

**Patrick Redmond** of Twin Cities (Saint Paul), Minnesota-based PATRICK REDMOND DESIGN, was first – and (prior to Heather Olson’s 1983-1984 term) youngest – to hold the title “President” (’79-’80) of AIGA Minnesota, when it was known as MGDA, the Minnesota Graphic Designers Association, following the terms of Tim Larsen, Jim Johnson, and Peter Seitz who had each held the title “chairman” (Patrick is the youngest male to have led AIGA Minnesota [MGDA]). Patrick – having lived and worked in rural and greater Minnesota communities for six years earlier in his career – led the initiative, as president, to broaden the organization’s membership base, helping the organization to become perceived as less rather than more elitist, less Minneapolis-centric and more grass roots inclusive of greater Minnesota and the region. He served on a variety of committees including the organization’s board of directors, its first Design Camp™ when it was known as the Lutsen Minnesota Design Conference, was first editor of the organization’s first newsletters, and was a member and chair of the Design for Society Award Committee.

A member of AIGA (1977-continuing various years, including 2005-2007; 2009- present), celebrating the 51st anniversary since he began working in the field, Milwaukee, Wisconsin-born Patrick was inspired, in part, to become a graphic designer, when, at 16, while he was a student at Milwaukee, Wisconsin's Pius XI High School, a school recognized nationally for its exceptional art program, he saw the book *Graphic Design: Visual Comparisons* by Fletcher, Forbes & Gill (London: Studio Vista, 1964). Serendipitously, in 1989 he was included in a list of 25 leading graphic designers – a list that also included Colin Forbes, Pentagram co-founder and co-author of this book – on the cover of New York-based *Graphic Design USA* (now known as *GDUSA*) magazine.

A strong foundation in the visual arts that included attending Children's Art Program art classes many weekends while a teen at the Eero Saarinen-designed modernist Milwaukee Art Center overlooking Lake Michigan, and receiving a Strathmore Award for Graphic Design in the Scholastic Art Awards competition also supported his choice of careers.

In addition to operating his own ongoing business (he has provided design for over 130 clients ranging from small business start-ups to *Fortune 500*<sup>™</sup> companies and has created logos, trademarks, or brand identities for over 35 of these clients, including, for example, the launch of Sesame Street<sup>™</sup> LIVE!<sup>™</sup>, the corporate logo for Dayton Hudson Department Store Company, and having worked on such other notable projects as Garrison Keillor’s first album and fifth anniversary album), his experience includes teaching a range of courses – with a special interest in creative concept development and business. He taught Ideation at CVA and was instrumental in developing and teaching the course “Design Process: Creativity” at the University of Minnesota, among a variety of other courses he offered. He taught at the University of Minnesota, Twin Cities campus, (usually part-time, over 16 years), the College of Visual Arts (5 years), MCAD, Augsburg Weekend College, and “Wisconsin’s Polytechnic University” University of Wisconsin–Stout. He has been a guest speaker at Ringling School of Art & Design, Minnesota State University–Moorhead, Minnesota State University–Saint Cloud, University of Wisconsin–Stout,

University of Minnesota—Duluth, has presented at a UNESCO-funded conference in Vienna and at the first North American ICOGRADA Congress at Northwestern University.

He was involved in conceiving, developing and has assisted in presenting on the topic Database-directed Creative to the DMA, Direct Marketing Association. He was instrumental in establishing a college chapter of the American Advertising Federation/Advertising Federation of Minnesota at Minneapolis Business College. He was also co-chair of the graphic design program advisory board at Minneapolis Business College. He was the first to lead graphic design sessions at the first University of Minnesota Design Institute's Design Camp (2000).

While some of his Twin Cities' and Midwestern colleagues had moved to Minnesota from New York and the West Coast where they had been working for New York-based and West Coast-based 'name' designers and firms, Patrick was competing with, not working for, these same 'name' designers and firms for various projects and clients.

Having studied at the Minneapolis College of Art & Design for his

first two years of college (the first year with a full-tuition grant) — where students also attending at the time included, for example, Nancy Rice and Joe Duffy, and faculty included Portfolio Center and Miami Ad School founder, Ron Seichrist — he holds both Bachelor's and Master's degrees from the University of Minnesota, the latter in Design, Housing, and Apparel, with an emphasis in applied design/visual communication [graphic design] in what is now the University's College of Design. While at the University, he also attended, among other courses, graduate courses in Decision Science, Knowledge Engineering and Problem Formulation as well as a multi-week PhD seminar on Kant's Third Critique, *The Critique of Judgment* led by visiting scholar Jean-Francois Lyotard of the Internationale College de Philosophie, Paris. He also attended presentations by University of Chicago scholar and creativity expert Michalyi Cziksentsmihali at the University of Minnesota.

He has served as a senior layout artist and special projects designer for a major, diversified retail corporation; as art director [creative] for Norwest Corporation, now known as Wells Fargo, including the launch poster and identity of the

corporation's noted Modernism collection, now at the Minneapolis Institute of Arts; and as a senior art director at Carlson Frequency Marketing Company, Carlson Marketing Group (at the time, a company with reported \$900 million in revenues, according to company literature), Carlson Companies, where he worked on regional, national, and international accounts.

He is a cofounder of the innovative Comcept Computer Graphics and has demonstrated the Wasatch 400 computer graphics system at NCGA, ACM SIGGRAPH, and NAMTA conferences.

His early training included working for Illinois Institute of Technology alumnus Robert J. De brey at De brey Design, and for Ulm HfG School and Yale alumnus Peter Seitz (Minnesota's first AIGA Fellow) and Gay [Beste] Reineck at InterDesign.

Initially, by coincidence, part of the "back-to-the-land" movement, he lived and worked in rural and greater Minnesota communities for six years, first as an artist-in-residence and then as a graphic designer-in-residence in what was, perhaps, the first program of its kind nationally with an emphasis on graphic

design as the focus of the residency (1974-76).

He is a former board member of a collegiate chapter of the University of Minnesota Alumni Society and served as a Loaned Executive with United Way. He has served on the State of Minnesota Task Force to Study Programs Leading to the Certification of Teachers of Art and as a member of the Minneapolis Mayor's Small Business Task Force. As a member of the Minneapolis Area Chamber of Commerce, he helped launch the organization's first small business trade fair.

His work has appeared in *Graphis*, *Graphic Design Japan*, etc., and has been recognized by Gilbert Paper, Creativity, Desi (American Graphic Design Awards), STA (ACD) 100, etc.

Among notable experiences, he has a photograph of himself holding a microphone into an open piano with composer John Cage at the keyboard while a sound check is being conducted prior to a "Musicircus" event at Macalester College in 1970.

While attending a National Council on the Arts/National Endowment for the Arts, an event during which he presented on the topic of artists-in-residence in rural communities, he had

breakfast with Charles Eames. At the IDCA International Design Conference Aspen, “Shop Talk” 1977, he initiated the topic discussion on and coined the term “Designers as Entrepreneurs” under the open tent and helped to assemble an impromptu panel of designer/entrepreneurs for a panel discussion, including Richard Saul Wurman, Craig Vetter, Anne Blocker, Jane Thompson, and others, taking the place of a presentation by George Nelson (who was ill at the time).

The author and designer of books, including his ground-breaking *“I Thought A Loft Was For Hay, Accounts of my experiences as an artist-in-residence in the small, rural community of Eagle Bend, Minnesota”*, a book that was distributed to state arts boards nationally, he is the author and designer of other books to be published in 2014 and 2015. Patrick attended the 2013 Yale Writers’ Conference at Yale University.

Patrick Redmond was a panelist at the "Designers Mentoring Designers" Affinity Session on the topic of mentoring during the "Head, Heart, Hand: AIGA Design Conference" (the AIGA National Conference) in Minneapolis, Minnesota, October 11,



2013. Fellow panelists were Michael Bierut, Michael Bierut's protégée Jennifer Kinon, and Patrick's protégée Pamela Mead.

The session, based on a topic proposal by Patrick, was facilitated by AIGA National Board Member and national AIGA president-elect, Su Mathews Hale of brand strategy and design company, Lippincott.

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