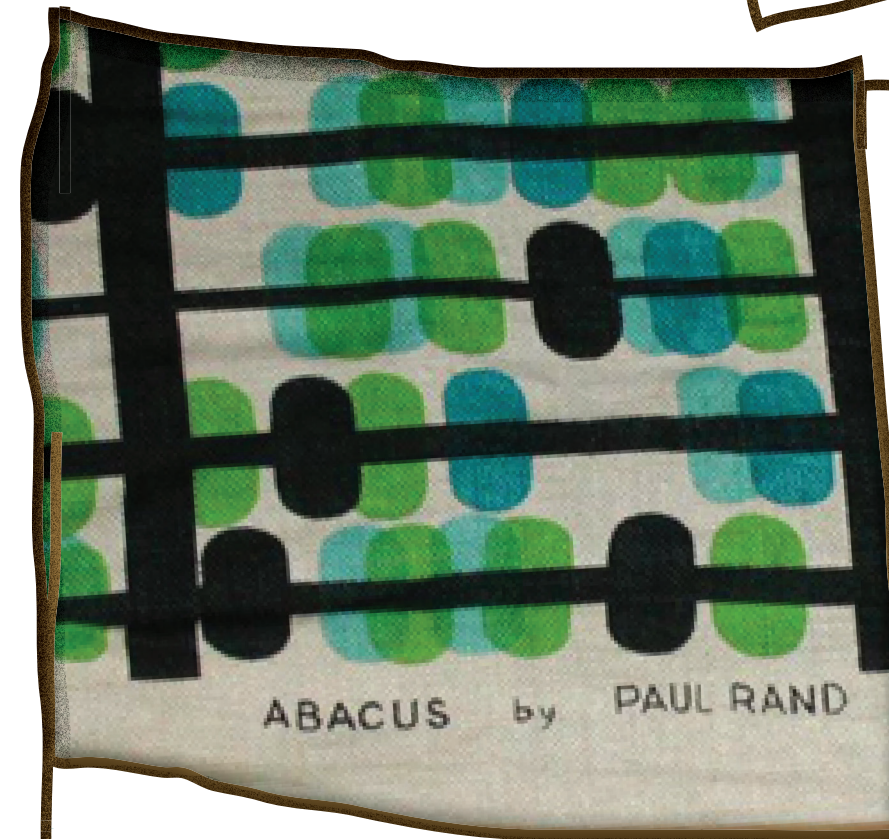


“Rand believed in simplicity of design wrought from complexity of thought.”



As a painter, industrial designer, lecturer, author and graphic artist Paul Rand perhaps best embodies the mid-century design ethos of our paradigm. Arguably a paradigm now in the process of shifting with the dawn of on-line media arts, but one that none-the-less will certainly be informed by his seminal contribution. Rand's legacy is evident everywhere, his iconic work both anticipated the postmodern period and heralded what would become 'classically modern' or persistently contemporary.

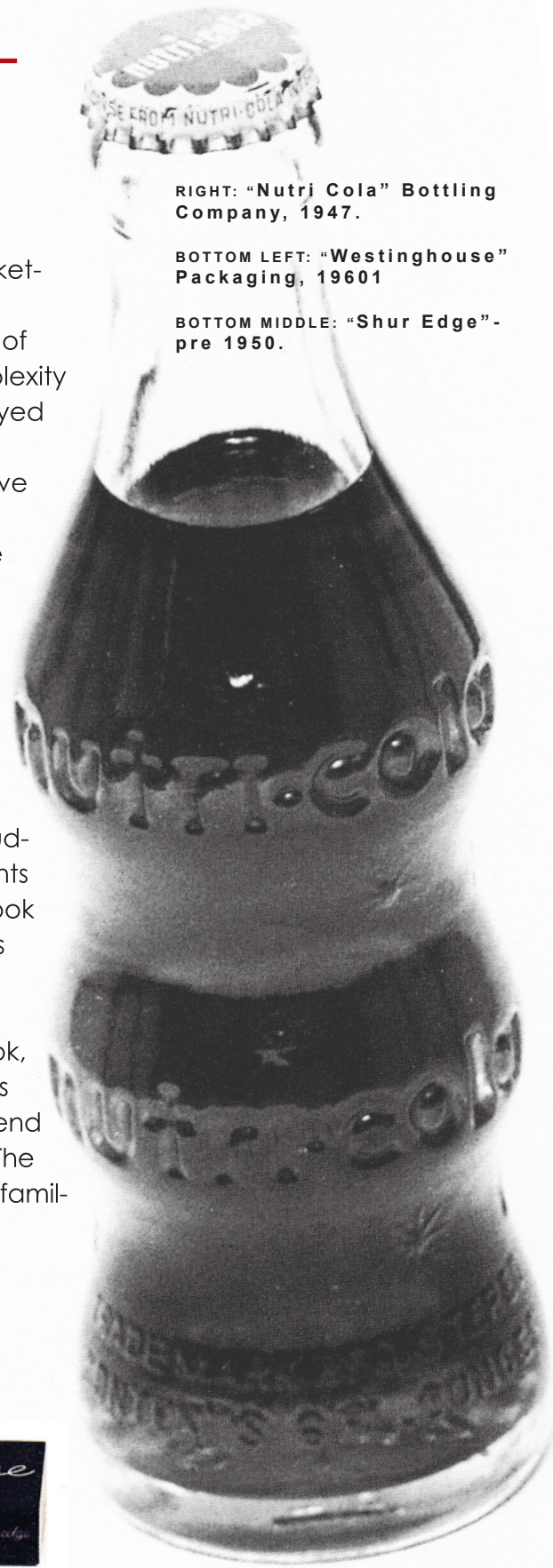
ABOVE: *Abacus*, screen-print on linen, 1946. (On view at Cooper Hewitt)

TOP RIGHT: Book Design, for author H.L. Mencksen, 1958.

His work in the art of branding produced iconic logos that transcend their era and speak to form as utility and wit. Rand's corporate identities include the logos for IBM, UPS, ABC and Westinghouse. As a founding contributor to the ethos of the Swiss Style of graphic design movement and its manifesto, Rand gave the design community a framework within which they could structure their creativity; an algorithm of sorts to convey art for industry. Rand melded the ideas from conceptual modernist artists of his day into the practice of design. Rand was a keen student of design philosophy, embracing the ideas of Roger Fry, Alfred North Whitehead, and John Dewey. Rand's intellectual and contemplative capacity for his art gave him, and by proxy, subsequently his field, an ability to communicate design principles and theory. Thereby making clear the value in the constitution of a

designer's work to the marketplace. Rand believed in simplicity of design wrought from complexity of thought. His work displayed the grace and strength of practiced restraint, reductive complexity and visual pun. Many of the trademarks he produced served his clients through decades of whimsical trends, retaining their strength and appeal across the conflictingly trending zeitgeist. Rand wrote many books and articles on design including his masterpiece, *Thoughts on Design*, an important book that, like so much of Rand's contribution to design, remains as poignant as ever. Writing in a subsequent book, *A Designer's Art*, Rand states "...revelation does not depend upon grandiose concepts. The problem of the artist is to defamiliarize the ordinary..."

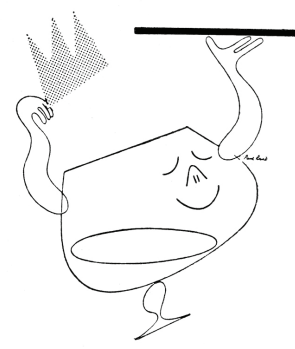
RIGHT: "Nutri Cola" Bottling Company, 1947.
 BOTTOM LEFT: "Westinghouse" Packaging, 19601
 BOTTOM MIDDLE: "Shur Edge"-pre 1950.



Paul Rand began his career as Peretz Rosenbaum, a name given to him at birth in Brooklyn, New York in 1914. His talent was evident early on and by the age of 23 he had become art director of *Esquire* and *Apparel Arts* periodicals, but the blossoming of his budding ideology did not come to fruition until he was given true artistic license at *Direction*, a magazine exploring the Avant-Garde work of the time. Large commissions followed the attention his covers for these magazines garnered. Orbach's

department store and other well paying commercial contracts soon allowed Rand to pursue the branding and identity work he has become best known for. A desire to address the human experience in the modern world was core to understanding the philosophy of modernists working in the graphic arts during the vibrant artistic intellectualism of the twentieth century. The new age of post war industrialism had a new tempo and pace that prescribed brevity and telescoped need.

Rand's' legacy is evident everywhere, his iconic work both anticipated the postmodern period and heralded what would become classically modern or persistently contemporary.



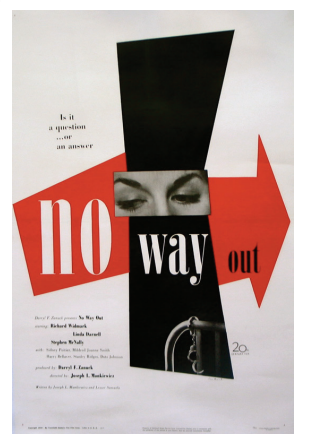
ABOVE TOP: "Coronet Brandy" (original design) pre-1941.
 ABOVE MIDDLE: "Country Club Ice Cream" Company. 1960's.
 ABOVE BOTTOM: "American Broadcasting Corporation" (abc) 1962.



integrated into the landscape of the consumers daily lives. Annotated commercial messages were fast becoming the best means to address the pace and attention span of the new consumer class. Drawing from the works of Futurists, Constructivists and other modernists working in Europe before the second world war, Rand hybridized a design credo and ideology that gave innovative expression to the commercial needs of his clients. Rand was influenced by the German Avant Garde publica-

LEFT TOP: "Cummins", 1962."
 BOTTOM LEFT: Paul Rand, 1960.
 BOTTOM RIGHT: *Direction* magazine, 1950s.

tions of Sachplakat and Gebrauchsgraphik, innovators in embracing the new modernist aesthetic movement. Rand studied at Pratt Institute, Parsons School of Design and the Art Students League, taught design at Yale University and was inducted into the New York Art Directors Club Hall of Fame in 1972. He designed his home in Weston, Connecticut where he designed children's books with his wife while teaching. His intellectual legacy is as vibrant and important as his design. **AG** ARTICLE CONTENT FROM: Paul Rand: A designer's Art and PaulRand.com



ABOVE TOP: "desi8n 63" poster. New York Art Directors Club, 1963.
 ABOVE MIDDLE: "No Way Out" Cinema Poster, 1950
 ABOVE BOTTOM: "Bab-O" cleanser, Campaign, 1954
 CENTER LEFT: "El Producto" cigars. Campaign, 1963.