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Inspiring Designers

Shaping Our
World Today

(Like Chip Kidd!)



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THE HOLLYWOOD ISSUE:
 NEW YORK

FAME HAS COME A LONG WAY since David Bowie first crooned about it. Fame is no longer a result of talent and hard work; it is a singular goal in and of itself. While the antics of 2000s Paris Hilton shocked those tracking celebrity culture, the Kardashian crew has cemented this behavior as *de rigueur* and the phrase “famous for being famous” is now part of our daily vernacular.

The most alarming condition in the current state of fame is the ever-rising bar for attention-grabbing in order to draw an audience. This both results from and perpetuates the growing tendency to mistake attention for appreciation. One might argue that designers can't be excluded from this dilemma, and frankly, they can't.

Great designers have always been deft operators within the media currencies of their culture. Saul Bass' original 1969 pitch for the Bell logo was a masterwork of stuntsmanship in the Golden

Age of McLuhanism, enlisting every single tool of Marshall McLuhan's media model in the service of capturing and capitalizing on attention.

Lucky for us, Bass' work for Bell was brilliant. What I believe separates the practitioners of communication and graphic design from so many other fame-seekers is the belief that this type of fame is earned rather than assumed. In this issue, our first annual “Hollywood” issue, we present to you over 50 practitioners of communication and graphic design who have done just that. They are famous not because they are famous but because of what they've achieved and accomplished. They have created and innovated new ways of practicing and performing and writing about design. In doing so, they have helped redesign how we think about design in our culture and the world. —Debbie Millman

THE COWBOY

James Victore is many things to many people—artist, outspoken educator, person who draws on supermodels, revolutionary—but at *Print*, we like to think of him, simply, as a cowboy (and not just because he recently began splitting his time between New York and Texas). As head of James Victore Inc., he has maintained a hard-edged honesty and authenticity to his style without compromise. And he looks damn good in a cowboy hat and comically large belt buckle.

“Often I am told by young designers that they wish to ‘someday’ be as brave and as opinionated in their work as I am,” he says.

“I have to ask them why they are waiting. I guess that’s the Cowboy spirit identified here.”

His best advice to designers?

“Bring the fire. Bring the fire that quite frankly God gave you.”





THE ALCHEMIST

For Tina Roth Eisenberg, creating has always been about taking control of your own destiny.

“What I didn’t realize becoming a graphic designer is you have all the tools to start a business right off the bat,” she says. The Swiss designer founded her vast temporary tattoo empire Tattly as a joke, which lasted until she got a call for a wholesale catalog. As *The New York Times* noted, “Perhaps no company has done more to elevate temporary tattoos to wearable art than Tattly.” Beyond the creations she wears on her sleeves (take a look at the photo), Eisenberg is also the founder of the Brooklyn co-working space Friends Work Here, and the creator of what she feels is her most meaningful contribution—the CreativeMornings breakfast lecture series that has spread to 137 cities around the globe. “It’s way beyond me,” she says. “I really don’t like using the word ‘movement,’ but it really is. ... I hope CreativeMornings becomes the Rolodex of the creative community.” Viewing her numerous projects as a whole, “Don’t underestimate your labors of love,” she notes. “They all intersect and help each other.”



THE NEW LEADER

In 2015, after 20 years at the helm of AIGA, Richard Grefé stepped down and Julie Anixter was selected to be the next executive director of the organization. Anixter, an industry veteran who has worked with some of the biggest brands in the world—and done so across a spectrum of disciplines—said at the time of the announcement that she wanted to “continue to amplify our thought-leadership and influence on the profession of design and society-at-large, so that design is recognized as the force for good that it is; ensuring that the craft of design is valued, the discipline is taught more broadly, and the expert use of design helps us all navigate our information-laden world with greater ease.”



THE ENTREPRENEURS

As Grace Bonney says, “I think design is always going to be a mosaic of people who are doing things on their own, and people who aren’t. There are still incredibly creative things that come from people who aren’t running their own shows, but I think it’s the natural progression of somebody who can’t find what they want in a conventional space to create their own path.”



THE GAME CHANGERS

Through their work, teachings, preachings and overall industry impact (consider Jeffrey Zeldman, who played a critical role in shaping web standards and, well, the way the internet works today), these are revolutionary players at the forefront of the field.

As Allan Chochinov says, “I’ve been proud to be simultaneously a critical voice yet a clamorous advocate for the power of design.

As practitioners, designers have extraordinary privilege, since literally our problems are ‘solving other people’s problems’ ... that’s how lucky we are. But we need to spend that privilege with more dignity and less virulence in our all-too-common role as compliant handmaidens of industry. And so I try to play a part in helping design position itself as an ennobling force for good.”

STANDING: JAKE BARTON, PRINCIPAL/FOUNDER, LOCAL PROJECTS; JEFFREY ZELDMAN, DESIGNER/WRITER/FOUNDER/PUBLISHER; ALLAN CHOCHINOV, CHAIR, SVA MFA PRODUCTS OF DESIGN/PARTNER, CORE77. SEATED: EDDIE OPARA, PARTNER, PENTAGRAM.



THE POWER COUPLE


AIGA Medalists Michael Donovan and Nancy Green's operating philosophy "is built on the passionate commitment to 'understanding'— understanding audiences and connecting with them by creating experiences in unique, memorable ways." And for years, the husband-and-wife duo has done just that, whether it's creating one of the biggest (and most accurate) solar clocks in the world for Texas Instruments, designing and producing the Ronald Reagan Presidential Library, or bringing a children's brand to life via the American Girl Place.



THE BOSS

Strip away the much-dissected nude photo and the high-fashion images of her in the design press, and you're left with brilliant and bold work, and the title of partner at one of the industry's most-talked-about firms. Add in the layer of humanity and vulnerability Walsh brought to the design world with *40 Days of Dating* and her latest project with Timothy Goodman, *12 Kinds of Kindness*, and you have a new kind of designer—one who can both stand by her body of work, and reveal that perceived perfection along the way is anything but. These are two sides to Jessica Walsh, and they seem to feed a symbiotic yin and yang in which both elements nurture the whole.

THE HEAD HONCHOS



“My parents were dreamers,” PepsiCo’s Mauro Porcini says. “I grew up with an education where I just wanted to do really great things for the world. I never thought of my career or position. ... Today to find myself here is still like a dream. I still don’t know where I am.”

As for the best advice to designers shooting for the stars, NPR’s Liz Danzico advises, “Don’t feel tied to your plans, because what’s around the corner is always going to surprise you. Keep your mind open.”





THE LEGENDS

What does it feel like to be considered a legend of the field?

“I think it’s mortifying.” —Michael Bierut

“I think it’s absolutely natural.” —Paola Antonelli



“A turning point came in the ninth grade when I was asked to do a poster for the school play. I handed in the artwork on a Friday morning, it was printed that afternoon, and by Monday morning my poster was hanging all over the school. This was my first experience with the miracle of mass production.”
—Michael Bierut, *How to*



Q: What does it feel like to be considered a legend of the field?

A: "It means nobody's gonna call me for work anymore."



THE MAN ABOUT TOWN

Over the last few years, Timothy Goodman has seemingly been everywhere—from his 40 Days of Dating website and book with Jessica Walsh to his *Sharpie Art Workshop* book, his outstanding editorial design and installations, and his raw, latest experimental project with Walsh: *12 Kinds of Kindness*.

Of his varied pursuits, does he have a favorite?

“I enjoy them all,” he says. “I love my clients, and I want to continue working for great clients—but I also want to continue to make robust projects that challenge the boundaries between my work and my life. ... I don’t believe in an ideal design job.

Every job, whether it’s for a client or for yourself, is a possibility to do something that stimulates you.”



THE MALCONTENT

So why the name “Malcontent”?

“I’ve been slowly defining what it is, because I don’t know what it is. Where I’m landing is, there are things I wish could be better. Like the way designers think about themselves. Because right now it’s kind of caught up in the bullshit of celebrity, and the bullshit of hagiography, of design legends and design history. But the truth of the matter is, for me, I follow St. Augustine’s notion that there’s this thing between the divine and the temporal. The divine is knowledge and understanding and connection, and the temporal is money. And celebrity. And comfort. And too many designers kind of go for the temporal, thinking, *I want to be a famous designer*. But the problem is that you’re famous to, what, 10,000 people in the world? That’s bullshit. So why not set a higher goal, and the higher goal is understanding. Because this job is an opportunity to exercise our doubt and our ignorance. Because the key to knowledge is to accept it, and go on. And so for me, as I practice as a designer, it’s always about finding. ... I’m not happy with my fellow designers because I feel like we shoot too low. Because we make culture. We’re out here making fucking culture.”

THE IT GIRL

The term “It Girl” often comes with a host of connotations—socialites, temporary fame, “a beautiful, stylish young woman who possesses sex appeal without flaunting her sexuality” (thanks, Wikipedia)—but at *Print*, we have our own criteria: Someone whose work is in-the-moment, fresh, fun, timely, relevant and thoughtful. And that is Anna Laytham.



THE NATIONAL TREASURE

Anyone familiar with design history knows that Tibor Kalman casts a loud, brilliant, boisterous and long shadow. And it wasn't until his tragic death from cancer at age 49 in 1999 that Maira Kalman decided to step out of it. The pair had founded the enigmatically named M&Co in 1979.

Today, there is, quite simply, no one like Maira Kalman, who was awarded the 2016 AIGA Medal “for brilliantly merging the worlds of storytelling, illustration and design while pushing the limits of all three with her spirited creative practice.” From books to fashion to her *New York Times* columns and everything in between, she is a truly original design mind, and we're all the better for it. It is no wonder that, all along, the curious “M” in M&Co stood for Maira.

Reflecting on being referred to as a National Treasure, she says, “I think it's incredibly sweet and dear and I'm going to try and do good things and live up to it. I'm going to try to be treasured. Treasured. What am I? Treacherous.”

As for her best advice, she offers this: “Be who you are.
And go find out what that is.”



THE GENIUS

“If you’re impatient and want to design a typeface, it’s very easy to crack open an existing typeface, do an easy trick to it, and call it done,” Tobias Frere-Jones, founder and design director of Frere-Jones Type, told Ellen Lupton in 1995. “That’s not design.”

Gotham. Interstate.
Whitney. Retina. Surveyor.
His latest, Mallory.

About 800 others.

Need we say more?

THE POLYMATHS



According to Merriam-Webster, a polymath is, merely, “Someone who knows a lot about many different things.” But Steven Heller and Louise Fili are, to us, a much more refined definition of the word. Hundreds of books designed and written. Lettering that makes the heart and mind sing. Unparalleled knowledge of design history. Combine that with an equally unparalleled output, and one begins to realize the gift that this polymath couple is to the design world at large.



“It’s pretty hard to believe,” Louise Fili says of Heller’s output. “I can barely keep track of everything he does.”

"I've always been in awe of what Louise does in general," Heller says. "She is so much more precise and dogged and energetic than I am. It makes me feel as if I should just sit back and watch television. ... When Louise gets working, that's all there is."





THE REINVENTORS

As Gail Anderson explains, “I’ve done a little of everything over the last 30 years. Every move has been an incredible creative challenge I thought I could get through easily ... and then I was incredibly creatively stymied. I like to think I’ve reinvented my career as a designer once a decade. ... I find that there’s a reason people do the same thing for a long time: Because it’s easier and safer. It’s all made sense, but there’s been some nail-biting.”

Gael Towey, DOCUMENTARY FILMMAKER (FORMERLY MARTHA STEWART LIVING OMNIMEDIA); GAIL ANDERSON, DIRECTOR OF DESIGN AND DIGITAL MEDIA, SVA VISUAL ARTS PRESS/PARTNER, ANDERSON NEWTON DESIGN (FORMERLY ROLLING STONE); JOYCE RUTTER KAYE, MANAGING DIRECTOR, MOTHER DESIGN (FORMERLY U&L, PRINT, NYC & COMPANY); EMILY OBERMAN, PARTNER, PENTAGRAM (FORMERLY NUMBER SEVENTEEN)







THE ICONOCLAST

Jessica Helfand has led a storied life in the world of design—and it all began with afternoon stories intended to sell soap. After studying design and architecture at Yale, Helfand began writing for soap operas, developing a curiosity about the relationship between narrative and design. She later returned to school and studied under Paul Rand and others, embarked upon a successful design career, founded Winterhouse with her late husband William Drenttel, and co-founded Design Observer with Drenttel, Rick Poynor and Michael Bierut. Through it all, her incisive critical voice has been an invaluable asset to the field of graphic design—especially as it entered the realm of new media. As she wrote in an open letter to students on Design Observer, “Never stop thinking. Never stop asking questions. Never, never stop reading, looking, imagining what else can be done. And don’t be afraid to start small. You’ll get there, eventually.”





THE RENEGADE

Branded by *Wired* in 2006 as “a punk, a provocateur, the bad boy of web design,” Joshua Davis is one of those people who seems to always be doing something nobody else is—and that’s how he has operated for the majority of his career. Known early on for Praystation and Dreamless, the media artist, designer and technologist specializes in turning computer code into randomized art, creating mindblowing installations, interactions and even music videos.

“What I do is based on randomness and chance,” he says. “People have to take a chance. The magic happens for the client just as it happens for me. ... I’m kind of your unconventional graphic designer. They don’t hire me to do brand books.”

After photographer Brent Taylor began snapping shots for *Print*, Davis asked if we wanted to “get weird.” Always. He took his shirt off. And there’s the randomness and chance—and an amazing photo that Davis nailed on the first take.



THE STORYTELLERS

From writing and illustration to book cover design, these are the creatives who are inextricably linked to the power of words.

“I value design most when it acts as a counter-narrative to our preconceived storylines about how the world ‘has to’ work,” Kelli Anderson says. “Design can demonstrably disprove the structure of certain daily narratives—which opens up a gazillion little portals of new possibility.”

RODRIGO CORRAL, CREATIVE DIRECTOR, RODRIGO CORRAL STUDIO AND FARRAR, STRAUS & GIROUX; KELLI ANDERSON, DESIGNER/ARTIST (*THIS BOOK IS A CAMERA*); OLIVER JEFFERS, ARTIST/AUTHOR (*ONCE UPON AN ALPHABET*, *THE DAY THE CRAYONS CAME HOME*); SOPHIE BLACKALL, ILLUSTRATOR/AUTHOR (*FINDING WINNIE*, *MISSED CONNECTIONS*)

THE SUPERHERO



AIGA Medalist Chip Kidd—book design extraordinaire at the Knopf Doubleday Publishing Group (*Jurassic Park*, *Naked*, *No Country for Old Men*, *American Psycho*), TED Talk-er, critic, novelist (*The Cheese Monkeys*, *The Learners*), educator (*Go: A Kidd's Guide to Graphic Design*), musician (“Asymmetrical Girl!”), creative person inspired by Batman who would go on to write *Batman*—wears many hats.

Given his massive multifaceted output, we wanted to know: When it comes down to it, what does design mean to him?

“It means everything. It means everything from every single choice you make every single day to how you interact with others, how you choose to design your relationships with your co-workers or your clients or your friends, and then all the superficial stuff—how you live, what kind of carpet you have. It’s everything. Frankly, if you’re going to ask me that broad of a question, I’m going to give you that broad of an answer.”



THE TASTEMAKER

Prolific industrial designer Karim Rashid doesn't care for the word *taste*—he sees taste as a flippant sensibility. Same goes for the word *trend*. But, “I think what [*Print*] probably means by *tastemaker* is that you tend to lead rather than follow. And the reason that I may lead, and I think I do in many areas, is only because it got to the point where about 10 years ago I just decided not to look at other work and other design anymore. I kind of cut myself off, kind of isolated myself from the profession so that I could just really find my own soul, my own being, my own language. Which took years. I started finding it when I was in my 40s. Some people find it when they are very young and others it takes a lifetime, but I think it's critical and important to do original work in this world, because if you're not doing original work, why are you doing it?”



THE TYCOONS

They're at the top of their game. But that doesn't mean anyone is resting on their laurels, and that the climb was all paychecks for easy pixels.

"The secret of my success lies in my conviction that I'm a failure,"

Alexander Isley says. "You think I'm kidding."

As for what it's like to be among design's elite, "As a student I was always looking for role models to admire. Many of them I still admire as they're standing next to me. It's amazing," Sagi Haviv says. "Celebrity is often a mirage. But in graphic design, all the glow is often justified."

STANDING: LESLIE SMOLAN, FOUNDING PARTNER, CARBONE SMOLAN AGENCY; BONNIE SIEGLER, FOUNDER/CREATIVE DIRECTOR, EIGHT AND A HALF; ALEXANDER ISLEY, CREATIVE DIRECTOR, ALEXANDER ISLEY INC. DESIGNERS. SEATED: KEN CARBONE, CO-FOUNDER, CARBONE SMOLAN AGENCY; SAGI HAVIV, PARTNER/DESIGNER, CHERMAYEFF & GEISMAR & HAVIV.



THE WORDSMITHS

Meet the brilliant minds behind legendary letters—and text as art, and art as text.

In this world, type is nothing short of sacred.

“Typography is like voodoo,” Matteo Bologna says, “Except it puts spells on people using letterforms instead of needles.”

JONATHAN HOEFLER, FOUNDER, HOEFLER & CO.; MATTEO BOLOGNA, PRESIDENT, MUCCA DESIGN/MUCCA TYPO; STEPHEN DOYLE, CREATIVE DIRECTOR, DOYLE PARTNERS



Stephen Doyle's design philosophy:
Think with your hands.

As for his devotion to his city, "I'm not a homebody, but after traveling to all the wonderful runners-up out there, there is truly no place like home when you live in New York," Doyle told *Print* last year. "An ideal harbor, New York was fine-tuned by the advance and retreat of a glacier, 20,000 years ago. That same North and South motion is echoed every day, when the Hudson River, which is actually the Southernmost fjord in the Northern hemisphere, charges North to Albany and then flows back to Manhattan twice a day in an aquatic commute. Here, salt water mixes with fresh, natives mix with visitors, ideas mix with reality, and the friction that started with the glaciers is embodied every day, where people come together to make things and make things happen. The whole town is electrified ... it's not just the third rail."

THE INTELLECT



Yes, Cheryl Heller is a contemporary icon in the world of advertising and design. But

it's another aspect of her work that has long fixated *Print*—in the early 2000s, she dedicated her passion and drive to merging sustainability into the practice of design.

Her efforts expanded and culminated in the first MFA of its kind, School of Visual Arts' Design for Social Innovation program, "created as a path for designers who want to lead strategic work within business, government or the nonprofit sector to solve social and environmental problems, and for people from other fields who want to master design as a process for driving positive social impact."

By raising questions others are hesitant to ask, by breaching topics that might otherwise be easier left alone and by giving students the skills that just might help them truly make an impact, Heller is an invaluable pioneer in the world of design.



THE WUNDERKINDS

Whether it's creating identities that radiate freshness and warp the mind or passionately launching startups and creating tomorrow's tech, today's wunderkinds are breaking the barriers of what we have traditionally known as design.

"I think the role of a designer is still consistent in how we go about solving problems—everything has always been design, but what is changing is the opportunity for designers to make things beyond the page or screen," Joe Hollier says. "Design is no longer just a service, but rather a basis that should be a part of everything that gets made from the beginning, not an afterthought that gets hired. What drives me to design beyond the page or screen is often my curiosity for new experiences combined with an urge to inspire some sort of meaningful impact."

STANDING: JOE HOLLIER, ARTIST AND DESIGNER/CO-FOUNDER OF THE LIGHT PHONE; ZIPENG ZHU, ART DIRECTOR/DESIGNER/PRINCESS;
JOEY COFONE, DESIGNER/CO-FOUNDER & CEO, BARON FIG. SEATED: SANTIAGO CARRASQUILLA.



Q: What's it like to be considered a wunderkind?

A: "I'm from China. I never expected anything, honestly. I feel like the luckiest person ever."

THE SAGMEISTER

Stefan Sagmeister's "one and only" design hero? Tibor Kalman, of course. As Sagmeister told Steven Heller when he won the AIGA Medal in 2013, "Tibor was always happy and ready to jump from one field to another. Corporate design, products, city planning, music videos, documentary movies, children's books and magazine editing were all treated under the mantra, 'You should do everything twice. The first time you don't know what you're doing. The second time you do. The third time it's boring.'"

It is perhaps a result of this advice that we have the record covers. The body carvings. The striking client work. The Happy Show. The every-seven-year sabbatical, which Sagmeister has also explained by noting, "Tibor's early death [from cancer] played a role, as any death reminds us that our time here is finite and that we better use it as good as we can."

Sagmeister, with his fluid evolutions, is the antithesis of predictable. His firm's work spawns debates about fine art versus commercial art just as often as one of his client pieces likely winds up framed on someone's wall.

In a world ruled by categorization, he manages to defy it, and retain the element of delight and surprise. He is, simply, Sagmeister.

For behind-the-scenes images from *Print's* exclusive photoshoot—and galleries of brilliant design by those featured throughout this issue—log on to www.printmag.com/spring-2016.