

**Paul Rand's Archive
at the University of Michigan Museum of Art**

By

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Thesis Project

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for the degree of Master of Arts Administration
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A Thesis Project

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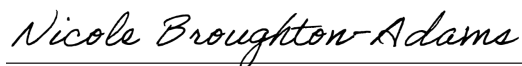
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Dedication

This thesis work is dedicated to my best friend and love of my life, Koohyar, who has been a constant source of support and encouragement during the challenges of graduate school and life. He has been non-judgmental of me and instrumental in instilling confidence. These past several years have not been an easy ride, both academically and personally. I truly thank him for sticking by my side, even when I was irritable and depressed. I feel that what we both learned a lot about life and strengthened our commitment and determination to each other and to live life to the fullest.

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Abstract

Throughout the second half of the twentieth century, pioneering art director and graphic designer, Paul Rand (1914-1996) was distinguished for crafting the brand identities of such American corporate icons as IBM, Cummins, NeXT, and Westinghouse. Rand conceived of the “designer’s task” as the visual communication of a company’s or institution’s identity to a consumer, a radical idea at the time. In 2016, Franc Nunoo-Quracoo, Professor of Design at the UM-Penny Stamps School of Art and Design, donated some of Paul Rand’s works of art and archival materials to the University of Michigan Museum of Art (UMMA). UMMA welcomed the donation. However, the museum was not prepared to process the archival materials and add them to the permanent collections for several reasons, including a lack of a plan to process these materials.

In addition to providing a scholarship about Paul Rand, in this thesis project, I have outlined a methodology to transform Rand’s archival materials into an actual archive at UMMA. Also, I have cataloged and digitized a portion of the materials, which is now accessible through the UMMA’s online collection: The Exchange. In addition to the hands-on experience and benefits gained through the project, I established the first UMMA’s archive, dedicated to one of the most respected artists of our time. The archive is now part of the Teaching Collection and benefits U-M students, scholars, and beyond.

Keywords:

Paul Rand, Modernism, Graphic Design, Logo, IBM, Cummins, Westinghouse, NeXT, Corporation Identity, Advertisement, Cover Design, Archive, Special Collection, Primary Source, Collection Management, Active Learning, Museum, University of Michigan Museum of Art, UMMA, The Collective Access, The Exchange

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Introduction

A few months after I started my Master's degree in January 2018, I was hired at the University of Michigan Museum of Art (UMMA) at the Ann Arbor campus as a visitor services associate, a part-time student job that lasted a year. At this time, an exhibition called *Paul Rand: The Designer's Task* was held in the Jan and David Brandon Family Bridge at the museum. I had heard about Rand before, and I knew he was a giant of American design. However, I had never seen any of Rand's designs this close, and after I saw the exhibition, I was not surprised that everyone who visits the museum asks, "Where is the gallery that displays Rand's artwork?"

In January 2019, I started an internship at UMMA's Curatorial Research Center. After the internship was over, I was hired as an art handler at the department of Collections and Exhibitions. This job provided an opportunity by exposing me to actual works of art in the storages, and I learned a great deal about the history of arts, registration skills, and teaching in a museum's environment, besides the art handling's techniques. On top of that, I became determined about continuing my future career as a collection specialist or a museum's registrar.

Although I had an initial topic for my Master's thesis, I decided to do a project that plays into my passion and helps me to establish myself in the field. After having a conversation with Roberta F. Gilboe, the Chief Registrar at the museum, I decided to withdraw my previous thesis proposal and work on the following thesis project: Paul Rand's archival materials, that appeared particularly interesting and beneficial. In April 2019, while I was waiting to meet my thesis and academic advisor, Dr. Sarah J. Lippert, to discuss my new decision, I was notified that she tragically passed away. The unexpected, heartbreaking incident had shocked and affected her students, including me, both emotionally and academically.

Under the supervision of Dr. Lippert, I was a graduate student research assistant since fall 2018. I was mainly responsible for building a detailed bibliography of primary and secondary resources, reading and discussing relevant research literature, and contributing to best practice development for our publication. After Dr. Lippert passed away, the project was stopped for a few months, but it was resumed under the supervision of Dr. Michael Witt from the School of

Management. During the academic year 2019-2020, Dr. Witt and I focused on entrepreneurship educations in art schools, and as a result, we have designed a new model to fill the gap between arts education and the real business world. Our publication, “Enhancing Career Opportunities in the Arts Through Expanded Community Mentoring Programs: The Artists Community Outreach and Mentoring Program (ACOMP),” is under review in the *GIA Reader* journal.

In summer 2019, I was introduced to my new thesis advisor, Dr. Linda Johnson. After a couple of meetings, she and Nicole Broughton-Adams, the director of the Arts Administration program at the University of Michigan-Flint, approved my new thesis topic. I began the new project in the fall of 2019 by doing initial research about the collection and writing a new thesis proposal. Paul Rand’s collection was originally a gift by Franc Nunoo-Quarcoo, Professor of Design at the UM Penny Stamp School of Arts and Design and Maria Phillips, to the museum in 2016. The collection included 29 posters designed by Paul Rand and 180 other items considered “Rand’s archival materials.” The archival materials referenced to book covers, magazines, advertisements, logo presentation books, catalogs, and much more, all designed by Paul Rand, a twentieth-century pioneer in the field of graphic design.

In general, there are multiple reasons, such as a shortage of space, staff, and time, that UMMA does not accept “artist’s materials.” However, Rand’s archival materials seemed exceptionally useful for the purpose of research and teaching. Rand was a distinguished artist since he defined visual culture in the United States after World War II. He drastically transformed advertising and brought a modern approach to selling products. He convinced some of the nation’s giant companies that good design was good business, and he spread the idea that design should be a combination of beautiful and useful. While UMMA is committing and contributing to the academic mission of the University of Michigan and it is facilitating the learning process through the arts, it would make the most sense for it to accept and maintain Rand’s archival collection. In addition, the collection included some extremely rare pieces, such as IBM Graphic Design’s Guide that used to be Rand’s personal copy. Although there have been requests from external buyers, including private collectors and some of the finest art museums in the country, Nunoo

Quarcoo believed that such materials should be a part of the university's museum and accessible to the public, students and scholars.¹

While I had progressed in the project, a global pandemic happened, and it caused many unpredicted consequences and affected millions of lives. On March 14th, 2020, the University of Michigan shut down all non-essential units and institutions, including UMMA. In conversation with the museum's officials, I was informed that the museum would not be open until fall 2020, and only a few crucial staff would be able to return after that. However, Ms. Gilboe did a huge favor to me, and she gave me special permission to go back to the museum in late September 2020 to resume my project. As the pandemic and the emphasis on social distancing continued, restrictions were implemented at the museum, and the work environment significantly changed. Adopting new work policies was a challenge that I had to manage.

In addition to facing the global pandemic, the brutal killing of Black Americans such as George Floyd, Breonna Taylor, Ahmaud Arbery, and countless others had once again raised issues of systemic anti-Black racism to the national consciousness. In the following weeks, tens of thousands of people in cities across the country swarmed the streets to express their outrage, sorrow, disgust, and rage. Many artists, curators, and art institutions responded to the tragedy and injustice by creating artworks, exhibitions, and documenting and sharing resources to raise awareness. Although my project did not focus on racism or social injustice, the incidents piqued my curiosity to investigate a lesser-known aspect of Rand's life, such as his potential response and reaction to social injustice in the world around him. Rand lived in a critical era, and he witnessed unusual social incidents, especially after WW II.

Rand strongly believed in practical art and was known as a commercial artist. There has not been any evidence of controversy in the context of racism, sexism, or social injustice in his art. In fact, he himself was a victim of anti-Semitism in the 1930s, which is evident from his decision to change his name in the hope of finding a better future career. However, his pragmatic view of life and his high standards in "design" were sometimes received as insensitive to social injustice.

¹ Franc Nunoo-Quarcoo (Designer, Writer, Curator, and Professor at Penny W. Stamps School of Art and Design, University of Michigan), interview by the author, September 18th, 2020.

For instance, while part of the Jewish community boycotted German brands, Rand owned a BMW and shaved with Braun because of their flawless design. He was not a person of compromise, and interestingly enough, one can interpret that attitude as his progressiveness. While the market was not welcoming women, he hired the best female designers, such as Helen Federico in Weintraub’s advertising agency. Also, he recommended a lot of female students for jobs to other designers, publishers, and companies because of their merit.²

Rand was a humanist, and he would respond to issues of the day. In the 1940s, he designed covers for the *Direction* magazine and expressed his opinion about fascism and war. Also, he would design commissioned and pro bono posters in the context of political and social issues. In 1944, while the Jewish people were persecuted, he designed a poster for Interfaith Day.³ Also, in 1966, he designed a poster for the Aspen International Design Conference. The theme of the 1966 conference was “Sources and Resources of 20th Century Design.” Rand reduced the theme to an egg because eggs are symbolic of the beginning of life or the source for life. Rand’s addition of paint splatters perhaps referenced to dirt, sand, oil, or pollution.⁴

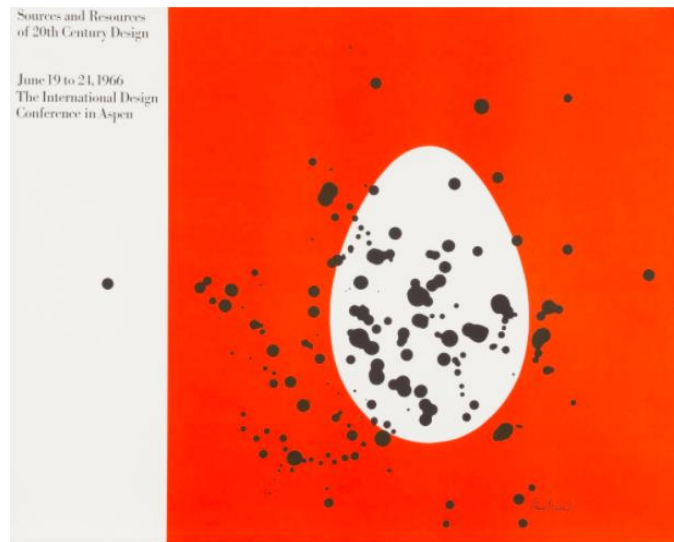


Fig. 1, Paul Rand, Aspen 1966 Design Conference, 1966, 24 x 30 in, Print on paper, UMMA⁵

² Franc Nunoo-Quarcoo, interview by the author, November 18th, 2020.

³ Franc Nunoo-Quarcoo, interview by the author.

⁴ Franc Nunoo-Quarcoo, interview by the author.

⁵ Photo is taken by the author, October 9th, 2020.

In 1995, he designed his famous Earth Day poster. This poster was originally exhibited at New York's World Trade Center as part of Earth Day in New York in 1995. He created a grid of hearts all in green, except for one in red. He related love to environmentalism by repeating the motif of a green heart. The single red heart symbolized the human connection to the environment. Also, it reminded viewers that love is essential in the fight against environmental issues. The poster was printed with eco-friendly materials on recycled paper.⁶



Fig. 2, Paul Rand, Earth Day, 1995, 35 ½ x 24 in, Print on paper, UMMA⁷

In this thesis project, I created an archive from a collection of Paul Rand's works of art for the first time at UMMA. In Chapter 1, I have investigated Paul Rand's personal life, works, and ideology. In addition to the scholarship, Chapter 1 delivers context for the value of the collection. In Chapter 2, I provided a brief history of archives (both in the world and the University of Michigan), different types of archives, and the role of using archives/primary sources in teaching. Chapter 3 included an explanation for the project and methodology, and finally, in Chapter 4, I outlined recommendations for future interns/student workers who wish to work on similar projects.

⁶ "Poster, Earth Day '95, 1995," *Cooper Hewitt*, accessed November 20th, 2020, <https://collection.cooperhewitt.org/objects/18695319/>

⁷ Photo is taken by the author, October 9th, 2020.

Chapter 1
Who was Paul Rand?

Life

Peretz Rosenbaum, later known as Paul Rand, was born on August 15, 1914, in Brooklyn, New York, to a strict Orthodox Jewish family who was running a grocery store. Rand had two siblings; a twin named Fishel (Philip) and an older sister, Ruth.⁸ As early as three years old, Rand began copying pictures of the attractive Palmolive soap's models shown on advertising displays hanging in his father's store. However, drawing human figures was against the Orthodox view, and it would make Rand's parents very upset.⁹

Drawing became the main hobby of Rand. He was particularly attracted to comic strips, such as Frederick Burr Opper's "Happy Hooligan," George Herriman's "Krazy Kat," and Nell Brinkley's comic women she drew for *The New York World*.¹⁰ However, reading comic books was an unpleasant hobby in his father's eyes. He recalled many times when his father would say: "We will lose you because you live in a secular world. Your language is Yiddish, and your faith is Hebrew. Reading this will spoil you, it will destroy you as a Jew."¹¹ However, both Rand and his brother pursued their passion and followed paths that their father would not agree.

Rand earned the title "chief class artist" during his high school period. He was taking extra-curricular activities to avoid "not-so-interesting classes like gym, math, social sciences, and English." He designed and created signs for the school's events and also painted a mural of a stone bridge to hang in the school. He would copy the realistic styles of American illustrators, J.C. Leyendecker and Norman Rockwell, with his paintings. However, unlike these illustrators, Rand would never work with any kind of reference models or photographs.¹²

Rand learned his first lessons about art history from a bound volume of *Commercial Art*, a British graphics trade magazine that he found in a Macy's bookstore. Then, he discovered a copy of *Gebrauchsgrafik*, which means "Commercial Art" in German. *Gebrauchsgrafik* was a premier German advertising arts journal that regularly analyzed artworks of German or international leading designers. For the first time, Rand became familiar with the concept of commercial art

⁸ Steven Heller, *Paul Rand* (London: Phaidon Press, 2000), 14.

⁹ Heller, *Paul Rand*, 14.

¹⁰ Heller, *Paul Rand*, 14.

¹¹ Heller, *Paul Rand*, 14.

¹² Heller, *Paul Rand*, 14.

through *Gebrauchsgrafik*. Moreover, the magazine introduced Rand to numerous topnotch visual artists such as László Moholy-Nagy, a Hungarian painter and photographer; Richard Lindner, a German-American painter; and Valentin Zietara, who was a superior German-Polish graphic designer.¹³ Similarly, he had been amazed by the artworks of Pablo Picasso, Paul Klee, and Alexander Calder.¹⁴ Since then, he started to collect editions of the journal and created his own design library. He also perceived that art and design are unified. This epiphany became the primary structure of his artworks for the next years.¹⁵

Besides a regular high school, Rand attended night art classes at the Pratt Institute to obtain an art certificate. In 1932, he successfully earned two diplomas from both schools, Haaren High School in Manhattan and Pratt Institute in Brooklyn. However, art classes at the Pratt Institute did not fulfill Rand's desire to learn about modern art. Although the avant-garde movement was taking place in Europe, professors at the Pratt Institute were still following traditional art principles and encouraging students to imitate the "great artists" such as Rembrandt and Michelangelo. In later years, Rand expressed his disappointment of the time he spent at the Pratt, saying, "I literally learned nothing at Pratt; or whatever little I learned, I learned by doing myself."¹⁶

Having the experience from Pratt, he started to educate himself in the New York Public Library on Fifth Avenue, where he became familiar with the progressive pedagogy of the Bauhaus.¹⁷ Bauhaus originally was a state-sponsored school of arts and crafts in Germany that aimed to modify "bourgeois standards" with a universal design language. From the 1920s to the 1930s, the Bauhaus school of arts initiated a modern art movement characterized by its exclusive approach to design and architecture that combines the fine arts with crafts.¹⁸ Rand also attended art classes at the Parsons School of Design and the Art Students League, where he was taught by Georg Grosz, a German political satirist and founding member of the Berlin Dada group.¹⁹ Shortly

¹³ Heller, *Paul Rand*, 15.

¹⁴ Sherri Caudell, "Paul Rand's Influence and the Current State of Design: Wade Thompson of Son & Sons Weighs In," *BURNAWAY*, accessed March 10th, 2020, <https://burnaway.org/magazine/wade-thompson-son-sons-reflects-paul-rands-influence-current-state-design/>

¹⁵ Heller, *Paul Rand*, 16.

¹⁶ Heller, *Paul Rand*, 14-15.

¹⁷ Heller, *Paul Rand*, 16-17.

¹⁸ Kelly Richman-Abdou, "Bauhaus: How the Avant-Garde Movement Transformed Modern Art," *MY MODERN MET*, May 8th, 2020, <https://mymodernmet.com/what-is-bauhaus-art-movement/>

¹⁹ Heller, *Paul Rand*, 17.

after, Rand decided to focus solely on the commercial aspect of art. Over the years, he had learned his lesson that having drawing skills was the key to even the most abstract art.²⁰

Rand reluctantly decided to hide his Jewish origin by shortening and modernizing his name Peretz Rosenbaum as Paul Rand in order to better fit in or at least not stand out.²¹ While opening his first “closet-size” studio on East 38th street in 1935, he got his first job as a design assistant at George Switzer Agency in Manhattan, where he designed lettering and packages for Squibb and other clients. A year later, he started to design pages for *Apparel Arts* magazine. Then, he was hired as an art director at Esquire-Coronet, the parent company of *Apparel Art*, to develop fashion and gift layouts for *Esquire* magazine.²² In addition to his long hours spent on the Esquire job, he was doing freelance work for different clients with small fees in order to get his thoughts on design seen and accepted.²³

Rand became and stayed a strong advocate of modern design for his entire career life. In the 1930s, he introduced European avant-garde art movements to business communications and publishing. He also established various elements from modern painting and contemporary typography in his ads and publications for the next twenty years. Using simple designs that assimilated white space and color as framing devices, Rand also utilized icons and symbols in his ads, a groundbreaking action and helped the development of Modernism in America.²⁴

In 1938, *PM Magazine*, as the leading voice of the U.S. Graphic Design Arts Industry, featured the first article ever written about Paul Rand’s graphic design work. Apparently, Rand’s self-education was one of the most interesting points in the artist’s life. Although he was described as “unhampered by traditions,” his familiarity and inspiration by historical figures such as Picasso, Mondrian, and Lissitzky were widely discussed in the article. The author also linked Rand’s philosophy to that of Le Corbusier, a Swiss-French architect, painter, and designer who was mostly avoiding ornament and had strong dependence upon masses, proportions, and inherencies

²⁰ Heller, *Paul Rand*, 17.

²¹ Heller, *Paul Rand*, 20.

²² “Paul Rand,” *Yale Bulletin & Calendar Obituary*, accessed May 10th, 2020, <http://archives.news.yale.edu/ybc/v25.n16.obit.03.html>

²³ Heller, *Paul Rand*, 26.

²⁴ Steven Heller, “Paul Rand, 82, Creator of Sleek Graphic Designs, Dies,” *The New York Times*, November 28th, 1996, <https://www.nytimes.com/1996/11/28/arts/paul-rand-82-creator-of-sleek-graphic-designs-dies.html?auth=login-email&login=email>

for success in the solution of a problem. The article also signified Rand's approach to commercial art as a problem to be solved, not pointless ornamentations.²⁵

From 1941 to 1954, Rand worked for the William H. Weintraub advertising agency, where he applied his formidable design approach to advertisements. Collaborating with the copywriter Bill Bernbach, Rand developed the integration of design and copy into a model of the "creative team" approach - bringing together a group of people to exchange ideas - and thus anticipated a move that would change the face of advertising in the post-war years.²⁶ In 1955, Weintraub Advertising Agency faced financial ruin, and Rand unwillingly was forced to resign from his job and continue to work on freelance projects from his home in Harrison, New York.²⁷ By 1956, his career path drastically changed from art-based graphics for advertisement, magazine covers, and book jackets to create logos for big corporations and establish the new concept of "corporate identity." Following this change, he was hired as a graphic design consultant for IBM and designed the corporation's logo and entire identity system. He also created everlasting logos for the Westinghouse (1961), United Parcel Service (1961), ABC (1962), Cummins Engine (1979), and Next computer (1986).²⁸

In addition to his design works, Rand had been a professor of graphic design at Yale since 1956 and had been teaching at Yale's summer program in Brissago, Switzerland, from 1977 until his retirement in 1985.²⁹ As a teacher, Rand had focused on Modernism, and he boosted the principle of utility over the mere decoration.³⁰ In 1993, he was made professor emeritus of graphic design at Yale. Moreover, he was inducted into the Art Directors Hall of Fame of the New York Art Directors' Club and received gold medals from the American Institute of Graphic Arts and the Type Directors Club.³¹ During the last years of his life, Rand continued to be a prolific designer as well as an author from his studio in Weston, Connecticut. His three memoirs, including *Paul Rand: A Designer's Art* (1985), *Design, Form and Chaos* (1994), and *From*

²⁵ "Paul Rand," *PM Magazine* 9 no. 4, 1938, <https://www.paulrand.design/life/books-articles/articles/print/1938-pm-magazine.html>

²⁶ Patrick Argent, "Obituary: Paul Rand," *INDEPENDENT*, December 30th, 1996, <https://www.independent.co.uk/news/obituaries/obituary-paul-rand-1316506.html>

²⁷ Heller, *Paul Rand*, 146.

²⁸ Steven Heller, "Paul Rand, 82, Creator of Sleek Graphic Designs, Dies," *The New York Times*.

²⁹ "Paul Rand," *Yale Bulletin & Calendar Obituary*.

³⁰ Heller, *Paul Rand*, 228.

³¹ Heller, *Paul Rand*, 243.

Lascaux to Brooklyn (1996), are among the top design resources for artists. In 1996 and at the age of 82, Paul Rand died of cancer and was interred at Beth El Cemetery.³²

³² Steven Heller, "Paul Rand, 82, Creator of Sleek Graphic Designs, Dies," *The New York Times*.

Works

Advertising Design

In October 1996 and one month before he died, Rand gave a lecture at “A Paul Rand Retrospective” that was held in The Cooper Union, NYC. In the lecture, Rand explained what Modernism means to him:

I haven’t changed my mind about Modernism from the first day I ever did it.... It means integrity; it means honesty; it means the absence of sentimentality and the absence of nostalgia; it means simplicity; it means clarity. That’s what modernism means to me. ³³

As the founder of modern graphic design, Paul Rand is known as the artist who boosted graphic design to a new level. Just prior to Rand’s death in 1996, Steve Jobs called him “the greatest living graphic designer.”³⁴ Saul Bass, the prominent graphic designer who made iconic title sequences, said, “I watched Paul Rand, five years my senior, like a hawk.”³⁵ For many, Rand is one of the originators of what is known as Swiss Style in the field of graphic design.³⁶ Despite many similarities between Rand’s and Swiss Style design, in an interview with Steven Heller, he stated that “maybe I don’t use [Swiss Style] properly, but who cares?”³⁷

During six decades of his career life, Rand’s incredible talent and solid works have inspired many of his peers, clients, and a generation of graphic designers who came after him. When Rand attended Pratt Institute in the late 1920s, there was, he said, “nothing called graphic design in this country.”³⁸ Traditional illustration was the number one priority to teach in classrooms, and commercial art was exemplified by the work of limited artists such as Maxfield Parrish and Norman Rockwell. “You heard about Raphael but not Picasso [...] and I’d bring these ideas

³³ Paul Rand, interview by Steven Heller at Cooper Union, October 3rd, 1996, <https://www.paulrand.design/life/videos/1996-cooper-union.html>

³⁴ Roy R. Behrens, “Paul Rand Reviewed,” *Ballast Quarterly Review*, 2000, <https://paulrand.design/life/books-articles/articles/print/2000-ballast-quarterly-review.html>

³⁵ Jan-Christopher Horak, *Saul Bass: Anatomy of film design* (Lexington: University Press of Kentucky, 2014), 34.

³⁶ Bogdan, “The Most Iconic Logo Designers and Their Work-Part 1,” *topdesign mag*, accessed October 1st 2019, <http://www.topdesignmag.com/the-most-iconic-logo-designers-and-their-work-part-1/>

³⁷ Steven Heller, “Logos, Technique and Trends,” *Magazine of International Design*, Nov-Dec 1988, <https://paulrand.design/life/interviews/1988-id-magazine.html>

³⁸ Alan Fern, “IN THE BEGINNING WAS THE LOGO,” *The New York Times*, November 3rd, 1985, <https://www.nytimes.com/1985/11/03/books/in-the-beginning-was-the-logo.html>

about modern art, that I got mostly in books and paintings from Europe, to school, but my teachers never had heard of them,” Rand said.³⁹

In the late 1930s, Rand began to transform commercial art from craft to profession.⁴⁰ He believed that not only commercial art must have a functional role in the world of modern business, but also it should be visually appealing to an audience. Rand was one of the pioneer designers who applied European idealism to American consumerism.⁴¹ Rand’s ads were particularly distinguished because he introduced a crucial new ingredient into commercial art: form. Although his design involved words and pictures like other designers, they contained bold colors and sometimes humor, and they particularly stood out because all the elements fused into one symbol at the end.⁴²

During the 1940s, and when he was still very young, he became a recognized character in the world of modern art, design, and advertising. This recognition led to many articles to admire him as a designer who made noble accomplishments through design and advertising.⁴³ Inspired by his contribution to commercial art, Rand was mentioned and cherished in an article published in the *American Artists Magazine*. The article specifically focused on the difficulty of a designer’s job and explained unlike other artists, a designer must always collaborate with many copywriters and technicians in order to find the best way to translate his art from drawing boards to printed page of packages.⁴⁴ In addition, not only should a graphic designer meet his own aesthetic needs, but also he must be able to predict the spectator’s reaction “because graphic design, in the end, deals with the spectator, and because it is the goal of the designer to be persuasive or at least informative.”⁴⁵ Figure 3, displays one of the earliest clients of Rand, Dubonnet. The liquor came to the U.S. in the 1940s, and it already had a well-known trademark named Dubonnet Man by Cassandre, the French artist. Rand took over the Dubonnet Man from its creator and designed

³⁹ Alan Fern, “IN THE BEGINNING WAS THE LOGO,” *The New York Times*.

⁴⁰ Steven Heller, “Paul Rand: Graphic Impact,” *modern MAGAZINE*, March 23rd, 2015, <http://modernmag.com/paul-rand-graphic-impact/>

⁴¹ Mark Healy, “How Graphic Design Legend Paul Rand Cracked Corporate Identity,” *ceros*, March 16th, 2017, <https://www.ceros.com/originals/paul-rand/>

⁴² Kyle VanHemert, “Paul Rand, the Visionary Who Showed Us That Design Matters,” *WIRED*, April 6, 2015, <https://www.wired.com/2015/04/paul-rand-visionary-showed-us-design-matters/>

⁴³ Percy Seitlin, “PAUL RAND – Advertising Artist,” *AMERICAN ARTIST* 6 no. 6, 1942, <https://www.paulrand.design/life/books-articles/articles/print/1942-american-artist.html>

⁴⁴ Percy Seitlin, “PAUL RAND – Advertising Artist,” *AMERICAN ARTIST*.

⁴⁵ Alan Fern, “IN THE BEGINNING WAS THE LOGO,” *The New York Times*.

Dubonnet Man as a seasonal presence, here for the Christmas season. He did not find it rational to change an already winning character and respected Cassandre too much. Cassandre once told Rand that he had done a splendid job of maintaining the original spirit.⁴⁶



Fig. 3, Paul Rand, Dubonnet ad for holidays, c. 1943-54, 14 x 10 in, Print on paper, UMMA⁴⁷

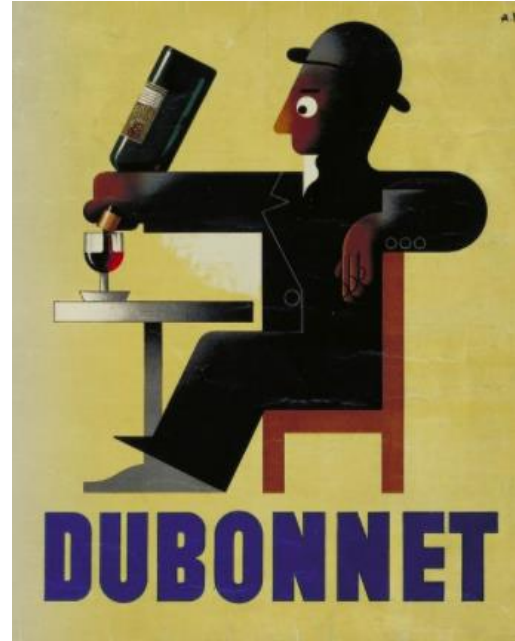


Fig. 4, A. M. Cassandre, Dubo Dubon Dubonnet Man, 1932, 17 ½ x 45 ½ in, Print on paper, MoMA⁴⁸

In 1964, *Time Magazine* likened Rand’s ads with abstract paintings.⁴⁹ The article that was written by an unknown author specified that Rand can put his art into ads, unlike many frustrated ad artists who like to paint “the real thing.” Although his works look simple, each has a meaning, and there is thought behind it. Rand believed that a designer experiences and perceives, then s/he analyzes and organizes, and finally symbolizes and synthesizes. He said, “to design a liquor ad you should know what it is to feel convivial.” But the hardest part of a designer’s job is to find the symbol which will differentiate one brand of liquor from all the rest.⁵⁰ Figure 5 displays the Coronet Man, the symbol for Coronet Brandy. The Coronet Brandy Company became a client of

⁴⁶ Heller, *Paul Rand*, 44.

⁴⁷ Photo is taken by the author, October 9th, 2020.

⁴⁸ Photo is taken from MoMA’s website, November 8th, 2020, <https://www.moma.org/collection/works/5370>

⁴⁹ “Esthetic Ads,” *TIME Magazine*, December 23rd, 1946, <https://www.paulrand.design/life/books-articles/articles/print/1946-esthetic-ads.html>

⁵⁰ “Esthetic Ads,” *TIME Magazine*.

Rand's in 1945. The Coronet Man was designed by Rand for their campaign, and it appeared truly modern and highly referential to the product, featuring a snifter-shaped head. The background dot pattern suggested carbonated bubbles, and it remained a key component in the entire campaign.⁵¹ "The funny face and general attitude seem to suggest rather than illustrate a quality of conviviality," Rand said.⁵²



Fig. 5, Paul Rand, Coronet Brandy ad, c. 1945-8, 10 x 7 ½ in, Print on paper, UMMA⁵³

Cover Design

⁵¹ Heller, *Paul Rand*, 40.

⁵² Paul Rand, *Thoughts on Design*, ed. Michael Bierut (San Francisco: Chronicle Books, 2014), 28.

⁵³ Photo is taken by the author, October 9th, 2020.

Rand had never limited his work to some specific types of design. He believed that everything could benefit from good design, whether an advertisement, package, or magazine cover.⁵⁴ By the early 1940s, Rand gained name recognition in publishing as well as advertisement. At this time, he was the art director at William H. Weintraub Co. and his focus was mainly on advertising. However, he would do publishing assignments as a freelancer since he had a strong interest in designing magazine covers, book jackets, packages, and textiles. Besides his occasional paintings and collages on canvas, Rand's publishing achievements were his nearest attempt to create pure art and establishing his place as a master of modern form.⁵⁵ This was, of course, one of the keys to being appreciated while he was in his late twenties and early thirties.

Like his advertisement design, Rand looked for ways to arrange various elements to achieve visual perfection and clear communication in publishing works.⁵⁶ Rand was clearly influenced by modern masters of fantasy such as Matisse, Picasso, and Miró. He would utilize combinations of solid colors, shapes, and objects to create a perfectly balanced design.

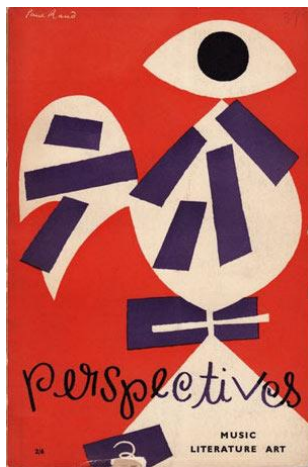


Fig. 6, Paul Rand, Perspectives (Book cover), 1953, 9 x 6 in, Print on paper, UMMA⁵⁷



Fig. 7, Henri Matisse, White Alga on Orange and Red Background, 1947, 20 11/16 x 15 15/16 in, Gouache on paper, cut out and pasted, MoMA⁵⁸

⁵⁴ Heller, *Paul Rand*, 86.

⁵⁵ Heller, *Paul Rand*, 88.

⁵⁶ Heller, *Paul Rand*, 87.

⁵⁷ Photo is taken by the author, November 13th, 2020.

⁵⁸ Photo is taken from MoMA's website, November 8th, 2020, <https://www.moma.org/slideshows/29/9>

Also, typography was one of his most favorite ways to express his art. Sometimes he would combine serif and sans-serif typefaces with his own handwriting. This was both cost-effective and affable to the audience.⁵⁹ Rand said that the real difference between Modernism and traditional design is the order of elements on a piece of paper. The following pictures display two book covers designed by Rand. Both covers have balanced compositions and simplicity of forms. In Figure 8, he used letter R as a frame of his illustration. Using bold colors, handwriting typeface, and turning R to a logotype suggesting “revolution” were untraditional in the 1950s.

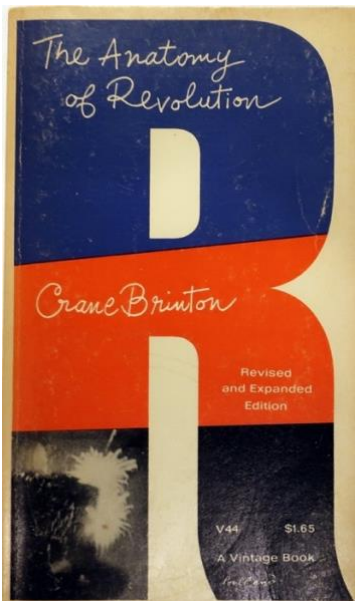


Fig. 8, Paul Rand, *The Anatomy of Revolution* (Book cover), 1965, 7 x 4 ½ in, Print on paper, UMMA⁶⁰

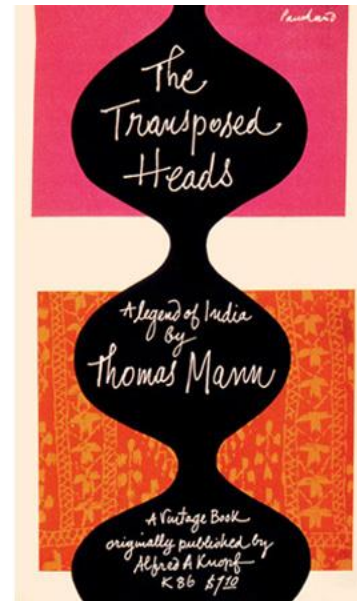


Fig. 9, Paul Rand, *The Transposed Head* (Book cover), 1959, 4 ½ x 7 ¼ in, Print on paper, UMMA⁶¹

Rand enjoyed designing covers since it was the most noticeable and valuable piece of publishing works. In addition, he had entire control over his design in designing covers. However, he was never interested in designing inside of a magazine because he would be very concerned about every detail such as placement of page numbers or composition of content, and he was “too much the artist.”⁶² Rand’s book jackets and covers were as significant as his other works, including corporate careers in introducing him as an artist. But one must consider that this field was mostly governed by marketing conventions, where interior typography of books did matter,

⁵⁹ “Paul Rand,” November 8th, 2020, <http://www.iconofgraphics.com/Paul-Rand/>

⁶⁰ Photo is taken by the author, October 9th, 2020.

⁶¹ Photo is taken by the author, October 9th, 2020.

⁶² Heller, *Paul Rand*, 90.

and only a few were concerned about “covers.” Nevertheless, Rand believed that book covers have to convey mood or interpret content through graphic symbols, colors, shape, and lettering rather than being just literal.⁶³

⁶³ Heller, *Paul Rand*, 91-92.

Trademarks and Corporate Identity

The idea of “corporate identity” was born in Germany during the early 1900s by Peter Behrens, a typographer and architect with stylistic roots in Art Nouveau. Behrens, who is known as the grandfather of modern corporate identity, brought up the conception and application of a unified visual trademark in AEG, one of Germany’s largest electrical product manufactures at the time. He also dictated the logo on the company’s printed materials, including letterhead, labels, catalogs, and packages.⁶⁴ Later in the 1920s, the Bauhaus school propagated systematic design based on the universal design elements. By the 1930s, modern design identities were implemented regularly by most German designers and companies.⁶⁵

After World War II, multinational corporations started to rise up in the United States, Europe, and Asia. Advertising agencies were mainly responsible for handling marketing and public relations for most of these giant corporations.⁶⁶ However, there was a growing need for making meaningful distinctions between various corporates’ missions and identities in the public eye. These corporations needed standardized and integrated ways of visual communication for their marketing purposes. Following, a new methodology based on the mathematical grid system was established to provide consistent frameworks for arranging type and image. The new practice that called International Typographic Style (a.k.a Swiss School), was a popular method among Swiss and German designers.⁶⁷ Likewise, multiple groups of designers, including followers of Neue Grafik (New Graphic Design), who were inspired by Bauhaus opinions of functionality and Dutch De Stijl’s advocacy of a universal art of absolute clarity, endeavored to create vocabulary dedicated to corporate design. At the time, one of the most outstanding modern identity systems was Olivetti, a machine company based in Milan. The company was renowned for both excellent products and fantastic graphic design. Rand also designed two advertisements for the company in 1953.⁶⁸

⁶⁴ Heller, *Paul Rand*, 147.

⁶⁵ Heller, *Paul Rand*, 147.

⁶⁶ Heller, *Paul Rand*, 147.

⁶⁷ Heller, *Paul Rand*, 147.

⁶⁸ Heller, *Paul Rand*, 148.

The concept of “corporate identity,” as a unified graphic system that provides a consistent visual identity, was nearly non-existent in the United States until the mid 1940s.⁶⁹ Unlike Europe, most American business leaders hesitated to admit the need for corporation identity. In addition, creating a cohesive design system for a company required a huge financial investment from corporate leaders, mostly against their wills. In the mid-1950s, Thomas J. Watson Jr, the young executive at the International Business Machine (IBM) who was impressed by Olivetti, hired Paul Rand along with other designers to modify and improve the image that his company presented to the public. Rand, who was undoubtedly inspired by European modern art and design, started to implement a new design system at the IBM, as one of the largest corporations in the United States; brought in Russian constructivism, Dutch De Stijl, and the German Bauhaus to American commercial art for the first time.⁷⁰

During the 1950s and 1960s, Rand created some of the world’s most prominent and modern corporates’ identities in the United States, such as IBM, ABC, UPS, Westinghouse, and NeXT. Besides his remarkable talent and skills in implementing modern design systems, Rand had an exceptional ability to convince corporate executives that an effective design plays a significant role in the corporate identity and makes it more personable. Something that seems an absolute necessity today.⁷¹

⁶⁹ Steven Heller, “Paul Rand: Graphic Impact,” *modern MAGAZINE*.

⁷⁰ Steven Heller, “Paul Rand: Graphic Impact,” *modern MAGAZINE*.

⁷¹ Mark Healy, “How Graphic Design Legend Paul Rand Cracked Corporate Identity,” *ceros*.

IBM

A logo is a flag, a signature, an escutcheon.

A logo doesn't sell (directly), it identifies.

A logo is rarely a description of a business.

A logo derives its meaning from the quality of the thing it symbolizes, not the other way around.

A logo is less important than the product it signifies; what it means is more important than what it looks like.⁷²

Paul Rand

Rand was forced to resign from William H. Weintraub agency after the company was sold to new shareholders. Subsequently, he moved into the field for which he is best remembered: designing corporate identities and logos. For Rand, “commercial art” was not a practice catering to the lowest common denominator of taste, but rather a fine art. He exercised great skill in merging art with business and achieving at the top level of both fields.⁷³ In 1955, Rand was hired by Thomas Watson Jr. of IBM to investigate IBM's printed materials, and make recommendations to improve them. In the final report, Rand emphasized the lack of any sort of consistency in IBM's branding. His report stated,

The examination has of necessity been cursory but it is believed that a number of significant features can be noted. Of all these perhaps the most critical is the absence of a family resemblance. There are, to be sure, a number of well-designed advertisements and house organs, but they are isolated pieces.... Typographic style is inconsistent even within individual campaigns; the IBM trademark is not sufficiently distinctive to be exploited with maximum effectiveness; and with a few exceptions, pictorial execution and layout incline to the commonplace. The fact that IBM's printed pieces bear little family resemblance to one another makes it difficult satisfactorily to establish a “company personality.”⁷⁴

As the first step, Rand suggested redesigning the IBM's logo. However, it did not happen overnight. First of all, Mr. Watson Sr, who died in late 1956, was a very conservative person and anything had to be perceived as something he would approve. So, altering the whole Egyptian-style slab serif, which was not sync with Watson Jr's progressive ideas, was not easy. Also,

⁷² Paul Rand, “Logos, Flags, and Escutcheons,” *AIGA, the professional association for design*, 1991, <https://www.paulrand.design/writing/articles/1991-logos-flags-and-escutcheons.html>

⁷³ Cynthia Rose, *American Decades: Primary Sources 1970-1979*, (Detroit: Gale, 2004), 180.

⁷⁴ John Harwood, *The Interface: IBM and the Transformation of Corporate Design, 1945/1976*, (Minneapolis, MN: University of Minnesota Press, 2011), 39-40.

IBM's existing mark had already carried some cachet with its customers.⁷⁵ Therefore, Rand's first design intervention was subtle: he replaced the font Beton with a similar but stronger-looking typeface called City. Rand played with the shape of the letterforms too, he lengthened the serifs and made the stacked squares in the letter "B" larger.⁷⁶

By the following year, Rand and Noyes would be responsible for supervising art directors and design staff in IBM's major divisions. To do so, they would hold regular meetings and issue "periodical critiques of all promotional materials."⁷⁷ At this time, Rand realized that a flexible logo that could meet different needs within the corporation was needed. Therefore, he approached the logo redesign with more than aesthetics in mind. The new logo, in Rand's mind, should be working in all applications, including brochures, magazine ads, TV commercials, stationery, communication materials, building signage, trucks, and packaging.⁷⁸ He continued to experiment with his logo redesign before finally settling on the eight-bar design in 1970.

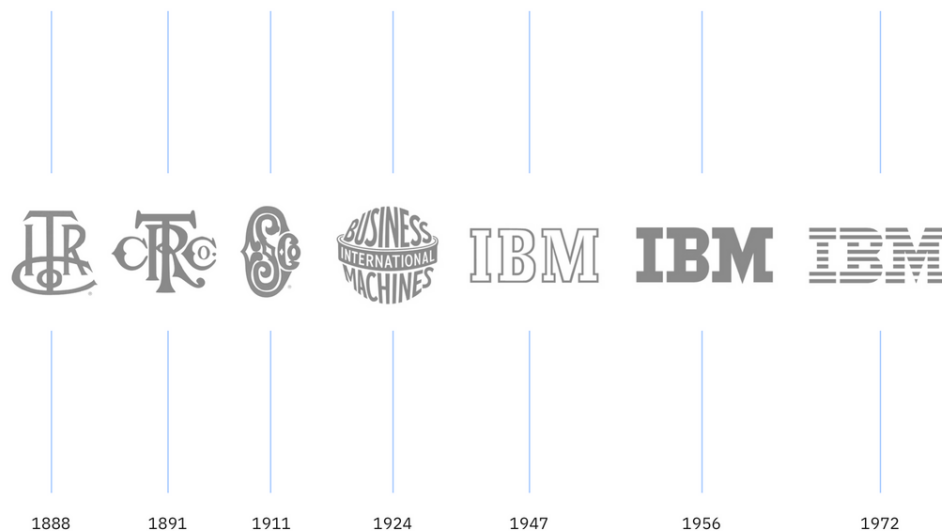


Fig. 10, IBM Logo Evolution⁷⁹

⁷⁵ Heller, *Paul Rand*, 150.

⁷⁶ Anne Quito, "How to design an enduring logo: Lessons from IBM and Paul Rand," *QUARTZ*, July 23rd, 2015, <https://qz.com/461040/how-to-design-an-enduring-logo-lessons-from-ibm-and-paul-rand/>

⁷⁷ John Harwood, *The Interface: IBM and the Transformation of Corporate Design, 1945/1976*, 43.

⁷⁸ Anne Quito, "How to design an enduring logo: Lessons from IBM and Paul Rand.

⁷⁹ "8-Bar," November 9th, 2020, <https://www.ibm.com/design/language/ibm-logos/8-bar/>

Rand introduced his final IBM logo in 1970. According to him, the old logo had a problem with the “sequence, going from narrow to wide without any pause, without any rhythmic possibility.”⁸⁰ In his opinion, the old logo was very solid, condensed, and heavy, and it could be “a hit in the head” of people.⁸¹ Therefore, he decided that it was necessary to add an outline version, setting in two weights, lights, and medium.⁸² After experimenting with variations of the logo over the years, Rand introduced his famous stripes to establish a better sense of unity in the monogram as well as a sense of movement in 1972. He thought that the stripes gave the logotype a sort of a legal sense, and it defused the impression of that big, heavy IBM. Apparently, the original idea came from “signature,” because a signature is a series of thin parallel lines to protect it against counterfeiting.⁸³ The new harmony satisfied both conceptual and visual problems. Moreover, it became symbolized in the computer industry because it was associated with IBM, a noble company.⁸⁴ In 1991, Rand participated in an interview with Miggs Burroughs and announced that the number of stripes is a completely practical choice and does not carry any specific meaning or reference, such as computers. He believed that a logo becomes meaningful only after it is used; criticized those who think a logo should visually represent the business.⁸⁵

Between the 1960s and 1980s, Rand completed a series of rules and principles for the IBM designers to follow, and it contributed to unify style and build consistency. Later, the graphic rules and uses were documented and updated in a folder called *The IBM Design Guide* that was organized into sections. This was a response to fragmented and haphazard design through the corporation’s chain. Today, this binder is an iconic and rare document. Rand continued to design most IBM stationery, packaging, and computer products until the 1990s.⁸⁶ The following images display a few samples of the inside and outside of the binder. The binder was Rand’s copy, and now is maintained at the University of Michigan Museum of Art.

⁸⁰ Heller, *Paul Rand*, 156.

⁸¹ Heller, *Paul Rand*, 154.

⁸² Heller, *Paul Rand*, 154.

⁸³ Heller, *Paul Rand*, 156.

⁸⁴ Heller, *Paul Rand*, 156.

⁸⁵ Paul Rand, interview by Miggs Burroughs at Miggs B. on TV, 1991, <https://www.paulrand.design/life/videos/1991-miggs-burroughs.html>

⁸⁶ John Harwood, *The Interface: IBM and the Transformation of Corporate Design, 1945/1976*, 49.



Fig. 11, Paul Rand, The IBM Design Guide binder (Rand’s personal copy), Cover and inside, 1985, closed 11 ½ x 10 ½ in, Print on paper, plastic and metal, UMMA⁸⁷

IBM logo has remained unchanged since then and Rand stayed involved in the stewardship of IBM’s visual branding for decades. He also designed and authored two important documents, *The IBM Logo Use and Abuse*, and *The IBM logo*, to express the logo’s flexible applications.⁸⁸ Terry Yoo, IBM’s VP of brand strategy and experience design, said that Rand’s graphic legacy had given her and other IBM’s designers across the world a solid foundation to build upon, and one that they are very proud to have. She also said they had never been tempted to redesign the logo since then because “You don’t throw away something that special very easily.”⁸⁹

⁸⁷ Photo is taken by the author, October 9th, 2020.

⁸⁸ Heller, *Paul Rand*, 156.

⁸⁹ Quoted in Anne Quito, “How to design an enduring logo: Lessons from IBM and Paul Rand,” *QUARTZ*.

Westinghouse

Impressed by the IBM's success, Mark Cresap, the president of Westinghouse Electric Corporation, decided to hire Elyot Noyes as Consultant-Director of Design in 1959. In the next step, Noyes recruited Rand and assigned Charles Eames and Paul Rand to work on graphic identity, new logo, architecture, product design, and institutional advertising.⁹⁰ Since Westinghouse was an enormous corporation with plants and offices around the world, the new changes in design were as historically important as the IBM legacy.

The old logo was a block "W" in a circle with a bold, lozenge-shaped bar underneath, with a word Westinghouse chiseled inside. Rand's redesign did not stray far. For many, the new Westinghouse logo was a modernized version of the existing one, but at the same time, it was a completely new thing. Some also suggested that the new logo with three dots represented an interlinked point of a circuit board.⁹¹ However, Rand denied any sort of association between the logo with plugs or circuit boards and said the three dots were meant to make the simple and common shape of the "w" more memorable. He said people always see things, but the reality is not reality, and it is only what they think.⁹² Rand presented this through small books that showed developments of the marks and some applications in prototypical form. The new logo was unique and abstract. However, executives at Westinghouse were reluctant and almost disallowed the new logo from being put into production.⁹³ A year later, the logo was approved by Cresap to being used across the corporation. Between 1900 and 1953, the Westinghouse logo was altered five times; however, Rand's 1960 redesign had remained intact for 37 years.⁹⁴



Fig. 12, Westinghouse Logo Evolution⁹⁵

⁹⁰ Heller, *Paul Rand*, 176.

⁹¹ "Paul Rand and the Stories Behind the World's Most Famous Logos," *envato*, March 13th, 2018, <https://envato.com/blog/paul-rand-designing-famous-logos/>

⁹² Paul Rand, interview by Miggs Burroughs at Miggs B. on TV show.

⁹³ Stephen Eskilson, *Graphic Design: A New History* (New Haven, Conn: Yale University Press, 2007), 326.

⁹⁴ Jessica Halfand, "Logocentrism," *Design Observer* (originally published in *The New Republic*), December 29, 1997, <https://designobserver.com/feature/logocentrism/38552>

⁹⁵ "Paul Rand and the Stories Behind the World's Most Famous Logos," *envato*.

As a huge, multi-branched corporation in various locations managed by autonomous executives, Westinghouse corporation faced challenges in terms of applying solid design rules. To solve the problem, Rand established a design manual in 1961, as an attempt to systematize corporate identity and prevent the ongoing poor standards across the corporation.⁹⁶ The manual contained all the different versions of the old circle “W” were shown by way of comparison.

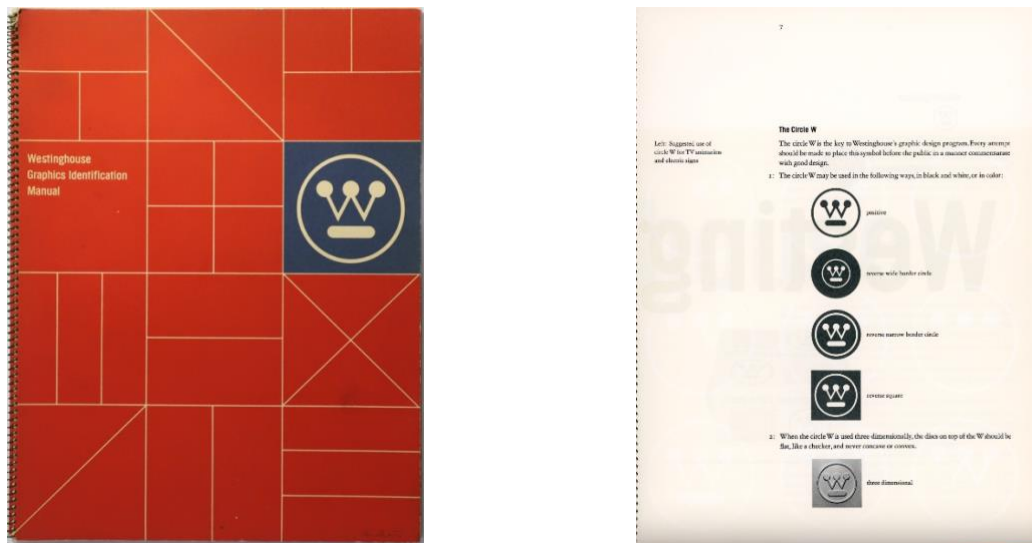


Fig. 13, Paul Rand, Westinghouse Graphic Identification Manual, 1961, 11 x 8 ½ in, Print on paper and metal, UMMA⁹⁷

With the success of the Westinghouse logo, Rand continued to redesign the entire display of the corporate materials. One of the most notable redesigns was packaging for Westinghouse's product line of lamps. In 1968, Noyes proposed a design lab to centralize all related activities. The Design Center was supported and encouraged by the new president of Westinghouse, Donald Burham. Rand became the chief consultant and had to approve all the designers they hired.⁹⁸ However, the Design Lab was shut down in the 1980s due to drastic changes in the corporation and mismanagement.

⁹⁶ Heller, *Paul Rand*, 176.

⁹⁷ Photo is taken by the author, November 13th, 2020.

⁹⁸ Heller, *Paul Rand*, 178.

Cummins

Over 30 years, Cummins Engine was one of the most loyal clients of Paul Rand. Irwin Miller, the president of Cummins Engine had full trust in Rand, and he would accept Rand's word on design issues pretty much as law.⁹⁹ Even one week before Rand died and when he was in a hospital, the Cummins people asked Rand to evaluate some design materials for the corporation.¹⁰⁰

Since 1952, Cummins had been using gold and black color combination logo that was enormously different from its previous trademark, with red and black color combination. The new modern and simplified trademark was a plus symbol with an eye-catching "CUMMINS" on it.¹⁰¹ In 1965, Rand proposed a new trademark to the company, not very much different from the previous one though. The proposed logo kept the main features of the previous one, including the plus sign, the colored vertical bar, and the black horizontal bar containing the word Cummins. However, Rand believed that the bold plus resembles religious and/or medical overtones, and that could be eliminated. Also, the vertical color bar should be more meaningful and distinctive. Finally, the lettering within the black bar looks "hemmed in."¹⁰²

Rand always used presentation booklets to serve the purpose of both explaining and validating his work to his clients. Of course, one of his biggest challenges was convincing the clients that his solution was the best one for their problem. The booklets were giving his clients a window into his mind; therefore, they could see the problem, and the solution, through Rand's eyes. In the case of Cummins Engine, Rand presented a structural transition from old to new trademark as well as an enlarged and reduced version in a booklet called Logo Presentation Book: Iron Cross Version, 1965. He explained that a trademark should serve more than an ornamental purpose and "It should also be utilitarian, a functional device, useful in a great variety of practical visual problems."¹⁰³ Rand would consider a trademark as a possible mean of pictorial and verbal

⁹⁹ Heller, *Paul Rand*, 186.

¹⁰⁰ Heller, *Paul Rand*, 182.

¹⁰¹ "Historical Timeline," *Cummins*, accessed February 2nd, 2020, <https://www.cummins.com/timeline>

¹⁰² Paul Rand, "Logo Presentation Book: Iron Cross Version," *Logos*, January 1965, <https://www.paulrand.design/work/Cummins.html>

¹⁰³ Paul Rand, "Logo Presentation Book: Iron Cross Version," *Logos*.

persuasion. For example, when it comes to advertising, not only should a logotype help an audience identify a corporation, but it should also “lend authority to a statement and help sell a product or service.”¹⁰⁴ His proposed new logo included all those characteristics in his mind. However, the iron crossed version logo had never used by Cummins.



Fig. 14, Cummins Engine Logo, 1952¹⁰⁵



Fig. 15, Paul Rand, Cummins Engine Logo, 1965¹⁰⁶

Rand developed a variety of designs for Cummins’ packaging and quarterly/annual reports. In 1973, the iconic “C” logo was first seen in the annual report and then officially adopted for use on products, facilities, and all printed materials in 1976.¹⁰⁷ After many years, the yellow color was replaced with what Rand called “Yale blue” to make a distinction with Caterpillar, the main Cummins’ competitor. The new logo displayed a solid letter “C,” which resembled a horseshoe. The “C” was positioned inside a square shape. Over the white space of the letter, the name of the company was written in smaller letters.

¹⁰⁴ Paul Rand, “Logo Presentation Book: Iron Cross Version,” *Logos*.

¹⁰⁵ “Historical Timeline,” *Cummins*.

¹⁰⁶ Paul Rand, “Logo Presentation Book: Iron Cross Version,” *Logos*.

¹⁰⁷ “Historical Timeline,” *Cummins*.



Fig. 16, Paul Rand, Cummins mechanical artwork, c. 1970s,
7 ½ x 6 ¼ in, Paper, UMMA¹⁰⁸



Fig. 17, Paul Rand, Cummins Engine Logo, 1976¹⁰⁹

Rand remained at Cummins as a design consultant for 35 years. Over the years, he developed a memorable identity through the logo, annual report, and other images. After Rand's passing away, The Cummins Engine company had donated funds to Yale University in support of a Paul Rand Lectureship in the School of Art to inspire future generations of designers to display in their work the commitment to quality and vision that Paul Rand manifested in his own.¹¹⁰

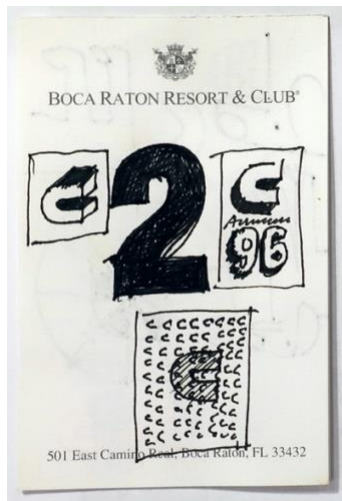


Fig. 18, Paul Rand, Cummins' annual report sketch, 1996,
4 ½ x 2 ¾ in, Ink on paper, UMMA¹¹¹



Fig. 19, Paul Rand, Cummins' annual report, 1986,
11 x 8 in, Print on paper, UMMA¹¹²

¹⁰⁸ Photo is taken by the author, October 9th, 2020.

¹⁰⁹ "Historical Timeline," *Cummins*.

¹¹⁰ "Cummins Engine Funds Lectureship Memory of Paul Rand," *YaleNews*, May 14, 1997, <https://news.yale.edu/1997/05/14/cummins-engine-funds-lectureship-memory-paul-rand>

¹¹¹ Photo is taken by the author, October 9th, 2020.

¹¹² Photo is taken by the author, October 9th, 2020.

NeXT

After resigning from Apple in 1986, Steve Jobs approached Paul Rand to design a logo for his newly formed mysterious company, Next educational computer. After obtaining special dispensation from IBM to have Rand as a graphic designer, Jobs gave him limited information about what he was really looking for. At the time, the only thing Rand knew was that the Next computer was a black cube.¹¹³ Rand was asked to invent a meaningful logo that not only expresses traditional business issues but also depicts the future as well. Moving forward from his initial impressions of Jobs and utilizing the only structural information he had about the machine, Rand developed a proposal book for the logo, walked Steve Jobs through the step-by-step conceptual process to the final, logical outcome.¹¹⁴

In the Next booklet, Rand investigated and compared different typefaces and connotations for each. “One reason for looking at a number of possible typefaces is to satisfy one’s curiosity,” Rand said.¹¹⁵ In addition, the relationships and implications of different letter combinations should be studied closely.¹¹⁶ As an ordinary word, it would seem difficult to defamiliarize the word “Next” from its own common meanings and make it to stand out. Also, Rand demonstrated that the letters “NEXT,” when set in all capitals, can sometimes be confused with EXIT, possibly because EXT grouping is very dominant.¹¹⁷ After exploring various combinations of capitalization, Rand finally recommended “NeXT” as the new logo. This made “e” the focal point by contrasting its circular shape with the straight lines of the capital letters. Also, the letter “e” could stand for words with positive meanings, such as excellent, expertise, exceptional, and excitement.¹¹⁸

¹¹³ Steven Heller, “Paul Rand + Steve Jobs,” *PRINT Magazine*, October 11, 2011, <https://www.printmag.com/featured/paul-rand-steve-jobs/>

¹¹⁴ Heller, *Paul Rand*, 194.

¹¹⁵ Paul Rand, “Next Computer Logo Presentation Booklet,” *Logos*, Spring 1986, <https://www.paulrand.design/work/NeXT-Computers.html>

¹¹⁶ Heller, *Paul Rand*, 195.

¹¹⁷ Heller, *Paul Rand*, 195.

¹¹⁸ Heller, *Paul Rand*, 196.



Fig. 20, Paul Rand, NeXT Computer Logo Presentation Booklet (inside),
1986, 12 x 8 ½ in, UMMA¹¹⁹

In the proposal booklet, Rand clarified that ideally, a logo should speak for the business it symbolizes. However, this is rarely possible or even necessary. For instance, there is nothing that implies computers in the case of IBM's striped logo. But now, a viewer reads into it because stripes are associated with the initials of a great computer company.¹²⁰ For the NeXT, the letter "e" is the mnemonic factor. Rand then discussed the necessity of a "meaningful device" that could reinforce the memorability of the company's name. He employed a black cube, in which a computer housed, to make a distinctive visual impact and memorability.



Fig. 21, Paul Rand, NeXT mechanical artwork, 1985 or 6, 10 x 6 in, Paper, UMMA¹²¹

¹¹⁹ Photos are taken by the author, October 9th, 2020

¹²⁰ Paul Rand, "Next Computer Logo Presentation Booklet," *Logos*.

¹²¹ Photo is taken by the author, October 9th, 2020

To prevent any misreading at small size, Rand stacked the letters of “NeXT” on one another. He said, “people have become accustomed to this format with such familiar four-letter word combination as Love.”¹²² For the letters, he also chose the most intense color contrast possible, an unconventional combination of colors including red, yellow, pink, and green color palette. Careful use of vivid colors on a solid black ground for the letters could be appealing to a young target demographic as well. Poising at a 28-degree angle made it visually effective and eye catching in black and white use.¹²³



Fig. 22, Paul Rand, NeXT Computer Logo, 1986¹²⁴

¹²² Paul Rand, “Next Computer Logo Presentation Booklet,” *Logos*.

¹²³ Paul Rand, “Next Computer Logo Presentation Booklet,” *Logos*.

¹²⁴ Paul Rand, “Next Computer Logo Presentation Booklet,” *Logos*.

Ideology

Rand was a very well-known graphic designer over his lifetime. But he was also an author, teacher, and theorist of design, especially in his later years. As an author, Rand proffered a graphic design vocabulary based on a pure form that transformed advertising design in the 1940s. He codified his design philosophy in his 1947 text *Thoughts on Design*, which was a bible of modernism.¹²⁵

Thoughts on Design was the first in the field that specifically emphasized the combination of arts and advertising. In this book, Rand clarified the design process, challenged the perception that designers simply manipulate elements before happening upon a successful design. He advocated the practice of design as a thoughtful execution of an idea synthesized with intentional use of form. For Rand, “visual communication of any kind, whether persuasive or informative, from billboards to birth announcements, should be seen as the embodiment of form and function: the integration of the beautiful and the useful.”¹²⁶ Considering “design” as a process of problem-solving in Rand’s mind, he specified that any designer has to work with three types of materials to state and solve the problem. These materials include

- a) the given material: product, copy, slogan, logotype, format, media, production process;
- b) the formal material: space, contrast, proportion, harmony, rhythm, repetition, line, mass, shape, color, weight, volume, value, texture;
- c) the psychological material: visual perception and optical illusion problems, the spectators’ instincts, intuitions, and emotions as well as the designer’s own needs.¹²⁷

However, sometimes the materials seem insufficient, unclear, or uninteresting to the designer. In such cases, the designer’s task is to analyze and break down the materials into their simplest parts by asking “...how, why, when, and where.” Therefore, they are able to better and more clearly identify and state the problem that they are trying to solve.

In 1985, he published *Paul Rand: A Designer’s Art*, which included a revised version of his first book in addition to his sporadic articles that he wrote for various magazines over the years. In A

¹²⁵ Steven Heller, “Paul Rand: Graphic Impact,” *modern MAGAZINE*.

¹²⁶ Paul Rand, *Thoughts on Design*, 9.

¹²⁷ Paul Rand, *Thoughts on Design*, 12.

Designer's Art, every essay is about how to think of design, not what to design. He referred to the sixteenth-century art historian Georgios Vasari's definition of design as "the animating principle of all creative processes."¹²⁸ However, Rand suggested that words such as design, form, beauty, aesthetic, and so on are subjective and, they usually involve more than one meaning. The definition of the designer's role is similarly broad and imprecise. He then proposed that "graphic design is essentially about visual relationships – proving meaning to a mass of unrelated needs, ideas, words, and pictures," and it is the designer's task to make the right choices, fit this material together, and make it interesting and presentable.¹²⁹ Rand believed that a designer who generates something completely new is equal to a painter who does the same since both of them contribute to the history of arts.¹³⁰ He strongly opposed the idea of "art for art's sake." He frequently said that visual communication must be a combination of beautiful and useful. In *A Designer's Art*, Rand referred to various groups such as Russian Constructivists that started in the 1920s to reunite the formal and practical for mass consumption purposes; and they proved that a "special point of view" is as vital as a "special skill in achieving distinguished works."¹³¹ He also said that Modernism in visual arts emphasis form, abstraction, pictorial relationships, and unconventional methods and materials. Therefore, our central focus on a design will be positioned on the total surface rather than anecdote or subject matter, and this has changed the label of "commercial art" to "graphic design."¹³²

Nine years later, in 1994, Rand published the second book of his trilogy, *Design, Form and Chaos*, that was an exploration of aesthetic and foundation of good design. The book was designed with a more classical sensibility, and the chapters were longer and more didactic. Rand started the book by a definition of "design," saying that "design is also commentary, opinion, point of view, and social responsibility."¹³³ In this book, Rand considered an old communication dilemma by asking about the priority of form or content, which is a repetition of the problem of medium and message. His conclusion restated earlier views, which, like McLuhan's, determined

¹²⁸ Paul Rand, *Paul Rand: A Designer's Art*, (New Haven: Yale University Press, 1985), xi.

¹²⁹ Paul Rand, *Paul Rand: A Designer's Art*, xiii.

¹³⁰ Paul Rand, *Paul Rand: A Designer's Art*, xiii.

¹³¹ Paul Rand, *Paul Rand: A Designer's Art*, xiv.

¹³² Paul Rand, *Paul Rand: A Designer's Art*, xiii.

¹³³ Richard Tino, "Design and Meaning -- Design, Form and Chaos by Paul Rand," *Communication Quarterly* 42, no. 2 (Spring, 1994): 207.

that media are often their own message. He believed that in good design, form supersedes but must not overpower the content. If it does the latter, “information goes astray.”¹³⁴ *Design, Form and Chaos* was acknowledged by Victor Margolin in the *New York Times Book Review*.

Margolin called Rand one of the great pioneers in modern design. He also underlined Rand’s strong attention to “intuition” and “formal order” as determinants of good design, while the uncultivated public has been conditioned to accept the opposite, which means “bad design.”¹³⁵ However, Margolin dismissed Rand’s pessimistic tone of his criticism by saying, “he shows little tolerance for deviations from his own beliefs,” and observed it as a disservice to his legacy.¹³⁶

The last book of his trilogy, *From Lascaux to Brooklyn*, was published in 1996. For many, this book had nothing new compared to the previous books of Rand. Paul Shepherd, a post-modern British architect, wrote at the *New York Times Book Review* that “I don’t think this book is going to help people think more clearly than they do already.”¹³⁷ The book would probably have been admired as an enlightening scholarship if this had been the first, instead of the last one of Rand’s trilogy.¹³⁸

For Rand, everything was design.¹³⁹ In 1995, Rand was invited to Arizona State University and had some casual chats with faculty members and students on the subject of “design.” The transcriptions of Rand’s conversations were published in 2008: *Paul Rand: Conversations with Students*. According to Rand, most people think of “design” as merely “decorating.” However, the concept of design is a very complicated subject. While there is no unified definition of “design,” Rand defined it as “relationships between form and content.” Indeed, dictionaries have defined notions such as “design” or “aesthetics.” However, they never lead a reader somewhere or generate something.¹⁴⁰ Designing is a process that starts from complexity to simplicity, and the complex parts are problems that a designer must solve. Designers always start off with

¹³⁴ Richard Tino, “Design and Meaning -- Design, Form and Chaos by Paul Rand,”

¹³⁵ Victor Margolin, “More than Meets the Eye: DESIGN, FORM, AND CHAOS by Paul Rand, Illustrated, 218 pp, New Haven: Yale University Press. \$45,” *New York Times Book Review*, May 02, 1993.

¹³⁶ Victor Margolin, “More than Meets the Eye: DESIGN, FORM, AND CHAOS by Paul Rand.

¹³⁷ Paul Shephard, “Grand Designs: Paul Rand Looks Back on His Career in Graphic Art while Deploing Current Trends. FROM LASCAUX TO BROOKLYN by Paul Rand. Illustrated. 187 pp. New Haven: Yale University Press. \$50,” *New York Times Book Review*, Mar 24, 1996.

¹³⁸ Heller, *Paul Rand*, 222.

¹³⁹ Michael Kroeger and Paul Rand. *Paul Rand: Conversations with Students*, (New York: Princeton Architectural Press, 2012), 25.

¹⁴⁰ Michael Kroeger and Paul Rand. *Paul Rand: Conversations with Students*, 29-31.

complicated things, but in the end, they must come up with a simple product. And that is a very difficult process.¹⁴¹ He also said that art as a whole was a part of everyday life. However, museums have separated it from normal experience. Therefore, art is isolated from where it should be. Art should be bedrooms, kitchens, or everywhere rather than being isolated in museums.¹⁴²

In November 1996, a few days before he passed away, Rand was invited to speak at the Media Lab at Massachusetts Institute of Technology. In that session, Rand defined the practice of design as a “method of putting form and content together.”¹⁴³ However, he again emphasized that “design” can have several definitions, just like art. He also said design could be “art” or “aesthetics,” and there is no difference between a designer and an artist because they both work with form and content.¹⁴⁴ In his opinion, the fundamental skill for being a designer is talent, which is something intuitive, and you cannot be taught “intuition.”¹⁴⁵ He separated good design from bad design, saying, “a bad design is irrelevant. It is superficial, pretentious, basically like all the stuff you see out there today.”¹⁴⁶ Finally, as an answer to a question that asked about “Rand’s secret” in his works, he said, “keeping it simple.”¹⁴⁷

¹⁴¹ Michael Kroeger and Paul Rand. Paul Rand: *Conversations with Students*, 43.

¹⁴² Michael Kroeger and Paul Rand. Paul Rand: *Conversations with Students*, 21.

¹⁴³ Paul Rand, interview by John Maeda at MIT Media Laboratory, November 14, 1996, accessed March 10, 2020, <https://www.paulrand.design/life/videos/1996-MIT.html>

¹⁴⁴ Paul Rand, interview by John Maeda at MIT Media Laboratory.

¹⁴⁵ Paul Rand, interview by John Maeda at MIT Media Laboratory.

¹⁴⁶ Paul Rand, interview by John Maeda at MIT Media Laboratory.

¹⁴⁷ Paul Rand, interview by John Maeda at MIT Media Laboratory.

Chapter 2
Archives

A Brief History of Archives

The Society of American Archivists defines “archive” as a way to preserve historical materials and to make them accessible for use.¹⁴⁸ According to Purdue University’s definition, the purpose of preserving rare materials such as correspondences, diaries, and photos is their long-term value for research.¹⁴⁹ The term “archive” comes from arché, the Greek word for beginning, and archeion is a town hall or government office.¹⁵⁰ In the Hellenistic period, the word arché was not directly used to refer to the “preservation of written words.” However, it was used in that manner by Josephus and later by Eusebius in ancient Greece. By the end of the fourth century, Archivum referred to a place where public records were preserved for public administration purposes.¹⁵¹

Previous research indicated that preservation of records was common in old civilizations. Clay tablets from 3000 BC found in the Near East were preserved for public administration.¹⁵² In Athens, constitutional documents were stored at the town hall and the Temple of Kybele. In Rome, records such as senate resolutions, state payment demands, and census records were kept in the Temple of Saturn until 78 BC, and after that, in the “Tabularium.” In the Middle Ages, archival tablets were replaced by papyrus rolls. In AD 538, all cities were required to preserve commentarii and gesta municipalia, to facilitate jurisdiction in the Archeion or Archivum.¹⁵³

In the twelfth century, record keeping was re-introduced in northern Italy by the Papal Curia. Notary registers collected by the papal may have had an influence on the creation of royal archives in Aix-la-Chapelle under Charlemagne.¹⁵⁴ The impact of Persian-Arabian legal practice under Norman rule in Sicily could still be felt in France and England in the twelfth century. Unlike ancient times, archives developed in the medieval ages did not serve the public interest. However, it helped secure legal positions of individual institutions and groups such as

¹⁴⁸ Laura Schmidt, “Using Archives: A Guide to Effective Research,” *Society of American Archivists*, accessed May 10th, 2020, <https://www2.archivists.org/book/export/html/14460>

¹⁴⁹ “Primary Sources in Archives & Special Collections: What is an Archive?,” *Libraries and School of Information Studies at Purdue University*, accessed May 10th, 2020, <http://guides.lib.purdue.edu/c.php?g=352889&p=2378056>

¹⁵⁰ O. Dascher, “Archives and Historical Databases,” in *International Encyclopedia of the Social and Behavioral Science*, ed. P. B. Baltes and N. J. Smelser (Amsterdam, Netherlands: Elsevier, 2001), 643.

¹⁵¹ Dascher, “Archives and Historical Databases,” 643.

¹⁵² Dascher, “Archives and Historical Databases,” 643.

¹⁵³ Dascher, “Archives and Historical Databases,” 643.

¹⁵⁴ Dascher, “Archives and Historical Databases,” 643.

church and monastic repositories, municipal archives, and archives of the nobility. During the medieval period, the refinement of paper transformed administrations. From the fourteenth to the sixteenth centuries, records, bills, and so forth became an administrative memory; older archives were re-arranged.¹⁵⁵

Today, what we associate with archive roots back to the French Revolution. The French Revolution was a critical point in the history of archives. At this time, institutions dedicated to preserving histories, such as the National Archives in Paris, were founded, and archives were located in central locations. This change provided public access and facilitated historical research besides administrative use. In April 1841, “the principle of provenance” or the *respect des fonds* was codified and introduced to departmental archives.¹⁵⁶ The principle of provenance dictates that records of different origins (provenance) be kept separate to preserve their context.¹⁵⁷

In the middle of the nineteenth century, the emergence of national archives integrated the history of nations and became foundations of national identity.¹⁵⁸ In 1861, Denmark grasped and executed the principle of provenance in ministerial archives. In 1881, Prussia in Germany approved the principle of provenance and enforced every government board to keep records in its own repository. After introducing the principle of provenance in the Netherlands in 1897, three Dutch archivists described the principle of provenance in their handbook of archives. Their book achieved international recognition and was translated into different languages. In Brussels’ conference in 1910, archivists agreed on the principle of provenance as fundamental for their profession. The principle of provenance had been accepted by Denmark in 1903 and by Sweden and the United States in 1909. Since the mid-nineteenth century, archives gradually developed and became the source of shared historical memory and national identity.¹⁵⁹

¹⁵⁵ Dascher, “Archives and Historical Databases, 643.

¹⁵⁶ Dascher, “Archives and Historical Databases, 643-644.

¹⁵⁷ “Provenance,” *The Society of American Archivists*, accessed November 22nd, 2020, <https://dictionary.archivists.org/entry/provenance.html>

¹⁵⁸ Elizabeth, Yale, “The History of Archives: The State of the Discipline,” *Book History* 18, no. 1 (2015):341.

¹⁵⁹ Dascher, “Archives and Historical Databases, 644-645.

Archives in Our Age

Despite some similarities, ancient's archives were different from what we call archives. However, the quantity, importance, and use of records were increasing since the antiquity. Today, archives and libraries are very close. Archives could exist independently, or they could be a department within a library or may have a library in itself. Archives and libraries both contain collections of books and/or other materials that are organized and accessible to the public. However, the types of materials in archives differ from libraries. Archives can hold published and unpublished materials in any format, such as manuscripts, photographs, film/sound materials, artifacts, and digital versions of all these resources. Moreover, archives are usually very unique, rare, and specific. Sometimes the materials are the only ones of their kind, or very few of them exist in the world.¹⁶⁰ Unlike libraries, items checked out from an archive would usually be irreplaceable.

The Society of American Archivists has characterized and described various archives based on the materials they collect.¹⁶¹ These categories contain

- College and university archives that preserve items associated with the academic institution. These archives serve their parent institution, students, and alumni. Such archives may include a “special collection” division.
- Corporate archives that exist within a company and serve staff members. The primary purpose of these archives is to manage and preserve the records of the business.
- Government archives that collect materials at local, state, and national government levels.
- Historical societies that are usually focused on state or community level records aim to preserve and promote the history of a region, historical period, nongovernment organizations, and so on.
- Museums that share the same purpose of archives in preserving materials. But the main focus is on exhibiting those items. Also, museums tend to collect artifacts and artworks rather than books and paper. Museums may contain libraries or archives within them.
- Religious archives that associate with traditions or institutions of a major faith.

¹⁶⁰ Schmidt, “Using Archives: A Guide to Effective Research.”

¹⁶¹ Schmidt, “Using Archives: A Guide to Effective Research.”

- Special collections that contain materials from individuals, families, and organizations with substantial historical value. Special collections may have a broad range of items such as medicine, law, fine art, and literature. They are sometimes part of a library that keeps the rarest materials or most valuable items.¹⁶²

Special collections are held by all types of organizations such as universities, schools, museums, public and national libraries, hospitals, and so on. They may also include both paper or non-paper materials.¹⁶³ The term “special collection” may refer to the collections, staff who work with them, the space they occupy, and the administrative department that manages the collection. Also, special collections could be defined as printed items such as rare books, letters, and ephemera, which have traditionally been already categorized as collections or kept apart from central holdings. Special collections include things that were originally at some time, current stock, and which have become special because of antiquity. Manuscripts, archives, papers, and other collections that have no easy means of being integrated with the general working collections or that involve unusual care are most often subsumed under the special collections heading.¹⁶⁴

In general, there are two main reasons why we call a collection “special.” First, that is because special collections need special care. It means that on many occasions, special collections are too old, delicate, rare and unique, or valuable. Therefore, they have to be stored in proper places rather than open shelves. Second, special collections have long-term value, and they have potential relevance to people outside the libraries or museums.¹⁶⁵ Special collections are “special” because they are being considered by an institution as materials that worth preserving for the benefit of the research community. Security and environment would be paramount in the project. Items in special collections often tend to be in better condition than ordinary circulating material by the very fact that they are protected, repaired, and used much less frequently.¹⁶⁶

¹⁶² Schmidt, “Using Archives: A Guide to Effective Research.”

¹⁶³ Alison Cullingford, *The Special Collection Handbook* (London, UK: Facet Publishing Abingdon, 2016), xiii.

¹⁶⁴ Neil Darbey and Helen Hayden, “Special Collections for Beginners: A Case Study of Special Collections at Waterford Institute of Technology Library Service,” *New Library World* 109, no. 5 (2008): 259.

¹⁶⁵ Cullingford, *The Special Collection Handbook*, xiii.

¹⁶⁶ Darbey and Hayden, “Special Collections for Beginners,” 259.

The Role of Archives, Special Collections, and Primary Sources in Teaching

Archives, special collections, and primary sources have a unique capacity in terms of teaching and learning. The utilization of objects and primary sources in education has been discussed in the literature since the mid-1980s. In an article named “Archives in the Classrooms,” Ken Osborne mentioned that the rise of “New History” in the 1960s and 1970s led to an increase in student-centered, activity-based use of historical documents and the need for archivists to act as educators.¹⁶⁷

Artifacts in collections and archival documents/materials could be part of primary or secondary sources in a library or a museum setting, and students at all levels could be benefited from it. First of all, students usually become fascinated with mysterious artifacts, old materials, and primary sources, and they try to discover the true identity of these items. Engaging students with artifacts and special collections improves student learning and increases their historical literacy. Moreover, learning through artifacts and primary sources helps students to develop skills such as critical thinking, analyzing and synthesizing evidence, and communicating the results. According to Hendrickson, “by being able to touch artifacts and think about who used them and how, and by contemplating the technologies, ideas, and assumptions of a given time, history is humanized for students.”¹⁶⁸ Helen Chatterjee, the deputy director of the museums at the University College of London, once said that using objects creates a unique opportunity for cross-disciplinary studies, and it provides inspiration for students in some fields, including art and design, architecture, philosophy, languages, history, and social sciences. Besides being a good source of inspiration, objects in collections can be employed in multiple ways to enhance and spread subject-specific knowledge. They also improve abilities such as teamwork and critical thinking, as well as written and oral communication skills.¹⁶⁹

According to the Guideline for Primary Source Literacy, using archives, collections, and primary sources provides knowledge and evidence of past humans’ activities. Students and researchers

¹⁶⁷ Ken Osborne, “Archives in the Classroom,” *Archivaria* 1, no. 23 (1986): 16-21.

¹⁶⁸ Hendrickson, Lois. "Teaching with Artifacts and Special Collections." *Bulletin of the History of Medicine* 90, no. 1 (Spring, 2016): 136.

¹⁶⁹ Helen Chatterjee, “Object-based Learning in Higher Education: The Pedagogical Power of Museums,” *University Museums and Collections Journal* 3, (2009): 180.

who work on primary sources gain a good understanding of the subject they are studying.¹⁷⁰ However, working with these types of sources could be challenging since the formats of sources may be unfamiliar. In such situations, one might develop and implement critical analysis to find out about their creators' intents and biases, the original contexts, preservation ways, and the possible gaps or absences that may exist in the material.¹⁷¹

Instructors and academic librarians have different methods of teaching through collections and archives. In addition to a one-shot instruction session, some faculty created and introduced credit-bearing courses in their curriculum. Also, internship and student assistantship in academic libraries, archives, and special collections have been defined as high-impact practices that increase student retention.¹⁷² Most teaching methods in this field are based on a theory that is called Constructivist Learning. Cooperstein and Kocevar-Weidinger outlined a constructive approach to academic library instruction, explained that learning begins with “a question, a case, or a problem.”¹⁷³ Maryellen Allen also supported this. By linking the theory to Piaget, Allen defined it as an approach in which “the learner takes an active role in the learning process while the instructor serves as more of a facilitator or guide.”¹⁷⁴ Subsets of Constructivism include but are not limited to active learning, inquiry-based learning, problem-based learning, and discovery learning.¹⁷⁵

Active learning is frequently referenced as a teaching strategy in the archival literature. This method amplifies student learning and engagement within limited class time.¹⁷⁶ True active learning involves an inductive process of inquiry and student activities that led to a clear understanding of key concepts. According to Hendrickson, interacting directly with artifacts and special collections materials in active learning situations is an effective strategy for students. A collaboration between academic instructors and curators to design proper activities is needed to

¹⁷⁰ “Guideline for Primary Source Literacy,” *The Association of American Archivists*, last modified July 5th, 2018, <https://www2.archivists.org/standards/guidelines-for-primary-source-literacy>

¹⁷¹ “Guideline for Primary Source Literacy,” *The Association of American Archivists*.

¹⁷² Judy L. Silvia, and Barbara McIntosh, “An Independent Study Course by an Academic Library Department: Teaching with the Gems of Special Collections.” *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 20, no. 2 (2019): 95.

¹⁷³ Susan E. Cooperstein and Elizabeth Kocevar-Weidinger, “Beyond Active Learning: A Constructivist Approach to Learning,” *Reference Services Review* 32, no. 2 (2004): 142.

¹⁷⁴ Maryellen Allen, “Promoting Critical Thinking Skills in Online Information Literacy Instruction Using a Constructivist Approach,” *College & Undergraduate Libraries* 15, no. 1–2 (2008): 30.

¹⁷⁵ Allen, “Promoting Critical Thinking Skills in Online Information Literacy Instruction Using a Constructivist Approach,” 31.

¹⁷⁶ Anne Bahde, Heather Smedberg, and Mattie Taormina, *Using Primary Sources: Hands-On Instructional Exercises* (Englewood: ABC-CLIO, LLC): xiv.

improve students' involvement and learning. The approach allows students to immerse themselves in a "material culture" experience and develop complex historical thinking.¹⁷⁷

Special collections have a central role in the intellectual life of students by supporting, improving, and cooperating in the education, research, and service activities of educational institutions. Special collections units in academic libraries pursue the mission of their parent's institutions by collecting, organizing, disseminating, and preserving unique materials and primary sources, making them accessible to faculty, students, and researchers. Academic libraries primarily support the research needs of their faculty and students. However, special collections departments serve a broader community such as external scholars and researchers and, act as ambassadors for their institutions.¹⁷⁸

Archives and Special Collections at the University of Michigan and the Museum of Art

The University of Michigan is home to exceptional academic libraries, historical archives, and museums. Over the last two hundred years, several research collections have been made at the university and served the university, faculties, students, and other scholars for basic and applied research, teaching, and academic purposes. The university's treasures are wide-ranging, from zoological and botanical collections with over sixteen million specimens to million-year-old fossils at the Museum of Paleontology. Also, archaeological collections assembled in the Kelsey Museum of Archaeology and the Museum of Anthropological Archaeology provide knowledge of the history and culture of human beings. The galleries of the Museum of Art present artworks spanning two millennia and four continents and the University Library provides access to over twelve million volumes of scripts, papyri, books, and folios. Few other North American university collections compare in size to the University of Michigan's collections.

In 1852, Henry P. Tappan became the university's first president of the University of Michigan and introduced new visions for the institution's mission, structure, and curriculum, such as the

¹⁷⁷ Hendrickson, "Teaching with Artifacts and Special Collections." 140.

¹⁷⁸ Valerie A. Harris and Ann C. Weller, "Use of Special Collections as an Opportunity for Outreach in the Academic Library," *Journal of Library Administration* 52, no. 3-4 (2012) 294.

development of teaching collections. As a result, the first collection of art objects was acquired for teaching purposes in 1855 by Henry Frieze, a professor of Latin. Frieze traveled to Europe for a year and returned with a collection of engravings, photographs, and, most spectacularly, plaster and terracotta copies of essential works from museums in Naples, the Vatican, and the Louvre that primarily was used for teaching liberal arts curriculum. The collection was the beginning of other acquisitions and would be called the Fine Art Collection for the next hundred years. The U.S. cultural landscape was transforming during the last four decades of the century, and it led to America's golden age of museums. The university's collecting activities positioned that at the forefront of this movement and a handful of other leaders in higher education such as Harvard and Yale. Historian Victor J. Danilov lists the University of Michigan, along with Dartmouth and Bowdoin College, as the first institutions in the nation to establish art collections.¹⁷⁹

By the beginning of the twentieth century, the university had acquired a significant collection of European and American art that put it ahead of rival collecting institutions such as Harvard and Princeton. Also, the public interest in the art collection was noteworthy. According to one of the Board of Regent's reports in 1908, the gallery had been visited by 13,341 visitors during the previous year. By moving into the middle of the twentieth century and with curatorial guidance from the art history department, the university's art collection became more established and moved toward an excellent university museum. Under the authority of a professional museum director in 1946, the collection resided in Alumni Memorial Hall and was officially named the University of Michigan Museum of Art (UMMA).¹⁸⁰

Jean Paul Slusser, a professor of drawing and painting in the College of Architecture and design, was the first director at UMMA from 1946 to 1956. He believed that a university museum of art "is primarily a device for the furtherance of teaching. Its function is to conserve and display the various artworks belonging to the institution, and to supplement them with showings of other material pertinent to the work pursued in the courses dealing with the theory, practice and history

¹⁷⁹ David Choberka, "Art and University Education in Transformation: Disciplinary Histories and the University of Michigan Museum of Art," in *Object Lessons and the Formation of Knowledge: The University of Michigan Museums, Libraries, and Collections 1817-2017*, ed. K. Barndt and Carla M. Sinopoli (Ann Arbor, MI: University of Michigan Press, 2017), 72-73.

¹⁸⁰ Choberka, "Art and University Education in Transformation," 77-79.

of the visual arts.”¹⁸¹ Slusser’s interest in the modernist movements led to collecting European and American modernist works on paper, such as German Expressionist works, graphic arts of the Parisian belle époque, incredible works by Goya, and a fine selection of Japanese woodblock prints. Also, during his tenure, UMMA’s Asian art collection grew significantly.¹⁸² In 1959 and under the directorship of the second director of UMMA, Charles H. Sawyer, the educational mission of the museum extended significantly. Sawyer formed a museum practice program; This new discipline focuses on training future museum professionals. Simultaneously, he acquired and developed collections of Indian art, Persian arts, and European works on paper.¹⁸³

From the 1970s through the end of the century, the humanities were transformed. In these years, new forms of media and expressions received more attention. Also, the development of gender and postcolonial studies increased the attention to the social and cultural construction of identity. During the years, UMMA continued to expand existing collections and add new areas, such as contemporary art, along with new societal trends. Consequently, the museum acquired significant collections in African art and photography, including contemporary American works through the 1970s. The new collections have had advantages to the interdisciplinary, comparative, and intersectional academic programs and helped students explore American culture, society, and all manner of representations of ethnicity, gender, age, class, and place. By the early 2000s, the faculty across the humanities and beyond were trained and prepared to engage with the art collection as a core teaching resource.¹⁸⁴

Under the directorship of Joseph Rosa (2010-2016), UMMA received several grants to expand undergraduate visiting sessions. With an over 400 percent increase in only three years, more than seven thousand students from all over the university visited the collections at UMMA.¹⁸⁵ Today, UMMA’s main role is to contribute to the academic mission of the University of Michigan. From the research and study uses of the extraordinary works of art in the collections to the teaching implications of all temporary exhibitions, the Museum plays an increasingly central role in the academic life of the University.¹⁸⁶ The encyclopedic collection that UMMA has accumulated

¹⁸¹ Choberka, “Art and University Education in Transformation,” 80.

¹⁸² Choberka, “Art and University Education in Transformation,” 80.

¹⁸³ Choberka, “Art and University Education in Transformation,” 81.

¹⁸⁴ Choberka, “Art and University Education in Transformation,” 81-82.

¹⁸⁵ Choberka, “Art and University Education in Transformation,” 83.

¹⁸⁶ “Mission and History,” *UMMA*, accessed October 1st, 2019, <https://www.umma.umich.edu/mission-and-history>

over the previous century and a half has become an almost limitless resource of visual culture for a diverse array of disciplines far beyond those that guided its assembly.

Chapter 3
Description of the Project and Methodology

Paul Rand's Artworks and Archival Materials at the University of Michigan Museum of Art

Paul Rand's works of art arrived at the University of Michigan Museum of Art (UMMA) in 2016. A friendship between Joseph Rosa, the previous museum director, and Franc Nunoo-Quarcoo, Professor of Design at Penny Stamps School of Art and Design, led to a donation by Nunoo-Quarcoo and his wife, Maria Phillips, to the museum. According to an interview with Jennifer Friess, Assistant Curator of Photography, one of the main reasons to accept this donation was director Rosa's broad interest in contemporary arts and design since his background was in design and architecture too. Because UMMA did not have a curator of contemporary art at the time, Friess was assigned to work on the donation during the first months of her job. Since then, some of the artworks were on display during two different exhibitions: "In Focus: Paul Rand" in 2017 and "Paul Rand: The Designer's Task" in 2018.

UMMA received Paul Rand's artworks, along with eight boxes containing 180 items considered as the "artist's archival materials" that refer to other works designed by Paul Rand. "The artist's archival materials" included presentation booklets, advertising magazines, catalogs, book covers, and his personal sketchbook. The items have never been added to UMMA's permanent collections; however, they had applicable values, and they could be a part of UMMA's Teaching Collection.

The idea of this project relies on the donated archival materials. As an art museum, UMMA actively develops its permanent collections by acquisitions, conservations, and stewardship of the arts. UMMA owns one off-site and three in-site storages that are almost full. All the object files, donors' information, and other legal documents are being kept in the museum as well. Although UMMA does not have any space dedicated to these types of donations, a considerable amount of such materials has been offered to the museum during the last years. Lack of space, staff, time, and above all, lack of any crystal-clear plan to process these materials led to the stacks of disorganized boxes placed in different rooms at the museum.

Friess believed that the donation of Rand's archival materials was unique. During our conversation, she indicated that while the design collections are part of our visual cultures, they are not often featured in art museums. Many museums do not have design collections at all, and it is often treated as ephemeral. Most of the time, designers are forgotten or pushed aside because their works are not "one of a kind works" like paintings and sculptures. Even "artwork" may not be the best word to use about the archival materials because they include book covers, magazines, or advertising materials. However, as a university museum, it did certainly make sense to the museum to accept and maintain this donation because the University of Michigan has one of the top-ranked art schools on campus: Penny W. Stamps School of Art and Design.¹⁸⁷

In a conversation with Professor Nunoo-Quarcoo, he strongly supported the idea of having a design collection at UMMA. He believed that as depositories of human history and culture, museums contain many forms of arts, and design is not an exception. Moreover, this particular collection has significant pedagogical value because "Paul Rand's design" is part of the world's history of art, and when something has value, it should be extended and become accessible to others.¹⁸⁸ He stated that by changing the role of museums as places that merely display arts to institutions that engage people and their communities, having a design collection will contribute to UMMA's educational programs and may engage the campus community. Nunoo-Quarcoo explained that design has the ability to convey complex information to everyone regardless of their language and culture. Design is like a connecting element and is beyond personal biases. For example, in UNICEF's logo, the picture of mother, child, and olive branches depict the main organization's activities and strategies, and it is understandable by people from all over the world. Similarly, Paul Rand's design at UMMA helps students to recognize and appreciate the art of design regardless of their backgrounds and its benefits to our surrounding world.¹⁸⁹

The following thesis project is along with UMMA's main mission, contributing to the academic needs of its parent institution, the University of Michigan. From the research and study uses of the extraordinary works of art in the collections, to the teaching implications of all temporary

¹⁸⁷ Jennifer Friess (Assistant Curator of Photography at UMMA), interview by the author, Sept 27, 2019.

¹⁸⁸ Franc Nunoo-Quarcoo (Designer, Writer, Curator, and Professor at Penny W. Stamps School of Art and Design, University of Michigan), interview by the author, Sept 18, 2020.

¹⁸⁹ Franc Nunoo-Quarcoo, interview by the author.

exhibitions, the museum plays an increasingly central role in the academic life of the University.¹⁹⁰ Rand had focused on designing logos and corporate identity during a large portion of his career life. He had written multiple articles to define the implication of such an identity. Interestingly, a significant amount of the UMMA's archival materials are Rand's presentation books for logos of IBM, Cummins Engine, Westinghouse, and NeXT. In the presentation books, Rand explained his original ideas and thought process to design the materials. By accepting, digitizing, and preserving Rand's artworks, UMMA aimed to provide accessibility and to benefit students in all majors, scholars, and the public, and to contribute to the academic mission of the University of Michigan.

Terminology: Special Collection or Museum Archival Materials?

Since the time at which the museum received the donation, there had not been a mutual agreement on how to refer to the items. In fact, UMMA had never received such materials before, and the items did not fit very well into existing permanent collections and classifications. For a long time, the boxes had been called with multiple names such as "Rand's archival materials," "Rand's personal items," "Rand's artifacts," "Rand's special collections," and so on. By continuing the project, it was essential to establish a consensus term. After initial research, the two best nominees were "museum archive" and "special collection."

Museum archives and museum collections share a common dedication and commitment to collection development, advocacy, interpretation, and engagement; they share more values and aspirations than their differences in practice.¹⁹¹ Although there are hundreds of resources that defined both terms, it has been difficult to find a single exclusive answer. After broad research and consultation with UMMA's officials, I finally realized that terms and definitions vary from place to place. Some prominent institutions and organizations such as The Society of American Archivists, National Archives, Metropolitan Museum of Arts, or Getty Foundation have defined and published their standard vocabularies. However, terms and definitions are usually determined by how the holding institution interacts with the material, what role the institution

¹⁹⁰ "Mission and History," *UMMA*, accessed October 1st, 2019, <https://www.umma.umich.edu/mission-and-history>

¹⁹¹ Charlotte Berry, "Editorial - Archives and museums," *Archives and Records* 39, no. 1 (2018): 1-3.

had in its collecting and organization, and whether the collection has an aesthetic note to its collection and use.¹⁹²

While I was conducting research on different types of archives in Chapter 2, it seemed that Paul Rand's materials would fit into both classifications: museum archives and special collection. According to the Society of American Archivists (SAA), "a museum's archives identifies, preserves and administers records of long-term and permanent administrative, legal, fiscal, and research value not in current use."¹⁹³ These records may vary in forms and content, and they could contain organizational records, collection records, and acquired materials. "Acquired materials" refer to anything such as papers of individuals and organizations that support the museum's mission and add value to the museum's collections and exhibition programs.¹⁹⁴ At the same time, the SAA has defined special collection as a subdivision of archives that contains rare materials from individuals, families, and organizations with substantial historical value and hold many different formats of materials. Also, special collections may contain a broad range of topics such as medicine, law, fine art, and literature. Special collections are sometimes part of a library that keeps the rarest materials or most valuable items.¹⁹⁵ Most special collections are donations or purchased acquisitions.¹⁹⁶ Since Paul Rand's materials meet almost both groups' criteria, it was necessary to evaluate the situation based on a third point of view: UMMA's internal policies and standards. The three most significant criteria in this regard are a) the level of curatorship, b) the aesthetic value of the collection, and c) how it will be used in the future.

Paul Rand's material was not a collection compiled by any institution, but instead was an already curated collection by the donor. Therefore, from an outside perspective, the non-creator curatorship of this collection indicated a special collection, but from UMMA's internal perspective, the non-internal curatorship indicated an archival collection. The next indicator was whether there was an aesthetic value to the material instead of or in addition to the information within. No one can argue that there was or there was no aesthetic value, but in comparison with

¹⁹² Katie Prichard, Associate Registrar at UMMA, e-mail message to author, October 20th, 2020.

¹⁹³ "Museum Archives Guideline," *The Society of American Archivists*, accessed October 20th, 2020, <https://www2.archivists.org/groups/museum-archives-section/museum-archives-guidelines>

¹⁹⁴ "Museum Archives Guideline," *The Society of American Archivists*.

¹⁹⁵ Schmidt, "Using Archives: A Guide to Effective Research."

¹⁹⁶ "Special Collection," *Dictionary of Archives Terminology*, accessed October 20th, 2020, <https://dictionary.archivists.org/entry/special-collection.html>

the rest of the UMMA collection, there was a greater percentage of information within the Rand collection than if Rand's collection were housed at an archival institution. From the UMMA's perspective, the ratio of aesthetic to information seemed archival, but from an archival perspective, the ratio of aesthetic to information indicated a special collection. A final point in the discussion was how the material would be used at UMMA. In conversation with the department of Collections and Exhibitions, I found out that the term "archive" was more established for them. Although in the end, the materials became part of the Teaching Collection, they were often called "archive" since the acquisition of the material. By keeping the term "archive," the museum continued to maintain consistency.¹⁹⁷

In conclusion, to an art museum, this collection was archival, and to a non-art museum institution, the collection was a special collection. Therefore, Rand's collection will be referred to as "Rand's archival materials" in the rest of the thesis.

Description of the Project

To make the collection usable and available to the public, I started to "process" it. Processing is an inclusive term encompassing all the work needed to make the collection accessible to all.¹⁹⁸ As it was mentioned before, Paul Rand's archival materials include 180 items in eight boxes. Considering the time limit, the high volume of the donated materials and, the recommendations of my faculty advisor, I decided to work on a portion of these items. Paul Rand has revolutionized the "corporation identity" by presenting modern and minimal logos to the design world. Therefore, I decided to focus on the items that associate with trademarks/logos, such as presentation books. This included any items that represented Rand's design for Cummins Engine, IBM, Westinghouse, and NeXT. As an art museum, UMMA's Collections and Exhibitions department has its own established collection management manual that includes standards and best practices to catalog and preserve works of art. However, since the museum had never received archival materials, there was no instruction that someone could follow and add them to the museum's collections. To understand what types of standards and best practices

¹⁹⁷ Katie Prichard, e-mail message to author.

¹⁹⁸ Michael J. Fox et al., *Introduction to Archival Organization and Description* (Los Angeles: Getty Information Institute, 1998), 34.

would be more suitable for the archival materials, I reviewed a couple of manuals and standards in both fields and had a series of informative meetings with UMMA's Associate Registrar. Consequently, the methodology in Chapter 3, has been developed based on the following resources, not limited to, Archivists' Toolkit by the Society of American Archivists, and UMMA's Collections Management Data Standard.



Fig. 23, Paul Rand's archival materials before getting organized at UMMA.

Major Steps of the Project

1. Gathering and analyzing information about the collection.
2. Organizing and arrangement
3. Creating documentation strategy, descriptions, catalog records, and housing.
4. Creating finding aids, making the materials accessible through the Collective Access database (CA), and making the materials public through the Exchange.
5. Creating a guide-sheet that can be used for future references by the museum staff and interns.

Gathering and Analyzing Information

Archival materials are frequently acquired disorganized with detailed documentation of their origins, internal structure, subject matter, and historical significance. From the beginning, a collection specialist is responsible to physically organize the materials and assemble documentation necessary to create appropriate finding aids. S/he must carefully study the contents of the collection and gather information about the materials, analyze it, and apply it to their organization and description. Gathering information has three main steps, including

- a. Reviewing the information in existing records such as donor agreements, transfer forms, records retention schedules, and disposal authorizations.
- b. Conducting research in reference sources.
- c. Studying the contents of the collection.¹⁹⁹

By reaching out to the UMMA's Assistant Registrar, Katie Prichard, I was informed that there is not much information about the archival materials in their record except the identity of the donors and the date of the donation. Then, I carefully studied the content of the materials, and I did comprehensive research on Paul Rand's life, ideology, and his works of art. Specifically, I concentrated on his famous logos (IBM, Westinghouse, Cummins, and NeXT) that shaped Chapter 1 of this thesis. Finally, I interviewed one of the donors, Professor Nunoo-Quarcoo, and he kindly answered my question about the materials and guided me through my way.

Organizing and Arrangement

The task of physically putting materials into a particular order involves two closely related activities, organizing and arranging. Archivists and collection specialists generally refer to organizing as the activity of dividing the collection into distinct units, such as series and subseries. Arrangement refers to the filing pattern, such as alphabetical or chronological order. As an archivist examines the collection, s/he gathers information about its structure. At the same

¹⁹⁹ Michael J. Fox et al., *Introduction to Archival Organization and Description*, 34-35.

time, s/he analyzes the content of the collection, which may in turn inform the final organizing and arrangement.

To begin this step, I placed the items on a secure table located in the Object Study Room and started the examination. Rand's archival materials had arrived at the museum in eight archival black boxes, without any particular pattern such as alphabetical or chronological order. After a preliminary investigation, it seemed to me that each item was put into each box because of its size. Then, I started to make a precise inventory of all the items. The initial inventory included core information, or collection background notes -as some archivists called- such as title, types of work, the creator of the item, why s/he did so, and how the item came to be in our museum/archive.²⁰⁰ Also, I assigned a temporary collection number to each item and took high quality photographs. The inventory covered the information of 180 items that are listed in a Google spreadsheet. The link of the spreadsheet is shared with the museum's Collection and Exhibition department and my faculty advisor. Likewise, I edited the photographs with Adobe Photoshop and uploaded them on Google Drive and shared the link with the same group.

Documentation Strategy, Creating Catalogs, and Housing

“Documentation Strategy” clarifies how much information do I really need to record about each item, and what can be researched later and/or by someone else? Then, it turns to the most challenging part of the project, which is writing descriptions in the forms of catalog record and inventory. At this point, I picked 66 items to work further on them. To begin, I categorized them based on the four main logotypes: Cummins Engine, IBM, Westinghouse, and NeXT.

During the initial examination, I looked through the materials and made an inventory. In this step, I investigated carefully to prevent damage to the items. For example, I removed all rubber bands and paper clips from the items and placed them on white acid-free paper folders to separate them from the rest of the materials. Then, I created a second spreadsheet with more details. This section includes information about full and alternative titles, how the item relates to

²⁰⁰ David W. Carmicheal, *Organizing Archival Records: A Practical Method of Arrangement and Description for Small Archives* (Lanham, MD: AltaMira Press, 2012), 28.

Rand, collection area, classification or object type, date range, medium and support, dimensions, and short descriptions about each item (Appendix A).

After compiling all the information needed to create digital catalogs, the items needed to be returned to a secure place. I had four options to locate the collection: object file’s cabinets in Alumni Memorial Hall’s storage, Frankel Family Wing’s storage, UMMA’s off-site storage in the North Campus, and cabinets in the Paper Study Room. Each of these options had advantages and disadvantages. Therefore, to find out the best choice, I compared each location based on the three criteria, a) environment control (temperature, lighting, etc.), b) accessibility, and c) space.

	Environment control	Accessibility	Space
Alumni Memorial Hall’s storage (AMH)	Excellent	Excellent	Full
Frankel Family Wing’s storage (FFW)	Excellent	Excellent	Almost full
Off-site storage in the North Campus	Excellent	Difficult in short notice	Has enough space
Paper Study Room’s cabinets	Not good	Good	Has enough space

Table 1. Comparison of different types of UMMA’s storages.

After consideration, Frankel Family Wing’s storage (FFW) was chosen as the permanent place to locate Rand’s archival materials. For security reasons, photography in the storage is prohibited, and I am not able to provide more details and photos about the final location. Currently, the archive is ready to use and completely accessible for in-person visits.

Accessibility through the Collective Access (CA) and the Exchange

UMMA is currently using the Collective Access as the main internal collection management software. The Collective Access, a web-based, free, and open-source system, offers many features to archivists who need a low-cost way to manage and offer online access to their

collections. The Collective Access provides secure user interfaces for data entry and editing, filtered and faceted searching, file management and upload, and general system administration. In terms of external use and public accessibility, UMMA has established an online platform called the Exchange, which is a platform where users can create, remix and share materials from their personal computers and across the web with materials from the UMMA's collections. This platform has a search toolbar that allows the public to look for a specific artwork, see high-resolution pictures, and read the information. Also, it allows users to create presentations, slideshows and working groups of artwork, media, and text that can be shared with fellow students, colleagues, or shared as a public website.

After creating basic catalogs for 66 items in Google Sheets and transferring them to the Collective Access, the department of Collections and Exhibitions approved 11 records out of the 66 as a sample of the outcome of this project. The records and their details are now visible in the Exchange at the time of writing this thesis. There are several reasons that why only a portion of the archive is accessible online; but the most important one is that the museum staff are still dealing with COVID-related consequences and they are behind of some of the main UMMA's programs. Therefore, there was not enough time for them to review all the records at the time of writing this thesis. However, the rest of the records are ready to be uploaded as soon as all the barriers clear up. In Chapter 4, I provided detailed information plus instruction to create basic catalogs, build the Collective Access records, and the way it works in the Exchange. Also, Appendix B displays how the records look like in the internal database.

Chapter 4
Conclusion and Recommendations

Conclusion

I believe by completing this project, I achieved all my desired goals. First of all, as an art administrator, I offered an applicable solution to UMMA's problem regarding Paul Rand's archival materials. Then, I developed a methodology and executed the plan despite many challenges including COVID-19 and retractions on the work environment. By conducting research on the content of the archive, I provided curatorial materials that will be useful for future exhibitions; and by cataloging, digitizing and locating the materials in a secure place, I preserved the collection from deterioration. Finally, I created a simple instruction for future interns, volunteers, or anyone from the Collections and Exhibitions department who may want to continue Paul Rand's archival materials project or similar works.

Rand's archive is the first of its kind at UMMA and I believe the archive will benefit the UM community and contribute to the academic missions of the museum and the University of Michigan. As it was mentioned on Chapter 2, archives, collections, and primary sources have a unique capacity in terms of teaching and learning. These types of materials provide a window into the past. Learning through these materials assists students in developing skills such as critical thinking, analyzing and synthesizing evidence, and communicating the results. Also, they help learners relate in a personal way to events of the past and promote a deeper understanding of the context and events that happened at the time. Paul Rand's archive at UMMA works the same. The archive is a valuable source to teach the principle of modern design as well as the history of art and visual communications. The archive helps learners and scholars to see the modern art and events of the time through Paul Rand's eyes, and it supplies a vital complementary narrative to the works of art in the collections. Since the archive is a part of the Teaching Collection at UMMA, students will be able to observe and even touch the materials. This allows them to become engaged with materials and the "active learning process."

This project's process was a positive experience for the museum, and paved the way for any upcoming archival materials that might be worth keeping. The following are recommendations to process and catalog the rest of the items in Rand's collection as well as any other archival

materials that the museum may receive in the future. The recommendations are based on my research and personal experiences.

The Collective Access

As mentioned in Chapter 3, the Collective Access is UMMA’s internal collection management tool and database that is used by the museum’s staff, interns, and student workers. The software is designed for museums, archives, special collections, libraries, and non-profits, and it is highly flexible and easily customized. In addition to the curatorial and registration data, Collective Access stores information about locations and value of the objects. This information is highly confidential. Therefore, the level of accessibility to an object’s information is not the same for everyone who works at the museum. For instance, when I was working as an art handler, I did not have access to the objects’ locations, but at the same time, an intern who would work in the same department only had access to the basic and curatorial information. The information about an object’s value, insurance, etc., is only visible to the Development department.

In general, the Associate Registrar is responsible for creating records in the Collective Access. After the record is created, one can fill out the “containers” with proper information. The three most important/required sections to fill out are the Basic Info, Relationships, and Media. The two latter ones include information about donors and photos of the cataloged items. The sections are highlighted in Figure 24.

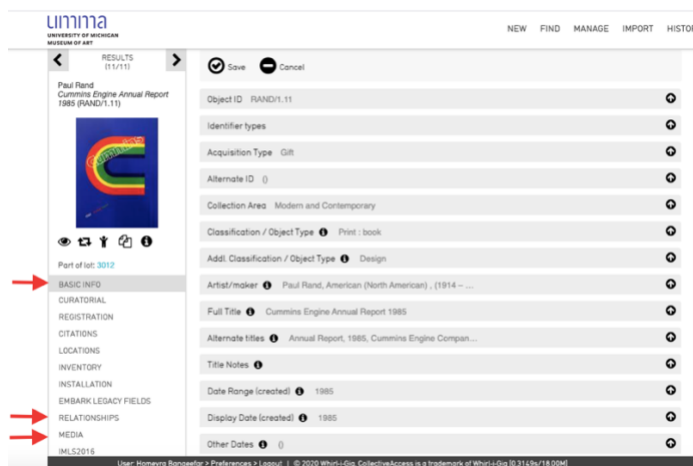


Fig. 24, Sample of a record in the Collective Access, Screenshot.

Basic Info, Core Data, and Cataloging Requirement

Before creating a record in the Collective Access and entering information about an object, a basic catalog must be created. The basic catalog includes core data about an object. In the Collective Access, “Basic Info” serves the same purpose. To create a basic catalog for any type of collection artifact or archival material, one must first create a catalog worksheet, that is an essential element in the cataloging process, to record and track the core data. Core data identifies any kind of information about the object which is required to be recorded in the Collective Access. This information includes:

- Artist/Maker’s Name
- Full Title
- Date Range
- Classification/Object Type
- Materials, Medium, and Support
- Dimensions
- Physical Description

In this project, I have created a catalog worksheet in Google Sheets (Appendix A). Google Sheets is flexible, user-friendly, accessible, and secure. In addition to the core data, the Collective Access has several other boxes to be filled in. An intern or student worker is not allowed to fill out all the containers because of the confidentiality of the information.

Uthmaniyah
UNIVERSITY OF MISSOURI
MUSEUM OF ART

step 1

Artist/Maker: Paul Rand - 1914 - 1996
IBM

Full Title: The IBM Logo

Description: IBM Logo Presentation Book

Display Date (created): March, 1990

Date Range (created): 1990

Period: Present

Classification: Bound Workbook

Object Type:

Object ID: RAND.1
Teaching Collection

Alt. ID:

Col. Area: Modern and Contemporary

Materials: Medium & Support: paper
Medium Elements: Support Elements
paper

Dimensions:

Markings/Inscriptions: There is some insecurity about what makes a mark or inscription with these works, HOWEVER, a signature IS a mark/inscription

Physical Description: Presentation book consisting of thirty-seven pages depicting various IBM logos. The book cover is black with five white parallel lines on the center, right side of the book, intersecting with the edge at an angle.

Subject Matter:

Style/Group/Movement:

Object Places: Only record Object Places if it is VERY clearly presented in the material

Keywords:

Credit Lines: Katie Prichard will record all credit lines

Lot / Donor / Source Details: Paul Rand Archival Collection 2016

Fig 25, Sample of core data/basic info in the Collective Access, Screenshot.

Temporary ID	Full Title	Alternate Title	Rand's Contribution	Associated with	Box #	Identifier	Acquisition Type	Collection Area	Classification/Object Type	Date Range	Medium and Support	Dimensions
RAND/1.35	Cummins Quarterly Report 1995 - Third Quarter	N/A	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Brochure	1995	paper	closed 9x3.75 - open
RAND/1.36	Presentation to Security Analyst, 1989	James A. Henderson, President, Cummins Engine Company, Inc	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	Feb 1989	paper	closed 8.5x3.5 - open
RAND/1.37	Cummins Engine Annual Report 1978	Annual Report, 1978, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1978	paper	closed: 11x8 - open
RAND/2.17	Cummins Engine Annual Report cover sketches	N/A	Original sketch by PR	Cummins Engine	2	Teaching Collection	Gift	Modern and Contemporary	Sketch paper	1996?	paper	4.5x2.75
RAND/2.27	Cummins Engine logo mechanical artwork	N/A	Original logo draft by PR	Cummins Engine	2	Teaching Collection	Gift	Modern and Contemporary	paper	?	paper	7.5x6.25
RAND/5.8	A Look at Architecture Columbus Indiana/Cummins	N/A	Cover design	Cummins Engine	5	Teaching Collection	Gift	Modern and Contemporary	Booklet	1974	paper	closed 11x8
RAND/5.9	Architectural Tour Map Columbus Indiana/Cummins	Architectural Tour Map	Typography and design	Cummins Engine	5	Teaching Collection	Gift	Modern and Contemporary	Brochure	?	paper	closed 9x3.5 - open
RAND/6.6	Cummins Logo Presentation Book	A proposed logotype/trademark	Proposal	Cummins Engine	6	Teaching Collection	Gift	Modern and Contemporary	Booklet	1965	paper	closed 12x11 - open
RAND/2.4	IBM Poster Mechanical Artwork (black background)	N/A	Mechanical artwork designed by PR	IBM	2	Teaching Collection	Gift	Modern and Contemporary	Thick paper	?	paper	overall 10.25x8 - w margin 9x6
RAND/2.15	The Graphic Art of Paul Rand IBM 1970 Exhibition (2 copies)	N/A	Cover design	IBM	2	Teaching Collection	Gift	Modern and Contemporary	Bochure	1970	paper	closed 9.25x6.25 - 12.5x9.25
RAND/2.25	IBM Pavilion New York World's Fair 1964-65	N/A	Cover design	IBM	2	Teaching Collection	Gift	Modern and Contemporary	Booklet	1964-1965	paper	closed 8.5x8 - 17x7.5x75 - without margin 5.5x5.5
RAND/2.26	IBM OS/2 slicks (2 copies)	N/A	designs	IBM	2	Teaching Collection	Gift	Modern and Contemporary	2D	1987	paper	
RAND/3.1	IBM Corporation headquarter lobby, B&W photograph	N/A	?	IBM	3	Teaching Collection	Gift	Modern and Contemporary	Photograph	?	photograph	13.25x9.25
RAND/3.2	IBM Graphic Design Guide binder 6/85 (Paul Rand's personal copy)	Graphic Design Guide, IBM Internal Use Only	Everything is done by PR	IBM	3	Teaching Collection	Gift	Modern and Contemporary	Binder/paper	6/1985	paper/binder	closed 11.5x10.5 - 22.5x11.5

Fig. 26. Sample of worksheet in Google Sheets, Screenshot.

Guideline to the Collective Access Requirement and Sample of Worksheet

The following table is a sample of a worksheet that must be created in a spreadsheet, preferably Google Sheets. The core data (basic info) will be recorded first in the spreadsheet.

Field	Description	Example in Paul Rand's Project	Mandatory
Temporary Object ID	Although permanent object ID must start with the year of acquisition, such as 2016/1.1, temporary ID could be a combination of letters, digits, or both. A temporary ID should be easy to understand and track. Permanent ID will be allocated to the object by UMMA's Associate Registrar.	RAND/1.1	Yes
Identifier Type	Identifies the type of accession, e.g., permanent, un-accessioned (UA), teaching (TC), from the collection (FC), etc.	Teaching Collection (TC)	Yes
Acquisition Type	Is either Donation/Gift or Purchase	Gift	Yes
Collection Area	Classic European/American Art, African Art, Asian Art, Modern and Contemporary Art, Photography	Modern and Contemporary	Yes

Classification/ Object Type	Classification is used to assign one or more terms designating the broad class into which a work may be organized. Object Type is a subcategory of Classification. A Classification term should typically be more general than the specific term recorded in the Object Type field. If the Object Type does not exist in the drop-down menu, make an additional note. The IT department will add it to the menu later.	Books/ Presentation Booklet	Yes
Artist/Maker	Identifies the individual, group of individuals, corporate body, cultural groups and other entities that have been involved in the creation, design, production and execution of the work of art.	Paul Rand	Yes
Full Title	Use Full Title to record the complete title of a work. This is the primary title to be used in labels and publications.	Cummins Quarterly Report 1995 - Third Quarter	Yes
Alternate Titles	Use the Alternate Titles container to record any titles that a work might have in addition to its Full Title.	N/A	No
Title Note	Use Title Notes to record any other relevant information about a work's title.	N/A	No
Date Range (Created)	Date Range (created) is the search range of dates for the Display Date (created) field.	1914-1996	Yes
Display Date (Created)	Display Date (created) is the date that displays in reports and labels. In addition to numeric dates or date ranges, some text is allowed in this field	1995	Yes
Other Dates	The Other Dates container is a place to record alternate dates; these dates are not included in creation date search results but are intended to provide additional date-related information about the object	N/A	No
Medium and Support	The Medium and Support and Medium Notes containers are used to record information about an object's physical composition. Information from the Medium and Support container is used to create the object's formal label copy text	Ink on paper	Yes
Medium Notes	Any notes related to the object's medium.	N/A	No
Technique	Never fill out this container	N/A	No

Dimensions	Dimensions is an auto-populated text field that summarizes the object dimensions in both imperial and metric units.	closed 9x3 3/4 - open 15x9	Yes
Duration	Applies to A/V materials	N/A	Yes, if applicable
Credit Line	Associate Registrar will record all credit lines.	N/A	Yes
Marks/ Inscription	This field is not required to be filled because the Physical Description serves the same purpose.	N/A	No
Physical Description	Physical Description provides a detailed description of the physical characteristics of the object/work, including any distinguishing physical characteristics. It does not include dimensions, which are documented in the Dimensions fields. Physical Description should contain enough information to allow the described object to be identified visually.	See the Appendix A	Yes

Table 2. Guideline to the Collective Access.

The Exchange

All the records entered in the Collective Access will be reviewed and approved by the museum's Associate Registrar. After 24 hours, the records will be uploaded automatically on the Exchange and they will be accessible and visible to the public.

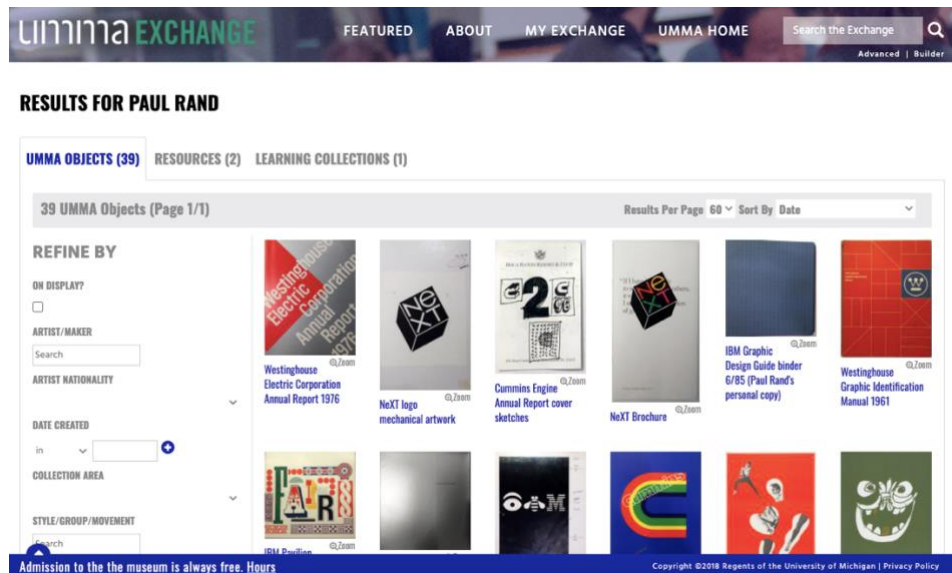


Fig. 27, Sample of records in the Exchange, visible to the public.

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Appendix A
List of the Cataloged Items (Core Data)

Temp ID	Full Title	Alternate Title	Rand's Contribution	Associated with	Box	Identifier	Acquisition Type	Collection Area	Object Type	Date	Medium and Support	Dimension	Physical Description
RAND/1.1	Cummins Engine Annual Report 1966	Annual Report, 1966, Cummins Engine Company, Inc, Columbus, Indiana	Cover	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1966	Ink on paper	closed 8 ½ x 7 ¾ - open 8 ½ x 15 ½	Annual Report booklet consisting of 32 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks.
RAND/1.2	Cummins Engine Annual Report 1968	Annual Report, 1968, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1968	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 32 pages. The cover is designed by PR. there's no mark but page 13-14 is dispatched
RAND/1.3	Cummins Engine Annual Report 1969	Annual Report, 1969, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1969	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 32 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks.
RAND/1.4	Cummins Engine Annual Report 1975	Annual Report, 1975, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1975	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 46 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks.
RAND/1.5	Cummins Engine Annual Report 1976	Annual Report, 1976, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1976	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 46 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks.
RAND/1.6	Cummins Engine Annual Report 1977	Annual Report, 1977, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1977	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 48 pages. The cover is designed by PR. Booklet is in an good condition. No marks. Back cover is a little dispatched

RAND/1.7	Cummins Engine Annual Report 1979	Annual Report, 1979, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1979	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 50 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks.
RAND/1.8	Cummins Engine Annual Report 1981	Annual Report, 1981, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1981	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 48 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks.
RAND/1.9	Cummins Engine Annual Report 1983	Annual Report, 1983, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1983	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 48 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks.
RAND/1.10	Cummins Engine Annual Report 1984	Annual Report, 1984, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1984	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 38 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks.
RAND/1.11	Cummins Engine Annual Report 1985	Annual Report, 1985, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1985	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 42 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks.
RAND/1.12	Cummins Engine Annual Report 1986	Annual Report, 1986, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1986	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 46 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks.
RAND/1.13	Cummins Engine Annual Report 1987	Annual Report, 1987, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1987	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 50 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks.
RAND/1.14	Cummins Engine Annual Report 1988	Annual Report, 1988, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1988	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 44 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks.

RAND/1.1 5	Cummins Engine Annual Report 1989	Annual Report, 1989, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1989	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 46 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks.
RAND/1.1 6	Cummins Engine Annual Report 1990	Annual Report, 1990, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1990	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 50 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks. printed on recycled paper
RAND/1.1 7	Cummins Engine Annual Report 1991	Annual Report, 1991, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1991	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 44 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks. printed on recycled paper
RAND/1.1 8	Cummins Engine Annual Report 1992	Annual Report, 1992, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1992	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 48 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks. printed on recycled paper
RAND/1.1 9	Cummins Engine Annual Report 1993	Annual Report, 1993, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1993	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 52 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks. printed on recycled paper
RAND/1.2 0	Cummins Engine Annual Report 1994	Annual Report, 1994, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1994	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 46 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks. printed on recycled paper
RAND/1.2 1	Cummins Engine Annual Report 1995	Annual Report, 1995, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1995	Ink on paper	closed 11 x 8 - open 11 x 16	Annual Report booklet consisting of 46 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks. printed on recycled paper

RAND/1.2 2	Cummins Quarterly Report 1983 - First Quarter	N/A	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Brochure	1983	Ink on paper	closed 8 ½ x 6 - open 12 x 8 ½	Half-fold Brochure consisting of 7 pages. The cover is designed by PR. Brochure is in an excellent condition. No marks
RAND/1.2 3	Cummins Quarterly Report 1986 - Third Quarter	N/A	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Brochure	1986	Ink on paper	closed 8 ½ x 6 - open 12 x 8 ½	Half-fold Brochure consisting of 7 pages. The cover is designed by PR. Brochure is in an excellent condition. No marks
RAND/1.2 4	Cummins Quarterly Report 1987 - Second Quarter	N/A	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Brochure	1987	Ink on paper	closed 8 ½ x 6 - open 12 x 8 ½	Half-fold Brochure consisting of 7 pages. The cover is designed by PR. Brochure is in an excellent condition. No marks
RAND/1.2 5	Cummins Quarterly Report 1988 - First Quarter	N/A	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Brochure	1988	Ink on paper	closed 8 ½ x 6 - open 12 x 8 ½	Half-fold Brochure consisting of 7 pages. The cover is designed by PR. Brochure is in an excellent condition. No marks
RAND/1.2 6	Cummins Quarterly Report 1989 - First Quarter	N/A	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Brochure	1989	Ink on paper	closed 8 ½ x 5 ½ - open 11 x 8 ½	Half-fold Brochure consisting of 7 pages. The cover is designed by PR. Brochure is in an excellent condition. No marks
RAND/1.2 7	Cummins Quarterly Report 1990 - First Quarter	N/A	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Brochure	1990	Ink on paper	closed 8 ½ x 6 - open 12 x 8 ½	Half-fold Brochure consisting of 7 pages. The cover is designed by PR. Brochure is in an excellent condition. No marks
RAND/1.2 8	Cummins Quarterly Report 1991 - First Quarter	N/A	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Brochure	1991	Ink on paper	closed 9 x 3 ¾ - open 15 x 9	Double parallel fold brochure consisting of 7 pages. The cover is designed by PR. Brochure is in an excellent condition. No marks
RAND/1.2 9	Cummins Quarterly Report 1991 - Second Quarter	N/A	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Brochure	1991	Ink on paper	closed 9 x 3 ¾ - open 15 x 9	Double parallel fold brochure consisting of 7 pages. The cover is designed by PR. Brochure is in an excellent condition. No marks

RAND/1.3 0	Cummins Quarterly Report 1992 - First Quarter	N/A	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Brochure	1992	Ink on paper	closed 9 x 3 ¾ - open 15 x 9	Double parallel fold brochure consisting of 7 pages. The cover is designed by PR. Brochure is in an excellent condition. No marks
RAND/1.3 1	Cummins Quarterly Report 1992 - Second Quarter	N/A	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Brochure	1992	Ink on paper	closed 9 x 3 ¾ - open 15 x 9	Double parallel fold brochure consisting of 7 pages. The cover is designed by PR. Brochure is in an excellent condition. No marks. printed on recycled paper
RAND/1.3 2	Cummins Quarterly Report 1993 - Third Quarter	N/A	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Brochure	1993	Ink on paper	closed 9 x 3 ¾ - open 15 x 9	Double parallel fold brochure consisting of 7 pages. The cover is designed by PR. Brochure is in an excellent condition. No marks. printed on recycled paper
RAND/1.3 3	Cummins Quarterly Report 1994 - First Quarter	75 Anniversary	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Brochure	1994	Ink on paper	closed 9 x 3 ¾ - open 15 x 9	Double parallel fold brochure consisting of 7 pages. The cover is designed by PR. Brochure is in an excellent condition. No marks. printed on recycled paper
RAND/1.3 4	Cummins Quarterly Report 1994 - Second Quarter	75 Anniversary	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Brochure	1994	Ink on paper	closed 9 x 3 ¾ - open 15 x 9	Double parallel fold brochure consisting of 7 pages. The cover is designed by PR. Brochure is in an excellent condition. No marks. printed on recycled paper
RAND/1.3 5	Cummins Quarterly Report 1995 - Third Quarter	N/A	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Brochure	1995	Ink on paper	closed 9 x 3 ¾ - open 15 x 9	Double parallel fold brochure consisting of 7 pages. The cover is designed by PR. Brochure is in an excellent condition. No marks. printed on recycled paper

RAND/1.3 6	Presentation to Security Analyst, 1989	James A. Henderson, President, Cummins Engine Company, Inc	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1989	Ink on paper	closed 8 ½ x 3 ½ - open 8 ½ x 7	Booklet consisting of 24 pages. The cover is designed by PR. Excellent condition, No marks.
RAND/1.3 7	Cummins Engine Annual Report 1978	Annual Report, 1978, Cummins Engine Company, Inc, Columbus, Indiana	Cover design	Cummins Engine	1	Teaching Collection	Gift	Modern and Contemporary	Booklet	1978	Ink on paper	closed: 11 x 8 - open 11 x 16	Annual Report booklet consisting of 46 pages. The cover is designed by PR. Booklet is in an excellent condition. No marks.
RAND/2.1 7	Cummins Engine Annual Report cover sketches	N/A	Original sketch by PR	Cummins Engine	2	Teaching Collection	Gift	Modern and Contemporary	Sketch paper	1996	Ink on paper	4 ½ x 2 ¾	Original sketch for Cummins cover by PR. 6 pages. pages have BOCA RATON RESORT & CLUB letterhead. Seems it was designed for 1996 annual report
RAND/2.2 7	Cummins Engine logo mechanical artwork	N/A	Original logo draft by PR	Cummins Engine	2	Teaching Collection	Gift	Modern and Contemporary	paper	?	Ink on paper	7 ½ x 6 ¼	1 page, depicting Cummins logo - mechanical artwork - back of the page had IBM logo
RAND/6.6	Cummins Logo Presentation Book	A proposed logotype/trademark	Proposal	Cummins Engine	6	Teaching Collection	Gift	Modern and Contemporary	Booklet	1965	Ink on paper	closed 12 x 11 - open 22 x 12	Booklet consisting of 14 pages, depicting various logos, letterhead, business card, calendar, proposed to Cummins Engine Company by Paul Rand. A portion of page 9 was cut out.
RAND/2.3	Leonardo da Vinci 1452-1519 Catalog (2 copies)	N/A	Cover design for gallery exhibition	IBM	2	Teaching Collection	Gift	Modern and Contemporary	Booklet	1969	Ink on paper	Closed 6 ½ x 10 ½ - open 10 ½ x 13	24 pages, Leonardo da Vinci exhibition catalogue
RAND/2.4	IBM Poster Mechanical Artwork (IBM Rebus)	N/A	Mechanical artwork designed by PR	IBM	2	Teaching Collection	Gift	Modern and Contemporary	Thick paper	1981	Ink on paper	10 ¼ x 8 - without margin 9 x 6	Mechanical artwork designed by PR. EYE BEE M poster. It has PR's handwriting on it. Fair condition.

RAND/2.1 5	The Graphic Art of Paul Rand IBM 1970 Exhibition (2 copies)	N/A	Cover design	IBM	2	Teaching Collection	Gift	Modern and Contemporary	Brochure	1970	Ink on paper	closed 9 ¼ x 6 ¼ - open 12 ½ x 9 ¼	Half-fold brochure. prepared for an exhibition of the work of PR by IBM.
RAND/2.2 5	IBM Pavilion New York World's Fair 1964-65	N/A	Cover design	IBM	2	Teaching Collection	Gift	Modern and Contemporary	Booklet	1964-1965	paper	closed 8 ½ x 8 - 17 x 8	Booklet designed by PR for the World's Fair 1964-65 - 32 pages, good condition, page 25-26 is folded
RAND/2.2 6	IBM OS/2 slicks (2 copies)	N/A	Design	IBM	2	Teaching Collection	Gift	Modern and Contemporary	2D	1987	paper	7 ½ x 7 ½ - without margin 5 ½ x 5 ½	IBM OS/2 Operating System
RAND/3.1	IBM Corporation headquarter lobby, B&W photograph	N/A	?	IBM	3	Teaching Collection	Gift	Modern and Contemporary	Photograph	?	photograph	13 ¼ x 9 ¼	Black and White photo of IBM headquarter lobby.
RAND/3.2	IBM Graphic Design Guide binder 6/85 (Paul Rand's personal copy)	Graphic Design Guide, IBM Internal Use Only	Everything is done by PR	IBM	3	Teaching Collection	Gift	Modern and Contemporary	Binder/paper	6/1985	paper/binder	closed 11 ½ x 10 ½ - open 22 ½ x 11 ½	Paul Rand's personal copy of IBM graphic design's guide. 228 pages. The binder includes House Style: various stripped logos, internal and external letter head, envelop printing specifications, mailing label, stationary, business cards, Basic Packaging, Sign Standards.
RAND/3.3	IBM Sign Standards (2 copies)	N/A	Written and designed by Rand	IBM	3	Teaching Collection	Gift	Modern and Contemporary	Booklet	1986	paper	closed 11 x 8 ½ - open 17 x 11	41 pages booklet, including general information about IBM sign, sign classification, exterior sign, interior sign, symbols, logotypes, typeface - Excellent condition
RAND/3.4	Use and Abuse of Logo (IBM) - (2 copies)	The IBM Logo, Its Use in Company Identification	Written and designed by Rand	IBM	3	Teaching Collection	Gift	Modern and Contemporary	Booklet	1969	paper	closed 11 x 8 ¾ - 17 ½ x 11	34 pages, including correct and incorrect use of IBM logo - Excellent condition

RAND/3.5	IBM Logo: Its Use in Company Identification (2 copies)	The IBM Logo, Its Use in Company Identification	Written and designed by Rand	IBM	3	Teaching Collection	Gift	Modern and Contemporary	Booklet	1969	paper	closed 11 x 8 ¾ - 17 ½ x 11	352 pages, including correct and incorrect use of IBM logo - Excellent condition
RAND/3.6.a	IBM Promotional Folder	N/A	Design	IBM	3	Teaching Collection	Gift	Modern and Contemporary	Folder	1914-1996	paper	closed 11 ¾ x 9 - open 18 x 11 ¾	Promotional folder with IBM logo on the right upper corner
RAND/3.6.b	IBM business card (2 copies)	N/A	Design	IBM	3	Teaching Collection	Gift	Modern and Contemporary	Paper	1914-1996	paper	3 ½ x 2	IBM business card - Marion Swannie
RAND/3.6.c	IBM Graphic Design Seminar (Amsterdam)	N/A	Design	IBM	3	Teaching Collection	Gift	Modern and Contemporary	Brochure	1976	paper	7 ½ x 7 ½	Tri folded brochure
RAND/3.6.d	IBM - A Personal Information Machine	N/A	Cover design	IBM	3	Teaching Collection	Gift	Modern and Contemporary	Brochure	1914-1996	paper	closed 9 x 4 ½ - open 9 x 9	This brochure was designed to supplement and IBM exhibit which teaches the fundamentals of computer usage.
RAND/3.8	IBM 8-Striped Logo May 1981	N/A	Design	IBM	3	Teaching Collection	Gift	Modern and Contemporary	2D page	1981	paper	11 x 8 ½	This might be a page from IBM Design Guide, House Style Graphic Standard, June 1981 - it has 3 holes punched on the left side
RAND/3.9	IBM 13-Striped Logo May 1981	N/A	Design	IBM	3	Teaching Collection	Gift	Modern and Contemporary	2D page	1981	paper	11 x 8 ½	This might be a page from IBM Design Guide, House Style Graphic Standard, June 1981 - it has 3 holes punched on the left side
RAND/3.10	IBM Business Conduct Guideline	N/A	Design	IBM	3	Teaching Collection	Gift	Modern and Contemporary	Booklet	1914-1996	paper	closed 10 x 7 - 14 x 10	32 pages

RAND/5.1	IBM Product Center Graphic Identification Standard (2 copies)	N/A	Content/format/text Manual Standard written by Paul Rand	IBM	5	Teaching Collection	Gift	Modern and Contemporary	Booklet	1914-1996	paper	closed 12 x 8 ½ - 17 x 12	32 pages, content, format, design by PR.
RAND/5.2	IBM Design Program folder	N/A	design	IBM	5	Teaching Collection	Gift	Modern and Contemporary	Folder	1914-1996	paper	closed 11 ½ x 9 - 18 ½ x 11 ½	
RAND/6.1	IBM Logo Presentation Book (3 copies)	The IBM Logo	Text and design by PR	IBM	6	Teaching Collection	Gift	Modern and Contemporary	Booklet	1990	paper	closed 12 x 8 ½ - 17 x 12	Booklet consisting of 38 pages, depicting various types of IBM logos, presentation book
RAND/7.1 6	IBM Latin America	N/A	Design	IBM	7	Teaching Collection	Gift	Modern and Contemporary	2D page	1914-1996	paper	14 ¼ x 8 ¾	Poster displaying mission, vision and goals.
RAND/2.5	Westinghouse Graphic Identification Manual 1961	N/A	Text and design by PR	Westinghouse	2	Teaching Collection	Gift	Modern and Contemporary	Booklet	1961	paper	closed 11 x 8 ½ - open 16 ¾ x 11	Booklet, 32 pages, depicting various types of Westinghouse logotype, typeface, packaging, shipping banner, vehicle identification, binders and name place.
RAND/5.3	Westinghouse Electric Corporation Annual Report 1976	Annual Report 1976	Cover design	Westinghouse	5	Teaching Collection	Gift	Modern and Contemporary	Booklet	1976	paper	closed 11x8.5 - open 16.75x12	Booklet 40 pages
RAND/2.2 8	NeXT logo mechanical artwork	N/A	Design	NeXT	2	Teaching Collection	Gift	Modern and Contemporary	2D page	1995 or 96	paper	10 x 6 - without margin 5 ¾ - 5 ¼	NeXT mechanical artwork, including PR's handwriting on right upper corner

RAND/6.2	NeXT Logo Presentation Book (3 copies)	The Sign of the Next Generation of Computers for Education	Text, content and design by PR	NeXT	6	Teaching Collection	Gift	Modern and Contemporary	Booklet	1986	paper	closed 12 x 8 ½ - 17 x 12	Next presentation logo - 20 pages
RAND/7.1	NeXT Booklet	N/A	Design	NeXT	7	Teaching Collection	Gift	Modern and Contemporary	Booklet	1986	paper	closed 11 x 6 - 12 x 11	

Appendix B
Sample of Records in the Collective Access

RAND/7.1

Paul Rand - 1914 – 1996

NeXT Brochure 1986

ink on paper



RAND/6.1

Paul Rand - 1914 – 1996

IBM

The IBM Logo March, 1990

ink on paper



RAND/5.3

Paul Rand - 1914 – 1996

Westinghouse Electric Corporation Annual Report 1976 1976

ink on paper



RAND/2.5

Paul Rand - 1914 – 1996

Westinghouse Graphic Identification Manual 1961 1961

ink on paper



RAND/2.28

Paul Rand - 1914 – 1996

NeXT logo mechanical artwork 1995-96

ink on paper



RAND/2.4

Paul Rand - 1914 – 1996

Westinghouse Graphic Identification Manual 1961 1981

ink on paper



RAND/2.25

Paul Rand - 1914 – 1996

IBM Pavilion New York World's Fair 1964-65 1964-1965

ink on paper



RAND/3.2

Paul Rand - 1914 – 1996

IBM Graphic Design Guide binder 6/85 (Paul Rand's personal copy) 1984-1987

ink on paper, supported by a binder consisting of plastic and metal



RAND/2.17

Paul Rand - 1914 – 1996

Cummins Engine Annual Report cover sketches 1996

ink on paper



RAND/6.6

Paul Rand - 1914 – 1996

Cummins Logo Presentation Book 1965

ink on paper



RAND/1.11

Paul Rand - 1914 – 1996

Cummins Engine Annual Report 1985 1985

ink on paper

