CORPORATE
IDENTITY
AND VISUAL
SYSTEMS
"Good design is good business."

-- Thomas Watson, IBM, c. 1950s
William Golden
Creative Director for advertising and sales promotion, CBS, 1951
Media companies take control of inhouse, creating promotions and design strategies.
On air promos had to be read quickly, yet grab the viewer’s attention.
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.
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, every 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 bit more edge over its nearest competitor that’s never been equaled: 10 per cent.

In a medium that already reaches 98 per cent of the U.S. — and that last year added 122 million new radio listeners — the leader in every connection is...

Lou Dorfsman
Radio news promotional ad, c. 1956
First of a seven-part series

"Black History: Lost Stolen or Strayed."

America has a complicated black man. For three hundred years the attitudes of white Americans to black and black Americans to white have been subjected to misunderstandings, errors, and distortions; damaging to both. The black Americans achievements have been unheeded, his contributions unscouted. He has been told what he is, but is not that he no longer knows who he is. And the fragmentation of his search for identity, and recognition under the much of today's system of discrimination an American society.

Tonight, on the first of a seven-part series, broadcast on Sundays in the evening, "CBS News" will use the second hour to help close one of the gaps of understanding that separate black and white America.

In tonight's broadcast, Bill Cole, actor and consultant, guides us through a history of the attitudes that have distorted the image of the Negro in America. He shows how those attitudes have been shaped and how they have been used to show the black man's need to know who he is and what happens to him when he cannot find the answer to this question. The Negroid's place in American society will be presented.

America's race is black and it is black and it is. America's race is black and black and it is. America is a country of black and white attitudes, a book is what the black American has contributed to spectacular, bizarre, bizarre, and a cautionary tale of race and color.

civilization through the eyes of these young black Americans.

Sponsored by the News Corporation, with Pete Wolf and Associates, Producer. Of Black America presents the Negro in a new light, a new perspective. It is a black and white film about America's race, a black and white film about America's race.

Lou Dorfsman
TV news series
promotional newspaper
ad, 1968
Paul Rand
IBM trademark, 1956
Paul Rand
IBM packaging,
late 1950s
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**Paul Rand**

Logo designs
Chermayeff & Geismar Associates
Chase Manhattan Bank corporate identity program, 1960
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.
The Federal Design Improvement Program
A 1974 initiative to upgrade all aspects of federal design.

John Massey, trademark for the U.S. Department of Labor, 1974
The Unigrid
In 1974, Massimo Vignelli, working with federal designers, developed the Unigrid, a universal set of design standards for the National Park Service.
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.
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 Katzumie (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.