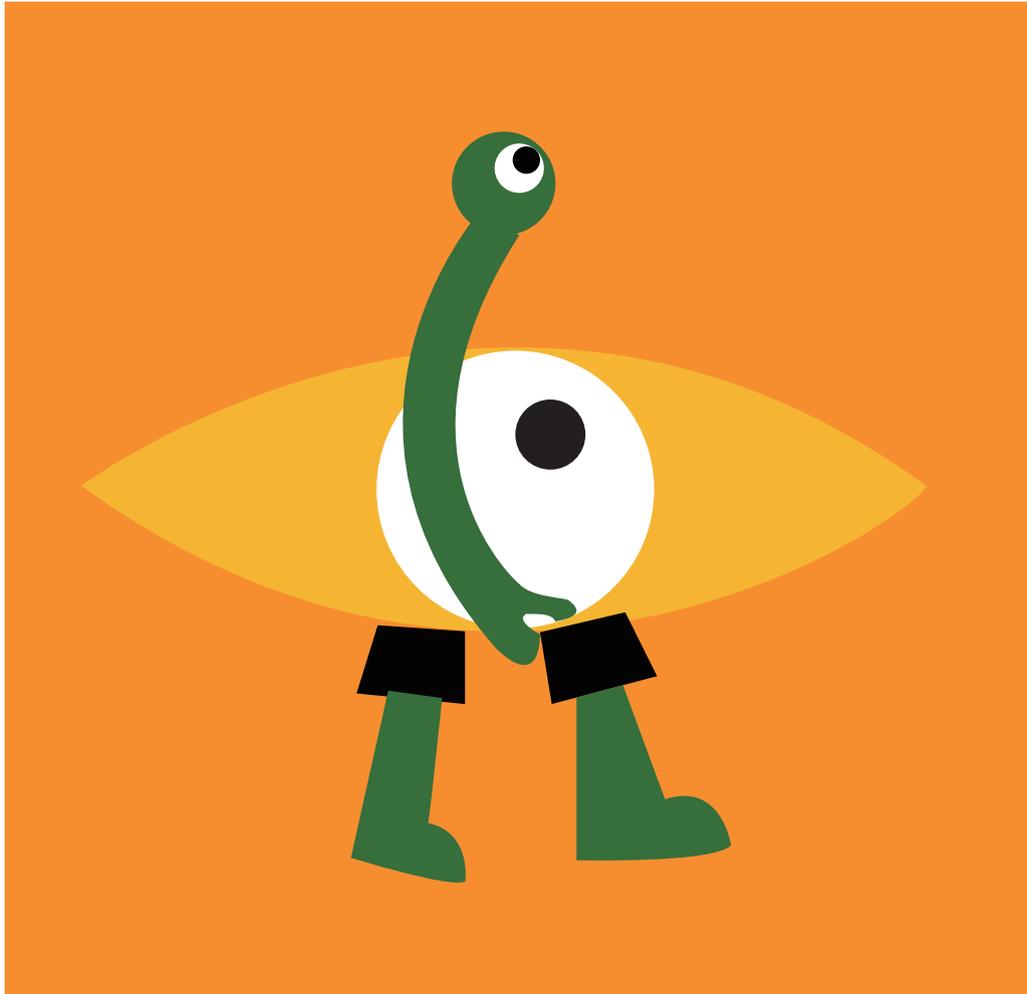
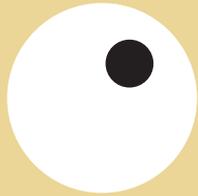


Not intellectual.

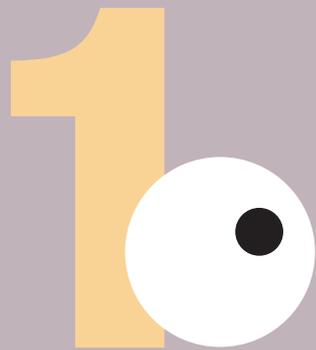


Look at the work of PAUL RAND. Enjoy.



Enjoy PAUL RAND

PAUL RAND was an American art director and graphic designer, best known for his corporate logo designs, including the logos for IBM, UPS, Enron, Morningstar, Inc., Westinghouse, ABC, and NeXT. He was one of the first American commercial artists to embrace and practice the Swiss Style of graphic design.



Enjoy working with colors

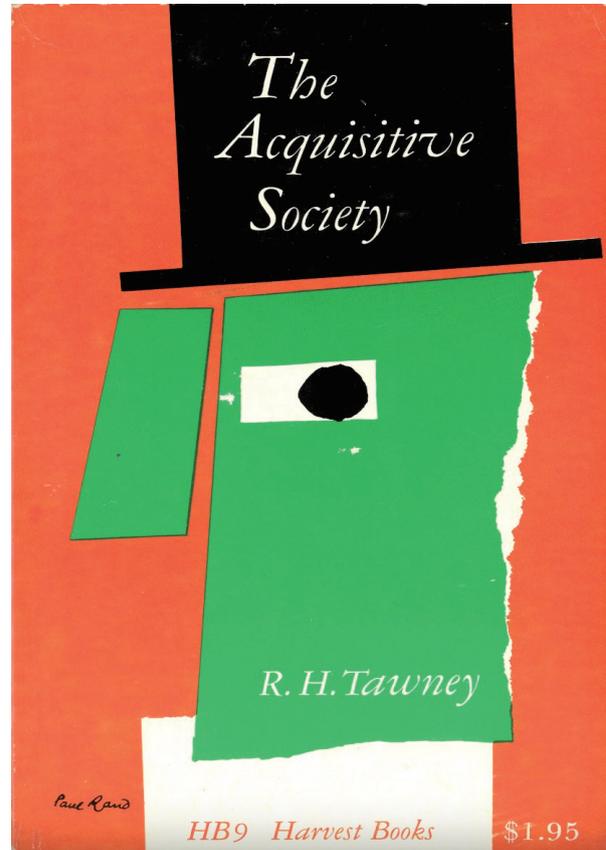


The Archetypal World of Henry Moore

Enjoy working with colors



Perspectives USA 3



The Acquisitive Society



The works designed by RAND have a very strong visual effect, because he understands the rules of design, and has the ability to turn simplicity into complexity, complexity into simplicity, and ordinary into magic. Designing ability. For example, in the processing of complementary and contrasting colors, in simple geometric figures and complex. The mixed use of the organic graphics can handle the relationship between the details and the whole, The above are most clearly reflected in the design of Rand corporate image.

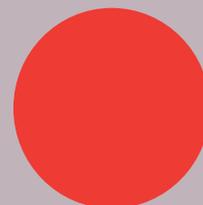
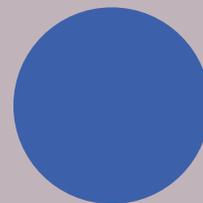
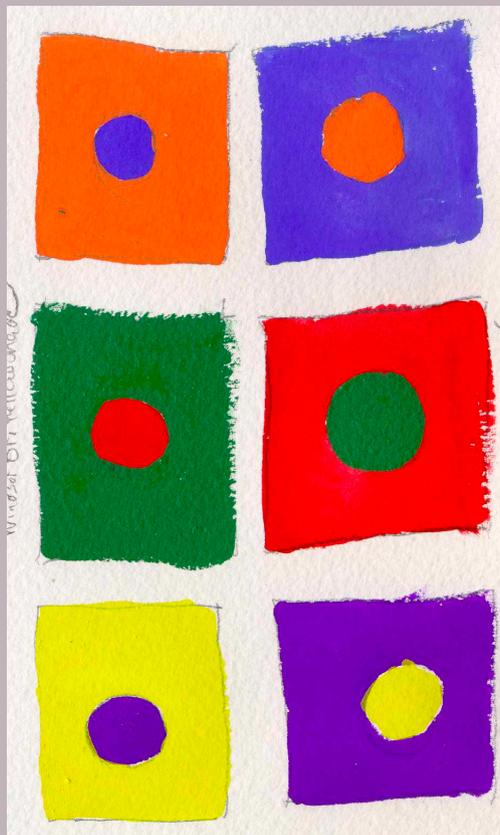
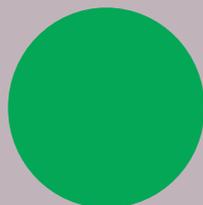


CAMUS

Awarded the Nobel Prize for Literature in 1957

Caligula and 3 Other Plays

Enjoy working with colors

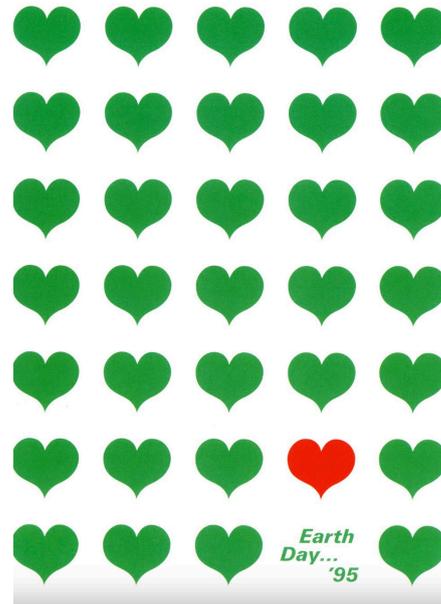


Complementary color

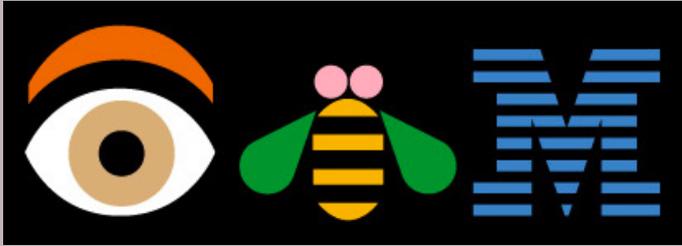
The use of complementary colors is an important aspect of aesthetically pleasing art and graphic design. This also extends to other fields such as contrasting colors in logos and retail display. When placed next to each other, complements make each other appear brighter.

Enjoy working with colors

 Complementary colors are
used in earth day posters



Perspectives USA 3



IBM

Complementary colors are
used in IBM Logo.



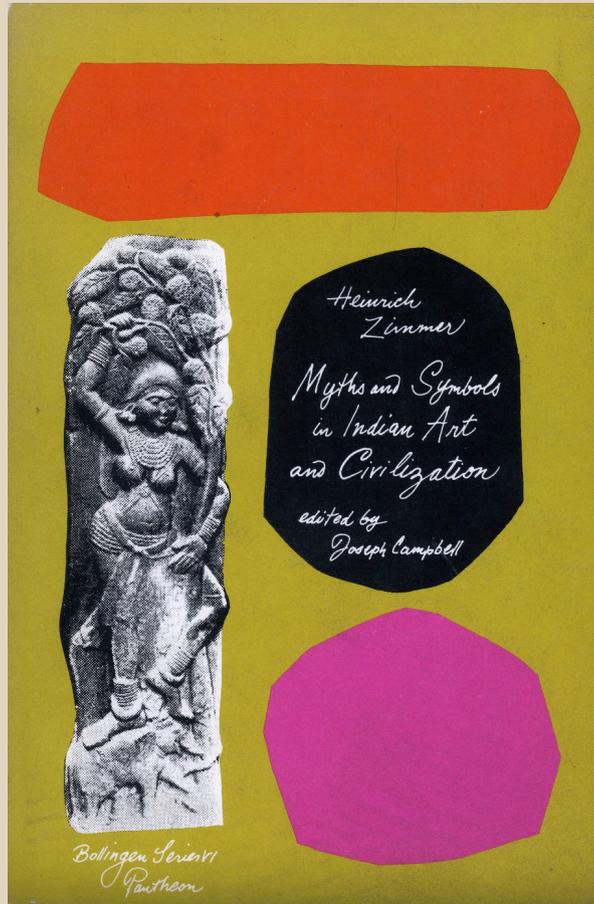
Flower

Complementary colors are
used in earth day posters





Enjoy the shapes

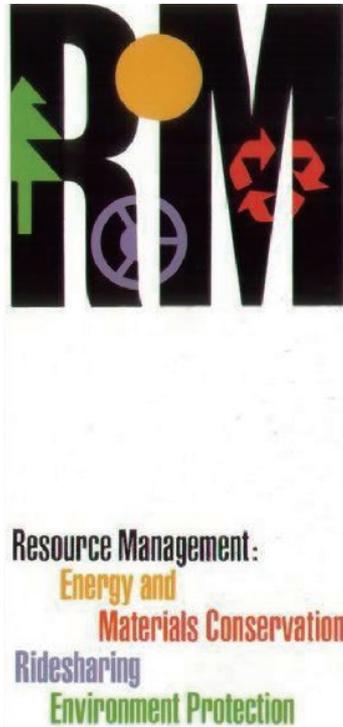


Enjoy the shapes



PAUL RAND' s mastery of montage's artistic expression, reference and application in graphic design are Another achievement in visual psychology. The pioneering exploration in the fields of poster design and font design has had a profound impact on his design career. As a "functionalist" and a "pragmatist", he draws a strict boundary between content and form. He believes that good design should express the content

concisely without the need for gorgeous sentences; bad works are just Flowing in form is superficial. He always tries to guide the audience to actively explore and interpret the content conveyed by the advertisement in the advertisement. An eye, a bee, and an M replace the IBM traditional logo: "I" is designed as an eye, which is a care for people; "B" is designed as a bee graphic, which represents hard work; "M" information and technology is Continuous innovation of technology. Rand did not use simple English letters to design this poster. Instead, he decomposed these symbolic elements in a meaningful way, and then reassembled various symbolic information. It embodies IBM's spirit of innovation, hard work and aggressiveness. The unique style and the harmonious and natural composition show the creative value of the design, embody the combination of science and art, and conform to the audience's acceptance psychology.



Montage is the general term for the form and method of film composition. It is a transliteration of French "montage", originally a term in French architecture, meaning composition and assembly. It was later borrowed, and the extension used in the movie is editing and combination, which means that the lens is connected.

Enjoy the shapes



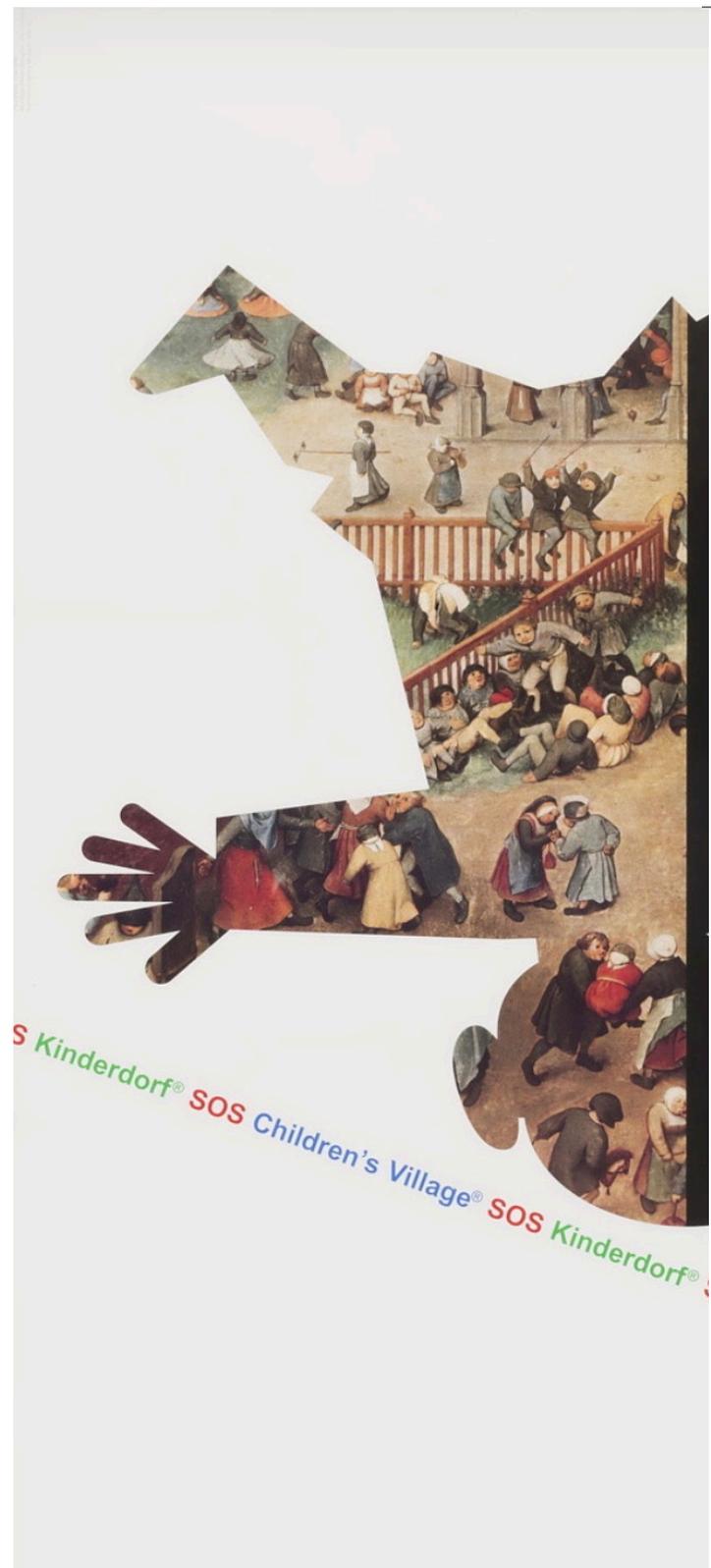
"Reality, Art, Expression"

The main reason for the formation of collage art stems from Picasso's eagerness to break through the limitations of space and the product of a sum of money. Some European designers were the first to apply it in the design field. Because RAND usually attaches great importance to the study of European artists' creative methods, he applies this creative method to his own design experiments. Rand's collage technique is diversified, which is reflected in the rich changes in the composition of color, texture, texture and picture. The pictures he manages are often full of games and irony. The "desi8n 63" New York Art Direction Club poster and Figure "Reality, Art, Expression" are the best interpretations of PAUL RAND' s collage approach. In these works, Rand arranged the photo collage graphics, drawing illustrations or simple and clear text titles between the layouts in an active and orderly

manner, representing the highest level of similar design in the United States at that time. PAUL RAND' s design is full of mixed use of complementary color contrast that ordinary designers dare not use, mixed use of simple geometric figures and complex organic figures, photo collages and the combination of large color gamuts. In terms of grasping the rhythm, special design concepts and taste, etc., it fully shows PAUL RAND' s profound understanding of design and his ability to control visual psychology. Through the use of collage art techniques, Rand has created a visual world that integrates visual gravity, multiple connotations and visual interest, and builds a bridge between its own sensory world and its audience.

Enjoy the shapes

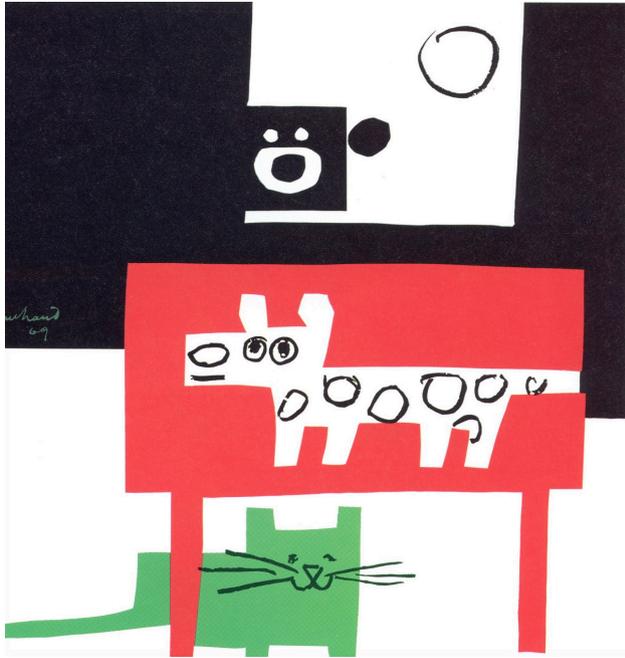
The word “collage,” comes from French *coller* (glue), in English, it is called collage. It is to paste various materials on the same plane, so that the whole picture is composed of different elements. That is, we usually say that the same or different types and materials are combined and pasted on a flat surface by special techniques. Graphic designer Karimovsky said: "When various art forms come to an end, the interception and integration of fragments will become one of the signs of post-modernism." "This method of learning and research, combined with the methods from European graphic designers practice, has formed its unique characteristics of collage. You can also see the characteristics of jokes in many of his design works. For example, Figure 5 and Figure 6, both works are RAND' s masterpieces completed by collage. The theme of the design in Figure 5 is a poster about protecting children's rights and interests. SOS Kinderdorf is German, meaning SOS Children's Village. Most of the child's body (on the left) in the picture is





directly collaged with cut pictures. The content of these clipped pictures is naturally related to children. Some of them are playing and some are resting, and they are very harmonious. The right side is pure black. From the part on the left, we see joyful and peaceful scenes, and what we can't see? Black represents darkness and unknown. It can hide too many things to see. Furthermore, when you first saw this work, you saw a child who was about to fall. What if you looked over? Became another child dancing. And that line of writing was neither written vertically nor horizontally, but appeared on the top of the child's head obliquely, or just a repeated arrangement of a few words, as if it was angrily criticizing the various imbalances that exist in protecting the rights and interests of children. Indeed, in life, we are easily blinded by the surface of things, and the way and vision of problems are easily fooled ... Paul Rand's work is like a ringing alarm, always reminding everyone.

Enjoy the shapes



Listen ! Listen !

The poster design shows another collage technique by PAUL RAND. When you look at the picture above, it is easy to focus on the center of the target-like circle and ignore the dog. Looking at the picture below, the dog's position is placed in the center of the "target", and our focus naturally falls on his body. Then look at the picture above, the focus has changed the object. The facts show that some things do not understand and cherish when they are around, and they are only remembered when they are lost, and even regret it ... The theme thought was expressed without reservation. In these works, Paul Rand combines various related or unrelated graphics, and arranges all the elements in the picture clearly, which is full of visual tension and attraction. Bright colors, diverse graphics, and textures that are full of texture make up a piece of interesting and ironic work. It can be seen that Paul Rand has reached a level of excellent use of collage techniques. In PAUL RAND' s design, it can be seen that bold colors are mixed, especially black and red, which is taboo for general designers, and Paul

Rand renewed on the basis of cognition of basic graphics. The combination, whether it is the choice of color and position, or the overall design of the layout, shows his profound understanding of design and life.

These works have been repeatedly memorized and discussed by people, which fully shows that PAUL RAND has a profound understanding and strong creativity in the design level of grasping the rhythm, mining the meaning, and using color. Through the use of collage techniques, RAND maximizes the visual effects of the picture, creating a world that is full of fun and profound connotation.





Eight-Striped Logo (Positive)

Please discard all previous reproduction proofs. Obsolete logo sheets, including ruboffs, may be used for layouts only. New ruboffs and layout sheets will be supplied when old material is depleted.

Positive and Negative reproduction must be made from different artwork and are not interchangeable.

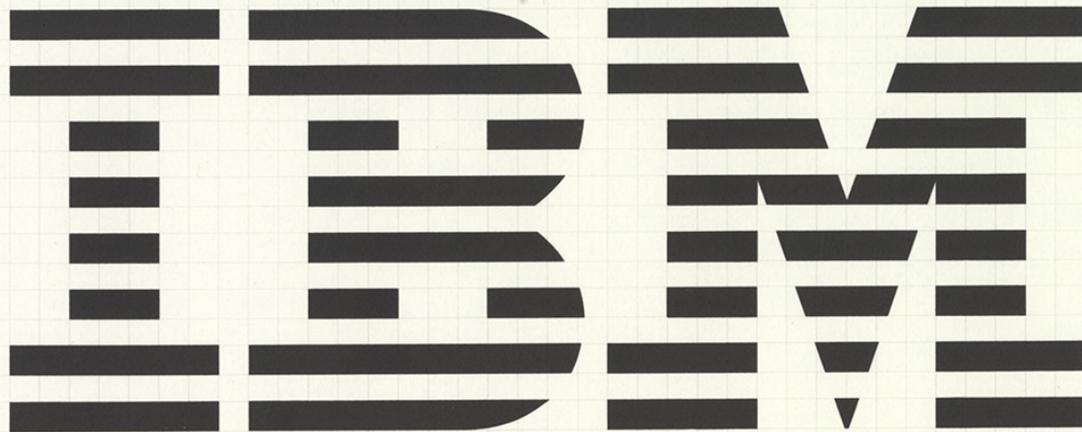
Black stripes are drawn thicker than white stripes.

White stripes look thicker, especially when lit (signs, TV screens).

Black and white stripes should appear to be similar optically.

To avoid errors, mark all your negatives. Exercise special care in making photographic exposures.

Graphic standard for all reproduction on a two-dimensional surface.

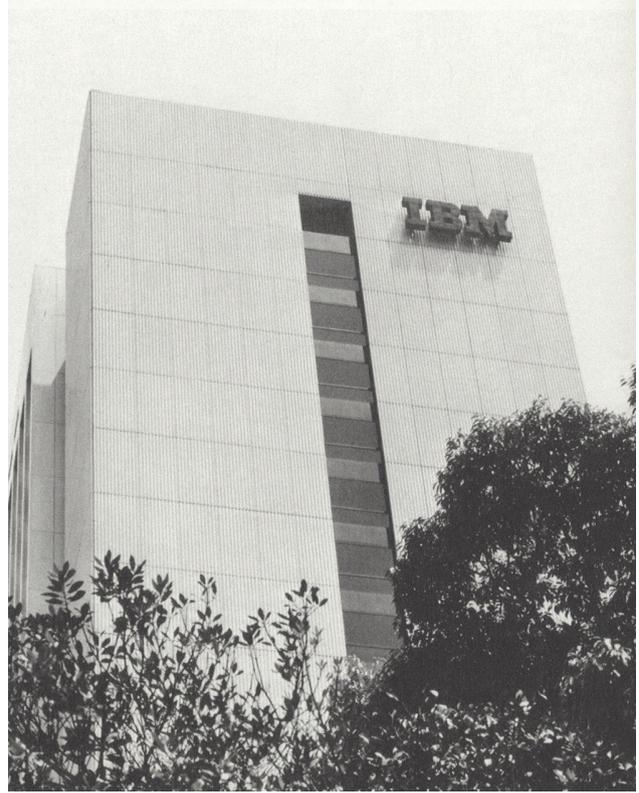


Enjoy writing

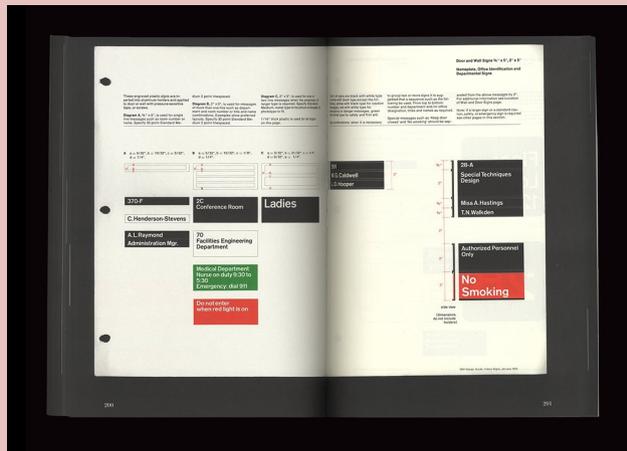
In a televised interview with PAUL RAND in 1991 the designer was asked, “What does the world need with graphic design, what does it do for us? To the average person it may seem a kind of... fussy little concern with moving words around, pictures around, what good does it do us?” Paul responds that he’s been thinking about this for many years: “Up to rather recently, I sort of concluded that we were not very important. Or you can put it another way – there used to be a guy in my agency days, he would say, ‘how is it possible to make so much and do so little?’” Despite the designer’s own admittance that the industry can often seem a little trivial, Paul Rand is an exact example of how important it is. There is little need to succinctly describe the effect he had on the working practice of graphic design. Many others have done so in depth, not to mention the several books he wrote on the subject himself, or the countless others that reference his modernist mindset. It’s a point he goes on to articulate

perfectly within the interview too: “A good designer who understands his business can make things memorable, make them easy to recall which is very important, and improve the general quality of life, which is the only reason for our existence.”

IBM



Enjoy writing



The most iconic and endlessly referenced example of PAUL RAND' s portfolio is his work for IBM which began in 1956 and was the designer's first ever entire visual identity. A graphic language for the company he implemented and improved over decades, it's a longstanding piece of work that goes hand in hand with his name, so much so that if you Google the designer, an image of the IBM logo appears before a photo of himself. Paul's last iteration of the logo, completed in 1972, sits on the walls of offices, letterheads and computer screens to this day. In the populated design climate we are currently experiencing, PAUL RAND' s work for IBM shows just how important one designer's outlook can be. A keen advocate of ensuring that graphic design is a communication tool to be understood by all concerned, each of Paul's modifications to the IBM identity was communicated in a regularly updated IBM Graphic

Standards Manual. Until 2017 it was a series of guideline documents held in library and museum archives, or on the shelves of former employees. Taking note of the graphic wealth of this archived work, Empire editions, a not-for-profit publishing house attached to design studio Syndicat, launched a Kickstarter campaign to reissue the manual to an overwhelming and target-exceeding response.

A project in cooperation with the Museum of Arts and Crafts in Hamburg, Steintorplatz, 20099 Hamburg, phone: 040/428134880, service@mkg-hamburg.de, opening times: Tuesday to Sunday 10 am–6pm, Thursday 10 am–9pm . Project supervisor Professor Silke Juchter, Professor Wolfgang Sasse. Text sources and photo credits available on request.

MK&G

Museum für Kunst und Gewerbe Hamburg
Steintorplatz,
20099 Hamburg.

