

Paul Rand, IBM logo, 1956.

His work embodied the aesthetic of the emerging Swiss style.

His use of outlines, striped fragmentation transformed the letterforms, suggesting information processing.



**William Golden, CBS logo, 1950.
This logo remains a classic of the genre. Corporate identity
reinforces the representation of power.**

Automobil-Club der Schweiz

schützt das Kind!



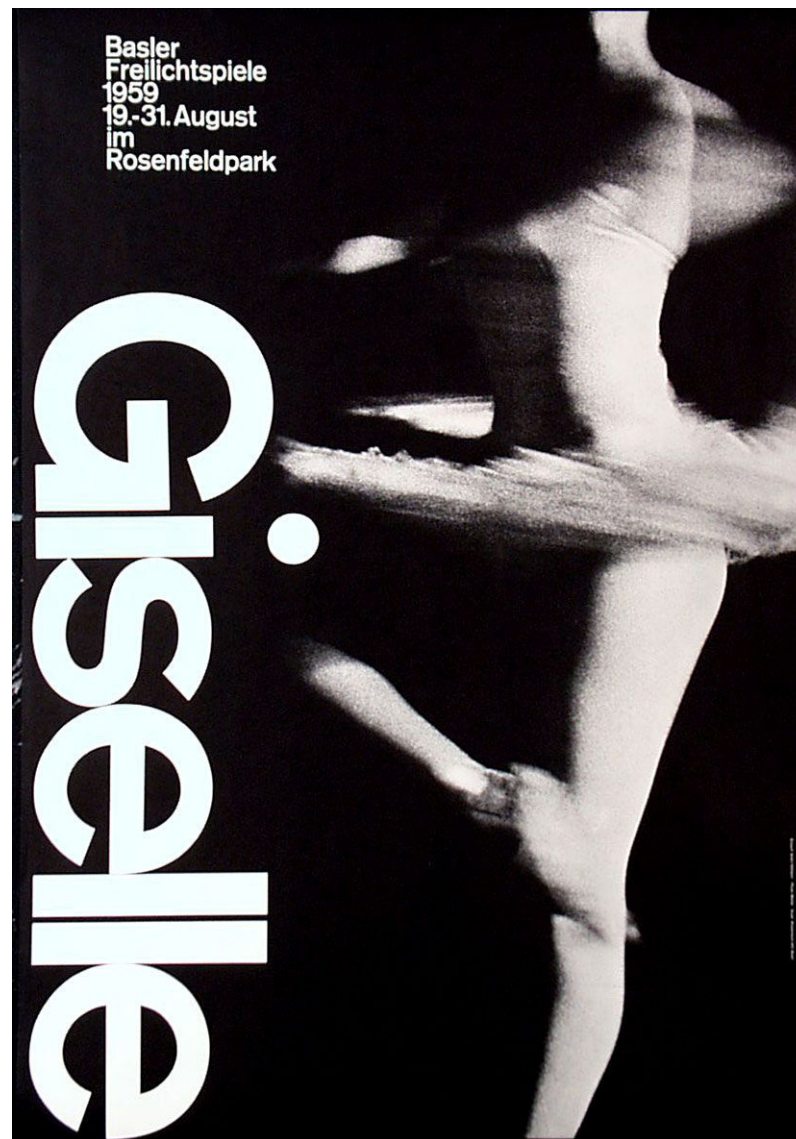
**Josef Muller-Brockmann, Mind the Child!, Auto Club, 1955.
Dramatic use of photography and simple typographic treatment
reduced to its essentials.**



**Josef Muller-Brockmann, public awareness poster, 1960.
Red type declares "less noise," while the photograph
graphically depicts the discomfort of noise.**



**Josef Muller-Brockmann, der Film exhibition poster, 1960.
Against a black field, the word Film is white, the der is gray, and
the other typograpy is red.**



**Armin Hofmann, poster for Basel theater production, 1959.
An organic and soft photographic image contrasts intensely with
geometric, static, and hard-edged typographic shapes.**



Otto Storch, McCalls, 1959.
This spread brought typographic verve to the high-toned color and striking poses of the models.

Last year's No. 1 best-seller... This year's No. 1 motion picture.



STARRING
JAMES STEWART
LEE REMICK
BEN GAZZARA
ARTHUR O'CONNELL
EVE ARDEN
KATHRYN GRANT

and JOSEPH N. WELCH as Judge Weaver

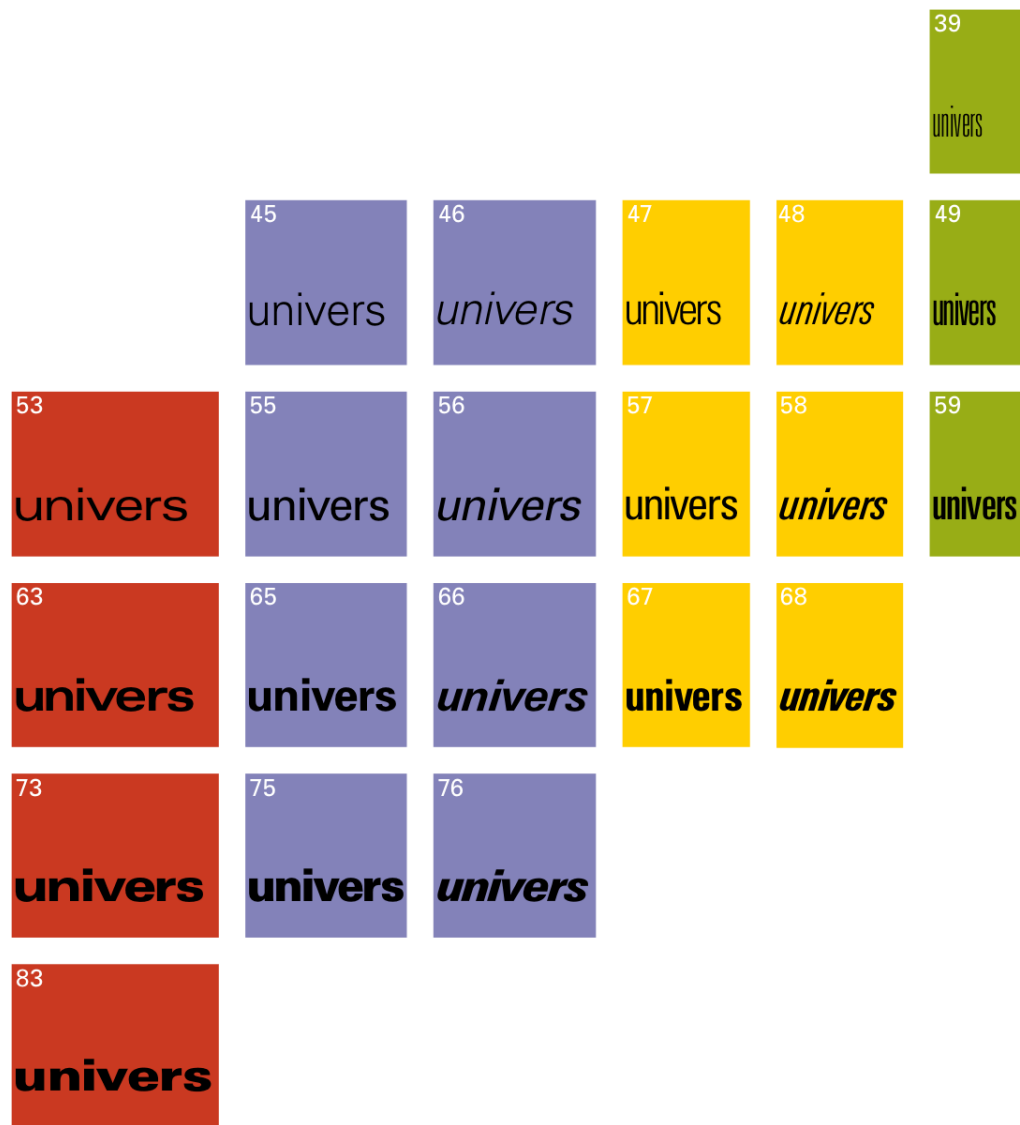
GEORGE C. SCOTT/ORSON BEAN/RUSS BROWN/MURRAY HAMILTON/BROOKS WEST screenplay by WENDELL MAYES from the best-seller by ROBERT TRAYER photography by SAM LEAVITT produced & directed by OTTO PREMINGER/a Columbia release
▶ music by Duke Ellington ◀

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**Saul Bass, Anatomy of a Murder, 1959.
Saul Bass's film titles set a new standard of creativity in design,
revealing the potential of animated typography.**



Adrian Frutiger, Univers, 1954.

This type family exemplifies the predilection for systematic functionality that was central to graphic design in the 1950s.