## Acaralate 25F

brand of **Chloropropylate<sup>™</sup>** miticide

Etikette, Acaralate 25E Geigy – Miticide, um 1967 Gestaltung: Markus Löw Auftrag: Geigy Agrochemicals, US Material/Technik: Papier, Offsetdruck 23.5 × 15.9 cm Donation: Markus Löw Eigentum: Museum für Gestaltung Zürich / ZHdK

## Miticide

For control of mites on apples and pears

**One Gallon U.S. Standard** Measure

Active ingredients Isopropyl 4,4'-Dichlorobenzilate 25.2% 61.1% **Xylene** Aromatic Petroleum Derivative 6.8% Solvent Inert Ingredients 6.9% 100% Total

Acaralate 25 E contains 2 lb. Chloropropylate per gallon.

Caution: Keep out of reach of children. See additional caution statements on back of container.

Geigy

In the 1960s, the US branch of the Basel chemical company Geigy had its entire range of agrochemical products redesigned in its own art studio in Ardsley, New York. Markus Löw (1934-2011) was entrusted with this task, working for several years on a packaging series that comprised more than one hundred units. Due to the restrictive specifications, Löw chose a purely typographical solution.

In 1956, the propaganda department of J.R. Geigy AG launched a US branch in Ardsley, New York, intending to implement the Basel graphic design culture there. This proved to be difficult. It was not until 1958 that Geigy consultant Gottfried Honegger (1917-2016) succeeded in gaining the trust of the management in Ardsley and setting up an on-site studio. He hired Fred Troller (1930-2002) from Zurich as manager in 1960. The studio mainly advertised medications and dves. A specialized US-based agency was assigned to agrochemicals, the most lucrative field for Geigy USA. Nevertheless, in 1962 an employee of the art studio, Markus Löw, was entrusted with redesigning the entire range of agrochemical products. Löw, who had been recommended to Ardsley by his former Zurich teacher

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Honegger, spent several years working on a packaging series consisting of more than one hundred units. Löw's first draft, which involved stylized pests like the ones on the Basel packaging, was rejected because different restrictions applied in the United States. The cans had to be labeled on all sides and the amount of text and type size were also stipulated. Furthermore, as in Basel, it was essential to differentiate the products by color. Not least due to these restrictions, Löw worked out a consistent, purely typographical design in conformity with the minimalist Swiss tradition. (Barbara Junod)

https://www.eguide.ch/en/objekt/acaralate-25e-geigy-miticide/

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