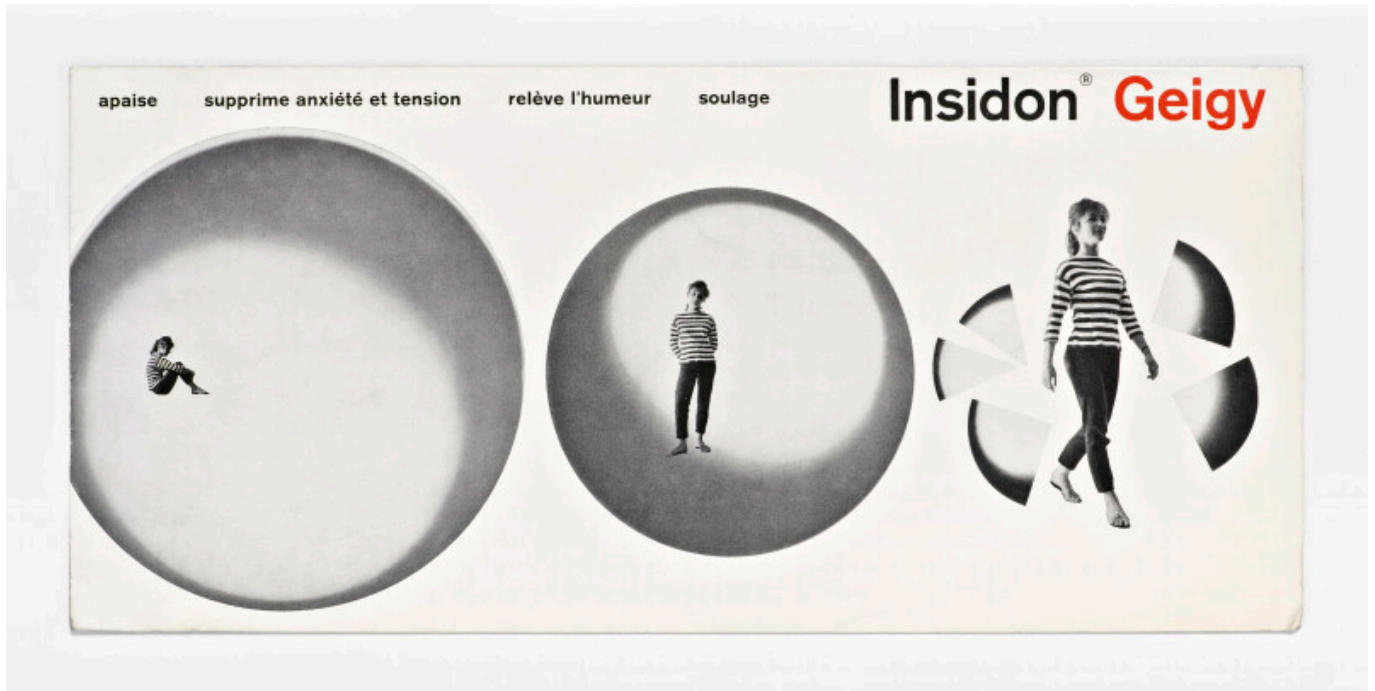


Advertising card
 Insidon Geigy – apaise supprime
 anxiété et tension relève l'humeur
 soulage

Nelly Rudin
 1961–62



1



2

- 1 Ärztemuster, Insidon Geigy – Armonizzatore neuro-vegetativ o e psichico, 1961–63, Gestaltung: Roland Aeschlimann (Motiv: Nelly Rudin), Produktion: Geigy S.A., Mailand, IT, Donation: Roland Aeschlimann. Abbildung: Museum für Gestaltung Zürich / ZHdK.
- 2 Ärztemuster, geöffnet, Insidon Geigy – Armonizzatore neuro-vegetativ o e psichico, 1961–63, Gestaltung: Roland Aeschlimann (Motiv: Nelly Rudin), Produktion: Geigy S.A., Mailand, IT, Donation: Roland Aeschlimann. Abbildung: Museum für Gestaltung Zürich / ZHdK.

In 1961, the Basel chemical company Geigy introduced the medication Insidon, a psychovegetative harmonizer, onto the Swiss market. The graphic designer Nelly Rudin (1928–2013) was assigned to create the introductory campaign targeting doctors. To visualize the effects of the drug, Rudin used a glass ball, which bursts when the patient, who is trapped inside, takes the medication.

The Allgemeine Gewerbeschule Basel and the graphic design studio of Geigy's propaganda department maintained close ties. The graphic design teacher Armin Hofmann (b. 1920) at the general trade school was friends with the head of the studio, Max Schmid (1921–2000), and sent his most talented students to work for Geigy. Among them was Nelly Rudin, though she was directly brought to Geigy by her brother, René Rudin, who was the advertising manager. In cooperation with Schmid, Karl Gerstner, and Gérard Ifert, she shaped the early "Geigy Style." When the psychovegetative harmonizer Insidon was approved for the Swiss market, Nelly Rudin had already been running her

own studio in Zurich for five years, where she also received commissions for Geigy. In 1961–62, she designed the introductory campaign for Insidon, meant to target Swiss doctors. She used the symbol of a patient trapped in a glass ball who then breaks free from her psychological suffering by bursting through the sphere. This symbol, combined with a slogan, was used for all advertising materials, including print advertisements, doctors' samples, order forms, cards, and so on. Rudin found a suitable solution for the wide format of the promotional card by showing the state of the patient in three stages: just before taking the medication she cowers inside the ball, after taking it she stands relaxed in the ball, and finally she self-confidently breaks free. The overall sober visualization using simple line-screen photography (ball motif), sans-serif type, and a reduced color scheme imparts a sense of respectability designed to gain the trust of the medical professionals. (Barbara Junod)

Werbekarte, Insidon Geigy – apaise supprime anxiété et tension relève l'humeur soulage, um 1962

Museum
 für Gestaltung
 Zürich

Zürcher
 Hochschule der
 Künste

museum-gestaltung.ch
eGuide.ch
eMuseum.ch

Gestaltung: Nelly Rudin
Auftrag: J. R. Geigy AG, Basel, CH
Material/Technik: Halbkarton, Offsetdruck
13.6 x 29.7 cm
Donation: Brian Stones
Eigentum: Museum für Gestaltung Zürich / ZHdK

<https://www.eguide.ch/en/objekt/insidon-geigy-apaaise-supprime-anxiete-et-tension-releve-lhumeur-soulage/>