How Paul Rand presented logos to clients



How Paul Rand Presents Trade-Mark Designs to Clients

Wie Paul Rand seine Markenzeichen dem Auftraggeber präsentiert

Comment Paul Rand présente au client ses sigles et dessins de marques

Stanley Mason

[Deutscher Text: Seite 56]
[Texte français: page 56]

The trade mark, which in the spacious days before the invention of the corporate image could afford to live in a measure of ornamental luxury, has today become a sharply functional thing, a bright weapon for the attack on the overworked and often sluggish attention of the public. Not only must it serve as the focal point of corporate design programmes: it is often the only medium through which large sectors of the public identify a company and its products at all.

The design of a trade mark thus becomes an undertaking of the most exacting acuity. Such a mark 'should be distinctive, memorable, and reflect in some way, however abstractly, the nature of the product or service it represents. Furthermore, it should be practical and easily adapted to a variety of applications. It should be reproducible in one or two colours, in positive and reverse form, and in sizes as large as building signs and as small as, or smaller than, calling cards.' As a logotype it should be 'legible enough to be read and unusual enough to be remembered'. Its purpose is, after all, 'to identify appropriately, to lend authority, and to help create the right visual climate in which a company can operate'.

These requirements, redoubtable as they may seem, are not all. For however good a trade mark may be, it is certainly not the slightest use till it has been accepted by the company it is to epitomize. And here is the rub: modern companies are usually topped by a hierarchy of executives, many of whom have little understanding of design, but who would hardly renounce their right to share in the choice of a company symbol. How is good design to be sold to them?

Illustrated on these pages are some of the graphic layouts—usually made up into large booklets of some 20 to 40 pages—with which Paul Rand presents his trade-mark designs to his clients. These custom-made booklets may go to anything from 25 to 100 top-ranking executives. Characteristically, Rand avoids what he calls 'sound, music and lights presentations'. Believing that 'graphic designers are really silent salesmen', he thinks that trade marks should convince by their own impact and quality. The presentations usually begin with a lucid exposition of the thinking which has led to this particular trade-mark design. They then follow up with examples of use, from visiting cards and letterheads to large outdoor signs. Occasionally skilful use is made of 'animated' sequences. Colour is used where needful, and the booklets are always impeccably produced.

The texts that accompany the graphic layouts are likewise by the designer. Although Paul Rand says that 'he finds the problem of writing very distressing', words originally spoken of sound design might easily be applied to his texts: they are 'marked by imagination and constraint, by brevity and wit'. This quotation, like all the others in these paragraphs, is borrowed—need we add?—from Paul Rand himself.

1)–4) *Designer:* PAUL RAND

54

Paul Rand, one of the pioneers of contemporary graphic design, was born in New York in 1914; at 23 was art director of Esquire; has taught at Pratt Institute, Cooper Union and Yale University; has been design consultant to many large corporations, including IBM and Westinghouse; was the subject of the book *Paul Rand* by Yusaku Kamekura, published 1959; has written a book on trade marks as well as *Thoughts on Design* (1947, revised edition 1971) and many much-read articles; has received awards and featured in exhibitions far too numerous to itemize here. *Editor*

■ Designed in 1961, the trade mark for *Westinghouse Electric Corp.* had to be a 'live' sign suggesting electrical applications; the succint W was therefore born of plugs, wiring and circuits, all enclosed in a neat circle. The logotype for *Illinois Institute of Technology Research Institute* was done in 1964. It succeeds in making a virtue of the sameness of its characters.

Paul Rand, Pionier der modernen Graphik, 1914 in New York geboren, wurde mit 23 Jahren Art Director von Esquire; später unterrichtete er am Pratt Institute, an der Cooper Union und der Yale Universität und war Gestaltungsberater zahlreicher Grossunternehmen wie IBM und Westinghouse; 1959 erschien ein Buch über ihn von Yusaku Kamekura; Paul Rand verfasste ein Werk über Markenzeichen, das Buch *Thoughts on Design* (1947 erschienen, 1971 neu überarbeitet) und vielbeachtete Artikel. Alle Auszeichnungen und Ausstellungen einzeln aufzuzählen, würde zu weit führen. *Redaktion*

■ Das 1961 entworfene Zeichen für *Westinghouse Electric Corp.* musste «geladen» sein und an elektrische Apparate erinnern; das prägnante W entstand aus Stecker, Kabel und Stromkreis, alles von einem Kreis umschlossen. Der Schriftzug für das Forschungsinstitut des *Illinois Institute of Technology* entstand 1964 und wirkt durch die betonte Gleichförmigkeit der Buchstaben.

Paul Rand, l'un des pionniers de l'art graphique contemporain, est né à New York en 1914. Directeur artistique d'Esquire à 23 ans. Professeur au Pratt Institute, à Cooper Union, à l'Université Yale. Conseiller en design de nombreux groupes industriels, y compris IBM et Westinghouse. Yusaku Kamekura lui a consacré un livre (*Paul Rand*) en 1959. Rand est l'auteur d'un livre sur les marques déposées, d'une étude *Thoughts on Design* (1947, ?1971) et de nombreux articles remarquables. A eu de nombreuses expositions. Lauréat multiple dans le domaine du design. *La rédaction*

■ Créée en 1961, la marque déposée pour la *Westinghouse Electric Corp.* devait être un sigle vivant suggérant les applications de l'électricité, d'où le W issu de fiches, câbles et circuits au sein du cercle. Le logotype pour l'Institut de Recherche de l'*Illinois Institute of Technology* date de 1964. Son effet est basé sur l'uniformité des caractères.

1) Repetitive use of trade mark for decorative effect on cover. 2) Large and small reproductions illustrate size flexibility. 3) To demonstrate its suitability for very large applications, the mark is here shown on an industrial tower. 4) Use of the mark on a light bulb package. 5) A page of variants reveals the pitfalls of the three I's. 6) Hybrid capital/lower case I's lend distinction and suggest a link with the T; the R becomes a dividing element. 7) A pale blue-grey colour completes the unique logotype. 8) Example of a cover with black logotype on blue-grey ground.

1) Effekt durch Wiederholung des Zeichens auf dem Umschlag. 2) Gross- und kleinformatige Anwendung zeigt die Flexibilität. 3) Das Zeichen auf einem Fabrikturm demonstriert die Wirkung bei starker Vergrösserung. 4) Markenzeichen auf einer Packung für Glühbirnen. 5) Variantan zur Problematik der Darstellung der drei I. 6) Die Mischung von Gross- und Klein-I macht die Einzigartigkeit des Zeichens aus. Das R wird zum trennenden Element. 7) Ein helles Blaugrau erhöht die Wirkung des Schriftzuges. 8) Beispiel eines Umschlages; schwarze Schrift auf Blaugrau.

1) Répétition de la marque aux fins d'un effet décoratif. 2) La variation de grandeur illustre la souplesse à l'emploi. 3) Pour prouver que la marque se prête à n'importe quel dimensionnement, on la représente ici au sommet d'une tour. 4) Emploi de la marque sur un emballage d'ampoule électrique. 5) Cette page de variantes révèle les traquenards des trois «I». 6) Ces «I» hybrides h. et b.d.c. sont empreints de distinction et suggèrent un lien avec «T», le «R» étant l'élément séparateur. 7) Un gris-bleu pâle complète le logotype unique. 8) Exemple de couverture: logo noir sur fond bleu-gris.

55

Mason began, “The trade mark, which in the spacious days before the invention of the corporate image could afford to live in a measure of ornamental luxury, has today become a sharply functional thing, a bright weapon for the attack on the overworked and often sluggish attention of the public. Not only must it serve as the focal point of corporate design programmes: it is often the only medium through which large sectors of the public identify a company and its products at all.

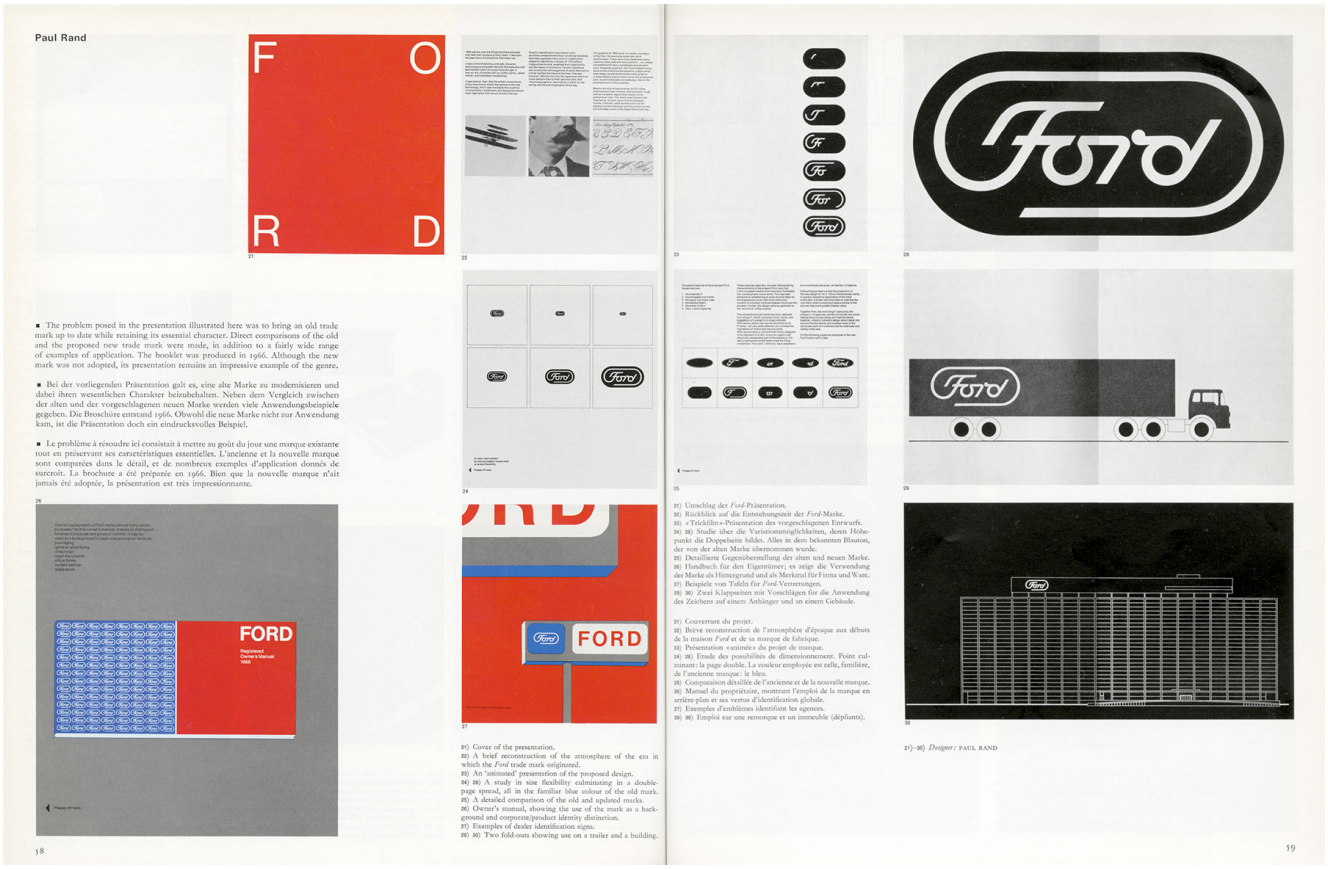
“The design of a trade mark thus becomes an undertaking of the most exacting acuity. Such a mark ‘should be distinctive, memorable, and reflect in some way, however abstractly, the nature of the product or service it represents. Furthermore, it should be practical and easily adapted to a variety of applications. It should be reproducible in one or two colours,

in positive and reverse form, and in sizes as large as building signs and as small as, or smaller than, calling cards.’”

At the time the article was written, Paul Rand’s client presentations involved large, custom-made booklets of 20 to 40 pages, given to 25 to 100 top-ranking executives. “Characteristically, Rand avoids what he calls ‘sound, music and lights presentations.’ Believing that ‘graphic designers are really silent salesmen’, he thinks that trade marks should convince by their own impact and quality.”



Atlas Crankshaft Corporation (1964) and International Business Machines Corporation (1956).



Ford (1966). “Although the new mark wasn’t adopted, its presentation remains an impressive example of the genre.”
A PDF of the six-page piece can be downloaded from the resources of Seattle-based Rationale. The full magazine issue is available from Graphis.

Related, from the archives, are some photos of the 100-page NeXT presentation that Paul Rand created for Steve Jobs, and a short video of Rand introducing his work to the NeXT team.

How Paul Rand presented logos to clients