



Paul Rand

DESIGNER'S FULL NAME: Peretz Rosenbaum

DESIGNER'S PSEUDONYM/NICKNAME: Paul Rand

GENDER: Male

YEAR BORN: 1914

COUNTRY IN WHICH DESIGNER BORN: America

YEAR DIED: 1996

COUNTRY IN WHICH DESIGNER DIED: America

RACE | ETHNICITY | RELIGION | POLITICAL ALIGNMENT

IF ANY OF THE ABOVE AFFECTED EITHER THE ARTIST'S LIFE EXPERIENCE OR WORK BECAUSE IT/THEY PROVIDED A CHALLENGE AT THE TIME, PLEASE EXPLAIN.

Paul Rand changed his name because his traditional Orthodox Jewish upbringing would forbid him from creating certain things that could be seen as idolatry. He overcame this by changing his name in order to create whatever he wanted.

DID THIS DESIGNER DO NOTABLE WORK IN FIELDS OTHER THAN WHAT WOULD BE CONSIDERED GRAPHIC DESIGN TODAY? EXPLAIN.

Paul Rand was also a writer. He was interested in making books of theory to talk about his philosophies. Most of his first books are well-liked by designers, while the next accuse him of being against new ideas about design.

FOR WHAT IS THIS DESIGNER MOST NOTED? EXPLAIN.

Rand was one of the most influential designers of his time due to him bringing the ideas of what was going on with design in Europe to America. During his career he looked to designers of the Bauhaus and users of the Swiss Style for inspiration. Rand was categorized as a Modernist designer because of these styles. His designs were clean and easily read. Rand was also a writer and devoted his final years to writing memoirs.

IS THERE ANYTHING CONTROVERSIAL ABOUT THIS DESIGNER? EXPLAIN.

The most notable controversial thing about Paul Rand is his dislike of postmodernism and his openness about it. He has expressed his dislike for the style in several articles.

EXPLAIN THIS DESIGNER'S EDUCATION/TRAINING, INCLUDING ACADEMIC, APPRENTICESHIPS, AND /OR MENTORSHIPS.

Rand attended Pratt Institute, The New School for Design, the Art Students League, and Yale University. Although he attended all these schools, his design knowledge was self-taught by reading European magazines.

DID THIS DESIGNER PROMOTE A SPECIFIC IDEOLOGY IN HIS/HER WORK? EXPLAIN.

Rand wanted his designs to work in harmony with the environment around it. It was important to him that people understood the meaning, and that the designs were integrated.

WHY IS THIS DESIGNER VIEWED AS ICONIC IN THE HISTORY OF GRAPHIC DESIGN?

Rand was able to change visual forms into something symbolic without making it boring. His designs caught the attention of the viewer with the materials that were used to make them. Rand believed that an advertisement's effectiveness relies on the way an image and words are combined on a page. His designs have both words and pictures, but are combined into one symbol.

IS THERE ANY OTHER IMPORTANT INFORMATION TO KNOW ABOUT THIS DESIGNER?

No

YOUR NAME: Katelyn Leonard

GIVE YOUR EDUCATED OPINION OF THIS PERSON AND THE QUALITY/IMPORTANCE OF HIS/HER WORK. EXPLAIN WHAT INFLUENCE - OR LACK OF INFLUENCE - THIS WORK HAS HAD ON YOUR OWN.

Paul Rand, born Peretz Rosenbaum, created some of the most iconic logos during his sixty-year career that began during the 1930's. During this time, Rand worked on billboards, newspaper and magazine advertisements, book covers, and also packaging and product designs (Lewandowski 2018). IBM, UPS, and ABC are just a few of the large corporations that trusted Rand to create an identity for them. Early in his studies and career, Rand was strongly influenced by the Bauhaus, Constructivism, and De Stijl ("Graphic Design - Graphic Design In The 20Th Century" 2018). Paul was one of the first to incorporate this style into American design. He was a firm believer that function was to determine form. This is a characteristic of design that is still followed by graphic designers today. Another theme of Paul Rand's design style is the integration and harmony with the environment it was placed in ("Paul Rand" 2018). Being able to place an advertisement somewhere and it work perfect takes an amount of skill that Rand certainly had.

To be a successful designer, a person must have a knowledge of basic art such as how line, shape, and color all work together to make a form. Rand believed that all of these elements could convey messages while simultaneously being artistic elements ("Graphic Design - Graphic Design In The 20Th Century" 2018). This aspect of design has been continuously involved in my graphic design education so far, and I will continue to use what I have learned throughout my career. Computers were not around at the time that Rand was designing, so he had to use collage and photography to create his famous logos and designs. Being able to create without using a computer is also a way I have been taught to approach a project. Having limited supplies forces the mind to solve a problem, therefore adding creativity to the work.

One of the ways that Rand became popular was being able to change strictly visual forms into something symbolic without making the design boring. His "Merry Christmas" cover of Direction magazine from 1940 is an example of this. He photographed real barbed wire against a white background to symbolize gift wrap ribbon. The red circles were made by a hole punch and represent blood spots. This cover was a symbol of oppression during the time of World War II. America was not actively involved yet, but still felt the effects. This design caught the attention of the viewer with the materials that were used made them dig deeper into the meaning behind it. The theme of integration and harmony in design was always something Rand tried to achieve ("Paul Rand" 2018). This is an example that is a good influence on the way I need to always remember how the viewer will comprehend the design.

To say Paul Rand was well-rounded is an understatement. His successful work in publishing, advertising, trademarks, branding, and book design made him one of the most highly esteemed graphic designers we have ever known. One of the most famous Bauhaus artists, Laszlo Moholy-Nagy, said that among these young Americans, Rand was one of the best and most capable, and that he is able to analyze his problems, but his fantasy is boundless (Flask 2018). If I am ever to create an identity or logo that needs a modern feel, Paul Rand's work will be my inspiration.

BIBLIOGRAPHY

- Flask, Dominic. 2018. "Paul Rand : Design Is History". Designishistory.Com. <http://www.designishistory.com/1960/paul-rand/>.
- "Graphic Design - Graphic Design In The 20Th Century". 2018. Encyclopedia Britannica. <https://www.britannica.com/art/graphic-design/Graphic-design-in-the-20th-century>.
- Heller, Steven. 1988. "Logos, Technique, And Trends." <http://www.paulrand.design/life/interviews/1988-id-magazine.html>.
- Lewandowski, Daniel. 2018. "Paul Rand - American Modernist". Paul Rand - American Modernist. <http://www.paulrand.design/life/interviews/1988-id-magazine.html>.
- Meggs, Phillip B. and Alston W. Purvis. Meggs' History of Graphic Design, 5th Edition. Hoboken, NJ: John Wiley & Sons, 2012.
- "Paul Rand". 2018. Smithsonian American Art Museum. <https://americanart.si.edu/artist/paul-rand-3936>.