A major figure in the development of American modern design was Walter Paepcke (1896-1960) who founded the Container Corporation of America in 1926.
Egbert Jacobson
logo for Container Corporation of America
1936
Safe delivery in paper all over the world
A.M. Cassandre ad for CCA 1938
Herbert Matter ad for CCA 1942
Herbert Matter
ad for CCA
1943
Jean Carlu, poster for the Office of Emergency Management, 1941
John Atherton poster for the U.S. Office of War Information 1943
Joseph Binder poster proposal for the U.S. Army Air Corps 1941
E. McKnight Kauffer poster promoting allied unity, 1940
(Portuguese headline translates: We Fight for the Liberty of All)
Ben Shahn poster for the U.S. Office of War Information 1943
Herbert Bayer, poster to encourage egg production, 1943
Herbert Bayer poster promoting polio research 1949
Herbert Bayer
1926 exhibition poster
Walter Paepcke commissioned *The Great Ideas of Western Man* series.
Herbert Bayer
CCA “Great Ideas” campaign
1954
THEODORE ROOSEVELT on the preservation of America

The things that will destroy America are prosperity at any price, peace at any price, safety first instead of duty first, and love of soft living and the get-rich-quick theory of life.

(Letter to S. Stanwood Menken, January 10, 1917)
From "The Letters of Theodore Roosevelt," Harvard University Press

Herbert Bayer
CCA
“Great Ideas” campaign
1960
Alexey Brodovitch
cover for *Portfolio*
1951
CATTLE BRANDS

Cattle brands are a fascinating form of graphic design used by early American settlers. They represent a unique pictorial language in which the American cowboy has expressed himself with characteristic Western humor and irony. The practice of branding cattle goes back to ancient Egyptian times, but the first cattle brand in America is said to have been made by Hernando Cortez, the Spanish Conquistador, who brought a few head of cattle to the New World in 1510. His brand was a design of three arrows, representing the Holy Trinity. Many of the cattle brands reproduced in the following insert have been in use on the Western ranges for more than one hundred years, and with practice, the greatest tenorist can learn to “read” these brands even though he may never get closer to a round-up than a Hopalong Cassidy tabloid. A brand usually consists of a letter, numeral, character, or symbol, or a combination of one or any of these elements. Brands are read from left to right if the characters are placed on top of one another; they are read downward. A letter that is slightly tilted is “wobbling.” A letter that is lying down on its side or back is “laid.” A letter that is stretched out and has a curving line on top is “running.” A letter with wings—a dash at the left and a dash at the right on top—is “flying.” A letter placed so that it is facing the inside of a curve is “hooking.” Originally, many brands were given personal names. Rancher T.R. Money’s brand was the “S” sign; Peter Coffin’s brand was a P in a triangle. The famous 6666 brand (Four-Six) in Texas was copied when its owner won his grubstake in a poker game. His winning hand held four aces, still other brands were designed from the shapes of everyday objects observed on the range—stirrups, saddles, dippers, guns, the sun and moon, etc., many of them showing a striking use of imagery and symbolism.
Alexey Brodovitch, pages from Portfolio, 1951
Herbert Matter
cover for Fortune
October, 1943
Herbert Matter
ad for Knoll furniture
1948
Herbert Matter
“Chimney Sweeper” ad
for Knoll
1955
Herbert Matter, brochure covers introducing a new chair, Knoll catalog, 1956
Herbert Matter
catalogue cover
for Calder exhibit
1964
Another important milestone in information design was the 1953 publication of the World Geo-Graphic Atlas, created by CCA.
Herbert Bayer, pages from the *World Geo-Graphic Atlas*, 1953
Herbert Bayer page from the *World Geographic Atlas*, 1953
Herbert Bayer page from the World Geographic Atlas, 1953