

CORPORATE
IDENTITY
AND VISUAL
SYSTEMS

"Good design is
good business."

-- Thomas Watson, IBM, c. 1950s



Google



William Golden
Creative Director
for advertising
and sales
promotion, CBS,
1951



watch
closely!

Television's incredible statistics can be even more bewildering in this record year—if you don't watch them very carefully all the time.

Take the question of measuring* a program's popularity. Do you count the *total audience*—the number of people who tune in during the course of a program (including those who tune out after sampling it), or do you measure the *average audience*—the number of people who watch it during the average minute?

Without a single family changing a minute of its viewing behavior you can arrive at a surprisingly different set of figures.

The *total audience*** measurement can produce the most astronomical numbers. But the *average audience* concept has far greater value for a sponsor. Because it is a much more accurate index of the number of people who have seen an advertising message, it has clearly gained more acceptance in the industry.

The clearest single fact about the 1965-66 television season to date is that on an *average audience* basis CBS Television broadcast 7 of the 10 most popular programs at night and 8 of the top 10 in the daytime.

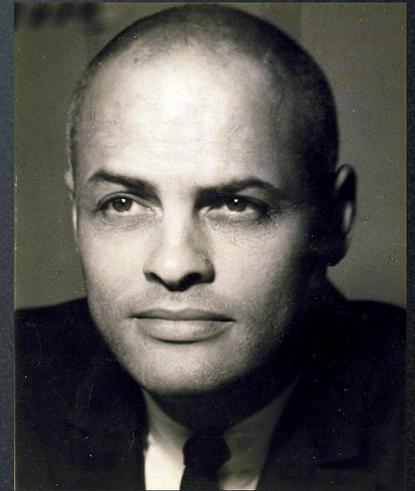
Moreover, its average program had a 12% larger rating at night and a 44% larger rating during the day than the second ranking network.

A record that continues to establish **CBS TELEVISION** as the world's largest advertising medium.

*All data based on NTA Average, October 18-April 18
**On data basis too, CBS Television comes out ahead with 8 of the top 10 nighttime programs, 6 of the top 10 daytime programs, and averages both the end night 1 million more viewers than the second ranking network.



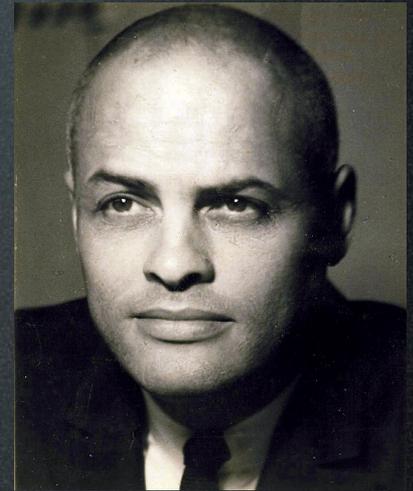
William Golden
Media companies take control of their own promotions *inhouse*, creating marketing and design strategies.



Georg Olden

Designer, CBS
1945-1960

On air promos
had to be read
quickly, yet grab
the viewer's
attention.

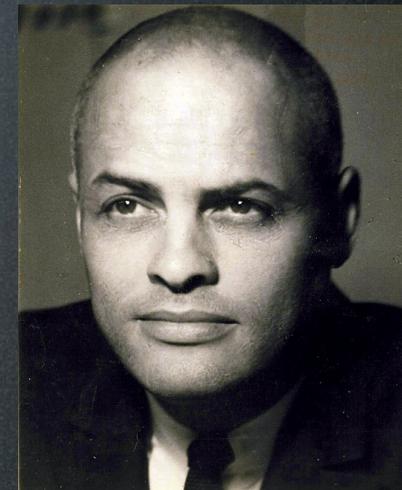


Georg Olden

Designer, CBS
1945-1960



Emphasis was placed on concepts for each program through signs, symbols and images.



Georg Olden

The grandson of a Civil War-era slave, Olden designed the stamp for the centennial of the Emancipation Proclamation in 1963

2013

HENCEFORWARD

SHALL BE

FREE

**EMANCIPATION
PROCLAMATION**

ABRAHAM LINCOLN

◆◆◆◆ 1863 ◆◆◆◆

~~FOREVER~~ ★★ ★ **USA**



Gail Anderson

designed the 2013 stamp which commemorates the 150th anniversary of the emancipation proclamation.



Lou Dorfsman enjoyed a long career at CBS lasting into the 1980s.
Art Director, CBS Radio, 1946
Director advertising & promotion, CBS Radio Network, 1954
Creative Director, CBS Television, 1959
Director of Design, CBS Corp., 1964 and Vice President, 1968



Lou Dorfsman

Gastrotypographical assemblage is a 35 feet wide by 8.5 feet long wall relief.

It decorates the cafeteria in the CBS Building on 52nd Street and Sixth Avenue, New York City

The Importance of Good Connections...



In radio, any microphone will do. The difference is where it's plugged in. For the important thing with a microphone is who's standing behind it. And on the other side, who's listening.

Final reports for 1953 show that for the fifth consecutive year the most popular performers continued to gather at CBS Radio. And the biggest audiences were again out front.

CBS Radio has three times as many of America's favorite programs as all other networks combined. And 22 per cent more listeners than anywhere else.

Which is why CBS Radio has the lowest cost-per-thousand in all radio. Why it attracts more of America's Top Hundred advertisers than any other network.

In fact, advertisers bought more time on CBS Radio in 1953 than the year before... giving the network a billings lead over its nearest competitor that's never been equalled: 38 per cent.

In a medium that already reaches 98 per cent of the U.S.—and that last year added 12.5 million new outlets—the leader in every connection is...

THE CBS RADIO NETWORK
Where America Listens Most

Lou Dorfsman

Radio news promotional
ad, c. 1956

First of a seven-part series
"Black History: Lost, Stolen or Strayed."

America has camouflaged the black man. For three hundred years the attitudes of white Americans to black and black Americans to white have been subjected to misunderstandings, cruelties and distortions damaging to both. The black American's achievements have been implied, his contributions obscured. He has been told so often who he is that he no longer knows who he is. And the frustration of his search for identity and recognition under the mask of today's variety of alienation in American society.

Tonight, in the first of a seven-part series broadcast on Tuesdays in the coming weeks, CBS News tries to set the record straight to help close some of the gaps of understanding that separate black and white America.

In tonight's broadcast, Bill Cosby, actor and comedian, guides us through a history of the Negro in America. He shows how those attitudes were formed and what they have done to us. He shows the black man's need to know who he is and what happens to him when he cannot find the answer.

On succeeding Tuesdays, *Of Black America* will present a study of the Negro soldier, a conference of black American and African leaders, a public opinion survey of black and white attitudes, a look at what the black American has contributed to sports and music, a history of slavers, and an examination of African life and

civilization through the eyes of three young black Americans.

Sponsored by Xerox Corporation, with Perry Wolff as Executive Producer, *Of Black America* presents the Negro in a new light, with balance and perspective. It helps both black and white Americans to understand each other a little better, if it helps to change some of their attitudes toward each other, it will prove to be one of the most rewarding series ever presented on television.

OF BLACK AMERICA

10 TONIGHT CBS NEWS @ 2



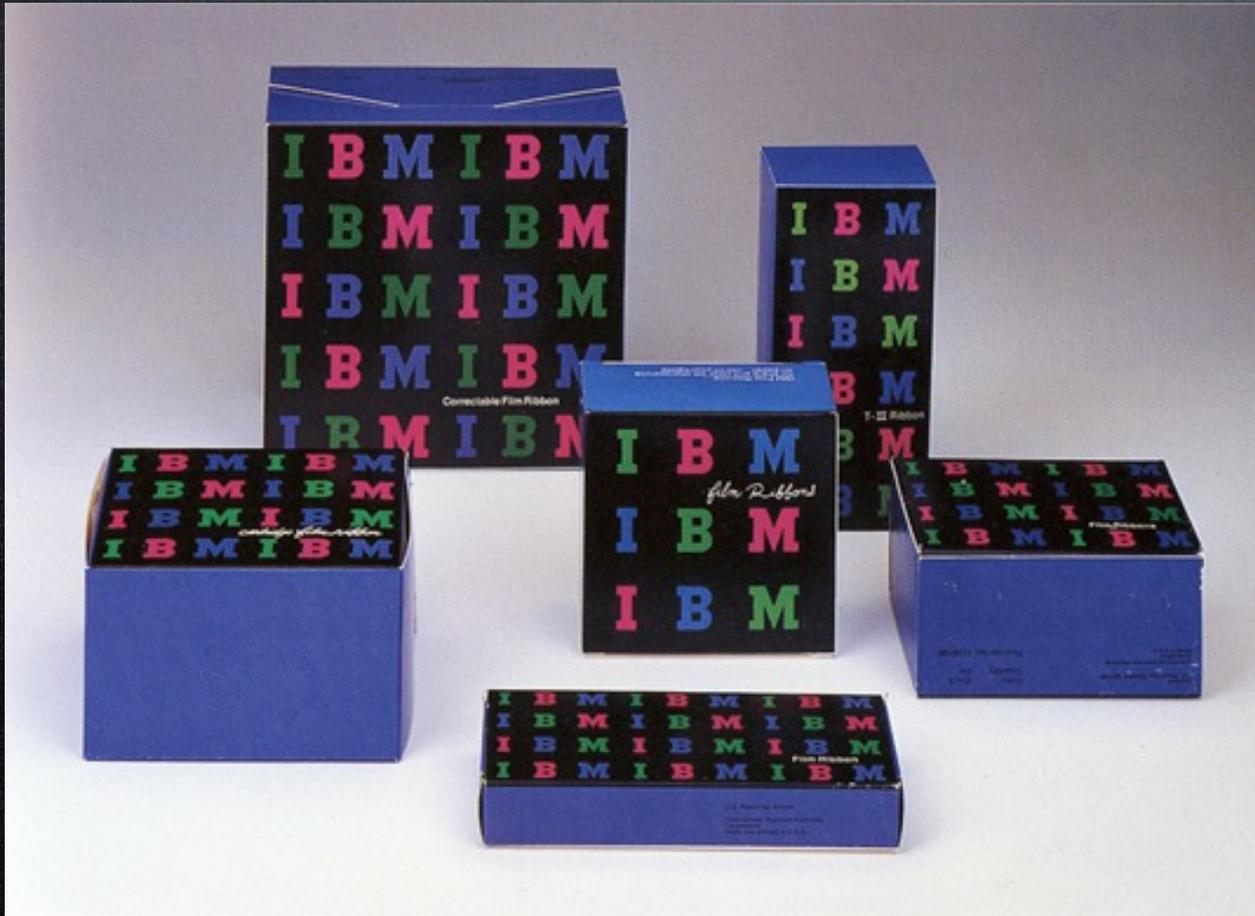
Lou Dorfsman

TV news series promotional newspaper ad, 1968



Paul Rand

IBM trademark, 1956



Paul Rand
IBM packaging,
late 1950s



ABC



Cummins Engine



IBM



UPS



Yale University Press



Westinghouse



NeXT



Enron

Paul Rand
Logo designs



**Chermayeff &
Geismar Associates**

Chase Manhattan
Bank corporate
identity program,
1960



Mobil



Smithsonian



SHOWTIME



B A R N E Y S
N E W Y O R K

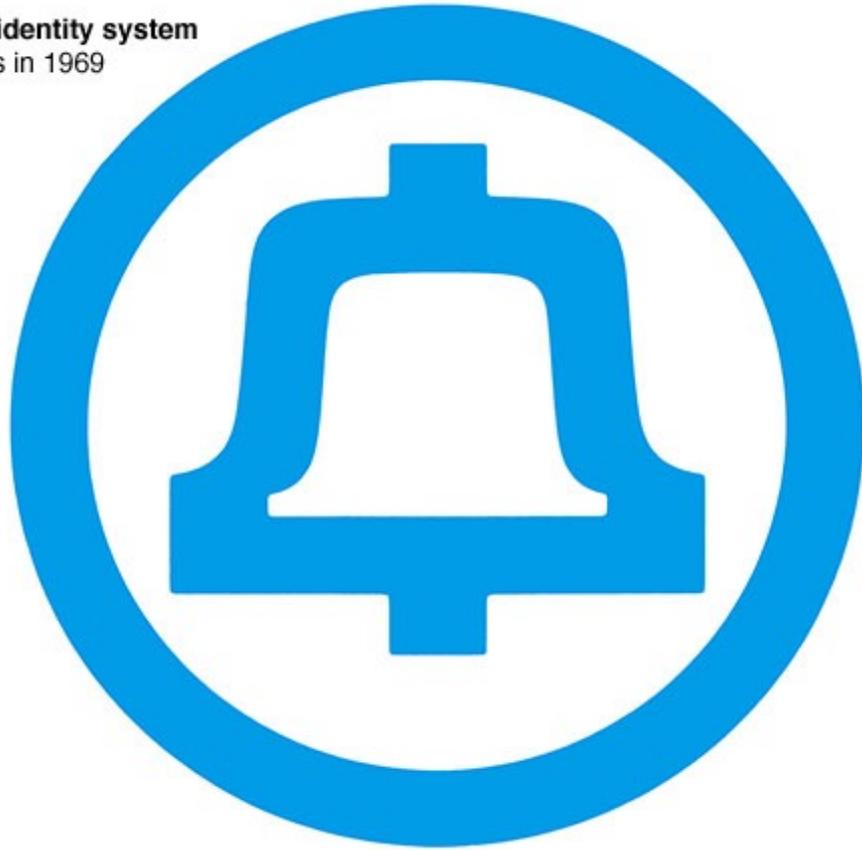


 NATIONAL
GEOGRAPHIC



**Chermayeff &
Geismar Associates**
Logo designs

The Bell corporate identity system
created by Saul Bass in 1969



Saul Bass & Associates

Bell Telephone System trademark, 1969. The design increased public recognition from 71% to more than 90%



Saul Bass & Associates

In 1984, he redesigned the mark to better fit with the company's expanding role in global communications



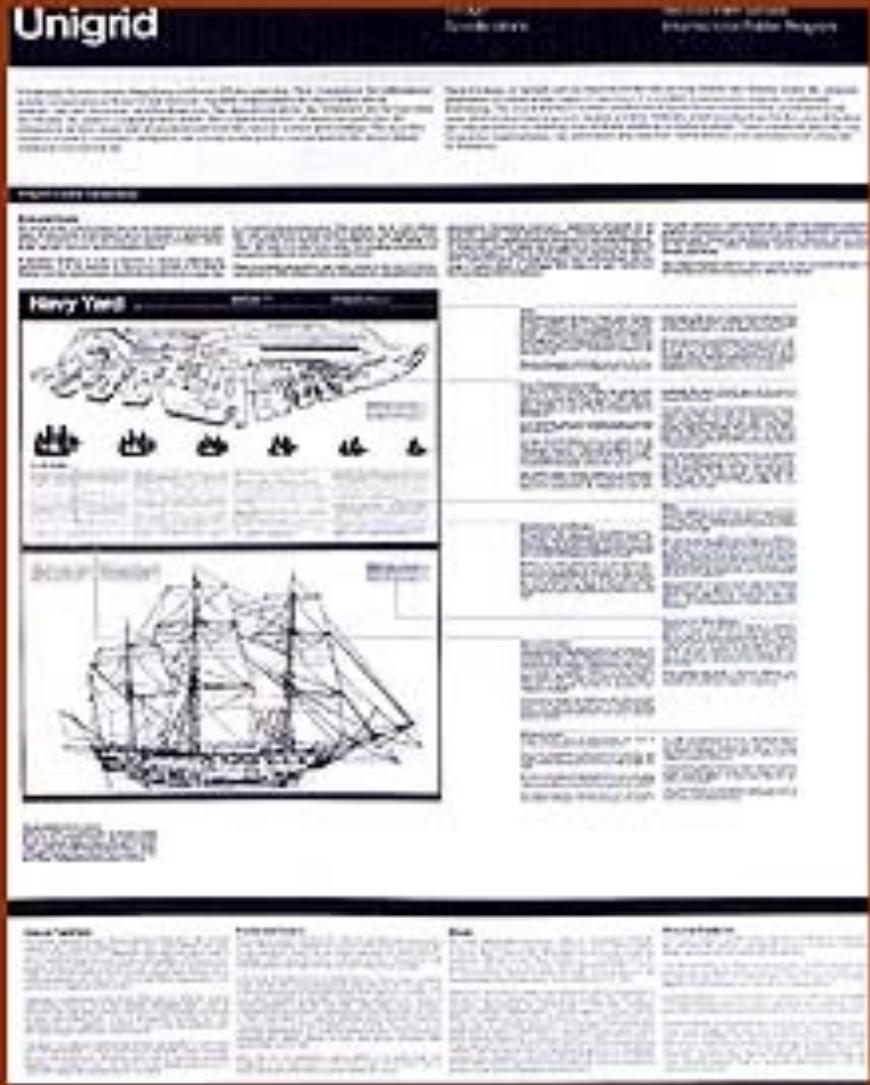
The company merged with SBC Communications in 2005, and the logo was redesigned again — but AT&T won't identify the new designer.



John Massey, trademark
for the U.S. Department
of Labor, 1974

The Federal Design Improvement Program

A 1974 initiative to
upgrade all aspects
of federal design.



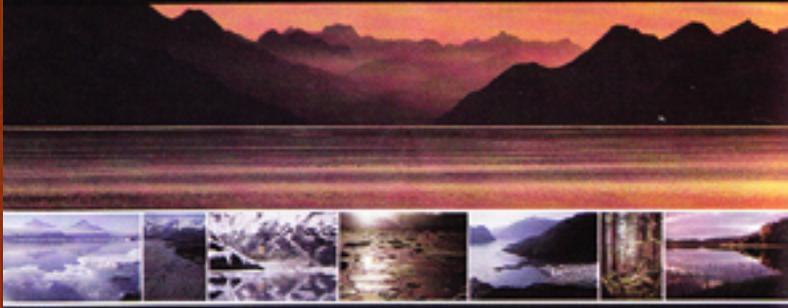
The Unigrid

In 1974, Massimo Vignelli, working with federal designers, developed the Unigrid, a universal set of design standards for the National Park Service.

Glacier Bay

Glacier Bay National Park and Preserve
Alaska

National Park Service
U.S. Department of the Interior



Tidewater Glaciers

Glaciers are massive rivers of ice that flow from the interior of the continent to the coast. In Glacier Bay, tidewater glaciers flow directly into the sea. These glaciers are unique because they are constantly retreating, a process that has been ongoing since the last ice age. The retreat is caused by a combination of factors, including the warming of the ocean and the thinning of the ice sheet. As the glaciers retreat, they leave behind a trail of fjords, bays, and islands. The water in these fjords is often very clear, and the surrounding forests are lush and green. The glaciers also play a vital role in the local ecosystem, providing a source of fresh water and nutrients to the surrounding land and sea.



The World of Whales

Whales are the largest animals on Earth, and they have a long history on the planet. They are found in all of the world's oceans, and they play a vital role in the marine ecosystem. Whales are known for their intelligence, and they have a complex social structure. They communicate with each other using a variety of sounds, including clicks, whistles, and songs. Whales also have a unique ability to migrate long distances, and they are known to travel in large groups. The world of whales is a fascinating and mysterious one, and it is one that we need to learn more about.



Plants and Animals Return to the Land

As the glaciers retreat, they leave behind a trail of land that is rich in nutrients. This land is often very fertile, and it is home to a variety of plants and animals. The plants that grow in this land are often very hardy, and they are able to survive in the harsh conditions of the coast. The animals that live in this land are also very diverse, and they include a wide range of species. The return of plants and animals to the land is a testament to the resilience of nature, and it is a process that we need to understand better.

Big Bend

Big Bend National Park
Texas

National Park Service
U.S. Department of the Interior



Big Bend National Park is a unique and beautiful landscape that offers a wide variety of recreational opportunities. The park is home to a diverse range of plants and animals, and it is a great place to enjoy the outdoors. The park's trails are well-maintained, and they offer a great way to explore the park's natural beauty. The park's facilities are also excellent, and they provide a great base for your Big Bend adventure. Whether you are looking for a quiet place to relax or a challenging hike, Big Bend National Park has something for everyone.



The River

The Desert

The Mountains

The River, The Desert, and The Mountains are three of the most popular areas of Big Bend National Park. Each area offers a unique experience, and they are all home to a variety of plants and animals. The River is a beautiful and scenic area, and it is a great place to enjoy a picnic or a hike. The Desert is a vast and open landscape, and it is a great place to enjoy the outdoors. The Mountains are a rugged and beautiful area, and they offer a great challenge for hikers. The River, The Desert, and The Mountains are all part of the Big Bend experience, and they are what make this park so special.

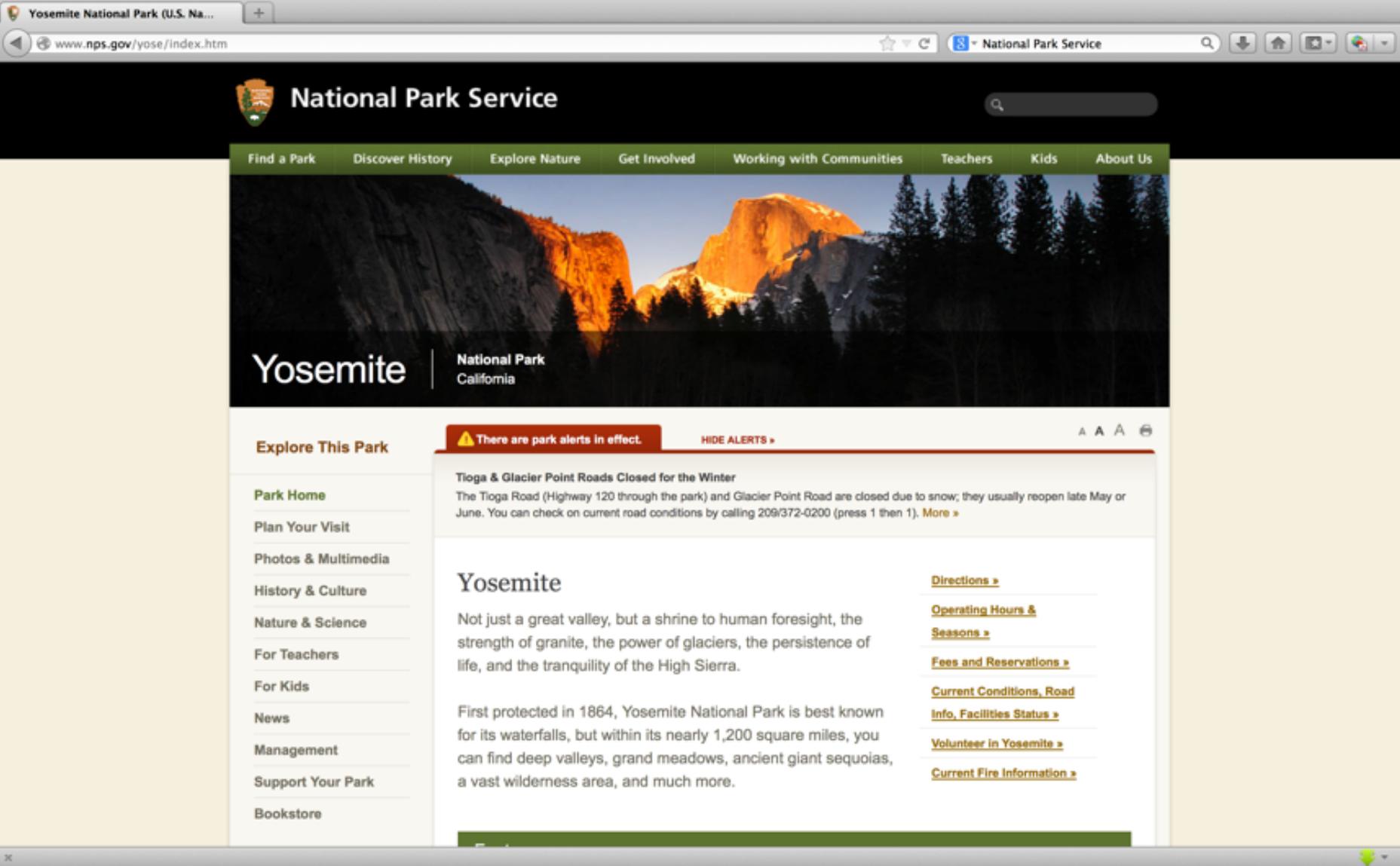


Wildlife Adaptations

Wildlife in Big Bend National Park has adapted to the harsh desert environment in a variety of ways. Some animals, like the desert bighorn sheep, have thick, curved horns that help them survive in the rugged terrain. Other animals, like the desert tortoise, have adapted to the hot, dry climate by burrowing underground to escape the heat. The park's wildlife is a testament to the resilience of nature, and it is a great example of how animals can adapt to their environment.

The National Park Service

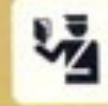
The government implemented design standards throughout most of its agencies. This gave many diverse parks a consistent look.



The National Park Service

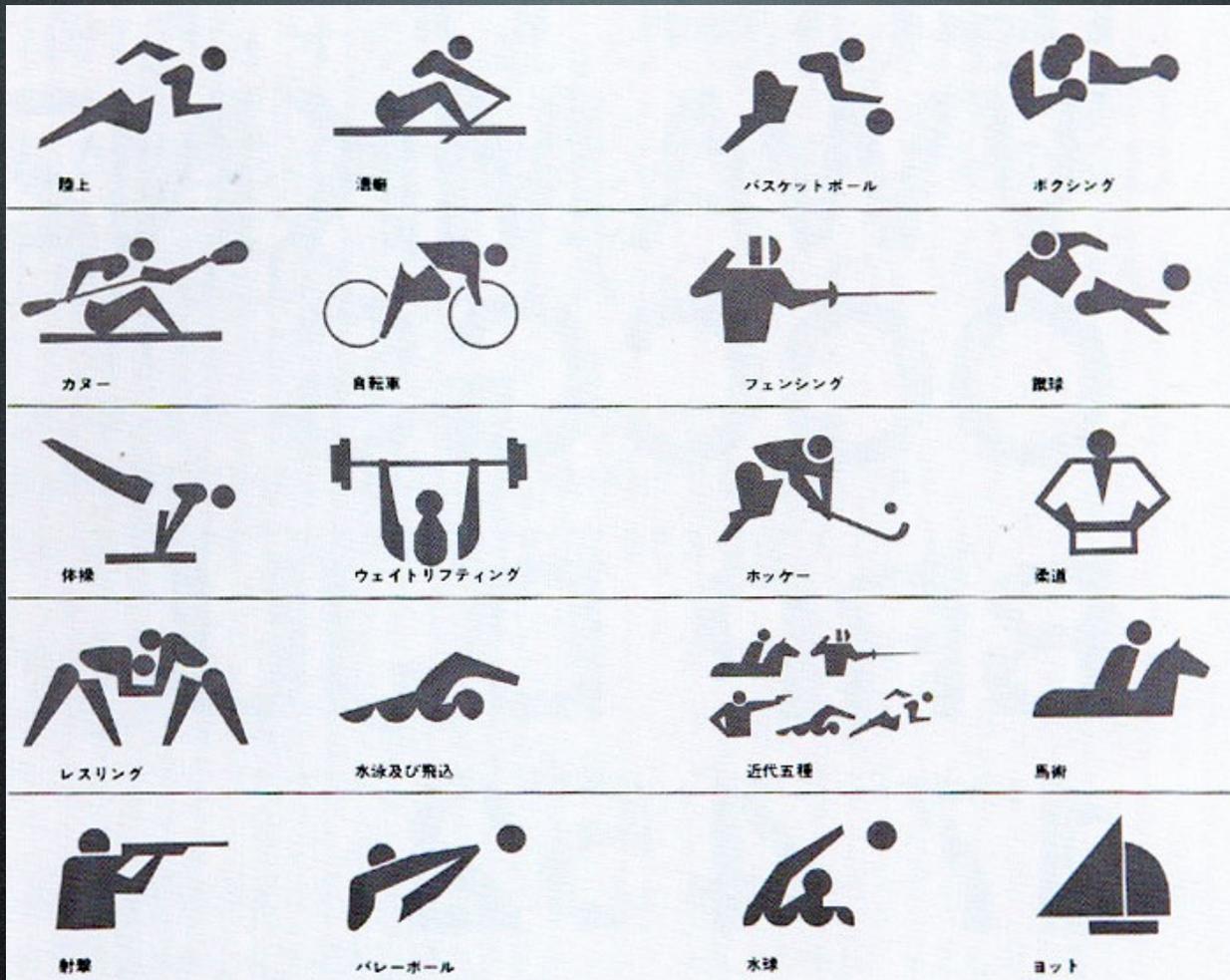
They still use this design today, even on their websites.

Symbol Signs

| | | | | | | |
|-----------------------|--|---|---|--|---|---|
| Public Services | <p>Telephone Mail Currency Exchange Post Office Lost and Found</p> |  |  |  |  |  |
| Shopping Centers | <p>Checked Tobacco Shop Tobacco Museum Tobacco</p> |  |  |  |  |  |
| Accommodations | <p>Hotel Hotel Reservation Bus Tourist Transportation</p> |  |  |  |  |  |
| Air Transportation | <p>Bus Transportation Air Transportation Helicopter Water Transportation</p> |  |  |  |  | |
| Commissions | <p>Car Rental Restaurant Coffee Shop Bar Hotel</p> |  |  |  |  |  |
| Processing Activities | <p>Travel Ticket Passport Check Registration Counter Check-in Registration</p> |  |  |  |  |  |
| Regulations | <p>No Smoking Smoking No Parking Parking No Entry</p> |  |  |  |  |  |

Transportation signage symbols

The American Institute of Graphic Design (AIGA) was hired to develop a signage system to help enable better communication for international events and travelers.



Design Systems for the 1964 Tokyo Olympics

Matsaru Katsumie (art director) and Yusaku Kamakura (graphic designer) developed 20 multisport pictographs for the events.



Design Systems for the 1964 Tokyo Olympics

They designed 39 general information pictographs to form a comprehensive identity program for the Olympics that set the standard for subsequent games.



Design Systems for the 1968 Olympic Games

Americans Lance Wyman and Peter Murdoch were part of an international design team which used motifs from early Mexican folk art.



Design Systems for the 1968 Olympic Games

Sports pictographs signaled a new milestone in the evolution of visual communication. Visitors could navigate to events easily.



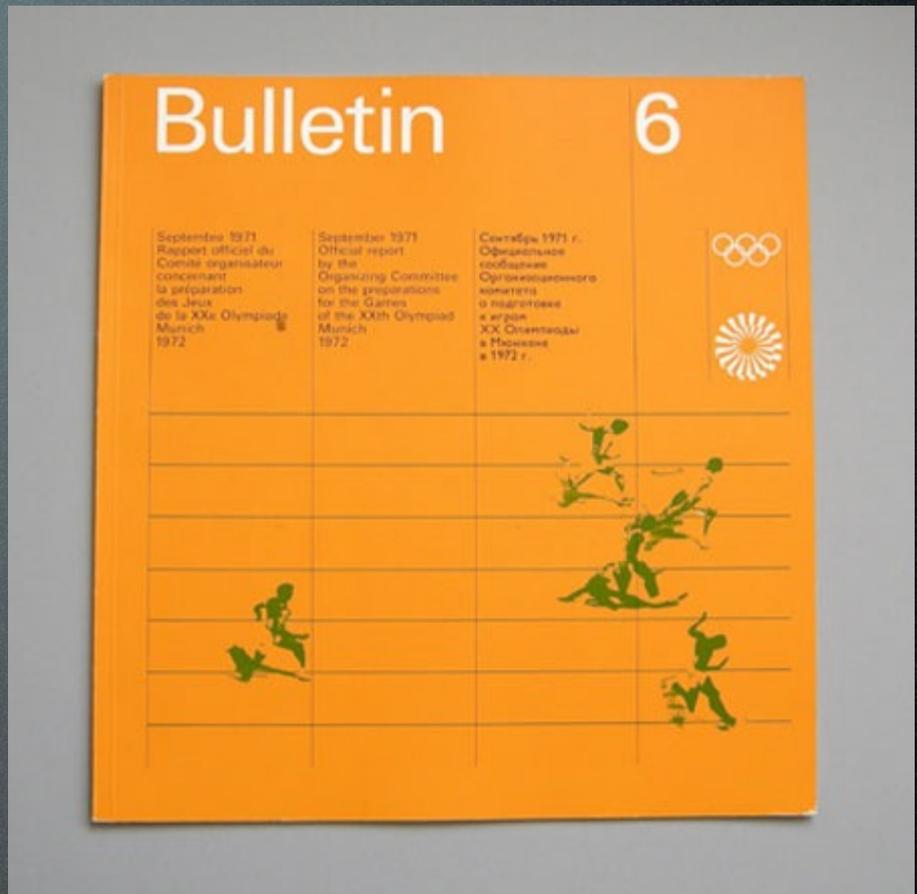
Design Systems for the 1972 Olympic Games

Otl Aicher directs a design team with a more formal and systematized design program.



Design Systems for the 1972 Olympic Games

Otl Aicher directs a design team with a more formal and systematized design program.



Design Systems for the 1972 Olympic Games

An inventive variety is achieved with a consistent format.



Design Systems for the 1972 Olympic Games

Environmental graphics were designed to be easily understood by people of all language backgrounds.



Design Systems for the 1984 Olympic Games

Hundreds of designers and architects working for more than 60 design firms were involved in the design and logistics made up of far-flung facilities.



Design Systems for the 1984 Olympic Games

Environmental and graphic design firm Sussman/Prejza & Company, headed by Deborah Sussman and Paul Prejza, were key in planning this vibrant look for the event.



Design Systems for the 1984 Olympic Games

Environmental and graphic design firm Sussman/Prejza & Company, headed by Deborah Sussman and Paul Prejza, were key in planning this vibrant look for the event.



Design Systems for the 2012 Olympic Games

The 2012 Olympic design system was not favorably received. The logo design was hard to read.



And the 2012 Olympic mascots were kind of creepy, too.



Manhattan Design, 1981

A logo that knows no end to its variations.



Manhattan Design, 1981

A logo that knows no end to its variations.



Google!
BETA

Google

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Google

I CAN'T SEE.
Google™
DESIGN © UPS, Inc.

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