## Behind the Brands

THE LIFE & WORK OF

Paul Rand

Sponsorship proposal for a MODA exhibit







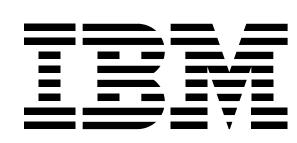




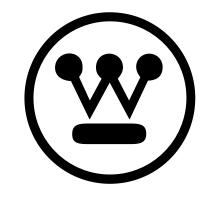


























Ever wonder where a logo is born? Who's mind it was created in?

Even though we see hundreds everyday, we don't ever stop to wonder who or why.

Design and branding has always been an integral part of our society influencing the shape of our products, our likes, our dislikes...

But who are these people creating these objects with such power?





Paul Rand is considered one of America's greatest and most prolific designers. He has developed some of the longest lasting, most recognized logos and identities in the world. IBM, ABC, UPS, Westinghouse... these are just a few that have been seen by billions.

His work and teachings about the fundamentals of design laid the groundwork for modern branding and are as fresh today as when they were first written.

Generations of designers and artists who shape our culture have been influenced by him.

Paul Rand was born Peretz Rosenbaum on August 15, 1914 in Brooklyn, New York where he discovered drawing as a child by copying the advertisements in his family's local grocery shop. He would sit for hours drawing and would even create murals and signs for his elementary school. His formal arts-related training included Pratt Institute, Parsons School of Design, and Art Students' League with George Grosz. Most of his classes he found useless and uninspiring, prompting him to look for inspiration in magazines and books, proclaiming "whatever little [he] learned, [he] learned by doing [him]self."

Spending hours at the New York Public Library studying what he could find, he stumbled upon *Gebrauchsgraphik*, a publication from Europe featuring some of the greatest modern artists at the time including Paul Klee, Laszlo Moholy-Nagy, Le Corbusier, E. McKnight Kauffer and many others. Studying not just their styles but also their philosophies, young Rand was drawn to the art and power of the visual language. He became a voracious reader and his eventual library housed thousands of the most important design books of the time. They informed and shaped the development of his ideas on design for the rest of his life through 3 distinct design careers, spanning over 60 years.

His first formative years as a freelancer were filled with the standard fare of paste-up artwork and other menial tasks. But because of his fierce tenacity and passion for design, he was given full creative license as Art Director of *Esquire* and *Apparel Arts* magazine at the age of 22, an unparalleled feat at the time. This newly found artistic freedom allowed him to create historic covers and editorial layouts for *Direction* and *Apparel Arts*.

Following the success and visibility this afforded him, he become the Art Director at William H. Weintraub Advertising Agency from 1941-1955. Clients included Coronet Brandy, El Producto Cigar

Company, Disney Hats, Dubonnet, Stafford Fabrics, Ohrbach's Department Store, Kaufmann's Department Store, Olivetti Typewriters and many others.

While there, he explored "branding" before it was a mainstream term. His developing theories on design and die-hard nature to maintain the highest artistic standards possible allowed him to create highly memorable brand identities for his early clients. This work informed and educated him in the finer understandings of public advertising consumption.

So much so that he authored several books and articles that are considered some of the finest examples of writing on design ever produced. His first book "Thoughts"

on Design", written at the age of 33 in 1947, became an instant classic and is one of the most sought-after design books. His simple, direct writing style, paired with examples of his own work was in stark contrast to similar books written in heavy, sometimes difficult to follow prose. This book not only solidified his own thoughts on design, but also his place as one of the greatest American designers in history.

By 1956, he began his consulting career with IBM which lasts until 1991. He was commissioned by Thomas Watson, Jr. to work with many other contemporary designers such a Joseph Müller-Brockman, Charles & Ray Eames and others to create the visual and product identity for all of IBM. Rand's iconic striped logo set the stage for countless projects including packaging, tradeshows, posters... virtually any type of marketing collateral, including the historic "Eye Bee M" rebus poster, first seen in 1981.

Throughout the 1960s his branding career blossomed with famous marks for companies such as UPS, ABC and Westinghouse among others. He continued to write many other articles for trade magazines that constantly reaffirmed his positions.

Rand was also professor of graphic design at the Yale School of Art, where generations of students were influenced by his modernist innovations and his rigorous teaching. He also taught in the Yale Summer Program in Graphic Design at Bresago, Switzerland,

from 1977 to 1996. This time was considered to be his second career, as teacher.

During the final decade of his life he published three important books, *Paul Rand: A Designer's Art*, (1985), *Design Form and Chaos* (1994), and *From Lascaux to Brooklyn* (1996). Not just retrospectives, these books codified the principles he adhered to in his professional life (Heller). This time was considered to be his third career, as author.

Throughout the 90s he continued to write, design and teach while remaining a lightning rod of design criticism. He was criticized heavily for his dogmatic stance on aesthetics & form in light of the new computer generation and radical typography that was the trend.

On November 26, 1996, he passes away in Norwalk, CT.

Through his own radical alteration of design practice, Rand transformed the field for thousands of others. Despite changes in the field, he never faltered, never changed, never questioned the rightness of his mission.

During ceremonies at his retrospective at Cooper Union, he was asked whether modernism was dead.

Rand replied: "I'm still alive" (Behrens).

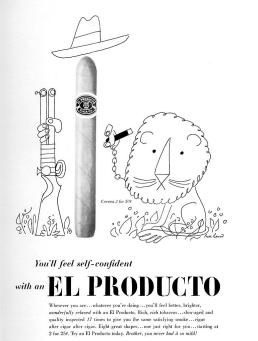


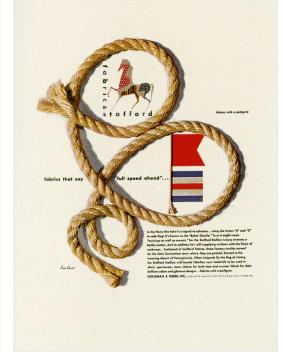




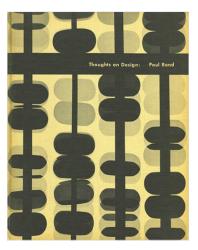






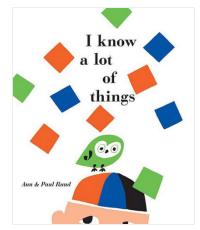




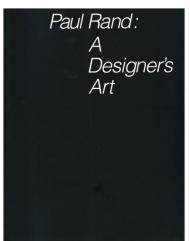








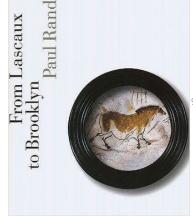








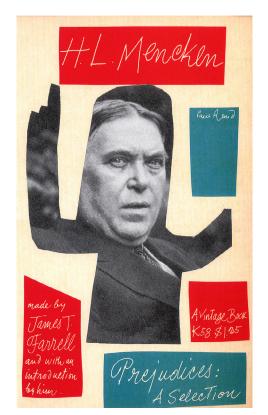


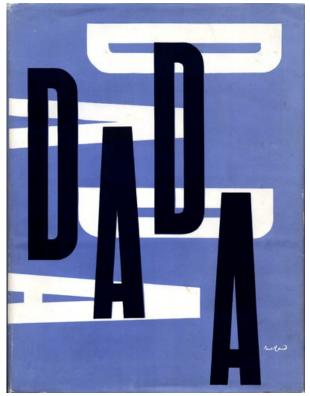






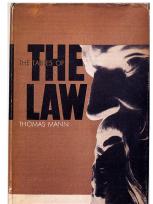






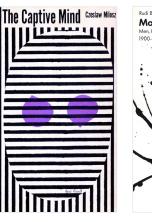




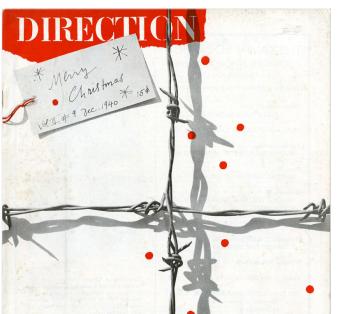


























Paul Rand is an idealist and a realist, one who uses the language of the poet and the businessman. He thinks in terms of need and function...but his fantasy is boundless.

—L. Moholy-Nagy



There was always the implication that you do things willy-nilly simply to achieve a certain look. Nonsense. Everything one does must make sense, must be practical, because the problems are practical ones. In this regard design differs from painting. But the formal problems are identical. One still must cope with issues of color, proportion, scale, and myriad relationships.



# Design is the synthesis of form and content.

To design is to transform prose into poetry.

Without play there would be no Picasso. Without play there is no experimentation. Experimentation is the quest for answers.

Simplicity is never a goal; it is a by-product of a good idea and modest expectations.

I like things that are playful; I like things that are happy; I like things that will make the client smile.

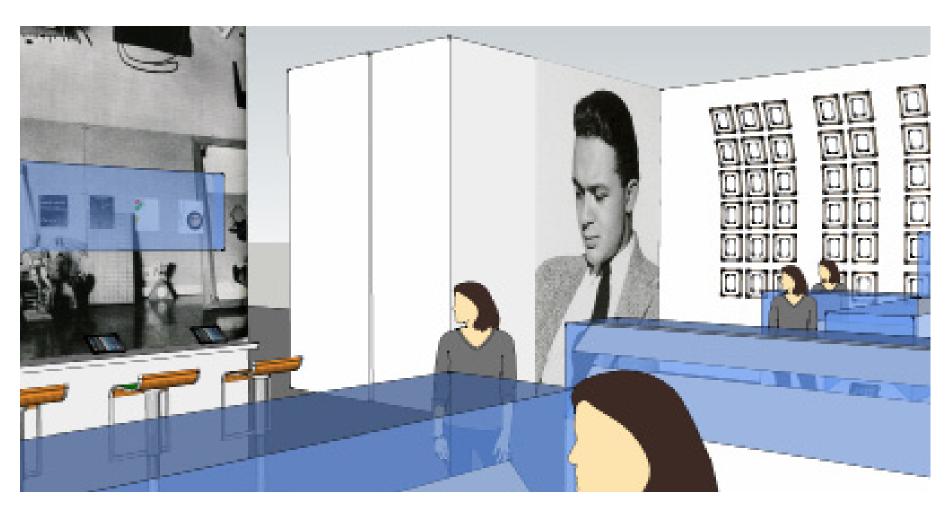
Innovation leads one to see the new in the old and distinguishes the ingenious from the ingenuous. Good design adds value of some kind, gives meaning, and, not incidentally, can be sheer pleasure to behold; it respects the viewers' sensibilities and rewards the entrepreneur.

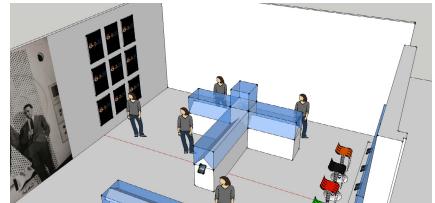


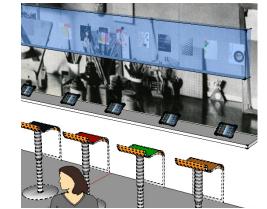
## The Exhibit

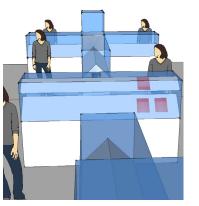
This exhibit will look at his work through the lens of "brand identity", given that almost everyone in the world has seen his work, but don't realize it. This fact showcases the simple, effective solutions Rand was known for his entire career and reinforces that design plays an important part of our daily lives. His "process books", created for clients to walk them through the creative process, will give visitors and inside glimpse into the how he arrived at his final solutions. These books are a key part of the exhibit and provide an unparalleled level of insight into his work.

Also included will be a full complement of his other types of work including advertising, editorial, posters, packaging, book covers as well as his famous quotes and articles. This rounded view will give visitors a fully educational experience not only about Mr. Rand, but design, aesthetics, form and function—the fundamental principles of art, design, branding and their combined power to impact the world.











Museum of Design Atlanta

### MODA

#### MISSION

MODA is the only museum in the Southeast devoted exclusively to the study and celebration of all things design. MODA examines how design affects our daily lives through engaging exhibitions, K-12 educational outreach and exciting adult programming. MODA regularly features exhibitions on architecture, industrial and product design, interiors and furniture, graphics, fashion and more.

#### HISTORY

MODA was formerly known as the Atlanta International Museum of Art & Design. In 2003 the MODA Board of Directors, staff and community advisers made the decision to redefine the museum's mission and direction and the Museum of Design Atlanta was born.









#### **PROGRAMS**

Design is everywhere. From the buildings we work and live in to the graphic messages that allow us to share information and from the way we interact with our computers to the clothes we wear: design pervades our lives.

MODA strives to engage the community it this design discussion in a variety of ways.



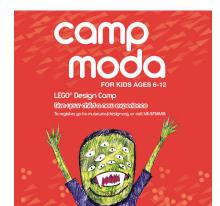
#### **DESIGN CONVERSATION**

A monthly session inviting prominent speakers to discuss their role in design and how it influences them. They share and enlighten our crowds on a variety of topics—from music to art to fashion, and



#### DRINK IN DESIGN

MODA is open late on Thursday evenings and we invite you to join us between 6pm and 8pm for our hip and happening Drink in Design events.



#### CAMP MODA

At campMODA, students 6–12 years old learn about engineering, programming principals, and science, technology, engineering, art, design and math concepts while having fun!



# Become a part of something great.

MODA invites you to become a partner in bringing "Paul Rand: A Designer's Life" to Atlanta. This important exhibition can only take place with your help.

To bring "Paul Rand: A Designer's Life" to the largest possible audience in 2013, MODA requires a total commitment of \$xxx,xxx, which includes overhead and operations (\$xx,xxx), an opening event (\$xx,xxx), educational programing (\$xx,xxx), and marketing and promotional costs (\$xx,xxx).

MODA is asking you to consider becoming a Sponsor of the "Paul Rand: A Designer's Life" exhibition or a general corporate sponsor of the Museum. If you are interested in joining the team, please contact Dr. Brenda Galina, Executive Director of MODA, to explore the different sponsorship opportunities available.

#### To date, support is being provided by:

- Personal collection of Michael Skjei, which the exhibit is built around.
- Marion Rand and the Rand Estate.
- Steven Heller, friend and author of "Paul Rand," the official biography.
- Bob Burns and Georgette Balance, personal friends and curators of the Rand Archives at Yale University.

#### THE EXHIBIT WILL INCLUDE:

- An overview to Mr. Rand, his life, work and impact on design as a whole.
- Examples of design basics and how they come to life through new ways of solving typical design problems.
- An understanding of aesthetics, art and design and how they are connected. This will be the most enlightening part of the exhibit, explaining that all things "art" are not always limited artists only.
- How design of any sort can impact and improve life. Whether it is fine art, sculpture, dance or other creative endeavor, design is a part of everyday life and can improve it in many ways.

#### THE BENEFITS:

- A greater appreciation for, and recognition of, design and its impact on society as a whole.
- Introduction to a great leader of design whose writing and teaching was done in an approachable, memorable way.
- Inspiration for visitors to learn more about design and improve their own craft.

	<b>VISIONARY</b> (\$1,500-\$2,499)	<b>AFICIONADO</b> (\$2,500-\$4,999)	ENTHUSIAST (\$5,000- \$9,999)	<b>PATRON</b> (\$10,000-\$24,999)	<b>DESIGNER</b> (\$25,000+)
Logo and sponsorship information on all exhibition- specific media including but not limited to mailings, press, and exhibit materials.	✓ Included with all sponsorship levels				
Exposure to a 10,000+ mailing list composed largely of Metro Atlanta design and business professionals.					
After-hours opening of MODA exhibition space for private parties/meetings during the exhibition.					
Free parking for all museum functions for your employees.					
Copy of DVD "Conversations with Paul Rand"					
Complimentary Master membership per \$1,000 given to MODA which include free access to major North American museums (including Washington, DC's Corcoran Gallery of Art, Atlanta's High Museum of Art, New York's Museum of Arts & Design, and Toronto's Royal Ontario Museum).	One (1) Included with all sponsorship levels				
Major sponsorship recognition at exhibition opening reception and additional exhibition-specific parties.	_	<b>√</b>	<b>√</b>	<b>√</b>	<b>√</b>
One-time "gift passes" for complimentary admission to MODA exhibits.	5	10	25	35	50
Complimentary passes to all MODA-sponsored tours and lectures for one (1) calendar year.	_	2	2	4	6
Autographed copy of "Paul Rand" by Steven Heller	_	1	2	4	6
Admission to evening lecture and party with special guest Steven Heller	_	2	4	6	8

#### For more information, contact:

Daniel Lewandowski and Michael Skjei, Curators

dlewandowski38@yahoo.com 203-610-4201

Laura Flusche, MODA Director

Iflusche@museumofdesign.org 404-979-6457

Also, be sure to visit www.paul-rand.com for much more about this amazing designer.

# Thank you for your time and support.

