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The New York Times |By STEVEN HEILBR

Paul Rand, a seminal figure in graphic design who made innovative visual identities for some of America's major corporations and book and magazine publishers, died on Tuesday in Norwalk, Conn. He was 82.

The cause was cancer, said his wife, Marion Swannie Rand.

Mr. Rand is perhaps best known for the corporate logos he designed for I.B.M., Westinghouse, the American Broadcasting Company and United Parcel Service. He also created posters, packages and textiles, and illustrated children's books. Mr. Rand advanced the cause of modernism in graphics as an influential professor at Yale and as an author. An exhibition of his work is currently on view at Cooper Union in Manhattan.

In the 1930's when American commercial art and advertising were dominated by hard-sell copy and realistic illustration, Mr. Rand introduced the formal vocabulary of the 1920's European avant-garde art movements to business communications and publishing. He was one of only a few American designers to lay claim to the modernist traditions of Cubism, de Stijl, Constructivism and the Bauhaus, and was influential in bringing what was called the New Typography -- the rejection of archaic and sentimental type and layout treatments -- to the United States.

Mr. Rand was a pioneering functionalist who relied on strong visual ideas and dynamic typography to convey a message. "Artistic tricks divert from the effect that an artist endeavors to produce, and even excellent elements such as bullets, arrows, brackets, ornate initials, are at best superficial ornamentation unless logically employed," Mr. Rand maintained. He continued in later years to be a staunch proponent of modern design as both a practitioner and author of books and manifestoes.

Mr. Rand's graphic design, which he actively practiced until his death, was characterized by wit and simplicity. His advertisements in the 1930's, 40's, and 50's for such clients as Orbach's department store, Disney Hats, Schenley Liquors, Playtex and El Producto Cigars, as well as hundreds of book jackets and covers for Alfred A. Knopf and other publishers, combined formal elements from modern painting with the geometric purity of contemporary typography.

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Mr. Rand was a great admirer of Paul Klee, and some of his early ads incorporated the inspired drawings used as icons and symbols -- unheard of at the time. By using color and white space as framing devices, he contributed to changing the cluttered look of advertising that had held sway since the turn of the century.

Mr. Rand was born in Brooklyn in 1914, the son of a grocer in East New York. The Orthodox Jewish laws that his family followed prohibited him from making pictures, but nevertheless he recalled that he began to draw pictures of store signs surreptitiously when he was 3. As a teen-ager he convinced his father to pay the \$25 entrance fee for night school classes at Pratt Institute in Brooklyn, while going to Harren High School in Manhattan. He later attended the Parsons School of Design and the Art Students League, where he studied with Georg Grosz.

But his real education came from foreign design magazines, the German *Gebrauchsgraphik* and the British *Commercial Art*, where he was introduced to such master designers as A. M. Cassandre and Laszlo Moholy-Nagy. His first job was for the George Switzer Agency in Manhattan, designing lettering and packages for Squibb and other clients.

In 1935 he opened his own "closet-size" studio on East 38th Street. A year later, at 21, he designed pages for *Apparel Arts* magazine and was hired as an art director for its parent company, Esquire-Coronet, where he developed his own vision and graphic style in fashion and gift layouts for *Esquire* magazine.

This vision was developed further in his innovative covers for *Direction*, an arts and culture magazine with an anti-Fascist focus. His first cover dealt with the Nazi invasion and partition of Czechoslovakia, and, in his view, clearly established "the distinction between abstract design without content and abstract design with content." "You can be a great manipulator of form," he said, "but if the solution is not apt, it's for the birds."

In 1941 William Weintraub, a partner at Esquire-Coronet, started an advertising agency, and Mr. Rand joined it as art director. There, he collaborated with Bill

Bernbach (the advertising pioneer who later founded Doyle Dane Bernbach) on designs for Dubonnet, Lee Hats and Auto Car Corporation.

In 1956 Mr. Rand was hired as the graphic design consultant for I.B.M. and designed the corporation's logo and entire identity system. Logos followed for Westinghouse (1961), United Parcel Service (1961), ABC (1962) and Cummins Engine (1979). All are still in use. When Steven Jobs started his Next computer company in 1986, he commissioned Mr. Rand to design its logo.

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Since 1950, Mr. Rand had been a professor of graphic design at Yale and had been teaching at Yale's summer program in Brissago, Switzerland, since 1977. In 1993 he was made professor emeritus of graphic design and has subsequently lectured as a guest professor at Cooper Union and other schools around the country. He was inducted into the Art Directors Hall of Fame of the New York Art Director's Club and received medals from the American Institute of Graphic Arts and the Type Directors Club.

During the 1990's, working from his studio in Weston, Conn., Mr. Rand continued to be a prolific designer of logos, posters and books. He devoted equal time to writing three memoirs, "Paul Rand: A Designer's Art" (1985), "Design, Form and Chaos" (1994) and "From Lascaux to Brooklyn" (1996).

In addition to his wife, he is survived by a daughter from a previous marriage, Catherine Rand, of Cincinnati, and two grandsons, Troy and Brody, also of Cincinnati.

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