# Great Logo Designers of the Last Century

Some designers intuitively worked in harmony with the core principles. Their work, consequently, has stood the test of time. They can teach us much. Even the few times when they missed the mark can show us that these principles cannot be ignored.

Herb Lubalin, 1918-1981

Herb Lubalin was educated at Cooper Union. During his career he had an affinity for individually rendered typographic identities, which made him an ideal creator of magazine mastheads. Notable examples were the identities for three magazines co-published with Ralph Ginzburg: Eros, Fact and Avant Garde, where Lubalin also did the art direction, often using full-page typographic titles. He created several notable type fonts, including Avant Garde, modeled after the magazine identity of the same name. He founded International Typographic Corporation (ITC) and left a lasting mark on the world of font design. A memorable publicity tool of ITC's was the free publication U&lc (Upper and Lower Case), where he spent the last ten years of his life. It was a showcase of eclectic typographic experimentation. Lubalin's work as a custom typographer often incorporated swashes and ligatures and has been a lasting example of exquisite wordmarks at their best, embracing both complexity and clarity.
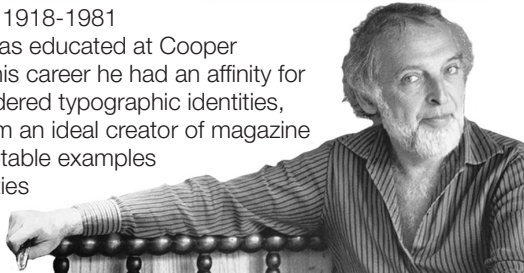
Paul Rand, 1914-1996

Paul Rand was educated at Pratt Institute, Parsons, The New School for Design and the Art Students League but was mostly a self-taught designer. He built his early career on the strength of his page layouts, including his ability to crop photos for maximum impact. During his lifetime he was recognized for painting, lecturing and industrial design, but he is remembered today mostly for his world-famous logo designs.

As long as a half-century later, many of those brand designs remain essentially unchanged. He continued to be commissioned for high-level identity design into his eighties. More than any other individual of his era, Rand helped big business understand the value of design and of taking graphic design beyond the mere creation of a logo – in fact, toward a holistic design philosophy. Some criticized his designs as simplistic, but his insight has been proven correct: to have a long life, a good design needs to be simple and restrained. Perhaps Rand's most famous logo is the IBM monogram, originally designed in 1957 and modified by him ten years later and again in 1972. It is interesting that each successive improvement corrected negative issues referred to later in this book. Even the few Rand logos that did not stand the test of time serve to underscore the core principles. No matter how famous you are, an identity that doesn't conform to the core principles will be less than effective and is likely to be replaced.

Esquire Magazine 1938	IBM 1957	Harcourt Brace 1957	Consolidated Cigar Corp 1959	Westinghouse 1960
UPS 1961	ABC 1962	Cummins 1962	Atlas Crankshaft 1964	IBM 1967 (13 bar variation)
IBM 1972 (8 bar variation)	Tipton Lakes 1980	Yale University Press 1985	Connecticut Art Directors Club 1986	Next 1986
IDEO 1991	Morningstar 1991			Osakan Securities 1991
Education First 1993	Creative Media Center 1994	USSB 1995	Enron 1996	Norwalk Cancer Center 1996

Saul Bass, 1920-1996

Saul Bass was another graphic designer whose identities have lasted decades without ever looking out-of-date or passé. His design credo was "symbolize and summarize," advice that is just as valid today.
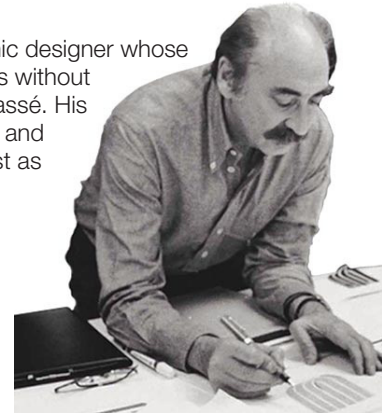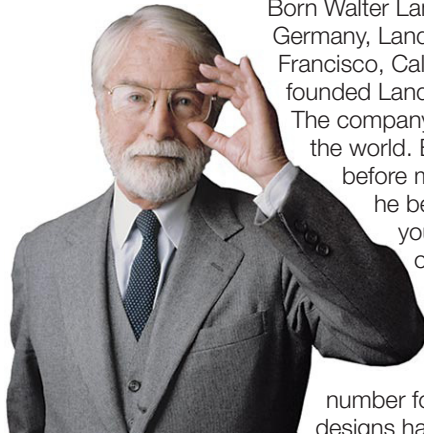
After his education at the Art Students League (on a scholarship) and evening classes with György Kepes at Brooklyn College, Bass moved to Hollywood to work on print ads. He produced dozens of film titles for directors like Preminger, Hitchcock and Kubrick, and dozens of movie posters. He also did many book covers and made several small films, winning an Academy Award in 1968 for his film Why Man Creates.

Concurrent with his work in film, Bass distinguished himself in corporate design. Many of his logos remain virtually unchanged today, save for modest variations and treatment alterations. The few logos that were abandoned were mostly victims of corporate mergers or cessations. When Bass's original designs were replaced, the new ones were almost always weaker and full of difficulties that will surely mean a shorter lifespan than that of their predecessors. When it comes to companies' retaining logos over time, Saul Bass has a better track record than Paul Rand. This

should not be surprising because Bass's logos more consistently adhere to the core principles that we'll discuss later.

Lawry's Foods 1959
Alcoa 1963
Celanese 1965
Security Pacific Bank 1966
Rockwell 1968
Continental Airlines 1968

Dixie 1969
AT&T Corporation 1969
Quaker Oats 1969
United Way 1972
United Airlines 1974
Warner Communications 1974

Avery 1975
Girl Scouts 1978
Minolta 1978
Wienerschnitzel 1978
Frontier Airlines 1981
AT&T 1983

US Postage 1983
Kibun Foods 1984
General Foods 1984
Kleenex 198?
NCR Corporation 1996
AT&T 1996

Walter Landor, 1913-1995 and Landor Associates

Born Walter Landauer in Munich, Germany, Landor moved to San Francisco, California, in 1939 and founded Landor Associates in 1941. The company has offices around the world. Educated in London before moving to the States, he became, at age 23, the youngest Fellow to date of the Royal Society of Arts. Landor and his company have designed hundreds of identities, including a number for airlines. Many of these designs have stood the test of two to five decades: however, the less successful ones were replaced more quickly than those of any other designer in this section, perhaps because of their earlier tendency to use current or trendy typefaces, which soon become dated.

Delmonte 1963
Alitalia 1967
Bank of America 1969
Levi Strauss 1969

Cotton 1973
Hawaiian Airlines 1974
Thai Airlines 1975
Squirt 1978

Frito Lay 1979
US Air 1979
Fuji Film 1987
Dole 1984
JAL 1989

AirCal 1981
SAS 1983
Touchstone Pictures 1984
Garuda Indonesia 1985

Northwest Airlines 1989
Netscape 1994
World Wildlife Federation 1988
Hyatt Hotels 1990
NEC 1992
Federal Express 1994

Chermayeff and Geismar

Ivan Chermayeff
born 1932
(still working)

Tom Geismar
born 1931
(still working)

Before joining forces, Chermayeff and Geismar were well educated in graphic design. They met at Yale, where Chermayeff earned a bachelor of fine arts and Geismar his master's degree. Originally their firm was a threesome – Brownjohn, Chermayeff and Geismar. Robert Brownjohn left after two years. Since then, the firm has been responsible for more than one hundred identities for companies all over the world and has won virtually every award in the industry. While not all of their logo designs conform to the core principles, the most long-lived ones do. Note that although their logos are reproduced fairly small here, they are clear and solid; and even though they sometimes contain more than one color, each one would work in a single color.

Screen Gems
Merck Pharmaceuticals
Embassy Communications
Burlington Industries
TechCommons

Seatrain Lines
Univision
Shotime Networks
Mobil Corporation
Smithsonian Institution

Clay Adams
The American Film Institute
Lincoln Center
New York University
Owens-Illinois

Xerox
HarperCollins
PBS
Chase Manhattan Bank
New School University

JFK Presidential Library
NBC
United States Bicentennial
Koc Holding
Nippon Life

What does reviewing these famous designers' work teach us?

All of them created great identities. When they did miss the mark, the result reinforces the core principles that are taught fully in Logo Theory: How Branding Design Really Works.