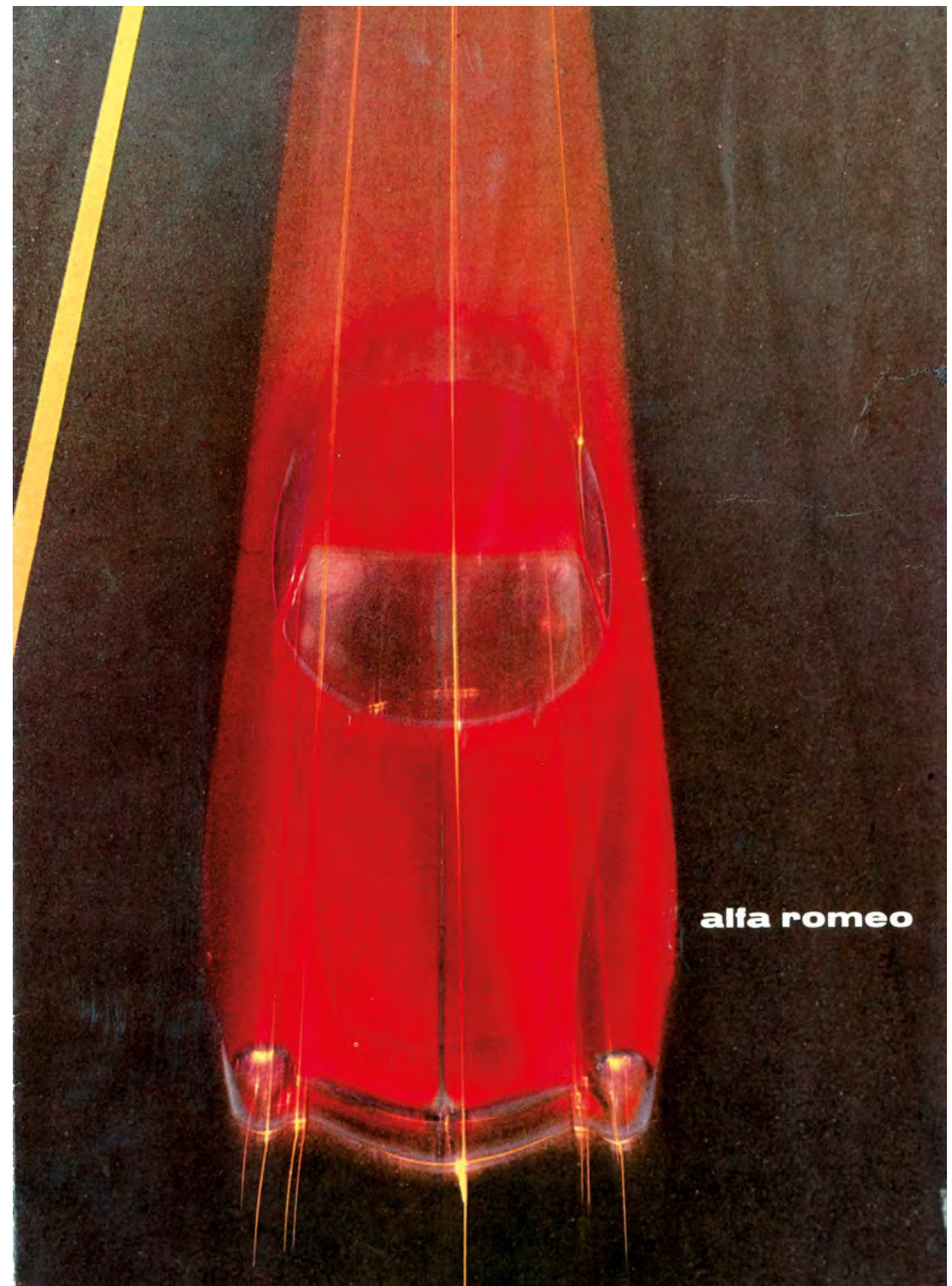
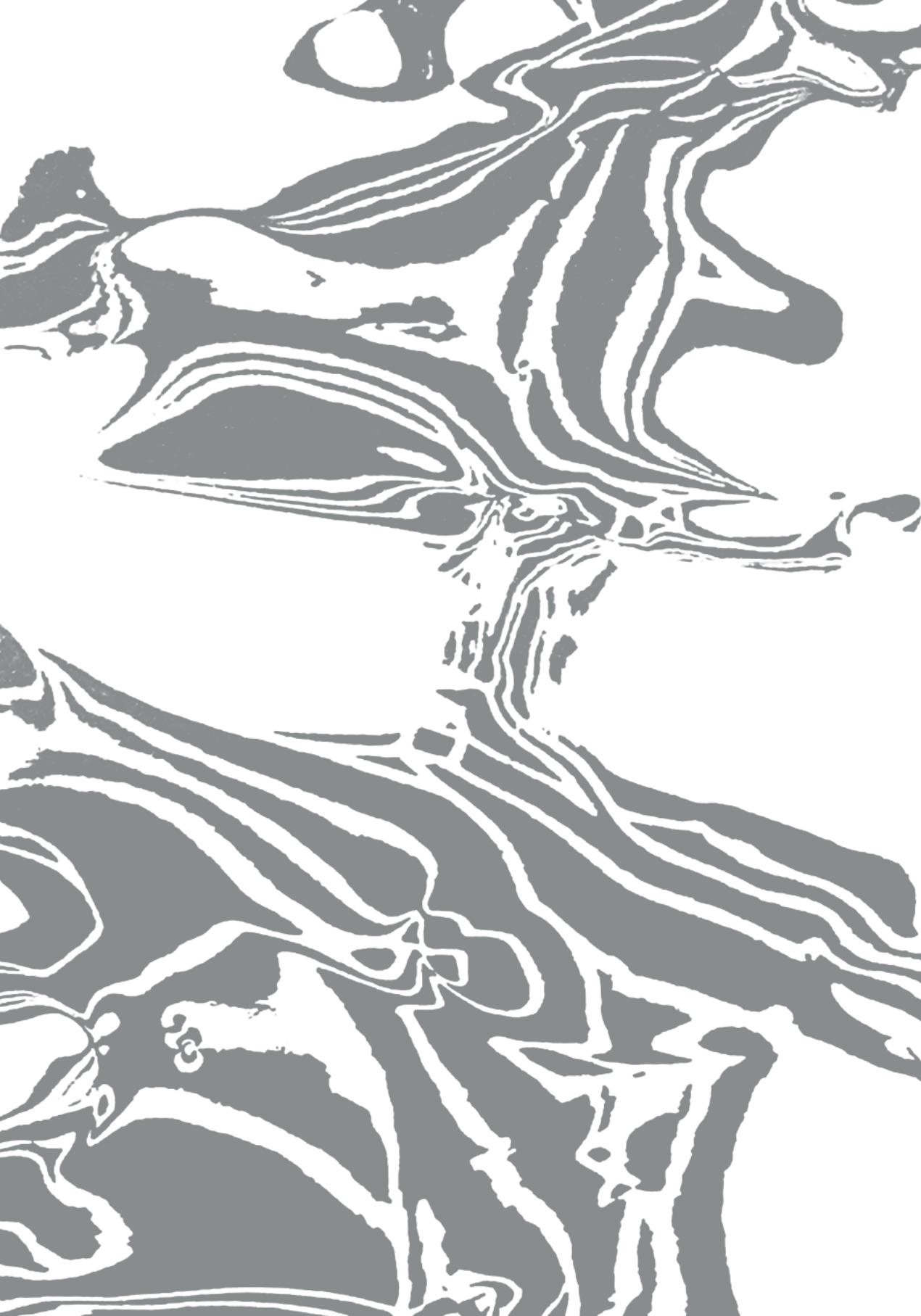


Riccardo Manzi  
*Vita da macchine*,  
Feltrinelli, book cover  
1958

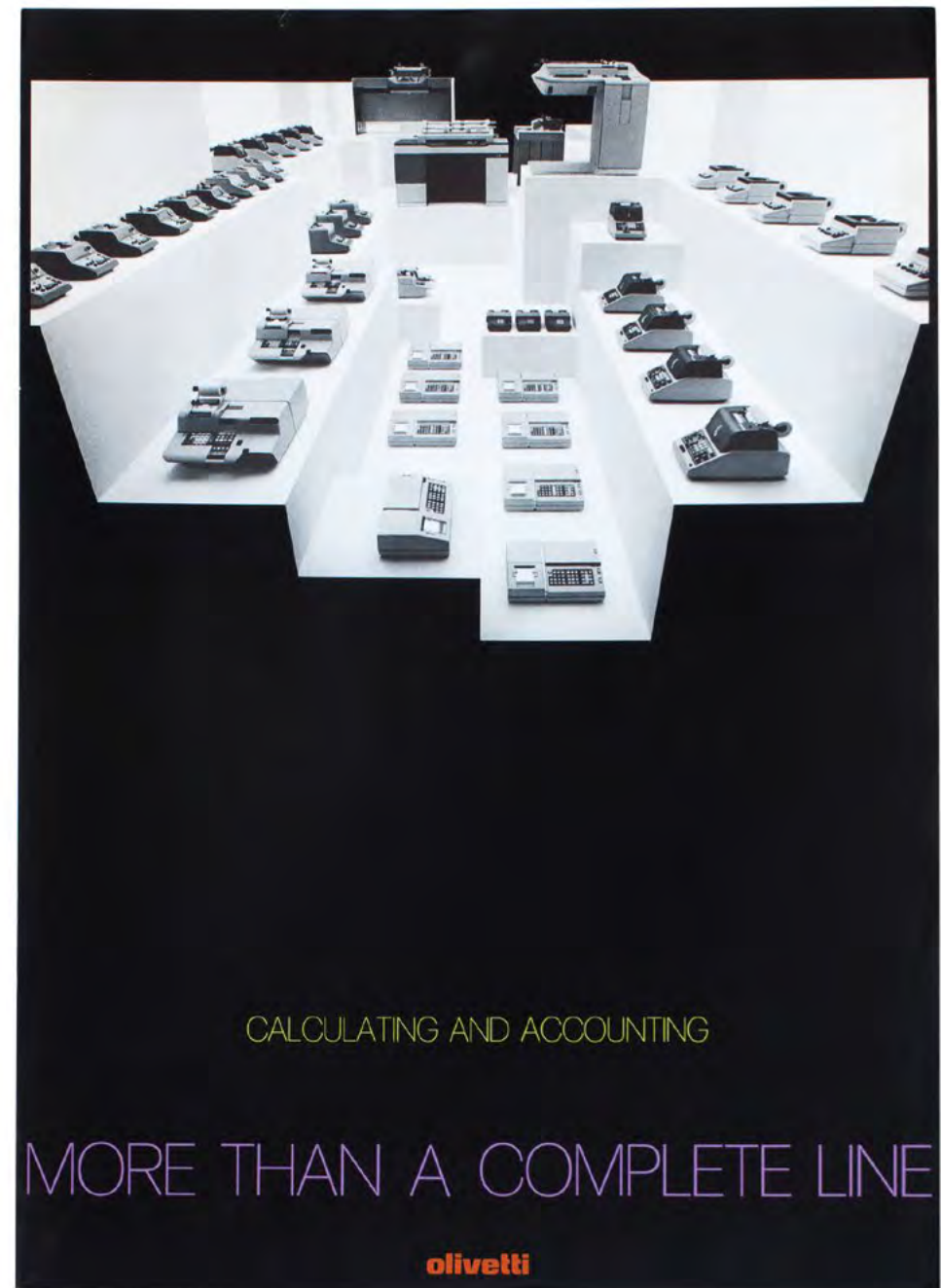


Sergio Ruffolo  
 Road safety campaign  
 posters, Italian Ministry  
 of Public Work  
 1969





Mario Dagrada  
*2000 Sprint Alfa Romeo,*  
leaflet  
1960



Above  
 Franco Bassi  
*Olivetti calculating and  
 accounting machines, poster  
 1975 ca.*

Left  
 Franco Bassi  
*Olivetti TES 401  
 Writing Machine, poster  
 1978*

DATENVERARBEITUNG MIT MAß UND ZIEL  
DAS IST  
DATEN-SYSTEM-PLANUNG  
VON

**olivetti**

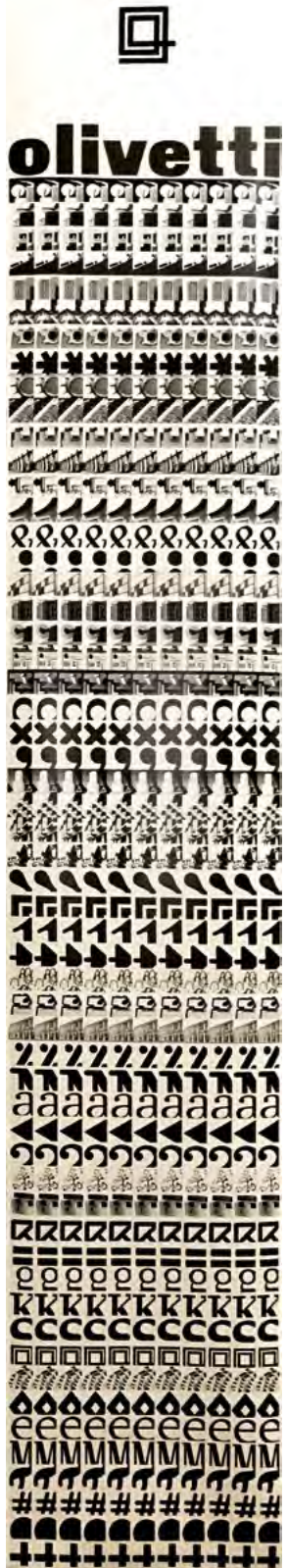


Franco Bassi  
*Olivetti Data Systems  
Machines, poster  
1972 ca.*

**Italia**

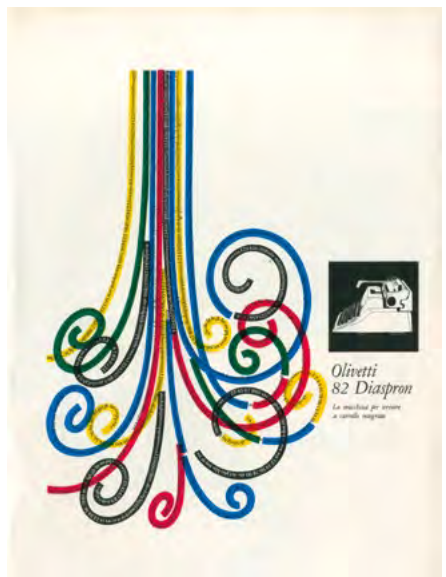
**Torino** Celebrazioni del  
Centenario  
dell'Unità d'Italia  
Maggio-Ottobre 1961

Danilo Nubioli  
*Italia 61, celebrations  
of the Centennial of the  
Unity of Italy, poster  
1961*

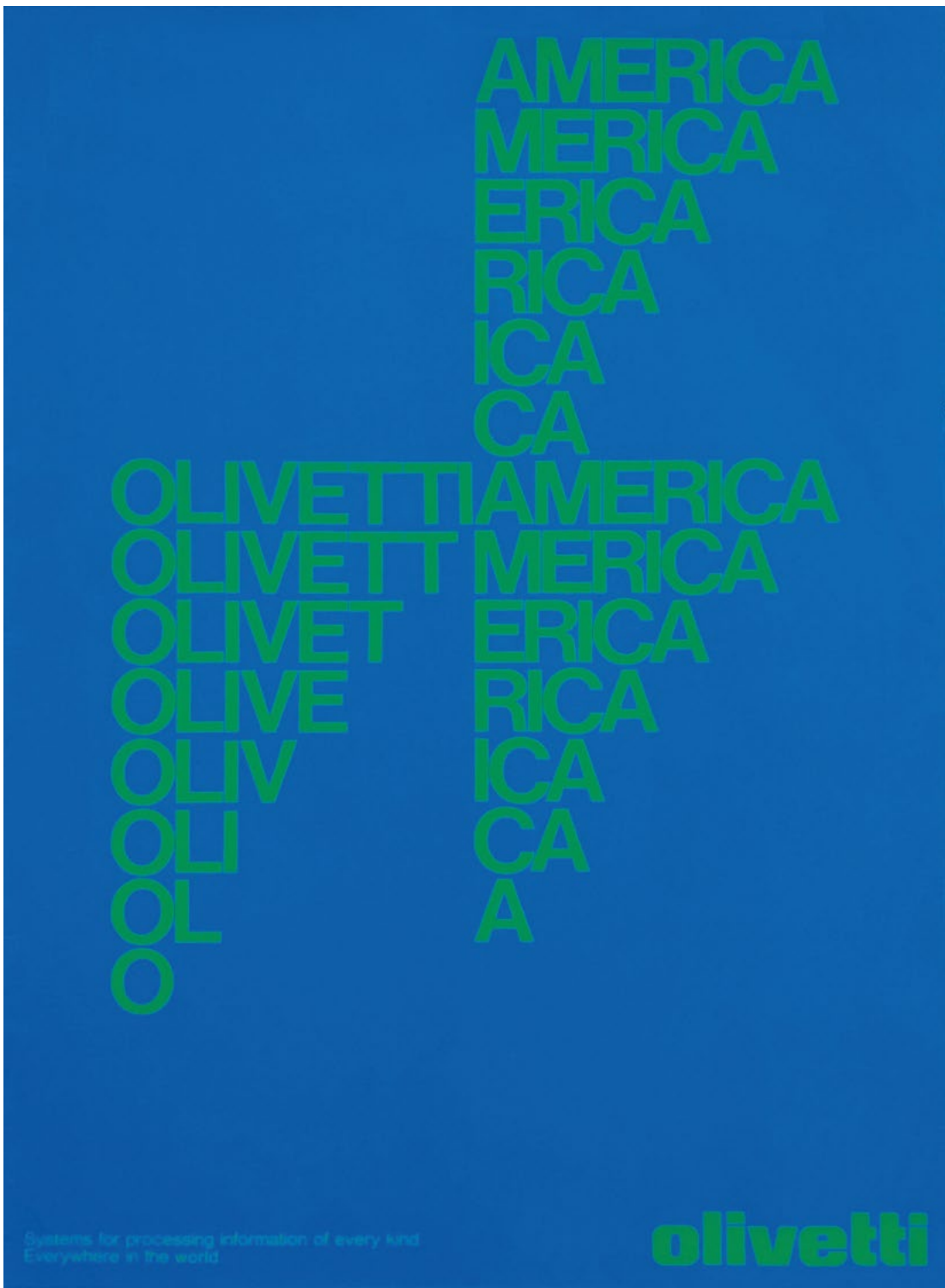


Above  
Giovanni Pintori  
*Olivetti, poster*  
1967

Left  
Enzo Mari  
*Olivetti, poster*  
1965



Above  
Giovanni Pintori  
*Olivetti, advertisements*  
1954-1960



Walter Ballmer  
*Olivetti, posters*  
1975





DEUTSCHE  
 DEUTSCHE  
 DEUTSCHE  
 DEUTSCHE  
 DEUTSCHE  
 DEUTSCHE  
 DEUTSCHE  
 DEUTSCHEOLIVETTI  
 DEUTSCH OLIVETT  
 DEUTSC OLIVET  
 DEUTS OLIVE  
 DEUT OLIV  
 DEU OLI  
 DE OL  
 D O

Maschinen und Systeme zum Schreiben, Rechnen, Planen.  
 Eine Organisation, die überall am Platz ist.

**olivetti**

N AN PAN APAN JAPAN JAPA JAP JA J  
 TTI  
 TTTI  
 ETTI  
 VETTI  
 IVETTI  
 LIVETTI  
 OLIVETTI  
 OLIVETT  
 OLIVET  
 OLIVE  
 OLIV  
 OLI  
 OL  
 O

Maschinen und Systeme zum Schreiben, Rechnen, Planen.  
 Eine Organisation, die überall am Platz ist.

**olivetti**

OL  
 OL  
 OLIV  
 OLIVE  
 OLIVET  
 OLIVETT  
 OLIVETTI  
 OLIVETT  
 OLIVET  
 OLIVE  
 OLIV  
 OLI  
 OL  
 O

FRANCE  
 FRANC  
 FRAN  
 FRA  
 FR  
 F  
 FRANCE  
 FRANC  
 FRAN  
 FRA  
 FR  
 F

Machines et systèmes à tous les niveaux du traitement informatisé.  
 Une organisation partout présente.

**olivetti**

OLIVETTIBRASIL  
 LIVETTIBRASI  
 IVETTIBRAS  
 VETTIBRA  
 ETTIBR  
 TTIB  
 TI  
 I

OLIVETTIBRASIL  
 LIVETTIBRASI  
 IVETTIBRAS  
 VETTIBRA  
 ETTIBR  
 TTIB  
 TI  
 I

Máquinas e sistemas a todos os níveis do processo informativo.  
 Uma organização presente em toda parte.

**olivetti**

OL  
 OL  
 OLIV  
 OLIVE  
 OLIVET  
 OLIVETT  
 OLIVETTI  
 OLIVETT  
 OLIVET  
 OLIVE  
 OLIV  
 OLI  
 OL  
 O

Machines et systèmes à tous les niveaux du traitement informatisé.  
 Une organisation partout présente.

**olivetti**

TTI  
 TTTI  
 ETTI  
 VETTI  
 IVETTI  
 LIVETTI  
 OLIVETTIAUSTRALIA  
 LIVETTI USTRALIA  
 VETTI STRALIA  
 VETTI TRALIA  
 TTI RALIA  
 TI ALIA  
 I LIA  
 I A

Machines et systèmes à tous les niveaux du traitement informatisé.  
 Une organisation partout présente.

**olivetti**

Design  
SEA

Paper  
Fedrigoni

Print  
Made by TEAM

Foreword  
Michael Bierut

Introduction/texts  
Francesco E. Guida

Research  
Lorenzo Grazzani, AIAP CDPG

Typefaces  
Forma DJR  
Bauer Bodoni Std

Cover  
Imitlin AllPack NERO E/R05  
TELA 350gsm

Text  
X-Per White 140gsm

9, 10, 27, 28  
Imitlin Vibrant Ochre E/R55  
Aida 120gsm

41, 42, 59, 60  
Sirio Nude 115gsm

73,74, 87, 88  
Materica Kraft 120gsm

97, 98, 115, 116  
Imitlin Arancio E/R05  
Tela 120gsm

With thanks  
Andrea Basile  
Andrea Trabucco-Campos  
Bill Connolly  
Francesco E. Guida  
Gabriele Comoletti  
Giorgia Lupi  
Lorenzo Grazzani  
Manuela Grignani Sirtoli  
Matt Willey  
Michael Bierut  
Simon Pilkington  
Tom Foley  
AIAP  
Fedrigoni  
Monotype  
Pentagram  
SEA

ISBN: 9788899718190

©SEA 2024  
©AIAP 2024

All rights reserved.  
No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any forms by any means electronic, mechanical, photocopied, recorded or otherwise, without the prior permission of the copyright holder.



Since 1888, Fedrigoni has been synonymous with excellence in specialty papers, premium labels and self-adhesive materials, and – more recently – also in RFID technology and related solutions.

Today we are the global market leader in wine labels and premium papers for luxury packaging. We guarantee excellence and commitment to sustainability on a global scale, with offices and warehouses all over the world. And with the same excellence and enthusiasm, the Group partakes in initiatives linked to the world of art, design and creativity. Precisely for this reason, Fedrigoni has decided to become a partner of this project, celebrating the work of some of the greatest Italian post war designers.

This precious publication is a celebration of all things Made in Italy, giving recognition to the history of Fedrigoni as producer of fine Italian papers, and to the place where our craft was born. Past and present is a concept which lies at the heart of this project: we align with the creative individuals who use our papers, showcasing a piece of historic influential graphic design.

## Monotype.

Monotype's fonts and technologies are designed to enable creative expression. We have a library of over 150,000 fonts from the world's most celebrated and gifted type designers and foundries. Our library includes some of the most famous and widely-used fonts, such as the Helvetica®, Univers® and Frutiger® typeface families, as well as new innovative fonts like Touvlo and Cotford.

In the hands of designers our typefaces flourish, becoming a vehicle for innovative ideas, and poetic forms of expression. Made in Italy NYC is a celebration of just this – a period in post war Italian Graphic Design where typography was taken to transcendent levels. The work featured in this book and exhibition is hugely significant and influential, and it is our privilege to support and celebrate this project.

Thank you, and congratulations to Fedrigoni, SEA, Pentagram and AIAP.

## References

### Italian Designers Who Worked In The U.S.

- (1) Patricia Belen, Greg D'Onofrio, Melania Gazzotti (Eds.), "Italian Types. Graphic Designers from Italy in America", Corraini Edizioni, Mantova, 2019.
- (2) Ermanno Guida, "Roberto Mango. Progetti realizzazioni ricerche", Electa Napoli, Napoli, 2007.
- (3) Jan Conradi, "Unimark International. The Design of Business and the Business of Design", Lars Müller Publishers, Basel, 2010.

### Italian Designed Book Covers For U.S. Authors

- (1) Francesco E. Guida, "Mario Dagrada, From the Book Design for Rizzoli to Advertising", AIAP Edizioni, Milano, 2015.
- (2) Luca Pitoni, "Ostinata bellezza. Anita Klinz, la prima art director italiana", Fondazione Mondadori, Milano 2022.

### U.S. Designers Who Worked In Italy

- (1) "Il linguaggio dei Push Pin Studios", in Andrea Rauch, "Graphic Design", Mondadori, Milano, 2006, pp. 164-171.
- (2) Andrea Rauch (Ed.), "Milton Glaser, Piero della Francesca", Marsilio, Venezia, 1991.
- (3) Stephen Alcorn, Marta Sironi (Eds.), "John Alcorn. Design by evolution", Moleskine, Milano, 2014.
- (4) Francesco E. Guida, "25 manifesti per Napoli. Eredità, contesto e alcune considerazioni", Graphicus, n. 1082/14, dicembre 2023, pp. 108-113.

### Influential Italian Graphic Design

- (1) Mario Piazza (Ed.), "Made in Italy Graphic Design. Communication and Companies Design Oriented 1950-1980", AIAP Edizioni, Milano, 2010.
- (2) Michele Galluzzo, "Silvio Coppola, Diego Prospero and the Restaurant el Prosper", AIAP Edizioni, Milano, 2015.
- (3) Francesco E. Guida, "Claudia Morgagni, Commitment as a Professional Model", AIAP Edizioni, Milano, 2016.



SEA is a London based brand agency with a reputation for powerful ideas, simply expressed with an obsessive attention to detail.

From startups and heritage brands to global giants, we work collaboratively to create and develop brands and visual identities, partnering with some of the world's most influential and pioneering businesses to create meaningful impact.

[seadesign.com](http://seadesign.com)



AIAP is the Italian Association of Visual Communication Designers, founded in 1945. In addition to numerous activities promoting design culture, preserving Italian design history is one of its central tasks through the Graphic Design Documentation Center, housing more than 100,000 artifacts.

[aiap.it](http://aiap.it)

ALY  
C

I  
ITALY

MADE

I N

ITALY

SUPPORTED BY

 FEDRIGONI

Monotype.

C